

# **Understanding Sikh Architecture through the Sikh Shrines in East Punjab**

**A  
Thesis  
Submitted to  
The Faculty of Physical Planning and Architecture  
In the partial fulfillment of the requirements  
For the Degree of  
Doctor of Philosophy**

**Supervisor:**

***Dr. Sandeep Dua (Assoc. Prof.)***  
Department of Architecture,  
GND University, Amritsar

**Co-Supervisor:**

***Dr. Sulakhan Singh (Prof.)***  
Department of History  
GND University, Amritsar

**Submitted by:**

***Karamjit Singh***  
Department of Architecture  
GNDU, Amritsar



Department of Architecture  
Guru Nanak Dev University  
Amritsar  
2012

## **CERTIFICATE**

The work included in the thesis entitled “**Understanding Sikh Architecture through the Sikh Shrines in East Punjab**” submitted to the Faculty of Physical Planning and Architecture, Guru Nanak Dev University, Amritsar, for the degree of Doctor of Philosophy, was carried out by Karamjit Singh, at the Department of Architecture, Guru Nanak Dev University, Amritsar, under our supervision. This is an original work and has not been submitted in part or full for any other degree/diploma at this or any other university/institute. This thesis is fit to be considered for the award of degree of Ph.D.

**Supervisor:**

*Dr. Sandeep Dua (Associate Prof.)*  
Department of Architecture,  
GND University, Amritsar

**Co-Supervisor:**

*Dr. Sulakhan Singh (Prof.)*  
Department of History  
GND University, Amritsar

Date: 20<sup>th</sup> February 2012

## **DECLARATION**

The work embodied in the thesis entitled “**Understanding Sikh Architecture through the Sikh Shrines in East Punjab**” has been done by me and not submitted elsewhere for the award of any other degree. All the ideas and references have been duly acknowledged.

**Student**

Dated: 20/02/2012

**Karamjit Singh**  
Registration no. 87.GRD/A-3

## **Acknowledgements**

First and foremost I would like to express my deep and sincere gratitude to my supervisors, Dr. Sandeep Dua and Dr. Sulakhan Singh. I appreciate all their contribution in terms of time and ideas and to make my Ph.D. experience productive and stimulating. Their wide knowledge and logical way of thinking have been of great value for me. Their understanding, encouragement and personal guidance have provided a good basis for the present thesis.

I am thankful to Mr. Pinto Emerson, Mr. SS Behl and all my other colleagues in the department for providing suggestions and encouraging me to complete this research work. I warmly thank Mr Rawal Singh Aulakh, for his advice and friendly help. His extensive discussions around my work have been very helpful for this study. I would also like to express thanks to Mr. Amanpreet Singh for helping me in preparing the drawings of the various documented shrines. I am thankful to the students of department of Architecture who have helped me in documenting the shrines especially Amanpreet, Nikhil, Ruchi, Naina, and Supreet. My special thanks to Mr Harjit Singh for his untiring support whenever I needed him.

I am also thankful to Library In-charge and staff of Bhai Gurdass Library and SGPC Library and all those who has directly or indirectly extended their co-operation during the course of this study. I gratefully acknowledge the funding by University Grant commission, New Delhi, for major research project which helped me a lot in my present research work and that made my Ph.D. work possible.

Last but not the least, I would like to thank my family for all their love and encouragement. For my parents who supported me in all my pursuits. I owe special thanks to my wife Kuljit, my daughter Guneet and son Manraj. Without their encouragement and understanding it would have been impossible for me to finish this work

Above all, I thank the almighty for helping me to get through this academic endeavor.

Karamjit Singh

Department of Architecture,

Guru Nanak Dev University, Amritsar

20<sup>th</sup> February 2012

## Abstract

Across time and space, communities bound by geography, ideology, language and spiritual path have time and again created physical structures to represent their collective consciousness. Almost every architectural structure addresses, in a direct sense, cultural identity and philosophy within a physical context. Sikhism, one of the youngest of world's religions, derives its inspiration from a living spiritual and historical tradition. Guru Nanak, the first Sikh Guru, experienced both Hindu and Muslim religions and it was only after deep contemplation that he evolved his own school of thought or a new dispensation.

There is very limited literature available on the subject of Sikh Architecture. Moreover, the literature available is primarily concerned with the historical description and very little has been written about the Architecture of the Sikh shrines. Thus, it is difficult to believe that such a style of architecture exists at all. Most of the authors have just taken up the architecture of the Harmandir Sahib (Golden Temple) as a case study for understanding and explaining the Sikh architecture as a whole. Only PS Arshi has discussed the cases of some other Gurudwaras, but the analysis of various architectural elements of the Sikh architecture has not been studied by him. So, there is an urgent need to expand and update the study done by PS Arshi by covering other historically important Gurudwaras as well as to take up an indepth analysis of architectural elements of the Sikh Gurudwaras. Forty five Sikh Shrines in East Punjab (Indian Punjab) has been studied during the course of study. Since little work has been published on the Sikh architecture, the present work may prove to be a pioneering effort by an architect and of a great value to the scholars of other fields as well.

Most of the Gurudwaras represent significant events in Sikh history as they are built at sites associated with the Gurus or at places which are important milestones in Sikh history. The primary objective of this study would be to ascertain and assess, on the basis of documentary research, the actual contexts within which a given shrine or the architectural phenomenon would have originated in its time and space as well as have exhibited any subsequent changes over time. The scope of this dissertation is mainly to look into the aspects of the origin of Gurudwaras, their development and architectural analysis.

Architecturally, Gurudwaras have evolved over a period of time. In early times, a Gurudwara was known as a *Dharmsal*. Gurudwaras were simple and humble in architectural expression. Sikhs started with very simple abode, may be huts or other such types of dwelling units, which have no particular architectural merit. As time went on, Sikhs wanted to place their Gurudwaras in an elaborate setting to make their Gurudwaras part of large and impressive complexes. During this period of Sikh supremacy in Punjab, the art and cultural atmosphere drew master craftsmen from different areas and from various religions. With the arrival of these artists, the art activity flourished in Lahore, Amritsar and other princely states like Kapurthala and Patiala etc. Various art forms which add to the ornamentation of Golden Temple in particular and other

Sikh Shrines in general includes *Jaratkari* (inlaid stone), *Mohrakashi* (frescos), *Gach work*, *Naqqashi work*, *tukri work* and Gold Embossing.

This dissertation discusses the forty five case studies of the Sikh shrines and based upon the primary research and documentation, tries to bring out the concepts that have been adopted for the construction these. All these shrines are arranged in the chronological order according to the date of their reconstruction. Harmandar Sahib at Amritsar is the oldest shrine and Gurudwara Chheharta Sahib at Amritsar is most recently constructed shrine amongst the documented and analysed shrines. The most consistent of Sikh architectural vocabulary is represented by the Gurudwaras across Punjab. It is devotedly exemplified in lavish splendour in the Golden Temple at Amritsar and many other historical Gurudwaras.

There are numerous varieties and types of the architectural elements, the literal description of which is insufficient to express properly the architectural ideas, forms and imageries they represent. The most consistent of Sikh architectural vocabulary is represented by the Gurudwaras across Punjab. This dissertation has attempted to describe, document and analyse the important Sikh shrines, various architectural elements and features and symbolic meaning of the structure. It discusses and analyses the results of the dimensional study of the Gurudwaras. Further it discusses the various plan forms, architectural elements like domes, *chhatris*, arches, kiosks, cupolas and pilaster etc.

New architectural styles get inspired from the prevailing architectural styles. This phenomenon is observed throughout the architectural history in all parts of the world, particularly, in the case of India where many invading cultures brought in their unique influences and became assimilated into an indigenous character. Sikh architecture also seems to be inspired from the prominent prevailing architectural styles (Mughal and Rajput) of that time. It is possible that Sikh architecture owed some of its features to the Rajasthan and Mughal prototypes. But these architectural features were adopted, adapted, and ultimately assimilated and a new architectural style was generated by the Sikhs.

The conclusion that can be drawn from the study is the undoubted fact that the Harmandar Sahib holds a unique and inspiring position as a Gurudwara and Sikh Architecture seem to be best represented through this shrine. The final conclusion that can be drawn is that the Sikh Architecture is unique and Sikhism seems to be represented through the Sikh shrines.

There is a lot of scope of work in the field of Sikh architecture as there are hundreds of historical Sikh shrines spread all over India and abroad. This dissertation has partly covered the Indian Punjab. A comparative study of shrines in Punjab and other states or abroad can be taken up. A study of the Gurudwaras in foreign countries such as Pakistan and Afghanistan will be more interesting as these Gurudwara buildings are untouched and authentic, whereas, Gurudwara buildings in Eastern Punjab (Indian Punjab) are renovated to a large extent by the *Kar Sewaks*.

## Table of Contents

S. No	Chapter	Page No.
<b>1.</b>	<b>Introduction</b>	
1.1.	Introduction	1
1.2.	Present state of Research on Sikh Architecture	2
1.3.	Review of the Existing Literature	5
1.4.	Rationale of the Study	10
1.5.	Aims of the Study	12
1.6.	Objectives of the Study	12
1.7.	Hypothesis	12
1.8.	Research Methodology	13
1.9.	Scope of the Study	14
1.10.	Research Questions	14
1.11.	An Overview	15
<b>2.</b>	<b>Brief History of the Sikhs</b>	
2.1.	Introduction	19
2.2.	The Inception of Sikhism	20
2.3.	Sikh History - The Time line	21
2.3.1.	The Guru Period (1469- 1708)	21
2.3.2.	The Post Guru Period (1708-1745)	25
2.3.3.	The Misl Period (1745-1799)	28
2.3.4.	Sikh Kingdom (1799-1849)	37
2.3.5.	The British Period (1849-1947)	39
2.3.6.	The Post-Independence Period (1947-till date)	40
2.4.	Summary	41
<b>3.</b>	<b>Evolution of the Gurudwaras</b>	
3.1.	Introduction	43
3.2.	Social Relevance of a Gurudwara	44
3.3.	Meaning and Importance of a Gurudwara	45
3.4.	Historical Evolution of the Gurudwaras	46
3.4.1.	Administrative Setup of the Gurudwaras	48
3.4.2.	Religious and Social Awakening of the Sikhs	53
3.4.3.	Struggle for Reforms in the Sikh Shrines	55
3.4.4.	Concept of the <i>Kar Sewa</i>	58
3.5.	Architectural Evolution of Gurudwaras	59
3.5.1.	Elements of a Gurudwara	59
3.5.2.	The Evolution	61
3.5.2.1.	Early Sikh Shrines	63
3.5.2.2.	Later Sikh Shrines	70
3.5.2.3.	The Sikh Architectural Masterpiece	75
3.6.	Summary	78
<b>4.</b>	<b>Art Work in the Historical Sikh Shrines</b>	
4.1.	Introduction	79
4.2.	Philosophy in the Sikh Art	79
4.3.	Patrons of Art and Artists	80
4.3.1.	Background of Artists	81
4.4.	Traditional Names for Design and Techniques	84
4.5.	Various Art Forms used in Historic Sikh Shrines	84
4.5.1.	<i>Jaratkari</i> (inlaid stone)	84
4.5.2.	<i>Mohrakashi</i> (frescos)	85

4.5.3.	<i>Dehin Work</i>	88
4.5.4.	<i>Naqqashi</i>	89
4.5.5.	<i>Gach Work</i>	90
4.5.6.	<i>Tukri</i> (mirror piece)	90
4.5.7.	Gold Embossing	91
4.6.	Summary	93
<b>5.</b>	<b>Case Studies of the Historical Sikh Shrines</b>	
5.1.	Harmandar Sahib (The Golden Temple), Amritsar	95
5.2.	Chola sahib, Dera Baba Nanak	97
5.3.	Darbar Sahib, Dera Baba Nanak	98
5.4.	Darbar sahib, Tarn Taran	100
5.5.	Bhai Bir Singh, Village Naurangabad, Dist. Tarn Taran	101
5.6.	Bibeksar Sahib, Amritsar	102
5.7.	Baba Atal, Amritsar	103
5.8.	Saragarhi Sahib, Amritsar	105
5.9.	Bhatta Sahib, village Kotla Nihang, Dist. Ropar	106
5.10.	State Gurudwara, Kapurthala	107
5.11.	Thara Sahib, Amritsar	108
5.12.	Burj Sahib, Dhariwal, District, Gurdaspur	110
5.13.	Shaheedan Sahib, Amritsar	111
5.14.	Pipli Sahib, Putligarh, Amritsar	112
5.15.	Hatt Sahib, Sultanpur Lodhi	114
5.16.	Ber Sahib, Sultanpur Lodhi	115
5.17.	Takht Keshgarh Sahib, Anandpur Sahib	117
5.18.	Rakabsar Sahib, Muktsar Sahib	118
5.19.	Achal Sahib, Batala, Dist. Gurdaspur	119
5.20.	Tibbi Sahib, Muktsar	120
5.21.	San Sahib, Village Basarke near Amritsar	121
5.22.	Bir Baba Buddha Sahib, Village Thatha, Dist. Tarn Taran	122
5.23.	Fatehgarh Sahib, Fatehgarh Sahib	123
5.24.	Datansar Sahib, Muktsar	125
5.25.	Kandh Sahib, Batala, District. Gurdaspur	125
5.26.	Anandgarh Sahib, Anandpur sahib	127
5.27.	Fatehgarh Sahib, Anandpur sahib	128
5.28.	Janam Asthan Patshahi Chhevin, Village Vadali Guru, Near Amritsar	129
5.29.	Baba Gurditta, Village Daroli Bhai, Near Moga	131
5.30.	Garhi Sahib, Chamkaur Sahib, Dist: Ropar	132
5.31.	Katalgarh Sahi, Chamkaur Sahib, Dist: Ropar	133
5.32.	Manji Sahib, Village Alamgir, District Ludhiana	134
5.33.	Sisganj Sahib, Anandpur Sahib	135
5.34.	Holgarh Sahi, Anandpur Sahib	137
5.35.	Angitha Sahib, Khadoor Sahib	138
5.36.	Thara Sahib, Khadoor Sahib	139
5.37.	Privar Vichhora Sahib, village Nangal Sirsa, near Ropar	140
5.38.	Santokhsar Sahib, Amritsar	141
5.39.	Lohgarh Sahib, Anandpur sahib	143
5.40.	Kothri Sahib, Anandpur sahib	144
5.41.	Akal Takhat Sahib, Amritsar	145
5.42.	Sant Ghat Sahib, Sultanpur Lodhi	147
5.43.	Ramsar Sahib, Amritsar	148
5.44.	Tap Asthan Baba Buddha, Ramdass, Dist. Amritsar	149
5.45.	Chheharta Sahib, Amritsar	150

5.46.	Summary	152
<b>6.</b>	<b>Result and analysis</b>	
6.1.	Introduction	153
6.2.	Dimensional Analysis	153
6.2.1.	Relation between the height and the date of construction of the Gurudwaras	154
6.2.2.	Relation between the Area and the Date of Construction of the Gurudwaras	155
6.2.3.	Relation between the Height and Ground Coverage of the Sikh Shrines	156
6.2.4.	Relation between the Wall area percentage and Date of Construction of the Gurudwaras	156
6.2.5.	Relation between the Length-Width Ratio and Date of Construction of the Gurudwaras	157
6.3.	Elements of Gurudwaras	158
6.3.1.	Location of <i>Jora Ghar</i> (Shoe stand)	158
6.3.2.	Hand Wash Area	159
6.3.3.	Feet Wash Area	159
6.3.4.	<i>Parikarma</i> (Outer Circumambulatory)	160
6.3.5.	Provision of <i>Darshani Deodi</i> (Entry Gateway)	161
6.3.6.	Location of <i>Darshani Deodi</i>	161
6.3.7.	<i>Provision of Kadah Parsad Area</i>	162
6.3.8.	Location of Kadah Parsad Area	162
6.3.9.	Approach to the Main Shrine	163
6.3.10.	Movement Pattern towards Shrine	164
6.3.11.	Direction of Main Entrance	164
6.3.12.	Entrances	165
6.3.13.	Plinth Level	166
6.3.14.	Shape of Gurudwara	166
6.3.15.	Location of <i>Parkash Asthan</i>	167
6.3.16.	Shape of Parkash Asthan	168
6.3.17.	Direction of Parkash Asthan	168
6.3.18.	Inner Circumambulatory	169
6.3.19.	Double Height Area	170
6.3.20.	Number of Floors	171
6.3.21.	Type of Structure	172
6.3.22.	Elevation	172
6.3.23.	Entrances Details	173
6.3.24.	Placement of Shrine on the Site	174
6.3.25.	Provision of congregation Hall	175
6.3.26.	Provision of <i>Sarovar</i> (Holy Tank)	176
6.3.27.	Shape of <i>Sarovar</i>	176
6.3.28.	Provision of <i>Langar</i> Building	177
6.3.29.	Location of Nishan Sahib	178
6.3.30.	Provision of <i>Sarai</i>	179
6.4.	Plan Forms	181
6.4.1.	Square Plan	181
6.4.2.	Rectangular Plan	181
6.4.3.	Square with Octagonal Chamber at Corners	182
6.4.4.	Rectangular with Octagonal Chamber at Corners	182
6.4.5.	Rectangular with Octagonal Chamber at two Corners	182
6.4.6.	Square/Rectangular plans with entrance lobby in front	183

6.4.7.	Octagonal Plans	183
6.4.8.	Cruciform	183
6.5.	Elevation	184
6.6.	Architectural Elements	185
6.6.1.	The Arches of Sikh Shrines	185
6.6.2.	Domes	187
6.6.3.	Cupola	189
6.6.4.	The Kiosks	190
6.6.5.	<i>Chhatri</i>	191
6.6.6.	<i>Jharokha</i> (Balconied Windows)	192
6.6.7.	The Pillars and Pilasters	194
6.7.	The Construction Techniques	195
6.8.	Material of Construction	197
6.9.	Summary	198
<b>7.</b>	<b>Conclusions and Future Directions</b>	
7.1.	Introduction	199
7.2.	Evolution of the Sikh Architecture	200
7.3.	Architectural analysis	201
7.4.	Sikhism and its Relevance to Architecture	206
7.5.	The uniqueness of the Sikh architecture	208
7.6.	Future Scope of work	209
	<b>Bibliography</b>	211
	<b>Drawing References</b>	220
Annexure-I	Date of Construction of the Various Gurudwaras	222
Annexure-II	Dimensional Analysis	224
Annexure-III	Elements of Gurudwaras	225
Annexure-IV	Elevation Treatment and Finishes	241
Annexure-V	Arches	243
Annexure-VI	Domes	246
Annexure-VII	Cupolas	247
Annexure-VIII	Kiosks	248
Annexure-IX	<i>Chhatris</i>	249
Annexure -X	Glossary	250

## List of Figures

Figure No.	Description	Page No
Figure 1.1	Various Aspects of the Study	13
Figure 2.1	Map of the Misl Period, 1780	30
Figure 2.2	Map of Territory Under Maharaja Ranjit Singh	38
Figure 3.1	Possible Sketches of Early <i>Dharmsal</i>	63
Figure 3.2	Gurudwara Guru Ka Lahore, Anandpur Sahib	64
Figure 3.3	Gurudwara Holgarh Sahib, Anandpur Sahib	64
Figure 3.4	Gurudwara Harimandir Sahib, Kiratpur	65
Figure 3.5	Gurudwara Taru Singh Saheed, Lahore	65
Figure 3.6	Gurudwara Tibbi Sahib, Jaito Mandi, Dist Faridkot	66
Figure 3.7	Gurudwara Lohgarh, Anandpur Sahib	67
Figure 3.8	Takht Keshgarh Sahib, Anandpur Sahib	67
Figure 3.9	Gurudwara Gobind Ghat, Bathinda	67
Figure 3.10	Gurudwara Sahid Ganj, Muktsar	68
Figure 3.11	Gurudwara Fatehgarh Sahib, Fatehgarh Sahib	68
Figure 3.12	Gurudwara Ramsar, Amritsar	70
Figure 3.13	Gurudwara Dam Dama Sahib, Sri Hargobindpur	71
Figure 3.14	Gurudwara Darbar Sahib, Dera Baba Nanak	72
Figure 3.15	Khadoor Sahib	72
Figure 3.16	Gurudwara Chobara Sahib, Goindwal	73
Figure 3.17	Photograph of Darbar Sahib, Tarn Taran	74
Figure 3.18	Photographs of Golden Temple, Amritsar	75
Figure 4.1	Early 19th Century Painting of Ten Sikh Gurus	81
Figure 4.2	Jaratkari Work at the Golden Temple, Amritsar	84
Figure 4.3	Mohrakashi Paintings, Gurudwara Bhai Bir Singh	86
Figure 4.4	Dehin Work	88
Figure 4.5	Naqqashi Work First Floor of The Golden Temple	89
Figure 4.6	Guch Work on The Ceiling of Akal Takhat At Amritsar	90
Figure 4.7	Tukri Work in The Ceiling of The Golden Temple	91
Figure 4.8	Images of Sikh Gurus and Floral Patterns, Golden Temple	91
Figure 4.9	Image of Guru Nanak with Bala and Mardana, Golden Temple	92
Figure 6.1	Relation Between the Height and the Date of Construction of the Gurudwaras	154
Figure 6.2	Relation Between the Area and the Time of Construction of the Gurudwaras	155
Figure 6.3	Relationship Between the Ground Coverage and Height of the Sikh Shrines	156
Figure 6.4	Relation Between the Wall Area Percentage and Date of Construction of the Gurudwaras	157
Figure 6.5	Relation Between the Length-Width Ratio and Date of Construction of the Gurudwaras	157
Figure 6.6	Various Locations of Jora Ghar	158
Figure 6.7	Distribution of Various Locations of Jora Ghar	158
Figure 6.8	Hand Wash Area	159
Figure 6.9	Distribution of Hand Wash Areas	159
Figure 6.10	Feet Wash Area	159
Figure 6.11	Distribution of Feet Wash Areas	160
Figure 6.12	Provision of <i>Parikarma</i> (Outer Circumambulatory)	160
Figure 6.13	Distribution of Outer Circumambulatory	160
Figure 6.14	Distribution of Provision of Darshani Deori	161
Figure 6.15	Provision of Darshani Deodi	161
Figure 6.16	Distribution of Various Directions of Darshani Deori	161
Figure 6.17	Location of Darshani Deodi	162

Figure 6.18	Provision of <i>Kadah Parsad</i> Area	162
Figure 6.19	Distribution of <i>Kadah Parsad</i> Area	162
Figure 6.20	Distribution of Various Locations of <i>Kadah Parsad</i> Area	162
Figure 6.21	Location of <i>Kadah Parsad</i> Area	163
Figure 6.22	Approach to the Main Shrine	163
Figure 6.23	Distribution of Various Types of Approaches to the Main Shrine	163
Figure 6.24	Movement Pattern Towards Shrine	164
Figure 6.25	Distribution of Various Types of Movement Pattern Towards Shrine	164
Figure 6.26	Direction of Main Entrance	164
Figure 6.27	Distribution of Various Direction of Main Entrance	165
Figure 6.28	Distribution of Number of Entrances to the Shrines	165
Figure 6.29	Number of Entrances to the Shrine	165
Figure 6.30	Plinth Level of the Shrines	166
Figure 6.31	Distribution of Plinth Level of the Shrines	166
Figure 6.32	Shape of Gurudwara	166
Figure 6.33	Distribution of Various Shapes of Gurudwara	167
Figure 6.34	Distribution of Various Locations of Parkash Asthan	167
Figure 6.35	Location of Parkash Asthan	168
Figure 6.36	Distribution of Various Shapes of Parkash Asthan	168
Figure 6.37	Shape of Parkash Asthan	168
Figure 6.38	Distribution of Various Direction of Parkash Asthan	169
Figure 6.39	Direction of Parkash Asthan	169
Figure 6.40	Distribution of Inner Circumambulatory	169
Figure 6.41	Provision of Inner Circumambulatory	170
Figure 6.42	Distribution of Shrines with Double Height Area	170
Figure 6.43	Double Height Area	170
Figure 6.44	Distribution of Various Number of Floors	171
Figure 6.45	Number of Floors	171
Figure 6.46	Type of Structure	172
Figure 6.47	Distribution of Various Types of Structures	172
Figure 6.48	Distribution of Various Types of Elevations	173
Figure 6.49	Details of Various Types of Elevations	173
Figure 6.50	Distribution of Various Types of Entrances	172
Figure 6.51	Types of Entrances	174
Figure 6.52	Distribution of Various Placements of Shrine on the Site	174
Figure 6.53	Placement of Shrine on the Site	175
Figure 6.54	Provision of Congregation Hall	175
Figure 6.55	Distribution of Provision of Congregation Hall	175
Figure 6.56	Provision of Sarovar	176
Figure 6.57	Distribution of Provision of Sarovar	176
Figure 6.58	Distribution of Various Shapes of Sarovar	176
Figure 6.59	Shape of <i>Sarovar</i>	177
Figure 6.60	Provision of Langar Building	177
Figure 6.61	Distribution of Provision of Langer Building	177
Figure 6.62	Location of Nishan Sahib	178
Figure 6.63	Distribution of Various Locations of Nishan Sahib	178
Figure 6.64	Provision of <i>Sarai</i>	178
Figure 6.65	Distribution of Provision of Sarai	179
Figure 6.66	Square Plans- Burj Sahib (Dhariwal), Darbar Sahib (Tarn Taran) and Pipli Sahib (Amritsar)	181
Figure 6.67	Rectangular Plan- Thara Sahib (Khadoor Sahib), Shaheedan Sahib And Chheharta Sahib (Amritsar)	181
Figure 6.68	Garhi Sahib (Ropar), Tap Asthan Baba Buddha(Ramdass) and Katalgarh Sahib (Chamkaur Sahib)	182

Figure 6.69	Hatt Sahib (Sultanpur Lodhi) and Fatehgarh Sahib (Anandpur Sahib)	182
Figure 6.70	Keshgarh Sahib (Anandpur Sahib) And Manji Sahib (Alamgir)	182
Figure 6.71	Anandgarh Sahib (Anandpur Sahib) and Darbar Sahib (Dera Baba Nanak)	183
Figure 6.72	Baba Atal Sahib (Amritsar), Lohgarh Sahib and Holgarh Sahib (Anandpur Sahib)	183
Figure 6.73	San Sahib (Baserke), Janam Asthan Patsahi Chhevin (Vadali) and Bir Baba Buddha	183
Figure 6.74	Cusped Arches in Sikh Shrines	186
Figure 6.75	Semicircular Cusped Arch and Elliptical Cusped Arch	187
Figure 6.76	Domes of Gurudwara Bhatha Sahib, Katalgarh Sahib, Kandh Sahib and Fatehgarh Sahib at Fatehgarh Sahib	188
Figure 6.77	Cupola Used at A. Bhatha Sahib, B. Katalgarh Sahib, C. Baba Bir Singh, D. Akal Thakht, and E. Keshgarh Sahib	190
Figure 6.78	Kiosks, A-Akal Thakht Sahib, B&C-State Gurudwara, D&E-Burj Sahib,	190
Figure 6.79	<i>Chhatri</i> , A-Ber Sahib, B-Parivar Vichora, C-Bir Baba Buddha Sahib, D-Keshgarh Sahib,	192
Figure 6.80	Balconied Window: A- Akal Thakt Sahib, B-Burj Sahib, C Fatehgarh Sahib (Fatehgarh Sahib) And D-State Gurudwara	193
Figure 6.81	A-Hatt Sahib, B-Ber Sahib, C-Akal Thakt Sahib, Pilaster Details E-Kandh Sahib, F& G-Burj Sahib, Dhariwal	194
Figure 6.82	Masonry Dome Under Construction, Scaffolding Around Dome for Finishing and Carving Details and the Base of the <i>Chhatri</i> Along With 4-6 Columns is at Initial Stage for the Construction	196
Figure 6.83	Chhatri Under Construction	196

## Description of Plates

<b>Plate No.</b>	<b>Name of the Gurudwara</b>
Plate-I-A	Harmandar Sahib (The Golden Temple) Complex, Amritsar (Site Plan)
Plate-I-B	Harmandar Sahib (The Golden Temple), Amritsar (Plans, Elevations & Section)
Plate-II	Chola sahib, Dera Baba Nanak
Plate-III-A	Darbar Sahib, Dera Baba Nanak (Plans & Site Plan)
Plate-III-B	Darbar Sahib, Dera Baba Nanak (Elevations & Sections)
Plate-IV-A	Darbar sahib, Tarn Taran (Plans & Site Plan)
Plate-IV-B	Darbar sahib, Tarn Taran (Elevations & Sections)
Plate-V	Bhai Bir Singh, Village Naurangabad, Dist. Tarn Taran
Plate-VI	Bibeksar Sahib, Amritsar
Plate-VII	Baba Atal, Amritsar
Plate-VIII	Saragarhi Sahib, Amritsar
Plate-IX-A	Bhatta Sahib, village Kotla Nihang, Dist. Ropar (Plans & Site Plan)
Plate-IX-B	Bhatta Sahib, village Kotla Nihang, Dist. Ropar (Elevations & Sections)
Plate-X	State Gurudwara, Kapurthala
Plate-XI	Thara Sahib, Amritsar
Plate-XII	Burj Sahib, Dhariwal, District, Gurdaspur
Plate-XIII	Shaheedan Sahib, Amritsar
Plate-XIV	Pipli Sahib, Putligarh, Amritsar
Plate-XV	Hatt Sahib, Sultanpur Lodhi
Plate-XVI	Ber Sahib, Sultanpur Lodhi
Plate-XVII-A	Takht Keshgarh Sahib, Anandpur Sahib (Plans & Site Plan)
Plate-XVII-B	Takht Keshgarh Sahib, Anandpur Sahib (Elevations & Sections)
Plate-XVIII	Rakabsar Sahib, Muktsar Sahib
Plate-XIX	Achal Sahib, Batala, Dist. Gurdaspur
Plate-XX	Tibbi Sahib, Muktsar
Plate-XXI	San Sahib, Village Basarke near Amritsar
Plate-XXII	Bir Baba Buddha Sahib, Village Thatha, Dist. Tarn Taran
Plate-XXIII	Fatehgarh Sahib, Fatehgarh Sahib
Plate-XXIV	Datansar Sahib, Muktsar
Plate-XXV	Kandh Sahib, Batala, District. Gurdaspur
Plate-XXVI	Anandgarh Sahib, Anandpur sahib
Plate-XXVII	Fatehgarh Sahib, Anandpur sahib
Plate-XXVIII	Janam Asthan Patshahi Chhevin, Village Vadali Guru, Near Amritsar
Plate-XXIX	Baba Gurditta, Village Daroli Bhai, Near Moga
Plate-XXX	Garhi Sahib, Chamkaur Sahib, Dist: Ropar
Plate-XXX1	Katalgarh Sahib, Chamkaur Sahib, Dist: Ropar
Plate-XXXII	Manji Sahib, Village Alamgir, District Ludhiana
Plate-XXXIII	Sisganj Sahib, Anandpur Sahib
Plate-XXXIV	Holgarh Sahib, Anandpur Sahib
Plate-XXXV	Angitha Sahib, Khadoor Sahib
Plate-XXXVI	Thara Sahib, Khadoor Sahib
Plate-XXXVII-A	Privar Vichhora Sahib, village Nangal Sirsa, near Ropar (Plans & Site Plan)
Plate-XXXVII-B	Privar Vichhora Sahib, village Nangal Sirsa, near Ropar (Elevations & Section)
Plate-XXXVIII	Santokhsar Sahib, Amritsar
Plate-XXXIX	Lohgarh Sahib, Anandpur sahib
Plate-XL	Kothri Sahib, Anandpur sahib
Plate-XLI-A	Akal Takhat Sahib, Amritsar (Plans)
Plate-XLI-B	Akal Takhat Sahib, Amritsar (Elevations & Section)
Plate-XLII	Sant Ghat Sahib, Sultanpur Lodhi
Plate-XLIII-A	Ramsar Sahib, Amritsar (Plans & Site Plan)

Plate-XLIII-B	Ramsar Sahib, Amritsar (Plans)
Plate-XLIII-C	Ramsar Sahib, Amritsar (Elevations & Section)
Plate-XLIV	Tap Asthan Baba Buddha, Ramdass, Dist. Amritsar
Plate-XLV-A	Chheharta Sahib, Amritsar (Site Plan & Plans)
Plate-XLV-B	Chheharta Sahib, Amritsar (Elevations & Sections)
Plate-XLVI	Arches-I
Plate-XLVII	Arches-II
Plate-XLVIII	Arches-III
Plate-XLIX	Arches-IV
Plate-L	Arches-V
Plate-LI	Arches-VI
Plate-LII	Domes-I
Plate-LIII	Domes-II
Plate-LIV	Domes-III
Plate-LV	Domes-IV
Plate-LVI	Domes-V
Plate-LVII	Domes-VI
Plate-LVIII	Cupola-I
Plate-LIX	Cupola-II
Plate-LX	Kiosks-I
Plate-LXI	Kiosks-II
Plate-LXII	Kiosks-III
Plate-LXIII	Kiosks-IV
Plate-LXIV	Kiosks-V
Plate-LXV	Kiosks-VI
Plate-LXVI	Chhatris-I
Plate-LXVII	Chhatris-II
Plate-LXVIII	Balconied Window-I
Plate-LXIX	Balconied Window-II
Plate-LXX	Typical Pilaster Detail

## **1.1.Introduction**

Architecture is the identity of people and civilizations. Across time and space, communities bounded by geography, ideology, language and spiritual path have created physical structures to represent their culture. A study of history of architecture shows that the meaning of architecture and its relation to human experiences have been expressed in a number of ways in the past. The intellectual and creative development of man manifested itself in the varied nature of architecture in different periods and across different civilizations (Rowland, 1953). Thus, all over the world, various civilizations and cultures have contributed greatly to the art of building construction and this is evident from the large number of historic monuments and archaeological remains.

Every Architectural style reflects an undoubtedly distinctive design element and construction principle that represents in a direct sense, cultural identity and philosophy within a physical context. In order to understand, appreciate and evaluate the architectural quality of a building, there is need to develop a sense of topography, climate, material, structure and proportion of the surrounding physical environment. This sense goes far beyond the building's ability to serve utilitarian needs. For example, the geometric building design in Greek architecture exhibits a sophisticated aptness, whereas the Roman buildings, based on their advanced technology, are impressive even by modern standards (P. Brown, 1968). In the same way, the typical quality of Sikh architecture lies in the expression of spiritual contents through its Gurudwaras (the Sikh place of worship).

Sikhism, one of the youngest of world's religions, derives its inspiration from spiritual and historical tradition. The Sikhs are unique people in the religious civilization of the world, practical and progressive in their outlook. They are deeply attached to their faith. They are no more confined to the land of Five Rivers or within the borders of the Indian Union. They have migrated to practically all parts of the world. Guru Nanak, founder of the Sikhism, was to some extent influenced by Kabir and Sheikh Ibrahim Farid (1450 - 1535), descendent of the famous Sufi saint Sheikh Fariduddin Ganj-i-Shakar of Pak Pattan whose hymns were later on incorporated in the Guru Granth Sahib. Significantly, he experienced both Hindu and Muslim religions and it was only after deep contemplation that he evolved his own school of thought as a new dispensation.

M.A. Macauliffe (1909) in his monumental work 'The Sikh Religion' writes that unlike the scriptures of other creeds, they (the Sikh scriptures) do not contain love stories or accounts of wars waged for selfish considerations. They contain sublime truths, the study of which cannot but elevate the reader spiritually, morally and socially. There is not the least tinge of sectarianism in them. They teach the highest and purest principle that serve to bind man to man and inspire the believer with an ambition to serve his fellow men, to sacrifice all and die for their sake.

W.O. Cole of the U.K. wrote more than half a dozen books on Sikhism (Cole and Sambi, 1980; Cole, 1984). In 1985, he visited India when communal disturbances created a virtual turmoil and thousands of people were killed. In a keynote lecture by him on the mission and message of Guru Nanak Dev, he gave a message to the *Sangat* there and through them to the humanity: "Remember the tenets of Guru Nanak, his concepts of oneness of God and Universal Brotherhood of man. If any community holds the key to national integration of India, it is the Sikhs all the way".

Another scholar, Dorothy (1914) in her book, 'The Sikh Religion' writes: "Pure Sikhism is far above dependence on Hindu rituals and is capable of a distinct position as a world religion so long as Sikhs maintain their distinctiveness. The religion is also one which should appeal to the occidental mind. It is essentially a practical religion. If judged from the pragmatic standpoint which is a favorite point of view in some quarters, it would rank almost first in the world. The religion of the Sikhs is one of the most interesting at present existing in India, possibly indeed in the whole world. A reading of the Granth strongly suggests that Sikhism should be regarded as a new and separate world religion rather than a reformed sect of Hinduism".

## **1.2. Present state of Research on Sikh Architecture**

There is very limited literature available on the subject of Sikh Architecture. Moreover, the literature available is primarily concerned with the historical description of Gurudwaras and very little has been written about the Sikh Architecture. Thus, it is difficult to believe that such a style of architecture exists at all. It is ironic that the Sikhs, who are known the world over for their characteristic dynamism, bravery, versatility, and above all their distinct physical and spiritual identity, their architecture has remained unidentified and little known.

In the history of Indian architecture, the contribution of the Sikhs as artists and as patrons has been routinely overlooked. People are fascinated by the incredible design

of the Gurudwaras and keep asking what makes a Sikh architecture? Is it the architecture that is made for and by the Sikhs to serve Sikhism as a religion? If the Sikh architecture exists, then it must be explained and the qualities and features that clearly set and differentiate this architecture apart from other architectural styles be defined.

The main purpose of the early building art in the Indian subcontinent was the representation of the existing religious perception of the people in a tangible form. Therefore early Sikh architecture in the form of various sacred monuments is essentially a representation of its religious beliefs. In the Sikh architecture, a Gurudwara in the opinion of most of the writers perhaps owes much to the Mughal style of architecture, as the artisans of the Punjab of those days had been trained that way (Bhui, 1999; Brown, 1968). However, in due course, it developed certain prominent characteristics, such as the repeated use of *chhatris* and ornamenting of parapets, corners, angles and other permanent projections.

The word 'Gurudwara' is compounded of *guru* (spiritual guide or master) and *dwara* (gateway or seat) and, therefore, has an architectural connotation. The Sikh Shrines are by and large commemorative buildings connected with the lives and times of the ten Sikh Gurus, or associated with certain places and events of historical significance. The main requirement being that of a room in which Guru Granth Sahib (the Sikh holy book) can be placed and people can sit as a congregation to listen to the readings from the holy book and sing and recite its verses. In this context, the Gurudwara architecture is not only the abode of God and place of worship, but is also the cradle of knowledge, art, architecture and culture. Gurudwaras have greatly influenced the socio-cultural life of the Sikhs and gave continuity to traditional Sikh values. The evolution of Gurudwara architecture is marked by a strict adherence to the religious consideration, and that has continued over last few centuries.

Most of the historical Gurudwaras were built towards the end of the 18th century and the early 19th century, when the Sikhs gained political power in the Punjab. The period of Sikh rule surely led to the construction of some impressive religious structures. Some of these religious buildings have been rebuilt in recent years, with an extensive use of modern materials and marble for the purpose of embellishment and durability.

Another feature of a Gurudwara is *langar* (a free community kitchen) for pilgrims, travellers and others. The institution of *langar* came into being almost with the inception of the faith. Guru Nanak organised one at Kartarpur, where he settled down during the later part of his life. The third Guru Amar Das made it obligatory for anyone coming to meet him for his divine *darshan* to partake of meal in the common kitchen. Everyone, high or low, including Emperor Akbar, did that. The *langar* obliterated all distinctions of the rich and the poor, and of caste and creed, and promoted equality, brotherhood and social integration. On a visit to an important shrine, it is an act of piety for a devotee to put in some manual labour in the kitchen, to serve the meals and to take the food, sitting in a row on a mat.

The Gurudwaras generally have provision of the lodging of pilgrims. In a town with a Gurudwara, any traveller can normally hope to find some food and a place to rest for a night or even longer. A Gurudwara can be spotted from a distance by a yellow triangular flag, called *Nishan Sahib*, hoisted from a pole in its compound. Water is an integral part of the Sikh Architecture. The use of water as an element of design has been frequently exploited in the Mughal and the Hindu architecture as well, but nowhere has it been used in so lively a manner as in the Sikh architecture. The most respected Sikh shrine, the Golden Temple at Amritsar, is placed lower down than the structures in the vicinity, unlike a Mosque or a Temple which are usually placed on raised platforms.

As the Sikhs have moved beyond the Punjab across the oceans to all parts of the world, they have taken some aspects of the Sikh architecture with them. Many Gurudwaras in the west especially in the United Kingdom, Canada and the United States were started in rented structures or bought as existing structures. But gradually, they have built impressive Shrines wherever they have settled. Some of these structures have evolved to include the architectural elements of Sikh Shrines in India thus creating a bridge across space and time to the prototypical Sikh architectural masterpiece, the Harmandir Sahib (or the Golden Temple).

The Sikh religious structure is a Gurudwara, a place where the Guru dwells. A Gurudwara is not only the all-important building of the faith, as *masjid* (mosque) of the Islam and *mandir* (temple) of the Hindus. It is also, like its Islamic and Hindu counterparts, a key-note of the Sikh architecture. Apart from the buildings of a religious Order, the Sikh architecture has other types of buildings as well such as forts

(Gobindgarh fort, Amritsar), palaces (Rambagh Palace, Amritsar), *bungas* (Ramgarhia Bunga) and institutional buildings (Khalsa College, Amritsar) etc. Among the other types of buildings of the Sikh architecture, Khalsa College at Amritsar is the one of most outstanding example. The *Baolies* (stepped wells) are also common in the Sikh architecture. *Baolies* have been provided in Sikh Shrines at Katalgarh Sahib, Chamkaur Sahib, and Gurudwara ‘*Baoli*’ Sahib at Goindwal (in Amritsar district) as well as at Gurudwara Anandgarh Sahib at Anandpur (in Ropar district).

Brick, lime mortar, lime or gypsum plaster, and lime concrete have been the most favoured building materials, and white marble, has also been used extensively in the Sikh Shrines. The white marble has been used for flooring and cladding or decorative material than for meeting structural needs. *Nanakshahi* (of the times of Guru Nanak) brick was most commonly used for its intrinsic advantages. The brick-tile made mouldings, cornices and pilasters etc. are easy to work into a variety of shapes.

### **1.3. Review of the Existing Literature:**

So far, the study of the art and architecture of the Sikhs has not attracted the adequate attention of the architects, art historians and the critics. Even the scholars of temple architecture of India have not shown serious interest and they have just made passing references to the Sikh architecture. Moreover, most of the references which are available relate to the Golden Temple, Amritsar alone. The only work which gives comprehensive study of the Sikh Architecture is by PS Arshi (1986). He has studied the subject minutely and in detail. Most of the other scholars of the Sikh art and architecture have confined their studies to the architecture of the Golden Temple alone (P. Brown, 1968; Kaur, 1983).

*Percy Brown* (1968) has done commendable work on the Indian architecture, but he has not explored the subject of Sikh architecture comprehensively. His studies are limited to the architecture of the sacred Sikh shrine, the Golden Temple in Amritsar. He interprets the Sikh architecture as a continuity of Mughal style of architecture. In his view, the architectural features of the Golden Temple, the design, character and fabric of most of these elements, seen in isolation, has strong resemblance to those of various monuments and buildings of the Mughals and Rajputs as could be seen in Delhi, Agra, Lahore, Jodhpur, Bikaner, and Jaipur.

*PS Arshi* (1986) has devoted a large part of his book on ‘Sikh architecture in the Punjab’ to the growth of the Sikh architecture and its aesthetic excellence. He has

described Sikh Gurudwaras as ‘the last flicker of religious architecture in India’. But while taking the Sikh architecture to be an extension of the Mughal architecture, and as constituting the lifeless repetition of the past, one cannot but appreciate that the Sikh architecture contains many distinctive elements by virtue of which it is original and counts of certain basic constituents. The utilisation of the floating architectural traditions and techniques in terms of the functional requirements of an emergent religion and a community of people aspiring for the rightful place in the society and politics of the country is what one can read in the architectural expressions of the Sikhs. Not only that the concepts of *Sangat* (congregation) and *Pangat* (dining together) are vividly characterised through the Sikh Gurudwaras, these otherwise religious buildings had quite often taken the character of military edifices in view of the then politico-religious situation of the country.

*PS Arshi* (1986) further writes that the Sikh Shrines originated with the idea of devotion. But, in view of the confrontation that the Sikhs had with the Mughals, the fraternity had to acquire some amount of military character. A number of other distinctive characteristics of some of the Gurudwaras also point to the creative genius of the various artisans who contributed, over a period of time, to the Sikh architecture.

*Fergusson* (1891) on the other hand has considered the Golden Temple as an example of the forms which Hindu temple architecture assumed in the nineteenth century. In his view, many attributes of the architecture of the Gurudwaras could perhaps be related to the pre-existing forms of expression.

*Khushwant Singh* in his foreword of the book *Sikh architecture in the Punjab* (Arshi, 1986) has written that everywhere in the world you can spot a Sikh Gurudwara as a building apart from others. It has its own flag mast (*Nishan Sahib*) draped in yellow or blue with triangular flag with the Sikh insignia fluttering in the breeze. Its dome is different from domes of mosques or Hindu temples, so are its arches, balconies, columns, interiors and the general layout. And yet one sees infinite variations in their architecture

*D. S. Bhui* (1999) in his article ‘The Golden Temple: A Synthesis of Styles’ published in an edited work ‘Golden Temple’ (Singh Parm Bakhshish *et al.*, 1999), writes that by the time the Sikhs started building their Shrines, the temple plan had completed its architectural evolution. From the simple one roomed structure it had evolved into a four chambered complex consisting of the *Bhog Mandir*, the *Nat Mandir*, the

*Jagmohan* and the *Garbha Griha*. The evolution of the *Shikhara* was also complete and the evolved paradigm was being repeated in most of the temples of north India.

*Bhui* asserts that the general architectural style adopted by the Sikhs is influenced by late Rajput and the Mughal forms. The adaptations are summarily from the architecture of 17<sup>th</sup> century Rajasthan. The historical buildings of Rajasthan Amber, Bikaner, Jaipur, Udaipur such like, are therefore of great significance. These buildings had been influenced by the Mughal architecture. The buildings constructed during the periods of Mughal influence have architectural features such as pillared kiosks with fluted cupolas, projecting eaves, curved cornices arcuade in shape and balconied windows. Much of this was absorbed by the Sikh architecture. Pilaster is an important element in the Sikh architecture, derived from the Indo-Islamic style. Some buildings such as Jodha Bai's palace at Fatehpur Sikri, reflects the use of pilasters at the comers.

*Madan Jit Kaur* (1983) in her *The Golden Temple: The Past and Present* has opined that the architecture of the Golden Temple is marked by the beauty of its superb setting. The overall effect of the temple is very striking. The main shrine raising its head in the middle of a big tank, with its enchanting reflection in the clear water with only a single bridge to reach, imparts the building a heavenly look. The temple was pulled down by the Afghan invaders thrice. However, it was rebuilt with renewed energy each time. It may be, therefore, presumed that the original design has adequately been retained in its present structure barring, of course, minor alterations and architectural decorations. The architecture of the *Darshni Deodi* (the entrance gate) is extremely impressive. The air-house, on the top of the *Deodi*, stands modelled on the Rajput and Bengal Mughal *chhatra* style.

The square building of the main shrine is a two-storeyed structure over which rises a low-fluted majestic dome in copper covered with gold. The dome, which resembles the shape of a lotus, is the crowning feature of the Temple. The petals of the dome present a very harmonious setting. Architecturally, the dome presents neither exclusively, the Hindu form nor the Muslim one. It shows an evolution of its own, called the, synthesis of the two styles. The central dome puts up splendidly sparkling appearance in sunshine.

A number of varieties of smaller domes drawn in a line decorate the parapet. Four *chhatris* (kiosks) with fluted metal cupolas stand at each corner. The floor of the upper storey is paved with *Nanakshahi* bricks. The frequent introduction of windows

supported on brackets and the enrichment of arches with numerous foliations on the first floor gives a picturesque appearance.

She further writes that the architecture of the Golden Temple testifies to the fact that the Sikhs enthusiastically patronised the architectural embellishments of their Shrines. The embossed metal work of the Golden Temple is a specimen of the excellence attained by the Sikh craftsmanship in the skilful harmony of brass and copper. The same is the case with frescos, *naqqashi* and applied arts displayed at the temple. The wood-carving and the ivory mosaic work of the temple displays admirable perfection of the Sikh artists in this craft. The Sikh artists had a genuine sense and appreciation of nature in the setting and architecture of the Shrines.

On the whole she argues that the architecture of the Golden Temple is the most celebrated example of religious monument in which all the characteristics of the Sikh style of architecture are fully represented. It is an excellent expression of the doctrines, ethics, world-view and ethos of the Sikh community. It is the achievement of the collective effort and the voluntary services of the Sikhs, the devotees belonging to other denominations and the artisans engaged from outside the Sikh community.

*S. S. Bhatti* (1995) in his Article, 'The Golden Temple a Spiritual Marvel in Architecture', explains that a Gurudwara is built particularly for congregational worship. The building could be as simple as a temporary shack, or a small room in a house, depending upon the resources of the local community. The Sikhs built several beautiful and imposing Gurudwaras some of which can accommodate hundreds of devotees. The Gurudwaras have entrances on all the sides signifying that they are open to one and all without any distinction whatsoever. Many Sikh temples have a *deodi*, an entrance or gateway, through which one has to pass before reaching the shrine. A *deodi* is often an impressive structure with an imposing gateway, and sometimes provides accommodation for office and other use. The visitors get the first glimpse of the *Sanctum Sanctorum* from the *deodi*.

According to Bhatti, the buildings of the Sikh Shrines, when classified according to their plan, are of four basic types square, rectangular, octagonal, and cruciform. On the basis of the number of storeys, the Gurudwaras have structures which may be one, two, three, five or nine storeys high. One comes across several interesting variations of the Gurudwara designs worked out on the permutations and combinations of the aforesaid basic plan and elevation types. As a rule, a *gumbad* (dome) is the crowning

feature of a Gurudwara. Rarely, a shrine may be flat-roofed. Apart from a larger central dome, there are often four other smaller cupolas, one on each corner of an unusually cuboid structure of the Shrines. The parapet may be embellished with several turrets, or small rudimentary domes, or replicas of arcades with domical toppings, or strings of *guldastas* (bouquets) or similar other embellishments. Minarets - the symbols of royalty commonly used by the Mughals and Rajputs are rarely seen in a Gurudwara.

A recurrent element of the Gurudwara design is the preferred usage of two storeys to gain sufficient elevation for the shrine. However restrained the design may be the elevation is usually treated by dividing the facade in accordance with the structural lines of columns, piers and pilasters, with vertical divisions creating areas of well-moulded surfaces. The most important division is, of course, the entrance which receives more ornate treatment than other areas. The treatment often creates bas-reliefs of geometrical, floral and other designs. Where magnificence is the aim, repose work in brass or copper gilt sheathing is often introduced with a note of extravagance.

Brick, lime mortar as well as lime or gypsum plaster, and lime concrete have been the most favoured building materials, although stone, such as red stone and white marble, has also been used in a number of Shrines. The latter found use more as cladding or decorative material than for meeting structural needs for well over two hundred years. Nanakshahi (from the times of Nanak) brick was most commonly used for its intrinsic advantages. It was a kind of brick tile of moderate dimensions used for reinforcing lime concretes in the structural walls and other components which were generally very thick. The brick-tile made mouldings, cornices and plasters etc. are easy to work into a variety of shapes. More often than not, the structure was a combination of the two systems, viz, trabeated (post and lintel), and arcuated (based on arches). The surfaces were treated with lime or gypsum plaster which was moulded into cornices, pilasters, and other structural as well as non-structural embellishments.

Bhatti (1995) argues that the Sikh architecture is a lively blend of the Mughal and Rajput styles. Onion-shaped domes, multi-foil arches, paired pilasters, in-lay work, frescoes, etc. are of Mughal extraction, more specially of Shah Jahan's period, while balconied windows, bracket supported eaves at the string-course, *chattris*, richly ornamented friezes, etc., are derived from elements of Rajput architecture such as is seen in Jaipur, Jodhpur, Bikaner and other places in Rajasthan. The Sikh architecture

expresses the characteristic resilience of the Sikh spirit and its inviolable freedom to deviate from the artistic exuberance, aesthetic magnificence and creative fullness. The curious mannerist emphasis on creative freedom makes the Sikh architecture the Indian Baroque, with its characteristics of sculptured skylines, variegated wall treatments, interesting juxtaposition, and disposition of recesses and projections - at once bold, vigorous, and tastefully sumptuous. Water becomes an integral of the Sikh architectural design, as in the Harmandar Sahib (Golden Temple) at Amritsar or Darbar Sahib at Tarn Taran, and not merely an add-on to the main shrine.

From this critical review of the existing literature on the Sikh Architecture, it is clear that most of the authors have just taken up the architecture of the Golden Temple as a case study for understanding and explaining the Sikh architecture as a whole. They have not taken pains to go into the detail of other religious structures or Shrines of the Sikhs which are scattered all over the Indian sub-continent in general and the Punjab in particular. Only PS Arshi (1986) has discussed the cases of some other Gurudwaras, but the detailed analysis of the various architectural elements of the Sikh architecture has not been studied by him. This is partly due to the fact that he is not a professionally trained Architect though he has expertise in the field of Fine Arts. So, there is an urgent need to expand and update the study done by PS Arshi by covering other historically important Gurudwaras as well as to take up an indepth analysis of architectural elements of the Sikh Gurudwaras.

Moreover some other important aspects which are found lacking in most of the above mentioned writings relate to the quality of the drawings of various Gurudwaras and their architectural elements. Most of the available drawings are of poor quality and in sketchy form. The drawings are the language of architectural expression without which we cannot identify and explain any architectural style. Therefore, the emphasis of this study was to, cover prominent Gurudwaras of historical importance, apart from the Harmandar Sahib, and to present the proposed work with a good quality of drawing work and detailed analysis of various architectural elements to bring out the uniqueness of the Sikh style of architecture.

#### **1.4. Rationale of the Study**

Art and architecture for long have acted as vehicles of expressing identity of a particular community or culture through their particular styles and characteristics. An architectural style helps in maintaining historic continuity within the boundaries of a

particular culture, while on the other hand it also confers distinctiveness to the form in comparison to the surrounding built environment. By and large, throughout the world, religion has inspired architecture which is evident from the archaeological records simply because religious monuments were often built from more permanent building materials.

The Gurudwaras are, as such, an integral part of the Sikh religious and social life. The Gurudwaras are more than a place of worship. They serve as centres of education, meeting place and a rest house for the travellers in addition to embodying the Guru Granth Sahib. Though, the Sikh rule lasted for less than a century in the sub-continent, there are hundreds of Gurudwaras all over Pakistan, India, and in other neighbouring countries.

The study of the art and architecture of the Sikhs has, unfortunately, remained a subject of unconcern for architects, art historians, and critics. Awareness and education alone can assure the continuation of our link with the religious symbols and icons of our past. Once we recognise their true importance, we may move into action preserving and integrating them into the future fabric of our towns and cities as major cultural and visual anchors. By knowing our own legacy, creativity and spirit, the future generations too, may be inspired to add their own signature to the future survival of our historical architecture. Since little work has been published on the Sikh architecture, the present work may prove to be a pioneering effort by an architect and of a great value to the scholars of other fields as well.

In this ever reducing global village, the acute identity crisis faced by the minority cultures can only be countered by revitalising and preserving their traditional forms and resources. The study of the art and architecture of the Sikhs has, unfortunately, remained neglected by the architects, art historians and the critics.

This study is concerned with a critical examination of the living testimonies of architectural developments of the Sikhs. It attempts to provide the unexplored knowledge and methods for promoting critical inquiry into the history and theory of the Sikh architecture. This study attempts to produce informed insights into the varied factors and influences that have shaped design decisions over time. There is a need for preserving our tradition, and for extending it through a continued process of modernisation. Undoubtedly, there is an urgent need for exhaustive documentation, in-depth study and thorough research in the field of the Sikh Architecture.

## **1.5. Aims of the Study**

This dissertation focuses on the study of the Sikh Gurudwaras. There has been a little research into Sikh Architecture and this subject is still unexplored. This study attempts to gather the existing research that has been undertaken in this field, and potentially contribute to the existing body of knowledge through an architectural analysis of Gurudwaras.

This dissertation presents the philosophical and practical aspects that govern the construction of a Gurudwara building with the aim to understand how it influenced the form of the Gurudwara in its evolutionary process. Gurudwara construction, since the Guru period, has been studied not only through secondary sources but also through a documentary study of Gurudwaras. Finally the dissertation aims to present an analysis of the evolution of Sikh Shrines, various forms, and architectural elements used in Sikh Shrines taken from different time periods.

## **1.6. Objectives of the Study**

The primary objective of this study would be to ascertain and assess, on the basis of documentary research, the actual contexts within which a given building or the architectural phenomenon would have originated in its time and space as well as have exhibited any subsequent changes over time. A critical examination of past and present bodies of knowledge on various aspects of architecture may be advanced for the purpose of working out and testing new theoretical bases for the Sikh architecture. Main objectives of the study are as follows:

- To understand the basic concept of Sikhism and its relevance to the Sikh Gurudwaras.
- To trace the development of the Sikh architecture since its inception with examples spread all over the Punjab.
- To study the architectural forms and dimensions of various Sikh Shrines of historical importance to prove the emergence of new architectural style.
- To identify and establish the architectural character of the Sikh Shrines.

## **1.7.Hypothesis**

- Sikh Architecture as a distinct and unique style of architecture.

## 1.8. Research Methodology:

The flow chart (Figure 1.1) clarifies the various aspects of the study and the methodology followed for the study.

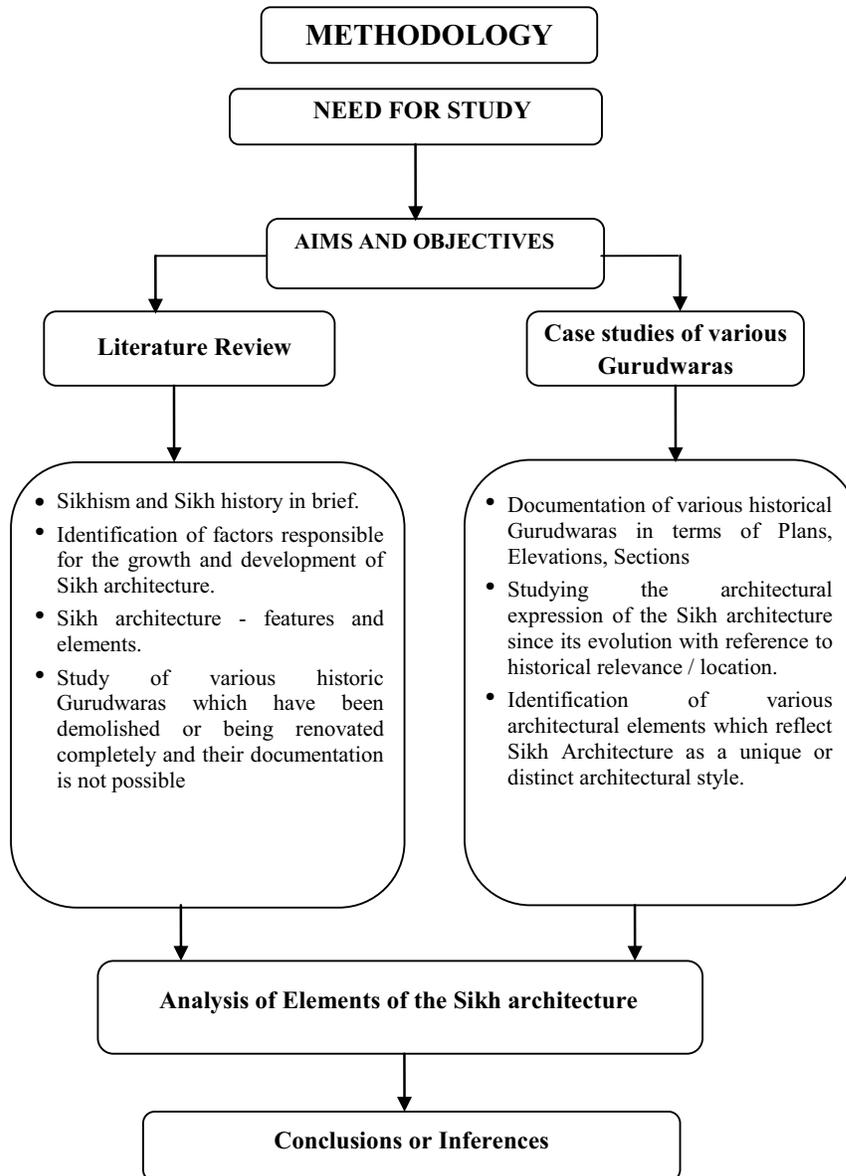


Figure 1.1: Various Aspects of the Study

This dissertation is based on the studies not only through secondary sources but also through a documentary study of Gurudwaras. This dissertation outlines the main elements and principles of building design of Gurudwara with a view to give an overall picture of an architectural style which can undoubtedly be called the Sikh architecture. Analysis of the elements of Sikh architecture has helped to identify and establish its distinctiveness as a new form and style of architecture. It attempts to bring

out the differences in the form and scale of the Gurudwaras, highlighting that some of the elements of Gurudwaras may differ across regions, but all of these are based on a single philosophy of design. Things have been referred to as observed onsite visits during the course of study, and from references of historians and scholars of Sikh religion. This study involves critical evaluation of the existing literature on the Sikh Shrines and other religious structures of the Sikhs and cross-links it with the case studies of historically important Gurudwaras to identify key elements of the Sikh architecture.

The research is focused on studying the forms and architectural elements of the Gurudwaras across Punjab. This study has also adopted the method of building surveys and documentation. Forty five Gurudwaras selected across Punjab were documented and analysed. The common characteristics of all these Gurudwaras have been discussed to provide a better understanding of their architectural styles and the factors which influenced their style.

A study of the Gurudwaras situated in East Punjab (Indian Punjab) and their various other elements along with the forms and sizes in which they evolved over last five centuries forms the basis for understanding the Sikh Architecture. It carries out an analysis of the drawings and the information documented during this period of study.

### **1.9. Scope of the Study**

The scope of this dissertation is mainly to look into the aspects of the origin of Gurudwaras and their development, the philosophy which created these structures and the way in which this philosophy can be interpreted for better understanding of the structures, and the time and society that created them. This study discusses the various architectural elements, dimensional analysis, forms and shape of the Sikh shrines. However, Sikh Gurudwaras located outside East Punjab (Indian Punjab) as well as in foreign countries are out of the scope of this research work.

### **1.10. Research Questions**

Following research questions were analysed before the finalisation of thrust area.

1. Why do we need to take Sikh Architecture as a viable unit of study?
2. What is lacking in the existing studies on the proposed area of research conducted so far.
3. How is Sikh philosophy different from other religions of the region?

4. Do we see any impact of the Sikh philosophy on the evolution of Sikh Architecture?
5. What were the Socio political exigencies responsible for the development of the Sikh architecture?
6. How has the Sikh architecture evolved through different phases of Sikh history?
  - i. The Guru period(1499-1708)
  - ii. Post Guruperiod (1708-1748)
  - iii. The *Misl* Period (1748-1799)
  - iv. The period of Sikh Rule (1799-1849)
  - v. The colonial Punjab(1849-1947)
  - vi. Post independence period(1947 till date)
  - vii. Sikh Diaspora and the Sikh Shrines
7. What are the broad categories of the structures constructed by the Sikhs?
8. What were the needs/thoughts behind the construction/ creation of such structures?
9. What are the elements which the Sikhs have inherited from the continuing or existing architectural styles of the period?
10. What are the elements and features which clearly differentiate the Sikh architecture from the rest of the architectural styles then prevalent?
11. Who were the artists and patrons of the Sikh architecture and what was their socio-economic and political background?
12. What are the current trends and practices of the Sikh Architecture?
13. What impact do we see of globalization on the Sikh Architectural pretentions?

### **1.11 An Overview**

The dissertation is divided into seven chapters:

Chapter 1: Introduction

Chapter 2: Brief History of the Sikhs

Chapter 3: Evolution of the Gurudwara

Chapter 4: Art Work in Historical Sikh Shrines

Chapter 5: Case Studies of Historical Sikh Shrines

Chapter 6: Results and Analysis

Chapter 7: Conclusions and Future Directions

## **Chapter 2: Brief History of the Sikhs**

This chapter gives an overview of the Sikh history starting from inception of the Sikhism till the post-independence period. Sikh history is studied by dividing it into five phases as follows:

- *The Guru Period (A.D. 1469- 1708)*
- *The Post Guru Period (A.D. 1708-1748)*
- *The Misl Period (A.D. 1748-1799)*
- *The Sikh Kingdom (A.D. 1799-1849)*
- *The British Period (A.D. 1849-1947)*
- *The Post Independence Period (A.D. 1947-till date)*

## **Chapter 3: Evolution of the Gurudwara**

In the initial phase of Sikhism, the abode of the Guru, where *sangat* congregated was called *Dharmsal*. Historically, Gurudwara succeeded the *Dharmsal*. The Sikhs started with very simple abode may be huts or other such types of dwelling units, which had no particular architectural merit. As the earlier structures were simple, small and constructed from less durable materials such as timber, mud brick and plaster the early examples of Sikh architecture and art have mostly disappeared. There is hardly any authentic reference material as well as documentary proof of their shape, size and style. But once we leave this primitive starting point, we find that their religious architecture developed along paths of their religious beliefs (Brown, 1999). This chapter tries to trace out the idea of *Dharmsal* and its historic growth and evolution as a Gurudwara. This chapter also discusses the case study of the old Shrines from the secondary sources.

## **Chapter 4: Art Work in Historic Sikh Shrines**

This chapter throws light on the various types of art forms used in the Sikh Shrines. It was during Maharaja Ranjit Singh's rule that peace prevailed in Punjab after a long period of turbulence. When peace and normalcy returned to public life in the region, it brought wealth and prosperity to the residents. With this, art received

lavish patronage. During the period of Sikh supremacy in Punjab, the art and cultural atmosphere drew master craftsmen from different areas and from various religions.

This chapter takes a close look at the various art forms which add to the ornamentation of the Golden Temple in particular and other Sikh Shrines in general. The Golden Temple was gilded under the patronage of Maharaja Ranjit Singh during his reign. Apart from gilding, the various art forms which added to the ornamentation of the Sikh Shrines include *jaratkari* (inlaid stone), *mohrakashi* (frescos), *gach* work, *naqqashi* work, *tukri* work and gold embossing.

### **Chapter 5: Case Studies of the Historical Sikh Shrines**

This chapter discusses the case studies of forty five Sikh Shrines based upon primary research and documentation and tries to bring out the concepts that have been adopted for the construction of the Sikh Gurudwaras. There are numerous varieties and types of the architectural elements, the literal description of which is insufficient to express properly the architectural ideas, forms and imageries they represent. The most consistent of Sikh architectural vocabulary is represented by the Gurudwaras across Punjab. This chapter attempts to describe, document and analyse the important Sikh Shrines, architectural features and symbolic meaning of the structure. Thus, it presents conclusions from the primary surveys, historical, and formal information.

### **Chapter 6: Results and Analysis**

This chapter analyses the various architectural elements and features of the Sikh Shrines. It also discusses and analyses the results of the dimensional study of the Gurudwaras, materials and construction techniques used by the Sikhs.

### **Chapter 7: Conclusions and Future Directions**

This chapter presents the research formulations or findings and discusses the prospects for further studies in the field of sacred space or architecture of the Sikhs.



## 2.1.Introduction

The word ‘Sikhism’ derives from the word ‘Sikh’, which means a disciple or a learner, especially a seeker of truth. The word Sikh is derived from the Sanskrit word *Shishya*, so Sikhism is basically the path of discipleship. Sikhism has often been described by scholars as a way of life, one that can be best understood by studying the life of the people professing it. According to the Sikh *Rehit Maryada* (the code of discipline of the Sikhs), Sikh is the one who only believes in Sikh religion, accepts and follows the teachings and manner of living taught by the ten Sikh Gurus and Guru Granth Sahib, has faith in baptism and practices the *Rehit Maryada*.

According to Kahan Singh Nabha (1930), Sikh is one who is a follower of Guru Nanak Dev (the first Sikh guru), one who adopts the Sikh religion of , and one who considers Guru Granth Sahib as his religious Granth and ten Gurus as same body and spirit. Sikhism, one of the youngest of world’s religions, has made a deep impact on the life of people. The Sikhs are unique people in the religious civilisation of the world. They are deeply attached to their religion. The roots of Sikhism are traced to the *Bhakti* reform movement during the 1500s (Dhillon, 2000). Guru Nanak was to some extent influenced by Kabir and Sheikh Ibrahim Farid (1450 - 1535), a descendent of the famous Sufi saint Sheikh Fariduddin Ganj-i-Shakar of Pak Pattan, whose hymns were later on incorporated in the Guru Granth Sahib. Significantly, he experienced both Hindu and Muslim religions and it was only after deep contemplation that he evolved his own school of thought as a new dispensation.

Guru Nanak’s rejection of the cult of gods and goddesses and his emphasis on the unity of mankind by rejecting the prevalent social system based on inequalities and repression was a bold and clear departure from Hinduism. He challenged the conventional system of religion and society of his times by disapproving caste system, idol worship, and the role of a priest between God and man. Sikhism arose in the sixteenth century as a new ideology, opposed in its fundamentals to the contemporary religions (G. Dhillon, 2000). Early followers of the Sikh Gurus were known as *Nanak Panthis* (followers of Guru Nanak’s ideology). In due course, people started to call them Sikhs (B. Dhillon, 1995).

According to the 2001 Census of India, total population of the Sikhs was 19.2 million (1.9%) in India (Census, 2001). At present, there are almost twenty-five million Sikhs making Sikhism the sixth largest religion in the world (“Major Religions”, 2009).

Slightly less than a million Sikhs live outside Punjab and India, with significant population spread across six continents. The North America (the United States and Canada) boasts slightly over half a million, while Europe has over one quarter of a million. Oceania (Australia, New Zealand and Fiji) has the least number, about 24,800. It is estimated that 3,750,000 Sikhs live outside India (“Sikh Population”, 2005).

Sikhs have contributed in every sphere of life. They are the largest contributor of food grains to the central pool. They were in forefront during the independence struggle of India. Out of 2,175 Indian martyrs for freedom, 1,557 (75%) were Sikhs. Out of 2,646 Indians sent to the Andamans for life imprisonment 2,147 (80%) were Sikhs. Out of 127 Indians who were hanged 92 (80%) were Sikhs. Out of 20,000 who joined the Indian National Army, under Subhase Chander Bose, 12,000 (60%) were Sikhs. And the Sikhs comprise only 2% of India’s total population (Puri, 1992).

## **2.2. The Inception of Sikhism**

Sikhism was established and developed by ten Gurus during the period 1469 to 1708. Each Guru appointed his successor. Guru Nanak Dev was the first Guru and Guru Gobind Singh the last Guru in human form. Guru Gobind Singh designated Sri Guru Granth Sahib (the holy book) as the ultimate and final Sikh Guru. Sikhism, basically religious in the beginning, was forced by the pressure of circumstances into a militant organisation.

Mohsin Fani, the author of *Dabistan-i-Mazahib*, gives a near contemporary account of early Sikhism. According to Mohsin Fani, the disciples of Nanak condemned idol-worship. During the time of each Guru, the number of Sikhs increased till in the reign of Guru Arjan (G. Singh, 1969). They became sizeable, and there was hardly any city where some Sikhs were not found (M. Singh, 2004).

The Sikhs gradually started to distinguish themselves from other religious sects through a separate order, language, and community kitchen. Main characteristic of Sikhism was its non-sectarian character and its understanding with worldly life. It underwent some political, religious and military developments over a period of time which finally paved the way for Sikhism to break away completely from the older faith of Hinduism and finally develop in the form in which we find it today (M. Singh, 2004).

## 2.3. The Sikh History- The Time line

Sikh history can be broadly divided into six phases:

- *The Guru Period (1469- 1708)*
- *The Post Guru Period (1708-1748)*
- *The Misl Period (1748-1799)*
- *Sikh Kingdom (1799-1849)*
- *The British Period (1849-1947)*
- *The Post Independence Period (A.D. 1947-till date)*

### 2.3.1. The Guru Period (1469- 1708)

The Guru period can be further divided into two parts, the first up to the time of the fifth Guru, Guru Arjan Dev and the second thereafter. The execution of Guru Arjan in 1606 was a turning point in Sikh history. After this the Sikhs gradually turned from a peaceful sect of *Nanak Panthis* into a militant organisation. Following is the brief discussion of the ten Sikh Gurus:

**Guru Nanak Dev (1469-1539):** Guru Nanak Dev was born on April 15, 1469, in a small village called Talwandi (now Nankana Sahib forty miles to the Southwest of Lahore in Pakistan). Guru Nanak travelled throughout India and far beyond into Arabia, Mesopotamia, Ceylon, Afghanistan, Burma and Tibet. For over twenty years of his life he covered all these areas on foot, accompanied by one of his most devout followers, Mardana, a Muslim, who played on the *rabab* (traditional musical instrument) while Guru Nanak sang to audiences his spiritual message (G. Singh, 2000). Guru Nanak realised the great truth of the brotherhood of religions. He came at a time when there was conflict between Hindus and Muslims. He spread the message of brotherhood and love (Vaswani, 1922). Guru Nanak's teachings can be summed up in the injunction: *Naam Japo* (meditate on God), *Kirt Karo* (earn by your own effort), and *Wand Chako* (share your earnings with the unprivileged). He preached that his followers should meditate on God and godly ideals to get their bearings on life, to distinguish between the important and the trivial and to lose their ego in the wonder of God's creation (I. Singh, 1989).

**Guru Angad Dev (1504-1552):** Born in Matte-di-Sarai in the Ferozepur district of Punjab into a very poor family, he was forty five when he came to Guru Nanak. He

improved and introduced a script, named *Gurmukhi*, and got the sayings and memoirs of his master written in this script. The script was known and widely used even before him by the *Khatri*s for keeping their accounts (G. Singh, 2000). His aim was to make *Gurmukhi* a complete vehicle of Guru's spiritual message and thereby taking away the Sikhs from the caste-ridden tradition of the Sanskrit literature considered to be the sacred and sole vehicle of the Hindu spiritual tradition, with Brahmins as its exclusive masters (D. Singh, 1992). The initiatives taken by Guru Angad Dev enabled the Sikhs to drift away from the mainstream Hindu society. (M. Singh, 2004). He continued the work of Guru Nanak for thirteen years after him.

**Guru Amar Das (1479-1574):** Born in Basarke, in the district of Amritsar, Guru Amar Das was a farmer-trader and he met Guru Angad at a fairly advanced age. His contribution to the Sikh movement is manifold (G. Singh, 2000). He made the institution of *langar* (community kitchen) so important that no one, rich or poor, could see him or participate in his *sangat* (*congregation*) till he partakes food from the *langar*. He created 22 teaching and administrative *Manjis* (centres) for the organisation of the Sikh society in areas far and wide (D. Singh, 1992). Guru Amar Das condemned the cruel custom of *sati* (a religious funeral practice in which a recently widowed woman would have immolated herself on her husband's pyre), *Purdah* (veil) and female infanticide and advocated the remarriage of widows. He persuaded his disciples to desist completely from the practice of *Sati* (G. Singh, 2000).

**Guru Ram Das (1534-1581):** Guru Ram Das (also known as Jetha) was born at Lahore. He was married to Bibi Bhani, eldest daughter of Guru Amar Das. He served as a Sikh Guru for seven years only, but he made the significant decision of founding city of Ramdaspur, now called Amritsar in 1577. He developed the new city, as the sacred centre of a new community, which has since then played a crucial role in Sikh history (D. Singh, 1992). He obtained a grant of the site together with 500 *bighas* of land, from the Emperor Akbar, on payment of Rs. 700 to the *zamindars* (who owned the land) (G. Singh, 2000).

**Guru Arjan Dev (1563-1606):** He was the youngest son of Guru Ram Das. He was a brilliant poet, a philosopher in his own right, a builder and a great organiser. He was the first martyr in the Sikh history (G. Singh, 2000). Guru Arjan served as the Guru for twenty five years. He completed the construction of Amritsar and founded other cities such as Tarn Taran, Kartarpur and Sri Hargobindpur. The most important work of

Guru Arjan was the compilation of the *Adi Granth*. He collected all the work of the first four Gurus and got it compiled in the form of verses in 1604.

**Guru Hargobind (1595-1644):** The martyrdom of Guru Arjan was a turning point in Sikh history and made the Sikhs hostile towards the rulers. In Sikhism, Guru Hargobind brought *Miri-Piri* (temporal- spiritual) concept in the forefront. At the time of being appointed as the Guru, he was only eleven years old. He donned two swords declaring one to be the symbol of the spiritual (*Piri*) and the other of the temporal power (*Miri*) (Scott, 1930). Thereby making it clear the future role the Sikh society was to play (D. Singh, 1992).

Guru Hargobind travelled throughout the country and visited Kashmir where he converted many people to his faith. He also travelled in Uttar Pradesh and went to as far east as Pilibhit, building Shrines to the memory of his predecessors and creating followers (G. Singh, 2000). The process of transformation of the peaceful followers of Nanak into a militant sect was started by him (Radhakrishnan, 2000). The period of Guru Hargobind was of open militarisation and conflict with the empire. Military training was started and even mercenaries were enlisted. There were open clashes with the forces of the state. A fort was constructed at Amritsar and Akal Takht, the centre of political activity, was created side by side with Harmandar Sahib. Two flags of *Miri* and *Piri* were raised at the common compound between Harmandar Sahib and Akal Takht (D. Singh, 1992). He made it known to his followers that he would welcome offerings of arms and horses instead of money. He trained a body of soldiers and spent much time in martial exercise and hunting. He built a small fortress, Lohgarh (the castle of steel) in Amritsar (K. Singh, 2004a).

**Guru Har Rai (1630-1661):** Although, Guru Har Rai was a man of peace, he never disbanded the armed cavalry and kept a cavalry of 2,200 Sikhs ready to defend the faith, earlier maintained by his grandfather, Guru Hargobind. He always boosted the military spirit of the Sikhs, but he never himself indulged in any direct political and armed controversy with the contemporary Mughal Empire. He not only pursued the policy of militarization, but even went to the extent of meeting the rebel Dara Shikoh, a Sufi brother of Aurangzeb and offering him military help (D. Singh, 1992). During his whole period, the Guru pursued missionary activities with great zeal and never gave an opportunity to clash with the Mughal rule.

He died in 1661 handing over his charge to his tender son, Har Krishan (G. Singh, 2000).

**Guru Har Krishan (1656-1664):** Guru Har Krishan was born in Kiratpur Sahib (District Ropar) to Guru Har Rai and Kishan Kaur (Mata Sulakhni). Before his death in October 1661, Guru Har Rai designated his younger son Har Krishan as the next Guru. Har Krishan, the eighth Sikh Guru, came to the throne when he was only five years old. Unfortunately for the Sikhs, however, the Guru died at the age of eight because of small-pox (G. Singh, 2000).

**Guru Tegh Bahadur (1621-1675):** Guru Tegh Bahadur was the youngest son of Guru Hargobind and Bibi Nanki and was born at Amritsar on April 1, 1621. From a young age, he was trained in the martial arts and religious affairs by Baba Buddha and Bhai Gurdas. Guru Harkrishan suddenly fell ill at Delhi in 1664. Before his death, being too weak to move or speak, the Guru had said his successor would be in Baba Bakala (a town in Amritsar district). Hearing that the last Guru referred Baba Bakala as the place of the new Guru, many claimants to the throne settled there and created confusion in the minds of the Sikhs as to who in fact the Guru was. But devout Sikhs found out Tegh Bahadur and installed him as the Guru, at the age of forty four (G. Singh, 2000). Aurangzeb's policy of Islamisation had become extremely oppressive in its execution. To shake the people out of their fear and to strengthen his Sikhs for the major struggle ahead, the ninth Guru felt that the occasion was ripe for him to sacrifice himself for the faith. Guru even declined the offer of the emperor that if he desisted from political activities he would not be disturbed in his religious interests (D. Singh, 1992). But he chose to intervene and protest against religious persecution and attack by the Empire on the freedom of Kashmiri *pandits*. He was beheaded in Delhi in 1675 (D. Singh, 1992).

**Guru Gobind Singh (1666-1708):** Guru Gobind was only nine years of age when he was appointed as Guru in times of tribulation and stress (G. Singh, 2000). From his childhood, he strengthened his military preparations, fortified Anandpur, and proclaimed an independent political status. He recruited mercenaries for his army. In this struggle with Mughals, he lost all his four sons and his mother, but he continued the confrontation uninterrupted and undismayed (D. Singh, 1994).

On the day of Baisakhi in 1699, the Guru created the Khalsa and revealed the prime objective of his mission. He selected the five beloved leaders of the community on the

basis of their willingness to sacrifice themselves for the Guru's cause. Four of them belonged to lower castes. In order to establish the Khalsa brotherhood, the Guru first baptised all five of them and later requested those five to administer *amrit* (the sacred water) to the Guru himself (D. Singh, 1992). He fulfilled the mission of Guru Nanak by creating a casteless and classless brotherhood, the Khalsa, to fight for justice and against all socio-political injustices. In 1708 the Guru passed away, leaving the Guru Granth as the spiritual guide of the Sikhs and the Khalsa as the active instrument of conducting the ideological battles of life (D. Singh, 1992).

### **2.3.2. The Post Guru Period (1708-1748)**

After the creation of the Khalsa, the 18<sup>th</sup> century began with warfare that involved the Mughal authorities of Sirhind and the Sikhs. A lengthy siege was followed by the evacuation of the Guru's stronghold of Anandpur in 1705 and he moved to a remote area of southern Punjab. The Guru suffered considerable losses during the period, but he did not accept any defeat. It emphasises the loyalty, heroism, and endurance of his followers and the supreme example set by the warrior Guru, Guru Gobind Singh himself (McLeod, 1992).

The Khalsa, created by the Guru, started showing results within a short period of time after the demise of the tenth Guru in 1708 (D. Singh, 1992). The Sikh forces, led by a devoted follower named Banda, led back the remnant of the Khalsa to Punjab and awaited the death of the aged Aurangzeb. On the death of the emperor, the struggle for supremacy between rival princes followed. The Marathas were driving the Mughal armies from Central India and the whole empire became disorganised. Under these circumstances, Banda, with a considerable force of Sikhs attacked and captured the province of Sirhind, a strong imperial province in the north of India between the Sutlej and the Yamuna. He avenged the murder of Guru Gobind's younger sons (Scott, 1930).

Bahadur Shah, issued an imperial ordinance on the 10th of December 1710 from Delhi to "kill and finish them (the Sikhs) wherever they were found", thus ordering indiscriminate destruction of Sikhs. That royal proclamation, outlawing the Sikhs and seeking their complete extinction, was repeated by Emperor Farrukh Siyar and it remained in force for three long years in all parts of the Mughal Empire. According to it, every Sikh wherever seen was to be immediately arrested. He was to be offered only one alternative, either Islam or sword (Shan, 1992). The Emperor's orders were

strictly obeyed. The Governors of Sirhind, Lahore and Jammu tried to surpass one another in persecution of the Sikhs in order to win the goodwill of Farrukh Siyar (Shan, 1992). The struggle and persecution of the Sikhs was severest during the mid 18th century. A price was put on every Sikh's head and twice it was reported to the authorities that the Sikhs had been completely eliminated (G. Dhillon, 1989). Bahadur Shah after defeating his rivals called up his armies from the South and drove the Sikhs back across the Sutlej.

Bahadur Shah's successor, Farrukh Siyar, drove them from their strongholds, shot them down wherever they were found and totally isolated them. Banda and several hundred of his followers were captured; a large number were killed on the spot, but Banda with some hundreds marched off towards Delhi (Scott, 1930). Banda fought bravely in obedience to his deceased master's command and eventually suffered the cruel death of a true martyr (McLeod, 1992). The uprising under the Banda finally ended with Banda's execution by the Mughals in 1716. Thereafter, the Sikhs remained under continuous persecution. Although Banda's success was short-lived, it proved that the farmers were discontented and that the administration had become weak. In seven years, Banda changed the class structure of land holdings in the southern half of the state by liquidating many of the big Muslim landlords (K. Singh, 2004a).

The history of Sikhism from the fall of Banda to the occupation of Lahore by the Sikhs in 1768 is a record of the struggle between the declining power of the Mughal and the rising state of the Khalsa. The defeat of Banda and the destruction of his army were followed by persecution which for the time being proved most destructive to the Sikhs (D. Singh, 1992). Hundreds became victim every day to the prejudice and fanaticism of the Mughal rulers, and thousands, who had joined simply for the sake of booty, cut their hair, shaved their beards and vanished in crowds. The true Sikhs fled to the jungles, hills and deserts of Rajputana and Bikaner. Those who had fled from the persecuting hand of the authorities dared not comeback and passed their days in the greatest hardship. Their families were left to the tender mercies of the Mughals (Dekan, 1910).

After the death of Banda in 1716 for about eight years Sikhs were quite, but they were not the kind of people to remain quiet for very long. In the year 1724, they began to make their presence felt again in the plains of the Punjab. They formed themselves

into small *Jathas* (groups) and began their old tactics of harassing the government by their aggressive expeditions and guerrilla warfare (Dekan, 1910).

The first thing done by the rejuvenated Khalsa was to punish the traitors who had betrayed them and the rulers who had vented their wrath upon their unprotected wives and children. The fresh devastation by the Sikhs aroused the anger of the emperor against Abdul Samad the governor of Lahore. He was consequently transferred to Multan in 1726 and his son Zakriya Khan was appointed in his place. A moving column was established to look after the Sikhs and prevent them from assembling anywhere in large numbers. This moving column acted strongly, chasing the Sikhs whenever they appeared, but the Sikhs were fast becoming strong and getting out of control. Clashes between the Mughal rulers and the Khalsa were becoming more frequent with every passing day (Dekan, 1910).

In 1730, the Sikhs fell upon the guards carrying treasure from Lahore to Delhi and took away everything. An army was sent from Delhi to punish the robbers but the Sikhs once again fled to the hills. In 1731, they came down again and began their old tactics of harassing the governor. The Muslims of Lahore gathered in large numbers and joined the governor in a religious war against the Sikhs and gained two victories over the Sikhs but were ultimately defeated with great loss. In 1733, an effort was again made to crush the Sikhs by concessions and bribes. Zakriya Khan recommended to the Government of Delhi the grant of a *Jagir* and title to the Sikhs. His suggestion was accepted and the offer of a *Jagir* of Rs. 100,000 and title of *Nawab* for their leader was sent to their representative at Amritsar. The offer was at first rejected but later better sense prevailed and the *jagir* was accepted and Kapur Singh, a *Jat* of Faizullahpur, was decorated with the title and robes of a *Nawab*. The Sikhs now continued peacefully for sometime living upon the revenues of the new *jagir*.

The misery and hardship suffered by the Sikhs from 1716 to 1738 under the Mughal government had poisoned their hearts against the Mughals (Dekan, 1910). Sikhs again started attacking the imperial troops. Annoyed with continued attacks, in 1746, The Governor of Punjab Yahya Khan, issued a proclamation for a general massacre of all Sikhs, wherever they could be found. Thousands were put to death daily and their heads brought before the *Subedar* of Lahore for reward (Shan, 1992).

Despite persecution by the state, and pressures from the invaders, the Sikhs as ideologically fired and intensely motivated guerrillas, triumphed to form a state of

their own in the area. They upset the *zamindari* system and distributed land among the tillers of the soil. It was a land-mark socio-economic revolution (D. Singh, 1992).

This conduct of the Sikh soldiers in victory was such as no modern army has been able to equal so far. It is nothing short of a miracle that a leaderless community, without any state, and drawn from the lowest sections of the society was able successfully not only to dislodge the empire of the day, but also to repel the greatest invading general of the time and to seal the north-western border against all future inroads into India (D. Singh, 1992).

### **2.3.3. The Misl Period (1748-1799)**

#### **Brief History of the Sikh Misls**

An imperial ordinance, to kill and finish the Sikhs wherever they were found, made some Sikhs revert to anonymity by adopting a Hindu appearance. It drove others, especially the Khalsa, into the forests on horseback where they regrouped and prepared for war. Sikhs had divided themselves into several states or confederacies twelve in number. Initially, these twelve groups were called as *Jathas* (organized group) but gradually, the word *Jatha* got replaced with *misl*. A file of every *Jatha* was kept at Amritsar. It used to contain the feats of its *Jathedar* (the title of leader of a Sikh *jatha*) and soldiers. Whatever loot was brought by a *Jathedar*, he used to have it recorded in his file and then deposit it with the treasury. Everyone would say, "Please write my details in the *misl* (file)" Thus the word *Jatha* dropped from their names and the word *misl* got added (Sikh Missionary College). Many *Jathas* came up after 1733, and up to the year 1745, bands of a dozen or more *jathas* under *jathedar* operated independently. These *Jathas* played a decisive role in liberating the Punjab from the Mughal and foreign invaders (K. Singh, 2004a).

Each *misl* obeyed or followed a *Jathedar* that was a chief or leader. The *misls* were distinguished by titles derived from name, village, district, or the ancestor of the first or the most eminent chief, or from some peculiarity of custom of leadership (Cunningham, 1849). *Misls* helped in the development and spread of Sikhism and to keep the Sikh organisations united.

The Sikhs, who were now without a personal leader, started the tradition of deciding common matters concerning the community in the biannual meetings at Amritsar on the *Baisakhi* and *Diwali*. These assemblies came to be known as the

*Sarbat Khalsa* and a resolution passed after deliberation by it became a *gurmata* (decree of the Guru), which was binding on all. The *Sarbat Khalsa* appointed *jathedars* (group leaders) and entrusted them with powers to negotiate on behalf of the Sikhs (K. Singh, 2004a).

Nawab Kapur Singh, in view of the threatened attack of Abdali, felt the need to unite all *jathas* under one flag and in *Sarbat Khalsa* held at Amritsar in 1748, *Dal Khalsa* was formed. Its command was handed over to Sardar Jassa Singh Ahluwalia. The *misl* system proved very useful in protecting the country against the external invaders. This system made the Sikhs invincible. Defeating a *misl* was not the total defeat of the Sikhs. The other *misl*s used to face the enemy united and with courage. *Misl*s, when put together, could bring into a battle field about 70,000 horses (Princep, 1834). That is why the Mughals, Marahattas, and then Afghans could not succeed in their mission to capture Punjab. If at all any dispute or discord would arise, the *Jathedar* of *Dal Khalsa* would give a decision without any prejudice (“Brief History”, n.d.). The area of jurisdiction of each *Jatha* was also defined so as to avoid inter *Jatha* discords. There was no self-interest whenever they assembled at Amritsar, under the flag of *Dal Khalsa* (K. Singh, 2004a).

Gradually the *Sarbat Khalsa* became a real force. They felt proud calling themselves ‘*Sarbat Khalsa*’. Soldiers were at liberty to express their views, yet they honoured the decision of their *Jathedars*. There was no high or low in the *misl*, all were equal. A *Jathedar* was a soldier first and a soldier was as important as a *Jathedar*. He who enjoyed the confidence and trust of all was normally appointed as *Jathedar*. Every leader was the master as well as servant. He was a ruler as well as a follower. Every soldier had a right to leave a *misl* and join any other *misl* of his choice. The twelve *misl*s (see Figure: 2.1) and their *jathedars* were as follows (“Brief History”, n.d.):

- **Bhangi misl:** Bhai Bhuma Singh and his son Bhai Hari Singh were so called from the fondness of its members for the use of an intoxicating drug Bhang.
- **Nishan walia:** Bhai Dasaundha Singh, The flag bearer of the united army the Dal Khalsa.
- **Shaheed:** Baba Bir Singh and Baba Deep Singh, were headed by the descendants of honoured martyrs.

- **Ramgarhia:** Bhai Hardas Singh and then Sardar Jassa Singh, who converted Ram Raoni into Ramgarh, took their name from Ram Rauni (Fortalice of God) at Amritsar.
- **Nakai:** Bhai Hira Singh, Natha Singh the Nakkais, from the area called Nakai, located to the south of Lahore.
- **Ahluwalia:** S. Jassa Singh, got the name from the village Ahluwalia.
- **Kanahiya or Ghanais:** S. Khushal Singh and S. Jai Singh, derived from the name of the village of their chief.
- **Faizalpuria or Singhpuria:** Nawab Kapur Singh, derived from the village of their chief.
- **Dalewalia:** S. Gurdial Singh, derived from the village of their chief Dalewal.
- **Shukarchakia:** S. Charhat Singh, derived from the village of their chief Shukarchak.
- **Krorh Singhia:** S. Krorha Singh, S. Baghel Singh, took the name of their third leader, but they were sometimes called Punjgurhias, derived from the village of their first chief.
- **Phulkias:** This *misl* arose in the region south of the River Sutlej and was counted the twelfth *misl* though it did not form part of the *Dal Khalsa* like the eleven others.

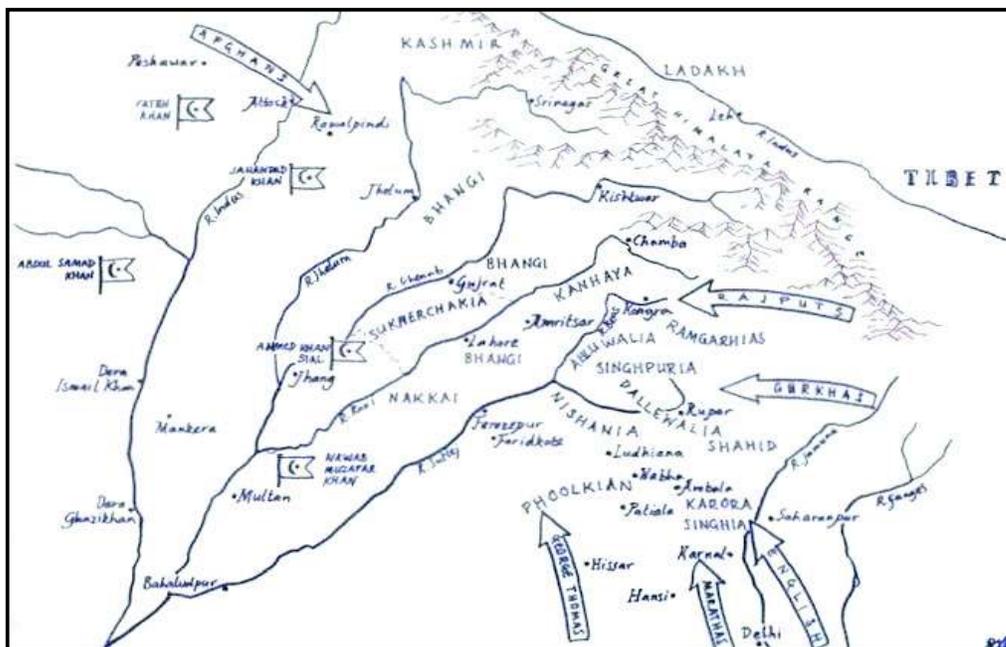


Figure 2.1: Map of the *misl* period, 1780 (Source K.Singh, 2001)

It traced its origin to Phul, a Sidhu Jat of the village of Mehraj, now in Bathinda district of the Punjab, who met seventh Guru Har Rai, during his travels in the Malwa area and received his blessings.

When the *misls* acquired their territorial possessions, it became the first duty of the chiefs to partition out the lands, towns, and villages amongst those who considered themselves as having made the conquest. Every leader of the smallest party that fought under a *misl*, demanded his share, in proportion he had contributed to the acquisition. As they received no pay from the chief, and he had no other reward to offer for their services (there was no resource), so this mode was adopted of satisfying them. The chief's portion being first divided off, the remainder was separated into parcels for each leader according to the number of horses they brought into the field (Princep, 1834). Although *misls* were independent, they used to come together during emergent situations and offer a combined front to the enemy. They could never imagine their existence independent of *Dal Khalsa*. They used to put their loot in a common coffer and shared their exploits ("Brief History", n.d.).

Ahmad Shah Abdali's repeated invasions, from 1747-1767, created confusion and chaos in the whole of north-western India and the Punjab suffered the most. There was no sense of security. The Mughal government was destroyed by the Afghans and Marathas. The Marathas were subsequently defeated by Afghans (McLeod, 1992). Almost every alternate year Ahmad Shah Abdali came and devastated the Punjab and looted the population irrespective of their religion (K. Singh, 2003). The distractions arising from the repeated invasions by Afghans enabled the Sikh *jathas* to revive, and to acquire fresh strength by lending their military services, as occasion arose, to one party or the other (Steinbach, 1846). Sikh *jathas* resisted the invader and helped the peasantry.

Gradually different villages began to seek protection from various Sikh chiefs and started paying *rakhi* (protection money) to the Sikh chiefs. The joint forces of several *misls* took the field to collect *rakhi* under the name of *Dal Khalsa* (Princep, 1834). Under its instructions *jathedars* formed small *jathas* and began taking villages, near their mountain and jungle hideouts, under their protection. This led to the development of *rakhi* (protection) system. Owing to the continuous political insecurity and chaos, the prominent Sikh chiefs began to possess big patches of land and there developed *misdari* system (K. Singh, 2003).

Lahore, during 1748-1765, had fifteen governors with Mir Manu covering the first five and a half years. He began as governor appointed by the Mughals. Ahmed Shah Abdali, again crossed the Indus in 1748, and interrupted all Mir Manu's plans for establishing Mughal administration in Lahore (Prinsep, 1834). After the third Abdali invasion of 1751-52, Lahore and Multan became part of the Afghan empire but he continued as governor. Mir Manu's death, in November 1753, marked end of the organised government and Afghan control over administration. The Sikhs filled the vacuum in the administration by offering protection, *rakhi*, on payment of one-fifth of produce on harvests. After Abdali's invasion in 1755, Marathas entered Delhi and rolled back, with the help of Adina Beg and the Sikhs. Abdali, in irritation against the Sikhs for the trouble they had given him and prejudiced against Sikhs, marched through Amritsar. The sacred Sikh shrine, Harmandar Sahib, was blown up with gunpowder. The sacred *sarovar* was defaced, and polluted with the blood and entrails of cows and bullocks (Prinsep, 1834). After Abdali's invasion in 1756-57, the *rakhi* was recognised by Sarbat Khalsa to constitute the territorial possessions of the *misls*. The Sikhs for the first time, in 1757, defeated Afghan forces at the battle of Amritsar that constituted a turning point. The following year, they captured retreating Afghan forces and made them clean Harmandar and the sacred tank. The Sikhs cooperated with Adina Beg and Marathas to oust the Afghans in 1758. Abdali's next invasion, 1759-1761, shattered Maratha power, but Afghans too were exhausted to the advantage of the Sikhs. The peasantry crushed, because of the Afghan depredations and roving provincial troops in search of the Sikh families, in large numbers joined the Khalsa fold or offered them protection (S. Singh, 1995).

They disrupted Abdali's advance during his invasion of 1759-61 to crush the Marathas. With the death of Adina Beg in 1758, there were three claimants to Punjab in Afghans, Mughals and Marathas, but only one master in the Sikhs (S. Singh, 1995).

After dispersing the Marathas, Ahmed Shah returned to Kabul in 1761, leaving a governor with a very weak force to hold Lahore and collect revenues. Taking the advantage of the situation, the Sikhs occupied the areas of their strongholds and this added greatly to their power and resources. Amongst the Sikh chieftains, who benefited from the anarchy of twenty years, were the ancestors of Ranjit Singh, one of whom, named Charhat Singh, erected a small fortress at Gujerwalla, near Lahore. The force of Lahore's governor was repulsed when it tried to take over the mud fort. From

that moment the Sikhs began to organise themselves into a still more compact and formidable union. The *Sarbat Khalsa*, or assembly of chiefs and followers, was publicly held at Amritsar to discuss the offensive operations on a large scale and other matters concerning the Sikhs (Steinbach, 1846).

The Afghan invader, Ahmad Shah Abdali, during his invasion of India in 1762 came back with an adequate force and put down this revolt. He continued his campaign against the Sikhs. The holocaust, of 5<sup>th</sup> February 1762, is known to the Sikhs as the *Vada Ghallughara* (a massacre). His forces killed about 35,000 Sikhs in the *vada Ghallughara* in a single day's battle near village Kup, dist. Ludhiana (Chahal, 1999). Besides, he ransacked Amritsar and blew up their sacred shrine, Harmandar Sahib (Golden Temple at Amritsar), and desecrated its sacred pool with blood, bones, and entrails of cows etc. and filled it up with debris (Shan, 1992).

Most of the Sikhs killed in this massacre were old men, women and children, who were then being escorted to a safer place. Estimates of the number of Sikhs killed in this encounter vary from five thousands to thirty five thousands. Muslim and English historians mentioned it to be around five to seven thousands. Irrespective of the number of casualties, there is little doubt that the Sikhs were mostly non-combatant, since their fighting strength was hardly impaired, as was evident a few months after the *Ghallughara* (K. Singh, 2004a).

The main body of the Sikh fighting force remained intact. The Sikhs invariably harassed invading Afghan forces during their various invasions by depriving the booty-laden forces of much of the spoils of war besides prisoners, including Hindu and Muslim women. The Sikhs earned wrath of Abdali, who on three occasions, 1757, 1761, and 1762 pulled down Harmandar and defiled the sacred tank by carcass of cows (S. Singh, 1995).

However after he went back, the Sikhs again regrouped under the guidance and leadership of the Dal Khalsa, and not only resumed their former position, but made fresh attempts upon the strongholds of Muslim governors. Again and again did Abdali return to punish and subdue them, and always with the same success, until at length, being deserted by a large body of his troops on the Sutlej, he retraced his steps (1764) to Kabul, and never again crossed the Indus. On his final departure, the Sikh *sardars* spread themselves over the country, and occupied it as a permanent inheritance (Steinbach, 1846).

Despite the *Ghallughara* disaster the Sikhs had regained enough confidence to assemble in large numbers at Amritsar to celebrate Diwali within six months. Abdali made a mild effort to win them over and sent an envoy with proposals for a treaty of peace. The Sikhs were in no mood for a treaty with the Afghan, and heaped insults on the envoy. Abdali did not waste any more time and turned up on the outskirts of Amritsar (K. Singh, 2004a). In October 1762, shortly after the *ghallughara*, the Sikhs again equitably measured sword with the Afghan forces in the battle of Amritsar (S. Singh, 1995).

By the spring of 1763, Abdali's nominees were restricted to their camps. The largest Afghan pocket in the Punjab, Kasur, fell to the Bhangi, Hari Singh, yielding a treasure large enough to finance many expeditions. The Jullundur Doab was retaken by Jassa Singh Ahluwalia. In November 1763, Charhat Singh Sukerchakia and the Bhangis inflicted a defeat on General Jahan Khan at Sialkot. Jassa Singh Ahluwalia defeated Bhikhan Khan of Malerkotla (who was slain) and plundered Morinda. As in the past, the wrath of the Sikhs was vented on Sirhind, which was recaptured in January 1764. At the site of the execution of Guru Gobind's sons, a shrine was raised and named Fatehgarh, the fort of Victory (K. Singh, 2004a). In 1764, they captured Lahore and in retaliation split hog's blood in the Shahi Mosque. But living upto their character, they did not destroy the mosque or kill a single Afghan prisoner in cold blood (S. Singh, 1995).

After Abdali's departure in 1764, the Sarbat Khalsa met at Baisakhi on 10<sup>th</sup> April 1765. The pool of the Harmandir was cleansed and the shrine rebuilt at considerable expense. Six of the twelve *misl*s appointed representatives to look after their interests in Amritsar. Religious services and the *Guru ka langar* were resumed on a scale larger than ever. The Sarbat Khalsa resolved to take advantage of the absence of Abdali's governor, Kabuli Mal (who was in Jammu recruiting Dogras for his army) to retake Lahore (K. Singh, 2004a).

Abdali's repeated incursions destroyed Mughal administration in Punjab. He dealt a crippling blow to Maratha pretensions in the north. Thus he created a power vacuum in Punjab which was filled by the Sikhs. Abdali failed to put down the Sikhs because they refused to meet him on his terms. They were everywhere and yet elusive. They displayed boldness in attacking armies much stronger than theirs and swiftness in running away when the tide of the battle

turned against them. The Sikhs were able to resort to these tactics because of the support of local population. The peasants gave them food, tended the wounded, and gave shelter. The Sikhs were also fortunate in having leaders like Jassa Singh Ahluwalia, Hari Singh Bhangi and Charhat Singh Sukerchakia (K. Singh, 2004a).

On 16 April 1765, the Bhangis, Gujjar Singh and Lehna Singh forced their way into Lahore (the capital city). They were joined the next day by Sobha Singh of *Kanahaya misl*. They heeded the words of advice of the leading citizens. This city, called the Guru's cradle, pleaded the citizens alluding to the fact that Lahore was the birthplace of the fourth guru, Ram Das (K. Singh, 2004a).

In November 1766, Abdali came to Punjab for the eighth time with the objective of destroying the Sikhs. He brushed aside two attempts by them to check him near the river Jhelum and proceeded triumphantly through Gujarat to Sialkot. He ordered the *zamindars* to arrest and kill, all persons carrying the marks of Sikhism. From Sialkot, the Afghans turned to Lahore. The three *Sardars*, who had parcelled the city between themselves, left immediately. Abdali entered the capital on 22<sup>nd</sup> December, 1766. In January 1767, Abdali's General, Jahan Khan, who had suffered many reverses at the hands of the Sikhs, boldly marched up to Amritsar. By the end of 1767, the Sikhs had retaken the whole of the Punjab. In the north and north-west, Gujjar Singh reduced the Muslim tribes of the Salt range and Pothohar and established his representative in Rawalpindi (K. Singh, 2004a).

They forbade plunder and established a non-sectarian and just administration. They struck coins as a mark of sovereignty. The people by now were sick of Abdali's incursions, and wanted the Sikh rule to firm up (S. Singh, 1995). The Muslims of Lahore shed their fear of the Khalsa and instead, like their co-religionists in the countryside, began to look upon the Sikhs more as fellow Punjabis than as infidels and to regard the Afghans more as foreigners than as defenders of the faith. This change of heart was the most decisive factor in the success of Ranjit Singh later (K. Singh, 2004a). Syed Bulleh Shah, the Sufi Saint, openly welcomed the Sikh rule. Abdali after another couple of predatory incursions gave up (S. Singh, 1995).

Till 1767, all the *misls* were focussed to deal with one objective of thwarting the invasions of Abdali. Thus they remained united under the common flag of *Dal Khalsa*. They obeyed the command of one *Jathedar*. They honoured all the decisions of *Sarbat Khalsa* without any reservations. After 1767, the link of a common enemy and common danger of Abdali disappeared. Influence of Mughal and Marathas too had weakened in Punjab. There was no power in Punjab that was compatible with the Sikhs. Thus selfish motives surfaced, political aspirations, discords and mutual aggression commenced between the various *misls*. All *misls* started expanding their territory of jurisdiction. Their desire to extend their rules changed their attitude of love and respect into jealousy and hatred. Thus the entire Punjab got divided into twelve parts. The attendance on *Sarbat Khalsa* at Amritsar started thinning. Those who attended would show total respect and regard to the *Gurmata*s. Those who were absent started flouting such respected decisions. Many started raising objections. As a result, the holding of *Sarbat Khalsa* became infrequent. The last meeting of *Sarbat Khalsa* took place in 1805 during the times of Maharaja Ranjit Singh (“Brief History”, n.d.).

Amongst the chieftains who profited by this state of things, Charhat Singh and Maha Singh were the most fortunate. After a series of manoeuvrings and collisions extending over a period of twenty years, from 1773 to 1791, the former being accidentally killed, the latter found himself master of a considerable amount of territory. He administered this territory until his death in 1792, leaving his son, the Ranjit Singh, who gradually extended his territory until he became sole ruler of the entire Punjab (Steinbach, 1846).

It was quite clear that the *misls* had seen their day and, if the Punjab was to remain free, it would have to be united under one man who had both the power to abolish the *misls* and the vision to create a state which all Punjabis, Muslims, Hindus, and Sikhs could call their own. This was the analysis made by the English traveller, Forster, when he wrote in 1783:

*“We may see some ambitious chief, led on by his genius and success absorbing the power of his associates, display from the ruins of their commonwealth the standard of monarchy”.*

These visionary words were written when Ranjit Singh of the Sukerchakia *misl* was only three years old. On 7<sup>th</sup> July 1799, the massive gates of the Lahore fort were opened and its eighteen-year-old conqueror entered the citadel to the

boom of guns firing a royal salute (K. Singh, 2004a).

#### **2.3.4. Sikh Kingdom**

Then a brilliant story of military struggle and success started, crowned at last by the splendid victories of Ranjit Singh, the Lion of Punjab, who made Punjab practically the Sikh empire. Ranjit Singh was born on 13<sup>th</sup> November, 1780 at Gujranwala. His father Mahan Singh, a leader of the Sukarchakia *misl*, fought a number of battles against the Afghan armies and died in 1792 when Ranjit Singh was only 12 years old (Kapoor, 2000).

After taking over the leadership of the Sukarchakias, Ranjit Singh's main desire was to get control of Lahore, which the Sikhs had long regarded as the political centre of their community. The city, though under the authority of the ruler of Afghanistan, was held by the Bhangi *misl*, since its capture in 1764 by the two Bhangi sardars, Lehna Singh and Gujar Singh. At that time Lahore was governed by Lehna Singh's three sons. People were unhappy with their poor governess and Ranjit Singh was told that the inhabitants would rejoice at their overthrow. He deemed, therefore, that the time had come for action.

Shah Zaman, who in 1793 had succeeded Timur on the throne of Afghanistan, had twice invaded India, between the years 1795 and 1797. On each occasion, the Sikhs had followed their old tactics, withdrawing their possessions to the hills on the approach of the Afghan army, seizing every opportunity to impede its movements, and returning to their homes as soon as it had crossed back the Indus. During his third invasion in 1798, Shah Zaman occupied Lahore. He was taking steps for the recovery of his father's lost provinces. Suddenly, he had to leave for Kabul because of the hostility of the Shah of Persia. In a rush to reach Kabul, he left behind twelve of his guns which he had been unable to carry across the Jhelum, the river being then in flood (Payne, 1915). He sent a message to Ranjit Singh promising him the grant of the city of Lahore if he would recover the guns and convey them to Peshawar. The request was complied with, and the Shah granted him the city of Lahore. Armed with the Shah's authority, and supported by Sada Kaur and her troops, he reached the city. As expected, the gates were at once opened to him, and the people welcomed him.

The Bhangi *sardars* fled without offering any resistance. This feat aroused bitter jealousy amongst the Sikh *sardars*. The Bhangis and the Ramgarhias joined hands to take back Lahore from Ranjit Singh, and to check his growing power. But neither of

these things was accomplished. The title of ‘Maharaja’ was assumed by Ranjit Singh in 1801, placing him at the head of a large force. He attacked and wrested control of one Bhangi stronghold after another. Then allying with the Ahluwalia *misl*, he captured the holy city of Amritsar in 1802. The Bhangi *misl* never recovered from this blow. In the course of a few years, all its possessions were annexed by Ranjit Singh. The Ramgarhia *misl* stayed for another decade in semi-independence, and then it too was absorbed into the kingdom of Lahore (Payne, 1915).

Ranjit Singh annexed Kasur in 1801 and Multan in 1803. In the next two years, he brought whole of the Central Punjab, from the Sutlej to the Jhelum, under his control. He occupied Ludhiana in 1806. The Sikh Cis-Sutlej states as Nabha, Patiala and Jind appealed to the British for protection. The British and Ranjit Singh signed the treaty of Amritsar on 25<sup>th</sup> April, 1809. By this treaty, the river Sutlej was fixed as the boundary between the Sikh and the British Empire (Kapoor, 2000). Maharaja Ranjit Singh’s advance southward of the Sutlej was stopped by the treaty of Amritsar. Now he turned his attention towards North, East and West. He conquered the hill states of Kangra, Jammu, Harsota, Rajouri, Bhimber, Noorpur, Jaswal and Chamba from 1807-1809. Kashmir was defeated in 1814 but officially annexed in 1819 (Kapoor, 2000).

In the Northwest Frontier, Attock was conquered in 1813. Peshawar in 1818, Dera-Gazikhan, Hazara and Dara-Ismail Khan were annexed in 1821. An uprising in

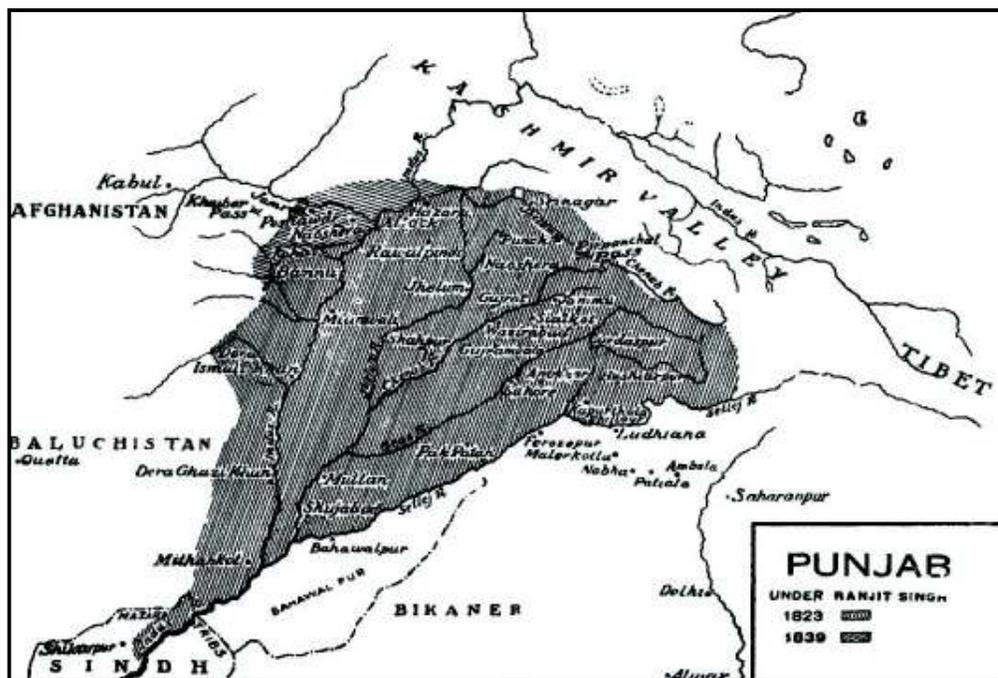


Figure 2.2: Map of Territory under the Leadership of Maharaja Ranjit Singh

Source: <http://aoe3.heavengames.com/downloads/>, retrieved on 9/01/11

Peshawar was quelled by Maharaja Ranjit Singh in 1824, when he entered the town with great pomp and show. He was given a very warm welcome by the native population. Ladhak in the Kashmir valley and Jamrod, a border town of Afghanistan and India, were conquered by the Maharaja in 1837 (Kapoor, 2000).

The Maharaja was presented with the '*Kohinoor*' by the Wafa Begum, the wife of Shah Sujah, the former ruler of Kabul, for saving her husband's life first from his brother Shah Mohammed and then from Fateh Khan, the Wazir of Kashmir.

Maharaja Ranjit Singh died in Lahore, on 20<sup>th</sup> June, 1839 after a severe attack of paralysis. He was 59 years old and had very successfully ruled Punjab for about forty years (Kapoor, 2000). Maharaja Ranjit Singh's forty years (1799-1839) remains the golden age of the Sikh political achievement. With his death began the disintegration of the Sikhs as a political and social force. The two Anglo-Sikh wars ended in defeat of the Sikh armies and the annexation of their kingdom in 1849. Their social decline, though little noticed in the earlier stages, began at the same time (K. Singh, 2004b). Ranjit Singh's rule was, by all standards, fair and tolerant towards all communities, and humane to the extent that he never found it necessary to sentence even a single person to death, not even those who attempted to murder him (D. Singh, 1992).

### **2.3.5. British Period (1849-1947)**

British could not take over Punjab because Sikhs held a dominant force under the ruler Ranjit Singh. After Maharaja Ranjit Singh's death, the saddest period, treachery and betrayal started. Brave warriors and gallant men were deceived and sold. Ultimately, the Sikh empire began to collapse. The Punjab was annexed by the British within ten years of his death on 23<sup>rd</sup> March, 1849. After the Maharaja's death, the unfaithful Dogras of Jammu with their well-rehearsed plan, double-crossed the Sikh sardars and sold the Sikh empire to the British. Battle of Mudki and Ferozshah (1845) saw heavy fighting between British and Sikhs. Sikhs were defeated due to the treachery of their Generals. The final battle of Sohraon on 10<sup>th</sup> February, 1846 proved decisive where Sikhs again lost due to the betrayal of their generals. The British were able to capture most of India after defeating Sikhs in 1849 in second Anglo - Sikh war.

The annexation exposed the dispirited and leaderless Sikh masses to the preachers of Christian missionaries and the Hindu Arya Samajists trying to convert the Sikhs. The Singh Sabha met this challenge by reviving interest in the Sikh religion and tradition (D. Singh, 1992). The *kesadhari* Khalsa were

threatened with extinction as large numbers began to abandon the external forms (unshorn hair and beards) and became *sahajdhari* Sikhs. When the Khalsa was in the power, large numbers of Hindus had begun to grow their hair and beards and pay lip-worship to the Sikh gurus. After annexation, many of these returned to the Hindu fold (D. Singh, 1992).

The economic advantages offered by the British to the Sikhs, checked the disintegration of Sikhism and its lapse into Hinduism. The last decade of the 19<sup>th</sup> century and the first decade of the 20<sup>th</sup> century saw a phenomenal rise in the number of Sikhs. This was largely due to the patronage of the British government, which accorded *kesadhari* Sikhs economic and political privileges like preferential recruitment in the army and the civil services, and later, separate electorates and the reservation of seats in the legislatures. This induced the *kesadhari* Khalsa to distance themselves from the *sahajdhari* as well as from the Hindus (D. Singh, 1992).

### **2.3.6. The Post-Independence Period (1947-till date)**

The early years of independent India were full of disruptive events like large scale migration of Sikhs to India from Pakistan after the communal violence. Sikhs suffered the most in the post-independence period. India was partitioned on the basis of the two nation theory, creating Pakistan for Muslims with the Muslim majority areas. Sikhs did not want the bifurcation of their homeland Punjab, as it would divide the Sikhs hearth and home and their fertile lands and other immovable properties between Pakistan and India. The main sufferers of the partition were the Sikhs who had to leave their vast tracts of canal irrigated lands and other immovable properties. About four million Sikhs had to migrate from Pakistan, leaving behind all of their wealthy possessions. Hundreds of thousands of Sikhs were killed mercilessly without any fault of theirs.

After independence, there was a long period of agitation and suffering for the creation of a Punjabi speaking state. But the commission which demarcated the boundaries on the basis of 1961 census left some of the Punjabi speaking areas out of the Punjab state and gave them over to Haryana which was created out of remaining areas. The commission even allocated Chandigarh to Haryana. The problem of getting Punjabi speaking areas and Chandigarh restored to the Punjab became a major issue (S.Singh, 2005)

After 1967, there were a couple of Akali led state ministries in Punjab, which also saw the Green Revolution. The Sikhs also spread widely in the Diaspora, especially England, Canada and USA, with some Sikhs from East Africa also going to those lands. There was spurt in Sikh presence all around, and Sikhs seemed to be in up spirit (S. Singh, 1995).

On October 16, 1973 the Akali Dal, when it was not in power, passed “The Anandpur Sahib Resolution” for regional autonomy of Punjab, and return of Chandigarh to Punjab etc. During the 1970’s and till the 1980’s the Akali Dal and Shiromani Gurdwara Prabandhak Committee leaders have been centering around Prakash Singh Badal, Gurcharn Singh Tohra, Jagdev Singh Talwandi, Sujit Singh Barnala, Balwant Singh and Harchand Singh Longowal.

The anti-*Nirankari* movement was started by Sant Jarnail Singh Bhindranwale and the Babbar Khalsa as a result of April 13, 1978 incident, in which thirteen devout *Amritdhari* Sikhs were shot dead by the *Nirankaris* in Amritsar. In August 1982 the 'Dharam Yudh' agitation was started under the leadership of Sant Harchand Singh Longowal, to whom all Akali Dal members of Legislative Assembly and Parliament had submitted their resignation. In October 1983, the Centre Government imposed President's Rule in Punjab. Punjab saw period of militancy from early eighties to early nineties.

During the operation Bluestar in the year 1984, government forces stormed the sacred Sikh shrine, the Golden Temple in Amritsar to root out Sikh militants. Prime Minister Indira Gandhi’s Sikh bodyguards avenged the act by assassinating her months after it. This was followed by anti-Sikh riots in capital Delhi and several other parts of the country that shook the conscience and secular fabric of the country. Manmohan Singh is the current prime minister of India. He became India’s first Sikh and non-Hindu prime minister. This is impressive due to the troubled relationship between India’s Sikhs and the Hindu majority during the 1980s (Bisnnoi, 2010).

#### **2.4. Summary:**

This chapter gives an overview of the Sikh history starting from inception of the Sikhism till the post-independence period. Sikh history is studied by dividing it into six phases as follows:

The Guru Period (1469-1708): In the Guru Period phase, lives and teachings of the ten Sikh Gurus are discussed. Guru period can further be divided into two parts, the first

upto the time of the fifth Guru, Guru Arjan Dev, and the second thereafter. The execution of Guru Arjan in 1606 was a turning point in Sikh history. After this, the Sikhs gradually turned from a peaceful sect of Nanak Panthis into a militant organisation. In 1699, the tenth Guru, Guru Gobind Singh created the Khalsa, a casteless and classless brotherhood and thus fulfilled the mission of the first Sikh Guru, Guru Nanak Dev.

The Post Guru Period (A.D. 1708-1748):The post Guru Period starts with the demise of the tenth Guru. The Sikh forces were led by a devout follower of the last Guru, named Banda. After the death of Banda in 1716, Sikhs grouped themselves into small Jathas (groups) and began their old tactics of harassing the government by their aggressive expeditions and guerrilla warfare.

The *Misl* Period (A.D. 1748-1799): Sikhs had divided themselves into states or unions twelve in number, and the term used to denote such a union was the Persian word “Misl” meaning alike or equal. *Misls* helped to keep the Sikh organisations united and in the development and spread of Sikhism. All these Misls were united under one name, Dal Khalsa, in a large congregation of Sikhs held in 1748 in Amritsar known as Sarbat Khalsa.

The Sikh Kingdom (A.D. 1799-1849): Then a brilliant story of military struggle and military success, crowned at last by the splendid victories of Ranjit Singh, the Lion of the Punjab. Maharaja Ranjit Singh's forty years (1799-1839) remains the golden age of Sikh political achievement. British could not take over Punjab because Sikhs held a dominant force under Ranjit Singh. After Maharaja Ranjit Singh's death on 27 June, 1839, the Sikh empire began to collapse. The Punjab was annexed by the British within ten years of his death on 23 March, 1849.

The British Period (A.D. 1849-1947): The annexation exposed the dispirited and leaderless Sikh masses to the preaching of Christian missionaries and the Hindu Arya Samajis trying to convert the Sikhs. The *kesadhari* Khalsa were threatened with extinction as large numbers began to abandon the external forms (unshorn hair and beards) and became *sahajdhari* Sikhs. The British government accorded *kesadhari* Sikhs economic and political privileges. This induced the *kesadhari* Khalsa to distance themselves from the *sahajdhari* as well as from Hindus.

The Post-Independence Period (1947-till date): This discusses briefly the various developments in the Sikh history after independence.

### 3.1.Introduction

The Gurudwaras have a central position in the religious, social and political life of the Sikhs and are an integral part of the Sikh history, heritage and culture. In fact, the Sikh history revolves around them. Most of these Gurudwaras are by and large commemorative buildings. The important Gurudwaras are built at sites associated with the important incidents in the lives of the Gurus, at places which are important milestones in Sikh history. They have also been erected in memory of the martyrs who gave up their lives in defence of their faith, during the long period of persecution to which the Sikhs were subjected (Kapur and Misra, 2003). The Sikh Prayer also daily recounts the most inspiring events of Sikh history and reference is made to the brave heroes who suffered martyrdom for the sake of the Gurudwaras. For example, Gurudwara Sisganj at Delhi is related with Guru Tegh Bahadur, Gurudwara Saheedan Sahib at Amritsar is related with Baba Deep Singh and Gurudwara Alamgir Sahib near Ludhiana is related with Guru Gobind Singh.

Most of the historical Gurudwara were built during the second half of the eighteenth century and in the early 19th century when the Sikhs had gained political power in the Punjab (K. Singh, 2004b). Gurudwaras sprang up in most of the areas of Sikh habitations and on sites connected with the Gurus and with important events in Sikh history. Most of the historical Gurudwaras were gifted with liberal grants of land by the ruling chiefs and nobility. The period of Sikh rule led to the construction of some impressive religious structures.

The Harmandar Sahib (The Golden Temple) at Amritsar has been the centre of Sikhism during the entire span of eventful history of Sikhs. It became the source of Sikh inspiration and carried the message of Sikhism afar. During the days of their persecution, a visit to Harmandar Sahib exercised an inspirational influence. The *Sarbat Khalsa* or the Sikh community used to meet at Harmandar Sahib, Amritsar on the occasion of Diwali and Baisakhi. All matters of community's interest were determined by the *gurmattas* (resolutions) in such assemblies. The *gurmattas* when passed were supposed to have received Guru's sanction. Even ordinary breaches of the rules of conduct were punished in such community meetings and no person, however highly placed, was above the jurisdiction of *Sarbat Khalsa* (Kapur and Misra, 2003).

Realising the significance of the Harmandar Sahib as the heart and soul of the Sikh faith, various invaders made it the target of their attacks in order to finish the Sikhs.

The Harmandir Sahib was thrice destroyed and rebuilt with devotion and zeal in the 18<sup>th</sup> century. It stands as a symbol of the brave spirit of the Khalsa. Throughout the history, Sikhism has shown exceptional strength and will to tackle with all crises, without compromising the basic values of its faith. It is through tremendous sacrifices and sufferings that the Sikhs have maintained their identity, principles, philosophy and carried out the mission entrusted to them by their Gurus (G. Dhillon, 1989). The Gurudwaras became the focal points of the Sikhism. They became the centres for mobilising the Sikhs for any cause, social or political and this holds good even today.

In recent years, most of the Gurudwaras were built with an extensive use of marble for the purpose of beautification and durability. Generally, most of the Gurudwaras have an entrance from all sides signifying that they are open to all without any distinction whatsoever, and that God is omnipresent. Apart from Harmandir Sahib at Amritsar and a few other shrines, there is no architectural record of the earlier shrines. No art or architecture from the period before that has survived. It may not have survived, perhaps because it was made with ephemeral materials such as wood and sun-dried brick or may have been damaged by the invaders.

A large number of Sikh Gurudwaras were constructed throughout the Punjab and in the areas of Sikh habitation with distinction in scale. It is not easy to trace the roots of architectural development of these Gurudwara due to limited information that is available or has survived about the Sikh Gurudwara and their builders. The information which is available explains that the construction work of large historical Gurudwara buildings was carried out as a result of royal patronage. Building of a Gurudwara expresses the physical power and economic resources of the ruler. Other than royal patrons, Sikh aristocracy, wealthy merchants and other groups played an important role in the construction of Gurudwaras. However, apart from the royal patrons and the merchants, every individual donated and contributed to the construction of Gurudwaras (“Gurudwara”, 2009).

### **3.2. Social Relevance of a Gurudwara**

The presence of a Gurudwara in the neighbourhood of Sikhs is indispensable. It is a place for congregational worship of God and is the centre of religious and social life of the Sikhs since the time of Guru Nanak and has bounded the Sikh community together by their faith in the teachings of the Gurus (T. Singh, 1922). Congregational worship in the *Gurudwaras* has a social significance of its own. It serves to integrate the Sikhs and

take them emotionally away from heterogeneous castes within the *sangat*, as loyalty to higher values helps men rise above their narrow loyalties. All social functioning which serves in any way to integrate the group may be regarded as expressions of loyalty to higher values and thus take on a semi-religious meaning (“Gurudwara”, 2009).

Gurudwaras enjoy a pivotal position in the life of Sikhs, for them it is not only a place for worship, but the source of their life and inspiration. All important occasions of a Sikh’s life, the birth, the marriage and the death are interlinked with it. People from all religious backgrounds without distinction of caste, status or sex are welcomed into a Gurudwara. Gurudwaras have also played a vital role in shaping the course of events of the Sikh history and in the development of the Sikh religious tradition. Apart from morning and evening services, the Gurudwaras hold special congregations to mark anniversaries of the Sikh Gurus and other important events in Sikh History. They become scenes of festivity when celebrations in honour of the birth anniversaries of the Gurus and of the Khalsa take place (H. Dhillon, 2009).

It is through the Gurudwaras that the Sikhs have been able to effectively give shape to the teachings of their Gurus and to carry forward the mission of the Sikh Gurus. As the Guru is manifested in the *Sangat*, a Sikh is supposed to participate in the congregational worship held in a Gurudwara (G. Dhillon, 2000). Since the Sikhs have migrated to almost every part of the world, so we can easily find a Gurudwaras everywhere in the world. Five Gurudwaras, namely, the Akal Takht, Anandpur Sahib, Patna Sahib, Hazoor Sahib and Damdama Sahib are looked as the ‘Five Thrones’ of authority, from which *Hukamnamas* (divine commands) for the guidance of the community are issued time to time. Among these, the authority of the Akal Takht at Amritsar is regarded as supreme, and all orders issued from there are considered as binding upon the whole Sikh community.

### **3.3. Meaning and Importance of a Gurudwara**

A Gurudwara, meaning “the doorway to the Guru”, is the Sikh place of worship for the Sikhs. According to Bhai Kahn Singh, the author of *Mahankosh* (The encyclopaedia of Sikh literature), Gurudwara is more than a place of worship (Nabha, 1930). It is a place of learning for a student, the Guru for a spiritual person, a hospital for sick and a rest house for a pilgrim.

The word ‘Gurudwara’ is compounded of *guru* (spiritual master) and *dwara* (gateway or seat) and, therefore, has an architectural implication. The Sikh Shrines are by and

large commemorative buildings connected with the lives of the ten Sikh Gurus, or associated with certain places and events of historical significance for the Sikhs. The main requirement of a Gurudwara is a room in which Sri Guru Granth Sahib can be placed and people can be seated as a congregation to listen to the readings from the Guru Granth Sahib and to sing and recite its verses. Some Gurudwaras also have resting room for Guru Granth Sahib, Langar building, kitchen, lodging facilities for pilgrims and accommodation of *granthis* (priests) and *sewadars*.

As places of worship, Gurudwaras are the source of community-building, acting as guardians of core values of Sikhism and providing an opportunity for collective worship by the *sangat* (congregation). Gurudwaras are highly respected by the Sikhs because within Sikhism, the spiritual and the temporal are inseparable (G. Singh, 2006).

### **3.4. Historical Evolution of Gurudwaras**

Gurudwaras were established by the founder of Sikhism, Guru Nanak, as centres of religious and social activity and for providing food and shelter to the poor and the needy. The history of origin and development of Gurudwaras is as old as that of the Sikh religion itself (T. Singh, 1922).

Guru Nanak was a great traveller. He travelled in all the directions. According to the *Janam Sakhis*, Guru Nanak, wherever he went during the course of his extensive travels, organised a congregation and left behind a *sangat* or assembly of his followers. He called upon his followers to establish *dharamsals* (places of worship) for the purpose of meeting and singing hymns together. The first Sikh shrine was probably established by Guru Nanak at Kartarpur on the bank of the River Ravi where he settled down after his return from his travels. It was then a simple *dharamsal*, where his disciples gathered to listen to his discourses and to sing hymns (K. Singh, 2004b). Gradually, a network of *dharamsals* sprang up all over the country (G. Dhillon, 2000). These *dharamsals* were spread throughout the length and breadth of South-East Asia. Bhai Gurdas has mentioned about the existence of these congregations locating them from Kabul in Afghanistan to Decca in Bengal (modern Bangladesh) (K. Singh, 2002).

It was in these congregations in the *dharamsals* that the followers learned the principles of Sikhism and freed themselves from the prejudice of caste system. Mohsin Fani now Maubid or Zulifkar Ardistani, the author of the *Dabistan-i-Mazahab*, had witnessed practices of the Sikh religion at Kiratpur under the direct guidance of the sixth Guru

Hargobind and the seventh Guru Har Rai, in the fourth decade of the seventeenth century. According to him, the Sikhs ignored the monopoly of the Brahmins in social and religious matters and men from all castes could freely enter the Sikh *dharamsals* and partake of the sacred *prasad* and free meals served in the *Guru-ka-langar* (J. Singh, 1999).

In order to give realistic shape to his teachings and ideas of unity, equality and fraternity and to do away with the prevailing distinctions of castes and classes, Guru Nanak started the twin institutions of *Sangat* and *Pangat* by virtue of which high and low, rich and poor, men and women could sit, pray and dine together in *Sangat* (G. Dhillon, 2000). *Sangat* referred to as local religious congregation composed of Sikhs who were drawn to the Guru's ideals and mission, and included people from all castes. This concept of *sangat* became very popular and acquired great importance and sanctity. *dharamsals* were the centres where the *sangat* met regularly for the purpose of congregational worship. The organisation of *sangat*, *dharamsals* and congregational worship were important steps for building the Sikh *Panth*. The *dharamsal* soon became a community centre where, apart from worship and religious ceremonies connected with births, baptisms, marriages, and obsequies were also held. There was a free community kitchen (*guru-ka-langar*), and a school where children learnt the *Gurmukhi*, their daily prayers, Sikh music and scriptures (K. Singh, 2004b). Gradually, they developed into centres of education and higher learning, shelters for the poor, the needy and the orphans and as resting places for travellers. In fact, a *Dharamsal* was a guidance centre wherein the persons attending the *sangat* were taught the teachings of Sikh Gurus and the Sikh way of life. A *Dharamsal* served to be the most continuous and reliable centre of education for the students of Sikhism (H. Dhillion, 2009).

Historically, Gurudwara succeeded *dharamsal*. Guru Arjan, the fifth Sikh Guru, compiled *pothi* or *granth* (later Guru Granth Sahib) of holy hymns in 1604. In addition to his own work, he included the compositions of his four spiritual predecessors and of some of the Indian saints and *sufis*. He installed the first copy of the Granth in the Harmandar Sahib at Amritsar. Copies of the Granth began to be devotedly transcribed and the devotees carried them for installation in their respective *Dharamsals*. Respectfully, the Granth was called the Granth Sahib and was treated as a sacred personification of the Gurus' preaching (H. Dhillion, 2009). By the time of Guru

Hargobind (1595-1644) the number of Sikhs had increased considerably, and some of them had also got copies of the *pothi* (the Adi Granth) compiled by Guru Arjan Dev, which were kept in their respective *Dharamsals*. The *Dharamsals* where then *pothi* was placed, therefore, began to be considered and called the Guru's dwelling, Gurudwara. The designation became universal after the *Guruship* was passed to the holy book, the Guru Granth Sahib by Guru Gobind Singh in 1708 (B. Dhillon, 2002).

### **3.4.1. Administrative Setup of Gurudwaras**

Historically construction, maintenance and administration of the *dharamsal* complex had always been the obligation of the Sikh *sangat*. Their maintenance and administration was the obligation of the local Sikh community (B. Dhillon, 2002). The Sikh Gurus directed their Sikhs to earn their livelihood honestly and share it with others. Charity in the form of voluntary contribution by the Sikh *sangat* was the major financial source of a *Dharamsal* (J. Singh, 1999).

Gurudwaras are in existence for more than five centuries, and have gone through various stages in their evolution and development. The community or local *Dharamsals* were known by the name of place to which they belonged. Some of them gained prominence after the name of a leading Sikh responsible for looking after their day to day functioning. Financially, these *dharamsals* were self-dependent. With the introduction of *manji* system and later the *masand* system (explained in the following paragraphs), the management of these *dharamsals* came under the purview of *manjidars* and *masands* (leaders of a group). However, some of the *dharamsals* remained in charge of trusted Sikhs who were well-known for their knowledge of Gurbani, personal piety, honesty and dedication to the Guru.

The twin institutions of *sangat* and *pangat* were continued by the successors of Guru Nanak. The third Guru Amar Das felt that he alone could not minister to the needs of the thousands of Sikhs who wanted his guidance. For further extending the work of spreading the teachings of Guru Nanak he established twenty two *Manjis* (seats) or districts. The mission work became more regular (K. Singh, 2004b). Each *sangat* was placed under the charge of a respected leader, appointed either by Guru Nanak himself or nominated by the *sangat*. The Guru appointed his representatives as a leader of each *sangat*. Bhai Lallo was deputed for preaching in the North and Sheikh Sajjan in the South-west of the Punjab. Gopal Das was in Benares, Jhanda Badi in Bushair, Budhan Shah in Kiratpur, Mahi in Mahisar, Devlut in Lushai (Tibet), Salis Bai in Patna and

Behar, Baja Shivnabh in Ceylon, and a host of other workers were scattered over the areas visited by Guru Nanak (T. Singh, 1922). Various representatives appointed by Guru along with the *sangat* of their area used to visit the Guru regularly. The position of this leader was called *manji*, *manji* literally means a couch. It was customary for the Gurus to receive visitors while sitting on their *manji* and Gurus representatives did likewise preaching to the people while sitting on a *manji* or cot (K. Singh, 2004b).

During the Guru period, the most important *dharamsal* was that of the Guru, while the others were looked after by the local Sikhs. The Guru besides leading the Sikhs in the daily morning and evening prayers, used to oversee all religious services like *kirtan* and recitation of Gurbani. As the langar was an essential part of the *dharamsal*, preparation of food and other arrangements was an important duty which was always assigned to a most respectful and resourceful Sikh. Towards the end of 17<sup>th</sup> century, the traditional Sikh sources refer to the office of Diwan at main *dharamsal*, who perhaps assisted the Guru to manage the finances (B. Dhillon, 2002).

In view of the increasing need for money to carry out the work on the holy tanks and the development of the new town of Amritsar, the fourth Guru, Ram Das, established new order of Sikh preachers called *masands* (M. Singh, 2008). In the pre-Khalsa period, the most important person to administer the *dharamsals* at regional level was the *masand*. They were the appointees and representatives of the Guru, and carried on missionary work on behalf of the Guru at distant places.

These *masands* were fully conversant with the doctrines of the faith. They were full-time religious preachers who, in addition to the propagation of Sikhism and to organise worship, were also required to collect the voluntarily contributions offered by the devotees and to pass them on to the Guru's headquarters. At the end of a year, on the Baisakhi day, *masands* used to come to the Guru along with the *sangat* of their respective area to render account of the offerings received and to report on the progress of the propagation work. The money they brought yearly to the Guru was voluntary offering of the Sikhs according to their means (T. Singh, 1922).

The fifth Guru, Arjan Dev, further elaborated and reorganized this new order of *masands*. He also ordered that in future every Sikh was to set aside *dasvandh* (one - tenth) of his income for the Guru's fund and to forward it through recognised *masand*. These measures, apart from ensuring a regular flow of offerings for the construction of the city and the temple at Amritsar, also resulted in the emergence of a large number of

new followers in the country (T. Singh, 1922).

These *Masands* along with the *sangat*, were the pivot of the Sikh organisation and served the Sikh cause commendably. They were chosen for their faithfulness and integrity. But during the days of the seventh Guru, Har Rai, the absence of the Guru from the main centres of Sikh activity (Amritsar, Goindwal, Kartarpur, Khadoor Sahib, and Kiratpur), the opposition of the other claimants to Guruship, and the collapse of the *masand* system seriously affected the advancement of the community. Guru Har Rai tried to compensate for this by undertaking a tour of the various Sikh centres and by reorganising the missions. During his tenure as Guru some notable conversions were made among the landed families of the Punjab (K. Singh, 2004a).

During the brief period of the Guru Harkishan, the *masands* came out in open support of Ram Rai and other claimants to the *Gurugaddi*. By the time, Guru Tegh Bahadur took over as the ninth Guru, the *masands* had become so daring that they denied the Guru's entry into the Harmandar Sahib at Amritsar (M. Singh, 2008). The *masands* started exploiting the Sikhs by looting the poor and threatened persons opposing their conduct with the Guru's curse. They became arrogant and defiant. Thus, when the tenth Guru, Gobind Singh, found that the *masands* were misusing the offerings and instead of propagating the Sikh faith they were promoting their self interest, he abolished their Order. The Guru even commanded his followers not to have any kind of association with the *Masands* and ordered "henceforth the Sikhs should themselves present their offerings to the Guru, and that the employment of the *masands* for the purpose shall cease" (M. Singh, 2008).

Coincidentally, he appointed Bhai Mani Singh as the Head *Granthi* in June 1699 thereby restoring the *maryada* at the Harmandar. He served there until 1717. This ended six decades of control by *masands*, who by then had completely identified themselves with Hinduism. Bhai Mani Singh provided wise spiritual leadership to the Sikhs. He encouraged Sikhs to ingrain the two fundamental doctrines into their daily lives that the tenth Guru gave the Sikhs for leading a life - the concept of the *Granth* and the *Panth*. Bhai Mani Singh was successful in inculcating, in the consciousness of the community, the recognition of Amritsar as the politico-religious headquarters of Sikhism. He also helped to perfect the concept of *Sarbat Khalsa* and *Gurmata* as organisational tools for managing religious affairs and institutions (M. Singh, 2001).

The struggle and persecution of the Sikhs was severest during the early and mid 18<sup>th</sup> century (M. Singh, 2008). During the days of persecution when the Sikhs along with their preachers were forced into exile outside the Punjab, the Sikh shrines passed into the control of the *udasis*. These *udasis* professed Sikhism and were familiar with Sikh scriptures and devoted themselves chiefly to reciting and illustrating the teachings of the Sikh Gurus. They did not strictly conform to its outward symbols of Sikhism and could thus escape persecution. The *udasis* rendered an important service to the Sikh religion by keeping the Gurudwaras going during this period. They were highly respected as men of high moral character and integrity. Most of the *udasis* who worked as priest in different Gurudwaras were not attached to any particular shrine or to its wealth and property but moved from place to place. There were, however, some who established institutions, admitted *chelas* (or followers) and became heads of their *deras*, *akharas*, and Gurudwaras and they came to be known as *mahants*. In the earlier stages, these *mahants* enjoyed the confidence and respect of the *sangat* of their areas (M. Singh, 2008).

In accordance with the Sikh tradition, in the earlier days the priests or in charge of *dharamsals* were trusted Sikhs, who were well-known for their knowledge of Gurbani, devoutness, honesty and dedication to the Guru. They did not look upon the offerings as their personal property and offerings were utilised by them for the purpose of running free kitchens and other similar works for the welfare of the community. The income of the shrines was very limited and hardly sufficient to maintain the *sangat*. There was no temptation for them. There are many examples of Sikh preachers who refused to accept *jagirs*. For example, Bhai Lakha Singh refused to accept the *jagir* of the area of Sujampur granted to him by Sardar Amar Singh Bapa in 1764. Bhai Bhagat Singh refused to accept the grant of seven villages made by Sardar Sada Singh Bahrwalia (T. Singh, 1922).

The rise of the powerful Sikh *misaldars* in the later eighteenth century and the subsequent coming into political power of Ranjit Singh in 1799 led to the institutionalization of the Sikh religion (M. Singh, 2008). Ranjit Singh captured Lahore in 1799 and proclaimed himself Maharaja of the Punjab on 12<sup>th</sup> April, 1801. Maharaja Ranjit Singh's forty years (1799-1839) remain the golden age of Sikh political achievement (K. Singh, 2004b). During the second half of the eighteenth century and after, as the Sikhs acquired political power, Gurudwaras sprang

up in the areas of Sikh habitations and on the sites connected with the lives of the Gurus and the events in the Sikh history.

With the establishment of the Sikh Raj, the security and splendour of the Gurudwaras was ensured. Sikh royalty and courtiers began the practice of giving large endowments. Ranjit Singh appointed Giani Surat Singh as the hereditary manager of Harmandar (M. Singh, 2001). These developments saw the introduction of complicated rites and ceremonies in Sikh religious practices and the emergence of rich and powerful *mahants*. These *mahants* nominated their successors to the *gaddis*. Their nominees were accepted by the *sangats* as both the *mahants* and their *chelas* enjoyed popular esteem and confidence. But this tradition of purity seems to have deteriorated as a result of increase in their income, derived from revenue-free *jagirs* (M. Singh, 2008).

Most of the historical Gurudwaras were gifted with liberal grants of revenue free land by the ruling chiefs and nobility. However, this well-intentioned charity, however, in many cases led to the rise of hereditary priesthood which led to corruption. With the sudden increase in the income of the *mahants* of some of the important Gurudwaras, there came a change in the style of living of some of them. When the income of Gurudwaras from the various sources was small, the *mahants* used to consult the Sikh *sangats* of the area on various matters regarding the management of the shrines. But with the opening of a network of canals in the Punjab during the second half of the nineteenth century, there was an enormous increase in the income from revenue free lands attached to Gurudwaras. As a result, the *mahants* and their *chelas* began to convert the property of the Gurudwaras into their personal possessions. This was in obvious disregard to the teachings of the Sikh Gurus and the Sikh scriptures. Many superstitions and corrupt practices began to prevail, initially unobserved and then in defiance of the Sikh sentiment. Idols were set up and openly worshipped in the many Gurudwara complexes (T. Singh, 1922).

Gradually, bad characters started gathering around them as *chelas* to lead easy and immoral lives. Many *mahants* and their *chelas* converted sacred places like Gurudwaras to brothels and dens of gamblers and drunkards and bad characters began to haunt these places with impunity. *Mahants* kept mistresses and had children from prostitutes whom they provided with millions worth of properties out of Gurudwara funds (K. Singh, 2004a).

*Sangat* Singh has stated that Ranjit Singh caused irreparable damage to Sikhism by his dismantling of the traditional management of the shrines. Taking over of the management of the shrines by the state authorities was destructive of the Sikh values and later paved the way for the British takeover and management of the shrines (S. Singh, 1995).

*Mahants* had custody of Gurudwaras when the British assumed power in Punjab. *mahants* were Bedis or Sodhis, direct descendants of the Sikh Gurus. Many Sikhs showed reverence toward these *mahants* due to their lineage. Some of these *mahants* lived a life of immorality. They had, contrary to Sikh *maryada*, introduced the Hindu custom of *Puja* of gods and goddesses in some Gurudwaras in addition to other Brahmin practices (M. Singh, 2001).

### **3.4.2. Religious and Social Awakening of the Sikhs**

After the decline of Sikh power and annexation of the Punjab to the British Empire in 1849, most of the Sikh shrines passed into the control of the hereditary *mahants* and the Government-nominated managers and custodians (T. Singh, 1922). One of the first things the British did after annexing Punjab was to assume authority over Sikh Gurudwaras similar to what Ranjit Singh did earlier. The British exercised overall control of the Gurudwaras, details of worship remained with the *mahants*, thus ensuring their allegiance. The British gave legal recognition to *mahants*' ownership of Gurudwaras and the attached lands. This further cemented their alliance. The British had known for some time that Gurudwaras in general, and Harmandar in particular, were the nerve centres of the Sikh community. They also knew that the one who controlled these institutions would control the community. For geo-political reasons the British had concluded that they must keep the Sikh community under check for prosperity of their rule (M. Singh, 2001).

The English right from the annexation of Punjab regarded the Sikh shrines as fulcrums of power and authority. They used Gurudwaras apart from Sikh aristocracy as channels of communication and individual control of the Sikhs. They continued their *dharmarth*s (revenue free grants) and in some cases virtually controlled their administration. This legitimised the position of managers, leading families and other groups or organisations. The British followed the precedent of Ranjit Singh in appointing a manager for the Harmandar Sahib, Amritsar, to justify their appointing a manager of the shrine (S. Singh, 1995).

The British modified the arrangement in 1859 by drawing up a *dastur-ul-amal* (regulations of administration) which provided them a more informal and covert connection with the Harmandar Sahib administration. It provided for appointment of a *Sarbrah* or manager who was to be assisted by an advisory committee of nine baptised Sikhs (S. Singh, 1995). Many *mahants* were practicing rituals and ceremonies which were totally against the ideals and the teachings of Sikhism, like not letting people of “lower caste” into Gurudwaras, publicly smoking, Idol worshipping of various Gods and Goddesses and holding other rituals not followed by the Sikh Gurus. There had also been complaints of immorality against them.

In reaction to these corrupt and wayward practices and beliefs that had gradually crept in the Sikh community and to reform the Gurudwaras that had gone into the hands of corrupt *mahants* and vested interests, the year 1873 saw the birth of the Singh Sabha. Singh Sabha Movement succeeded in renewing a sense of self-awareness among the Sikhs, it marked a turning-point in Sikh history (M. Singh, 2008). The onset of the Singh Sabha Movement in the 1870’s was the catalyst that made Sikhs realise that their right to control their Gurudwaras was nonexistent. Control and reform of the Gurudwaras became the most burning issue for the Sikhs at the turn of the 20th century. The entire Sikh community put up an epic struggle to free Gurudwaras (M. Singh, 2001).

The Singh Sabha movement and its activities had a much wider appeal to the Sikh masses. As in the mind of the Sikhs, the question of purification and freedom of the Gurudwaras has always been associated with their dignity, and no sacrifices have been considered too great for bringing them back under the control of the devout Sikhs. The movement gained quick support from the Sikh masses and elite, prominent Sikh scholars of the time as Bhai Vir Singh, Bhai Kahan Singh, Bhai Ditt Singh and Professor Gurmukh Singh joined the ranks of the Singh Sabha (M. Singh, 2008). This socio-religious movement among the Sikhs exposed the evils which had slowly crept into the Sikh social and religious life and indirectly inculcated in them a desire for reform. It influenced the entire Sikh Community and reoriented its outlook towards social and religious beliefs.

The reason behind the success of the Singh Sabha was the motivation to search for Sikh identity and self-assertion. It touched Sikhism to its very roots. Everything that was against Guru’s teaching was rejected. Rites and customs considered consistent with

Sikh doctrine and tradition were established. The growing political unrest and general awakening among the Sikhs masses in the early twentieth century prepared the ground for the coming Akali struggle directed against the *mahants* and other vested interests in Sikh shrines on the one hand and against the British imperialism in Punjab on the other (G. Dhillon, 1989).

### **3.4.3. Struggle for Reforms in the Sikh Shrines**

With the general awakening among the Sikhs masses in the early twentieth century, they began to disapprove the widespread mismanagement and rampant corruption in most of the Sikh shrines under *mahants*. The Gurudwara Reform Movement started because of the desire to revive the Sikh values and traditions once again. It responded more specifically to the authority and misdeeds of the *mahants*, who were believed to have been stealing the offerings and other income of the Gurudwaras for their personal uses. Sikh leaders realised that purification and improvement of shrines was not possible till the Gurudwaras were freed from *mahants* and official control (G. Dhillon, 1989). Sikh leaders and pro-Sikh newspapers like the *Khalsa Akhbar*, *Khalsa Sewak* (Punjabi) of Lahore and the *Khalsa Advocate* (English) played important role in creating awareness among the masses about malpractices and misdeeds of *mahants*. Sikh press, the Chief Khalsa Diwan, the Singh Sabhas in different areas and the Sikh upper class and other titleholders, also made some attempts to seek help from the British Government in the purification and taking back the control of the Sikh shrines. Various resolutions were passed by the Singh Sabhas condemning the actions of the *mahants* and urging them to improve their ways. But neither the *mahants* nor the Government officials in the Punjab paid any attention to these resolutions (M. Singh, 2008).

It had its impact on the Chief Khalsa Diwan which, under pressure from Singh Sabha, adopted a resolution in 1906 seeking transfer of the management of the Harmandir Sahib to representatives of the community. This was a direct challenge to the administrative control of the government formalised in 1859. The government chose to ignore the resolution. In May 1907, the Sikhs urged formation of a 'Gurudwara Sambhaal Committee' (a committee for the control of Gurudwaras) having wider implications (S. Singh, 1995).

The Sikhs by now opened up and went in for *Dharam Prachar* (propagation of faith), through *updeshaks*, *pracharaks*, and *kirtni jathas* in a big way within the Punjab and especially in Sind where they met a great success. This marked the period of self-

assertion by the Sikh community. Sikh preachers like Sant Attar Singh of Mastuana, Sant *Sangat* Singh of Kamalia and Bhai Hira Singh Ragi did great service and they went in for *prachar* (disseminating of Gurus teachings by discourses) and *kirtan* (devotional singing of Guru's hymns). Singh Sabhas cropped up in various parts of the Punjab, establishing new Gurudwaras and laying emphasis on the spread of education. Sunder Singh Majithia and Harbans Singh Attari started leading preaching *jathas* to Sind where they established a number of Singh Sabhas and spread the message of the Gurus (S. Singh, 1995).

Realising that simply passing of resolutions will not help the community; Sikh leaders advocated the adoption of other methods like boycotting of the temples, exerting greater public pressure on the *mahants* and even litigation. All these methods were tried but nothing positive came out of it. Boycotting did not prove effective as *mahants* of most of the historic shrines, in which reforms were sought, received huge income from the tax-free *jagirs* attached to the shrines and therefore were able to withstand the reduction in income from stoppage of the offerings of devotees in case of boycott. Public pressure on the *mahants* also failed to produce any results, they used to eagerly promise to improve their functioning when confronted by the *sangat*, but reverted back to their old ways as soon as the pressure of public criticism subsided (M. Singh, 2008).

The reformers then thought of bringing improvements in the Gurudwara management through litigation and writ partitions were filed in courts. In the Charitable and Religious Endowments Act, 1920, some rights were given to the beneficiaries in the control and management of temples. Therefore, the Sikh reformers, in the beginning, went to the courts of Law in the hope of obtaining control of their sacred places. Here too they didn't get relief and disappointment was in store for them (M. Singh, 2008).

The widespread mismanagement and rampant corruption in most of the Sikh shrines under *mahants*, enjoying the patronage of the British Government, attracted a mass agitation of Sikhs which lasted for 5 years from 1920 to 1925. After being convinced that because of the inadequacy and ineffectiveness of the legal system for reform they will not get justice from court of law, the reformers now organised themselves in the form of local Akali *jathas*. Peaceful agitation was adopted as a weapon to fight the *mahants* controlling the Sikh shrines on the one hand and the British bureaucratic machinery in the Punjab on the other. This new weapon, proved very effective and the Akali reformers were able to dislodge the *mahants* and other vested interests in the Sikh

shrines from their hereditary positions and the Government from its unreasonable stand in the course of their five-year (1920-1925) struggle in the province.

To begin with, the agitation for reform was initiated by the local Akali *jathas* in their respective areas but shortly thereafter two representative bodies of the Sikhs, the Shiromani Gurudwara Prabandhak Committee (SGPC) and the Shiromani Akali Dal, came into existence. In the course of their struggle these two bodies were not only able to obtain control over all the important Sikh shrines through peaceful agitation and passive sufferings, but also to strengthen the forces of nationalism in the Punjab by ejecting the *mahants*, the Government-appointed managers and other vested interests in the Sikh community. Over three hundred large and small Gurudwaras were liberated by the Akalis.

The British government ultimately gave in under public pressure and passed, in the first instance, Sikh Gurudwaras and Shrines Act, 1922, in which a committee was nominated by the government to take over control of the Gurudwaras. This, however, was not accepted by the Akali leadership, the *morcha* (agitation) continued which forced the government to work out another draft. Akali leadership was consulted this time and their principal demand about the shrines being handed over or management to a representative body of the Sikhs was conceded. The Bill was moved in the Punjab Legislative Council by Sardar Tara Singh of Moga on 7 May 1925 and endorsed by another Sikh member, Bhai Jodh Singh. The Bill became operational on 1<sup>st</sup> November, 1925, known as 'The Sikh Gurudwaras Act'. The *mahants* and their rituals and ceremonies were removed from all the Gurudwaras and Sikh rituals were restored (M. Singh, 2008).

Once the important Sikh shrines came under Akali control, the *mahants* incharge of smaller Gurudwaras either voluntarily submitted to the authority of the Shiromani Gurudwara Prabandhak Committee or were made to surrender their shrines and the *jagirs* attached to them under the provisions of the 'Sikh Gurudwaras and Shrines Bill'. This period of the Akali movement is the glorious period of Sikh history of the twentieth century. The Government had to yield and the control of all historic Gurudwaras in the then Punjab state was transferred to a representative body of the Sikhs, the Shiromani Gurudwara Parbandhak Committee, under the Gurudwaras Act, 1925 (M. Singh, 2008).

#### **3.4.4. The concept of Kar Sewa**

The word *Kar* simply means act, action, work, labour, service, etc. In Sanskrit as well as in Persian, *Sewa* means selfless service. So, *Kar-Sewa* means any selflessly performed physical work, labour or service. It is a voluntary contribution of physical labour for construction, repair or renovation of structures, cleaning operations of sacred tanks of Gurudwaras undertaken by the community and it holds a special significance in the Sikh tradition. Sikh Religion is full with the sense of selfless-service, whether it in the sphere of Social works, humanity or construction of Gurudwaras. Every Sikh considers it a privilege to participate in *kar-sewa*, as *sewa* was preached by the Gurus. The inauguration of the *kar-sewa* is marked by a ceremony of *Ardas* for successful completion of the task in the presence of gathered volunteers under the leadership of *Panj Piare* (the Five Elect).

The construction of historical and other Sikh shrines has been done through voluntary contributions of money, material and physical labour. It is the result of the selfless devotion and dedication of the devotees; unmindful of their status, caste or creed. This voluntary labour or *kar-sewa* by devotees has played a major role in construction of Sikh shrines right from the early stages of Sikhism. The concept of *kar-sewa* dates back to the times of the Sikh Gurus who took keen interest in founding and developing new towns, and construction activities. The first Sikh Guru, Guru Nanak Dev, founded Kartarpur town now in Pakistan, near Dera Baba Nanak. Subsequently, the various towns were got constructed and developed by Sikh Gurus like Khadoor Sahib by Guru Angad Dev, Goindwal by Guru Amar Dass, Amritsar by Guru Ram Dass, Tarn Taran by Guru Arjan Dev, Kiratpur Sahib by Guru Hargobind Sahib and Anandpur Sahib by Guru Teg Bahadur.

This tradition of building activities was carried forward by the Sikh saints. In the 20th century, the modern era of *kar-sewa* was revived by Sikh saints, like Baba Gurmukh Singh, Baba Jeewan Singh, Baba Harbans Singh, Baba Jhanda Singh, Baba Dalip Singh, Baba Uttam Singh, Baba Kharak Singh, Baba Jagtar Singh and Baba Sadhu Singh. The main idea behind the *kar-sewa* was to maintain and preserve the built heritage of the community without any vested interest. The concept of *kar-sewa* is unique in Sikh religion. In the past leaders of *kar-sewa* groups led very simple and truly religious life and had no personal ambitions. They were fully devoted to Sikhism and *kar-sewa* and dedicated their lives to this cause.

### **3.5. Architectural Evolution of the Gurudwaras**

An ideal Gurudwara is the one where everyone is welcome, and one gets peace of mind and spiritual uplift. It should have the facilities to make it a place where everyone can go with freedom, like an honoured guest. A visitor is provided shelter, food and bedding free of cost (Khokhar, 2003). Entering a Gurudwara is a metaphor for entering into a spiritual process. The form of sacred architecture follows largely from this conception of spiritual process.

The character of a Sikh Gurudwara reflects local architectural style and the material and skills to which they relate. The main form and style of the Sikh Gurudwara was established during 1587-1601 after the construction of the Harmandir Sahib at Amritsar. The architecture of Gurudwaras across India may vary in form and scale. However, the basic elements of the Gurudwaras are the same. The following section describes the evolution of the Gurudwara and the development of their architectural styles along with their materials of construction. The design of a Gurudwara comprises of a simple rectangular or a square hall. The hall invariably is covered with ribbed dome and is accessible from all the sides. The *Guru Granth Sahib* (the holy book) is placed in this hall. The orientation of the building is not standardised. There may be one or more entrances to the complex. But in most of the cases, there is a main entrance portal, the *darshani Deodi*, followed by an uncovered passage leading to the Gurudwara. If the size and scale of the site permits a large tank with a pillared cloister becomes an integral part of the complex. The Pilaster is an important element in Sikh architecture (Bhui, 1999).

#### **3.5.1. Elements of a Gurudwara**

Gurudwara buildings have historically evolved to cater to the needs of the Sikh *sangat*. These include the main hall for *prakash* of Guru Granth Sahib and the attending *sangat*, resting room for Guru Granth Sahib, Langar building, kitchen, office complex, *Sarai* (lodging facilities for pilgrims) and accommodation of *granthis* (priests) and *sewadars* (volunteers). A library and a museum etc. are other buildings that can be added to the main shrine depending upon historical importance of the Gurudwara or on the number of visitors to a particular shrine (G. Singh, 1998).

It was the latter half of the 18th century that the Gurudwara structures began to acquire a definite form. Similar to the terminology used to distinguish the basic components of a Gothic Church (for example nave, aisles, chancel, spire, etc), the common elements of a Sikh Gurudwara are as follows:

***Sanctum Santorum*** (Darbar Sahib): A hall called Darbar Sahib, houses the holy book “the Guru Granth Sahib” resting on a raised platform, on top of which a canopy is hung. Devotees leave their offerings in a box called *golak* in front of the Guru Granth Sahib. Here people assemble as devotees and can sit as a congregation to listen to the readings from the Guru Granth Sahib, meditate and to sing and recite its verses. This hall in most modern Gurudwaras is large and can accommodate many hundreds of devotees.

***Sukhashan Room*** (Rest Room for the Guru Granth Sahib): After completion of the daily rituals in a Gurudwara, Guru Granth Sahib is placed for resting in a separate room overnight; this room is also called as *Sach Khand* or *Sukhashan Room*. This room is provided in all Gurudwaras whether large or small.

**The *Nishan Sahib*** (Sikh flag): The Nishan sahib is an integral part of a Gurudwara unless, Nishan Sahib - the Sikh Flag, flutters on or at the place, it is not considered a Gurudwara; it is fixed within the Gurudwara complex. The tradition of fixing a nishan sahib is said to have started by the sixth Guru, Hargobind, he installed two Nishan Sahibs in front of Akal Takht at Amritsar depicting temporal and spiritual power. It is a steel pole draped in yellow or blue covering called *chola*. The flag which is triangular bears the Sikh emblem and one can spot a Sikh Gurudwara from a distance because of this (Kalsi, 1997).

***Sarovar*** (Holy Pond): *Sarovar* or the holy ponds are found in most of the Gurudwaras. The Harmandar Sahib is situated amidst the holy *sarovar*. Devotees take a holy dip in the waters of this *sarovar*. Not only Sikhism, but almost all the religions have attached high importance to water. In one way or the other, the holy water is used in the respective religions to perform various ceremonies (H. Singh, 2008).

***Langar***: The institution of *Guru Ka Langar* is closely associated with a Gurudwara and is as old as Sikhism itself. It was started by Guru Nanak and carried forward by his successors (H. Dhillion, 2009). It served the dual purpose of feeding the poor and eliminating the caste and status prejudices and distinctions. Guru Nanak took practical steps to break the vicious hold of caste system by starting free community kitchens or *Guru Ka Langar* in all centres and persuading his followers, irrespective of their castes, to sit and dine together (K. Singh, 2004a).

According to Bhai Kahan Singh the word *langar* is derived from a Sanskrit word *analgrah*, meaning ‘the cooking place’ (Nabha, 1930). *Langar*, in short, helps in

teaching service, spreading equality, removing untouchability and other such evils and prejudices that spring from social and racial distinctions.

Maharaja Ranjit Singh made grants of *jagirs* to Gurudwaras for the maintenance of *langars*. Similar endowments were created by other Sikh rulers as well. Today, practically every Gurudwara has a *langar* supported by the community in general. Establishment of *langars* became a continuing tradition of the Sikh society (J. Singh, 1999).

***Parikarma (Circumambulatory):*** The *parikrama* meaning the ambulatory passageway for circumambulation is a passage which leads to the main Shrine. While walking the *parikrama* one is supposed to be binding and uniting with the almighty. It consists of enclosed corridor or open passage around the outside of *Sanctum Sanctorum*. *Parikrama* is provided in most of the Gurudwaras.

***Deodi:*** Many Gurudwaras have a *Deodi*, an entrance or a gateway, through which one has to pass before reaching the shrine. A *Deodi* is often an impressive structure with an impressive gateway. The visitors get the first glimpse of the *Sanctum Sanctorum* from the *Deodi*.

***Karah Prasad Area:*** *Karah Prasad* means a religious offering' it is sweet flour based recipe that is offered to all visitors to the Sikh Shrines. This is regarded as food blessed by the Guru.

***Joda Ghar:*** It's a place to keep footwear before entering the Gurudwara premises. Here pilgrims take off their shoes and hand them over to the persons performing service (*sewa*) in the Joda Ghar. The shoes are collected by the volunteers to keep in the racks and a token is issued for retrieval.

***Gathri Ghar (Cloak Room):*** The visitors are required to deposit items, which are either not allowed or they themselves do not wish to carry at the luggage store called *Gathri Ghar*.

### **3.5.2. The Evolution**

Every Architectural style undoubtedly reflects distinctive design elements and construction principles that represent a particular culture and era. In this context, a Gurudwara is not only the abode of God and place of worship, but is also the cradle of knowledge, art, architecture and culture. Gurudwaras have greatly influenced the socio-cultural life of the Sikhs and gave continuity to traditional Sikh values. The evolution of

Gurudwara architecture is marked by adherence to the religious considerations that had continued over last few centuries.

There are many questions that are related to the idea of what constitutes 'Sikh Architecture'. The most prevailing view seems to be that Sikh architecture possesses a set of architectural vocabulary that is indisputable. The most consistent perception of the Sikh architectural vocabulary is represented by the many historical Gurudwaras such as the Harmandir Sahib complex in Amritsar, Takht Keshgarh Sahib at Anandpur Sahib, Darbar Sahib at Dera Baba Nanak, Darbar Sahib at Tarn Taran, and in numerous other such Gurudwaras. This study is important to pave the way for a more enlightened intellectual discourse towards a theoretical construction of the idea of 'Sikh Architecture'.

The Sikh religion and its philosophy have greatly influenced Gurudwara architecture in its evolutionary process. Therefore this dissertation through documentary research and other archival, literary and theoretical investigation of research works on the Sikh architecture brings out the concepts that have been adopted since Guru Period for the design of the Gurudwaras, the methods involved in the construction of the Gurudwara structures along with the skill and effort it took to build such edifices. Together these aspects bring out the style and design philosophy behind the construction of the Sikh Gurudwaras which is as relevant today as it used to be in the times of the Sikh Gurus.

The span of over five centuries of Sikh history, beginning with Babar's invasion, this land has known no leisure or peace to direct its energy into creative channels. Punjab saw a close knit chain of foreign invasions which brought in plunder and pillage, unrest, instability, human loss and destruction. The rise of the powerful Sikh *Misldars* (chieftains) in the later eighteenth century and the subsequent coming into political power of Ranjit Singh in 1799 and his rule for the next forty years (1799-1839) remains the golden age of Sikh political achievement. With the establishment of the Sikh Raj, the security and splendour of the Gurudwaras was ensured. Sikh royalty and courtiers began the practice of giving large endowments. As a result, Gurudwara sprang up in the areas of Sikh habitations and on the sites connected with the lives of the Gurus and with events in Sikh history. We can find Gurudwaras all over the world where Sikhs are settled and especially in Punjab the Gurudwaras can be found everywhere varying from small villages to the large cities. The Sikh faith, worships a creator God who is infinite, yet as close as our own heart. The Gurudwaras express this sense

of divine presence. These are designed to connect and carry devotees towards the God (K. Brown, 1999).

### 3.5.2.1. Early Sikh Shrines

It was during early times that the Gurudwaras (*Dharmshals*) were simple and humble in architectural expression. They were utilised within the traditions set by the Guru. The architectural style adopted by the Sikhs was direct reflection of their religious beliefs. Gurudwaras were constructed with the resources the community had at that time. This kind of architecture had matured while facing certain factors such as the climate, the availability of materials, political adversaries, the religious purposes and the dominant cultures of that time, these factors played decisive role in the architectural development of Gurudwaras.

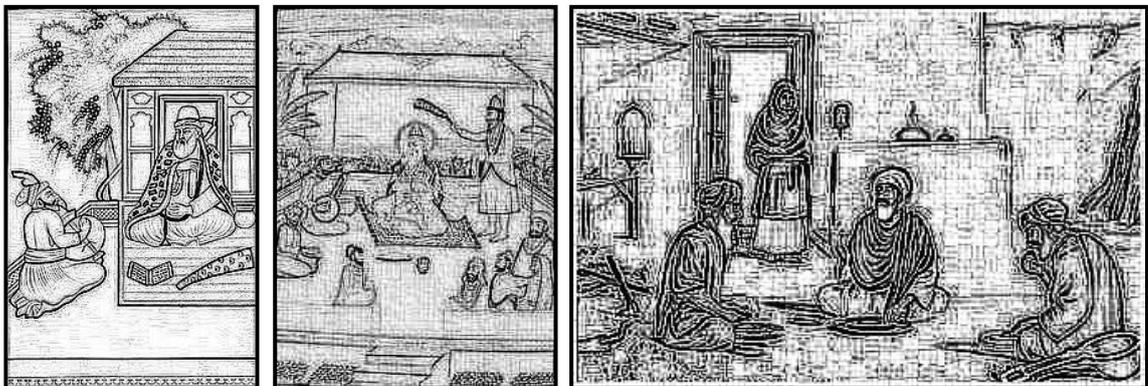


Figure 3.1: Possible Sketches of early Dharmshal( derived from Janam Sakhis)

Sikhs started with very simple abode may be huts or other such types of dwelling units, which have no particular architectural merit. As the earlier structures were simple, small and constructed from less durable materials such as timber, brick and plaster the early examples of Sikh architecture and art have mostly disappeared. There is not much authentic reference material as well as documentary proof of their shape, size and style. But beyond this primitive starting point, it is found that Sikh religious architecture develops along paths of their religious beliefs (K. Brown, 1999).

A Gurudwara usually has a very simple entrance. One can walk right in from any of the entrances provided on all sides. The mass of the walls is always played down. The Nanakshahi bricks used in the earlier construction are concealed behind a layer of smooth plaster which gives it sense of lightness. This effect is increased by the delicate pilasters and blind archways that decorate its surfaces. Most of the early historical Gurudwaras are nearly always square plan, though some are rectangular and octagonal plans also. They are invariably a single storey

structure and easily approachable. And in most of the cases, Gurudwaras have doors on all four sides so that they can be entered from any side. The focus is, therefore, on the centre, where the sacred book, the Guru Granth Sahib, is placed. True worship lies in acknowledging it as the centre of life, and in a Gurudwara there is always a path which one can walk around as he contemplates the Supreme Being represented by the Guru Granth Sahib in the centre (K. Brown, 1999).

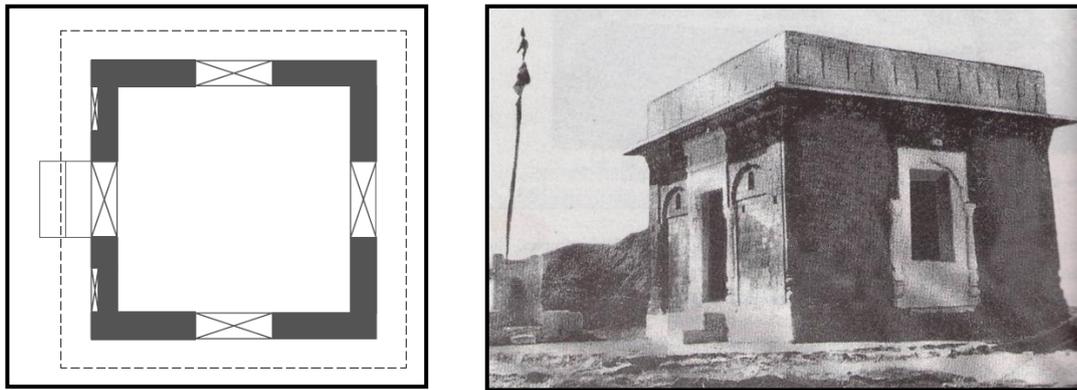


Figure 3.2: Gurudwara Holgarh Sahib Anandpur Sahib, Source: Arshi

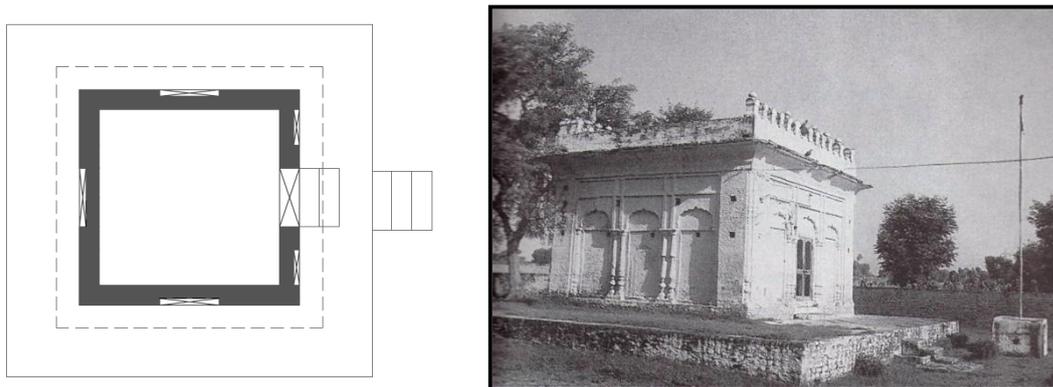


Figure 3.3: Gurudwara Guru Ka Lahore at Anandpur Sahib, Source: Arshi

Old photographs of some of the Gurudwaras are available which were constructed during the time of the *misls* around mid eighteenth century. They are Holgarh Sahib (Figure: 3.2) and Guru Ka Lahore (Figure: 3.3), both of these Gurudwara are in Anandpur Sahib (District Ropar). Both of these shrines were nothing more than a simple square room. Both these original structures were demolished and new Gurudwaras were constructed at the respective sites. Gurudwara Holgarh Sahib was a square structure. On one side, there was central doorway flanked by two blind recessed arches on each side. On the remaining three sides there was one recessed arch with opening (Arshi, 1986). In the old building of the Gurudwara Guru Ka Lahore, the outer circumambulation path surrounds it. It had a flat roof

with projected eave at parapet level. On one side, there was central doorway flanked by two blind recessed arches on each side. On the remaining three sides there was one recessed arch with opening (Arshi, 1986).

A third example of such early Gurudwaras is the Hari Mandir Sahib in Kiratpur (Figure 3.4); it also has the same design, a square room with the façade on all four sides had a central doorway flanked by two blind recessed cusped arches with niches, opening on all sides and recessed blind arches on the walls. The major difference from previous examples is the addition of a kiosk at the roof level and doorway on all four sides.

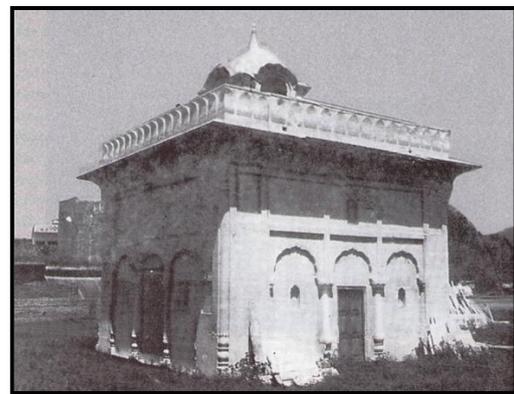
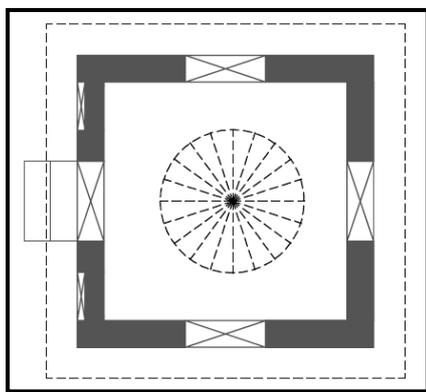


Figure 3.4: Gurudwara Hari Mandir Sahib, Kiratpur, Source Arshi

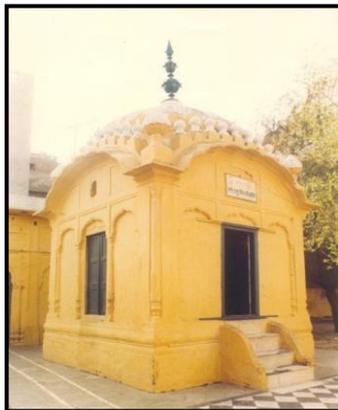


Figure 3.5: Gurudwara Taru Singh Shaheed, Lahore, Source: Google Images

Another such example of Gurudwara constructed during initial phase of evolution is Gurudwara Taru Singh Shaheed, at Lahore (figure: 3.5). The devotees built Gurudwara Shahidganj in memory of Sikh martyrs of the eighteenth century. The Gurudwara is located in the Naulakha Bazaar, Lahore. This was the place where thousands of Sikhs, including the celebrated Bhai Taru Singh, and about 3,000 captives of the *Chhota*

*Ghallughara* campaign (1746) were executed or tortured to death. The local Gurudwara Prabandhak Committee, Lahore, got possession of the Shahidganj in March 1935 and decided to replace the old mosque like building with a new one (“Shahidganj”, n.d.). It is also a small square structure with similar facade treatment to Gurudwara Harimandir Sahib at Kiratpur, but it has more elaborate detailing. It has a dome and curved cusp eave on top of the structure with a cupola on each of the four corners. It has projected

eave in the form of cusped arch at ceiling level with small cupolas on top of it and domical roof had been provided with *kalasa* on top. The decoration of Gurudwaras is already apparent in these examples where as in the initial examples it was very simplistic.

The Tibbi Sahib Gurudwara, Jaito Mandi (Distt. Ferozepur) was constructed on high sand dune at Jaitu Mandi in Faridkot district. This place was visited by Guru Gobind Singh in 1704 and the Gurudwara was constructed to commemorate this important event. The date of construction of the Gurudwara is not known, but it is believed that it was constructed by Maharaja Hira Singh (1871-1911) of Nabha in late 19<sup>th</sup> century. A small shrine constructed on a square plan it has only one entrance on the east side and has domical Bengali roof on top (see figure 3.6). On the top of the roof, there is an inverted lotus-like member holding the *Kalasa*. Some structural additions, like portico, have been made recently (Arshi, 1986).

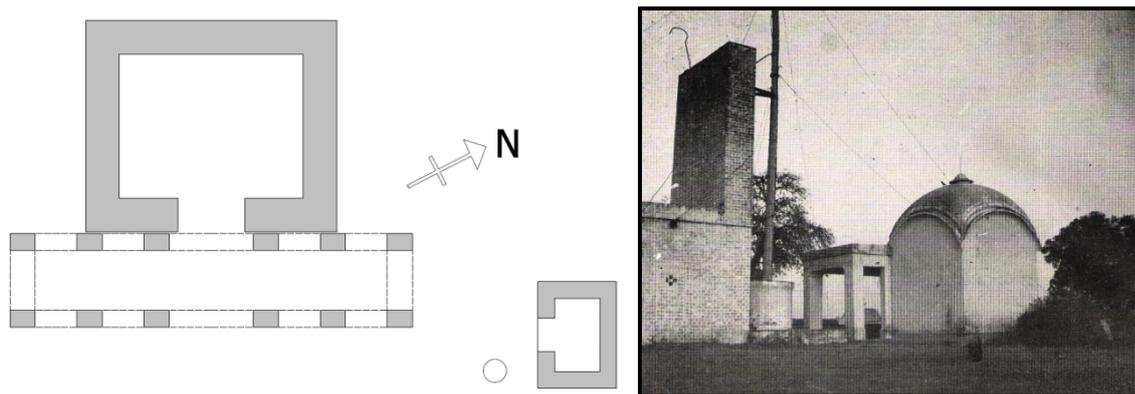


Figure 3.6: Gurudwara Tibbi sahib, Jaito Mandi, Dist Faridkot, Source: Arshi

Gurudwara Loh Garh, is located about one mile towards south of Anandpur Sahib. It was one of the fortresses constructed by Guru Gobind Singh for the protection of Anandpur city. But the fort was demolished by the Mughals after the Guru left Anandpur. Later, Sikh Sardars, during Misl period, constructed an octagonal Gurudwara in its place, which was replaced by a new building on an octagonal plan under the supervision of Sant Sewa Singh of Anandgarh (figure 3.7). The original building consisted of an octagonal chamber enclosed with another octagonal Structure, thus a circumambulatory path was formed between the two outer chambers had four gates, one in each side and the other sides of the building had windows in each direction. The roof was provided with the projected eave. The inner chamber had only four gates, one in each side. Its roof was slightly higher than the outer structure. The dome and kiosks were conspicuous by their absence (Arshi, 1986).

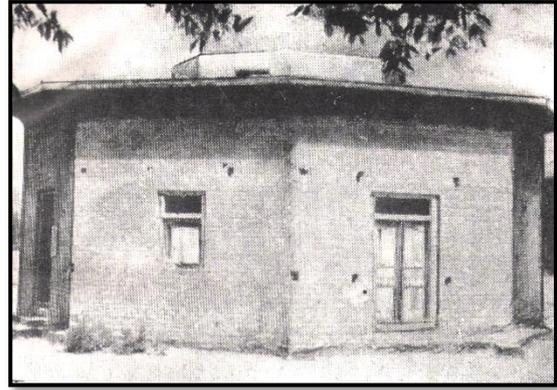
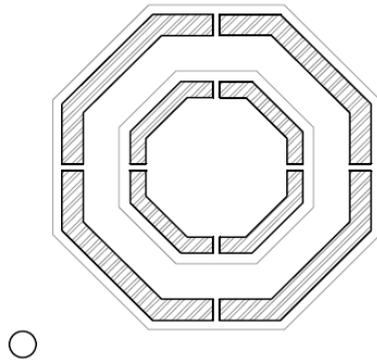


Figure 3.7: Gurudwara Lohgarh, Anandpur Sahib  
Source: The city of joy, Sri Anandpur Sahib, Harbans Singh

Takht Sri Kesgarh Sahib, Anandpur Sahib (the birth place of the Khalsa) is one of the five Temporal Authorities of Sikhism. Keshgarh Sahib is where the first Khalsa were initiated by Guru Gobind Singh on Baisakhi day March 30, 1699. It is one of the five most sacred places in Sikhism.

The Guru spent 25 years at Anandpur Sahib. This Gurudwara was constructed at the site of one of the five forts constructed by Guru Gobind Singh at Anandpur Sahib for the defence of the Sikhs. All the forts were joined together with earthworks and underground tunnels. The construction began in 1689 and took over ten years to complete. This Gurudwara was simple square structure with arched doorway on all four sides (figure: 3.8). It had a flat roof on top, at present there stands an impressive Gurudwara on this site (Arshi, 1986).



Figure 3.8: Takht Keshgarh Sahib, Source: Mahankosh

Gurudwara Gobind Gath was constructed to commemorate the visit of Guru Gobind Singh, the tenth Guru, by Maharaja Karam Singh of Patiala. After the

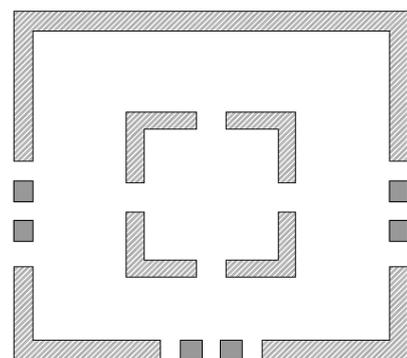
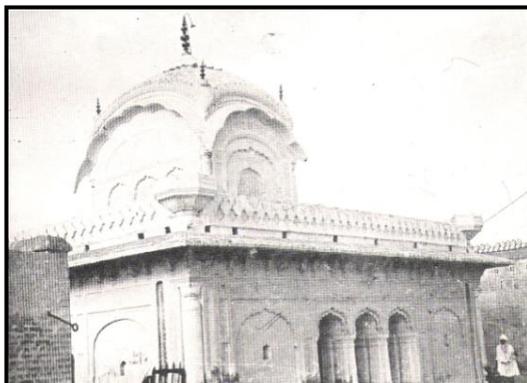


Figure 3.9: Gurudwara Gobind Gath Bathinda, Source: Arshi

victory against the imperial forces at Muktsar, the Guru reached the Bathinda fort and stayed there for some days. The building of the Gurudwara is also a square room with opening on all four sides enclosed further in another square having openings on three sides. At first floor level, the central part is raised. On top of it, there is a dome with a cupola on each of the four corners (Figure: 3.9).

Gurudwara Shahid Ganj Sahib also called Angitha Sahib commemorates the place where the last rites of the Forty *Muktas* (the Liberated ones), were performed. Guru Gobind Singh himself performed the last rites of the forty Sikhs who laid down their lives in the battle at Muktsar and named the place as Shahid Ganj. A Gurudwara was later constructed here and named Gurudwara Shahid Ganj Sahib (Arshi, 1986).

It has a square room with octagonal space enclosed by thick piers where Guru Granth Sahib is installed (figure: 3.10). On one side, there is a verandah with four arched openings and three blind recessed arches. On other three sides, there are three arched

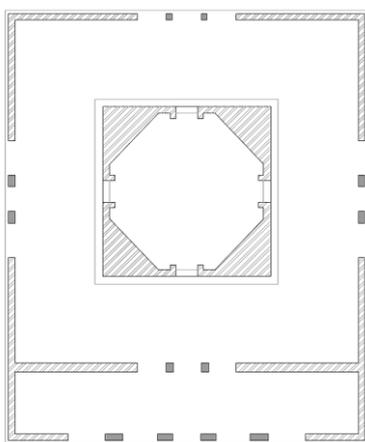


Figure 3.10: Gurudwara Sahid Ganj, Muktsar, Source: Arshi

openings in the central part and one blind recessed arch on each side. There is small straight flight staircase leading to the terrace. At terrace level raised drum is provided over which a fluted dome has been provided. The dome crowning the Gurudwara is a simple version of the magnificent lotus-domes.

After the conquest of Sirhind by Sikhs under the leadership of Banda Singh Bahadur in 1710 and later by the Dal Khalsa in 1764, a memorial was raised at the place. When Maharaja Karam Singh of Patiala got



Figure 3.11: Gurudwara Fatehgarh Sahib, Source: Mahankosh

Gurudwara Fatehgarh Sahib rebuilt, he had to search for and determine the exact spot of cremation of Sahibzadas (the younger sons of Guru Gobind Singh). The urn containing the ashes was at last discovered and he got a Gurudwara built over it in 1843 and named it Gurudwara Joti Sarup. A century later, in 1944, Maharaja Yadavinder Singh set up a committee for the improvement of Gurudwaras Fatehgarh Sahib (figure 3.11) and Joti Sarup. Consequently two upper storeys and a dome were added to the building in 1955-56. Since then, except for a portion of the original Fort wall, the place has been changed into an entirely new building. The Guru Granth Sahib is placed in the room on the ground floor. A narrow winding staircase leads up to the first floor, a bare room with a low platform in the centre and a lotus dome above (G. Singh, 1995).

The two storeyed edifice was constructed on a raised platform, divan hall on the ground floor, with basement below and a central pavilion on top. The basement called Bhora contains the old brick enclosure believed to be the exact site of the execution of *Sahibzadas*. At present the inverted lotus at the apex of the dome at the pinnacle is covered on the exterior with gold-plated sheets. The dome is topped by an umbrella shaped gold finial as are the domes of the four kiosks located at each corner of the roof. The three storeyed gateway is topped by decorative kiosks and a clock tower.

The general impression of earlier Sikh shrines is of simple and small structures with little decoration rather than of an impressive structural element having intricate detailing. Even in these simple early Gurudwaras, one can see how aesthetic value is achieved, especially in the Gurudwara at Kiratpur, Gurudwara Taru Sahib at Lahore, Gurudwara Fatehgarh Sahib at Fatehgarh Sahib, and Gurudwara Shahidganj Sahib at Muktsar. In most of these examples, the roof is separated from the lower of the building by wide but very thin eaves. One gets the impression that it is a light weight structure. This effect is further enhanced when the Gurudwara is topped by a dome. Architectural style developed by the Sikhs was deeply rooted in the fundamental beliefs of their people. The Punjab of the 18<sup>th</sup> century was the period of the Sikh *misl*s (the Sikh confederacies). It was only by breaking their power that Ranjit Singh could unite the entire Punjab and make himself the first Maharaja of the Sikh empire. He was a pious man and built and renovated many Gurudwaras throughout his land. His masterpiece was the Harmandir Sahib at Amritsar, which was renovated by him. Most of the decorative and gold plating of Gurudwara was done during his time (K. Brown,

1999).

### 3.5.2.2. Later Sikh Shrines

From the previous section one can make out what early Sikh shrines looked like. As time went on, Sikhs wanted to place their Gurudwaras in an elaborate setting, to make their Gurudwaras part of a large impressive sanctuary. In most of the large Gurudwara complexes, one can find that the builders had to integrate four elements which had become the fundamentals of Gurudwara architecture: the enclosure, its gateway (*Deodi*), the Gurudwara itself and the pool. An early and attractive example, which probably dates from the time of the *misl*s, is the

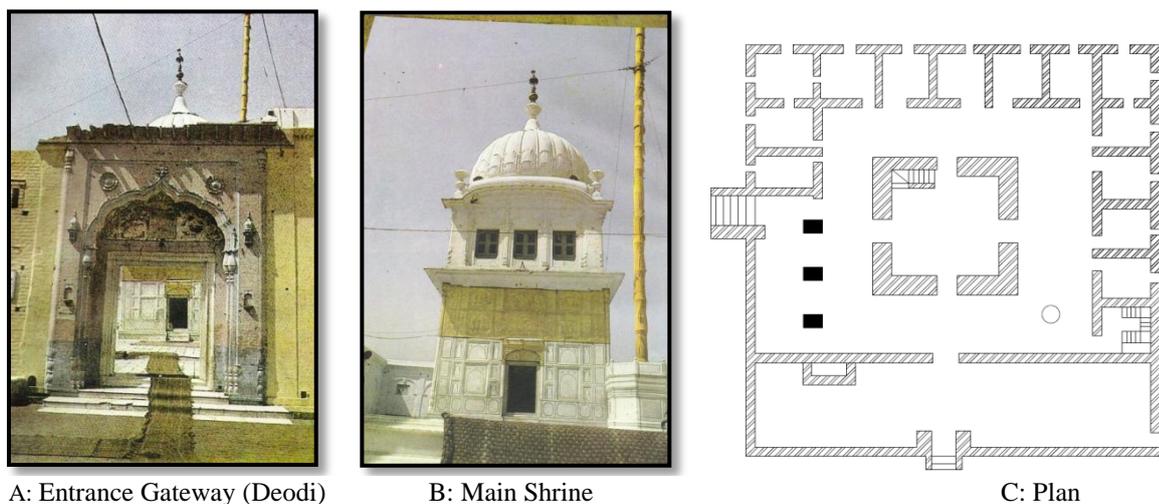


Figure 3.12: Gurudwara Ramsar Amritsar, Source: Arshi

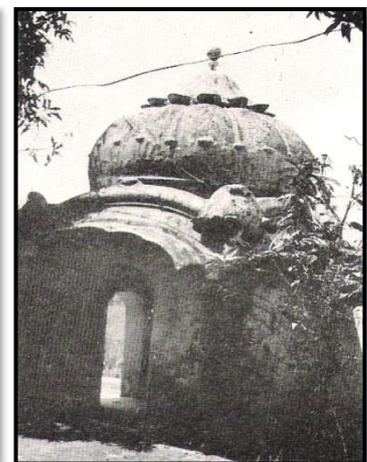
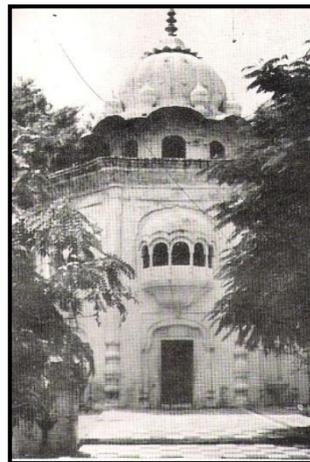
Gurudwara Ramsar at Amritsar (Figure 3.12). It is situated at about two hundred yards from the Harmandar Sahib, near Chatiwind gate in Amritsar. At this place, Guru Arjan Dev got compiled the *Adi-Granth* by Bhai Gurdas. The Guru started the excavation of the sacred tank of Ramsar in 1543 and a Gurudwara building was constructed in 1602-03. The date of the construction of the old building of the Gurudwara could not be ascertained. It seems to have been constructed quite late perhaps not before the 18<sup>th</sup> century (Arshi, 1986). Even this building has been completely demolished and replaced with a new building in 1992.

The old Gurudwara building had a sacred tank in the north, within an enclosure formed by rows of rooms on three sides and an archway in the east. Thus the enclosure formed an open circumambulatory path. The Gurudwara was two storey high. Although it was a relatively simple building, it had some of the features of the shrines built or renovated by Ranjit Singh. The shrine was a square structure with a ribbed dome at the top. The

dome crowning the Gurudwara was a simple version of the magnificent lotus-domes that have been extensively used by the Sikhs in the shrines constructed by them. At the ground floor, it had one doorway on each of its four sides. The area over each doorway was disposed into an arched motif with several cusps on both inside as well as outside. On either side of the gateway, there were some arched niches. The upper parts of these walls were decorated with relief motif of cusped arches resting on fluted pilasters. Lower part of all the four walls of ground floor was clad with marble slabs and the area above lintel level was gilded both from inside and outside. The external corners were provided with octagonal pilasters. A projected eave ran around the top on all sides of the ground floor and separates the ground floor from the first (K. Brown, 1999).

The enclosure around the Gurudwara had rooms on three of its inner sides facing the courtyard. On the fourth side the entrance to the shrine was gained through an archway (*Deodi*) on the eastern side. The gateway, a single unit, consists of a rectangular structure with an arched opening, the upper part of which was cusped. Outside the enclosure to the south was the pool which was linked by a doorway through the rooms on that side. The pool was

surrounded by a decorated gateway (Figure 3.13 A). Overall appearance of the shrine was quite pleasing. The enclosure surrounded the Gurudwara alone, cutting the pool off from the rest of the complex. In the Gurudwaras, constructed later, these elements were integrated in a better way.



A: Main Shrine

B: Old Entrance

Figure 3.13: Gurudwara Damdama Sahib, Sri Hargobindpur  
Source: Arshi

The Gurudwara Damdama Sahib is situated on the right bank of the river Beas, on the Amritsar-Sri Hargobindpur road about two miles from the Sri Hargobindpur. It was constructed to commemorate the visit of the sixth Guru, Hargobind, to this place. It is a double storeyed octagonal structure with the lower part of the exterior having a rectangular doorway on four of its alternate sides. The remaining four sides have curved niches with cusped arched formation (Figure 3.13). The upper part of the exterior has,

on each of its side, a projected balconied window with arched opening. The external corners are furnished with pilasters on all the edges. A projected eave in the shape of arch over the doors and flat at the corner runs around the top on all sides of the first floor and separates the first floor from the ribbed dome on top.

The Gurudwara which attracted the attention of Maharaja Ranjit Singh is the Darbar Sahib at Dera Baba Nanak (Figure 3.14). The general layout is more or less the same as at the Gurudwara Ramsar at Amritsar, but the roof and dome of this Gurudwara are quite different from the other Sikh shrines. The Dome is actually taller than the building itself. It is raised on first floor having floral patterns on the



Figure 3.14: Gurudwara Darbar Sahib, Dera Baba Nanak

lower part of the octagonal drum above that are two rows of lotus leaf patterns. Maharaja Ranjit Singh expressed his admiration for it by gilding the dome. The elaborate detailing of the dome is in striking contrast with the simplicity of the building. The dome with two rows of lotus leaves with small cupola on top separated from the roof by eave. An arched eave is provided in the central part of each of the side and a flat eave running around the corners with a cupola on top of the each of the four corners. The row of the onion shaped domes between the rows of miniature lotus leaves is dizzying as it run round the bottom of the dome (K. Brown, 1999).

Maharaja Ranjit Singh showed his respect for this shrine by gilding it. He honoured it even more by copying its design exactly when he himself got built the Gurudwara Angitha Sahib at Khadoor Sahib (Figure 3.15). The splendid archway, added later, unfortunately detracts from the impact of the Gurudwara which originally was identical to the one at Dera Baba Nanak. The Gurudwara is surrounded by an enclosure with rooms on all sides, but the most striking feature of the entire complex is the

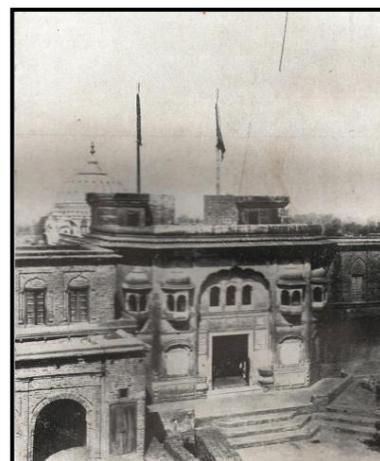
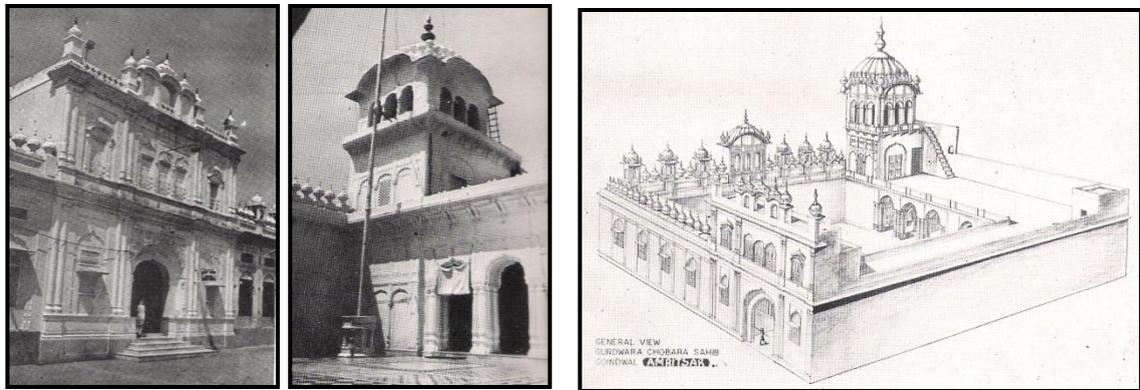


Figure 3.15: Khadoor Sahib, Source Mahnkosh

gateway that leads into the complex (Figure 3.15). This beautiful structure with its cusped archway and balconied windows looks forward to the gateways and Gurudwaras of Tarn Taran and the Harmandar Sahib itself (K. Brown, 1999).



A: Entrance Gateway

B: Main Shrine

C: Perspective View of the Complex

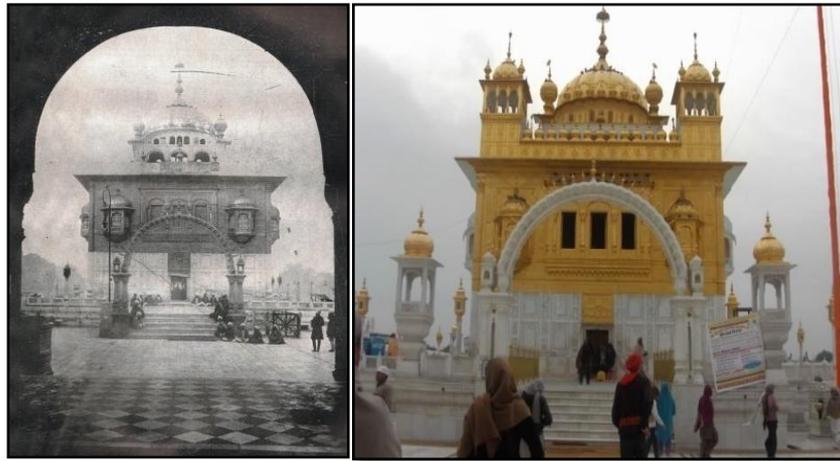
Figure 3.16: Gurudwara Chobara Sahib, Goindwal, Dist Amritsar, Source: Arshi

The Gurudwara Chobara Sahib is situated at Goindwal in the district of Amritsar, about fifteen miles away from Tarn Taran, on the northern bank of the river Beas. It was the ancestral home of Guru Arjan Dev, the fifth Sikh Guru, which was later on converted into a Gurudwara with minor renovations and repairs. It is enclosed by a wall on the eastern side and rooms on the other three sides; the shrine is situated in the south-western corner of the enclosure (Figure 3.16). The entrance to the shrine was through the south-eastern corner of the enclosure but it has now been closed and rooms have been erected in this corner. A new double storeyed gateway was constructed by the Maharaja of Kapurthala in the north-eastern side. This gateway has an archway with double recesses. The side has been divided by pairs of round pilasters with usual round bases. The compartments created possess recessed cusped arches having rectangular windows, topped by projected eave. Some of which are surmounted by rectangular perforated ventilators. A projected eave divides the first and the second storeys. The side rooms of the archway are decorated with a frieze with floral pattern.

The culmination of the architectural experiments towards forming a perfect union of the elements in a Sikh shrine can be seen in the Darbar Sahib at Tarn Taran (K. Brown, 1999). It is hard to imagine that this was once no more than a hut beside a pool, until the present Gurudwara was built in 1775 and later renovated by Ranjit Singh. Here the Gurudwara and pool form an integrated unit (Figure 3.17), and the entire complex (rather than just the Gurudwara itself) is enclosed by the sanctuary wall. In its design, the Gurudwara is remarkably similar to the Harmandar Sahib.

The walls are cased in marble slabs with the light designs in panels that are typical of Sikh architecture.

Guru Arjan Dev, the fifth Guru, laid the foundation of the city and the Darbar



Old Photograph (Mahankosh)

Current Photograph

Figure 3.17: Photograph of Darbar Sahib, Tarn Taran.

sahib in 1590. In 1775, Sardar Budh Singh Faizalpuria, Sardar Khushal Singh and Sardar Jassa Singh Ramgarhia constructed the present structure of Gurudwara and the tank. The remaining work, including the beautification of the Shrine, was done by Maharaja Ranjit Singh in 1830. At one corner of the tank, (north-east) there stands a tall magnificent masonry tower got constructed by Kunwar Nau Nihal Singh. Darbar Sahib is constructed on the pedestal (raised platform) The Darbar sahib is a three storeyed building constructed on a square plan in the eastern end of the tank. It has a low ribbed dome at the top. It consists of an outer structure, which goes up to the second storey, enclosing another square structure formed by pillars and semicircular stunted arches. Its lower parts are of white marble but the upper parts are covered with plates of gilded copper. In the interior, on the ground, is the Guru Granth Sahib, placed under a gorgeous canopy, studded with jewels. The interior is a structure formed by four square pillars joined by semicircular stunted arches at the top. A circumambulatory path is formed between these piers and the outer walls on the three sides. The fourth corner, i.e. the north-eastern, contains a small chamber in the form of a room called *toshakhanna* (temple treasury).

First floor is in the form of a gallery on all the four sides, as the central hall is double height. The gallery is supported by the inner piers and the exterior walls and serves also as the circumambulatory path. There are three cusped openings, formed by square pillars on each of its sides, which open into the central square hall. On second floor, there is a small square chamber constructed on the inner pillars. It has three cusped openings in each side. This small square chamber is topped by an onion shaped gilded dome, which is similar to the dome of the Harmandar Sahib. Even the interior design is

similar with a central hall surrounded by rooms that form galleries, which on the upper floor look down over the double height hall below. The Darbar Sahib at Tarn Taran is, however, a great work. The Harmandar Sahib simply brings its features to perfection.

### 3.5.2.3. The Sikh Architectural Masterpiece

The built architectural form of the Harmandar Sahib, expresses the social and cultural intent of the relation between politics and religion. The plan of the precinct and its construction are based on the state of the art design and construction as it had developed until the early seventeenth century. However, the design of architectural components and their arrangement give expression to the process of social dissent and reconstruction that was ushered by the hymns of the saints and the ten Sikh Gurus. Ranjit Singh's



Figure 3.18: photographs of Harmandar Sahib, Amritsar, source: [www.goldentempleamritsar.org](http://www.goldentempleamritsar.org) and the Author

legacy survives most strikingly in the wonderful Harmandar Sahib at Amritsar. The centre of attraction of the complex is clearly the Harmandar Sahib, and everything else radiates from it. The Gurudwara, the pool and the path for circumambulation are perfectly integrated here through the ingenious device of placing the Gurudwara in the middle of the pool (K. Brown, 1999).

The Harmandar Sahib in Amritsar is the most sacred shrine of the Sikhs. Its foundation stone was laid in 1589 but the present structure and the tank was built in 1765. The Harmandar Sahib is the premier shrine of the Sikh community and a wonderful example of the blending of architectural styles that created a new style the form and style of Gurudwaras (K. Singh, 2004a). In the 19<sup>th</sup> century, the complex was still open to the outside world, so it must have appeared to blend into it and spread all the way to the horizon. A colonnade has been added in mid twentieth century on all sides, but this does not distract from the impression of a vast open space.

The Golden Temple is approached through archway on the northwest side. According to Madanjit (1992), causeway is 60m long which leads to main shrine. There is a vast

light-reflecting pool. The *Sanctum Sanctorum* rises from the centre of this sacred pool. The sacred tank which holds the temple in its midst like a lotus flower, is 492 feet square and 17 feet deep. Running around the outer edge of the-tank is marble pavement (*parikarma*) 60 feet wide, with marble slabs of various shapes, designs and colours. The hall is 42 feet square (M. Kaur, 1983). According to Bhui, the main complex of the Darbar Sahib is a vast rectangular space approximately 600 feet by 580 feet in scale. Adjacent to this is another small rectangular space which houses the Akal Takht. The entire area on the periphery has been enclosed by a pillared cloister with entrance portals. On the inner side of the pillared cloister runs a wide marble pathway that encloses a tank, 500 feet by 480 feet in size and 17 feet deep. The main building has an irregular half octagon added onto its original square format which was placed on a square platform, approximately 66 feet wide. The marble causeway, 216 feet long and 19 feet 6 inches wide has a parapet made of perforated marble screens interspersed with marble pillared (Bhui, 1999).

The geometric designs on the marble pavement create a quick rhythm which invites the visitor to walk around. The colonnade, the pool and the path all revolve around the Gurudwara. The centrality of the Gurudwara is emphasised by the four doors which open out in all directions. The focal point is of course, the holy book the Guru Granth Sahib, in the central hall. The square building of the Central shrine is a three-storeyed structure over which rises a low-fluted majestic masonry dome covered with gold plated copper sheets. The dome is the crowning feature of the temple. It is designed after the shape of the lotus-symbol. The petals of the dome present a very harmonious setting. A number of varieties of smaller domes, drawn in a line, decorate the parapet. Four *chhatris* (kiosks) with fluted metal cupolas stand at each corner. The floor of the upper storey is paved with *Nanak Shahi* bricks. These red bricks are broad on the top and narrow at the bottom, and stand exquisitely laid in very fine brick-mortar and lime. The provision of windows supported on brackets and the enrichment of arches with numerous foliations on the first floor gives a picturesque appearance. Intricate designs on marble inlaid with stones of different hues on the entrance to the inner sanctuary, provide a great attraction to the passersby. The holy *Guru Granth*, the scriptures of the Sikhs, rests under a gorgeous canopy in the centre of this hall. The door on the southern side of the central hall provides approach to the water in the holy tank. The steps there are called *Har-ki-pauri*. The ceiling of the portico of the *Har-ki-pauri* is decorated with

beautiful *Tukri* (glass mosaic) work. The staircase adjoining *Har ki pauri* leads to the first floor of the shrine. There is a small square pavilion on second floor surmounted by a low-fluted golden dome. The interior of the pavilion is set with pieces of mirror of different sizes and colours. That is why it is called the Shish Mahal. It is said that originally the first floor was pavilion where the Sikh Gurus used to sit in meditation. The hall was profusely embellished with floral designs during the reign of Maharaja Ranjit Singh. The inlay work on the ceiling as well as the walls of the Shish Mahal is reminiscent of the great skill of the artists. Everything about the Harmandar Sahib reveals the presence of a reality that lies beyond mere appearances. It does not seek to impress the senses like the edge of the roof is decorated with no less than fifty-eight little golden onion-shaped domes, which bewilder the senses as they run around the roof. The four domed kiosks at the corners of the roof are matched by the great flat dome that crowns the entire building. This dome is adorned with a gigantic lotus-leaf motif, and the little spheres that run around it are actually lotuses as well. The room just below the dome lies right above the central hall, so the dome makes the presence of the Guru Granth Sahib visible even from the outside (K. Brown, 1999).

The walls of the hall are decorated with floral designs and its arches are ornamented with verses from *Guru Granth* reproduced in letters of gold. The artists, however, have maintained the excellence of their art and have not allowed *Gurbani* (Sikh scriptures) to dominate. The walls of the hall stand inlaid with figures and floral designs adorned and studded at places with precious and coloured stones. This technique used for embellishment of exterior surfaces as well as for interior decoration is called *jaratkari*. It is both an expensive and time consuming technique. The craftsmanship of *this jaratkari* (mosaic) reminds us of the *pietra dure* tradition. It somewhat resembles the Mughal technique used for the decoration of the Taj Mahal at Agra. But the *jaratkari* of the Harmandar Sahib has an edge over *the jaratkari* of the Taj in that the former has human and animal figures also besides the usual floral designs so characteristic of the Taj. The Sikh artists seem to have taken these motifs from the *vedantic* concept of life and given a philosophical outlook to art.

The walls of the first floor contain fine art work in plaster of paris too. The ceiling of the central dome is admittedly a work of rare craftsmanship. The decoration on the porch of the first floor displays fine *naqqashi* executed in gold and various colours and

cut-glasses of different shapes and sizes. The architecture of the Harmandar Sahib testifies to the fact that Sikhs vociferously patronised the architectural embellishments and ornamental accretions to their mansions. They spent lavishly in beautifying their holy Temple.

The embossed metal work of the Harmandar Sahib is a specimen of the excellence attained by the Sikh craftsmanship in the skilful harmony of brass and copper. The same is the case with frescos, *naqqashi* and applied arts displayed at the Temple. The walls, corridors and panels of the Harmandar Sahib contain a variety of excellent *mohrakashi* or fresco-paintings. These frescos are said to be modelled after the wall paintings of its time found in the Kangra Valley. Most of the fresco-paintings of the Harmandar Sahib are representations of Hindu mythological themes. They reflect the original spirit of the Vaishnava cult, but the technique has suitably been modified to suit the needs of the Sikh art. It is to be noted here that the tolerance of the Sikhs towards other religions motivated the Sikh artists to borrow from other cultures. The Harmandar Sahib was designed to produce the experience of contemplation without focusing on any single element. The surfaces of the Gurudwara deliberately distract the senses so as to direct the mind (K. Brown, 1999).

### **3.6. Summary**

Sikhism, in the course of its history and development, has banked on the Gurudwaras as the centres of community's unity. It is through the Gurudwaras that the Sikhs have been able to effectively give shape to the ideas of human equality and fraternity thought by the Sikh Gurus. Most of the Gurudwaras represent significant events in Sikh history as they are built at sites associated with the Gurus or at places which are important milestones in Sikh history. People of all religious backgrounds without distinction of caste, class, status or sex are welcomed into a Gurudwara.

Architecturally, Gurudwaras have evolved over a period of time. In early times, a Gurudwara was known as a *Dharmsal*. Gurudwaras were simple and humble in architectural expression. Sikhs started with very simple abode, may be huts or other such types of dwelling units, which have no particular architectural merit. The general impression of earlier Gurudwaras is of simple and small structures with little decoration rather than of an impressive structural element bearing up the heavy weight of the superstructure and roof. As time went on, Sikhs wanted to place their Gurudwaras in an elaborate setting to make their Gurudwaras part of large and impressive complexes.

## **4.1. Introduction**

During the entire period of the Sikh history, Punjab has witnessed series of foreign invasions and political upheavals. So the people, suffered from war and destruction imposed upon by the invaders, and hardly ever experienced peace for a long period of time (Rani, 1987). There were times when the survival of Sikhs hung in balance and they lived like nomads. It was during Maharaja Ranjit Singh's rule that peace prevailed in the Punjab after long period of turbulence. During the era of peace and normalcy, wealth and prosperity of the residents grew and art received generous patronage from the liberal Maharaja. His patronage to Sikh art and architecture in particular was great. He donated large amount of money for the construction and renovation of various historical Sikh shrines (S. Singh, 1992). He also donated liberally to other religious structures like Hindu temples and Muslim mosques etc.

The Sikhs have produced a very rich and wide-ranging art and architecture, but it is unfortunate that there have been limited attempts to document and analyze this aspect of rich heritage of the Sikhs. The Sikhs constructed many of their shrines with the magnificence and splendour under royal patronage of Maharaja Ranjit Singh. Ranjit Singh's rule can be termed as a period of artistic and cultural renaissance in Punjab. The Harmandir Sahib is a treasure house of mural paintings, inlay work and gold work (Rani, 1987).

## **4.2. Philosophy in the Sikh Art**

The concept of a close relationship between the nature and human beings is very old, versatile and widespread. The Sikhs have always been passionate lovers of nature which has been reflected in the designs used in various art forms used in Sikh shrines, palaces and mansions (*havelis*) of Sikh chiefs. This may be because the Sikh warriors had to frequently take refuge in forests under adverse conditions during the period of struggle with Mughals and Afghans. Moreover, Punjab being largely an agrarian state with fertile land and bounded by hills in the north and east, might have led to strong bond with the nature and forms like trees, flowers, leaves, birds and animals etc. The Guru Granth Sahib, a collection of the hymns of Sikh Gurus, Hindu, and Muslim saints, contains hymns abound in poetic images of various elements of nature in *Gurbani* (B. Singh, 2007).

Various natural elements are used including trees, floral patterns, and fruits. But human figure was rarely used in various art forms like *Mohrakshi* (frescos), *Jaratkari*, *Gach* work, and Gold plating etc. Paintings of Sikh Gurus have been used in a few places like Gurudwara Baba Atal in the Harmandar Sahib complex.

### **4.3.Patrons of Art and Artists**

Right from the period of recorded history of mankind, this pattern of patron-artist relationship has been in existence. It continues even today in some form or other. Maharaja Ranjit Singh inherited a rich art and cultural heritage when he occupied Lahore. He expanded this built heritage by constructing many residential, religious and defence structures. Like him, his courtiers, ministers and nobles constructed their mansions (*havelis*) and got religious structures constructed and decorated. Political centres such as Lahore, Amritsar, Patiala, Kapurthala and Jind offered court patronage to artists. Apart from Gurudwaras, other religious places like temples and mosques and mausoleums were also richly decorated with floral patterns and beautiful calligraphic rendering of *ayats* in Arabic from the holy Quran (H. Singh, 1995).

Harmandar Sahib at Amritsar is a treasure house of various forms of art work used by the Sikhs. It was originally built in 1601 but its present structure is the result of the joint efforts of the Sikh *Misls* under the leadership of Sardar Jassa Singh Ahluwalia. The Harmandar Sahib began to take shape from 1765 when reconstruction was started by the Sikhs after successfully beating back Ahmed Shah Abdali. The construction work was carried under the supervision of Bhai Des Raj, a financier of Amritsar, who was also entrusted with the job of collection of cash offerings.

Later on Maharaja Ranjit Singh ordered repair and renovation work of Harmandar Sahib, when he occupied Amritsar in 1802. He acted in the name of *Sarkar-i-Khalsa* and had great respect for the Harmandar Sahib, the nerve centre of the Sikh power. A number of Sikh *Sardars* made their contributions in the construction, beautification and extension of the Harmandar (D. Singh, 2003). For gold plating of the domes and upper part of walls of the Harmandar Sahib he donated rupees five lakh and the work was executed by Mistri Yar Mohammad Khan, under the supervision of Bhai Sand Singh. The first gold plated copper sheet was fixed in 1803 (Kang, 1977).

Tara Singh Gheba, Pratap Singh and Jodh Singh donated for the beautification of the ceiling of the Harmandar Sahib's ground floor. The archway under the *darshani deodi* was covered with gold plated copper sheets by the Raja of Jind, Sangat Singh. The

Harmandar Sahib being the most important shrine of the Sikhs, almost every *Sardar* and noble contributed for its renovation and decorative additions from time to time. It is not possible to make a chronological account of the decorations, murals or other work except for a few date-inscribed works, in the Harmandar Sahib (Kang, 1977).

#### 4.3.1. Background of the Artists

During the period of Sikh supremacy in Punjab, the art and cultural atmosphere drew master craftsmen from different areas and from various religious backgrounds. With the arrival of these artists, the art activity flourished in Lahore, Amritsar and other princely states like Kapurthala, Faridkot, and Patiala etc. According to the tradition of those days, various arts related activities were carried out on hereditary basis by the various artists from one generation to other. As a result, families (*gharanas*) with expertise in specific art form became popular. Housing lanes in the cities were known after these families as was the case at Lahore and Amritsar. Most of these artists lived in Katra Tarkhana in Amritsar. The prominent artist families that thrived and worked at Lahore

either for the Sikh court or for general nobility were the Chughtai family, Kehar Singh-Kishan Singh family, and Purkhu-Nain Sukh family (Harbans, 1995). Chughtai family was par excellent in the field of *naqqashi* and painting. Kehar Singh and Kishan Singh concentrated mainly on Sikh themes, religious and secular. They contributed a lot to the ornamentation of inner walls of the Harmandar Sahib, Amritsar. Their selfless service brought them honour of *Fakhr-e-Qaum* (Pride of the Nation) (H. Singh, 1995).

In 1819, Maharaja Ranjit Singh conquered Chaniot town (now in

Pakistan) located on left bank of the Chenab River on the Sargodha-Faisalabad road. One of the Sikh commanders came across big *havelis* at that place which were elegantly decorated with fresco paintings. He informed the Maharaja about this art and local

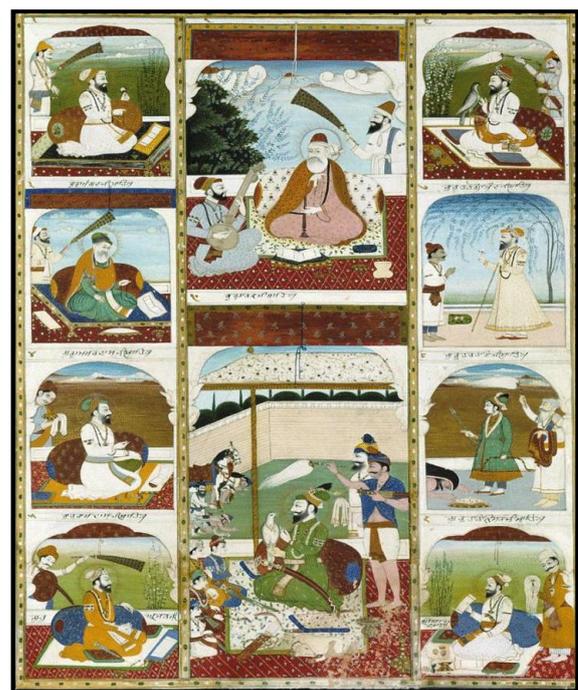


Figure 4.1: Early 19th century painting of Ten Sikh Gurus by Purkhu a Pahari painter (Satinder and Narinder Kapany Collection) Source: <http://www.slideshare.net/soniadhmi/kapany-collection-uc-santa-barbara>

Muslim painters who were expert in this art work. Maharaja ordered to approach those Muslim painters to work at the Harmandar Sahib and offered them good remuneration in return. The decoration work at the Harmandar Sahib, with fresco paintings and *naqqashi* work, was done by these Muslim painters belonging to west Punjab during early 19th century (D. Singh, 2003). Unfortunately most of the Artists, who had worked in the Harmandar Sahib on various art forms, remained unknown. Therefore, except for a very few recorded works, it is not impossible to associate any of these works to a particular artist. The late Bhai Hari Singh, a renowned artist, after an in depth study of art work in the Sikh Gurudwaras, prepared a list of Sikh *naqqashs* and artists who had the honour to work in Harmandar Sahib. According to his study, the earlier Sikh *naqqashs* were Bhai Kehar Singh, Bishen Singh, Kapur Singh and Kishen Singh, who enjoyed wide recognition in Lahore and Amritsar and worked in indigenous style. The sons of Bishen Singh namely Jawahar Singh and Nihal Singh followed their father. Gian Singh and Harnam Singh were the disciples of Nihal Singh. Most of the renovation work of decayed fresco paintings on the inner walls at first story has been done by these two *naqqashs*. Sardar Harbhajan Singh *naqqash*, who was trained by Atma Singh, worked on the shrine of Sri Akal Takht Sahib constructed after the operation Bluestar.

The most beautiful part of *naqqashi* and fresco painting works can be seen in the Harmandar Sahib on the second storey in the pavilion known as *sheesh mahal* or mirror room. It is believed that this extended portion of *sheesh mahal* or *Har Ki Pauri* was added by Maharaja Ranjit Singh (D. Singh, 2003). Bhai Gian Singh, who was one of the master artists, belonged to the line of *Naqqashs* started by Bhai Kehar Singh. He was an expert in fresco painting and served in the Harmandar Sahib, Amritsar, for about 32 years. With his demise in 1953, the curtain was finally dropped on the time-hallowed school of *Naqqashs*, which had been started by Maharaja Ranjit Singh (S. Singh, 1992).

When Maharaja Ranjit Singh occupied Kangra and surrounding hill states, the *Pahari* artists were attracted towards the plains. They were commissioned by the Sikh nobility and were also provided state patronage, which led to the revival of the art of paintings in the Punjab and thus came into being the Sikh School of Art. *Pahari* painters, who came to the Punjab plains in search of new patrons, did an excellent job here. They brought with them *Pahari* style, its delicacy, architectural details, and style of portraying the famine charm with a natural grace, landscapes, countryside, rivers, trees, birds, cattle,

and flowers which have been very carefully portrayed in these paintings (“Kangra Arts”, n.d.). They soon adjusted to the new setting, new patrons and new philosophy of life. They produced Sikh subjects in *Pahari* style; the works executed in this region during the first half of 19<sup>th</sup> century show a mark of Kangra style (see figure: 4.1).

The focal theme of Kangra painting is *Shingar* (the erotic sentiment and deals with the subjects of love and devotion). Kangra paintings influenced by the Bhagavad Purana portrayed incidents from the life of the young Krishna against the Brindavan forest or river Yamuna. The love story of Radha and Krishna was the main source of spiritual experience (“Kangra painting”, 2010). However, when Kangra came under the control of Raja Sher Singh, son of Maharaja Ranjit Singh, these painters rapidly adapted their paintings to suit the Sikh sentiments. Individual portraits, books, and walls were embellished in this style depicting mythologies from Hindu scriptures and also *Janam Sakhis* (literature related to the life and teachings of Guru Nanak) from Sikh religion. Sikh Gurus and *Janam Sakhis* were for the first time illustrated in the eighteenth and nineteenth centuries. After that, there was a rapid growth of paintings of Gurus during the last phase of the nineteenth century and the beginning of the twentieth century (H. Singh, 1995). The *Pahari* painters were engaged mainly to execute following two categories of paintings:

1. Murals: the *Pahari* painters were commissioned by Maharaja to design and execute murals on the walls of the newly constructed Gurudwaras, Palaces etc. with the active assistance of the local painters. The local landlords and *mahants* followed suit and commissioned *Pahari* painters to decorate the walls of their havelis and *akharas*.
2. Portraits: Artists were also hired by the ruling class and the elites to sketch Portraits (Rani, 1987).

There are evidences to show that even the religious faith of the artists has also played an important role in borrowing some peculiar style of painting of their choice. For instance Muslim artists of Lahore and *Pahari* artists preferred to work in Mughal style. Colour schemes, landscape surrounding the figures, portraits, use of halo around the principal figure, use of gold in the border etc., were inspired from the Mughal period. There is a reason behind it as Lahore used to be provincial capital of the Mughal Empire. Artists’ studios existed at Lahore from the times of Humayun when Persian masters of calligraphy and painting came to Lahore and settled down there (Srivastava, 1983).

A large number of the old work, particularly murals and fresco paintings have disappeared from the Harmandar Sahib complex. The disappearance of murals started in late 19<sup>th</sup> century, when devotees were allowed to present contributions in the form of inlaid marble slabs, which were fixed on the walls painted with frescoes. The large number of *bungas* in Harmandar Sahib complex, which have been demolished, were treasure of splendid paintings. Similarly, there was a treasure of fresco paintings in the shrine of Baba Atal. Most of these paintings have been lost either due to negligence or due to covering of wall surface with marble slabs (Kang, 1987).

#### 4.4. Traditional Names for the Design and Techniques

Designs are traditionally divided into four categories.

- Floral (Gulkari)
- Natural painting (Mussawari)
- Calligraphic (Khattati)
- Geometric (Chitsaali)

The artisan can use these designs individually or in a combination (Hosain, n.d.).

#### 4.5. Reflex of Various Art Forms from Historic Sikh Shrines

The various art forms which add to the ornamentation of Harmandar Sahib in particular and other historical Sikh Shrines in general include:

##### 4.5.1. Jaratkari (inlaid stone):



Figure 4.2: Jaratkari work at the Harmandar Sahib Amritsar

This art form comprises of various fascinating designs formed by inlaying stones of different types and colours in marble. This form of Art work has been extensively used in Harmandar Sahib on the exterior walls of the ground floor. These walls are finished with white marble cladding which has rich inlays of stones forming various

intricate and fascinating patterns, while upper portion of the walls are cladded in gold. The artists have taken these motifs from the Hindu mythological themes. The main components of inlaid stone include: flowers, leaves, fruits, human figures and animals (Figure 4.2).

For executing the *Jaratkari* work, the marble slabs were cut to a desired size. Then the artist prepared the drawing and transferred that drawing from the paper to a slab. The design drawn on marble slab was chiselled to required depth by the stone-engraver with the help of small pointed tools. The next stage involved cutting and finishing the stones to be used for inlay work and finally these finished stones were fixed into the finely chiselled out patterns in the marble slab with the help of white mortar. The in-lay consisted of semi precious stones such as lapis, lazuli red, and carnelian etc. The flower motif was inlaid with stones as jasper, agates and blood stones, each chosen so as to best replicate the soft shading of flower. The depth of these cut stones fixed on slabs varies from 10mm-16mm (3/8 inch to 5/8 inch). The ivory work can be seen only on the entrance door of *darshani deodi* (D. Singh, 2003). The craftsmanship of this *jaratkari* (mosaic) reminds us of the Mughal technique used for the decoration of the Taj Mahal at Agra (M. Kaur, 1992). Special stones in natural colours are selected to suit the subject with the necessary fibres and other textures (S. Singh, 1987).

#### **4.5.2. Mohrakashi (frescos)**

The practice of using fresco paintings for decoration purpose, in the sub-continent goes back to the Ajanta period. The Mughals made extensive use of these in their building, followed by the Sikhs in this region. *Mohrakashi* is the art of 'Frescos', it is a mural painting which is drawn on a plaster when it is still wet. *Mohrakashi* work can be seen in Harmandar Sahib, Amritsar on the walls and ceiling of the first floor, staircase leading to the first floor, and intrados of arched windows. This art form can also be seen in *darshani deodi*, on upper walls, and underside of brackets below the eaves. The lower portion of walls of *darshani deodi* were also decorated with *mohrakashi* paintings, but these paintings got lost when walls were cladded with marble slabs. This art form can also be seen in Darbar Sahib at Tarn Taran, Sri Keshgarh Sahib at Anandpur Sahib, Gurudwara Bhai Bir Singh at Naurangabad (Figure 4.3), and Chola Sahib at Dera Baba Nanak. It was extensively used in Gurudwara Baba Atal in Amritsar. The whole life of the first Guru of Sikhs, Guru Nanak Dev, has been depicted with the help of this technique on the walls & ceiling of first floor (B. Singh, 2007).

Wall paintings are broadly of three types: tempera, fresco or fresco-secco. Tempera paintings are done on dry wall plaster with pigments made in an organic medium. True frescos are done on wet wall plaster with colour pigments grounded in water. Fresco-secco paintings are done on a dry wall with colour pigments grounded in water. For executing any of these paintings attention must to be paid to:

- The carrier (base) which supports ground
- The ground on which painting are executed,
- The material or pigments used in the work and
- The binding medium or the means by which pigments are attached to the ground so as to make the work firm and long lasting.

Finding a suitable surface like a wall or ceiling which acts as carrier (base) is of great importance, because the durability of painting depends on the plaster coats making up the mural ground. During early 19<sup>th</sup> century, fresco painting done in Punjab normally used brick walls or ceilings constructed using lime-sand mortar as carrier. For this purpose, preference was given to thick walls, usually not less than 750mm (2'6") thick to ensure damp proofing. Where murals were executed on existing walls, first of all the old plaster used to be removed and the surface made rough to hold the new plaster firmly (Srivastava, 1983). Usually internal walls not affected by dampness acted as the best 'carrier' for mural paintings. The lime used for plastering was thoroughly slaked to prevent 'blisters' appearing in the plaster. A more or less similar process was adopted for preparing 'ground' for dry wall plaster techniques of tempera and fresco-secco paintings only. The material used and the application seldom reached the refinement required for fresco work. Relatively few murals done in tempera have survived.

The wall forming vertical planes were usually divided by horizontal and vertical lines



Figure 4.3: Mohrakashi paintings on the internal walls of Gurudwara Bhai Bir Singh, Naurangabad near Amritsar

forming rectangular or square panels, normally of uniform dimensions but sometime panels of different dimensions were also used. Generally, the horizontal panels, with more width than height, were painted on the space nearer the ceiling and vertical panels, with more height than width, were used lower down the walls (Srivastava, 1983).

For executing *Mohrakashi* work, first of all the painting is drawn in pencil or charcoal on a reasonably thick sheet of paper. Then outline of the drawing is then perforated keeping the perforations uniform and perfect. The perforated drawing is called *khaka*. The wall area where work has to be done is kept damp with water and then covered with lime plaster (this plaster is called *pora*). On this plaster a layer of *doga*, a curd-like residue of white plaster prepared from burnt and soaked marble screened through fine cloth, is applied. On wet *doga*, the design is transferred with the help of charcoal dust sprinkled over the perforated outline of design drawn on paper from cloth-knots (called *potli*). Thereafter colours are filled in the drawing transferred on the plaster by means of a small wooden trowel (called *nehla*) with a slight hunch in the middle which is gently ‘thumped’ on the plaster in such a way that the colour does not get rubbed or mixed with the adjoining colours. This process requires unabated attention and artists are known to have generally gone without meals to ensure the setting in of colours before the plaster dried up (S. Singh, 1987).

According to late Bhai Gian Singh *naqqash*, only six colours: red, green, yellow, blue, black and white were used in a fresco painting. Except green, different tones of various colours were obtained by mixing with white colour. Green was treated with yellow clay (Srivastava, 1983). In Tempera painting, solid pigments were employed mixed with water as a medium, with some kind of dissolved gum to prevent the scaling off the colours. Gum obtained from a tree like acacia was mainly used as ‘binding agent’. Tempera painting could not withstand exposure to weathering agents for long and were not suitable for external decoration. Coats of varnish normally applied on the surface to preserve the pigments are rarely used because they gave a brownish tint to the surface and affected the original beauty of the colours. It also appears that varnishing came in only with the arrival of European influence (Srivastava, 1983). Colours required for fresco-paintings are always kept wet with water in earthen pots. Dried up colours are of no use. Similarly, the brushes are prepared by the artists themselves from squirrel tail or goat and camel hair for use in a fresco-painting (S. Singh, 1992).

Most of the fresco-paintings are an adaptation of the Kangra, Rajput, the Persian and the

Mughal motifs. Still the distinctive setting and combination of plants, flowers, birds and animals gives it distinct identity. Although the Sikh artists adopted the Mughal *mohrakashi* style involving the Iranian motifs of relief, bold flowers, glamorous colours, and geometrical designs, yet the Sikh artists depicted fine samples of art work of their own. Consequently human figures, animals, birds, flowers and leaves can be seen drawn in their natural setting. Borders in elegant traditional designs enhance the beauty of the mural paintings. The contribution of the Harmandar Sahib to the art of fresco-painting lies in the preservation of the local traditions and in an extension of the art work of the Kangra and allied schools (M. Kaur, 1999).

#### 4.5.3. *Dehin* Work

*Dehin* is a form of fresco painting seen in a Gurudwara (Figure 4.4). One of the finest examples of this style of painting can be seen at the Harmandar Sahib. A *Dehin* painting is an imaginative collection of forms taken by an artist from animal or vegetable life.

The basic structure of a *Dehin*, called *ghawanj*, consists of a vase placed on a pedestal. It has three parts: pedestal, a vase poised on the pedestal and a bouquet of flowers or a floral bush called *jhar*. On the pedestal birds or animals are depicted in various dramatic postures. It is painted in a square form, bordered by creepers. These square paintings adorn the walls, floors and the ceiling of a Gurudwara. The collection of these paintings often resembles a carpet. The colours used in *Dehin* are



Figure 4.4: *Dehin* work Source: <http://www.google.com/imgres>

prepared from natural materials. The painting is done on the wet plaster. These are used on wall, floor or for ceiling decoration. The square usually consists of a fine setting of flowers, leaves, creepers or bushes within a flowery border with handsomely patterned corners.

*Dehin*, the most fascinating item of fresco-painting, was Gian Singh's forte. Gian Singh introduced a number of innovations in the art of fresco painting. His predecessors, in the Sikh school of art, depicted gods and goddesses in the body of the pedestal in the manner of their Persian or Mughal forerunners. But Gian Singh replaced these motifs with those of "grapples" (*pakran*) of animals, birds, flowers, creepers, etc. (H. Singh, 1995).

#### 4.5.4. Naqqashi

The art of *naqqashi* is the ancient art of writing on walls. This starts with making of an object, preparation of the surface, and selection of the design pattern and colours to be used. Skilled techniques involved in the various stages of art and craft were passed through oral traditions from one generation to the next (Figure 4.5). Till the advent of the 20th century, the craft was a well-kept skill, maintained within the artisan community (“Naqqashi”, 2009).

This art was started about 900 years ago by a Rajput family of Multan which was expert in fine arts and handicrafts. Their expertise was in the preparation of handicrafts from camel skin and then painting those using the skills of the art of *Naqqashi*. This family embraced Islam and started working using sacred Islamic *Ayats* and gradually the new styles of *Naqqashi* came into being. *Naqqashi* crossed the boundaries of Multan and spread throughout the sub-continent. Mughal emperors impressed by the art of *Naqqashi* encouraged the artists with state patronage. They commissioned the Multani artists to decorate their forts, mosques, tombs, and buildings in addition to their palaces. *Taj Mahal* (Agra) was decorated by the Mutani *Naqqashs*. When Sikhs gained control of this region, they used the services of these artists (“Naqqashi”, 2009).

The floral pattern, interspersed with animal motifs etc., are traditionally employed in the *naqqashi* work following a pattern. It reflects the local setting as well. However, the colour scheme that is used for this art form is mostly limited to four or five basic colours with numerous shade gradients. The overall effect of the object normally tends towards blue, green or gold. There are about 300 different patterns adorning the walls of the Harmandar Sahib. The decoration on the porch of the first floor displays fine *naqqashi* executed in gold and various colours and cut-glasses of different shapes and varieties. The *naqqash* or painters developed a terminology of their own to distinguish various designs.



Figure 4.5: Naqqashi Work First floor of the Harmandar Sahib

#### 4.5.5. *Gach* Work

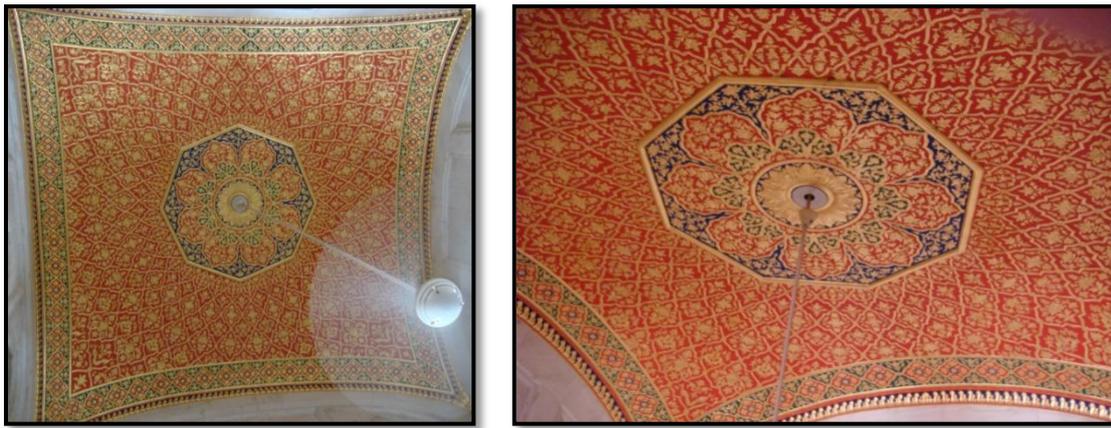


Figure 4.6: Guch work on the ceiling of Akal Takhat at Amritsar

*Gach* is the term used to describe a plaster made from gypsum. It is prepared by heating the lime stone in fire, then it is pulverised and finally sieved through fine cloth. A paste is prepared by adding water to gypsum. It is mixed in small quantities so that the artist can make use of before it dries out because it dries up immediately on mixing in a minute or two and becomes unfit for use. This *Gach* is first applied as plaster and before it dries, it is cut into the required design using tools like the steel cutter and other implements and shaped out in floral designs. After the design dries up, it is covered with yellow color mixed with varnish and then gold leaves (*Warq*) of pure gold are pasted on the ornamental design with specially made sticking material over this varnish coating (Figure 4.6).

This unique and excellent art work can be predominantly seen on the ceiling and so fit the arches on the first floor and over the *Har-ki-Pauri* at Harmandar Sahib. On the first floor hall, religious prayers have been embossed with this technique. The prayers include *Japuji Sahib*, *Jaap Sahib* and *Anand Sahib*. Each stanza in these verses is enclosed in a separate unit marked by a golden border. Written in golden over red and blue backgrounds, these are further enclosed in golden and blue thick border (B. Singh, 2007). Verses from the Guru Granth Sahib have been rendered in this style by Bhai Gian Singh. This art work is also used in Darbar Sahib at Tarn Taran and Akal Takhat at Amritsar.

#### 4.5.6. **Tukri (mirror piece)**

Art form consisting of inlaying pieces (*tukries*) of coloured and looking glass inlaid into a gypsum plaster (*Gach* work) is known as '*Tukri*' (Figure 4.7). *Gach* has not only been inlaid with *tukri* but also with precious stones. This was most widely used by the

Mughals in their palaces and forts, forming ‘*Sheesh Mahals*’. This art work also received great patronage from the Sikh chiefs. The glass used in this work is usually given a coating of copper and sometime a coating of mercury is done on the inner surface of the thin glass. These are then broken and the pieces are cut into desired shapes

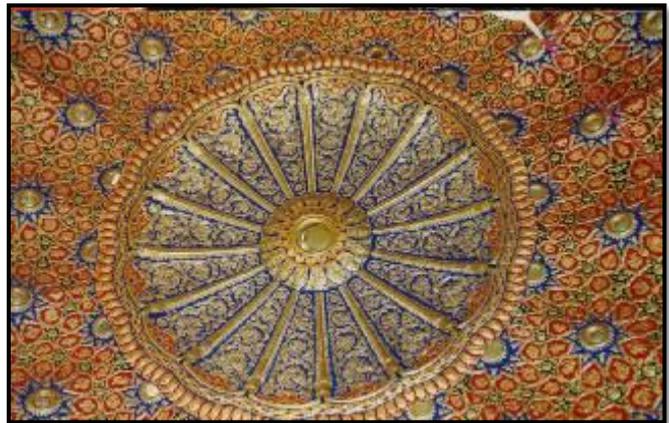


Figure 4.7: Tukri work in the ceiling of first floor of Harmandar Sahib.

as per design on *Gach* work using a sharp edged stone called ‘*krund*’, to suit the floral and other details of *Gach* work. At some places, precious stones were used in the cuts on the *Gach* work. Buildings containing such works are generally called *Sheesh Mahal* or glass houses. This type of work can be seen in the ceiling of the pavilion on the second floor of Harmandar Sahib. The ceiling of the central dome is a work of rare craftsmanship (M. Kaur, 1992). Likewise the walls of the stairs leading to the second floor abound in some of the rare master pieces of the Sikh paintings (M. Kaur, 1992). Mostly round in shape, the size varies according to the flower size of which it forms the centre. The base colour is either blue or red enclosed in golden engravings of different geometric shapes such as star shape, hexagonal shape etc. The ceiling is separated from wall by a beautiful *Gach* work border engraved in gold colour with blue base. At some places, rectangular frame shows the *Tukri* work depicting mainly flowers in golden colour.

#### 4.5.7. Gold Embossing



Figure 4.8: Images of Sikh Gurus and Floral Patterns used on the upper part of the external walls of Harmandar Sahib

This art form consisting of various beautiful patterns can be seen on the upper portion of the outer walls of the Harmandir Sahib, the ceiling inside and in the *Darshani Deodi*. It has also been used in Darbar Sahib at Tarn Taran, Akal Takhat at Amritsar, and at some places in Baba Atal at Amritsar. In this technique, first the drawing is prepared then it is transferred on to copper plates, on the reverse side of the copper sheets, by embossing. The gold leaves (*warq*) are pressed on these sheets, which get the impression of the embossed design (B. Singh, 2007). The work of gold plating and marble work in Harmandir Sahib was started in 1803, and completed in 1830. The work was done under the supervision of Giani Sant Singh and after his death by his son Bhai Gurmukh Singh supervised the work. About 165 kilograms of gold was used, valued at 6.5 million Indian rupees at that time (D. Singh, 2003).

The task for regilding the upper portions of the shrine was entrusted by the Shiromani Gurudwara Committee (SGPC) to a UK based Guru Nanak Nishkam Sewa Jatha, headed by Baba Mohinder Singh. This *Kar Sewa* was launched on February 3, 1995 by removing a few old sheets from the central dome of the Harmandir Sahib and completed at the start of Tercentenary celebrations of birth of Khalsa in April 1999. Bhai Mehega Singh, a senior functionary of UK based organisation was stationed at Harmandir Sahib to supervise the entire work which was carried out by more than hundred experts. Pure 24 carat gold was used for the task. This is hammered and converted into *warq* of gold, a piece of 17.5 grams runs into 5.5 feet long and one inch wide sheet.

All the copper sheets of the time of Maharaja Ranjit Singh were removed and replaced with new sheets imported from Germany. Efforts were made to

follow the original design of gold embossing. At the time of Maharaja, a wooden frame was used over the dome. The frescos painting beneath the copper sheets were intact, but now the old paintings have been scrapped, cement put on top and all cavities filled and then new carved out copper sheets with gold plating fixed over them (S. Singh, 1992). The gold plating work was done by adopting traditional method used during maharaja's



Figure 4.9: Image of Guru Nanak with Bala and Mardana on the external wall of first floor of Harmandir Sahib

regime considering its time tested reliability and suitability, modern techniques like electroplating were rejected after due consideration. It is estimated that 12 layers of gold *warqs* were applied during the time of Maharaja Ranjit Singh. While replacing the sheets of domes, all traditional carving, floral designs, patterns and writings were kept intact. Experts for preparing these sheets of domes with traditional designs were called from Moradabad and Varanasi. They worked along with local experts. Images of Sikh gurus and floral patterns used on the upper part of the external walls of Harmandar Sahib are shown in Figure 4.8 and 4.9.

For gold plating, first of all copper sheets were prepared with proper design and after the copper sheets were ready it was cleaned with a particular chemical. Mercury was applied before fixing the *warq* (gold leaf) on the copper sheet. Twenty layers of *warq* were fixed after sprinkling mercury. Then indirect heat was applied, the mercury evaporated with heat and only layer of gold *warq* were left on sheets. Four more layers of gold *warq* were fixed thereafter and subsequently it was polished. The new gold plating is expected to last more than 300 years. Nearly 500 kg of gold was consumed in this gigantic task (Bhanwar, 1999).

#### **4.6. Summary**

The emergence of the Sikh art school is credited to the rule of Maharaja Ranjit Singh. During this period of Sikh supremacy in Punjab, the art and cultural atmosphere drew master craftsmen from different areas and from various religions. With the arrival of these artists, the art activity flourished in Lahore, Amritsar and other princely states like Kapurthala and Patiala etc. When he occupied Kangra and surrounding hill states, the *Pahari* artists were attracted towards the plains and they were commissioned by the Sikh nobility and were also provided state patronage, which led to the revival of the art of paintings in the Punjab. Earlier, painting in the Punjab was concentrated in the *Pahari* region. Artists from the important painting centers were then employed by the Maharaja and his nobles to produce portraits of the leading personalities of the Sikh court, or paintings of the Gurus. They were also employed to decorate the walls of palaces with elaborate designs and vibrant Colours.

The Harmandar Sahib was gilded under the patronage of Ranjit Singh during his reign, apart from gilding the various art forms which add to the ornamentation of Harmandar Sahib in particular and other Sikh Shrines in general includes *Jaratkari* (inlaid stone), *Mohrakashi* (frescos), *Gach* work, *Naqqashi* work, *tukri* work and Gold Embossing.

A large amount of the old work, particularly murals and fresco paintings has disappeared from the Harmandar Sahib complex. The disappearance of murals started in late 19<sup>th</sup> century, when devotees were allowed to present contributions in the form of inlaid marble slabs, which were fixed on the walls painted with frescoes. The large number of *bungas* in Harmandar Sahib complex, which have been demolished, were a treasure of impressive fresco paintings. Similarly, the shrine of Baba Atal was a treasure of fresco painting. Most of these paintings have been lost either due to negligence or due to covering of wall surface with marble slabs. The various art forms as discussed above are priceless heritage. It is high time that due patronage for their revival and conservation is given by the SGPC as well as by the Sikh society.

This dissertation focuses on the study of the Sikh Shrines. There has been a little research into the Sikh Gurudwara architecture and this subject is still unexplored. This study attempts to collect the primary data by undertaking documentation and potentially contribute to the existing body of knowledge through an analysis of these Sikh Shrines. During the course of this study, forty five Sikh shrines are documented and analysed. Some of the historical shrines have been reconstructed recently after demolishing the old Gurudwaras or totally renovating the old structures. For example although Akal Takht was originally constructed in 1606 but was reconstructed in 1986, so it has been arranged accordingly. All these shrines are discussed in the following sections in the chronological order according to the date of their reconstruction.

### **5.1 Gurudwara: Harmandar Sahib (The Golden Temple)**

Location: Amritsar

Date of Construction: 1588-1601

Date of Re-Construction: 1765

Shrine Type: Related to Sikh Guru

Plate Number: I-A and I-B

#### **Historical Background**

The Harmandar Sahib at Amritsar is also commonly known as the Golden Temple or Darbar Sahib. It is a living symbol of the religious and historical traditions of the Sikhs. It was Guru Amar Das's idea to establish a place of pilgrimage for the Sikhs. He instructed Guru Ram Das to build a central place of congregation for them. Guru Ram Das started excavation work of the tank of Harmandar Sahib in 1577 (G.G. Singh, n.d.) and Guru Arjan Dev completed it in 1588. While the tank was under construction, Guru Arjan Dev conceived the design of the shrine to be built as a central place of worship for the Sikhs and decided to build it in the middle of the tank. The foundation of the temple was laid by a Muslim saint Mian Mir of Lahore in 1588 on the request of Guru Arjan Dev and the shrine was completed in 1601. There is no written record or contemporary sketch providing information about the shrine built by the Guru. It is believed that the construction of the Golden Temple, as it appears today, began in 1764 when Jassa Singh Ahluwalia laid the foundation stone and it was reconstructed as per the original design created by Guru Arjan Dev. Gold plating of walls and domes as well as marble work and other decorative work was done during the reign of Maharaja Ranjit Singh.

## Features of the Shrine

The Harmandar Sahib is constructed in the centre of the sacred parallelogram pool with angles of  $86^\circ$  and  $94^\circ$  and measuring 158.50mX159.30m. The shrine is accessed through a gateway on the northwest side of the pool which opens onto a causeway 61.57m in length and 6.4m in width. The causeway is provided with marble balustrades and intricate marble *jaali* at both ends and there are 20 golden lanterns set upon marble columns, 10 on each side at 6.38m center to center. On the northeast side of the causeway after the fifth lantern there is a sun clock on the marble pillar which works on sciography. The bridge is supported by 36 small cusped arches supported on rectangular piers built below both the edges of the causeway, thus water can pass through these spans and move along the bridge through gap between the piers. The design of the main shrine and its construction are based on the best techniques available at that time.

Guru Arjan Dev decided to build the shrine at a level lower than the surroundings instead of building it on a high plinth as was done in the Hindu architecture. The Harmandar Sahib is a three storeyed structure. It has two parts on ground floor- the northwest part is a 12.37m square from outside and 10.5m square from inside. Four doors, one in the centre of each side, are provided. Interior of the shrine is divided into four corner chambers, each of 2.31m square, with four rectangular compartments, of the size 2.0mX4.67m, in between and a double height *parkash asthan*, a square with side 5.25m, in the center. The three corner chambers have two arched openings on the interior and vaulted roofs. The fourth on the left of main entrance houses a 1.0m wide stair accessed from outside. The rectangular compartments have segmental arched openings towards central double height area, 7.42m high, and have vaulted roofs.

On the south east side is the *Har Ki Pauri*, which literally means flight to god. It is irregular quadrangle in plan and projects out like a bay window. It houses the 2.69m wide entrance in the centre of the structure to reach the pool of nectar. There is a flight of 16 marble steps descending to the base of the tank. This is flanked by two staircases, one on each side leading to the upper floors. There is a 3.86m wide covered passage, which separates main hall from the *Har Ki Pauri*.

At first floor level, main shrine is connected to the *Har ki Pauri* and these two spaces merge into a single continuous space. The area on the first floor above the *Har ki pauri* is a richly decorated chamber and here the handwritten Guru Granth Sahib is placed. The area above front part is almost of the same design as that of the ground floor. The

double height *parkash asthan* is in the center and there is a gallery 1.85m wide on all sides of it. Each side has three windows in the central part opening towards outside provided in blind arches and three arched openings towards inside overlooking the double height area. All the openings are formed by square tapering pillars and arches with nine cusps. There is a balconied window, above each of the corner square chambers, on each side of the central windows on the front as well as on the left and right sides. The second floor has a terrace, munties and a room known as the *Sheesh Mahal* above the central double height area. Externally the room is 5.92m square and internally it is 5.03m square. Each side of the room has 3 doors formed by tapering pilasters and cusped arches in wood and marble. The pavilion is surmounted by a low fluted gold plated dome, lined at its base with a number of smaller domes. The dome is built with an inverted lotus pattern at base and the Kalasa on top of it.

The external walls, up to the height of 3.05m, has white marble cladding with, *Jaratkari* work having various inlaid patterns and organic forms and above that the intricately woven patterns in gold embossing work. The fluted pilasters rise from each corner of the shrine. Façade of the first floor is divided into three parts. The central rectangle part is further divided into three rectangular parts by fluted tapering pilasters. On its sides, window openings are decorated with cusp arch containing a balconied window with elliptical decorative tapering mass on top and supported by decorative brackets. On the rear side, there is a balconied window supported by brackets and topped by half fluted dome with the usual *kalasa* motif on top flushed with the wall.

The parapets on the second level terminate in several rounded cupolas. There are four kiosks one at each corner. The parapet have small cupolas with square base, seven on front, thirteen on rear and nineteen on each side. The kiosks towards front are square having three openings on each side formed by fluted tapering pillars with cusped arches. The kiosks towards back, above *Har ki Pauri*, are octagonal with eight openings formed by fluted tapering pillars and cusped arches. These kiosks are topped by a ribbed dome.

## **5.2 Gurudwara: Chola sahib**

Location: Dera Baba Nanak, Dist. Gurdaspur

Date of Construction: 19th Century around 1830

Shrine Type: Related to a relic of Guru

Plate Number: II

## **Historical Background**

Gurudwara Chola Sahib is connected with a relic, a chola (cloak), believed to be presented to Guru Nanak Dev by a Muslim devotee at Baghdad. It is said that the chola, bearing some Qura`nic verses and Arabic numerals on it, was procured from Baghdad by Baba Kabali Mall, a descendant of Guru Nanak,. It was brought to Dera Baba Nanak on 1<sup>st</sup> March, 1828 (Narotam, 1975). This shrine was constructed to keep the Chola Sahib and it is put on display at the time of a fair held from 21 to 23 *Phagun* (twelfth and last month of the Nanakshahi calendar, which governs activities within Sikhism. This month coincides with February and March of the Gregorian and Julian calendars) every year. Earlier, this Gurudwara was under private management of the descendants of Guru Nanak. During Gurudwara reform movement, the control of the Gurudwara was handed over to the *Shiromani Gurudwara Parbandhak Committee*. But the *chola* remained with the family, which they have now placed in a newly constructed Gurudwara near the old structure.

## **Features of the Shrine**

Gurudwara Chola Sahib is a single storeyed shrine. Original structure is one of the oldest and the smallest surviving Sikh shrines. It is a small square room structure 3.57mX3.57m with double dome roof; internal height of the shrine is 4.76m at edges and goes up to the height of 6.44m at the centre of the room. External Verandah seems to be added later as it does not match with the original structure. It has three openings on Southeast, Northwest and Northeast sides. A door is provided in the recessed blind arch in the center of each of the four sides of the shrine. Octagonal chamber is constructed over the room. There is no opening to this chamber; it has blind recessed arches on all the eight sides with projected chhatri like pilaster detailing on the upper part of the arch. This chamber has a small projected eave over which stands the graceful sixteen ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the kalasa. It is constructed using twin dome construction method.

### **5.3 Gurudwara: Darbar Sahib**

Location: Dera Baba Nanak, Dist. Gurdaspur

Date of Construction: 1719, 1744-1761

Date of Re-Construction: Around 1830

Shrine Type: Memorial of a Sikh Guru

Plate Number: III-A and III-B

## **Historical Background**

Dera Baba Nanak is situated on the left bank of the river Ravi in Gurdaspur district. Guru Nanak, on the completion of one of his long travels arrived at Pakkhole Randhawa village where the Guru's family had been staying. Ajitta Randhawa, the headman of the village, requested him to settle down permanently there. It led to the foundation of a settlement called Kartarpur (now in Pakistan) across the river Ravi. Guru Nanak died on 7<sup>th</sup> September 1539. His ashes were buried near Kartarpur and a monument was constructed there. But it was soon washed away with floods in the river Ravi. Guru Nanak's elder son, Sri Chand, who was then staying at Pakkhole, got the urn containing the ashes salvaged, reburied it here and raised over the spot a small hut which came to be called *Dera* or *samadh* of Guru Nanak. Gurudwara Darbar Sahib is situated in the center of the town. The central shrine, called Thara Sahib, marks the *thara* (platform), on which Guru Nanak sat when he first came here. Later, Baba Sri Chand buried his father's ashes at this place (G.G. Singh, n.d.).

## **Features of the Shrine**

Darbar Sahib, Dera Baba Nanak is a double storeyed rectangular structure. On ground floor, there is a hall of size 14.20mX20.42m. Four entrances are provided to the shrine one on each side. Main entrance is on the south east side through an entrance foyer with dimensions 5.72mX4.20m having two doglegged staircases one leading to lower ground floor and other to first floor. Front part of the main hall is 14.20mX10.08m. On the back side of this hall is the Parkash Asthan, square in shape with side equal to 5.47m. The Parkash Asthan is enclosed in the middle by four columns and an arcaded circumambulatory 3.68m wide on sides and 3.63m wide at back. At lower ground floor level, the historical well, where Guru Nanak rested, is conserved. On the first floor, there is a room of the size 6.2mX6.2m, placed over the *parkash asthan*. Each of the four walls of the room has a door in centre and two windows one on each side of the door. On the circular drum, on top of the room, is a fluted dome with two successive rows of lotus petals motif at the base and inverted lotus at the top which supports the *kalasa*. Dome of the shrine is unique. It has two layers of small cupolas at base and lotus petal motifs are provided with small *kalasa*. The dome is gilded. The gold work on top as well as on the sanctum was got done in 1827 by Maharaja Ranjit Singh, who also made endowments in cash and land for the maintenance of the shrine.

## 5.4 Gurudwara: Darbar sahib

Location: Tarn Taran

Date of Construction: 1590-97

Date of Re-Construction/ Renovation: 1775, 1830

Shrine Type: Related to Sikh Guru

Plate Number: IV-A and IV-B

### Historical Background

Fifth Sikh Guru, Guru Arjan Dev, bought some land in Tarn Taran (Distt. Amritsar) and laid the foundation of a Gurudwara in honour of Guru Ram Das. He laid the foundation of the city and the Darbar sahib in 1590 and started the excavation of a tank even larger than the tank at Harmandar Sahib, Amritsar. The construction work of the Darbar Sahib and the tank (*sarovar*) had to be abandoned due to unavoidable circumstances and the shrine remained as a kacha hut and the tank as an irregular pond till the Sikhs came in to power. In 1775, Sardar Budh Singh Faizalpuria, Sardar Khushal Singh and Sardar Jassa Singh Ramgarhia constructed the present structure and the tank (G.T. Singh, 2005). The remaining work including the beautification of the shrine was done by Maharaja Ranjit Singh in 1830. The Gurudwara has one of the largest tanks and resembles the golden temple, except that it is built on one side of the tank.

### Features of the Shrine

Darbar Sahib is a three storey square structure with a basement constructed on a raised platform 29.38mX 31.03m and 1.31m high. Access to the main shrine is through flight of steps on four sides of the platform, the steps on west side descend into the tank. Open space around the shrine serves as circumambulatory around the shrine. The platform is decorated with marble cupolas and lamp posts with glided lanterns on them. Shrine is on the eastern side of one of the largest *sarovars* (holy tank) measuring 242.35m on west, 243.50m on east, 281.79m on south and 299.81m on north side. There are 22 steps descending to the water from all the sides of the tank.

Main shrine is 13.07m square with four entrances one on each side. Interior of the shrine is divided into four corner chambers, 1.85m square each, and rectangular compartments, 1.50mX5.72m on north and south side and 1.5mX5.33m on east and west side, enclosing the double height, 6.02mX6.36m, *parkash asthan* in the center. Each corner chamber has two arched openings. The square chamber on the northeast houses *toshakhanna* (temple treasury). The chamber on the northwest corner houses a

0.91m wide stair approached from outside. This leads to the first floor and opens in to a rectangular chamber. The first floor is almost same as that of the ground floor with the space around double height *parkash asthan* acting as a 1.90m wide gallery. There are three cusped openings formed by square pillars on each of its side which opens towards the central double height area. On the second floor, there is a small square chamber constructed over the double height *parkash asthan*. Externally the room is 7.08m square and internally it is 5.00m square. Each side of the room has 3 openings formed by tapering pilasters, cusped arches, and projected cusped eave with cupola on each its four corners over which stands the dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

Each corner consists of a square cupola with projected cornice on top. A fluted pilaster decorates the corner of the ground and the first floor. The lower walls are covered with inlaid marble slabs and the upper storey has embossed gilded copper plates. The shrine is tastefully decorated with frescoes and *gach* work. The front elevation has been divided into three parts; the central rectangle part is further divided into three rectangular parts with blind cusped arches and fluted tapering pilasters in each of this division. On both the corners there is one balconied window each, decorated with cusp arch with elliptical tapering mass on top and supported by decorative brackets. The facades on all the sides have almost similar architectural schemes. On top of the first floor, parapet is intercepted by four square pillared chambers one at each corner crowned with dome and one cupola at each of its corners.

### **5.5 Gurudwara: Bhai Bir Singh**

Location: Village Naurangabad, Dist. Tarn Taran

Date of Construction: Early 17th century

Shrine Type: Related to Sikh Saint

Plate Number: V

#### **Historical Background**

Naurangabad is a historical village. It was an important centre during Mughal and British period. Baba Bir Singh came to this village and settled here to serve humanity and Sikhism. His *dera* is still present there. He built the *Thara* where he used to sit and serve food to people. Then later on, a small *Sarai* and a *Langar* hall were built in this complex. This is one of the oldest Gurudwaras. There is beautiful fresco work done inside the Gurudwara. The shrine is in the centre of the main complex. Initially there

was a *Thara* (platform), where Baba used to sit and later on after his death a shrine was constructed over this *thara*.

### **Features of the Shrine**

Main shrine is located in the centre of the complex. The main shrine is a single room, single storey structure with a square plan of 7.23mX7.23m. Double dome has been used on top of the Shrine. It has four doors, one in the center of each side and no window is provided. Internally, shrine is a proper cube as the width of base is equal to its height. There is a projected cusped eave at ceiling level with four small cupolas one at each corner and above this is a dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. This shrine has fresco paintings that depict the Sikh Art. The whole complex is made in Nanakshahi Bricks. There is pilaster detailing at the corners and wall surfaces.

### **5.6 Gurudwara: Bibeksar Sahib**

Location: Amritsar

Date of Construction: 1622

Date of Re-Construction/ Renovation: 1833

Shrine Type: Related to Sikh Guru

Plate Number: VI

### **Historical Background**

Gurudwara Bibeksar stands close to Gurudwara Shaheedan in Amritsar. The Gurudwara lies towards northeast of Ramsar between Chatiwind and Sultanwind gates of the walled city, Amritsar. Bhai Gurdas laid the foundation of the Gurudwara in 1622. Guru Hargobind established a camp here for his cavalry and soldiers soon after. On the south west side of the shrine is the tank Bibeksar got dug by Guru Hargobind in 1628 for the convenience of pilgrims. The Gurudwara was got constructed by Maharaja Ranjit Singh in 1833. The *Langar* building and a well were added in 1905-06. The Gurudwara was controlled by *Nihangs* until its management statutorily passed to the Shiromani Gurudwara Parbandhak Committee in 1925 (“Bibeksar Gurudwara”, 2010).

### **Features of the Shrine**

Gurudwara Bibeksar Sahib is a three storeyed structure, main shrine is at first floor level and is approached through a straight flight of steps 3.07m wide on south east side. On ground floor is a pillared hall 14.99mX18.87m having cantilever of 2.62m wide on south west side. On first floor there is open circumambulatory around the shrine 2.62m

wide on both sides and 3.71m on front and back side. Main shrine is rectangular hall 9.75mX11.45m and there is no provision of windows in the shrine. On each side, there are two tier five blind cusped arches and fluted pilasters decorates all the external corners with door in central arch on sides and back and three doors are provided on south east side (front side) in central three blind cusped arches. On the top of the first floor, there is a projected eave which is crowned by parapet having square kiosks resting on square base on all the four corners of the parapet and there are 10 cupolas each on front and back side and 12 each on both sides resting on the parapet.

On the second floor, there is square chamber with three blind arches on all four sides. On top, there is a cusped arched projected eave with a cupola resting on all the four corners of projected eave and above that is a dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

### **5.7 Gurudwara: Baba Atal**

Location: Amritsar

Date of Construction: 1770-1784

Date of Re-Construction/Renovation: 1835-1841

Shrine Type: Memorial of Sikh Guru

Plate Number: VII and I-A

### **Historical Background**

Gurudwara Baba Atal is associated with Baba Atal Rai, son of Guru Hargobind, the sixth Sikh Guru. According to a popular belief, Atal Rai, at the age of nine, restored the life of his close friend Mohan, after his sudden demise. Guru Hargobind considered this act against the Sikh tradition and rebuked him for performing a feat involving a miracle. It is said that Atal Rai told his father that he would lay down his own life for breaking the law of nature by reviving his friend from the dead. He went into a state of *samadhi* and died. Later on, to keep alive his memory this monument was raised. The construction of the present edifice commenced after the Sikh *misl*s had established their authority in the Punjab. The foundation was laid in 1770 and the first three storeys were completed by 1784. The upper floors were raised by Maharaja Ranjit Singh during the 1835-41. The present nine storey building represents the nine years of Baba Atal's Life (Narotam, 1975). Sardar Desa Singh Majithia contributed gold for gilding the dome.

## Features of the Shrine

Gurudwara Baba Atal Sahib is nine storey octagonal tower 40.07m high and was at one time the tallest building in Amritsar. Shrine has a double octagonal structure, outer octagon 13.68m overall width and internal side of 4.15m. There is an inner circumambulatory 2.13m wide near stairs and 2.67m on the remaining six sides around inner octagon 6.13m wide having each side of 1.45m. The first six storeys are constructed over external octagonal and upper three floors are constructed over internal octagonal leaving terrace on all sides on sixth floor. Two staircases 0.86m wide are provided in the thick walls on east and west side to connect upper floors. There are four doors on the ground floor, one on each of the cardinal sides and the main entrance is on north side. In the central part is the *parkash asthan* with a beautifully gilded canopy and have four doors on alternative sides. The doors are made of silver and brass with elegantly embossed designs. The first floor almost repeats the same scheme of the ground floor. It has eight openings in inner octagon and has windows on all the faces except on two sides where stairs are provided. The interior walls of the first floor are adorned with murals and frescos paintings depicting the life of Guru Nanak. Up to the fifth floor same scheme is repeated with a difference that second and fourth floors have central double height area and on third and fifth floors, a gallery is formed around this double height area. Sixth to eighth floors are constructed over the inner octagon and stair on western side goes up to eighth floor. On its sides, windows are decorated with balconied windows having cusp arches surmounted by a decorative elliptical top and base. These windows are supported by decorative brackets. The shrine is surmounted by a ribbed gold plated dome with an inverted lotus pattern at base and a *kalasa* on top of it.

## 5.8 Gurudwara: Saragarhi Sahib

Location: Walled city Amritsar

Date of Construction: 1902

Shrine Type: Memorial of Sikh Martyrs

Plate Number: VIII

### Historical Background

Gurudwara Saragarhi Sahib is located approximately 300 meters from the Golden Temple just opposite to the multi-storeyed parking near Town Hall, Amritsar. It was built in the memory of gallant soldiers of the 36<sup>th</sup> Sikhs Regiment of the British army, who died at their posts in the defence of the frontier fort of Saragarhi on 12<sup>th</sup> September, 1897. They were fighting against a large number (approx. 10,000) of *Pathans*. To commemorate their bravery, three Gurudwaras were erected, one at Saragarhi, the venue of the battle, the second at Ferozpur and the third at Amritsar. The memorial at Amritsar was unveiled on February 14, 1902 (Gazetteer 1976).

### Features of the Shrine

Gurudwara Saragarhi Sahib is a single storeyed structure constructed in the center of a raised platform, of the size 15.42mX15.62m and 0.75m high, leaving space all around the shrine being used as open circumambulatory. The main shrine is nearly square, 10.76mX10.41m, externally. There is double height *parkash asthan*, 4.78mX4.7m, with four doors, one on each side. There is circumambulatory 1.8m wide on its all sides. Each side of this has three openings formed by tapering pilasters and cusped arches. On northwest side, there is a small room in a corner of the circumambulatory being used as *sukhashan* room (the retiring room).

The front elevation has been divided into three parts. The central rectangular part is further divided into three rectangular parts each having a cusped arch with fluted tapering pilasters on its sides. On both the corners, there is one balconied window each in blind recessed arched opening with elliptical tapering mass at top and supported by decorative brackets. The facades, on all the sides, have almost similar architectural schemes. The top of the facade have projected eaves and is crowned by pillared square kiosk at each of four corners and a row of small cupolas in between these. There are four *chhatris*, one each in the middle of parapet, on all the four sides. A fluted pilaster decorates the corners. Finally, on top of a double height *parkash asthan*, a curved projected eave is provided and there is large cupola with square base on each of its four

corners and seven small cupolas in between the large cupolas on each side. Finally springs the dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

### **5.9 Gurudwara: Bhatta Sahib**

Location: village Kotla Nihang, Dist. Ropar.

Date of Construction: 1914

Shrine Type: Related to Sikh Guru

Plate Number: IX-A and IX-B

#### **Historical Background**

This Gurudwara commemorates the visit of Guru Gobind Singh who visited this place for the first time in 1688, when he was returning to Anandpur after winning the battle of Bhangani. It is said that when Guru Gobind Singh asked for a place to stay, the labourers working at the *Bhatta* (brick Kiln) pointed towards the burning 'Kiln'. It is said that when the horse of the Guru stepped on the hot *Bhatha* it instantaneously cooled down. Chaudhary Nihang Khan, the owner of the *Bhatta*, was informed about this event. He rushed to *Bhatta* and, to his astonishment, saw Guru Gobind Singh sitting there. He took Guru to his fort and gave necessary amenities to his army (Gurudwara Bhatta Sahib, 2010). For the second time, Guru Gobind Singh went there to attend the engagement of Nihang Khan's son in 1695. He went there for the third time in 1702, after returning from Kurukshetra, and for the fourth time, the Guru went there after leaving Anandpur Sahib forever in 1705.

#### **Features of the Shrine**

Gurudwara Bhatta sahib is a four storeyed structure. The ground floor is approximately square 18.44mX17.75m, enclosed by arcaded circumambulatory 2.9m on sides and back and 9.6m in front. Entrance to the ground floor is through three arches on northern side. The hall contains the '*Bhatta*' which is 0.36m lower than the ground floor level. The *Bhatta* is enclosed in a square glass partition which is 3.35m wide. This enclosure is raised on a 0.9m high square platform which has a side of 9.14m approached through steps on both sides. There is a circumambulatory on all sides of this raised platform. There is a circular chamber of 2.57m diameter on each of the four corners of the shrine. These circular chambers take octagon shape with 0.82m side at first floor and goes upto terrace of the second floor. Main shrine is on the first floor. It is approached through

two flights of steps running along either side of the central arches leading wide open terrace on the first floor.

The entrance to the main shrine is through four doors, centrally placed on each side of the hall. Double height *Parkash asthan*, of the size 7.66mX7.44m, is in the center surrounded by four central columns. There is a circumambulatory 4.97m on sides and 4.75m on front and back. There are four octagonal chambers one at each corner, front two are used for holding *akand paths* and the other are used as stair wells. The second floor almost repeats the same scheme of the first floor. There is a gallery around the central double height area. At third floor level, the parapet is topped by 12 cupolas and a centrally placed *chhatri* on each of the four sides. Four octagonal chambers projecting out at vertices have kiosks with domes atop. The central dome resting over hexadecagon supported by squinches is placed over cuboidal space with 12 openings, 3 on each side. The 16 ribbed dome with row of lotus petals rises on the circular drum with an inverted lotus that holds the *kalasa* on the top of the dome.

#### **5.10 Gurudwara: State Gurudwara**

Location: Kapurthala

Date of Construction: 1915

Shrine Type: Related to Sikh King

Plate Number: X

#### **Historical Background:**

The Gurudwara, situated in the heart of the city on Sultanpur road, was built by Maharaja Jagatjit Singh under the charge of Revail Singh on a site, measuring 73.76m X 313.04m. The large and imposing red sandstone building (now painted white) of the State Gurudwara was constructed in 1915 (Kapurthala, 2011).

#### **Features of the Shrine**

State Gurudwara is a four storeyed structure. The shrine stands on a rectangular platform, of the size 44.64mX36.81m and 0.91m high, having a free space all around for circumambulation. The plan is symmetrical about its central longitudinal axis. The ground floor has six 1.5m wide entrances three on north and one each on the remaining three sides. It is a three bay structure with a circumambulatory passage, 3.66m wide on east and west side and 3.51m on south side. The central rectangular hall, of the size 18.12mX12.04m, is a double height area having height of 11.56m, 2.15m higher than the first floor. The arcade separates the main double height hall from the side passage.

The *sukhashan* room is provided towards the east side of the *parkash asthan*. Two spiral staircases 1.5m wide are provided, one in the northwest corner near the entrance and other diagonally opposite in the southeast corner leading to the upper floors. The front part of the structure projects out like bay window. It is richly carved around the main entrance to the shrine. The other two faces contain balconied windows with elliptical tapering mass at top and supported by decorative brackets.

The whole façade is decorated with the repetitive use of projecting octagonal piers with carving near the base and brackets at the top. The elevation is treated by the repetitive use of cusped arches and octagonal corner piers. Vertical and horizontal lines carved out in plaster add to the beauty of the shrine. The vertical division of the façade is done by the use of projected eaves surmounted by parapet. There is a small terrace in the front having a *chhatri* with arched openings crowned by a domical member. The two corners of this terrace are marked by richly carved octagonal kiosks having cusped arches with a dome at the top. At the top of the first floor, a parapet, of 0.75m height rises on all the sides, intercepted by octagonal kiosks over each octagonal column.

The four corners are crowned with square kiosks having three arched openings on each side. The central hall of the shrine rises above the second storey and clear storey windows are provided in this space for light and ventilation of the main hall. The remaining area on the second floor acts as a terrace. The parapet of this double-storey hall is intercepted by the square kiosks, one at each of its four corners. On the second floor, there is a room, of size 5.74mX4.4m, on the top of the *sukhashan* room. On third floor, over this room, there is an open pavilion. It has three arched openings on all the four sides and projected cusped eave with a cupola on each of the four corners. There are series of small cupolas on curved eave on each side. Finally springs the dome, 16 ribbed dome, having lotus petal motif at the base and inverted lotus at the top which supports the kalasa.

### **5.11 Gurudwara: Thara Sahib**

Location: Golden Temple Complex, Amritsar

Date of Construction: Late 17th century

Date of Re-Construction/Renovation: Early 20th century

Shrine Type: Related to Sikh Guru

Plate Number: XI

## **Historical Background**

The Gurudwara Thara Sahib is a small shrine dedicated to the Ninth Sikh Guru, Guru Tegh Bahadur. It commemorates his visit to the Golden Temple. It is situated in the Golden Temple complex adjacent to the Akal Takht Sahib on its northwest side. The word *Thara* means a raised platform. At this place, the Guru rested when he arrived from Baba Bakala to pay homage at the Harmandir Sahib. Sodhi Harji, the grandson of Prithi Chand was the incharge of the Gurudwara at that time. He directed the *pujaris* and *mahants*, on duty, not to allow the Guru to enter the shrine. It is said that the peace loving Guru did not dispute and returned. Before leaving, he rested for a while on a *thara*. Later, Sikhs built a shrine over the earthen platform and named it Gurudwara Thara Sahib.

## **Features of the Shrine**

The Gurudwara Thara Sahib is a small single room single storeyed structure with a basement chamber. The basement chamber is known as *Bhora Sahib*. It is a polygon structure having twelve sides, 2.29m each with overall outer width 8.51m and inner width 6.73m. The main entrance is on its southwest through a flight of 1.27m wide steps. *Parkash Asthan* is in the center of the room. Three 0.63m wide staircases are provided in between the walls of the structure. The staircase on the southwest side leads to the basement. On the northeast side, there are two staircases. The staircase, on the front, leads to the terrace and the staircase at back also lead to the basement. The original *Thara* is situated at the basement floor. At the centre of the room, Guru Granth Sahib is installed on a 0.9m raised platform in an enclosure formed by the four columns, one at each corner of the platform joined with arches. Adjacent to this on another raised platform, a trunk of the tree, under which Guru Tegh Bahadur meditated, is conserved. Two ventilators are provided for lighting and ventilation of the basement floor.

On all the sides of shrine, blind cusped arches with *jaali* on top have been provided. There are openings on seven sides, with two sides having a door each and five sides having a window each, and the remaining five sides have blind cusped arches without opening. A projected eave runs around the top on all sides of the ground floor. At the parapet level, there are cupolas 1.57m high at every corner of the polygon except the two corners, one where mummy is provided and the other at the front of the structure, where a *chhatri* is constructed of height 3.43m.

## 5.12 Gurudwara: Burj Sahib

Location: Dhariwal, District, Gurdaspur

Date of Construction: 1922

Shrine Type: Related to Sikh Guru

Plate Number: XII

### Historical Background

Gurudwara Burj Sahib is located at Dhariwal, district Gurdaspur. In 1655, the fifth Sikh Guru, Guru Arjan Dev, went from Amritsar to meet Baba Shri Chand at Dera Baba Nanak (District Gurdaspur). While coming back to Amritsar, he stayed in a small hut in a jungle. On his arrival, the villagers from surrounding areas came to pay homage to him and seek his blessings. A leprosy patient came to him to seek his blessings and cure his disease. Guru asked him to dig a *burj* in the ground and throughout the sand. He did as per Guru's instructions and got relieved from his curse. Later a Gurudwara Burj sahib was constructed on this place (G.B. Singh, 1989).

### Features of the Shrine

Gurudwara Burj Sahib is a three storeyed square, 14.52mX14.52m, structure and have a portico, of the size 3.50mX4.27m, on east side. The shrine stands on a rectangular platform measuring 20.65mX22.12m with space on all the sides of the shrine serving as the open circumambulatory. The shrine is located in the center of this platform. The ground floor has four 1.5m wide doors, one in the centre of each side. The interior of the shrine is divided into four corner chambers each 2.7m square and four rectangular compartments, each of the size 2.75mX5.23m. These square chambers enclose the *parkash asthan*, a 5.23m square of double height, in the center. Each corner chamber has two openings. Two chambers on east side houses 0.74m wide stairs. The first floor is almost same as that of the ground floor with the space around the double height *parkash asthan* acting as a 2.72m wide gallery. The second floor has a terrace, *chhatris*, kiosks and an open pavilion above the central double height area. Externally, the room is square in shape with side 6.58m and internally it is square in shape with side 5.46m. Each side of the room has 3 openings formed by tapering pilasters and cusped arches and projected cusped eave with a cupola on each of the four corners. Finally springs the dome having lotus petal motif at the base and inverted lotus at the top which supports the kalasa.

A fluted pilaster decorates the corner of the ground and the first floor. The front elevation has been divided into three parts. The central rectangular part is further divided into three rectangular parts each having blind cusped arch with fluted tapering pilasters. On both sides of each corner, there is a balconied window with elliptical tapering mass at top and supported by decorative brackets. The facades of the other sides have almost similar architectural schemes. The facade is treated by dividing the surface with pilaster which follows the structural lines of columns, piers and openings creating well modelled surfaces. On top of the first floor, a 0.75m high parapet is provided on all the sides which are intercepted by four square pillared kiosks one at each corner. The parapet has been decorated with small repetitive foils on all the sides. At the centre of each side of the parapet is a rectangular *chhatri* with arched openings.

### **5.13 Gurudwara: Shaheedan Sahib**

Location: Amritsar

Date of Construction: 1803, 1823

Date of Re-Construction: 1924

Shrine Type: Related to Sikh Martyr

Plate Number: XII

#### **Historical Background**

The Gurudwara Shaheedan was constructed to commemorate the martyrdom of Baba Deep Singh, a Sikh general. He came from Damdama Sahib (Talwandi Sabo) in Bathinda district to liberate Harmandar Sahib, which had been attacked and desecrated by the Afghan invaders. He came with his Sikh soldiers fighting his way through enemy lines. On 11<sup>th</sup> November, 1757, his head was almost cut off about four miles away from Amritsar. He expired, while moving towards the Harmandar Sahib, and his body was cremated at this place. Jassa Singh of Ramgarhia *misl* raised a memorial platform in 1803 on this site and later, in 1823, a Gurudwara was constructed here by Akali Phula Singh (G. Singh, 1995). The old building was demolished and a new building was constructed in 1924.

#### **Features of the Shrine**

Gurudwara Shaheedan, is a three storeyed rectangular structure of the size 13.87mX37.82m. It has chamfered corners on eastern side and arcaded verandah on all sides of the shrine. There is an octagonal *parkash asthan* of 1.8m side in the center of the hall constructed over the site of the original shrine constructed by Akali Phula

Singh. This structure has opening on each side of the octagon. There are three doors one each on north, south and east side and a window each in the center of remaining sides. Fluted pilasters on tapered columns decorate the corners of the octagon. The shrine is approached from eastern side through arched portico having three cusped arches in front and two on each side. On remaining three sides of the hall, there is one door in the center of each side which opens into an arcaded 3.0m wide verandah. Front part on eastern side is without parapet but back side is surmounted by cornice and parapets at the top. Blind arched gates with cusped formation decorate the external walls of the shrine.

There is an octagonal chamber built over central *parkash asthan*, on first and second floor. Access to the first floor is through a staircase in a verandah on north side which is connected to the shrine at roof level. On each side of these octagonal chambers there is one arched opening. These openings have cusped arches supported on tapered pilasters. There is a cusped arched projected eave on second floor over which stood the dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. Total six square kiosks are constructed on the first floor, two each over central part of verandah on north and south side. Similar two kiosks are also provided over the entrance portico. These kiosks have curved projected eave over which stand the graceful dome holding the inverted lotus and the Kalasa at the centre with one cupola on all the four corners.

#### **5.14 Gurudwara: Pipli Sahib**

Location: Putligharh, Amritsar

Date of Construction: 1930

Shrine Type: Related to Sikh Guru

Plate Number: XIV

#### **Historical Background**

Gurudwara Pipli Sahib is situated in the Putlighar area of Amritsar. It was constructed in remembrance of three Gurus, Guru Ramdas, Guru Arjan Dev and Guru Hargobind (G. Singh, 1995, pp. 105). There was a big *Peepal* (Banyan) tree on this site. This site was on the route to Lahore. Due to this shady tree, travellers used to stop here to take rest. So the fourth Guru, Guru Ram Das, got a well dug here.

When Guru Arjan Dev took over as the Sikh Guru, this news spread around and the devotees, eager to meet him, set out for Amritsar from distant places. Once, a *sangat*,

from Kabul, was on its way to Amritsar. The *sangat* camped here. Guru Arjan asked Mata Ganga, his wife, to prepare food. They went barefoot carrying the food and water on their heads to the camp site. They served the food and water to the tired and hungry *sangat*.

Sixth Guru, Guru Hargobind, also visited this place. He fought and won his first battle near this site and killed enemy commander Mukhlis khan. Thereafter he took rest here.

### **Features of the Shrine**

Gurudwara Pipli Sahib is a three storeyed square structure, 12.07m square from outside and 11.56m square from inside. Basic design of the shrine is similar to the Harmandir Sahib. Four doors are provided, one in the centre of each side. Main entrance to the shrine is on the southeast side. Interior of the shrine is divided into four 2.09m square chambers one at each corner. There are four rectangular compartments, of size 2.09mX5.75m, in between these corner chambers enclosing the double height *parkash asthan*, of size 5.75m square, in center. Each corner chamber has two arched openings towards interior of shrine and on the exterior only blind arches are provided without any window. The square chamber on northern edge houses a 0.7m wide stair approachable from outside. The rectangular compartments have segmental arches. The first floor almost repeats the same design of the ground floor. There is a 1.84m wide gallery around double height *parkash asthan*. There are five windows on each side on the first floor, three windows in the central part above the door on ground floor opening towards outside and three arched openings overlooking the double height area. There is one window, on corner, above the square chambers. All the openings are provided in recessed blind cusped arches divided by square tapering pillars. A projected eave runs around the top on all sides of the first floor. The second floor has a terrace, a mumty and an open pavilion above the central double height area. Externally the pavilion is 6.04m square and internally it is 4.44m square. Each side of the pavilion has three openings formed by tapering pilasters and cusped arches and projected cusped eave on top with a cupola on each of the four corners. Finally springs the dome covered with white glazed tiles having double row of lotus petal motif at the base and inverted lotus at the top which supports the tall gilded *kalasa*.

A fluted pilaster decorates the corners of the ground and the first floor. The ground floor facade is divided into a number of smaller panels with the help of pilaster details and

blind cusped arches are provided in two tiers above terrazzo panels on ground level on all the four sides.

### **5.15 Gurudwara: Hatt Sahib**

Location: Sultanpur Lodhi

Date of Construction: 1938

Shrine Type: Related to Guru

Plate Number: XV

#### **Historical Background**

Guru Nanak Dev spent 14 years in Sultanpur Lodhi. Jai Ram, his brother-in-law, got him employed in the service of Nawab Daulat Khan Lodhi. The Nawab was impressed by Nanak and offered him the job of administrator of the Provision Supplies Department, the *Modikhana*. As a custodian of the store, Nanak Dev worked with complete honesty. He gave everybody his due. Everybody was satisfied and spoke highly to the Nawab about the good work of Nanak Dev. This Gurudwara has been built, with a *sarovar* adjoining it, at the site of the store where the great Guru distributed provisions. Here eleven stone weights, said to have been used by the Guru, are also preserved (G. Singh, 1995).

#### **Features of the Shrine**

Gurudwara Hatt Sahib is a three storeyed rectangular structure. Shrine enclosure at the ground floor level is of the size 18.45mX12.27m with octagonal chambers of 1.33m side at all four corners. These octagonal chambers are provided with openings in alternative walls having one door and three windows. One of these chambers encloses the staircase. One is used as *sukhashan* room and remaining two are used for holding *akand paths*. Arcaded verandah is provided around the hall which is 3.85m wide on sides and in front and back with this verandah projects out from central part having width of 5.6m in center and 1.75m near corners. Main entrance is through three doors on northwest side and one door is provided in the center of each of remaining three walls. *Parkash asthan*, of the size 3.95mX3.95m, is enclosed by four arcaded piers towards the back of the main hall, of the size 11.47mX12.27m. There is an inner circumambulatory 1.82m wide at back and 3.5m wide on sides of the *parkash asthan*. There is variation in height. Ceiling of the main hall is at 6.25m and that of the verandah is at 3.68m. At first floor level, there is a square room constructed over *parkash asthan* and octagonal chambers have projected eave painted in blue colour over which the

graceful ribbed dome holding the inverted lotus and the *kalasa* at the top is provided. On the terrace of verandah, octagonal kiosks are provided at each corner with two additional such kiosks on longer walls. In the center of each side, one *chhatri* is provided. At the second floor level, pavilion with three cusped arches on each side is provided over room on the first floor. On top of this is a cusped arched eave and dome having lotus petal motif at the base and inverted lotus at the top which supports the gilded *kalasa*.

#### **5.16 Gurudwara: Ber Sahib**

Location: Sultanpur Lodhi

Date of Construction: 1937-41

Shrine Type: Related to Sikh Guru

Plate Number: XVI

#### **Historical Background**

Gurudwara Ber Sahib, the main shrine at Sultanpur Lodhi, is situated on the bank of the rivulet Kali Bein. It is half a kilometre to the west of the old town. During his stay at Sultanpur Lodhi, Guru Nanak used to go to the rivulet every morning for bath and meditation. One morning, as per the *Janamsakhis*, Guru Nanak disappeared into the stream and was not seen for two days. He reappeared at a spot 2 km upstream now known as Sant Ghat. The first words that he uttered, after his reappearance, were, “No one is Hindu, no one is *Musalman* (Muslim)”. Gurudwara Ber Sahib is built by the side of an old ber (Jujuba) tree which is believed to be planted by him and the one under which he used to sit for meditation. A shrine was built there by Jassa Singh Ahluwalia, the founder of the Kapurthala State. Later on, the present building of Gurudwara Ber Sahib was built by Maharaja Jagatjit Singh of Kapurthala. The foundation stone was laid by Bhai Arjan Singh of Bagarian on 25<sup>th</sup> February 1937, and the Gurudwara was completed on 26<sup>th</sup> January 1941 (G. Singh, 1995)

#### **Features of the Shrine**

Gurudwara Ber Sahib is a four storeyed structure with cruciform shape and has a small basement, of the size 6.32mX6.40m, below the *parkash asthan*. It is constructed on a high plinth having ground coverage 40.68mX20.99m. Main approach is on the south side through three bay portico, of the size 9.74mX8.23m, supported by twenty four octagonal columns. This leads to the entrance foyer, of the size 4.73mX3.67m. On east side, there is 1.08m wide doglegged staircase enclosed in a room, of the size 5.62mX3.67m, A similar size room is provided on the west side of the foyer. Main hall

of the shrine is of the size 19.36mX18.88m. It is divided into three bays. Central triple height (10.28m) bay is 11.68m wide and side bays are 3.0m wide. Side bays are separated from the central part with the help of an arcade of pseudo arches supported on octagonal columns. At the back of the hall in the central part, there is an area 6.98mX6.56m, having *parkash asthan* 3.91mX3.99m in the center, with white marble *palki* (canopied throne) leaving 1.88m on sides and 1.94m at back for circumambulation. On both the corners at the back of the main hall, there are rectangular rooms, of the size 6.71mX4.46m, having openings towards central bay and *parkash asthan*. There are three doors in the central part and two windows on both the corners on the front side and two doors and seven windows on the back wall, one on each side at both the corners and three in the central part. Five doors and eight windows are provided on both the side walls, one door each on front and back room and three in the main hall. All these doors, except the central one, are provided with window at both of their sides. The central door is provided in double height blind cusped arch and has octagonal columns on corners.

First floor repeats the same scheme of the ground floor. The side bays act as a gallery and 1.07m cantilever projects towards central triple height area. There is same layout on front and back part also. On second floor, there are rooms on front corners. In between these two rooms, there is a terrace on the central part. On the back side, there is a room above the *parkash asthan*. The central triple height area has clerestory windows on both the sides along the central bay. There are three stairs leading to third floor one on each side and one in the front central part. On the third floor, there is an open pavilion 6.15mX 5.74m with three cusped arches on each side constructed over the room on the second floor. On top of this is a cusped arched eave and dome having lotus petal motif at the base and inverted lotus at the top which supports the gilded *kalasa*.

On the front part above the entrance portico, there are square kiosks on both the corners and a *chhatra* in the central part. There are octagonal columns on each corner of the shrine which project at the terrace level and are topped with octagonal kiosks. At the first floor level, there are balconied windows above the doors on sides and back of the shrine. Central balconied window on the sides is a bay window with domical top and other balconied windows are rectangular with tapering top. There is a wide balconied window in the central part of the back side provided in the triple height recessed blind arch. There are intricate details at the exterior corners and the interior of the shrine.

### **5.17 Gurudwara: Takht Keshgarh Sahib**

Location: Anandpur Sahib

Date of Construction: 1689-1699

Date of Re-Construction: 1936-1944

Shrine Type: Related to Sikh Guru

Plate Number: XVII-A and XVII-A

#### **Historical Background**

Gurudwara Keshgarh Sahib, also known as Takht Shri Keshgarh Sahib, is located in the heart of the city of Anandpur Sahib. This is the birthplace of the Khalsa. The city was founded by Guru Tegh Bahadur in 1665 and was known as Chakk Nanaki at that time. Guru Gobind Singh spent 25 years of his life in this city and added greatly to the city's size and gave it a new name Anandpur (city of Bliss). The foundation of Keshgarh fort was laid on 30th March, 1689 and was completed in 1699. Baba Baghel Singh of the *Karora Singhia Misl*, who had taken charge of Delhi and constructed many Sikh shrines there, visited Anandpur Sahib in the 1780s and decided to construct, repair and renovate the shrines of the city. The present complex was constructed during 1936-44 under the supervision of Sant Hari Singh Kaharpuri. The shrine is constructed on sloping site and is built in levels. The complex has two levels protected by retaining walls on the sides (Dilgeer, 2003).

#### **Features of the Shrine**

Gurudwara Keshgarh Sahib is a four storeyed structure constructed in levels on a hillock. There is an entry gateway on the northeast side. It has a flight of steps leading to the ground floor level at high plinth having vast open space in front. Ground floor is covered from three sides with earth filling and only chamfered front facade on northeast is visible. There is a flight of steps, 8.84m wide on northwest and southeast side, leading to wide open terrace at first floor level 1.94m above lower terrace. On the ground floor, there are three rectangular rooms in central part. Two octagonal rooms on sides are being used for holding *akhand path*. The first floor is approached through the door on southeast side. There is a 4.07m square room towards south west direction in the hall, of size 20.63mX11.32m, where the weapons of Guru Gobind Singh are displayed.

The *parkash asthan*, of the size 3.54mX5.03m, is on a raised platform in front of room displaying weapons. This area is provided with brass railing and segmental arches on top. There is a 3.13m wide circumambulatory on sides and back and 4.42m wide passage on northeast side segregating 3.57m wide space with chamfered corners in

front. Initially, the shrine was a square structure but semi octagonal part and the octagonal towers were added later. The octagonal room with circular shape from inside near the entrance houses a 1.27m wide spiral staircase leading to the second floor, while the other similar room near exit is used as *sukhashan* room. The second floor is a rectangular hall, of size 16.17mX11.35m, having a raised platform above the room on the first floor. There is a straight flight 0.78m wide stair on the south western side leading to the third floor. There is a small terrace in front of the hall, above chamfered part of first floor, having a *chhatri* in middle of front façade. There are octagonal kiosks on its sides with cusped arches and dome on the top. On the third floor, there is an open pavilion constructed over a room on the second floor. It is surmounted by a gilded dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. The inner sides of arches and dome are painted with floral patterns. The rear and side façade have two balconied windows each and in addition to this there are two balconied bay windows one each above entry and exit.

The front façade has three openings in the central part and circular and rectangular *jaalis* on the sides. On top, there is a projected eave supported by decorative brackets and is surmounted by parapet which is crowned by square pillared kiosks and a row of small cupolas with gold plated upper part. Front façade has an attached pillared marble portico, on a raised plinth in its central part. The front portico is built completely in marble and is decorated with floral patterns.

### **5.18 Gurudwara: Rakabsar Sahib**

Location: Muktsar Sahib

Date of Construction: 1945

Shrine Type: Related to Sikh Guru

Plate Number: XVIII

#### **Historical Background**

It is located on the outskirts of the city of Muktsar on the Guru Har Sahai-Muktsar bypass road opposite Gurudwara Tibbi Sahib. According to a common belief, as Guru Gobind Singh came down from *Tibbi* and was going to mount his horse, the stirrup (*rakab*) snapped. That *Rakab* is still kept in the Gurudwara. Hence the name of the shrine was called Gurudwara Rakabsar Sahib (as inscribed on the shrine).

#### **Features of the Shrine**

Gurudwara Rakabsar Sahib is a single storeyed nearly a square structure 12.78mX12.70m wide externally. There is a double height (7.82m) approximately square,

of the size 4.55mX4.39m, *parkash asthan*. There are four rooms, one at each corner of the *parkash asthan*. The shrine is provided with one door in the centre of wall on each side. Four rooms, of the size 2.79mX2.83m and 4.70m high, at the corners are provided with a window each on both the external walls. In between these square rooms, rectangular areas of 2.27mX2.93m on sides and 4.09mX2.31m on front and back are provided. Thick masonry piers are provided to transfer the load of the superstructure. External façade is plain without any decorative elements and top of the facade have projected eaves. There is a square chamber on terrace level enclosing the double height central area. It has niche in the center of wall and projected flat eave at ceiling level. There is a pillared square kiosk one at each corner. On top of this is a 24 ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

#### **5.19 Gurudwara: Achal Sahib**

Location: Batala, Dist. Gurdaspur

Date of Construction: Late 19<sup>th</sup> Century

Date of Re-Construction: 17 October 1935

Shrine Type: Related to Sikh Guru

Plate Number: XIX

#### **Historical Background:**

Achal Sahib is located on the Jalandhar - Batala road, 6 km south of Batala. Achal Batala was the most important centre of *Nathpanthi yogis* during the Mughal rule. Guru Nanak came to this place on the *Shivratri* festival along with his disciples. As soon as Guru Nanak reached the place, people gathered around him. This created jealousy and bitterness in the hearts of yogis. Assuming that Guru Nanak was an intruder into their sacred place to win over their disciples, their leader Bhangar Nath had a bitter debate with the great Guru. Gurudwara Achal Sahib stands on the spot where Guru Nanak had discussion with Yogi Bhangar Nath. The foundation of the present building was laid on 17<sup>th</sup> October, 1935 and was completed in 1946 (G. Singh, 1995).

#### **Features of the Shrine**

Achal Sahib is a three storeyed square structure. It is of the size 12.0mX12.0m at ground floor level and has central double height area measuring 5.73mX5.73m where Guru Granth Sahib has been installed. There is a 2.09m wide arcaded circumambulatory at ground floor level around the central *Prakash Asthan*. At first floor level, there is a 1.83m wide gallery around double height area at the first floor level. Central piers are

interconnected with the help of arches. At second floor level, open pavilion, above the double height area, has been provided. There are three cusped arched openings on each side of the pavilion. It has cusped curved eave at springing point of dome and has a cupola one at each corner. On top of this is a 12 ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

There is a square domed kiosk, one at each of the four corners and *chhatri* in the center of south east facade at first floor terrace level. There are four doors on the ground floor, one in the center of each side. There is no window on the ground floor. At first floor level, five rectangular windows are provided, three in the central part and one on each side of it in blind recessed arches. Facade on all the sides up to first floor level has been clad with marble. Facade is divided into a number of small panels with the help of marble cladding and play of levels. 0.85m wide Eave projects out at first floor ceiling level.

### **5.20 Gurudwara: Tibbi Sahib**

Location: Muktsar

Date of Construction: 1950

Shrine Type: Related to Sikh Guru

Plate Number: XX

#### **Historical Background**

Gurudwara Tibbi Sahib is associated with Guru Gobind Singh. This place is situated in sandy terrain at a raised ground (tibbi means a small hillock). Here Guru Gobind Singh fought his last battle known as the battle of Khidrana. This battle was fought, on 29<sup>th</sup> December, 1705, with Mughal troops of Wazir Khan. A village women, Mai Bhago, gathered together forty Sikhs who had earlier deserted Guru Gobind Singh at Anandpur Sahib. They were camped between the Guru and his men in the forest and the approaching enemy in the dry plains. Guru Gobind Singh and his accompanying Sikhs took up a position on top of a sand dune at this spot and showered arrows on the approaching enemy (G. Singh, 1995).

#### **Features of the Shrine:**

Gurudwara Tibbi Sahib is a small three storeyed square structure of the size 12.5mX12.3m. It has a 2.4m wide inner arcaded circumambulatory with 4.2m high ceiling around double height central *parkash asthan*, of the size 4.5mX4.3m. On the ground floor, there are three doors on each side with ventilator at the top. The first floor almost repeats the same scheme. There is a gallery around double height area and three

windows are provided on each side instead of doors. Fluted pilasters decorate the corners up to the first floor ceiling level. The top of the facade have projected eave on all the four sides. At second floor level, there is a square chamber constructed over the double height area of the ground floor. There is no opening in this chamber. On top of this chamber, is a cusped projected eave and at each corner is a square cupola. This supports 16 ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. External facade is completely cladded with marble from ground to top level.

### **5.21 Gurudwara: San Sahib**

Location: Village Basarke near Amritsar

Date of Construction: 1854

Date of Re-Construction: 1950

Shrine Type: Related to Sikh Guru

Plate Number: XXI

#### **Historical Background**

Guru Amar Das was forced to leave his headquarters at Goindwal by Datu, a son of Guru Angad, who was jealous of not being named as successor by his father. In order to avoid any conflict, he returned to his ancestral village in Basarke. Here the Guru shut himself up in a small hut with a note on the door, 'He who opens this door is no Sikh of mine, nor am I his Guru'. When a delegation of Sikhs, led by Baba Bhuddha, found the hut they were confused as what to do. Finally, they decided to make a hole in the wall so as not to go against the Gurus order. Once inside, they pleaded with the Guru to return to Goindwal as only he was their true beloved Guru and the Sikhs could not live without him. Guru Amar Das finally relented and returned with the Sikhs. Later, a Gurudwara was constructed on the site of that hut and the hole in the wall is still preserved inside the Gurudwara San Sahib (G. Singh, 1995).

#### **Features of the Shrine**

Gurudwara San Sahib is a three storeyed rectangular structure constructed on a raised platform 2.2m high from the ground level having main entrance on the southwest side. Approximately 100.0m long and 10.0m wide causeway with two flights of steps near the shrine leads to the main building. Around the main shrine, there is an open space on three sides and a *sarovar* on the back side. The *sarovar* is at a lower level than the front and the sides. There are three entrance porticos one on the front and one each on sides

of the shrine. At ground floor level, there is a hall measuring 10.76mX15.15m with approximately a square room 3.62mX3.58m in the center with circular opening on the back wall. On three sides of the central room, two arches are provided on each side connecting room with side and back walls. In the front part beams have been provided. The front and the back sides have one door each, but the other two sides have two doors each. At the back, two 1.0m wide staircases are provided which lead to the first floor and the lower ground floor.

At first floor, there is a *sukhashan* room, of the size 3.6mX3.6m, constructed over the central room on the ground floor. On the top of it is the square pavilion supporting the 16 ribbed dome on top. At first floor terrace level, there are four square kiosks, two kiosks at the corners of front facade are smaller than the two provided towards backside. On the back, there are two *chhatris*, one at each corner. An 0.6m eave is projected at ceiling level of the first floor. Front facade is divided into three parts by three cusped blind arches with door in the central arch and windows on side arches. Similar treatment is provided on side facades with addition of blind arches on stair case block.

## **5.22 Gurudwara: Bir Baba Bhuddha Sahib**

Location: Village Basarke, Dist. Tarn Taran

Date of Construction: early 17th century

Date of Re- Construction: 1951

Shrine Type: Related to Sikh Saint

Plate Number: XXII

### **Historical Background**

Baba Bhuddha stayed here for a long period of time. He used to live here in a forest outside Amritsar. Guru Arjan Dev's wife Mata Ganga was, after marriage, childless for many years. Guru told her "If you wish a child, ask a pious Sikh like Baba Bhuddha, the aged seer and devout disciple of Guru Nanak for a blessing". Mata Ganga went to seek the blessings of Baba Bhuddha with a large entourage and presented Baba Bhuddha with many delicacies to eat but Baba Bhuddha refused to give any blessings. After hearing this, Guru Arjan Dev told his wife to return this time on foot, with a simple meal prepared by her. This time Baba Bhuddha was delighted and partook the simple food. He prophesied; "A son will be born to you who will crush the enemies of Nanak's house, just as I have crushed this onion with my hand". That prophecy soon came true with the birth of Guru Hargobind in 1595. Gurudwara on this site was constructed later (G. Singh, 1995).

### **Features of the Shrine**

Gurudwara Bir Baba Bhuddha sahib is a three storeyed structure. The Shrine is approached through a covered three bayed pillared portico 9.5mX8.2m on southeast side. The central bay is wider which leads to main entrance. Portico is supported on beams with brackets and looks like a pseudo arch. Near the main entrance, there are two rooms enclosing doglegged staircases one on its each side. Three bay central hall is of the size 13.34mX14.34m. The central nave, 6.7m wide, is double height with clearstory lighting arrangement on top. There is a 3.18m wide bay on both the sides of the central bay separated from it with arches. Double height, *parkash asthan*, on northwest side has double height arch in front. There is a verandah, of the size 6.11mX6.06m, on back side of the shrine with chamfered corners. In the central part of the side walls are the doors which are approached through small portico of size 3.55mX3.02m on each side. Elevation details of side porticos and rear verandah are similar to the portico in the front.

At first floor, on the terrace of front portico, the facade have projected eave and is crowned by two square pillared kiosks with *chhatri* in the middle and a row of cupolas on sides. Three rooms are provided, one on top of the both the side porticos and one on the verandah at back. These rooms are used for holding *akand paths*. There is a 4.6m wide arcaded gallery on both sides of the central double height area. Both the staircase enclosures are provided with ribbed circular column on exterior edges. These columns go upto the second floor level and on top of them, there are raised square kiosks with small dome on top. Both the munties are joined with cusped semicircular arch at second floor level. There is a pavilion, over the *parkash asthan*, with three cusped arches on each side with a cupola on each of the four corners. On top of this, there is a cusped arched eave and dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. The shrine has intricate details with *chhatri* in front and four square pillared kiosks with dome on top, two on the front portico and one each on the side porticos. On sides, four raised kiosks on circular ribbed column are provided on each side, two on top of staircase outer edge and two at the back side.

### **5.23 Gurudwara: Fatehgarh Sahib**

Location: Fatehgarh Sahib

Date of Construction: 1711, 1763, 1813

Date of Re-Construction: 1952

Shrine Type: Related to Sikh Martyr's

Plate Number: XXIII

### **Historical Background**

After victory of Sirhind by Sikh forces led by Banda Bahadur in 1710, a memorial was raised marking the spot where the *Sahibzadas* were martyred. It was named as Fatehgarh. Sirhind, however, soon fell back into the hands of the Mughals and finally in January, 1764 the *Dal Khalsa* and Sikhs occupied the area around Sirhind. To honour the memory of the young martyrs, a Gurudwara was constructed on the site of the old memorial and named Fatehgarh Sahib. Maharaja Karam Singh of Patiala got the Gurudwara rebuilt in 1952 (Johar, 1978).

### **Features of the Shrine:**

Gurudwara Fatehgarh sahib is a four storeyed square structure with a basement. Entrance to the shrine is from west side, two stairs one each on north and south side towards front leads to the basement. Basement is a 20.3m square hall with double arcaded 2.58m wide circumambulatory around the central square room and 2.36m on outer side. In the central part, a memorial on the spot, where the younger sons of Guru Gobind Singh were bricked alive, is conserved. Basement walls and arches are clad with marble. On the ground floor, the shrine is a 12.6m square structure with an open arcaded 2.4m wide verandah around it and four rooms, of the size 2.7mX2.3m, one at each corner. A room on northeast and southeast corner encloses the staircase leading to upper floors and the rooms on northwest and southwest act as foyer to basement entry. There is a 2.98m wide circumambulatory around central double height *parkash asthan* enclosed by four piers having a wide arch on each side.

The First floor almost repeats the same spatial layout of the ground floor. There is a 2.9m wide gallery around double height area and arcaded verandah on all the sides with total seven open arches on all the four external walls. A projected eave is provided on all the sides at the ceiling level of the first floor. Two projected balconied windows with domical top are provided in blind recessed arch on two external sides of each of the four rooms provided at corners. The second floor almost repeats the same layout of the first floor, but there is an open terrace above the covered verandah of the first floor. There are four free standing rooms topped with ribbed dome at the corners. On the third floor, there is a room constructed over the *parkash asthan* with three cusped arches on each side. On top of this, there is a cusped arched eave with four cupolas one on each corner. Above this, there is a gilded dome having lotus petal motif at the base and inverted lotus

at the top which supports the *kalasa*. At ground floor level, the exterior facade is divided into three parts, each having an arch. The arch in center is wider than the surrounding arches and an entrance is provided through it. On the first floor, central part is further divided into three parts by three arches. On its sides, there are two arches each. Fluted pilasters decorate the corners of the rooms on external edges.

#### **5.24 Gurudwara: Datansar Sahib**

Location: On the outskirts of Muktsar city

Date of Construction: 1955

Shrine Type: Related to Guru

Plate Number: XXIV

#### **Historical Background**

This Gurudwara is associated with Guru Gobind Singh. During his stay at Muktsar, he was brushing his teeth one morning and a Mughal soldier attacked him from behind. He reacted swiftly and hit the soldier on the head with the utensil that he had with him. The Mughal soldier was killed on the spot. Later on, a small Gurudwara was constructed at this place and named Datansar. The grave of the Mughal soldier is also present near the Gurudwara (G. Singh, 1995).

#### **Features of the Shrine**

Gurudwara Datansar Sahib is a small single storeyed two room structure. Both the rooms are of the same size 3.54mX4.32m. These are connected through 3.4m wide opening in the central part. Main entrance to the shrine is from north side. There are total five doors with ventilator on top. There is no provision of windows in any of these rooms. Three doors are provided in the room towards north and two on the sides of the room on south. Room in front has flat roof with ceiling of height 3.45m which is 1.0m lower than the ceiling height of the room at back. Simple facade without any detail with thick masonry is used to transfer the load of the structure. A projected eave runs at top on all sides of the room towards south. On the top of this is a dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

#### **5.25 Gurudwara: Kandh Sahib**

Location: Batala, District. Gurdaspur

Date of Construction: 1956

Shrine Type: Related to Sikh Saint

Plate Number: XXV

## **Historical Background**

Gurudwara Kandh Sahib derives its name from *kachchi kandh* (mud wall). When Guru Nanak's wedding party arrived at Batala and rested for some time. Guru Nanak sat down close to this wall. An old lady, living nearby, told him to move away from the spot because of the dilapidated condition of the wall. Guru Nanak smiled and said "This wall will not fall for centuries; the will of God shall prevail". This wall blessed by the Guru became an object of worship for the devotees. They constructed a memorial platform near it. A symbolic mud wall, neatly plastered, 1.5m wide, 0.45m thick and 0.9m high encased in glass, stands next to the Guru Granth Sahib on the ground floor of the shrine. The shrine was maintained in a private house by a hereditary priest until it was acquired during the 1950s by the *sewa* committee of the Gurudwara Kandh Sahib. The foundation of the present building was laid on 17 December 1956 (G. Singh, 1995).

## **Features of the Shrine**

Gurudwara Kandh Sahib is approximately square, of the size 10.50mX10.62m, in shape. The four storeyed structure is constructed in the middle of a marble paved compound about 2.0m above the street level. Four doors are provided one in the centre of each side. Main entrance to the shrine is on south side. Interior of the shrine is divided into four square, with side 2.16m, chambers one at each corner. There are four rectangular compartments, of the size 2.15mX4.15m, in between these corner chambers enclosing the double height *parkash asthan*, square in shape with side 4.15m, in the center. First floor is approached through a staircase provided in the side verandah. The first floor is almost same as that of the ground floor. It has entry on east side with a 2.25m wide gallery around double height *parkash asthan*. At the second floor level, there is a room, of the size 4.53mX4.62m, constructed over central columns around the *parkash asthan*. There are three doors on each side of this room. This room is used for holding *akand paths*. There is a 2.3m wide circumambulatory around this room. On the third floor, there is a room, of the size 5.13mX5.29m externally. Each side of the room has 3 doors provided in blind cusped arches. This room has a projected cusped eave on top with a cupola on each of the four corners. Finally springs the dome covered with white glazed tiles having lotus petal motif at the base and inverted lotus at the top which supports the tall gilded *kalasa*. A projected eave runs around the top of the first floor on all sides. The second floor has projected eaves crowned by square kiosks at each of the four corners. Two balconied windows project out at first floor on the north and the south side. The external corners are decorated with octagonal pilasters.

## **5.26 Gurudwara: Anandgarh Sahib**

Location: Anandpur sahib

Date of Construction: 1689

Date of Re-Construction/ Renovation: 1960

Shrine Type: Related to Sikh Guru

Plate Number: XXVI

### **Historical Background**

Anandgarh (fort of bliss) was one of the one five forts built by Guru Gobind Singh for the protection of Anandpur from surrounding hill rulers. This was the first fort to be built at Anandpur and the foundation stone of this fort was laid on 31<sup>st</sup> March, 1689. This fort was almost demolished by the army of Ajmer Chand in December, 1705. Later, the Sikhs built a Gurudwara at the site of Anandgarh fort. Guru Gobind Singh spent about sixteen years in this fort. Earlier, a few remains of the fort built by the Guru could be observed, but in 1985 a new building was constructed on the side of the fort that totally eliminated all the signs of the old structure (G. Singh, 1995)

### **Features of the Shrine**

Gurudwara Anandgarh sahib is a double storeyed square structure constructed at a height on a hillock. It has main entrance on the northwest side through an arched foyer, of size 3.67mX5.21m, with 1.51m wide staircase on northeast side and a room, of the size 1.53mX5.21m, on southwest side. The Shrine at the back is a square, with side 13.35m. The double height area, 7.40m square, in the center is enclosed by four piers one at each corner with two columns in between these piers on all the four sides. Guru Granth sahib is installed on a platform, of the size 2.15mX1.83m and 0.61m high, covered with marble *palki*. There is one door in the center of each side. The first floor almost repeats the same scheme of the ground floor. On the northeast side, there is a staircase and a room on southwest side over the entrance foyer. There is a 2.36m wide gallery all around the central double height area. Three cusped arches are provided on each side of this gallery towards double height area. On top of this is a large 8.7m diameter 12 ribbed dome constructed over a raised circular drum. The underside of the dome is visible from the shrine. At terrace level, there are four square chambers one at each of the four corners with ribbed domical tops. Each of these chambers has two rectangular openings towards the terrace. There is a *chhatri* in the central part of the entrance.

A 0.88m wide eave is provided at ceiling level of the first floor and the front part has a 0.59m wide eave projecting out at ceiling level of the ground floor also. On northwest (front) side of the ground floor, there is a cusped segmental arch in the central part through which the entrance is provided and on its sides in a rectangular recessed area. There are blind cusped arches having pointed arched openings in them. On the floor, there are five windows one on each corner above windows of ground floor. In the central part, the area is divided into three rectangular parts by fluted tapering pilasters. Each of this part has blind cusped arch with rectangular openings. Side walls and back wall of the main hall are divided into three parts. The central part has double height rectangular recessed area with blind cusped arch in it. A door is provided in the center of this on the ground. On both sides of the central part, there is a double height blind cusped arch in rectangular recessed area with rectangular openings on ground floor and pointed arched opening on upper floor. Similar treatment is given to the facade on the sides of the foyer. Fluted pilasters decorate all the corners up to ceiling level of the first floor. Exterior facade on all the sides is clad with marble slabs.

### **5.27 Gurudwara: Fatehgarh Sahib**

Location: Anandpur sahib

Date of Construction: Early 18<sup>th</sup> century

Date of Re-Construction/ Renovation: 1960

Shrine Type: Related to Sikh Guru

Plate Number: XXVII

#### **Historical Background**

Gurudwara Fatehgarh Sahib is situated on the northern outskirts of the town of Anandpur. It was constructed on the site of the fortress bearing Qila Fatehgarh built by Guru Gobind Singh to defend the Anandpur Sahib. When fortress was under construction, Sahibzada Fateh Singh was born on 30<sup>th</sup> August, 1700. So it was named Qila Fatehgarh (Fort of Victory). The present building was constructed during the late 1980s under the supervision of the successors of Sant Sewa Singh of Qila Anandpur. In front of the Gurudwara, an old well is conserved which once served the needs of the Fatehgarh Fort (G. Singh, 1995)

#### **Features of the Shrine**

Gurudwara Qila Fatehgarh Sahib is a double storeyed rectangular structure with main entrance from northwest side. Main hall is of the size 13.32mX9.31m and has arcaded

3.25m wide verandah on all the sides serving as an outer circumambulatory. This verandah is surrounded by four octagonal chambers of 1.04m side on all the four corners. There is a square *parkash asthan*, with side 3.93m, towards back of the main hall. At southern corner of the main hall, there is a 0.88m wide stair leading to 2.18m wide mezzanine floor provided at the back of the *parkash asthan*. The *Parkash asthan* is enclosed by four piers one at each of its corners. These piers are joined with the help of cusped arches on all the four sides. There is one door on each of the four sides. On northwest (front) side, there are two rectangular window openings provided in blind cusped arch enclosed by recessed rectangular area one on each side of the door. On southwest and southeast side, four similar windows are provided, three towards the front and one below the mezzanine floor.

On the first floor there is terrace, munties and a square room, with side 3.93m constructed over the *parkash asthan*. Each side of the room has a door in its center and one blind cusped arch on both of its sides and tapering pilasters. The room has arched cusped eave with one large cupola at each of the four corners and nine smaller cupolas on it on each side. Finally springs a 12 ribbed 4.35m diameter dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. Four open octagonal kiosks project out at vertices and open towards terrace of verandah which is at a height of 0.82m, lower than the roof of the main hall. These kiosks have cusped arched openings in a recessed rectangular part on all the eight sides and on top there is the ribbed dome. At the ceiling level of the ground floor, a projected eave runs round the building and this eave is surmounted by a parapet.

### **5.28: Gurudwara: Janam Asthan Patshahi Chhevin**

Location: Village Vadali Guru, Near Amritsar

Date of Construction: 1718

Date of Re-Construction: 1960s

Shrine Type: Related to Sikh Guru

Plate Number: XXVIII

#### **Historical Background:**

Vadali Guru is a village 7 km west of Amritsar. Guru Arjan Dev resided here from 1594-1597. Guru Hargobind was born here on 19<sup>th</sup> June 1595. Gurudwara Janamasthan Patshahi Chhevin, also known as Atari Sahib, marks the house where Guru Arjan

lived and where Guru Hargobind was born. The present shrine was constructed by Baba Kharak Singh during the 1960s (G.S. Giani, n.d.).

### **Features of the Shrine**

Janam asthan Patshahi Chhevin is a five storeyed structure, of the size 13.49mX18.29m, with a basement. The Shrine is approached through pillared portico 5.64mX5.82m on South side and there are also small porticos, of the size 2.49mX2.29m, on east and west sides of the shrine. It has double height hall, of size 12.27mX9.30m, with a *parkash asthan*, of size 4.19mX3.52m, on the back side of the main hall. There is a 3.43m wide circumambulatory on sides and 2.92m wide on back of the *parkash asthan*. On the northern end, there are two 1.07m wide stairs one leading to basement and another to the first floor. A room in the basement, of the size 3.85mX6.85m, called *Bhora Sahib* is believed to be the site where Guru Hargobind was born. The first floor plan almost repeats the same scheme of the ground floor. There is a *sukhashan* room above the *parkash asthan* and a 1.3m wide gallery on three sides of the double height rectangular hall. On the second floor, there is an octagonal room, with 1.68m side, above the *sukhashan* room. It has door on the north and the south side and windows on the east and the side. This room is connected with stairs at back with a 1.98m wide and 3.66m long corridor. The third floor plan almost repeats the same scheme of the second floor with only difference that staircase block at back terminates at third floor and fourth floor is accessed through a 0.6m wide stair provided in a room on the third floor. There is a 0.6m wide gallery around the room.

A projected eave runs around the top on all the sides at the first floor level. Fluted pilasters decorate the corners and columns are also decorated with beautiful floral designs. On the front façade at the ground floor level, three openings are provided in blind cusped arches in the center. On each side of it, there is a recessed double height blind arch having balconied windows at first floor level decorated with elliptical tapering mass at top and supported by decorative brackets. Same treatment is given on all sides of the third floor. On top of the fourth floor, there is a cusped arched eave. Above that, there is a dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

### **5.29 Gurudwara: Baba Gurditta**

Location: Village Daroli Bhai, Near Moga

Date of Construction: Not Known

Date of Re-Construction/ Renovation: 1963

Shrine Type: Related to Sikh Saint

Plate Number: XXIX

#### **Historical Background:**

Daroli Bhai village is located about 14 kilometres west of Moga in Moga district. Baba Gurditta (15<sup>th</sup> November, 1613-15<sup>th</sup> March, 1638), the eldest son of the sixth Sikh Guru Hargobind and Mata Damodari, was born here. He was also an elder brother of Guru Tegh Bahadur, the ninth Sikh Guru. A beautiful Gurudwara stands at this site, called Gurudwara Daroli Bhai that marks the birthplace of Baba Gurditta who was a great saint (G. Singh, 1995).

#### **Features of the Shrine**

The shrine is a six storeyed rectangular structure with rounded corners, having radius of 5.94m. It has a double height hall, measuring 16.05mX18.06m and 6.70 m high, with central *parkash asthan* of the size 4.88mX4.95m. There are two doors to the main hall on east side and one door on each of the remaining three sides. On west side there is a door which opens into a rectangular room of size 6.25mX7.77m towards back of hall. On both the sides, of this door, are 0.69m wide stairs enclosed in small cabins. There are total twelve windows, three on each of the circular segment at corners. On the first floor, there is a room above the central *parkash asthan*, of the size 4.88mX4.95m. A 4.04m long and 1.6m wide bridge through double height leads to this room. On the second floor, above the central *parkash asthan*, there is a square room with 4.73m side with door on all the four sides. There is a 0.6m wide balcony around the room. A 0.6m wide staircase is provided in this balcony which leads to the upper floor and there is an open terrace all around the room. The third, fourth and fifth floors repeat the same scheme of the first floor. On top of the fifth floor, there is a projected eave with cupola at each of the four corners and finally a 12 ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. At first floor level there is a *chhatri* on top of main entrance. A parapet in the shape of semicircular arches is intercepted by square kiosks with cupolas on ends of each straight facade. Continuous vertical strip of concrete *jaali* is provided at the corners of the balconies on the upper floors.

### **5.30 Gurudwara: Garhi Sahib**

Location: Chamkaur Sahib, Dist: Ropar

Date of Construction: Early 19<sup>th</sup> century

Date of Re-Construction: 1963

Shrine Type: Related to Sikh Guru

Plate Number: XXX

#### **Historical Background**

Gurudwara Garhi Sahib is situated at Chamkaur Sahib in Ropar district. Guru Gobind Singh, along with his two eldest sons and 40 Sikhs, made it to the town of Chamkaur while being pursued by Mughal contingent of approx 1,000 after the attack at the river Sarsa. This Gurudwara is constructed on the site where Guru Gobind Singh and the forty Sikhs sought shelter in a fortress like double storeyed mud house, with a high compound wall around it and only one entrance from the north. It was used by Guru Gobind Singh as a temporary citadel in the battle of Chamkaur on 7<sup>th</sup> December, 1705. Against these overwhelming odds, the Sikhs ventured out in small groups to fight the enemy and bravely laid down their lives. Thirty Seven Sikhs were martyred that day including Guru Gobind Singh's two eldest sons as well as three of the five beloved ones. The old Gurudwara building constructed on the site has been demolished and replaced by a new structure (G. Singh, 1995).

#### **Features of the Shrine**

This is a four storeyed structure constructed on site, measuring 47.9mX51.6m, having four octagonal chambers one at each corner. Main shrine is a square in plan with 20.8m internal side and having octagonal towers, of side 1.43m, on all the four corners. Front two towers enclose a stair case and the other two are used for holding *akhand path*. At first floor level, there are octagonal kiosks on top of these covered with dome on top. A double height *prakash asthan*, of the size 7.75mX7.75m, is in the central part of the ground floor. It is enclosed by four columns with 6.52m wide arcaded circumambulatory around it. The shrine is accessed through three doors, in center of all the four sides, and windows in blind recessed arch are provided on both sides of these doors on ground floor. On the first floor, there are similar five windows, three on top of the doors on the ground floor and one on each side of them. At the first floor, three arches are provided on each side of the central columns enclosing double height area and a 6.52m wide gallery is provided on all sides. On the second floor, there is a square room in center, measuring 8.66mX8.66m, which has 1.83m wide arcaded verandah

around it. Four octagonal towers are topped by 16 ribbed domes and there are four *chhatris*, with base 2.75mX1.07m, at the center of each of the four sides and a 965 mm wide eave projects outwards at terrace level. At the third floor level, there is an open pavilion, of the size 7.75mX7.75m, having three cusped arches on each side and projected curved cusped eave with cupola at each corner. On top of it is a 24 ribbed 7.05m diameter dome with *kalasa* on top.

### **5.31 Gurudwara: Katalgarh Sahib**

Location: Chamkaur Sahib, Dist: Ropar

Date of Construction: 1831

Date of Re-Construction/Renovation: 1963

Shrine Type: Related to historical event

Plate Number: XXXI

#### **Historical Background**

Katalgarh Sahib lies towards the west of Gurudwara Garhi Sahib and is the main shrine at Chamkaur Sahib. This Gurudwara is located on the site where the hand to hand fighting took place on 7<sup>th</sup> December, 1704 between the Mughal army and the Sikhs. During the battle of Chamkaur, Guru Gobind Singh and his forty Sikhs fought against overwhelming odds. Guru's forty Sikhs along with his two sons, Ajit Singh and Jujhar Singh, died in the battle at this spot. Originally a Gurudwara was constructed here, by Sardar Hardial Singh of Bela, in 1831, under the instructions of Raja Bhup Singh of Ropar. Old structure was replaced during the 1960s by a new complex raised under the supervision of Sant Piara Singh and later of Sant Bishan Singh (G. Singh, 1995).

#### **Features of Shrine**

The main shrine is an elegant four storeyed structure with square plan build on a raised platform measuring 38.07mX 44.33m. Main entrance to the shrine is through an arched portico on the west side. Internally, the shrine is a square, of side 21.7m, with a square *parkash asthan*, of side 4.5m, in the center with twin circumambulatory around it. The Central *parkash asthan* is enclosed by a square, of side 10.8m, having three arched openings on each side creating a covered circumambulatory path in between. It is further enclosed in a square, of side 21.7m, having a door in the center of the exterior wall on each side and arches towards the inner circumambulatory. The ground floor has four octagonal chambers, of 1.22m side, on all the four corners. Two of these octagonal chambers are used for holding *akhand path* (continues recitation of gurbani from Guru

Granth sahib). The other two enclose the staircases on the southern side leading to the first floor.

There are two open doglegged stairs on the south side leading to the first floor. The first floor is constructed over the central part and inner circumambulatory with terrace all around it. There is a square hall, of side 11.8m, with columns identical to the ground floor. Two internal staircases run from the first floor to the second floor. Four octagonal chambers project out at vertices having kiosks with domes atop. Second floor is similar to the first floor except that there are two balconied windows on each side and has only one door in the eastern side. On the third floor, there is a square open pavilion with three arched opening on all sides constructed over central columns. It has a dome on the top.

There are room sized octagonal kiosks, with dome on top, at four corners on the first floor and a chhatra is provided on top of the entrance portico in the central part. Four square kiosks, one at each corner, and two balconied windows on each facade are provided at the second floor level. At the ground floor, there is one gate in each side. On the first floor there are three rectangular windows, placed blind within foliated arches. There is a projected eave round the building on top of the ground and second floor. It is surmounted by a parapet with kiosks at the corners.

### **5.32 Gurudwara: Manji Sahib**

Location: Village Alamgir, District Ludhiana

Date of Construction: Early 18th century

Date of Re-Construction/ Renovation: 1969

Shrine Type: Related to Sikh Guru

Plate Number: XXXII

#### **Historical Background**

Gurudwara Manji Sahib is situated in the village Alamgir, 11 km from Ludhiana, on Ludhiana-Malerkotla highway. Guru Gobind Singh reached here in 1705 from Machhiwara, after his four sons and mother were martyred by the Mughals. This Gurudwara stands at a place where Guru Gobind Singh stayed for a few days. After reaching here Guru did not find any drinking water, he then shot an arrow into the ground and a spring appeared here (G.G. Giani, n.d.). This spring has been converted into a *sarovar* known as *tirsar* (Arrow Like). The shrine is one of the most frequently visited Gurudwara by devotees in the Ludhiana district.

## **Features of the Shrine**

Gurudwara Manji Sahib is a five storeyed structure with a small basement. Main entrance to the shrine is on northeast side. It has doors on all the four sides and there is a low height, 3.05m wide arcaded verandah on northeast, northwest and southeast sides. Front verandah projects out in the central part and is 4.25m wide and has 2.06m wide arch which provides access to the main shrine. Towards northeast side, there is a 7.3m high rectangular hall, of size 10.03mX14.68m base. At the back of this hall, there is a square *parkash asthan*, of side 4.84m, with 2.36m wide arcaded verandah on sides and back forming circumambulatory. On the corners of this verandah, there are two octagonal chambers with 0.9m side. They go upto the second floor. There is a basement below *parkash asthan* where old weapons are kept. It is approached through two stairs at the back of the *parkash asthan*. First floor is approached through a staircase provided in verandah on northwest side. Second third and fourth floor are constructed over the *parkash asthan*. All these floors have similar plans with one door on each of the four sides. There is a cantilevered balcony all around the room with rounded corners. At the ceiling level of the second floor, the octagonal chambers have a projected eave over which stands the graceful dome holding the inverted lotus and the Kalasa. On top of the fourth floor, there is a 12 ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. Lower part of the facade is finished with terrazzo.

### **5.33 Gurudwara: Sisganj Sahib**

Location: Anandpur Sahib

Date of Construction: Late 17<sup>th</sup> century

Date of Re-Construction: 1970

Shrine Type: Memorial of Sikh Guru

Plate Number: XXXIII

#### **Historical Background**

Guru Tegh Bahadur embraced martyrdom in Delhi on 11<sup>th</sup> November, 1675. His head was brought to Chakk Nanaki at Anandpur Sahib by Bhai Jaita and his associates. The cremation of the head was held here on 17<sup>th</sup> November, 1675. When Guru Gobind Singh Sahib left Anandpur Sahib, on the intervening night of 5<sup>th</sup> and 6<sup>th</sup> December, 1705, he visited this place and appointed Bhai Gurbakhsh Das Udasi as caretaker of this shrine. It is believed that the central pedestal of the shrine is the oldest structure of

Anandpur Sahib. A memorial shrine in the form of a platform within a small room was got constructed by Guru Gobind Singh himself. The renovation and extension of the monument was carried out under the supervision of Baba Seva Singh of Anandgarh in early 1970s (G. Singh, 1995).

### **Features of the Shrine**

Gurudwara Sisganj Sahib is a three storeyed structure with nearly a square shape, of size 17.75m X19.1m, and a total height of 17.75m. On the ground floor, there is an inner 3.9m wide circumambulatory on all sides of the central *prakash asthan*, of size 7.7mX9.1m, enclosed by acquisitively designed marble columns. A staircase is provided at the northwest corner on the front side. On the ground floor, there are three arches on the central part of each side. Entry to the shrine is through the central arch while adjoining arches are provided with glazing on all the four sides. There is a blind arch with flat window on each side of these arches on all the four sides. There is a 0.73m wide projected eave at ceiling level of the ground floor. On the first floor, there is a covered area with overall size of 8.6mX8.6m, with 1.95m wide arcaded verandah around a square room, of 3.8m side. There is a 0.58m wide projected eave at the ceiling level of the first floor.

The top of the facade on all the sides has projected eaves and is crowned by pillared square kiosks at each corner. At the second floor level, there is an open pavilion, of the size 3.79mX3.79m, in the center with three cusped arches on each side and a projected curved cusped eave over which stands the dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. Parapet at the first floor level is crowned with square kiosks at all the four corners and 15 small cupolas in between these kiosks on all the sides. A fluted pilaster decorates the corner of the ground floor.

### **5.34 Gurudwara: Holgarh Sahib**

Location: Anandpur Sahib

Date of Construction: Late 17<sup>th</sup> century

Date of Re-Construction: 1970

Shrine Type: Related to Sikh Guru

Plate Number: XXXIV

#### **Historical Background**

Agamgarh or Holgarh (a fort of colours) was a *Qila* (fort) where Guru Gobind Singh, in the spring of 1701, started the tradition of the celebration of *hola* on a day following the festival *holi* (a festival of colours). Unlike the sprinkling of colours, as is done during *holi*, the Guru made *hola* an occasion for the Sikhs to demonstrate martial skills. It is about one and a half km northwest of Anandpur, across the Charan Ganga rivulet, in the district of Ropar. It was the third fort built by Guru Gobind Singh at Anandpur (G. Singh, 1995).

#### **Features of the Shrine**

Gurudwara Holgarh sahib is a three storeyed octagonal structure with main entrance on southeast side. The layout and façade treatment is symmetrical about the central axis. The shrine is raised on an octagonal platform with free space all around for circumambulation. The shrine has a double octagonal structure enclosing a square *parkash asthan* in the center. The outer octagon, of 17.67m overall width, forms a verandah, 2.32m wide, on the exterior of the shrine. It has three cusped arched openings in a recessed rectangular surface on all the eight sides. The second octagon, of 12.07m overall width, is the main hall of the shrine. In the central part, there is a *parkash asthan*, square in shape with 4.0m side, enclosed by four piers with cusped arches. Two 0.68m wide staircases are provided in the thick walls on north and west. The staircase on north side terminates at the first floor and the one on west goes up to the second floor. There are four doors and four windows on the ground floor, one each on alternative side. The main entrance is on the southeast side. There is a 2.7m wide circumambulatory on south and east corner and 2.03m in front of stairs on north and west corner. The first floor almost repeats the same scheme of the ground floor. There is an open terrace above outer verandah and inner circumambulatory acts as verandah having three cusped arched opening in a recessed rectangular surface on all the eight sides. There is an octagonal room with overall size 4.0m and an internal side of 1.08m

constructed above the central *parkash asthan*. This room is 0.45m higher than the surroundings. It has a door on the northeast side and a window each on the southeast and southwest side and on the remaining sides there are niches with cusped arches. On the second floor, there is an open octagonal pavilion constructed over room on the first floor. On top, there is a cusped arched eave with eight cupolas one at each corner. This pavilion is surmounted by a 12 ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. The facade is treated with pilasters and a projected eave runs at the ceiling level of the ground floor and the first floor on all the sides. Door and window openings are provided within blind recessed cusped arches.

### **5.35 Gurudwara: Angitha Sahib**

Location: Khadoor Sahib

Date of Construction: Mid 16th century

Date of Re-Construction: 1970s

Shrine Type: Memorial of Sikh Guru

Plate Number: XXXV

#### **Historical Background**

Khadoor Sahib (Distt. Tarntaran) is a sacred town where Guru Angad lived for 13 years. He introduced *Gurmukhi* script here and established the first Sikh school. He compiled the hymns of Guru Nanak in *Gurmukhi*, and prepared the first *Gutka* of Guru Nanak's *Bani*. He left for heavenly abode at Khadoor Sahib after performing great religious and social service to the people. The place, where Guru's last sacred rites were performed, is given the name of Angitha Sahib *Paatshahi Dooji*. Later, a shrine was constructed at the site. The eight Sikh Gurus have visited the Khadoor Sahib and made this town of great historical importance.

#### **Features of the Shrine**

Gurudwara Angitha Sahib is a three storeyed rectangular structure, of size 20.56mX23.77m, with main entrance from east side. The front hall is, of the size 19.02mX11.89m, and has double height area, of the size 14.63mX9.98m, in front of 6.20m square *parkash asthan*. On north and south side of the *parkash asthan*, there is a 3.51m wide circumambulatory. The circumambulatory is 2.79m wide on the west side. On the northwest and southwest corner, there is a small room, measuring 1.95mX2.47m, enclosing 1.10m wide staircase. On north and south side, there is a 1.68m wide verandah between stair block and the front hall. Verandah, on both the

sides, has three cusped arches supported on ribbed tapering circular columns resting on a square pedestal. On the east side, there are three doors. Each door has a window on both of its sides. There is a door and two windows each on north and south side towards front after the verandah. One door and two windows on each side are provided on the side walls of the front hall. On west side, there are two doors and three windows. All the windows are provided in recessed rectangular surface with blind cusped arch. The first floor almost repeats the same scheme of the ground floor. There is a 2.44m gallery around the double height area. Verandah on the ground floor is covered and becomes part of gallery at the first floor. On the western side, there are two staircase enclosures and there is a room above the *parkash asthan*. Towards back of the main double height hall, there is an arch spanning the double height area starting from the railing level of the first floor. The second floor has a terrace, munties and a room above the *parkash asthan*. Externally the room is a square of side 7.62m. Each side of the room has 3 openings formed by tapering pilaster and cusped arches. The room has a cusped arched eave topped with four cupolas one at each of its corners. Above that, there is a 16 ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. At terrace level, there are four square kiosks one at each corner and on the central part of the west side is a *chhatri* and eave projected out at the ceiling level of the first floor.

### **5.36 Gurudwara: Thada Sahib**

Location: Khadoor Sahib

Date of Construction: Mid 16th century

Date of Re-Construction: 1970's

Shrine Type: Related to Sikh Guru

Plate Number: XXXVI

#### **Historical Background**

The Thara (platform) marks the spot where Guru Amar Das used to sit in meditation during his free time when he was not engaged in serving Guru Angad or his Sikhs. Later on a shrine was built over this spot. This Gurudwaras is managed by the Shiromani Gurudwara Parbandhak Committee, Amritsar.

#### **Features of the Shrine**

Gurudwara Thara Sahib is a single storeyed rectangular structure, of size 13.12mX21.18m externally. Main entrance is from the south side. There is a 1.91m

wide arcaded verandah with seven cusped arches on west side and four cusped arches on south side. These arches are supported on ribbed tapering circular columns resting on a square pedestal. There are two doors one each on west and south side opening into verandah. On southeast end, there is a 0.76m wide staircase leading to the terrace. There is an approximately square hall, of size 9.78mX10.26m, in front. On the north side of this hall is a 3.58m square *parkash asthan* enclosed by four thick piers having cusped arches. There is a 2.13m wide circumambulatory on east, west and north side of the *parkash asthan*. On the northwest corner, there is a small room of the size 1.91mX2.56m. There are three windows each on east and north side. On west side, there are four windows, two on either side of the door. There are two windows on south side, one on each side of the door. These windows are provided in a rectangular recessed surface enclosing a blind cusped arch. A projected eave runs at ceiling level of ground floor on all sides. This separates the ground floor from the parapet above. The parapet is crowned with small pillared square kiosks having fluted cupola with row of lotus petals rising on a circular drum and an inverted lotus kalasa at the top. At terrace level, there is a double layer 16 ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

### **5.37 Gurudwara: Privar Vichhora Sahib**

Location: village Nangal Sirsa, near Ropar.

Date of Construction: Not Known

Date of Re-Construction: 1975

Shrine Type: Related to Sikh Guru

Plate Number: XXXVII-A and XXXVII-B

#### **Historical Background**

Guru Gobind Singh along with his family and followers came to this place after leaving the Anandpur Sahib on the morning of 6<sup>th</sup> December, 1705. They were moving towards the river Sirsa, 15 km to the east, when they were attacked by a strong contingent under the leadership of Wazir Khan, the Governor of Sirhind. A fierce battle took place here in which many of Guru's followers lost their lives. This is the place where Guru was separated from his mother, two younger sons and wives Mata Sunderi and Mata Sahib Devi and then moved towards Kotla Nihang along with two elder sons and 40 followers. A Gurudwara called Parivar Vichhora Sahib marks the site where the family of the Guru was separated (Parivar Vichhora Gurudwara, 2011).

### **Features of the Shrine**

Gurudwara Parivar Vichhora is constructed on a mount, lower part of which is covered with stones to check erosion. Base of the mount, of the size 57.3mX 53.4m, is with tapering sides having slope of 40° approx. on all sides. The Gurudwara is a four storied structure and is approached through a straight flight of steps 2.75m wide on west side. The ground floor can also be approached through a separate 0.9m wide staircase provided at the northwest corner. The plinth level of the shrine is at 7.1m. The ground floor plan is approximately square in shape having octagonal chambers on front two corners and circular chambers on rear two corners. The chamber at northeast side has a diameter of 4.88m and the other chamber on the south east side has a diameter of 1.5m. There are 12 rooms on the sides along the retaining walls holding an earthfill in the central part. First floor is at a level of 10.4m from the ground. It is a rectangular structure with arcaded corridor on all the sides and a central earth filling. There is an open circumambulatory on each side with the embattlement parapet. The Nishan sahib is on the northeast side. The second floor is at a level of 14m from the ground. On all the four corners of the second floor, there are octagonal kiosks of side 0.74m each. There is raised platform 1.2m above the second floor level supported by columns. The main shrine is constructed over this platform having octagonal shaped corners. Main shrine is at the third floor level at a height of 15.2m. The *parkash asthan* measures 7.0mX6.0m and has octagonal projections on each of its four corners. At terrace level, there are four kiosks, one on every corner, with octagonal base of side 0.6m. On the east side, there is a *Chhatri* with rectangular base of 2.4m x 1.52m and. On the west side, there is a room, of the size 2.75mX2.75m, which supports the dome. The shrine is constructed in the form of a stepped pyramid.

### **5.38 Gurudwara: Santokhsar Sahib**

Location: Amritsar

Date of Construction: 1575- 88

Date of Re-Construction: 1978

Shrine Type: Related to Sikh Guru

Plate Number: XXXVIII

### **Historical Background**

Guru Ram Das came here to find a place for excavation of the holy tank on the instructions of Guru Amar Das and started the work in 1570. Guru Arjan Dev

completed the excavation work of one of the biggest tanks in Amritsar in 1588. According to one folklore, in 1584 a rich and was issueless man, named Santokha, came to Guru Arjan Dev to seek his blessings. He wanted to be blessed with a child. He offered 250 gold coins to the Guru which he spent on the excavation of the tank and named it Santokhsar after Santokha. According to another folklore, while the digging of the tank was in progress, a room was found underneath. When its door was cleared, a *yogi* Santokh Das was found meditating here. After sometime the Yogi opened his eyes and told him that he had been meditating here for a long time, waiting for a Guru to give him salvation. The *sarovar* was named Santokhsar after him. A small structure was constructed here at that time. Baba Hari Singh started *kar sewa* of the present building of the Gurudwara, *sarovar* and installation of marble in *parikarma*, gate and rooms in the year 1979. It was completed by Baba Jagtar Singh in year 1985.

### **Features of the Shrine**

Gurudwara Santokhsar Sahib is one of the oldest Gurudwaras in Amritsar district. It is a three storeyed structure with main shrine on the first floor approached through 4.75m wide flight of steps on south west side. There is an open space on all the sides of the shrine acting as an open circumambulatory around it. The shrine is a rectangular structure having hall 12.00mX10.55m with a 4.00m square *parkash asthan* enclosed by four columns joined together with arches. The shrine has eight doors, one on southwest, three on northeast, and two each on remaining sides. Above these doors, near the ceiling level, ventilators are provided. The second floor has a terrace and an open pavilion constructed above the *parkash asthan*. Externally it is a square with side 4.95m and internally it is a square with side 4.00m. Each side of the pavilion has three rectangular openings. There is a projected eave above at top with a cupola one at each of the four corners cupola is provided over which stands the dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. A fluted pilaster decorates all the corners of the first floor. A projected eave runs around the top of all sides of the first floor. On top of this, a parapet is intercepted by four square pillared kiosks one at each corner crowned with small dome and a row of cupolas, fourteen each on southwest and northeast side and eleven each on the remaining two sides.

### **5.39 Gurudwara: Lohgarh Sahib**

Location: Anandpur sahib

Date of Construction: Late 17th century

Date of Re-Construction: 1980's

Shrine Type: Related to Sikh Guru

Plate Number: XXXIX

#### **Historical Background**

Lohgarh (fort of steel) was the second strongest fort after Anandgarh fort. It was constructed by Guru Gobind Singh to protect the southern side of the city of Anandpur. Guru Gobind Singh had set up here a factory for manufacturing of arms. The armies of surrounding hilly provinces attacked the city of Anandpur many times but they hesitated to attack the fort because of their fear that its gate could not be broken. It is situated at one and a half kilometre southwest of Takht Sri Kesgarh Sahib. Gurudwara Lohgarh sahib is constructed on the site of the Lohgarh fort (G. Singh, 1995).

#### **Features of the Shrine**

Gurudwara Lohgarh sahib is a three storeyed octagonal structure with main entrance on southeast side. The layout and façade treatment is symmetrical about the central axis. The shrine has a triple octagonal structure with overall width of 17.13m. Outer octagon acts as a 3.08m wide verandah. It has three cusped arched openings in a recessed rectangular surface on all the eight sides. The second octagon has overall width of 9.38m. It is the main hall of the shrine. In the central part of the octagonal hall, there is a *parkash asthan* of overall width 3.72m. The central octagonal *parkash asthan* has eight rectangular doors one on each side. Two staircases, 0.72m wide, are provided in the thick walls on south and west side. The stair on south side terminates at the first floor and, on the west side goes up to the second floor. On the ground floor, there is one opening on each wall of the main shrine and total four doors and four windows are provided, one each on alternative sides with the main entrance on southeast side. There is a 2.10m wide circumambulatory in front of stairs and 2.6m wide on the remaining sides.

The first floor almost repeats the same scheme of the ground floor. There is an open terrace above outer verandah and inner circumambulatory acts as verandah having three cusped arched openings in a recessed rectangular surface on all eight sides. There is a room above the central *parkash asthan* constructed 0.92m higher than the surroundings. It has four doors one each of the alternative sides. On the second floor, there is an open

octagonal pavilion constructed over room on the first floor. On top of this pavilion, there is a cusped arched eave on all the eight sides. The pavilion is surmounted by a 12 ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. The facade is treated with pilasters and a projected eave runs at the ceiling level of the ground floor and the first floor on all the sides.

#### **5.40 Gurudwara: Kothri Sahib**

Location: Sultanpur Lodhi

Date of Construction: Not Known

Date of Re-Construction: 1980's

Shrine Type: Related to Sikh Guru

Plate Number: XL

#### **Historical Background**

Guru Nanak worked for Nawab Daulat Khan Lodhi as in charge of Provision Supplies Department, the *Modikhana*. It was reported to the Nawab by some jealous elements that the Guru was stealing from the inventory. Kothri Sahib is a narrow low roofed cell in a small house in Mohalla Vaddian where Guru Nanak was detained temporarily while his stocks were verified following a false complaint lodged by his detractors. When the inventory was checked and found to be intact, the Nawab released Guru Nanak and apologised profusely. He even offered Guru Nanak a promotion to Minister of the state. Guru Nanak refused to accept the position as he had decided to dedicate his life to the spread of the Sikhism. A narrow well, now covered, dug during the times of Guru Nanak Dev is still intact. Later, Gurudwara Kothri Sahib was constructed here (G. Singh, 1995).

#### **Features of the Shrine**

Gurudwara Kothri sahib is a double storeyed rectangular structure with 4.0mX8.9m hall at ground floor level. It is approached through a door provided in blind arch on the northern side. On the northeast corner of shrine, there is a small *kothri* (chamber), measuring 1.1mX1.59m and 1.56m high, accessed through 1.2m high door. Guru Granth Sahib is installed at back under a *palki*. Three windows, one each on side walls, and one in the back wall are provided in recessed blind arch. A 0.76m wide Eave projects out only on front facade at ceiling level. The first floor is accessed through a straight flight of stairs on the western side. There is an open pavilion with single opening on front side and three openings on the other three sides. This chamber has a

curved projected eave over which stands the 12 ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. This is a simple structure without any intricate details. The front exterior wall is clad with marble.

#### **5.41 Gurudwara: Akal Takht Sahib**

Location: Amritsar

Date of Construction: 1606, 1774

Date of Re-Construction: 1984, 1986

Shrine Type: Related to Sikh Guru

Plate Number: XLI-A, XLI-B and I-A

#### **Historical Importance**

Akal Takht is the highest temporal seat of the Sikh faith. It was raised as a platform by the sixth Sikh Guru, Guru Hargobind, in 1606. Later in 1774, the first storey of the building was constructed. Maharaja Ranjit Singh added the remaining part of the monument, except the gilded dome at the top which was, later on, constructed by Hari Singh Nalwa. The Akal Takht was damaged in the operation Blue Star and the construction was started in 1984 by the government of India. This was again demolished by the Sikhs and the reconstruction was undertaken in 1986 through *kar sewa* and donations from the community. This monument is used for holding congregations and courts concerned with crucial decisions of the Sikhs. From time to time, edicts known as *Hukamanamas* are issued, on various religious, social and political issues confronting the faith, from this place (G.T. Singh, 2005).

#### **Features of the Shrine**

Akal Takht is a five storeyed structure with a bay like projection 1.49m on southeast and 1.68m on northwest sides. On lower ground floor, there is a hall, measuring 24.31mX15.77m, at the level of -1.45m from the front piazza. This is approached through southwest and northeast sides through a flight of steps. On northwest side, there is a stair connecting upper ground floor leading to the *Akal Sar* (an old well) dug by Guru Hargobind Singh for washing of the *Parikarma*. It is a 15.24m deep well having 3.96m diameter. This well is dry at present and was damaged heavily during the Operation Blue Star (1984). There is a pillared marble portico on the front façade with cusped arch opening with glazing on a raised plinth in its central part for providing the view of the ancient Takht. The upper ground floor is approached through two flights of steps from the front piazza. At this level, there are five doors, two each on the northeast

and southwest sides and one towards the northwest. The upper ground floor is divided into five bays. The second bay on the southwest side has the *sukhashan* room, measuring 4.57mX5.79m. The third and fourth bay has double height vaulted ceilings with rich fresco paintings. The first and fifth bay acts as a circumambulatory. The third bay has the main Takht (sanctified Area) which has been enclosed with a low height 45cm marble carved railing. The throne of Guru Hargobind Sahib has been given the form of a gilded *palki* raised over a marble platform. Two staircases on the northwest side lead to the first floor. The southeast facade of the central hall has three openings with blind cusped arches. There is a balcony, in front, approachable by four doors and triple openings in the centre. The first floor almost repeats the same scheme of the upper ground floor. It has a room on the southwest side over the *sukhashan* room and has a gallery on three sides which has three cusped arched opening in each bay giving a view of the hall below. The second floor is a large hall with elliptical cusped arches and square pillars, and galleries on all sides which is being used for the baptising ceremony. On second floor, there is a balcony on sides and the front part similar to that of the first floor. On top of the façade there is a projected eave, supported by decorative brackets and surmounted by parapet. The external openings along the gallery have distinct low cusped arches with balconied windows. The ceiling of the floor has fresco paintings. It is surmounted by parapets on three sides whereas the northwest side consists of a verandah with the staircase leading to the upper floor. It has a terrace on three sides. The *Nishan Sahib* has been installed on the southeast side. Four beautiful octagonal pillars, with an octagonal kiosk surmounted by dome and *kalasa*, are provided on all the corners of the floor. On northeast and southwest terraces, there are two munties which enclose the staircases.

The third floor is an extension of the lower central hall and has three cusped arched openings on each of its sides. There is a square chamber 6.5m from exterior being used as *sukhashan* room. This room is decorated with a projected ornamental eave and a kiosk surmounted by *kalasa* on each corner. Finally, there springs a gilded dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*. Six beautiful octagonal pillars, each supporting an octagonal kiosk surmounted by dome are provided on all the corners of the floor. Blind recessed arches and false balconied windows are provided on facade to improve the overall aesthetics of the building. The rear elevation is also symmetrical similar to front facade. There are projected *jharokhas*

which serve as the ventilating shafts to the floor underneath on the rear side. Similar treatment is given to the side elevation comprising of the balconied windows and the cladding in marble.

#### **5.42 Gurudwara: Sant Ghat Sahib**

Location: Sultanpur Lodhi

Date of Construction: 18<sup>th</sup> Century

Date of Re-Construction: 1990

Shrine Type: Related to Sikh Guru

Plate number: XLII

#### **Historical Background**

At this place, Sri Guru Nanak Dev took a dip in Kali Bein and enchanted Kirtan of holy Gurbani with a *Rabab*. The Guru appeared near a cemetery about 3 miles up-stream after about 72 hours of his disappearance. A monument was constructed at the spot. During Maharaja Ranjit Singh's regime, the management of the Gurudwara vested in Udasi Mahants. Sant Sadhu Singh Nirmla, Jathedar Santa Singh Lasuri, and Sant Udham Singh have done commendable work to reconstruct the new buildings at the site of the old building which was washed away by floods. Guru Nanak assumed his holy mission from this spot and Guru Arjan Dev named it Sant Ghat. Baba Jagtar Singh ji, Kar Sewa Tarn Taran wale, started kar sewa of the building of Gurudwara Sahib, parikarma, and the boundary wall in the year 1985. It was completed in the year 1990 (Sant Ghat, 2011).

#### **Features of the Shrine:**

Gurudwara Sant Ghat sahib is a three storeyed approximately square structure constructed on high plinth. The ground floor hall measures 14.19mX15.51m and 5.91m high. There are two tiers of five recessed blind cusped arches on front (south) and back side. In three of these arches, rectangular doors are provided leaving two blind arches, one on each side of the central door in lower tier. Similarly on east and west sides, there are two tiers six blind arches and two of these are provided with doors in lower tier. There is no window at ground floor level. A square *Parkash asthan*, with side 4.5m, is provided towards the back of the main hall, measuring 14.19mX6.07m. It is enclosed by four columns, with 4.3m wide circumambulatory path on sides and 3.96m at back. At the ceiling level, there is a 0.73m wide projected eave. It is crowned by square pillared

kiosks one at each of the corner and a row of small cupolas over parapet. There is one *chhatri* in the middle of each of the four sides.

On the first floor, there is a closed square room constructed over the *parkash asthan* with three recessed blind arches on each side. On top, there is a projected eave with cupola on each of the four corners and two more cupolas in the center of each wall. The second floor almost repeats the same scheme of the first floor and has a cusped arched projected eave over which stood the ribbed dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

### **5.43 Gurudwara: Ramsar Sahib**

Location: Amritsar

Date of Construction: 1602-03

Date of Re-Construction: 1855, 1992

Shrine Type: Related to Sikh Guru

Plate Number: XLIII-A, XLIII-B and XLIII-C

#### **Historical Background**

Gurudwara Ramsar sahib is situated near Chatiwind Gate of the walled city Amritsar. After the completion of the Harmandar, Guru Arjan undertook the compilation of *Adi Granth*, the Holy Book, now known as Guru Granth Sahib. For this task, he chose a secluded site. This spot was then a shady area, one km away from the hustle and bustle of the town. To make the surroundings more pleasant, the Guru started the excavation of the sacred tank of Ramsar in 1602. Here, Guru Arjan composed his famous *Sukhmani* (the Psalm of Peace) and with Bhai Gurdas, as his scribe, compiled the *Adi Granth* during the period of 1603-04. A small structure was built by Guru and later a bigger shrine was built in 1855 (Narotam, 1975). The present Gurudwara building was constructed in 1992 after demolishing the old building.

#### **Features of the Shrine**

Gurudwara Ramsar Sahib is a seven storeyed rectangular structure, measuring 31.37mX19.23m from exterior, and has a basement. The entrance to the Gurudwara complex is gained through gateway on the eastern side. This building houses a Shiromni Gurudwara Parbandhank Committee printing press where Guru Granth Sahib and other religious literature is published. Only front part of the building on the ground and the first floor is used for the shrine. The ground floor is built on a raised plinth level of 1.9m height. The shrine is a three bay hall measuring 16.03mX17.70m. The hall has a

double height area of 9.35mX8.71m in the central part. It has a 4.06m wide circumambulatory in front and on the sides. The circumambulatory is 2.64m wide at back. There is a 2.44m wide corridor at back of the hall, with 1.42m wide staircase and lift room at the back of this corridor. The first floor has 4.06m wide gallery around double height area with two rooms, each measuring 2.39mX4.14m, on the corners of the back wall. The second, third and fourth floors are almost the same as that of the ground floor. On fifth floor, there is a square chamber constructed over double height area of the ground floor and a chamber at back constructed over the lift well and the staircase enclosure.

There are seven blind recessed arches in front and back with a door in the central arch and two windows on both of its sides. On sides, there are eleven blind recessed arches with eight having windows. There is door in the fourth arch from the front. The blind recessed arches on both the corners are without any opening. There is a 1.18m wide balcony all around the building with a parapet having cupolas at 2.62m center to center on pillars, in between these cupolas there are three panels of *jaali* on the second, third and fourth floors. On the fifth floor, there is a room constructed over double height area on the ground floor. It has an arcaded verandah on all the sides. On the sixth floor, there is an open pavilion constructed over the room on the fifth floor. Each side of the pavilion has three openings formed by tapering columns and cusped arches. Above this is a dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

#### **5.44 Gurudwara: Tap Asthan Baba Bhuddha**

Location: Ramdass, Dist. Amritsar

Date of Construction: Late 17th century

Date of Re-Construction/Renovation: 2002

Shrine Type: Related to Sikh Saint

Plate Number: XLIV

#### **Historical Background**

The original name of the place was Jhanda Ramdass. It was founded by Bhai Bhana, son of Baba Bhuddha, and was named Ramdass after the fourth Sikh Guru. It is said that the Guru added the name of the young great grandson of Baba Bhuddha and called it Jhanda Ramdass. Gurudwara Tap Asthan Baba Bhuddha is on the southern edge of the village where the Baba Bhuddha spent the last days of his life till his death in 1631

(Baba Bhuddha, 2010). It is said that Maharaja Ranjit Singh's troops sacked Jhanda Ramdas in 1824 and destroyed the house of Baba Bhuddha's descendants. When he came to know about this, he was filled with remorse and later got this Gurudwara built on the site of the demolished house. The old shrine was demolished and a new structure was constructed in 2002.

### **Features of the Shrine**

Gurudwara Tap Asthan Baba Bhuddha is five storeyed square structures. This is constructed on a raised plinth on first floor in the middle of at compound which is below the street level. On the ground floor, there is an open arcaded pillared hall, measuring 34.25mX41.2m, with octagonal chambers of 1.0m side at each of the four corners. These chambers are provided with octagonal kiosks topped with 16 ribbed dome at the first floor level. Main shrine is on the first floor approached through two grand flights of 4.65m wide steps on southeast and northwest side of the shrine. It is a square structure, of side 20.75m with octagonal chambers of 1.38m side at each of its four corners. Two of these chambers enclose stairs and two in front are used for holding *akand paths*. The shrine has been provided with three doors in blind arches on each side. The central door is 1.8m wide where as the doors on the sides are 1.5m wide. Two blind arches are provided on both the sides of central doors and there is a window in one of these blind arches and the other is without any opening for aesthetics only. Octagonal chambers are provided with recessed blind arches on all the sides with opening in alternative sides. There are three windows and a door on the fourth side. This treatment is provided on all the four sides. A double height *parkash asthan*, square in shape with side 7.01m, is in the centre of the shrine. It has a 6.5m wide arcaded circumambulatory around it on all four sides. The second floor is similar to the first floor. There is a 6.5m wide gallery around the central double height *parkash asthan*. Facade treatment is similar to the ground floor. Instead of doors, three windows are provided in the central part in blind recessed arches, so each side has five windows. On the third floor, there is a room over double height area with 1.53m wide arcade on all the sides of the room. At corners of the terrace, there are octagonal kiosks topped with 16 ribbed dome. On the fourth floor, an open chamber with three cusped arches on each side is provided over room on the third floor. On top of this is a cusped arched eave and dome having lotus petal motif at the base and inverted lotus at the top which supports the gilded *kalasa*. An intricate pilaster detail covers the whole elevation

## **5.45 Gurudwara: Chheharta Sahib**

Location: Amritsar

Date of Construction: early 17th Century

Date of Re-Construction: 2006

Shrine Type: Related to Sikh Guru

Plate Number: XLV

### **Historical Background**

Guru Arjan Dev stayed at village Vadali Guru, approximately one km to the south of Chheharta during 1594-97. At this place, his son, Hargobind, was born. To celebrate this, Guru Arjan Dev (1563-1606) constructed a well at this place to overcome the shortage of water in the area. This well had six Persian wheels to draw out the water and thus came to be known as Chheharta (having six (*chhe*) Persian wheels (*hart or harta*)). This well helped in removing water scarcity in the region and enabled the greening of the fields. A Gurudwara was constructed near the site of this well (Chheharta Sahib, 2011). The well is still conserved in the compound. The Gurudwara complex includes a divan hall, main shrine, *sarovar*, *sarai*, and a school.

### **Features of the Shrine**

Gurudwara Chheharta sahib is a four storeyed rectangular structure of overall internal size 18.31m X32.75m. Front part of the hall, measuring 18.31mX19.66m, is double height. On back side of this hall, there is an approximately square double height *Parkash Asthan*, measuring 6.53mX6.77m. It is enclosed by four columns and a brass railing. A 5.12m wide circumambulatory runs on sides of *Parkash Asthan*. It is 4.58m wide on the back side. There are eight doors provided to the shrine. Three doors in the front, four on the sides (two on each side) and one is provided at the back. There is a doglegged staircase on southwest corner of the back side leading to the first floor. At the first floor level, a *sukhashan* room, measuring 3.55mX3.70m, is provided on northwest corner of the shrine. A 1.23m wide gallery is provided along the three sides of the front hall. At the second floor level, there is room above the *Parkash Asthan* with arcade around it. At the third floor level, there is an approximately square open pavilion with three cusped arches on each side, constructed over columns around the *Parkash Asthan*. On top of this pavilion, there is a projected arched cusped eave having a cupola on all the four corners and above this is a 16 ribbed lotus dome having lotus petal motif at the base and inverted lotus at the top which supports the *kalasa*.

There are four large square kiosks with dome on top, at each corner at roof level of the first floor, resting on top of the parapet. These are surrounded by small square kiosk at each of its three corners on the parapet. In addition to this, there are two additional such kiosks in the central part of the parapet on both the sides. There are *chhatris* on all the four sides. A *chhatri* is provided in the central part on the front and the back facade. On the sides, the *chhatris* are provided towards back of the shrine in the front of the room above the *parkash asthan*. Small cupolas are provided on top of the parapet between these kiosks and *chhatris*. The structure is completely clad with marble slabs on the exterior as well as on the interior.

#### **5.46. Summary**

This chapter discusses the forty five case studies of the Sikh shrines based upon primary research and documentation and tries to bring out the concepts that have been adopted for the construction of the Sikh Gurudwaras. All these shrines are arranged in the chronological order according to the date of their reconstruction. Harmandir Sahib at Amritsar is the oldest shrine and Gurudwara Chheharta Sahib at Amritsar is most recently constructed shrine amongst the documented and analysed shrines. It appears that the brilliance of the Sikh shrines is reflected in architectural elements used in Sikh shrines. There are numerous varieties and types of the architectural elements, the literal description of which is insufficient to express properly the architectural ideas, forms and imageries they represent. The most consistent of Sikh architectural vocabulary is represented by the Gurudwaras across Punjab. It is devotedly exemplified in lavish splendour in the Golden Temple at Amritsar and many other historical Gurudwaras. This chapter has attempted to describe, document and analyse the important Sikh shrines, architectural features and symbolic meaning of the structure. Thus, it presents conclusions from the primary surveys, historical and formal information.

## **6.1.Introduction**

Every architectural style reflects clearly distinctive basic principles and elements that represent a particular culture and era. The Sikh Shrines are not only the places of worship, but also centres of knowledge, art and architecture. These shrines have greatly influenced the socio-cultural life of the Sikhs and have given continuity to the traditional Sikh values. The evolution of Sikh architecture has followed the original models, like Harmandar Sahib (Amritsar), Darbar Sahib (Tarn Taran) and Khadoor sahib etc., that were developed from religious consideration by Sikh Gurus. The Sikh religion and its philosophy have greatly influenced Sikh architecture in its evolutionary process which continues till this date. This dissertation through primary documentation, research and theoretical investigation of the existing works on the Sikh architecture tries to bring out the architectural evolution and character of the Sikh shrines.

The Sikh architecture expresses characteristics of the Sikh spirit and represents an image of humility that has been taught by the Sikh Gurus to their followers. The Sikh Architectural style is easily distinguished from others due to its liberal use of onion domes, cusped arches, kiosks, cupolas, *chhatris*, interesting skylines, and facade treatment by interesting combination of recesses and projections. Use of water as an element of design has been commonly used in the contemporary architecture, but it becomes an integral part of the Sikh architecture, as in the case of Harmandar Sahib at Amritsar and Darbar Sahib at Tarn Taran. It is also evident from the fact that almost all major historical Gurudwaras have *sarovar* near main shrine.

This chapter analyses the various architectural elements and features provided in the Sikh shrines. It also discusses and analyses the results of the dimensional study of the Gurudwaras, materials and construction techniques used by the Sikhs. The architectural analysis divides a building in uniquely defined architectural elements such as domes, *chhatris* etc. These elements are discussed in the following sections.

## **6.2.Dimensional Analysis**

This section discusses and analyses the results of the dimensional study of the forty five Gurudwaras covered under the present study. The following points were considered for analysis:

- I. Relation and comparison between the height and the time of construction of the Gurudwaras.
- II. Relation and comparison between the area of the shrine and the time of

construction of the Gurudwaras.

- III. Relation and comparison between the ground coverage and height of the Gurudwaras.
- IV. Relation and comparison between the percentage of wall area and the time of construction of the Gurudwaras.
- V. Relation and comparison between the length width ratio and the time of construction of the Gurudwaras

The date of construction of these Gurudwaras ranges from the 18<sup>th</sup> Century to the 21<sup>st</sup> century. Most of the documented shrines were originally constructed in the period of Sikh supremacy or before that. These shrines, in their present form, are basically reconstruction of the old historical shrines. A sample of forty five historical Gurudwaras was selected. The selection was limited to forty five in number due to the limited availability of the information and the time constraint in documenting these shrines. Details of dimensions of Sikh Shrines are attached at annexure I

### 6.2.1. Relation between the height and the date of construction of the Gurudwaras

In figure 6.1, Y-axis shows the height of a Gurudwara in meters, and X-axis shows the year of construction. The trend line in the graph shows an upward trend in the height of the Gurudwaras as the time passed. The average value of the height for the Gurudwara is 21.28m with a range from 9.99m to 40.07m. Except one Gurudwara, Baba Atal at Amritsar, which stands tall with a height of 40.07m, no other Gurudwara is having a matching height. Other Gurudwaras constructed during that time period have comparatively low heights, but all have atleast a height of 9.99m. It may be due to the belief that a Gurudwara should be visible from a distance.

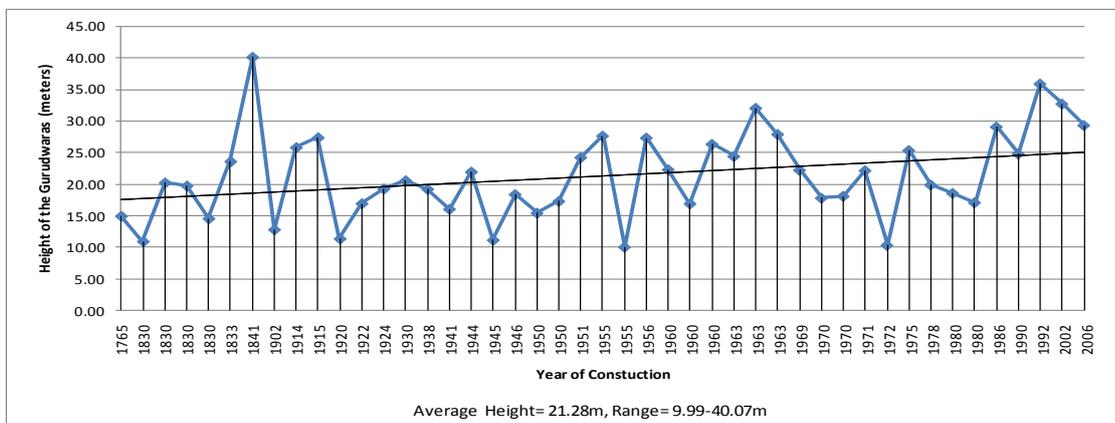


Figure 6.1: Relation between the height and the date of construction of the Gurudwaras

Though every Gurudwara has another element, a *Nishan Sahib*, which is visible from a distance, but multiple storeys are also used to add to the height of a Gurudwara. Another observation from this figure is that height of the Gurudwaras has increased considerably after 1950's. Majority of the Gurudwaras have height more than 15m. This fact may be attributed to the developments in construction technology. It shows that construction of the Gurudwaras is taking place at a larger scale in comparison to the earlier times when a Gurudwaras was constructed with the resources the local community had. With the increase in the community size and its economic power, the Sikhs started building larger religious structures.

### 6.2.2. Relation between the Area and the Date of Construction of the Gurudwaras

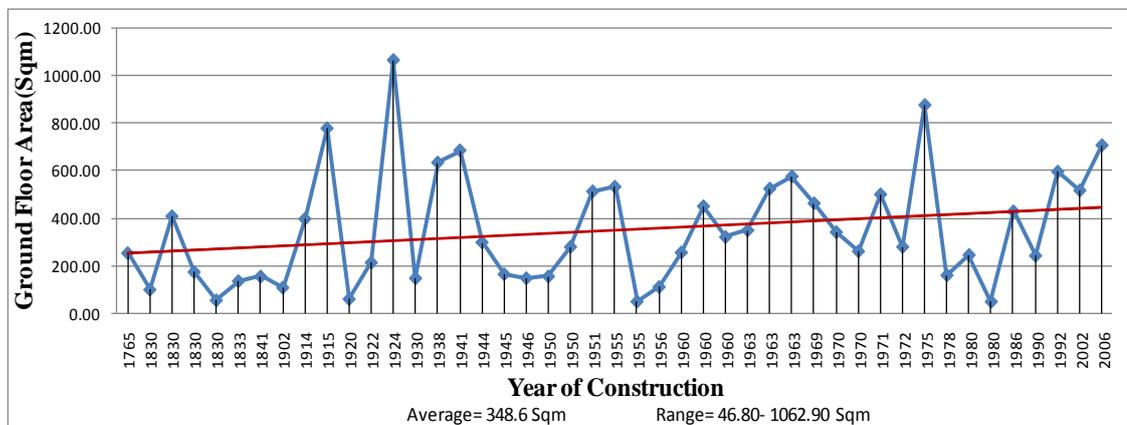


Figure 6.2: Relation between the area and the time of construction of the Gurudwaras

Relationship between the ground floor area (ground coverage) and the date of construction of the Gurudwaras has been shown in figure 6.2. It presents the ground floor area (Sqm) of the Gurudwaras studied during this research along Y-axis and their year of construction along X-axis. The figure shows a raised trendline as the years of construction approach the modern times. It shows that the area of the shrines increased with respect to the period of construction. The average value of the area for the Gurudwara is 348.6sqm with a range varying from 46.80sqm at Kothri Sahib at Sultanpur Lodhi to 1062.90sqm at Shaheedan Sahib at Amritsar.

It could be seen in this figure 6.2 that majority of Gurudwaras in the period before 1960s have ground floor area less than 200sqm. But after 1960, areas of only a few shrines lie in this range. Generally a Sikh goes to a Gurudwara twice in a day, when the prayers are held, in the morning as well as in the evening. Local Sikh community gets together regularly to celebrate religious functions such as *gurpurabs*. A Gurudwara has to be large enough to accommodate the devotees during such gatherings where they can

sit together and listen to the recital of the holy book. With the passage of time, the Gurudwaras has seen a great rush of devotees. Rather than serving a local community, a number of people from far off places visit major historic Gurudwaras. This increase in ground floor area of a Gurudwara may be attributed to several reasons like increased financial power and increase in the size of the community. Rise in spiritual tourism may also be one of the reasons. Due to the improved connectivity and better modes of transportation, people have become more mobile and they visit religious places more frequently.

### 6.2.3. Relation between the Height and Ground Coverage of the Sikh Shrines

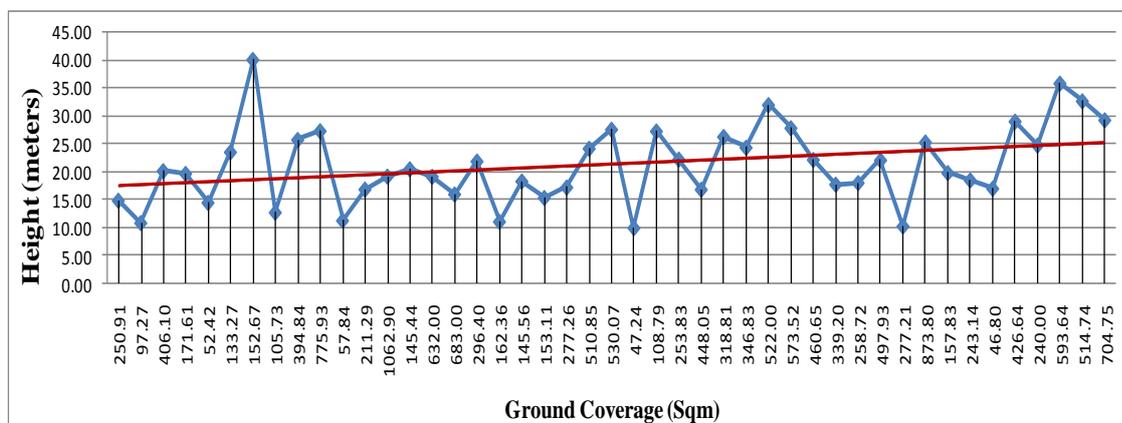


Figure 6.3: Relationship between the Ground Coverage and height of the Sikh shrines

Relationship between the ground coverage and the height of the Gurudwaras has been shown in figure 6.3. It presents the height (meters) along Y-axis and ground coverage (Sqm) of the Gurudwaras studied in this research along X-axis. The figure 6.3 shows a raised trendline, as the area of the shrine increased the height of the shrines also increased with a few exceptions. It shows that the area of the shrine increased with respect to the height of the shrine. In the initial phase the Gurudwaras were generally of the smaller area and height with a few exceptions like Baba Atal at Amritsar. Baba Atal is the tallest shrine but its area is comparatively small. Gradually in the later construction, due to the needs of the community and with the availability of better building construction technology and materials, the area as well as the height of the shrines increased.

### 6.2.4. Relation between the Wall area percentage and Date of Construction of the Gurudwaras

Relationship between the wall area percentage and date of construction of the Gurudwaras has been shown in figure 6.4. It presents the wall area percentage of the

shrine along Y-axis and date of construction of the Gurudwaras along X-axis. The trendline in the figure 6.4 shows that the area under the walls decreased with respect to the date of construction. In the later construction with the availability of better building construction materials and technology, the builders started to build more slender structures. Most of the earlier shrines were masonry structures and these structures generally have wall area on higher side. Later Gurudwaras were constructed using RCC framed structure or combination of R.C.C and masonry. With the use of RCC columns or frames it became possible to construct slender structures. The average value of the wall area on the ground floor for a Gurudwara is 19.36% of the ground coverage with a range varying from 7.53% at Hatt Sahib (Sultanpur Lodhi) to 41.23% at Thara Sahib (Amritsar).



Figure 6.4: Relation between the Wall area percentage and Date of Construction of the Gurudwaras

### 6.2.5. Relation between the Length-Width Ratio and Date of Construction of the Gurudwaras

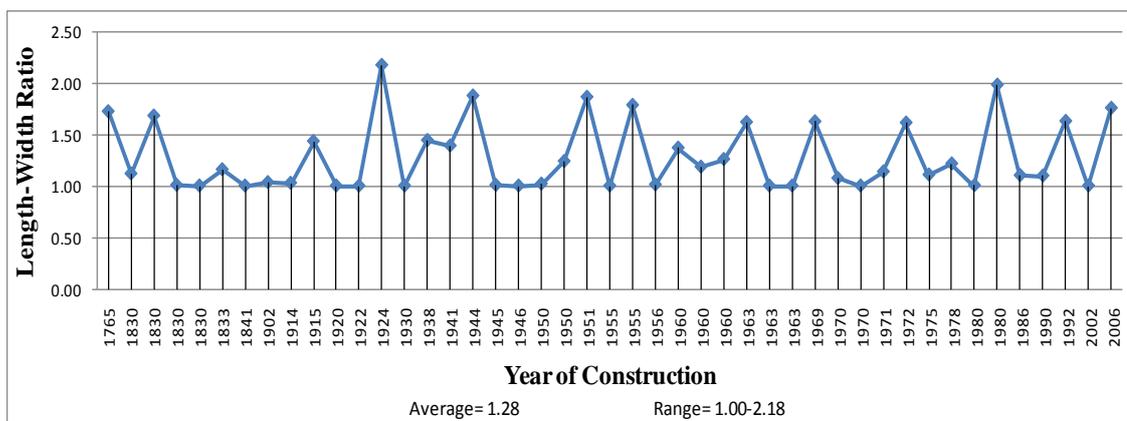


Figure 6.5: Relation between the Length-Width Ratio and Date of Construction of the Gurudwaras

Relationship between the length-width ratio and date of construction of the Gurudwaras has been shown in figure 6.5. It presents the length-width ratio along Y-axis and date of

construction of the Gurudwaras along X-axis. The figure indicates that the length-width ratio of the Gurudwaras in the initial years was closer to one that means most of the initial shrines were more close to a square shape. With the passage of time, more rectangular shrines were constructed to accommodate more number of devotees. The average value of the length-width ratio for the Gurudwaras is 1.28 with a range varying from 1.00 in case of Burj Sahib (Dhariwal), Pipli Sahib (Amritsar) and Achal Sahib (Batala) etc. to 2.18 at Shaheedan Sahib (Amritsar).

### 6.3. Elements of Gurudwaras

During the course of study forty five Gurudwaras were documented. Various elements of these shrines like *jora ghar*, entrances, location and direction of the shrine, location and direction of parkash asthan, plan form and elevations etc. are discussed in the following section. Table containing the detailed information about these elements is attached at Annexure III.

#### 6.3.1. Location of Jora Ghar (Shoe stand)

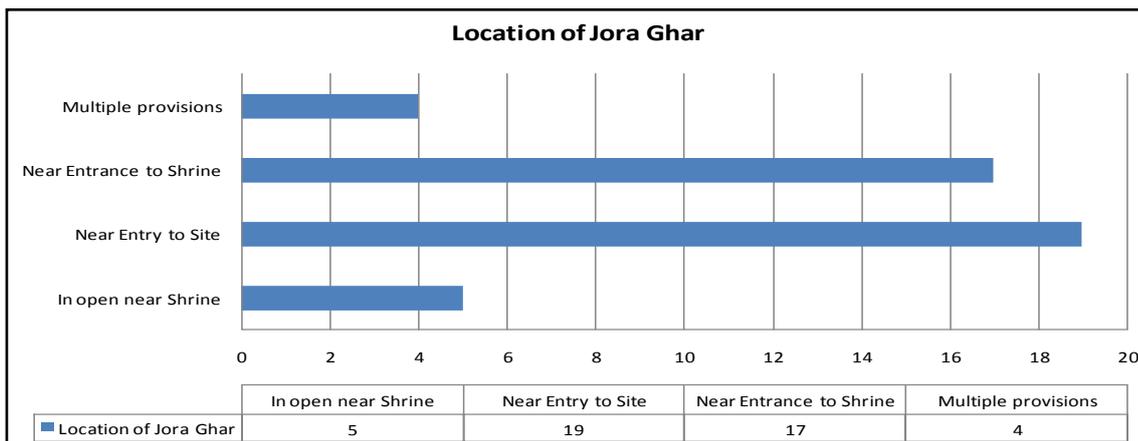


Figure 6.6: Various Locations of Jora Ghar

The provision of *jora ghar* (Shoe stand) has been made in all the shrines, for proper storage of shoes, where devotees get a token after depositing the shoes. Depending upon the the number of entrances to a shrine, multiple *Jora Ghar* have been provided in four shrines e.g. Harmandar Sahib (Amritsar), Darbar Sahib (Tarn Taran), Saheedan Sahib (Amritsar) and Fatehgarh Sahib (Fatehgarh Sahib). In five cases Baba Bir Singh (Naurangabad), Saragarhi Sahib (Amritsar), Rakabsar (Muktsar), Datansar (Muktsar) and Fatehgarh Sahib (Anandpur), a *jora ghar* is provided in the open near the shrine. In

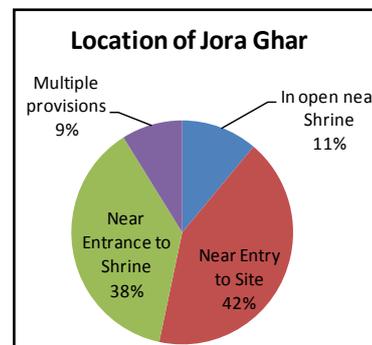


Figure 6.7: Distribution of various locations of Jora Ghar

large complexes, provision of a *jora ghar* is made near entry to the site and in case of smaller shrines *jora ghar* may be near to the shrine as shown in figure 6.6 and figure 6.7. In some shrines that are not frequently visited by a large number of devotees a *jora ghar* may be put in the open.

### 6.3.2. Hand Wash Area

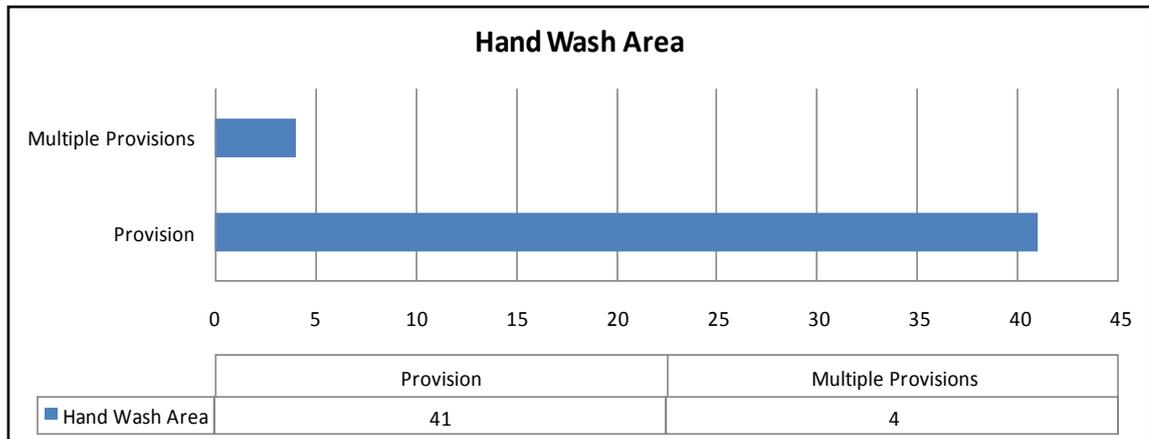


Figure 6.8: Hand Wash Area

The provision of hand wash area has been made in the all the shrines, so that devotees can wash their hands before entering the shrine (see figure 6.8 and figure 6.9). Normally, a hand wash area is provided near the *jora ghar* and in case of multiple entry points to the shrine, multiple hand wash areas have been provided, e.g. in the case of Harmandar Sahib, Amritsar, Darbar Sahib, Tarn Taran, Saheedan Sahib, Amritsar and Fatehgarh Sahib, Fatehgarh Sahib.

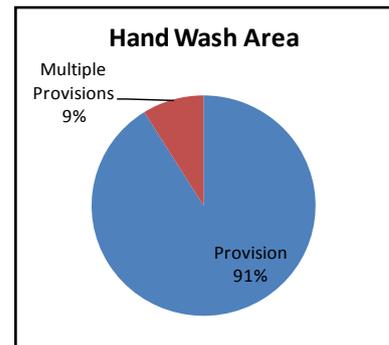


Figure 6.9: Distribution of hand wash areas

### 6.3.3. Feet Wash Area

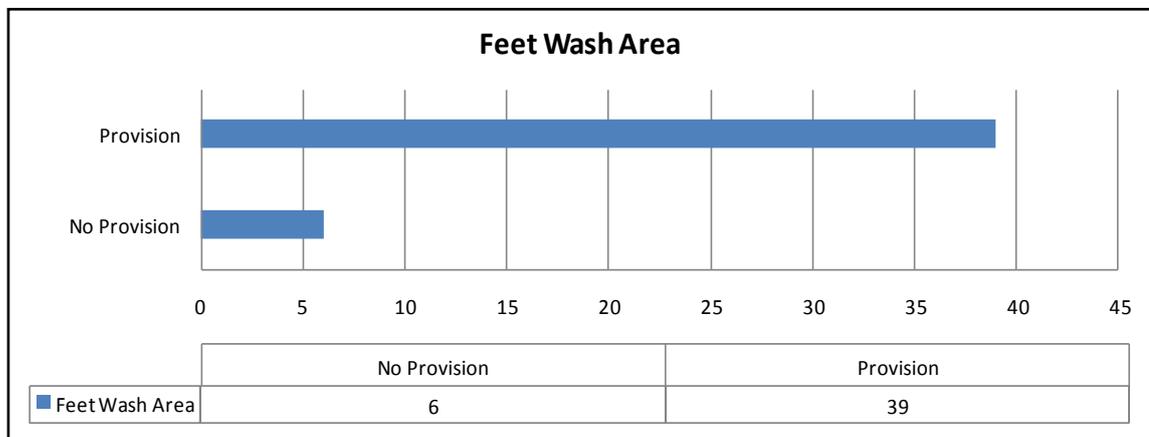


Figure 6.10: Feet Wash Area

The provision of feet wash area has been made in most of the shrines frequently visited by the large number of devotees as shown in figure 6.10 and figure 6.11. Here devotees wash their feet before entering the shrine bare footed. In case of six shrines, where number of visitors is less perhaps because of its location, proper provision for feet wash area has not been made e.g. at Gurudwara Baba Bir Singh (Naurangabad), Fatehgarh Sahib (Anandpur), Rakabsar and Datansar (Muktsar). In these cases, there is a provision for washing hands and people can wash their feet there too, but special arrangement of small depression in flooring containing water for washing feet is not there.

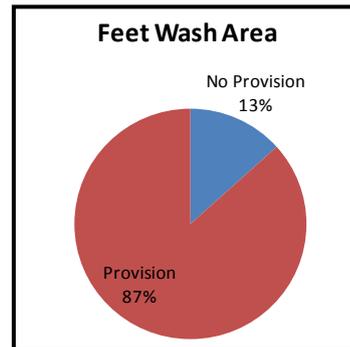


Figure 6.11: Distribution of feet wash areas

### 6.3.4. Parikarma (Outer Circumambulatory)

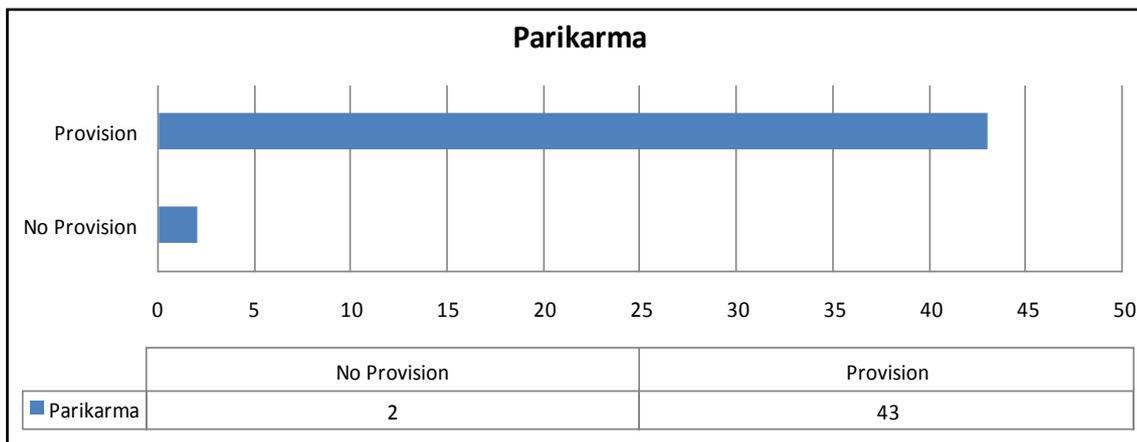


Figure 6.12: Provision of Parikarma (Outer Circumambulatory)

In all the shrines, except Chaula Sahib (Dera Baba Nanak) and San Sahib (Basrke) there is space on all the sides of the shrine which can be used as open *parikarma*. In case of important historical shrines like Harmandar Sahib (Amritsar) and Darbar Sahib (Tarn Taran), well defined arcaded outer circumambulatory is provided, so that people can walk around the shrine listening the *gurbani kirtan* before entering the shrine. Where as in case of most of the other shrines, open space is provided around the shrine which can be used as an outer circumambulatory.

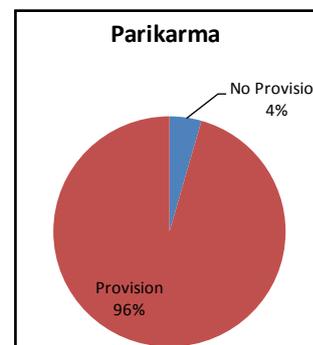


Figure 6.13: Distribution of outer circumambulatory

### 6.3.5. Provision of *Darshani Deodi* (Entry Gateway)

First glimpse of a Sikh shrine is seen through a *darshani deodi*, and one has to pass through this before entering the main shrine. In most of the large shrines complexes *darshani deodi* has been provided. In case of smaller shrines there may not be provision of *darshani deodi*. The provision of *darshani deodi* has been made in twenty two shrines, depending upon the number of entrances to the shrine multiple *darshani deodis* has been provided in two shrines e.g. Harmandar Sahib at Amritsar and Darbar Sahib at Tarn Taran. In thirty one shrines there is no provision of *Darshani Deodi* as shown in figure 6.14 and figure 6.15.

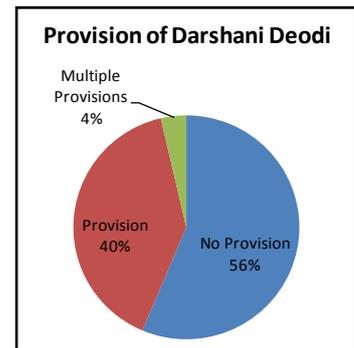


Figure 6.14: Distribution of provision of *Darshani Deodi*

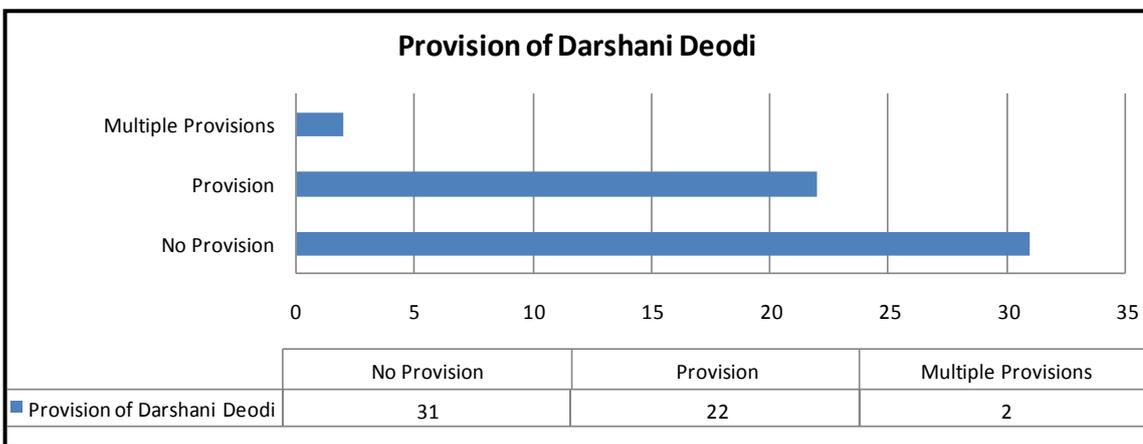


Figure 6.15: Provision of *Darshani Deodi*

### 6.3.6. Location of *Darshani Deodi*

Location of a *darshani deodi* is not standardised as it depends upon the direction/location of the entry points to the site as shown in figure 6.16 and figure 6.17. *Darshani deodis* are provided in almost all the directions without giving preference to any particular direction. In case of eight shrines, a *darshani deodi* is located on Southeast direction, in seven shrines on East direction, in two shrines on North, West and northeast direction and in one shrine on South, Southwest and Northwest Direction.

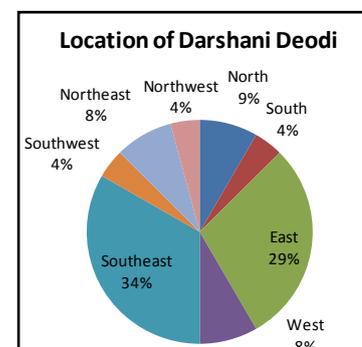


Figure 6.16: Distribution of Various Directions of *Darshani Deodi*

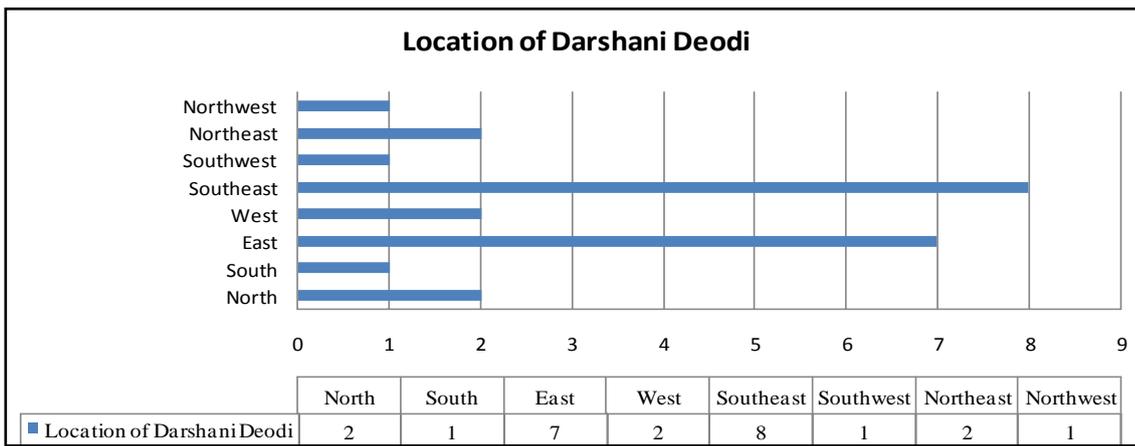


Figure 6.17: Location of Darshani Deodi

### 6.3.7. Provision of *Kadah Parsad* Area

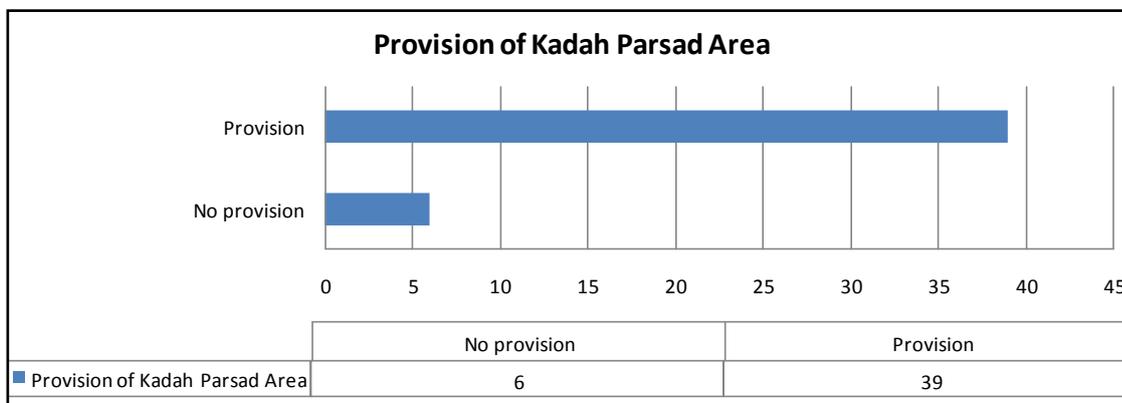


Figure 6.18: Provision of Kadah Parsad Area

Here people can pay their offerings and get *kadah parsad* along with the receipt of the amount offered. This *parsad* is then offered at the shrine. The provision of *kadah parsad* area has been made in thirty nine shrines as shown in figure 6.18 and figure 6.19. In case of six shrines there is no provision of where devotees can make offering in the form of *kadah parsad*, for example Baba Bir Singh, (Naurangabad), Chaula Sahib (Dera Baba Nanak), Datansar and Rakabsar (Muktsar) etc. These shrines receive comparatively less number of devotees as these are located near another major shrine in the city.

### 6.3.8. Location of Kadah Parsad Area

The provision of Kadah Parsad area has been made in most of the shrines frequently visited by devotees. This is

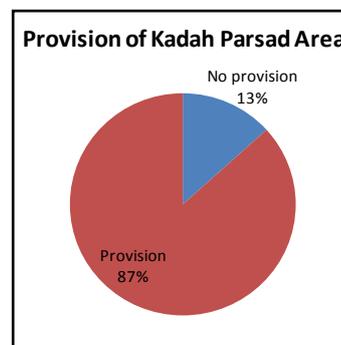


Figure 6.19 Distribution of *Kadah Parsad* Area

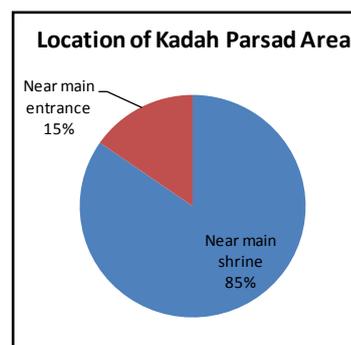


Figure 6.20: Distribution of Various Locations of Kadah Parsad Area

located near main entrance to the site in case of six shrines and in case of thirty three shrines it is located near to the main shrine as shown in figure 6.20 and figure 6.21.

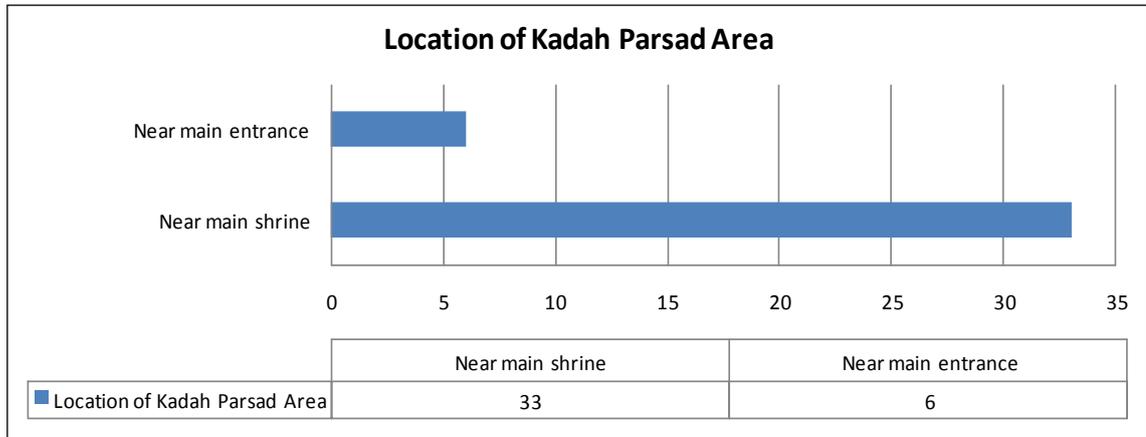


Figure 6.21: Location of Kadh Parsad Area

### 6.3.9. Approach to the Main Shrine

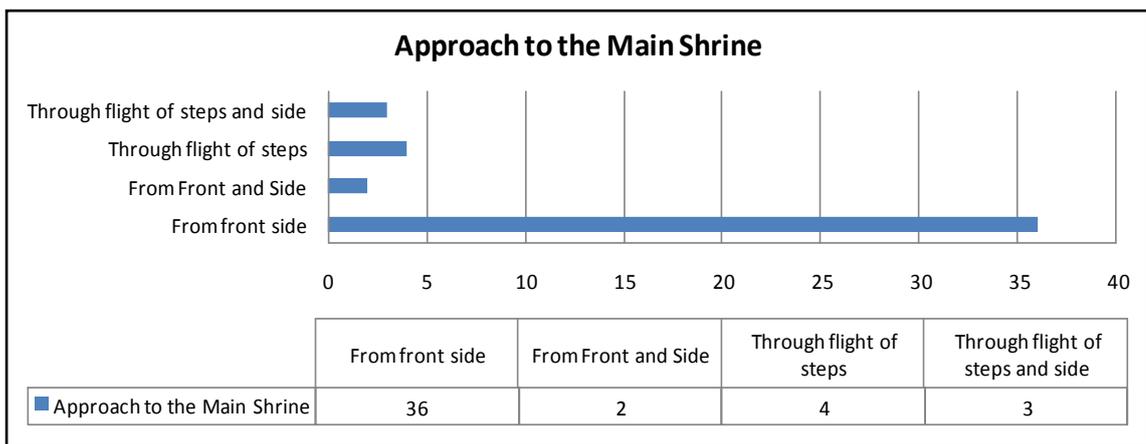


Figure 6.22: Approach to the Main Shrine

Most of the shrines (thirty six) have an approach from the front side as shown in figure 6.22 and figure 6.23. Four shrines are located on the first floor and have approach through a flight of steps, for example Battha Sahib (Dist. Ropar), Bibeksar Sahib (Amritsar), Parivaar Vichora Sahib (Near Ropar) and Tap Asthan Baba Buddha (Ramdass). Two shrines, Harmandar Sahib, Amritsar and Kandh Sahib, Batala have entrance from front as well as from side and three shrines Santoksar Sahib, Amritsar, Akal Takht, Amritsar and Keshgarh Sahib, Anandpur are approached through stairs and have main entry from side.

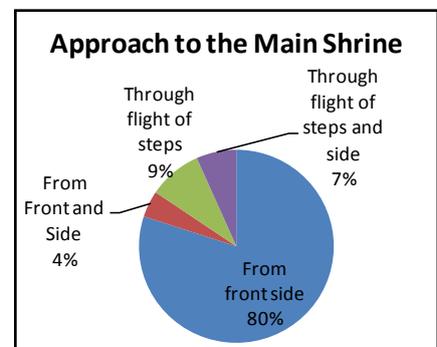


Figure 6.23: Distribution of Various types of Approaches to the Main Shrine

### 6.3.10. Movement Pattern towards Shrine

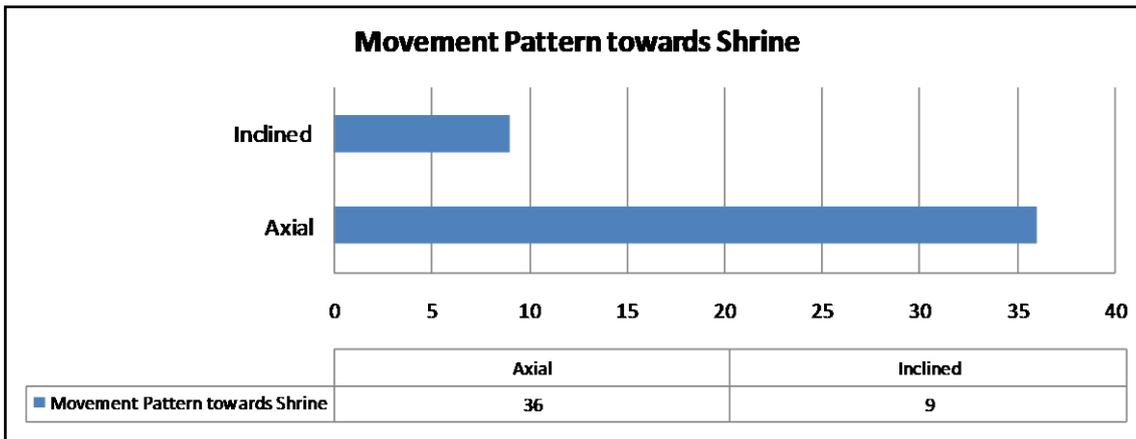


Figure 6.24: Movement Pattern towards Shrine

Movement pattern towards the shrine is axial in most of the cases but in some cases inclined pattern has also been adopted because of the location of shrine with reference to entry. In thirty six shrines, eighty percent of the studied shrines, the movement pattern towards the shrine is axial. In case of nine shrines, movement pattern towards shrine is inclined like Keshgarh Sahib and Anandgarh Sahib at Anandpur, Baba Atal and Bibeksar Sahib at Amritsar and Ber Sahib at Sultanpur Lodhi etc. This indicates that there is no fixed movement pattern towards the shrine, it follows the site profile.

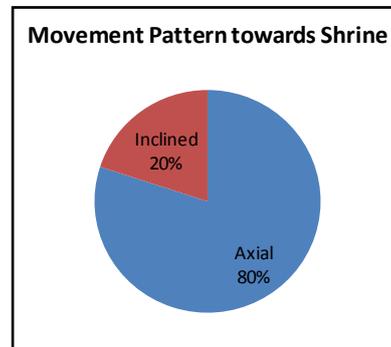


Figure 6.25: Distribution of various Types of Movement Pattern towards Shrine

### 6.3.11. Direction of Main Entrance

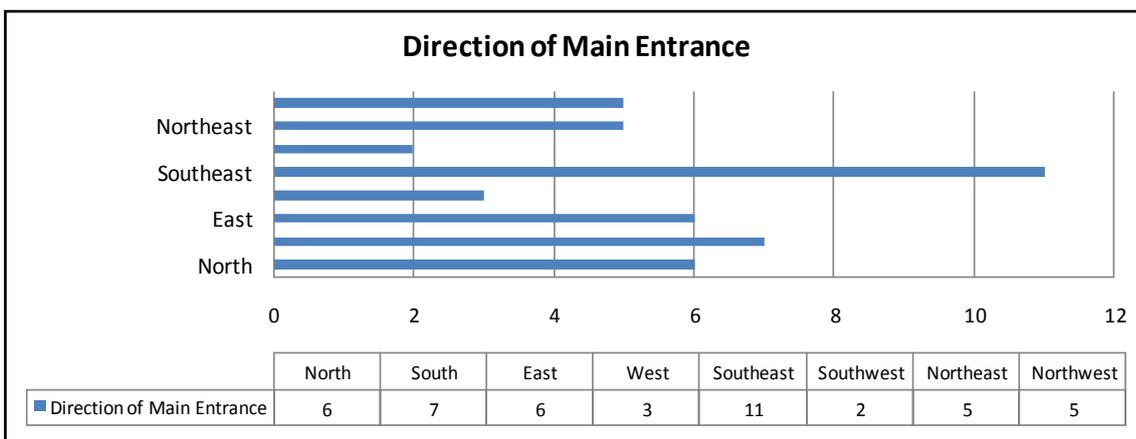


Figure 6.26: Direction of Main Entrance

Direction of Main Entrance is not standardised. It depends upon the direction/location of the entry points to the site as shown in figure 6.26 and figure 6.27. In case of eleven shrines, main door is located on southeast direction, seven on South direction, six each

on North and East direction, five on Northwest and Northeast direction, three on west direction and two on Southwest direction. This indicates that the main entrance of the shrines is provided in almost every direction without consideration for any specific direction unlike other contemporary religious architectures like Hindu and Islamic architecture.

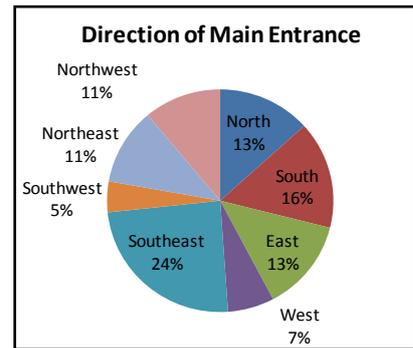


Figure 6.27: Distribution of Various Direction of Main Entrance

### 6.3.12. Entrances

In most of the shrines, entrances have been provided in all the directions and it seems that most of the later shrines have followed the pattern of Harmandar Sahib at Amritsar. However, there are few exceptions. In seven cases, there are entrances on three, two or one side. It may be because of the site constrain as it does not permit entry on all sides or because of the size of the shrine. Forty shrines, eighty nine percent of the studied shrines, have entrances on all the four sides as shown in figure 6.28 and figure 6.29. Two shrines Keshgarh Sahib (Anandpur) and Datansar (Muktsar) have entrances on three sides, Bibeksar Sahib (Amritsar) has entrances on two sides, and two shrines Thara Sahib (Amritsar) and Kothri Sahib (Sultanpur Lodhi) have entrance from one side only. Majority of the shrines have entrances on four sides.

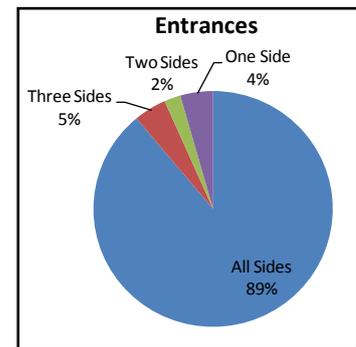


Figure 6.28: Distribution of Number of Entrances to the Shrines

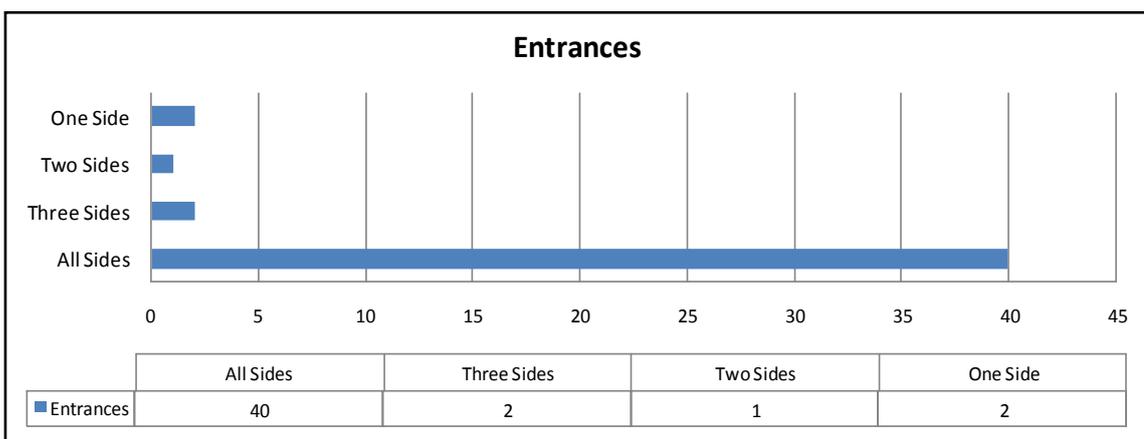


Figure 6.29: Number of Entrances to the Shrine

### 6.3.13. Plinth Level

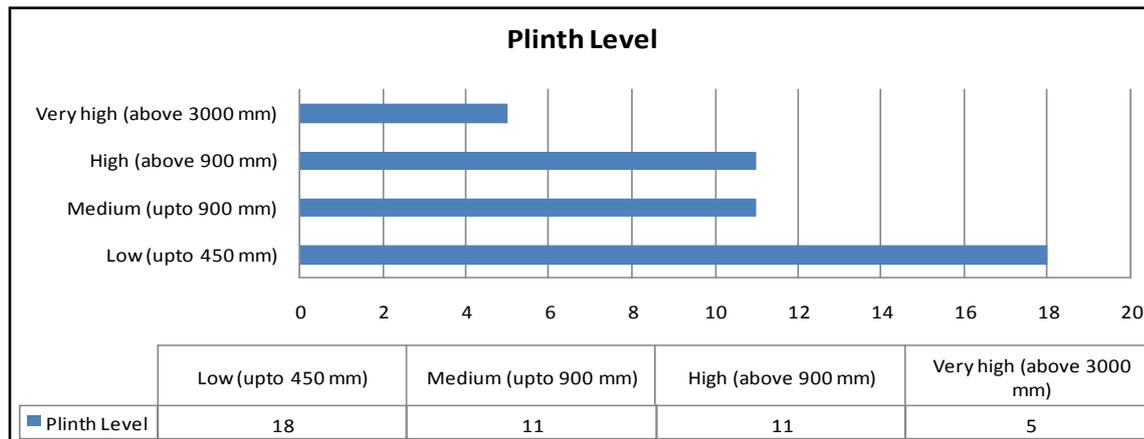


Figure 6.30: Plinth Level of the Shrines

Eighteen shrines, around 40%, have low plinth level up to 450 mm. Eleven shrines have medium plinth level up to 900 mm. Eleven shrines have high plinth level up to 3000mm and five shrines have very high plinth above 3000mm as shown in figure 6.30 and figure 6.31. Only Harmandar Sahib, Amritsar has plinth lower than surroundings. In the initial phase, shrines were constructed by the Sikh Gurus who taught humility and they kept the shrines at low plinth. But in some cases of the later shrines, constructed by the followers, the plinth is kept higher as they held Gurudwaras in high esteem and have kept them higher than the normal buildings.

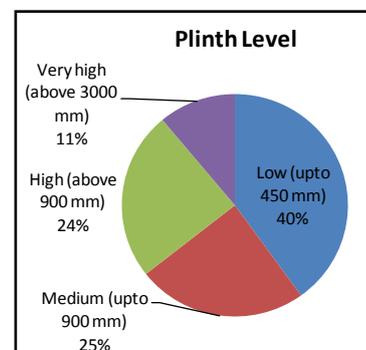


Figure 6.31: Distribution of Plinth Level of the Shrines

### 6.3.14. Shape of Gurudwara

Variety of shapes has been used in the construction of Sikh shrines, but mainly shrines

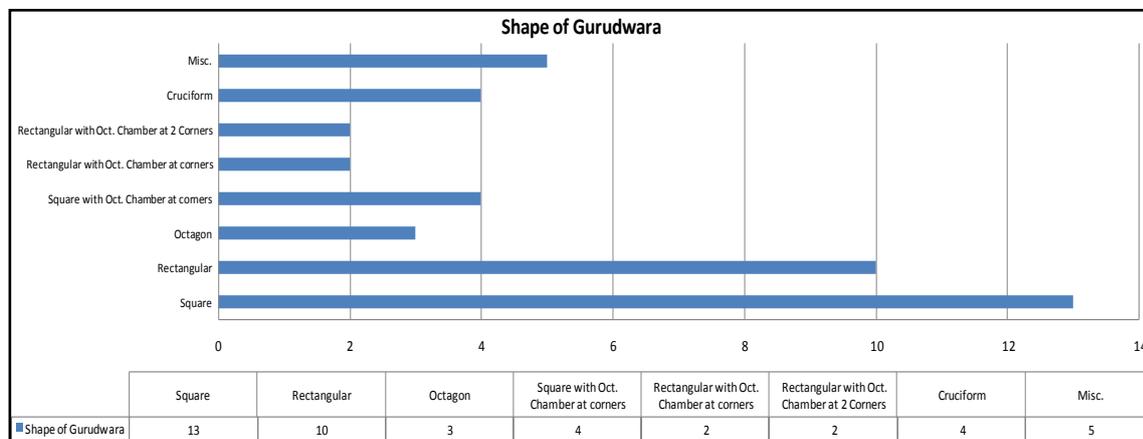


Figure 6.32: Shape of Gurudwara

are square or rectangular in shape. Thirteen shrines are square in shape like Darbar Sahib (Tarn Taran), Burj Sahib (Dhariwal) and Pipli Sahib (Amritsar) as shown in figure 6.32 and figure 6.33.

Ten shrines are rectangular in plan like Thara Sahib (Khadoor Sahib), Shaheedan Sahib and Chheharta Sahib (Amritsar). Four shrines have square plan with octagonal chambers at all the corners Garhi Sahib (Chamkaur Sahib), Tap Asthan Baba Buddha (Ramdass) and Katalgarh Sahib (Chamkaur Sahib).

Three shrines have octagonal shape e.g. Akal Takht Sahib (Amritsar), Lohgarh Sahib and Holgarh Sahib (Anandpur Sahib). Two shrines have rectangular plan with octagonal chamber at corners like Hatt sahib (Sultanpur Lodhi) and Fatehgarh Sahib (Anandpur Sahib). Two shrines have rectangular with octagonal chamber at two corners Keshgarh Sahib (Anandpur Sahib) and Manji Sahib (Alamgir), Square/Rectangular plans with entrance lobby in front Sahib (Anandpur Sahib) and Darbar Sahib (Dera Baba Nanak). Four shrines have cruciform plan like San Sahib (Baserke), Janam Asthan Patsahi Chhevin (Vadali) and Bir Baba Buddha and five have miscellaneous shapes. This indicates that the form of the Gurudwara is also not standardised and various forms have been used in these shrines.

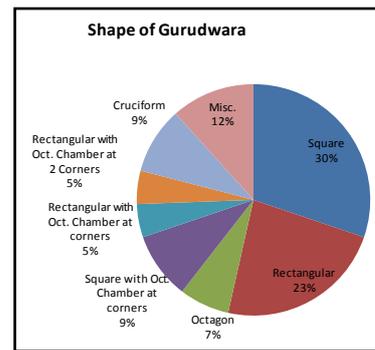


Figure 6.33: Distribution of various Shapes of Gurudwara

### 6.3.15. Location of Parkash Asthan

Location of the parkash asthan varies in Sikh shrines. In twenty four shrines, a *parkash asthan* has been provided towards back of the main hall so that more sitting capacity can be provided in the front. In nineteen shrines, a *parkash asthan* has been provided in the center of the shrine and in two cases Akal Takht (Amritsar) and State Gurudwara (Kapurthala), a *parkash asthan* has been provided in front of the hall as shown in figure 6.34 and figure 6.35. Location of the *parkash asthan* is not standardised, normally it is in the center in case of square and octagonal shrines. In case of rectangular shrines, it is either towards front or back of the main hall.

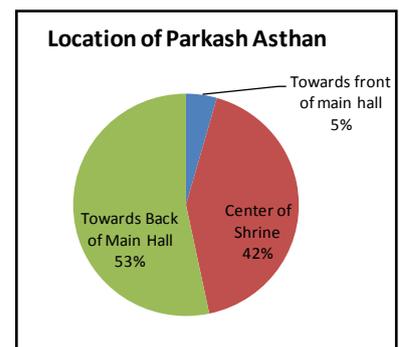


Figure 6.34: Distribution of various Locations of Parkash Asthan

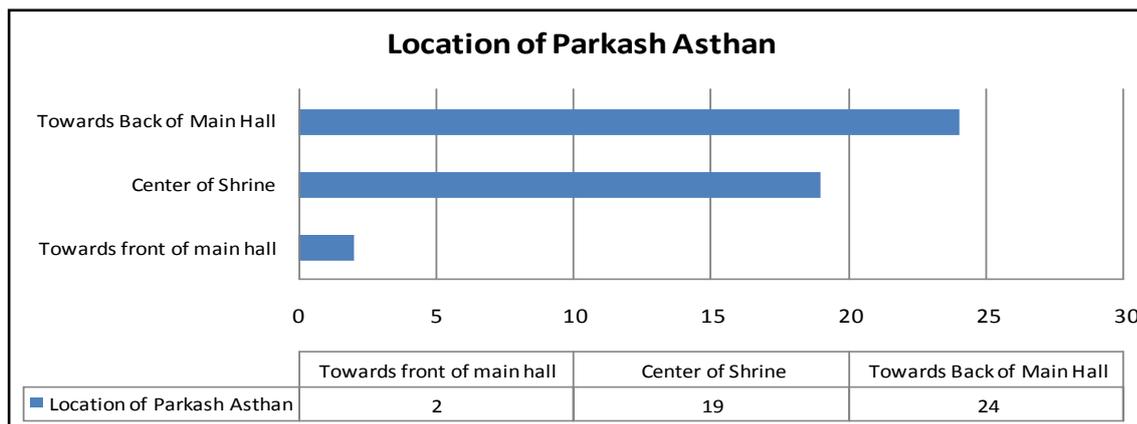


Figure 6.35: Location of Parkash Asthan

### 6.3.16. Shape of *parkash asthan*

The shape of the *parkash asthan* is not standardised it may be square, octagon or rectangular (as shown in figure 6.36 and figure 6.37). Twenty one shrines have *parkash asthan* with square shape e.g. Gurudwara Holgarh Sahib (Anandpur), Harmandar Sahib (Amritsar), and Janam Asthan Patsahi Chhevin (Vadali). Twenty one shrines have *parkash asthan* with rectangular shape e.g. Gurudwara Chheharta Sahib (Amritsar), Tap Asthan Baba Buddha (Ramdass), and Garhi Sahib (Chamkur Sahib). Three shrines have *parkash asthan* with octagonal shape e.g. Gurudwara Baba Atal and Shaheedan Sahib (Amritsar) and Lohgarh Sahib (Anandpur).

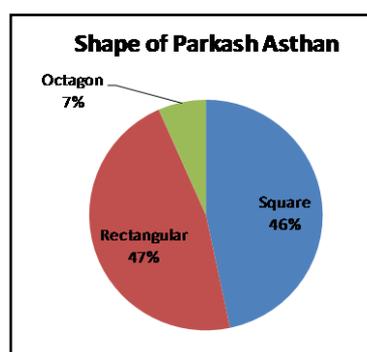


Figure 6.36: Distribution of various Shapes of Parkash Asthan

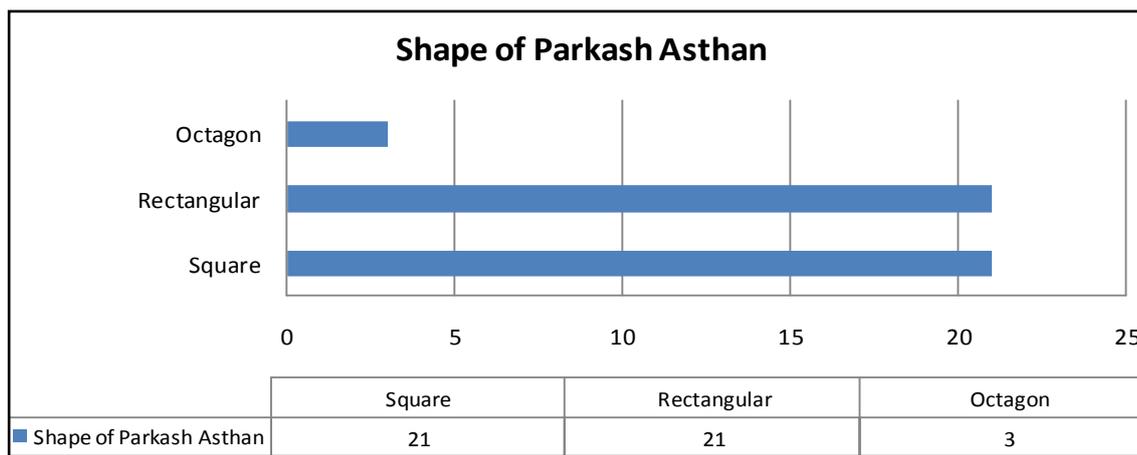


Figure 6.37: Shape of Parkash Asthan

### 6.3.17. Direction of Parkash Asthan

Direction of *parkash asthan* is not standardised as it depends upon the direction of the entrance to the shrine as shown in figure 6.38 and figure 6.39. In case of twelve shrines,

*parkash asthan* faces southeast direction, in eight shrines *parkash asthan* faces south direction, in six shrines it faces east direction, in five shrines it faces north and northwest direction, in four shrines it faces northeast direction, in three shrines it faces west direction, and in two shrines it faces southwest direction. *Parkash asthan* of most of the shrines face the direction of the main shrine except in four cases e.g. Akal Thakht Sahib and Santokhsar at Amritsar, State Gurudwara at Kapurthala and Parivaar Vichora Sahib, near Ropar.

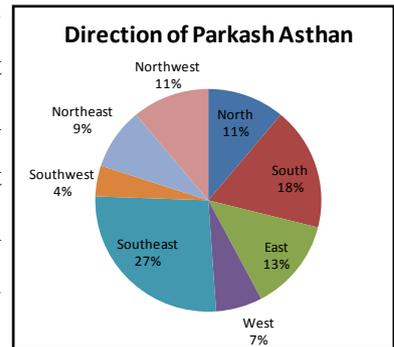


Figure 6.38: Distribution of Various Direction of Parkash Asthan

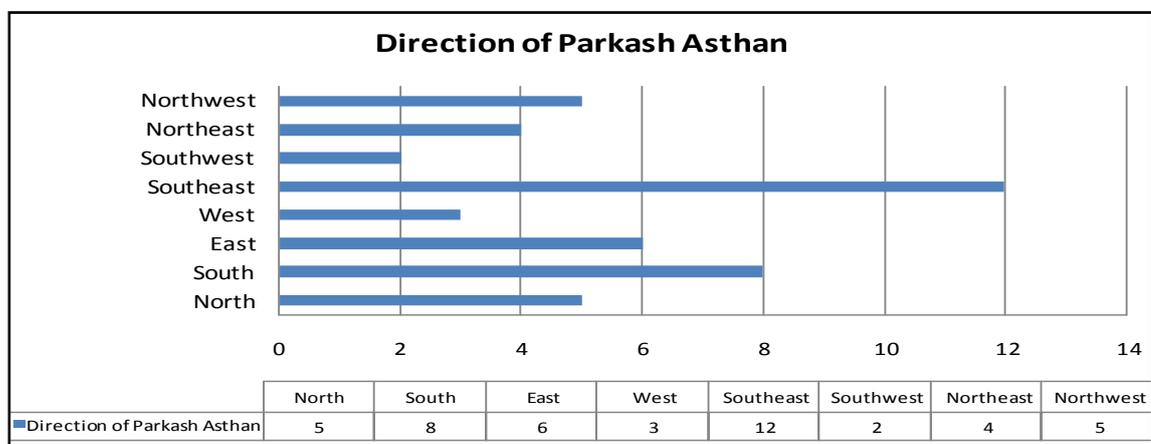


Figure 6.39: Direction of Parkash Asthan

### 6.3.18. Inner Circumambulatory

In majority of the shrines, forty in number, single inner circumambulatory (*Parikarma*) have been provided for movement around the *parkash asthan*. In case of Katalgarh Sahib (Chamkaur Sahib) double inner circumambulatory has been provided, and in case of four shrines namely Parivaar Vichora Sahib (Near Ropar), Chaula Sahib (Dera Baba Nanak), Kothari Sahib (Sultanpur Lodhi) and Datansar (Muktsar), no inner circumambulatory has been provided as shown in figure 6.40 and figure 6.41. In rest of the shrines, a single circumambulatory path has been provided around the *parkash asthan*

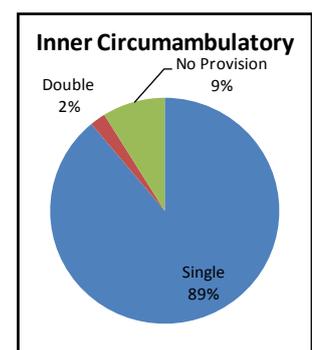


Figure 6.40: Distribution of Inner Circumambulatory

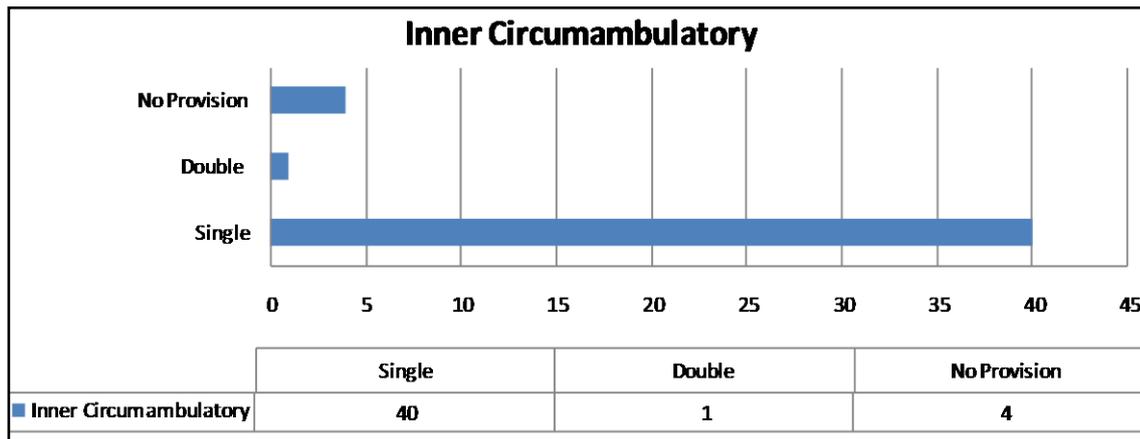


Figure 6.41: Provision of Inner Circumambulatory

### 6.3.19. Double Height Area

Double height congregation hall or *parkash asthan* has been provided in majority of the Sikh shrines. Twenty four shrines have a double height main hall or *parkash asthan* like Harmandar Sahib, Baba Atal and Akal Takht at Amritsar, Burj Sahib at Dhariwal and Bir Baba Buddha near Amritsar. Twenty one shrines do not have a provision of double height like Kothri Sahib and Ber Sahib at Sultanpur Lodhi, Thara Sahib at Khadoor Sahib, Thara Sahib at Amritsar and Baba Bir Singh at Naurangabad as shown in figure 6.42 and figure 6.43.

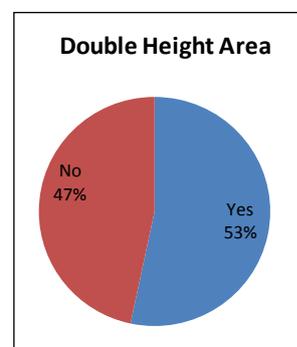


Figure 6.42: Distribution of Shrines with Double Height Area

Majority of the shrines, with more than one floor, have double height area, so that people sitting on upper floor can also have a view of the parkash asthan and they can listen to the *gurbani* recitation. These shrines have followed the model of Harmandar Sahib at Amritsar.

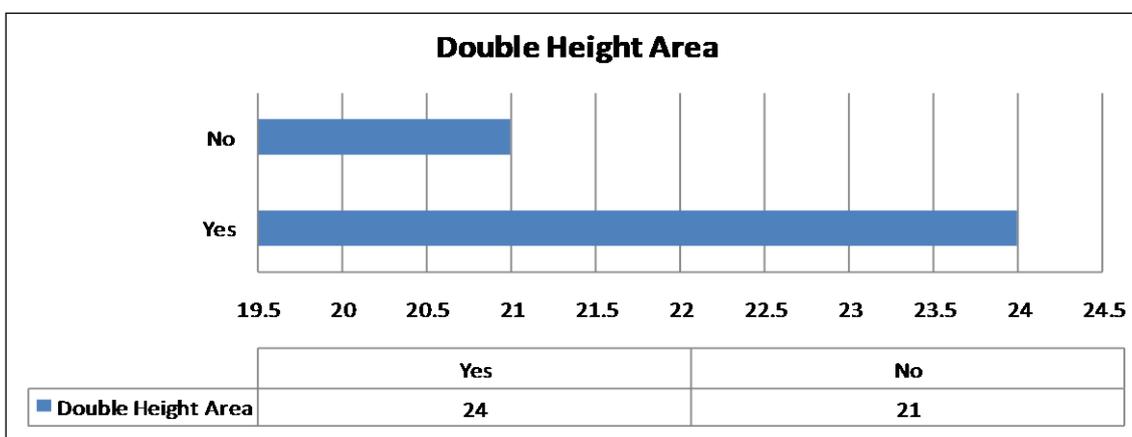


Figure 6.43: Double Height Area

### 6.3.20. Number of Floors

Number of floors varies from one to nine. Seventeen shrines have three floors as shown in figure 6.44 and figure 6.45. In these shrines normally ground and first floor are used for various functions of the shrine and the second floor is provided for giving height to the main dome so that it is visible from distance. Some of the shrines with three floors are Sant Ghat and Hatt Sahib at Sultanpur Lodhi, Burj Sahib at Dhariwal, Angeetha Sahib at Khadoor Sahib and San Sahib at Baserke. Nine shrines have four floors like Katalgarh Sahib and Garhi Sahib at Chamkaur Sahib, Parivaar Vichora Sahib and Battha Sahib near Ropar. Seven shrines are single storeyed structures like Baba Bir Singh at Naurangabad, Thara Sahib at Khadoor Sahib, Rakabsar and Datansar at Muktsar. Five shrines are double storeyed for example Anandgarh Sahib and Fatehgarh Sahib at Anandpur, Kothri Sahib at Sultanpur Lodhi, Darbar Sahib at Dera Baba Nanak. Five shrines are five storey structures like Manji Sahib at Alamgir, Akal Takht at Amritsar, Baba Gurditta at Daroli, Tap Asthan Baba Buddha at Ramdass and Janam Asthan Patsahi Chhevin at Vadali. Baba Atal, Amritsar is the tallest shrine with nine floors and Ramsar Amritsar has seven floors. Apart from this there are ten shrines where basement has been provided for example Ramsar, Akal Takht and Thara Sahib Amritsar, Manji Sahib at Alamgir and Janam Asthan Patsahi Chhevin at Vadali. Initial shrines were of less height and as the technology advanced and the financial power of the Sikhs increased they started creating bigger and taller structures.

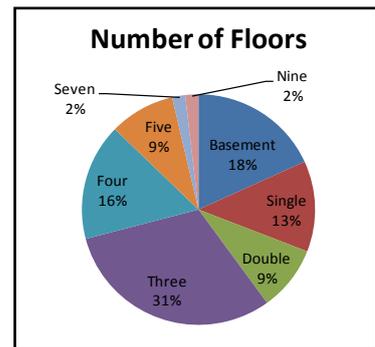


Figure 6.44: Distribution of Various Number of Floors

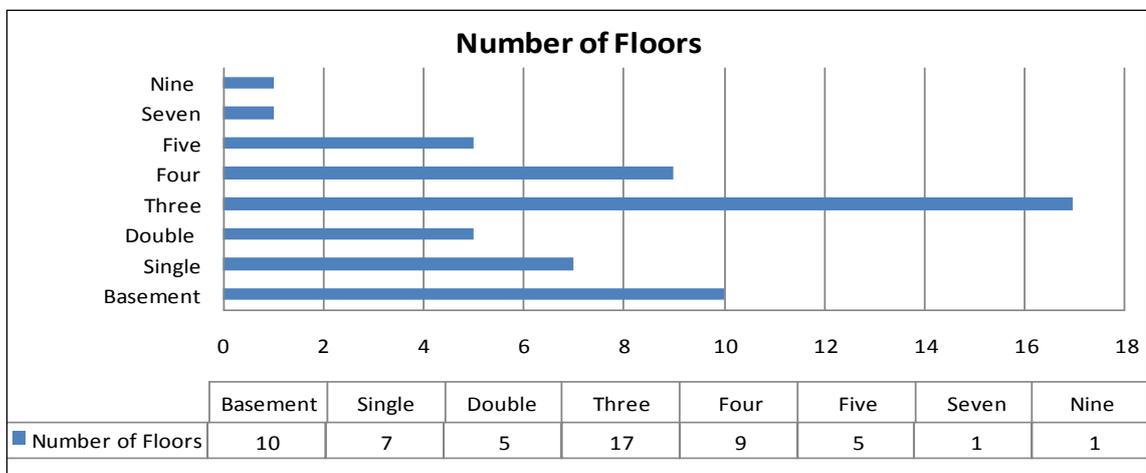


Figure 6.45: Number of Floors

### 6.3.21. Type of Structure

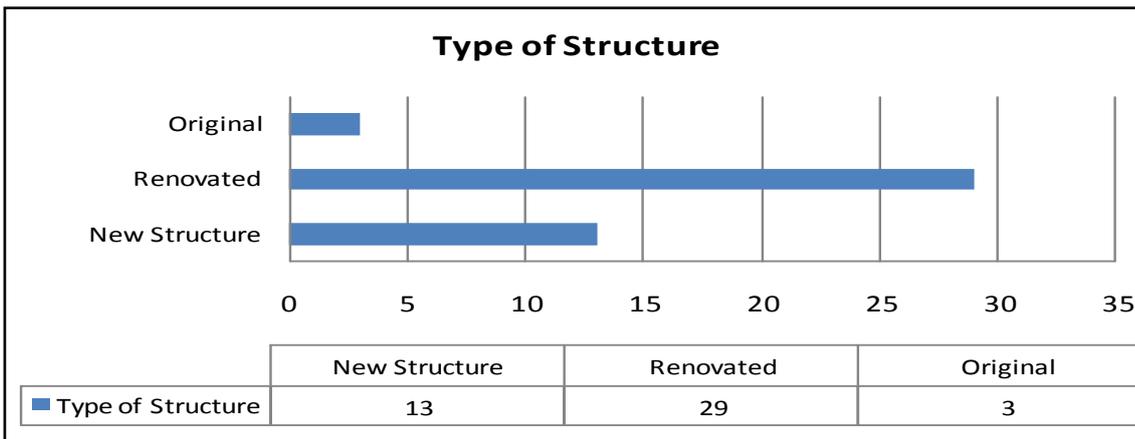


Figure 6.46: Type of Structure

Only three of these shrines have original structure. Most of other structures have been totally renovated or demolished and built by *kar sewaks* and the Sikhs have lost the rich built heritage. Thirteen shrines have new structures which have been constructed after demolishing the old structures as shown in figure 6.46 and figure 6.47. Anandgarh Sahib and Lohgarh Sahib at Anandpur, Akal Takht at Amritsar and Tap Asthan Baba Buddha at Ramdass etc. has been constructed after pulling down of old structures. Twenty nine shrines have structures with major renovations carried out over a period of time like Harmandar sahib and Baba Atal at Amtirsar, Baba Bir Singh at Naurangabad, and Burj Sahib at Dhariwal. There are three shrines which have original structures like Saragarhi Sahib at Amritsar, Kandh Sahib at Batala and Datansar at Muktsar. These shrines were constructed in 20<sup>th</sup> century.

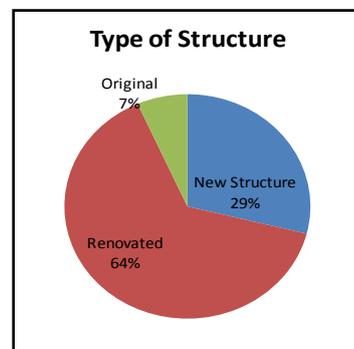


Figure 6.47: Distribution of various Types of Structures

### 6.3.22. Elevation

Twenty one shrines have an elevation which is symmetrical on all the sides as shown in figure 6.48 and figure 6.49. Most of these shrines are square or octagonal in shape with identical elevation on all sides like Darbar Sahib at Tarn Taran, Burj Sahib at Dhariwal and Pipli Sahib at Amritsar. Twenty three shrines have front and rear side symmetrical and sides

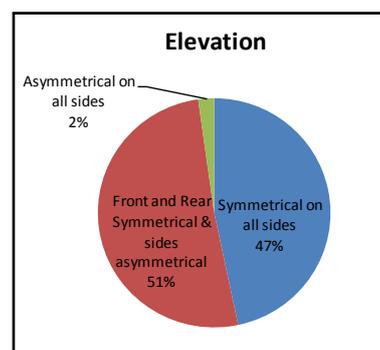


Figure 6.48: Distribution of various Types of Elevations

asymmetrical. Most of these shrines are rectangular in shape with main dome placed either towards front or back of the shrine like Keshgarh Sahib at Anandpur Ramsar Sahib, Santoksar Sahib and Harmandar Sahib at Amritsar. Only one shrine, Thara Sahib, Khadoor Sahib has asymmetrical elevation on all sides.

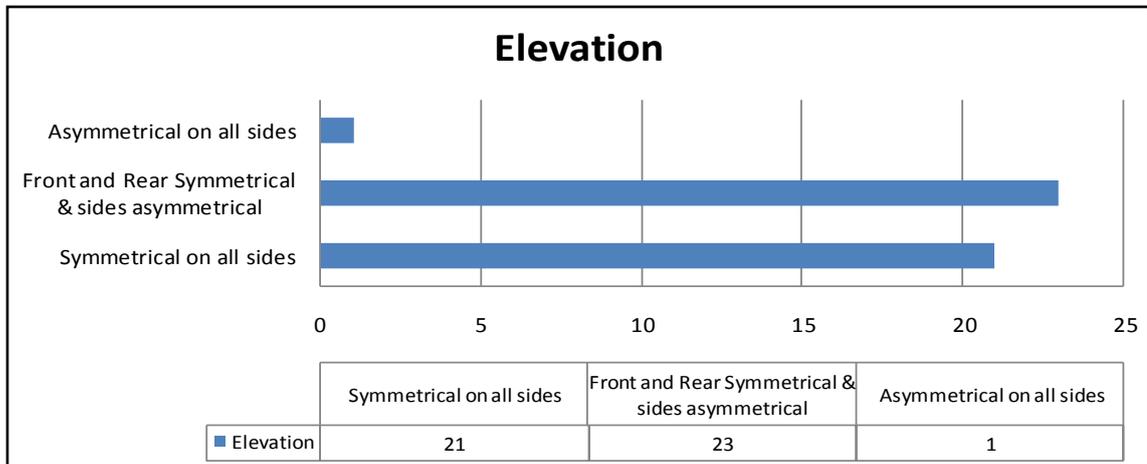


Figure 6.49: Details of Various Types of Elevations

### 6.3.23. Entrances Details

Nine shrines have simple trabeated entrance in blind cusped arch through verandah/entrance portico without any special treatment as explained in figure 6.50 and figure 6.51, e.g. Fatehgarh Sahib and Holgarh Sahib at Anandpur, Manji Sahib at Alamgir and Thara Sahib at Khadoor Sahib. Nine shrines have simple trabeated entrance in blind arch without any special treatment around the opening like Parivaar Vichora Sahib, Near Ropar and Bibeksar Sahib at Amritsar etc. Eight shrines have simple trabeated entrance in blind arch with chharti on top of the main entrance e.g. Anandgarh Sahib at Anandpur, Sant Ghat at Sultanpur Lodhi, Thara Sahib at Amritsar and Angeetha Sahib at Khadoor Sahib. Five shrines have simple trabeated entrance without any special treatment around the opening e.g. Santoksar Sahib at Amritsar, Datansar at Muktsar, Darbar Sahib at Tarn Taran, Kothri Sahib at Sultanpur Lodhi and Baba Bir Singh at Naurangabad.

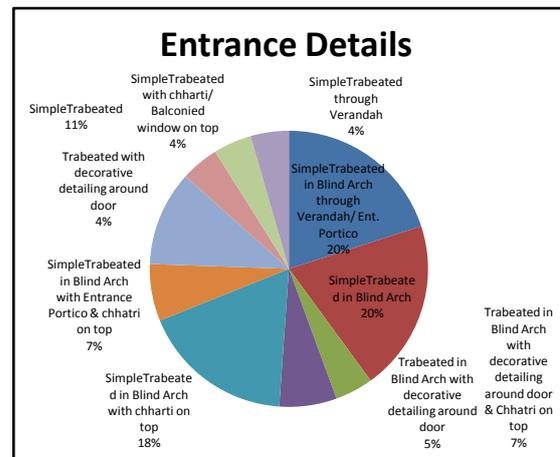


Figure 6.50: Distribution of various Types of Entrances

Three shrines have simple trabeated entrance in blind arch with entrance portico and a chhatri on the top e.g. Bir Baba Buddha, Ber Sahib at Sultanpur Lodhi and Katalgarh Sahib, Chamkur Sahib. Three shrines have trabeated entrance in blind arch with decorative detailing around the door and chhatri on the top e.g. Tap Asthan Baba Buddha at Ramdass, Chheharta Sahib at Amritsar and Burj Sahib at Dhariwal. Two shrines have trabeated entrance with decorative detailing around the door e.g. Tibbi Sahib and Rakabsar at Muktsar. Two shrines have simple trabeated entrance with chharti/ balconied window on the top e.g. Kandh Sahib at Batala and Baba Gurditta at Daroli and two shrines have trabeated entrance in blind arch with decorative detailing around the door e.g. State Gurudwara at Kapurthala and Baba Atal at Amritsar.

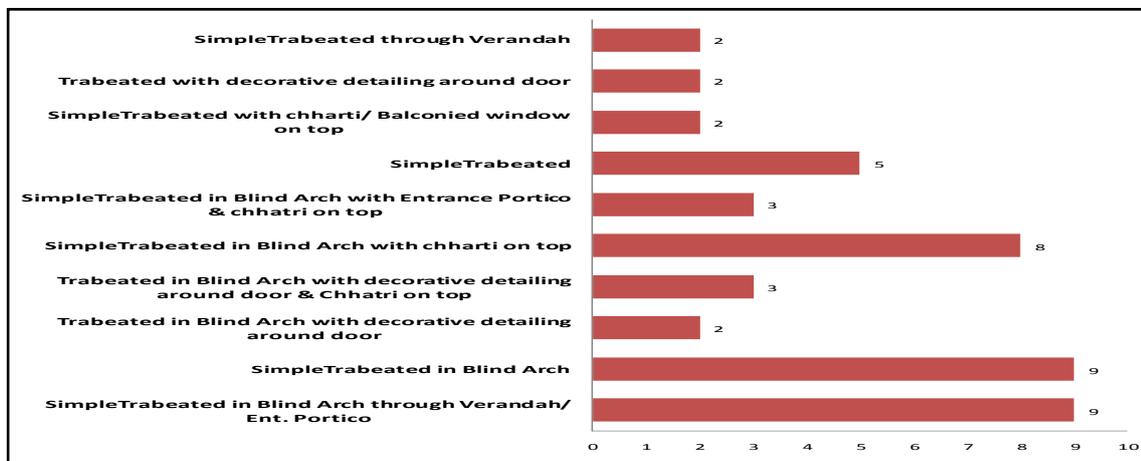


Figure 6.51: Types of Entrances

### 6.3.24. Placement of Shrine on the Site

Placement of a shrine on its site is not standardised as it may be placed in the center of the site or off center depending upon the site constraint as shown in figure 6.52 and figure 6.53. Twenty five shrines have been placed off center on the site e.g. Keshgarh Sahib at Anandpur, Angeetha Sahib and Thara Sahib at Khadoor Sahib, Chheharta Sahib and Thara Sahib at Amritsar and Bir Baba Buddha. Twenty shrines are placed in the center or nearly center of the site e.g. Janam Asthan Patsahi Chhevin at Vadali, Harmandar Sahib at Amritsar, Baba Gurditta at Daroli, Ber Sahib at Sultanpur Lodhi and Garhi Sahib at Chamkaur Sahib.

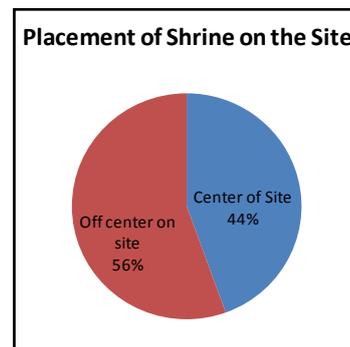


Figure 6.52: Distribution of various Placements of Shrine on the Site

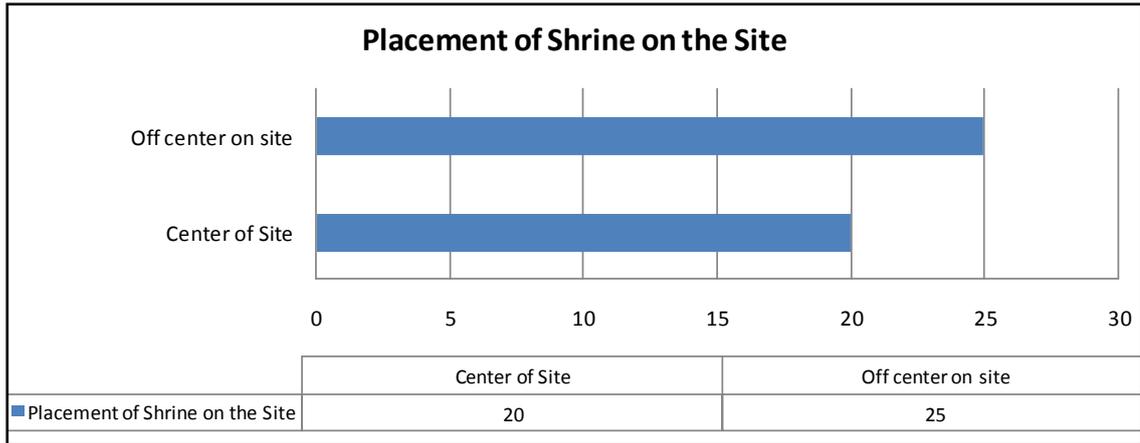


Figure 6.53: Placements of Shrine on the Site

### 6.3.25. Provision of congregation Hall

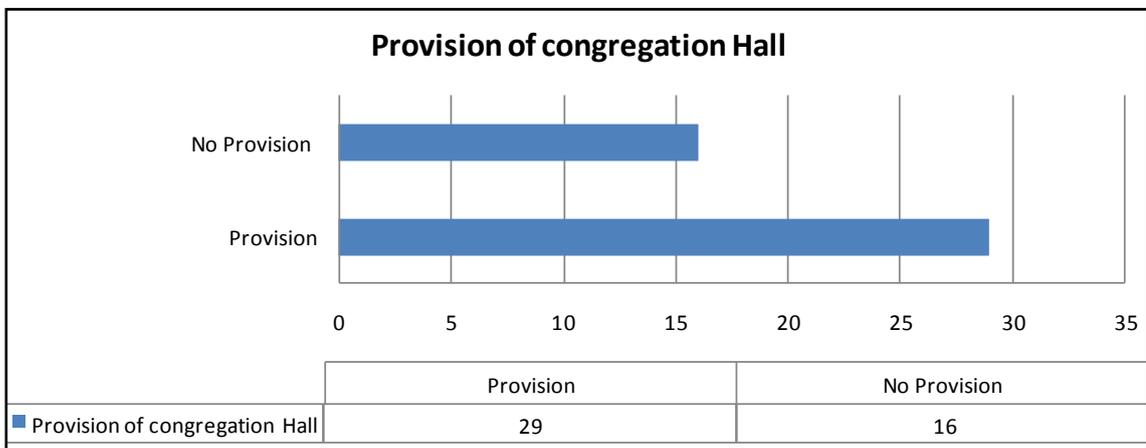


Figure 6.54: Provision of congregation Hall

Separate congregation hall is provided in twenty nine shrines as explained in figure 6.54 and figure 6.55, e.g. Burj Sahib at Dhariwal, Baba Bir Singh at Naurangabad, Bir Baba Buddha, Chheharta Sahib at Amritsar, San Sahib at Baserke and Tap Asthan Baba Buddha at Ramdass etc. These are provided to hold special functions like *kirtan darbar*, administrative gatherings etc. In cities, where many historical shrines are located, congregation hall is provided in the main shrine only e.g. at Anandpur, a congregation hall is provided near Keshgarh Sahib only. Similarly at Amritsar only one congregation hall (*Manji Sahib*) is provided in the Harmandar Sahib Complex. In sixteen shrines, no provision has been made for a congregation hall. These are the shrines either small in size or are located near some prominent shrine e.g. Janam Asthan Patsahi Chhevin (Vadali), Hatt Sahib,

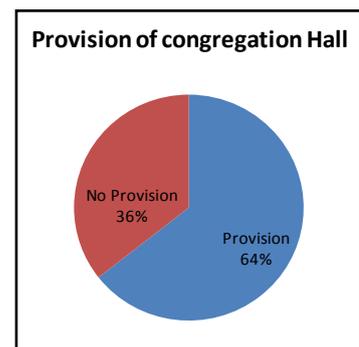


Figure 6.55: Distribution of Provision of congregation Hall

Kothri Sahib and Sant Ghat at Sultanpur Lodhi, Garhi Sahib and Katalgarh sahib at Chamkaur Sahib and Thara Sahib, at Khadoor Sahib.

### 6.3.26. Provision of *Sarovar* (Holy Tank)

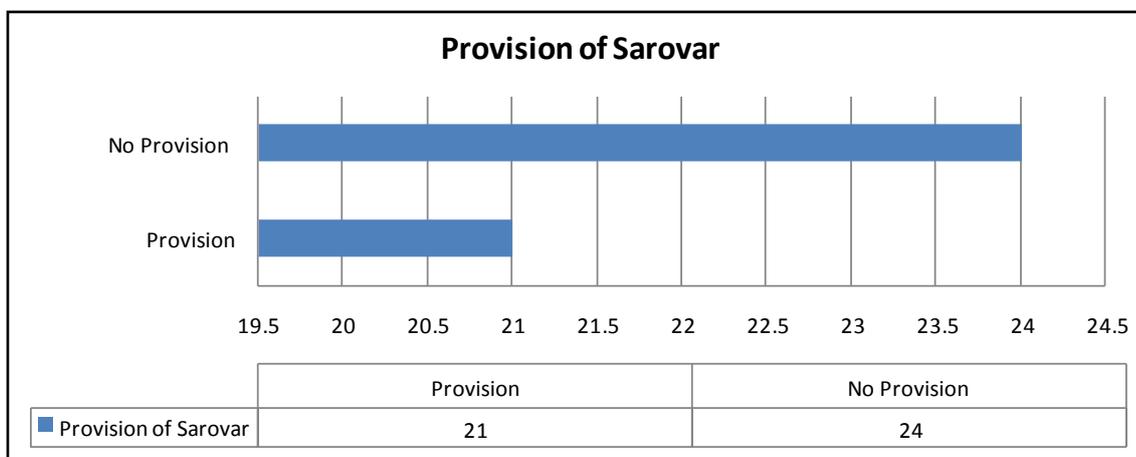


Figure 6.56: Provision of Sarovar

Provision of *sarovar* is provided in twenty one shrines as shown in figure 6.56 and figure 6.57, e.g. Harmandar Sahib and Chheharta Sahib at Amritsar, Manji Sahib at Alamgir, Baba Bir Singh at Naurangabad, Burj Sahib at Dhariwal and Bir Baba Buddha. In twenty four shrines, there is no provision of sarovar e.g. Holgarh Sahib and Lohgarh Sahib at Anandpur, Janam Asthan Patsahi Chhevin at Vadali Kothri Sahib at Sultanpur Lodhi and Garhi Sahib at Chamkaur Sahib. The *sarovar* is not provided in the twenty four shrines because either the size of the site does not permit or shrine is part of a complex already having a *sarovar*.

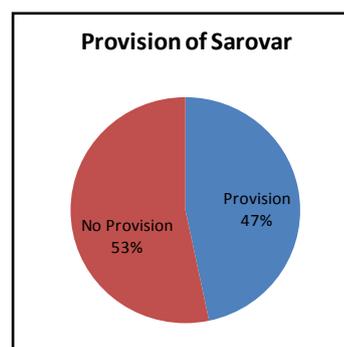


Figure 6.57: Distribution of Provision of Sarovar

### 6.3.27. Shape of *Sarovar*

*Sarovar* of fourteen out of twenty one shrines is rectangular in shape as shown in figure 6.58 and figure 6.59, e.g. Gurudwara Ber Sahib and Hatt Sahib at Sultanpur Lodhi, Keshgarh Sahib at Anandpur, Tap Asthan Baba Buddha at Ramdass and Burj Sahib at Dhariwal. Six shrines have square *sarovar* such as Bir Baba Buddha, Chheharta Sahib at Amritsar, San Sahib at Baserke, Datansar at Muktsar, Manji Sahib at Alamgir and

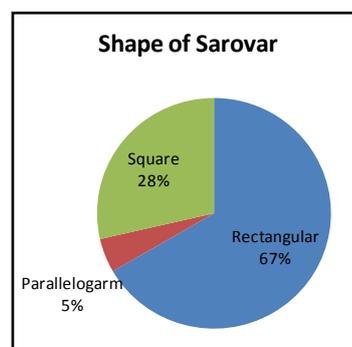


Figure 6.58: Distribution of Various Shapes of Sarovar

Baba Bir Singh at Naurangabad. Harmandar Sahib at Amritsar has a parallelogram shaped *sarovar*.

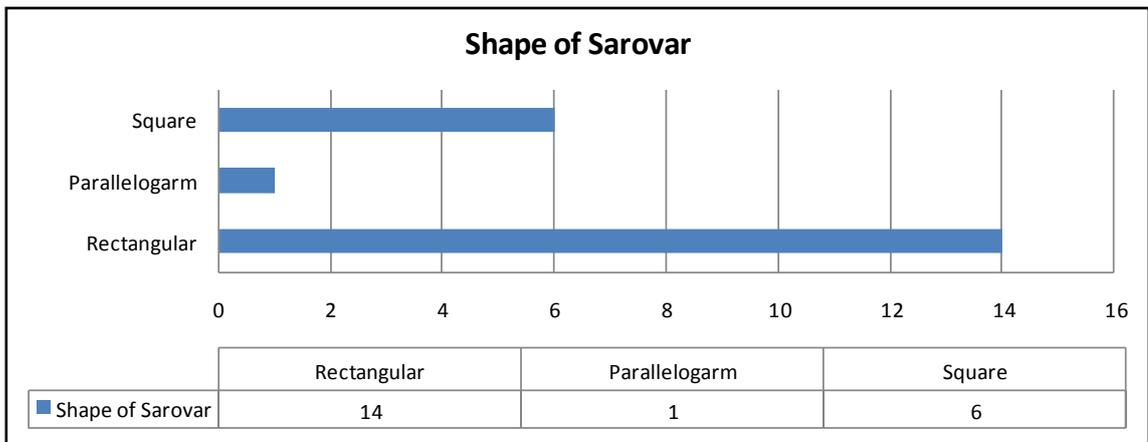


Figure 6.59: Shape of *Sarovar*

### 6.3.28. Provision of *Langar* Building

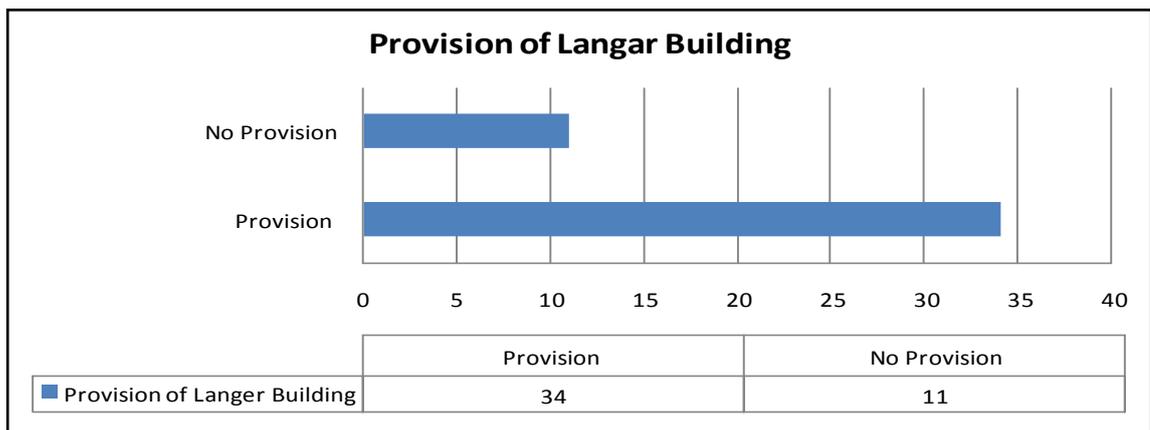


Figure 6.60: Provision of *Langar* Building

Provision of *langar* building has been made in thirty four shrines as shown in figure 6.60 and figure 6.61. E.g. Harmandar Sahib (Amritsar), Manji Sahib (Alamgir), Baba Gurditta (Daroli), Janam Asthan Patsahi Chhevin (Vadali). In eleven shrines no provision of *langar* building have been made e.g. Thara Sahib (Amritsar), Thara Sahib (Khadoor Sahib), Saragarhi Sahib (Amritsar), Chaula Sahib (Dera Baba Nanak), Tibbi Sahib, Rakabsar and Datansar at Muktsar. All these shrines are either located near some prominent shrine or are part of a complex with provision of the *langar* building.

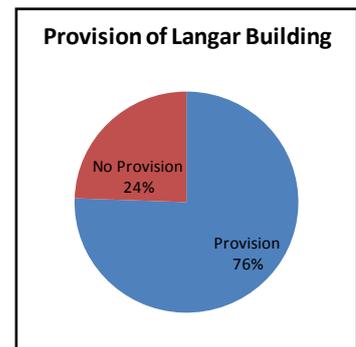


Figure 6.61: Distribution of Provision of *Langer* Building

### 6.3.29. Location of *Nishan Sahib*

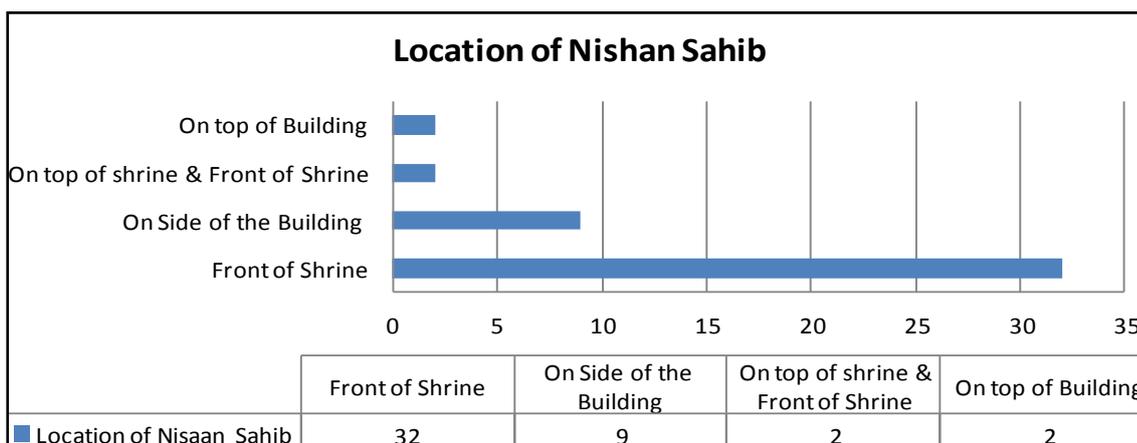


Figure 6.62: Location of *Nishan Sahib*

A *Nishan Sahib* is provided in all the shrines. It is located in front of the shrine in thirty two cases, as shown in figure 6.62 and figure 6.63, e.g. Manji Sahib (Alamgir), Baba Bir Singh (Naurangabad), Chheharta Sahib (Amritsar), Burj Sahib (Dhariwal), Bir Baba Buddha, Keshgarh Sahib, Anandgarh Sahib and Lohgarh Sahib at Anandpur. In nine shrines, the *nishan sahib* is fixed on side of the shrine e.g. Sisganj Sahib, (Anandpur), Thara Sahib, Pipli Sahib and Santoksar

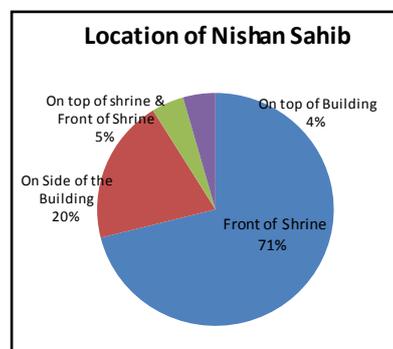


Figure 6.63: Distribution of Various Locations of *Nishan Sahib*

Sahib at Amritsar, Darbar Sahib, Dera Baba Nanak and Kandh Sahib, Batala. In two shrines, Parivaar Vichora Sahib (Near Ropar) and Harmandar Sahib (Amritsar), the *nishan sahib* has been fixed on top of shrine. In Tap Asthan Baba Buddha (Ramdass) and Akal Takht (Amritsar), the *nishan sahib* has been fixed on top of shrine as well as in front of the shrine. The *nishan sahib* has been provided in all the shrines irrespective of size, although its location varies.

### 6.3.30. Provision of *Sarai*

A *Sarai* has been provided in thirty shrines as shown in figure 6.64 and figure 6.65, e.g. Keshgarh Sahib (Anandpur), Harmandar Sahib (Amritsar), Burj Sahib (Dhariwal), Baba Bir Singh (Naurangabad), Bir Baba Buddha, Chheharta Sahib (Amritsar), and Manji Sahib (Alamgir) etc. In fifteen shrines, there is no provision for the stay of pilgrims e.g. Chaula Sahib (Dera Baba Nanak),

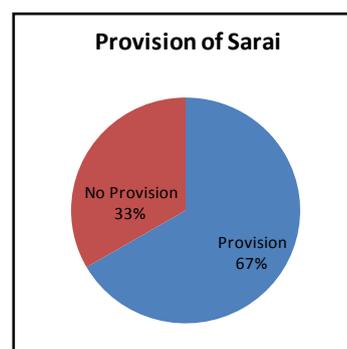


Figure 6.64: Distribution of Provision of *Sarai*

Saragarhi Sahib (Amritsar), Holgarh Sahib, Anandgarh Sahib and Lohgarh Sahib at Anandpur, Tibbi Sahib, Rakabsar and Datansar at Muktsar and Kothri Sahib (Sultanpur Lodhi). These are either small shrines which attract less number of devotees or located near some prominent shrine where *sarai* has been provided.

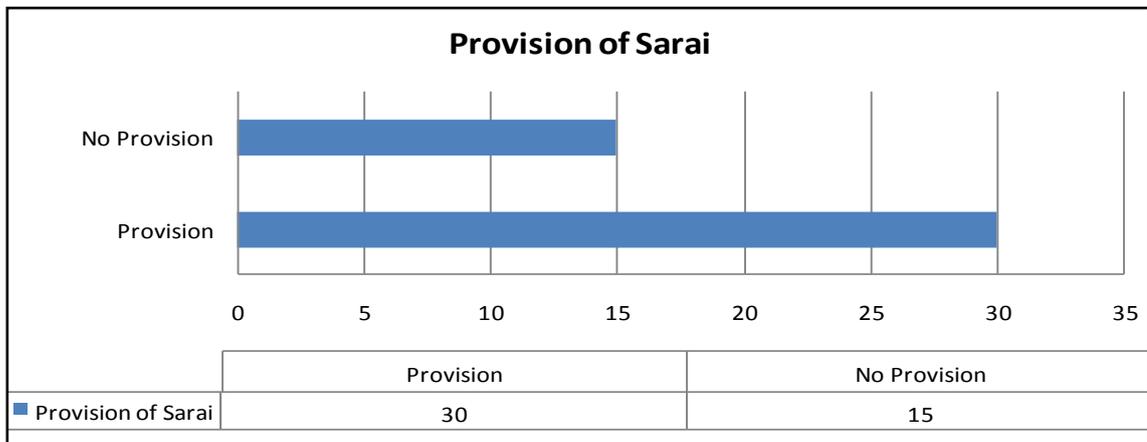


Figure 6.65: Provision of *Sarai*

From the above explanation of the data of forty five shrines it is clear that the provision of *Jora Ghar* and hand wash area has been made in all the shrines. There may be multiple *Jora Ghars* and hand wash area depending upon the number of entrances to a shrine. Feet wash area is provided in most of the shrines that are frequently visited by devotees. Well defined arcaded outer circumambulatory is provided in major historical shrines and in case of most of the other shrines open space is provided around the shrine which can be used as an outer circumambulatory. The provision of *Darshani Deodi* has been made in many shrines. Depending upon the number of entrances to a shrine, multiple *Darshani Deodies* have been provided in a few shrines. Location of the *Darshani Deodi* of a shrine is not standardised as it depends upon the direction/location of the entry points to the shrine.

The provision of *Kadah Parsad* area has been made in majority of the shrines. Most of the shrines have an approach from the front side. Direction of main entrance is not standardised as it depends upon the direction/location of the entry points to the site. Majority of the shrines have entrances on all the four sides. In few cases, due to site constraint, there are entrances on three, two or one side only. Majority of the shrines have low or medium plinth level, but few shrines have high or very high plinth. Only Darbar Sahib, Amritsar has plinth which is lower than the surroundings.

Sikh shrines do not follow any standard layout. Various forms have been used in these shrines. However, all the shrines fulfil the basic requirements like provision of *parkash*

*asthan*, *sukhashan* room, room for *akand path* etc. Location of the *parkash asthan* is not standardised, normally it is in the center in case of square and octagonal shrines. In case of rectangular shrines, it is either towards front or back of the main hall. Shape of the *parkash asthan* as well is not standardised. It is either square, octagon or rectangular. The direction of *parkash asthan* depends upon the direction of the entrance to the shrine. In majority of the shrines *parikarma* have been provided for movement around the *parkash asthan*. Most of the shrines with more than one floor have double height area, so that people sitting on upper floor can also have a view of the *parkash asthan*, and listen to the *gurbani* recitation. These shrines have followed the model of Harmandar Sahib at Amritsar. Initial shrines were of lesser height and as the technology advanced and the financial power of the Sikhs improved they started creating bigger and taller structures. Number of floors varies from one to nine. Majority of the original structures have been totally renovated or demolished to be rebuilt by *kar sewaks*. Only three shrines, out of all the shrines included in this study, have original structure. The Sikhs, in due course of time, have lost their rich built heritage.

Most of the square or octagonal shrines have symmetrical elevation on all the sides. The rectangular shrines, generally, have front and rear side symmetrical and other two sides asymmetrical with main dome placed either towards front or back of the shrine. Entrances to the shrines have varied detailing. It may be a simple trabeated opening in blind cusped arch through verandah/entrance portico without any special treatment. In some cases, it is simple trabeated in blind arch without any verandah/entrance portico and any special treatment around the opening. In few cases, there is *chhatri* on the top of the main entrance. There may be an entrance with portico and a *chhatri* on the top. *Nishan Sahib* has been provided in all the shrines irrespective of their size, although its location varies. Another important element of a Gurudwara complex is a congregation hall. It is provided to hold special functions like *kirtan darbar*, administrative gatherings etc. In cities where many historical shrines are located, it may be provided in the main shrine only.

A *sarovar* is provided in majority of the shrines. In some cases, a *sarovar* may not be there, either due to the reason that the size of the site does not permit or shrine is part of a complex already having a *sarovar*. Provision of a *langar* building has also been made in majority of the shrines. Non availability of a *langar* building in a shrine may be due to its proximity to some prominent shrine or it being part of a complex with provision of the *langar* building. A *Sarai* has also been provided in majority of the shrines.

## 6.4. Plan Forms

Varied plan forms have been used in the Sikh shrines. Broadly plan form of Gurudwaras can be classified into the following categories:

### 6.4.1. Square Plan

Most of the old historical Gurudwaras are square in shape and symmetrical both in plan and elevation, e.g. Gurudwara Darbar Sahib at Tarn Taran, Gurudwara Burj Sahib at Dhariwal, and Gurudwara Pipli Sahib at Amritsar are square in plan.

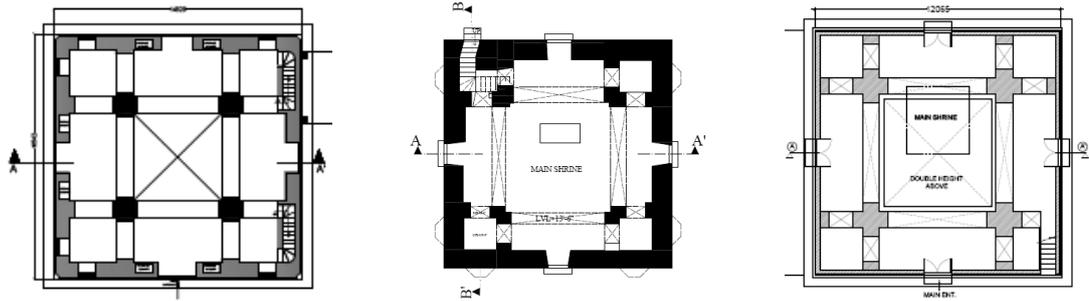


Figure 6.66: Square Plans- Burj Sahib (Dhariwal), Darbar Sahib (Tarn Taran) and Pipli Sahib (Amritsar)

### 6.4.2. Rectangular Plan

Gurudwaras constructed in the recent times are mostly rectangular in plan. With increase in Sikh population and because of the better transportation means, number of devotee visiting the Sikh shrines have increased manifold. This form is mainly used because area of such shrines is large and there is a large space in front of *parkash asthan* which can accommodate more number of devotees. Some of the examples of rectangular shaped shrines are, Gurudwara Thara Sahib at Khadoor Sahib, Gurudwara Shaheedan Sahib and Gurudwara Chheharta Sahib at Amritsar.

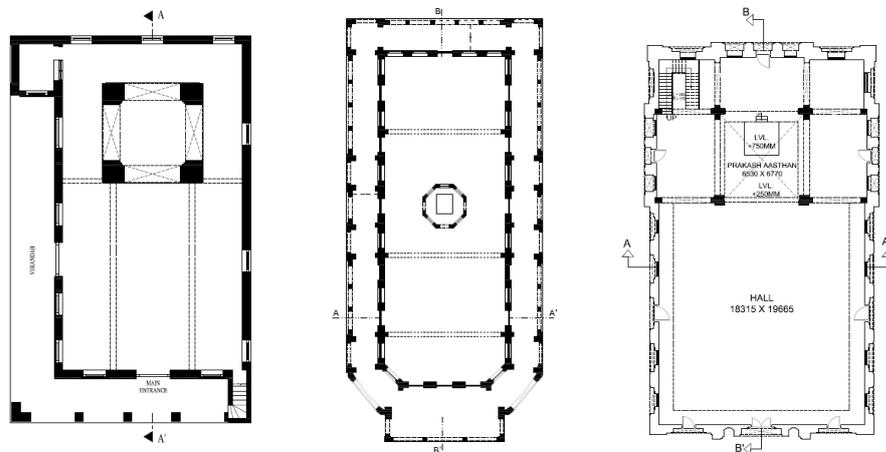


Figure 6.67: Rectangular Plan- Thara Sahib, Khadoor Sahib, Shaheedan Sahib and Chheharta Sahib, Amritsar

### 6.4.3. Square with Octagonal Chamber at Corners

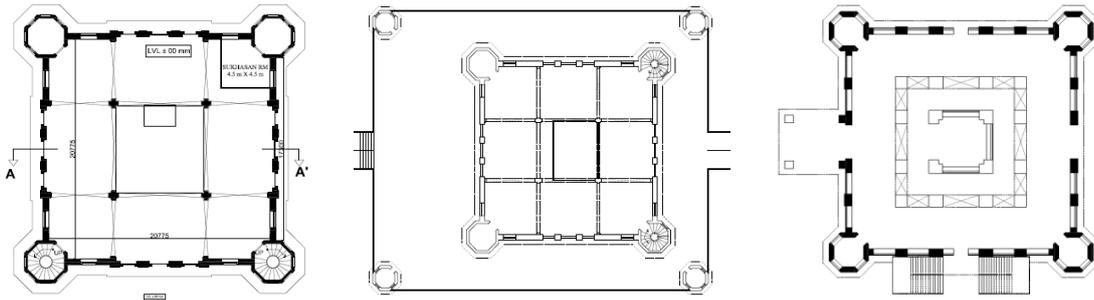


Figure 6.68: Garhi Sahib, Ropar, Tap Asthan Baba Budha, Ramdass and Katalgarh Sahib, Chamkaur Sahib

Many Gurudwaras have been constructed using square plan with octagonal chambers at all the corners which usually accommodate stairs or room for *akand path*. These chambers are topped with domical structure on top, normally similar to the dome of the main shrine. For example Gurudwara Garhi Sahib at Chamkaur Sahib, Gurudwara Tap Asthan Baba Buddha at Ramdass and Gurudwara Katalgarh Sahib at Chamkaur Sahib.

### 6.4.4. Rectangular with Octagonal Chamber at Corners

These shrines are similar to the above mentioned form with only difference that the main hall of the shrine is rectangular instead of square for example Gurudwara Hatt sahib at Sultanpur Lodhi and Gurudwara Fatehgarh Sahib at Anandpur Sahib.

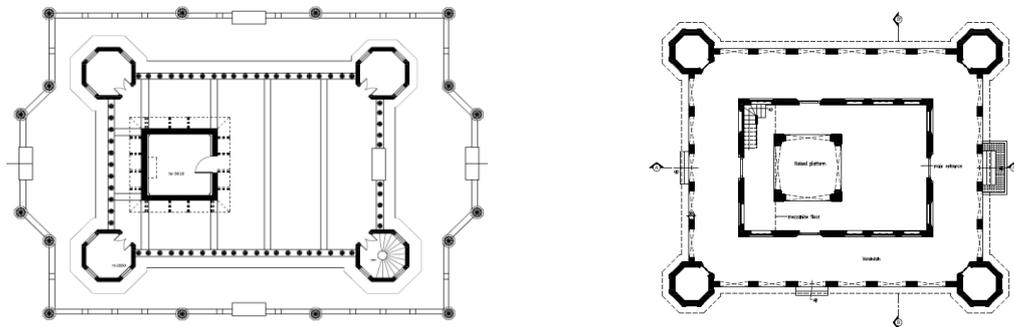


Figure 6.69: Hatt sahib (Sultanpur Lodhi) and Fatehgarh Sahib (Anandpur Sahib)

### 6.4.5. Rectangular with Octagonal Chamber at two Corners

In a few shrines, the octagonal chambers are used only at two corners for example Gurudwara Keshgarh Sahib at Anandpur Sahib and Gurudwara Manji Sahib at Alamgir.

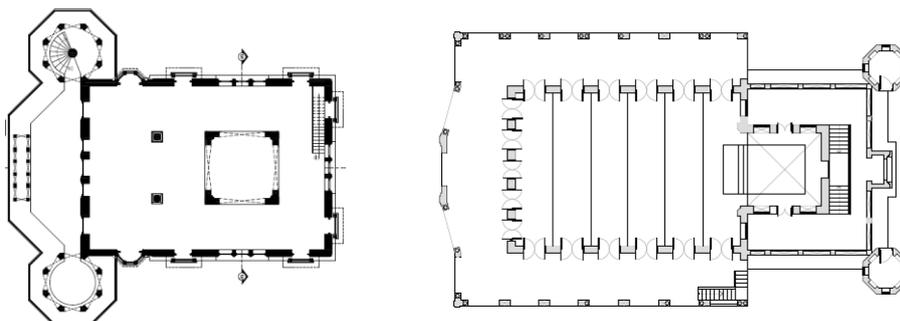


Figure 6.70: Keshgarh Sahib (Anandpur Sahib) and Manji Sahib (Alamgir)

#### 6.4.6. Square/Rectangular plans with entrance lobby in front

At Gurudwara Anandgarh Sahib at Anandpur Sahib and Darbar Sahib at Dera Baba Nanak, an entrance lobby has been added in front part of the shrine. In both the cases, the entrance lobby has a stair case connecting upper floors. In case of Darbar Sahib at Dera Baba Nanak, a stair case has also been provided to connect upper floors and the basement.

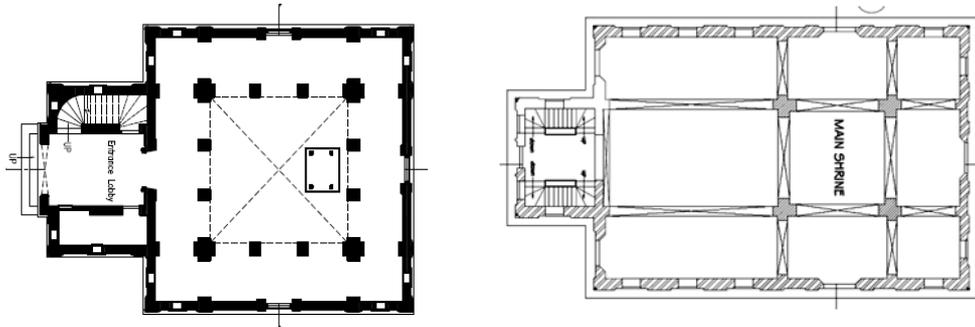


Figure 6.71: Anandgarh Sahib, Anandpur Sahib and Darbar Sahib, Dera Baba Nanak

#### 6.4.7. Octagonal Plans

A few Gurudwaras have been constructed using octagonal shape for example Akal Takht Sahib at Amritsar, Lohgarh Sahib and Holgarh Sahib at Anandpur Sahib.

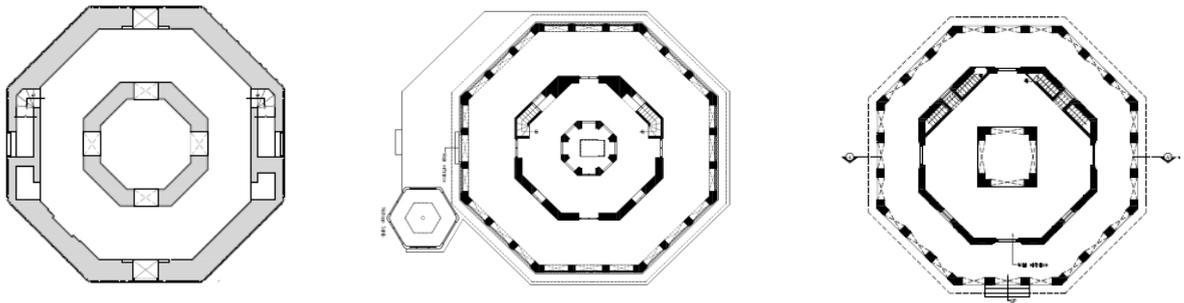


Figure 6.72: Baba Atal Sahib, Amritsar, Lohgarh Sahib and Holgarh Sahib, Anandpur Sahib

#### 6.4.8. Cruciform

Some of the Gurudwaras are constructed using cruciform having entrance porticos on both the longer sides of the rectangular shrine. These shrines have a overall form similar to cruciform for example Gurudwara San Sahib at Baserke, Gurudwara Janam Asthan Patsahi Chhevin at Vadali and Gurudwara Bir Baba Buddha, Near Amritsar

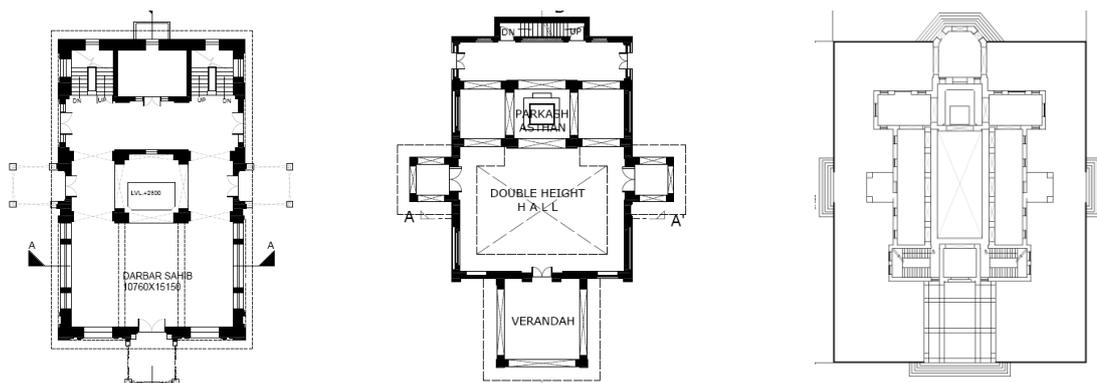


Figure 6.73: San Sahib (Baserke), Janam Asthan Patsahi Chhevin (Vadali) and Bir Baba Buddha

## 6.5. Elevation

The elevation in Sikh shrines is usually treated by dividing the facade into well decorated surfaces with the help of vertical and horizontal divisions. These divisions follow the structural lines of columns, piers, beams, and sunken niches. Normally the area around the fenestrations has more elaborate decoration than the surrounding surfaces. This decoration normally includes geometrical and floral designs in marble cladding or pilaster. In a few cases, decoration work in gold embossing sheets has been used for example Harmandar Sahib at Amritsar and Darbar Sahib at Tarn Taran. Facade of the shrines are decorated with the mouldings, eaves, plasters, etc. normally carved out of bricks because of ease to work into a variety of shapes.

The structures of almost all Sikh shrines are a combination of the trabeated and arcuated system. The fenestrations with lintel on top are normally provided in recessed blind cusped arches. The cusped arches are used in elevation in interiors as well as exteriors. In old historical Gurudwaras, the surfaces were treated with lime or gypsum plaster moulded into cornices, pilasters, and other structural as well as non-structural embellishments.

A repeated element of Gurudwara design is the preferred usage of three or four storeyed structures. The ground and first floors are used as main shrine with a hall for congregation, a *sukhasan* room and rooms for *akhand paths*. Whereas on the top floor, there is normally an open square or approximately square pavilion having three arched opening on each side. Each side of the room has three openings formed by tapering pilasters and cusped arches. This is provided to give sufficient elevation to the central dome of the shrine. By constructing the dome over this pavilion Sikhs wanted their shrines to have a profile in which the central dome is clearly visible from a distance. The pavilion is surmounted by a dome, lined at its base with a number of smaller cupolas. The dome is built with an inverted lotus pattern at base and the *kalasa* on top of it.

Fluted pilaster decorates corners of the shrines. Typically the elevation of the square shrines on each side is divided into three parts. On both the corners, a balconied window, decorated with cusp arch with elliptical tapering mass on top and supported by decorative brackets is provided. The central rectangular part is further divided into three rectangular parts with blind cusped arches and fluted tapering pilasters in each of this division. The facades on all the sides have almost similar architectural schemes. On top,

the parapet is intercepted by four pillared kiosks one at each corner crowned with dome. Eaves are the chajjas i.e. lower portion of the roof projecting beyond the face of the wall. In a Gurudwara, there is an eave (slanting chajjas) at ceiling level of ground floor (in some cases it is provided at the ceiling level of first floor). The eaves act as the horizontal dividing line of the elevation. In some cases, the eaves are supported by means of beautiful brackets at the façade of the main shrine. At the terrace level kiosks, *Chhatri* and cupolas are extensively used as an element for decoration. Kiosks and *Chhatris* are the elements which also have been used in Rajput as well as Mughal architecture extensively. Various types of finishing materials and architectural elements used in elevation are detailed out in Annexure IV.

## **6.6. Architectural Elements**

Various architectural elements commonly used in a Gurudwara, are dome, kiosks, *Chhatris*, cupolas, arches, balconied windows and the jaalis. Typical feature of a Gurudwara is the multiplicity of *chattris*, kiosks and cupolas, decorating the parapets and corners at terrace level. Crowning feature of a shrine is the fluted or ribbed dome. Generally, these domes are white or sometimes gilded. Normally these domes are either painted white or lined with marble pieces or white porcelain tile pieces. Most of the prominent historical shrines are covered with gold plated copper sheets. In many Gurudwaras, balconied windows with shallow elliptical eaves and supported on carved brackets are used. Slanting overhanging eaves are used as an element emphasizing the string course to decorate the lower structure and the parapet. Elliptical eaves with cusped soffits are used at the base of the dome. The surface treatment often creates geometrical, floral and other designs. In shrines like Harmandar Sahib, Amritsar and Darbar Sahib Tarn Taran, work in brass and copper gilt sheeting is introduced with lavishness to create the grandeur. Various architectural elements of Sikh shrines are discussed in the following sections.

### **6.6.1. The Arches of Sikh Shrines**

In the Sikh shrines, the fenestrations, both entrance doors and windows, are of arcuated and trabeated type. In some cases, the openings have an arched form and in others there is a lintel over openings. Sometimes, combination of both these construction methods has been used in many shrines. Normally, in case of lintel also, a blind recessed arch is provided around openings and number of arched recesses can be seen on the facade of shrines. The Sikh shrines offer interesting varieties in respect of the types and forms of

the arches. One can find cusped, semicircular, elliptical arches with or without cusps, and pseudo three-centered arches in various sizes. The most common and popular type of arch of the Sikh shrines is the cusped or multifoliated arch. The number of foliation or cusps in majority of the cases is nine, similar to the arches used during the Shah Jehan's period. Nine-cusped arch has been recognised as a distinct architectural element of the period of Shah Jehan (1627-58). Arches are the omnipresent elements of Sikh architecture. Following types of arches have been used in Sikh shrines:

- a. Cusped Arch,
- b. Three-Centered Cusped Arch,
- c. Elliptical Cusped Arch,
- d. Cusped Drop Arch,
- e. Three-Centered Arch,
- f. Pseudo Three-Centered Cusped Arch,
- g. Pseudo Three-Centered Arch,
- h. Cusped Three Centered ,
- i. Recessed Cusped Arch,
- j. Cusped Arch with each cusp having three smaller cusps,
- k. Elliptical cusped with each cusp having three smaller cusps,

Although the most commonly used arch in the Sikh shrines is cusped arches in which the arch shows a number of foliations or cusps. In Sikh shrines, multiple foliations or cusps are noticed in the arches. The number in most of the cases is found to be nine, but the arches with seven and eleven cusps have also been used in some of the shrines. In case of elliptical arches, fifteen cusped have been used at Chheharta Sahib at Amritsar arches. Even seventeen cusped elliptical arches have also been used at Shaheedan Sahib at Amritsar and San Sahib at Baserke. At Gurudwara Tap Asthan Baba Buddha, Ramdass, an elliptical arch with thirteen cusps has been used.



Figure 6.74: Cusped Arches in the Sikh Shrines



Figure 6.75: Semicircular Cusped Arch and Elliptical cusped Arch

Average span depth ratio of the arches is 2.1, with a minimum of 0.69 of cusped drop arch at Gurudwara Fatehgarh Sahib at Fatehgarh sahib and a maximum of 5.35 of an elliptical cusped arch at Gurudwara San Sahib at Baserke near Amritsar. In case of cusped drop arches, span depth ratio is less than one. Cusped arches have wide range of span depth ratio varying from approximately 1 to 3. In case of elliptical, elliptical cusped and pseudo three-centered cusped arch, span depth ratio is on higher side because of the wide span as compared to rise. Maximum span of 12.70m and rise of 2.66m has been provided at Shaheedan Sahib (Amritsar), minimum span of 0.340m and rise of 0.38m is provided in Gurudwara Sant Ghat Sahib (Sultanpur Lodhi). Average span of the arch in the documented shrines is 2.37m and rise is 1.11m. Drawings of various types of arches used in the Sikh shrines with their span, rise and proportions are shown on plate number XLVI to LI. Table containing detailed dimensions of the arches is attached as Annexure V.

### 6.6.2. Domes

Domes are important part of religious architecture throughout the world and are the crowning feature of a Sikh shrine as well. In a rare case, a Sikh shrine may be flat roofed, as in the case of Gurudwara Thara sahib at Amritsar. The Sikh shrines have an impressive visual effect, because of the use of various types and forms of the domes, which serve as the central superstructure and beautify the kiosks of the shrines. Domes have always fluted or ribbed formation on the exterior surface and generally there are twelve ribs, but sixteen and twenty ribbed domes are also provided over many shrines. Mostly onion domes are used in Sikh shrines which usually have height more than the radius at the base. Such domes are larger in diameter than the drum on which it rests. These bulbous domes taper smoothly to a point, and strongly resemble the onion, after which they are named. In Gurudwaras, these domes are usually white or gold plated. Normally these domes are either painted white or lined with marble pieces or white ceramic tile pieces. Most of the prominent historical shrines are covered with gold

plated copper sheets, for example Harmandar Sahib at Amritsar, Darbar Sahib at Tarn Taran, Darbar Sahib at Dera Baba Nanak and Fatehgarh Sahib at Fatehgarh Sahib. In some shrines, at least the finial over the dome has been given gold plating like Keshgarh Sahib at Ananadpur Sahib, Katalgarh sahib at chamkaur Sahib and Kandh Sahib at Batala. Technically, using copper to clad the masonry work is considered to be the most reliable method of waterproofing to protect it from decay. Gold plating the copper is the ideal finish for the protection of these copper sheets for durability. Apart from the large central dome there are often four cupolas, one at each corner of the dome base and several cupolas embellishing the parapet.

Usually the dome springs from a floral base with the lotus petal motifs provided around it in a single row of petals e.g. Gurudwara Hatt Sahib and Ber Sahib at Sultanpur Lodhi, Baba Bir singh at Naurangabad. In many cases double rows of petals have been used e.g. Gurudwara San Sahib, Chheharta Sahib, Garhi Sahib, Bir Baba Buddha and Tap Asthan Baba Buddha. The dome of Darbar Sahib at Dera Baba Nanak is unique. It has miniature cupolas all around the octagonal base and double layer of lotus petals with small *kalasa* like motif on the top of upper row of lotus petals. The detail at the top of the dome is also quite different from the domes generally used in the Sikh shrines.

The dome has inverted lotus symbol at top from which rises the *kalasa* or finial which rises up in a cylindrical form with some concentric discs, spheroids, culminating in a small canopy. Interesting variations can be noticed in the shape of the finial. The *kalasa* is usually made of brass or gold plated copper but in recent construction the steel or gilded *khanda* (double edged sword) as finial is also commonly used.

The Sikh Architecture has also followed, almost invariably, the methodology of the square into an octagon and subsequently to a sixteen sided base for making it approach near to the circular shape so that the dome can be fitted into it. Domes of almost all



Figure 6.76: Domes of Gurudwara Bhatha Sahib, Katalgarh Sahib, Kandh Sahib and Fatehgarh Sahib at Fatehgarh Sahib

historical shrines are made in brick masonry, thus in the method of the construction and placement of the dome over the structures of Sikh shrines have mostly followed the age-old traditions of architectural experimentations. Almost in all the cases, dome rests on a square pavilion with three openings on all the sides. The top of the pavilion is rendered into a curved cave, provided with nine or eleven cusps foliation and dome is supported over it. In some cases small cupolas are provided over the cusped foliation and a cupola is provided in each of the four corners of the dome base.

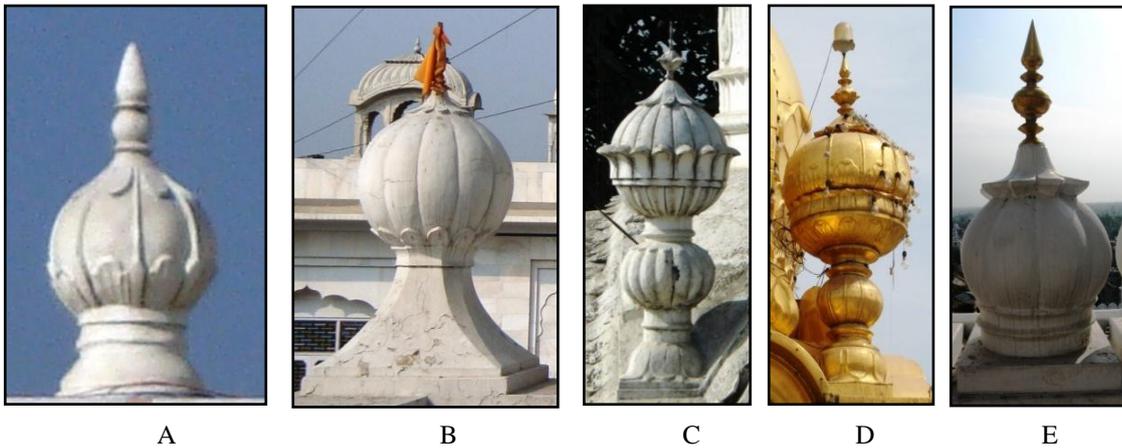
Base and height ratio of most of the shrines except Harmandar Sahib (1.21), Amritsar and Achal Sahib (1.15), Batala is less than one, varying from 0.59 to 1.21, indicating that the overall height of the dome in all the cases except Harmandar Sahib and Achal Sahib is more than the diameter at the base. Average base height ratio is 0.73 with a maximum of 1.21 at Harmandar Sahib (Amritsar) and minimum of 0.59 in case of Kandh Sahib (Batala), Lohgarh and Sisganj at Anandpur. Maximum span of 8.20m and height of 13.40m is provided at Anandgarh Sahib (Anandpur Sahib), minimum span of 2.70m is provided at Sisganj (Anandpur Sahib) and minimum height of 3.46m is provided at Harmandar Sahib (Amritsar) and average span is 4.67m and rise 6.48m. Drawings of various types of domes used in the Sikh shrines with their span, rise and proportions are shown on plates number LII to LVII. Table containing detailed dimensions of the arches is attached at Annexure VI.

### **6.6.3. Cupola**

A cupola is a dome-shaped ornamental architectural element provided on parapet at terrace level, on the corners of the dome base. The word derives from the lower Latin *cupula* (classical Latin *cupella* from the Greek *kupellon*), small cup, indicating a vault resembling an upside-down cup ("Cupola", n.d.). Cupolas have been used in the Sikh shrines to decorate the parapets and corners of the dome base in many of the Sikh shrines. Cupolas have fluted or ribbed formation in most of the case on the exterior surface and generally there are eight ribs but twelve ribbed cupolas have also been provided over some shrines like Gurudwara Pipli Sahib (Amritsar) and Baba Bir Singh (Naurangabad). But in two cases, Angeetha Sahib (Khadoor Sahib) and Fatehgarh Sahib (Fatehgarh Sahib), cupolas without ribs have also been used.

In Sikh shrines, many varieties of Cupolas have been used with interesting variations with respect to size, type and form. Shape may vary from small cupolas with square or circular base with domical structure on top resting on the parapet to a cupola with

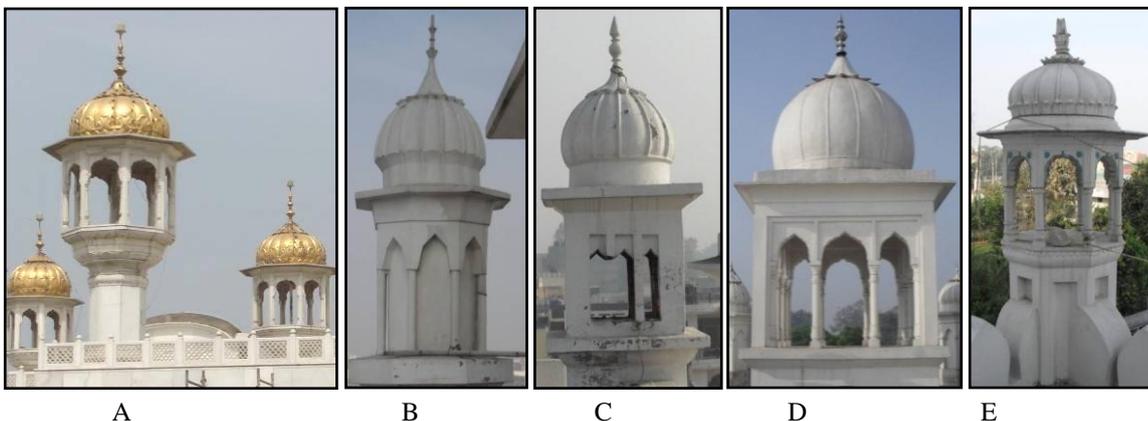
cylindrical form having some concentric discs, spheroids, culminating on top with domical structure. The cupola with smallest base width, 0.13m and smallest height 0.40m has been used at Harmandar Sahib (Amritsar) on top of the curved cusped eave at dome base. Largest base width of 1.05m has been provided on the four corners of the dome base at Darbar Sahib at Tarn Taran. The cupola with maximum height has been used at Kandh Sahib (Batala) with the height of 3.41m. Average base width of 0.49m and height of 1.29m has been used in Sikh shrines. Average base height ratio is 0.41 and it varies from 0.15 at Achal Sahib (Batala) with base 0.31m and height 1.95m to 0.60 at Bibeksar Sahib (Amritsar) with base 0.54 and height 0.90m. Drawings of the various types of cupolas used in Sikh shrines with their span, rise and proportions are shown on plate number LVIII and LIX. Table containing detailed dimensions of the arches is attached at Annexure VII.



A B C D E  
 Figure 6.77: Cupola used at A. Bhatha Sahib, B. Katalgarh Sahib, C. Baba Bir Singh, D. Akal Thakht, and E. Keshgarh Sahib

**6.6.4. The Kiosks**

Apart from domes, the Sikh shrines have many other supplementary architectural elements used at upper floors and at the terrace level, like kiosks, *chhatris* and cupolas etc. In architectural terms, kiosk is a square or octagonal pavilion with a domical roof



A B C D E  
 Figure 6.78: Kiosks, A-Akal Thakht Sahib, B&C-State Gurudwara, D&E-Burj Sahib,

on top. In Sikh shrines many varieties of kiosks has been used with interesting variations with respect to size, type and form to decorate the parapets and corners. Size of the kiosk may vary from a small kiosk at the corner to a room sized structure. The kiosk with smallest base width, 0.51m is used at Sant Ghat, Sultanpur Lodhi and smallest height 1.68m was used at Katalgarh sahib, Chamkaur Sahib. Largest kiosk is used at Shaheedan Sahib, Amritsar with base width of 4.30m and height of 10.24m with base height ratio of 0.42. The average base width of 2.02m and average height of 4.98m, with a base width to height ratio of 0.39, has been used in shrines taken as part of this case study. Base height ratio varies from 0.23 at San Sahib at Baserke with base 0.81m and height 3.56m to 0.61 at Harmandar Sahib, Amritsar with base 2.27 and height 3.70m. The most common type of a kiosk is a square pavilion crowned by a domical roof. Apart from square kiosks, octagonal kiosks have also been commonly used to beautify the façade of the Sikh shrines. At Harmandar Sahib, Amritsar both square and octagonal kiosks with sides having cusped arched opening has been used. The domical superstructure of the kiosks is generally similar to the main dome of the shrine. Sometimes the kiosks are provided on the raised piers, e.g. Akal Takht and the Harmandar Sahib at Amritsar. Square kiosks have either single arched opening on each side or, in case of large kiosks, may have three arched openings on each side and similarly the octagonal kiosks have arched opening on its each face. These kiosks are finished with white paint in most of the cases but in some cases like Akal Takht and the Harmandar Sahib, Amritsar these are gold plated. Drawings of the various types of kiosks used in Sikh shrines with their span, rise and proportions are shown on plate number LX to LXV. Table containing detailed dimensions of the arches is attached at Annexure VIII.

#### **6.6.5. *Chhatri***

The term *Chhatri* means umbrella or canopy. Architecturally, *chhatris* are elevated dome-shaped pavilions. *Chhatri* originated from Rajasthan architecture where these were used as a standard feature in most of the buildings. *Chhatris* were also used extensively in Mughal architecture. They can be seen on monuments, like Humayun's Tomb at Delhi and the Taj Mahal at Agra ("*Chhatri*", n.d.). *Chhatris* have also been used extensively in Rajput architecture as well.

*Chhatris* are the typical features of Sikh architecture, which embellish the parapets, normally these are provided in the centre of the parapet or above the entrance. *Chhatris*

typically have rectangular plan and have curved projected eave on all sides with an elongated domical roof at top of it. *Chhatris* are decorated with floral patterns which are projected outward, similar to the lotus design at the base of the dome of the main superstructure. Normally *chhatris* have three arched opening along the longer sides and one arched opening on its shorter sides. But in two cases, Keshgarh Sahib and Anandgarh Sahib at Anandpur, *chhatri* is provided with five arched opening in front and rear. In these cases, basically small kiosks are attached on both sides with a *chhatri* in centre.

The *chhatri* with smallest base width of 1.78m is provided at Saragarhi Sahib (Amritsar) and smallest height 2.27m has been used at State Gurdwara (Kapurthala). Largest base width of 4.57m has also been provided at Anandgarh Sahib (Anandpur) and the highest *chhatri* has been used at Angeetha Sahib (Khadoor Sahib) with the height of 5.54m. Average base width of 2.91m and height of 3.62m has been used in Sikh shrines. Base height ratio varies from 0.63 at Thara Sahib, Amritsar with base width 2.60m and height 4.14m to 1.13 at Battha Sahib, District Ropar with base 3.28m and height 2.9m with a average of 0.81. Drawings of the various types of *chhatris* used in Sikh shrines with their span, rise and proportions are shown on plates number LXVI to LXVII. Table containing detailed dimensions of the arches is attached at Annexure IX.

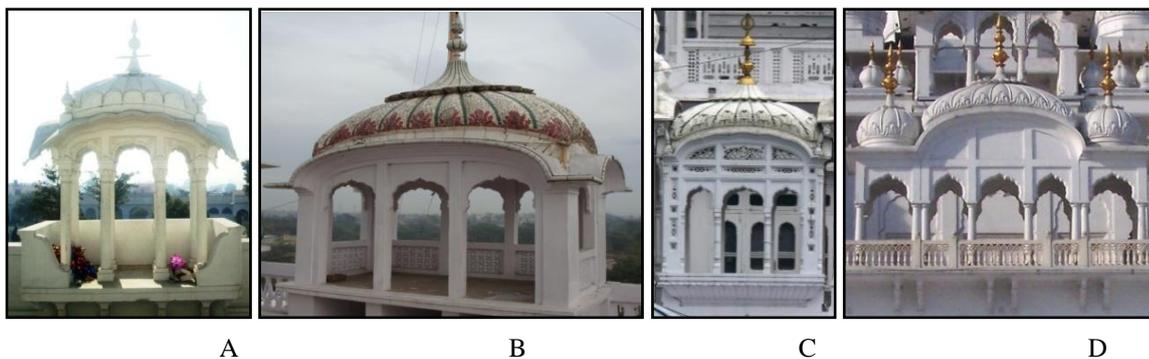


Figure 6.79: *Chhatri*, A-Ber Sahib, B-Parivar vichora, C-Bir Baba Budha Sahib, D-Keshgarh Sahib,

#### 6.6.6. *Jharokha* (Balconied Windows)

A *Jharokha* is a type of overhanging enclosed balcony, commonly used in Mughal and Rajasthan architecture. *Jharokha* jutting out from the wall surface could be used for aesthetics as well for light and ventilation. These are supported on brackets or corbelling, has two or more pillars or pilaster, balustrade and a cupola or pyramidal roof. *Jharokha* is one of the most distinctive characteristics of the façade in medieval

Rajputana and Muslim Architecture down to 19th century (“*Jharokha*”, n.d.) e.g. balconied windows have extensively used in Hawa Mahal at Jaipur..

Several types of such windows have been used in many of the Sikh shrines with variations of shape, form and details. In some cases, even in the same shrine, one can notice such variations. Some of such windows may be in the shape of bay window having three sides projecting out of the wall. The openings in most of the cases are in the arched form and the windows are crowned with a domical roof with a floral decoration at the base.



A B C D  
Figure 6.80: Balconied window: A- Akal Thakt Sahib, B-Burj Sahib, C Fatehgarh Sahib (Fatehgarh Sahib) and D-State Gurudwara

Windows even with flat front façade are also found to be supported either on a series of bracket or on a curved floral body and a domical roof. For example at Harmandar Sahib Amritsar, window with five openings, three in front and one each on sides are provided in crescent form. Several varieties of such projected windows or balconies can be noticed in Akal Takht Sahib. Gurudwara Baba Atal also shows interesting type of balconied windows.

The use of these balconied windows from the functional and decorative point of view has also been used in monuments of earlier periods, like in the interior facade of Delhi Gate of the Agra Fort. Apart from the Mughal architecture, the use of balconied windows in various forms could be noticed in the architecture of the Rajputs, from whatever source the idea of the balconied windows might have been derived from, the Sikh shrines have given thought and attempted to use the variety of such windows and ornamental details. Drawings of the various types of balconied windows used in Sikh shrines are shown on plate number LXVIII and LXIX.

### 6.6.7. The Pillars and Pilasters

Another distinctive feature of the Sikh shrines is the presence of various types of pillars and pilasters. Pillar is a structural member basically meant for supporting the superstructure or an arch above. In some cases the pillar may be embedded into the walls of the structure, but the major part of its body projects out of it. A pilaster is used from aesthetics point of view and as a decorative element. Pilasters are used in the Sikh shrines on both the exterior and interior walls surfaces. Pilaster is present normally at the exterior corners of a shrine. Pilaster, like a pillar, can be divided into 3 basic

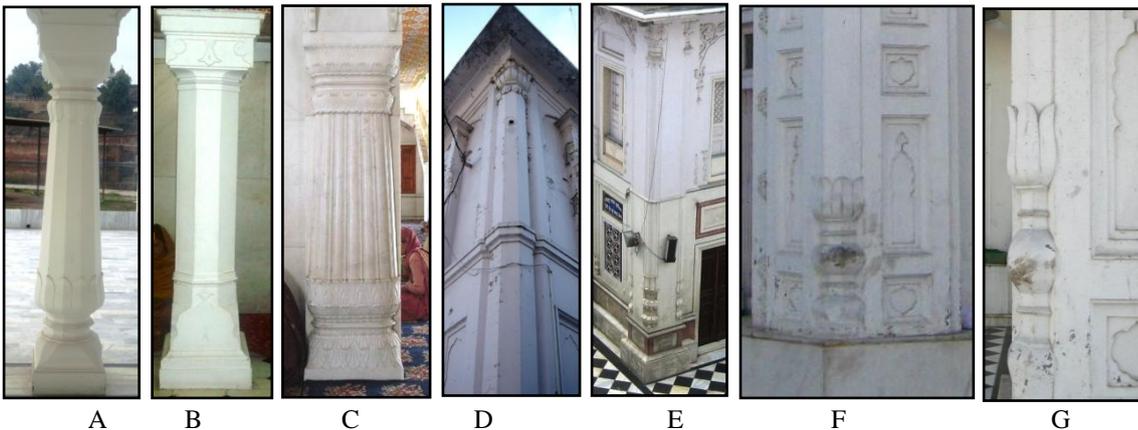


Figure 6.81: A-Hatt Sahib, B-Ber Sahib, C-Akal Thakt Sahib, Pilaster Details E-Kandh Sahib, F& G-Burj Sahib, Dhariwal

components - the shaft, the capital, and the base. The shaft consists of multiple angular flutes. The capital consists of pot form with floral or foliage design at the top and bottom. The lotus form occupies a prominent position in the capitals, with double rows of petals. It is also provided on the sides of the openings, niches and other architectural elements. These pilaster details are integral part of the Sikh architecture, in various types. It seems to be derived from the Rajput and Mughal style. Some buildings such as *Jodha Bai's* palace at Fatehpur Sikri, use pilasters at the comers.

The pillars and pilasters used in Akal Takht Sahib have various plan forms, varying from a cross to a three winged plan. On all the ends of the pilasters intricate ornamentation and carvings can be seen. The basic structure of ornamentation is in terms of the typical system of base, shaft, and capital. The shaft of the pilasters has the typical fluted character with small and big flutes present alternatively. The shafts of many columns and pilasters taper as they move up with the section at the top being significantly less than that at the bottom. High skill can be seen in the shaping out of the shaft from the solid marble blocks and uniformity and symmetry is ensured in every pilaster throughout the structure. The base and the capital of the pilasters show similar

kind of carving. They consist of a pot-form with floral designs on the top and below, or on either of the sides. The lotus pattern occupies a prominent position in capitals with double rows of petals. In fact, the artists have used their imagination in working out numerous variations in the types and forms of the capitals of the pilasters. The beauty of the pilasters is enhanced, by the carefully designed bases and the crowning elements. The pilasters of the Sikh shrines seem to be derived from the pillars of Mughal and Rajput architecture. Drawings of the typical column and pilaster used in Sikh shrines are shown on plate number LXX.

Pillars are mostly structural element where as pilasters are ornamental elements. Pillar and pilasters can be divided into three parts

- a. Shaft
- b. Capital
- c. Base

**Shaft:** The shaft may be circular, rounded corners, square, octagonal, taper towards capital. In most of the shrines shafts are plain or with vertical lining but wherever marble columns are used, fluted or ribbed shaft having multiple angular recess and projection are used. The shaft of the pilasters had the typical fluted character with the section at the top being significantly less than that at the bottom.

**Capital:** The pot form and floral design is normally provided at the top and below the lotus pattern occupies a prominent position below. Sometimes double row lotus pattern is used and in some cases it may be tapering upward with octagonal or square capping.

**Base:** Base of the column may be square or octagonal. In some cases, it may be tapering upward. In case of pilasters, the floral design, tapering surface or lotus petals have been used.

## **6.7. The Construction Techniques**

Most of the old structures are constructed in brick masonry. In some old structures brick vaults or flat domes or reinforced brick concrete had been used for ceiling. In most of the structures constructed recently reinforced cement concrete has been extensively used. In recent construction a combination of pre fabricated members like arches, cupolas and *jaali* patterns and cast in situ reinforced cement concrete work, and masonry work is commonly used. Mostly the structures are combination of two systems, e.g., trabeated or post-and-lintel, and arcuated or based on arches.



Figure 6.83: Masonry Dome under construction, scaffolding around dome for finishing and carving details and the base of the *chhatri* along with 4-6 columns is at initial stage for the construction



Figure 6.84: *Chhatri* Under construction

Masonry domes are historically built in the form of rings without centring and remain stable mainly due to compression in hoop and meridional direction. In the construction of a dome over a square or octagonal structure, the basic problem is to construct the circular ring of the dome over the square or octagonal span of the building. The Sikh architecture has also followed, almost invariably, the methodology of converting the square plan into first as an octagon and then as the hexadecagon (sixteen sided shape). Finally it is converted into the circular shape for making it match the shape of the domical member to be fitted into it. Builders resorted to the method of the applications of the squinches (the concave triangular or trapezoidal sections of vaulting) that provide transition between a dome and a square base. The squinches in the form of brackets in the interior of the rooms are provided at the corners. The method of the placement of a dome over the structures of Sikh monuments has mostly followed the age old traditions of architectural experimentations. In almost all the cases, internal brackets in the form

of squinches with foliated arches have been used. The most notable example is the construction of the ceiling of the Harmandir Sahib at Amritsar.

## **6.8 Material of Construction**

In Punjab, one of the common material of construction in the older times was *Nanakshahi* (from the times of Nanak) bricks. Notionally, they are associated with the times of Guru Nanak, hence the name. In mid 19<sup>th</sup> century, larger size bricks came into use. Nanakshahi bricks were most commonly used for their inherent advantages. It was kind of brick of moderate dimensions used for reinforced lime concrete, structural walls and other components, which were generally very thick. The brick made mouldings, cornices, plasters, etc., was easy to work into a variety of shapes. The materials played an important role in the overall appearance and architectural character of these Gurudwaras. Information regarding the Sikh shrines constructed in the initial phase of Sikhism is not available, it may be because of the reason that these structures might have been constructed using less durable materials such as timber, mud bricks and thatch etc. and these early examples of Sikh architecture have mostly disappeared.

The Sikh shrines make use of burnt bricks with mud mortar. These materials have been widely used in Punjab. The principal binding material used in earlier times was mud mortar. Limestone was not locally available and was brought mainly from stone quarries in the Rajasthan. Lime mortar was, used for pointing to make the mud mortar joints water-resistant. It was considered to be the material of rich people at that time as it was generally used by the rich for surface decoration on their buildings. The choice of material used in the shrines indicates the significance of the building and the status of the patron. The *Nanakshahi* bricks used in the Harmandir Sahib complex are small in size 200X100X40 mm (8”X4”X1½”), though this size varies. Bricks of size 150X110X30 mm, 140X100X20 mm have also been used. The mortar was made with burnt lime, burnt clay, and ash from the lime kiln. The aggregates used, included fine or coarse sand, additives consisted of organic fibrous material, pulses and jaggery, etc. The proportions, texture etc. varied depending on the geographic location, type and scale of the shrine and patron etc. Bricks with lime mortar were used for structural members like foundations, walls, arches and roofing systems like flat dome or vaults. In the Gurudwaras, constructed during last century, the bricks and reinforced cement concrete were the main construction materials.

The surfaces were treated with lime or gypsum plaster which was moulded into eaves, pilasters, and other structural as well as non-structural embellishments. The ornamentation has been done in *Gach* work on the ceilings as well as walls. Marble has been used in many ancient structures, monuments etc. It had also been widely used in Mughal architecture. Marble has been used to decorate the surfaces, especially the outer facade of many Sikh shrines. The white marble found use more as cladding or decorative material than for meeting structural needs.

Gilded copper sheets have also been extensively used in embellishing many Sikh shrines like Harmandir Sahib at Amritsar, Fatehgarh Sahib at Fatehgarh, and Darbar Sahib at Tarn Taran etc. These sheets are not affected by weathering agents like moisture and temperature variation. In earlier times gold leaf was applied on the surface of the copper sheets by beating gold *warq* on the sheets. There were many types of process of gilding well known in ancient time. One of them was cold working in which the gold pieces were rolled into thin sheets known as *warq*. It was in the 18<sup>th</sup> century that people began to work with metal when hot. In the present times gilding by electroplating is much in use. Major advantage of this process is that the thickness could be reduced more easily.

## **6.9. Summary**

This chapter analyses the various architectural elements and features provided in the Sikh shrines. It also discusses and analyses the results of the dimensional study of the Gurudwaras. With the passage of time, the Gurudwaras has seen a great rush of devotees. Rather than serving a local community, a number of people from far off places visit Gurudwaras. This increase in ground area of a Gurudwaras may be attributed to several reasons. Rise in spiritual tourism may be one of the reasons. Due to the improved connectivity and modes of transportation, people have become more mobile and they visit religious places more frequently. Similar kind of analysis has been carried out for other dimensions. Further this chapter discusses the various plan forms, architectural elements like domes, *chhatris*, arches, kiosks, cupolas and pilaster etc. along with their proportions. It also discusses the materials and construction techniques used by the Sikhs for constructing their shrines.

## **7.1.Introduction**

Architecture tells us about the history, culture, religion and economic status of various communities. Each region has its rich and unique architectural heritage. Buildings are historic artefacts that link the history and the present. Buildings in any given period of time may vary, but they almost always share certain common design elements and principles that can be easily recognised. Architectural styles classify architecture in terms of form, elements, techniques, embellishment, materials, time period and region, etc. Architectural style is a way of classifying architecture that gives emphasis on characteristic features of a design, leading to a terminology such as Sikh Architecture. Sikh Architecture is related primarily to the religious monuments of the Sikhs. The typical quality of Sikh architecture lies in the expression of spiritual contents through its Shrines. As per the findings of the present study, the author refers to the term Sikh Architecture to include only the Sikh Shrines (Gurudwaras). Detailed description of other structures apart from Gurudwaras is still open for future research.

Every architectural style reflects a clearly distinctive basic principle that represents a particular culture and era, and same is true in the case of Sikh architecture too. The Sikh Shrines are not only the places of worship, but also the centres of knowledge, art and architecture. These shrines have greatly influenced the socio-cultural life of the Sikhs and gave continuity to traditional Sikh values.

This study also highlights the fact that the present literature which explains ‘Sikh Architecture’ has questionable merits. There is hardly any literature available which uses an analytical approach to explain Sikh architecture. Sikhism allows variety in architectural language because of its principle religious tenets that are beyond racism. Almost all of the architectural styles are, in one way or another, derivative of outside influences and same is the case with the Sikh Architecture.

This dissertation, through primary building surveys and documentation of the forty five Gurudwaras selected across Punjab and through theoretical investigation of the Sikh architecture, has tried to bring out the concepts that have been adopted since Gurus’ times for the construction of the Sikh shrines. This study is important to pave the way for a more enlightened academic discussion towards a theoretical creation of the idea of ‘Sikh Architecture’.

## 7.2. Evolution of the Sikh Architecture

This study has attempted to trace the historic growth of *Dharmshal* and its evolution as a Gurudwara. In the initial phase of Sikhism, the abode of the Guru where *sangat* congregated was called *Dharmshal*. After the installation of Guru Granth Sahib in *Dharmshals* in 1604, it became a Gurudwara, the most sacred place for the Sikh community. A Gurudwara is a place of worship with basic requirements such as, congregation hall, *sukhashan* room, *akand path* area and *parkash asthan* as a core.

The Sikh religion and its philosophy have greatly influenced the Sikh architecture in its evolutionary process which continues till date. The evolution of the Sikh architecture is marked by its adherence to the original models that were derived from religious consideration by Gurus like Harmandar Sahib at Amritsar, Darbar Sahib at Tarn Taran and Khadoor Sahib etc.

The decline of the Mughal Empire saw emergence of new seats of regional power like the Sikh Empire in north India. The Sikhs, persecuted for long by the Mughals, started the reconstruction of their Shrines, neglected for long because of the political situation in Punjab. Construction of the Sikh Shrines led to the emergence of the Sikh architectural style. The Sikhs were strong patrons of art and architecture. After 1765, the *misls* and later Maharaja Ranjit Singh generally enjoyed a prosperous period. Consequently, artists and artisans enjoyed a secure and comfortable environment within which they generated their artistic ideas and creativity.

In the early period the Sikh community was in conflict with the then rulers of the Punjab which affected the development of the Sikh Shrines. But when the Sikhs got political power in the late 18<sup>th</sup> century, the Gurudwaras were constructed on a larger scale. It is evident from the fact that, initially *dharamshals* were meant for the congregation only. Later on the institution of langar was added by the Gurus and gradually more such ancillary structures were added to the main shrine such as *sarai*, offices, museums and accommodation for employees etc.

The Sikh architecture has matured while facing certain factors such as climate, availability of materials, the religious purposes, and the dominant cultures (Mughals and Rajputs) of that time in the surrounding areas. These factors played a decisive role in the architectural development of the Sikh shrines. In contrast to the mainstream architecture, which was supported by the patronage of state power and authority, the initial examples of Sikh architecture like Harmandar Sahib, were supported and

sustained by the common man. Barring a few shrines, which have their own income from endowments made by the past rulers, the resources for new constructions or renovations were raised by voluntary contributions. Although masons and skilled craftsmen may be the paid workers, the unskilled labour and rations for the entire work force came from the system of *kar sewa* (voluntary free service by devotees).

An examination of the primary and secondary data shows the development of the Sikh architecture over the course of the Sikh history. It also shows how the social, economic, and political changes which transpired over this period in the Punjab has affected the development of the Sikh Shrines. When the Sikhs gained political power in Punjab, Sikh rulers and elite started giving heavy donations for the construction and renovation of Gurudwaras. They had the superior material resources and control over skilled and unskilled labour. Newly constructed Sikh Shrines were used as a symbol of Sikhs position as new rulers of north India. The decision to erect shrines on Sikh historical sites reflected their role as rightful spiritual and political leaders of north India.

During this period of Sikh supremacy in Punjab, the art and cultural atmosphere drew master craftsmen from different areas and from various religions. With the arrival of these artists, the art activity flourished in Lahore, Amritsar and other princely states like Kapurthala and Patiala etc. Various art forms which add to the ornamentation of Harmandar Sahib (Golden Temple) in particular and other Sikh Shrines in general includes *Jaratkari* (inlaid stone), *Mohrakashi* (frescos), *Gach work*, *Naqqashi work*, *tukri work* and Gold Embossing.

New architectural styles normally get inspired from the prevailing architectural styles. When new styles do not consider imported elements as alien, both existing and new architectural elements contribute equally to better aesthetics of structures. This phenomenon has been observed throughout the architectural history, in all parts of the world, particularly, in the case of India where many invading cultures brought in their unique influences and got assimilated into an indigenous character. History is a continuous process and it deals with progress, change, and identity. So, the Sikh architecture has also inherited some architectural elements from the previous styles and has added some of its own elements over the period of time.

### **7.3. Architectural analysis**

This study attempts to outline the main elements and principles of Gurudwara design with a view to give an overall picture of an architectural style which can undoubtedly be

called the Sikh architecture. There are many questions related to the definition of the 'Sikh Architecture'. The most popular view seems to be that the Sikh architecture possesses a set of architectural vocabulary that is unquestionable. The most consistent of Sikh architectural vocabulary is represented by the Gurudwaras across the Punjab.

Things have been referred to as observed during the course of the study and from references of historians and scholars of the Sikh religion. This study suggests that the Sikh architecture is a product of peculiar historical circumstances and deep rooted indigenous traditions. It appears that the brilliance of the Sikh shrines is reflected in various architectural elements used in the Sikh shrines. There are many varieties and types of the architectural elements, the literal description of which is insufficient to express properly the architectural ideas and forms they represent. These are devotedly exemplified in lavish splendour in the Harmandar Sahib at Amritsar and many other historical Gurudwaras.

Very little information is available about the original design of most of these shrines except Harmandar Sahib. So it is very difficult to comment on their original design. Most of the Gurudwaras, studied during the dissertation work, were reconstructed during the 20<sup>th</sup> century. Most of the Gurudwaras, in the early period, were small, but over a period of time as the size of the community increased the Gurudwaras were constructed on a larger scale. Early shrines were of lesser height and as the technology advanced and the financial power of the Sikhs improved they started creating bigger and taller structures. Number of floors of the studied shrines varies from one to nine. Majority of the original structures have been totally renovated or demolished by *kar sewaks*. Only three shrines, out of all the shrines included in this study, have original structure. The Sikhs, in due course of time, have lost their rich built heritage.

Gurudwaras are basically of three types, first connected with the Sikh Gurus, second with the Sikh martyrs and the third with the Sikh saints. But their basic typology irrespective of the background remains the same. For example Gurudwara Shaheedan Sahib is connected with Sikh martyr Baba Deep Singh *Shaheed*, Gurudwara Bir Baba Buddha is related with a Sikh saint and Gurudwara Manji Sahib at Alamgir is linked to a Sikh Guru, but all these Gurudwaras have same basic typology or design. Although scale and shape varies but all these Gurudwaras fulfil the basic requirements like provision of a *parkash asthan*, a congregation hall and a *sukhashan room/area* etc. irrespective of their background.

Domes in religious architecture have two aspects: aesthetic and functional. It fulfils the need to create a huge space for a large number of devotees. The functional aspect has to do with covering a huge space without placing columns in the middle of the congregation hall. It has now become possible with advanced materials such as steel and reinforced concrete, but it was not so in the days of masonry construction.

A well defined arcaded outer circumambulatory is provided in major historical shrines and in case of most of the other shrines, open space is provided around the shrine which can be used as an outer circumambulatory. The provision of a *Darshani Deodi* has been made in many shrines. Depending upon the number of entrances to a shrine, multiple *Darshani Deodies* have been provided in a few shrines. Location of the *Darshani Deodi* of a shrine is not standardised as it depends upon the direction/location of the entry points to the shrine.

Direction of main entrance is not standardised as it depends upon the direction/location of the entry points to the site. Majority of the shrines have entrances on all the four sides. In few cases, due to site constraint, there are entrances on three, two or one side only. The Sikh shrines do not follow any standard layout. Various forms have been used in these shrines. However, all the shrines fulfil the basic requirements like provision of a *parkash asthan*, a *sukhashan* room, and a room for *akand path* etc. Location of the *parkash asthan* is not standardised, normally it is center in case of square and octagonal shrines. In case of rectangular shrines, it is either towards front or back of the main hall. Shape of the *parkash asthan* as well is not standardised. It is either square, octagon or rectangular. The direction of *parkash asthan* depends upon the direction of the entrance to the shrine.

*Nishan Sahib* has been provided in all the shrines irrespective of their size, although its location varies. In majority of the shrines, inner circumambulatory (*Parikarma*) have been provided for movement around the *parkash asthan*. Most of the shrines with more than one floor have double height area, so that people sitting on upper floor can also have a view of the prayer space (*parkash asthan*). These shrines have followed the model of Harmandar Sahib at Amritsar. Majority of the shrines have low or medium plinth level, but few shrines have high or very high plinth. Only Harmandar Sahib at Amritsar has plinth which is lower than the surroundings.

Water as a design element has been commonly used in Mughal and Hindu architecture. It also becomes an integral part of Sikh architecture, as in the case of Harmandar Sahib

at Amritsar and Darbar Sahib at Tarn Taran. Apart from these shrines almost all the major historical Gurudwaras have a *sarovar* near the main shrine. A *sarovar* is provided in majority of the shrines. In some cases, a *sarovar* may not be there, either due to the reason that the size of the site does not permit or shrine is part of a complex already having a *sarovar*.

Provision of a *langar* building has also been made in majority of the shrines. Non availability of a *langar* building in a shrine may be due to its proximity to some prominent shrine or it being part of a complex with provision of the *langar* building. A *Sarai* has also been provided in majority of the shrines to accommodate the pilgrims. With the better transport facilities, available people have become more mobile and hence need for accommodation in shrines.

The study of the architectural characteristics of various Sikh shrines suggests that the basic origin of the architectural features and elements as noticed in the famous Harmandar Sahib at Amritsar has served many a time as model or at least as the inspiration for many other subsequent Gurudwaras. The conclusion that can be drawn from the study is undoubtedly the fact that the Harmandar Sahib holds a unique and inspiring position as a Gurudwara and Sikh Architecture seem to be best represented through this shrine. In fact, the Harmandar Sahib at Amritsar is the sheet anchor of the Sikh architecture.

The Sikh architecture also seems to be a lively blend of the prominent prevailing architectural styles (Mughal and Rajput) of that time. Influence of Rajput architecture, especially of the historical buildings of Amber, Bikaner, Jaipur, Udaipur, Jodhpur, and Jaisalmer etc. could be seen on the Sikh architecture in the form of use of *chhatris*, balconied windows in the Sikh Shrines. The Sikh Architecture can be summed by the use of the following architectural elements of Rajputana architecture by the Sikhs in their shrines.

- The *chhatris*
- Balconied windows
- Richly ornamented friezes, etc

Influence of Mughal architecture, especially of Shah Jahan's period on the Sikh Architecture can be summed by the use of the following architectural elements by the Sikhs in their shrines:

- Onion shaped domes

- Cusped arches
- Pilasters,
- In lay work,
- Frescoes, etc.

It may be concluded that the Sikh architecture owes some of its features to the Rajasthan and Mughal monuments. The Sikh architecture expresses the characteristics of the Sikh spirit, with its interesting skylines, facade treatment by interesting combination of recesses and projections. Among its typical features are the *chattris*, kiosks or pavilions which embellish the parapets, corners, and every prominence and projection. In the early shrines, like Harmandar Sahib (Amritsar) and Darbar Sahib (Tarn Taran) a *chhatra* was not used. It seems that this architectural element was added in the later Gurudwaras like Katalgarh Sahib and Keshgarh Sahib etc.

Majority of the Gurudwaras have similar elevation features like cusped arches, cupolas, *chhatris*, kiosks, domes etc. Crown of Sikh Shrines is embellished by dome, kiosks, cupolas and *chhatris*. Domes and arches are omnipresent with variation of size and shape. Use of other elements varies from shrine to shrine. Balconied windows have been used in Gurudwara Baba Atal, Harmandar Sahib, Akal Takht etc. and *chhatris* have also been used in Thara Sahib (Amritsar), Keshgarh Sahib etc.

Most of the square or octagonal shrines have symmetrical elevation on all the sides. The rectangular shrines, generally, have front and rear side symmetrical and other two sides asymmetrical with main dome placed either towards front or back of the shrine. Entrances to the shrines have varied detailing. It may be a simple trabeated opening in blind cusped arch through verandah/entrance portico without any special treatment. In some cases, it is simple trabeated in blind arch without any verandah/entrance portico and any special treatment around the opening. In few cases, there is *chhatra* on the top of the main entrance. There may be an entrance with portico and *chhatra* on top.

In many cases, kiosks with dome on top are provided on each of the four corners at terrace level. In some cases, *chhatris* are provided in the middle of the facade at terrace level. The length of the parapet is provided with an odd number of cupolas with drooping arcuated eaves. Normally the fluted pilasters decorated the corners of the shrine. A projected eave runs around the top on all sides of the ground floor and separates the ground floor from the first and in some cases eave is provided at the first floor level.

The ribbed dome is crowning feature, generally painted white or covered with brass or copper gilt. Sikh shrines use the inverted lotus on the dome on top of the building. This looks similar to the Muslim architecture, which is also decorated in several places with an inverted lotus. This is in contrast to the *shikhara*, which is seen on top of the Hindu temple. Use of balconied windows with small elliptical eave and supported on carved brackets, slanting over-hanging eaves emphasises the string course to decorate the lower structure and the parapet, elliptical eaves with cusped soffits, a lavish enrichment of all arches by means of numerous foliations and other structural ornamentation of a similar order. The Sikh Architecture style is easily distinguished from others due to its liberal use of these elements which are omnipresent in the Sikh architecture.

The influence of the individuals who patronised the construction or decoration of the shrines is also visible in their architecture. For example Maharaja Ranjit Singh got the Harmandir Sahib gilded. Similarly the Gurudwara Ber Sahib (Sultanpur Lodhi) and State Gurudwara (Kapurthala) were got constructed by the Maharaja of Kapurthala, he was influenced by the French architecture and this is reflected in the embellishment work of these shrines.

Architectural pretensions are more true in case of historical Gurudwaras, as these are constructed using more or less same architectural elements which were used in the original structures. In 19<sup>th</sup> century migration of the Sikhs started and a number of Gurudwaras came up in many parts of the world wherever the Sikhs got settled. Most of the recently constructed non historic Gurudwaras have used architectural elements in abstract form. This is evident from the many Sikh shrines constructed in India and abroad. Most of the Gurudwaras constructed in neighbourhoods do not represent the true architectural character of the Sikh shrines.

#### **7.4. Sikhism and its Relevance to Architecture**

Religion plays a benign, but incredibly strong and important role in our daily life. Sikh architecture is an integral and valued part of rich, colourful, and cultural heritage of the Sikhs. Their way of thinking is reflected in the architecture of their religious structures. Influence of religion on architecture can be traced from the primitive times starting from the Hindus. Religious architecture starts from a diverse concept of 'Space' dictated by the unique requirements of different religions, and is community specific. The basic worship pattern is different in different religions hence the building requirements are also different.

The main activity in a Gurudwara is a congregational prayer, in which people sit together irrespective of class and creed, thus, the principle of equality which is an essential part of the Guru's teachings, is put into action. In Sikhism, devotees sit together for prayers, therefore a Gurudwara has a hall to accommodate the devotees for collective gathering. Gurudwaras are spacious and have, more often than not, entrance from all four sides. They are not oriented to any set direction as the Muslim mosques or Hindu Temples. Religious structures, impressive in architectural design and rich in ornamentation, apparently fulfil a very basic human need when one considers the presence of an invisible being. The religious shrines provide a tangible link with the Almighty, a place where one might feel a little closer to Almighty.

The Sikh architecture, in the form of various Sikh shrines, is the representation of its religious beliefs and religious perception of the Sikhs in a tangible form. Idea of equality propagated by the Sikh Gurus is put into practical shape in the Sikh shrines. Gurudwaras generally have four doors which symbolically mean that it is open to all irrespective of caste and creed. This is a place for everyone without any discrimination of caste, sex, faith or status. Everyone can go there with full liberty and sit in a *sangat* (a holy congregation of the *Khalsa*) a persona of 'humanity & Guru'. Another institution attached to the Gurudwara is *langar* or community kitchen through which the principle of equality and universal brotherhood is emphasised as devotees sit in *pangat* (sitting together on the ground in a row). *Golak* refers to a systematic and formal financial system of the Gurudwaras where the Sikhs put their donations as per the teachings of the Sikh Gurus.

The shrine of Harmandar Sahib is positioned in a low-lying area. This gives architectural expression of humility and is in conformity with Sikh Guru's teachings of keeping company with the lowest of the low. This is in contrast to the other contemporary religious architecture which was constructed on an elevated platform. Generally there are four doors for entry and exit in most of the Sikh shrines. In contrast, the *sanctum sanctorum* of a Hindu temple (*garbh griha*) has only one passage for entry and exit. As a rule, there is only one opening, that of the entrance. Gurudwaras, unlike Hindu temples, are devoid of any sculptured images in or around them.

A large number of the Sikh Gurudwaras have been constructed throughout the Punjab with variation in scale, form, and architectural elements. A Gurudwara can be found all over the world wherever the Sikhs are settled. Especially in Punjab, the Gurudwaras can

be found everywhere from small villages to large cities. Gurudwaras have distinct architectural character and they enrich the local architectural scene. The common characteristics of all the Gurudwaras have been discussed here to provide a better understanding of the architectural style and the factors which influence this style.

As a style, the Sikh architecture is essentially diverse and flexible in nature, which is an appropriate expression of the diverse content of the Sikh faith itself. The style of the Sikh Gurudwaras was established after the construction of Harmandir Sahib at Amritsar. The architecture of Gurudwaras across Punjab has the same basic elements, though the form and scale varies. There is limited information available about the early Gurudwaras and their builders. The information which survived explains that the Gurudwaras were constructed with the support of common people and later as a result of royal patronage during the period of Sikh supremacy in Punjab. Other than royal patrons, Sikh nobility, wealthy merchants, groups, and individuals played an important role in the construction of Gurudwaras.

The main purpose of this research is to set up a framework of architectural description of Sikh architecture in Punjab within the context of the architectural concern of 'style'. During documentation of the historic Gurudwaras in Punjab, it has become clear that the construction of Gurudwaras was not an end in itself for the Gurus but these buildings had a very special purpose. What is most striking is that the structures are very modest and have a unique sense of aesthetics and design. Unfortunately, we lost most of the old shrines in the course of reconstruction drive by the *kar sewaks*.

#### **7.4. The Uniqueness of the Sikh architecture**

As a style, Sikh architecture is essentially universal in nature, which is an appropriate expression of the universal content of the Sikh faith itself. The need to distinguish Sikh architecture from other styles is essential for it to be seen as a unique architectural style. The architectural features of Mughal and Rajput architecture were adopted, adapted, and ultimately assimilated by the Sikhs and combination of these elements generated a new architectural style known as the Sikh architecture. The Sikh architecture represented an image of humility that has been taught by the Sikh Gurus to their followers.

Many of the features of Sikh architecture are used in original ways and there are also several aspects of the shrines that link it directly to the pre Sikh architectural style prevailing in north India. Not only has the Sikh architecture thrived this but also flourished to the extent of working out its own style. What is important here is that even

though many elements of Sikh architecture may be traced to either Mughal or Rajput architecture monuments but in Sikh Gurudwaras their appearance is without precedent. For example symmetrical plans and double domes on high drums are typical of Mughal or Rajput architecture, these features were normally constructed in brick faced with glazed tiles or stone by them but in Sikh architecture they were constructed in brickwork and finished with plaster and painted invariably in white colour and gold plated in most of the historically important shrines. The white marble and bricks were the materials commonly used by the elite. Another aspect of the Sikh architecture's formal qualities that is worth to be mentioned is its use of decoration, from inlaid patterns of stone, carved brickwork and stucco panels. The shrines are adorned with a variety of designs and motifs. The white marble designs are used in many shrines for façade treatment.

The Sikhs developed certain prominent characteristics, such as the repeated use of *Chhatris*, cusped arches, domes, kiosks, balconied windows, pilaster, embellishment of parapets, corners, angles and other permanent projections, symmetry of the building plan and elevation, to create a new type of architecture. This type of architecture is called Sikh Architecture which is related to yet distinct from the other existing or past architectural styles of India.

The conclusion that can be drawn from the study is undoubtedly the fact that the Harmandir Sahib holds a unique and inspiring position as a Gurudwara and Sikh Architecture seem to be best represented through this shrine.

It would be fitting to end on the note that people should be aware of the magnificence of Sikh architecture in order to properly understand Sikhism in its true form. The final conclusion that can be drawn from the study is that the Sikh Architecture is unique and Sikhism seems to be best represented through the Sikh shrines.

## **7.5. Future Scope of work**

There is a lot of scope of work in the field of Sikh architecture as there are hundreds of historical Sikh shrines spread all over India and abroad. This dissertation has partly covered the Indian Punjab. A comparative study of shrines in Punjab and other states or abroad can be taken up. A study of the Gurudwaras in foreign countries such as Pakistan and Afghanistan will be more interesting as these Gurudwara buildings are untouched and authentic, whereas, Gurudwara buildings in East Punjab (Indian Punjab) are renovated to a large extent by the *Kar Sewaks*. Other dimensions of future studies

could be to analyse the impact of local architecture and climatic conditions on architecture of the Sikh shrines constructed outside Punjab. All the historically and architecturally significant Gurudwaras should be listed in order to preserve and protect them from being demolished. Unfortunately, most of the historical Sikh shrines have been demolished in the name of renovations and constructing the so called modern structures. It is important to conserve these shrines, so that the rich architectural heritage is preserved for our future generations.

## Bibliography

- (Arshi, 1986). Arshi, Pardeep Singh. (1986). *Sikh Architecture in Punjab*, Intellectual Publishing House, New Delhi.
- (Arshi, 1987). Arshi, Pardeep Singh, “*Sources of the design of the Golden Temple, Amritsar*”. In Darshan Singh, Ed. *The Sikh art and architecture*, Panjab University, Chandigarh.
- (Arshi, 1989). Arshi, Pardeep Singh (1989). *The Golden temple: History, art, and architecture*, Harman Publishing House, New Delhi.
- (Aryan, 1977a). Aryan K.C. (1977). “The Pool of Nectar”, *Marg*, Vol. 30(3), June 1977, Bombay.
- (Aryan, 1977b). Aryan K.C. (1977). “*Metalware, Woodwork, Ivories*”, *Marg* Vol. 30(3), June 1977, Bombay.
- (Aryan, 1977c). Aryan K.C. (1977). “*The pool of nectar (Golden temple)*”. *Marg*, Vol. 30(3), June 1977. Bombay.
- (B. Bhatti, 1987). Bhatti, Balwant Singh (1987). “*Ram Singh: The inventor of Sikh architecture*”. In Darshan Singh, Ed. *The Sikh art and architecture*, Panjab University, Chandigarh, pp. 1–3.
- (B. Dhillon, 1995). Dhillon, Balwant Singh. (July, 1995). *Guru Nanak and the Institutionalisation of Sikhism*, Abstract of Sikh Studies.
- (B. Dhillon, 2002). Balwant Singh Dhillon. (2002). The Dharamsala: An Early Sikh Religious Center, *Understanding Sikhism–The Research Journal*, January-June 2002, Vol. 4, No. 1, Pg. 13-17.
- (B. Singh, 1964). Bhan Singh (1964). “*Art of the Golden Temple*”, *Advance*, Vol. XI, Nos. 3, July-Sept, Chandigarh.
- (B. Singh, 2007). Balvinder Singh. (2007). Art Work In Historic Sikh Shrines: Need For Documentation and Conservation, *XXI International CIPA Symposium*, 01-06 October 2007, Athens, Greece.
- (Behl, 2001). Behl, Sarbjot Singh (2001), “*Maharaja Ranjit Singh’s contribution to Sikh architectural heritage: The environs of Rambagh, Amritsar*”. In SP Singh and Jasbir Singh Sabar, Ed. *The rule of Maharaja Ranjit Singh: Nature and relevance*, Guru Nanak Dev University, Amritsar, pp. 94–112.
- (Bhanwar, 1999) Bhanwar, H.S. (1999). *Gilded with love and Devotion*, The Tribune.

- (Bhui, 1999). Bhui, D. S. (1999). The Golden Temple: A synthesis of Styles, in Singh Parm Bakhshish, *et al.* (Ed.), *Golden Temple*, Publication Bureau, Punjabi University, Patiala.
- (Bishnoi, 2010). Bishnoi, Baldev. (2010). The Biography of Manmohan Singh - The First Sikh PM of India, <http://www.publishyourarticles.org/knowledge-hub/biography> retrieved on 12th December.
- (Brief History, n.d.). *Brief History of Sikh Misls* (n.d.). Published by Sikh Missionary College (Regd.), 1051/14, Field Ganj, Ludhiana.
- (Census, 2001). Census Data 2001- *India at a glance - Religious Composition*, available at <http://www.censusindia.gov.in/Census Data 2001/India at glance religion.aspx> retrieved on 21 July, 2009.
- (Chahal, 1999). Chahal, Devinder Singh. (1999). Sikhism From Guru Nanak 1469 To Vaisakhi 1999 and Beyond Vaisakhi 2000, *Understanding Sikhism – The Research Journal*, July-December 1999, Vol. 1, NO. 2, pp 24-36.
- (Chhattri, n.d.) - Wikipedia, the free encyclopedia.htm retrieved on 02 July, 2011.
- (Cunningham, 1849). Cunningham. (1849). *History of the Sikhs*, 1<sup>st</sup> edition, A, Mukherjee, Calcutta.
- (Cupola, n.d.). Cupola wikipidea retrieved on 02 July, 2011.
- (D. Singh, 1983). Dhillon, D.S. (1983). “*Origin and growth of Sikh Architecture*”. Punjab History Conference Proceedings, 18th session, Dec 1983, pp.128.
- (D. Singh, 1987). Darshan Singh (1987). Ed. *The Sikh art and architecture*, Panjab University, Chandigarh.
- (D. Singh, 1992). Daljeet Singh. (1992). Sikhism: A Miri Piri System, in Jasbir Singh Mann, Kharak Singh(Ed.) *Recent Researches In Sikhism*, Punjabi University, Patiala.
- (D. Singh, 1994). Daljeet Singh. (1994). *Essentials of Sikhism*, Singh Brothers, Bazaar Mai Sewan, Amritsar.
- (D. Singh, 2003). Dalip Singh (2003). “*Khalsa heritage of Sikh art in Gurdwaras*”. Abstracts of Sikh Studies, 5(4), Oct–Dec 2003, pp. 100–103.
- (D. Singh, 2003). Dalip Singh. (2003). Khalsa Heritage Of Sikh Art In Gurdwaras, *Abstract of Sikh Studies*.
- (Datta, 1967). Datta, V.N. (1967). *Amritsar Past and Present*, Amritsar Municipal Committee, Amritsar.

- (Dekan, 1910). Dekan, Graf. (1910). *Transition of Sikh into a Political Organization*, The Tribune Press, Lahore.
- (Dilgeer, 1997). Dilgeer, H.S. (1997). *The Sikh Reference Book*, Sikh Educational Trust, Amritsar.
- (Dilgeer, 2003). Dilgeer, Harjinder Singh (2003). *Anandpur Sahib, a history*, Singh Brothers.
- (F. Singh, 1969). Fauja Singh (1969). *A study of the paintings of Guru Nanak. Punjab History Conference Proceedings*, 4th session, Mar 1969, 122–59.
- (F. Singh, 87). Fauja Singh (1987). *The City of Amritsar*, Oriental Publisher and Distributors, New Delhi.
- (F. Singh, K. Singh, 1976). Fauja Singh and Kirpal Singh (1976). *Atlas: Travels of Guru Nanak Dev*, Punjabi University, Patiala.
- (Fatehgarh Sahib, n.d.), <http://www.thesikhencyclopedia.com/historic-Gurudwaras-in-punjab/fatehgarh-sahib-Gurudwara.html> retrieved on 16<sup>th</sup> November 2010.
- (Fergusson, 1891). Fergusson, J. (1891). *History of Indian and Eastern Architecture*, Dodd, Mead & company, New York.
- (Fletcher, 1992). Fletcher, Sir. Banister. (1992). *The History of Architecture*. New Delhi: CBS Publishers and Distributors.
- (G. Dhillon, 1989). Dhillon, Gurdarshan Singh. (1989). *Singh Sabha Movement-A Revival*, in Jasbir Singh Mann, Harbans Singh Saron (Ed.), *Advanced studies in Sikhism*, Institute of Sikh Studies, Chandigarh, pp 234-262.
- (G. Dhillon, 2000). Dhillon, Gurdarshan Singh. (2000). *Gurdwaras in Sikhism*, The Abstract of Sikh Studies.
- (G. Giani, n.d.). Gian Singh, Giani (n.d.). *Gurdham Sangrah*. Patiala.
- (G. Giani, n.d.). Gian Singh, Giani (n.d.). *Twarikh Sri Amritsar*, Kendriya Singh Sabha Committee, Amritsar.
- (G. Singh, 1960). Gurnam Singh (1960). *Golden Temple*, Super Press, New Delhi.
- (G. Singh, 1969), Ganda Singh. (1969). *The Panjab Past and Present* (translated from Fani Mohsin's *Dabistan-i-Mazahib*), Patiala, Vol III, p. 45.
- (G. Singh, 1995). Gurmukh Singh. (1995). *Historical Sikh Shrines*, Singh Brothers, Amritsar.
- (G. Singh, 1998). Gurcharan Singh. (1998). *Gurudwaras*, Abstract of Sikh Studies.
- (G. Singh, 1998). Gurmukh Singh, "*Sikh architecture*" (1998). In Harbans Singh, Ed.

- Encyclopaedia of Sikhism, Punjabi University, Patiala, Vol. 4: 131–33.
- (G. Singh, 2000). Gopal Singh. (2000). The Story of the Sikh Gurus, in S.S. Sodhi, J. S. Mann (Ed.). *The Source Book On Sikhism*, pp 407- 440.
- (G. Singh, 2006), Gurharpal Singh. (2006). Gurudwaras and Community-Building among British Sikhs. *Contemporary South Asia* 15(2), (June, 2006), Publisher Routledge, pp147–164.
- (G. Singh, M. Singh, 1992). Ganda Singh and Mohinder Singh (1972). “*Official Involvement in Nankana Tragedy*”, *Proceedings Punjab History Conference*, Patiala.
- (G.B. Singh, 2005). Giani Bhajan Singh. (2005), *Sadhe Itihasak Gurdham*, Bhai Jiwan Singh Chattar Singh, Mai Sewan Bazar, 2<sup>nd</sup> Edition, Amritsar.
- (G.T. Singh, 2005). Giani Thakur Singh. (2005). *Sri Gurdwara Darshan*, Bhai Jiwan Singh Chattar Singh, Mai Sewan Bazar, 9<sup>th</sup> Edition, Amritsar.
- (Gazetteer 1976). Gazetteer Amritsar, 1976 [http://punjabrevenue.nic.in/gaz\\_asr42.htm](http://punjabrevenue.nic.in/gaz_asr42.htm)
- (Ghuman, 1969). Ghuman, Kapur Singh (1969). A survey book of Dera Baba Nanak. Patiala.
- (Gill, 1989). Gill, S. S. (1989). “*Some notes on Sikh Gurdwara architecture*”. *Journal of Sikh Studies*, 16(1–2), Feb–Aug 1989, pp 85–88.
- (Grover, 1988). Grover, Satish. (1988). *The Architecture of India: Buddhist and Hindu*. Ghaziabad: Vikas Publishing House Pvt. Ltd.
- (Grover, 2002). Satish Grover (2002). *Islamic Architecture in India*, CBS Publishers, New Delhi, 2<sup>nd</sup> Edition.
- (Gurdham Sangrah, 2005). Gurdham Sangrah. (2005). Daram parchar committee, Shriomni Gurudwara Parbandhak Committee, Amritsar.
- (Gurudwara, 2009) *What is a Gurudwara*, Available at [www.gurudwara.net](http://www.gurudwara.net) retrieved on 01 August, 2009.
- (H. Dhillon, 2009). Dhillon, Harpreet Singh. “*What is Gurudwara?*”, available at <http://www.fremontGurudwara.org> retrieved on 01 Aug., 2009.
- (H. Singh, 1957). Harbans Singh (1957). *The Heritage of the Golden Temple*, S.G.P.C., Amritsar.
- (H. Singh, 1992-98). Harbans Singh (ed.) (1992-98). *The Encyclopedia of Sikhism*, (4 Volumes), Punjabi University, Patiala.
- (H. Singh, 1994). Hari Singh (ed) (1994)., *Sikh Heritage (Gurdwaras and Memorials) in*

- Pakistan*, Guru Nanak Study Circle, Asian Publication Service, New Delhi.
- (H. Singh, 1995). Harbans Singh. (1995). edited “*The Encyclopedia of Sikhism*”, Punjabi University, Patiala.
- (H. Singh, 2008). Hardeep Singh. (2008). Vismad Panee-Water, the living nectar, available at [www.gurudwara.net](http://www.gurudwara.net) retrieved on 15<sup>th</sup> September, 2008.
- (Handa, 1989). Handa, Devendra (1989). “*Relics of art from Marhanwala*”. Panjab University Research Bulletin: Arts, 20(2), Oct 1989, pp 165–169.
- (Hans, 1988). Hans, S.S. (1988). *A Reconstruction of Sikh History from Sikh Literature*, Jalandhar.
- (Hardy, 2007). Hardy, Adam. (2007). *The Temple Architecture of India*. Great Britain: Wiley.
- (Hasain, n.d.). Hasain, Sabah (n.d.). Traditional Crafts Education Research and Documentation, available on [www.sct.gov.sa/ictth/files/papers/meeting9/Meeting9 Doc1.doc](http://www.sct.gov.sa/ictth/files/papers/meeting9/Meeting9 Doc1.doc) retrieved on 21st December, 2010.
- (I. Singh, 1989). Indarjit Singh. (1989). Unity of Sikh Thought, in Jasbir Singh Mann, Harbans Singh Saron (Ed.) *Advanced studies in Sikhism.*, Institute of Sikh Studies, Chandigarh, pp 109-118.
- (J. Singh, 1999). Jagjit Singh. (1999). *Dynamics Of Sikh Philosophy*, Institute of Sikh Studies, 959, Sector 59, SAS Nagar.
- (*Jharokha*, n.d.). Wikipedia, the free encyclopedia.htm retrieved on 02 July, 2011.
- (Johar, 1976). Johar, Surinder Singh (1976). *The Sikh Gurus and their Shrines*, Delhi.
- (Johar, 1978). Johar, Surinder Singh (1978). *The Heritage of Amritsar*, Sundeep Prakashan, Delhi.
- (Juneja, 2001). Juneja, Monica, (ed.) (2001). *Architecture in Medieval India South Asian History: Readings & Interpretation*, Permanent Black, New Delhi.
- (K. Brown, 1999). Brown, Kerry. (1999). (Ed.) *Sikh art and literature*. London, Routledge.
- (K. Singh, 2001). Khuswant Singh. (2001). *Ranjit Singh Maharaja of the Punjab*, Second Edition, Penguin Books, New Delhi.
- (K. Singh, 2002). Kharak Singh. (2002). *Role of Gurudwara in the 21<sup>st</sup> Century*, Abstract of Sikh Studies, April 2002.
- (K. Singh, 2003). Kavita Singh, Ed. (2003). *New insights into Sikh art*, Marg Publications, Mumbai.

- (K. Singh, 2003). Kirpal Singh. (2003). The Khalsa during 18th Century. in *The Abstracts Of Sikh Studies*, January - March 2003, pp 39-49.
- (K. Singh, 2004a). Khuswant Singh. (2004a). *A History of the Sikhs Volume I: 1469-1839*, Second Edition, Oxford University Press.
- (K. Singh, 2004b). Khuswant Singh. (2004b). *A History of the Sikhs Volume II: 1839-2004*, Second Edition, Oxford University Press.
- (Kalsi, 1997). Kalsi, Sewa Singh. (1997). Sacred Symbols in British Sikhism, *Internet Journal of Religion*.
- (Kang, 1977a). Kang, Kanwarjit Singh (1977). "Art and architecture of the Golden Temple" Marg, Vol 30, Marg Publications, Mumbai.
- (Kang, 1977b). Kang, Kanwarjit Singh (1977). "Gurdwara Baba Atal", Marg, Vol 30, Marg Publications, Mumbai.
- (Kang, 1980). Kang, Kanwarjit Singh (1980). "Maharaja Ranjit Singh as a patron of art and literature", Sikh Review, 28(320), Aug-Sep 1980, pp 112-14.
- (Kangra Arts, n.d.). Kangra Paintings (n.d.). Kangra Arts Promotion Society, available on <http://www.kangraarts.org/kangra-paintings/> retrieved on 23 Dec., 2010.
- (Kangra, 2010). Kangra painting (2010). [http://en.wikipedia.org/wiki/Kangra\\_painting](http://en.wikipedia.org/wiki/Kangra_painting) retrieved on 29/03/2010.
- (Kapany, 2001). Kapany, Narinder Singh (2001). "Sikh art in the 20th century". Sikh Review, 49(12), Dec 2001.
- (Kapoor, 2000) S.S. Kapoor. (2000). The Rise of the Sikh Empire, The Times of Maharaja Ranjit Singh, (1799-1839), in S.S. Sodhi, J. S. Mann (Ed.), *The Source Book On Sikhism*, Halifax, NS, Canada, pp 466-476.
- (Kapur and Misra, 2003). Kapur, Preeti and Misra, Girishwar. (2003). Image of Self in the Sikh Community: Continuity of the Core and Global Presence, *Psychology Developing Societies*, vol. 15, pg 103-116 (107).
- (Khokhar, 2003). Khokhar, Kulwant Singh. (2003). *Gurudwara-The Sikh House of Worship Discipline and Procedures*. B. Chatar Singh Jiwan Singh, Mai Sewan Bazar, Amritsar, Punjab, India.
- (Larson, 1999). Larson, Soren (1999). "World's tallest tower, Sikh center among India's newest ambitions". *Architectural Record*, 188(1), Jan 1999.
- (Launois, 2003). Launois, Anne-Colombe. (2003). "The Khalsa heritage complex: A museum for a community". In Kavita Singh, Ed. *New insights into Sikh art*.

Mumbai: Marg Publications.

- (M. Kaur, 1983). Madanjit Kaur. (1983). *Golden Temple: Past and present*, Guru Nanak Dev University, Amritsar.
- (M. Kaur, 1992). Madanjit Kaur. (1992). Art and Architecture of the Golden Temple, in Jasbir Singh Mann, Kharak Singh (Ed.). *Recent Researches In Sikhism*, Punjabi University, Patiala, pp. 212-223.
- (M. Singh, 1974). Mehar Singh (1974). “*Sikh Shrines In India*”, Publications Division, Government of India, New Delhi.
- (M. Singh, 1975). Mehar Singh (1975). *Sikh Shrines in India*, Govt. of India, New Delhi.
- (M. Singh, 1978). Mohinder Singh (1978). *The Akali Movement*, National Institute of Punjab Studies, New Delhi.
- (M. Singh, 2001), Manjit Singh (2001). Management of the Sikh Gurudwaras, available at <http://www.sikhreview.org/pdf/october2001/pdf-files/institution.pdf> retrieved on 24<sup>th</sup> December, 2007.
- (M. Singh, 2004). Malkiat Singh. (2004). *Contributions Of Guru Angad Dev Towards Development Of Sikhism*. Abstracts Of Sikh Studies: Oct-Dec 2004, pp 46-50.
- (M. Singh, 2008). Mohinder Singh. (2008). *The Akali Movement*, National Book Trust, India, New Delhi.
- (Major Religions, 2009). Major Religions of the World. (2009). available at <http://www.wholesomewords.org/missions/greatc.html> retrieved on 21 July, 2009.
- (McLeod, 1992). McLeod, W. H. (1992). The Sikh Struggle in the Eighteenth Century and Its Relevance for Today, in *History of Religions*, Vol. 31, No. 4, Sikh Studies (May, 1992), pp 344-362.
- (Nabha, 1930). Nabha, Bhai Kahan Singh. (1930). *Gur Shabad Ratanakar Mahan Kosh, Encyclopaedia of Sikh Literature*, Patiala State Government, Patiala, (Reprinted by Languages Deptt., Patiala.
- (Narotam, 1975). Narotam, Tara Singh (1975). *Sri Guru Tirath Sangrahi*. Kankhal.
- (Nath, 1982). R. Nath (1982). *Islamic architecture and culture in India*, B.R. Publishing Corporation.
- (Nath, 2006). R. Nath (2006). *History of Mughal Architecture: The Age of Architectural Aestheticism, Shah Jehan, 1628-1658 A.D.*, Volume 4, Part 1, Abhinav, New Delhi.

- (P. Brown, 1968). Brown, Percy (1968). *Indian Architecture: Buddhists and Hindu Period*, Taraporevala & Sons, Bombay.
- (P. Rani, 1987). Rani, Phulan. (1987). Sikh art and architect, in Darshan Singh (Ed.). *The Sikh Art and Architecture*, Punjab University.
- (P. Singh, 1968). Parkash Singh (1968). “Golden temple, Amritsar: History, art and architecture”. In 49th All Sikh Educational Conference Souvenir, Amritsar.
- (P. Singh, 1989). Patwant Singh (1989). *Golden Temple*, ET Publishing, Hong Kong.
- (P. Singh, 1992). Patwant Singh (1992). *Sikh Gurdwaras in India and Around the World*, New Delhi.
- (Payne, 1915). Payne, C.H. (1915). *Short History of The Sikhs*, Thomas Nelson and Sons London.
- (Princep, 1834). Prinsep, H. T. (1834). *Origin of the Sikh Power in the Punjab and Political Life of Maharaja Ranjit Singh*, G.H. Huttmans, Military Orphan Press, Calcutta.
- (Puri, 1992). Puri, Rajinder. (1992). *The Recovery of India*, pp 99.
- (Qaiser, 1998). Qaiser Iqbal (1998). *Historical Sikh Shrines in Pakistan*, Punjabi History Board, Lahore.
- (Radhakrishnan, 2000). Radhakrishnan, S. (2000). Introduction. in *Selections From The Sacred Writings of The Sikhs*, Tercentenary Edition, Orient Longman and UNESCO, New Delhi, pp 17-26
- (Rai, K. Singh, 2003). Rai, Gurmeet and Kavita Singh (2003). “Brick by sacred brick: Architectural projects of Guru Arjan and Guru Hargobind”. In Kavita Singh, Ed. *New insights into Sikh art*, Marg Publications, Mumbai.
- (Rana, 2003). Rana, Yudhvir (2003). “Traditional Sikh art to adorn Akal Takht”. *Times of India*, July 23, 2003, 8. *Interiors*, 19(4), April 1999, pp 170–171.
- (Rowland, 1953). Rowland, B. (1953). *The Art and Architecture of India*, Harmondsworth: Penguin Books.
- (S. Bhatti, 1987). Bhatti, S.S. (1987). *An outline of Sikh architecture*. In Darshan Singh, Ed. *The Sikh art and architecture*, Panjab University, Chandigarh, pp 21–20.
- (S. Singh, 1992). G.S. Sohan Singh. (1992). Traits of Sikh architecture and art, in Jasbir Singh Mann, Kharak Singh (Ed.) *Recent Researches In Sikhism*, Punjabi University, Patiala.
- (S. Singh, 1995). Sangat Singh. (1995) *The Sikhs in History*, Uncommon books, New

York.

- (S. Singh, 2005). Santokh Singh. (2005). *The Betrayal of the Sikhs (1947-1984)*, available on [http://www.panthkhalsa.org/raj/raj\\_1984.php](http://www.panthkhalsa.org/raj/raj_1984.php).
- (Sahidganj, n.d.), <http://www.thesikhencyclopedia.com/the-british-and-sikhs-1849-1947/shahidganj-agitation.html>
- (Scott, 1930). Scott, G. B. (1930). *Religion And Short History Of The Sikhs, 1469 To 1930*, The Mitre Press, Mitre Chambers, Mitre Street, E.G. 3, London.
- (Shan, 1992). Harnam Singh Shan. (1992). Sikhism - an Original Distinct Revealed and Complete Religion, in Kharak Singh, Gobind Singh Mansukhani, Jasbir Singh Mann (Ed.) *Fundamental Issues In Sikh Studies*, Institute Of Sikh Studies, Chandigarh, pp 24-59.
- (Sikh Population, 2005). Sikh Population. (2005). available at [http://www.adherents.com/largecom/com\\_sikh.html](http://www.adherents.com/largecom/com_sikh.html) retrieved on 21 July, 2009.
- (Srivastava, n.d.). Srivastava (n.d.), R.P. *Painters of Punjab*, [http://www\\_sikh-heritage\\_co\\_uk-arts-Punjab](http://www_sikh-heritage_co_uk-arts-Punjab), retrieved on 15<sup>th</sup> December, 2010.
- (Steinbach, 1846). Steinbach (Lt. Col). (1846). *The Punjab; A Brief Account The Country Of The Sikhs*, Second Edition, Smith, Elder And Co., London.
- (Stronge, 1999). Stronge, Susan, (ed.) (1999). *The Arts of the Sikh Kingdoms*, Victoria and Albert Museum.
- (T. Singh, 1922). Teja Singh. (1922). *The Gurudwara Reform Movement and the Sikh Awakening*, The Desh Sewak Book Agency, Jullundur City.
- (T. Singh, n.d.). Thakur Singh, S.G. (n.d). *Fresco painting of the Golden Temple, Amritsar*. Indian Art Souvenir Amritsar.
- (Vaswani, 1922). Vaswani, T. L. (1922). *In The Sikh Sanctuary*. Ganesh & Co., Madras.
- (Walker, 1999). Walker, Henry (1999). “*Golden temple, marble forum: Form and meaning in sacred architecture*”. In Kerry Brown, Ed. *Sikh art and literature*. London: Routledge, pp 89–116.

## Drawing References:

The plates were developed from the basic drawings prepared by the following students under the supervision and guidance of the author.

S.No	Name of the Gurudwara	Name of the Students
1.	Chola Sahib, Dera Baba Nanak Darbar Sahib, Dera Baba Nanak Pipli Sahib, Amritsar Achal Sahib, Batala Kandh Sahib, Batala	Devichha Neha Sharma Neha Vinayak Randeep Kaur Tanya Bansal
2.	Darbar Sahib, Tarn Taran	Ankur Prabhakar Hani Sharma Naina Malhotra Nisha Sharma Richa Mahajan
3.	Baba Bir Singh, Naurangabad,	Amanpreet Singh Rohit Aggarwal Varun Sirdhar
4.	Bibeksar Sahib, Amritsar Shaheedan Sahib, Amritsar Ramsar Sahib, Amritsar	Angad Singh Gurpreet Kaur Magandip Singh Mansimran Pal Singh Ravi Inder Singh
5.	Baba Atal, Amritsar	Divya Jain Komalpreet Singh Nishu Bansal Sahil Walia Suchika
6.	Saragarhi Sahib, Amritsar Santoksar Sahib, Amritsar	Amit Ashish Karan Manmeet Shruti
7.	Battha Sahib Dist. Ropar Garhi Sahib Chamkaur Sahib Katalgarh sahib Chamkaur Sahib Parivaar Vichora Sahib, Dist Ropar	Aman Vikas Bhanu Mahajan Charanpreet S. Harmanpreet S. Kshitiz Jaswal
8.	Thara Sahib Amritsar Akal Takht Amritsar	Guneet Singh Karandeep Singh Rahul Ratra

9.	Burj Sahib Dhariwal, Dist Gurdaspur State Gurudwara Kapurthala	Kavita Bharadwaj Manvi Mahajan Rhythm Singh
10.	Hatt Sahib, Sultanpur Lodhi Ber Sahib, Sultanpur Lodhi Kothri Sahib, Sultanpur Lodhi Sant Ghat, Sultanpur Lodhi	Amandeep Kaur Kanwalpreet Kaur Naina Grover Seema Manpreet Kaur
11.	Kesgarh Sahib, Anandpur Sahib Anandgarh Sahib, Anandpur Sahib Lohgarh, Anandpur Sahib Fatehgarh Sahib, Anandpur Sahib Holgarh Sahib, Anandpur Sahib Sisganj, Anandpur Sahib	Amandeep Singh Gumber Avneet Singh Gauravdeep Singh Rahul Bhatia
12.	San Sahib Baserke, Amritsar Chheharta Sahib, Amritsar	Iera Sekri Maninder Singh Nikhil Kanwar Preet Paul Ruchi Khurana
13.	Janam Asthan Patsahi Chhevin, Vadali Baba Gurditta Ji Daroli, Dist Moga	Ishminder Kaur Maneet Kaur Sahil Dhawan
14.	Manji Sahib, Alamgir Sahib	Jasleen Dhawan Khushwant Singh Mandeep Bhatia Simran Jit Singh Sumeet Kaur
15.	Angeetha Sahib, Khadoor Sahib Thara Sahib, Khadoor Sahib	Amandeep Gurpreet Deepika Harneet Romy Sukriti
16.	Harmandar Sahib, Amritsar Tibbi Sahib, Muktsar Datansar Sahib, Muktsar Rakabsar Sahib, Muktsar Bir Baba Buddha, Village Thatha Fatehgarh Sahib, Fatehgarh Sahib Tap Asthan Baba Budha, Ramdass	Amanpreet Singh Naina Grover Nikhil Kanwar Ruchi Rawal Singh Aluakh

## Annexure-I

### Date of Construction of the Various Gurudwaras

S.No	Name of the Gurudwara	Location	Year of Original Construction	Year of Re Construction	Source
1	Harmandar Sahib	Amritsar	1588-1601	1765	Gaini Gian Singh, Pp 54
2	Chaula Sahib	Dera Baba Nanak	Early 19th century around 1830	1830	Tara Singh Narotam,
3	Darbar Sahib	Dera Baba Nanak	1719, 1744-1761	1830	Gaini Gian Singh, Pp 19
4	Darbar Sahib	Tarn Taran	1590-97, 1775	1830	Gaini Thakur Singh, Pp 88
5	Baba Bir Singh	Naurangabad, Dist Amritsar	Early 17 <sup>th</sup> century	1830's	Circumstantial evidence
6	Bibeksar Sahib	Amritsar	1622	1833	<a href="http://www.thesikhencyclopedia.com/historic-gurdwaras-in-punjab/babeksar-gurudwara-dist-amritsar.html">http://www.thesikhencyclopedia.com/historic-gurdwaras-in-punjab/babeksar-gurudwara-dist-amritsar.html</a>
7	Baba Atal	Amritsar	1778-84	1841	Pandit Tara Singh Narotam, Pp 226
8	Saragarhi Sahib	Amritsar	1902	1902	Amritsar Gazetteer, 1976
9	Battha Sahib	Dist Ropar	1914	1914	<a href="http://www.aathitya.com/destinations/touristplace/description/746/gurudwara-bhatta-sahib.html">http://www.aathitya.com/destinations/touristplace/description/746/gurudwara-bhatta-sahib.html</a>
10	State Gurudwara	Kapurthala	1915	1915	<a href="http://en.wikipedia.org/wiki/Kapurthala">http://en.wikipedia.org/wiki/Kapurthala</a>
11	Thara Sahib	Amritsar	Late 17th century	Early 20th century	Circumstantial evidence
12	Burj Sahib	Dhariwal, Dist Gurdaspur	Mid 18th century	1922	Gaini Bhajan Singh
13	Shaheedan	Amritsar	1803, 1823	1924	Gurmukh Singh,
14	Pipli Sahib	Amritsar		1930's	Gurmukh Singh, Pp 105
15	Hatt Sahib	Sultanpur Lodhi	nd	1938	Gurmukh Singh
16	Ber Sahib	Sultanpur Lodhi	nd	1937-41	Gurmukh Singh, Pp 130
17	Kesgarh Sahib	Anandpur Sahib	1699	1936-44	Dilgeer, 2003
18	Rakabsar	Muktsar	nd	1945	Inscription on shrine
19	Achal Sahib	Batala, Dist Amritsar	Late 19th century	1935-46	Gurmukh Singh
20	Tibbi Sahib	Muktsar	nd	1950	Gurmukh Singh, Pp 247
21	San Sahib	Baserke, Amritsar	1854	1950's	Gurmukh Singh,
22	Bir Baba Buddha	Dist Amritsar	early 17th century	1951	Gurmukh Singh, Pp 128
23	Fatehgarh Sahib	Fatehgarh Sahib	1711, 1763, 1813	1944	surinder Singh Johar, pp258
24	Datansar	Muktsar	nd	1955	Inscription on shrine
25	Kandh Sahib	Batala, Dist Amritsar	1956	1956	Gurmukh Singh,
26	Anandgarh Sahib	Anandpur Sahib	Late 17th century	1960	Gurmukh Singh, Pp 150
27	Fatehgarh Sahib	Anandpur Sahib	Late 17th century	1960's	Gurmukh Singh, Pp150

28	Janam Asthan Patsahi Chhevin	Vadali, Amritsar	1718	1960's	Gaini Gian Singh, Pp 69
29	Baba Gurditta Ji	Daroli, Dist Moga	nd	1963	Gurmukh Singh, Pp 233
30	Garhi Sahib	Ropar	Early 19th century	1963	Gurmukh Singh,
31	Katalgarh sahib	Chamkaur Sahib	1831	1963	Gurmukh Singh, Pp 163
32	Manji Sahib	Alamgir Sahib	Early 17 <sup>th</sup> century	1969	Gaini Gian Singh, Pp 151
33	Sisganj	Anandpur Sahib	Late 17th century	1970	Gurmukh Singh, Pp 151
34	Holgarh Sahib	Anandpur Sahib	Late 17th century	1970's	Gurmukh Singh,
35	Angeetha Sahib	Khadoor Sahib	Mid 16th century	late 20th century	Circumstantial evidence
36	Thara Sahib	Khadoor Sahib	Mid 16th century	Early 20th century	Circumstantial evidence
37	Parivaar Vichora Sahib	Dist Ropar	nd	1975	<a href="http://www.thesikhencyclopedia.com/historic-gurdwaras-in-punjab/parivar-vichhora-gurdwara.html">http://www.thesikhencyclopedia.com/historic-gurdwaras-in-punjab/parivar-vichhora-gurdwara.html</a>
38	Santoksar Sahib	Amritsar	1575- 88	1978	Gurudham didar
39	Lohgarh	Anandpur Sahib	Late 17th century	1980's	Gurmukh Singh, Pp 150
40	Kothri Sahib	Sultanpur Lodhi	nd	late 20th century	Circumstantial evidence
41	Akal Takht	Amritsar	1606	1986	Thakur Singh, Pp 104
42	Sant Ghat	Sultanpur Lodhi	nd	1990	<a href="http://www.karsewatarntaran.com/karsewa.aspx">http://www.karsewatarntaran.com/karsewa.aspx</a>
43	Ramsar Sahib	Amritsar	1603	1992	Pandit Tara Singh Narotam, Pp 50
44	Tap Asthan Baba Budha	Ramdass	Late 17th century	2002	<a href="http://www.karsewatarntaran.com/karsewa.aspx">http://www.karsewatarntaran.com/karsewa.aspx</a>
45	Chheharta Sahib	Amritsar	Early 17th century	2006	Circumstantial evidence

## Annexure-II

### Dimensional Analysis (All Dimensions are in meters)

S.No	Name of the Gurudwara	Length	Width	Height	GF Area	GF Wall Area	wall area %
1	Darbar Sahib, Amritsar	21.30	12.34	14.89	250.91	65.95	26.28
2	Chola Sahib, Dera Baba Nanak	10.43	9.33	10.88	97.27	23.61	24.27
3	Darbar Sahib, Dera Baba Nanak	26.15	15.53	20.17	406.10	89.60	22.06
4	Darbar Sahib, Tarn Taran	13.14	13.05	19.68	171.61	60.88	35.47
5	Baba Bir Singh, Naurangabad, Dist Amritsar	7.24	7.24	14.50	52.42	20.38	38.88
6	Bibeksar Sahib, Amritsar	12.42	10.72	23.55	133.27	21.43	16.08
7	Baba Atal, Amritsar	13.68	13.68	40.07	152.67	57.43	37.62
8	Saragarhi Sahib, Amritsar	10.76	10.41	12.75	105.73	32.94	31.16
9	Battha Sahib, Dist Ropar	22.25	21.67	25.75	394.84	57.68	14.61
10	State Gurdwara, Kapurthala	40.60	28.30	27.32	775.93	140.11	18.06
11	Thara Sahib, Amritsar	8.53	8.53	11.30	57.84	23.85	41.23
12	Burj Sahib, Dhariwal, Dist Gurdaspur	14.53	14.54	16.87	211.29	63.76	30.17
13	Shaheedan Sahib, Amritsar	49.15	22.56	19.20	1062.90	88.11	8.29
14	Pipli Sahib, Amritsar	12.06	12.06	20.51	145.44	23.64	16.25
15	Hatt Sahib, Sultanpur Lodhi	31.20	21.60	19.16	632.00	47.60	7.53
16	Ber Sahib, Sultanpur Lodhi	31.65	22.75	16.00	683.00	118.00	17.28
17	Kesgarh Sahib, Anandpur	23.27	12.38	21.89	296.40	58.48	19.73
18	Rakabsar, Muktsar	12.78	12.70	11.10	162.36	38.29	23.59
19	Achal Sahib, Batala	12.07	12.07	18.32	145.56	25.80	17.72
20	Tibbi Sahib, Muktsar	12.49	12.26	15.38	153.11	38.80	25.34
21	San Sahib, Baserke, Amritsar	23.33	18.82	17.25	277.26	56.89	20.52
22	Bir Baba Buddha, Dist Amritsar	39.70	21.27	24.18	510.85	56.16	10.99
23	Fatehgarh Sahib, Fatehgarh	22.03	22.03	27.59	530.07	185.61	35.02
24	Datansar, Muktsar	9.19	5.14	9.99	47.24	14.14	29.92
25	Kandh Sahib, Batala	10.62	10.50	27.28	108.79	21.54	19.80
26	Anandgarh Sahib, Anandpur	20.00	14.60	22.26	253.83	44.90	17.69
27	Fatehgarh Sahib, Anandpur	25.34	21.39	16.85	448.05	51.56	11.51
28	Janam Asthan Patsahi Chhevin, vadali, Amritsar	27.05	21.49	26.29	318.81	47.04	14.75
29	Baba Gurditta Ji, Daroli, Dist Moga	27.46	16.94	24.36	346.83	37.13	10.70
30	Garhi Sahib, Chamkur Sahib	22.17	22.17	31.99	522.00	53.00	10.15
31	Katalgarh sahib, Chamkur Sahib	26.35	26.35	27.85	573.52	105.00	18.31
32	Manji Sahib, Alamgir	29.26	17.98	22.18	460.65	45.54	9.89
33	Sisganj, Anandpur	20.63	19.21	17.75	339.20	62.62	18.46
34	Holgarh Sahib, Anandpur	17.67	17.67	18.05	258.72	35.55	13.74
35	Angeetha Sahib, Khadoor Sahib	24.23	21.30	22.10	497.93	85.95	17.26
36	Thara Sahib, Khadoor Sahib	21.18	13.11	10.29	277.21	40.02	14.44
37	Parivaar Vichora Sahib, Dist Ropar	36.04	32.54	25.30	873.80	88.70	10.15
38	Santoksar Sahib, Amritsar	13.85	11.39	19.83	157.83	21.73	13.77
39	Lohgarh, Anandpur	17.28	17.21	18.52	243.14	30.94	12.72
40	Kothri Sahib, Sultanpur Lodhi	9.89	4.98	17.03	46.80	9.20	19.66
41	Akal Takhat, Amritsar	25.60	23.24	29.03	426.64	92.39	21.66
42	Sant Ghat, Sultanpur Lodhi	16.71	15.22	24.76	240.00	20.00	8.33
43	Ramsar Sahib, Amritsar	31.37	19.23	35.83	593.64	85.47	14.40
44	Tap Asthan Baba Budha, Ramdass	25.21	25.21	32.67	514.74	59.29	11.52
45	Chheharta Sahib, Amritsar	35.03	19.91	29.27	704.75	101.03	14.34

## Annexure- IV

### Elevation Treatment and Finishes (All Dimensions are in mm)

S. No	Name of the Gurudwara	Openings Type	Eaves	surface finish	Colour	Parapet		Balconied Window
						Type	Height	
1.	Harmandar Sahib, Amritsar	Trabeated in Blind Arch and Arcaded	At ceiling level of FF & SF	Marble & Gold embossing	White & Golden	Blind Arches With Cupolas	2010	Yes
2.	Chaula Sahib, Dera Baba Nanak	Trabeated in Blind Arch	At ceiling level	Plaster	White	NA		No
3.	Darbar Sahib, Dera Baba Nanak	Trabeated in Blind Arch	At ceiling level on FF	Marble Cladding on GF & Gilded Dome	White	Pilaster details with Cupolas & Kiosks	1067	
4.	Darbar Sahib, Tarn Taran	Trabeated in Blind Arch	At ceiling level of GF & SF	Marble & Gold plating	White & Golden	Blind Arches With Cupolas	1993	Yes
5.	Baba Bir Singh, Naurangabad	Trabeated in Blind Arch	At ceiling level	Plaster	White	NA		No
6.	Bibeksar Sahib, Amritsar	Trabeated in Blind Arch	At Second Floor level	Plaster & Ceramic Tiles on Dome	White	Plain with Cupolas	1143	No
7.	Baba Atal, Amtisar	Trabeated in Blind Arch	At ceiling level of all Floors	Plaster, Gilded Dome	White	Jaali	750	Yes
8.	Saragarhi Sahib, Amritsar	Trabeated in Blind Arch	At ceiling level	Plaster	White	Pilaster details with Cupolas	1410	No
9.	Battha Sahib, Near Ropar	Trabeated in Blind Arch	At ceiling level of GF, SF & TF	Marble Cladding & Ceramic Tiles on Dome	White	Plain with Cupolas	1676	No
10.	State Gurudwara, Kapurthala	Trabeated in Blind Arch	At ceiling level of all Floors	Plaster	White	Turret & Plain with Kiosks	914	
11.	Thara Sahib, Amritsar	Trabeated in Blind Arch	At FF ceiling lvl.	Plaster	White	Plain with Cupolas & Kiosks	2414	No
12.	Burj Sahib, Dhariwal	Trabeated in Blind Arch	At FF & SF ceiling lvl.	Plaster & broken Ceramic	White	Plain with Kiosks	1036	No
13.	Shaheedan Sahib, Amritsar	Trabeated in Blind Arch	At Ceiling level of All Floors	Plaster & Gold Plated Dome	White	Jaali with Cupolas	2438	No
14.	Pipli Sahib, Amritsar	Trabeated in Blind Arch	At ceiling level of FF & SF	Plaster & Ceramic Tiles on Dome	White	Plain	1000	No
15.	Hatt Sahib, Sultanpur Lodhi	Trabeated in Blind Arch	At ceiling level of all Floors	Plaster	White	Jaali with Cupolas	1496	No
16.	Ber Sahib, Sultanpur Lodhi	Trabeated in Blind Arch	At FF ceiling lvl.	Plaster	White	Turret	761	
17.	Kesgarh Sahib, Anandpur	Trabeated in Blind Arch	At GF & FF ceiling lvl.	Plaster	White	Jaali and Cupolas	915	Yes
18.	Rakabsar, Muktsar	Trabeated	At FF ceiling level	Plaster, Marble Cladding on dome	White	Plain Surface	830	No
19.	Achal Sahib, Batala	Trabeated in Blind Arch	At ceiling level on FF	Marble Cladding on GF, Plaster on FF & tiles on Dome	White	Pilaster details with Cupolas & Kiosks	1987	No
20.	Tibbi Sahib, Muktsar	Trabeated	At FF ceiling lvl.	Marble Cladding	White	Plain Surface	554	No
21.	San Sahib, Baserke	Trabeated in Blind Arch	At FF ceiling lvl.	Plaster	White	Turret	965	No

22.	Bir Baba Buddha	Trabeated in Blind Arch	At FF & SF ceiling lvl.	Plaster & Ceramic Tile on Dome	White	Jaali with Kiosks	835	No
23.	Fatehgarh Sahib, Fatehgarh	Trabeated in Blind Arch	At ceiling level of FF, SF & TF	Plaster, Goldplating on domes	White	Turret & Jaali	1987	Yes
24.	Datansar, Muktsar	Trabeated	At ceiling level	Plaster	White	NA		No
25.	Kandh Sahib, Batala	Trabeated in Blind Arch	At ceiling level of FF, SF & TF	Plaster, tiles on domes and SF	White	Grill with Kiosks	1606	Yes
26.	Anandgarh Sahib, Anandpur	Trabeated in Blind Arch	At GF, FF & SF ceiling lvl.	Marble Cladding	White	Turret	910	Yes
27.	Fatehgarh Sahib, Anandpur	Trabeated in Blind Arch	At GF ceiling level	Plaster	White	Turret	1083	No
28.	Janam Asthan Patsahi Chhevin, Vadali	Trabeated in Blind Arch	At GF & FF ceiling lvl.	Plaster	White	Turret	1084	No
29.	Baba Gurditta, Daroli	Trabeated	At top Floor Ceiling lvl.	Plaster	White	Turret	1143	No
30.	Garhi Sahib, Chamkaur Sahib	Trabeated in Blind Arch	At ceiling level of FF, SF & TF	Marble Cladding & Ceramic Tiles on Dome	White	Jaali with Cupolas	1000	No
31.	Katalgarh sahib, Chamkaur Sahib	Trabeated in Blind Arch	At ceiling level of all Floors	Plaster	White	Jaali with Kiosks	900	Yes
32.	Manji Sahib, Alamgir	Trabeated in Blind Arch	At ceiling level of all Floors	Plaster	White	Jaali and Turret	838	No
33.	Sisganj, Anandpur	Trabeated in Blind Arch and Arcaded	At GF & FF ceiling level	Plaster	White	Jaali and Cupolas	1258	Yes
34.	Holgarh Sahib, Anandpur	Trabeated in Blind Arch	At FF ceiling lvl.	Plaster	White	Turret	1280	No
35.	Angeetha Sahib, Khadoor Sahib	Trabeated in Blind Arch	At FF ceiling lvl.	Plaster	White	Plain with Cupolas & Kiosks	2270	No
36.	Thara Sahib, Khadoor Sahib	Trabeated in Blind Arch	At GF ceiling lvl.	Plaster	White	Turret	1219	No
37.	Parivaar Vichora Sahib, Near Ropar	Trabeated in Blind Arch	At ceiling level of all Floors	Plaster & Ceramic Tiles on Dome	White	Turret & Jaali	890	No
38.	Santoksar Sahib, Amritsar	Trabeated in Blind Arch	At ceiling level of FF	Plaster	White	Jaali with Cupolas	1731	No
39.	Lohgarh, Anandpur	Trabeated in Blind Arch	At GF, FF & SF ceiling lvl.	Plaster	White	Turret	1360	No
40.	Kothri Sahib, Sultanpur Lodhi	Trabeated in Blind Arch	At ceiling level of GF	Marble Cladding, Plaster & Ceramic Tiles on Dome	White	Plain Surface	851	No
41.	Akal Takht, Amritsar	Trabeated in Blind Arch & Arcaded	At GF & FF ceiling lvl.	Marble Cladding	White	Jaali and Cupolas	604	Yes
42.	Sant Ghat, Sultanpur Lodhi	Trabeated in Blind Arch	At ceiling level of All Floors	Plaster & Ceramic Tiles on Dome	White	Jaali with Cupolas	1919	No
43.	Ramsar Sahib, Amritsar	Trabeated in Blind Arch	At ceiling level of Sixth Floor	Plaster & Gold Plated Dome	White	Jaali with Cupolas	2118	No
44.	Tap Asthan Baba Budha, Ramdass	Trabeated in Blind Arch	At GF, SF & TF ceiling lvl.	Plaster	White	Plain with Kiosks	1029	No
45.	Chhehartara Sahib, Amritsar	Trabeated in Blind Arch	At FF & SF ceiling lvl.	Plaster & broken Ceramic Tiles on Dome	White	Plain with Cupolas & Kiosks	1664	No

<b>Annexure- V</b>							
<b>Arches (All Dimensions are in meters)</b>							
<b>S.No.</b>	<b>Name of the Gurudwara</b>	<b>Arch</b>	<b>Span</b>	<b>Rise</b>	<b>Type</b>	<b>No. of Cusps</b>	<b>Span/Rise</b>
1	Harmandar Sahib Amritsar	Arch 1	1.26	0.60	Cusped	9	2.10
		Arch 2	1.63	0.60	Cusped	9	2.71
		Arch 3	3.08	1.27	Cusped	5	2.42
2	Santokhsar Sahib Amritsar	Arch 1	1.62	0.73	Cusped	9	2.22
		Arch 2	2.23	0.66	Pseudo 3-Centered Cusped Arch	9	3.38
3	Shaheedan Sahib Amritsar	Arch 1	2.21	1.22	Cusped	9	1.81
		Arch 2	4.50	1.14	Elliptical Cusped	17	3.95
		Arch 3	2.66	1.46	Cusped	9	1.82
		Arch 4	1.15	0.91	Cusped	9	1.26
		Arch 5	1.11	0.70	Cusped	9	1.59
		Arch 6	0.87	0.62	Cusped	9	1.40
		Arch 7	1.51	1.14	Cusped	9	1.32
4	San Sahib Amritsar	Arch 1	6.95	1.30	Elliptical Cusped	17	5.35
		Arch 2	3.25	0.90	Pseudo 3-Centered Cusped Arch	9	3.61
		Arch 3	3.05	1.05	Cusped	9	2.90
		Arch 4	2.81	1.20	Three-Centered Cusped Arch	9	2.34
		Arch 5	2.25	1.35	Cusped	9	1.67
5	Ber Sahib, Sultanpur-Lodhi	Arch 1	2.28	1.40	Cusped	11	1.63
		Arch 2	0.63	0.53	Cusped	9	1.18
		Arch 3	0.98	0.56	Cusped	9	1.74
6	Hatt Sahib, Sultanpur-Lodhi	Arch 1	1.67	1.26	Cusped	9	1.33
		Arch 2	2.28	1.24	Cusped	9	1.84
7	Kothari Sahib, Sultanpur-Lodhi	Arch 1	1.93	1.31	Cusped	9	1.47
8	Sant Ghaat Sahib, Sultanpur-Lodhi	Arch 1	0.34	0.38	Cusped	9	0.91
		Arch 2	0.88	0.38	Cusped	9	2.35
		Arch 3	0.89	0.45	Cusped	9	1.98
9	Ramsar Sahib, Amritsar	Arch 1	1.51	1.14	Cusped Drop Arch	9	1.32
		Arch 2	1.37	0.80	Cusped	9	1.71
		Arch 3	0.70	0.86	Cusped Drop Arch	9	0.81
		Arch 4	0.77	0.77	Cusped Drop Arch	11	1.00
		Arch 5	2.35	1.16	Cusped	11	2.03
10	Katalgarh Sahib, Roopnagar	Arch 1	2.11	1.04	Cusped	9	2.03
		Arch 2	1.93	1.22	Cusped	9	1.58
		Arch 3	3.39	1.23	Pseudo 3-Centered Cusped Arch	9	2.76
		Arch 4	1.19	0.92	Cusped	9	1.29
11	Bhattha Sahib, Roopnagar	Arch 1	1.91	1.11	Cusped	11	1.72
		Arch 2	2.86	1.00	Pseudo 3-Centered Cusped Arch	9	2.86
		Arch 3	1.55	1.08	Cusped	9	1.44
12	Bibeksar Sahib,	Arch 1	1.35	0.97	Cusped	9	1.39

	Amritsar	Arch 2	2.15	0.71	Pseudo 3-Centered Cusped Arch	9	3.03
		Arch 3	2.81	1.30	Cusped	9	2.16
		Arch 4	1.80	1.03	Cusped	9	
13	Pipli Sahib, Amritsar	Arch 1	4.05	1.35	Three-Centered Arch	Nil	3.00
		Arch 2	1.95	1.35	Cusped	7	1.44
		Arch 3	1.95	1.25	Pseudo 3-Centered	Nil	1.56
		Arch 4	1.01	0.75	Cusped	7	1.35
		Arch 5	0.91	0.59	Cusped	9	1.54
14	Ramsar Sahib, Amritsar	Arch 1	1.51	1.14	Cusped	9	1.32
		Arch 2	1.37	0.80	Cusped	9	1.71
		Arch 3	0.70	0.86	Cusped Drop Arch	9	0.81
		Arch 4	0.77	0.77	Cusped Drop Arch	9	1.00
		Arch 5	2.35	1.16	Cusped	9	2.03
15	Darbar Sahib, Dera Baba Nanak	Arch 1	2.35	1.23	Cusped	9	1.91
		Arch 2	1.36	0.68	Elliptical Cusped	11	2.00
		Arch 3	1.51	1.28	Cusped	9	1.18
		Arch 4	2.27	1.17	Cusped	9	1.94
		Arch 5	4.73	1.56	Elliptical Cusped	11	3.03
16	Kandh Sahib, Batala	Arch 1	1.37	1.18	Cusped	7	1.16
		Arch 2	3.95	1.28	Elliptical Cusped	9	3.09
17	Darbar Sahib, Tarn Taran	Arch 1	3.98	1.92	Cusped	7	2.07
		Arch 2	5.97	1.81	Elliptical Cusped	11	3.30
18	Fatehgarh Sahib, Fatehgarh	Arch 1	1.88	1.24	Cusped	7	1.52
		Arch 2	1.14	0.43	Cusped	7	2.65
		Arch 3	3.78	1.22	Elliptical Cusped	11	3.10
		Arch 4	1.15	1.37	Cusped Drop Arch	7	0.84
		Arch 5	1.35	1.97	Cusped Drop Arch	7	0.69
		Arch 6	3.25	2.20	Cusped	9	1.48
		Arch 7	1.00	0.93	Cusped	7	
19	Akal Takht, Amritsar	Arch 1	4.00	1.65	Elliptical Cusped With Each Cusp Having 3 Smaller Cusps	9	2.42
		Arch 2	4.75	1.42	Elliptical Cusped	11	3.35
		Arch 3	1.12	1.13	Cusped Drop Arch	9	0.99
		Arch 4	4.77	2.45	Cusped	11	1.95
		Arch 5	1.50	0.85	Cusped	9	1.76
20	Sisganj, Anandpur	Arch 1	1.52	0.90	Cusped	9	1.69
		Arch 2	1.19	0.58	Pseudo 3-Centered Cusped Arch	7	2.05
		Arch 3	1.43	0.56	Elliptical Cusped	7	2.55
		Arch 4	1.18	0.53	Cusped	9	2.23
		Arch 5	0.65	0.51	Cusped	9	1.27
		Arch 6	2.15	1.19	Cusped	9	1.81
21	Manji Sahib, Alamgir	Arch 1	1.88	1.25	Cusped	9	1.50
		Arch 2	0.91	1.12	Cusped Drop Arch	9	0.81
22	Baba Atal, Amritsar	Arch 1	2.67	1.07	Cusped With Each Cusp Having 3 Smaller Cusps	9	2.50
		Arch 2	3.54	1.24	Cusped	11	2.85
		Arch 3	2.60	1.16	Cusped With Each Cusp Having 3 Smaller Cusps	9	2.24
		Arch 4	2.73	0.80	Elliptical Cusped	11	3.41

		Arch 5	2.61	0.90	Three-Centered Arch	Nil	2.90
		Arch 6	2.72	0.77	Three-Centered Arch	Nil	3.53
		Arch 7	2.93	1.06	Elliptical Cusped With Each Cusp Having 3 Smaller Cusps	11	2.76
		Arch 8	2.60	0.98	Elliptical Cusped	7	2.65
		Arch 9	1.38	0.59	Recessed Cusped	9	2.34
23	Baba Bir Singh, Naurangabad	Arch 1	5.97	1.27	Elliptical Cusped With Each Cusp Having 3 Smaller Cusps	9	4.70
24	Burj Sahib, Dhariwal	Arch 1	1.03	0.64	Cusped	9	1.61
		Arch 2	1.03	0.68	Cusped	9	1.51
25	Bir Baba Buddha	Arch 1	2.67	1.91	Cusped Semicircular	11	1.40
		Arch 2	2.24	1.10	Cusped	9	2.04
		Arch 3	1.64	0.67	Cusped 3 Centered	9	2.45
		Arch 4	1.84	0.76	Recessed Cusped	9	2.42
		Arch 5	2.55	1.11	Cusped	9	2.30
26	Chheharta Sahib, Amritsar	Arch 1	4.20	2.10	Cusped	15	2.00
		Arch 2	6.68	2.07	3-Centered Arch	Nil	3.23
27	Angeetha Sahib, Khadoor Sahib	Arch 1	3.07	0.95	Cusped	11	3.23
		Arch 2	2.31	1.00	Cusped	9	2.31
28	Janam Asthan Patsahi Chhevin, Vadali	Arch 1	2.38	1.05	Cusped	9	2.27
		Arch 2	1.65	0.72	Cusped	9	2.29
		Arch 3	3.52	2.45	Cusped	9	1.44
		Arch 4	2.65	0.96	Elliptical Cusped	7	2.76
29	Tap Asthan Baba Budha, Ramdass	Arch 1	6.46	1.81	Elliptical Cusped	13	3.57
		Arch 2	1.64	1.10	Cusped	9	1.49
		Arch 3	1.90	1.13	Cusped	9	1.68
		Arch 4	2.37	1.22	Cusped	9	1.94
30	State Gurdwara, Kapurthala	Arch 1	3.24	1.69	Cusped	11	1.92
		Arch 2	2.08	1.71	Cusped	9	1.22

**Annexure- VI**

<b>Domes (All Dimensions are in meters)</b>				
<b>S.No</b>	<b>Name of the Gurudwara</b>	<b>Base</b>	<b>Height</b>	<b>Base/ ht.</b>
1	Darbar Sahib, Amritsar	4.20	3.46	1.21
2	Chola Sahib, Dera Baba Nanak	3.20	3.72	0.86
3	Darbar Sahib, Dera Baba Nanak	5.40	7.00	0.77
4	Darbar Sahib, Tarn Taran	5.30	5.42	0.98
5	Baba Bir Singh, Naurangabad, Dist Amritsar	6.07	7.05	0.86
6	Bibeksar Sahib, Amritsar	4.93	7.20	0.68
7	Baba Atal, Amritsar	4.90	6.98	0.70
8	Saragarhi Sahib, Amritsar	3.70	3.60	1.03
9	Battha Sahib, Dist Ropar	6.42	8.25	0.78
10	State Gurdwara, Kapurthala	4.18	6.05	0.69
11	Thara Sahib, Amritsar	NA		
12	Burj Sahib, Dhariwal, Dist Gurdaspur	3.75	5.00	0.75
13	Shaheedan Sahib, Amritsar	4.13	6.30	0.66
14	Pipli Sahib, Amritsar	4.11	6.28	0.65
15	Hatt Sahib, Sultanpur Lodhi	4.42	6.92	0.64
16	Ber Sahib, Sultanpur Lodhi	3.12	4.66	0.67
17	Kesgarh Sahib, Anandpur	4.55	6.70	0.68
18	Rakabsar, Muktsar	5.10	7.40	0.69
19	Achal Sahib, Batala	5.83	5.07	1.15
20	Tibbi Sahib, Muktsar	3.40	4.05	0.84
21	San Sahib, Baserke, Amritsar	3.91	5.48	0.71
22	Bir Baba Buddha, Dist Amritsar	4.85	7.35	0.66
23	Fatehgarh Sahib, Fatehgarh	3.70	5.80	0.64
24	Datansar, Muktsar	3.30	5.00	0.66
25	Kandh Sahib, Batala	4.42	7.54	0.59
26	Anandgarh Sahib, Anandpur	8.20	13.40	0.61
27	Fatehgarh Sahib, Anandpur	4.05	6.10	0.66
28	Janam Asthan Patsahi Chhevin, vadali, Amritsar	4.28	6.55	0.65
29	Baba Gurditta Ji, Daroli, Dist Moga	4.90	6.50	0.75
30	Garhi Sahib, Chamkur Sahib	7.75	9.81	0.79
31	Katalgarh sahib, Chamkur Sahib	5.70	8.50	0.67
32	Manji Sahib, Alamgir	4.44	6.63	0.67
33	Sisganj, Anandpur	2.70	4.55	0.59
34	Holgarh Sahib, Anandpur	3.80	4.70	0.81
35	Angeetha Sahib, Khadoor Sahib	6.30	7.50	0.84
36	Thara Sahib, Khadoor Sahib	3.60	5.30	0.68
37	Parivaar Vichora Sahib, Dist Ropar	5.70	8.50	0.67
38	Santoksar Sahib, Amritsar	3.57	5.20	0.69
39	Lohgarh, Anandpur	3.20	5.40	0.59
40	Kothri Sahib, Sultanpur Lodhi	3.56	5.42	0.66
41	Akal Takhat, Amritsar	5.00	8.15	0.61
42	Sant Ghat, Sultanpur Lodhi	4.63	7.61	0.61
43	Ramsar Sahib, Amritsar	4.63	7.61	0.61
44	Tap Asthan Baba Budha, Ramdass	6.00	7.11	0.84
45	Chheharta Sahib, Amritsar	6.72	8.41	0.80

<b>Annexure- VII</b>				
<b>Cupolas (All Dimensions are in meters)</b>				
<b>S.No</b>	<b>Name of the Gurudwara</b>	<b>Base</b>	<b>Height</b>	<b>Base/ ht.</b>
1	Darbar Sahib, Amritsar	0.45	1.20	0.38
		0.73	2.20	0.33
		0.30	0.75	0.40
		0.39	1.03	0.38
		0.13	0.40	0.33
2	Darbar Sahib, Tarn Taran	0.36	1.11	0.32
		0.54	1.21	0.45
		1.05	2.44	0.43
		0.18	0.45	0.40
		0.36	1.02	0.35
3	Baba Bir Singh, Naurangabad, Dist Amritsar	0.29	0.66	0.44
		0.50	1.90	0.26
4	Bibeksar Sahib, Amritsar	0.54	0.90	0.60
5	Saragarhi Sahib, Amritsar	0.33	0.85	0.39
		0.66	1.60	0.41
6	Battha Sahib, Dist Ropar	0.35	0.79	0.44
7	State Gurdwara, Kapurthala	0.29	0.61	0.48
		0.60	1.91	0.31
8	Pipli Sahib, Amritsar	0.38	0.89	0.43
		0.78	2.83	0.28
9	Hatt Sahib, Sultanpur Lodhi	0.57	1.00	0.57
		0.32	0.58	0.55
10	Ber Sahib, Sultanpur Lodhi	0.41	0.95	0.43
11	Kesgarh Sahib, Anandpur	0.41	0.98	0.42
12	Achal Sahib, Batala	0.45	0.88	0.51
		0.30	1.95	0.15
13	San Sahib, Baserke, Amritsar	0.83	2.49	0.33
14	Bir Baba Buddha, Dist Amritsar	0.44	0.95	0.46
15	Fatehgarh Sahib, Fatehgarh	0.40	1.03	0.39
		0.27	0.47	0.57
16	Kandh Sahib, Batala	0.96	3.41	0.28
17	Fatehgarh Sahib, Anandpur	0.24	0.53	0.45
18	Janam Asthan Patsahi Chhevin, vadali,	0.45	1.40	0.32
19	Baba Gurditta Ji, Daroli, Dist Moga	0.49	0.91	0.54
20	Garhi Sahib, Chamkur Sahib	0.87	2.51	0.35
21	Sisganj, Anandpur	0.27	0.60	0.45
22	Angeetha Sahib, Khadoor Sahib	0.62	1.28	0.48
		0.86	2.54	0.34
23	Santoksar Sahib, Amritsar	0.31	0.84	0.37
		0.34	0.80	0.43
24	Akal Takhat, Amritsar	0.92	2.70	0.34
25	Ramsar Sahib, Amritsar	0.45	0.90	0.50
26	Tap Asthan Baba Budha, Ramdass	0.54	1.67	0.32
27	Chheharta Sahib, Amritsar	0.42	0.81	0.52

<b>Annexure- VIII</b>					
<b>Kiosks (All Dimensions are in meters)</b>					
<b>S.No</b>	<b>Name of Gurudwara</b>	<b>Shape</b>	<b>Base</b>	<b>Height</b>	<b>Base/ ht.</b>
1	Harmandar Sahib, Amritsar	Octagonal	2.27	3.70	0.61
		Square	1.86	3.66	0.51
2	Chola Sahib, Dera Baba Nanak	Square	0.97	3.72	0.26
		Square	0.7	2.28	0.31
4	Darbar Sahib, Dera Baba Nanak	Octagonal	2.36	4.67	0.51
5	Darbar Sahib, Tarn Taran	Square	2.17	4.20	0.52
6	Bibeksar Sahib, Amritsar	Square	0.77	2.45	0.31
		Square	1.31	4.33	0.30
7	Saragarhi Sahib, Amritsar	Square	0.91	2.27	0.40
8	Battha Sahib, Dist Ropar	Square	3.05	6.70	0.46
9	State Gurdwara, Kapurthala	Octagonal	3.31	6.05	0.55
10	Burj Sahib, Dhariwal, Dist Gurdaspur	Square	1.03	2.52	0.41
		Square	1.13	3.81	0.30
11	Shaheedan Sahib, Amritsar	Square	4.30	10.24	0.42
12	Hatt Sahib, Sultanpur Lodhi	Octagonal	1.04	2.58	0.40
		Octagonal	3.76	8.13	0.46
13	Ber Sahib, Sultanpur Lodhi	Octagonal	0.70	1.71	0.41
		Square	2.18	6.83	0.32
14	Kesgarh Sahib, Anandpur	Square	0.82	2.99	0.27
		Octagonal	4.11	8.9	0.46
		Square	1.44	4.51	0.32
15	San Sahib, Baserke, Amritsar	Square	0.81	3.56	0.23
		Square	3.24	6.05	0.54
16	Bir Baba Buddha, Dist Amritsar	Square	1.13	3.81	0.30
		Square	2.74	6.81	0.40
17	Fatehgarh Sahib, Fatehgarh	Square	3.10	8.05	0.39
18	Kandh Sahib, Batala	Square	1.27	3.85	0.33
19	Fatehgarh Sahib, Anandpur	Octagonal	3.25	7.25	0.45
20	Baba Gurditta Ji, Daroli, Dist Moga	Square	1.05	3.00	0.35
21	Garhi Sahib, Chamkaur Sahib	Octagonal	4.00	8.51	0.47
22	Katalgarh sahib, Chamkaur Sahib	Square	0.68	1.68	0.40
		Octagonal	3.98	9.27	0.43
23	Manji Sahib, Alamgir	Square	2.97	6.85	0.43
24	Angeetha Sahib, Khadoor Sahib	Square	1.52	4.48	0.34
25	Thara Sahib, Khadoor Sahib	Square	1.04	2.80	0.37
26	Parivaar Vichora Sahib, Dist Ropar	Octagonal	1.57	3.60	0.44
		Octagonal	1.63	4.79	0.34
27	Santoksar Sahib, Amritsar	Square	1.24	3.72	0.33
28	Akal Takht, Amritsar	Square	1.85	6.42	0.29
		Octagonal	1.52	5.32	0.29
29	Sant Ghat, Sultanpur Lodhi	Square	0.51	1.94	0.26
30	Tap Asthan Baba Budha, Ramdass	Octagonal	4.16	9.47	0.44
31	Chheharta Sahib, Amritsar	Octagonal	4.26	8.55	0.50
		Octagonal	1.12	3.00	0.37

**Annexure-IX****Chhatris (All Dimensions are in meters)**

<b>S.No</b>	<b>Name of Gurudwara</b>	<b>Base</b>	<b>Height</b>	<b>Base/ ht.</b>
1	Saragarhi Sahib, Amritsar	1.78	2.36	0.75
2	Battha Sahib, Dist Ropar	3.28	2.90	1.13
3	State Gurudwara, Kapurthala	1.91	2.27	0.84
4	Thara Sahib, Amritsar	2.60	4.14	0.63
5	Burj Sahib, Dhariwal, Dist Gurdaspur	2.39	3.16	0.76
6	Hatt Sahib, Sultanpur Lodhi	2.55	3.49	0.73
7	Ber Sahib, Sultanpur Lodhi	2.48	3.63	0.68
8	Kesgarh Sahib, Anandpur	4.50	4.64	0.97
9	Achal Sahib, Batala	2.81	4.18	0.67
10	Bir Baba Buddha, Dist Amritsar	2.57	3.96	0.65
11	Anandgarh Sahib, Anandpur	4.57	4.87	0.94
12	Garhi Sahib, Chamkaur Sahib	2.68	2.59	1.03
13	Manji Sahib, Alamgir	2.61	3.00	0.87
14	Angeetha Sahib, Khadoor Sahib	4.08	5.54	0.74
15	Sant Ghat, Sultanpur Lodhi	3.02	4.06	0.74
17	Tap Asthan Baba Budha, Ramdass	2.42	2.71	0.89
18	Chheharta Sahib, Amritsar	3.25	4.09	0.79

## Annexure X

### Glossary

<i>5Ks</i>	Outward marks of a Khalsa Sikh: <i>Kesh</i> (uncut hair), <i>Kara</i> (steel bangle) <i>Kacch</i> (underwear), <i>Kangha</i> (comb), <i>Kirpan</i> (sword)
<i>Adi Granth</i>	The sacred scriptures of the Sikhs or the, its more common name is Guru Granth Sahib
<i>Akal Takht</i>	Literally, Throne of the timeless one: name of a building facing the Golden Temple in Amritsar, where decisions affecting the community as a whole are taken; its Jathedar issues <i>hukammamas</i> or injunctions which carry wide authority within the Sikh Panth.
<i>Akali</i>	A follower of the <i>akal purukh</i> or the Timeless One. In 1920s, Sikhs, aiming at control of the Sikh Gurudwaras, formed the Akali Dal or Akali Army, an explicitly political Sikh party.
<i>Akali Dal</i>	Main political party of the Sikhs
<i>Akhand path</i>	Uninterrupted reading of the Granth Sahib.
<i>Akharas</i>	A sectarian monastery, seminary or seat of Hindu anchorites and Sikh ascetics.
<i>Amrit</i>	The sanctified sweetened water used in the initiation ( <i>amrit</i> ) ceremony, a near English word is baptism.
<i>Amrit sarovar</i>	The reservoir of the nectar of immortality
<i>Amrit vela</i>	The last watch of the night (the period between 3 and 6 a.m.), which because of its stillness is particularly suitable for meditation.
<i>Amritdhari</i>	A Sikh who has taken <i>Amrit</i> (nectar) or been initiated into the Khalsa. This is done by the ceremony of <i>Amrit Sanskar</i> .
<i>Anand Karj</i>	Ceremony of bliss: the name of the Sikh wedding ceremony
<i>Ardas</i>	A formal prayer recited at the conclusion of most Sikh rituals. When any ritual draws to a close, a portion of the <i>Anand Sahib</i> is read, a leader then recites <i>Ardas</i> with the congregation joining in at set points.
<i>Baisakhi</i>	Festival celebrated on the first day of the month of Baisakh corresponding to the 13th of April. It is a seasonal festival, marking the harvesting of the wheat crop in the Punjab.
<i>Bani</i>	Utterance or the words (of the gurus), hence <i>gurbani</i> or <i>Bhakat-bani</i>
<i>Baoli sahib</i>	A deep step well with 84 steps leading down to it constructed by Guru Amardas in Goindwal.
<i>Bazaars</i>	Market places
<i>Beri</i>	Botanical Name: <i>Zizyphus Jujuba</i> , <i>Ber</i> is the vernacular name or <i>Narikelee</i> Kool. A small thorny tree native to India, blossoms in the rains and ripens its fruit at the beginning of the cold season. The fruit, which grows in unbounded profusion and is perfectly round, the size of a large cherry, smooth shining and of a tawny colour.
<i>Bhagat</i>	An exponent of <i>Bhagti</i> , in Sikh usage a <i>bhagat</i> is one of the Bhagat poets, such as Kabir or Namdev, whose works appear in the <i>Adi Granth</i> . devotee, follower
<i>Bhakti</i>	devotion, also name of a religious movement in mediaeval India
<i>Bungas</i>	The word bunga is derived from the Persian <i>bungah</i> meaning a hospice, or a dwelling place. In the Sikh tradition the place specifically refers to the dwelling places and mansions which grew up around the Harmandar Sahib at Amritsar and at other centres of Sikh pilgrimage. These were primarily the houses built

	by the conquering sardars and chiefs in Sikh times or by Sikh schoolmen and sectaries.
<i>Chandini</i>	A cloth canopy that is tied over the Guru Granth Sahib.
<i>Chardi kala</i>	High Spirits.; unwavering confidence in divine justice; absolute certainty, which overrides all doubts; supreme bravery which rises above any thought of defeat; cheerful optimism or disposition, an exclusive Sikh concept
<i>Chattris</i>	Kiosks
<i>Chauri</i>	The flywhisk used by a reader of the Guru Granth Sahib to protect the sacred volume from any impure object.
<i>Chela</i>	A disciple of the guru, used in the Guru Granth Sahib to refer to Sikhs.
<i>Chhabeel</i>	Counters situated at the four corners of the <i>Parikrama</i> in the Harmandar Sahib complex where volunteers serve water to pilgrim visitors.
<i>Chief Khalsa Diwan</i>	Educational and religious reformist organisation established in 1902
<i>Chola</i>	Clothing of the Gurus. Also applied to the coverings of the Nishan Sahib at a Gurudwara.
<i>Dal Khalsa</i>	An eighteenth century form of organization among the Sikhs
<i>Darshani deori</i>	The gateway
<i>Dasam Granth</i>	Anthology of the tenth guru's poetry, believed to contain other poets' writings
<i>Daswandh</i>	A tenth part of Sikhs' earnings, meant for a charitable cause
<i>Dehin</i>	A medium of expression of the imaginative study of the artists own creation of idealised forms.
<i>Deori</i>	Gate or doorway
<i>Dera</i>	Encampment. The dwelling place of a <i>bhagat</i> .
<i>Dharam</i>	A range of meanings: religion, rightful duty, commitment
<i>Dharam Yudh</i>	The righteous war
<i>Gaddi</i>	The seat or throne of <i>guruship</i> .
<i>Ghallughara</i>	Holocaust
<i>Giani</i>	An interpreter of sacred literature or a person of spiritual knowledge.
<i>Granthi</i>	One who performs the reading of the Guru Granth Sahib at religious occasions, it may be a man or women A professional reader of Guru Granth, and in charge of a Gurudwara
<i>Grisat</i>	Householder, married person, an ideal expected of a Sikh
<i>Gur gaddi</i>	The seat or throne of the Guru. Also a position of authority.
<i>Gurmatta</i>	The Sikh congregation sits together, with the Holy Granth in their midst, and deliberating over questions of common interest gives their decision in the form of resolutions. These are called <i>Gurmattas</i> .
<i>Gurmukh</i>	A disciple devoted to a guru
<i>Gurmukhi</i>	The script in which the Sikh scriptures are written and the Punjabi language written in the Indian Punjab
<i>Gurpurb</i>	Anniversaries of significant events associated with the Gurus, celebrated on lunar dates of the Indian calendar.
<i>Guru</i>	A word for teacher, spiritual guide, God, the ten gurus
<i>Guru Granth Sahib</i>	The most sacred Sikh scripture, containing hymns of six of the gurus and several <i>Bhakats</i> , published with standard pagination of 1430 pages.

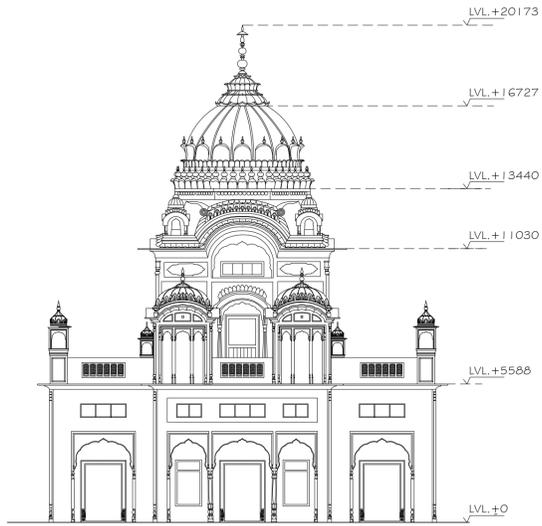
<i>Gurudwara</i>	A place for Sikh worship and community gathering. Any room or building is constituted a Gurudwara by the consecration of the Guru Granth Sahib in it. In the Guru Granth Sahib the term. Gurudwara refers to the grace of the Guru understood as the voice of <i>Akal Purukh</i> .
<i>Harmandar</i>	The throne of God; the Golden Temple, Amritsar
<i>Hola Mohalla</i>	Annual spring gathering of Sikhs at Anandpur Sahib for sports contests, music and poetry compositions. The annual celebration was initiated by Guru Gobind Singh.
<i>Hukamnama</i>	A written order, earlier term for Guru's letters to his followers, currently an injunction issued by the <i>Jathedar</i> of Akal Takht for the Sikhs
<i>Ik Onkar</i>	Represents the unity of God
<i>Jagir</i>	Grant of land received from the sovereign or a vassal owing fealty and obedience to him.
<i>Janam sakhi</i>	Hagiographic works on the life of Guru Nanak. The earliest dated <i>Janam Sakhi</i> was recorded in 1658.
<i>Japji sahib</i>	Is a composition of Guru Nanak which occurs at the beginning of the <i>Adi Granth</i>
<i>Jaratkari</i>	Inlay work
<i>Jat</i>	The dominant social group among Punjab's Sikhs
<i>Jathas</i>	In the Sikh tradition <i>jatha</i> signifies a band of volunteers coming forth to carry out a specific task, be it armed combat or a peaceful and non-violent agitation.
<i>Jathedar</i>	The commander of a <i>jatha</i> ; the chief official of a Sikh institution. Leader of a religious group; head of the Akal Takht or one of the other four <i>Thakats</i>
<i>Joda ghar</i>	Where pilgrim visitors leave their footwear
<i>Kach/kachha/kach hahra</i>	Shorts, which must not reach below the knee. One of the five Ks. and as such, mandatory for both male and female <i>amritdhari</i> Sikhs. They may be worn as an undergarment.
<i>Kanga/kangha</i>	Comb
<i>Kar sewa</i>	Work service, Work which is undertaken without pay for some large task in the service of the community. Work contributed for the construction of a Gurudwara would be an example.
<i>Kara</i>	Iron bangle on the wrist. One of the five mandatory Ks
<i>Karah Parshad</i>	A Soft sweetened food made of flour and ghee served at religious ceremonies in the presence of the Guru Granth Sahib and sanctified by prayers. It is a symbol of equality of all members of the congregation.
<i>Karta purukh</i>	Another name for <i>Akal Purukh</i>
<i>Katra</i>	Traditional enclosed market and residential area belonging to a particular community or clan.
<i>Kesh</i>	Uncut hair, one of the five mandatory Ks.
<i>Keshdhari</i>	One who wears [uncut] hair
<i>Kirpan</i>	Small sword
<i>Kirtan</i>	Congregational singing of the hymns, For Sikhs, these are usually compositions from the <i>Adi Granth</i>
<i>Langar</i>	The free kitchen and dining hall, or other provisions for serving meals, which must be attached to all Gurudwaras. The purpose was to eliminate caste system. Everyone had to sit in the same status-free lines ( <i>pangat</i> ).
<i>Lobh</i>	Greed

<i>Maghi</i>	Festival celebrated on the first day of the Hindi month of Magh (January-February).
<i>Mahant</i>	Superior; the head of an establishment such as those of the Udasis. Its reputation for modern Sikhs has been tarnished beyond redemption, for this was the title applied to the hereditary proprietors of Gurudwaras,
<i>Manji</i>	A small string bed or charpoy used to denote the twenty-two areas of jurisdiction established by Guru Amardas. a designated preaching centre with a nominee appointed by Guru Amar Das
<i>Manmukh</i>	Self-centred life
<i>Maryada</i>	Ritual; order of service; religious practice
<i>Masands</i>	The fourth Guru created new Order of Sikh preachers known as <i>masands</i> , in view of the growing requirement of finances to carry out the work of making the Amrit Sarovar and the new town of Amritsar.
<i>Masaya</i>	<i>Amawas</i> or a moonless night.
<i>Miri/piri</i>	Temporal power, Guru Hargobind is traditionally believed to have symbolically donned two swords when succeeding as the sixth Guru. One was called <i>Piri</i> marking a continuation of the spiritual mission of his five predecessors .The other represented <i>miri</i> , the right of the Guru to wear arms and to fight against tyranny. Both terms are of Islamic derivation, <i>piri</i> signifying the spiritual role of the <i>Sufi Pir</i> and <i>Miri</i> the rank of a <i>Mir</i> or Chieftain.
<i>Misl</i>	Name of twelve suzerainties established by Sikh chiefs in the eighteenth century, An armed group of Sikh horsemen during the middle and later decades of the 18th century.
<i>Mohrakash</i>	Drawer of figures; a painter, as different from a <i>naqqash</i> who is often seen as a designer or illuminator.
<i>Morcha</i>	Facing the enemy; a campaign against the government waged by the Akali Dal.
<i>Mul mantra</i>	The root mantra the basic creedal statement which begins the Adi Granth. In translation it reads .There is one Supreme Being, the Eternal Reality. He is the Creator, without fear and devoid of enmity. He is immortal, never incarnated, self-existent, known by grace through the Guru.
<i>Nihang</i>	An order of Sikhs who follow the soldier lifestyle of the time of Guru Gobind Singh. They wear blue robes and reject household comforts.
<i>Nirmala</i>	A Sikh sect dating from the tenth guru, who sent some Sikhs to Benares to learn Sanskrit and religious discourse
<i>Nishan sahibs</i>	Sikh ensigns
<i>Nitnem</i>	The daily devotional discipline for all Sikhs
<i>Palki</i>	Palanquin
<i>Pandit</i>	Scholar, teacher, particularly one skilled in Sanskrit and Hindu religion and philosophy
<i>Pangat</i>	Lines, The lines in which the <i>sangat</i> must sit in the Gurudwara and particularly in the langar. The convention is anti caste no one being able to claim a superior status by sitting forward, or to acknowledge inferiority by sitting back.
<i>Panj Piare</i>	The Cherished Five or Five Loved Ones or beloved ones, referring to the first five Sikhs initiated into the Khalsa order by Guru Gobind Singh. Five Khalsa Sikhs are required for initiation of a new member.
<i>Panth</i>	Collective name for the Sikh community
<i>Parkarma</i>	For the Sikhs, it designates the walkway around a pool surrounding the Gurudwara. Pilgrims always approach Harmandar Sahib or any other

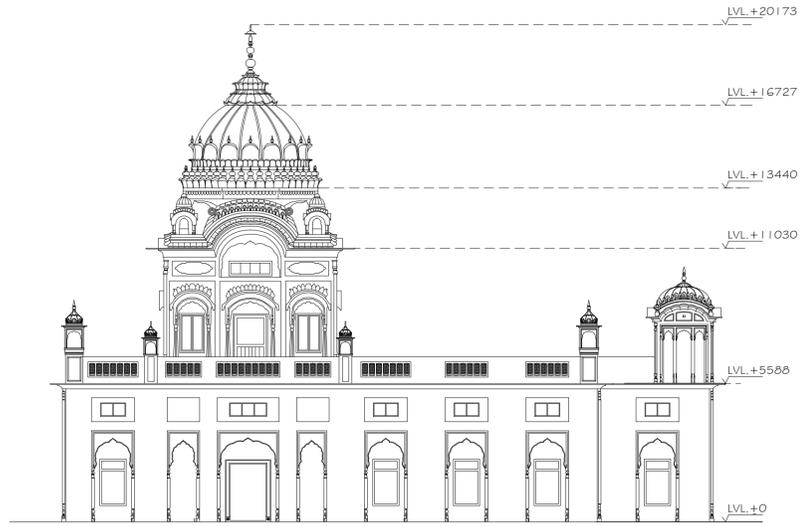
	Gurudwara by walking clockwise around the <i>Parikrama</i> .
<i>Piri</i>	Spiritual authority
<i>Prakash asthan</i>	This is the space in the Gurudwara which houses the Guru Granth Sahib.
<i>Qazi</i>	The judicial officer who administered Islamic law in Punjab
<i>Rahit Maryada</i>	Sikh code of discipline
<i>Rahitnama</i>	Written code of discipline issued from the eighteenth century
<i>Rakhi</i>	Literally ‘protection’ a Sikh chief’s claim on the produce from land in return for protection.
<i>Ramgarhia</i>	Title adopted by certain artisan castes, for example woodworkers and masons.
<i>Rumalas</i>	Cloth pieces used to cover the Guru Granth Sahib
<i>S.G.P.C.</i>	Shromani Gurdwara Parbandhak Committee, Committee which oversees the administration of many Gurdwaras in Punjab, Haryana & Himachal Pradesh as well as involved in publication and education related to Sikhism.
<i>Sacha Patshah</i>	True emperor, a title accorded to the Guru and God
<i>Sahajdhari</i>	A Sikh who cuts his or her hair
<i>Sahib</i>	A title of respect for historic shrines or persons
<i>Sahib</i>	Term of respect used for the Sikh Holy Book as well as applied to historical gurdwaras.
<i>Sahibzadas</i>	The four sons of Guru Gobind Singh who all died as martyrs to the Sikh faith. Ajit Singh, Jujhar Singh, Zorawar Singh, Fateh Singh.
<i>Sakhi</i>	Story about a Guru.
<i>Sangat</i>	Holy congregation.
<i>Sant</i>	An acclaimed spiritual leader exerting considerable influence in the social and sometimes political affairs of the Sikhs
<i>Sant-Sipahi</i>	Saint-soldier, the Sikh ideal of spirituality with disciplined courage
<i>Sardar</i>	The word Sardar refers to an adult male follower of the Sikh faith. While addressing a Sikh Sardar, In earlier time it was referred to the local leader of the Sikhs
<i>Sarovar</i>	Water tank
<i>Sat Sri Akal</i>	The Sikh greeting meaning “Immortal God is Truth”.
<i>Sati</i>	A devoted wife who chooses to die on her husband’s funeral pyre
<i>Sewa</i>	Service devoted to others, this may be rendered to the Guru either in money or kind or duties performed or it may be directed to ordinary people. In the former case, it is normally focused on the Gurudwara and involves cash donations, contributions of food to the langar.
<i>Shahid</i>	Martyr
<i>Sikh</i>	A learner; a believer in the ten gurus and the Guru Granth Sahib
<i>Sikh Rahit Maryada</i>	A booklet published by the SGPC in 1950 as the Sikh code for Religious life
<i>Singh</i>	Literally lion, name of Sikh men
<i>Singh Sabha</i>	Late nineteenth century religious revival movement
<i>Sufism</i>	Mystical tradition within Islam; belief that it is possible to have a personal experience of God
<i>Sukhashan</i>	A short ceremony performed when the Guru Granth Sahib is formally closed everyday

<i>Takht</i>	Throne, five historical shrines
<i>Taksal</i>	Traditional Sikh seminary
<i>Tukri</i>	Literally, a small piece. In architectural decoration, tukri work a vernacular term refers generally to the inseting of mirrors on a wall or ceiling.
<i>Udasi</i>	A Sikh sect taking its origin from one of Guru Nanak's sons
<i>Udasis</i>	Detachment, sadness. Used by the Puratan Janam sakhi for Nanaks journey. Also, follower of the way attributed to Sri Chand, the son of Nanak. The latter meaning designates a group who regard themselves as Sikhs, differing from the Khalsa by their celibacy, asceticism and refusal to acknowledge such practices as keeping their hair uncut.
<i>Ulama</i>	Legal scholars of Islam and Sharia law
<i>Vand Chakna</i>	Shared eating, pooling resources for philanthropy
<i>Var</i>	Heroic ballad, a poetic composition
<i>Waheguru</i>	Title for god, the wonderful guru, sometimes spelled as Wahiguru
<i>Warq</i>	Warq is a super ultra thin sheet of silver or gold.
<i>Yatra</i>	A journey
<i>Yogi</i>	An ascetic
<i>Zafarnama</i>	Guru Gobind Singh's epistle of victory addressed to the Emperor Aurangzeb, included in the Dasam Granth
<i>Zat or jati</i>	Endogenous community, traditionally sharing a hereditary occupation

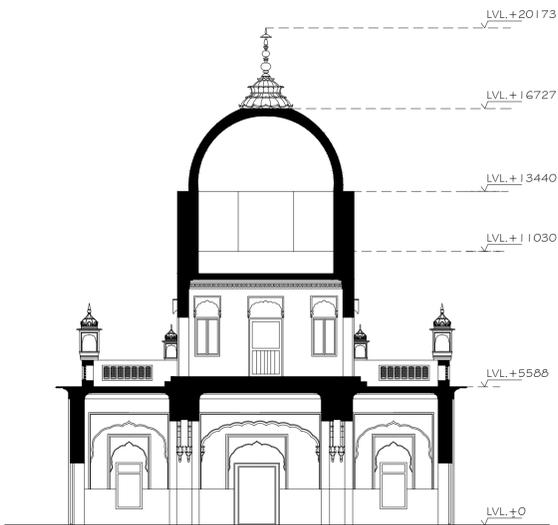
# Darbar Sahib, Dera Baba Nanak



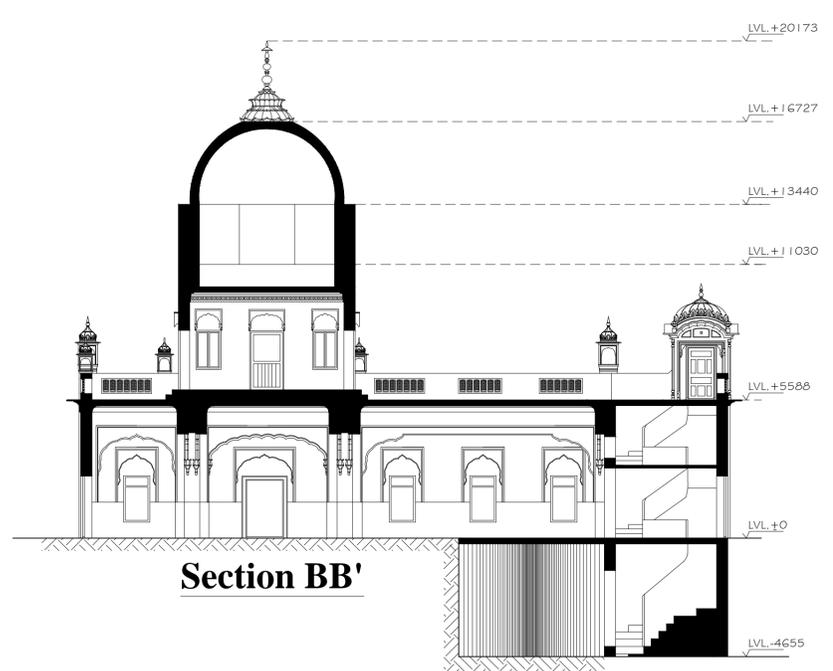
**Southeast Elevation**



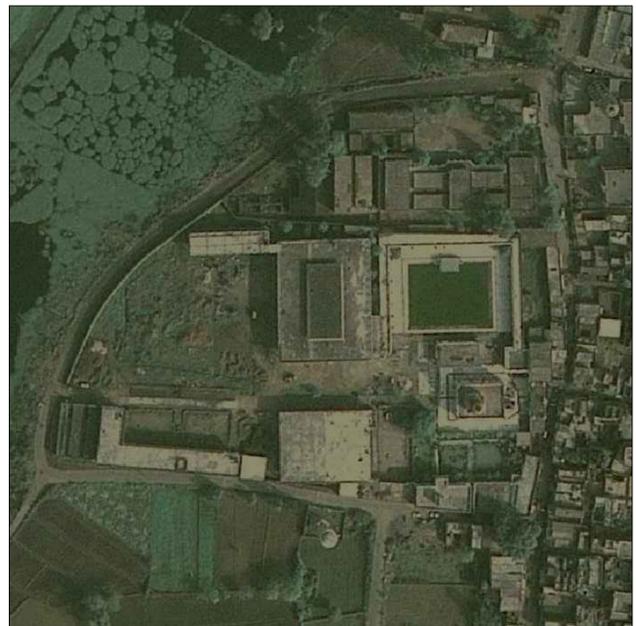
**Southwest Elevation**



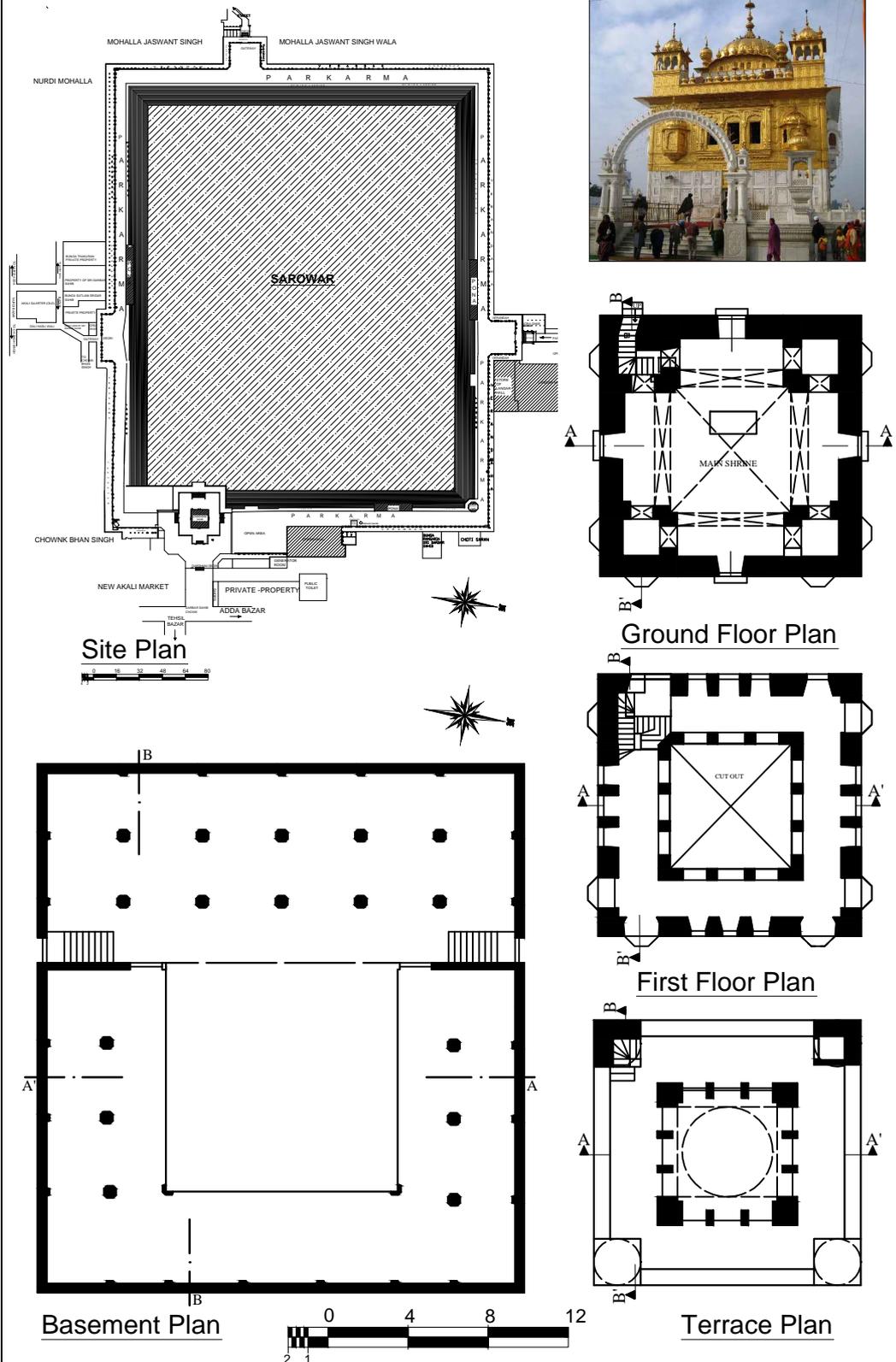
**Section AA'**



**Section BB'**

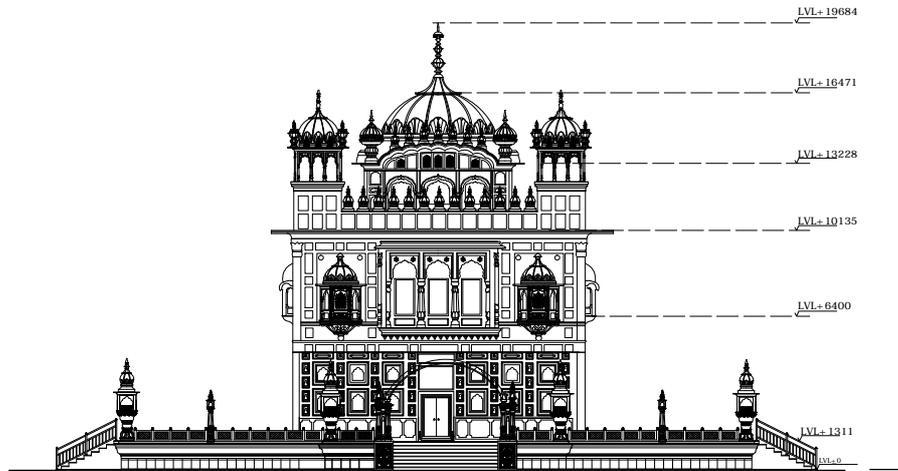


# Darbar Sahib, Tarn Taran

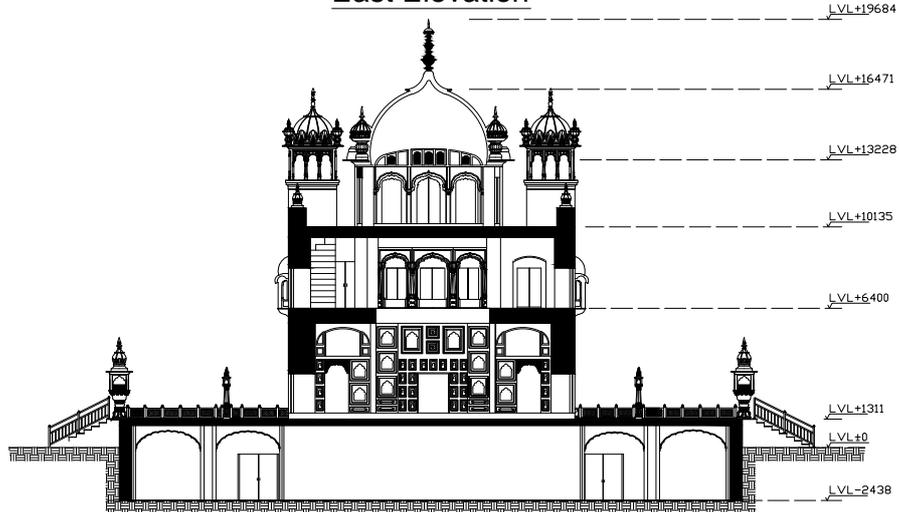


IV-A

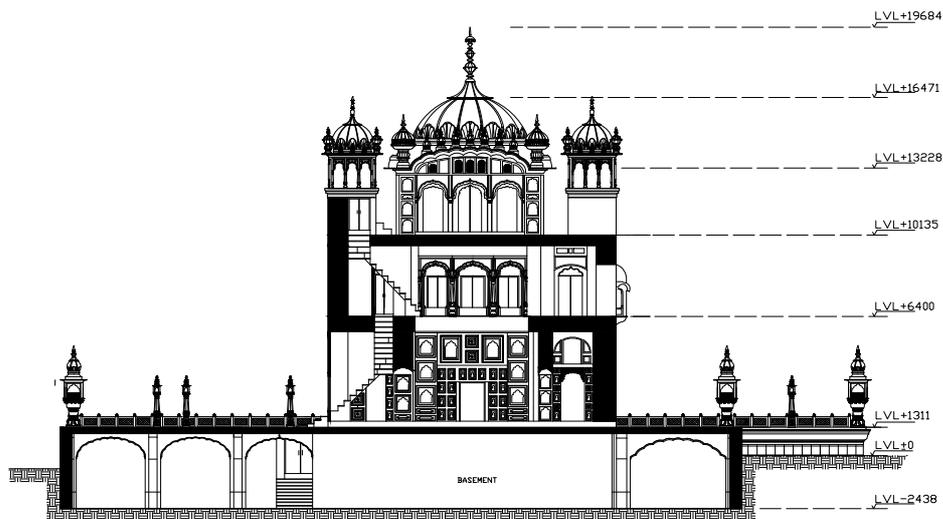
# Darbar Sahib, Tarn Taran



East Elevation



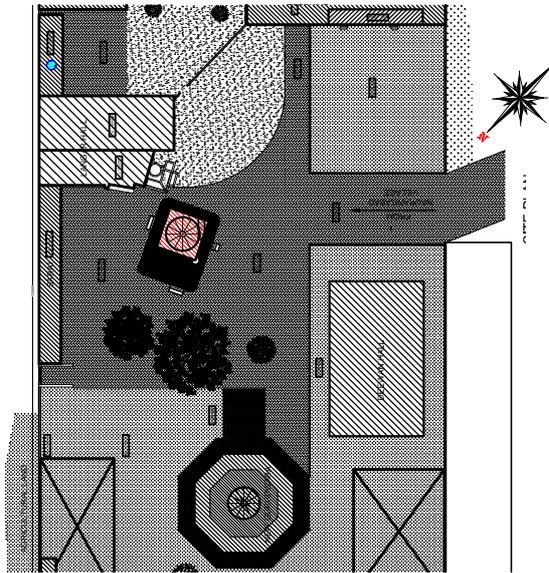
Section AA'



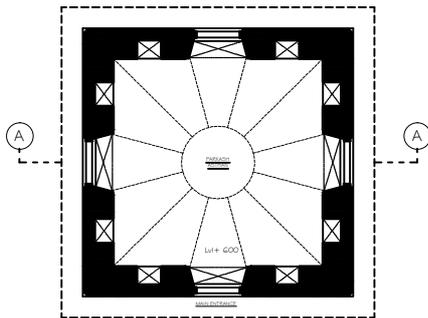
Section BB'

IV-B

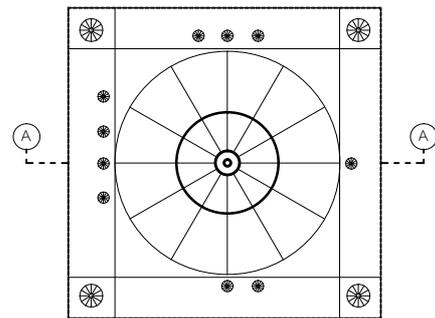
# Baba Bir Singh, Amritsar



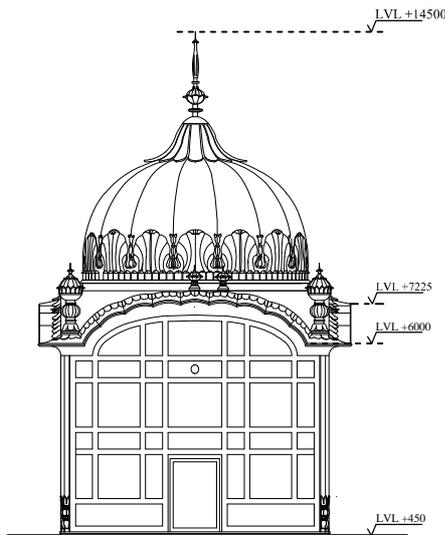
Site Plan



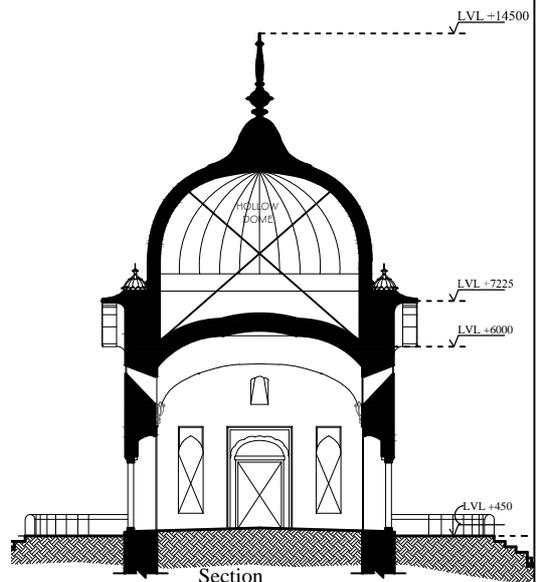
Ground Floor Plan



Terrace Plan



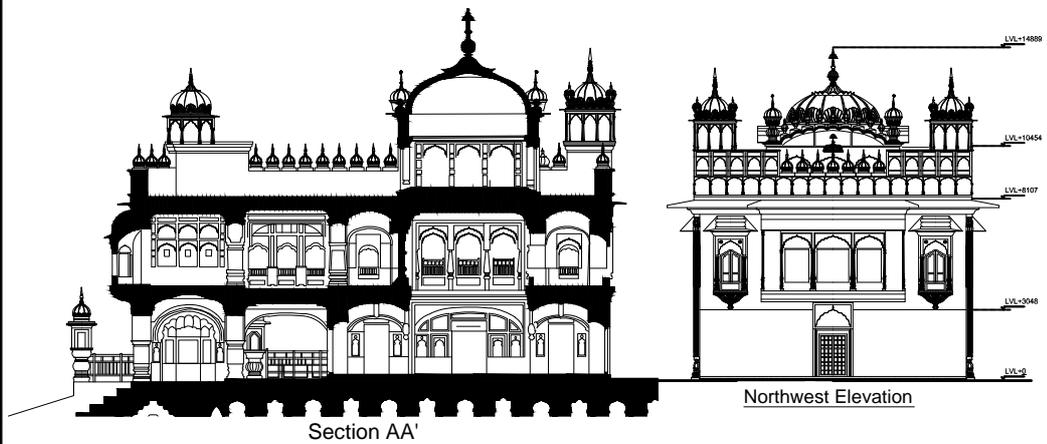
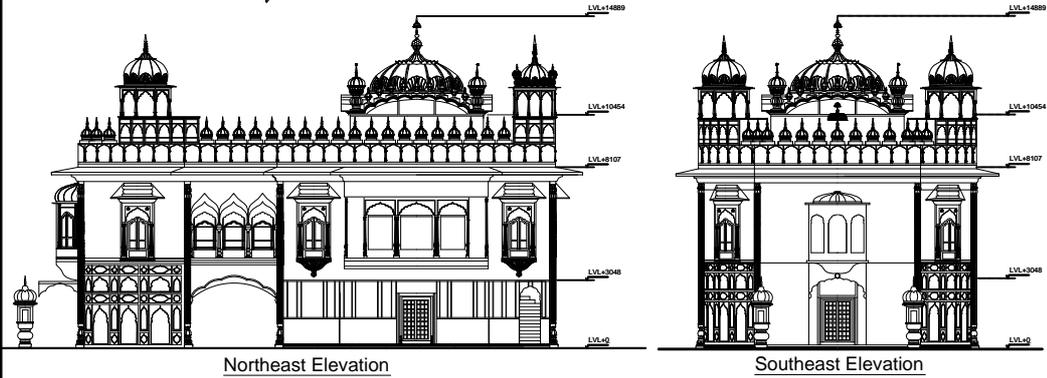
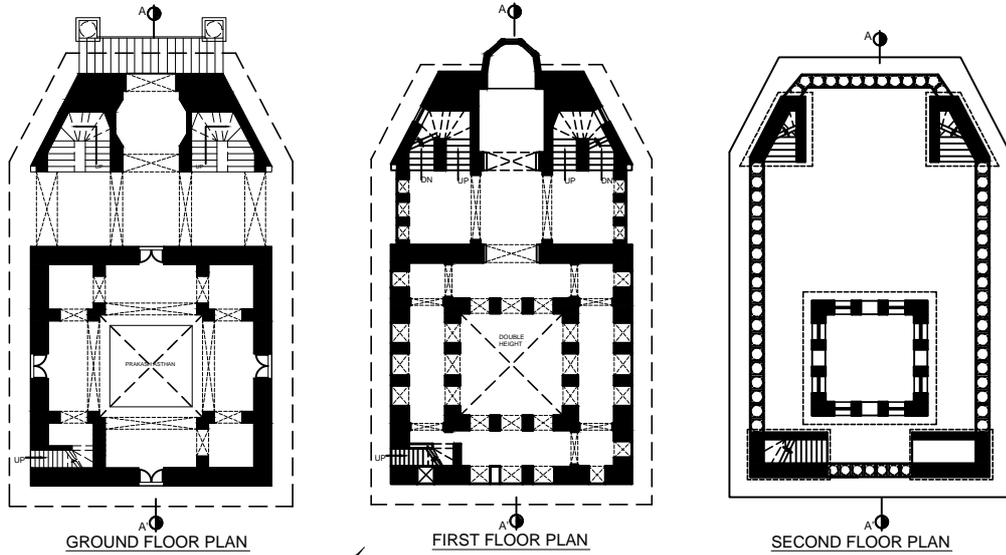
North Elevation



Section



# Harmandir Sahib, Amritsar



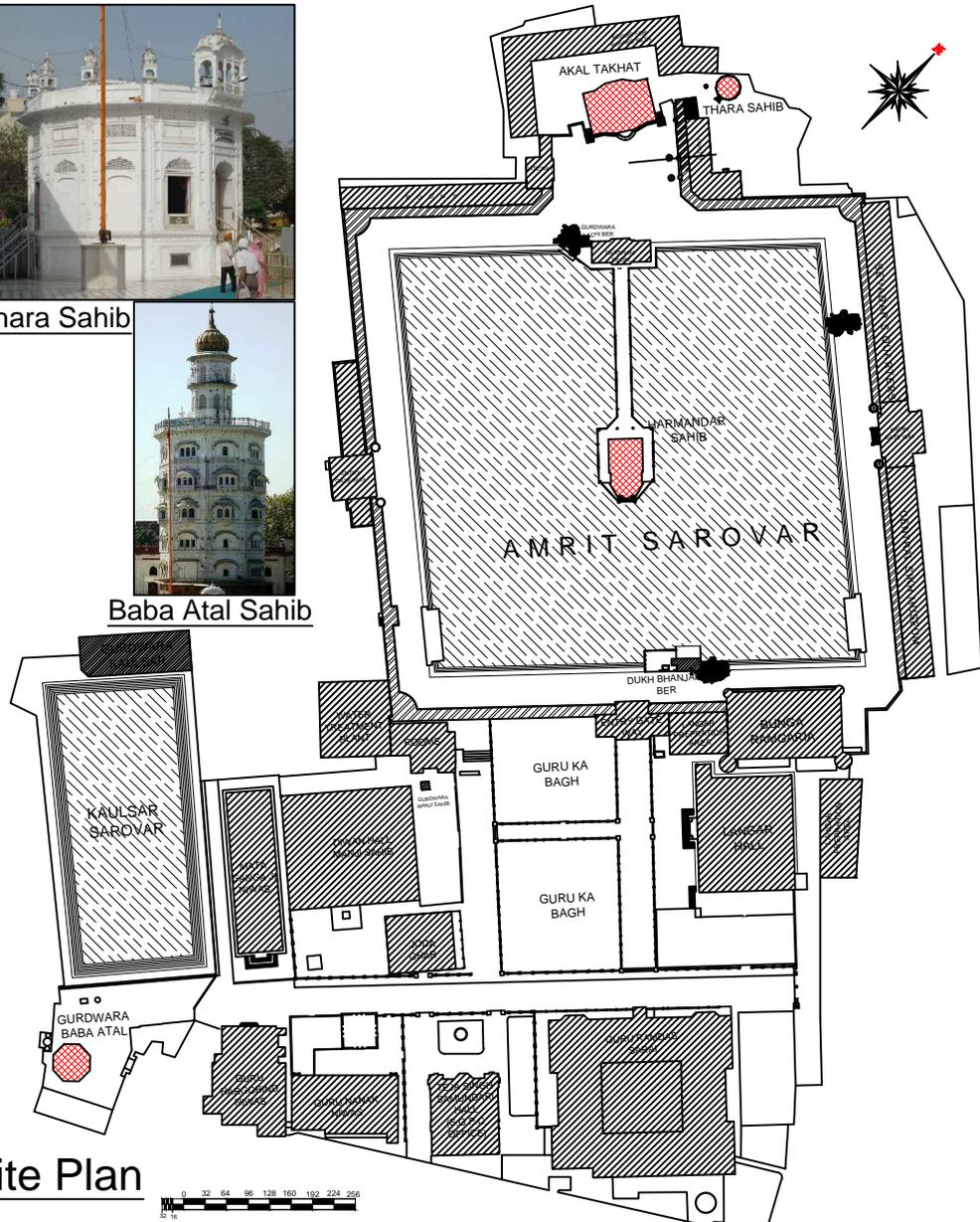
# Harmandir Sahib Complex, Amritsar



Thara Sahib



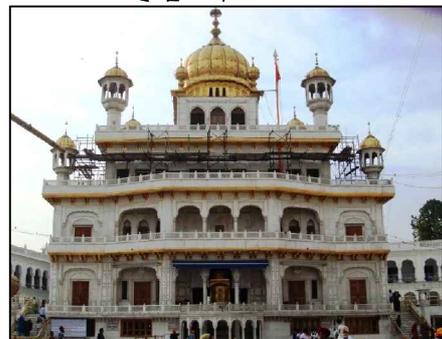
Baba Atal Sahib



Site Plan

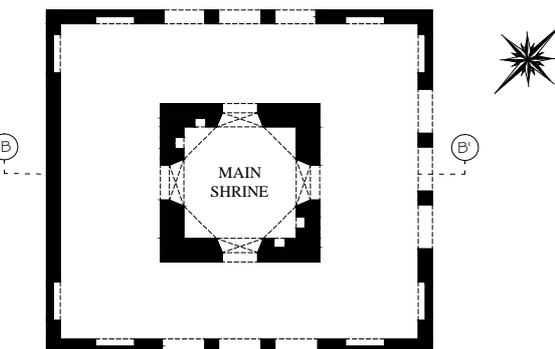
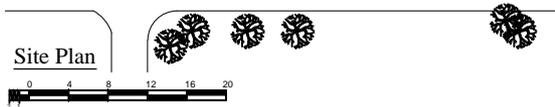
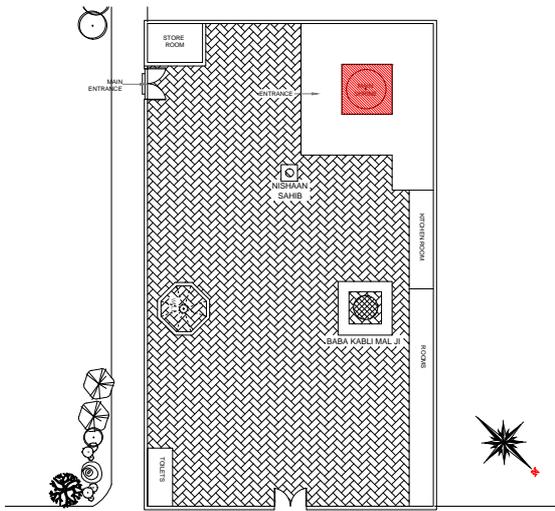


Harmandir Sahib

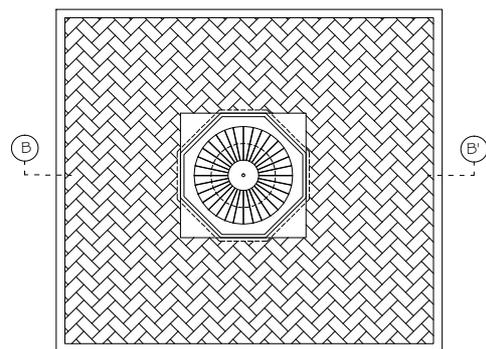


Akal Thakht Sahib

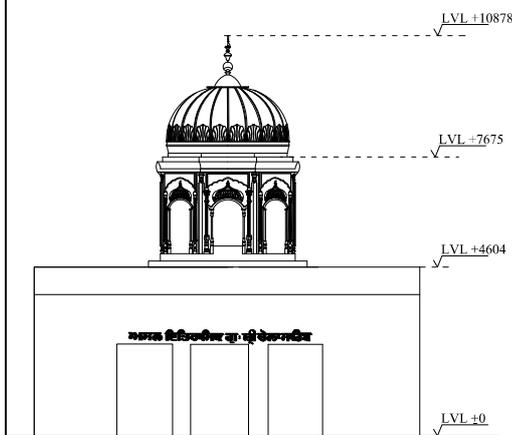
# Chola Sahib, Dera Baba Nanak



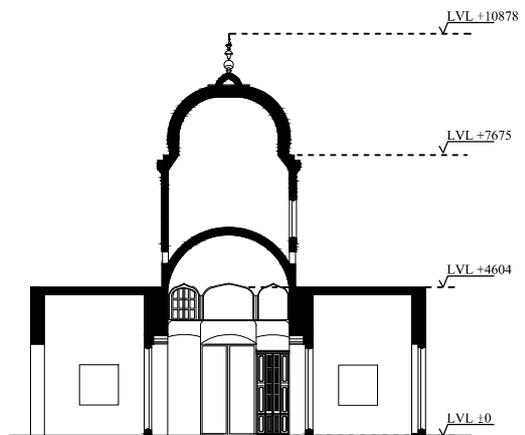
Ground Floor Plan



Terrace Plan



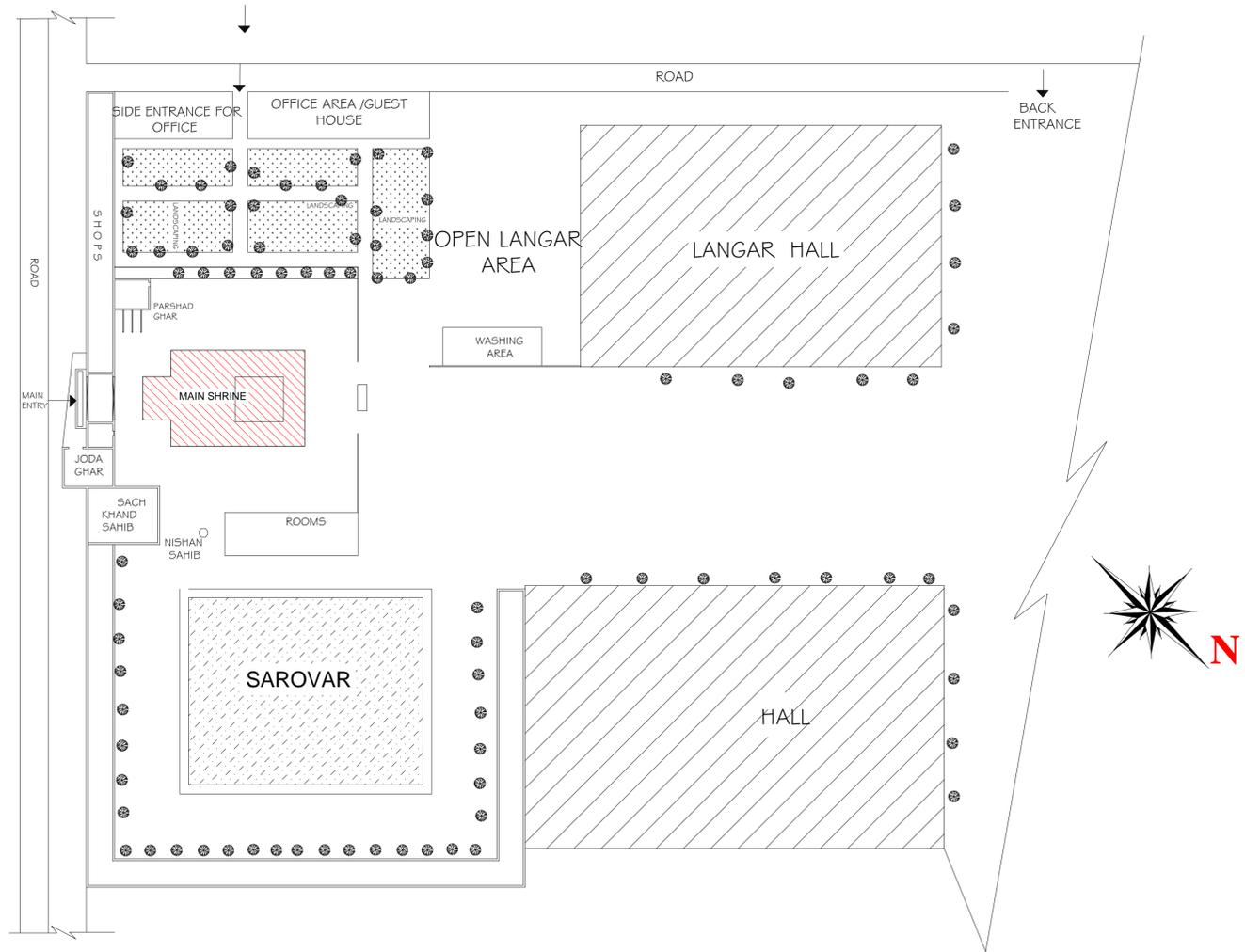
Southeast Elevation



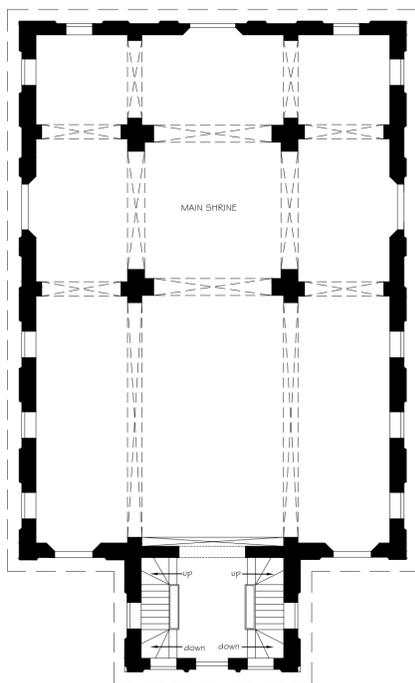
Section AA'



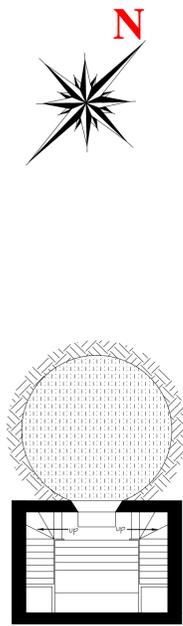
# Darbar Sahib, Dera Baba Nanak



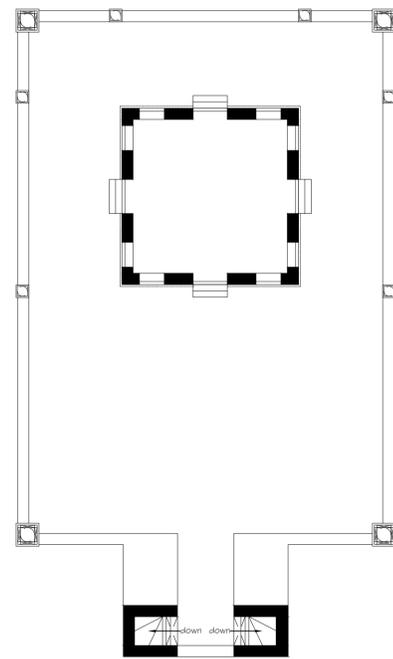
Site Plan



Ground Floor Plan



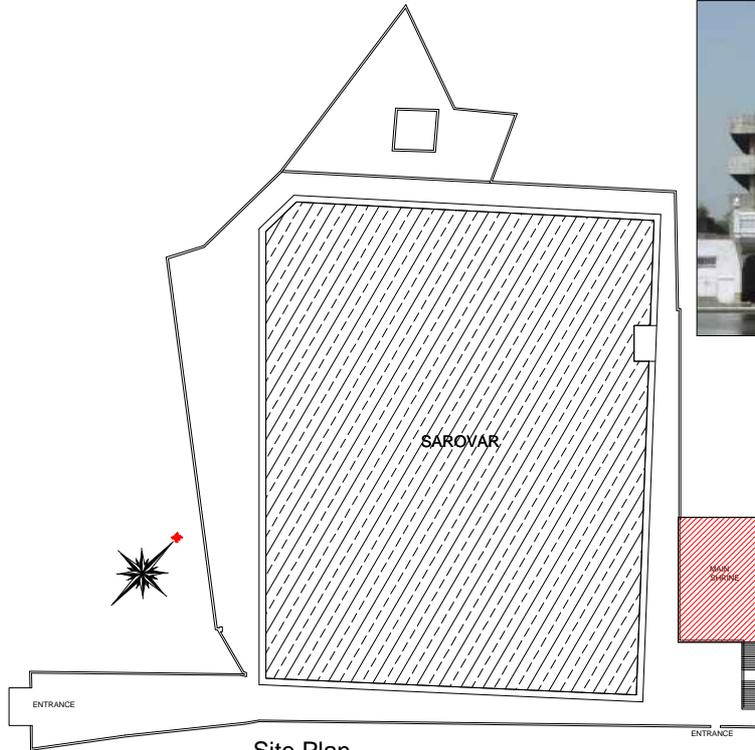
Basement Floor Plan



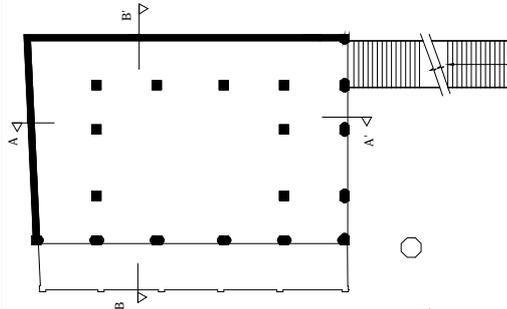
First Floor Plan



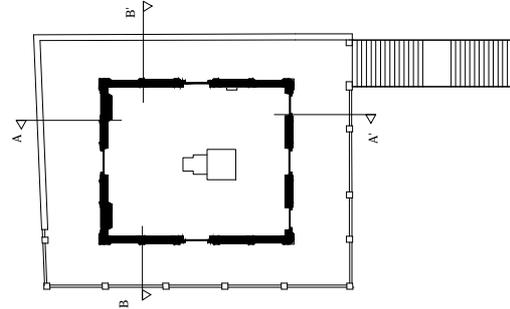
# Bibeksar Sahib, Amritsar



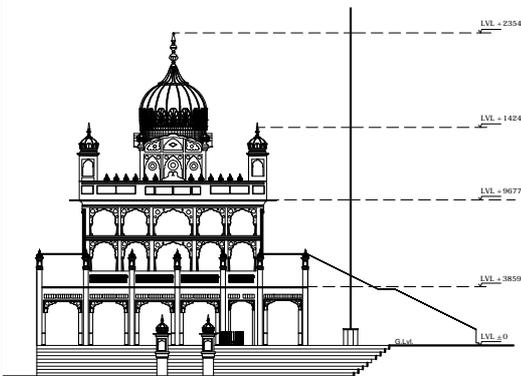
Site Plan



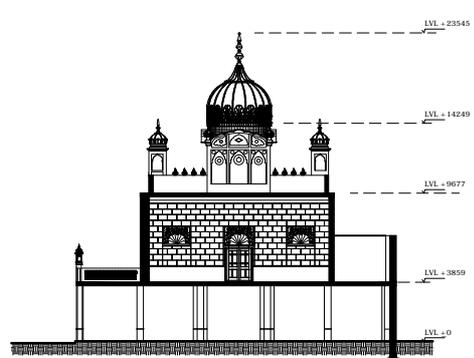
Ground Floor Plan



First Floor Plan



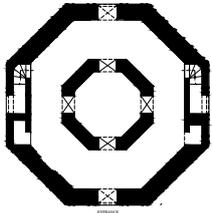
Southwest Elevation



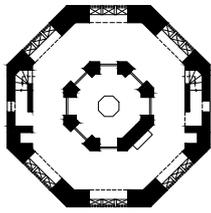
Section AA'



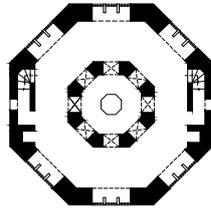
# Baba Atal, Amritsar



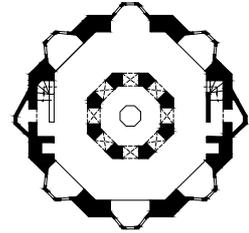
Ground Floor Plan



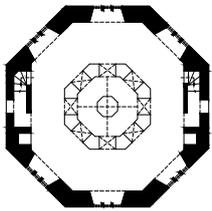
First Floor Plan



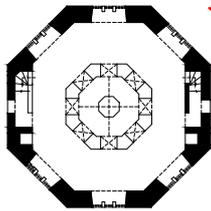
Second Floor Plan



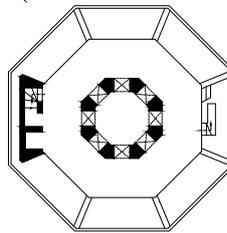
Third Floor Plan



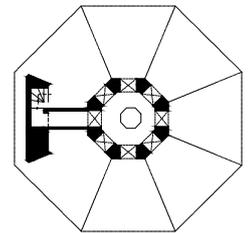
Fourth Floor Plan



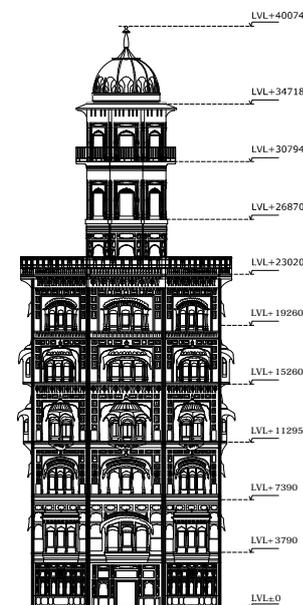
Fifth Floor Plan



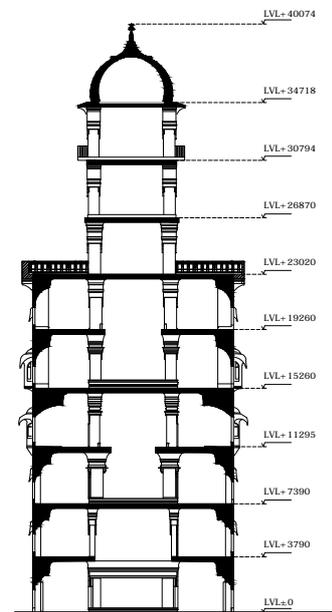
Sixth Floor Plan



Seventh Floor Plan



North Elevation

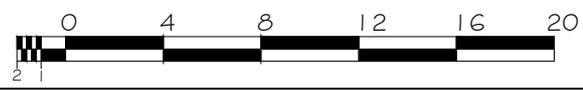
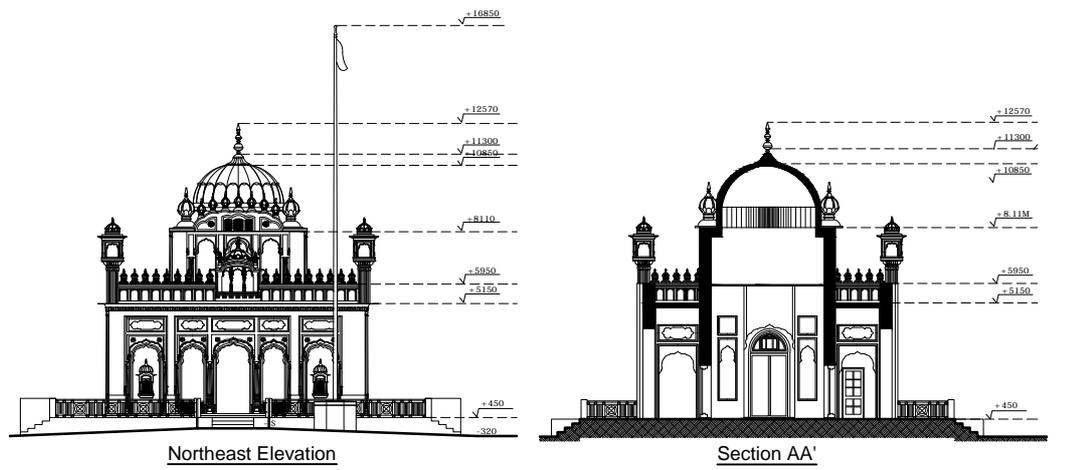
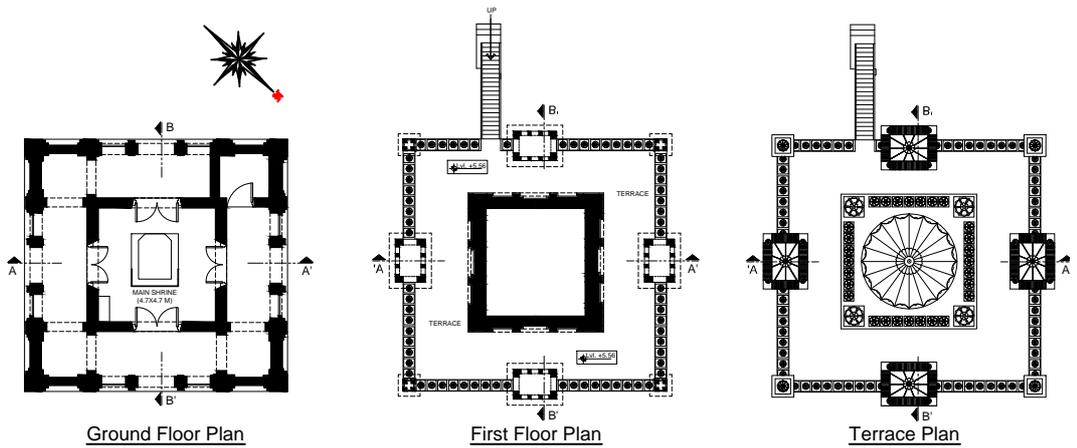


Section

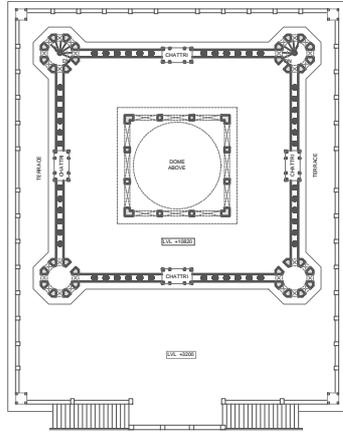
Note: For Site Plan Refer Plate no. I-A



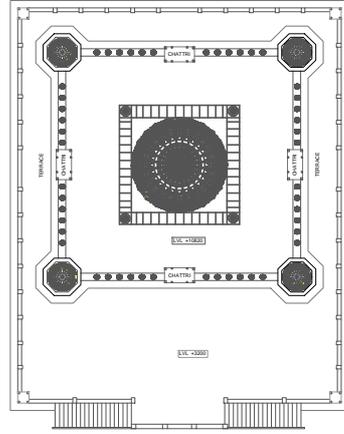
# Saragarhi Sahib, Amritsar



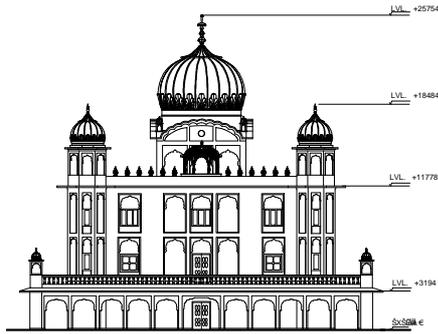
# Battha Sahib, vill: Kotla Nihang, Distt. Ropar



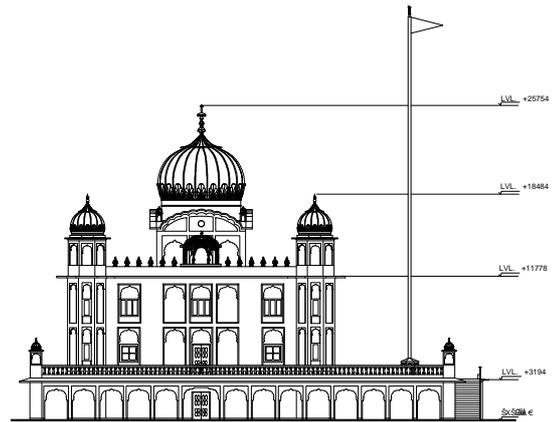
Third Floor Plan



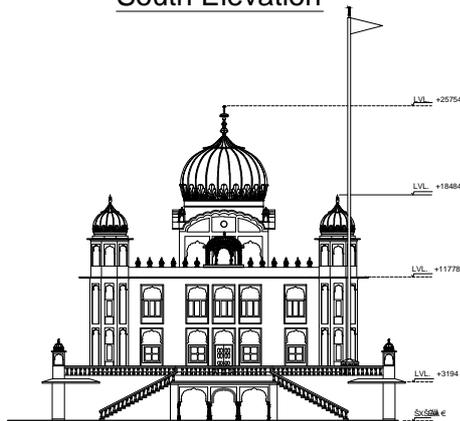
Terrace Floor Plan



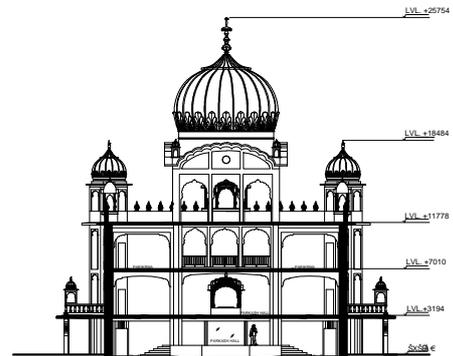
South Elevation



East Elevation



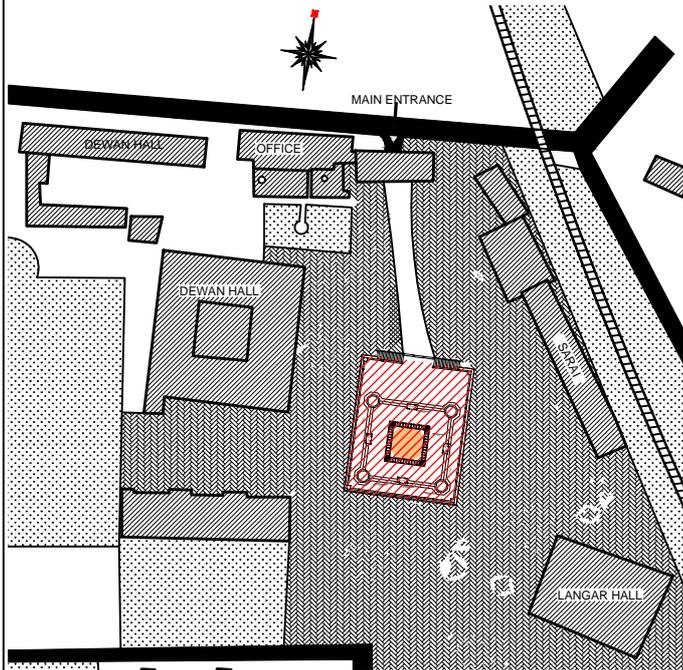
North Elevation



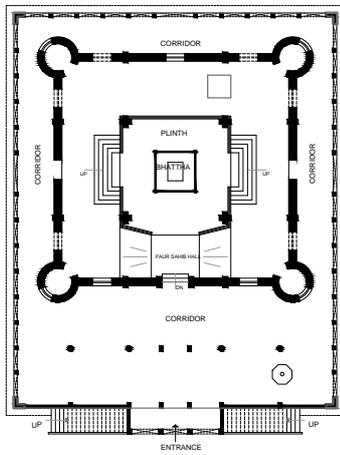
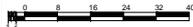
Section AA'



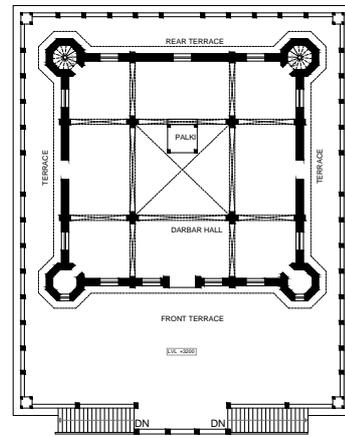
# Battha Sahib, vill: Kotla Nihang, Distt. Ropar



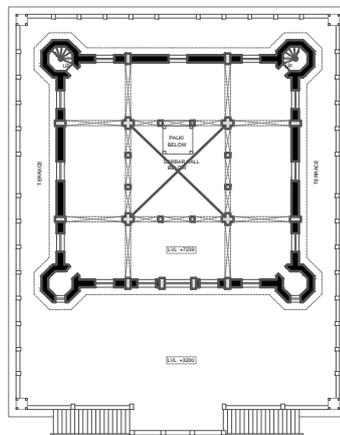
Site Plan



Ground Floor Plan



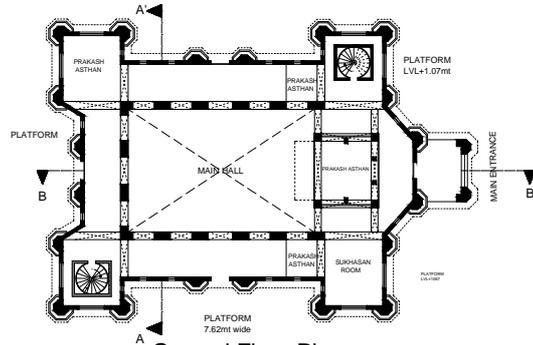
First Floor Plan



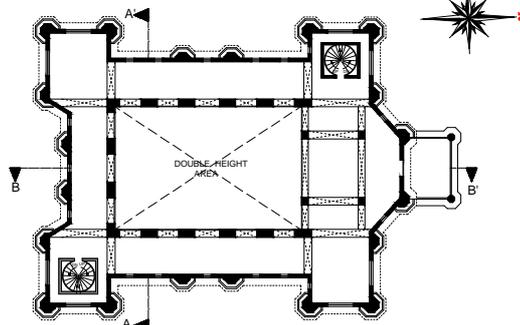
Second Floor Plan



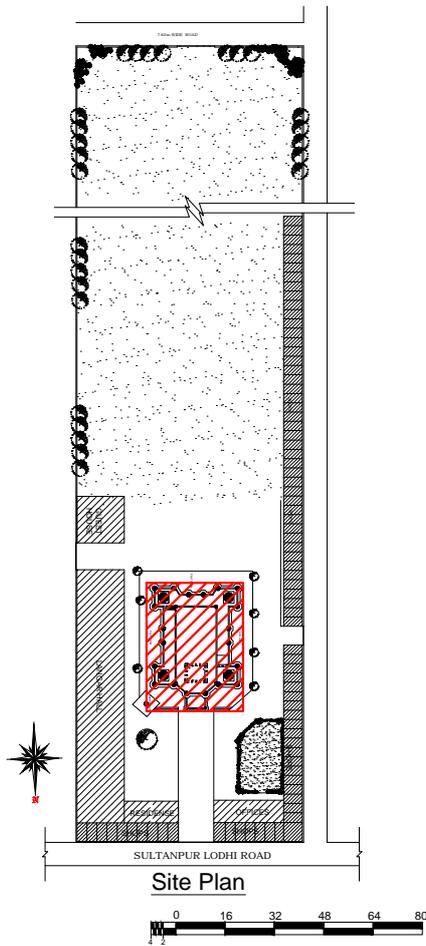
# State Gurdwara, Kapurthala



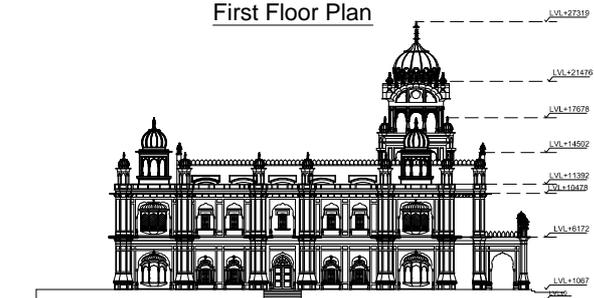
Ground Floor Plan



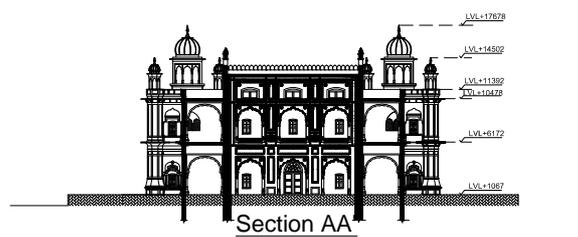
First Floor Plan



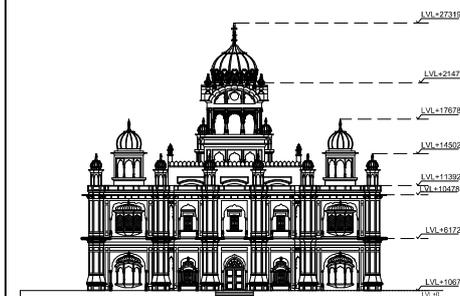
Site Plan



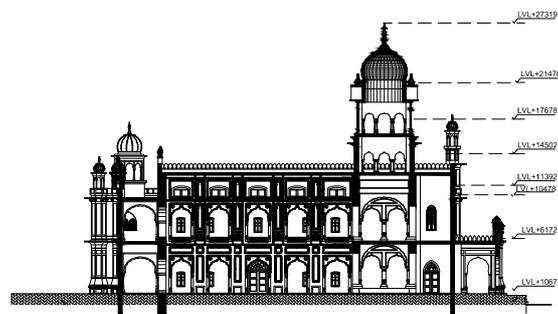
East Elevation



Section AA



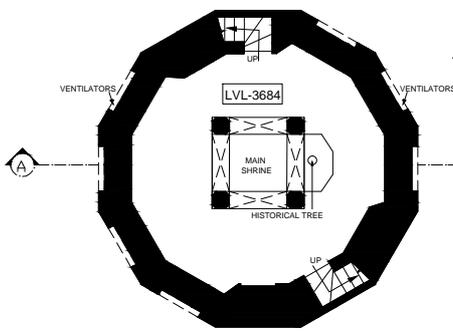
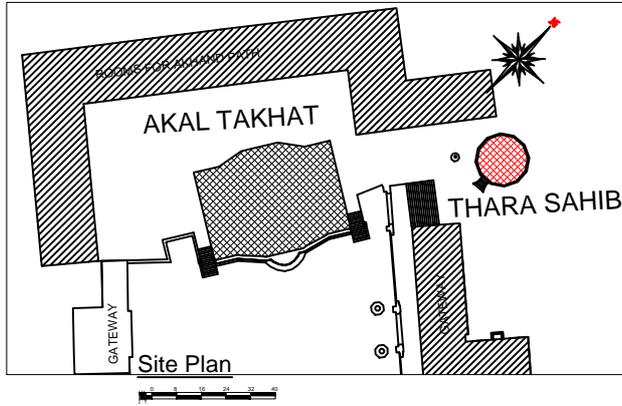
North Elevation



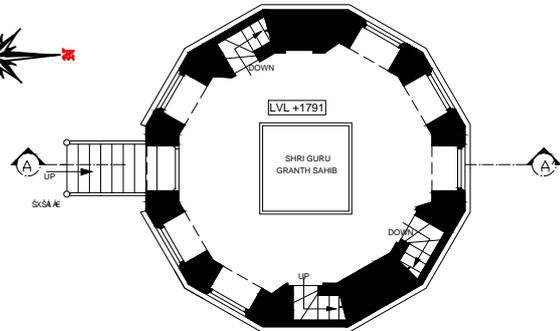
Section BB'



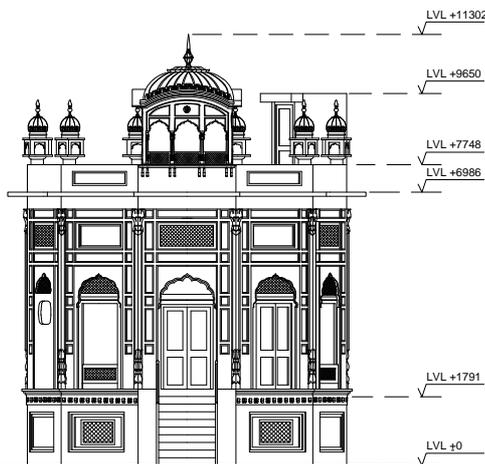
# Thara Sahib, Amritsar



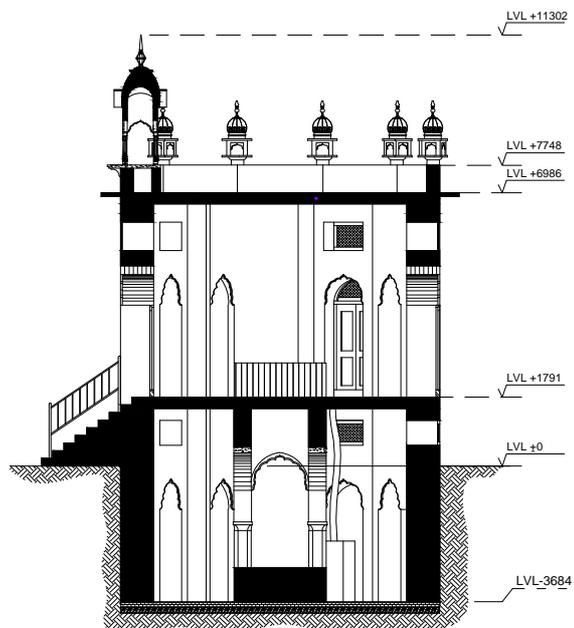
Lower Ground Floor Plan



Upper Ground Floor Plan



South Elevation

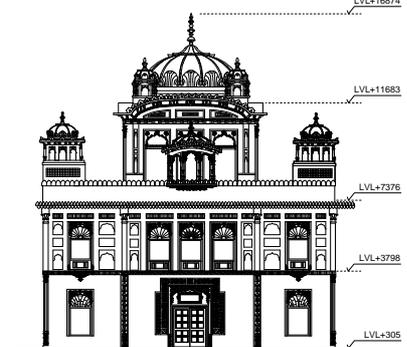
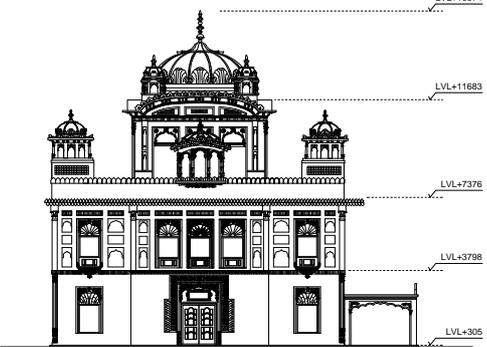
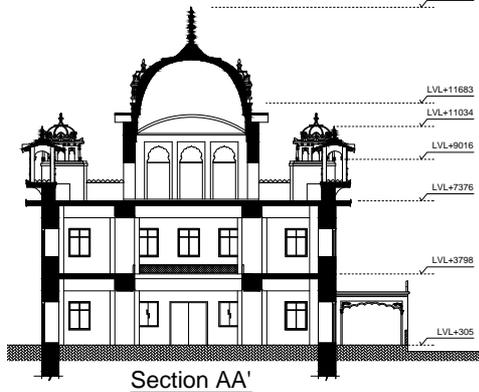
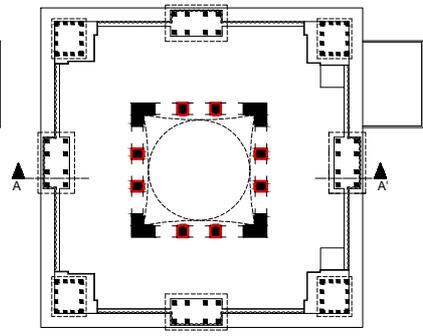
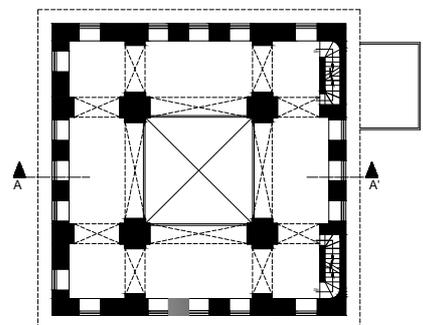
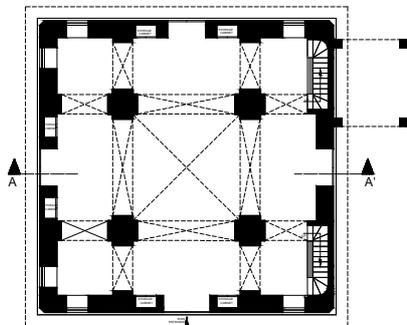
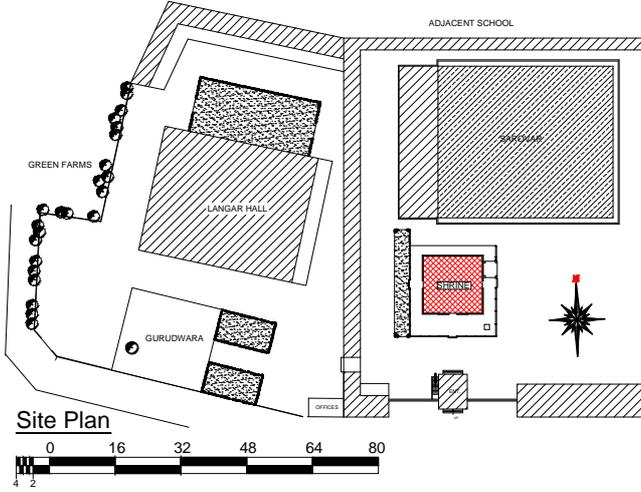


Section AA'

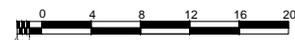
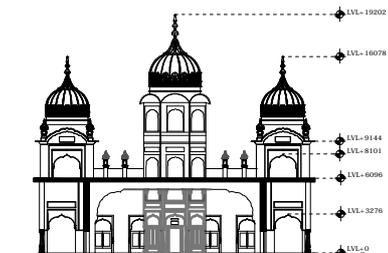
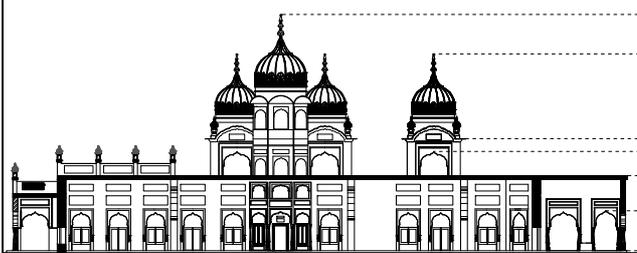
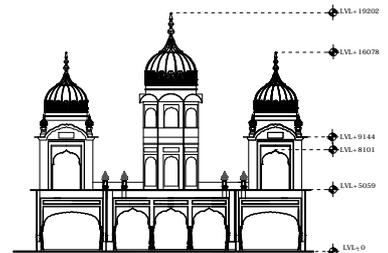
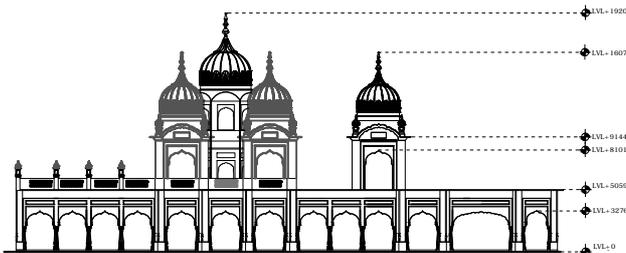
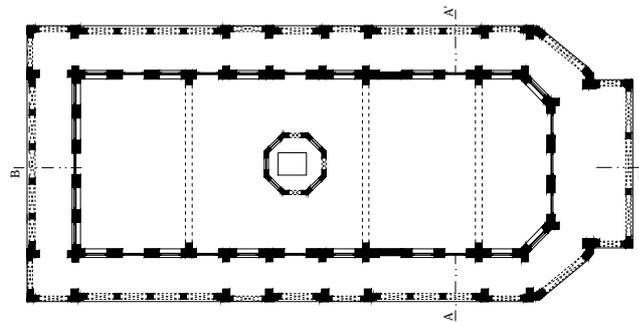
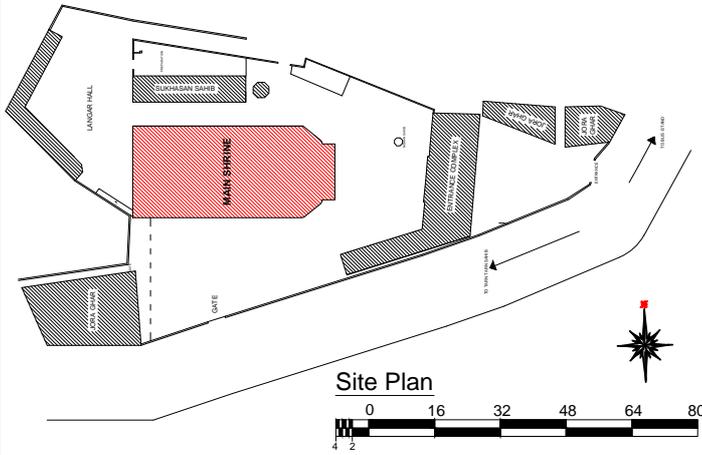


Note: For Site Plan Refer Plate no. I-A

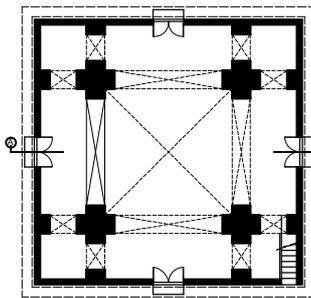
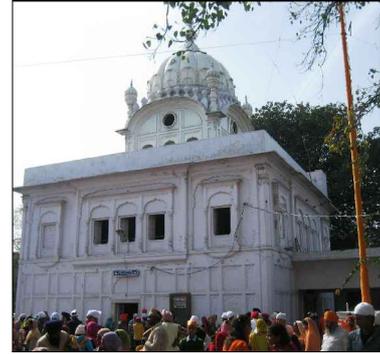
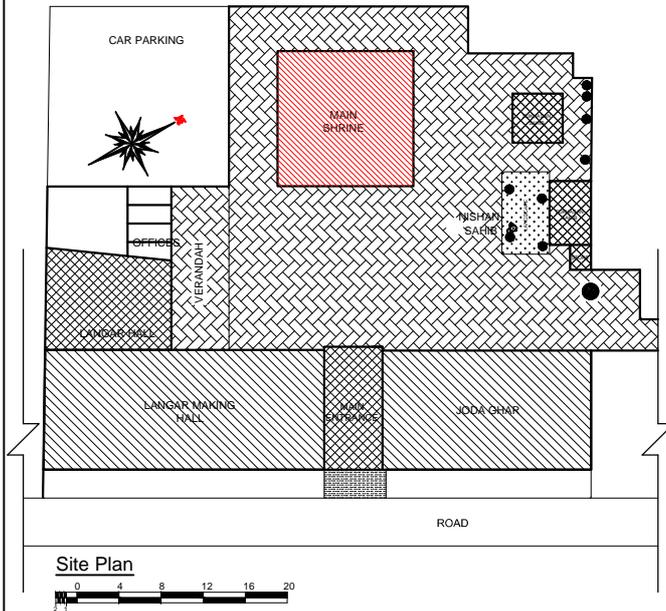
# Burj Sahib, Dhariwal



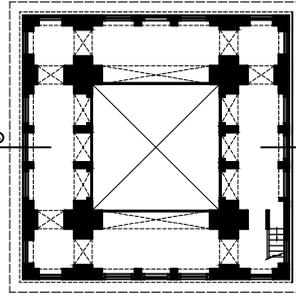
# Shaheedan Sahib, Amritsar



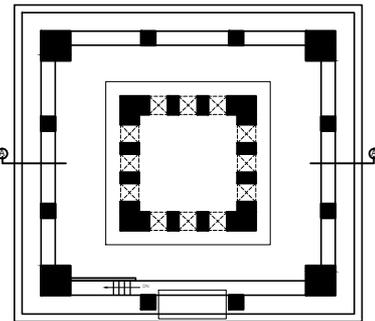
# Pipli Sahib, Amritsar



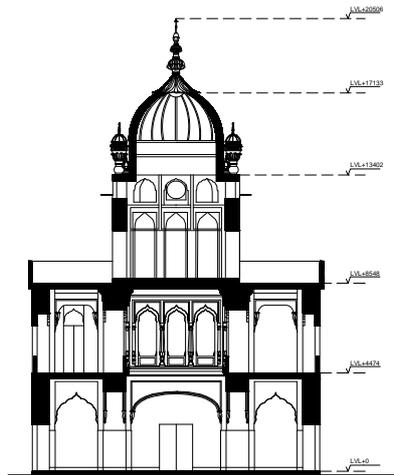
Ground Floor Plan



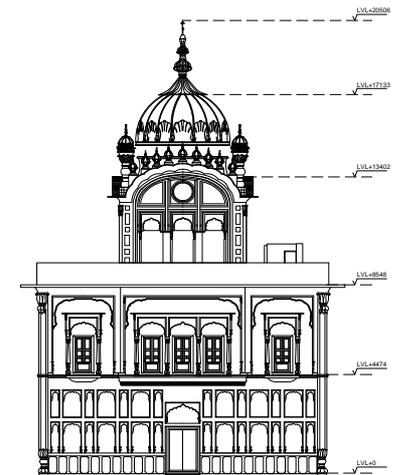
First Floor Plan



Second Floor Plan



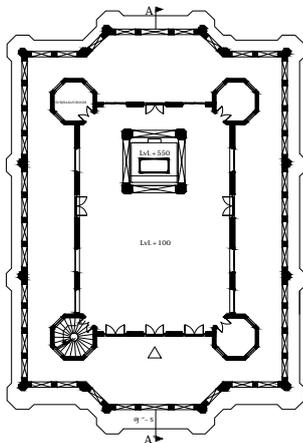
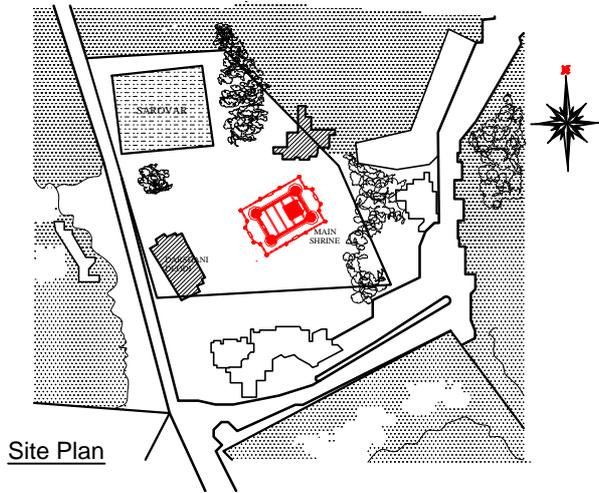
Section AA'



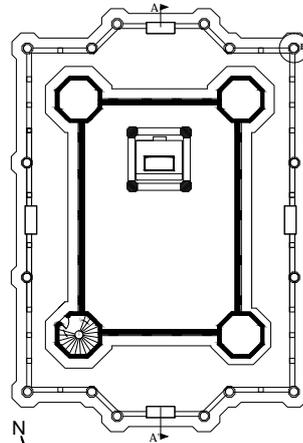
Southeast Elevation



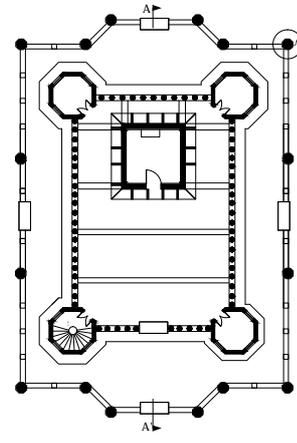
# Hatt Sahib, Sultanpur Lodhi



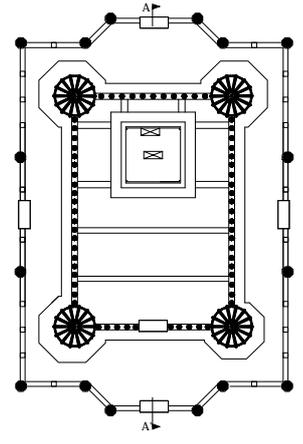
Ground Floor Plan



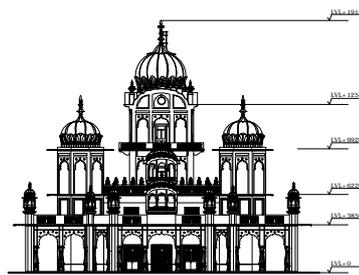
First Floor Plan



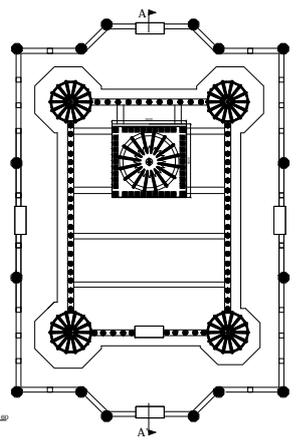
Second Floor Plan



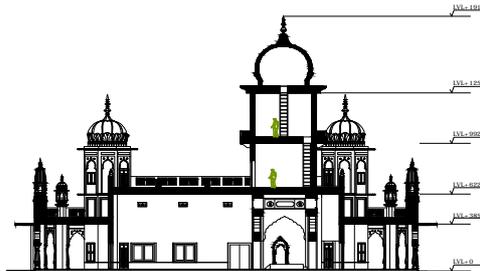
Third Floor Plan



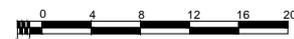
Southwest Elevation



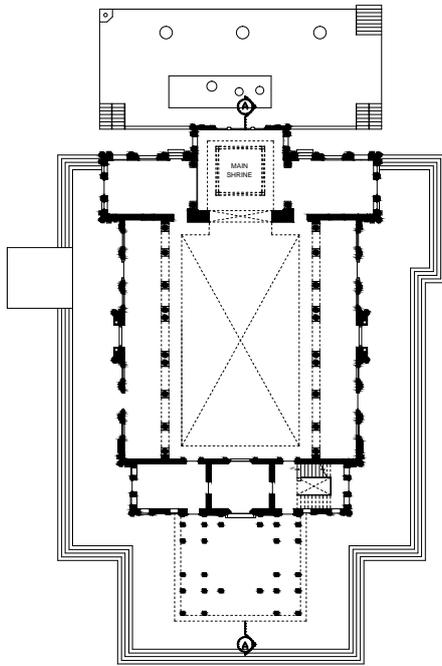
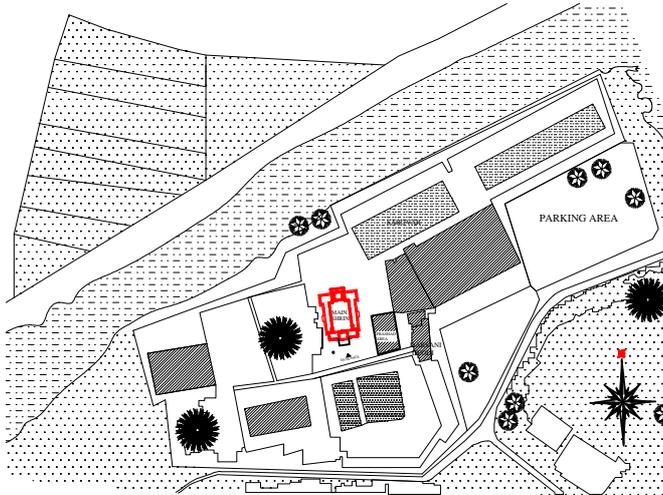
Terrace Plan



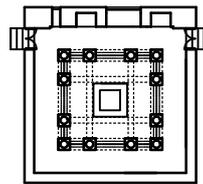
Section AA'



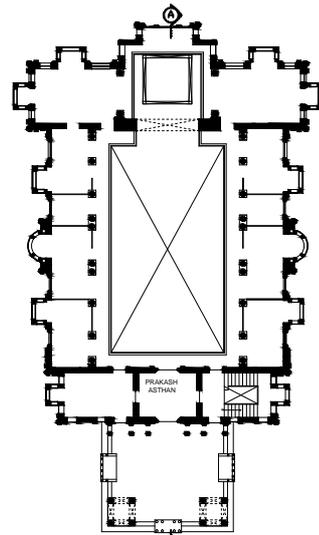
# Ber Sahib, Sultanpur Lodhi



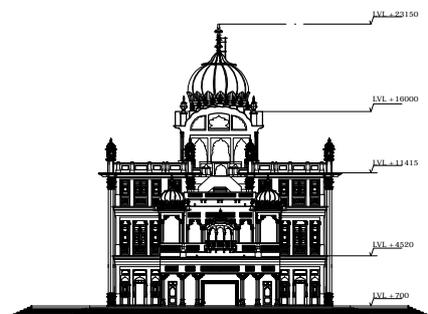
Ground Floor Plan



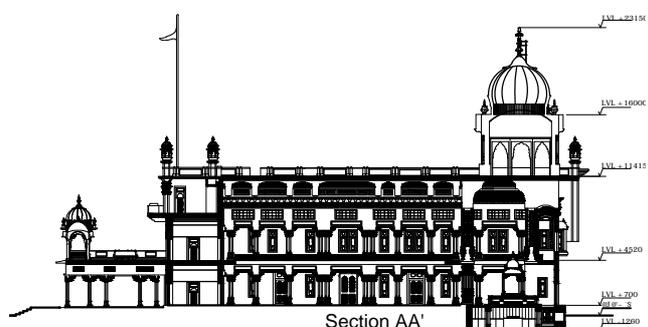
Basement Floor Plan



Second Floor Plan



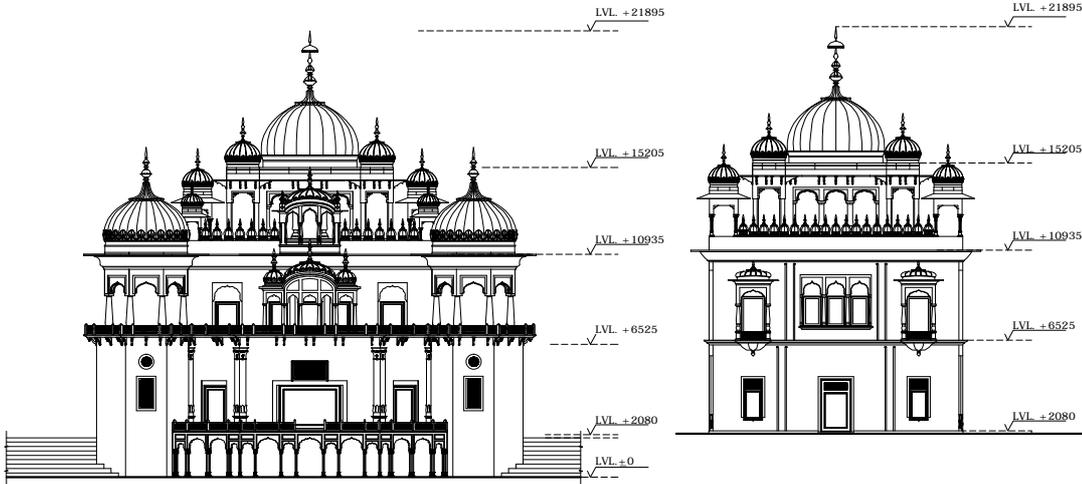
South Elevation



Section AA'

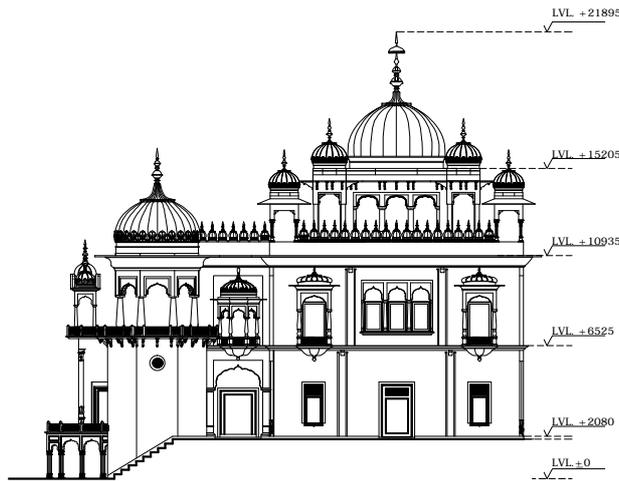


# Kesgarh Sahib, Anandpur

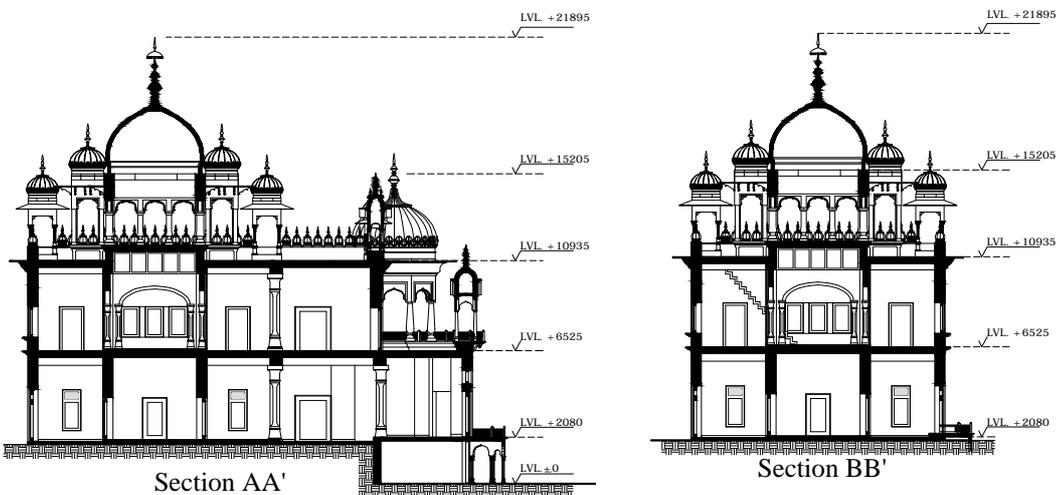


Northeast Elevation

Southwest Elevation

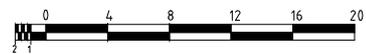


Northwest Elevation

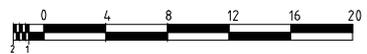
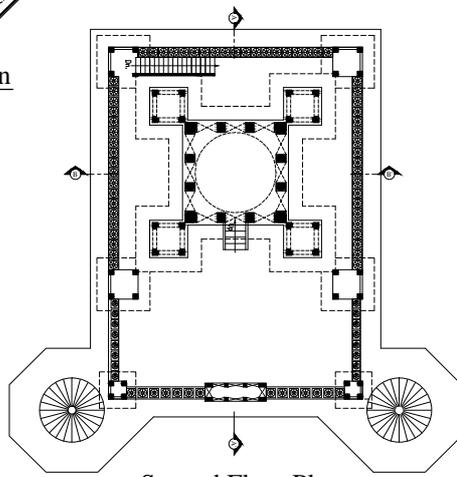
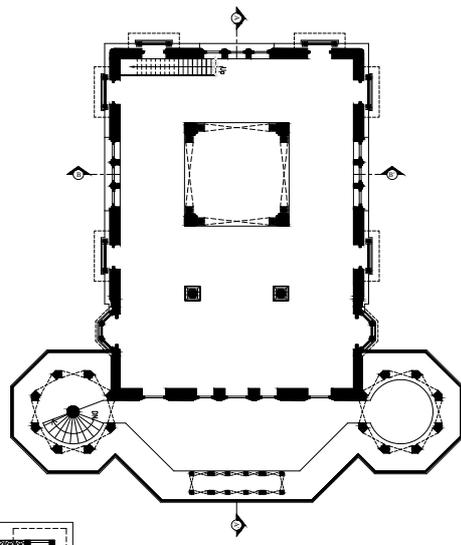
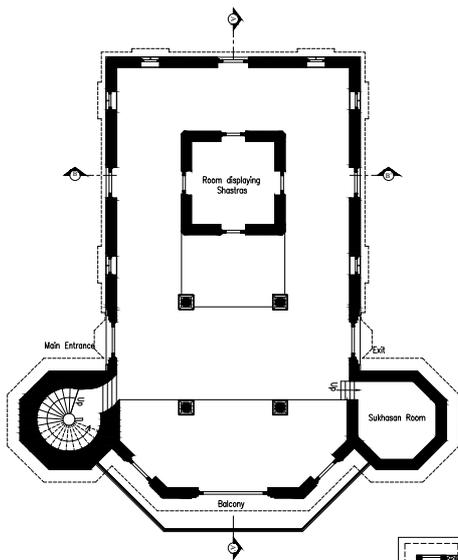
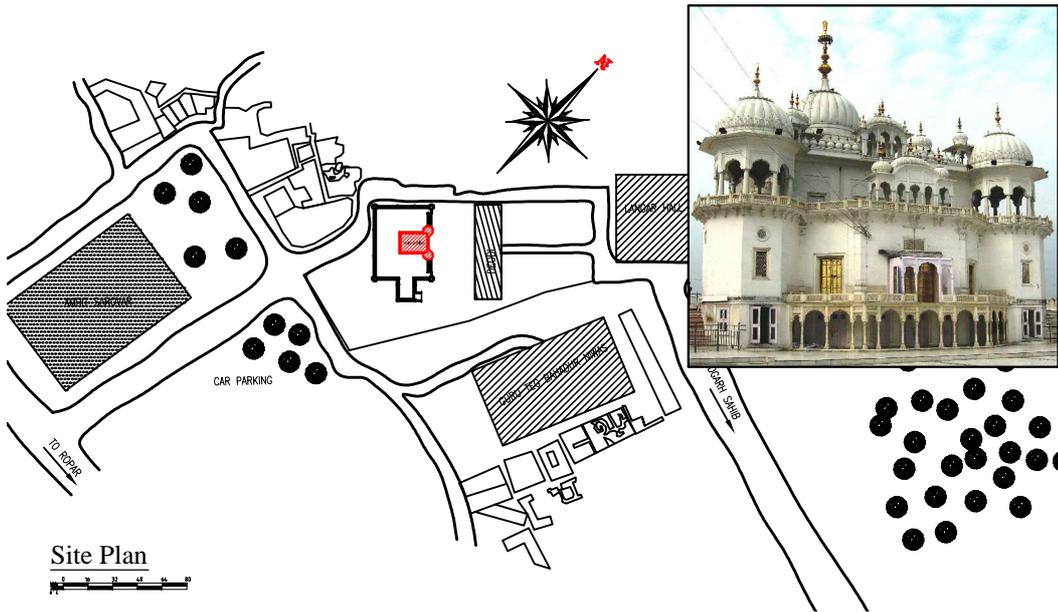


Section AA'

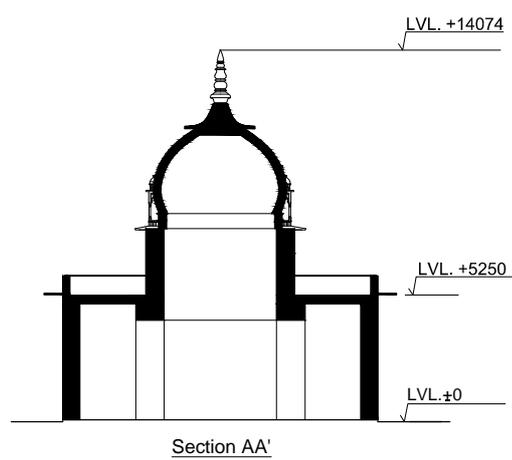
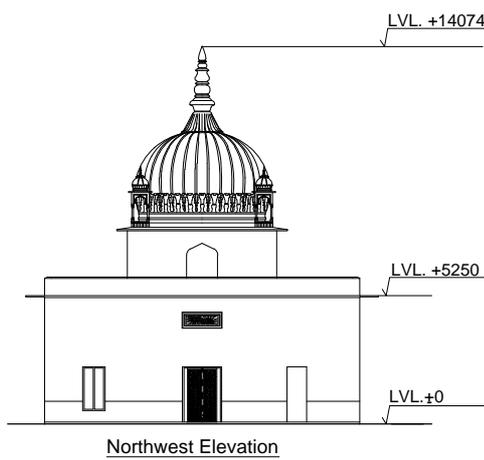
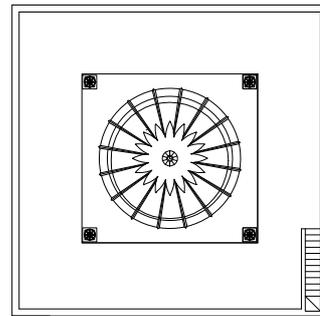
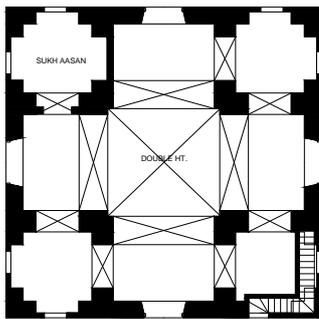
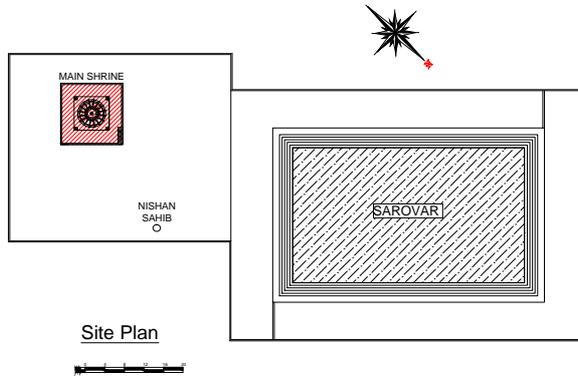
Section BB'



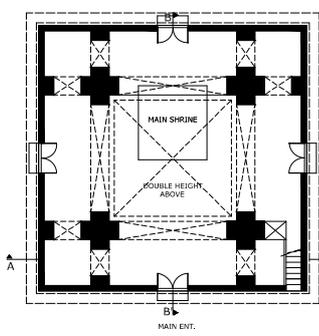
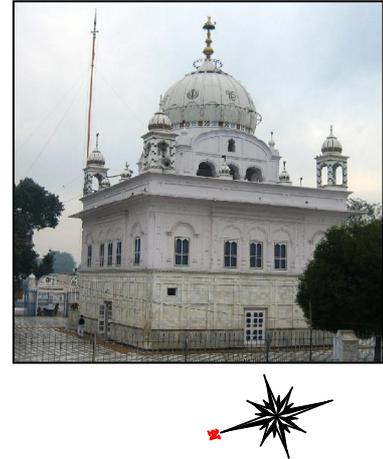
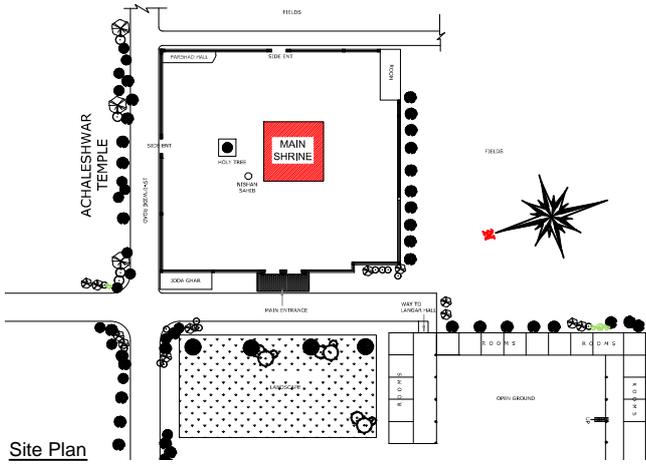
# Kesgarh Sahib, Anandpur



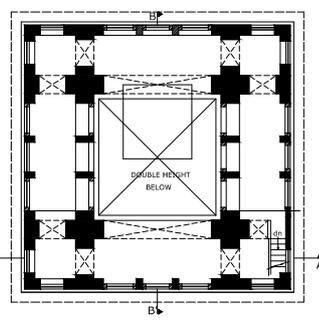
# Rakabsar Sahib, Muktsar



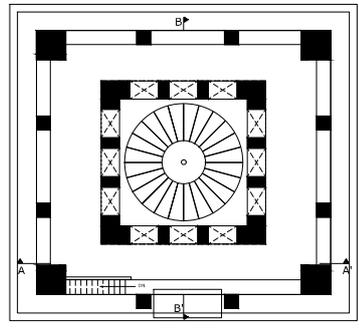
# Achal Sahib, Batala



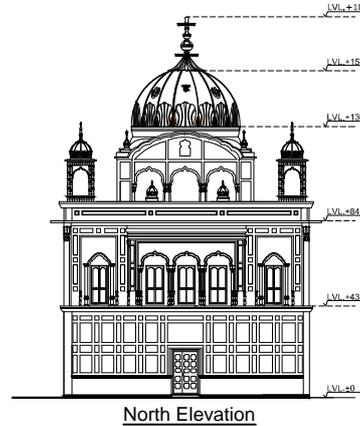
Ground Floor Plan



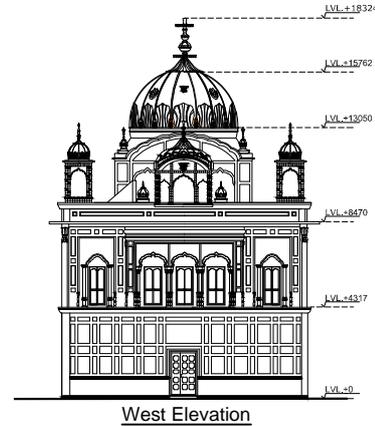
First Floor Plan



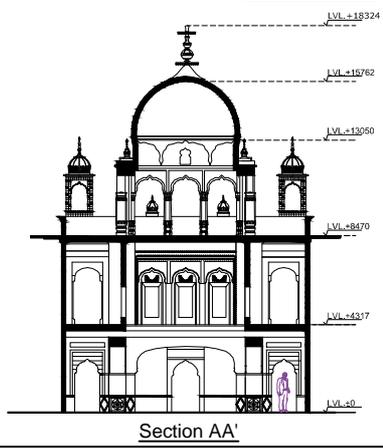
Second Floor Plan



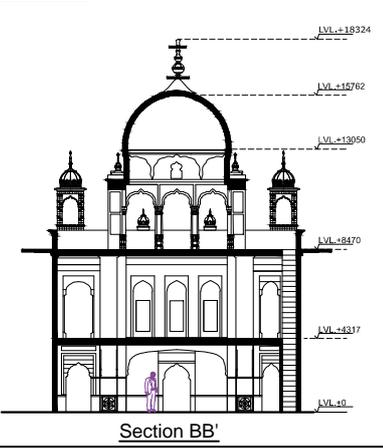
North Elevation



West Elevation



Section AA'



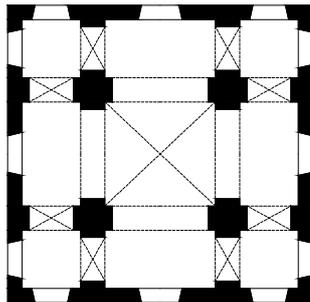
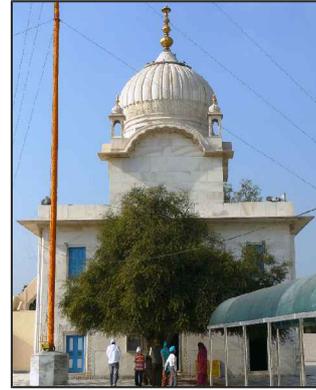
Section BB'



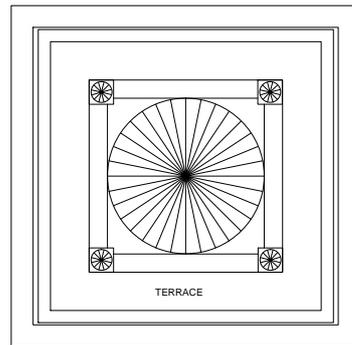
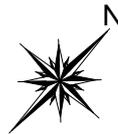
# Tibbi Sahib, Muktsar



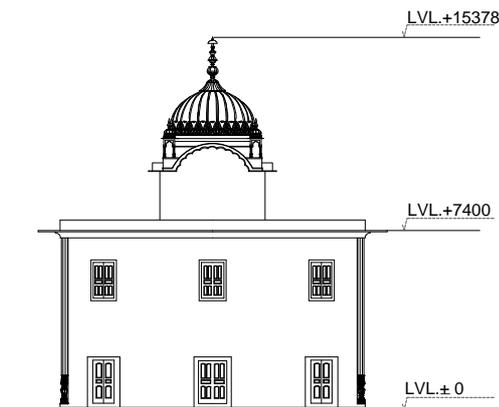
Site Plan (Not to the Scale)



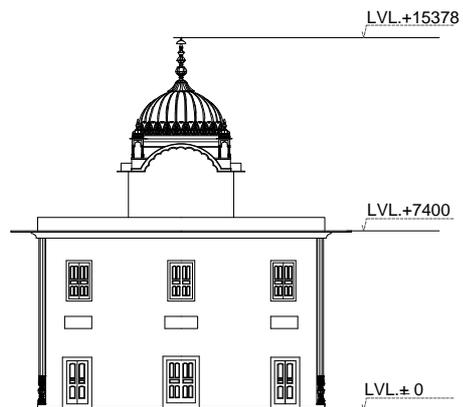
MAIN  
ENTRANCE  
Ground Floor Plan



TERRACE  
Terrace Plan



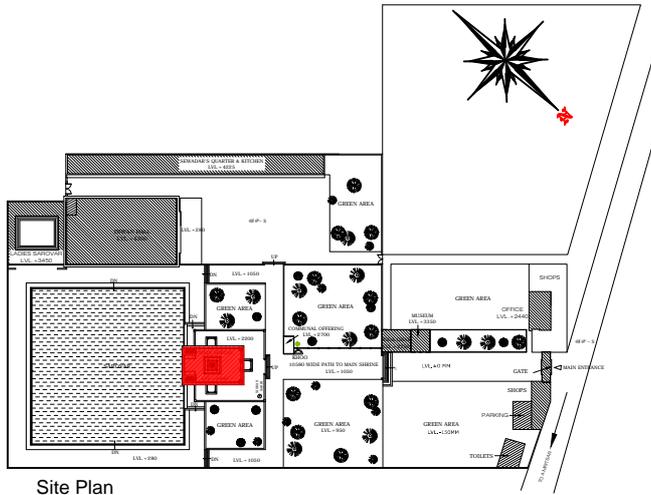
Southeast Elevation



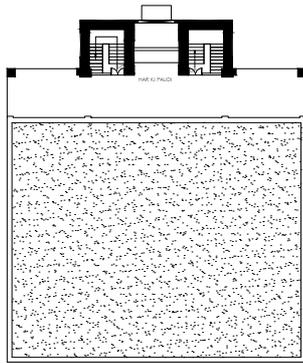
Northeast Elevation



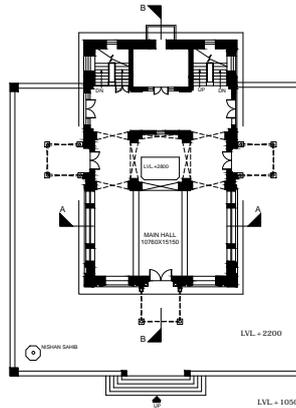
# San Sahib, Amritsar



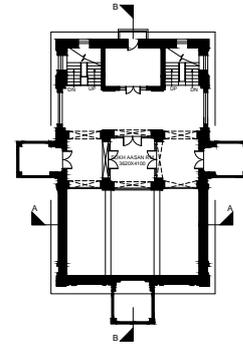
Site Plan



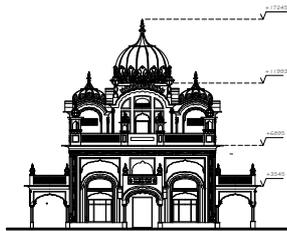
Lower Ground Floor Plan



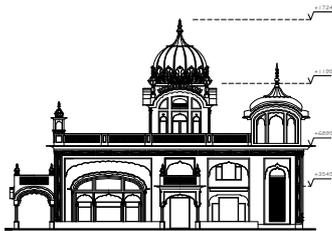
Ground Floor Plan



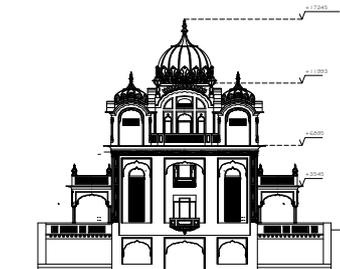
First Floor Plan



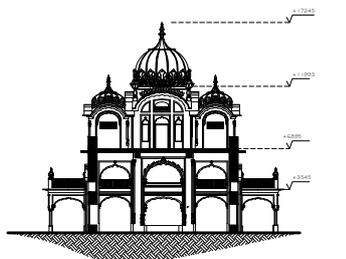
Northwest Elevation



Southwest Elevation



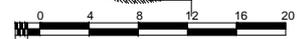
Southeast Elevation



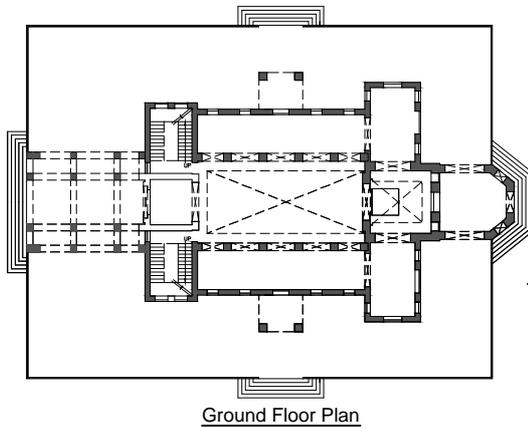
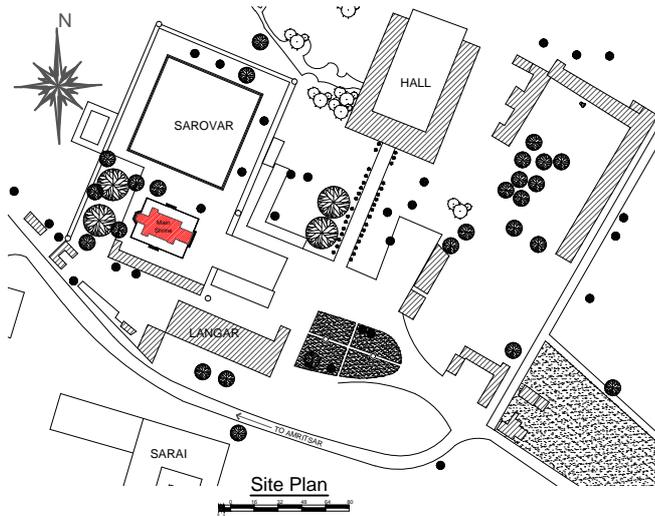
Section AA'



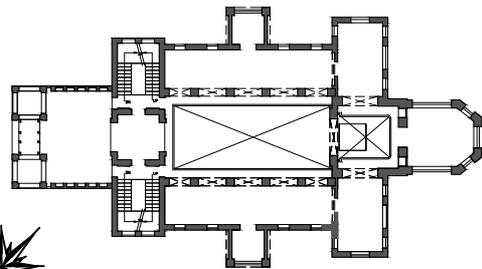
Section BB'



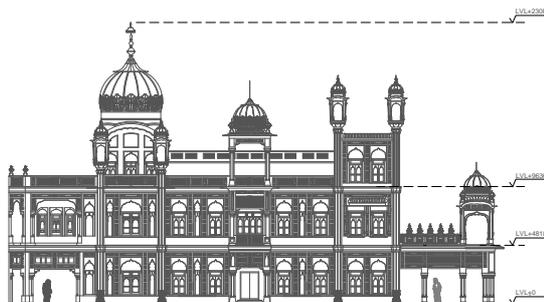
# Bir Baba Budha, Tarn Taran



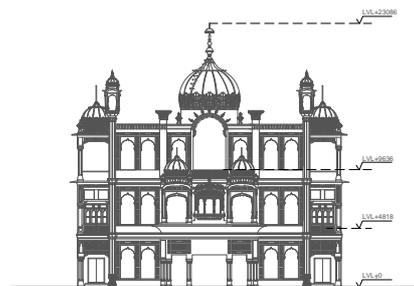
Ground Floor Plan



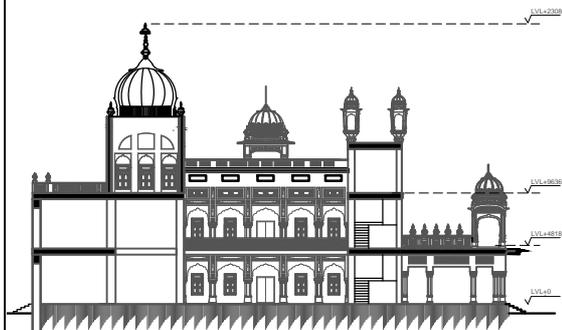
First Floor Plan



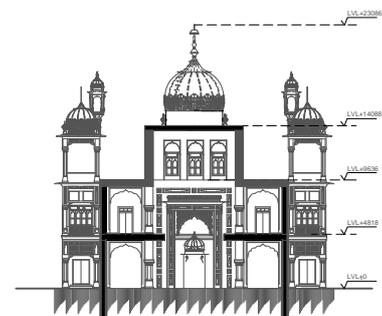
Southwest Elevation



Southeast Elevation



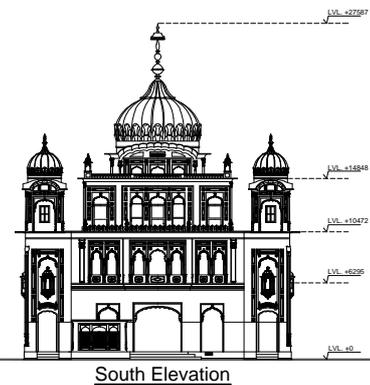
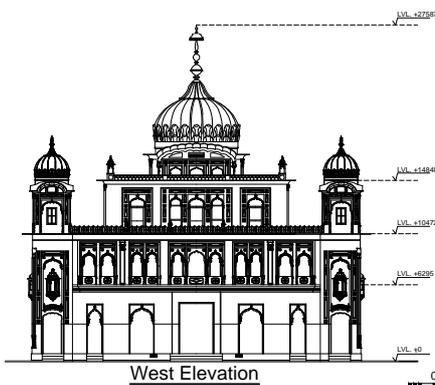
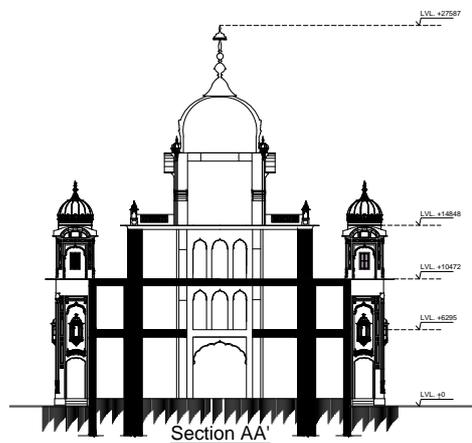
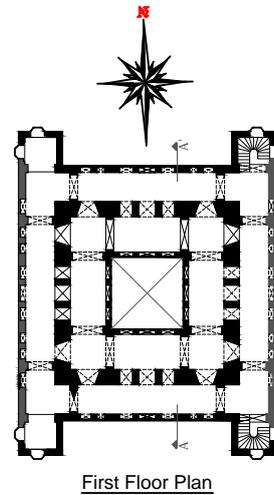
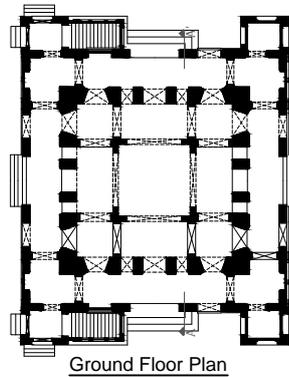
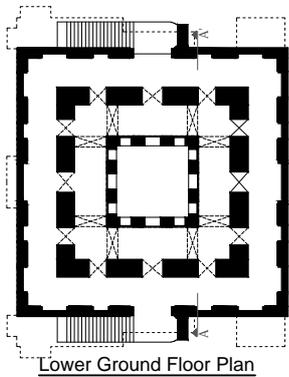
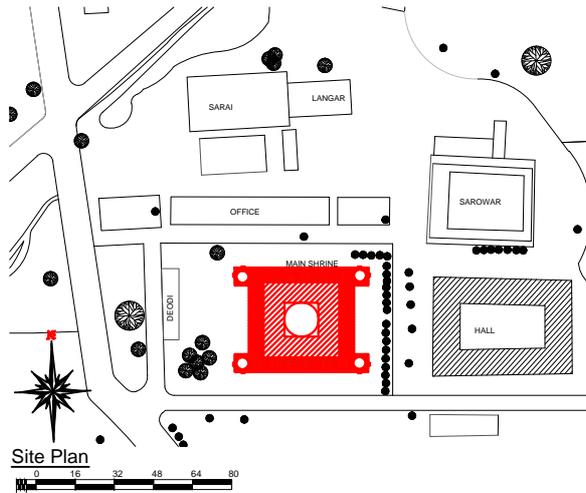
Section BB'



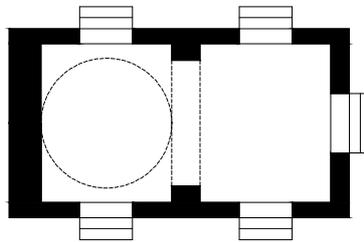
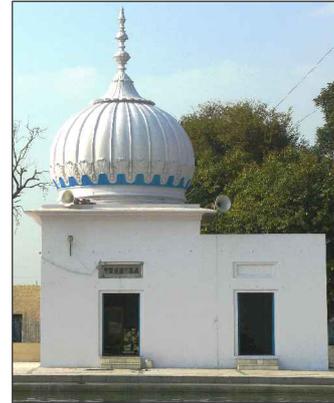
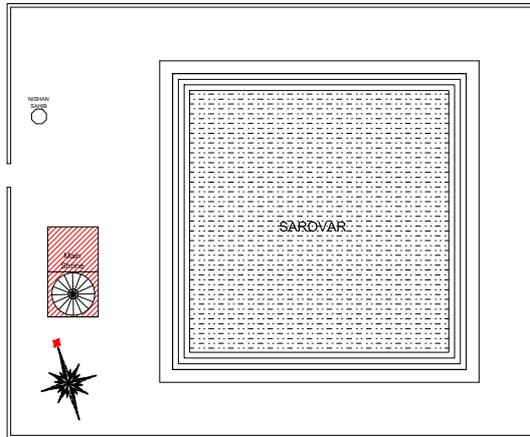
Section AA'



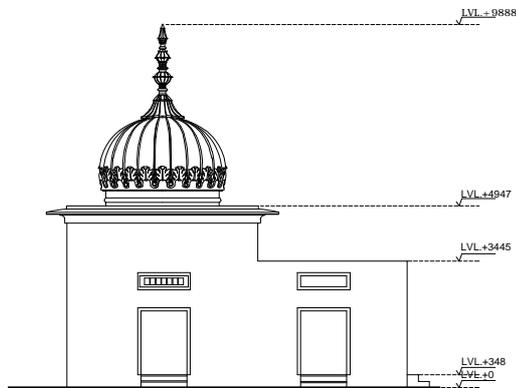
# Fatehgarh Sahib, Fatehgarh Sahib



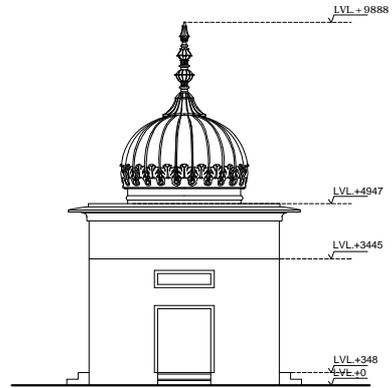
# Datansar Sahib, Muktsar



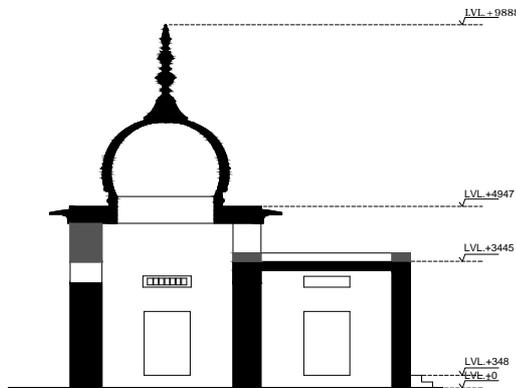
Ground Floor Plan



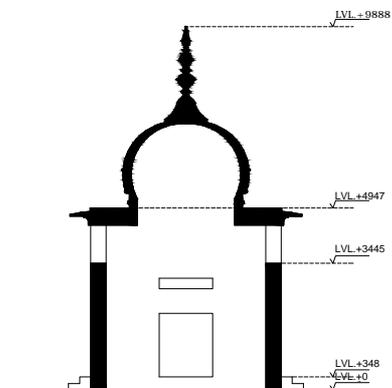
East Elevation



North Elevation



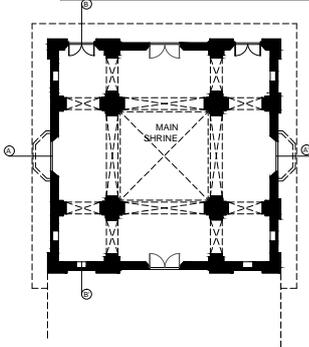
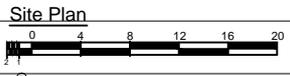
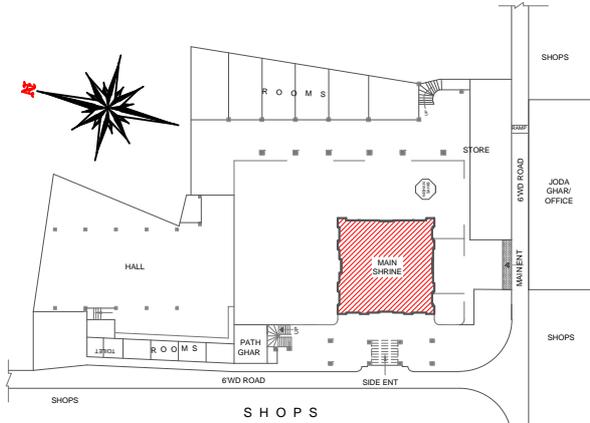
Section AA'



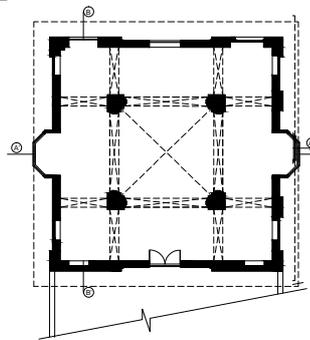
Section BB'



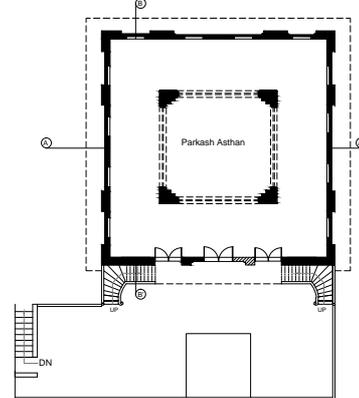
# Kandh Sahib, Batala



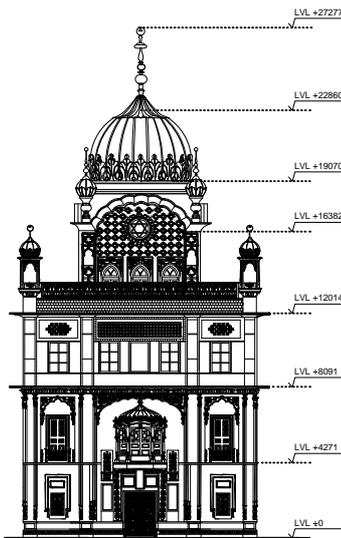
Ground Floor Plan



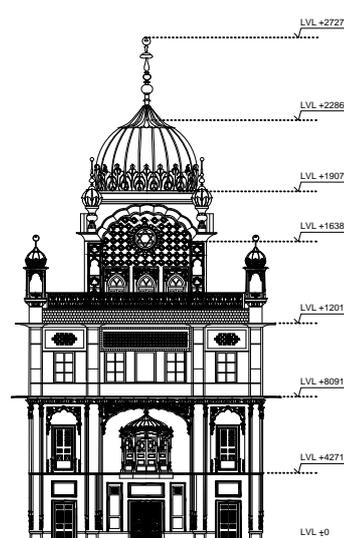
First Floor Plan



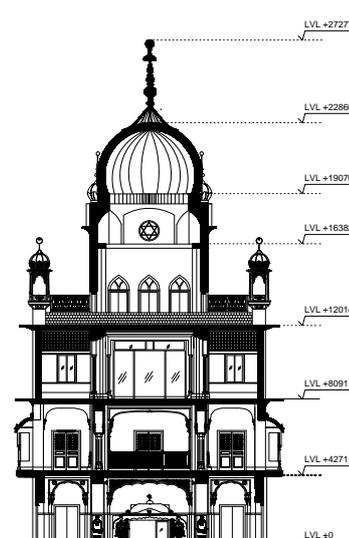
Second Floor Plan



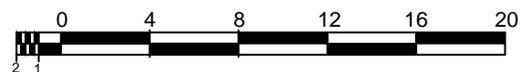
South Elevation



North Elevation



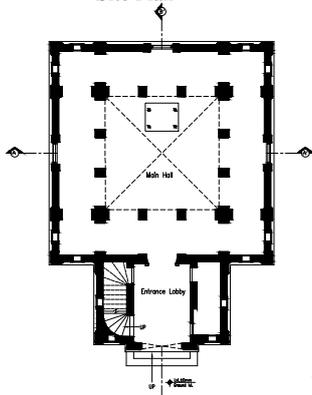
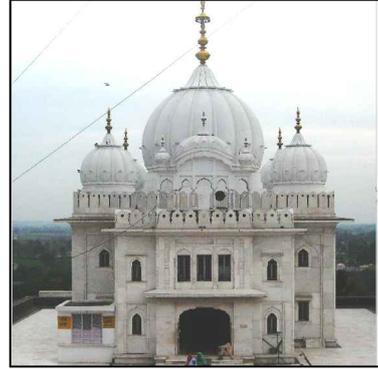
Section AA'



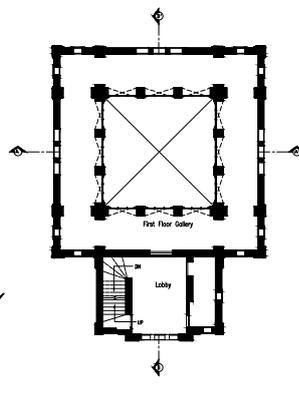
# Anandgarh Sahib, Anandpur



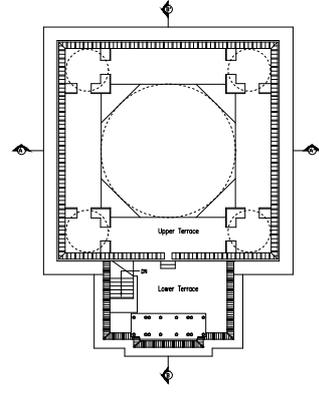
Site Plan



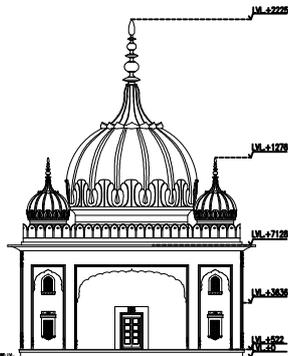
Ground Floor Plan



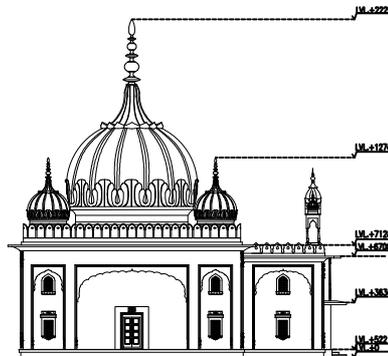
First Floor Plan



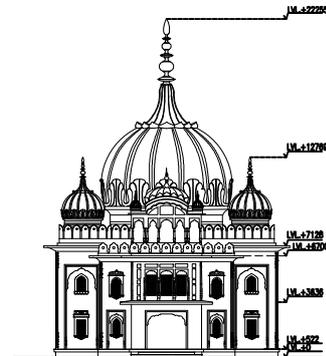
Terrace Plan



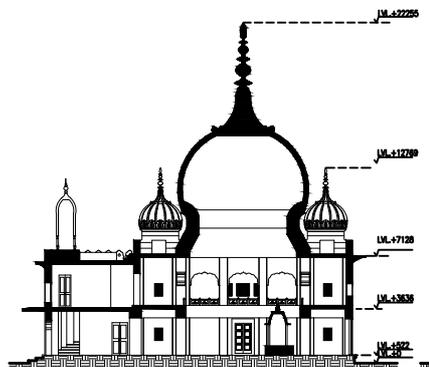
Southeast Elevation



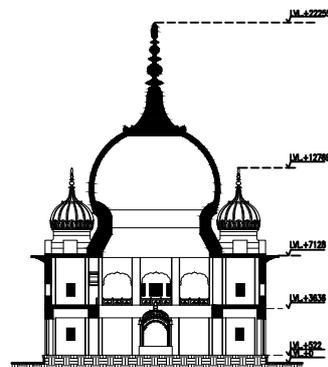
Northeast Elevation



Northwest Elevation



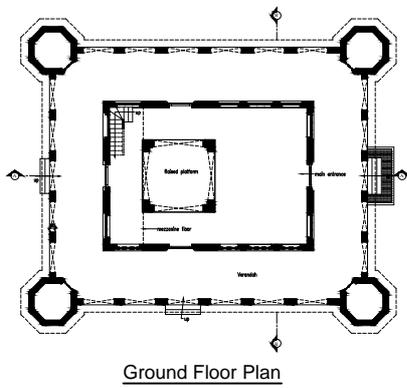
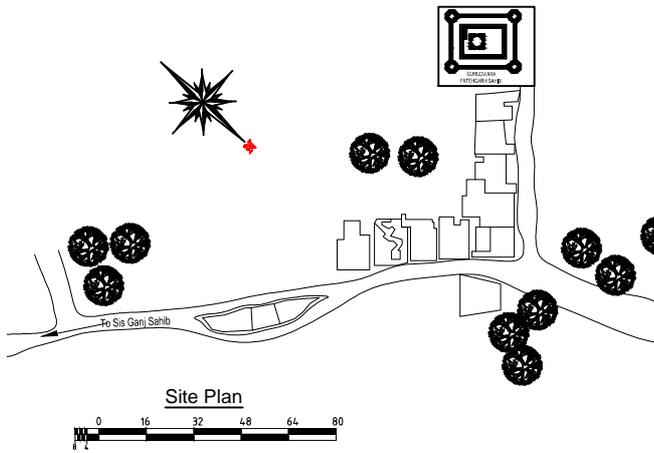
Section BB'



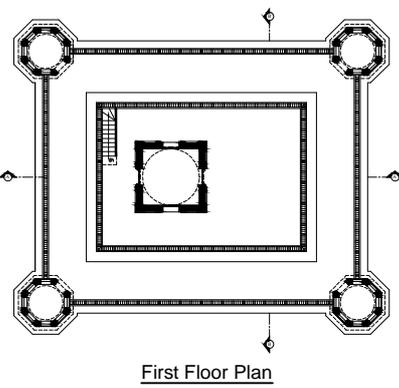
Section AA'



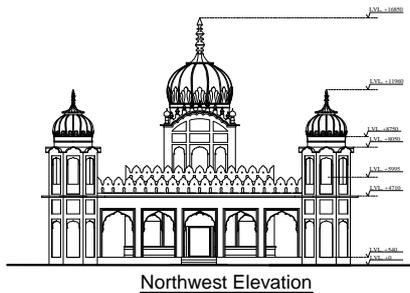
# Fatehgarh Sahib, Anandpur



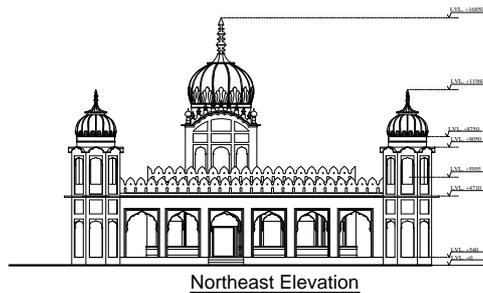
Ground Floor Plan



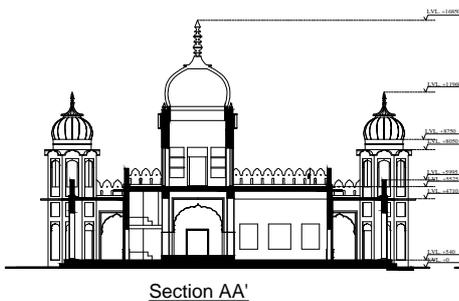
First Floor Plan



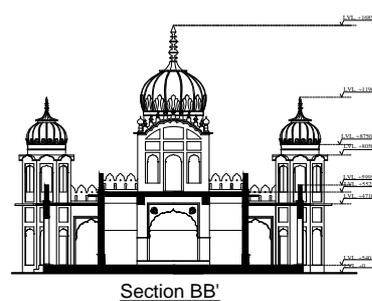
Northwest Elevation



Northeast Elevation



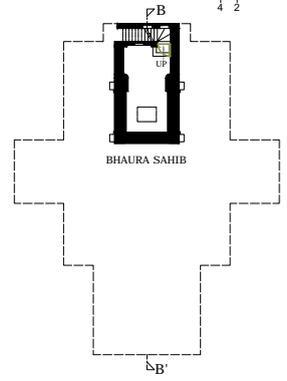
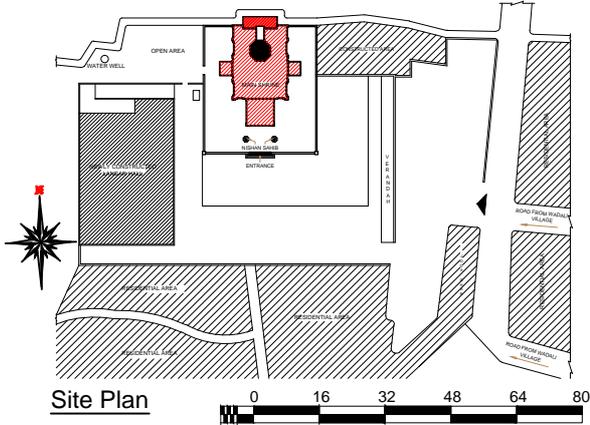
Section AA'



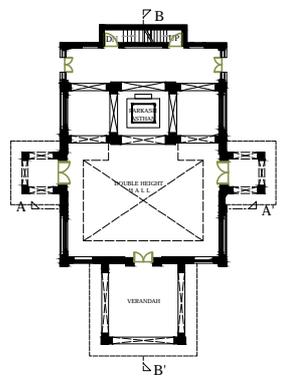
Section BB'



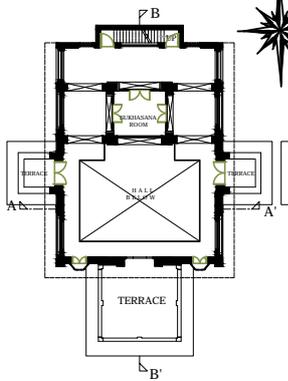
# Janam Asthan Patshai Chhevin, Vadali, Amritsar



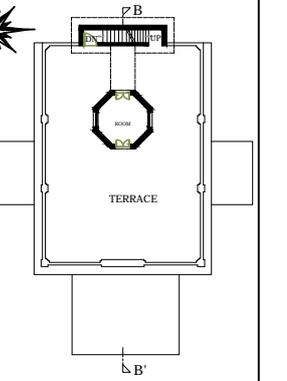
Basement Floor Plan



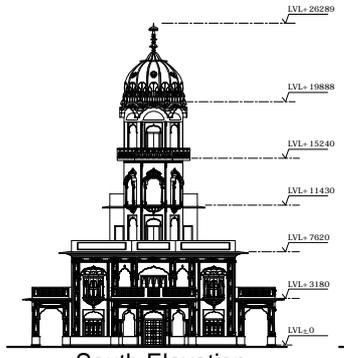
Ground Floor Plan



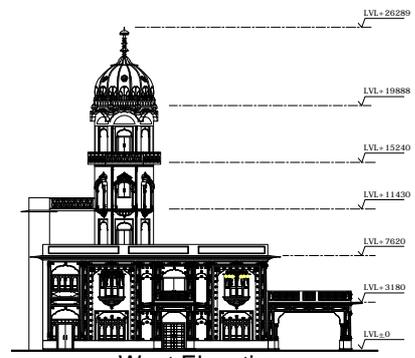
First Floor Plan



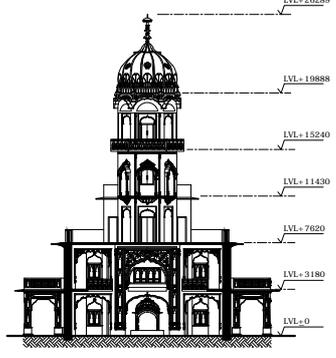
Second Plan



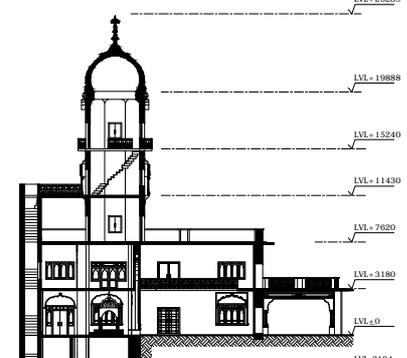
South Elevation



West Elevation



Section AA'

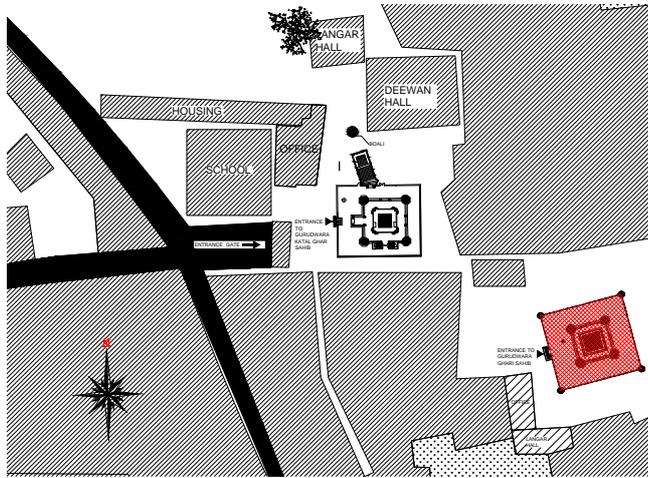


Section BB'

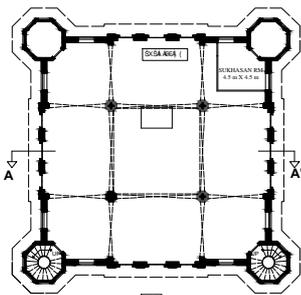




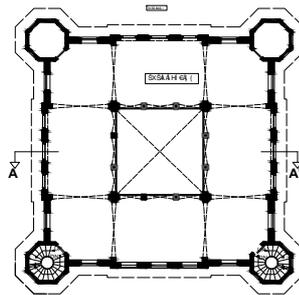
# Garhi Sahib, Chamkur Sahib



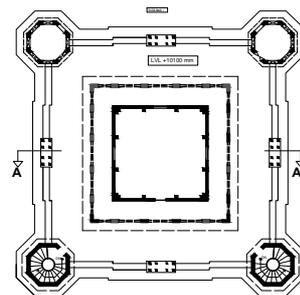
Site Plan



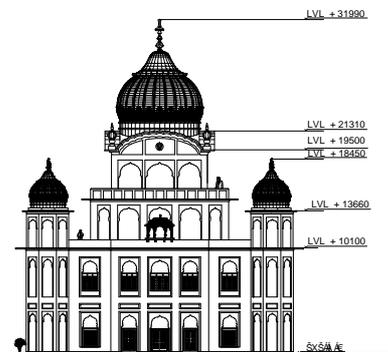
Ground Floor Plan



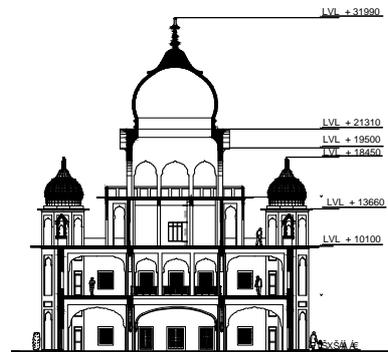
First Floor Plan



Second Floor Plan



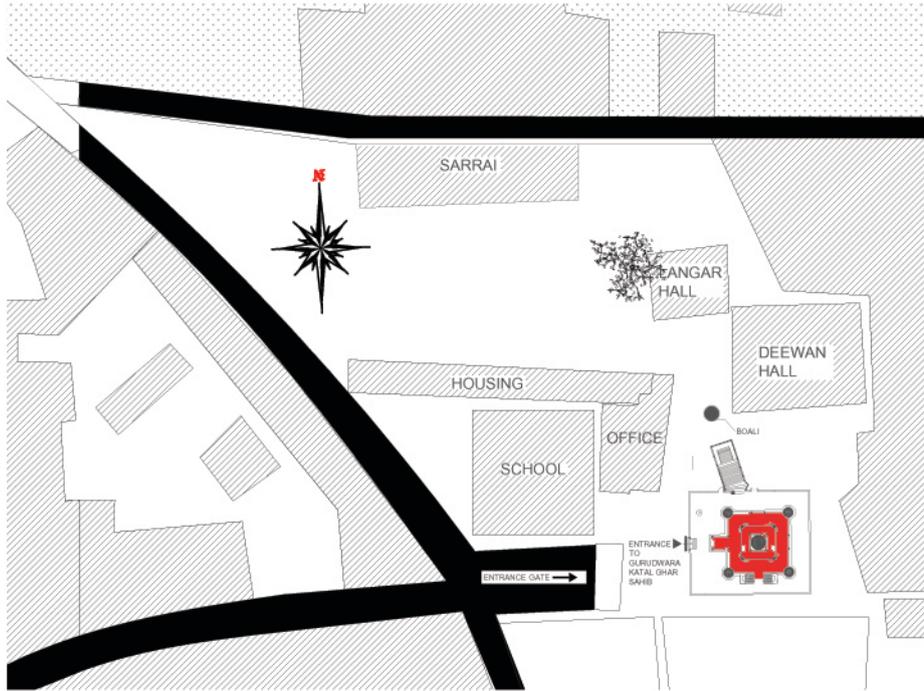
Southwest Elevation



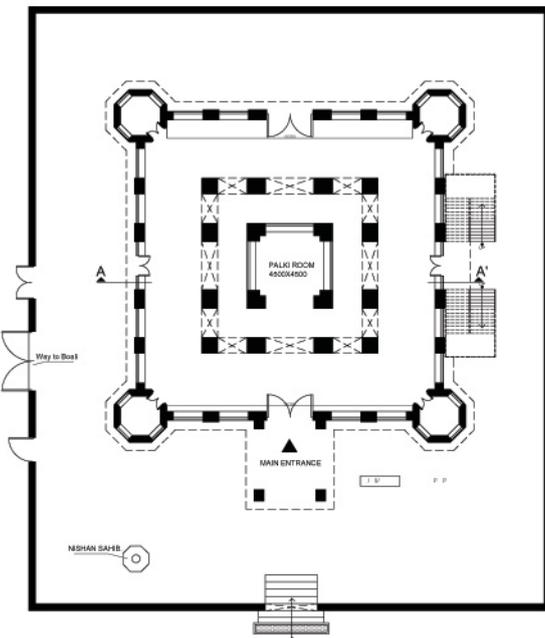
Section AA'



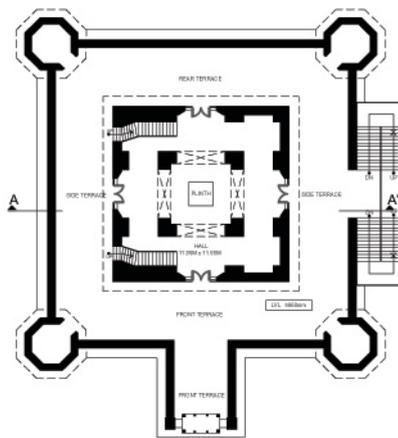
# Katalgarh Sahib, Chamkur Sahib



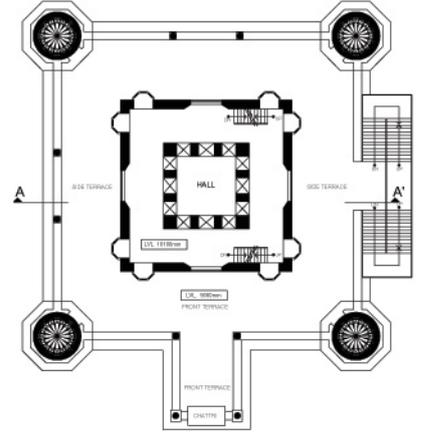
Site Plan



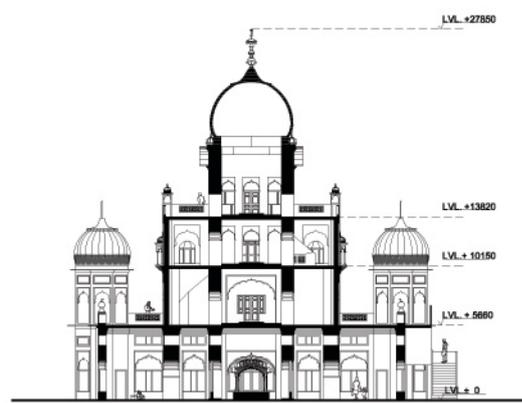
Ground Floor Plan



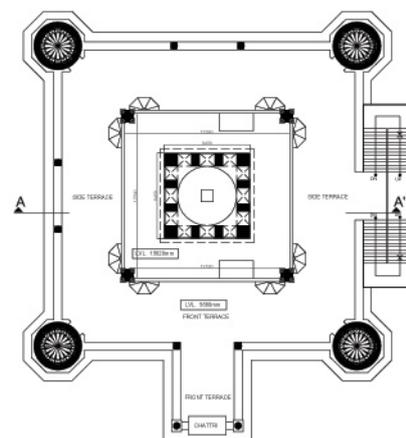
First Floor Plan



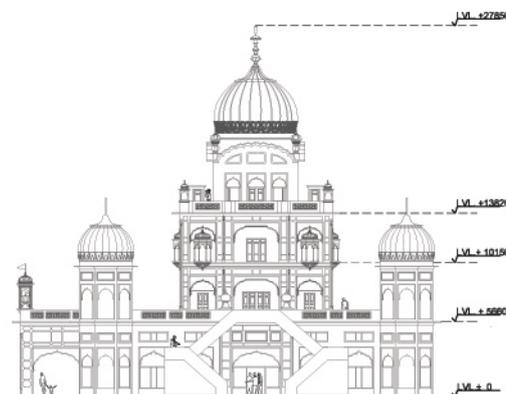
Second Floor Plan



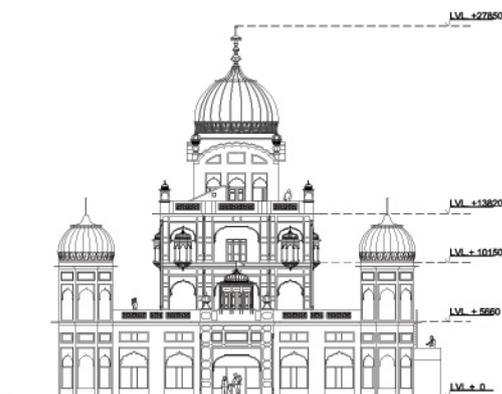
Section AA'



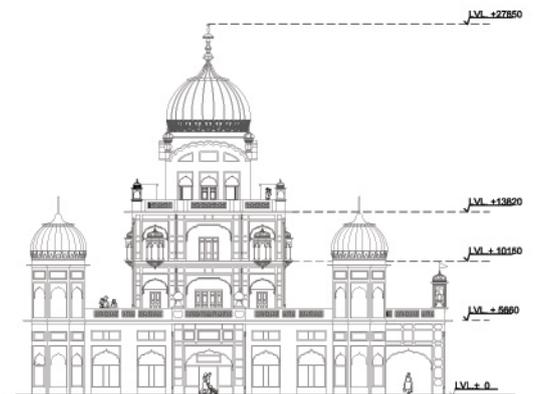
Third Floor Plan



South Elevation



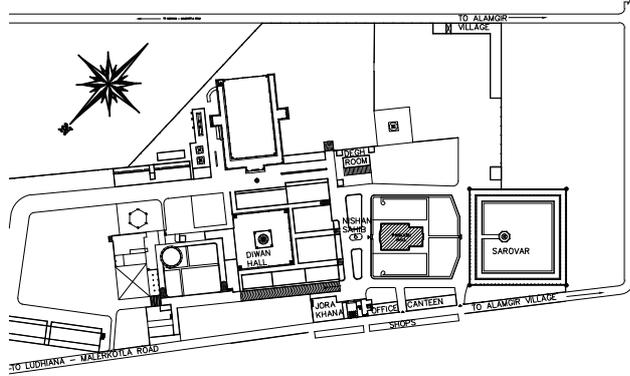
West Elevation



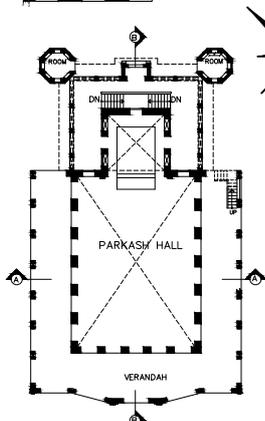
North Elevation



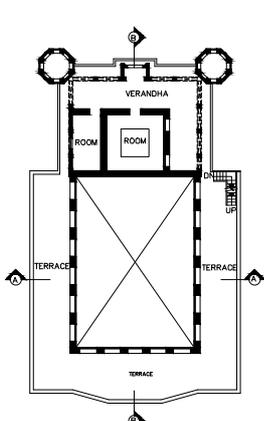
# Manji Sahib, Alamgir



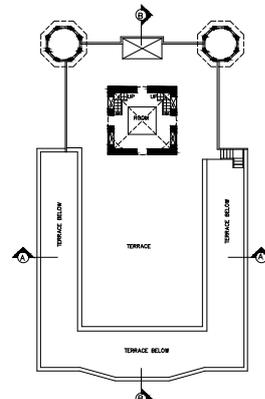
Site Plan



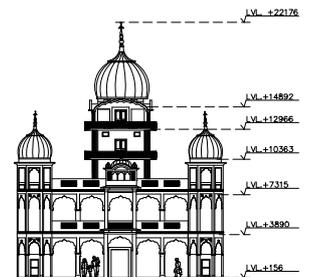
Ground Floor Plan



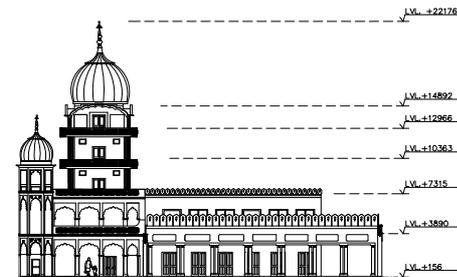
First Floor Plan



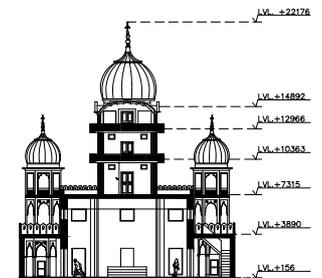
Second Floor Plan



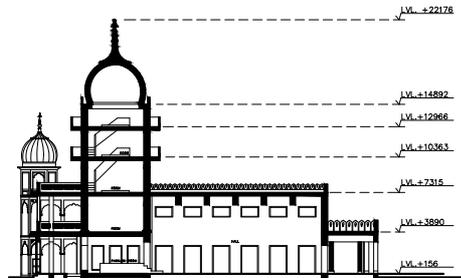
Northeast Elevation



Southeast Elevation



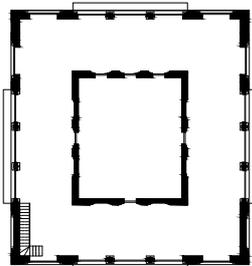
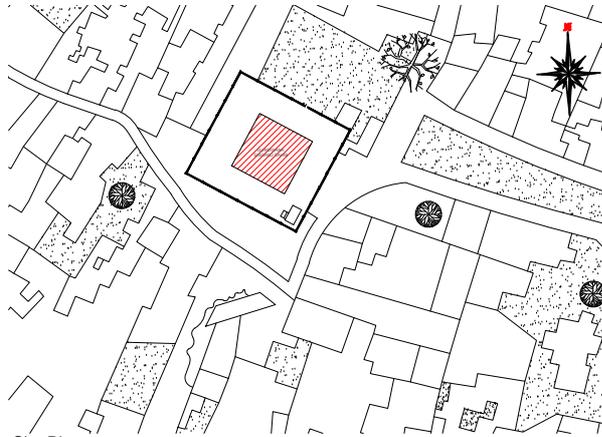
Section AA'



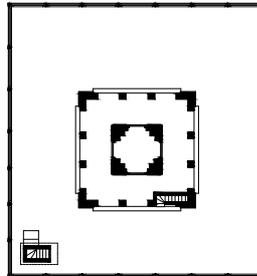
Section BB'



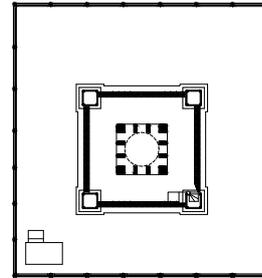
# Sisganj Sahib, Anandpur



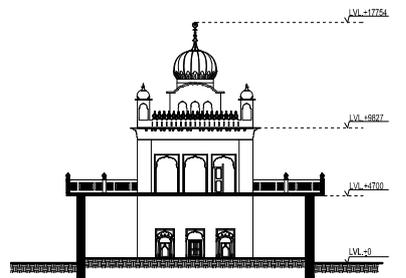
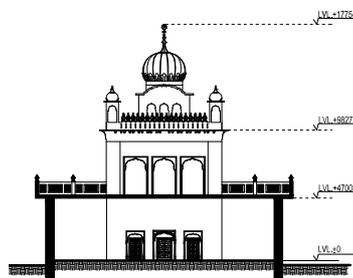
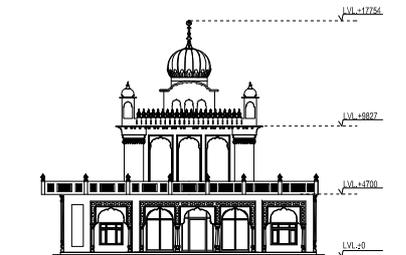
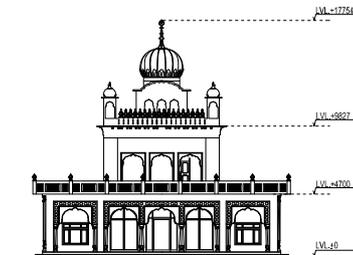
Ground Floor Plan



First Floor Plan

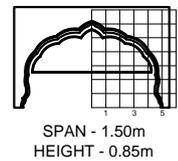
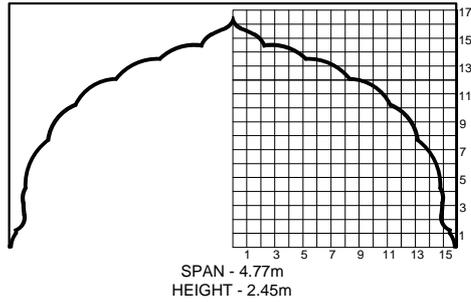
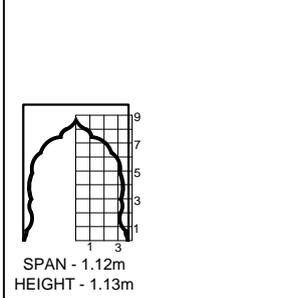
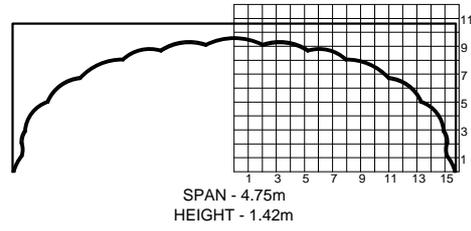
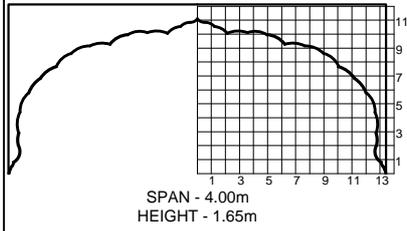


Terrace Floor Plan

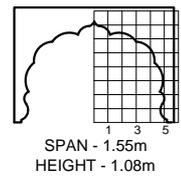
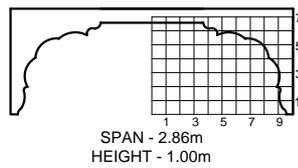
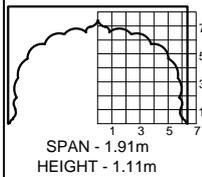


# Arches-I

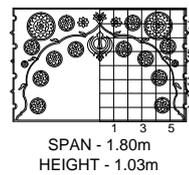
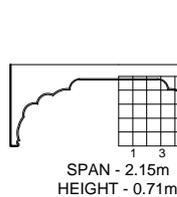
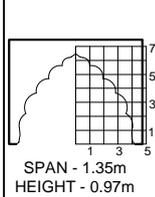
## Akal Takhat



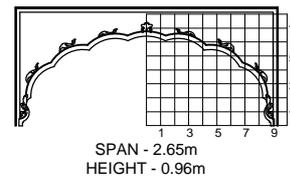
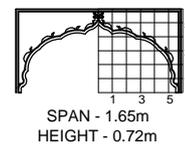
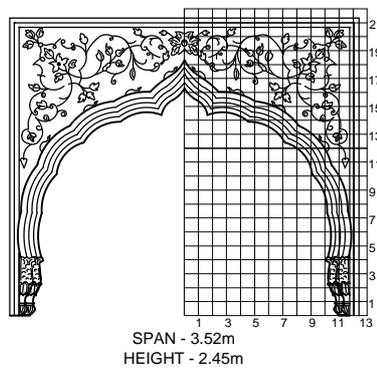
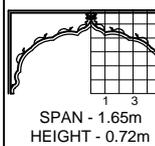
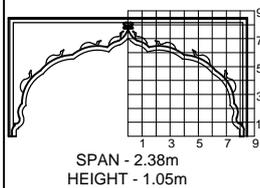
## Bhatta Sahib



## Bibeksar Sahib



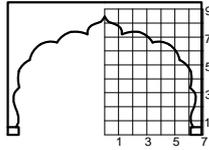
## Janam Asthan Patsahi Chhevin, Vadali



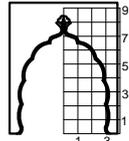
**Note:-** Grid Size - 150mm X 150mm

# Arches-II

## Manji Sahib, Alamgir



SPAN - 1.88m  
HEIGHT - 1.25m



SPAN - 0.91m  
HEIGHT - 1.12m

## Burj Sahib

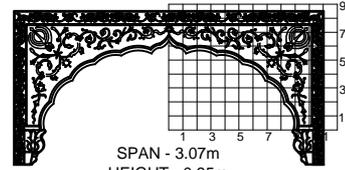


SPAN - 1.03m  
HEIGHT - 0.64m

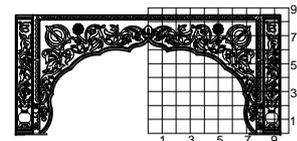


SPAN - 1.03m  
HEIGHT - 0.68m

## Angeetha Sahib

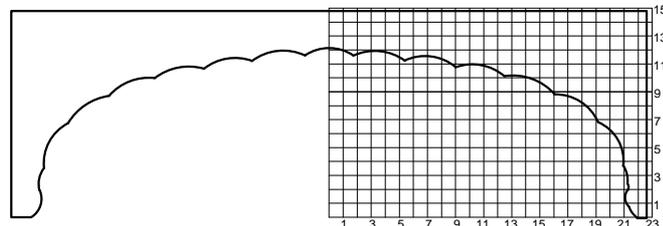


SPAN - 3.07m  
HEIGHT - 0.95m

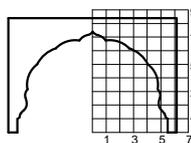


SPAN - 2.31m  
HEIGHT - 1.00m

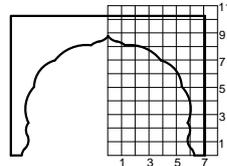
## Tap Asthan Baba Buddha



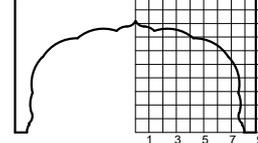
SPAN - 6.46m  
HEIGHT - 1.81m



SPAN - 1.64m  
HEIGHT - 1.10m

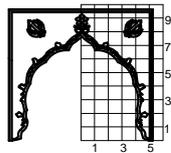


SPAN - 1.90m  
HEIGHT - 1.13m

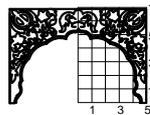


SPAN - 2.37m  
HEIGHT - 1.22m

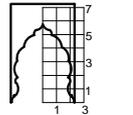
## Ramsar Sahib



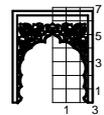
SPAN - 1.51m  
HEIGHT - 1.14m



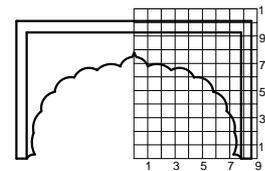
SPAN - 1.37m  
HEIGHT - 0.80m



SPAN - 0.70m  
HEIGHT - 0.86m

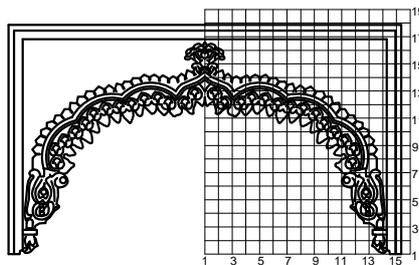


SPAN - 0.77m  
HEIGHT - 0.77m

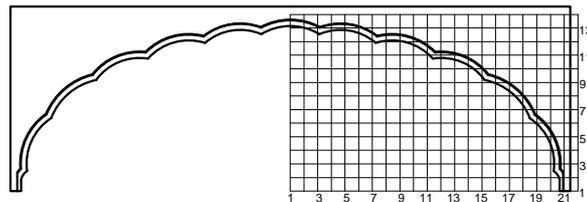


SPAN - 2.35m  
HEIGHT - 1.16m

## Darbar Sahib, Tarn Taran



SPAN - 3.98m  
HEIGHT - 1.92m

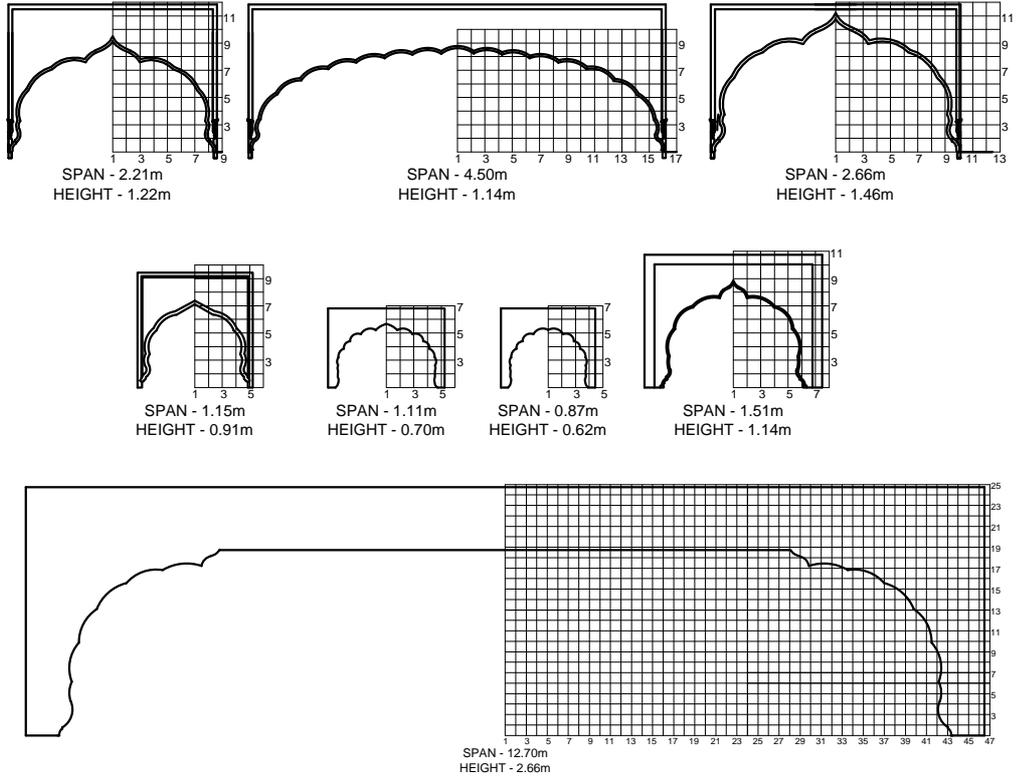


SPAN - 5.97m  
HEIGHT - 1.81m

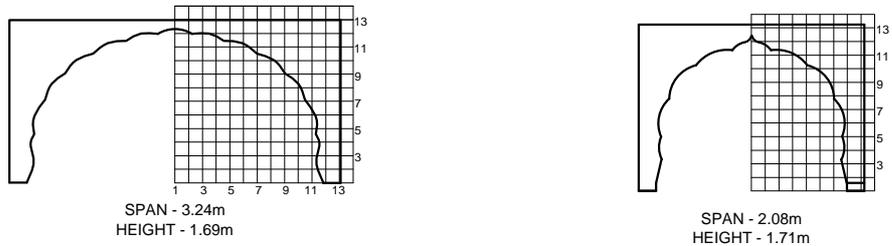
**Note:-** Grid Size - 150mm X 150mm

# Arches-III

## Shaheedan Sahib



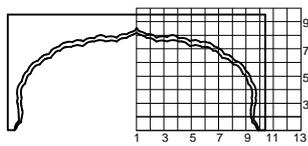
## State Gurdwara



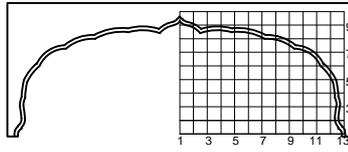
**Note:-** Grid Size -150mm X150mm

# Arches-IV

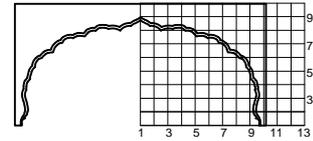
## Baba Atal Rai



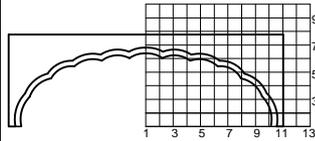
SPAN - 2.67m  
HEIGHT - 1.07m



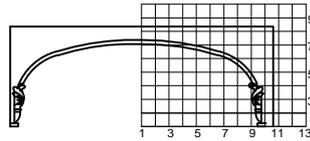
SPAN - 3.54m  
HEIGHT - 1.24m



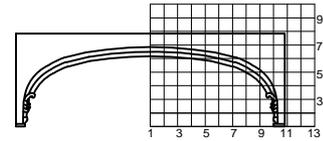
SPAN - 2.60m  
HEIGHT - 1.16m



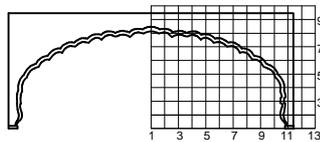
SPAN - 2.73m  
HEIGHT - 0.80m



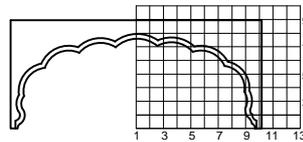
SPAN - 2.61m  
HEIGHT - 0.90m



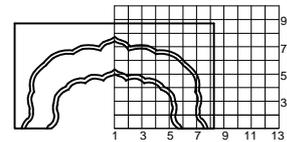
SPAN - 2.72m  
HEIGHT - 0.77m



SPAN - 2.93m  
HEIGHT - 1.06m

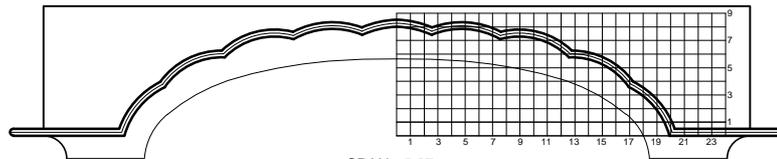


SPAN - 2.60m  
HEIGHT - 0.98m



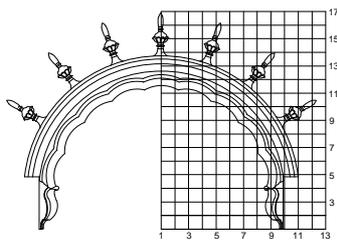
SPAN - 1.38m  
HEIGHT - 2.60m

## Baba Bir Singh

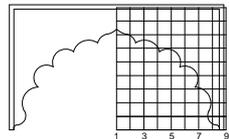


SPAN - 5.97m  
HEIGHT - 1.27m

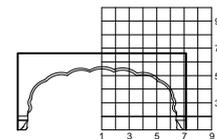
## Bir Baba Buddha



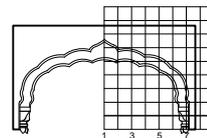
SPAN - 2.67m  
HEIGHT - 1.91m



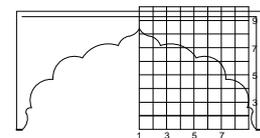
SPAN - 2.24m  
HEIGHT - 1.10m



SPAN - 1.64m  
HEIGHT - 0.67m

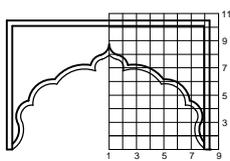


SPAN - 1.84m  
HEIGHT - 0.76m

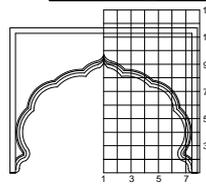


SPAN - 2.55m  
HEIGHT - 1.11m

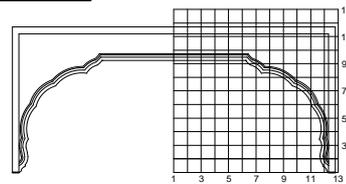
## Katalgarh Sahib



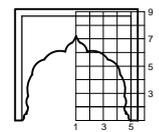
SPAN - 2.11m  
HEIGHT - 1.04m



SPAN - 1.93m  
HEIGHT - 1.22m



SPAN - 3.39m  
HEIGHT - 1.23m



SPAN - 1.19m  
HEIGHT - 0.92m

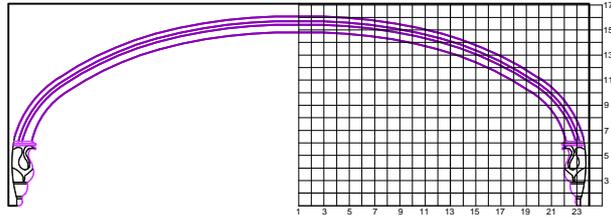
Note:- Grid size - 150mm X 150mm

# Arches-V

## Chheharta

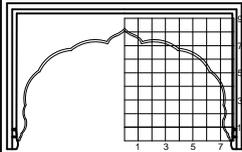


SPAN - 4.20m  
HEIGHT - 2.1m

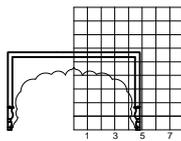


SPAN - 6.68m  
HEIGHT - 2.07m

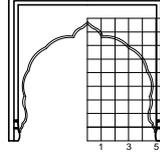
## Darbar Sahib, Dera Baba Nanak



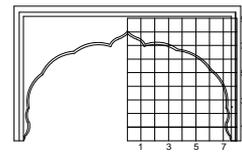
SPAN - 2.35m  
HEIGHT - 1.23m



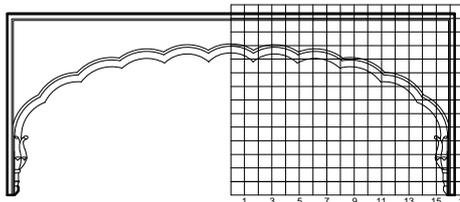
SPAN - 1.36m  
HEIGHT - 0.68m



SPAN - 1.51m  
HEIGHT - 1.28m

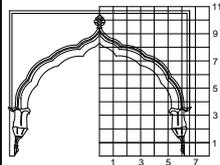


SPAN - 2.27m  
HEIGHT - 1.17m

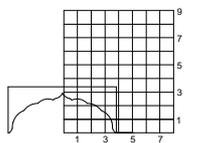


SPAN - 4.73m  
HEIGHT - 1.56m

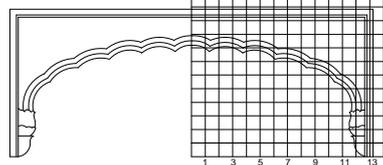
## Fatehgarh Sahib, Fatehgarh Sahib



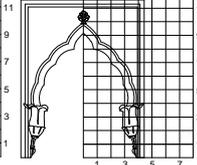
SPAN - 1.88m  
HEIGHT - 1.24m



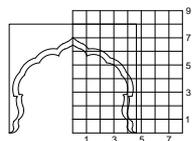
SPAN - 1.14m  
HEIGHT - 0.43m



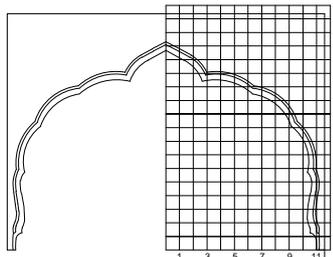
SPAN - 3.78m  
HEIGHT - 1.22m



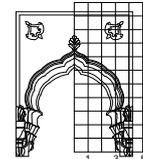
SPAN - 1.15m  
HEIGHT - 1.37m



SPAN - 1.35m  
HEIGHT - 1.97m

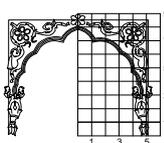


SPAN - 3.25m  
HEIGHT - 2.20m

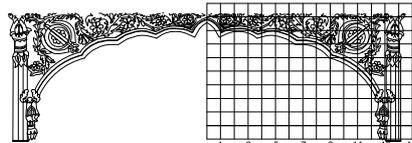


SPAN - 1.00m  
HEIGHT - 0.93m

## Kandh Sahib

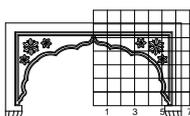


SPAN - 1.37m  
HEIGHT - 1.18m

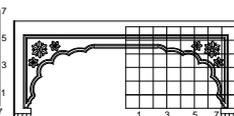


SPAN - 3.95m  
HEIGHT - 1.28m

## Santokhsar Sahib



SPAN - 1.70m  
HEIGHT - 1.71m

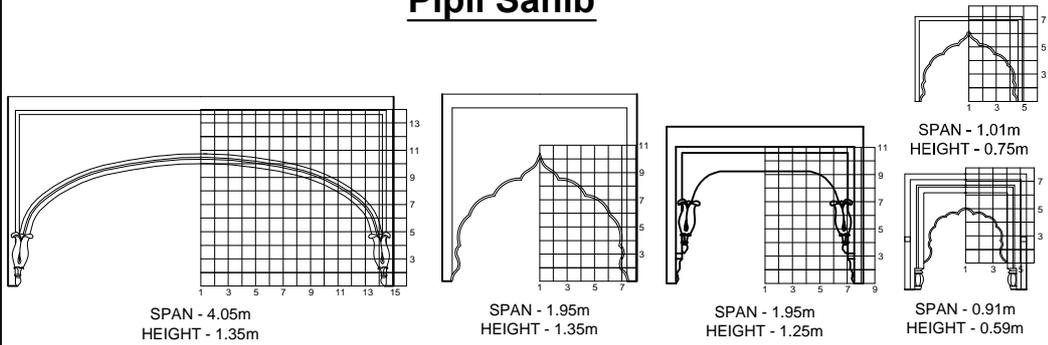


SPAN - 2.23m  
HEIGHT - 0.66m

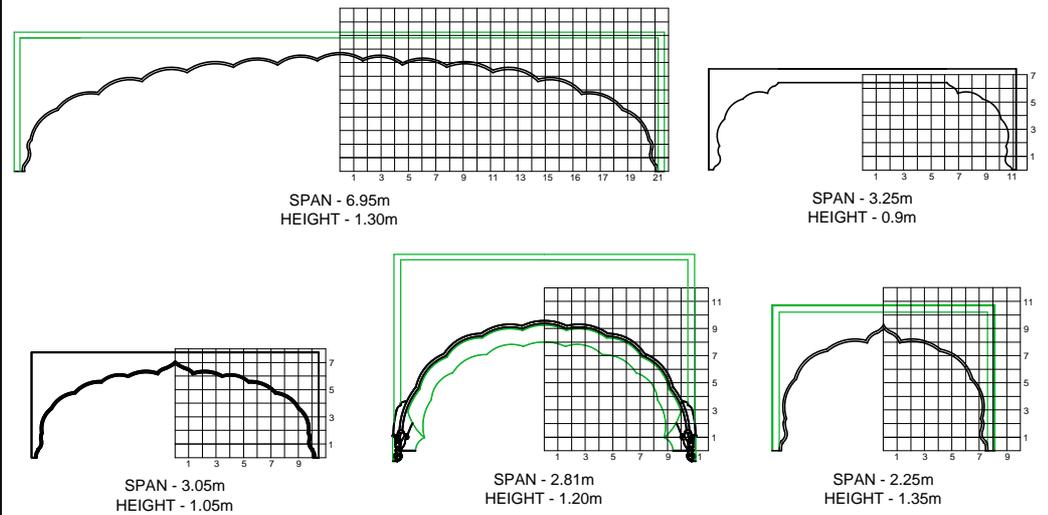
Note:- Grid size - 150mm X 150mm

# Arches-VI

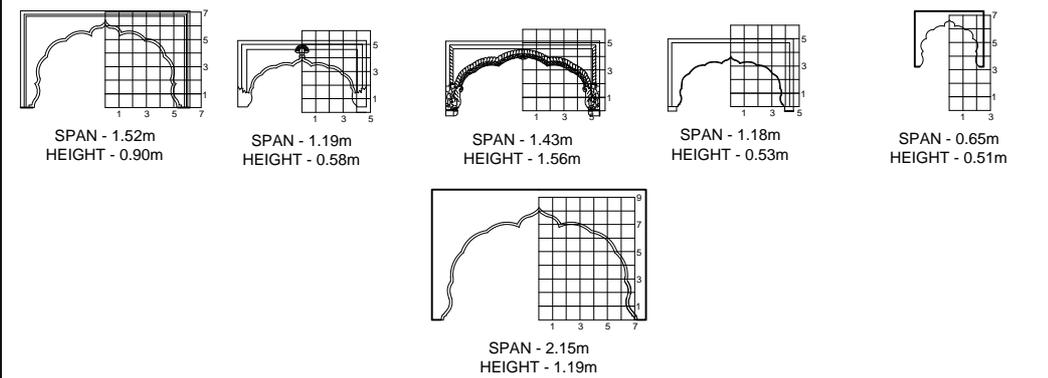
## Pipli Sahib



## San Sahib

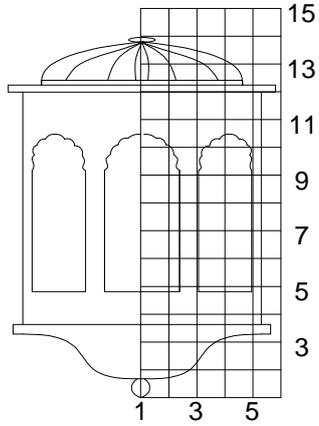


## Sisganj Sahib

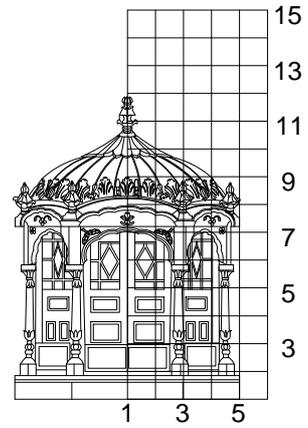


Note:- Grid size - 150mm X 150mm

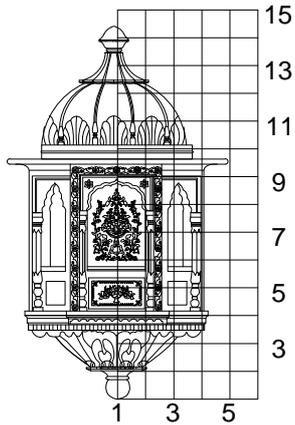
## BALCONIED WINDOWS- 1



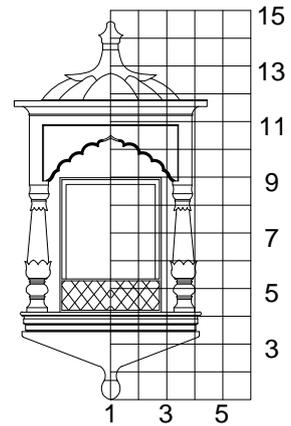
**Harmandar sahib  
Amritsar**



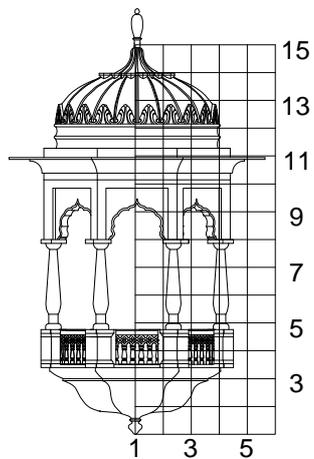
**Kandh Sahib  
Batala**



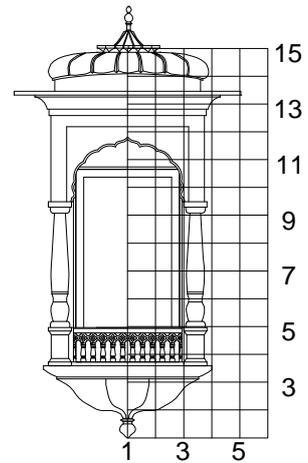
**Darbar Sahib  
Tarn Taran**



**Darbar Sahib  
Tarn Taran**

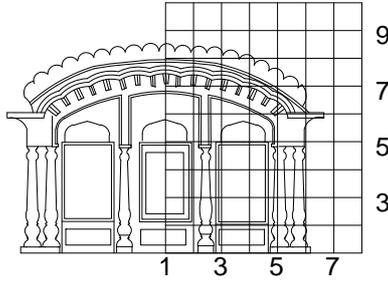


**Kesgarh Sahib  
Anandpur**

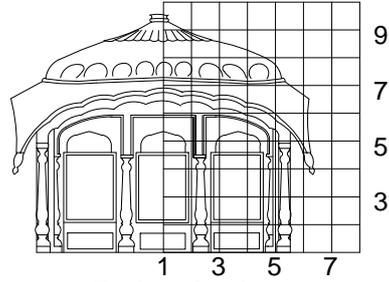


**Kesgarh Sahib  
Anandpur**

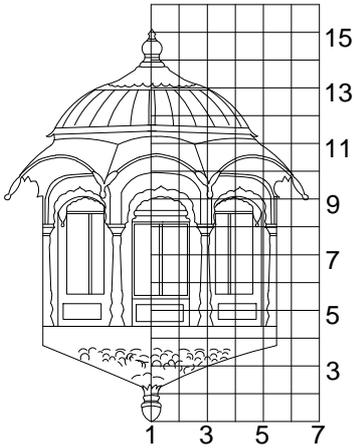
## BALCONIED WINDOWS -2



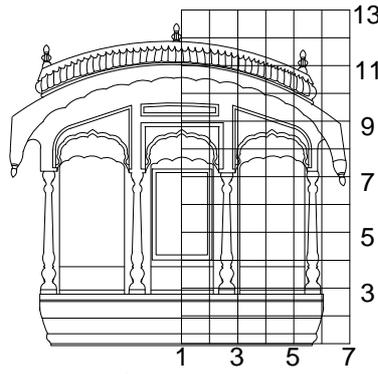
**Baba Atal  
Amritsar**



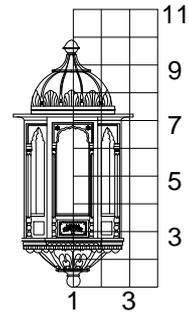
**Baba Atal  
Amritsar**



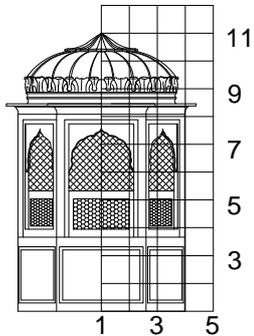
**Baba Atal  
Amritsar**



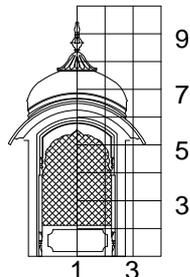
**Baba Atal  
Amritsar**



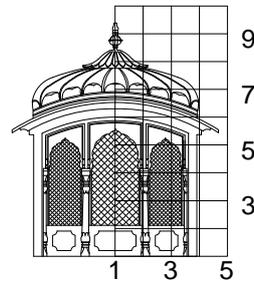
**Fatehgarh Sahib  
Fatehgarh**



**Akal Takht  
Amritsar**

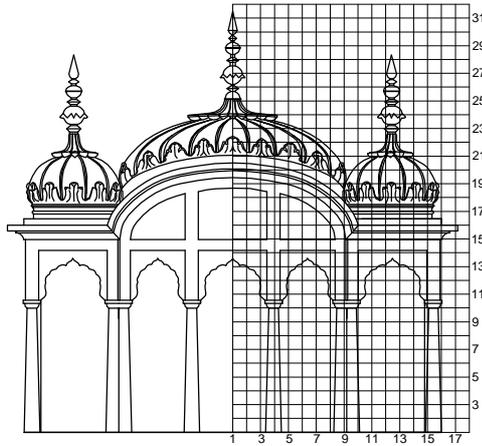


**Akal Takht  
Amritsar**



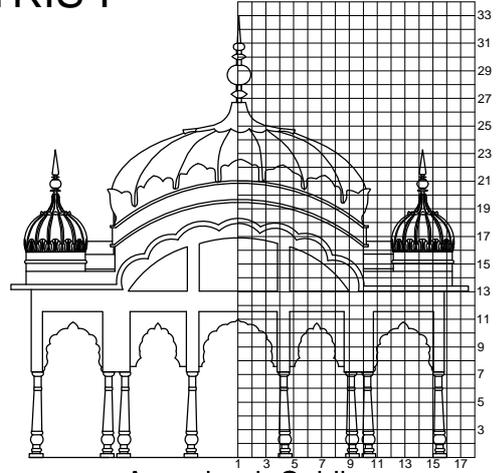
**Akal Takht  
Amritsar**

# CHHATRIS-I



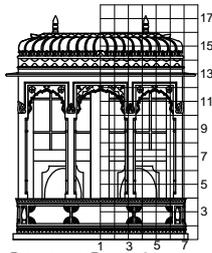
**Kesgarh Sahib**

BREADTH - 4.56m  
HEIGHT - 4.64m



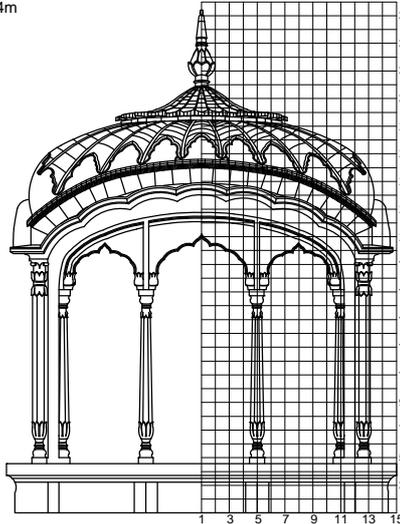
**Anandgarh Sahib**

BREADTH - 4.57m  
HEIGHT - 4.87m



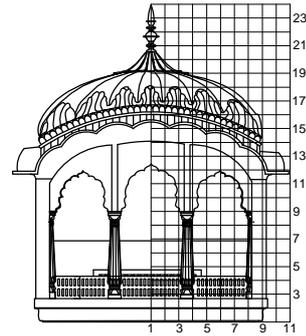
**State Gurdwara**

BREADTH - 1.91m  
HEIGHT - 2.27m



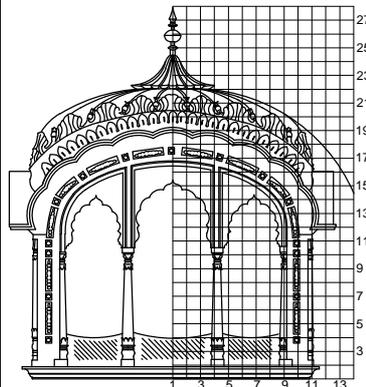
**Angeetha Sahib**

BREADTH - 4.08m  
HEIGHT - 5.54m



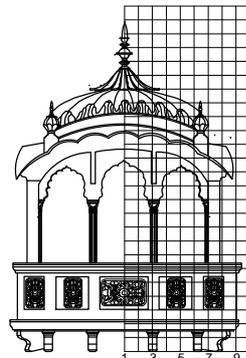
**Hatt Sahib**

BREADTH - 2.55m  
HEIGHT - 3.49m



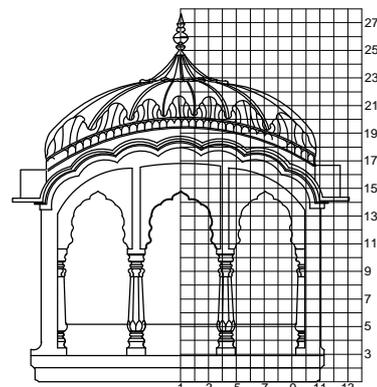
**Chheharta Sahib**

BREADTH - 3.25m  
HEIGHT - 4.09m



**Ber Sahib**

BREADTH - 2.48m  
HEIGHT - 3.63m

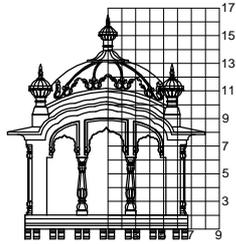


**Sant Ghat**

BREADTH - 3.02m  
HEIGHT - 4.06m

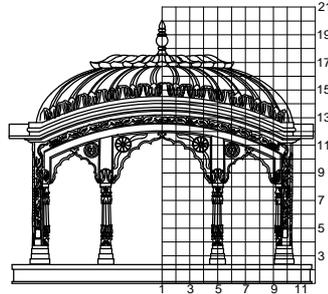
**Note:- Grid Size- 150mm X 150mm**

## CHHATRIS-II



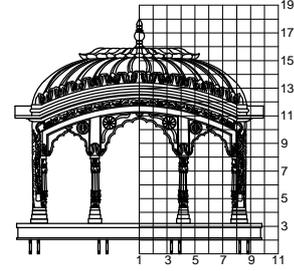
**Saragarhi Sahib**

BREADTH - 1.78m  
HEIGHT - 2.36m



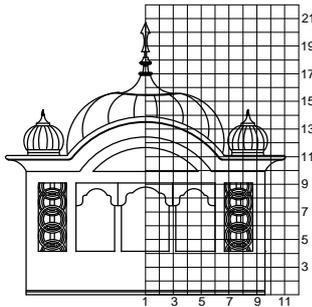
**Bhatta Sahib**

BREADTH - 3.28m  
HEIGHT - 2.90m



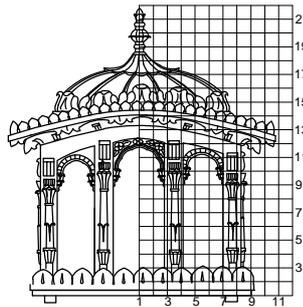
**Garhi Sahib**

BREADTH - 2.68m  
HEIGHT - 2.59m



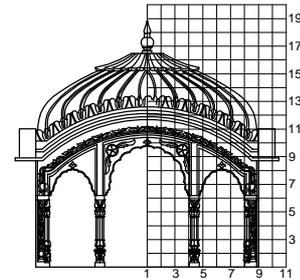
**Alamgir Sahib**

BREADTH - 2.61m  
HEIGHT - 3.00m



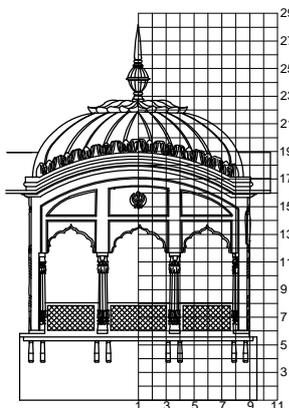
**Buraj Sahib**

BREADTH - 2.39m  
HEIGHT - 3.16m



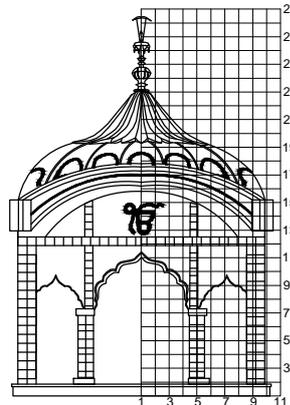
**Ramdass**

BREADTH - 2.42m  
HEIGHT - 2.71m



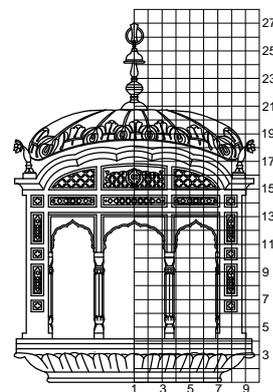
**Thara Sahib**

BREADTH - 2.6m  
HEIGHT - 4.14m



**Achal Sahib**

BREADTH - 2.81m  
HEIGHT - 4.18m

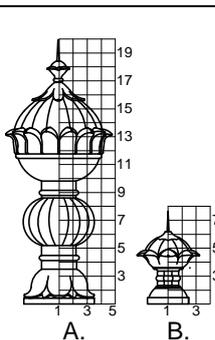


**Bir Baba Buddha Ji**

BREADTH - 2.57m  
HEIGHT - 3.96m

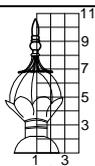
**Note:- Grid Size- 150mm X 150mm**

# Cupolas-I



**Baba Bir Singh Ji**

A.) Dia:- 0.50m  
Height:- 1.90m  
B.) Dia:- 0.29m  
Height:- 0.66m



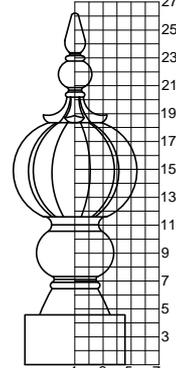
**Ber Sahib**

Dia:- 0.41m  
Height:- 0.95m



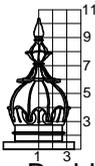
**Chheharta sahib**

Dia:- 0.42m  
Height:- 0.81m



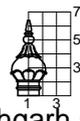
**Garhi sahib**

Dia:- 0.87m  
Height:- 2.51m



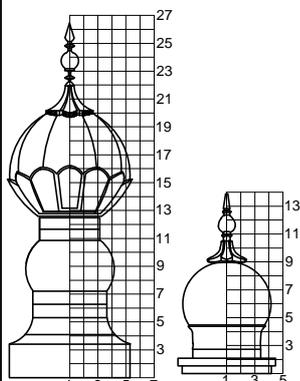
**Baba Buddha Ji**

Dia:- 0.44m  
Height:- 0.93m



**Fatehgarh sahib**

Dia:- 0.24m  
Height:- 0.53m



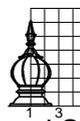
**Angeetha Sahib**

A.) Dia:- 0.86m  
Height:- 2.54m  
B.) Dia:- 0.62m  
Height:- 1.28m



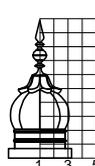
**Baba Gurditta Ji**

Dia:- 0.49m  
Height:- 0.91m



**Sisganj Sahib**

Dia:- 0.27m  
Height:- 0.60m



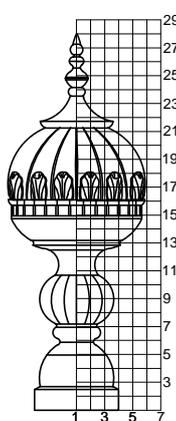
**Kesgarh Sahib**

Dia:- 0.41m  
Height:- 0.98m



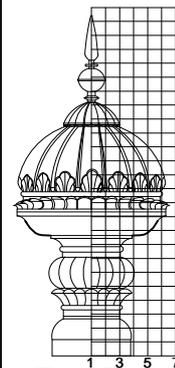
**Darbar Sahib,  
Mukatsar**

Dia:- 0.38m  
Height:- 0.91m



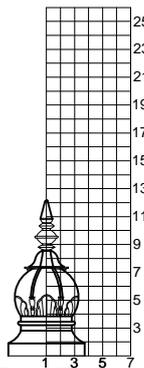
**Akal Takhat**

Dia:- 0.92m  
Height:- 2.70m



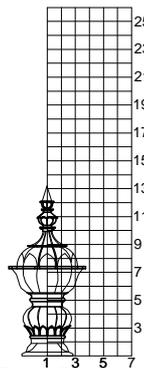
**Tarn Taran**

Dia:- 1.05m  
Height:- 2.44m



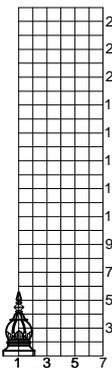
**Tarn Taran**

Dia:- 0.36m  
Height:- 1.11m



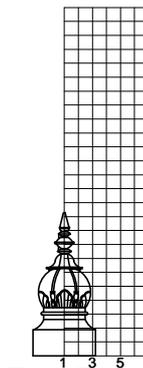
**Tarn Taran**

Dia:- 0.54m  
Height:- 1.21m



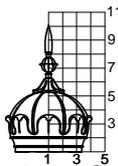
**Tarn Taran**

Dia:- 0.18m  
Height:- 0.45m



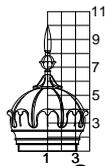
**Tarn Taran**

Dia:- 0.36m  
Height:- 1.02m



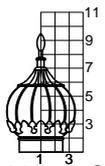
**Bibeksar Sahib**

Dia:- 0.54m  
Height:- 0.90m



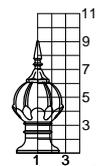
**Ramsar Sahib**

Dia:- 0.45m  
Height:- 0.90m



**Santokhsar Sahib**

Dia:- 0.31m  
Height:- 0.84m

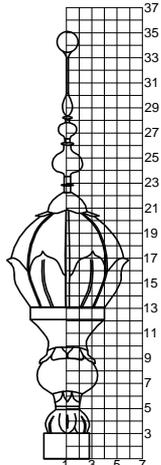


**Santokhsar Sahib**

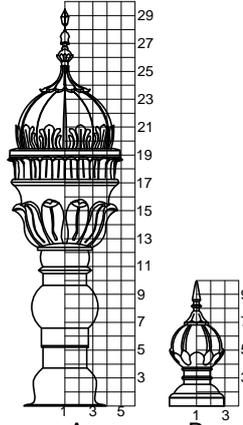
Dia:- 0.34m  
Height:- 0.80m

Note:-Grid Size- 100mm X 100mm

# Cupolas-II



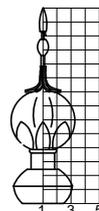
**Kandh Sahib**  
Dia:- 0.96m  
Height:- 3.41m



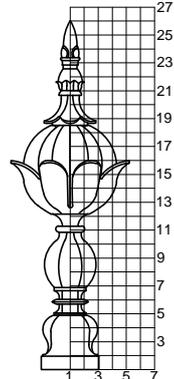
**Pipli Sahib**  
A.) Dia:- 0.78m  
Height:- 2.83m  
B.) Dia:- 0.38m  
Height:- 0.89m



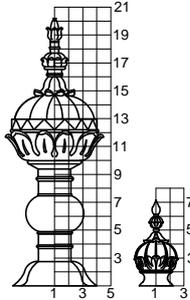
**Bhatta Sahib**  
Dia:- 0.35m  
Height:- 0.79m



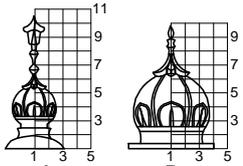
**Janam Asthan  
Patsahi Chevni**  
Dia:- 0.45m  
Height:- 1.40m



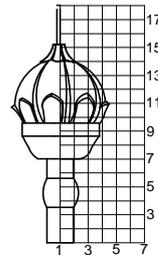
**San Sahib**  
Dia:- 0.83m  
Height:- 2.49m



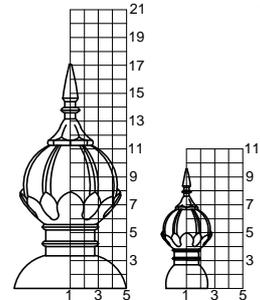
**State Gurdwara**  
A.) Dia:- 0.60m  
Height:- 1.91m  
B.) Dia:- 0.29m  
Height:- 0.61m



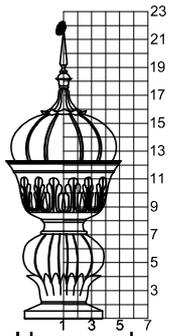
**Achal Sahib**  
A.) Dia:- 0.30m  
Height:- 1.95m  
B.) Dia:- 0.45m  
Height:- 0.88m



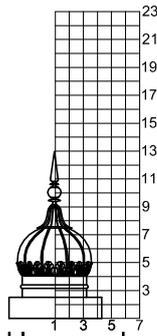
**Tap Asthan  
Baba Buddha Ji**  
Dia:- 0.54m  
Height:- 1.67m



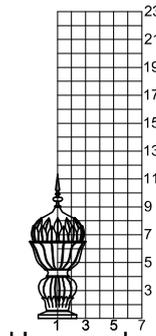
**Saragarhi Sahib**  
A.) Dia:- 0.66m  
Height:- 1.60m  
B.) Dia:- 0.33m  
Height:- 0.85m



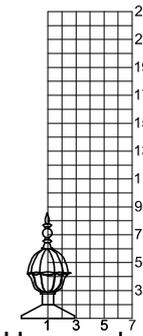
**Harmandar  
Sahib**  
Dia:- 0.73m  
Height:- 2.20m



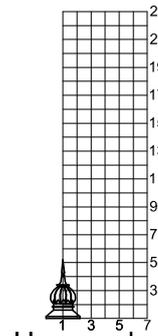
**Harmandar  
Sahib**  
Dia:- 0.45m  
Height:- 1.20m



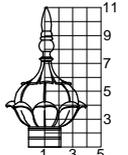
**Harmandar  
Sahib**  
Dia:- 0.39m  
Height:- 1.03m



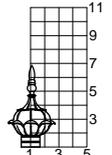
**Harmandar  
Sahib**  
Dia:- 0.30m  
Height:- 0.75m



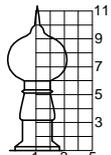
**Harmandar  
Sahib**  
Dia:- 0.13m  
Height:- 0.40m



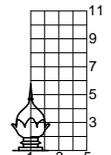
**Hatt Sahib**  
Dia:- 0.57m  
Height:- 1.00m



**Hatt Sahib**  
Dia:- 0.32m  
Height:- 0.58m



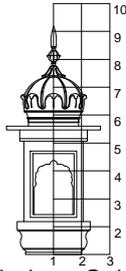
**Fatehgarh Sahib**  
Dia:- 0.40m  
Height:- 1.03m



**Fatehgarh Sahib**  
Dia:- 0.27m  
Height:- 0.47m

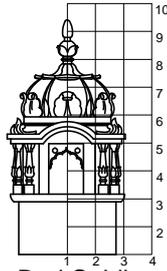
Note:- Grid Size- 100mm X 100mm

# KIOSKS-I



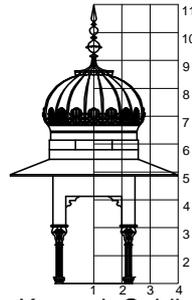
**Bibeksar Sahib**

Width:- 0.77m  
Height:- 2.45m  
Shape:- Square



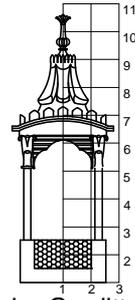
**Burj Sahib**

Width:- 1.03m  
Height:- 2.52m  
Shape:- Square



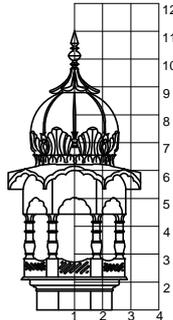
**Kesgarh Sahib**

Width:- 0.82m  
Height:- 2.99m  
Shape:- Square



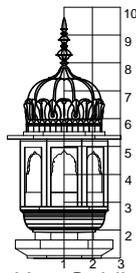
**Baba Gurditta Ji**

Width:- 1.05m  
Height:- 3.00m  
Shape:- Square



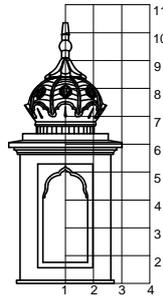
**Chheharta Sahib**

Width:- 1.12m  
Height:- 3.00m  
Shape:- Octagonal



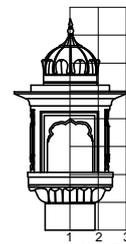
**Hatt Sahib**

Width:- 1.04m  
Height:- 2.58m  
Shape:- Octagonal



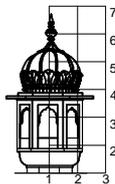
**Thara Sahib, Khadoor**

Width:- 1.04m  
Height:- 2.80m  
Shape:- Square



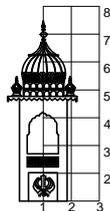
**Saragarhi Sahib**

Width:- 0.91m  
Height:- 2.27m  
Shape:- Square



**Ber Sahib**

Width:- 0.70m  
Height:- 1.71m  
Shape:- Octagon



**Sant Ghat**

Width:- 0.51m  
Height:- 1.94m  
Shape:- Square



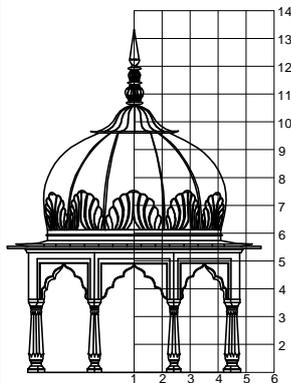
**Katalgarh Sahib**

Width:- 0.68m  
Height:- 1.68m  
Shape:- Square



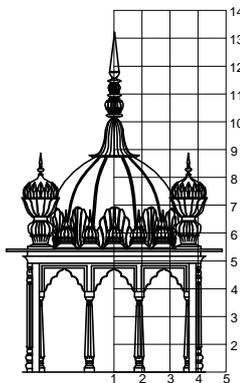
**Dera Baba Nanak**

Width:- 0.70m  
Height:- 2.28m  
Shape:- Square

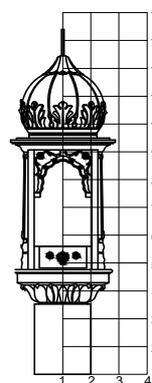


Width:- 2.27m  
Height:- 3.70m  
Shape:- Octagon

**Harmandar Sahib, Amritsar**

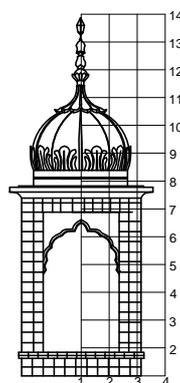


Width:- 1.86m  
Height:- 3.66m  
Shape:- Square



**Chaula Sahib**

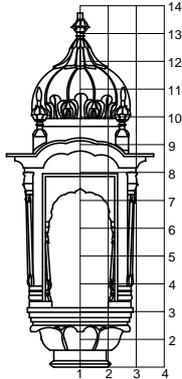
Width:- 0.97m  
Height:- 3.72m  
Shape:- Square



**Kandh Sahib**

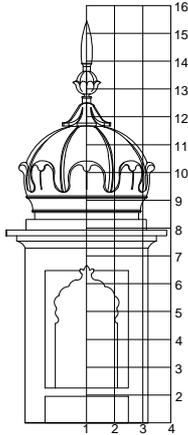
Width:- 1.27m  
Height:- 3.85m  
Shape:- Square

## KIOSKS-II



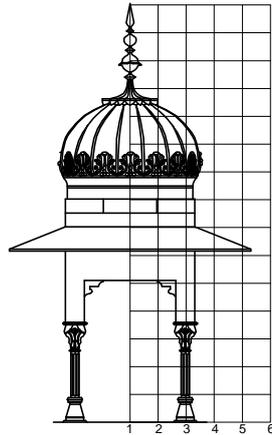
**Bir Baba Buddha Ji**

Width:- 1.13m  
Height:- 3.81m  
Shape:- Square



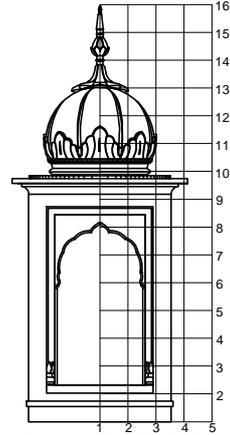
**Bibeksar Sahib**

Width:- 1.31m  
Height:- 4.33m  
Shape:- Square



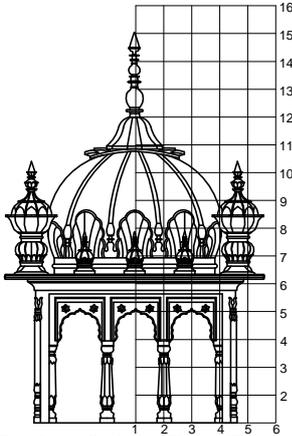
**Kesgarh Sahib**

Width:- 1.44m  
Height:- 4.51m  
Shape:- Square



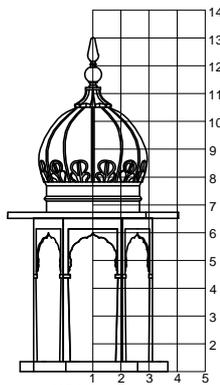
**Angeetha Sahib**

Width:- 1.52m  
Height:- 4.48m  
Shape:- Square



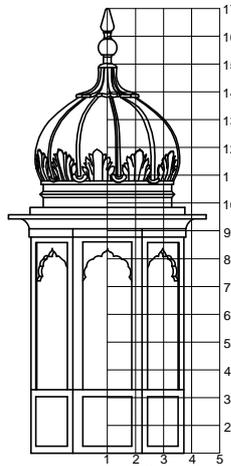
**Darbar Sahib, Tarn Taran**

Width:- 2.17m  
Height:- 4.20m  
Shape:- Square



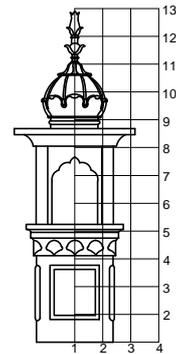
**Parivar Vichora**

Width:- 1.57m  
Height:- 3.60m  
Shape:- Octagon



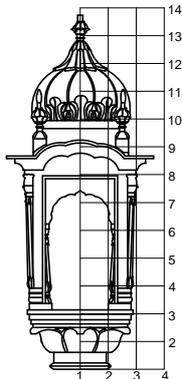
**Parivar Vichora**

Width:- 1.63m  
Height:- 4.79m  
Shape:- Octagon



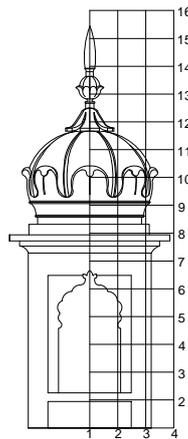
**San Sahib**

Width:- 0.81m  
Height:- 3.56m  
Shape:- Square



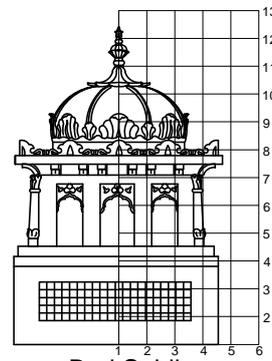
**Bir Baba Buddha Ji**

Width:- 1.13m  
Height:- 3.81m  
Shape:- Square



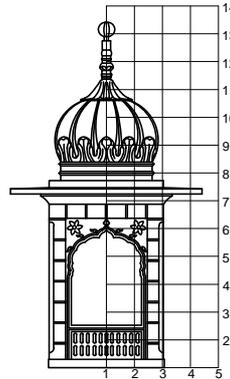
**Bibeksar Sahib**

Width:- 1.31m  
Height:- 4.33m  
Shape:- Square



**Burj Sahib**

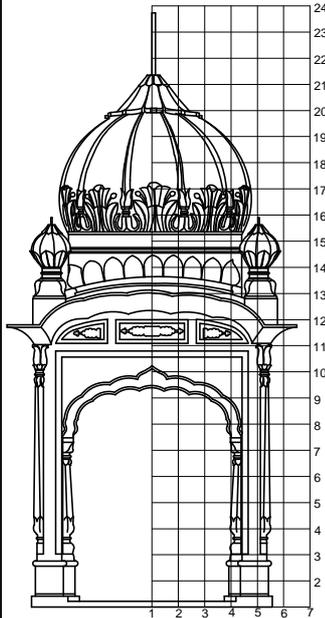
Width:- 1.13m  
Height:- 3.81m  
Shape:- Square



**Santoksar Sahib**

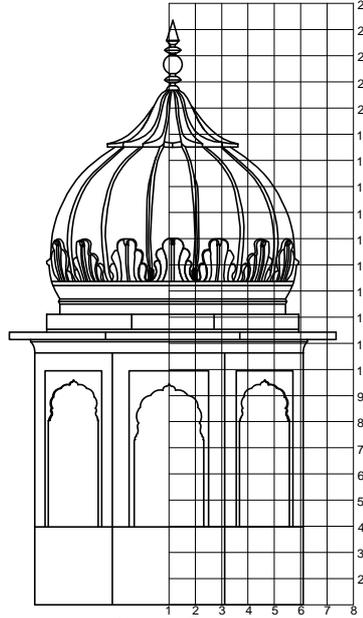
Width:- 1.24m  
Height:- 3.72m  
Shape:- Square

# KIOSKS-III



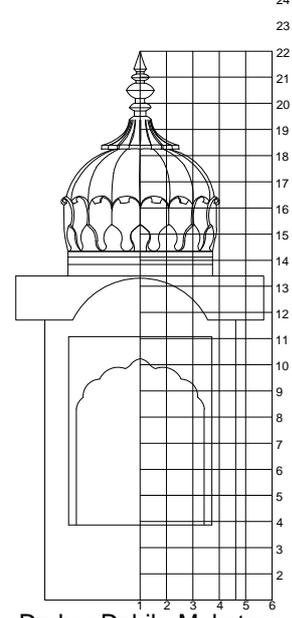
**Bir Baba Buddha Ji**

Width:- 2.74m  
Height:- 6.81m  
Shape:- Square



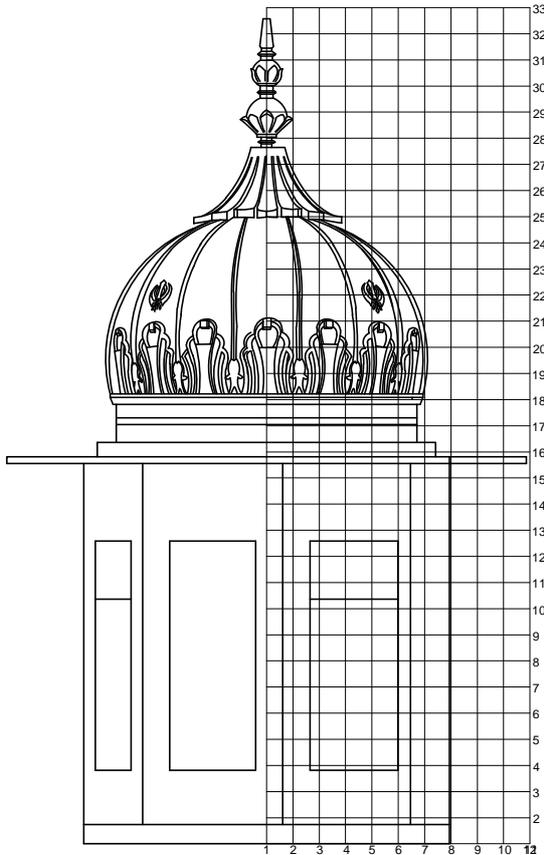
**Bhatta Sahib**

Width:- 3.05m  
Height:- 6.70m  
Shape:- Square

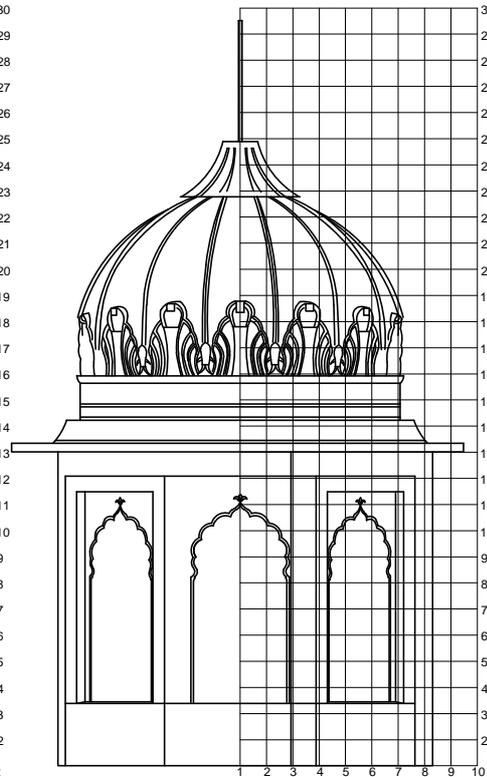


**Darbar Dahib, Mukatsar**

Width:- 2.17m  
Height:- 6.28m  
Shape:- Square



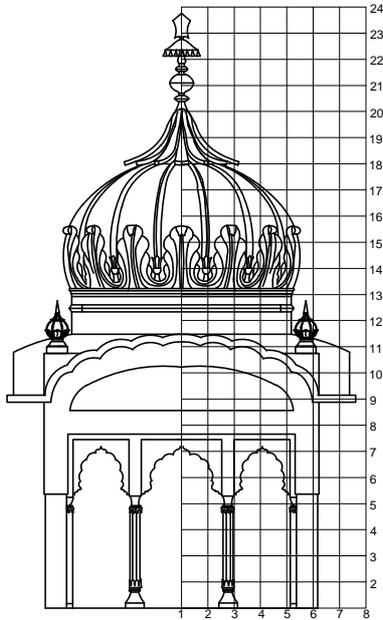
Width:- 4.16m  
Height:- 9.47m  
Shape:- Octagon



Width:- 4.26m  
Height:- 8.55m  
Shape:- Octagon

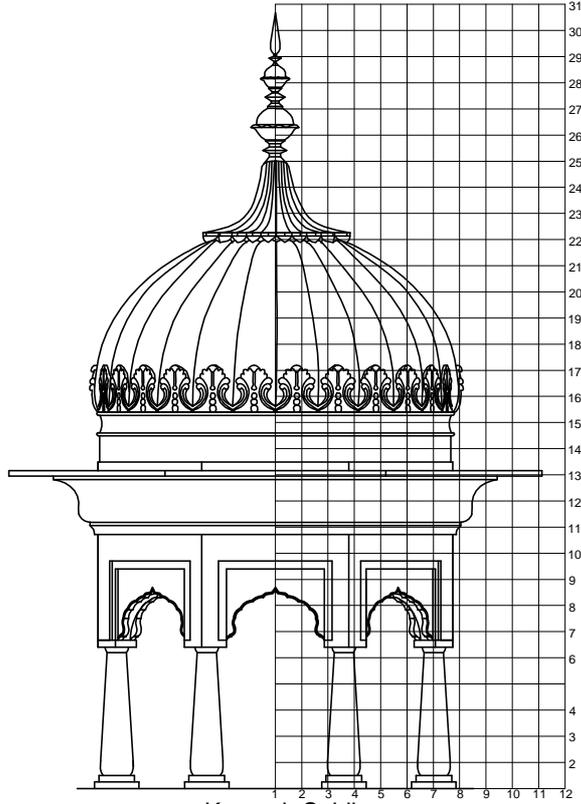
**Tap Asthan Baba Buddha Ji**

# KIOSKS-IV



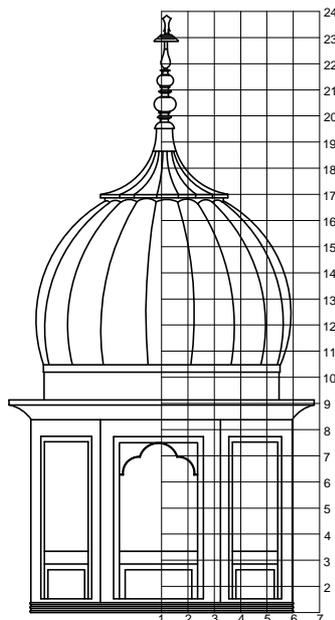
**Chheharta Sahib**

Width:- 3.10m  
Height:- 6.82m  
Shape:- Square



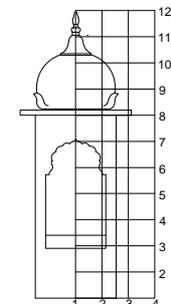
**Kesgarh Sahib**

Width:- 4.11m  
Height:- 8.90m  
Shape:- Octagon



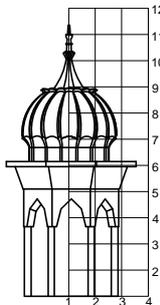
**Manji Sahib, Alamgir**

Width:- 2.97m  
Height:- 6.85m  
Shape:- Square



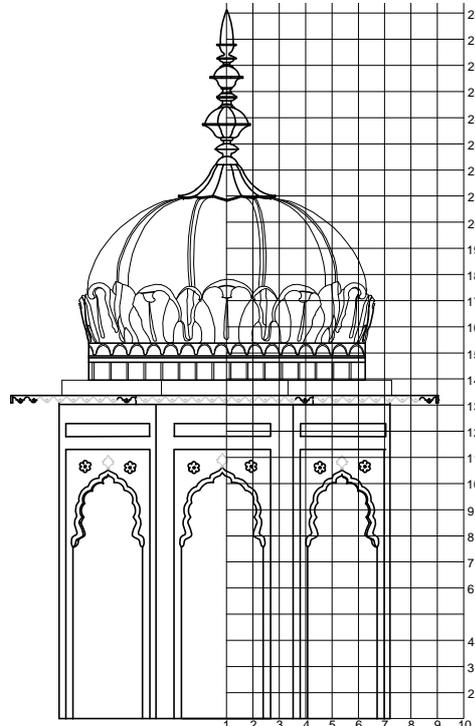
**Sisganj Sahib**

Width:- 0.91m  
Height:- 3.28m  
Shape:- Square



**State Gurdwara**

Width:- 1.06m  
Height:- 3.10m  
Shape:- Octagon

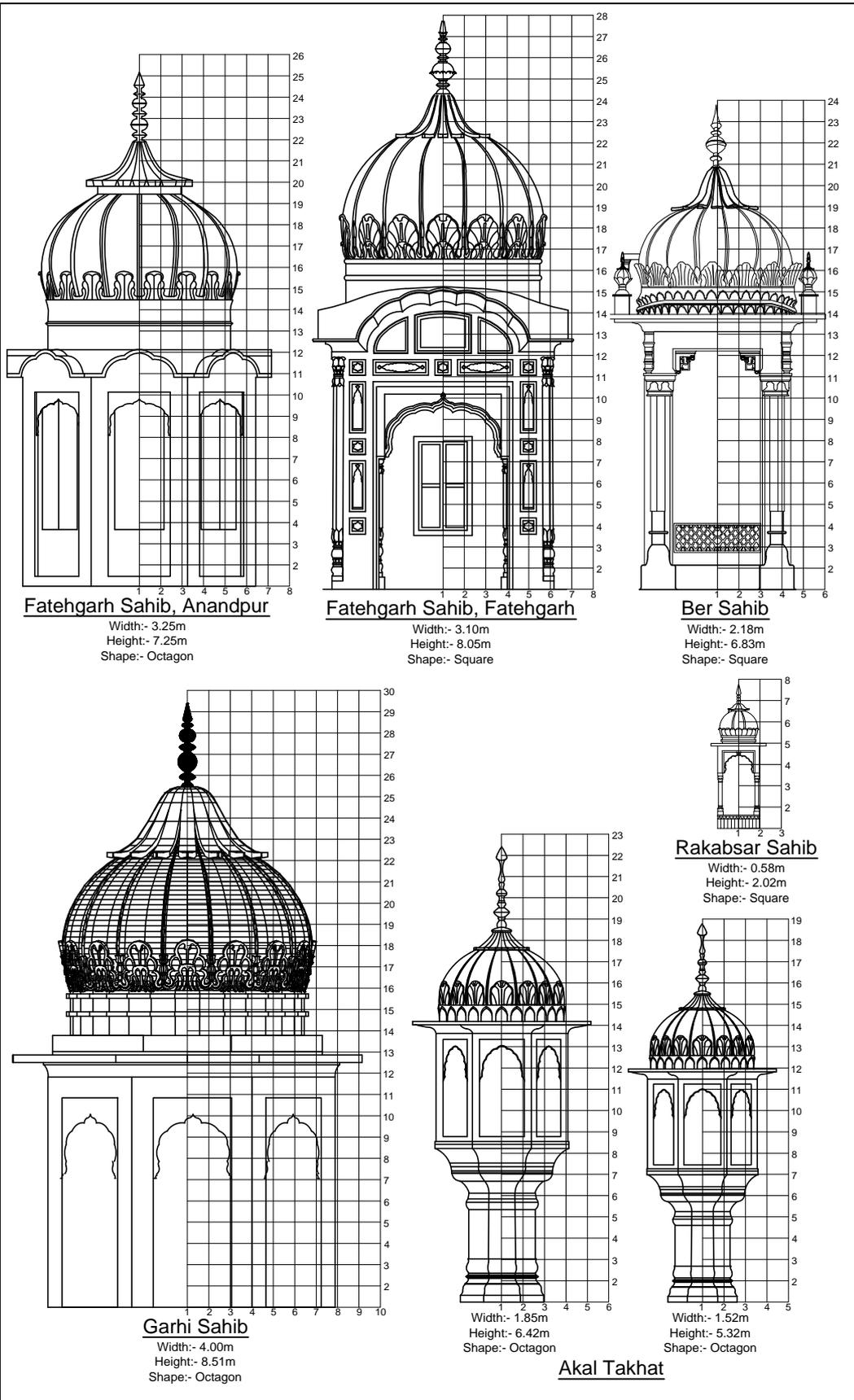


**Hatt Sahib**

Width:- 3.76m  
Height:- 8.13m  
Shape:- Octagon

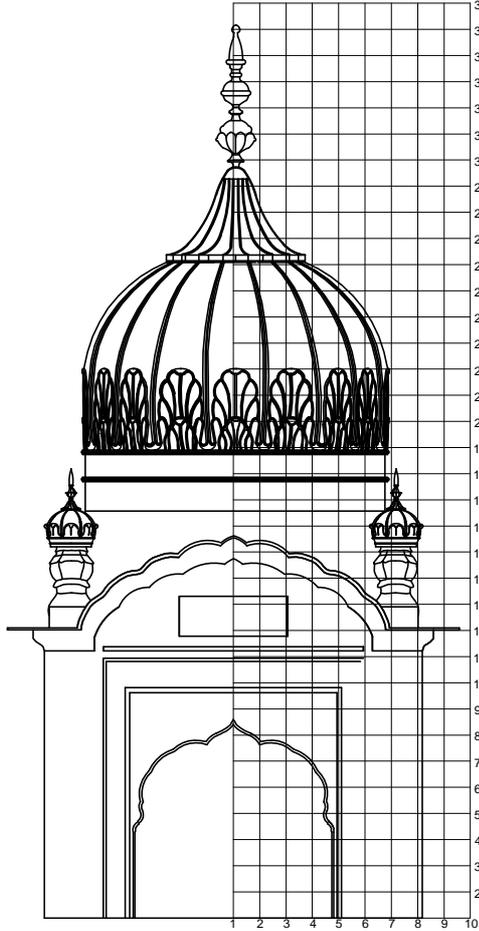
**Note:-**Grid Size- 300mm X300mm

# KIOSKS-V



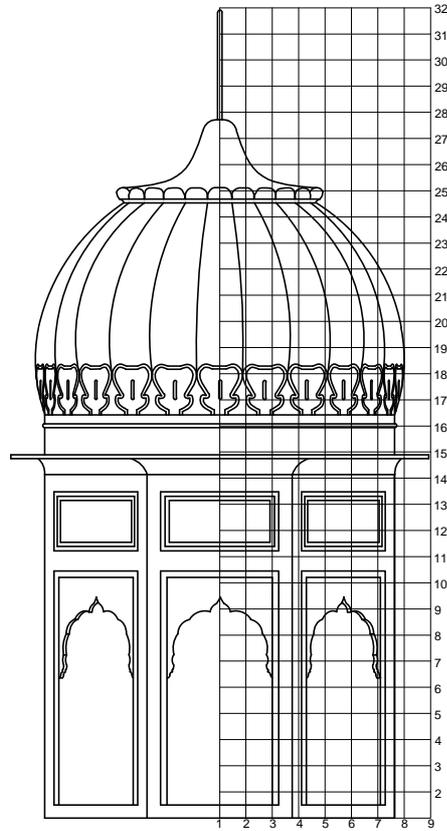
Note:-Grid Size- 300mm X300mm

# KIOSKS-VI



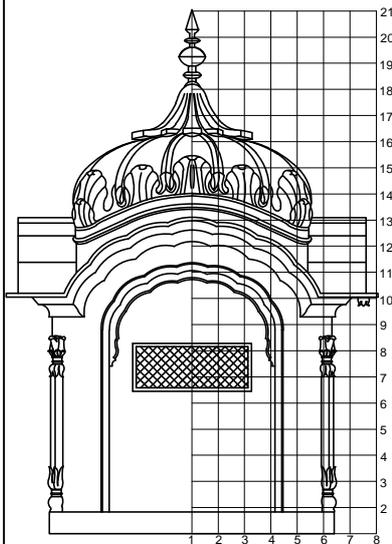
**Shaheedan Sahib**

Width:- 4.30m  
Height:- 10.24m  
Shape:- Square



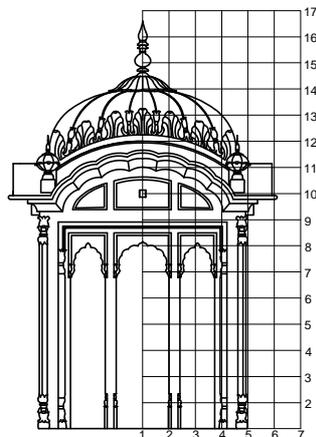
**Katalgarh Sahib**

Width:- 3.98m  
Height:- 9.27m  
Shape:- Octagon



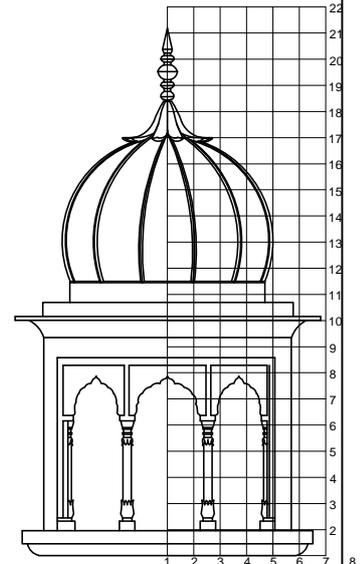
**San Sahib**

Width:- 3.24m  
Height:- 6.05m  
Shape:- Square



**Dera Baba Nanak**

Width:- 2.36m  
Height:- 4.67m  
Shape:- Octagon



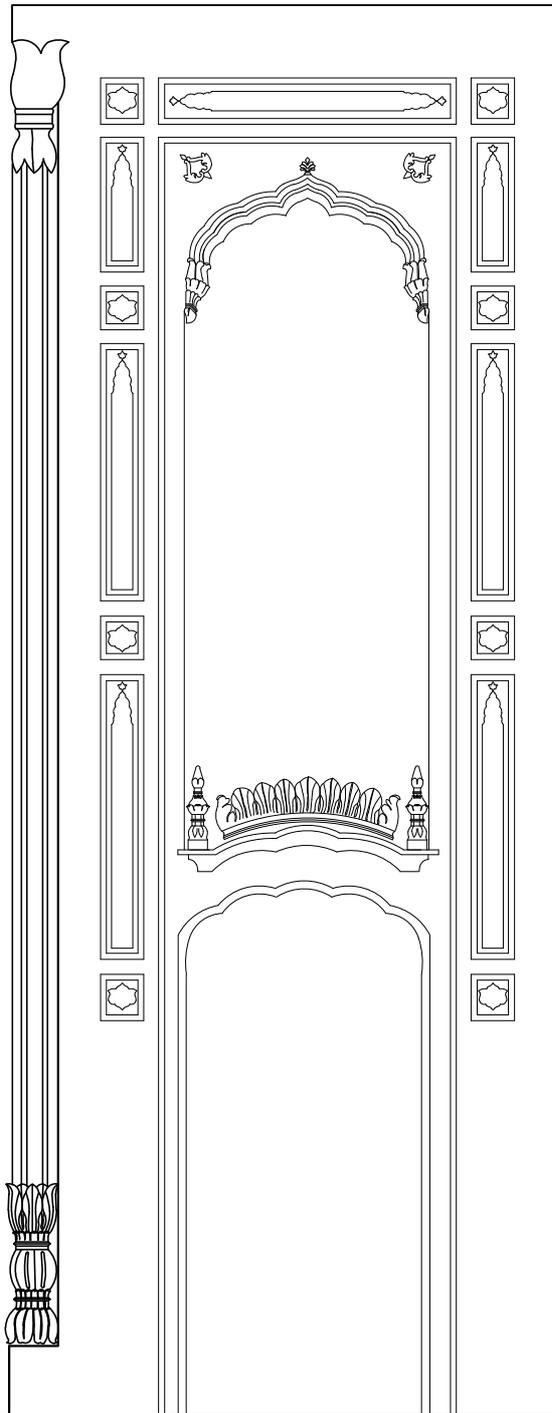
**State Gurdwara**

Width:- 3.31m  
Height:- 6.05m  
Shape:- Octagon

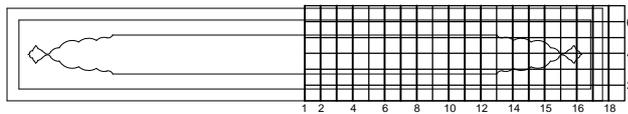
Note:- Grid Size- 300mm X300mm

# TYPICAL PILASTER DETAIL

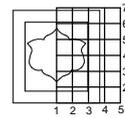
(Fatehgarh Sahib, Fatehgarh Sahib)



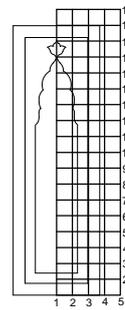
**ELEVATION PANEL**



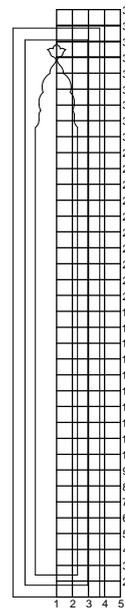
HEIGHT - 0.3M  
WIDTH - 1.85M



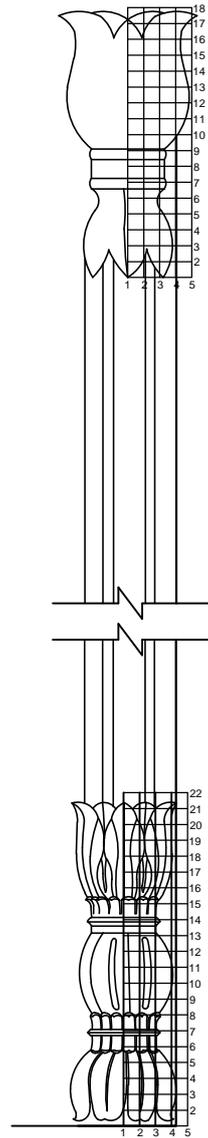
HEIGHT - 0.27M  
WIDTH - 0.27M



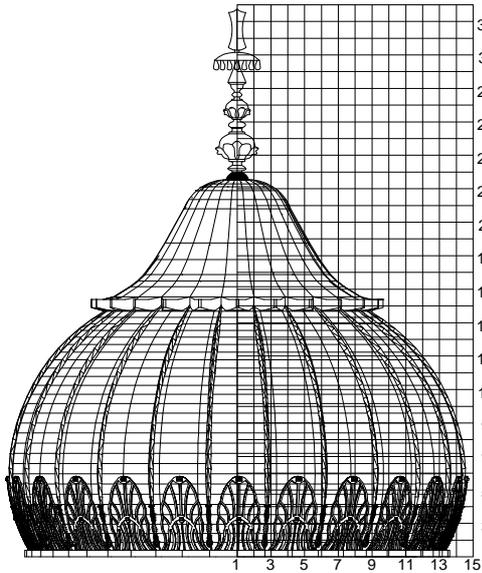
HEIGHT - 0.84M  
WIDTH - 0.27M



HEIGHT - 1.80M  
WIDTH - 0.27M

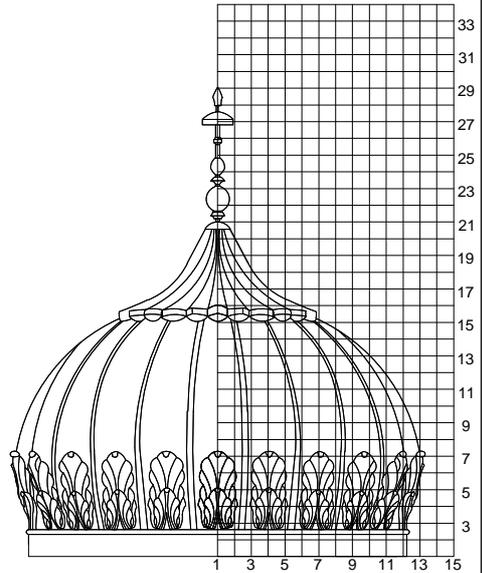


# Domes-I



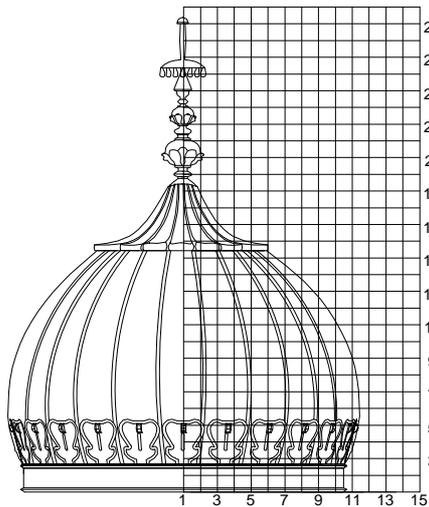
**Garhi Sahib**

Height = 9.81m, Diameter = 7.75m



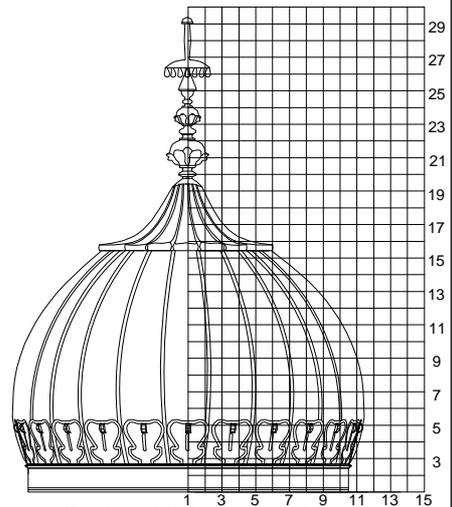
**Chheharta Sahib**

Height = 8.41m, Diameter = 6.72m



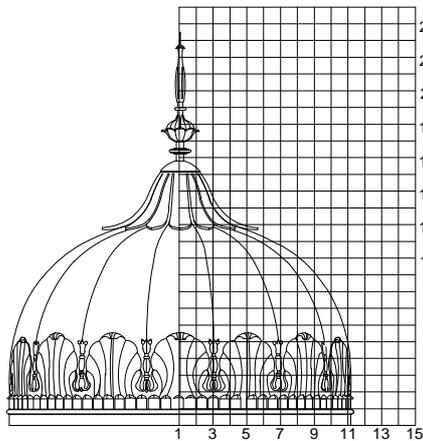
**Katalgarh Sahib**

Height = 8.50m, Diameter = 5.70m



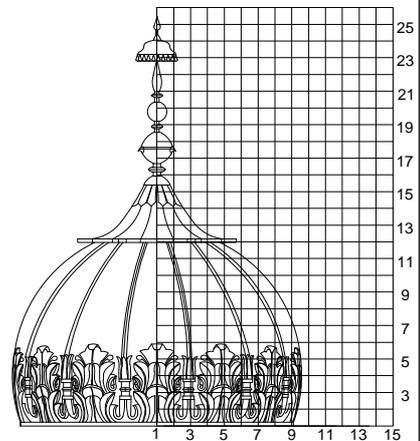
**Parivar Vichora Sahib**

Height = 8.50m, Diameter = 5.70m



**Baba Bir Singh**

Height = 7.05m, Diameter = 6.07m

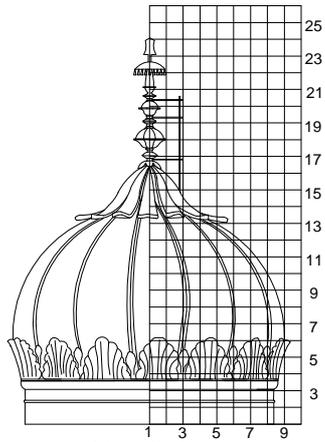


**Bir Baba Buddha**

Height = 7.35m, Diameter = 4.85m

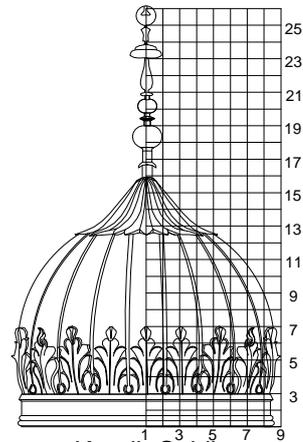
Note:-Grid Size- 300mm X 300mm

## Domes-II



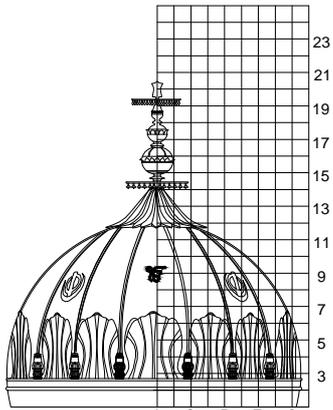
**Hatt Sahib**

Height = 6.92m, Diameter = 4.42m



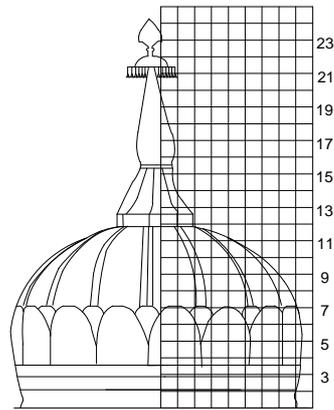
**Kandh Sahib**

Height = 7.54m, Diameter = 4.42m



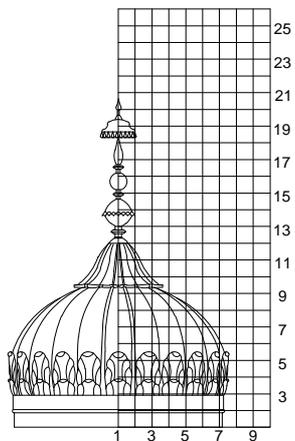
**Achal Sahib**

Height = 5.07m, Diameter = 5.83m



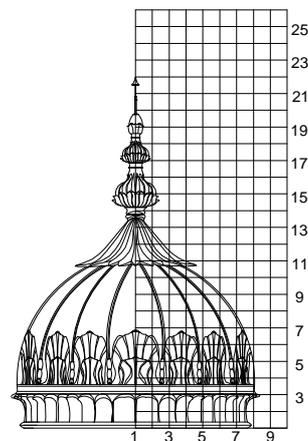
**Baba Atal**

Height = 6.98m, Diameter = 4.90m



**Fatehgarh Sahib, Fatehgarh**

Height = 5.88m, Diameter = 3.70m

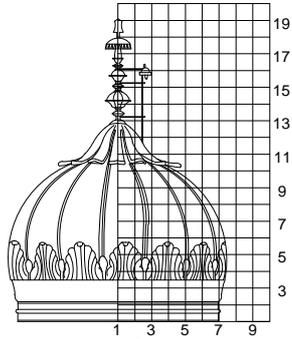


**Pipli Sahib**

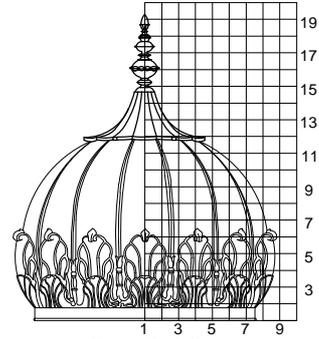
Height = 6.28m, Diameter = 4.11m

Note:-Grid Size- 300mm X 300mm

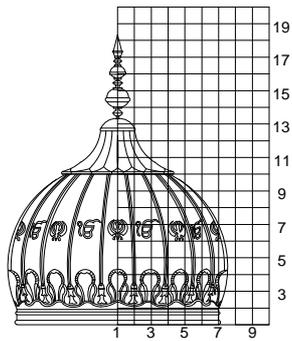
# Domes-III



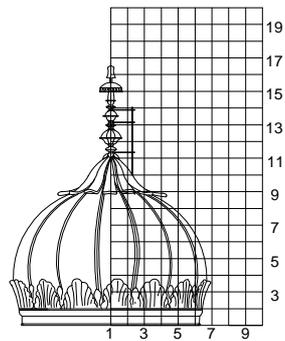
**Kothri Sahib**  
Height = 5.42m, Diameter = 3.56m



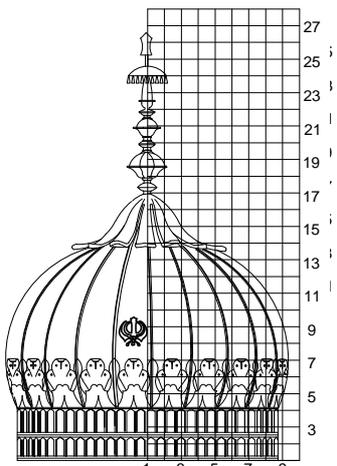
**San Sahib**  
Height = 5.48m, Diameter = 3.91m



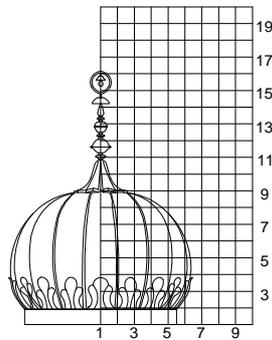
**Santokhsar Sahib**  
Height = 5.20m, Diameter = 3.57m



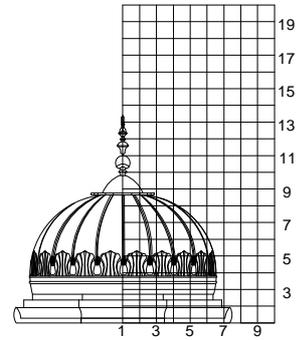
**Ber Sahib**  
Height = 4.66m, Diameter = 3.12m



**Santghat Sahib**  
Height = 7.67m, Diameter = 4.63m

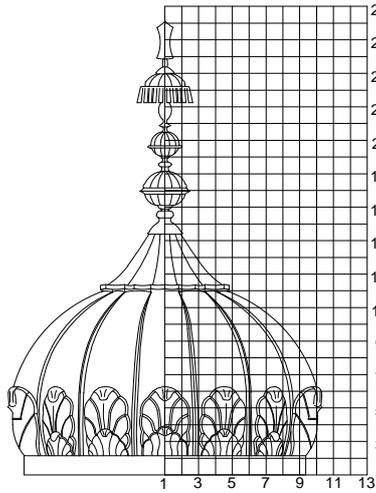


**Sisganj Sahib**  
Height = 4.55m, Diameter = 2.70m



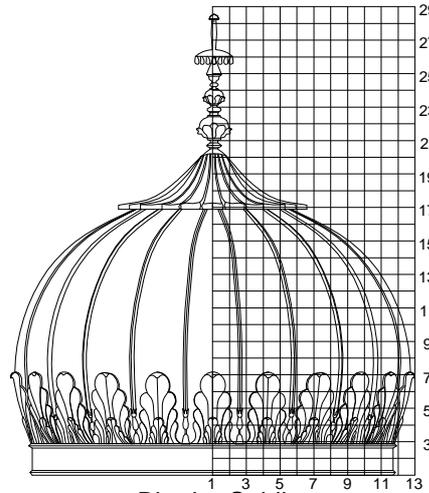
**Chaula Sahib**  
Height = 3.72m, Diameter = 3.20m

# Domes-IV



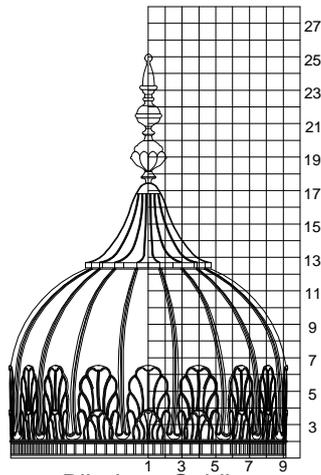
**Akal Takhat**

Height = 8.15m, Diameter = 5.00m



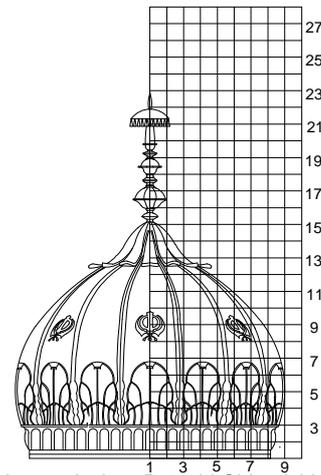
**Bhatha Sahib**

Height = 8.25m, Diameter = 6.42m



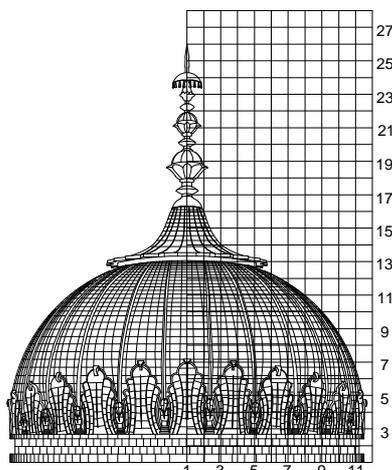
**Bibeksar Sahib**

Height = 7.25m, Diameter = 4.90m



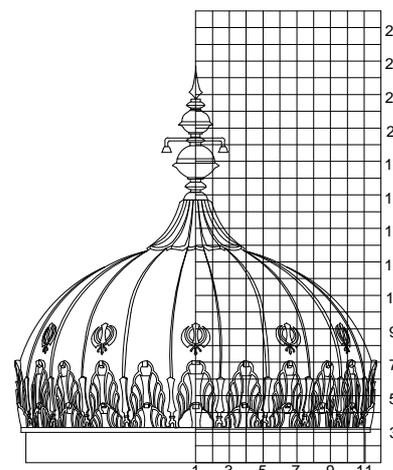
**Janam Asthan Patsahi Chhevi, Vadali**

Height = 6.55m, Diameter = 4.28m



**Angeetha Sahib, Khadoor Sahib**

Height = 7.50m, Diameter = 6.30m

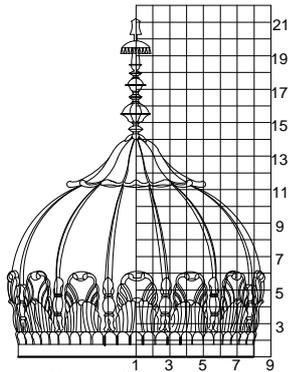


**Tap Asthan Baba Budhha, Ramdass**

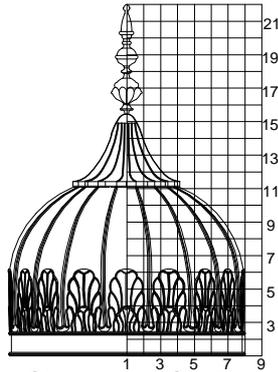
Height = 7.11m, Diameter = 6.00m

Note:-Grid Size- 300mm X 300mm

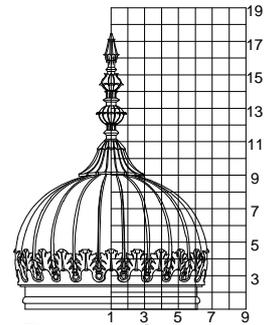
# Domes-V



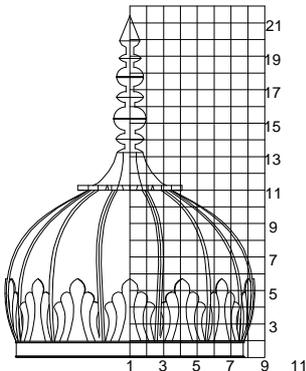
**State Gurdwara**  
Height = 6.05m, Diameter = 4.18m



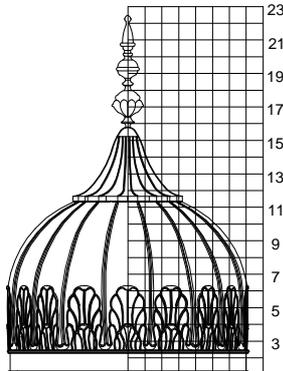
**Shaheedan Sahib**  
Height = 6.30m, Diameter = 4.13m



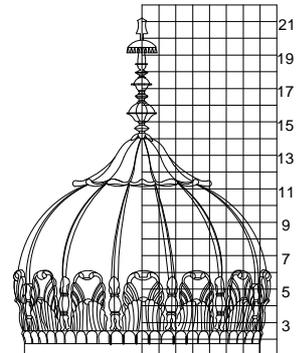
**Datansar Sahib**  
Height = 5.00m, Diameter = 3.30m



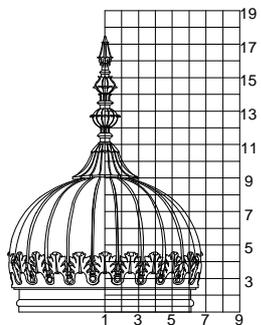
**Fatehgarh Sahib, Anandpur**  
Height = 6.10m, Diameter = 4.05m



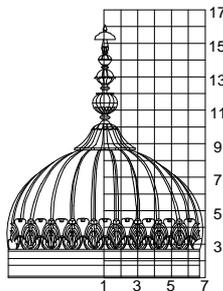
**Ramsar**  
Height = 6.45m, Diameter = 4.20m



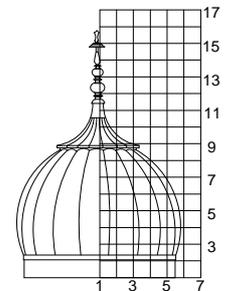
**State Gurdwara**  
Height = 6.05m, Diameter = 4.18m



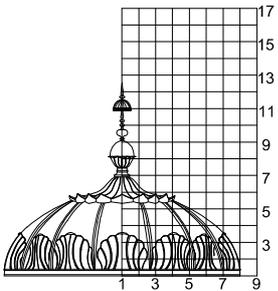
**Datansar Sahib**  
Height = 5.00m, Diameter = 3.30m



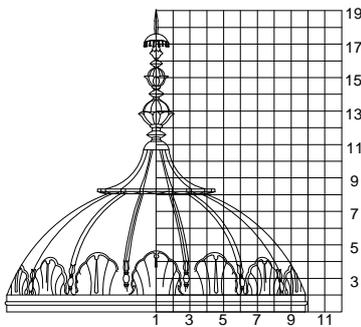
**Tibbi Sahib**  
Height = 4.05m, Diameter = 3.40m



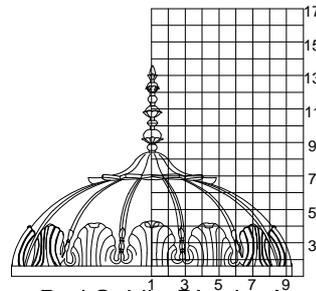
**Manji Sahib, Alamgir**  
Height = 6.63m, Diameter = 4.44m



**Harmandar Sahib**  
Height = 3.46m, Diameter = 4.20m



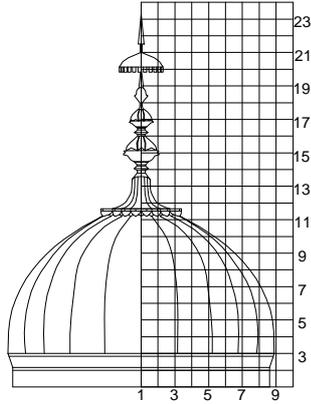
**Darbar Sahib, Tarn Taran**  
Height = 5.42m, Diameter = 5.30m



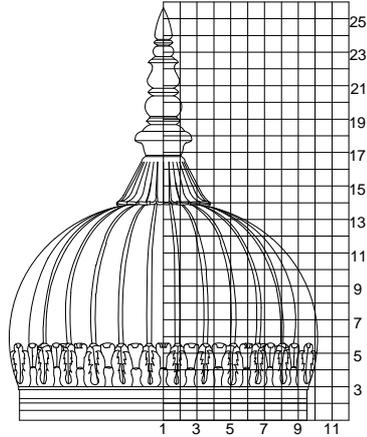
**Burj Sahib, Dhariwal**  
Height = 3.75m, Diameter = 5.00m

Note:-Grid Size- 300mm X 300mm

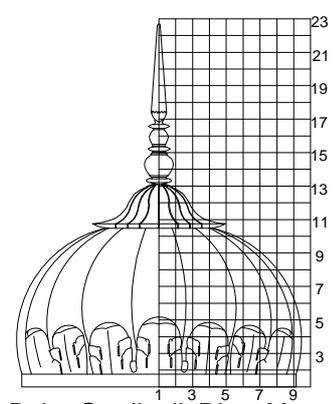
# Domes-VI



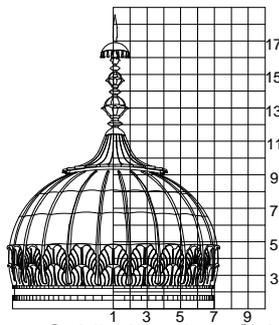
**Kesgarh Sahib, Anandpur**  
Height = 6.70m, Diameter = 4.55m



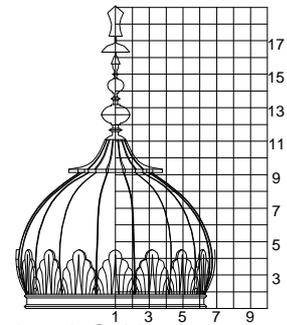
**Rakabsar Sahib**  
Height = 7.40m, Diameter = 5.10m



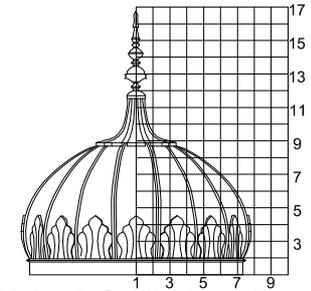
**Baba Gurdita ji, Distt. Moga**  
Height = 6.50m, Diameter = 4.90m



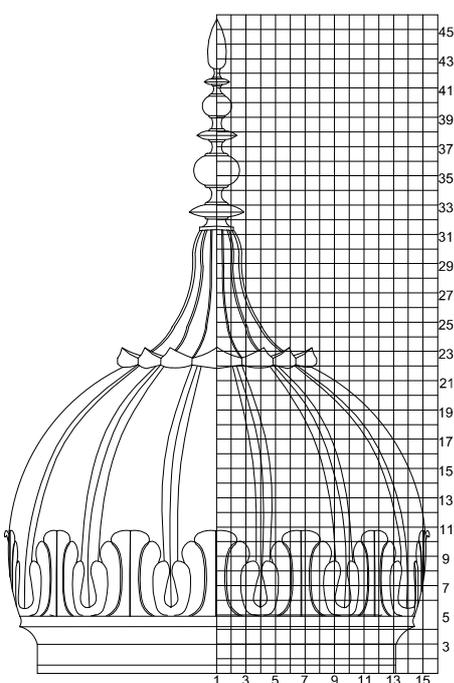
**Thara Sahib, Khadoor Sahib**  
Height = 5.30m, Diameter = 3.60m



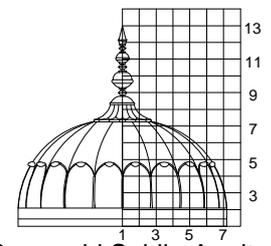
**Lohgarh Sahib, Anandpur**  
Height = 5.40m, Diameter = 3.20m



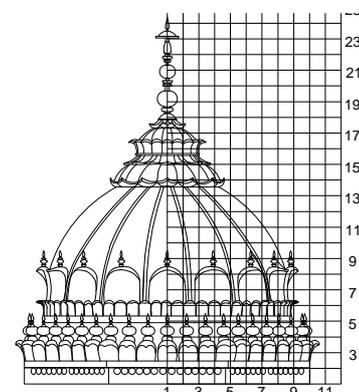
**Holgarh Sahib, Anandpur**  
Height = 4.70m, Diameter = 3.80m



**Anandgarh Sahib, Anandpur**  
Height = 13.40m, Diameter = 8.20m



**Saragarhi Sahib, Amritsar**  
Height = 3.60m, Diameter = 3.70m



**Darbar Sahib, Dera Baba Nanak**  
Height = 7.00m, Diameter = 5.4m

Note:-Grid Size- 300mm X 300mm