

Temple and Their Architectural Style in Himachal Pradesh: An Overview

Shavnam¹, Dr. Sanjay Pathania²

¹Research Scholar of Geography Department Himachal Pradesh University Shimla-5

²Head Department of Geography Govt. Post Graduation College Dharmshala, Himachal Pradesh

Abstract:

The traditional architecture of Himachal Pradesh is developed and mostly present in the form of numerous temples constructed in different parts of the state. It is the outcome of the prevalent topography, available natural resources, extremes of the climate and other natural forces. These temples are the best-known example of successful experimentation with locally available building materials and indigenous construction techniques to produce architectural marvels. It is also best reaction to the harsh climate of hilly regions and other natural forces. The present study simply described the temple architecture distribution and its types in the state of Himachal Pradesh. The whole study is based on primary as well as secondary sources of data. Various kinds of temple architecture have been discussed in this study i.e., Shikhra Style, Pyramid style, Tower Style, Pent Roof Style and Dome Style. Himachal Pradesh has been a meeting place of various art and culture. Broadly Himachal art can be divided into three group each distinguished by the recurring theme of Hinduism and Buddhism. These are (1) Khasha Art (2) Indo Aryan Art (3) Indo-Tibetan Art. Therefore, Himachal Pradesh has been a meeting of varied art and cultures. But, the main focus of study is related to Hinduism as it has large number of architectures related to Hinduism than others.

Keywords: Temple Architecture, Shikhra Style, Pyramid Style, Pent-Roof Style, and Dome Style.

Introduction

The art of India is among the greatest aesthetic achievements of humanity. The recognition of its importance gained full acceptance in the west this century as the regions of South Asia struggled for their independence. India culturally diverse subcontinent has produced a vast array and wealth of works of art through its village artisans, specialised production centres and imperial workshops. As rulers and patrons of foreign origin have come and gone but its artists have readily accepted outside influence. The roots of indigenous culture have persisted too for long period of time and the dialogue continues to enrich this still vital art (Swallow et al., 1990).

India protects one of the world's great artistic traditions, comprising a heritage of architecture, sculpture, and painting that goes back more than two thousand five hundred years. Unlike the ancient civilizations of China, Mexico, and Greece, that of India is still very much alive. Religious architecture from Hinduism, Jainism, and Buddhism erected over time are just not archaeological monuments but they are active and functional places of religious community in India, this means that the ancient shrines and temples are still animated and emulated by their ceremony and mythical context. Art and architecture are living traditions that are revered for their aesthetic and religious creativity of the highest

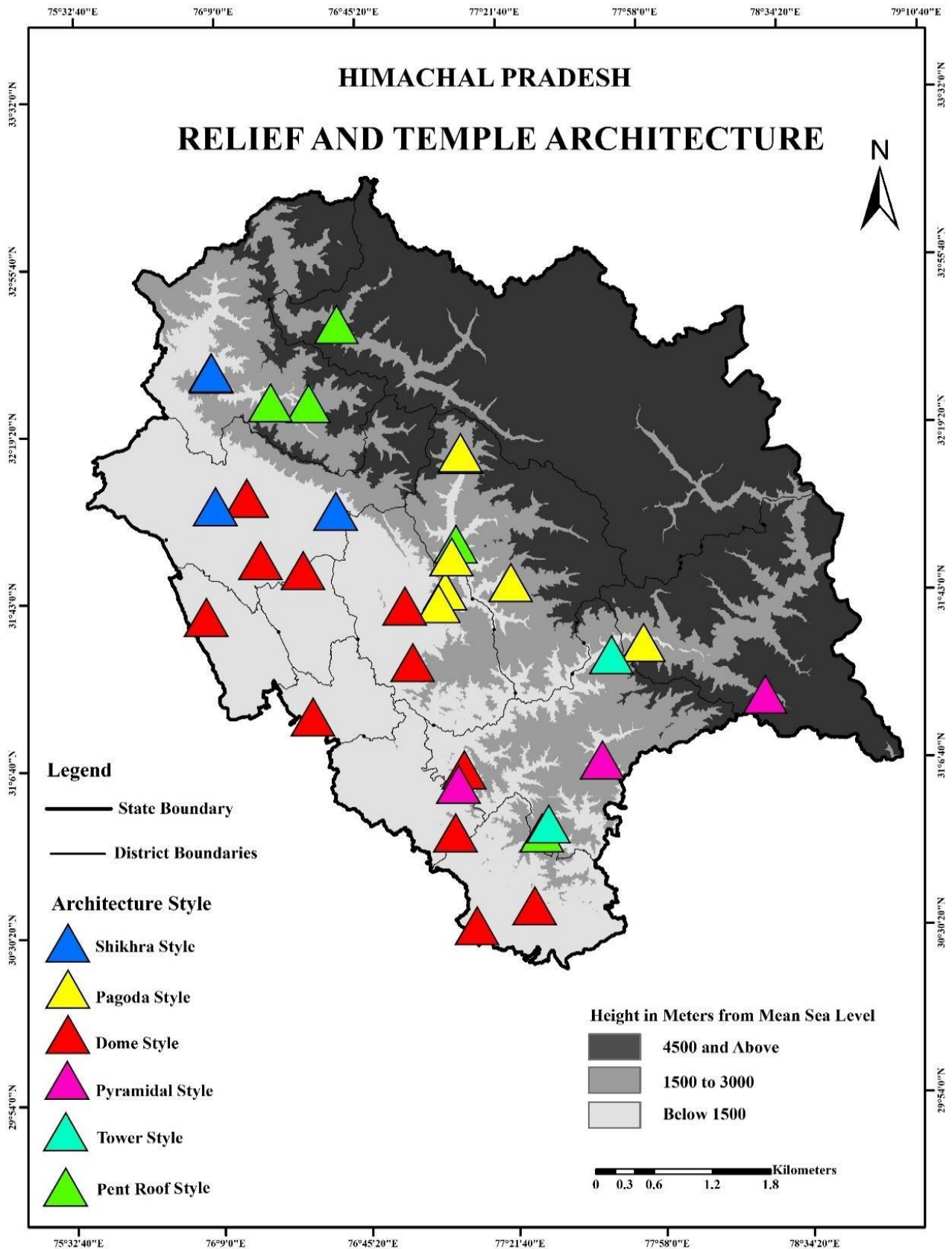
religious merit. The architectural monuments in western Himalayas demonstrates that wood and stone were the most commonly used building materials for architecture. The medium used for construction is determined by availability of local resources as well as geographical features of the specific region. All arts have a direct impact of the environment, but architecture being more utilitarian has a direct impact on its concept and design from material climate and environment (Sharma, 2005). There is a touch of divinity in the valleys of Himachal Pradesh because flying peaks of Himalayas are sheltered by God and Goddesses. The people of this land though subject to almost every empire that ever ruled the north Indian plains managed to sustain an unbroken tradition of rituals and sacred art (Sharma et al., 2007). The creative power of the people of Himachal Pradesh is brilliantly expressed in their art and architecture. With the passage of time, the changes perceivable and imperceivable were likewise reflected in their artistic creations. So, an acquaintance with the lives of people can be a great help in understanding the background of this art. For centuries, the hillmen have lived in fantastic natural surroundings comparing of wide range of Himalayan scenery i.e., snow- covered mountain ranges, rolling hills, high peaks, wide-spread evergreen pine forests, torrential rivers and clear lakes (Singh, 2012). Himachal Pradesh is rich in timber, especially the types which are strong and long-lasting as building materials. The finest woods are Deodar and blue pine. Deodar takes its name from Dev-Dar, which means “tree of gods.” These trees are insect-free, so they have a long life and are suited for buildings (Sharma, 2005). Wood has been the most popular homegrown medium for the construction of buildings in the Himalayas throughout the ages due to its richness and suitability for the cold climatic conditions.

The present study classifies various style of temple architecture on the basis on altitudinal zone show in fig 2.1. The detailed description about each altitudinal zone along with temple architecture style prevalent there has been done below.

High Altitudinal Zone

It refers to the area ranging 4500 meters and above from mean sea level. Fig.2.1 portray different type of temple architecture style existing in high altitudinal zone. This zone is mainly

Figure:1



Source: Source: Compiled by author on the basis of secondary data.

dominated by Pent Roof style of temple architecture. It is interesting to find that there are a few temples of pent roof architecture style in Himachal Pradesh and all of them exist in this range. This range experience abundance snowfall during winter. The high elevation and harsh climatic condition, restricts the population to reside in this zone less and as a result of the temple one of pent roof style. The further impact the low number of temples is that very less share of people are engaged in artistic and religious activities as compared to middle and low altitudinal zone.

Middle Altitudinal Zone

The middle altitudinal zone ranges from 1500 meters to 3000 meters. In this zone, temple architecture style is depicted by different coloured triangles. This represents a large number of temples in this belt. The moderate climatic conditions inhibit a large chunk of population in this zone. More population intimately leads to greater number of temple and large number of people engaged in activities related to temple architecture. In this zone a mix style of temple architecture like pagoda style, tower style and pyramidal style have been observed. This zone also has abundance of deodar trees, which plays major role in contribution of the temple.

Low Altitudinal Zone

The low altitudinal zone ranges lie below 1500 meters. This zone has two types of temple architecture, i.e., dome style and shikhra style. These kinds of temples are made of marble and stone carving. This zone has low altitude, therefore ease of accessibility and availability of marble and carved stone as raw material is the key reason of dome and shikhra style of temple architecture in this altitudinal zone.

Objective of the study

1. Geographical distribution of temple architecture style in the state of Himachal Pradesh.
2. Discussed various kinds of temple architecture style.
3. Impact of climate, topography, and raw materials on the traditional temple architectural style.

Data base and Methodology

Databases and methodology comprise the backbone of any research analysis. Therefore, the present study is based on primary as well as secondary sources of data. The primary data has been collected from field visits. The primary study is conducted with the help of the empirical method of research, in which photographs and simple observations have been taken. The secondary data has been collected from journals, articles, books, and other secondary sources, i.e., the Himachal Pradesh State Museum (Shimla), the Himachal Pradesh State Library (Shimla), the Indian Institute of Advance Study (Shimla), etc. These secondary resources are very helpful to understand the Hindu temple architecture and how Geographical condition of any region impact on the traditional structure of temples.

Review of Literature

A literature review is a critical analysis of a segment of a published body of knowledge through the summary, classification and comparison of prior research studies. The review of studies presented in this study is intended to put together the empirical evidences and researches conducted to analyse the impact of Geographical Conditions on temple architecture.

Karan (1976) in his study analysed the relationship between art and geographical patterns of

Himalaya. The study aimed at bringing out various kind of artistic and cultural activities in the various parts of Himalayan region. The study made in of both primary and secondary sources of data and applied various statistical technique to draw the results. The finding of the study reveals that Vernacular art forms are largely products of a group's behaviour within the context of specific traditions and environmental settings and thereby making Himalayan art strongly vernacular in nature instead of being international in character. The study raised a concern that why vernacular art has persisted here, why it persists in many other regions and on other continents like the American Southwest which are not isolated and in which there is the constant impact of international art.

Chandra (2013) studied unique wooden temple Mirkula devi in the western Himalayas. The main aim of researcher was to study geography of the Lahaul region and cultural implications. The study used both primary and secondary source of data. The study concludes that Mirkula Devi temple was built around the eleventh century by a member of the local elite and enlarged by a similar agency, if not a descendant of the original builder, in the sixteenth century. Mirkula Devi temple is reflective of the complexity of local power bases in the western Himalayas.

Kumar (2014) also made an attempt to study the Architectural Marvel of Bhimakali temple at Sarahan. The main aim of the researcher was to study different kind of temple architecture style followed by Himachal Pradesh i.e., Pent-roof, Nagara, Pagoda, Pyramidal and tower style. He also analysed site planning, building design, method of construction, carving and material used for Bhimakali temple complex. The study shows that Bhimakali temple at Sarahan is the magnificent example of hill architecture in India. It shows the expertise of craftsmen in terms of building design, material handling, construction techniques and aesthetics. This temple even today acts as an inspiration for architects/designers to design new buildings (especially mid- rise) in hill towns. Many buildings designed and constructed in Shimla have borrowed concepts, form & features from this magnificent temple.

Acharjee (2017) conducted a comparative study of Nagara and Vesara style of temple architecture. The Nagara style of temple are mainly found in north part of India and Vesara style followed by South part of country. The entire study is based on secondary data sources. The results of study manifest the history of the Indian temple architecture which started from the ancient times. The research brings out that Vedic alters reached its highest climax in the Nagara, Dravida and Vesara style. In defining these two types i.e, Nagara and Vesara it can be said that the former to be called 'Sikhara' type and the latter was Hybrid type. While the Vesara form flourished dynastically, the Nagara style developed regionally, each region manifesting its own particular qualities, undoubtedly impressed at every place by the same ideal's principles and forms of art. The main inferences of the study are that although those two styles of temple architecture had their own distinctive features and forms both contributing greatly to the enrichment of Indian temple architecture

Temple Architecture

Himachal Pradesh's traditional ethnicities and cultures are distinct from the rest of the world. The state is also known as Devbhoomi; the reason behind this is that the people of this region have great convictions towards God. As a result, the state of Himachal Pradesh has been blessed with various types of traditional temple architecture, which has various types of shapes and forms. The shape and architecture of temples depend upon the topography and climatic conditions of various regions of the state (Sood et al., 2011:1). Sikhara, Pent-Roof, Pagoda and Pyramidal temple architecture is prevalent in the major portion of the state.

The western Himalayan regions, especially Himachal Pradesh is known as “the land of the gods,” having numerous temples that were built either on high mountains, in lush green valleys on the banks of fast-flowing rivers and in scenic hill towns. The evolution of temples depends upon the availability of materials, local craftsmanship, traditional construction techniques, prevailing climatic conditions and period of construction. The temple architecture began with a small chamber for the deity known traditionally as the garbhagriha made of stone with plain facades and a single small entrance. With time, as the religious rituals took on more elaborate forms, the requirements of the worshippers also increased and hence more halls and enclosures were added to meet the religious requirements. The current temple styles found in the state of Himachal Pradesh can be classified into six categories based on the architecture style used (Kumar, 2014). Therefore, present study also focuses primarily on six major styles i.e., pent roof style, Pagoda style, Tower style, Pyramidal style, Shikhara style and Dome style which have been described in detail below:

2.3.1 Pent Roof Style

The square or rectangular wooden and stone temples with pent roofs are the oldest in Himachal Pradesh. They are found all over the hills of Himachal Pradesh. In most cases, their upper portion has been repaired. But the ground indicates their antiquity and might have been laid in a very remote period. In size these structures differ considerably specially these vary in the construction of their verandahs and the quality of the finely cut, large and good-quality stones which constitute their bases (Singh, 1999). Among the most remarkable examples of these temples are Lakshana Devi temple at Bharmour, Shakti Devi at Chhatrari in Chamba, Mirkula Devi at Udaipur in Lahoul and Bijali Mahadev. Which is one of the most famed examples of the pent-and-gable type roof. It is situated on the extreme western spur of the range that flanks the right bank of the Parbati river at an altitude of 2461 metres above sea level. This temple is both large and very substantially built, measuring thirty-six feet in length by twenty-four in breadth. The lower part of the walls is made of cut stone, with no plaster used throughout. A covered verandah of Deodar encircles the building and the sloping roof is formed of six tyres of planks of the same wood. At the entrance there are fancifully carved uprights that join on the roof (Singh, 1999).

Kullu valley known as the “valley of gods” and the temple of Bijali Mahadev is derived from “Bijli” meaning “lightning” and Mahadev another name for Lord Shiva. This is because, ever since it was built the Shivlinga within the temple is struck every year by lightning that strikes its spire. As a result, the shivlinga is smashed into pieces. Later on, the priests collect each bit of the shivlinga and join it with butter. Legend has believed that whoever collected water from the confluence of the Beas and the Parvati and trekked up to the temple to bathe the Shivlinga would be granted any wish made by him. In 1500 A.D., Raja Sidh Pal came to settle here and undertook this uphill task. The result was that he regained his lost kingdom Kullu (Balokhra, 2015). Even though pilgrims and tourists crowd this temple throughout the year.

The period from July 16 to August 16 is considered the most auspicious, especially on Saturdays, Sundays and Mondays.

Bijli Mahadev Temple in Kullu



Photo Plate-I

Source: Captured by author from state museum of Himachal Pradesh, Shimla.

Pagoda Style

The origin of Pagoda Style of architecture makes a leading question in Indian art history. A few writers feel that the style shows Chinese influence. They built the famous white pagoda in the middle of the 7th century. It came to Kullu and neighbouring regions from Nepal, where it was very common in the Kathmandu valley (Singh, 1999). The temple of Pagoda style is made with rectangular stone and wood structures with gradual roofs placed one over the other but some examples of multistorey have also been found. The arrangements in the interior of these temples included wood carvings that resembled those preserved in the pent-roofed temples. These wood carvings were frequently replaced when they decayed by replicating the old ones. Similarly, the pagoda roof is also repaired, partly replacing the decayed portions (Nagar, 1990:31). In Himachal Pradesh Pagoda-style temples can be found in Mandi, Kullu, Shimla and Kinnaur districts. But it is like difficult to decode every temple. Therefore, a few of the best-known examples of these temples are stated namely the Hidimba Devi temple at Dungri in Manali, the Tripura Sundari temple at Naggar, the Ghatotkachh temple at Banjar and the Parashar Rishi temple and the Mahadev temple at Karsog in Mandi district.

Hidimba Devi Temple, also known variously as the Hadimba temple is located in Manali hill station of Himachal Pradesh. It is an ancient temple dedicated to Hidimba Devi, the sister of Hidimb who was a character in the Indian epic Mahabharata. The temple is surrounded by a cedar forest at the foot of the Himalayas. The shrine is built over a huge rock jutting out of the ground, which was worshipped as an image of the deity. The structure was built in A.D. 1553. The Hidimba Devi temple is built around a cave where Hidimba performed meditation. Hidimba was supposed to live here with her brother Hidimb and not much is known about her parents. Born in the Rakshas family Hidimba vowed to marry one who defeat her brother Hidimb who was very brave and fearless. During the Pandavas exile when

they visited Manali, Bhima one of the five Pandvas killed Hidimb. Thus, Hidimba married Bhima and gave birth to their son, Ghatotkacha. The Hidimba Devi Temple has intricately carved wooden doors and a 24 meter-tall wooden “shikhar,” or tower above the shrine. The tower consists of three-square roofs covered with timber tiles and a fourth brass cone-shaped roof at the top. The earth goddess Durga forms the theme of the main door carvings (Balokhra, 2015). The temple base is made out of whitewashed, mud-covered stonework. An enormous rock occupies the inside of the temple, with only a 7.5-cm-tall brass image representing goddess Hidimba Devi.

Hidimba Devi Temple at Dungri in Manali



Photo Plate-II

Source: Captured by author from state museum of Himachal Pradesh, Shimla.

Tower Style

Tower style is another important architecture style of Himachal Pradesh. When a chalet-style structure is raised to three or more stories in height, the verandah all around extends beyond the walls to form a cantilevered structure, as if a chalet placed on a high pedestal looks like a tower. Locally, such buildings are called “kots” or “koti temples.” They are built on a square plinth and all four walls are the same size. The walls are raised to the desired height on which sturdy beams are laid to form support for the flooring planks. The beams are also extended beyond the walls, creating a cantilevered verandah or corridor. The walls are further raised to the roof height when more than one floor is proposed the process of extending cantilevers is repeated. In the tower style, there are some twin temples or say two parallel buildings of same dimension and style. The Bhimakali temple of Sarahan in Rampur Bushahar area and the Bijat Devta temple at Jorna in Choupal in Shimla district are excellent examples of such temples. The principal image of the deity is enshrined in one structure and the other is used for storing the valuable material of the deity (Singh, 1999).

These temples were constructed with wood and stone in the Himalaya. Bhimakali Temple Complex is example of tower style, constructed by the Bushahar dynasty, which ruled from Sarahan before independence. The new palaces of the royal family are situated near the temple.

Bimakali Temple in Sarahan



Photo Plate-III

Source: Captured by author from state museum of Himachal Pradesh, Shimla.

This temple is approximately 800 years old and dedicated to this great female power that was called Bhimakali. Bhimakali temple has influences from both Hindu and Chinese architectural styles. It has slanted slate roofs, golden towers and a silver door in the style of a pagoda called Bhimakali (Kumar, 2014). Bhimakali temple has influences from both Hindu and Chinese architectural styles. It has slanted slate roofs, golden towers and a silver door in the style of a pagoda (Kumar, 2014). The temple is designed as an amalgamation of Indian and Chinese architectural styles, as shown in Photo Plate (III) with Buddhist and Hindu influences. Buildings are rectangular in the plan and have thick walls constructed in kath-kunni style. A narrow stone stairway is provided to access the upper floors. At the fourth-floor level the floor is protruding out of the lower floor on wooden brackets. To access the uppermost level which houses the state of goddess. At this level the outer walls are made up of deodar wood which has nice and intricate carving. Bhimakali on the top a slanting roof constructed with timber and covered with locally available slates is provided. The second temple has only one projected floor at the at the upper level.

This temple honours the goddess, Durga. Lower floors of the temple have walls constructed with wood and stone, whereas the upper floor has intricated woodwork on the exterior facade. This is a temple built on a high platform in the second courtyard, is a combination of linear building and vertically projected mass. The chamber where the idol is placed is projected over the slanting slate roof of the remaining building. This projection of a cuboid over a slanting roof presents a superb composition. Which is further enhanced by the pagoda roof on the top of the cuboids. Another temple present in the complex is Nar Singh temple which is an example of a Shikhara style temple. This style is modified by providing a sloping roof around the temple for Prikarma.

Pyramidal Style

Using roof styles as a point of differentiation, pyramid-like roof temples can also be found in

particularly in Jubbal Valley of Himachal Pradesh. Such a type is built on square plinths. All the four lower eaves of the temple roof are of equal length, and then the roof goes on narrowing towards the centre with a kalash on the top. There are three temples of this style in Jubbal town: one is dedicated to Hateshavari devi another is Thakurdwara and the third is Shivedawala. Similarly, there are a few examples of this type of temple in Kinnaur. These are the Mathi Devi temple at Chitkul and a small temple at Rukti village at the confluence of Baspa and Rukti streams in Baspa valley (Singh, 1999). The other examples of pyramid-like roof temples are the Hingiri wooden temple and the Jalpa Devi temple at Mehla in Chamba.

Hatkoti Temple is a well-known example of pyramidal architecture. It is situated on the right side of the confluence of the Bishkuti stream and Pabbar river. The term Hatkoti refers to famous age-old temple sculptures and wood carvings. Kalsi which is famous for its Ashokan rock inscription is about 93 km away from Hatkoti toward the east. The road connectivity is these ancient culture centers run along the bank of the Pabar and Tons rivers. There are a large number of temples built within a radius of 5 km, and this has inspired the people to name Hatkoti the “valley of temples.”

The architectural masterpieces of Hatkoti describe a special school of Jubbal art. The structural pattern and the beautiful carving on the outer walls of temples reflect the skill of the unknown architects of Jubbal. Certain relics of the early Buddhist era that are still extant in the surrounding area give enough evidence of Buddhist influence on the architectural pattern. The revival of Hinduism at the time of Shankaracharya accounts for the number of temples. The ruins of most of these temples are scattered all over the valley. Those historical and cultural remains speak eloquently of the glorious past and the presence of the ancient Indian arts and cultures that once existed in the high Himalaya (Singh, 2012). Among these variegated antique gems of art, the Durba i.e., Mahishasurmardani temple occupies an important place. The image is about three metres high, and the principal figure is nearly 1.22 metres high depicting the goddess Mahishasurmardani with eight arms riding on a lion and killing the demon Mahishasur. On either side of the image, there is an inscription on the Singhasan in nail head characters of Brahmi script that appears to belong to the 7th or 8th century. The inscriptions have not so far been deciphered by anyone. According to a tentative reading of the description, the name of the deity appears to be Vajreshwari. There is one more stone sculpture of Mahishasurmardani which is beautifully sculpted and is one of the most elegant pieces of sculpture. The image’s lips and eyes are inlaid with copper and silver, respectively. Sunpuri is a hill located behind the Durga Temple in the valley’s centre. A cave on the top of the hill contains a proto-Gupta period rock inscription. Two other rock inscriptions exist in the near vicinity of this cave. The old ruins can be found all over the hillock. On the basis of architectural design and sculpture style, it can be said that Hatkoti temple must belong to the later Gupta period and must have been built between the 6th and 9th centuries (Singh, 2012). As a result, this period depicts a highly cultural period in Hatkoti Valley, when cultural influence from Northern India flourished in this part of the Himalaya.

Hatkoti Temple



Photo Plate-IV

Source: Captured by author during filed visit.

Shikhra Style

The Shikhra temple style marks its origin in the region lying between the Himalayas and Vindhyas. The Shikhra style corresponds to the typical northern or Indo-Aryan temple with a curvilinear shikhara topped by the amalasaraka. It has many sub-varieties in various parts of northern India, which are shaped by geographical, climatic and artistic factors. It is also known as Nagara style. The style is not indigenous to Himachal, as the name Nagara, which means “city”. The archaeological evidence suggests that it was certainly borrowed from the northern Indian plain in the seventh century. Prior to the introduction of Nagara temples in Himachal, timber and stone traditions had dominated temple formation. The characteristics of the Shikhra temples in Himachal are similar to those of Rajasthan and Central India. They are comparatively smaller in size while essentially embodying all the details and architectural elements of the contemporary Nagara temples of north India. The entrance to the temple is usually through an ornamental porch, generally supported by pillars (Thakur, 1996). The presiding deity is placed in the inner cells. Some of these temples have a mandapa in the front which sometimes has a sloopy roof. The Shikhra type of temple is largely found in Chamba, Kangra and Kullu.

Bajjnath temple is one of the familiar examples of Shikhra style. It is dedicated to Vaidyanath. In earlier times, Bajjnath was known as Kirgram the famous capital of Kiratas. This fact is borne out by the Sanskrit inscription in Sharda script found in the temple. This temple was built by two wealthy brothers of Kiragrama i.e., Manyuka and Ahuka who were the sons of Siddha. The temple has the main image of a Linga enshrined in the garbhagriha, which measures 8 square feet inside and is surmounted by a Shikhra style. It was built in 1204 A.D. and was renovated by Raja Sansar Chand in the 19th century. The famous Vaidyanath Shiva temple at Bajjnath is situated at the foothills of the snow-clad

Dhauladhar. The temple has a pyramid shaped roof. Four big artistic pillars support the roof of the mandapa thus dividing the ceiling into beautiful compartments of fine order. The moulding of the temple is all classical bearing lovely Hindu ornamentation. The very colour of the concrete used here sparkles and shines giving it a distinct look (Balokhra, 2015).

Baijnath Temple



Photo Plate-V

Source: Captured by author during field visit.

The strong construction of the temple shows the rare expertise of ancient Kangra artisans. Legend reveals that Ravana had offered his nine heads to Lord Shiva here, but they were all revived when he was going to offer the tenth one. Pleased Shiva had blessed with a rare Shivalinga which the lord shiva had advise Ravana not to place anywhere before he reached Lanka intense urge to urinate, Ravana had to place it on the earth, where it grew so heavy that he could never lift it after that. The same Shivalinga now adorns this famous Shiva temple.

Dome Style

This style is the outcome of Mughal and Sikh rule. The shrines built in the 18th and 19th centuries by local rulers represent the domed style. Some of the important shrines belonging to this category are Jawalamukhi in Kangra, Chintpurani in Una district and Naina Devi in Bilaspur. These temples are located in the foothills of the Shivalik Himalaya. Due to warm climatic conditions, these temples follow the dome type of temple style (Kumar, 2014). Dome style temples are made of limestone and marble, which were exported from Rajasthan mines.

Jawalamukhi Temple is one of the most famous examples of the dome style. This temple is about 30 kilometres southeast of Kangra and stands about 100 metres tall. The earliest reference to this temple does not seem to go beyond the 14th century A.D.

Jawalamukhi Temple



Photo Plate-VI

Source: Captured by author during field visit.

The present temple of Jawalamukhi has been fully modernized. The temple is filled with combustible natural gas and believed to be a manifestation of the goddess Devi. The actual sanctum is about one metre deep and about one metre square. The temple is plain outside and inside. The paint is in Mohammadan style with gilt inside; the gliding cannot be observed because of smoke (Balokhra, 2015). There is a small folding door with silver plates. The canopy of the temple is coated with gold and there is a small tank in the compound. The floor of the temple is modernised with mosaics.

Conclusion

The study concluded that all the famous temples in Himachal Pradesh were made in ancient times. There are various cultural streams that enriched the architecture of Himachal Pradesh in the wake of migration. The social behaviour of people is also reflected in their architecture, such as myths, beliefs, observation, and worship. It represents the many-sided realities of life in Himachal Pradesh. There are three mountain ranges of the Himalayas that lie in Himachal Pradesh. In these ranges, different kinds of temple architecture have occurred due to the impact of climatic conditions. The wood is the most commonly used raw material for building houses and temples in the upper reaches of Himachal Pradesh. As a result, most temples in this region are made of wood. These regions are very rich in art and culture. That means that the majority of people are involved in cultural and artistic activities. In the middle and lower parts of Himachal Pradesh, all the temples have been made with the help of wood, lime stone, and stone. Due to a lack of ancient techniques, people were following a new temple architecture style in which wood, stone, cement, and tin were used as raw materials in the present scenario. For this reason, it is still rare that people have used old techniques of temple architecture.

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