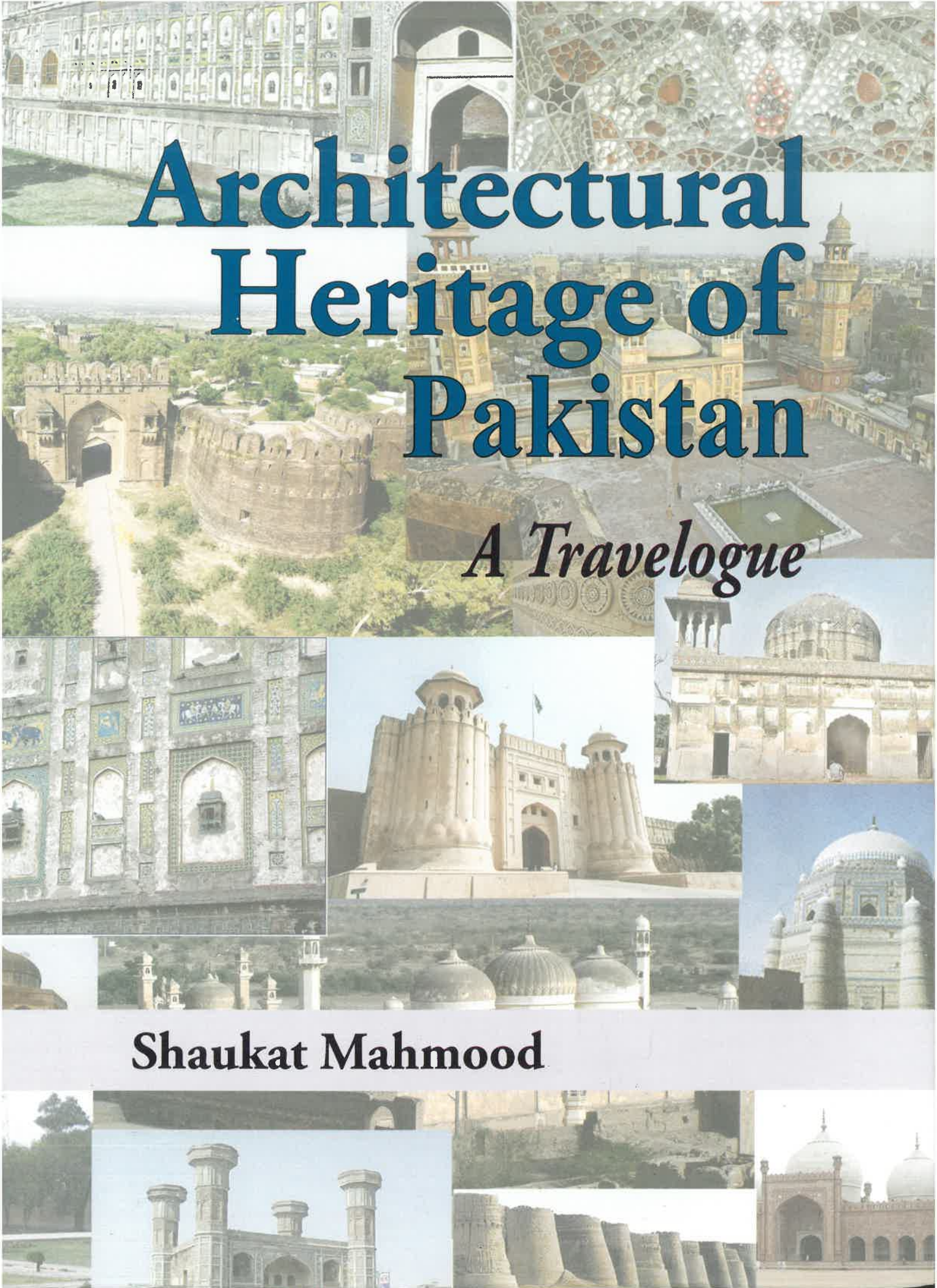


Architectural Heritage of Pakistan

A Travelogue

Shaukat Mahmood

ARCHITECTURAL HERITAGE OF PAKISTAN

A Travelogue

Shaukat Mahmood

Pakistan Writers Cooperative Society
Lahore - Pakistan

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Foreword

The author Prof. Dr. Shaukat Mahmood a well-known educationist, historian and cartoonist has done an excellent work in documenting his visits to the selected historical sites and architectural structures of the country. He has surveyed and attempted to provide us maximum information about our cultural heritage and has highlighted their importance and need to take immediate steps for restoration and preservation. I think the author has succeeded to sketch a true picture of the existing position, technical details, role of the historical places in development of knowledge and economy based on tourism. His efforts in presenting such an important and useful information with his observations are undoubtedly praiseworthy.

Archaeological sites and historic buildings of this country have great importance as they provide us distinct identity and knowledge of the past about the people's lives such as language, religious beliefs, art, and architecture, customs, conventions, economic practices, technologies and physical settlements. These assets play a significant role in an academic realm, economic development and also in term of international recognition. There is no doubt that such a study always provides a unique and very healthy perspective on the cultural scene so important in the development of a nation.

Our country is culturally very rich as its area was a meeting point of the Aryans, the Buddhists, Greeks, Arabs and Persians. Mughals also came and settled here. They left such valuable archaeological sites full of arts and craft and great buildings like forts, mosques, tombs, temples, gardens and other structures. The excavations of Indus Valley, Mohenjo-Daro, Harappa and Taxila dating back 4000 BC have given great strength to the art and culture of the country and enriched the knowledge of the succeeding generations. Thus there is a dire need to keep close relationship and liking for the values of the cultural heritage.

The author has given the impression about the indifferent attitude of the concerned institutions towards restoration and maintenance of our historical assets. He has categorically mentioned that archaeological sites and other historical monuments are not getting due attention for their proper preservation, as a result these are being deteriorating day by day. Being an art student I myself have gained a lot and still gaining from the museums and places of heritage value, which have not only strengthened my knowledge but also served as a source of inspiration helping me in finding out my way of expression in the field of Fine Arts. Therefore, I feel neglecting cultural heritage is going to be a great loss to the history, the nation and the coming generation of our country.

Dr. Shaukat Mahmood has reminded us about the necessity of cultural heritage, its role in the development activities and promotion of arts and literature through his deep insight and long experience in the archaeology related issues. This book is certainly going to add a new chapter in the history, which will of course be very beneficial for the students, researchers, teachers, scholars and readers in general.

Recently his book *Islamic Calligraphy: Styles and Techniques* has been brought out by the College of Arts and Design, University of the Punjab consisting of very useful and historical information on Islamic calligraphy with its styles. Prior to this an interesting book *Target Killing* containing political cartoons by Dr. Shaukat Mahmood came out in 2012. He also annotated and edited the book *A Man of the Arts-Muhammad Javed* published in 2013. Another book in Urdu *Maghrib main Fun-e-Musawwri ki Tehreekain* by Dr. Shaukat Mahmood and his wife Shamim

Shaukat came out in 2013. In addition, two cartoons books *Democracy is the Best Revenge and W M D: U.S Weapons of Mass Deceit* were brought out by University of the Punjab in 2014. These valuable works are over and above his busiest assignment as the Coordinator of the Ph. D. programme at the College of Art & Design, University of the Punjab and regular contribution of political cartoons for publication in the leading newspapers.

Muhammad Javed
Secretary General, PWCS
Lahore
(Painter, Art Promoter & Writer)

September 20, 2017

Introduction



Though the conservation of the architectural heritage is considered a fundamental issue in modern societies and a very recent phenomenon, but Islam showed its importance of conservation several hundred years ago. In *Sura* 59, *al-Hashr* in ayah 2, Allah says, *"Fa'tabiru ya ulul-absar"*, (take warning, then, O ye, with eyes). The incident is related when Jews were ordered under Allah's command to leave the city of Madina. When the Jews were leaving they packed their belongings on animals and carts and set their houses on fire. The burnt houses became symbols of non-cooperating community. Qur'an itself comprises several incidents of the past that provide guidelines for future.

In addition to the historical interest which an antiquary may cherish, these mementos of the past are valuable because they contribute significantly to the knowledge, know how of the people, especially new generations; and economy of the country by acting as key historical attractions for tourists. The need of conserving historical monuments is thus not only a cultural requisite, but it is also a demand to build and rebuild economy. Unfortunately economy, tourism, knowledge, education is not the concern of our rulers. Our prime concern is corruption. The result is with every passing day our architectural and cultural history is being obliterated and nobody is there to bother.

Archaeological and architectural heritage of any country in the world has not met the kind of disaster as it has met in Pakistan. Day by day our monuments are being destroyed and day by day our archaeological sites are being ruined. A recent report that was published in a section of our press said,

A huge sum of $ 23 million was generated through 'Save Mohenjodaro' international campaign jointly run by federal government and UNESCO but very little is known about the usage of that money.

Every time I visit this site I see more loss. I see almost no visitors. The Mohenjodaro museum which was in relatively good shape fifty years ago shows no sign of progress.

The visitors and local journalists claim the site is continuously decaying for the last two decades, raising the questions regarding the use of funds generated to save Mohenjodaro.

(I would like to write save within apostrophes). Though our heritage has never been in the safe hands ministers and bureaucrats have remained the main culprits. Illiterate ministers are appointed as ministers of culture and bureaucrats who have least idea about heritage they become its custodian. The main interest of these so called custodians lies in stealing the precious adjuncts from the sites to decorate their own palaces and bungalows. There is another important Indus Valley site in Punjab called Harappa. The pathetic situation of this site is no different from that of Mohenjodaro. The various sections of the site are rapidly pulverising and there seems no remedy or method applied to forestall the damage. There is no commitment or there is no interest, either there is no money or nothing is left in kitty after corruption. The fact remains, the size of corruption is larger than the kitty and the money in it.

The Necropolis of Makli has, rather had, a variety of tombs ranging between multi-storied graves, canopies, tombs and tomb mosques. Each monument had excellent stone carvings with infinite variety of motifs. At the same time there were also fine examples of world famous blue, azure and turquoise tiles of Hala.

I have been a regular visitor to this place for almost half a century. My earliest visits were in 1960s. I paid repeated visits to this place when I was writing my doctoral thesis in early 1980s. It is a span of very long period. During this period the marvels of Makli have been subjected to severe neglect and vandalism. Nearly all the multi-storied graves which were the jewels of this Necropolis have disappeared. I can recount the methodological destruction of Makli in the following obituary.

I joined University of Engineering and Technology in 1962 as a lecturer in the Architecture Department. From 1963 till 1976 every year I visited this great heritage site along with my students. During a trip toward the end of 1960s I noticed a green muslin cloth flag stuck on top a stick over a grave. Next year I saw an *'urs'* being held there and people who had come there were dislocating the finely carved slabs from the graves to improvise cooking arrangements as well as facilities for defecation. I am positive no saint or any religious person was buried there albeit the annual *'urs'* had made its evolution. This *'urs'* of a so called saint continued and the damage to the beautifully carved multi-storied grave structures and larger tombs continued unabated. Artifacts were left mercilessly for people to destroy. The disciples of the *'pir'* were playing havoc with the heritage and there was no one to protect the ill-fated trinkets of the past. In place of that insignificant small flagged grave today stands a big mausoleum where hundreds of devotees turn up every day. We are a stupid nation of '*pir-prasts'* and '*murda-prasts'*. It is also learnt that a major chunk of this world renowned site has been acquired by a lady minister of the Sindh Government. I wonder how national heritage can be sold, it happens in Pakistan only.

A little further north of Thatta is the historic town of Hyderabad. The city had in its lap several monuments like Katcha Qillah and Pucca Qillah. Katcha Qillah today is nothing more than a mass of mud. Every time there is rain a part of this mass is washed away. The Pucca Qillah has been turned into a hamlet of people who can do anything with its fabric. On July 31, 2003 a newspaper of Karachi carried this report,

HYDERABAD, July 30: A portion of a wall of the historic Pucca Qillah caved in on Wednesday. However, no casualty was reported. A shop owner who had a shop in front of the Pucca Qillah said that the wall, facing the Goods Naka, collapsed in the morning due to rain but caused no casualties. On the previous two occasions portions of the Qillah's wall had collapsed, it had resulted in both casualties and property losses.

Hyderabad has several other monuments in its lap. Their pathetic condition is no better than the Katcha and Pucca Qillahs of the city.

There is another fort in Hyderabad also. This is actually the Tomb of Mian Ghulam Shah Kalhura also called the Fort of Ghulam Shah Kalhura. It is situated in the Ganjo Takker area. When Mian Ghulam Shah Kalhura died he was buried at the northern edge of the Ganjo Takker. The fort walls are nearly all gone and the area where this fort is located is loaded with garbage, filth and used plastic bags. Approaching this historical site can send any visitor into a great shock. It is quite likely that after another decade there will be no tomb and no fort and no graves. Our precious heritage is in the hands of those who do not understand the very meaning and importance of heritage.

Another tragedy in the making is the great Ranikot Fort (sometimes written as Rannikot). Ranikot Fort is located in the Kirthar Range, about 30km southwest of Sann, in Jamshoro District, Sindh. It is approximately 90km north of Hyderabad. The Pakistani people called this fort as Great Wall of Sindh also known as *Dewar-i Sindh* because of its resemblance to the Great Wall of China. It is the world's largest fort with a circumference of about 26km or 16miles. Since 1993, it has been on the list of tentative UNESCO World Heritage Sites. Within Ranikot Fort, there are two more fortresses Meerikot (or Mirri) Fort and Shergarh Fort, both have 5 bastions each. The main Ranikot and the inner Meerikot have similar entrances they are crooked for the sake of safety. From the military point of view, Meerikot is located at a very safe and central place in the very heart of the Ranikot with residential arrangements including a water-well. But can you imagine there is no road that can lead you to Meerikot or Shergarh fort. There is no office of any concerned body. Whatever is surviving it is surviving due to the mercy of Allah.

But the most callous and criminal neglect we see is in case of the Cholistan Forts.

One comes across a chain of forts, scattered all over the great stretch of desert. It is believed that there were three rows of these forts. The first line of forts began from Phulra (near Fort Abbas) and ended in Lera, the second from Rukhanpur to Islamgarh (close to the Indo-Pak border), and the third from Bilcaner (Bikanir) to Khaploo. They are all in ruins now. They were built with bricks both baked and unbaked. Some of these date back to 1000 B.C. They were destroyed and rebuilt many times.

South-western zone of Bahawalpur is desert. It is called Cholistan or Rohi. Its total area is about 11,400 square miles. In the middle of Cholistan, from north-western axis to south-western axis there is dry-bed of River Hakra (Haakra to be exact). The original length of this bed was about 300miles. According to the antiquated geography of India, Hakra flowed in the middle of the Subcontinent and thus the civilization which grew on its banks was called central civilisation. River Hakra always acted as a dividing line between Sindh (Sindh Valley) and Hind (rest of Hindustan). Researchers have described this river by various names like Ghaara, Gaggar, Ghaggra, Sarsawati and Hakra.

The civilisation of this river flourished parallel to the Indus Valley civilisation. It was destroyed as the river dried up due to climatic changes.

The only fort which still maintains some of its original shape is Fort Drawar. This was built by Raja Deval Rawal is 838 C.E. Then from time to time it was rebuilt and expanded. In 1750 C.E. this fort was taken by Nawab Sadiq Muhammad Khan from Rawal Rai Singh. On the

eastern flank of this massive brick-built fort stands a beautiful and petit marble mosque. Erected on an artificial platform which has several hujras for travelers and students. Today all these hujras are either filled up with garbage or they have been turned into lavatories. The whole picture is stinking and disgusting. Many a fort in Cholistan has been destroyed by road-builders. This has happened particularly around Rahim Yar Khan. In order to please and comfort the Arab *Shahzadas* (who come for Houbaras) numerous roads has been built by removing bricks from these forts. Once the burnt-bricks are removed the core of the walls made of sun-dried bricks is exposed. Thereafter it is matter of time, wind and rain can finish the job. Drawar Fort, Islamgarh Fort, Mirgarh Fort, Jamgarh Fort, Maujgarh Fort, Marot Fort, Phoolra Fort, Khangarh Fort, Khairgarh Fort, Nawankot Fort, Bijnot Fort, Umarkot Fort, Naukot Fort, Bara Fort and many other forts of Cholistan tell the apathetic attitude of the concerned authorities, if there are any.

Scholars with antiquarian pursuits generally blame Sikhs for the destruction of most of our historic monuments, especially of Lahore. This is not wholly true. Even after the Sikh rule, particularly the triumvirate rule and that of Ranjit Singh, the British also left no stone unturned to impair and spoil the Islamic monuments. True that Sikhs were greedy but the British were no less avaricious. They only restored the Muslim monuments to Muslims when they began realizing that by plundering these monuments they are only inviting the wrath of a very strong community of the Subcontinent. After contraposing the might of Sultan Tipu they had already experienced their impuissance and they never found themselves in a position formidable enough to confront Muslims of the Subcontinent again.

Only in Lahore they turned the Diwan-i Aam of Lahore Fort into a dancing hall. The Tomb of Anarkali was first turned into a residence and then into a church. Ali Mardan Khan's Tomb became a place for bacchanals. Several other mausolea met the same fate. The tombs of Jahangir, Asif Khan and Nurjahan had stood in one massive garden. The British laid the railway track in such a way that the Tomb of Nurjahan was separated from the tombs of her brother Asif Khan and husband Jahangir. Most expensive sarcophagus of Nurjahan had already been removed from the subterranean chamber of the mausoleum. Before the arrival of the British Sikhs had already removed every bit of pure marble and tiles from the Tomb of Asif Khan. They demolished the apex of the dome in the process of removing marble and when they repaired it they changed the very profile and character of the dome.

The British then laid a railway line from Sahadara Railway Station to inside the Akbari Sara'i (also called Shahjahani Sara'i) of Jahangir's Tomb. Visitors can still see the remains of smoke and soot, emitted by locomotives, on the ceiling of the main gate which houses the booking offices today. The railway line bifurcated into two branches inside the *sara'i* and all the chambers were used as coal depots. Railway locomotives came here to obtain coal for refueling.

The plight of the Shalimar Gardens was no different either. When the Grand Trunk (G.T) Road was built between Amristar and Lahore it was made to pass through the famous historical garden thus sequestrating two of its sections namely Inayat Bagh and Angoori Bagh from Faiz Bakhsh, Hayat Bakhsh and Farah Bakhsh (present three sections of the Shalimar Bagh). Ali Mardan Khan's Tomb was devoured by Railway Workshops and the access to it, today, is worse than a narrow cell of a dungeon.

It is recorded in history that one of the British colonial administrators and later Governor-General of India Lord William Cavendish Bentinck (1774-1839 C.E.) had even ordered the demolition of the Taj Mahal. According to him,

> *It is waste of agricultural land, the Taj should be demolished and the land be given over for agriculture.*

He was also responsible for mutiny of Indian soldiers at Vellore. Declaring him whimsical he was called back by the British Government. Such has been the state and 'fortune' or 'misfortune' of our heritage.

Prior to the arrival of the British, Sikh ruled over Lahore, the *Seh-Khalsa Raj* was the real period of plunder and pillage of the Islamic monuments. They removed all the precious building material form Shalimar Bagh and built their own houses and *havelis.* One of these rulers removed every bit of timber and sold even the bricks of the Shalimar Garden as second had item. They dug up graves of the Muslim tombs in treasure hunts. The cenotaph of Asif Khan was uprooted and thrown in the lawn. The graves of Anarkali and Nurjahan met the same fate. Maharaja Ranjit Singh provided no respite either. He proved crueler and thus destroyed monument after monument and sent the precious material to Amritsar to decorate Darbar Sahib there.

Three quarter of the glory of Darbar Sahib (Golden Temple) at Amritsar is due to Islamic monuments of Lahore.

Independence brought no special relief to these monuments as far as their preservation, conservation and upkeep were concerned. If there were Sikhs before the Raj there have been 'Sikhs' after the Raj as well. Those who had worked as clerks and draughtsmen in the PWD or the Archaeological Departments of the British became self-proclaimed custodians of these monuments and champions of conservation. I wonder how the Tomb of Rukn-i Alam at Multan was given conservation award by Agha Khan Award Committee. As a matter of fact, this award showed how bankrupt was this committee of Agha Khan Award as far as conservation was concerned. There was not a single qualified conservationist on the panel.

In early sixties one could see a large number of Mughal monuments in the Baghabanpura area. Most of them have been either demolished or are encroached upon. Sarv wala Maqbara is surrounded by contemporary ill-planned houses. Soon it will disappear. Tomb of Dai Anga is losing its identity *as shaadi ghars* and *qabza* groups are getting active. Budhu ka Aava, the tomb of the brick-maker who supplied bricks for Shalimar Garden, situated opposite Engineering University, is now being consumed by auto-workshops. The memorial of Avitable (Governor of Peshawar during the Ranjit Singh's regime) that stood close to Budhu ka Aava is meeting the same fate. Kiosks of Inayat Bagh have been incorporated into private houses and are being used as bathrooms. Corner towers of Angoori Bagh have been annexed by influential. The filtration plant which supplied water to Shalimar Bagh is now a house where a number of families are putting up. Half of it was destroyed by a previous regime to widen the G.T. Road. Kamran's Baradari has been turned into a shop like structure of some industrial fair. Its character was comprehensively mutilated by Lahore Development Authority (LDA) at the cost of crores of rupees. No conservationist was ever consulted by LDA for its conservation or restoration. At best it can be cited as 'how not to conserve' a monument.

In Pakistan several mafias are flourishing. There is artists-mafia. There is educationists-mafia. There is writers-mafia. There is poets-mafia. There is engineers-mafia, there is doctors-mafia. There is environmentalists-mafia and there is conservationists-mafia. You name anything and if there are chances of money-minting, a mafia will grow overnight without having least qualifications in that particular field. These mafiosos reap rich harvests. Our monuments have suffered at the hands of such mafias and no end is in sight.

Prof. Dr. Shaukat Mahmood,
President Medal for Pride of Performance
Sitara-i Imtiaz
Lahore

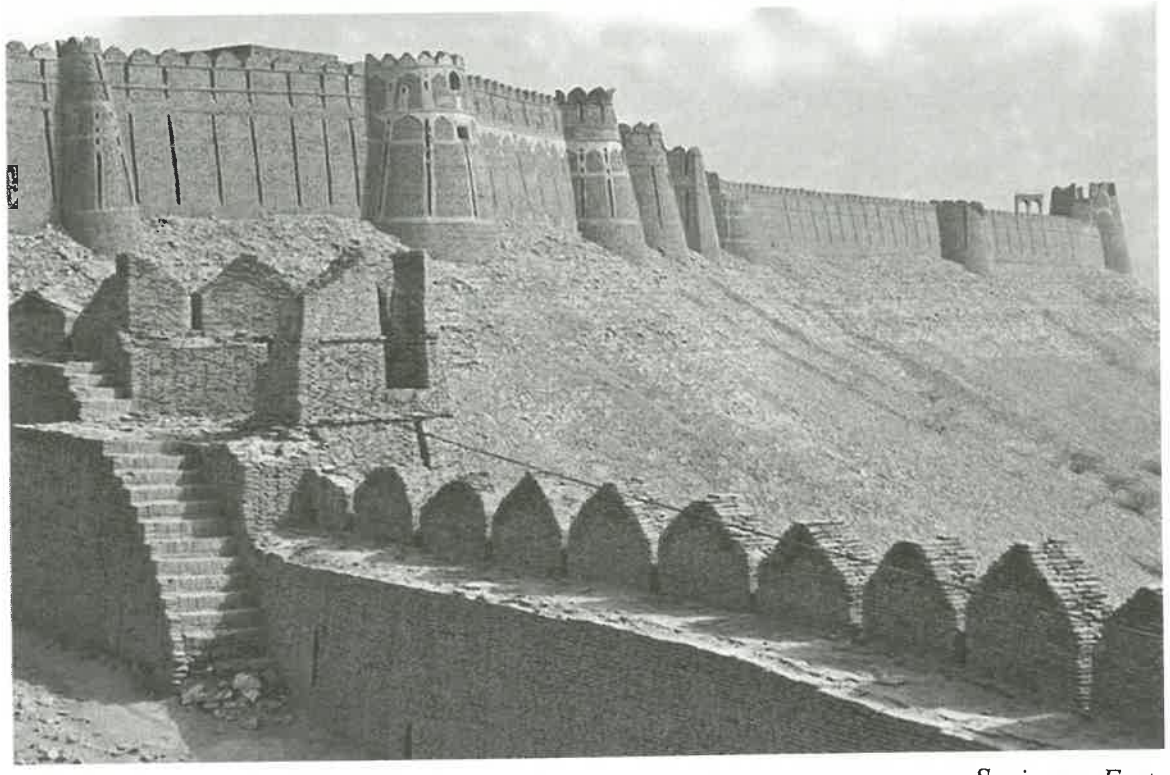
November, 2017

Vanishing Architectural Heritage of Sindh

In the mornings of December 3 - 6, 2011, I traveled some 2500 km by road. It was a journey from Multan to Sindh and back with four of mine antiquary colleagues. The main purpose was to see and investigate the conditions of historic forts of Sindh. The itinerary of our tour was tough but we were determined to visit and see the forts. At the end of the tour we felt that there does not exist any ministry of culture in Sindh or any other institution like local body responsible for maintenance of such important historical places.

Journey-I

When we were leaving for Sindh we saw Multan in total shambles. Every road had been dug up and senseless flyovers were being built up. I have never seen in my life a flyover with a sharp 90 degree turn. The city was looking more like excavations of Mohenjodaro.



Sanjarpur Fort

Traveling through Sharaqpur, Khanbela, Sadiqabad, Rahimyar Khan we reached Sanjarpur a town famous for having in its lap a fort of early Abbasi period. While going south of this fort, or say its remains, are located on the right side of the highway about four kilometers deep in the fields in Moza Sanjarpur Kuhna in the west of Moza Sanjarpur. This fort is known by two names the Sanjarpur Fort and the Fazilpur Fort, Sanjarpur Fort, because it is located at Sanjarpur, and Fazilpur Fort, because it was built by Amir Fazil Khan Abbasi son of Amir Sanjar II Abbasi. The Amir was the head of the principality of Emirates of Daudpotas. This principality comprised Sanjarpur, Ahmadpur and Sarwali. Present condition of the fort is pathetic. All the kiln-burnt bricks have been removed exposing the sun-dried brick structure underneath. A couple of corner bastions are standing, though on their last legs. The girdle wall showing signs of

machicolations and merlons survives in sporadic patches. Some local families of the village occupy the compound of the fort. They have also established a *Bhatta* (kiln-making furnace). After a few more years this fort will completely disappear from the face of the earth. There are no traces of any care by any authority. Perhaps authorities have no knowledge of Sanjarpur Fort. We completed our visit to this fort by 12:30 mid-day. Here at Sanjarpur we were accompanied by the Principal, School of Fashion Design, Hala, and his wife. From this point on, they both were our hosts. They were extremely welcoming and kind. Their help and guidance made our study trip more comfortable and more fruitful. By 13:20 hours we were crossing Dheherki and Panno Aqil by 14:45 hours. By 15:00 hours we were in Rohri. This is a historic city. Unfortunately, its historical architectural wealth has not been investigated either. This is the area where Muhammad bin Qasim had built a number of mosques. His mosques at Mehfuza and Mansura still survive. It is believed that Rohri is ancient Rur. Rur's reference we come across in many books of history. Between Rohri and Sukkur flows the river Indus. An island also exists in the middle of the river. The two cities are connected by rail and road bridges through the island and the famous Sukkar Barrage is here. The Island, the river, the bridges and the barrage all provide a panorama of history and engineering together. We spent some time at the ruins of a mosque located on the island on a small knoll. We were told that this mosque was built by Muhammad bin Qasim. It is a brick-built single chamber structure. Alas nobody is taking care of this piece of history either. Having spent couple of hours at Rohri and its surrounds we left for Kot Digi. Kot Digi is about 50 km south of Rohri. The route provides an excellent vista of date-palms. The eyes can see groves after groves and greenery stretched to the horizon. The area looks very fertile. At 17:00 hours we were at the main gate of Kot Digi Fort. The fort is situated at a distance of some 40km from River Indus. Kot Digi Fort, also called Ahmadabad Fort, was built by Mir Suhrab Khan the first ruler of the Talpur dynasty in 1793 C.E. Suhrab Khan in history is known as a master of warfare. It was he who selected the elevated site for the fort. The high points and observation posts of the fort are on the eastern side as this was the direction from which there existed possibility of enemy attacks. The surrounding wall of the fort is over twelve kilometers long and it is at certain points four meters thick.

The main gate of the fort is concealed in a massive crevice like formation of the girdle wall or the counterscarp of the fort. The massive wooden doors of the gate are fitted with large spikes. The spikes were fitted to fort gates towards off the strikes of the elephants to break open the gates in case of enemy attacks. Within the big gate there is a very small door. This is hardly 60cm wide and 100cm high. The larger gate is in such a condition that it cannot be opened. Inside the fort we come across various levels. There is no level ground inside. As we proceed to eastern side of the fort there is an uphill passage leading to various rooms at the top level. Some floor patterns made of bricks invite an interesting study. We were told during the Ayub Khan's regime 159 field guns were removed from this fort. Where they went no one knows. It is also learnt that in 2005 a grant of 25 million was approved for the uplift of this fort, the fate of this grant is also unknown. As the night was approaching fast we hurriedly concluded our visit to the fort and commenced our journey to Hyderabad via Rannipur.

When we left Kot Digi Fort the sun was setting. Hence after a few kilometers journey there was dark rather pitch dark. The distance between Kot Digi and Rannipur is hardly 25km. But there was no road neither any light nor many vehicles. The meandering path called road was also in shambles. The journey was full of fears as freebooters, dacoits and kidnappers enjoy full freedom in this area. There were no milestones (or kilometerstones), no directional signs either. We covered small distance of 25km in two hours and that too because we were riding 4-wheel-drive Prado.

Although Rannipur was only 267km from Hyderabad, but again the road was dark and without any milestones as usual. Also there was heavy traffic on it. A few watches past midnight we were at the outskirts of Hyderabad. At a road side hotel we had a cup of hot tea and got the

vehicle checked. Our host Abul Fateh Daudpota with his wife in his own car was acting like a pilot, but actually he was our guide. He had made arrangements for our stay at a rest house in a posh locality of the city. The night was comfortable.

Journey-II

We commenced the second part of our journey from Hyderabad in the morning of December 5 at around 9:45. I had expected Hyderabad to be a neat and clean city. Unfortunately, the areas we passed through including Latifabad presented a very dismal picture. We could see huge pools of dirty, smelly and stagnant water surrounded by levies of garbage and used shopping plastic bags. How the populace was surviving in such wretched conditions is difficult to imagine. I shall narrate the plight of architectural monuments later as the city was visited next day.



Our today's first destination was Umarkot, a famous locale for the great emperor of India the Mughal-e-Azam, Jalal al-Din Muhammad Akbar was born there. In about 50 minutes time we reached Tando Adam covering a distance of mere 25km. The condition of the road as usual was despicable. Most of this road was under repair or it was being 'widened'. The contractor had provided no diversions or detours for the vehicular traffic. In civilized countries whenever a stretch of road is closed to public for any reason a fully *metalled* is provided. In the absence of any legitimate diversion the transporters were improvising their own diversions causing huge clouds of dust. Do we Pakistanis pay road tax for this kind of atrocious roads and facilities murmured one of our colleagues. Unfortunately, not much is known about the foundation of this town, currently it is a very important place with very significant institutions located here, all after the establishment of Pakistan. In another half an hour, covering a distance of 17km we were in Tando Allahyar.

In 1709 C.E. Mir Allahyar Khan Talpur constructed a fort here for the protection of his territory. This fort as a memento of the past survives in shambles. Its relics are situated at the distance of some three kilometers from the town. The locality that developed around this fort came to be known as Allahyarjo Tando, the Town of Allahyar. The shrine of the old Sindhi legendary character of folk wisdom and *sufi* poet Watayo Faqir is also situated within the precincts of the Tando. In 1906 the British Government viewing the importance of this town

created a railway station for Tando. The British also used the fort for official purposes. The fort is now just a heap of mud and is known as Kacho Qilo (Katcha Qillah) by the local populace. We were told that famous Hindu temple, the temple of Baba Ramdevji (also known as Rama Pir) also exists in the town, but we were unable to visit it due to paucity of time. No doubt Tando Allahyar had a great number of Hindus before the Partition.

Mirpur Khas from Tando Allahyar is exactly 30km. This distance was covered by us in 40-minutes. Prior to the conquest of Sindh by Muhammad bin Qasim in early 8th century the area where Mirpur Khas stands today was known as Kahu jo Daro it was a famous Bulddhist site and the remnants of a Buddhist stupa also survive here. The foundation of the present Mirpur was laid in 1806 C.E. by Mir Ali Murad Talpur a member of the Mankani Talpurs when they shifted their capital from Keti Mir Tharo to Mirpur. It is believed that Mir Shir Muhammad Talpur built a fort at Mirpur Khas. We were unable to locate it. Mirpur Khas remained the capital of Talpurs until 1843 C.E. when the city was annexed by the British.

Our journey from Mirpur onwards was rather painful as the scenario became amazingly depressing for the whole team. Both sides of the road were submerged in deep water. The extent of the water went to the horizon. At places we could see the cotton plants standing in water but withering. It was a very sad scene. In the distance there were villages devoured by water. This water was the water from the year-old floods. The road in the middle of this ocean was narrow and at places there was no road either. Whenever a vehicle approached us from the opposite direction giving way was a fatal exercise. At one place we also saw a level crossing of a railway track. It was a narrow gauge track. Most probably it was a part of Luni-Hyderabad branch of the Jodhpur-Bikaner Railway. Most probably this railway was intensely used to bring Muslims to Pakistan immediately after the Partition. The track has now fallen to disuse.

Travelling on this wretched 60km long road continued till we reached a T-junction. At this place, existed a very small locality called Sufi Faqir. Umarkot was only 22km from here but as the road condition deteriorated further our cruising speed fell down. This distance was therefore, covered in about 50-minute time.

> *Formerly known as Amarkot, it was the capital of Greater Sindh Province, including some parts of present Rajashtan State of India. It also became prominent during the time of the Mughals and during the British Raj. The Mughal King Akbar was born in Umerkot (October 14, 1542) when his father Humayun fled from military defeat at the hands of Sher Shah Suri. Rana Prasad, a Hindu Sodha Rajput ruler of Amarkot, gave refuge to Humayun. Later the Mughal Emperor Akbar became the Shahenshah of Hind and was a popular figure with both Hindus and Muslims.*

Like all other forts in Pakistan Umarkot Fort is also in shambles. Except for its entrance and the counterscarp flanking it nothing has remained in good shape. From the outside thus for a while situation appears reasonable and encouraging but as soon as one enters the fort, except an observation post along with its long flight of steps nothing survives. This post was built by the British. In the open stretches behind this post stand some kiosks (*chhatris*). There is a small museum also within the fort, photographs are its main 'artifacts'.

There are several conflicting opinions about the name of the city as well as the name of its founder.

> *The well known Tarikh-i Farishta, written in the year 1606 C.E. by an eminent scholar and historian Muhammad Qasim Farishta at the behest of King Ibrahim Adil Shah of Bejapur (a Muslim state of South India) is indeed a great compendium of many historical sources, accounts, descriptive and narrative events of despotic rulers and oligarchies. In volume of Akbernama (Translated by H. Beveridge) and Farishta's history at page 144 and 145 respectively the word Amarkot. The works of Sir Richard Burton and Colonel*

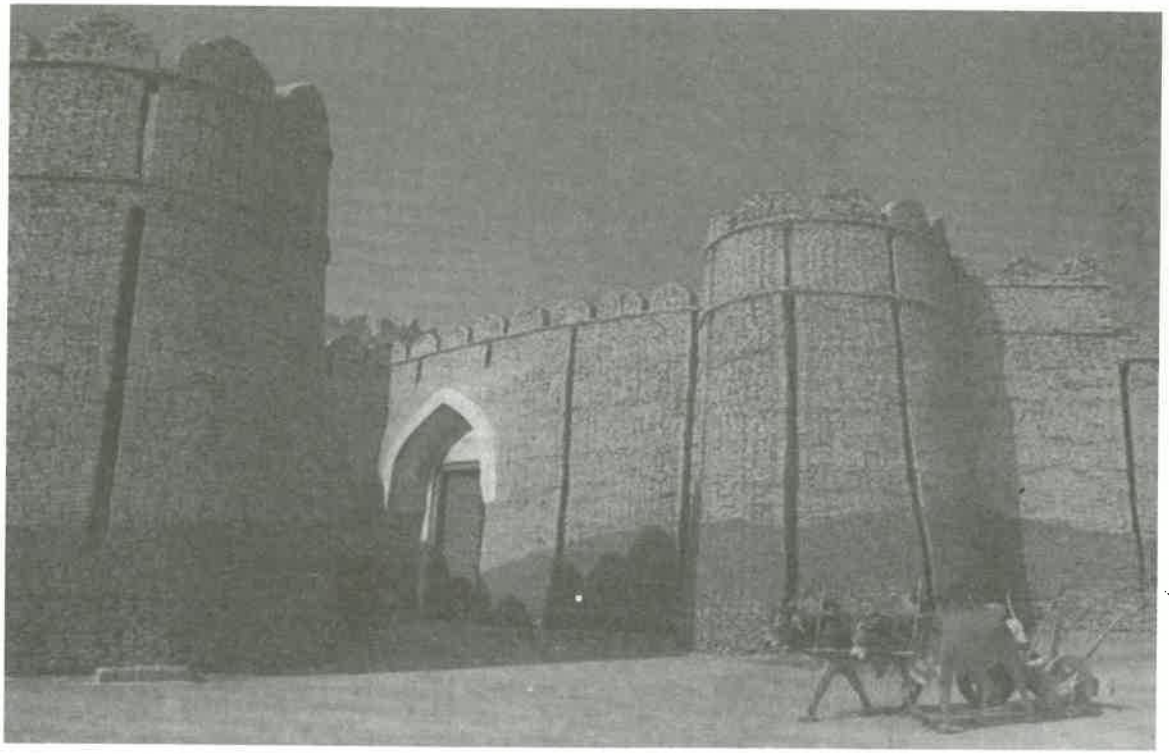
James Todd's Annals of Rajasthan mention Amarkot at all places wherever they discuss, delineate, describe and refer to the city and the fort as the city and the fort of Amarkot. (Gul Muhammad Umrani).

History is not clear who founded the city of Amarkot or Umarkot. The *Gazetteer of Sindh* claims that the city was founded by Sodhi Gurus. Colonel James Todd claims that the city was founded by Amar Singh Parmar in the 11th century. About the fort "Tej Singh in his book dwells on the question as to who built the Amarkot Fort and when? He answers this question with confidence that it is not difficult to conclude that the present Fort of Amarkot was built by Mian Noor Muhammad Kalhoro in 1745 C.E. at the time of the birth of Akbar in the year 1542 C.E. The present fort was constructed or rebuilt,"

Our next mission was to locate the birthplace of Akbar. Alas! There was no indication or signage to that effect. But as the Professor of Hala Institute was with us he guided us through a stretch of wilderness followed by a jungle of bushy low trees. There were nasty paths within this natural growth of flora. Without an expert guide it was not possible to go the right way. The location of Akbar's birthplace was not far but it was within the labyrinth of wild bushes. Akbar's birth place is marked by a low small sized platform with a square canopy standing on it. Akbar if alive today would have sentenced to death the builders of such a poor memento of his birthplace.

Journey-III

On December 4 around 14:40 hours, we completed our visit to the birth place of Mughal-i Azam. Our next destination was the Naukot Fort. Naukot Fort is about 72km from the Umarkot Fort. The distance was not much but it took more than two hours to cover the distance. There was no proper road or a significant track. Travelers like us had improvised their own road map. At places this passage was sub-merged in water and at places we did not know what route to follow. The travel was unsafe as this area is a haven of freebooter and those who can waylay travelers. Time and again we were being cautioned by our Sindhi professor not to go to Naukot but should try to reach close to Hyderabad as early as possible.



Almost an hour and a half before sunset we saw the silhouette of the Naukot Fort in the distance. Soon we saw that the whole Fort surrounded by the populace displaced by floods. It was a touching and nerve wrecking scene. Displaced people had no proper facilities, no water, no lavatories and nothing to cook. Their tents were in atrocious condition. We saw the misery at its top.

The Fort is located some 63km south of Mirpur Khas town. It was built by Mir Karam Ali Khan Talpur in 1814 C.E. It is said to have been built by Mir Karam Ali Khan Talpur to boost his power and claim over this area. Mir Karam Ali Khan also built another Fort called Naonkot Fort a few kilometers away on route to Mithi. Naonkot Fort is a carbon copy of the Naukot Fort. The Naukot Fort built of kiln burnt bricks is almost square in plan and measures over 110m in length and about 100m otherwise. The bricks are the same type and size which were used by the Mughals. The walls and the massive buttresses rise to the height of some 9m. These buttresses have 18cm wide slits at intervals which are nearly half a meter deep at top. Their depth deceases gradually as they travel downward. The slits terminate at a level about 3m thick. The entrance of the fort is on eastern side close to the southern corner. The entrance to the fort is provided in an annexed quadrangle which projects out of the actual square of the fort. This entrance is hidden between two massive buttresses. This only entrance when we saw it had collapsed due to recent rains and a make shift hole had been cut in the fallen debris, by the displaced people to enter. It was an awful exercise to enter the fort through this hole. An antiquarian has described the entrance in these words.

> *The arched entrance is around 7m in height and about 4m in width. The approach to the interior of the fort is through causeway type hall and room, which make part of the squarish construction, itself a fortress. The fort has nine semi circular bastions, two of them guarding the main entrance, four at the corners and one each in the middle of the northern, southern and western walls. A 4m wide wall runs on the four sides of the fort. It has two burnt brick stairs to climb the wall top, from the interior of the fort.*

Interior of the fort offers a depressing picture of a few small buildings. There are a few remains of rooms etc., which may go to suggest that these were the residential quarters. Though the structure of the rooms has collapsed their northern wall still stand showing signs of blind arches built inside the rooms as decorative elements. One such arch in one room had multifoil blind arch. A small square building with a semi spherical brick built dome is the high point of what remains of the fort today. Close to this domed building there is a barrack like structure. It had a pent roof which is now gone.

There are several chambers also provided within the thick walls of the fort. Except the buildings I have mentioned above the interior of the fort is like a huge compound barren and featureless. There are three trees as well and in a corner a flight of straight steps can take the visitors to the top of the walls. The rampart is in shambles as well nonetheless from the rampart one can have a good view of the surrounds.

As the sun was setting we said adieu to the ill fated fort and resumed our journey back to Hyderabad. It was a journey 163km long. We passed through Tando Jan Muhammad, Digri and Gorjani.

> *Tando Jan Muhammad is located in Taluka Digri. It is situated near District Mirpur Khas round about 60 km away from the Mirpur Khas city. The name Tando Jan Muhammad is derived from the Ex. Ruler and the City owner Mir Sakhi Jan Muhammad who contributed a lot for the development of this small village.*

Digri is also a small town of District Mirpur Khas. Digri derives its name from a very tall lady who once lived in this area *Dighi* in Sindhi means 'taller'. We were unable to collect the

etymology and history of Gorjani. At 21:40 we were in Hyderabad. Each member of the team was dead tired but dinner had to be taken. Our host Professor Fatah Daudpota took us to a famous fish shop of Hyderabad where we had excellent fried fish. While proceeding to our guest house we had a stopover in a bazaar and some members of the group bought some Sindhi souvenirs.

Journey-IV

After visiting the Kalhura Tombs in one of the dirtiest and poorest localities of Hyderabad we decided to head straight for the Rannipur Fort. At 12:25 we left the Kalhura Tombs by 13:00 hours we were crossing Petaro. Petaro is about 30km from Hyderabad. The history of this town is not known nevertheless it has become famous fort it's Cadet College. Originally the college was founded at Mirpurkhas in August 1957, as a residential institution. It was established under the name of Government Cadet College Mirpurkhas. The college came into being due to the efforts of Mr. A.M. Nizamani, the then Director Education of Hyderabad region. It was sanctioned by Mr. Muhammad Ayub Khuhro, Defense Minister of Pakistan. In 1958, a new site was sought in order to build a permanent campus for the college. A suitable site was therefore, selected a few miles up the river from Jamshoro at Petaro. The construction of a purpose built campus began almost immediately. The college finally moved to its new premises at Petaro in August 1959.



Our next destination was the world renowned Fort of Rannikot situated in the Jamshoro district. Jamshoro is capital of Jamshoro District. It is located on the right bank of Indus River, approximately 18km northwest of Hyderabad and 150km northeast from the provincial capital of Sindh and largest city of Pakistan, Karachi.

Besides the famous Rannikot Fort, Jomshoro district houses several other important places of historic and artistic interests. It has keerthar National Park covering an overall area of 100 square km. It is the habitat of several endangered species of wild animals. The oldest existing town of Sindh Sehwan is situated on the right bank of River Indus. The Indus Highway connects it to Jamshoro at a distance of 140km. Sehwan is famous for the Shrine of Hazrat Lal Shahbaz

Qalandar. Millions of devotees visit it every year. Kotri is the main city of this district situated on the right bank of River Indus. Kotri Railway Bridge separates it from Hyderabad city. The historical shrines of Malik families are situated here. Kotri Barrage is a worth seeing place of this area. Kotri Railway Station is one of the biggest railway stations of Pakistan.

The largest sweet water lake, Manchar Lake is also within this district. It is a famous sanctuary for the aqueous migratory birds and fish. The lake covers an area of over 300 square km. The water in lake is 4 to 6 meters deep. A pre-historic site Aamri is situated 30km south of Sehwan and 110km north of Jamshoro. It is almost on the Indus Highway and can be reached without any serious difficulty. It is a part of Indus Valley sites and is famous for its archaeological finds.

But the most amazing place of the Jamshoro district is the Rannikot Fort. It is also referred as Runikot, Roonikot, Roykot and Mohankot by various chroniclers. The exact distance of this fort from Hyderabad is 89km. The size and location of this fort defies all reasons. It stands in the middle of nowhere, defending nothing but absolute wilderness. Some believe that the Talpurs had sent their families to Thar and Kach when Afsharids attacked Sindh during the times of Kalhoras and their families resided here. Another view is that its location on the western frontiers of Sindh gave it its strategic value. Another totally unsubstantiated view is that it was first constructed during the Achaemenid Dynasty (550 - 330 B.C.E.) of the Persian Empire. Others have suggested a much earlier period of construction attributing it to the times the Sassanians rulers of ancient Iran. Some archaeologists attribute it to Arabs and maintain that the fort was possibly built by a Persian noble Imran Bin Musa Barmaki under the Abbasids, who was the Governor of Sindh in 836 C.E. Despite the fact that a prehistoric site of Amri is nearby, there is no trace of any old city inside the fort and the present structure has little evidence of prehistoric origins.

The Sindh Gazetteer points to 17th century as its time of first construction while some archaeologists agree that a part of the present structure was reconstructed by Mir Karam Ali Khan Talpur and his brother Mir Murad Ali in 1812 C.E.

Fort Rannikot is located in Lakki Mountains of the Kirthar Range to the west of the River Indus at a distance of about 30km from the present day town of Sann. We reached Sann around 4 in the afternoon. The area is totally barren and we were warned to leave the place before the sunset.

A mountainous ridge, called Karo Takkar (meaning Black Hill), running north to south, forms the western boundary of the Fort while the Lundi Hills form its eastern boundary. A rain-water stream enters the fort from its rarely used western 'Mohan Gate', where it is guarded by a small fortification. A local suggested to us that since rain is locally called *Reni*, therefore, the fort came to be known as Renikot. It is thus the 'fort of a rain stream, which ultimately falls into mighty Indus.

Most of the 28 km long wall meanderingly runs up and down on the contours of the hills. From a distance it looks like the Great Wall of China. There are four gates in the wall; Sann Gate faces the small town of Sann. This is on the eastern side. Amri Gate faces Amri and is located on the north-eastern side. Shahper Gate is on the southern side. Originally this gate was known as *'Parryen jo Tarr'* (or the spring of fairies). A myth, similar to the myth of Saif al-Malook Lake says that during the *poonam* nights (the full-moon night) fairies descend from heaven and take bath in the stream. This gate is also called Mohan Gate. The western gate is situated fairly high on the cliff. Because of its elevation it is called Balai Gate or Maihan Darwaza.

It is estimated that at places the cliffs and the wall built on it rises about 600 meters above sea level. The height of the wall fluctuates between two and three meters. The wall is punctuated with bastions, buttresses, and watch towers. According to a tale told by the local inhabitants, fairies come from far and wide on the *ponam* nights (full moon) to take bath at this spring near 'Karo Jabal'! Splashing sounds of water falling on the rocks can be heard at another spring, *Waggun jo Tarr* or "the Crocodile Spring", named so as crocodiles once lived there.

Within Rannikot, there are two more fortresses, Meeri Fort and the Shergarh Fort. Meeri Fort is some five kilometers inside the Rannikot Fort if we enter from Sann Gate. To reach this fortress there is a metaled road. A bridge over the brook has been left unfinished. We were told that the construction of the road was started during the Musharraf's regime but as soon as he left, the construction work was abandoned. Since then it has not been constructed. We therefore had to wade through the brook. The water was crystal clear and not very deep either. Meeri Fort stands almost in the middle of the Rannikot. It has a crooked entrance and the whole area is divided in two parts. This was probably the palace within the fort. Its surrounding walls have five bastions. Its walls are about 6 m high and the rampart is fairly wide. It is believed that this fort remained in the use of Talpur Mirs for quite some time.

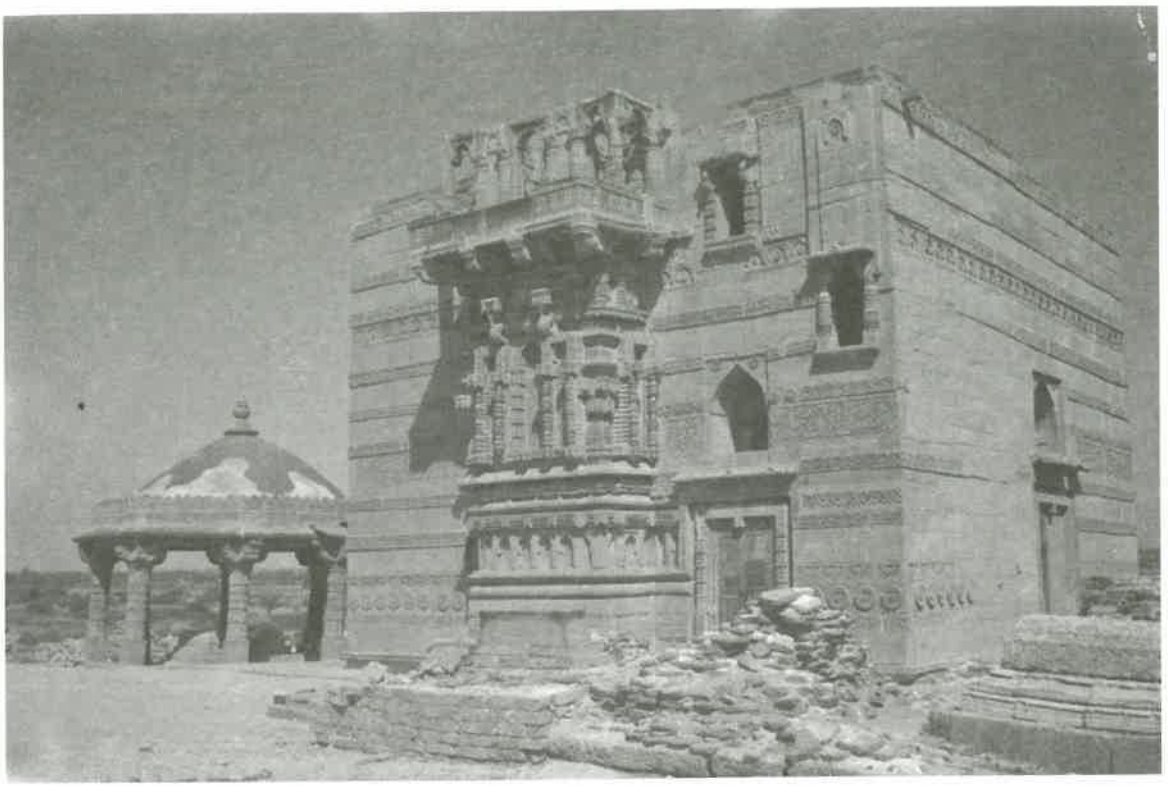
From the Meerkot we can see the Shergarh Fort perched on top of a cliff. It offers a breath-taking view. Unfortunately, there is no access to it for vehicles and the climb is tortuous. This fort is similar in plan to Meeri Fort. The construction is similar and so are its various architectural features. Outside the fort there are remains of certain graves which indicate that once this area had good number of population in and around it. Standing on the rampart of this fort one can see a breath-taking panorama all around. In clear weather the mighty Indus becomes visible which is almost 45km away.

As the sun was setting we beat a hasty retreat and in hour's time we were on the highway heading for Sehwan, Dadu, Moro, Rannipur and Ghotki. We reached Ghotki at 12 mid-night and took our dinner. We reached back in Multan by the *Fajr adhan*.

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Tomb of Jam Nizam al-Din at Makli

A combination of vogues



Pakistan has been in existence for nearly seventy years now but as R.E.M Wheeler has written in his *Five Thousand Years of Pakistan* its roots lie deep in antiquity. The excavations of Moenjodaro in Sindh and Harappa in the Punjab are enough to show that a high level of civilization flourished in the area now with in the territory of Pakistan, centuries before the Aryans came to the Subcontinent. In time Taxila became a great centre of Buddhism and after that both Taxila and Peshawar flourished as centers of Indo-Greek culture.

In the early eighth century Islam came to the Subcontinent and present day Pakistan from Karachi to Multan was occupied by Muslim Arabs. Ever since that time the area has remained predominantly Muslim. Three centuries later Lahore and Peshawar were invaded from the north and Lahore became a *Ghazni-i Khurd* (small Ghazni), a facsimile of the splendid *Darul Sultanat* of Sultan Mahmud of Ghazni. Present day Pakistan remained a pivot of Islamic culture till the end of the twelfth century when the interest of the Muslim rulers shifted to the city of Delhi. Even so, the three dynasties which ruled Delhi before the Mughals, namely the Tughlaqs, the Sayyids and the Lodhis all came from present day Pakistan, while Akbar was born at Umarkot in Sindh and Shahjahan at Lahore.

Makli Hill is situated close to Thatta on the bank of the old bed of River Indus. If the city of Thatta was at one time a port at the mouth of the great Indus, Makli must have been another port at the opposite bank of the river. Makli has the most substantial surviving evidence of the greatness of Sindh between the 14th and 18th centuries. On approaching the Makli ridge from its

present southern access one can distinguish three main groups of monuments arranged in inverted historical order. First to be approached are the monuments of the Mughal period, namely the Tombs of Jani Baig Tarkhan and Ghazi Baig Tarkhan, Baqi Baig Usbek, Tughril Baig, Isa Khan Tarkhan the younger, Jam Bab and Diwan Shurfa Khan.

The second group of monuments belongs to Tarkhan and Arghun periods (1556-91 C.E. and 1520-56 C.E. respectively). This includes the family graveyard of Isa Khan Tarkhan the elder, Baqi Baig Tarkhan, Ahinsa Bai, Sultan Ibrahim and Mir Sulaiman.

The third group, on the extreme north of the hill, belongs to the Samma period and comprises the Tomb of Jam Nizam al-Din Mubarak Khan, Makli Rajpal and some very graceful open pavilions built over the graves of unidentified personages. All the monuments in all the groups are of brick or stone.

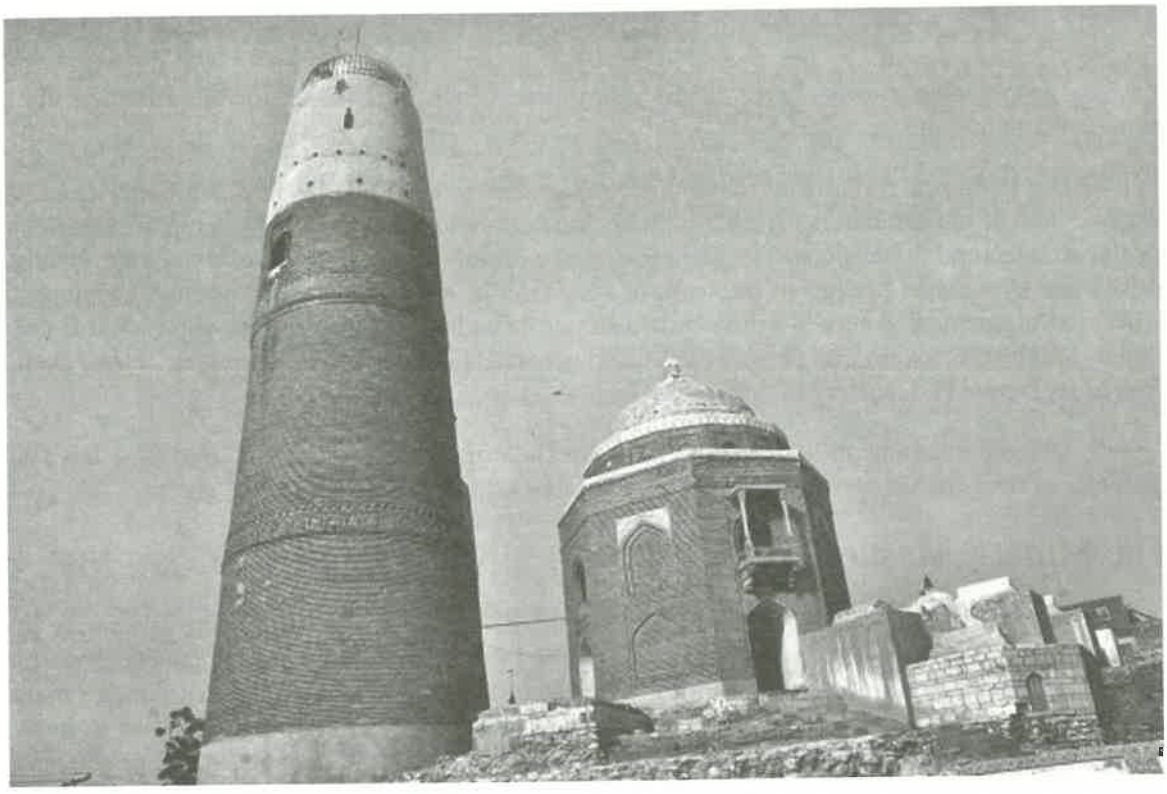
Jam Nizam al-Din nicknamed Nindo ruled from about 1461 to 1508 C.E. His rule was a long one and on the whole peaceful. His tomb is one of the more conspicuous mausoleums on Makli Hill. The mausoleum is situated on the extreme northern fringe of the hill. The Tomb of Jam is a big square, unfinished building, enclosing a square sepulchral chamber. The tomb is said never to have been provided with a dome, the work having apparently ceased when the four walls had almost reached the base of the dome. The building is remarkable in that at least externally it is composed almost wholly of Hindu elements, except for the friezes carrying Quranic inscriptions. Probably much of the building material used here was obtained by demolishing Hindu temples. This is especially obvious in the case of the outward projection in the west wall containing the *mihrab* inside. Nonetheless the Islamic architecture then prevailing at Gujarat and Ahmadabad was very similar to it. It should not be overlooked that Gujarat, with its mixture of Islamic and Hindu strains, was closely linked with Thatta and indeed enjoyed a similar metropolitan status and civilization for a long time. There may, therefore, be a direct influence.

One or two elements are wholly Hindu, such as the small spine at the corner about midway vertically at bulge which contains the *mihrab*. Similarly, the serpent like bracket mouldings and square capitals of the miniature column do not carry any architecture above and thus their use becomes absolutely meaningless. The interior of Jam's Tomb has squinches which convert the square plan below into an octagon. More over the octagon is converted into 16-sided span, again using squinches in the corners of the octagon. The squinches are of corbelled masonry. The structural fabric of the Tomb of Jam Nizam al-Din looks very solid. Seemingly it is built of great blocks of stone, but this is not the case. These big blocks of stone are nothing more than thin ashlar slabs set up on edge with the core of the wall made of rubble.

The external walls are decorated with at least twelve horizontal bands of various decorative motifs. Almost all these bands consist of geometric or floral motifs with the exception of sixth and ninth from the bottom. The sixth is of calligraphy, where as the ninth is of small ducks and geese, all facing left. The interior is decorated with lotuses and sunflowers in spandrels. Use of miniature balconies or oriel windows is also noticeable.

✡

Architectural Remains of Sukkur



The architectural remains of Sukkur are neither many nor of substantial proportions. The most interesting among them is a small complex comprising three monuments: the tower of Mir Masum, the domed octagonal *sara'i* and the *gaurkhanah*. All these monuments owe their glory to Mir Muhammad Masum, the well-known author of the *Tarikh-i Sindh* (more commonly known as the *Tarikh-i Masumi*) which he compiled in 1009 A.H. /1600 C.E.

Mir Masum is said to have built many buildings in and around Sukkur. He was a man of multiple qualities. He was an expert calligrapher, a renowned poet, a celebrated historian, an acknowledged *tabib*, a gallant soldier and a proficient diplomat. His great-grandfather was a *Sayyid* and hailed from Tirmidh. Mir Masum had a chance meeting with Khwajah Nizam al-Din Ahmad Harawi in 963 A.H. /1556 C.E. Nizam al-Din was at that time busy writing the *Tabaqat-i Akbari* and he invited the Mir to join him in this venture; the Mir accepted. This gave him access to Akbar. He fought under Khan-i Khanan for the conquest of Sindh for Akbar and won his laurels in the campaign. He was honoured for his services and was appointed ambassador to Iran. After Akbar's death Jahangir made him the *Amin al-Mulk* of upper Sindh. He established his headquarters at Bhakkar and later died there in 1019 A.H./1610 C.E.

Abu'l-Fadl writes that when Mir went to Iran, at every prominent stage, all the way from India to Isfahan and Tabriz, he recorded the facts of his travels on *masjids* and other buildings.

He was an accomplished calligrapher and the inscriptions on the gateway of the Agra Fort and also those of the Jami Masjid of Fatihpur Sikri are his works. The Emperor Jahangir in

his *Tuzk* records that there was an inscription on the main gate of the Tomb of Salim Chishti, of which a *qitah* was composed and written by Mir Masum which reads:

(tr.) *Said (= composed) and written by Muhammad Masum Nami b. Sayyid Safai al-Tirmidhi hence he migrated and Bhakkari by residence and blood relation of Shir Qalandar b. Baba Hassan Abdal, Sabzawari by birth, and Qandahari by residence.*

The pompous flowery style of this inscription, which uses words for the sake of using them, is worth nothing.

The buildings comprising the architectural complex at Sukkur look much better from a distance than at close quarters. These buildings are plain and uninteresting structures having no special architectural pretensions. The plain plastered exteriors are relieved by a few solitary bands of tiles and by isolated patches of tile work of very inferior quality both in colour and technique. A peculiar pigment used here is a dirty brownish purple which is not found elsewhere as at Hala, Thatta, Makli or Sehwan. The finish of the tiles is coarse and the patterns are large, lacking both assured technique and mastery of drawing.

The old monuments of Sukkur, then, are not of much importance, but they have a character of their own.

The Minar-i Masumi

The most conspicuous feature on the skyline of the city of Sukkur is the tall *minar* of Sheikhupura and is in no way to be compared with the Qutb or with the *minars* of the Mughals. In its very appearance the minaret appears to have been built of plasticine or pastry dough rather than brick and mortar. It has no very graceful proportions either. The top story, which in most cases has a delicate gallery, a balustrade around it and a fine canopy resting on slender columns is void of all such features. The top story is in fact surrounded by an iron cage probably fixed within the last century by the Sukkur municipality. This emphasizes the ungainliness of the top of the minaret. It appears that there was no formal balustrade around the top storey.

The *minar* rises to a height of 30m and has a circumference of 25.20m at the base. It is out of perpendicular. The *minar* was built at least partially by Mir Masum himself in the year 1003 A.H. /1594 C.E: Its date of construction is inscribed in a chronogram in an arch above its entrance. It is generally believed that this *minar* was completed in the year 1013 A.H. /1604 C.E. by Mir Bazurg Munawwar, the son of Mir Masum.

The entrance of the *minar* is constructed in a peculiar fashion. Three arches are set one above the other, the lower most one providing access to the interior. These arches are set in a tall rectangular frame. The middle arch is blind and comprises a slab containing epigraphy while the top arch is again meant to admit light and air to the interior of the *minar*.

The *minar* is wholly built of red brick manufactured locally. The tiles used to form circular bands around the body of the *minar* are of low quality. The only plastered portion is the large vertical rectangular containing three arches, and the crowning chamber having four openings.

There are two bands of tile work around the body of the *minar* transforming the whole structure into three stories, the fourth comprising the crowning part now known locally as the *pinjrah* (cage). There is absolutely no difference between the three major stories except that each succeeding storey is smaller in circumference at the respective base due to the taper of the *minar*.

The middle storey has two large arched openings to admit light and air, while the first and third stories have small apertures for the same purpose.

The crowning part is a small circular room with four arched openings set in rectangular frames.

Epigraphy

The arched inscriptional slab can be divided into three main parts. The first consists of two lines in prose. The second consists of three couplets. Each of its hemistiches takes one full line and each line is separated from the other by a projecting line. The third part again comprises three couplets but unlike the second portion, its three couplets are arranged in three lines, each line carrying both the hemistiches of a couplet. At the end of this there is again a line in prose.

The following is the text of the inscriptions:

Part One

(tr.) *This minar was built in the time of the Emperor Jalal al-Din Muhammad Akbar Badshah Ghazi.*

Part Two

(tr.) *Muḥammad Masūm who is the full moon of the high heaven*
Who is still famous in the world for his good name [deeds]
Erected this [high minar] on account whereof
The blue heaven raised its head.
From the arsh (heaven), the angels said about the date of its construction.
That it is a famous jahān-numa overlooking the whole world.

The words جہاں نما منارنا میست in the last hemistich contain the chronogram and according to it the date of the construction of the minaret comes to 1003 A.H. /1594 C.E.

Part Three

(tr.) *Mir Masum, who is highly dignified, whose devotions are like a trust to the laws of religion), constructed this minar so that (people) may say that it is in memory of the former ones.*
The old heaven said in response to its date
'That it is a pillar of the great arsh.'

The composer (of these verses) is Sayyid Mir Bazurg.

The words طاق عرشی برین ..... ایں give the date of the completion of the monument as 1013 A.H. /1604 C.E.

The Sara'i

The founding of religious and secular buildings may be said to have been the hobby of Mir Masum. He ornamented his buildings with his own designs in tiles and stone while "in making chronograms and cutting inscriptions, he had no equal." His calligraphy was extremely elegant. The domed octagonal building was erected by the Mir as a rest house, and was built in the year 1004 A.H. /1595-96 C.E.

The building has four arched entrances, one on each of the cardinal sides. The diagonal sides are provided with blind arches and thereby symmetry has been maintained on the eight sides of the octagon. The same arrangement of openings is carried out on the upper portion. The arches above the openings are open while the alternative arches are once again blind. The lower portion of the upper openings has a flat parapet with no decoration, carving or grille work. The openings above the east and west sides are provided with cut stone balconied windows.

On the exterior a band of tiles runs above the windows immediately above the cornice. Above this are several courses of bricks below the tiled parapet.

The two octagonal stories are crowned by a smaller hexa-decagon. Each of its sixteen sides has an arch within a rectangular frame. Each arched opening is followed by a blind arch. This storey has a parapet made of blind merlons.

The building is crowned by a dome resting on a low drum composed of sixteen sections and decorated with various patterns of brickwork. The apex of the dome has a finial whose foliate base appears to have been tied above by three circular mouldings. These are crowned by a bud-like moulding.

The structure is built of bricks similar to those used for the construction of Minar-i Masumi. Stonework occurs in the balconied openings, the columned gallery inside and the finial of the dome. It is also used for various inscribed slabs. Tiles are used sparingly in this building, especially on the outer surface; they are the poor quality.

Interior

The entrance to the building is through four arched entrances. The first storey internally rises to an approximate height of 4.50m. At this height the interior is encircled by a narrow gallery supported on slim octagonal columns with square capitals. The gallery has a balustrade about 45cm in height made of terracotta in geometric patterns. The underside of the gallery bears numerous inscriptions in *Nastaliq* in Persian. The roof of the gallery also forms the top of the second storey of the octagonal structure.

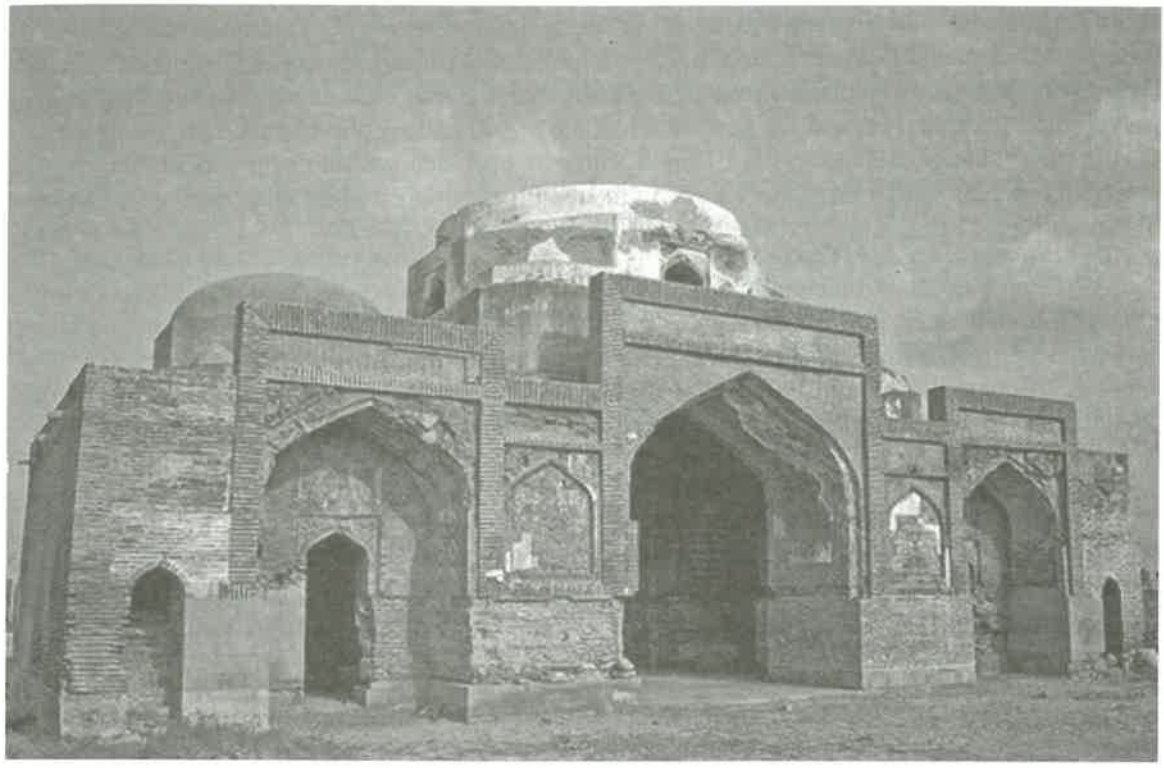
So far as decoration is concerned, the interior of this building is more impressive than the exterior. The whole of the interior is punctuated with *chini* work or coloured pottery decoration. The rectangular frames of the arches are made of bricks laid in Thatta and Makli style that is, bands of white plaster make horizontal lines on the sides of the arches and vertical lines above and below them.

The spandrels are filled with tile-work. Four sides have spandrels with tiles bearing geometric patterns while the other four bear tiles with floral patterns. Above the arches and their spandrels and following the brickwork are four horizontal panels on each side. Each of these bear a hemistich in Persian in *Nastaliq* worked in stone.

This arrangement of bricks, tiles and inscription is carried up to the base of the dome. The interior of the dome bears an elaborated geometric design, a simpler version of that at the Mosque of Shahjahan at Thatta. It is an excellent arrangement: an eight pointed star is placed right at the apex and from it spring out various geometric shapes which travel down to create a chevron design above the arches of the sixteen-sided storeys. I have no doubt that if this work is of Mir Maṣum he was a great genius. The chevron designs formed by brickwork are similar to those existing in the Tomb of Mirza Tughril Baig at the Makli Hill.

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The Dabgir Mosque, Thatta



The architecture of Thatta stretches over a period of nearly three hundred years, but with the exception of certain minor variations the overall architectural character has remained immutable. Burns suggests that there is an echo of the architectural style of Fatehput Sikri in the monuments of Thatta, particularly in the buildings built between 1627 and 1644 C.E. A closer examination of the monuments of the two sites obviously refutes such an assumption. In the field of architectural embellishment, the main emphasis was on carving as is evident from the monuments standing on Makli Hill. The Muslim artisans of Thatta never overlooked the use of glazed colour tiles. They adopted the typically Muslim style of construction by erecting domes, vaults and arches. Similarly, the climax of ceramic tiles manufactured at Hala would never have been possible without the earlier experiments in this medium further west. At Thatta, too, surfaces were habitually riveted with tiles. This medium of decoration proved extremely popular because of its splendor, cheapness and durability.

The fashion of using glazed tiles certainly came to Sindh from Iran where it was used as far back as the time of Darius I (521-485 BCE) in his Palace at Susa. The principal colours used here were blues, greens and yellows. But then this art lapsed for nearly fifteen hundred years before it experienced a renaissance in the 12th century C.E. under the Saljuqs. The early efforts in this period were humble and on a small scale with a predominant use of turquoise blue.

Another important feature of the architecture of Thatta is the use of plain brick in conjunction with glazed tiles, the colours standing out in spaces between the cusps. Brick was also used for mosaic work. This technique was used with supreme mastery at the Jami of Thatta and on the Mausoleum of Abul-Baqipurani at Sukkur, more than 300 km north of Thatta. The monument was built in 1610 C.E.; it is almost in ruins today. A similar technique was used in the

mausoleum of Mirza Baqi Baig at Thatta (1640 C.E.). The transitional zone is formed of kite shaped lozenges and the bricks in these lozenges are not laid on data planes, but recessed on all four sides and meet at an assumed centre, making it impossible for each unit to fall inward. At each angle there are three pairs of ribs, forming the shape of an arch. At the apex of each such ribbed arch two sides are formed, resulting in eight such sides in each corner and thirty-two in the chamber as a whole. The bricks above the zig-zag arches are laid in chevron bond necessitated by the base of the dome. From the chevron tops of these thirty-two arches raises the dome, thirty-two sided within but hemi-spherical outside. Outlined with glazed faience on the facade. The polychrome treatment around the perforated window grille above the entrance arches as well as on the other side where the whole of the opening is provided with a grille and the rectangular inscription panels with bold white *Thulth* on a deep blue ground are particularly notable elements in the edifice.

Deep blue, light blue and manganese purple blue remained the dominating colours in the architecture of Thatta. These colours were often applied against a white ground. Inheres in the art and trade of tile-making grew in the ancient Sindh where the town of Hala became the major supplier of colored tiles, not only to the monuments of Sindh, but also to those of the Punjab. Though the art of tile-making is now gradually dying, Hala and Multan continue to be the centre's of this industry.

The tiles used on the monuments of Thatta fall into two types; square tiles and tiles cut into various geometric shapes. The square tiles occur in a number of sizes. They were obviously manufactured according to the specifications of the architect. Similarly, there are numerous types of geometrically shaped tiles.

Since good building stone was not available locally, continuous efforts were made to import it. All the structures standing on Makli Hill are built of stone imported from Rajputana and Gujarat. Brown suggests that the Samma Prince commonly known as Jam Nindu may have sent to Ahmadabad for skilled workers to erect his mausoleum as it is in the Ahmadshahi style. No great distance separates Ahmadabad from Thatta. But Rahamin does not agree with Brown. According to him some of the European writers have been given the wrong impression about the Jam Nizam al-Din's Tomb by saying that its design and decorations are copies of buildings in Gujarat. In fact, those Muslims who conquered Gujarat went from this part of the country and workmen and designers were taken from Sindh to Ahmadabad and Gujarat. According to him, Ahmadabad and Gujarat borrowed ideas of architectural construction from Thatta, for the monuments at Thatta were built much earlier than those at Gujarat and Ahmadabad.

Outside the southern periphery of Thatta is situated the Dabgir Mosque considered to be the oldest monument of Muslim Thatta. The mosque is in a somewhat ruinous condition. It was in this mosque that Emperor Shahjahan prayed when he first visited the city of Thatta. At that time this must have been the Jami of Thatta. The Dabgir Mosque is also known as the Mosque of Amir Khusraw. This Amir Khusraw is not the famous poet but Amir Khusraw Khan Charkas, a descendent of Chingiz Khan. He was made governor of Thatta in 999 A.H. /1590 C.E. when the Mughals annexed Sindh. Khusraw Khan Chakras is credited with building over 360 public monuments in Thatta alone including mosques, tombs, bridges, *sara'i s,* wells and *madrassas.*

The surviving portion of the mosque is its sanctuary. Nothing is known about the form of the courtyard, surrounding walls, gateways and minarets, if any. The sanctuary consists of three bays. The central one is without its former dome, while the two bays on the flanks are surmounted by low domes. This mosque formerly had the most exquisite and chaste samples of Sindhi tiles produced at Hala. During Akbar's reign this mosque was situated in the heart of the city. Its former grandeur is still visible in parts of its structure, in spite of the ravages of time, vandals and misguided restorers. Where there were formerly charming recesses, containing

elegant Sindhi tiles with arabesque, now there exist crude smudges of concrete, without delicacy. The sensitive curves, niches and mouldings of cymarecta and cymareversa type are now overlaid with patches of Portland cement and plaster. The building is a monument in need of expert conservation.

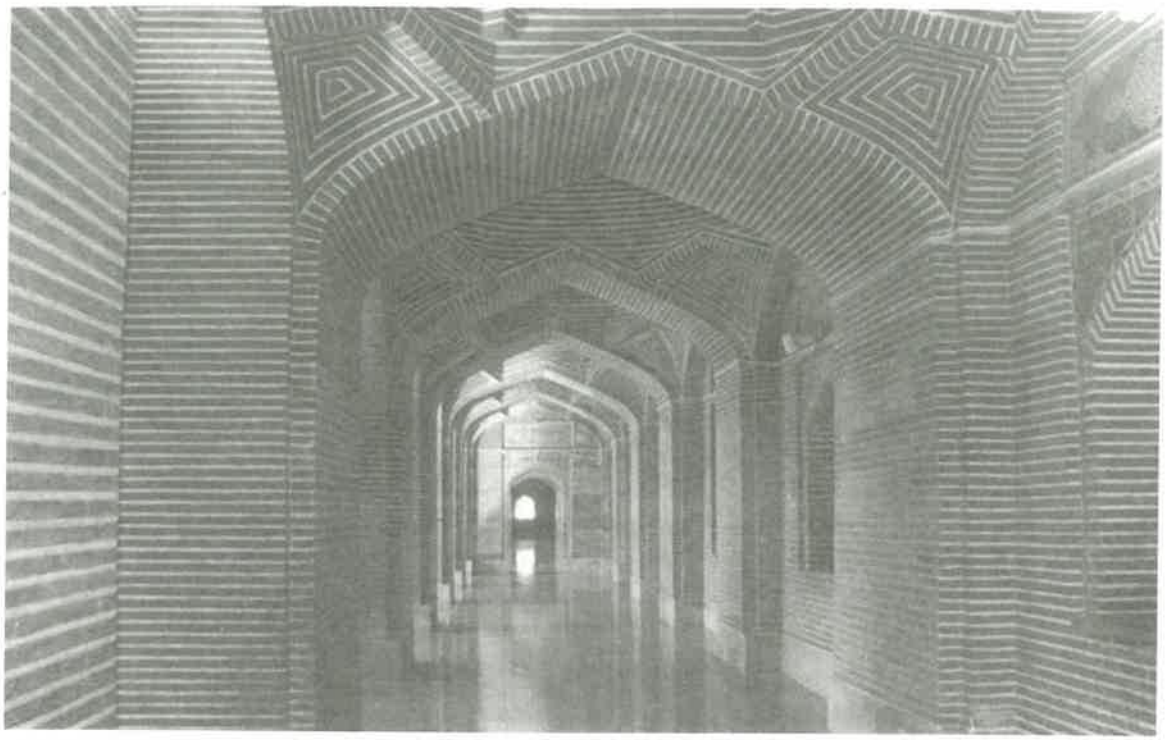
To some extent the tile work surviving inside the mosque compensates for what has been mercilessly obliterated outside. These tiles provide the earliest examples of Sindhi tiles (circa 1509); these are confined to only two colours, usually on a white ground: a deep rich blue and a pale turquoise blue.

The mosque has three compartments in the sanctuary. The central one is the largest; it forms a square of 7.50m per side and contains a *mihrab* with a window in each side. Arched passages connect this chamber with the smaller chambers on the sides.

The construction of the mosque is carried out in a peculiar way. In the central bay the square span is converted into an octagon with its diagonal sides much smaller. This irregular octagon is visible externally as well. Above this is placed a regular octagon again externally visible. Four of its sides are continuations of the lower octagon, and on the eastern side there is an arched opening into the base of the dome. This octagon carried a low dome which is now missing. In the side chambers, the oblong span is converted into a square and then this square void is domed in the same manner as the central dome. The whole construction is of bricks covered with lime plaster. On the two sides of the sanctuary two flights of steps go to the roof. At the time when this scribe visited this mosque in November 1980, the mosque was in the process of restoration but the work being carried out was of deplorable level. After this so-called restoration the historic monument is bound to lose its originality like the Baradari of Kamran and the Masti Gate of the Lahore Fort.

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The Great Jami Masjid of Thatta



The Mosque of Shahjahan, also known as the Jami Masjid of Thatta was built during the period 1644-7 in the reign of the Emperor Shahjahan and on his decree. Shahjahan's building activities were not confined to the centres of the government alone or to such major cities as Delhi, Lahore and Agra. He ordered for construction of this mosque in memory of the welcome given to him by the inhabitants during his revolt against Jahangir.

Inscriptions of a chronographic nature are at four different places in the mosque. One of these gives the date of the mosque as 1054 A.H. /1644 C.E., while a second one gives the date as 1057 A.H. /1647 C.E. It is probably from these inscriptions that the author of the *Archaeological Survey of India Report* deduced that the building of the mosque was begun in 1054 A.H. /1644 C.E. and completed in 1057 A.H. 1647 C.E., during the reign of the Emperor Shahjahan. One of the chronograms giving the date of the mosque as 1057 A.H. includes the name of Shahjahan as well, while another one 1068 A.H. /1657 C.E. indicates that the floor of the mosque was laid under the orders of one Mir Jalal Rizvi Wazir. That was incidentally the last year of Shahjahan's reign. Another inscription has a date of 1104 A.H. /1692-93 C.E. which indicates that some alternations or additions were worked out, during the rule of Aurangzib Alamgir as well. According to the *Archaeological Survey of Indian Report* a sum of nine lakhs of rupees was spent on the construction of this mosque.

This mosque is the most prestigious and significant due to its imposing design and brick structure. It has a very low profile which appears inconspicuous due to the multitude of domes which surmount each bay. Its massive rectangular structure is symmetrically laid on its east-west axis having overall dimensions of 51m north-south and 91.50m east-west. The quadrangle has an open court in the middle measuring 50.70m x 29.10m paved in a dog-legged brick pattern. The

inner court has arched accesses on all four sides, eleven each on the longitudinal sides and five each for the others. The central arches mounted in rectangular frames, rise higher than those on the sides. The three such larger arches also provide entry and exit passages. The one on the west is nearly two and half times the size of the flanking arches and provides access to the main bay of the sanctuary. This central bay is also the highest point in the mosque. The rectangular frames around the arches are decorated with Qur'anic inscriptions carved in *Thulth* characters in yellowish sandstone.

The western arch, which also serves as the entrance to the main prayer chamber of the mosque, is much higher than the other three main arches. All four main arches are decorated with finely laid red bricks set in white mortar, tiled dados and inscribed inverted 'U'-shaped panels of yellow sandstone.

The structure as a whole is a fine specimen of axially balanced design. Its inner court is surrounded by a double row of piers on three sides while the western side has a triple row of piers. There are two open courts on the east of the eastern double row of piers, which flank the central access areas to the mosque. This access area has a vestibule followed by a large domed chamber. There is the first smaller open court on the north side of this chamber, which houses a large water reservoir for ablution. On the left there is another similar court but without a water reservoir. Its main purpose was probably to maintain radiation in design and at the same time to minister as a private open court for the *imam* or *mujawir*. Near the central entrance, the first domed chamber is followed by another domed chamber of identical dimensions. On the north and south sides, it is connected with the back row of the piers, while on the western side it is connected with a rear vestibule opening into the main court of the mosque.

Behind the central arches on the north and south sides, are the chambers larger than those behind the flanking piers. Since these chambers are larger, a central lateral entrance is out of alignment with the passage created by the row of piers. The larger chambers are, therefore, entered by crooked or oblique passageways.

Surprisingly, the gateways on the north and south side are not in line with the central arches of the respective sides. This is again done for the sake of symmetry. These gates are exactly in the middle of the external north and south sides, while the arches inside are exactly in the middle of the longitudinal sides of the court. This represents a clever bit of design on the part of the architect.

West side of the mosque has a comparatively simpler arrangement. This side has a depth of three bays. The main chamber of the sanctuary is approached from the court side. First there is a rectangular planned entrance similar to *iwans* of Iranian mosques, which supports a huge arch above. This arched entrance is 3.75m deep and 6.30m wide, which provides an approach to the main western bay. The passage is almost square having each side of 3m with an arch above the corresponding depth. The main chamber is a square of 8.67m, and is connected to the right and left with the third row of piers.

The *mihrab* is a meter deep and wide, and has a fenestration fitted with a grille. On the two sides of the *mihrab,* are the windows pierced through a wall 2.67m thick. The *mihrab* is accommodated in the structure by introducing a projected construction outside.

The covered portion of the mosque has 93 domes which are probably the cause of a remarkable reverberating effect enabling the prayers to be heard in any part of the covered building. It has been observed that in a lull even a whisper can be heard unobstructed. The main dome on the west side has extraordinary decoration. Each of its sixteen sides internally is framed with square tiles of light blue colour, and inside each frame there is a pointed arch having its own

frame of similar fashion. These arches are blind and recessed. Each alternative arch is decorated with tiles bearing geometric designs, while every other arch is replenished with tiles having arabesque patterns. Above this hex-decagon is the zone of transition made of tile ribs rising from the sides of each rectangular frame in the hex-decagonal below. The hemispherical portion is decorated with tiles forming geometric shapes. The dome, including the finial, rises to a height of 16.0m externally. Internally the highest point of the dome reaches 13.08m. The dome has a span of 9m. The rest of the domes are much smaller in size and most of them have a span of 3m.

There are two slightly larger domes in the middle of the longitudinal sides with a span of 4.80m, while the domes in the main entrance are 6.75m across. All of these are built of exposed red bricks laid in white mortar and then brought to a smooth finish. Chevron brick patterns in the domes produce a striking effect and in the dimly lit interior a long vista of arches gives a feeling of infinite depth. The arches which face the open court are bordered with bricks while the spandrels are filled with tiles bearing arabesque designs which are a reminder of the 17th century *kashi*-work of Iran.

Two flights of stairs consisting of twenty steps each, provide access to the roof. These are situated on west of the eastern entrance passage flanking the arch, and are laid in a dancetty fashion. The roof of the mosque is a forest of low domes with almost invisible apices. All these domes are built of brick and covered with lime plaster. The decoration of the Thatta Mosque can be subdivided into five categories: i.e. woodwork, brickwork, stonework, tile-work and epigraphy.

Three wooden doors of the mosque survive in *situ*, which are made of fine teak. Those are placed in the north entrance, south entrance and the main entrance on the east. The main eastern entrance is winged by two smaller entrances, each providing access to inner smaller courts. These entrances have doors as well, which seems to be a later addition. The doors are fixed in a peculiar fashion and each has a projection plug at the tip as well as at the bottom, at the corners. This plug is inserted in a hole made in stone at the extreme edge of the entrances. These hole and plugs thus work as hinges. This system is often lubricated to ensure a free movement of the doors. The eastern door itself is a piece of art and contains beautifully carved floral and geometric designs. The designs are so intricate and in such high relief that the actual surface of the wood seems lost in carving.

Brickwork forms one of the major decorative accents in the mosque and brick and mortar has been used in a multitude of varieties. Dark red bricks are laid in white mortar, which is made visible only where necessary. Mostly it is exposed to form horizontal lines only, it is not used for vertical joints. The interiors of the smaller domes are of exposed bricks laid in zigzag manner with white plaster visible sometimes all around each brick, sometimes only in straight lines and sometimes in circles inside the dome. Bricks are also used for making single or double borders around arches and dados. Sometimes these bricks were finished with one side colored turquoise or manganese purple as if these were tiles.

Stonework in the Jami Mosque of Thatta comprises inscriptions and miniature angle columns introduced at the corners of the central arches in the west and east of courtyard. The capitals and bases of these columns are elaborately carved almost in the manner of a Corinthian capital, ornate with acanthus moulding. This is followed by a simpler moulding in the form of a lotus bud or petals forming a spherule. The shaft is octagonal in plan but it is punctuated with lotus moulding near the capital and the base. The middle part of the shaft is square in plan. The columns are 15cm thick at the base and top and are more slender in the middle. Their height is 1.30m. These columns are made of pale yellow sandstone.

The mosque is lavishly decorated with Sindhi Hala tiles. Apart from the squinches of the arches and dados, the main western sanctum is particularly noteworthy. The main chamber, which is quadrate at the base and then octagonal higher up, is full of blind arches bearing geometric and floral patterns in tile work. The sixteen-sided area above the octagon and well below the dome bears a multitude of designs in tile work. Above this further zone of transition immediately below the dome is again full of tiles with geometric designs. The ribs are defined in brickwork with the usual exposed white plaster in between bricks.

The hemisphere above has even concentric circular rows of ten-sided star-like inflorescence. This circular arrangement of flower motifs resembles an eight-sided star. The intermediary area is filled with smaller geometric motifs all made of tiny tiles. In fact, in the main prayer chamber of this mosque, every section of the structure displays tile work. The patterns are made mostly of dark blue rhomboids outlined with white to give the effect of an imitation mortar-joint. The tiles themselves are of very heavy terracotta, and the glazes are generally white, light blue, turquoise, dark blue verging on purple and very occasionally yellow. Generally, the designs in each individual area are continuous, built in multi-coloured tiles, but, occasionally very small tiles have been used to create effect of mosaic.

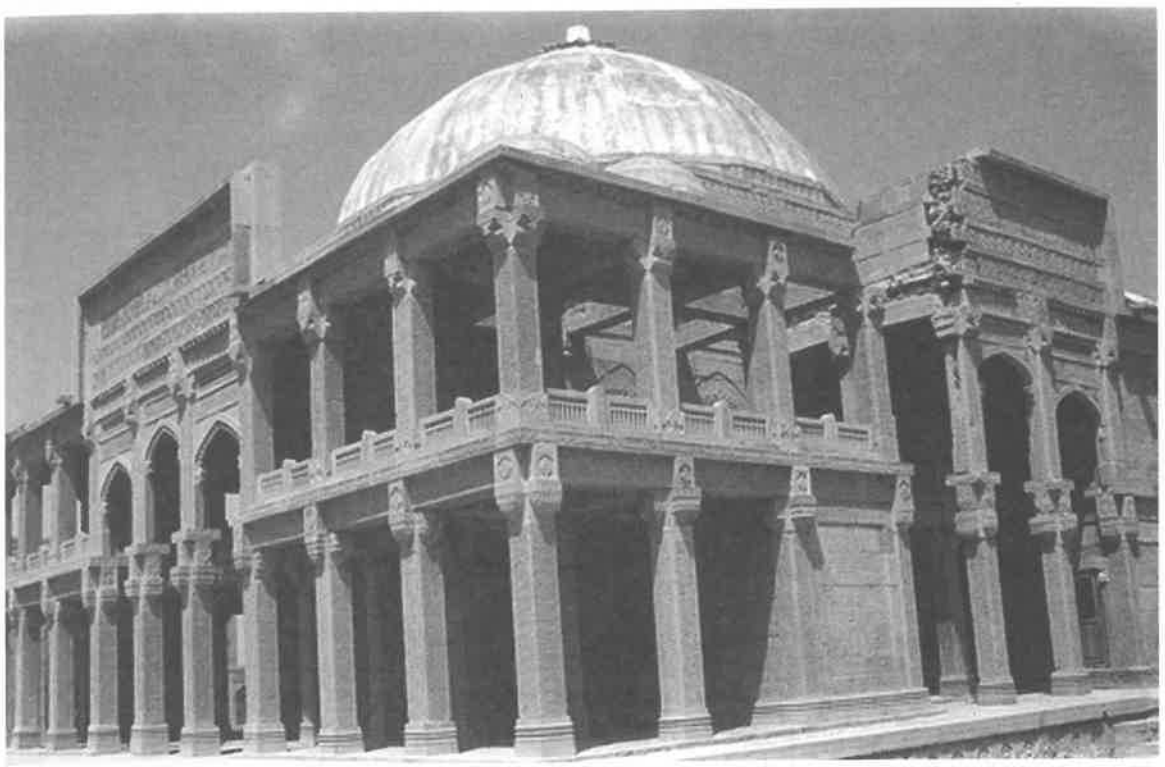
The tile-work of this mosque certainly marks a high point in the history of Islamic architecture of Pakistan. No doubt the mosque of Aurangzib Alamgir (The Badshahi Mosque) in Lahore built much later was bigger in size and laudable for its carved and inlaid work but the Thatta Mosque remains unique for the decorative use of its tiles and inscriptions cut in stone. It deserves special praise for its polychromatic ensembles and the boldness and skill with which the dome over the main chamber is set over the substructure of diagonal flying arches.

The tiles in the dados and panels resolve themselves into a number of different types of designs, which only a few are really worth mentioning. First of all, there are the tiles which are cut into geometrical shapes such as fused diamond-shaped parallelogram like rhombohedra and a multitude or polygons, and then fitted together. Joints are emphasized by white borders and the designs are picked out in white and turquoise glazes on a cobalt ground. Secondly, rosettes and other floral compositions attached to meandering branches decorate square tiles. The floral and foliate designs spring from a similarly coloured geometric network. These patterns are mostly white on cobalt, with turquoise touches here and there. The variety is produced by the change of colours. A third type consists of white geometric strip interlaced converging on to cobalt-coloured nuclei and containing floriated designs in turquoise. A fourth variety comprises star-shaped radiating elongated hexagons, alternating with quadrilateral interstices of terracotta with a glazed red finish. Fifthly, there are various juxtaposed polygons with sometimes a terracotta and sometimes a mortar joint showing between each other. The real impact of the colour and the composition of these tiled schemes can only be felt on the spot.

Shahjahan Mosque is adorned with beautiful inscriptions in tilework and stonework. All inscriptions are in Arabic and Persian. The Arabic inscriptions are texts from the Qur'an, while the Persian inscriptions are of historical and chronographic nature. Arabic inscriptions are mostly in *Thulth* and *Naskhi* while the Persian ones are in fine *Nastaliq*. Most of them bear at the end the names of the calligraphers. However, it cannot be established with authority that the calligraphers were also the engravers. Some of the names mentioned in these *katabas* are: Abd Allah, Shaykh Muhammad Fazil, Abd al-Ghafur, Sayyid Ali b. Sayid Abd al-Quddus, Banbu b. Hassan and Tahir b. Hasan Katib.

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The Marvels of Makli



Makli and Thatta are situated some 108km north east of Karachi and almost at the same distance in the south west of Hyderabad on Super Highways. Some historians believe Thatta to be the same city as Daybul. Henry Cousens calls this town "Dewal Thatta" (Daybul Thatta) and very strongly emphasizes that the ancient Daybul and present day Thatta are one and the same metropolis. Thatta, says Cousens, is land of sepulchers and dust, of holy 'shams' and holy humbugs. Thatta is in Sindh and Sindh has been very fruitful in the production of *pirs* (holy men). According to one report, at one stage in history, it had nearly one hundred thousand tombs of saints and martyrs.

The Necropolis of Makli has a variety of tombs ranging between multi-storied graves, canopies, tombs and tomb-mosques. Each monument has excellent stone carvings with infinite variety of motifs. At the same time there are also fine examples of world famous blue, azure and turquoise tiles of Hala.

Makli and Thatta have some of the most exciting specimens of Indo-Muslim architecture. Although they belong only to the 16th and 17th centuries, the history of Thatta goes back to some two thousand years. Alexander rested his troops here after a long march from Taxila and Multan via Sehwan. Long before that Thatta was known to the annalist of the Aryan epic *Mahabharta*, who mentions Thatta as the scene of a bloody battle between the tribes of Kourvas and Panduas.

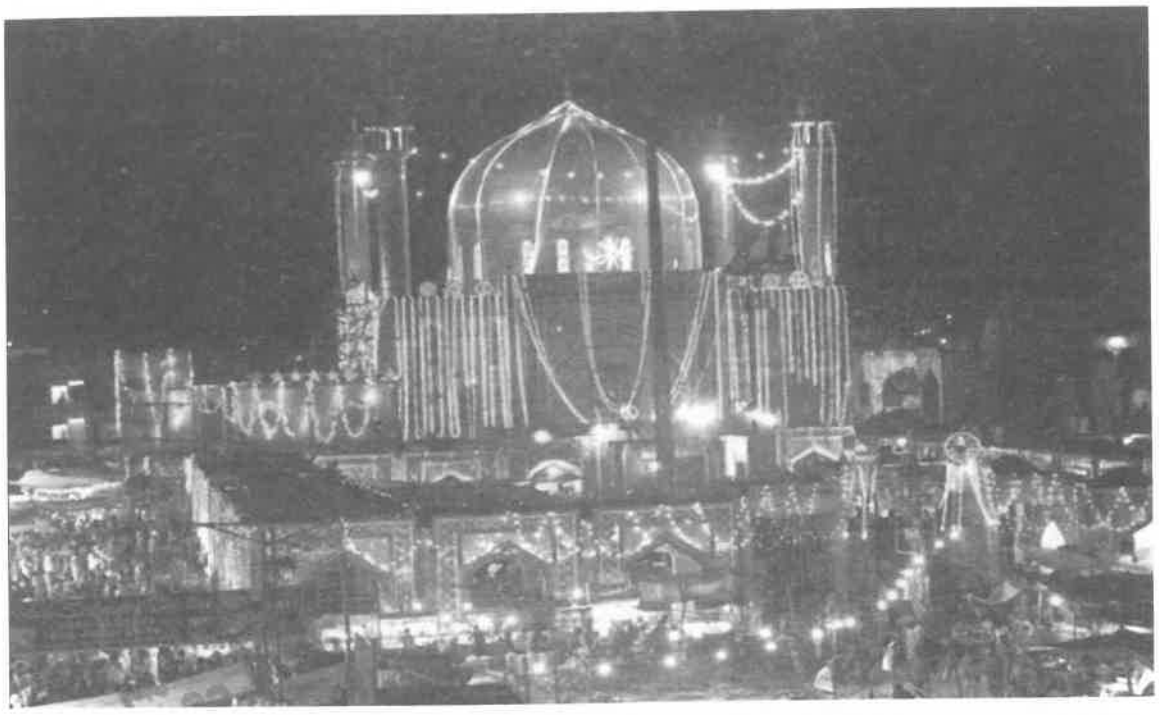
During the rules of caliphs Hadrat Usman and of Ali, exploratory expeditions were sent to Sindh. During the rule of Abd al-Malik b. Marwan, a punitive expedition was sent to Sindh under the command of Muhammad b. Qasim.

The earliest mention of Thatta, (and for that matter Makli), is in the works of Amir Khusraw (1253-1325 C.E.). The Sumras, a local dynasty of chieftains of Sindh, were contemporaries of Amir Khusraw. They ruled over Sindh as protégés of the Ghaznavids and set up their kingdom in about 1052 C.E. Though central authority was imposed on them from time to time by the Ghurids in the 12th century and Sultan Iltutmish in the early 13th century. The semi-autonomous rule of the Sumras was finally brought to an end by Sultan Ala al-Din Khilji. At this time the Sammas, who were the old rivals of the Sumras, seized their opportunity and allied themselves with Ala al-Din Khilji, assuming the role of his protégés. Meanwhile Muhammad Shah Tughlaq, the Sultan of Delhi, also had his eye on Sindh. But he could not conquer Sindh. Firuz Shah Tughlaq, successor and son of Muhammad Shah Tughlaq, launched a major offensive against Thatta in 1363 C.E. succeeded in his aim of dominating Sindh, but after his death Sindh became independent again under the Sammas, who ruled it peacefully for more than 150 years. The most prominent of their rulers were Jam Tughlaq (ruled 1427-53 C.E.) and Jam Nizam al-Din Nindu (1453-1512 C.E.) it was during the rule of Jam Nizam al-Din that the Portuguese diverted the trade of the Subcontinent to Portugal; and it was for these mercantile reasons that Jam Nindu developed the inland port of Thatta.

In 1515/16 C.E. Shah Baig Arghun of Qandahar, finding the rulers of Thatta involved in internecine conflicts, attacked and conquered Sindh. The Jams were thus replaced by the Arghuns, whose rulers brought further glory and prosperity to Thatta. Most of the architecture on Makli Hill and in the town of Thatta is the result of their interest and patronage. Shah Baig's successor Shah Hasan Arghun was also a learned man. By his political sagacity and political acumen, he successfully guarded his empire from the expansionist designs of Babur. After Babur's death he continued to thwart similar dangers form Humayun, but within his own empire dissensions were growing. Two of his own tribes the Arghuns and the Tarkhans were constantly feuding with each other. In 962 A.H. /1554 C.E. Mirza Isa Khan Tarkhan successfully staged *coup d'etat* and gained control. 'Isa Khan Tarkhan died in 980 A.H. /1576 C.E. and this resulted in a war amongst his would be successors. Internecine strife was complicated by the expansionist polices of Akbar. To Akbar, the annexation of Sindh was essential to perpetuate control over Qandahar. Jani Baig, the then ruler of Sindh, was too weak to successfully resist the Mughal forces under the command of Abd al-Rahim Khan-i Khanan. Sindh and Thatta with it was thus captured by the Mughals in 999 A.H. /1590 C.E. Jani Baig became a protégé of the Mughals in Sindh and thus the first Mughal governor. Though the supreme controlling and ruling authority remained at Delhi in the hands of the Mughals the local administration passed onto the Kalhoras after the Tarkhans and then to the Talpurs. The Talpurs held power until after Mughal rule ended at Delhi. It was after the battle of Miani (1843 C.E.) that the British annexed Thatta and thus the whole of Sindh came under the control of the Raj.

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The Saint of Sehwan



A qawwali sung by many Indian, Pakistani and Bangladeshi singers and musicians like Noorjahan, Ustad Nusrat Fateh Ali Khan, Abida Parveen, Reshman and Runa Laila, "Lal meri pat rakhiyo bla ..." echoes the world over today. This poem was originally written by Amir Khusraw, then further modified by Baba Bulleh Shah. It is interesting to note the same poem is modified and is sung by Hindu Sindhis. "O Lal Meri Pat Rakhiyo Bala Jhule lalan....." to praise Hindu mystic Jhulelal.

Many a city in Islamic world especialy in India and Pakistan has the suffix of *shareef* or *sharif* with them like Ajmer Sharif, Golra Sharif, Taunsa Sharif and Uch Sharif. This simply refers to the holiness of the city or the respect which people assign to these towns. The city of Sehwan is also known as Sehwan Sharif because of the tomb of the saint that lies in the town. Sehwan Sharif is a city located in Jamshoro District in the Sindh province. Sehwan is of great antiquity and stands on the west bank of the Indus River, 80miles (130km) north-west of Hyderabad, which is on the other bank. The exact etymology of the name Sehwan is not known but it seems probable that the name Sehwan is a corruption of Siwistan (Seevistan), the kingdom of Raja Dahir which even extended to Punjab under the name Shivi or Sibi. May be present day town of Sibi has some relevance to it. It was significant enough during the 8th century to be conquered by Muhammad bin Qasim in 711 C.E., and two centuries later by Mahmud of Ghazni. An abortive attempt was made by the Mughal Emperor Humayun to capture it on his way to Umarkot but he failed. The city was later captured by his son Akbar. Before this, it was the capital of the Thatta Kingdom under Jani Baig. Jani Baig's Tomb, a beautifully stone-carved structure sands on the Makli Hill in the very close proximity of Thatta.

For centuries Sehwan or Seevistan has remained a centre and hub of traders and travelers. The city had many caravansarais at that time. After sinking into oblivion for quite a long time the city regained its importance with the arrival of the saint commonly known as Shahbaz Qalandar.

The saint's stature is so monumental that no other saint can compete with him in Sindh. Similarly his shrine is an edifice which over-shines other religious edifices of the area. His full name is Sayyid Muhammad Usman Marwandi, Hazrat Lal Shahbaz Qalandar was son of Ibrahim Mujaab. He lived in Marwand (Afghanistan) when the Ghaznavid (r. 977-1186 C.E.) and Ghurids (r. 879-1215 C.E.) ruled in South Asia. The saint was also a contemporary of Rumi (1207-1273 C.E.) and of Sayyid Jalal al-Din Bukhari of Uch Sharif (1199-1291 C.E.). In Multan he met Baha al-Din Zakariya of the Suhrwardiyya, Baba Farid al-Din Ganj-i Shakar of the Chishtiyya and Sayyid Jalaluddin Bukhari. The friendship of these four became legendary, they were known as the *Chahar Yar* (the four friends). According to some historians the four friends visited various parts of Sindh and Punjab together.

After his long travels to Medina, Karbala and Mashhad to seek spiritual guidance he arrived in Sehwan in 1251 C.E. and settled there and established a *khanqah* where he was eventually buried. There is evidence of his presence in Sindh in 1196 C.E. as he met Pir Haji Ismail Panhwar of Paat (history unknown) and believed to have arrived in Sehwan around 1251 C.E. His *khanqah* was a meeting house where he taught Fuqhai Islam and wrote his treatises *Mizan al-Surf, Kism-i Doyum*, *Aqd* and *Zubdah*. Shahbaz Qalandar was a profound scholar of religions, fluent in many languages including Pashto, Persian, Turkish, Arabic, Sindhi and Sanskrit. He lived a celibate life and died at the age of 97 in the year 1274 C.E.

His favourite disciple was Bodla Bahaar, more popularly known as Bodla Bahar Sikandar. A legend is related about him that he used to sweep the place, where the Tomb of Shahbaz Qalandar stands today; with his beard singing "*mera Lal aayega*" many years before actually the saint arrived in Sehwan. The Shrine of Bodla Bahar is near the old fortress. A group of singers there celebrate the legends of Lal Shahbaz and Bodla Bahaar. People of Sehwan tell a strange story about Bodla Bahar. The story is thus narrated that the ruler of Sehwan grew fearsome of the popularity of Lal Shahbaz and Bodla Bahaar and ordered Bodla Bahaar to be chopped into pieces. The soldiers obeyed and the bits of his body were scattered all around.

> *When Lal Shahbaz heard of the incident, he called the name of his favourite disciple and his chopped-up body magically reassembled to answer his master's call. When the ruler still did not heed to Lal Shahbaz's preaching, Bodla Bahaar turned the whole fortress upside down. People claim that the ruins still show an upside-down settlement.* Believe it or not.

AIL-PIECE: "Many of the proselytizing saints who arrived in Sindh from Iran or Middle East gave their mission a boost by putting down roots in ancient Hindu places of worship, or even by allowing themselves to be identified with Hindu gods. Sehwan Sharif, where Lal Shahbaz Qalandar's Tomb is located, is the site of an important Shiva centre. The name Sehwanistan, as it was known until recently, derives from Sivistan, city of Shiva, and the modern *faqirs* still dress like Shivite *yogis*, in torn clothes, with matted hair. Lal Shahbaz Qalandar also used to be called Raja Bhartari by Hindus. The words *Jhule Lal* is one of the many Hindu names for God of water. At least until the 19th century, it was believed by Muslims and Hindus that the Indus waxed and waned according to Lal Shahbaz Qalandar's whim."

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Marvi and the King of Umarkot



It is interesting to note in the love stories of the west that the male partner's name appears first as Romeo-Juliet, Lancilot and Guinvere, Tristan and Isolde and so on. Whereas, in the east names of the female partners precede, as Sohni-Mahiwal, Heer-Ranjha, Sassi-Pannhu, Shirin-Farhad and so on. The only exception is that of Marvi. Her story is the only oriental story where the hero's name takes the lead.

Umar Marvi is a story of a village girl Marvi Maraich. She was a non-Muslim Rajput. She very bravely resisted the overtures of a powerful king and the temptation to live in the palace as a queen. She declined all offers of the king and preferred to stay with her village-folk in her small village. The story of Umar Marvi also appears in *Shah Jo Risalo* and forms part of seven popular tragic romances of Sindh. The other six tales are *Sassi-Punhun*, *Sohni-Mehar*, *Lilan-Chanesar*, *Noori-JamTamachi*, *Sorath-Rai Diyach* and *Momal-Rano.* Momal is defined as *femme fatale* in this love tale. These love stories are commonly known as The Seven Heroines of Shah Abdul Latif Bhittai. Shah Abdul Latif Bhittai also referred to by several other epithets like *Lakhino Latif*, *Latif Ghot*, *Bhittai*, and *Bhitt Jo Shah* (1689 – 1752). He is famous Sindhi sufi scholar, mystic, saint, and poet. *Shah Jo Risalo* is the compilation of his Sindhi poems and has been translated to English, Urdu, and many other languages.

The King Umar Soomro was a ruler of Sindh during the mid-14th century. His rule began in 1355 C.E. but it is not known when his rule ended and when he died. Umar Soomro is described as one of the most handsome rulers of Sindh. He was remarkable philanthropist and loved justice. During his rule, the people enjoyed full liberty on equality basis and were quite happy in villages, towns and cities. His capital was Umarkot where he lived in a castle. According to the Islamic traditions, the King was very cautious in his behavior. But as a man he

was a lover of beauty and grace in women. Once a man named Phog came to his *darbar* (court) to seek audience with the king. When he was granted audience, he praised the beauty of a village girl Marvi in such a way that the King was very much impressed and desired to have this jewel of extra ordinary beauty in his *harem*. Phog told the king that Marvi lived in Malir village and could be seen filling water pitcher with other girls from a well outside the village early morning every day. The king who had a passion for beauty could not wait to see the girl, so incognito; he mounted a fast camel, guided by Phog and reached the well on the outskirts of Malir village. They found the girls filling their water pitchers from the well. Phog pointed out Marvi. The girls saw the strangers approaching, thought that they were thirsty and wanted to drink water so they did not panic. An aura of brilliance surrounded Marvi; King Umar Soomro lost his senses stricken by her beauty, he asked her to marry him and she refused, he then grabbed Marvi, put her on his camel and brought her to his palace in Umarkot.

Fear gripped Marvi to see the palace and the finery of the maids who attended upon her. A girl accustomed to open blue skies, green pastures and sand dunes, felt herself like a bird in a cage. She kept crying, and will not stop even though the maids tried their best to console her. The king sent her clothes, jewels and delicious dishes but she did not even look at these gifts and kept asking to be sent back to her village, her parents and *maroos* (village people, her kith and kin) to whom she belonged. The king was informed of this alarming situation and he came himself and talked to Marvi, telling her about the desperate situation he was in and the only solution was that she should consent to marry him and become his queen. In this way, she will not only rule the country but will be able to help her parents and *maroos*. Nevertheless, Marvi kept crying and repeating that she must be sent back to Malir. The vehemence of her grief was so intense that the king was alarmed least she may harm herself. The king therefore left her to the maids and returned to the palace.

Alas! The destiny had played her part for both, the king and the Marvi. Marvi's parents, villagers and the people of the kingdom knew what had happened and nobody could do anything about it.

The king kept coming and sending gifts to Marvi but she refused to accept anything and wanted to go back to her *maroos*. The king had to attend to the affairs of his kingdom and forgot about Marvi.

The readers will be surprised as to why a king had to wait for the consent of Marvi to marry him. The answer is that as a Muslim king, he was 'The defender of the faith' and the faith only permitted him to marry the girl with her consent. He was powerless to avert the destiny, but he had all the power to control his passion and act according to Islamic law.

Whereas the king's character is praise worthy, the patriotism of Marvi, a village girl, for her country, her parents and her *maroos* and her fiancé is much more praise worthy. She thwarted the king's offer and kept her honour and that of her *maroos* intact, suffering hardships imposed upon her by the king. At last, when the king after about a year remembered Marvi, he visited her. He was shocked to see how weak and emaciated she had become. He was full of regret. Marvi asked him to send her body to Malir to be buried there when she dies. This cut King Umar to the core of his heart and he ordered that Marvi should be released immediately and sent back to Malir and to her *maroos*.

When the king's men brought her to her parents with king's message that she must be treated with due respect as she was untouched by him; and that she was as chaste as when he had taken her away. Her people, even her fiancé had doubts and everybody shunned her company. She could do nothing but to cry her eyes out day and night without any result. To check up, the king sent his men, to see whether Marvi was being treated with due love and honour or not. The

king's men returned with the news that Marvi was not been treated with due honour and love. The king became very angry and came to Malir, called for the village elders to decide the matter of Marvi's innocence. The village elder showed their doubts and said that the only way to prove Marvi's innocence was to take the test of fire ordeal. Marvi immediately agreed to this test. Accordingly, a long trench was dug and filled with burning coals. Marvi was asked to walk from one end to the other and if no burns appear on her feet, she will be declared innocent. Without hesitating Marvi walked on the burning coals from one end to the other. Her feet were examined and no burns were found. It is said that King Umar Soomro also passed through this test and no burns were found on his feet as well. Thus, both were declared innocent. Great rejoicings took place and preparation set a foot for her marriage to her fiancé Khet Sen.

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Tomb of Mian Ghulam Shah Kalhoro, Hyderabad



Tomb of Mian Ghulam Shah Kalhoro is one of the important heritage buildings of Hyderabad.

Mian Ghulam Shah born 1757 C.E. was son of Mian Noor Muhammad Kalhoro who fought the forces of Nader Shah when later had invaded Sindh and taken the sons of Mian Noor Muhammad Kalhoro as hostage to Persia. Ghulam Shah remained the only legitimate heir of the Kalhora Dynasty. In 1762, Mian Ghulam Shah Kalhoro and 8,000 Sindhi Sowars ventured into the inhospitable Thar Desert in order to defeat the forces of the Rao of Kuch, a prominent vassal of the Marathas, who had been threatening the loyal subjects of the Kalhora Dynasty.

Due to his cannons and superior firepower, Mian Ghulam Shah Kalhoro and his 8,000 army defeated the Rao of Kuch and returned victoriously. Mian Ghulam Shah Kalhoro celebrated his return by constructing a mausoleum upon the grave of the great *sufi* saint poet Shah Abdul Latif Bhittai.

Rao Bahadur or Rai Bahadur or Roy Bahadur (in Bengal), (abbreviated R.B.), was a title of honour issued during the era of British rule in India to individuals who had performed great service to the nation. It was awarded to Indians, both Hindu and Christian. It is the equivalent of an OBE. The title was accompanied by a medal called a Title Badge. "*Rao*" means "prince" and "*Bahadur*" means "brave" or "most honourable". The equivalent title for Muslim and Parsi subjects was Khan Bahadur, whereas, it was Sardar Bahadur for Sikhs . The people with the title of Rai Sahib a base level title were usually elevated to title of Rao Bahadur. Rao Bahadur could be elevated to level of Diwan Bahadur and so on.

In 1763 C.E., Mian Ghulam Shah Kalhoro led his Sindhi forces and marched beyond the Thar Desert towards the Rao of Kutch in order to punish the Jadeja, raiders of the Kathiawar region. He took the Fort of Sindhuri and built the Fort of Imamgarh on his way to the Kutch region. It was built on the heights of the mountain of Jarah.

Mian Ghulam Shah Kalhoro and his Sindhi forces armed with gunpowder killed about 6000 zealous Jadeja Rajput warriors at Jarah, Kutch. Continuing his victorious march he entered the massive fort of Bhuj, plundering the villages and towns in the vicinity of that Jadeja Rajput stronghold. He took the seaports of Busta and Lakhpat. But when Rao of Kutch sought to pursue a peace treaty with the Sindhi army led by Mian Ghulam Shah Kalhoro, the Sindhi forces consolidated their position thus expanding the realm of Sindh. Mian Ghulam Shah Kalhoro, arrived at Shahpur in 1764 C.E. after his long and arduous campaign in the arid and dry region. Mian Ghulam Shah Kalhoro successfully led many other military expeditions but when he tried to conquer Multan his forces were defeated by Maharaja Ranjit Singh.

In 1772 C.E. he laid the foundation of a mud fort (Katcha Qilla) on a hillock to the south-west of the fort (Pucca Qilla) of Hyderabad and for the protection of the same. The knoll was sacred to Haji Muhammad Makai and was called Makai Hill. His grave also existed in the same area. As a large number of graves had to be demolished to lay the foundation of the fort, it proved to be a bad omen on account of the disrespect that was shown to the saint. Unfortunately, soon after the fort was built, Mian Ghulam Shah died all of a sudden due to paralysis on the 2nd of Jamadi al-Awwal of the same year (1772 C.E.).

It appears that mausoleum must have been built in a large open space, but today it stands within a cluster of shabby small houses. There are heaps of garbage and plastic shopping bags fly in the streets. The outer walls of the main courts have been demolished, but small gateway stands nevertheless. It is a domed structure with interesting interior. There are examples of original frescoes showing floral formations. From the opening inside the gatehouse one can have a wonderful view of the mausoleum. It is a huge cube overwhelmingly decorated with blue Hala tiles of the finest quality. Unfortunately, they have given in from most places and some have withered for loss of care.

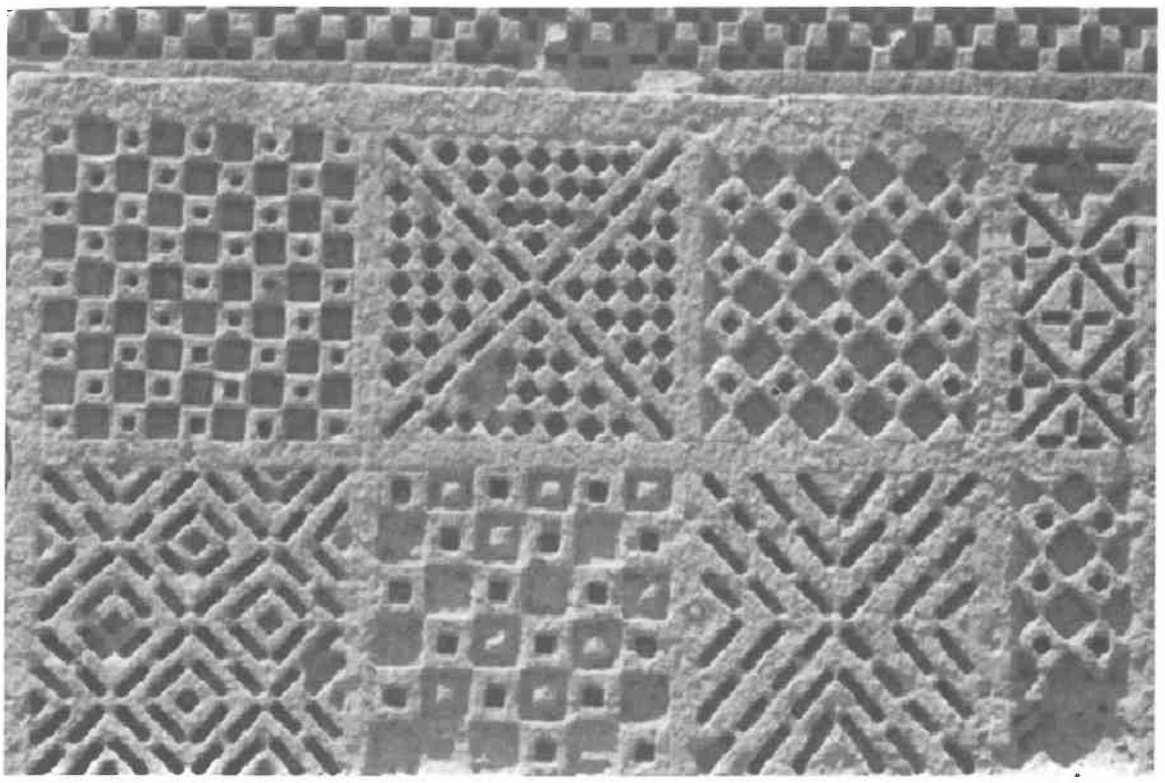
The Mausoleum stands on a platform about three feet in height. This platform has a small beautiful boundary wall made of elegant balustrades. On the western side there is a small flight of steps providing access to the top of platform. Fronton of the building has a huge pointed arch within which there is another arch housing a small entrance to the tomb interior. Externally each side is divided into three tiers each tier having blind arches within. In the top tier flanking the main arch the two arches form clerestories. They are fixed with terracotta grilles.

At the top four corners have rather unseemly turrets, which do not go with the aesthetics of the rest of the building. It is believed that the building had a dome as well that is not there now. The interior of the tomb is a wonderful example of Sindhi art which is decorated with gildings, arch-shaped windows and tiles. These windows are provided terracotta grilles of geometrical patterns.

Upon entrance into the courtyard where the tomb building stands on the left there is a long building with a longish dome over it. This building houses several graves of holy ladies. Men are not allowed inside this building. The main entrance of this building is on the western side while southern side is punctuated with several windows. On the west of this building there are numerous multi-storied graves that remind us the graves of Chaukhandi and Makli.

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Elegance in Stone



Makli, more commonly known as Makli Hill, is situated 3.2km from Thatta on the Supper Highway, which connects Thatta with Karachi. *Makli* in Persian means a well exhausted of water, while *makalla* is a dock, a harbour or a river bank; and this meaning seems to suit. Cousens suggests that the hill is named after a woman who is buried on it. Makli Hill is situated on the bank of the old bed of the River Indus. If the city of Thatta was at one time a port at the mouth of the great Indus, Makli must have been another port at the opposite bank of the river. Unfortunately, no writer has yet investigated this geographical aspect of Thatta and Makli.

Makli has the most substantial surviving evidence of the greatness of Sindh between the 14th and 18th centuries. On approaching the Makli ridge from its present southern access, one can distinguish three main groups of monuments arranged in inverted historical succession. First to be approached are the monuments of the Mughal period, namely the Tombs of Jani Baig Tarkhan and Ghazi Baig Tarkhan, Baqi Baig Uzbek, Tughril Baig, Isa Khan Tarkhan the Younger, Jan Baba, Diwan Shurfa Khan and the family graveyard of Nawwab Amir Khan. The second group of monuments belongs to the Tarkhan and Arghun periods (1556-91 C.E. and 1520-56 C.E. respectively). This includes the family graveyard of Isa Khan Tarkhan the elder, Baqi Baig Tarkhan Ahinsa Bai, Sultan Ibrahim and Mir Sulaiman. The third group, on the extreme north of the hill, belongs to the Samma period and comprises the Tombs of Jam Nizam al-Din, Mubarak Khan, Malik Rajpal and some very graceful open pavilions built over the graves of unidentified personages.

All the monuments are of brick or stone. Sindh has been known for its brick masonry since the 3rd millennium B.C. as is evident from the architectural remains of the pre-historic site of Mohenjo-daro. The foundations of the brick buildings at Makli are of stone and thus resist the

disintegrating effect of the saltpeter, salinity and water logging ubiquitous in the soil of Thatta and Makli. In most of the buildings plain and glazed bricks have been used alternately to create fine effect. The white joint lines visible in between the glazed and plain bricks are sometimes of white plaster and sometimes are imitation joints white enamel moulded upon the edge of the glazed brick. Sometimes this imitation joint occurs only on two sides of the brick, thus creating only vertical or horizontal white lines between the bricks. These methods of making and laying bricks seem to have originated in Sindh. The real joints are usually invisible and very thin. The glazed bricks used for facing the interior of the domes are elegantly set in zigzag patterns, radiating from the apex to the base of the dome, as may be seen in the Tombs of Shurfa Khan, Baqi Baig Uzbek and Fateh Khan's sister.

The second group of monuments consists of stone buildings. Yellow, grey and red sandstone have been used. Most of these stones were imported from Rajputana and Gujarat. The Tomb of Jan Baba (died 1608 C.E.), the Tomb of Ahinsa Bai (died 1586 C.E.), the Tomb of Jani Baig (died 1599 C.E.), the Tomb of Isa Khan Tarkhan the younger (died 1644 C.E.) and the Tomb of Jam Nizam al-Din (died 1508 C.E.) are the most important among.

Besides, there are another type of monuments, which have the stone *chatris* or open pavilions with domes above. These *chatris* are built on brick platforms which are either open on all four sides or have a wall on the western side containing a *mihrab*. Jam Nizam al-Din Tomb is a structure exquisitely carved in stone. Jam Nizam al-Din, nicknamed Jam Nindo, ruled from about 1461 to 1508 C.E. His tomb is one of the more conspicuous mausoleums on Makli Hill, which is situated on the extreme northern fringe of the hill. The Tomb of Jam is a big square, unfinished, building enclosing a square sepulchral chamber. It is said that the tomb have never been provided with a dome; its work has been apparently ceased when the four walls almost reached the base of the dome. This building is remarkable and externally is almost composed of Hindu elements, except for the friezes carrying Quranic inscriptions. Probably much of the building material used here was obtained by demolishing some Hindu temple. This is especially obvious in the case of the outward projection in the west wall containing the *mihrab* inside. Nonetheless the style of Islamic architecture then prevailing at Gujarat and Ahmadabad was very similar to it. It may not be overlooked that Gujarat, with its mixture of Islamic and Hindu strains, was closely linked to Thatta and indeed enjoyed a similar metropolitan status and civilization for a long time.

One or two elements are wholly Hindu, such as the small *sikhara* at the corner about midway vertically at the bulge which contains the *mihrab*. Similarly, the serpent like bracket mouldings and square capitals of the miniature columns do not carry any architraves above and thus their use becomes absolutely meaningless. The gallery and balconies above the entrance and at the south-western corner have no justification either. It is quite possible that the criticism evoked by such elements may have led to work being discontinued for good. The interior of Jam's Tomb has squinches which convert the square plan below into an octagon at this level. Above this the octagon is converted into a 16 sided span, again using squinches in the corners of the octagon. The squinches are of corbelled masonry.

The structural fabric of the Tomb of Jam Nizam al-Din looks very solid; it is seemingly built of great blocks of stone. But this is not the case. These big blocks of stone are nothing more than thin ashlar slabs set up on edge with the core of the wall made of nothing but rubble. The walls externally are decorated with at least twelve horizontal bands of various decorative motifs. Each of the elements of this frieze is separated from the one above by a smooth band made of a single stone course. Almost all these friezes consist of geometric or floral motifs with the exceptions of the sixth and ninth from the bottom. The sixth is of calligraphy while the ninth is of small ducks or geese, all facing left. The scheme of these friezes is interrupted by the projection containing the *mihrab* inside by the entrance door, an arched opening and a gallery above.

The interior of Jam Nizam al-Din's Tomb has some resemblance to the interior of the Adina Mosque, Pandua (1364 C.E.), and to the face of the sanctuary of the Qila-i Kuhna Masjid, Delhi (1545 C.E.). This interior should also be compared with the interior of Shahzadi ka Raudah, Chandiri (1450 C.E.); and of the Tomb of Iltutimsh, Delhi (1235 C.E.). The lotuses and sunflowers are visible in the spandrels in both these cases and they are also to be seen in the Tomb of Jam. The use of balconies above the arches is also noticeable. The treatment of corners, particularly the use of concentric corbelled arches, is in the usual Makli fashion, and is found much earlier there.

Very much like the examples mentioned above, the interior of Jam's Tomb also has eight arches inside, forming an octagonal zone of transition, with a 16 sided zone further above. Like the exterior, the interior has many horizontal bands bearing decorative motifs, but calligraphy is found only above the second arch of the *mihrab*. There are two bands above the eight arches, the lower containing sunflowers and the upper a row of small blind shouldered arches, each having a small sunflower inside. The hexadecagonal portion above also has pointed arches. The arches forming the outer frames of these are blind and contain no decoration. Below this is a small hanging boss fitted in the corner. In one such arch exactly above the *mihrab* is a small balcony.

Very close to Makli or just adjacent to it is the historic town of Thatta, which was once the capital of Sindh. This city has the famous mosque of Emperor Shahjahan and another historic mosque called Dabgir Mosque. A visit to Makli and Thatta can take you hundreds of years back in the glorious corridors of history.

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Uch and Ucha the Witch



Travelling is learning. Those who travel a lot learn a lot. Travelling provides a peculiar type of experience, experience which makes us aware about the people, their habits, habitats, buildings and so many other things. Pakistan is very rich in variety of cultures and no matter where a traveler goes, he encounters interesting phenomena throughout. Recently I had an opportunity to conduct a tour of my students to Bahawalpur and its environs. It was a fascinating trip and we found out quite a few interesting elements and anecdotes about the places we visited.

Our trip was of five-day duration and two out of five days were consumed in travelling by university bus. On Friday, January 5th we started at 9:30 am from the Architecture Department of the University of Engineering and Technology, Lahore. By quarter to twelve we were in Sahiwal. We stopped for a brief stay. Students went into a restaurant while, we the teachers sat on a wooden bench of a driver's hotel located at the side of the highway. Tea was extremely good but the cups were very ugly with numerous dents in the brims. We could not help it.

At four in the afternoon we were in Multan where we had our lunch. Delay in taking lunch had made everyone too hungry and that added to the smack and savoury of the dishes. By half past eight we arrived at Bahawalpur. Next morning, we were to proceed to Uch, Panjnad and Sitpur.

The route to Uch from Bahawalpur is via Ahmadpur East, and Ahmadpur East is located at a distance of some 48km from Bahawalpur. At Ahmadpur there is an antiquated palace of the Nawab of Bahawalpur. This region of Ahmadpur East is known as Dera Nawab Sahib. The palace has a main gate and a massive girdle wall with rectangular multi-story buttresses. Opposite the main gate of the palace there is a dilapidated stretch of brick-paved road flanked by street

light poles of wrought iron. In the olden times this road connected the palace of the Nawab with the famous Drawar Fort. It is said till 1930s this road was in use and *nawabs* were plying their Rolls Royces on it.

From Ahmadpur East as we proceeded towards Karachi on the 'National Highway', a small road branches off to the right. From this Y-junction the distance of Uch is something like 24 or 25km but the road was in a very pathetic shape. Our cultural spots and tourist's resorts have no importance. There is not a bit of infrastructure to connect even the best of our historical sites with main cities and airports. From Ahamdpur East to Uch it takes about an hour or more to traverse, thanks to bad and missing roads.

Uch is a small town having a haphazard growth. It is very dirty and civic amenities are non-existent. The town appears to be in a total mess. The mound on which the old and historic Uch is located is even worse. Human excreta is seen everywhere even in the middle of streets and in the drains. Stinking smell of urine and dung chases a visitor everywhere he goes. There are no sign (boards) to guide the tourists where to go and where the ancient monuments are located.

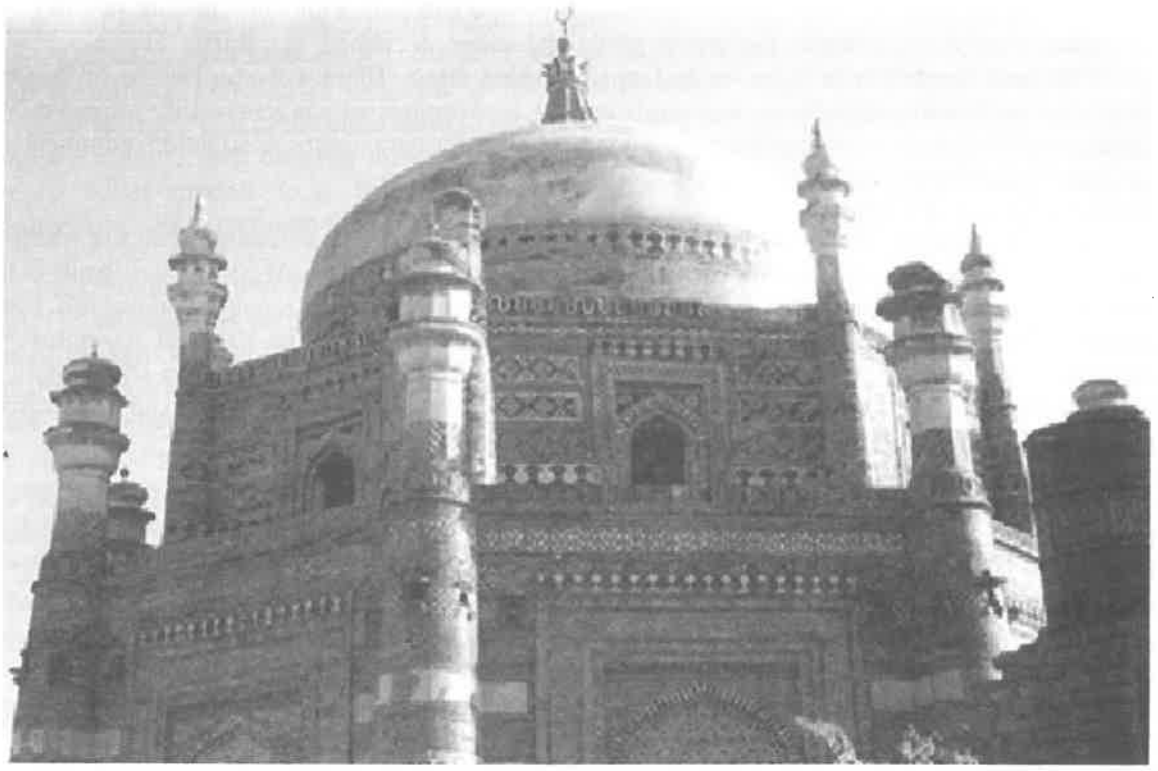
When we reached Uch, the main access which is through the main bazaar was closed due to some *jaloos* and celebrations. We had to circumvent the city by taking a peripheral route. The monuments including the Tomb of Bibi Jiwindi stood at a mound. Passing through the fields we ascended the mound and inspected the monuments in close vicinity. On southern side of these monuments and graveyard there is a small boundary wall with a small entrance. In the south-east of this graveyard is a very old mausoleum situated in a walled enclosure. The Tomb is of Hazrat Jalal al-Din Bukhari. The enclosure has small gatehouse as well. The mausoleum has a wooden porch with wooden columns and wooden projecting cornice. Such structures were typical of Multan monuments and the Tomb of Hazrat Jahaniyan Jahangasht also has a similar porch. Hazrat Jahaniyan Jahangasht Mausoleum is also situated on the mound and is surrounded by cluster of houses.

To the west of Jalal al-Din Bukhari is the mosque there is a small square ablution tank. On the south side of the mosque is a sharp depression. A number of labyrinthine streets take a visitor to the Shrine of Hazrat Jahaniyan Jahangasht. The tomb chamber has a long veranda in front, north of which is a small square chamber with a very low dome. This chamber contains the footprint of Hazrat Ali. People visiting Uch do not fail to come to this place to have a glimpse of the sacred footprint.

Strange stories circulate as to why this place is known as Uch. We were told by an old man, at the Tomb of Bibi Jiwindi, that the town was founded by a Hindu witch. Her name was Ucha Ma'i. By her witchery and sorcery, she had gathered a large number of disciples around her. She had a sister too and her name was Sita. She too was a witch and had very strong contacts with Devil. While Ucha founded the city of Uch, Sita founded the city of Sitpur. Upon the arrival of the Saint Hazrat Jalal-al Din Bukhari, however, the witchcraft of was annulled and she made her escape. Where did she go, no one knows. The city founded by Ucha's sister Sitpur is not very far from Uch. Sitpur too has some old monuments.

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Sitpur and Sita the Witch



There are not many monuments at Uch to study. Only three or four monuments are on the mound, half of which the mound has been devoured by deluge. Then there is the Tomb and Mosque of Hazrat Jalal al-Din Bukhari in a small complex with interesting constituents. The third place worth visiting is the Shrine of Harat Jehaniyan Jehan-Gasht.

Hazrat Jalal al-Din's Shrine has three vital components, the tomb, the mosque and gateway. Within the gateway there is a sweet shop and devotees make it a point to have a bit of sweet as *tabarruk*. When we enter the compound, we come across there are vendors selling fake holy rings. A ring or *challa* costs two rupees, which works as an elixir for rheumatic pains, piles, and haemorrhoidal troubles as told by the seller. Rings studded with stones were also very cheap. We were shown a ten carat zircon ring which was being sold for only Rs.150.

The mosque of the saint is in the west of the compound, while the tomb is on the northern side. In front of both there is a square tank for ablutions. Towards the south is a huge Bunyan tree which adds to the atmosphere of mysticism of the shrine.

The Tomb of Hazrat Jehaniyan Jahangasht is located close to the Shrine of Hazrat Bukhari but the passage is very intricate and one has to go up and down various too narrow streets. The building of the *mazar* is in a bad shape. The wooden portions of the porch are similar to that of Hazrat Bukhari's Shrine. On the northern side of the porch is a verandah and at the end of this verandah there is a small *hujra* with very low domed roof. The dome lacks proportions and poor craftsmanship. This *hujra* contains the foot print of Hazrat Ali; however, I am not sure about its veracity.

Uch is a very important location but there is neither any snack bar nor any washrooms for the convenience of the visitors. Facilities for tourists are virtually non-existent. The monuments at Uch are in such a state of neglect that anyone can remove any adjunct of the historic building and take them home as a souvenir. As a number of our group members felt thirsty, they jumped down the mound and entered a nearby field. A small house of a farmer stood at the corner of the green field. There was a water pump in the compound. It was vociferous with small output, just like our politician. One man operated the pump while the other quenched the thirst. The water was yellowish with some iron in it, so we had an iron added drink. There was no place to sit thus we asked the inhabitants of the house to provide us with a *charpaye*, which was readily provided. We sat as many of us that the cot could accommodate, relaxed for ten minutes or so before commencing our journey for Sitpur.

The road on which our bus had started on was narrower as compared with the width of our vehicle. We approached a canal which was coming from Panjnad. At its western bank is the road which took us to Panjnad. As we approached the barrage there was a market on our left, canal on our right and barrage in our front. Market is a fish market but unlike National Assembly, no noise at all. Fresh fried fish was available there but the rates were no different from Darul-Mahi of Mozang Chungi or of Gawalmandi of Lahore. We decided to take our dinner on our return from Sitpur.

After crossing the Punjnad Barrage we entered into a sort of no-man's land. The road was there but in sporadic patches. In between there were heaps of dust. Some diversions had been improvised by the truckers and bus *walahs* themselves. We were told that road was washed away at many places during the inundation a couple of years back. Nobody, since then, has ever bothered to repair or reconstruct the road. There is certainly no need to construct the road as there is no Murree or Nathiagali ahead. No MNA or MPA is interested in it. This region is neither Larkana nor Dera Ghazi Khan. It is neither Raiwind nor Jati Umra. At a distance of some 15km from Panjnad is a small town called Alipur. The main road bifurcates into two here and takes the shape of 'Y' junction. The road on the left proceeds to Sitpur. We wanted to reach Sitpur before sunset. The road from Alipur to Sitpur was disappointing once again. Was, nonetheless, reached Sitpur well before sunset.

It is said that Sitpur, once, was a prosperous city. During the period of late Lodhis over lapped by the advent of the Mughal rule. Tahir Nahar ruled there. People of Sitpur still respect Tahir. Though Tahir was a Muslim whole city was inhabited by non-Muslims. There inhabitants are remembered as *karrars* and *khatris*. Houses built by *karrars* and *khatris* still stand in the town and they make a very enchanting skyline of the town, especially in the evening. Date palms also play a vital role by punctuating houses.

Self-styled historians narrate that Sitpur was founded by Sita, the sister of Ucha the witch. Sita herself was also a witch and she performed sorcery of the highest order. Both the sisters lived in Uch but as their business began to grow and their clientele grew large, professional jealousies began to take roots between the two sisters. Both started endeavours to outclass each other.

But as soon Hazrat Jalal al-Din arrived from Bukhara and broke the myth of the magic of Ucha Ma'i. Sita surreptitiously escaped from Uch and settled herself at a comfortable distance across the river. She started her business there and soon a number of her disciples settled around her house. The locality soon grew up and ultimately assumed the scale of a small town. After Sita the place became known as Sitapur and ultimately Sitpur.

Hindus do no bury their dead but interestingly in Sitpur there is a building known as the Tomb of Sita the witch. People of Sitpur suggest that towards the end of her life Sita abandoned her

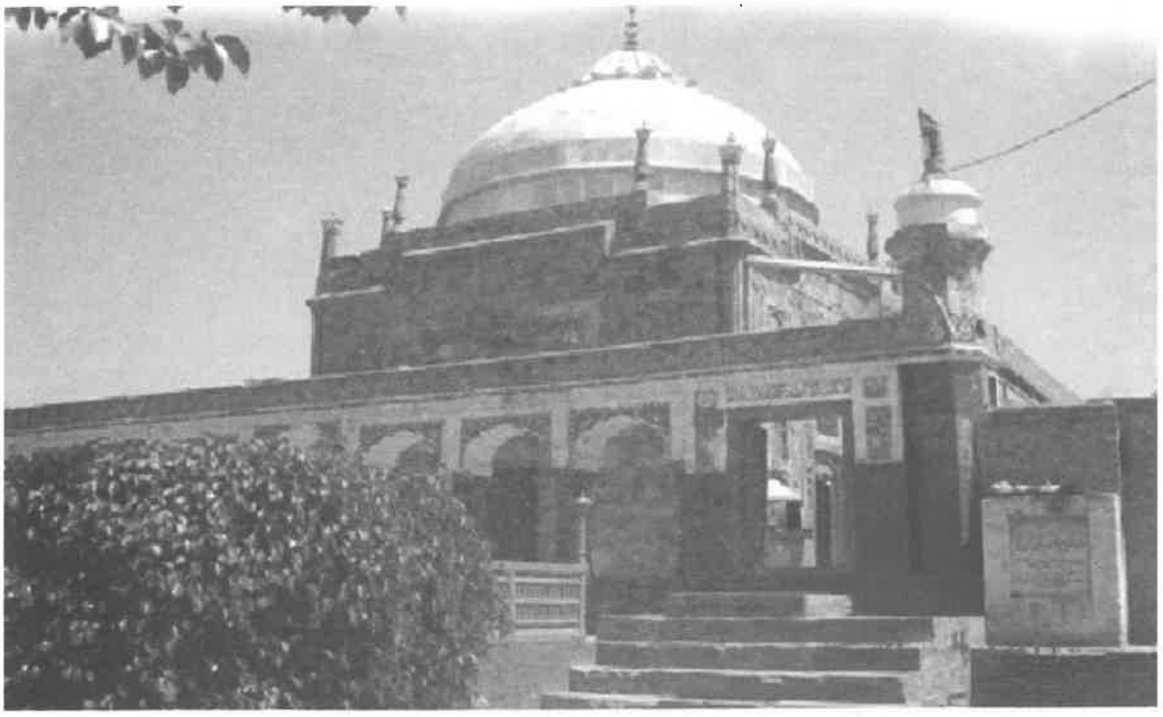
witchery, turned into a pious and very religious woman and when the influence of the saint of Bukhara reached Sitpur she embraced Islam, thus her mausoleum. Another group of old people told us that *karrars* and *khatris* of Sitpur who were purest type of Hindus did not cremate their dead instead they buried them just like the Muslims do.

In Sitpur there are three monuments of note (1) The Tomb of Tahir Nahar, (2) The Mosque of Tahir Nahar and (3) The Tomb of Sita. Tomb of Tahir Nahar and his Mosque are situated close to each other on a knoll while the so-called Tomb of Sita is at a lower level away from the hillock nonetheless the tomb is on an independent small round about 3m above the surrounding level. Out of the eight sides of the building only two survive one of them partially. This houses a pointed arch opening in it and is decorated with porcelain tiles. Outside, the corner a circular butter attached to it. Within a couple of years, if the Archaeological Department and Ministry of Culture maintain their present quantum of interest, the monument will disappear totally.

Tomb of Tahir Nahar is in better shape and is like a miniature of Rukn al-Din Alam's Tomb at Multan. It is an octagonal structure standing on a square platform of bricks. Within from one of its walls a flight of steps leads to the roof of the octagonal building. The base of the dome is situated at this level. Locally the tomb is known as *hanjeera*. This word is probably a variation of *andhera* or 'darkness' as the interior of the tomb is very dark. The Mosque of Tahir is simple. It has a square courtyard of moderate size something like 10 x 10m. The sanctuary has three domes, central one being large. All the three monuments are decorated with blue, azure, turquoise and violet porcelain tiles having geometric and floral patterns. Interestingly monuments of Sitpur have insertion of yellow tiles also which are not seen at Uch.

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A Forgotten Tomb of Chiniot



Saadullah Khan is household name for the people of Chiniot. He was responsible for the construction of Shahi Masjid of Chiniot, a remarkable structure with elegant decoration and well-conceived hydraulic system. According to *Tehqiqat-i Chishti*, Saadullah Khan was born at Patraki on 2nd of Safar, 1000 A.H. (1591 C.E.). Pataki (Pathnika) is a small village which still exists on Chiniot-Pindi Bhattiyan road. A number of descendants of Saadullah still live there. Amir Bakhsh, Saadulah's father died on the day he was born. His mother died five years later. Saadullah spent his childhood as a destitute begging all day to make his both ends meet. But he had craze for studies. He came to Lahore and settled near the present quarters of the Wazir Khan's Mosque and joined a *madrassah* which had been established nearby. He collected alms and charity during the day and studied at night. Later on, on the recommendation of friend he left Lahore for Delhi where he continued his studies became a *hafiz* of Qur'an and excelled in religious as well as secular studies. He became known as a great scholar, an orator, a preacher and a litterateur. When Emperor Shahjahan learnt of his fame and about his capabilities he invited Saadullah to his court and was offered a job. Now Saadullah was Saadullah Khan. On 17th Ramadan, 1050 A.H. (December 21, 1645 C.E.) he was appointed *wazir-i azam* (meaning a very senior minister) and commander of 7000. In the same year he was awarded the biggest cash award of 250,000 rupees. On Saadullah Khan, Shahjahan also bestowed the title of *Allama Fihami Jumlatul Mulk.*

During his long career he supervised architectural and military projects of Shahjahan and controlled their finances also. His honesty and control over money was exemplary. Aurangzib when he assumed the throne always quoted Saadullah Khan's honesty and abilities and wanted his courtesans to emulate him. Saadullah Khan was responsible for building quite a few other monuments beside the Shahi Masjid of Chiniot they include Haveli Mian Khan (now known as Rang Mahal), Lahore; Pathron Wali Haveli inside Mochi Gate, Lahore; Town of Saadabad between

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Mathura and Agra; Haveli Saadullah Khan, Delhi and a *caravanserai* called Sara'i Saadabad at Bhimber.

In the south-westerly side of Chiniot Saadullah Khan built a tomb structure also. This was for paying homage to the saint who arrived from Afghanistan and had settled in Chiniot. The saint known as Shaikh Burhan al-Din who arrived from Herat, first went to Lahore and then to Peshawar. Later on he chose Chiniot as his final abode and settled in the outskirts of this city. The exact date of his arrival here is not known albeit the period of his arrival is suggested as the period Shahjahan or early phase of Aurangzib's rule.

The tomb of the saint is an exquisite, Lilliputian elegant building. It is square in plan and stands on an artificial platform over a meter high. A brick-built perforated wall encloses the tomb building on the three sides namely north, south and east. On the western side there is a small arcade, a wall with seven multi-foil arches and two rectangular openings. The central arch is slightly larger. A beautiful turret stands majestically at each end of this wall. The top of this arcade has an elegant parapet like we see in the Wazir Khan Mosque and the parapet of the Mural Wall of Lahore Fort. This kind of decoration we also see in many other buildings of Lahore belonging to the Shahjahani period like the Tomb of Dai Anga, Tomb of Ali Mardan Khan, Gateway of Gulabi Bagh, Chauburji and the Serv Wala Maqbara.

Two short flights of seven steps are provided on the extreme ends on the western side and we can enter through the flight of steps and rectangular entrances, in the circumambulatory kind of area of the tomb. This area is hardly two meters wide and encircles the main tomb building. The tomb building is a brick structure sheathed in variegated marble dominated by brown. This colour gives a very sober character to the tomb building. It is square in plan with an entrance on the southern side. This portion of the tomb is further raised by one step. All the four sides of the tomb are similar and the central portion of each side is further raised. There are turrets on each side total being twelve. At top stands a well-proportioned dome covered with whitewash. Interestingly the drum of the dome and the multi-faceted zone of transition are visible also from outside. An inverted lotus flower decoration rests at top to support the finial.

In good old days, the tomb stood in a massive garden laid in the typical Mughal style. Of this only a water reservoir in a very dilapidated condition is left as a memento of the golden period of the city of grace and glory. It is recorded by historians that while the saint stayed here and adopted this place as his abode he also dug a well. This well still survives and people drink its water as an elixir.

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Umar Hayat Mahal, Chiniot



A conservationist while restoring and conserving a monument does not look at the dilapidated building as collection of building materials. He looks at the monument as, his own child. A true conservation project therefore is always above 'commission', percentages and kickbacks. In Pakistan, unfortunately conservation has been turned into a business. Self-styled conservationists have become champions of this highly technical and sophisticated science. Monuments after monuments have, thus, been destroyed by these mountebanks. Bureaucracy is also without respect for old monuments.

During the British Raj civil servants used to be experts in more than one discipline. In many cases viceroys took interest in the architectural heritage of the Muslims and Hindus in the Indo-Pakistan Subcontinent. It was they, who, after assuming full authority, restored Taj Mahal, gave Badshahi Mosque back to the Muslims and renovated several other monuments. Henry Cousens and Percy Brown are two outstanding civil servants who took keen interest in the architectural and cultural heritage of the Muslim and Hindus and wrote several useful treatises on them. These disquisitions still serve as the main source of books on several issues of our legacy.

Since existence of Pakistan no monument has been restore or rebuilt as needed. Similarly no discrtation has been written. Architectural legacy has virtually gone to the dogs and no one cares. In such a depressing scenario there are only two names that provide some respite to the lovers of antiquarian pursuits. One is Muhammad Athar Tahir, the former Deputy Commissioner of Jhang and the other Dr. Muhammad Amjad Saqib, former Assistant Commissioner of Chiniot. Both of them, through their untiring efforts have laid the foundation for the restoration of a historic monument, the Umar Hayat Mahal in Chiniot.

Chiniot is the city of Ilm al-Din Ansari, Jahangir and Shahjahan's famous *hakim*. He was given the title of Wazir Khan by the latter when he was appointed the Governor of Punjab. He was responsible for building the famous Wazir Khan Mosque in Lahore and the city of Wazirabad at the bank of river Chenab. He fashioned several monuments in Chiniot also. Chiniot is well-known for superb woodwork. Not much is known about the builder (rather owner) of Umar Hayat Palace. Local legend, however, has it that he was. Initially, an ordinary person. He came to Chiniot and settled here towards the end of the 19th century. Very soon he became the richest person of not only Chiniot but also of the surrounding areas too, some stories suggest that he was a successful businessman. Others say he indulged in gambling, horse-racing and other occupations of that nature and thus became affluent. May be due to the above manner of making money, he did not have a good reputation in the city. He was looked down upon by the elite. Once a God of fearing mendicant approached him and asked for some financial help. Umar Hayat before granting succor whispered something in his ear. The poor man immediately left, without taking any grant, saying that he wanted something from his legitimate income. Umar Hayat was a strange character. All day long he would sit on the threshold of his palace and hurl tharasonical and vainglorious remarks at the passersby. He always wore silken dress and heavy gold wristlets.

Construction of the Umar Hayat palace started in the year 1923 C.E. This was built for his only son who at that time was only an infant. It is said that a person called Sayyid Hasan Shah was appointed the supervisor to oversee the construction. He invited masons, craftsmen, brick-cutters, designers, carpenters and wood-engravers from far off places. Amongst the masons was one Ilahi Bukhsh. He claimed that no one could lay the bricks the way he did. Most of the carpentry and wood engravings were also done by Ilahi Bukhah and his cousin Rahim Bakhsh Barjha. Brick designing and cutwork in brick was carried out by Mistry Ahmad Din while Niaz Ahmad and Ghulam Ali of Jallundhar did the stucco work. Jan Muhammad and his nephew Ghulam Mohy al-Din carried out the tile-work. The palace was completed between five to six years. In the *Gazetteer of Jhang District* of the year 1929 C.E. it is stated that:

> *House built by Shaikh Umar Hayat is a sort of local wonder as it cost more than 2 lakh rupees and raises above all the other buildings.*

Umar Hayat died when his son Gulzar was only 13. His widow Fatima was a philanthropist. She built several wells in the town. At the appropriate age, Gulzar's marriage was arranged in a grand manner. Tragically he died the day after his marriage. In the morning, he went for a bath but never came out alive. He died of the accumulated poisonous coal gas. Some say he was poisoned. No one knows the truth but it is a fact that he died the day when thousands were reaching Umar Hayat Mahal to attend the *walima*. Gulzar was buried in the inner court of the *mahal*. Legend also tells us that Fatima also died soon after the death of her son. She was buried alongside her son.

The palace, since then has been considered unlucky and ill-fated. Soon it was abandoned as a haunted place and a venue of specters, spooks and spirits. Its glory, thus, soon withered. By 1990 C.E. Umar Hayat Mahal had become a resting place for bats and birds and rendezvous for termite. A monument which had been subjected to extreme remissness was noticed by Muhammad Athar Tahir the former Deputy Commissioner of Jhang. He on June 7, 1990 took a momentous decision. Gulzar Manzil (or Umar Hayat Palace) was acquired by the government. It was also resolved that a formidable library, a research-cum –cultural centre will be established in the forlorn building after restoring it. A consolidated plan in this regard was prepared. From August 14, 1990 restoration work began. It was categorically laid in the blue print of restoration work that the original character of the building would be preserved at all costs.

Not much is known about the designer of this building but the name of one Hassan Khan is often quoted in this regard. Wood for this house was imported from Burma while tiles, panes,

mirrors and stain-glasses were imported from several countries of Europe. The palace provides a fine blend of Muslim, Hindu and European architecture. Particular care was exercised for free admittance of light and air. Originally the palace was four storeyed, built on a square plan of 59 feet each side. The ground floor has seven chambers besides an ante-chamber and a kitchen. The front of the mansion has an elegant two-storey high *riwaq* capped by a multi-foil arch resting on pseudo-columns attached to the corners. Above the multi-foil arch are three ovaloid clerestories. The main entrance is flanked by triptych type blind arch housing three windows the pseudo-arch above is again multi-foiled made of two concentric curves. The second story above has three windows on each side of the entrance arch, central being slightly large. On the far left side is an additional floor with a large rectangular window. The façade of the third story is made of timber and overhangs in the form of a gallery. It is meticulously carved and profusely decorated.

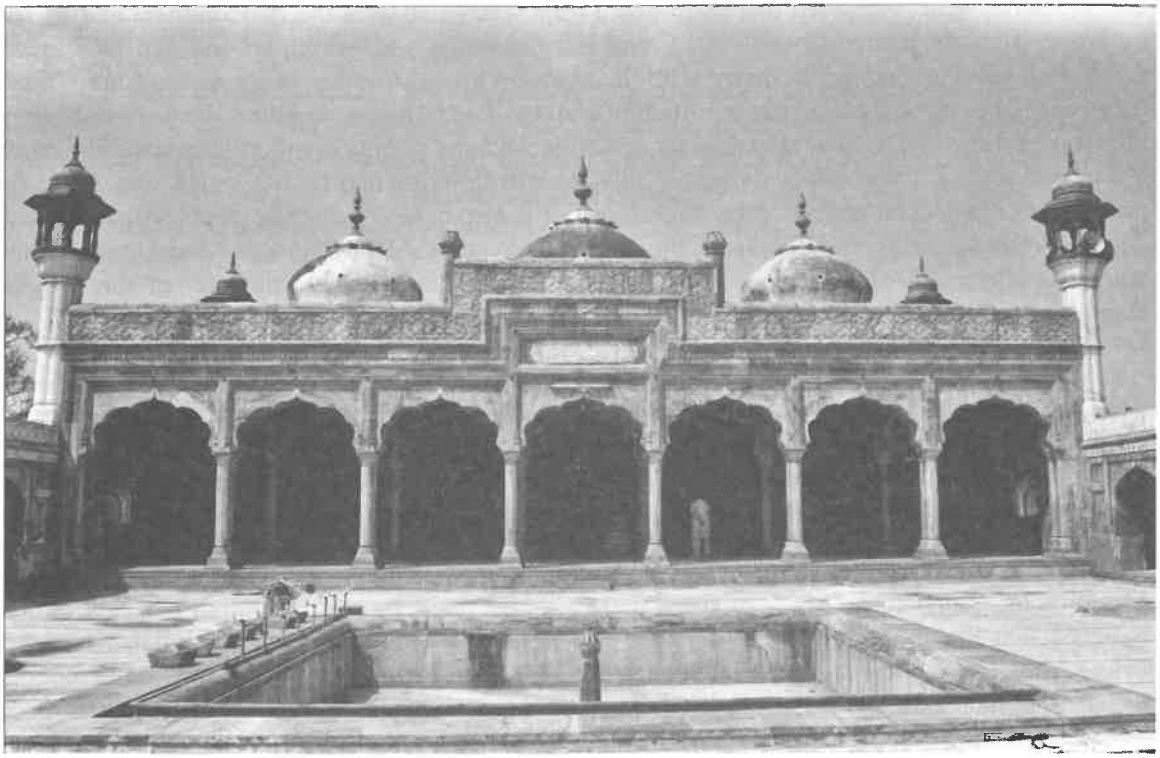
The top most story consisted of two rooms built at each angle of the building in the fashion of castellated towers of early Gothic churches. These chambers were joined by a covered gallery which had elegant and delicate arches on the front side. The pitched roof of this gallery had a gangway which connected the roofs of the two towers. On the gangway (or bridge) was raised classical kiosk. The parapets of the towers projected out providing seats on the interior. The angles of the towers were canted and were decorated with fountain-head moldings in the form of basins. The fourth storey was without doubt the most decorative part of the buildings. Alas, this storey was completely destroyed by vandalism.

Interior walls are decorated, at all levels, with stucco-work, paintwork and stain-glass windows. The roofs have painted and decorative tiles attached to them but their beauty has been marred by seeping water and rising damp. A flight of 24 steps connects each story with the other. On each storey there is a kitchen and a bathroom beside several chambers and an overhanging gallery overlooking the inner court.

Restoration work is complex and intricate. It is expensive too. In the absence of any properly documented evidence its restoration will pose serious threats to maintaining original style of the monument. It is hoped that under able guidance a proper phase-wise plan will be devised and government and local bodies with the help of local people will furnish and raise adequate funds for the arduous job.

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Shahi Masjid of Chiniot



During the heydays of Indus Valley Civilization Chiniot region was agricultural region with plenty of forests and games. The Vedic period is characterized by Indo-Aryan culture that invaded from Central Asia and settled in Punjab region. The Kambojas, Daradas, Kaikayas, Madras, Pauravas, Yaudheyas, Malavas and Kurus invaded, settled and ruled ancient Punjab region. After overrunning the Achaemenid Empire in 331 BCE, Alexander marched into present-day Punjab region with an army of 50,000. The Chiniot region has remained under the rules Maurya Empire, Indo-Greek kingdom, Kushan Empire, Gupta Empire, White Huns, Kushano-Hephthalites and Shahi kingdoms.

In 997 CE, Sultan Mahmud Ghaznavi, took over the Ghaznavid dynasty empire established by his father, Sultan Sebuktegin, In 1005 he conquered the Shahis in Kabul, and followed it by the conquests of Punjab region. The Delhi Sultanate and later Mughal Empire ruled the region. The Punjab region became predominantly Muslim due to missionary Sufi saints whose dargahs profusely dot the landscape of Punjab region.

"As the story goes, in ancient times, a Hindu princess by the name of Chandanvatti (Chandan Vatti), used to visit the banks of Chenab. Fascinated by the romance that prevailed almost all the time on the river bank, she decided to build a city along the river itself. So a city was built and it was named Chand Niyot after the beautiful princess whose brainchild this city was. Winds of times carried ancient whispers to our age as we come to recognize Chand Niyot now as Chiniot."

The time of this princess is not known, when and how long she lived and ruled. It is also claimed by some historians that there is a mention of Chiniot in *Mahabharta* as well as in

Ramayana. Abu Rehan Muhammad ibn Ahmad al-Biruni (973-1048) also mentions this city in his *Kitab al-Hind*. According to different sources, history of this city begins before capturing of Multan by Muhammad Bin Qasim. Chiniot is famous in all over world due to its handicraft and carving on wooden furniture and other household items. Culture of this specific area is not much different from culture of Punjab province. Another legend maintains.

Some writers also tell that there was a Raja who ruled over the Subcontinent and he had only one daughter named Chuni-Wut. Chuni left her father's kingdom, around 326 BC; as her father was not allowing her to marry with the man she loved. Another version says Chuni didn't leave her father but she came here for hunting and was lost in forest, and then she went to bank of the river and decided to live there. She made her decision by getting inspired from natural beauty. There was a thick forest along river and hills. At that time the name of this area was Jhand (or *jhund*), a Punjabi word which means thick forest. It is also believed that the name of Jhang is also derived from *Jhand*. In the archives, Chiniot city was established by Nawab Asad-Ullah Thahim who was a resident of area. Nawab Asad-Ullah Thahim was finance minister of the Mughal Emperor Jahangir.

It is also claimed that "Chiniot" name is from Chandan, sister of Malik Machchhe Khan, Raja of Chiniot, a Khokhar of Rajput clan. Mari Tappa (founded by Raja Badal Khan Khokhar Rajput) was not populated then, but Andheri was flourishing, and north of it lay the Dhaular or abode of Rani Chandan, which was called Chandniot, now Chiniot. According to yet another theory its name is based on *Chin* (water) and *Ot* (behind or across) hence Chiniot.

This masjid is replica of typical Mughal mosques like Jamia Masjid, Dehli, Pearl (Moti) Mosques in several forts. Many of these masques were built by one Saadullah Khan. It is also believed that Shahi Masjid of Chiniot was also built by Saadullah Khan. Saadullah Khan was Prime Minister of Mughal Emperor Shah Jahan and he supervised many Mughal constructions beside the mosques. This is also confirmed by Maulvi Noor Ahmad Chishty in his book *Tehqiqat-i Chishti*. The historical Shahi Masjid of Chiniot was built by Nawab Saad Ullah Khan (1595- 1655) during the period of Mughal Emperor Shahjahan (1628-58). It was built during 1646 to 1655. Nawab Saadullah Khan was the son of Nawab Ali Mohammad Khan Bangash who was the Founder of Rampur State in India. He was brother of Nawab Faizullah Khan Bangash the first Nawab of Rampur; Nawab Abdu llah Khan Bahadur Bangash, of Budaun and Nawab Saidullah Khan Bahadur Bangash of Moradabad. He thus belonged to an influential and rich family. Saadullah Khan was a very literary person and wrote many books of history, poetry and jurisprudence including *Tafsir Sura al-Fatihah, Risala-i Takht-i Taoos, Diwan-i Saadullah, Saadullah Khani, Badshahnama* and *Maktoob-i Saadullah Khan.*

Shahi Masjid is located north of Chowk Shaheed and south of Sunehra Bazar and east of Eidgah Road in Mohallah Sadiq Abad. Mosque a typical gatehouse on the eastern side accessed by a flight of eight steps, each step a little less than a foot high, they are made of great sand stone. This height provides a *kursi* (or platform) to the mosque 15.6 inches higher from the ground level. Main feature of the gatehouse is its multi-foil arch that speaks of the Shahjahani influence. On both the sides of the gateway are attached turrets at the top, in between these turrets is the parapet comprising nine small cupolas. Below these cupolas are arched compartments. A rectangular frame comprising several compartments houses the multi-foil arch. The spandrels and compartments are filled with decorative motifs. Terminals of the turrets have kiosks atop with beautiful cupolas and finials. Turrets stand on all the four corners of the gatehouse and they are adorned with chevron designs.

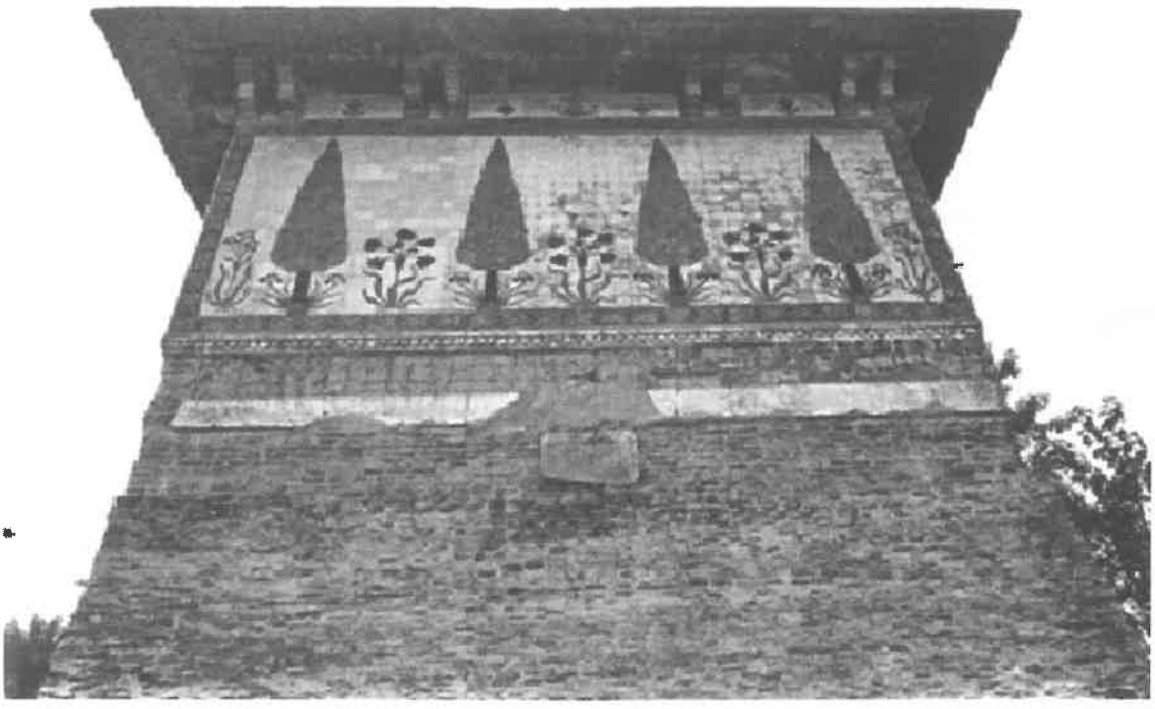
On both sides of the gatehouse are *hujras,* five on each side on the lower story and five on the upper story. These were meant for students and travelers. Mosque has a square plan measuring 70.5 feet by 71.2 feet, on the western side the sanctuary is 71.2 feet in length with a

depth of 31 feet. In the middle of the courtyard there is a square water-pool 18.8 feet square. Sanctuary has three aisles running north-south resting on columns. Columns facing the court are double-columns. Seven multi-foil arches resting on double-columns face the court. Parapet over the façade of the sanctuary is simple, it rises considerably on the central and half of the flanking arches. On both ends of this raised parapet are small turrets while at the northern and southern ends of the sanctuary there are relatively larger turrets. All these turrets have kiosks at top with beautiful cupolas and finials.

Roof of the sanctuary has three domes, central one being slightly larger. They rest on drums. They also reflect Shahjahani style. The domes are capped with inverted lotus flower moulding and finials. When I visited this last time it had a well equipped with water supply system for the mosque. The well was located outside the mosque close to the south-western corner. It had become dysfunctional due to its age.

✡

Mughals' Love for Cypress Tree



Huluppu tree is oldest known tree in human history and is referred in various mythologies. The story of this tree and Inanna has come down to us in the form of poetry, in fact a very long poem. Inanna was the most powerful goddess of the Sumerian pantheon in ancient Mesopotamia. She was a goddess of love, fertility and war and figures prominently in many myths such as the one associated with her and the huluppu tree. The story of Inanna and the huluppu tree goes like this.

> *When bread first started to be baked in ovens of shrines, and when the first separation occurred, that of sky and earth. A violent storm uprooted a huluppu (poplar?) tree. Inanna rescued it and planted it in her "sacred grave" at Uruk. She waited for it to get large enough to be made into a chair and a bed. Unfortunately, three creatures settled in the tree: in its roots "a snake which fears no spell; in its trunk a lilitu, a female spirit; and in its branches the Anzu bird. Unable to rid herself of these intruders, tearful Inanna requested her brother Utu, the sun god, to help. He refused, but Gilgamesh, Uruk's warrior king, did not. After the heavily armed hero "smote" the snake, the others fled. Gilgamesh cut down the tree, took the branches for himself, and gave the trunk to Inanna.*

Lilitu, also called Lilith, is a female storm demon associated with wind and was thought to be a bearer of disease, illness and death. Gilgamesh was the son of Lugalbanda and the fifth king of Uruk. He ruled circa 2600 B.C. Anzu was a fearsome gigantic bird with the head of a lion and huge wings span. He could carry a bull on his shoulders while flying. Utu is the Sumerian for Sun. Utu was sun god. His brother and sister are Ishkur and Inanna. He is also considered as god of justice. Uruk (Biblical Erech, Arabic *Warka*) was an ancient city of Sumer later Babylonia,

situated east of the present bed of Euphrates and west of Tigris. Modern name Iraq is probably derived from Uruk or Erech or from both.

> *According to the Bible the Noah's ark was made of cypress wood and even the Christ's Cross was made of cypress, together with pine and cedar woods. Therefore, even in a Judaic context first and in a Christian one later on, the Cypress was considered a symbol of Eternity, as well the Cedar-tree. During the Middle Ages, the cypress accompanied the establishment and the life of every convent and monastery: cypresses were used as windbreak, as delimitation of the sacred from the lay space and they also had a symbolical function: as well as per the biblical tradition, according to which the tree of life is in the center of the Celestial Jerusalem, the monks would plant a Cypress or a Cedar-tree in the centre of their cloister, in order to remind of the image of the Eternal City, whose brightness is "equal to a gem of crystalline jasper.*

Since the times of these stories tree in one form or the other has remained deeply associated with humans. Banyan tree is associated with the *nirvana* of Buddha. Pipal tree and Tulsi shrub are sacred to Hindus. Aryans identified lotus with Lakshami, the goddess of wealth. Lotus is also considered as the throne of Shiva. Date palm is regarded sacrosanct to Muslims. And there is a reference in Qur'an about a tree called Tuba. In *sura* 23(*The Believers*) verse 20 Allah says, "Also a tree springing out of Mount Sinai, which produces oil, and relish for those who use it for food". There are at least eleven references to trees in the Holy Qur'an.

Mughals interest in trees and particularly in the cypress tree is amazing. Mughal gardens were rectangular, surrounded by high walls having water courses at top of the walls. The high walls were broken at places for massive gateways, generally one in each cardinal side. The most accepted design from which various variations developed, featured a central pool, bracketed by pavilions which rested on thin columns and were open on all sides. These pavilions were not necessarily *baradaris*. Four miniature watercourses ran to the boundary walls from this pool. In case the central position was occupied by tomb building then the canal emerged from the platform of the tomb building and divided the whole garden into four. These four gardens then in turn had the scheme explained above. Tomb of Jahangir is a typical example of this kind of garden arrangement. The pathways flanking the canals always had ranges of cypress trees standing majestically upright. Cypress tree was considered symbol of death and eternity. Cypress tree therefore appear in almost all the gardens of Mughal mausoleums.

While at the Mughal mausoleums cypress tree symbolized death, in the palaces and mosques the same referred to eternity. In tomb garden there were living cypress trees, in palaces and mosques they appeared as decorative elements in various decorative media like paintings, frescos, *chinikari or kashikari* (faience mosaic), stone carving, glass-mosaics and even in *pietra-dura.*

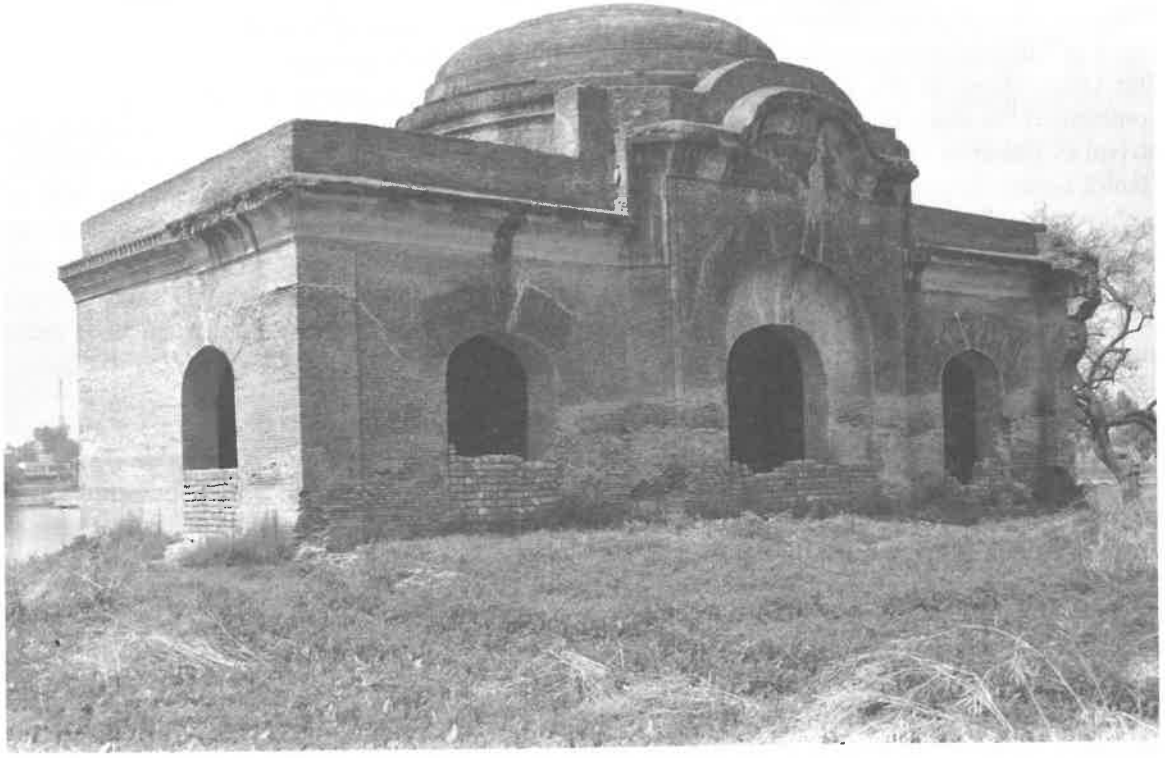
Cypress tree is also considered as a symbol of faithfulness. It symbolizes a character which is strong, muscular, adaptable, takes what life has to give, content, optimistic, needs fulfillment and acknowledgment, rarely lonely, passionate lover, faithful, strongly independent, unruly, pedantic, and can be at times careless. In oriental culture and stories heroes are described as cypress tree that is firm, upright, tall and steadfast. *"Maahi saroo da boota"* is a very common expression in Punjabi poetical literature. The type of cypress tree we see in Mughal gardens is called bald cypress (*Taxodium Distichum*). It is lofty, deciduous conifer of slender, has pyramidal habit. It displays rather attractive reddish brown, fibrous bark during fall. It is a stately tree with decided accent of texture and of form. Bald cypress (not bald in the literal sense) has very moderate water requirement. It develops large flares at the base of the trunk known as the knees of the cypress. Cypress tree rises to a height of 30 to 40 feet with a spread of 10 to 15 feet when fully mature.

Cypress trees appear in architectural decorative schemes of the Mughal monuments with unbroken sequence. As a climax of this love for cypress tree, in Lahore, a little behind the Tomb of Dai Anga on the G.T. Road (in Baghbanpura); there is a mausoleum of a Mughal lady Sharf al-Nisa Begum. Her tomb is known as *Serv* (cypress tree) *wala Maqbara.* The tomb building has several representations of cypress trees made of Kashikari. The tomb building is itself a novel construction. The grave of the lady is some fifteen feet above the ground level. Sharaf al-Nisa the lady buried in the tomb was the sister of Zakariya Khan surnamed Nawab Khan Bahadur Khan, the governor of Lahore during the reign of Muhammad Shah. It is narrated in history that Sharf al-Nisa got a tower built in the middle of a beautiful garden. The tower is square in plan with a 12 feet side at the base and slightly tapers as it moves up. At the top there is only one room with one opening in the western side. All four sides at the top level are decorated with cypress trees of brilliant green colour.

Minarets of Wazir Khan Mosque in Lahore have beautiful renditions of cypress trees in *kashikari* and so have the minarets of Chauburji, also in Lahore. The upper level of the vestibule of the Wazir Khan Mosque there are fresco paintings of cypress trees. For examples in marble we can refer to the marble *baradari* standing between the Badshahi Mosque and the Alamgiri Gate of Lahore Fort. This building has many examples of cypress tree standing in relief. The Naulakha monument of the Lahore Fort has same trees in finest *pietra-duras*. Inside the Shish Mahal, veranda has many cypress trees made of pieces of reflective glass and inside the chambers there are even more elaborate examples of cypress tree. In Agra monuments like the Tomb of I'timad al-Daulah, the Tomb of Arjumand Bano Begum and the Taj Mahal too has these trees. And of late I was in Chiniot where I also saw cypress trees in the Shahi Masjid and the Mausoleum of Shah Burhan al-Din. The interest of painters, builders, masons, artists and artisans in cypress trees is therefore amazing and demands a serious research.

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Lodhi Mosque in Eminabad



The architectural heritage of Lahore and its surroundings was comprehensively looted and destroyed by the Sikhs. The British during the end of their heydays in the Subcontinent tried to restore the respect of Muslim monuments. The British and even the Sikhs have gone, but a brand of our own 'Sikhs' continue to play havoc with the monuments. Living monuments, no matter how old they are, standing on the surface of the ground are not treated as a part of archaeology. Yet the Archaeology Department has appointed their custodian but within the last 68 years or so not a single monument has shown any improvement in its physical fitness.

Generally, it is believed that Pakistan is rich as far as Mughal monuments and heritage is concerned, but there are monuments, the history of which vanishes into obscurity. Mohenjodaro and Harappa are the known sites. There are sites in Swan Valley and Baluchistan and even in Cholistan which are believed to be older than these. However, no one is carrying out any research on these ruins. We are only sticking to those monuments which were discovered by the British researchers like Henry Cousens, Percy Brown or Mortimer Wheeler or J.P. Vogel. Not much has been done anything after the departure of these people.

During the rule of Sikhs areas like Lahore, Gujranwala, Wazirabad, Shadiwal, Gujrat, Sheikhpura and Eminabad had a special phase of importance and prosperity. The Sikh constructed a number of Gurudwaras and gardens but unfortunately not many of those buildings, gardens and ponds survive today. Even before coming of the Sikhs this area was given special attention by the Mughals and towns like Shahdara, Gujranwala, Wazirabad, Gujrat and Bhimber had special significance to them. When the Mughal rulers were moving from Agra or Dehli to

Kashmir, Lahore was a special halting place and so was *Shahdara* (*Shah* = King + *Dara* = encampment). Wazirabad was founded by Ilm al-Din Ansari of Chiniot otherwise known as Nawab Wazir Khan who constructed the two Wazir Khan Mosques in Lahore, one inside Delhi Gate and other inside Texali Gate. He also built a Wazir Khan Mosque in Multan which still survives in Mohallah Tolay Khan. Wazir Khan as the governor of Punjab under the Mughals, especially Jahangir and Shahjahan; also constructed a number of gardens and *baradaris*.

At Bhimber, Nurjahan the famous consort of Jahangir built a *sara'i* to facilitate the royal caravans who traveled to Kashmir and back seasonally. But before coming of the Mughals a long series of Sultans ruled over Punjab and a vast portion of the Subconinent. Starting from Muiz al-Din Ghuri down to the Lodhis a number of families came in power and each one of them contributed his share in raising monuments of glory and significance. The last rulers, before the arrival of Babur in 1526 C.E., of the Sultan clan were the Lodhis. These three sovereigns namely Behlol Lodhi, Sikandar Lodhi and Ibrahim Lodhi made a noteworthy contribution in the field of architecture. The architecture of Lodhis had some very significant attributes. Firstly, it was sturdy and robust. It had no delicate or artistic elements. Secondly, it always looked crude. Thirdly, the picture it represented was always gloomy and melancholy. Fourthly, it was devoid of inscriptions or decoration. Most of their buildings are in or around Delhi and they very frankly speak of these attributes.

Nevertheless, Lodhis were responsible for introducing octagonal tombs with a surrounding veranda having three entrances on each of the eight sides. These tombs stood on octagonal platforms. No doubt that before the advent of the Lodhi tombs, octagonal tombs had been built at Multan but they represented a different type. The two styles had no similarities. Like the tombs the mosques built by the Lodhis were also hardy and stalwart alike. They too lacked decoration and inscriptions. One of their mosques still survives in Eminabad though in a very dilapidated shape. This mosque speaks volumes about the care and respect which we exercise towards our religious monuments of the bygone days.

If we start our journey from Lahore and travel towards Gujranwala the first notable place, we come across is Shahdara. Next notable place is the industrial village of Kala Shah Kaku. Thereafter, there are three *mandis;* Saduke, Muridke and Kamonke. About 8-10km before Gujranwala we reach another small town on our right (to the east). This is called Eminabad. The road which goes into the village of Eminabad continues even after. As we travel along this road we see remains of old gardens, structures and the corner pavilions which had been built on the style Mughal gardens. These are the remains of Sikh glory. In the distance we can see the high rising spires of Sikh gurudwara. The *Baisakhi Mela* which is the reminiscent of Sikh culture is still held here. Around this place is the second leg of Eminabad. This is a very dirty place, full of dust, cow dung, garbage and rubbish. After zig-zagging through the agglomeration of houses we continue our journey eastward. After traveling a couple of kilometers or little more we reach a water pond on our right. It is in a ruinous shape.

Close to this pond there is another water pond, stepped and square in size. This is a typical Hindu construction. Like the first one, this pond too is in shambles but retains some reconcilability. It massive steps about 4 feet wide and 2 feet high still survive in patches. On the four sides the boundary wall also exists though in sporadic patches. Four gates which provided entrance to and exit of the pond have also managed to outlive the treachery of time. On the north-eastern corner of the pond survives portion of the filtering plant. The rain water which served this pond was filtered here. It is an amazing piece of contrivance and, to some extent, resembles the filtration system provided by the Mughals for the water pond at Hiran Minar.

In the same corner, a little south of the pond there exist the remains of a mosque believed to be belonging to the Lodihs period, which one of the Lodhis, no one can say with authority. The

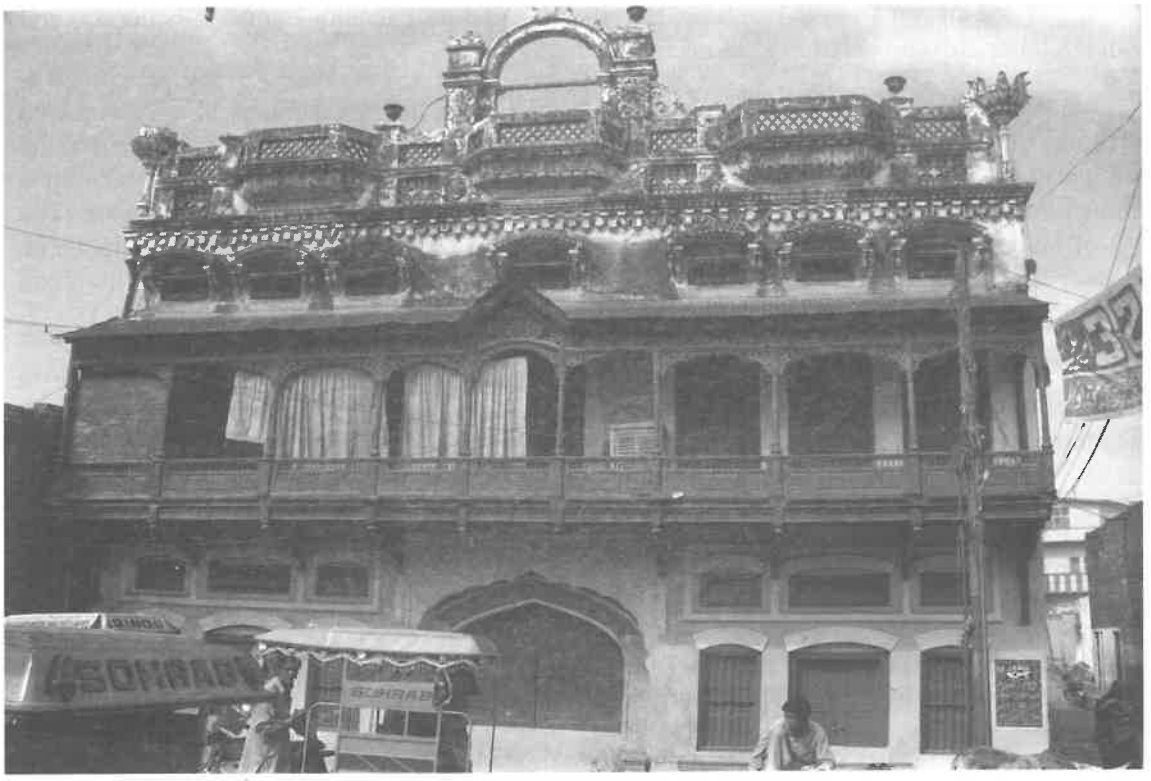
mosque is wholly built of small brick and has a rather queer plan. It has a sanctuary, a veranda, two chambers flanking the sanctuary and then two small rooms behind (to the west). These smaller rooms have low roofs. The sanctuary is separated by walls which have arched windows above the level of human beings. The roofs of all the rooms except the sanctuary have low-domical construction, are rendered in brick.

The sanctuary is an octagon with a *mihrab* in the western wall. Each wall is flat but as they go up pseudo-arches has been created in them on each side. All arches are semi-circular but with a suggestive point or apex. Interestingly arches are not made of voussoirs but by using over-sailing (horizontal) bricks. Above these arches are rows miniatures pendentives in three tiers. The upper tier of pendentives rises up gradually transforming into smooth surface of the building art and fully expresses the versatile character, use and manipulation of brick.

The dome over the sanctuary rests on a drum or stilt. The dome has typical Sultanate or Pathan character having a low profile, segmental in section. Owing to utter negligence it is split at two places resulting in massive voids. On the northern side in the western corner a flight of steps provide access to the roof. The steps are just eighteen inches wide. The riser is over a foot and treads very narrow. Northern and eastern sides of the mosque are in complete shambles. The roof has caved in partially. Western side also offers a pathetic look. The fronton is in some recognizable shape. The villagers use this mosque as a stable. So is the fate of our heritage and so is the fate of this historic mosque. Where is Auqaf, where is Archaeology Department and where is the National Fund for Cultural Heritage?

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Wazirabad Revisited



Hakim Ilm al-Din Ansari was a minister of household in the time of Shahjahan. By dint of his hard work and his proficiency in *tibb* or *hikmat* Emperor gave him the title of 'Wazir' when he was appointed Wazir (*Subedar*) of Lahore. He is commonly known as Wazir Khan in history. He built many monuments including Wazir Khan Mosque in Lahore inside Delhi Gate, another small mosque inside Texali Gate and yet another mosque in Multan. His famous *hammam* inside Delhi Gate Lahore is a place worth visiting. It was his interest in the site that the original name of the place was replaced by Wazirabad.

During the reign of Emperor Aurangzeb another building namely Shish Mahal at the east of Musaman Burj was built during 1705 CE. After the decline of the Mughal Empire, the Sikhs, who were natives of Punjab formed a secular empire and took charge of Wazirabad. The town was first taken over by Charat Singh around 1760 together with other towns in the area. Sikhs contributed a number of buildings in Wazirabad. Charat Singh (died 1774) was the eldest son of Naudh Singh, the father of Maha Singh, and the grandfather of Ranjit Singh. He distinguished himself at an early age in campaigns against Ahmad Shah Abdali and along with 150 horsemen split from the Singhpuria Misl to establish the Sukerchakia Misl. Guru Kotha is one of the *gurudwaras* he contributed to the sacred Sikh heritage of Wazirabad.

Kotha Sahib (also known as Guru Kotha), the sacred place (*gurudwara*) named after the sixth Sikh guru, Guru Hargobind Ji, is located in this town. On his way back from Kashmir, he stayed at the house of one of his devotees by the name of Bhai Khem Chand Ji. A Gurdwara Sahib was built here later. Once it was a beautiful building but its major portion has now collapsed and premises are occupied by people unaware of the importance of heritage buildings.

Its architecture is peculiar. It is three stories high building standing on an artificial high platform. The platform has similar dimension but each side is adorned with different designs. The rectangular ground floor has only one entrance and no windows. "The first floor has three windows on the facade; the width of the central one is three times that of the one on either side of it. The room has also a window each on the side walls. It has a dented cornice. The second floor consists of three domed rooms, the central one is slightly bigger than the others but its dome is much bigger and sits on a tower-like base. Before 1947, Basant Panchmi (January -February) and Divali (October-November) used to be celebrated here.

In the initial days of the Sikh rule, anarchy prevailed but when Ranjit Singh conquered Punjab, the city started prospering. He constructed a mighty *gurudwara* in place of the old at the place where Guru Har Gobind Singh used to stay while traveling to Kashmir. The Maharaja's administration of justice brought peace to the whole of Punjab, and more so to Wazirabad. The finest of his men from Europe greatly contributed to his success. One of them was avilabile he was made the Governor of Wazirabad in 1809. He built entirely a new town, with a straight broad *bazars* running through it, and side streets at right angles.

During British rule Wazirabad was the headquarters of the old District, broken up in 1851-2, and was the site of a cantonment moved to Sialkot in 1855 on account of the unhealthiness of the place.

The town had a considerable trade in timber, which come down through the River Chenab from Jammu territory, and in cloth, grain, and sugar. The smiths of Wazirabad had a reputation for the manufacture of small articles of cutlery, where as village of Nizamabad within a mile of the town is famed for its weapons;

Wazirabad was an important junction on the North-Western Railway, as the Sialkot, Jammu and Lyallpur (Faisalabad) lines both branch off here.

The Chenab River is spanned opposite Wazirabad by the Alexandra railway bridge, one of the finest engineering works of the kind in Pakistan and India, which was opened by Edward VII the King-Emperor when he was Prince of Wales in 1876.

Wazirabad is famous for its cutlery products. The origin of Wazirabad cutlery industry can be traced back to the invasion of India by Alexander of Macedon. The legend goes that cutlery items were repaired by local craftsmen and the magnificence of the repairs carried out was much appreciated. Even prior to independence, Wazirabad was famous throughout India for its good quality cutlery products and knives. During 1880s, the local inhabitants of Wazirabad were producing arms and ammunition of indigenous nature for the use of British Army and Allied forces. These arms were used during World War I. Products, made of iron and steel, including bayonet, *karpans*, knives and daggers and other similar items were popular in all parts of India. In 1909, industrial units started setting up in Wazirabad and there was time when the Wazirabad was considered an icon for manufacturing these items.

Today there are factories engaged in manufacturing of various quality cutlery items, kitchen ware, hunting knives, swords etc. but since the inception of Chinese made products in the local and international market it has become challenging for the local industry to keep the pace but still manufacturers are struggling and producing items like tools, utensils, table cutlery, door locks, cupboards, stoves, kitchenware and non-kitchenware items etc. to exist in the market. Majority of the cutlery supplied in all major cities of Pakistan comes from this city of Wazirabad. It is also known for its quality exports in major international markets.

The hunting equipment industry is mainly clustered in downtown Wazirabad. The cutlery cluster of Wazirabad is recognized all over the world for its traditional designs, unique products,

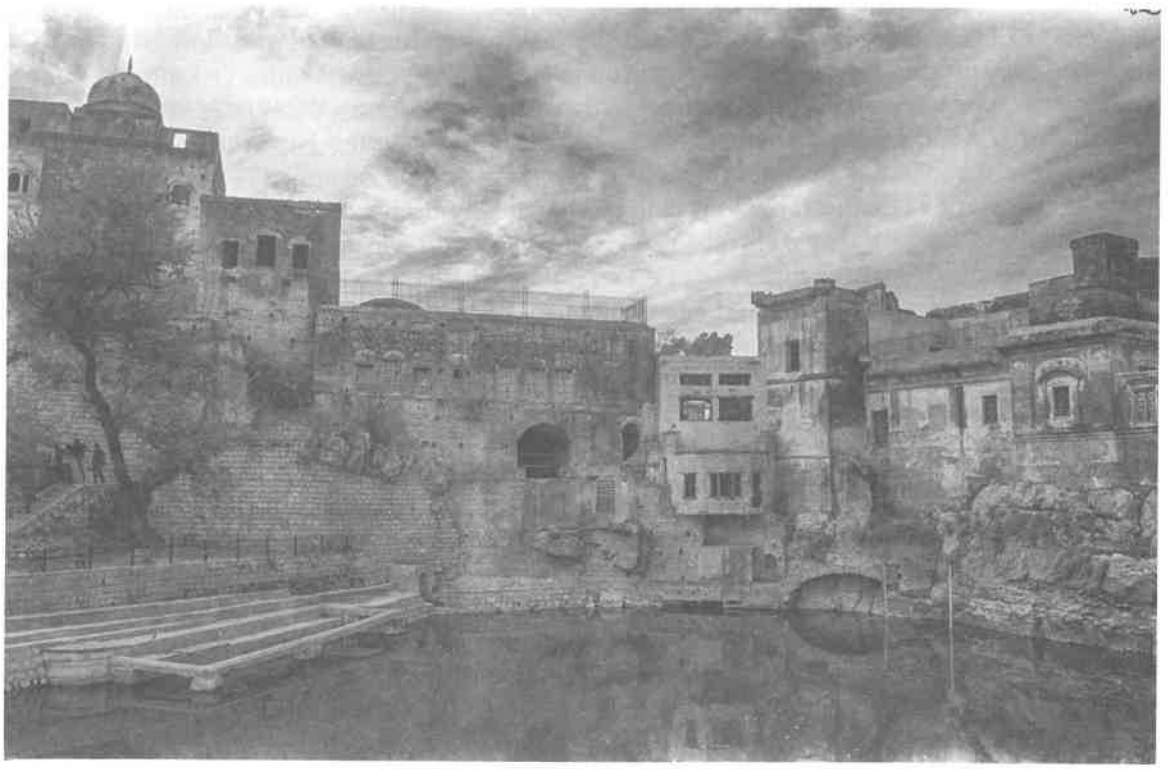
high quality, hand-made products such as hunting knives, pocket knives, daggers, swords, axes, military knives, table cutlery, household and light industrial products. The sector comprises over 400 units, of which 150 are cutlery manufacturers and the remaining 250 is involved in the manufacturing of hunting equipment and swords. Out of these 110 are members of the Cutlery Association of Pakistan.

Most of the large and medium sized firms are exporting, where as, the small units usually supply their products to commercial exporters or local wholesalers. The main raw material used in the production is steel. A recent innovation in the cluster is the development of Damascus steel which is used for the manufacturing of hunting knives. Out of the total production, approximately 95% of swords and hunting equipment is exported. However, only 25% of the tableware cutlery is exported. Exports of various cutlery articles started in 1952. There are about 25,000 persons employed in this sector directly and indirectly. The total production of this area is 5000 pieces per day approximately. This is the main source of income for local people of this region.

The cutlery export industry has a lot of potential to develop and provide jobs to millions of unemployed people and can contribute a larger share to the economic growth. This sector is blessed with number of positive attributes like skilled labor, foreign exposure, training centers, and raw material and export friendly government policies. There is a wide untapped foreign market like Russia, Australia, Africa and South America.

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The Lost Glory of Katas Raj



While traveling on the motorway from Lahore to Islamabad, we reached Kallar Kahar and took an exit leading to Chua Saidan Shah. The Chua is about 27km from the motorway exit point and the Katas Raj site is located some six to seven kilometers short of Chua. *Chua* is a Sanskrit word meaning '*nawab*' or a prince, *raja* or *maharaja*. It is also synonym to *'kot', 'garh'* or '*pur'*. Chua Saidan Shah town is named after a famous *Sufi* Sakhi Saidan Shah Shirazi. Not much is known about this saint when he migrated from Shiraz to this place.

Lord Shiva is one of the three main Hindu gods, the other two being Brahma and Vishnu. The three together are called '*Trimurti'* and complete the cycle of life. Shiva is the destroyer of the world, following Brahma the creator and Vishnu the preserver. Shiva is responsible for change both in the form of death and destruction and in the positive sense of shedding old habits. In *satyam, shivam, sundaram* (truth, goodness and beauty). Shiva also represents most goodness. He is also known for his strong love for his wife, their love was the reason for the creation of the Katas Raj Temple. Shiva cried so bitterly on the death of his wife Satti that his tears filled two ponds, one of them at Pushkara in Ajmer, India, and the other one at Ketaksha (now Katas Raj). *Ketaksha* means 'raining eyes' in Sanskrit. Some historians suggest that the two ponds created by weeping Shiva were at Nainital (India) and Katas. Depth of this holy pond is still a mystery. The site now called Katas Raj had the main temple dedicated to god Shiva. Hindus believe that the temple has existed since the days of *Mahabharata* and the Panduva brothers spent a substantial part of their exile at this site. Shiva's second wife is known as Paravati. Shiva has 1,008 names, including Mahadeva (the great god), Mahesh, Rudra, Neelkantha (the blue-throated one), and Ishwar (the supreme god). He is also called Mahayogi, or the great ascetic, who symbolizes the highest form of austere penance and abstract meditation, which results in salvation. Shiva, in

statues, is represented with a snake around his neck meaning he can control any power, poison and viciousness.

The Katas site is also known as *Satgrha*, meaning a location of seven (temples) or a place of truth (sat=truth). They comprise remains of a Buddhist stupa, a few medieval temples, *havelis* and some smaller shrines. Most of these monuments have been built around a pond, supposed to have come into existence when god Shiva wept. The pond is believed to have magical powers and supposed to be where Yudhisthira defeated the Yaksha with his wisdom to bring his brothers back to life. This pond is holy to all Hindus and Sikhs. The small temples at Katas are mostly constructed on square platforms. The temples have ribbed *sikharas*. *Sikhara* is a Sanskrit word meaning "mountain peak", the term refers to the rising tower in the Hindu temple architecture. *Sikhara* over the sanctum sanctorum where the presiding deity is enshrined is the most prominent and visible part of a Hindu temple. It is believed that the Ramachandra Mandir was situated to the east of the Hari Singh Nalwa's Haveli. The Hanuman Mandir was on the western extremity. The Shiva temple, in somewhat better state of preservation is built on a square platform. Its entrance is a recessed with a corbelling arch. Of late the Punjab Archaeology Department has restored some of the temples but in the process their original character has been destroyed.

The holy pond is surrounded on three sides, that is, north, east and west. Hari Singh Nalwa's Haveli is one of the most important and impressive buildings of this site. Situated at the highest point the *haveli* is the three story structure with an onion dome, typical of Sikh architecture. The most imposing part of this *haveli* is its *façad*e facing east and the holy pond. At the ground level in the middle is the entrance to the *haveli.* This is set inside a multi-foil depressed arch. Above this arch and entrance is the triforium kind of construction having three openings. On the flanks are oriel windows, one on each side. These windows represent the tradition of *jharokas,* particularly in the royal edifices. The segmental circular *chajjas* represent fine quality of mouldings. The lower parts of these *jharokas* are based on the corbelling technique. They are finished in the form of inverted lotus flower, yet another integral decoration in Indo-Islamic architecture. Likewise, in the triforium miniature columns are delicately carved. A closer examination of the *façad*e suggests that the central portion was built of red sandstone while the sides were built of local material, plastered with *chunam*. The combination of white and Venetian-red appears very appealing from the distance.

The lounge behind the triforium is an elaborately decorated part. The ceiling is decorated with floral motifs, mostly in the form of cartouches. The top story of the *haveli* is in the ruinous state. The beautifully perforated parapet has lost most of its sections. Surviving portions nevertheless provide a fine reminder of the actual beauty of the parapet. Presently the dome is white-washed and it has lost many of its details, albeit it has not been deprived of its historic grandeur.

Very few people know that the fort at Peshawar called Bala Hisar Fort was rebuilt by Hari Singh Nalwa, a general of Maharaja Ranjit Singh and that the city of Haripur Hazara was also founded by him. Hari Singh also built a fort at Jamrud, north of Peshawar.

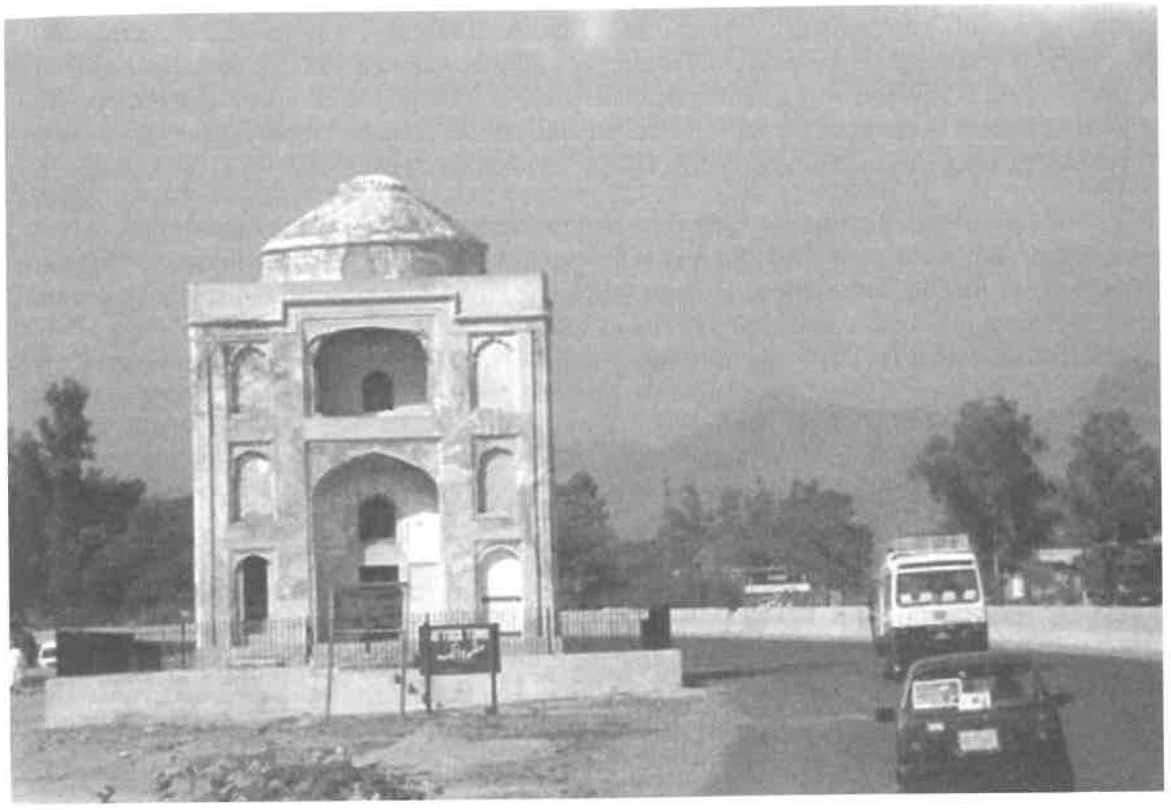
Writing about Hari Singh Nalwa a very popular 19th century British newspaper, *Tit-bits,* made a comparative analysis of great generals of the world and arrived at the following conclusion:

> *Some people might think that Napoleon was a great General. Some might name Marshall Hendenburgh, Lord Kitchener, General Karobzey or Duke of Wellington etc. And some going further might say Halaku Khan, Changez Khan, Richard or Alla al-Din etc. But let me tell you that in the North of India a General of the name of Hari Singh Nalwa of the Sikhs prevailed. Had he lived longer and had he the sources and artillery of the British, he would have conquered most of Asia and Europe.....*

Hari Singh Nalwa was born into an Uppal Khatri family, in Gujranwala to Gurdas Singh and Dharam Kaur (daughter of Kashi Ba'i). His father died in 1798 C.E., when he was seven. At the age of fourteen, his mother sent him to Ranjit Singhs court to resolve a property dispute. Ranjit Singh decided the arbitration and also offered him a job at the court as a personal attendant. His military career started in 1804 C.E. This most famous of the great Sikh generals Hari Singh Nalwa lead the following conquests: Sialkot, Kasur (1807 C.E.), Multan (1818 C.E.), Kashmir (1819 C.E.), Pakhli and Damtaur(1821-2 C.E.), Peshawar (1834) and finally Jamrud (1837) in the Khyber Hills. He served as the governor of both Kashmir and Peshawar. A coin minted in Kashmir bearing his name was known as the *'Hari Singhee'*.

✡

Attock and its Forgotten Monuments



Attock and Cuttock are two similar words and names of two cities situated at the extremities of the empire of Akbar. Both these have the word Banaras added to their names in the *Tabaqat* of Nizam al-Din Ahmad. The author of *Tabaqat* writes that in the 27th year of his reign Emperor Akbar in the month of *Rabi al-Sani* ordered a fort to be built on the banks of the Indus, which was then called Sindh Sagar and Akbar called it Attock Banaras.

The Emperor Jahangir also makes a mention of this fort in his memoir the *Tuzk-i Jahangiri*.

> *On Monday the 17th of Muharram al-Haram, I encamped near the Fort of Attock on the banks of River Nilab. This fort, which is very strong, was constructed under the direction and superintendence of Khawaja Shams al-Din Khwafi by the orders of my father.*

The Indus was also known (then) by the name of Nilab (Neel = blue+Aab = Water), but it is not known by this name since the town of Nilab (Neelaab, to be exact) has declined and Attock has risen. Strangely enough, this river to the north of Attock is known as Abbasin and to the south to Kalabagh as Attal. The Hindus however, called it Sindh Sagar.

During the Mughal period, thus, the place was called Attock Banaras, as it is now in the vicinity of the place itself. Banaras is a small ruined town about a mile to the east of the fort where the tomb and garden of Bairam Baig, the guardian of Akbar, are still conspicuous, References to this place and its buildings also exist in another book of Jahangir *Waqiaat-i-Jahangiri*, translated by H.M. Elliot, *The History of India as told by its own historians*.

Khawaja Shams al-Din Khawafi, the architect of Attock Fort, also built a platform and a water reservoir at Hasan Abdal. The Khawaja was long employed as wazir by Akbar. He also built a domed mausoleum at Hasan Abdal for himself. But his destiny was not to be there.

Akbar laid the foundation stone of this fort in the year 991 A.H. /1581 C.E. at a colorful ceremony after the successful completion of his expedition against Muhammad Hakim Mirza, Governor of Kabul. The primary consideration of building this fort was its military value. As Akbar, himself was an accomplished soldier and was fully acquainted with the science and art of war, the building of this fort was a deliberate tactical move, not only to control Kabul, but also to counter the menace of some of the local tribes. The immediate mission before Akbar was to stop the invading forces of his half-brother Mirza Hakim form crossing the river.

The task of building the fort was entrusted to Khawaja Khwafi, who as a reward for his superb efforts was later appointed the *diwan* of Punjab. In his history Shaikh Abd al-Qadir Bida'uni records that the name Attock Banares was coined by Akbar himself to distinguish it from Cuttack Banares in Orissa. Another story tells us that Akbar, finding the great river unfordable, deep and rough, called its left bank *Atak* (obstruction). When he reached the other side of the river safe and well, he laid the foundation of Khairabad or 'abode of safety'. A large army of boatmen and oarsmen was also brought and made to settle here. A place in the locality is still known as Mallitola, a corruption of mallah-oarsmen and *taula*-group. After completion, Akbar is said to have visited this fort in 1589. Currently the fort is in control of the Special Service Group of the Pakistan Army.

Attock is situated at a distance of some 92 km from Rawalpindi on the main route to Khyber Pass. It is 75 km south of Peshawar. Its elevation is approximately 333 m above sea level and it is situated at a place where the river Kabul joins the Indus. The confluence of the two rivers also makes it impossible throughout most of the year. The confluence offers a wonderful sight. The water of Indus is bluish grey white (hence *nilab*, *Neel*=blue+*Aab*=water) and that of Kabul is reddish. The two waters maintain their pigmented identity for quite a distance downstream. It is quite an unusual saga.

There are aslo quite a few other buildings of historical importance at Atock. One of them is Begum Ki Sara'i . It is a huge caravanserai and was built by Nurjahan, the wife of Jahangir. It comprises a huge rectangle surrounded by chambers. From the corners flights of steps lead to the roof where the travelers slept at night and enjoyed the cool breeze coming from the river side. Within the compound there is a small mosque also standing on a platform about one meter high. Close to these two all-important buildings there are also some small monuments.

One of them is Barium or (Behram, Beram) Baig's Baradari (though is is not a *baradari* in true sense). It is a small complex surrounded by a girdle wall made of local stone. It has a complex construction in three tiers. The lower tier is of irregular blocks of stone. Next is a series of blind merlons resting on a cornice. Above these merlons is a blank portion of wall. It seems that the third portion of the wall is a later addition which has turned the merlons into pseudo-merlons.

The *baradari* has a crooked *chajjah* at top and a flat roof. On both sides of the pavilion are two rectangular openings with small rooms behind. The rooms on the western side have a well within which supplied water to the waterfalls, canals and reservoirs. Architectural features of this building remind us of the Akbari style of architecture in which Hindu influence and features were dominating.

Another monument of Attock is Kanjri Ka Maqbara. Sadly, Archaeology Department has named *'Attock ka Maqbara'*. It is once again an Akbari type of monument, square in plan

standing on a double platform. It is a two storied monument having a queer dome at top. Each of its four sides has similar appearance with a large arch in the middle, super-imposed by a low arch. The lower arch has a door at ground level and an approach. The court extends north south and one pavilion of the complex is in the north western corner while the main pavilion is in the middle of the southern wall. The court is divided into four equal parts by means of typical small canals which originate from a small water reservoir in the middle. Pavilion in the south is set within a wall and is about over two meters high from the ground. It is reached by a double flight of steps arranged as a profile of pyramid. The middle portion of these double steps has a small pond built at the terminal of one of the small canals coming from the central pond. Within the pavilion there is another small waterfall and a water reservoir. The pavilion has a three pillared opening with a cornice. Window above, set within the arch. The upper arch too has a window within. On the sides there are three arches each one above the other. They are all blind arches except the one in the south-eastern corner which has a flight of steps within to go to the super storey.

The dome is not bulbous or segmental. It is conical and rests on a high drum. This element too speaks of building techniques of early Akbari period besides these monuments. There are quite a few other small monuments in the form of *mandirs* and *shiwalas* and some domed structures. They are all scattered on the slopes of the hills and provide a picturesque view to the tourists. Unfortunately, no one is looking after them.

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Architectural Memento of Wazirabad



A fly-over has been constructed south of the city of Wazirabad. This bridge connects G.T. Road with the old city of Wazirabad as well as providing a link to the road which goes to the east leading to several small villages. This road is called Dhaunkal Road. After travelling on this road for couple of kilometers a road bifurcates to the south. This branch takes us to a small village. Beyond the extremities of this small village there stands a very small mosque in the middle of green fields. The mosque is a representative of Lodhi style of architecture but is supposed to have been built by Sher Shah Suri.

The Empire of the Mughals was founded by Zaheer al-Din Babur in 1526 C.E. Before his successor Naseer al-Din Humayun could lend any strength to his government and before he could establish the authority of the Mughals firmly, he was driven out of India for a period of 15-years. A period of 15-years, during which Sher Shah and his successors ruled, was a small period. Such a limited period of power would ordinarily have had no marked effect on the architecture of the country, had not Sher Shah been a man of outstanding character. Pakistani architects, in the last 71-years, have not been able to design even a single building of international repute.

The result of the 15-year interregnum was that it coincided with a most decisive movement in the development of the Islamic style and one which had far reaching implications. The architectural projects of Sher Shah can be divided into two different manifestations, each produced and affected under two distinct mental forces. In the first phase he produced buildings in lower provinces and around his capital seat Sasaram in Bihar. His first phase is the apex of Lodhi style while his second phase is the evolution of the Mughal style of architecture.

In many a case the buildings of Sher Shah Suri remind us of the Lodhi style of architecture. These buildings were robust in appearance, forceful in character and heavy in their appearance. The mosques were built on platforms, they had non-sloping walls, and their domes were low, segmental in profile but fractionally pointed at their apices. The mosque under review is said to have been built by Sher Shah Suri while the construction of the Rohtas Fort was in progress. The mosque is so small and so insignificant that no historian has referred to it. Archaeology, Auqaf and National Fund for Cultural Heritage (NFCH) take no interest in it either. Even the blue, eroded and corroded enamel plate of iron which is often seen on neglected monument does not exist at this mosque.

The mosque stands on a square platform artificially built of typical small bricks. It is about 10 feet high. On its eastern elevation there are two pointed-arches which give access to *hujras* which are created within the platform. In the middle of these two arches is the main gate of the mosque projection out of the platform. Five steps are housed within the structure of the gate while the sixth is protruding out. The entrance is through a small arch which is placed in a larger arch. Both the arches are then set in a rectangular frame corresponding the outline of the rectangular gate. Inside the larger arch flanking the steps are two seats, at the level of the sixth step a door is fixed and at this level a landing is provided. The first flight of steps is divided into two, one turns right and other left. Both sides have four steps each in them.

The court, at this level, is about 30 x 50 feet. While the sanctuary is 25 x 50 feet. Court does not retain a vestige of original construction; the sanctuary however, has quite a few notable features which are original, sanctuary has three entrances all made of pointed arches. In each case a small arch is set within a large arch. Entrances are narrow and their clearance is very low. A man has to bend to get into the sanctuary. The area between the apices of two arches is conch form. The larger arches are then set in rectangular frames. The rectangular frame which surrounds the central arch is divided in squares and rectangles; all recessed in. this façade of the mosque sanctuary reminds the viewers of some monuments of late Lodhi period like Jahaz Mahal and Tomb of Hoshang in Mandu and Qadam Rasul in Gaur (Bengal).

The interior of the sanctuary has interesting construction and a number of features and moulding survive *in-situ.* Sanctuary is a long hall divided into three bays by virtue of two transverse arches. Recessed blind arches are also created on the other extremities of each bay as well. A cornice is made above them and then by virtue of squinch arches an octagon is achieved which provide a base for the roofs and the dome. The zone of transition in the central bay has a remarkable resemblance with the zones of transition of Wazir Khan's Mosque and the Badshahi Mosque of Lahore.

In the central bay, on the *qibla* side there is the *mihrab* of the mosque set in a blind larger arch. *Mihrab* has a plan of half octagon and above the *mihrab* is a long rectangular panel which bears the Muslim faith of confession *Kalima-yi Tayyibah* prefixed by words *Afzal al Zikr.* Beautiful floral and geometric motifs in painted work also survive in *mihrab*, outside *mihrab* and on the walls. Dados are made of green borders with mulifoil formats in them. These multifoil formats then contain floral motifs in them.

The three-stepped *minbar* is in shambles, so is the floor and so are the grilles of the windows. Massive cracks have appeared in transverse arches of the sanctuary, the *mihrab* and central arch of the façade. Collapse of the roof is a matter of days now. It is time that something is done about its structure. The dome, like the mosque is also made of bricks and has a low profile and is a representative of the Sultanate style. Its covering and plaster have gone. The finial has been destroyed. Wild flora is growing over the dome which testifies the total neglect.

There are four *hujras* in the platform of the mosque. Access to two of these *hujras* is from the eastern side of the mosque, right and left of the main gate. The other two *hujras* are below the sanctuary, one is entered from north and the other forms the south. The *hujra* on the south is occupied by a farmer and he acts as the custodian of the mosque as well as Director General of Archaeology and Auqaf Department.

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The Antiquated Rawat Fort



Founder of the Mughal Dynasty in India Zahir al-Din Babur in his Baburnama writes, "There were the Jats, the Gujjars, and many other peoples living in the mountains between the Nilab (River Indus near Attock) and Bhera (in Jhelum district), which are connected to the mountains of Kashmir. Their rulers and chieftains belong to the Gakkhar clan.".

There are conflicting reports about the history and origin of the Gakkhars. Nevertheless, Abu'l Qasim Farishta's treatise that he completed in 1606 C.E. puts some light on the evolution of this tribe. Later on Ra'izada Dhuni Chand wrote history of Gakkhars *Kaygawharnama* in 1725 C.E. According to him Gakkhars hailed from Iran belonging to Sassanian dynasty. They were great warriors and seeking lands outside Iran. They also used the surname of *Kay* or *Kayani*. These two epithets are commonly found in history of the Sassanians. When Sultan Mahmud Ghaznavi invaded India these people joined him and as a reward of their allegiance Sultan granted the Pothohar region to them in 1008 C.E.

Another account says that when Mahmud of Ghazna invaded India Gakkhars sided with Anandpal (son of Jaypal) the Maharaja of Punjab. The forces of Ghazna Sultan were defeated. Reportedly over 5000 Sultan's soldiers were put to death in a matter of moments. Yet another account tells us that Gakkhars left the Sassanian Empire around 565 C.E. when Khusraw I with the help of Turks invaded north-west India maintaining weak Sassanian control. In 651 C.E last Sassanian ruler Yazdgers III was defeated by Arabs Army and by the year 682 C.E. the Sassanian power died totally. Around this time Gakkhars fought a decisive battle against Hindu Raja of

Lahore and according to a treaty north-western area was given to Gakkhars with a pledge they will defend India against all Muslim invaders.

Three small forts namely Rawat Fort, Pharwala and Sagni are situated very close to each other. They all fall in the Pothohar Range. Rawat fort is located about 17km south of Rawalpindi on the GT Road and not so far from Islamabad. This plateau is called Potohar or Pothohar region. The word *Rawat* is a corruption of Arabic word *Ribat* which means a *carvansara'i*. Sher Shah Suri (1486-1545 C.E.) fought a battle against the Gakkhars. Sultan Sarang Khan was the leader of the Gakkhars and he died during this battle along with his 12 sons. Some writers said that he died with his seventeen sons. Their graves are also inside the fort. They cannot be counted for loss of their epitaphs. There are conflicting reports about the builder of this fort. In some books the name of Sultan Masood (son of Sultan Mahmud) has been mentioned as its builder and some books give credit to Sultan Sarang the leader of the Gakkhars.

Sultan Sarang was a chief of the Gakhar tribe which resided in the Pothohar region in northern Punjab region, in modern-day Pakistan. He was born in Pharwala Fort and his father was a Gakkhar chief, named Tattar Khan. Due to his services to Mughal emperor Babur, Sarang Khan was bestowed the title of Sultan by the Mughals. After the Mughal invasion of India, Gakkhars like other tribes of Punjab became subservient to the Mughals, Sarang's father Tattar Khan was in the service of the Mughals.

In the mid-16th century, the Afghan king, Sher Shah Suri defeated Mughal Emperor Hamayun the second Mughal emperor. Sarang resisted Sher Shah on the notion of loyalty to Mughals but was captured by Sher Shah Suri and was flayed alive. Sultan Sarang died in 1546 C.E. and was buried in Rawat Fort. His brother Adam Khan assumed leadership of the tribe upon his demise.

Rawat Fort is situated on a small knoll and upon the knoll the plinth of the fort has a height over a meter. There is a short flight steps in front of the main gate. The fort is square in plan and has two entry gates. One gate is situated on its east while the other one on the north. It is built of brunt bricks and a local type of sandstone. Its counterscarp which has collapsed from many a place has several cells within it. Domes were the focusing points of this structure. There is a mosque as well which is known as the Shahi Masjid. Within the huge enclosure stands an octagonal domed structure also. The dome has low profile. Externally this structure looks like having three stories but it is not so. Nothing survives inside this building.

Within the close proximity of Rawat Fort there are another three mementos of the past namely Pharwala Fort, Sagni Fort and Mankiala Stupa. Pharwala Fort is located about 40km from Rawalpindi on Lehtrar Road near Kahuta in Tehsil Kallar Sayyidan. It is naturally defended one side by a small Himalayan range and the other by the Soan River. This Gakkhar Fort was built in the 15th century on the ruins of a 10th century Hindu Shahi Fort. The Mughal Emperor Babur conquered the fort in 1519 C.E., however after the Mughals reconciled with the Gakkhars the fort was returned to them.

The Sagni or Sangni Fort in Gujar Khan is one of the oldest forts of this area and is located at a strategic point on the border of Punjab and Kashmir near the Bewal union council of Gujar Khan, about 25km off the G.T Road. It is assumed that the fort was built by the Dogras of Kashmir and later turned into a garrison by the Sikh rulers of the Pothohar region. This fort is situated is on a knoll at the junction of two rivulets. It is assumed that the fort was built during the era of Maharaja Ranjit Singh where prisoners were also kept.

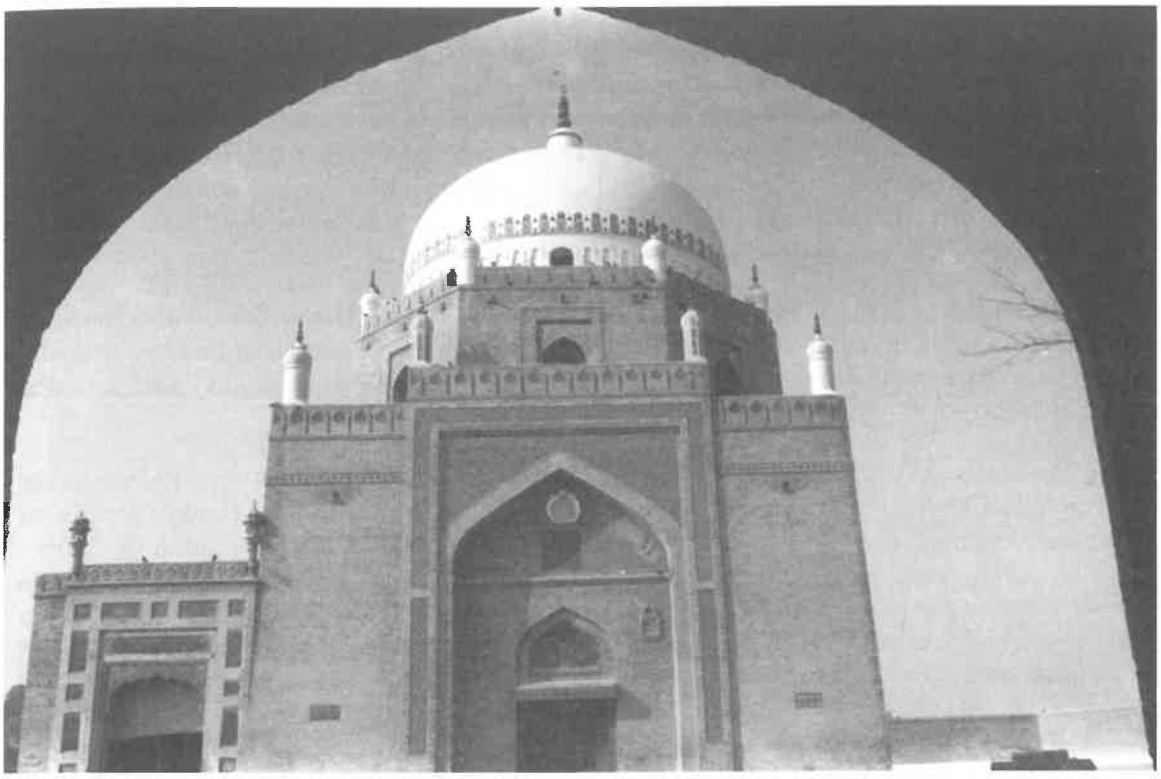
There are several tales associated with Mankiala Stupa dated back to the Gandhara period. One of the most fascinating tales about Mankiala Stupa is that Buddha sacrificed some of

his body parts at this place to feed hungry tiger cubs. This Stupa is located about 35km from Islamabad in the village Mankiala off Rawalpind-Gujar Khan G.T Road. It is believed that Mankiala Stupa was built during the period of Kanishka (128-151 C.E) and first discovered by British traveler Mountstuart Elphinstone on his way towards Afghanistan in 1908 C.E. He also wrote a detailed account of his travels and mentioned this stupa in his memoir *Kingdom of Caubul* in 1815 C.E.

> *There is another narrative about Mankiala Stupa. According to some historians, it was actually King Ashoka, the son of Bindusara and grandson of Chandra Gupt Mauria, who decided to embrace Buddhism as a religion after the Kalinga war in 261 BC as he was fed up with the bloodshed.*

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Mausoleum of Baha al-Din Zakariya, Multan



Without doubt Multan is one of the oldest living cities. The first mention of Multan as Mulasthanpura, which undoubtedly gave its name to the modern city of Multan, occurs in the travels of Hiuen-Tsiang. He calls the city *Meulo-san-pu-lo* which is transcribed into Mulasthanpura.

Multan was visited by Muslim armies during the time of Hazrat Abu Bakr (RA) in 44 A.H. /664 C.E., when Muhallab, the Arab general, penetrated the ancient capital of Malli. No effort was made to retain this conquest. Abul Qasim, better known as Ibn-Khurdadbih, was the earliest known of the Arab geographers who wrote about this region. His undated book, *The Book of Roads and Kingdoms,* describes the city of Multan by name of Farj, because Muhammad bin Qasim found vast quantities of gold in the city which henceforth was called by Arabs the 'House of Gold'.

Al-Masudi who visited this city in 303 A.H. /915 C.E., in his work *The Meadows of Gold* (completed 303 A.H. /942 C.E.) gives a glowing tribute to Multan:

> *It is one of the strongest frontier places of the Musalmans, and in its neighborhood there are a hundred and twenty thousand towns and villages.*

Both Istakhari who wrote about 340 A.H. /951 C.E., and Ibn Hangal who based his work on that of Istakhari, speak of Multan as a large, fortified and impregnable city, about half the size of Mansura, the ancient capital of Muslim Sindh. The next mention of Multan is made by the famous Arab geographer Abu Rihan al-Bairuni. According to him the city of Mulasthana was captured by Mahmud of Ghazni in 1005 C.E. when he defeated the Qarmatians. In 1193 C.E. the

city was taken by Shihab al-Din Muhammad Ghuri. At the death of Shihab al-Din (1205 C.E.), Qabacha was Governor of Multan; in 605 A.H. /1217 C.E. he lost it to Shams al-Din Iltutmish. During the last days of Tughlaqs the whole of their empire was almost in pieces. The people of Multan elected Yousuf Gardezi, a religious leader to run the affairs of the city. The much desired peace was brought to city by Qutb al-Din (not Aibak) in 857 A.H. /1469 C.E. Thereafter Multan fell in the hands of several rulers like Shah Husain Arghun, Kamran Mirza, Sher Shah Suri, Akbar, Aurangzib, Nadir Shah, Ranjit Singh and finally before our independence, the British. Although the whole of Indo-Pakistan Subcontinent remained architecturally under the influence of Delhi, two cities of the Punjab, Lahore and Multan, developed their own styles. The most conspicuous reason for this independent development was that it was through these two cities that Islam entered the Subcontinent. Multan was the first to come under the influence of Islam through the invasion of Muhammad bin Qasim in the early 8th century. It maintained contacts with Iran, much of its architectural character was therefore, moulded by Iran rather than India. Multan's architecture, porcelain tiles, and minor arts still testify to these facts.

The shrine of Baha al-Din Zakariya (also known as Baha al-Haqq Zakariya) comprising his tomb and mosque is said to have been built by the saint himself, and according to Alexander Cunningham, there is only one other specimen extant of the architecture of this exact period at Sonipat in India.

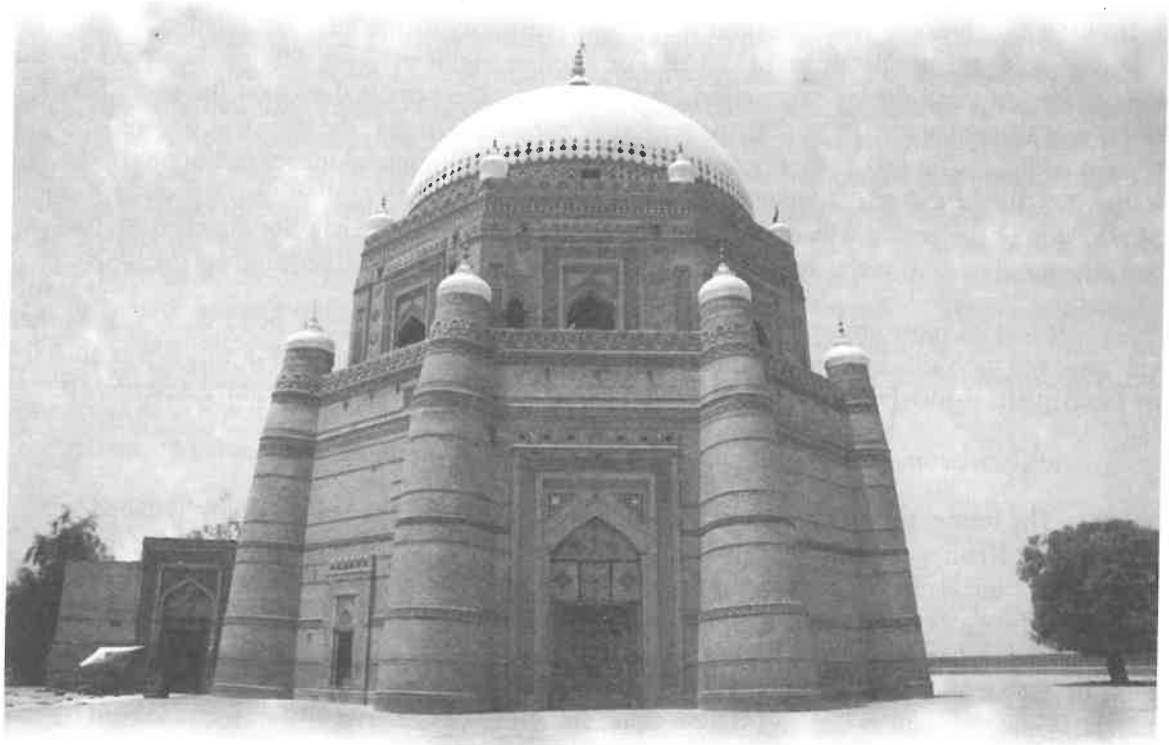
The shrine is situated at the north eastern fringe of knoll, which is now known as the Qasim Bagh. Close to the mausoleum survive the remains of famous Hindu Temple of Parlahdpari. Once upon a time its spire was covered with gold sheets and according to Ibn-i Batutah's *Rihla*, could see its daze from miles. Close to this Hindu temple Baha al-Din established his *madrassah*. People laughed at the saint. Only a few went to him but the Hindu shrine flourished and mob after mob went to the temple ignoring the saint. But the saint predicated that the time will come when no one will go to the Hindu temple but every faithful will come to my grave and pray for me.

Time has really proved this. Today the Temple of Parlahdpari does exist but in ruins only. There are no worshippers to pay homage but millions throng the tomb of saint every year particularly at the time of his annual *urs*. The Temple of Parlahdpari stood, almost in its original shape, till 1992. But when Hindu extremists razed the Babri Mosque in Ayodhya, Pakistanis began destroying Hindu temples in Pakistan. Even the MPAs and MNAs and ministers participated in this ignominious demolishing campaign. This was the height of insanity and stupidity. We were destroying our own heritage, which has no concern with the religion. So it should have not been looked at with a prejudiced eye.

The Temple of Parlahdpari is now in shambles and provides a testimony of our illiteracy amongst our populace and leaders. Close to this ruined temple stands the shrine of the saint. It is a large rectangular area in which stand the tomb and the mosque. The entrance to the complex is on the western side. The gateway which provides access to the courtyard is decorated with brick, wood and tile-work externally as well as internally. In the middle of *sahn* stand the mausoleum of the saint surrounded by a veranda on western and southern sides. The entrance to tomb chamber is in the southern veranda. Behind this building is another courtyard and in the south of this courtyard is the mosque of this complex sharing its southern extremity with the Temple of Parlahdpari.

The building over the graves is a three-storied building externally. It has a square room in the care of first storey. This transforms into an octagon over which rests the dome. The whole structure is about 24m high all made of bricks including the dome. The mausoleum has some very fine examples of tile-work bearing geometric and floral designs and calligraphy.

Tomb of Rukn al-Din 'Alam, Multan



History of Multan, its foundation and founder both are shrouded in mystery. No one with authoritative knowledge knows who was its founder, why was it founded and how old is it. It was the Chinese traveler Hieun-Tsiang who first of all mentioned this city in his travelogue. He called it *Meulo-san-pu-lo* transcribed into Mulasthanpura.

Multan was visited by the Muslim armies during the reign of first of the *Khulafa-i Rashidin*, Hadrat Abu Bakr in 44 A.H / 664 C.E, when Muhallab, the Arab general, penetrated the ancient capital of Malli. No effort was made to retain this conquest. Abu al-Qasim, better known as Ibn Khurdadbih, was the earliest known of the Arab geographers who wrote about this region. His undated work, *The Book of Roads and Kingdoms*, describes the city of Multan by the name of Farj, because Muhammad bin Qasim found vast quantities of gold in the city which henceforth was called by the Arabs the 'House of Gold'. Al-Masudi, who visited this city in 303 A.H /915 C.E, in his work. *The Meadows of Gold* (completed 330 A.H /942 C.E pays a glowing tribute to Multan:

> *It is one of the strongest frontier places of the Musulmans, and in its neighborhood there are a hundred and twenty thousand towns and villages.*

Both Istakhri, who wrote about 340 A.H /951 C.E, and Ibn Hauqal, who based his work on that of Istakhri, spoke of Multan as a large, fortified and impregnable city about half the size of Mansura, the ancient capital of Muslim Sindh. The next mention of Multan is made by Arab geographer Abu Rihan al-Biruni. According to him the city of Mulasthana was captured by Mahmud of Ghazni in 1005 C.E when he defeated the Qarmatians.

In 1193 C.E the city was taken by Shihab al-Din Muhammad Ghur. Whereas Istakhri described Multan as half the size of Mansura in 340 A.H /951 C.E, Idrisi in 521 A.H. /1130 C.E. described it as big as Mansura itself. At the death of Shihab al-Din Ghur in 1205 C.E., Qabacha was governor of Multan. He lost it to Shams al-Din Iltutmish in 605 A.H. /1217 C.E. During the last days of Tughlaqs the whole of their empire was almost in pieces. The people of Multan elected Yusuf Gardizi, a religious leader, to run the affairs of the city. Qutb al-Din Langah in 857 A.H /1469 C.E brought much desired peace and prosperity to the city. He ruled peacefully for fourteen years till his death in 1483 C.E For another eighteen years Multan was held by the Langah dynasty and during this period Multan became the principal city on the route between Delhi and Qandahar. In 1526 C.E, when Babur conquered India, the city was seized by Shah Husain Arghun, who was at that time ruling over Sindh. He mounted this expedition on behalf of Babur. On Babur's death Humayun was compelled to surrender Multan to his brother Kamran Mirza. During the period when Humayun was in exile in Iran Shir Shah Sur attacked Multan and gained control over it. It was recaptured by Akbar and remained with the Mughals till 1738 C.E.

It had its most prosperous period during the reign of Aurangzib. In 1738-39 C.E Multan was attacked by Nadir Shah and Ranjit Singh invaded it in 1818 C.E. In 1848 C.E it was annexed by the British. al-Idrisi writings about Multan in the beginning of the 12th century describes it,

a large city commanded by a citadel which has four gates and is surrounded by a moat.

The four gates which the fort had were known as Khidri Gate (to the north) called after Khidar Khan, governor of Multan at the time of Timur's invasion; that to the east, the De Gate; that to the south, the Rahri Gate and that to the east, the Sikki Gate. The walled city of Multan had six gates apart from the four mentioned above which belonged to the fort. No trace of the wall or substantial traces of these gates survives. Various quarters of the city, however, are still known after these city gates. They were known as i) Delhi Gate, ii) Daulat Gate, iii) Lahauri Gate, iv) Bauhar Gate, v) Harem Gate, and vi) Pak Gate. The city walls were built by Nawab Ali Muhammad Khan Khakwani in 1170 A.H /1756 C.E.

Since time immemorial Multan has remained a seat of several reputed saints and celebrities. Their sequence begins with the arrival of Hadrat Baha al-Din Abu Muhammad Zakariyya followed by Hadrat Bibi Rasti Pakdaman, Hadrat Shah Rukn al-Din Alam, Hadrat Sayyid Shams al-Din Sabzwari, Hadrat Makhdum Hameed al-Din Hakim, Hadrat Qutb al-Aqtab Maujdarya, Hadrat Sayyid Pir Sakhi Shah Hasan Parwana, Hadrat Allama Qadi Qutb al-Din Kashani, Hadrat Sayyid Hasan Najandi, Hadrat Shah Dana' Shaheed, Hadrat Abu'l Hasan Hafiz Jamal al-Din Musa Pak Shaheed, Hadrat Shah Kamal Qadri Kaithli, Khwaja Khwajgan Hadrat Hafiz Muhammad Jamal Chishti Nizami, Pir Chup Sa'een Wardi Walay, Pir-i Tariqat Maulana Hamid Ali Khan Naqshbandi and Hadrat Allama Sayyid Ahmad Saeed Kazmi. The remains of many of these saints lie buried in elegant mausoleums representing typical character of cut brickwork enriched with beautiful blue tiles. A lot has been written about these mausolea and their enrichment and decoration including the mausoleum of Hadrat Rukn al-Din 'Alam. It is interesting that no one has ever tried to investigate what is inside the massive walls of this majestic tomb, which at places are more than three meters thick. This thickness is evident from the entrance to the main tomb chamber from the vestibule built on the southern side of the octagonal building.

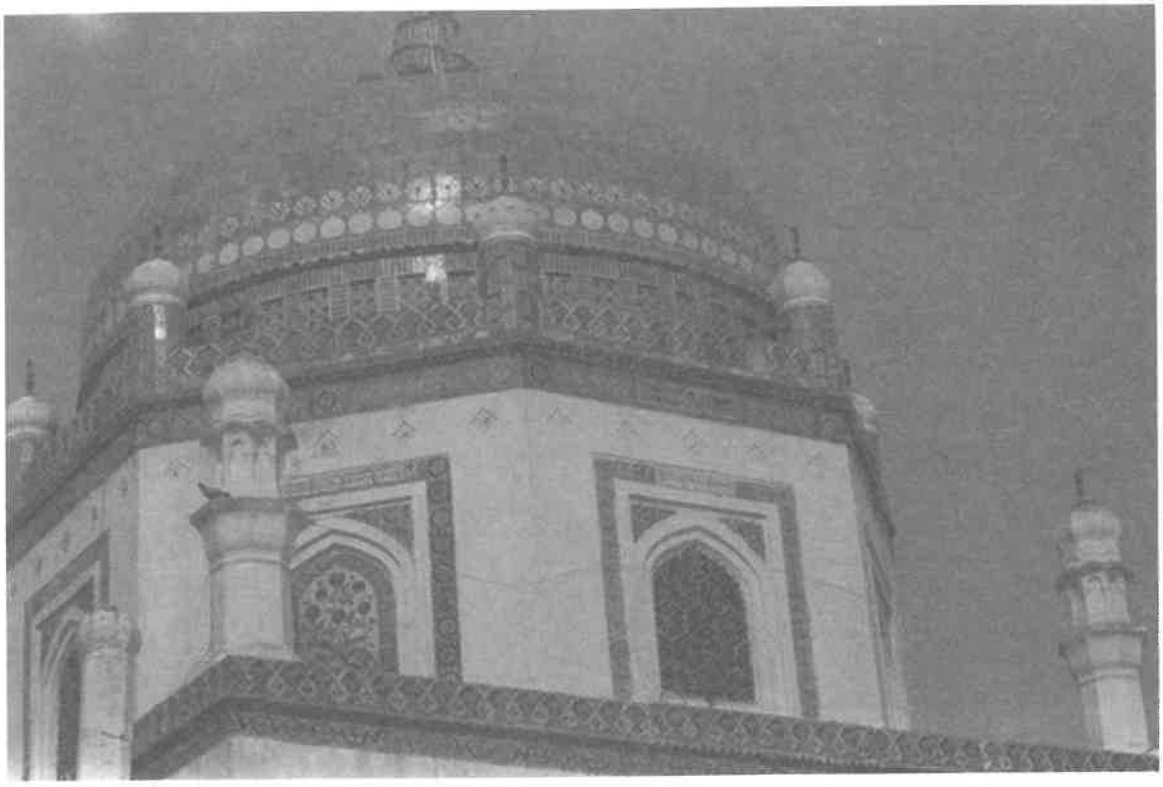
There is a flight of steps within this thickness of the wall, an intriguing construction. Entrance to this flight is on the south-eastern side of the octagonal tomb building. One can see door on this side, generally closed. This is the entrance to the steps going up. Immediately upon entering this door we turn right. There is a straight flight of 17 steps, each 25 inches wide with a rise of 9 inches and tread of 9 inches as well. The treads however vary slightly in dimensions. There is a louvered aperture in the eastern wall for light. After 17 steps there is a u-turn, imagine,

within the wall. Four triangular steps complete this u-turn. After climbing another 13 steps passage turn left and brings us to a landing. From this landing there is one flight of steps on the right and the other on the left i.e. one goes south and other goes north. Both these passages take us to the first level of the building. Both these flights are open to the sky but interestingly there is a clerestory or ventilator on the outer side at this level.

At this level of the building there is a circular gallery all around. This is about 24 inches wide with a low parapet having a slope inwards. Once again from the eastern side a series of steps goes up. First of all, there is a small but impressive doorway embellished with cut brickwork and typical Multani tiles. The threshold is one step high followed by a landing, here we turn left and start climbing. After four steps the flight become askew it turns slightly right and then left. This section before the turn has 14 steps and after the turn there are another 14 steps including two triangular steps before the penultimate. The triangular steps turn us toward the gallery at second level. At this place the gallery is very narrow and the parapet too is low. The inner side of the gallery has the drum of the dome, which is circular while the outer side is octagonal. This arrangement of a circle within an octagon makes the gallery even narrower at places. Standing upright here is quite scary nevertheless it is a place which provides a wonderful panoramic vista of the city. The builders of this monument were certainly men of high caliber possessing extra ordinary skill in imagination, creativity, geometry and building science.

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Mausoleum of Shah Shams Tabrizi, Multan



The shrine of shah shams is situated to the east of the citadel on which the Mausoleum of Baha al Haqq and Rukn-i Alam is situated. This mausoleum is almost at the foot of the citadel. The monument is very like the Shrine of Baha al-Haqq. The original name of the saint was Shams al-Din and he came from Sabzawar in Iran. He was born in 1165 A.D. but the exact date of his arrival in Multan is not known. He died in Multan in 1276 A.D. it was however totally rebuilt by one of the followers of the saint in 1780 A.D.

> *The main body of the tomb is square of side and 30 feet in height, surrounded by a verandah with seven openings on each side. Above this it takes an octagonal shape and is surmounted by a hemispherical dome covered with glazed sky-blue tiles. The whole height is sixty-two feet portions of the walls are ornamented with patterns in glazed tiles but the colours are chiefly blue and white, with a perfectly even surface, which betrays a late age.*

When I visited this shrine in June 1979, the building appeared to have undergone considerable change since A. Cunningham recorded his observations. No veranda encloses the mausoleum today with seven openings on each side. The shrine is now approached from the south side a small flight of steps leads up to a terrace, where at extreme north-west corner is a small door giving access to the court of the shrine. To the north of the raised terrace and east of the court is the main building of the mausoleum. Opposite to the west are *hujras* and a small mosque. It has two square storeys, the lower one is resting on a huge platform of brick. The lower storey

has three openings on the west side. There is a probability that there were seven openings to this lower storey, but if so these were closed at a later stage. This storey is square and each side measures 10.20 metres. This is followed by an octagonal storey and the dome.

The present building has accumulated coats of whitewash, which have altogether ruined the decoration. Some medieval specimens of glazed tiles however survive in places. The parapets of the three storeys are decorated with floral geometric designs in glazed tiles. There are two inscriptions on the door of the tomb in Persian of 12 and 14 lines respectively in praise of saint. There are Quranic inscriptions in *Naskhi* above the arches forming the clerestory in the octagonal storey. These are made up of glazed white tiles with blue characters. The parapets have arches each bearing the words "Allah" and "Muhammad (PBUH)" in characters which are neither *Naskhi* nor *Nastaliq* but something in between.

The dome of the shrine is wholly covered and decorated with beautiful glazed tile work in blue and white patterns. Such tiles have been made at Multan from the medieval period onwards. The art is known under the name of *Kansi* or *Chini* work According to a tradition prevailing in Multan the art received further encouragement from the Mughals. It is likely that the main foreign influences came from Iran in the wake of Timur. Certainly Multan has long been famous for its tile work.

On the west side of the court there is a small mosque flanked by *hujras*. It has repeated geometric patterns forming the words "O God" and "O Muhammad (PBUH)" but these appear to be recent work.

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Monuments of Surajmiani, Multan



Ali Akbar was a saint of repute who claimed as a religious leader of both twelver Shias and Ismailis. Not much is known about the life and achievements of the saint. According to the statement in *situ* seen by me on the façade of this mausoleum Ali Akbar was one of the great-grandsons of Ismaili *Daee* Sabzwari. The mausoleum was built in the year 993 AH/1585 AD. The mausoleum is situated in a north-westerly settlement of Multan, resembling an 18th century village, called Surajmiani. According to the inhabitants of Surajmiani, most of them are Shias and descendants of the saint.

In spite of the overwhelming importance of this mausoleum and architectural significance of this site, neither Auqaf nor Archaeology Department has cared to lay a convenient road to this place. The shrine is visible from a distance but upon reaching the village of Surajmiani one finds no easy passage leading to the tombs of Surajmiani. Labyrinthine narrow street littered with all sorts of rubbish, dirt and cow dung lead to the mausoleums of Surajmiani. At places streets are very narrow and their bends too sharp if a buffalo is coming from the opposite direction you have to enter an ante-chamber of a house to give her the right of way.

The Mausoleum of Ali Akbar is a remarkable contribution to the style of Multani architecture, typified by the Mausoleum of Rukn-i Alam which stands in Qasim Bagh in the heart of the ancient city. Its design so closely resembles the design of Rukn-i Alam that is looks like a replica of it but on a smaller scale. It shares with the larger monument, i.e., the Tomb of Rukn-i Alam an octagonal plan, three stories and tapering angle buttresses crowned by turrets and adorned with typical Multani turquoise tiles. Its walls are also decorated with brick designs and

tilework exactly in the manner of the Tomb of Rukn-i Alam. The openings are provided with grilles or *jalis,* the brick built walls have horizontal wood courses as well. In one respect, however, the Mausoleum of Ali Akbar is much richer than that of Rukn-i Alam and that is in its faience embellishments which comprise glazed tiles of square, rectangular and octagonal shapes. These small tiles appear to have been made on order. The glaze is fresh, colours brilliant and construction immaculate.

The building stands on a square platform built of red brick of very superior quality. Above this platform stands the main building of the mausoleum, it is approached by six steps on the south of the platforms. The main building is octagonal in plan and each side has a pronounced wall. The buttresses at the corners taper rather sharply towards their apices and are crowned by small cupolas. The bases of the finials above the cupolas resemble inverted lotus flowers.

The buttresses at the corners are all circular in plan except the two which flank the main entrance, which are octagonal. The thick wall of the ground story also contains a narrow staircase on the north-western side. This leads to the circumambulatory at the first story level.

This tomb has suffered much due to the negligence of the concerned authorities. It stands on the fringe of the graveyard which caters to the needs of whole of Surajmiani village. With the result graves are now being built too close to the tomb leaving no space for proper walkways and paths.

Interior of this tomb is suffering in particular. The visitors and disciple of this saint visit the tomb regularly. There is always a big gathering on the occasion of annual *urs* of the saint. This occasion further damages the monument as mob and its members create improvised cookers and burners by dismantling bricks from wherever possible. Inside the tomb building they burn mustard oil lamps. These lamps emit thick heavy smoke which goes write up to the vertex of the dome, blackening everything that comes in the way. Internal decoration has thus been destroyed beyond repair and recognition. Oil lamps made of earth leak oil as well which in turn goes into the floor or projection where they are kept leaving an irremovable patch. The whole interior has thus suffered on a very large scale.

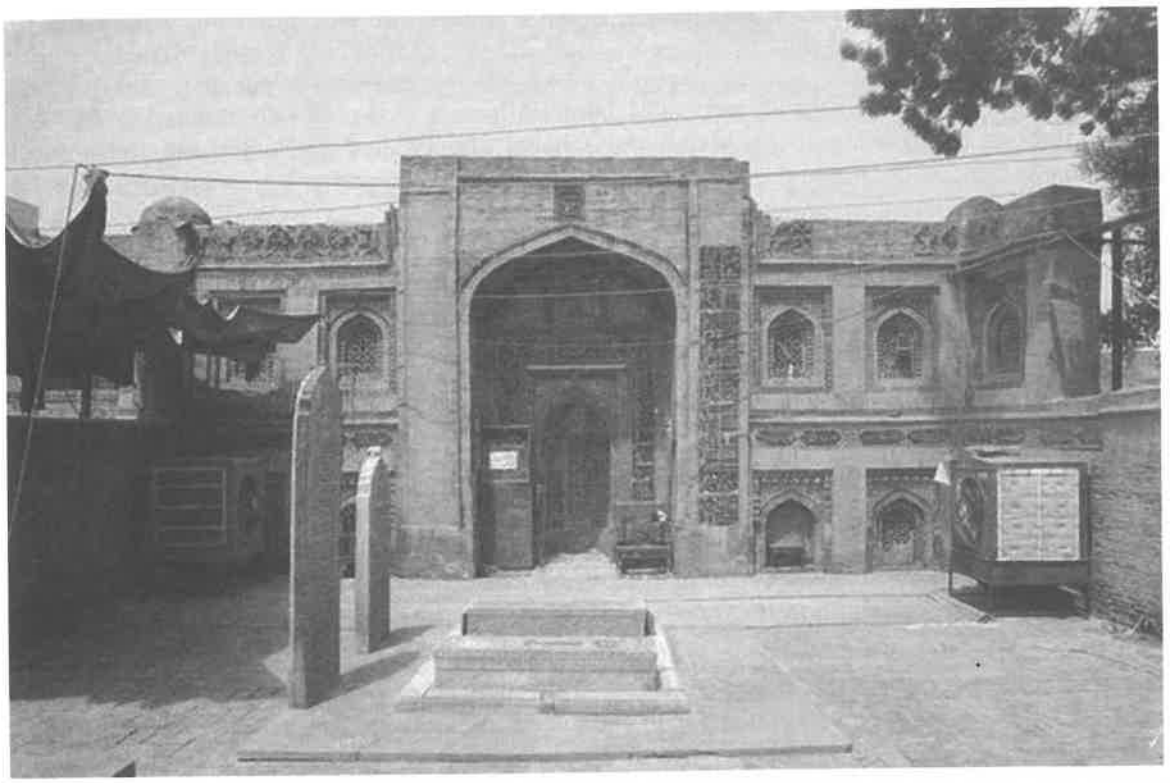
Nearby the mausoleum on the south side is a small mosque, this is known as the Mosque of Ali Akbar. It has its entry on the northern side facing the Tomb of Ali Akbar. The mosque has a square plan cut into two rectangles. The large rectangle comprises a *sahn* (courtyard) and a place for ablution on the southern extremity. On the western side of the *sahn* is the sanctuary of the mosque. Repeated renovations and repairs at the hands of self-styled conservationists have destroyed the original fabric totally; however, the domes maintain their original shape and provide an insight to the queer method of dome building. Access to the top of the domes is from the rear of the mosque. Base of the domes also rises in large steps. This turns the whole structure into an intriguing design. The mosque has three domes; all of them are of the same size.

In the south east of these two buildings, i.e., the Tomb of Ali Akbar and the Mosque of Ali Akbar, stands another building. It is an absolute cubical, standing on a platform. Steps for approach to the top of this platform are provided on the south side. The platform is nearly two feet high and is made of small bricks. Above this platform and in the middle stands the cubical building of the tomb. This is the Tomb of Ali Akbar's mother Hazrat Bibi Fatima. It is wholly covered by typical blue and turquoise Multani tiles. Except for an entrance on the south side it has no other opening. Outside the western wall *mihrab* of the mausoleum projects out. Toward the top this rectangular projection has a slope running upward from outer extremity to the actual wall. Above it has a parapet after a projection.

This building too has a dome over it but since this dome has a segmental profile it is hidden behind the parapet and to an ordinary viewer it looks like a building having a flat roof. The domical roof can be seen from inside the mausoleum. Its internal decoration has also suffered badly due to the burning of oil lamps. The soot has covered every bit of decoration. If the burning of oil lamps is a ritual then ritual persists, heritage goes.

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Sawi Masjid, Multan



There are multifarious masques in Multan. Some of them are old without preservation but of appreciable architectural integrity. Most of these are tomb-mosques. One of these is the mosque known as *Sawi* or green Mosque. In fact, there are two mosques in Multan known as *Sawi* Mosques but the other and the large one is comparatively recent. The older and lilliputian Mosque is not very well known and most people living around call it a *maqbarah* (tomb) rather than a mosque. It is situated in an extremely populated and coagulately built area; and one has to go through very uncapacious streets. Often, in these streets one faces hostile buffaloes approaching from the opposite direction and has to concede right of way to them. One has to enter into the anti-chamber or the *deori* of the nearby house to permit them to cross. The dung-punctuated streets are just as wide as a buffalo and the drain-water open channel runs right in the middle.

Multan has always been a mercantile, industrial and devotional focus. It was formerly called Kashtpur, Hanspur, Bagpur, Sanb (or Sanbpur) and finally Mulasthan. It deduces its name from that of the graven-image of the sun-god temple, an opulent shrine of the pre-Muslim period. Multan was captured by Akbar during his reign and remained with the Mughals till 1738. It had its most prosperous period during the reign of Aurangzib. In 1738-39 the city was ransacked by Nadir Shah. Ranjit Singh invaded it in 1818. Period of Ranjit Singh was the worst phase as far as Islamic monuments were concerned. During his period every monument of Lahore was systematically stripped of its precious adjuncts and materials to decorate the Darbar Sahib at Amritsar. In 1848 Multan capitulated to the British.

Despite the fact that whole of Indo-Pakistan Subcontinent remained architecturally under the sway and authority of Delhi, two cities of the Punjab, Lahore and Multan, developed their

own architectural styles. The most conspicuous reason for this autonomous development was that it was by virtue of these two cities that Islam penetrated the Subcontinent. Multan was the premier town to come under the influence of Islam through the punitive attack of Muhammad bin Qasim in the early eighth century. Afterwards it perpetuated syndication with southern Iran to which it had ready access by sea as well as by land. Much of its architectural constitution was therefore sculpted by Iran rather than India. Multan's architecture and minor arts still testify to these historic contacts.

Lahore on the other hand, received Islamic influence well-nigh two hundred years after Multan through Afghanistan. It was Mahmud of Ghazni who assailed the Punjab and took control of Lahore and ended the long reign of Hindus for ever. Lahore thereafter remained the provincial capital of the Ghaznavid sovereigns.

The architecture of the Punjab used mainly brick. In the absence of fine stone, which was not readily available, brickwork of phenomenal characteristics was produced at Multan which after Iran remains second to none.

> *The bricks being not unlike those used by the Roman builders, broad but thin, and when occasion demanded it was not uncommon for them to be laid in upright courses to ensure additional strength.*

Weilding of wood, e.g., in some of the mausolea of Multan, is strikingly idiosyncratic of this style. Nowhere else in Pakistan does woodwork has a tantamount role in architecture as in Multan and its environs. The objective was to brace up the brick structure by introducing wooden beams inserted horizontally into the walls. Building thus sometimes appeared almost articulated with timber. The use of timber made arches supererogatory and lintels were used alternatively. The durability of walls was thus augmented. This also helped in acquiring proliferation in stability. Doorways, windows, oriel and bay; and over-hanging balconies, all lavishly carved were also executed in wood. In addition, parts of buildings were decorated with painted plaster or stucco and paneling of glazed encaustic chromatic tiles in brilliant purple, deep blue and turquoise on a white ground.

> *The wooden house facades of Multan although basically Islamic are nevertheless strongly impregnated with the imaginative genius of the indigenous craftsman.*

The mausoleums in Multan are not of emperors or kings but of saintly personages. Similarly, its mosques also owe little to the generosity, devotion or devoutness of the rulers. The construction of these monuments arches across a period from the middle of the twelfth century to the advent of the fourteenth century. These monuments have suffered thoroughly at the inexorable hands of Auqaf wizards. Though their original character has been assassinated and they have become ersatz nevertheless in certain aspects they have managed to retain their pristine traits. All the monuments of Multan have wood used in them. The decoration is executed in cut brick as well as the polychromatic glazed tiles.

The locale where the old Sawi Mosque is situated is recognized as Muhallah Taulay Khan. Multan, it may be mentioned here, has the distinction of being the birthplace of several eminent dignitaries in history. Muhammad Tughlaq Shah, the Emperor of Delhi is said to have been born about the end of the 13th century in a hamlet now lying between the Lauhari Gate and the Civil Lines Church. These quarters are still known by the name of Taulay Khan, a corruption, it is said, of Tughlaq Khan.

Muhallah Taulay Khan extends and reaches northwest of the mausoleum of Shah Rukn al-Din Alam. It is in this area that the mosque in question is located. The Sawi Mosque is built on a dual platform, each nearly 1m high and approached by an 'L' shaped diminutive flight of steps.

The upper steps having sloping jambs towards their termination which evinces some Hindu influence. The walls on the north and south have rectangular panels incorporating blind arches. Each of these panels has a saw-tooth moulding as the architrave, while the arches are provided with a painted pattern of grille-work within the arches. Above these panels, at the top of the wall are blind merlons and embrasures externally alone.

Exactly facing the entrance is the *mihrab* enclosed within a rectangular frame. Its flanking side walls are horizontally segregated into two longish superfluous panels. Each contains indented rectangular panels which in turn have recessed blind and blunt arches dealt with in the same mien as exterior. The wall at the top is crenellated. At the end of these walls are circular tapering bastions or round buttresses each crowned with a domical termination but void of any kiosk or pinnacle or *burj*.

The mosque is wholly built with petite archetypal Mughal bricks which now stand exposed sporadically except on the wall containing the *mihrab*. Since the mosque is Lilliputian in dimensions but considerably elevated on two platforms it has a predominant accent on verticality. The ornamentation is done, for the most part, in tiles and brickwork. Arches are noteworthy for grilles, diapers, geometric patterns and floral motifs. Original tilework survives on the round buttresses, in friezes and in patches on the surface of certain graves.

The Sawi Mosque is not exclusively a mosque but a tomb-mosque like many other in the city of Multan. It has a conspicuous *mihrab* but then immediately in front of it there are a couple of graves leaving room only for a single row of people to offer *salat*. The court of the mosque is very small measuring 4.10 x 4.80 metres, containing several graves of varying dimensions spread at spasmodic interludes.

Though its façade, particularly the door jambs and steps attest to some degree of Hindu influence, the possibility of Tughlaq influence cannot be ruled out either. Tapering corner minarets, turrets, bastions and buttresses were typical of Tughlaq vogue. History does not suggest any exact date of this mosque but keeping its various aspects in perspective, it appears of early Akbari period between 1555-65 C.E.

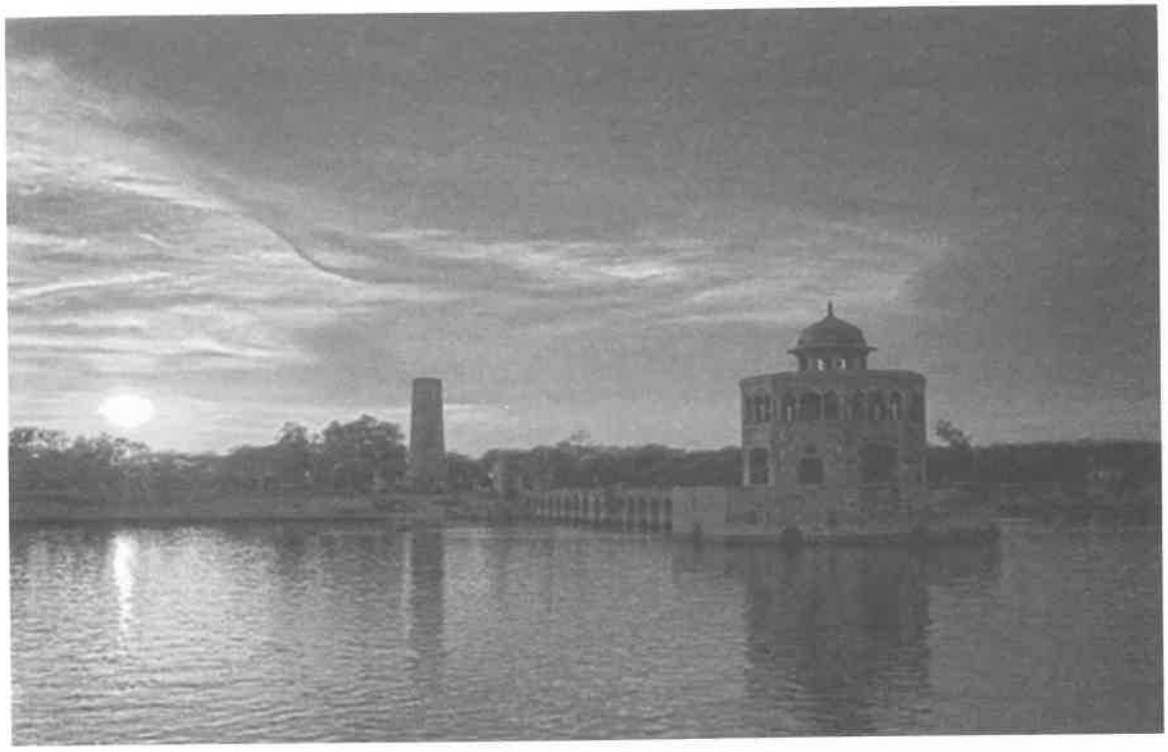
As noted above there are several graves in the *sahn* (court) of the mosque but one in front of *mihrab* and almost in the middle of the *sahn* is particularly distinctive. It has a large marble *katabah* or tombstone containing the epitaph. The slab is fixed on the head side and bears a long inscription in *Nastaliq* style on both sides in Persian verse. The inscription tells us of one Safar Quli who died on the 10th of *Sha'ban* 999 Hijra. Surprisingly on the back of this slab the name of the month is not given, instead it says *shahoor* i.e., months and the date given in words is '*tisa o alafi*', i.e., 1009 Hijra while in numericals it remains 999. Probably Safar Quli died in the year 999 and someone by the name of Zakariyya bin Ustad Muhammad son of Jeevan composed the verses and installed the slab in 1009 A.H. The name of the poet appears in the last couplet.

The credit for the verses on the front of the *katabah* is claimed by one Hamiyat Allah of Balharre. His name also appears in the last of the couplets. I have not been able to identify any town like Balharre. The geographical location of Balharre remains an unsolved perplexity.

There are many other inscriptions in and outside the mosque mostly in white letters on azure ceramic tiles. Nearly all of them are severely impaired and mutilated. In most cases their rearrangement while repairing by the local people has led to utter chaos. It is almost impossible to decipher them albeit most of these fragments are original.

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Hiran Minar, Sheikhupura



The present town of Sheikhupura is situated some 34km north-west of Lahore. The famous Hiran Minar and the grand water tank in the middle of which stands *Daulatkhana* are situated about 5km west of Sheikhupura. According to the pen-picture drawn by the Emperor Jahangir in his *Tuzk*, this place was probably set amidst thick forest where game was plentiful.

The town of Sheikhupura was founded by the Emperor Jahangir between 1605-27 C.E. Jahangir was lovingly called Sheikhu or Sheikhu Baba by his father Akbar, hence the name of the town. Abu'l Fadl records it as Sheikhpur. In the *Tuzk-i Jahangiri,* Jahangir himself refers to it by two different names, i.e. Jahangirpur and Jahangirabad while Mulla Abd al-Hamid Lahauri in his *Padshahnameh* calls it Jahangirabad only.

The term Hiran Minar does not in fact refer to a single monument. It is a complex and the *minar* is part of it. To the east of *minar* is a huge water tank of unusual design having an octagonal structure *Daulatkhana*, in the middle. The *daulatkhana* is approached from the west through an impressive gateway, facing the Hiran Minar. A causeway links the gateway with the *daulatkhana*. The *daulatkhana* is also called *baradari* which is a misnomer. A *baradari* is essentially a structure with 12 openings, (*bara* =12 + *dar* =door), while the *daulatkhana* has only eight. The building is an octagon with only one opening on each side. All the monuments of this complex were built under the orders of Jahangir. As regard the construction of *minar,* Emperor Jahangir himself records in his memoirs:

> *On Tuesday the royal standards alighted at Jahangirabad, which is one of my fixed hunting-places: In this neighbor-hood had been erected by my order a* minar *at the head of the grave of an antelope called Mansraj.*

The *minar* served Jahangir as an observation post, providing a vista of surrounding woodsand thus being suitable for locating game while enjoying cool air. The romantic *daulatkhana* in the middle of the water tank, on the other hand, furnished a delightful spot for repose and diversion.

The minaret is circular in plan and tapers towards the top. Its diameter at the base is a little over 9m and at top 6.9m. Total height of the minaret is 30.6m. Unlike other Mughal minarets this has no canopy or pavilion at the top. In the circular walls of the minaret there are 14 rows of holes, each row containing 15 holes. The holes are square of 15cm each side. It is believed these holes were used for hanging the skulls of hunted animals but this theory does not appeal. There is a similar tower also called Hiran Minar at Fatehpur Sikri opposite the Elephant Gate. It has elephants' tusks inserted in these holes. Only the imitations of the tusks are there today.

Around the base of the minaret are the remains of certain structures but it is difficult to establish their nature and exact design. Within these structures is the grave of the antelope Mansraj. It is related by historians that here existed an epitaph bearing an inscription. Rodgers and Beveridge have given the English translation of this inscription.

> *In this enchanting place an antelope came into the world-holding (*Jahangiri*) net of the God-knowing ruler Nur al-Din Jahangir Padshah. In the space of one month, having overcome his desert fierceness, he became head of the special antelopes.*

The gravestone was also made in the shape of an antelope. On the east of the minaret, at a distance of 82.5m, is situated the gateway of the tank, at the back of which is the causeway to the octagonal structure (*daulatkhana*) in the middle of the tank. This causeway is supported on 21 pairs of pointed arches supported on pillars. The causeway is 102.6m long, 3.15m wide with a parapet wall 50cm high. A square platform is built exactly in the middle of causeway. At each corner of the tank there are square pavilions having flights of steps going down into the tank. The tank is rectangular in plan 260.5m x 225.6m. Each side of tank has a ramp to facilitate the animals to reach the water level.

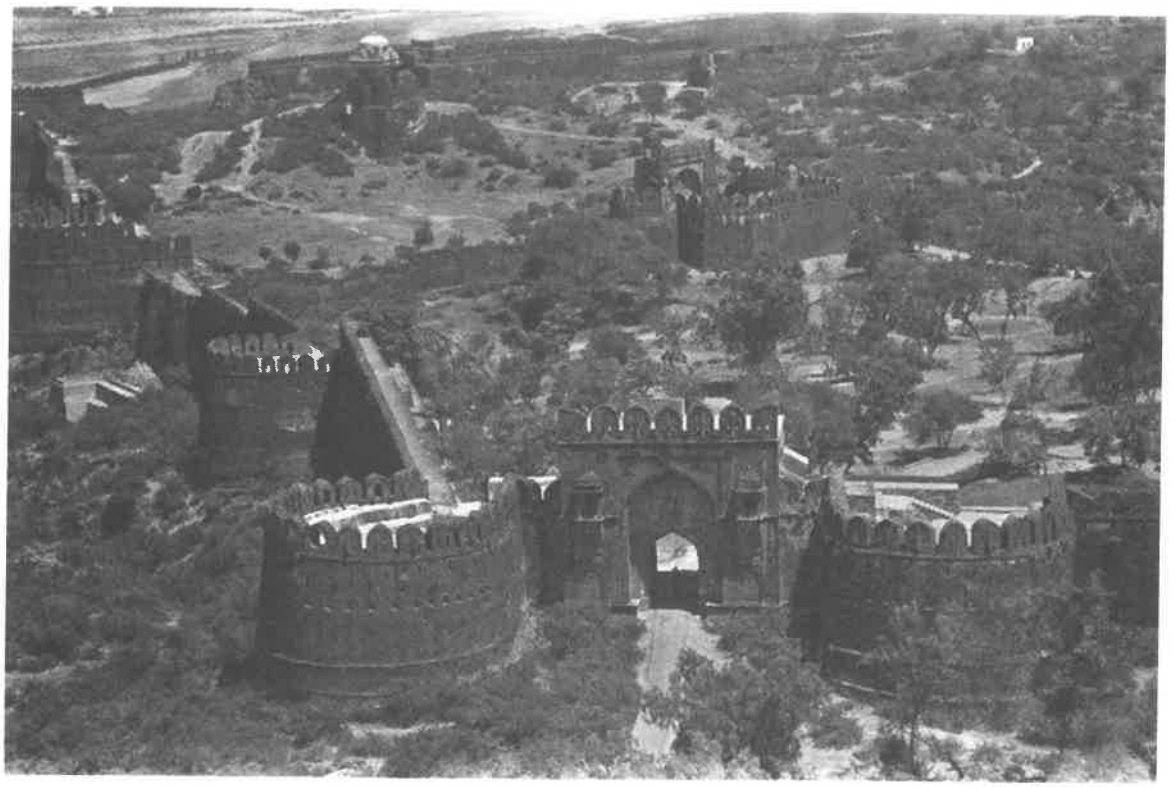
The *daulatkhana* is built upon an octagonal platform measuring 12m per side. This has a boundary wall which is a continuation of the wall of causeway. The *daulatkhana* itself has an octagonal plan and each side of its octagon is 7.8m long. This structure is two-storied with an open pavilion on top which has arches resting on pillars and a beautiful cupola.

The first story which we can call ground story is approached from the four cardinal sides through a flight of three steps on each side. These steps lead to the smaller square rooms which in turn give access to the king's chamber. This is the central and the largest room. Eight subordinate rooms surround it. The four smaller rooms in front of the entrances are square while four other are octagonal All the eight rooms are linked in circular arrangement with the main room as well as with each other.

A flight of steps consisting of fourteen steps leads up from the north-western oblong room to the first storey. This storey has only one chamber, built exactly above the main chamber below. The lonely room has a veranda on all the eight sides resting on elegant double columns. Above the second storey is an octagonal pavilion. This is approached by a flight of 12 steps from the octagonal room below. This pavilion has a domed roof and corbelled eaves. The pavilion has irregular hexagonal columns at each angle and a multifoil arch above. Multifoil arches were a typical feature of Shahjahan's architecture and it is very probable that these cusped arches were added during his reign. The *daulatkhana* was built by Jahangir in 1030 A.H/1620 C.E. and alterations and renovation work were carried out by Shahjahan in 1043 A.H./1634 C.E.

✡

Rohtas Fort



Every time when I visit an historic monument, its condition is found worse than before. Being involved in study of historic monuments I normally make two or three trips to Rohtas Fort every year. Every visit makes me sad. My recent visit was on February 19, 2012, this time again the great monument of Sher Shah Suri narrated yet another sad story.

Sher Shah Suri (The Lion King) was the title of Farid Khan the founder of the Suri Dynasty. He was one of the eight sons of Mian Hassan Khan Sur, a prominent figure in the government of Bahlul Khan Lodhi. He was born in Punjab in 1472 C.E. (Some historians suggest he was born in Sasaram in Bihar in Rohtas district). He was the son of an Afghan *Jagirdar*, he left home at an early age and went to Jaunpur where he joined a religious school and acquired good command over Arabic and Persian languages as well as in administration. He took keen interest in the study of biographies of great philosophers. Due to his sheer excellence in languages, administration and bravery he was able to join the court of Babur, the founder of the Mughal dynasty in India. Sher Shah was married to a lady called Rani, not much is known about her.

Sher Shah was a visionary ruler and introduced many military and civil reforms. The system of tri-metalism which came to characterize Mughal coinage was introduced by Sher Shah Suri. While the term rupia had previously been used as a generic term for any silver coin, during his rule the term rupiya came to be used as the name for a silver coin of a standard weight of 178 grains, which was the precursor of the modern rupee. Rupee *is today used as the national currency in Pakistan, India, Nepal, Sri Lanka, Indonesia, Mauritius, Maldives and Seychelles among other countries. Gold coins called*

the Mohur *(*Muhr*) weighing 169 grains and copper coins called* Dam *were also minted by his government.*

This fort built by Sher Shah Suri served the main purpose of defeating the hostile activities of the enemies both from the west as well as the indigenous elements like the Ghakkars. Rohtas was named after the famous Rohtasgarh Fort in Shahabad district near Baharkunda, Bihar which was successfully won by Suri in 1589 C.E., is an impressive feat of military architecture. It covers approximately an area of four square kilometers, had twelve huge gates and no less than 69 bastions. Most of them have been lost. Construction of the fort started in 1541 and took almost nine years to complete. Great monument is now at the mercy of vandals.

Travelling on the Grand Trunk Road (GT Road) from Lahore to Rawalpindi before reaching town of Dina one sees a sign indicating the direction of the famous fort. The fort from GT Road is about 13km every meter is riddled with dangerous potholes. However, at some places there are no potholes this is because the road does not exist at all. This is an approach to a UNESCO World Heritage site. As you approach the fort the very first glimpse tells you its condition. You can see the fallen portion of the *fasil* and the huge merlons that have fallen and reached the very base of ravine.

On the 19th of February as we entered the fort through the Khawaskhani Gate the picture of total dereliction began to unfold. There were ruins and ruins. What I had seen six months back that was all gone. There were shanty houses all over. The agglomeration of houses continued till we reached a so called parking lot. Hurriedly hooligans like couple approached us and demanded 135 rupees from our driver as parking fee. They grabbed the money and sped off out of the fort through Suhail Gate. I thought I should report the matter to the director of the fort or whosoever was the in-charge. There was no one. Some policemen were sitting in the lawn basking in the sun, sharing jokes and laughing boisterously. Their body language was no less than of the rogues. I thought I should not go near them. I suggested to my group members to proceed to the main *baoli* of the fort. Since there were two very senior members in the group we thought we go on the vehicle. Half way we noticed it was not possible since the passage had been washed away and no one had taken care to mend it. Once upon a time this passage had brick-soling. That was all gone. So a very senior lady professor of our team could not reach the *baoli*. As we planned to return, a group of about 12 to 15 hell-riders on their motorbikes appeared on the scene. Their machines were running full throttle making frightening noise. After approaching the *baoli* and seeing number of young girls they started running in circles raising massive clouds of dust. Some did one-wheeling also. There was no one to stop them.

Our group then returned to parking lot. Luckily there were two washrooms, one for gents and one for the ladies, outside these washrooms stood a hefty *pehlwan* in *dhoti*. He was charging five rupees from every visitor of the washroom irrespective of the nature of visit.

Rohtas Fort is divided into two parts, a wall and a gateway stands between the two portions. This gateway is called Shahchandwali Gate. I was told this was repaired or rebuilt by a dentist after acquiring massive amount from the National Fund for Cultural Heritage. Built some five-six years back it has again fallen apart. I wonder why the government thought that monument which is a UNESCO heritage should be treated like a tooth by a dentist or a dental surgeon. Nevertheless, this is how conservation is done in Pakistan.

A passage goes from the parking lot to the west of fort. On the way on the left side is the dilapidated Haveli of Raja Maan Singh. This path leads to Kabuli Gate and the Shahi Masjid. Kabuli Gate is on its last legs and will disappear soon. This pathway has its own story to tell. On both of its sides masonry structures measuring 2 x 2 feet with a light inside were built. None of

them survives. Their glass-shades, iron frame, bulbs, wiring all are gone. Most of these structures are lying flat on ground.

To the south-west of the Shahchandwali Gate is the Phaansi Ghat of the fort. The flight of steps to its top has lost it base. Climbing is impossible. You have to be an acrobat to reach the top of the Phaansi Ghat, alas we were not.

In between the Shahchandwali Gate, Phansi Ghat and Havely of Maan Singh there is a big patch of empty land. Young cricketers were making good use of the stretch of land. Two matches were going on at the same time. Beside the dust and dusty ground there were some patches of grass as well. Cows, calves and buffaloes were enjoying these green patches.

Having completed our visit, we thought we should visit the newly built museum of the Fort as well. But that was shut. Keeping a museum shut on a Sunday, I believe is criminal but who cares.

Being an administrator of tremendous merit Shar Shah is also credited for building a grand trunk road (G.T.R) from Bihar to Delhi via Peshawar and Lahore. Mughals extended this road westward and extended it to Kabul, Afghanistan, crossing the Great Khyber Pass. The road was later improved by the British rulers of colonial India. It was extended to run from Calcutta to Peshawar. For centuries now this road has acted as a major trade route in the region and facilitated communication of all sort including the postal system. During the era of Sher Shah, the road was dotted with *caravansaries* at regular intervals, and trees were planted on both sides of the road to give shade to the travelers and merchants. The facilities of lodging and messing were provided to travelers gratis.

Today, the Grand Trunk Road remains a continuum that covers a distance of over 2,500km (1,600miles). From its origin in Bihar, it traverses to Sonargaon in the Narayanganj District of central Bangladesh, it reaches India, passing through Howrah (Kolkata), Bardhhaman, Panagarh, Durgapur, Asansol, Dhanbad, Aurangabad, Sasaram, Mohania, Mughalsara'i , Varanasi, Allahabad, Kanpur Kalianpur, Kannuj, Aligarh, Ghaziabad, Delhi, Panipat, Karnal, Ambala, Ludhiana, Jalandhar, Amritsar.

Within India, the major portion of the road – the stretch between Howrah to Kanpur is NH-2 and Kanpur to Delhi – is known as NH-91 and that between Delhi and Wagah, at the border with Pakistan, is known as NH-1. From the Pakistan border the Grand Trunk Road (part of the N-5) continues north through Lahore, Gujranwala, Gujrat, Jhelum, Rawalpindi, Nowshera, Peshawar and Landi Kotal. It then enters Afghanistan through the Khyber Pass and continues west through Jalalabad, Surobi and ends at Kabul, a large part of the Afghan leg of Grand Trunk Road is today part of the Jalalabad-Kabul Road. Sher Shah built several other roads for tax free trade. This Grand Trunk Road is still in use though at certain points some changes have been made keeping the topography of the terrain in view and also to cut short the distances.

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Tomb of Baba Farid Ganj-i Shakr, Pakpattan



The ancient name of Pakpattan has been recorded as Ajodhan. This, it is suggested, was after an ancient locality called Yaudiya. Pakpattan is situated 46km south-east of Sahiwal and 192km almost due south of Lahore. Roads link Pakpattan with Sahiwal and Okara, thus making a highway triangle. According to Cunningham the city of Pakpattan was in existence at the time of Alexander's invasion in 326 B.C. The city gained in importance during the period of the early Muslim invasion and is said to have been an important metropolis on the Multan-Delhi route. Its ancient name Ajodhan is a Hindu name and it is not known how the city came to be called Pakpattan (The fairy of the pure). Historians ascribe this name to the presence of a saint called Baba Farid Ganj-i Shakr in this city. It is however recorded that at the time of the arrival of Shaikh Farid, the city was a deserted place.

There is no doubt that ever since the arrival of the Shaikh in this town and especially after he had established his residence here and after the construction of his mausoleum, the city gained a tremendous religious boost. The traditions set by the Shaikh were maintained by his sons and grandsons. Shaikh Farid al-Din Ganj-i Shakr made his permanent abode in this city some time in 640 A.H./1242 C.E. The complex comprising his mausoleum, the mausoleum of his son and of his grandson, two mosques, a *sama khana* and *hujras* is known as the Khanqah of Baba Farid Ganj-i Shakr. The mosque within this complex was built by Muhammad bin Tughlaq but nothing survives of the original fabric. The Tomb of Baba Farid Ganj-i Shakr was repaired by Sultan Firuz Shah Tughlaq, but it too has undergone numerous structural modifications.

All the buildings of the complex have frequently undergone repairs at the hands of inexpert artisans. A regular annual feature is the white washing which has completely divested the monuments of fine detailed work. This is particularly noticeable in the case of the epigraphy

outside the Mausoleum of Shaikh Ala al-Din. The Tomb of the Ganj-i Shakr has lost all its original decoration though the basic structure is still there. The present external decoration is in a typical late local style comprising glass-work and painted floral motifs. This decorative work exhibits a little taste or delicacy.

The Ganj-i Shakr Mausoleum is a petite cubical structure measuring 5.20m a side with a cusped dome. It contains the famous Bihishti Darwaza in the south wall. This is opened once a year and gives access to the adjoining *sama-khana*.

Various architectural features existing in the monuments at Pakpattan bear witness to the notable influence of Central Asian traditions on the architecture of this part of Pakistan. These influences were brought to Pakistan first of all by the Ghaznavids. Their traditions were carried on by the Saljuqs. The local society was permeated with foreign elements. Amongst the immigrants were artists and artisans, soldiers and musicians, *ḥakims* and *pirs*, who together utilized their skill to restructure society. A major interest was exhibited in architecture and generated the markedly original Tughlaq style, now found in buildings in Dehli, Dipalpur, Multan and Pakpattan. Some of the finest buildings in this style were erected at Multan. The Tomb of Baha al-Haqq Zakariyya (built 661 A.H./1262 C.E) is one typical example of their building style. According to one source the tomb was built by the saint himself during his life and was later modified by the Tughlaqs. Brown considers the Tomb of Baha al-Haqq as the most representative of the Tughlaq style. The Tughlaqs ruled for nearly over a hundred years, from 1321-1441 C.E.; their period began and ended with tragedy. But the Tughlaq dynasty, short as it was, contributed to Dehli a larger number of major monuments than any other Muslim dynasty. Even so, the efforts of the Tughlaqs are over-shadowed in point of magnificence by the Mughals. The buildings of the Tughlaqas are found all over the far-flung sites of Dehli and include three so-called cities and four important mosques, to say nothing of the lesser ones.

The character of the Tughlaq buildings is distinctly demarcated from that of the preceding and succeeding architectural styles. The earlier Tughlaq style, indeed, adopted some of the features found in the buildings of the Khiljis; and later lent some of its own qualities to the architecture of the Sayyids and Lodhis. Essential Tughlaq features include massive walls and marked slopes. The unadorned plainness of these walls is another salient feature. There is a somber Puritanism prevailing in Tughlaq monuments and there is a stricter adherence than before to Islamic forms and methods of construction. The true arch predominates. The dome – which had only just come into use at Delhi, as in the Ala-i Darwaza – is invariably present. The Tughlaq dynasty gave Delhi its first marble dome. Tughlaq domes are hemispherical and often extremely numerous on a single building, the Khirki Mosque having no less than 89 on its roof.

The walls of the Tughlaq monuments had a long-lasting effect on the monuments of Punjab, particularly at Multan and Pakpattan. The sloping walls were their principal architectural feature. Their slopes recall Egyptian pylons. This slope or batter is a major characteristic of the time, reflecting perhaps a love of durability and solidity. The Tomb of Ghiyath al-Din has walls over 3.50m thick at the base and only 1.20m thick at the top. The Tomb of Shaikh Alao al-Din at Pakpattan, though nowhere near the dimensions of the former, shows the strong influence of the Tughlaq style in its walls and dome.

The Complex of Baba Farid

This place is known by a number of names like the *mazar*, the *darbar*, or the *khanqah* of Baba Farid Ganj-i Shakr. It seems probable that a mosque already existed here in Ajodhan before Baba Farid settled here. Indeed, there seems to be a possibility that the saint decided to settle here chiefly because of an existing mosque. The mosque which surely existed during the lifetime of the saint was enlarged after his death, most probably between 664 A.H./1266 C.E. and 680

A.H./1280-81 C.E. In fact, the whole of the complex was enlarged to monument of considerable size. The mosque has three cusped domes over its sanctuary, the central one being larger than the two on the flanking sides. The domes rest on a squinch system, the familiar and popular method of dome building with the Tughlaqs. Externally there is no other remarkable feature. Inside, each of the chambers of the sanctuary has a *Miḥrab*, the central chamber having a larger *miḥrab*. No *minbar* built of masonry has been provided, though there may have been a wooden one. All three entrances to the sanctuary have wooden doors which, though old, look as if they were a subsequent addition.

The mosque is built on a platform roughly 1.50m in height which to some extent also confirms that some structure did exist here before the saint adopted this site as a place of abode and worship. On the left of the steps leading to the courtyard of the mosque is the Tomb of Shihab al-Din, the second son of the saint. It is a cubical structure of a mere 2.40m per side, without any characteristic Tughlaq dome. The Tomb of Baba Farid is the key monument of the whole complex as far as religious importance is concerned, thought structurally the mausoleum of Shaikh Alao al-Din is much larger and more impressive. The Tomb of Baba Farid is supposed to have been built soon after the death of the saint. The tomb building is almost a cube of 5.20m per side and has a cusped dome above raised on a pendentive system.

The small tomb chamber has its main entrance on the east, while on the south side there is another door more commonly known as *Bihishti Darwaza* (entrance to paradise). The *Bihishti Darwaza* is opened only once a year on the fifth of Muharram. The *darwaza* gives access to another room called the *Samakhana* this measure 5.20m by 11.70m.

The interior of the mausoleum is overwhelmingly decorated with cut-glass work which is of very recent date. The exterior however has some rather older inscriptions. The front of the mausoleum of Baba Farid has a couplet over the main entrance executed in raised masonry and painted in black. The characters are *Nastaliq*. The inscription reads:

(tr.) *God and Muḥammad [have] four friends,*
Haji, Khwajah, Qutb [and] Farid.
There is no god but Allah (and) Muhammad is the
Messenger of God.

Above this inscription is a cornice which comprises fillet and cyma recta mouldings, followed by a parapet. The parapet is made of small merlons and each of the merlons is inscribed with the name of Allah and Muhammad alternately. These names are inscribed in *Jalli Naskhi*.

To the north-east of the Tomb of Baba Farid and east of the main mosque is another small mosque commonly known as the Nizami Masit. It has a square plan and each of its sides is less than 4m in length. The mosque comprises a chamber which is an exact cube without a dome and wholly built of white marble. The *mihrab* has a cinquefoil arch above which is a short Quranic inscription (*Sura ix al-Tauba*, 18). This inscription is rendered in *Naskhi* style verging of *Thulth* and reads:

(tr.) *Bismillah. Only he can maintain the mosque of Allah who*
Believes in Allah and the Last Day.

The wall bearing the *miḥrab* has the *Ayat al-Kursi* on the right and left of the *miḥrab* just at eye level. The style is the same as that of the inscription above the *miḥrab*.

According to Chughtai the style of the calligraphy and the selection of the *Ayat al-Kursi* for the inscription both suggest a Saljuq influence on the architecture of this period. According to him the use of this special verse (*Sura ii, al-Baqarah*, 256) is generally found in Saljuq monuments in Turkey. This verse has been used in fact all over the Islamic world in mosques as

well as in tombs, but more often in tombs. The existence of *Ayat al-Kursi* in my opinions not a very strong or logical point to identify influence. The *Ayat al-Kursi* has also been used in Ottoman mosques, the highest point of the dome was often adorned with it and verse 35 of *Sura xxiv, al-Nur*.

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Tomb of Shaikh Ala al-Din, Pakpattan



Shaikh Ala al-Din was the grandson of Baba Farid and was regarded as the most renowned and pious of Baba Farid's family. Contemporary sources pay handsome tribute to his piety and call him an embodiment of virtue and devotion. According to Ali Asghar Chishti, once, during the lifetime of the saint, Sultan Muhammad bin Tughlaq implored the saint to allow him to construct a mausoleum for him. The saint expressed his desire to postpone the idea till his demise. After the death of the saint, therefore, the sultan appointed two of his courtiers, Quṭb Khan and Bisharat Khan, to undertake the project. The names of these two persons however do not occur anywhere else in the history of Muhammad bin Tughlaq. The mausoleum was completed in 737 A.H./ 1337 C.E. No major changes have been made in the structure of the tomb ever since and it continues to maintain its original character in general plan. Changes in the colour of the dome, and in the painted calligraphy in merlons surrounding the dome, however, cannot be ruled out. As far as the inscription surrounding the main entrance is concerned, that too has lost the delicacy which originally it would have had in exposed brickwork.

The Mausoleum of Shaikh Ala al-Din is situated to the east of the main mosque in the complex and to the north-east of the Tomb of Baba Farid Ganj-i Shakr. It is a monument of considerable size and resembles in its general appearance the mausoleum of Shaikh Baha al-Haqq at Multan. The mausoleum is square in plan and each of its sides is 13.50m in length, with slightly battered walls characteristic of the Tughlaq style of architecture. The tomb is provided with three arched entrances, one on each side but the west has a *mihrab* inside. The main entrance to the mausoleum is on the south side which is placed in a slightly projecting frame of masonry. The surface of the frame is divided into three decorative bands of finely moulded brickwork. The central band contains the Quranic inscription made with cut or moulded brickwork.

Unfortunately, the sharpness of the letters has been ruined by repeated coats of whitewash. The two surrounding bands are adorned with geometric motifs.

The doorway in the middle has a wooden frame, the top of which is cut into a cinquefoil arch.

All four sides of the mausoleum externally have fine decorative work in moulded brick meant to be left exposed. All the sides have broad decorative panels on both sides of the entrances. The west side has a continuous frieze. All these panels are decorated with geometric designs.

The absence of tile-work is surprising. When this building and even slightly earlier monument was built in Pakpattan the city enjoyed close relations with Multan, both commercially and politically. The absence of tiles, which play such an important role in Multan's architecture, is therefore, very significant and noticeable feature. Possibly the absence of tiles can be attributed to the jealousy of disciples residing in this city who perhaps wanted to give it a different aspect from that of the monuments of Multan. We cannot, however, give too much weight to the omission of tile work in the mausoleum of Pakpattan for in Multan itself the mausoleum of Shah Dana Shahid is without tile work.

The mausoleum is crowned with a hemispherical dome placed on a hexadecagonal drum, each side having conspicuous blind merlons. The transition from square to 16-sided figure is obtained in the traditional way by means of sqinches which divide its four sides first into eight and then into sixteen above. Here the problem of "the phase of transition" which was adopted in India and Pakistan for the first time in the Tomb of Iltutmish at Delhi has reached maturity and technical perfection. Perhaps the same architects designed the Mausoleum of Shaikh Ala al-Din at Pakpattan and that of Ghiyath al-Din at Delhi, for besides many common features the style of the squinches and central niches is very similar in both cases.

The interior contains as many as sixteen graves, eleven of them laid in a symmetrical way while the other five are laid in a rather haphazard way. The west side has a conspicuous *miḥrab* which is sunk deep in the wall. The *mihrab* has a projection frame around it filled up with intricate floral scrolls and undulating creeper designs. The central band of the frame contains Quranic inscriptions made of carved or moulded bricks.

The top of the square chamber below the squinch level has been provided with wooden beams set horizontally in the masonry and these support the lower frame of wood consisting of three beams set obliquely on which rests the squinch. These beams are carved and bear floral designs. Horizontal beams also occur at a height of about 2m in all the four walls and bear Quranic texts in *Naskh* which are not very ornate.

The use of wooden beams is common in some of the historic buildings of this period in Pakistan. Such buildings exist at Multan, Uch and Pakpattan. The tradition, it may be pointed out, has its roots in the architectures of Central Asia where wooden courses were frequently set horizontally in the walls. The origin of this device in Muslim architecture, however, goes back to the early days of Islam when courses of wood were used for the rebuilding of the Kaabah in 608 C.E. A number of art historians have written about this technique.

The use of wood in a similar way can be observed at Multan in the Mausoleum of Rukn-i Alam and Ali Akbar, at Uch in the Mausoleum of Bibi Jawindi and at Sitpur in the Tomb of Shaikh Nahar. It has been argued that the advantage of these wooden courses was twofold; first, it created resilience and flexibility in the fabric of the structure to counter possible damage from earthquakes; and secondly, it helped in countering the uneven settling of the structure at foundation. A third use is rather superfluous i.e. just to break the monotony of the large brick

surfaces. This could certainly be true in cases where the wooden beams do not penetrate deep into the wall. The Tomb of Shaikh Ala al-Din is one such example; here these beams are only 6.5cm thick and 45cm broad and they serve to bear the carved inscriptions.

The inscriptions in this mausoleum occur in the three different media. The main gate on the south side has a frame filled with inscriptions from the Quran. These are rendered in cut brick or moulded brickwork. Inscriptions in the same technique also exist inside, around the *mihrab*. The second type occurs inside only. In this case the Quranic inscriptions are cut in timber. The third type comprises painted work and occurs on the arch of the entrance and on the merlons.

The frame of the entrance has three bands. The central one bears a Quranic inscription while the flanking two have floral motifs. The inscription is in *Naskhi* verging on *thulth* and begins with *Bismillah*. The rest on the inscription comprises verse 1-5 of *Sura lxvii, al-Mulk*.

The two square panels above the arch entrance bear the words *Ya Allah* and *Ya Muhammad* while further above is the Muslim confession of faith followed by the *Bismillah*. Above this and inside the blind arch is a recessed roundel bearing the words *Allah* and *Muhammad*. Further above on the arch is a couplet.

With the exception of this couplet, which is in *Nastaliq* and painted in black, all other inscriptions are in *Naskhi,* painted in black,

Inside the mausoleum, wood has been used for inscriptions. It is finely worked and smoothed for craving purposes. These Quranic inscriptions are on the top beam just below the squinches and the text covers verses 21, 22 and 35, 36 of *Sura xxiv* (*al-Nur*) and verses 1, 2 and 3 of *Sura* lxii (*al-Juma*). The lower band possesses Persian verses recoding historical details of the mausoleum. Unfortunately, none of these inscriptions is intact. The Arabic text is carved in *Thulth*. The empty spaces are filled by making scrolls grow from the terminals of the letters. In the Persian inscriptions the blank spaces are filled with floral motifs. Each two hemistiches are separated by a vertical line.

The rectangular frame around the *mihrab* has the *Ayat al-Kursi*. This band of the frame is flanked by floral bands. The arch of the *mihrab* bears the *Kalima* followed by the *Bismillah*. Both these inscriptions are in cut brickwork. The inscriptions carved in wood which are found in this mausoleum are indeed a unique feature. They make an interesting analogy with the Saljuq monuments, where the architect generally provided inscriptions on doors and elsewhere in the interior of tombs and other religious monuments. Two examples will suffice. The first one is a handsome door in the Freer Gallery of Art attributed to the end of the 11th century shows a very different phase of early Saljuq carving. Down the center of the panel of the door is an irregular guilloche, the alternate roundels greatly magnified, the middle one larger in diameter than the pair at either end. The large circles have an outer zone filled with an inscription. The second example is of a wooden panel in the Metropolitan Museum of Art bears the date 546 A.H./1151 C.E. and the name of prince of Yazd in the service of the Saljuqs, Ala al-Daula Abu Khalijar Garshasp. Within a gable are nine lines of squat and rather crowded *Kufic* with occasional foliate finials.

The monuments in the Complex of Baba Farid represent a sharp contrast to each other. The earliest of them all is the Tomb of Baba Farid himself which is an extremely small structure. It is much smaller than the Tomb of Shaikh Ala al-Din which is the dominant feature of this complex. Ala al-Din's Tomb is also rich in ornamentation. Its interior is decorated with inscriptions on wood which make it unique is many respects and make it resemble the Tomb of Rukn-i Alam at Multan which has a similar inscription around its *mihrab*. Finally, there is the Tomb of Sihab al-Din; this is also a very small structure and contributes little to the architecture of Pakpattan.

The larger of the two anonymous mosques is on a platform but is a poor product of wood and brick. The other Mosque though very small and insignificant – for it is not even surmounted by a dome – is nevertheless built of marble.

On the southern and eastern sides there are a number of *hujras*. The *hujras* on the south side are low structures without architectural merit. The space in front of these *hujras* is covered with numerous unidentified graves. Some of these graves belong to the disciples of the saint and his sons.

The western extremity of the complex lies behind the mosque and also has some buildings – single-story structures which serve as office, kitchen, stores, residences and lavatories. The north side of the complex has high houses very close to the complex. Except for a lane only 2 m broad there is no space between these houses and the Complex of Baba Farid.

This complex has much in common with that of Rukn-i Alam. Both are situated on high mounds. Both include mosques. But the Tomb of Rukn-i Alam has a strong *fasil* on the south and western sides which the Complex of Baba Farid lacks. Moreover, the main Rukn-i Alam Complex does not include offices, lavatories, *hujras* and the like as does that of Baba Farid. Finally, the Mausoleum of Rukn-i Alam is far bigger than any of the buildings at Pakpattan (written: 1981).

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Waris Shah and Malka Hans



Waris Shah's exact date of birth is not known but historians place it between1710 and 1738 CE. However, the year he completed his great work, *Heer*, is surely 1766 because he gave the date in his book's concluding stanza. Therefore, we know that he was a few decades younger than Bulleh Shah and Shah Abdul Latif Bhitai and was a contemporary of Sachal Sarmast, Mir Taqi Mir and Khawaja Mir Dard. Waris Shah was born in Jandiala Sher Khan, a small hamlet close to Hiran Minar, Sheikhupura, about 60km from Lahore.

The town was dominated by Afghan Pathans who were the major landowners. It seems from circumstantial evidence that Waris Shah's father, Gulsher Shah, must have been living a modest life as the town's religious teacher or *paish imam*. Poor condition of Waris Shah's grave till the 1960s shows that his family was not rich. Further, his documented wandering in the Sahiwal-Pakpattan area and his choice of Malka Hans's Mosque also shows that his family was unable to support an unemployed poet. Malka Hans is a historical town, of Punjab in Pakistan. It is located in the Pakpattan District and is part of Pakpattan Tehsil.

During Waris Shah's lifetime Delhi throne rotated among many incompetent rulers while Ahmad Shah Abdali and Marhattas were constantly ruling Punjab and Northern India. On top of that, the Sikh guerilla movement led by sections of poor Jatts was establishing misals (territories comprising a few districts or smaller units) in the entire region.

On a practical level, the Mughal empire's hold in Punjab had come to an end, the local Sikh misal chiefs were providing security to villages and towns for a small fee in comparison to the Mughal

rulers' taking of half or one-third of the crop. Consequently, the farmers and peasantry were much more prosperous while the major portions of population lead a miserable life. The Jatts became rulers of the land and every place had its own governance. The aristocracy was ruined, the working class was refreshed [better off] and the land owners were blooming with prosperity.

Being in proximity of Lahore, the power center for Punjab, the hometown of Waris Shah Jandiala Sher Khan was overrun many times by different warring sections. That may have been one of the reasons that he chose Malka Hans, far away from center of continuous wars, to write his treatise. Waris Shah has not written much about his hometown's suffering but he lamented the plundering of Kasur which was then highest seat of learning and he was educated there himself. "From the entire country of Punjab I am extremely saddened about Kasur."

Waris Shah, came here from his native village of Jandiala Sher Khan and composed the classic epic, Heer in 1766. There is a mosque related to the poet as well as his famous composition Heer. Beside the mosque another landmark is Pranami Mandir, well known for its amazing decorative elements in brick, plaster and wood beside frescos.

Pranami (often mis-spelt as Parnami) religion is a branch of Vaishnavism (Vaisnava dharma) which in itself is one of the major branches of Hinduism along with Shaivism, Smartism and Shaktism. It is focused on the veneration of Vishnu. Vaishnavites, or the followers of the Vishnu, lead a way of life promoting the central importance of Vishnu. Followers of this sect worship Vishnu, the supreme lord and preserver of the Hindu Trimurti ('three images', the Trinity), and his ten avatars, including Rama and Krishna. The adherents of this sect are generally non-ascetic, monastic and devoted to meditative practice and ecstatic chanting. They are deeply devotional. Vaishnavism is rich in saints, temples and scriptures.

The founder of the sect, Shri Devchandra Maharaj (1581-1655), was born in Sindh province in Umarkot village. From early childhood, he showed saintly tendencies. At the age of 16, he renounced the world and left in search of *Brahma-gyana* (divine knowledge) to Bhuj in Kutch and later to Jamnagar. Devchandraji undertook the work of giving concrete shape and form to find a new stream of religion called Nijanand Sampradaya. He settled down in Jamnagar, where form he explained Vedas, Vedantic knowledge and Bhagwatam in simple language intelligible to lay persons irrespective of social class and religious differences, and awaken them to their real Self with the help of divine knowledge called "Tartam". His followers later came to be known as Sundarsaths or Pranami.

The credit of spreading the Pranami religion goes to his dearest disciple and successor, Mahamati Prannathji (Mehraj Thakur) (1618-1694), who was the son of Keshav Thakur, Diwan of Jamnagar State. He traveled throughout India and four other countries including Pakistan, Oman, Iraq and Iran to spread the ideals of religious harmony and interfaith understanding the vision of Tartam professes, Through him was revealed the divine knowledge later compiled as the holy *Kuljam Swaroop* in six languages like Gujarati, Sindhi, Arabic, Persian, Urdu, Hindi and also in many other prevalent languages. His work is called *Kuljam Swarup*. The *Kuljam Swaroop Sahib* and *Bitak Sahib*, the holy words of Lord Prannath, are regarded to be the two authentic holy books of this faith. Therefore, in matters of principles, these two holy books are regarded as the ultimate authority. No major literature was generated during the time of Nijanand Swami, the founder of this faith. A variety of literature is available today on the various aspects of the Nijanand Sampradaya. Various prominent Comrade Sundersath of that time, such as Navrang Swami, wrote a good number of books to expand upon Prannathji's supreme wisdom. They do offer a valuable explanation regarding the many topics discussed in the holy books of the Pranami faith. Tartam Sagar (or Shri Tartam Sagar or Shri Swarup Sahib) is main Granth of the Shri Krishna Pranami Dharma is worshipped unlike the idols in Shri Krishna Pranami temples worldwide. He also attended Kumbh Mela at Haridwar in 1735 Bikrami (1678 AD) and was

engaged irreligious debates in which he conveniently became victorious and was conferred the title of "Niskalanka Bijayaabhinand Buddha Avatar" by the saints of various sects and creeds.

In Pranami Temple of Malka Hans a great festival was organized and celebrated in particular days. It had a vast area where all and sundry came in the form of groups to get their wills to be fulfilled. They had different idols like Rain god, Health god, Food god and many other gods and goddesses to worship. Beside this in the surroundings of this temple, there was a largest boarding school of District Montgomery (now Sahiwal), Pranami School, was a school of great repute where Hindu came far and near to get education.

The area of this temple consisted of almost 60 to 70 square acres. There was a tunnel in this temple too whose marks also exists even today. What was the purpose of this tunnel and it connected the Pranami Temple to which destination no one knows since it is almost choked with dust, debris and earth now.

The Pranami Temple of Malka Hans was visited by a minister of India Mr. H.K.L Bhagat who was local resident of Malka Hans before partition. Hari Krishan Lai Bhagat (April 4, 1921 - October 29, 2005) was an Indian politician of the Congress Party. Earlier he served as Deputy Mayor, Mayor of Delhi and as the chief whip of Delhi Pradesh Congress Committee. He grew in political stature after Congress's victory in the local elections in1983. He held important ministerial positions including Information and Broadcasting, and made the state-run TV "Doordarshan" the Congress Party's mouthpiece during the mid 1980s.

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Survey of Mughal Heritage of Lahore



Before Babur won the battle of Panipat in 1526 he had invaded Lahore at least four times on one pretext or another. The battle of Panipat was his fifth attempt to defeat an Indian ruler and it was after this victory that he decided to stay for good in India, thus laying the foundations of Mughal rule in India. Before this battle, a historians puts it, *the followers of Babur contemplated with dismay the prospect of a prolonged stay in the inhospitable regions of India. The happy recollections of the vale of Farghana and its neighbouring mountains made them anxious to return home.* But Babur impressed upon them the incalculable advantages of staying. His words had the desired effect.

The first town of importance that benefited by the establishment of the Mughal empire in the Punjab was naturally Lahore. Indeed, the early period of the Mughals can doubtless by regarded as the golden age of the history of Lahore. Once again it became the seat of a royal residence. The Mughal proved to be the most enlightened patrons of literature and fine arts and Lahore became a seat of learning under them. From the imperial courts of Bukhara and Samarqand learned men, poets, authors, orators, and men versed in science and technology gathered at Lahore. Fine gardens were laid out, canals were dug, spacious mosques were built, caravansarais were constructed and palaces, domes and minarets were erected. In short a powerful impetus was given to architecture.

Babur (actual name Zahir al-Din) was one of the most dynamic personalities in the history of Asia and it was his artistic ideals that laid the foundations of the style which was to follow. In his memoirs he notes that a considerable amount of building construction was undertaken, chiefly in the form of ornamental gardens. Unfortunately not much evidence of his building activity survives. There are however two mosques which have survived, one in the Kabuli Bagh at Panipat and the other a Jami Mosque at Sambhal. Both these mosques were built in 1526. Of a third

mosque which he appears to have built within the Old Lodhi Fort at Agra Babur himself complains that "it is not well done, it is in the Hindustani fashion". A garden called Aram Bagh was also laid by him in Agra. Hindus have very comfortably renamed Aram Bagh to Ram Bagh.

Naseer al-Din Humayun, son of Babur, three days after the death of Babur, ascended the throne in the city of Agra on December 29th 1530 C.E. His brother at that time held Kabul and Qandahar. In order to seize power he rushed to Lahore and after political manoeuvering entered the city with a strong force and took possession of the whole of the Punjab. Humayun was person of mild disposition; he confirmed the rule of his brother in the Punjab beside Kabul and Qandahar. Kamran laid a beautiful garden and constructed a *baradari* (summer house) on the right bank of the River Ravi outside Lahore. The garden has disappeared but the rebuilt *baradari* survives partially in mid stream.

When the trouble between Humayun and Shir Shah broke out, Humayun sought refuge at Lahore but Kamran made a truce with Shir Shah by ceding the Panjab to him. This compelled Humayun to quit Lahore along with his family. Shir Shah attempted to force Humayun into a military confrontation but Humayun fled to Sindh in November 1540, and from there he went to Iran.

Humayun, after an exile of nearly fifteen years, crossed the Indus unopposed on 2ndJanuary 1555 and marched to Lahore which was abandoned on his approach. He entered the city on 24th February and then proceeded to Delhi. In July Humayun re-entered Delhi but he ascended the throne only to die. He died of an accident after falling down some steps in the Din-i Panah on January 25, 1556.

While a fugitive from India at the court of Shah Tahmasp, Humayun learnt a lot about Persian traditions. This enabled him to bring into India various Iranian architectural traditions. These traditions however matured only after his death.

Lahore was a place of great importance in Akbar's time. Abu'l-Fadl speaking of Lahore writes, *Lahore is a large city. In size and population it is among the first. During the present reign the fortifications and citadel have been strengthened with brick masonry and many splendid buildings have been erected.* Akbar founded a royal mint, as well as a carpet manufactory. Skilful gardeners from Persia were invited to lay out gardens at Lahore.

Jalal al-Din Muhammad Akbar constructed two buildings outside Lahore for feeding poor Hindus and Muslims. One of them was called Dharampura and the other Khairpura. As a large number of *jogis* (saints) also flocked to these houses a third house was built and was called Jogipura.

Akbar built the Lahore Fort anew; a number of buildings were added within it and the whole complex was provided with a high bastioned wall. The architecture of Akbar which survives in this fort is very similar to the architecture of Agra Fort. No reference to this fort would be complete without attention being drawn to the remarkable display of tile decoration which is so overwhelmingly displayed over the wall facing west. It extends from the present main entrance to the extreme north. The tile decoration and mosaic work cover and approximate area of 432 x 15.30m. Masti Gate, which was during his time the main gate of the fort was also built by Akbar. His wife, the Queen of India built a mosque opposite this for her son Jahangir. This mosque still survives. It is called Begum Shahi Mosque. It is decorated with beautiful frescos.

Nur al-Din Muhammad Jahangir, son of Akbar, was fond of Lahore and on his way to Kabul and Kashmir held his court at Lahore. Under Jahangir Kalij Khan was the first governor of Lahore. In the fifth year of his reign he was replaced by Murtada Khan. Murtada Khan built a *muhallah* (colony) at Lahore bearing his name, as well as a large bath and a *chauk* (square). The Garden of Dilawiz across the River Ravi and the Garden of Mirza Kamran were in high favour

with the king who passed many festive days there in company of his *harem* and *umara*'.

During his rule a new block was built in the palace of Lahore (Lahore Fort). This construction was carried out under the supervision of Ma'mur Khan. Jahangir writes in his memoirs that *these buildings were finished handsomely by the exertions of Ma'mur Khan, without exaggeration, charming residences and soul exciting sitting places had been erected in great beauty and delicacy*. Yamin al-Daulah (Asif khan) was the ablest of the governors of Lahore appointed by Jahangir. He had a special taste for architecture and embellished the town and the citadel (i.e. Lahore Fort). Jahangir added Pearl Mosque in the fort. The Great Mural Wall is also ascribed to him and also a part of the Musamman Burj. One time his beloved Anarkali also died at Lahore. Jahangir also built her tomb. The building stands inside the Civil Secretariat today. World renowned Chain of Justice or *Adl-i Jahangir* was also associated with Lahore Fort.

Jahangir's last days were embittered by the treason of Nur Mahal (Nurjahan), his beloved consort, who planned to usurp power for her son-in-law Shahryar at the expense of Shahjahan, the rightful heir. Jahangir fell ill in Kashmir and was on his way to Lahore he died at Rajauri in 1628, in the twenty-second year of his reign. His body was buried in Jalapur Jattan a village near Gujrat as *amanat*. When the tomb building was completed his body was brought to Lahore and interred in the garden of his once beloved wife, Nurjahan on the right bank of the River Ravi on the outskirts of Lahore. Shihab al-Din Shahjahan succeeded his father.

Shahjahan was born in Lahore Fort, Lahore in 1000/1592. He received the title of Shahjahan (King of the World) from his father in 1616 when he was nominated successor. Shahjahan was particularly attached to Lahore because it was his birthplace. The *Padshahnama* by Abd al-Hamid Lahauri gives a very detailed account of the Emperor's court at Lahore. He also refers to Wazir Khan as the viceroy of the Panjab who built the famous Wazir Khan Mosque at Lahore and a *Hammam* inside Delhi Gate. According to Abd al-Hamid Lahauri the Emperor entertained much respect for *fakirs* (saints) and paid a visit to Hadrat-i Miyan Mir, whose tomb is also situated in Lahore.

As the building of the *Daulat Khana* ("fort" or "royal residence") remained neglected for a long time, the Emperor ordered the reconstruction of various parts of it, such as the *ghusal khana* (bath room) and *Khawabgah* (sleeping chambers). The restoration work was planned and carried out under the supervision of skilful engineers. The Shahburj (the royal tower) had been built by Jahangir; this failed to impress Shahjahan and he ordered its demolition. A new tower was raised in its placed under the supervision of Yamin al-Daulah Asif Khan who had already displayed much tact and judgment in the embellishment of imperial buildings. After the completion of the block the emperor stayed in it for three days. Shahburj is famous for the Shish Mahal and the Naulakha pavilion. Both these buildings have exquisite examples of finest pietra-dura work.

At Hiran Minar (Shaikhupura), too, the Emperor did not think the buildings constructed by Jahangir sufficiently impressive. A new building was therefore ordered. Following the pattern set by the emperor many of the high officials decorated the city with beautiful edifices. Muhammad Salih Lahauri in his excellent work *Amal-i Salih* mentions among others the names of Wazir Khan and Allami Afdal Khan who each constructed spacious edifices at Lahore.

In 1631 Ali Mardan Khan was made viceroy of Lahore. He was famous as a great canal engineer. He planned and dug a canal from the River Ravi to the famous Shalimar Garden, and this supplied water to the garden for all its needs. The Shalimar Garden was laid in 1634. Fruit trees for this garden were brought from Kabul and Qandahar.

In the same year (1634) Yamin al-Daulah Asif Khan, brother of Nurjahan and father-in-law of the emperor, died. By the order of Shahjahan his remains were interred in the land west of the

Mausoleum of Jahangir. A grand dome was ordered to be built over the grave. In the following year (1635) Nurjahan also died. She was buried in a mausoleum which she had herself built close to the tomb of her brother Asif Khan. Shahjahan died at 74 in 1666 in captivity. Aurangzib, his son became the emperor of India. Shahjahan's strong interest in architecture extended to the designs and plans of the buildings. His first and most famous building was the Taj Mahl at Agra which was intended to contain the tomb of his wife.

Augustus's boast that he founded Rome of brick and left it of marble has its counterpart in the building productions of Shahjahan, who found the Muhgul cities of sandstone and left them of marble. There is no doubt that Shahjahan demolished many structures of red sandstone built by his predecessors and in their place built marble palaces.

Owing to the prosecution of protracted wars in the Deccan Aurangzib had less time to hold his court at Lahore than his predecessors. But Lahore remained the *dar al-saltanat* (capital). His first visit to Lahore was in 1659 when he stayed in the garden of Fayd Bakhsh (Shalimar Bagh) and paid a brief visit to the *Daulat Khana* (the Fort). He also went to the Masjid-i Wazir Khan and offered prayers there.

Even though he spent little time at Lahore, Muhiyy al-Din Muhammad Alamgir Aurangzib did not neglect it entirely. Thus in the year 1662 he ordered a protective embankment to be built to save Lahore form deluges. This was about 6.5km in length. Flights of steps were made at intervals for people to bathe. The Badshahi Mosque, a far more ambitious project, was completed in the year 1637. It is a magnificent structure and the finest architectural achievement of Aurangzib. He also added the main gate of Lahore Fort: this is still called Alamgiri Darwaza after him.

The architectural productions of the Mughals during the later half of the 17th century were less numerous and of lower standard than those executed under the previous rulers of the same dynasty. A characteristic example of this dwindling interest in architecture is the Mausoleum of Aurangzib's wife, Rabi'ah Durrani, at Aurangbad, which is a grotesque reproduction of the Taj Mahal. In fact the Badshahi Mosque of Lahore is the only monument which reaches the highest standards of Mughal architecture. It was called Lal Masjid by the British because of the red sand-stone of which it was wholly built except the bulbous marble domes.

It is believed that Zib al-Nisa' daughter of Aurangzib built a garden at Lahore. Chauburji was one of its gateways. Some historian say the garden was built by one of the daughter of Shahjahan. A small tomb in the Nawankot area is considered as the Tomb of Zib al-Nisa' but it is not correct.

After the death of Aurangzib in 1707 the collapse of the empire was only a matter of time, and the few buildings in the Mughal style that were erected after this date are a melancholy proof of the decadent architecture that ensued.

Dara Shikoh, the elder brother of Aurangzib, who was put to death in 1659, was a great lover of monuments just like his father and he possessed fine literary taste. He was fond of Lahore where he was extremely popular and he fixed his residence there. He adorned the city with beautiful buildings and market places. The *Sultan ki Sara'i* and *Chauk Dara Shikoh* were built by him. This *chauk* had four gates on each side, decorated with *kansi*-work and in shape and sytle resembling the gateway of Wazir Kahn's Mosque. Dara was faithful disciple of Hadrat-i Miyan Mir and he had planned a grand mausoleum for the saint but his life did not allow him to do that. His wife Nadirah is also buried close to the Mausoleum of Hadrat-i Miyan Mir.

Lahore was the first city in Pakistan to receive the attention of the sons of Timur and it was also the first to fall into decay. Practically no monument of imperial quality of status was added to this city after Aurangzib.

Tomb of Anarkali, Lahore



How many people believe in true love? What is 'love at first sight'? Is there anything of this kind? Does the feeling of love last forever? Why most of the love marriages end in divorce? Whatever the answer to these quarries, the love stories have affected human life and society in more than many ways. These love stories, which have inspired us for ages, renew and reinforce faith in love. *Laila – Majnun; Heer – Ranjha; Sassi – Punnu; Shirin – Farhad; Roopmati – Bazbahadur; Sohni – Mahinwal; Saleem – Anarkali; Jahangir (Salim) - Nurjahan and Khurram (Shahjahan) - Arjumand Bano Baigum* are the most famous love stories in the oriental history and literature, they are immortal. They are fascinating. They are heart-warming and above all very inspiring. What is interesting to note is, in oriental love stories names of the ladies come first, in case of Europe men precede them. This is quite contrary to west's tradition of 'ladies first'. This is because oriental woman has a built-in infinite commitment to sacrifice herself for her love.

Like these love stories of the east, west has its share of love stories too. *Romeo and Juliet* is a tragedy by William Shakespeare. Their love story is very tragic. This is the tale of two teenagers from two feuding families who fall in love at first sight and then marry, just like in Indian films. This couple has become a synonym for love. The tragic love story of *Sir Lancelot and Queen Guinevere* is probably one of the best-known stories of Arthurian Legend. Lancelot falls in love with Queen Guinevere, King Arthur's wife. Their love grew slowly, as Guinevere kept Lancelot away from her. Eventually, however, her love and passion overpowered her and the pair became lovers. They were caught red handed for adultery and then poor Lancelot ended his days as a lowly hermit and Guinevere became a nun (this is again a Bollywood type of formula). Antony and Cleopatra fell in love at first sight. The story of these two historical characters had later been dramatized by William Shakespeare and is still staged all over the world, even there are

movies produced at Hollywood. The relationship of Antony and Cleopatra is a true test of love. The story of *Helen of Troy and the Trojan War* is a Greek heroic legend, combining fact and fiction. Helen of Troy is considered one the most beautiful women in all literature. 'Love at first sight' has a prerequisite—girl must be the most beautiful lady on earth. *Orpheus and Eurydice* story is an ancient Greek tale of desperate love. Orpheus falls deeply in love with and marries Eurydice, a beautiful nymph. Love does not care for status, rich or poor, young or old. At the age of 26 Napoleon took a fancy to Josephine, an old and wealthy woman. As time drew on, Napoleon fell deeply in love with Josephine, and she with him, but that didn't deter the adultery on both sides. Few couples understand sacrifice quite like the Greek pair of Odysseus and Penelope. After being torn apart, they wait twenty long years to be reunited. War takes Odysseus away shortly after his marriage to Penelope. Although she has little hope of his return, she resists the 108 suitors who were anxious to replace her husband. Then there is a very touching love story that is sure to move anyone who reads it is that of *Pyramus and Thisbe*.

The love story of *Salim and Anarkali* is a story that every lover knows in Pakistan, India and Bangladesh. This story is supposed to have taken birth in the famous Lahore Fort. The son of the great Mughal Emperor Akbar, Salim, fell in love with an ordinary but beautiful courtesan Anarkali. "He was mesmerized by her beauty and fell in love as soon as he saw her. But the emperor could not digest the fact that his son was in love with an ordinary courtesan. He started pressurizing Anarkali and devised all sorts of tactics to make her fall in the eyes of the young, love smitten prince. When Salim came to know of this, he declared a war against his own father. But the mighty emperor's gigantic army was too much for the young prince to handle. He was defeated and was sentenced to death. This was when Anarkali intervenes and renounces her love to save her beloved from the jaws of death. She was entombed alive in a brick wall right in front of her lover's eyes". This is just one side of the story. Another version says that Jahangir did not revolt against his father but the lady was sentenced to death in a unique manner. She was made to stand and a rotunda of bricks was built around her.

> *Anarkali (Urdu: 1922) is by far the best known three act play of genuine merit in Urdu literature. It does not, as Imtiaz Ali Taj the writer, says in his preface, represent history. His investigation led him to a categorical disbelief of the popular story furnished by the Archaeological Department at the Tomb of Anarkali at Lahore to evoke the interest of visitors.*

If the story is not true then whose cenotaph is there inside the beautiful building known as the Tomb of Anarkali, within the area of Punjab Secretariat, Lahore?

Sayyid Muhammad Latif, quoting popular legend, says that

> *Sharf al-Nisa' or Nadira Baigam, with the title of Anarkali was a dancing girl in the court of Akbar. She was found giving a return smile to the prince by the emperor in the mirrors of his palace. Suspecting an intrigue or worse, Akbar ordered Anarkali to be interred alive. Accordingly, she was placed in an upright position and buried alive in a masonry wall, brick by brick. The prince, who must have been devastated, on succeeding the throne in 1605, had an immense superstructure raised over her sepulcher 16-years after her death.*

It is surprising why Akbar should have acted in that manner. He himself had over 300 ladies of all sorts in his *harem*. He had more than 200 'legitimate' wives. Jahangir in spite of his known love affairs too had a massive number of wives beside an army of concubines. In *Tuzk-i Jahangiri* Jahangir narrates full details of his love affair with Nurjahan and how through a stratagem he got the husband of Nurjahan Ali Quli Khan the Sher Afgan murdered. Some historian suspect Anarkali was not a female courtesan but a handsome boy in the service of Akbar. Rest I leave it to the imagination of the readers.

Tomb of Anarkali, Lahore -II



Anarkali (lit: meaning "pomegranate blossom") was the name given by Akbar to one of his favorites in the *harem*. Her real name was Nadira Baigum. As she was the most modest and dignified damsel in the *harem*, Akbar first bestowed upon her the title of *Sharaf al-Nisa* (lit: meaning "dignity of women"). Though she was in Akbar's *harem*, she was according to some accounts, found by the Emperor exchanging smiles with the prince Salim, (later Burhan al-Din, later Nur al-Din and finally Jahangir). The Emperor ordered her to be buried alive. She was accordingly placed in an upright position and was built around with bricks. The incident is quoted by many recent historians. A lot many playwrights have also taken liberties to cash this event. Not only Anarkali has remained a hot topic for theatre, several movies have also been produced depicting the love-tale of this girl and the prince. Television channels have produced numerous plays on the same thesis. Schools and colleges feel proud in creating tableaux of this love scandal. Though recent writers and intellectuals have given this topic so much importance, contemporary historiographers have not written a single word about Nadira Baigum, Sharaf al- Nisa or Anarkali. *Akbar Nama* and *Tuzk-i Jahangiri* are without any reference to Anarkali or Sharaf al-Nisa Nadira Baigum. It is said that she was put to death in 1599 C.E. Why Jahangir waited so long to build this simple structure for this beloved has also not been explained by the historians. It is also not known where the love affair took place, at Agra, Lahore, Delhi or Fatehpur Sikri. At the time of Akbar capital was at Agra so why was her tomb built at Lahore and that too far outside the city at a barren place. It should be noted that though quite a few gardens existed outside the Mughal walled city of Lahore, where the tomb stands today was a relatively barren and desolate area. A garden was laid in this vicinity during the reign of Shahjahan who also constructed his *baradari* in it.

This *baradari* still stands East of the tomb and presently between the Lahore Museum and the Punjab Public Library. Later on *baradari* and Tomb of Anarkali were included in the garden of Zeb al-Nisa (daughter of Auranzib Alamgir), of which Chauburji was the main

entrance. This garden stretched from the banks of the Ravi to present Nawan Kot and had quite a few Mughal monuments within it including the Tomb of Anarkali, Baradari of Wazir Khan and the so-called Tomb of Zeb-al-Nisa Begum. Before the urbanization of Lahore all these monuments were visible in one landscape.

Another question is why Jahangir writes his name as Salim when he had been known as Jahangir for ten years. An Emperor who can write his personal name on his beloved's cenotaph might be expected to make a mention of her in his biography. An Emperor who writes so frankly about his love-match with Nurjahan could surely write even a line for the object of his earlier love. Some writers also maintain that Anarkali was not a maid in the royal *harem* but was a boy of charming and attractive features and Jahangir very much fancied him. According to the Encyclopedia Asiatica, (Delhi, 1976),

> *In the neighborhood of Lahore are many large and delightful gardens; the fruit trees, flowering shrubs and plants, are, however, those common in Hindustan. About three miles North-East of Lahore is the once delightful Garden of Shalimar. The marble tanks and fountains are still there. Jahangir erected the Khawabgah or sleeping palace, the Moti Masjid and the Tomb of Anarkali. The Tomb of Anarkali is a huge mausoleum. Anarkali was a favourite of Jahangir, but was seen to smile to one of the* zenana *and was bricked up in a cell.*

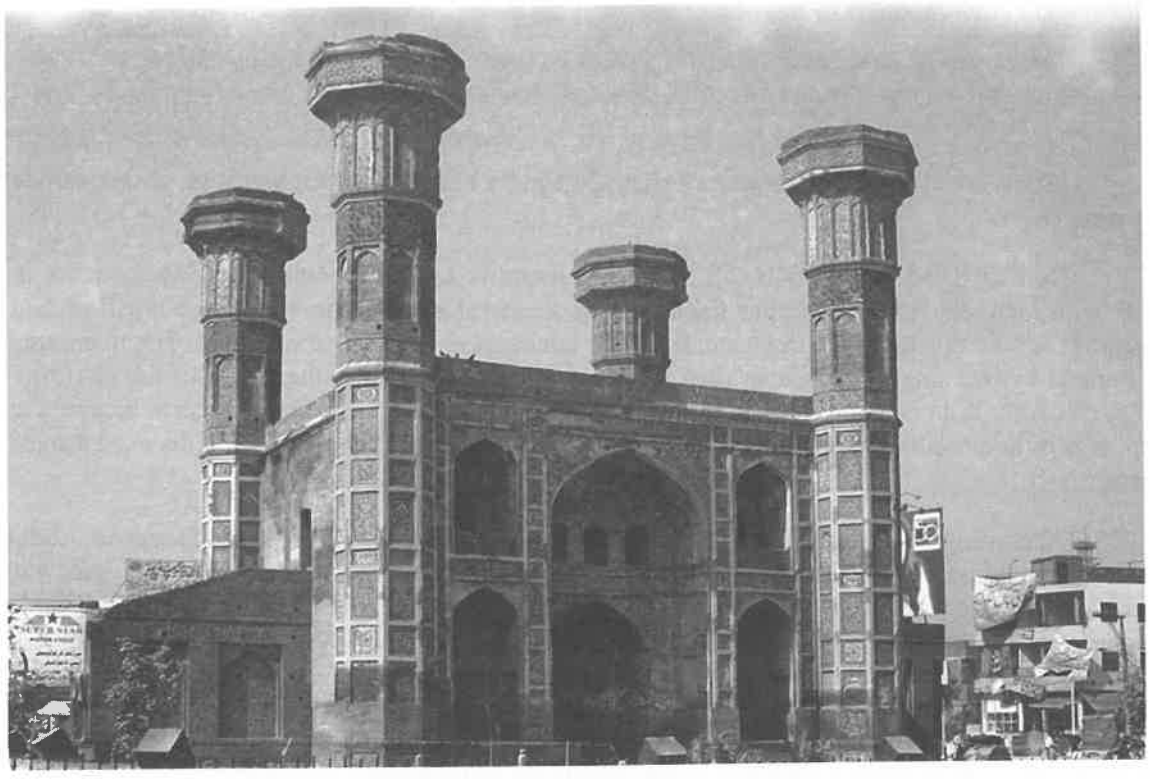
Whether Anarkali was a boy or a girl, I leave it to the readers to contemplate. According to Chishti, the mausoleum was built by Akbar. Latif writes that mausoleum was built by Jahangir in 1615 C.E. None of the author substantiates his reference from historical facts.

The tomb building is octagonal in plan but on account of the eight octagonal towers which are attached to its exterior at regular intervals (or at each corner of the octagon), it gives the impression of being circular. Both Chishti and Latif call it a building with circular plan. This is completely incorrect. The structure is placed in the middle of a square marble platform and having its main entrance on the south side. A flight of steps is attached to the south-eastern side of exterior. This takes one right above the door and inside the building. Inside at this level there is a gallery all around in the upper periphery supported on huge arches cut in projecting walls and springing from the octagonal bastions outside. These arches support the base of the dome directly. Barring the square platform and the sarcophagus, the building is a massive structure of brick.

There is no peculiar decoration. The eight octagonal towers are divided into five parts. The rectangular frames have arched niches within them. Epigraphy survives only on the cenotaph. The cenotaph was originally in the middle of the building. During the Raj the building was changed into a protestant church and cenotaph was removed from its original place and was placed near the eastern extremity, where it still is. The cenotaph is one big monolithic piece of marble and inscription stand out in relief in fine *Nastaliq*. Not only is the standard of *Nastaliq* superb but the cutting of the embossed letters is extraordinary. The precision is meticulous. It is, according to East wick, *one of the finest pieces of carving in the world.*

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Chauburji, Lahore



In the penultimate decade of the last century when buildings like Punjab University, Lahore Central Museum, The Mayo School of Arts (now National College of Arts) and Punjab University were being built, there existed, at that time a huge garden which stretched from Data Sahib's Tomb-Mosque to Nawankot on north-south axis. On the other axis this garden started from the present GPO to the banks of River Ravi which at that time according to the historians was flowing beyond present Krishan Nagar.

In the present Tollinton Market of Lahore was located the first ever museum of Lahore, the Punjab Industrial Museum of Arts and Crafts. Next to it stood the *Baradari* of Wazir Khan now sandwiched between Lahore Museum and the Punjab Public Library. From here a visitor could see the remains of the vast garden and silhouettes of the Tomb of Anarkali on one side and the Chauburji on the other.

Chauburji still stands in its place today but not as a gateway to the grand garden of the Princes Zib al-Nisa' but as a dilapidated memento of the past encroached upon by shops at a very busy junction of Multan Road and Bahawalpur Road. Its past glory has disappeared and now there a roundabout around this monument has been constructed. Heavy traffic and vibrations thus bring untold miseries to this edifice. But who cares.

Chauburji originally was a gateway to the Garden of Princess Zib al-Nisa. She was a lady of many qualities. Born on the 5th of February 1639 she became *hafiz* of the Holy Quran at a very early age. She was well-versed in Persian and Arabic and composed poetry under the *nom-de-plume* of *Makhfi* or "hidden" (concealed). Like her father she was a nature calligraphist and excelled in many scripts like *Naskhi, Nastaliq* and *Shikasta.* She had a very large collection of

books in her personal library and she herself was the author of many. Her interests included literature, religion and history. As Nurjahan had conducted the affairs of the royal court for her husband Jahangir, Zib-al-Nisa exercised ascendancy in the court and over her father. She outwatched her aunt Raushan Ara Begum and took her place. She died in 1701 C.E., six years earlier than his father. She never married she is also known as Zabinda Begum. According to Chishti:

> *The garden of Zib-al-Nisa' extended from the* Darbar *of Hazrat Data Ganj Bakhsh to Nawankot on one side and from this gateway (Chauburji) to the banks of the River Ravi on the other*

It thus covered an overall area of some 25 square kilometers. Not a vestige of this garden remains today.

Built in 1056 A.H. /1646 C.E., this monument is a typical Mughal gateway, square in plan with identical rear and similar flanks. It has a central arch within which is a small arched opening. Above this there are three small arched openings at the first storey level. The main arch is flanked by two smaller arches on each side, the lower one placed at the height of the platform. At each corner is an octagonal inelegant minaret, rather a turret, blind with no kiosk and cupola at top. It is quite possible that cupolas and pavilions were there but ravages of time have destroyed them.

According to the author of *Lahore, its architecture and antiquities,* Muhammad Abdul Latif; the building had a central dome also. This appears rather hypothetical as no other gateway in Lahore, of this type has a dome. There is a low dome above the main gate of the Wazir Khan's Mosque in Lahore but then that is attached to a mosque and is not a free standing gateway like Chauburji or the Gulabi Bagh.

Like many other buildings of Lahore which were either built during Shahjahan's period or immediately afterwards, Chauburji is also decorated with glazed tilework or *chinikari* executed in mosaic technique of *opus Alexandrinum.* The inscriptions on this monument were particularly rendered in this medium while other decoration was executed both in *chiniwork* and in frescoes of exquisite beauty. The surviving portions of bedizenment not withstanding their age are as fresh and as brilliant as ever. The various sides of the minaret which spring from the base of each corner are all divided into rectangular panels placed alternately on a vertical and horizontal axis.

A similar arrangement is carried out on the spaces in between the five arches of façade. These rectangular panels are filled with floral designs. It is worth pointing out that barring the minarets and the use of multifoil arches, the edifice has a considerable similarity with the gateway of Gulabi Bagh, built nine years later.

The monument is also adorned with inscriptions of historical evidence rendered in fine *Naskhi* and *Nastaliq* scripts. Above the inner arch contained within the large one on the eastern side runs an inscription. It is a long horizontal panel divided into four *mihrabi* rectangles. The first panel is completely missing, the other three survive. Each of these panels originally contained a hemistitch in blue *Nastaliq* letters on white, executed in *chiniwork.* The translation of the text of second, third and fourth hemistitch is as under:

2. This garden has been founded on the pattern of the garden of paradise.

3. The garden has been bestowed on Mia Bai.

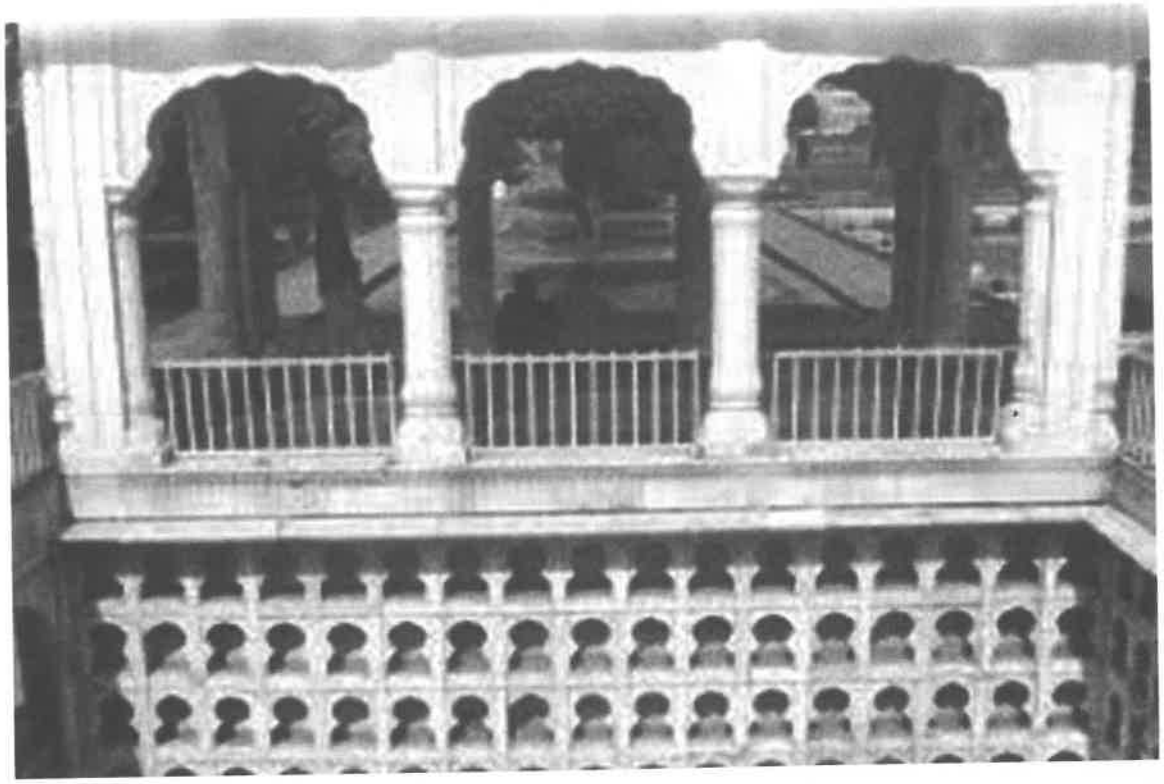
4. By the bounty of Zabinda Begum, the lady of the age.

As similar inscription was on the western side of the gateway (i.e., above the main arch), but except for the words *Saakht Mia Ba'i Fakhr al-Nisa* nothing survives. According to Latif, the upper most part of the façade just below the cornice formerly contained the date of the foundation of the building 1056 A.H. /1646 C.E. This does not survive. Now only a portion of *Ayat-al-Kursi* (*v. 256* of *Sura al-Baqara*) survives inscribed in blue *Naskhi.* The end portion of the sacred text has also been lost and no attempt has been made by the custodians of these monuments to restore it.

Mia Bai was one of the favourite maids of the Princes Zabinda Begum Zib-al-Nisa. The garden was bestowed on her by the princess in appreciation of her services.

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Sawan-Bhadon of Shalimar Garden, Lahore



Sikh calendar based on the *Vikrami Samvat* (*Bikrami Sammat*, in Punjabi), is a system which was mostly in vogue in undivided Punjab in India. In Indian Punjab, today, the Sikh community still uses it along with the Gregorian (or the Christian) calendar. Pakistan observe their religious festivals according to the lunar calendar. *Nanakshahi* and *Khalsa* eras are exclusively Sikh in origin and follow the *Bikrami* system except in reckoning the years. Etymologically, calendar is from Latin *claends* or *kalends*, the first day of the month in the ancient Roman calendar, and *calendarium*, account book showing when debts were due. The Sikh calendar is lunisolar in that the year is reckoned by the time taken by one revolution of the earth, but in the case of month both lunar and solar divisions are in use. The week is also conventional, i.e. of seven days. Traditional divisions below a day are *jam* or *pehr* (1/8th of a day), *ghan* (1/8th of a *pehr*) and *pal* (l/60th of a *ghan*). The eight *pehrs* have the following names; early morning is called *subah sajray* this is followed by *dhammi vela, peshi vela, deegar vela, lauda vela, sota vela, raat vela* and *adh raat vela.* Nowadays, however, second-minute-hour categories are more commonly used. The origin of the *Bikrami* era is generally traced to Raja Vikramaditya (Bikramajit to most Punjabis) of Ujjain, different from Emperor Chandragupta II Vikramaditya. It began 57-years before the Christian era. It has also been called *Malva Samvat.* The solar *Bikrami* year commences on the first day of *Baisakh.* Names of successive months are *Chet, Baisakh, Jeth*, *Har, Sawan, Bhadon, Assu, Kattak, Maghar, Poh*, *Magh* and *Phagun.*

Baisakh (also called *Vaisakh*) occurs every year during the middle of April while the months of *Sawan* and *Bhadon* commence from middle of July and middle of August respectively and correspond to the Monsoon season. Monsoon is a windy and rainy season and has a very special significance to the romances of the Subcontinent. Rulers and the rules, from the times

unknown, both loved it equally and though rains brought lot of misery for the poor the enchantment of this season never diminished. Rainy season has remained a driving force of passion and emotions for lovers. Litterateurs have written lots and lots of romances based on it and poets and lyricists have composed uncountable songs and lyrics on the theme of love, romance and rain. There are so many ways and names used in the eulogy of rainy season like *barsaat, versha, badal, badra, sawan, megha, megh, mainh, baarish et. al.* So moved was Shahjahan by this alluring season that he built a monument by the name of *Sawan Bhadon* in his famous garden The Shalimar at Lahore. This *Sawan Bhadon* of Shahjahan is built on the pattern of *chinikhana.*

Chinikhana, a Persian expression, is a combination of two words *chini* (meaning Chinese) and *khana* (meaning compartment). It thus represents a kind of decoration which was in vogue in Chinese architecture. The formation of *chinikhana* is based on a number of small alcoves in rows and in number of tiers, arranged in walls, to place decorations in them. These alcoves were in various designs, simple rectangular, pointed arched, semicircle arched, horse-shoe arched, multi-foil arched and so on. The trend of building *chinikhanas* came to Iran when Iran came under direct Chinese influence. *Chinikhanas* gradually became a part and parcel of royal palaces and stately homes. The Mughal Fort at Sheikhupura, now in ruins, had a beautiful *chinikhana* in its *zenana.* The palace of Turkish Sultana, Fatehpur Sikri, had an elegant *chinikhana* and this had a mirror fixed in each compartment at the back. The Red Fort at Agra too had beautiful *chinikhana* in the Palace of Shahajahan.

Sawan-Bhadon of the Shalimar Garden, Lahore is an intriguing construction. This is built at the end of Hayat Bakhsh on the side which connects it with Faiz Bakhsh terrace. Remember that Shalimar Garden has three terraces in the form of steps. The highest one is called Farah Bakhsh, the middle Hayat Bakhsh and the lowest Faiz Bakhsh. Hayat Bakhsh has a huge pond as well with a platform in the middle and several fountains. Gangways to this platform were built by Ranjit Singh bringing several fountainheads under the two gangways. On the northern side of this pond we can see several circular holes. When the pool is full, water is allowed to run into these holes. The water runs under floor in three directions, east west and north directions only to appear in a slit made on a projecting slab of chaste white marble. The leveling of this slab is so exact that water falls down just like a sheet, unbroken. The water falls into a huge lacuna or a chamber depressed between two pavilions open to the sky, on the northern side of the pool. Behind all the three sheets of falling water there are several alcoves built on the tree sides of the depressed chamber. There are four tiers of alcoves on each side. Eastern and western sides have 17 alcoves each in every row while the southern side has 20 in each row. In the days of Shahjahan each alcove contained an oil lamp and sheets of water fell in front of them without disturbing the lamps. The water then traveled to north under-passing a small veranda. On the northern side of the veranda there is yet another row of small alcoves and water again fell like a sheet in front of the burning oil lamps.

The whole arrangement was named *Sawan-Bhadon* by the Emperor Shahjahan. Most probably the whole arrangement was like the falling rain and lightning of the *Sawan* and *Bhadon* months of the *desi* calendar.

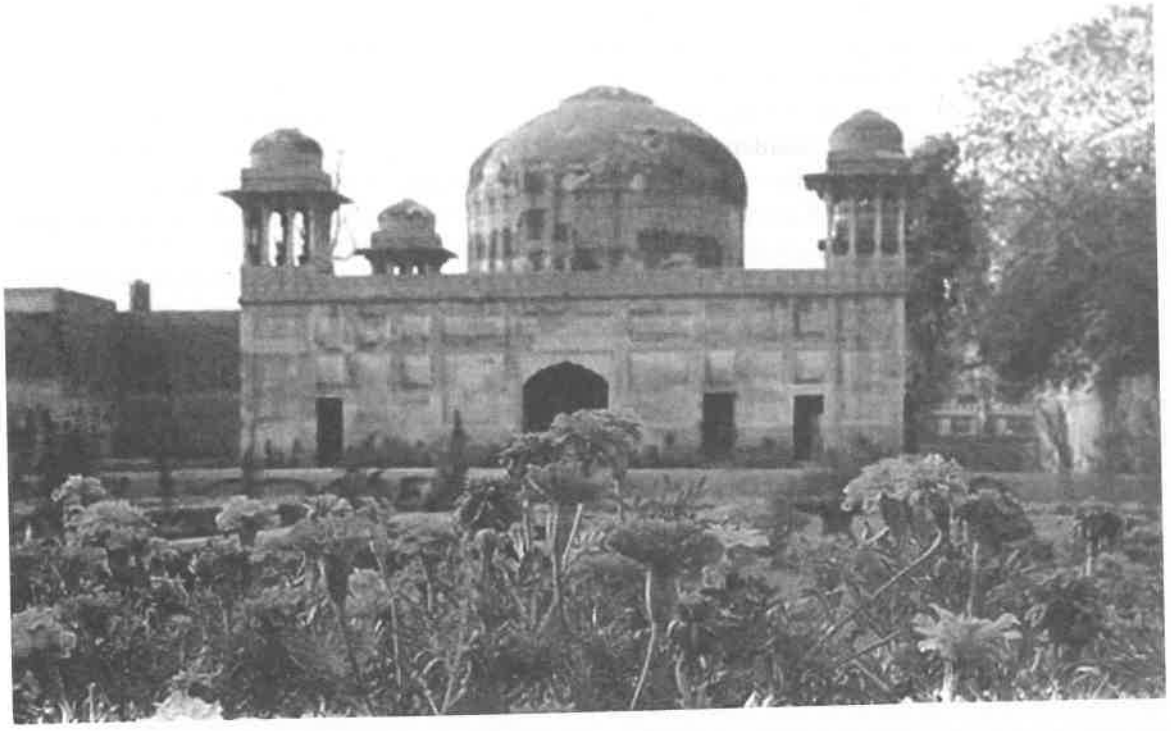
Looking at the construction and ingenuity of the design one cannot resist to appreciate the vision of those who conceived the very idea of building such a marvel. Historians of the royal courts tell us that this garden was designed by Jani, a landscape architect of the Mughal court while the hydraulic system was devised by Ali Mardan Khan and Budhu manufactured bricks for the garden.

Ali Mardan Khan's Tomb, now, stands inside the Railway Workshops close the the Shalimar Garden while the Tomb of Budhu is standing in a derelict condition opposite the

Engineering University on G.T. Road. Veracity of this claim is not confirmed and some say it is not the Tomb of Budhu. Nonetheless the building is known as *Budhu ka Awa* (the brick baking kiln of Budhu). But this is a fact that the construction of the garden was completed within 14 months.

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Tomb of Da'i Anga, Lahore



In and around Lahore there were innumerable gardens which housed tombs. For example, on the eastern side of Shalimar Bagh there was Bagh-i Dara, now totally obliterated. On south was Angoori Bagh, now a housing scheme. On the northern side was Chandni Bagh, also gone. Thanks to Lahore Development Authority for not caring the valuable old gradens.

On western side were a number of gardens closest to Shalimar being Mihtabi Bagh, now devoured by housing schemes. Further west was the famous Gulabi Bagh. This was the biggest of all the gardens that surrounded Shalimar. Within this were smaller gardens having their own gateways. Ali Mardan Khan's Tomb and its majestic doorway stood in it. Both these monuments are now within the railway workshops. A little northward was another gateway, gateway of Gulabi Bagh. Behind this gateway was the Mausoleum of Da'i Anga, wet-nurse of Shahjahan. The mausoleum is there but in a very dilapidated state. A living example of how our heritage is being treated by the custodians of our heritage.

Further back of this mausoleum was (or 'is') the tomb called Serv wala Maqbara. The *maqbara* is surrounded from all sides by unseemly houses.

Gulabi Bagh was built by Mirza Sultan Baig in 1066 A.H /1655 C.E. Mirza Sultan Baig was a cousin of Mirza Ghiyath al-Din, husband of Sultan Begum daughter of Shahjahan. Mirza was *Amir al-Bihr* or the admiral of the royal navy. He died while hunting near Hiran Minar, as the barrel of his gun exploded. Maulvi Nur Ahmad in his book *Tihqiqat-i Chishti* records the date of his death as 13th of *Shawwal* 1068 A.H /1657 C.E. Gulabi Bagh has (now we should say 'had') two elegant tombs in it as mentioned above. Da'i Anga Tomb is today in a very bad shape. During the survey of its building we were able to see several defects which have arisen due to its

age but mainly due to negligence and vandalism. This building is now a rendezvous for addicts and some illiterate religious zealots who come here at night place and burn oil lamps (*diyas*=small clay pots with a nose at one end for wick made of cotton wool) in the shallow alcoves or depressed compartments. The dripping oil, rising smoke and soot all are aggravating the already pathetic condition of the building.

Between the tomb building and the gateway of Gulabi Bagh there is a longitudinal big empty area used by the students playing truant from schools for playing cricket. Alas there is not a vestige of the glorious garden which was here once upon a time. Eastern and western sides of the area have been encroached by dwellers against all rules of Antiquity Act (if there is any). Lahore has the privilege of having several Mughal monuments including Lahore Fort, the Badshahi Mosque, Shalimar Garden, Chauburji, so called Tomb of Zib al-Nisa, Chinian Wali Masjid, Fourteen Gates of Lahore, Tomb of Ali Mardan Khan, Tomb of Asif Khan, Tomb of Nurjahan and Gulabi Bagh Gateway. The Tomeb of Da'i Anga is also one of the Mughal monuments.

Tomb of Da'i Anga is situated on the G.T. Road. This road once connected Lahore with Amritsar, now in India. The area is well known from the Mughals' point of view as a number of their monuments both, gardens and mausoleums were located here. Unfortunately, not many of them survive today and if they do they only survive as the mementos of the past glory. Most of these monuments have already been mentioned earlier. Close to the gateway of Gulabi Bagh is a Tomb of Hadrat Ishan. In front of the University of Engineering & Technology is a small tomb. The design of its dome is very similar to the dome of Da'i Anga's Mausoleum. It is believed this is the mausoleum of a brick maker who manufactured bricks for the Shalimar Garden. His name was *Budhu*. Since the kiln where the bricks are baked is called *awa* locally, this tomb is known as *Budhu ka Awa*. The veracity of this information is however demands some further research.

In front of the Budhu ka Awa was a small monument with a round platform and an obelisk like structure on it. It was hardly two meters high and was made of yellow stone. It was the Memorial of Avitabie one of the governors of Ranjit Singh. Avitabie belonged to Italy. About a little less than a kilometer distance from here is located the Gulabi Bagh Gateway on the northern side of the G.T. Road. Just inside or behind this majestic gateway is located the Tomb of D'ai Anga. Tomb building is square in plan and is built on a radial balance which is so typical of the Mughal monuments. Its main entrance is on the south side, since that faced the back of the Gulabi Bagh Gateway and a pathway connected the gateway with the mausoleum. On the right of the entrance is a small opening housing the stairs providing access to the roof of the monument. Beside these two features there are two more openings close to the corners. The same scheme for distribution is used on all the four sides though on the other three sides there are no stairs. And that means there are three openings on each side through which we can get into the tomb building. Inside there are nine chambers. They are all joined with each other with narrow and low passages. Each corner chamber is octagonal in plan; each chamber between the octagonal chambers is longish chamber with chamfered angles. These eight chambers encircle the man room which is larger and has two cenotaphs in it, one of Da'i Anga and the other of her daughter. This room is square though angles are again chamfered like the larger rooms on the outer side. In the corners at upper level are squinch arches having stalactites at their top ends. This formation provides a base for the drum to support the dome above. The dome rests on a drum nearly two meters high.

At the four corners of the building there are four kiosks standing on square columns. These kiosks are adorned with elegant small domes. The roof has a parapet about half a meter high and nearly 40cm wide with an inward slope at top. The floor of these corner pavilions or kiosks is three steps high. The northern kiosks have their steps on southern side while the southern kiosks have their steps on their northern sides.

Originally the building rested on a platform of a meter height approached by a flight of steps, in the middle of each side. These have now disappeared. It is believed that the tomb had a subterranean chamber which was approached by a flight of steps descending down from outside the north-western corner of the building. The passage is now closed. This aspect certainly demands further investigation. No doubt the original burial places, in most of the Mughal monuments were in subterranean chambers. At upper level there were only cenotaphs. In this particular case even the cenotaphs are missing instead there are brick platforms only of one brick height.

In the center on top of the flat ceiling stands a majestic dome resting on a massive drum two meters in height. On four cardinal sides of this drum, at the ceiling level, are four arched openings for admitting light and air into the tomb chamber below. It is estimated these openings, originally, had marble or terracotta grilles, now missing. The dome is not a representative of true Shahjahani bulbous domes rather a transitional shape of Pathan and Muhghal domes. An even earlier shape of these transitional domes can be seen in the Mosque of Wazir Khan and the Begum Shahi Mosque, both in Lahore. The domes of these two Mughal monuments are even lower compared to the dome of Da'i Anga's Tomb. The nearest examples of similar domes are those of Ali Mardan Khan's and of Budhu ka Awa's.

Decoration and decorative elements of the tomb building can be classified into the following categories:

Kashikari or faience mosaic, frescoes, scratch-work and calligraphy.

Kashikari or faience mosaics are the most dominating feature of this building. This work spreads on the parapets, all around the building, on the drum of the main dome, on the dome and on the small cupolas of the corner turrets. Except the main dome the work mainly comprises floral motifs, sometimes geometricised. The main dome has chevron design made of rectangular pieces. These pieces mainly are of purple and cobalt blue colours. Rest of the building has a vast pallet and nearly all the primary and secondary colours are visible besides some tertiary.

Frescoes adorn the exterior and interior of the monument. External mosaics have been totally obliterated due to neglect, time and weather. Internal frescoes are somewhat better preserved though the smoke and soot rising from the oil lamps have damaged them too. Frescoes comprise floral motifs primarily but line-work has also been used to compartmentalize certain designs and patterns. In this scheme of frescoes green, red and scarlet dominate. In the depressed panels outside and inside the building the floral schemes are well balanced and same is the case with the work rendered in the spandrels of the depressed panels since a large number of these depressed panels are in the form of blind arches.

Scratch-work is a unique kind of method. It appears at places, especially in the spandrels of the blind arches (mentioned above). First a coat of white material was laid. When it had dried up another coat of, generally scarlet or Venetian red was laid and when this second coat was not fully dried decorative motives were made scratching the upper coat of colour. White motifs thus appear on scarlet or Venetian red ground. This is no doubt an amazing technique but this technique has also been used in the decorative designs of the main gate of the Jahangir's Tomb. This gate stands between the Akbari Sara'i and the garden of Jahangir's Tomb.

Calligraphy has been rendered in the main room or the burial chamber. It runs on all the four sides below the cornice built at the roof level. Calligraphy is rendered in black in *Thulth* style and comprises Qur'anic *Sura al-Fatihah* (The Victory). The *sura* begins from the extreme right

(northern end)) of the southern wall and runs on all the four sides and ends at the western end of the northern wall. At the end the calligrapher also gives his name Muhammad Saleh, 1082 *Hijra*.

Syed Muhammad Latif who wrote his book *Lahore, its history, architectural remains and antiquities* in 1892, about this tomb writes:

> *A few paces distant from the Gulabi Bagh Gateway, on the north, is the splendid Mausoleum of Dai Anga' the wet-nurse of Shah Jahan and of his(*sic*) daughter Sultan Begum. It is of octagonal form, with a large dome and towers (*sic*) at each corner. The walls are richly decorated with enameled pottery, and the walls bear on their interior inscriptions of passages from the Koran (the passage commences from the Sura Inna Fatehna (sic).*
>
> *The writer of these, as stated at the end of the Arabic passage, is Mahomed Saleh. The words are written by Mahomed Saleh, may God forgive his sins and overlook His faults. 1082 A.H. As the inscription shows, the building was erected in 1032 A.H. (1671 C.E.). The sarcophagi have been removed; but the building still stands, an object of admiration to the spectator. There are subterranean rooms beneath the edifice; the passage to them is closed, but they can be seen through the opening on the surface.*

The building is in a precarious shape and dilapidated condition. Its garden has been totally obliterated. The area on which once the garden stood has been encroached upon from at least on three sides that is north, east and west. There are no remains of the mini-canals which the garden once had. Likewise, the square platform on which the building stood only survives as a memento of the past. Its bricks have been removed by the encroachers. The present condition of the platform is just a mound of dust.

The fresco paintings done on the exterior of the building in numerous arched and rectangular depressed panels have been reduced to faint images or even less than that. Inside the building, fresco-work has survived in a slightly better condition. Nevertheless, due to burning of oil lamps and fires inside the monument a lot of damage has been done and at many places frescoes are now hidden behind the soot. At several places bats have also played havoc.

The floors are almost non-existent. The cenotaphs are missing. The apertures which provided light and air to the subterranean chambers have been lost in history. The passage to the underground chambers is also lost and untraceable at the moment. Even its starting point is not known and no one knows how many underground rooms were there.

On the southern side of the square building, (Latif wrongly says it is an octagonal building) a short flight of 12 steps takes to the roof. The brick steps are broken and are not worthy of safe passage. On the roof at four corners are square turrets or kiosks (Latif erroneously mentions these turrets as towers). The turrets offer fine examples of cut brick work, brick domes and *kashikari*. A parapet surrounds the roof. In the middle stands the large dome on a high drum. Once adorned with finest specimens of *chinikari* or *kashikari* or faience mosaic, both the drum as well as the dome have lost their grandeur. Faience mosaics have been comprehensive damaged. There are similar decorative elements on the external side of the parapet they too have been ruined at places but at places they still show the glory which this monument once had.

✡

Tomb of Sharf al-Nisa
or
Serv wala Maqbra, Lahore



Once upon a time the city of Lahore, which now has heaps of garbage, broken roads, mounds of offal and abundance of refuge; was known as the city of gardens. It had gardens on both sides of the River Ravi. These gardens made the environment cool in summer, comfortable in winter, enchanting in spring and alluring in monsoon season. Most of its gardens have now disappeared. Corruption is one cause, vandalism another and even growing urbanization yet another. No government has defended this unfortunate city rather every government has been a party to its ruination prostration and perdition.

Paintings and sketches which were prepared by the visitors during the British Raj show a garden which stretched from the eastern banks of Ravi to as far a present Nawankot. One could see the Tomb of Anarkali, Baradari of Wazir Khan and Chauburji in one huge garden. This massive garden had several portions. Not a vestige of this garden remains except the mementos. Anarkali's Tomb now houses the Archives Department of the Government of the Punjab and is situated inside the Civil Secretariat. Wazir Khan's famous *baradari* is sandwiched between the Lahore Museum and the Punjab Public Library. Chauburji, which is not its real name, stands at the junction of Multan Road, Lower Mall and Bahawalpur Road. Previously it had only one road passing in front of it, now the so-called traffic engineers, who know little about heritage and its conservation; have built a ring-road around it. The heavy traffic and the vibration is jolting this building day in and day out. The process of its decay has been accelerated many a time. Soon this building, whom Zabinda Begum, better known as Zib al-Nisa had built so lovingly and with

untiring enthusiasm; will turn into heap of rubble. The signs of rapid decay are already there. Little knowledge is a dangerous thing and TEPA has a lot of little knowledge.

During the heydays of the Great Mughals the road which arrived from Dehli to Lahore was on the back of present Shalimar Garden. Passing through Ghoary Shah it reached Delhi Gate of the walled city while a branch of it circumambulated along the *fasil* and touched the Fort. Shalimar Garden had two more gardens on its South, Enayat Bagh and Angoori Bagh. When the British built the Amritsar-Lahore road (the present G. T. Road) they passed it through the great garden thus Fiaz Bakhsh, Hayat Bakhsh and Farah Bakhsh were cut off from Enayat Bagh and Angoori Bagh. Present Shalimar thus comprises Faiz Bakhsh, Hayat Bakhsh and Farah Bakhsh only. Enayat Bagh has been turned into a slum area while Angoori Bagh was destroyed by LDA when the Angoori Bagh Housing scheme was created by its 'master planners'. Such is the sad story of the gardens of Lahore.

The Shalimar Garden not only had gardens on its southern and northern flanks but it had a number of gardens on its eastern and western borders. Bagh-i Dara existed in the East while Mehtabi Bagh and Chandni Bagh flourished on the western side. These gardens extended to Gulabi Bagh. The gateway of the Gulabi Bagh still survives and receives vandals with open arms. From the boundaries of Mehtabi Bagh it stretched up to the present Engineering University. Gulabi Bagh was built in 1066 A.H. /1655 C.E. by Mirza Sultan Baig. He was cousin of Mirza Ghiyath al-Din, husband of Sultan Begum, daughter of Shahjahan. Sultan Begum joined the Mughal court through the influence of Emperor's son-in-law and soon became *Amir al-Bihr* or the admiral of the royal navy. He died while engaged in hunting activity in the vicinity of Hiran Minar, as the barrel of his gun exploded. The date of his death is recorded in Maulvi Noor Ahmad's *Tehqiqat-i Chishti* as the 13th of *Shawwa*l 1068 A.H. /1657 C.E.

Within the garden of Mirza Sultan Baig there existed quite a few remarkable monuments, one being the gateway of this garden. Immediately in north or behind this gate was the Mausoleum of Da'i Anga. Da'i (mid-wife) Anga was the wet nurse of Shahjahan and his elder daughter Sultan Begum. The mausoleum had a splendid dome and four corner turrets. This was built in 1082 A.H. /1671 C.E. Da'i Anga's real name was Zib al-Nisa. Her mosque, known as Da'i Anga's Mosque close to the Lahore Railway Station and retains some of its original features.

Further north to this mausoleum was yet another splendid mausoleum. This has now been separated from the gateway of Gulabi Bagh and Da'i Anga's last resting place by modern houses since the garden which housed this historical tomb had already disappeared from the face of the earth. This tomb is the last abode of a lady called Sharaf al-Nisa Begum. This mausoleum is commonly known as *Serv Wala Maqbara* due to several representations of cypresses (*serv*) created on it by enameled porcelain work. The tomb is strange and unique architecturally for the grave is built some 15 feet above the normal ground level. Sharaf al-Nisa was the only sister of Zakariyya Khan surnamed Nawab Khan Bahadur Khan, the governor of Lahore during the reign of Muhammad Shah. The name of his mother was Begum Jan. Begumpura is after her name. It is recorded by historians that Sharaf al-Nisa got a tower built in the beautiful garden of Sultan Baig. Tower was about 12 feet a side, square in plan, it tapered slightly towards the top. It was a solid piece of masonary about 15 feet above which was a room. It was originally open all four sides having three openings, on each side construction resembled the corner turrets or kiosk of the tomb of Da'i Anga. The lady used to climb up by means of wooden ladder, sit atop and recite the Holy Quran. These were her daily practices in the morning. After reading the Qur'an she deposited her Quran, rosary and a bejeweled sword in the upper portion. She maintained her practice till her very end and before breathing her last she expressed a will that she be buried in her tower. Her will was duly carried out. She was buried inside the room of the tower. All its openings were closed and a door was provided on the western side. Her Qur'an, rosary and sword were also placed in her sarcophagus.

The tomb, unique in character, has four divisions from ground to top. The lower portion which is solid mass. The chamber above which contains the grave. Third part is the projection resting on brackets, eight on each side but placed in the formation of four couples. The *chajja* projects some 2.6 feet out above this is the continuation of the square plan and finally there is the roof of the chamber in the form of a cross-vault, not a true dome. The finial of the dome has been destroyed.

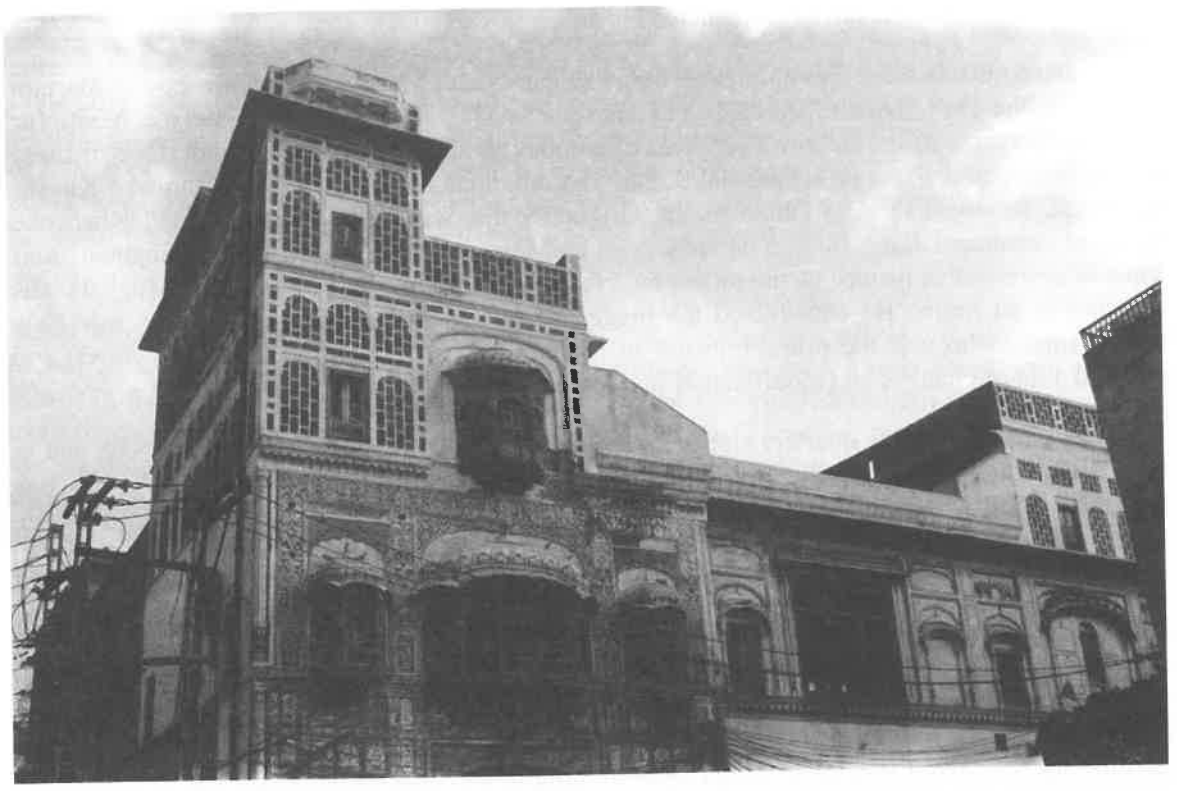
The cypresses made in *chinikari* around the grave chamber are of tremendous merit. Each one of their leaves has been created separately. In between each two cypresses there is a flower plant bearing blue and orange flowers and green meandering leaves. Above and below the panel bearing cypresses and floral plants there are friezes of brilliant orange ground interspersed with blue, white and green, yellow floral motifs. The colours of these representations are still as fresh as they were on the day they were created.

In between the pair of brackets, there is another frieze with white ground possessing flower vases and jars. Above the projection where the building continues, walls have chevron designs in *chinikari* work. Zig-zagging lines are blue and white. After a cornice there is yet another frieze below the cross-vaulted roof. This frieze has ten square panels placed at intervals on each side bearing *Allah hu Baqi* (God is Eternal) and *Walkul Fani* (all the rest is perishable) alternately. The ground of each panel is yellowish while the letters are in deep sepia.

The building has a core of brick work and lower solid portion was sheathed with purest white marble. The Sikhs having been informed that the enclosure of the building contained valuable deposits broke it open and removed the costly copy of the Holy Book, expensive sword and the rosary. This was not enough for them, thus they stripped the building off the precious marble slabs and exposed the bricks. Whatever damage to the building was not done by the Sikhs, we have done it now. We are no different than those greedy looters.

✡

Haveli Naunihal Singh, Lahore



Chroniclers of Lahore, particularly those recording its architectural history, have written a lot on the subject but they have focused their attention mainly on forts, gardens, royal palaces and tombs. Seldom have they endeavoured to describe the structural beauty of the stately homes, generally called *havelis*, of *umara*, *nawabs* and *wazirs*.

The city of Lahore, being the seat of Punjab rulers since ancient times, is very rich in old *havelis*, however, urban expansion, vandalism and neglect is fast depriving us of this great heritage. Very littleis left in the process of annihilation. Nevertheless, a couple of *havelis*, which have been repaired, represent the worst kind of taste in the art of conservation and restoration.

All the *umara'*, whether they were Muslims, Hindus or Sikhs, got their *havelis* constructed in the city of Lahore according to their wealth and status. Nawab Saad Ullah Khan of Chiniot, who was the prime minister of Shahjahan, started the construction of a *haveli* in Shah Alam gate area. It was completed after his death by his son Nawab Mian Khan and thus became known as *Mian Khan ki Haveli*. This sprawling *haveli* was so big that 10 wells supplied water to it. It had three parts, Mahal Sara'i, Rang Mahal and Kala'i Khana. Rang Mahal was later turned into Rang Mahal Mission School by Christian Missionaries during British days.

During the rule of Mahammad Shah, three *amirs* namely Bahadur Ali, Nadir Ali and Babur Ali constructed a *haveli* in Mochi Gate area. Coinciding with its completion Bahadur Ali was blessed with a son thus the *haveli* was named Mubark Haveli, Prince Shah Shuja ul-Mulk was made to stay in this *haveli* by Ranjit Singh, who later forced the prince to surrender Koh-i Noor to him. The renowned diamond is in the possession of the British government.

Ilm al-Din Ansari better known as Wazir Khan, famous for his Wazir Khan Mosque, built his *haveli* in the Shah Alam Gate quarters. It was known as Pari Mahal (Palace of Fairies) and was the private residence of Wazir Khan, S. M. Latif tells us that Lahore had another *haveli*, called *Andhi Haveli* because of its very dark interior. It was located in Jura Mori quarters. Two brothers, Lakhpat Rai and Jaspat Rai, *diwans* during the rule of Muhammad Shah, constructed their *haveli* in Shah Alam Gate area. During Nawab Zakaria Khan's viceroyalty of Lahore, his military commander Mir Jawad constructed his *haveli* in Delhi Gate area.

Two *havelis* were also built close to the Begum Shahi Mosque (or the Mosque of Mariam Zamani Jodha Ba'i, wife of Akbar). The mosque is situated almost opposite the Masti (or Maseeti) Darwaza of the Lahore Fort. This area today is known as Chuna Mandi. One of these *havelis* belonged to Jamadar Khush-hal Singh. The other one, larger than that of Jamadar Khush-hal Singh, belonged to Raja Dhian Singh. Originally this was built by Nawab Asif Khan, the father of Arjumand Bano Begum better known as Mumtaz Mahal, the wife of Shahjahan. Asif Khan is described in history as the most powerful and rich of all the *wazirs* of the Mughals. His wealth had no limits. He constructed the biggest *haveli* of Lahore. During the Sikh rule Raja Dhian Singh, who was the prime minister of Maharaja Ranjit Singh, occupied this *haveli* and affected a lot of changes and modification in it.

In the Delhi Gate quarters also stood *havelis* of Raja Dina Nath, Diwan Baij Nath and in Lohari Gate area there was the famous *haveli* of Nawab Imam al-Din Khan. The *Nawab* was governor of Kashmir under Maharaja Ranjit Singh.

In the Mori Gate area there once stood one of the most ornate and highly embellished *havelis* of Lahore. This *haveli* still survives but only as a memento of the good old days. The *haveli* belonged to Naunihal Singh, grandson of Ranjit Singh. Ranjit Singh died in Lahore on 27th of June 1839, aged 57. He was succeeded by his eldest son Kharak Singh, an imbecile monarch who died in 1840. Kharak Singh was succeeded by his son Naunihal Singh. Naunihal met his death by the fall of a portion of an archway leading to Hazuri Bagh as he was returning after performing the funeral rites of his father (Kharak Singh); and thus the same day that witnessed his coronation, saw him deprived of his life. The ashes of grandfather (Ranjit Singh), father (Kharak Singh) and son (Naunihal Singh) are all preserved in *smadhis* close to the Badshahi Mosque and the Lahore Fort.

Sikh rulers of the Punjab were great lovers of music and dance. Naunihal Singh was no exception albeit he also patronized visual arts like painting and architecture. His *haveli* is a testimony to his taste. This lofty *haveli* is reckoned among the most magnificent buildings of the city of Lahore. Naunihal Singh used it as his private residence. It contains numerous specious chambers, halls and balconies. The roofs are decorated with paintings, woodwork and mirrors, and are worked in gold. The walls are richly and tastefully ornamented with glass and artificial flowers. It is now government property and is used as a girls' school.

Naunihal Singh's *haveli* is situated inside Mori Gate. This gate is one of the 14 gates of Old Lahore and is located between Lahori (Lauhari) Gate and Bhati Gate. The Mori Gate is the smallest of the gateways, and, as its name implies, was in old times used as an outlet for the refuse and sweepings of the city. It was created during the Ghaznavids rule. Behind the place where Mori Gate once stood is a narrow street. This leads to an even narrower street on the left side. This street is hardly a meter wide. After meandering for some distance the street ends on an open area. This open area was once a large garden and the *haveli* of Naunihal Singh stood at one of its extremities. Not a vestige of that garden remains but the *haveli* survives with some of its decorative motifs *in situ*.

The *haveli,* rectangular in plan, is a fairly large building. It entrance is on the west side and the façade has been divided into two clear sections: one housing the entrance gate, which is profusely decorated and the other is simple but has plenty of fenestration. If there was any decoration on this area it has been destroyed by the ravages of time and the *thekedars* who worked on this building from time to time.

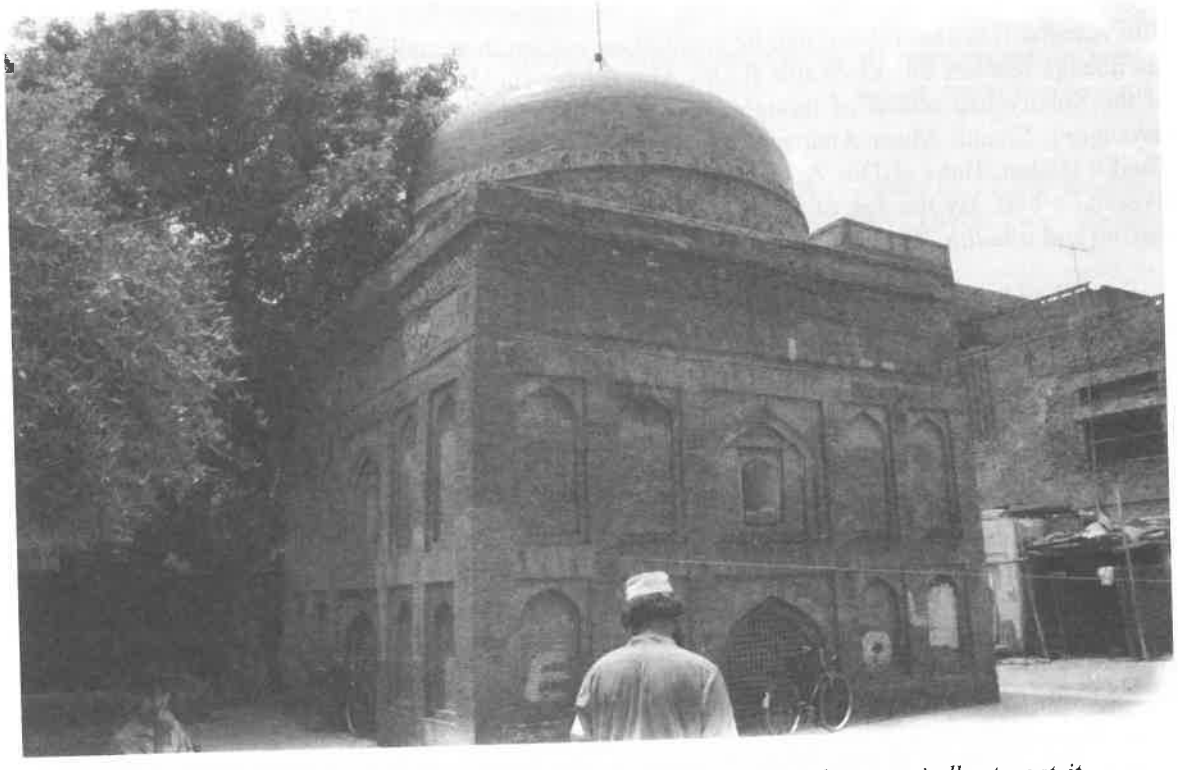
The building had a basement and four stories above the ground level. The basement is no longer approachable though the passage which leads down still survives in the south-western corner of the *sahn* of the *haveli*. Out of the four stories above ground level, two stories encompass the whole area, the third story is partially crumbled while the fourth storey stands in the north-western corner and is called Shish Mahal. Shish Mahal in fact is like the Mughal's *Hawa Mahal* or Palace of Winds. *Hawa Mahal* used to be at the top of the royal buildings where fresh breeze could be enjoyed and at the same time a view of the surroundings could be relished. The Shish Mahal of Naunihal Singh's *haveli* served these purpose very well.

This Shish Mahal is in no way comparable to the Shish Mahal of the Lahore Fort which is huge, massive and matchless in its brilliance. The wooden roof of Naunihal Singh's Shish Mahal is divided into several geometrical compartments and each one is fitted with a small mirror in the center. In the middle is the '*Surya*' or the sun-motif. Northern and western walls have fenestrations in the form of windows and ventilators. There are blind arches in between the windows and ventilators. These arches house miniature paintings depicting religious and secular themes. Their colours are still fresh and speak a lot of the expertise and paint-manufacturing of the Sikh artists. Gold, blue, red, and orange colours dominate. These paintings are rendered in 18 x 18 inch areas.

Beside these miniature paintings there are several other kinds of decorative works like cut-brickwork, woodwork including carvings and engravings, painted floral motifs and stucco-work. The cut-brickwork, however, is of the finest kind. It seems that Sikh craftsmen especially excelled in this kind of masonry. This brickwork manifests its perfection under the oriel windows (*jharokas*) and under the cornices. The carving of the bricks is so sharp, precise and accurate that bricks seem to be made of wax rather than of baked clay. Wood-carving is noticeable on doors and windows and miniature columns introduced at the corners of the oriel windows. Painted-work exists almost everywhere although it is decayed at several places. The quality of restoration, however, is very poor. The paint used has already flaking off. Stucco-work was created for developing multifarious kinds of floral motifs. At places magnificence of the bygone days still stands out. An antiquated *haveli* is a treat to anyone who has antiquarian pursuits.

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Tomb of Musa Ahangar, Lahore



*It is said that once, a Hindu woman of great beauty brought him a spindle, to get it straightened. The Shaikh put the spindle on fire to work it out, but was so much struck by her beauty, that, forgetting the spindle which he had placed in his furnace, he fixed his eyes upon her face. The woman suspecting the Shaikh of being actuated by ill motives towards her, tauntingly observed, "What is there in my face that you are looking at? You seem to have quite forgotten your work". The Shaikh replied, "I am only contemplating the Maker's (Allah's) skill, who modeled so beautiful a shape as yours, and if I am actuated by any ill motive, here is the red hot spindle, I will put it in my eyes if I have looked at you in bad faith, let them be roasted and if my intentions were not bad the spindle will turn into gold". Saying this the saint rolled the spindle in his eyes one by one as ladies apply antimony (*surma*) with a* surmachoo. *The eyes remained unhurt while the iron spindle by coming into contact with the Saint's eyes was changed into pure gold. The Hindu woman, on seeing this miracle, was convinced of the innocence of the Shaikh's intentions, and, was, moreover, so deeply impressed with the truth and force of the Muslim faith that she forthwith became a convert to the religion of Allah. When this lady died her tomb was also built close to the Tomb of the Shaikh" (S. M. Latif).*

Blochman in *Ain-i Akbari* says,

*He (the Shaikh and the Saint) was a blacksmith (*Ahangar *and preformed many miracles. He died in the beginning of Akbar's reign, and was buried in Lahore.*

Historians belonging to the previous century like S. M. Latif and Kanhiyya Lal both have

quoted the above incident in their books. It is reported that the Saint lived in Lahore during the last phase of the Lodhis rule. He also saw the advent of Mughal rule in India. He lived through the reigns of Babar and Humayun and died at the beginning of the rule of Akbar, (962 A.H.). The biographical sketch of the Saint, whose real name was Shaikh Musa is given in quite a few religious books including *Hayat-i Tayyibah* and *Manqab-i Musavi.* The Saint was blacksmith (iron-monger or *ahangar*) by profession and was thus known as Shaikh Musa Ahangar. He was a *Sayyidzada* and his forefathers were princes. His father was Sultan-i-Arab while his mother was Bibi Aaisha. It is also related that he was not an ironsmith actually but only metaphorically since his lineage reaches Shaikh Wajih al-Din Abu Haffas Haddad bin Omar, a Saint and an exponent of the Suharwardi school of thought. In Arabic an iron-monger or blacksmith is called *haddad* (*ahangar*). Shaikh Musa Ahangar was a disciple of Shaikh Baha al-Din, a great grandson of Shaikh Hadrat. Baha al-Din Zakariyya of Multan. He memorized the Holy Qur'an at the age of five-and-a-half. By the age of eleven he had learnt the translation of the Quran, its commentary (*tafsir*) and *ahadith*. Thereafter he received formal instructions in *tasawwuf.*

Shaikh Chuhr Bandagi, another well-known religious scholar and saint accepted him as his *khalifa* and as a token of gratitude gave Shaikh Musa Ahangar a piece of 8 *kanals* land outside the old city in the vicinity of Akbari Darwaza. Musa Ahangar adopted this place as his residence. All his life the Saint lived there and preached Islam. The beautiful Hindu lady to whom I have referred above was also buried within the precincts of the Saint and her tomb had existed in a recognizable shape when S. M. Latif and Kanhiyyal were writing their books on the history of Lahore.

Shaikh Musa Ahangar lived a very long but devout life. He died at the age of 121 years. One of his disciples Mir Hashim belonging to the court of Akbar, supervised the construction of the Shaikh's Tomb built on the orders of Akbar. The construction, was neither complicated nor massive or monumental, but took three years for completion. When Mir Hashim died he was also buried in the compound of Shaikh Musa Ahangar.

The Tomb of Shaikh Musa Ahangar is also known as *Sabz* (green) *Gunbad* and once upon a time Lahore had two famous *gunbads,* the *Nila Gunbad* and the *Sabz Gunbad.* Both of them have diminished into oblivion and obscurity though an area between Anarkali and King Edward Medical College is still known as *Nila Gunbad.* The Tomb of Shaikh Musa Ahangar or the *Sabz Gunbad* is located in Chiragh Street off-McLeod Road and in the west of Qila Gujjar Singh. Originally the tomb complex had occupied an area of 8 *kanals*. Now due to encroachments the area has shrunk. It is due to the walled enclosure of this tomb that the McLeod Road narrows in the form of bottleneck at this place.

> *A legend has it that when the McLeod Road was being built, in order to lay a straight road, it was considered necessary to demolish the boundary wall, ignoring the pleas of the disciples of Shaikh Musa Ahangar not to do so, the British engineer supervising the construction of the road, ordered demolition of the boundary wall, while coming to examine the site, he fell from the back of his horse and sustained severe injuries. He attributed this to the disrespect shown to the great Saint and immediately stopped the demolition work and ordered the reconstruction of the enclosure wall. The road, to-date, narrows down at this place.*

Present approach to the tomb is through a narrow street which off-shoots to the west from McLeod Road. This is a narrow street with congestion of shops. The entrance door is obscured by shops and display of stickers and spare parts, since all the shops belong to auto-spare part dealers. The Tomb of Shaikh Musa Ahangar is considered as the oldest surviving tomb in Lahore. Though there are several other politico-religious personalities buried in Lahore like Malik Ayaz, the famous *ghulam* of Mahmud Ghaznavi, and Qutb al-Din Aibak the founder of the Slave Dynasty of rulers of India, their tombs are no longer in original form. The Tomb of Shaikh Musa

Ahanagar retains its original shape, brick work and tile work. Everything still survives *in-situ.* The tomb building is therefore of immense importance.

The tomb comprises a single chamber, square in plan having each side a little over 24 feet. All the four sides or elevation are similar except that it has an entrance on the south side while on the other sides, in place of entrances, there are grilled openings. Kanhiyya Lal in his book *Tarikh-i Lahore* very wrongly maintains "the tomb had three doors on three sides viz; south, east and west". There could not be a door on the western side because that side has a *mihrab* inside. It is, however, quite likely that the tomb had three doors, i.e., on all sides except the west. Present entrance of the tomb is now sunk in the ground by over 18 inches since the general ground level around the tomb has risen.

Another minor difference between the four sides is seen in the parapet of the western side. This parapet towards its north has a discontinuation providing a cavity. This is probably for providing access to the roof and the base of the dome.

The four sides of the chamber are divided into four horizontal distributions. Lower two levels have arches, five in each row, set in rectangular depressed panels. Central arches on the ground level have grilles in them while arches exactly above these have small arched air and light passages. These small arched openings are also set in rectangular depressed panels which in turn are set in two depressed arches housed in yet another depressed rectangular frame. All other arches eight in number in two tiers are blind.

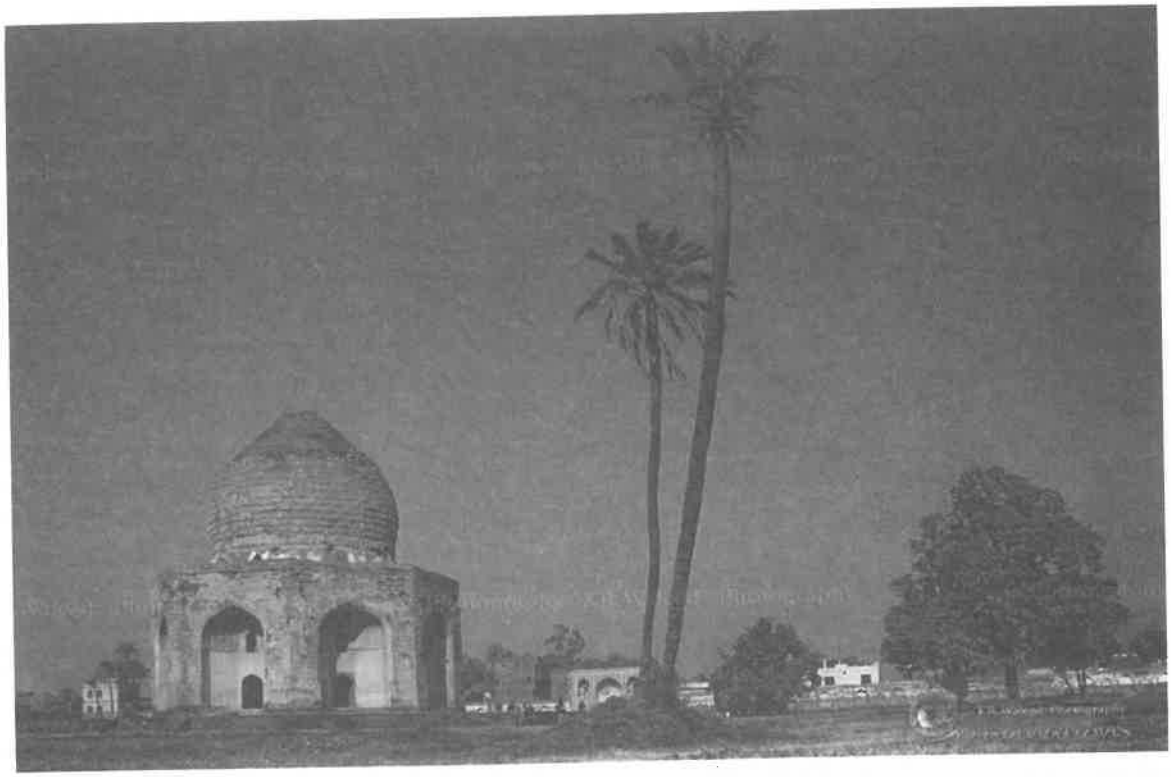
Third portion of each side is a frieze, made of small brick lozenges, insertion of glazed tiles and then a small projection below which is saw-tooth construction completed by placing bricks diagonally. Fourth section is the parapet, a low wall about 24 inches in height rounded off at top.

The dome rests on a high drum covered with glazed tiles. These tiles represent the same design which we see in the frieze below the parapet. The dome above is a representative of the Sultanate style. It has a high segmental profile. The dome is totally covered with turquoise blue tiles, rectangular in shape like the longer side of a brick. Originally there was a lantern like moulding at the apex of the dome. This has now disappeared. The drum has diagonal square compartments defined by emerging faience tiles of turquoise colour. Each compartment contains a tile within it. Above this is saw-tooth construction followed by a Lilliputian projection. Immediately above this is a row of small arches made of bricks, tailor-made to define arches. Within these arched compartments is inscribed the name of Allah.

Interior of the tomb is relatively plain and simple. Geometric designs and Qur'anic inscriptions in *Naskhi* are the principle motifs and both of them have been rendered in stucco-work. The squinches which transform square into an octagon and the octagon into a hexa-decagon is also a notable feature of the interior. The interior of the dome has a massive eight-pointed star painted on it. Each point rests at the starting point of the dome while in between each two points is defined a medallion.

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Tomb of Asif Khan, Lahore



Asif Khan's original name was Abu al-Hasan. His grandfather was in service of the Persian government. His son (Abu al-Hasan's father) familiarly known as Mirza Ghiyath though a clairvoyant, however, was attenuated to impecuniosity and want. To make his both ends meet, Ghiyath determined to leave for India with his wife, two sons and a daughter. The younger of these sons was Abu al-Hasan. Mihr al-Nisa later Nurjahn, and queen of Jahangir was born enroute at Qandahar.

The family during the journey met several hardships and even proceeding with the journey became impossible. A philanthropic merchant who was travelling on the same route picked the destitute family and brought it to Delhi. The merchant understanding the worth of Mirza Ghiyath introduced him to Akbar, the Emperor of India. Ghiyath by virtue of his character and style progressed and became *Wakil-i Qul* and earned the title of *I'timad al-Daulah.*

Abu'l Hasan started his service in Akbar's court and soon became the *Chaudhry* (in-charge) of the royal mint at Ahmadabad. After the marriage of Nurjahan (his sister) to Jahangir in 1611 C.E., he became *Khan-i Saman* with the title of *I'tiqad Khan.* In 1612 C.E. his position was further strengthened, his daughter Arjumand Bano (later Mumtaz Mahal) was married to Prince Khurram (later Shahjahan). In 1614 C.E. he received the title of Asif Khan. He was appointed governor (*subedar*) of Bengal in 1623 C.E. In 1626 C.E. he became the governor of Punjab. His incessant stratagem in securing the succession of Shahjahan, after checkmating the maneouvers and machinations of Nurjahan were rewarded by the title of *Yamin al–Daulah. Khan-i Khanan.* In 1631 C.E. he was appointed commander (*sipah salar*) of the Mughal armies. He possessed a demiurgic personality and was known as the Aristotle of the Mughal court. Some writers ascribe the epithet of

Asif Jah to Abu al-Hasan Asif Khan. This is erroneous historically and misleading. The title of 'Asif Jah' was in fact held by the *Nizam* of Hyderabad.

Asif Khan is considered as the richest of all the Mughal *umara* and *wazirs*. Major portion of his fortune he inherited from his father who was *Wakil-i Qul* of the Mughal court.

> *In taking bribes we are told this Persian (Mirza Ghiyath al-Din) I'timad al-Daulah was very bold and daring, and in after life when his daughter was Jahangir's chief wife and ruled the empire, he had plenty of scope in this line.*

An incredible account of the wealth of Asaf Khan is narrated by Mullah Abd al-Hamid Lahouri in his *Padshahnama.*

Asif Khan died in 1051 A.H. /1634 C.E. and was buried in Lahore west of the *sara'i which* existed to the west of the garden of Jahangir's mausoleum. Its main entrance was, however, not through the *sara'i but* on north and south of the garden which surrounds the mausoleum. The edifice of the mausoleum stands on an octagonal platform in the middle of a square and violated garden approximately four hundred paces a side. The platform is approximately a meter high, in the center of it is placed the octagonal building of the Mausoleum. Each cardinal side of the platform has a water reservoir once equipped with fountains. The angles of the square water reservoirs are canted and inside the tank there is a step in each corner. The tomb building comprises a single room which has the cenotaph, it is said that in order to locate some treasure Maharaja Ranjit Singh uprooted the cenotaph and finding nothing underneath threw it out in the garden in despair, anger and disgust. The single chamber of the building is approached from all the eight sides of the octagon. Eight entrances are of uniform size and dimensions. Externally each side has a large pointed arch yet in a rectangular frame. Within these larger arches are smaller arches. The smaller arched openings provide access to the octagonal portion of the interior of the building. Above these are arched windows a little smaller than half the size of openings below. This arrangement is repeated on all the eight sides. The dome is the most dominating aspect of this mausoleum. Its height is almost equal to the height of the octagonal structure below.

The cenotaph is also made of precious white marble. It was found lying in the garden when the British assumed the authority of Lahore. They restored it to its original position inside. The tomb building was wholly covered with glazed tiles. A small portion of this decoration still survives in sporadic patches above the eastern arch. The dome was entirely covered with white marble of highest quality and provided a prototype for the main dome of the Taj at Agra. Both tiles and marble slabs were removed by Ranjit Singh to decorate the Golden Temple at Amritsar. The whole of the interior and floor was also covered with marble and this was also stripped by the great Sikh Maharaja. Some of the marble slabs which were inlaid with coloured stones were taken to *Hazuri Bagh* by the depredator, where his craftsmen failed to reassemble them in the right sequence. These stone slabs were thus laid haphazardly. This ugly arrangement can be seen even today.

The whole of this beautiful structure (Tomb of Asif Khan) was in the middle of an elegantly proportioned garden with canals reaching to its extremities from the middle of each principal side of the platform. On the eastern and western extremities were handsome pavilions while on northern and southern sides were two entrances. The gateways, the pavilions and the boundary walls were also decorated with precious stones and faience work of highest order.

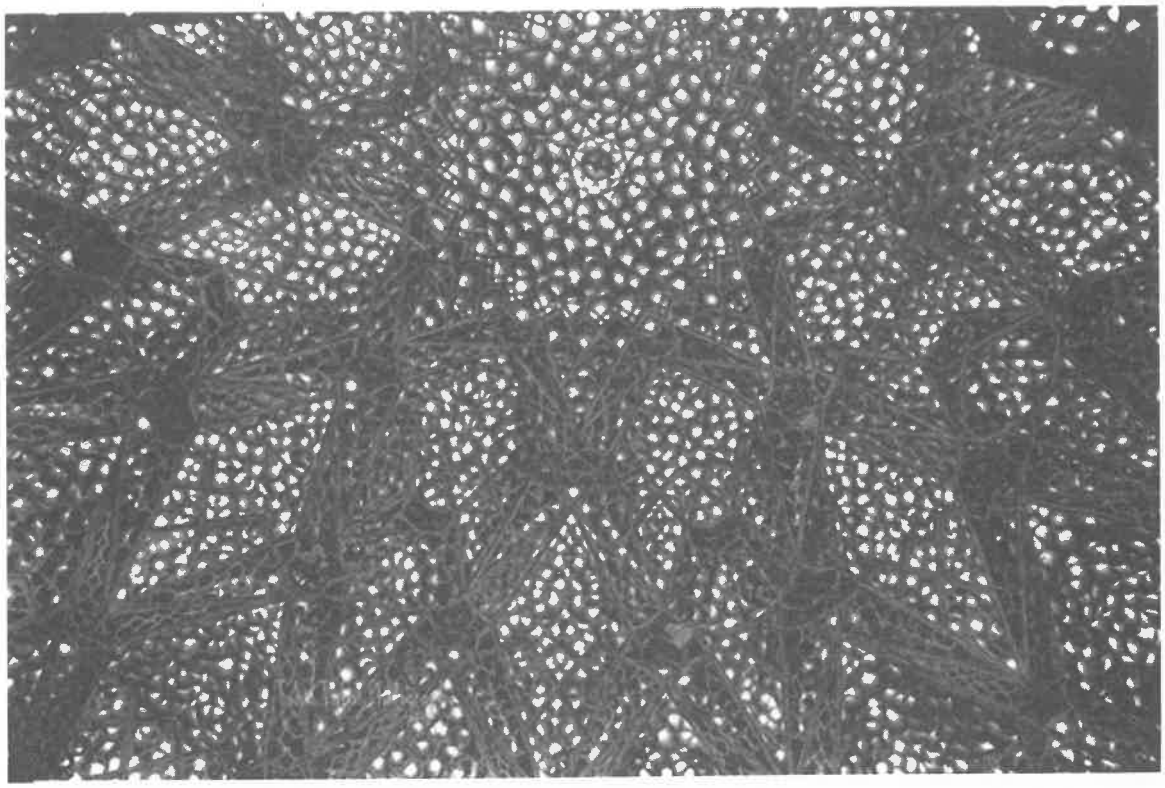
The eight entrances of the octagonal tomb building were fitted with gates decorated with bronze. The interior was finished with silver and golden lamps and chandeliers and expensive carpets and rugs covered the floor. Outside, the four water reservoirs were decorated with marble moldings. Today their appearance is like a water tank in a stable for horses to drink water. Their surface is broken up and plaster is falling. They are dry and full of dust and debris. The fountain

spring-heads are broken and lying inside the tank like abandoned carcasses. The overall picture is depressing and speaks volumes about the apathy of the so-called custodians of our cultural heritage. In spite of all the plunder by Ranjit Singh the monument would have been in a better state than it is today. There are not enough gardeners either to remove the wild flora which has accelerated the speed and extent of damage.

Once one of the most elegant monuments after the *Taj Mahal*, the mausoleum of Asif Khan, today, is in dust and ashes. Still it stands out and its dome is particularly visible from afar, but it is the ruined bulk that can be seen, serving as a rendezvous for vultures and reptores. Even so, it has a very imposing if melancholy appearance and is one of the most dignified historical monuments of the city of Lahore. Alas, like other monuments of Lahore it is also not being taken care of by the champions of conservation hibernating in Auqaf and Archaeology Department.

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Shish Mahal, Lahore Fort



The Lahore Fort in which the famous Shish Mahal is located is not a fort in the true sense. This was built by Akbar during his long tenure of fifty years, to be used as a palace later. The fort was neither meant for any military action nor was it used for any defensive purposes. Some portions of Akbar's period like the camping grounds of the troops and the Masti Gate still survive.

Jahangir, son of Akbar, made several changes and added quite a few buildings in the fort during his reign. Jahangiri Quadrangle and Makatib Khana still survive as the mementoes of Jahangir's period. When Shahjahan assumed the reign of power, he ordered the demolition of several old buildings in the fort. These buildings according to him and his architects were not worthy of being retained.

A tower had existed in the fort from the time of Jahangir. This housed several rooms, chambers, corridors and pavilion. But this tower, situated at the north-western corner of the palace, had a very unseemly construction and decoration. Shahjahan ordered the demolition of this tower (*burj*) also and ordered the construction of a palace of immense beauty and outstanding elegance.

First of all, a massive *burj* (tower) of semi-octagonal shape was built, externally it is four storied but internally the roof of the second storey becomes the ground floor of the Shish Mahal. As the inscription of the gateway to this *burj* shows, the buildings were built during the fourth year of Shahjahn's reign, i.e., 1041 A. H. or 1631-32 C.E. The gateway which was used by ladies of the *harem* is known as the "Elephant Gate" or "Elephant Foot Gate". Twenty-two very large

steps, about four inches high and 24 inches wide were especially built for elephants carrying ladies, to climb up and down. The elephants took the ladies right up to the outer court of the Shahjahan Quadrangle. The princesses alighted from the elephant direct into a vestibule now known as Aththh Darrah. From here a passage led the princesses to the Shish Mahal.

It is said the plans for the construction of the *burj,* later named as Shahburj and its buildings including the Shish Mahal were prepared by Yamin al-Daulah Asif Khan, the father-in-law of Shahjahan, and father of Mumtaz Mahal, the lady who is buried in the Taj Mahal at Agra. The construction of Shish Mahal was supervised by Abdul Karim, surnamed *Yakdil*. The Shish Mahal is situated on the northern periphery of the tower which has a half-octagonal shape in plan. The half octagon is wholly occupied by the Shish Mahal while to the south of this half-octagon is a square courtyard which has a circular pond in the middle, set in a square depression. In the middle of this tank is the throne of the emperor reached by a small causeway on the south side of the pond. In the west of this square courtyard is the famous Naulakha building. The floor in front of the Shish Mahal is paved with stones of various types including white marble, black marble and variegated stone. Five typical Shahjhani arches provide access to the Shish Mahal from the court. There is no other access to the Shish Mahal.

These arches rest on double columns which are multi-faceted and have finely carved and inlaid bases as well as crowns. Above the crowns (or the capitals) are the multifoil arches. Since they rest on double columns, the arches are also double. Interestingly, out of the five arches three are slightly larger, including the central one. The other two flanking the central arch are fractionally narrow. A common visitor hardly notices this fact.

The veranda or the vestibule behind the arched entrances is paved with hard stones of various types in geometrical patterns. In spite of the passage of over four hundred years, this floor still looks fresh and dazzling as if a coat of wax polish has just been applied on it. On the two extremities of this veranda, i.e., on the eastern and western ends are two small chambers providing a spiraling flight of steps to reach the upper storey? The vestibule or veranda is handsomely decorated with a variety of convex pieces of mirrors of various sizes. The sparkling mosaics created with the help of mirror create an intriguing design. In the middle of the longitudinal wall opposite the central arched entrance is a small corridor leading to the northern extremity of the Shish Mahal. On the two sides of this corridor there are rooms of various sizes. These rooms open into chambers situated at the diagonal ends of the half-octagon. From these rooms one can have a breathtaking view of the exterior of the northern façade of the fort. The vista of buildings which one can observe from the north eastern chamber includes Kala Burj, Khilwat Khana, Lal Burj, Diwan-i Khas, Arz Gah and Jahangiri quadrangles and external kiosks. For the north-western chamber, the Minar-i Pakistan can be seen set in lush green lawns and pathways adorned with cypresses. And from these two openings of the Shish Mahal one can also see the whole of the northern sector of the *fasil.*

What makes Shish Mahal such an imposing building? The answer to this question is important. The Shish Mahal is primarily known for its intriguing *Shisha*-work (mirror work). These mirrors reflect an artistic approach for they are not pieces of common mirror. Each piece has been prepared for the particular purpose which it fulfils. All the convex mirrors are not of equal size either; they are of different dimensions and shape though primarily round, oval and ovaloid. Again all of them are not of clear mirrors either; they are of various colours, colours which conform to the designs contemplated by the artist. Some of these mirrors are set in geometric designs, others in floral patterns while some others generate enthralling arabesques and birds and fruits.

These mirrors, of various sizes, various colours and of varying convexities are embedded in white plaster and no room in the vestibule is left uncovered except the dado. The plaster

between the pieces of convex glass is not there as were cement but carries minutiae of flowers, stems and leaves. Behind the veranda, all the chambers are also decorated with extensive mirror-work. The roof of the veranda is flat, whereas the roofs of the chambers are domed and the mirror work there provides an altogether different phenomenon, because in a domed room the light reflections from mirrors converge directly on the person standing below. These mirrors produce an incredible pageant and a bewitching spectacle which no amount of verbosity can elucidate.

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Pietra-dura of Lahore Fort





Pietra-dura seen in the Mughal monuments, belonging to Jahangir and Shahjahan's periods is a technique which is more than its original shape evolved by the Italians. *Pietra* (stone) and *dura* (durable) thus the technique rested wholly on the use and application of hard stones often precious and semi-precious. This is also known as *Commesso* (or *commisso*) mosaic work, an art that flourished in Florence particularly in the late 16th and 17th centuries and involved the fashioning of highly illusionistic pictures out of cut-to-shape pieces of colored stones. The resulting decorative mosaics were used primarily for tabletops and small wall decorations.

Typical motifs as cupids, acanthus, shells, and boldly drawn scrolls were used for further enriching chairs and stools and even teapots, cups and ladies' shoes. During the rule of Jahangir, we see this art form coming to India. During his rule the technique remained in a very rudimentary shape though Nurjahan exploited this technique extremely well when she built the Tomb of her father I'timad al-Daulah at Agra and the tomb of her husband Jahangir at Lahore. The *pietra-dura* embellishment of the cenotaph of Jahangir makes it the second most precious cenotaph in the world after that of Arjumand Bano Begum, the lady of Taj Mahal. However, when Shahjahan came into power, being a connoisseur of art and architecture he took special interest in this inlay technique and took it to the highest stage which has never been paralleled. This art-work called *pietra-dura* played an important role in not only shaping but also in enlivening the structures erected by the Mughals in India. This is evident in its most dominant form in the Shish Mahal and Naulakha of Lahore Fort cenotaph of Jahangir, Jahangir's Tomb, Lahore; Tomb of I'timad al-Daula, Agra; Shahjahan's Palace in Red Fort(Agra) and

incomparable Taj Mahal. The crown of Mughal architectural activity, the Taj Mahal, constructed between 1630 and 1653 C.E. by a workforce of more than twenty thousand for more than twenty years, is one of the Seven Wonders of the mediaeval world. These most beautiful specimens of mankind's cultural heritage remain unsurpassed and there is very likelihood that this kind of feat cannot be performed again. There are several stupid stories attached to the aftermath of the completion of the construction of Taj Mahal. One such story says that after the completion of Taj Mahal, Shahjahan ordered that hands of all the craftsmen should be amputated so that they can never build such a building again. Another ridiculous myth says that all the worker were blinded immediately after the construction of Taj Mahal. These are allegations against a person who was a true Muslim, soft hearted and kind to his subordinates.

The art and technique has remained a guarded secret of a few and a particular clan. So particular has the clan been about keeping the art limited to only a small number of people that they have not even taught it to their sisters and daughters, lest they pass it on to their husbands. The method or technique of creating inlaid pictures from shaped colored stones is tedious and time consuming. First the drawing was made on paper, cloth or parchment it was then traced on the chaste white marble, the drawn shapes were thereafter cut and gouged out. Bigger the motif deeper was the cut but the motifs were seldom too big as we can see from the *pietra-dura*s of Naulakha. Shapes of stones to be imbedded were cut and shaped exactly like the cavities made earlier. The precision was always super accurate. The inlaying or imbedding was always so meticulous that if you close your eyes and move your fingers on the *pietra-dura* you will not feel any change in surface. At one place in Naulakha in a small frame of 2 inches x 1½ inches there are imbedded as many as 97 stones of at least seven colours.

Sometimes the motifs are as thin as hair. In such cases the cavities are not very deep. Naulakha and Shish Mahal of Lahore Fort are the famous examples of *pietra-dura* decoration. It is believed that Shahjahan had ordered precious and semiprecious stones to be inlaid in white marble, in order to commission *pietra-dura* decoration. These two buildings i.e., the Naulakha and Shish Mahal carry this unexcelled elegance of *pietra-dura* decoration. For inlay work 28 kind of rare precious and semiprecious stones were used. The stone used for the purpose included turquoise, jade, agate, coral, *lapis lazuli*, onyx, bloodstone, cornelian, jasper, garnet to name a few. However, today much is left to the imagination of the visitors as most of the precious stones have been destroyed or plundered. Still the monuments of Muthamman Burj are the everlasting mementos of beauty of the most impressive *pietra-dura* architectural design ever created. In Persian poetry flowers are often described as springing from the waters of Paradise itself. Although geometric motifs are also used in the Shish Mahal complex, floral designs are predominant. Flowers and geometric shapes are inlaid in the white marble, and floral tendrils meander over every surface. Symbolic of the bounty promised to the Muslim faithful, floral designs are the hallmark of Mughal decorative style. Art historian Milo Beach says,

> *The inlaying of many different kinds of colored stones in intricate patterns that depict flowers is something that was developed late in the reign of Shah Jahan's father, Jahangir, and came into maturity under Shah Jahan himself.*

It is also possible that Shahjahan may have invited European craftsmen to his court to teach the *pietra-dura* technique to his artisans. A lot of floral designs that one seen at Naulakha and Shish Mahal are of individual plants, isolated like specimen plants, sometimes with the roots exposed, or growing out of a little flowerpot. This treatment comes directly out of European books that came to India with the traders and missionaries. The Mughals became interested in them because they were interested in ways to depict plants, and they adapted some of them and developed a new vocabulary which is the vocabulary of plants created in the *pietra-dura* of Shahjahan.

Let us look at some of the stones used in these *pietra-duras* and their history, quality, colours, shades, strength, value etc.

Turquoise

One of the oldest known minerals, turquoise stones dates back to 5500 B.C. Ancient Egypt or earlier. In fact, the oldest known source of the turquoise gem stone is the Sinai Peninsula in Egypt along with the Alimersai Mountain in modern-day Iran (formerly Persia). The finest turquoise came from Persia and, therefore, Persian Turquoise meant quality.

But around the time of the turn of the 20th Century, miners rediscovered turquoise stones in the southwestern, U.S. These gems, once used by ancient American Indians, were an equal or even greater class of turquoise gem stone than the Persian. As a result, the title Persian Turquoise now describes the quality rather than origin of the stone.

Jade

Jade is an ornamental stone. The term *jade* is applied to two different rocks that are made up of different silicate minerals. Nephrite jade consists of the calcium- and magnesium-rich amphibole mineral actinolite (aggregates of which also make up one form of asbestos). The rock called jadeitite consists almost entirely of jadeite, a sodium- and aluminium-rich pyroxene. The trade name Jadite is sometimes applied to translucent/opaque green glass. The English word 'jade' is derived from the Spanish term *piedra de ijada* (first recorded in 1565) or 'loin stone', from its reputed efficacy in curing ailments of the loins and kidneys. 'Nephrite' is derived from *lapis nephriticus*, the Latin version of the Spanish *piedra de ijada*. Nephrite and jadeite were used by people from the prehistoric for similar purposes. Both are about the same hardness as quartz, and they are exceptionally tough. They are beautifully coloured and can be delicately shaped. Thus it was not until the 19th century that a French mineralogist determined that "jade" was in fact two different materials. Among the earliest known jade artifacts excavated from prehistoric sites are simple ornaments with bead, button, and tubular shapes. Additionally, jade was used for axe heads, knives, and other weapons. As metal-working technologies became available, the beauty of jade made it valuable for ornaments use.

Agate

Agate is a microcrystalline variety of quartz (silica), chiefly chalcedony, characterised by its fineness of grain and brightness of color. Although agates may be found in various kinds of rocks, they are classically associated with volcanic rocks but can be common in certain metamorphic rocks. Colorful agates and other chalcedonies were obtained over 3,000 years ago from the Achates River, now called Dirillo, in Sicily. The stone was given its name by Theophrastus, a Greek philosopher and naturalist, who discovered the stone along the shore line of the river Achates sometime between the 4th and 3rd centuries B.C.

Coral

Traditionally, quarried coral and coquina stone is found in ocean communities such as Barbados and along the coast of Florida. These stones offer rich textures and unique visual appeal when used in architecture. Coquina stone, known as Florida's Native Stone, is composed of small shells and shell fragments embedded in sand and naturally cemented with calcite. The only known quarries are in Florida, and resources are diminishing rapidly. Coral stone suffers from a similar fate. Actually comprised fossilized skeletons of coral, as opposed to living coral, only a few quarries remain in Florida and only one remains in Barbados. Fossil stone offers a similarly

unique appeal, both texturally and visually. The fossil imprints and roughness contrast well with turned, cut and carved shapes, while the ancient origins of the fossil imprints create a timeless appeal.

Lapis lazuli

Lapis lazuli (sometimes abbreviated to lapis) is a semi-precious stone prized since antiquity for its intense blue color. Lapis lazuli has been mined in the Badakhshan province of Afghanistan for 6,500 years, and trade in the stone is ancient enough for lapis jewelry to have been found at Predynastic Egyptian sites, and lapis beads at Neolithic burials in Mehrgarh, the Caucasus, and even as far from Afghanistan as Mauritania.

Rough and polished Lapis lazuli

Lapis is a rock, not a mineral, because it is made up from various other minerals. To be a mineral it can only have one constituent. The main component of lapis lazuli is lazurite (25% to 40%), a feldspathoid silicate mineral composed of sodium, aluminium, silicon, oxygen, sulfur, and chloride. Most lapis lazuli also contains calcite (white), sodalite (blue) and pyrite (metallic yellow). Other possible constituents are augite, diopside, enstatite, mica, hauynite, hornblende and nosean. Some contain trace amounts of the sulfur rich lollingite variety geyerite. Lapis lazuli usually occurs in crystalline marble as a result of contact metamorphism. The finest color is intense blue, lightly dusted with small flecks of golden pyrite. There should be no white calcite veins and the pyrite inclusions should be small.

Stones that contain too much calcite or pyrite are not as valuable. Patches of pyrite are an important help in identifying the stone as genuine and do not detract from its value. Often, inferior lapis is dyed to improve its color, but this is often a very dark blue with a noticeable grey cast.

Onyx

Onyx is a cryptocrystalline form of quartz. The colors of its bands range from white to almost every color (save some shades, such as purple or blue.) Commonly, specimens of onyx available contain bands of colors of white, tan, and brown. Sardonyx is a variant in which the colored bands are *sard* (shades of red) rather than black. Pure black Onyx is common, and perhaps the most famous variety, but not as common as Onyx with banded colors. The agate-like sardonyx (banded agate). The specimen is 2.5 cm (1 inch) wide. It is usually cut as a cabochon, or into beads, and is also used for intaglios and cameos, where the bands make the image contrast with the ground. Some onyx is natural but much is produced by the staining of agate.

Carnelian

Carnelian reflects various shades of orange and often a hint of red when the light hits it just right. The colors in carnelian can be of different shades, some appearing very dark from one angle, and light from another. Carnelian stones are found and used in various sizes and shapes. Some are oval, but many are round in shape.

Jasper

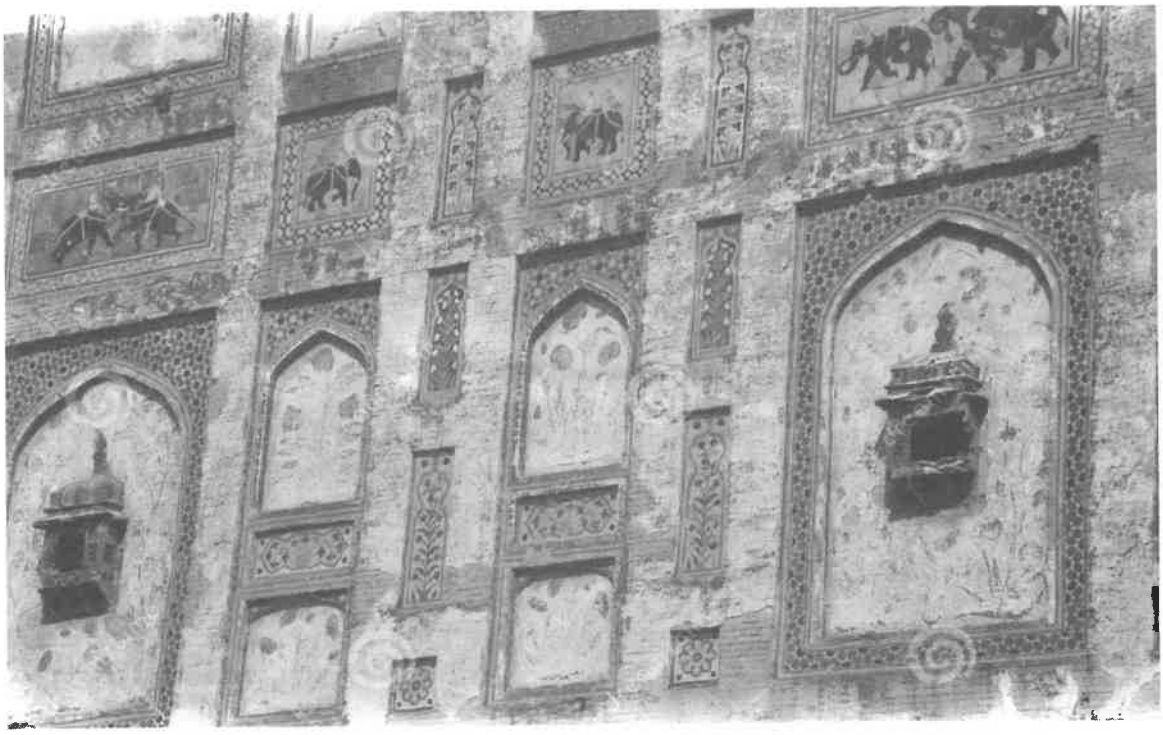
Jasper is an opaque form of quartz that forms in a variety of colors, but most commonly brown, yellow, or red. Jasper beads may be dyed to enhance or alter the colors. Jasper is a smooth stone that can be highly polished to bring out its features.

Garnet

Garnet is a group of minerals that have been used since the Bronze Age as gemstones and abrasives. Garnets are most often seen in red, but are available in a wide variety of colors spanning the entire spectrum. The name "garnet" comes from the Latin *granatus* (grain), possibly a reference to the *Punica granatum* (*"pomegranate"*), a plant with red seeds similar in shape, size, and color to some garnet crystals. Six common species of garnet are recognized based on their chemical composition. They are pyrope, almandine, spessartite, grossular (varieties of which are hessonite or cinnamon-stone and tsavorite), uvarovite and andradite.

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Making for Birds and Animals



Humans have always loved birds and friendly animals. Birds have inspired man to fly and initially man has been trying to fly with the help of artificial wings like those of birds.

> *Bird paintings, many art critics say, stand for the soaring aspiration of human beings. Flying through the air, perched on a lifeless tree, or sitting in a wildflower meadow, birds continue to stimulate our imaginations.*

The ancient cave dwellers drew whatever they saw in their lives around them, on the wall of the caves. But birds literally gave wings to their imagination. Fanciful depictions of various birds fill the ancient walls of caves in Bhimabetaka (India) and Spain. Bird Paintings made its first appearance in Chinese paintings in the mid T'ang dynasty (618-907 C.E.).

In the West Christian Paintings meant for the promotion of Christianity for many centuries. Obviously Christian paintings were all about religion, the artists who wished to paint birds had to include them in religious scenes, relevant or irrelevant. By the Mid 1600's the trend began to experience a kind of transformation in Europe and religious themes began to give way to secular subjects. Now artists could paint every aspect of human life including pictures of birds by themselves as well as in landscapes if they wished.

> *Holbein, Rubens, Rembrandt, and Leonardo da Vinci were only a few of the artists who included birds in their paintings. In the early 1700's, George Edwards, sometimes known as the 'father of British ornithology', produced many beautiful paintings of both European and exotic Oriental birds. In the 19th century, John James Audubon produced some exquisite sketches, etchings and paintings of birds. He is considered by many as the greatest bird painter to date.*

George Edwards travelled extensively through mainland Europe, and studied natural history, to authentically depict the fauna of Europe. This was a tremendous effort that depicted love for birds. In 1743 he published the first volume of his *History of Birds,* which contained engravings and descriptions of more than 600 exotic birds never described or delineated before. His beautiful depictions of birds were both aesthetically pleasing and scientifically accurate. In other words, George Edwards was a prototype of today's *National Geographic*.

Maybe these paintings give our aesthetic impulses a release like no other, for paradise after all, can be achieved only with the help of our winged friends.

In the Subcontinent Mughal kings contributed greatly towards the art of painting generally indexed as miniature painting. These miniatures were also used for book illustrations. Though Akbar initiated the schools of miniature painting it was during the rule of his son, Jahangir that paintings of birds and animals were produced with growing and emphatic patronage from the Emperor. History tells us that Jahangir had a favorite deer also whom he called Mansraj. When this deer died, Emperor wept and then built the mausoleum of that deer at Sheikhupura (Pakistan) called Hiran Minar. In many of the Mughal miniatures we see Emperor Jahangir accompanied by a deer. Jahangir had several court painters and Mansur was one of them. This miniature artist of the 17th century was a favorite of Emperor Jahangir. He accompanied Jahangir on some of his travels and was then in charge of the documentation of plants and animals. He was keen observer of nature and was endowed with the ability to depict plants and animal with geometrical precision. His reputation as an artist of species from the world of flora and fauna has remained unsurpassed till today. Mansur's portraits of birds, animals and flowers set in their natural habitat can be seen as one of the earliest scientific studies of the animal word. His intention was to capture the very quintessence of nature's endless variety of creation and beauty. His works are characterized by delicate brushwork and effusive use of colors. He used varied substances for coloring his drawings, namely- minerals, vegetables, precious stones, indigo, conch shells, pure gold and silver.

Mansur was given the sobriquet of *ustad* by Jahangir. His contribution to the evolution of this art form is undeniable. Mansur's album of plants, birds and animals has greatly contributed to his glory as well as that of Jahangir and the Mughal court. Ustad Mansur engaged himself with varied themes but he was best known for his nature paintings. His painting of the Dodo (an extinct bird) is seen as the only scientifically accurate depiction of the bird. His painting of a Pea Fowl and the Barbet are quite popular too and even today the printed versions of these paintings are much sought after. The Dodo was first encountered in the late-1500s or early-1600s and was probably extinct by the mid-1600s. The story of the Dodo is indeed a tragic one. Firstly, human visitors, mainly the Dutch, used to kill them for food. Those that survived became prey to animals such as pigs, rats and monkeys. By the year 1681 C.E. the last Dodo had died.

Another artist, who was equally proficient in the study of birds was Govardhan. These two ornithologist-artists were exception and no reference to birds' representation is complete without them. It is unfortunate that miniature painting as an art form did not propagate individual fame of artists. Most miniature artists languish in anonymity because the style is prioritized to the content. In that respect Ustad Mansur and Ustad Govardhan were exceptions. They gained much acclaim in their lifetime and indeed way beyond it.

Mughals had such a strong affiliations for birds that they, whenever they built their palaces, they never forgot to build birds' nest in them. The Mural Wall of the Lahore is one particular example in sight. It has hundreds of nests which are fully occupied by doves, pigeons and parrots even today. Today there are many schools of art and painting in Pakistan but unfortunately no artist has the eye for birds and animals. At the most we see some isolated examples of pigeons and horses in some paintings.

Raushandans



Light is essential not just for survival of humans but also for animals and plants as well. Sunlight of course is the great source of natural light. And in many countries and lands with a cold climate, or an agriculture-based economy, sunlight is particularly precious and valued by humans. Allah, the creator of the universe and everything also calls Himself as light. In the Holy Qur'an, for example, we are told: *Allah u Noor al-samawaat wa'l arz* (God is the light of skies, heavens and earth - *Sura al-Noor*, Verse 35.

Through some ancient sources, we learn that indeed the entire universe has been created from light, and that the great battle between 'Light and Darkness' will end in a final victory for 'Light'. Poets too, throughout the ages, have described light as the victor of all battles, describing light as "the source of all life and hope".

In Islamic philosophy and Islamic texts, light is referred to as a phenomenon, origin of which lie beyond the material world; in fact, light symbolizes the heavens and the hereafter. The builders of monuments have too, over the ages, realized the importance of light. It is out of this realization that every great monument has special arrangement for admittance of light (and air).

In ancient times buildings were constructed in such a way as to make maximum use of sunlight. Natural sunlight was the source of light for most buildings. Artificial light (that is light from oil-burning lamps, torches and fires) were used to a limited extent at night-time, only lighting up a few rooms in buildings and specific and limited places in towns and villages, for only part of each night. Because of the limitations and difficulties associated with artificial

lighting (oil-burning lamps, torches and fires), most societies highly valued sunlight and used it as much as they could in their buildings. Thus they used moonlight on nights where there was full moon, and particularly in residential buildings there was a room or a special area known as *Mahtabi*, area for catching moonlight.

In centuries gone by, traditional Iranian homes built in hot and dry regions, such as deserts, were built in such a way to make maximum use of sunlight. A certain section of the house, known as "winter dwelling" (Zemestan-nashin in Persian) was built to catch as much sunshine as possible, particularly during winter months. This section of the house was usually built north of the main courtyard, to let-in as much sunshine, and as much warmth, as possible during winter months.

Conversely, a section of the house was usually built on the south side of the main courtyard, with its back to the sun, with very few windows so as not to let sunshine in, in order for this part of the house to remain cool during hot summer months. Iranian architects used all sorts of innovative ideas to keep this part of the house cool during summer. These include limiting the amount of sunshine which enters the room by using vertical Raushandan and horizontal shades, and using special movable windows, known as Orosi. Also coloured glass was used in small windows, which only let a limited amount of sunshine to enter the room. Greens, blues, violets were the most preferred colours for the windows.

Another innovative idea used by Iranian architects to bring light into a building is called *Horno*. At the top of the Dome of public buildings, such as bazaars, baths and schools, a circular opening was left uncovered in order to let in light and air into the dome-shape building. This arrangement was exactly like the oculus of the Pantheon in Rome. This circular opening was called *Horno*. In some buildings this circular opening was covered with glass, which allowed light to enter the building but not rain. In other domed-structures, such as bazaars, the *Horno* had no glass, allowing ventilation. In some bazaars, multiple openings were left on top of the dome structure, to allow air and light to enter the building. The openings were known as *Raushandans* in Persian, and they were quadrilateral or octagonal in shape, and beautiful drawings and paintings surrounded these openings.

Another idea used in Iranian buildings was to use thick curtains in front of large windows and doors. Thick curtains became common in some parts of Iran after the Safavid era. Sometimes these curtains were made of silk, and had one or two layers. The curtains were installed in front of large windows or in verandas. At evening time, the curtains were drawn back, and residents of the house gathered in these verandas or porches, keeping each other company and chatting away until the early hours of the morning.

Mughal Emperor Jahangir (ruled 1605-27 C.E.) showed a special kind of interest in architecture. His rule in architectural context is generally known as a period of transition between the use of red sandstone and marble. His buildings thus show a beautiful juxtaposition of two building materials red sandstone and marble. His buildings show an over enthusiastic interest in grilles and *raushadans*. I for the interest of the readers would refer to two monuments associated with him, the fort at Sheikhupura and his own mausoleum at Shahdara near Lahore. Both these buildings have interesting kind of *raushadans* and show ingenuity of the architects of the two historic monuments.

In the Fort at Sheikhupura there are *raushandans* that look like *surahis*. Decorated metallic *surahis* were also known as *mina*. Mina is defined as some sort of glasslike colored coat which can be stabilized by heat on different metals particularly copper. The art of minakari was a kind of decoration that originated in Bidar and is also called *bidri* (after Bidar). The *bidri* technique involved the inlaying of gold or silver in black metal. The technique had its origin in

Iran and came to India during the second phase of the reign of Humayun. Mirza Ghiyath al-Din and his daughter Nurjahan especially patronized this art since they both also belonged to Iran. The word *mina* as a beautifully decorated container of wine has remained very popular with emperors and poets. An Urdu poet thus says:

گو ہاتھ میں جنبش نہیں آنکھوں میں تو دم ہے

رہنے دو ابھی ساغر و مینا میرے آگے

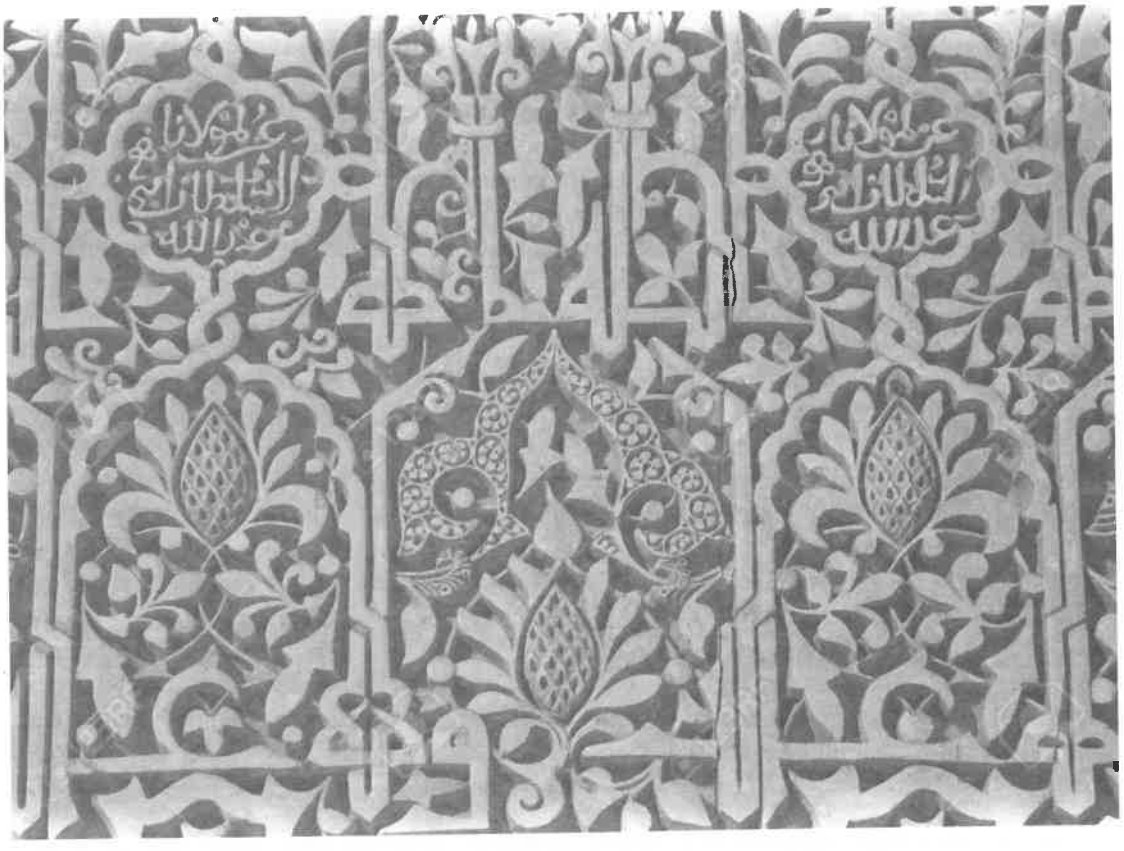
(tr.) *Go hath mein junbash nahee aankhon mein to dum hae*
Renay do abhi saghir o mina meray aagay.

The four minarets of Jahangir's tomb have four galleries all protruding out at regular intervals from each other. These galleries are supported on marble brackets. Each side of the octangular minarets has four brakets, two in the middle and two at corners. Thus there are eight corner brackets and sixteen other brackets totalling twenty four in all. Except the lower story gallery all other galleries have intricately carved raushandans between the two brackets of each external side, that means north-eastern minaret has raushandan on north-eastern side while sourth-western minaret as raushandan on north-western side and so on. These raushandans are so placed under the galleries that naked eye cannot see them.

These raushandsns have been cut in marble maintaining different designs. In one case the design comprises geometrical designs. In another one the holes of the raushandan are cut like flasks (*surahis*), three in number central one larger than the two on sides. In the third example the apertures are in the shape of club, as seen on playing cards. Externally these raushandans are small and petit but internally they swell particularly downward providing sufficient light inside.

✡

The Tastefully Luxurious Arabesque



Originally, arabesque was an ornamental design consisting of intertwined flowing lines found in early and medieval Islamic art and architecture. There were no straight lines and there were no geometric figures. Recently some deformities have penetrated into its definition. Now all compositions in geometrical formats are considered as arabesque patterns which is not correct.

The whole character of Islamic faith explains the gradual disappearance of the figurative elements. Representations of living beings were discarded both in representational as well as symbolic arts. The development of azoic ornamental decoration as exhibited in the 'arabesque' was, therefore, greatly favoured. The term 'arabesque' is used today liberally by art lovers and art historians but without much historical exactness. The word 'arabesque' was employed to enunciate 'grotesqueness' in decoration while 'Moresque' (Moor = Muslim of mixed Berber and Arab descent + esque = a suffix forming objective) was used to particularize splendid decoration in the Islamic monuments of the Iberian Peninsula.

The term 'arabesque' is now used with full authority for denoting the art of decoration of the Muslim people. It would even be justified to restrict it to the foliolose ornament possessing the characteristic quality of the Islamic genius. This was enriched with geometric precision and became the most prevailing element than other beautifying constituents, such as intertwined leaves, belts, etc, and characters derived from the versatile Arabic script. Muslims, as a matter of religious policy, avoided the use of figurative elements in their decorative themes. The ambidextrous foliage ornamentation with spikes and umbels devised by Muslims however, some

physiognomic traits related to a single genius or whole class including various species which have with stood and persisted in 'arabesque' from the very start.

The grace in 'arabesque' the dispensation of its isolated components and the forces uniting them did not come into existence immediately at the time of the rise of Islam. The description of the 'arabesque' demands an inquiry from the standpoint of the systematic account of the origin and progress of Islamic art and architecture. The term 'arabesque' particularizes foliate ornamentation, the term 'moresque', fastidiously attributed to the art of the Muslim Spain, is almost synonymous. Another synonymous, 'grotesque' was applied to the style of the Romanesque ornamentation, fantastic and extravagantly formed. It was fanciful or bizarre decoration composed of animal and human forms and foliage. Evidence of this type of decoration was discovered picturesque caves in the high Renaissance and it was much imitated. Western scholars used the term 'grotesque' to indicate something ethereal and exquisite while 'arabesque' applied to something which was to be defined as ineloquent, inelegant and without cadence. The term 'moresque' stood between the two. Gradually, however, 'arabesque' came to be applied for floral decoration of highest accomplishment. A 'grotesque' incorporated living objects in it and counterpoised with gargoyles. In the early tenth century roughly carved grotesques of men and beasts occur along with vigorous hunting scenes and incidents of daily life, in the Italian Romanesque architecture. Barring the anthropomorphic and zoomorphic aspects, it can be argued that the 'grotesques' and the 'arabesques' are roughly the same. Westerners persistently maintain that the origin of the arabesque was derived from the classical leafy ornamentation with its normative flora consisting of acanthus. Acanthus is a genus of about 20 species mostly native of the Mediterranean region. It is a stately ornamental perennial plant, has vigorous stems with beautiful foliage. Leaves in the hardy species are radical, broad with a series of leaflets on each side of the leaf-stalk. This attribute of its leaves and tentacles makes its representation extremely useful for decorative objectives. In arabesques and paintings it is often shown with dull white to rose or dull purple irregular chisters. Its inner petals are widely tubular, one lipped but a lip having three lobes. A very close study of this plant in the Greek and Roman paintings and sculptures indicates that not one but various species of acanthus were used for decorative purposes.

It has also been asserted that beside acanthus, Muslims also made use of a plant (anthemion) which was grown in abundance in Asia and North Africa. The Muslim artists of these regions seem to have preferred this plant over acanthus.

The arabesque of the Islamic art demonstrates from the very outset two consistent tendencies: first, to become more and more abstract and to treat the foliage ornament more and more as a geometric design, affiliated to nature. For an axially balanced desert, nothing served more than a date-palm which, if cleaved through its down-right axis, yields two countervail and conformable. Muslim artist was of course, much familiar, with the date-palm, which is ubiquitous in the Muslim world. So he reckoned on it for fashioning balanced compositions while for delineating abstract floral arabesques, he depended on vine. When the palm was applied, the arabesque appeared intimate to in being. However, when the vine-themes were engaged, the design of the foliage no longer had any idea of quality or state of being true to designing nature. The date palm is often portrayed in the arabesques along with its dioecious racemes and umbels, and corymbs of drupes of yellow or bright orange colour. The vine (vitis vinifera) commonly known as the grape-vine and is found growing wild in temperate regions. The plant is supposed to have originated in Asia Minor, but became largely distributed. Besides the date-palm and the grape-vine, there is also handsome use of creepers, climbers and droopers of infinite varieties in the arabesque.

Creepers with tendrils are often included in artistic compositions. Climbers in arabesques only fulfil a clause of plant required to travel upward in a composition. They may attach

themselves to some support, like calligraphic, characters, by means of tendrils, leafstalks, roots; hang on by hooked prickles; twine their stems or merely scramble over the whole composition. The design of the foliage is often settled with a consideration for the symmetry which may be required by the pattern. The stalk sometimes loses almost entirely its individuality as a part of the plant and becomes a mere geometric rendition. It may also retain its basal character and may rigorously correspond to nature. The leaf also loses almost entirely its vegetable disposition, but not always.

The idealization goes so far that the whole wealth of aesthetic elements is taken from flora composed only of many fusions of a small number of patterns, some families of palm leaves and other wholly abstract versions of nature. Stalk and leaves often do not appear as in nature.

Sometimes, they are more than that. For often they get coalesced to such an extent that they emerge as a new form. Stems grow out of the leaf and the leaf sprouts out of another leaf. One of the functions of the stem is to promote the leaves into a position where they may function most efficiently; and the flowers and corymbs to a position where they assume a more conspicuous role. Not only the wild rose bush or stem performs this also permits a great increase in the number of leaves and flowers which may be borne. In the axils of the leaves lateral buds are formed which develop into branches. Stalk, instead of getting slander as it branches out, becomes thicker and thinner according to the requirement of the geometric pattern and demands of the rhythm. This particularly happens in the case of undulating branches in border friezes and orthogonal bands forming the entrance arches or around the inscriptions arranged in large rectangular panels.

✡

Tomb of Jahangir, Lahore



The conservation restoration and protection of historic buildings necessitates cautious manipulation of sources. Conservation demands insight and responsibility towards the monument. Amongst many, one particular case of concern has been the Mausoleum of Emperor Jahangir at Shahdara near Lahore. The condition of this monument, due to long-term plan to protect and repair it, has now begun to show some tangible improvement. Whatever is being done points to a very pragmatic approach.

> *The methodology of conservation applies to all workers in the field and is based on visual inspections which lead to specific investigations to the justified depth before a diagnosis is made. A conservationist should not hesitate to obtain second opinions when necessary. All practical alternatives should be explored and then evaluated in the light of theory in order to find the 'least bad' solution, which must respect the qualities in the historical building.*

The mausolea of Jahangir, Asaf Khan and Nurjahan were all situated in a huge garden complex. When the railway line was laid in 1857 C.E., it passed through the complex and the Tomb of Nurjahan was sequestrated from the tombs of her brother and husband. The garden in which the mausoleum of Jahangir now stands was laid by Nawab Mehdi Qasim Khan in 1577 C.E. The garden was left unclaimed after his death. Nurjahan, after coming into power, took possession of this garden. Money was spent lavishly to expand and develop it. The garden was then renamed as *Dilkusha* by Nurjahan. It is equipped with canals, parterres, tanks, waterfalls, cascades, fountains and variety of fruit trees. Jahangir, after his death in 1627 C.E. at Rajauri was

buried in this garden according to his wish and a monumental mausoleum was raised over his grave by his wife, Nurjahan, and son, Shahjahan.

The large portion of the garden and its surrounding wall was washed away and ruined by the deluge caused by the Ravi River. The structure of the mausoleum also suffered at the hands of the Sikh ruler Lehna Sihgh, and by the ruthless vandalism of Maharaja Ranjit Singh. During the sovereignty of Ranjit Singh many a sacred monument was demolished on his orders for the sake of selling their bricks and other building material.

The entrance to this superb building complex is through two massive gateways built of stone and masonry opposite each other to the north and south. Both these gates lead into an almost square enclosure of some 275m. a side. This square area is in between the mausolea of Jahangir and Asif Khan and served as a *sera'i.* To the west of this *serai* is a mosque and to the east another gateway. This gateway serves as an entrance to the massive enclosure of the tomb of Jahangir. There are cells (*hujras*) on each side and each cell has a verandah, a small open space in front, all arranged on a continuous platform over 1 m high.

The gateway to the Jahangir's Tomb enclosure is made of red sandstone and inlaid with white and black marble. In the middle of the enclosure there is a square and high platform. The tomb building stands on this platform enclosed in a regular verandah and row of chambers on all the four sides. At each corner is a minaret.

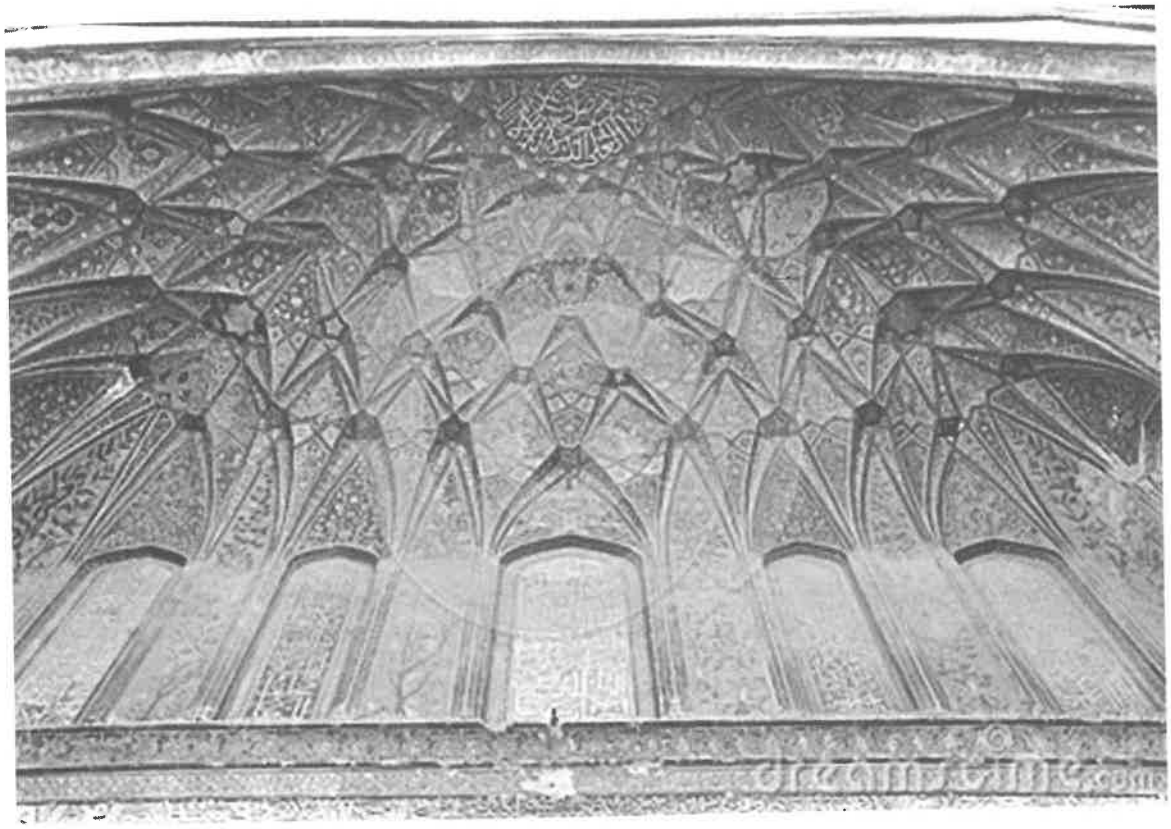
This platform is currently in the process of restoration. The Archaeology Department has recently taken some very positive steps under the guidance of Director-General Archaeology, Dr Rafiq Mughal. He appointed several competent architects to initiate and supervise the restoration work. Maqsood Ahmad Malik is presently incharge of this mausoleum and being a qualified architect, he is certainly doing a much better job in the field of conservation and restoration as compared to those who are not familiar with this expertise. By the combined efforts to Dr Mughal and Maqsood Malik, the damaged portions of the tomb building are being restored and replaced. For this onerous work expert and technically very qualified masons, stone cutters and engravers are busy shaping the portions to replace the damaged ones.

The work being done in connection with the restoration was recently examined by the writer also. The quality of stone-cutting, engraving and inlaying is impressive and reflects a deep spirit of interest in the work. This work also dismisses the claim of several critics and the criticism of former custodians of this tomb that the work is not of the right caliber.

The Tomb of Jahangir certainly deserved this type treatment and one can positively hope that if this work is allowed to continue at the current pace and the Federal Government continues to provide funds on a regular basis, the Tomb of Jahangir will have its glory revived very soon.

✡

Concealed Calligraphy of Wazir Khan Mosque, Lahore



William Carpenter Jr. a British chronicler visited India between 1850-57 C.E. He was also a painter of great repute. Beside several other monuments in India, he also visited the Wazir Khan Mosque at Lahore and below is what he wrote about this mosque and its history:

> *MOSQUE OF WUZEER NAWAUB ALEE KHAN, LAHORE. This noble building was erected by a Minister of Jehanghier, the Selim of Moore's tale of 'The Light of the Harem,' in 'Lalla Rookh,' who, spending his summers in Cashmere, made Lahore his winter residence, and bestowed as much care on its embellishment as his father, Acbar [Emperor Akbar], lavished on Agra, and his son Shah Jehan, on Delhi. It was here that he first saw Nourmahal, in a boat on the Ravee, which flows under its walls, and now past his tomb, for his body was brought from Bember, at the foot of the hills, where he died, on the road from Cashmere, in 1627. He built the Palace and Masjid [mosque] adjoining, called from that circumstance the Padishah's Musjid, as the one engraved is called the Wuzeer's. The former is built of red sandstone, inlaid with white marble, and is more costly than the latter, having suffered, in consequence, from the spoilation of the Sikhs, who have carried off its white marble chutrees, as well as the balustrade of the same material around Jehanghier's tomb, to ornament their tank at Amritsar." (Original spellings retained).*

Many a historian has placed Mosque of Wazir Khan at a wrong location suggesting this is situated opposite the Red Mosque (Badshahi Mosque), this is absolutely incorrect. How can Wazir Khan's Mosque be opposite Badshahi Mosque since a huge complex like Lahore Fort is in

front of the Mosque. May be that Carpenter is mixing the small mosque of Wazir Khan with the big one. The small mosque is surely located close the Badshahi Mosque. William Carpenter also refers to this mosque as Wuzuree Mosque which seems a misnomer. Likewise, to the best of my knowledge Badshahi Mosque was never known as Red Mosque.

Wazir Khan Mosque was built in 1634 C.E. by Sheikh Ilm al-Din Ansari. Sheikh Ilm al-Din Ansari, a native of Chiniot, was a *hakim* (physician) by profession, who joined the court of Jahangir as the royal physician and after curing his beloved queen Nurjahan rose to prominence and gradually climbed to the position of *wazir* (governor) in the reign of Shahjahan and received the title of Wazir Khan with a command of 70,000. He was also appointed the viceroy of Punjab for seven years from 1632 to 1639 C.E. It was during this period that he in order to pay homage to his revered saint Muhammad Ishaq Gazruni *alias* Miran Shah, he built this mosque. The saint hailed from the town of Gazrun in Iran and settled in Lahore during the Tughlaq period. The tomb of the saint exists in the south-western flank of the courtyard in a subterranean chamber. Wazir Khan also built another small mosque in Lahore inside Taxali Gate known as Masjid Wazir Khan *Khurd* (small). The Hakim is also supposed to have built the town of Wazirabad on the bank of River Chenab close to Gujrat.

Mosque of Wazir Khan is unique in respect of its decoration, its sanctuary in particular. Not an inch of sanctuary is without floral, geometrical and calligraphic decoration. Some of these decorations have been rendered in *bouon* fresco and some in stucco. There are innumerable divisions of surfaces in various geometrical regular and irregular shapes each adorned with decoration. The most fascinating and intriguing portion of the mosque, decoration and calligraphy is the *iwan* of the sanctuary.

> *An* iwan *(Persian:* eyvān*) is defined as a vaulted hall or space, walled on three sides, with one end entirely open.* Iwans *were a trademark of the Sassanid architecture of Persia, later finding their way into Islamic architecture. This transition reached its peak during the Seljuki (*sic*) era, when* iwans *became established as a fundamental design unit in Islamic architecture. Typically,* iwans *open on to a central courtyard, and have been used in both public and residential architecture.*

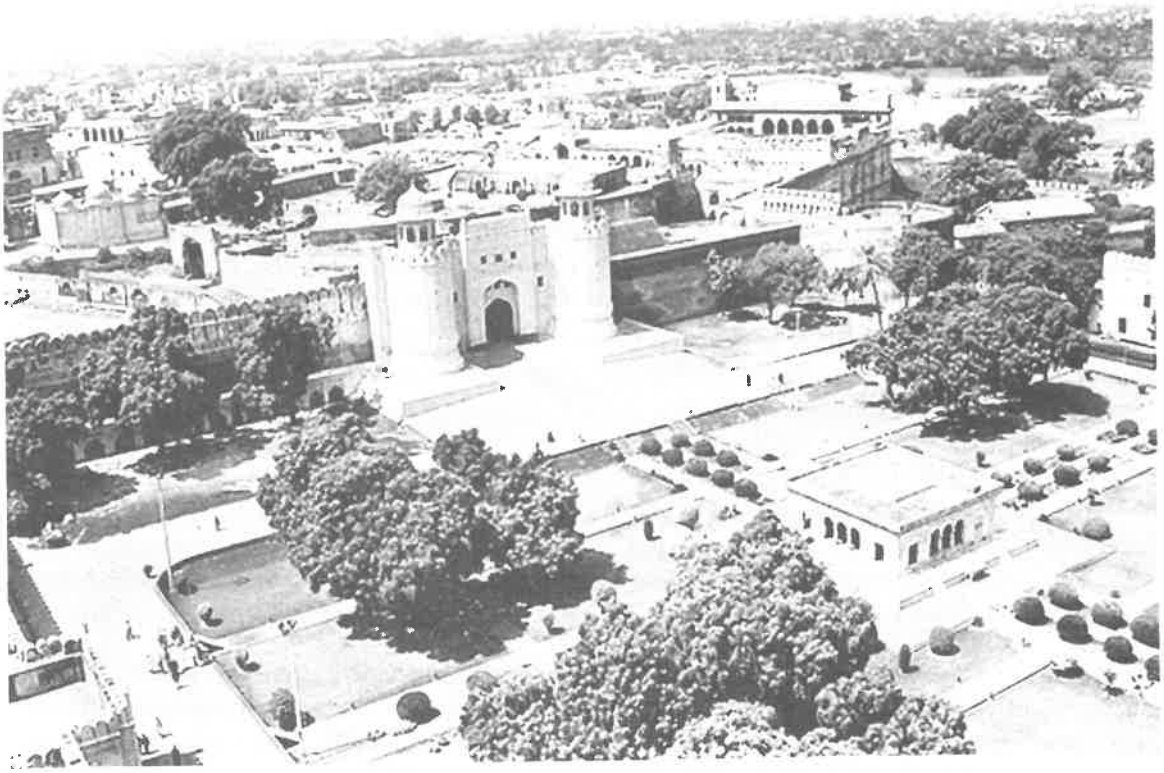
Iwans of the Iranian architecture, particularly belonging to mosques are great examples of this kind of construction. Finest examples exist in Isfahan.

The sanctuary of Mosque of Wazir Khan has five arched openings of the sanctuary, central one being largest and houses the *iwan*. The upper portion of the *iwan* which is in the form of a half dome has several geometric divisions. Each division is filled with floral designs and patterns and even the smallest space is not without colourful motifs. These highly organised divisions rise from the base of the half dome and rise to the apex. Most of the shapes are quadrangular, diamond like with two sides fairly elongated pointing upwards though some scimitar-like shapes point downwards also. This is done to facilitate the design and organization. Stars or stellate formations are arranged like the rays of radii, radiating from a common centre and generating a radial symmetry. At the apex there is beautiful inscription in half circle in stucco. As the geometric divisions ascend to the vertex a number of stalactites are also formed. Obviously stalactites hang downward like Lilliputian pendants. They have their terminals in the shapes of four-pointed and five-pointed stars. Surface of the stars is flat, three to four inches across and face downwards. These stars and divisions or compartments are defined by double blue lines and the stars too have similar outlines. The inner most areas of the stars have reddish or Indian red line also. The surface inside is between ochre and yellow. These stars bear holy names of Hazrat Muhammad (SAAW), Hazrat Abu Bakr (RAU), Hazrat Umar (RAU), Hazrat Usman (RAU), Hazrat Ali (RAU), Hazrat Imam Hasan and Hazrat Imam Husain. The naked eye fails to locate all these names. That speaks for the love and allegiance of designers, calligraphers and decorators in these holy names. Mere decoration was never their aim. Essays after essays and

books after books have been written on the work of Michaelangelo di Lodovico Buonarroti Simoni (1475-1564 C.E) in the Sistine Chapel, Rome but alas no one has ever endeavored to look and investigate the masterpieces of Wazir Khan Mosque. This mosque built 374 years ago still demands proper study and thorough research.

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Cooling System of the Mughals



Though the Mughals built innumerable monuments throughout their empire, including forts, palaces, *caravansara'i s*, mosques, tombs and gardens. I have chosen the Old Fort at Lahore as my case-study. And within this fort there is a section which is called as Musamman Burj. Historians also write it Shah Burj. The fort at Lahore was not a defensive fort but a palace, a palace in its true sense, nevertheless it became known as a fort much later during the post-Mughal period of the Sikhs. The name 'fort' for this edifice is, thus, a misnomer.

Before plunging into our main thesis it would be worthwhile to look at the background and history of this fort and the way Mughals utilized water in multifarious designs for multifarious uses. The origin of Lahore Fort is shrouded in obscurity but we find it in mentioned in the history of the invasions of Mu'izz al-Din Muhammad Ghuri (also known as Shihab al-Din Ghuri). These invasions took place in the years 576 A.H /1180 C.E., 580 A.H /1184 C.E and 582 A.H /1186 C.E. The fort was ruined by the Mongols in 639 A.H /1241 C.E., and was rebuilt by Ghiyath al-Din Balban in 666 A.H /1267 C.E. It was again destroyed in 801/1398 C.E., this time by the armies of Timur. It was again rebuilt, in sun-driused bricks, by Sultan Mabarak Shah in 825 A.H /1421 C.E. Mention of the fort is also made in connection with the arrival of Mirza Kamran from Kabul in the first year of Humayun's reign. Humayun's successor Akbar demolished the old building and built a new structure in brick and solid masonry. This work is also referred in *Ain-i Akbari.* Akbar built the palace simultaneously with the forts at Agra and Allahabad and their planning and layouts have quite a few commonalities. In many respects both these monuments were built according to similar conceptions, though the one at Agra is considerably smaller. In plan the palace at Lahore, is a huge rectangle or a parallelogram measuring 365m by 320m, and is contained within an immense boundary wall. The area of our

discussion, the Shah Burj or Musamman Burj is the most private area of the palace and also the highest point. It is some 17m above the external ground level.

The climate of Lahore varies between two extremes. In summer, April-July, the temperature rises to 110-112 Fahrenheit (44-45 Celsius) while in winter November-February; it drops to 56-58 Fahrenheit (14-16 Celsius). During summers rainfall is rare. Monsoon begins middle of July and lasts till mid September. This rainy season is considered most romantic period of the year though humidity rises to 200 percent and weather become sultry and asphyxiating. Rains and floods play havoc during the summers. Mughals, if they had to stay in plains of the Punjab they had to make adequate arrangements to cope with the inclement weather particularly the scorching heat of the summer.

To meet the exigencies of heat and to combat it, Mughal heavily relied on water and air. As a matter of fact, Mughal architecture particularly the Mughal landscape architecture is nothing but a dramatic, scientific and beneficial play of water. Looking at the history of Islamic architecture, we see that water has been a central feature of Islamic landscape design and architecture from the very early stages of its beginning. Water in fact is Islamic conspectus of the paradise promised to the faithful in the Holy Qur'an.

There is an immaculate and vivid reference to the fountains in *sura lxxvii* (*al-Mursalat*), 41,

"..... and fountains and such fountains their hearts desire".

In *sura xlvii* (*Muhammad*), 16, there is a reference to the four rivers of Paradise. One of these four rivers is that of pure water.

Water, thus has been appreciated by the Muslims in many different ways because of its religious and heavenly-minded symbolism. In Muslims gardens, particularly those of Pakistan and India, the marble throne of the ruling emperor was usually placed in the middle of a water pool on a bridged platform or between the water chute and the pond.

This has a clear reference to the divine symbolism. *"And His throne was over the water"*, *sura xi* (*al-Hud*), 7. In pools, the dark reflecting quality of water was preferred, whereas in runnels its flowing and dribbling comeliness was emphasized. The rippling of water generated legerdemain of rain when it gurgled down the pigeon-breasted surfaces of marble chutes.

Water, when not available in abundance was immured to small channels or Lilliputian pools with no quantity of water to slip unutilized. Channels or pipes for conveying irrigation water ran from tree to tree. There were hidden conduits as well but decorative water courses had to be unconcealed. They were conspicuous and discernible for joyance and symmetry. Basins incorporated astuteness to be fully replete to the verge with water overflowing the brinks onto the *chadars* and then, into the rills.

Chadar was sloping channel or slide for conveying water to lower level. This had built in zigzag ridges or pigeon-breasted or fish-scale engraved patterns on the surface to break the water flow into a more blustering and clamorously spumes result. In designing these *chadars* or chutes, it was made feasible to considerably magnify the visibility and sound of a limited volume of water. Droplets, beads, bubbles and driblets generated coolness as they evaporated into the atmosphere. Due to turbulence and ruffling a small volume of water offered a much more forceful and dynamic demeanour. This arrangement of water, for the sake of coolness and adornment was employed in nearly all the monuments of the Mughals. Even their sleeping chambers had gurgling fountains.

Most of these decorative and cooling techniques were befittingly employed in the palace area of the Lahore Fort. First the water was carried to a higher level and we can still observe a channel of water running over the roof of a pavilion called Athdarrah (a pavilion with eight doors, *ath* = eight + *dar* = door). This channel then runs over a veranda on the southern side of the court of the palace. Through a small chute water falls down, assembles in a small pond in front and at the base of the chute and then travels under the floor of the veranda to appear in a small and very decorative marble runnel at the southern extremity of the courtyard. This runnel transports the water to the central pool. The pool is square having a depth of some 15cm and within this is a shallow circular pool profusely adorned with *pietra-dura*.

This pool starts with a minimal depth but becomes deeper in the middle. In the middle is the marble throne of the emperor built of chaste white marble and bedecked with *pietra-dura* of the highest order. A 60cm wide bridge on the southern side connects the throne with the courtyard. This bridge is again made of marble decorated with inlaid chevron design of *abri*-stone (variegated marble).

The surface of the courtyard around this shallow pool (with emperor's throne in the middle) is all paved with *abri*-stone. But this is not all. To ensure the coolness of this floor, under the marble tiles ran a complicated hydraulic system. So many miniature ducts ran underneath the paved floor and constant flow of water kept the floor incessantly cool. This system of cooling was employed in so many other buildings of the Mughals. The mesh of ducts under the paved floor is labyrinthine and amazing. The ducts are like the veins in the human body. The extra-ordinary point to note is that water used for this cooling system was made dregs and draff-free before it was inducted into the ducts. Albeit due arrangements were there to remove the residuum in case of necessity. There was manhole-lid like slabs also which could be lifted in emergency.

When the central pool was filled up by the canal on the southern side of the pool, the overflowing water entered the three small canals on the northern, eastern and western sides of the pool. As soon as this water reached the extreme ends of the courtyard it disappeared only to reappear at the lower level of the palace.

But before we examine what happened at the lower level, let us enter into the main part of the sleeping chambers of this palace (Musamman Burj). Here the sides which face the river have low palisades in the huge openings. They are made of marble lattice. Immediately behind these stockades, that is on the internal side, there are three basins in each fenestration. The central basin is larger and longish while the flanking basins are circular in plan. By virtue of small and narrow funnels they are interconnected. These basins were brimmed over with ice, regularly brought from the snow-clad mountains in the north of the country. As the air passed over these troughs of ice it got cooler and thus provided nippy and refreshing breeze inside. Not only this wind-catcher and the wind-scoops were so designed and so placed that even in the sultry and sweltering weather there was always flow of pleasant zephyr inside.

Now we move to the lower level of the palace. This area is not subterranean but some 9-10m higher than the normal ground level outside. At this level the area below the courtyard above is a solid mass of masonry. Around this square mass are passages, enclaves, corridors, foyers and apartments. In the enclaves there are water- chutes. The water channels which we examined upstairs supplied water to these chutes. These chutes are made of marble and some of red sandstone. Some are decorated with painted work.

The water falling down from the chutes accumulated in the ponds built in front of the chutes. From the western and northern sides strong wheezing air entered these corridors furnishing the whole interior with amazing coolness. Often the water used had the admixture of rose-water which added another dimension of refreshing and intoxicating pleasantness.

At the same level towards the south-eastern corner there is a huge well. This acted as a *baoli* as well as source of supply of water to this level of the palace and at the same time acted as a chimneypot. Mughal *baolis* were nearly on the pattern of Mediterranean catacombs. This area of the palace complex is much cooler than the upper one, firstly due to cross ventilation, secondly, it is all covered and lastly the wall on the northern side is thicker more than ten meters. The orifices or ventilators in this wall appear as tunnels running into infinity. These tunnels have given birth many a legend associated with this fort. Some thought these tunnels, after becoming underground, ran up to the Tomb of Jahangir, situated across the River Ravi, a distance of some five kilometers. Other more imaginative historians and experts said these tunnels connected this fort with the Red Fort at Delhi. No doubt imagination has neither bounds nor limits.

Within this area at this very level there are numerous chambers of varying sizes, mostly sleeping chambers, which belonged to the various members of the royal family. Each one of them is equipped with cooling system and we find no dearth of cool air anywhere inside these chambers. There is flurry, there is draught, there is breeze without any feeling of suffocation or close or humidity.

The open area of the fort is adorned with numerous gardens equipped with ponds, central thrones, gangways, fountains and runnels plus exotic variety of flora including the midget plants. The juxtaposed presence and interplay of greenery and water resulted in the creation of amicable weather enjoyable by every soul looking for invigorating ambience.

✡

Mausoleum of Data Ganj Bakhsh, Lahore



Data Ganj Bakhsh is a greatly respected saint of Lahore and his mausoleum is known as a *darbar* (court) by way of respect. His real name was Ali Makhdum and he hailed from Hajwir, a *mahallah* or quarter of Ghazna. He came to Lahore with Masud b. Mahmud of Ghazna in 431 A.H./1039 C.E. and decided to settle there. Having lived thirty-four years in Lahore he died in 465 A.H/1072 C.E. and was buried close to a mosque which he had himself erected. The mausoleum was built by Ibrahim, the successor of Masud, in 465 A.H./1072 C.E. No trace of this original building appears to survive.

Both the mosque and the tomb are built on an elevated platform. The mosque has a small sanctuary with five arches. Each, corner of this building is decorated with small turrets. The sanctuary originally had three domes, the central one larger than the other two. These were increased to five in subsequent repairs. There is a small rectangular courtyard in front of the sanctuary. In the north-east part of the mosque is the octagonal building containing the grave of the saint. This has a dome larger than those of the mosque. The octagonal building of the tomb is enclosed in a rectangular building which has a flat roof at the level of the base of the dome.

Both buildings are built of brick. The inscriptional slabs above the arches in the mosque as well as in the tomb are of marble. In the east of the mosque and south of the tomb there is a small. Its openings are provided with marble grilles.

Decoration

Both monuments are without any significant decoration. There is no tilework or woodwork. Some decoration in the form of floral motifs exists on the octagonal platform of the tomb and eight small arched openings on each angle of the octagon. This decoration comprises

carving and inlaid work. According to Chishti all the marble work was done during the reign of Emperor Akbar.

Epigraphy

A number of inscriptions carved in marble exist on the mosque as well as on the tomb. The following Persian inscription in *Nastaliq* is placed on the northern arch of the mosque:

خانقاہ علی ہجویری — خاک جاروب از درش بردار
طوطیا کن بدیدہ حق بین — تا شوی واقف در اسرار
چونکہ سردار ملک معنی بود — سال وصلش برآمد از سردار

(tr.) *The Khanqah of Ali Hujwiri:*
Gather up the dust of its portals,
[and] use it as antimony to thy truth-seeking eyes,
That the mysteries of the knowledge of God may be revealed to you.
He was the chief of the world of sanctity.
The year of his death is obtained from the word sirdar (chief).

The word *sirdar* contains the chronogram and gives the date of the saint's death as 465 A.H. /1072 C.E. During this period the Punjab was still under the rulers of Ghazna.

The following inscription is placed on the eastern arch of the mosque. The inscription is in Persian and is rendered in *Nastaliq* characters.

واہ ایں گنبد فلک ثانی — کہ بجاروب اولا یک وحور
ایستادہ بگیسوئے مشکین — از پی عطر یافتند سرور
سال این گنبد مجر نو — از چراغ جمال یافت ظہور

(tr.) *Oh! What a dome, like another heaven,*
By it [both] angels and virgins of Paradise
Stand with their long musky locks
and become intoxicated with its fragrance.
The year of the repair of this tomb
is found in the term chiragh-i jamal (the lamp of elegance).

The words *chiragh-i jamal* gives the date of repair 1278 A.H. /1861 C.E. On the top of the next arch i.e. the first arch to the east of the central arch, there is the following inscription in the same style and medium:

ہمیشہ باد خدا یا کشادہ این درگاہ
بحق اشہد ان لاالہ الا اللہ

(tr.) *O God! May this dargah ever flourish*
Through the grace of the (shahadah):
I witness that there is no god but God.

The central arch of the mosque bears the following inscription:

چراغ مسجد و محراب و منبر ابوبکر و عمر و عثمان و حیدر

(tr.) *The lamps of mosque, minaret, mihrab and minbar*
Abu Bakar, Umar, Usman and Haidar (Ali)

The following couplet in Persian is on the first arch to the north of the central arch. This inscription is also in *Nastaliq* and carved in marble:

گنج بخش فیض عالم مظہر نور خدا

کاملاں را پیر کامل ناقصاں را راہنما

(tr.) *The bestower of treasure and bounty of the world,*
reflector of the splendour (nur) of God,
An accomplished spiritual guide for the learned
and a steerer for the ignorant.

The same inscription is repeated on one of the arches of the octagonal structure marking the grave. There are a number of other inscriptions but they are all of very recent date (they have been added some time between 1970 and 1976).

According to Latif, there was another inscription which was on a marble slab and inserted over the entrance gateway. These verses were of Maulana Abd al-Rahman Jami. Latif does not say anything about the style of the script. The text and translation as given by Latif are as follows:

ھوالعزیز

لا الہ الا اللہ محمد رسول اللہ

این روضہ کہ بانیش شدہ فیض است

مخدوم علی راست کہ باحق پیوست

از ہستی ہست نیست شد ہستی یافت

زاں سال وصالش افضل آمد از ہست

(tr.) *God is excellent*
There is no god but God, and Muhammad is the
Prophet of God.
This mausoleum, the foundation of which was
laid through the bounty of God,
Is intended as a sepulcher for Makhdum Ali,
who has joined the Divine essence.
Having departed from this transient world,
he obtained eternal life:
Therefore the prominent date of his death
was found in the word hast (ever existent)

The word hast gives the date 465 C.E. /1072 C.E.

✡

Mausoleum of Nurjahan, Lahore



The original name of Nurjahan was Mihr al-Nisa (the sun of women). Jahangir named her Nur Mahal (the light of the *harem*). After becoming queen she assumed the title of (the light of the world) i.e. Nurjahan. She was one of the most powerful and able queens of the Mughals.

She was a woman of many talents; she occasionally composed Persian poems, and wrote under the *takhallus* (*nom de plume*) of *makhfi* (hidden). She was responsible for many innovations in women's dress and also designed various types of jewellery. Some evidence of the respect she enjoyed is shown by the fact that her name appeared on coins along with that of Jahangir. The Jahangir coins bore the following couplet:

بحکم شاہ جہانگیر صد زیور
بنام نور جہان بادشاہ بیگم زر

(tr.) *By order of the Emperor Jahangir, the value of gold was increased a hundred fold by the name of Nurjahan Badshah Begum (i.e. Empress).*

Before getting married to Jahangir, she was married to a brave Turkoman, Ali Quli Beg, who was commonly known by his *nom de guerre* Shir Afgan (the lion-queller). She died at the age of seventy-two, in 1055 A.H./1638 C.E.

Her mausoleum, which she herself built during her lifetime is situated opposite the mausoleum of her brother Asif Khan and close to the mausoleum of her husband Jahangir. A railway line now separates the Mausoleum of Nurjahan from the other two.

According to Tufail, Nurjahan had built a palace close to the mausoleum of her husband and brother. Attached to this palace was a beautiful and spacious garden of 90m each side. This was divided into four main parterres, and was known as *Chahar Chaman* (four-gardens).

There seems every likelihood that her tomb is set in the middle of the former *Chahar Chaman*. The description of Nurjahan's Tomb as recorded in the *Zafar Nama-yi Shahjahan* is very different from what we see today. According to the author of the *Zafar Nama-yi Shahjahan*, this tomb also had a majestic dome decorated with glazed tiles and having a radius of 6.75m. The building was fully covered with marble externally and with *sang-i abri* and yellow buff stone internally. Today, however, there is neither the dome nor internal and external stone embellishments.

Plan

The mausoleum is square in plan, 41.14m each side and has seven openings or entrances on each side. Each intersecting corridor is roofed by a brick vault. Inside, the mausoleum is like a maze. Each side externally has a major entrance right in the middle placed in a large rectangular block of masonry with three arched openings on either side. The whole structure is raised on a brick-built platform 72cm high and approached by two steps in front of each main entrance. The corners have octagonal blocks attached to them. Perhaps the queen wanted to raise minarets on them following the style of Jahangir's Tomb. These octagonal comer blocks terminate with the height of the building. The parapet throughout is provided with a grille of red sandstone 35cm in height.

The existing structure is built of brick covered with plaster which probably held the marble slabs, but none survive. This plaster has also come off at a number of places. Exactly in the middle of the plan where two main axial foyers intersect each other is the chamber which held the cenotaph. The cenotaph was placed on a brick-built platform some 2.40m square and 22cm high. This platform must have been covered with marble of the most expensive quality but not a bit of it was left by the greedy Ranjit Singh. The replicas of the cenotaphs are also bare now but their bricks are not exposed; they are covered with pale brown plaster. The grave of the queen is situated in the middle of this platform, while the grave of her daughter Ladli Begum, whom she bore to Shir Afgan, is on her eastern side.

Decoration

In its present state, the mausoleum is void of any decoration. Its walls are plain and flat, its arches simple and their spandrels empty. The floor is bare and walls desolate. It is a true picture of what Nurjahan had once composed in poetry.

برمزار ماغریباں نے چرغے نے گلے

(tr.) *Upon my grave [when I shall die] no lamp shall burn, no jasmine lie.*

Latif writes that this mausoleum had a marble sarcophagus which was a work of most chaste workmanship. It was of the same size and quality as those of Jahangir and Asif Khan, with the attributes of Allah engraved on it. The vaulted rooms were all covered with marble and wrought with flowers of mosaic, but these were removed by Ranjit Singh.

Epigraphy

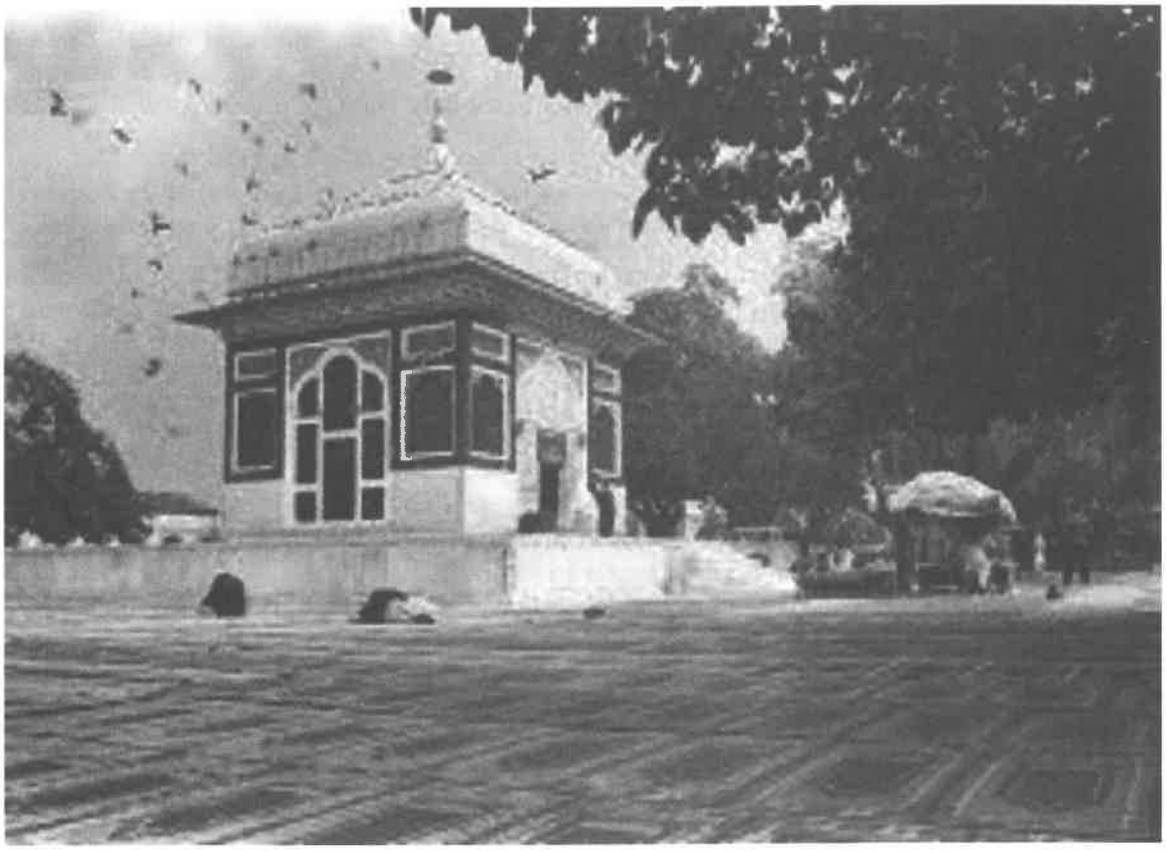
According to Sylvia Crowe Nurjahan wrote her own epitaph, which, translated by the poet John Bowen, runs thus:

(tr.) *Upon my grave when I shall die,*
No lamp shall burn nor jasmine lie,
No candle with unsteady flame,
Serve as reminder of my fame,
No bulbul chanting overhead,
Shall tell the world that I am dead.

I saw these Persian verses myself about ten years ago. They were inscribed in black inlaid marble. The inscription was in three columns each having one couplet inscribed in fine *Nastaliq* hand. The inscription was on the eastern longitudinal side of the lower tier. Both sides of the top tier bore the attributes of Allah.

✡

Mausoleum of Hadrat-i Miyan Mir, Lahore



Miyan Mir was a descendent of the second caliph Umar ibn al- Khattab. His ancestors were natives of Sistan, where he was born in 957 A.H. /1550 C.E. The saint, died at Lahore in 1045 A.H. /1635 C.E. Dara Shikoh, the legal successor and son of Shahjahan, was a devoted disciple of the saint. Not only he but Jahangir and Shahjahan also paid various visits to this saint. Prince Dara Shikoh is said to have planned the building of a road of red sandstone from the place of the saint to his house in Sultanpura a distance of about seven kilometers. But as he was murdered by Aurangzib his plans never took shape. Furthermore, he planned a majestic mausoleum for the saint as well and for this fine marble and red sandstone had already come. Chishti writes that the quantity of the building material was so enormous that Aurangzib with the same material built the Badshahi Mosque at Lahore.

Plan

The mausoleum of Miyan Mir is located in a vast rectangular enclosure about 300m a side. There are two entrances to this, one on the north side and the other on the south side. The northern entrance is the main approach to this mausoleum. This whole area is enclosed in a brick wall 2.43m high, which has niches at regular intervals. To the west of the courtyard is a mosque. Though a mosque existed here from the time of the saint, the present one is a recent construction. It is built on a platform 1m in height and approached by four steps, the fifth being the platform itself.

The eastern extremity of the enclosure has some *hujras* for *mujawars* and caretakers.

In the middle of the large courtyard is the marble platform, a square of 17.37m per side and 91cm high, with four steps in the middle of the northern and southern sides. The vertical sides have niches with multifoil arches. The tomb building stands on this platform; it is 7.62m square in plan and a little over 8m in height including the finial.

The central building, i.e. the platform and the tomb building above, is made of pure marble. The courtyard around is laid in red sandstone while the mosque, the *hujras* and the boundary walls are all built of brick. The two main gates bear slabs of marble as well as red sandstone but the basic construction is carried out in brick.

Decoration

The decoration of the central structure invites some attention. This marble platform has multifoil arched niches on the sides, twenty- two on the eastern and western sides, and twenty on the other two as these sides also bear the steps. The single-chamber monument above has its main entrance on the southern side. Each side is divided into three horizontal panels, the central one being the largest of the three and fitted with marble grilles. Only the southern side has an opening in the middle of the grilled panel. The central panel is flanked by horizontal and vertical rectangles, three on each side.

The lower and uppermost rectangles are placed horizontally while the central one is vertical, having a trefoil arch within. These panels are engraved with floral motifs. Near the niche or *chajja* is a band of roundels, each circle bearing a flower within which is engraved in marble. The niche above projects some 60cm; above this the vertical walls of the building continue, punctuated with a horizontal projecting band. The roof above is a pyramidal structure having an ogee profile.

The decorative pattern outside is repeated inside, where the walls have similar niches. The dome inside is simple, with no decoration worth mentioning.

Epigraphy

The northern and southern gateways bear the attributes of Allah on the vertical piers, while the architrave above has the *kalima-yi tayyibah*; but all these inscriptions are very recent.

The only original inscription is above the southern entrance of the central building. This is engraved in white marble and filled with black. The Persian inscription comprises three couplets in *Nastaliq*.

میانمیر سر دفتر عارفان
کہ خاک درش خاک اکسیر شد
سفر جانب شہر جاوید کرد
ازیں محنت آباد دلگیر شد
خرد بہر سال وفاتش نوشت
بفردوس والا میانمیر شد

(tr.) *Miyan Mir was the head of the department of pious persons,*
The dust of his threshold has become an elixir,
[He] travelled to the city of eternity
After being oppressed by enduring great labour.
Wisdom wrote the year of his death:
'Miyan Mir has proceeded to the highest heaven'.

The last hemistich gives the date of his death: 1045 A.H. /1635 C.E. This inscription is also given by Chishti and Latif. Latif writes that the chronogram is also given by Prince Dara Shikoh in his work *Sakinat al- Auliya*.

I shall now refer to some mausoleums which are very insignificant as far as their architecture is concerned but possess relevant inscriptions. These mausoleums are in a state of total neglect and they have lost much of their elegance and original decorative work. No doubt their inscriptions too will soon disappear.

One of these mausoleums is that of Shaykh Muhtram. He is buried in a very austere building, square in plan and measuring about 7m a side with a dome above. It has four turrets at each of its comers. The tomb is brick-built and has an arched entrance on each side. The southern doorway serves as the main entrance and the following inscription is inscribed in stone in *Nastaliq* over the arch:

برآستان توام ارادت ما

(tr.) *On your threshold I bow my head with respect.*

On the same wall there is another brief inscription, which reads:

واللہ انیس التائبیسن

(tr.) *and God love those who are penitent.*
The north arch has these following couplets in naskhi:

اللھم اغفر لامتہ محمد
اللھم ارحم لامتہ محمد

According to Chishti there were a number of other inscriptions but none survives today except those already mentioned.

The Tomb of Shah Shams al-Din Qadri is another severely neglected monument. In plan and construction it has a great similarity to the Mausoleum of Shaykh Muhtram; thus it is square in plan, has turrets at each comer of the parapet and is domed. According to Tufail, the saint died during the reign of Jahangir in the year 1021 A.H. /1613 C.E. and his tomb was built by Shahjahan after the death of the saint. The tomb, however, does not possess any feature characteristic of Shahjahan's architectural style. The following inscription is inscribed in *Nastaliq* in black on a block of marble:

چون شمس الملل زین جہاں رخت بست

بیاراست ایزد برائیش بہشت

بجستم از پیر خرد سال او

بگفت از سر لطف جائیش بہشت

(tr.) *When the sun of the faith packed his baggage*
to depart from this world,
God decorated paradise [because] he was coming.
When I asked aged wisdom the year [of his death]
He replied pleasantly: "His home is paradise".

The words جائیش بہشت give the date 1021 A.H.

One of the most impressive of tomb inscriptions is found in a monument which was built to accommodate the grave of some saint who eventually was not buried there. The domed building is therefore empty and grave less. This monument is situated in the enclosure of Miyan Wadda. It has a very interesting Arabic inscription comprising five couplets in *Naskhi*:

الایا ساکن القصر المعلی

ستدفن عنقریب فی التراب

(tr.) *O you who dwell in grand palaces,*
Soon you will go underground in a grave.

لہ ملک ینادی کل یوم

لدو الموت والنیو للخراب

(tr.) *An angel is shouting loudly everyday*
"You are bom to die and the houses you
have built are to be destroyed".

عمرنا فی

قلیل عمر نافی دار دنیا

ومرجعنا الیی بیت التراب

(tr.) *Our life in this world is but a short one;*
The place of our permanent abode is the dark
house underground [the grave].

خرجت من التراب بغیر ذنب

رجعت من الذنوب الی التراب

(tr.) *You were created from the earth free of sins*
But you return to earth laden with sins.

بلوح الخط فی الالواح دھر

وکاتبہ رمیم فی التراب

(tr.) *This inscription on stone will last in this world*
Long after the bones of the inscriber have turned
into ashes.

It will be seen from the selected examples discussed above that the city of Lahore is very rich in tomb buildings. Apart from the tombs of Jahangir, Asif Khan and Nurjahan, other tomb buildings display almost similar plans. These monuments were often square in plan with a dome and some turrets on the parapet. In spite of this generalized plan many variations existed, especially in the decorative elements and their inscriptions.

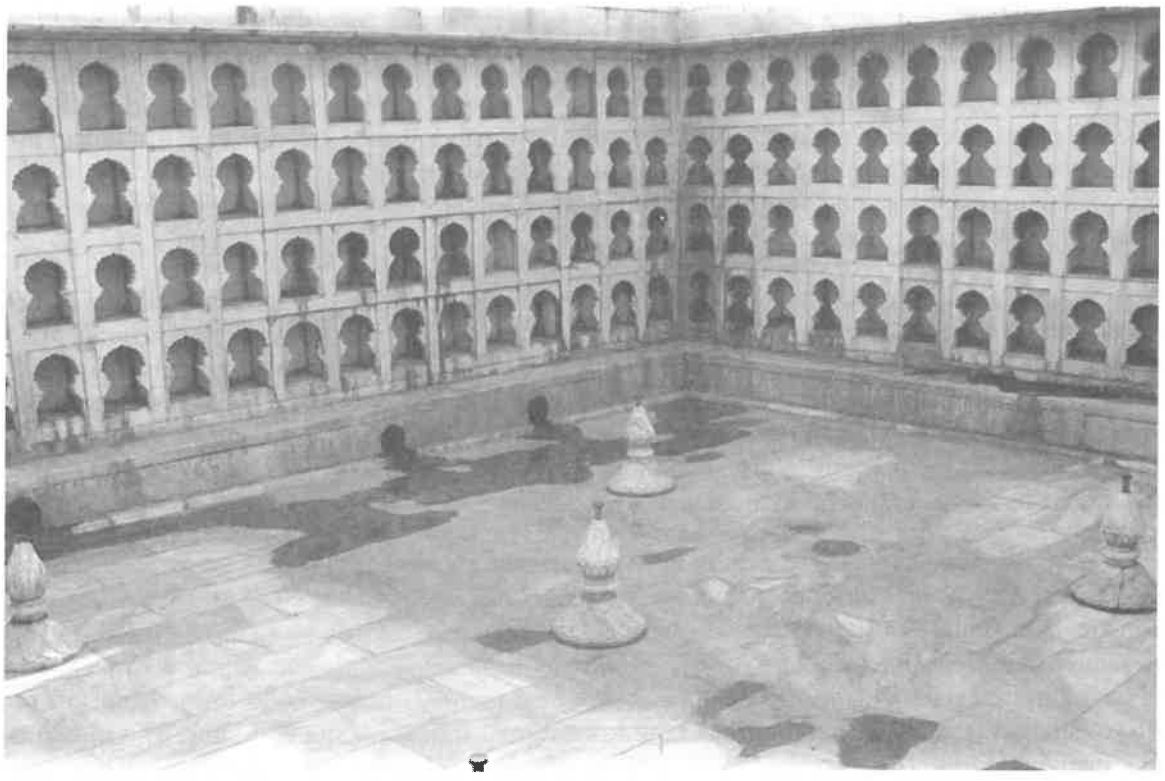
Leaving out the mausoleums built by sovereigns, the building material was chiefly brick and *chuna gach*, a sort of plaster made of *chunam*. But even in brick monuments the inscriptions were usually on stone, marble being the first choice although red or grey sandstone were widely used.

Chishti gives descriptions of eighty-four tombs which were built in Lahore from the time of the Ghaznavids to the Sikh rule. Unfortunately most of them do not exist any longer; if they survive at all they are a picture of negligence. Most of them lack inscriptions, or if they had any, these have disappeared; such inscriptions as exist are often not original but recent and often put up by the disciples of a holy man eager for the projection of their own names.

If generalizations are to be made about the mausoleums of India and Pakistan, it seems beyond dispute that it is the tombs of the Mughals which are particularly splendid and lavish in ornamentation. The Mughals built a series of tombs from the time of their first ruler to that of the last *de facto* one. It is interesting that not only in Lahore, but throughout India and Pakistan, tombs are more numerous than mosques; they house not only sovereigns, but queens, *wazirs*, *umara* and saints.

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Discovering the Magic of Chinikhanas



The contribution of the Muslim World to a wide range of arts, sciences, technologies and academic disciplines is often overlooked due to sheer prejudice of the western scholars and so called Orientalists. The mausoleum of Shaikh Safi at Ardabil provides a glimpse of the rich cultural heritage within the Muslim World and the significant role that Muslims have played in the advancement of knowledge. It presents the rich creativity of Islamic Arts and Architecture

Ardabil is a historical city in north-western Iran. The name Ardabil probably comes from the *Zoroastrian* name of *Artavil*, which means a holy place. Ardabil is notable for its silk and carpets. Ardabil Carpets are considered as one of the best of the classical Persian carpets. Ardabil is also known as the seat of a World Heritage Site: the sanctuary and tomb of Shaikh Safī ad-Dīn.

The large and exceptional group of Chinese porcelains, which Shah Abbas presented to the Ardabil Shrine in 1611, also represents a form of collecting and collection(s) ultimately intended for display in the shrine's *chinikhana*. Neither the porcelain collection nor its exhibition in specially constructed niches is unique to Shah Abbas but rather represent earlier traditions documented at least to the Timurid period.

Porcelain was invented in China from 608-676, though it was not a sudden invention. They don't know exactly how or when the first true porcelain was made, but the most common theory is as follows. It was said to be made by Tao-Yue, who supposedly found some white clay or Kaolin. Kaolin, also called china clay is soft white clay that is an essential ingredient in the

manufacture of china and porcelain and is widely used in the making of paper, rubber, paint, and many other products. Kaolin is named after the hill in China (Kao-ling) from which it ha been mined for centuries. Other materials mixed with China clay to make porcelain clay have included feldspar, ball-clay, glass, bone ash, steatite, quartz, petuntse and alabaster.

Like the assembling of contemporary albums, the amassing of Chinese porcelains by princes and notables for purposes of display seems to represent a specific aesthetic impulse and cultural practice, which sheds further light on the art history of the Timurid and Safavid periods.

Sheikh Safi al-Din Is'haq Ardabili (lived 1252–1334) eponym of the Safavid dynasty, was the spiritual heir and son-in-law of the great Sufi Murshid Shaikh Zahid Gilani, of Lahijan in Gilan Province in northern Iran. Most of what we know about him comes from the *Safavat al-Safa*, a hagiography written by one of his followers. Shaikh Safi was a Sunni Muslim who was well respected by many Shias as well.

Shaikh Safi's descendants founded the Safavid dynasty in the sixteenth century. The mausoleum of the Shaikh is situated in the city of Ardabil and includes the celebrated *chinikhana,* built to house one the most remarkable collections of Chinese porcelain. As far as chinikhanas are concerned no other building in the world can compete with the elegance, glory, design and the complexity of the chinikhana of this shrine. It is from the *Chinikhana* of this shrine that the term 'chinikhana' came into vogue. Very soon the construction of chinakhanas became a must in the prestigious buildings and royal monuments.

In this connection a reference to the Salarjangs of Hyderabad, India, is worth referring to. Diwan-i Devdi was the palace of the nobles, the Salarjangs. It is situated close to Charminar and Chowmahalla Palace in Hyderabad. Diwan-i Devdi has some 78 rooms in it. It had different buildings like *Ainakhana*, *Lakkad Kotha*, *Nizam Bagh*. *Noor Mahal,* and a grand *chinikhana*, which no more exists. There were five people from the family, who served as Prime Ministers of the Hyderabad state. This building has now been turned into Salarjang Museum. The museum was inaugurated on 16 December 1951, and its priceless collection of Chinese porcelains was housed in this 100-year-old palace. This unique collection of porcelains once adorned the chinikhanas of the palace.

But much before the Salarjangs (1720-1948) Iranian and Mughal ruler in India had adopted the chinikhanas in their palaces and forts. There is a hardly a single building of the Mughals which does not have a chinikhana in one shape or the other. Though *chinakhana* was basically a three-dimensional concept Mughals made it two-dimensional as well by introducing it in paintings and on the walls in paints or in inlaid stonework. We can see lot of 2-D stonework examples in the Mausoleum of Jahangir at Lahore. Jahangir's Fort at Shaikhupura has a 3-d chinikhana, though in a ruined state today. Shahjahan later on added yet another dimesion to the concept of chinikhanas. In the Shalamar Bagh of Lahore which he built a Lilliputian building called Sawan-Bhadon (The Monsoon) was introduced. This structure is in fact a three-sided waterfall measuring 26 feet 7 inches by 21 feet 3 inches with a fall of 9 feet 3 inches. The fourth side (northern) is open and a covered walkway is provided there. In the three sides there are series of niches all made of marble. Oil lamps were placed in these niches and the water fell in front of these perfumed lamps in the form of a chadar, so accurate was the leveling that nowhere the sheet of water was broken. On the northern side of the walkway there is another small chinikhana (meant for lamps). This is at a very low level and visitors to the garden seldom notice it.

In the huge courtyard located outside the eastern side of the Shish Mahal-Naulakha complex, Lahore Fort there is also a small marble chinikhana built with the same purpose as that of *Sawan-Bhadon* of the Shalamar Bagh. With the popularity of so-called *chinikhana* of *Sawan-Bhadon* in the Shalamar Bagh, the concept of *chinikhana* stands greatly distorted. It is now

assumed that *chinikhana* is always used to retain oil lamps and the sheet of water falling in front of them. An authentic *chinikhana* is the one where a cluster of small niches, may be of varying sizes are used to retain the elegant decorative Chinese porcelains.

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The Guru and His Panja, Hasanabdal



Guru Nanak was born on April 15, 1469 in Talwandi, a village in the Sheikhupura district, 65 km west of Lahore. His parents were Kalyan Chand Das Bedi, popularly shortened to Mehta Kalu, and Mata Tripta. His father was the local *patwari* (accountant) for crop revenue in the village of Talwandi. His parents were both Hindus and belonged to the merchant caste. As a boy, Guru Nanak learnt, besides the regional languages, Persian and Arabic. He was married in 1487 and was blessed with two sons in 1491 and 1496. In 1485 he took up an appointment in the court of Daulat Khan Lodhi, the Muslim ruler of the area at Sultanpur. It is there that he came into contact with Bah'i Mardana, a Muslim minstrel (*mirasi*). He received nirvana or enlightenment in 1496. His first statement after his prophetic communion with God was "There is no Hindu, nor any Mussalman". When Guru Nanak was 12 years old, his father gave him twenty rupees and asked him to start a business. Instead of starting business he bought food and distributed it amongst the needy. When his father asked him what happened to business? He replied that he had done a "True business" place where Guru Nanak fed the poor a gurudwara was erected later and named Sacha Sauda.

During his extensive travels the person who always accompanied with him was Bah'i Mardana (1459-1534). Bah'i Mardana Guru Nanak's longtime Muslim companion throughout his extensive journeys across the country and abroad, was born the son of a *mirasi* couple, Badra and Lakkho of Talvandi, now Nankana Sahib, in Sheikhupura district of Pakistan. Bah'i Mardana was ten years older than Guru Nanak and was his childhood friend and companion. There is some dispute among the historian about the place where Bha'i Mardana died but it is believed that in 1534 he fell ill and died in Baghdad on the return journey from the east. With a heavy heart Guru performed the obsequies of Mardana with his own hands. A humble monument was erected in

memory of Mardana. Within an enclosure on a wall an inscription in mixed Turkish and Arabic marks the site. Mardana was called Murad by the residents of Baghdad and being older than Nanak by ten years was considered Guru. Consequently, the inscription which was put up after Guru Nanak's departure said:

"Guru Murad died. Baba Nanak faqir helped in constructing this building, which is an act of grace from a virtuous follower, 927 AH", Mardana appears to have died in December 1534 at the age of 75. The monument lies near a graveyard, 2.5km away from the railway station. Despite the hazards of travel in those times, Guru Nanak performed five long tours all over the country and even outside it. He visited most of the known religious places and centres of worship. During his tours, he visited numerous places of Hindu and Muslim worship. He explained and exposed through his preaching the incongruities and fruitlessness of ritualistic and ascetic practices. He spent twenty five years of his life preaching from place to place. Many of his hymns were composed during this period. During these tours he studied other religious systems like Hinduism, Jainism, Buddhism and Islam. Finally, on the completion of his tours, he settled as a peasant farmer at Kartarpur, a border village at the bank of River Ravi in the Punjab (Pakistan). The Guru died on September 22, 1539 (aged 70) at Kartarpur. A *gurudwara* considered to be the tomb of the saint stands at this place.

Guru Nanak along with Bah'i Mardana reached Hasan Abdal in Baisakh of 1521 in the summer season. Under a shady cool tree, Guru Nanak and Bhai Mardana started reciting *Kirtan* and their devotees gathered around. This annoyed a local saint, Hazrat Shah Wali Qandhari, who meditated atop a nearby hill decide a spring of fresh water.



According to legend, Bahi Mardana was sent three times to Shah Wali Qandhari by (Guru Nanak) so that he would provide him with some water to quench his thirst. Wali Qandhari refused his request and was also rude to him. In spite of this, Mardana still very politely stuck to his demand. The Wali ironically remarked, "Why don't you ask your Guru whom you serve?"

Mardana went back to the Guru in a miserable state and said "Oh lord! I prefer death to thirst but will not approach Wali again".

The Guru replied "Oh Bah'i Mardana! Repeat the Name of God, the Almighty; and drink the water to your heart's content."

The Guru put aside a big rock lying nearby and a pure fountain of water sprang up and began to flow endlessly. Bah'i Mardana quenched his thirst and felt grateful to the Guru.

On the other hand, the fountain of Shah Wali Qandhari began to dry up. On witnessing this, the Wali in his rage threw a part of a mountain towards the Guru from the top of the hill. The Guru stopped the hurled rock with his right hand leaving his hand print (*panja*) in the rock. Observing that miracle, Wali became the Guru's devotee. Hari Singh Nalwa, the most famous general of the Kingdom of the Sikhs, named this holy and revered place 'Panja Sahib'. He is credited with having built the first *gurudwara* at this place.

Complex of Punjab Sahib's Gurudwara at Hasan Abdal can be called a miniature replica of the Golden Temple at Amritsar. Within a huge enclosure of buildings that serve as hostels when the Sikh *yatrees* arrive, there is a pond full of crystal clear water, temple stands in the middle. On one of e sides is a passage that goes down where the famous rock is located with the imprint of the hand of the saint. The main building is all painted white. It has two main parts the first story ends at a projection, This story inside has two levels and one can see a number of oriel windows (*jharokas*) at the second level inside. Above the whole structure is punctuated with turrets, kiosks and domes. The main dome much larger in size rises from the middle of this cluster. The main dome is onion shaped (or like a melon) and shows its vertical segments very clearly. The whole structure is extremely beautiful and very well maintained.

Tail-piece: Guru Nanak Ji as a part of his teaching also advised his followers that a true follower of Sikhism will never ask for alms or charity. Worldwide today we cannot find a single Sikh beggar.

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Journeys in Cholistan



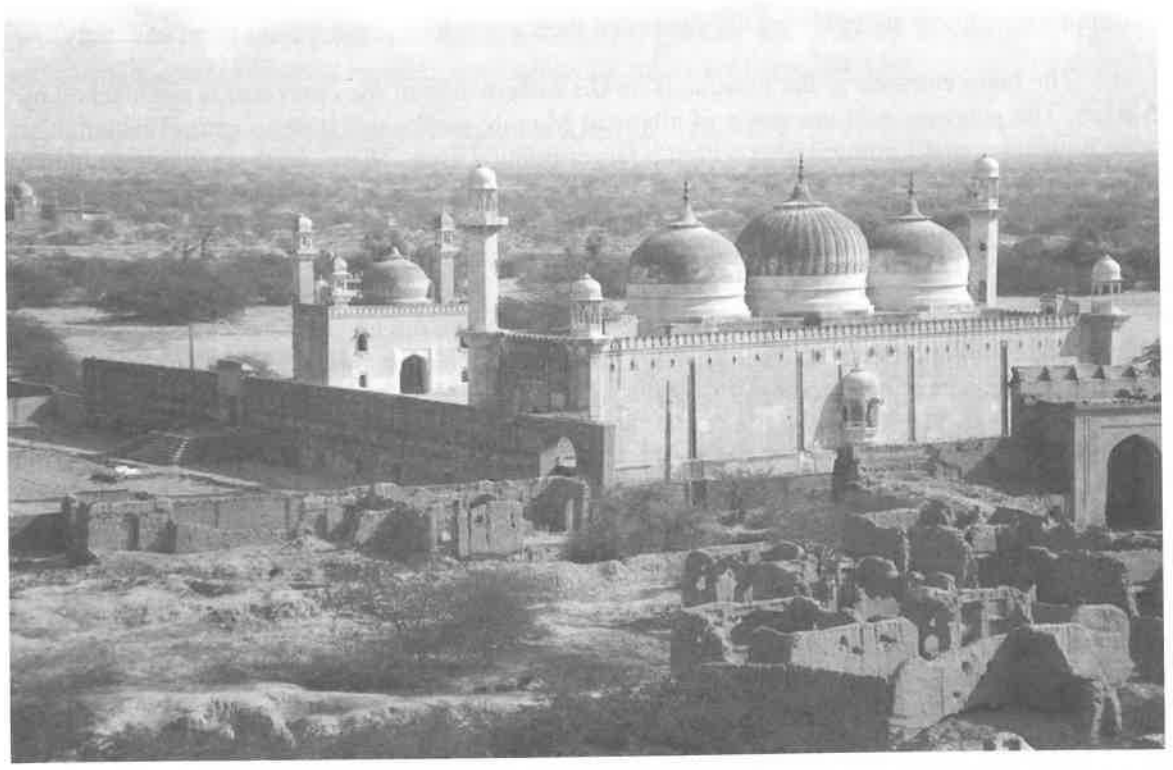
Nearly 300 Harappan sites were found in the Hakra valley ever since the emergence of Pakistan which account for twenty percent of all Harappan sites. Mighty Cholistan has amazing metamorphosis over the history. According to a rough estimate the desert was under perennial regular irrigated cultivation till 1200 B.C. and under seasonal regular irrigated cultivation till about 600 BC. As the River Hakra (also called Sarsawati) dried up the area turned into arid and desolate desert. There is substantial geologic evidence to indicate that prior to 1700 B.C., Sutlaj was an important tributary of the Saraswati river rather than the Indus. Geologists believe that tectonic activity created elevation changes which redirected the flow of Sutlaj. Cholistan was also called the land of forts because of approximately 400 forts existed in the area, some dating back to 1000 B.C. One can still find people living in houses made of mud and straw almost as they might have been living 200-years ago. Cholistan Desert also locally called *Rohi* sprawls thirty kilometers from Bahawalpur, and covers an area of 16,000 square kilometers. It adjoins the Thar Desert extending over to Sindh and into India. Technically speaking it is not a desert in true sense it is more of wilderness with plenty of bushes and sporadic growth of wild trees of medium size. Occasionally there is precipitation also.

Chol is a Turkish word which means a desert while *astan* or *stan* stands for land. *Cholistan* thus means Land of the Desert. The people of Cholistan, extremely low in number, lead a semi-nomadic life, moving from one place to another in search of water (gathered in pits locally called *tobas*) and fodder for their animals. Animals mainly comprise goats, lambs, camels and cows. The dry bed of the Hakra River and many of its tributaries run through the desert, at numerous places we come across heaps of potsherds indicative of settlements that existed once

upon a time. Another theory suggests that the word Cholistan is derived from *Cholna* or *chalo* which means "moving". This is because the people of this area remain on the move all the time.

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Jamia Mosque of Drawar



On the eastern side of the famous Drawar Fort, there is a beautiful small mosque built of purest and chaste marble. The mosque stands on a *kursi* (platform) about eight feet height. This mosque was constructed on the orders of Nawab Muhammad Bahawal Khan III in 1825. According to a legend contained in some books of history a small mosque existed here which was probably built during the short sovereignty of Muhammad Ibn Qasim. This was domeless and comprised of one room only. It stood on a platform of mudbricks. A similar mosque exists close to the Ruknpur Fort even today. This illiputation mosque was rebuilt by Amir Mubarak Khan, an Amir of the Abbasis House. Some historians go even further back than the period of Muhammad Ibn Qasim and claim that an exploratory mission was sent to Hind and Sindh during the period of caliphs and the prototype of the present mosque was built by them. In the north-westerly direction of the Drawar Fort there are some graves. Locals claim they are the eternal resting bodies of some of those early sojourners and preachers of Islam.

Whereas some connoisseurs of architecture visit Drawar for the sake of seeing Drawar Fort, quite a few go there for the sake of this elegant mosque. The mosque has a traditional plan with a square courtyard, a sanctuary on western side, a main gate on the eastern side of court and two subsidiary entrances, one on the northern side and other on the southern. Presently, there does not exist the northern entrance. When was it closed, no one knows. Due to the construction of the mosque on a higher platform it is visible from quite a distance. Except the floor of the courtyard, the whole mosque has been completed in marble of highest quality, brought from Rajputana.

For full nine years masons, craftsmen, artists, draughtsmen, stone-cutters, engravers and master mason worked for the completion of this edifice. Construction of this mosque started in 1256 A.H and completed in 1265 A.H. This is not only recorded above the main arch of the

mosque but also contained in a chronogram. The quality of marble and excellence of the craftsmanship can be accessed from the fact that the archetypes have not decayed even after 170 years. Vandalism and carelessness of the Archaeological Department and of National Fund for Cultural Heritage have also failed to disfigure the carved arabesques, geometric and floral motifs. Today, no one says *azan* here, no one prays here and no *imam* is there to lead the prayers. Architectural heritage has never and nowhere suffered that heavily as it is suffering in Pakistan. Conservation vultures are gobbling the funds and their avaricious greed has no point of satiety.

The main entrance to the mosque is on the eastern side of the court and is approached by 15 steps. The gateway is in the shape of a typical Mughal gatehouse. It has a central rectangular frame housing a small pointed arch within a larger pointed arch. There are three windows above the smaller arch. A range of punctured merlons surmounted by larger merlons crown the arches. Two small turrets bracket the range of merlons. On both sides of the central section are oriel windows with three openings, curved projection and half-domes. From the two extreme ends of the gatehouse rise two square towers crowned by domical kiosks. A miniature gallery runs around the top story which has one opening on each cardinal side. On the inner side of the gatehouse the corner towers are much shorter. The elegantly carved wooden door is in shambles and most of its parts and adjuncts have been removed mercilessly.

From inside the gatehouse flights of steps go to the roof. The central area is flanked by *hujras*. The arches of this area have the finest examples of carving and their details have withstood the tyranny of time gallantly. The central area of the gatehouse has a dome above. It is segmental in profile and, therefore, not visible from the ground level.

The court or *sahn* of the mosque has two notable features: the brick work and use of a yellow sandstone to define passages. The passages lead from the main gate to the sanctuary and from southern gate to northern (now extinct). Four sections of court left around the passages are brick paved; none of the bricks is in traditional shape though. They thus make a very intriguing geometric design and an absorbing pattern overall.

The sanctuary of the mosque has its own 30-inch high platform. There are five openings; the central one has a flight of four steps in front rising in a pyramidal form. Each of the five openings has a smaller multifoil arch within a large multifoil arch, rest of the fronton is divided into several rectangular recessed panels. Some of them having recessed multifoil blind arches within them. The sanctuary has five bays. The *mihrab* is unique construction as there is a small window within the *mihrab* with an overhanging oriel-window like balcony outside. Nowhere else have I seen such a construction? This window within the *mihrab* provides a fine vista and panoramic view of the Drawar Fort.

The exterior of the wall which has the *mihrab*-window has some other interesting features also. At the two corners are two sitting turrets. Within the turrets runs a row of merlons. Lower area of the wall is blank except two rainwater disposal units. There is range of 16 very small oriel windows like constructions. They have small holes within. These are used by pigeons, parrots and swallows. The custom of providing such accommodations to birds is very old and the Mughals used to construct such nests in their monuments too. Lahore Fort is one typical example; its long mural wall has hundreds of such lodgings for birds. Several fables are the background of such abodes.

The sanctuary has three domes, two minarets and two turrets. All the domes rest on cylindrical stilts or drums. All of them are orange-shaped with various segments. The top has final resting or inverted lotus motifs. The central dome is larger. The sanctuary part of this mosque reminds one of the Great Mosque of Shahjahan at Delhi.

In front of the eastern gate there used to be a massive pond. A flight of five steps in front of the main gate descends into it. Except the steps everything else has disappeared.

Close to the fort and mosque, is the family graveyard of the nawabs. Except Muhammad Bahawal Khan I and his brother Mubarak Khan, who are buried in Maluk Shah Graveyard of Bahawalpur, the rest of the rules are buried in the royal cemetery of Drawar. The sepulcher is unique in structure and design. There is a hall of 21 x 100 feet size in which there are eight graves of marble placed on individual podiums. Following rulers are buried in them:

1-	Nawab Muhammad Bahawal Khan II	(d. 1224 A.H. /1809 C.E.)
2-	Nawab Sadiq Muhammad Khan II	(d. 1241 A.H. /1825 C.E.)
3-	Nawab Muhammad Bahawal Khan III	(d. 1269 A.H. /1845 C.E.)
4-	Nawab Fateh Muhammad Khan	(d. 1275 A.H. /1858 C.E.)
5-	Nawab Muhammad Bahawal Khan IV	(d. 1292 A.H. /1826 C.E.)
6-	Nawab Sadiq Muhammad Khan IV	(d. 1316 A.H. /1826 C.E.)
7-	Nawab Muhammad Bahawal Khan V	(d. 1325 A.H. /1907 C.E.)
8-	Nawab Muhammad Sadiq Khan V	(d. 1386 A.H. /1966 C.E.)

Besides this hall of graves, there are several independent one-room mausolea of the ladies of the royal family. They are exquisite buildings with wall decoration of bricks and turquoise, blue and white tiles, some of these buildings are entirely of marble with countless engravings of highest order.

As we were moving out of this small necropolis, the sun had descended close to the horizon. We had to move to Dingarh, the locale of another fort. Everyone boarded the jeeps and the caravan set out towards the next destination. A mammoth ball of dust rose as all the four jeeps accelerated their pace in the Cholistan Desert. The sun was setting and the fine-mesh dust was rising.

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Disappearing Heritage of Cholistan



The Sarasvati River is one of the main Rig Vedic Rivers mentioned in Ancient Hindu texts. The Nadistuti hymn in the Rigveda mentions the Sarasvati between the Yamuna (or Jamuna) in the east and the Sutlej in the west, and later Vedic texts like Tandya and Jaiminiya Brahmanas as well as the Mahabharata mention that the Sarasvati dried up in a desert. Most scholars agree that at least some of the references to the Sarasvati in the Rigveda refer to the Ghaggar Hakra River, while the Helmand River is often quoted as the locus of the early Rig Vedic River. Whether such a transfer of the name has taken place, either from the Helmand to the Ghaggar Hakra, or conversely from the Ghaggar Hakra to the Helmand, is a matter of dispute. The Helmand River stretches for 1,150km (715 miles). It originates in the Hindukush Mountains, about 80 km (50 miles) west of Kabul, passing north of the Unai Pass. It crosses southwest throught the desert of Dasht-i Margo, to the Seistan marshes and the Hamun-i Helmand lake region around Zabol at the Afghan Iranian border.

Mahabharata mentions about Kamyaka Forest situated on the western boundary of the Kuru Kingdom, on the banks of the Sarasvati River. It lays to the west of the Kurukshetra plain. It contained within it a lake called the Kamyaka Lake. Kamyaka forest is mentioned as being situated at the head of the Cholistan Desert, near the Lake Trinavindu. In Pakistan, the desert covers the eastern Sindh province and the southeastern portion of Pakistan's Punjab province. The Tharparkar District is one of the major parts of the desert area. Tharparkar consists of two words.

Thar means 'desert' while Parkar stands for 'the other side'. Years back, it was known 'Thar wa Parkar' but subsequently became just one word 'Tharparkar' for the two distinct parts

of Sindh province. On the western side, Parkar is the irrigated area whereas Thar, the eastern part, is known as the largest desert of Pakistan. The Parkar area has been formed by the alluvial deposits of River Indus while Thar mostly consists of barren tracts of sand dunes covered with thorny bushes. The only hills of the district, named Karon Jhar, are in the extreme southeast corner of Nagar Parkar Taluka, a part of Thar. These hills spread over about 20 km in length and attain a height of 300m. Covered with sparse and jungle pasturage they give rise to two perennial springs as well as streams caused after rain. The Pandavas on their way to exile in the wood left Pramanakoti on the banks of the Ganga and went towards Kurukshetra, travelling in a western direction, crossing the rivers Yamuna and Drishadvati. They finally reached the banks of the Sarasvati River. There they saw the forest of Kamyaka, the favorite haunt of ascetics, situated on a level and wild plain on the banks of the Sarasvati abounding in birds and deer. There the Pandavas lived in an ascetic asylum. It took three days for Pandavas to reach the Kamyaka forest, setting out from Hastinapura, on their chariots.

In *Rigveda*, we also find mention of a river named Auvanvati along with river Drishadvati. Some scholars consider both Sarasvati and Auvanvati the same river. The human habitations on the banks of rivers Sarasvati and Drishadvati had shifted to the east and south directions prior to Mahabharata period. During those days the present day Bikaner and Jodhpur areas were known as Kurujangala and Madrajangala provinces.

The origin of the Thar Desert is a controversial subject. Some consider it to be 4,000 to 1,000,000 years old, whereas others state that aridity started in this region much earlier. Another theory states that are turned to desert relatively recently: perhaps around 2000 – 1500BC. Around this time the Ghaggar ceased to be a major river. It now terminates in the desert. It has been observed through remote sensing techniques that Late Quaternary climatic changes and geotectonic have played a significant role in modifying the drainage courses in this part and a large number of palaeochannels exist.

Most of the studies did not share the opinion that the palaeochannels of the Sarasvati coincide with the bed of present day Ghaggar and believe that the Sutlej along with the Yamuna once flowed into the present Ghaggar riverbed. It has been postulated that the Sutlej was the main tributary of the Ghaggar and that subsequently the tectonic movements might have forced the Sutlej westwards, the Yamuna eastwards and thus dried up the Ghaggar.

The studies about Kalibanga in the desert region by Robert Raikes indicate that Kalibangan was abandoned because the river dried up. Prof. B. B. Lal (retired Director General of Archaeological Survey of India) supports this view by asserting: "Radiocarbon dating indicates that the Mature Harappan settlement at Kalibangan had to be abandoned around 2000-1900 BC. And, as the hydrological evidence indicates, this abandonment took place on account of the drying up of the Sarasvati (Ghaggar). This latter part is duly established by the work of Raikes, an Italian hydrologist, and of his Indian collaborators".

During the 1985-1994 decade I undertook several trips deep into Cholistan desert. There were over two dozen forts standing in a fairly good and readable condition. They had withstood the ravages of time without even a speak of help from the so-called custodians of our heritage. My recent trip to the south westerly sector of Cholistan, in March was a shock to me. Most of the forts have disappeared from the very face of the earth and the rest are in the rapid process of running into oblivion.

On my recent trip, I was accompanied by one of my students reading for her Ph.D. about the forts of Cholistan. Beside her, her husband, husband's brother and a retired Major from the Houbara Foundation and a student of the College of Art & Design of the Punjab University were in the team. Major Sadaqat had two assistants with him, one of them an expert guide. Major

Sadaqat was like an angel in the desert for us. His perseverance was remarkable and knowledge about the habits and character of desert more than satisfying. We had two four wheel drive strong vehicles. There was plenty of food, water and drawing material and measuring equipment with us. Every care was taken to face the scorching heat, biting dust, piercing sand and unbearable glow of sun. Our first destination was the Kandera Fort. This is not too far from Rahimyar Khan.

From Rahimyar Khan we travelled along the Abbasi Canal up to Manthar. This area though desert previously, has been turned into fertile fields and we saw golden wheat crop standing as far as we could see. The road till Manthar is in good conditions. After Manthar its condition deteriorates. The village of Kandera is some 26 km from Manthar. A track exists but there is no metaled road. The Fort of Kandera is another 10 km to the west. The fort today is a heap of debris. It has lost all its features. Only at one or two places we were able to locate a couple of brick built pointed arches lying flat on ground. An artificial lake created by water logging has devoured the fort. Disappointed from this site we headed towards Bhagla Fort. The journey in the desert was of about one and half hour to cover an approximate distance of 40 km. This was another disappointment as people have removed all the bricks of the structure and the inner core of the walls, made of mere sun-dried bricks is standing and that too in patches. Corner bastions are recognizable along with one or two gateways. It was a fort of about 120x120 feet and it stood on a low mound. Close to this fort was the local office of the Houbara Foundation. We rested there and had our lunch, courtesy the Houbara Foundation and Major Sadaqat. The temperature by then had crossed 52 Celsius.

Our next destination was Fort Kot Mureed. This was not too far from the Bhagla. A metaled road took us there. The place where the Fort was supposed to be nothing existed there. This small fort of some 80x89 feet dimension had four corner bastions and a gateway when I visited it last. Nothing survives today and no one can recognize the ruins either unless specifically told by an expert who moves in this area regularly and who has seen the slow death of the fort. The contractors who were responsible for building the roads in the desert, most probably removed the bricks of these forts. The bricks were used for making '*rori*' to lay the foundation of the road. The remains of this fort were depressing site for any antiquary and lover of heritage. The fate of these three forts is a prelude to the end of many other mementos of the past in the desert. The so called champions of our heritage do not see anything behind Lahore Fort, Shalimar Bagh, Rohtas Fort, and few other places which can help built their kitties. But these monuments so 'diligently' looked after too have sad and sordid tales to tell. Heritage is not our priority.

The way of life is also about to change. The women folk in drab landscape of desert wearing *nath* or *koka* (nosegay), *katmala* (necklace), *kangan* (big bangles), *pazeb* (worn on toes), bright colour and vivid pattern *lehngas* of 20 yards and high Cholis may one day become part of history. May be not so in near future! Sufi poet Khawaja Ghulam Farid, who spent 18 years of his life wandering about in Cholistan, admiring its beauty and people wrote, "But what tongue shall tell the glory of it, the perpetual strength of it, and sublimity of its lonely desolation! And who shall paint the splendors of its light." The poet was passionately found of desert milieus that are hard, dry and at first repulsive. His fascination for Cholistan was so rich that his poetry has woven melodious aura all around Rohi as the desert is called in a local dialect. He has set the standards for desert wanderers. I can tell you something of what I have seen during my intermittent stay from 1977 till 2000 in the desert, but I cannot tell you the grandeur of the desert and neither about the glory of colours that wrap the burning sand. The awesome vistas and richness of the desert are beyond description. Cholistan is a land of legends, myths, velour, romance, folk melodies and regal elegance.

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The Versatile Brick of Cholistan



Since the earliest times, humankind has had a close association with clay. From use as a building material, in pottery, for treating human digestive ailments to a multitude of industrial uses, clay is a key ingredient in the material world we live in. Clay is a soft, loose, earthy material containing particles with a grain size of less than four micrometers. It forms as a result of the weathering and erosion of rocks containing the mineral group feldspar (known as the 'mother of clay') over vast spans of time. During weathering, the feldspar content is altered by hydrolysis (reaction with water) to form clay minerals such as kaolinites (the principal minerals in kaolin clay) and smectites (the principal minerals in bentonite Clay).

History of brick goes back to 7000 BC where they were first found in southern Turkey and around Jericho. The first bricks were sun dried mud bricks. Fired bricks were found to be more resistant to harsher weather conditions.

The Ancient Egyptians also used sun dried mud bricks as building materials, evidence of which can be seen in paintings to the tomb walls of Thebes which portray slaves mixing, tempering and carrying clay for the sun dried bricks. The Greeks also considered perpendicular brick walls more durable than stone walls and used them for public edifices. The Romans further distinguished those which had been dried by the sun and air and those bricks which were burnt in a kiln. Preferring to make their bricks in the spring, the Romans held on to their bricks for two years before they were used or sold.

Clay mixed with water in certain proportions exhibit plasticity. When dry, clay becomes firm and when fired in a kiln, permanent physical and chemical changes occur. These changes convert the clay into a ceramic material. Because of these properties, clay is used for making pottery, both utilitarian and decorative, and construction products, such as bricks, wall and floor tiles. Different types of clay, when used with different minerals and firing conditions, are used to produce earthenware, stoneware, and porcelain. Prehistoric humans discovered the useful

properties of clay. Some of the earliest pottery shards were recovered from Central Honshu, Japan. They are associated with the Jomon culture and dated to around 14,000 BC.

The Hanging Gardens of Babylon were one of the Seven Wonders of the Ancient World. Traditionally they were said to have been built in the ancient city of Babylon, near present day Hillah, Babel province, in Iraq. The Babylonian priest Berossus, writing in about 290 BC and quoted later by Josephus, attribute the gardens to the neo-Babylonian king Nebuchadnezzar II, who rule between 605 and 562 BC.

Multi story Babylon gardens could not survive since their bricks were not burnt bricks. But the Ziggurats which Babylonians built with kiln-burnt bricks have survived to date.

Clay tablets were the first known writing medium. Scribes wrote by scratching them with cuneiform script using a blunt reed called a stylus. Purpose made clay balls were also used as sling ammunition.

Clay sintered in fire were the first form of ceramic. Bricks, cooking pots, art objects, dishware, and even musical instruments such as the ocarina can all be shaped form clay before being fired. The ocarina was an ancient wind musical instrument a type of flute (*gugoo* or *kugoo* in our vernacular Punjab). A typical ocarina was an enclosed spare with four to twelve finger holes and a mouthpiece. Clay, being relatively impermeable to water, is also used where natural seals are needed, such as in the cores of dams, or as a barrier in landfills against toxic seepage.

Of all the products made from clay, other than man, brick has played a very pivotal, key and crucial role vis a vis human civilization. Whenever stone and wood was not available brick played its role, the role that has been majestic, artistic as well as potent and puissant. In Pakistan, best examples of use of brick can be seen at Mohenjo-Daro and other sites of Indus Valley Civilization. In monuments of southern Punjab we see use of cut brick (Tomb of Rukn al-Din at Multan, Tomb of Saddan Shaheed near Muzaffarabad and Tomb of Khalid Walid at Khatti Chor) whereas in Cholistan it is the brick which is not cut yet it plays its role in a very charismatic manner.

Cholistan forts were raised during the 16th – 18th century and they are all made of two types of bricks, sun baked and kiln burnt. The kiln burnt bricks have two categories that are burnt bricks and over burnt bricks. The surfaces of the thick walls of these forts are made of kiln burnt bricks while the core is made of sun dried bricks. Resultantly where the shell or the outer surface has been removed the core is rapidly deteriorating and disintegrating.

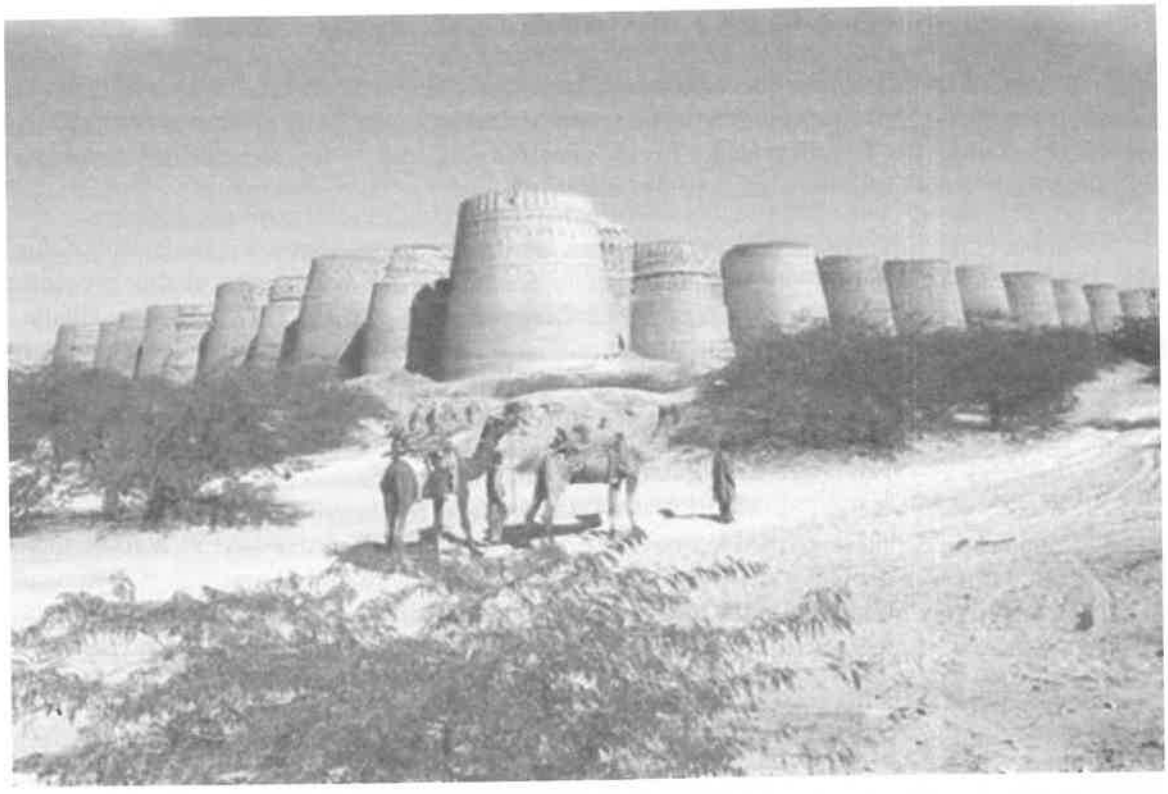
Most of the forts have thus disappeared from the very face of the earth. In the absence of coloured bricks or tiles or ceramic tiles the architect of Cholistan forts was left with no option but to use in a versatile manner thus creating designs by using over burnt bricks to create lozenges and checker board designs keeping the surface smooth. At other places certain bricks were projected out of surface and some were pressed inside.

This interplay of depressed and projected bricks plays a charismatic effect when sunlight falls on them. With the change of sun's angle and angle of sunlight the shadows created by these bricks change resulting in an astonishing shadow metamorphosis.

There is a third kind of use of brick as well and that is use of vertical bricks. These vertical bricks are also used to not only break the monotony but to add some aesthetics to otherwise massive barren surfaces. Not only in Cholistan, but also outside Pakistan brick had played epoch making role in several important monuments. The best example we see in the Tomb of Samnids at Bukhara, Shebli Tower at Demavand in Iran and Minaret at Jam in Afghanistan.

✡

Drawar Fort, a Gem of Cholistan



Cholistan is a remarkable stretch of land. It is partly a desert and partly wilderness punctuated with variety of bushes. As soon as we came out of Ahmadpur Sharqia the desert started. Within a short space of time a lot of desert or wilderness has been converted into fertile land and we can see green fields up to the horizon. A short distance of some 40 km south of Bahawalpur is located a small town of Ahmadpur Sharqia. This is an important road junction. Roads from here go to Uch and then on to Sitpur. Both these places are very important historically. Uch at one stage in history was the capital of this area. Another road leads to Bhong. The G.T. Road continues southward for Rahim Yar Khan and Karachi. If we turn left or southward, there is yet another historic landmark i.e Dera Nawab Sahib.

Dera Nawab Sahib is separated from Ahmadpur Sharqia by a small cantonment. The place of the Nawab of Bahawalpur is known as Sadiqgarh. This is located here surrounded by a massive girdle wall punctuated with rectangular multi-story buttresses. Buttresses are of exposed brick while the wall has been mud-plastered. The palace became the victim of General Zia's hostile policies, for the successors of late Nawab Sahib failed to oblige the General politically. More than half of this palace was sealed by government. The main building of the palace is a huge structure designed by an Italian architect and represents combination of Italian, Muslim, Rajesthani and Sikh architecture. At places it has Greek features as well. Its front portion, which once upon a time had a beautiful *chaharbagh*, has lost all its glory. This portion is desolate now and so is the elegant Lilliputian mosque.

The small mosque is a remarkable example of Mughal architecture. It has a small courtyard, a sanctuary, turrets and minarets. A small gateway welcomes you to the mosque. This

beautiful building still contains some excellent examples of calligraphy in *Naskh* and *Thulth*. Alas everything is in a state of utter neglect.

The Place enclosure has only one gateway. It is a gatehouse in fact and houses offices and residences of the security staff. Opposite the gatehouse there is the old brick paved road which used to take *Nawab Sahib* to Drawar Fort in olden times. The road was flanked by wrought iron poles on which were hung oil lamps. They still survive as a memento of the past.

Present authorities have also built a road to Drawar. Drawar Fort becomes visible from a distance of some 5-7 km depending on the quantum of dust in atmosphere. During the Jeep Rally this March, at night the fort presented a lovely viewfrom distance as it was well lit. On the last day of the Rally a colourful firework was also displayed.

In the olden times from Sindh to Rajputana, a tribe known as Bhatts was in control of this area. During those days Bombay was also part or Sindh and the boundaries of this province stretched upto the south of Bombay. Bhatts built a number of towns like Bhatta Wahan, Bhatta, Bhattera, Bhattinda *et al.* Raja Kehar Bhattia was one of their most outstanding ruler. His eldest son was Tannu, who annexed Multan in his domain when he became Maharaja and married the daughter of the Raja of Rajputana Jijo. Tannu's son built a fort at Bijnot. This still survives in a ruinous shape close to the border, and sheds sufficient light on the religion and life style of those people.

Langhas of Sindh nourished hatred against them as Tannu had defeated their forefathers and had put number of Langhas to sword. When Bijayrao a successor of Tannu was in command Langhas attacked his forces and killed nearly all his soldiers. Bijayrao was also killed but his son Dev Raj managed to escape. He, upon regaining power, built a fort and after his name named it Dev Rawal. Dev Rawal gradually turned into Dev Rawar and later became Drawar.

According to the *Gazetteer* (1904) of Bahawalpur the fort at Drawar was built by Deva Sudh Dev Rawal in 300 AH/912 C.E. There was no Cholistan at that time and the fort stood at the bank of mighty river called Hakra. Hakra is sometimes called Ghagra. Hindus remember it as Sarsawati, the goddess of wisdom and the goddess behind the Basant festival. During those days the fort had forty buttresses, half of them were made of burnt bricks while half were of unbaked bricks. The buttress on the left of the main gate was known as Lakuba. Opposite this fort was a huge water tank. Till 1735 the fort remained in the control of the successors of Deva Sudh Dev Rawal. Nawab Sadiq Muhammad Khan conquered this fort in that year. In 1794 the fort was lost to Rajputs but following a treaty signed between Nawab Mubarak Khan and Rawal Raj and his son Raghunath the fort became a part of Bahawalpur State. Since then it is in control of the Abbasis.

The fort stands on an artificial earth mound. It is in the form of a parallelogram. The gatehouse has a crooked approach. A massive arch houses the wooden and iron gate. Upper portion of the door has huge spikes on them to prevent the attack of elephants. Entrance of the fort is on the eastern side facing south in the projected wall, immediately inside the gate, after crossing the vestibule there is bent-tunnel made with wagon vault. The tunnel has an ascent as well as a bend towards west. The ramp leads us into a huge compound of the fort. On the right (towards North) are soldier's quarters and a high observation post. In front (towards) west are two rows of chambers with a street in between. Rooms on the left were used as armory and jail, while rooms on northern side were the residences of servicemen. At the end of this street is a small open area having a small mosque in north-western sector.

In the south of the secretariat building there is a vast depressed area. Here once existed the sunken garden of the fort. Not a vestige of that glory remains. Behind the secretariat (to west)

were the private quarters of the fort where the families of the *Nawabs* lived. This includes a harem also. Further west tare some more buildings used as residences by the servants.

If the whole inner area or rectangle is divided into four equal parts, the south eastern sector is completely devoid of any construction. Two big guns (like Zamzama of Lahore), however, stand there as the current sentinels of this abandoned fort. Several balls of stones and iron are scattered around these guns. They were used when the guns were functioning.

Close to the eastern extremity and near the ramp a guillotine, rather a *tikktikee,* still survives. We thought it was *phhansi-ghar* but was a place where wrong-doers were hung upside down and were flogged.

Of what has been left of this fort are its buttresses and ramparts and they provide the most fascinating pictures. Counterscarps, over forty feet high, are all made of bricks with designs of diamonds, diapers, lozenges, saw-tooth and chains created by depressing and projecting the bricks. In the absence of colours, light and shade play a talismanic role. With the changing angle of the rays of light sciagraphy becomes even more fascinating. Ramparts are over eight feet wide and they run continuously over the *fasil* uninterrupted. A small parapet runs on either side of the ramparts. According to a rough estimate each buttress has 80,000 bricks used in it.

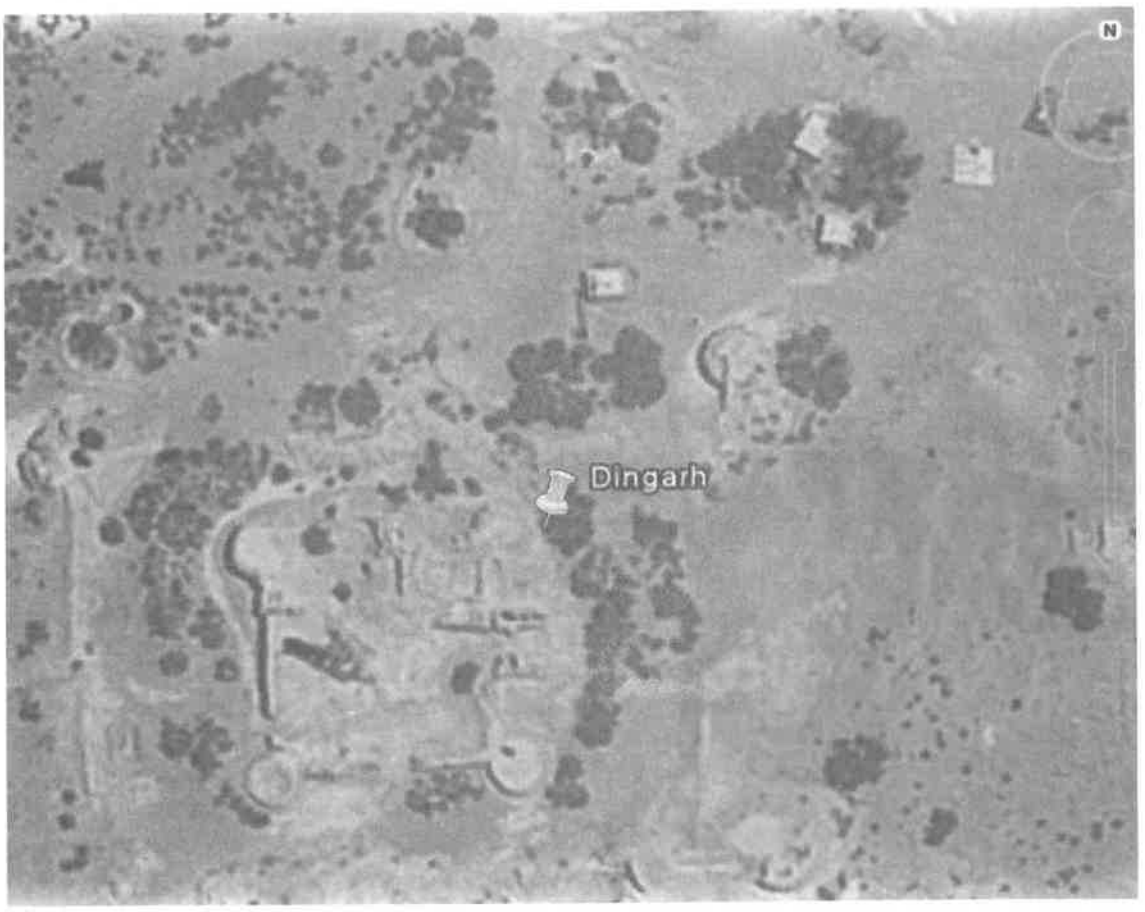
Buttresses are monumental, particularly at ground level. They taper towards their apices. They also contain designs made of overly burnt (black) bricks they break the monotony of the otherwise barren surfaces. The present fort was surrounded by an outer *fasil* which has completely disappeared; only masses of clay stand here and there but they amply prove that they were the sections of an outer counterscarp. In between the two *fasil* there was a *bazaar*- the remains of the shops still exist.

Close, to the eastern side stands a beautiful mosque, made of marble with consummate and matchless carvings. Plenty of white marble has been used in it beside the use of bricks, *chunam* and local *khattu* stone. To the north of this mosque and east of the fort is a small palace situated at the bank of a small lake. This building it is said was used for the coronation of the succeeding Nawabs. This building known as Shahi Mahal has four stories, lowest descending down to lake level thus was cool in hot summers.

With the annual Jeep Rally taking place every year near the fort, Cholistan is once again gaining importance. Once this rally becomes truly an international affair the desert and Drawar Fort will become hub of tourist activities.

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Dingarh Fort



According to the guides, distance from Drawar Fort to Dingarh Fort was between 50 to 60Km and travelling time between 100 to 150 minutes or even more through the desert. The paths in the desert were totally dry and the four jeeps were raising massive cluouds of dust, except the first jeep all other alongwith their passengers were being subjected to terrible dust inhaling. Eyes were also being infected.

In order to reach Dingarh before sunset the jeeps were moving at a considerably fast speed. The bushes, the ditches and the heaps made the jeeps move in quick meandering way. Often they jumped over and flew after the brief mounds. (We had only witnessed such scenes on television). Though the landscape looked uniform yet there was plenty of variety. Occasionally we came across plane and smooth stretches of land, absolutely leveled just like a sheet of glass. A large aeroplane could land there easily. We were told by the guides that these were the old beds of Ghagra, Hakra or Sarsawati River. Their banks were littered with potsherds of olden times. Some historians suggest that civilization which existed at the bank of this river was older than the Indus Valley Civilisaion. No investigations have ever been made in this regard but I am sure that concerned department will sometime wake up and turn to this aspect of our history also.

According to Colnel Nodd and the author of the *Ancient History of India*: "There is little doubt now that the region of present Cholistan spread in the north and south of Hakra (or Ghagra). This vast region was fully inhabited. People engaged themselves in agricultural and were leading very prosperous life. Mercantile caravans came here from far and near and exchanged their merchandise. Several reputed temples were built here and *asparas* in these temples used to dance to the lilting tunes of flutes and tables to please their gods and goddesses."

About 5000 year from now there was no sign of any Cholistan in this region. The present desert of Cholistan spreads over an area of some 10,399 square miles and two-third of three districts of former Bahawalpur State, namely Bahawalnagar, Bahawalpur and Rahimyar Khan, are encroached by Cholistan Desert. There is little doubt that in the good old days the region had Ghagra (or Hakra or Sarsawati) river in it serving as a blood vein that gave life to this region. Sarsawati is a Hindu goddess, goddess of wisdom and the figure behind Basant festival. She is considered as holy of the holiest goddesses and out of the chief triad of Hindu gods namely Brahama, Vishnu and Shiva, she is the wife of Brahama, Sarsawati River flowed in the middle of present Cholistan passed through Rann of Kachh and fell in the Arabian Sea.

Old beds of river, which we ofter came across while travelling, is known as thehr. The passages in the desert which have wheel marks of chariots, jeeps and footprints of animals and travelers are known as *leekaan*. Lower area where rainwater can accumulate is called *toba*, a large pool of water is called *kund* while a raised portion of land is known as *tibba*.

There are about over three dozen forts still surviving in Cholistan. Some of them have lost their shapes completely while some are still struggling to fight the onslaught of neglect and carelessness. If we start from Bahawalnagar side we come across the following forts:

1-	Fort Phulra,	2-	Fort Marot,	3-	Fort Jamgarh,
4-	Fort Maujgarh,	5-	Fort Mubarak Pur,	6-	Fort Fatehgarh,
7-	Fort Tibba Jijal,	8-	Fort Mirgarh,	9-	Fort Khergarh,
10-	Fort Bahawalgarh,	11-	Fort Sardargarh,	12-	Fort Machhki,
13-	Fort Qasim Pur,	14-	Fort Muridwala,	15-	Fort Drawar,
16-	Fort Khangarh,	17-	Fort Ruknpur,	18-	Fort Liara,
19-	Fort Kandira,	20-	Fort Siyorahi,	21-	Fort Sahibgarh,
22-	Fort Wanjhrot,	23-	Fort Dhavvin,	24-	Fort Dingarh,
25-	Fort Uch,	26-	Fort Taj Garh	27-	Fort Islamgarh.

After about two hours journey we reached Dingarh. A small village perched in the sand of the desert slightly elevated from the normal ground level. A few desert trees stood befor us like the sentinels of the village. There was a well also. We could hear the ringing of the bells of the camels who were helping the villagers pull out water from the well having a particular type of construction. Their cylinder is usually very narrow and deep. Water is pulled up through skin pouches by a pulley. Men control the movement of camel while ladies control the pouch when it

cames up. The water is then poured into terra-cotta pitchers. The water which is spilled in the process travels into a pondlet which is buyilt adjacent to the well for this kparticular purpose. A large quantity of water thus gathers in the cistern. We could see a thick layer of lichen floating over the surface of the water. Some girls were filling their pitchers by dipping them in water after moving the algae aside. Seeing this one of my students commented "Sir, we cannot provide clean drinking water to our people but can spend billions for a World cup final."

Close to this well stood the remains of the Dingarh Fort. Compared to Drawar Fort, Dingarh Fort is very small, perhaps one-eighth in size compared to Drawar. When I visited this fort some four year back its inner *fasil* was almost intact and there stood some remains of the outer counterscarp also. The shell of the inner *fasil* was made of fire-burnt bricks. All those bricks have gone now. Villagers have removed them for building their own houses. Corner bastions still show brick marks on them. Behind the brickshells the filling was done with sun-dried bricks and rubble. With the removal of the shell the pace of decay and destruction has been accelerated. The effects of this are manifest everywhere in the fort. There is no one to care. We can only give lip service to heritage. Nothing tangible is done.

In the pre-Islam era the place was called Tarhaar. According to a little information contained in the accounts of historiographers this fort was built by Bahadur Khan Hilani in 1171 AH/1757AD. Prior to its construction or reconstruction a small fort existed which was built by Raja Lalloo of Jaisalmir. According to another account the reconstruction of Raja Lalloo's Fort was affected by Muhammad Ma'ruf Khan Kehrani's son Ibrahim Khan in 1170 AH/1765 AD. But he died during the course of reconstruction. The project was subsequently completed by a cousin of Ibrahim Khan, Khuda Bakhsh son of Nur Muhammad Khan. The main gate of this fort had an inscription over the main arch which bore *Kalima-yi Tayyibah* inscribed on a wooden plaque. Lower portion of this tablet also bore the name of Khuda Bakhsh as a part of some lengthy inscription. Like the Fort of Drawar this fort too had its main entrance on the western side. The main arch of its entrance still survives and its inner portion is particularly recognizable. Out of what has been spared by the tyranny of time is a pair of towers which flanks the main arch of the gateway. The entrance was in the form of gatehouse having chambers on either sides of the central passage. Inside, behind the gatehouse, is a small court with chambers all around. The row of chambers appears to be in two tiers. The lower story was connected with the upper story with a flight of steps in each of the corner bastions. All these bastions and two-storied chambers are in totally ruinous state. The inner court of the fort is not very big, approximately its 30 ft x 50 ft.

Interestingly the gatehouse is not in the middle of the western side rather it is on the south-westerly corner of the court. Outside this little complex there are remains of outer counterscarp, now completely made of mud. Their brick-shells have been remound. It is difficult, therefore, to ascertain their true design and character. From what has been left it seems there were four bastions each on northern and southern sides and three each on the eastern and western sides. These will also disappear very soon. Thanks to the Archaeology Department and to the custodians of culture.

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Maujgarh Fort



Maujgarh Fort, Cholistan

Cholistan stretches on a north-south axis along the old bed of the Hakra River. This river is also referred as Ghagra and Sarsawati by the historians. Its total area is around 6655360 acres. In this vast stretch of land there are only 120 *pucca* and 600 *katcha* wells. The number of *tobas* is 1050, out of these only four are brick paved and cemented while others are just natural depressions. Toba is place where rain water either accumulates itself or is artificially stored by the inhabitants.

Not much is known about the etymology of the word *Cholistan*. Some suggest that *chol* is a Turkish word meaning desert. In ancient Iraq *chel* was used for desert. May be Cholistan is a derivation from that. "In between" and this area is situated between the deserts of Rajputana and Thar. It became known as Wacholastan which was gradually transformed into Cholistan.

In its heydays, the exuberance of the populace and of the area of Cholistan had no limits of prosperity. Not even a tiny stretch of it was a desert. It has been suggested that the first group of people who arrived and settled here were the Aryans. Alexander and his army also travelled through this valley of Ghagra, Hakra or Sarsawati. Interestingly it is also believed that Ghagra, Hakra or Sarsawati was not one but three rivers. The facts are hidden in obscurity and lack of knowledge about this region.

Some remains and mementos which have come down to us suggest that there were some important centres of Jains and Buddhists in this area. Thus certains remains of some Buddhist monuments like stupas have also been either discovered or unearthed. These great civilizations were followed by Muslims who arrived long before the much trumpeted arrival of Muhammad Ibn Qasim.

Establishment of so many civilizations in Cholistan certainly points to one thing that it was a fertile area where rate of precipitation was about 30 or more inches per annum. Herodotus, the well-known Greek historian and biographer records in his travels that he saw cotton and its plant for the first time in this region. He also mentions a large variety of fruit and vegetables which were produced here. Green fields, flourishing meadows, abounding orchards have now become a piece of history, what still survives in the architecture of those bygone days. Many a fort was constructed during those days of fortune and wealth. And the great fort at Maujgarh is a reminder of those glorious days and pathetic attitude of the custodians of heritage of today. Travelling to Maujgrah Fort is no easy task. There is no direct route and Archaeology Department, Tourism people or the Ministry of Culture have virtually done nothing to connect this, once upon a time magnificent fort, with any of our main roads or stations. If you come out of Bahawalpur on the cantonment side and travel towards the airport, you will come across an avenue of trees which flanks the road on both sides. Behind these trees are the vast stretches of lush green fields. This road goes straight to Yazman Mandi, a small town situated at a distance of some 32 kilometers from Bahawalpur. You pass through Yazman Mandi and continue your journey; a road will take you very close to Dingarh Fort and through the village Dingarh you have to continue our journey, on a four wheel drive, in the north-easterly dirction. Whole plateau is dry, dusty and sandy punctuated with wild plants, bushes and sporadic low trees. There is absolutely no life in this region, neither anthropomorphic nor zoomorphic. At night a variety of lizard, rabbits and foxes is seen, however. The journey is tiring, treacherous and impoosible without an expert guide. If you are lost. You are lost forever. Vultures appear from nowhere suddenly if they see a person alone and lost. Their natural instinct guides them to do so.

After travelling for some two-and-a-half hours or more suddenly you see a very high dome resting on an octagonal stilt. As you go closer you can see the lower cube also. This is a tomb building situated in the north-westerly region of the Maujgarh Fort.

As soon as you go close to this tomb you can see the emerging silhouette of the Maujgarh Fort and its elevated mosque.

It's a splendid view. Accoding to what is known about the history of this fort, it was built by Vadera Ma'ruf Khan Kehrani in 1157 AH/1743 AD. Previous to the construction of the Maujgarh Fort this place was known as Lodhara. The founder of this fort died in the year 1171 AH/1757AD while the building was to complete yet. Three sons of Kehrani, namely Jan Muhammad, Azmat Khan and Hamza Khan then took the charge of construction. Kehrani had also constructed his mausoleum nearly during his life time. I have referred to this building already. After the death of three brothers they were also buried in the same tomb building. The interior of this tomb building is packed with graves but the grave of Kehrani can be recognized easily at is in the middle, larger and much more elevated than the other graves. All the graves are decorated with purple, turquoise and blue tiles of Multan. The exterior of the tomb building also has decoration of these tiles. The main construction, however, is in small brick. Of all the sons of Vadera Ma'ruf Khan Kehrani, Jan Muhammad was the last to die, after his death Ma"ruf Khan II became the Sirdar but as he died issueless the *sirdari* passed on to the fourth son (Nur Muhammad) of Kehrani. He lived in this fort for a long time, it is said till early days of Pakistan te main gate of this fort bore an inscription on metallic plate which read. "Malik Vadera Jan Muhammad Khan, Muhammad Ma'ruf Khan Daudpotra Kehrani". Second line said, "This gateway was constructed by Sri Ram the blacksmith in the month of Shawwal 1212 AH." (All in Persian).

The fort is in the form of a parallelogram with its outer fasil now totally missing. The inner fasil has it entrance on the eastern side, not in the middle but shifted towards north. The entrance is askew and one has to pass through various archways of the gatehouse. This a comples construction. Inside the enclosure central portion today is without any building. Along

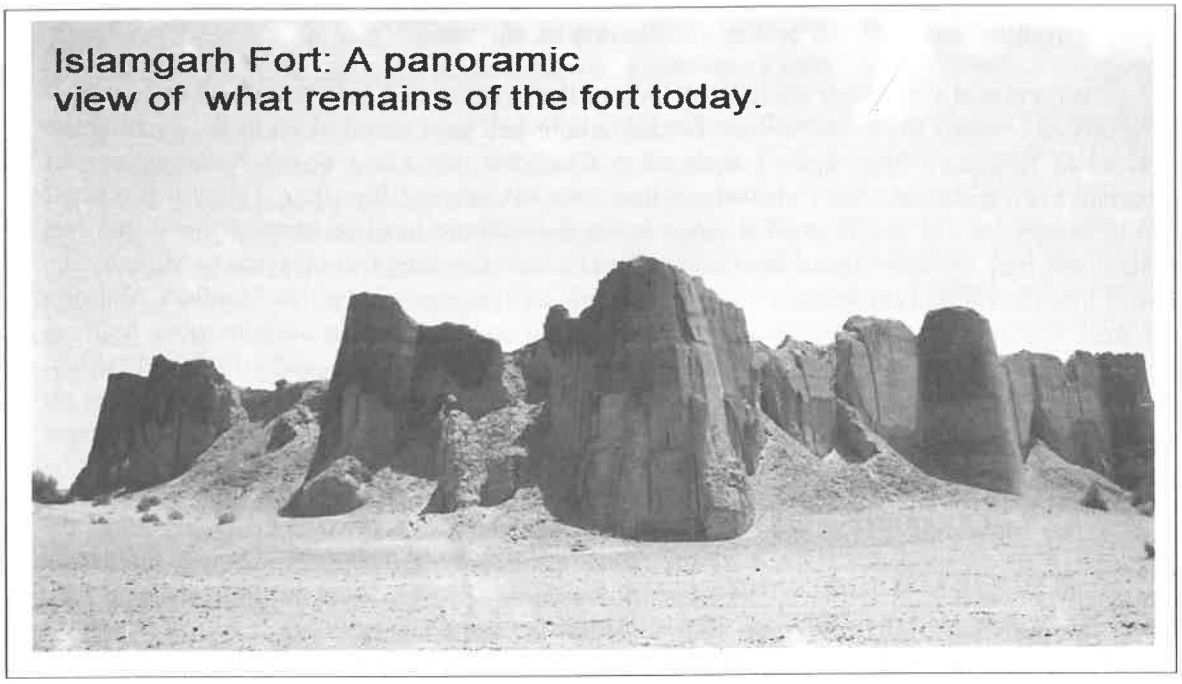
the fasil, however, there are ranges of chamber one over the other in every bastion connected by tunnels.

The most complex part is the gatehouse, which has several stories and several rooms. In the north-eastern sector rises a small building, this is the mosque of the fort. One of its dome and three arches to the sanctuary still survive. The surviving portions of the mosque still maintain some of the decorative work rendered in tiles. One can also see flight of steps which connects the lower story with the mosque. The portion of the fort which houses the gatehouse and the mosque is projected out of the regular parallelogram of the fort and appear to have been added later.

The building of the fort is covered with kiln-burnt bricks, inside it is all built of sun-dried bricks. If shell is removed (as it is in the process of being removed) it will have the same fate as Dingarh Fort. Long live the custodians of our herigate and culture.

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Islamgarh Fort



Word Qila' (fort) is derived from Arabic *qala'* which means a mound. In the early history of Islamic architecture there were several *qala's* which were nothing but houses built on high or low mounds. These early buildings known as *qala's* had no relevance to *qila's* or forts of today or of recent past. However, as the Muslim countries progressed and the Muslims began to contruct amsaars (cantonments) they deliberately chose elevated places to form their cantonments. Higher places were chosen only because surveillance of the surrounding areas was relatively easy and clear from there. Palaces also began to occupy elevated lands mainly because of this reason and many a palace is called *qala'* or fort. They had no military significance. Lahore Fort, for example, is not a *qala'* or fort in any defensive sense. It was built strictly as a palace but since it occupied a mound it became known as Qila'. The Mughal palace at Sheikhupura is also known as Qila' Sheikhupura because it is also located on a mound.

Forts at Agra and Delhi are also palaces and they had no military significance whatsoever. Most of the forts built in Cholistan were also palaces and they were not in constant use of the rajas, maharajas or nawabs. They were occupied only by the rulers for short periods or during their sojourns. Nonetheless when rajas, maharajas and nawabs were not staying in them, they were properly looked after and maintained by an army of workers. Over three dozen forts which survive in the Cholistan Desert as mementos of the past display a variety as for as their locale is concerned. Some of them are situated on mounds like the Drawar Fort or Fort Marot. Some are located on normal ground level not even an inch higher than the surroundings like Dingarh Fort, Maujgarh Fort, and several other. The third type is a peculiar type. Forts built under this category are built in sunkun areas. They are surrounded by knolls and elevated plateau, Islamgarh Fort belongs to this category. There are two main approaches to this fort today. One is from the Rahimyar Khan side and the other from the Bahawalpur side. We took the route from Bahawalpur

side and after visiting Islamgarh went straight through the desert up to Rahimyar Khan. Then we took the main GT Road for returning Bahawalpur. The whole trip took nearly 24 hours and we had to spend a night in the desert as well. It was a great experience, experience of a lifetime. From Bahawalpur, a road leads to Yazman Mandi. This town is situated some 35 to 38 kilometers from Bahawalpur. After passing Yazman Mandi the road leads to Chananpir. Chananpir is a name of small village, it is also the name of a very famous saint. The village is known after that *Pir* and an annual urs is also held here to pay homage to the glory of this saint. The *urs* attracts thousands of people from far and near. Celebrations continue for a number of days.

We crossed Chananpir about 4 o'clock in the evening and then continued our journey eastwards or towards the Indo-Pakistan border. About half past seven or so in the evening we approached Ruknpur. Once upon a time when Cholistan was not a desert Ruknpur was an important town and connected Bahawalpur State with Bikanir and Jessalmir. Today it is a small post of ranger. A fort and a small mosque exists here. Some local residents believe that this mosque was built by Muhammad Ibn Qasim when he was travelling from Daybul to Multan. The type of mosque certainly resembles the mosques built by the young general at Mahfuza, Mansura and Rur. Mosques at these places are no magnificent monuments but simple cubes built on ground or on artificial platforms. They were without domes and mihrabs, and no minarets either. The mosque at Ruknpur is on a metre-high platform with an incorporated flight of steps on eastern side. The mosque certainly looks old and antiquated. Its one-room sanctuary is no larger than 3 x 3 meters.

The night fell at Ruknpur and we could see the flood of amber lights behind the silhouetters of low mounds. These were the lights installed by Indians on the border line as we continued our next halting place; occasionally we come very close to the row of flood-light posts. The posts went into infinity on both the sides. In the middle of the desert it presented the look of a day and night match of the World Cup.

For another two hours or perhaps a little more, we continued our journey, close to the border, southward, when we reached Bijnote. It was absolutely dark. We could not see even the silhouette of the Bijnote Fort anywhere. The Ranger's post was there but they had switched off their generator. In the light of hurricane lanterns we had our dinner. Water was scarce. It was yellowish in colour. *Korma* was served to us. It was not very tasty and rotis had plenty of *kirk* (sand) in them. *Mithay Chaawal* (sweet rice) did not please us either. Several *charpoys* had been laid side by side in the open. Soon we were asleep. An hour before the down I saw the full moon emerging from behind the mounds. The atmosphere was clean, totally unpolluted, moon light made it cooler. From nowhere a small bird locally called *chibakhi* also arrived, sat on a bamboo posts and began to chirrup. Sun also appeared soon and devoured all the coolness instantly. Now we could see the ruins of Bijnote Fort also. Hurriedly we got ready, had our breakfast and then surveyed the fort. Thereafter we commenced our journey towards Islamgarh. We travelled for nearly four hours. Halts and breaks given time-out. As we were leading towards our destination the landscape was gradually changing. In place of leveled ground now we had ups and downs. Occasionally we came across low mountains and hillocks also. Deers bucks, spotted dears, black bucks, gazelles, wilderbeast, foxes, rabbits, lizards, and chameleons greeted us time and again.

There was a variety of flora also. About mid-day when we were descending a knoll we saw the profile of the great Islamgarh Fort perched in the middle of a saucer like landscape. A small white mosque stood in front of it. It added yet another aspect to landscape. Deep grey fort, blue sky, white mosque, all juxtaposed in one frame. The scene was charismatic, enchanting and bewitching.

Islamgarh Fort is huge in size but with a relatively small and narrow entrance, wholly built of bricks with occasional insertions of red and grey sandstone and timber also. Its plan is in

the form of a parallelogram with entrance set in the north eastern corner. There are eight buttresses on eastern and western sides and six on the northern and southern sides. Two massive buttresses flank the gateway in which there existed a gatehouse. The buttresses represent a unique character for no two buttresses are similar. Corner buttresses are 16-sided. Some are tapering rising up to the top of *fasil*. Some are two-storyed. Lower portion formed like a bulb. A number of small buttresses terminate in the middle. They do not reach the top of *fasil*. They have a half cupola-like construction crowning them. Some of these buttresses are super structured, that is, lower portion has been added later, which not only make the buttresses two-storeyed but also provede the bulbous shape at the bottom. Nowhere else have I seen such buttresses.

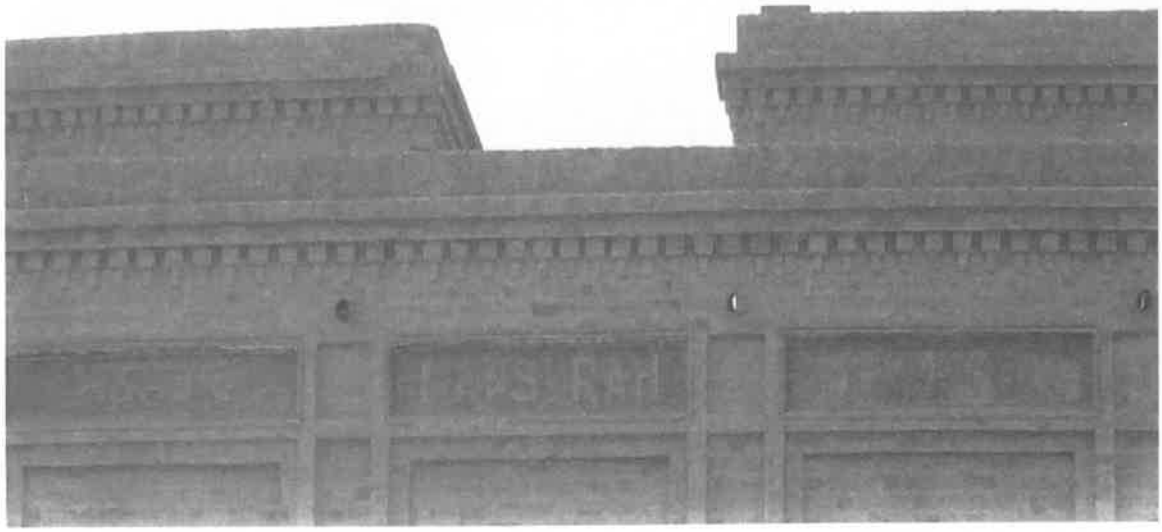
Islamgarh Fort is considered one of the oldest forts of Cholistan. Originally it was known as Bhimdar Fort since it was built by Raja Bhim Singh in 1665 Sambot (about 1609-10AD). In 1766, it was occupied by Ikhtiar Khan Mandhani. He was the chief of Garki Sirdar Khan. Upon occupying this fort he renamed it Islamgarh and since then it has retained this name. After occupying the fort, Ikhtiar Khan, affected a number of changes and additions in it including the digging of a well and the construction of a mosque within the premises. There is not a vestige of the well or any other building inside the enclosure. The fort was subjected to severe shelling by the Indian forces during the 1971 war. The Indians took it for a military post. Virtually everything inside the fort was comprehensively destroyed.

Except the mosque virtually nothing has survived within. Inside the counterscarps there is an ocean of bricks now. Exterior of the dilapidated gateway is surviving and so is the *fasil*. They gateway is set between two half 16-sided monumental buttresses. There is wall which houses a pointed arch there is rectangular opening, its architrave is of wood and has knob mouldings. Immediately behind this gate on both sides are chambers for the officials of the gate house. In the distance behind the entrance, survives another arch, semi-circular. From here passage turns, right, westward. In the distance are the remains of the mosque, nothing else is there to write about.

Broken portions of *fasil* show that a tunnel ran inside the *fasil* at an elevated level. This tunnel connected the chambers which were created in the buttresses. In some cases these chambers were double-storeyed and flight of steps descended to the lower rooms.

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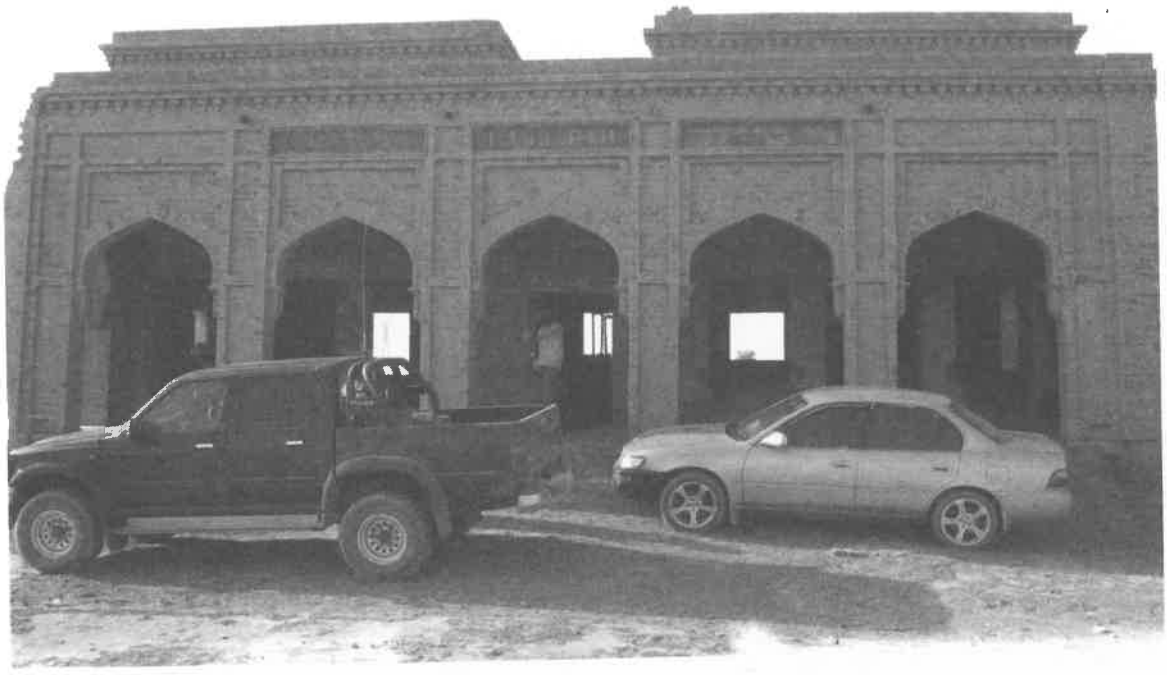
Mansura: A Railway Memento in the Desert



The Saraswati River in ancient times, is believed to have fertilized the north and northwest region of India, present day Cholistan in Pakistan, supporting over 1,6000 settlements. Although the river does not have a physical existence today, there are numerous references to it in the ancient Indian literature of the Vedic and post-Vedic period. *Rig Veda*, the most ancient of the four Vedas, describes Saraswati as a mighty river with many individually recognized tributaries. The sacred book calls Saraswati as the seventh river of the Sindhu-Saraswati river system, hence the name Saptsindhu for the region bounded by rivers Saraswati in the east and Sindhu (Indus) in the west. *Rig Veda* hymns also describe life and times of the people residing in the Saraswati river valley. The awe and reverence the river inspired during the Vedic period is best summed by the three-word tribute to the river in the *Rig Veda-Ambitamé,* the best of the mothers; *Naditamé,* the best of the rivers; and *Devitamé,* the best of the goddesses.

River Saraswati originated from the Har-ki-Dun glacier in West Garhwal, Bandarpunch massif in the Himalayas, along with the river Yamuna. The two rivers flowed parallel for some distance and later joined, proceeding south as the Vedic Saraswati. The seasonal rivers and rivulets, including Ghaggar, joined Saraswati as it followed the course of the present river through Punjab and Haryana. River Sutlej, the Vedic Shatadru, joined the river Saraswati as a tributary at Shatrana, approximately 25 km south of Patiala. Saraswati then followed the course of Ghaggar through Rajasthan and Hakra in Bhawalpur before emptying into the Rann of Kutch via Nara in Sindh province, running parallel to the Indus River. It has been established that the river Saraswati, carrying the waters of three perennial and numerous seasonal rivers, was a mighty river in the Vedic times and rightly deserved the *Rig Veda* title of *Naditamé* -the greatest of the rivers.

During the Vedic period, Saraswati was recognized as the greatest of the River that nurtured the people living on its banks like a loving mother, and supported a number of learning centers and their resident scholars, ascetics, sages and seers like a benevolent deity.



Cholistan Desert (also known as Rohi) sprawls thirty kilometers from Bahawalpur, Punjab, Pakistan and covers an area of 26,300 km. It adjoins the Thar Desert extending over to Sindh and into India. The word Cholistan is derived from the Turkish word Chol, which means Desert. Cholistan thus means Land of the Desert. The people of Cholistan lead a semi-nomadic life, moving from one place to another in search of water and fodder for their animals. The dry bed of the Hakra (Gaggra or Sarsawati) River runs through the area, along which many settlements of the Indus Valley Civilisation have been found.

The Abbasi tribe of Bahawalpur claim descent from the Abbasid Caliphs. The tribe came from Sindh to Bahawalpur and assumed independence during the decline of the Durrani Empire. During the first Afghan War, the Nawab Muhammd Bahawal Khan III assisted the British with supplies and allowing passage and in 1847-8 C.E. he co-operated actively with Sir Herbert Edwardes in the expedition against Multan. For these services he was rewarded by the grant of the districts of Sabzalkot and Bhung, together with a life-pension of a lakh. On his death a dispute arose regarding succession. He was succeeded by his third son, whom he had nominated in place of his eldest son. The new ruler was, however, deposed by his elder brother. During the Afghan campaigns (1878-80) the Nawab Sadiq Muhammad Khan IV placed the entire resources of his State at the disposal of the British Indian Government. A contingent of his troops was employed in keeping open communications, and in guarding the Dera Ghazi Khan frontier. On his death in 1899 he was succeeded by Muhammad Bahawal Khan V, who attained his majority in 1900, and was invested with full powers in 1903.

During the rule of Nawab Sadiq Muhammad Khan V (February 15, 1907-October 14, 1955), one of the most prolific rulers of the state, in view to provide an effective transport facility in the form of state controlled railway, a 124 miles long project of a railway line from Sammasatta to Bahawalnagar via Fort Abbas was started in November 1926.

In the first phase railway line was laid down from Bahawalnagar to Doga Bonga and was inaugurated in 1928.It was extended to Fort Abbas during the next two years. The project of remaining 80 miles from Fort Abbas to Sammasatta with the prominent stations of Mansura, Quraish, Yazman and Qattal Ammara was completed during the period of next four to five years. This railway line could be utilized only for five years as on the request of the British Indian Government (A patron of the Bahawalpur state) all the infrastructure of railway line was given to the old patron to meet the urgent requirements of the Second World War at Indian Fronts". The British promised to return and re-install the line and the rolling stock after the War but the promise never saw the light of the day. The Nawab of Bahawalpur sanctioned the removal of 80 of the 124 miles railway track on 12 December 1940. It was lifted with a hope and plan to be re-laid after war. But that hope was never fulfilled and as a consequence the then required level of development in the colony area of Fort Abbas, Fort Marot and Yazman suffered a great setback in the days to come.

The original track laid by the orders of the Nawab was from Sammasatta to Bahawalpur, from Bahawalpur to Fort Abbas and from Fort Abbas to Yazman. On this last section (Fort Abbas-Yazman) there were seven stations in between. The route was like this. Fort Abbas, Quraish, Rusafa, Marot, Mansura, Samri, Gaddul, Lal Patel and Yazman. Lal Patel was a station in the middle of jungle for obtaining and transporting wood. Of all these railway stations none survives today except the beautiful brick-built petit building of the Mansura railway station. The building is in the typical British Colonial style adorned with veranda resting on five Tudor arches their shoulders attached to the brackets inside the pillars. Area above and between the arches is divided into depressed rectangular panels. In the central panel 'Mansura' is written in English, in the panel right of this panel station name was inscribed in Urdu. The panel on the left of central panel had the name of station in Hindi. English and Hindi scripts still survive but Urdu has been badly obliterated. Behind the veranda there are three rooms, one for the station master, one served as Parcel room and the third was waiting room. Outside the station-master's room, in the veranda two water cisterns were provided, one for Muslims and the other for Hindus. Painted signs to this effect still survive.

The parapet of the building has an elegant cornice resting of double dentils. The same treatment is provided to the parapets of the station-master's room and waiting room. Alas there are no other signs of a railway station. No section of track, no signals, no cabins of the track changing system. No doubt the building makes lovers of history sad. But one feels proud of the Nawabs of Bahawalpur State who took so much interest in the welfare of the people. Bahawalpur State in its hay days had the best education and health facilities system. It was the most prosperous area in whole of Pakistan. Alas it is not so today.

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Harrand Fort



It was almost dark when we left Rahimyar Khan. Our destination was Rujhan. Nearly at mid-night we crossed the River Indus by boat bridges. There was a main current of the the river almost a kilometer in width this was followed by two more channels, smaller in width, of the great river. We were told when we started this journey from Rahimyar Khan that passage to Rujhan and Rajanpur is not safe, particularly at night. We were thus provided armed guards who piloted us in their jeep. Around midnight we bypassed the town of Rujhan and started our journey on a highway to Rajanpur. A few kilometers before Rajanpur our guards said goodbye to us. About half an hour after midnight we wer in Rajanpur.

Rajhan is a stronghold of Mazaris and Marris. Rujhan also called Rujhan Mazari is an historic town worth visiting. The buildings built by the *nawabs* and *sardars* in the last couple of centuries represent a unique style of architecture, a fine blend of several architectural styles which have prevailed in the subcontinent from time to time. The monuments include Meeri Bangla, the Ozman Klath and beautiful tombs and cemetery of Mazari *sardars*, all of them in a derelict state. The city of Rujhan is situated in District Rajanpur of Punjab, close to a geo-political converging point which connects Baluchistan, Sindh and Punjab province. Since 1632 this city has been the ruling point of the Mazari Baloch tribes. Mazari Tribes orginally belonged to the Bambhore Hills area of present day Kahan in Balochistan. The city of Rujhan is an evergrowing town spread over an area of nine square kilometers. In the north-west of Rujhan is the town called Rajanpur.

The original city of Rujhan, situated a few kilometers from the present city, was burnt by the Sikh invaders under the command of Raja Kharak Singh in retaliation of a predatory

plundering raid by Mazari Chief, Nawab Sir Imam Buksh Khan Mazari, K.B.E, K.C.I.E. during the early and middle part of the 1800s

The word 'Rajhan', historians maintain has its origin in the Babylonian language meaning 'city of tents'. Present day Rujhan is situated near Indus River and bordering with Dera Bugti (Baluchistan) and Kashmore (Sindh).

Rajanpur was founded by Makhdoom Sheikh Rajan Shah in 1731 – 33. Rajanpur District was carved out from Dera Ghazi Khan District in 1982. The town is situated on the right bank of River Indus having Dera Ghazi Khan in the north, in the East by Muzaffargarh and Rahimyar Khan Districts. Jacobabad of Sindh is situated in the south. In the West are the Districts of Dera Bugti and Barkhan of Baluchistan Province. On the far western side is the Koh-i Sulaiman range.

Rajanpur remained a small and little known village, located on the road from Dera Ghazi Khan in Punjab to Sukkur in Sindh until 1862. In that year, Mithankot, a larger and more prosperous town, located on the Indus River several miles south-east of Rajanpur, was completely destroyed by river floods. The administrative officers of the British government as preemptive move moved all offices from Mithankot to Rajanpur as its location was at a safe distance from the river. Prosperous Hindu business community also moved from Mithankot to Rajanpur. This rich community of businessmen and jewelers account for the importance of this town.

Road journey from Ranjanpur to Harrand was tedious, and cumbersome. Road was in patches and in width less than the width of our vehicle. At places it did not exist at all at other places it had been truncated on both sides and the cut were deeper than half the width of road. For the sake of variety at some other places shingle had been left loose on the surface. In short it was a hell for the motorists. In the middle of May traveling on this road was nothing short of a terrifying ordeal.

From Rajanpur we moved to another village called Hajipur. This is 27kilometers from Rajanpur. Next at a distance of seven km was Mirpur, anther small village. Traveling another 24km, we reached Lalgarh. At another distance of 26km was Luddi-Sayyidan and finally continuing our travel for another seven km we wer close to the Harrand Fort in the area called Pachaddh. There is another route and a short cut too that connects Rajanpur to Luddi-Sayyidan directly. This distance is about 52km but the path is in shambles and not motorable. The fort was hidden behind the growth of wild flora. It has might6 mountainous Sulaiman range on one side and mightly River Inuds on the other. During the rainy season terrible waves of storm water hit this area and surround the fort. Though the fort is in a very bad shape since it is located on an artificial knoll it has managed to withstand the ravages of time and recurring floods. The Fort was originally built opposite historic Chachar Pass in Sulaiman Range to guard against the invaders.

Sikh Governor Sawan Mall used the material of the old fort to rebuild the Fort on a new location in 1831. Present structure of the fort – a valuable part of our hieritage is situated about 25km west of sleepy and rustic town Dajal in district Rajanpur History has it that Harrand Fort was originally built by Hindu Raja Harnakish in the name of his son Hari Nand. The Fort had been three different periods Hindu, Macedonian and Muslim.

Another interesting story is told by historians about this fort and I take this liberty to narrate the same in verbatim for the interest of the readers.

When young Alexander the Great, on his way home after conquering most of the known world, came in the area, Harrand was under the rule of Hindu King who had beautiful dauther. Her name is quoted as Nowshaba. She was talented, brave and daring princes. The princes was fond of hunting besides being strong and efficient administrator of her father's state. Alexander heard about the princess and wanted to see the beauty queen personally. Alexander himself approached the Fort in the guise of a 'messanger from Alexander.' He was taken to the

court of Hindu Raja where Princes Nowshaba saw the 'messenger from Alexander'. She ordered that the messenger be immediately taken to royal guesthouse. In the guesthouse when Alexander introduced himself as a messenger, the princess smiled and pointed towards the wall where images of all contemporary kings including Alexander were hanging. Iranian poet Nizami has written this incidence in Sikndarnama adding that both got married. The veracity of the marriage or this incident is yet to be proved by historical evidence though.

Third historical phase of this fort is associated with arrival of Muhammad bin Qasim in early eighth century. This seems conjectural. I do not believe that Muhammad bin Qasim traveled up to Harrand during his short stay in the subcontinent. No doubt history of historical monuments starts with the arrival of Muslims in the area in early eighteenth century. Likewise some historians also believe that from Changiz Khan down to Muhammad Ghuri many invaders also visited this place.

There are several historic passes in Sulaiman Range of mountains in the west of this Fort like Darrah (Pass) Sakhi Baranjis Pass, Dara Bugti, Dara Qahir Sultan, Dara Chachar and Dara Bigari. This fort was built opposite historic Chachar Pass to guard against the invaders. These passes provided the normal corridors to foreign invaders who visited India. Sikh Governor Sawan Mall used the material of the old fort and rebuilt the present Fort on a new location in 1831. The fort garrisoned the Sikh army to control the Baloch tribes. The famous battle between British troops and Marri Bugti tribes was fought here in 1867. Present Fort is situated about 25kilometers west of Dajal in district Rajanpur. After annexation of this part, the British used the fort as a cantonment.

Harrand Fort is built on a hexa-decagonal (sixteen sides) plan which is a unique feature. The Fort is spread over an area of 50 acres. The outer wall in a devastated state is over a kilometer long. At each corner there is a strong bastion in the form of a buttress. Main entrance is in the east but there was a subsidiary enternce on the western side as well. The counterscarp or *fasil* of the fort is built of small bricks commonly used by the Mughals but there are insertions and underpinning of the bricks introduced by the British.

On the eastern side, the main gate the fort is approached by a massive ramp which takes to the level of the gate. The gate is of typical style having two huge parts or wings left has a smaller door within. Inside this gateway there are rooms on both sides. In front is a huge court totally empty but having British style barracks on the flanks. In front across the open court is a stable like structure in totally ruinous state. Beyond this stable whole area of the fort is empty but with scattered debries of old bricks.

As we come out of the gatehouse on the left is an interesting structure, absolutely round with a dome above all made of bricks. We were told this was a temple. Close to this there is another building, nearly demolished but its semi circular arches are still standing in their right position telling us the mastery of the builders. The part of the fort left and right was a double or triple story structure but upper parts have not withstood the ravages of time and vandalism.

Sixteen sides of the fort make it almost a circular structure and remind us of the ancient round city of Baghdad founded by Caliph al-Mansur. The outer wall is almost intact. At each corner there is a thick strong buttress having sixteen sides. Each side totally flat inclines inward as it ascends. This is an elegant scheme of construction. It is interesting to note that at the outer periphery of the rampart no walkways are provided or they have been destroyed for lack of conservation and protection. At the same time no kiosks survives atop the corner buttresses. The fort, alas, is a very sad story of how we neglect our precious heritage.

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Peshawar



The Hindu classical literature gives us glimpses of the ancient history of the Gandhara valley. *Mahabharata* and *Ramayana* both throw light on the name of *Pushkalavati* (Lotus city) which to some historians was the ancient name of Peshawar. Pushkalavati was the capital of ancient kingdom Gandhara from the 6th century B.C, when it became an Achaemenid's (550-330 B.C.) local capital to 2nd century C.E. Some other researchers believe that Pushkalavati is the ancient name of Charsadda. Interestingly the name Pushkalavati phonetically seems closer to Peshawar than Charsadda. There is a third version also. The ancient city named Pushkalavati, founded by Bharata's son Pushkal, from the Indian epic *Ramayana*, may have existed in this area during early Indo-Iranian times. Yuyudhana uncle of Bharata advised Rama to conquer the country on both sides of Indus which was in the possession of the Gandharvas and Bharata son of Rani Kekai accordingly set out from Ayodhya with a large army accompanied by his two sons. Bharata and Yuyudhana combined conquered the country about the Indus and Bharata's sons founded the two towns of Takshashila and Pushkalavati in the two regions on either side of the Indus. These two towns are well known in Greek history as Taxila and Peukhlaoti. Though Taxila is a world renowned site nothing is known about Peukhlaoti.

The city that would become Peshawar called Purushapura, was actually founded by the Kushans (circa 2nd century B.C. -3rd century C.E.), a Central Asian tribe, over 2,000 years ago. Prior to this period the region was affiliated with Gandhara and was annexed first by the Persian Achaemenid Empire (550-330 B.C.) and then the Macedonian empire of Alexander (336-323 B.C.). The city passed into the rule of Alexander's successor, Seleucus I Nicator (306-281 B.C.) who ceded it to Chandragupta Maurya (340-298 B.C.), the founder of the Indian Maurya Empire. The inhabitants of Peshawar were mostly Hindus and Buddhist before the arrival of Islam.

Buddhism and Hinduism was introduced into the region at this time and they were the majority of Peshawar's inhabitants before the coming of Islam.

The area that Peshawar occupies was then seized by the Greco-Bactrian King Eucratides I (circa 170-159 B.C.), and was controlled by a series of Greco-Bactrian kings. It was later held for some time by several Indo-Parthian kings, the most famous of whom, Gondophares (Gondophares I was representative of the House of Suren in Balochistan as well as founder and first king of the Parthian Kingdom and dynasty), was still ruling circa 46 C.E., and was briefly followed by two or three of his descendants before they were displaced by the first of the "Great Kushans", Kujula Kadphises (30-80 C.E.), around the middle of the 1st century.

Peshawar formed the eastern capital of the empire of Gandhara under the Kushan emperor Kanishka I (exact dates not available) who reigned from at least 127 C.E. and, perhaps, for a few years prior to this. Peshawar also became a great centre of Buddhist learning. Kanishka built what was probably the tallest building in the world at the time, a giant stupa, to house the Buddha's relics, just outside the Ganj Gate of the old city of Peshawar. Kanishka's stupa was said to be an imposing structure as one travelled down from the mountains of Afghanistan onto the Gandharan plains. The earliest account of the famous building is by the Chinese Buddhist pilgrim monk, Faxian (337-422 C.E.), who visited it in 400 and described it as being over 40 *chang* in height (probably about 120m. or 394 ft.) and adorned with all precious substances.

> *Of all the stûpas and temples seen by the travelers, none can compare with this for beauty of form and strength.*

It was destroyed by lightning and repaired several times. It was still in existence at the time of Xuanzang's visit in 634 C.E.

Sometime in the 1st millennium B.C. (or perhaps much earlier), the group that now dominates Peshawar Began to arrive from the Suleiman mountains to the south and southwest, the Pakhtuns. It is debatable as to whether or not the Pakhtuns existed in the region even earlier as evidence is difficult to attain. Some writers such as Sir Olaf Caroe (Sir Olaf Kirkpatrick Kruuse Caroe KCSI KCIE was an administrator in British India. He later became a writer on the Middle East and Asia, 1892-1981), writes that a group that may have been the Pakhtuns existed in the area and were called the *Paktye* by Herodotus (484-425 B.C.), earlier along with other Indo-Iranian tribes.

Peshawar is famous for producing a variety of celebrities including several Bollywood top stars to name a few Dilip Kumar, Madhubala, Amjad Khan, Prithviraj Kapoor, Raj Kapoor, Vinod Khanna, and Shah Rukh Khan. They were all born in Peshawar. The list of sportsmen that were born in this great city are Hashim Khan, former British Open squash champion, Younis Khan, Pakistani Cricketer, Jahangir Khan, former World No. 1 squash player, Aamir Atlas Khan, Pakistan Squash Player, Shahid Khan Afridi, Pakistani Cricket Team's captain, Jansher Khan, former squash world champion, Umar Gul, cricketer, Yasir Hameed, cricketer, Qamar Zaman, Squash Player.

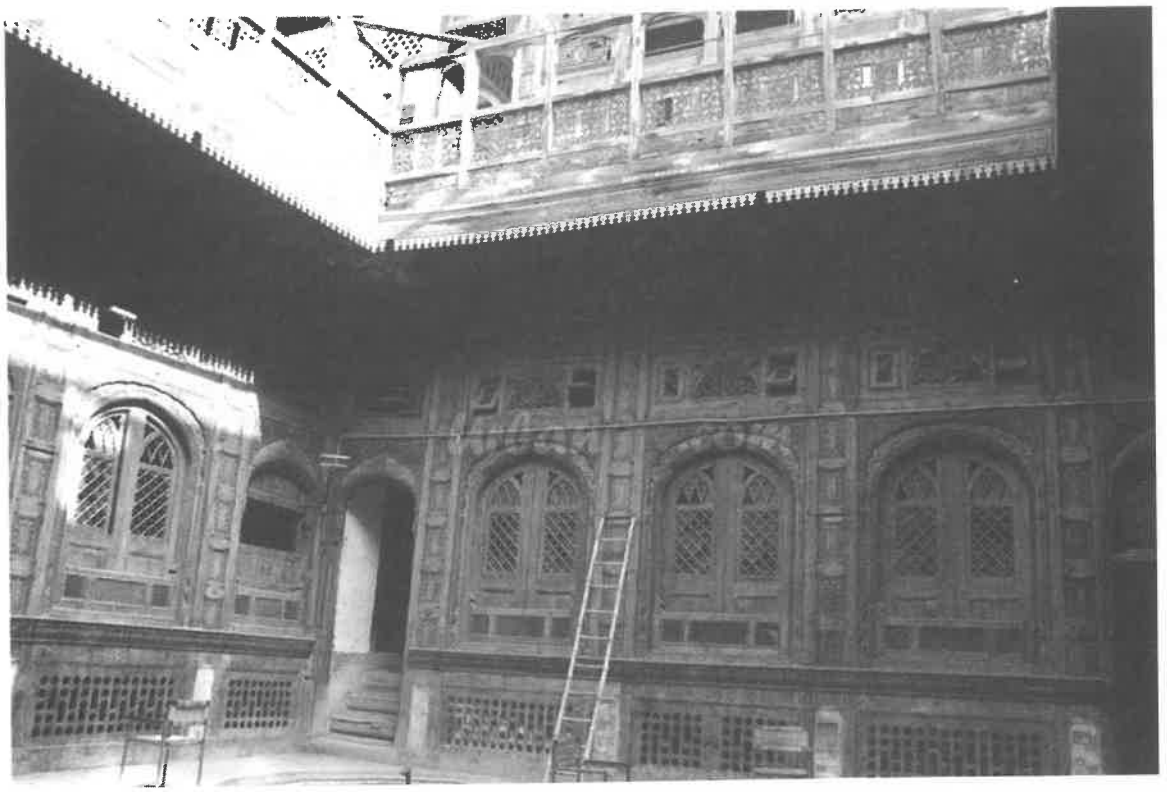
Among the other famous people who were born in Peshawar are Abdur Rab Nishtar, Leader in Pakistan Movement and First Governor of Punjab, Pakistan, Ghulam Muhammad Qasir (Urdu poet), Farhatullah Babar, Pakistan Peoples Party, Ismail Gulgee (artist), General Yahya Khan, President and Commander in Chief and Pakistan Army, Mulk Raj Anand (Indian writer), Patras Bokhari (Urdu humourist), Rahimullah Yusufzai (journalist), Rahman Baba (Pashto poet), and Sahibzada Abdul Qayyum (Founder of Islamia College). This writer was also born in Peshawar on August 14, 1940.

Very few people know that Peshawar once, like Lahore, was known as city of gardens. Amongst these landmarks of horticulture were Sayyid ka Bagh, it was laid in 1651. Shahi Bagh that was also called Shalamar Bagh is attributed to Ali Mardan Khan, the hydraulic engineer who built the water system of Shalamar Bagh at Lahore. Another garden is named after Ali Mardan Khan. The fourth famous garden was that the one known as Wazir Bagh. It was laid in 1802.

The architectural heritage of Peshawar has its own excellent register, record and history. I shall write about the architectural heritage of Peshawar separately.

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Haveli Saithian, Peshawar



Peshawar has remained a nucleus of several civilizations which flourished in the north-western region of present Pakistan. Peshawar has been a meeting place of Indo-Pakistan and Mediterranean influences in ancient times. It was subject to Achaemenian Iran in the 6th and 5th century B.C. and was conquered by Alexander in the 4th century B.C. It was thereafter ruled successively by the Mauriyas, Indo-Greeks, Sakas and Parthians. Peshawar has been a chief city and main cultural center from the 1st century B.C. to 7th century C.E. References to Peshawar occur in early Sanskrit literature and the writings of the classical historians, Startlo and Arrian and the geographer Ptolemy. The Valley of Peshawar was annexed by the Greeco-Bactrain King Excrates (2nd century B.C.) and Kaniska made Purusapura (Peshawar) the capital of his Kushan Empire (1st century C.E.). Buddhism was still dominant in the 4th - 5th century C.E. when Fa-Hien (Faxian and also Fa-hsien), the Chinese Buddhist monk and traveler passed through this area. Peshawar and its surroundings were captured by the Muslims in 988 C.E. By 16th century it was in the possession of the Afghans who were-nominally dependent on the Mughals. Sikh captured Peshawar in 1836 and established their authority firmly. The area was under control of the British Raj from 1849 to 1947.

Peshawar lies west of the Bara River, a tributary of the Kabul River near Khyber Pass. The *Shah ji ki dheri,* to the east, cover ruins of the largest Buddhist stupa in the sub-continent. This belongs to 2nd century C.E. Peshawar was once the capital of the ancient Kingdom of Gandhara, the city was known variously as Parasawara, Purusapura and Begram. The present name Peshawar (*pesh-a' war*, "frontier town") is assailed to Akbar, the Mughal Emperor of India (1566-1605 C.E.).

People of Peshawar besides being warriors of highest order are also well-known for their industrial pursuits. *Chappals* are a speciality of Peshawar. Other crafts of Peshawar include leatherwork, glazed pottery, wax and embroidery work, copper-utensils, *lungis* (loin-cloth), turbans, carpets, ornamental woodwork and furniture, ivory-work, knives and small arms. Qissa Khawani (story-tellers) Bazar was, once upon time, the meeting place of international merchants and traders. These traders dealt in dry-fruit, woolen products, rugs, carpets, *pustins* (sheep skin coats), *Karakuli* (lamb skin caps) and Chitrali *chughas* (cloaks). Peshawar was a meeting place of traders of the east especially of the Central Asian states. The city supplied all the above-mentioned articles to rest of India and very wealthy families lived in Peshawar.

One such family was that of Professor Nisar. His grandfather was a merchant too. He obtained goods from major Indian markets and sent them to Central Asian states or sold them to the traders of Central Asian countries, who came to Peshawar. Merchandise were also purchased from these travelers and traders and sent to Indian markets. Peshawar was a nucleus of trade and Professor Nisar's grandfather was a trader and businessman of tremendous repute and satisfaction.

If we enter Peshawar from the Nowshera side in the beginning we find a large lane turning to the left. Proceed on this lane for about two kilometers and then turn right. This locality is known as Gor Gathri (*Gor*=grave + *gathri*=pack or collection). Only surviving memento of the past here is a *sara'i* like building, having a central court surrounded by *hujras* and a main gateway. This building is in very bad shape. Roofs of most of the *hujras* have collapsed and no one seems to be taking care of this elegant monument. In front of the main gateway of this *sara'i* road descends into a bazar. About 200m from the gateway a narrow street on the right takes us into Mohallah *Saithiaan.* Professor (retired) Nisar lives in one of the great houses of Mohallah (*Saithiaan*). He is a soft spoken, kind-hearted and welcoming person. I don't know how many groups of travelers, visitors, students and researchers he entertains every week or everyday. He narrates the history of *haveli* and *mohallah* to everyone with unceasing perseverance. He is a model of patience and unwavering hospitality.

He lives in one of the three houses, houses which show remarkable decoration rendered in brick, wood and stucco-work. Professor Nisar guided me to every chamber of the *haveli*, showed me wells, water system and bathrooms too. He took me upstairs through winding flights of steps and also guided me through the *ghulam-gardish* or the routes and passages which were used exclusively by servants and servicemen.

Professor Nisar's house has a typical oriental plan. We enter into the central courtyard through an ante-chamber (*deorhi*). Outside in front of the entrance of the ante-chamber, there is a large platform reached by two steps in the shape of semi-hexagon. The door is set in a niche. The intrados of the niche is decorated with floral motifs rendered in stucco and finished with ever fresh, shimmering colours.

The inner court is not very large one, about 20 feet square with a central pond and fountain flanked by decorative lamp-posts. Brick paved floor has elegant designs in brick laying. All around the court there are rooms and verandas raised by three feet from the court level. Under this raised level are sunken chambers and subterranean rooms. Façade of each side which faces the court is profusely decorated with cut-brick motifs. These motifs spread mainly under the cornices which separate one story from the other. Cut-brickwork has been executed with such mastery that even the finest details appear compatible with marble engraving. Doors and windows are flanked by attached double columns and these columns are once again made of cut-brickwork and then rubbed and glazed.

Woodwork too is of highest order and represents motifs associated with the region mainly comprising flowers and leaves. Wooden projections over doors and ventilators have engraved work. Interiors of the rooms have stucco-work decoration. Mental pieces, *almirah* frames, mirror mounts and projections are all decorated with miniature stucco work. This is again of highest order. In rooms there are very old Afghani rugs, over hundred years old. They are of immense sizes. In some rooms there are *chinikhanas* also. These are arched depressions in the wall arranged in sequence like pigeon holes. Each alcove of the *chinikhana* retains an expensive decoration piece. Chandeliers, coloured glass, windows, candle-stands, antiquated jars and vases and calligraphy on walls further exalt the glory of the Sethis. A visit to Professor Nisar's house will tell you what our architecture is and how rich it is and how badly it is being preserved.

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Masjid Mahabat Khan, Peshawar



Mahabat Khan's real name was Zamana Baig Kabuli. His date of birth is not known. He died in 1634. He was a prominent Mughal general and statesman, perhaps best known for his coup against the Mughal Emperor Jahangir in 1626 C.E. Mahabat Khan was born in Kabul, Afghanistan to a distinguished and wealthy Rizvi Sayyid family. His father, Ghayur Baig Kabuli, was a native of Shiraz, Iran, who migrated to Kabul and settled among the local tribes. Ghayur Baig Baigan his career in the army of Mirza Muhammad Hakim, the Mughal ruler of Afghanistan, and upon the death of Mirza Hakim in July, 1585, he migrated to India with his family, and entered into the service of the Mughal Emperor Akbar.

Upon his arrival in India, Zamana Baig enjoyed a rapid ascent though the ranks of the Mughal army. He began his military career in the personal forces of Crown Prince Salim (Emperor Jahangir). Having endeared himself to the crown prince, he was soon made an officer in charge of 500 men. Upon Jahangir rise to the throne in 1605 C.E., he was granted the honorific title *Mahabat Khan*, and was promoted to the rank of commander of 1,500 men, and *bakhshi* (treasurer) of the emperor's private treasures. Mahabat Khan rose to prominence in 1623 C.E., when he was made commander of the Mughal forces sent to defeat the unsuccessful rebellion of Prince Khurram (Emperor Shahjahan) in the Deccan. For his loyal service, he was recognized as a 'pillar of the state', and was ultimately promoted to chief commander, *sipah salar-i azam* of the Mughal army, with a personal force of 7,000 soldiers.

The history of the city of Peshawar is very old and has seen numerous invaders who came to the subcontinent via Khyber Pass. Pass has very less to offer as far Muslim architecture is concerned, specially the Mughal architecture. However, Masjid Mahabat Khan is the only

structure that stands today in a narrow ally of the "Andar Shehar Bazaar" of the old city, that reminds of the glory the Mogul empire and their love for construction, specially the mosques. The mosque was built in 1670 C.E. during the rule of the Mughal Emperor Shahjahan by Mahabat Khan, the governor of Peshawar. Since the mosque was financed and funded by him, the mosque became to be known as Masjid Mahabat Khan. The mosque is masterpiece of Mughal architecture, set among the gold and silversmith shops. It has a narrow but massive entrance on the eastern side that leads to a large prayer courtyard. There is another massive gateway on the northern side that precedes a large flight of steps. In the middle of the courtyard is a cool blue tiled ablution pond. The court is surrounded by *hujras* on three sides on the western side is the beautiful sanctuary of the mosque. The main hall is lavishly decorated inside with floral work and calligraphy. The top of the mosque is covered by three fluted domes, while two tall minarets stand on each flank of the main hall.

Like all other Muslim buildings that were looted, destroyed and plundered during the Sikhs occupation of Punjab and north-western areas, this mosque was also no exception. Its blue tiles and ornamental plates were ruthlessly removed and whisked away.

> *During the appointment of General Avitabile, an Italian mercenary, as the governor of Peshawar, every day before breakfast, he would have a few local men hurled from the top of the minaret of the Mosque to "teach a lesson to the unruly tribesmen". His cruelty has passed into the folklore of the walled city, for naughty children are often warned of the wrath of "Abu Tabela", a local corruption of 'Avitabile'. The main domes and the minarets were destroyed by the Sikh rulers by fire in 1898 C.E. and were only saved by the unremitting efforts of the faithful.*

Most probably this accounts for their poor proportions and design. The mosque was later rebuilt by the British. Avitabile joined the army of Maharaja Ranjit Singh in 1827 C.E., and later also received various civilian appointments. In 1829 C.E. he was made administrator of Wazirabad and in 1837 C.E. he succeeded Hari Singh Nalwa as governor of Peshawar. With a ruthless, at times brutal, style of government, Avitabile established order in the province where he became known as 'father of horror'. Summary executions became usual, and it is said that he would have people executed by throwing them from the top of the minarets of Mahabat Khan's mosque. He remained in the Punjab until the assassination of Maharaja Sher Singh in 1843, after which he retired to Italy, where his rank as a general was confirmed and he was knighted.

This mosque design and decoration-wise shows a departure from other Mughal mosques. It is aesthetically weak and overall look appears rugged. The mosque has a sanctuary with five arched openings within large pointed arches. This arrangement is not impressive. There are three onion-shaped or melon-shaped domes above the sanctuary, their placing is queer. The main central dome is larger and rests on the bay behind the central arched entrance but the flanking domes are not exactly over the bays behind the arched entrances. This arrangement looks bizarre to a design conscious eye.

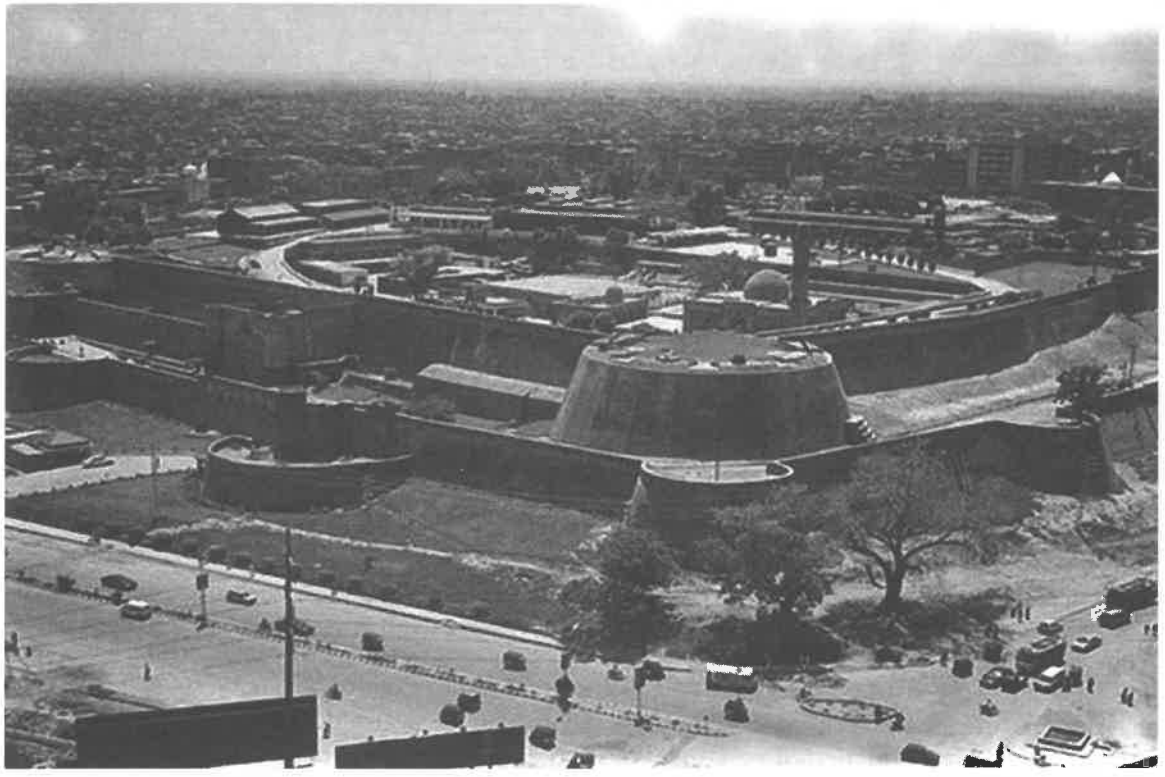
The two minarets standing at the two ends of the sanctuary are not elegant either. They do not have good proportions, they look fat and short. Likewise, their overhanging galleries look heavy. They are not resting on any brackets depriving them of an elegant feature. Cupola over the top story is albeit proportionate and elegant.

The façade of the sanctuary also has five turrets introduced over in between the pilasters of five entranced. The mosque is slightly smaller than the Wazir Khan Mosque of Lahore. The *sahn* (courtyard) has an ablution pond in the middle paved with azure ceramic tiles. The main entrance today has become obscure due to unruly constructions opposite it and too close to it. The main entrance has also two turrets at it corners. Interior of the sanctuary is elegantly embellished

and that remains the most attractive part of the mosque. Fresco-work bearing floral and geometric designs though painted time and time again maintains a fair amount of elegance.

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Fort Bala Hisar, Peshawar



About 172km west of Rawalpindi/Islamabad by road lies Peshawar the last major town of Pakistan, it is ancient and legendary and love of proud Pathans. Peshawar is the capital city of Khyber Pakhtun Kha (KPK) formerly North-West Frontier Province. Peshawar is the meeting place of the sub-continent and Central Asia. It is also a place where ancient traditions mix with those of today.

Not until the powerful Kushans invaded Gandhara and pacified the area in the 1st century C.E. did the Khyber become a popular trade route. Peshawar owes its founding 2,000 years ago to those same Kushans. In the 2nd century C.E., Kanishka, the greatest of the Kushan kings, moved his winter capital here from Pushkalavati, 30km (20 miles) to the north. His summer capital was north of Kabul at Kapisa, and the Kushans moved freely back and forth through the Khyber Pass between the two cities, from which they ruled their enormous and prosperous empire for the next 400-years.

After the Kushan era, Peshawar declined into an obscurity not broken until the 16th century, following the Mughal emperor Babar's decision to rebuild the fort here in 1530 C.E. Sher Shah Suri, his successor (or, rather, the usurper of his son's throne), turned Peshawar's renaissance into a boom when he ran his Delhi-to-Kabul Shahi Road through the Khyber Pass. The Mughals turned Peshawar into a 'city of flowers' (one of the meanings of its name) by planting trees and laying four gardens.

In 1818 C.E., Ranjit Singh captured Peshawar for his Sikh Empire. He burned a large part of the city and felled the trees shading its many gardens for firewood. The following 30 years of

Sikh rule saw the destruction of Peshawar's own Shalimar Garden and of Babar's magnificent fort, not to mention the dwindling of the city's population by almost half.

The British caused the Sikhs and occupied Peshawar in 1849 C.E. but, as much as Sikh rule had been hated its British replacement aroused little enthusiasm. More or less continuous warfare between the British and the Pathans necessitated a huge British garrison. When the British built a paved road through the Khyber Pass, they needed to build numerous forts and pickets to guard it.

Extending from west to east in the heart of the city is the romantic 'Street of Story-tellers' - the Qissa Khwani Bazar. In olden days, this was the site of camping ground for caravans and military adventures, where professional story-tellers recited ballads and tales of war and love to throngs of traders and soldiers. Today the story-tellers are gone but the atmosphere lingers on. Bearded tribesmen bargain with city traders over endless cups of green tea. Fruit stalls look small colorful pyramids. People from everywhere throng the crowded street. Afghans, Iraqis, Uzbeks, Tajiks, Afridis, and Shinwaris move around with ease and grace in their colourful native robes and rub shoulders with the Western tourists-lost in a world so different, so enchanting.

Bala Hisar Fort is one of the most historic places of Peshawar. The word *Bala Hisar* is from Persian, meaning, "elevated or high fort" (*Bala* = High + *Hisar* = encircled). The name was given by the Afghan King Timur Shah Durrani (r. 1773-1793 C.E.) who used the fort as the winter capital of the Afghan Durrani Empire, with the summer capital being in Kabul. The original structure was raised in 1519 C.E. during the reign of the Mughal Emperor Babar. It was reconstructed in its present form by Sikhs who ruled over Peshawar valley between 1791 and 1849 C.E. The Sikhs who conquered Peshawar in the early 19th century named it Samirgarh in 1834 but the name did not become popular. *Sameer* in Sanskrit and Hindi is morning fragrance

The fort once stood on a high mound in the northwestern corner of Peshawar city but today the city surrounds it. In olden times the fort used to be conspicuously away from the old city, but now the construction of new buildings has covered space between the old city and the fort. However, the fort's position on a high knoll gives it a commanding position. One can have a panoramic view of Peshawar city from the fort. The area covered by the inner wall of the fort is about 10 acres (40,000 sqm). The height of the fort is about 90 feet (27m) above ground level.

Xuanzang commonly or wrongly known as Hiuen Tsang (c. 602 – 664 C.E.) was a Chinese Buddhist monk, scholar, traveler, and translator who described the interaction between China and India in the early Tang dynasty. He was born in what is now Henan province around 602 C.E., from boyhood he took to reading religious books, including the Chinese classics and the writings of ancient sages. He visited Peshawar in 630 C.E. he speaks of a "royal residence" in the city. According to him the royal residence stood in a huge enclosure having a strong girdle wall around.

Like Delhi and Lahore Peshawar has always been a strategic city and its capturing and ruling over it was of great importance for the invaders.

> *In the 11th century C.E., the Hindu ruler, Raja Jaipal of the Hindushahi dynasty was defeated in the vicinity of Peshawar and Mahmud Ghaznavi garrisoned the fort with his army," The British officers who visited Peshawar in the 19th century mention in their memoirs that the fort used to be a royal residence of Afghan rulers.*
>
> *When Hamayun, son of Babur was staying in it he decided to rebuild it before proceeding to Kabul. He wanted to use the fort for his conquest of India at a later stage. As his officers did not want to stay back, Hamayun himself supervised the rebuilding of the fort, which was soon completed.*

In the early nineteenth century, Peshawar was the summer capital of the Kingdom of Kabul and the Bala Hissar the residence of Afghan kings. The Sikhs fought and defeated the Kabul Barakzais in the Battle of Nowshera in early 1823. On conclusion of this battle, fought on the right bank river Indus, the Sikhs chased the retreating Afghans past Peshawar through the Khyber Pass.

The Sikhs occupation of the city of Peshawar brought lot of misfortune for the city as well as for the citizens. The Bala Hisar fort was no exception. A British spy Moorcraft reported in December 1823,

The fort today is a heap of rubbish, and the only use made of it by the rulers of Peshawar is as a quarry from whence to procure materials for dwellings of their own erection.

However, after the occupation of Peshawar by the Sikhs in 1834 C.E., Hari Singh Nalwa commander-in-chief of the Sikh army commenced the reconstruction of the fort. According to the Sikh chronicles the Sikhs called this fort 'Sumair Ghar' (after 'Sumer' another name for Mount Kailash). Some historians suggest it was named Sameergarh. Mount Kailash is a peak in the Kailash Range (Gangdise Mountains), which forms part of the Trans-Himalaya in Tibet. It is source of some of the longest rivers in Asia: The Indus River, the Sutlej River (a major tributary of the Indus River), the Brahmaputra River, and the Karnali River (a tributary of the River Ganga). It is considered a sacred place in four religions: Buddhism, Hinduism and Jainism and Sikhism. The mountain lies near Lake Manasarovar and Lake Rakshastal in Tibet. The first Guru of the Sikhs, Guru Nanak Dev, had visited Mount Sumer in the course of his travels.

Hari Singh Nalwa installed a plaque over the gate of the fort that read:

This Sumair Garh was built in the city of Peshawar by the exalted Maharaja Ranjit Singh Bahadur in Raja Bikramjit Sambat 1891 with the blessing of Almighty God.

It is reported that Ranjit Singh was over-whelmed with pleasure when he visited the newly constructed fort for the first time on 16 May 1835.

The British reconstructed the outer walls of the Bala Hissar after the annexation of the Kingdom of the Sikhs in 1849 C.E. This Sikh fort continues to dominate the city of Peshawar in the 21st century.

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Qissa-Khwani Bazar, Peshawar



The term Bazar originates from the Persian word baazaar, from Middle Persian waazaar, from Old Persian vaachar, and from the Proto-Indo-Iranian waha-carana. Souq is another word used in the Middle East for an open-air marketplace or commercial zone. The term bazaar is sometimes also used to refer to the "network of merchants, bankers, and craftsmen" that works in that area. Although the current meaning of the word is believed to have originated in native Zoroastrian Persia, its use has spread and now has been accepted into the vernacular in countries around the world. New and wealthy cities such as Isfahan, Mashhad, Samarqand, Cairo, Baghdad, and Timbuktu were founded along trade routes and bazaars became nuclei for business. In Afghanistan Shah Bazaar, Kandahar; Shor Bazaar, Kabul; Grand Bazaar, Herat; Mazari Bazaar, Mazari Sharif and Olander Bazaar, Yllib are famous. Azerbaijan, Bangladesh, Bosnia and Herzegovina, China, Egypt, Hong Kong, Israel, Iran, Kazakhstan, Kuwait, Kyrgyzstan, Lebanon, Macedonia, Nepal, Pakistan, Serbia, Sri Lanka, Syria, Turkmenistan, Turkey, Uzbekistan, all have bazaars in their main cities.

In India, almost every city has a bazaar like Burra Bazar, Kolkata; Laad Bazaar, Hyderabad; Sultan Bazar, Hyderabad; Begum Bazar, Hyderabad; Meena Bazaar, Delhi; Chawri Bazaar, Delhi; Khan Market, Delhi; Bhindi Bazaar, Mumbai; Chandni Chowk, Delhi; Burma Bazaar, Chennai; Bapu Bazaar, Jaipur; Johari Bazaar, Jaipur; Sadar Bazaar, Agra and so on.

In Lahore like many other cities of Pakistan there is a long inventory of famous bazaars. Some of them are, Anarkali Bazar, Kasera Bazar, Lunda Bazar, Gumti Bazar, Kashmiri Bazar, Lohari Bazar, Ichhra Bazar, Shahalmi Bazar, Urdu Bazar, Mochi Gate Bazar, Dabbi Bazar, Sunehri Bazar and Bansaan Wala Bazar etc. Peshawar a city of Pakistan too has a famous bazar which is called Qissa-Khwani Bazar. Extending from west to east in the heart of the city is the

romantic 'Street of Story-tellers' - the Qissa-khwani Bazar. The bazaar unfurls from the Kabali Police Station (now known as Khan Raziq Police Station) and draws a line at the junction of Misgaran Street and Mohammad Ali Johar Road. No skyscrapers or grand structures dot the street. Only small shops and narrow alleys which go deeper into the lives of the old city remain. In olden days, this was the site of camping ground for caravans and military adventures, where professional story-tellers recited ballads and tales of war and love to throngs of traders and soldiers. What Raverty had witnessed more than 160 years ago was a crowded Qissa-Khwani in the captivating glow of the golden hour as caravans made their way towards the street's offerings – food stalls and *qehwa khanas*. The travelers swapped stories of love and war in distant lands over endless cups of *qehwa* (green tea). The street buzzed with bards and spun stories of love and valour, eventually earning its present and ever-lasting epithet – Qissa-Khwani Bazaar or 'the Storyteller's Market'. Today the story-tellers have become history but the great name stays and some traditions linger on. Bearded tribesmen bargain with city traders sipping cups after cups of *qehwa*. Fruit stalls look captivating and attractive like ever before. People from all walks of life throng the crowded historic street. Western tourists believe a visit to Peshawar will not be complete without a sojourn to Qissa-Khwani. Qissa-Khwani is entangled and enshrined in collective memory is what makes it matter to individuals. In this respect, Qissa-Khwani is truly fabled. It is steeped in history, culture and tradition. The houses of Bollywood stars like Dilip Kumar and Raj Kapoor, old *caravansara'is*, *qehwa-khanas* of yore and an arched memorial of the 1930s Peshawar massacre, all mark the bazaar. "Of all Pathan cities, Peshawar is the unchallenged queen," wrote American diplomat James W Spain.

> *Qissa-Khwani (Story-tellers) Bazaar was described in the mid- 19th century by British Commissioner in Peshawar Sir Herbert Edwards as the Piccadilly of Central Asia. Here perhaps visiting travelers or the relaxing townsmen were regaled with stories by professional story-tellers, Hence the name Qissa-Khwani (story telling). The tea-shops still adorn the bazaar front with their large brass* samovars *and numerous hanging teapots and tea-cups, though the legendary story-tellers are nowhere to be seen. Towering over the street are tall, narrow buildings with intricately carved balconies and window frames enclosing wooden shutters. Here you find many of Peshawar's cheaper hotels and, in the evening, food stalls selling excellent kebabs and fry-ups. Meat is sold by weight and then cooked while you watch.*

From legendary past to present day Peshawar and its *Aroos al-Bilad* the Qissa-Khwani aroma of tea and barbecue continues to bewitch the visitors. *Qissa-khwans* are gone and the lacuna has been compensated by a wide variety of items, such as oil lamps and *samovars* (traditional tea pots), copper handicrafts, *Karakulli* (Jinnah) caps, waistcoats and fabric, as well as electronic appliances, plastic-ware, mobile phones and money-changers. Peshawari *chappals* have become world famous by Paul Smith. Sir Paul Smith, CBE, RDI, (born July 5, 1946) is an English designer, whose business and reputation is founded upon his men's fashion with a special focus on tailoring. He is known for his idiosyncratic take on traditional British styling having coined the term 'classics with a twist'. Smith was knighted by Queen Elizabeth II in 2000 for his services to British fashion. After founding his company in 1970 with one shop, Paul Smith now has more than 300 shops worldwide with an annual turnover of £200m. In March 2014, Peshawari *chappal* became the center of a global fashion debate when Sir Paul Smith made a similar shoe (*chappal*), which he sold for £300. This prompted complaints on social media that this was a plagiary of the culture and craft of its original Pakistan makers. Over a thousand petitioners asked the designer and U.K. government for remedy. As a result, the shoe's description on the Paul Smith website was changed to read that it was "inspired by Peshawari *Chappal*." Whatever the case this argument brought lot of fame to Peshawari *chappals* world-wide.

Peshawari *Pagri* is the traditional Pashtun-style turban worn in Peshawar. It is worn not only by the local Muslims, but was also used by the Hindus. Wearing a turban was common in

ancient Gandhara as well in other part of India. It is a two-piece headgear. One piece is a dome-shaped hard cap or *kulla*, generally embroidered with golden thread. The other piece, called lungi, consists of a long and narrow piece of cotton cloth (not to be confused with a waist cloth wrapped in some regions). It has a fan-shaped *turra* (crest) and a tail termed *shamla*. Subhas Chandra Bose had used a Peshawari turban to disguise himself as a Pathan in 1941 to flee from the British territory. During the British rule a similar turban was part of the dress for some government peons.

Born on January 23, 1897, in Cuttack, India, Subhas Chandra Bose worked as the leader of the Bengal Congress and eventually the Indian National Congress, calling for industrialization and the end to British rule over the country. His politics came into conflict with the ideas offered by Mahatma Gandhi and Bose later allied himself with Japan to create the Indian National Army. Bose died on August 18, 1945, in Taiwan.

Coming back to Peshawar and its great Qissa-Khwani let us have look at the Peshawari cuisine.

> *If you are a foodie, the mouth-watering aroma of* chapli-kababs *sizzling on over-sized* tawas *(hot-plates) will entice you. Other delicious street food on offer includes* kalool *(red kidney beans) and* qeema *kebabs that should be topped with* chaka *(a yoghurt-mint drink), followed by hot qehva or* doodh-patti. *A short walk away is Namak Mandi, famous for its delectable* charsi-tikka, tikka-karhai, chicken-boti and charghas.

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The Magic of Islamic Chronograms in Pakistani Architecture



Although a chronogram is technically a phrase or sentence in which certain letters express a date through their numerical value, in Islamic chronograms the sentence or phrase itself alludes to or is descriptive of the event to which the date belongs.

There is no certainty about where, when, and how the art of composing chronograms originated. The earliest chronogram in Jewish literature is found in a Hebrew poem of al-Harizi of 1205 C.E. Chronograms are common in Latin literature of the Middle Ages. In Europe, the word "chronogram" was apparently first used in some verses addressed to the King of Poland in 1575 C.E., but by that time chronograms had long been used in the East. The Islamic, particularly the Persian, equivalent for chronogram is *tarikh*.

In Latin, the letters intended to give a date were written in larger format. Majuscules were used even in the middle of a word to make conspicuous those letters which bore a date. Sometimes, these letters were emphasized by gilding or by the use of a different colour, often red.

A typical example of a Latin chronogram is given below:

ChrIstVs DVX ergo trIVMphVs (It may be noted that the letters "V" and "U" both were represented by "V").

C	=	100
I	=	1
V	=	5

D	=	500
V	=	5
X	=	10
I	=	1
V	=	5
M	=	1000
V	=	5
		1632

Many Islamic books which today are considered undated bore a chronogram on the title page or within the colophon in place of figures to give the date of publication. Occasionally, the title and date was jointly expressed in this manner. Thus, Mir Aman, who translated a Persian romance of Amir Khrusraw, called *Qissah-i Chahar Darvish* (The Story of the four *Darvishes)*, chose for his translation the name *Bagh-u Bahar* (The Garden and the Spring). According to the Arabic system of *abjad*, these words give the date 1217 A.H. / 1820 C.E. which was the date of the translation's publication.

Though the invention of chronograms cannot be traced back to any one source with certainty and though their date of origin is equally uncertain, it has been suggested that the medieval monks were their originators, as they used them as a sort of *memoria technica.*

Persian chronograms in the Arabic alphabet are, it seems, of greater antiquity than European examples. It is not improbable, indeed, that chronograms originated in the East where poetic juggling of various kinds was common. Chronograms became extremely popular for books and epitaphs. Authors, *katibs* and printers rivalled one another by hiding dates in intricate chronograms sometimes most difficult to decipher.

In Persian, versified chronogram dates are computed on the basis of *abjad* or *hisab al-jummal*. The name *abjad* was the first of a series of mnemonics and incorporated the first four letters in this order, i.e., *alif* (ا), *ba'* (ب), *jim* (ج) and *dal* (د). But, *abjad* was only one of the eight mnemotechnical terms into which the twenty-eight consonants of the Arabic alphabet are divided. In the East, the whole series of these *voce memoriale* is vocalised in the following order: '*abjad, hawwaz, huttiy, kalman, safas, qarshat, thakhadh* and *dazagh*.

According to one version, six Arabs arranged these letters after their own names. According to another tradition, the first six groups are the names of six demons. The arrangement had a practical purpose in that each letter was assigned a numerical value. The twenty-eight characters are thus divided into three successive series of nine each: units, i.e., 1 to 9, tens, i.e., 10 to 90 and hundreds, i.e., 100 to '00. The arrangement is as follows:

Consonants	Arabic Letters	Numerical Values
Abjad	ابجد	
Alif	ا	1
ba	ب	2
jim	ج	3
dal	د	4

Hawwaz هوز

ha	ه	5
waw	و	6
za	ز	7

Huttiy حطي

ha	ح	8
ta	ط	9
ya	ى	10

Kalman كلمن

kaf	ك	20
lam	ل	30
mim	م	40
nun	ن	50

Safas سعفص

Sin	س	60
ayn	ع	70
fa'	ف	80
Sad	ص	90

Qarshat قرشت

qaf	ق	100
ra'	ر	200
shin	ش	300
ta'	ت	400

Thakhadh ثخذ

tha'	ث	500
kha'	خ	600
dhal	ذ	700

Dazagh ضظغ

dad	ض	800
za'	ظ	900
ghayn	غ	1000

The origin of *abjad* ابجد is somewhat obscure. Classical Arabic sources offer two different explanations of its origin. One source is that quoted by Ibn al-Nadim. He states that the Arabic alphabet was constructed by six Arabs and that these six persons later discovered six more letters which were not in their names, i.e., *tha'*(ث) *kha'* (خ), *dhal* (ذ), *za'*(ظ), *shin* (ش) and *ghayn* (غ). These letters are known as *rawadif*. The second explanation that of Mubarrad and al-Sirafi, is that the whole system is of foreign origin. The first two sets of letters exist in Hebrew and Syriac as well and the letters in both cases have the same numerical value as those of the letters in present day Arabic, Persian or Urdu.

In the case of other letters, most of the letters in Syriac and Hebrew possess the same numerical value as those of present Arabic, but they do not make sets similar to those in Arabic. The point of al-Mubarrad and al-Sirafi, therefore, seems valid.

Lastly, we are left with the problem of establishing the date of the first chronogram in the Islamic world. Hilton, in his book on Chronograms, gives 1318 C.E. for the first Islamic example. He however, does not identify the location and nature of this chronogram.

The formula of *Bismillah* بسم الله the most celebrated chronogram of the Islamic world. This is represented by the digits 786. Muslim scholars, to extenuate the peccadillo and liturgics disconcertion felt on discarding the papers bearing in the formula, felt it necessary to represent *Bismillah* by 786 instead of writing the whole Arabic text. This tradition is alive to this day necessitated by the respect which *Bismillah* commands from the faithful.

Minorsky in his book, *Calligraphers and Painters*, quotes a prophetic tradition;

He who writes beautifully Bismillah obtains innumerable blessings.

And Ibn Durustuya in his *Kitab al-Kutb* says,

Bismillah should be written from the beginning of the line, not in the middle.

Bismillah is also called *Tasmiya*. The formula occurs twice in the Qur'an in its complete form in *sura* xxvii: 30 and on second occasion in its abridged form in *sura* xi: 43. It begins each of the Qur'anic *sura* with the exception of *sura* ix.

In writing *Bismillah*, it is customary to omit initial *alif* (ا) of the word *ism* (name) *Bismillah*. Tradition rests this orthography on the authority of Hazrat Umar ibn al-Khattab, the second caliph who is supposed to have said to his scribe,

Lengthen the ba (ب) *, make the teeth of sin* (س) *prominent and round off mim* (م).

Traditions also indicates that *lam* (ل) of Allah should be inclined. The formula became a popular motif of decoration in manuscripts and architectural ornamentation. According to the *Encyclopedia of Islam*, The benedictory power of Bismillah is widely put to work in the compositions of talismans admitted by the *sehr* (the lawful magic). Doutte in his work, *Magic et Religion dans Afrique du Nord*, notes,

It is said that formula was inscribed on Adam's thigh, upon the wing of angel Gabriel, the seal of Solomon and the tongue of Jesus.

In Pakistani architecture, the fashion for chronograms, particularly versified ones, gained increased popularity with the coming of the Mughals. They brought this system of recording dates with them from the Iranian world.

Persian and Urdu Additions: Arrangement and Numerical Value

Consonants	Symbols	Position in Arabic Alphabet	Position in Persian Alphabet	Position in Urdu Alphabet	Numerical Value
Alif	ا	1	1	1	1
Ba'	ب	2	2	2	2
Pe'	پ	-	3	3	2
Ta'	ت	3	4	4	400
Te	ٹ	-	-	5	-
Tha'	ث	4	5	6	500
Jim	ج	5	6	7	3
Che	چ	-	7	8	3
Ha'	ح	6	8	9	8
Kha'	خ	7	9	10	600
Dal	د	8	10	11	4
Dal	ڈ	-	-	12	4
Dhal	ذ	9	11	13	700
Ra'	ر	10	12	14	200
Re	ڑ	-	-	15	200
Zay	ز	11	13	16	7
Ye	ژ	12	14	17	7
Sin	س	-	15	18	60
Shin	ش	13	16	19	300
Sad	ص	14	17	20	90
Dad	ض	15	18	21	800
Ta'	ط	16	19	22	9

Za'	ظ	17	20	23	900
Ayn	ع	18	21	24	70
Ghayn	غ	19	22	25	1000
Fa'	ف	20	23	26	80
Qaf	ق	21	24	27	100
Kaf	ک	22	25	28	20
Gaf	گ	-	26	29	20
Lam	ل	23	27	30	30
Mim	م	24	28	31	40
Nun	ن	25	29	32	50
Waw	و	26	30	33	6
Ha'	ة	27	31	34	5
Ya'	ی، ے	28	32	35	10
Hamzah	ء	-	33	36	-

Chronogram at Tomb of Lal Shahbaz Qalandar, Sehwan

In Pakistani architecture, the fashion for chronograms, particularly versified ones, gained increased popularity with the coming of the Mughals. They brought this system of recording dates with them from the Iranian world. Prior to the Mughal rule, versified dates were given but without chronograms, as we see in the case of mausoleum Lal Shahbaz Qalandar at Sehwan. In two of these inscriptions, the date is recorded as i.e., the date 7th *Rajab*, 757 A. H. is given in words and in second instance: the date 7th *Safar*, 758 A. H. is given in words. Both these dates belong to the period of Firuz Shah Tughlaq. Another inscription in the same mausoleum has the date 1173 A. H. and this is arranged in a chronogram. The second hemistich of the last couplet of the inscription reads:

قبول باد نشاں در جناب شاہانی

The computation of the above chronogram is as follows:

Qabool	**قبول**	Numerical Values
Kaf	ق	100
ba'	ب	2
waw	و	6
lam	ل	30
		Total: 138

A

Baad	**باد**	Numerical Values
ba'	ب	2
alif	ا	1
dal	د	4
		Total: 7

B

Nishan	**نشان**	Numerical Values
nun	ن	50
shin	ش	300
alif	ا	1
nun	ن	50
		Total: 401

C

Dar	**در**	Numerical Values
dal	د	4
ra'	ر	200
		Total: 204

D

Janab	**جناب**	Numerical Values
jim	ج	3
nun	ن	50
alif	ا	1
ba'	ب	2
		Total: 56
Shahani	**شابانی**	Numerical Values
shin	ش	300
alif	ا	1
ha'	ه	5
alif	ا	1

E

F

nun	ن	50
ya'	ی	10
		Total: 367

A + B + C + D + E + F = Date

Sum of Values: 138 + 7 + 401 + 204 + 56 + 367 = 1173 (A. H.)

Some more chronograms found on Pakistani monuments will now be examined.

Mosque of Shahjahan, Thatta

Inside the eastern gateway of the mosque of Shahjahan at Thatta, there are two inscriptions; one on the southern flank of the gateway and the other on the northern. Both consist of one couplet each. The latter gives the date. The couplet is as follows:

The translation of the couplet is equally relevant to the date:

با تغم گفت سال اتماش

گشت زیبا چو مسجد اقصیٰ

(tr.) *"When I asked the angel the year of completion of the mosque,*
He said: The mosque became as beautiful as Masjid-i Aqsa".

Obviously, that is not the right reply; the pertinent reply is hidden in the chronogram:

Gasht	**گشت**	Numerical Values
gaf	گ	20
shin	ش	300
ta'	ت	400
		Total: 720

A

Ziba	**زیبا**	Numerical Values
zay	ز	7
ya'	ی	10
ba'	ب	2
alif	ا	1
		Total: 20

B

Chu	**چو**	Numerical Values

cha	چ	3	C
waw	و	6	
		Total: 9	

Masjid	**مسجد**	Numerical Values	
mim	م	40	
sin	س	60	D
Jim	ج	3	
dal	د	4	
		Total: 107	
Aqsa	**اقصیٰ**	Numerical Values	
alif	ا	1	
qaf	ق	100	
sad	ص	90	E
ya'	ی	10	
		Total: 201	

A + B + C + D + E = Date

Sum of Values: 720 + 20 + 9 + 107 +201 =1057 (A. H.)

Mausoleum of Sayyid Sultan Rizvi, Rohri

This mausoleum is in a dilapidated condition and not much is known about the Sultan. Some tile work exists on the main gateway along with an inscription. The last three word of the second hemistich of the last couplet give the date of its construction. The couplet is as follows:

روضہ آل عبا

The computation of the date from *raudah aal aba* is given below:

Raudah	**روضہ**	Numerical Values	
ra'	ر	200	
waw	و	6	A
dad	ض	800	

ha'	ه	5
		Total: 1011

Aal	آل	Numerical Values	
alif	آ	1	B
lam	ل	30	
		Total: 31	

Aba	عبا	Numerical Values	
ayn	ع	70	C
ba'	ب	2	
alif	ا	1	
		Total: 73	

A + B + C = Date

Sum of Values: 1011 + 31 + 73 = 1115 (A. H

Sara'i of Mir Masum, Sukkur

The date of the building of the *sara'i* of Mir Masum at Sukkur is contained in the last three words of the final hemistich of a *ruba'i* (quartet). The second couplet of the *ruba'i* reads:

مکان با فیض

The computation of the date from *makan ba faiz* is given below:

Makan	مکان	Numerical Values	
mim	م	40	
kaf	ک	20	A
alif	ا	01	
nun	ن	50	
		Total: 111	

Ba	با	Numerical Values
ba'	ب	2
alif	ا	1
		Total: 3

B

Faiz	فیض	Numerical Values
fa	ف	80
ya'	ی	10
dad	ض	800
		Total: 890

C

A + B + C = Date

Sum of Values: 111 + 3 + 890 = 1004 (A. H.)

Inscription of Margalla

The inscription of the Margalla Pass comprises four couplets of verses and four lines of prose. The last hemistich of the fourth couplet is made of three words which give the date:

ناصیہ مہوش ہندوستان

The numerical value of the hemistich can be calculated as follows:

Nasia	ناصیہ	Numerical Values
nun	ن	50
alif	ا	1
sad	ص	90
ya'	ی	10
ha'	ہ	5
		Total: 156

A

Mehwish	مہوش	Numerical Values
mim	م	40
ha'	ہ	5

B

waw	و	6
shin	ش	300
		Total: 351

Hindustan	**هندوستان**	Numerical Values
ha	ه	5
nun	ن	50
dal	د	4
waw	و	6
sin	س	60
ta'	ت	400
alif	ا	1
nun	ن	50
		Total: 576

C

A + B + C = Date

Sum of Values: 156+ 351 + 576 = 1083 (A. H.)

Inscription from a Bridge, Peshawar

The inscription consists of four couplets in four lines and two lines of prose. The date of the construction of the bridge is contained in the last four words of the second hemistich of the last couplet.

پیئ تاریخ اتمامش مہندس

بگفتا خیر جاری باد آباد

The last couplet may be computed as follows:

Khir	**خیر**	Numerical Values
kha'	خ	600
ya'	ی	10
ra'	ر	200
		Total: 810

A

Jari	جاری	Numerical Values
jim	ج	3
alif	ا	1
ra'	ر	200
ya'	ی	10
		Total: 214

B

Baad	باد	Numerical Values
ba'	ب	2
alif	ا	1
dal	د	4
		Total: 7

C

Abad	آباد	Numerical Values
alif	آ	1
ba'	ب	2
alif	ا	1
dal	د	4
		Total: 8

D

A + B + C + D = Date

Sum of Values: 810 + 214 + 7 = 8 = 1039 (A. H.)

Wazir Khan Mosque Lahore

We now move to Lahore and examine some chronograms on the monuments of this city. The Mosque of Wazir Khan contains a number of inscriptions including this chronogram on the left of its main gateway as one approaches the building from the outside.

سال تاریخ بنایئ مسجد عالی مقام

از خرد جتم بگفتا سجده گاه اہل فضل

جشتم

The word *sajdagah ahl-i fazl* (سجده گاه اہل فضل) gives the date. The following is the explanation of the chronogram:

Sajdah	**سجده**	Numerical Values
sin	س	60
jim	ج	3
dal	د	4
ha'	ه	5
		Total: 72

A

Gah	**گاه**	Numerical Values
gaf	گ	20
alif	ا	1
ha	ه	5
		Total: 26

B

Ahl	**اہل**	Numerical Values
alif	ا	1
ha'	ه	5
lam	ل	30
		Total: 36

C

Fazl	**فضل**	Numerical Values
fa'	ف	80
dad	ض	800
lam	ل	30
		Total: 910

D

A + B + C+D = Date

Sum of Values: 26+72+ 36 + 910 = 1044 (A. H.)

Below this couplet, there is another couplet and that also gives the date. The couplet reads:

تاریخ ایں بنائ چو پر سیدم از خرد

گفتا بگو کہ بانی مسجد وزیر خان

In this couplet, the words *bani masjid Wazir Khan* (بنی مسجد وزیر خان) give the date. They can be computed as follows:

Bani	**بانی**	Numerical Values
ba'	ب	2
alif	ا	1
nun	ن	50
ya'	ی	10
		Total: 63

A

Masjid	**مسجد**	Numerical Values
mim	م	40
sin	س	60
jim	ج	3
dal	د	4
		Total: 107

B

Wazir	**وزیر**	Numerical Values
waw	و	6
za	ز	7
ya'	ی	10
ra	ر	200
		Total: 223

C

Khan	**خان**	Numerical Values
kha	ب	600
alif	ا	1
nun	ن	50
		Total: 651

D

A + B + C + D = Date

Sum of Values: 63 + 107 + 223 + 651 = 1044 (A. H.)

Mausoleum of Hadrat-i Data Ganj Bakhsh

In the Mausoleum of Hadrat-i Data Ganj Bakhsh, the date is given by the couplet:

سال ایں گنبد محجر نو
از چراغ جمال یافت ظہور

The word *chiragh-i-jamal* چراغ جمال (the lamp of elegance) gives the year in which the building was repaired. The explanation of the chronogram is as follows:

Chiragh	چراغ	Numerical Values
cha	چ	3
ra'	ر	200
alif	ا	1
ghayn	غ	1000
		Total: 1204

A

Jamal	جمال	Numerical Values
jim	ج	3
mim	م	40
alif	ا	1
lam	ل	30
		Total: 74

B

A + B = Date

Sum of Values: 1204 + 74 = 1278 (A. H)

Tomb of Hadrat-i Miyan Mir

On the gate of the Tomb of Hadrat-i Miyan Mir, there is an inscription composed of three couplets in Persian and inscribed in *Nastaliq*. The second hemistich of the last couplet gives the date of the demise of the saint. The last couplet is as below:

خود بہر سال وفائش نوشت
بفردوس والا میاں میر شد

The computation of the second hemistich is as follows:

Bafirdos	بفردوس	Numerical Values
ba'	ب	2
fa'	ف	80

A

ra'	ر	200	A
dal	د	4	
waw	و	6	
sin	س	60	
		Total: 352	
Wala	**والا**	Numerical Values	
waw	و	6	
alif	ا	1	B
lam	ل	30	
alif	ا	1	
		Total: 38	

Mianmir	**میان میر**	Numerical Values	
mim	م	40	
ya'	ی	10	
alif	ا	1	C
nun	ں	50	
mim	م	40	
ya'	ی	10	
ra'	ر	200	
		Total: 351	

Shud	**شد**	Numerical Values	
Shin	ش	300	D
dal	د	4	
		Total: 304	

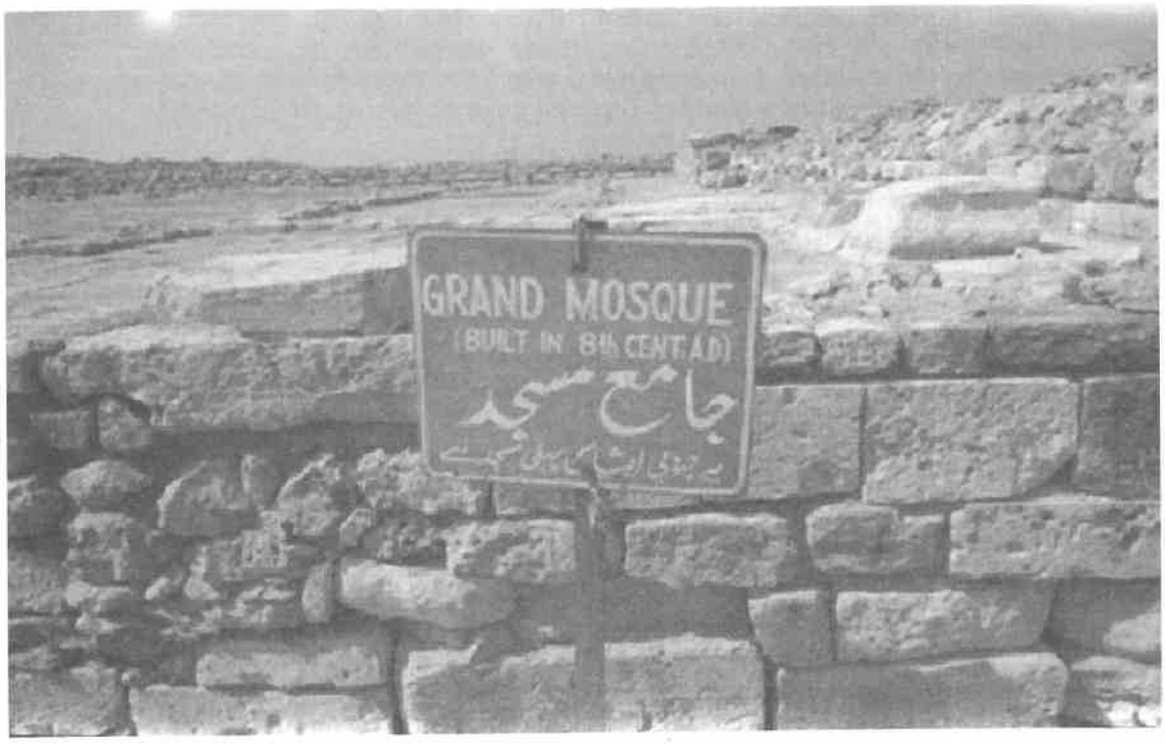
A + B + C + D = Date

Sum of Values: 352 + 38 + 351 + 304 = 1045 (A. H.)

Chronograms are thus composed in many ways, but they always occur in the last line of the last couplet. Chronograms sometimes consist of a single word, as in the Mausoleum of Ghani Bakhsh at Lahore, where the single word *sardar*, gives the date. Again, in the same building in another inscription a single word, *hast*, gives the date. Sometimes, chronograms are made up of two, three, or four words contained in the second hemistich of the last couplet. The words, *khush masjid-i,* give the date 1023 (A. H.) of the construction of the Mosque of Maryam Zamani in Lahore. This date, however, does not correspond with the date 1025 A. H. given in numerals on the eastern entrance. Sometimes, the whole of the second hemistich of the last couplet gives the date, as already illustrated by the inscription of Lal Shahbaz Qalandar's Tomb at Sehwan and that of Shahjahan's Mosque at Thatta. In spite of these variations, chronograms have neither been differently classified, nor have they been named differently by the historiographers.

✡

Early Mosques and Mosque Architecture in Pakistan and India



In houses, which Allah Has permitted to be raised
To honour; for the celebration
In them of His name
In them He is glorified
In the mornings and
In the evening (again and again)
Sura xxiv (al-Nur), 36.

Mosque is an exponent of Islam without which the Islamic community is meaningless. In the planning of Muslim settlements, it has always performed a pivotal role. It is unfortunate that modern planners and impolitic rulers and dynasts have often neglected the organic import of the mosques as a primary regard in the city and community planning. Such a distressing predicament has repeatedly emerged where Muslims have relied overwhelmingly on non-Muslim expertise to develop new agglomerations and settlements. The mosque should form an intrinsic and coherent constituent in the total planning of Muslim societies.

To understand the mosque and its impact on the life of the Muslims, we should look at it through its historical perspective. The word *masjid* appears in the Qur'an which a finical reference to the Masjid al-Haram in Makkah – *Sura ii* (*al-Baqarah*), 144, *"Now shall we turn thee to a qibla that shall please thee. Turn then thy face in the direction of the sacred mosque. Wherever ye are, turn your faces in that direction"*.

Reference to Masjid al-Haram is again made in verse 149 of the same *Sura, "turn thy faces in the direction of the sacred mosque"*. Another two references to the same mosque occur in *Sura* viii (*al-Anfal*), 34 and *Sura xvii* (*Bani Isra'il*), 1. In the latter, there is a reference on Masjid al-Aqsa also, *aqsa* meaning situated at a distant place. This is almost universally applied to the mosque in Jerusalem.

In its early history, the word *masjid* was noted rigorously applied to a Muslim place of worship. Contrary to this, mosque is not the only religious building where the name of God is commemorated. This becomes clear form verse 40 of *Sura xxii (al-Hajj)*;

> *Did not God check one set of people by means of another, there would surely have been pulled down monasteries churches, synagogues and mosques in which the name of God is commemorated in abundant measure.*

The word *masjid* is also used in numerous *ahadith* particularly with reference to an Abyssinian church and various Jewish and Christian tomb sanctuaries. Surely Ibn-i Khaldun did not restrict the use of this word to a purely Islamic sanctuary. In his texts, he uses the word *masjid* in the general meaning of a place of worship of any religion.

Muslim at the time of the beginning of Islam had no particular place of worship. The Prophet (peace and blessings of Allah be upon him) used to perform *salat* in the uncapacious by-ways of Makkah along with Ali and Abu Bakr. Whenever circumstances permitted, he also prayed beside the *Ka'ba*. After the migration of the Prophet to Medina, he purchased a piece of land from two orphans. This is said to be the same place where his camel stopped. The site obtained was covered by graves, date-palms and ruins. After cleaning the site of squalid materials, a wall around it was built with *labin* (sun-baked bricks).

The first mosque was, therefore, the *sahn* or the courtyard of the house Prophet Muhammad (PBUH). Believers and non-believers went freely about the mosque which often served as a court of justice, a conference hall, a place to welcome foreign dignitaries and to deal with emissaries. On occasions, it served as a recruiting station for the Muslim armies. The Prophet delivered his sermons here which contained not only entreaties for absolute submission to Allah, but also regulations governing the social conduct of the Muslims. This mosque or the courtyard of the Prophet's house is Masjid al-Nabawi today. It took many years after his death to convert it into a regular and conventional mosque. After the death of the Prophet Muhammad (PBUH, his memory became so precious that the places where he had prayed achieved a marked significance and the believers relishing to imitate him with utmost faithfulness and zeal started to pray on those spots. Such spots soon transformed into full-fledged mosques of great reverence. Mosques were also built on the route between Makkah and Medina at places where the Prophet Muhammad (PBUH) had prayed. Similarly, mosques were also built on a number of places on the route which the Prophet Muhammad (PBUH) had taken for his journey to Tabuk in the 9th year of Hijra. In connection with the Battle of *Khandaq* (Ditch), we are told the He (the Prophet) prayed at all those place where petit mosques stand today. They are seven in number and, therefore, known as *Sab'a* (seven) *masajid*.

In towns gained through armistice and treaties, Muslims received a piece of land for their mosque or the treaty empowered them to transform churches into mosques. The churches taken over by the Muslim were rarely availed as private lodgings, but at a later date, they were occasionally used as government headquarters or sub-offices. The famous mosques of al-Walid in Damascus was built anew in the year 86 A.H. / 705 C.E. Here had stood the famous Church of St. John, half of which was transformed into mosque in 14 A.H.

For millennia, the Indo-Pak subcontinent had remained non-Muslim and statues and natural sources had remained the focus of worship. With the arrival of the Muslims in India, an

era ended. And in no other country, the movement of Islamisation has been more epoch-making as it was here. For, of the various civilizations with which Islam came into contact in the course of the spread of this new faith, none could have been more diametrically by opposed to their ideals than that the people of India.

> *Apart from the fact that the Islamic movement was of relatively recent growth, forcing itself on the ancient and firmly established social and religious structure of India, it also postulates a clashing of fundamental convictions a conflict of realism with idealism of the material with the visionary, of the concrete with abstract.*

There was and there is a decisive contrast between the places of worship of two beliefs, as represented by the mosque (*masjid*) on the one hand and the temple (*mandir*) on the other. These structures (the mosque and the temple) not only provide the touch stone of the two creeds, but symbolize the inner most perceptions of the followers of each compared with the clarity of the mosque, the temple is an abode of mystery; the courts of the former are open to light and air with many doorways inviting publicity, the latter encloses a phantasm of massive darkness having somber passages leading to dim cells, jealously guarded and remote.

The representation of anthromorphic and zoomorphic elements is not encouraged in Islam. in India temples, their walls, pillars, pedestals, shafts, capitals, architraves pulsage with imagery even of vulgar and erotic nature. Statues of male and female sexual organs are worshipped. They are kissed, washed and the water with which they are washed is used as an elixir. Innumerable counts of gods and goddesses decorate the interiors and exteriors of temples. In mosque decorative scripts, calligraphy attained its highest form in sculptured, stuccoed, mosaiced, glaze-tiled and painted media.

Muslims who came to India brought with them an infusion of innovations gained from other lands. They brought with them the traditions and techniques which had proved effective under all circumstances and conditions. The appearance of the arch, the Islamic monuments of Pakistan and India, may be traced to the contact of the early Muslims with the architectural developments of the post-Roman period, as they were quick to see the scientific advantages of this feature. The arch was appropriated and manipulated accordingly with the requirements of mosque structure. The formulae of building introduced by the Muslims were applied in such a way that they countered the effects of oblique or lateral thrust and resisted the forces of stress and strain by means of which greater strength and stability was obtained and building material was economized.

From the Roman traditions, dome was adopted which formed an integral part. Likewise, from the Persian architecture concept of *minar* (minaret) was borrowed. The mosques of Pakistan and India with a very few exceptions, have a typical plan. This plan comprises a courtyard, square or rectangular, gateways on its three sides except the *qibla* or west side (the gateway or gatehouse could be one also, just on the eastern side). Courtyard or *sahn* has a water reservoir for ablutions (*wudu*). On the western side, there is generally a sanctuary or covered area. This has a *mihrab* and *minbar* in it, while it is capped by domes; three, five, seven in number, central one being large. The entrance to the sanctuary is through the arches. Central arch in front of the larger dome is usually higher and larger.

Courtyard is generally walled by cloisters or cells on eastern, northern and southern sides. Minarets stand either flanking the sanctuary or on the corners of the courtyard. Several towers, turrets, merlons and smaller minarets are also added on the roof of the sanctuary. The mosques in India and Pakistan were built on platforms to enhance their sanctity and grandeur as well as to house shops in the platforms. These shops were then rented out and money, thus collected as rent was used for the maintenance of the mosque. This concept is called *waqf* or endowment.

The typical mosque plan has remained in vogue since the first ever mosque was built on Indo-Pakistan soil in the early 8th century. During this period; however, certain single chamber mosques were also built at Mahfuza, Mansura and at Al-Rur. Muhammad ibn Qasim, the first recognized builder of mosques in India and Pakistan also built a mosque at Qasim Bela in the outskirts of Multan.

Seventeen invasions of India by Mahmud of Ghazna in early 11th century contributed nothing in the form of architecture let alone mosque architecture. It was during the advent of the Muslim empire in 1194, under Muizz al-Din Ghuri that Islamic architecture, particularly mosque architecture took roots in India. The typical mosque plan was introduced by him (Mosque of Quwwat-i Islam at Delhi) and by large, it has survived till to date.

This mosque plan has remained functional to the core. For in hot summers, during the day time, people worshipped inside the cool sanctuary of the mosque. At night, they came out in the sahn and enjoyed the cool breeze. In severe cold winter, faithful worshipped in the sun in the open court, while at night he went inside the covered area. Mosque architecture could not have been more functional than this.

Certain mosques did have varied plans and amongst the early mosques the Khirki Masjid at Jahanpanah, Delhi, India is the most remarkable one. It has four courts and nine clusters of domes. Each cluster having nine domes of homogenous size in it (total 81 domes). The mosque had three gateways each flanked by turrets. At the four corners of the square plan, there were round bastions terminating in cupolas. The mosque was built in 1373 during the reign of Firuz Shah Tughlaq (r. 1351 – 88 C.E).

Another mosque with significant change in plan is that of Shah Jahan (r. 1627 – 58) at Thatta, Pakistan. It has 93 domes over its ceiling, cloisters and entrances passages. The mosque is unique in design and is particularly known for its acoustics. Structurally, this mosque has a very low profile which appears inconspicuous due to the multitude of domes which surmount each bay. The massive rectangular structure of the mosque is symmetrically laid on its east-west axis

The structure as a whole is a fine specimen of axially balanced design. Its inner court is surrounded by a double row of piers on three sides, while the western side has a triple row of piers. East of the eastern double row of piers, there are two open courts which flank the central access area to the mosque. This access area has vestibule followed by a large domed chamber. To the north of this chamber is the first smaller open court which houses the large water reservoir for ablution. On the left, there is another similar court, but without a water reservoir. Its main purpose was probably to maintain symmetry in design and at the same time to serve as a private open court for the *imam* or *mujawar*.

The covered portion of the mosque with its domes is probably the cause of remarkable echo effect which enables the prayers in front of the *mihrab* to be heard in any part of the covered building. I have observed it personally, in a lull even a whisper can be heard clearly. The main dome on the west side has remarkable decoration.

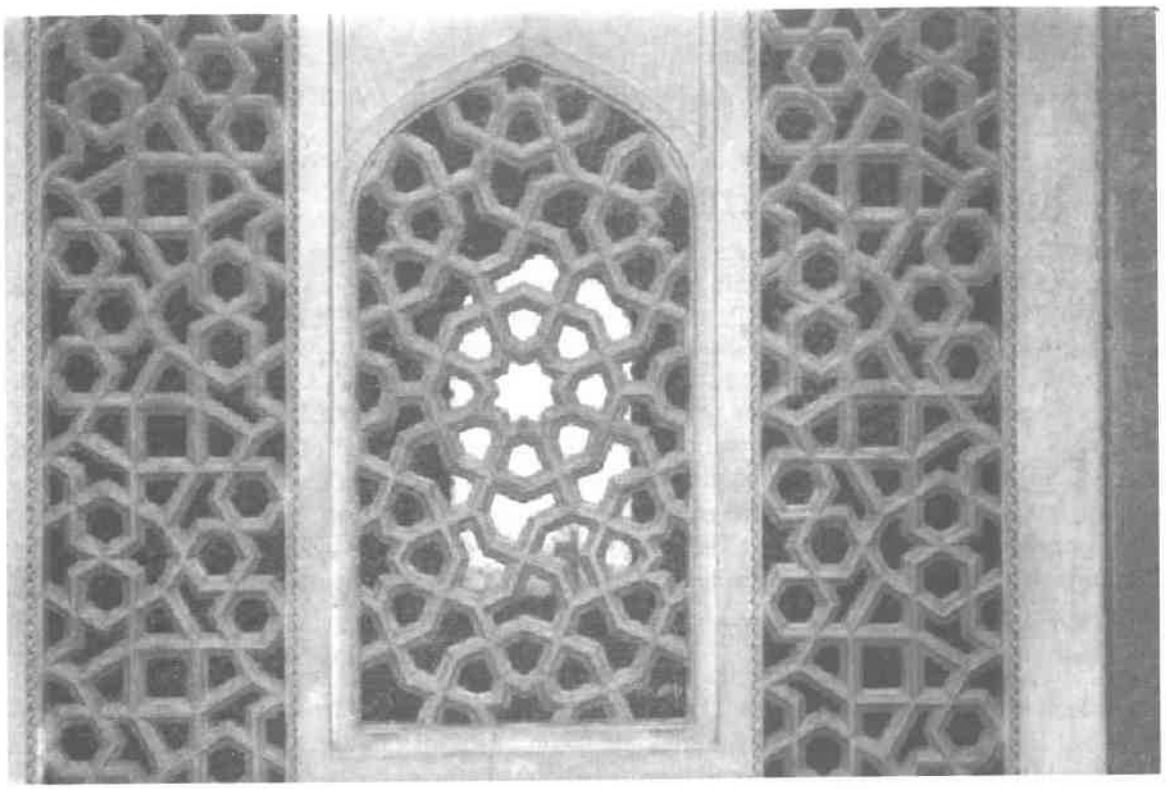
Banister Fletcher had described certain factors like geographical, geological, climatic, religious, social and historical which play a formidable role in determining the character of buildings in a region. Certainly, factors like religious and geological are the most consequential. Mosques, whenever they were built in the sub-continent were certainly influenced by geology or the building material which was generally readily available. Thus stone, marble, red sandstone, grey sandstone, variegated marble, brick sand and tiles played their role substantially. In the process corbels, squinch arches, pendentives, brackets, ribs, cornices and large variety of

structural elements were discovered and evolved. Then, on these mosque structures, decorative work was added. This comprised geometric patterns, floral designs, arabesque and calligraphy. Innumerable styles of calligraphy were developed and were applied to the surfaces of mosques and inner and outer peripheries of domes and minarets.

The study of mosque and mosque architecture opens up the enjoyment of contemplating architecture with an appreciation of their purpose, meaning and charm and every structure of the mosque conjures up the conditions of the past ages. Mosque is one elements with which we, the Muslims are all brought into daily contact for it shelters us from the clements, gives us hope and confidence and enshrines the sacred symbols. Mosque is the mother of Islamic architecture and, thus, the mentor of Islamic decorative arts and crafts. Many of the great rulers have taken pride in building mosques and used it as a symbol and an expression of their strong association with Islam. But, today it is the turn of the people, planners and architects to become the patron of this old and sacred art.

✡

Decorative Element in Muslim Monuments



Throughout its existence, Islamic art has developed constantly and in this histogenesis an effort of formation and creativity has predominated. The primordial aspect was never sacrificed to an uninteresting repetition of the past. Muslim architects searched for new answers to questions of differing climates and building materials and of heterogeneous aesthetic and gregarious needs.

Islamic design both architectural and otherwise, in its pursuit of a new structural denotation, new wonts of materials, new methods of handling large wall surfaces and an energetic idea of interior space, however, kept itself well in contact with contemporaneous building techniques and designs. Whereas Christian architecture had phases of revivals, Islamic architecture continues to brandish without any hiatus. There was therefore, no 'renaissance' in the history of Islamic arts and architecture.

With more and more recognition of technical sciences materials change and the concernment of using a specific material righteously and with a comprehension of its potentialities subsists. Brick architecture of Iran not only enunciates the purpose but also outsearches all the potencies of the use of brick. Brick architecture of Iran is a consummate expression of aesthetics of Islamic monuments. Islamic architecture is lively, as well as splendid and colour is an integral part of its design. In accretion to their widespread aesthetic concernment, Islamic planning includes definite concepts, which are correlated to contemporaneous designing. While we may investigate the atrophying consequences of duplication and parrotism, it would be even disastrous to go to the other end and repugn man's heritage. Notwithstanding cultural, climatic or technical differences, within a wide range of struggle certain question recur and

answers provided by endowed men in other times and places may well be the inspiration, which rouse new ideas.

A specific problem, which confronted the Muslim architect, was the handling of large wall surfaces. The challenge was met with a number of standpoints. Wherever brick was used, checkered modes of laying bricks created linear patterns and textures; designs were sometimes in quite high relief. The use of one single material for structure, as well as decoration, rebounded to the undividedness of the building while expert treatment prevented dull uniformity. Some designs developed naturally from the building material, while others were made of geometric forms. Whatever material was employed, its textural qualities and chromaticity was fully explored and utilized.

Colour used in its intensity or in gentle hues – to cover an entire monument – played a biotic part. Glazed bricks were made and used to enhance brick patterns. They became so popular that coloured tiles produced in the city of Kashan resulted in the minting of a term, 'kashi work', wherever Kashani tiles were used. Enormous walls were ornamented with coloured bricks. This increased harmony in the structural rhythm of the monument.

Another very exciting factor was the use of shadow line to break the monotony of a flat surface. To achieve this purpose, mouldings, relief panels, brick end plugs, blind arches raised tracery and high relief ornamentation were employed. Shadows come to life with changing sunlight, emphasizing various aspects of a design evoking new interests. An astonishing diversity of visionary methods of handling decoration were devised with these techniques. The decoration, therefore, of various areas in terms of both major proportions and human scaling showed amazing development.

In spite of the fact that Islamic architecture has innumerable glories in itself, the Western writer kept his face turned away from it till recently. This has been due to prejudiced and biased thinking. The West has always tried to mutilate Islam of its splendours. Now there is an upsurge of interest in the art and architecture of Islam. This interest is motivated by the desire to cash in on Islamic art by printing books. Countless such books have nothing to offer to the reader but colourful pictures and reproductions. The surge of interest should not be treated as an end to the bellicose Western propaganda against Islam. Prejudicial Bolus in his book, *The Influence of Islam*, wrote:

> *The general outline of the mosque is a constant unvarying factor – a parable of the Muslim intellect which progresses up to a point and then obstinately refuses to advance. Nothing comparable with the stately development of Gothic is to be found in the architectural history of Islam. Had not Muhammad (peace be upon him) with his own hands helped in erecting the first mosque? What better model could the Muslims then desire?*

The very well-known book on architecture, *The History of Architecture on Comparative Methods* by Sir Benister Fletcher called the architecture of Islam as saracenic and placed it amongst the non-historical styles. This book was first published in 1896. According to Fletcher,

> *Eastern art presents many features to which Europeans are unaccustomed and which, therefore, often strike them as unpleasing and bizarre, but it must be remembered that use is second nature, and, in considering the many forms which to us verge on the grotesque, we must make allowance for the essential difference between East and West which is further accentuated in purely eastern architecture by those religious observances and social customs of which, in accordance with our usual method, we shall take due-cognizance. These non-historical styles can scarcely be as interesting from an architecture point of view as those of Europe, which have progressed by the successive solution of constructive problems, resolutely met and overcome; for in East, decorative*

schemes seem gradually to have outweighed all other considerations, and in this would appear to lie the main essential difference between historical and non-historical architecture.

E. B Havell has been doing more malevolent propaganda against Islam and its doctrine. In his book on *The Ancient and Medieval Architecture of India*, published in 1915, he writes:

Ages before the time of Muhammad, Hindustan had settled for itself by the peaceful argument of philosophy all the problems which Islam set out to determine by the sword". At another place in the same book, he comments: "The philosophical differences between Muhammadan and Hindu thought were no greater than those, which existed between the different sects of Hinduism itself. The success of Islam in India from a proselytizing point of view was always due to material inducements and the attractions of a social system which freed the low-caste Hindu from Brahman tyranny, rather than spiritual appeal of its dogma.

Havell, with his typical Hindu mind has throughout his book, tried to minimize the dignity and splendour of Islam. According to him, Islamic architecture owes everything to Hindu architecture.

Muhammadan art in India from its very beginning was, and continued to be, wholly Indian in spirit and craftsmanship.

This is absolute nonsense.

These biased statements have been quoted to show the amount of prejudice, which the Western writer has nursed against Islam. But to my complete bewilderment, one Muslim historian, Amir Ali, also went to the extent titling his book on Islamic history as the *History of the Saracens*.

Islamic architecture is fundamentally architecture at the ministration of religion. In each Muslim land, this architecture had its development based on the conventions of the pre-Islamic times; that is a very natural phenomenon. Islamic architecture grew in phases and developed to a matured form. It had a diacritic constitution reflective of local climatic and geological conditions. It is not like Gothic or Renaissance architecture of the Christians, it is not a heritage of the past, it is ever growing, it is alive as new religious structures continue to be erected in the Muslim world.

The specific term for the architect, *mimar*, is found in superscriptions as early as the 13th century, but the appellation, which occurs repeatedly, is builder or *banna*, and *ustad*, the master builder. It is tempting to accept that these builders were followers of one among the many craft associations that thrived throughout the Muslim world and in which the skill of architectural technology passed from generation to generation.

Architecture, like calligraphy, has always been held in high esteem in the Islamic world. Rashid al-Din, a Prime Minister of Il-Khan, rulers in Iran at the end of the 13th century and the beginning of the 14th century, included amongst his other literary productions a work titled, *Kitab al-Ahya wa'al-Athar* (Book of Animals and Monuments). One of its chapters was fully devoted to rules to be followed in architectural technology.

Ibn-i Khuldun in his book *Muqaddimah* (An introduction to History) written in the last quarter of the 14th century also included the then trends in Muslim architecture. According to him, architecture was the first and oldest of the sedentary skills; that building standards varied according to technology, craft, climate and the lucre put in. In most regions, the proporium of monuments relied on the authority of dynasties. Domains, which were larger, had more scope for better architecture, since skilled craftsmen were brought from other cities in case of need. The

degree of the goodness and dimensions of structures erected at the height of the Mughal, Safavid, Timurid, Il-Khanids and Ottoman power brings to mind Ibn Khaldun's inference about the rapport of monuments to the innate strength of the dynast.

Islamic architecture is arcuated in construction. In early constructions, arches springing from piers held up homaloid wooden roofs. This system was soon replaced by vaults to cover all internal expenses. Vaults were built over all square and rectangular areas with isotropic technique. The art of dome building was highly developed. In Iran voluminous domes of bricks were constructed without the help of the shuttering. In Turkey, domes were built over meticulously raised scaffolding. In Iran, as the domes grew larger and loftier, their intralobular celsitude became out of proportion with the span on the chamber below, so a lower dome was intercalated under the larger one. This was beginning of the double dome order. In Turkey, a cognate proportion was preserved between the domes and the area below and so double domes were never required. While Iranian domes were covered with faience, in Turkey the dome's exterior was sheathed with sheets of lead. In Pakistan and India, they were covered with marble.

Excepting the early centuries of Islam, the geotectonic infrastructure of the building was never decorticated throughout Muslim history anywhere. The structural fiber was concealed under the ornamental revetments. It is the attribute and gusto of this enrichment, which has a special magnetism for the connoisseur today. Decorative art was fundamentally non-representational. Patterns thus used were either geometric or stylized floral conformations. Living forms do appear, but very infrequently.

Bricks used were either cut to the desired measurements or moulded into particular shapes before firing. The scaffolding used for the construction of the basic fabric of the structure was left intact for the decorator to do his part of the job. Some patterns were laid downright, while others were made by joining precast sections. This process provided the technique employed for making faience panels. These panels were made of squares, hexagons, octagons and stars and even extremely complicated and intricate geometric designs. These patterns showed tremendous diversity in their designs. Plaster came on the scene when the virtuosity of the brick reached its climax. Plaster opened further avenues of variety and designs. Emblazoned plaster was spread in a inspissated layer to the core walls of the structures. Simulated brick patterns were also carved into the surface when the plaster dried hard. Precast bearing relief work were also used. This technique of decoration was followed by faience in the form of enameled tiles.

The use of colour became a fashion and it began to be spread on entire exteriors but not forgetting a strong structure of the monument. Colours used on the exteriors had a fantastic pitch of brilliance. Chaffy blue and poignant dark blue were the prepondering hues. According to Donald N. Wilber,

> *In this technique, the craftsmen begin building his work with square brick sized tiles coated with a fired colour glazed in one or a number of colours. Following a full-scale pattern drawn either on paper or on a prepared bed of white plaster, the craftsman hacked away at the tiles with tiny hatchets to produce small pieces of tile which, when laid glazed side down on the pattern of a panel, gradually filled it up. Then the backs of the pieces were coated with plaster, and when this had hardened, each panel was installed on the surface of the structure. This technique was very time consuming and hence very costly; it did produce an extraordinary effect: each fragment of tile was set in the plaster bed at a slight angle to the others, so that the light falling across a completed surface created a remarkable sparkle and contrast.*

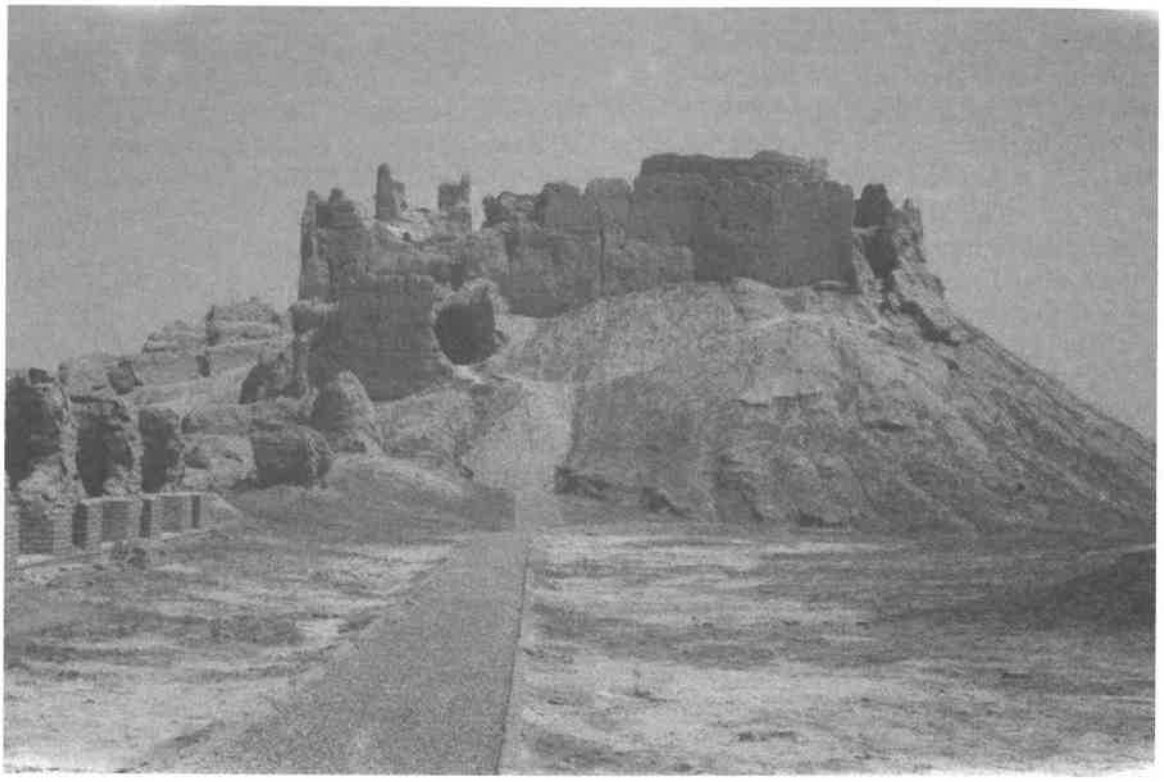
Astonishing variations of scripts and inscriptions conserved on Islamic monuments is a testimony to the eminent status of the art of calligraphy in conjunction with Islamic architecture.

Such inscriptions, in the beginning were almost without omission in Arabic. Later on Persian also played its part. In the institution of Islamic art, an archaic script, arduous to read and write, *Kufic* was patronized. Later diacritic and characteristic forms such as *Thuluth, Naskhi* and square and rectangular *Kufic* were also employed. But heedless of the kind of script, the foremost interest of the calligrapher was to create a consistency and harmony with structural surfaces.

> *Thus one script might emphasize bold vertical strokes, another could stress horizontal movement, a third might show a flowing movement with spaced accents, and still another would display a second line of script set within the vertical stokes of the lower line. Muslim architecture, with its integration of other arts and crafts into architecture, and given the role of religious edifices in Islamic society, should be viewed as a comprehensive reflection of a highly developed and enduring faith and culture.*

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Fort Lagdasht, Kharan



Kharan , once a part of Persian empire, was conquered in 1789 by Azad Khan Nosherwani. Not much is known about him nor about the history of the tribe Nosherwan. It had the distinction of being one of the four princely states prior 1951 when it was merged into Balochistan state union. Till then it was ruled by Nosherwani tribe. The State of Kharan was an autonomous princely state in a subsidiary alliance with British India, until the departure of the British from the subcontinent in August 1947. The state was fully independent, until March 1948, when its ruler signed an Instrument of Accession to Pakistan, retaining the state's internal self-government. In 1955 Kharan was incorporated into Pakistan. The territory once covered by Kharan is today part of the province of Balochistan, in the southwest of Pakistan.

The state of Kharan was established in about 1697 CE as a vassal state of Kalat, a status which remained until 1940. On 17 March 1948, Kharan acceded to Pakistan and on 3 October 1952 it joined the Baluchistan States Union. At that time Mir Habibullah Nousherwani was the ruler of the Kharan state. The state was dissolved on 14 October 1955 when most regions of the western wing of Pakistan were merged to form the province of West Pakistan. When that Province was dissolved in 1970, the territory of the former state of Kharan was organised as Kharan District of the province of Balochistan.

Centuries-old Kharan Fort is crumbling and needs preservation. Currentlt the remains of the fort present a dismal picture and it is no different from what we see of Dingarh Fort, Maujgarh Fort and Phulra Fort in Cholistan. Like these forts there are dozens of forts in Cholistan and Balochistan that have lost their true identity due to neglect. Nonetheless Kharan Fort holds an handsome archaeological significance.

Azad Khan is considered as one the founders of the state. He built a total number of eleven forts successfully to defend his state against foreign invasions. Amongst the forts he built the biggest were the Karez Fort and Kharan Fort. Kharan Fort was once the hallmark of the city of Kharan. Unfortunately only a few of those eleven forts survive though in a condition that does not reflect their true character and grace. Most of them have been razed to the ground and not a vestige of them is extant.

The Kharan Fort located in city's congested locality, construction technique of which is very close to that of the forts of Cholistan. The construction is carried out with small bricks generally labeled as Nanakshahi bricks. One of the corner bastions provides us a good specimen for studying the architectural style. The bastion comprises a section of an octagonal plan. Externally it indicates two stories inside. Lower story has square holes one in the middle of each side. These holes are meant for observation and shooters. Keeping some aesthetics in view each of these holes has a frame of recessed bricks around they are also square. The holes and the frames around them display a fascinating interplay of light and shade when the sun shines over them, with each passing moment the length of shadows changes thus the fascination.

At the upper level of the same bastion machicolations have been provided. They are four on each side with a long slit in the body of the bastion. This slit deceases in depth as they move downward. The provision of machicolation was meant for arrow shooters. Above this level, though the construction has been damaged one can clearly understand the provision of a castellated parapet. The embrasures on the parapet level suggest that even the larger guns were also used at the time. Another corner bastion suggest a different arrangement of machicolations and square holes, here in this case machicolations are at lower level while the square holes are in the upper area. The *fasil* is not in a good shape and is missing at certain points also.

Internally at certain points some pointed arches are still standing without anything surviving left, right or above them. These arches are made of larger size of crude *voussoirs*, there is no key-stone but the arches are holding themselves. Some of these arches survive in a transverse manner. Without doubt these arches show high level of acumen on part of the builders. Another Fort of Nawab of Kharan exists at Khudabadan, Panjgur. Modus oprerandi is said to be Mughal alike design. It is a two storyed fort and is spread on an area of approximately 400square yards. It was built in three years with a workforce of 400. It is made of mud and small bricks. However, some locals are of the opinion that "gutch" (a contemporary constructing material) has been used in its construction.

For a long time, the fort has been exploited in the name of knowledge and treasure, looted for objects, destroyed out of idle curiosity and plundered for material for new construction. Summing up, the purpose behind the erection of the fort might have been stationing troops, strengthening the Power of kingdom, but above all , the security of kings and their families. However, in this day and age, the fort itself is in dire need of security.

A prompted and substantive action on the part of government, NGOs and the department of archaeology is much needed for the purpose of fort's safety and protection. There is no time better than now to take initiatives rather than analyzing the causes in the aftermath of its collapse.

It is pertinent to request the provincial and district authorities to implement the orders of Supreme Court of Pakistan, issued couple of years ago, to build a backyard for the fort's protection and preservation. Proactive policies should be made so that not a section of heritage but the whole of the fort is preserved.

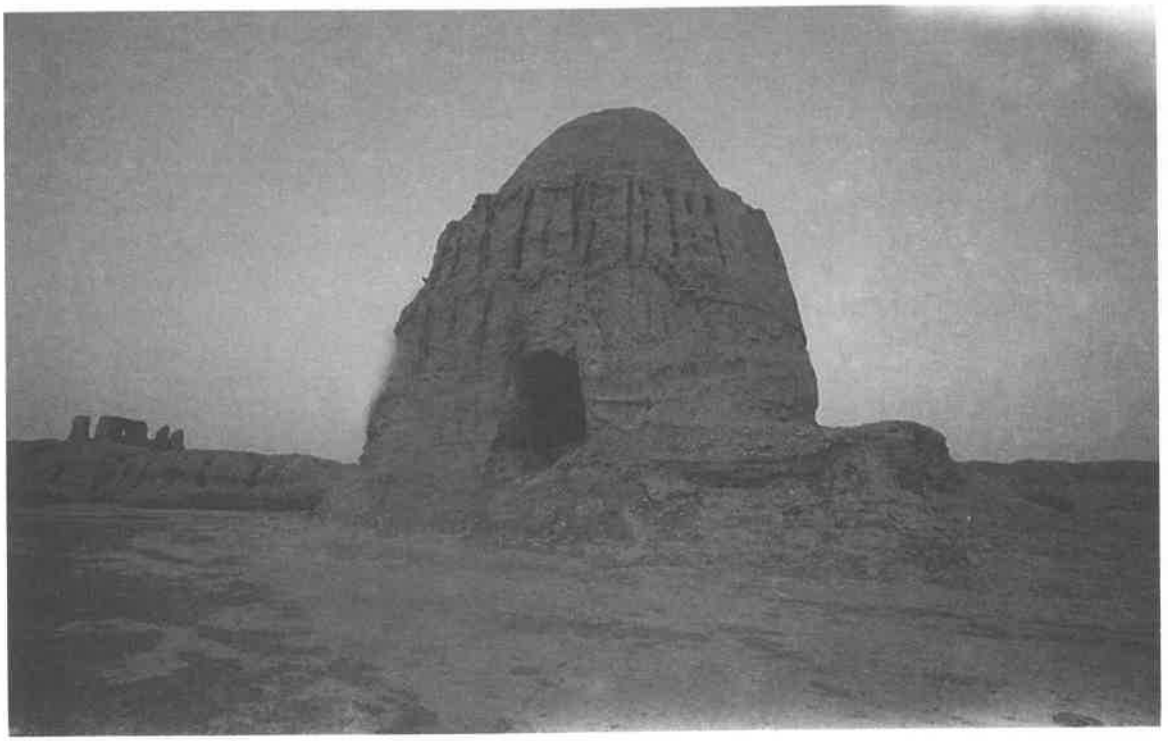
Many forts were built in Kharan by the ruler Azad Khan Nosherwani. Unfortunately their details are found only in books but they do not exist on ground. The weather's intensities have

these razed forts from the face of earth and merely signs of the past glories can be sighted. Moreover, several historical wonders exist in Balochistan, unfortunately due to lack of consevation and proper preservation; the castles are now turned into ruins. The concern authorities should take notice of rapid erosion of such historical sites.

The Kharan fort was in good condition at the time of independce. It showed a distinct style and mixed material used in its composition. Every particular fort in Balochistan is bad condition today. The cultural heritage is in poor state of conservation and in extremely damaged condition. The cultural heritage sould be protected and saved for the upcoming generations. For such historical sites cause boost to the tourism sector, and by these monuments people come to know about the prominent places and the cultural values belonging to past.

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Fort of Mir Chakar Rind



Hani and Shah Murid is a love story of Balochistan. This tale is to Balochistan what Sohni-Mahiwal and Heer-Ranjha is to Punjab and Sassi-Pannhu to Sindh. The story is a literary reflection of the life of the Baloch heroes. The hero of the story Shah Mureed and the heroine Hani are symbols of pure but tragic love. The story dates back to the 15th century, which is considered to be the heroic age of Balochistan and the classical period of Balochi literature. Shah Murid was the son of Shah Mubarak, the chief of the Kahiri tribe. At that time when a man was known for his arts, Murid was famous as having mastered the art of swordsmanship, horsemanship, and archery. For his skills and braveness he was ranked the highest in the army of Mir Chakar Khan Rind, the chief of the Kahiri army. Murid's bow made of steel was so heavy that he was known as the *Lord of the Iron Bow*, because none but he alone could draw and shoot arrows from it. On the other hand Hani was the daughter of the Rind noble Mir Mando. She is also mentioned as Dinar, some say she was Murid's cousin. Everyone knew her for her good character and chastity. Hani was engaged to Shah Murid and had been a childhood friend of Murid.

As this love story progresses the name of the Mir Chakar Rind also appears in the anecdote. Mir Chakar Khan Rind or Chakar the Great or Chakar-i-Azam (1468–1565) was a Baloch chieftain in the 16th century. He is considered a folk hero of the Baloch people and an important figure in the Baloch epic *Hani and Shah Murid.*

Mir Chakar Rind lived near Sibi and became the head of Rind tribe at the age of 18 after the death of his father Mir Shahak Khan Rind. Rind is a Baloch tribe settled in the Balochistan province of Iran, and the Balochistan, Sindh and Punjab provinces of Pakistan. According to Baloch folklore the tribe was founded by Rind, one of Mir Jalal Khan's four sons. At the turn of

the 15th century the Rind led by Mir Chakar Rind are believed to have engaged in a 30-year war against the Lasharis, in which the Lashari were mostly wiped out. These events are the subject of many Balochi heroic tails. Fiefdom of Mir Chakar's did not last long because of the continuous strife between the Lashari and Rind tribe. Mir Chakar Rind, head of the Rind tribe, went to war that resulted in the death of thousands. Finally Mir Chakar Rind defeated the Lasharis and then left Balochistan and settled in the Punjab region in 1518 and also occupied Sanghar. After that Mir Chakar and his army left Sanghar and moved to Multan area. Mir Chakar's fort is one of famous 15th Century forts situated at outskirt in Sibi. You will find a very old traditional caravanserai called the Sohbat Serai, constructed by a tribal chief *sardar* of that area called Sohbat Khan. Whatever is left of the caravansarai is just a rare reminder of the bygone times when camels were the only means of travel. It is worth seeing for the historians. The place where Mir Chakar fort is situated is a historical city located 163 km from Quetta city. Sibi was established by British rulers in 1903. The city even today has various old and mysterious places like Peer Ghayeb, Mehergarh, Sibi Railway Junction and Mir Chakar Fort. The Mir Chakar Fort was built in the life time of Mir Chakar Rind which is now one of the famous historical tourist destinations in Sibi but due to lack of attention and proper care the fort has now changed in to ruins, it seems like one of the forts of Cholistan. Mir Chakar Khan Fort like the Rohtas Fort had a complete village within its walls but the tyranny of time and growing population of the village resulted in the removal of the walls, the glory of the fort is therefore no more. We are told by the octogenarians of the village that fort had a huge wooden gate with a window-like small door within it. That is gone too.

Mir Chakar Khan left Balochistan after incessant feuds with Lashari tribe and settled in the precincts of present day Okara in 1518 and used the place as a foothold for his campaigning against the then rulers of Multan. He cooperated with Mughal emperor Humayun against Sher Shah Suri and gained power in the area. He is said to have built a fort and a mosque near the existing Satgarah village. Locals believe the site was used as a Baloch graveyard and Mir Chakar Khan was buried there in 1565.

Later in 1830, Maharaja Ranjit Singh, during his own wars for Multan, built a fort on the site of Baloch graveyard. He demolished the roof of Mir's tomb, desecrated the grave and used it as one of the bastion for his fort. The Sikh fort still stands, but in a dilapidated condition.

The great Balochi warrier and the head of Rind tribe died in 1565. His tomb which is situated in Okara district was constructed in the area of Satghara by his people who accompanied him after leaving Baluchistan.

Many members of Mir Chakar's tribe still live in Satghara, Okara District. They live in southern Punjab to this day and speak Sulemani Balochi; they still exert considerable influence in the daily affairs of the district. Some members of Mir Chakar's tribe live in Rind Jada, Kahror Pakka District Lodhran. The Rind tribe is one of oldest and largest Baloch tribes.

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Pannu Fort



Sassi Punnu (or Sassui Punhun) love is one the seven popular tragic romances from Sindh and Balochistan. In Sindh and Balochistan the love story of Sassi and Punnu is among the seven popular tragic romances. These tragic romantic tales are *Umar Marvi*, *Momal Rano*, *Sohni Mehar*, *Lilan Chanesar*, *Noori Jam Tamachi*, *Sassui Punnhun* and *Sorath Rai Diyach*. The love story of Sassi-Pannu is not only famous in these areas but all over the world. The Punnu Fort is also famous as Meri-i Kalakech as this point is very famous for a love story of Sassi-Punnu. Punnu was basically the prince of Hoth and the remains of Hoth can still be witnessed near the area of Turbat whereas Sassi the lady in this romantic story was his beloved. This love story of both Sassi and Punnu has been written in almost all local languages and is admired by everyone. The romance is famous in Makran and Sindh though thousands of years have passed.

The ruins of Punnu Fort (also called Punnhu's Fort) are situated about 15km from Turbat, a city in southern part of Balochistan. According to archaeologists Punnu Fort could date back to 6000-8000 BC, though it seems a bit of exaggeration. In the southern tip of present-day Pakistan in the Sindh province, there once was a raja that mightily ruled the area of Bhanbore. He had had number of sons but only one daughter. She was named Sassi (or Sassui), meaning the moon, for they thought she was as pure and splendid as the moon. When she was born, the raja and his wife went to a *jotshi* to learn of their daughter's future and fate. The wise *jotshi* (astrologer) prophesied to the parents that their one and only daughter would bring great shame to her parent's honor. This saddened and shocked the poor parents. They could not bear to kill their beautiful daughter. As a remedy to get rid of the ill-fated daughter, they placed her in a basket and left the basket on the mercy of the waves of River Indus. Albeit being mother of Sassi before placing her in the basket, she placed a *taweez* (amulet) inscribed with a prayers, around her daughter's neck for protection and welfare

Downstream a washer-man was busy in his daily chores, seeing a basket floating he got hold of it and as soon as he opened it by the charm of baby girl he was over-awed and abruptly uttered 'sassi' meaning 'a moon'. The washer-man was issueless he took her home and their, the girl began to gow.

So as it is, Sassi grew up as the daughter of a poor *dhobi*. She was happy. She knew no other life. As she grew older, her beauty grew deeper. She became known for her charming looks throughout the land. Hearing about her, the raja of the land sent for this young woman. As summoned, she went to the palace to be before the raja. There, the raja's wife saw the *taweez* still around Sassi's neck and knew at once that this was her daughter. Happy to be together again, the raja insisted that she stay with them in the palace. However, Sassi could not bear to leave the poor old *dhobi* and his wife, who raised her all these years. Still, the raja made relentless efforts to win her back.

In another one of the raja's attempts, the raja invited Sassi to a large garden made by a neighboring raja. As she explored the depths of the garden, she saw the most beautiful painting of a young man. She fell in love with his strong stature and noble appearance. She had to meet this man. Word traveled fast. The man in the painting heard of this beautiful woman wanting to meet him so he disguised his true identity as the Prince Punnu and dressed as a trader of art to meet Sassi. They fell in love and began to blossom as lovers.

Sassi, who had disregarded her royal birth and biological parents, continued to live as a *dhobi*'s daughter and nothing more. Punnu did not know her past and she would not dare to tell it. To him, she was a *dhobi*'s daughter and to her, he was a mere art trader. When time for Punnu to ask for Sassi's hand in marriage, the only parents he knew to ask were the *dhobi* and his wife. The *dhobi* knew the importance of a humble husband, whether he be a prince or a peasant. He decided to test Prince Punnu and told him that if he could correctly wash a shirt, then he would be able to wed his daughter, Sassi. Punnu, who had never washed a single article of clothing, was unable to wash the shirt in the river against the rocks like a *dhobi*. The shirt came back torn. The prince offered large amounts of gold coins to compensate for his failed attempt and grudgingly the *dhobi* took it, knowing that his daughter's heart would only be happy with Punnu.

Next came time for Sassi to gain approval from Punnu's family. Punnu went to speak with his parents. However, when Punnu spoke with his parents about Sassi, they flatly refused because she was the daughter of a *dhobi*. No way could a prince marry a daughter of a poor man who washes other people's laundry for a living. Punnu would not be swayed. His heart was set on Sassi. No one else would do.

Seeing this, Punnu's family decided to pretend to go on with the wedding. In celebration, Punnu's brothers decided to take him for drinking the night before the wedding. His brothers gave him a large glass to drink. Punnu drank and drank until he passed out. Then, Punnu's brothers took their brother far away from the wedding celebrations to another village.

Sassi heard the sad news on her wedding night, while she was getting dressed for the ceremony. Afraid of what would become of her Punnu, Sassi, while still wearing her wedding clothes, ran across the desert sands toward the village, calling out to her Punnu. Halfway through her journey, she saw a shepherd and asked for some water. The shepherd saw her beauty. He could not resist until she was his. He grabbed her and she cried out to the heavens for help.

Meanwhile, Punnu had regained his senses back in the village he had been taken to. When he realized that his family had tricked him, he too ran just as Sassi had, across the desert, calling out the name of his love. He was about halfway there when he heard Sassi calling out.

Suddenly, through Sassi's pleas to the skies, the ground shook underneath them and split into two. The earth swallowed up both Sassi and Punnu. Now, at the same place, there are two mountains to remain together till eternity.

This fort is small and is made of mud and stones. The fort encompasses some vantage spots from where one can witness Turbat plains to the Makran mountain ranges. This place is also considered as an ideal picnic spot but only in good weather as the fort is surrounded by trees of dates on a large stretch of the ground. This fort looks more like a mud peak that is bordered by a shelter of palm trees and meadows. Numerous Archaeologists have dug and revealed skeletons and graves in this area.

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Dr. Shaukat Mahmood

Born at Peshawar, Dr. Shaukat Mahmood had his early education at Gujrat, Rawalpindi and Lahore. He joined Government College, Lahore where he completed studies for his first Master's degree. Currently he is an HEC Professor & Coordinator, Research Centre, College of Art and Design, University of the Punjab, Lahore where he is supervising PhD and MPhil theses. He is an eminent educationist, research scholar and cartoonist. He is considered to be an authority on Islamic Architecture and respected internationally for his research publications. Over 400 research papers on Islamic Art and Architecture are at his credit. He has represented Pakistan at many international forums and has taught in the Universities of Saudi Arabia and Malaysia. He is the first ever non-Malaysian to hold Al-Bukhari Chair for the promotion of Islamic Arts and Architecture at the International Islamic University Malaysia, Kuala Lumpur from 2001-2006. Prior to this he headed the Department of Architecture, University of Engineering and Technology, Lahore, where he later became Dean of Architecture and Planning. He has also researched, scripted and hosted over 400 documentaries on architectural heritage of Pakistan for PTV and other channels.

Dr. Shaukat Mahmood did his MA in Fine Arts from University of the Punjab, Lahore in 1962 and earned first class first position with Gold Medal, for which Government College University awarded him Academic Roll of Honour in the same year. He was the first Pakistani to earn MSc degree in Environmental and Architectural Conservation from Herriot-Watt University, Edinburgh. His PhD thesis on Islamic Architecture was completed at the University of Edinburgh in 1981.

Dr. Shaukat is also a political cartoonist and draws cartoons under the *nom de plume* of Maxim which is a household name in Pakistan. Over 200,000 of his cartoons have been published in newspapers and journals so far.

He is the author of three books of cartoons *Target Killing, WMD-The US Weapons of Mass Deceit* and *Democracy is the Best Revenge.* He is also the author of *Maghrib mein Fun-e-Muswari ki Tehreekain* (in Urdu) and *Islamic Calligraphy: Styles and Techniques.* His two books *Islamic Architecture in Pakistan* and *Barre Saghir mein miniature art ki Tarikh* (in Urdu) are under print.

Prof. Dr. Shaukat Mahmood was awarded President's Medal for Pride of Performance in 2001 while he was abroad serving at the International Islamic University Malaysia. He was also awarded Sitara-i Imtiaz for his service to Islamic architecture and arts in 2010. Dr. Shaukat Mahmood is one of those singular scholars whose scholarship has been recognized twice by the Government of Pakistan.

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