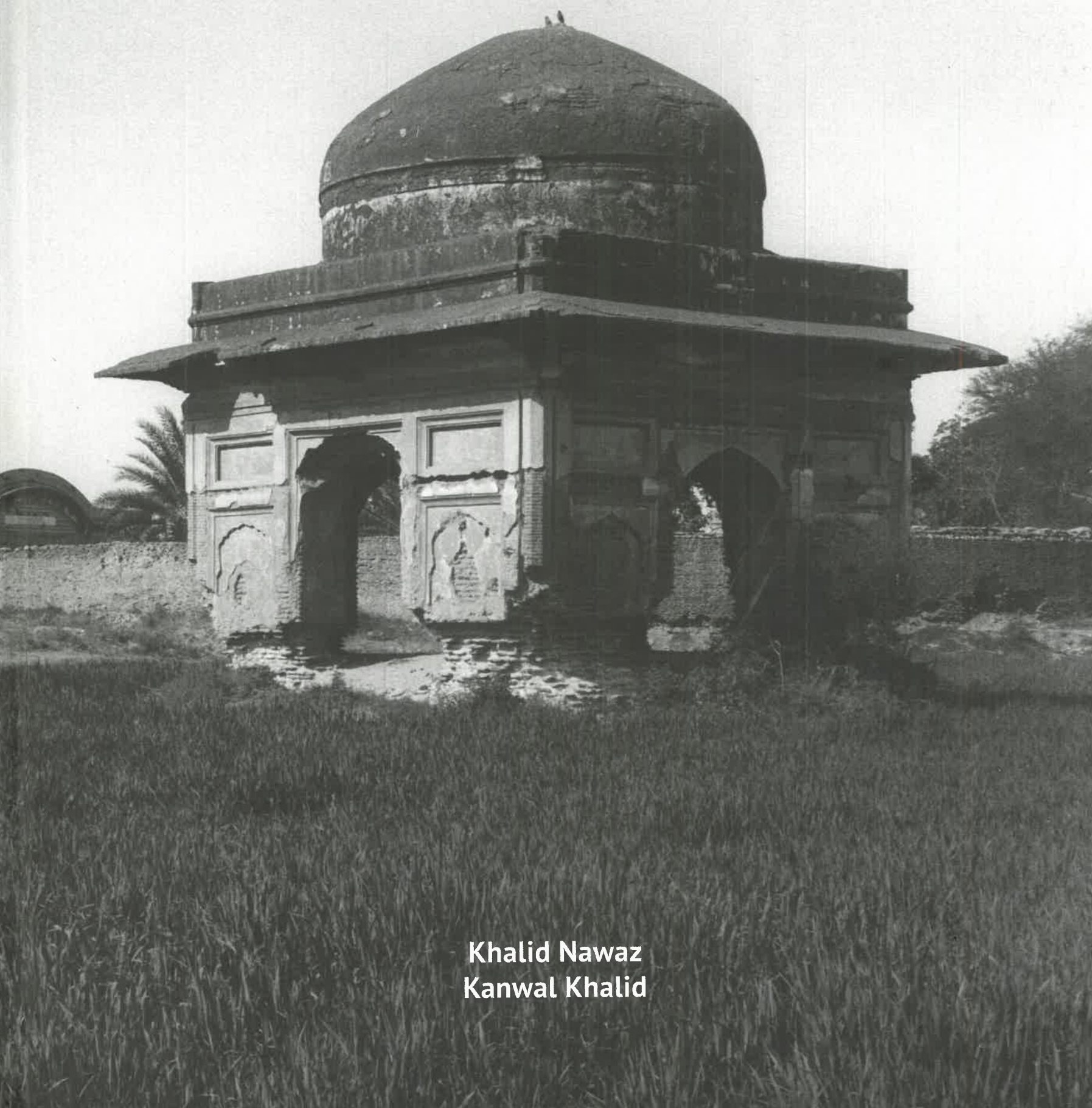


Between Light and Memory

The Glass Plate Negatives of Lahore



Khalid Nawaz
Kanwal Khalid

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Dr. Kanwal Khalid

Sang-e-Meel Publications

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Preface

People like us are dreamers. Always dreaming about our inner most desires. For me and my husband Khalid, the dream has always been of sharing and showcasing of what we have acquired in the form of documents, artifacts, photographs, knowledge and memories of the past. Our journey of yesteryears, is investigative and adventurous. History, for us, is not only a passion but a way of life, to understand the logic for whatever is happening today, realizing that there is nothing new under the sun. In this quest for times long gone, a plethora of data and information were discovered and collected, some of them touching the realm of enchantment that has mesmerized us for decades. One such intrigue is the collection of Glass Plate Negatives that we literally stumbled upon in the attic of an old artist of Lahore. I use the word stumbling because it was never a conscious effort to 'find' them, but what a moment of revelation that was! These were the pieces of neatly cut glass, an art piece in its own right, but the images they contained were beyond expectations. They are the faded memories of the days that are lost to time. Once developed, out of these chemically coated glasses, emerged the views of various lost dimensions of the past in photographic form, existence of which could not be denied because they were preserved as reversed images on these Glass Plate Negatives. From here, began our journey of research that involved many official and private collections. I am grateful to all the national/international custodians and owners for their cooperation and generosity.

In the current publication, focus is the Negatives of Lahore Monuments, that are either completely lost or being vandalized or renovated in such a manner that their original aesthetics' has vanished. A few of the images were familiar, because they have been printed in past publications. Many were the buildings seen for the first time but most images were captured from an angle that was completely new. Seeing the unseen side of the old and familiar was an experience that we have always wanted to share with history enthusiasts, but the dream could not be realized because we were facing the age-old dilemma associated with scholars. And that was the lack of funding. For the initial data collection, when our personal resources exhausted, my brother, Rashid Tauqeer Dara, helped with his financial assistance.

But the book was still pending. And then, after decades of waiting, came a rescuer, Mr. Sayed Shahid Ali who realised the worth of this treasure and funded generously that we were able to produce this publication, which is the product of a labour of sheer love and passion. We are grateful to Mr. Sayed Shahid Ali for his support for our scholarly endeavours.

I am also thankful to the supporting officials and staff of Tourism, Archaeology and Museum Department, Punjab and Walled City Lahore Authority (WCLA), for their cooperation during our research.

'Between Light and Memory' should not be looked as a technical or research book. Its sole purpose is, to be a delight to the sight. We want our viewers to enjoy the past realm, the romance of black and white photography, because these images are not only a record of different buildings of Lahore, but they are highly significant from an artistic point of view as well. Any lover of photography would appreciate the creative strength of the compositions and artful play of light and shade; a trait adopted by the talented photographers who turned this technical job into pieces of art, containing the elements of ingenuity, which we are sure our viewer will also enjoy and cherish.

Kanwal Khalid
Khalid Nawaz
March, 2026

Third Eye of the Glass

Seeing is one of the most significant blessings bestowed upon the humans. Life that we know today, took shape due to this sensory power, both practically and aesthetically. But in the philosophies of the ancient world, especially in South East Asia, seeing goes beyond tangible with the concept of the third eye, a symbol of enlightenment, often referred as '*gyananakashu*' (the Eye of Wisdom/Knowledge). In Indian and East Asian iconography, the third eye is the '*Ajna Chakra*' or the sixth '*Chakra*'. This invisible eye is shared in ways, associated to many forms of life. Most of the time it is connected to the world of the unseen and spirituality. But I think one form, explored by the humans, was through a small piece of glass, Camera Lens, that became a medium to connect tangibility to intangibility.

People were always fascinated by those who could transfer/reproduce the experience of seeing on a surface. Called artists, they are appreciated, and even envied by many others. This fascination of reproduction of seeing, led to giving those artists the status of a religious leader because he/she tried to recreate what was originally created by the Almighty. Except the human creations are devoid of life. But the joy of creating and delight of seeing was so great that the journey continues till today.

Many methods of seeing and recreating were devised. Paintings, sculptures, reliefs were all means to an end, which was, the bliss of visual pleasure. For thousands of years, human imitated the world they experienced through different mediums using paints, brushes, clay, marble etc. But a big revolution came when the concept of photography entered human life. The simple principle of obscure took a completely new turn when light sensitive materials were discovered that could give permanence to the momentary sensation of seeing. Humanity, at that moment, was at the threshold of exploring a new dimension of life that would help us get the visuals ranging from the capturing of microscopic life to the galaxies of trillion stars. In between, there was so much to explore, and it all started in a little French village called Saint-Loupe de Varenne, near Lyons by Nicephore Niepce in 1822. He gave the world the first concept of photography. Although Daguerre, is the other name





mentioned in this regard but Nicephore is considered the pioneer.² Six years after his death, Niepce's former partner Daguerre showed his first silver plates. Sir John Herschel discovered the fixative properties of Sodium Thiosulphate and W. H. Fox Talbot gave an account of his method of 'photo drawing' (photography on paper) to the Royal Society.³

The most brilliant ideas are the simplest and this was exactly the case in the development of photography. The journey of seeing through the Lens and transferring the experience to a two-dimensional surface had many twists and turns and an interesting turn was the Glass Plate Negatives, which were in use from the 1850s through the 1950s. They were popular with both amateur and professional photographers. There are two formats of glass plate negatives: collodion wet plate negatives (1855-late 1880s) and gelatin dry plate negatives (late 1880s-1950s). Both types had a light-sensitive emulsion with a binder thinly layered on one side of a glass plate. Collodion wet plate negatives, first produced in 1851 by British inventor and photographer, Frederick Scott Archer, needed to remain wet and had to be processed very quickly after exposure. Therefore, this process of making photographs was complicated, inconvenient, and not very portable. In 1871, British physician and photographer, Richard Leach Maddox, produced the first practical dry plate negative. This improvement was so well-received that it completely replaced the wet negative process and within next ten years the plates were mass-produced and easily available to the photographers. Gelatin dry plate negatives were widely used well into the 1920s when they were replaced by gelatin silver paper negatives and celluloid roll film.⁴ Parallel to that, Glass Plate Negatives were employed for many specialized jobs in later decades.

These Glass Plate Negatives traveled many parts of the world and the Subcontinent was one of them. East India Company employees were the main resource for the transfer. The technology was not only meant to serve the aesthetics, but it was used for record keeping as well. Previously, water color paintings were the key method to save and share any particular visual information, but now photography was employed as a main tool, which became popular instantly. Many families of the local painters began to learn and adopt the new medium because creating the visual records of the events and locations was their profession for centuries. The young and old of the skilled painters learned graphic arts and photography to stay abreast. Most of them were hired but many established independent studios. A few worked for the Government and had their own practice as well. One such, painter/graphic artists/photographer, family I came across during my PhD research possessed treasures and their eldest member, an eighty-four-year-old painter, told me about his forefather's involvement with the British Government. Much of the art work produced was the property of the Government but some was created by the artists personally. This personal collection, lying in a dusty attic, was our introduction to the Glass Plate Negatives in Lahore. After that first contact, we came across many other Governmental and private collections of these negatives and our data collecting journey is continuing till date. During this quest, it has been observed, that sometimes these glass plates were duplicated and occasionally they were transferred to plastic negatives, in later decades.

After a detailed study it was realized that the photography from 1860s onwards was to record the cityscapes, buildings, *Bazaars*, houses, bridges, archaeological

excavations and finds of the region. Since our interest was primarily Lahore, so we started collecting images related to the old monuments of the city. Later on, the research extended to other parts of the Subcontinent. These were the images of a past long gone and the Glass Plate Negatives give a glimpse of the buildings and locations that are either entirely obliterated or changed beyond recognition. The photography took place from 1860s onwards and lasted till 1930s. The images reproduced in the current publication belong to an Era that we only read in the books. Seeing evidences of those times, in the photographic medium, is a visual treat.

19th century was the time of a romance between the public and photography. New dimensions and techniques were explored, adopted and appreciated. Some were discarded and many were further developed, but they all led to where we are standing today. To understand our past and define our present better, a mean to look is through the Lens of a photographer who captured a fleeting moment that was to be preserved for many generations in the coming centuries.

The book in your hand is the result of our journey that started more than twenty years ago, but materialized only recently. This is also a door opened for the researchers and history enthusiast to study and explore the visuals of a lost legacy. I am sure, many will acquiesce hidden aspects of past monuments in these black and white images. Above all, it is a humble effort to make the readers experience a Lahore '*Between Light and Memory*'.

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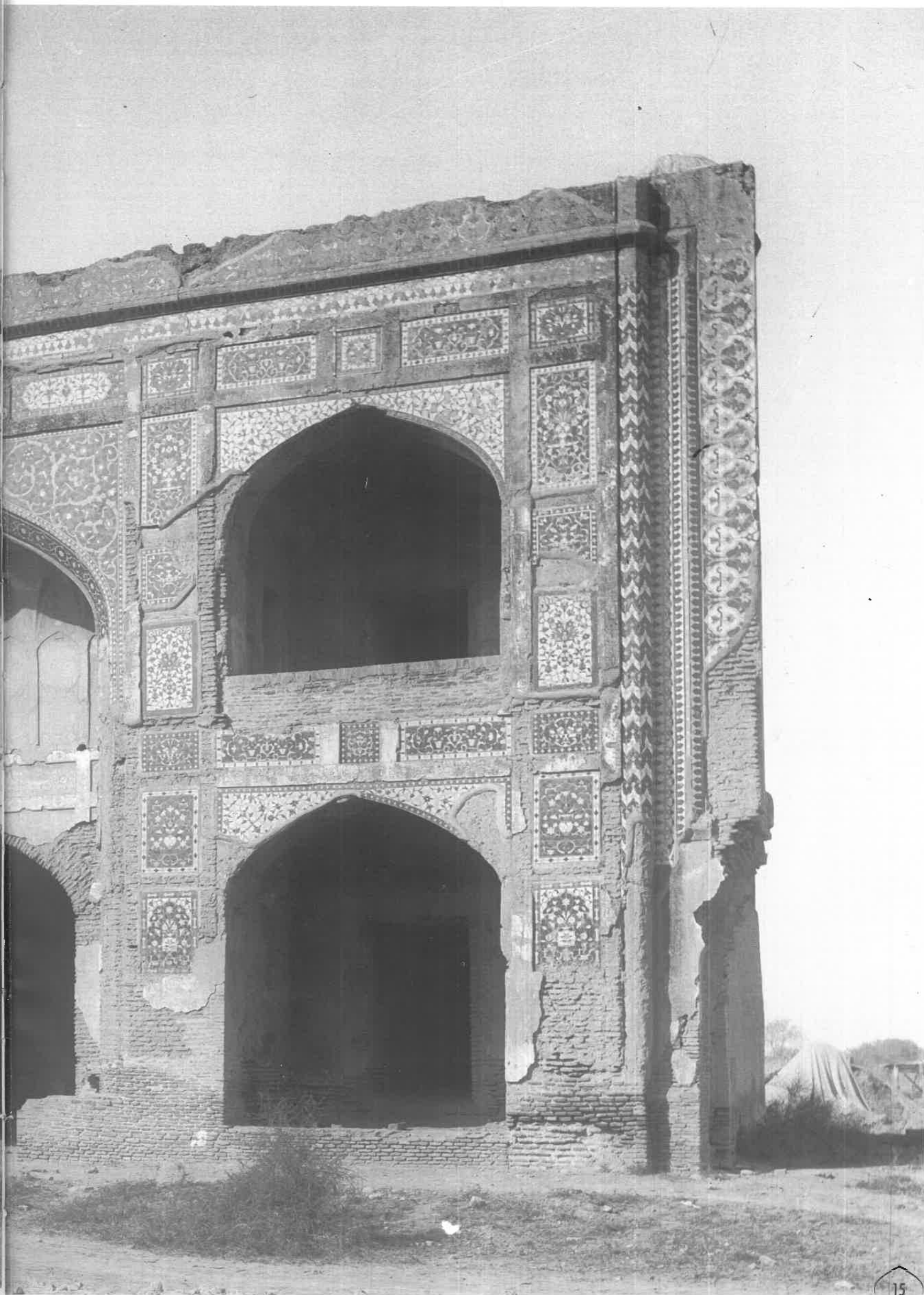


**A Cornucopia,
For Present and Future Researchers**

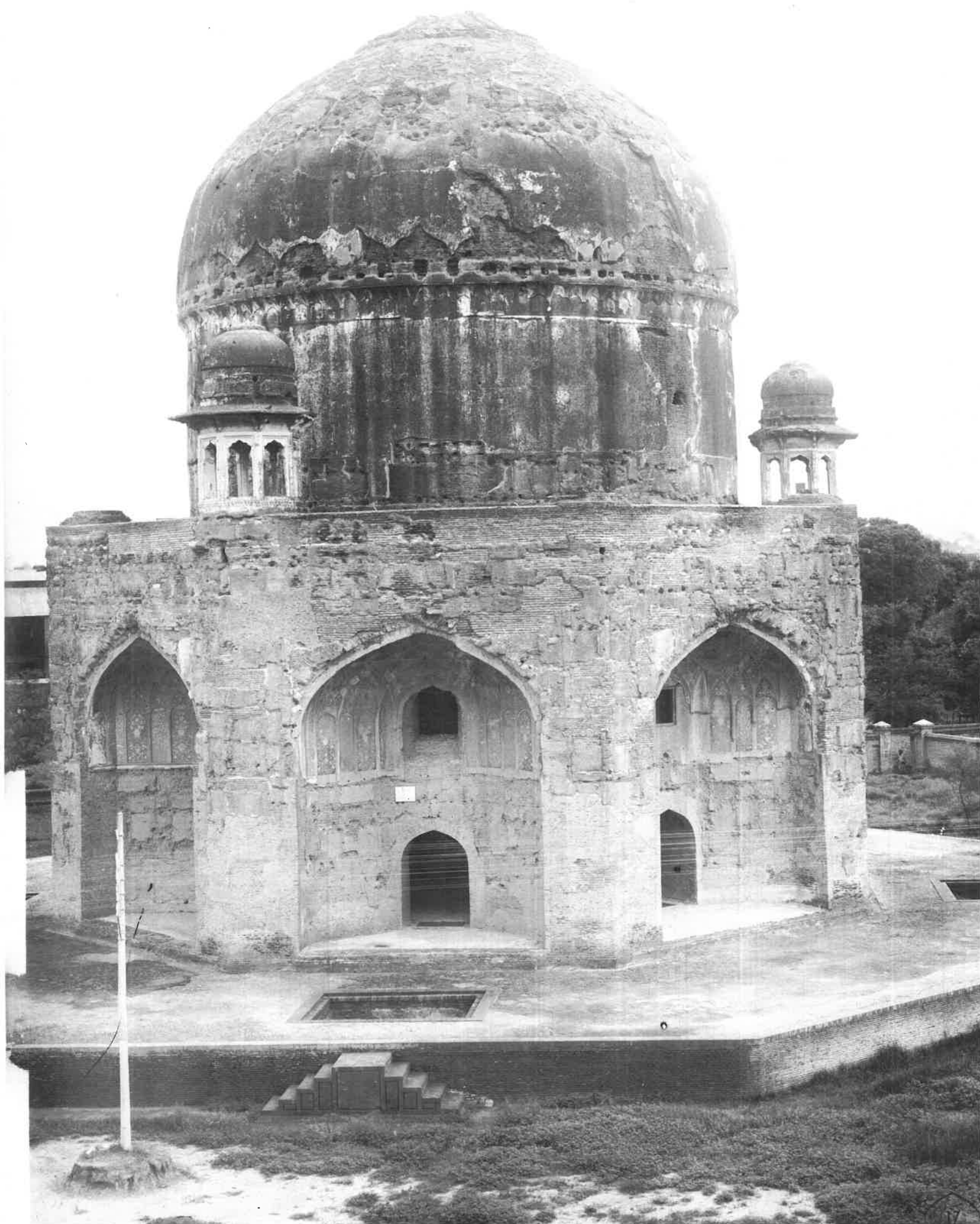
Tomb of Nawab Ali Mardan Khan

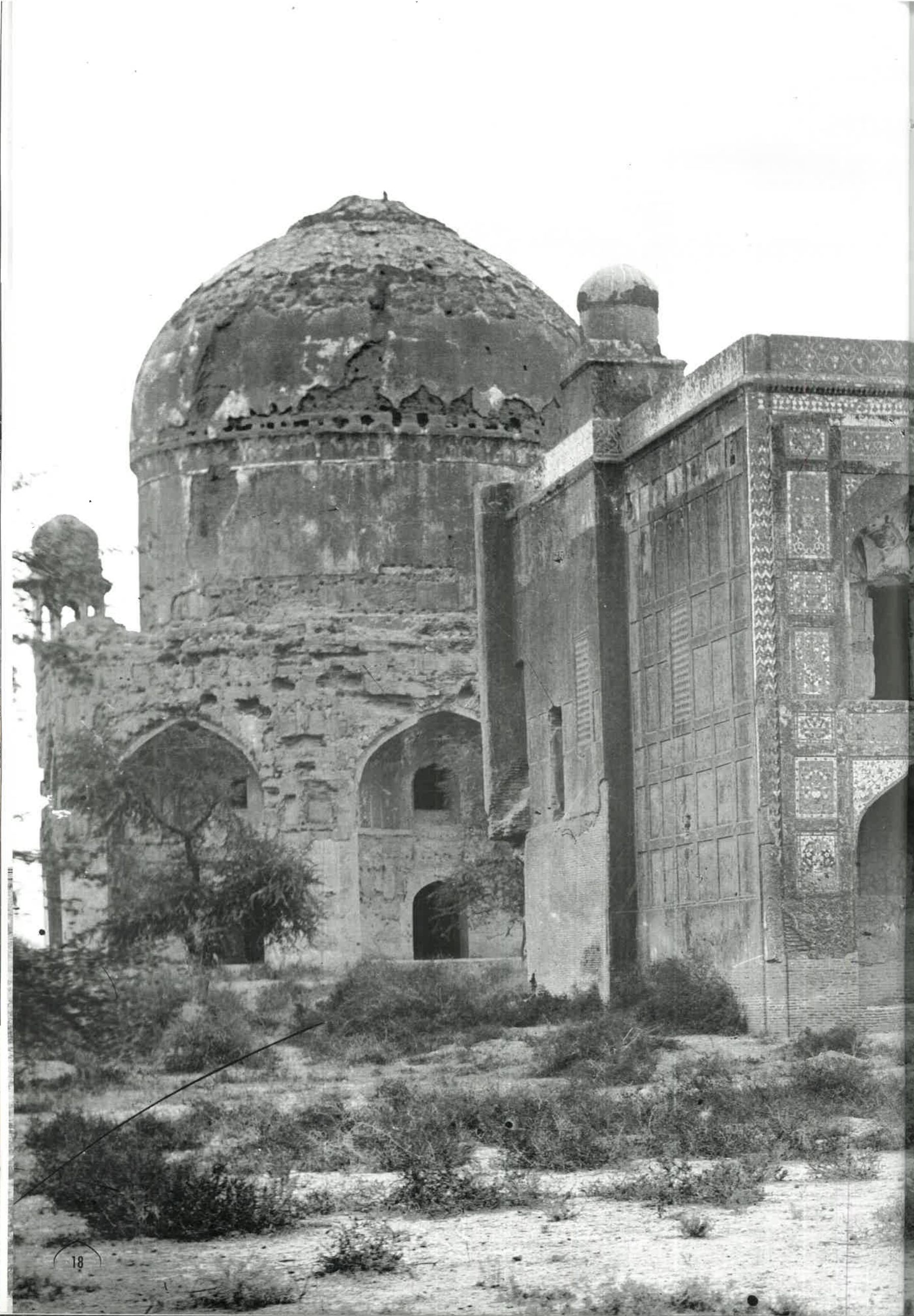
Ali Mardan Khan was an Iranian *Nazim* (Administrator) of Kandahar. During the reign of the Safavid ruler Shah Safi, the court intrigues put his life in extreme danger. To save himself and his family, he joined the Mughal Court and handed over Kandahar to Shah Jahan in 1637, who honoured him with a high position. Ali Mardan was an architecture enthusiast and shared the passion with Shah Jahan. He had many monuments, gardens, canals constructed. He spent most of his time in Lahore, built a tomb for his mother and was also buried there in 1657. The architectural characteristics of the monument are a combination of Iranian, Central Asian and Indian features.







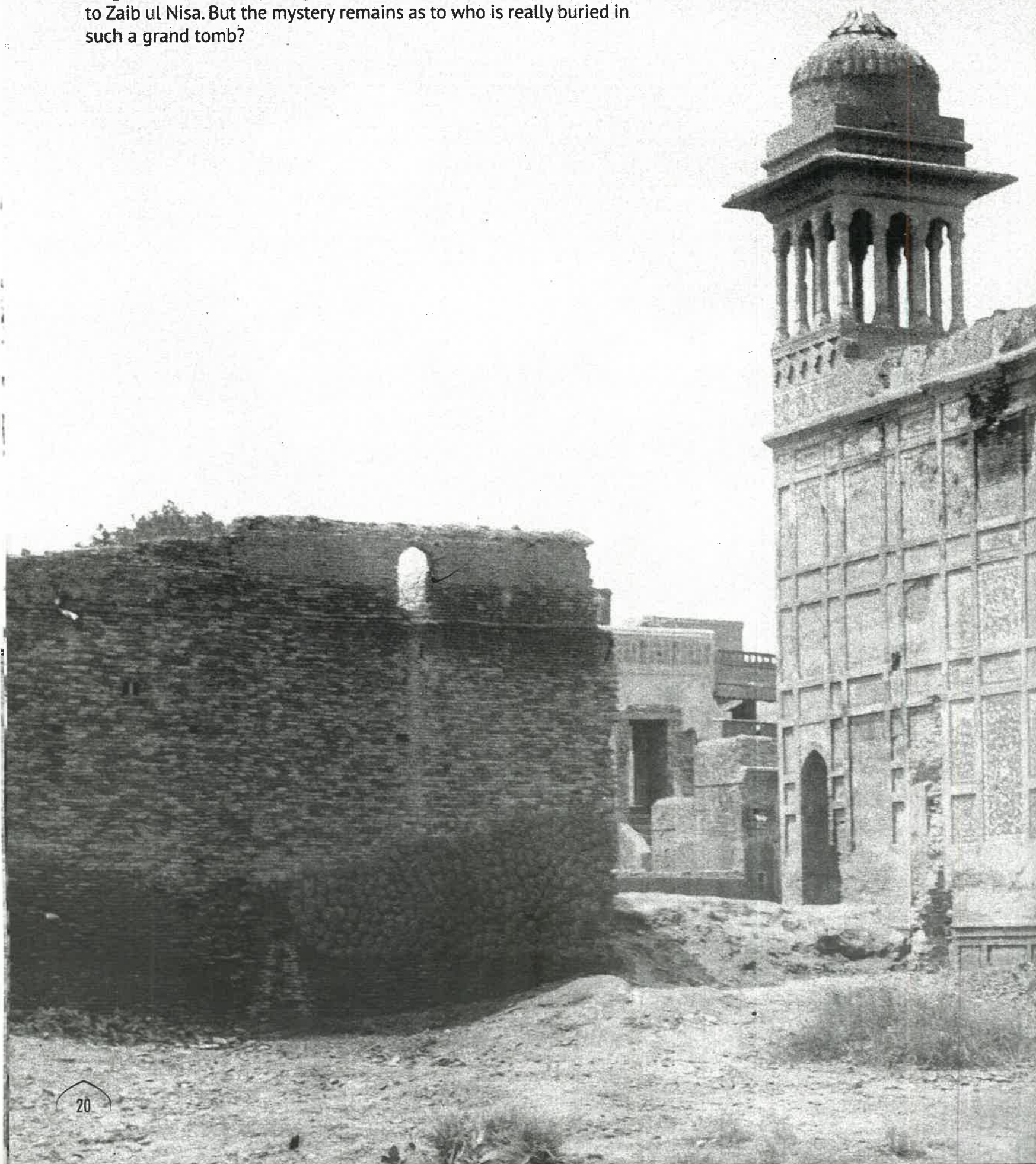






Tomb of Zaib ul Nisa?

Traditionally, this tomb is associated with Aurangzeb Alamgir's daughter, Zaib ul Nisa. However, many historians contradict this. Many believe, she was buried in a garden named '*See Hazari*' in Sal-eem Garh, part of Red Fort Delhi, but it was demolished during the construction of Rajputana Railway in 1885. Another theory related to the site under discussion is, that the garden of this tomb belonged to Shah Jahan's daughter Jahan Aara, and later it was granted to Zaib ul Nisa. But the mystery remains as to who is really buried in such a grand tomb?











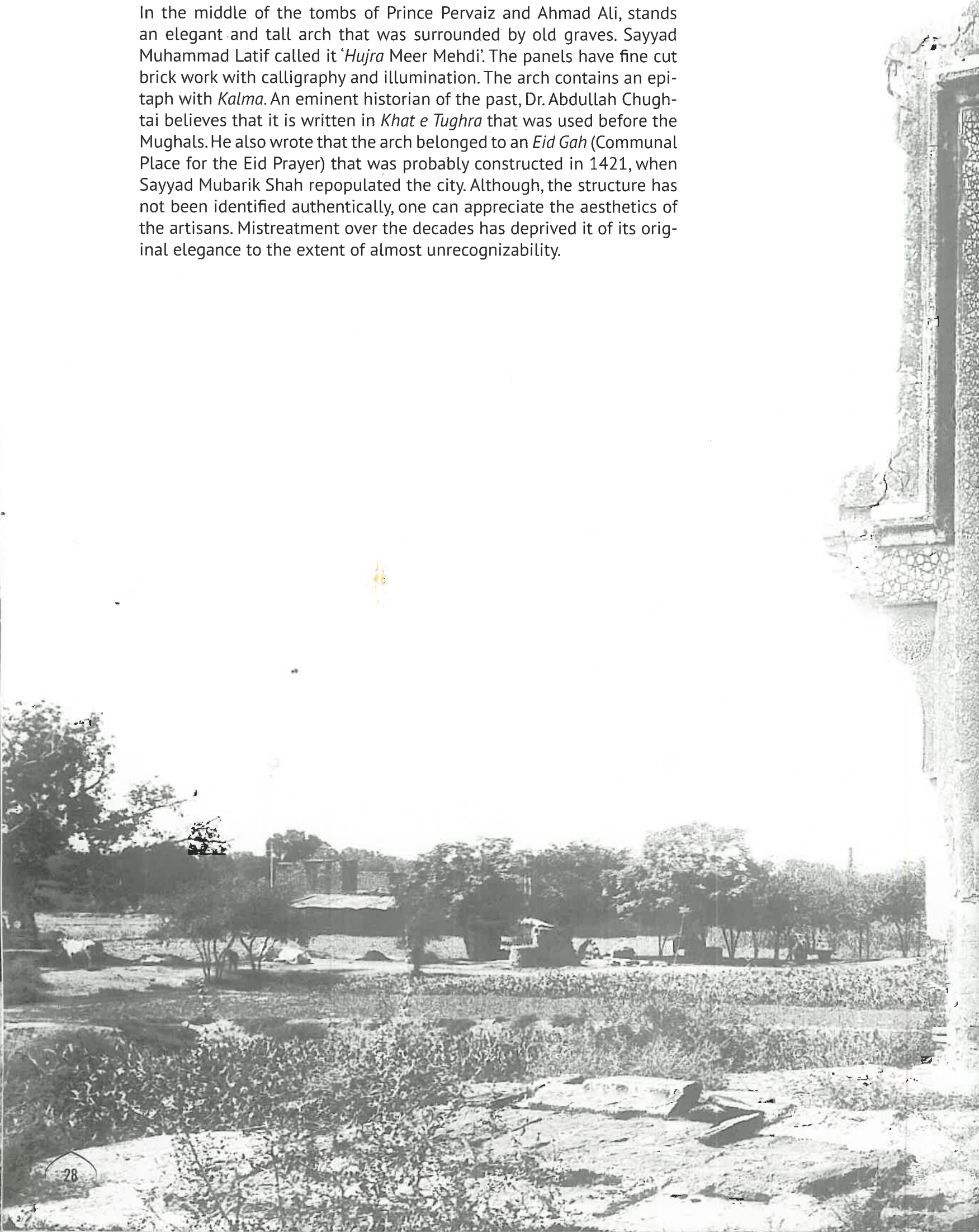






Hujra Meer Mehdi

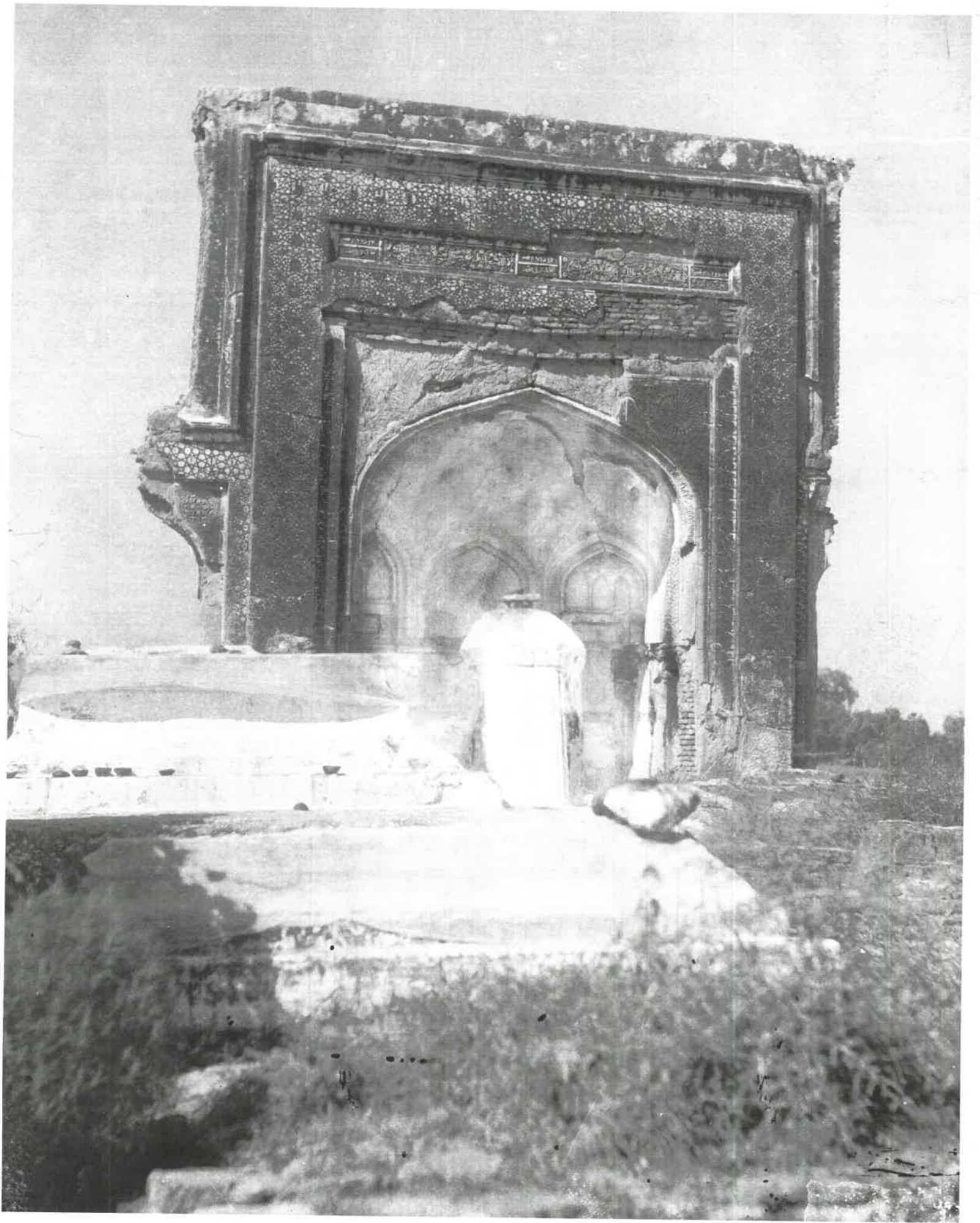
In the middle of the tombs of Prince Pervaiz and Ahmad Ali, stands an elegant and tall arch that was surrounded by old graves. Sayyad Muhammad Latif called it 'Hujra Meer Mehdi'. The panels have fine cut brick work with calligraphy and illumination. The arch contains an epitaph with *Kalma*. An eminent historian of the past, Dr. Abdullah Chughtai believes that it is written in *Khat e Tughra* that was used before the Mughals. He also wrote that the arch belonged to an *Eid Gah* (Communal Place for the Eid Prayer) that was probably constructed in 1421, when Sayyad Mubarik Shah repopulated the city. Although, the structure has not been identified authentically, one can appreciate the aesthetics of the artisans. Mistreatment over the decades has deprived it of its original elegance to the extent of almost unrecognizability.











Tomb of *Shahi Khisht Puz* Budhu and his *Aawa* (Kiln)

A 17th century potter, Sidhu had a small business of bricks. During the construction of *Shalimar Bagh* (Garden), contract to supply the bricks was given to Sidhu's son named Budhu who became the *Shahi Khisht Puz* (Royal Brick Maker) that made him so arrogant that he insulted *Darvish Abdul Haq*, a disciple of Mian Meer. From that moment on, Budhu's kilns ceased to heat and the trade declined. He dreamt of his dead father who ordered to apologise to the disciple, which he did and his business rejuvenated. *Darvish* died in 1671. Budhu constructed a tomb for him and later, he was also buried in the same tomb. The location had five more unnamed graves that were visible till 1892.

On the mound of the tomb, there was a European style *Kothi* (Mansion) constructed by Maharaja Ranjit Singh's General, Avitabile. Interestingly, Sher Singh stayed in the same *Kothi* when he came to Lahore to claim the throne. On 14th January, 1841 cannons were fired to declare him Maharaja of Punjab. All this took place in the vicinity of Budhu *Ka Aawa*. After the downfall of Sikh Raj, much of the structures were demolished. Today only the tomb is standing quietly, facing the dusty road and noisy crowds.







Site of General Avitabile *Kothi* (Mansion)
on the Mound of Budhu ka Aawa (Kiln)





Kos Minar (Mile Pillar)

Kos Minars, an ancient tradition of the Subcontinent, strengthened by Mauryan Ruler Ashoka, was carried on by Sher Shah Suri. A *Kos* is equal to a distance of approximately 3.22 kilometers i.e. 2.00 miles. In 1618, Jahangir ordered for the construction of *Kos Minars*, from Agra to Lahore, and more than 600 were built in Mughal controlled regions. This *Kos Minar* is in Lahore, on the eastern side of Railway Station. Although, no major road is touching it, there must have been one in older days that was probably coming from Delhi *Darwaaza*, going through *Muhalla* Dara Shikoh to *Muhalla* Mughal Pura and from there it was a road straight to Delhi. The *Minar* has survived the destructions of centuries.

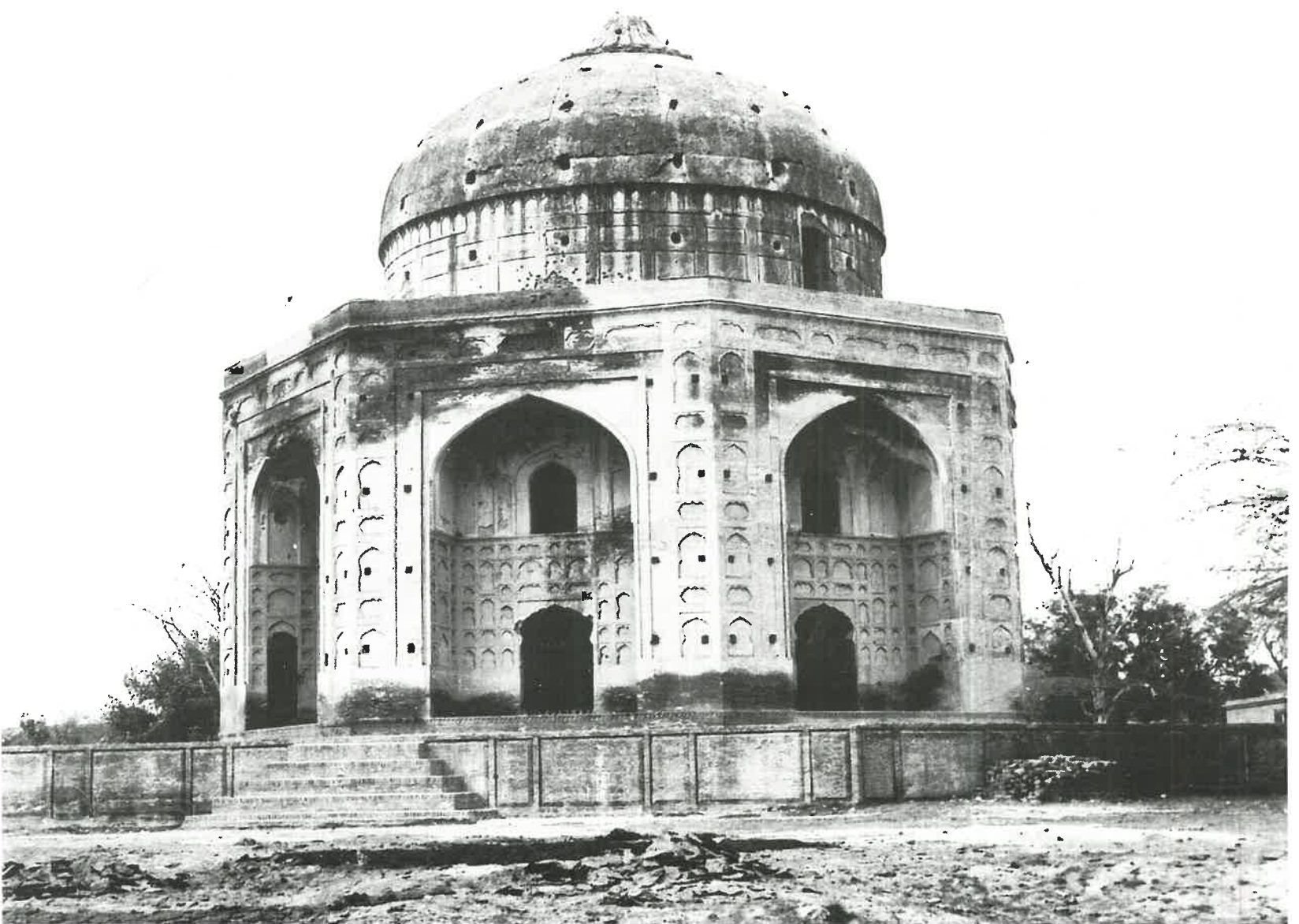




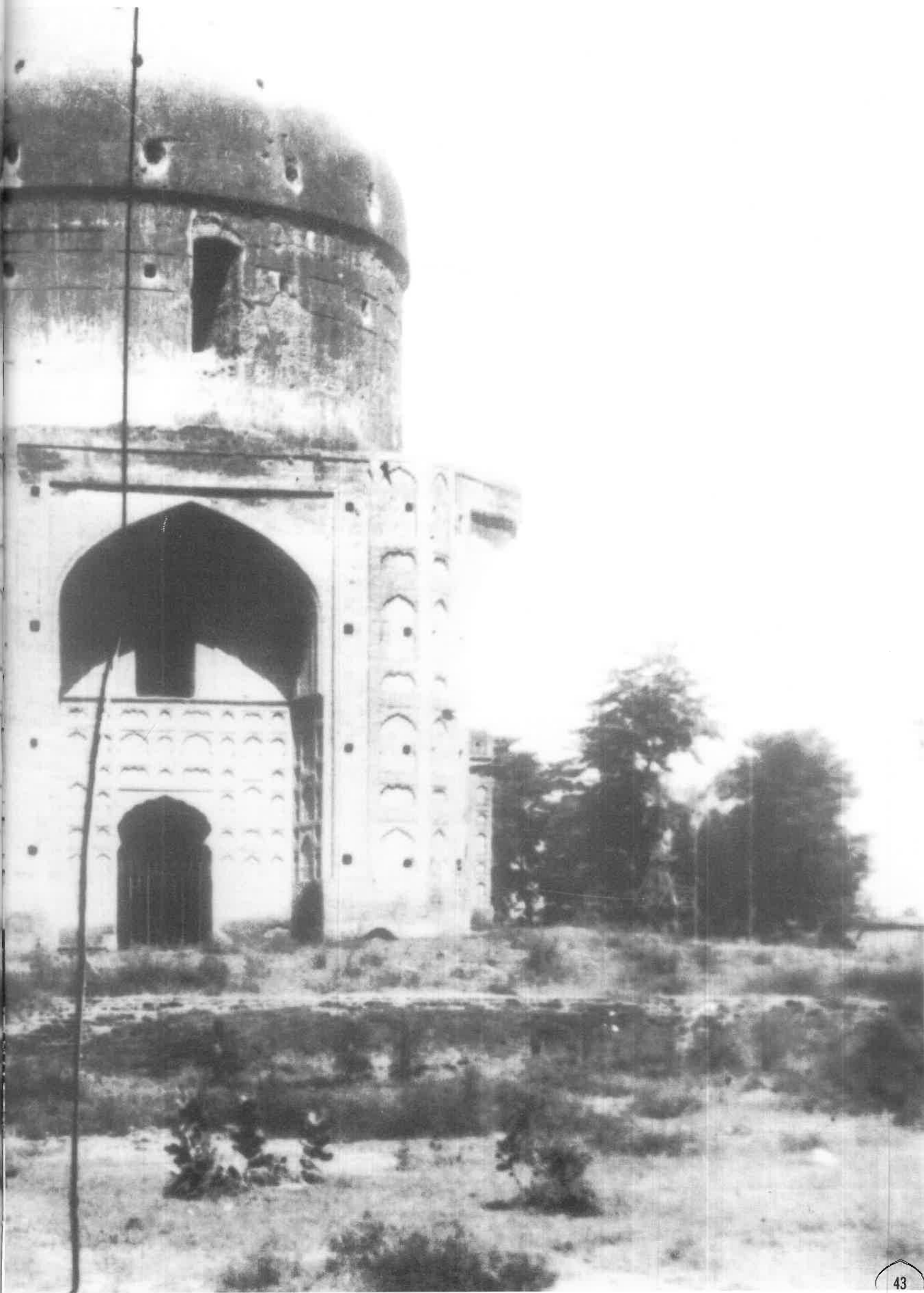


Tomb of *Khan e Jahan* *Bahadur Zafar Jang Kokaltash*

Aurangzeb Alamgir had two foster brothers, Fidai Khan Koka and Mir Malik Hussain. The latter was his favourite. As a prominent military commander, Mir Malik Hussain played an important role in Mughal-Maratha conflict and won three major battles. As a reward for his exceptional services to the Mughals, he was honoured with the title '*Khan e Jahan Bahadur Zafar Jang Kokaltash*'. He served as Mughal *Subehdar* (Governor) of Lahore from April 1691 to November 1693. Four years later, he passed away on November 23, 1697 and was buried in the same city. His tomb was built in 1697-98, which is one of the finest Mughal Era brick structures with marble casing. Interior of the dome was richly decorated with '*Ghalib Kari*' (intricate stucco work). Unfortunately, much of its surface embellishment had been vandalized during Sikh Period, but it suffered major damage when the British shifted the Cantonment from Lahore Fort to present location. Now we are left with a shadow of its original glory.



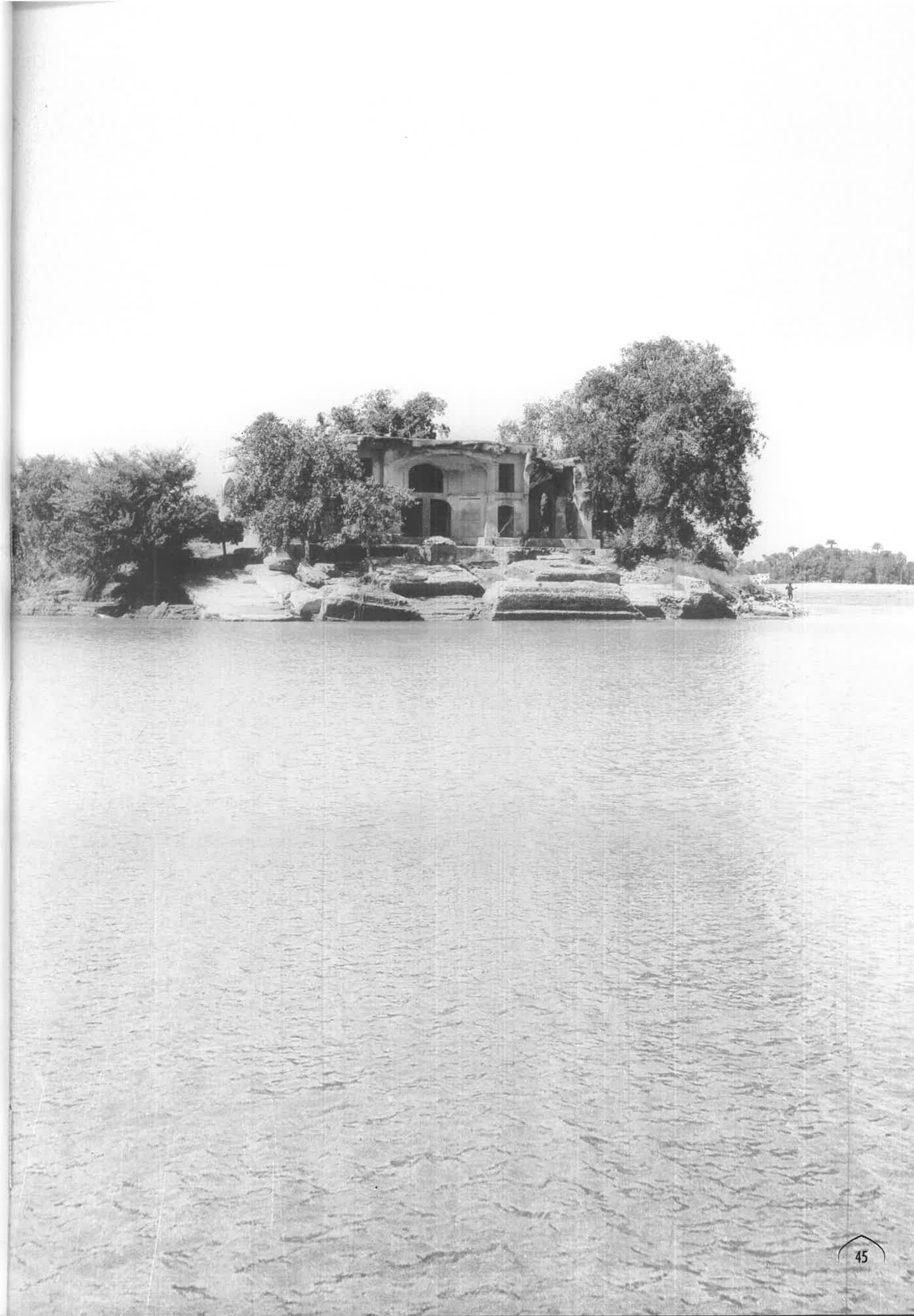




Baradari Mirza Kamran

Prince Mirza Kamran was Mughal King Babar's son and Humayun's brother. He was given the Governorship of Kabul, but took control of Lahore as well. An important structure executed by Kamran in this city, is his garden, near the river Ravi, which was the second Mughal Garden after Agra. Traces of that garden exists till date, whose beauty and grandeur has been mentioned in many books. This garden was Kamran's favourite and he would hold *Mushairas* (Poets' Congregations) and other literary gatherings here. These activities were continued by later Mughals also who constructed *Zenana Mahal*, *Deewan e Khas o Aam* and a two story *Baradari*, the only structure that survived the destructions of later generations and ever-swallowing waves of Ravi. The British used it as a residence of the officers of Irrigation Department. The *Baradari* had traces of exquisite Mughal art. These desolated ruins could be seen as late as 1990s, but then they were bulldozed, and a new structure replaced the oldest Mughal monument of Lahore.





Tomb of Anarkali?

A famous story associated to the Mughals is about Jahangir and Anarkali. The young Prince Saleem (Jahangir) fell in love with her. It is said that the Emperor Akbar was so furious that he buried her alive. According to legend the whole event took place in Lahore in 1599, and Prince Saleem, after becoming the King, erected a tomb in loving memory of Anarkali. Many historians believe this to be a fictional episode of an active imagination. But there are some interesting findings that indicate that the event might have been real because the historians overlooked the very interesting character of Aaram Bano Begum, Akbar's favorite daughter, who played an instrumental role in this whole saga of love, hate and revenge.

In later centuries, the tomb with its exceptional architectural feature of grand double dome and intricate designs, witnessed many changes and disasters. Maharaja Ranjit Singh granted it to Kharak Singh as his residence, then it was handed over to the French General Allard. The British converted it into a Church. Later, it was declared the repository of the Archival documents.









Baradari Wazir Khan

Hakeem Aleem ul Deen Ansari of Chiniot, came to Lahore after attaining the basic education of Arabic, Philosophy and Medicine. Gradually, he moved to the Mughal *Darbar*. The culminating point was his successful medical treatment of Noor Jahan. The coronation of Khurram (Shah Jahan), added political services to Aleem ul Deen's profile and he assisted in army expeditions. One such venture earned him the title of Wazir Khan, that lives with him even after so many centuries. Nawab Wazir Khan was much into philanthropic activities. One of his gardens, called *Nakhlistan e Wazir Khan*, with an elaborated *Baradari*, was constructed under his instructions, replacing an older garden that belonged to a courtier named Murtaza Khan. *Bagh* (Garden) Wazir Khan, was famous for its beauty and date trees. Alas all is lost now except for the *Baradari*, which survived because of its strong structure.

When Ranjit Singh arrived to conquer Lahore, he stayed in this garden along with his army who damaged the location. The area became the Sikh cantonment and the tradition was carried on by the British. In the coming decades, the *Baradari* was used for many official purposes. In 1864, Punjab Public Library was established in the garden. The *Baradari* was left alone, but lost the splendour it once had.



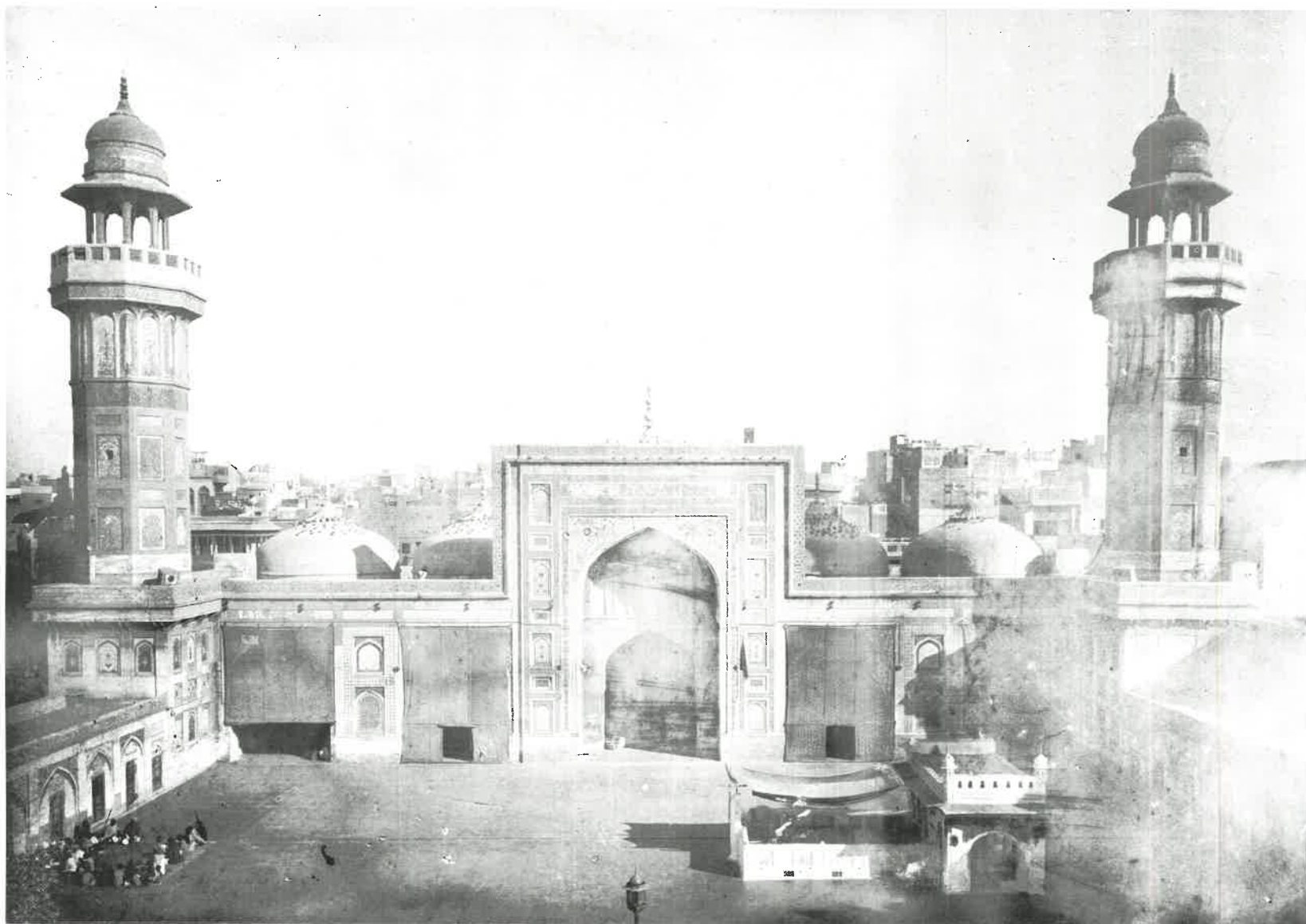


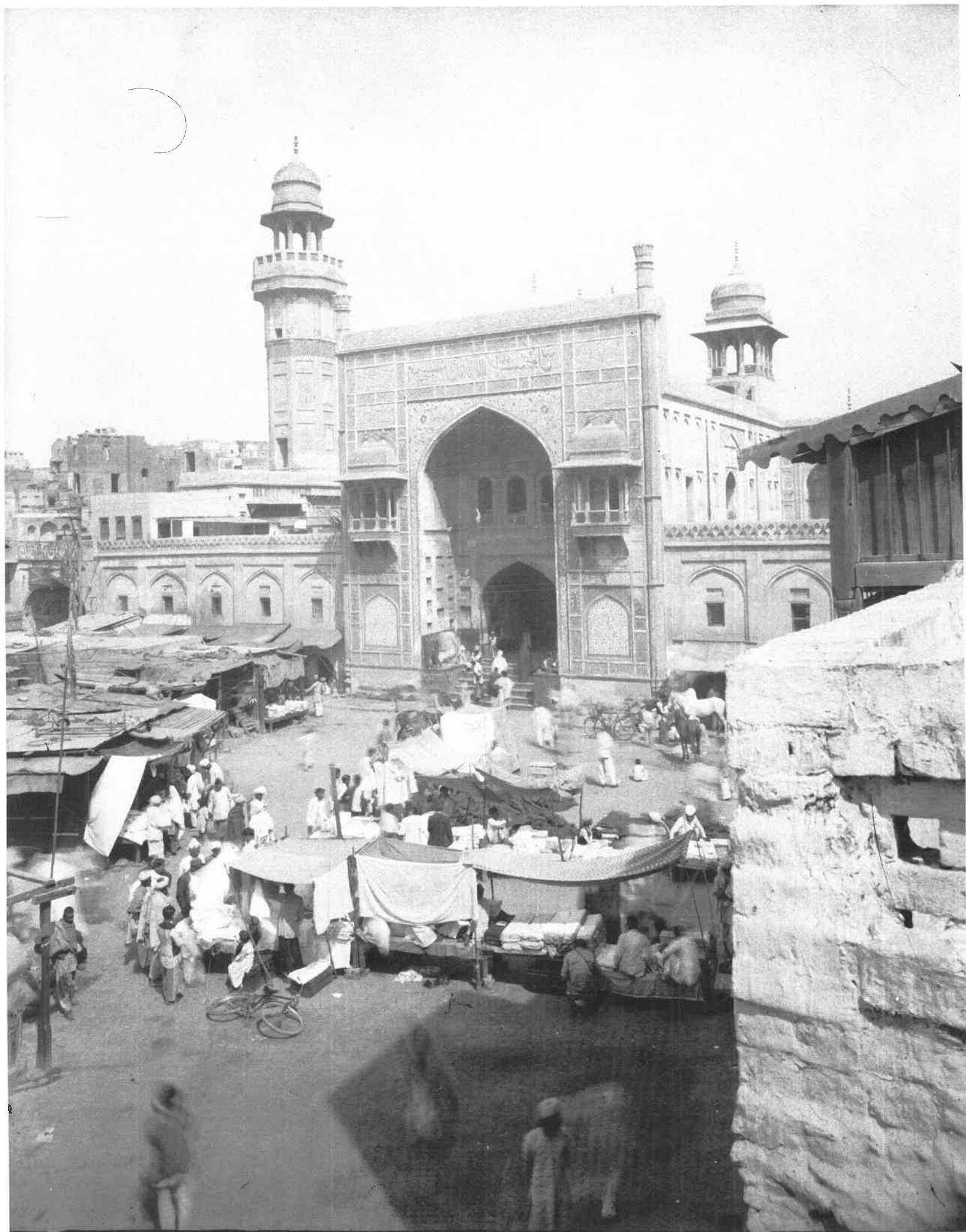


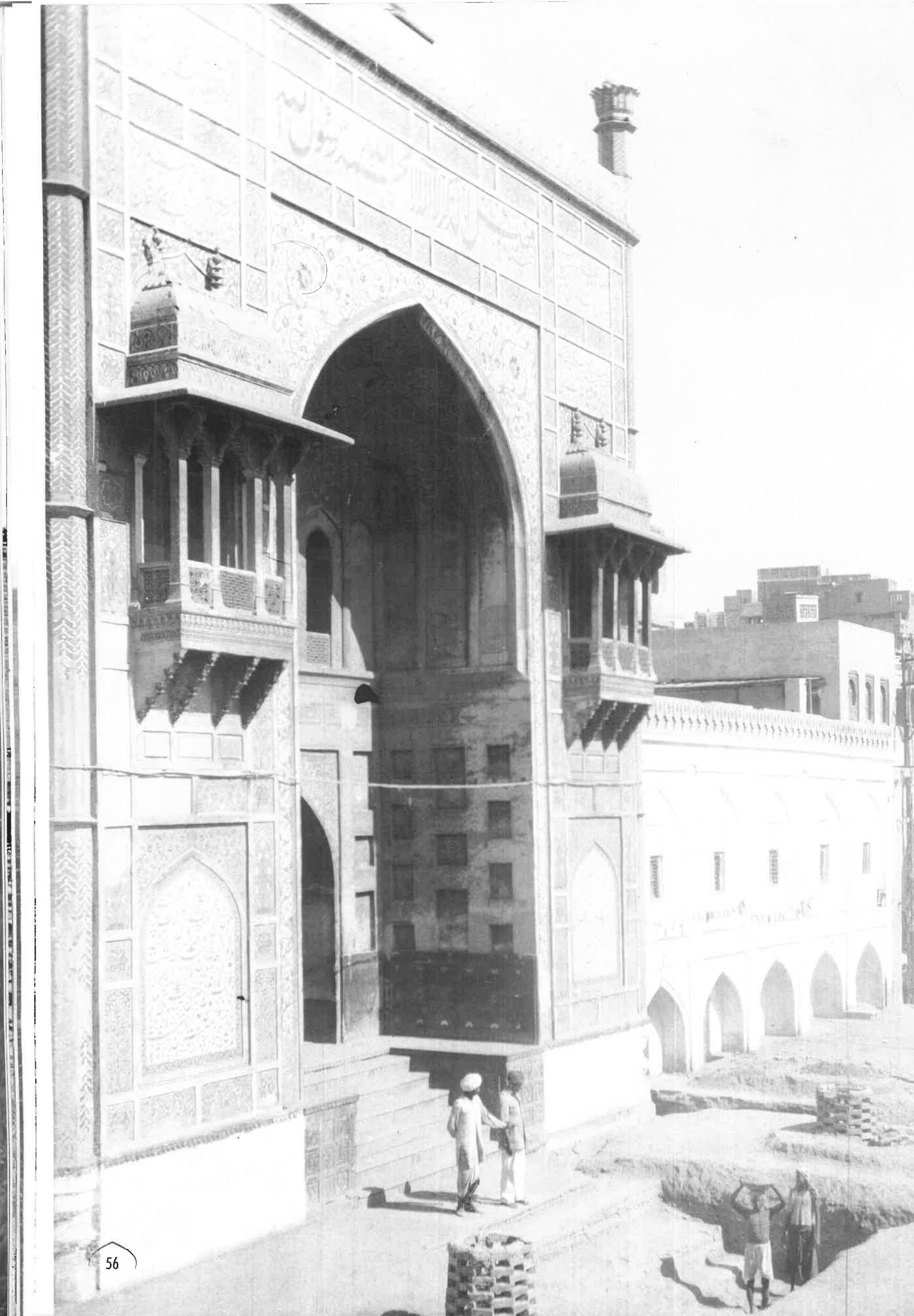


Masjid (Mosque) Wazir Khan

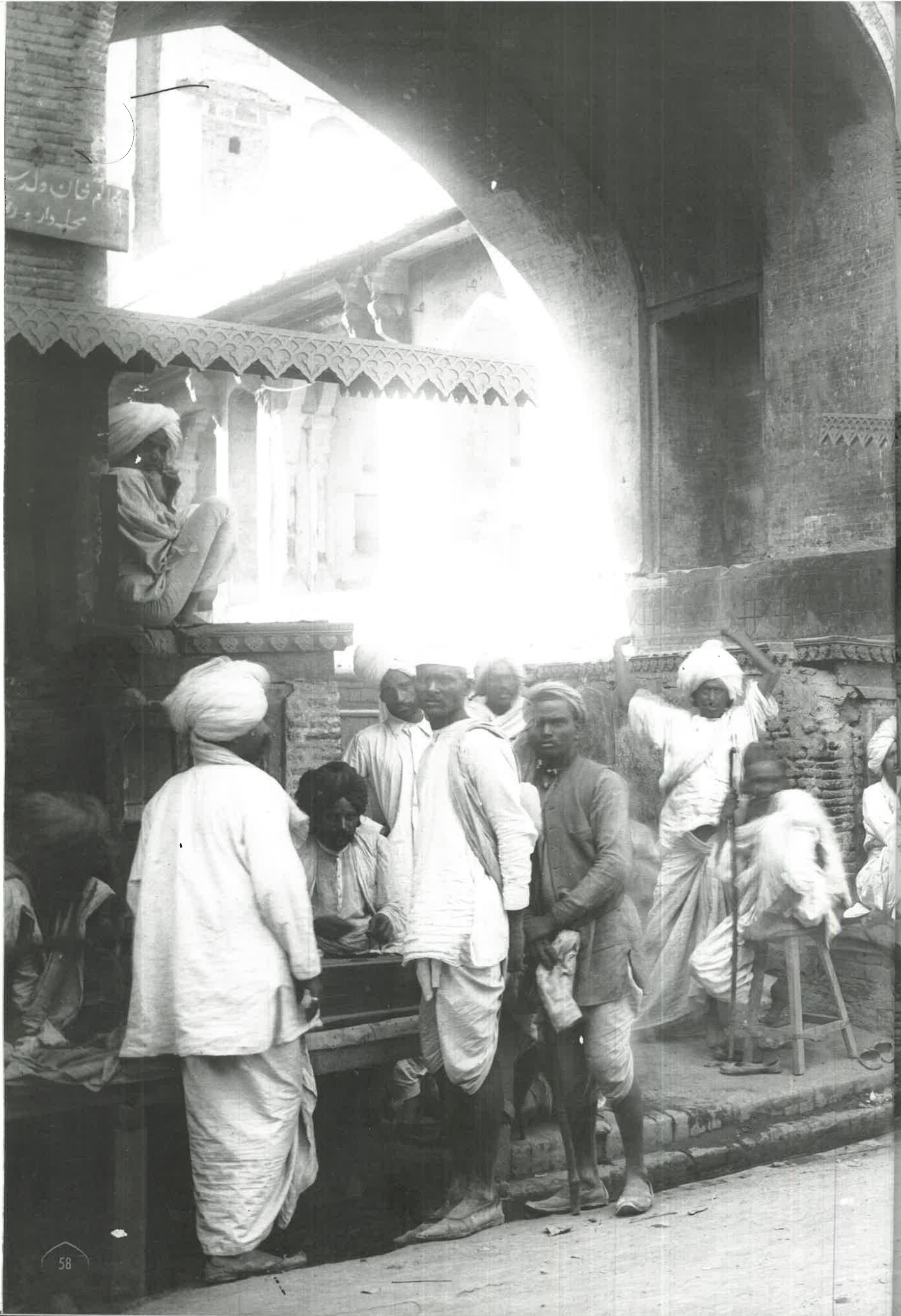
An important Mosque of Lahore was constructed under the patronage of Nawab Wazir Khan that exists even today in all its glory. This was a complex, consisting of a *Madrassa* (Educational Institute), *Saraye* (Inn), *Hammam* (Public Bath) and *Bazaars* that had many shops. Income from these *Bazaars* was devoted to the maintenance of the Mosque. Over the years, the whole location turned into a community centre for poets, scholars, writers, calligraphers and painters, coming from many parts of the Subcontinent. Old and rare books, miniature paintings, *Tughras*, calligraphies, painting materials, *Waslis*, inks and many other art and book related materials were sold in the shops. *Sahafs* (Book Binders) also occupied the shops and as late as 1960s *Hujras* (Small Rooms) of the Mosque were inhabited by the families of these *Sahafs*. Mian Muhammad Hayyat, son of famous *Naqqash* (Illuminator) Baba Miran Baksh, used to sit and execute centuries old traditional style of *Naqqashi* (Illumination).







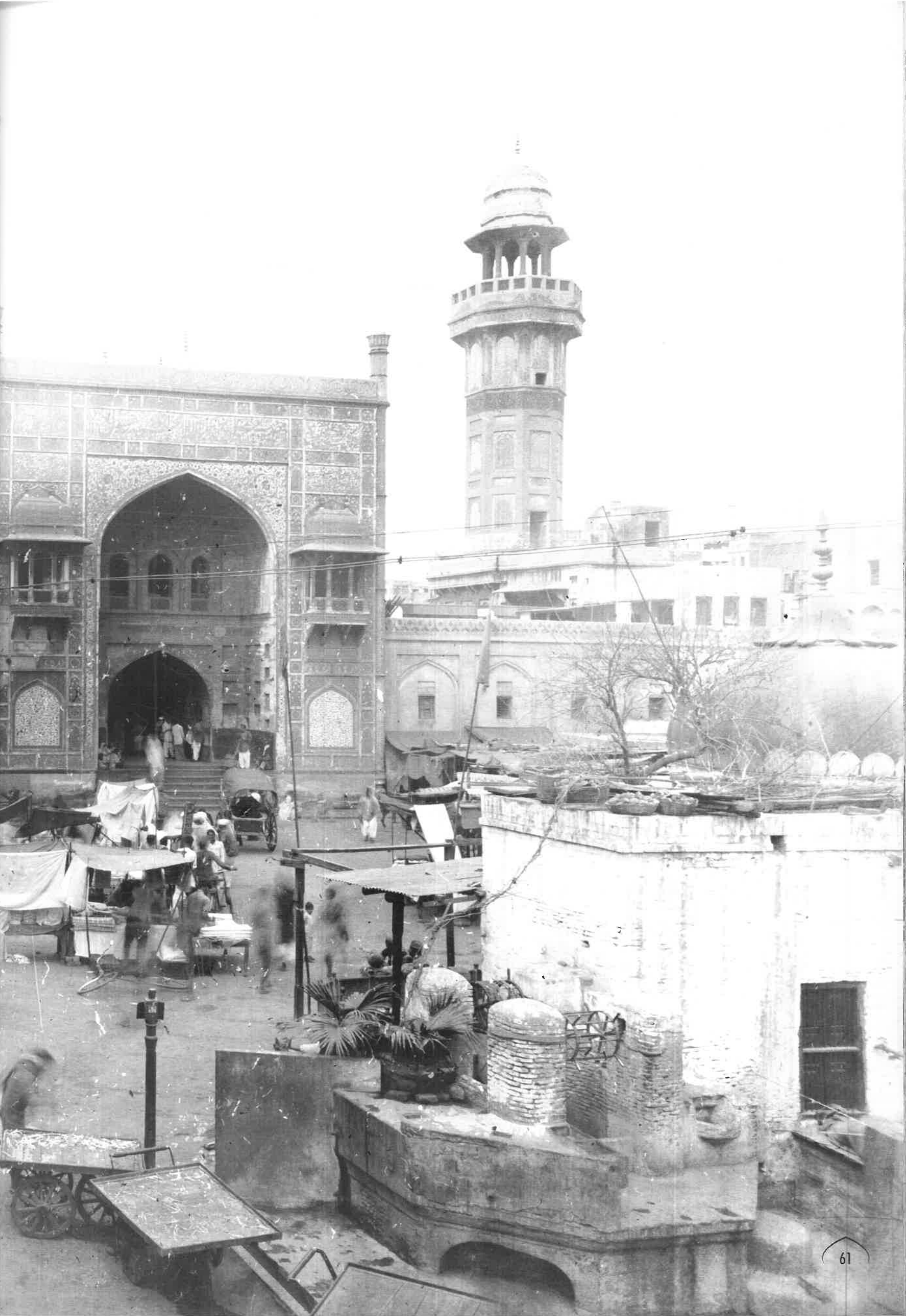




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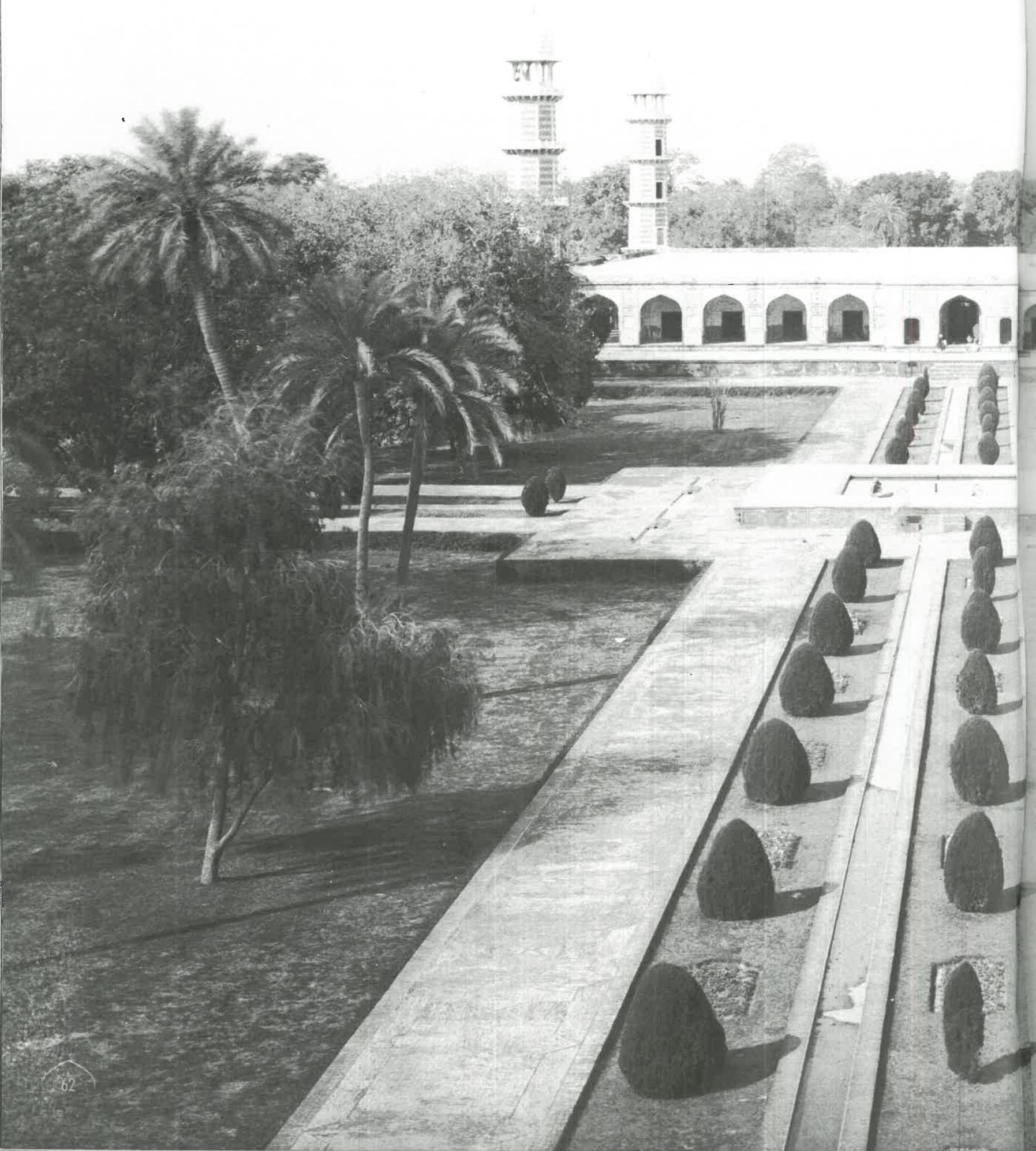




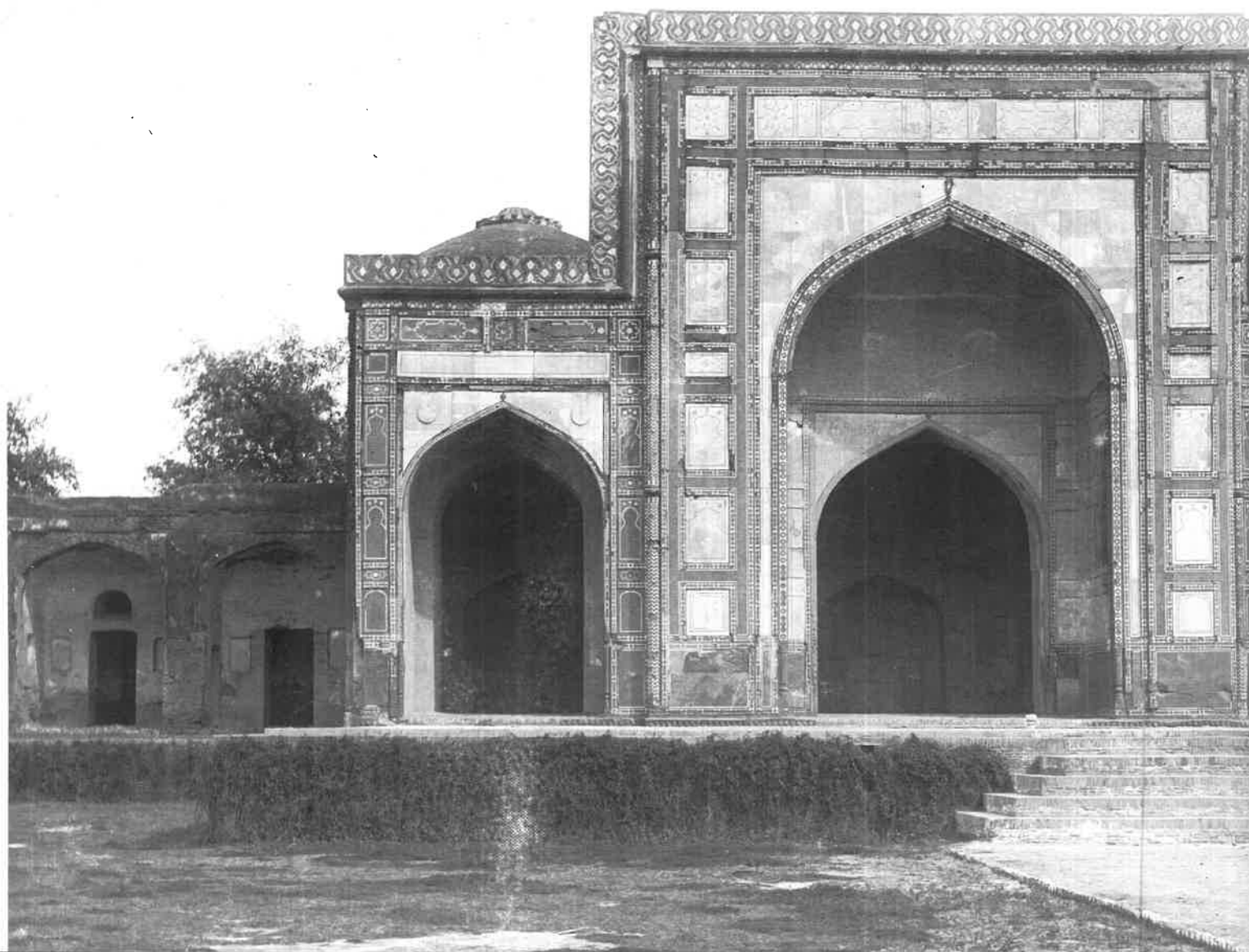


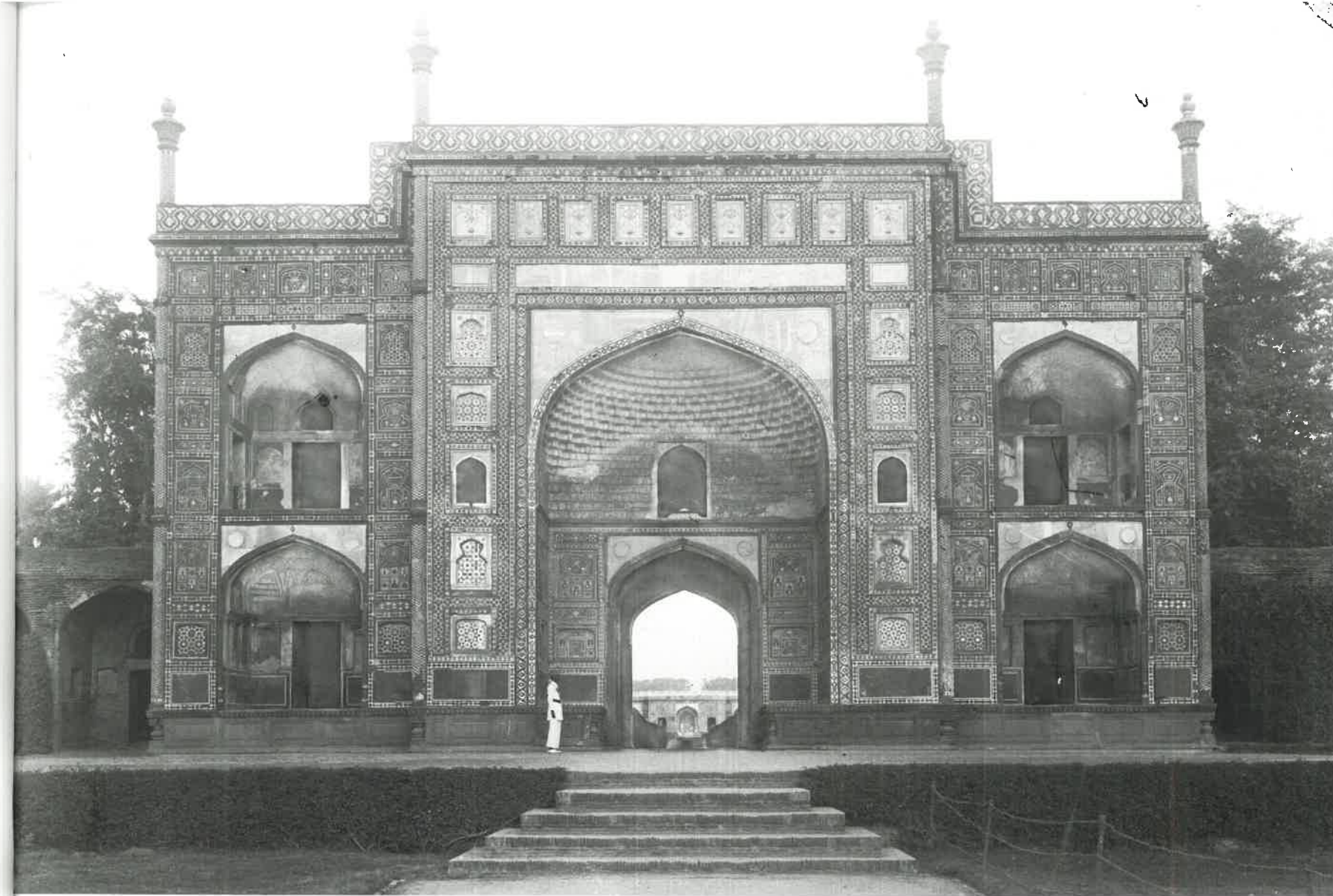
Bagh (Garden) Mehdi Qasim Khan/ Bagh e Dilkusha and Tomb of Jahangir

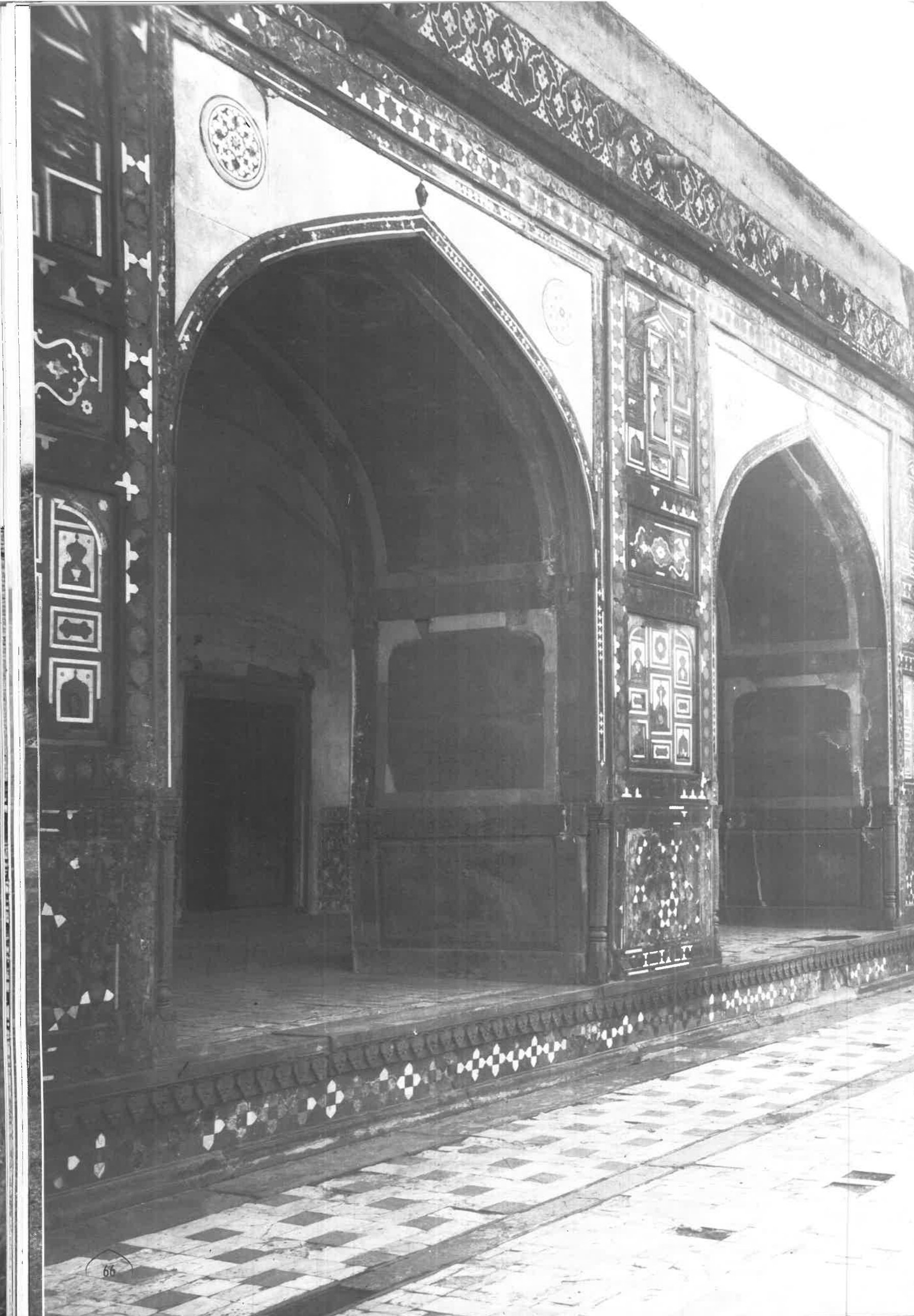
Bagh e Dilkusha was originally planted by a prominent courtier of Akbar, Nawab Mehdi Qasim Khan in 1557. He died without an heir. The garden came under the possession of Noor Jahan and she named it *Dilkusha* (Place of Delight). She redesigned it in a tasteful manner. The beauty inspired the Mughals so much that Jahangir's tomb was constructed in it with an expenditure of ten lac rupees. The *Pietra Dura* technique used, was flawless with inlaid precious and semi-precious stones. The idea of white marble motifs incised on red sandstone, such as *Aftaba* (Ewer), *Qab* (Fruit Dish) and *Gulab Pash* (Rose Water Sprinkler), appears to be a Persian influence.

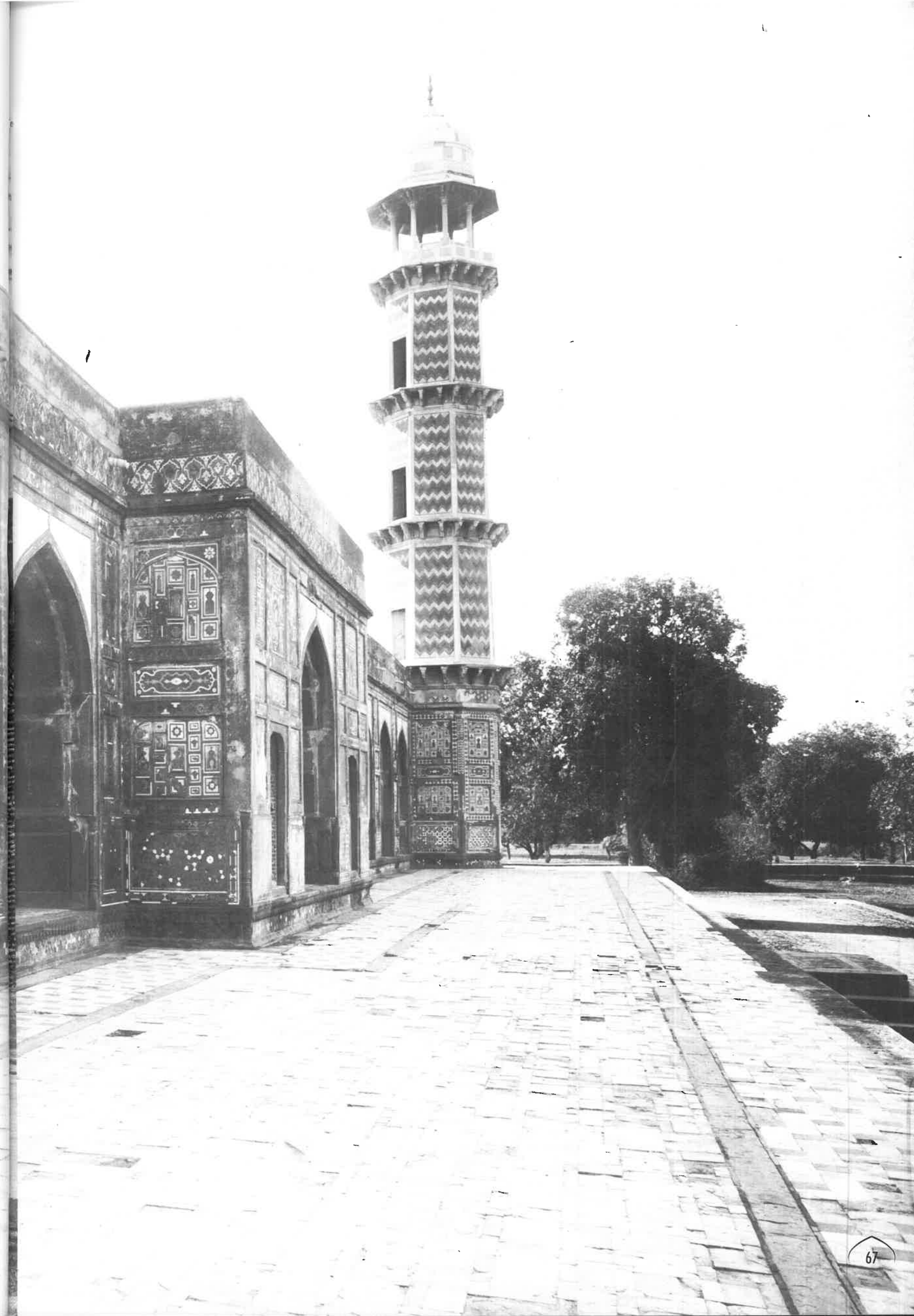


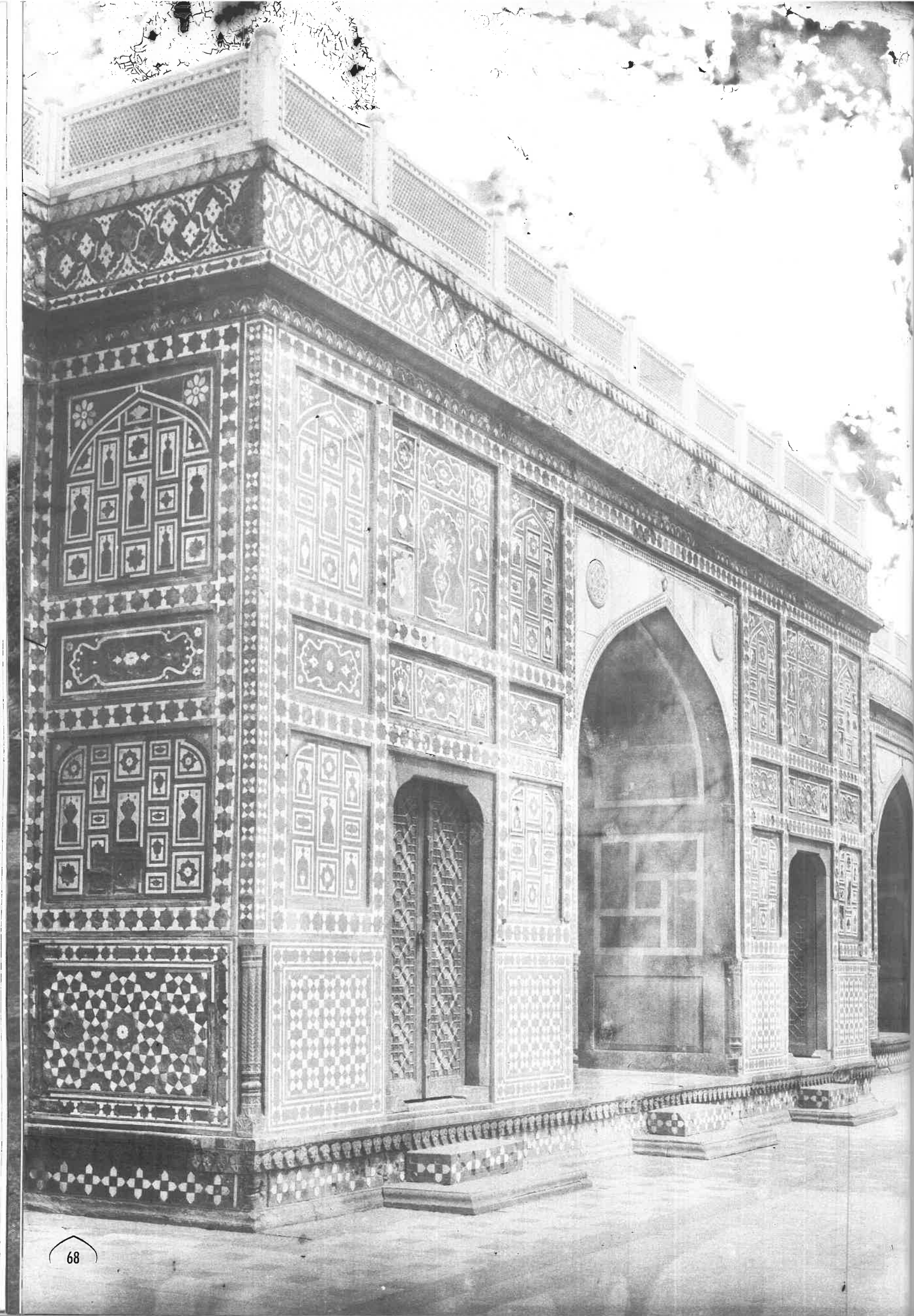


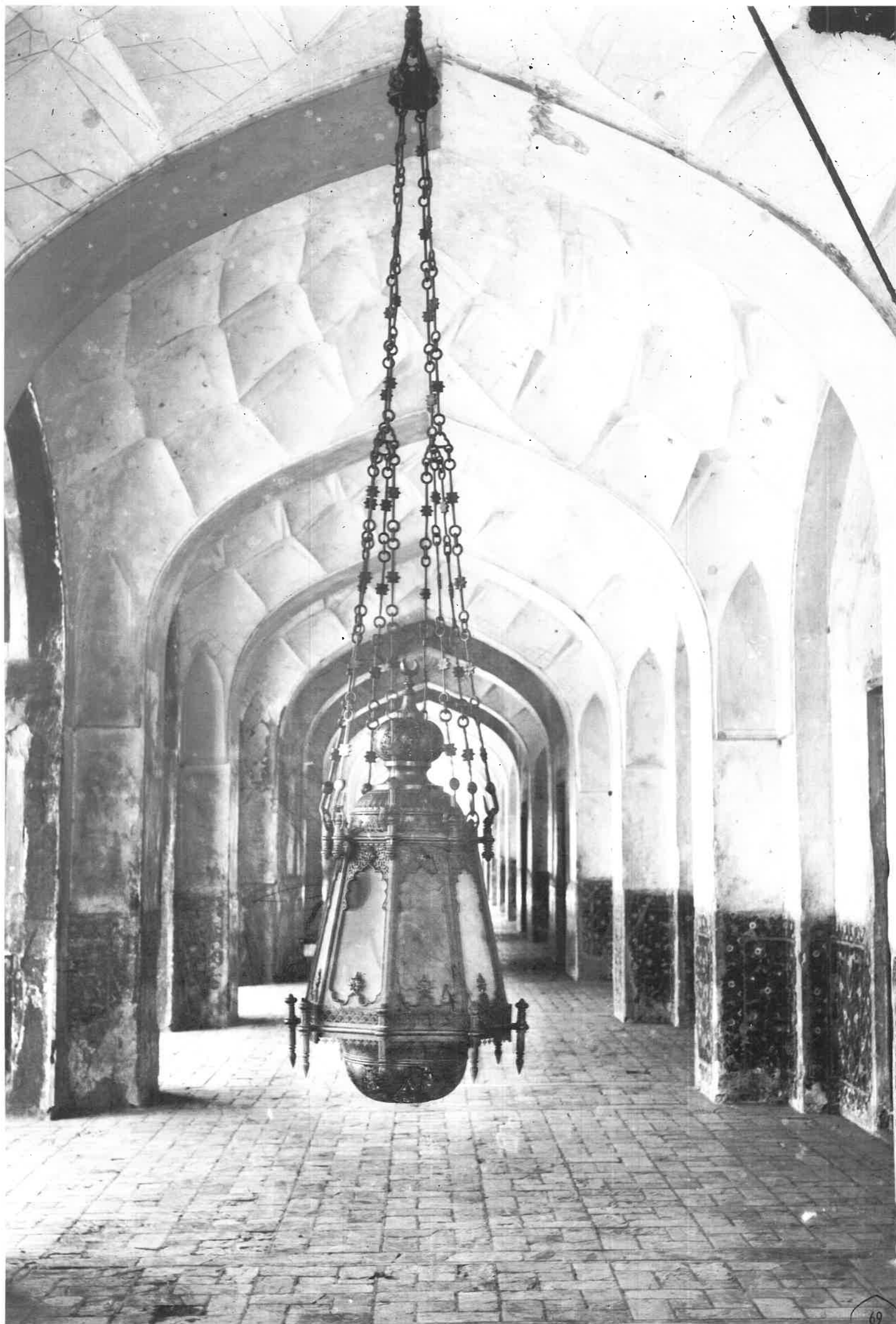






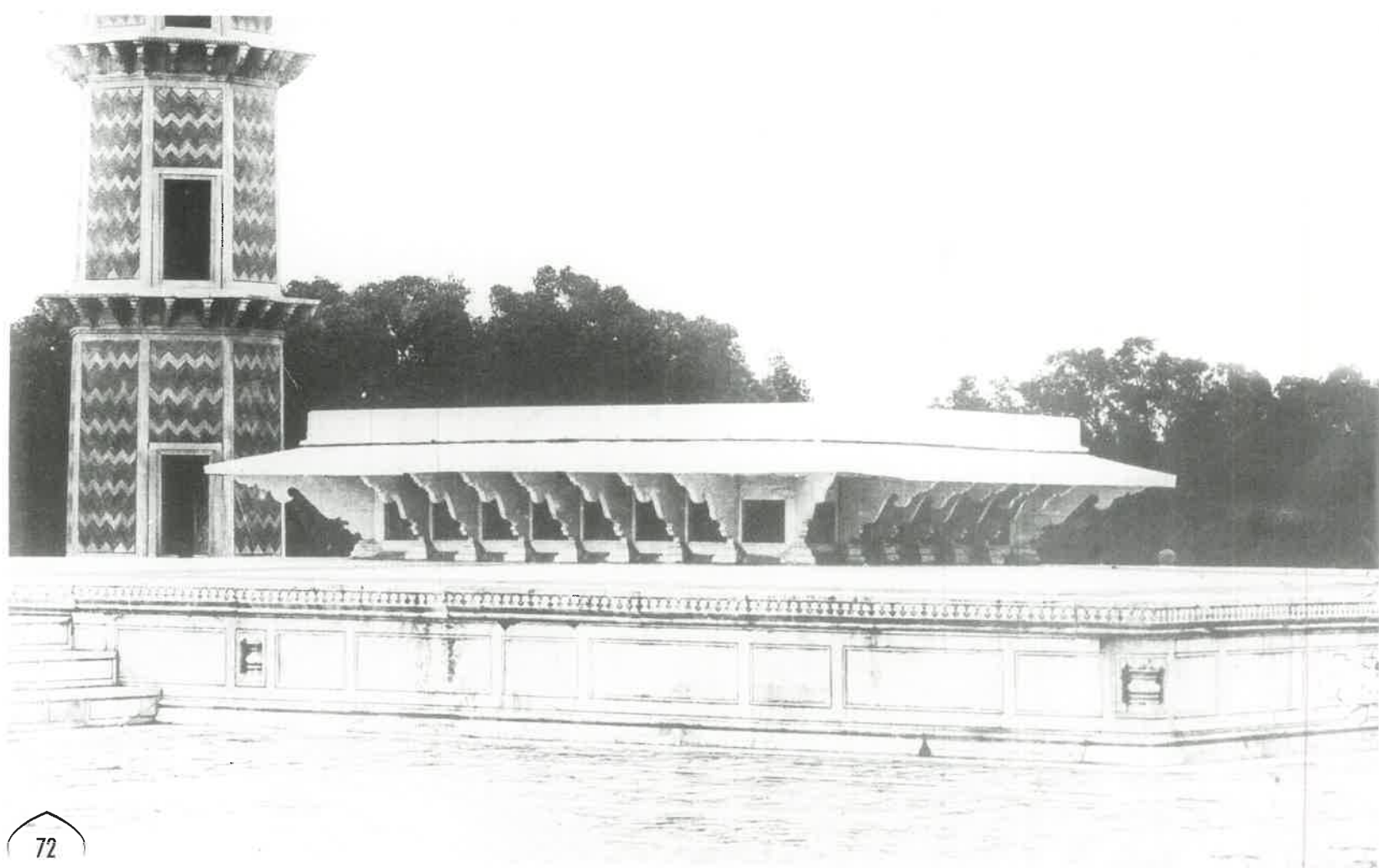
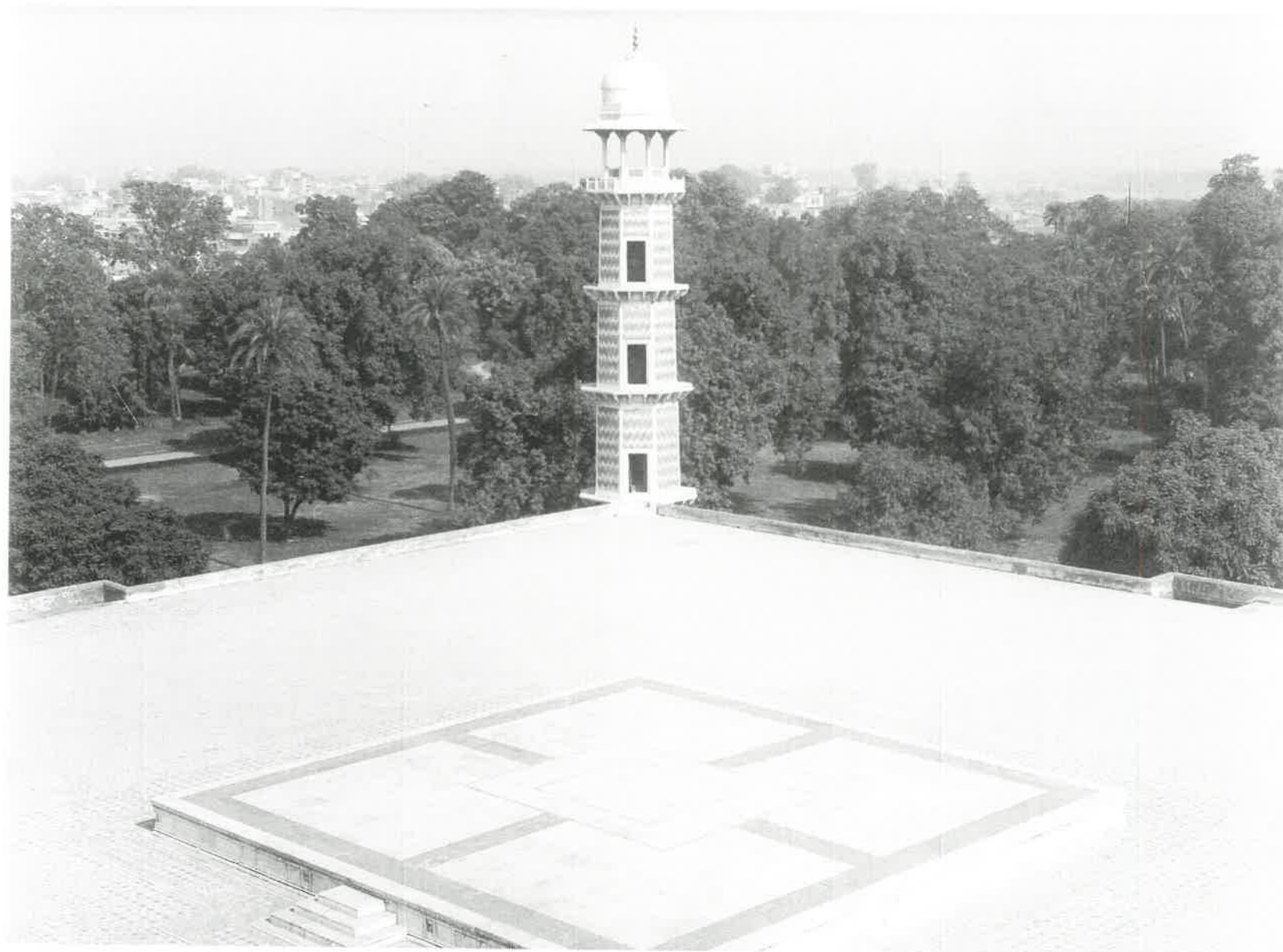












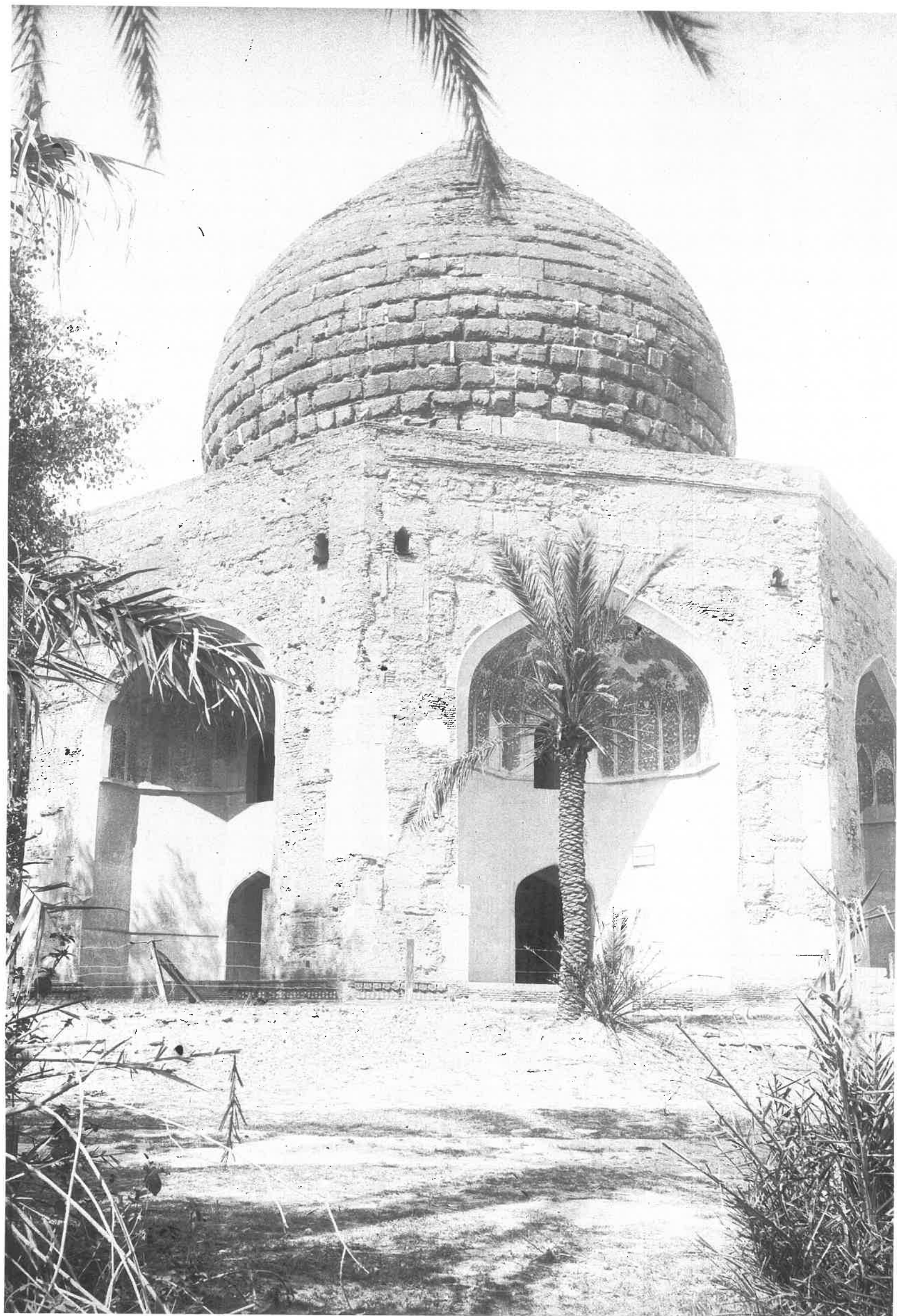




Tomb of Mirza Abu al Hassan Asif Jah

Mirza Ghayas Baig, an Iranian aristocrat migrated to the Subcontinent in 1576. His two children, Asif Jah and Noor Jahan, influenced the Mughal Dynasty tremendously. This is the tomb of Asif Jah, the father of Mumtaz Mahal and father-in-law of Shah Jahan. Named Mirza Abu al Hassan, his competence won him many prestigious positions. He became instrumental in winning the throne for his son in law, who always acknowledged his services and, in 1630 the title of *Yameen ul Dola Asif Jah Khan Khan e Khanan* was bestowed upon him. His yearly salary was more than forty lac. He died in Lahore in 1641. Shah Jahan constructed his tomb in *Bagh e Dilkusha* over a period of four years, with the cost of twenty lac rupees. The tomb had one of the most impressive domes in the Subcontinent. The whole structure was covered with white marble and decorated with *Pietra Dura*, frescos and *Ghalib Kari*. Inside the tomb, expensive chandeliers and *Jhar Fanus* were installed with gold and silver embellishments. Everything was looted in the later centuries, except for marble cenotaph that has Quranic verses inscribed, a specimen of beauty left in the tomb that testifies to the higher aesthetics of Shah Jahani Era.











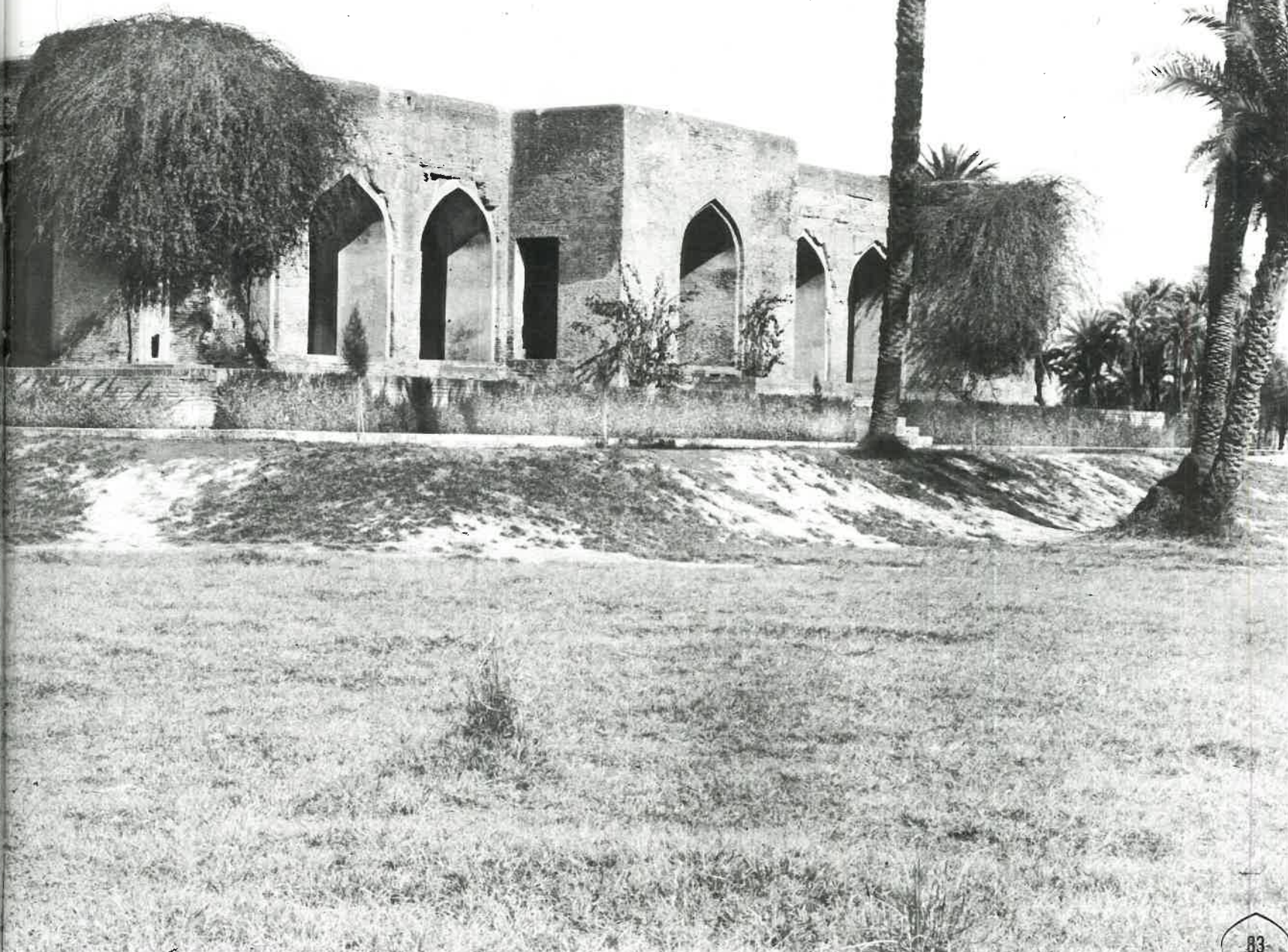




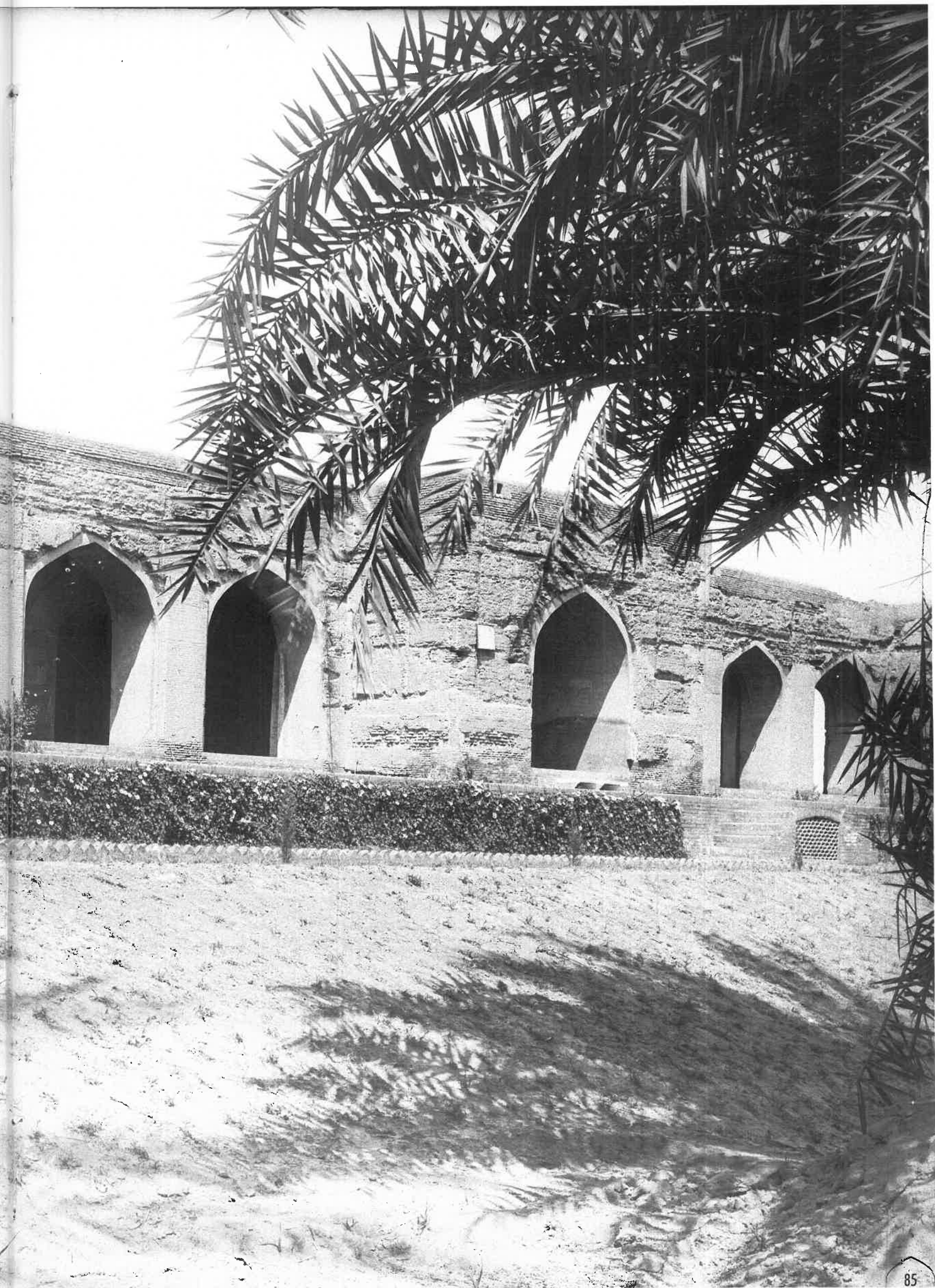


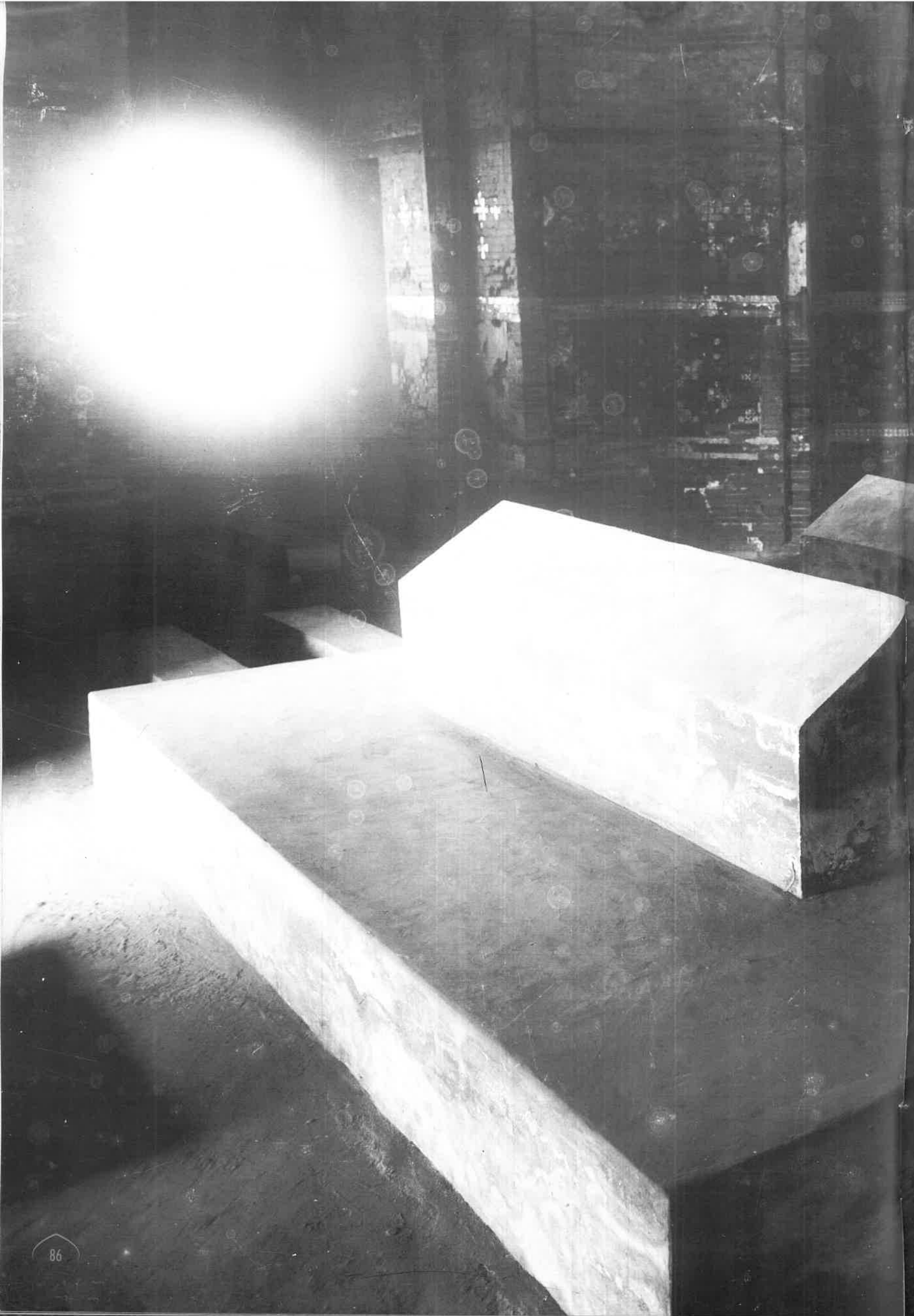
Tomb of Mehr ul Nisa Noor Mahal/Noor Jahan

Malika e Hind, Mahr ul Nisa aka Noor Jahan, chose Lahore as her retiring abode. She lived a grand life, but her powers dwindled when Shah Jahan claimed the throne. She came to Lahore with her twenty-two year old widowed daughter, Ladli Begum, and five year old granddaughter, Arzani Begum, and spent the last eighteen years of her life in this city. Noor Jahan chose not to be buried alongside her husband, Jahangir, but in a garden adjacent to *Bagh e Dilkusha*. Her tomb had a grand octagonal dome. *Sang e Marmar* and *Sang e Zard* were used inside and *Sang e Abri* was laid outside, inlaid with precious stones of many types. There were ponds all around the central structure. Alas all is gone. When the *Teh Khana* (Basement) was opened during Ranjit Singh's times, two *Aabnusi* (Wooden) coffins, fixed in marble cases were discovered. The marble was ripped off and the boxes were buried in the floor in a non-ceremonious manner. The gardens were cut off by railway track during the British Period that further marred the location. Tomb from the inside and outside was filled with filth and trash. At least that has now been removed and we can see a ghost of its original plan.





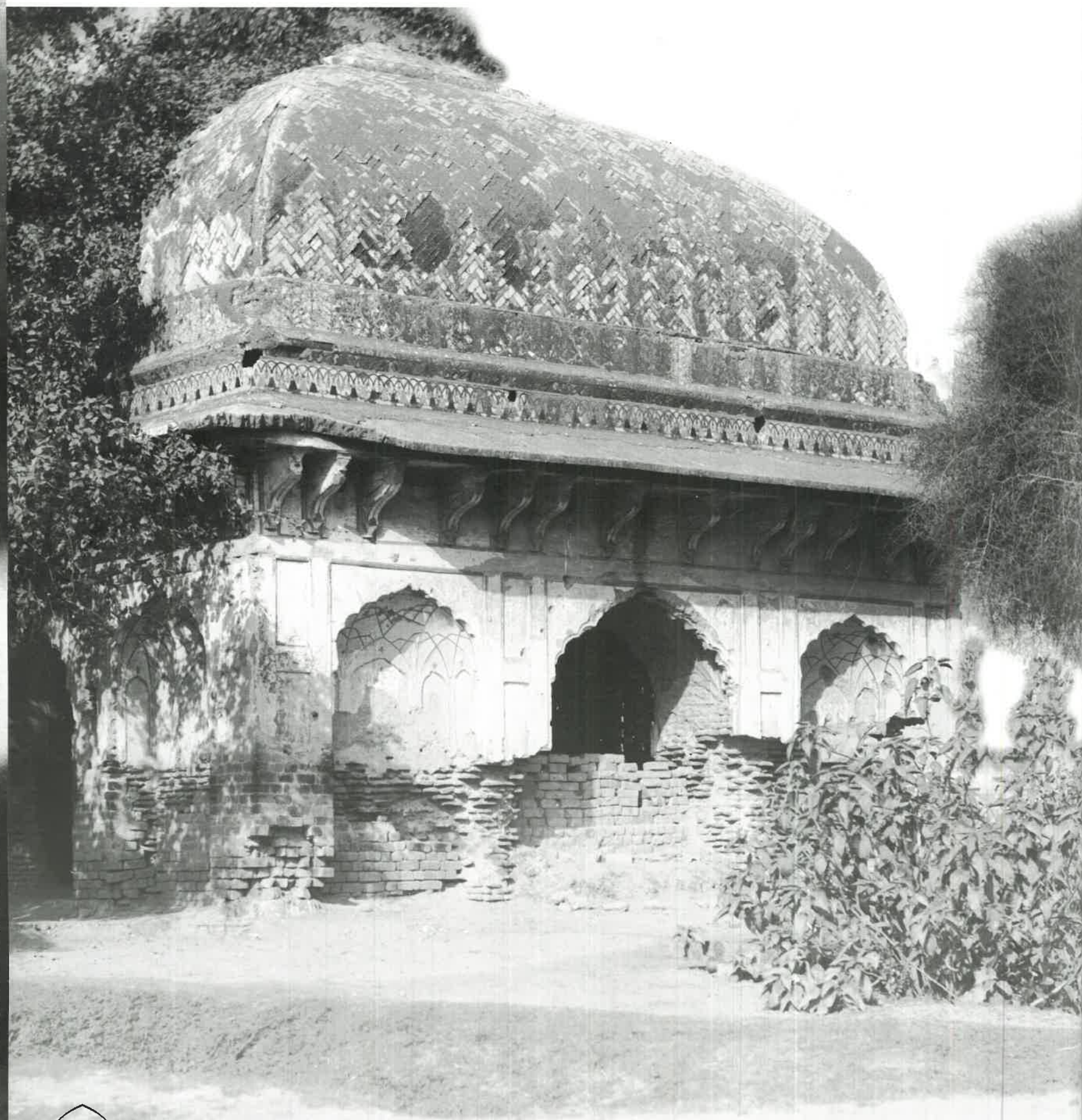






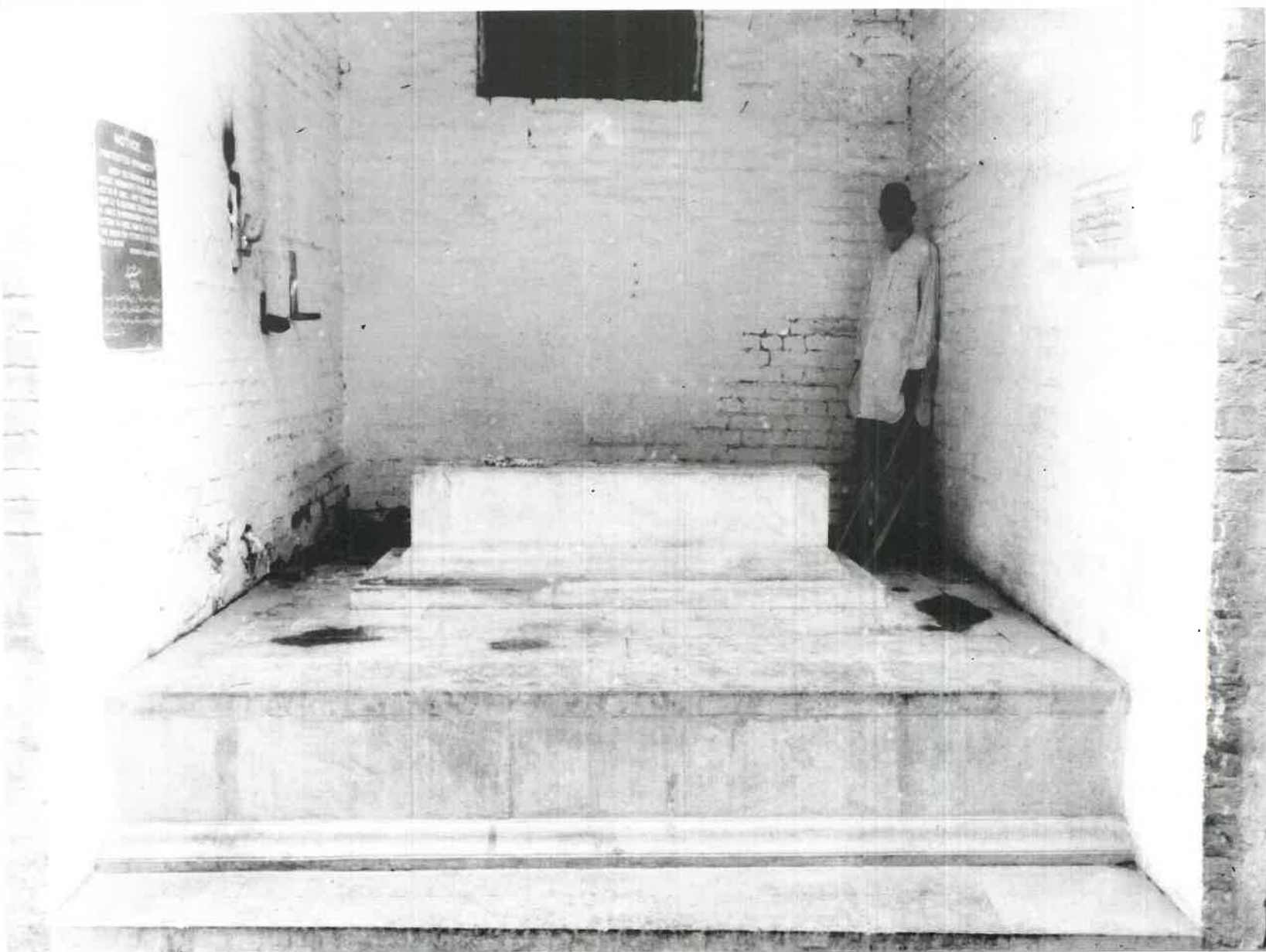
Tomb of Jani Khan?

Two names are associated to this monument i.e. Jani Khan and Naimat Khan. But in all probability the tomb belongs to Jani Khan. Now the question arises who was Jani Khan? Most of the historians agree that he was either brother or father-in-law of Governor of Lahore Moeen ul Mulk aka Meer Manu. Jani Khan was a Nawab of Muhammad Shah Rangeela and the title of *Intazam ul Dola* was given to him. He died in 1778. The monument contains traces of Mughal style fresco paintings and Kashi Kari, with original bricks visible. Inner chamber consists of three clay graves. The middle one is possibly of Jani Khan and the two on the right and left are of his female family members.

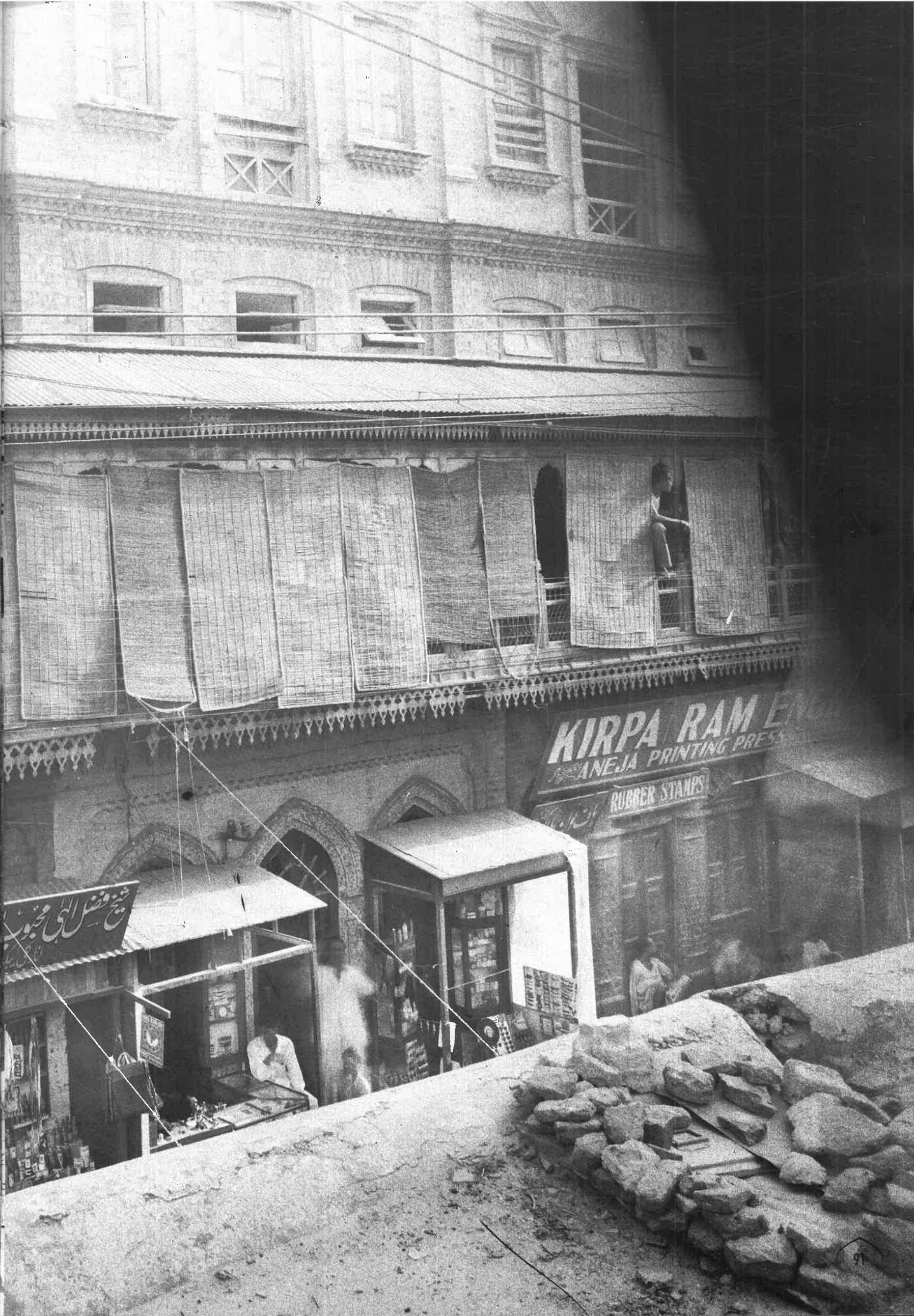


Tomb of Qutab ul Deen Aibak

In 1186, Sultan Maz ul Din Sam Muhammad Ghouri captured Lahore from King Khusru and finished the Ghaznavid Rule. He appointed his loyal slave/son in law Qutb ul Deen Aibak the Governor and declared him as the heir to the throne in a grand *Jashn* (Celebration) held in Lahore. Ghouri was killed by Khokhars and Aibak was coronated on 26th June, 1206. Being a scholar himself, he spent most of his time in Lahore because the city was full of intellectuals and libraries. In 1210, Aibak died while playing polo in the same city where he was coronated just four years ago. Later Ruler Shams ul Deen Iltutmish constructed a grand tomb on Aibak's grave. When the Mughals extended the city, a *Muhalla* was named Qutab Ghouri and an *Urs* (Yearly Festival) used to be held on the grave of Aibak on 14th Rajab. The tomb was constructed in a garden and had a striking dome of marble, with a mosque and other related structures. During the British Period, the grave came under the roof of a residence that was cleared and now it is under an open sky. Few researchers cast a shadow of doubt about the identification of the tomb, but most of the *Lahoris* respect the grave, believing it of an able Ruler of the past.

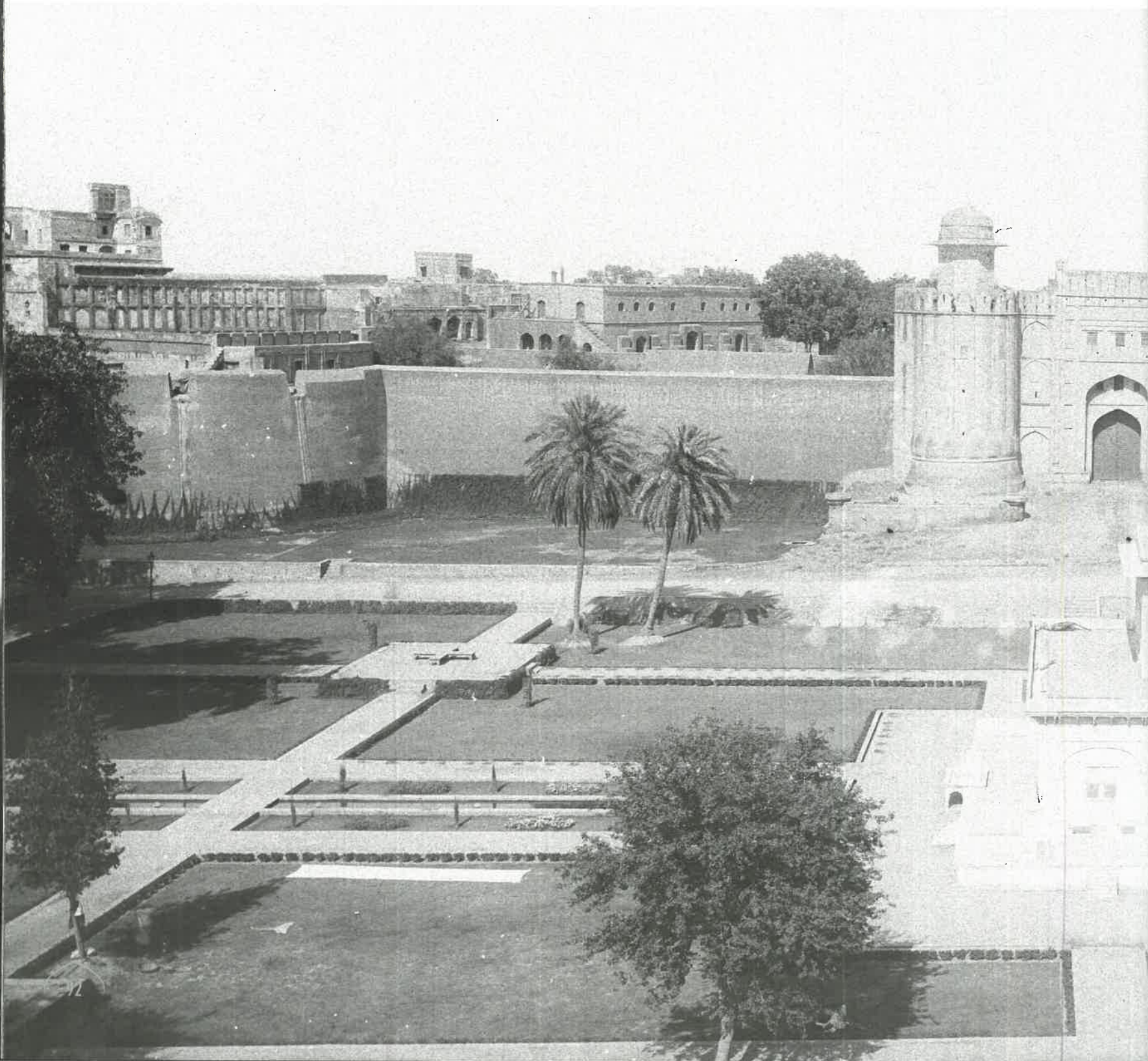


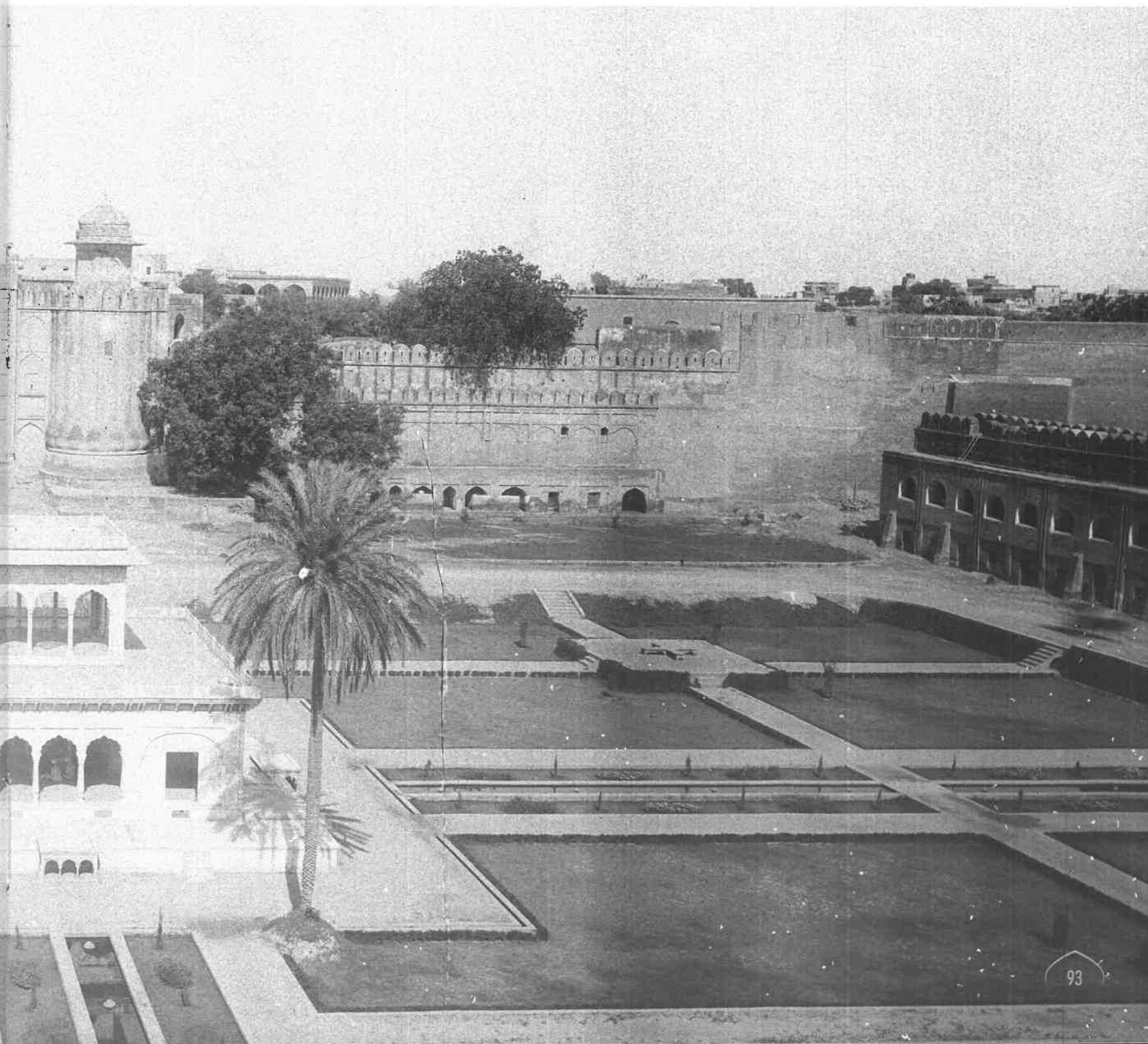




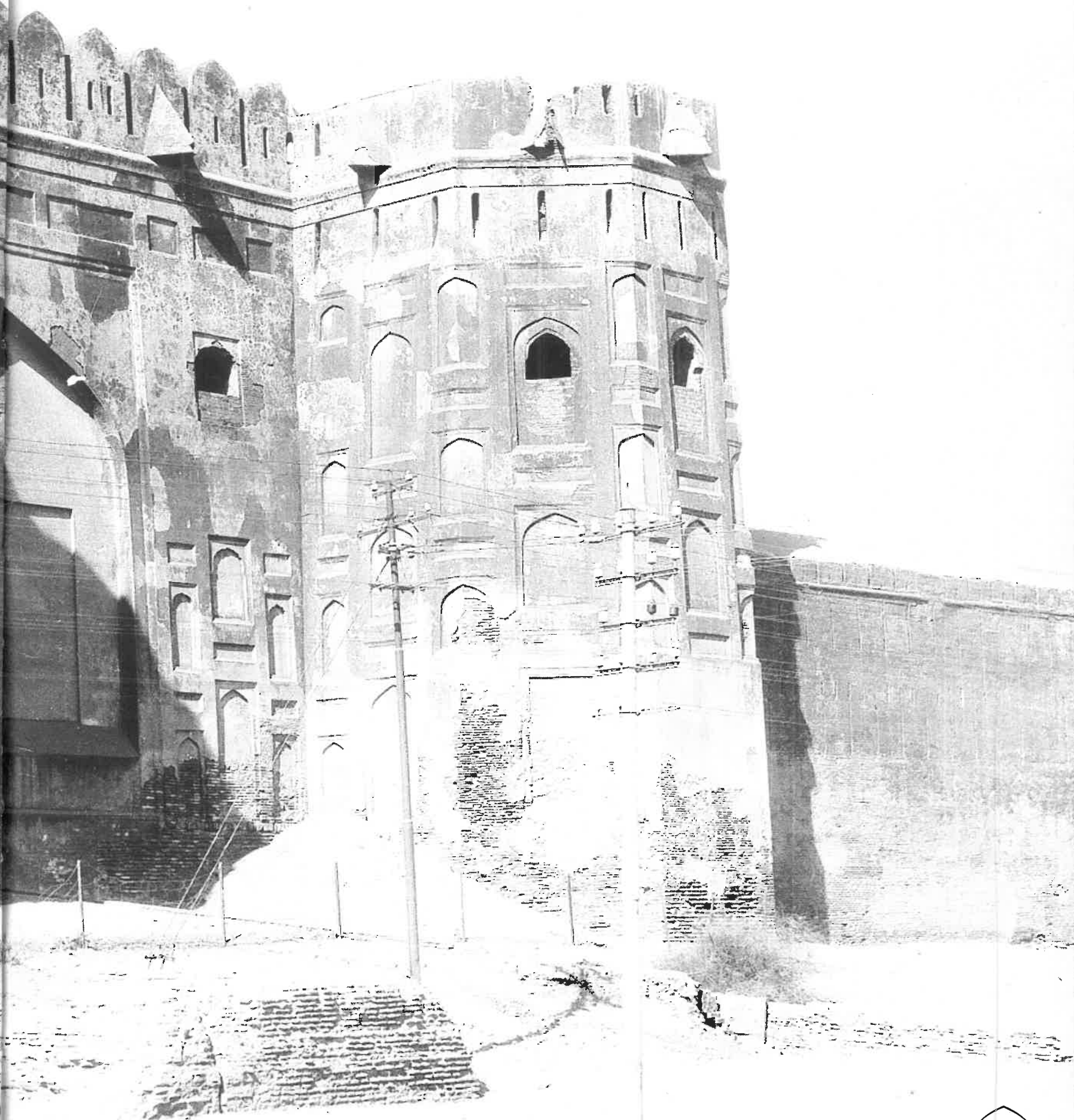
Shahi Qila/Lahore Fort

Story of *Shahi Qila* is the history of Lahore that began with the name of Loh and continues till date, weaving through the narratives of different Kings and Dynasties. Changes occurred according to the likes and dislikes of the occupants. It remained *Kacha Qila* all through Hindu Shahiya, Ghaznavid, Ghourids and later Regimes. Akbar was the one who used terracotta bricks and gave it the look that we see today. Akbari *Darwaāza*, *Deewan e Aam*, (Hall of Commoners) Jahangiri Quadrangle, Shah Jahani *Khawabgah* (Bed Chamber), *Deewan e Khas* (Hall of the Royals), *Sheesh Mahal* (Mirror Palace), *Moti Masjid* (Pearl Mosque), *Makateeb Khana* (Administration Wing) and Alamgiri Gate, all reflect the personal tastes of the Rulers. Maharaja Ranjit Singh added the *Havelis* (Mansions) that were given to his princes and queens. The British converted it into a soldier camp and even used it as a hospital. Unfortunately, much that was done after the Mughals only destroyed the aesthetics of the past. But even now, it retains attraction for thousands of visitors that are a regular feature of this locality.

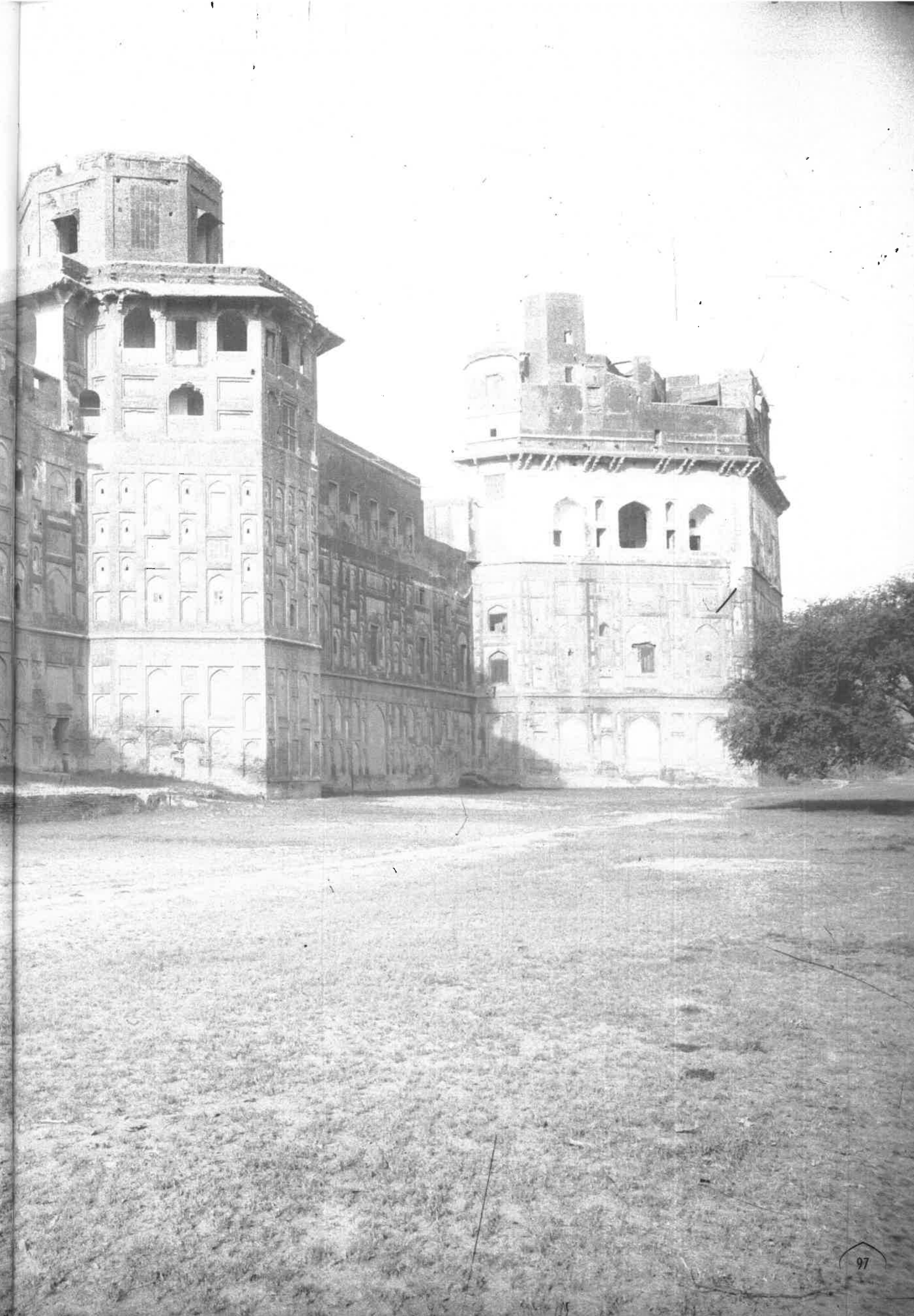






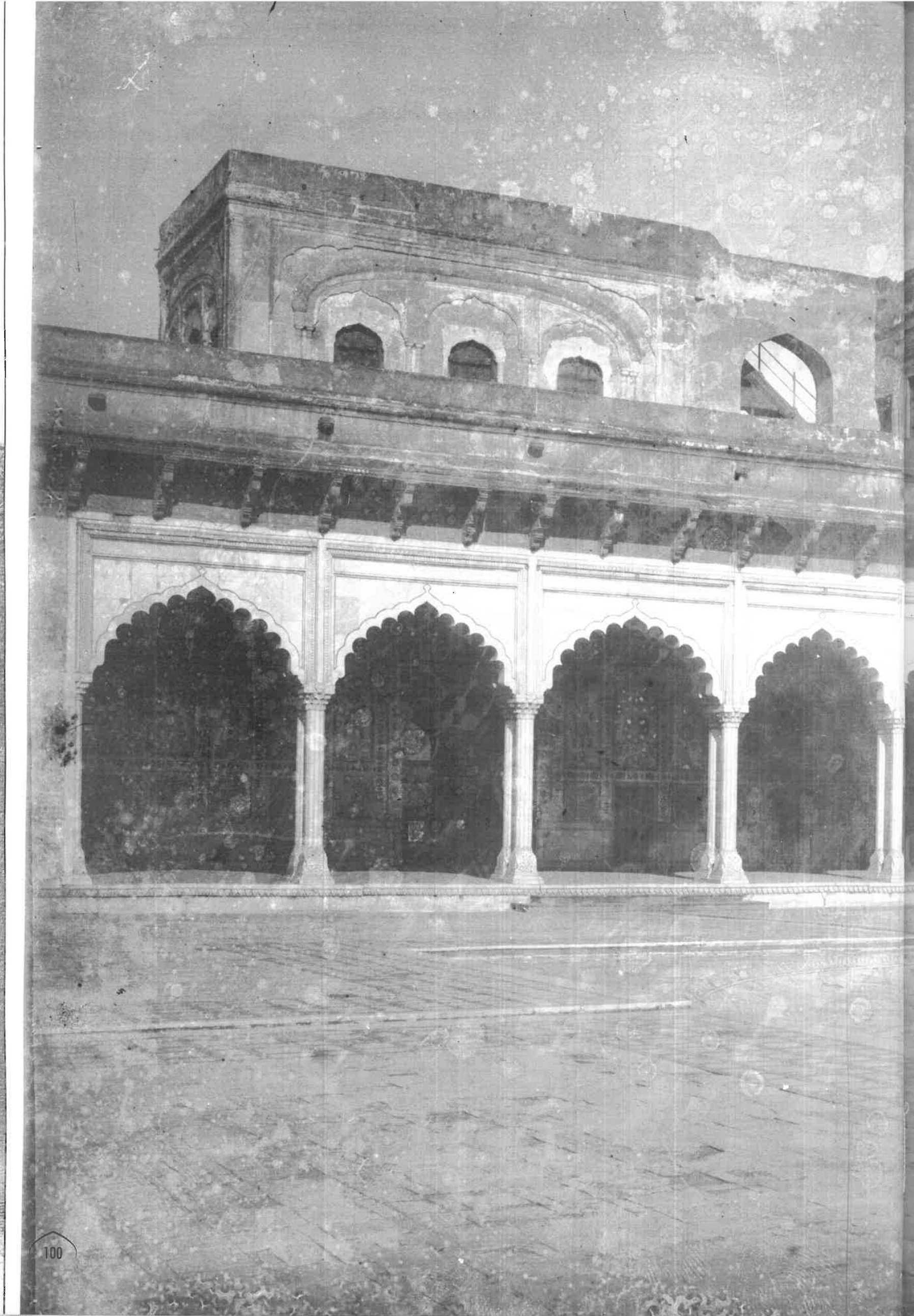




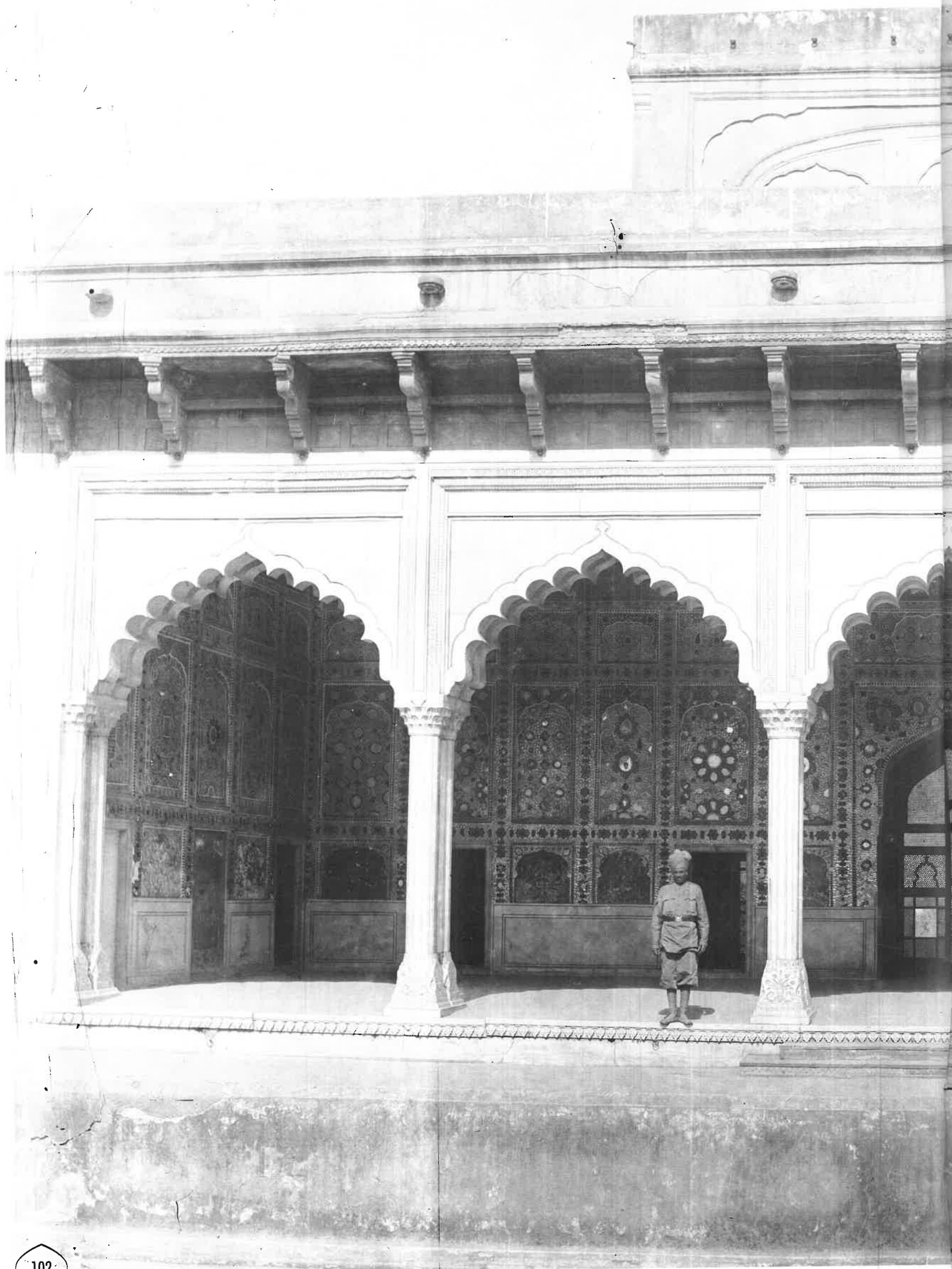
















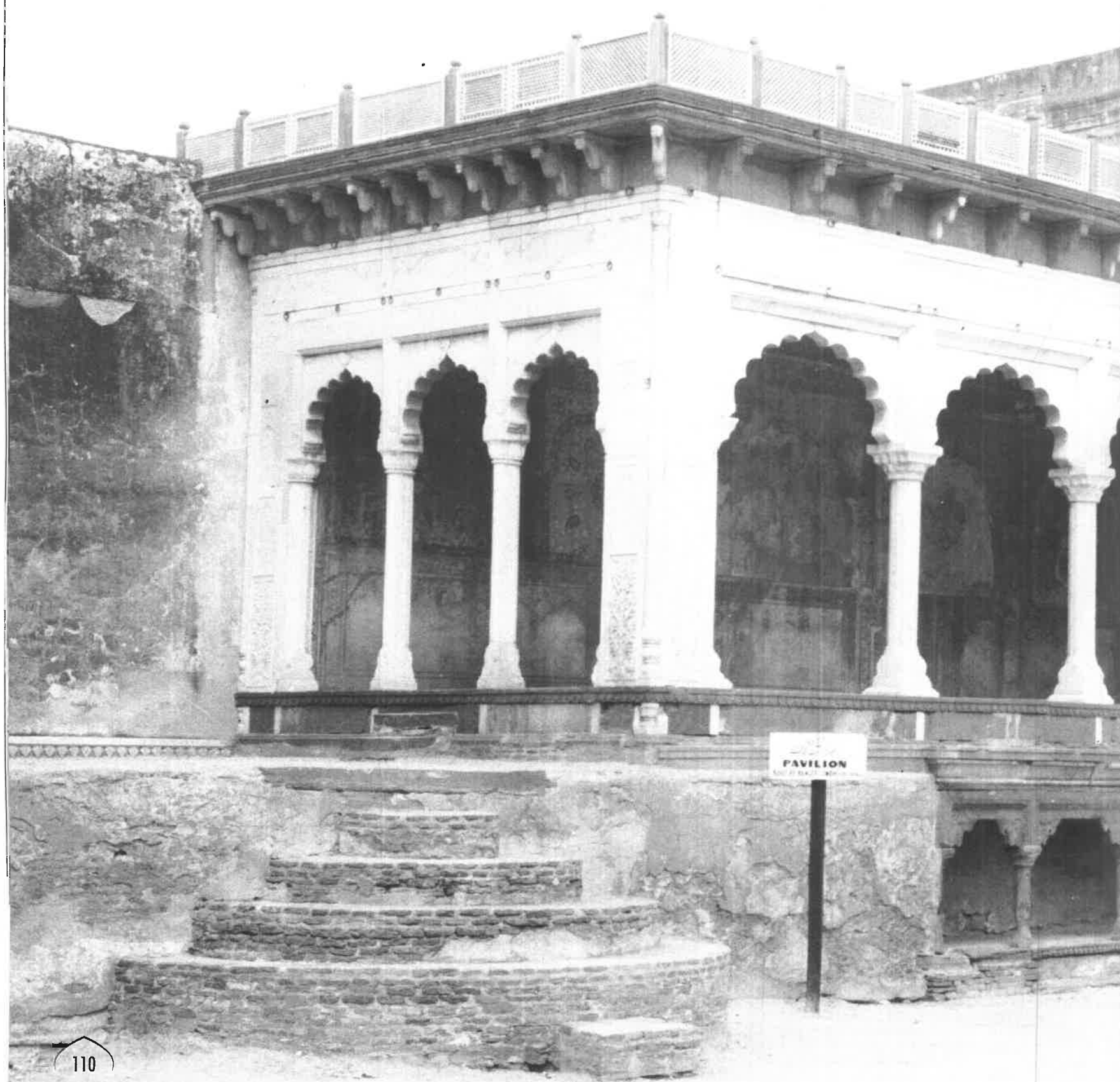












PAVILION











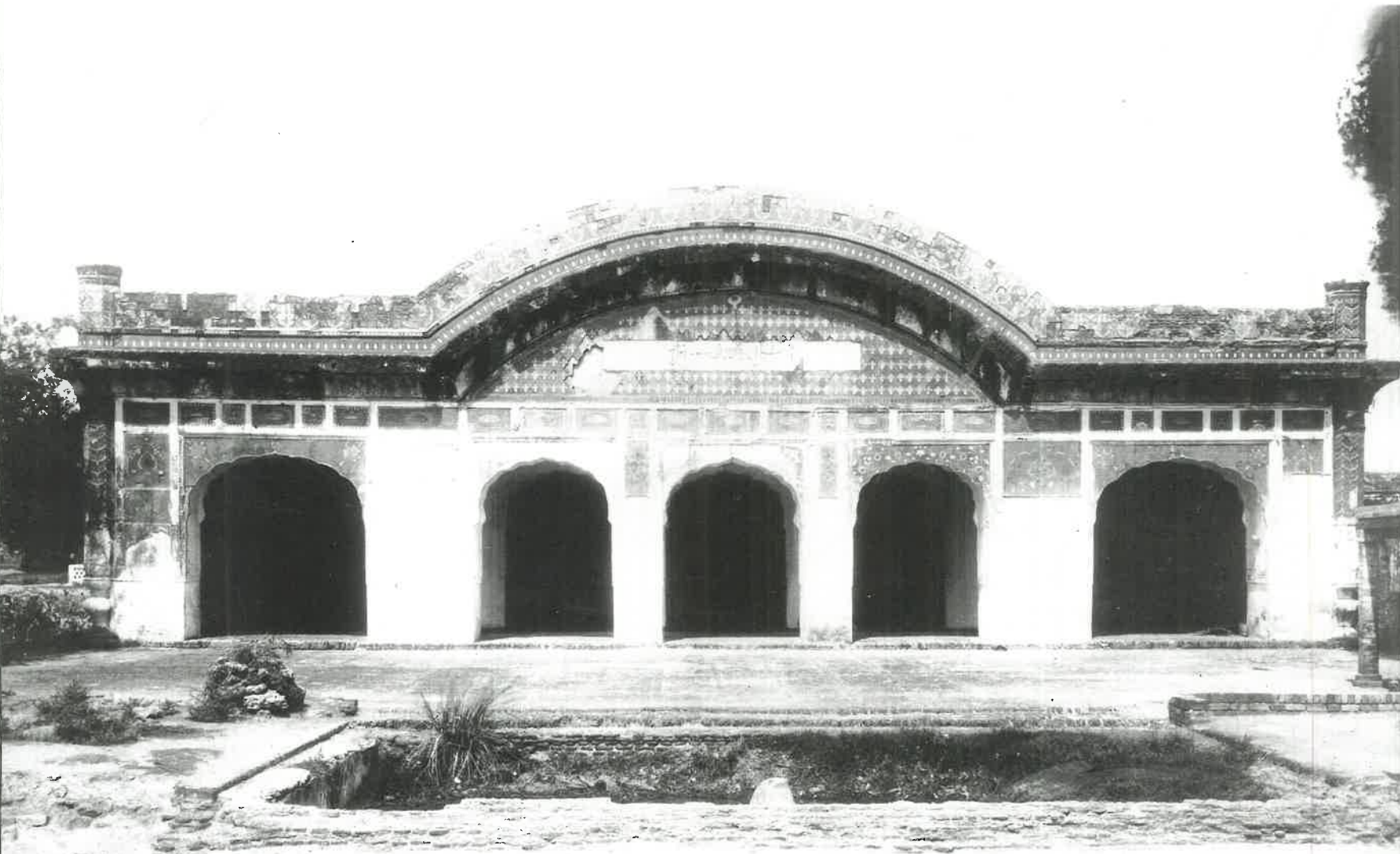
An Unknown Tomb, *Shahi Masjid* (Mosque) and Tomb of *Hazrat Eeshan*

This image shows three buildings: at the front is an unknown monument, right next to it is the upper arch of *Shahi Masjid* (Royal Mosque), and the third structure is the Tomb of *Hazrat Eeshan*.



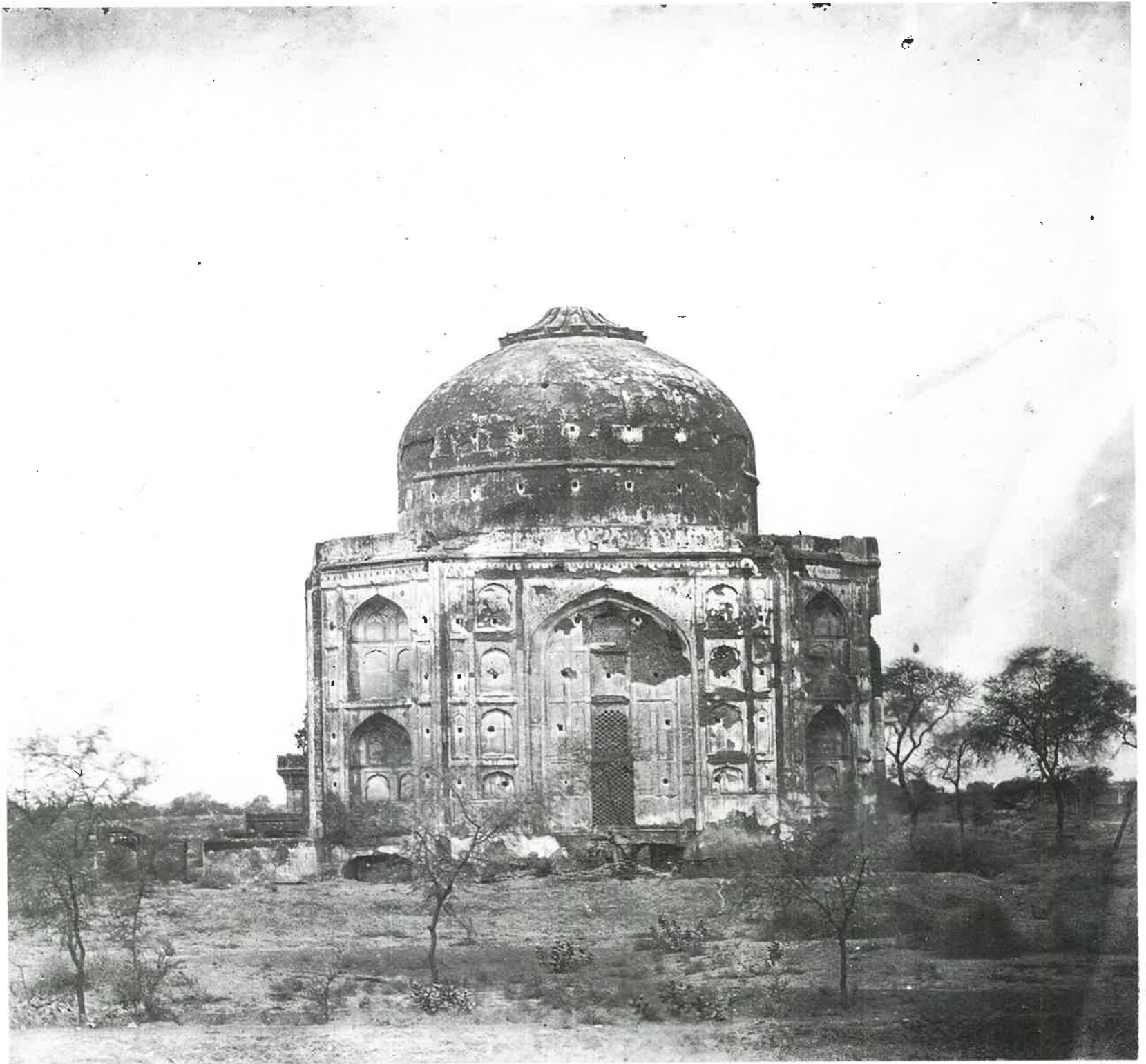


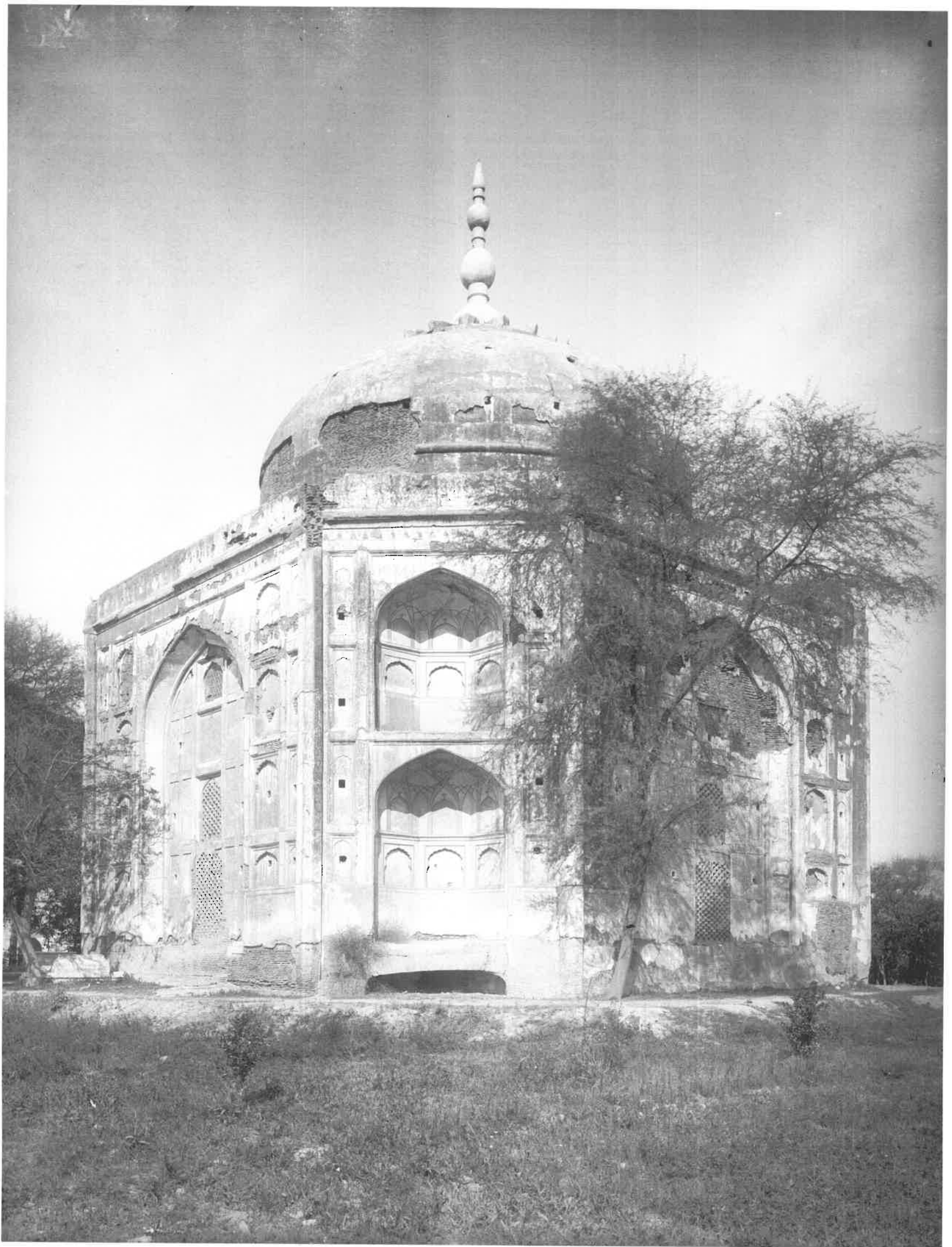
Shahi Masjid (Mosque)

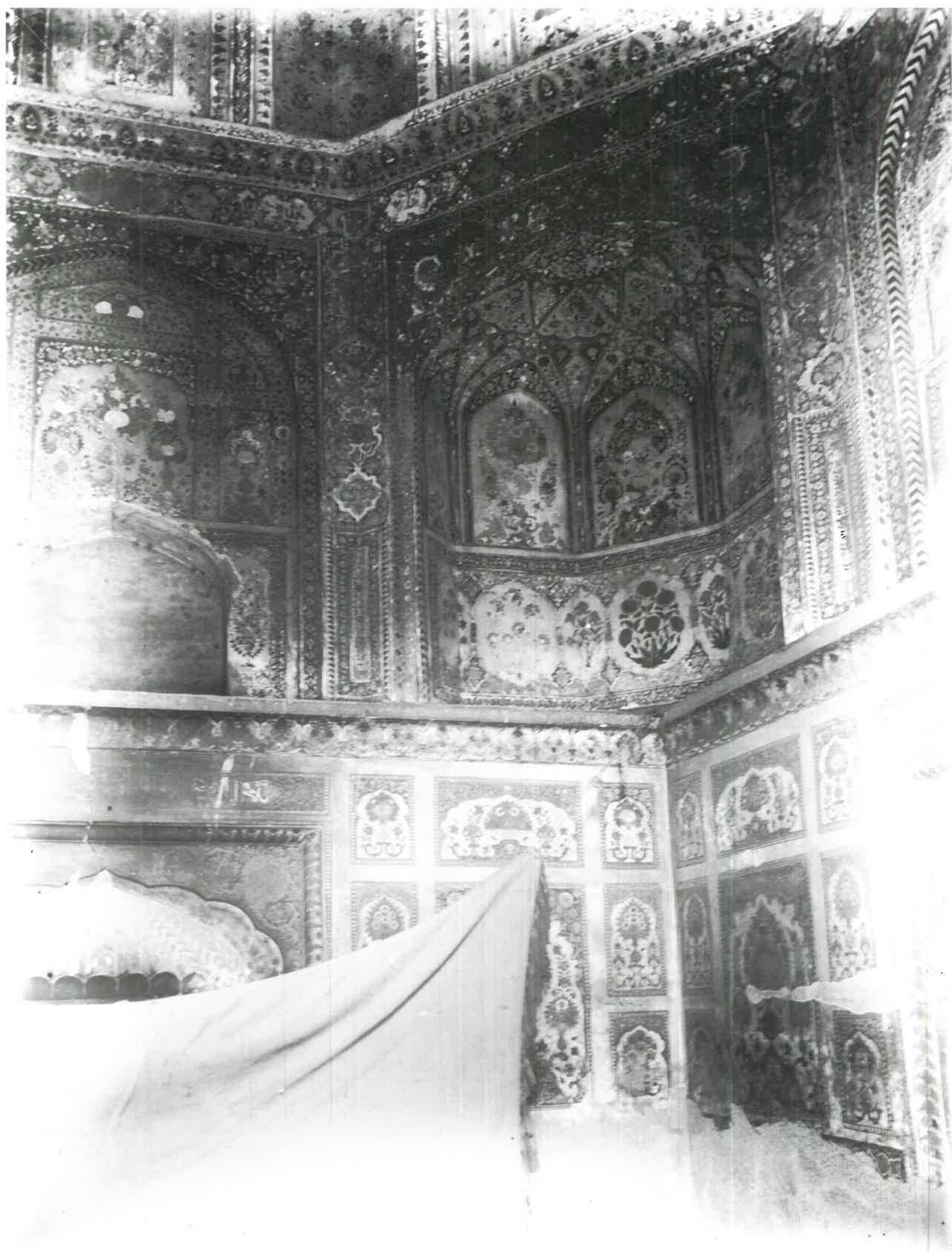


Tomb of *Hazrat Eeshan*

The real name of Hazrat Eeshan was Sayyad Khawaja Khadand Mahmud, but he was called *Hazrat Eeshan* out of respect. Born in Bukhara, he travelled Samargand, Harat, Kandahar, Kabul and reached Kashmir in the last days of Akbar. Jahangir invited him to Agra and then he shifted to Lahore. He lived through the times of three Mughal Kings. It is said that Shah Jahan awarded him with one lac gold *Tanka* (gold coin weighing almost 10.09g). With this money he constructed a mosque and his tomb in a garden. There are few more graves in the tomb that are associated with his sons and disciples.







Tomb of Sharf ul Nisa Begum/ *Saru Wala Maqbara*

Sharf ul Nisa Begum was the second wife of Nawab Abd ul Samad Khan, and the mother of Nawab Abdullah Khan. During the reign of Farrukh Seir and Muhammad Shah, her husband and the sons were the Governors of Lahore in different times. Their residence was inside Begam Pura and the lady had a small garden with a high platform where she used to recite Quran after Fajar prayer with a sword placed near her. According to her last will, she was buried on the same platform along with her Quran and sword. A dome was constructed over the grave but its three sides were closed and Cypresses were painted on the walls that gave this tomb its name, *Saru Wala Maqbara* (Tomb with Cypresses).



Tomb of Hazrat Mian Mir

The Saint was born in Sawistan, a small town between Thatta and Bhakar, in 1550. The parents named the child Mir Muhammad, but he was given the title of Mian Mir in later decades. At the age of twenty-five, he came to Lahore during Akbar's period and attained education from many prominent scholars. He journeyed to Sarhand and on returning, started living in *Muhalla* Baghban that was called *Muhalla* Khawani Pura in Dara Shikoh's times who was a faithful follower of Mian Mir. The Saint lived in Lahore for almost sixty years and died in 1635. There is a story that Dara Shikoh gathered red stone for Mian Mir's tomb and Alamgir used it in Alamgiri Mosque, but this is not true. Dara Shikoh was murdered in 1659, twenty-four years after Mian Mir's death and Alamgiri Mosque was constructed in 1673 i.e. thirty-eight years after Mian Mir's death. Many historians confirm that Dara Shikoh had Mian Mir's tomb constructed in his life along with a three domed Mosque in a garden.



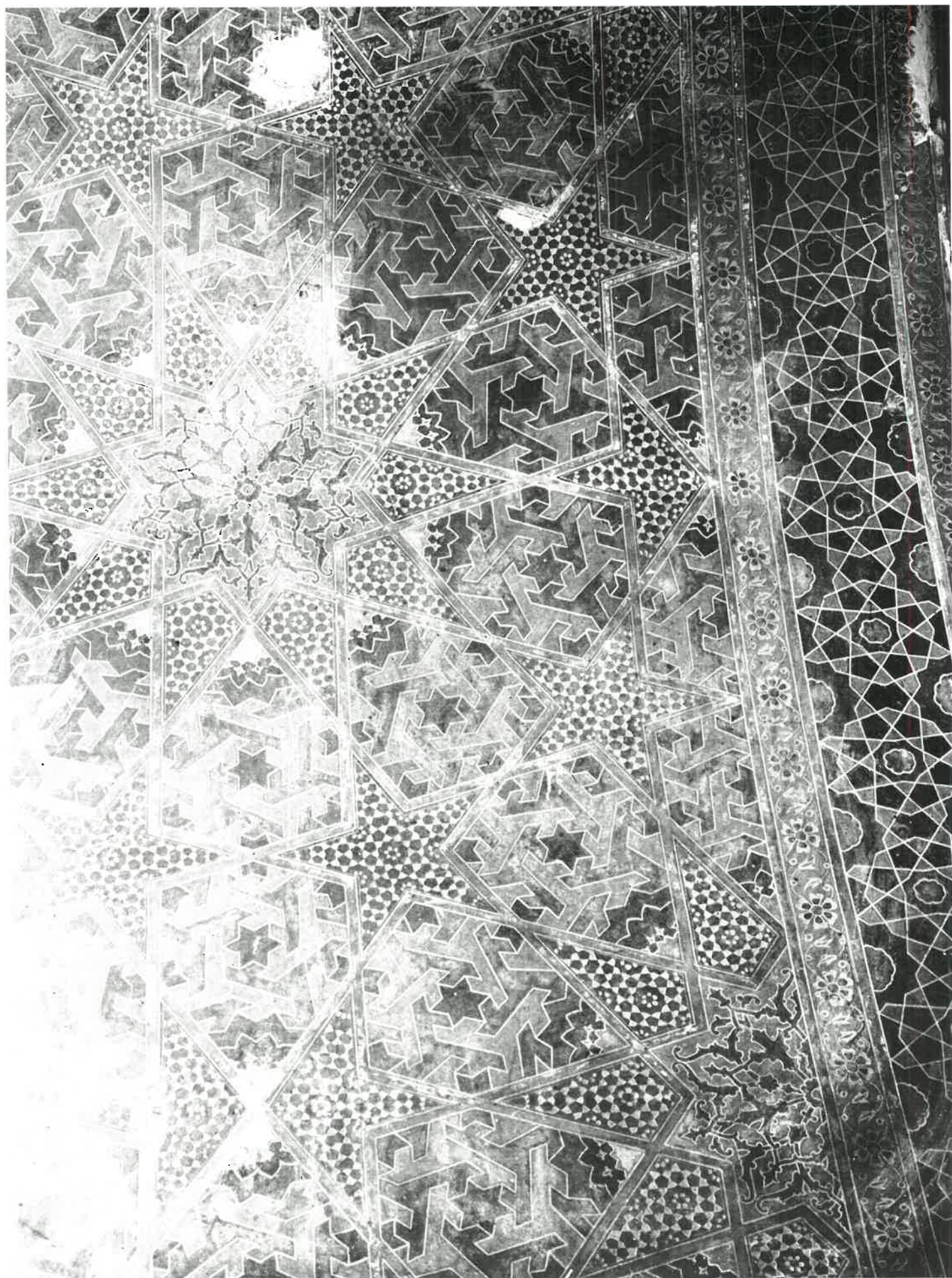
Malik Ayyaz Complex

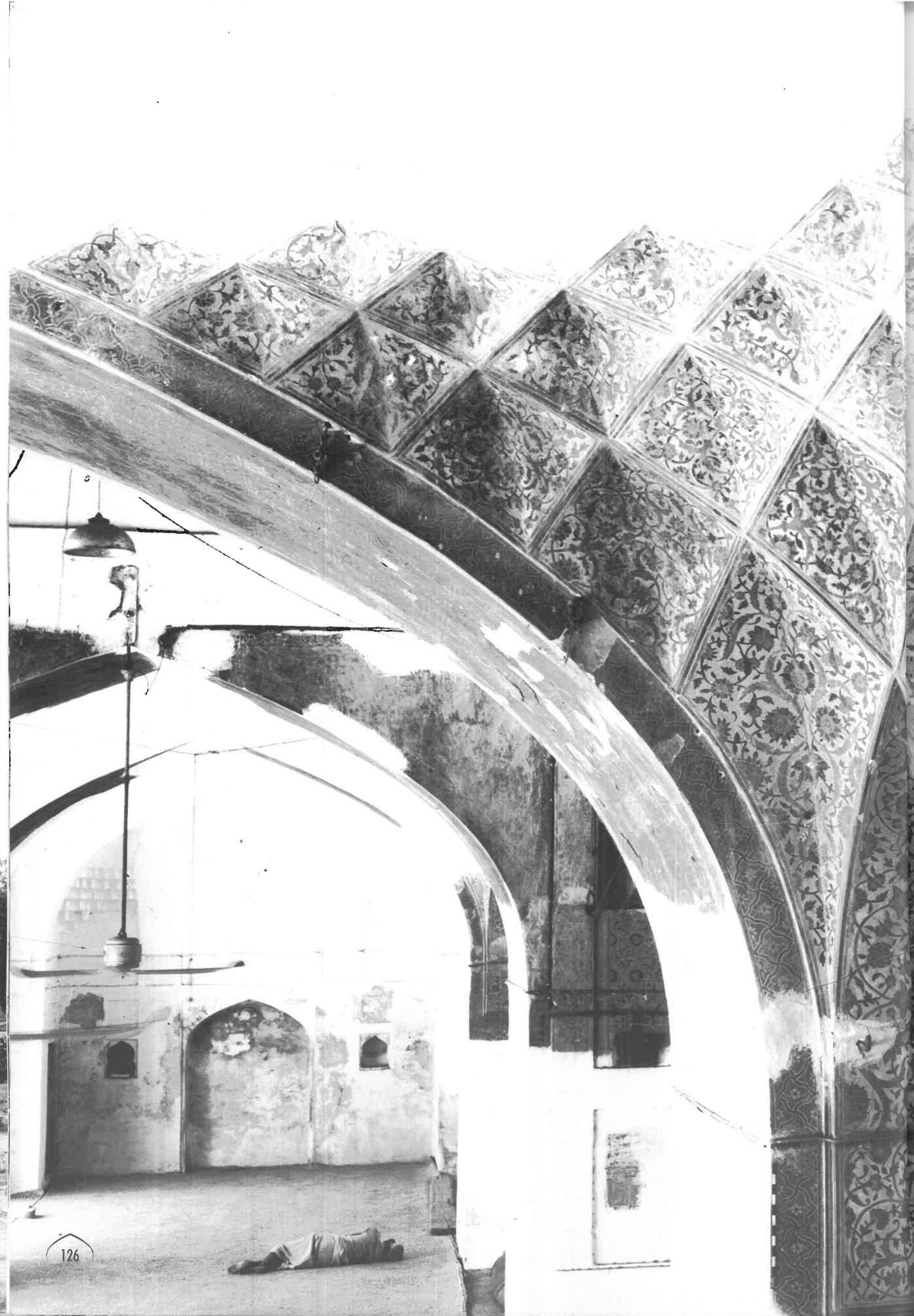
Malik Ayyaz was a Turkish slave that was bought by Mahmud Ghaznavi in 1020s. He was given a very formal education. After Mahmud's death in 1030, his son Muhammad was enthroned, but his incompetence paved the way for his brother Masud who had Ayyaz's support. Masud appointed his son Ameer Majdud ruler of Lahore. Malik Ayyaz accompanied him as a counsellor and teacher. The two ruled the city and established Lahore as a centre of art and culture, but both of them died in quick succession after ruling the city for almost twenty-two years. A tomb was built for Malik Ayyaz with a Mosque and a courtyard. A small part of the remaining complex is captured here.



Begum Shahi Masjid or Maryam Zamani Mosque

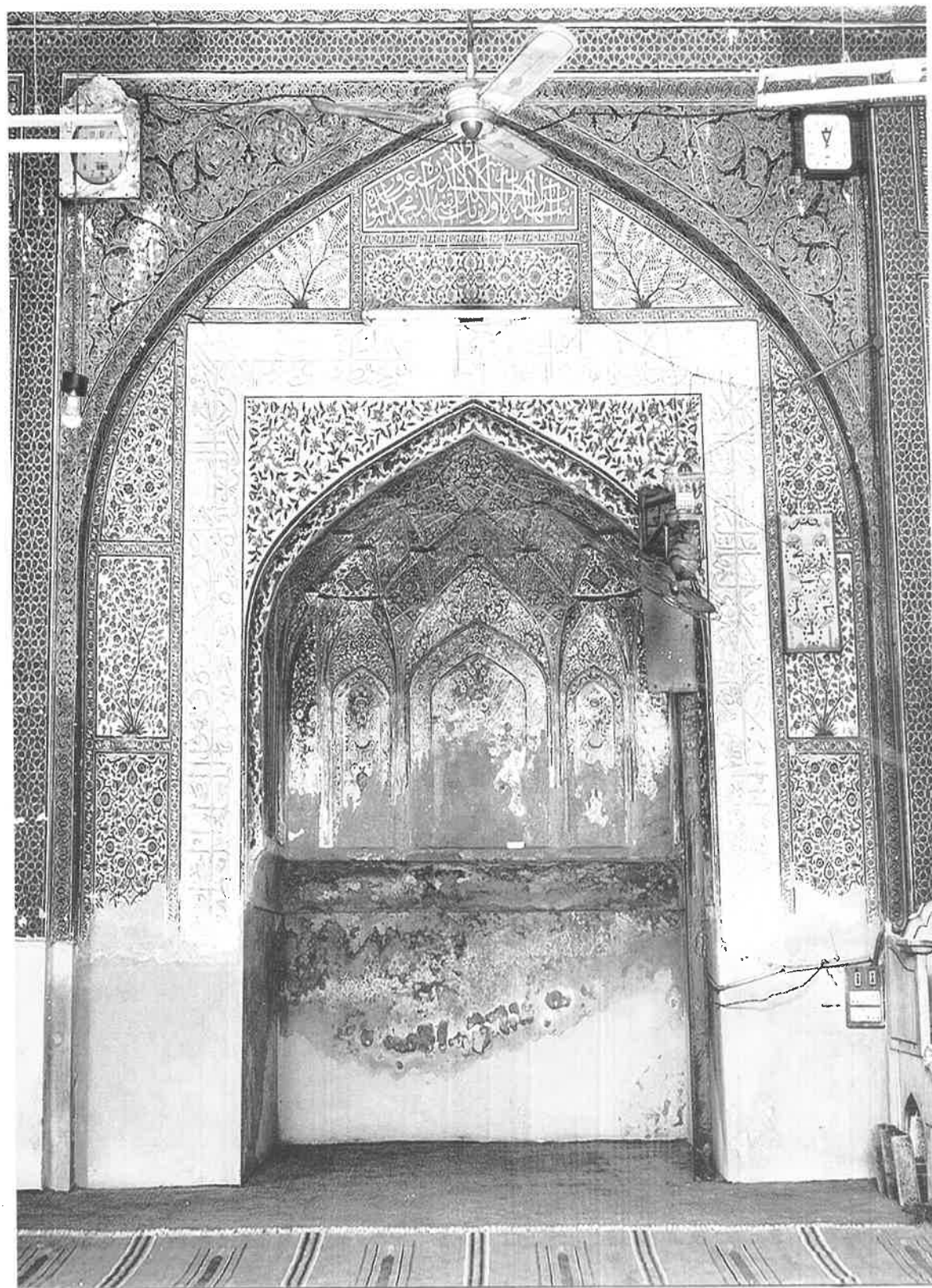
Situated inside Masti *Darwaaza*, this Mosque was built by Emperor Jahangir's mother Maryam Zamani in 1614. The design quality on the walls and arches is of a higher level, a testimony to the skill of artists. The application of colors and handling of the surface is absolutely superb. No wood has been used in this building. During the Sikh Period, the mosque was used as an ammunition depot and it was called *Barood Khana Masjid*. In 1850, a British Deputy Commissioner, Major McGregor, handed it over to the Muslims of Lahore.

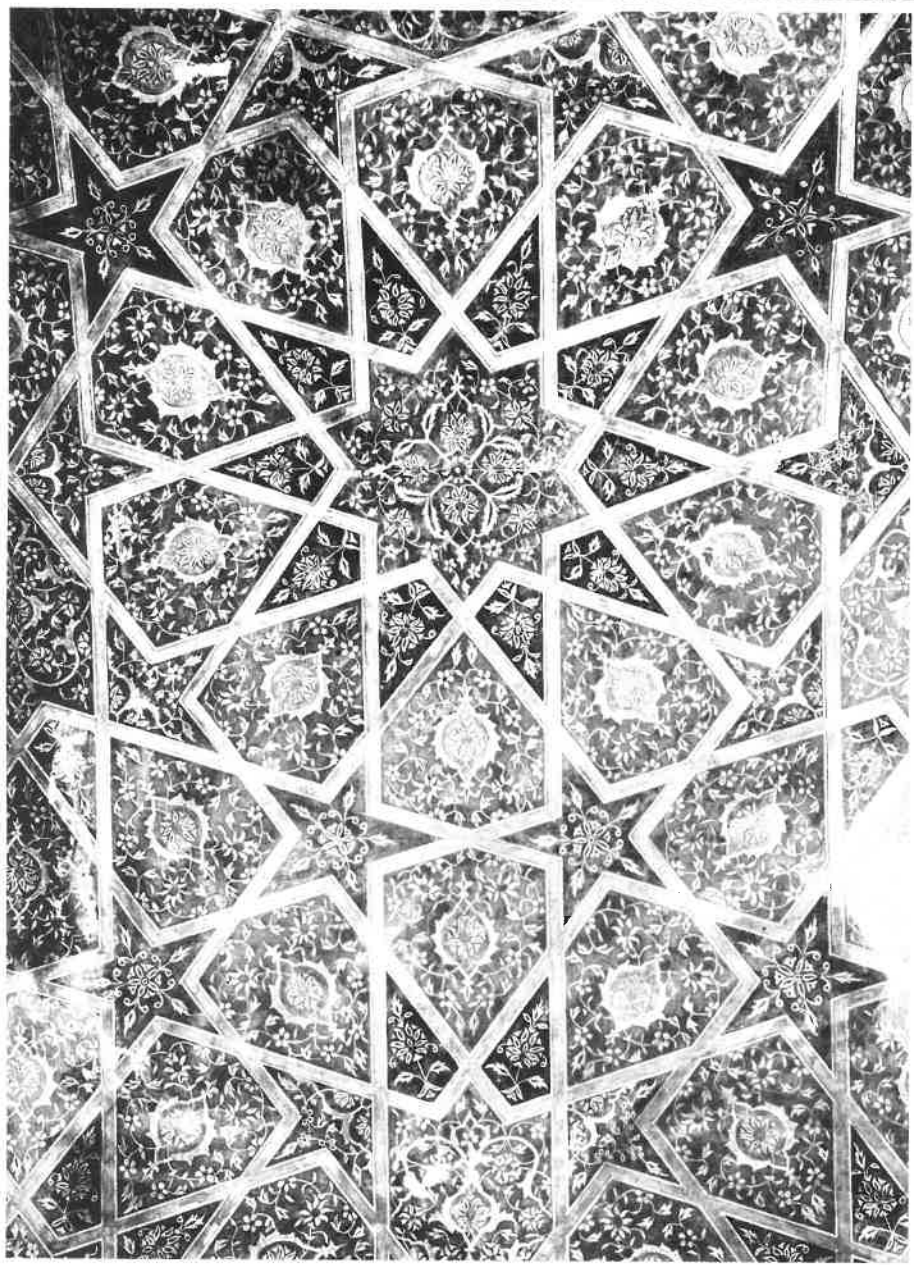
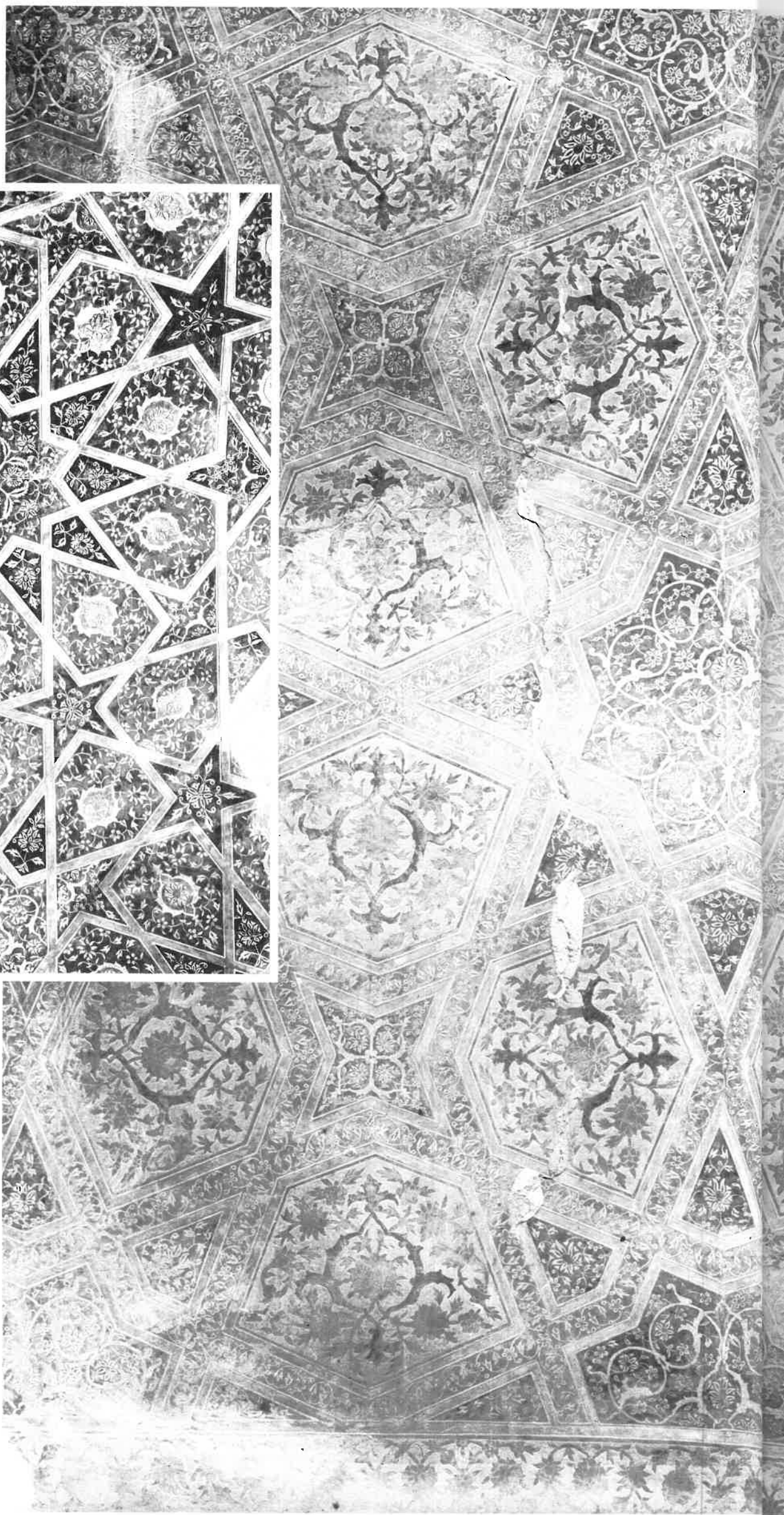


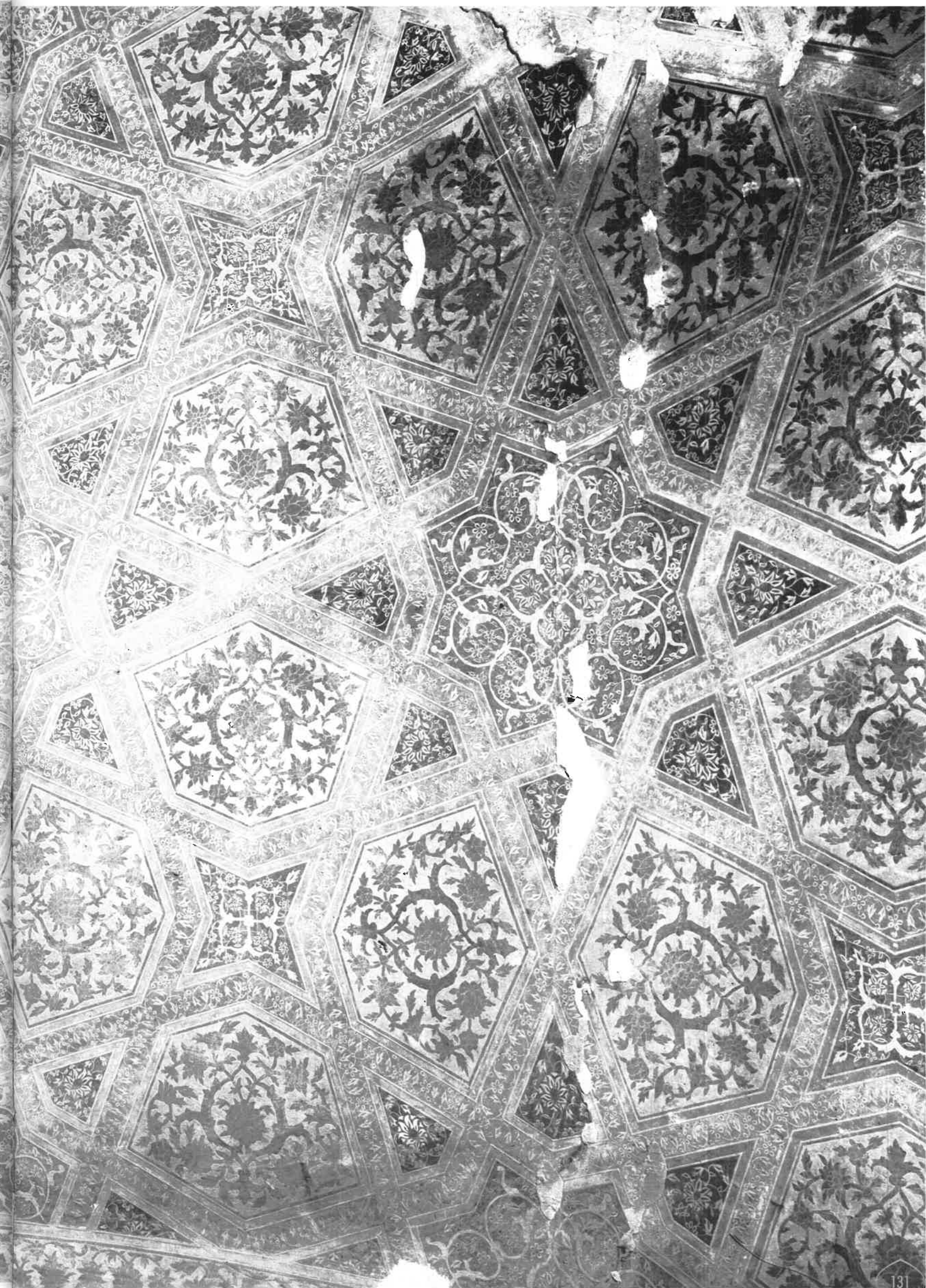


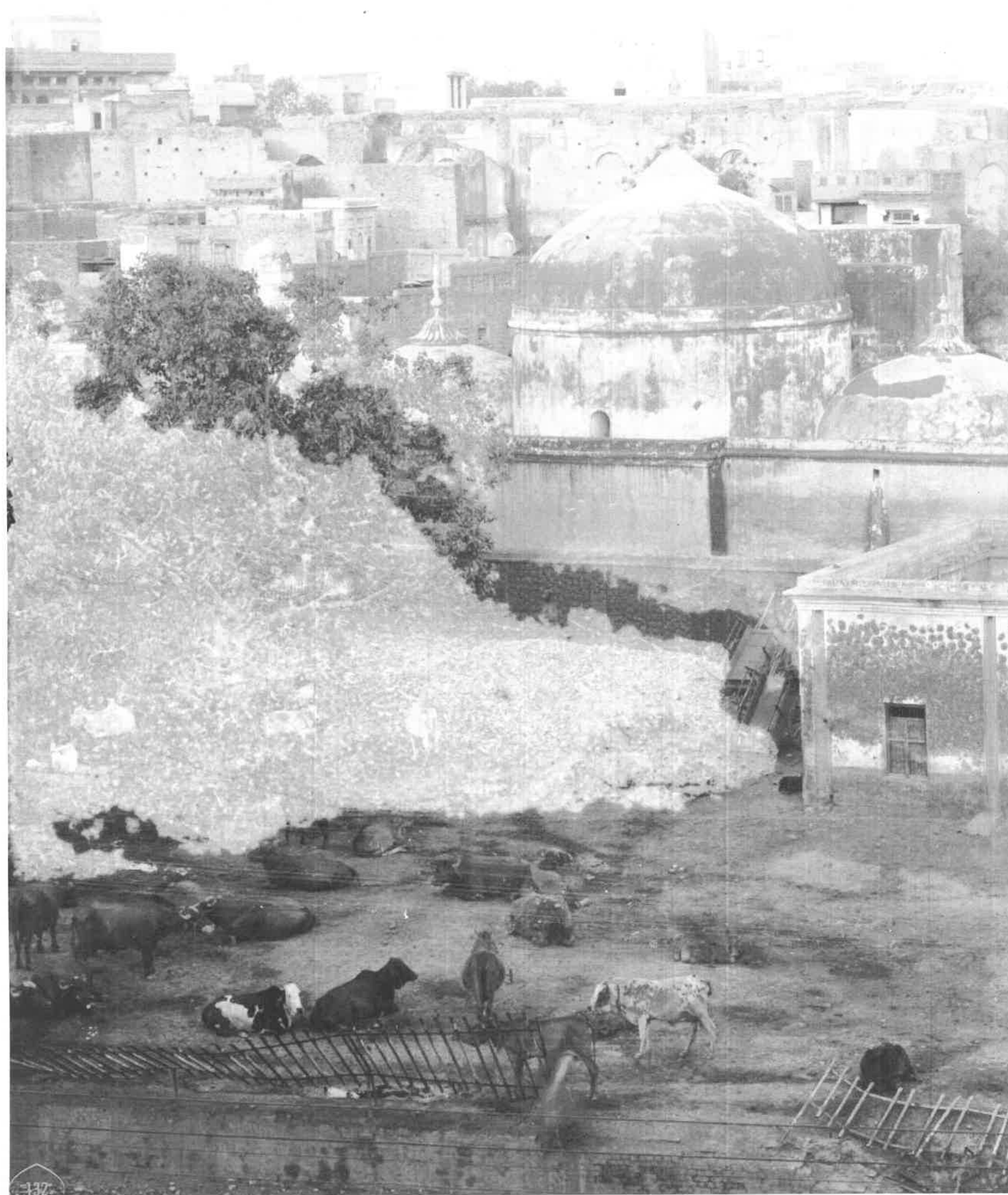


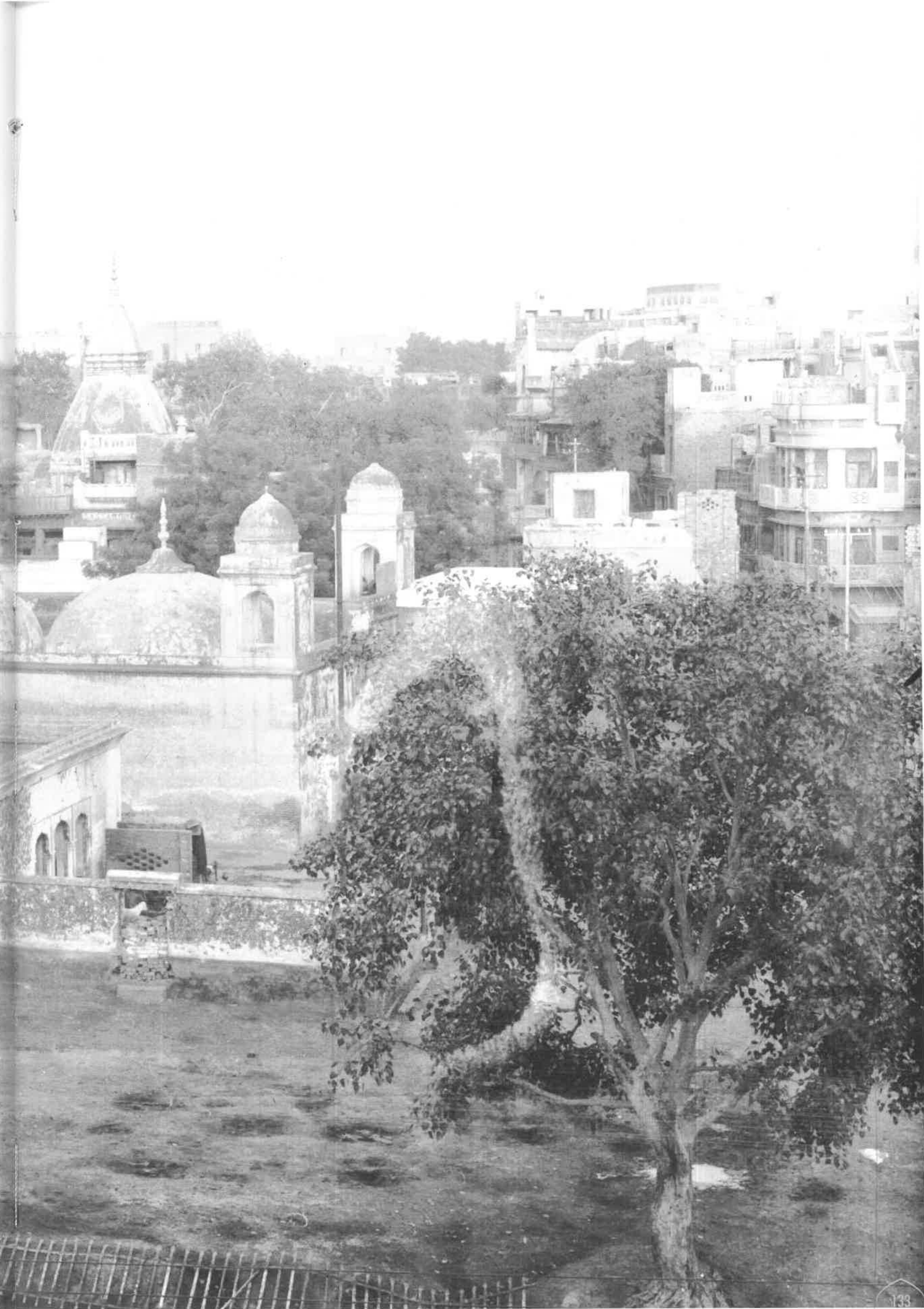








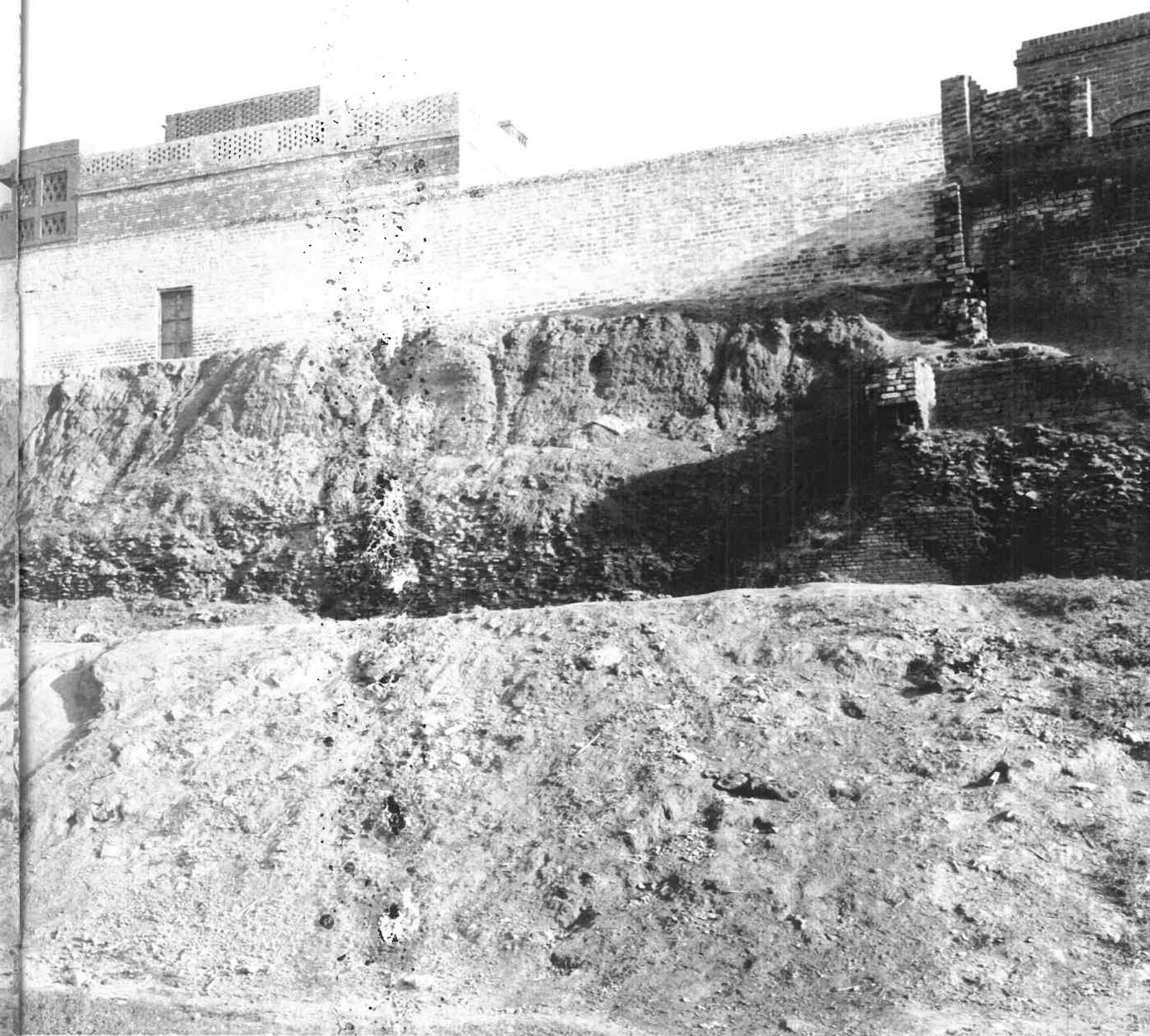




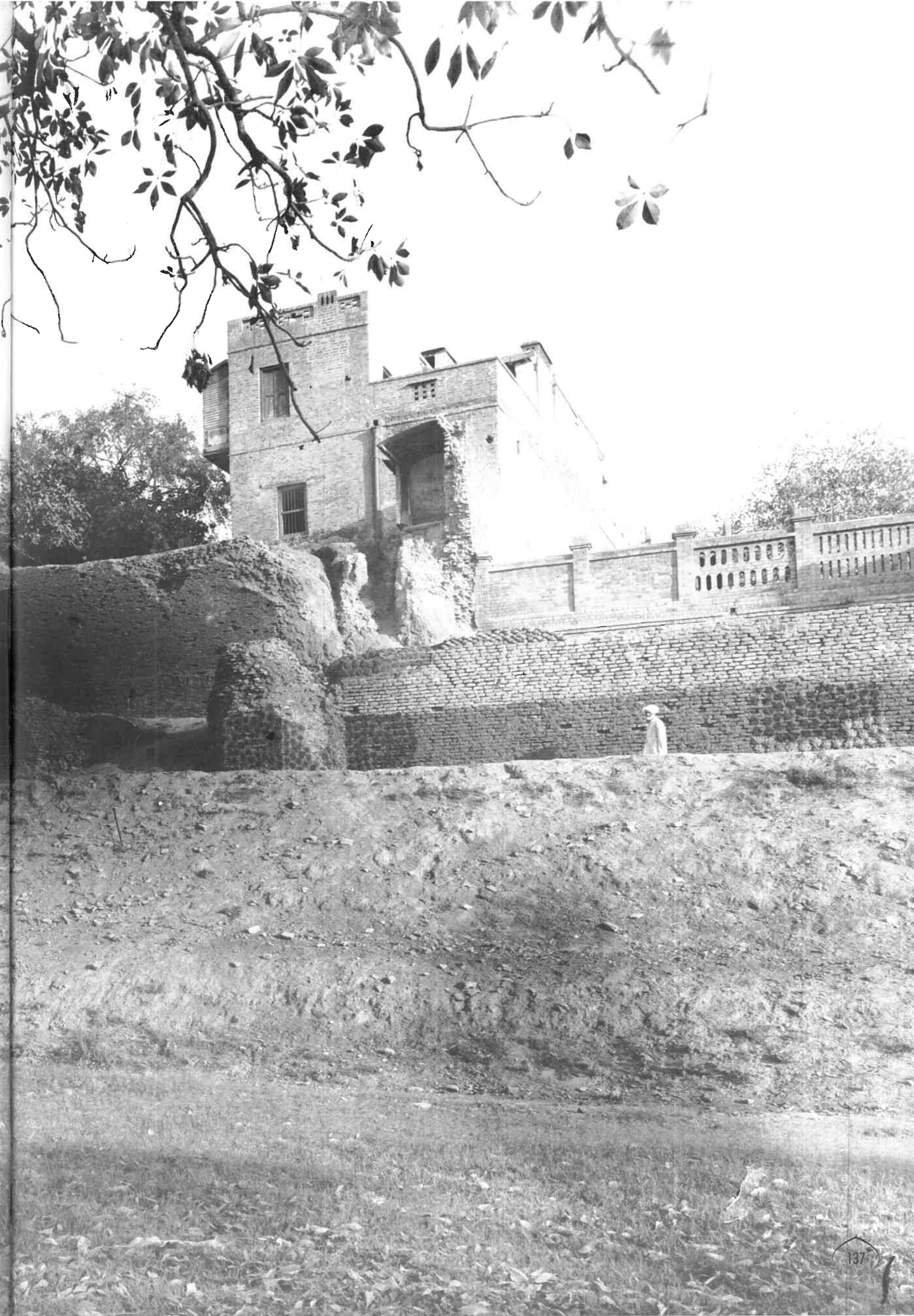
City Wall

Raja Jai Pal, of the Hindu Shahiya Dynasty, had successive defeats from Sabuktegin and his son Mahmud Ghaznavi. Raja was so humiliated that he performed the Hindu act of *Jauhar* by burning himself to death outside the wall of the city of Lahore. This is the first reference that the city had a wall around it. Malik Ayyaz reconstructed the old one but no trace of that wall exists. In later centuries, it was Akbar who built the present brick masonry Fort on earlier foundation, in 1566 and enclosed the city with a brick wall in 1598. This was a double wall of 30 feet height, pierced by 12 gates or more. Ranjeet Singh repaired the wall, added water to the ditch that was 46 feet deep and 46 feet wide between the two *Faseels* (Vallation). When the British took over Lahore in 1849, the first thing they did was to get rid of this symbol of strength by reducing its size from 30 to 15 feet, in the name of improving the ventilation. Between 1859 to 64, the outer wall was completely demolished and the ditch was filled with mud and turned into a garden. A small segment of Mughal wall near Sheranwala *Darwaaza* (Gate) remained till 1992, but even that evidence is not there anymore.

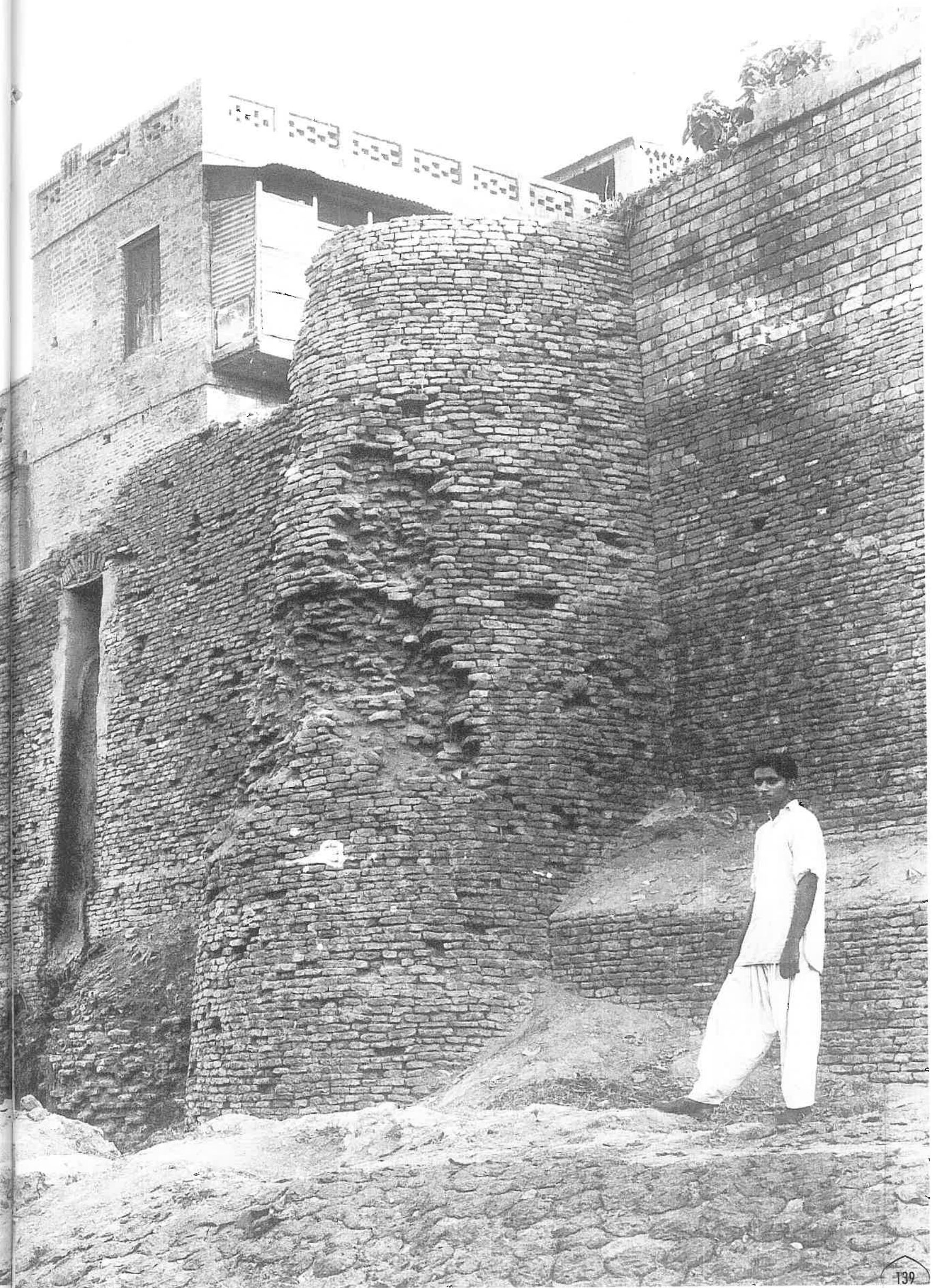






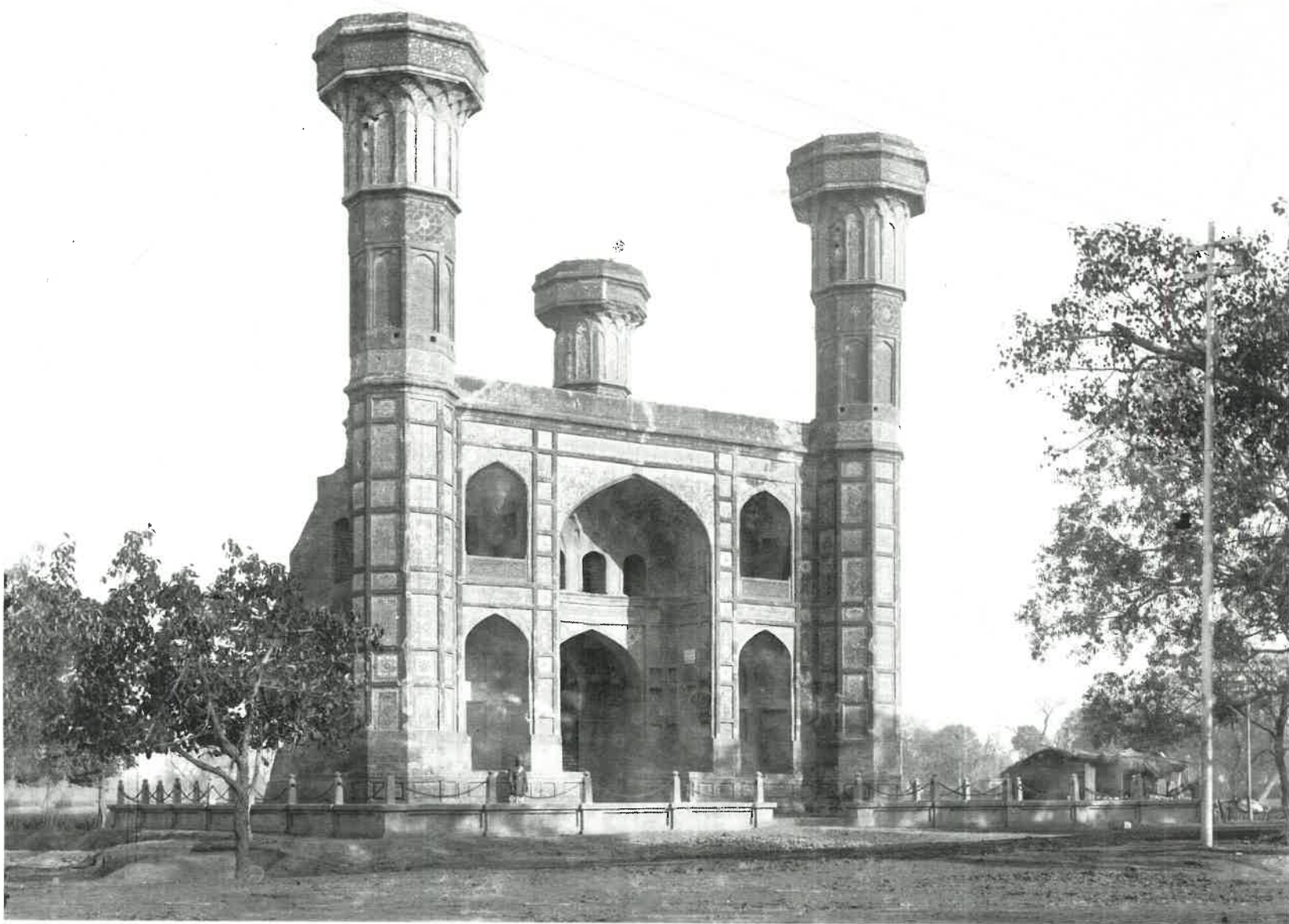




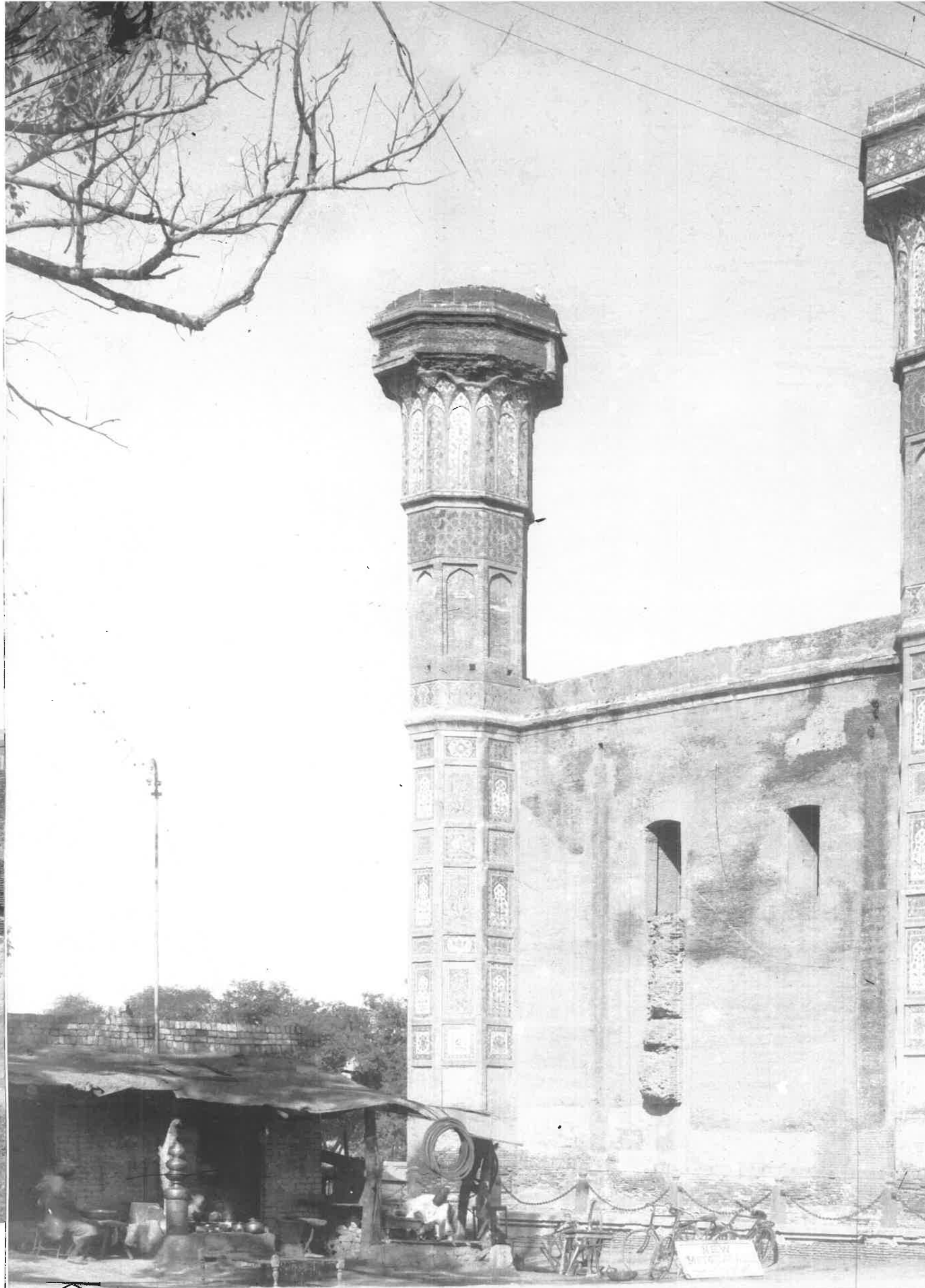


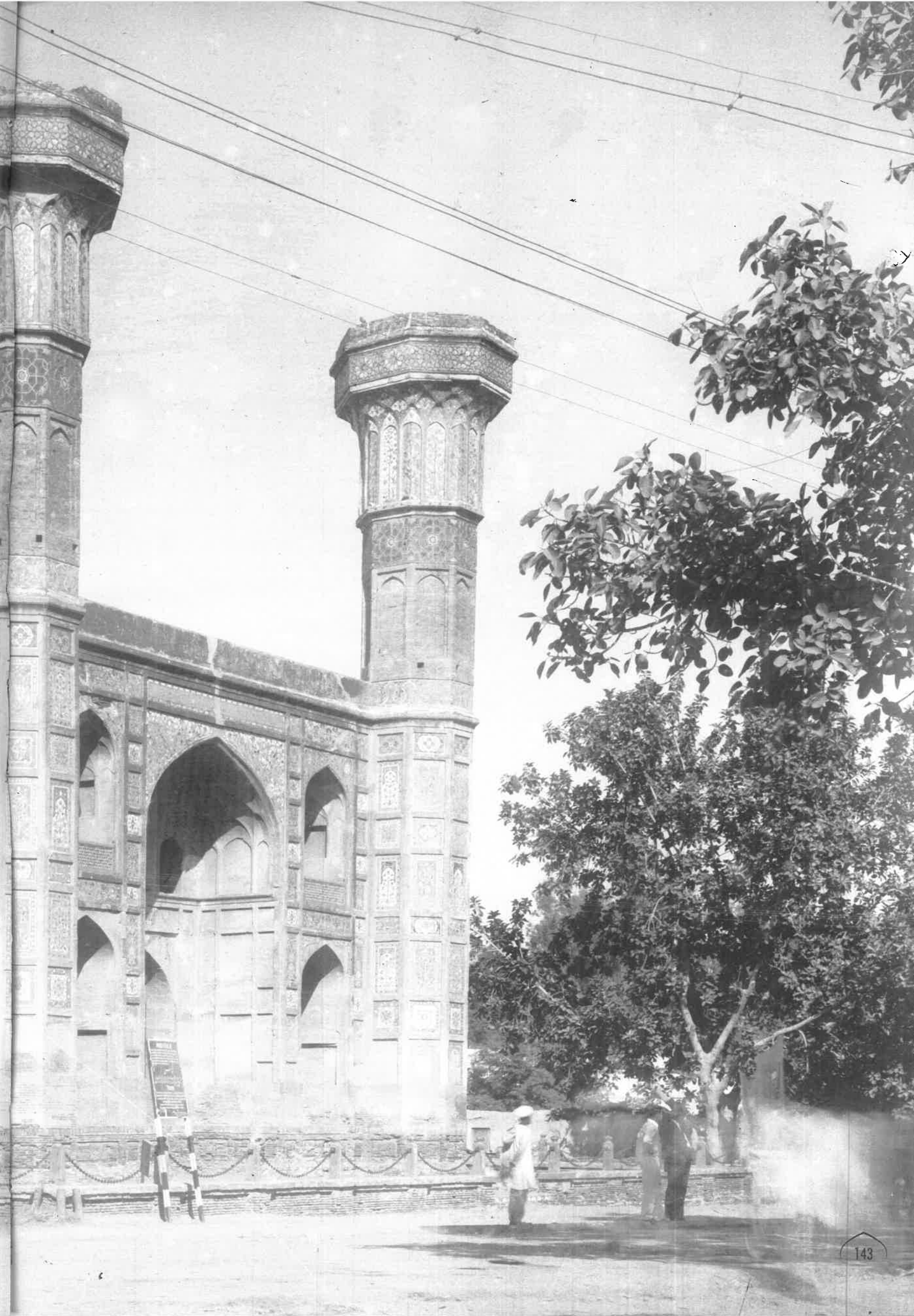
Chauburji

It is believed that *Chauburji* (the Four Minarets) was a gateway to a garden. The fragmentary inscription on its eastern archway records that it was built in 1646 by a lady 'Sahib e Zebinda, Begum e Dauran'. Most probably it is referred to Jahan Ara Begum, the eldest daughter of Emperor Shah Jahan. In two letters written to her by her brother Emperor Alamgir, it has been mentioned that there was a garden of Jahan Ara Begum in Lahore. Some historians associate it to Alamgir's daughter Zaib ul Nisa, but she was born in 1638 and it is difficult to believe that a seven or eight-year-old can have such a grand structure constructed. So, in all probabilities, this is the garden of Jahan Ara or some female associated to her. Mosaic decoration has covered its entire façade including the octagonal corner minarets. Decorations have the same gemlike quality that was the hallmark of Shah Jahani buildings.



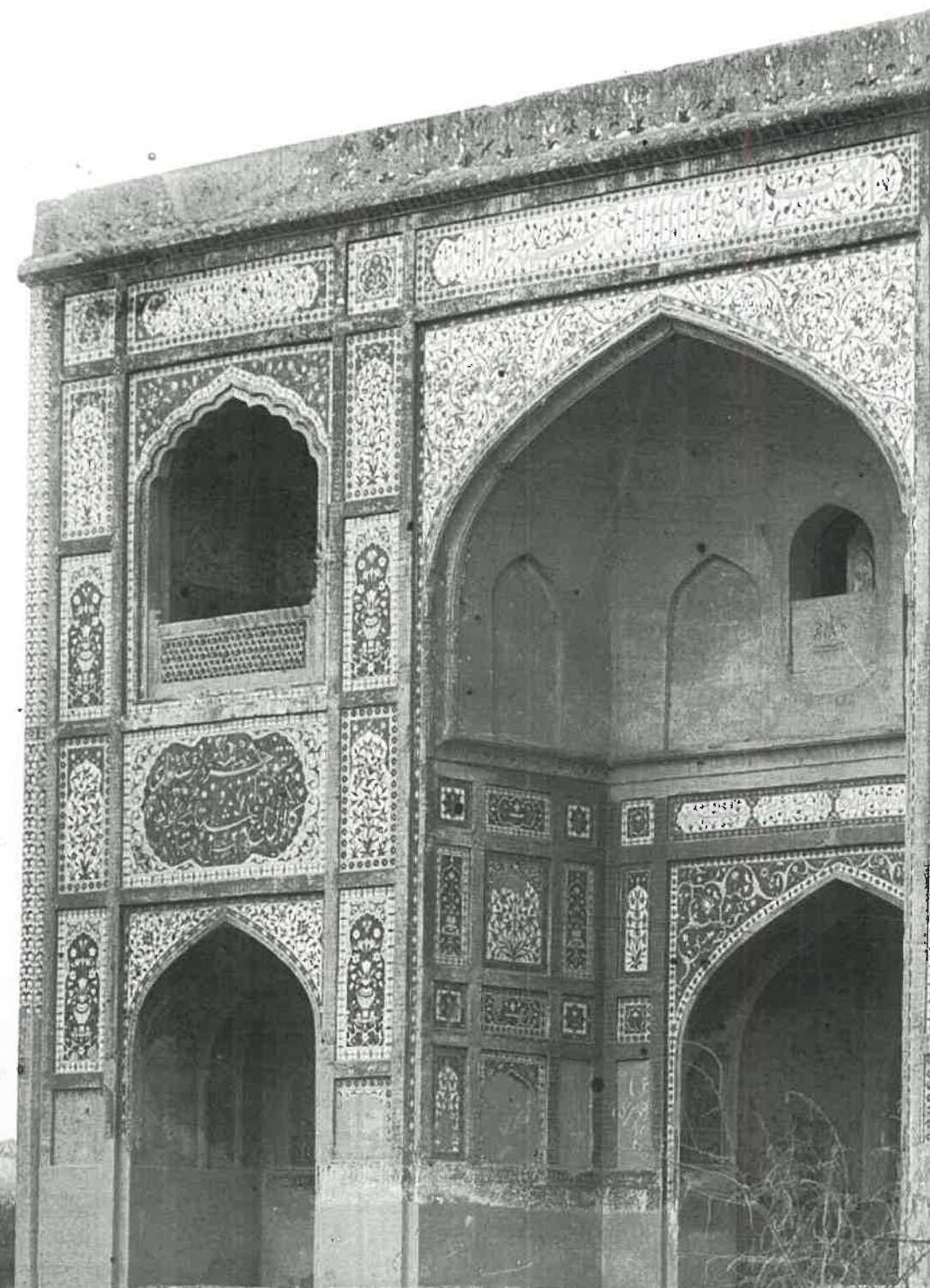




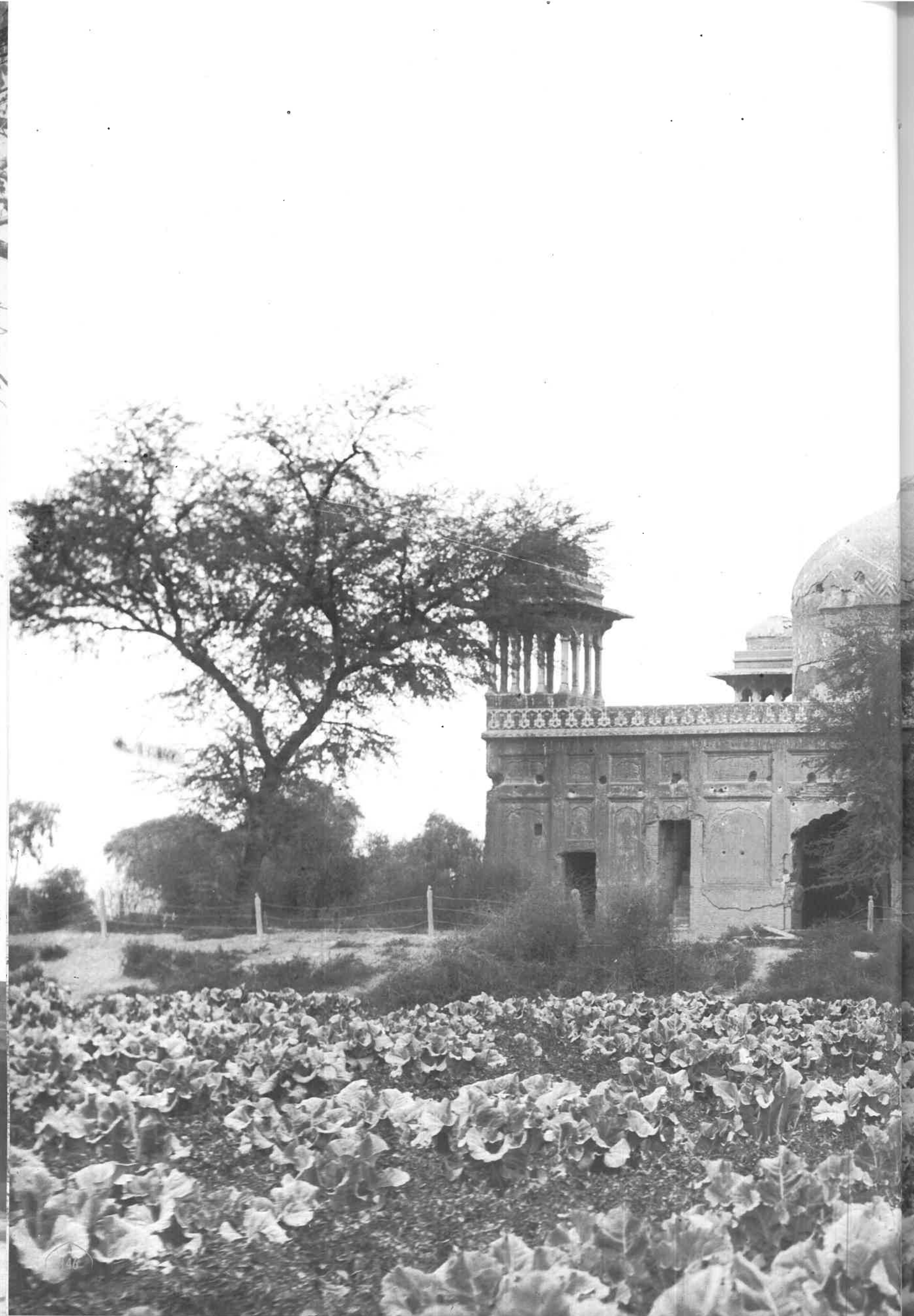


Gulabi Bagh (Garden)

This is the gateway of a grand garden constructed by a Persian noble Mirza Sultan Baig in 1655. The garden had four major entrances with imposing gates, but only one has survived. It was a garden with wells, had many *Baradaris* and passages famous for their beauty but all the structures have disappeared. The lone gate known as *Gulabi Gate* is appreciated for its fine structural design and exquisite floral motifs, remarkable specimens of Kashi Kari and fresco work.







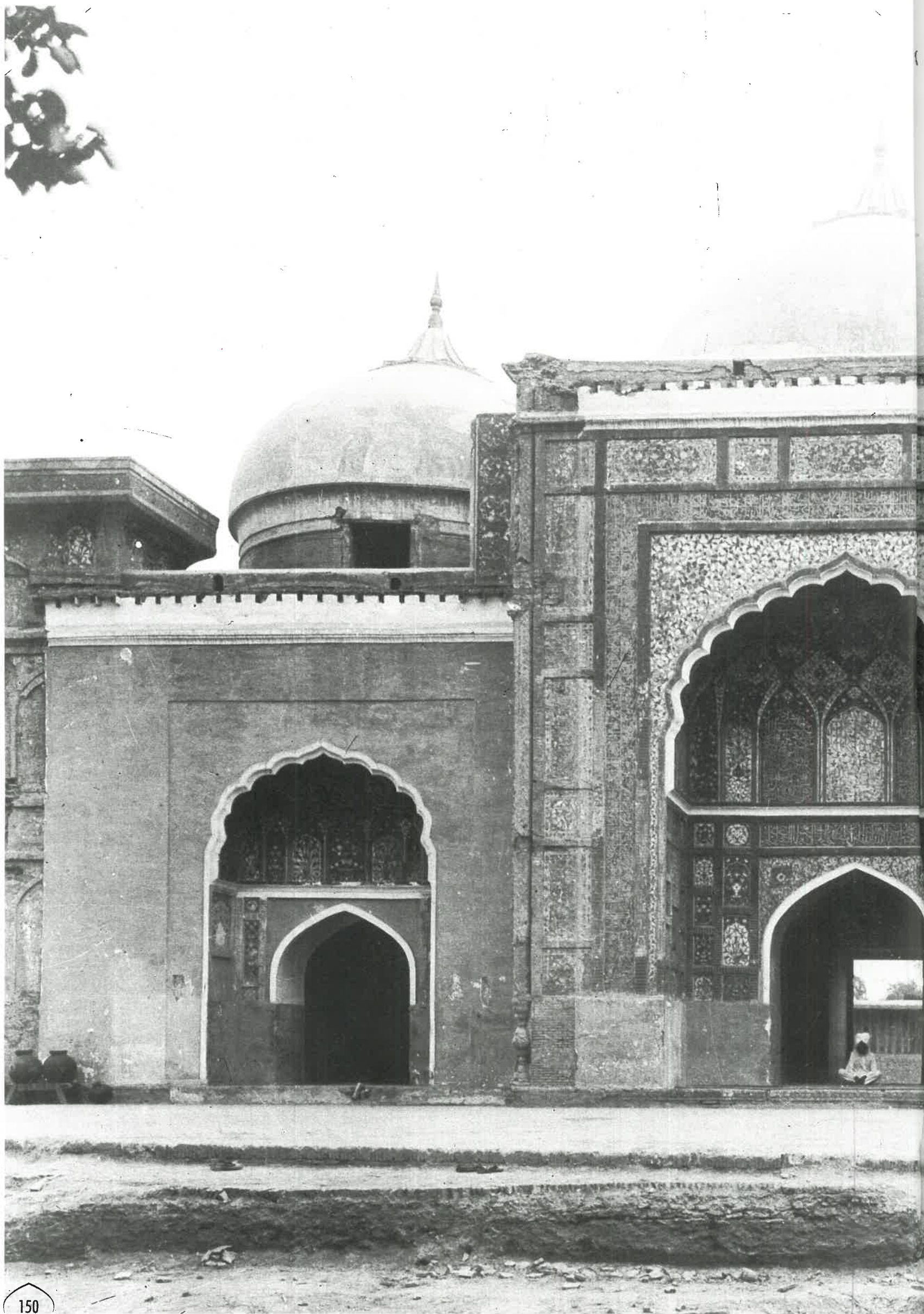
Dai Angan's Tomb

In Turkish language, a foster mother is called *Anga* and her husband is called *Ataka*. Hired by the Mughals, they were very influential over their foster children. This tomb was built in 1671 for Shah Jahan's foster mother, Zaib ul Nisa, wife of Murad Khan, who was magistrate of Beka-nir under Jahangir. The location chosen for the tomb was the garden of Mirza Sultan Baig. The tomb is known for its minute and refined Kashi Kari. The highlight of the monument is the double band inside the dome with extremely fine calligraphy of Quranic verses. Luckily, the date of construction and the calligrapher's name, Muhammad Saleh, are also written.



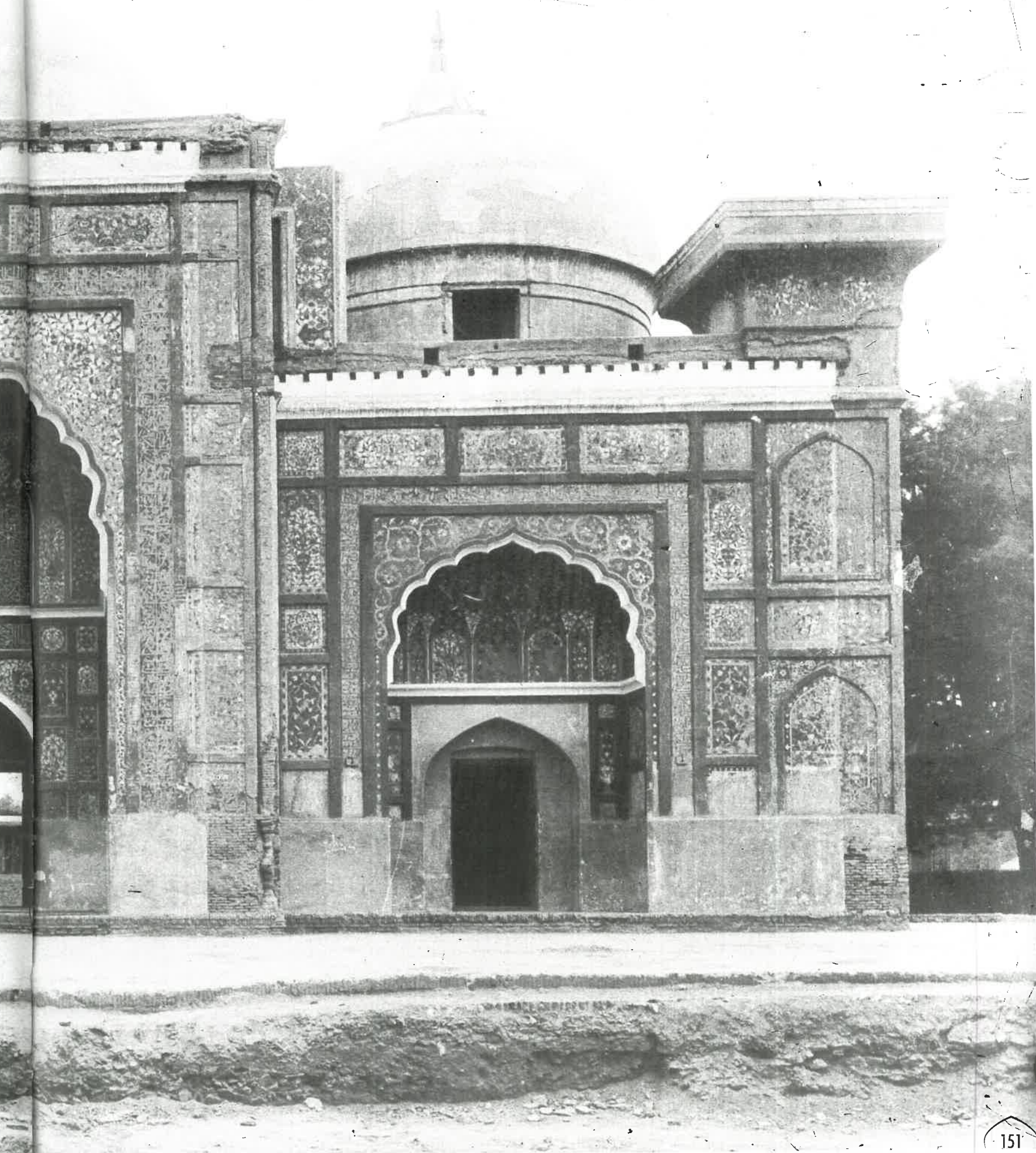




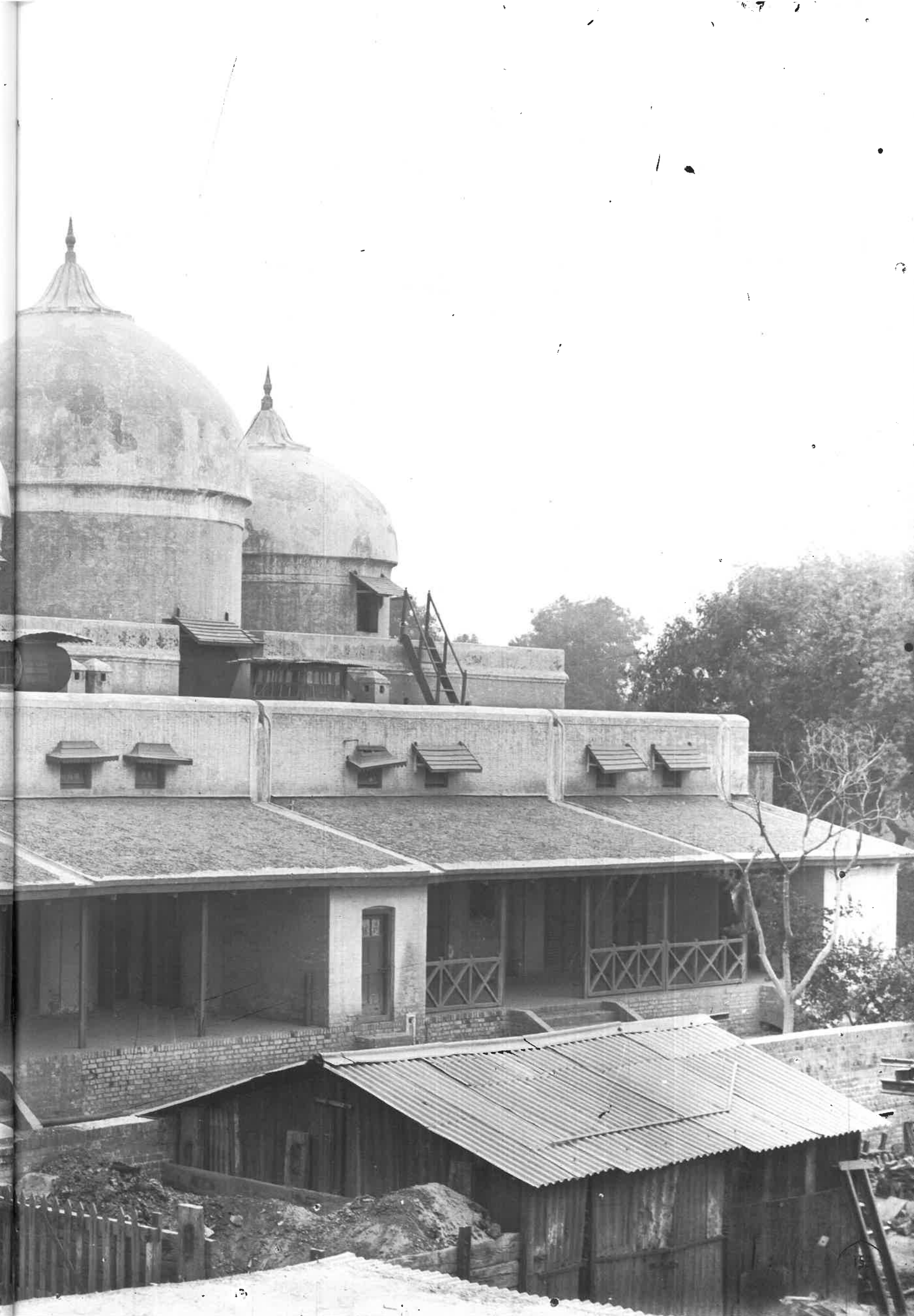


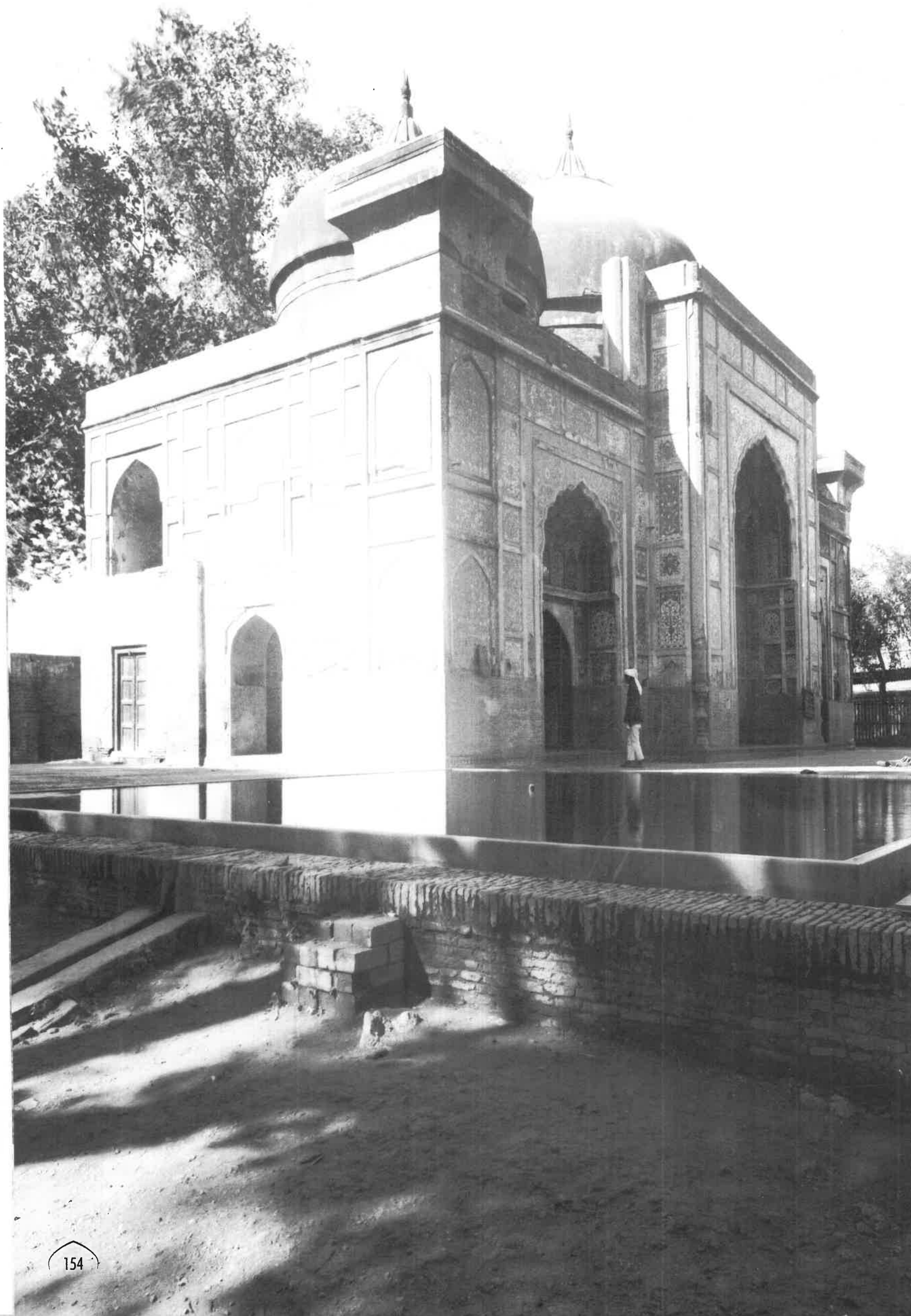
Dai Angan's Mosque

An impressive 17th century mosque constructed by Shah Jahan's foster mother Zaib ul Nisa has mesmerized *Lahoris* for centuries. *Dais* (Foster Mothers) were extremely resourceful and rich in worldly measures, and the wealth they received from the Kings was lavishly spent on gardens, *Sarais* (Inns), wells, Mosques and *Madrasas* (Educational Institutions) Since her husband, Murad Khan, was also a Mughal administrator, both of them used their resources generously to provide the public a place to worship and get education because no Mosque was complete without a *Madrasa*.



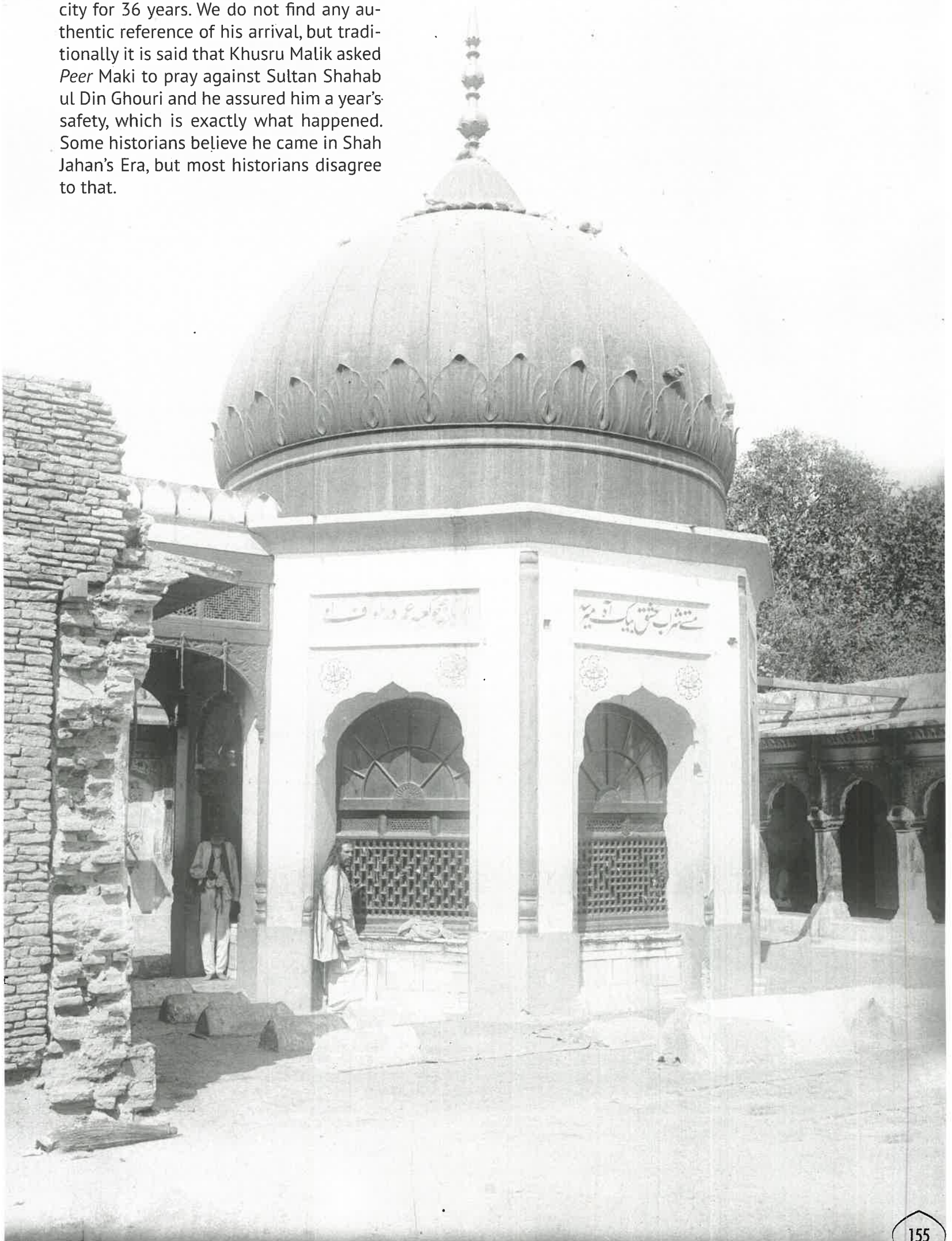






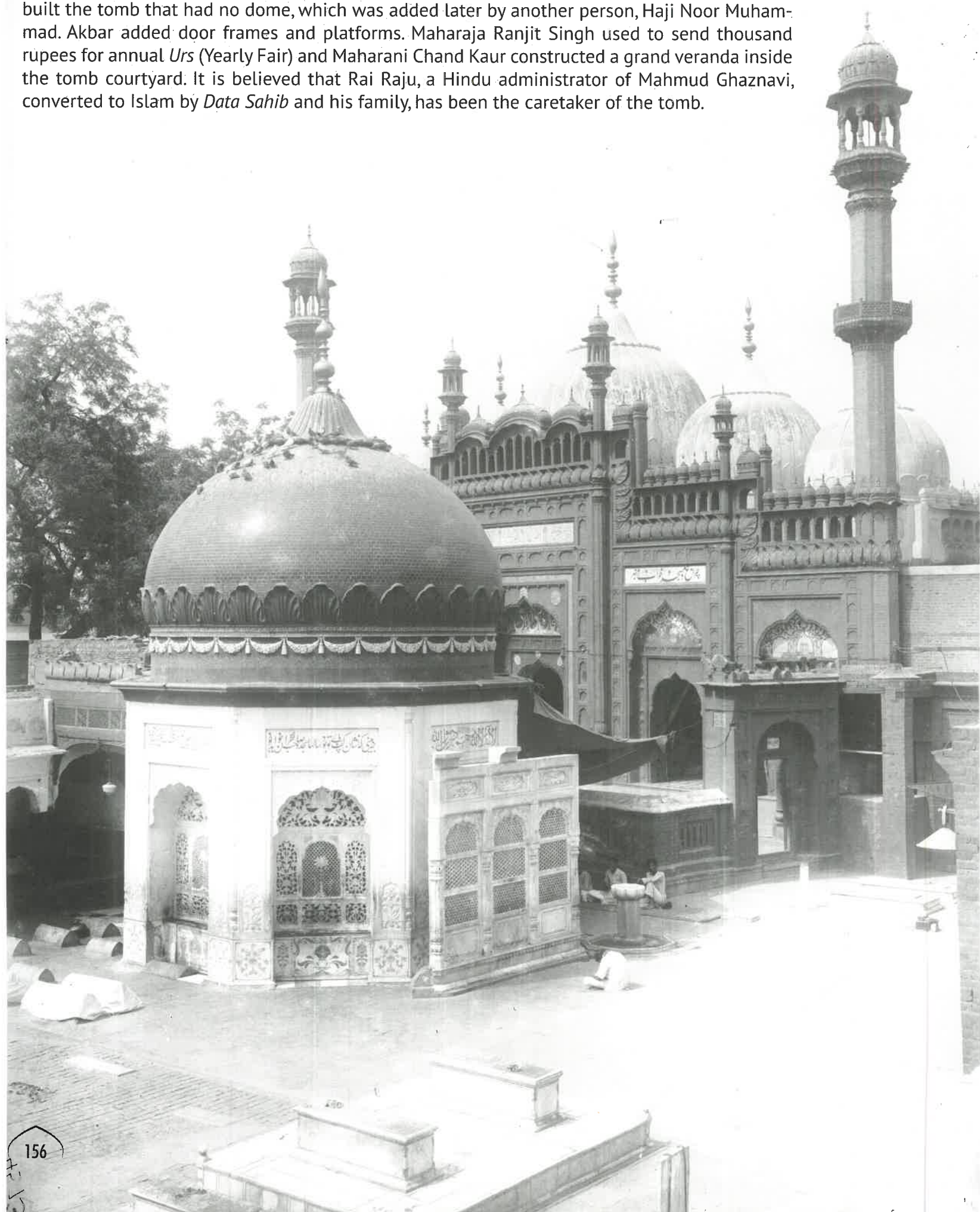
Tomb of *Peer Makki*

A pious man who came from Mecca to Lahore and died here after living in this city for 36 years. We do not find any authentic reference of his arrival, but traditionally it is said that Khusru Malik asked *Peer Maki* to pray against Sultan Shahab ul Din Ghouri and he assured him a year's safety, which is exactly what happened. Some historians believe he came in Shah Jahan's Era, but most historians disagree to that.



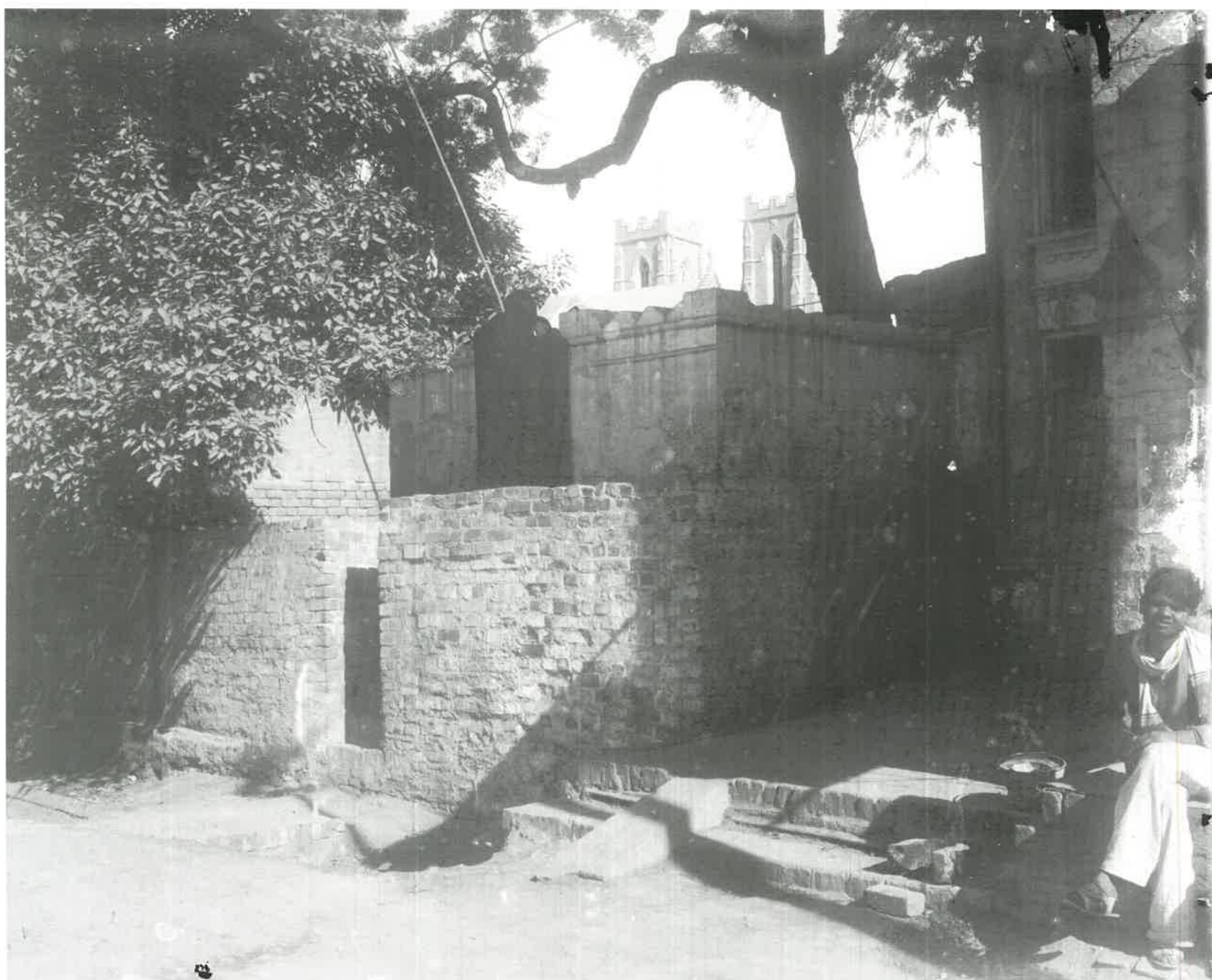
Tomb of Hazrat Data Ganj Baksh

Data Ganj Baksh is the patron Saint of Lahore. At birth, he was given the name Abu al Hasan Ali bin Usman Aljalali and belonged to a *Muhalla* of Ghazni named *Hajver* that is why he is called Hajveri Alghazni. Traditionally it is said that he came to Lahore during the reign of Masud bin Sultan Mahmud. His pious lifestyle and love for humanity gave him tremendous popularity in the city. The Saint died in 1072? and Sultan Ibrahim Ghaznavi, ruler of Afghanistan and Punjab, built the tomb that had no dome, which was added later by another person, Haji Noor Muhammad. Akbar added door frames and platforms. Maharaja Ranjit Singh used to send thousand rupees for annual *Urs* (Yearly Fair) and Maharani Chand Kaur constructed a grand veranda inside the tomb courtyard. It is believed that Rai Raju, a Hindu administrator of Mahmud Ghaznavi, converted to Islam by *Data Sahib* and his family, has been the caretaker of the tomb.



Tomb of Shah Ismail

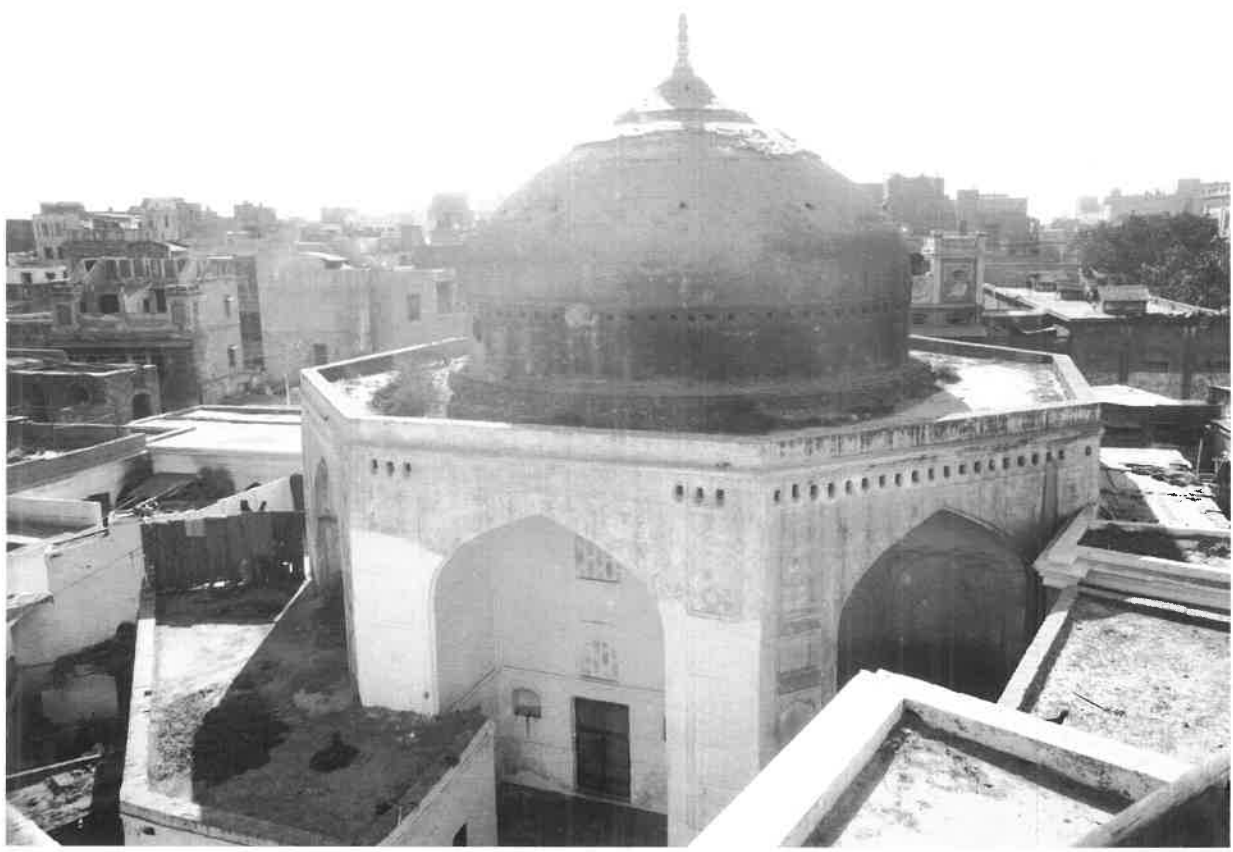
No reference is available about the origin of Shah Ismail, but historians agree that he came to Lahore during the Ghaznavide Period. He was an impressive speaker and thousands of people converted to Islam just by listening to him. He lived in Lahore for thirty-six years and died in 1048-49. These were the times when Mosoleums were constructed in a simpler manner. Even domes and marble are a later addition. That is why Shah Ismail's tomb is a flat roofed brick structure. All through the Muslim Rule, a huge garden was reserved with the tomb, but it was destroyed and plundered in 19th and 20th century. A big chunk of Mall road, Cathedral School, Christian Church and many buildings were constructed on the land of the tomb.

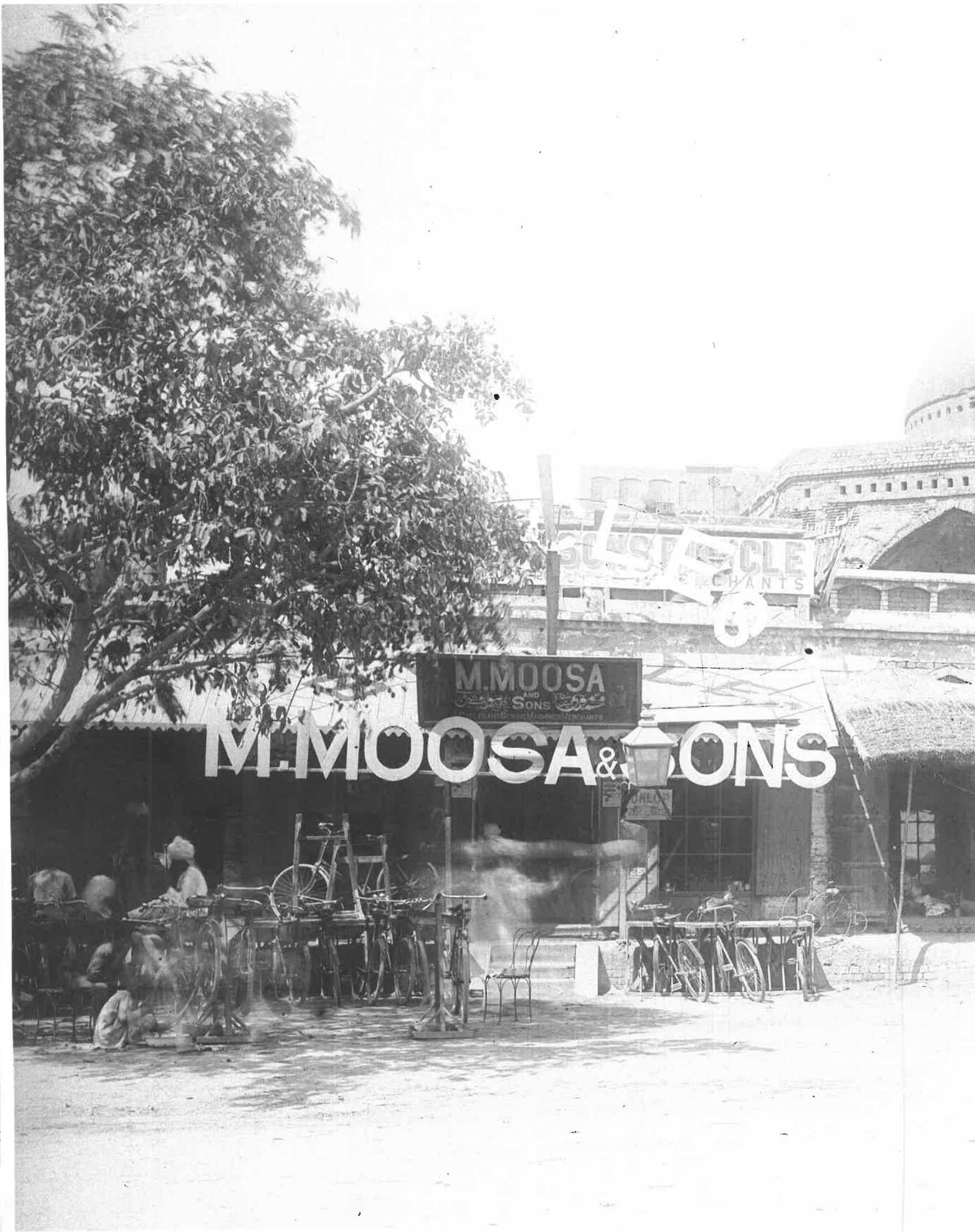


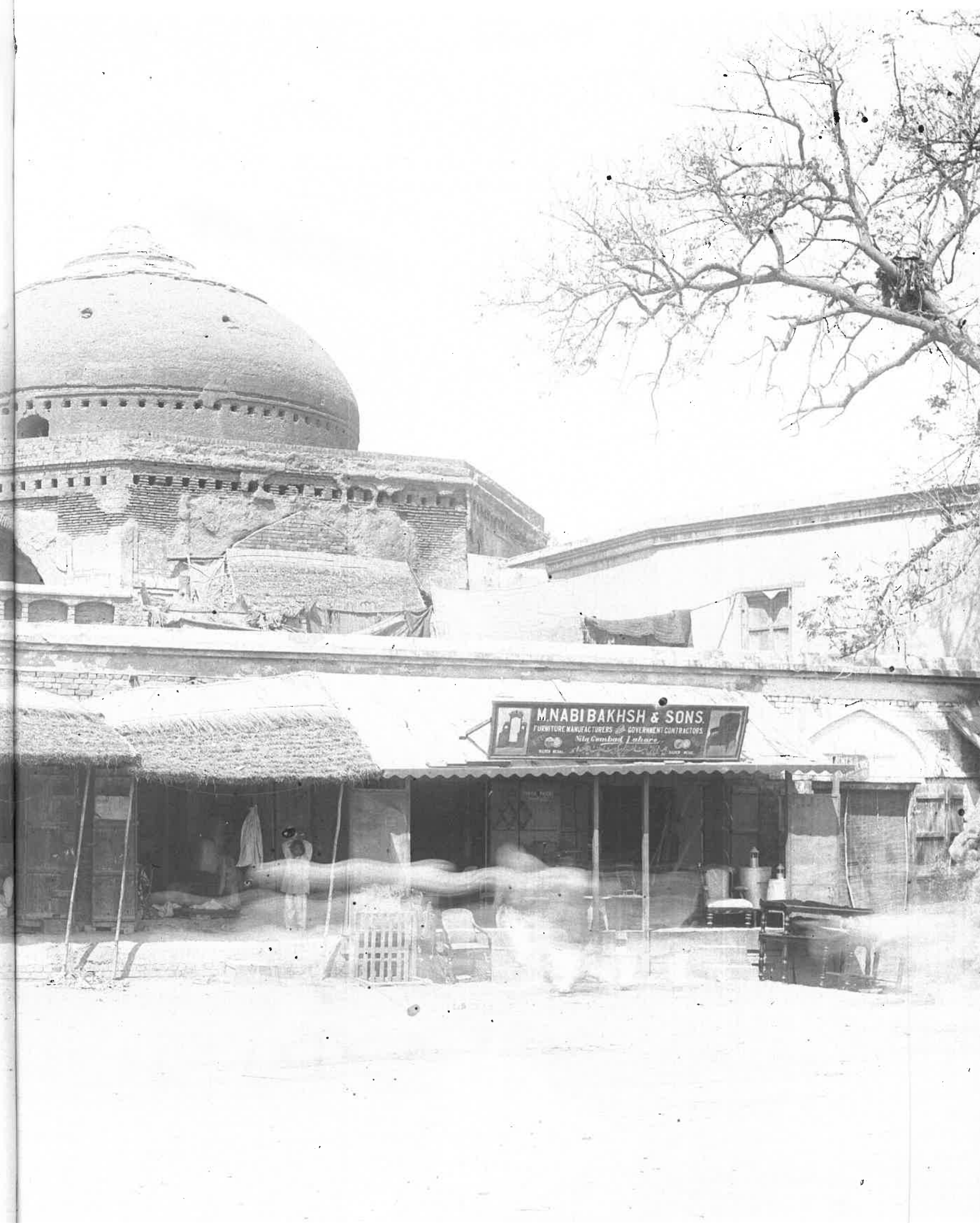
Neela Gumbad

Under this blue colored dome Sheikh Abd ul Razzaq Makki is buried who came to Lahore during Humayun's period. He built a *Hujra* (Small Room), lived there all his life and when he died, was buried in the same room. The place has seven more nameless graves, made of ordinary bricks. Sheikh Abd ul Razzaq Makki's grave is one of the eight, without any identification mark. In later years, the dome, Mosque and garden were added to the complex, which are engulfed due to ever increasing population. Only the tomb with its vivid blue color has survived.





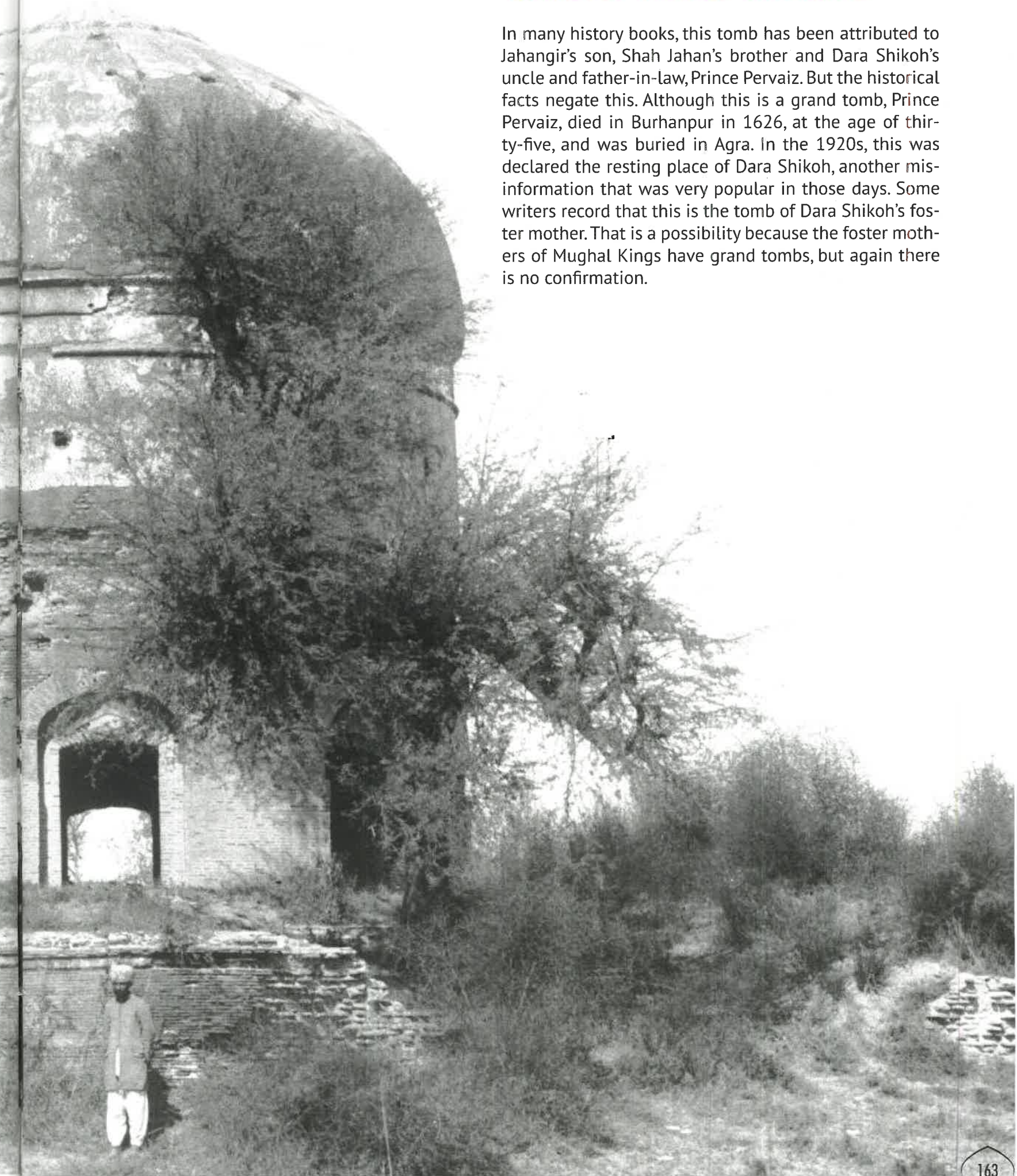


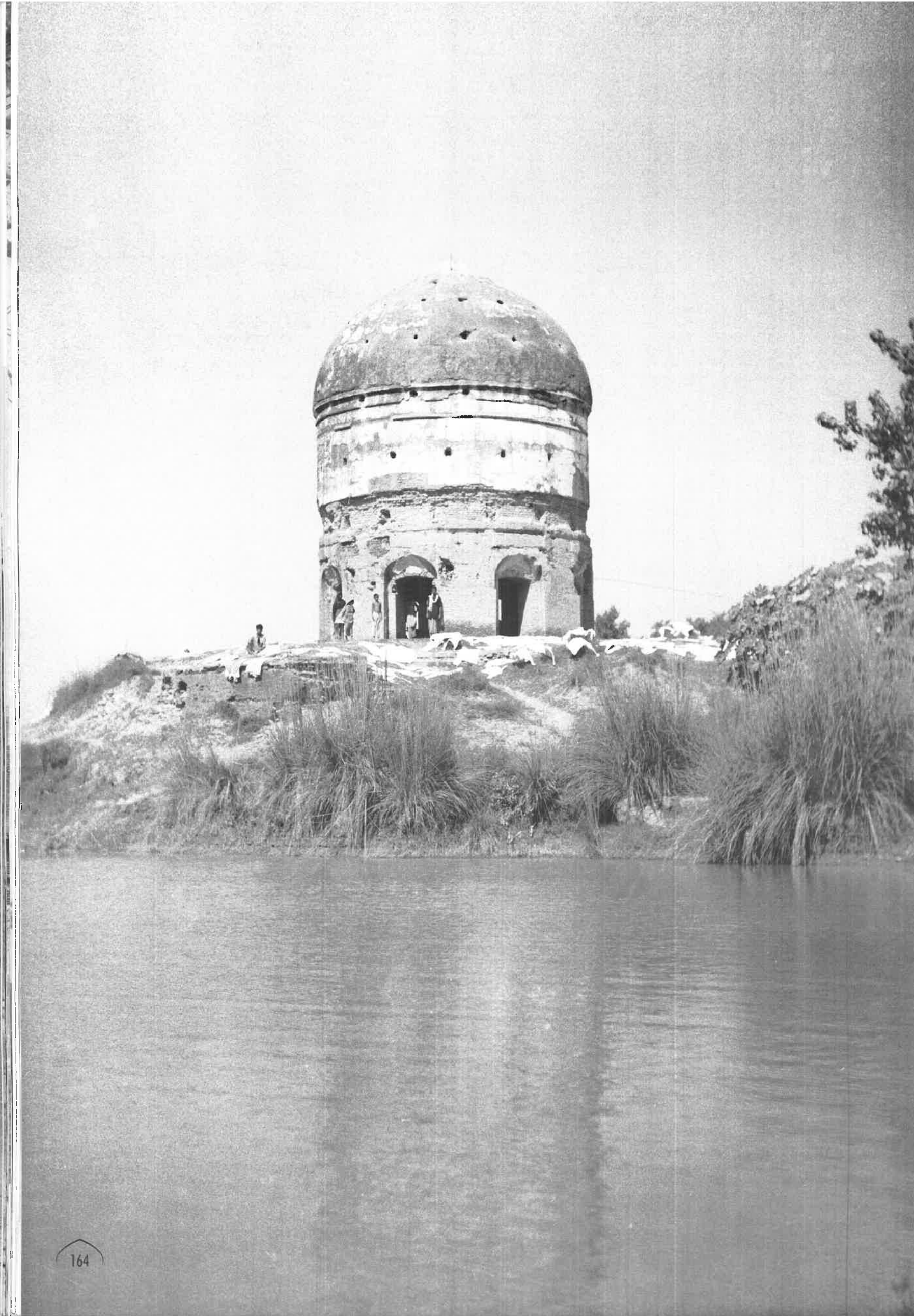




Tomb of Prince Pervaiz?

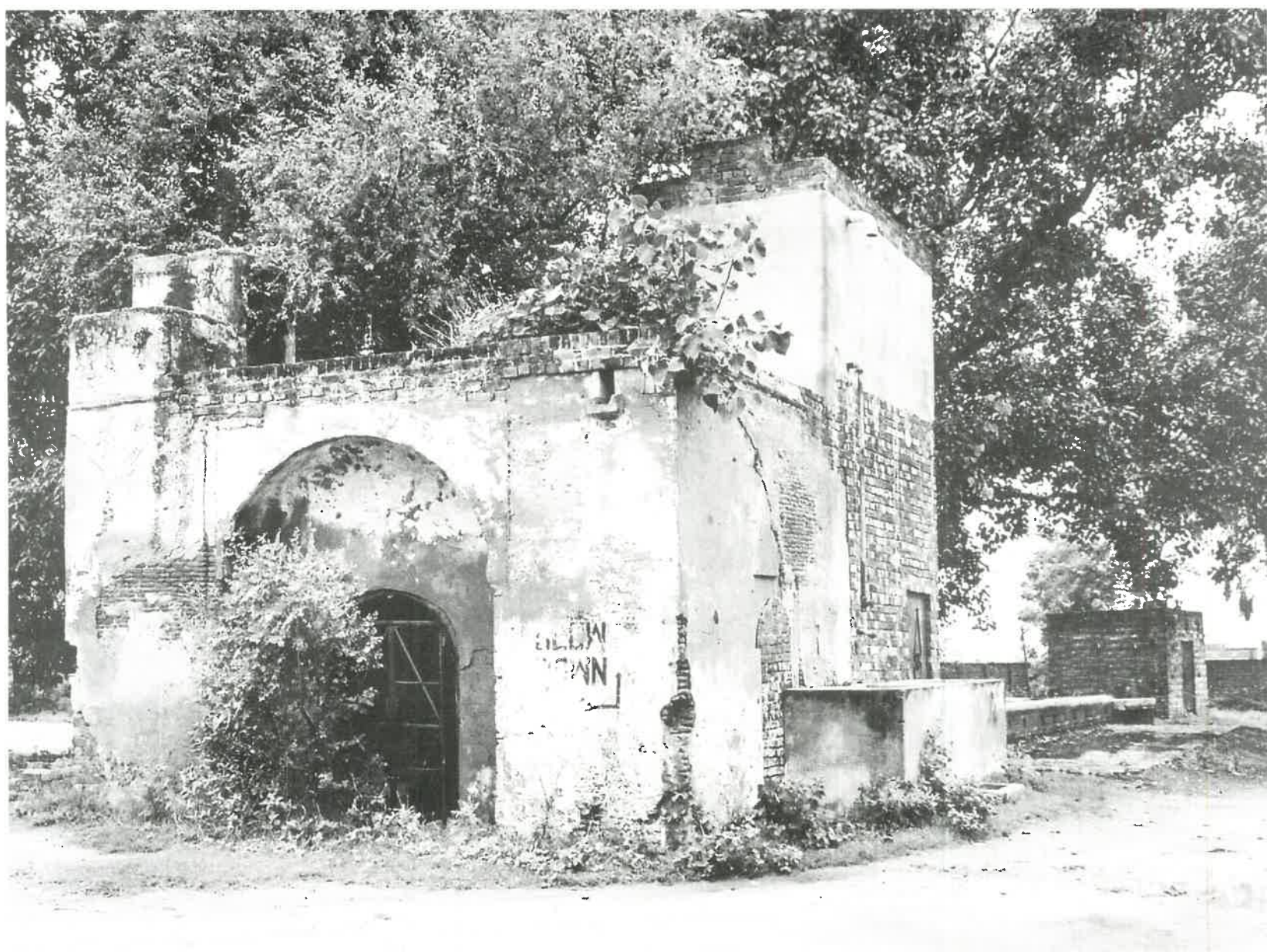
In many history books, this tomb has been attributed to Jahangir's son, Shah Jahan's brother and Dara Shikoh's uncle and father-in-law, Prince Pervaiz. But the historical facts negate this. Although this is a grand tomb, Prince Pervaiz, died in Burhanpur in 1626, at the age of thirty-five, and was buried in Agra. In the 1920s, this was declared the resting place of Dara Shikoh, another misinformation that was very popular in those days. Some writers record that this is the tomb of Dara Shikoh's foster mother. That is a possibility because the foster mothers of Mughal Kings have grand tombs, but again there is no confirmation.





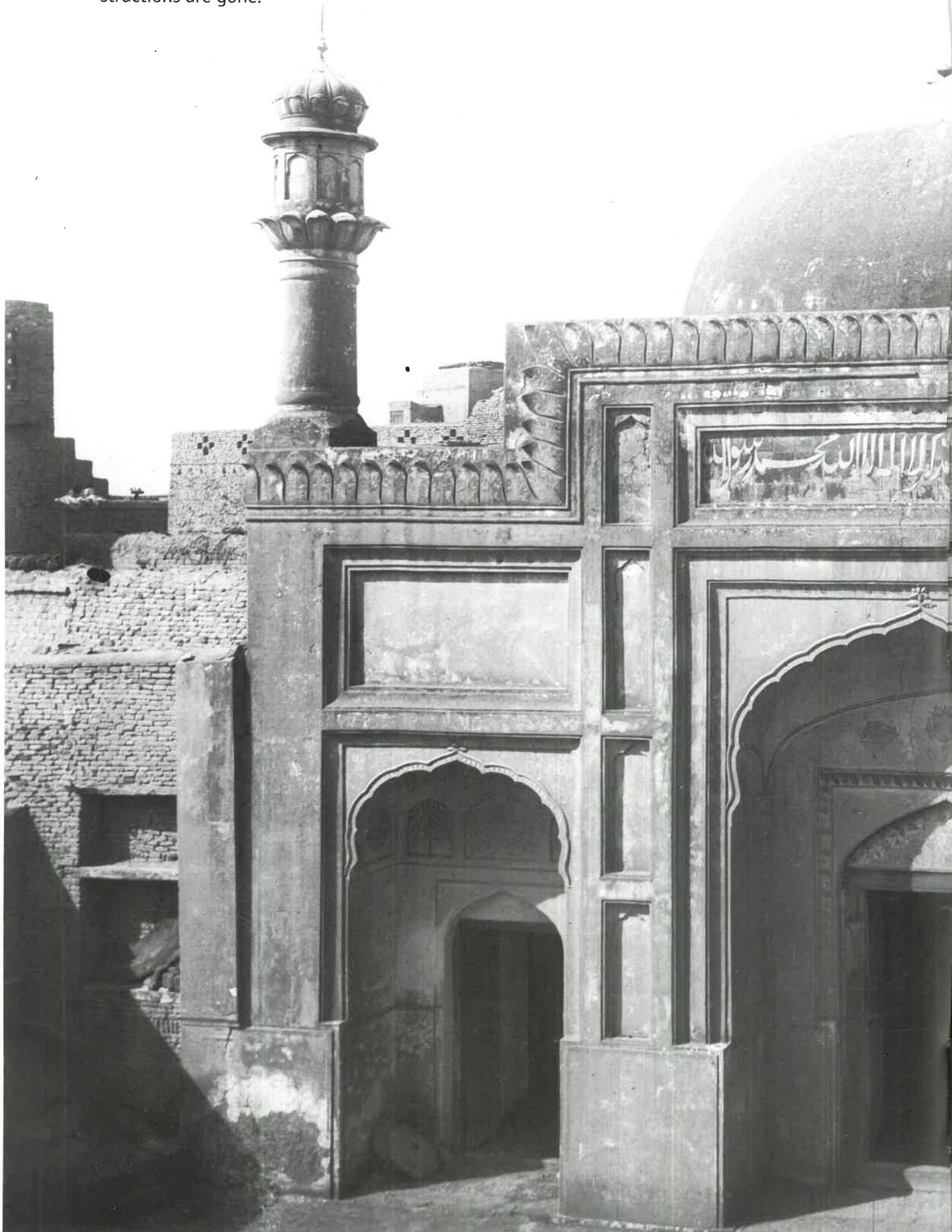
***Bowlie* (Water Reservoir) Lakhudera**

Bowlies were an integral part of the indigenous lifestyle. They were used as water reservoirs, but their construction added the element of summer residential spaces because the locations were extremely cold in hotter weathers. The Rulers would even have their official businesses conducted here. Many *Bowlies* were found in different places, but most of them are being demolished. *Bowlie* depicted in this image is in the area named Lakhudera.



Masjid (Mosque) Qasaban

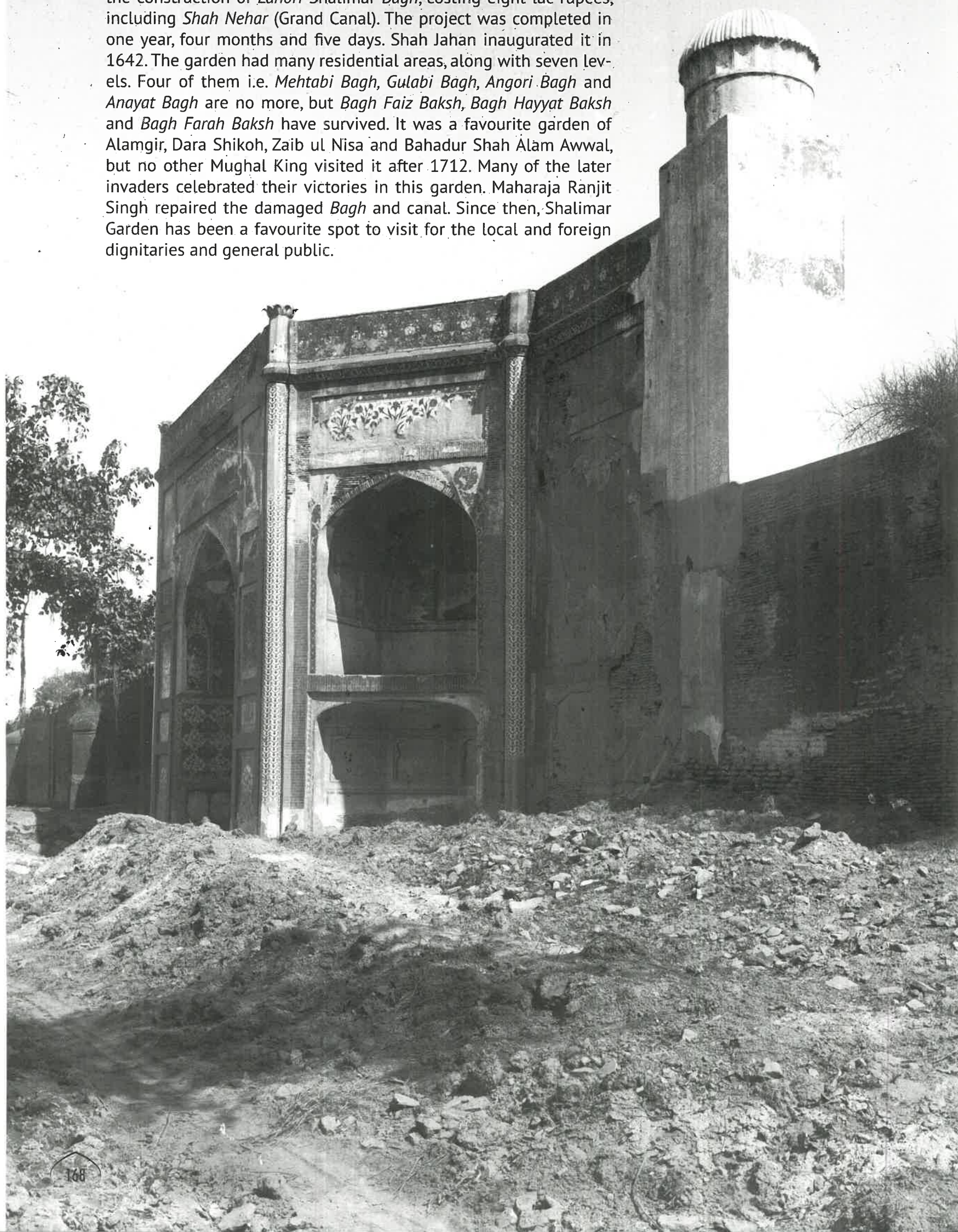
There was a *Muhalla* called *Muhalla Qasaban* that was thickly populated with *Havelis* (Mansion). But now only a Mosque has survived. Rest of the traces of any kind of constructions are gone.





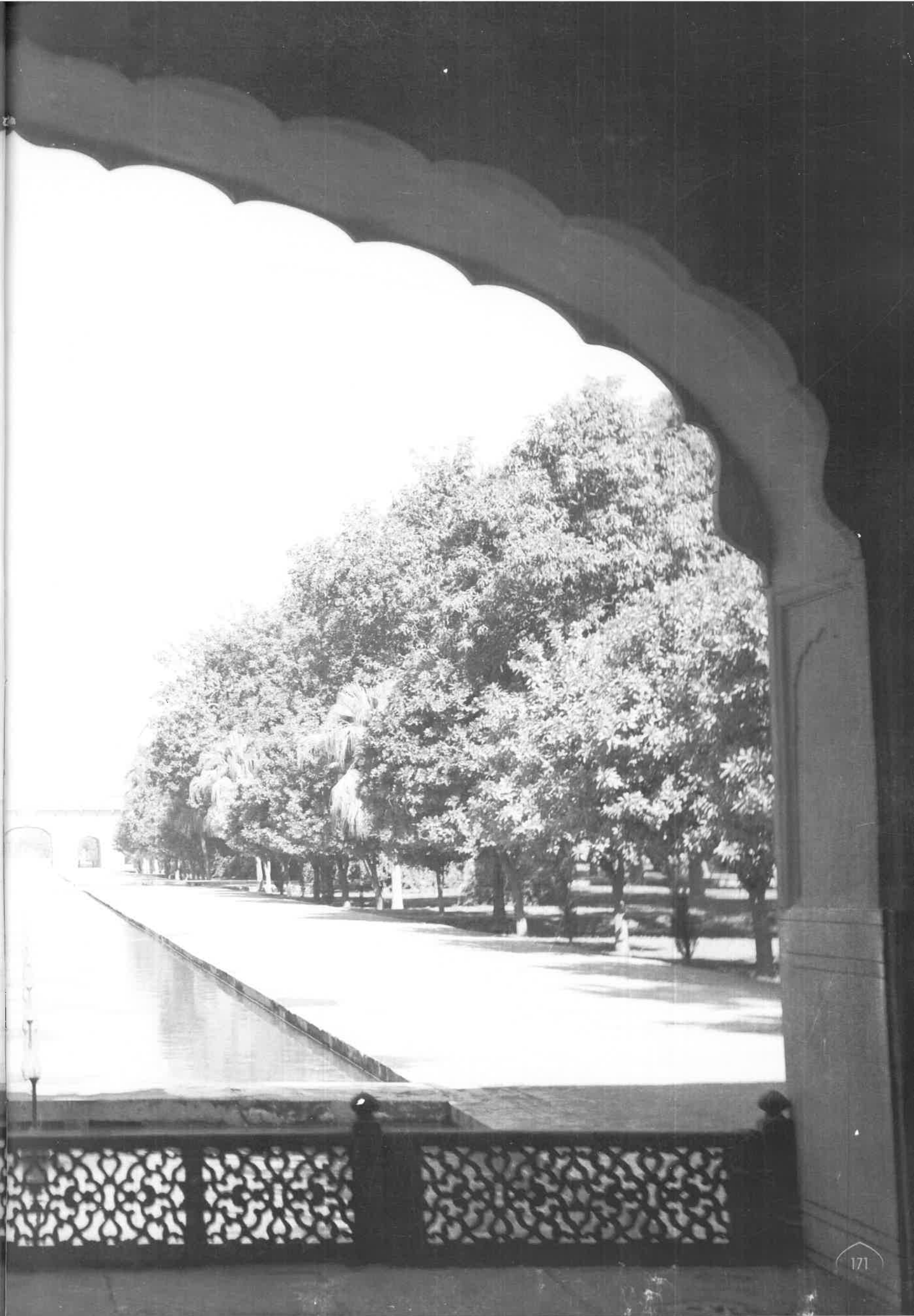
Shalimar Bagh (Garden)

In the Subcontinent, two gardens are named Shalimar, one in Srinagar and the other in Lahore. Shah Jahan ordered Ali Mardan Khan for the construction of *Lahori Shalimar Bagh*, costing eight lac rupees, including *Shah Nehar* (Grand Canal). The project was completed in one year, four months and five days. Shah Jahan inaugurated it in 1642. The garden had many residential areas, along with seven levels. Four of them i.e. *Mehtabi Bagh*, *Gulabi Bagh*, *Angori Bagh* and *Anayat Bagh* are no more, but *Bagh Faiz Baksh*, *Bagh Hayyat Baksh* and *Bagh Farah Baksh* have survived. It was a favourite garden of Alamgir, Dara Shikoh, Zaib ul Nisa and Bahadur Shah Alam Awwal, but no other Mughal King visited it after 1712. Many of the later invaders celebrated their victories in this garden. Maharaja Ranjit Singh repaired the damaged *Bagh* and canal. Since then, Shalimar Garden has been a favourite spot to visit for the local and foreign dignitaries and general public.







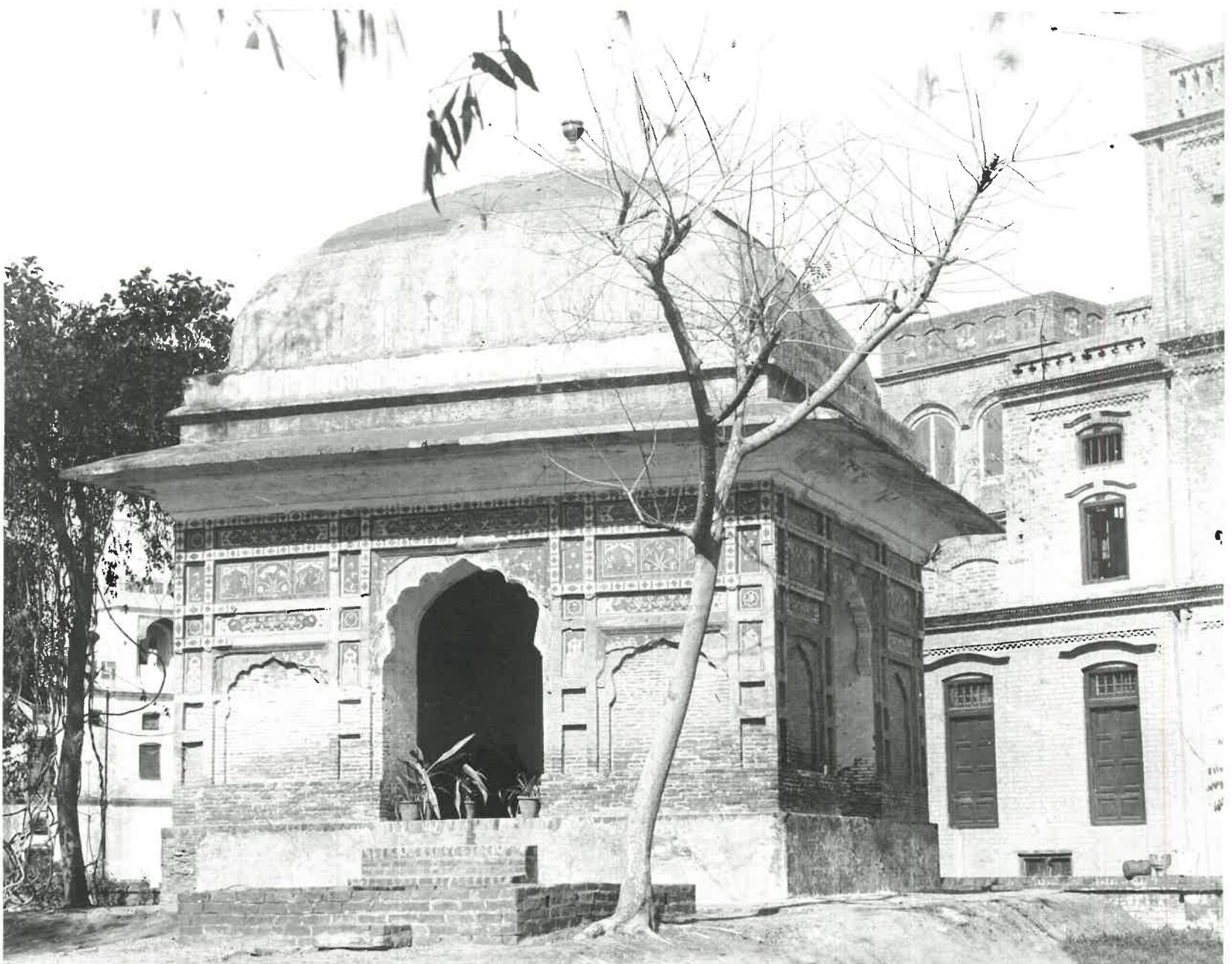






Tomb of Jani Baig?

Safavid Governor Ali Mardan Khan shared the passion of engineering with Shah Jahan. Many gardens were laid under his supervision and he invited experts from his native land, Iran. One such person was Jani Baig, a specialist in irrigational designs. He had the skill in planning and digging the canals. It is said that he was invited to Lahore in 1630s, and asked to dig a canal to irrigate the city's gardens and residential areas. According to historians, this is the tomb of Jani Baig that was near *Shalimar Bagh* (Garden) within the vicinity of *Baghban Pura*. A nearby *Muhalla* was called *Muhalla Jani Baig*. It has been mentioned that during the British period, the tomb became part of someone's allotted land and he demolished it mercilessly.



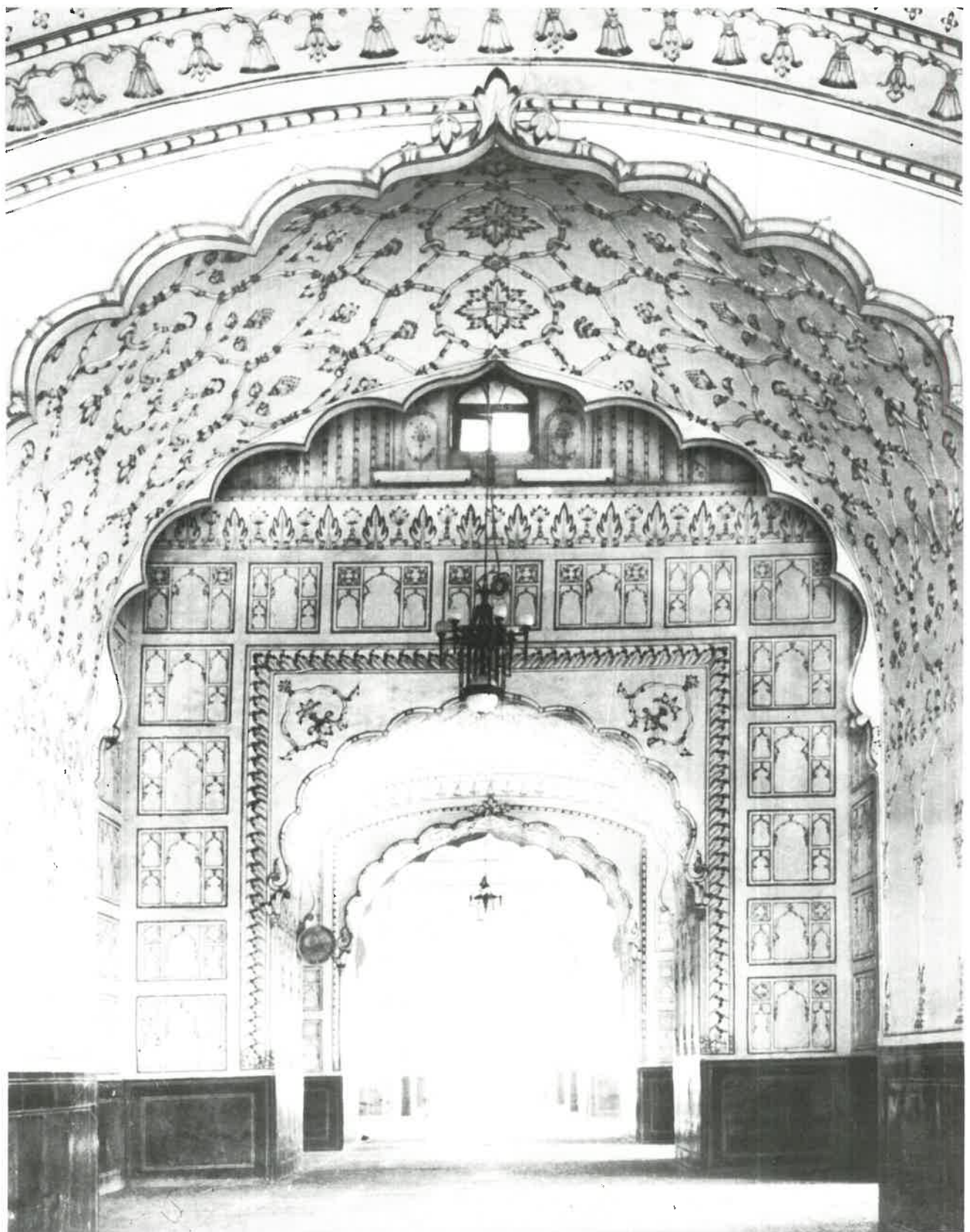


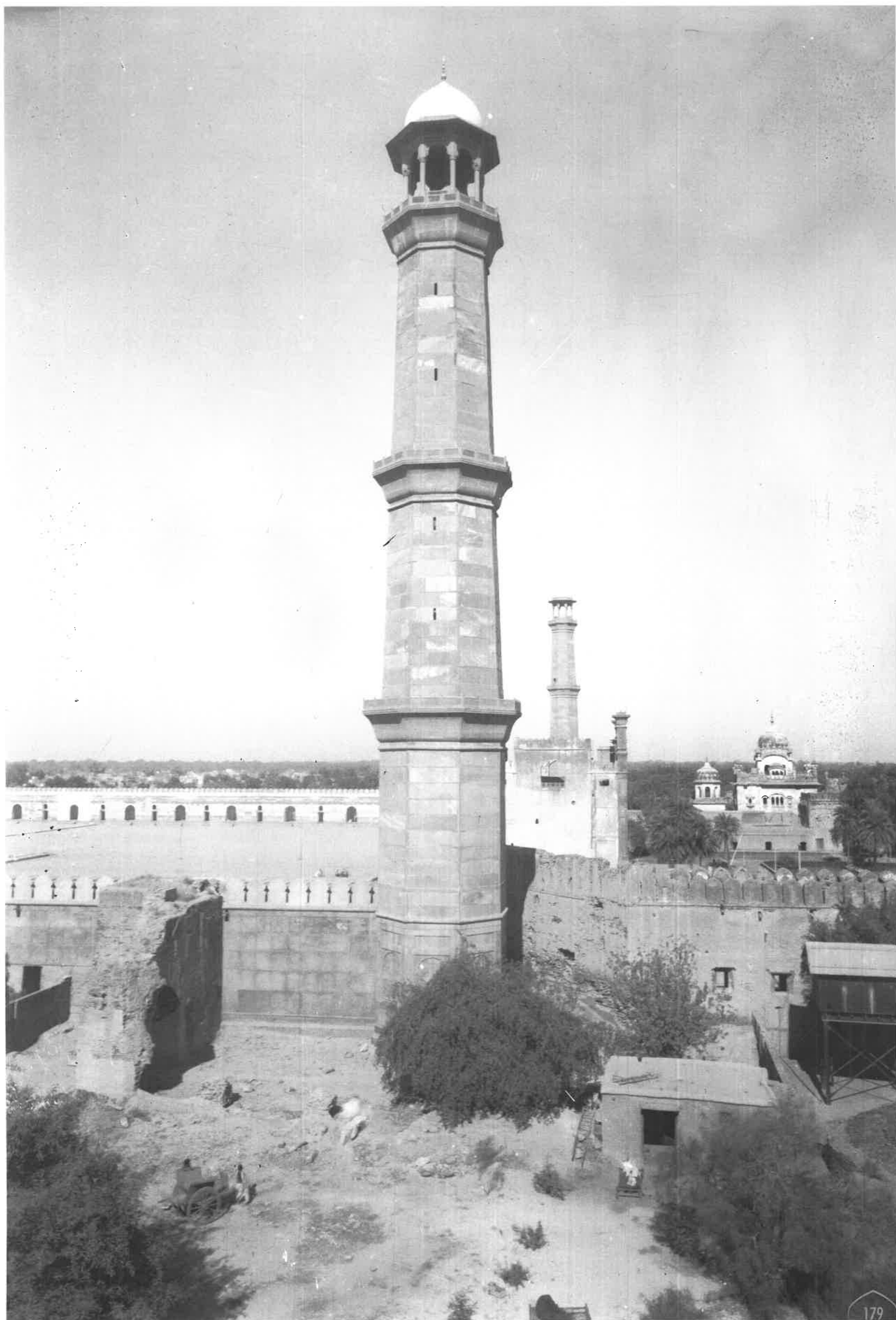


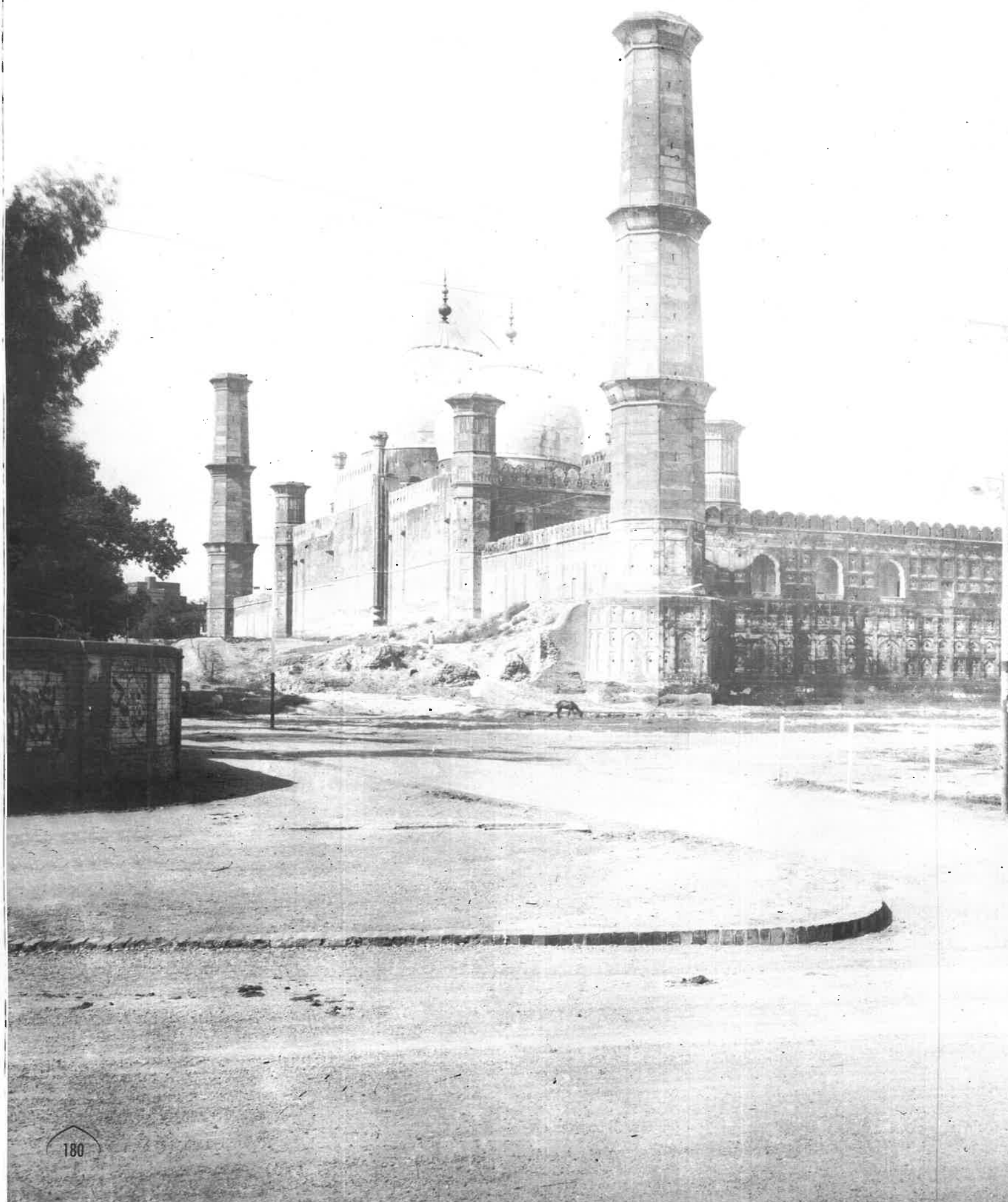


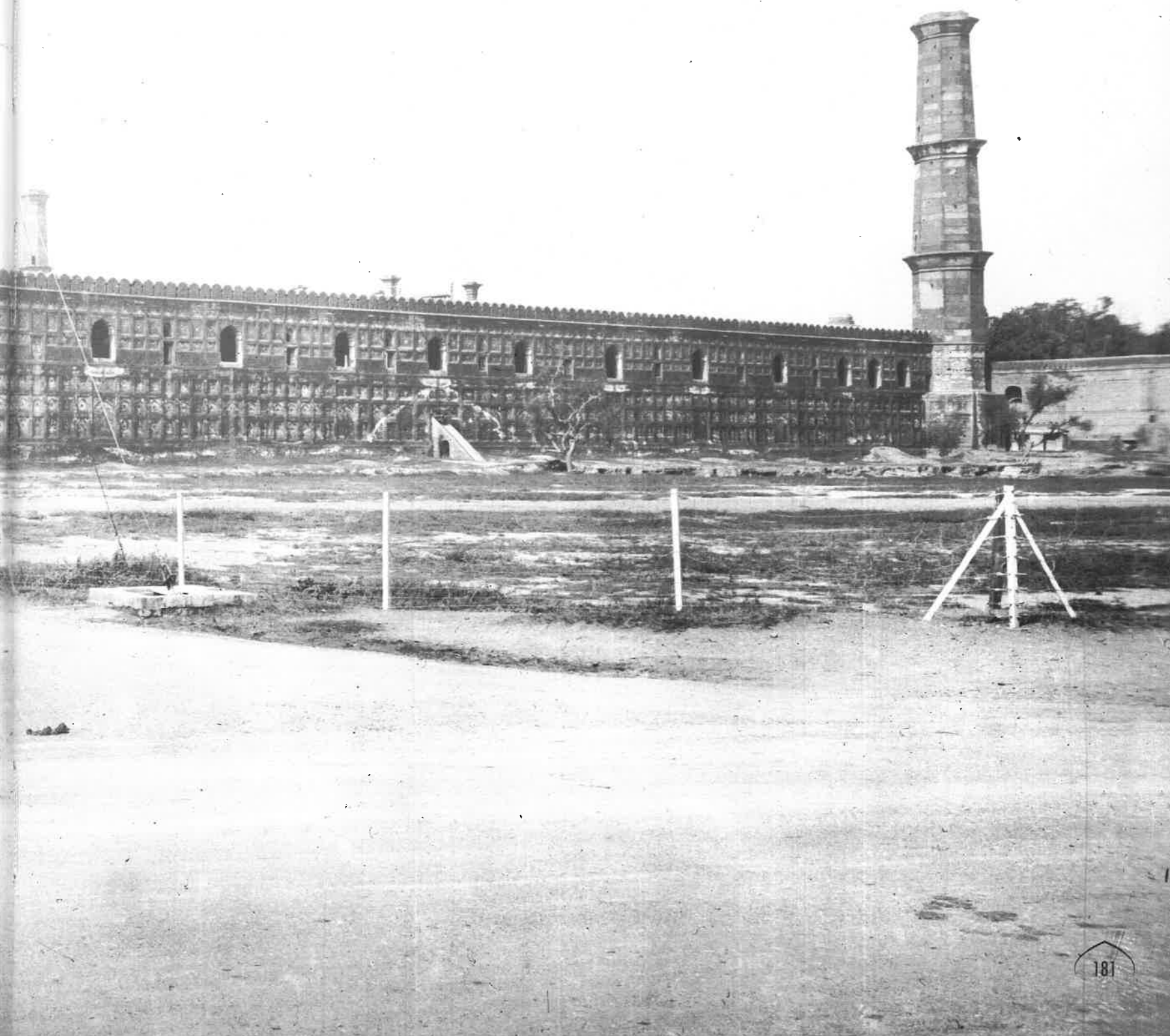
Badshahi Masjid/Alamgiri Mosque

The Mosque was constructed in 1673, completed in two years with an amount of six lac rupees spent on it. With four tall minarets and three huge domes, it is a specimen of simplicity, elegance and grandeur with an enormous courtyard, personifying the glory of Islam. For centuries, it remained the largest Mosque in the world. Visitors can experience an interesting phenomenon that the Mosque minarets have a strange relationship with the minarets of Jahangir's tomb, which is a few miles away, that one can only see the three minarets while standing inside either monument. In most of the 19th century books, it is said that the stone, used in the Mosque, was stolen from Dara Shikoh's architectural creations but historically it is not correct. Stones used in the Mosque were brought from Ajmer and Jaipur and Alamgir personally supervised the construction with great interest.

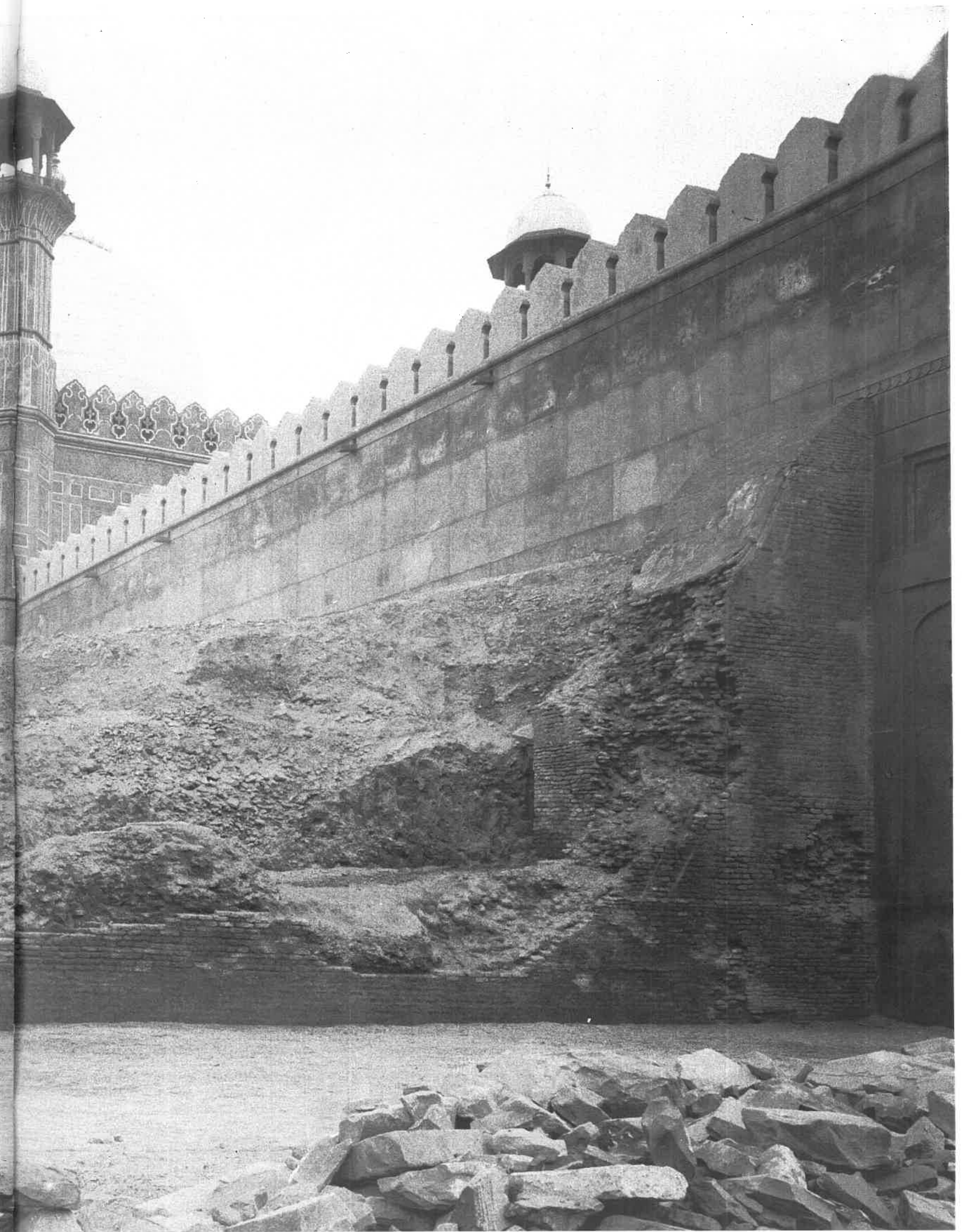


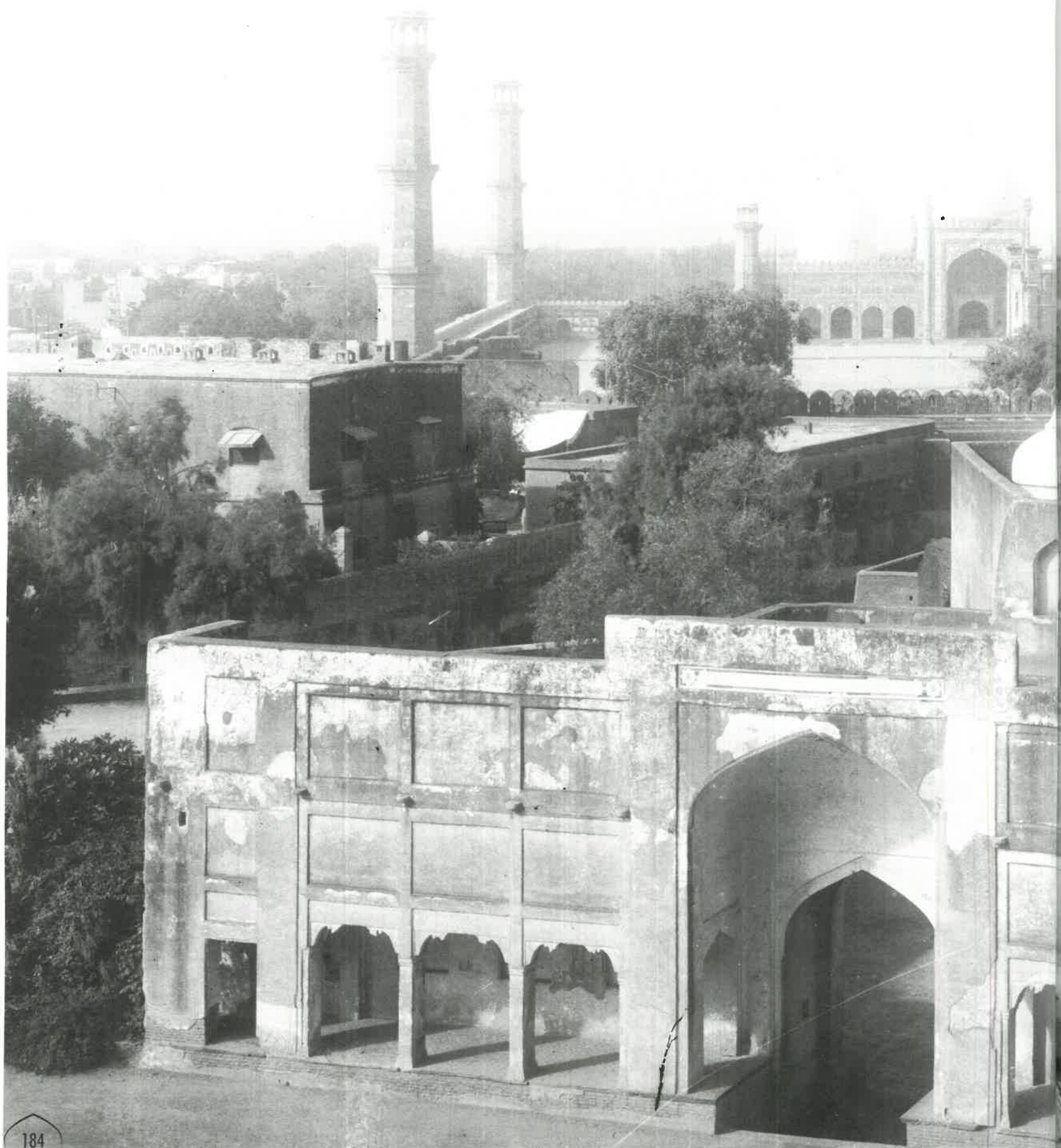


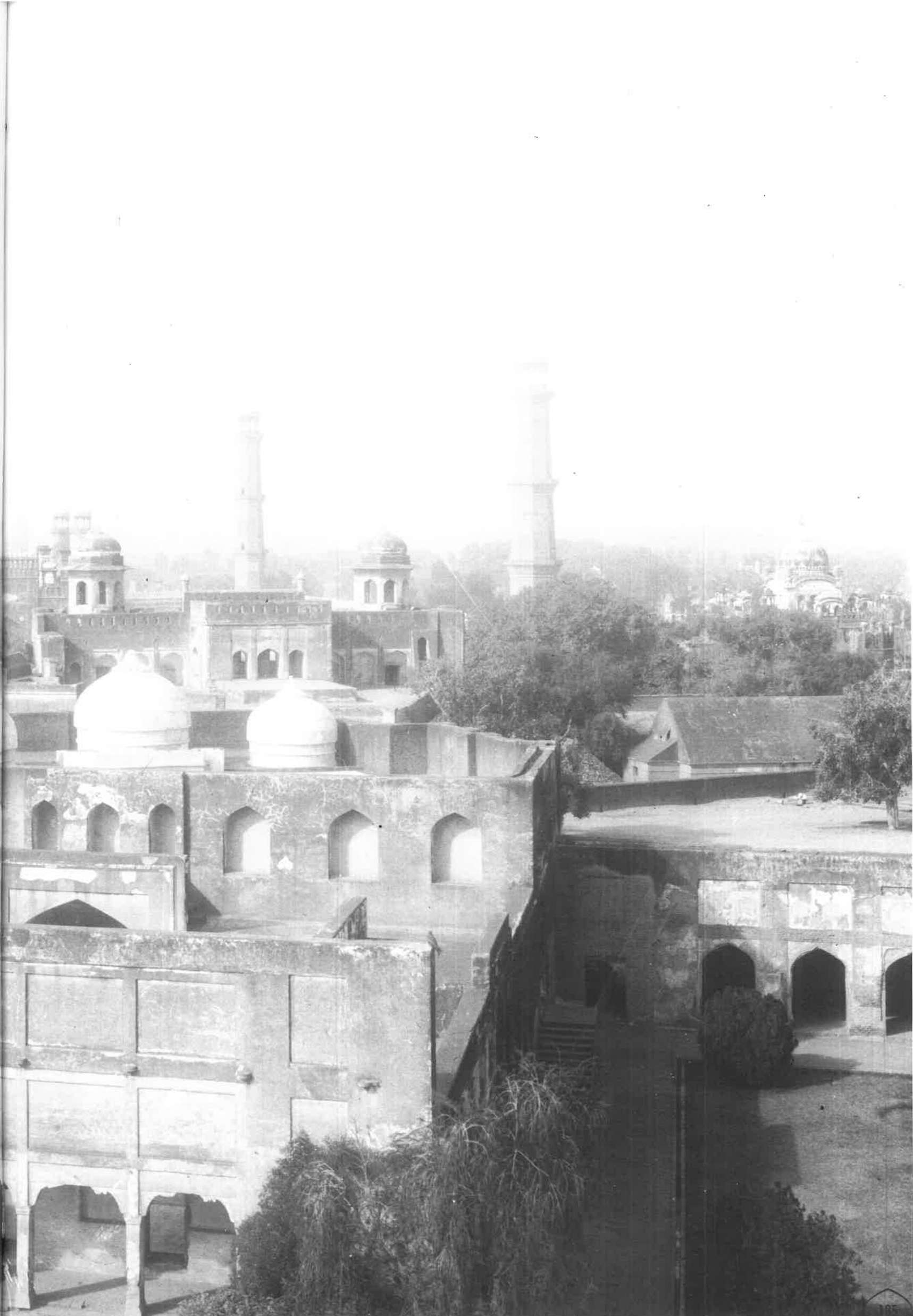


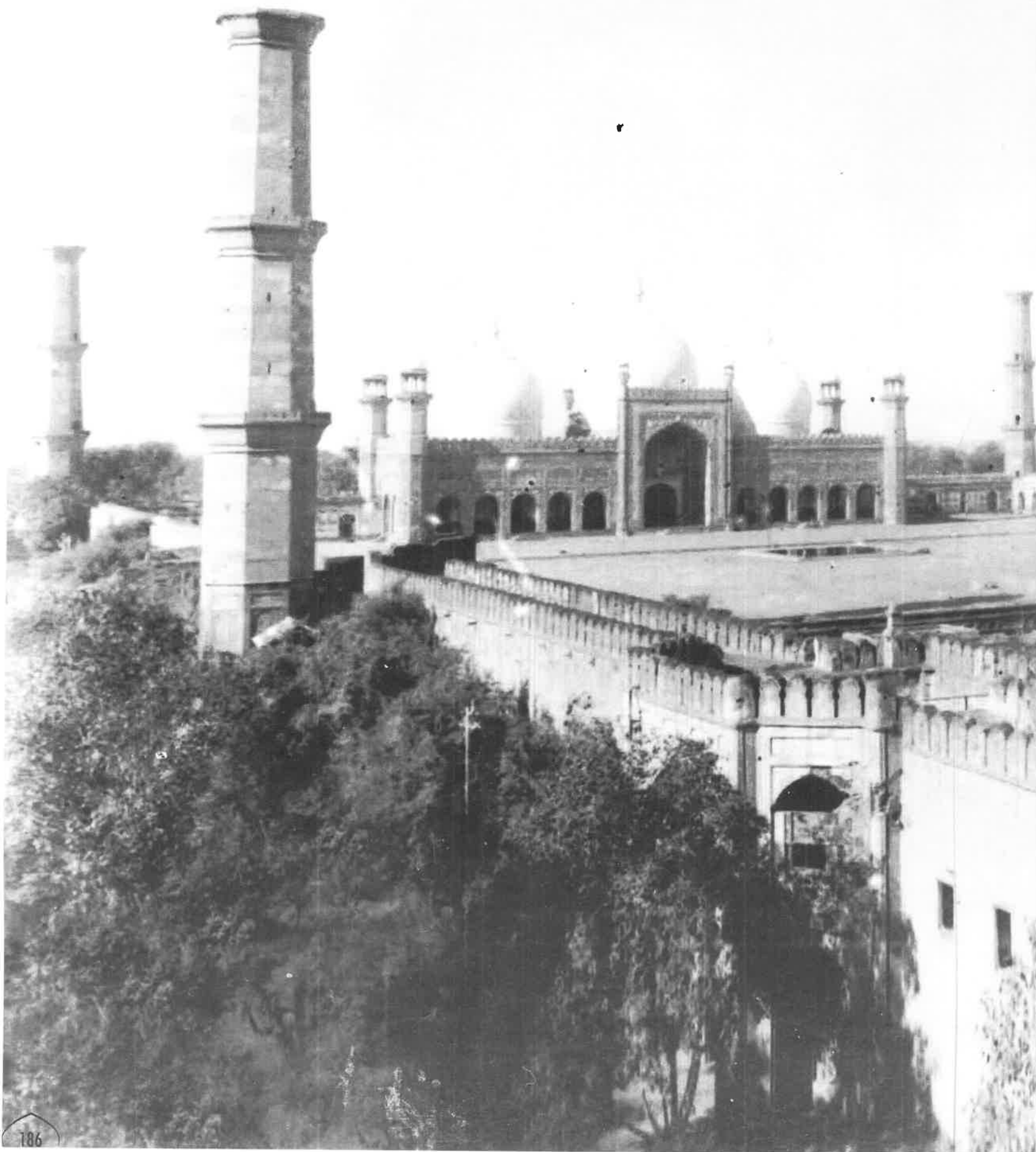




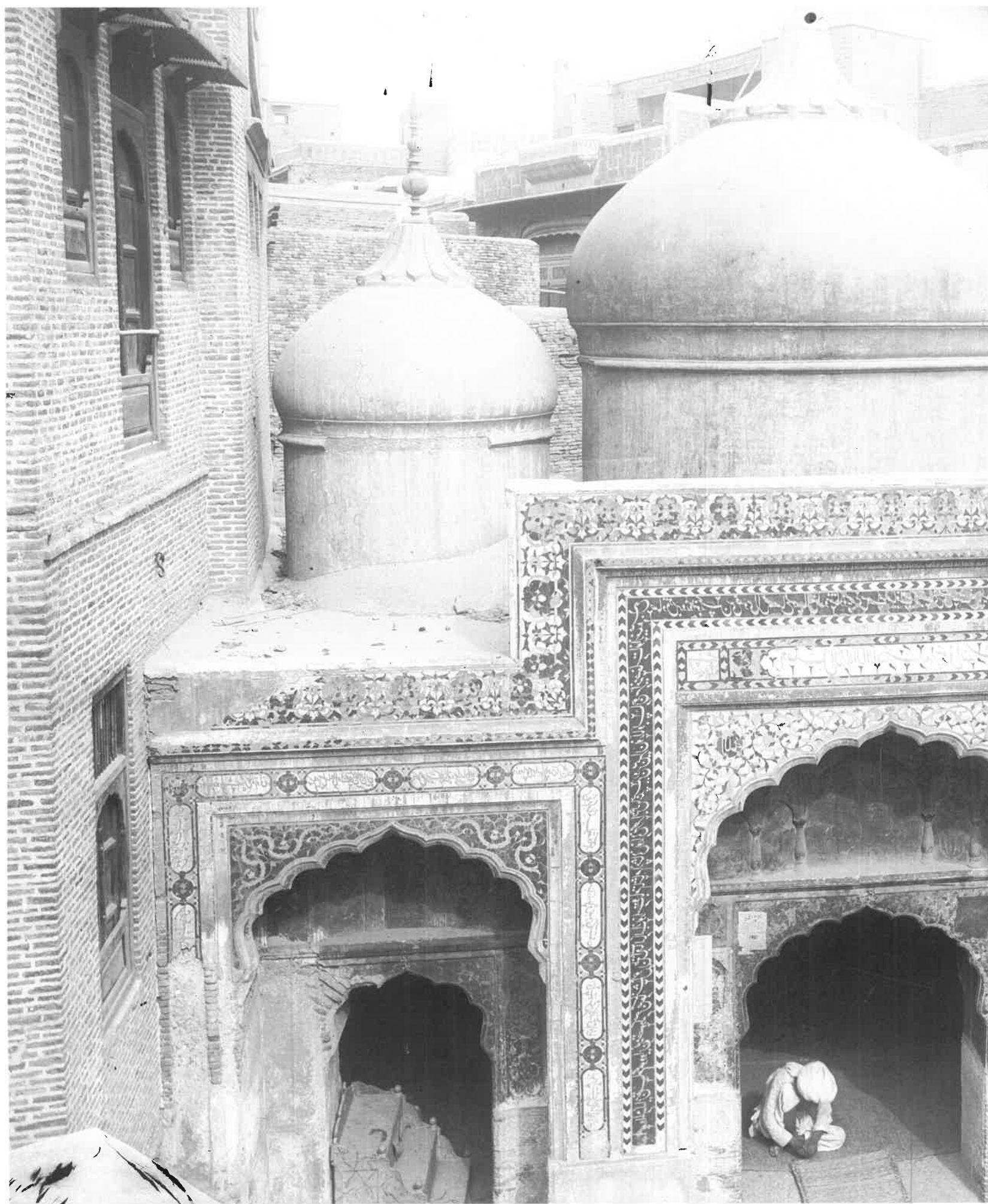


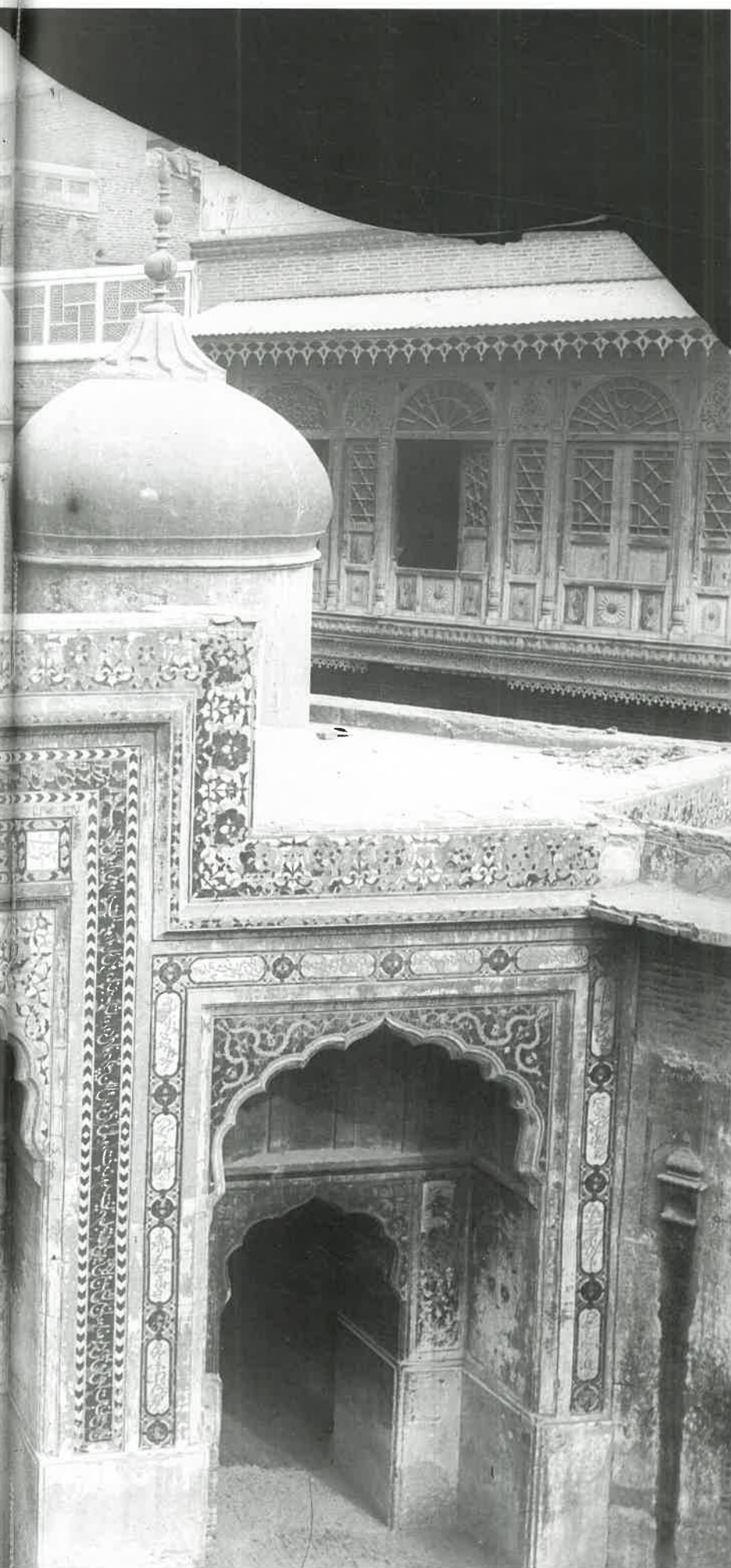






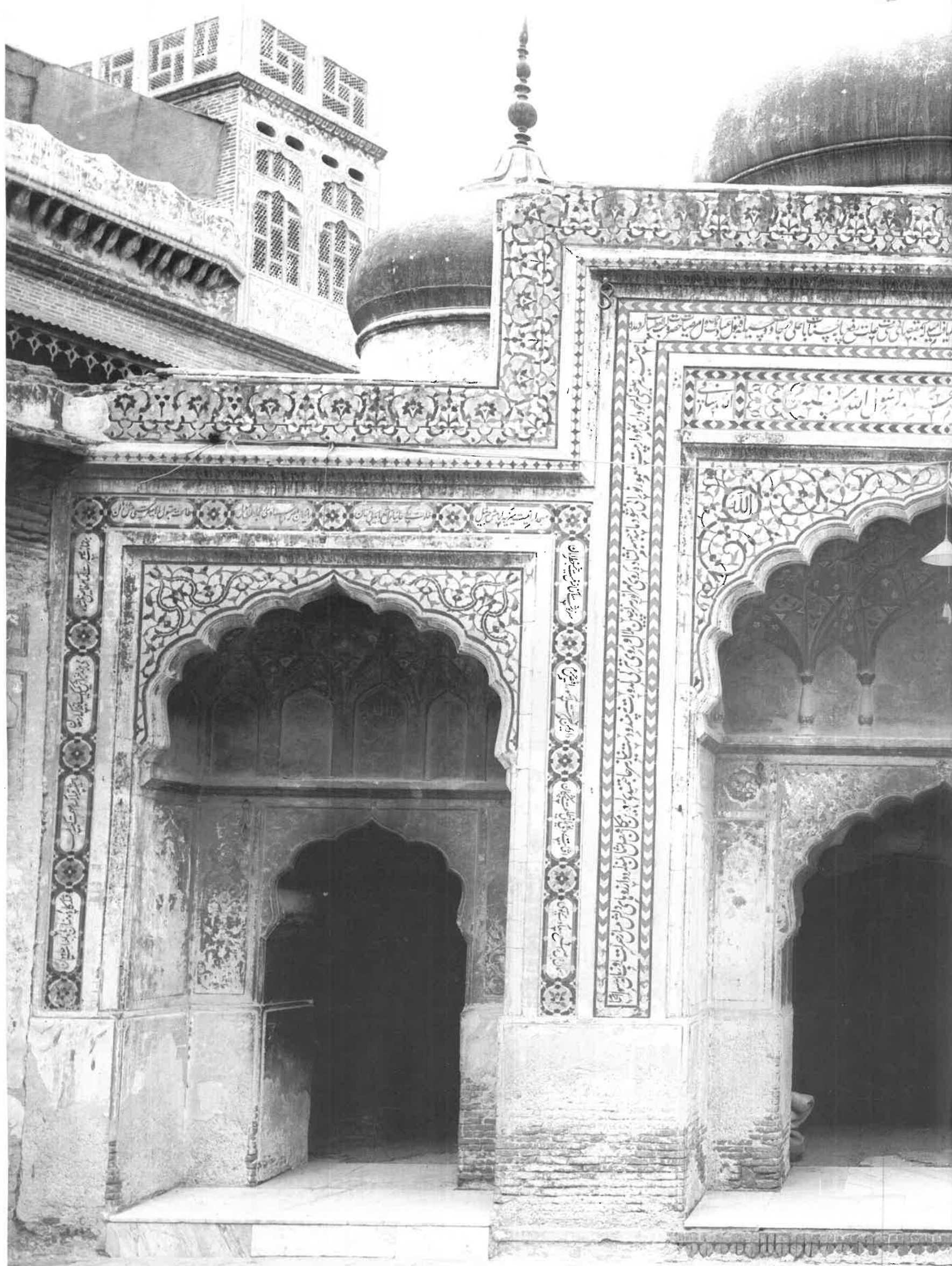


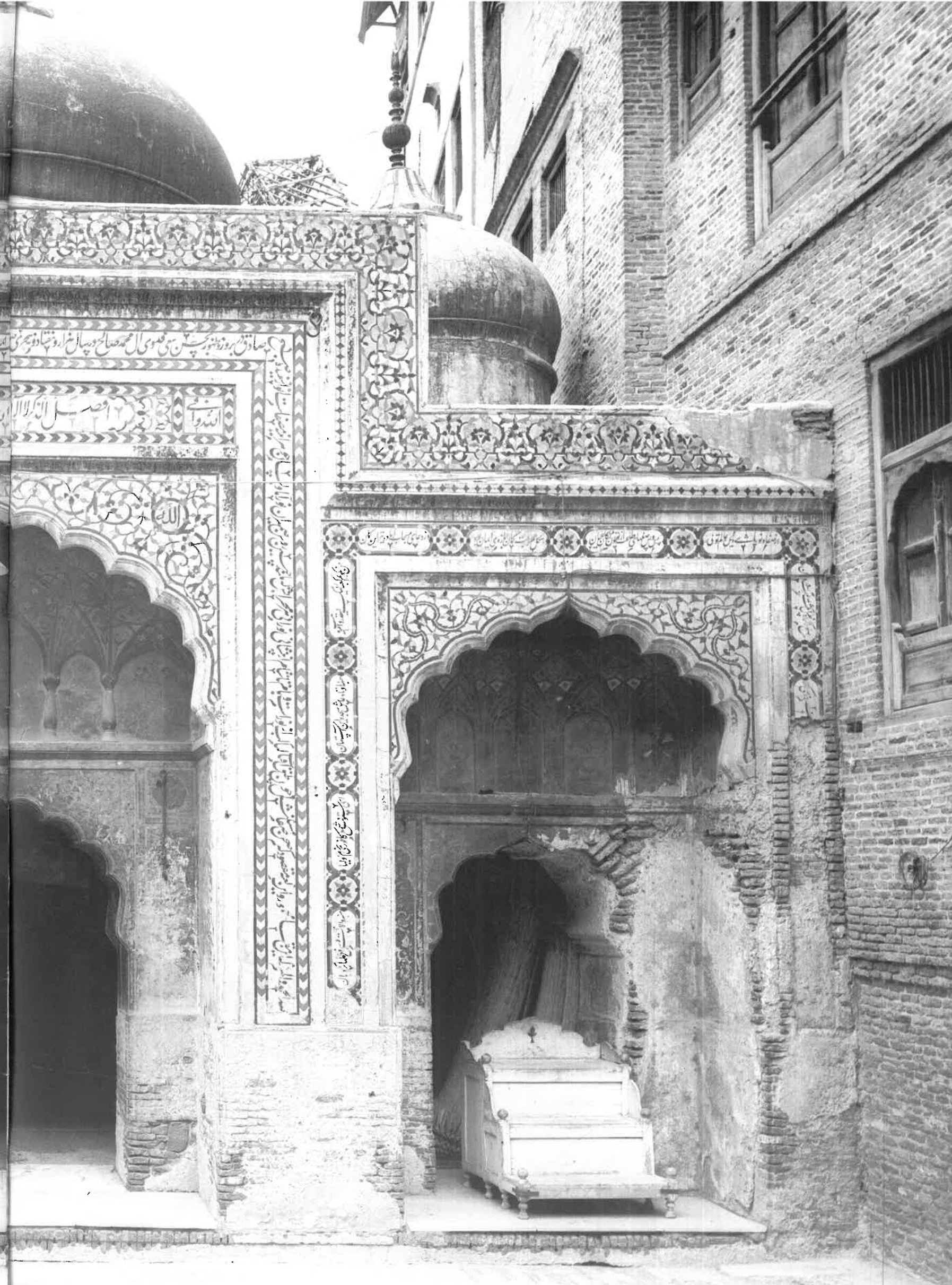


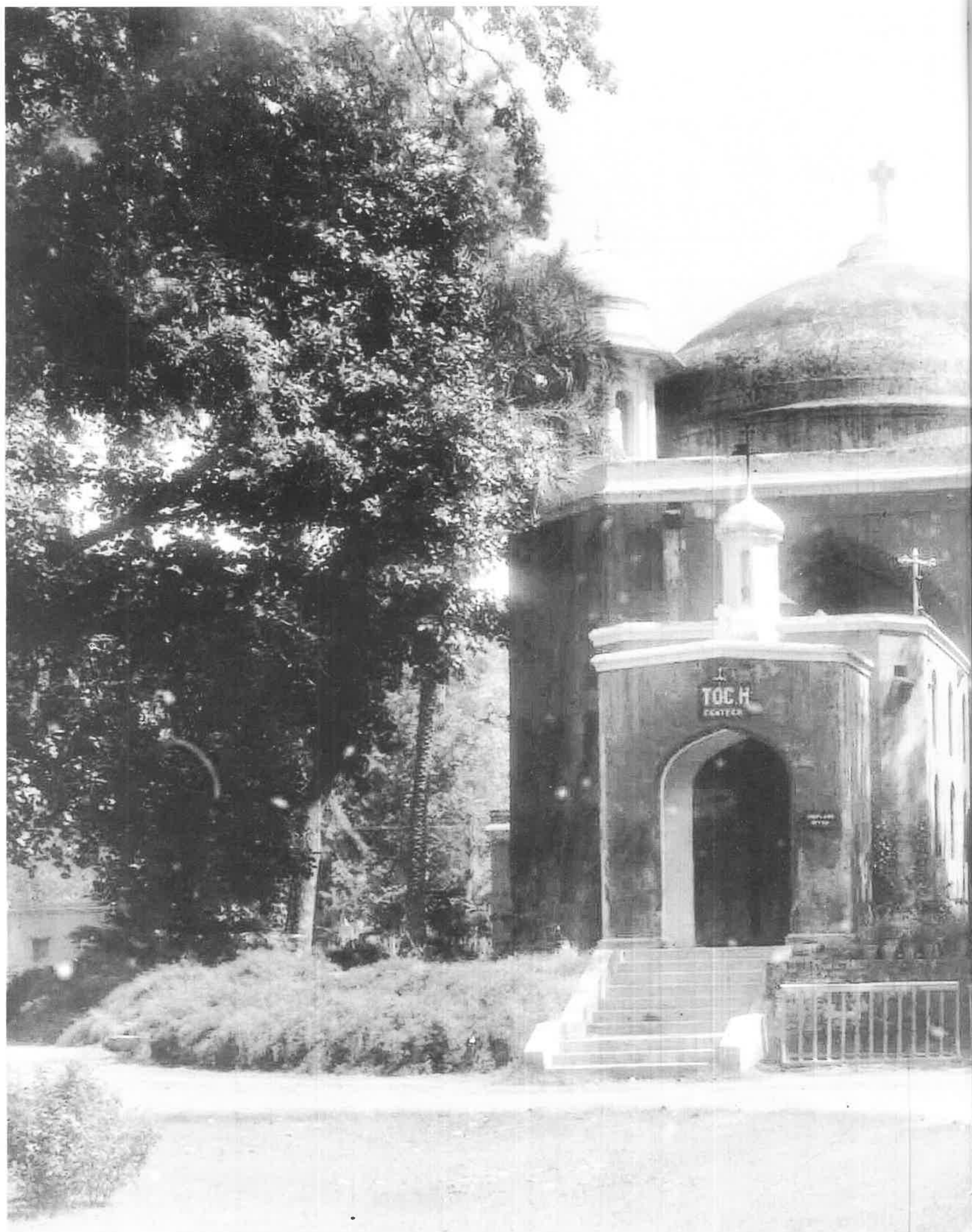


Masjid (Mosque) **Saleh Kamboh**

Mulla Muhammad Saleh was a very learned person of Punjab who penned '*Amal i Saleh*', commonly known as '*Shah Jahan Nama*' completed in 1659. He also authored '*Bahar e Sukhan*', another important book of his time. He constructed this extremely elegant Mosque in 1659, near his *Haveli* (Mansion). The front of the Mosque is embellished with Kashi Kari and the three arches contain Quranic verses and *Ahadees* (Sayings of the Prophet PBUH), written in *Khat e Naskh* and *Khat e Nastaleeq*.









Tomb of Saleh Kamboh

Saleh Kamboh, an important and learned historian of Shah Jahani Period, built this octagonal tomb over the grave of his brother, Sheikh Inayat Ullah. Five years later, in 1675, when this great scholar passed away, he was also buried in the same tomb. The building suffered intense damage and the British converted it into a Church. Today, it stands as a memory of a great scholar who lived and died in Lahore.





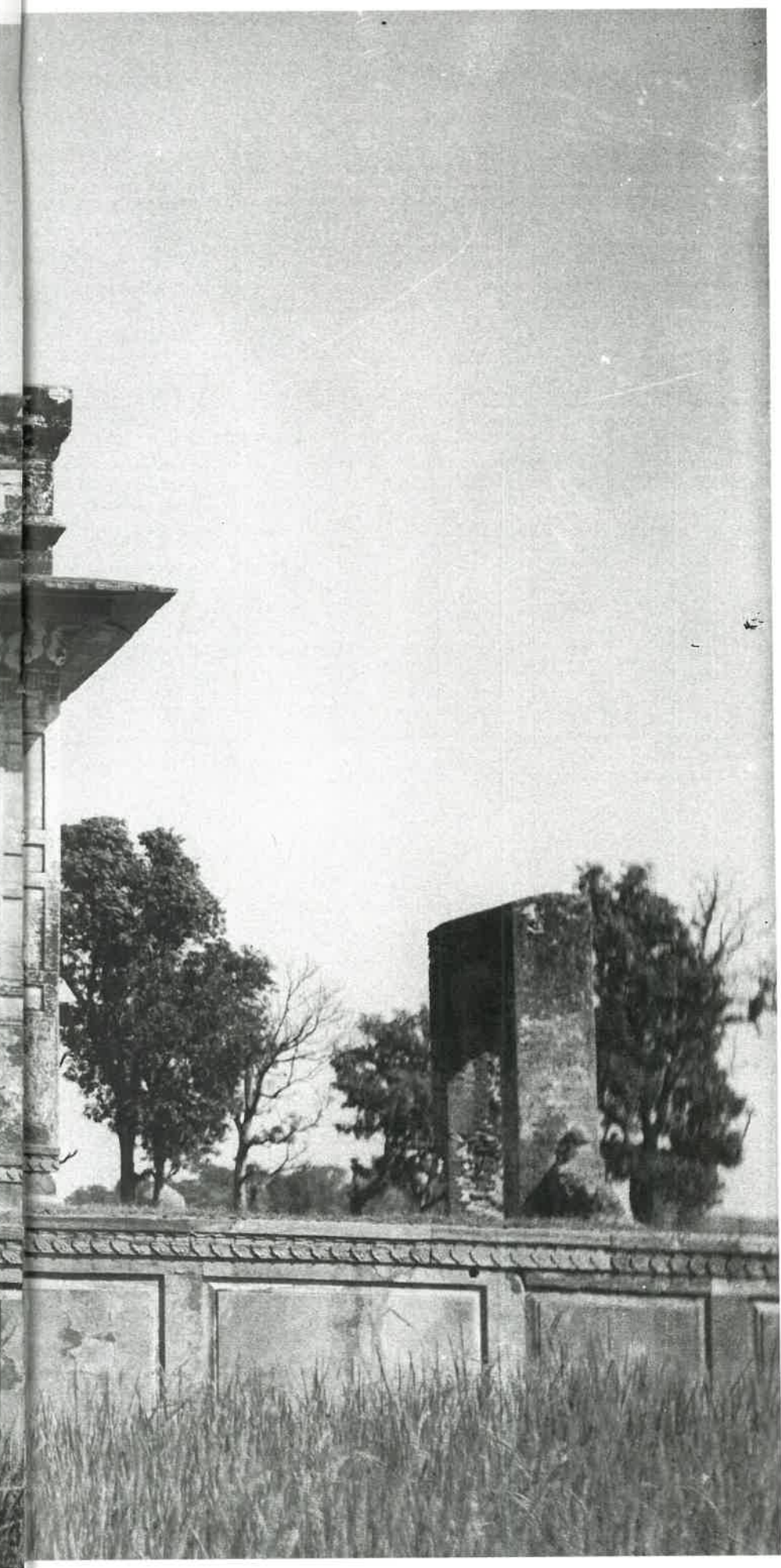
Hazrat **Syed Jan Muhammad Hazuri**

Lahore was the city of Saints and one prominent name was *Hazrat* Syed Jan Muhammad, given the title *Hazuri*, meaning a person who could be admitted to the presence of the Holy Prophet (PBUH). He passed away in 1708, and a small shrine was constructed for him that had a walled enclosure and two domes in the form of an arched gateway. The shrine has a beautifully inscribed chronograph that reads: *'This is the tomb of Jan Muhammad of profound learning who was praised for the love of Muhammad (PBUH). His journey ends in communion with the one he revered'*.









Tomb of Nawab Mian Khan

Saad Ullah Khan was one of the brilliant Prime Ministers of Shah Jahan. His son, Nawab Mian Khan carried on the legacy of his father and proved to be a loyal, dedicated and honest servant of Mughal Court. These qualities helped him to be promoted as the Governor of Lahore. He died in 1671 and was buried in the same city. His tomb was constructed following the prototype of a typical *Baradari*. Delicate flowers were crafted on the building. The stones used were dominantly black in colour that is quite unusual for a Muslim tomb but its grace is reaching to us after so many centuries of decay and destruction.

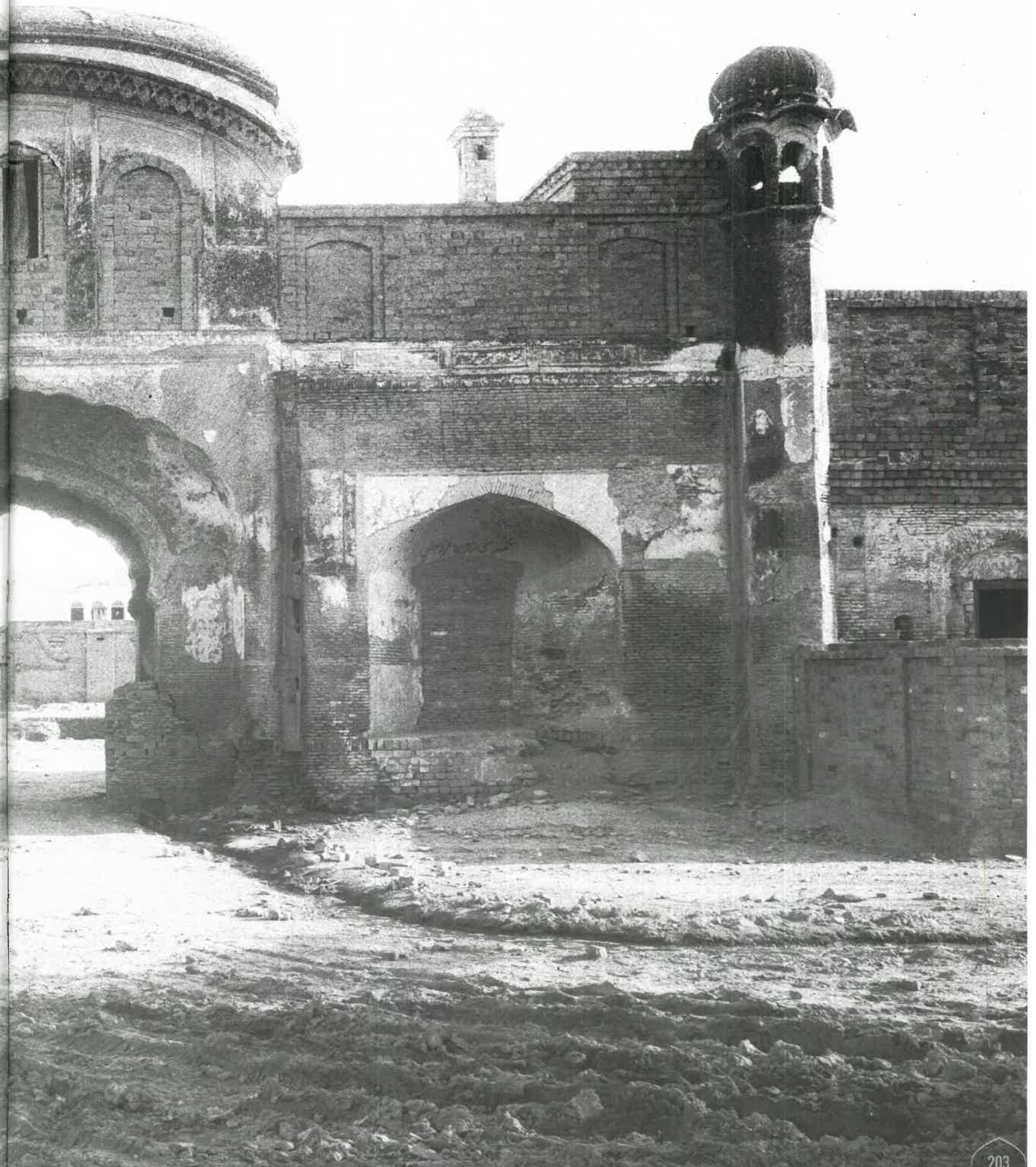






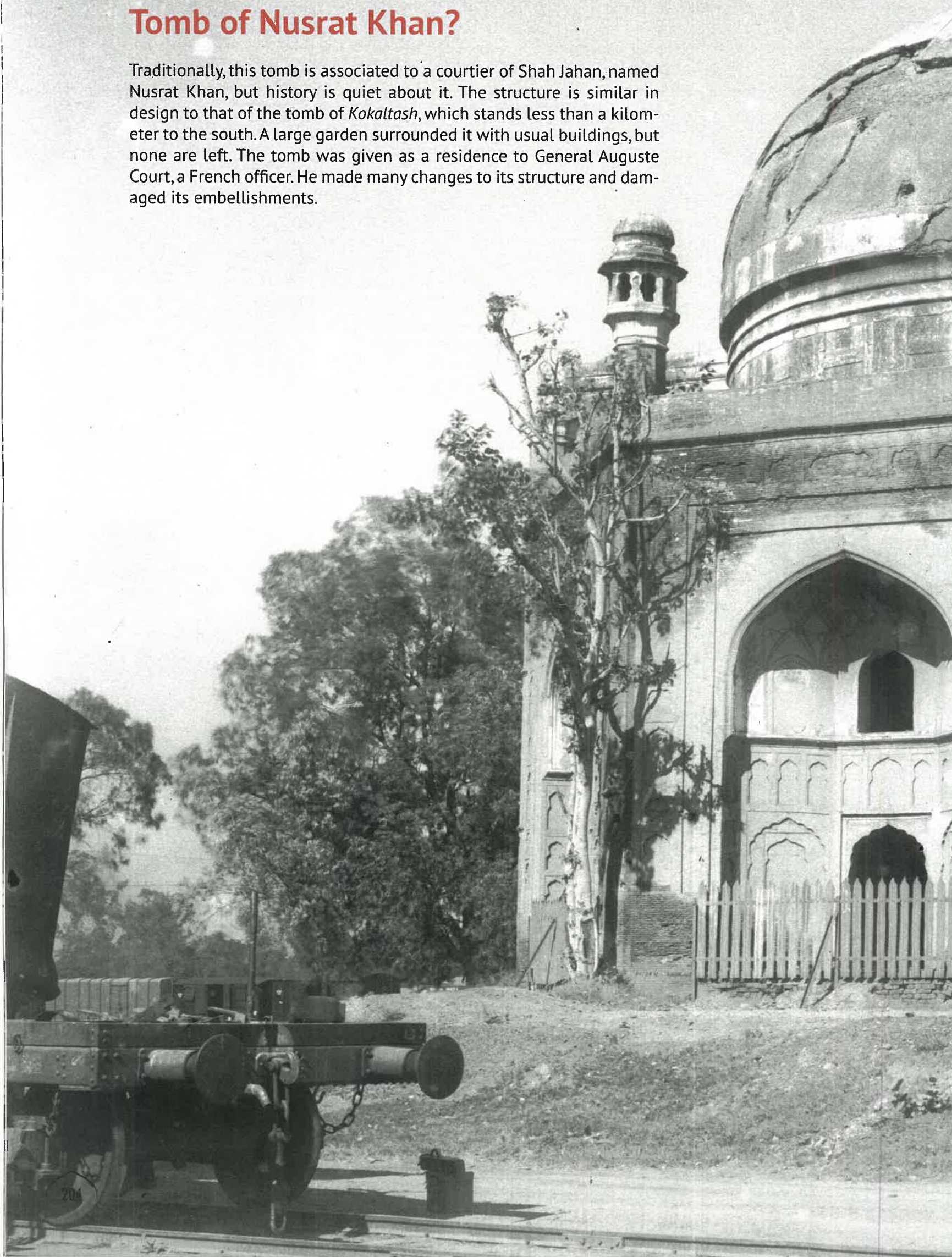
Gateway of Begam Pura

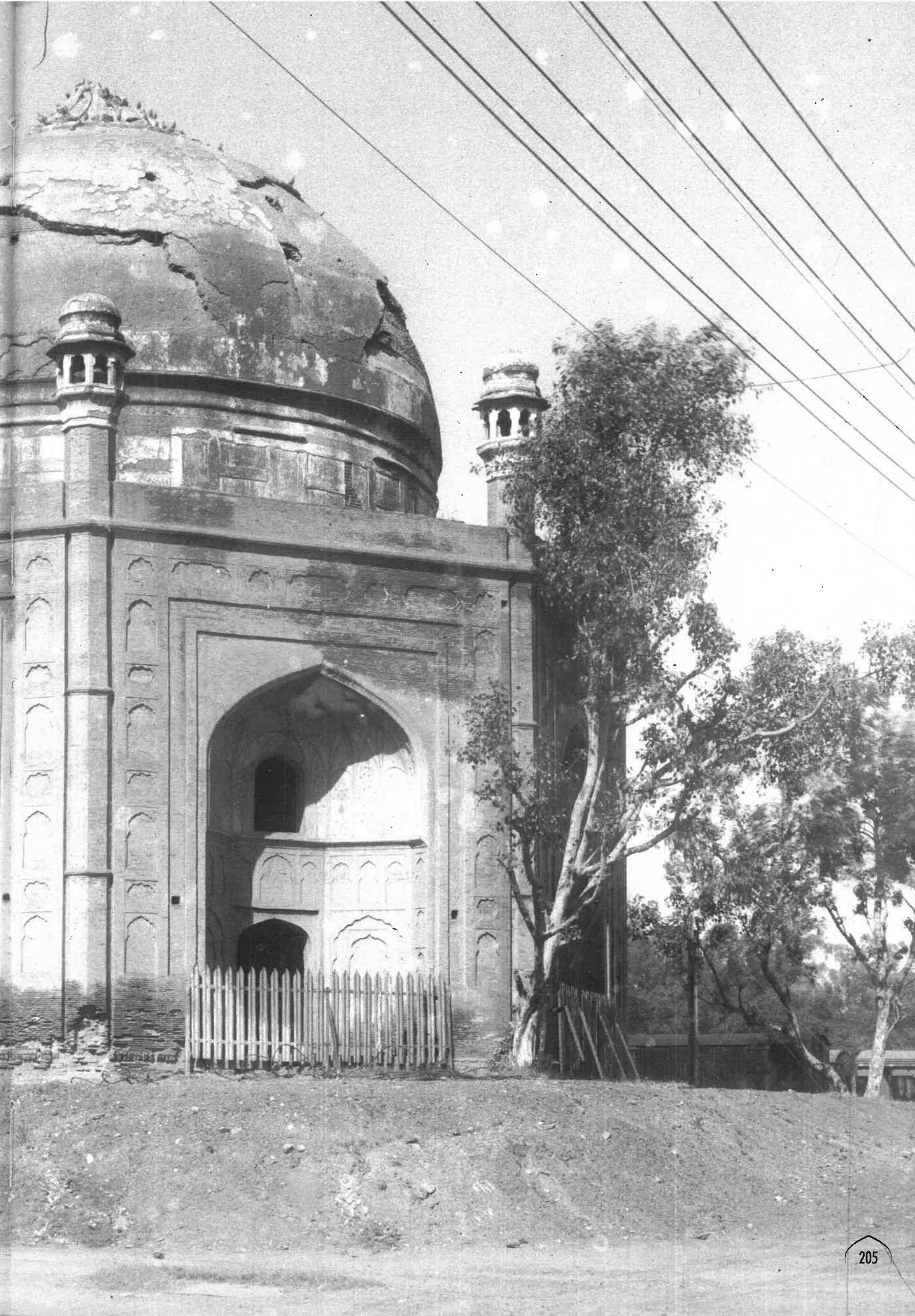
Begam Pura was a rich location of Lahore. The area was populated with the wealthiest of that time who built grand *Havelis* (Mansions). This site was plundered innumerable times and most of the looters would not even go any further because the riches they found here were enough for their greed. But all the plundering destroyed this heavenly abode. Today a small fragment of the gateway of Begam Pura reminds us of a glory ruined by voracity.



Tomb of Nusrat Khan?

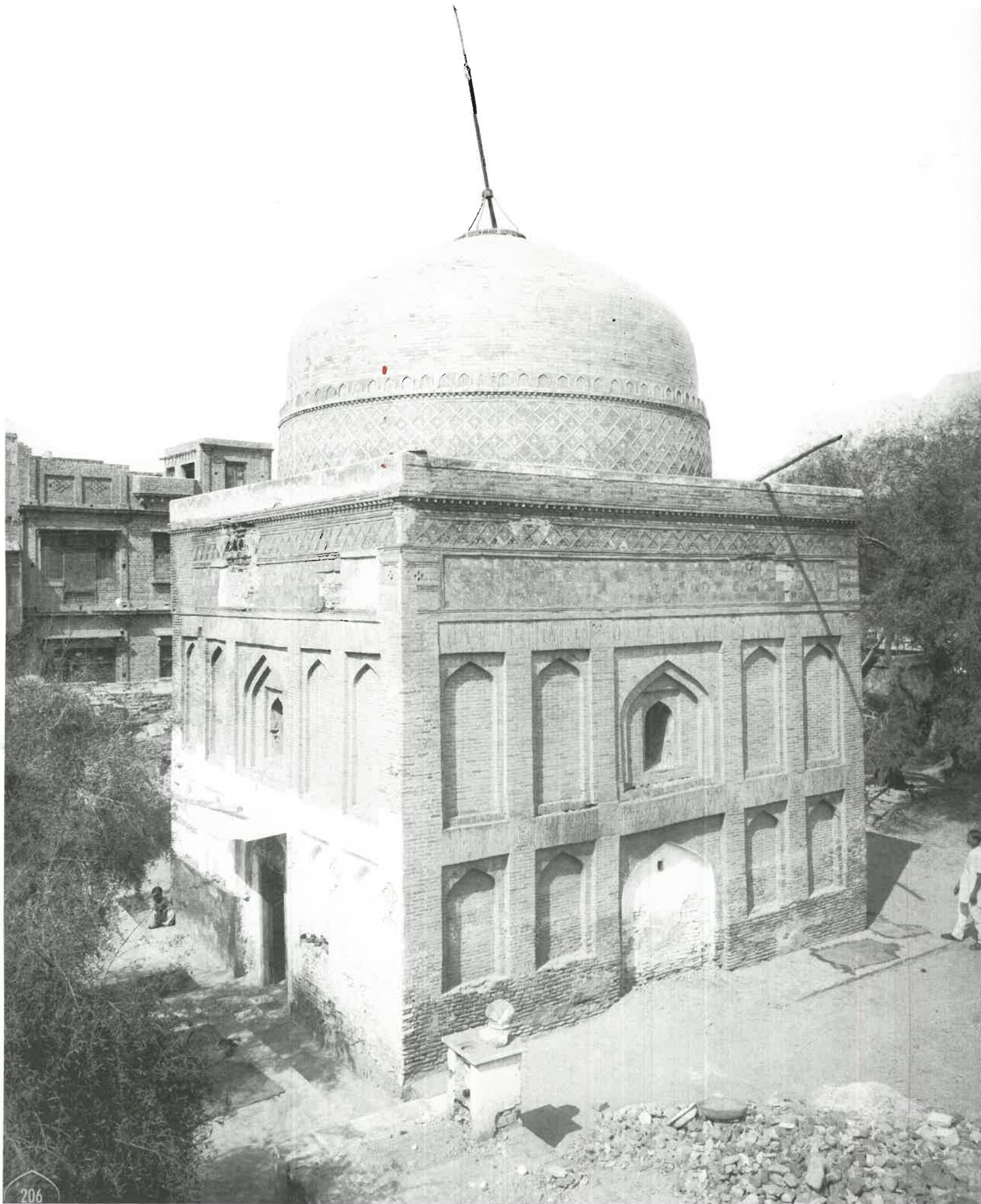
Traditionally, this tomb is associated to a courtier of Shah Jahan, named Nusrat Khan, but history is quiet about it. The structure is similar in design to that of the tomb of *Kokaltash*, which stands less than a kilometer to the south. A large garden surrounded it with usual buildings, but none are left. The tomb was given as a residence to General Auguste Court, a French officer. He made many changes to its structure and damaged its embellishments.

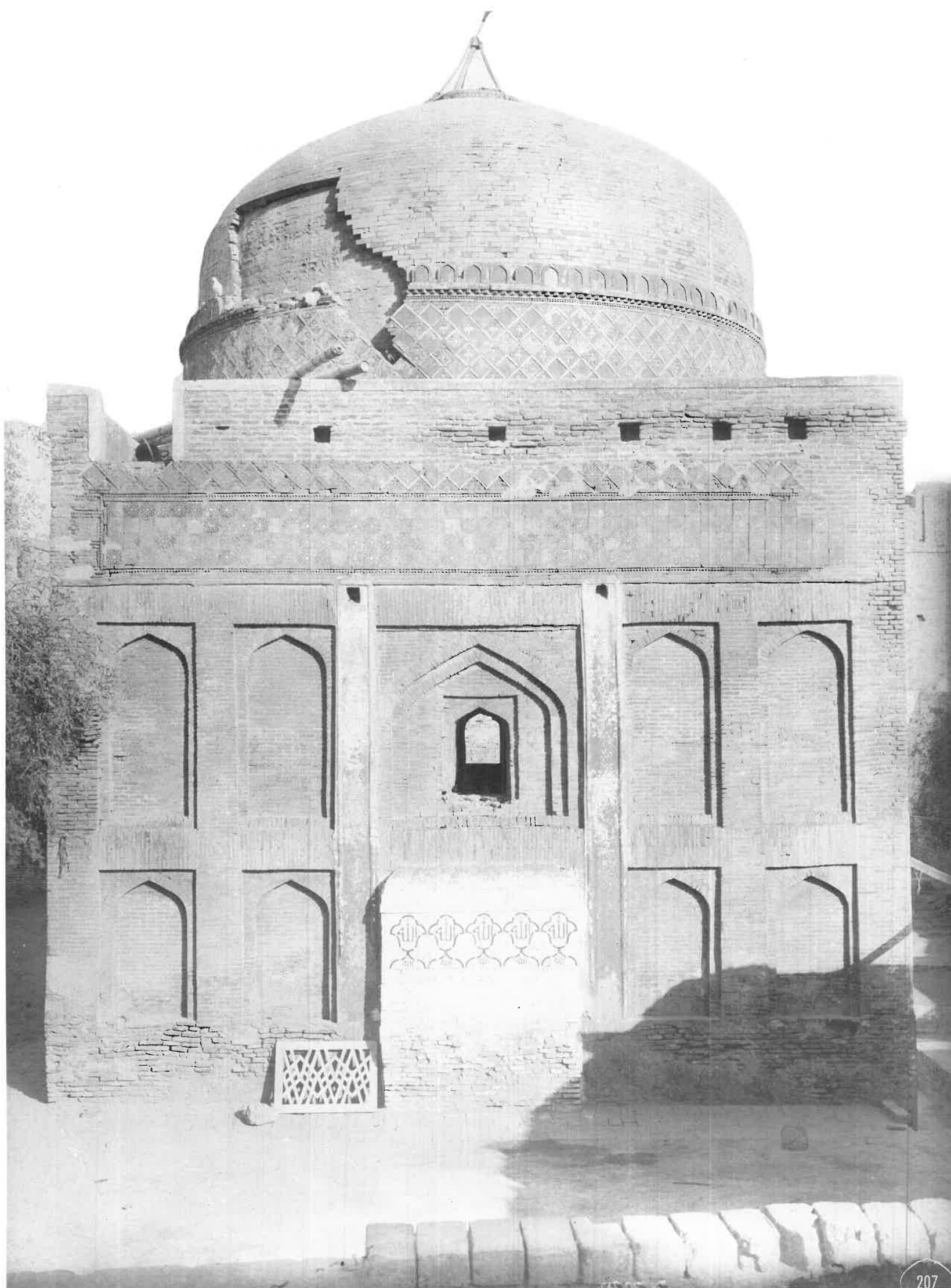




Tomb of Sheikh Musa *Ahangar* (Blacksmith)

Sheikh Musa *Ahangar*, a blacksmith, was respected a lot for his piety. Although there are many contradictions but generally it is believed that he was mentioned in Lodhi Period and died during Akbar's Era probably in 1557-58. His tomb was constructed in the same location where he lived and preached. Turquoise coloured Naqqashi decorates the square dome and marquetry done in the tomb is one of the oldest in the city of Lahore.





Masjid (Mosque) Sarwar e Konain (PBUH)

Not much information is available regarding the Mosque, but the location connects it to the tomb of Mir Naimat Khan, which is now called *Baradari*. The Mosque nearby must have been connected with this tomb, because according to the trend of that time, the tombs were constructed in gardens with Mosques adjacent to them. The original structure has been replaced but old photograph is a proof that this beautiful Mosque contained all the Mughal architectural features of elegance and beauty.









An Unknown Structure Near the Tomb of Madhu Lal Hussain

No distinct feature help us to identify this building. It is not mentioned in main history books but the beauty and grace associate it to the Mughals. The *Bangla* Roof was meant for expensive buildings like *Naulakha* in Lahore Fort. The structural characteristics indicate that this building belonged to a person of higher status.

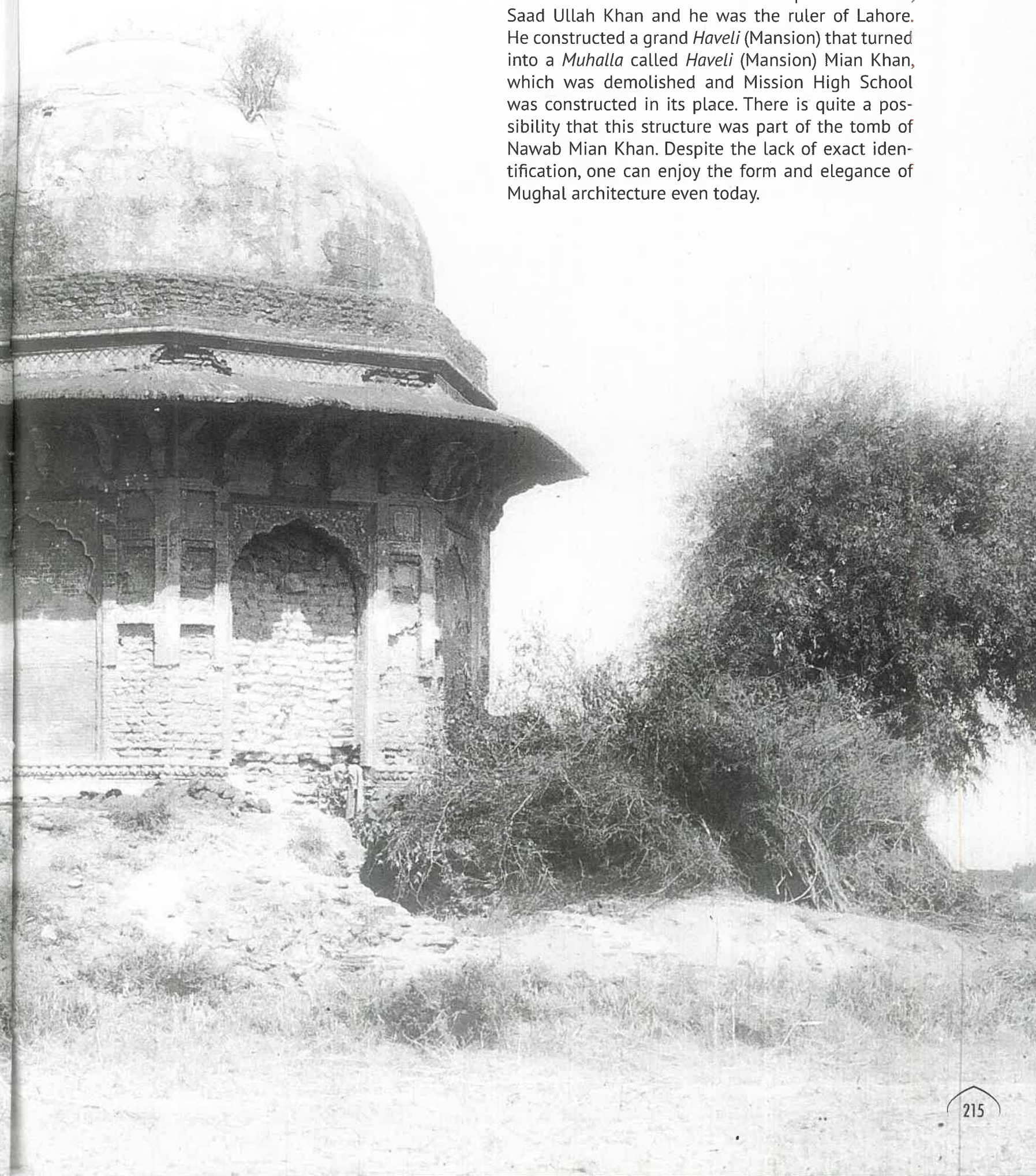


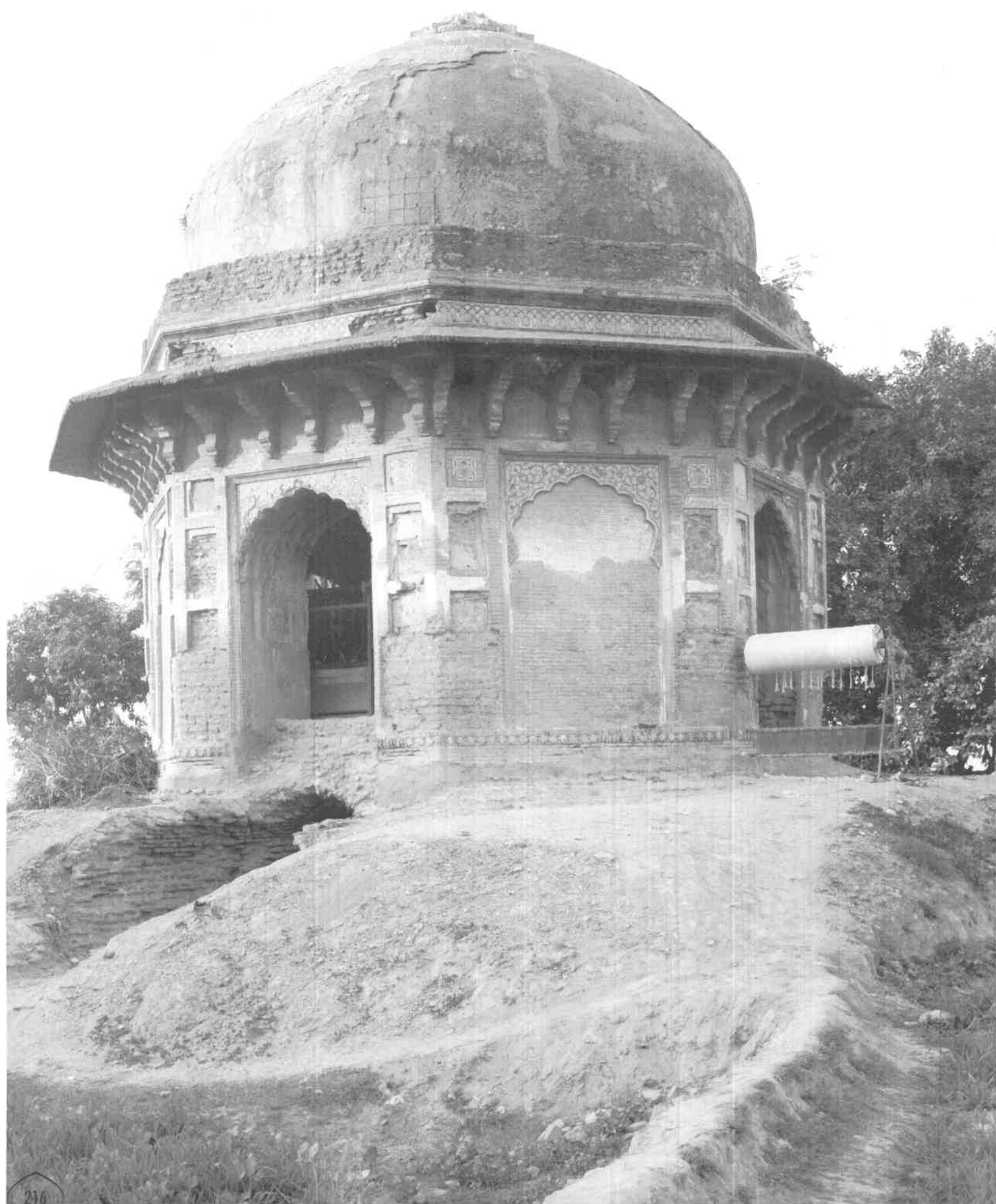




Gumbad Shahiyan (Dome of Royals)

There is no authentic information available regarding this structure, but history books do inform that Hafz Ullah Khan aka Nawab Mian Khan's gardens and tomb were in the same vicinity. Nawab Mian Khan was the son of Shah Jahan's prime minister, Saad Ullah Khan and he was the ruler of Lahore. He constructed a grand *Haveli* (Mansion) that turned into a *Muhalla* called *Haveli* (Mansion) Mian Khan, which was demolished and Mission High School was constructed in its place. There is quite a possibility that this structure was part of the tomb of Nawab Mian Khan. Despite the lack of exact identification, one can enjoy the form and elegance of Mughal architecture even today.

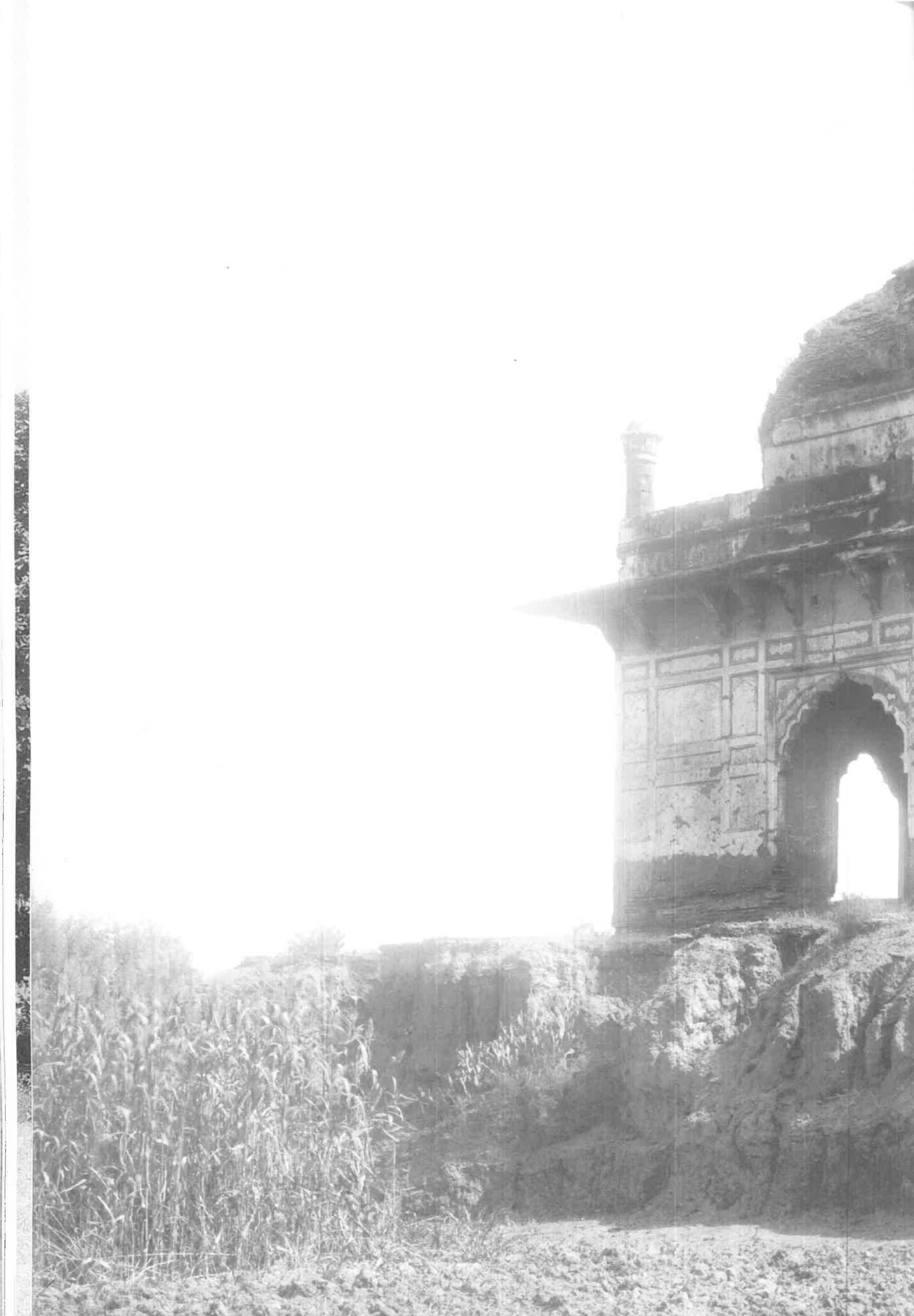




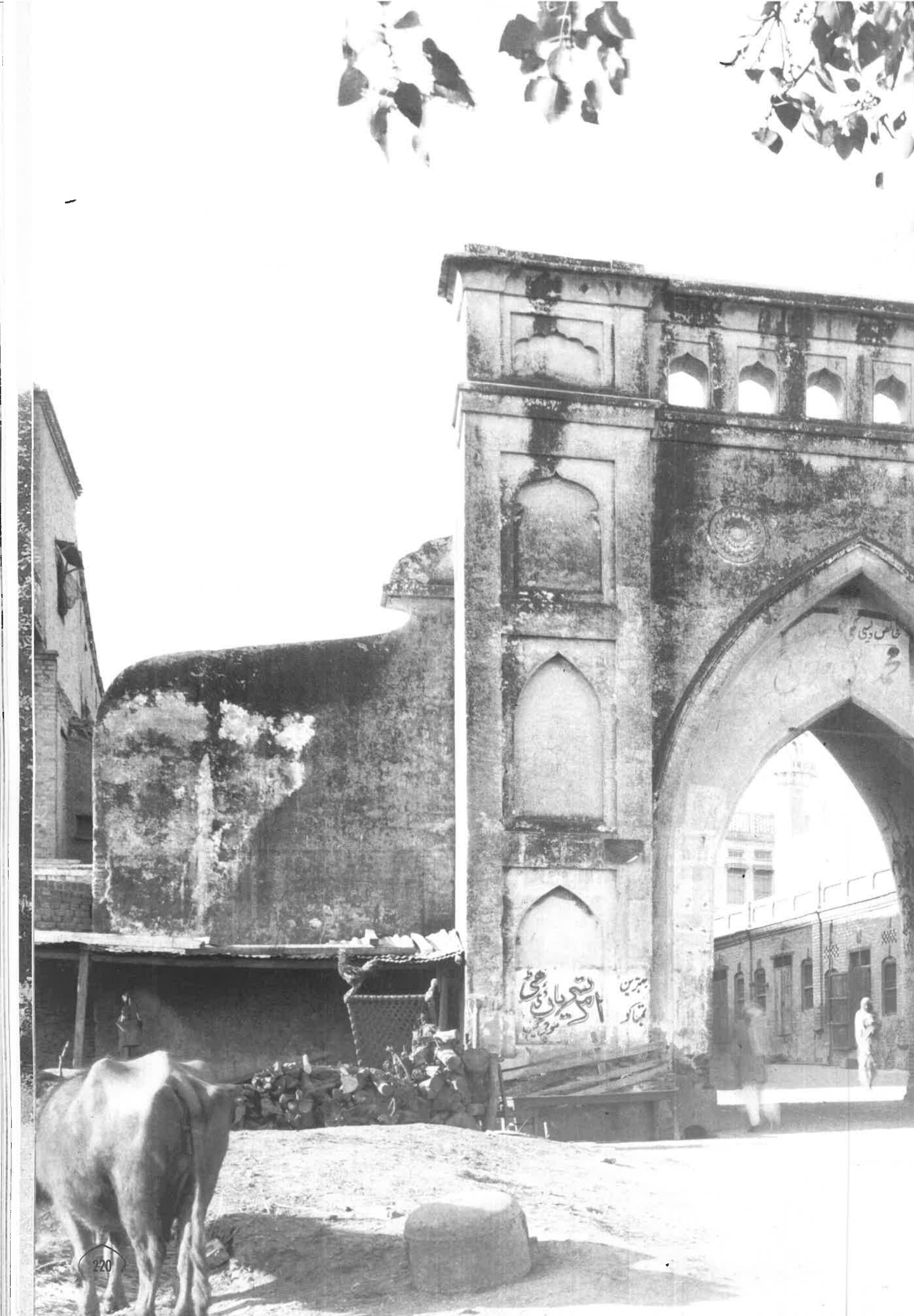
Tomb of *Mai Dai*

This tomb is associated with a lady called *Mai Dai*, but no historical record testifies to it. Located nearby is another burial named *Saro Wala Maqbara* (Tomb with Cyprus Trees). The tomb of *Mai Dai* was in deplorable conditions, but it was renovated by later authorities of Pakistan.





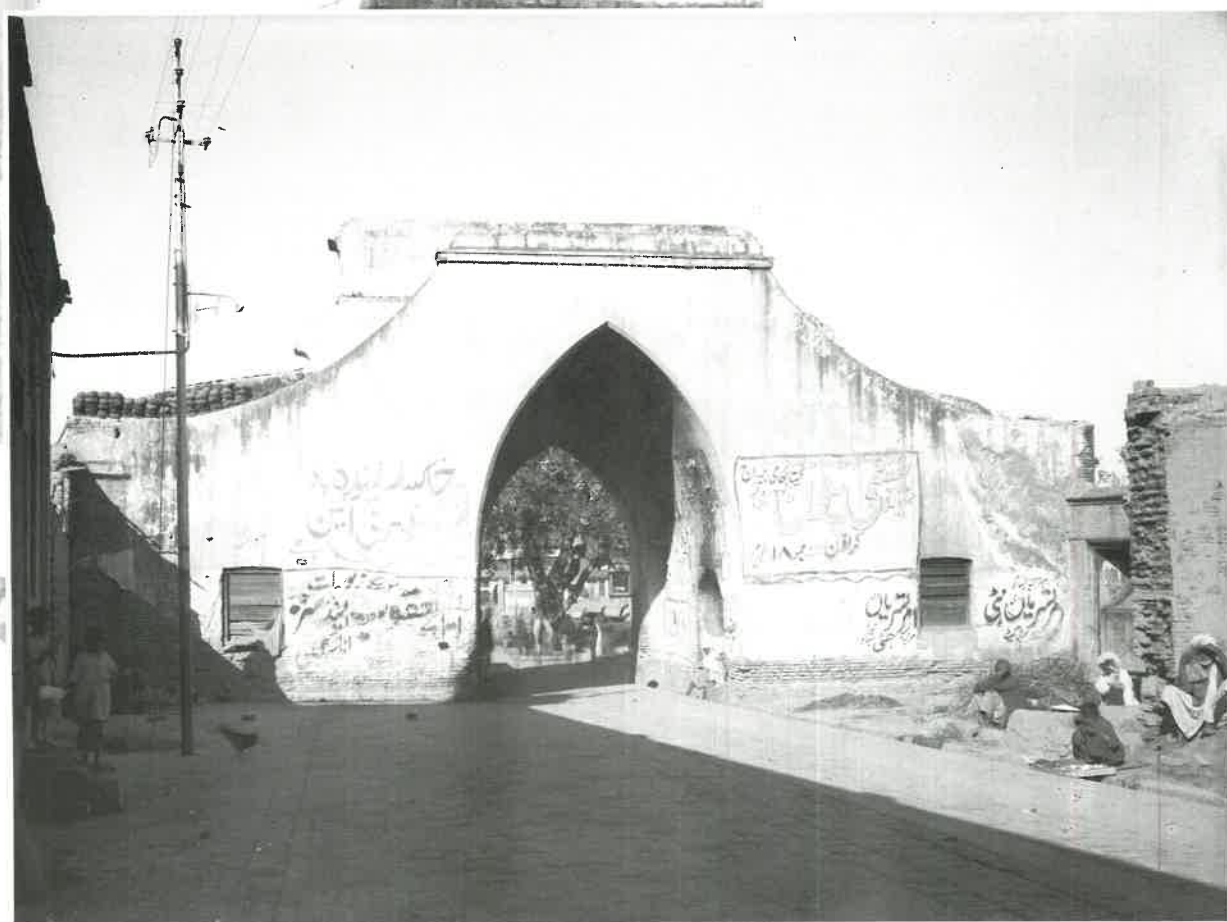


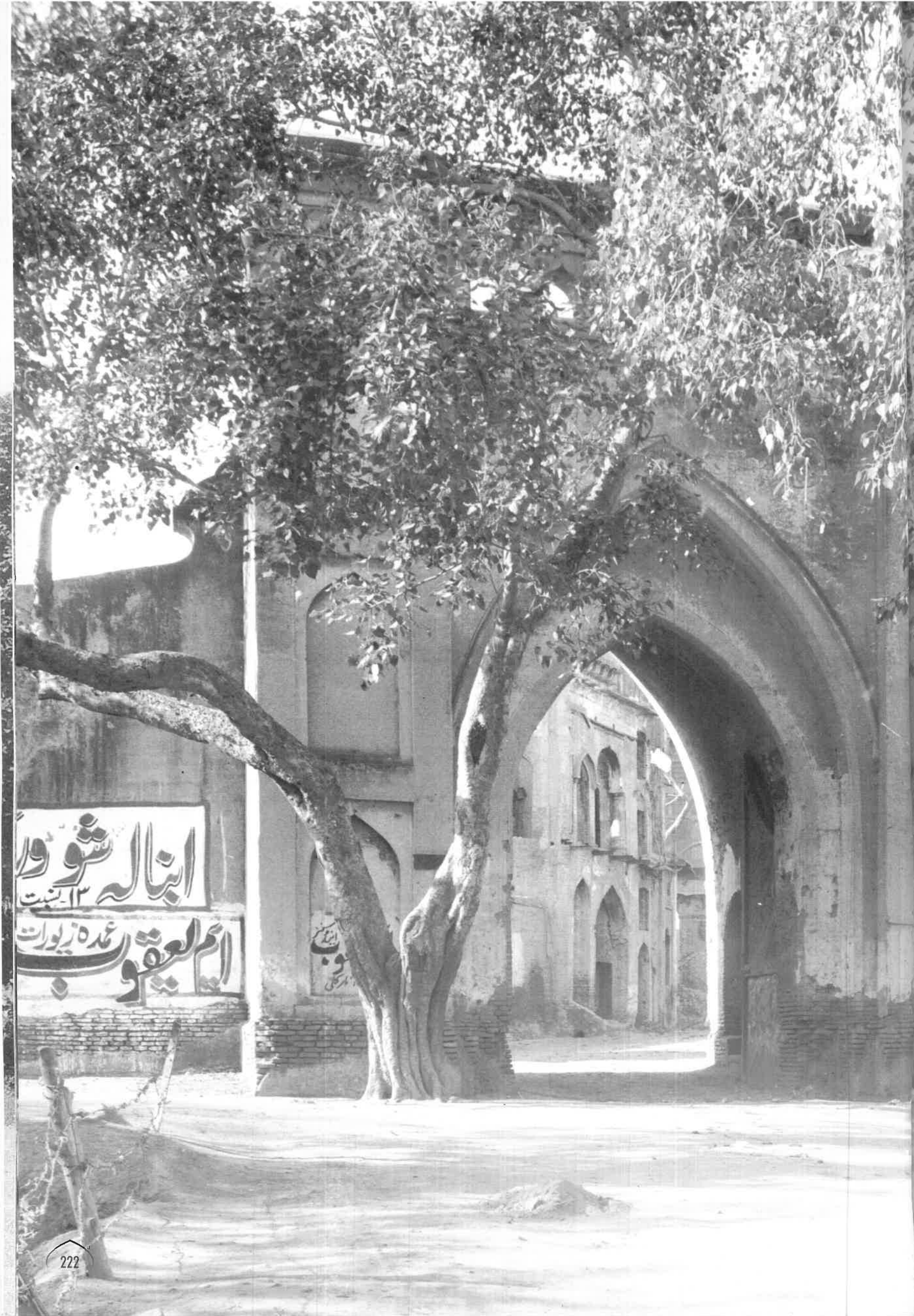


Darwaazay of Lahore (City Gates)

Historical references inform that Lahore had six gates in 11th/12th centuries. During Akbar's period, the city wall was heightened and twelve main gates, at their present locations, were pierced in the wall. In most of the historical narratives, one *Mori* (Small Entrance) is mentioned as the thirteenth entry point of the city, but the old maps of Lahore testify to the fact that there was another *Mori* named *Mori Sannan*. So, Lahore was the city of 12 gates and two *Moris*. These entrance points are called *Raushnai Darwaaza*, *Mori Sannan*, *Taxali Darwaaza*, *Bhatti Darwaaza*, *Mori Darwaaza*, *Lahori Darwaaza*, *Shah Alami Darwaaza*, *Mochi Darwaaza*, *Akbari Darwaaza*, *Delhi Darwaaza*, *Zaki Darwaaza*, *Sheranwala Darwaaza*, *Kashmiri Darwaaza* and *Masti Darwaaza*.

Army officers were posted at all these entry points. They had their living quarters under the buildings of the gates. Every door had a permanent watchman called *Darogha*, who served the assigned door all his life. The *Darogha* knew almost every resident of his assigned area and the new comers were checked by him. Gates were closed at night and visitors could enter only in daytime. In times of danger, a smaller door would let anyone in, if allowed by the ever watchful guards. The wall protected the city against the raiders, and that sense of security still lingers in that area. During the British Era, gates were left standing without any support and even they were demolished one after another. Many of the *Darwaazas* were reconstructed by the British.



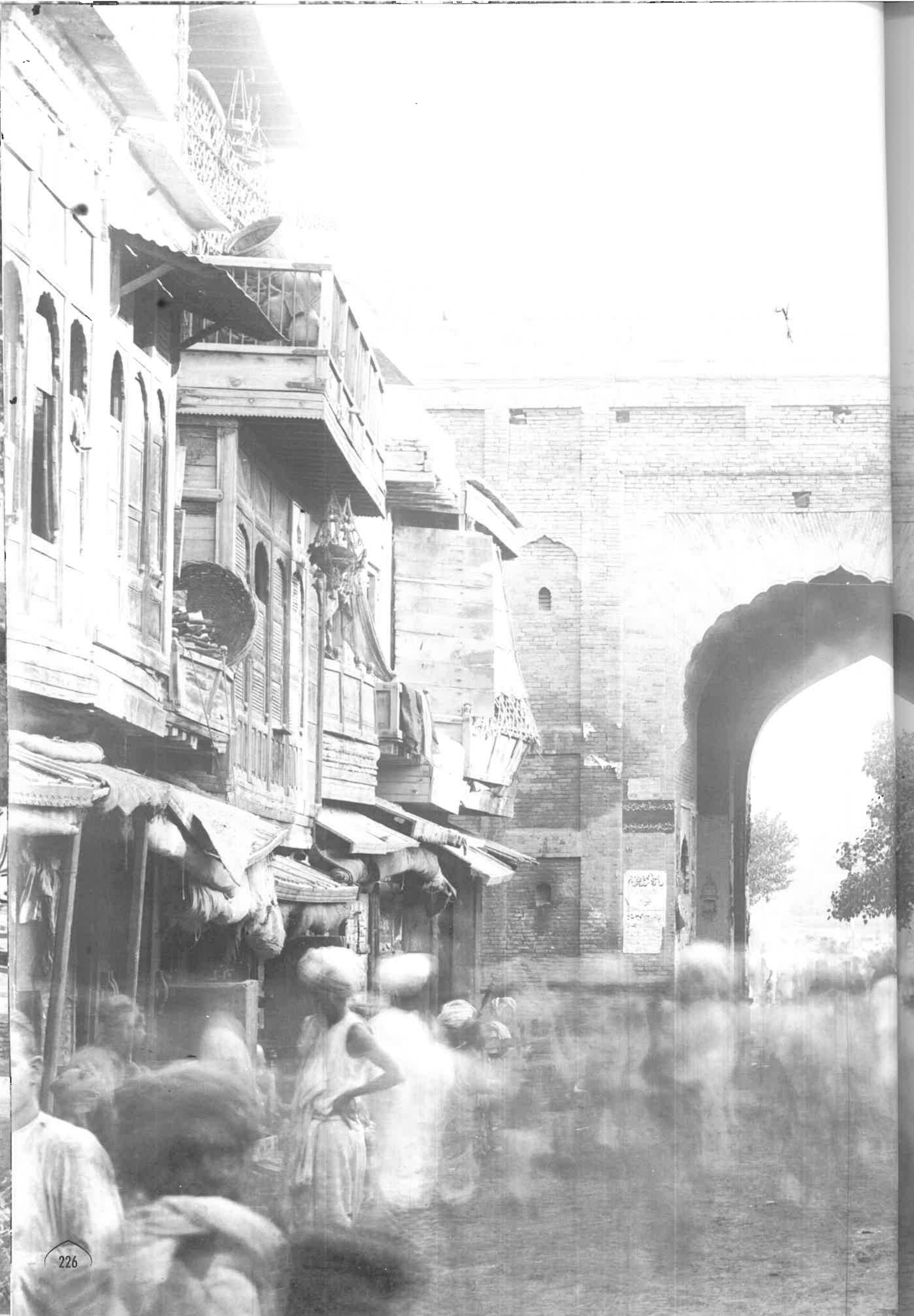


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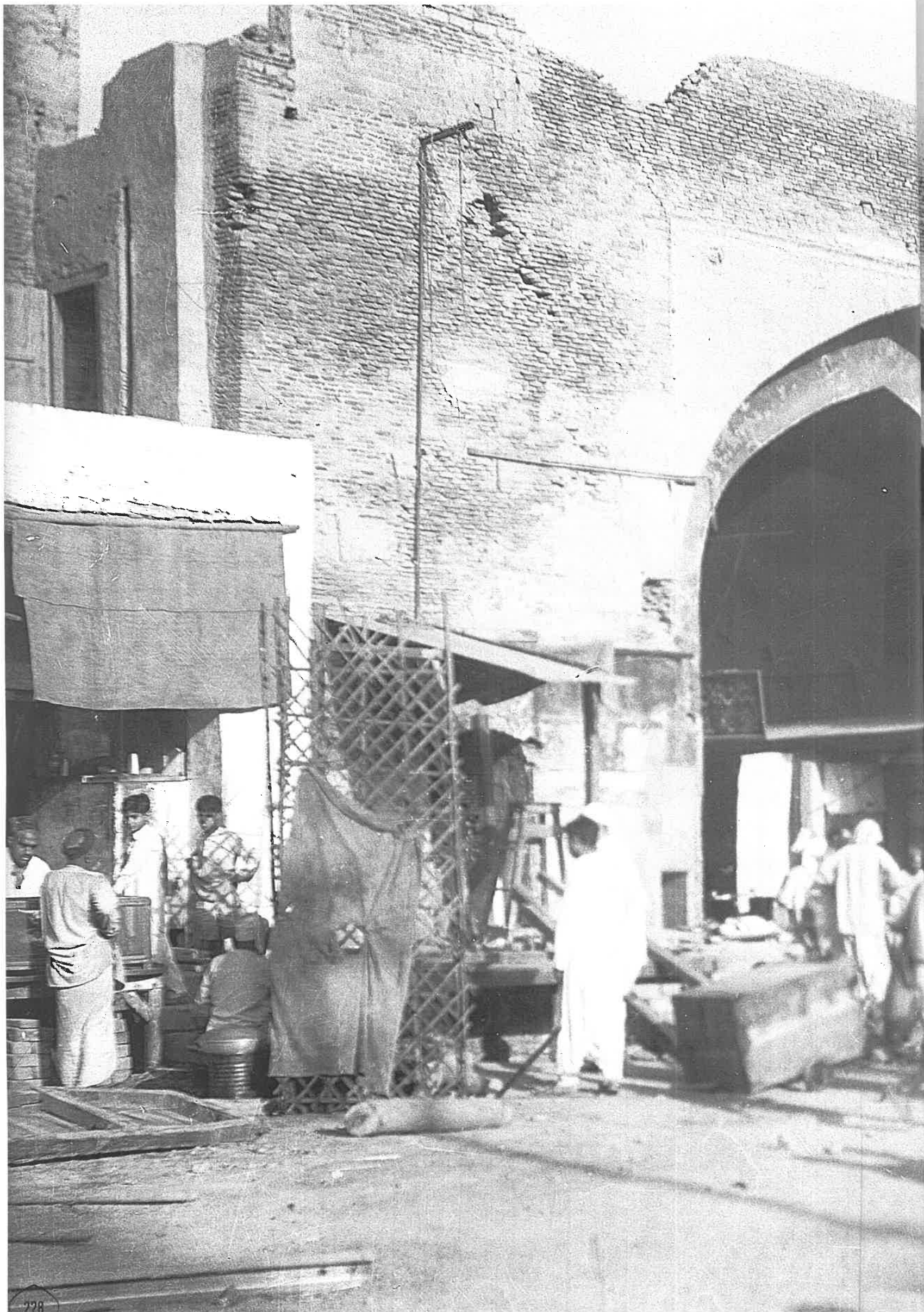


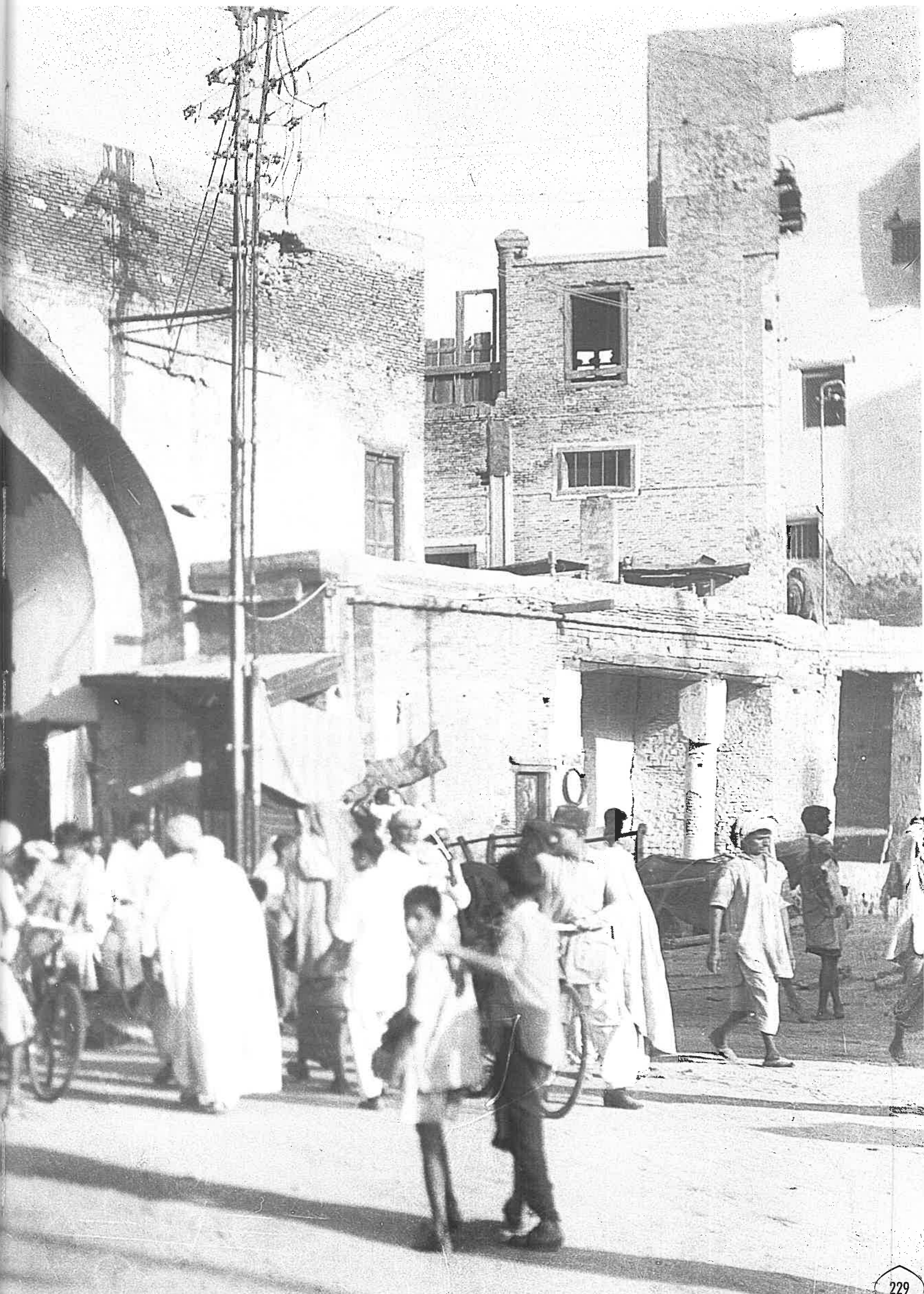
















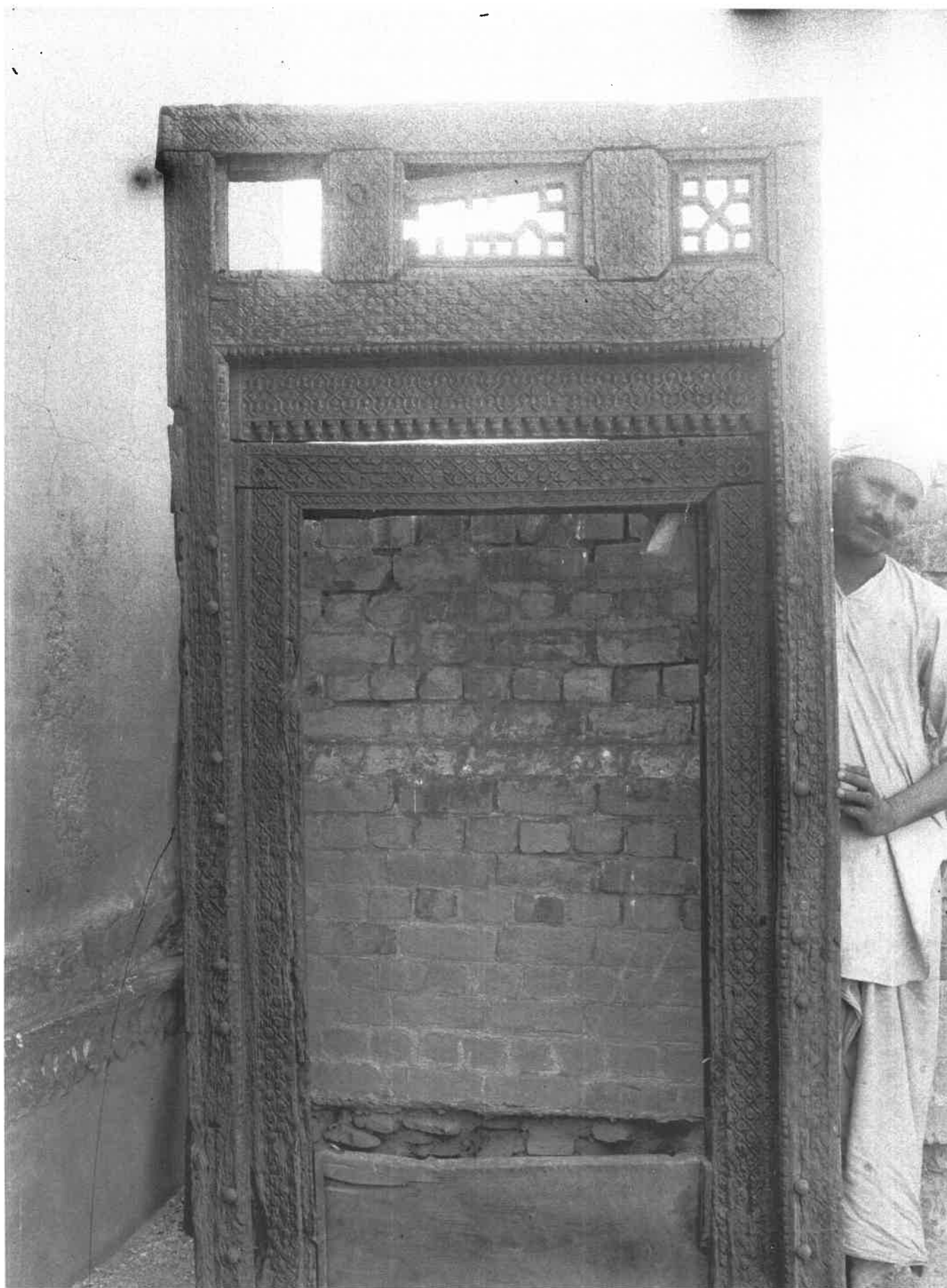


مرکز دانش و ادب
مکتبہ اسلامیہ
مکتبہ اسلامیہ

Wooden Doors of Lahore

Almost all the *Lahori* arts and crafts of 11th and 12th century are lost in the mist of time and no visual evidence seems to have survived of those Eras. But there is a reference of the wooden doors that were discovered from different parts of the walled city, and an important location was *Wacho Wali*. Percy Brown assigns them to *Saljuq* Period of the 12th century. Images shared here are photographs of the structures that were mostly taken to England.



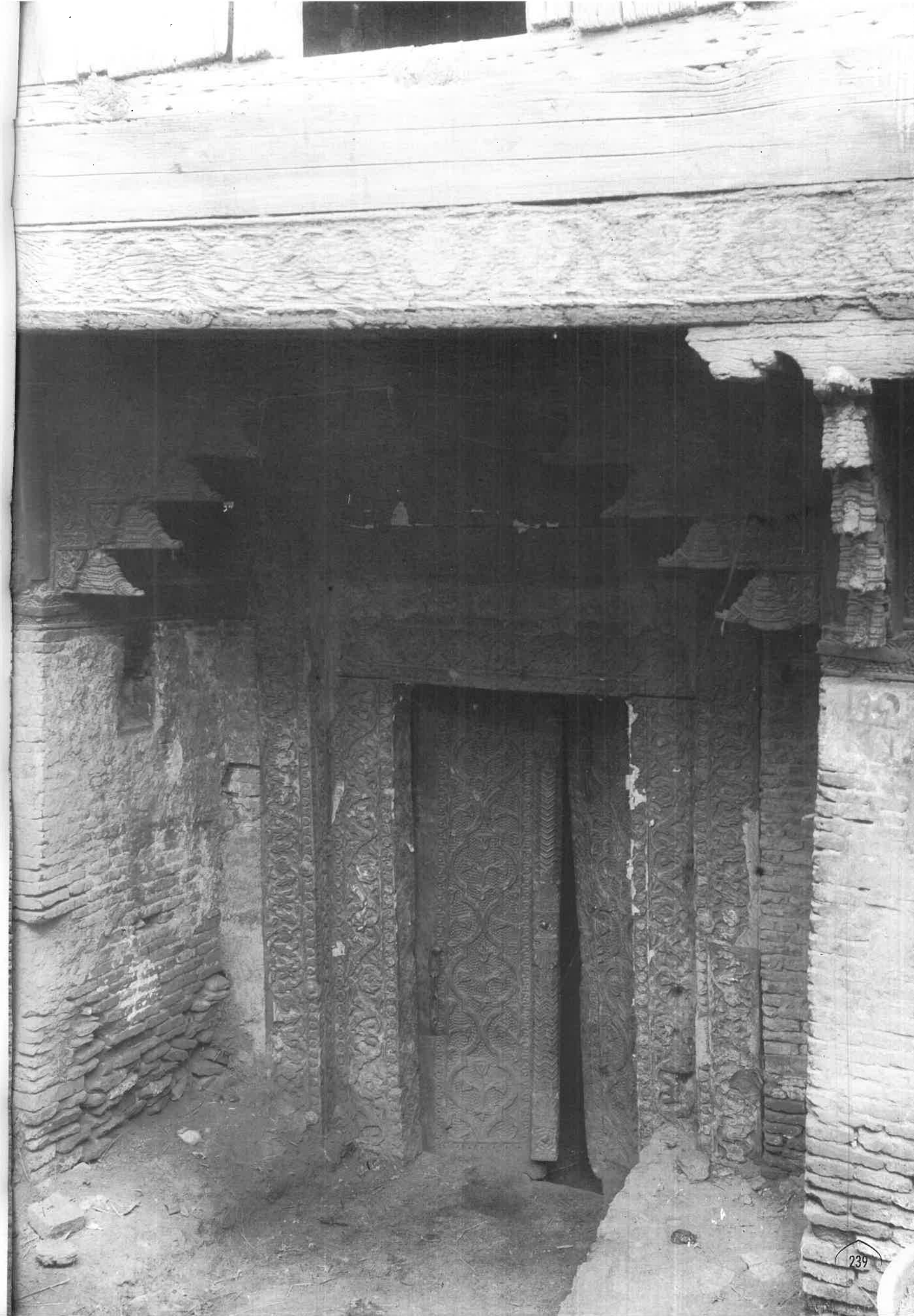












Taalab Wali Masjid (Mosque with Pond)

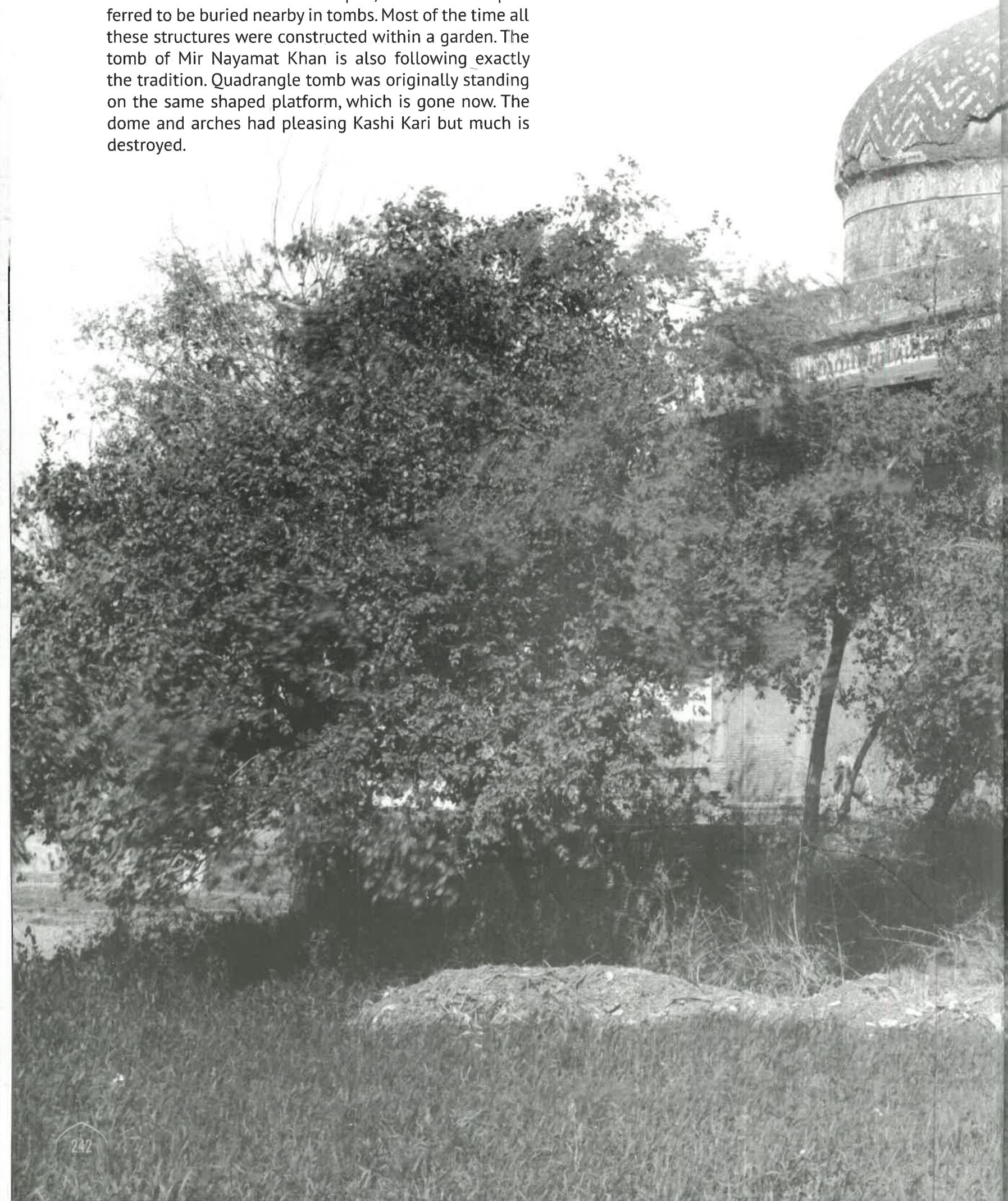
Two Mosques are famous with this name. One is outside and the other is inside the walled city of Lahore. This image is of the Mosque inside. Not much information is available regarding these two structures.



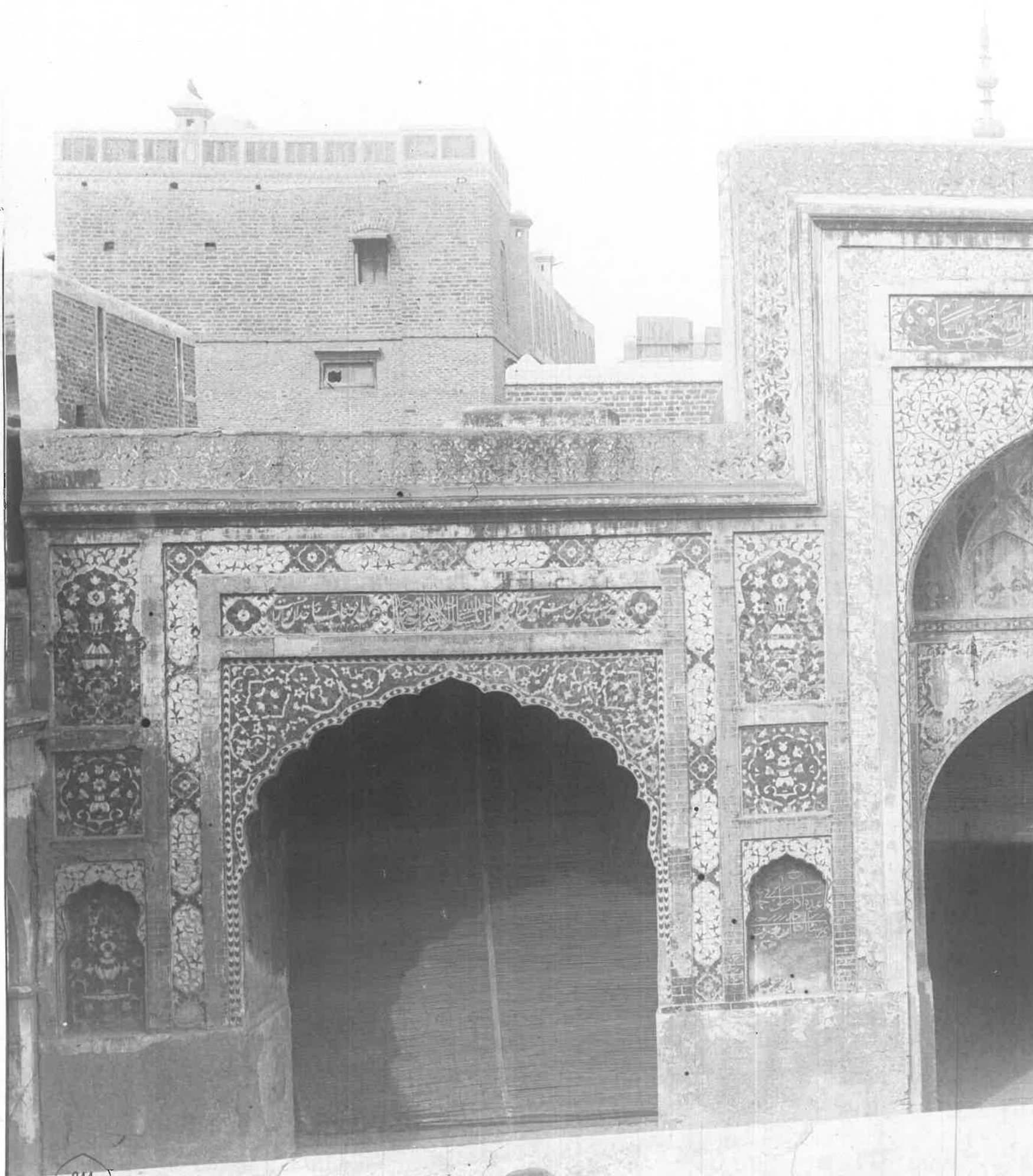


Tomb of Mir Nayamat Khan

Shah Jahan engaged exceptional individuals and one prominent name was of Mir Nayamat Khan, commander of artillery. It was the trend of the time that the rich and affluent would construct Mosques/Madrasas and preferred to be buried nearby in tombs. Most of the time all these structures were constructed within a garden. The tomb of Mir Nayamat Khan is also following exactly the tradition. Quadrangle tomb was originally standing on the same shaped platform, which is gone now. The dome and arches had pleasing Kashi Kari but much is destroyed.

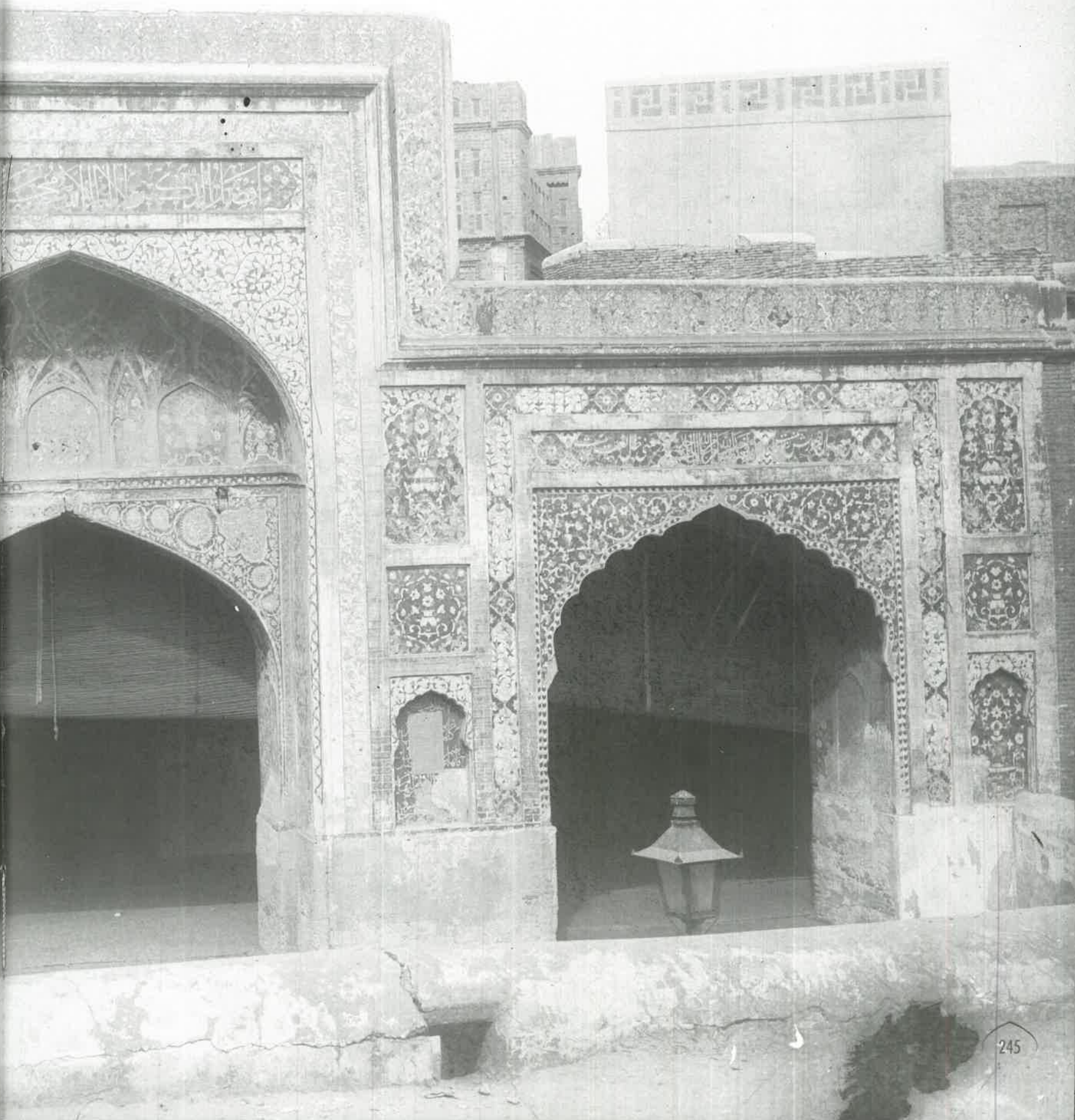






Masjid (Mosque) Cheenian Wali

The Mosque was constructed under the patronage of Shah Jahani/Alamgiri courtier Sarfraz Khan aka Afraz Khan in 1669, while the inner portion of the Mosque was completed two years later. The three domes are relatively flat shaped and one of the doors had marbeling technique used for embellishment. The three arches were illuminated in an elaborate manner. The courtyard had an abulation pond that was later filled and rooms were constructed on it. Much of the decorations have been stolen or damaged.



Kudi Bagh **(Maiden's Garden)**

Maharaja Ranjit Singh hired many European army men and two of them, General Ventura and General Allard, joined in 1822. Allard's young daughter Marie Charlotte died on 5th April, 1827 and he buried her on a mound in the garden that was granted to Ventura. In January 1889, when Allard passed away, he was also buried on the same mound. The tomb along with the two graves are very well maintained.





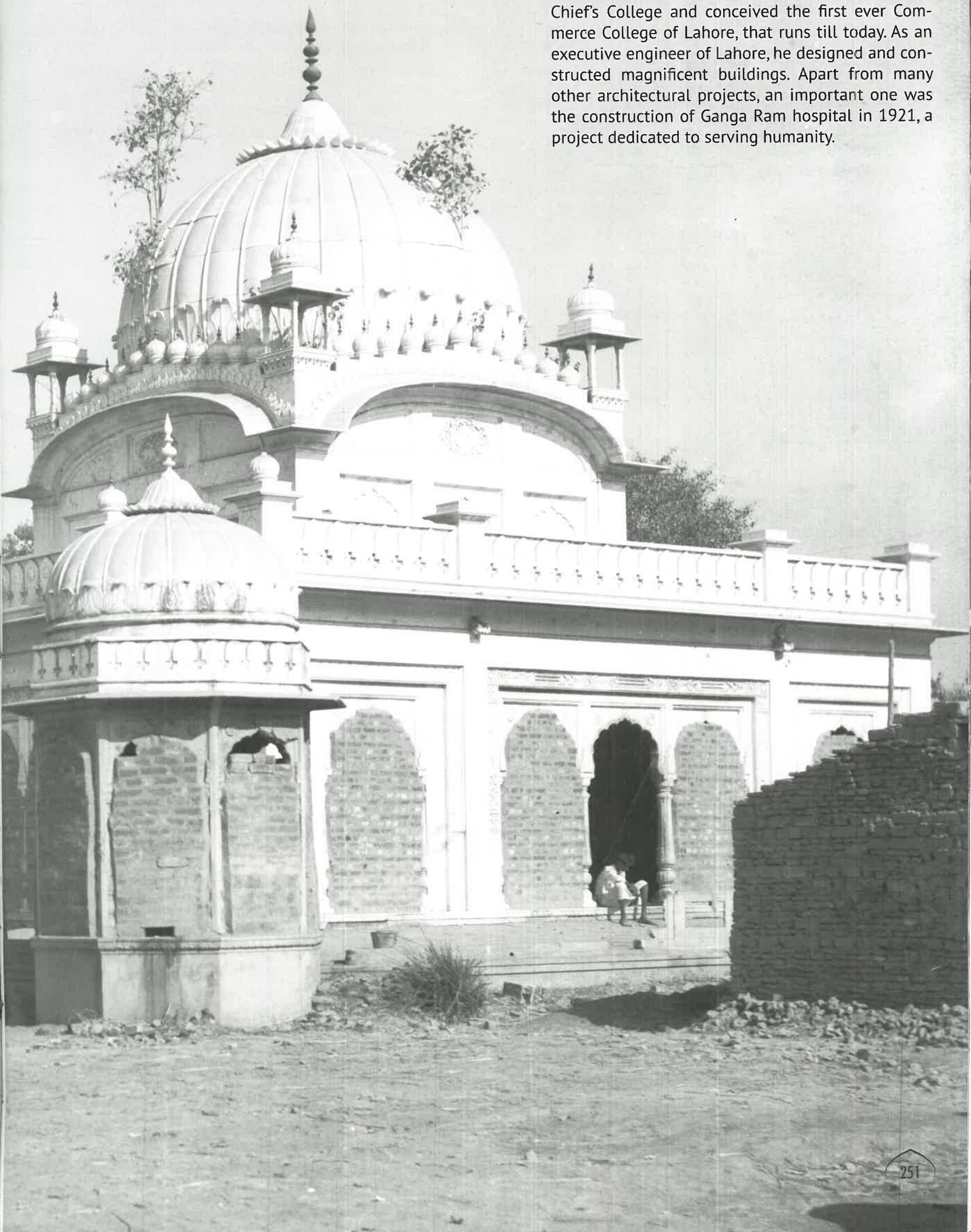






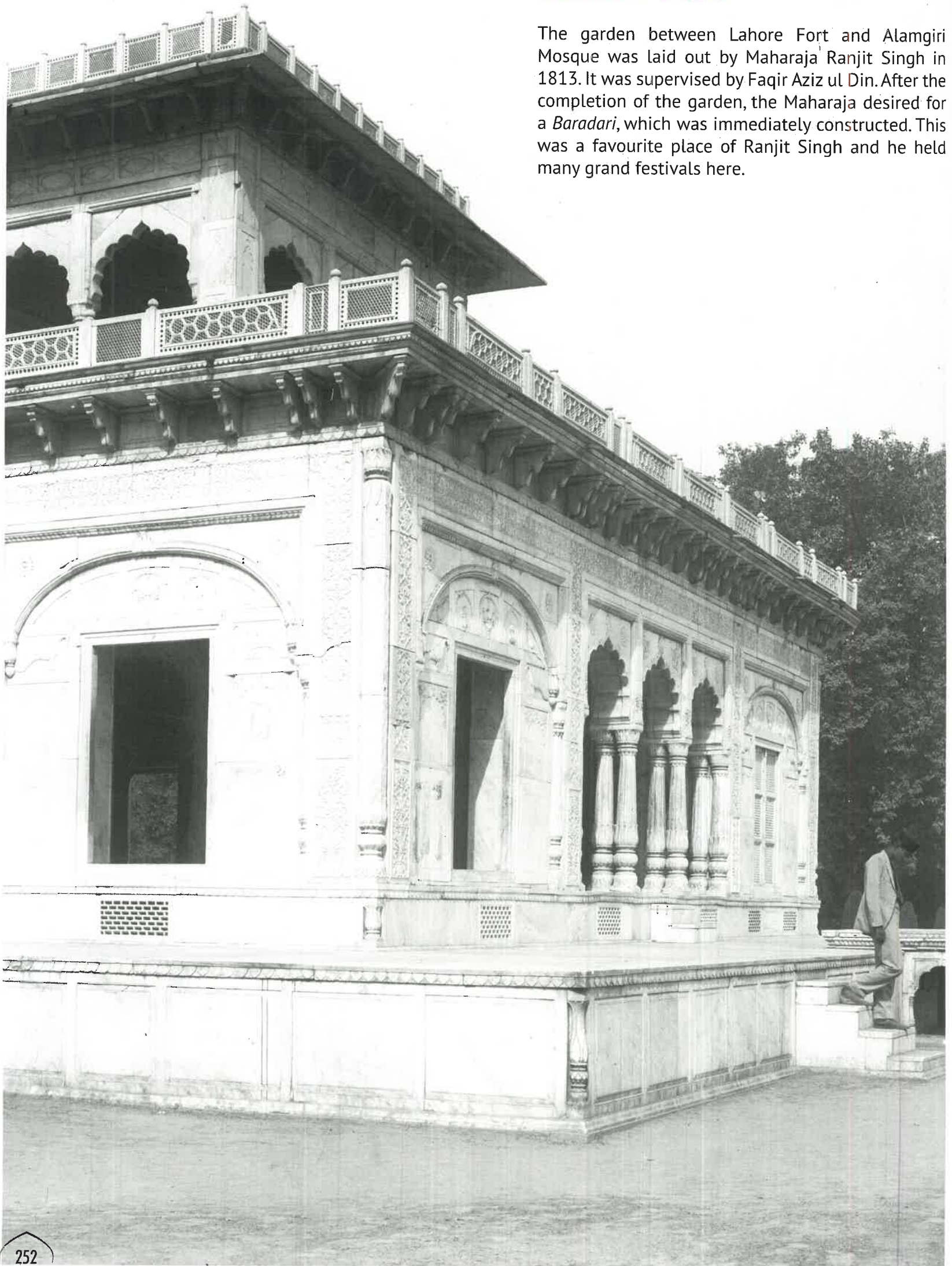
Samadhi Ganga Ram

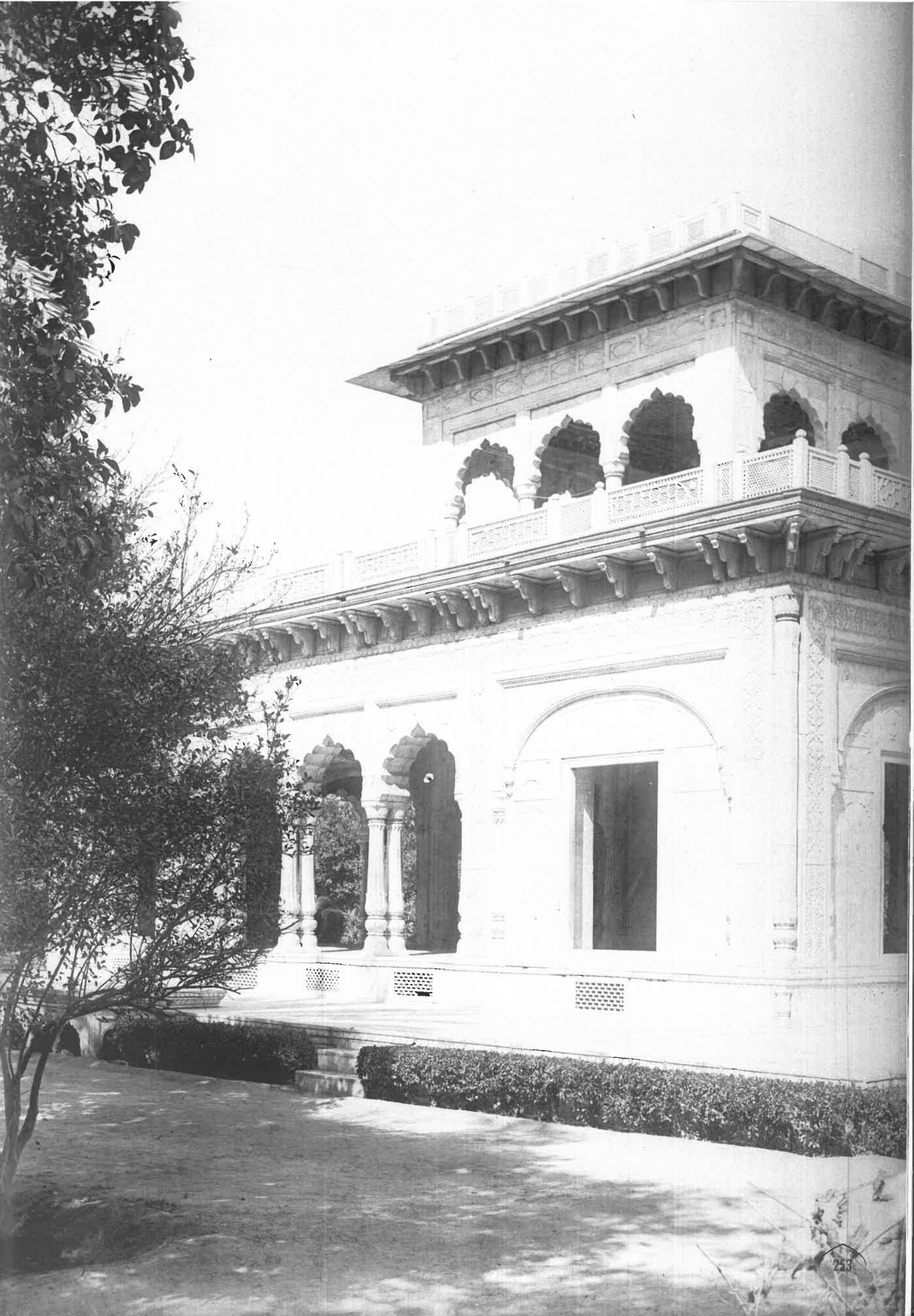
Ganga Ram was born in 1851. He was an engineer and an architect by profession and supervised the construction of High Court, Cathedral, Aitchison Chief's College and conceived the first ever Commerce College of Lahore, that runs till today. As an executive engineer of Lahore, he designed and constructed magnificent buildings. Apart from many other architectural projects, an important one was the construction of Ganga Ram hospital in 1921, a project dedicated to serving humanity.



Baradari Hazuri Bagh, Lahore Fort

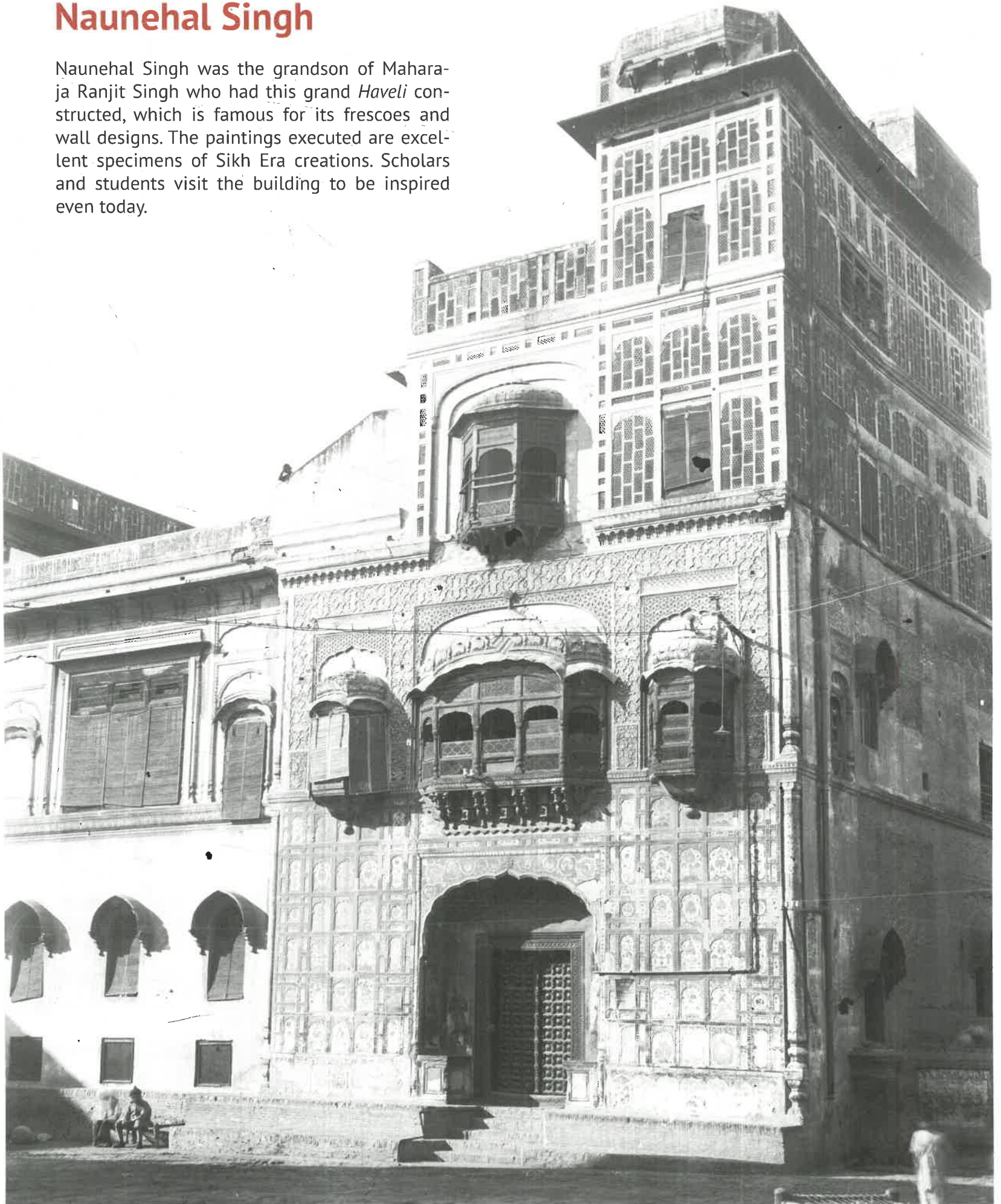
The garden between Lahore Fort and Alamgiri Mosque was laid out by Maharaja Ranjit Singh in 1813. It was supervised by Faqir Aziz ul Din. After the completion of the garden, the Maharaja desired for a *Baradari*, which was immediately constructed. This was a favourite place of Ranjit Singh and he held many grand festivals here.





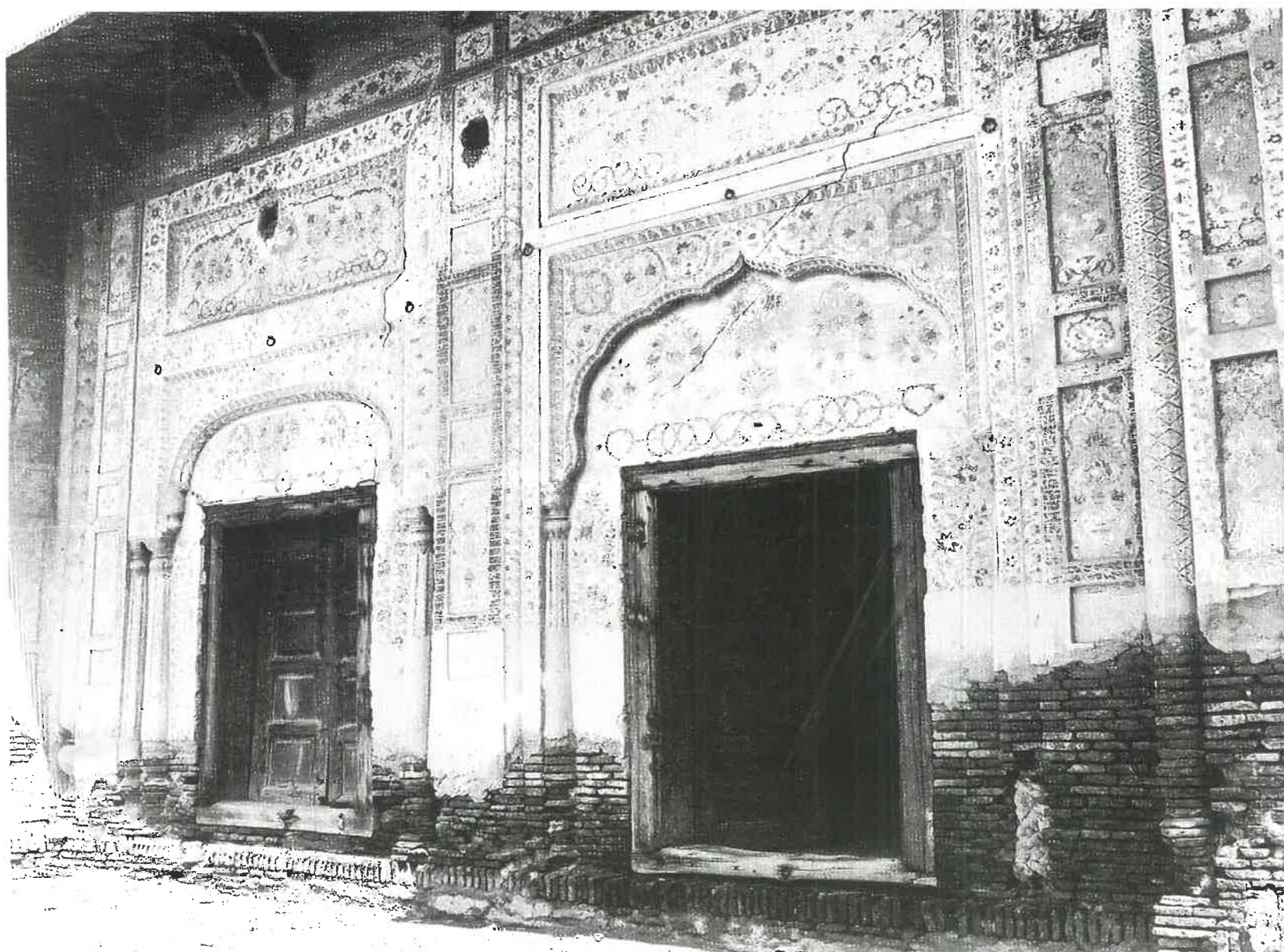
Haveli (Mansion) Naunehal Singh

Naunehal Singh was the grandson of Mahara-
ja Ranjit Singh who had this grand *Haveli* con-
structed, which is famous for its frescoes and
wall designs. The paintings executed are excel-
lent specimens of Sikh Era creations. Scholars
and students visit the building to be inspired
even today.



Baradari Sher Singh

An important monument situated in a Shah Jahani garden is called *Baradari Sher Singh*, because this able Sikh Maharaja was brutally murdered here in 1843. There is the tomb of Shah Bilawal in the same vicinity, but not many people know that the body of the Saint was removed and reburied when the area came under the threat of river Ravi. The old structure had the usual grace of Mughal architecture, but that is renovated now due to its deplorable condition.





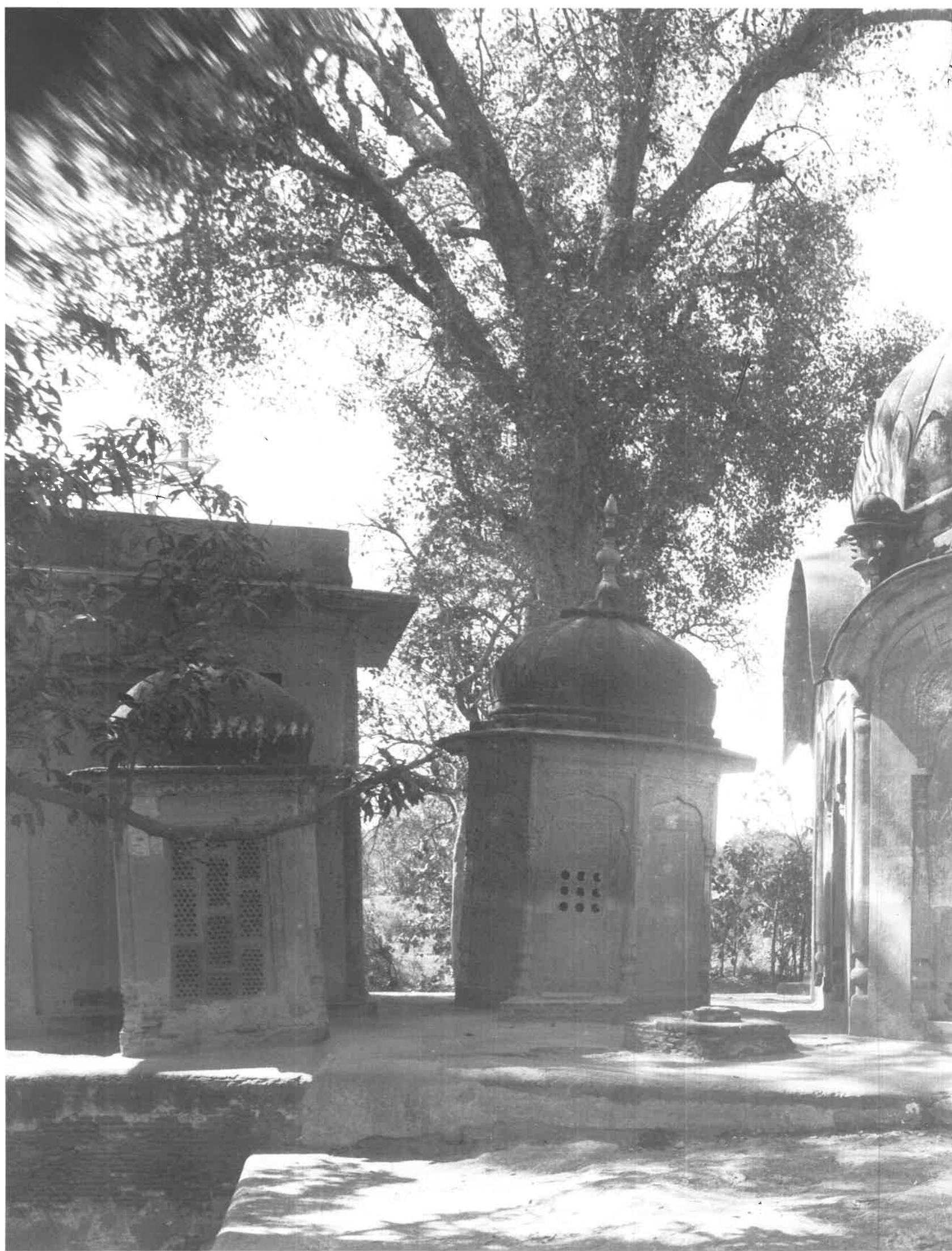


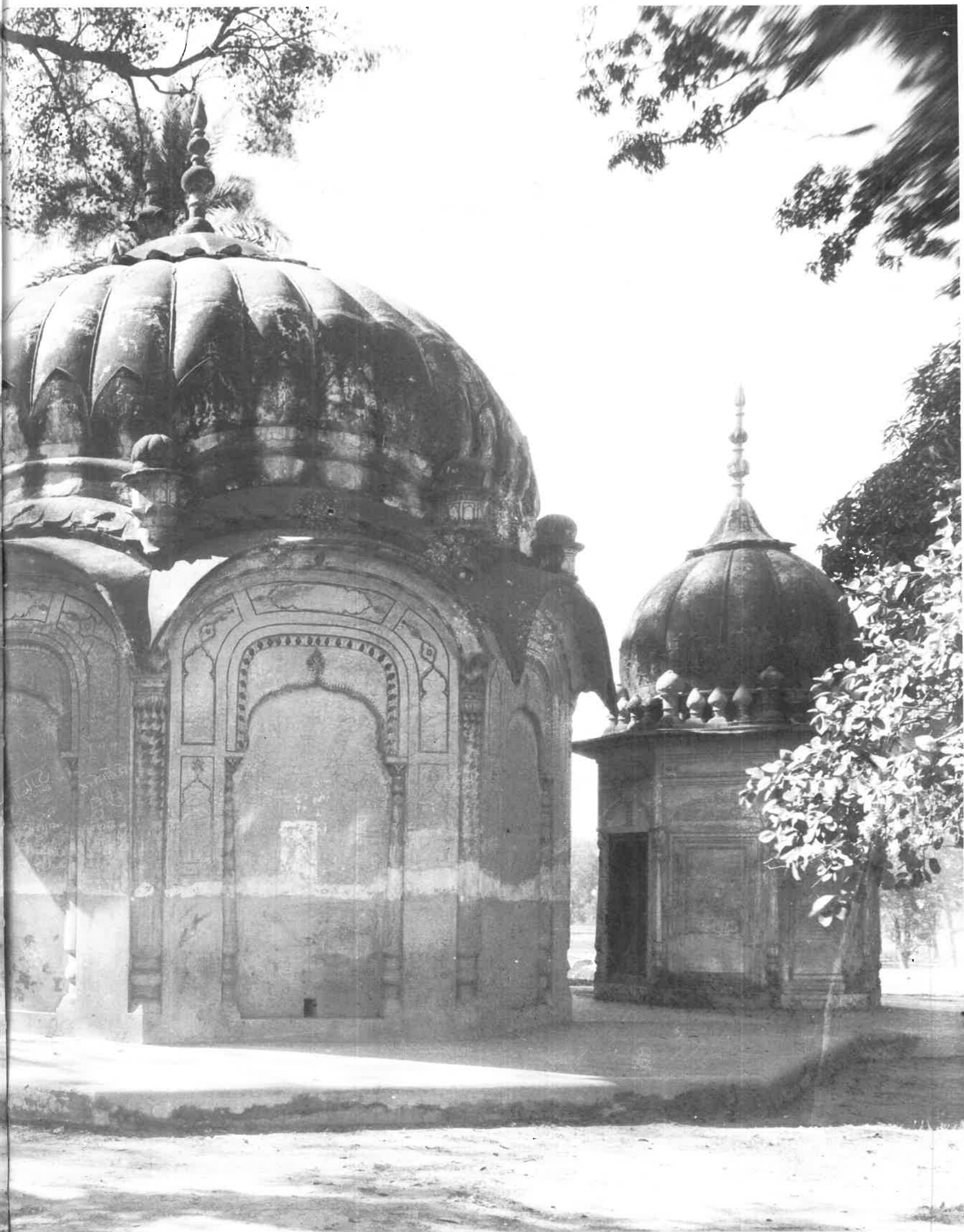






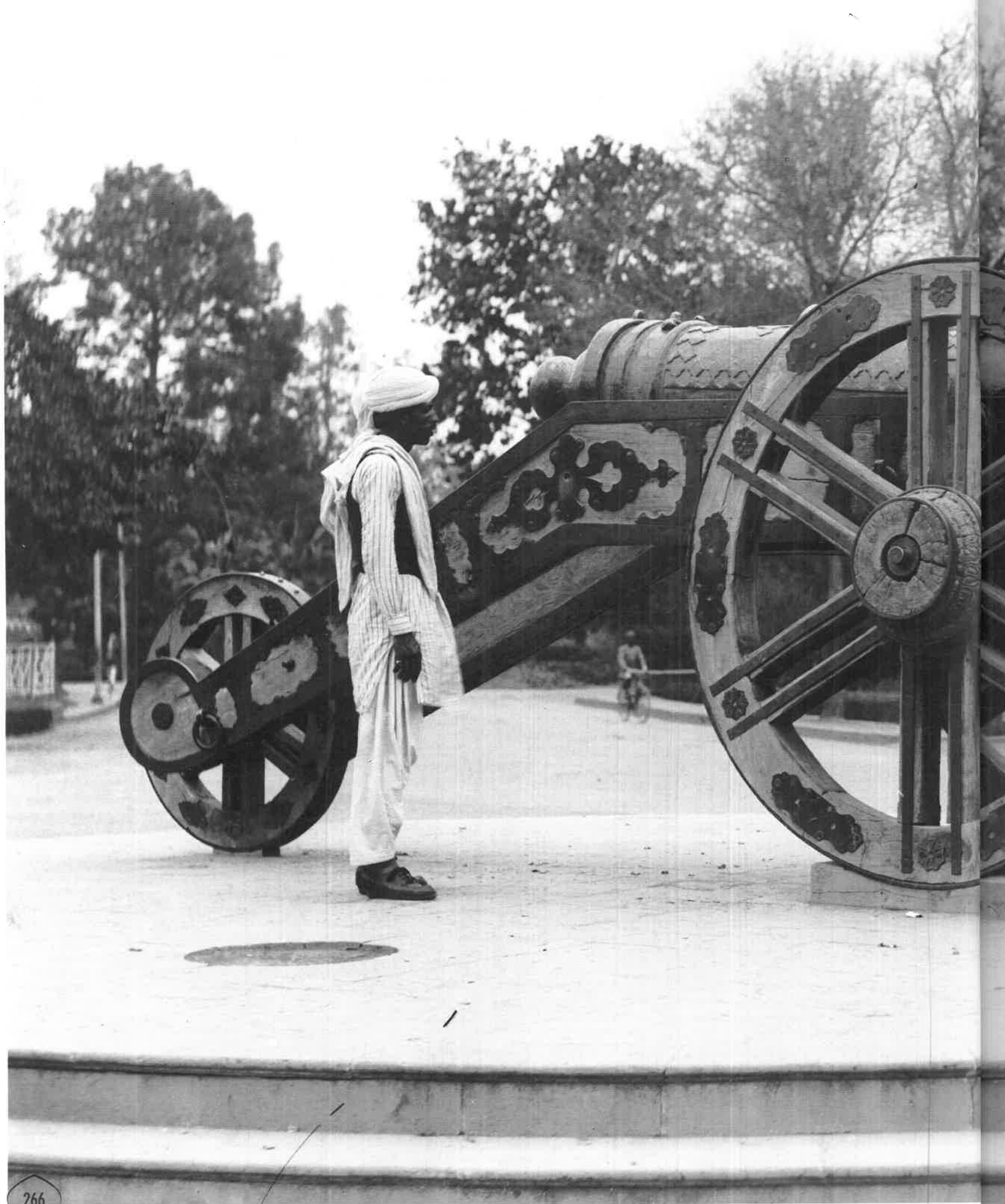






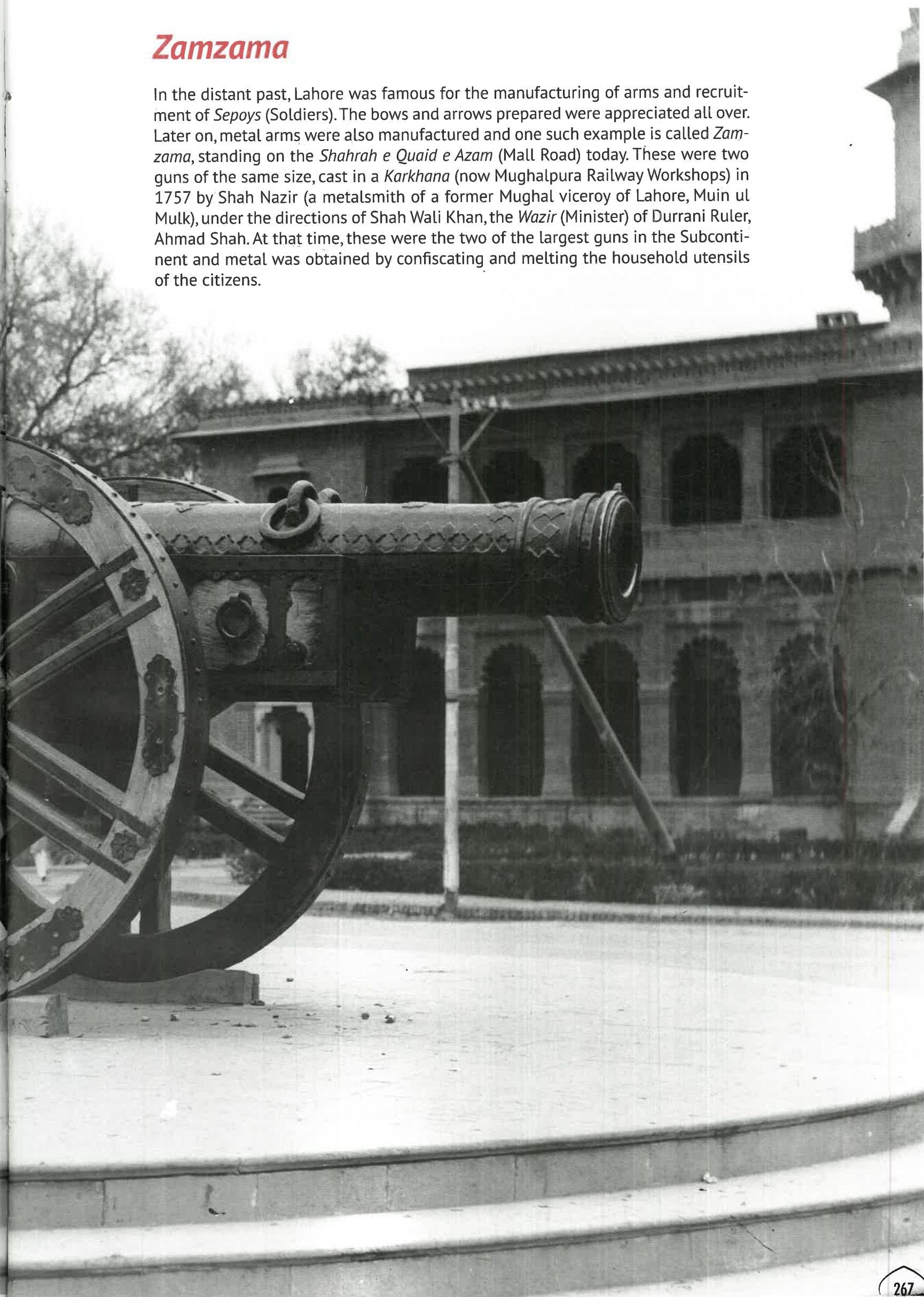


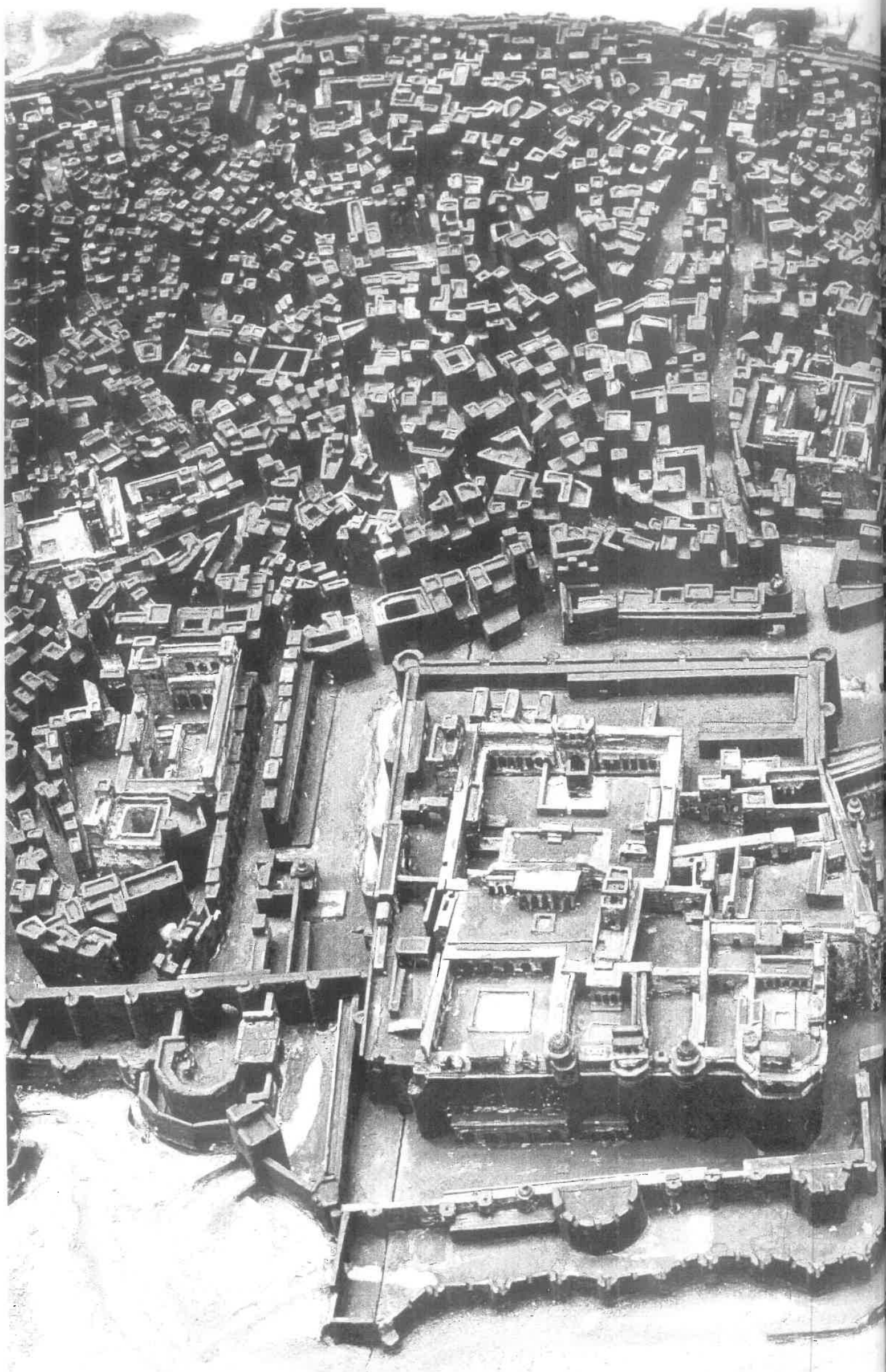


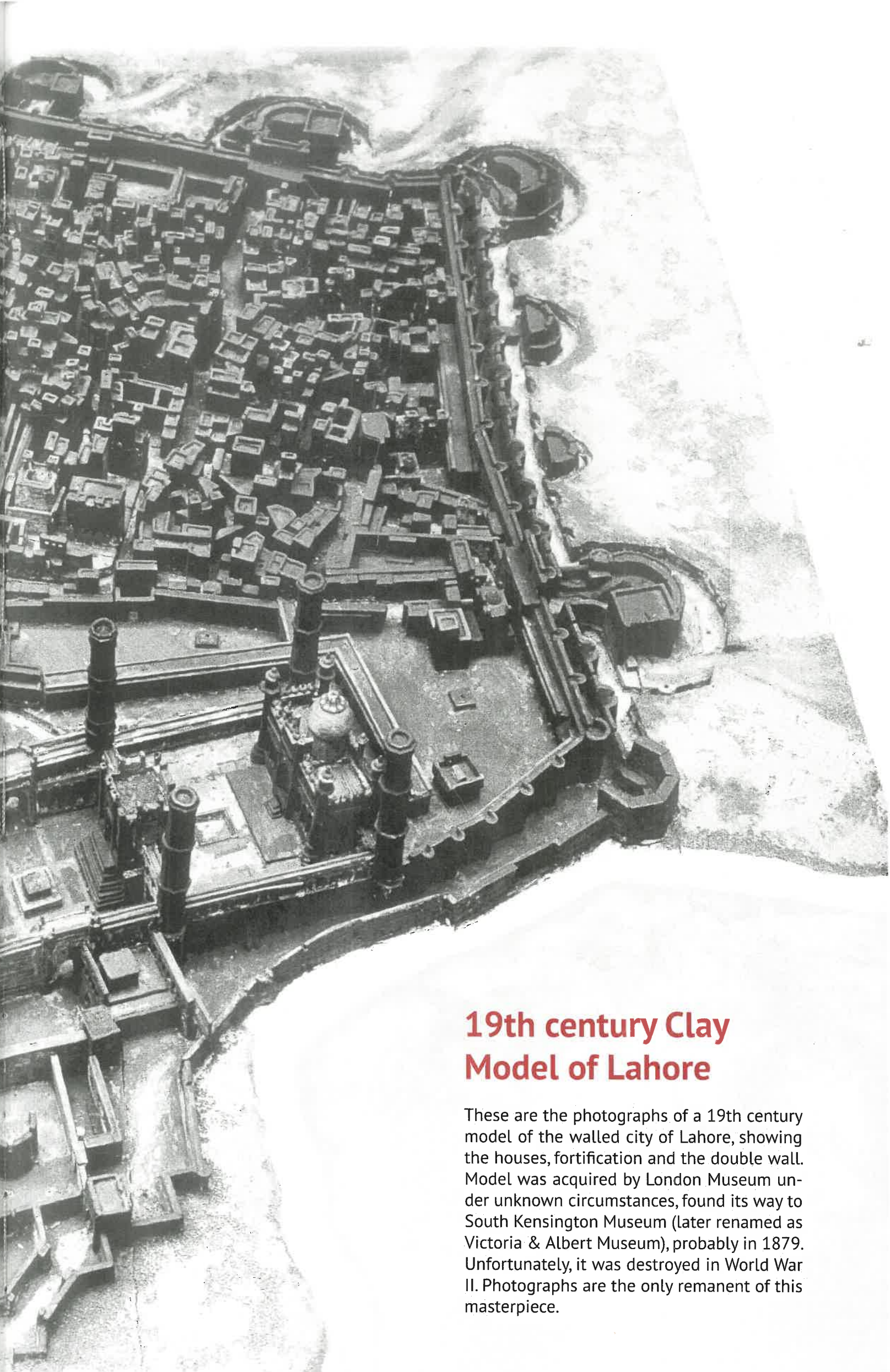


Zamzama

In the distant past, Lahore was famous for the manufacturing of arms and recruitment of *Sepoys* (Soldiers). The bows and arrows prepared were appreciated all over. Later on, metal arms were also manufactured and one such example is called *Zamzama*, standing on the *Shahrah e Quaid e Azam* (Mall Road) today. These were two guns of the same size, cast in a *Karkhana* (now Mughalpura Railway Workshops) in 1757 by Shah Nazir (a metalsmith of a former Mughal viceroy of Lahore, Muin ul Mulk), under the directions of Shah Wali Khan, the *Wazir* (Minister) of Durrani Ruler, Ahmad Shah. At that time, these were the two of the largest guns in the Subcontinent and metal was obtained by confiscating and melting the household utensils of the citizens.

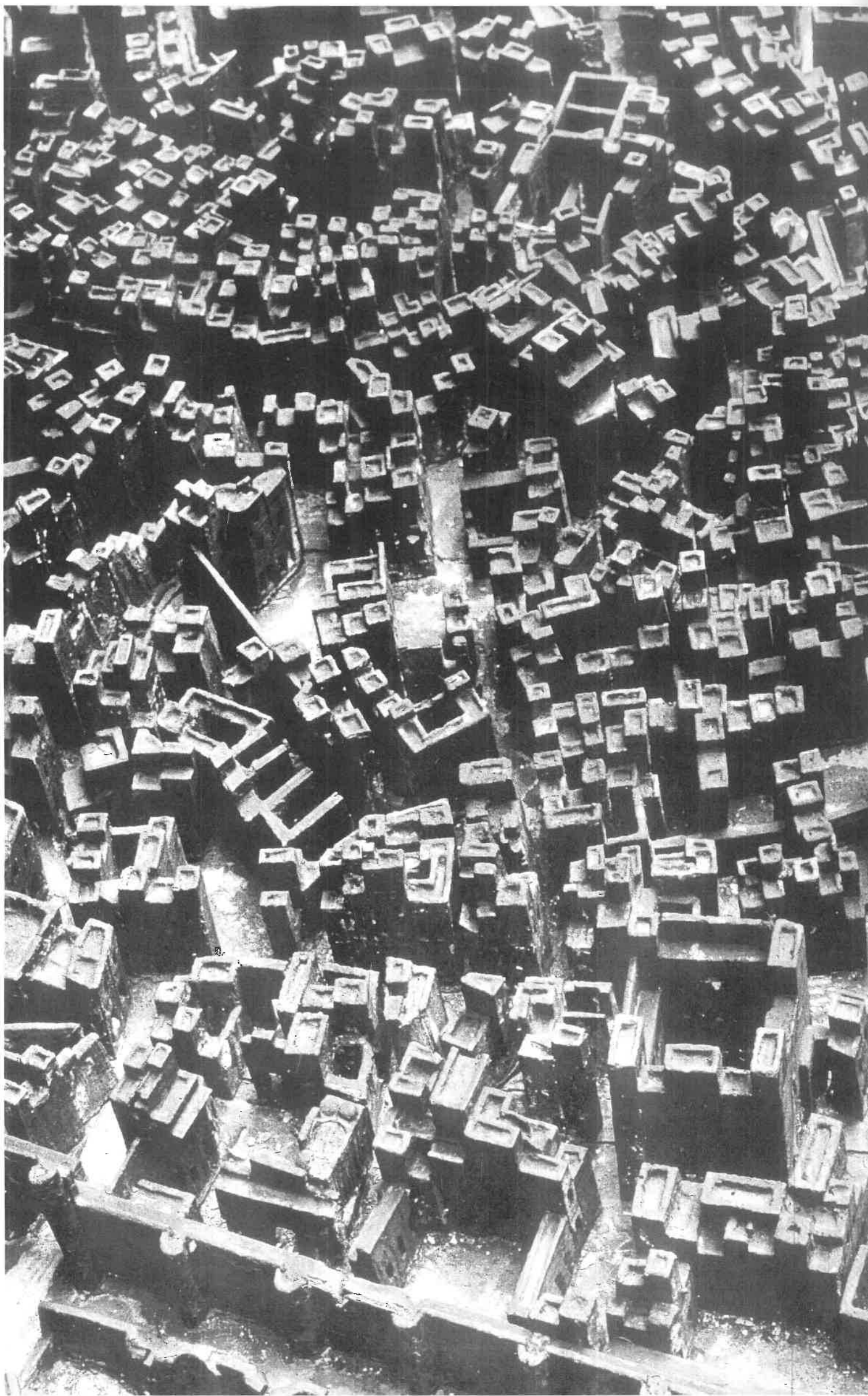






19th century Clay Model of Lahore

These are the photographs of a 19th century model of the walled city of Lahore, showing the houses, fortification and the double wall. Model was acquired by London Museum under unknown circumstances, found its way to South Kensington Museum (later renamed as Victoria & Albert Museum), probably in 1879. Unfortunately, it was destroyed in World War II. Photographs are the only remanent of this masterpiece.





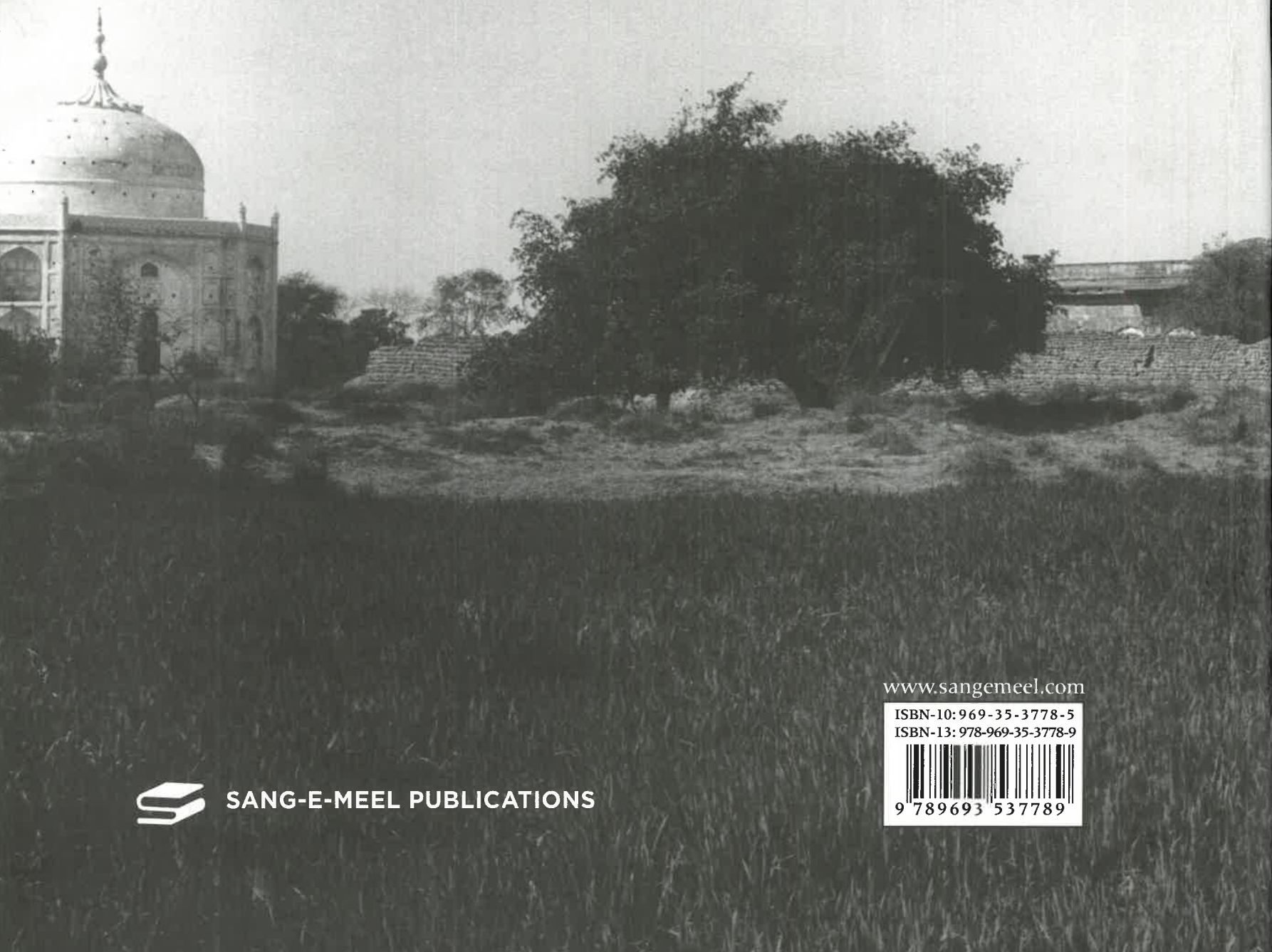
'Between Light and Memory'

is the book based on Glass Plate Negatives associated with Lahore. The work turns a significant yet lost history into an iconic visual record. It constitutes the largest body of such images ever published.

Lahore is the city of ancient history that has left marks in its *Kuchas, Muhallas and Bazaars*. Many of them were recorded in the form of photography, which are gems hiding in the black & white imagery, highlighting that every Dome, Minaret, Gateway has a story to tell. The book contains images of the monuments that were dimmed by the dust of time. But now brought back into the spotlight, to reveal that under all the accumulation of centuries-old dredge, are the treasures of a glorious past. These photographed desolated ruins, possess the aesthetics of centuries old artisans who have left their fingerprints in the form of Carvings, Calligraphies, *Ghalib Karis* and Illuminations that has charmed the world till date.

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