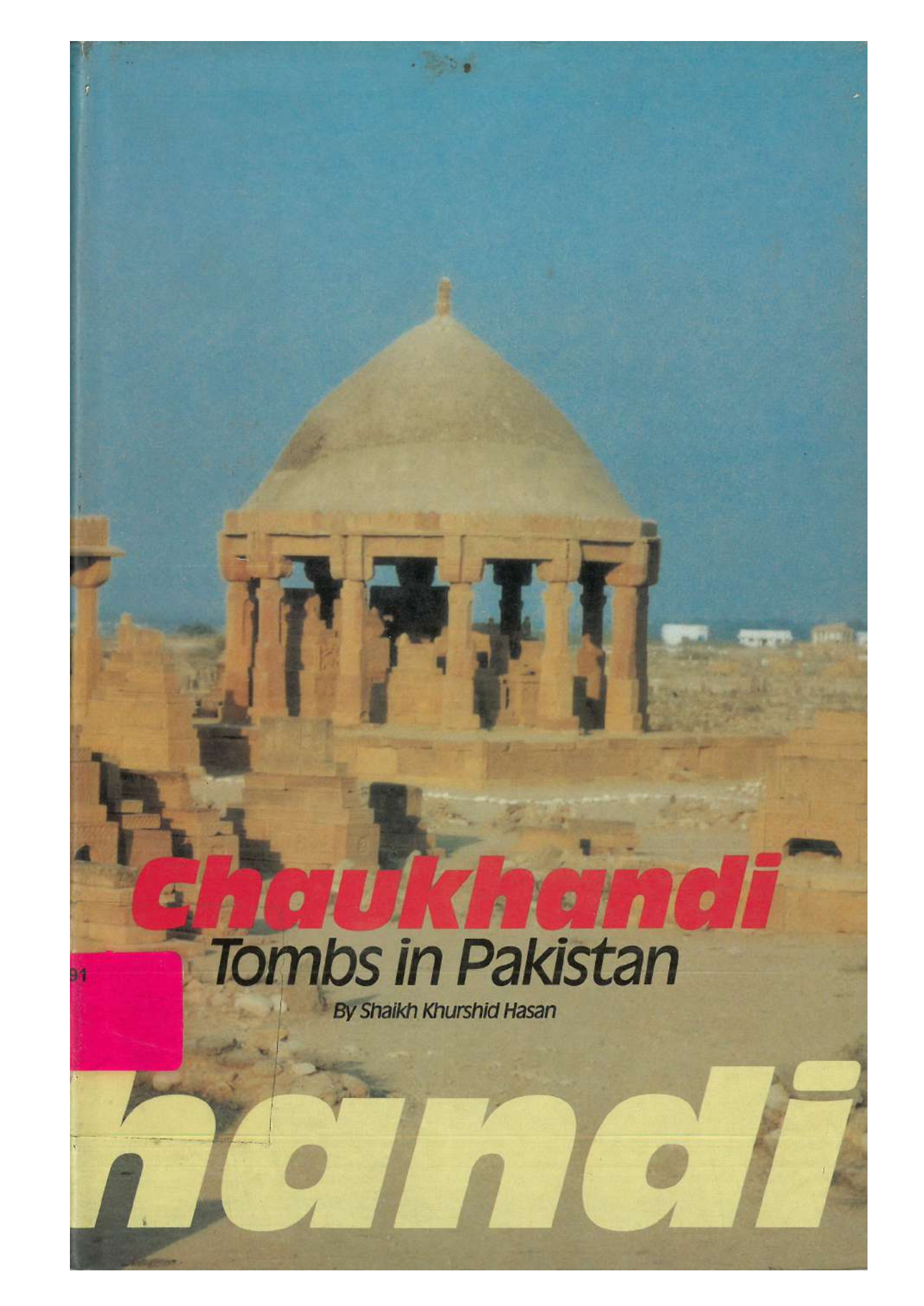




Chaukhandi

Tombs in Pakistan

By Shaikh Khurshid Hasan

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Chaukhandi Tombs in Pakistan

Shaikh Khurshid Hasan

ROYAL BOOK COMPANY

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*Dedicated to
The Loving Memory of My Parents*

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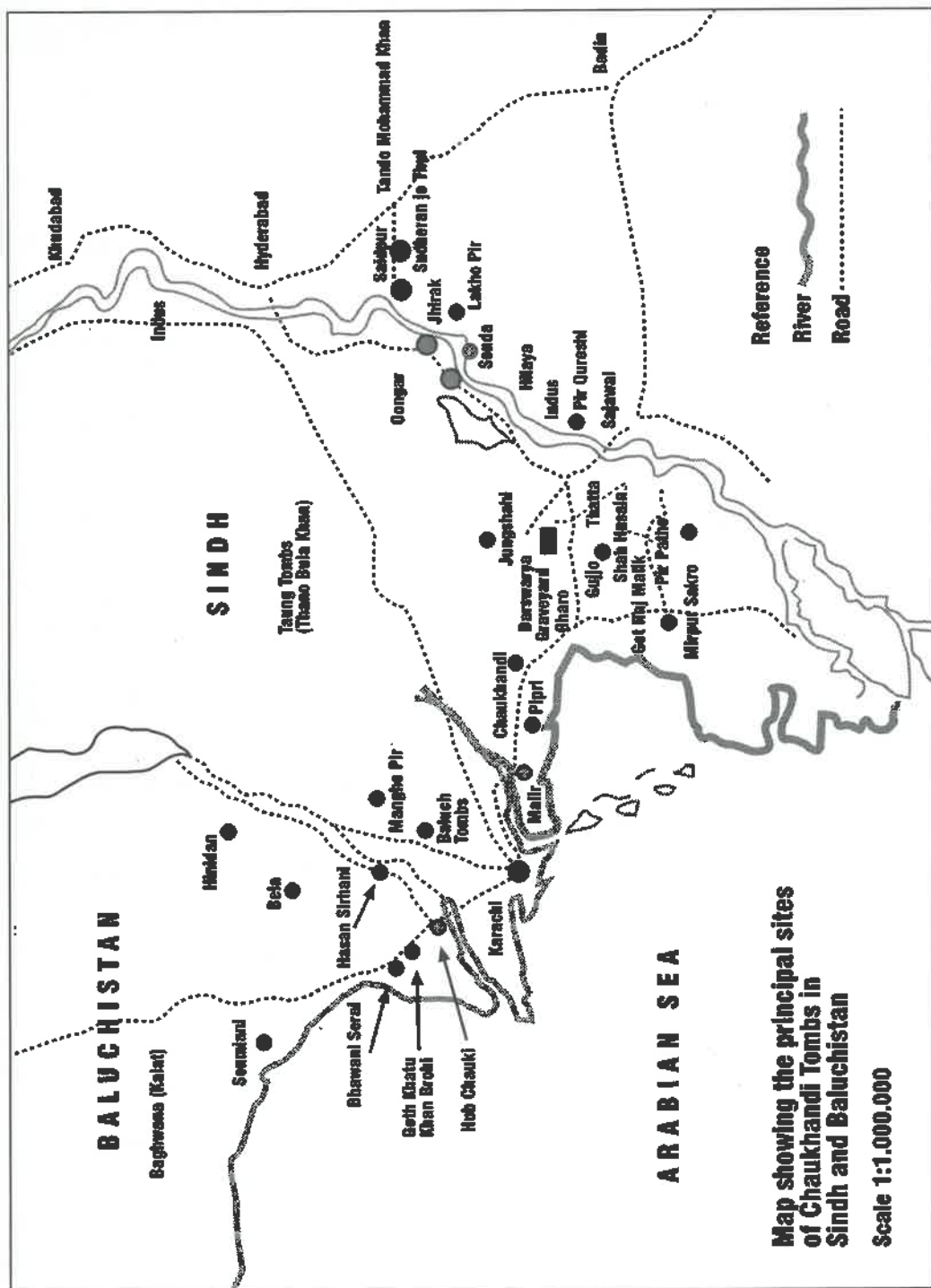
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List of principal sites of Chaukhandi Tombs in Sindh & Baluchistan

1. Chaukhandi Tombs near Landhi about 29 kilo-meters on the left of National Highway (Karachi-Thatta).
2. Lakho Shaikh Graveyard. It is also known as Baluch Graveyard. It is located on North-East of Malir Cantonment close to Thado Nadi. From Malir Cantonment, access to the graveyard is possible through Dumloti Road.
3. Manghopir Shrine 16 kilometers to the North of Karachi. An important group of Chaukhandi tombs lies on its South-West at a distance of about one and a half kilometer.
4. Bhawani Serai; 32 kilometers to the North of Karachi and on the right of R.C.D. Highway.
5. Hasan Sirhani (Pir Hasan); 48 kilometers from Karachi on Hubb-Hinidan-Dureejee Road.
6. Got Khattu Khan Brohi near village of the same name, about 16 kilometers from Karachi. It is located on the north of Karachi-Hubb Chauki Road.
7. Near Pipri; 24 Kilometers from Karachi on the right of National Highway (Karachi-Thatta). The graveyard is located inside wheat Godown, Govt. of Sindh, just opposite National Tyre. Co.
8. Got Raj Malik; It can be approached from Gharo city some 56 kilometers from Karachi. From there one should take Gharo-Sakro road upto Lait. From Lait, it is about three kilometers on its right.
9. Gujjo; the Graveyard is located near the tomb of Shaikh Turabi. Gujjo is located ahead of Gharo on the main National Highway (Karachi-Thatta).

List of Principal Sites

10. Darswarya Graveyard on the western side of Haleji Lake. (Thatta district).
11. Shah Husain, from the ruined Fort of Kalankot (8 k.m. from Makli Hills, Thatta), it is 10 k.m. in West-South direction).
12. Pir Patho; 24 kilometers, South-West of Thatta.
13. Jungshahi Graveyard. Located near a mausoleum beyond Jungshahi Railway Station.
14. Pir Qureshi Graveyard; East of the hill on which a mausoleum is built. One should drop at milestone 70,4 to reach the place.
15. Sonda Graveyard; 33 kilometers from Thatta on the right of National Highway (Thatta-Hyderabad).
16. Lakhopir; situated near Jhirak 144 kilometers on the right of National Highway (Karachi-Thatta-Hyderabad).
17. Oongar; On the right of National Highway (Karachi-Thatta-Hyderabad) near milestone 101,6.
18. Sudheran-jo-Thul in Tando Mohammad Khan; half a kilometer from Makhdum Jo Qabristan.
19. Hinidan; 120 kilometers from Karachi on the right bank of Hub river. From Hub Chauki, one should take Dureejee Road.
20. Baghwana, south of Kalat. According to Aurel Stein, it contains amongst others, the tomb of Mai Masura.
21. Bela; Graveyard of Jam of Lasbela about 8 Kilometers from Bela Town. The place is locally known as Tharie.
22. Taung; Tehsil Thana Bula Khan, District Dadu. It is located at a distance of about 73 kilometers from Thana Bula Khan. One can reach there both from Karachi & Hyderabad by covering a distance of about 72 and 85 kilometers respectively from Super-Highway.



Foreword

Shaikh Khurshid Hasan, the author of the book "Chaukhandi Tombs in Pakistan", needs no introduction. He is a scholar who is very well known to all those who are keenly interested in the history, culture, civilization and the study of art of lower Indus Valley. I have very long association with him for the last so many years. He is always regarded and respected as one of the greatest scholars who have devoted their lives in the services to the cause of Sindhological Studies. His research papers and articles published on different aspects of history, culture, ethnography and archaeology of southern part of Pakistan, particularly on Sindh and Baluchistan, have been appreciated with great regard. I personally feel honoured to have been given a chance to write 'Foreword' of this masterpiece work of Shaikh Khurshid Hasan.

The book 'Chaukhandi Tombs in Pakistan' written by Shaikh Khurshid Hasan is, as a matter of fact, a study on archaeology, ethnography and art of stone carving on Chaukhandi tombs, near Karachi, and other tombs and graves.

There is controversy over the name of the graveyard. Writing about the name he (the author) states:

"There is a lot of controversy regarding the exact meaning and connotation of the term 'Chaukhandi'. Some scholars believed that Chaukhandi is the name of a place. Others take it to be an architectural term. On the top of the site of 'Chaukhandi' there is the tomb of Jam Murid bin Haji, which contains the word 'Chaukhandi' along with the name of the deceased. The text of inscription reads as follows:

لا اله الا الله محمد رسول الله
جام مرید بن حاجی صاحب چوکندی

The author writes further:

"According to Mumtaz Hassan, 'Chaw' in Sindhi language means four and 'Kundi' means corner and pillar. Chaukhandi

thus refers to the four pillars supporting the umbrella-shaped dome over the tomb and would apply to all tombs having the same construction". (P-19)

As a matter of fact, 'Chau' (چو) in Sindhi language means four and the word for corner in Sindhi language is 'kund' (کنڈ) and not 'khund' (کھنڈ). So far as I know in the area and its surroundings, there is no place with the name as 'Chaukhandi' (چوکھنڈي) but the graveyard itself is known after the name of tombs. In my opinion, 'Chaukhandi' (چوکھنڈي) is the architectural term. The correct name is, however, 'Chaukundi' (چوکونڈي) which is a Sindhi word. It means 'rectangular place' but it is pronounced as 'Chaukhandi' by the people of the area and the speakers of the language spoken in that area. The meaning of the word is 'umbrella shaped canopy', constructed over the grave of a 'Chief' or a 'Dervish'. The word 'Chaukhandi' is used in place of Chaukundi, particularly in lower Sindh. The word 'Chhatyun' (چھٹیون) is also used in place of 'Chaukhandi'. The words 'Jatan-Joon-Chhatyun' (جتن جون چھٹیون) and 'Palijan-Joon-Chhatyun' (پليجن جون چھٹیون) can be quoted for example.

The text of this book draws the attention of the scholars to the origin and evolution of art in Indus Valley.

In my book 'Art in Sindh', I have defined the term Art with reference to the book, 'History of Art', written by Ms. Jean Anne Vincente, published in 1955. I have also given references from the book, 'The origin of Art', written by Emmanuel Anati, published in 1981 and said:

The term 'art' carries with it an obligation not to imitate nature but rather to enrich it, and art serves as a technical and creative record of human needs and achievements. We can claim that art, any art, over and above its many and varied characteristics, is a means of communication, a means of contact between the artist and the outside world. Communication with whom? With spirits, the soul of the dead; the gods, nature, animals and rocks? The artist is often reluctant to say that he is addressing other human beings. But even in these cases art is by definition, a message that one individual conveys to others.

Art is an expression of man, a language to convey a meaning. Arts and

crafts tell us something about nature, something about life. They are the result of centuries of patient experiments of men under circumstances.

"Indeed the world of art and craft is immense". Says Abraham, "What we know of customs, beliefs, and culture of man throughout centuries, has come to us from surviving works of arts and crafts, which lie scattered, like a crystal bowl thrown on marble.

One has to collect particularly these stray pieces to study and to know how arts and crafts developed in a particular area".

The study of art and its various branches, developed in Sindh is very necessary. Sindh is very rich in its living folk art from time immemorial. The school of art developed in Sindh has been called the 'Sindhian School of Art'. The roots of 'Sindhian Art' go back to the roots of the civilization of Indus Valley. We do get scattered statements and opinions with regard to the origin, growth and richness of the Sindhian Art, but no serious efforts were made to the study of this branch of knowledge - 'Sindhian School of Art' or the 'School of Art developed in Sindh'.

The results/conclusion drawn by our learned scholar, Shaikh Khurshid Hasan, and included in his book, 'Chaukhandi Tombs in Pakistan' clearly prove that along with other arts, the art of stone carving has its roots in the folk art of Indus Valley Civilization. He says:

"The stone carving is an ancient art. The primitive man knew as to how to chisel and shape the stone into his working tools meant for hunting and domestic use. The stone implements have been found in abundance from numerous ancient sites of Sindh. These include arrow heads, javelin points, hammers, chisels, scrapers and blades etc." (P-153)

He further says:

One, however, wonders as to how the craftsmen were able to produce stone carving of such a decorative elegance. There were no institutes imparting training in the art of stone craft. The knowledge of stone crafts, as a matter of fact, descended

from father to son. Yet the stone carving has never been the private and sacred preserve of just a few families unlike many other professions or skilled artisanship" (P-154-155)

Thus as stated by the author (of this work) and other scholars, the folk arts of Sindh were practised by past generations and the same traditions are being continued by the present generations and shall be continued by the future generations.

Historically the roots of Sindhian Art go back a very long way. Although heavily influenced by Iranians, Greeks, Arabs, Mughals and certain aspects of western culture, the tradition of art has continued unbroken.

As stated earlier, Art has been with human beings since his/her inalienable companion in all fields of activities. His first experiments were crude. The forms were simple, designs uncouth and style coarse. But the urge for creating something of beauty was always present in him. The carver passed the traceless centuries. The arrow points and blades were perfected. The forms and designs were improved.

The political, cultural and historical destiny of Sindh was shaped by its geographical locations at the crossroads between Kutch, Gujrat, Rajasthan, Punjab and Baluchistan. Over the centuries, this land has been the home of various people, the breeding-ground of major civilizations and meeting - point of numerous migrations. A rich and varied cultural heritage has thus been handed down.

From the old cities of Thatta, Makli, Aror, Brahmanabad, Sehwan, Mahem-Toor and Mansurah, it is obvious that the people of Sindh were great patrons of art and craft. The rulers, particularly built decorated palaces, tombs, forts and mosques. From the excavations at Amri, Mohen-jo-Daro, Kot-Dejji, Chanhun-jo-Daro, Kahu-jo-Daro, Bhambore and Mansurah we get evidences of the patronage of the Sindhian Art.

In addition to the influence of Islamic art, the artisans of Sindh were particularly encouraged by early trade relations with the countries lying within both East and West. The Phoenicians were early people who traded with Sindh. Through the centuries, traders, craftsmen and warriors entered the sub-continent to trade or to conquer. With conquest came foreign craftsmen, new designs, vocabularies and techniques.

The Tombs of Jam Nizamuddin Sammo (1461 - 1508 AD) and Shaheed Darya Khan at Makli are landmarks of the pre-Mughal period in Sindh. The architecture of their tombs prove that the rulers of Sindh were great lovers of Art even before the Mughals took over Sindh.

During the Arghuns and Tarkhans rule in Sindh (1521-1555 AD) and thereafter Mughal rule in Sindh, Iranian and Central Asian artists, artisans and craftsmen migrated from Iran and some parts of Central Asia, Afghanistan and settled down in Sindh.

The Mughals, though, were great patrons of arts and crafts, but their contribution to the art of Sindh was little. The Shah Jehan Mosque at Thatta is one of the few buildings which were constructed under the orders of Shah Jehan, the Mughal king. Even Akbar, the great, did not bother to order to erect any memorial at his birth place near Umerkot.

The classical craft tradition had flowered around the kings and their courts, and the temples built by kings glorify to gods. Craftsmen had inherited a technical mastery of tools and material that was the genius of the people of the Indus Valley within the craft tradition, the artisan community with its guilds had taken place. Great schools of hereditary craftsmen flourished. Knowledge was communicated from father to son, or from master to disciple.

In the lower Indus Valley, decorative art has become the specific form of expression of rural communities. It reflects the tastes and desire of the people. It is a collective art from the form, decoration, colours and designs of its objects.

As stated earlier from the study of various patterns and designs of the art of Sindh, it can be established that Sindhian Art had its roots in the land, much before any idea of Mughal Art was initiated in this area. Besides Mughal art did not dominate the Art of Sindh i.e. the 'Folk Art of Sindh' and the influence of Mughal Art can rarely be observed any where in Sindh. However, some influences of Rajasthani and Gujrati are traceable in local Sindhi architecture available at various places in Thar and lower Sindh but the art of Sindh (Sindhian Art) flourished and established its own sources and traditions.

Foreword

There are many sculptural representations of men, animals, plants and birds etc. encased on temples and tombs at Nagarparkar, Sonda, Thatta, Makli, Sehwan, Rohri, Chaukhandi, Johi and other places in Sindh. The distinguishing features of figural themes invariably indicate that the builders of these tombs were either warriors, chieftains of their tribes or clans or kings and princess etc.

Shaikh Khurshid Hasan, the author of this book, has expressed and elaborated his views in the light of the above points. Mrs. Bunting has also given her opinion on the same point in her book. She says:

"Many of the carvings on stone represent the same designs seen in jewellery and textile as well as the wood-work and pottery of today. Some of these designs have persisted from the days of the Indus Valley Civilization.

Every visible inch of stone is covered with small, fine, geometric design and reminiscent of the mirror work on the costumes of Jokhias, Lohanas and Rajputs".

I have said earlier that Shaikh Khurshid Hasan is known through his scholarly research works on Sindh and Sindhology. He has contributed many scholarly research papers before the publication of this work. His papers are mostly on history, archaeology, culture and ethnology of Sindh.

Shaikh Khurshid Hasan's this book 'Chaukhandi Tombs' in Pakistan is witness to his scholarship. Every word of his book reveals his mastery over the subject.

The book is divided into twenty one chapters, and each chapter is very important so far as the study on the discovery of the 'Chaukhandi Tombs', meaning of the name and connotation of the word are concerned. Chapters two and four are regarding Islamic architectural traditions in Sindh and evolution of architecture of Chaukhandi Tombs and their special characteristics. Similarly, the chapters on the details of canopies, the persons who are lying buried in various Chaukhandi type graveyards, graves of Jokhias, Numerees, Burfats, Kalmatis, Lasharis are also very important chapters which unveil the historical background of the site and graves of the tribes, their chieftains and warriors.

The most important chapters are on the subjects which have never been touched before by any scholar. Those subjects are:

- i) Figural representations
- ii) Significance of figural representation
- iii) Curious motifs on the tombs
- iv) Arms and armour
- v) Sindhi jewellery through the ages
- vi) Art of stone carving,
- vii) Costumes and
- viii) Pastimes of the people

These subjects are very important for the researchers who want to undertake some research programme in the field of anthropological and ethnological study of Sindh. Why I consider these topics to be very important because no scholar other than Shaikh Khurshid Hasan has ever thought of laying the foundation stone of anthropological research work on Sindh and Sindhology.

Sindh is of course very rich in archaeological treasure but like other branches of knowledge this branch also lacks in documentation with the result that when a research scholar plans to find out the literature on archaeology of Sindh, its monuments, tombs, mosques, shrines, house-buildings, art and architecture, various patterns of motifs and designs etc., he/she is always disappointed for the reasons that there is very little information available. Even that information is neither systematically recorded nor it is scientifically documented. There is neither any bibliography nor any index or glossary available.

I have emphasised the need of this kind of research work in one of my papers published in the Journal, 'Sindhological Studies (Summer- Winter-1992)' (PP.1-7), and I have said that there is a need of detailed documentation of tombs, shrines and graveyards etc. I reproduce my statement below:

"Similarly the documentation of historical and archaeological places is also the need of the time. Sindh possesses a unique architectural heritage in the shape of monuments and archaeological mounds. The treasure such as tombs, shrines,

mosques, forts and fortifications and some historical and cultural buildings built during pre-Islamic and Islamic days, at various places, invite our attention" (P.3)

Shaikh Khurshid Hasan has done a great service to Sindh by discussing all these aspects in his book which in my opinion is his masterpiece work in this field. I don't want to elaborate each symbol presented by the learned author. I leave it to the readers to go through every word of the book. The writer says:

"The motifs derived from architectural components make up a very important category of figural representation. Simulated archways and arcades of all varieties-flat, rounded, pointed, lobed - are widely used as decorative motifs" (P.116)

I am confident that this book will introduce many new chapters for research programmes on Sindhological Studies.

I would like to reproduce, very briefly some information recorded by the author in his book. For instance the writer has categorised the figural representation into the following forms:

- i) Floral designs
- ii) Animal and human representations
- iii) Geometrical patterns
- iv) Non-geometric forms, and
- v) Lifeless objects from nature.

This chapter is very interesting from ethnographical study point of view. The author has very scholarly described significance of every symbol found at various graves at Chaukhandi and other tombs. He has thrown the light on the significance of the symbol of goose and states:

"The goose in an aquatic bird called "Hamsa" and forms an interesting subject of study in Sanskrit and Pali literature. It is the vehicle of Brahma.

In Buddhist literature, the goose i.e. 'Hamsa', occupies the same honourable position as in Brahmanical lore.

The bird occupies prominent place in fables and fairy tales of the sub-continent. In Japan, a goose is sent to brides because the wild geese are believed always to fly in pairs symbolising mutual faith and fidelity in conjugal life. Thus the goose became a symbol of marriage and emblem of conjugal attachment (P.111-112).

The author has explained the significance of another very important symbol, i.e. Swastika. He says:

"Many theories have been presented concerning the symbolism of the Swastika and its relations to ancient deities. Some writers believe it to be the emblem of the sun, of the sun-god of the sky, the sky-god and finally the deity of all deities, the Great-God, the Maker and Ruler of the Universe. What seems to have been all times and attribute of the Swastika is its character as charm of amulet, as a sign of blessings, long life, good fortune and good luck. (P.113)

The author has supported his research work with 107 illustrations and photographs. These photographs are taken with the view to explain various aspects of Sindhian art, particularly decorative art. All the figures, motifs, various designs, patterns, specimen of calligraphy drawn or carvings on stone and wall or pillar panel. The author has tried to explain in detail about the chieftains of those tribes who are lying buried, in various Chaukhandi tombs. Writing about the graveyard near Karachi, he says:

"In Chaukhandi graveyards, near Landhi, we find the name of Jokhia on many graves. The names include Jam Radho Jokhia, Dad Khan Jokhia, Bijar bin Chuta Jokhia and Ajeeza Sahir Jokhia. Under a pillared canopy, Jam Murid bin Haji lies buried. He was the chief of Jokhia tribe during the Mughal rule when Aurangzeb was the Governor of Multan. The Chaukhandi is in fact the ancestral graveyard of Jokhias, which contain the tombs of great-grandfather of Murid bin Haji (P.64)

I congratulate the author for such a wonderful work on history and archaeology of Sindh. I quite agree with him (the author) that no com-

Foreword

hensive study of Chaukhandi tombs in a proper perspective on historical-cum-ethnographical basis, has so far been made.

This book will not only project the important and glorious phase of our architectural heritage, but will also enable the scholars, researchers, tourists etc. to fully understand and appreciate the architectural merit of Chaukhandi Tombs and their decorative motifs.

Hyderabad
5th September, 1995.

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Preface

The Chaukhandi tombs in Sindh and Baluchistan are remarkable for their elaborate and exquisite carvings. Their style of architecture is not only typical but unique in the sense that it is nowhere else to be found in the Islamic World. The tombs are embellished, besides geometrical, floral and vegetal motifs, with figural representations such as mounted horsemen, hunting scenes, arms, jewellery etc.

The Chaukhandi tombs take their name from the type site of Chaukhandi Graveyard located near Landhi some 29 kilometers on the left of National Highway (Karachi-Thatta-Hyderabad). A proper survey of the Chaukhandi tombs has not so far been undertaken. However according to a rough estimate, the number of such graveyards ranges between 200 to 300.

The Chaukhandi graveyard near Landhi was brought within the pale of the Ancient Monuments Preservation Act 1904 in the year 1922, but soon thereafter it fell into oblivion. As stated in Chapter I, it was sometime in 1953 that the Chaukhandi tombs were, in a way, rediscovered. The peculiar architectural style of the Chaukhandi tombs as well as their beautiful carving in a variety of designs attracted the attention of the scholars in particular and tourists in general. In the absence of any conclusive evidence as to the ancestry of the people lying buried in the Chaukhandi tombs, various theories were advocated.

The first serious article on the subject was by late Mr. Mumtaz Hasan. It was published in *Artistic Pakistan* (Vol. 1, No. 2, March, 1968) He ascribed the tombs to Baluchi tribes and observed rightly that the tombs when seen from a distance, especially at sunset, give the impression of an army of soldiers on parade. Thereafter some articles had also appeared in local newspapers but the mystery as to their origin could not be solved. Being possessed with a passion for Islamic art and architecture as represented by the monuments in Pakistan, I developed a great interest in a study of the Chaukhandi tombs.

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With the courtesy of Mr. Mohammad Ishtiaque Khan, the then Director-General of Archaeology, I was able to visit and study some of the principal graveyards of the Chaukhandi type in Sindh and Baluchistan.

My first article in the series, "Origin of Chaukhandi Tombs" was published in Journal of Pakistan Historical Society, Karachi (Vol. XXIV, Part II, April, 1976). On the basis of the epigraphical-cum historical studies it was observed that the Chaukhandi graveyard near Landhi was predominantly of the Jokhia tribe, although some tombs of the Burfat and Shaikh tribes were also there. My other article was on "Stone Reliefs from Chaukhandi Tombs in Pakistan", published in East & West, IsMEO Rome (New Series Vol.34 - Nos. 1-3 September 1984). It mainly dealt with the decorative elements of the stone carvings. Some articles were also published in Sind Quarterly, Journals of Sindhological Studies and Central Asia.

All these articles were appreciated by scholars, foremost among them being the late Pir Hussamuddin Rashdi. In one of his letters dated 10th April 1981, he remarked that:

'I have been keenly reading your writings in various scholarly and historical journals. Your paper on the 'Paintings in Muslim Sind' read on the occasion of the 'Sind Through the Centuries Seminar' held at Karachi in 1975, fully deserved the acclaim it received from scholars and historians from all over the World who were present there. Likewise your illustrated monograph, 'Tombs in Sind', published in an issue of Sind Quarterly a couple of years back, ranks high in the field of scholarship. I wish also to present my compliments to you for the scholarly paper, entitled 'Stone carvings from Historical Monuments at Makli Hills, Thatta' which I had the opportunity of listening to at the Peshawar Seminar. I was deeply impressed by the extensive research made by you for the said paper which was both informative and interesting...'

Pir Sahib advised me to conduct a comprehensive study of the Chaukhandi tombs and publish it in the form of a book. Due to pressure of work while in the service of the Federal Department of Archaeology, I could not fulfill his desire earlier.

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In the meantime a German scholar published a book on the Chaukhandi Tombs. Her studies were confined to the stylistic evolution of the Chaukhandi tombs. Besides, being in the German language, the book had its limitations. Another book was published by A.A. Brohi, a senior journalist, which offered a broader perspective for the study of stone monuments.

Recently some articles on the structural development of stone-carved graves have also been contributed by Mr. Kaleem Lashari. It is indeed an interesting study. Despite all this, the scholars were on the look out for a well-researched publication which could throw light on the origin of the Chaukhandi tombs, their style of architecture, the history of the people lying buried in them, the system of burial, the importance of different forms of figural representations and decorative motifs, and above all the pastimes of the people and their social life as could be gleaned through the medium of images of warriors, horses, hunting scenes, arms and jewellery as depicted on the graves.

Soon after my retirement from service in April 1988, I recapitulated my old notes and started writing on various themes of the Chaukhandi tombs. I had also to re-visit some of the graveyards to make an on-the-spot study of the Chaukhandi tombs. During the course of my studies, I received invaluable guidance from Dr. F. A. Khan, retired Director of Archaeology, and Mr. S. A. Naqvi, former Director, Division of Cultural Heritage, UNESCO. Mr. Naqvi's paper read by him at the seminar on 'Maritime Route Expedition of Silk Roads held at Karachi in November 1990, (Dawn, Karachi, 30th November, 1990) corroborated with my findings that the exquisite carvings on the tombs portray the heroic personality of the buried, their customs and wealth.

My book on Chaukhandi tombs, spread over 21 Chapters, is based on historical, epigraphical and ethnological studies. I still do not claim it to be an all-embracing study. With more and more individual studies some hitherto unknown Chaukhandi tombs (including Pavilions-Chhattries) have come to notice. For instance, the area between Hingol and Hubb, as mentioned by Dr. N. A. Baloch in one of his articles ('The Kalmati Tombs and Graveyard', *Archaeology Quarterly*, Vol. VI, No. 2 & 3 1993) is found to be dotted with Chaukhandi tombs.

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What is required is to survey and document all such tombs in Sindh and Baluchistan based on their architectural drawings and photographs. This is considered necessary as the tombs, due to vicissitudes of time, vagaries of nature and human vandalism, have suffered irreparable damage. Some of the carved stones and even the graves themselves, photographs of which appear in this book, do not exist now. The proper documentation will be helpful in the execution of conservation and restoration of these tombs.

Besides, the proposed documentation could also be useful for the scholars in pursuing their research. In any case, through proper documentation, we can at least preserve this important aspect of our architectural heritage for the benefit of the future generations.

The other aspect which needs further study is the architectural components of the Chaukhandi tombs. I have tried to explain some of the architectural components in Chapters IV & VI. But there are certain other components which require further study. For instance, the turbans or crowns on the headstones of the graves in different shapes, amount to more than twelve. Each shape has its own beauty. The decorative motifs on the graves are in an endless variety of designs. The description of some of the carved stones has been given in Chapter V. But it requires volumes to describe all these motifs.

The central portion of many graves has been given the shape of a coffin carrier. The front and back portions of the grave contain two handles projecting outwards. The top of the handles has been so carved as to depict the face of a crocodile with open jaws. In some of the graves, sunflowers spring from the handles. The coffin carriers are in a variety of shapes and their further study can be quite interesting.

The carvings on the tombs are interspersed with verses from the Holy Quran, particularly the Ayatul Kursi and the Kalima. We also find names of the deceased on some of the graves as mentioned in Chapter VIII. There are also some dated inscriptions giving the names of the deceased as well as the cost of construction (Chapter IX). The compilation of records of all such inscriptions with their translation and photographs can form a basis for another study of the Chaukhandi tombs.

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Despite the above it is hoped that the book in its present form will be found quite interesting and informative, especially for the scholars interested in that class of Islamic architecture in Pakistan which has its roots in folk art traditions. The book will be equally useful for tourists for an understanding and appreciation of the various facets of Chaukhandi tombs.

The compilation of this book owes much to the assistance that I received from my family members. My son Javaid Shaikh facilitated my visit to various Chaukhandi graveyards. The eldest son, Sh. Parvaiz Akhtar, prepared some of the sketches. Sh. Tanveer Akhtar, the youngest son, having specialized in graphic, took most of the photographs. He arranged for the computer composing of the manuscript and through his skill and ingenuity prepared the dummy of the book with an attractive setting.

On this occasion I cannot forget the assistance received from my old colleagues, the late Mr. S. A. Siddiqi, the late Mr. M. Yunus, the late Mr. Sandal Khan, Mr. Abdul Aziz and Mr. Liaqat Ali. I would in particular like to thank the late Mr. S. A. Siddiqi who took excellent photographs of some of the tombs. My special thanks are due to Mr. M. M. Baig, former Librarian, Central Archaeological Library, Karachi. He facilitated my studies by providing the relevant reference material. Dr Abbas Ghani provided useful information about Sindhi swords. Mr. Imdad Altaf Hussain helped me in going through the proofs. I am most obliged to both of them. Assistance, received from the Libraries, of the Department of Archaeology and N.I.P.A. Karachi, is also appreciated.

I am deeply indebted to Dr. G. A. Allana, former Vice Chancellor, Allama Iqbal Open University Islamabad and Sindh University, Jamshoro, and currently Director, Institute of Sindiology, Jamshoro, for writing the 'Foreword' to this book. The 'Foreword' is not only a piece of literature in itself, but it has certainly enhanced the value of the book. In spite of the association of this renowned scholar with this humble work, I am alone responsible for its imperfections and defects. With great diffidence I place it before the readers.

I would be ungrateful if I failed to express my gratitude to Mr. Jamshed Mirza, Managing Director, Royal Book Company, Karachi who offered to

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undertake the printing of this book. He took more than the usual pains to give this book its present shape. Finally, I am also beholden to my wife whose prayers have resulted in the completion of this book.

Karachi,
4th April, 1996

Shaikh Khurshid Hasan



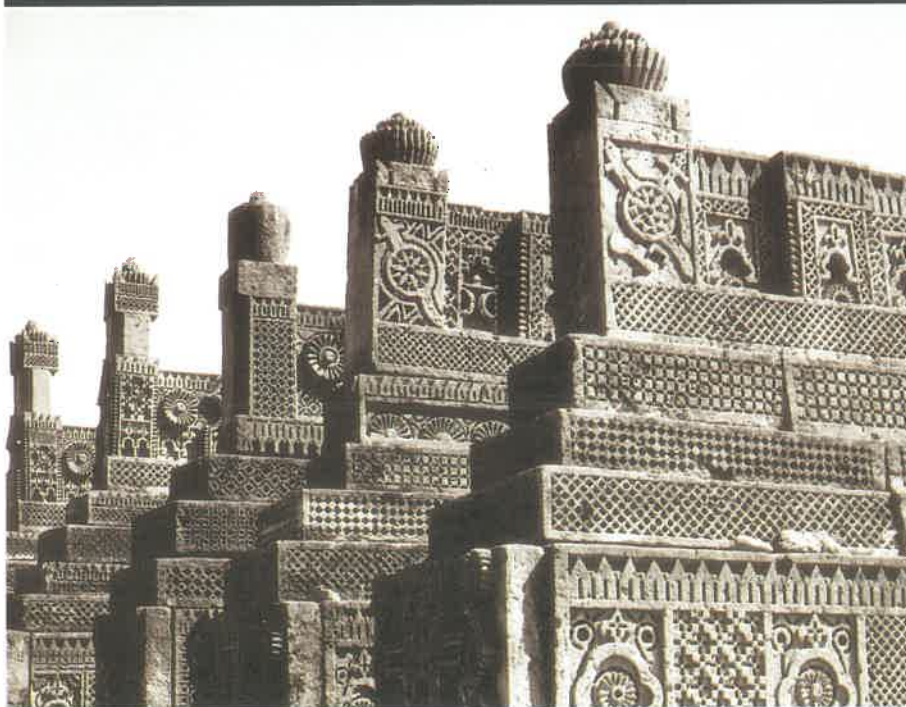
Chaukhandi Tombs at Taung, Distt. Dadu-General View

Colour Plate No.II a



Chaukhandi Tombs near Landhi-General View.

Colour Plate No.II b



Chaukhandi Tombs at Hinidan

CHAPTER

1

Discovery of Chaukhandi Tombs

(Plate -1)

The Chaukhandi tombs are located about 29 kilo-meters on the left of national highway (Karachi-Thatta) near Landhi. (Plate-1) The earliest passing reference about Chaukhandi (Jokundee) is available in a letter, which J. Macleod had addressed to H.B.E. Frere in 1851 ¹. The tombs, however, were given serious attention by H.D. Baskerville, Assistant Collector of Thatta in Karachi district in 1917. The description of these tombs as given by him is as under:-

"Chaukhandi tomb in its simplest form consists of a hollow oblong rectangular chamber built of and entirely enclosed by large slabs of dressed stones elaborately carved on every visible face. A more ambitious form consists of two such chambers superimposed, one upon the other and the finest specimens, which attain a height of from six to eight feet above the level of the ground or the platform from which they spring have often three stories (Storeyed) thus superimposed. But apart from this chamber or vault like structure the characteristic feature of every Chaukhandi tomb and that by which it can be easily and immediately identified by the most

causal observer is the top stone. This is always slender and rib-shaped like a waggon vault and lying lengthwise upon the tomb and terminating at the northern end in a peculiar pinnacle or finial, which gives to the tomb something of that personal quantity (quality) which seems to invest a locomotive. Indeed at a distance the resemblance between the top storey of a Chaukhandi tomb and a railway engine is very striking and a tomb which has had the misfortune to lose its finial has the same ruined and mournful appearance as an engine that has lost its funnel."²

Similar tombs were also reported from several other places in Sindh and Baluchistan by foreign Explorers like H.R. Thuillier³, M.A. Tigne⁴, Holdich⁵, Carter⁶, H. Cousens⁷ etc. The Chaukhandi grave-yard was declared as a protected monument by the pre-Independence Govt. of India under the 'Ancient Monuments Preservation Act, 1904' in September, 1922. The Chaukhandi tombs, did not, however, receive any attention and were in fact forgotten even by the Department of Archaeology. The tombs came into lime light when late Zahid Husain, Governor, State Bank of Pakistan while travelling on his way back from Thatta to Karachi sometime in 1953 spotted these tombs near Landhi. He wrote to late Dr. I.H. Qureshi, Minister for Education, Govt. of Pakistan and urged upon him to take appropriate measures for the preservation of Chaukhandi tombs. Dr. Qureshi, in turn, asked the Department of Archaeology to take due care of these tombs. The Department, as stated above, did not even know that the Chaukhandi tombs stand protected under the 'Ancient Monuments Preservation Act.' However, the then Director of Archaeology visited these tombs and came out with a statement, which was published in the national newspapers, about the existence of a dolmen graveyard at Chaukhandi. The fact was, however, to the contrary. The Department soon realised its mistake and started taking suitable measures for the protection of Chaukhandi tombs.

Discovery of Chaukhandi Tombs

Much of the needed publicity was provided by Ms. Bunting, who with the active support of Dr. F.A. Khan, Justice Feroz Nana and S.A. Naqvi started preparing rubbings of stone carvings of the Chaukhandi tombs. The exhibition of rubbings both at home and abroad particularly in U.S.A. aroused a great interest amongst the Scholars in the study of various aspects of Chaukhandi tombs. Before, we examine and discuss the various aspects of Chaukhandi Tombs, it will be worth while to have a look on the Islamic architectural traditions in Sindh.

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PLATE - 1



CHAPTER

2

Islamic Architectural Traditions in Sindh.

The Islamic architecture has got its own peculiarities. It did not, however, grow in an isolation. The indigenous style of architecture and more particularly the climatic conditions did effect the evolution and shaping of the Islamic architecture in a particular region/country. In order to fully understand and appreciate the genesis of Islamic architecture in Sindh, it will be relevant to have a look at the pre-Islamic architectural traditions in this region.

Sindh, before the advent of Islam in 8th cent. A.D., had a fully developed and mature style of architecture. This is borne out by the existence of excavated structural remains and some of the standing monuments. The inhabitants of Kotdiji; an early bronze-age urban settlement (c.2700 B.C.) possessed a well developed culture. Evidence of this is provided by the simple, but solid construction of their houses built in stone and mud bricks. The fortification wall of the citadel was strengthened by bastions and raised over the bed-rocks. It was built in stone and mud bricks; its external face was revetted with mud and mud bricks. The Kotdiji citadel, in all



Tomb of Yar Mohammad Kalhora, Khudabad -General View

Colour Plate No.IV a



Tomb of Jam Nizamuddin, Makli Hills, Thatta.

Colour Plate No.IV b



Tomb Pavilion of Jam Tamachi, Makli Hills, Thatta.

probability, represents the earliest known fortified town of the subcontinent¹. How advanced the people of bronze-age were in town planning and sanitation engineering can be appreciated by having a look at the excavated structural remains at Mohenjodaro representing the various facets of Indus Civilisation flourished from about 2500 to 1500 B.C. The town planning of Mohenjodaro remains un-surpassed even to this day. Its broad parallel streets, crossing each other to divide the city into compact rectangular blocks, its bricked covered drainage system, complete with soil tanks, design of its houses, the bricks kilns, the great bath, the huge and properly ventilated granary, make Mohenjodaro a fascinating study. The roofs were flat and rested on wooden beams. The technique of bricks laying was well established and is being followed even to the present day. It mostly consisted of two types. In one type, headers and stretchers were arranged alternately in the same course while in the other the entire course of headers alternating with an entire course of stretchers was laid out. The important buildings were built with batter walls, whose outer faces have receding slope from the ground upwards. At-least in one period, timber beams were used in the brick masonry for providing strength and stability to the structures. This technique continued to be used even in the later periods². One can also see at Mohenjodaro the spanning of wide spaces through the technique of corbelling³.

The collapse of the Indus civilisation is attributed to more than one factor including invasion by the Aryans from the West. In the process, the system of town planning, which was attained over a long period of time was badly effected. In the post Indus period, the sites subjected to field study have revealed that the buildings were of mud bricks having roofs of reed matting⁴. In the subsequent periods, the inroads from the West not only changed the pattern of society, but also resulted in the remarkable improvement in building techniques. The Achaemenian appeared on the scene in 5th cent. B.C., followed by invasion of Alexander in 326 B.C. The country

remained under the yoke of alien rule of the Greeks till they were ousted by a local dynasty of Mauryas. However with the adoption of Buddhism as the State religion by Asoka, the Mauryan Emperor, the entire fabric of the society under-went a revolutionary change. The Mauryans were replaced by the Bactrian Greeks, who in turn were succeeded by the Scythians, the Parthians and the Kushans. This led to inter-mingling of the cultural traits. There was a great building activity in this period and one can see numerous stupas and monasteries assimilating the ingredients of Mahayana sect of Buddhism. If we believe the Chinese pilgrim Hiuen Tsang, who travelled through Sindh in 642 A.D., there were ten thousands Buddhist monks living in this country in several hundred monasteries. The use of Ionian and Corinthian capitals added to the beauty and grandeur of the buildings. One of the surviving stupas at Thul Mir Rukum in Nawabshah district testifies to this very fact⁵.

The end of Buddhism was followed by the revival of Hinduism. Relying upon the Chinese traveller Hiuen Tsang who passed through Sindh in 642 A.D., there were about thirty Hindu temples in Sindh. There is still a surviving group of Jain temples in Tharparkar district. The temple at Gori is the best amongst the whole lot. It is built of local stone with pillars and consists of three parts, namely an outer pavilion with marble pillars and a corbelled dome, leading to an inner pavilion of similar design, but supplemented by small cella and the shrine itself, which formerly had a spire of typical Kathiawar pattern, adorned with rows of miniature spires⁶.

The indigenous style of architecture that prevailed in Sindh prior to the establishment of Islamic rule was based on beam and post system and was essentially trabeate. Pillars supported the lintels and beams then spanned the space below either by corbelling or on the lantern method. Corbelling is a technique in which every upper course projects inwardly, gradually reducing the space to a manageable limit. Over-lapping stones are also used to cover the ceiling

of pavilions. In the lantern method of roofing, the beams are laid diagonally across the corners of the square and the process is repeated in successive one or two tiers so that finally only such an opening remains which could be covered by a slab of stone. Sometimes both the devices are used to cover the open space. Brackets and bracket capitals gradually evolved. All these features, pillars, brackets, lintels and ceiling became assertively decorative while all along they continued to fulfill their structural necessity, which largely consisted in supplying the load horizontally and through indigenous devices exploiting the force of gravitation to impart the structural strength and stability. The construction followed in the stone walls is based on the system of dry masonry. The ornamentation, however, played only a subsidiary role in this scheme. It mainly comprised of carvings and sculptures of stone, depicted on the plinth, mouldings, sills, doorjambs, corner recesses, brackets and lantern or corbelled ceilings. The indigenous style of ornamentation, so to say, very rich in character was expressive of natural, particularly human forms.

The indigenous style of architecture over-whelmingly differed from the Islamic architecture, which introduced a number of new techniques, schemes, methods, both structural and ornamental. The qualities of strength and grace typical of indigenous monuments were borrowed by the Muslims who also did not infrequently use the trabeate system. On the other hand, the conceptions of breadth and spaciousness and the methods of spanning the spaces with the arches and covering large area with domes were essentially Islamic. Among other features introduced by the Muslims in their buildings are the minar and the minaret, the squinch-arch pendentive, stalactite, half dome, double portal etc. on the structure side. The decorations of the Muslims under religious injunction avoided representation of living beings and took the form of flat surface ornamentation depicting arabesque or geometrical and floral patterns, inscriptions in various styles of writing, gilding and painting, tile

mosaics and multiple designs in stone and marble by the artistic method of inlay and pietra-dura.

In Sindh, the Islamic architecture can be classified into early Islamic, pre-mughal, mughal and regional. The monuments of early Islamic period so far came to notice are few. The excavations at Banbhore; identified with Daybul which fell to the Arab General Mohammad bin Qasim in 711 A.D., have revealed the structural remains of a well fortified town. The residential area was divided into blocks separated by well oriented streets and lanes. The houses of the rich were built of semi-dressed stone blocks and occasionally of square-shaped bricks with lime plastered walls and floors. The houses of the people of low income group were constructed in mud bricks on stone foundations. The other structures include the mosque; the first earliest known mosque (109 A.H./727 A.D.) in the Indo-Pakistan sub-continent, fortification wall, city gates, administrative buildings etc. The mosque is square in plan and had covered cloisters and corridors on three sides with roofs supported on double rows of wooden pillars. On the western side there is a spacious prayer chamber, the roof being supported on 33 pillars arranged in three rows.⁷ Similarly excavations in Sanghar district have brought to light the remains of Mansura city which was founded in Umayyad times and was the first stronghold of Muslims in Sindh. It remained the administrative seat of Governors during the rule of Umayyad (715-748 A.D.) and Abbasids (749-854 A.D.) It also continued as a capital during the reign of Habbarids rule (854-1010 A.D.) for nearly two centuries. The city of Mansura, which was girdled by a burnt brick fortification wall, semi-circular bastions and gates, was well planned on grid system. The excavations, so far conducted, have laid bare the remains of one of the four gate-ways described by the historians, part of city wall studded with bastions, broad thoroughfares, residential-cum-commercial complexes and a grand mosque, which is rectangular in plan and had a roofed sanctuary with an open courtyard flanked by cloisters. The field operations have

clearly confirmed the contemporaneity of the traditional urbanisation pattern of the bracketing together the 'Jami' with 'suq', 'Madrassa' and 'Darul Imarah'.⁸

There being no significant building remains of Sumra rulers, who succeeded the Arab rule in Sindh, we come to the Samma period (1335-1520 A.D.), who contributed a great deal to the evolution of a style of architecture that can be classified as Sindhi-Islamic. There was a great building activity in their capital at Thatta. The buildings were constructed both in stone and bricks. The buildings were of various types. The first category includes Madrassa type Chhattrees in which, the dome was raised on the lantern method of roofing. As stated above, it is an indigenous device. The pillars used in such Chhattrees were plain in the beginning. Subsequently the pillars were exquisitely carved in local patterns. The second category covers such tomb pavilions, which are hexagonal or octagonal. The domes were constructed in the over-lapping ring system. The key stone; central stone piece of a dome, constructed on overlapping system is like a richly carved pendant springing downward from a rosette. The carvings on the pillars are again based on local patterns. Finally the third category includes square stone tombs, especially the tomb of Jam Nizamuddin. According to Dani⁹, here an attempt was made to transform the brick style into stone, so as to enrich the building with all the artistic delicacy in stone carvings.

The monuments built with bricks are generally square in plan. They were plastered both inside and outside. The walls are somewhat tapering. The domes have been raised by creating a phase of transition through squinches and corner pendentives.

Special mention may be made of the tombs of Sohagan and Dohagan (c. 13th cent. A.D.) located in the outskirts of Alore¹⁰. Both the tombs are square in plan (14 x 14 meters) and are crowned by hemispherical domes. Arched openings have been provided in the centre on all

the four sides. The outer-surface looks like an ornamental frame. Each corner is flanked by a pillar having a bell shaped capital. The main feature of the tombs are that the entire surface is embellished with cut brick ornamentation in endless varieties of patterns and designs. Almost every visible brick is at the same time an element of construction and a part of decoration. The monuments are a good specimen of naked brick architecture and their ornamentation owes its origin to Central Asia. Both these tombs resemble very much with the Pir Mausoleum at Takistan, Iran, which the author happened to visit some years back. It appears as if the Pir Mausoleum has itself been erected at Alore. It is a Seljuq period monument¹¹.

The Arghuns and Tarkhans (1520-1612 A.D.) both belonged to Turkish tribes¹² and had their origin in Central Asia. They brought with them new techniques of construction, forms and styles of architecture, which were arcuate in form. The scheme of decoration was also impressive as they used the medium of tiles in multicolours. The height of walls was comparatively small. Instead high neck drums were constructed and crowned with onion shaped domes. In some of the buildings, the plan is octagonal, which is again a new element having its roots in Central Asia. In order to break the monotony, arched alcoves have been provided on the corners in addition to an arched iwan or portal in the centre of the facade all around. From the distance it looks as if the buildings have been constructed on an eight sided podium. The tombs of Sultan Ibrahim and Mirza Jani Baig represent this form of construction. This style of architecture is very much manifest in the tombs of Asif Khan and Ali Mardan Khan at Lahore constructed during the Mughal period¹³.

During the Mughal period (1612-1737 A.D.) the buildings were constructed more or less on the same technique, as was in force in Arghuns and Tarkhans periods. Special mention may, however, be made of the "Shah Jehan" mosque, which was constructed under

the orders of Mughal Emperor Shah Jehan (1644-1647 A.D.). It is a mosque of congregational type, but is conceived in bricks unlike the other Mughal mosques, built in stone at Agra, Delhi and Lahore. It is a large complex of domed open spaces centred round a courtyard. The ninety three domes, which enables the faithfuls to hear the voice of the Imam in any part of the building when he leads the prayers in front of the *Mehrab*. Besides, the mosque is a good specimen of superb tile decoration.

In Sukkar/Rohri, there are also some buildings constructed during the Mughal rule in Sindh. The most conspicuous of these structures is a monumental tower known as the *Minar of Mir Masum*. Though architecturally not so well proportioned, it serves as an important land mark in the landscape of the city. The other building close to the *Minar* is *Aramgah* or *Faiz Mahal* (1595-96 A.D.) It is octagonal on plan and is crowned with a dome¹⁴. The building built in bricks and decorated with tiles, has got four arched entrances, those on the east and west having a cut stone ornamental balconied window above each of them.

The architecture of Kalhoras (1700-1784 A.D.) is mainly represented by mosques and tombs, which are scattered in Sindh from Sukkur to Hyderabad. Their secular buildings particularly the palaces reported to have been built at new Khudabad do not exist now except the two Forts at Hyderabad. All the tombs of Kalhoras such as Adam Shah at Sukkur, Mian Noor Muhammad at Moro, Mian Yar Mohammad at Khudabad. Ghulam Shah and Sarfaraz Khan both at Hyderabad are square in plan. The only tomb enshrining the mortal remains of Ghulam Nabi at Hyderabad is, however, built on an octagonal plan. The domes are generally hemispherical. In some of the tombs, there is a vaulted gallery above the squinch level. There are usual pillared kiosks or pinnacles on the top of all the four corners of the tombs. Pot finials of glazed earthen-ware lend grace and majesty to the domes, kiosks and turrets of all the Kalhora

monuments. The tomb of Shah Baharo at Larkana is unique in the sense that its dome is surmounted by an octagonal lantern studded with coloured enamelled tiles. It is a very rare feature in Islamic architecture in Sindh¹⁵.

The architectural feat of Kolhora rulers will be incomplete if mention is not made of the Hyderabad Fort, built by Ghulam Shah. It is now in bad shape. The surviving fortification wall is quite imposing. The extent of the fortification walls is about 4 K.Ms. The tapering walls have round bastions at irregular intervals. Along the crest of the fortification wall are ornamental kanguras or merlons, which owing to their attenuated necks look rows of heads stuck upon stakes.

The Kalhoras, while their capital was at Khudabad, had built a number of mosques in Dadu district. Khudabad mosque is, however, the best amongst the lot. It has the usual three arched entrances with an intricate domed roof covering the hall within. While the three tall arched openings of the entrance were un-mistakably designed to reflect a single storeyed volume of the prayer chamber, the other external walls were divided into panels with blind arches giving the structure a marked three storey appearance. The entire building was lavishly covered with some of the most exquisite glazed tile work in Sindh. Both sides of the entrance have been bedecked by the superb painting of coloured glazed tiles representing tall and graceful plant of lilly whose lanceolate leaves, flowers and buds sprout from the central stem and fell over right and left in natural curves. The whole plant is executed in white on a dark blue ground¹⁶.

Talpurs (1784-1843 A.D) too left their imprints in the form of tombs and stone pavilions. Their tombs are generally square in plan and covered by a hemispherical dome with a turret atop each corner. Amongst all the tombs, the mausoleum of Mir Karam Ali at Hyderabad is quite imposing. It is decorated with glazed tiles. Interior of some of the tombs is covered with fresco paintings in floral patterns.

Mention may be made of Ranikot Fort, which is situated at a distance of about 29 k.ms from Sann Railway Station on Larkana-Kotri railway line. The actual date of its construction is not yet known. Some local chronicles and almost all the British annals, have associated the construction to Mir Karam Ali and Mir Muhammad Ali, the Talpur Rulers in the first quarter of the 19th century A.D. One thing is certain that such a gigantic Fort could not have been built by the Talpurs whose revenues were indeed very limited. Talpurs, seem to have, however, carried out repairs and used it as a refuge. According to Panhwar who carried out detailed research on the subject and examined the problem from various angles, it appears that the Fort was built by the Indo-Bactrian, Greeks, or Sythians between 145-90 B.C. to about the beginning of the Christian era.¹⁷ There are some ancient structures near the Miri fortress. Some test diggings by an archaeologist might solve the mystery.

The Fort at Ranikot particularly its fortification wall is built of dressed lime stone blocks of yellowish colour strengthened with circular and rectangular bastions at irregular intervals. It is perhaps the greatest surviving Fort of the World with its gigantic fortification running up and down the contours of the hilly area over 29 k.ms in length encircling hillocks, villages, two small fortresses namely Miri and Shergarh. Miri fortress served as a royal residence and Shergarh as a third defence line. The Fort has four gates;

1. Sann or Eastern gate 2. Amri Gate or North - eastern gate, 3. Shah Peer Darwaza or Southern gate and 4. Mohan gate or the Western and the upper gate.

Mention, in brief may also be made of the different modes of decoration of monuments in Sindh. In the stone buildings, the decoration was usually done through carvings. The theme of ornamentation is geometrical in the shape of rectangles, squares, meanders, circles etc. The carvings are also in floral patterns using

arabesque, plant leaves and flowers. The carvings is done in two techniques. In the one, the design, a fine filligree work is carved in relief on the ground which is sunk; in the other the ground is raised and the design is incised in the dressed surface of the stone. The whole scheme thus provides a very pleasant effect of light and shade. The stone carvings specially of Thatta have also been called lace work in stone. If each individual panel of the whole design is carefully examined, it seems as if tile work had been rendered in stone and the painter's brush has been converted into the artist's chisel.

The other medium of embellishment is through the use of enamelled tiles. The tiles are generally of two colours, white and blue. Yellow colour was also used as a foil to emphasize the brilliance of the blues. The tiles are predominately square or rectangular. At places such as on the spandrels of the arches, one design cover several squares yards of the surface. At others for instance in some dados, tiles of different colours and shapes are combined to form a complete design. Everywhere they are cut in different geometrical shapes and sizes corresponding to the detail of the design and joined to form one single pattern. Alternately, in an area of one square foot, over a hundred small tiles only half an inch square, are laid together to complete a design and give a look of mosaic work.

The use of inscriptions as a decorative motive was much practiced in Sindh. The earlier evidence of the use of ornamental Kufic inscriptions in Sindh as a decorative design is available from Banbhore. The inscription is dated 292 A.H. / 906. There are varieties of Naskh and Sulus inscriptions carved on the stone or traced in colour on tiles on the various monuments at Thatta and Hyderabad. The two bands of Quaranic inscriptions round the stone wall of Jam Nizamuddin in bold Naskh are the monumental example of the vitality of Arabic script for its use as a decorative design. The inscriptions, in white, on tiles used on the ceiling of the

main dome of Shah Jehan mosque, Thatta are in Sulus and Naskh. In Yar Mohammad Kalhora's tomb at Khudabad, the inscriptions have been traced on black background on the tiles. The inscriptions contain the verses from Holy Quran and the Darud of the Twelvers. The inscriptions are nice specimen of Sulus and Naskh scripts. Specimens of inscriptions in Nastaliq script can also be observed on a number of monuments. The most charming one is at the tomb stone of Nawab Saifullah Khan (d. 1143 A.H.): a Mughal Governor of Thatta ¹⁸.

Conclusion

In essence the basic ingredients of Islamic architecture in Sindh are its indigenous techniques of construction. However, because of the geographical location of Sindh, its architectural traditions were influenced by cultural inspirations it had received both from East and West. The study has revealed that particularly in the monuments of Samma period, impact from the neighbouring region of Gujrat (India) is pre-dominating. It was mainly due to the fact that the Samma rulers had got close relations including matrimonial ties with their counterparts in Gujrat. Later on in view of the successive rule by Arghuns, Tarkhans and Mughals, there was an intermingling of cultural traits between Sindh and Central Asia, Iran and Afghanistan. This intercourse had resulted in adding many a new innovations in the architectural styles. The technique of dome construction was much more improved through the use of squinches, pendentives and over-lapping arches. Similarly use of load bearing devices, especially the 'Arch' were also used. The synthesis of the indigenous and foreign elements culminated in the emergence of a peculiar style of architecture in Sindh, based on trabeate as well as arcuate principles of construction. The Sindhi craftsmen adopted and assimilated foreign artistic influences. They used the pillar, the bracket and the Chhattari (Pavilion) and simultaneously the arch, the vault and the dome. In their scheme of surface ornamentation,

the local craftsmen also beautifully integrated the pre-Islamic motifs such as sun flower, swastika, moon stone, shikara, pipal leaf etc. with the Islamic decorative patterns. The Islamic architecture of Sindh, so to say, has got its own individual character, aesthetic sense and beauty.¹⁹

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CHAPTER

3

Chaukhandi, its Meaning and Connotation

There is a lot of controversy regarding the exact meaning and connotation of the term 'Chaukhandi'. Some scholars believed that Chaukhandi is the name of a place. Others take it to be an architectural term. On the type site of 'Chaukhandi', there is the tomb of Jam Murid Bin Haji, which contains the word 'Chaukhandi', along with the name of the deceased. The text of the inscription reads as follows:



The Present writer, therefore, considered 'Chaukhandi' to be the name of the place¹. Moreso, when Banerji visited the 'Chaukhandi' graveyard in 1920, he referred it as the little village of Chaukhandi². According to Mumtaz Hasan, 'Chaw', in Sindhi language means four and 'Khundi' corner or pillar. Chaukhandi thus refers to the four pillars supporting the umbrella shaped dome over the tomb and would apply to all tombs having the same construction³. However, this argument does not find support because all the tombs covered with umbrella shaped domes or

with a rectangular pavilion at Chaukhandi have more than four pillars or columns. Even Manghopir canopy, over similar graves, has more than four pillars. As regards the view that Chaukhandi is the name of a place, Mumtaz Hasan feels that such a view derives strength from the fact that in the popular imagination the name Chaukhandi has come to be associated particularly with the tombs near Landhi. There is also a tomb at this site as mentioned above on which the word 'Chaukhandi' is engraved. That might signify the location rather than the structural style of the monument. It is possible that while the word 'Chaukhandi' originally referred to the style of construction, it has come to be associated with one particular site more than any other and has become localised⁴.

Brohi's view is that Chaukhandi is used for a domed roof, a kind of Chhatti (umbrella) which is supported by four to eight pillars, while the sides are left open⁵. According to Lashari, the word 'Chaukhandi' as it is inscribed on the grave of Jam Murid Bin Haji is a compound word with 'Sahib'. So it is to be read as such and not alone i.e. صاحب چوکھنڈی

It is similar to صاحب چائیداد It makes the meaning clear that Jam Murid is the owner of the 'Chaukhandi' or 'Chaukhandi' is erected over his grave. In support of his contention he has referred to an inscription on a grave at Got Raj Malik, which reads as این چوکھنڈی بر ملک مرغان کتانی بن بیرخان. He, therefore, does not agree that Chaukhandi is the name of a place⁶.

In his study of Kalmati tombs, Dr. Baluch has explained the meaning of the word 'Chaukhandi'. Literally, it means a four walled enclosure open from above (without any roof on it in the form of suffa, qubba or rauza). In the cultural tradition of Sindh, only that four walled enclosure is called a Chaukhandi which is constructed out of respect around the grave of a revered person (saint, religious scholar, martyr, brave warrior or dear elder). Chaukhandi as such

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is not a grave or tomb in itself, but the four walled enclosure in which the revered person(s) has been buried. Referring to the burial place, it would be said 'There is no rauza or qubba or suffa there, but only a Chaukhandi, i.e. there is no dome or covered roof over the grave, but only a Chaukhandi around'. But the walled enclosures without roof in Sindh are called as 'Rank' (رانک). For instance, the walled enclosure containing the grave of Radha bin Malir in Got Raj Malik graveyard has got the inscription on stone enclosure as



Nath has traced the origin of 'Chaukhandi'. According to him 'Chaukhandi' is a vernacular (bhasha) term derived from the Sanskrit 'Chaukhanda' which means four storeyed, Khanda technically denoting storey in the vertical 'section'. It also means 'section' and by usage it connotes 'side' thus 'Chaukhandi' may denote a four sided square or rectangular, building. He has quoted various instances which shows that 'Chaukhandi' pavilions were common during the medieval period throughout India. There is however, difference between a Chhatti and a Chaukhandi. The Chhatti has a cupola roof. On the contrary, the Chaukhandi has a pyramidal roof sloping inwardly in four triangular sections or a receding tiers. Like Chhatti it was used in medieval times for enjoying, fresh air, rainfall and landscape precisely for 'tafrih'. The Chaukhandi was later used from the middle of 17th cent as a memorial while the Chhatti assumed funeral character and became a distinguished class of post-mughal architecture viz Rajput sculptural architecture⁸. This criteria, however, does not hold good in Sindh. For instance the roof of Chaukhandi near Landhi over the grave of Jam Murid bin Haji is oval in form, while the other Chaukhandies there are square in shape and contained domed roofs.

During the Muslim rule in South India, particularly of the Bahmani rulers with their Capitals at Gulbarga (1347-1422 A.D) and Bidar (1422-1512 A.D.), Chaukhandies and Chhattries are found at a number of places⁹. In Gulbarga, the mazar of Shah Husamuddin Togh Barhana near Jagat tank (died 680 A.H.), Khunza Sultana Daughter of Sultan Mahmood Bahmani, Hazrat Jehangir Qadri (d. 814 A.H.) and Syed Tajuddin Qadri are in a Chaukhandi. In Bidar, there is a Chaukhandi of Shah Khaliklullah Kirmani¹⁰. All these Chaukhandies, however, differ in their shape and plan with the ones found in Sindh. The domes pavilions supported by pillars on the corner Burj of Shalamar Garden, Lahore, are also known as Chaukhandies¹¹. The author of Tuhfatul Kiram used this term for architectural purposes.

Chaukhandi, viewed in the above context, means an architectural term. But as per local tradition, the name of the grave-yard near Landhi, has come to be known as 'Chaukhandi' graveyard.

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CHAPTER

4

Evolution of Architecture of Chaukhandi Tombs and their Special Characteristics

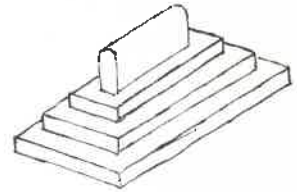
(Plates 2-11)

The common Muslim grave without exception is covered by a flat rectangular slab or a series of diminishing slabs made of brick or stone. Characteristic devices such as the 'qalamdan' and 'takhti' are often used to differentiate between the graves of men and women. Above the lowest slabs, there is generally a 'casket' or box shaped structure with a pilarette carved at each corner. The graves usually contain the name and date of demise or Quranic verses or with both inscribed on a tawiz either on the grave itself or on a separate headstone. Graves of this sort are found in all mausolea and mark the main stream of Islamic art. Page has classified such graves as of the Greater tradition. Other graves depicting the folk art traditions have been classified as of Lesser Tradition. The Chaukhandi tombs in Sindh and Baluchistan according to him seem to fall between these two poles in that a form of folk art is raised to a state of excellence and high achievement.¹

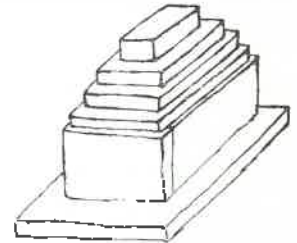
In Sindh, the graves were generally simple in form. The dead body was buried in the grave-pit.

Thereafter, the grave pit was sealed by putting stone slabs and covered with boulders. However, those who could afford to construct pucca graves erected super-structures over the grave-pit in various shapes. In the first category, a series of platforms was constructed horizontally over the grave-pit, numbering two to three, one upon the other in diminishing form.

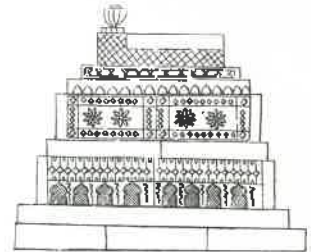
The top was covered with an arched ridge (Qalamdan) in single stone (Fig.1)



There were hardly any carvings on the stone slabs. In the second category stepped flat platforms were constructed over the grave-pit horizontally, one upon the other in decreasing form. The top was covered with a flat rectangular slab (Fig. 2)



In the third category (Fig. 3) the cenotaph consists of two or three rectangular platforms which were raised over the grave-pits.



The upper most being smaller in size than the lowest one. Upon the upper platform two box shaped chambers were superimposed in reducing tiers. The upper most box chamber was topped by a head stone or turban. The exterior surface of the tomb was elaborately carved. The process of assimilation and transformation finally resulted in the blossoming of a typical Chaukhandi Tomb architecture.

The Chaukhandi tombs are either single or built in rows numbering from two to eight; sometime raised on a common platform. (Plate-

2) In some cases, the platform is constructed on posts with openings in the form of arches. (Plate-3) Quite often the posts are constructed on the platform itself and thereupon rests the cenotaph. In both the cases the burial chamber is visible through the arched openings.

The lower sarcophagus is generally constructed of six vertical slabs, two each on the longer side and one each on the shorter side and further covered by slabs on which the second sarcophagus is raised similar to the lower one, slightly smaller in size. On the upper sarcophagus four or five layers of slabs are laid horizontally, gradually ascending and diminishing in size, thus giving the entire structure a general appearance of a slender pyramid. The central sarcophagus in some cases, take the shape of coffin carrier. The front and back portions of the grave structure contain two handles on each side which projects towards the outside. The top of the handles are carved out in various shapes i.e. sun-flower, lotus, crocodile face etc. The central portion of the grave structure is, sometime, given the shape of a cot with its legs in beautiful designs.

The top of most of the slabs is set vertically with its northern end carved in the form of a cylinder. It terminates into a knob and is commonly known as a crown or turban. The representation of a turban, material of war and weapons are the distinctive features indicating the graves of men. One view is that such turbans are on the graves of 'Shaheeds'. This presumption is confirmed by the fact that grave of Darya Khan alias Mubarak Khan, Prime Minister and General of Jam Nizamuddin Nindo who received martyrdom at the hands of Arghunson 11th Muharram 927 A.H. / 1520 A.D. is crowned by a turban². (Plate-4). Actual turbans are generally found placed on the head stones of the graves of Kalhora and Talpur Rulers in Sindh as well as saintly persons in other parts of Pakistan. Since the Chaukhandi tombs are located in the open, so the actual turbans cannot, for obvious reasons, be placed on the head stones. A via-media was, therefore, found and a boss like construction was made

in stone to represent a turban. The head stone of the grave of a deceased in Turkey generally terminates in a representation of the kind of turban or other headgear appropriate to his rank and status.³

The graves of females generally depict their ornaments which are carved in relief. Those at the head show necklaces, bracelets, earrings, finger-rings, nose rings etc. Anklets find their place at the other end.

The Chaukhandi tombs contain beautiful carvings in floral and geometrical designs. The carvings also depict such figural themes as hunting scenes, horse riders with their daggers, swords and shields. From the design of graves, one can notice miniature gate-ways, ramparts, battlements etc.

In order to fully understand and appreciate the special characteristics of Chaukhandi tombs, description of some of the stone-reliefs is given hereunder:-⁴

The stone relief (Plate-5) is from Chaukhandi. It measures 103 c.m. in length and 58 c.m. in height. But if the height of the knob is also included, then the over-all height comes to 87 c.m. The width of the slab is 23 c.m. The front side of the relief is divided into two compartments by means of three colonnades - two at the corners and one in the centre. The border on the top is in diaper shape. The space in both the compartments is carved in relief by chains in diamond shape which are superimposed by multi-petalled lotus. The lower border is in geometrical patterns. On the left is a mounted horseman flanked by an Attendant, carrying a huqqa and armed with a spear. On the top of the relief, there is an inverted sun-flower which is commonly known as a turban. The carving on the rectangular base of the turban depicts merlons and geometric patterns. The grave is of some noble as is attested by the presence of an Attendant. Similar carvings are also found at Sonda graveyard (Plate-6); some 33 km from Thatta on National Highway (Thatta-Hyderabad)

The second grave-stone is also from Chaukhandi (Plate-7). In the photograph, one can see complete view of the grave which is in six tiers. The exterior of the grave is richly carved in various geometric patterns. The top grave stone measures as 87 x 41 x 16 c.m. The height of the knob is 21 c.m. excluding the circular crown. The grave-stone is divided into three compartments. The top portion depicts chess pattern. In the middle various patterns are depicted including chess pattern enclosed in squares. The lower portion shows circles drawn in chess design. In the circles lotus flowers have been implanted. On the left of the grave-stone figural representation has been shown. On the top an effigy of a man, with a bow in action has been shown while on the lower portion there is a shield with sword and spear.

The third piece is again from Chaukhandi (Plate-8). The rectangular stone base is decorated with double diaper design. Its measurements are; length 94 c.m. height 50 c.m. and width 26 c.m. The crown is about 20 c.m. in height. The main grave stone is divided into two compartments by means of three colonnades. Each compartment is carved in relief with half and complete sun-flower motifs within multi-cusped arches. The entire surface is rendered within diaper design. The crown is enclosed within a rectangular enclosure having merlons which are usually seen on the fortification walls.

The fourth piece is from Got Raj Malik (Plate 9). It is rectangular in shape and measures: length 69 c.m. height 49 c.m. and width 12 c.m. Its crown is missing. The border on the top is in relief, depicting merlon patterns within pointed arches. The border at the bottom is in chain design. The stone depicts hunting scene. Deer is being shown chased by a mounted horseman with bow in action. The horseman is followed by two camels with lady attendants; one in the rear. In the Haudah of one camel, a lady is shown seated while on the other camel, an aftaba is depicted.

The fifth piece is from Pir Patho (Plate-10). It is rectangular in shape. Its crown is missing. It measures; length 49 c.m. height 37 c.m. and width 6 c.m. The top border is decorated with merlon design carved within pointed arches. On the right side, there is a lotus motif within a multicusped arch. On the left, there is a mounted horseman with his spear, bow and quiver on his back. He is piloted by an Attendant armed with a sword and carrying a shield in the other hand. In between the horse and the Attendant there is a huqqa. The horseman is wearing helmet.

It is a nine tiers grave (Plate-11) richly carved in various geometrical patterns and floral motifs, predominantly sun-flower. In the front two handles are projected. Their edges are just like the jaws of a crocodile in an open posture. On the back side of the grave similar handles have also been provided. The whole composition looks like a coffin carrier. The grave-stone on the top is in rectangular form measuring 94 cm in length, 48 cm in height and 16 cm in width. The crown on the top is about 19 cm high.

To conclude the style of Chaukhandi Tombs architecture was developed locally as graves in similar shape have not so far been reported from the neighbouring countries like Iran and Afghanistan. Such a possibility was very much there as similar graves are found scattered in Baluchistan right upto the Iranian border⁵. Some very interesting tombs at Gawadar, Jhalwan and Sarwan Valley have been reported by Aurel Stein⁶. The heavy concentration of such tombs is around Thatta, Malir Valley and Hub river. This region appears to be the place of origin of Chaukhandi tombs, where seed for their initial planning was sown, germinated and developed. The tradition of placing the head-stone on the tombs with upward knob or crown does not, however, seem to be a local phenomenon. It has certainly come from outside as we shall see in the next Chapter. The fact, however, remains that the builders of Chaukhandi tombs took inspirations from the existing architectural traditions, integrated

them with their own ideas and were thus able, through their ingenuity and skill, to plan and design such tombs, which were structurally stable, elegant in appearance and rich in ornamentation. As regards the date of Chaukhandi tombs, some Scholars have dilated on this issue. Hastenrath, on the basis of stylistic development, has bracketed these tombs within the time frame of first quarter of the 17th and the middle of the 18th century⁷. She has included those tombs as well which strictly speaking are not like the true Chaukhandi tombs. To determine the age of a monument merely on stylistic basis has got its own limitations. Secondly, she has dated the tombs in an evolutionary sequence. It may, however, be pointed out that the tombs in different shapes were continued to be constructed at one and the same time. For instance the tomb of Zanki son of Yaqub (1755 A.D.) at Chaukhandi is in traditional style, whereas the tomb of Bula Khan at Manghopir constructed in 1765 A.D. (Chapter XI) is in Chaukhandi style. It cannot, therefore, be surmised that only a specific style of Chaukhandi tombs remained prevalent in a particular period. Lashari has rightly pointed out that at one time there were three types of graves co-existing⁸. However, the graves constructed in various forms provide a basis in determining the social and financial status of the people lying buried in various grave-yards. The sound basis for the determination of the date of a monument is the inscriptional evidence. Very few Chaukhandi tombs have got dated inscriptions. The most important are the Burfati tombs at Manghopir, which have got dated inscriptions. (Chapter XI). The dates on different tombs are 1157 A.H. / 1744-45 A.D., 1171 A.H. / 1757-58 and 1179 A.H. / 1765-66. The tomb of a historical personality even if it does not contain any inscription, can also be helpful in dating a particular monument. The umbrella shaped canopy at Chaukhandi near Landhi contains, amongst others, the grave of Jam Murid bin Haji. There is an inscription on one of the western pillars of the canopy. But it has eroded and is no more legible. Jam Murid bin Haji was the Jokhia Chief during the Governorship of Aurangzeb at Multan (1648-1652



General View of a Grave from Chaukhandi on a raised platform with a latticed screen showing floral and geometrical motifs.

Colour Plate No.VI a



General View of a Graves from Manghopir with rich ornamentation.

Colour Plate No.VI b



General View of a Grave from Chaukhandi with arched openings in the basement.

A.D.) His tomb can thus be dated as belonging to middle of the 17th century A.D. The Chaukhandi graveyard is the ancestral burial place of the Jokhia tribe for centuries together. It contains the graves of great grand father of Jam Murid bin Haji. The date of Chaukhandi tombs can safely be pushed back to 16th cent. A.D. Keeping in view the fact that the tombs continued to be built after the tomb of Jam Murid bin Haji, the Chaukhandi tombs can safely be dated as belonging to 16-18th centuries A.D.⁹ It may also be pointed out that there are many stone built tombs in Sindh which pre-date Chaukhandi tombs. These are mostly at Makli Hills, Thatta and date back to 14th cent. A.D.

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PLATE - 2



PLATE - 3



PLATE - 4

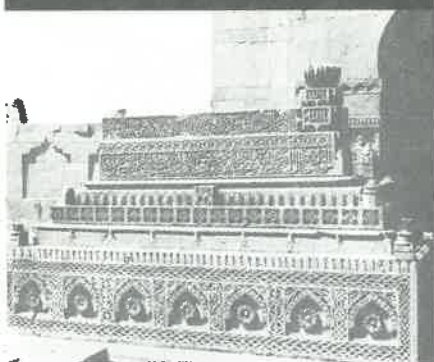


PLATE - 5

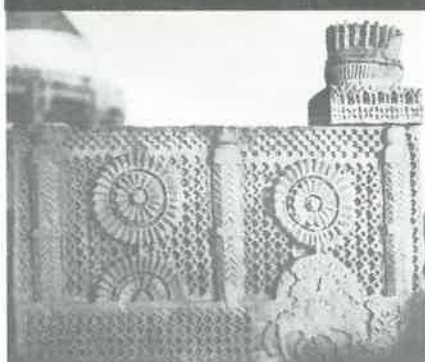


PLATE - 6



PLATE - 7

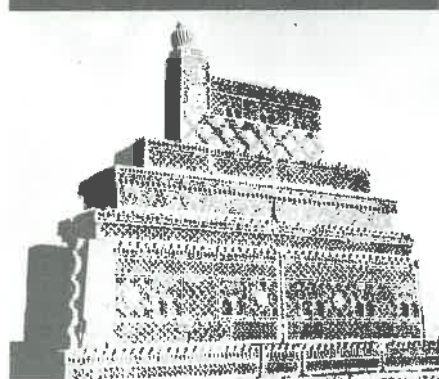


PLATE - 8

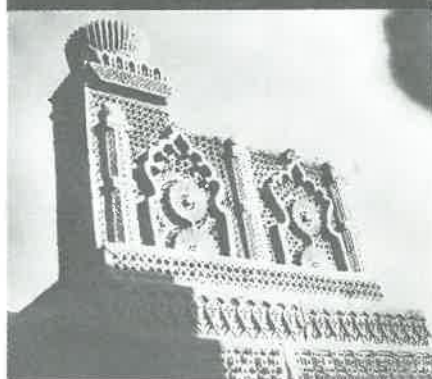


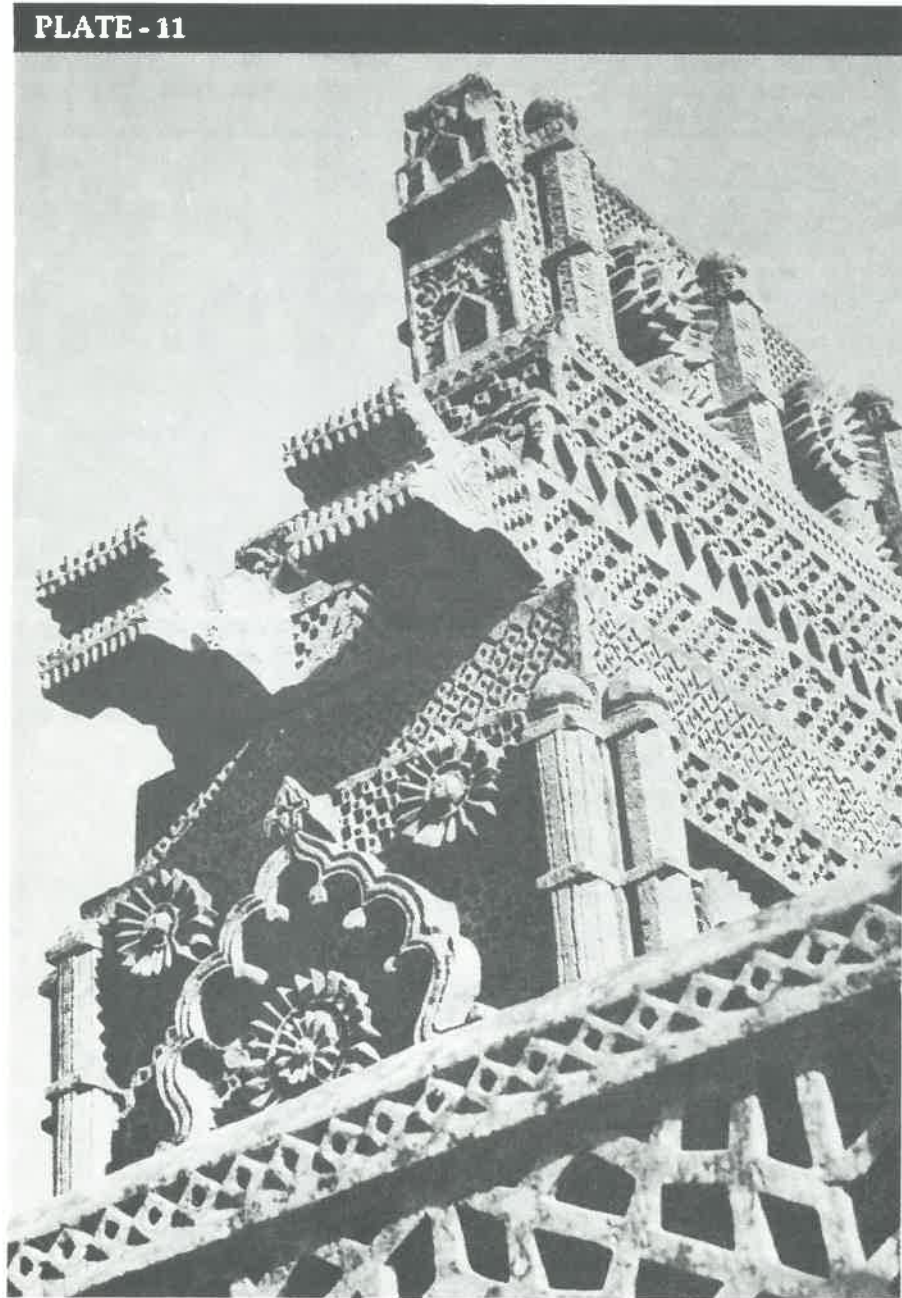
PLATE - 9



PLATE - 10



PLATE - 11



CHAPTER
.....

5

*Influence on the
Head Stones of
Chaukhandi Tombs*

(Plates 12-19)

Stone reliefs identical to the head stones from Chaukhandi tombs have been reported from Hamdan and Rayy. (Iran). Since specimens from Iran belong to early period, it is logical to deduce that inspiration for the decorative devices carved on the Chaukhandi type graves came from Iran. More so because not only the technique used (carving with relief affect) for obtaining this decoration is the same, but also that common feature of crown or knob forms a sound basis for comparison.

Eva Baer¹, has published certain specimens of stone reliefs from the Museum of Ancient Art, Haifa, Louvre Museum Paris and Metropolitan Museum of Art, New York, drawing their provenance from Hamdan (Iran). For the sake of comparative study of the stone reliefs from Chaukhandi tombs, some of the characteristics of the selected objects from Haifa, Louvre and Metropolitan Museums are discussed here.

The first specimen in the Haifa Museum is a rectangular carved stone slab (Plate 12 & 13). Its thickness is about 11.5 c.m. and measures, apart from the front

piece, which is about 9 c.m. higher than the rest, 41 x 65 c.m.. The main theme of one side shows a pair of confronted sphinxes being attacked by two leaping grey hounds. On the opposite side, two lions combined together by their common head and two long tailed birds with reverted heads, occupy the main scene.

The second specimen from Louvre is rectangular in shape and is made of hard-lime stone (Plate 14 & 15). Its one side shows a pair of confronted sphinxes drawn in profile. The background is filled with stylized plant ornaments and the hunting dogs are placed in the surrounding border of the panel. The other side shows a rampant lion with its head turned enface which is confronted by zebu drawn in profile. The most important part in the relief is the square-shaped edge on its top. On one side of the square edge is a hexagon with eight petalled rosette implanted on it. The other side shows geometrical interlacing pattern. In the earlier Haifa specimen, the edge on the top, appears to have been chipped off although its traces are still visible.

The third specimen is from Metropolitan Museum of Art (Plate 16 & 17). The relief is carved in hard lime-stone. It measures 69.37 c.m. in height, 81.25 c.m. in length and 13.25 c.m. in width. The one side is decorated with geometrical interlacings, which are separated by stylized plant device. The large medallion to the left has an interlaced star pattern. To the right, angular inter-woven bands form a similar medallion which has an eight lobed rosette in its centre. The lower segment of the narrow face of the slab has two canaliculated attached collonnets with conical double bases and capitals carved at either side of a flat ornamented central piece. The main field on the opposite side is also decorated with two different units. The frontal half has repetitive surface pattern composed of inter-woven bands, whereas the left side shows a stag attacked from the rear by a large lion. The stone is inscribed with the name of the owner Haji Hasan and the name of the sculptor, Sharif. It is dated A.H. 703/1303-4

Head Stones of Chaukhandi Tombs

A.D. and is reported to have come from Hamdan². Similar pieces are also available in the Staatliche Museum, Berlin³. The carved stone bearing No. J/7/66 is more or less similar to the one in the Metropolitan Museum of New York (Plates 18 & 19) so far its shape and decorative aspects are concerned.

Different views have been expressed about the use of the stone reliefs. Migeon has stated that the slab from Louvre was found from a modern house at Hamdan. He dates it to sometime between 10th and 12th Century⁴. The other relief from the same museum is reported to be coming from northern Iran and is catalogued in the museum as a stele or a tomb stone. Dimand view for the Metropolitan museum's piece is 'end pieces of balustrade'⁵.

Eva Baer has thoroughly examined the provenance and possible use of the stone reliefs under discussion. The author has referred to two miniatures in the Leningrad Hariri (Dated 1225-35 A.C.) One each of these depicts a watchman guarding an entrance gate leading to a vestibule bordered by a balustrade. The shape of these balustrades differs from the stone specimens under discussion yet these representations appear to confirm Dimand's view interpreting these slabs as balustrade. However, to categorize all the slabs as 'end pieces of balustrade' appears to be somewhat strange. Eva Bear presumes that all the slabs are fragments or parts of a continuous series of inclined slabs which probably bordered stair-cases in similar fashion to the step like relief of the stairway leading to the audience hall at Persepolis. She is also of the view that their use as relief in the stair-cases of summer palaces of the Seljuq Princes cannot be ruled-out either.

If the stone reliefs from Chaukhandi tombs and those from Haifa, Louvre, Metropolitan & Staatlich Museums are compared together, a number of similarities can be observed. All the pieces are in rectangular shape. The measurements are not exactly the same, but

the difference is not of wide ranging proportion particularly if the piece from Metropolitan Museum and one from Chaukhandi are kept in view. The most prominent resemblance is noticed in the relief projecting upward on one corner of the relief in the form of a square or a knob. The geometrical patterns on the colonnades are also somewhat similar. In the Metropolitan piece two lions have been displayed below the frontal elevation. In contrast to this we find two lions facing each other in fighting posture on a carved stone from Ranikot⁶, and two handles portraying the jaws of a crocodile in an open posture, in one of the Chaukhandi pieces. The decorative motifs as well as the figural representations are, however, different. The reason is understandable. This is due to local variation. The conclusion drawn by Eva Baer and others regarding stone reliefs from Haifa, Louvre and Metropolitan Museums is open to discussions. However, the living example available at Chaukhandi tombs irrefutably prove that the stone reliefs are grave-stones. The name Haji Hasan engraved on Metropolitan Museum piece is presumably of the deceased and not that of the owner from whose grave this piece has come to the Metropolitan Museum.

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PLATE - 12

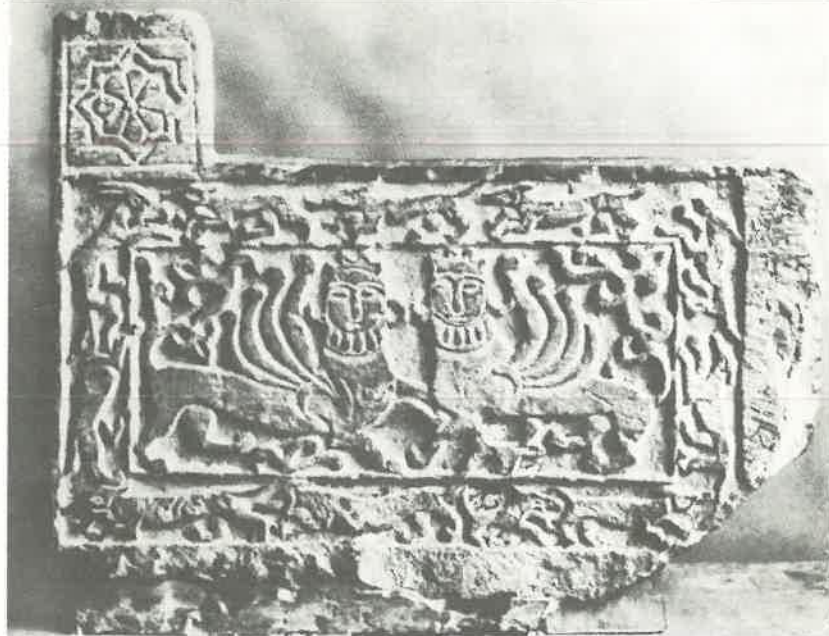


PLATE - 13

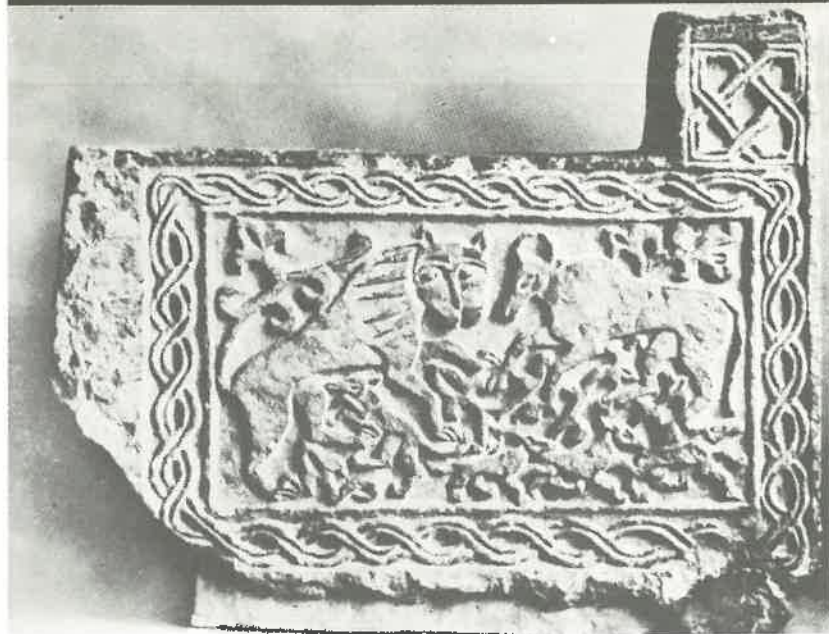


PLATE - 14

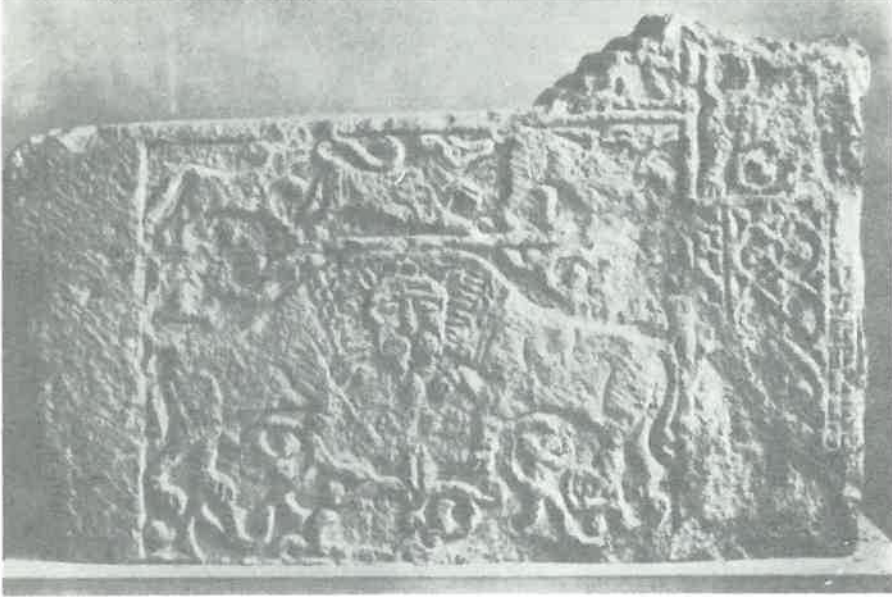


PLATE - 15

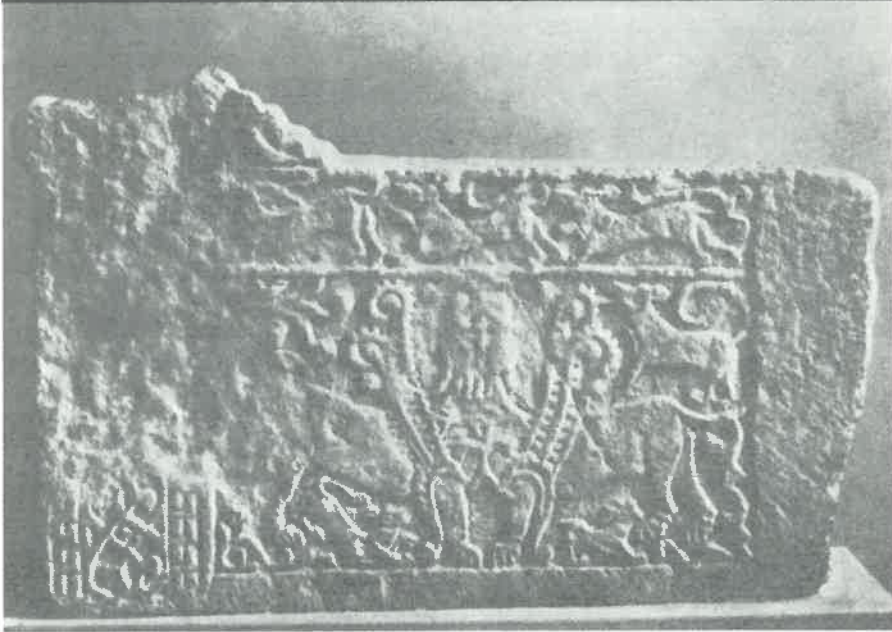


PLATE - 16

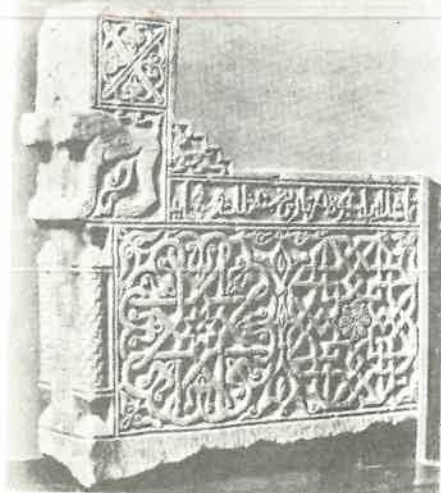


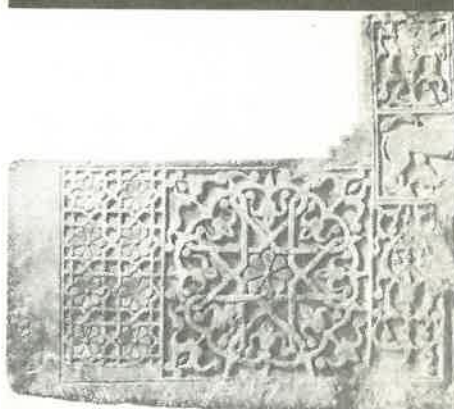
PLATE - 17



PLATE - 18



PLATE - 19



CHAPTER

6

Canopies (Chhattries) and their Architectural Details

(Plates 20-34)

The Chaukhandi tombs are generally located in an open without having any covered structure over them. There is a general belief that open sky is considered a befitting vault for a tomb leaving it exposed to the blessing of rain and dew. However, there are some tombs mainly of tribal Chiefs containing canopies supported on pillars. One can notice pillared canopies at a number of places in Sindh and Baluchistan. These include Chaukhandi near Landhi, Manghopir, Malir Cantt., Makli Hills, Thatta, Khudabad near Hala, Chhitori near Mirpur Khas, Qubba Mir Shahdad, Distt. Nawabshah, Lakhopir, Oongar etc. In the present study, we are only concerned with those canopies, which cover the Chaukhandi type of tombs in pyramidal form. Mention is, therefore, made of some of the canopies, which are considered to be of some architectural merit.

At Chaukhandi, there are in all five canopies. Two in the eastern side and three in the western side. Those in the eastern side are outside the scope of the present study since the tombs therein are not strictly of Chaukhandi type. Those

Colour Plate No.VII a



General View of a canopy from Manghopir

Colour Plate No.VII b



General View of a canopy from Lasbela.

Colour Plate No.VIII a



General View of a square canopy from Chaukhandi

Colour Plate No.VIII b



General View of a pillared canopy from Chaukhandi Graveyard.

in the main graveyard, only the umbrella shaped canopy (Plate 20) and the square one (Plate 21) are worth-mentioning.

The umbrella shaped canopy stands on a raised square platform (30'-11"). Its height from the ground level is 2'-6". On its four corners, there are small pillars, which are capped. Their height is about 3'-4". The exterior surface of the platform is composed of three registers. The upper register on its border contains chain designs, while the lower one is decorated with leaf pattern in circles. The middle register is divided into four sections. Starting from left, the first section contains a rosette in a beaded circle, the second is composed of small circles in squares, the third is similar to the first section and the fourth is also identical with the second section. The corner pilarettas contain carvings both in floral and geometrical patterns.

The canopy is constructed with the support of 12 pillars. Each pillar has a plain square base (9 1/2"). It is surmounted by a rectangular slab (1'-10" x 1'-4") on which the shaft (5'-3") is erected. Each rectangular base, supporting the shaft has got different patterns and motifs. Just to have an idea about the highly ornate nature of carvings, let us have a look on one of the pillars (including its rectangular base and shaft) on western side. (Plate 22) Its base in upward direction contains decoration in the following order (a) there is an incised arch, in which there is a half rosette topped by pommel like motif. On both sides of this motif, there is a cross. The spandrels of the arch contain swastika. (b) just above the incised arch, there is a double faced hook carving with a boss in the centre of each hook. The double faced hook looks like a 'Triratna' which is found on some Gandhara sculptures. It is also called as a symbol of three jewels¹, (c) on the top of the double faced hook, there is a horizontal line from which two vertical dots spring out. and (d) In the last section, there is a row of half diamonds. Immediately below it, there is a dentil motif.

The shaft is square at the base, but with rabbetted edges, it has

become octagonal and finally square at the top. There are three decorative compartments on the shaft. In an upward direction, the first compartment contains a square motif. Its three sides i.e. top, left and right are bordered by stepped squares while the bottom is decorated with stepped squares in four 'petalled flower pattern. In the centre there is an arch containing a half rosette at the bottom and a rosette at the top. In the second compartment, there is a diamond shaped band in vertical position. It is crowned by a pommel like motif with a four star square inside. The last compartment on the top contains merlons.

On the top of each shaft, there is a plain four armed capital. It is a cushion type capital (Plate 23a). The circular base of the dome has been created with the aid of lintels, which are 12 in number. Each lintel measures 4'-4". The underside of the each lintel is decorated with multiple petalled flowers in a circle. Each circle is separated by a vertical band of crosses and stepped diamonds (Plate 23b).

The umbrella shaped dome is constructed through over-lapping stone rings, which are 23 in number. Some rings contain arched panels while the few chevron motifs. A carved pendant hangs from the apex. (Plate 24). The radius of the canopy from the outer surface is 19'. The canopy is crowned by a series of Kalasa (nectar vessels) placed one upon the other like those on the dome of Shaikh Isa Langoti's Madrasah at Makli Hills, Thatta (14th century A.D.) The parapet is made of merlons. The exterior of the dome is lime plastered. There are eight graves in two rows. Each row has four graves. The grave of Murid bin Haji; Jokhia Chief in Mughal Emperor Shah Jehan's time is third from East in the first row on the North.

Close to the umbrella shaped canopy, there is a square canopy on its north-west side. (Plate 25). It is standing on a rectangular platform (27' x 17.2"). The canopy, however, measures 18'-3" x 18'-3", if the distance from one corner pillar to another is measured externally.

Canopies (Chhattries)

The height of the platform from the ground level is 2'-9". The exterior of the platform contains three courses of stone masonry. The first course from the top is decorated with a scalloped arch topped by a rosette. The next below contains four carved bands. The first band on the top represents vertical lines. The next below reel and bead pattern. Below it are rosettes in beaded circles. The last is depicted with stepped diamonds.

The square canopy is erected with the support of 12 columns. The base of the column is in two parts. The lower part which is plain measures 5 1/2" x 1.9". The size of the upper part is 1.9" x 1.2". It is decorated with different patterns. On some, there is an arched panelling. The lower register shows cloud band or wavy lines. Below them is a rosette band.

The length of the shaft is 5'-3". Its lower end is square in shape, while the upper one is octagonal, which has been achieved by chamfering its corners. The carvings are of floral type and different from the those on the umbrella shaped canopy. The whole composition on the left side looks like a medallion which is connected with the top by a chain composed of square in vertical lines. The right side shows a band of chevrons. The arms of the capitals are embellished with a variety of patterns. One of the arms is decorated internally with medallions containing a series of chevron motif in vertical position (Plate 26). Its exterior surface contains two horizontal bands. The upper one is composed of jars, middle one with rosette in between and the stepped squares at the end (Plate 27). The lintels are also carved with medallions (Plate 28). As a matter of fact each and every part of the canopy contains decorative motifs in different styles and shapes.

As stated above, it is a square canopy with twelve pillars one each at the four corners and two extra at each side. Three pillars in the corner make a triplet (plate 29) and take a cross lintel thus turning the square into an octagonal base for the ultimate dome, which had

collapsed long ago. The parapet is crowned by a series of pointed merlons having various motifs including those of stilted arches and crosses (Plate 30). There are four graves inside the canopy with no inscriptions. Two of them are of females showing their jewellery carved in high relief.

There is a canopy at Manghopir (Plate 31) providing shelter to the graves of some Burfat Chiefs (Chapter XI). The canopy is erected on a two tiered platform. In the lower tier, there are two courses of stone masonry. The lower course is simple, while the upper one is carved. It is bordered by a chain motif. The space in between the two borders is covered by two vertical lines of nail head motif. The second tier is bordered at the bottom by a chain design. The top is dotted with half diamond superimposed by a cross and crowned by a half rosette in beaded semi-circles. The face of each stone slab of the second tier is carved with different designs. For instance the stone slab on the right is divided into four compartments. The first (from right) is carved with 11 horizontal lines of small diamond motif. The second is embellished with full and half sun flowers. The third is dotted with diamond motif set in multiple square shapes. The fourth is like the second compartment.

The canopy is square in plan measuring 23'-8" with a height of 11'-8". It contains eight pillars one each at the four corners and one each in the centre of each side. The dome, collapsed long ago, seems to have been constructed through over-lapping system of lintels and corner brackets which went to transform the square into circular base of the dome. The pillars are divided into three parts, base, shaft and the capital. The base is made of five compartments. The first in upward direction shows stepped squares with rosette in the centre. The second contains three rows of small diamonds. The third is embellished with two sets of four petalled flowers. The fourth is plain. The lower register of the fifth compartment is dotted with vertical lines, while the upper one contains quartered design. The lower part of the shaft is square in shape. It is decorated with lobed

Canopies (Chhatties)

oval motif with rosette in the centre. The upper part of the shaft is octagonal in shape, achieved by chamfering the corners. It is dotted with chevron motif. Each line contains 12 motifs. The canopy has a four armed capital. The underside of the arms contain lobed oval motif similar to the one on the part of the shaft. The exterior of the arms contain a vertical line of stepped diamonds. The Chajja, protrudes from the parapet, is crowned with a series of merlons. The lower part of the parapet is decorated with a nail head motif running all around. The view of the canopy in its original shape can be had by having a look on the sketch drawn by T.N. Allan² in 1843 A. D. (Plate 32). The lower part of the canopy was originally enclosed upto the base of pillars by a perforated screen, with an opening on its east.

There are some Chaukhandi type tombs in the graveyard of Jam of Lasbela about 8 kilometers to the north of Bela town. The place is locally known as Tharie. There is a square canopy (Plate 33) constructed with the support of eight columns; one each at the four corners and one on each side in the centre. There are three graves of (a) Sakina Bai Azéeza Jam Bijar Jokhia (b) Bibi (ineligible) Jam Ghulam Shah-1190 A.H. and (c) Jam Ghulam Shah Jamot (1190 A.H.) The base of the pillars is decorated with some floral designs. The dome since collapsed, was constructed with the same technique as discussed above. It has also a Chajja, partially collapsed. Just below the Chajja, there is a perforated screen on all its four sides. The corners on the top were crowned with pilarettres. One of them is still standing. An interesting feature of the canopy is that in one of its entrances, spandrels carved in beautiful design, have been inserted. They give the appearance of an arched opening. Similar arches are also noticed in the tomb of Isa Khan II Tarkhan at Makli Hills, Thatta (17th century A.D.).

In Lakho Shaikh (Baluch) Graveyard at Malir (North-East of Malir Cantt) and close to Thado Nadi, the remains of an umbrella shaped canopy are still visible. The platform, with the bases of 12 pillars is still in tact. (Plate 34). In the fallen debris, complete pieces of shafts,

capitals, brackets etc. are very much there. The collapsed canopy, in its original shape, must have been like the one at Chaukhandi. The canopy is said to be belonging to one Malik Tuta. As such it is known as Tutai Chaukhandi (ٹوطائی چوکھنڈی). In the fallen debris, the writer found a stone slab on which ٹوطا was clearly visible. The inscriptional evidence, therefor, confirms beyond doubt that the canopy enshrines the mortal remains of Malik Tuta. He was said to be a Chief of Kalmati Baluch tribe.

From the foregoing, it will be observed that the canopies over the tombs were erected in pre-muslim architectural traditions by adopting the trabeate form of construction. The domes were raised with the support of pillars, lintels and brackets. It appears that the builders of Chaukhandi tombs took inspirations from the style of architecture prevalent in Samma period (14-16th cent. A.D.) at Makli Hills, Thatta. A number of canopies of Samma period ranging from octagonal to square in plan are located at Makli Hills, Thatta.

The decoration through carvings on umbrella shaped canopy at Chaukhandi is mostly based on pre-muslim motifs as are noticed on the tomb of Jam Nizamuddin Nindo (16th cent. A.D.) at Makli Hills, Thatta. The decorative motifs on the square canopies both at Chaukhandi and Manghopir are an amalgam of pre-muslim and muslim traditions. The motifs pertaining to muslim period are floral in nature as are found on Tarkhans tombs at Makli Hills, Thatta, like those of Tughral Baig and Jan Baba (17th cent. A.D.)

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PLATE - 20



PLATE - 21



PLATE - 23(a)

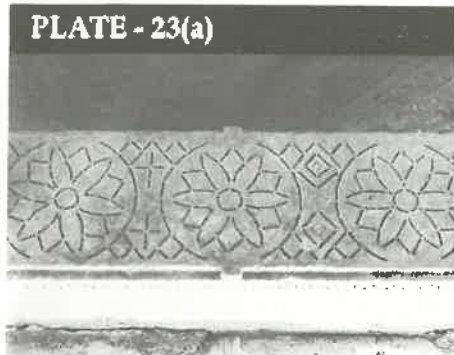


PLATE - 22



PLATE - 23(b)



PLATE - 24



PLATE - 25



PLATE - 26



PLATE - 27



PLATE - 28



PLATE - 29



PLATE - 30

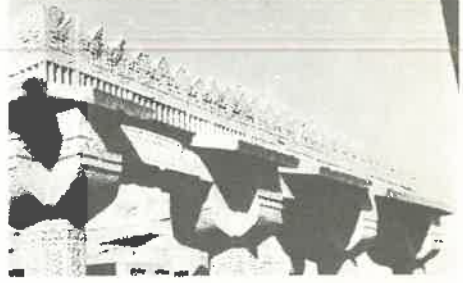


PLATE - 31



Chaukhandi Tombs in Pakistan

PLATE - 32

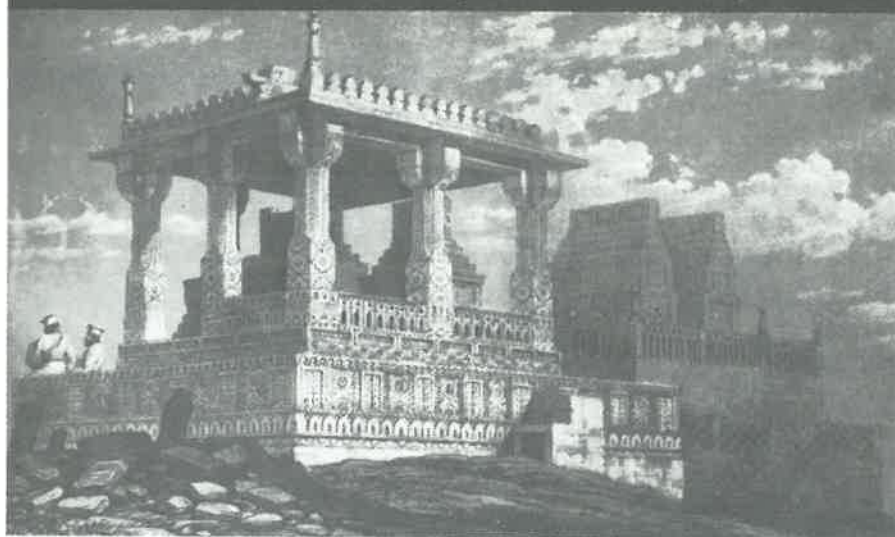


PLATE - 33



PLATE - 34



CHAPTER

7

Mode of Burial

The concept of death and life hereafter has varied among people in different parts of the World. Some people believed death to be the result of God's curse, some ascribed it to be the action of some supernatural power, like gods or spirits of witches. Whatever the beliefs, the horror of death has always haunted the human mind.

The religious beliefs professed by various communities in the World have regulated the modes of disposing the dead. Various practices were followed; cave deposit, water-burial, earth burial, preservation in huts or under the floor of the dwelling houses, cremation and mummification. All the practices reflect various beliefs or ideas concerning life after death. For instance, behind cremation lies the idea of getting rid of the ghost of the dead. Some thought that cremation protected the survivors against the malignance of the death. Others regarded cremation as a means of freeing the ghost from the bonds of earthly life and uniting it with the society of departed souls in life beyond.

The skeletal material brought to light during field study has pro-

vided a great deal of information about the burial practices of the ancient races of Sindh and Baluchistan. In the pre-historic villages of Baluchistan, particularly at Nal, the bodies had in some cases been buried intact, in other after 'excarnation' or removal of the flesh elsewhere¹. Instances of fractional burial were also noticed in burial cairns of Zangian (Kej Valley). In majority of the bone fragments, there were indications of calcination by burning. A novel feature in the burial deposits was the discovery of a horse head². No proper cemetery has so far been unearthed at Mohenjodaro. However, the analysis of other Indus Valley cemeteries shows that inhuman was the only burial form. Each grave contains a single inhumation, but there are instances of double burials as well (male and female together). In very rare cases, ritual sacrifices of animals accompanied the dead³⁻⁴.

In the post Indus period, cemetery 'H' was discovered at Harappa in Sahiwal district (Punjab). In the lower stratum, II, inhumation was found to be practised. As against this, in stratum 'I', fractional burial was in usage as over a hundred jars containing skulls and bones were recovered. The skeletal remains do not show any sign of being burnt. It is presumed that bodies were exposed to the birds and thereafter the bones collected for inhumation.⁵

The excavations of megalithic burials at Dumloti about 50 kilometers north-east of Karachi or about 16 kilo-meters north of Malir, have brought to light some graves. Their contents consist of fragmentary burnt human bones and some precious stone beads. It has not been found possible to assign any exact date to this cemetery, for want of any dateable material. The cemetery presumably dates back to 1st century A.D.⁶

Summing up, the chief modes of disposal of the dead are cremation and earth burial, the former prevailing among all the tribes, which follow Aryan customs, the latter among the Muslims, Christians,

Mode of Burial

Jews etc. The Zoroastrians have their own style of burial. The Zoroastrians regard the earth as sacred and do not bury their deads. Instead the corpse, which is considered to be impure, is kept above ground or in the tower of silence (Dakhma) where it is eaten-up by the vultures.⁷

Having surveyed the system of burials prevalent among the different races, we may now come to Chaukhandi tombs. According to the local tradition, the mode of burial in Chaukhandi tombs is of two types. Shami and Rumi. Shami tombs are those, where the burial is over-ground. The underground burial is said to be Rumi. Brohi also speaks of two modes of burial i.e. overground and underground. According to him, originally the overground system was in vogue. But later on the tribesmen switched over to the underground burial, which is the universal practice among the Muslims. He further argues that the graves crowned by 'Chaukhandi' belong to those who die in the natural course of life and were interned there. As regards Chaukhandi graves at Landhi, his view is that they are just memorials to honour the 'Shaheeds' and do not contain the dead bodies, which were buried elsewhere in the muslim fashion.⁸

According to Baluch, the Chaukhandi tombs are known in Sindh and Lasbela by three general names:

- i) Kalmati Baluch tombs,
- ii) Gharriyun-To the people in general the tombs are known simply as 'Gharriyun' (singular Gharri) i.e. the 'chiselled ones' Obviously this name became current after the chiselled stone slabs of these tombs.
- iii) Rummihun-This name, not as common as Gharriyun, was originally used for those tombs, which were not only engraved, but also had a typical structural form resembling

a rummi (a local cupping instrument). The 'rummi' shape with a wider base and an apex is also somewhat pyramidal, so also the tall tombs grounded on solid block bases and rising high block by block to an apexed cenotaph. In view of their cupping vaults as also their, tall triangular shape, these tombs presented the spectacle of rummis.⁹

Recently the Deptt. of Archaeology undertook conservation of Chaukhandi tombs at Taung in Thana Bula Khan, District Dadu. During the conservation process, dead bodies were found to be buried in four ways (1) Underground pits (2) Deposition on the ground (3) Resting on slabs over ground and (4) Within the boxed/sarcophagi built by arranging stone slabs above the ground or at mid grave. In certain cases the space provided for skeletal remains is so scarce that the covering slabs rest immediately over them. The study has revealed that hardly any skeletal remains were found in complete or full condition laid either in extended or crunched position in any burial within the entire grave-yard. Most of the graves contain fractional burials, occasionally few bones were kept. Most of the graves comprised of bones of one body, but there were also graves with two and even three skeletons interned in one and the same grave but at different levels. At least 31 graves were found having more than one internment¹⁰ Similar system of burial was also found to be existing at Chaukhandi tombs near Landhi. This was confirmed when the present writer examined some of the graves, while the conservation work was in progress in 1976. It cannot, however, be said that these graves do not at all contain the dead bodies. Close to the Burfati Tombs at Manghopir under a canopy, there are several graves. Due to passage of time, the grave structures had undermined and the skeletons were clearly visible. This was in May, 1969. In one of the graves at Sarai Bhawani (32 kilometers from Karachi on Karachi/Lasbela Road or 8 kilometers from Hubb Chowki) there was an indication of burial above the ground as bones were found in the vault like chamber. Further investigations

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seem necessary, so as to find out as to whether there is another burial below the ground.

So far Baluch's observations are concerned, they have nothing to do with the mode of burial. The general names given to Chaukhandi type of tombs by him in fact convey their style and structural features. The other unusual features contrary to the muslim burial customs which have come to notice on the basis of the studies by various Scholars and on the realities on the ground as mentioned above, relate to overground and fractional burials, However the Muslims did practice overground burials. In the Nausherwani tombs (13-14th centuries A.D.) at Gawachig close to the Iranian border in Kharan district (Baluchistan), the practice of over-ground burial was followed. The domed structures contained two storeys. The passage to the vaulted burial chambers on the ground floor is through a low arched opening. The dead bodies were found to be kept just on the floor of the vaulted chamber. It is apparent that those who interned the dead bodies in these tombs continued to follow the Zoroastrian traditions in the disposal of the dead, although they professed Islam. Baluchistan remained the integral part of the Achaemenian empire till Darius III. The Sassanians also held sway over this region. Both these dynasties were the followers of Zoroaster. The Zoroastrians regard the earth as sacred and do not bury their deads. Instead the corpse, which is considered to be impure is kept above ground or in the tower of silence, where it is eaten by the vultures. The burial practices followed by Zoroastrians of keeping the dead above ground, also remained in force in the later periods¹¹. the Chaukhandi tombs belong to various tribes including Baluchies. The legend of Baluchies say that they come from Aleppo (Syria) at the time of Arab conquest. Their claim has been discussed by Scholars. But it appears that the Baluchies moved eastward in the 11th and 12th centuries A.D. under the impact of the Seljuk invasion of Kirman. They spread throughout Markan, Seistan and Sindh during the times of the Mongol invasions in the 13th century A.D.

It is likely that during their sejour in Seistan, Makran, Gawadar etc. the Baluchies followed the Zoroastrian's burial practices. This is attested by the presence of Chaukhandi type graves in Makran, Gawadar, Jhalawan and Sarawan Valley in Baluchistan. The Boluchies upon their migration to Sindh presumably continued to follow the old burial customs. The fractional burial is, however, a puzzling phenomenon. Puzzling in the sense that Sammas (originally Hindu Rajputs) and Talpur (Baluch) who ruled over Sindh buried their dead strictly according to muslim traditions.

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CHAPTER

8

Who are Lying Buried in Various Chaukhandi Type Graveyards

Not much inscriptional evidence is available on the basis of which the ancestry of those buried in Chaukhandi type graveyards can be ascertained. There are no settlements close by which could have been another source of their identification. Why there is no trace of any habitation in the vicinity of the graveyards, is a perplexing question. One view is that when the Muslims had established themselves in Sindh, their detachments were stationed in the interior, so as to keep the local population in check. They buried their dead with much ceremony and raised beautiful tombs over the graves, to impress upon the non-believers the way in which the faithfuls have honoured their dead. On the decline of the Mughal empire, when the troops were required for the defence of the country, these detachments were withdrawn. The nomadic tribes, who used to earn their livelihood by raising crops for the soldiers, also abandoned their temporary settlements and again resumed their pastoral activity¹. Their hut dwellings, with the passage of time, soon disappeared.

Chaukhandi Type Graveyards

The construction of pucca structures over the graves is forbidden in Islam. The most beautiful tomb, said the Prophet (p. b. u. h.) "is one that vanishes from the earth" The Holy Quran says "All those who are upon it the Earth are fleeting and there abides only the face of the Lord full of majesty and generosity" (LV. 26-27). The above view that the beautiful tombs were erected over the graves of the faithful, just to provide an inducements to the non-believers, ostensibly to bring them within the fold of Islamic fraternity, is a far fetched idea.

In Sindh and Baluchistan, the graveyard is generally called "Muqam" while the place of habitation as "Manzil". Muqam in literary sense means a permanent abode. Manzil" means a temporary place of halt from where one has to leave ultimately to a permanent abode i.e. the "Muqam". The people, therefore gave much more importance to the graveyard and provided permanent structures over the graves, notwithstanding the fact that the practice was rather un-Islamic. They did not build pucca houses in their places of habitation considering it a temporary abode. Even otherwise, the houses, built of mud and reeds, due to vicissitudes of time and vagaries of nature, soon collapsed. This is therefore the obvious reason as to why the habitations of these people do not exist now.

Almost all the western scholars and explorers, with few exceptions, have designated the Chaukhandi type tombs as "Kalmati tombs". The reason being that a sub-stock of the Baluch tribe, as explained in the subsequent Chapters, came to be known as Kalmati. They remained for a long time in the coastal region of Kalamat close to the ports of Ormarra and Pasni in Makran. Their graves in Butt Kaur Valley are known as "Kalmati tombs". This Baluch tribe slowly and gradually moved towards Lasbela and Sindh. All the tombs built in Chaukhandi style in Sindh were generally called "Kalmati tombs". The study has, however, revealed that the Chaukhandi tombs located in different parts of Sindh, relate to more than one tribe.

In Chaukhandi graveyard near Landhi, we find the name of Jokhia on many graves. The names include Jam Radho Jokhia, Dad Khan Jokhia, Bijar bin Chauta Jokhia, Ajeeza Sahir Jokhia. Under a pillared canopy, Jam Murid bin Haji lies buried. He was the chief of the Jokhia tribe during the Mughal rule when Aurangzeb was the Governor of Multan³. The Chaukhandi is in fact the ancestral graveyard of Jokhias, which contains the tomb of great grand father of Murid bin Haji.

In the same canopy, there is a grave of Behlay bin Malik Haroon. The father of Behlay namely Malik Haroon was a contemporary of Murdi bin Haji in the time of Emperor Aurangzeb. He was the Chief of Numeree tribe⁴. His daughter Behlay, according to a local tradition, was the wife of Jam Murid bin Haji. The Jokhias and Numerees intermarry with each other⁵. In Chaukhandi, graves of other tribes also exist who derive their ancestry from Numerees Burfat, and Shaikh tribes.

The grave of Pir Har Shaikh Faqir, a celebrated saint is at Chaukhandi. Besides, there are nine graves, which pertain to the clan of Ari Shaikh, whose Mazar is also at Chaukhandi. On some graves, names like Nur Muhammad walad Mubarak, Masaro walad Sawan and Sajad Baba are inscribed⁶.

In the graveyard at Got Raj Malik, there is the resting place of Muhammad Saleh Jokhia (d. 1171 A. H./1757 A.D.⁷ In the same graveyard, one can see the Chaukhandi (in ruins) of Malik Murid Kalmati.

An important group of graves in Chaukhandi style lies in southwest of Manghopir about one and a half kilometer from the shrine of Pir Mangha. The most conspicuous among them are the Burfati tombs crowned by a canopy. On one of the graves name of Malik Sapdar s/o Malik Haroon Burfat (and) Malik Duha son of Malik Haroon, is inscribed⁸.

At a distance of about 11 kilometers from Malir city and behind Memon Got, there is a necropolis traditionally known as Tutai graveyard. There used to be a Chaukhandi over the grave of Malik Tutai which has since fallen down. Malik Tutai was said to be a Kalmati Baluch⁹. However Brohi attributes this graveyard to Burfat (Numerees)¹⁰. As per inscriptions, names of Lohar Dark, Banki Lohar, Zambo bin Lohar, Malik Murdi bin Malik Lal, Sarkho d/o Malik Ishaq occur on the graves.

In Dar Sano Channo, there are several graves. On one of the grave stones, name of Ayub S/O Magro Jokhia is inscribed with his date of demise as 1296 AH/1878 A. D. On Damloti Hills, there are some graves. On one of the graves, we find the name of Jinkay bin Murid Kalmati.

In the graveyard at Taung, Tehsil Thana Bula Khan, District Dadu, the graves are mostly of Loharanies, who are an offshoot of Burfat/Numerees tribe. On one of the graves, the name of Lohar Ali Nuhmardi i.e. Numeree is inscribed¹¹.

There is an extensive graveyard at Sonda about 33 kilometers from Thatta along the National Highway (Thatta-Hyderabad). The graveyard is predominantly of Lashari soldiers, who formed part of the army of Darya Khan, the Prime Minister and General of Jam Nizamuddin Nindo; a Samma Ruler¹².

In Makhdum Jo Qabristan about half a kilometer from Sudheran-jo-Thul in Tando Mohammad Khan, the graves mostly belong to Jat tribes. On one grave, the date could be read as 1108 or 1180 A. H.

From the inscriptional as well historical evidence, it is proved beyond doubt that the graves in Chaukhandi graveyards in Sindh belong to different tribes. In the next Chapter, more details about the main tribes like Jokhia, Burfat/Numerees, Kalmati, Lashari etc. as to their ancestry and history have been provided.

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CHAPTER

9

Jokhia Tribe

(Plate-35)

Until recently a lot of confusion existed as to the origin of Jokhias. Naomul has drawn their ancestry from a Baluch tribe¹. According to Capt. Preedy the Jokhias were of Rajput origin.² The same view has been expressed by Hughes³ and Baille⁴. Sorley has not included this tribe in Baluchies⁵. Burton has excluded this tribe from Baluchies and has put them in the list of pure Sindhies⁶. Lambrick considers them to be of Rajput stock.⁷ In the census of 1901, the Jokhias were included in the Sammas⁸. On the basis of genealogical table drawn by Ansari from various sources Jokhia was the son of Joja (mentioned at No. S.No. 13) who drew his ancestry from Sammas. Accordingly, he has placed Jokhia tribe under the main division Sammas⁹. According to Tarikh-e-Jokhia¹⁰ the progenitor of Jokhias was Lakhoo bin Lakhyar mentioned at S. No. 2 by Ansari in the genealogical table drawn by him. The modern scholars are unanimous in their view that the Jokhias are an off-shoot of Sammas.

Jokhias an off-short of Sammas, are quite old inhabitants of Sindh.

According to Masumi, Sammas came to Sindh from Kutch¹¹. Their age old presence in Sindh is confirmed by the fact that the Sammas came playing and dancing before Muhammad bin Qasim when he came to Sindh in 712 A.D., in order to give a welcome after their own tribal custom.¹²

The title of Jam is also found pre-fixed to names on some of the graves at Chaukhandi as mentioned earlier. Tod derives this word from Sammas,¹³ but the correctness of this etymology is doubtful for it is not the name of any tribe. In Kutch, the title of Jam is usually given to Chiefs. In fact Jam is a title still borne by many former Rulers in the Indo-Pakistan subcontinent, such as Jam of Lasbela, Jam of Nawan Nagar, Jam of Kej and of course Jam of Jokhias. According to a local tradition, Jokhio was born in about 550 A. H. / 1155 A. D. in the present day Nawabshah tehsil.¹⁴ However, due to family scuffle, he migrated to Kalat, where a Jagir was conferred upon him by the Ruler of Kingora near Dargah of Shah Bilawal Nurani in Lasbela district. Capt. Preedy holds the same view. According to him, the Jokhias occupied a mountaneous district Kingora north of Shah Bilawal whence about 150 years ago they descended to the valley of Hub river and as their number increased gradually spread themselves over the lands between the Hub and the Malir rivers.¹⁵

The name of Jokhia is mentioned for the first time in historical context with the dispute of Mohammad Channy Khan with Dhara Bilal. It is the same Mohammad Channy Khan from whom Kalhoras and Daudpotras claim their ancestry. His date has been fixed by Rashdi as 1120 A. D.¹⁶ Mughal Emperor Akbar had deputed Nawab Mirza Khan Khanan in 999 / A. H. 1590 A. D. to subdue the province of Sindh. He had to face resistance from various tribes including Numerees and Jokhias who had dominated the areas of Kej and Makran¹⁷. Thereafter, we come across the name of Jokhia tribe during the reign of Emperor Jehangir. How much the Jokhias were conscious of their honour and dignity can be judged from an

incident narrated in Mazhar-i-Shah Jehani. The incident, which took place while Syed Bayazed (1619-1625 A. D) was the Governor of Thatta during the reign of Emperor Jehangir. The incident is briefly mentioned as under;

"Syed Bayazed gave 50 horsemen to his adopted son Shah Muhammad and appointed him the commandant of Thana Narelah. Whimsical person that he was, Shah Muhammad infuriated by a remark of Haji son of Bijar Jokhia and in a fit of rage flung his shoe at him. This sent a wave of consternation throughout the Jokhias who abandoned their homes and headed for hills. Shah Muhammad followed them with his army and tried to conciliate them, but in vain. Consequently they found themselves arrayed in battle against each other. Shah Muhammad's men fought with hand weapons, such as sabres and spears, but Jokhias took recourse to arrows. They killed Shah Muhammad and all the 50 soldiers accompanying him, stripped them of their horses and weapons and ran into the hills'.¹⁸

In Aurganzeb's time when he was the Governor of Multan and Sindh (1648-1652 A. D.), Lt. Malik Husain of Abdali clan had to be deputed to deal with the turbulent tribes of Numerees and Jokhias who were led by Haroon and Murid respectively.¹⁹

Ghulam Shah Kalhora was jealous of Raja Arjun and wanted to dispossess him of his territories in district Sakra including Darajah and Soveri Bunder. It was, however, quite an uphill task as the Raja was himself a brave man and wielded a great influence in the Delta. Bijar Jokhia, however, undertook to finish Raja Arjun. He collected about 20 resolute men of his tribe and attacked the Raja during night when the latter was staying in his hideout located on an island. Raja Arjun was caught unaware and killed by Bijar Jokhia. This enabled Ghulam Shah Kalhora to take possession of all his territories.

In appreciation of his services Bijar Jokhia was appointed as Chief

of Jokhia tribe. Jokhia being a man of restless disposition soon indulged himself in quarrel with his neighbours. The Kalmaties were dispossessed of their territory in Malir Valley. He also gained victory over Numerees near Hub river and compelled them to move further north. Bijar thus became the master of the whole area between Hub and Gharra Creek.²⁰

The high position which the Jokhias held can be visualised from the fact that Karachi was provided with a fortification wall in about 1729 A.D. upon the wishes of Mai Muridan, the wife of a Jokhia Chief.²¹

When the British occupied Sindh, the Jokhias gave them a tough resistance. It will be suffice to quote an instance of their valour and bravery. Sir Charles Napier after the battle of Miani (1843 A. D.) was camping at Hyderabad. The route between Karachi and Hyderabad was infested mostly by Jokhias and it was difficult for Col. Boilean, who was commanding a British regiment to communicate with Charles Napier. The Jokhias and other tribes had created conditions of complete lawlessness on the outskirts of Karachi. Communication with the outside world was completely cut off. A detachment of troops which was going from Karachi to Hyderabad to join Sir Charles Napier was attacked at Gujjo by Jokhias under the leadership of Chakar Khan; a nephew of Jam Mihar Ali, Chief of Jokhias at that time. Most of the troops were killed. Only ten or twelve escaped to tell the woeful story to their masters in Karachi²². The fact that the area between Karachi and Hyderabad was mostly populated by Jokhias is confirmed by the presence of Chaukhandi type graves all along the way. In the graveyard at Got Raj Malik near Gharo on Karachi-Thatta road, we find the grave of Mohammad Saleh Jokhia (d. 1171 A. / H. / 1757 A.D.).

Jam Mihar Ali was the Chief of Jokhia tribe at the time of British conquest of Sindh in 1843 A. D. He was the great grand son of Jam

Bijar, the Chief of Jokhia tribe during the reign of Ghulam Shah Kalhora, On arrival of Sir John Kean at Vikkur in 1838 A. D. Jam Mihar ali supplied one thousand camels for the use of the British Army. In recognition of his services, Jam received a present of Rs. 1000/- from Henry Pottinger.²³ After the victory of Hyderabad his Jagir, which he had held during Talpur rule, was restored. In addition to this, the Jam had the privilege of levying custom and transit duties on all the merchandise passing from Karachi to Thatta²⁴. Jam also facilitated the visit of Sir Alexander Burns in 1843 A.D. and provided him an armed Guard led by one Feroz Jokhia²⁵. (Plate35)

Jam Mihar Ali was succeeded by his son Jam Murad Ali, who died in 1917 and lies buried at Chaukhandi graveyard. After this, his younger brother Jam Bijar acted as Chief of Jokhia tribe. He died in 1936 and was also buried in Chaukhandi graveyard. The present Chief of Jokhia tribe is Jam Murad Ali, who lives in Malir.

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CHAPTER

10

Numeree and Burfat Tribes

The Kohisan region of Sindh is inhabited by a tribe known as Numerees. This is a corruption of Nuhmardi or Nohmardi. This very name was used for the tribe by Abdul Fazal in his accounts relating to the reign of Mughal Emperor Akbar.¹ According to a local tradition, this tribe was composed of two clans i. e. the Nuhmardi and Dahmardi. Nuhmardi means nine persons while Dahmardi ten person. Another meaning is that each member of the tribe was equal in strength to nine persons. Similarly 'Dahmardi' means a person equal to the strength of ten persons. Some historians are of the view that this tribe had its roots in Seistan (Persia). Its first branch 'Nuhmardi' slowly and gradually moved towards the sub-continent while the other branch 'Dahmardi' did not do so. This conclusion seems to be correct since in 'Dahmarda' in Seistan, people of Dahmardi tribe are very much there.²

According to the history of Alienations in the Province of Sindh, Malki Ahmad Khan, Chief of Numerees at the time of British

occupation was in a position to trace back his fifteen generations. The tribe appears originally to have been of Rajput origin. The first of the family member whose name had been recorded, was Esub Khan. He accompanied by his eight brothers, set forth from Rajputana and after many adventures arrived in Kej, Makran, where they were well received by the local Chief. After sojourning for sometime in Makran, the Numerees assassinated the local Chief on account of his insulting attitude towards their elder brother. In consequence of this, they were obliged to leave Makran and settled in Sindh along with its western frontier. In due course, they became very powerful and gradually obtained possession of the whole mountaneous region lying between the Pubb hills and the Indus on the east and west and between Malir and Bharun Rivers on the north and south.³

The account given by Naomul also confirms their Rajput origin and migration from Jesselmir (Rajputana).⁴ The other view is that Numerees have a close affinity with Burfats.⁵ Capt. Delhoste view is that Numerees are also of the same descent as the Jokhias.⁶ Ansari had previously classified Numerees as a branch of Soomra tribe. But later on at the instance of Malik Sofdar Khan, the Chief of Numeree tribe in 1901 A. D., he placed it under Sammas.⁷ Likewise the Burfat tribe, which is also a branch of Numerees was shown under Sammas. According to Brohi, the Burfats are said to have been a sub tribe of Numerees who dominated the Kahistan area of Sindh and Baluchistan in 16th and 17th centuries. Even at present this tribe is found mainly settled in Thana Bula Khan and Kotri sub-divisions.⁸

According to 'Mazhar-i-Shah Jehani' the Numerees are originally from the Samejah tribe. The reason behind this nomenclature was that nine factions of the Samejahs broke away from the main tribe and settled in hills and amalgam of those nine factions came to be known as 'Nuhmardi'. They mostly inhabited the hilly country contiguous to the parganahs of Haweli Sehwan and Sann. Some of

them were found around the mountains of Chakar Halah. They did not engage in cultivation nor were they settled in any particular place. Whatever place, they settled in for a while, they called it a 'thanah'. They owned plenty of horses, camels, goats, cows and various products of the mountain. They were not short of anything and were infact very rich. The finest of a special breed of camels were to be found with them. In those Parganahs of Sehwan, which were situated near the fort of Sehwan on its side of the river and in the Sarkar of Chakar Halah, they were the main source of trouble. No Subedar of Thatta and no Jagirdar of Sehwan could ever dared to disturb or invade them, except those, in retaliation from their plunder of a place, he might have pursued or killed some of them.⁹

It has already been mentioned that Nawab Mirza Khan Khanan in 999/1590 A. D., who was deputed by Emperor Akbar to subdue the Province of Sindh, had to face tough resistance from various tribes including Numerees.¹⁰ Their stronghold at that time was at Bela. They could place more than 7000 men in the field.¹¹ Nawab Shamshir Khan, Governor of Sehwan (and later Governor of Thatta) in the reign of Emperor Jehangir had to deal with this tribe with an iron hand. Their Chief at that time was Murid.¹² Similar situation existed when prince Aurangzeb was the Governor of Multan and Thatta.¹³

According to History of Alienations in the Province of Sindh, the Numeree Chief at the time of annexation of Sindh included Malik Ahmad Khan. His Jagir was in the Talukas of Jati, Ghorabari, Thatta and Kotri. The second Chief was Bula Khan who had his Jagir in Thatta, Kotri and Guni. This third Chief was Muhammad Khan, but his Jagir was confiscated¹⁴.

Malik Ahmad Khan was held in high esteem by the Talpur Rulers. Mir Nur Mohammad Khan married his sister while Mir Karam Ali married one of his daughters. Malik Ahmad Khan had three sons, Sobdar Khan, Pahai Khan and Izzut Khan. His another daughter

was married to the Jam of Lasbela, Malik Ahmed Khan died in 1850 A. D. He was fourth in descent from Pahar Khan, the former ruler of Lasbela. Ahmed Khan's son Sobdar Khan married Jam Mir Khan's sister by whom he had Sardar Khan, who became the Chief of Numeree tribe in 1901 A. D. after the demise of his father.¹⁵ The present Numeree Chief is Malik Sikandar Khan at Kotri.

At one time, Pahar Khan the Chief of Numerees even disposed the ruler of Lasbela. Pahar Khan was survived by his two wives; the first a sister of Naseer Khan, the founder of Kalat dynasty by whom he had no issue. The second was from his own tribe named 'Changlee' by whom he had a son 'Izzat Khan'. Pahar Khan lies buried at Lasbela. After his death, his wife Changlee resumed the reins of the Govt. The Jamote tribe realising her weakness, regained the lost power and expelled her from the Province.¹⁶

This study will not be complete if mention is not made of the Chaukhandi type tombs at Manghopir ad Taung. There is a group of Burfati tombs at Manghopir. The present writer undertook their detailed study in 1976 which appears in the next Chapter. In the graveyard at Taung mostly the people from Numerees/Burfat tribes are lying buried. According to an inscription we find the name of Lohar Ali Nuhmardi¹⁷. Others include Essub, Nindo, Bapro etc. It is not certain if Essub is the same person who had migrated from Rajputana with his eight brothers and settled in Makran. Some tombs of persons from Burfat tribe also occur in the graveyards at Malir and Chaukhandi near Landhi.

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Numeree and Burfat Tribes

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CHAPTER

11

*Burfati Tombs Manghopir**

(Plates 36-38)

16 kms to the north of Karachi is the shrine of a Muslim saint popularly known as Manghopir. An important group of graves in Chaukhandi style lies on its south-west at a distance of about 1-1/2 km. The most conspicuous among them are Burfati tombs crowned by a pavilion (Plate 31 and 32). The written sources about these tombs hitherto available are scanty and do not lead to any positive conclusion. According to the author of Karachi District Gazetteer¹, the tomb contains the body of one Sardar Khan, Chief of Burfati tribe, who was killed in a battle against the Jokhias at Allah Buna, about 29 km from Manghopir. He further states that there is an inscription on the tomb containing some verses from the Holy Quran, but no other information is given except the plain date of 913 A.H. This gives the year 1506 A.D. when the Sammas were the rulers in Sindh. Vogel in his article on 'Tombs at Hinidan in Lasbela'² incidentally mentions that the tombs at Manghopir bear the name of four Maliks of the Burfati tribe and are dated about

*This write up is based on an article on this very topic read and published in the Proceedings of the Pakistan History Conference (17th) Session, Pakistan Historical Society, Karachi, 1971, pp. 161-166.

Burfati Tombs Manghopir

the middle of 18th century A.D. He actually gives two dates, A.H. 1157 and A.H. 1171, and for a sketch of the tombs refers to T. N. Allan's diary of a March through Sindh and Afghanistan.³ The study of the place reveals that there were four cenotaphs of carved stones erected in reducing tiers giving a pyramidal form.

The inscriptions, four in number, are carved in low relief on yellowish stone slabs. One of the inscribed slabs is found set in the central pillar of the northern side of the tomb, the second on the northern face of the north-eastern cenotaph and the third and fourth are lying loose on the lower plinth in the east. The inscriptions are virtually obliterated. But, with some effort, they may be read as follows:- Inscription (Pate 36) on the northern column.

"An amount of rupees five thousand and five hundred was spent to construct this domed mausoleum by Malik Sapdar son of Malik Harun Burfat (and) Malik Duha son of Malik Harun"

الہی خیر
مبلغ پنج ہزار
پنج صد روپیہ خرچ
برچو گنبد را ملک صید ولد ملک
ہارون برغت ملک
دوہا ولد ملک ہارون
شدہ

یا اللہ
بسم اللہ
الرحمن الرحیم
لا الہ الا اللہ
محمد رسول اللہ
رب لا تدرونی فرداً
وافقت خیر الوارثین
امین قریت ملنی ولد حسن
بتاریخ ہاشرجادی الاول ۱۱۵۷ھ

This inscription is very important as it contains the name of the tribe as "Burfat".

Inscription (Plate 37) on the north-eastern cenotaph.

"In the name of Allah, the benevolent and the merciful. There is no God but Allah. Muhammad is the

Messenger of Allah, Oh, Lord, do not leave me alone and You are the best inheritors."

(The construction of the grave of Malini son of Hasan (was com-

pleted) on the 10th of Jamadi-al-Awwal 1157 (1744-45 A.D.). The Quranic verse following the Kalimah is 89th from 21st Surah (al-Anbiya).

Inscriptions (Plate 38) lying on the lower tier of the plinth.

"There is no God but Allah.
Muhammad is the Messenger of Allah.
Oh Lord do not leave me alone and
You are the best of inheritors son
of Harun the date 10th Year 1171 -
A.H. -1757-58 - A.D.

لا اله الا
الله محمد
رسول الله
رب لا تدركني
فرداً وانت
خير الوارثين
..... ولد هارون بتاريخ عاشر... سنه ١١٧١

"There is no God but Allah.
Muhammad is the Messenger of Allah.
The grave of late Bula Khan... On this
fifty rupees were spent in the year A.H. 1179/1765-66 A.D."

لا اله الا الله محمد رسول الله
اين كبر مرحوم بولہ خان
برايں پنجہاء را
خرچ بشده سنه ١١٧٩

According to Mirza Kaleech Baig⁴, Bula Khan was Chief of Numeeri tribe during the reign of Mian Nur Muhammad Khan in Sindh. Thana Bula Khan, few miles from Manghopir, is still called after him.

The inscriptions are of great importance in as much as they contain the names of the builders of the tombs, name of internees, the dates and the amounts spent for construction. The recorded dates i. e. A.H. 1157/A.D. 1744-45, A.H. 1171/A.D. 1757-58 and A.H. 1179/A.D. 1765-66 fall under the period when local dynasty of Kalhoras was ruling in Sindh. The indications available suggest that the pavilion probably contained four graves. It was likely that each grave had an inscription. Of the four extant inscription, one engraved in the northern column is a common inscription and the rest three probably belong to the surviving graves. The inscriptions of the fourth grave seems to have been lost with the disappearance of its

Burfati Tombs Manghopir

material. The dates of two inscriptions are the same as given by Vogel. The date 913 A.H. / 1506 A.D. given in the Karachi Gazetteer is different from all the dates mentioned above. Unless the lost inscription is traced out, it will not be possible to confirm the date recorded in the Karachi Gazetteer. The dated inscriptions are, however important because they throw light on the architectural style prevailing at that time.

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PLATE - 36



PLATE - 37



PLATE - 38



CHAPTER

12

Kalmati Baluch Tribe

The Baluchies first came into Baluchistan from Kirman and Seistan (Iran). There appears to be three phases of the Baluchies migration. During the first two phases, they migrated to Western Makran and thence to Eastern Makran and Sindh. The third movement precipitated a great portion of the Baluchies into the plains of the sub-continent¹. The traditional 'Genealogical Ballad of the Baluch' alludes to the Baluch migration from Seistan sometime in the 12th century A.D. They made their migration under the leadership of Jalal Khan, who had four sons namely Rind, Hoat, Lashari, Korai and a daughter Jato. All the five main Baluchi tribes derive their ancestry from these names. According to the Ballad, the Hoat had established themselves in Makran. Some of the Hoats, who had settled in Kalamat region (between Pasni & Ormara) were named as 'Kalmaties'¹. According to District Gazeetter of Makran, the "Kalmaties, are Rind Baluch."³ Dames consider them to be of non-Baluch origin and connects them with Qaramita⁴.

Before the conquest of Sindh by Mohammad bin Qasim in 712

A.D., Makran was already a part of the Umayyad Empire. For administrative purposes, Makran seems to have been merged with Sindh. According to Ibn-e-Haukal, the ruler of Makran was an Arab. During the next seven centuries, Makran had a chequered history and was ruled by various foreign dynasties. Local tradition assigns the following order to the local rulers, Hoats, Rinds, Malikis, Buledais and Ghichkies. The earliest Malik of whom historical evidence exists was Tajuddin. He is mentioned as ruling the Makran region in the time of Ghiasuddin, the first Ghorid Prince, who reigned from 1157 to 1202 A.D.⁵

With the fall of the Sultanate of Makran, the Hoat Confederacy of Kalamat emerged powerful. As a littoral state, it extended its sea borne trade and also exerted its influence along the entire coastline of Baluchistan right upto the sea-shore of Sindh in the south. However, the maritime power of Kalmatis dwindled due to Portuguese invasion in the 16th century. The ruler of Kalamat Mir Hamal engaged the Portuguese in naval battles, but was eventually defeated and killed. The heroic fights put up by Mir Hamal against the Portuguese attack are commemorated in the Kalmati ballads.⁶

The Kalmatis migrated southward from Kalamat and after crossing the Hingol river they kept moving onwards by their stagewise settlements through the Lasbela country. Their ballads mention prolonged feuds with the Burfati tribe of Lasbela⁷. The Kahera Kot region and the Vindur Valley were however, the main centres of their settlement before they moved onwards into the cis-Hubb Khararri-Bhawani region and eventually into the Hubb river Valley again. From there they possibly entered Sindh by the turn of 13th century. In the 14th century, they were in substantial strength and joined other Baluch tribes already in Sindh⁸ in supporting and strengthening the power of the Jam rulers of the Samma dynasty. The Kalmatis presence was very much there during the reign of Jam Tughlaq (1428-1453)⁹. The Kalmatis' however, played a more

Kalmati Baluch Tribe

effective role during the reign of Jam Nizamuddin. The various Baluch tribes joined together under the leadership of Darya Khan alias Mubarak Khan, the Prime Minister and General of Jam Nizamuddin, who belonged to Lashari tribe. The Genealogical Ballad's allusion to the Hoats joining hands with the Lasharies refers to the Baluch alliance of those times¹⁰.

During the Arghuns occupation of Sindh (1521-1555 A.D.), the Kalmaties were quite powerful. When Shah Husain Arghun went to Pattan (Gujrat) at the request of Emperor Humayun to provide some-re-enforcement to the Mughal army against the rebellious Sultan Mahmud Khan of Gujrat, he had to return to Sindh to suppress the uprising of the Kalmaties¹¹. The same conditions continued to prevail during the reign of Tarkhans.

When the Sindh was conquered by the Mughal Emperor Akbar in about 1600 A.D., his General, Khan Khanan had a face to tough resistance from local tribes including Kalmaties¹². The revenues of Lohari Bunder and the city of Thatta were farmed out to Asif Khan, the brother of Empress Nur Jehan. But the actual control was in the hands of the Baluchi Chief¹³. The Kalmaties yielded great influence in the Sarkar of Thatta even during the reign of Emperor Jehangir.¹⁴ Recognising their strength and importance, they were befriended during the reign of Emperor Aurangzeb whereupon, the Kalmati Chiefs Bijar and Babar gave a deed of contract dated 14th Rajab, 1103 (1691 A. D) to the Mughal Govt. undertaking to protect travellers and caravans from highway and other robbery enroute between Lohari Bunder and Thana of Bhodeser¹⁴.

With the grant of Jagir in 1691 A.D., the main body of Kalmaties began to gravitate from the Hubb-Malir area to Sakro side where more stable and perennial waters from the Baghiar, the main deltic channel of the Indus, were available for cultivation. By the first half of the 18th century, Kalmaties were powerful in Thatta Province in

general and the Sakro and the Malir districts in particular. The jagirs granted by Mughals were confirmed by the Kalhoras and subsequently the Talpurs rulers in 18-19th centuries. In recognition of their status and standing, the British upon occupation of Sindh, revived their Jagir. At that time Malik Munir Khan S/O. Haji Khan and Khuda Bakhsh Ali Bakhsh and Ali Muhammad S/O Malik Ibrahim Khan were the surviving descendants of the Kalmati Chief. The other well known Jagirdar was Jan Mohammad in Ghorabari Pargana.¹⁵

During the Tarkhan rule, Mirza Muhammad Salih, who had taken over from his father Mirza Isa Khan and ruled recklessly from Thatta, led an attack on a Kalmati settlement resulting in the ruthless massacre of women and children. Murid Khan, Kalmati Chief, who was then in Gujrat and whose father and family and other men had been killed, vowed on return to avenge the loss by killing Mirza Saleh single handedly in broad day light. He kept his words, snatched an opportunity and fell upon Mirza who was then riding his horse and injured him fatally. The Mirza died the same day soon thereafter on 23 Sh'ban, 970 A.H. (1563 A.D.).

Such was the impact of this daring deed that no ruler thereafter dared to suppress the Kalmaties. This event has continued to echo through history and oral tradition. In historical works, the name of Kalmati leader has been mentioned as Murid Baluch. The Kalmati elders of Mirpur Sakro recite a contemporary Sindhi verse on the vow made by Murid Khan who they confirm belonged to the 'Rejera' clan of the Kalmaties¹⁶.

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CHAPTER

13

Lashari Baluch Tribe

(Plate - 39)

There is a Chaukhandi type graveyard at village Sonda. It is 33 kilometers from Thatta, on the right of National Highway (Karachi-Thatta-Hyderabad). The significance of Sonda lies in the fact that the well known Emperor of Tughlaq dynasty (1320-1413 A.D) Muhammad bin Tughlaq, who had come to Sindh in the pursuit of rebellious Taghi, had breathed his last at Sonda on 20th March, 1351. His successor, Firuz Tughlaq, was crowned the Emperor of India at this very place on 23rd March, 1351¹.

The Sonda village, according to Elliot, is said to derive its origin from Soda or Sodha tribe; an offshoot of the Pramara Rajputs². The other version is that a saint used to live at this place. He was very fond of Sur Sondar. People began to call this place as Sondar. However, with the passage of time, it came to be known as Sonda. Subsequently, Jam Tamachi, a Samma ruler in 14th Century A.D, founded a village at this site and formally named it as Sonda³.

The graves at Sonda, according to some Scholars are those of Lashari

Lashari Baluch Tribe

Baluch soldiers, who formed part of the army of Darya Khan. He was a General of Jam Nizamuddin Nindo; a Samma ruler (1461-1508 A.D.). Darya Khan was himself a Lashari Baluch⁴. There are no inscriptions on the Chaukhandi type graves. However, on some graves, built in usual traditional style and comparatively of later period, one can find such names as Misri Baluch Lashari, Isa Baluch Lashari etc.

One of the progenitors of Baluch tribe, as already mentioned, was Jalal Khan. Almost all the Baluch tribes inhabiting the various regions of Pakistan draw their ancestry from Jalal Khan. His second son was Lashari from whom Lashari tribe derives its name⁵. Mir Gwaharam was a prominent leader of the Lashari faction of Baluchies. Originally, a follower of Mir Chakar, Chief of Rind tribe, it seems he gathered and organised certain Baluch clans under him and assumed independent authority, which caused Rinds to become his adversaries. The real cause of this strife is obscure; but legends have it that the Lashari Chief Mir Gwaharam and his men had behaved insolently with a wealthy (and most probably beautiful too) camel herd's women named Gohar, who was then living under the protection of Mir Chakar. She was a Jat, regarded by Baluchies as a caste of inferior race. She could not independently muster a force to fight with Mir Gwaharam Lashari. She, therefore, complained to Mir Chakar about the outrageous behaviour of the Lasharies with her. This enraged Mir Chakar, so much that he took it as a personal affront. Accordingly, in keeping with the age old Baluch traditions, he decided to seek vengeance for this lady, hardly realising that by doing so he was plunging the whole Baluch country and its people in a blood-bath, merely for the sake of a woman.

In some classic poems, the reason of this bloodily conflict is shown to have been the result of cheating of Lasharies by Rinds in the horse-race. In some Ballads, there is however, a pointed reference that Mir Gwaharam intended to marry Gohar, by force. Mir Chakar,

naturally could not put-up with this insult, for she was under his protection. The thirty years war was the outcome of this split.

When the war was going on between Rinds and Lasharies, the Arghuns had appeared on the scene. They took due advantage of the internal discord. Their ultimate aim was to dislodge the Sammas from Sindh. They became friendly with Mir. Chakar and provided him military assistance against the Lasharies. Mir Gwaharam, Chief of Lashari tribe joined hands with the Samma rulers. In the aftermath of the scenario, Jam Firuz, the last Samma ruler, was defeated and the Arghuns became the rulers of Sindh. This happened in 1520 A.D. Jam Firuz fled from Sindh and took refuge with Muzaffar Shah; the ruler of Gujrat. It is not known as to where and in what circumstances Mir Gwaharam had died. Most probably, he also fled to Gujrat and ultimately died there. After the demise of Ahmad Shah II, the ruler of Gujrat, Fateh Khan said to be the son of Mir Gwaharam, took possession of nearly one-third of the country of Gujrat⁶. Lashari is still an important tribe of Sindh. They are also found in small pockets in Baluchistan and Punjab.

The carvings on grave-stones at Sonda are unique in the sense that they depict the mounted horsemen in different postures. The item of jewellery carved on the graves of woman folk are in a variety of attractive designs. Another interesting feature is that the marks of identification have been so carved on the grave-stones that the profession of the deceased can easily be ascertained. For instance on some graves, there is a carving of 'tamboor'; a musical instrument. (Plate 39) Obviously, the graves are those of musicians.

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PLATE - 39



CHAPTER

14

Figural Representation

(Plates 40-43)

The members of the bereaved family, in view of their life long association with the deceased, usually decorate his grave as a mark of love and affection. The decoration of grave is done in various ways. Sometimes the super-structure of the grave is embellished with human and animal representation or sometimes floral and geometrical motifs are depicted on it. Some of the motifs, apart from their decorative value, also convey some ritualistic beliefs.

The figural representation is mainly done through the medium of carvings and paintings. Instance are not lacking where free standing wooden statues of the deceased riding on a horse were also placed on the graves. The practice of decorating the graves in one form or the other is continuing since time immorial throughout the World. Some of the instances are cited hereunder:-

The writer during his visit to museum of antiquities, Newcastle upon Tyne (U.K) saw various tomb-stones (3rd Cent. A.D.) These were from the Hardian wall, when this region formed part of

Figural Representation

the Roman Empire. The carved tomb-stones depict the deceased persons¹. Similar tomb-stones were found on display in some of the museums in Rome. In one of the tomb-stones, carving of the deceased alongwith his pet dog was noticed.

The Herakleion Museum in Greece houses unique artifacts of the Minoan civilization (3rd and 2nd millennia B.C), which developed on European soil. It has on the display some sarcophaguses from Vasilika Anogeia. The dead were buried in clay coffins. One of the coffins (C. 1350 B.C) is painted with motifs of stylised water-fowl, papyrus flowers and fish. A unique sarcophagus from Haiga Triada (C1400B.C) is made of lime stone. On its four sides are shown scenes of a religious character of utmost importance for the evidence they give about the rather mysterious Minoan religion, its ceremonies and the after-life beliefs of the Prehistoric Cretans. On one side to the left, two women pour libations into a vessel set among two huge double axes. Birds are perched on them symbolizing the presence of a divinity. To the right of the picture appears the dead man himself in front of the door of the tomb, clad in a long garment which conceals his arms².

The Waruga burial tombs of North Sulawesi (Indonesia) are rectangular in shape. They are crowned with upright stone urns with heavy carved lids looking like the roofs of miniature Chinese or Japanese temples. The tombs are also called by another name Timbukar. These upright stone coffins consist of two parts, a square shaped bottom container and a heavy lid. The lids are carved with human figure, the snake and the 'brush' or bell shaped fertility symbol. There is a general agreement that where a human figure appears, this is the symbolic representation of the deceased. There are images of standing figures (believed to be warrior leaders), squatting stick-like figures and even an image of a woman giving birth; she presumably having died during child birth³.

In the Archaeological Museum at Istanbul some beautiful sarcophagi from the royal necropolis at Sidan are on display. It includes the so called sarcophagus of Alexander, the Great. On the sides of the sarcophagus, which is itself shaped along the lines of an Ionic temple, a battle between the Macedonian and Persian armies and a lion hunt are pictured artistically in high relief. Another sarcophagus from the same museum is that of a mourning woman (C.350 B.C) and has the outlook of a classical Ionic temple. Between the columns supporting the roof of the temple, there are 18 figures of women in mourning each with a different facial expression and poise of the body that tell of the women's love and devotion to her man and of her grief. A funeral is depicted on the sides of the lids and the pedestal is decorated with reliefs of hunting scenes⁴.

There are several instances of figural representation on graves in Armenia (9th -10th cent. A.D). On one of the grave stones from Gaiana, ancient designs such as confronted birds and rosettes are combined with Christian symbols⁵.

Etruscans, who were considered Italy's most civilized people used to bury their dead some 2500 years ago in spacious chambers labouriously carved from solid rocks. They had painted scenes of their luxurious life on the walls. In the tomb of the Leopards at Tarquinia some 45 miles from Rome very interesting scenes have been depicted on the walls. On the left wall, smiling dancers in elegant garments were shown in a joyful motion. On the right wall, there were musicians, a dark haired man in a knee length mantle was playing a double flute and another strummed a lyre. On the main wall, a scene depicting a festive banquet was portrayed. Three couples dressed in colourful cloaks and tunics, lounged on couches, talking and reveling. They were attended by slaves serving wine. A pair of leopards, for which the scene was zestfully brilliant, so full of movement, that it seemed animate. Under a pavilion, besides a domed shaped tomb, noble Etruscans of about 500 B.C. pay tribute

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to a deceased relative with an elaborate feast. Elegant women recline, besides their husbands enjoying wine, fruit and meat and the entertainment of musicians and dancers⁶.

The Bogomil tombs in Bosnia and Herzegovina (former Yugoslavia) show stone sculptures of human figures in relief carvings; horsemen with weapons of war and hunting and attendants on foot as well as symbolic geometric and floral designs. The Bogomil stones are said to be the tomb stones of the Manichean heretic sect of Bogomils and were raised between 12 and 13th cent. A.D.⁷ In a study conducted by Michael Jung on the 'Representation of Camels and Camel Riders in the Rock Art of North Yemen (Published in East and West, ISMEO, Rome, Vol. 44 Nos. 2-4 December, 1994), he has mentioned that even on grave steles, representation of the camel or camel riders was very popular in Pre-Islamic times. See Fig. 15.

The above was in short an account of the figural representation on tombs in some of the countries of the World. It would be quite interesting to know as to what was the practice in the Indo-Pakistan sub-continent before the advent of Islam, with regard to the figural representation on graves.

In order to commemorate the death of those warriors who were either killed in internicine quarrels or in battles, the Rajputs custom had been to erect a stone slabs portraying the deceased, sometimes mounted on a horse or camel, sometimes on foot with shield and sword or spear. The name and mode of death is also found engraved on the stone piece. Such stone slabs are generally called 'Paliyas' or 'Hero-stones' in Kathiawar and Jujhar in Rajputana. The rank of the hero is shown conventionally by the trappings of the horse he rides, if richly caprisoned after the fashion of the chargers of medieval Knights, the cloth embriodered and fringed with tassels, he was a man of high rank, a Chieftain; if the bestrides a plain saddle, he was

a man of inferior status; represented without a horse the hero was stripling. On the upper part of the 'Paliyas', the motifs representing the sun and moon are usually found. They symbolize the pious hope of the family that the memorial may last as long as sun and the moon⁸. Similar practice was in vogue in Kullu Valley and neighbouring regions in India. Instead of 'Paliyas', the memorial stones are called 'Barselas' ⁹. At some places, instead of 'Paliyas' rock sculptures of the war heroes have been kept. Near Thana Pir, Mandor (Rajasthan), there are extensive saloons raised on columns, where rock sculptures larger than the life size have been installed. They are putting on the costumes of the time in which they had lived. Each Chieftain riding on a horse is armed with lance, sword and buckler with quiver and arrows and poniard in his girdle. The heroes are Mallinath (eldest son of Rao Salkha; one of the earliest traditional ancestors of the Jodhpur Chief), Pabuji (Rathor Chief), Guga (Chauhan, said to have killed in battle with Ferozshah of Delhi) and Ramdeo (Rathor). The rock sculptures, as we shall see later, resemble to a great extent with the stone carvings on Chaukhandi Tombs, where horsemen with their arms and Attendants have been depicted¹⁰.

It is a common belief that if a man died a pre-mature death, his soul lingered on in the World and caused trouble to his living relations. To pacify such a wandering soul and to ward off its evil effects, the relatives erected a carved stone plaque, where he was so to say housed or installed. Deaths caused by war, hunting or accidents were premature deaths and as such heroic. Such deaths were therefore, commemorated with the erection of these stones. A question, however, arises as to why a horse is depicted on the stone reliefs. Since most of the warriors were Rajputs in the earlier days, the most suited iconography for their commemoration was the figure of a horse riding warrior. Later on even the most ordinary man's statue had a rider figures. The reason is that the lower communities sought to raise their social status by adopting Rajput traits, customs

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and even the Rajput surnames. Thus the figure of a horse-rider became the standard symbol of prestige for commemorating any death¹¹. The entire region of Kutch, Gujrat, Kathiawar etc. is dotted with 'Paliyas'. The Paliyas as per recorded inscriptions date back to 11th cent. AD¹². (Plates 40-43).

As regards figural representation on Muslim tombs are concerned, this very concept is against the tenets of Islam. Even the glorification of the dead is alien to the concept of Islam. Despite all this, grand mausoleums and tombs continued to be erected over the graves of the dead. The figural representation also found its way into the Muslim buildings, which were frequently decorated with this mode. The representation of human beings, animals, birds etc. appears even on religious monuments in many Muslim countries. The Umayyad and early Abbasid Caliphs, the Fatimids, the Seljuks, the Atbegs of Iraq and Syria and the Safvid of Persia permitted figural reliefs and even statues on non-secular buildings. Few instances from Turkey and Iran will be relevant to mention here.

Fine examples of figural decoration are found in various works of Turkish architecture in Anatolia, such as madrassahs, tombs, fortresses, towers and even mosques. On a figural tomb stone in Ince Minare Museum in Konya, an elderly bearded figure is portrayed sitting on a stool holding a falcon in his gloved hand. The so called tomb of the Emir Saltuk (C. 12th cent. A.D), at Erzurum contains beautiful figural representation. The round niches on upper storey depict various reliefs including snakes, heads of hares, bats, eagles and human heads between the horns of oxen. In Nigde in 1312 A.D., the Seljuks princess Khudavend Khatun, the daughter of Qilich Arslan IV, had a mausoleum erected. In one of the lunettes there is a device of double headed eagle and in each of the spandrels of the north window arch the figure of a harpy. Apart from this, the mausoleum is loaded with symbolism in the reliefs of lions or

panthers which decorate it and the various human heads and figures concealed among the vegetal decorations ¹³.

From Iran numerous examples can be cited of the figural representation on funerary architecture. One of the Seljuq tomb towers close to the town of Demavend in Kharraqan region some 120 kilometers north of Hamdan, exhibit stylised design of birds sitting on a pomegranate tree. A medallion includes a single peacock with its tail feathers exposed in a complete fan. The another medallion depicts a pair of opposed pea fowl with their necks intertwined ¹⁴. On one of the round towers of the stonewall around the mausoleum of Oljeitu at Sultaniya, there is a sculpture showing a combat between the horsemen. At the summit of the wall, there appears to be some representation of lions or sphinxes heads. In the tomb of Ibrahim Abu-Javad an Baula-Sar (Timurid period), there is a flying angle in plaster relief carrying in the right hand a flaming lotus and in the left a crown ¹⁵.

The depiction of figural representation on Islamic monuments is very much there in Pakistan as well. The monuments having figural representation are mostly found in Baluchistan and Sindh. The exterior of Nausherwani tombs at Gawachig in Kharan near Iranian border (13th cent.A.D) is covered with terracotta plaques. They besides, floral and geometrical motifs, also depict decorative imagery representation of camel with colt, leopard, bull, horses, deers, peacocks with snake in their bills, bangles, human foot prints, and human left hands ¹⁶.

The tomb of Jam Nizamudin, built in 1508 A.D. at Makli Hills, Thatta, provides one of the earliest and finest examples of the stone carvings of the Muslim period in Sindh. On the upper side of its front wall, there is a frieze of geese¹⁷. The figural representation on the grave of a child namely Nur al-Din Muhammad S/O Shah Mansur Hakim Tabrazi, is of considerable importance. The figural

Colour Plate No.X



Cenotaph of Nur-al-Din Muhammad at Makil Hills, Thatta
showing Tree of Life, Peacocks, Goats ect.

Colour Plate No.IX a



Two ducks face to face on a pillar of the tomb pavilion of Badi-uz-Zaman at Makli Hills, Thatta

Colour Plate No.IX b



General View of one of Nausherwani Tombs at Gawachig, Distt. Kharan showing the figural representation.

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complex was carved in 1542 A.D. The cenotaph is made of sand stone. The upper panel contains a full blown eight petalled lotus in low relief. The lower panel includes a stylised conical tree at the base, and two goats holding something in their mouths, flanked in heraldic fashion. The two other animals, represented in the fore-part, are poised above the goats. On the upper part of the tree, are perched two ducks in the same heraldic way. On the top of the tree, two peacocks facing each other with their clear plumage raised, are carved in flying postures, with their beaks holding a curious intersected object¹⁸.

Again at Makli Hills, Thatta, we find the representation of peacock and snake in the tomb of Badial Zaman S/O Shah Rukh Khan (died 1602-3 A.D). A tablet just above the capital of north-west column bears in relief the figure of a stylised peacock perched on a snake holding in its beak the neck of the snake. Another tablet of the same size above the capital of south-west column bears in relief the representation of the two birds facing each other in heraldic fashion. The same representation is depicted above the capitals of the two columns in the eastern side¹⁹.

The Chaukhandi type of tombs at Thatta, Got Raj Malik, Malir, Sarai Bhawani, Manghopir etc. contain, as mentioned in Chapter-IV carvings of horse and the rider, camels, lions, deers, hunting scenes etc. At Malir graveyard, there is a figural representation of a cock which has not been noticed before²⁰. In a Chaukhandi type tomb in Ranikot Fort, there is a carving of a buffalo. At Jhirak, there is a carving of a peacock holding the neck of a snake in its beak²¹.

So far the carvings of rider and horseman are concerned, the builders presumably took inspirations from Gujrat, Kutch, Kathiawar etc. and Iran. As already stated, the Chaukhandi tombs belong to Jokhia, Burfat, Numeri, Kalmati, Lashari tribes etc. The Jokhia, Burfat, Numeri etc. are an off-shoot of Sammas who were Rajputs

and later on embraced Islam. The pre-muslim traditions inherited by the Sammas were continued by them even after their conversion to Islam. Even otherwise in view of the frequent intercourse with the neighbouring regions i.e. Kutch, Kathiawar, Gujrat, the architecture of Sindh could not remain un-affected and an isolated phenomenon. In the historical buildings at Thatta, which remained the capital of Sindh during the Samma rule, the influence of the neighbouring regions is very manifest. The representation of the mounted horseman with swords, spears, arrows etc as is depicted on the 'Paliyas' or 'Herostones' is also found on Muslim tombs. But we cannot attribute it entirely to the neighbouring regions of Kutch, Kathiawar, Gujrat etc. Such type of representation is also found on many tombs stretching from Pangur in Baluchistan right into the Iranian territory. Very interesting tombs at Gawadar and Jhalwan in Sarawan Valley have been reported²². Since the Baluchies came to this region from Seistan via Makran, so they possibly also brought with them such traditions which were prevalent in Iran and Baluchistan.

It is indeed a baffling phenomenon that the figural art was so widely practised by the Muslims as a decorative device in their architecture although Islam prohibits such representative in any form. Perhaps it is a case where the love for decoration prevailed over the dogmatic belief.

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PLATE - 40



PLATE - 41

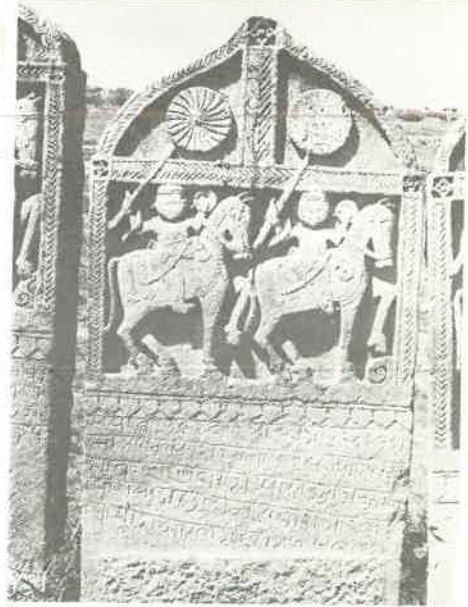


PLATE - 42



PLATE - 43



CHAPTER

15

Significance of Figural Representation

(Plates 44-75)

The vast array of intricate figural representation can be categorised into five (i) Floral and foliated design (ii) Animal and human representation (iii) Geometrical Patterns. (iv) Non-Geometric Forms and (v) Lifeless objects from nature.

I. Floral and Foliated Designs

(a) Pomegranate (Plates - 44)

The pomegranate flower is coral red while the seeds blood red. It thus represents blood which in turn depicts life. When blood drops to the ground, its redness goes and the refuse turns into blackness. The redness which vanishes is called celestial i.e. the bird god while the refuse left on the ground is known as terrestrial i.e. the snake god. On account of incorporating redness the motif has become an emblem of life. It is a popular decorative motif and appears on many Islamic monuments including the Dome of the Rock. The motif on Chaukhandi tombs has generally been depicted within a circle which is a sun motif. Sometimes it is inserted into a spiral shape motif which repre-

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sents the snake. By producing the double motif the intention appears to give extra strength to the concept of immortality ¹. In Mesopotamia, the pomegranate was considered as sacred and worshipped as tree of life ².

(b) Lotus (Plates 45)

Lotus is another motif which appears on most of the Chaukhandi tombs. It is an old motif and was used by the ancient Egyptians in the ornamentation of all kinds of work, from the most colossal columns down to the smallest objects. Lotus appears unique in the plant World. All plants produce seeds which are broadcast as such. The lotus also produces seeds, but these are retained in the seed-capsule and allowed to germinate therein. The mother plant then disposes the young seedlings, rather than seeds. This phenomenon allies lotus not to birds which lay eggs, but to mammals which give birth to issues like themselves in form. On this account lotus was conceived as being specially endowed with life force ³.

(c) Cypress Tree (Plates 46)

An interesting motif in the form of a cypress tree, which infact represents the tree of life, is found on a tomb at Bhawani Sarai. There is hardly a symbol so old and so widely distributed as that of the cosmic tree of life with its promise of immortality and everlasting youth. The representation of tree as a symbol of life is also found on a seal from Mohenjodaro ⁴. The living form of tree of life is still preserved in prayer rug. The Sidra in the nich reminds the praying man of the desired goal in heaven. In Anatolia, the cypress trees are considered as symbol of mourning ⁵.

(d) Sunflower (Plates 47 - 48)

Sun flower is amongst the most popular motif. It is a sun motif, symbolising life. Without sun there can be no life. The significance

of sun was realised by the people of every civilization. There is a divinity of the Indus Valley Civilization bearing three sun-flowers, like a crown on its head ⁶. As against this, the Sobek, the crocodile god in Egypt, carried three discs, one each for the god of sun, earth and water ⁷. But the people of Indus Valley Civilization gave much more importance to the sun.

(e) Rosette (Plates 49)

Rosette is a symmetrical circular motif. As a rule, a number of flower petals are arranged like the blades of a propeller round a central calyx. The petals may be unsymmetrical in themselves, but the ornament has to be symmetrical as a whole. The rosette is also formed by the opened petals of the lotus associated with sun. The rosette symbolises the sun. Sometimes it is cut in half marking the rising or setting of sun.

The other forms of motifs are foliated scrolls, vases with flowers and arabesque patterns.

II. Animal & Human Representation

(a) Horse (Plates 50 - 67)

Horsemen figures are not uncommon on Chaukhandi tombs. The figure representing the rider with lance, standing upright on a horse back is undoubtedly ancient. It occurs as an abraded shape together with the outlines of stupas and antelopes on the painted rocks of Chilas and other sites on Karakoram Highway. Tod's view is that the horse figures are of Scythian origin ⁸. Wooden structures representing the horse-head over the graves and the corners of the private houses in Swat are also found. The idea appears to have come from Kafristan where the people worship the horse-faced god called Baliman ⁹. In Sindh, the carvings on some Chaukhandi tombs

depict camels instead of horses. This is due to the fact that the camels known as the ship of the desert was in frequent use for riding as well as for transportation of goods. Latest researches have shown that camel was one of the means of transportation even in Harappa times.¹⁰

(b) Crocodile (Plates 11)

The central portion of many Chaukhandi type graves has been given the shape of coffin carrier. The front and back portion of the graves contain two hundles on each side, which project outside. The top of the handles in some case has been so carved as to depict the face of a crocodile with its jaws in an open form. This is a unique feature which has been used as a decorative motif. In Egyptian mythology, the crocodile was known as water-god taking the form of crocodile-god called Sobek. The crocodile-god was worshipped as a symbol of fertility in cities that depended on water where reptiles were kept in ponds and adorned with jewels¹¹. This motif was probably used to represent the great power of the dead symbolised in the form of a crocodile.

(c) Snake & Peacock (Plates 68-69)

There is a representation of bird and snake on some of the graves. Peacock and snake represent the symbol of cosmic victory from time immemorial. It appears on pottery and cut stones of the earlier civilizations in Babylonia, Elam and also in the Indus Valley. At Harappa, a steatite pendant was discovered which shows an eagle with two snakes placed symmetrically above its wings¹². According to Wensinck, the representation of birds and serpent struggle is the proof of the cosmic victory of the solar bird.

Indian literature from the earliest times relates the enmity between the eagle like bird Garuda and the snake Naga. Garuda is the carrier

of the sun-god Vishnu and Indra in the form of an eagle steals the soma, the drink of immortality. The fight of Garuda and Naga is also a popular theme in the Gandhara art. The Buddhist motifs of the bird of prey carrying in its claws a snake is represented in pre-Islamic Turkistan. The motif continues in the Islamic Turkistan and according to investigations conducted by Katharina Otto-Dorn, several figural reliefs on tomb stones in Asia Minor, have been found¹³. The representation of snake and birds is also noticed on the tomb of Badial Zaman at Thatta, who died in 1602 AD.¹⁴ Snakes usually associated with evil forces, occur on the mausoleum of Imam al Bahir at Mosul, built by the order of the Atabeg Lulu (d. 1259 AD). The frieze is now at the museum of Abbasid Palace in Baghdad¹⁵. The idea may be traced back ultimately to pre-Islamic Arabia where at the temple of Attar at Maain, the gateway was flanked by a relief with nine vertical columns of interlaced serpents¹⁶. We know that at the gate of the Gardens in a tower called the tower of the serpents there was a talisman, which was believed to have made the bites of serpents ineffective in Aleppo. On the Talisman Gate at Baghdad, before its destruction in March, 1917, in World War I, serpentine dragons were held in abeyance by a crowned hero figure, perhaps representing the Caliph Nasir¹⁷.

The peacock was and is considered the symbol of immortality. It is also considered the symbol of resurrection similar to the phoenix because it, sheds its feathers and puts on new ones¹⁸.

(d) Bufallo (Plate 70)

There are carvings of peacocks and lions, besides bufallo on a tomb of a lady in the graveyard close to Ranikot Fort in Dadu district. It may be due to sentimental attachment of the lady that a buffalo was depicted on her grave. The buffaloes were in abundance in Indus Valley in Proto-historic times. Their presence is attested by the seals from Mohenjodaro. Figure shown as standing on seal No. DK 2430

Significance of Figural Representation

from Mohenjodaro is probably a buffalo deity or god¹⁹. The buffalo is a wild animal and keeping in view its strength, it was probably treated as a god.

(e) Lions (Plate 71)

The carving of lions on a grave stone in the grave-yard near Ranikot Fort, is yet another interesting feature. This confirms the presence of lions in the hilly area of Ranikot. Name of 'Shergarh'; a fortress in Ranikot means abode of the lions. This further confirms that lions were very much there in this area. The depiction of lions on stone reliefs discovered from northern Iran and dating back to Seljuk period, apart from decorative motif, was also regarded as an attribute of royalty or a symbol of power and strength²⁰.

(f) Cock

According to the Muslim belief, the cock is a bird of cosmic bulk. As stated in Suyuti's La'ali, the cock reaches from the lowest earth to the highest part of the universe, so that it can be said to represent the World. It has a solar character, as appears from its wings in East and West²¹. Besides, the cock is well known for its inherent fighting force. Its representation on the tomb might point to the bravery and valour of the deceased.

(g) Goose

The goose is an aquatic bird called 'Hamsa' and forms an interesting subject of study in Sanskrit and Pali literature. It is the vehicle of Brahma and figures on religious monuments. In Buddhist literature, the Goose i.e. 'Hamsa' occupies the same honorable position as in Brahmanical lore, In Buddhist jatkas, we meet the goose re-born with Bodhisattva. The bird occupies prominent place in fables and

fairy tales of the sub-continent. In Japan, a goose is sent to brides because the wild goose are believed always to fly in pairs symbolising mutual faith and fidelity in conjugal life. Thus the goose became a symbol of marriage and emblem of conjugal attachment. The goose seems to be a popular decorative device from the time of Asoka to the Muslim period. The famous Kanishka relic casket discovered from Peshawar also shows on its lid a row of geese. The figural representation of goose on some of the Chaukhandi graves can presumably be the continuation of early Islamic traditions deriving inspiration from the artistic devices of the pre-muslim period. A beautiful frieze of geese adorning the facade of the tomb of Jam Nizamuddin, Thatta, is cited as an instance of figural representation.²²

III. Geometrical Motifs

Geometrical patterns are predominant among the decorative motifs. The motivating force behind the geometrical patterns is the circle with its radius serving as a basic linear unit, while the divisions of circumference determine the systems of proportions. The squares, pentagons, hexagons and octagons, by giving them a star shape, are in turn contained in circles. These forms are further expanded by applying the principles of repetition and symmetry. The geometrical patterns are available in a variety of designs. Few of them are:-

(a) Swastika (Plate 72)

It is an ancient symbol. Its shape is like this: The bars of normal Swastika are straight of equal thickness throughout and cross each other at right angles making four arms of equal size, length and style. Their peculiarity is that all the ends are bent at right angles and in the same direction right or left. Some Scholars are of the view that

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true Swastika is one, arms of which are turned towards the right direction. This very form of Swastika is considered to be a solar symbol indicating the course of sun from East to West. Swastika rotating in reverse direction is taken to represent darkness of the night or ill luck or evil spirits.

The symbol was known in most part of the ancient World and it is quite impossible to determine the country of its origin. It is found in Crete and Cappadocia and was common at Troy where it appears among the motifs with which spinning whorls were decorated. It occurs on pottery from Susa and Musyan in its simple form as well as in its derivatives. It is not yet known in Babloynia neither does it occur in Egypt ²³. It frequently occurs in Indo-Pakistan sub-continent. It is represented on seals from Mohenjodaro ²⁴ and has also been found at Mehargarh in Baluchistan (MR 2-Period III-4000-3500 BC) ²⁵. It appears on the foot-prints of the Budhha engraved upon the solid rocks of the mountains of India.

The Swastika has been called by different names in different countries, though nearly all the countries have in later years accepted the ancient Sanskrit name of Swastika. The etymology of the word 'Swastika' is: Su-good and asti-being 'good being' with the suffix 'ka' ²⁶.

Many theories have been presented concerning the symbolism of the Swastika and its relation to ancient deities. Some writers believe it to be the emblem of the sun, of the sun-god, of the sun chariot of Agni, the fire-god of Indra, the rain god of the sky, the sky-god and finally the deity of all deities, the Great-God-the Maker and Ruler of the Universe. What seems to have been all times an attribute of the Swastika is its character as a charm of amulet, as a sign of blessing, long life, good fortune and good luck. Budge considers both the Cross and Swastika as amuletic signs ²⁷. The considered views of the Scholars is that Swastika was derived from the Cross. Whatever else

the sign Swastika may have stood for and however many meanings it may have had, it was always ornamental. Like Cross it has got many shapes.

In Islamic countries this motif has widely been used. It adorns the mosque of Bibi Khanum in Samarkand (1399 A.D), the tomb Tower in Kharraqan, Iran (1607 AD) and the hospital and tomb of Izz-al-Din Kaykaus I at Sivas (1217 AD) in Turkey. In Pakistan, apart from the Chaukhandi tombs, it also occurs on many tombs including the entrance gate of the mausoleum of Shah Baha al-Din-Zakariya at Multan (1262 AD).

(b) Cross (Plates 46 - 73)

Budge maintains that one of the oldest amuletic signs of the World, perhaps even the oldest is the Cross ²⁸. But he does not offer any explanation as to its origin. Campbell on the other hand states that in many countries the soul has been depicted as a bird ²⁹. Baylay mentions about the Slavs who consider that soul, after death, flows from the mouth in the form of a dove. What has been further explained is that the cross evolved as the rude pictograph of a flying bird ³⁰. Briefly the results can be like this: Soul=Bird=Cross. Now an emblem is the plenipotentary of the original so that the cross would be the representative of the soul. This leaves us in no doubt that the cross, being emblematic of soul, is an amuletic sign. An amulet protects the life of the living, while the cross as amulet placed on a tomb would also protect it. Properly interpreted, protection of the dead buried underneath means resurrection, for when the dead is in the heaven there can be no better protection. When we pray, we generate a quantum of soul and to pray for the dead means to see him where he is best preserved. It then amounts to looking upon the cross as a concertized prayer, so that it becomes the equivalent of a prayer. In fact, a Roman Catholic when he seeks heavenly protection, does so by making the sign of a cross which then is an actual form of a short prayer ³¹. Thus we can equate:

Cross=amulet=protective agent. And this is best seen at Chaukhandi where the tombs are over decorated with the signs of cross³².

In Egyptian hieroglyphs, the Cross stands for the life or living and forms part of such words as health and happiness. The principal forms of the cross known as symbols and ornaments can be reduced to a few classes, though when combined with heraldry its use extends to 385 varieties³³⁻³⁴. The first appearance of cross among men is lost in antiquity. The Cross is used in many forms and in association with squares. Different meanings are given to the shapes so formed. These include symbol of Heaven and Earth³⁵. Cosmic soul³⁶, life³⁷ and longevity³⁸ etc.

(c) Diaper or Chess Board Pattern (Plate 74)

It is a very old motif, derived from the primitive basket-makers. This pattern, however, falls under the category of Cross and has its usual significance.

(d) Quartered Designs (Plate 75)

This design is quite old and has been found on a seal from Mohenjodaro³⁹ and polychrome vase from Mehargah in Baluchistan⁴⁰. It is again a symbol of soul.

IV. Non-Geometric Forms

This type comprises those figures which do not confirm to any of the geometric shapes. It includes chevrons, Zigzag patterns, herringbone designs, chain like or sawtooth, continuums, checkerboards, etc.

V. Lifeless objects from nature

Motif which resemble lifeless objects from nature can be subdivided into those which repeat the shapes of familiar objects and those which are derived from architectural components.

(i) Stylised Objects

They include ribbon like meanders, cloud bands, water or wave motifs, vase or pitchers, lamp shapes, ropes, braid and shells.

(ii) Architectural Motifs

The motifs derived from architectural components make up a very important category of figural representation. Simulated archways and arcades of all varieties-flat, rounded, pointed, lobed are widely used as decorative motifs. Columns and pillars which have no structural role to play are also used to top the facades of buildings, but their shapes are common additions to the surface decorations.

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PLATE - 44



PLATE - 45

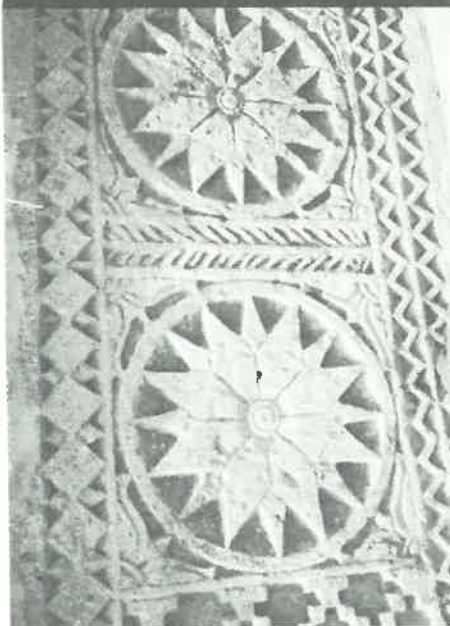


PLATE - 46



PLATE - 47



PLATE - 48

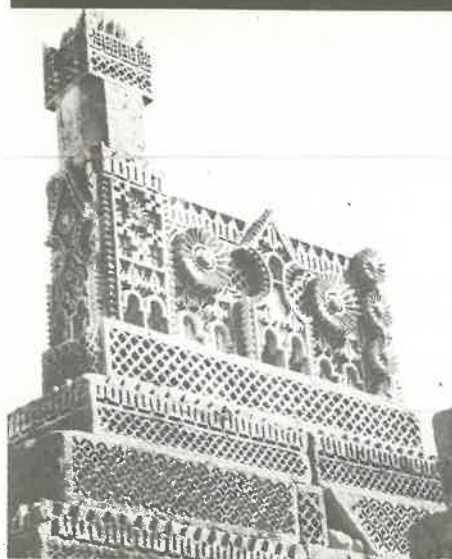


PLATE - 49(a)



PLATE - 49(b)

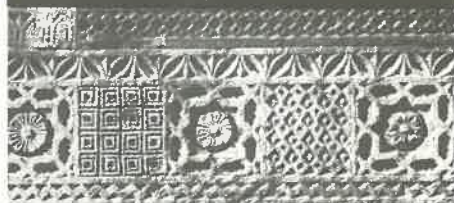
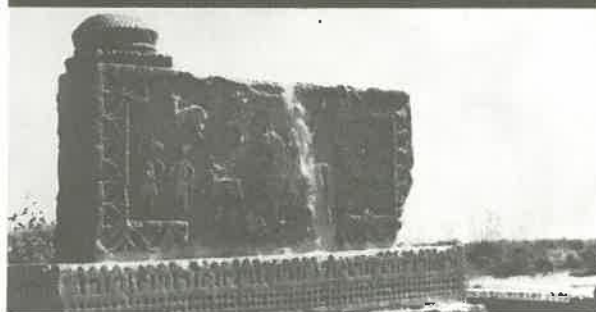


PLATE - 50



PLATE - 51



Chaukhandi Tombs in Pakistan

PLATE - 52



PLATE - 53

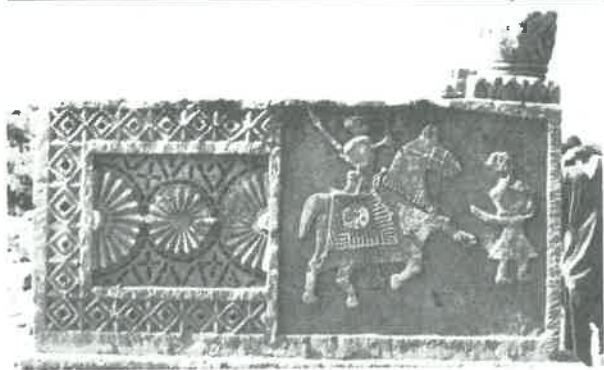


PLATE - 54



PLATE - 55



PLATE - 56



PLATE - 57



PLATE - 58



PLATE - 59

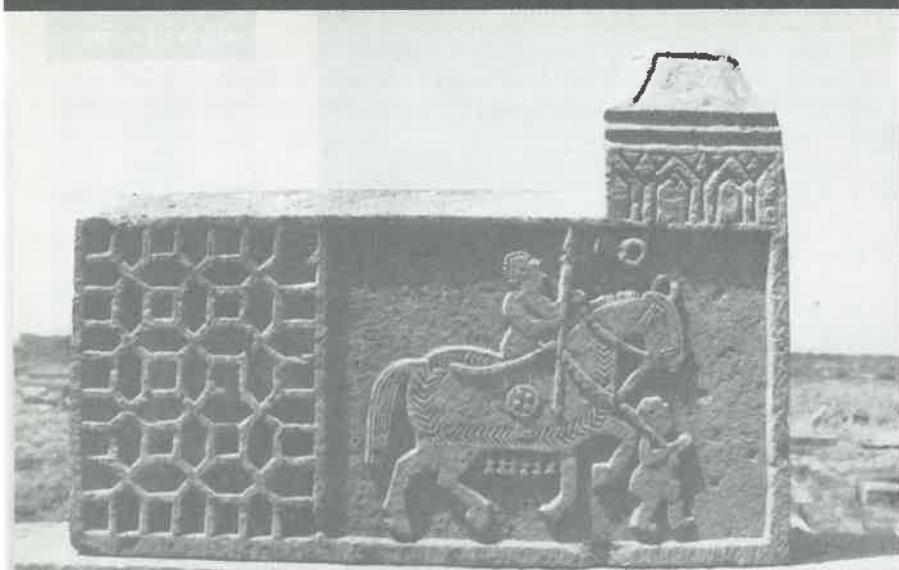


PLATE - 60



PLATE - 61



PLATE - 62



PLATE - 63



PLATE - 64



PLATE - 65



PLATE - 66



PLATE - 67



PLATE - 68

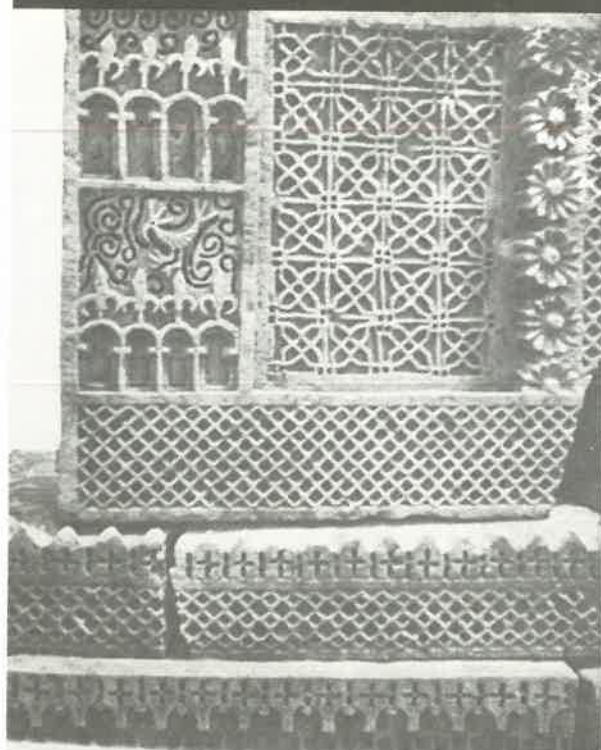


PLATE - 69(a)



PLATE - 69(b)



PLATE - 70



PLATE - 71

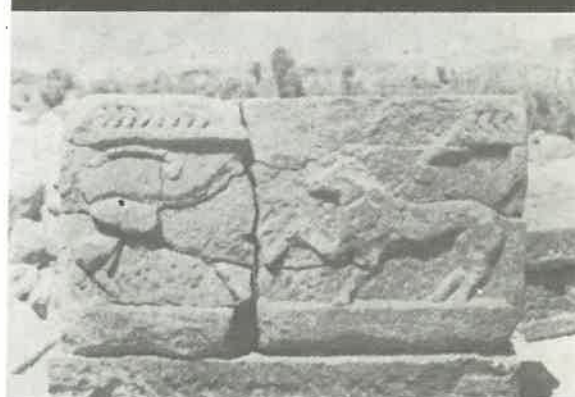


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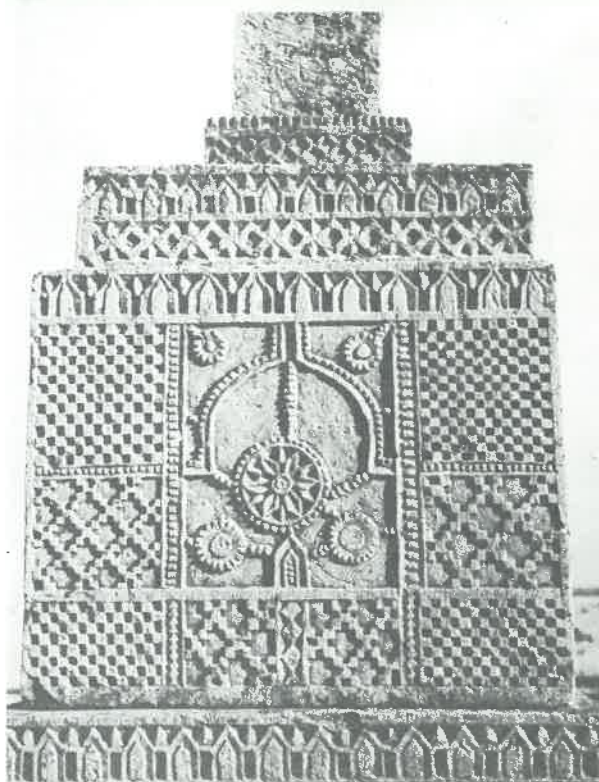


PLATE - 72

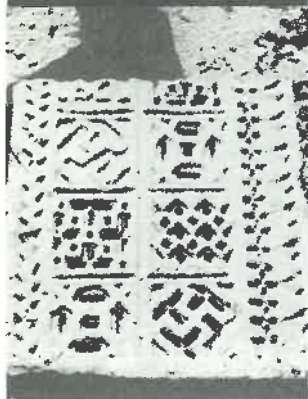


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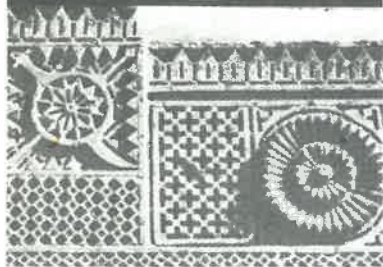


PLATE - 75



CHAPTER

16

Curios Motifs on Chaukhandi Tombs

(Plates 76-83)

In Lakhopir graveyard near Jhirak (144 kilometers on the right of National Highway, Karachi-Thatta-Hyderabad), the top craved stone, flat in shape, contains a rosette. Below the rosette, is a barrel shaped object surmounted by a round shaped object. (Plate 76). Such objects appear on Muslim tombs in Gujrat and Bijapur¹. It is identified as a motif resembling a lamp or incense burner on a chain in the form of ancient Indian sacred vase². However in order to understand the meaning and significance of this motif, an episode narrated in Tadhkirtal Auliya by Fariduddin Attar would be relevant to mention. I is summarized as under:-

'Hasan of Basra was persuading one Simeon; a fire Worshipper, to embrace Islam'. "Three things hold me back from becoming a Muslim", the fire worshipper replied". The first is that you speak ill of the World, yet night and day you pursue worldly things. Secondly, you say that death is a fact to be faced, yet you make no preparations for death. In the third place, you say that God's face shall be seen yet today you do everything contrary to His good plea-

sure". This is the token of those who know truly", Hasan commented. "Now if believers act as you describe, what have you to say? They acknowledge the unity of God; whereas you have spent your life in the worship of fire. You have worshipped fire for seventy years, and I who have never worshipped fire we are both carried off to Hell. Hell will consume you and me. God will pay no regard to you; but if God so wills, the fire, will not dare so much as to burn one hair of my body. For fire is a thing created by God; and the creature is subject to the Creator's command. Come, now, you have worshipped fire for seventy years, let us both put our hands into the fire, then you will see with your own eyes the importance of fire and the omnipotence of God."

So saying, Hasan thrust his hand into the fire and held it there. Not a particle of his body was affected or burnt. When Simeon saw this he was amazed. The dawn of true knowledge began to break.

"For seventy years, I have worshipped fire", he groaned, "Now only a breath or two remains to me. What am I to do? "Become a Muslim" was Hasan's reply. "If you give it to me in writing that God will not punish me", said Simeon, "then I will believe. But until I have it in writing, I will not believe".

Hasan wrote it down, "Now order just witnesses of Basra to append their testimony".

The witnesses endorsed the document. Then Simeon wept many tears and proclaimed the faith. He spoke his last testament to Hasan.

"When I die, wash me, then commit me to the earth with your own hands, and place the document in my hand. This document will be my proof.

Having charged Hasan thus, he spoke the attestation of faith and died. They washed his body, said the prayer over him and buried

Curios Motifs on Chaukhandi Tombs

him with the document in his hand. That night Hasan went to sleep pondering what he had done: "How could I help a drowning man, seeing that I am drowning myself. Since I have no control over my own fate, why did I venture to prescribe how God should act? With this thought he fell asleep. He saw Simeon in a dream glowing like a candle, on his head a crown, robed in fine raiment, he was walking with a smile in the garden of Paradise³.

The design carved on the grave stones as mentioned above is in all probability, a candle crowned by a rosette symbolising a pious man in Paradise. Because of this concept, the motif was much popular in the Islamic World. Grave stones unearthed during the course of excavations at Kilwa (East Africa) have got similar motif carved on them⁴.

A cenotaph from Sarai Bhawani has got interesting features (Plate 77) The top stone is divided into four parts. Studying from the top the first part, which is in square shape, contains a circle, carved in chain designs. The circle is held up by arrows inserted in each side of the square. The circle is in itself an emblem of Sun. The second part contains an arch. Below it there is a candle with a stand. The third part; a square shaped compartment with an opening in the centre. The border of the compartment is in interlaced pattern. The front part is divided into two portions. Each portion contains an arch. It looks like a prayer niche (Mihrab).

At Hinidan (120 kilometers from Karachi on the right bank of Hub river), the top stone of a cenotaph has got beautiful designs. (Plate 78-79). The top stone is divided into two parts. The upper part is crowned by a rosette. Below it is an arch which is bisected by a chain. In the lower part there is again an arch, which too has been bisected by a chain. In the upper corner of the lower part, arrows have been inserted. From a distance, the whole composition looks like a bow in action, while the chain surmounted by a rosette appears like an

arrow. It presumably depicts the flying posture of the soul in the form of a rosette to its heavenly abode. Even otherwise the bow is an emblem of power.

On some Chaukhandi graves, the symbol of a Jar is found (Plate 80). It is an ancient symbol having its roots in antiquity. The symbol is also found in Indus script. It has been interpreted differently by various Scholars. The Russians have compared it with the representation of a pipal tree in Mohenjodaro seal No. DK2430⁵. Parpola, who had earlier considered it a symbol of ship or boat, also accepted the interpretation given by the Russian Scholars⁶. According to Lal, the sign is derived from the shape of a goblet or a vase in general⁷. Mahadevan considers the symbol to be of ritualistic value⁸. The presence of such a motif on a Muslim grave is not without meaning. Even on the Chaukhandi graves, carvings of pitchers or vases are found. (Plate 81). It may be a symbolic representation of 'Aab-e-Kausar', i.e. the water of heavenly river. Every faithful has got a yearning for it in the life hereafter.

On some graves at Hinidan (Baluchistan) and Malir near Karachi, there is a crude representation like crucifix (Plate 82-83). It shows human figure with widely outstretched arms and deep lines cut all around. Minute examination of the figural representation shows a warrior on a horse with his sword in one hand and the reins in the other. Such crude representations are generally found on boulders in the neighbourhood of Kalat and Khuzdar in Baluchistan⁹.

The human figures in the rock carvings (circa. 2nd millenium B.C) of Tor Dheri in Loralai district (Baluchistan) depict human figures and the horsemen in groups as well as in individual form. In one of the carvings, the rider on the horse back is shown by a simple vertical line crossed at the top by another horizontal one¹⁰. It is clear that the old traditions of the region still persisted when the tombs at Hinidan and Malir were constructed.

A curious symbol of double headed animal similar to the double headed antelopes of the Indus seal is found carved on a grave in Korru graveyard some three kilometers south of Ranpathani railway station on Karachi-Hyderabad line ¹¹. The significance of such a symbol on a Muslim grave is not understood. This symbol of an Indus seal has been interpreted as constellation of Gemini which appears as Punarvasu in Vedic Nakshatras ¹².

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PLATE - 76



PLATE - 77

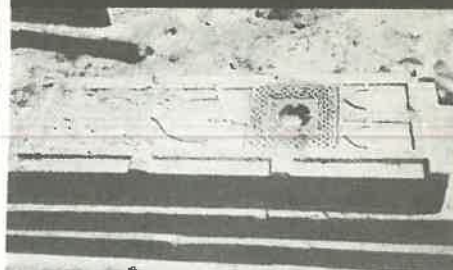


PLATE - 78

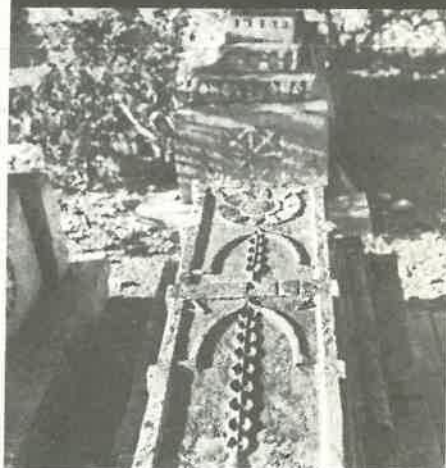


PLATE - 79

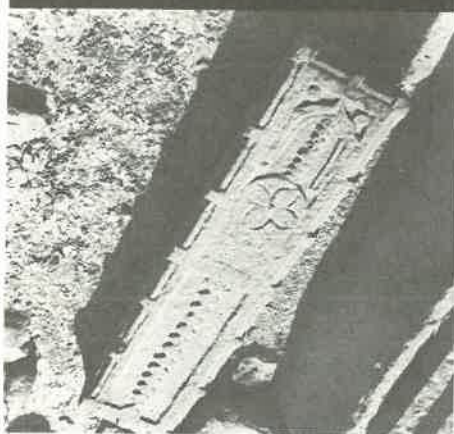


PLATE - 80



PLATE - 81



PLATE - 82

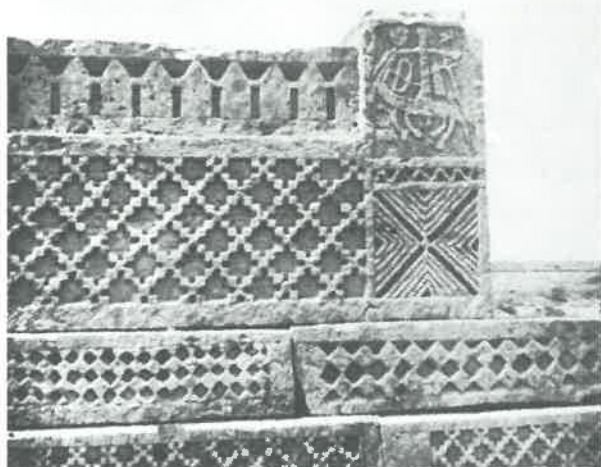


PLATE - 83



CHAPTER

17

Arms and Armour

(Plate 84-92)

Carvings on Chaukhandi tombs throw flood of light on the various arms and weapons used in Sindh particularly during 17-19th centuries. The bow, arrow, spear, dagger, sword, hand-axe, punch, matchlock etc. were the traditional arms used by the warriors. In one of the tomb stones at Lakho Lutfullah, there is a carving of sword. It represents a straight heavy blade measuring from 20 to 30 inches in length, broad above, but curving to a point below. Most of the swords depicted on the grave-stones are, however, curved. The spears are leaf-shaped and their both ends are double edged. The daggers mostly contain straight blade and some are double handled. The shields are of different sizes and shapes. One finds beautiful carvings of shields on the tomb stones. In one of the tomb stones, the shield is decorated with a rosette, while in the other, it is inset within an attractive floral pattern.

The art of military craft in Sindh dates back to remote antiquity. Right from the pre and proto-historic times and down to the British occupation of Sindh in 1843 A.D., various kinds of weapons

were used. Until the advent of bronze age, weapons were made of stone. The chert blades supply was mostly from the Rohri Hills¹. The arms included spear heads, blades, knives, hand axes etc. Animal bones were also used for the purpose.

During bronze age, the material used was copper and bronze. However, weapons made of chert blades also remained in use. We find variety of arms used by the Indus Valley people. The collection of arms recovered from Mohenjodaro includes, amongst others, hand axes, swords, arrow heads, daggers, mass heads, knives, spear heads, lance-heads etc. The blade of one of the biggest axes is 11" long and carries a weight of 3 lbs and 3 ounces. But it does not have a hole on its tang. It is again from Mohenjodaro that one can get an earliest evidence of a Sindhi sword. There are two swords, made of copper and are double edged. One is short while the other is somewhat large. The smaller one has got straight blade having two rivet holes on its tang. The total length of the blade and tang measures 15.75". Its over-all thickness is 0.4". The bigger one is 18.5" long and 0.48" thick on the junction of the blade and tang. The blades of spear heads are very thin. The largest one, made of bronze, is 15.3" long 4.8" wide and 0.15" in thickness. The knives are generally broad, leaf-shaped, double and sufficiently long. Lance-heads are similar to spear heads, but small in size. Their average length is 3 inches to 4 inches. These are double edged, pointed and are made of copper².

One can also have an idea about the type of arms used in Sindh in the remote past by having a look at the Persepolis Reliefs (Iran). Both Gandhara and Sindhu according to the inscription at the relief formed part of the Darius Empire (522-486 B.C). According to Herodotus, this region was the 20th satrapy or Provincial Division of Darius. The relief at Persepolis gives us the vivid glimpse of the Sindhies and their contemporaries Gandharians in the north, the Sattagydiens in the north-west and the Macians in the west. All

.....
 carry broad swords, in addition to other weapons. The Sindhies in the procession carry upheld sticks, just as they do today in the processions. Greeks accompanying, Alexander the Great testify that the Sindhies carried two javelins and a small shield. Their bows were as tall as the arches themselves and to shoot them, they rested on the ground and tread on them with their left foot, pulling the bowstring a long way back. All wore a broad sword at least four and half a feet long. They wielded it with their both hands. Their arrows were iron tipped³.

The conquest of Sindh by the Arabs in 712 A.D. marks the introduction of deadly weapon 'Manjunik (Catapult). The Arabs are also known to have added a characteristic heavy dagger (Jambyer) and the swords with broad blade to the armour of Sindh. The swords from Sindh during Abbasid period were considered amongst the best.⁴ A typical Sindhi sword was named as 'Sulemania' by the Arabs⁵. Abu Dila al-Sindhi, a Poet in his poetic eulogy highly admired the swords and spears of Sindh, which were a great horror for the enemy⁶ Al-Daybul was famous for the manufacturing of swords which were celebrated in the Arab World for sharpness and durability⁷.

One hardly come across any collection of arms and armour belonging to the mediaeval period in Sindh. Specimen of Kalhora and Talpur periods might be in private collections, which have not been subjected to detailed study. The museums at Karachi, Hyderabad, Umerkot etc. have got some Sindhi arms and armours but they too have neither been studied nor properly catalogued for the benefit of the Scholars. Again one has to rely upon the evidence available in paintings, travel accounts and carvings on the tomb stones.

There is one illustrated manuscript of 'Saif-ul-Mluk' Wa Badil Jamal' in the British Museum. It was composed in the city of Thatta during 18th century. The features depicted in illustrations are

peculiar to Sindh. There are 63 illustrations in it. In one of the illustrations, the male figure is shown on a mounted horse holding a typical curved sword. In another illustration, a person is shown moving with an axe resting on his shoulder. The practice of carrying axe is quite common in Sindh⁸. In another painting Mir Shahdad Khan, a Talpur Ruler, is shown on a mounted horse attired in a typical Sindhi soldier. He is holding a curved sword. Its hilt is studded with precious jewels. In the background one can see the shield decorated with brass trim with four balls in the centre⁹.

The travel accounts of Europeans also throw light on the type and shape of the arms used by the Mirs in Sindh. Henry Pottinger, who visited Sindh in 1818 has mentioned that the hilts and scabbards of swords used by the Talpurs were set with jewels. One of the younger princes had a dagger in his sash from the hilt of which was suspending a perfect emerald larger than a pigeon's egg¹⁰. James Burns, who served as a Physician in the Talpur Court at Hyderabad has provided interesting details about their swords. The armoury of Mirs was graced with swords which were worn by almost every prince renowned for their valour and bravery. Their blades, embellished with inscriptions in gold, usually consisted of short prayers to Hazrat Ali, for aid and protection. According to Burns, the Sindhi swords were not heavier as compared to the British ones. But they were well balanced. He witnessed as having seen a young prince cutting with a single stroke a large sheep in two pieces. There is a certain mode of striking with them, which requires great practice and dexterity. Sindh during the reign of Talpurs was well known for its arms and armoury, which were superior to the weapons manufactured in the neighbouring regions.¹¹ Postans has observed that Sindhi sword blades are large, curved, very sharp and well tempered. The sheath also contains receptacle for a small knife used for food and other useful purposes. The belts are of leather or cloth, richly embroidered. Shields are made from rhinoceros hides richly embossed with brass or silver¹².



Grave Stone from Chaukhandi showing a human effigy with bow in action.
Below it, is a shield, sword and spear.

Colour Plate No.XII a



A Horse rider from Makil Hills, Thatta with sword, spear and shield.

Colour Plate No.XII b



A Horse rider from Chaukhandi with a matchlock.

To sum-up, the Sindhi soldiers, especially during the Muslim era, used swords, spears, daggers, javelins, arrows, kataries, matchlocks etc. Their head was covered by a Kangor or steel cap lined with silk and sometimes a Torho or chain of small steel rings was worn outside the turban. For the body, they used zirah tightly fitting and extending down to the thighs. Some of the Amirs used to wear instead of, or under the zirah, a silk coat called Chiltaho with numerous folds, fastened together. It was impenetrable to a sword cut. To protect the hands, they had Dastanas or short gauntlets made of the same material as the zirah¹³.

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PLATE - 84



PLATE - 85



PLATE - 86



PLATE - 87

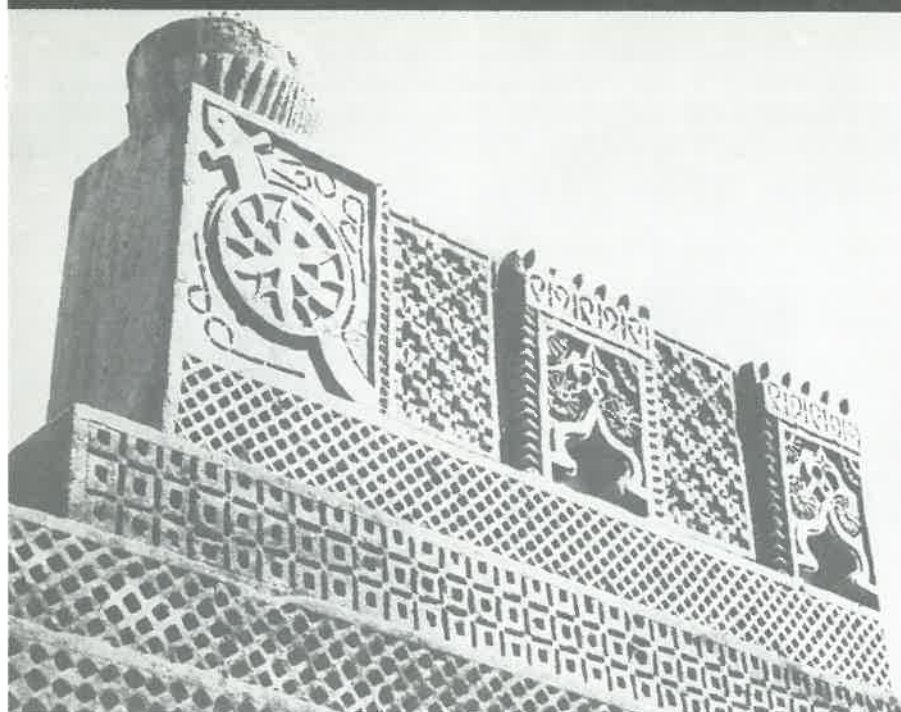


PLATE - 89



PLATE - 88



PLATE - 90



PLATE - 91

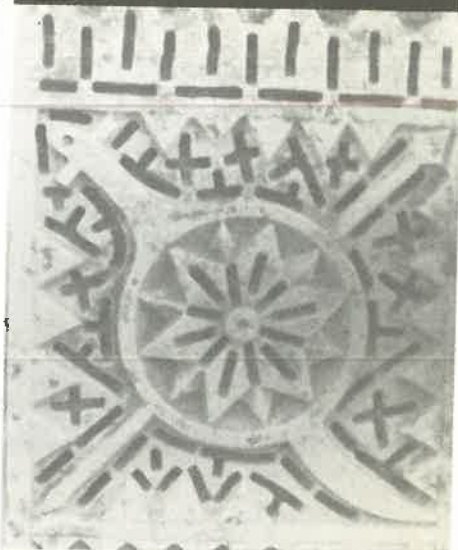


PLATE - 92



CHAPTER

18

*Sindhi Jewellery
Through
The Ages*

(Plate 93-103)

The use of jewellery as a medium of self adornment is deeply rooted in the remote antiquity. The primitive man adorned himself with ornaments made from feathers of exotic birds, dried grass, curly vines, seeds of fruit, flowers, bones of animals, shells, ivory etc. The discovery of precious metals such as gold and silver revolutionised the art of jewellery production. The craftsmen developed intricate and versatile tools and learnt to create complex designs deriving motifs from natural objects he had been using before. One can find images of animals and birds, leaves and flowers and intricate geometrical patterns on the ornaments.

The people of Sindh like other parts of Pakistan, had a passion for self adornment since time immemorial. The artifacts recovered through archaeological excavations from ancient sites in Sindh bear eloquent testimony to the use of jewellery by the women folk. In the present study, based on the object discovered from archaeological excavations or those still available on the monuments in situ, an effort has been made to study the evolution of Sindhi jewellery through the ages.

Colour Plate No.XIII a



Colour Plate No.XIII b



(a) & (b) Grave stones from Manghopir showing items of jewellery

Colour Plate No.XIV a



Grave stone from Manghopir showing items of jewellery

Colour Plate No.XIV b



Grave stone from Chaukhandi showing items of jewellery.

The use of jewellery made from every conceivable material ranging from precious metals and gem-stones and baked clay, is very much manifest in the Indus Civilization. Hoards of jewellery recovered from below the house floors at Mohenjodaro include necklaces of gold and semi precious stones, copper bracelets and beads, gold earrings and head ornaments, faience pendants and buttons and beads of steatite and gemstones. The jewellers and bead-makers vied with one another in adorning the person of Indus women with the choicest product of their trade.

The skilfully rendered terracotta figures give an evidence of the skill and ingenuity of the craftsmen. Looking at the human forms on the seals and the statues reveals the wearing of ornaments among men and women. A human form seated upon a low throne in a yogic position, has arms covered with bangles. The dancing girl in bronze, is bedecked with necklace and her arms are covered with bangles. The terracotta figurines of mother goddess are adorned with heavy jewellery entwined with girdles, rows of necklaces and elaborate head dresses. The steatite bust of King Priest wearing a fillet on his fore-head and an armlet of similar decoration are indicative of his position and stature.

The high attainments of the gold-smith become evident from the multi-stringed necklaces from Mohenjodaro in which microbeads of gold were included. One of the hoards from Mohenjodaro has yielded a gold bracelet originally threaded in six rows as can be made out from the six-holed spacers of gold.

The recent studies have shown that there were many workshops in the Indus Valley particularly at Mohenjodaro, Chanhodaro and Balakot for the production of wide variety of ornamental and utilitarian objects and used several species of marine shells as a raw material. Shell bangles or bracelets are presumably the most common form of ornaments. The process of manufacture was quite

standardised and involved the use of specialised saw for cutting the hard shell. These rough bangles were ground smooth and incised with a single chevron design on the exterior edge. A range of other ornaments were also produced such as rings, beads, pendants and large perforated discs ¹.

In the post Indus period, the artifacts are somewhat extant and as such it is not known exactly as to what type of jewellery was in use in those days. However, a figure of Bodhisattva on a terracotta plaque recovered from Mirpur Khas provides some detail of the items of jewellery. The figure is shown wearing simple bracelets and a necklace consisting of one string of bead with one elongated bead in the centre ². At Brahmanabad, near present day Shahdadpur, some ivory pieces were recovered during excavations. Some pieces formed part of a necklace showing sign of small circles carved on them³.

The jewellery specimens discovered from early Muslim sites of Banbhore and Mansura are comparatively of improved quality. Beads and pendants of various shapes and sizes and made of terracotta, glass, ivory, shell and semi precious stones have been recovered. The semi precious stone beads in particular show fine workmanship. They are made of carnelian, onyx, agate, crystal and other semi precious stones. ⁴⁻⁵.

An idea about the items of jewellery worn by the women folk in the Muslim era can be had from an illustrated manuscript executed by one Muhammad Waris on 4th Shaban AH 1189 (1st Oct. 1775) It describes the romance of Saiful Maluk and Badi-al-Jamal. The female figure puts on her fore-head a bindi, disc shaped ear studs, necklace studded with semi precious stones, armlets etc ⁶. The Chaukhandi Type graves of the females depict their ornaments. The ornaments are carved in relief on the head side and also on the leg side. Those on the head side include necklace, bracelets, ear-rings, finger-rings, armlets, nose-ring etc. Sometime instead of a necklace,

hansli or meena necklace is depicted. Anklets find their place on the leg side.

The ancient traditions continue to persist even to this day. Most of the items of jewellery having their roots in antiquity are still in use by the women folk. The popular items of Sindhi jewellery are:

Neck Ornaments

Various type of ornaments are worn around the neck. These are Chandanharu (necklace), Har Kanthi, Champakali, Duhri, Likri, Warlo, Tabizu etc. Quite ancient ornament known as 'Hansli' is also worn by the Sindhi women, in a variety of designs. Hansli is also known as 'Neck Ring' motif in Swat and generally found carved on wood craft and the graves. According to local people, the 'Neck-ring' motif represents the crescent moon as a symbol of Islam⁷.

Arms Ornament

The most ancient ornament under this category, on the basis of the evidence available from Mohenjodaro, are bangles. This type of ornament is still popular with the Kohli or Bhil women in Tharparkar. The other popular armlets are Kanganu (bracelets), Karyus, Bazubandu, Banhain, Hath Gajrayoun etc.

Ankle Ornaments

Challow (Silver rings with silver bells), Panzebu, Chheri, Kharioon Nuro etc. The ankelets generally resemble the armlets except that they contain a greater mass.

Nose Ornaments

Nath or Bulo, Koko, and Long are among the popular nose ornaments.

Nose ring is generally worn by brides. It is delicately worked in a raised beaten design with three coloured beads, two whites and one red or two reds and one turquoise.

Ear Ornaments

Nisbiri or Chhali, Duru, Jhumku, Kurk, Bundi, Davani etc.

The other ornament are Tikko, Singhar Patti, Finger rings etc. The widows generally do not wear golden ornaments such as nath, buli, Koki⁸.

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PLATE - 93

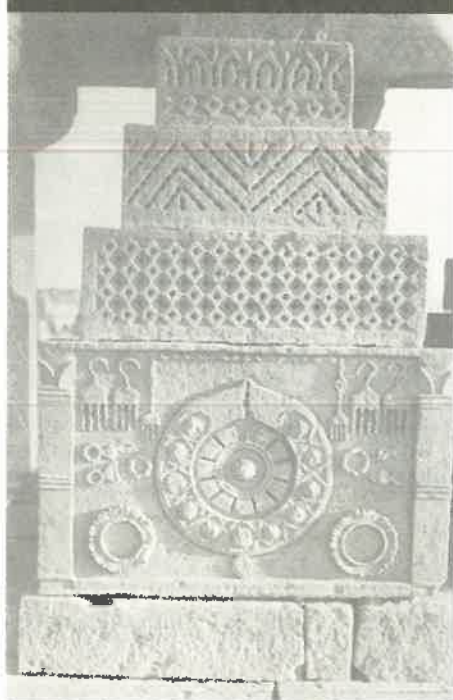


PLATE - 94



PLATE - 95



PLATE - 96

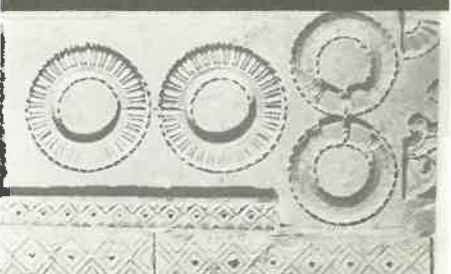


PLATE - 97

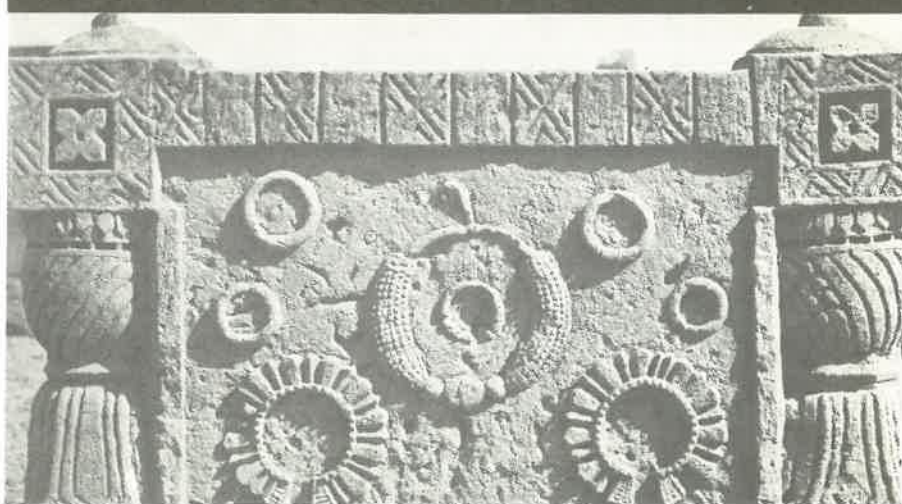


PLATE - 98

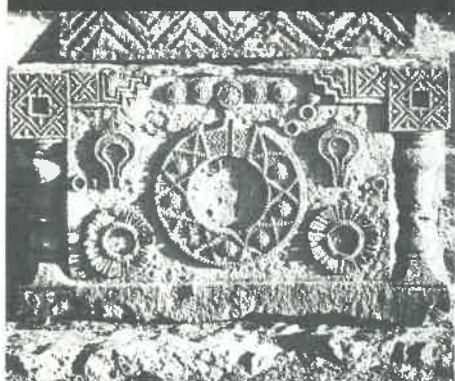


PLATE - 101



PLATE - 99



PLATE - 102

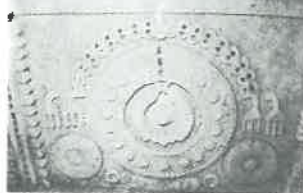
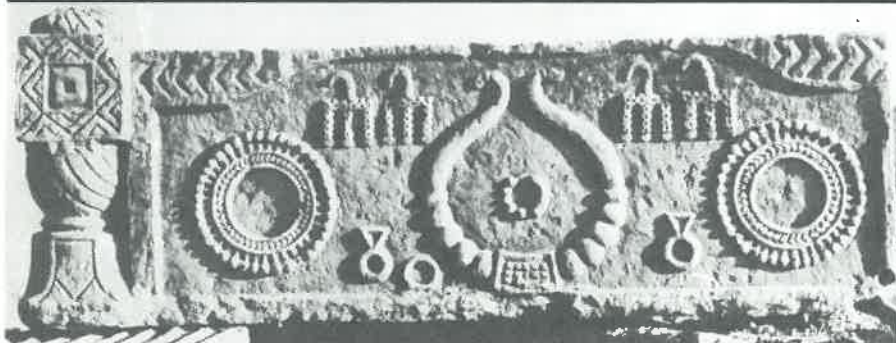


PLATE - 103



PLATE - 100



CHAPTER

19

Art of Stone Carvings

(Plate - 104)

The stone carving is an ancient craft. The primitive man knew as to how to chisel and shape the stone into his working tools meant for hunting and domestic use. The stone implements have been found in abundance from numerous ancient sites in Sindh. These include arrow heads, javelin points, hammers, chisels scrapers, blades etc. This was in a way, the earliest form of stone carrings.

By the time the great Indus Civilization reached its climax, the stone carvers had developed their craft to an astonishingly high level. The steatite statue of the King Priest discovered from Mohenjodaro with the trifolium design carved out in relief on its tunic, bears testimony to the stone carver's skill and perfection in the art of stone carvings. In the Mole Valley, some 32 kilometers from Karachi, Carter had discovered a huge stock of dressed stones. The carvings on some of them depicted a horse as well as a camel. Some of the dressed stones had carvings of rosettes in circles. The carvings are said to be quite old¹.

In the Buddhist period, the craftsmen left a lasting mark of

their ingenuity in the form of sculptural art. The stupas and monasteries were usually adorned with the images of Buddha and friezes depicting his life story. The sculptures particularly the Bodhisattvas are shown wearing turbans and jewellery. The drapery is upto the knees and shows typical Gandhara folds. The Buddhist Stupa near Landhi, now extinct, was adorned with stone carvings² (Plate 104). Carved bricks depicting various motifs were recovered from stupas at Deepar Ganghro, Mirpur Khas and Sudheran³. The living example is that of the stupa of Thul Mir Rukan. It is decorated with dressed bricks showing different motifs⁴. In the mosque discovered at Banbhore; an early Islamic site, carved stone pieces of pre-muslim period were found to be used in its construction⁵.

Suffice it to say that the art of stone carving in Sindh was deeply rooted in antiquity.

With the advent of Islam in this region in 7th cent. A.D., new artistic traditions were introduced. Carved stone was much popular with the Muslim builders. Marble, alabaster, lime stone and sand stone were all subjected to elaborate carved patterns and used either intrinsically or in an applied fashion on the interior or exterior of the buildings. Decorative motifs in geometrical patterns, arabesque, conventionalised foliation, ornamental calligraphy and mosaic tiles were the common modes of decoration. There are many master pieces of local craftsmanship in stone which have added both grandeur and beauty to the monuments built by the Muslim rulers. The earliest specimen of stone carvings came from Banbhore, where fourteen Kufic inscriptions were found. The letterings of some of the Kufic inscriptions are carved out in low relief⁶. The art reached it climax during the Samma period. The city of Thatta was a great centre of art and craft.

One however, wonders as to how the craftsmen were able to produce stone carvings of such a decorative elegance. There were no

Colour Plate No.XV a



General view of graves from Manghopir showing stone carvings of sun-flowers and some geometric patterns.

Colour Plate No.XV b



Decorative panel on a grave from Chaukhandi with a carving of a floral motif.

Colour Plate No.XVI a



General View of graves from Sonda showing the carvings of rosette, anklets, legs of a cot (Charpai) etc.

Colour Plate No.XVI b



General View of a grave from Serai Bhawani showing various carvings

Art of Stone Carvings

Institutes imparting training in the art of stone craft. The knowledge of stone craft as a matter of fact, descended from father to son. Yet the stone carving has never been the private and sacred preserve of just a few families unlike many other profession or skilled artisanship. Few families of traditional stone carvers can claim a long ancestry of centuries. Ofcourse the trade was also learnt by a boy through a period of apprenticeship to a master mason, beginning with learning the rough hewing of stone and progressing step by step till he had mastered the actual art of carving in stone and acquired the necessary technique to be considered a skilled master craftsman himself.

The stone mason works with very simple tools and almost by the rule of thumb. The quarried stone is roughly hewen and shaped. The mason sitting on or by the side of it and labouriously chipping it away with a hammer and a pointed punch; the 'tanki'. This is followed by a further dressing of the stone surface with a cold chisel, the 'tanka', until the required size and shape have been obtained. This is not considered a skilled work and is mostly done by the Assistant. The shaped stone now comes to the mason himself. The pattern is now carved with a hammer and cold chisel of different width and thickness, generally made by the local blacksmith. The art, due to lack of patronage, is now becoming extinct. The cost, which is too prohibitive, is another factor, dissuading the people to use stone carvings in the buildings. Decorative motifs are now being produced in RCC. Being comparatively cheaper, these are being used in the buildings as a substitute for the stone carvings. But imitation cannot match the creative art.

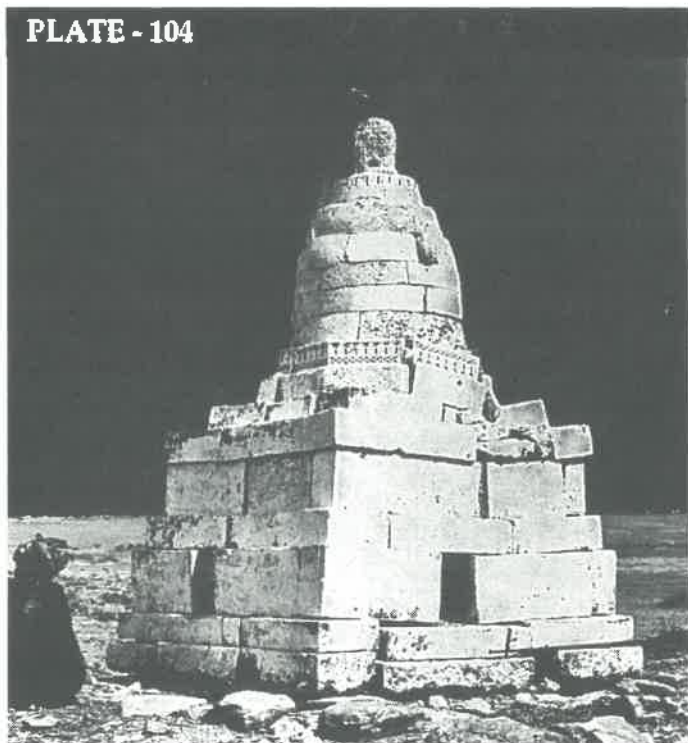
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PLATE - 104



CHAPTER

20

Costumes

(Plate 105-107)

The study has revealed that the Chaukhandi type graves, as pointed out in the previous Chapters, are mostly of Baluchies and other Sindhi tribes, such as Jokhias, Burfats, Nuhmardi etc. Except Baluchies, the other tribes are said to be of Rajput origin. Their traditional dress is described as under:

A Baluch wears a long Jameh like a smock frock down to the heels, loose trousers called 'shalwar', a long chadar or scarf; a pagri of cotton cloth and mostly home made shoes narrow at the toe or sandals of leather or of dwarf palam leaves called 'sawas'. He wears nothing but white and has serious objections to colours of any kind. The only coloured item in his dress is 'chaugha' or overcoat. In peace time in olden days, it was a common sight to see a Baluch man of position wearing a white shalwar made out from cotton cloth measuring 15 to 20 yards, an equally big chadar of 6 to 8 yards and a loose 'kurta' of enormous size-all in white¹. Pottinger has mentioned about a Baluchi male apron known as 'Ulkhaliq'. It is a double breasted dress made, with long sleeves and

to sit to the form as low as the hips and having skirts reaching down to the calf of the leg, it is tied across the chest on the left side².

A Baluch woman wears a red or white cotton sheet at her head and a skirt called 'pushk' resembling a night gown, reaching down to her ankles. It is exquisitely embroidered in the front and on sleeves called 'Jeegh' combined with red, white and black 'Pajamas and Shalwars³.

The costume of a Sindhi male usually consists of a cap or turban of phentiyo type⁴, pehranu (shirt), nimtano (a long coat), bochanu (sash) and suthan (shalwar). The turban is loosely twisted round the head and divided into two parts by the cross band formed by one of the ends; the other end is pulled from the centre and arranged in the form of a fan known as turro. The turbans are made either of ajrak or lungi and are very handsome. In some cases roundish kullah sticks out from the turban. The Sindhi cap was cylinder like an inverted hat with the brim uppermost and was produced in many colours. There were other varieties; pointed with a boss at the top, conical with broad upturned brim, triangular or four pointed. Sometime, it was dome-shaped with seams visible in the middle⁵. The floating transparent draperies of contemporary and earlier Mughal and Rajasthani were replaced by pehranu⁶ or shirt with sleeves sometimes of a flowered material called phulio. The shirt is open at the sides and reaching to the calf, it is brought in at the waist. Some people wear nimtano; a long coat with arms reaching to the elbow and open in the front. The bochanu or sash is worn short with frills at the end and hang in front, occasionally down the side and more rarely completely wrapped around the waist. The suthan (shalwar) is of striped material known as susi.

The female Sindhi dress is generally like this: Over the head and extending down to the waist behind, the back is a veil orhni or gaudhi. The wide baggy skirt, the cholo is open in front reaching

down to the ankles. Sleeves are loose and there is a richly worked border around the neck. The skirt envelopes the body very loosely and is quite unlike the transparent choli or flowing Jameh closely fitted above the waist. The striped shalwar or suthan is generally concealed by the long skirt⁷.

The horsemen depicted on the grave-stones do not, however, put on the traditional costumes. At Got Raj Malik, one can see carvings of numerous hunting scenes. On one of the grave-stones, a deer is shown as being chased by a horseman preceded by and Attendant. The horseman is followed by two camels. A lady is shown sitting in the 'howdah' on a camel. On the other camel, there is a 'surahi' kept in the 'howdah.' The lady is preceded by a maid servant. Close study of their clothings has shown that they are wearing jameh or Angarkha and tight trousers (Plate-9). The cap is of various shapes. In some carvings, one can see the typical Sindhi cap, (Plate 105) while in others the headgear is like the Mughal turbans with various folds. It is a ready made head dress. In some cases, the headgear comprises the pleated caps. A typical headgear has been noticed on one of the grave-stones at Got Raj Malik. (Plate 10) The horseman is wearing helmet, conical in shape. Such helmets were used by the Persian soldiers of the Safvid period⁸. The helmet worn by the horseman at Got Raj Malik also resemble with the one used by the present day motor cyclists. The only difference is that the upper part of these helmets is round in shape. The maid servants look like gypsies. They are putting on skirts. Their heads are covered with scarfs or orhnies. The dress of the male-Attendant is similar to the one worn by the Attendant preceding the horseman in the pictured wall of Lahore Fort⁹. They are putting on Jameh and tight trousers.

It appears that the common people in Sindh used to wear traditional dress, while the nobility or the tribal Chiefs were using the Mughal or Rajput costumes prevalent in 17-18th centuries. A.D. It may be mentioned that with the advent of Islam the costume particularly at

the royal court underwent a great change. The Persian and Central Asian types came in vogue and on their basis, a national costume was evolved. Akbar (1556-1605) innovations in various fields of administration and cultural life of the people are well known. He made certain changes in the contemporary costume. In the period of Jehangir (1605-1627), the costume of Akbar period was more or less continued. The male-costume of the Akbar-Jehangir period consisted of three types of *Jameh*; one reaching below the knee and the other with pointed ends; in the third type which is rare, is long.¹⁰ The Rajput culture was, however, dominant at the Mughal court. Emperor Jehangir is usually shown wearing *Angarkha* in the miniature paintings. It is typically a Rajput apron. It is fastened at the side and is different from *Jameh*; the Mughal's buttoned coat¹¹. The turbans are loosely wound and the waist is tied with the *Kamarband* and belts. *Chadars* are also worn. The trousers (*tang pajamas* of Jodhpuri origin) are narrow tight and fitting¹². The women also wore costume similar to that of males. In Shah Jehan's time (1626-1656), the turban and *Jameh* changed their forms. The turban is bound with sash or is of a Persian type; the *Jameh* is lower and at times pleated; the *Kamarband* is flowered. The Rajasthani male costumes in those days consisted of long pleated *jameh*, trousers and *patkas*¹³.

The culture of neighbouring regions like Rajasthan, Gujrat, Kutch etc. also brought some changes, in the life pattern of the Sindhi people particularly in Samma period. The Sammas had got close relations with the Rulers of Gujrat. Subsequently the nobility also came into contact with Arghus and Tarkhans when they occupied Sindh. Mughals also held sway over Sindh. The way of living of the nobility in particular and the common people in general could not, therefore, remain unaffected. In a miniature painting, Mirza Ghazi Beg Tarkhan (d. 1601 A.D.) is shown putting on a *Jameh* and tight trousers. His head dress is like the Mughal turban¹⁴. In Kalhora's period, the courtiers used to wear a long *Jameh*, a sash around the waist and tight trousers. The head gear was like Mughal turban. In

one of the miniature paintings, Mian Nur Muhammad Kalhora and Mian Muhammad Murad Kalhora are shown as sitting. They are attired in long tunic like Angarkha¹⁵. Burns in his travel accounts has mentioned that Talpurs and their Attendants used to wear Angarkhas of fine white muslin neatly prepared and pleated, so as to resemble dimity with Kamarbands or sashes of silk and gold, trousers of silk tied at the ankels and the Sindhi cap¹⁶. (Plate 106-7).

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PLATE - 105



PLATE - 106



PLATE - 107



CHAPTER

21

Pastimes of the People

From the study of some of the grave-stones, one can find as to what was the most coveted pastime of the people lying buried in the Chaukhandi grave-yards. At Got Raj Malik, a grave-stone (Plate-9) shows an amusing scene, with precise details of the animal movements and those of the hunters, which certainly speak for the skill of the artisans engaged for the job. The rider on the horse is shown chasing the deers with his bow in action. The details of the movements are indeed superb and indicate that the artist is fully aware of the subtle movements of both the hunter and the hunted. In the background are two camels, escorted by two Attendants, one in the front and the other in the back. Some ladies appear to be sitting in the howdah (wooden casing used as saddles on the camel's back). Deer hunting is depicted on another grave-stone (Plate-51); also from Got Raj Malik. The evidence shows that hunting was a popular pastime during the Muslim rule in Sindh. This is confirmed by the contemporary historical accounts.

After the eclipse of the Arab rule in 265 A.H/879-80 A.D., Sindh was ruled, in succession by

Ghaznavids, Ghorids, Sultans of Delhi, Mughals etc. The Soomras, Sammas, Tarkhans etc. had, for sometime, exercised independent authority over Sindh, but subsequently they became the vassals of the Sultans of Delhi and the Mughals respectively. Thus, due to frequent contacts, Sindh could not remain unaffected by the way of living and cultural traditions of the Sultans of Delhi and the Imperial Mughals.

The favourite pastime of the Sultans of Delhi and Mughals was hunting. One of the reasons being that the hunting excursions provided stimulent in keeping the soldiers active. Sultan Ghiasuddin Balban tried to impress his people through these excursions. Mohammad Tughlaq though not so much interested in hunting as Firoz Tughlaq, organised excursions with a great pomp and show. It is reported that Sultan used to go for hunting with an escort of 1,00,000 riders, 200 elephants and 800 camels. He also carried with him 4 wooden pavilions¹. Firoz Shah maintained these traditions and used to march with similar pomp and grandeur. So great was the Sultan's interest in this particular game that he reserved a special forest for it².

Mughals too had a great craze for hunting. Mughals miniature paintings, apart from other themes, also depict hunting scenes. There were many hunting resorts at various places in the Mughal empire. Emperor Babar, throughout his life, remained busy in subduing his enemies, yet he could find time to go for hunting. It is gathered from Babarnama that Babar, while in Farghana used to go for hunting after every two or three days. He was found of the meat of pheasants, which were found in abundance in that area. The hawks were trained for the hunting of the flying birds³. Emperor Humayun, despite unsettled conditions, could spare time for hunting. He was found of hunting of rhinoceros in the vicinity of Begram near Peshawar⁴.

Hunting was done by Emperor Akbar, besides other methods, through 'Qamarga'. It is some sort of a ring hunt, for which a number of huntsmen were employed by the royalty. The huntsmen through various means chased the beasts of prey and brought them within the shooting range of the Emperor. According to Akbarnama, once arrangements for 'Qamarga' were made for 10 days in the neighbourhood of Bhera in the present bay Sargodha district, covering an area of about 50 kilometers. The stage was thus set for the royal hunt⁵.

Emperor Jehangir had a great passion for hunting. He started hunting when he was hardly 12 years old. As recorded in his Tuzuk, he had killed upto 50 years of his age, a total number of 28,532 animals and birds. These included 86 tigers, 1372 antelopes and 889 nilgais⁶. Jehangir had one of his favourite hunting reserves at Hiran Minar near Sheikhpura⁷.

The contemporary historical accounts bear testimony to the fact that hunting was one of the recreational activities, right from Sammas to Talpur Rulers in Sindh. Jam Nizamuddin Nindo; a Samma ruler, who is also known as 'Harun-ur-Rashid of Sindh', had a great liking for hunting. It was during one of his hunting excursions that he came into contact with Qaboolo, who was later named by him as Darya Khan and became his trusted Prime Minister and Comander-in-Chief⁸. It appears that in the vicinity of Thatta, which was the capital of Sammas, there was a great game reserve where the royalty used to go for hunting. This is corroborated by the fact that when Firoz Tughlaq came to Sindh for the second time to subdue Jan Banbhia; a Samma ruler, he could not resist his temptation for hunting, although he had promised to Shaikh Qutubuddin, his spiritual guide, that he would abstain from it during his expedition to Sindh⁹.

According to Hamilton, who visited Sindh in 1699 A.D., the Sindhies

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were a happy and pleasure loving people and took part in a variety of health giving pastimes and relaxations. The better off were excessively fond of shikar for which the country offered full scope in its abundance of small game. Deer, antelopes, hares and foxes were their wild games which they hunted with the help of dogs, leopards and a small furious creature called by them a shoogoose. They had plenty of peacocks, pigeons, doves, duck, teal, widgeon, wild geese, curlews, partridges and plover free for every body to shoot¹⁰.

Hunting was one of the pastimes of Kalhoras, but their interest in it stands no comparison with the Talpurs. The hunting excursions were at their peak during the reign of Talpur Mirs. Foreign Adventurers and Travellers have given very fascinating accounts in their chronicles and travelogues.¹¹⁻¹³ There were a number of Shikargahs (Game reserves) from Sehwan to Thatta on both the banks of river Indus. Mirs of Hyderabad were in the habit of quitting their capital during a greater part of the year, abandoning every affairs of the State and more important duties to pass long periods in their hunting grounds. For them all interests whether political or social were subservient to these. Their absorbing passion for hunting can be gauged from the fact that Shah Shuja without any let or hindrance reached Hyderabad, while Mir Karam Ali Khan and Mir Murad Ali Khan were busy in hunting, away from their capital. Their method of pursuing the game was very systematic and luxurious affair. It was just like 'Qamarga' as was the practice with the Mughals. The Amirs used to sit in temporary huts erected for the occasion at the termination of one of the enclosed preserves. The game was driven towards them by a gradually narrowing circle of yelling beaters and yelping dogs. In the process the wild bore, hog deer (Pahara), black buck, antelope etc., became victim of the firing shots of the Amirs sitting in their hide-outs safely. The Amirs never hunted on horse-back, but sometimes went out for a deer shooting on camels. The Sindhis huntsmen had an admirable skill in hunting

the tigers. They attacked the tigers armed only with their swords and spears and in the process some lives were sure to be lost. Mir Ghulam Ali Khan died as a result of a wound which he had received, while slaughtering a hunted deer.

The maintenance of large number of Shikargahs meant reduction in the cultivable area, which in turn resulted in the loss of revenue. There were several instances where the Amirs razed villages in the vicinity of their game reserves to prevent any disturbance to the game. A characteristic anecdote has been cited by Burns in this regard:

*"Mir Fateh Ali had depopulated at a loss of his own revenue of between two and three lacs of rupees annually, one of the most fertile spots in the neighbourhood of Hyderabad, because the area was frequented by a species of antelope called Kotapacha which he had most pleasure in hunting. Similarly his brother Mir Murad Ali unrelentingly banished the inhabitants of an ancient village and razed it to the ground, because the crowing of the cocks and the grazing of the cattles disturbed the game in his brother's jagir which was close by."*¹⁴

The common people were not allowed hunting in their Shikargahs, which were heavily guarded. However sometimes foreign guests used to accompany the Amirs in their hunting excursions. For instance Eastwick had an occasion to take part in lion hunting in one of the Shikargahs near Khairpur, in the company of Mir Ali Murad.¹⁵

Hawking was also a very general sport throughout Sindh for the capture of the beautiful black partridges, which were found in abundance both in the interior and on the banks of river Indus.

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۷ تا ۱۳ اگست ۱۹۹۱ء

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The Book 'Chaukhandi Tombs in Pakistan'

The book is first of its kind, which has unfolded many an unknown facets, of Chaukhandi tombs. These tombs are otherwise well known for their unusual style of architecture and profuse surface decoration in countless varieties of decorative motifs. Each Chapter of the book, based on historical, epigraphical and ethnological studies, is fully documented and provides well researched information about the discovery and origin of Chaukhandi tombs, meaning of 'Chaukhandi' and its connotation, evolution of Chaukhandi style of architecture and its special characteristics.

The study has revealed that the heavy concentration of Chaukhandi tombs is in and round Thatta, Malir Valley and Hub river basin. According to the author, this region, in all probability, is the place of origin of Chaukhandi style of architecture, where seed for its initial planning was sown, germinated and developed.

The book, inter-alia, contains details about (a) structural components of the graves crowned by canopies and their external ornamentation (b) persons lying buried in various Chaukhandi tombs and their ancestry and (c) the time-frame of the construction of Chaukhandi tombs. The book provides fascinating study on such themes as figural representation and its significance, curious motifs, arms and armour and jewellery, as are depicted on the grave-stones. The book also brings into lime-light the pastimes of the people and the costumes worn by them, as could be ascertained from the hunting and other pictorial scenes carved on the tombs. The book spreading over 21 Chapters contains 107 illustrations in black and white and 16 colour plates.



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