CRAFTS OF GUJRAT

Punjab Small Industries Corporation, Lahore, 2017

Crafts and Craftsmen of Punjab

Crafts of Gujrat

Architecture, Arts and Crafts

Directorate of Creative & Cultural Industries
Punjab Small Industries Corporation Lahore, 2017

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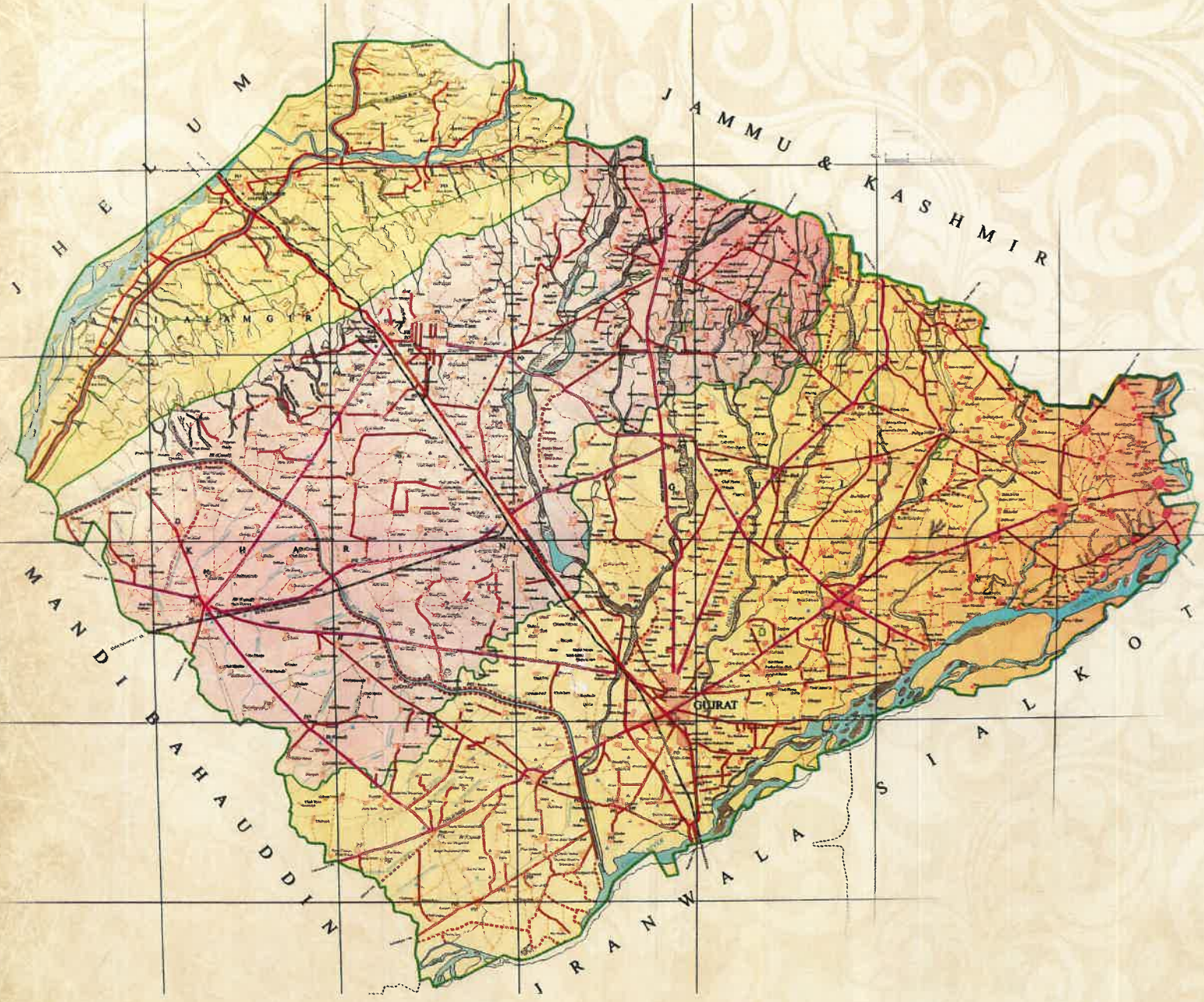
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JAMMU & KASHMIR
JHANGIR
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GUJRAT
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SIALKOT

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Message from Managing Director, Punjab Small Industries Corporation

The Punjab Small Industries Corporation (PSIC) in pursuit of Government of Punjab vision for industrial development and growth is committed to patronize and support the small, MSME's and creative & cultural industries for their sustainable growth and development by providing access to developed infrastructure, capital advisory services, marketing channels and common facilities.

PSIC by virtue of its new approach of cluster diagnosis and intervening in the clusters for providing the requisite support is engaged in working on new schemes and projects in the industrial sector as well as in the creative & cultural sector. PSIC gives significance to research on crafts to document our rich cultural heritage and to provide an opportunity to the planners to develop rational plans for preservation of the dying crafts and to provide requisite support for sustainable growth of the crafts clusters. PSIC research and publication initiative in the crafts sector is a unique endeavour under government of Punjab patronage that has been acknowledged by the stakeholders and public at large. PSIC has published a series of valuable books on crafts ranging from crafts of Murree Hills to Cholistan. Further, PSIC is in a process of reprinting it's out of stock books to benefit the researchers, academia and public at large.

Recently, PSIC has accomplished crafts and cultural heritage focused research on another five districts of Punjab and published it in an attractive series of coffee table books. This fresh series of books includes Crafts of

Lahore Vol:II, Crafts of Gujranwala, Crafts of Gujrat, Crafts of Shiekhupura and Crafts of Chakwal. I am sanguine that this new series of books will be a valuable addition to PSIC treasure of books on crafts.

Here I would like to acknowledge the efforts of Mr. Ahmad Farooq, Director (Creative & Cultural Industries) and his team who jointly with School of Art, Architecture and Design of Imperial College of Business Studies, Lahore, made a zealous effort to produce such a remarkable work. I expect that this research and publication work by PSIC on crafts will keep on going by setting up high standards among the publications of its kind.

Bilal Ahmad Butt
Managing Director

Message from the Chairman, ICBS, Lahore.

Punjab Small Industries Corporation (PSIC) has significantly contributed in promoting and patronizing handicrafts. It is not only reviewed the dying crafts by locating and supporting the artisans but also managed to document the crafts of Punjab. PSIC in furtherance endeavoured to give new dimensions in crafts through product development based on research work.

PSIC contribution in research & publication work on handicrafts is distinctive among its other valuable performances. These profusely Coffee Table books have been produced with intensive as well as extensive research by expert writer, photographers and historians. These valuable books have highlighted not only the artisanal research of the artisans but have brought the aesthetic value of the products to the forefront. Under this program, the Imperial College of Business Studies (ICBS), Lahore has contributed in compiling five such books pertaining to districts of

- Lahore
- Sheikhupura
- Gujranwala
- Gujrat
- Chakwal

As the Chairman, ICBS, Lahore, I have keenly associated myself with this challenging task. I have taken utmost care to make these books not only a piece of art but also treatises of research. This assignment has been completed as a national service.

I have entrusted the entire project to Mr. Nazir Ahmed (*Tamgha-e-Imtiaz*) who is instilled with a vast experience in the field of art & crafts, research and

publications. Nazir already has five coffee table books in his credit as Director of the Project. • Crafts of Lahore (Vol. 1) • Crafts of Sargodha • Crafts of Chiniot • Crafts of Cholistan • Crafts of D.G. Khan.

Script was done by renowned Prof. Dr. Shaukat Mahmood (*Sitara-e-Imtiaz*), College of Art & Design, University of Punjab Lahore. The logistics of the project was looked after by Nelophar Kaleem Director School of Art, Architecture and Design. Last but not the least I appreciate the services rendered by Mr. Muhammad Saleem during this project.

These set of publications will boost the morale of the artisans and will prove to be an asset.

I am sure this humble effort will bring laurels to Imperial College as well as the Punjab Small Industries Corporation. Insha Allah!

Munawar Ahmad

Preface

Punjab Small Industries Corporation (PSIC) is a pioneer organization that is engaged in documenting the cultural heritage of Punjab in a form of series of valuable books that speaks meticulously about the history, archaeology, folklores, land & people, handicrafts, life of the artisans and other culturally significant subjects. These PSIC books on handicrafts is a part of its initiative and mandate that has been determined in PSIC Act 1973. The Government of Punjab is keenly supporting the PSIC through ADPs in executing such marvellous treatises on handicrafts that has proven its efficacy in promoting the cause of the artisans and introducing and promoting the handicrafts sector of Punjab.

The PSIC published ten valuable books on crafts starting from crafts of Murree Hills, Bhera, Multan, DG Khan & Rajanpur, Cholistan, Sargodha, Chiniot, Lahore (Vol-I), Khewra and Taxila. PSIC is also in a process of reprinting it's out of stock books to benefit the researchers, academia and public at large. PSIC considers the importance of research for development and therefore this activity is kept going to uplift the socio-economic conditions of the artisans and developing and promoting the crafts clusters by documenting them in a series of books to disseminate our cultural heritage and proud legacies of the past to the next generations to keep it alive and to determine our identity among the comity of nations.

Recently, PSIC has accomplished crafts and cultural heritage focused research on another five districts of Punjab and published it in an attractive series of coffee table books with the collaboration of Imperial University, Lahore. This fresh series of books includes Crafts of Lahore Vol:II, Crafts of Gujranwala, Crafts of Gujrat, Crafts of Shiekhupura and Crafts of Chakwal. This series of books is a wonderful addition in the PSIC treasure of books on crafts.

This task has been accomplished by consistent pursuance and interest of Mr. Bilal Ahmad Butt, Managing Director, PSIC, his candid guidance and facilitating role for the Directorate of Creative & Cultural Industries PSIC at every stage helped to produce such a splendid series of research books. Mr. Nazir Ahmad (TI), Former, Director PSIC and Mst. Nelofar of School of Art, Architecture & Design , Imperial University, Lahore contributed their efforts with zeal & vigour to make this historic task a success. Professor Dr. Shaukat Mahmood, a renowned author and respected personality burnt his midnight oil to produce these books in a limited time framework. The support of Mr. Kahalid Ur Reman, Joint Director (Admn), PSIC and Mr. Khuda Baksh, Storekeeper, PSIC, Head Office was always there at the hour of need. Last but not the least the contribution of Mr Amir Ali, designer and photographer is praiseworthy for capturing such remarkable pictures and designing these books in the most attractive manner. I hope this endeavour of PSIC will prove useful in satisfying the hunger of the readers, researchers and academicians in updating their knowledge about the pride of Pakistani crafts and artisans.

Ahmad Farooq
Director (Creative & Cultural Industries)
PSIC

Introduction

This book on Gujrat district is the recent addition to the series of books that that have been and that are being produced by the Punjab Small Industries Corporation. This project highlighting Punjab districts originally started way back in 1986. After a little interregnum the project was reinitiated in 2007.

The history, crafts, people and institutions of Gujrat presented in this book throw ample light on the marvels which people of this district have performed over a very long period of history. Gujrat is well known for a number of things, its pottery is one of the major crafts, then we have the art or craft of manufacturing of Huqqa otherwise called hubbly bubbly. Hubbly bubbly is an instrument used for smoking with origins coming from many villages around Gujrat where it is referred to as huqqa. To smoke a huqqa a few instruments are needed such as water pipes or huqqa pipes, coals, a huqqa bowl (normally made out of glass), water, a huqqa top (head to fill the tobacco in) and huqqa tobacco called shisha/sheesha. Huqqas are made in different shapes and sizes ranging from huqqa with one water pipe to two, three or even four and rotating.

Gujrat pottery is famous all over the world. This is Gujrat's oldest handicraft achieved great standards of excellence in ancient times. The commonest of art forms, pottery is also one of the most fascinating. With the few turns of the wheel and expert flicks of the hand, Gujrat potters mould an ordinary lump of mud into a well proportioned and useful clay utensils embellished by their wives and children with paintings and colourful lines and motifs. Terracotta toys are another craft of the potters of Gujrat commonly known as Kugoo-goray (Whistles and horses).

Beside huqqas and pottery Gujrat also has in its lap a great love story of Sohni-Mahiwal. Sohni Mahiwal is a famous folk love story of the sub-continent. This story is originated in Gujrat in 18th century. At that time, Gujrat was on the Central Asia to Delhi Route and travelers especially traders stayed here for rest and business. This story became popular when a Punjabi poet, Syed Fazal Shah, wrote it in poetry form. He also wrote other poetic love stories; Heer Ranjha and Laila Majnu but Sohni Mahiwal became more famous compared to other love stories.

Every culture has such folklores but some are so heart touching, romantic and tragic, that become popular worldwide without the limits of language, borders and cultures such as Laila-Majnun in Arab, Shirin-Farhad in Persia, Romeo-Juliet in Italy and Heer-Ranjha, Sohni-Mahiwal, Mirza-Sahiba in Punjab and Sassi-Punnu, Umar-Marvi, Noori-Jam Tamachi in Sindh and Adam Khan-Durkhani in Swat KPK. Story of Sohni Mahiwal born in Gujrat. It seems that this story is a mixture of fiction, belief and some facts. Reades of this book can find full detains of this romance in this book.

Amongst the great architectural remains Gujrat we have mentioned the Fort of Akbar, The Mughal Hammam, the so called tomb of Emperor Jahangir. Gujrat has numerous shrines of pirs, saints and buzurgan-i Deen. Accounts of all these are included in this book. Gujrat is also famous for the great sons of the soil it has produced amongst them soldiers that died for this country and whom the nation bestowed with highest awards like Nishan-i Haider. In depth accounts of these heroes are included in this treatise.

I shall be leaving this introduction unfinished if I do not appreciate the tremendous efforts contributed by Madam Nilofer Sikander, Mr. Nazir Ahmad, Muhammad Salim sahib and Aamir Ali. This book is a product of teamwork and I am deeply indebted to all members of this team, may Allah bless them all, may Allah bless us all.

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

Zamindar College, Gujrat.

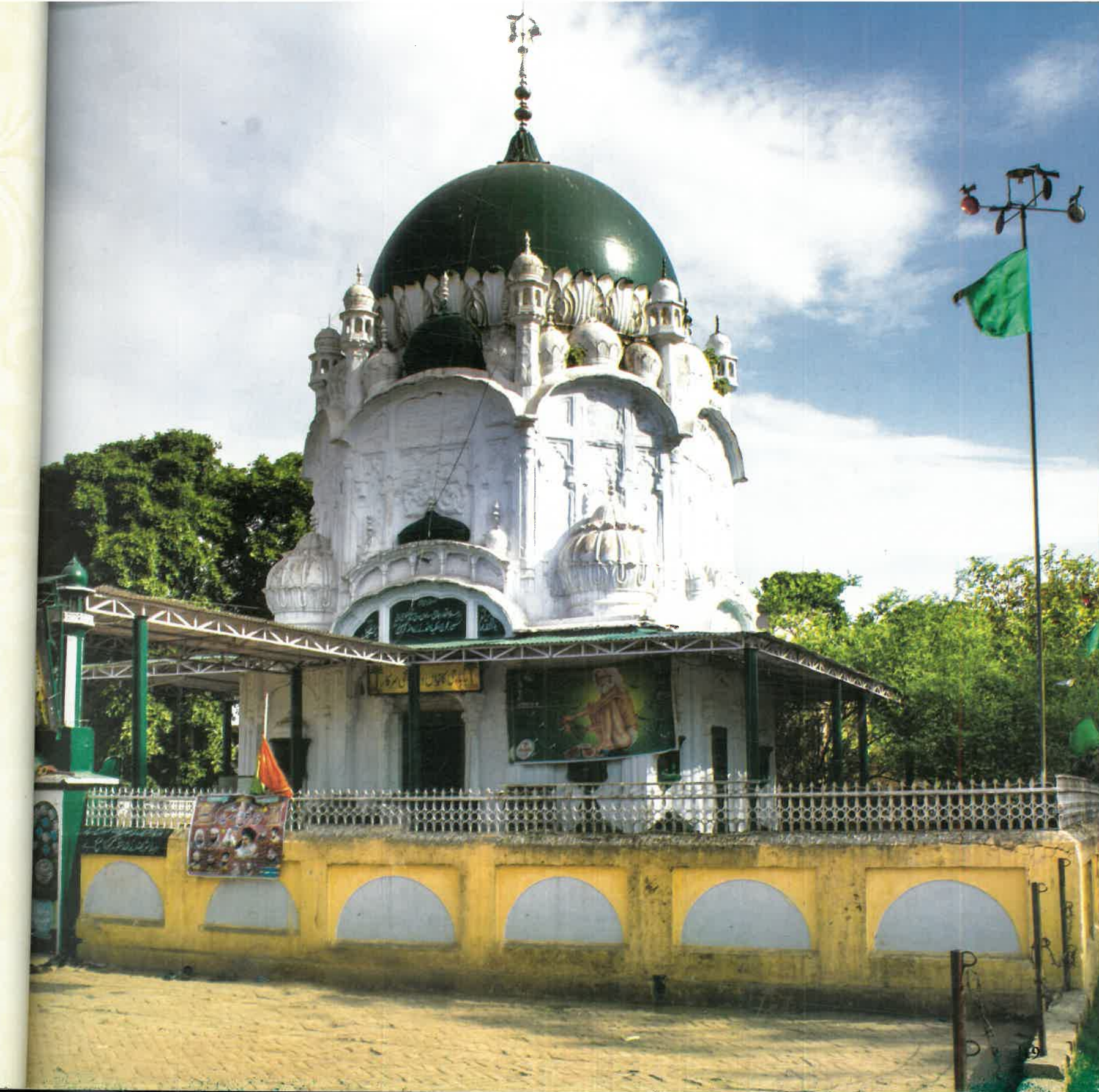
GUJRAT

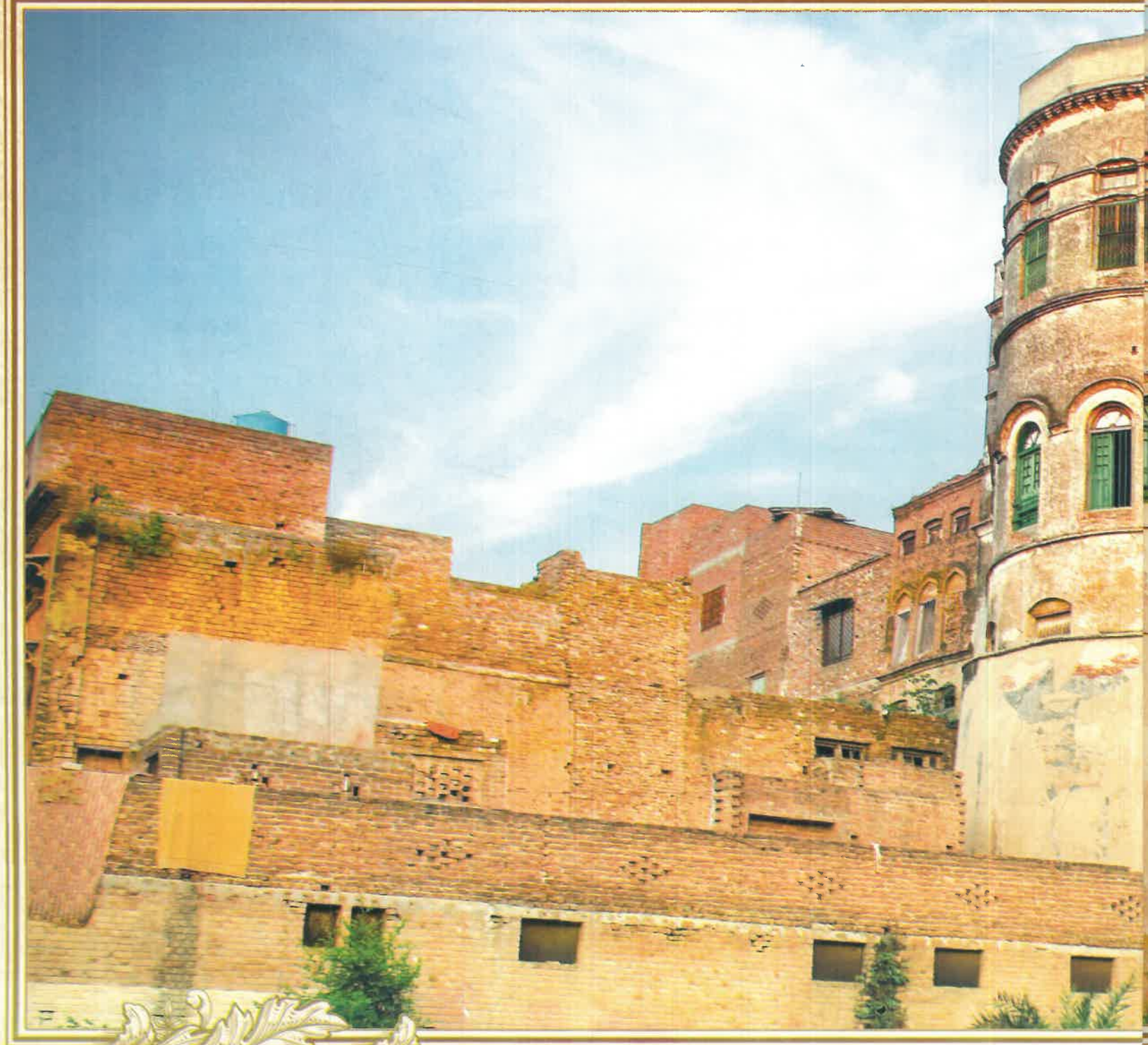
History

Gujrat is about 120 km due north of Lahore, in the Punjab. It lies between Jhelum and Chenāb Rivers. It is about 20 km away from the river Chenāb. According to General Cunnigham, the city of Gujrat is situated 9 miles to the west of River Chenāb, on the G.T Road from Lahore to Jhelum. Gujrat has a very special position regarding political and administrative aspects. Gujrat is a change over between the plains and plateaus of Punjab; moreover it is a border between northern India and Kashmīr. It has been a track of communication for Mughals. Gujrat is a historic city. Its history is full of heroic and patriotic wars and incidents. It had been a channel of different great leaders. History of Gujrat is difficult to trace, different historians have different opinions about it because no regular record was established before the reign of Bahlol Lodhī (1453-AD).

According to Abdul Rehmān and Wescoat, the first regular record of Gujrat was established in the reign of Bahlol Lodhī, when the district of Bahlolpūr was formed. According to Khokhar Zamān, Aryans came in this land almost 1500 BC. Before Aryans, Dravidian Culture was at its peak. Enormous number of fosil are found in Pabbī hills, north of Gujrat.

Tomb of Kanwanwali Sarkar.





Exterior wall of the Fort.

"The people of this area were Dravidians. Many wells were found at Kotlā Árab Álī khān, Daulat Nagar and Khopār, on which different type of scripts are found. It could be of Kol and Dravidian time period. In 1500 BC Aryans attacked this land and their first stay was in Gujrat. They suppressed the Dravidians. It is also said that Aryans were from the family of Khām who was the son of Hazrat Nūh".

Historical records show that Gujrat existed in the time of Alexander but most historians write that Gujrat existed much before the Alexander's time. According to General Cunningham's book, *Ancient Geography of India*, Gujrat was founded by Rājā Bachan Pāl Gurjar in 460 BC.

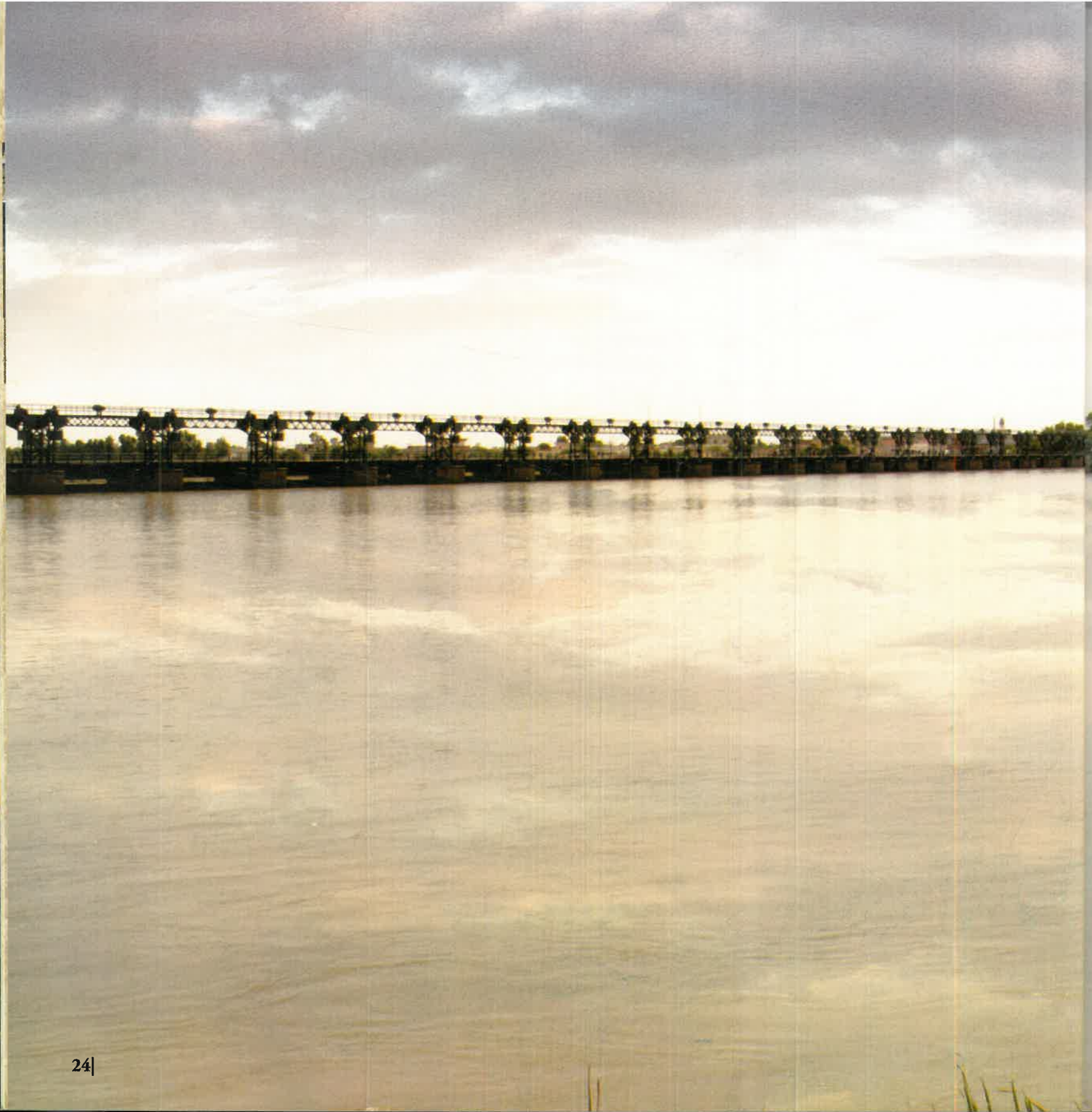
"The city is said to have been first called Hairāt and the Hairāt-des. Its original foundation is ascribed to a Sūrajbansī Rājpūt named Bachan Pāl, of whom nothing more is known and its restoration is attributed to Álī Khān, a Gurjar whose name is strangely like that of Alākhānā, the Rājā of Gurjjārā, who was defeated by Sangkārā Varmmā between A.D 883 and 901. Following these traditions Gujrat is said to have been destroyed in A.D 1303 and to have been rebuilt by the Gujars in A.D 1588 during the reign of Akbar".

Khokhar Zamān, in his book "*Gujrat Tārīkh Kāy Aìnāy Mein*", also emphasises that this city existed before the Alexander's period. Hindu Rājā Bachan Pāl, that was from the family of Sūrajbansī, migrated here from Gangā, he was so impressed by the Greenland of this area that he became devotee of this land of Chenāb. He decided to live here and gave it the name of Udhāy Nagrī. According to Chronicles of Gujrat by Captain A.C Elliot, this city was founded in 460 BC.

According to Abdul Rehmān and Wescoat, Southern part along with the

Alexander taming the aggressive horse.

Coins of Alexander.



river Chenāb that was ruled by Rājā Bachan Pāl, had fortress at Udenagri (present Gujrat), was destroyed during the battle of Alexander and Porus.

"Territory which now forms the district of Gujrat and Sialkot came under the control of Raja Salīvāhān, commonly known as Sal or Salwan, in 120 AD. He founded the city of Sialkot at about the same time. It is said that Rānī Gujrān, a wife of Rājā Bade Sen, rebuilt Undenagarī at or near the town of Gujrat".

The battle between Alexander and Raja Porus was fought in Gujrat at the bank of the Jhelum. Raja Porus put up a forceful challenge to Alexander's attack. The Fort of Mong (Mandi Bahauddin) is a historical confirmation of this war, keeping alive the relics of Alexander in Gujrat. The fort is now in a ruinous state.

"Gujrat area involves the invasion of Alexander and a battle fought between him and King Porus or Sopeithes in the 4th century BC. Alexander invaded the Punjab in 327 BC and encountered Porus whose dominion lay along the banks of Hydaspes (Jhelum) and Akesines (Chenab)".

"The battle between Alexander and King Porus took place in Gujrat near the bank of the Jhelum in 236 BC. This battle was fought in the plains of Mong village".

The old ruined mound on which Mong is situated was 600 feet long, by 400 feet broad, and 50 feet in height, and was visible for many miles on all sides. It had 975 houses built of large old bricks and 5000 residents who were chiefly Jats.

Mong village also has few signs of the fort of Rājā Porus and many ancient

coins and gold sculptures were found in Mong village. The copper coins of the nameless Indo-Scythian king especially are found in such numbers at Mong that they are now commonly known in the neighborhood as "Mongā-sāhīs".

This battle is considered the last heroic fight of Alexander. He positioned on the northern bank of the river Jhelum after conquering Asia. After that he came to know about King Porus and sent him a message to hand over his empire to him. Porus refused to bow down and decided to fight. In 326 Alexander with his supporter Rājā Āmbhī of Texīlā, attacked Porus. It is said to have rained heavily at the time. Alexander reached the bank meanwhile Pours sent his son to face Alexander but the young prince was killed. Porus proceeded himself and waited near Mong.

Alexander with about 50,000 men, including 5000 indian auxiliaries under Mophis of Texīlā, had his headquarters at Jalālpūr, and his camp probably extended for about 6 miles along the bank of the river, from Shāh Kabīr, two miles to the north east of Jalālpūr, down to Saipūr, four miles to the west to south west. The headquarters of Porus must have been about Muḥabatpūr, four miles to the west south west of Mong and three miles to the south east of Jalālpūr. His army including 50,000 men, including elephants, riders, archers and charioteers must have occupied about the same extent as the Macedonian army.

Porus lost his troops while trying to stop the Macedonian army. Both of his sons were also slain in the battle. Finally Porus was arrested. According to J.Hussain in his book, "*An illustrated History of Pakistan*", when Porus was brought before Alexander; he asked Porus how he should treat him, Porus replied, "Treat me as a king should". These words gave Alexander pleasure, and he returned Porus his power and control over his matters.

According to Khokhar Zaman, in his book "*Gujrat Tarikh Kay Aìnay Mein*", Historians wrote that the battle of Porus and Alexander was of equal level. Alexander did compromise over the battle with Porus through negotiation.

But usually historical records indicate that Alexander was impressed by the courage of Porus, for this reason he handed over his powers and controls to him. After this invasion the land of Gujrat remained uninhabited. When the area came under the rule of Raja Salivahan of Sialkot, the daughter of Raja Rasalu named Kaur Jan, rebuilt this city and named it as Kurjan Nagri. For many years they stayed there. Then Sultan Maḥmud of Ghazna destroyed this Kurjan Nagri in 1011 AD. Many other great rulers, who visited this land, are also the part of the history of Gujrat. The banks of Jhelum and Chenab have seen many warriors.

Gujrat was the way of all those warriors who entered in this reign through Khyber Pass. Maḥmud Ghaznavi, Bahlol Lodhi, Babur and Sher Shah Suri traveled through this area. Genghis Khan also visited the area of Gujrat.

Wescoat writes in *Pivot of Punjab*, in 1018 AD, Mahmud of Ghazna passed through the are and at that time area was occupied by Khokhars, Janjuas and many others. He defeated Anandāpāl (a Hindu Shahiya ruler) in Sohdra, a town on the left bank of Chenab.

On the 24th of *Jamadi-ul Akhir* 801 AH (1399), the central Asian ruler Timur crossed the river Chenab, after sacking Dehli and encamped for a day in a desert. He then crossed the river Jhelum and went to Afghanistan, in 1408. The town is an important place in the territory now forming Gujrat district.

Wescoat writes, that in the reign of Bahlol Lodhi in 1450, the district was separated from the province Sialkot and named it as Bahlolpur. After that Gujrat remained as a disputed land between Gujars and Jats. Akbar visited this land and tried to solve the issues between Gujars and Jāts and decided to

build a fort to resolve issues between two groups. The date of the construction of the fort according to Persian verse, *"Gujrat basaī Akbarābad"* (Gujrat was founded by Akbar) is 995 AH (1580).

Captain AC Elliott indicates in his book *Chronicles of Gujrat*, that Akbar had visited this area (Gujrat) frequently. He had also crossed the rivers Chenāb and Jhelum. He also passed through Helān. Helān also had ruins on a vast range. Khokhar Zaman reports, that the exact date of the history of these ruins is difficult to trace but it is said that the coins of 8th AH were found from these ruins. According to *Tuzk-i Jahangiri*, when Akbar visited this place of Helān, he fell down there from horse and got seriously injured. He stayed there for some days.

Elliott reports in his book, *Chronicles of Gujrat*, when Hamayūn was defeated by Sher Shāh Suri, he was passing through Khāriān, there was a peasant who approached Hamāyūn and presented him butter and pomegranate and said: I saw a lightened lamp in your house that is a sign of good news. After some time Hamāyūn received the news of Akbar's birth. Hamāyūn gave the peasant a *parwānā* and promised that a well would be constructed when he or his son were enthroned. Then Akbar passed through Khāriān in 1594 AD. The peasant named Gaurāh showed Akbar *parwānā* of Hamāyūn. Akbar was so pleased to see that and ordered to build not one but two wells. Akbar did many administrative and constructive works for Gujrat. He constructed *bāolīs* along the G.T road. He tried to settle people in this area, he constructed Gujrat Fort. Gujrat Fort was one of his big projects. He encouraged people and gave them land to live. The main constructions of Akbar's period are *Akbarī hammām*, *bāolīs*, *sarāìs* and gateways. All constructions were for public use and comfort. The town has almost a square plan. Each side measures roughly 1,600 ft. Small bricks were used to build walls. The protection wall was 35 to 40 feet high. The bastions were penetrating wall at regular intervals. Most bastions are still in a fair condition.

Jalal al-Din Mohammed Akbar.

Bāolī is a dominant part of the town. It was built at the same time when Gujrat Fort was constructed. According to Abdul Rehmān, this project's cost was about 10,000 rupees. The *bāolī* is inside the fort about 120 feet from the Kābulī gate.

The well is situated at the top level and had descended steps to the water level from the main *bāzār*. The steps are divided into three platforms. Each is separated from others. The total depth of the *bāolī* is about 70 feet. Presently, the *bāolī* is full of garbage due to negligence of the local admistration.

Akbarī *Hammām* is another important feature of Akbar's constructions. Mainly *hammām* was built for travelers. The purpose of the *hammām* was to expose the human body to water vapour or hot dry air for the purpose of cleanliness and cure. The Akbarī *Hammām* was built in Turkish style. It had four rooms.

To maintain the temperature of different rooms there was an internal system of heating. The first room was called podyterium that is shape like rectangular. Other three rooms are square in shape. The second was called tepidarium. The third was called sudatorium and final and last room was called caldarium. In caldarium they used mat of palm leaves to avoid the heated floor. Towards the southern wall of the *hammām* there was a well for water supply but today municipal water supply has taken its place.

In December, 1525 AD (932 AH), Zaheer-ud-Dīn Muhammad Bābur started from the bank of Jhelum and proceeded towards Sīālkot. He dismounted on the bank of the Chenāb near Bahlolpūr and visited the fort built by Bahlol Lodhī. It pleased him so much that he decided to bring the population of Sīālkot to it. The town founded by Bahlol Lodhī thus flourished during the reign of Bābur.

It was the reign of Akbar when Shāh Daulā was born. Shāh Daulā was born in the 25th year of Akbar's reign. His father Ábdul Raḥīm Khān Lodhī, a descendant of Sulṭān Ibrāhīm Lodhi, was a soldier of the king's house.

According to Khokhar Zamān, he lost his father and mother when he was five years old. The Daulā started begging and reached Sīālkot, where a slave adopted him as a son. When Daulā grown up he became the pupil of Shāh Saīdān Sarmast of *Suharwardy* sect. After the death of Shāh Saīdān Sarmast, Daulā decided to serve the mankind and did many works for the welfare of the people. He built many mosques, tanks and bridges over the Aik Nala. Then he came to Gujrat and it was the 7th year of Jahāngīr's reign. He built many bridges in Gujrat, Gujrānwālā and Sheikhupūrā, some of which are still in a good condition, like the bridge on Dāīk Nala and Sheikhpūrā bridge known as Pūl Shāh Daulā. For multiple constructions of the bridges Shāh Daulā is called as Shāh Daulā Daryāe. Shāh Daulā was contemporary of the four kings, Akbar, Jahāngīr, Shāh Jahān and Aurangzeb. Now a day his tomb is in Garhī Shāh Daulā.

Another important site of Jahāngīr's period is Begumpūrā mosque. Mosque is small and simple in design. The date of construction is not visible now. A grave of Rāj Maḥal Begum is in the courtyard of the mosque. According to Khokhar Zamān it was her will to be buried close to Shāh Daulā. Some other important sites are also near the Shāh Daulā's *Darbār*.
Iimportant sites of Gujrat near Shāh Daulā's *Darbār* are:

1. Akbarī Hammam
2. Akbarī Bāolī
3. Begumpūra Mosque
4. Tomb of Pānde Shāh
5. Mosque Shiekh Muhammad Salīm
6. Mosque Sardār Muhammad Hayāt Khān

Entrance to the Akbari Hammam.

Jahāngīr did many projects related to public welfare. Many historical references confirm his generosity for the area of Gujrat. He constructed a *sarāì*, mosque and a *bāolī* at Naurangābād. Abdul Reḥmān and Wescoat highlighted the statement of Jahāngīr in these words

"Having reached the Chenāb in two marches on Thursday, the 21st Zil-Hija, I crossed the river by a bridge which had been built there and my camp was pitched in the neighborhoods of the *parganā* of Gujrat. "

Many historians have written that the death place of Jahāngīr is Gujrat. The tomb of Jahāngīr still exists in Gujrat on the main road leading to Jalāl Pūr Jattān but there are many conflicting stories about this tomb. An annual fair is held at the tomb. During the Mughal era, the district of Gujrat was a stopover on the way to Kashmīr for the Mughal royalty. However, Jahāngīr died while he was returning from Kashmīr, the news of his death was not released to avoid any chaos in the empire. His viscera were buried in Gujrat. Shāhjahān also visited Gujrat area in 1634. He also constructed mosques, wells and water tanks. The sixth Sikh Guru Hargobind Singh visited the Kashmīr during the reign of Shāhjahān and died near Gujrat, the disciple of the Guru constructed a Gurdwārā there. The area of Gujrat remained peaceful during the reign of Jahāngīr and Shāhjahān.

After the Mughals, Nādir Shāh came in Gujrat area in 1738 AD. After Nādīr Shāh, the man who came and established himself in Gujrat was Sulṭān Mukarab Khān. He came here in 1741. After that Aḥmad Shāh Durrānī came to Gujrat area in 1748. After the battle of Panīpat, Aḥmad Shāh went back to Kābūl and the whole area was open for Sikhs. A Sikh warrior named, Sardār Gujar crossed the river Chenāb in 1765 and reached the banks of Jhelum. After that the area again came under the rule of Durrānīs, because the uncle of Aḥmad Shāh Durrānī, Nawāb Sarbūland Khān occupied this area of

Akbari Hammam.

Chenhat Doāb. Nawāb Sarbūland Khān was the ruler of Rohtās Fort, but after sometimes Sikh again took over the Chenhat Doāb. Later on area was divided between Gujar Singh and Charat Singh in 1765 AD to 1787 AD.

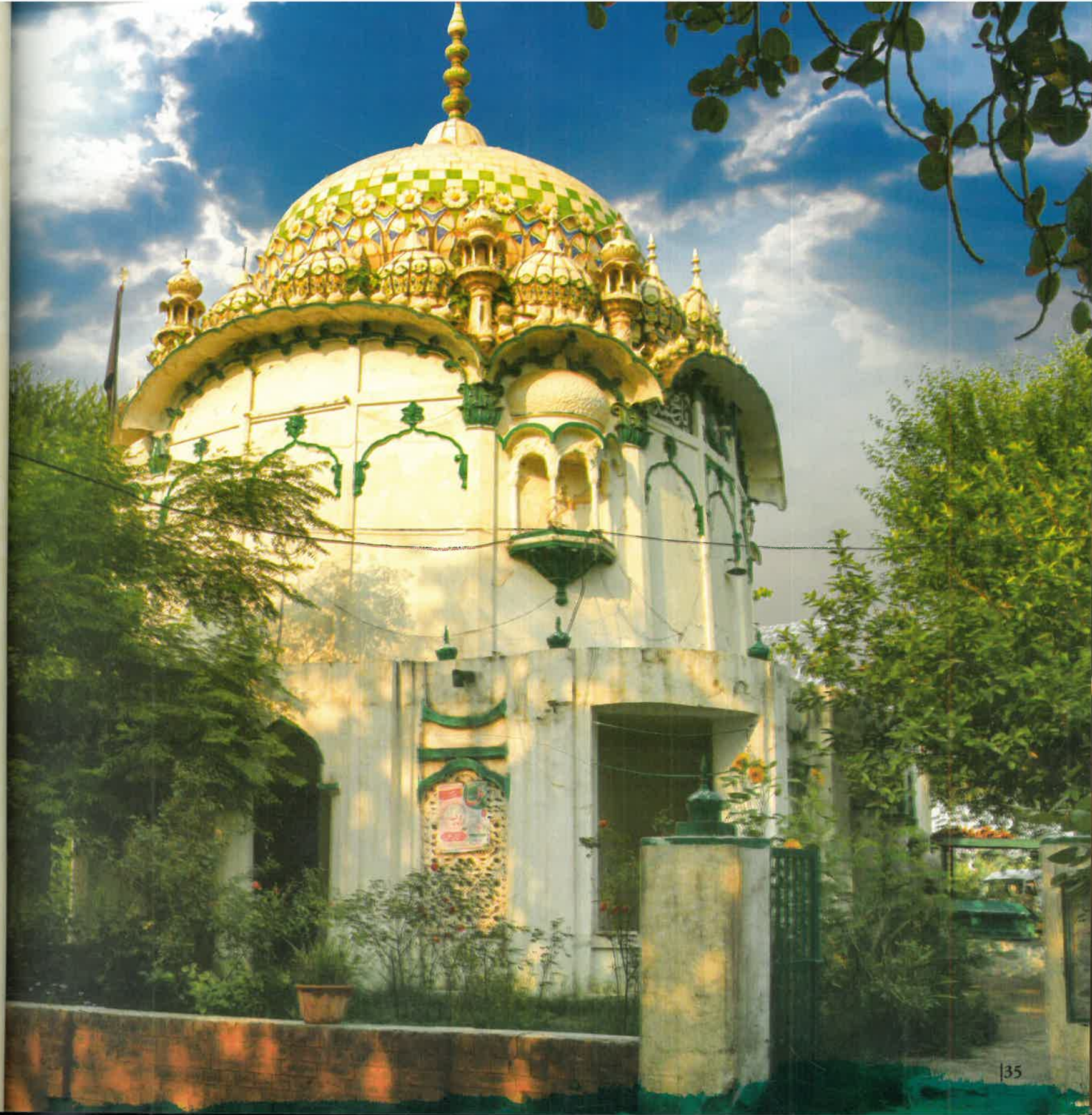
After that the sons of Gujar Singh ruled over the area. In 1810 AD, Ranjīt Singh occupied Gujrat. Sikh period is known for its beautiful gardens like the garden of Kūnjāh. The garden has an irrigation system and *bārādaris*. When Gujrat came under the British rule in 1846, many battles were fought between Sikhs and British army. The famous battle between Sikhs and British army was the battle of Chīlliānwālā. The Sikhs lost the battle and thereafter, the area remained under the rule of British till 1947. British government built a series of canals and Mandi (market) towns that were connected to other areas for the export of grain. British built Rasūl Barrāge

and the lower Jhelum canal first of all. Beside these many new towns were founded by British rulers like, Phulerwān, Kot Momīn, Bhalwāl, Sillānwāli and Sargodhā.

From 1947 onwards Gujrat has remained a popular district of Pakistan, it has a very important position in the cities of Pakistan due to its industry, politics, education, culture and crafts. Sir Syed Aḥmad Khān named this region as "*Khīta-e-Younān*" because of high number of educational institutes and high literacy rate in Gujrat".

Many new industries are taking place in Gujrat city. Many small industries of ceramics, fan manufacturing and furniture manufacturing are working in the district. JalālPūr Jattān is famous for its power looms and *Khāḍḍi* clothing. Most of the crafts exist in Gujrat by inheritance, like clay pottery. Beside these many other crafts are associated with Gujrat.

A so called tomb of Emperor Jahangir at Dhamiak, Gujrat.



Pottery making.

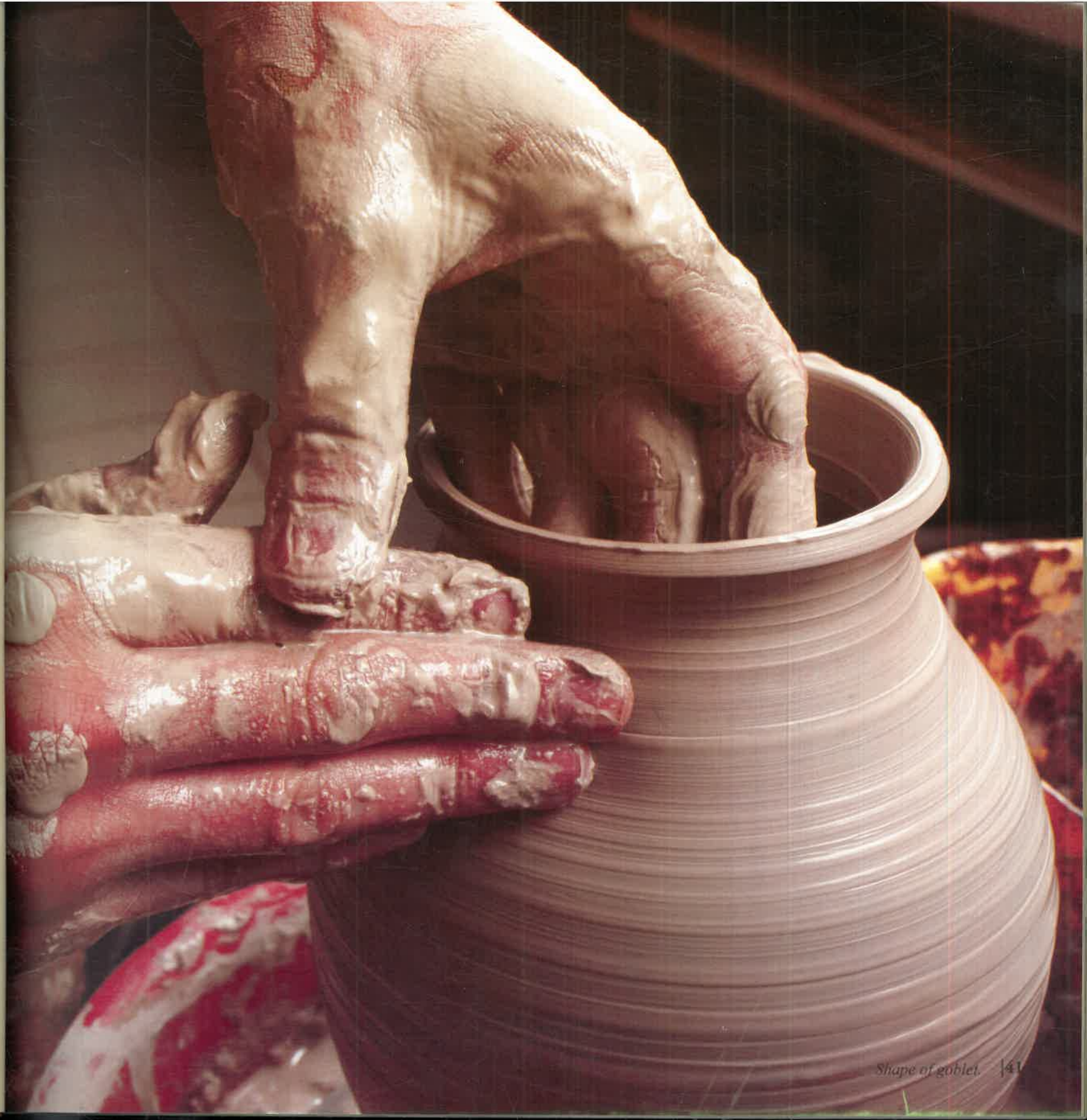
CRAFTS OF GUJRAT

It is a misfortune that the terracotta pottery, which is an oldest craft of Gujrat, is disappearing because of the lack of appreciation and encouragement as the work of the artisans is replaced by the modern products. There is no significant research done on this subject so far, thus there is a need to document this significant craft and the working techniques of potters. There is an insufficient material available on this subject and with the passage of time this age old craft has been neglected. There is no recognized published work, comprising a survey of this craft for the country as a whole nor a detailed study of materials and methods is available in this regard.

In the prehistoric times, pottery was a luxury as well as a necessity. These were remarkable times for the use of pottery. In today's world there is pottery all around us. It was one of the main sources for pots, cups, plates, dishes and other utility products of daily use. The art and craftsmanship of making pottery was known around the world since ancient times.

Khokhar Zamān in his book, *Gujrat Tārīkh Kay Aìnay Mein (1996),* says that in 2000 BC Egyptians discovered the chalk, from which they made beautiful pots and after the discovery of glass, pots became more attractive and eye-catching.

The Muslim merchants imported these unusual objects in the 9th century and held it in fascination. Porcelain was invented in the 10th century by the Chinese. Changing to a translucent white colour, the qualities of this material were not just expanding its purity and beauty, but also its strength. The



Shape of goblet. 141

A potter on job.

Process of making handmade vessel.

Smoke emitting from a pottery kiln.

Different stages of pottery making.

15th century saw the technique of porcelain reach Europe via Korea. Well received by the Europeans, porcelain was now decorated through glazes which were fired on the vessels. As the demand of the Chinese porcelain grew in Germany and England, so did technology, as new, harder forms of porcelain were being developed, leading to the discovery of the material 'Bone China' taken from the ash of the bones.

The 15th century also saw Muslims developing a trend in blue pottery as far as Thatthā, Hālā and Multān as confirmed by Khokhar Zamān, in his book, Gujrat *Tārīkh Kay Aìnay Mein.*

Pottery of every era in history reflects the social, economic and cultural values of that time. The use of different colours, decoration and embellishment became the part of pottery making.

From the very beginning of the history of Pakistan, earthenware pottery was produced on a great scale by a potter's wheel in many parts of the country. In the beginning, handmade vessels were made especially for functional purposes, with little innovation. Different parts of the country developed unusual and individual clay work styles. Gujrat is a famous city of Pakistan regarding red clay or terracotta pottery. The pottery and ceramics industry existed in Gujrat before the independence of Pakistan . The clay has attractive colour and after firing the object the appearance of it become more eye-catching and artistic.

According to the *Gujrat Pedia,* for this specialty many people migrated to Gujrat and adopted pottery as a domestic industry. Seven decades before some families of Jammū & Kashmīr migrated to Gujrat who were expert in making pottery with white clay and soap stone. They discovered to paint the pottery with coloured glazes and also found that the coloured glaze protected their pottery from cracking and falling apart. These pots were more beautiful and durable than red clay pottery.

Today, due to lack of patronage and investment, the pottery craft of Gujrat is vanishing. The Blue pottery of Multan had deep links with Gujrat pottery but this art is also at the verge of decline. There is a need to patronize and revive this magnificent and historic heritage by intervening in the cluster of artisans here and developing market driven innovative products.

Gujrat is not only a hub of tradition and culture, but also famous as an industrial city, it has earned its recognition throughout Pakistan as a home of small and big industrial units. Shawls, *khais* and *dhussas* are widely produced in the villages and large towns. Besides these *maqramay, changairain,* hand fans, *paranday* and *nalay* are also the domestic crafts of Gujrat. Many crafts have still survived, most of these crafts are practiced by village women, because this was the only way of earning for them. Moreover, due to mechanization and availability of a variety of products and designs the significance of handmade products is decreasing and henceforth the artisans engaged in these crafts are deviating from their aged long cultural heritage reflected in the crafts.

These days, three main crafts of Gujrat have taken the form of industry such as Pottery in the form of ceramics, Fan and Furniture Industry. These industries have a great impact on the economy of Gujrat.

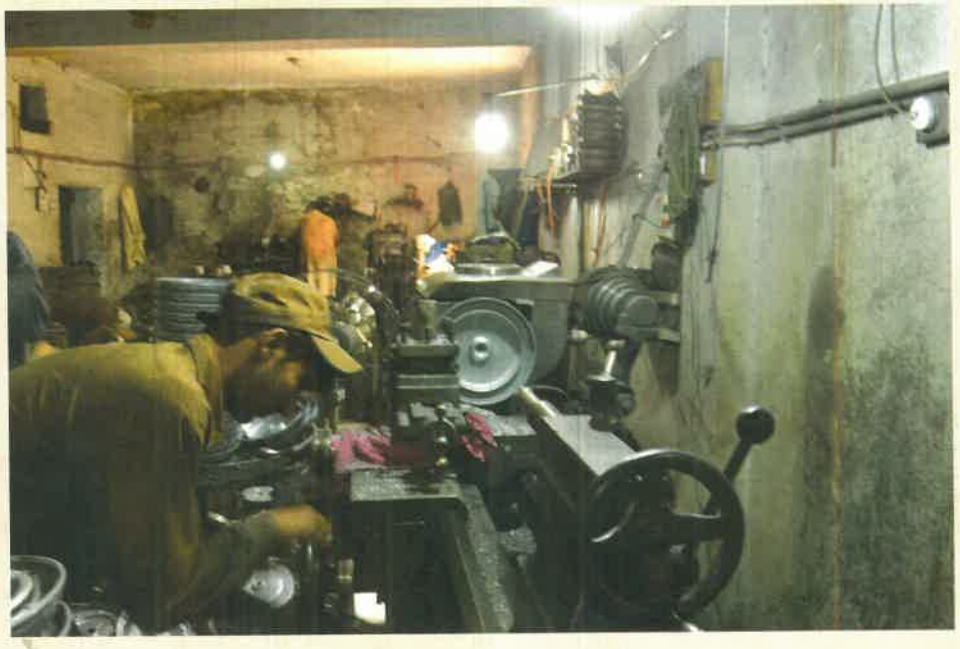
According to the Khokhar Zamān's book, Gujrat *Tārīkh Kāy Āìnāy Mein, Mūhalla Lohārān* was a very famous place of Gujrat at the time of Mughals. The people of this *Mūhalla Lohārān* were very expert in making swords and were famous in the Subcontinent and the neighboring countries for this craft. The swords of Gujrat were famous all over the world.

Fan manufacturing

The Fan making industry developed in Gujrat after the independence of Pakistan and according to the Gujrat Chamber of Commerce & Industry (GCCI), now more than 350 large units and almost 1000 small units of fan manufacturing exist in Gujrat.

These units are producing more than two million fans annually and the exporters are all warm countries like Iran and Bangladesh etc. Moreover due to the setup of the Fan industry many other industries are grooming like that of motorcycles, washing-machines, air conditioners and of other electronic appliances. Famous brands of fans in Gujrat are Younas Fan, GFC Fan, Pak Fan, Royal Fan, Metro Fan, etc.

These are the companies who faced many hardships and ups and downs, to develop fan industry of Gujrat. Fan industry was developed indigenously by



Different stages of fan manufacturing.

Fan making in Gujrat.

Process of fan making.

Paint shop of a fan factory.

the people of Gujrat without any help from local or foreign organizations. Today there is a cluster of fan industries and several fan brands in Gujrat and thousands of skilled workers are earning their livelihood from this industry. These manufacturing plants are producing several types of designs and quality of fans. This industry has won many local as well as international awards for its quality and technical expertise. Although fan industry exists for the last 60 to 70 years but it has showed enormous progress after 1980. These industries are producing a variety of fans which includes Ceiling Fans, Bracket Fans, Exhaust Fans, Pedestal Fans, Ventilation Fans, etc.

HUQQA

an ancient craft of Gujrat

Background

Huqqa is considered to be the part of one of the oldest and deep rooted tradition that flourished in Gujrat. Accordingly *huqqa* making is also a craft that hold its roots in the ancient history of Gujrat. It had become so famous in the routine life of the people of the area that without *huqqa* social gatherings were considered incomplete. That tradition continued not only in Gujrat but other parts of the Subcontinent as well. With the passage of time, people started to decorate their *huqqas* in accordance with their taste and love for *huqqa* smoking. In some cases people even use precious metals in-lay work on the bottom part of the instrument to decorate their *huqqas* and covering its pipe with thread coated with semi-precious metals even with silver.

Basically *huqqa* consists of four component; the first one is a smoking pipe, the second is called *topi* which is used to burn tobacco in it; the third one is the tube connecting the *topi* with the fourth component, the bottom pot that contains water in it. Special craftsmanship is required to produce good quality *huqqa* and to make special decorative features on the water body as well as the covering the connecting pipe and the smoking pipe.

Traditionally, the smoking pipe is made of a thin bamboo stick called *narri* which is turned into a pipe by drilling holes in the connecting joints. This smoking pipe is covered with metal-thread in case of high quality *huqqa*. The smoking pipe is fitted along with connecting pipe of *topi* with the bottom water body which is normally in a semicircular shape with a long neck on the top to receive connecting and smoking pipes. The smoking pipe takes a bend near the *topi* and gets separated from the connecting pipe and continues for two and a half feet so the smoker could be saved from the heat of *topi*. Bending of bamboo pipe is also an interesting phenomenon in which fresh green bamboo is used. First of all a hole drilled through the whole length of the bamboo shaft and after that on the requisite point they give it heat and slowly bend it until it gets the required shape.

The top component of the *huqqa* the *topi* is normally made of terra-cotta and is fixed on the top of the connecting pipe. This *topi* has a long base with

a hole in it which links the *topi* with the connecting pipe and allows the smoke of the tobacco to travel down in the water body for its purification. Since the terra-cotta is vulnerable material, the craftsman covers it with fine metal sheet in the form of strips to give it strength. Sometimes, a metal sheet cover is also provided on the *topi* to extend the burning period of the coal or dung-cake (*upla*). The connecting pipe of *topi* goes down deep in the water of the water body so that once a person tries to pull the smoke, it must pass through the water to reduce its harshness and purify it. The connection of smoking pipe with the water body is limited to the top level and it does not go into the water contained in the water body.

Placement of tobacco in the *topi* is also a very interesting technique. Traditionally, people put the piece of terra-cotta sherd on the bottom hole of terra-cotta *topi* and then place the tobacco over it so that it must not go into the water body through the connecting pipe. Some people also place *gurr* (raw sugar) over the tobacco before putting the burning coal or dung-cake on it.

Huqqa smoking is still very famous in the villages of Punjab, especially for the elders who site in the *Chaupal* in the evenings on regular basis and chat with each other on variety of issues concerning their routine life. In the cities, the trend of *huqqa* smoking has decline considerably and mostly those house keep *huqqa* who still have their roots in the villages. With the passage of time, the shape of *huqqa* has developed considerably. The bottom part is now different from what originally have a shape. Now the pot rises upward with outward tapering up to four inches and then suddenly started to converge towards the centre giving a shape of sloping shoulder then raises the neck in the centre of the pot. These water bodies are also being made in the metal such as copper and brass which are sometimes decorated with the incised decoration or inlaid with semi-precious metal wires.

In traditional gatherings in the villages, *huqqa* smoking is a compulsory part and various *huqqas* are placed before the guest to enjoy their time in the gathering.

History of Huqqa

Huqqa is considered to be introduced in the subcontinent with the introduction of tobacco which has travelled from Central and South America to all over the world. Earliest records indicate the *huqqa* was introduced in the period of Akbar the Great in the second half of the 16th century. The court physician of Akber, Irfan Shiekh is considered to be the person who introduced the *Huqqa*. A quatrain of Ahli Shirazi, a Persian poet refers to the use of *galyan.* It seems that Abu'l-Fateh Gilani had the credit in introducing the *galyan,* which was already in use in Persia. Hakim Abu'l-Fateh Gilani had come from Gilan, a province in the north of Iran. He later became a physician in the court of Mughals and during his period smoking tobacco became popular among Indian noblemen. He subsequently envisaged a system allowed smoke to be passed through water in order to be 'purified'. Gilani introduced the *galyan* after Asad Baig. The Ambassador of Bejapur encour-

aged Akbar to take up smoking. This new device of smoking soon became a symbol of status for the Indian lords and ladies as well as common people. In a Mughal miniature painting Mumtaz Mahal , consort of Shah Jahan, is shown seated in an interior smoking a *Huqqa,* an attendant with a marshal standing behind her.

Evidences are also recorded of *huqqa* smoking in the first half of the 16th century in Persia during the reign of Tuhmasip of the Safavid period. During the reign of Shah Abbas of Safavid dynasty, *huqqa* smoking was strongly condemned however soon after his reign *huqqa* smoking had become common at all levels of the society. Every man and women used to smoke it. Even at schools, both the teachers and the students were used to have *galyans* during the lessons.

During the period of King Abbas the Second of Persia, *huqqa* smoking had become a national addiction. During that period of Safavid dynasty the Persian Empire was considered to be one of the largest empires of the world where *huqqa* smoking is the most common feature of the society. It had become an important part of the parties, cafes and functions at the houses of nobility.

In the Middle East and in the Arabian countries people smoke *huqqa* in shape of water pipe and it has become part of their culture and traditions. *Huqqa* smoking is done in different ways. Some time it is smoked by a single person and nobody is allowed to share it. The rich and the landlords adopt this trend and smoke alone whereas middle class people smoke it jointly. The shape of *huqqa* is also different as per community level. The *huqqa* used in rich community is often made of costly metals whereas *huqqa* used in lower class is made of terracotta or leather and is often cheap. The tobacco used for smoking is almost one and the same with all communities. Minor changes are made by the rich people as far as standard of tobacco is concerned.

In Pakistan, the concept of *huqqa* is almost the same as in Indian territory. In Pakistan specially in Punjab *huqqa* has been traditionally prevailed in rural areas for ages. *Huqqa* smoking has become very popular in other provinces of Pakistan. One can see many cafés in Pakistan offering *huqqa* smoking to their guests.

Impact of *Huqqa* on Our Culture and Society

Before discussing impact of *huqqa* smoking on the culture of our society, it would be appropriate to discuss about our society and its culture. Society is a social group of people, who have similar customs, norms, standards of life, style values, relationships, political thinking and same geographical surroundings.

Culture is an art term. It relates to artistic or social pursuits, which are valuable and unlinking. The word "culture" derived from a French term, which in turn derived from the Latin, which means to tend to the earth and grow, or cultivation. Human societies are characterized with specific tradition, relationship among the individuals. According to social sciences a big society shows close relationships and dominates culture of an individual. A society confers benefits to its members who live together in one unit. The members of society may be from different religious groups, social setup and economic status. So the word society refers to organization of a group of people for the purpose of religious harmony, cultural values, scientific and political purposes.

Culture is defined as behaviour of a particular group of people who live together for the purposes of economic and social achievements.

Our national poet, Allama Iqbal, defined culture in such a manner which has attained very popularity among the scholars. Culture encompasses all the mental, spiritual and physical activities of a nation. It includes the basic beliefs and faith, values and literature, art and architecture, music and mode of dress, manners and customs prevalent in a given society. According to him culture covers all mental, spiritual and physical activities of a nation.

Traditions of a country are judged by its citizens' behaviour, their religion, their language, their ceremonies and way of doing work and by their laws. All these ingredients mix together to form a culture of a country. It is always dependent on people's faith and views, but it is also true that culture is a backbone of any country. Pakistan's culture is somewhat relevant to that of India. Pakistan's culture name is Pakistani. This country is a blend of ancient as well as moderate new cultures. Some old cities have a history that dates back to many centuries. All its provinces have different traditions and

culture which make Pakistan's culture unique and more colourful. There are many other places in Pakistan which are famous for their elegance and beauty. These places present entirely different view of the country. The streets of Lahore, the wide paths of Islamabad, the monuments of saints in Multan, the line of industries in Faisalabad and the handicrafts of Sialkot and Sargodha, all play an important role in making Punjab a platform with diverse cultural shades united in one unit.

The other big cities of Punjab are Lahore, Gujranwala, Multan Rawalpindi and Faisalabad. Pakistan was achieved in the name of Islam and 95% of the population is born Muslim. However, there are sections of population belonging to other religions like Christians, Sikhs and Hindus.

Punjabi culture and society is according to Islamic ideology. It is based on Islamic way of living. All the ingredients of Islamic culture have been adduced from the Quran and Sunna.

In Punjab, Gujarati culture has attained a top position in the world because of its simplicity, noble deeds, good ideas, firm conviction and peace giving society. Islamic traditions create a peaceful society and help in gaining the prosperity and development for its believers. In spite of having different faiths and territorial traditions, the people who live in Gujrat area follow common and loving attitude. The culture of the people of Gujrat is common and has a dignified position in the sub-continent. The culture of Gujrat has its roots in the Islam.

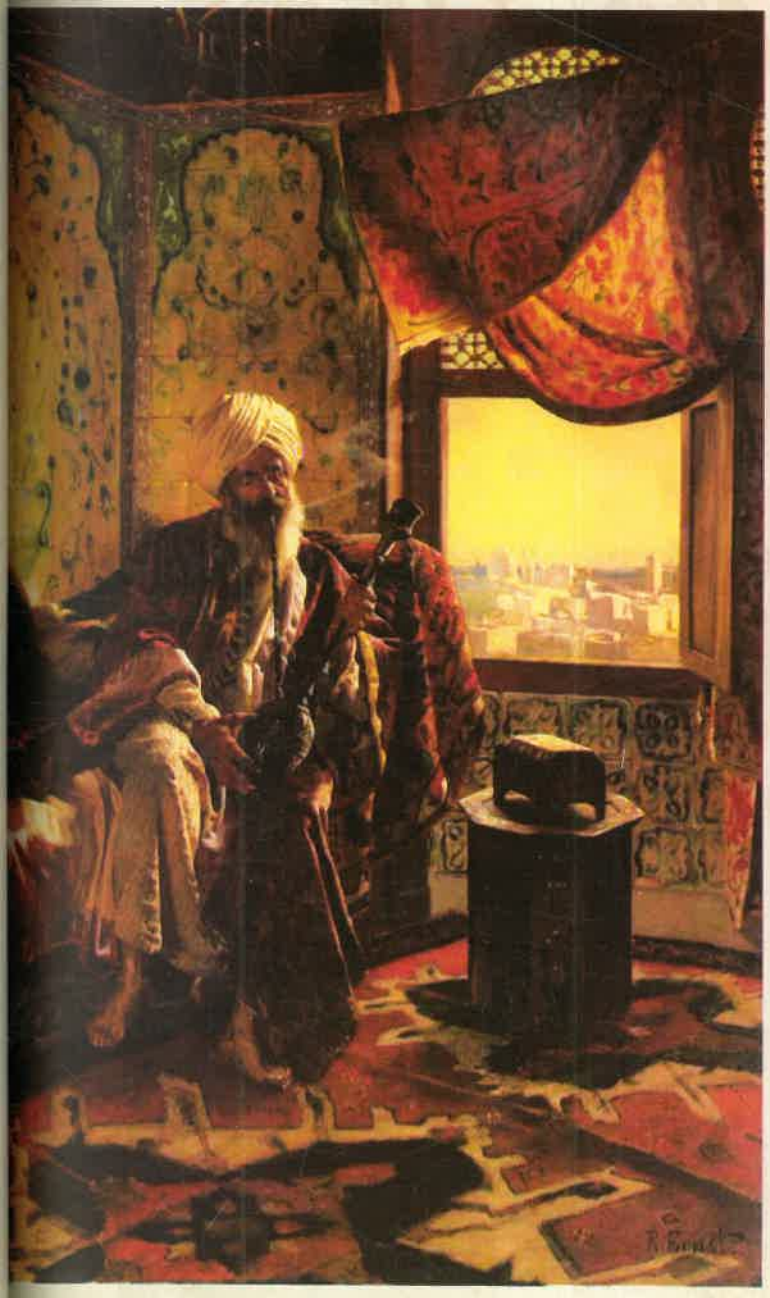
The people of Gujrat live according to Islamic ideology. In the past life of people in Gujrat was very simple and mostly they did work at home. Now in the modern age these things have become just a part of our heritage. Life has completely changed in the urban areas. In the villages, life has also

changed but some elements are still current as they were present in the past, these activities give breath of soul to our cultural heritage. In the modern era our young generation cannot recognize our cultural heritage. In the village life some things are very common in daily life use but now they are rare. Men and women mostly do their work at home. Like thread making, braze pots and clay stoves. These crafts highlight the traditional techniques of manufacturing of different utensils in Gujrat.

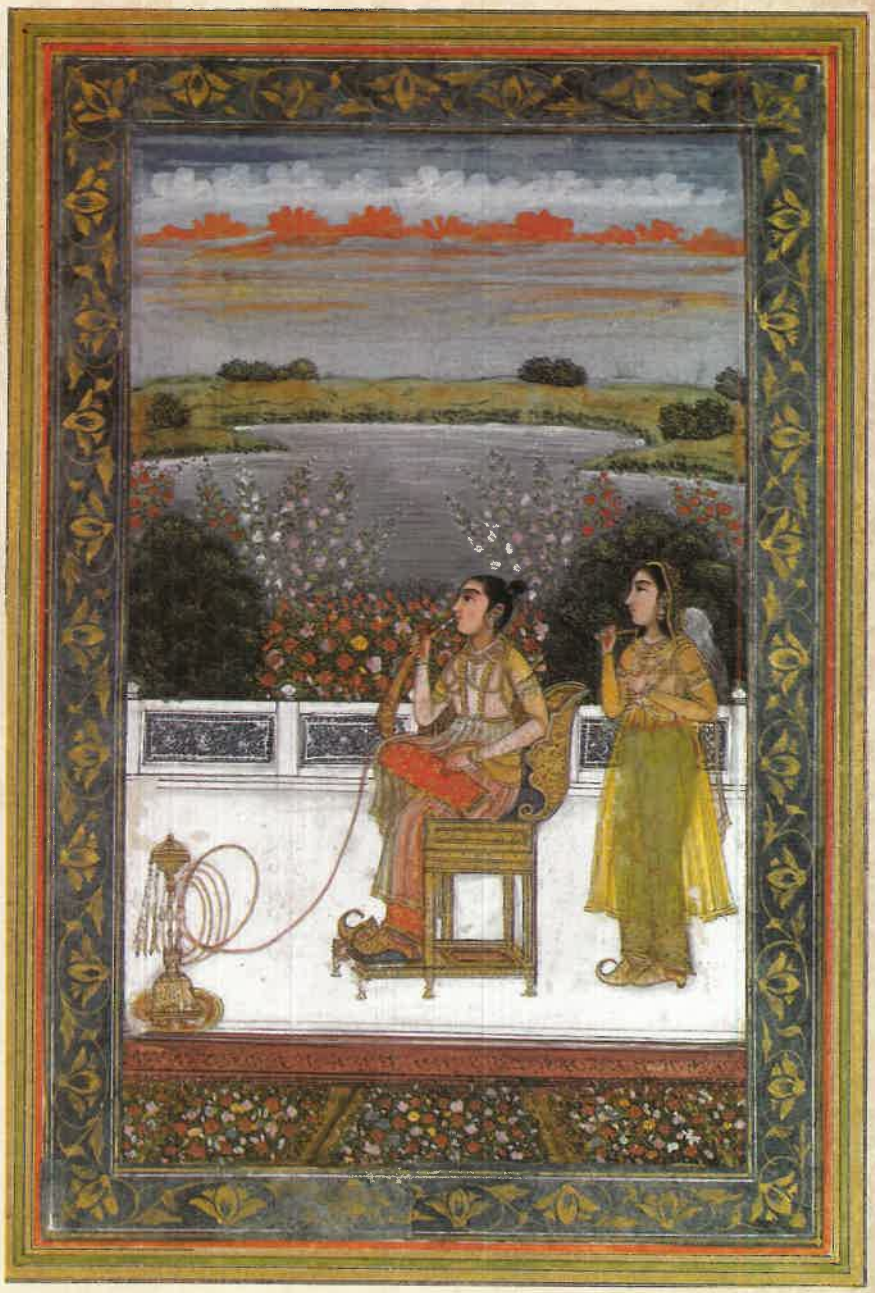
These artistic utensils have both useful and ritualistic value. These utensils are made from copper, brass and '*kansa*', an alloy of copper, zinc and tin.

The traditional heritage of Gujrat has significant phases of evaluation. This can be divided into different categories. The people of that time were mostly

Huqqa smokers from a Turkish Cafe.



A Sultan using portable huqqa.



Miniature showing a Maharani enjoying huqqa.

artifacts fond of games such as dance, *kabaddi*, wrestling and weight lifting etc.

Our culture is wide in scope and has covered a rich history and an advance social life. Gujrat people are very loving and accommodating. They are renowned for their hospitality and cooperativeness. People belonging to different races and faiths have been living together in Gujrat since ages. The people in the Gujrat have their own a daring and dynamic position. Their culture expresses boldness, hardness of life and patience in troubles.

The majority of the population lives in villages. The villages are productive units of Gujrat. All the villages are connected with one another and enjoying peaceful, self respective life. The village life of Gujrat presents a true picture of our culture. Gujaratis are very hard working; they usually start their work early in the morning and work in their fields till late at night. They do not bother about harsh weather. They have to earn their livelihood by doing hard work in their fields.

Gujarati culture is a very rich culture and as far as the cultural history of Gujrat is concerned, most of its traditions customs and values are deeply rested in Islamic culture. Majority of the people of Gujrat follow the teachings of Islam. Islam has described the rights and duties of every individual and minorities. Islam has laid down principles and etiquettes of eating, drinking, and dressing, marrying, enjoying and doing all jobs in normal life. Gujarati culture presents the true picture of Islam. The development of our society, culture and heritage are according to the Islamic principles. The cultural heritage and its glorious past play a vital role and serves as a source of inspirations and pride for its inhabitants.

Etiquettes and manners of *huqqa* smoking

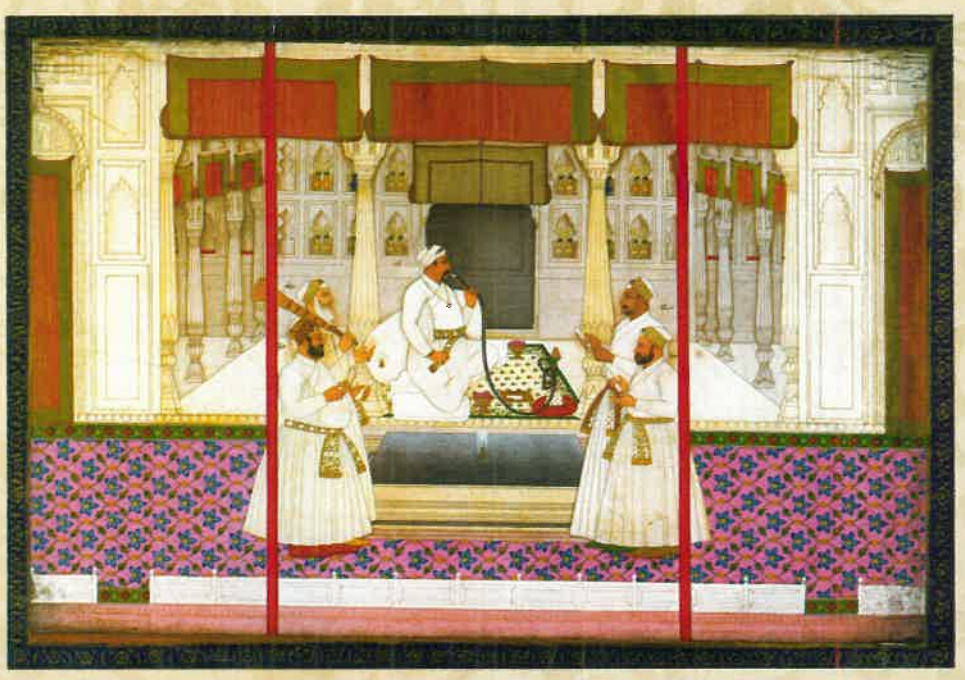
The most important thing is to know the rules, manners and etiquettes of

huqqa smoking. Normally rules, manners, customs and traditions of *huqqa* smoking are different for each territory. Each smoker of that territory must abide by the rules, manners, customs and traditions of the *huqqa* smoking. It is common that the person who sets up the *huqqa* has the right to smoke first in rotation and has right of a longer turn, whereas the others have to take their turn in rotation. Rotation is normally clock wise. All smokers sitting in a circle have to wait their turn and after having one or two *kash* of smoking has to deliver it to the next person. Usually *huqqa* is placed on the floor and not on table or any other risen platform.

Huqqa smokers must be vigilant that smoker may not blow smoke on the other person's face. Blowing the smoke to another person is considered rude, impolite and gross misconduct. Another rule is that host must serve his guests with offering *huqqa* but guest must abide by the rules of *huqqa* smoking, prevailing in the house of the host. The most important rule is that sick person should not smoke with friends. Always use a mouth pipe but do not share it with others if you are sick. When you are satisfied and wish to finish *huqqa* smoking, wrap the hose of *huqqa* in a proper manner. The *huqqa* should be set up in the right way, so that it can be used by other person. *Huqqa* smoking is a privilege and it is a well mannered civilized activity in leisure. *Huqqa* smoking is also reliable source of enjoyment, relaxation with friends in peaceful manners. It should not be a means of creating unrest among the friends. *Huqqa* smoking is a forum of discussing, sharing the problems with other companions.

Huqqa has positive impacts on our society

Although Health Department forbids *huqqa* smoking and advertises that it is injurious to health, yet certain merits of *huqqa* smoking cannot be refused, because it is one of the best tools for the villagers to pass their leisure time in the villages. It is very effective in village society for the joint sitting of the villagers.



A nawab smoking huqqa in his haveli.

In the interview of a village old lady, she says, "*huqqa* is my companion in the loneliness, I share every problem with it, it understands me, it lives with me day and night". So *huqqa* is like a true companion who divides sorrows and multiples joys

In an interview of a village Hakeem, he said, it is the best herbal treatment of stomach problems like gas trouble. It is also very helpful to the old people for cleaning their lungs. Its smoke is antibiotic to some extent and creates defensive power against some viruses. Its smoke is filtered through water, hence it is less harmful.

The tobacco used in *huqqa* has fewer additives. *Huqqa* smoking in foreign

Last Mughal Emperor Bahadar Shah Zafar smoking huqqa in Rangoon in confinement.

countries is a method of inhaling filtered smoke with choiced flavour. Undoutedly *huqqa* smoking is far better than *shisha* and other forms of smoking.

A *huqqa* still has the power to bring people together and it occupies a central space in a group. This puts people in a good pleasure mood when a smoker draws on the stem, he enhances a sense of peace.

Our many poets, scholars like Allama Iqbal and Ghalib smoked only for the purpose of relaxation and enjoyment. Some herbs are being smoked as alternative of tobacco. It is a very popular activity in the advance societies. According to an article by Amtul Jami, "*In the way of Huqqa*", writes that *Huqqa* has importance in our national poet's life.

The poet Chiragh Hasan Hasrat used to visit Allama Iqbal. The Allama was enjoying his *Huqqa* and did not pass it to Hasrat. Hasrat became quiet. Allama asked, "what are you thinking"? Hasrat replied, "I am contemplating the *khudi* (ego-self) of ḥuqqa." Allama smiled and passed his ḥuqqa to him.

Another anecdote shows Allama Iqbal in transit, on his way to Sialkot, at Wazirabad station at 4:00 am. He had to wait for three-hour to catch the Sialkot train. He asked the coolie to bring him a *Huqqa*. The coolie responded, "Sir, there is no place to find *Huqqa* at this early hour." Iqbal offered him eight annas. The coolie rushed off. After a while he brought back a small dirty *Huqqa*. The Allama sat back and relaxed with a puff; the coolie squatted next to Allama and they shared it by turns. When they were on the train once again, Allama's companion commented that ḥuqqa was really dirty. Allama laughed and said, "When a man breaks his *nasha* he does not see the dirt!" *Huqqa* smoking gives less nicotine than cigarette smoking. All the people are agree that smell of cigarette smoking is offensive than the smell of *huqqa* smoking. *Huqqa* is not only a device of smoking but also it is a part of our culture and traditions. It is very common in Punjab. Farmers and labourers, often smoke *huqqa* when they desire to take rest. After smoking *huqqa* for few minutes they become ready for further working.

Huqqa has become a part of our culture and is a vast umbrella that covers history, custom, traditions, etiquettes, atmosphere and many others social activates. *Huqqa* session is the best forum for the addicted persons to discuss their experiences. It is also admitted fact that smoking is injurious to health. Now-a-days many young boys and girls are addicted to cigarette smoking, but *huqqa* smoking is much less injurious than cigarette smoking.

Parts of Huqqa

In Punjab *huqqa* is a part of culture. Huqqa is a collection of certain parts

that complete it. These parts are made with different materials like wood, metal, bamboo and ropes. Its parts have their own technical terms and names, some Persian, Arabic, Urdu and Hindi words. Following are the name and detail of *huqqa* parts,

- *Chakar*
- Huqqa body
- *Paich*
- *Gatta*
- *Kulfee*
- *Narri*
- *Moth*
- *Surpoch*
- *Topi*

Chakar

The *chakar* is made from different material like brass, Iron, bronze and steel. It is a fixed part but can easily move in a circle. It is the lowest part of the *huqqa*. In certain design of *huqqa* chaker is not fixed, and these are not revolving *huqqas*. *Chaker* is mostly fixed in *huqqa*. The *chaker* is an essential part of Nawabi and Mughal *huqqas*.

It is small round instrument which helps in easy movement of the *huqqa* in a circle. It is fixed at the bottom of the *huqqa*, *chakar* makes smoking easier for the smokers to move the *huqqa* to the next person for smoking. It is the pivotal point around which *huqqa* moves. This is an essential part of the modern *huqqa* as well as the traditional *huqqa* of heavy size.

Huqqa body

It is a major part of *huqqa*. It contains water and smoke passes through this water. The body of *huqqa* is of many kinds and moreover all bodies of the *huqqa* are decorated. The cost of the *huqqa* mostly depends upon the capacity, variety, designing, *meenakari*, carving work and other decoration of the body.

All the functions of *huqqa* depend on it because it contains water which cleans the smoke. It is made of steel, bronze, clay, glass or leather. It is decorated with different traditional motifs and calligraphical designs. The body of the *huqqa* sets on top of the water base, which is sometime referred as vase. The down stem hinges are below the level of the water in the jar. Smoke passes through the body and goes down the stem where it bubbles in the water. At the bottom of the *huqqa*, there is a water jar from where the smoke generated during the smoking session passes before reaching the hose. When the smoke passes through water, it acquires moisture. This is what makes the inhalation of smoke arising from *huqqa* easier than that of a

cigarette smoke. It also performs the function of filtration of the smoke. This part is more decorated than other parts of the *Huqqa*. A short description of certern *huqqa* bodies is given blow.

Gatta

Gatta is made of bamboo sticks which are hollow inside and smoke can pass from it easily. It is covered and decorated with different decoration material. The upper side of the gatta is designed in such a manner that the upper portion of *huqqa* i.e, *chillum /topi* and bowl can be placed on it easily and tightly. It is decorated with beautiful metal wires and different colourful threads. Specially golden and silver colours give a unique touch to patterns of *huqqa*.

It is made of metal, mostly it is in half round shape some time in L shape. It is also decorated with different materials. It is also fixed in the *paich*. It is the central part of *paich* and *narri* /pipe.

Narri /Pipe

Narri is an important part of *huqqa*. Mostly it is made of bamboo sticks or of some flexible wood. It is sometime straight and sometime in half circle shape. It is decorated with different materials like metal wires and colourful threads. It has different checks and motives in lines. Hose refers to the slender tube through which the smoke is drawn. In these days rubber pipe is used in place of bamboo sticks as a smoking pipe/*narri*.

Moth /Hose

At the top of *narri* /pipe a small piece of pipe is attached usually made of metal is called *moth* or hose.

This is available in fanciful designs, but it really has no impact on the quality

of smoke. Its shape is just like a cigar. Its one side is fixed /attached tightly with *narri* or pipe and the other side is to take into mouth for smoking. However, one has to make sure that the mouth piece is fastened tightly before smoking. The hose is long and flexible and is perfect for everyday use.

Topi

Topi is also called *chillum*. It is shaped like a bowl with small inverted neck. It is made of clay with a round shape. A small hole is made in it. The bowl is fixed on the body of *huqqa*. It holds either *shisha* or tobacco and the coals. It is decorated with small pieces of steel sheet which also protect it from damage and breaking. Sometimes it is covered with metal and different patterns of wires.

The *chillum* is also named bowl. The term bowl refers to the head or the topmost part of the *Huqqa*, which is basically a container or vessel that holds the tobacco. It is usually made up of clay or marble. The tobacco that the bowl contains is used during the smoking session. It is made in many varieties of shapes and sizes. It is common that all *chillums* /bowls serve the same function. A bowl holds the tobacco and blazing the coal to warm it and the smoke which is created by the process of sucking passes down the shaft to be filtered by the water before travelling through the hose. Bowls are made from a variety of materials from traditional clay to ceramic, glass, and even metal. Generally, thicker, more insulating materials such as clay are preferred as they retain heat better than metal. Sometime very tiny holes are kept in the *surpoch* for air. It is used for the protection of coals which are put into the *chillum* to heat the tobacco.

Accessories of Huqqa

- *Huqqa* Tongs
- Tobacco

Allama Iqbal enjoying huqqa.

- Clay ball
- Gurr
- Charcoal/Cow's dung cake

Huqqa Tongs

It is a small iron made instrument with two blades open from one side and joined from other side. It is used for putting burnt coals in to the chillum for heating the tabcoo and gurr.

Huqqa is loaded with fresh tobacco. You can load your bowl, place your free *huqqa* foils over the top, and light your free coals, you need to use the free *huqqa* tongs to maintain the position of charcoal in your *huqqa* perfectly. Once your bowl starts producing thick clouds of smoke be sure to rotate

Green tobacco.

the coals every 5-10 minutes with your tongs to prevent scorching any one area of the *shisha* tobacco. Huqqa tongs vary in size and style. People use different kinds of tongs which not only beautify *huqqas* but also suits them.

Traditional tobacco is a green, leafy plant that is grown in warm climates. After picking, it is dried, ground up, and used in different ways. It can be smoked in a cigarette, pipe, or cigar. It can be chewed (called smokeless tobacco or chewing tobacco) or sniffed through the nose (called snuff). Tobacco is an agricultural crop, which is commonly used to make cigarettes. It is grown all over the world and supports a billion-dollar industry.

Loose-leaf tobacco can be smoked in pipes and *huqqa*. Pakistani *huqqa* tobacco is also known as *Khabbar* Tobacco, *Desi huqqa* Tobacco. The usage of this tobacco is traditionally common in the Punjab. In Punjab Toba Take

Dried tobacco.

Singh distriet is very popular in growing tabacco. A small quantity of this tobacco is exported to oversees. Almost the whole production of tobacco is being used locally in villages of Punjab with *desi huqqa.*

Clay ball is used in *huqqa* to block the coal to fall in water. This ball can also be made of salt. Normally *huqqa* smokers prefer clay ball. Although it is small piece of clay but it is an essential part of *huqqa. Huqqa* cannot function properly if it is used without putting this small clay boll at the hole of *chillum/topi. Gurr* is a close substitute of white sugar. It is traditionally used in rural areas of the Punjab. It is manufactured in rural areas of the subcontinent with the juice of sugar-cane. It is used in *huqqa* just for flavours. *Gurr* also decreases the acridness of tobacco.

Charcoal /coal is the source of energy to produce heat that will be transferred

A portion of revolving huqqa.

to the tobacco inside the bowl. In the village area burning dung is also used for obtaining heat for the tobacco.

How a *huqqa* is prepared for smoking?

First of all fill the *huqqa* body or base with water sufficient to dip a few centimeters of the body pipe, which is sealed tightly to it. Deeper water only increases efficiency of *huqqa* and the inhalation force. Now the other parts of *huqqa* are attached with base tightly. In *chillum* firstly place clay or salt ball to block the hole and put tobacco and a small amount of gur in *chillum* and now burning charcoal is placed on top of the tobacco. *Chillum*

Artisan at work making huqqa.

is placed at the top of the *huqqa*. In Punjab it is a tradition to cover the *chillum* with perforated tin foil which is called *surosh*. This may also reduce the temperature and saves the tobacco to burn quickly.

Latest Trends of Huqqa

In Gujart, *huqqa* is an important part of our culture and traditions. Its decoration is totally based on our Punjab handicrafts. Huqqa is a combination of Gujarti designs and handicrafts. In olden times *huqqa* was a major article of every home in Gujart but now-a-days it is just a decoration piece.

Topis and their covers.

Most of our young generation is ignorant about the traditional *huqqa*. They just know it is only a smoking device or a part of our cultural heritage. These days our young generation feels proud to follow the western culture rather than their own.

Huqqa is still being used in Gujart but in this age a new form of *huqqa* has taken place which is called *shisha*. It is not a traditional *huqqa* form because it is totally opposite of *huqqa*. In different cities of developed countries, the modern form of *huqqa* is *shisha* which is used with different flavours,

A latest model of huqqa.

Chillums on display.

smells and wide variety of ingredients. *Shisha* is a synonym for *huqqa* and it is taken from Persian word '*Shishe*' which means glass and not a bottle. Not only in the subcontinent but also in Europe and Gulf states this form of *huqqa* i.e. *Shisha* is extensively used by the new generation.

Now-a-days. *Shisha* has also become much popular in Gujart. In different cities we see the top most hotels offering the *shisha* as a tradition. *Shisha* provides a mixture of tobacco and different flavours.

Shisha is not like a typical *huqqa*. *Shisha* smoking is entirely different from *huqqa* smoking. *Shisha* tobacco is smoked for flavour and not for any kind of effect. It proves a relaxing and peaceful pursuit. The most popular flavour is apple and others including strawberry, pineapple, apricot, grape, rose and mint.

Fixing the narri.

Huqqa smoking is viewed as a form of art that requires a great deal of efforts in its setting before it becomes ready for smoking. This popular art of the olden days has been passed by one generation to another. The fashion of *huqqa* will never fade and always remain in style. The water pipes of the seventeenth century are finding their way in the coffee shops, cafes and plethora of bars and spread all across the country. Thus, *huqqa* pipes are very popular amongst the people, especially old, who are more often turning to *huqqa* smoking to maintain their well-groomed image.

It is frequently said that the early *huqqa* was crafted and designed out of a coconut shell in Persia or India. Thereafter, it spread its influence in the entire subcontinent. The design of *huqqa* water pipes has undergone some renovations and has acquired its final form that we find now-a-days.
The present *Huqqa* and the *shisha*- tobacco has not gained the present form overnight. The *huqqa* has been in use for 500 years as a smoking device with fruity flavours and light smoke. This is even popular today. At the initial stage the first *huqqa* has been manufactured out of coconuts. The *huqqa chillum* consisted of the hard and watertight shell of the coconut; the smoke-stem was made of a hollow bamboo tube. As a kind of hose, they probably used a straw or a thinner bamboo tube. Anyway, the water-pipe emerged in the developed shape during Mughal period. It became a good cultural device, because as soon as something is prohibited, people badly want to do it.

The *huqqa* symbolizes a well-balanced lifestyle, hospitality and sociality. It is offered in coffee houses quite a lot. Smoking *huqqa* soon became a social activity. Whenever families and friends meet with one another, they desire to smoke *huqqa*. To make these events even more special, sweets and cookies and other eatables are also served, while *huqqa* smoking. The tea and coffee were not used in those days.

In big cities, hundreds of *huqqa* cafès have opened within a few years, where mainly young generation meets at night. The night activities of these cities cannot be imagined without those *Huqqa* bars. Older generations often consider it in negative sense, because modern *shisha* bars are pushing traditional coffee houses aside, in which they partly still smoke this tobacco. In the meantime, the trend of modern shisha bars has also been taking place in the advance countries. An explanation about why *huqqa* gained such popularity could be expressed in these words, that smoking *huqqa* means silence, relaxation, leisure having time for thoughts and talks. Such feelings cannot be attained with cigarette smoking.

Smoking *shisha* has become one of the trends. Setting new activities among the stylish fashionable young people. But smoking the flavoured tobacco for just an hour through a water pipe, a tradition that originated in the Middle East, has been revealed to be more harmful than having 100 cigarettes. Now there are a lot of new alternatives for smokers who still want to indulge in this trend setting pastime activity while staying healthy and still looking cool.

In these days different companies explore different variety of *Shisha*. In the busy life these companies introduce electrical *shisha* in different sizes with elegant shapes and designs. E-shisha (Electric shisha) is one of them. It is now the top choice for everyone from celebrities to clubs for older smokers.

The use of *e-Shish* a is so similar to smoking the traditional *huqqa* but not safe for health and not better for society. The traditional *huqqa* is totally based on natural ingredients. It does not have any flavour in it. It is one of major symbols of happiness for the old Punjabi peoples. When they enjoy *huqqa* they share their experiences with young generation and try to solve their problems indirectly. In the modern age it is only in the stories. Our young generation considers that *shisha* is our traditional *huqqa*. In short *shisha* is destroying our culture.

In the end it can easily be said that *huqqa* is still a major part of our cultural heritage. The civilization, culture and traditions of the people of a country are the representative of the history, faith, language, and surroundings of that country. Similarly, the cultural patterns of our country are our rich heritage of civilization and traditions. The culture of Gujrat-Punjab seeks its influence from the cultures of different religions and nations in the Central Asia and the Middle East. Pakistani culture varies widely from region to region. Punjab cultural is rich, unique and special. A large part of community of the Gujrat-Punjab lives in village area. These people are extremely hard-working and are mostly involved in agriculture. They play a major role in the development of our country. Moreover, the fertile land of our country is rich for growing various crops. The Gujrat-Punjab is also rich in industry and mines. The people of Gujrat-Punjab are well-known for warmth and hospitality. All the families in the villages serve their guests with food and *huqqa*. Farmers and labourers smoke *Huqqa* at their interval while doing work in fields and at others places. Similarly in the villages people sit together for smoking and discussing their problems. Undoubtedly it is companion of old people in free times. *Huqqa* is one of the major things which represent all the shades of handicrafts of Gujrat-Punjab. Its different parts of decoration represent the different handicrafts of Punjab.

We can see the *chillum* and hose made of clay which represent the Gujrat clay pottery. Wood carving is also done on different parts of *huqqa* specially on *narri*. Now a days plastic pipe is also being used as a *narri*. It is decorated with costly material and this decoration has also achieved a top point in our cultural heritage. Wooden *narri* looks very charming and colourful.

To pen off, we can say that Gujarati-Punjabi traditional *huqqa* is famous in the whole world like our folk artisans. It is crystal clear that every type of *huqqa* is the combination of handicrafts which represents the culture of

Gujrat. If we see a single piece of any kind of *huqqa* we will note that it is the representation of all parts of the Punjab. There is no doubt *huqqa* is a binding factor in the Punjab.

Delicate wood carving at a furniture workshop.

Furniture Manufacturing

The furniture that started 200 years ago, has today became the symbol of the economic and social development of Pakistan. Gujrat furniture industry is producing intricate hand-carved and sleek straight line wooden furniture in this time. Furniture industry is serving consumers within and across the borders. To ensure the quality and delivery of finest furniture the industry is equipped with latest machines imported from Germany, Italy and China. Furniture industry has gained the international recognition and maintaining this reputation through uncompromising quality.

Now many recognized brands like National furniture, decent furniture and N.M. furniture that are rooted in Gujrat, has a global reach. The main thing is that furniture industry has become a design authority and adopting a modern attitude and indulges in the latest innovations. According to GCCI, the annual export of wooden furniture from Gujrat equals Rs. 50 million annually. There are close to 350 small show rooms, more than 100 big show-rooms and more than 1000 workshops of wooden furniture in the district. Finest quality furniture has been used in provincial and National Assembly of Pakistan. It is a great honour for Gujrat.

Gujrat district is a land of skilful people. High quality furniture is being produced in many state of the art factories. Owners of these factories are well aware from latest marketing techniques. They have set up superb showrooms and display centers for their furniture items.

During Mughal reign the Muslims brought the art of furniture manufacturing in subcontinent and due to their creative nature, the art of calligraphy flourished. The carving on wood and historical buildings represent their artistic taste. They revolutionized this at so nicely that today their work in the field of carving wood seems to be miracle. After 1947, when Pakistan came into being, this art changes one of the largest industries of Pakistan. Today, Gujrat is not only producing the furniture for Pakistani customers, but it is being exported to many foreign countries. There was a time when furniture was manufactured by a single person or a few without the help of any proper tool or machines. But now a days furniture manufacturing is a big industry of Pakistan. Highly qualified, trained and educated skilled workers use latest equipments, tools and machines to produce high quality furniture items.

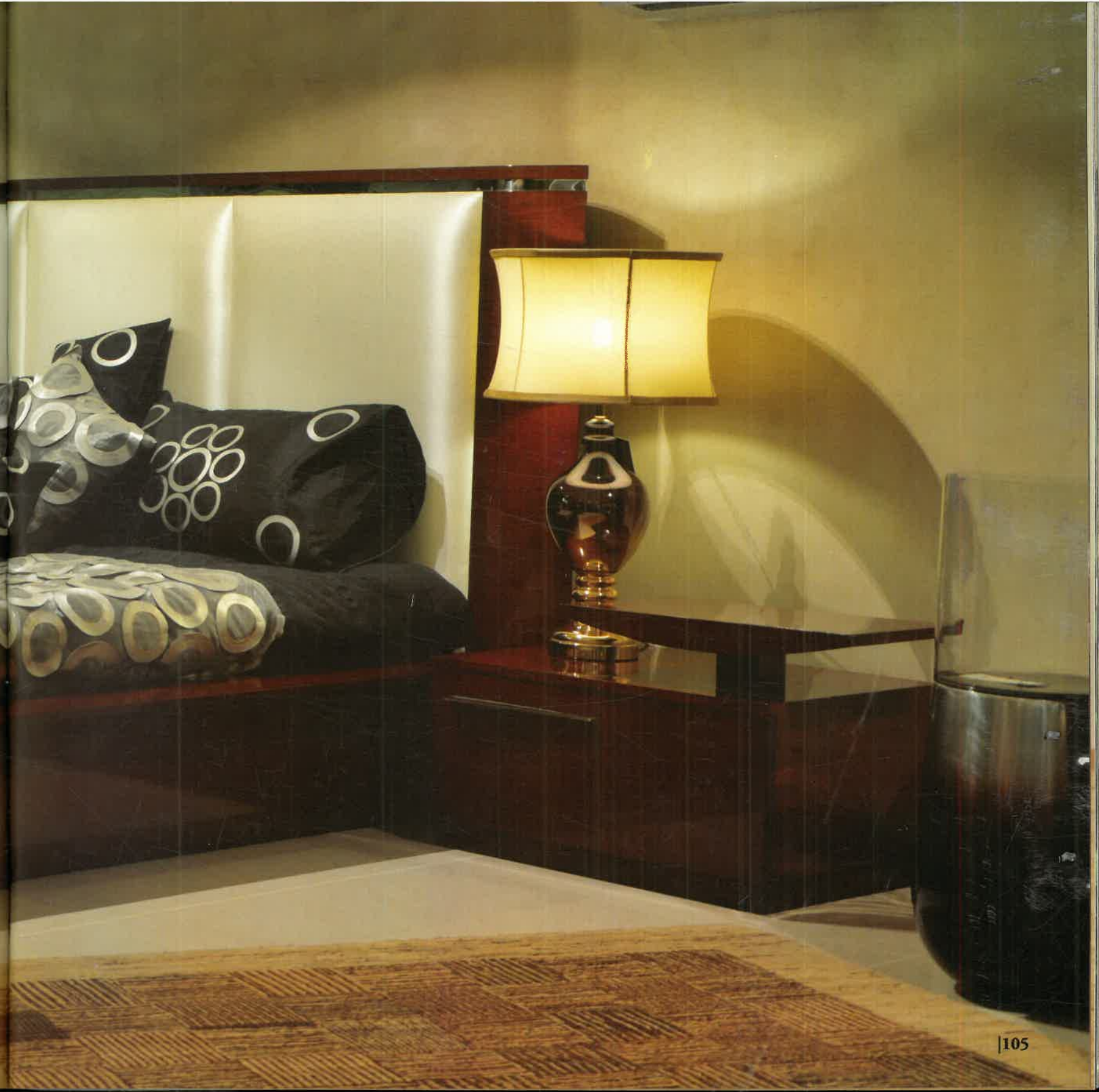
Tools to Start Building Fine Furniture

Every trade has its tools, and wood working is no different. Any craftsman knows that the right tool for the project is critical in manufacturing a quality end product in a timely manner. Here is a tally of the top tools every woodworkers should think about owning;

- The Claw Hammer
- The Tape Measure
- The Utility Knife
- The Moisture Meter
- The Chisel

- The Level
- The Screwdriver
- The Nail Set
- The Sliding Bevel
- The Layout Square
- The Block Plane
- The Caliper
- The Clamp
- The Jig
- The Hand Saw
- The Feather Board
- The Metal Detector
- The Saw Horse
- The Work Bench
- The Tool Storage System
- The Shop-Vac
- The Bench Grinder
- The Circular Saw
- The Power Drill
- The Sabre Saw
- The Palm Sander
- The Random Orbital Sander
- The Table Saw
- The Rip Fence
- The Miter Gauge
- The Jig and Dado
- The Compound Miter Saw
- The Router
- The Band Saw
- The Radial Arm Saw

Bedroom furniture from Gujrat.



- The Drill Press
- The Surface Planer
- The Jointer

Hand tools are expensive and the prospect of buying everything you need to start building fine furniture can be overwhelming. The good news is that you don't need every tool you've been told you need, and you don't have to pay as much as you might think. By following this list, and a few guiding principles. You can have all the essential tools on a reasonable budget, and in the end, you'll be a better woodworker. However, the following tools are essential to start furniture trade on commercial basis:

Bevel-up, Low-Angle Jack Plane

As its name suggests, this plane is extremely versatile, so there is no need to rush out and buy a bunch of planes. With a couple of extra blades, it becomes even more versatile. Put in a high-angle blade to flatten and smooth boards with unruly grain. Put in a low-angle blade and pair it with a shooting board to take perfect end-grain shavings.

Block Plane

It is suggested to buy a less expensive plane and swapping the stock blade for a thicker replacement. The thicker blade will reduce chatter and the higher quality steel will maintain a better edge. A less expensive plane will require more time to flatten the sole, but you'll have a high performance tool for half the price. Some artisans use a fully adjustable low-angle Stanley block plane with a Hock replacement blade. The plane's adjustment mechanism requires a little more TLC than a Veritas or Lie-Nielsen, but it can cut just as well.

Small Hammer

A small 7 oz or 8 oz Japanese plane hammer isn't perfect for every job, but

Furniture on display at a showroom.

it's pretty good at common tasks like chopping dovetails, adjusting planes or driving small finishing nails. Once you've developed your skills and an understanding of the type of work you like to do, you may be inclined to buy some more specialized hammers.

Bevel-Edge Chisels

A full set of bevel-edge chisels is good to have and, if you chop mortises by hand, mortising chisels are definitely the best tool for the job. Practically speaking, most of your mortise and tenons will be cut with machines. When fitting joinery by hand, most tasks can be done with a 1/4", 1/2", or 1" chisel, and you can design your fully hand-cut joinery to use the tools you have. There is no need to make a 5/16" tenon where a 1/4" will do. Acquiring chisels is a great opportunity to buy used. Not only will you save some money, but the quality of steel will be far better than that of your average home improved brand.

Water Stones

Before you set metal to wood you need to be able to sharpen your tools. There is a great debate about what type of sharpening stones are best, but if you aren't apt at sharpening, getting caught up in that argument will only hinder your progress. A combination 800x/4000x water stone is an effective and affordable option to get your tools up and running.

3" Engineer's Square

This is a tool of choice for laying out joinery. A small square is more manageable when marking a small line on a small part. If the square is much bigger than the part you are marking, it can become challenging to hold it in place to mark a clean, accurate line. You want to be confident in the accuracy of your tools, so buy the best you can afford and avoid buying used, as there is a good chance a used square has been dropped.

Pocket Square

The pocket square is large enough for the measurements we need most frequently, like checking material thickness and small enough to fit in your pocket so you're never without it in the shop. It's also great for setting up machines because you can check for square and depth of cut without changing tools. While it may seem expensive for such a simple piece of metal, it's cheaper than a small combination square and it is made to the tolerances of an engineer's square.

12" Combination Square

In reality, this square can do the job of the engineer square, the pocket square and more. Its flat cast iron head means it can act as a substitute for an engineer square, and the 12" rule means you can measure and mark work beyond the size of a pocket square. Flip the tool around to accurately find a 45° angle for mitre work, or use the straight edge of the rule to check the flatness of a board. Again, don't try and save by buying an inexpensive or used square as it will cost you in the long run.

Wheel Marking Gauge

A standard wheel marking gauge will make clean, accurate reference marks. It's also great for transferring measurements (like the depth of a mortise). They are not expensive and there's no need to shell out the extra cash for one with all the bells and whistles.

6" Sliding Bevel Gauge

If you want to do any work with angles (and you do), then you need a sliding bevel gauge. They help you layout dovetails and let you transfer angles to and from drawings, machines, and parts. A cheap bevel gauge is harder to set accurately and will inevitably loosen up when you need it most, so this is another tool worth spending a little extra on.

Card Scraper

Inexpensive and invaluable, this tool is a necessity when working with curved parts, tricky grain, and veneer. It's important to learn how to put a consistent burr on the scraper, and this can often deter beginners from using it, but once you can, you'll save hours of sanding and open up a world of new design possibilities. New, used, or homemade, they aren't going to blow your budget.

Mill-Bastard File

Files are extremely useful, helping to shape parts, sharpen scrapers, and round over tenons. You will inevitably collect a variety of files, but the oh-so-average "mill-bastard" is a good place to start. The "mill" refers to its shape and single-cut parallel rows of teeth, while the "bastard" means the cut is between rough and smooth.

Bedroom furniture on display.

Domestic Handicrafts of Gujrat

In domestic handicrafts of Gujrat, *paranda* is one of the beautiful traditional handicrafts.

Punjabi women wore this hanging in their hair to give them a healthy and attractive look. Women having long hair tie a *parāndā* at the end of their braid. In Gujrat, *parāndā* was very common handicraft that was available in different designs and colours. Native women made *parāndā* with a lot of silk, cotton and *sīlam* threads knitted with expertise and with additional embellishments, such as beads or mirror work. This practice demands a lot of patience. It shows the sincerity and liveliness of the women of Gujrat. Like the past even today women wear *parāndā* at different occasions but now a day very few areas of Gujrat are involved in making this handicraft.

Similarly *nala* making is another handicraft, practiced by native women of Gujrat during their leisure time. This art passed on from mother to daughter. These days nala-making has become a small business for the people of Gujrat. Good quality handmade *nala* is a valued product and a speciality of the women craftsperson from villages in the neighbourhood of Gujrat.

A hand crafted embroidery piece.

Nala is usually made from silk and cotton threads and its end point is mostly designed as an ornament with differently embellished work. This is a quick finger act and a great deal of patience is required to make it strong and smooth. These days this product is produced through machines.

Moreover domestic women were also expert in embroidery craft; even these days many women are doing this practice, but now in the shape of a small business. Women use *thappā* to trace a design on fabric and then embroider it with different types of embroidery. Embroidery is of various kinds like Kashmīrī, Sindhī and Shadow. *Gotī* work is also done by native women these days.

Embroidery on a front piece of ladies shirt in process.

Making of furniture from reed.

Handicrafts of Gujrat.

WOOLEN SHAWLS MAKING

Woolen shawls are very popular in the Gujrat region. The material used in the woolen shawl is called Pasham which is prepared from sheep wool but artificial material is also used for shawl making. Woolen shawls are mostly made in Jalapur Jattan that is a large town of district Gujrat. These woolen shawls are of export quality product. These shawls are much appreciated throughout the country and are constantly innovated with new designs reaching the town markets.

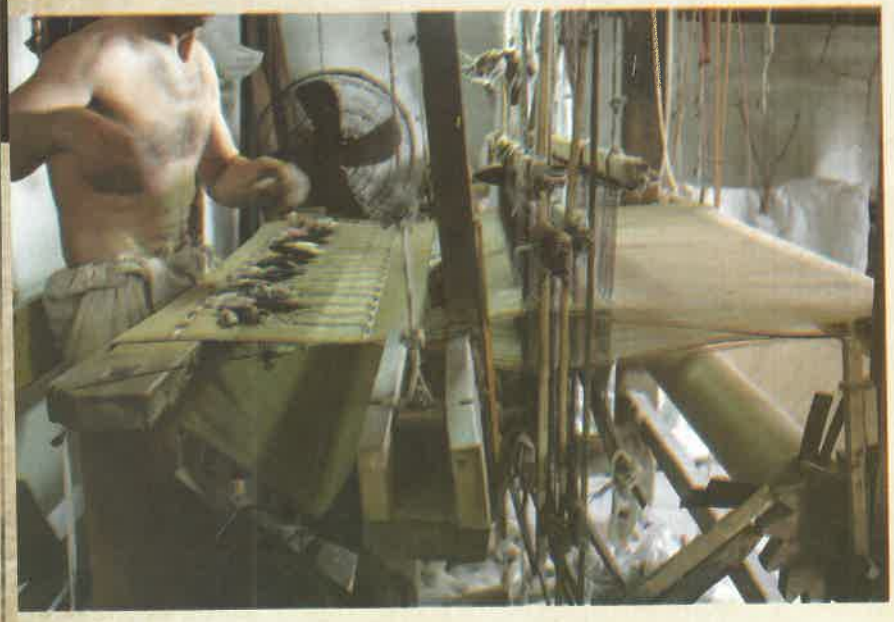
Pashmina.

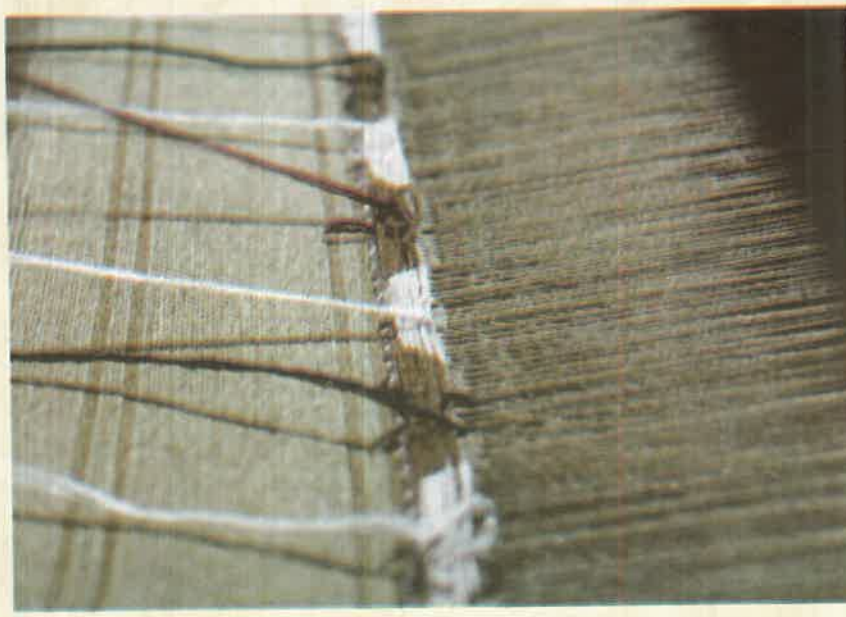
Jalalpur Jattan is located 12 km east side of the Gujrat city and famous for its textile industry.

When Alexander the Great defeated King Porus, he established two towns, one near Jhelum River and another near Chenab River. The latter, present day Jalalpur Jattan was named Shaklanagar an amalgamation of Greek and Sanskrit words meaning the city of beauty. These cities were settled by people from his multinational armies, which included a majority of Greeks. These Indo-Greek cities and their associated realms thrived long after Alexander's departure. Later, Jala ud din Firuz Khilji and his forces stayed here to suppress the invasion of Mongols and he renamed the city of Jalalabad after

his name. The name was once again changed to Jalalpur Jattan by the notable jatts of their time said to be Zabardast Khan and Ajmer Khan.

During Sikh rule, the town gained significant importance. There is a place in Jalalpur Jattan built by Chandragupta Mauurya in 300 BC. Local historians believe that Chandragupta had built a fort at a place which is now known as Islam Garh, a suburban village of Jalapur Jattan. The original name of the village could not be ascertained but the fort became famous as Islam Garh Fort with the passage of time. The fort of Islam Garh had remained under Aurangzeb Alamgir, Ahmed Shah Abdali, and Ranjit Singh and their forces. The fort had been the mint of Maharaja Ranjit Singh of Lahore in 1832. Only





Various stages of shawl making.

some deteriorated remains of the fort exist today.

There is also an ancient city within the territories of the city, now a town known as Kula Chor. Excavation in the area revealed that Kula Chor was the mint of the Mayurya Dynasty.

In 1908, Jalalpur Jattan was made a municipality or municipal committee, the fully representative body. The city was granted tehsil status in February 2015.

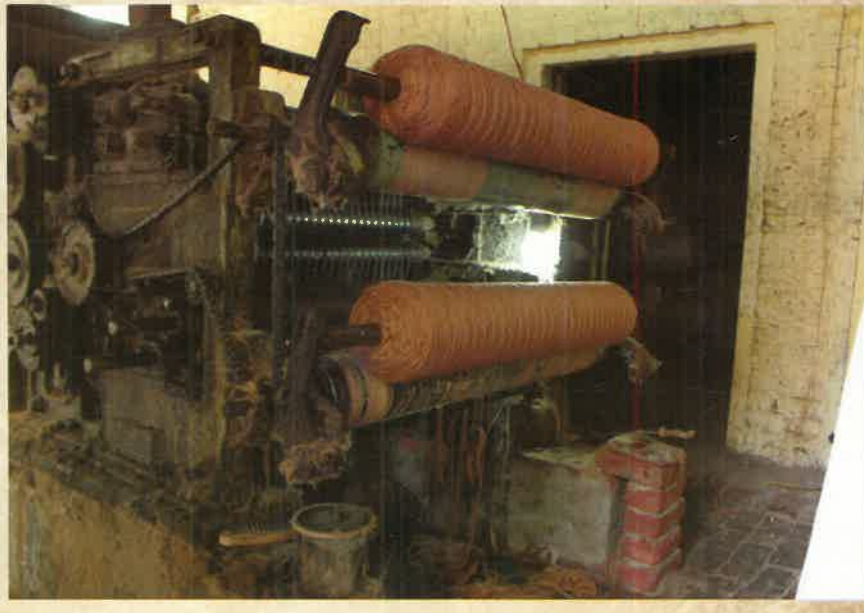
Khadis of Jalalpur Jattan-Gujrat

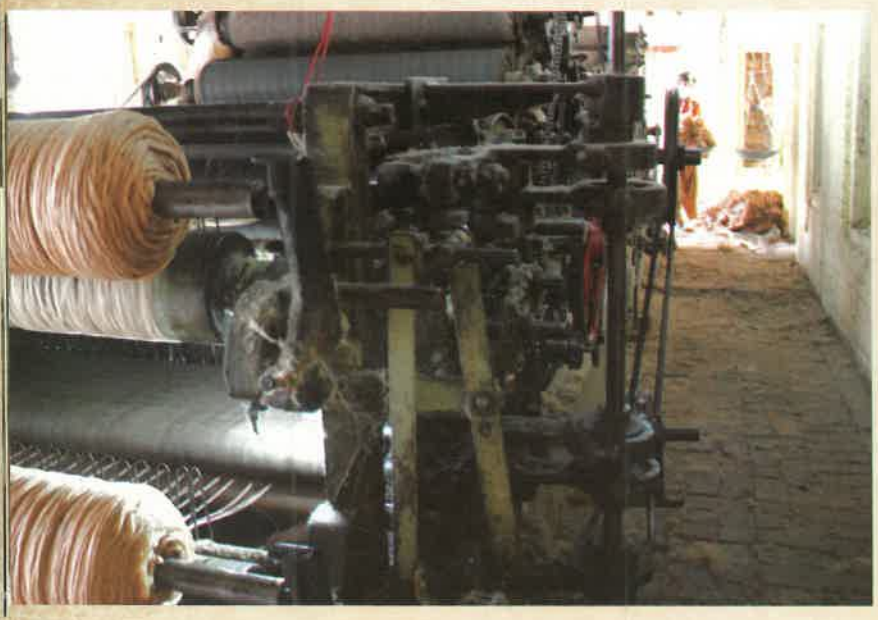
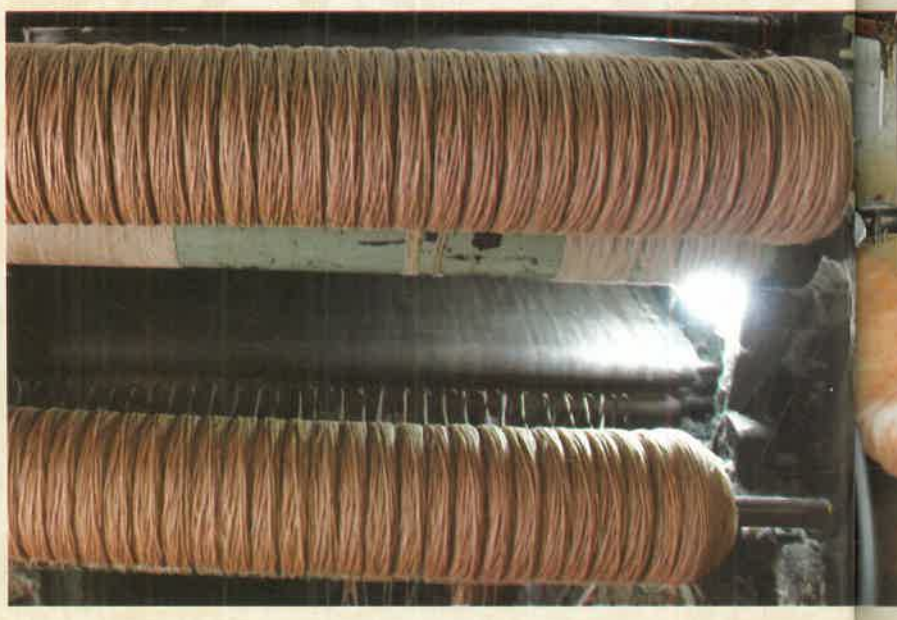
The word khadi or khaddi is based on the workplace or location of the cloth makers. Khaddi or khadda means a pit. The work place was always half sunk in a pit or khadda or khaddi hence the name. The word khaddi has now become a synonym for handlooms half sunk in ground. The product produced is also called khadi, khaddi or khaddar.

Khadi or Khaddar is handmade, handspun and hand-woven cotton fabric made by thousands of skilled artisans living in rural areas of Gujrat particularly Jalalpur Jattan. Khadedar is cool, comfortable and truly environment friendly fabric suitable for all types of seasons. The fabric got its importance from the traditional methods of cloth making used by people of Gujrat. The 5000 years old process of hand-woven cloth is a part of Jalalpur Jattan's great history in cloth making.

Khaddar over the decades has moved from a villager's identity fabric to a fashion garment. Many fashion designers believe that Khaddar is Pakistan's answer to Egyptian cotton and linen. It falls well and becomes second skin after two washes. Khaddar is available in many weaves and designs and stands apart from mill made unnatural fabrics.

Various stages of shawl making.



Various stages of shawl making.

How it is made

First, cotton balls are handpicked and separation of fibers from cotton seeds is done by hand using a sharp comb like object. Then by carding process the final traces of trash from fibers is removed completely and the carded material is then collected as 'Slivers'. These slivers are then spun into yarn on a spinning wheel where they are thinned out and twisted at the same time to strengthen it. The spun years are then wounded into reels of thousand meters each and then manufactured and hand woven into fabric.

Khadi is mainly woven in cotton, but it can also be woven in silk and wool or can be blended with mix of any fibers to give it more versatile look.

Production Centres

Khadi fabrics are produced in many area of Pakistan. Lately beside Gujrat Lahore, Karachi, Multan and Bahawalpur have also become famous for khaddi products. The products, however, differs from each other in their weaving style and fiber mix.

Characteristics

Cool in summers and warm in winters.
Very light and airy.
Soft-feel-texture and versatile fabric.

Maintenance

Dry clean your Khadi garments or wash in cold water with mild soap.
Starch your Khadi garments to remove crumple from it.
Do not wring excess water out. Dry fabric in shade as sun may cause color fabric to fade.
Wash dark colors separately and never use chemical bleach.

Power Looms, Jalalpur

Jalalpur Jattan is located 12 km east side of the Gujrat city and famous for its textile industry. The major concentration is in the Mohalla of Shahghan,

Shershah and Akbarabad, Adda Tumtum. Around 70% factories are located in these three localities.

Before the partition some people had migrated from Jammu and settled in Jalapur Jattan village. They were trained in Kashmir pashmina shawls/stoles and made finest quality which was shrink resistant and had the unique style. They had started this work on hand looks and used to sell them at Jammu or the traveller of Kashmir bought from them. This was the beginning point of this cluster, with the passage of time they introduced or a shift came into this cluster in the form of power looms.

Historically, power looms industry started on a cottage scale in the town. Then more people came into this business and this business became very popular in this area. This business adopted the shape of home industry in this town and in few years, more than 15,000 power looms became operational. In every house minimum four machines were operational and workforce

Process of shawl manufacturing.

Handloom and charkha-craft.

Different designs of shawls.

was available in the area. This kind of labour became more important and prosperity arrived in the area. People are involved in this business with two to three generations. Power looms industry is based on the small home-based units. Mostly the owner and their family members themselves are managing these units.

Products

The fabric manufactured on power looms is of inferior quality and is unable to fetch high value in national or international markets. Also due to technical limitations (shorter width) it does not produce the specifications which are required in the international market.

There are more than 100 small units of power looms are in operation. However, about 10 major fabric manufacturers are also running their unit successfully who are producing the products in shape of "Gram Shawl" of export quality. Some of them are M/s Meer Weaving Mill, M/s Khalid Muzaffar Weaving Mill, M/s Dar Weaving Industry, M/s Assad Weaving Mill and M/s Arshad Weaving Mill.

Raw Material Suppliers

The wastage of textile mills/spinning mills as well as waist products of woolen yarn that is Jarsis of Landa Bazaar, is the major raw material which is used after its re-processing. The units with good financial strength procure their raw material with their own investment from different spinning mills of the country. Weaver's are bound to buy a minimum level of goats of yarn. Some of the major yarn suppliers are M/s Abrahim Agency, M/s Ibrahim Group, M/s Kunjah Textile Mill, M/s Zahid Jee Fabric, M/s Fateh Textile Mill, etc.

Raw material is purchased on each basis. Some units don't have the financial strength to procure raw materials for themselves. The middlemen provide yarn and these manufacturing units just take the conversion charges for converting yarn into fabric.

Shawls at an outlet.

CERAMIC INDUSTRY

Gujrat has remained famous for ceramics since ancient times. The main reason for this industry is the culture of hereditary pottery. In early days terracotta was used but now the use of white clay is common in industry.

The ceramic products have an increasing demand in local as well as in international markets, but due to the load shedding of electricity and gas the industry is producing low quality products. Much of Pakistan's production of industrial ceramics, including glassy white wares, is centered in the three neighboring cities of Gujrat, Gujranwālā, and Siālkot.

According to GCCI, there are 110 to 120 production units for *pīyālī* are working which comprise 60% of the total ceramics units in Punjab, and provide employment to 7,000 workers. The ceramics group has skilled labour available, but the machinery being used by the industry is outdated and quality of ceramic industry is only better than Afghanistan.

History of Pottery in Gujrat

One of the different and ancient forms of art is clay pottery. Though it is of a very simple process and it has been a very popular art in the past. Clay can be formed easily in desired form. Almost all cultures of the world have known this process for hundreds of years and have a long history of pottery. Different cultures have different influences on each other through trade and immigration. Thus this craft is locally unique but collectively has distinction.

Potters have been forming clay pots and vessels for millennia. Early potters created objects that could be used for practical purposes. In ancient times man was not aware of the use of pots but as the time passed he felt the need of pots for daily usage. Then he used clay for its flexibility and made pots for food storage. But these pots were not durable because they were not fired. After the discovery of the fire, man used to fire these pots and realized that after firing, the pots were more durable and solid.

Shaping a large pot.

Moulds for pottery making.

In the beginning, man fired the clay pots at low temperature; as a result the pots were delicate and impermeable. Earliest potters solved this to some extent by rubbing the surfaces with a hard rock or wood before firing. But low-temperature fired pots were turning black by these fires. Decoration was mostly the result of scratches of tools into soft clay.

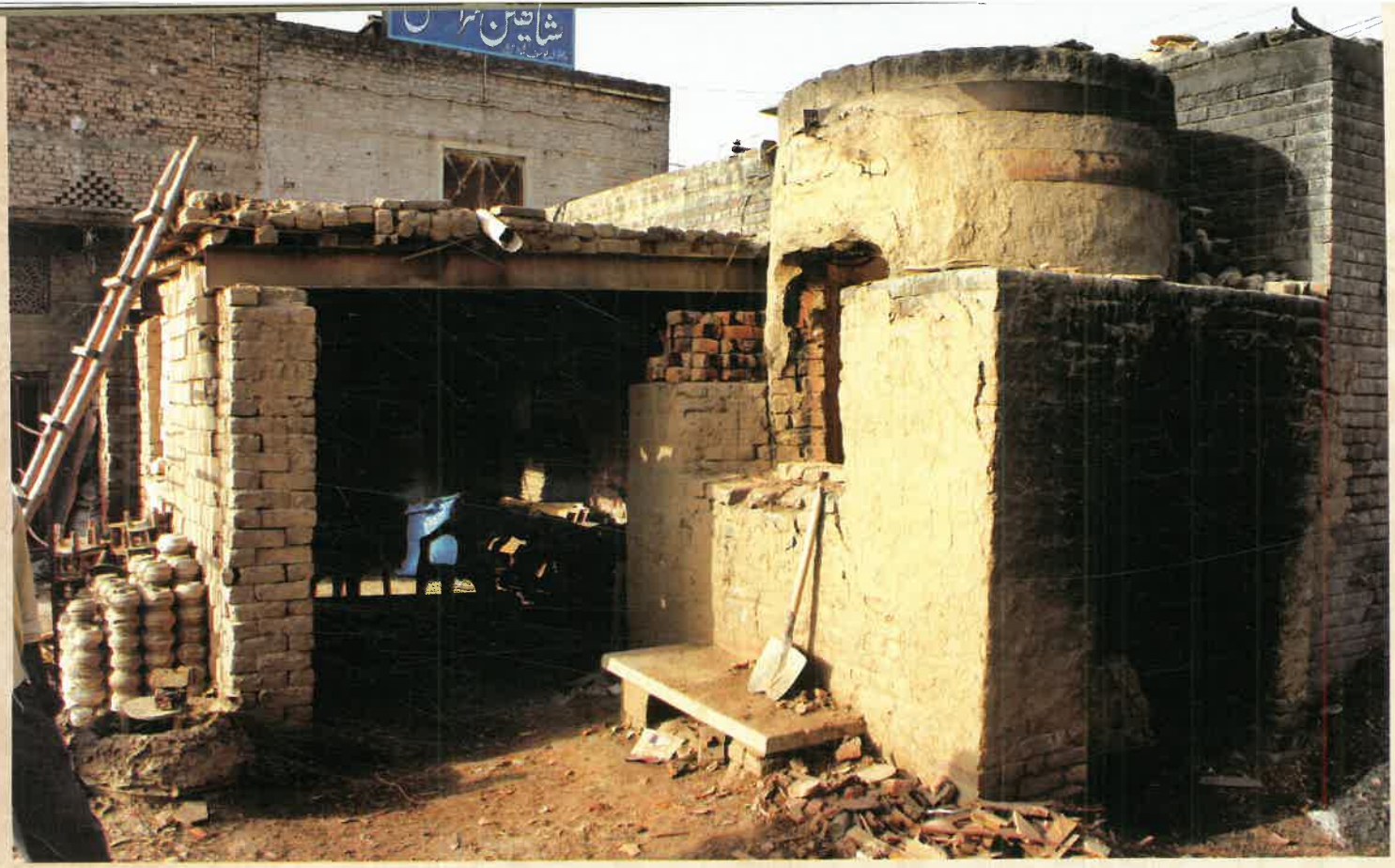
According to Khokhar Zamān, in his book, *Gujrat Tārīkh Kay Āìnay Mein*, the history of pottery making conveys us that, in 2000 BC Egyptians discovered the chalk, from which they made beautiful pots and after the discovery of glass, pots became more attractive and eye-catching. Because these pots were fired in low temperature that is why these pots were not very solid. Then China gave the trend of the use of modern kiln and it was the beginning of stoneware. Stoneware was durable than low temperature fired pots. From the 9th century onwards, Islamic merchants started to import

Chinese ceramics, which were at the core of the Indian Ocean luxury trade at that time.

Unusual and interesting objects were very valued in the Islamic world and became a motivation and way of creativeness for local potters. Dekun Zheng indicates in his book, *Studies in Chinese Ceramics* that according to the Islamic writer Ibn al- Hussain Bahakī (1059), the governor of Khurāsān named Alī Ibn Ísa, presented twenty pieces of Chinese imperial porcelain to Hārūn-al Rashīd, the caliph's court had never seen the similar pieces.

Pottery of every era in history reflects the social, economic and cultural values of that time. For example silver, bronze, porcelain, bone China and glass pots were made for different categories of people. Silver, bronze and other costly pots were made for kings and rulers of that time. For the

Clay pots ready for baking.



Kiln at a pottery workshop.

time being iron and aluminum pots were made for daily usage. The use of different colours had been started. Decoration and embellishment became the part of pottery making.

According to Khokhar Zamān, in 10th century China discovered the clay whose colour was white after firing and from the use of this white clay China started making porcelain that was not only pure and attractive but also proved durable. The awareness of these techniques reached Japan in 15th century, through Korea and when these pots reached Europe, England and Germany also tried to make porcelain and made better and hard porcelain. Whereas the England invented the "Bone China" for which they used the ash of bones as a raw material, that was very light weight, eye-catching, delicate and was more white and pure.

Porcelain was first produced in China that was transparent and light. Porcelain was made by Kaolin mixed with feldspar. The colourful decoration was accomplished by firing the porcelain. All over the Europe there was a great demand of Chinese porcelain. At a result European and Asian potters also developed different variations in their glazing techniques.

Muslims started making pottery in 15th century. Baghdād, Basrā and many other places became the centers of pottery making. Muslims gave the trend of "blue pottery" that became the mark of the Muslim world, rather than to imitate the China. Blue pottery reached Thathā, Hālā and Multān but unfortunately it was limited within a family. A few years ago under the Punjab Small Industries Corporation, the blue pottery center was opened to enhance its producion.

Pots ready for baking.

Artist at work.

In Pakistan pottery industry had its unusual importance. Different types of pots are made in different materials. Many industries are working throughout the country which are making plastic, aluminum and ceramics crockery. But before these industries pottery was made in clay on potter's wheel. Pots were made for the daily use. From the very beginning, in the history of Pakistan, earthenware pottery was produced on a great scale by potter's wheel in many parts of the country. In the beginning, handmade vessels were made especially for functional purposes but with little imagination. Different parts of the country developed unusual and individual claywork styles.

Gujrat is a famous city of Pakistan regarding red clay pottery. The history of pottery in Gujrat is as ancient as the history of Gujrat. The oldest craft of Gujrat is pottery and ceramic Industry. The pottery, ceramics industry

existed in Gujrat before the Independence of Pakistan in 1947. Gujrat is known for its flexible clay with which the natives have, for long, produced quality pottery. Its clay has attractive colour after firing that is an essential ingredient for fine-looking and eye-catching pots. There are very few texts containing observations of pottery making in Gujrat and no recognized published work is involved in a survey of this craft for the country as a whole.

According to the *Gujrat pedia*, in the beginning, potters made pots for daily use and slowly Gujrat became famous for its red clay pottery. For this speciality many people migrated towards Gujrat and adopted Pottery as a domestic industry. Seven decades before some families of Jammū Kashmīr migrated towards Gujrat and they were expert in making white clay pottery, soap stone and pottery with raw material of glass. They discovered to paint

Pottery ready for baking.

with coloured glaze and also found that the coloured glaze kept their pottery from cracking and falling apart. These pots were more beautiful and durable than red clay pottery. Seven decades before, potters made pots for their daily usage like plates, *Kūnāliān*, *Martabān*, Pitchers, *kāghzī pīyālā* and big jars for food storage. The revolution in pottery industry occurred in Gujrat when China clay was introduced by Kashmīrī migrated families.

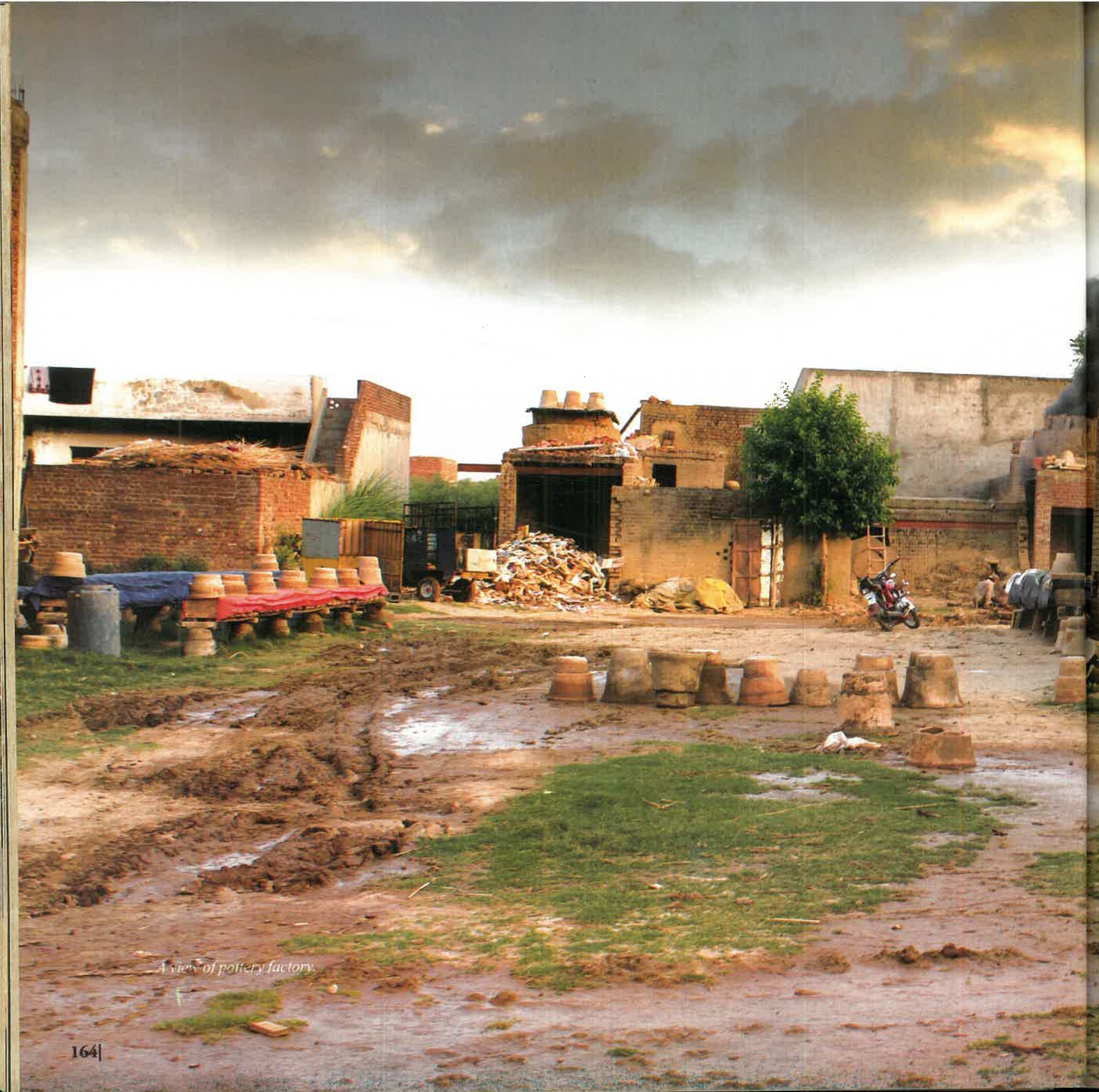
According to Orīyā Maqbool Jān, the art historian of Pakistan, Gujrat is apex of the Punjab. Regarding red clay pottery, Gujrat became the place of excellence because of its artisanship. The classical thing is the fineness and paper thin quality of the red clay pottery. Gujrat is famous for its *kāghzī pīyālā* since ages. People of Qandaḥār and Kābūl came to Gujrat only for the trade of red clay pottery. In the beginning pottery was made to fulfill the

basic needs of daily usage but later on things of amusement like *Ghūggū-ghore* for children were made. However, these toys were being replaced by the modern plastic and metal toys available in the market.

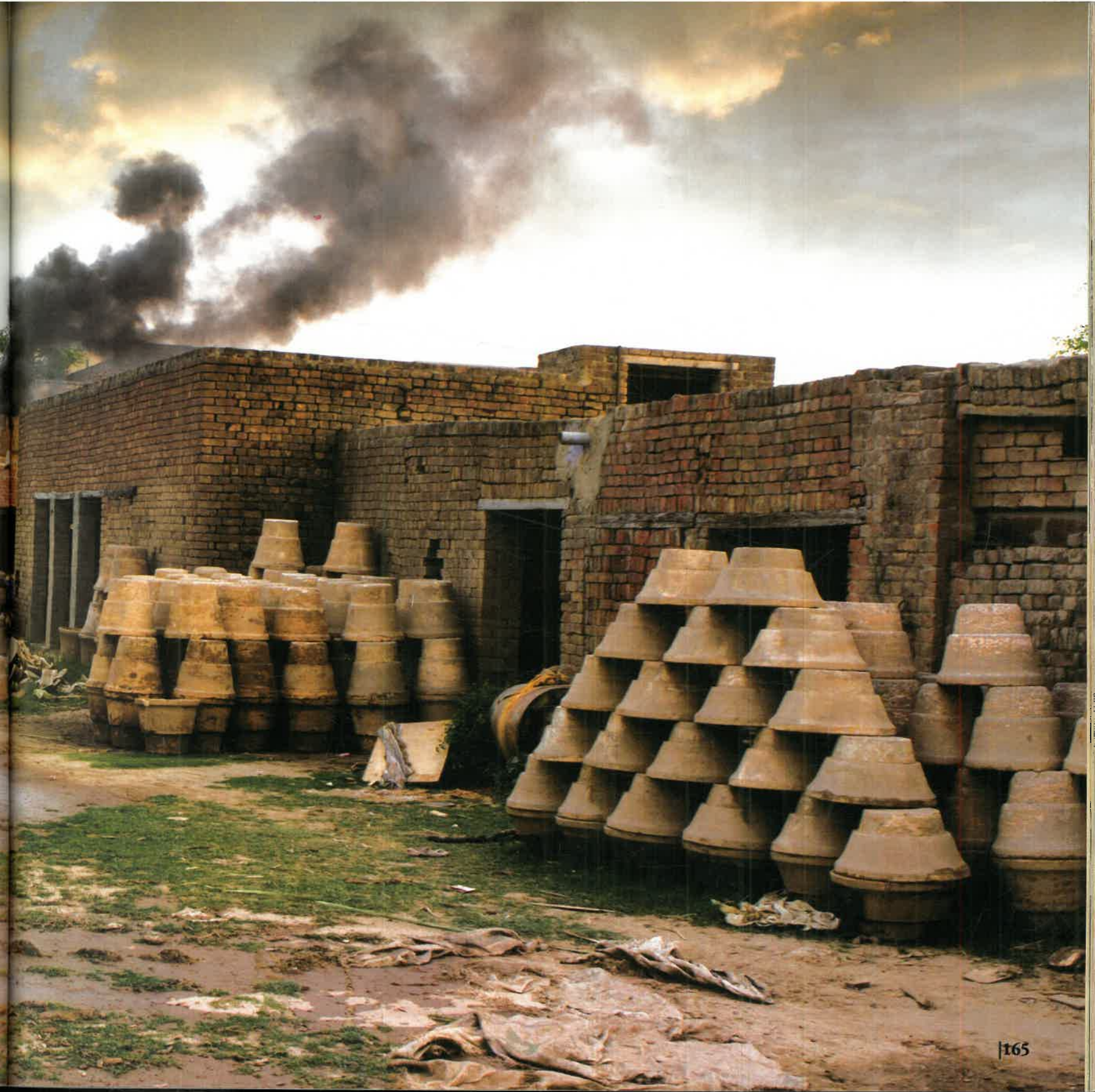
Orīyā Maqbool Jān also mentions after the partition there were a great number of potters in Gujrat, who used the coal to fuel the kiln, within the passage of time, China clay replaced the red clay pottery and pottery was restricted to only three items, pitcher, *hāndī* and *pīyālā*.

All other items were converted into china clay and red clay turned into a decorative art only. The trend of china clay came from Europe and Germany. Later on other materials like plastic and aluminum also affected the craft of red clay pottery.

Pottery for sale.



A view of pottery factory.



A worker beating the clay.

Before 1965, there was no use of good quality crockery in Pakistan. The good quality crockery was imported from different countries at a high cost. Many small and large units were established in Sīālkot, Gujrat, Gujrānwāla, Lahore and Chakwāl to prepare whiteware. This was the beginning of quality products in daily usage crockery. Sui gas played an important role to enhance the quality of pots. The raw material and machinery is also produced within the country.

In 1965, Ceramic Institute was established in Gujrat, after which a remarkable progress was seen in the pottery industry. According to Abdūl Ghafūr, the present ceramic engineer of Ceramic Institute Gujrat, during the early fifteen years of Ceramic Institute, more than 175 workers were working on latest machinery and producing different type of pots and crockery. But with the

passage of time, due to non-availability of Sui gas, Ceramic Institute is faced crisis. For the last ten years, the ceramic Institute is almost closed. In 1965 Ceramic Institute invited some *kāshīgar* from Multān. They started *Multānī kāshī* on clay pots of Gujrat. Ceramic Institute was a support for workers regarding technical aspects of the craft. Ceramic Institute was a training center for technical people. Now the Government of Pakistan is paying attention towards this institute and has given funds of one crore and thirty seven lac to the Institute for the machinery and to renovate the building.

Many towns of Gujrat are still famous regarding clay pots and have remains of this craft from which we can understand, how red clay pottery was an essential part of their life.

Khokhar Zamān mentions in his book, *Gujrat Tārīkh Kay Āìnay Mein*, that Karīānwāla is a famous town of Gujrat. It had old and historic villages that had many myths in them. Many broken clay pots are found in this area. It shows the remains of those people who lived here. These clay pots were the essential part of man's life in past. Eatables and valuables were stored in these pots. Eatables like butter, milk, yogurt, oil and other things were preserved in these pots. Even silver, gold and money were also saved in these pots. *Pīyālā* was the most common pot of the ancient times.

Beside these essential items, children used to play with clay toys. These folk toys were commonly known as *"Ghūggū-Ghore"*. The native clay toys had a significant influence upon children. They also reflect their emotional response. Toys were also made of wood, paper and cloth but the clay toys were amazing for their attraction such as clay carts, grouped animals, terracotta figures resembling toys, etc.

Pottery ready for baking.

These ageless clay toys were established by tradition and association. *Ghūggū*, were kind of whistle and *Chankanā*, very similar to rattlebox. Among these toys were household objects such as *prāt, chūlha, hāndī, channī, tawā* and a *dol*.

These toys were the first choice of small girls. Fashion did not decay them for centuries, and the village potters of Punjab continued to make them till 1947. These toys are still being made in Gujrat and are decorated with different exciting colours.

In addition to these toys, potters used to make, Chatorī that was used for making *lassī*. Pitcher was used to store water while surāhi was used for carrying water during traveling. *Dolā* was used for carrying milk from one place to another. *Chūnā* was used to cover other pots.

Kūnāli was used to mix flour. *Rakābī* was used to eat food. *Thālī* was also used to eat food. *Huqqa* was the main part of Punjabi culture. Its *topī* was also made in clay in the past.

Martabān was used to save the honey and other liquids. *Pīyāliān, thothīān, kūjīān* were used during *Mūharam -al Harām*. All these things were made by *Kūmhar* on *chak*. All these things were made by terracotta (the local clay). *Kūmhārs* prepared the clay by themselves. In the past there was a great interference of these clay pots in man's life.

Besides these pots, *tandoor* was a very basic need for villagers. Tandoor is a cylindrical clay oven for cooking *roti*. The design of a *tandoor* is a mixture of the bricks and mortar and the temporary earth oven, which is used entirely for radiant heat and live fire cooking. The oven is hollow out into the earth and bears a thick clay enclosure where the heat can easily reach up to 400 degrees Celsius. *Tandoor* gradually rises in the cylindrical shape which ultimately turns into a professionally looking good sized *tandoor*.

In the past children and women were the major part of this craft and actively involved in every stage of the craft but unfortunately these days very few families are involved during the whole process and the earthenware pots with the passage of time died out and were soon replaced by aluminum and steel utensils.

The pottery craft is very old and has experienced many alterations but the glaze and clay pottery still survive in Gujrat area. There was a time when folk painters romanticized clay pots in their poetry. There was a time when folk tales were associated with this craft, the famous tale of Sohni and Mahīnwāl, still exist in Gujrat area. An old bāzār of terracotta pottery in Gujrat is associated with this folktale as *Sohni kā bāzār*. Today the potters

Pottery moulds.

are applying modern techniques to their skills in order to fulfill the market requirements. Cooking vessels, jugs, glasses, flower clay pots, lamps, tea pots, and toys are decorated beautifully to attract customers.

All ancient shapes of pottery were beautiful and fulfilled their functions splendidly but these days most of these shapes are disappearing from Gujrat. Now these shapes are seen only on certain festivals. They are decorated with different colours and graffito decorations, however, with limitations. Designs are still traditional and are used in places which strengthen the shape of the pot. Basic and operational points of the pot are often highlighted with bands, margins and patterns. Flowerpots are the most common prouduct of the area. Different colours are commonly used on the suface of flowerpots.

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Gujrat pottery

Art of pottery and potters need special attention of the art lovers as well as the government, because the people are losing interest in the use of clay pots for the reason that the products are not properly manufactured and the skill is disappearing with the passage of time. The government should take measures for the preservation and promotion of this craft.

Pottery making is a fascinating ancient culture and had been the only livelihood for the residents of Gujrat for a very long time. Gujrat has a very big bāzār for traditional pottery. Gujrat also has a wholesale market through which the pottery is distributed over a wide range of markets in Pakistan. In Gujrat every potter has specific qualities and only produces one or two type of vessels, such as, pitchers, flowerpots and decoration items. This resulted into more ordered and controlled production because each of them is

Refined clay.

competent in all aspects of the product. Then final product is distributed into specific persons like shopkeepers, buyers and potters. Most of the potters in Gujrat were born skilled. For this reason the art of the pottery prevailed in every part of Gujrat. The Gujrat potters start working at an early age, for this reason by the time they grow up they become masters of the craft. Usually these master potters are the children of master potters and expected to know the history and tradition of craft. These master potters have developed the use of paint and minor decorations. They help to maintain the standard of pottery in Pakistan.

Early potters produced articles that could be used only for practical purposes but these days Gujrat has a verity of traditional pottery that can be divided into categories.

- A semi traditional pottery including decoration and modern items of various types.

- Potters in the village of Shāhdīwāl near Gujrat producing glazed and unglazed red earthenware dishes called *Kunali*.

- Potters of Lālā Mūsā near Gujrat are producing decorated items and flowerpots.

Muhammad Nawāz's workshop (Makkah Colony Gujrat)

Most of the semi traditional and decoration red earthenware pottery production in Gujrat is centered in the area known as Makkah Colony. Many of the white, lead-glazed, earthenware products are also produced in this workshop. Muhammad Nawāz and his four sons work in this workshop. The main products of the pottery prepared by Muhammad Nawāz are decoration pieces of various types. These pieces are used all over Pakistan and are

A kiln.

made in a great variety of forms. Working on the potter's wheel Nawāz is totally absorbed in his work. His basic tools are his fingers, which change the clay into different shapes and he depends on the help of few out dated instruments for decorating the vessels.

The workshop produces pottery continuously throughout the year. Muhammad Nawāz shares the work with his sons, all are expert and competent in all aspects of the craft, produced in the workshop. Muhammad Nawāz usually sets the kiln and is also responsible for arranging the fired vessels and to sale those to buyers while his sons give the preference to throwing and rotating the kiln firing and setting.

Materials collecting and preparation

At Gujrat the potters usually dig their own clay but it is also common among

potters to buy clay from suppliers. At the first stage before preparing the clay, the raw clay is kept in the potter's courtyard for sun drying. When the clay gets dried the potter breaks it into small pieces and sieves it with a wire mesh sieve. The sieves are the industrial products that are available with different sizes of openings. In the past, potters used to make their own sieves by punching holes in metal sheet. Usually potters used the gap strainer of 0.6 cm.

After sieving, the clay is mixed with water and any other small pieces of pebbles are removed during throwing. The second method to prepare the clay is to slake the clay, the potters locally called this process as *galānā*. In this process the clay is kept in the pit for about two or three days, the pit is covered with water which moisturizes the clay. Extra water is absorbed into the earthen walls of the pit. Then the clay is spread out on the floor to check its softness. If the clay is too soft than requirement, the potter then sprinkles powdered clay over the prepared clay to achieve the desired plasticity. He then mixes the clay by foot-kneading that is called in local language as *mittī nū latārnā*. During foot-kneading potter mixes dry sand in clay according to the requirement for the stability of pots.

Forming and finishing techniques

After the foot-kneading potter prepare the small body of about 4-6 kg clay for making any pottery. This process is called hand-kneading. In this process potter rolls the clay body into a cylindrical shape on the ground. About all pottery, produced in Nawāz's workshop are formed by throwing in potter's wheel but they also use molding method according to the product's requirement. In his workshop there are two types of wheels, one is *changaithī chak* and the second is electrical wheel.

This workshop is famous in Gujrat due to the diversity of pots. Nawāz and his sons make every size of pottery and decoration pieces. One of his sons

is famous for making large size pots. He can make vases of ten to sixteen feet height.

For making any pot, the potter first places, a lump of clay on the wheel and start making pot from the center. Then he cuts the pot from the below and continue this process for other vessels. Then the potter polishes the vessel. The first step of polishing is to neat the vessel with a knife or blade. The second step is to polish on the interior with the polishing cloth. After the polishing the vessels are placed in the courtyard of the workshop to dry in the sun. Women of the families help to clean the earth and clay indoors while the experienced family members work on the wheel. All types of vessels and flowerpots are made on order for buyers.

Decoration

After drying, the pots are layered with a slip that fires to a red colour. This slip is bought from the suppliers who also sell other supplies, like glazes and pigments. The slip is in yellow colour powdered clay form, then for application the potter adds water in this powder and gets a creamy form, then this slip is applied on the dried vessels. After that the vessels are ready for firing.

Firing

The kiln used at the pottery workshop of Muhammad Nawāz is in a cup like shape. The kiln is in a form of single room, surrounded by brick walls. The exterior of these walls is forming a square shape. At the base there is an opening that leads to the interior of the kiln. This type of kiln is used for both small and large vessels.

For firing dry wood is used to enhance the speed of kiln process. In the past potters of Gujrat used *Avī* type of kiln for large vessels but now this type

of kiln is outdated and not in use in main areas of Gujrat but still in use in villages of Gujrat.

Workshop of Mīr Ghafūr (Kālūpūra Gujrat)

Mīr Ghafūr is a resident of Gujrat. He has been working with clay since he was ten and his father and grandfathers were in the same trade. Mīr Ghafūr says that he still remembers his childhood, when his father used to visit other villages to sell the pottery. At that time kitchenware and dinnerware were the most sellable items but within the passage of time steel and plastic products made their products outdated. Ghafūr is not the only skilled potter in his family, one of his sons is also very skilled. Ghafūr and his son changed the nature of their work.

Ghafūr says that today the pottery contains three distinctive types of wares. Earthenware, stone-ware and porcelain. For decoration, different coloured slips were made by adding water and mixing it together. Beside these, different glazing, techniques are also made on earthenware to hold liquids. Ghafūr says that in the beginning handmade methods were used for desired shapes. Flexibility in clay permits it to be shaped in different ways. Then different types of wheels are used to shape the pots.

With the passage of time, the method of molding has also changed to shape the vessels. Plaster of Paris molds were developed for this purpose. The plaster absorbs the water leaving the clay shape in the mold. Ghafūr and his son mostly uses molding method for shaping vessels. Ghafūr told us that molding method is quite easy and time saving. Ghafūr also works on potter's wheel but mostly vessels are shaped through molding. Ghafūr says that he still enjoys working on wheel because a potter can add rhythm and rising movement to his thoughts of form. Ghafūr says that earlier they used to make kitchenware but now the locals don't use earthen products.

Ghafūr says that Saudi Arabia is the importer of his most of the earthen utensils. They are making different pots according to their requirement. Ghafūr says that the Saudi people claim that food cooked in clay dishes have no side effects. He adds that food cooked in clay pots is not only healthy but also has a better taste and rich flavour. These clay pots are also used to keep the water cool and fresh during summer. All vessels produced by this workshop are small. The main item produced for Saudi Arabia is *Tājin*.

All ingredients like meat, chicken or fish, vegetables or fruit, and a wealth of spices can be served in the *tājin* , and then covered with a lid. The shape of the lid draws the fragrant steam in the air. Other vessels included handle vases and bowl sets are also exported to Saudi Arabia. Different kinds of molds for pottery making are available for purchase, or one can make his own molds from plaster according to the required shape.

Materials gathering and preparation

The method of material gathering and preparation in Ghafūr's workshop is same as the workshop of Nawāz. The main source of clay is Bhīmber nāla of Gujrat. After sieving the dry clay, the clay is prepared by adding water to obtain a moisturized sticky texture, for mixing and preparing the clay Ghafūr uses a local made pug mill. This improves the uniformity and consistency of the clay.Then the clay is placed on a flat surface for hardening. After hardening, the clay is ready to use.

When the clay is ready for molding it is placed into the mold to dry off. These molds are essential in forming a uniform shape and size, which is otherwise compromised in other methods. This process also speeds up the decoration process.

The decoration is done after the firing of the pots. Various effects can be achieved by changing the technique.

Firing

Only the bisque dried pots are placed in the kilns which bake the pots to a high temperature to achieve the maximum solidity. Temperature of a kiln is also a technical task and has to be administered only by a professional.

Decoration

The most intricate and sensitive part of the job is decoration. The pots are decorated with delicate floral and vegetal motifs in a band.

Most of the pots are glazed in the workshop. This process is important as to make the vessel impervious which is essential for cooking. Among the varieties that are present in the market, *Shīsha* is a main material used for glazing. It is a scraped glass that can be used in a powder form. *Sīkā* is used as a binder in glazing to soften the glass. *Sūhāga* is also used in glazing in a powder form, it is in the form of white stone and used in glazing as a binder. *Sīndoor* is a detergent that is used in glazing for softness and shine. It also combines all materials and binders. All these elements are mixed with water.

After preparing the glazes pot can be dipped in liquid and can be left out in the sun to dry off. If all the ingredients are not applied in the right ratio, the entire process could go to waste as the vessel could be damaged. Among the many techniques used to glaze pottery, two types are used in red pottery. First is *Chālū* and second one is 'Fancy' and there are two ways for colour glazing first is to mix the colour in glazing materials and second is to colour on dry pots and then glaze it.

There is one in each family who handle marketing of the final product,

trading with wholesalers that come from around the country to buy the finished product. Ghafūr is responsible for this advertising. He also has a shop for his own products.

Workshop of Muhammad Arif (near Shāh Daulāh Darbār)

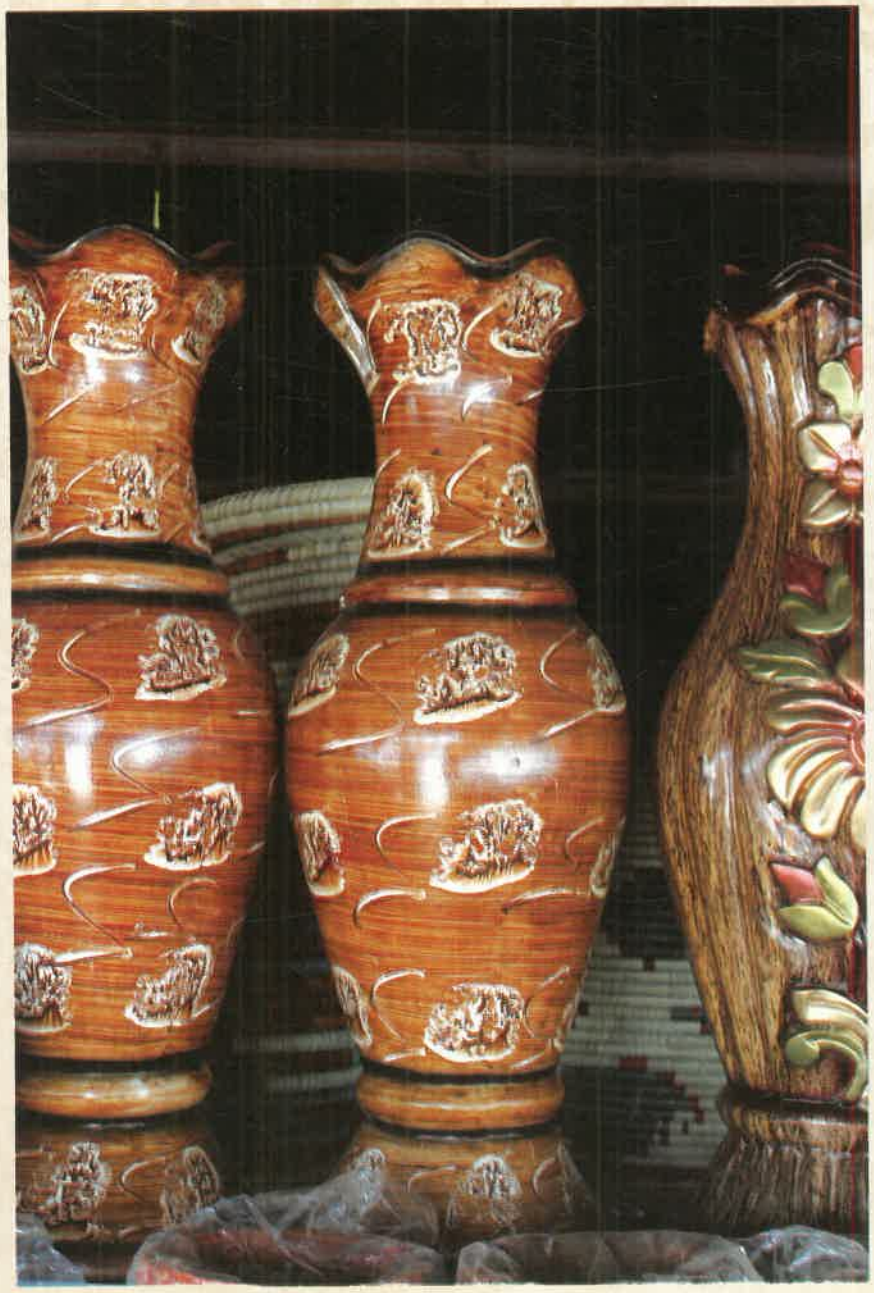
Árif is also the resident of Gujrat. These days he is the only man in Gujrat who is working on paper thin pottery. He makes *kāghzī pīyāla* weight of 20 grams. These paper thin water bowls are in very simple shape with no heavy decorations. He can also make the miniature pots, smaller than an inch in size. Arif has a very small workshop and is the only worker in the workshop. The knowledge and skill achieved from his forefathers will not be transferred to the next generation as his children show no interest in this craft. Hence Arif works alone and makes water bowls which is his only means of bread and butter. The process of material preparation and firing remain the same as Ghafūr and Nawaz's workshop. These are some of the famous workshops of Gujrat. Gujrat was full of such skilled persons in the past but now the experts of pottery craft are vanishing because of the introduction of modern pottery and other related products such as aluminum, plastics, glass, and enamel wares that affect the distribution and sale of local pottery products.

Shadiwal and Lala-Musa pottery

Shadiwal village pottery

Shadiwal village is 18 km to the southwest of Gujrat city. Shadiwal village was important for two reasons in the past. First, most of the villagers were potters and the second reason was, they only produced one type of pot called *Kunali*. In 1970 Shadiwal village had a large number of skilled potters.

In a rough estimate, around 200 families are associated with this craft. These highly specialized workers produce a single type of pottery and feel no need



Flowerpots and terracotta dolls on display.

to make anything else, since all water pots, cooking vessels are imported from Gujrat city. Owen S Rye in his book, *"Traditional Pottery Techniques of Pakistan"* confirms the uniqueness of their situation and how he has not found any other area which specializes on such a level in Pakistan.

The dishes were made in different sizes and used for different purposes, like the larger sizes were used to mix flour and the smaller sizes were used to make yogurt. These dishes are still in use but these days very few potters are left who are making these dishes. The method and process of making dishes is out dated, that is why the production is very low.

In the past these dishes were made on wheel. The wheel consisted of two wooden discs that were supported by a wooden channel or shaft and its lower end was fitted into a block of wood. The vessels were formed on the upper disc. The lower disc was called fly wheel that was operated counter clockwise by the potter's foot. This whole machine was set into a pit. The interesting thing is that the same pit wheel is still in use in Shadiwal after many decades. That is why the production is low and primitive. The potters of Shadiwal are not fulfilling the requirements of market and the buyers these days. This is due to the lack of modern equipment and techniques.

Muhammad Bashir is an old potter of Shadiwal. Pottery is a source of livelihood for Bashir. He said that the reason for the potters' presence in Shadiwal is the availability of fine soil in the nearby fields. He told that their forefathers came here and found the fine earth and got settled. Traditionally women of the village also learn and practice pottery. Wife of Bashir still helps him in making vessels. This art is transferred from parents to their descendants. Bashir has two sons but he doesn't want them to indulge in this business because he observed that these days craftsmanship is dying down due to financial constrictions.

Bashir is the only man in his village who is working on wheel. He is making *Kunali* and some other kinds of pots. He brings clay from the nearby fields and mixes it with water and sand to make the clay. After preparing the clay he spins the wheel with of his feet and shapes out a pot. Once a pot is ready, he dries it in the sun. When the pots are leather hard, the beating procedure is performed to smooth out both internal and external surfaces. Bashir's wife follows this procedure. She uses simple tool locally called *kūnera* and *thokā* for this purpose. She keeps the pot on *kūnerā* and beats it with *thokā*. Later on she would smooth out the internal surface of the pot with her thumb. Hand beating is the primary method of shaping the lower body and bases of many vessels because the pots made on the wheel have a thick base which needs to be shaped out to maintain a consistent thickness with the rest of the pot.

When completely dry, a slip is applied. This slip is similar to the one used in Gujrat city. Potters of Shadiwal also bring a yellow ocher clay powder and prepare it for application by adding water to make a thin slip. This slip is applied to the dishes by dipping. When the vessels are dried again, they are decorated with a black pigment. In Shadiwal this painting is always done by women; at the pottery workshop of Muhammad Bashir all the dishes are decorated by his wife. She uses a brush made with the hair of buffalo tail. The black pigment is mixed with water in an earthenware dish. She sits on ground to work, with the dish placed on a turntable so that the top of the dish is above the ground. She revolves the dish with her left hand and paints patterns in bands.The pattern is varied on each dish to give a limitless variety of combinations. The most common designs are locally called as *Chītrāī Phūl* and *Kona Phūl*. The woman takes less than 40 seconds to decorate each dish. When the decoration is completed, each dish is placed on the large drying area and left there until removed for setting in the kiln.

Then they put these vessels in *Avi* type kilns that make these pots harder and fully dry. *Avi* is in use for many decades in Shadiwal. *Avi* is excavated slightly below ground level, adjacent to the manufacturing area. *Avi* has three low walls, in which two side walls are equal in length. Basically it is a long narrow sloping pit kiln. Sometimes potters build this *Avi* above ground level with low walls. In Shadiwal, the potters are mostly using the same type of kiln. This pit is covered with layers of fuel. The fuel is dried dung cakes. The gaps are filled with mud and straw mortar. On this layer of fuel, the vessels to be fired, are arranged in every possible position. In order to save the space, smaller vessels are often placed inside the larger ones. After the piling of pottery is accomplished, the entire stack is covered with more fuel, such as dung, firewood, reeds or grass. A final covering of dust and ash is put on. Depending on the size of the stack, kinds of fuel, and the weather conditions, the firing process can take up to three days and the gradual cooling up to six or more days.

Gaps are left at the base of these layers to allow air to circulate to the front of the fuel setting. The setting is done by an expert member of the potter's family. Setting the kiln takes one full day in which more than 800 dishes are set for one firing. The firing process begins with a small fire which makes the dung cakes smolder. The slow and consistent fire in the front of the pit travels to the back within 24 - 36 hours depending on the atmospheric temperature that day. The pit is left to cool off for three days before the kiln is unloaded. Muhammad Bashir, then packs, delivers and sells the ware.

Muhammad Ashraf works in Shadiwal, in a shop adjacent to his house. He uses molds to make *Kunalis* and prefers this method because it specifies the precise dimensions of the vessels required. Often, the entire external forms of the bowls are produced in a mold. He uses a motorized machine to form the base of small and medium sized pots. He places the mold on the

machine as a guide for creating pots of a specific size and models them out in clay. Access clay is removed.

After the form is complete, the vessels are dried in the sun. The process of firing is similar as Bashir's workshop. Ashraf also use *Avi* type kiln for firing the vessels. This method of firing is outdated and time consuming that is why the production is low. Firing losses are said to be sometimes as high as 45 percent. The dishes are usually sold to traders in Gujrat city. The traders send trucks to transport the dishes. These dishes are sent all over Punjab from Gujrat.

Muhammad Akram is the only potter in Shadiwal who is using the kiln as in the main city of the Gujrat. He is making water bowls and some other small pots along with *Kunali*. He recently started this kiln. He is using the molding method for all productions. The standardization of the size is something controlled by the size of the mold.

Lala-Musa pottery

Pottery is a very big cultural part of Lala-Musa. Pottery is the traditional art as well as a source of earning for the potters of Lala-Musa. They are very creative people and are making flowerpots and other decoration items with clay. The making of pots with clay is a very artistic and tough work which a common man cannot perform. These pots are commonly used in large quantities in the villages and in the cities of Pakistan. There is a great demand of these pots throughout the country. These pots are also used as decoration pieces with different designs and patterns on it.

These pots are available in various sizes, shapes and designs. The products range from cups, money boxes, small decoration pieces and vases. Potters are also using glazes on some of the pottery which make them more attractive

A roadside display.

and eye catching. Although it is a very hard and time consuming work but they usually sell these items in low prices. Potters of Lala-Musa say that a few decades back, there was a very high demand for these pots but different variety of utensils and modernization kicked out the business of potters. Now potters of Lala-Musa have mainly switched over to flowerpots and small decoration pieces.

To fulfill the market requirements, the potters are applying modern techniques to their skills. More complex shapes can be made from molds made up of more than one piece, as this provides more interesting shapes and textures to the finished article. Potters have been using molds for forming and decorating the pots and often both have been accomplished at the same time. Making of ceramic molds provide a way to create uniform pieces that can save time and provide with the means to concentrate on surface decorations.

Decoration

Pots can be decorated at different stages in the process of making. Potters of Lala-Musa are mainly using terracotta for all decoration pots that have a very different visualization as well as weight and texture. Potters build designs and patterns in the clay vases. An example is cutwork where the potter can create patterns in to the surface of the clay by cutting, with blade or knife.

Muḥammad Salim, a resident of Lala-Musa, though visually impaired, is an expert potter. He and his family have the largest setup in Gujrat for preparing the clay and manufacturing flowerpots. They have seven kilns at the same venue and their product line consists of flowerpots, through molding and slip casting. He has several motor machines, like the ones in Shadiwal and large pug mills for mixing clay.

Terracotta dolls on display.

Terracotta vases for sale.

Salīm told us that they are making flowerpots of four to eighteen inches sizes. Flowerpots are recognized from different local names, like *teer wala* and *golay wala* etc.

Potter Nazir of Lala-Musa, who is 70 years old, told us that there are several families of potters who claim more specialized occupations. He told that two famous families regarding pottery are Kashmiri and Rehmani. The method of making and firing vessels is different for both casts. The shapes and designs of pots also vary from one family to another. He claimed that different shapes of vessels were introduced by Kashmiri potters when their forefathers migrated here (Gujrat) from Kashmir before Partition. Potters of Lala-Musa mostly belong to Kashmiris and potters of Shadiwal belong to Rehmani family.

Nazir narrated that few decades back they were using *Avi* type kiln that was round in shape but with the passage of time firing process has totally changed, now they are using cup shape kiln as in the Gujrat city. He told that in the beginning, they made pitchers and other daily use items then they made *Kunali* as a main item but now they have switched their business to flowerpots and decoration pieces. Nazir's elder brother Sharif is also working with him, he told that they both are still working in this age because their love for this profession.

Nazir is using slip casting technique for making flowerpots. In this method the liquid clay (clay mixed with water) is poured in to a plaster mold. The clay is left to dry for few minutes. In this time only the clay closest to the mold dries and the rest remains liquid. The remaining liquid clay is poured out leaving a pot made up of the clay that has dried. The slip can be coloured earlier and form can be built up from layers of different colours and slip can also be painted on to a leather dry clay body with a decoration.

After drying flowerpots are placed at kiln and after firing these beautiful pots are sent away to be sold at different places. Nazir told that there is a great demand of these flowerpots throughout the country and they remain busy throughout the year in making these pots.

Protection of Heritage Crafts

Pottery was once known as a flourishing craft of Gujrat, but not anymore. The craft of pottery has not been completely died out but it is fading away. Not only the pottery but all small crafts are facing downfall. It is observed that changing lifestyle of people has affected different skills of Gujrat. However, the art of pottery is still practiced by few expert potters in villages and in main city of Gujrat. These are the people who inherited and practiced this art throughout their life. But on the other hand, it is observed they are losing

interest because the lack of motivation in life. They are not in the condition to improve or accept changes. For this reason, the pottery items turned outdated which resulted in discouraging the making of pottery utensils. Potters need to change their thinking, try to accept new ideas, modernization and take themselves forward with new ideas, thoughts and techniques.

Village potters are forced to shift their business to other trades. Most of the potters have closed their village workshops. Many potters do not involve their children in this profession. They are attempting to adopt new professions. It is not only with potters, all local crafts artists have left their traditional trades and determined for more profitable works.

If we look around, now-a-days we even do not use clay pots at home to store drinking water that was very common practice in the past. Use of plastic and disposable bottles is common these days. Even our terracotta decoration pieces are replaced by different light weight material pots. Pottery is becoming a seasonal business these days.

Condition of potters of Gujrat is not good and they are living in poverty. The golden hands which once shaped wonders of soil have been neglected. There is a need to take steps and to identify this community and people who are still associated with this art because if we accept this art as honorable then there should be a noble way of encouraging and promoting it and giving it a new lease of life. The new markets for their production may be explored so that this dying art could be revived. As the objects made of clay are more environment friendly as compared to the other objects, the people should encourage for the use of clay objects.

Pottery craft requires attention from government as well as private agencies for its protection and promotion as it carries rich heritage, glorious history

and undying craftsmanship. The government should realize the problems of potters and try to resolve it. The government should install gas kilns to improve the firing of pots because potters are using wood for firing which takes lot of time and fuel in terms of waste and also a cause of cracks and breakage of vessels. Temperature of wooden kiln is difficult to controlled while the gas kiln can be controlled as per requirement and potters can produce hundreds of pots in few days according to demand.

The pottery craft of Gujrat is dying because we are not promoting it anymore. We do not bring these experts to the attention of the public; therefore this art is losing its spirit and significance. The government should work for the promotion and should open display galleries for pottery craft artists, where they could exhibit their work. The Media can also play an important role that can help promoting this art nationwide because it is the age of autonomous media and media can highlight the problems and can turn these problems into opportunities. We still have professional and competent master potters of the pottery craft available in Gujrat, who are profound to take new steps and projects.

There is an urgent need to help and support these potters because there is lack of variety in pottery products. Pottery is also facing lack of innovation and decoration. There is a great need of creativity and to enhance the colour range of these decoration pieces. (Courtesy: Mehwish, UOG)

Famous Personalities of Gujrat

Gen. Raheel Sharif

Raheel Sharif was born on 16 June 1956 in Quetta to a Punjabi Rajput family of prominent military background, which has its roots in the town of Kunjah, Gujrat in the province of Punjab. His father was Major Muhammad Sharif. His eldest brother Major Shabbir Sharif was declared as the martyr of Indo-Pakistani War of 1971 by Pakistan and received Nishan-e-Haider posthumously. He is the youngest sibling among three brothers and two sisters. His other brother, Mumtaz Sharif has also served in Pakistan army, but got an early retirement due to medical reasons. He is the nephew of Major Raja Aziz Bhatti, another Nishan-e-Haider recipient, who was declared as the martyr of Indo-Pakistani War of 1965 by Pakistan. He is married and has three children, two sons and a daughter.

Nishan-e Haider

Nishan-e-Haider (abbreviated as "NH") is Pakistan's highest military gallantry award. "Nishan-e-Haider" literally means "Mark of the Lion" in the Urdu language. The word "Haider" is also the epithet of Hazrat Ali.

The Nishan-e-Haider can only be awarded to members of the Pakistan Armed Forces for the highest acts of extraordinary bravery in face of the enemy in air, land or sea. Although some consider it equivalent to the British Victoria Cross and the United States Medal of Honor, it is unique in that it has so far been awarded only posthumously. Its exclusivity can be gauged by the fact that, since Pakistan's independence in 1947, there have been only ten recipients. However, it must be noted that the United States and United Kingdom have been engaged in combat far more frequently and for much longer durations than Pakistan, so it is a moot comparison.

The Nishan-e-Haider can be awarded to all ranks of the Pakistan Armed Forces for showing great feats of extraordinary courage in face of the enemy during war or active duty. As a matter of practice and precedent, it has only been awarded in circumstances where it has been established that a member of the Pakistan Armed Forces acted with extraordinary bravery and valor in face of the enemy notwithstanding the realization of a high risk to his life and, consequentially, sacrificing his life in the act.

The Nishan-e-Haider was established by the Government of Pakistan and named after Hazrat Ali on 16 March 1957, which is the year in which Pakistan became a republic. However, it was applied retroactively from the date of Pakistan's Independence on 14 August 1947. The Nishan-e-Haider is Pakistan's highest award and takes precedence over all military and civil awards. Of the ten Nishan-e-Haider recipients to date, one from the Pakistan Air Force, nine have been from the Pakistan Army whereas the following three out of nine belong to Gujrat.

Major Raja Aziz Bhatti Shaheed Nishan-e-Haider.

General views of the Aziz Bhatti Shaheed house.

Major Raja Aziz Bhatti Shaheed Nishan-e-Haider

Major Raja Aziz Bhatti was born in 1928 and martyred on 10th September 1965. He was a Staff officer in the Pakistan Army who received Pakistan's highest award for valor. He was born in Hong Kong to a Punjabi Rajput family in 1928. He moved to Pakistan before it became independent in 1947, living in the village of Ladian, Kharian, Gujrat. There he enlisted with the newly formed Pakistani Army and was commissioned to the Punjab Regiment in 1950.

Major Raja Aziz Bhatti was posted in the Burki area of Lahore sector. As the company commander, Major Bhatti chose to move his platoon forward under constant firing from Indian tanks and artillery. For three or more days he went without rest. He resisted for five days and nights defending a Pakistani outpost on the strategic BRB canal.

On 6 September 1965, as a Company Commander in the Burki area of the Lahore sector, Major Raja Aziz Bhatti chose to stay with his forward platoon under incessant artillery and tank attacks for five days and nights in the defence of the strategic BRB Canal. Throughout undaunted by constant fire from enemy's small arms, tanks and artillery, he was reorganizing his company and directing the gunners to shell the enemy positions. In order to watch every move of the enemy, he had to place himself in an elevated position, where he was exposed to Indian fury. He led his men from the front under constant attack from Indian Artillery batteries. Although he tried to counter every Indian offensive in his area, he was hit by an enemy tank shell in the chest while watching the enemy's moves, and embraced martyrdom on 10th September 1965.

A day before his Shahadat (Martyrdom), the commanding officer had sent to him word that since he had been fighting untiringly for the last five days

and nights, he should take a little rest and that another officer was being sent to replace him. Major Aziz, who was filled with a battle spirit and the will for martyrdom replied, "Do not recall me. I don't want to go back. I will shed the last drop of my blood in the defence of my dear homeland".
He is buried at his village in Ladian in the Gujrat district.

Each year, Major Bhatti is honoured in Pakistan on 6 September, also known as Defence Day of Pakistan. Major Raja Aziz Bhatti was awarded the Nishan-e-Haider, the nation's highest military award for gallantry for the exemplary courage he displayed till his Martyrdom.

Major Muhammad Akram Shaheed Nishan-e-Haider

Major Muhammad Akram (1938–1971) was a Pakistan Army officer who was posthumously awarded Pakistan military's highest decoration, the Nishan-e-Haider, for his actions during the 1971 Indo-Pak War. Akram was sent on several missions in the India-Pakistan War, and was martyred in 1971 at the Battle of Hilli.

Akram was the brave son from the land of Martyrs District of Jhelum. Ethnically, he belonged to the Awan tribe of Pakistan. In 1959, Akram was accepted by the Pakistan Military Academy and eventually graduated in 1963. He commissioned in 1963 as part of the 4th Frontier Force Regiment. Akram participated in 1965 Indo-Pak September War as a Captain where he led several successful military operations against the Indian Army. While stationed in Lahore, Akram commanded a small company which led several decisive operations against the Indian Armed Forces.

In 1969, Akram was promoted to Major of the Pakistan Army. In 1971, Akram fought in the war against India. In the Battle of Hilli, his leadership, bravery

and skillful strategizing kept enemies at bay for five days and nights, resulting in the ultimate sacrifice (his death). Major Akram was posthumously awarded the Nishan-e-Haider, Pakistan's highest military honor, for his heroic efforts.

During the East Pakistan War of 1971, the 4th FF Regiment, which at that time was commanded by then Col. Muhammad Mumtaz Malik, was placed in the forward area of the Hilli Municipality (under Hakimpur Upozila, Dinajpur District), in what was then East Pakistan. The regiment came under continuous and heavy air, artillery and armor attacks from the Indian Army. Despite enemy superiority in both numbers and firepower, Akram and his men repulsed many attacks, inflicting heavy casualties on the enemy. Called the hero of Hilli. Major Muhammad Akram (N.H) was buried in the village of Boaldar, Thana/Upozila-Hakimpur (Banglahilly), District-Dinajpur (East Pakistan, now Bangladesh). There is a monument, Major Akram Shaheed Memorial, in the midst of Jhelum city. Anjum Sultan Shahbaz, the famous writer and historian, has referred to Akram in his books *Tareekh-e-Jhelum* and *Shuhada-i Jhelum*.

Major Shabir Sharif Shaheed Nishan-e-Haider

Major Shabbir Sharif (28 April 1943 – 6 December 1971), was a Pakistani Army officer. He is the only person ever who received both the Sitara-e-Jurat and Nishan-e-Haider for his bravery. He was nephew of another Nishan-e-Haider holder Raja Aziz Bhatti. He is also known as 'The Superman' of Pakistan army.

He was born on 28 April 1943 in Kunjah, Gujrat District to Major Muhammad Sharif and belonged to a Punjabi Rajput family. Completed his Matric from St. Anthony's High School, Lahore and while he was at Government College Lahore that he received a call to join Pakistan Military Academy (PMA) Kakul.

He was commissioned in Pakistan Army on 19 April 1964 and after successfully completing his training, after which he was awarded the Sword of Honour, he was posted to the 6th Battalion of the Frontier Force Regiment.

In the Indo-Pakistani War of 1971, the Pakistan Army launched an offensive on the Western front against the enemy. Major Shabbir, as commander of a company of 6 Frontier Force Regiment, was ordered to capture high ground overlooking Grumukhi Khera and Beri, a village in the Sulemanki Sector.

On the 3rd December 1971, in a well-organised action, he fought valiantly alongside his men and held Indian attacks at bay. He cleared the Jhangar post with utmost courage by fearlessly passing through the minefield laid by enemy and swimming across a water obstacle, the 'Sabuna distributary', whilst under intense enemy fire and led his company to capture the objective. During the day, his troops repelled over 15 Indian attempts to recapture the high ground.

On the afternoon of 6th Dec, the enemy launched another counter attack preceded by air strikes and heavy artillery shelling. After casualties amongst the crew, Shabbir Sharif took over as a gunner on an anti-tank gun and started firing on the enemy tanks. While this fight was on, one of the enemy tanks fired at him causing fatal injuries which resulted in his death at the age of 28. His last words were quoted as: "Don't lose the bridge." It was the same bridge he died defending from the enemy's attack.

Famous Politicians of Gujrat

Chaudhry Ahmad Mukhtar was Defense Minister of Pakistan, Member of PPP (Pakistan Peoples Party) and Owner of Service Shoes Industries.

Barrister Ch. Aitzaz Ahsan is former President of Supreme Court Bar

Association Pakistan and member of PPP (Pakistan Peoples Party).

Qamar Zaman Kaira was Acting Governor of Gilgit-Baltistan, Federal Minister of Information and Broadcasting, also held the additional office of the Federal Minister of Kashmir and Northern Areas Affairs. He was born in Lala Musa, a town of Gujrat.

Chaudhry Shujaat Hussain is former Prime Minister of Pakistan and President of PML Q (Pakistan Muslim League Quaid-e-Azam).

Chaudhry Pervaiz Ellahi is former Chief Minister of Punjab and President PML Q (Pakistan Muslim League Punjab Quaid-e-Azam). He has also been Deputy Prime Minister of Pakistan.

Chaudhary Fazal Elahi was former President of Pakistan.

Chaudhry Zahoor Elahi and Chaudhry Manzoor Elahi were former Pakistani politicians.

Mian Imran Masood is former Education Minister of Punjab.

S. M. Masud is former Minister of law & Parliamentary Affairs in Zulfiqar Ali Bhutto's Cabinet.

Mian Asghar Pagganwala was founding member of Pakistan Peoples Party. He was a very close friend of Zulfiqar Ali Bhutto.

Mian Mushtaq Hussain Pagganwala is Ex- MNA. He is also a member of the Federal Council of the Pakistan Peoples Party.
Haji Javed Akhtar is Advocate High Court, former Law Minister and Deputy Opposition Leader of AJK Legislative Assembly.

Chaudhary Nadeem Asghar Jorra is a famous Politician and Social Worker.

Nawab Family of Gujrat

Nawabzada Sir Fazal Ali is founder of Zamindar Education Society and Zamindar Degree College Gujrat before Independence. He was the head of the Nawab family of Gujrat.

Nawabzada Sir Fazal Ali.

Nawabzada Asghar Ali built Fatima Jinnah Government College for Girls Gujrat, now known as Government College for Girls.

Nawab Ghuzanfer Gul is Former MNA from Pakistan Peoples Party, who is the founder of Fazal Ali Education Association.

Writers and Poets of Gujrat

Javed Chaudhary is famous columnist. He writes his columns in Daily Express under the title of "Zero Point". Formerly he wrote in Daily Jang. He also host a TV Show "Kal Tak" on Express News Channel.

Dr. Sughra Sadaf belongs to a rural area of Gujrat. She is serving in Punjab Text Book Board, Lahore. Moreover she is a poet, a columnist and PTV Compere.

Shrif Kunjahi was a famous Punjabi Writer.

Religious Scholars/ Sufis

Hazrat Sarkar Shah Daulah Pir Daryai (R.A.) was a famous Sufi Saint of 10th or 10th century A.H. His shrine is situated in between Mohallah Chah Beri Wala and Garrhi Ahmed Abad. People from all across the Pakistan visits this shrine daily.

Sain Kanwan Wali Sarkar Karam Elahi was a famous Sufi Saint. A fair

(*Mela*) is held on the shrine of Kanwan Wali Sarkar each year at the occasion of *Urs* (anniversary).

Hazrat Qibla Pir Syed Walayat Ali Shah (R.A.) was a Sufi saint of Gujrat and a worthy follower of Ameer-e-Millat Pir Syed Jamaat Ali Shah (R.A.). His shrine is situated in *Mohallah* Ali Pura. He had 7 sons; all of them are Hafiz-e-Quran.

Hazrat Sahibzada Pir Ghulam Siddique Ahmad Naqshbandi is Vice-President of Jamaat-e-Ahl-e-Sunnat, Pakistan and President *Anjuman-e-Gulzar-e-Madina*, Pakistan.

Mazaars, Tombs and Shrines in Gujrat

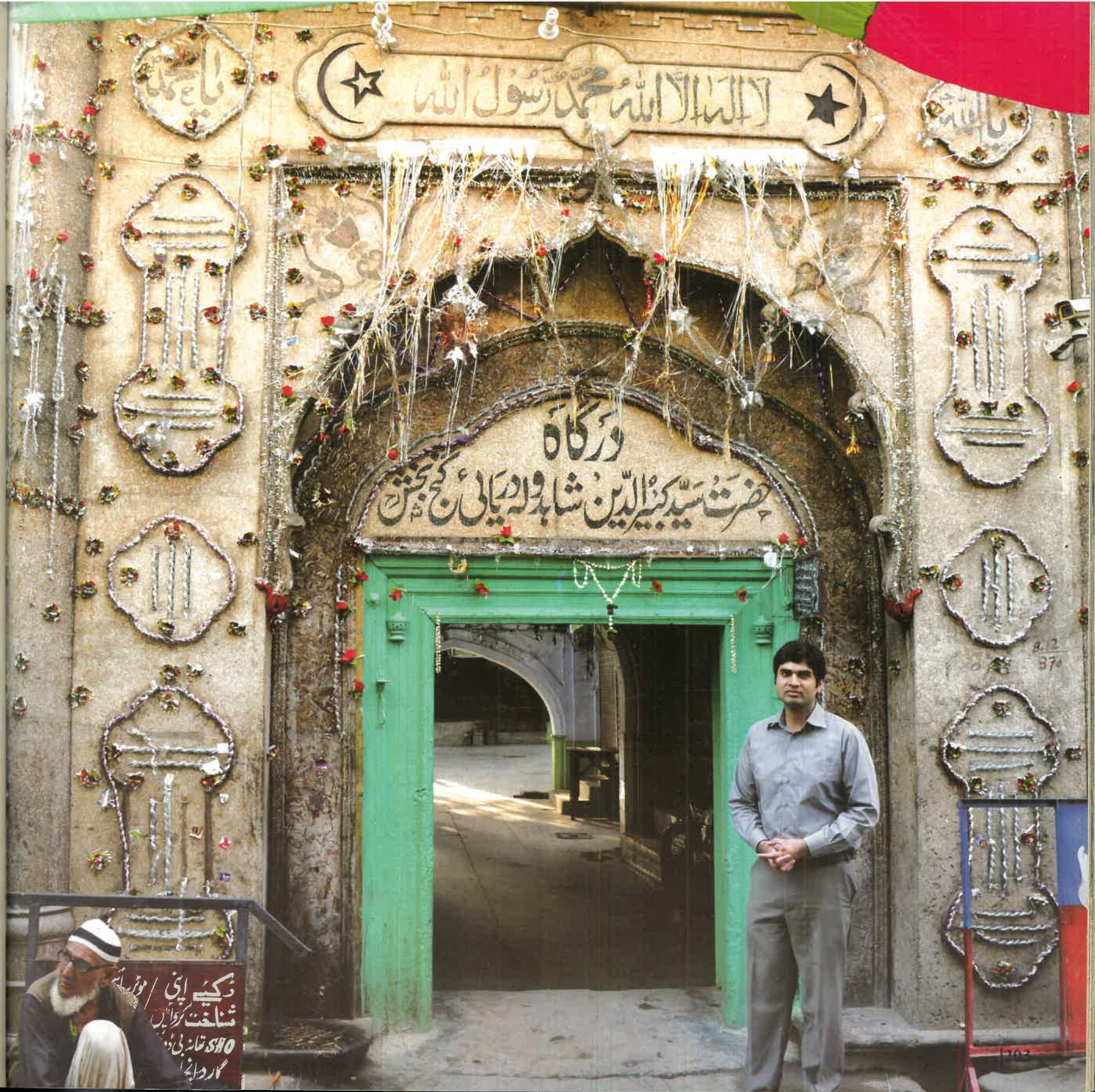
Hazrat Shah Daulah Pir Daryai

Tomb of Shah Daulah Pir is situated in east side of the Gujrat city on a way to Chenab river. Shrine of Shah Daulah Pir is the biggest shrine in Gujrat. Shah Daula Pir was a descendent of Ibrahim Lodhi. Abdur Rahim was the name of his father and Niamat Bibi was his mother. He was born in 1554 AD (959 Hijri).

Shah Daula pir came to Gujrat in the second half of 11th Century Hijri during the regime of Mughal emperor Shahjahan. At that time Gujrat was only a very small town. But after the arrival of this Saint, Gujrat began to grow and today Gujrat is a densely populated city.

Shah Daulah Pir was not only a saint but he was also very fond of social and welfare activities. He built a lot of bridges, mosques and inns. People come to Shah Daulah *Darbar* daily but on Thursday and Friday there is a big gathering at Shah Daula Darbar.

Tomb of Shah Daula Peer.


لا الٰہ الا اللہ محمد رسول اللہ
درگاہ
حضرت سید کبیر الدین شاہ ولہ دریائی گنج بخش
ڈکیٹ اپنی
شناخت
SHO

Shah *Daulah Pir Kay Choohay*: There are many children of human beings at tomb with very small heads. They are called Rat Children of Shah Daulah Pir. These days they are used to beg money from people. There are very strange stories also present about these rat children (*Shah Daulah kay Choohay*).

Sain Karam Elahi Kanwan Wali Sarkar

His real name was Karam Elahi and he was a son of Ghulam Muhammad. By caste he was an Ara'in. He was famous by the name of Sain Kanwan (Crows) wali Sarkar. This name was given to him because many crows used to sit upon his head and shoulders.

Sain Kanwan Wali Sarkar died in 1928. And his tomb is on the Madina Road, it is near to *Kutchhry Chowk*. Every year an *Urs* (*mela* like anniversary) of Sain Karam Elahi Kanwan Wali Sarkar is scheduled and a fair at this occasion is also celebrated.

Hazrat Shah Hussain Multani

Hazrat Shah Hussain was also a very famous saint of his time. He was a Syed and came in Gujrat from Multan that's why Multani is used as suffix of his name. His tomb is situated at the west side of Gujrat city in *Mohallah* Shah Hussain. The name of this *Mohallah* is also named after the name of Hazrat Shah Hussain. It is also said that Hazrat Shah Hussain used to sit on the back of lion to travel.

Educationist

Ramzan Rishi is the founder of Government Ibn-e-Amir Girls Degree College Jalal Pur Jattan, Gujrat.

Mir Muhammad Yunas is Ex-Principal of Swedish-Pakistani Institute of Technology, Gujrat.

Muhammad Zubair Butt is Ex-Principal of Government Swedish-Pakistani Institute of Technology, Gujrat and founder of private Swedish Group of Technical Colleges.

Other Famous Gujaratis

Pirzada Imtiaz Syed is a famous Labour Leader of Pakistan. He is fighting against Child Labour Since 1986.

Syed Humayun Mahmood is Chartered Mechanical Engineer and Ex-General Manager of Heavy Mechanical Complex Taxila. He designed and developed the first tractor of Pakistan `Baghban` in 1977, He also designed and manufactured the first 175 c.c car of Pakistan `Natalia" in 1997. He also worked with International Rice Research Institute Manila.

Showbiz Actors/Singers

Inayat Hussain Bhatti was a famous Singer, Actor, Producer, Director, Script Writer, Columnist, Social Worker, and Scholar.

Alam Lohar was a famous Punjabi Folk Singer belongs to Lala Musa, a town of Gujrat.

Arif Lohar son of Alam Lohar is also a folk singer and belongs to Gujrat.

Sabiha Khanum is a famous Film Actress of past. She married to famous actor Musa Raza (Santosh Kumar).

Imam Din Gujarati is a famous Punjabi Poet.

Inayat Husain Bhatti

Bhatti was born in Gujrat on 12 January 1928. He attended public high

school and later graduated from Zamindar College, Gujrat. During the early phases of his life, Bhatti enjoyed his association with two persons, both from Gujrat. They were Syed Ijaz Hussain Gilani, a practicing lawyer, whose abrasive interest in fine arts, especially music and drama, won him the appreciation of a large number of music buffs and connoisseurs, and Mr. Asghar Hayat Jaura, a well known Kabbadi player from Gujrat with whom Bhatti Sahib shared many common interests. The late artiste from *Mohalla* Fattupura, Gujrat, spent several formative years of his life in the company of these individuals in Gujrat and Lahore. He became interested in the lives and works of the Sufi saints and the poetry of Waris Shah, Bulleh Shah, Baba Farid, Mian Muhammad Bakhsh since his early college days, mainly because of his association with the above mentioned two persons.

In December 1948, he came to Lahore with the intention to study law and initially stayed at MAO College hostel, Lahore. His destiny, however, had different plans for him, A few months after his arrival in Lahore he did his first performance on stage in the YMCA Hall, Lahore, in a play produced by Syed Ijaz Hussain Gilani, which focused on the freedom struggle of the Kashmiri freedom fighters. After his YMCA auditorium performance, Bhatti accompanied Ijaz Gilani to Radio Pakistan, Lahore, where he met and became a formal pupil of Master Niaz Hussain Shami, a composer then working for Radio Pakistan in Lahore. It was his association with and training under Master Niaz Hussain Shami, which facilitated Bhatti Sahib's participation in regular radio programme as a singer. He sometimes used to accept character roles in plays broadcast by the Lahore station of Radio Pakistan. Once he was memorising some lines while having tea at the radio canteen when Rafi Peer, a play- writer, overheard him. He went up to him and asked whether he would act as the Hero in his play *Akhian* (Eyes). This was a Godsend for Bhatti Sahib who readily accepted the offer and acted to Peer's satisfaction. Rafi Peer wanted Bhatti Sahib to speak Punjabi in the Sargodha dialect, this

he did excellently and Rafi Peer was happy with his selection.

Bhatti was introduced to composer Ghulam Ahmed Chishti by Master Shami in 1949, who offered him an opportunity to record a few songs in producer-director Nazir's film *Pheray* (1949). The song *'aakhiyan laanveen naan'*, a duet with Munawar Sultana for that film was an instant hit. Other songs of that movie, includes the solo recorded in the voice of Bhatti, also won wide popularity, and are still remembered for their lively compositions. Courtesy of G.A.Chishti and the movie *Pheray* (1949), Bhatti became an almost overnight celebrity and fortune began to smile on him. After his debut in the films as playback singer, Bhatti's vocal recourses were successfully employed by several music directors- including Ghulam Haider, Master Inayat Hussain and Rashid Attre, for recording their songs in a number of films. Spotting his histrionic talent, producer-director Nazir offered Bhatti Sahib the leading role in his Punjabi film Heer (1955) against Sawaran Lata, which he acted in successfully and to the satisfaction of the producer, director, actor Nazir. The film did good business at the box office. For several decades thereafter; it was a complete success story for the late singer and actor Bhatti.

He was the first superstar playback singer of Pakistan after its Independence in 1947. His career spanned almost five decades. In 1997, he suffered an attack of paralysis, which impaired his speech and kept him bed-ridden for most of the time thereafter. A few days before his death, the 71 year old artiste was taken to his native home Gujrat, where on 31 May 1999, He died and was buried next to his parents.

Alam Lohar.

Alam Lohar

Alam Lohar was born in 1928 in Achh, a village in Kharian Tehsil, Gujrat District of Punjab, British India. He was born into a family of blacksmiths.

As a child, Lohar read *Sufiana Kalaam*, a collection of Punjabi stories and poetry. His family and children now live all around the world with most of his children in the UK. Alam Lohar developed a new style of singing the *Punjabi Vaar*, an epic or folk tale which made him popular when he toured villages and towns in the Punjab region. He is famous for his rendition of Waris Shah's *Heer* along with other songs such as *Saif al-Malook*. He recorded his first album at the age of 13 and outsold all other singers in Pakistan at that time.

In his childhood he used to read *sufiana kalaams*, Punjabi stories and participate as a young child in local elderly gatherings expressing a vocal art form in reading passages of great poets. From many of the gatherings out of the rural background rose a great singer that could influence his audience with elements of joy, peace, happiness and sadness. Further, he started going to festivals and gatherings on a regular basis and within these performances he rose to become one of the most listened to singers in South Asia during the 70s. In the 1970s Alam Lohar started to tour different countries including United Kingdom, Canada, Norway, United States and Germany for the South Asian communities.

Alam Lohar died in a fatal accident near Sham ki Bhattian on 3 July 1979 when a heavy load truck collided with his vehicle when the truck failed to overtake his car. He was buried at the outskirts of Lala Musa in Pakistan. Upon the news of his death the president of Pakistan Mohammad Zia-ul-Haq honoured Alam Lohar with Pakistan's highest civil award for arts and theater the Pride of Performance in the same year.

Arif Lohar

Arif Lohar is a Punjabi folk singer. He usually sings accompanied by a native musical instrument resembling tongs (called *chimta*). His folk music

is representative of the traditional folk heritage of the Punjab. He is the son of folk singer Alam Lohar. Arif Lohar was born in Lala Musa in Gujrat District, Punjab, Pakistan. His father was Alam Lohar, who belonged to the village of Achh in nearby Kharian Tehsil, and was a prominent folk singer of Punjab and Pakistan. Arif Lohar started singing with his father and eldest brother, Arshad Mahmood Lohar, and younger brother Tariq Lohar at an early age. He also has younger brothers Irfan Mahmood Lohar, Imran Mahmood and Khalid Mahmood who also live in the UK. Arif Lohar briefly moved to acting in Punjabi movies before returning to his music career at the age of 22.

Sabiha Khanum

Sabiha Khanum born Mukhtar Begum, 16th October 1935 in Gujrat is a Pakistani film actress. She was the leading star of Pakistani cinema in the 1950s and 1960s and continued to pay award winning roles for the duration of the 80's and 90's. She also acted in well respected and award winning television dramas.

Most of Sabiha's movies were with her husband, the late Santosh Kumar (Syed Musa Raza). Sabiha and Santosh were highly regarded as the "perfect couple" and their fans were enthralled and delighted to see them acting together in award winning and wonderful films together.

Sabiha Khanum or Mukhtar Begum is the daughter of Mohammad Ali *(Maahia)* from Delhi and Iqbal Begum (Balo) from Amritsar, Punjab, India. She was raised in a conservative rural environment by her grandparents, but got her first acting opportunity on stage in Lahore, after moving there to be with her father.

A cultural delegation visited a cinema house in Sialkot, Pakistan in 1948. Mukhtar Begum, who was part of the delegation, sang the Punjabi song

"Kithay gae yoon pardesia way" from the film *Sassi Punnoon* (which starred Baalu and Aslam). The performance was praised, and soon Mohammad Ali introduced his daughter to a noted stage drama writer and poet, Nafees Khaleeli. Noting her determination, Khaleeli offered her a role in the drama *But Shikan*, which she accepted. Nafees Khaleeli gave her the screen name of Sabiha Khanum. On Nafees Khaleeli's request, the film director Masood Pervez offered her a role in the film *Beli*, giving Sabiha her debut as a film actress in 1948. *Beli* was also the first film of Masood Pervez as director; the cast was Santosh, Shaheena and Sabiha. Next Sabiha played the role of 'Noori' in famous director/producer Anwar Kamal Pasha's silver jubilee film *Do Aansoo*, starring Santosh, Gulshan Ara and Sabiha. *Do Aansoo* takes a realistic approach to the tragedy both in scenery and characterization. The film was the crowning achievement of the then movie crew.

Sabiha gained immense prominence in her next movie *Aaghosh*, directed by Murtaza Jilani, starring Santosh, Sabiha, and Gulshan Ara. The secret of Sabiha's success in the Pakistani cinema includes flexibility, rooted in love and understanding, in addition to the fact that she is an embodiment of courage, kindness and decency. In the annals of Pakistani film industry, she dazzled cine-goers in the 1950s. Her role, in the film '*Ghulam*', released in 1953, directed by Anwar Kamal Pasha, with Santosh was excellent. Her motivation was always clear and resolute. Directors admired her ability to improvise because she was unquestionably talented and irrepressibly ambitious.

Movie-goers were treated to a succession of films about popular romance like the film *Wa'da* (Sabiha, Santosh). This film was followed by another spate of magnificent movies, which provided countless hours of pleasure to millions of their fans.

Paasbaan, Sheikh Chilli, Aas paas, Sassi, Sohni, Choti begum, Daata, Hatim, Aaj kal, Dil mein tu, Ayaz, Mehfil, Pervaaz, Tufaan, and *Pholay*

Khan are a few names to mention. Sabiha, the first lady of the Pakistani silver screen, won the Pride of Performance Award from the Government of Pakistan, and her face was lit by a smile. Her look is simple and it is simply everywhere. To talk of her in the twenty first century is to perceive the style and the substance of a graceful lady who defined two generations. Her four decades of meritorious work in the Pakistani cinema brought her numerous laurels from virtually everywhere. Her bright smile speaks for her in many ways. She also appeared in drama serials from Karachi and Lahore television stations. She depicts the wit and homespun wisdom of ordinary Pakistanis. Her brand of patriotism and her down-home style had wide appeal. She lives, now, with her daughter in Leesburg, Virginia, USA.

Ustad Imam Din Gujarati

Imam Din was his real name while he used pen name of *Ustad* so got fame by the name of Ustad Imam Din Gujarati. He was born in 1870 and died on 22 February, 1954. He was very famous for his funny poetry. He worked as a clerk in Municipal Committee of Gujrat.

Ustad Imam Din's Education

His actual school education was only primary level but he used to write many honorary degrees with his name. All these degrees were not awarded by any university to him; however he himself or his fans awarded these honorary titles to him. His self-styled titles are explained as follows:
'BA'–*Baba-e-Adab,* 'MA'–*Mojad-e-Adab,* 'ASS'–*Afsar-Shair-o-Shaery,* 'PHD'–*Phaazil-Degree,* 'USA'– *Ustad Shouraa-e-Alam.*

Honorary degree of BA (*Baba-e-Adab*) was awarded by Mian Ehsan-ul-Haq, Session Judge Gujrat in the presence of Mr. C King Deputy Commissioner Gujrat and other officers, lawyers and lords of city. Titles of USA and ASS were awarded to him by *Halqa-e-Adab* Gujrat in 1944.

Ustad Imam Din's Poetry

He started writing poetry in 1902. He also wrote some poetry books; *Bang-e-Duhal* is one of his very famous books. Many people said that he named this book as the name of *Bang-e-Dara* of Dr. Allama Muhammad Iqbal. He also met with Allama Iqbal in Lahore and wrote following Punjabi verses about this meeting:

"Hum ny bhe Lahore ja ker daikha,
Allama Sir Muhammad Iqbal Baatain bhe kerta jata tha,
huqqa bhe peeta jata tha naal naal"

Ustad Imam Din wrote following poem at the success of Muslim League in Punjab Assembly Elections.

Shukeriya laakhoon karooron Ya Khuda kertay hain hum
Aaj Nusrat-o-Fateh ka sajda ada kertay hain hum
Duniya main jis kaam ke ibtada kertay hain hum
Teri rehmat ke madad sy inteha kertay hain hum
Ban gaye hain hum ouj-e-falak kay aftab
Mr. Jinnah ko jab sy apna rehnuma kertay hain hum.

Verses from one of his very popular poem:

Tere goday main dard-e-jigar Imam Dina
Tu khaa gobhi aaloo matar Imam Dina
Jannat ki koi seat khali nahin hai
Tu chhaiti se dozakh main warh Imam Dina.

He had written poetry on many unique topics but he got fame due to his funny poetry. He was a very patriot Pakistani. He wrote some poems in the support of Muslim League and Quaid-e-Azam during Pakistan movement.

Sohni Mahiwal

A great Legend of Gujrat

Often it is claimed that Gujrat is situated on the bank of Chenab river, it is not so. Gujrat is at least 15 kilometers far from the river. Today's Gujrat is about 120 km north of Lahore. According to the Imperial Gazetteer of India, Gujrat was a place of some antiquity and had many ancient sites. The district formed part of the kingdom of Porus, who was defeated by Alexander, probably in July, 326 B.C.; but four years later was conquered by Chandragupta Maurya. It remained under the Mauryas until shortly after the death of Asoka in 231 B.C., and about forty years later came under the sway of Demetrius the Graeco-Bactrian. The overthrow of the Bactrians by the Parthians in the latter half of the second century B.C. brought another change of rulers, and the coins of the Indo-Parthian Maues (c. 120 BC), who is known to local tradition as Raja Moga, have been found at Mong. Dr. Stein holds that the District formed part of the kingdom of Gurjara, which, according to the Rajatarangini, was invaded between 883 A.D. and 902 A.D. by Sankara Varman of Kashmir, who defeated its king Alakhana. This may be the, Ali Khan believed to be the, real founder of Gujrat. However, the foundation of Gujrat, according to the *Ancient Geography of India* is ascribed to a king named Bachan Pal of whom nothing is known ; and its restoration is attributed to Ali Khan, a Gujar, whose name is strangely like that of Alakhana, the Raja of Gurjara , who was defeated by Sangkara Varmma between AD 883 AD 901.

Supposedly house of Sohni.

Authentic history commences only in the Lodhi period, when Bahlolpur, 23 miles (37 km) north-east of Gujrat, was founded in the reign of Bahlol Lodhi (1451-89). Khwas Khan, governor of the Rohtas under Sher Shah Suri, founded Khwaspur near Gujrat. The settlement of the tract was completed by Akbar, who built a fort and compelled the Gujars to settle

in it. The tract was then named Gujrat and formed into a separate district. In 1605 the famous Sayyid Abdul Kasim received Gujrat as *atuyul* or fief from Akbar. On the decline of the Mughal power, Nadir Shah ravaged the District and destroyed Gujrat. The country also suffered from the ravages of Ahmad Shah Durrani, whose armies frequently crossed and re-crossed it.

Meanwhile the Sikh power had been asserting itself in the Eastern Punjab; and in 1765 Sardar Gujar Singh , head of the Bhangi confederacy, crossed the Chenab, defeated the Gakhar chief, Mukarrab Khan, and extended his dominions to the banks of the Jhelum. On Gujar Singh's death in 1788, his son, Sahib Singh , became involved in a war with Mahan Singh, the chieftain of Gujranwala, and afterwards with his son, the celebrated Ranjit Singh. After a few months of desultory warfare in 1798, the Gujrat leader found it well to accept a position of dependence under the young ruler of Gujranwala.

In 1846 Gujrat came under the rule of the British and remained with them for 101 years. Those years were the years of prosperity and well-being of Gujrat. Whenever there is a reference to this city, the reference remains incomplete without the love-tale of Sohni.

It is dark and the river is in flood
There is water all around me
How I am going to meet Mahiwal?
If I keep going I will be drowned
And if I turn back
I would be going back on my promise
And letting Mahiwal down
I beg you "O pitcher", with folded hands
"Help me meet my Mahiwal
You always did it, please do it tonight too."

Sohni Mehar or Sohni Mahiwal is a tragic love story associated with river Chenab and the city of Gujrat. She was daughter of a potter Tullha. At the time, Gujrat, on the river Chenab, was a caravan *serai* on the trade route between Bukhara and Delhi. "As Sohni grew up, she helped her father decorate his pots. Their shop is said to have been near Rampyari Mahal by the river. As soon as the *surahis* (goblets) and mugs came off the wheel, she would draw artistic designs on them and set them up for sale."It is believed that the heroine Sohni was forced to marry a man whom she never liked, when her love affair came to the knowledge of her parents. She swam every night across the river to meet Mehar (Mahiwal). One wonders why Meher did not swim to the river side of Sohni. One night her sister-in-law replaces the kiln-burnt earthenware pot (pitcher), which she used to keep her afloat in water, with a vessel of unbaked clay, which dissolved in water and she drowned in the treacherously whirling waves of the river. Most probably learning the fate of Sohni, Mahiwal also ended his life by jumping into the river. "Legend has it that the bodies of Sohni and Mahiwal were recovered from the river Indus near Shahdadpur, Sindh some 75 km far from Hyderabad. Sohni's tomb is located at Shahpur Chakar Road, Shahdadpur."

Sohni is one of the most popular favourite folktales both in Sindh and Punjab along with Heer Ranjha and Sassi Panhun (Pannu).

The story also appears in *Shah Jo Risalo* a poetic compendium of famous Sindhi Sufi poet Shah Abdul Latif Bhittai and forms part of seven popular tragic romances from Sindh. The other six tales are Umar Marvi, Sassui Punhun, Lilan Chanesar, Noori Jam Tamachi, Sorath Rai Diyach and Momal Rano commonly known as Seven heroines (*Satt Surmiyun in Sindhi*).

Mahiwal was not a local. He was a rich trader from Bukhara (Uzbekistan),

his real name was Shahzada Izzat Baig he came to Punjab on a business trip and halted in the town of Gujrat. Here he saw Sohni at the shop and was completely smitten. Instead of looking after the *mohars* (gold coins) and his business he visited the shop of Sohni daily to get a glimpse of her, he would end up buying the water pitchers and mugs every day.

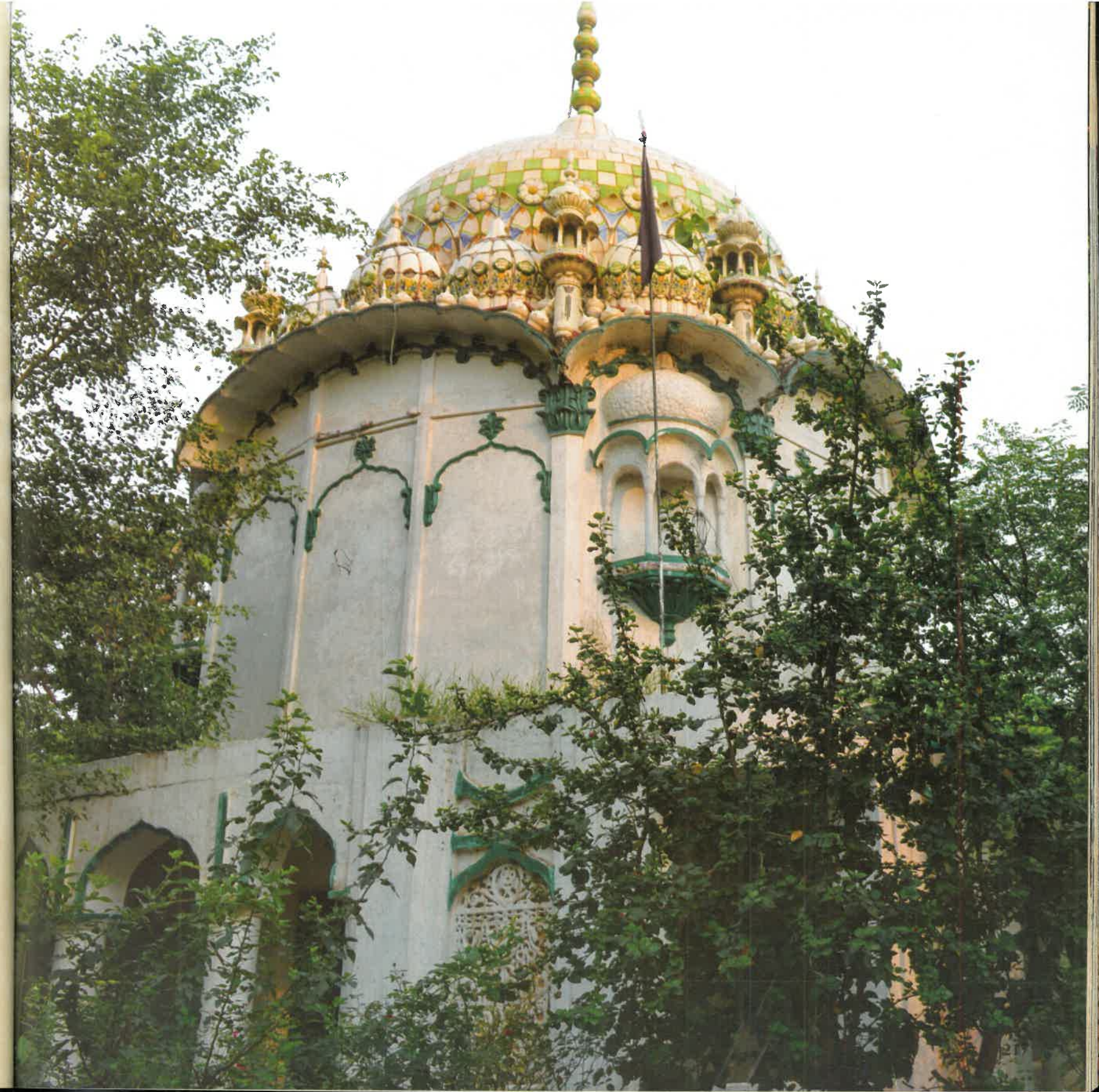
Instead of returning to Bukhara with his caravan, the noble-born Izzat Baig took up the job of a servant in the house of Tullha. He would even take their buffaloes for grazing. Soon, he came to be known as Mehar or "Mahiwal" (buffalo herder).

The Sohni-Mahiwal love story continues to inspire numerous singers in modern day Pakistan, including Pathanay Khan's famous song *Sohni Gharay nu akhadi aj mainu yaar milaa ghareya* (Sohni is imploring her pitcher that he, the pitcher, should help her in bringing about a union between her and Mahiwal). Pakistani and Indian film industries have produced several movies on the subject. In 1933 a film Sohni Mahiwal was produced that starred Gauhar Karnataki, Master Chonkar, Shivrani and Master Kanti. In 1946's version the lead roles were played by Ishwar Lal and Begum Para. In 1958's production of Sohni Mahiwal Nimmi and Bharat Bhushan played the title roles. Final version on the subject was screened in 1984 starring Sunny Deol and Poonam Dhillon. A Pakistan version produced in 1955 showed Sabiha and Sudhir in the lead roles.

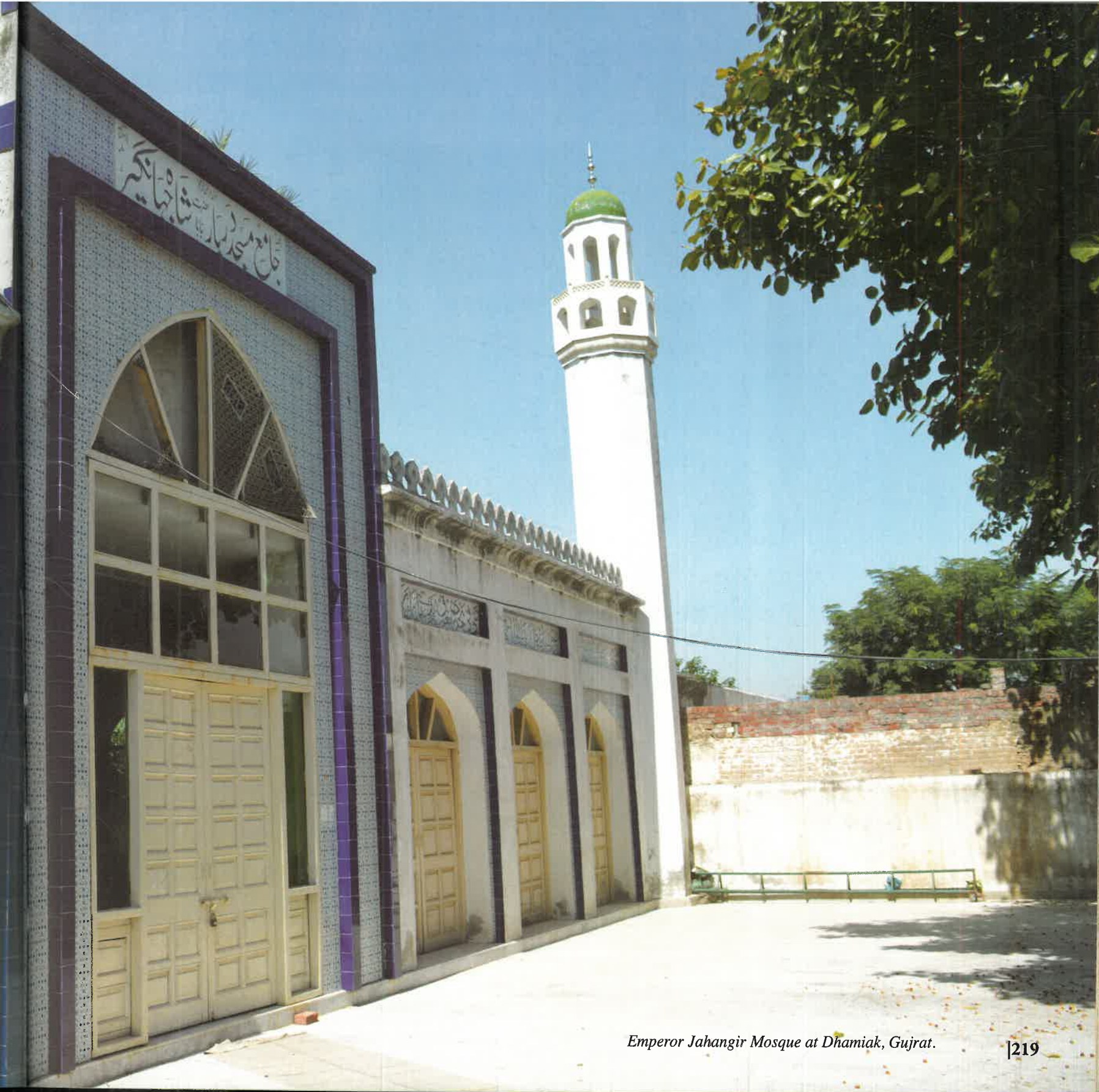
Jahangir Tomb

Very few people know that there is a tomb in Gujrat known as the Tomb of Emperor Jahangir, the fourth Mughal emperor. The royal Mughal family traveled to Kashmir from Agra almost every summer to escape the hot weather. The route adopted for this journey used to be through Sonipat, Jallandhar, Lahore, Gujranwala, Wazirabad, Gujrat, Bhimbar and Rajauri. Nurjahan, Jahangir's

So-called Tomb of Jahangir.



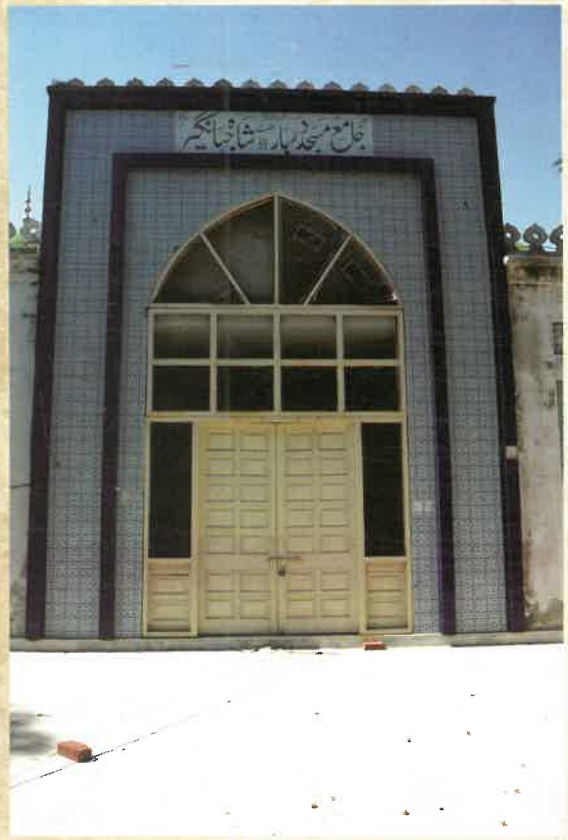
wife had built several caravan *sarai's* on this route. One such *sara'i* is at Chiryawla near Bhimbar. The history tells us that during his last journey, while going to Kashmir Jahangir died at Saadabad near Rajauri. According to his wish he was to be buried in Nurjahan's garden at Shahdara near Lahore. As *amanat* he was buried in Rajauri while his entrails were buried in Gujrat hence the so called tomb of Jahangir in Gujrat. Another side of the story is that the entrails of Jahangir were buried in Chingus Fort, Kashmir. An annual festival *Jahangir da Mela* is regularly held at Gujrat to commemorate the occasion.



Emperor Jahangir Mosque at Dhamiak, Gujrat.

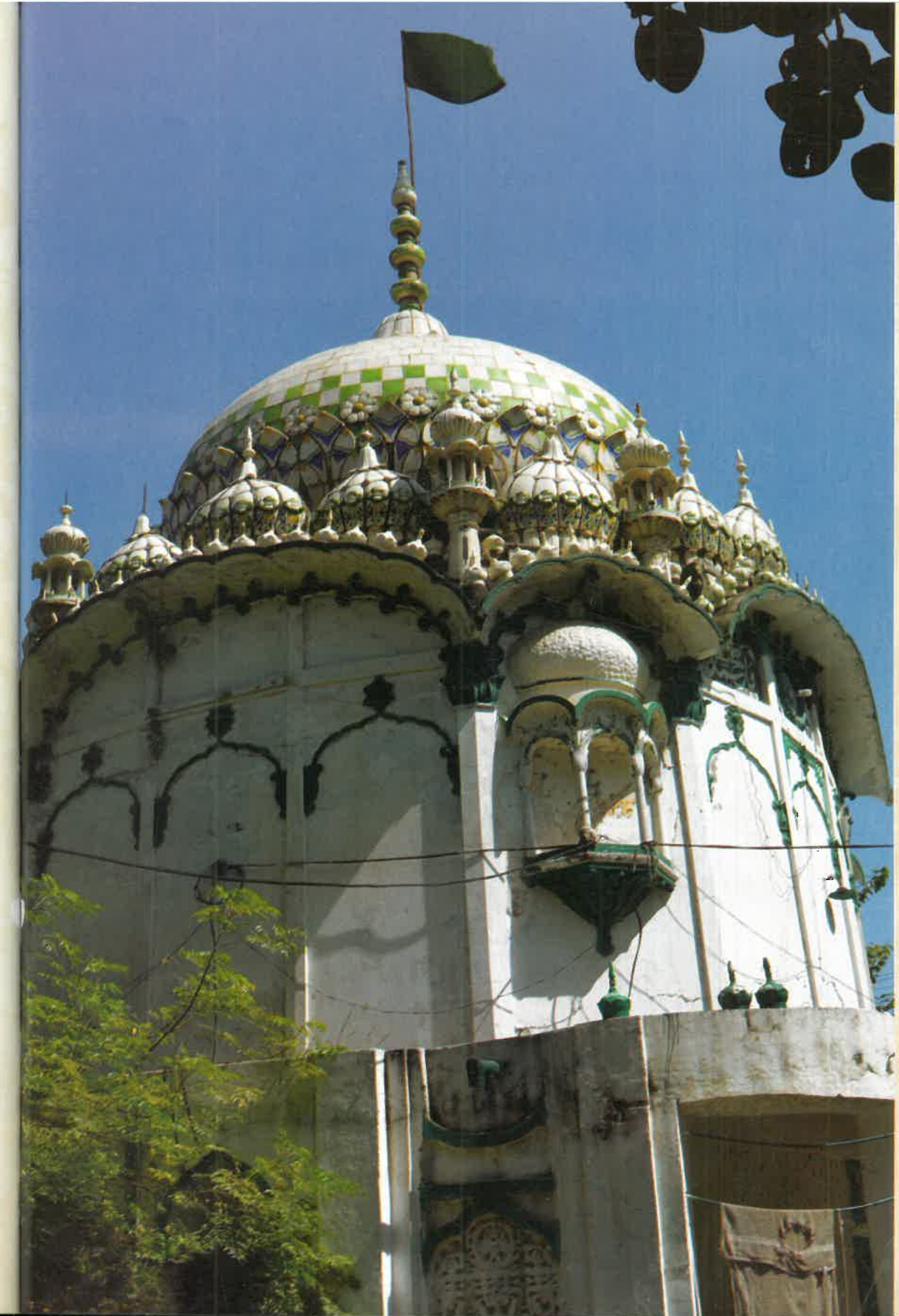
Different views of the Tomb of Emperor Jahangir, Dhamiak, Gujrat.

الا ان اولياء الله لا خوف عليهم
ولا هم يحزنون الذين امنوا وكانوا
يتقون لهم البشرى في الحيوة الدنيا وفي
الاخرة لا تبديل لكلمت الله ذلك هو الفوز



Frontal view of the mosque.

Famous Chinese traveler and scholar Hiuen Tsang (actual name Xuanzang) has referred about Bhimber in his travelogues. Xuanzang (602–664) was a Chinese Buddhist monk, scholar, traveler, and translator who described the interaction between China and India in the early Tang Dynasty. For centuries, Bhimber has remained as capital city of Chibhal. Raja Chib Chand who was the first Chib came to Bhimber about 1400 years ago. In Chibs, the first who embraced Islam was Sirsadi who is famous as Hazrat Baba Shadi Shaheed. He died during the reign of King Aurangzeb Alamgir. The last ruler of Chibhals was Raja Sultan Khan (1800–1840). Bhimber has been important strategically. It lies on the route that was followed by the Mughal Emperors for their frequent visits to the Kashmir Valley. It is also known as *Bab-i Kashmir* (Door to Kashmir) because of its importance and geographical location which was ideal for Mughal Emperors to enter Kashmir. Therefore, the Mughals used Bhimber as a staging point for journey to Srinagar. Mughal Emperor Jahangir has also discussed Bhimber in his book *Tuzk-i Jahangiri*.



Tomb of Emperor Jahangir,
Dhamiak, Gujrat.

Rāi Bahādur Sundar Dās.

Rāi Bahādur Sundar Dās

Rai Bahādur Sundar Dās was born in 1880 in Dinga and died at Quetta on 28th Oct 1921 of a heart attack. Some believe he was poisoned.

He was the main contractor for the supply of goods to the military in the East Persian Cordon and from 1914 was based in Quetta, where he had a large home. He built at his own cost the Town Hall there at a cost of one lac. These were all destroyed in the earthquake in 1935. He bought the Warburton Estate for eleven lacs in 1918. In 1920 the British were planning to give him the knight of the garter award and name him as a Rāja. He died the same year on 28th October. (The Baluchistan Gazette of 1925 carries an obituary of him and has a history).

He also built a Maḥal in Dīnga and the inter college was built by him as well as the Sarâi at the railway station, where the wayfarers were given free lodging and food. His staff offices were across the road and at the back the Dīnga market.

Main entrance to the Sundar Das Mahal, Dinga, Gujrat.

Sundar Dās Maḥal in Dīngāh

Sundar Dās Maḥal was built in 1918 by Rāi Bahādur Sundar Dās Chopra. It is located in Dinga Tehsil Kharian District Gujrāt. After Partition this Maḥal was allocated to captain Abdul Ḥameed. He had eight children's, four sons and four daughters. He was in British army. After the death of Captain Abdul Ḥameed, Kanwar Muḥammad Ajmal took the responsibility to take care of this house. He had five sons and one daughter. He was among the pioneer of PPP (Pakistan People Party) and was the first Chairman of People's Party Gujrāt in 1970. He died on 15/01/2011.

Art and Archtecture

The architecture of this *maḥal* is Indo-Saracenic. It is in British architecture style. This *maḥal* stands in the center of the city surrounded by five lawns. It has three main floors having different number of rooms. There are 50 doors and 60 to 70 windows and every door and window has an air ventilators which is beautifully decorated with glass and some with wood carvings. There are number of hearths in it. The roof of some rooms is carpeted with chalk work on it.

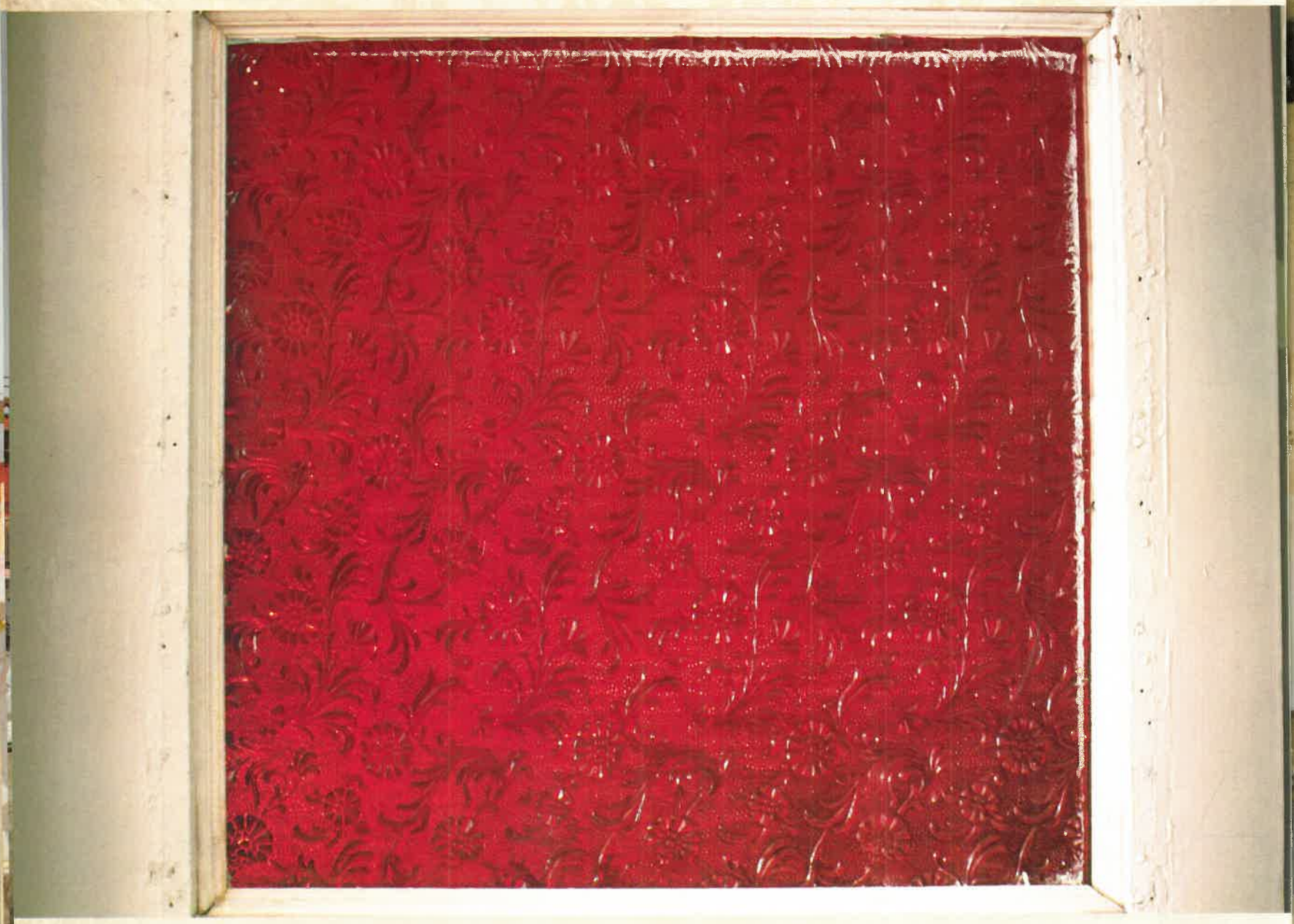
In early times there was an aqueduct to carry water from the well, as the well near the house was brackish. Opposite the house was a small building in which was the kitchen and rooms above. There were at least 10 or more quarters for servants. There was another smaller house in the compound. In 1918, there was no electricity in Dinga, so he got a generator set installed, which gave light to the house, the offices and the marketplace after dark for a few hours.

His main contribution of funds was to educate without religious overtones; except the English as they were funded by the church. These donations went to Muslims, Sikhs and Hindus. All homes were designed by English architects, including the one in Dinga and Gujrāt.

Another side viw of the Mahal, Dinga, Gujrat.

View from the roof Dinga, Gujrat.

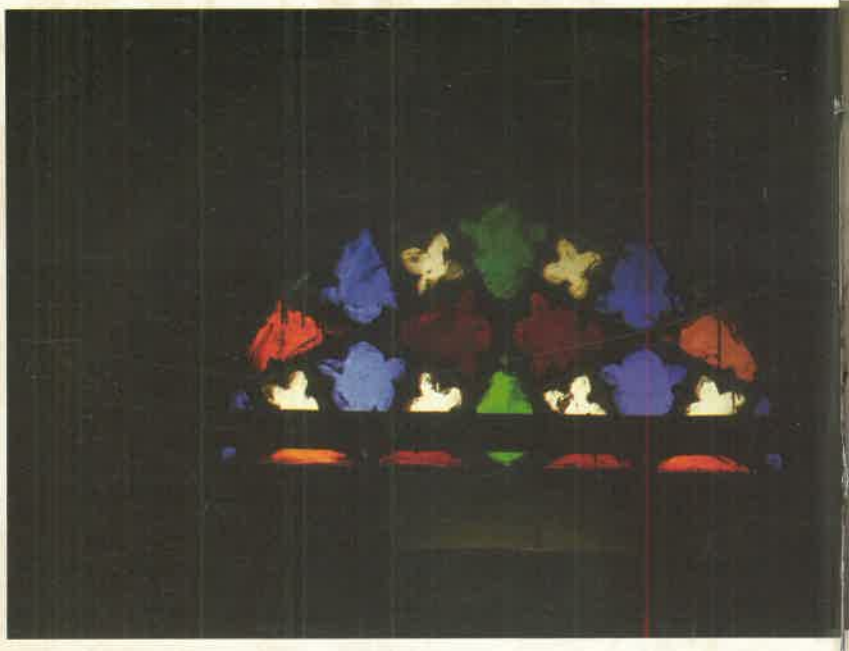
Mahal, Dinga, Gujrat.



Stained glass work.

Oriel window.

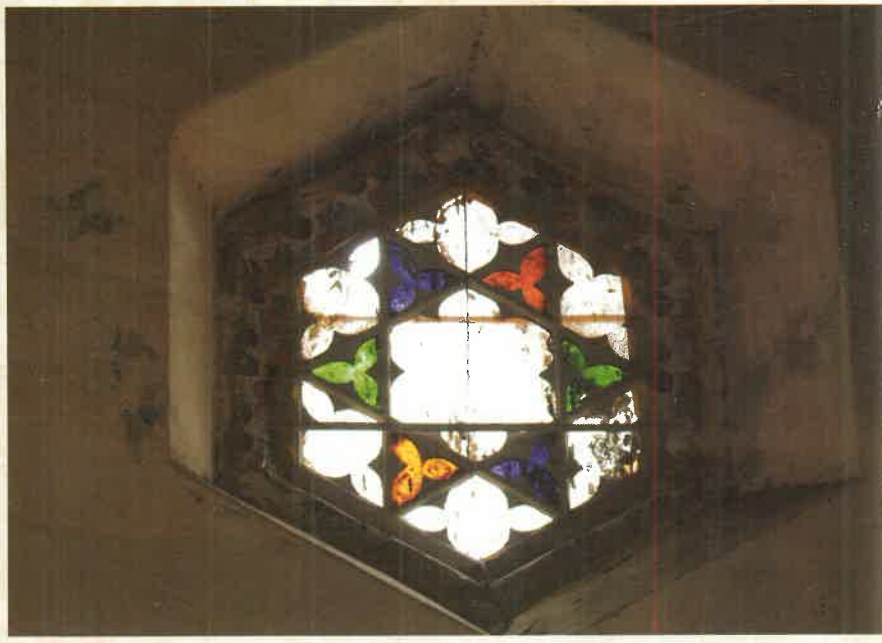
A flight of steps (above) and view of the Minaret of the Mahal (below).

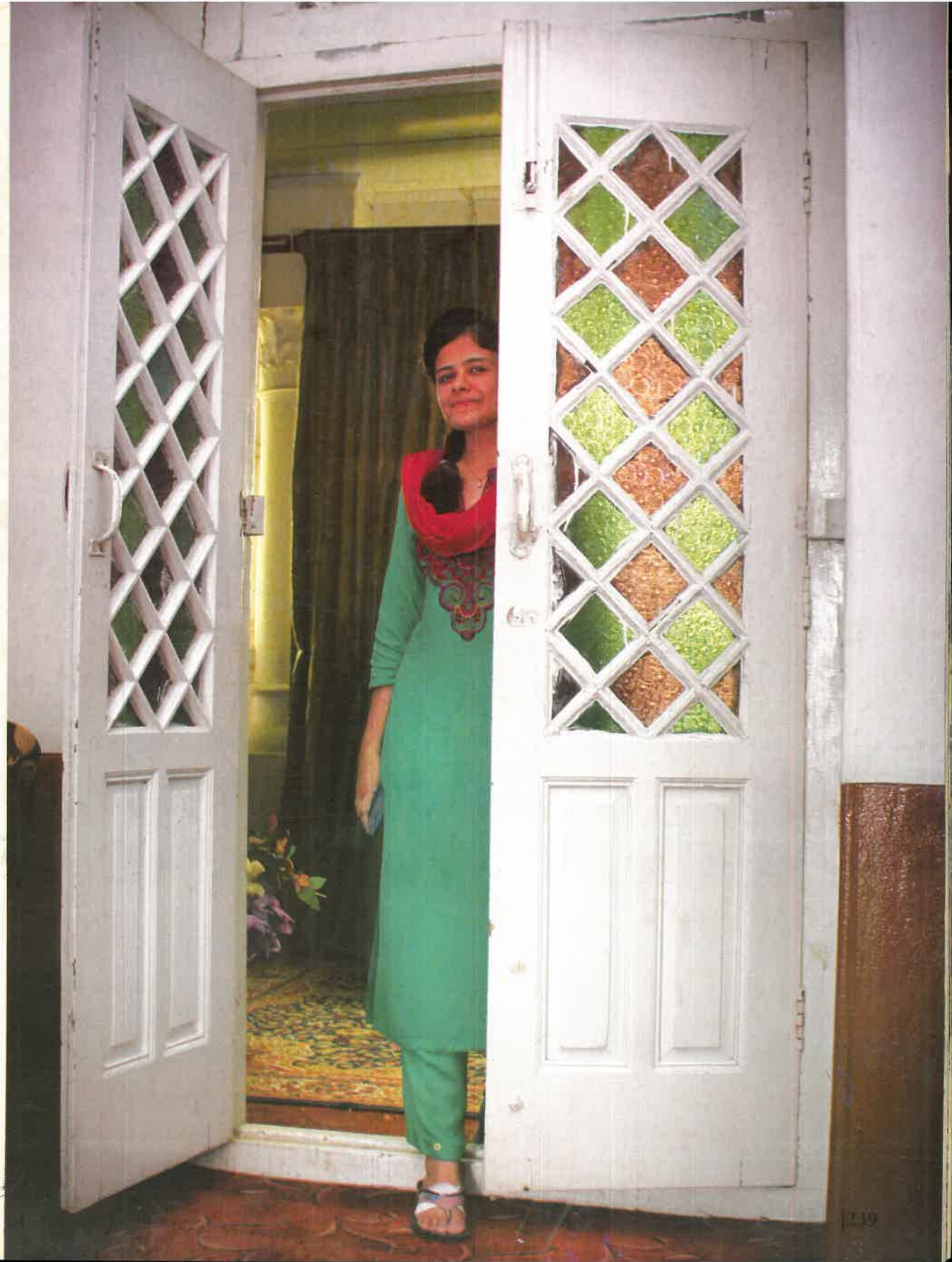


Specimens of glass work and stucco-work.

Section of a roof of the palace.

Elegance of stained glass





Rāi Bahādur Kidār Nāth

Rāi Bahādur Kidār Nāth was a very prominent landlord of Punjab as well as a banker who owned Kidār Nāth & Sons Bank in Gujrāt. His business also included 8 cotton ginning factories situated in different part of Punjab and also owned substantial real estate properties. He was a very forward looking personality and travelled to England in 1930 to understand the English education system and was very impressed with the English Public School System and therefore after his return, he was a prominent donor to the Doon School which was the first public school in India and is still regarded as amongst the best schools of India. Rāi Bahādur Kidār Nāth was well-known philanthropist who supported lot of charities, and because of all above was a very well respected person in Punjab.

Rāi Bahādur Kidār Nāth had five sons and two daughters. The eldest was Rāj Nath, Amrit Lāl, Prem Lāl, Kishan Lāl, Ratan Lāl, and the daughters were Champa and Gūlu.

Kidār Nāth Maḥal

Kidār Nāth Maḥal was constructed in 1912 which reminds of the grandeur of eastern civilization with the multi foil arches, ornamental columns verandahs with the arched opening and traces. Main central tower decorated with the different ornamental features and simple and pointed arches guarded by pillars of Greek orders in different sizes.

After the establishment of Pakistan the building came under the supervision of the government of Pakistan, later converted into Girls College, it was named as the Fātima Jinnaḥ College for Women.

Kidara Nath Palace now a part of University of Gujrat.

UOG
Fatima Jinnah College
Gujrat
First Women Bank Ltd.
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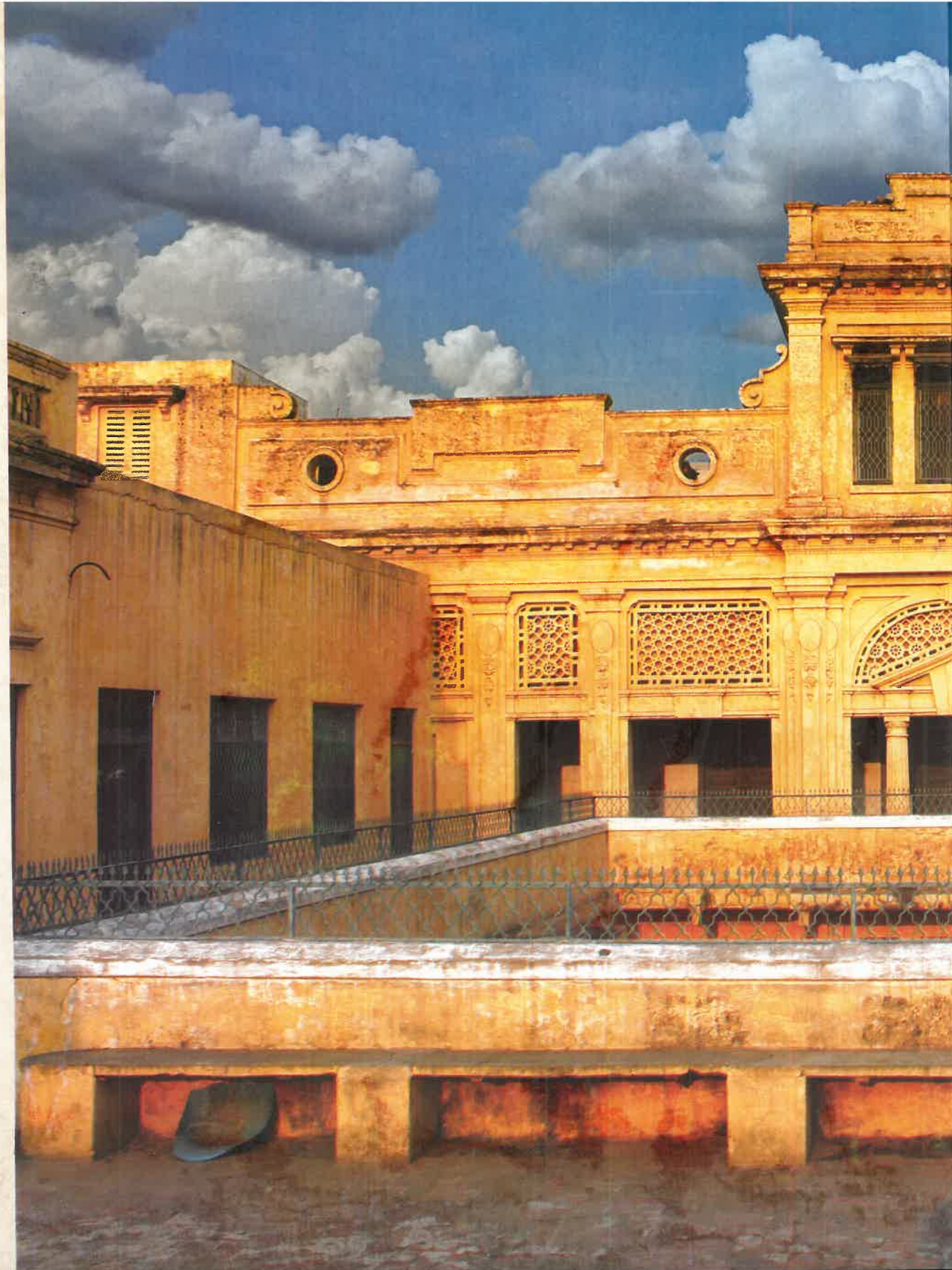
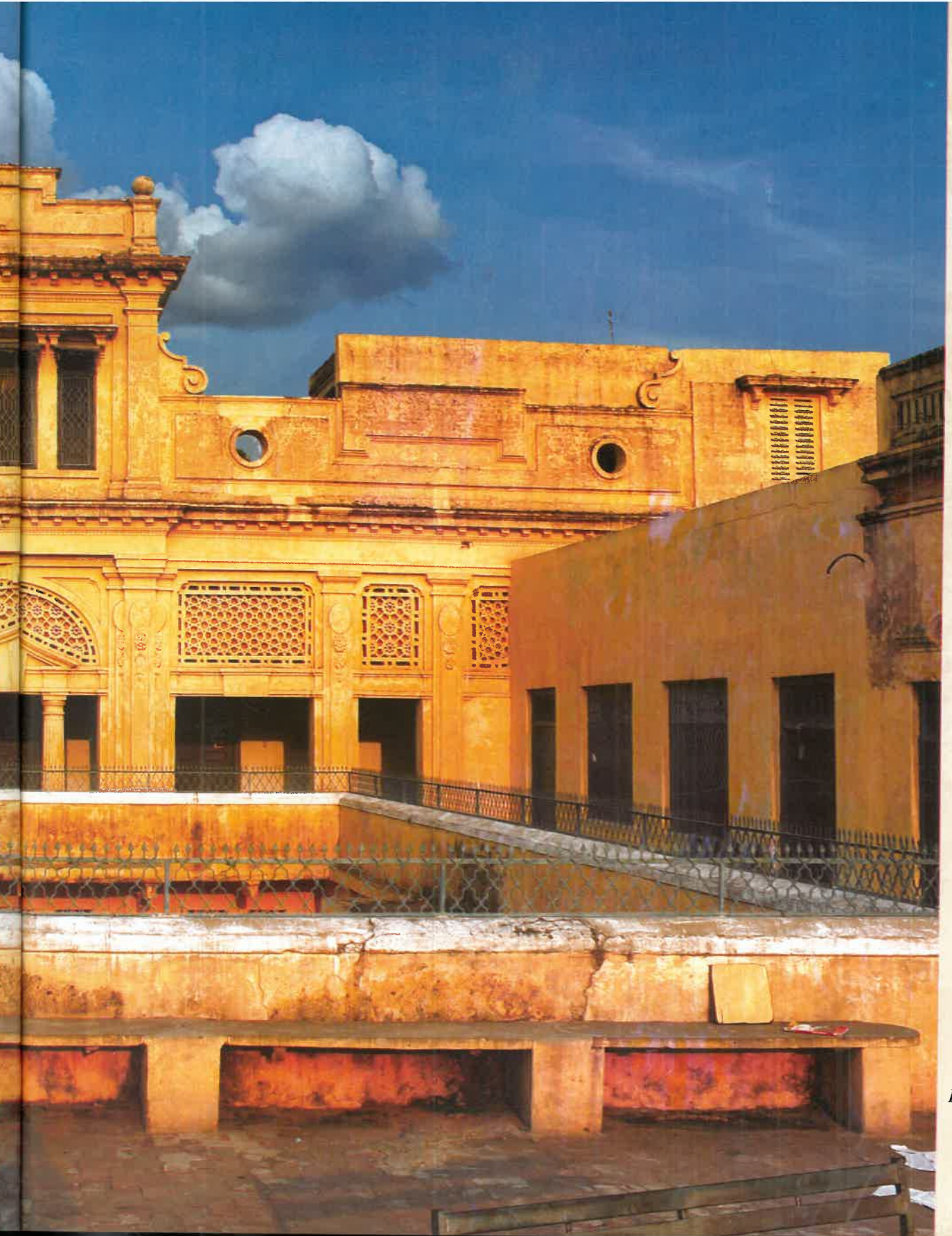
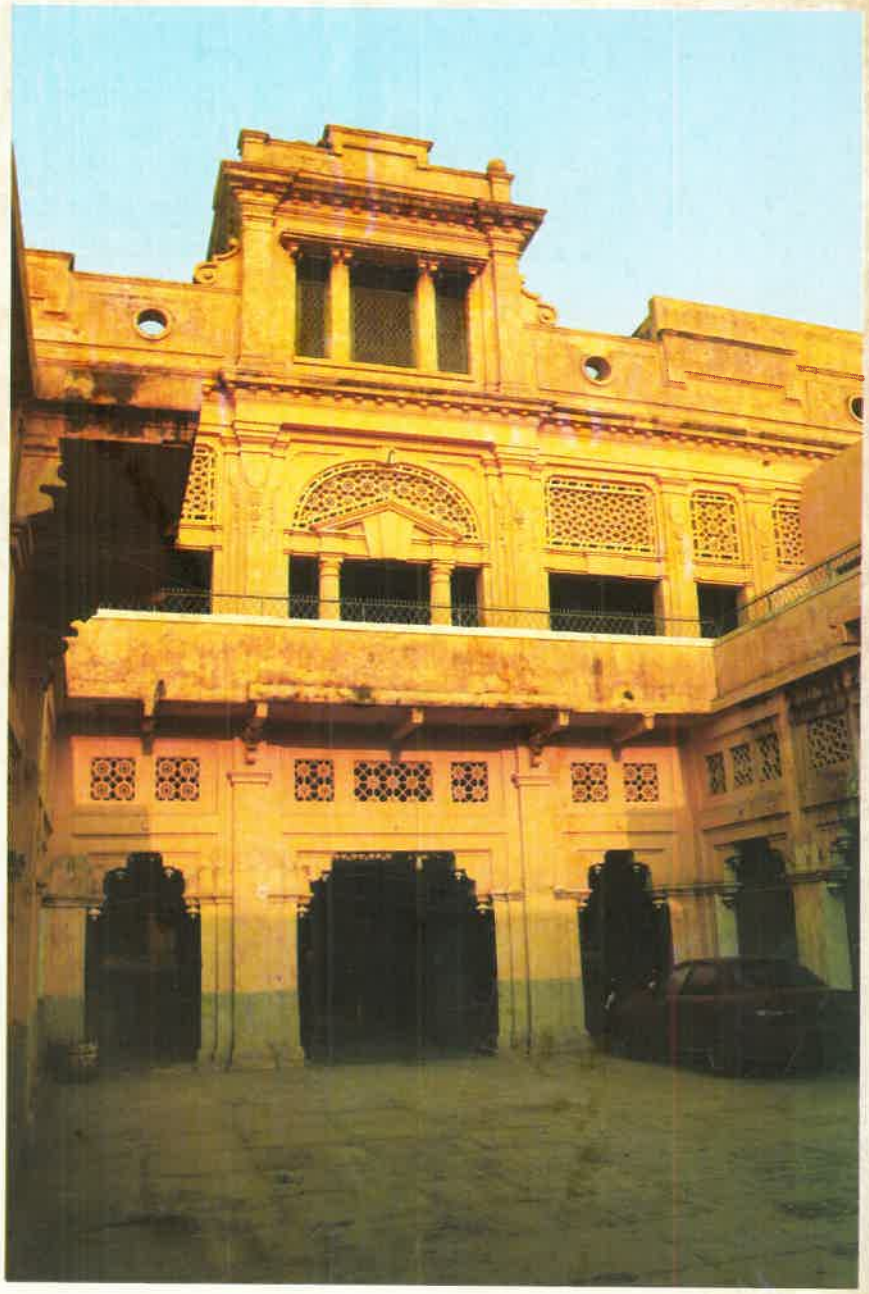
Glimpses of the Palace.





First floor of the Palace.

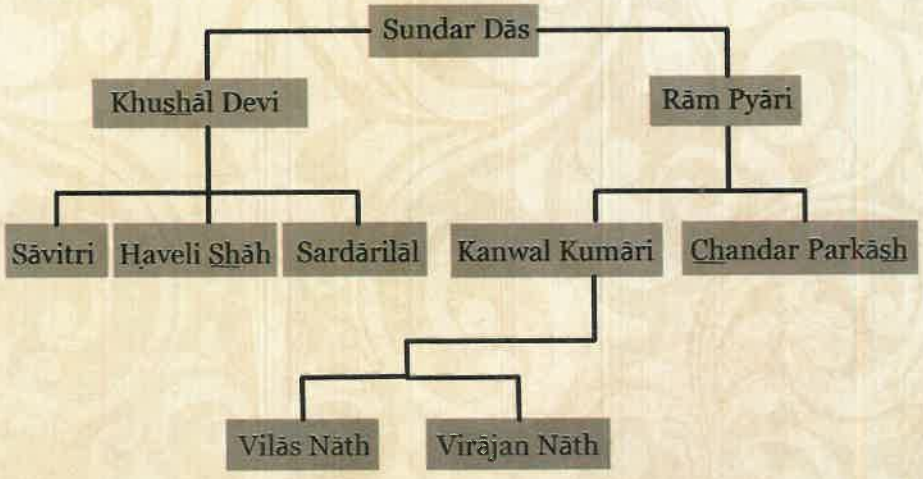
Different views of the Palace.



Rāni Rām Piyāri

Rāni Rām Piyāri was born in 1904 and died in 1976. She was the eldest daughter of respectable a Kapūr Khatri family from Gujrāt who was impoverished. She was twelve when she got married to Rāi Bahādur Sundar Dās who was thirty six or thirty seven at that time.

Rāi Bahādur Sundar Dās was already married to Khushāl Devi, a Kākar Khatri also from Gujrāt. The second marriage was permitted as per Hindu Law at that time even though the first wife was alive and had borne three children. Rāni Rām Piyāri bore him a son first, Chandar Parkāsh, who died in infancy and she had a daughter Kanwal Kumāri.



Rām Pyāri Maḥal

Rām Pyāri Maḥal, one of the few majestic pre-partition buildings in Gujrāt, reflects a classical and alluring combination of Greek and Roman orders of architecture. Ram Pyāri Maḥal, mostly of the regal pre-partition structures within Gujrāt, displays the traditional as well as appealing mixture of Ancient Greek as well as Roman traditions associated with structures.

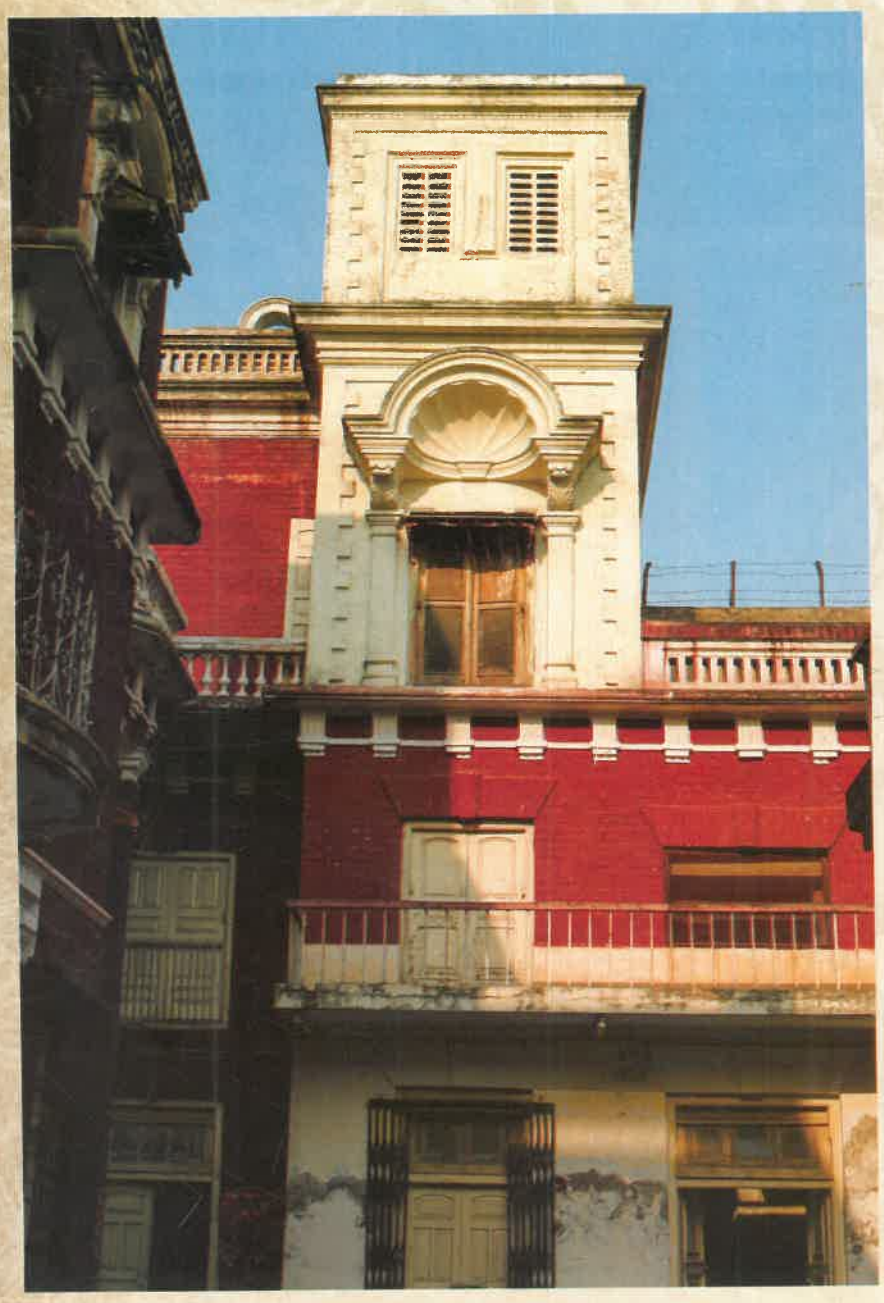
The road that passes by the building was previously known as Rām Piyāri Road, but later it was renamed as Circular Road and now it passes by Sohni Bāzār of pottery and ceramics in the walled city.

Rām Piyāri Maḥal construction is a blend of Greek, Roman and Indian architecture. Its facade is a symbol of Greek Architectural Orders. The entrance of the main hall is supported by pillars representing Greek Orders like Doric and Corinthian. These pillars are still in good condition.

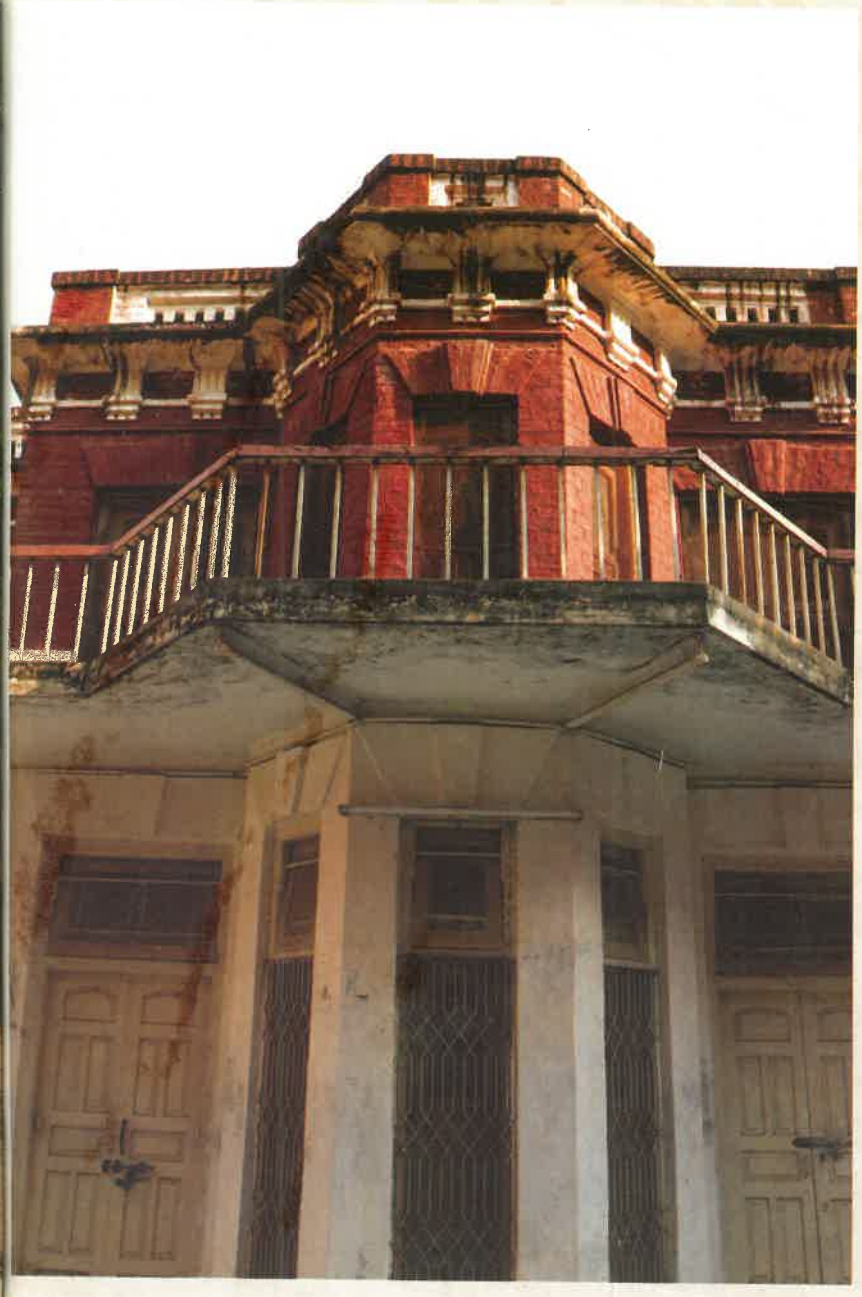
The special feature of the Greek Orders is that these are decorated with floral art and a figures which are not Greek but looks like an Asian priest. The floor is cemented with Indian tiles which are worn out now and the walls are decorated with French tiles which still look fresh. The building has more than 40 rooms and four basements.

Rām Pyāri family migrated to India during 1947 riots. In the following years the building was attached with the Government Fatima Jinnah College for use as a hostel. Later, the Gujrāt district government decided to convert the building into a museum and handed it over to the Punjab Archaeology Department for its renovation. Weather has ravaged the beauty of the building since.

Ram Piyari's Mahal.



Different views of the Palace showing architectural details.



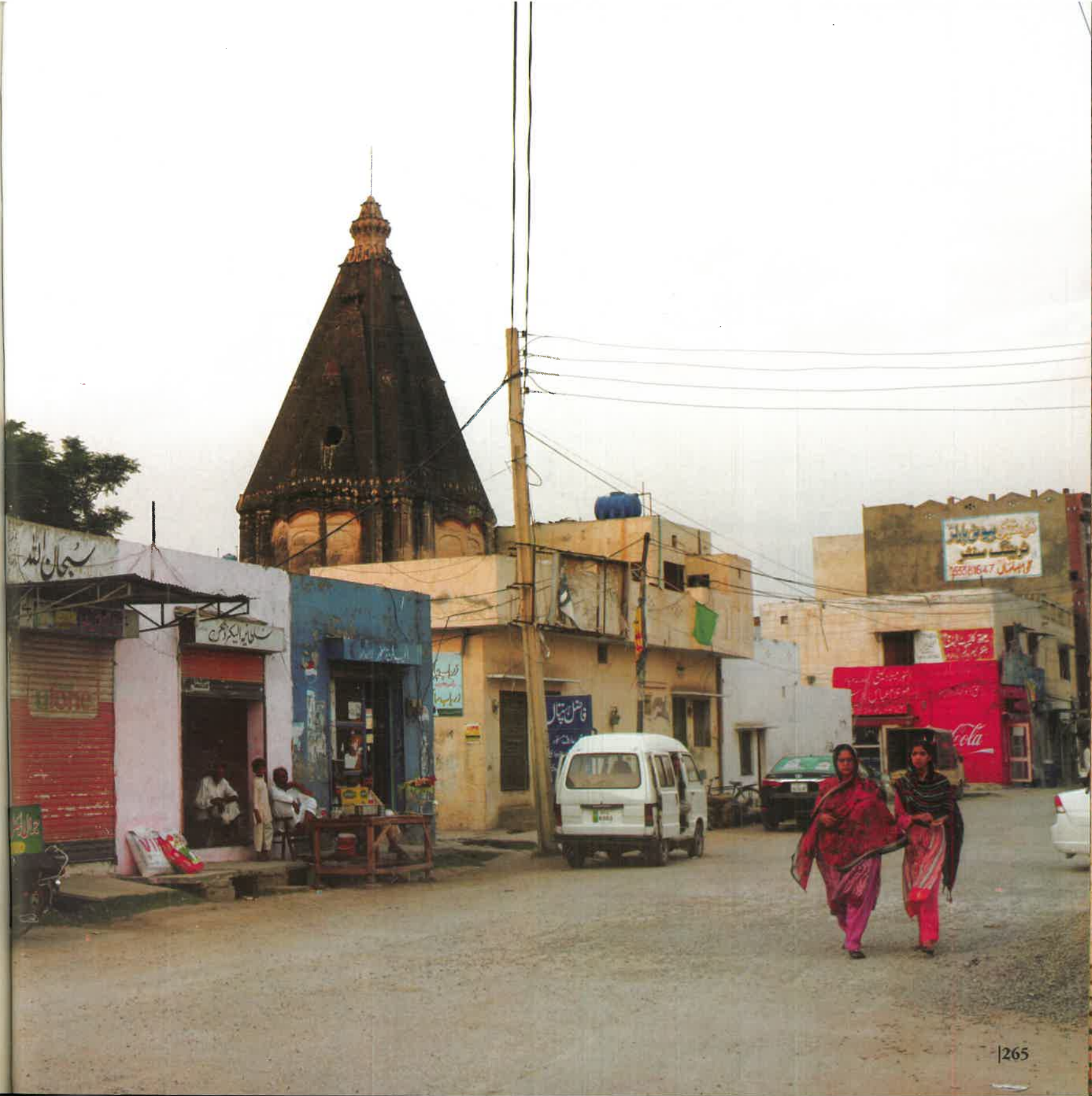
Different objects that were in use of Ram Piyari. Displayed inside a small museum of Ram Piyari Mahal.

KUNJAH

Kunjah is a town in Pakistan located in Gujrat District in the Punjab Province, the inhabitants are called Kunjahi. There are three banks, a police station and a WAPDA Sub-division in Kunjah. There are one girls inter college, two girls high school, one boys high school and one boys higher secondary school in Kunjah. Along with these government institutions, many private schools and colleges are also educating the youth of Kunjah. Kunjah has a textile mill, Kunjah Textile Mill and a pulp mill Farooqi Pulp Mills.

Various accounts date the founding of Kunjah anywhere from the 4th century BC (during the time of Alexander the Great) to the 8th century A.D. Kunjah is named after a raja named Kunjpal who is also often credited to the founder of the town. Islam was brought to the region by the Ummayyad Caliphate early in the 8th century and soon replaced Hinduism as the dominant religion. Kunjah grew in prominence in the 9th and 10th centuries. Starting during the Muslim period, Kunjah was considered a strategically important town. Ibrahim bin Masood used Kunjah as his main base for his attack of Hindustan. In the Mughal period, Aurangzeb Alamgir also visited Kunjah, and during his stay in Kunjah he built a mosque that is now nmaed after him.

Kunjah prospered during the time of the Sikh rule in Punjab. In that period the town was home to a number of gardens, two royal palaces, a royal bathing pool connected by underground tunnels and a baradari that still stands today. The area is dominated by Warraich, Gondal, Dhilo and Cheema family which are popular in Kunjah. Many people are attached with agriculture and some are in army service and the other departments of Government of Pakistan and Govt. of the Punjab. Kunjah has a modest type of semi-urban culture. Both men and women wear *shalwar qameez*. An annual fair is held in Kunjah on 4th of August. It is held at the Shrine of a cleric Shah Shujah Bukhari so it is also known to be an "*Urs*". Major Shabbiar Sharif Shaheed, holder of Nishan-e-Haider, Pakistan's highest military award, for bravery also belongs to Kunjah. His younger brother General Raheel Sharif reached to the highest ranks in army in November 2013.


سبحان اللہ
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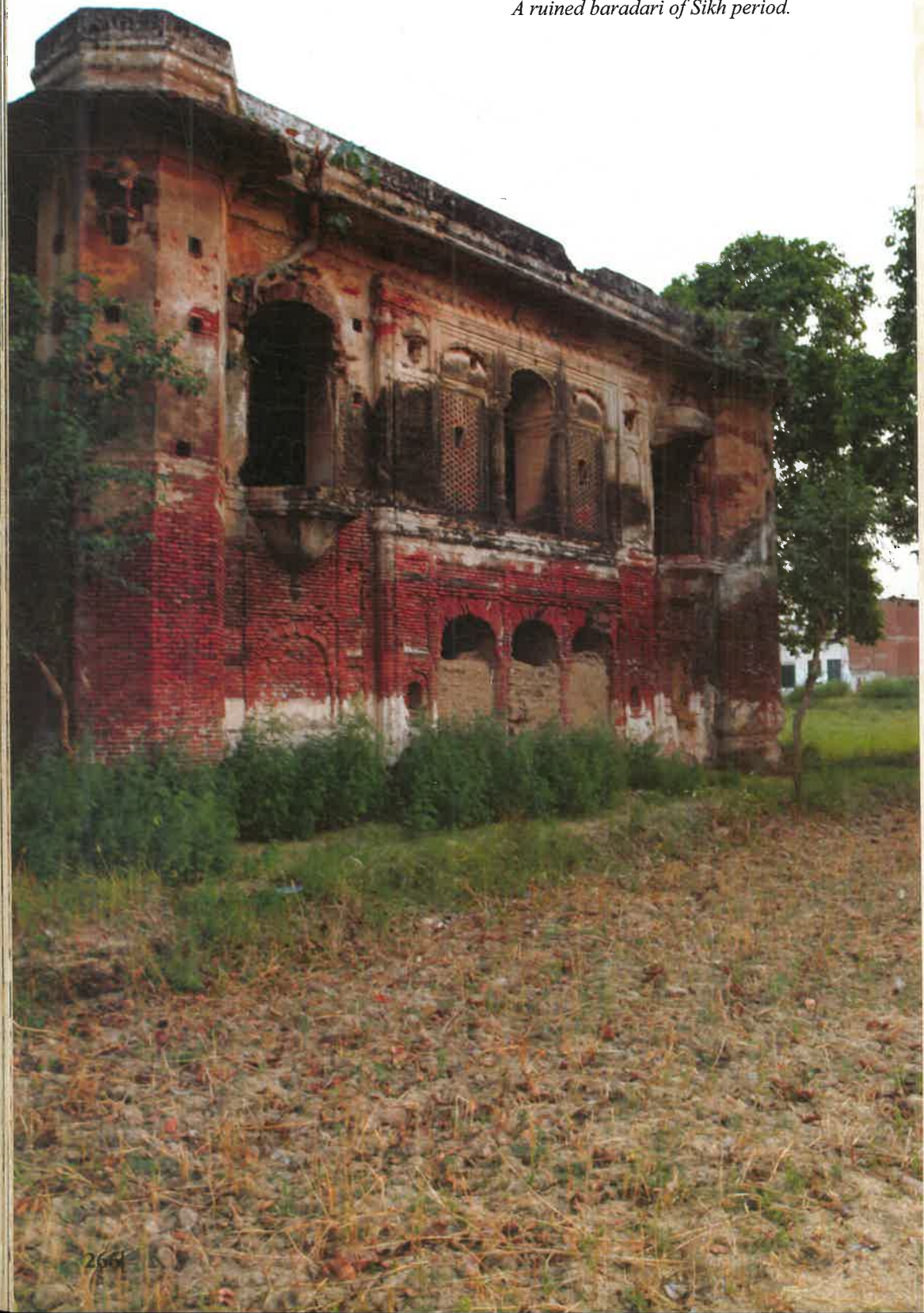
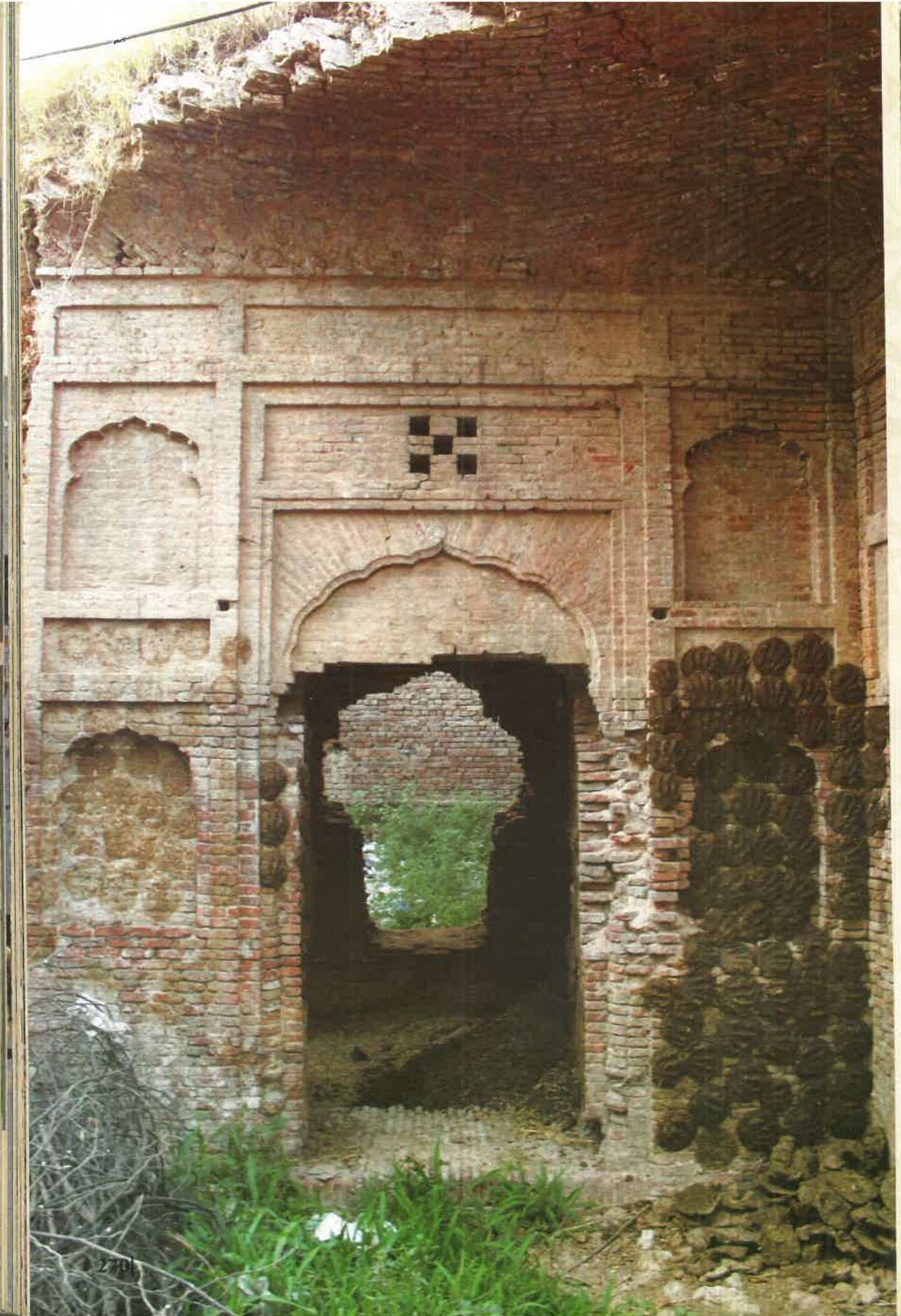
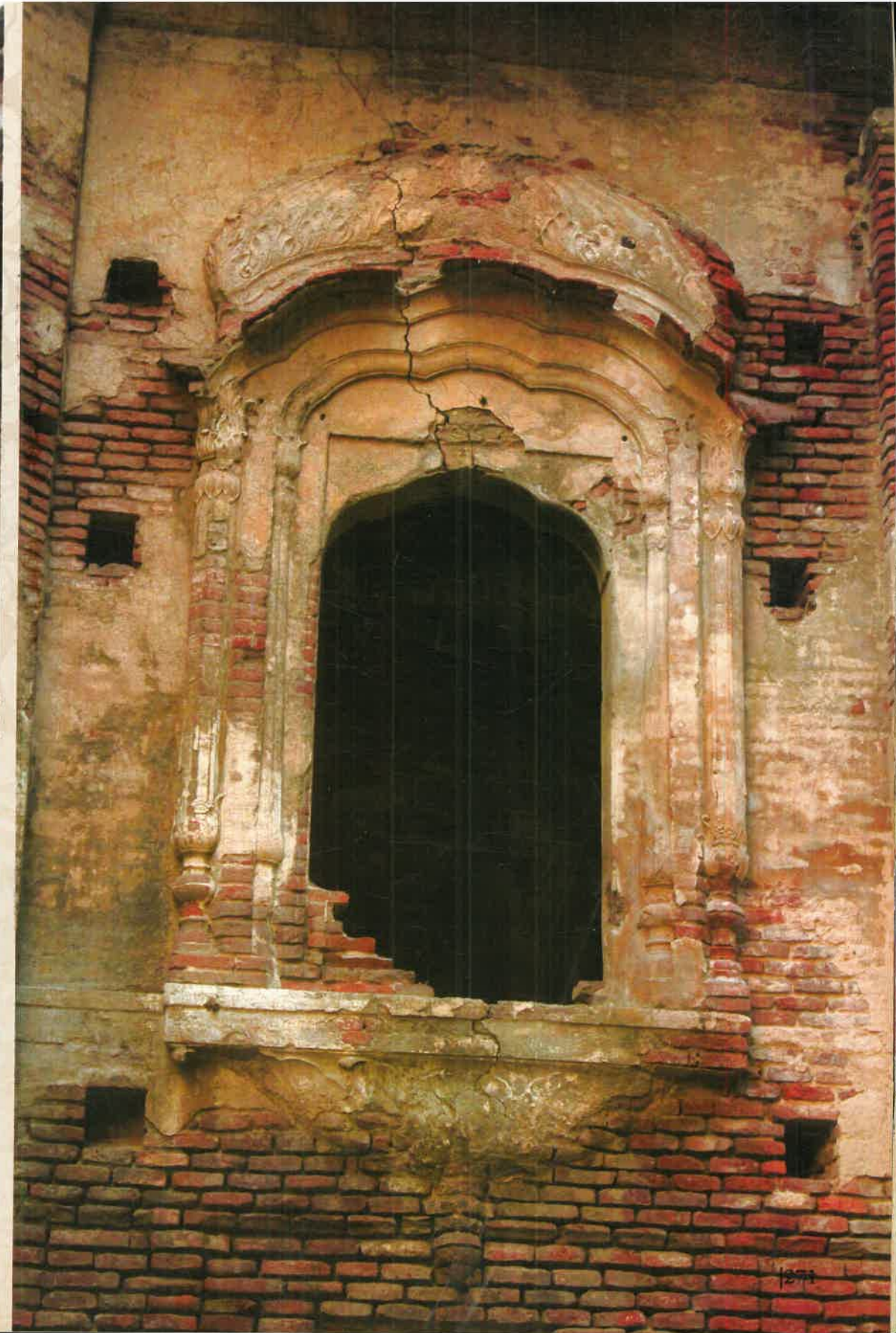
A ruined baradari of Sikh period.





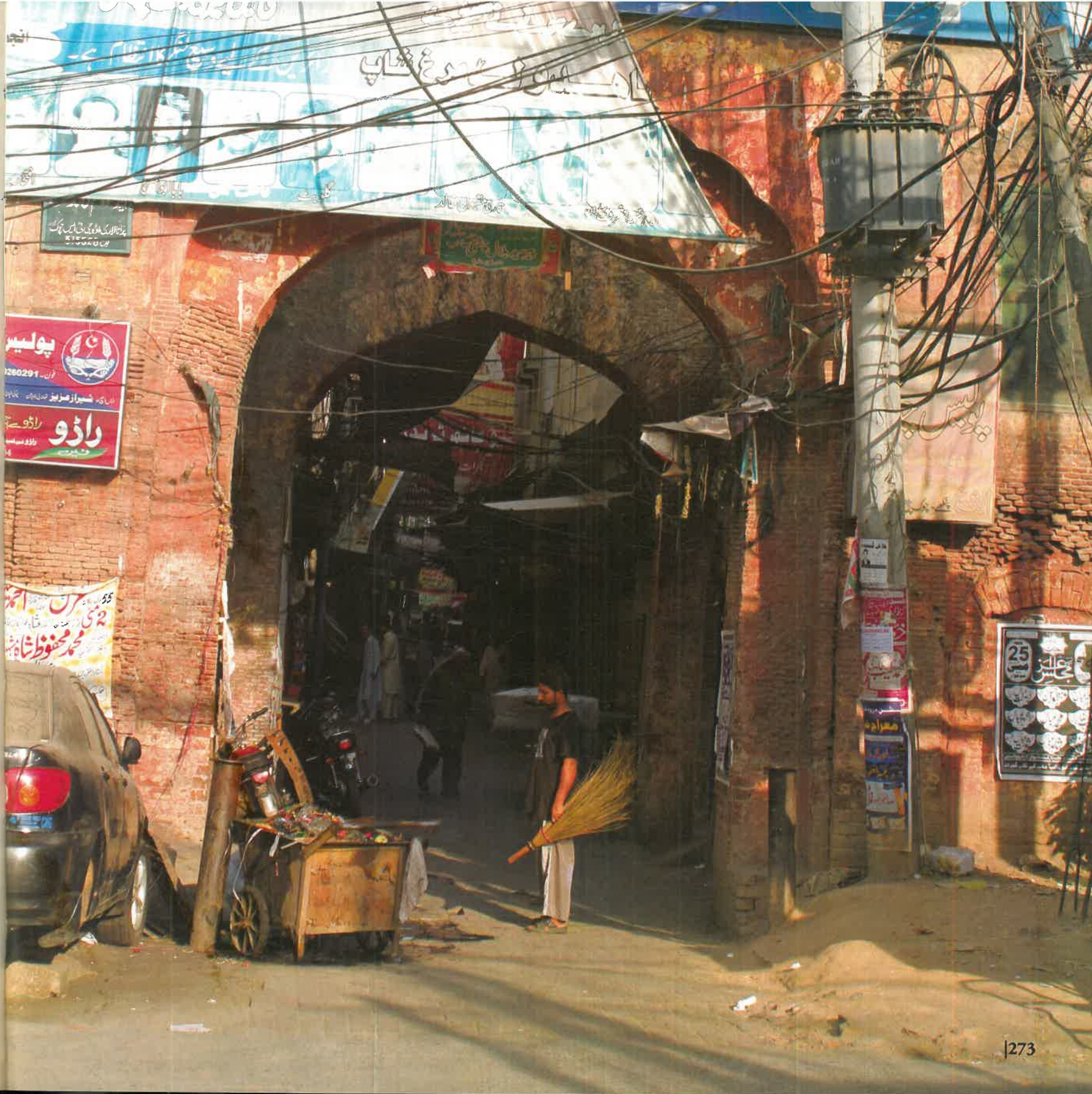


SHĀH DAULAH AND HIS TOMB

Entrance of Darbar Shah Daulah.

Shāh Daulah was born in the 25th year of Akbar's Reign. His father Abdal Rahīm Khān Lodhi, a descendant of Sūlṭān Ibrahim Lodhi, was a soldier of the King's house. Shāh Daulah's father died in the year of his birth. His mother Nåmat Khatūn sustained herself and her child for five years by corn grinding. The orphan Shāh Daulah went begging, and in the course of his wandering he reached Sialkot. There he met Mahta Kiman, a slave of the *qanungo* who adopted him and brought him up well. As a young man, Shāh Daulah then went to Mauzah Sanghoi near Sialkot and beacam a pupil of the saint Shāh Saidan Sarmast a Sufi faqīr of the *Suhrawardy* sect.

Shāh Daulah spent much of his time in begging for the saint and when his poor earning did not satisfy than the saint, asked Shāh Daulah to go and work. Shāh Daulah joined a group of labourers digging up an old site to get bricks for the constructions of a new fort. While working for the saint, Shāh Daulah lost the middle finger of his right hand. For twelve years Shāh Daulah served the saint and was blessed by receiving the saint's Dalq,which is the *faqīr's* coat ,on his death. Shāh Daulah left the shrine of Saidan *sarmast* and took up his abode outside the town of Sialkot. Growing in reputation and


پولیس
راڈو
محمد محفوظ شاہ
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power during his ten years of stay, Shāh Daulah built many mosques, tanks and most notably bridge over the Aik Nāla.

Gujrāt was the next destination of Shāh Daulah. He came to Gujrāt in the 7th year of Jahāngir's reign in 1613 A.D., in obedience to heavenly instructions. (As mentioned in The *Tārikh-i-Gujrāt* by Mirza Ázam Baig) Gujrāt was a comparatively small settlement before the arrival of Shāh Daulah, but it flourished under the heavenly hand of the saint. During his stay in Gujrāt Shāh Daulah built a bridge over another *nāla*. No meeting between the saint and Akbar is recorded.

A folk tale states that Jahāngir, threatened by the fear that a wealthy and influential saint might raise a rebellion, summoned Shāh Daulah to his court and tried to poison him, whereupon the palace rocked, the throne quaked violently and the faces of faqirs were seen everywhere. The king in great fear dismissed Shāh Daulah with honour.

Emperor Shāh Jahān was stopped due to floods on the Daik Nāla in Gujranwala district, while going to Kashmir. Mirza Badi-al-Zamān, *fawjidār* of the locality, was directed to build a bridge immediately to be ready for the return journey. Shāh Daulah was asked to help build the bridge. He built a bridge which still exists in fair condition. Its fresco painting and turrets are also in good condition. Another bridge in Sheikhupura district is known as Pūl Shāh Daulah.

Prince Aurangzeb being anxious to succeed to the throne came to see the saint with his offering. He received a cake and stick and was told that God has given the cake and the stick as the staff of his authority: be of good cheer. When Aurangzeb mounted the throne, he again sent for Shāh Daulah who appeared in a miraculous manner. As the emperor was dining he saw a

A surviving Haveli adjacent to Darbar Shah Daulah.

Miniature Painting of Shāh Daulah, A great builder of bridges in Punjab Pakistan.
(Chester Beauty Library Dublin)

hand with the middle finger missing eating from the same dish but no one was visible.

Many miracles of Shāh Daulah have been told. After the saint, his followers began to include a new group. Parents who begged him for children sometimes promised a sum of money or the child to the shrine, but if the forgot that vow after the child's birth, they would be punished by the saint. The next child born by the influence of the angry saint would be a *chūha* (rat shaped head) , as would subsequent children until the promise was fulfilled. Shāh Daulah was thus contemporary to Akbar, Jahangir, Shāh jahān and Aurangzeb. He died in 1676 A.D. Because of the number of bridges he built, he was called Shāh Daulah Daryae. His tomb lies east of Gujrāt city, in the area called Garhi Shāh Daulah. The original shrine built by Bhāwan Shāh has been re-built on a raised platform and again thoroughly repaired in 1898. Recent repairs have totally changed the original character of the tomb.

Shāh Daulah Darbar Entrence.

ZAMINDAR COLLEGE & BANK

Zamindar Bank:

It is known as the Provincial Cooperative Bank limited Gujrat is located at the G.T road, Gujrat opposite to ladies and Children Park. The building was constructed in 1927 and inaugurated in 1935 as The Gujrat Cooperative Bank Limited by the Governor of the Punjab.

Zamindar Bank.

Exterior view of the Zamindar Bank.

THE GUJRAT CENTRAL CO-OPERATIVE BANK LTD.

Initially the area of the bank was 2.5 acres; the main bank building was constructed with the quarters for employees and a rest house. After the establishment of Pakistan, the bank came under the Punjab Government and with the passage of time the Bank sold out most of its land and demolished the old structures, now it is densely populated and commercial area. The area under the Bank is now only 2.2- 2.5 kanals.

The building plan is rectangular in shape, divided in two square tower one for stair lobby and second tower is being used as store now. The floor is cemented with Indian tiles in yellow and black Colour which is worn out now. The features of facade remind of the grandeur of eastern civilization with the arched verandahs, parapet wall and *Jali* structures, but some elements resembles with the churches like roof style etc. Weather has ravaged the beauty of the building since.

The earthquakes of 2005 destroyed some portion and cracks developed in the roof in the building. The bricks of destroyed building were used in some of repair work but still the building is in very poor condition. It needs special attention of authorities to preserve it.

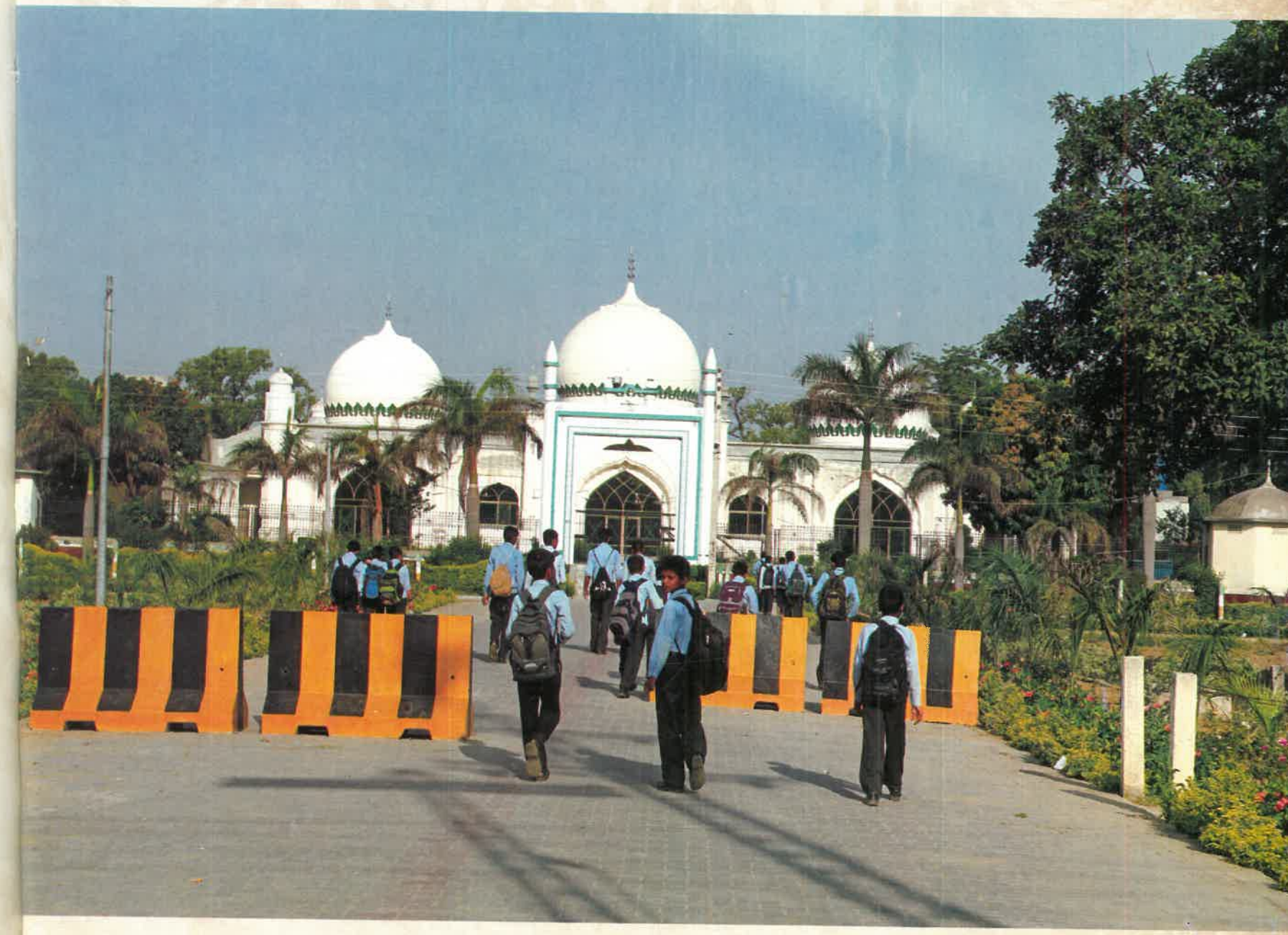
ZAMINDAR COLLEGE

Government Zamindar College Gujrat

Government Zamindar College is one of the oldest colleges of Gujrat District. It is located on Bhimber Road, opposite Aziz Bhatti Shaheed District Hospital, Gujrat. This college was established before creation of Pakistan. Nawab Sir Fazal Ali was the founder of this college.

Before Partition, an NGO named Zamindar Association founded and headed by Nawab Sir Fazal Ali, established around 1914. Nawab Sir Fazal Ali was a graduate from Ali Garh University, India. He had great love in his heart for the people of Gujrat. He inspired them for education. For this purpose he established an NGO named Zamindar Association. The people of Gujrat were very fertile, they responded positively and helped him out to launch this beautiful and glorious institution for the young generation of Gujrat. The people of Gujrat took keen interest to establish a school for their children and donated land for the purpose.

Village Madina Syedan shared 38 kanals and 8 marlas, village Sabowal shared and donated 92 kanals and a piece of Government land containing Agricultural Farm for irrigation department consisting of 470 kanals was also specified for the purpose by the Government of the Punjab. Zamindar High School for boys was established on this land in 1927. Later on, in 1937 the association laid the foundation of Zamindar College, Gujrat besides the School. In 1972 the Govt. of Pakistan nationalized both institutions as per policy matter and now they are working in public sector.



Main entrance to the Zamindar College.

The main entrance of college given a look as the piece of Mughal art and construction with the minarets, verandahs and arches, the old building is rectangular in plan of varying sizes and roof heights and styles. The grave of founder of Zamindar College is in front of main entrance's courtyard remind the glorious period of effort for the establishment of the institution. The frequent repairs and use of different paints have destroyed the individuality and features of the building. Some old pictures are evident that front facade of the entrance was red and for some time it was in yellow colour.

Due to need of more space for students some blocks are constructed with the passage of time.The new blocks have their own identity but it is difficult to distinguish the period of construction of each block individually. Many famous poets, writers, politicians, doctors and engineers were educationed in this institution. Now it is affiliated with University of Gujrat. Many undergraduate and graduate level degree programmes are being taught here.

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Lahore