CRAFTS OF

# Chiniot

Punjab Small Industries Corporation, Lahore

GB

For Jamil Hussain, Rafat Meenal & Meeraj & Haneef with my love & affection

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Crafts and Craftsmen of Punjab

Vol. VI

# Crafts of Chiniot

Project of Publication of Books on Handicrafts, by the Handicrafts and Design Directorate,
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**Project Profiles**

**Director General Projects**
Dr. Malik Allah Bakhsh

**Project Director**
Nazir Ahmad (Director H&D)

**Project Incharge-Author**
Dr. Saifur Rahman Dar
(Tamgha-i-Imtiaz)

**Research Team**
Salahuddin, Research Officer
Ahtesham Aziz Chaudhary, Research Assistant
Afsheen Younus, Field Research Assistant
Tayyba Sadaf Ashraf, Field Research Assistant

**Photography**
Aamir Ali
Ahtesham Aziz Chaudhary
Salahuddin, Afsheen Younus
Tayyba Sadaf Ashraf

**Layout and Design**
Nazir Ahmad

**Post Production and Digital Retouching of Images**
Aamir Ali

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*Crafts of Chiniot*

# Crafts of Chiniot

# CONTENTS


Message from the Managing Director ..... vii
Foreword by Director, Handicrafts & Design Directorate ..... xi
Preface by the Author ..... xiii

**CHAPTER I LAND AND PEOPLE ..... 1**
- District Chiniot
- Nomenclature
- Land
- Flora and Fauna
- People
- Races and Tribes
- Culture

**CHAPTER II ARCHAEOLOGY AND HISTORY ..... 39**
- Archaeology
- History
- Cities and Towns

**CHAPTER III WOOD WORK ..... 93**
- Chiniot
- In-lay Work
- Lacquer Work of Rajoa
- Ta'azia-Taking
- Lacquer work in Lalian

**CHAPTER IV WEAVING ..... 171**
- Khes Weaving
- Carpet Weaving and Hand-knotted Carpets
- Durrie Weaving
- Paranda and Nala –making

**CAHPTER V EMBROIDERY ..... 205**
- Embroidery and Crochet Work in Laliyan
- Chiniot

**CHAPTER VI JEWELERY** ..... 235
- Chenab Nagar
- Chiniot

**CHAPTER VII METAL WARE** ..... 247
- Metal Ware of Chiniot
- Huqqas of Lalian

**CHAPTER VIII LEATHER CRAFTS** ..... 283
- Chamorrah Huqqas of Lalian
- Shoe-making (General)
- Shoe-making in Chiniot
- Shoe-making in Lalian
- Horse-trapping and Saddle-making

**CHAPTER IX CERAMICS** ..... 305

**GLOSSARY** ..... 315

**BIBLIOGRAPHY** ..... 327

235

247

283

305

315

327

## MESSAGE FROM MANAGING DIRECTOR

On the bank of river Chenab in area called Sandal Bar. Chiniot is an important town of Sandal Bar. Chiniot town is an exotic place in the foot of series of hillocks that seem to be man-made rather than evidence of old mountains. The nature crafted the magnificence guiding the human creativity, innovation and imaginative instinct, finding manifestation in arts and crafts of this area. Chiniot is a landmark on the bank of River Chenab and both Chenab and Chiniot have a romance of their own. Chenab is synonymous with youth and ebullience both leading to marvelous achievements in lifespan. The one blessed with a "natural heartbeat" feels the pleasure of the touch of nature and the musical whispering in the environment of Chiniot.

If one is asked to describe Chiniot, it is a beautiful mix of history, geography, intellect, romance, skill, prosperity and smiles. Antiquity is the first message of the town. Chiniot is a potpourri of so many spectacular manifestations of antiquity from craft to cuisine and Chiniotis are rightly proud off.

The town is very ancient and inhabited before the time when Alexander from Macedon came in the South Asia and Chiniot was principal city during the rule of White Huns. Chinese explorer Hiuen Tsiang visited it. Alberuni has mentioned in Kitabul-Hind that Chiniot was one of the most important places in this part of the world.

Wikipedia Pakistan described Chiniot comprising two Punjabi words, 'Chan' and 'ate' translates as 'Behind the moon without light'. Chiniot excelled in woodworks and is famous for its furniture industry. Its labour force is especially skilled in woodwork and engaged in the craft since centuries. The personal mastery of the citizens made Chiniot world famous for exotically carved and brightly lacquered furniture, wood carving, in-lay marquetry, veneering on wood marquetry and Ta'azia making. Chinioti craftsmen and artisans have for centuries carved beautiful flowers and geometric patterns into cellulose fibers. Masons from Chiniot have unique distinction: their engagement in the construction of the most beautiful architectural landmarks and the best manifestations of the human intellect i.e., Taj Mahal and Golden Temple.

The knowledge and centuries old traditions employed in Chiniot wood making are appreciable and worthy of salutation but more concerted efforts are incessant to promote and market Chiniot furniture industry, employing the latest technologies in woodworking. As a policy, the modern facilities should be created around such clusters of excellence. There is a dire need to introduce Computer Aided Design (CAD) to facilitate and mesh modern manufacturing techniques with the traditional manufacturing skills to create a new blend and

reach economies of scale. The intervention will not only help the craftsmen and craftswomen but will also boost the export of furniture as Pakistan's secondary industry and positively impact the economy of Chiniot and suburbs.

Apart from furniture, there are more attractions for visitors to Chiniot. The towering architectural masterpiece of Shahi Mosque, built during the rule of Mughal King Shah Jahan by Nawab Saad Ullah Khan is one of the most beautiful landmarks of Chiniot. After the invasions of British, the city lost its old glory and importance but has rejuvenated its position through arts and crafts after independence. Umar Hayat Palace commonly known as Gulzar Mahal is another attraction and with its history shrouded in mystery. The monument is known for its beauty, grandeur and legendary tales attached to it.

The art and craft linked with the society sustain and the otherwise diminish with the passage of time. The craftsmanship of Chiniot is a thriving business now which is a very good sign and a sure certification and express approval of the woodworking and craft of the artisans-at-work.

Punjab Small Industries Corporation PSIC is committed for the promotion of arts and crafts and the publication on the subject is an endeavor on this account. The publication took a longer time than the scheduled because the photography of various sites, monuments and crafts was not of exquisite standards. It has been done once again but the repetition has added beauty and grace to the publication. Mr. Nazir Ahmad Director has to travel extra miles but these are the hazards of the assignment and for maverick work going extra mile is worth going.

PSIC has successfully introduced works on arts and crafts through many publications on the subject and Director PSIC Mr. Nazir Ahmad deserves appreciation for the hard work and commitment. He is an art lover and has demonstrated his passion by making his vocation an avocation. There is an old adage that one finds a profession, one loves, then one does not have to work for the rest of life. Mr. Nazir Ahmad is lucky to have been in a profession since decades, he loves most. Once he is working on his desk or speaking on the arts and crafts, a natural glow of hope and glittering smile is on his face reflecting his deep inner satisfaction. The virtuous team in his Directorate also deserves appreciation for their teamwork and maverick achievements. I am sure that the publication on the archaeology, history and monuments on Chiniot will be a valuable addition in the literature on the subject and will definitely trampoline the pace of woodworking industry in the area.

PSIC plans to arrange an international exhibition of arts and crafts of Chiniot in Lahore in near future. The event will be the right and benign effort to introduce the beautiful crafts at

national and international level. It will be our earnest effort to promote the personal mastery and skill of our people linking it with economic growth and development of the area and region. I am sanguine that our efforts will bring amelioration and success Inshallah.

**Dr. Allah Bakhsh Malik PhD**
Managing Director Punjab Small Industries Corporation,
Secretary to the Government of Punjab, Literacy and Non Formal Basic Education Department & Secretary Bab-E-Pakistan Trust Secretariat
July 27, 2010

# FOREWORD

At the bank of River Chenab lies the beautiful city of Chiniot. Tracing its roots long before the arrival of Alexander of the Macedonia, Chiniot is not only famous for its woodwork but also renowned for its architecture of the vernacular style in this part of the country.

The woodworking history can be traced back to the primitive era, where ancient tribes created woodworks primarily for utilitarian uses. Most of the early woodworking crafts were utilized for survival, such as tools used for hunting and building homes. As the concept of woodworking developed and expanded, many skills and practices had been developed and improved. Some of the well known skills are carpentry, marquetry, wood carving, and cabinetry. All of these pertain to the wonderful and artistic concept of woodworking craft.

It was a few years back that a series of books on 'Crafts of Punjab' was planned to cover all the Districts of Punjab. The aim was to put together the crafts and the craftsmen of each District of the Punjab by way of its general climate, terrain, history, cultural traits of the respective land. This was planned to be done in such a way that the whole crafts of the province would come up with sharp focus. The 2010 edition of 'Crafts of Chiniot' maintains its scope and depth, making it a state-of-the-art text. The book includes updated information on the crafts and the craftsmen of the area.

The present volume on Crafts of Chiniot is third in the current series of books about the survey of crafts in six regions of Punjab namely Dera Ghazi Khan, Rajanpur, Lahore, Chiniot, Sargodha and Cholistan. Out of these six regions, four have by now been covered in three volumes (IV, V, & VI) including the present one. Volumes VII and VIII will be devoted to the remaining two regions. Out of these, the Report on the region of Sargodha District is also ready in all respect and will be sent to Press as soon as some formalities are completed.

Originally, it was planned that like Volume IV (Crafts of Dera Ghazi Khan and Rajanpur), Volume VI will also be devoted to the crafts of two regions namely Sarghodha and Chiniot. But as the work progressed in these two regions it transpired that unlike Dera Ghazi Khan and Rajanpur, which historically, culturally and crafts-wise constitute a single entity, the districts of Chiniot and Sargodha have their own individualities and hence the two needs to be treated independent of each other in two separate volumes. Moreover, when the complete data from the two regions was ready, it was realized that if the entire information from the two regions is consigned to a single volume, it will make the publication bulky and inconsistent with the previous volumes in the same series. It was therefore decided to bring out two separate books each devoted to a single region. Therefore, the work on two books was started simultaneously. Thus, while the present Volume on Chiniot was in printing process, the work on Sargodha Report was also made ready in

all respects including its art work. It is now waiting to be sent to the press for printing.

During the final compilation of the book material. I reviewed the images, which our survey team had made, I found them of low-resolution which are not recommended for printing. I was left with no option but to re-photograph the important places and crafts of Chiniot; and the result was a number of splendid pictures. I was delighted to see the light in the city and the changing skies over River Chenab and the colourful rooftops of Chiniot in those images. I selected the aerial and scenic views that cover different characteristics of the locals and would holds viewers interest.

I do realize that Ms. Afsheen, Ms. Tayyaba and Mr. Ahtesham, who researched on Chiniot, without a doubt carried out their field work with limited resources. Despite that, I am convinced of their being hardworking, dedicated and focused to the assigned tasks. I congratulate all the members of the Team for their utmost efforts and hard work.

Mr. Yasir the Project Incharge of Woodworking Centre, Chiniot, extraordinarily helped our survey Team in providing the detailed information about the crafts and the craftsmen of the Chiniot.

This book may not have seen the light of the day without the personal interest of Dr. Allah Bakhsh Malik, the Managing Director, Punjab Small Industries Corporation. It was due to his personal interest and continuous support for the Project that many of the administrative and financial bottlenecks, which at times appeared to me insurmountable, were overcome. I am sure that his interest in this project and his guidance for the completion of this Project will always be available to us in future too.

I am also thoroughly grateful to Raja Zahir, Director (Admn.) of the Punjab Small Industries Corporation for his kind and generous support whenever needed.

Lastly, I really appreciate Mr. Shahid Ahmad Bhutta's personal interest in this project. Although he has been transfered yet his valuable input always helped me in improving this work.

My sincerest thanks are also due to Mr. Naseer Baloch and Mrs. Farhana Rafique, Proprietor of Lé Topical and their entire staff particularly, M/s Aamir Ali, Faisal Iqbal and Imran Khan all of whom took interest in making this book as beautiful as you find it in your hands. Their interest in printing our books has always been beyond a simple commercial assignment.

**Nazir Ahmad**
Director
H & D Directorate
12th September 2010

# PREFACE

I always had a fascination for Chiniot because of the two great personalities which this city has produced – namely Hakeem Ilmuddin alias Wazir Khan and Nawab Saadullah Khan, two of the most outstanding monuments built in this city namely the elegant Shahi Mosque and the exquisite Gulzar Mahal and, above all, the capacity of its artisans for making beautiful carved wooden furniture. But my myopic perception of its history never crossed the date line of 16th century till my attention was driven towards the valuable discovery of numerous rock carvings in a group of hillocks that stretch on the right bank of River Chenab between Chiniot and Chenab Nagar. A preliminary study of these rock-carvings, the only one so far discovered in the Punjab, and the other associated archaeological material discovered from this region opened up a new vista of ancient history of the Punjab and a focal point on east-west and north-south trade routes that initially used to pass through the city of Chiniot that then used to flourish on the right bank of River Chenab. Geological studies of this area have also shown that the Karrana Hills are much older in age than the huge series of the magnificent Salt Range – a geological paradise in its own right, only less than 70 kilometers west of Chiniot and Chenab Nagar. The story of creation of Karrana Hills and its contemporaneity with Ramayana, as preserved in Hindu mythology, may only be a fantasy but certainly refers to an antiquity when the Great Epic was being written in this lad and when this region was held sacred by the Hindus. How, then comes that cultural history of this region should start only 16th century of our era and onward? The idea, therefore, of surveying this region's history, culture and crafts was a matter of joy for me.

And, it was this expectation of finding a new "Chiniot" and its cultural contribution, that kept me and my Team glued to this part of the Project despite many difficulties – administrative, financial and technical. I need not enumerate these difficulties here. But suffice here to say that despite trying working conditions, whenever I called my Team to action, they never showed any reluctance to go and work in the field during icy cold winters or severe summers. Thus, whatever has been presented here is based on the data collected by the members of the Team and as contained in their field survey reports. Whereas I have endeavored my best to check and recheck every point, for some administrative bottlenecks, I could not have the privilege, as has been the case when I have been writing reports about crafts of D. G. Khan, Rajanpur, Lahore and Sargodha, to go in the field myself for final "on-the-spot check-up" of certain facts and figures. Thus, whereas credit must be given to the members of my Team for their hard work in collecting and presenting the data for this report, I accept for all or any shortcoming if found in this book. Here, I must take this opportunity of thanking Mr. Ahtesham Aziz Chaudhary for making a pre-survey reconnaissance of the entire district and prepared for us a primary cultural map of all potential archaeological, historical and cultural sites and crafts centers. Besides, I salute to the extraordinary courage displayed by

Miss Tayyba Sadaf Ashraf and Miss Afhsheen Yunus for doing most of their field work in the district of Chiniot with any male protection.

In the field we have been greatly assisted and facilitated by two of my former students from the Punjab University namely Abdul Ghaffar, currently working for the Layallpur Museum, Faisalabad and Miss Ummatul Nasir Rabia from Chenab Nagar as well as Mr. Muzaffar Mahmud, from the same town – a graduate in archaeology from Peshawar University, Mr. Talib Hussain, Director Conservation, Sustainable Development Program for the Walled City Lahore (SDWCL), and Mr. Yassar Khan, Officer-Incharge, PSIC Wooden Furniture Common Facilities Center, Chiniot. The latter was particularly kind enough to accommodate our lady staff members in his Office during their trips to Chiniot. I am also obliged to Shaikh Muhammad Hayat, the author of the book Sar Zameen-i-Sargodha and an untiring veteran field worker in search of local history of the Karrana Bar. It was he who diverted my attention towards the existence of Rock Carvings of Chenab Nagar long before I ventured working on the present book on Chiniot. Mr. Muzaffar guided us to the sites of these Rock Carvings and updated our knowledge of antiquity of Chiniot and Chenab Nagar by all possible means.

I will be failing in my duties if I do not thank here Dr. Allah Baksh Malik, the Managing Director, Punjab Small Industries Corporation (PSIC) who gave a new lease of life to our activities in difficult times, especially in the publication program of books on crafts written under the Project of Publication of Books on Heritage (POBOH). Both he and Raja Zahir, Director (Admn.) for removing some of the serious bottlenecks that lay in the way of implementing this Project especially for providing necessary funds for printing these books and for hiring a part-time professional Photographer to supplement our own efforts for illustrating this book. My thanks are also due to Mr. Shahid Bhutta, our former Director (Admn.) who was a constant source of encouragement and guidance in difficult situations. With in the H&D Directorate my heartfelt thanks are due to Mr. Nazir Ahmad, the Director. But for his personal interest in the Project, his ever-readiness to assist and guide when ever we needed the same and his persistent persuasion, it would have been difficult for us to achieve whatever good you may find in this book. Besides, I must also remain obliged to M/s Arif Javed and Nisar Ahamd, Joint Directors, Miss Tehmina Khalid and Miss Reehana Munawar, Deputy Directors, Haji Muhammad Yunus, PA and Mr. Muhammad Hanif, Stenographer who have always been a source of encouragement and symbol of cooperation for all of us. And last of all, I must remember my former Driver Burkat Hussain and the present one Nazim Asghar who ungrudgingly adapted to our way of working day and night.

**(Dr. Saifur Rahman Dar)**
Project Incharge & Author,
11th September, 2010

# مسجد شاہی

قرباں ہوں تجمل پہ ترے مسجد شاہی
ہے موجۂ بحرین کا تو لولوئے شہکار

روشن ہیں تری ضو سے ستاروں کی جبینیں
جلوے ترے پہنائے دو عالم میں ضیابار

ہر خشت پہ مرقوم تری حرفِ ریاضت
ہر سِل پہ منقش تیری شوخیٔ فنکار

ہر سنگ تراشیدہ ترا رشکِ نوادر
ہر رنگ میں ظاہر ہوا جوہرِ معمار

ہو چاہ کی تعمیر کہ ہو حوض کی تشکیل
ہر چیز تری ندرتِ تخلیق کی شہکار

بے مثل ستوں تیرے، حسیں منبر و محراب
دالان کی دیواروں پہ منقوش گلزار

گلدانوں میں غنچے ہیں تبسم بر لب
ہر پھول سے رنگینیٔ فطرت ہے نمودار

گنبد ہیں ترے گنبدِ خضرا کے حدی خواں
گلشن میں عنادل کی ہو جیسے چہکار

جبریل کے نغموں میں اذانوں کا ترنم
تکبیرِ مسلسل سے ہیں وجد میں مینار

تسبیح ہے تحمید سے تہلیل سے ہر دم
اذکار کی اصوات سے ماحول ہے سرشار

تقدیس تری باعثِ تکریم مسلماں
تنویر تری شوکتِ ملت کی نگہدار

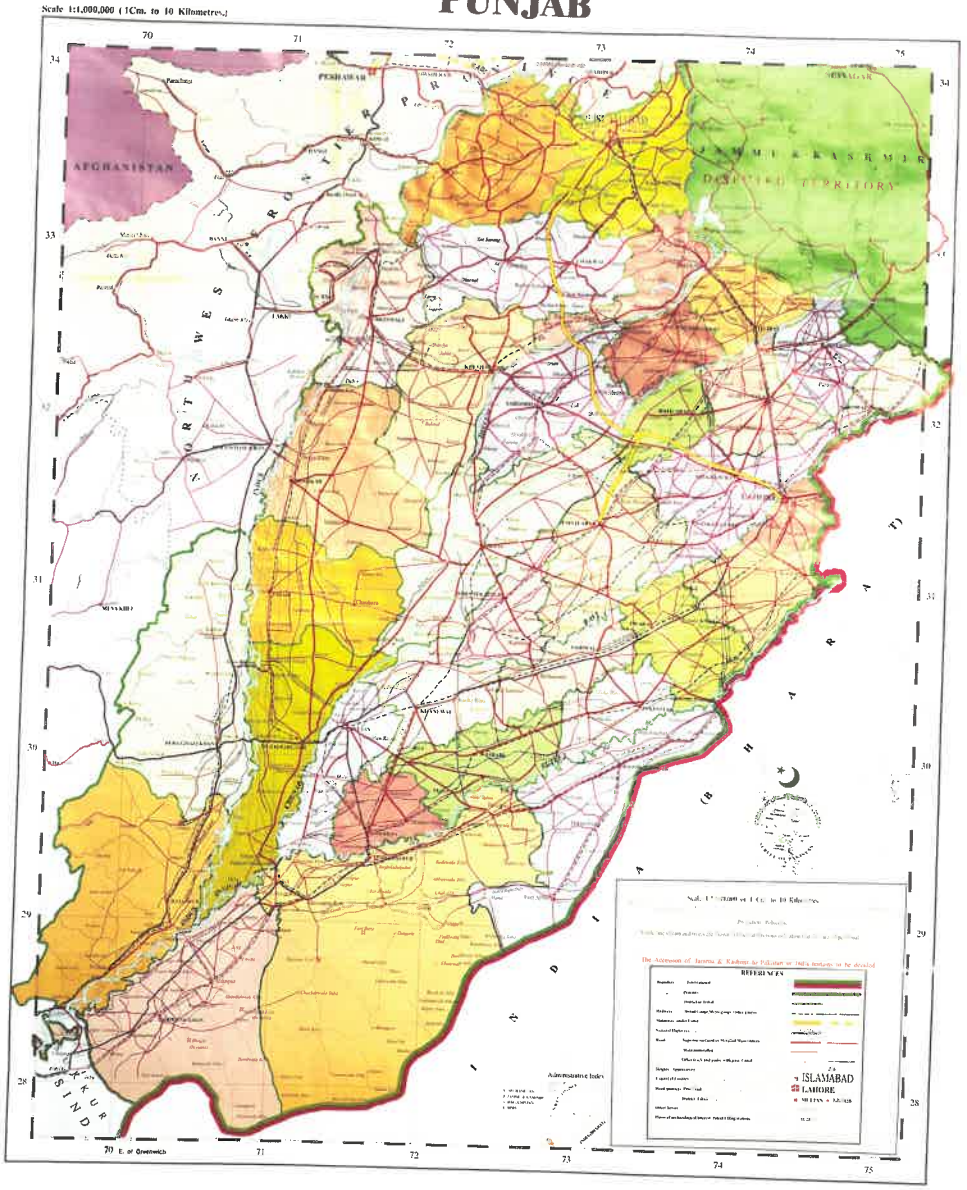
ہر شام تری نورِ تجلی سے فروزاں
ہر صبح تری بارشِ انوار سے ضوبار

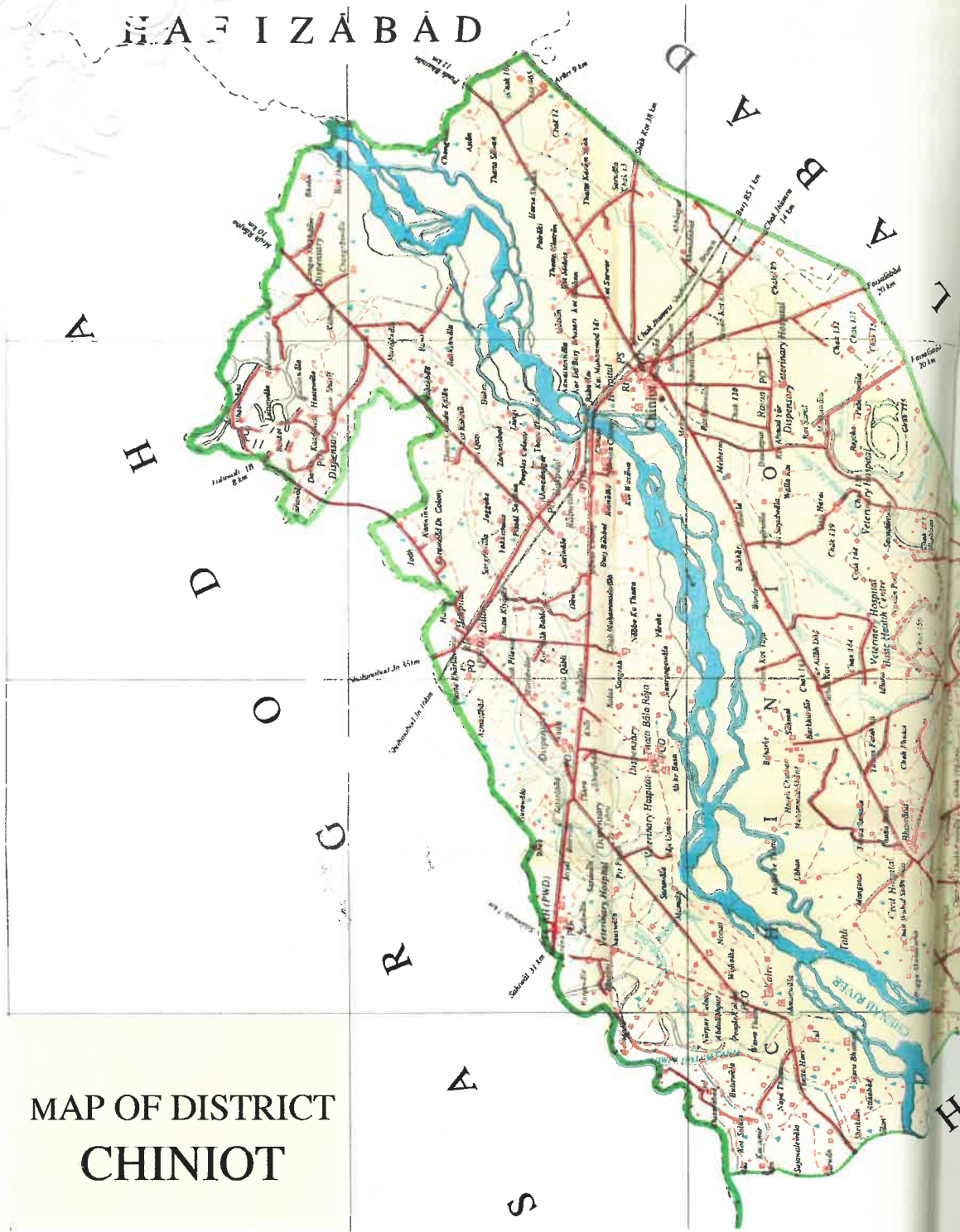
مدت سے ہے زائر ترا حیرتِ خوش بخت
مل جائے عجب کیا جو اسے شوکتِ کردار

(میر بلالپوری)

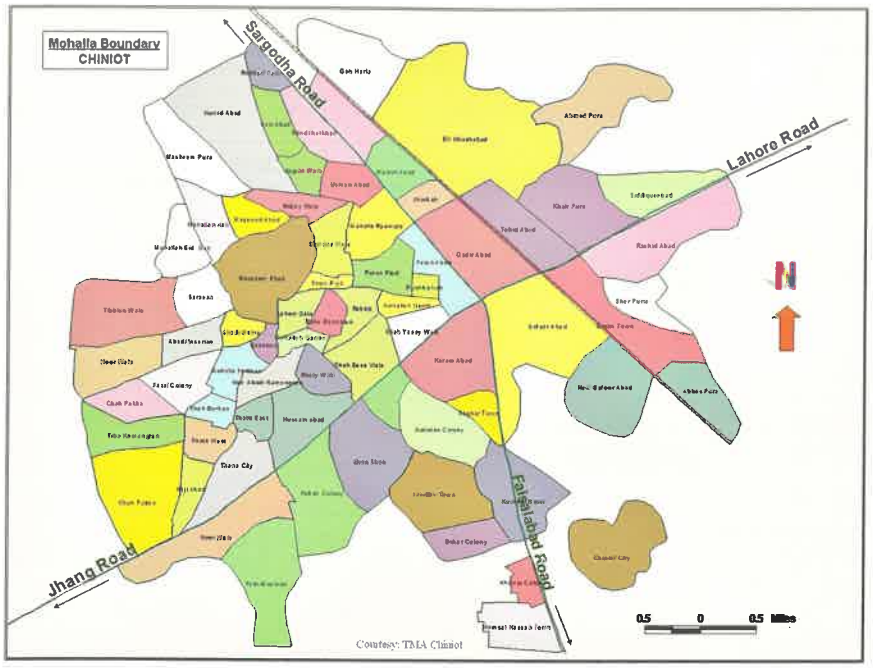
قرباں ہوں
روشن ہیں تر
ہر خشت پہ م
ہر سنگ ترا
ہو چاہ کی تع
بے مثل ستو
گلدانوں
گنبد ہیں تر
جبریل کے نف
تسبیح ہے تحمی
تقدیس تری
ہر شام تری
مدت سے ہے

# PUNJAB

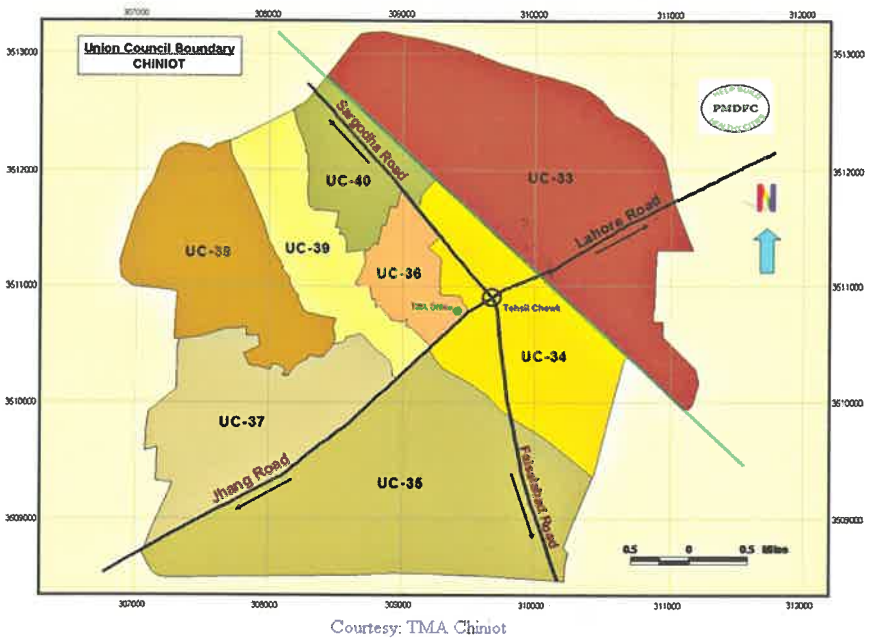





MAP OF DISTRICT
CHINIOT

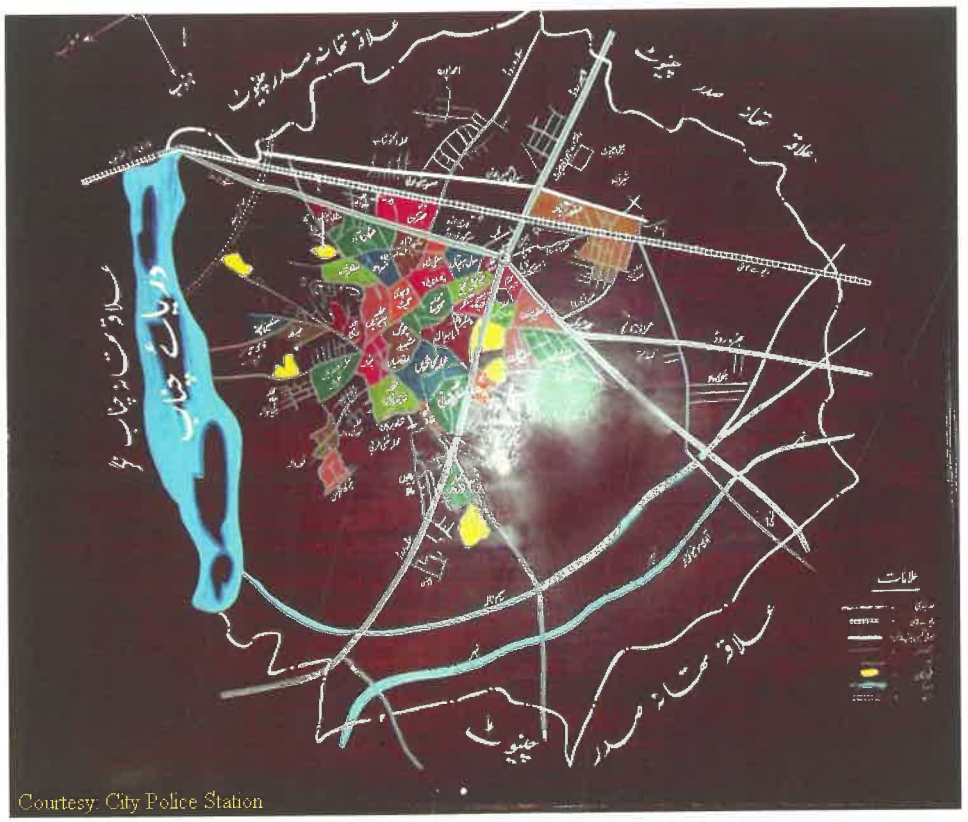



*Muhalla Boundaries, Chiniot City.*




Courtesy: TMA Chiniot

*Union Council Boundaries, Chiniot City.*




*A map of the City of Chiniot.*

# Land & People

CHAPTER I

# LAND AND PEOPLE[1]

*Shahi Mosque, Chiniot. Prayer Chamber.*

## DISTRICT CHINIOT

District Chiniot is one of the most recently created administrative units of the Punjab Province. Formerly, it was a Tehsil of Jhang District. Created as a new district in 2009, it now constitutes as one of the districts of the Faisalabad Division. The boundaries of the district touch those of districts Sargodha on the north, Hafizabad on the east, Faisalabad on the south and Jhang on the west. District Jhang, of which present day Chiniot District was the northernmost Tehsils lies between north latitude 30° 35' and 32° 4', and east longitude 71°-39' and 73° - 38'. Chiniot district lies between north latitude 30° - 37' and 31° 5' 59" and east longitude 71°- 37' in 73° - 1 3'. The district covers in all 1,453,822 Acres or 2, 271.60 Square miles[2]. In 1883-84, 60% of this area was inhabited by wild pastoral tribes "whose flocks graze at large over the wide-spread plains, while their habitations were mere temporary hamlets of hatched huts, today occupied and tomorrow deserted"[3].

*Bridge on River Chenab near Chiniot.*

*Crafts of Chiniot*

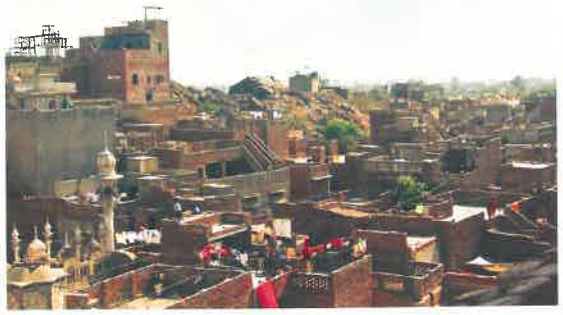
*Hills of Chenab Nagar at the bank of River Chenab.*

The district derives its name from the name of the city of Chiniot which now forms its headquarters. The city is strategically and beautifully located on the left bank of River Chenab on Lahore to Sargodha and Faisalabad to Sargodha Roads. It is only 30 km from Faisalabad, 140 km from Lahore, 86 km from Jhang and 86 km from Sargodha. All connected raods are very good. It is also connected with Lahore, Faisalabad and Sargodha with rail. Till recently, the River Chenab was navigable and there used to be river traffic between Wazirabad and Chiniot as late as the 19th century.

In 1883, the population of the town of Chiniot was 10731 whereas today it touches almost the figure of two lakh. In the last census carried out in 1998, the town had a population of 172,522 showing an average annul growth rate 2.93 % over the previous census of 1981. The official population of the entire district was 965,124 in 1998 but today it is estimated to be near about 1.5 million. The town has eight urban Union Councils.

*Dry bed of River Chenab.*

*Two views of the town of Chenab Nagar.*



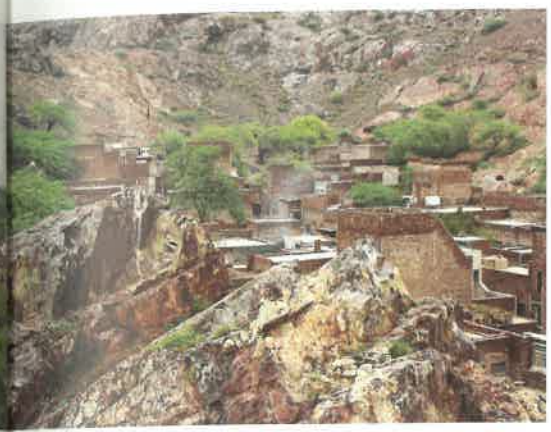
*A view of Chenab Nagar Town.*

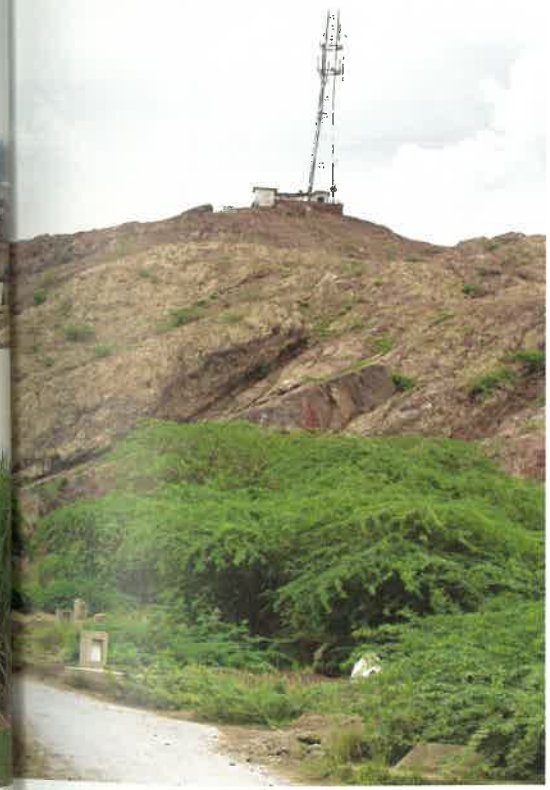
*A field of Sugarcane near Bhawana.*

*Crafts of Chiniot*

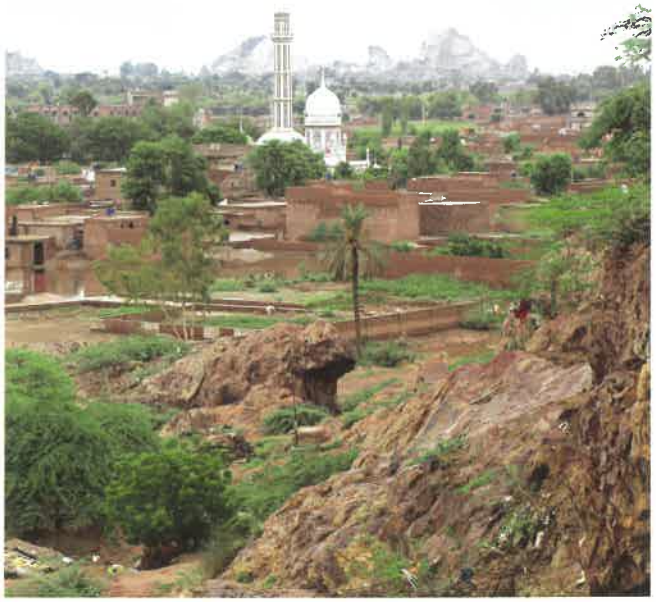
*b Nagar.*

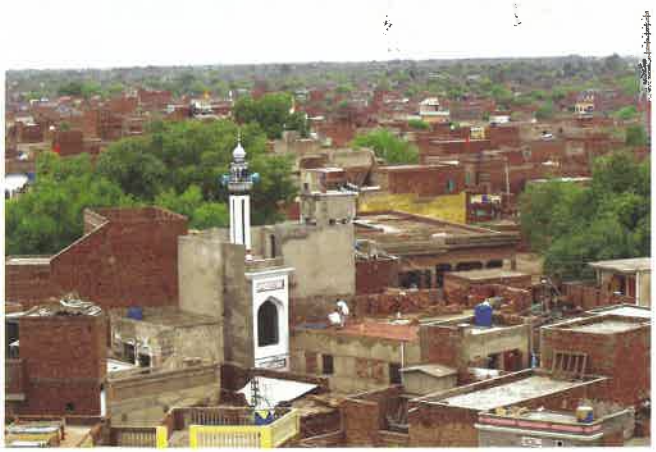
*wana.*





*Two views of Hills of Chenab Nagar.*





*Chenab Nagar Town.*

## THE NAME CHINIOT

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## LAND

### TOPOGRAPHY[4]

The total area of former Jhang District was 8809 square kilometers of which present Chiniot District (former Tehsil) is less than one third of the whole. The Chiniot District presents two types of topography - a fertile plain between Jhelum and Chenab Rivers on the one hand together with some area between Chenab and Ravi Rivers on the other and the low lying areas along the two banks of the Rivers Chenab and Jhelum as well as between Rivers Chenab and Ravi. On the whole, the district covers part of the land of Karana Bar and that of Sandal Bar. The land east of the Jhelum River, is a fertile plain formed by the Jhelum and Chenab rivers. It is a part of the Sandal Bar. The soil is usually very fertile, though not so productive. The land away from the River Chenab is not subject to the direct actions of the river water. Floods are not as frequent as these used to be in the past.

The land along the rivers is liable to be flooded and hence it is not advisable to have it inhabited permanently. The cultivation is almost entirely *sailabi* with the risk of destruction. The silt deposited by the Chenab River is not as fine as the one deposited by the Jhelum River. The sand extracted from the river bed, however, is considered superior and is commonly used for building purposes.

The Chenab River enters the District Chiniot from the north and north-eastern corner near the small towns of Langar Makhdum and Bhikh, traverses the entire length of the district, flows through the middle of the district towards south-west and enters into Jhang District near Bhalla Natho Shah and Maru Qila. Today River Chenab has

*Sunset near Chiniot in the month of A*

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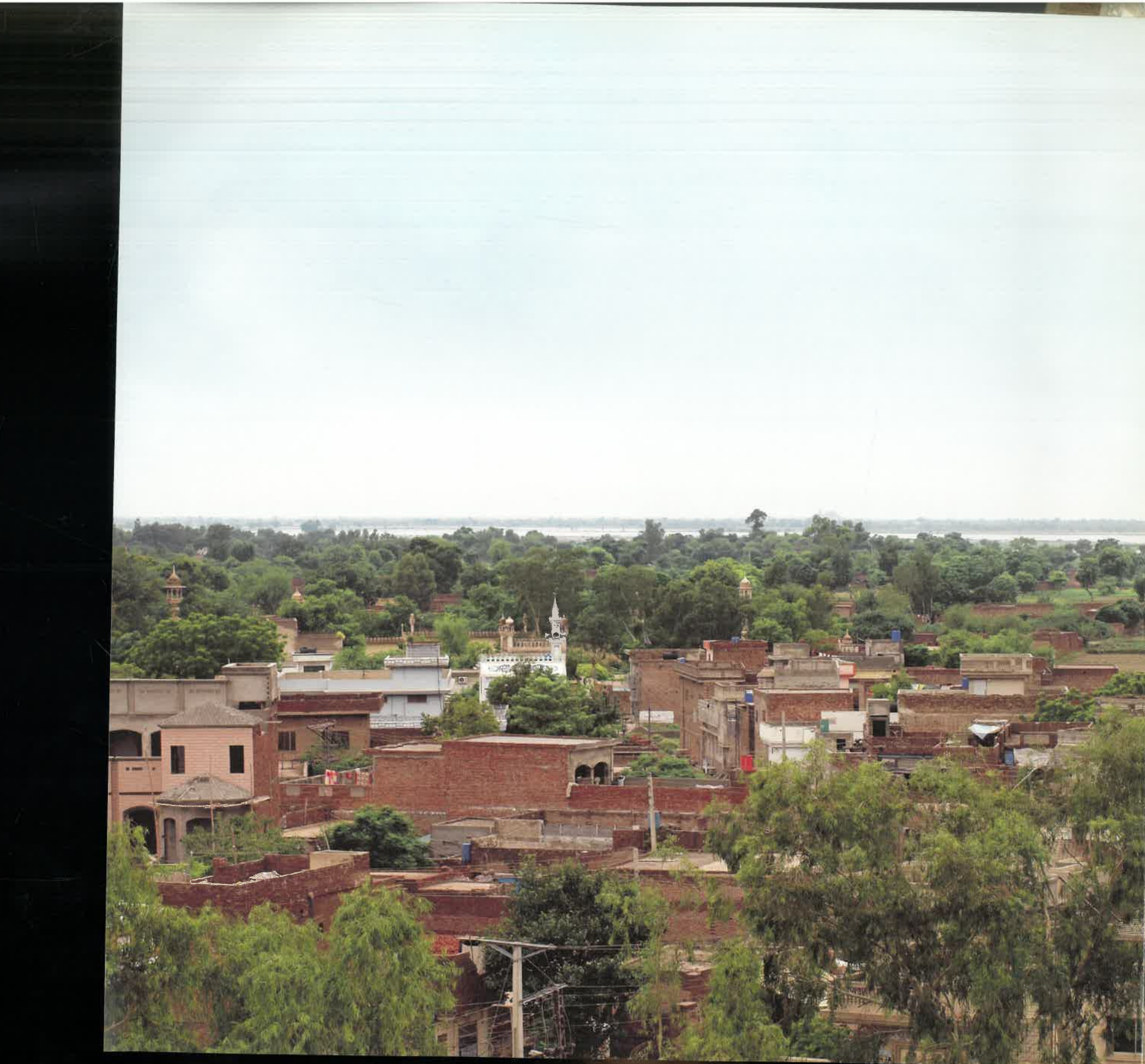

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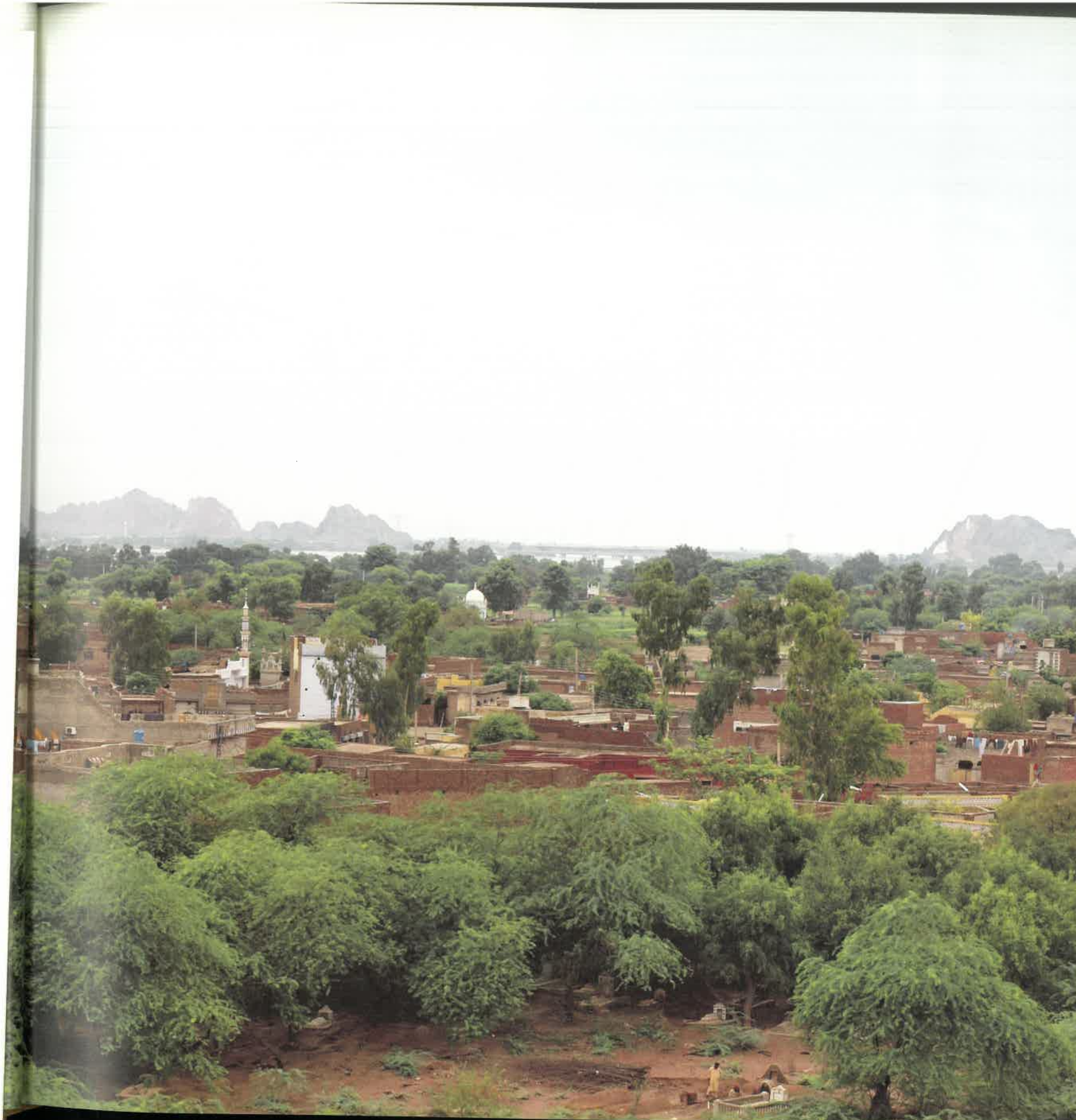
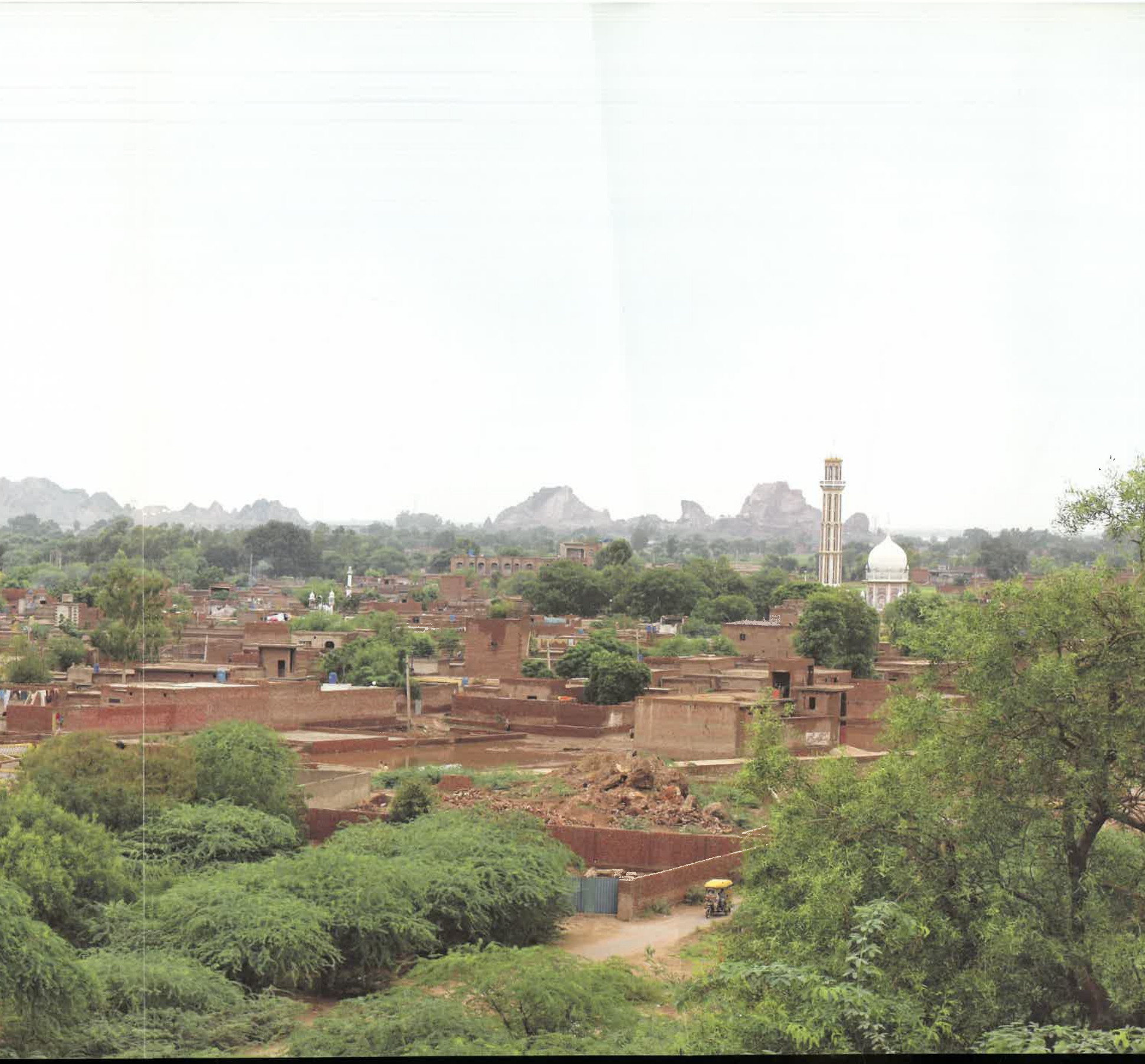
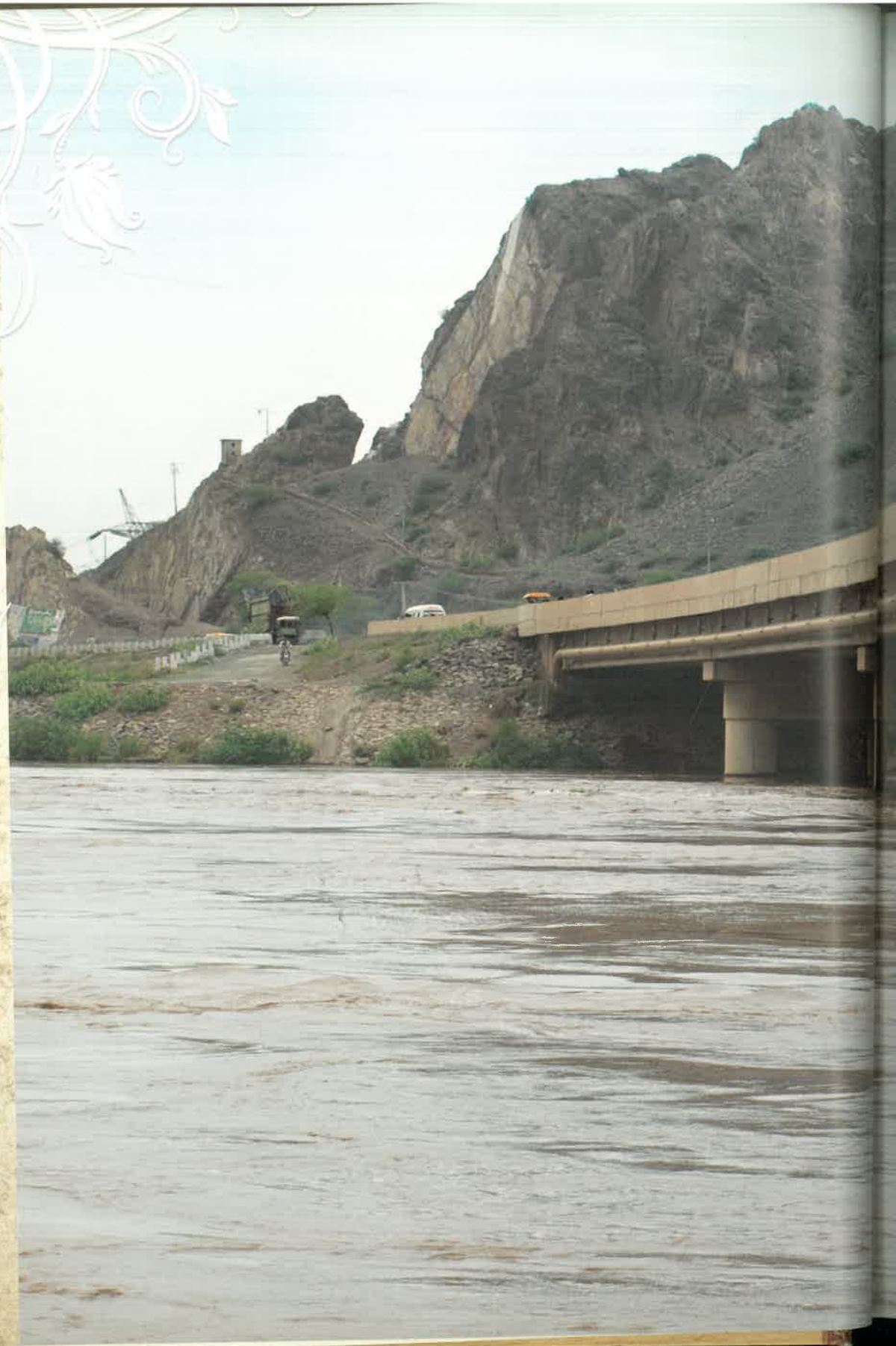
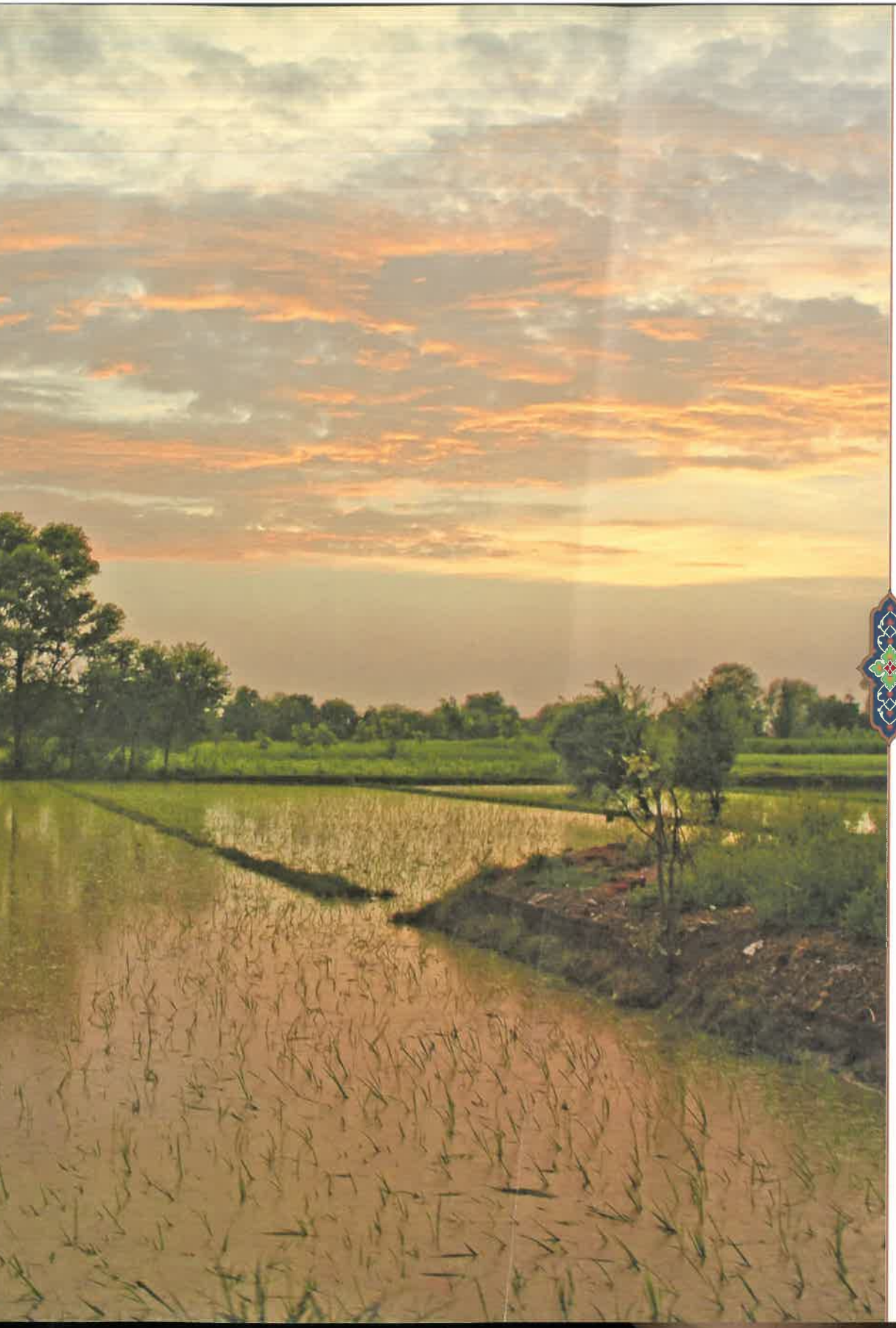








NEXT PAGE: *A panoramic view of the countryside of the city of Chiniot showing river Chenab and rocks of Chenab Nagar in the background.*

*New bridge on River Chenab between Chiniot and Chenab Nagar.*

*Different view of River Chenab near Chiniot.*

*Pattan Tahli Rang Shah on River Chenab near Bhawana.*

*A canal near Bhawana.*

*Crafts of Chiniot*

*Patan of Tabhi Rang Shah near Bhawan*

*Erosian of bank of River Chenab near P*
*Tahli Rang Shah.*

*Pattan Tahli Rang Shah on River Chen*
*near Bhawana.*

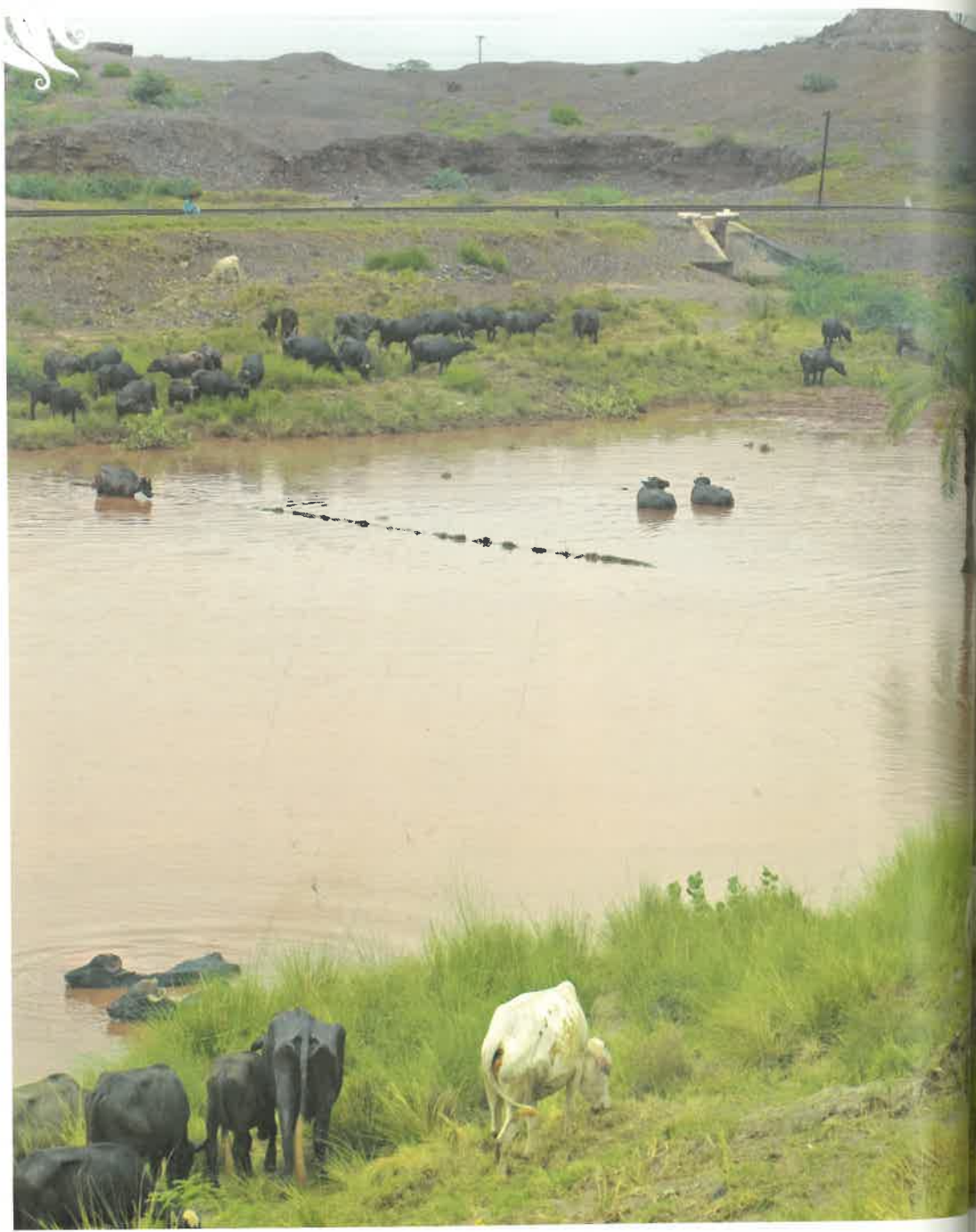
*near Bhawana.*

*Chenab near Pattan*

*on River Chenab*

*The old iron bridge on Chenab River near Chiniot.*

*The new bridge on Chenab River near Chiniot.*



*An overflow of River Chenab near Chiniot.*

*Crafts of Chiniot*

*Fauna of district Chiniot.*

very little water in it but some 150 years back this river near Chiniot was described as "a broad shallow stream, with a sluggish current and a licentious course. Its deposits are sandy, but its floods are extensive"[5]. Just above the city of Chiniot, this river runs most picturesquely through a couple of gorges of hills. The southern branch of Lower Jhelum Canal irrigates the western portion of the District while Jhang Branch irrigates the eastern portion of it.

## GEOLOGY

On both sides of the Chenab at Chiniot and between Chiniot and Chenab Nagar occur curious outcrops of rock of strong quartzite associated with clay slates forming steep ridges from north-west to south-west. These belong to the same formation as the Karana Hill of Sargodha District as well as at Shahkot and Sangla in Sheikhupura District. These ills are at a distance of only 64 kilometers from the Salt Range, but the two are totally different from each another. The Karana Hills and those at Chiniot are related to the distant rocks of the Aravali series in Central India. The oldest rocks of the Salt Range are probably very much younger than the strata of Karana and Chiniot. These outcrops are now a day used as quarries for stone crush used in construction of roads and building. Some local quarries have yielded good quality of black quartzite with which two important monuments in Chiniot (Shahi Mosque and Mausoleum of Shah Burhan) and one solitary one in Lahore (Mausoleum of Nawab Sa'adullah Khan) have been built.

In olden days there were several quarries in the hills near Chiniot which were used for making millstones, pestles and mortars[6].

With the exception of these rocks, the whole district is an alluvial plain, much of it being of evidently quite recent formation. Whereas the river valley is of quite recent formation younger than the Bars, the oldest and the highest land mass in this region being the Thall (desert) that covers a considerable area in the adjoining districts of Jhang, Bhakkar and Leiah.

## FLORA AND FAUNA

### FLORA

Among trees Bohar (Ficus Indica)[7], Pipal (Ficus Religiosa), Bakain (Melia Azedarach),

Barna, Amaltas (Cathaticarpus fistula), Phulahi (Acacia Modesta), Jaman (Sizygium Jambolnum), Bahn or Ubhan (Populus euphratica), Kikar (Acacia Arabica), Kabuli Kikar (Acacia cupressiformis or cypress-formed) and the Shisham (Dalbergia sissoo) are the most common and useful. They grow luxuriantly on both sides of the river, canals banks and at every well and edges of the fields. The Shisham wood, in particular, is useful for the manufacture of furniture. Beri (Zizyphus jujaba) another hard tree is also found throughout the district. Siris (Acacia speicosa), white Siris (Acacia elata), Sirin (Albizzia lebbek), Jand (Acacia leucuphelea), Van or Jal (Salvadora abeoides) of two varieties - Kaura (Sour) Jal and Mitha (Sweet) Jal are particularly popular with local people on account of their fruit called *pilu.* Sarkanda, Karir bush (Capparis aphylla) with its fruit *dehla* used as pickles, etc. also thrive in various parts of the district. The Munikana is the characteristics plant of Chenab valley. Its leaves are used for thatching houses. In the cold weather animals also feed on these leaves mixed with grain or oil-cakes called *khall.*

**FAUNA**

The beasts of prey once commonly found in the Sandal Bar are: the wolf, the hyena, the wild cat called *bager-billa,* lynx and a

*Ducks and pigeons in water in a dera near Chillagah Hazrat Bu Ali Qalandar.*

kind of badger called *bijou* – a most hideous looking creature. Among these wolf is almost now extinct due to population increase and other developments in the area. The Compiler of the District Gazetteer has even talked about the existence of some wild ponies in the interior of the Sandal Bar as far back as 1883[8]. Ravine deer is also available in the valley area. Jackals are numerous along the Chenab and so are foxes. Pigs are found in various *belas* along the river. Hares are seen more or less all over the District. Among the game birds Tiliar, sandgrouse goose, duck, and quail are available in plenty. Wildgoos (Koonj) also migrates to the area during winter. Partridges are found all over the District. Several venomous snakes were once commonly found especially in the area lying between Chenab and the Jhelum but their number is now on the decrease. The horses of this district deservedly bear the high reputation. The mares of the area – particularly of the adjoining territory of Jhang are esteemed to be among the best in the Punjab. The camels of the Bar are of heavy-built than the Thall Camels and hence can carry heavy loads. The bullocks of District Jhang, of which Chiniot was till recently a Tehsil, are considered at par with Dhani bullocks of Chakwal District. Donkeys and mules are also found in abundance.

## CLIMATE AND RAINFALL

The district has extremes of climate. The summer season begins from the month of April and lasts till October. May, June and July are the hottest months whereas January and February are the coldest months. The mean maximum and minimum temperature during this period arc about 27 and 6 centigrade respectively.

The annual rainfall is about 288.8 millimeters. Wind dust storms are common during the summer season but they do not cause much damage. The climatic data of the district is not available. The district is however adjacent to Faisalabad district and the climatic conditions of the two districts are approximate the same.

## PEOPLE

### RACES AND TRIBES

Chiniot District is inhabited by a wide range of tribes and sub-tribes of diverse origin. Majority of them claim their descent from Jats, Gujjars, Ghakkhars, and Rajputs tribes. But people from other races such as Sayeds, Pathans, Baloches, and Kashmiris

are also there some with a substantive number. Dr. Thaheem has listed 37 major tribes or castes that still inhabit district Chiniot. There are also mixed breeds but majority of the local tribes jealously guard the purity of blood. Their tribes and their su-tribes, castes and sub-castes of people of this region are too numerous to be listed here. For a comprehensive list of them it is recommended to consult the relevant section of Tarikh-i-Chiniot by Irshad Ahmad Thaheem[9] where more than 100 such tribes and sub-tribes are listed. Some of the most significant and well-known tribes are listed below: The main tribes of Chiniot are arranged below in their alphabetic order:

*A potter of Abbas Town, Chiniot.*

| | | | |
|---|---|---|---|
| Awan | Arain | Bhallarr | Baloch |
| Bhatti | Bhutta | Chinioti Sheikhs | Chadh |
| Cheema | Chattha | Chughtais | Chauhan |
| Durrani | Goraya | Gilotarai | Ghumman |
| Gujjar | Harals | Hanjra | Joyia |
| Jappai | Ghappai | Jhakarr | Jat |
| Khoja | Kalyar | Kathia | Kharal |
| Kamangar | Khokhar | Lali | Lak |
| Langah | Maitley | Munj | Mughal |
| Naul | Noon | Nissowana | Nekokara |
| Qazi | Rihan | Rajput | Randhawa |
| Sindhu | Sial | Saharan[10] | Sadat Rajoa |
| Sipra | Sidhu | Theeham | Tragarr |
| Tawana | Takleer | Vainas | Warraich. |

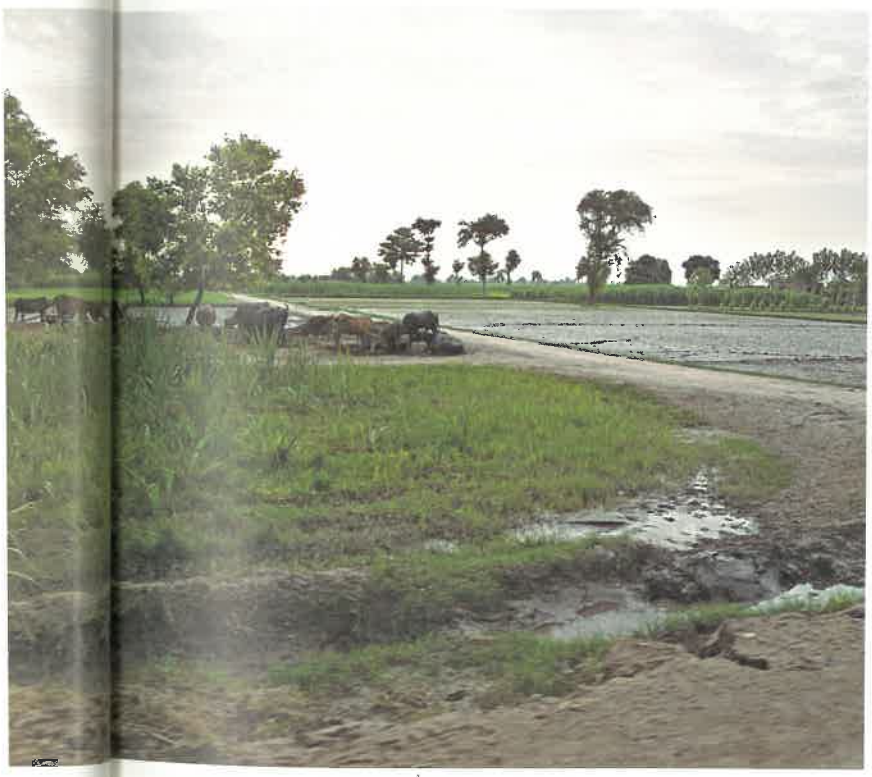
Only some of these tribes are described below:

*Cultivating Rice crop near Chiniot.*

*Cutting of fodder.*

*Crafts of Chiniot*

*Processing and packing of maize crop on the bank of River Chenab near Chiniot.*



*A beautiful landscape at Rajoa Sadat.*

*A field of sugarcane at the time of harvest.*

*View of Horse Parade at Rajoa Sadat.*

*Two khes weaver of Muhalla Giriyan, Chiniot.*

*Women in the fields of Sugarcane.*

*An old man bathing on the bank of an irrigation channel.*

*Women washing clothes near Bhawana.*

*Waiting for a ferry boat at Pattan Tahli Rang Shah.*

*Crafts of Chiniot*

*ana.*

*Tahli Rang Shah.*

*Some local faces of District Chiniot.*

## SIALS

Although some local historians have attempted to recreate the history District Chiniot from the times of arrival of the Aryans down to present times, but the fact is that the history of this region is mainly connected with the rise and fall of the Sials. They migrated to the banks of Chenab in the vicinity of Shorkot in the 14th century and spread to the north and south along the river. According to another shade of opinion, the Sials, after they left Rajputana, first arrived and settled in Drangarr near Chenab Nagar. But later on when got themselves rooted politically they made Jhang their political headquarters. They ruled over Jhang for about 300 years but at the end succumbed to the Sikhs who defeated the Sials and conquered their country. Very few Sial families now reside in Chiniot. Sials are brave, hospitable and hard working people. Rajbana, Bharwana, Kamlana, Jangianas are also sub-tribes of Rajput Sials living in some of the villages of this district. Jangiana have assumed the title of Mian while the others are known by surnames as Mehr or Khan Sahibs[1].

## SADAT RAJOA

The Chief Syed families of Chiniot are called Shah Daultanai Sayeds or, more popularly the Rojoa Sadat. Their headquarters is at Rajoa Sadat near Chiniot where they have a beautiful haveli – still well-maintained. Some of the rooms in this Haveli are excellent examples of period rooms of the 19th century. They are the descendants of Shah Daulat Bukhari. Majority of them live in Chiniot and Jhang Tehsils where they own large areas of land. Next in importance are the Qureshis who occupy the same areas in Shorkot as that by Syeds in Chiniot and Jhang.

## KHOJAS

The important trading class is the Khojas. The Khojas communion is centered at Chiniot. They have gathered considerable wealth from extensive trading. Most of the textile mills and silk mills in Faisalabad and other places are owned by them.

## JATS

The Nissowanas are a pure Jat tribe, though by some they are considered to be Rajputs. They inhabit the northern corner of Chiniot Tehsil. They are fine people - fearless and aggressive.

There is also considerable number of Baloches but with one or two exceptions their villages lie to the west of the Chenab. They are good agriculturists and cultivate their own holdings in Jhok Kalra.

## CULTURE

### Houses

There are different types of houses in Chiniot. In urban areas, people build their houses made of bricks and cement. These houses are single storey, double storey and some houses are triple-storey. There are simple houses as well as decorated ones. Some high houses are made of marble and tiles further embellished with different types of floral-tiles and carved wood doors, windows and balconies. There are gardens in front of private houses.

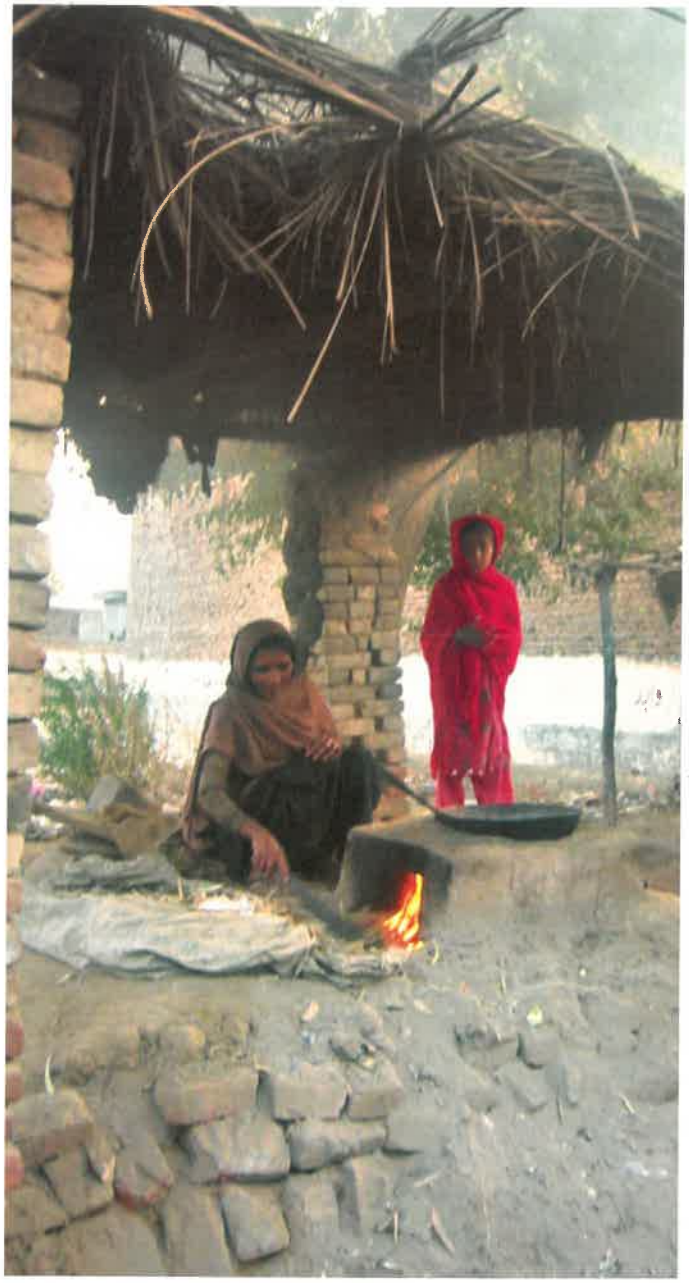
In rural areas, most of the houses are made of mud though a small number of them is also built of cement and bricks. Coloured bricks with floral designs are used to increase the simple beauty of the house. There are Deras (a big open air hall) for social gatherings both in rural and, rarely though, in urban centers..

## DRESS AND ORNAMENTS[11]

Most of the people, male and female, take on shalwar and kameez. It has become the traditional dress of Chiniot. Beside this, there is also the use of pantaloons, shirts and coat etc. Most of the women take on dopatta, naqab (veil)s and gown. Some women also take scarf. Among women, use of embroidered clothes is very common.

In rural areas, Kameez and Tehband (a sheet of cloth used to cover the lower part of the body) are common. Both male and female use the same clothes. Kameez, Tehband and turban is the traditional dress of Chinioti men. In urban areas, this traditional dress is now almost obsolete. Rural women make different designs of embroidery on kameez (shirt) by hand. There are also some people who take on shalwar, kameez. Use of pantaloon and shirt is still not very popular among the village young people. The young and senior members of the family still take turban on head.

Generally the dress of the people in rural areas consists of a shirt, a Majhla - a white cloth tied round the loins and reaching halfway below the knees, Chadar (a white



*Different facets of village life of district Chiniot.*

*Crafts of Chiniot*

*Rice cultivation before entering Chiniot.*

*Ready for tent-pegging at Rajoa Saadat.*

*Tent-pegging at Rajoa Sadat. It is an annual feature of the area.*

cloth meant to cover head and shoulders) and a *pug* (a piece of thin cloth round the head) and a pair of Chappals (shoes). In the cold weather they also wrap a blanket around their shoulders. The urban population wears shirt and shalwar also and the educated class wears European dress.

The women on festive occasions wear bright printed clothes of silken material in rural areas and generally in towns too. A dopatta is an essential article of female dress. Winter clothes are made of heavier materials.

**FOOD:** the staple food is Chapati of barley or wheat flour, butter, milk, ghee, gram and vegetables. Bajra, jawar and maize are also eaten. Farmers in the rural areas take two meals a day and drink milk and Lassi. The urban population mostly eats chappatis, pulses, mutton or beef.

**LANGUAGE:** Punjabi is the mother tongue of the people who speak it with a local accent. Urdu is also spoken by all educated people both in urban and rural areas.

**SPORTS / FAIRS / FESTIVALS:** Annual fair held at the anniversary day (*urs*) of a saint (Pir) usually turns into an annual cattle show and, which in turn, becomes an occasion for the purchase and sale of cattle and amusement of the people. These fairs aim at encouragement of cattle breeding, shows of agricultural products and machinery as well as sale-points of local handicrafts. Horse, bull and camel races, dogs, cocks, paridge fights, etc. are held and prizes distributed to the winners at the conclusion of a fair.

The chief sport of men is a game called Pirr Kaudi. The big zamindars, especially the Syeds and Rajput Sials enjoy the fights between the dogs and bears. The bears are tied with a tree and dogs are let loose on them. In some cases the bear is killed.

Fairs are an important part of Chiniot's culture. Many small and big fairs are held in Chiniot. In fairs, there are various stalls of different articles of daily life, toys for children and sweet shops. Beside stalls, there are also vendors who also have different things for sale. There are swings of different kinds. Not only for the children but the young and elders also enjoy the swings. Here we find people belonging to all walks of life.

## FAIR OF SHAH BURHAN-UD-DIN

This is one of the most famous fairs held in Chiniot. Held on 12th Ramzan-ul-Mubarak every year, this fair is held at the shrine of Hazrat Shah Burhan-ud-Din (d. 1041A.H./1631C.E.). Their fair continues for three days. Thousands of people, both from the city and the surrounding area, come here to enjoy the fair and offer "fateha" (prayer) on the grave of the saint. Children enjoy ride on the swings and purchase toys and eat sweets in the fair. Women also come here to buy utensils for their domestic use and jewelry for their adornment.

## FAIR OF SAKHI ABDUL WAHAB

This is another famous fair of Chiniot. This fair is held on 27th of the month Harr of local Calendar. Sakhi Abdul Wahab is one of the prominent saints of Chiniot. Hundred of thousands of people come to visit his grave. A large number of stalls of diverse items are arranged for the enjoyment of the people. This fair also continues for three days. Horses-dance is a speciality of this fair and people come from far and near to watch this horse-dancing. On this occasion, games are also played such as volleyball and specially kabaddi, which is a traditional game of Chiniot. Fairs provide a chance for entertainment and recreation.

*Saqib Sulaimani.*

*Nazeer Majeedi.*

*Maulana Jaffar Qasmi*

*Khizar Tamimi*

*Four important personalities of Chiniot.*

## Endnotes

1. This chapter is based on information derived from: Handbook of Population and Housing Census, Pakistan: 1998 Census. Population Census Organization, Statistics Division, Government of Pakistan, Islamabad, July 2002: District Census Report of Jhang,-1998. Population Census Organization, Statistics Division, Government of Pakistan, Islamabad, July 2002; Punjab District Gazetteers, Vol. XXXII. Part A: Jhang District 1929. (Government Printing Press, Lahore, 1930) and Extracts from the District and States Gazetteers of the Punjab (Pakistan). (Research Society of Pakistan, Lahore, 1977). Volume I. Jhang District 1929, pp. 217-246.
2. Punjab District Gazetteers, Vol. XXXII. Part A : Jhang District 1929. (Government Printing Press, Lahore, 1930, 1
3. Punjab District Gazetteers, Vol. XXXII. Part A : Jhang District 1929. (Government Printing Press, Lahore, 1930, 1
4. The geography and topography district Chiniot has been very aptly described in 1929 edition of the District Gazetteer of Jhang (Extracts from the District and States Gazetteers of the Punjab (Pakistan). (Research Society of Pakistan, Lahore, 1977). Volume I. Jhang District 1929, pp. ……...
5. Punjab District Gazetteers, Vol. XXXII. Part A : Jhang District 1929. (Government Printing Press, Lahore, 1930, 8
6. Punjab District Gazetteers, Vol. XXXII. Part A : Jhang District 1929. (Government Printing Press, Lahore, 1930, 15.
7. An old and huge Bunyan tree near Haveli Mohamgir on the bank of River Chenab is regarded as a sacred tree and is called Pir Bohar – the Saint Bunyan.
8. Gazetteer of e Jhang District – 1883-84. Lahore , 1884, Reprint Lahore, 2000, 20-21. These were reported to be the offsprings of some domesticated animals escaped during the wars between Kathias and Bharwanas.
9. Irshad Ahmad Thaheem, Tarikh-i-Chiniot. Chiniot, 2005, 207-238. He has given a list of more than 100 of these castes. Alphabetically these castes are: Aheer, Alpai, Awan, Arain, Arabi, Aasi, Bakhshi, Bhallarr, Bajwa, Badhar, Banth, Bhaurr, Baloch, Bar, Butt, Bhochhrra, Bhatti, Chinioti Sheikhs, Chughtai, Chauhan, Chadharr, Cheema, Chattha, Daher, Dhaul, Dhap, Dangrai, Dhillon, Dheendha, Dhiddhi, Devkai, Durrani, Goraya, Galotar, Ghumman, Ghallu, Gujjar, Gadgore, Gul, Haral (Bahadriwala, Sarwala), Hashmi (Nekokara), Kathia, Hanjra, Jota, Joyia, Jappa, Jhakarr, Jhindhair, Jat, Khoja, Kauli, Kalas, Kanju, Kalyar, King, Kaimbokai, Kathia, Kharal, Kamangar, Kumhaar, Khokhar, Khichi, Khappay, Lali, Lak, Lodhi, Langah, Ladev, Lalera (Nalera), Magiana, Muslim-Sheikh, Nalera (Lalera), Monai, Naul, Nissowana, Nekokara (Hashmi), Panwar (Malik), Qazi, Quraishi, Qalandarani, Raokai, Rajput, Reehan, Randhawa, Sindu, Sipra, Sangrana, Sangrrai, Sodhan, Sial, Sahmal, Sheikh, Salmanai Syed, Shah Daultana Syed, Salara, Sandhu, Sangha, Sangra, Saharan, Sayyed, Sidhu, Thabal, Takleer, Thaheem, Tarrarr, Tragarr, Tawana, Vainas, Vila Rai, Varbhu, Valaney, Veheeh, Warraich, Wagha, Wassi, Walla Roy and Yousafzai (Pathan).
10. A notable family that is believed to have pegged its mark on the scene of present day Chiniot for no less than couple of centuries ago and, is considered amongst one of those few early settler clans who witnessed emergence of Chiniot as a historic hub. They are direct descendants of Sadharan Shah and come from Jat family).
11. For more information on Sials see below.
12. Irshad Ahmad Thaheem, Tarikh-i-Chiniot. Chiniot, 2005, p. 170-172.

# Archaeology History and Monuments

CHAPTER II

# ARCHAEOLOGY, HISTORY AND MONUMENTS

An authentic history both of the District and city of Chiniot is yet to be written. A few writings that are available lack in depth of its antiquity and authenticity of its contents. Very little field work has been done to collect information about the archaeological mounds scattered all over the district and whatever information is available is sketchy and bereft of details. Most of the archaeological information presented below is based on works of local historians and the members of our own team.

## ARCHAEOLOGY

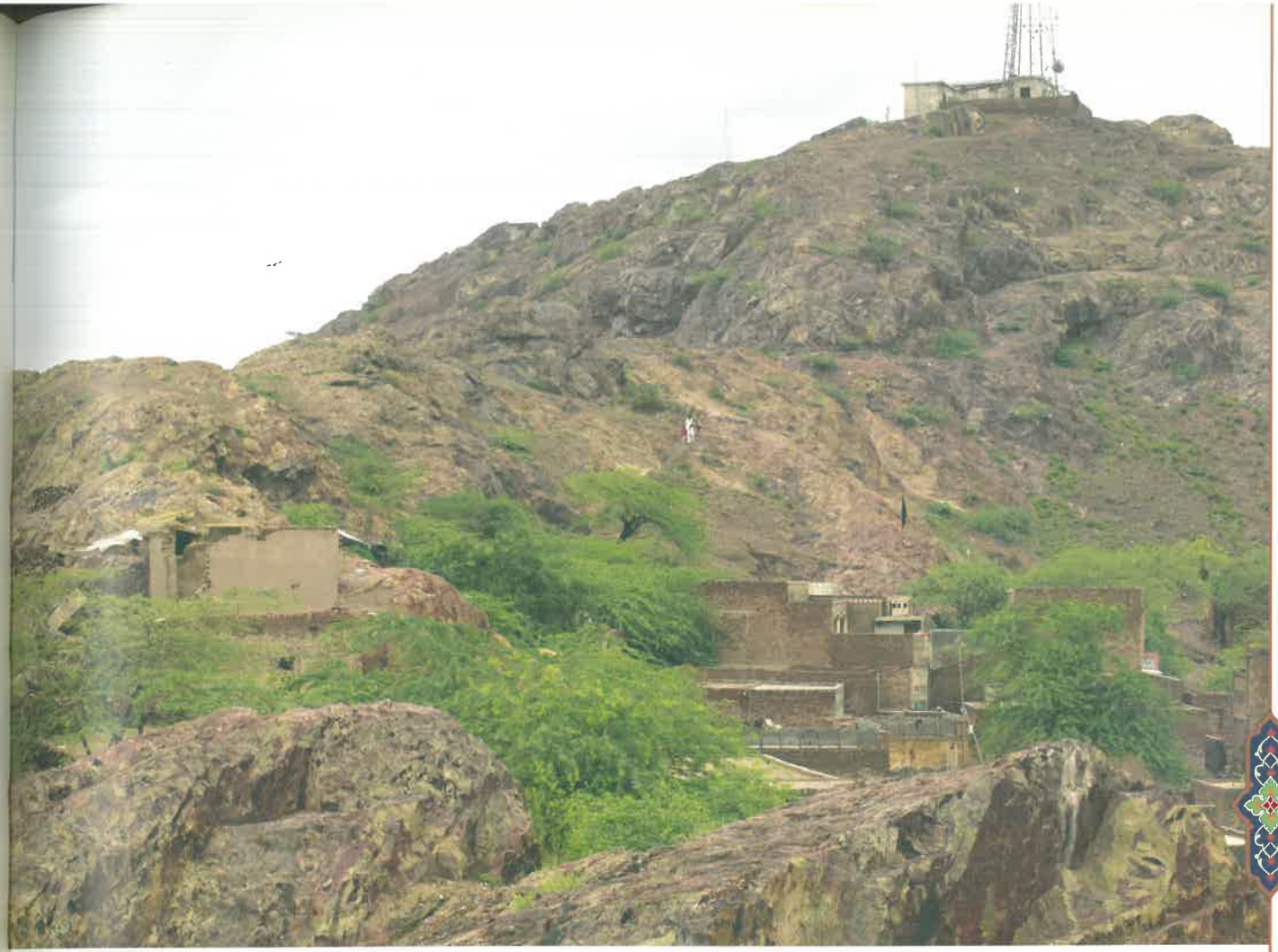
The official report of the latest archaeological reconnaissance carried out in Punjab between 1992-96 recorded only seven (7) archaeological mounds and one standing monument in the entire District (then Tehsil) Chiniot – six dated between 2nd to 5th centuries, only one dated between 15th to 17th centuries, only one monument of 15th century and none to the pre- or protohistoric period of our country [1]. The six mounds (dated between 2nd to 5th centuries C.E.) are: Chak 227 Dalluwala, Chak 243 Ahmad Nagar, Hamintappa Bhirr, Kalar Wali Pindi, Kot Wassova Bhir and Pir Feteh Shah Bukhari. The seventh mound is Chak 190 Arbi and it dates between 15 and 17th centuries C.E. The only one standing historical monument reported is the 17th century Mausoleum of Shah Burhan in Chiniot. This indeed is too poor a representation of the archaeological heritage of one of the most historical districts of Punjab. Some fresh investigations made by three individual local scholars combined with the result of investigations by our own team have shown that the area can boast a much richer archaeological heritage than the one presented by the data collected by the Department of Archaeology and Museums, Government of Pakistan. More recently Dr, Muhammad Irshad Thaheem has provided a bit more detailed information about the archaeological mounds in the District[2]. These are: 1.Marri Amin Tippa; 2. Tibba Jatti Jamal: 3.Tibba Sakhi Ismail near Rai Bagh Mall; 4. Bhirr Kalowal near Changarrwala alongwith the remains of a fort; 5. Tibba Beri Wala and 6. Tibba Fasalpur – both near Bhawana; 7. Tibba Barkhurdar; 8. Bhirr Chak 235 JB; 9. Bhirr Chak 240; 10. Three mounds collectively known as Bhirr Chak 227 JB at Dhalluwala and 11. Pindi Fateh Shah.

*Artifacts collected from different ancient sites of the area. The stone head of a Hindu deity is in the private collection at Dera Qazi Safdar, Chiniot.*

Only three of these have been repeated from the official report (Bhirr Chak 227 JB at Dhalluwala, Pindi Fateh Shah and Hamina Tippa same as Marri Amin Tippa?). This brings the total number of mounds in District Chiniot to 15 as compared to only seven recorded in 1992-96. Some of these mounds are as high as 45-50 feet (Tibba Jatti Jamal), 50-55 feet (Tibba Sakhi Ismail) and even 80-90 feet (Tibba or Pindi Fateh Shah) and spread over as large areas as 8 acres (Tibba Shah Jamal, Tibba Sakhi Ismail, Tibba Fasalpur) or even larger (Bhir Chak 240 – 12 to 13 acres and Pindi Fateh Shah – 10 to 11 acres).

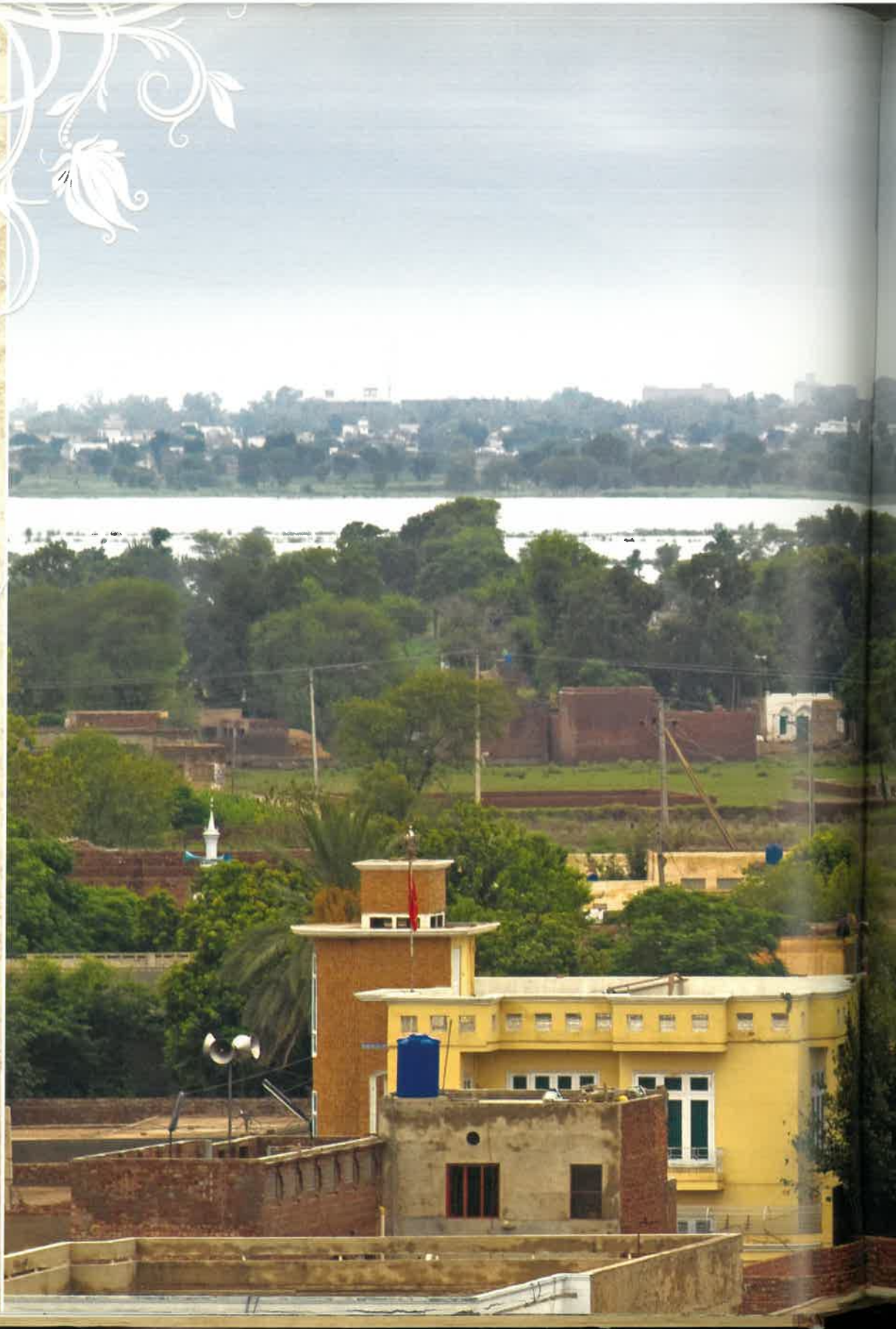
On the right bank of River Chenab opposite the present city of Chiniot there are vast remains of an old city in the vicinity of Chenab Nagar – former Rabwah. According to local traditions the name of this city was Ajjhan. It was destroyed in 1391 by Channi, the sister of Macchi Khan the ruler of Bhera in revenge of the murder of her brother. After its destruction the town was shifted to the opposite bank of the River and given the name of Chiniot, after its founder Channi, close to the vicinity of the fort which was also got repaired by the same lady. The ruins of this fort – called Qila Raikhti – Old Fort in the shape of a solitary wall next to the famous Gulzar Mahal[3].

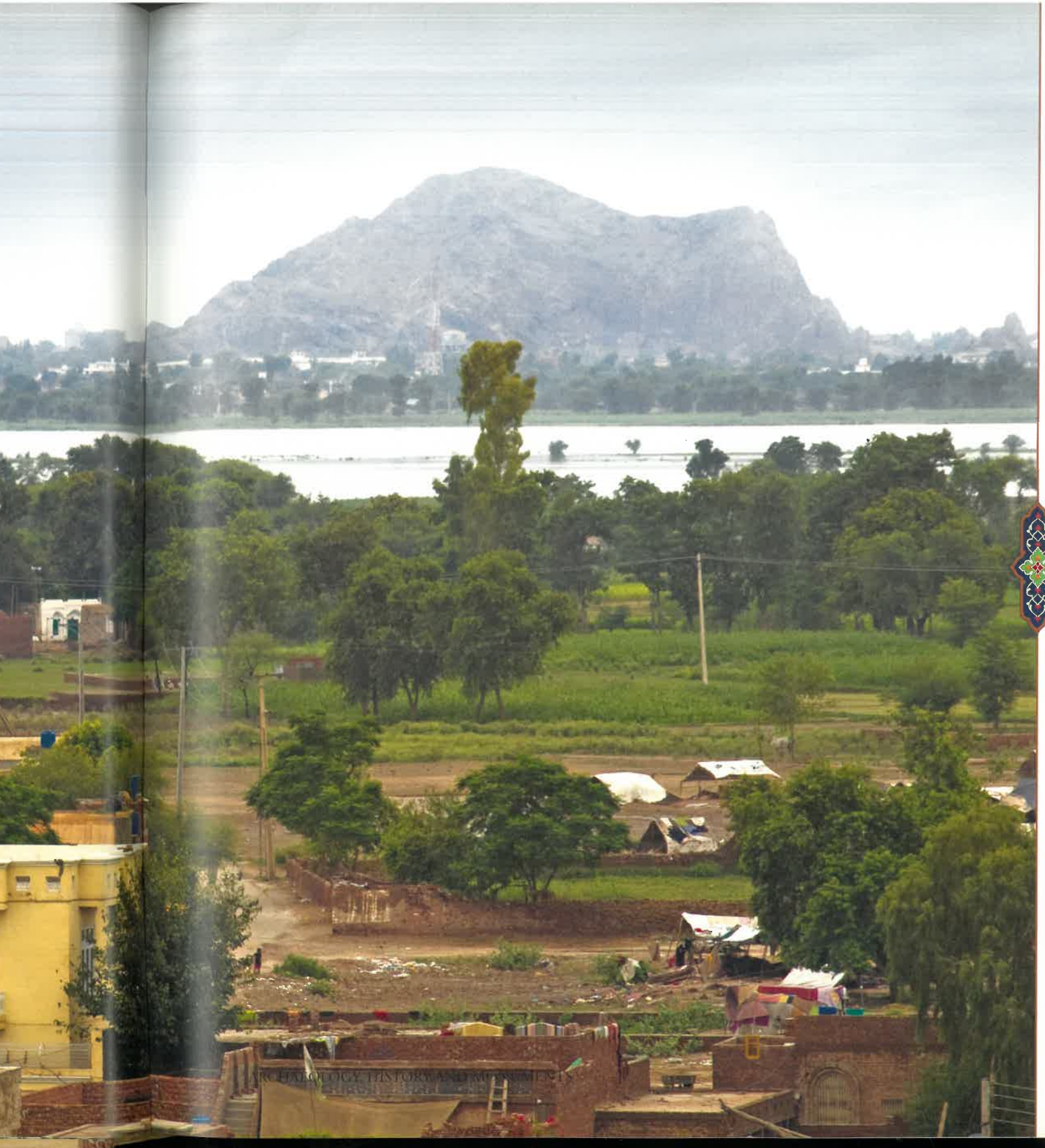
A vast area on and around the highland (Rabwah) of Chak Dhagian now renamed as Chenab Nagar was extensively surveyed and studied as far back as 1951 by Mumtaz Sehrai of Langar Makhdum and published in four installments in a local daily *Alfazal* from Rabwah[4]. Religious bias apart that pervades throughout these articles, this is an exhaustive study of the archaeological mounds, ruined settlements, abandoned forts and all such historical villages and towns that still survive mainly on the right bank of River Chenab from the site of Tibba Kalowali down to the confines of Ahmad Nagar and Lalian. We have used this information in the section of historical towns and settlements. Here we will mention only archaeological mounds as mentioned by the writer of these papers. The author in the main talks about the remains of a large city that once laid on the west bank of old course of the River at a time when it was not yet flowing through the gorge of the hills as today near the present town of Chiniot. According to him it was a large city as it stretched like a ribbon for about eight miles / 13 kilometers (from south near Dawar to north close to Pir Bhagtoo or Bakhsh Wala), with a single bazaar set longitudinally in the middle of it. The changing course of the River first damaged the city along its western side and when finally it assumed



*A view of a hill at Chenab Nagar.*

its present course it further damaged it along its eastern edge as well. He also claims that this city had its contemporary fort on the eastern side of the River at a site where the city of Chiniot exists today and the site of the old fort, after several periods of construction and reconstruction is presented by the solitary remains of Qila Raikhti of today. According to local traditions this city of Chiniot on the left bank was then known or nicknamed as Anhairi – City of Wind Storms[5]. The two ancient graveyard (*Shaeedon kai Qabristan*) – one at the foot of the northern hill and the other south of the Railway Station of Rabwah have also been attributed to the period of early skirmishes between the local rulers and Muslim invaders – probably the armies of Mahmud Ghaznavi. But actually nothing is known about their precise date. He also talks about another ancient city on the same side of the River and calls it as Ajjhan where there was an old School of Sanskrit learning but it is not clear wether Anhairi





*A panoramic view of a suburb of Chiniot.*

and Ajjhan are two names of one city or names of two separate cities. He also talks about the existence of ancient Grand Trunk Road that used to pass by the historic town of Ahmad Nagar and connected Jhang, Sargodha with Kashmir through Gujrat and Bhimbar in a south-north direction.

After the River changed its course and before the arrival of the Muslims, certain settlements developed right in the middle of the dried beds some these pre-Muslim settlements have been identified with the present day historic towns of Bhir Kandewal, Chak Number 31 Janubi, some 4 to 5 miles north of Bhirr Kandewal, Langar Makhdum, Kalowali, Rahanwala Tibba, etc. All are located close to each other some distance north of Chenab Nagar. The latter is claimed to have been founded during the reign of Jaipal before 1001 C.E. Some eight years back, Dr. Salim of The Taxila Institute of Asian Civilizations, Islamabad made a trial trench on the archaeological mound of Vanotiwala (Dharanger, Dawar) mound about five kilometer away from the main city of Chenab Nagar/Rabwa on Chota (small) Sahiwal Road. He could find only a corroded copper coin, bones, pottery and ash. He considered it a burial place similar to the ones he witnessed near the hills. [6]

However, the most valuable addition to our archaeological data pertaining to the archaeology of the Punjab in general and of Chiniot District is the discovery of rock carving in the hills of Chiniot. The credit for this valuable discovery goes to Shaikh Muhammad Hayat of Jauharabad and to Mr. Muzaffar Ahmad of Chenab Nagar/ Rabwah. The photographs used by us are due to courtesy of the latter. There is a scanty literature about these carvings but all publications are hastily written, poorly illustrated and inconclusively ended[7].

Some five kilometers west of the right bank of Chenab river, there is a series of low hills, stretched in a line in north-east to south-west direction further stretched across the river upto the site of the present day city of Chiniot on the left bank and thus making a natural northern defence of the old city of Ajjhan/Anhairi which once flourished on the right bank. Here the River passes through a narrow gorge. The road and the railway line from Chiniot run south of these hills. One of these hills that once stood near the Qabristan-i-Shuhda (Martyres' Graveyard (1948) has by now been totally annihilated by stone-crushers[8]. Geologists have identified these hills

as part of the outcrops in Punjab known popularly as Kirana Hills already known near Sargodha, Sangla Hill and Shahkot. Spate has further connected Kirana Hills of Kirana and Sandal Bars with the greater series of Arawali Range which evolved around 200 million years back as Gondwanaland with marshy and meandering rivers[9]. They rise upto the maximum height of 750 feet. On top of the hills have been reported remnants of old houses and cultural debris; rock-carvings along the faces of cliffs and graves, stupas, and settlements at the foot of the hills. Those who have written about these remains are tempted, though quite unjustifiably – to date the complex including rock carvings, between 2nd to 5th century – as is the case with almost all known sites in Chiniot District. This is the period usually assigned to the Kushna, Sassanian and Huna dynasties in our regions. However, a closer examination of the sites and the contents of reports already published compels us to conclude that these hills and the area in their immediate neighbourhod has been the abode of human activities since much earlier times – possibly prehistoric times. Among miscellaneous finds collected among these rocky outcrops Dr. Salim picked up one broken chert blade of Harrapan period[10]. Hayat Muhammad has also published one drawing of an artifact which can be nothing else but a core of chert stone out of which some chert blades have been flaked[11] - the author, however, makes no mention of this "core" in his report. Muhammad Hayyat has recently verbally told me that he too picked up one chert blade from this site which he presented to a friend of his in England. Presence of Harappan period material among Chiniot hills should surprise no body. Dar has already discovered several sites of Harappan and Kot Diji period on the right bank of River Jhelum[12] as well as on the right bank of River Ravi[13]. How, then, the intervening valley of Chaj Doab could have lied in a vacuums. However, more concerted efforts are needed to make this assertion more positively and conclusively.

It is curious to note that in all cases rock carvings are confined to the northern faces of the cliffs. On a hill near Chungi No. 3 (Dr. Salim's Hill No. 10) near the east end, some cultural debris of pottery, bones and ash were observed) where, as along the northern face of the cliffs, there have been found some rock carving representing horses with riders, a man and a woman with flower, a hunter, some animals and axes, etc. From the same are was collected a corroded Kushan copper coin with the portrait of a king on one side and Shiva and Bull on the other. In Alif Mohalla, where was once the Asthan of Gorakhnath on the hill, carving representing riders

on horse or standing on them have been recorded. Dr. Salim excavated some graves at the foot of this hill (Darul Fazal Sharqi, Qabristan-i-Shuhda, Alif Muhalla and Wanotiwala – ancient Dharangar) and a Stupa in Qabristan-i-Shuhda but failed to make a spectacular discovery of some structure or find. He dates the stupa to Hunas or Late Buddhist period but the graves alongwith rock-carvings to the Buddhist to Hindu Shahi Period or 2nd to 12 century C.E[14]. He also compared carved figures of rider on a horse with those on the Sacred Rock of Hunza where these figures have been identified with Hunas from Central Asia[15].

Muhammad Hayat has published some interesting hand-drawn sketches of some of the rock carvings. These include figures of sun, house, stupas with crescent and flag, camels with elongated bodies with outstretched necks and riders, human figures with bodies composed of double-axes, elephant with riders, long boat with passengers, horned goat with rider, dog, single palm of a hand, eight petalled rosette, Many of the human and animal bodies are drawn in the form of double-axe. Their wire-bodies are in the form of thin single lines. Their heads are in the form of circles and their arms and legs are like string. In one interesting case a man with double-axe body (without legs) rides what looks like a camel. With one hand he holds the rein of the animal while with his other hand he controls the strings that is tied round the neck of a dog running after them. In another case a man with double-axe body placed above legs rides a stylized animal. He holds an eight petalled rose in his right hand. Still, in some other carvings a man rides a sheep, a goat and ram. In another case two riders are sharing the back on an armoured elephant. One of the riders is holding what looks like bow and arrow. Only in one case proper face of a man is attempted with eyes, nose and mouth and even his male sex is indicated clearly. Wherever legs under the double-axe body are shown, men are shown wearing Schythian shalwars. In one case a man with double-axe body (without legs indicated) rides a camel with a dinosaur's head. He controls the animal with rein in his left hand whereas with his right hand he pulls the string of his dogs who follows his master[16].

These carvings are unique in the sense that these are the only type of such carvings that have ever been discovered in the Punjab or, more truly, outside Karakorum Highway as reported by Late Prof. Dr. Ahmad Hassan Dani and Late Prof. Dr. Karl jettmar[17]. Although more than a decade has passed since this discovery was reported

but concerned authorities, both in the Federal and Punjab Governments, have failed to take appropriate measure to protect and preserve these rocks which enshrine this most valuable historical and cultural evidence ever discovered in Punjab. On the other hand hundreds of stone crushers are working day and night in this area and are blasting these rocks to get crushed stones (bajri) for construction of new roads and houses. One of these hills near the Qabristan-i-Shuhda has already been completely obliterated from the surface[18] and others are under their attack. In this process, some of the valuable rock carvings and their associated cultural material has already been lost beyond recovery and the remaining evidence is under immediate threat.

## Horse-riders

What these rock carvings have been doing in this archaeological void. This is the first time that such rock carvings have been found in Punjab. In the first instance, this new evidence has shown, again for the first time that the area of Sandal Bar and Kirana Bar are not an archaeological barren land of this country. Secondly, District Chiniot has been active since prehistoric times. After proper examination, it was found that these rock carvings were similar to those discovered in Northern Areas of Pakistan by Dr. A. H. Dani and Karl Jettmar. In one case, for example, a carving shows a man riding on the back of a horse. It appears to be a soldier ready for war. At another place, it depicts a horseman, while another shows a mass of horse riders as if arrayed in a battle field. Another photograph indicates a man riding on a horse back and in another a scene of war is depicted. The former held a war-like weapon. These carved figures were engraved on the facades of the hills. There are also the other carvings like circle, squares, triangle, boat and floral motifs etc.

**Rock-carving showing a horse on the face of a cliff of Chenab Nagar**

As regards the rock carving from Chiniot, further studies are necessary to determine their time and significance. However, such specimens found in Pakistan and elsewhere are generally attributed to the prehistoric time or to the Bronze Age. Some specimens have also been discovered to be of historic period, so these specimens discovered at Chiniot definitely belong to anytime of with a long period. Further study is required to fix an exact date.

*Two mountaineers climbing a vertical cliff near Chenab Naghar.*

*Chenab Nagar hills with rock carvings and ancient settlement.*

*Rock carvings at Chenab Nagar.*

**Rider standing on a horse. Hill of Asthan of Gorakhnath, Chenab Nagar**

This discovery at Chiniot is really an important one because such rock carvings have been discovered for the first time in the Punjab. Immediate steps are also required to save these specimens otherwise this rare aspect of early cultural life in the Punjab would vanish forever.

**An Eight-petalled Rose and a Double-Axe Symbol**

Arshad Mughal[19] compares these rock-carvings with similar ones reported from Xin Jiang as well as from north and south of Tichsha Mountain and Algin Mountain which are attributed to nomadic hunters[20]. According to Professor Mu Shunying these cultural relics were left by some ancient nomadic tribe. These are mainly engraved on high mountains grazing grounds, Middle and lower mountain areas, some river valleys and along the routes of nomads who had traveled to new grazing lands. I have also seen similar rocks carvings in 1991 in the grazing grounds of Kazakasthan. The Chinese rock carvings are usually made on green or black rocks, hard-black sand stone with smooth surface, granite and slate. The Chinese carvings are generally found facing east whereas the Chenab Nagar rock carvings always face north. At both places, these engravings are made in the form of thick lines cut in rock surface. The main theme of the rock carvings in Altai include hunting (hunter holding his bow and arrow or aiming at a goat, deer, wild ox, horse, camel, wolf, etc), grazing livestock[21], fighting, dancing, portraits, deities, etc. - all rock carvings are surely a form of art of ancient nomadic people.

## HISTORY

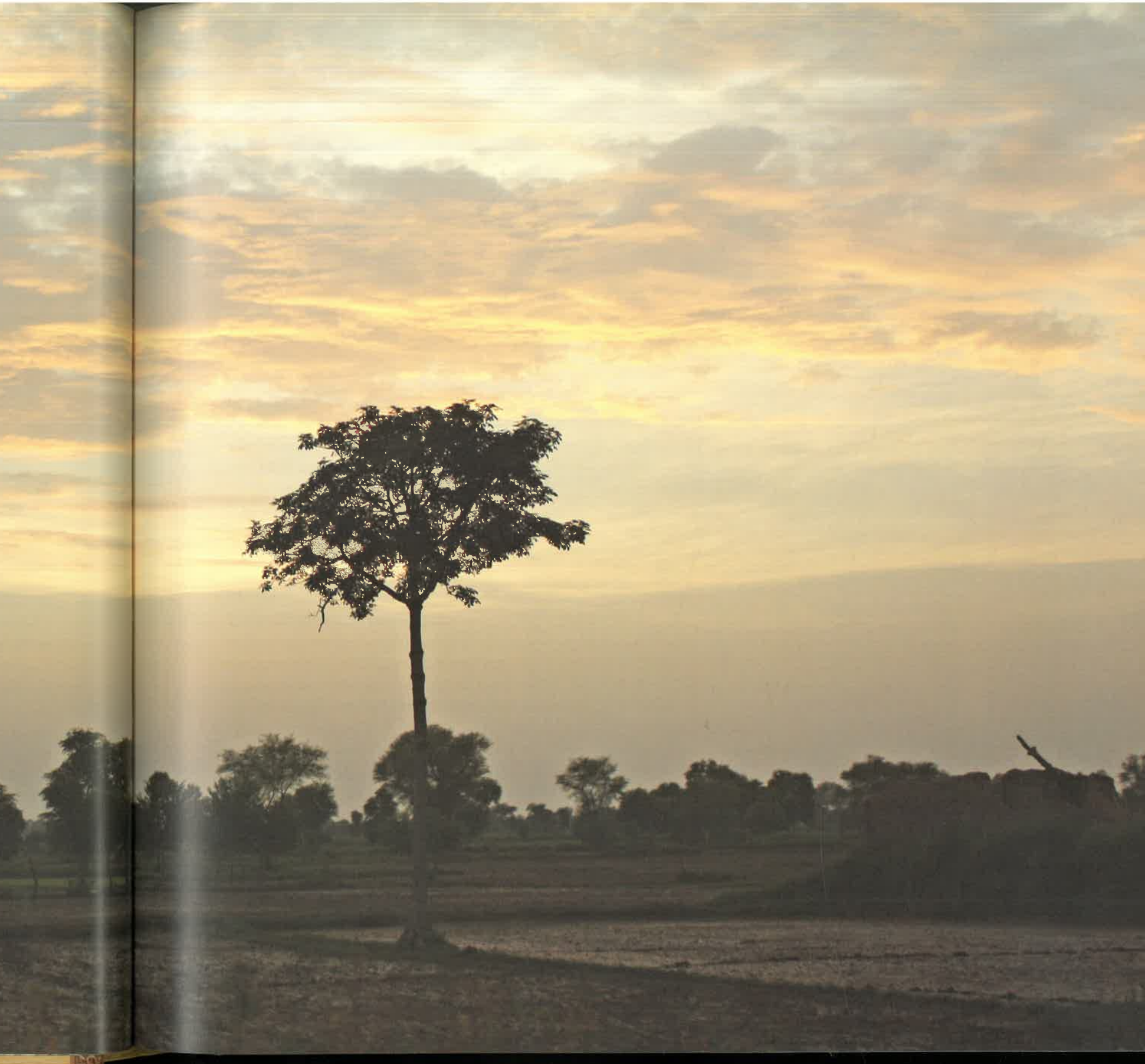
Whatever information we have about Chiniot prior to the coming of Mughals on the scene – whether historical or legendary – revolves round the main city or the district. Such information is in bits and parts – at best fragmentary, and at times is based on inferences, interpretations and deductions that are not always supported by authentic sources or ground realities. Whether or not Chiniot and the tribes inhabitating lands around it can be connected with legendary Bhagat Prahlad, Raja Dasrath, Raja Ram Chandarji and his children or even the Aryans in general – we may not ponder here to elaborate[22]. Alexander's sailing down the Jhelum River down to its confluence with Chenab at Trimmu is a historical fact. Even his conquest of the city of Sangla (present day Sangla Tibba in District Shaikhupura) may be presumed but

there is no proof, of whatsoever nature, to bring him down to the city Chiniot as has been done by some[23]. Same is true about presumed connections of Greeks, Scythians, Kushans, Hunas, etc. In particular, "Chankaya and Chiniot", "Chionite (Huns) and Chiniot", "Chach and Chiniot", "Chandror (Jandror) and Chiniot" and "Chunian and Chiniot[24]" equations and Mauryan connections with this region require much deeper and concentrated studies than hitherto putforth [25]. As we have already shown above the entire district is studded with archaeological mounds but all dating between 2nd to 5th century CE indicating thereby that the area was quite active and populated during these four centuries when it was under the suzerainty of Parthians, Kushanas, Sasanians and Hunas. May be if some of the more promising sites are excavated we will be better enlightened in this regard. However, the next five centuries between 5th and 10th centuries are a blank period – both historically and archaeologically. This itself is enigmatic.

In the same way history of Chiniot during early Islamic period is shrouded in mystery. Whether or not Muhammad bin Qasim himself arrived in Chiniot with an intention to invade Kashmir[26] or his conquests of Sind was as vast as the territory extendid from Bhambore (Debal) to Chiniot (Jandror), or that one of his five subas or provinces was Chiniot (Jandror/ Chandror) or that the Thaheems of Chiniot or the descendants of Khareen bin Abdul Malik Tameem or Junaid bin Abdul Rahman Tameem, the first two Arab Governors of Suba Chiniot, and subsequent political turmoils of Umayyad and Abbasid Period as far they affected our region around Chiniot[27], etc. may look plausible but lack collaborative evidence other than sentimental and spiritual.

Actually, an authentic and scientific history, both of the district and the city of Chiniot still needs to be written. Most of its early history – particularly the pre-Muslim period, is still buried in under heap of archaeological

*Qila Raikhti – what remains of the old fort of Chiniot as seen from Gulzar Mahal.*



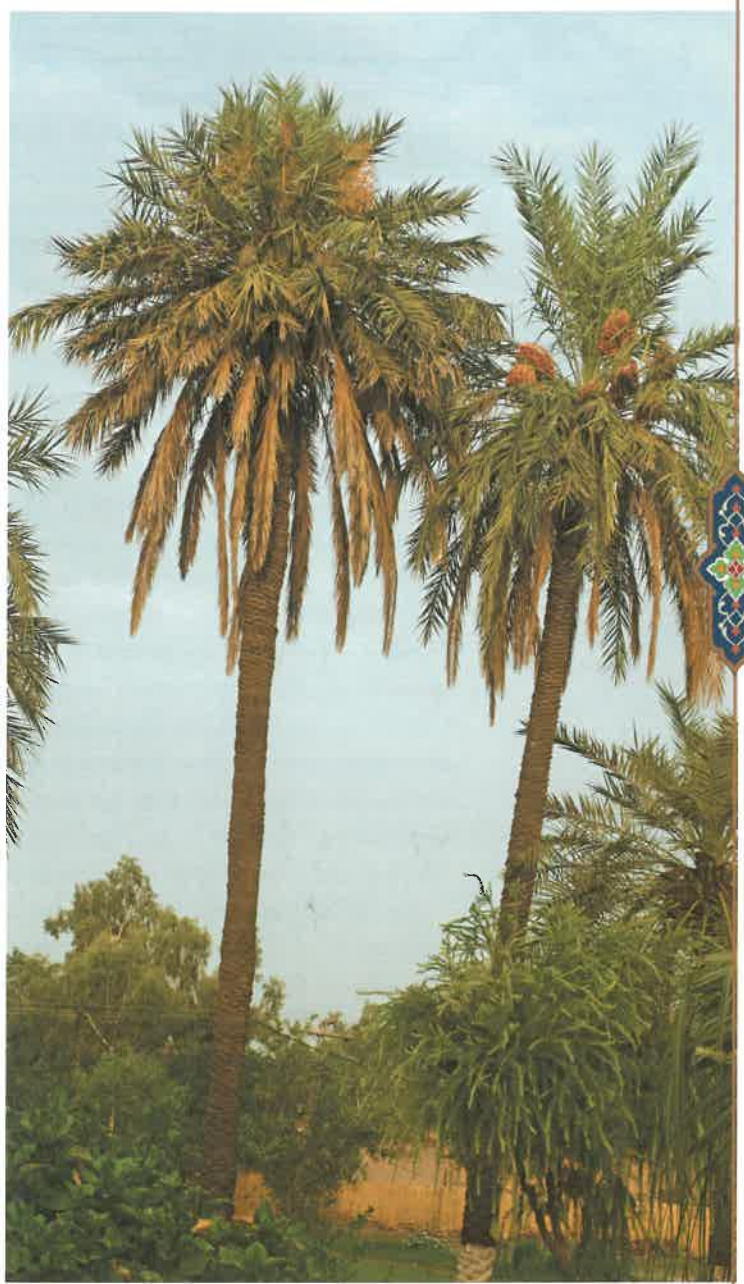
*A phesant in the field near Rajoa Sadat.*

mounds scattered all over the district. The earliest rock-carvings at Chenab Nagar still need to be properly documented and interpreted in a proper chronological frame work. Its historical towns, villages and settlements – khanqahs, mausoleums and mosques needs to be revisited and documented and their historical significance and cultural values be assessed for working a broader frame work for the history of this region. Recent attempt of Irshad Ahmad Thaheem to compile a connected and continuous history of the District (Tehsil of his time) Chiniot[28] is commendable but deserves lot to be added and excluded some parts to make it a scientific study. By and large, we may agree with the opinion of the Compiler of the District Gazetteer, expressed some 125 years back that "until the reign of Walidad Khan, in the first half of the 18th century, the annals of the district *(Jhang, Chiniot included)*, and its tribes are enveloped in Cimmerian darkness. Apparently, no facts are forthcoming, for the simple reason that there are none"[29]. But , for all intents and purposes, today this sweeping statement seems to be an over simplification of the entire situation.

Chiniot does come out of its shadowy existence with the beginning of clashes between the last Hindu Shahi rulers and the forces of Mahmud of Ghazna in the 10th century C.E. For his master plan of the conquest of Hindustan, it was necessary for the Ghaznavid rulers to eliminate Hindu Shahi rulers from Gandhara and the Punjab as well as to get cooperation from all intervening petty rulers for having a free comfortable passage through the territories of Salt Range, Bhera, Chiniot, Jhang, Shor Kot and Multan. In 986 C.E., when Subkatgin attached Jeypal of Punjab, the subedar of Chiniot allowed him the free passage but that of Multan did not. In 1003 C.E. Subkatgin's son Mahmud attached Bajai Rao of Bhera with the help of Jewan Tanda, the ruler of Chiniot. There were constant skirmishes at the borders of Bhera and Chiniot to subdue each other. Mahmud placed Bhera under Chiniot after defeating Bajai Rao. During his attack of India in 1005, in an attempt to thwart the flight of Anandpal to Kashmir via Chenab, Mahmud ordered his army to sail down the River Chenab, possibly from Sohdra via Chiniot or directly from Chiniot, down to Multan. Unfortunately his commander Makhdum Tajuddin Athara Hazari died near Trimmu and was buried on the bank of Chenab River at a place which, later on, came to be known as Athara Hazari[30]. Mahmud himself reached Trimmu and paid his homage to his grave. Later on his son and successor Sultan Masud built his mausoleum. From here he attacked Shorkot and Multan and placed Shorkot under the control

of Chiniot. Still later, when he appointed Malik Ayyaz as Governor of Lahore, he placed Bhera, Jhang and Chiniot under the charge of Lahore Suba. Later on, however, Shahabuddin Ghauri transferred Shorkot and Chiniot to the governorship of Multan in 1175. In 1206, Chiniot along with Jhang, Shorkot, and Sind to the charge of Jakh but handed over Jhang to the charge of Naul Jats after releasing the territory from Khokhars. Soon after the murder of Shahabud Din Ghauri, Nasiruddin Qabacha lost no time to annex the territory between Multan and Chiniot but soon after the tragic death of Qabacha who were drowned in River Indus, Sultan Shamsuddin Altatmush reannexed this territory in 1218 and handed over Shorkot and Chiniot to Sardar Todar Naul of Jhang. In 1224 Sultan redistributed the territories of Jhang, Amwani, Khushab and Salt Range among Nauls, Mekans, Khokhars and Janjuas respectively but all controlled from the capital city of Chiniot[31].

In 1294, Alfu Khan the grandson of Changez Khan passed through Bhera and Chiniot. In 1297 the people of Jhang, Chiniot and Bhera sided with Alauuddin Khilji against his fight with Sardar Dawa Khan and defeated him. The very next year, Katlakh Khawaja, son of Dawa Khan, wanted to avenge the death and



*Flora of District Chiniot.*

defeat of his father. For this, he invaded the territory of Bhera and Chiniot. He massacred the Sials, Khokhars, and Janjuas of the area, but was soon defeated. In 1307 Sardar Tartak entered Punjab with his army and had a fight with Sultan Tughlaq Baig at the site of Chiniot but was defeated.

Amir Timur entered Punjab in 1398 and faced the army of Prince Muhammad, son of Balban. Muhammad was killed in this battle on the bank of River Ravi somewhere in the vicinity of Shorkot. It is believed that Sultan Muhammad Tughlaq invited some tribes of Chaddhars and Devkai to join his army. He also built (or rebuilt) the fort of Chiniot in 1326 – the same fort which is today called Qila Raikhti. Before the Mughals Chiniot was being ruled by Tatar Turks. Among them Machhi Khan was the ruler of Khushab and Bhera whereas Chiniot was under Sardar Mughli. In one of the battles between Mughli and Machhi Khan, the latter was killed. And, thus, Chiniot went under the control of Khushab in 1389. Two years later, Channi, sister of Machhi Khan, with the help of the ruler of Multan avenged the murder of her brother on the bank of River Chenab. She took possession of the fort of Chiniot and burnt the city. For some time she ruled the area between Chiniot and Khushab. However, soon she compensated the loss by rebuilding the city of Chiniot and gave the city her own name Channi – teote meaning under the protection (-ote) of Channi[32]. In 1398 Sultan Tartai attacked Chiniot when Channi was still its ruler and, once again, the city was devastated. In 1430 Chiniot was possessed by Sultan Shah Lodhi. Shah Mirza attacked this area and occupied the entire territory between Pindi Bhattian and Trimmu including Chiniot. Thus for about the whole of the 15th century Chiniot and country around it remained under partial or complete, direct or indirect control of the descendants of Taimur. This is why when Babur, a descendant of Amir Taimur, invaded India for the first time in 1519 he felt to be the natural owner of the countries of Khushab, Bhera, Chenab and Chiniot[33]. The little resistance he received from Dault Khan Lodhi soon disappeared and these countries, including Chiniot and Chenab, became part of the Mughal Empire. These became part of Suba Lahore which was under Mirza Yunus Ali and then Mirza Kamran till 1540. Sher Shah Suri appears to have visited Chiniot only once from the side of Khushab and is believed to have constructed a metalled road between Chiniot and the G. T. Road. During early Mughal rule Chiniot does appear in history but casually. However, Chiniot entered into a saga of its glory during the reign of Shah Jahan (1628-1657) when

three of the sons of this soil – Allami Nawab Sa'adullah Khan[34], Nawab Wazir Khan and Qazi Muhammad Yusuf rose to the three most coveted posts in the Mughal court namely the Prime Minister, Governor of Lahore and the Chief Justice (Qzi-ul-Qazat) and thus left behind a rich legacy of contributions in various forms – particularly beautiful buildings both in the city of their origin and elsewhere. Particularly, Lahore has numerous beautiful buildings built by these persons or their descendants – such as Masjid Wazir Khan, Masjid Khurd Wazir Khan, Pari Mahal – of which only the mosque has survived, Hammam and Sarai of Wazir Khan, Haveli Mian Khan, Mushki Mahal etc. in Lahore, the town of Wazirabad, the Shahi Mosque and Maqbara Burhan Shah both in Chiniot are the buildings that have survived the ravages of time.

## SIALS[35]

This is the time when Rajput Sials appear on the scene of the Punjab during the reign of Ghiasuddin Balban under the leadership of Rai Sial (born in 1230) after he was converted to Islam. His family settled in Jhang district as predicted by Baba Farid ud din Shakarganj and gradually spread along the bank of River Chenab both below and above Jhang.

The Sials migrated to the banks of Rivers Chenab in the vicinity of Shorkot in the 14th century and spread towards north and south alongwith that river. They ruled over Jhang for about 300 years when the Sikhs defeated them and conquered their country. Sials are brave, hospitable and hard working people. Rajbana, Bharwana, Kamlana, Jangiana, etc. are also sub-tribes of Sials Rajputs and they still inhabit most of the villages of Districts Jhang and Chiniot. By now, Jangianas have assumed the title of Mian while the others are known by surnames as Mehr or Khan Sahibs.

## PUNJAB OCCUPIED BY BRITISH

Officers from East India Company's services were selected to carry out settlement of the land revenue. The Jhang District, with the exception of Garh Maharaja and Ahmedpur Illaqas, had been occupied in 1846 by the British Darbar during the contest between the Lahore government and Mui Raj and when peace was made, it was retained, although it had previously formed portion of the Multan province under Sawan Mal. Upon annexation of the Punjab in 1849 the whole of the district of Jhang passed under British sovereignty.

*Shahi Mosque, Chiniot from south-east.*

On annexation, the old fiscal divisions of the Sikhs were retained within the Tehsil boundary. There were then three Tehsils namely: Jhang, Chiniot and Qadirpur. Subsequent changes of boundary took place and Qadirpur Tehsil was given up and that of Shorkot constituted in 1861. The division of the district into three Tehsils of Chiniot, Jhang and Shorkot dates from this period and after independence this division has been maintained uptill now. No important event took place till 1947 when partition of Sub-continent took place. Previously, the district was included in Multan division and afterwards in Sargodha division but now it has been affiliated with the Faisalabad Division.

## CITIES AND TOWNS

### CHINIOT[36]

The City of Chiniot is one of the most historical cities of Punjab. It became the district headquarters of the 36th district of the Punjab province in February 2009 under the

formal approval of the Chief Minister of Punjab, Mian Shahbaz Sharif. Earlier, it was a Tehsil of Jhang District that laid in the former Sargodha Division.

We do not know when the city of Chiniot was founded. But all accounts of this city –formerly known as Ajjhan and Anhairi, agree that originally it was founded and flourished on the right bank of River Chenab whereas a fort existed on the left bank. The city has been existing forsome time when in 1326 the fort of Chiniot was constructed (or reconstructed), on the left bank by Sultan Muhammad Tughlaq. The city on the right bank was destroyed in 1391 by Channi, the sister of the ruler of Bhera in revenge of the murder of her brother Macchi Khan. It was this very lady who, according to a local tradition, later on laid the foundation of new Chiniot on the left bank of the River and named it, after her own name, as Chiniot. She also repaired the nearby fort. Ever since then the city has been flourishing although the fort has by now been turned into ruins and is known as Qila Raikhti – the Old Fort. Only one of its walls survives next to the famous Gulzar Mahal[37]. The remains of the original site of Chiniot at Ajjhan or Anhairi are still traceable at places on the right bank.

Chiniot town is located at north latitude 31° 44' and east longitude 72° 22' at an altitude of 831 feet above sea-level. According to the latest census of 1998 its population is 172522. Chiniot forms a very important part of historical area of Jhang. Alexander of Macedonia could not have visited Chiniot as he sailed from Jhelum district to the confluence of it with Chenab at Trimmu. His next stations were Shorkot and Multan.

First glimpses of this District appeared in Tuzk-e-Babari written by Zaheerudin Babar, the founder of the Mughal dynasty in India.

In Chiniot, we may find different objects, which relate the stories of time. The buildings, which remind us various nations like Mughal, Sikhs, Hindus and English etc. Here beautiful monuments of Mughal art, which remind the prosperous period of Chiniot. There is also Raikhti Fort that was built in 1326 CE. Before partition, there lived Sikhs and Hindus. Their houses and temples are still present in this city though not being maintained properly. After partition of the Sub-continent, Hindus migrated to India. The present Chiniot is a fusion of old and new traditions.

*Different views of Shahi Mosque, Chiniot.*

*Crafts of Chiniot*

*Glazed mosaic decoration at the Mausoleum of Shah Burhanuddin, Chiniot.*

Chiniot, now the District headquarters, is situated on the east bank of the River Chenab. It is connected with all major cities of Central Punjab with good metalled roads as well with railway line. The civic administration of the city is looked after by the Municipal Committee. There are two colleges and one elementary college and 4 high schools. There are two textile mills, a hardboard factory and some ice factories. Furniture making and wood carving is the main industry of this city.

There were many ferry stations on the river Chenab, but the one opposite the city of Chiniot was called the Royal Ferry or Shahi Pattan. It was located where there are two iron bridges in the gorge between two rocks. Here the currents were always between the fixed points; width was constant and always easier to cross the river. When the bridges were built in 1927, the ferry station was disbanded. Near this old pattan, and on the right bank of the river, Maharaja Gulab Singh, ruler of Jammu, built a magnificent Hindu Temple on the top of a hillock. It was still there till recently[39].

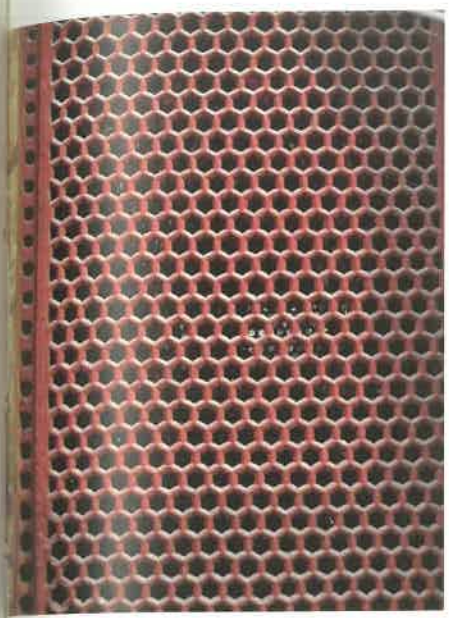
## THE SHAHI MOSQUE OF CHINIOT[40]

This mosque is of historic importance. It was built during the reign of Shah Jahan when Nawab Sa'ad Ullah Khan Thaheem was the governor of Chiniot. It is exceedingly handsome edifice of hewn stone. The pillars that support the Prayer Chamber of the mosque are elegant in design. A busy market place was attached with the mosque. The Auqaf Department gets a considerable income from the rent of shops of this market.

The Shahi Mosque of Chiniot is of historic importance. It was built during the reign of Shah Jehan when Nawab Sadullah Khan Thaheem was the governor of Chiniot. It is exceedingly handsome edifice of hewn stone called the Sang-e-Larzan obtained from local hills. The pillars that support the western portion of the mosque underneath the domes are elegant in design. The busy market place beneath is attached to the mosque which derive considerable income from the rent of shops.

## MAUSOLEUM SHAH BURHAN[41]

Authentic information about this saint is not available. But according to the caretaker of the Mazar named Manzoor Hussain Saithi, Shah Burhan belongs to Sadaat Bukhari



*Red sandstone jali.*

*A passage on one side of the Mausoleum.*

*General view of the Mausoleum Shah Burhanud Din.*

family from Bahawalpur area. His parents shifted to Lahore where he was born. By some biographers he is considered to be the contemporary of Mian Mir of Lahore. According to some he died and was buried in Lahore, inside Yakki Darwaza – locally called Rorra Pir. But his followers believe that he did die in Lahore but retrieved himself from his grave and reached Chiniot to meet his followers. Here he died a second death and was buried in the present premises. Some believe that the present site of his grave is actually his chillagah and not his burial. However, there is a general consensus that this building of the mausoleum was constructed by Nawab Sa'adullah who was his disciple. When originally built it was a big complex of tomb and a garden complex with a central tank and a large well. The square building of the tomb is in the center of a walled enclosure, an unroofed corridor/passage on the east a platform with steps leading to the garden on the west. The tomb-complex is an interesting combination of glazed terracotta mosaic, terra cotta jali, black stone from Chiniot, white marble, red sand stone and brickwork as well as fresco painting.

*A calligraphic specimen at a door of Mausoleum of Shah Burhanud Din.*
*Crafts of Chiniot*

**RAJOA**

Rajoa is the only historical town beside Chiniot proper that is located in the eastern half of District Chiniot or along the eastern bank of River Chenab. It was founded by the Rajoa tribes in some unknown period. But later on, during the reign of Shah Jahan, one Daulat Shah settled here and converted local tribes to Islam. Still later, Daulat Shah married in a local family and consequently was increased his influence and prestige and the town

started to be known as Rajoa Sadaat. The descendants of this saint are today known as Shah Daulltanai Sayed[45]. There is a beautiful haveli and numerous torrents in the town.

**CHENAB NAGAR**

Chenab Nagar, former Rabwah ( ربوہ ) founded on the site of a former settlement called Dhiggian. According to the census of 1998 its population was reported to be 43870 which reportedly rose to 70,000 in 2003. This town has been the headquarters of the Ahmadiya Community in Pakistan since September 20, 1948. In 1998, the name of the town was changed as Chenab Nagar through a special resolution of the Punjab Assembly.

It is a sizeable town surrounded by low hills on one side and the river Chenab passes by the other side. The original landscape used to be composed of bare hills and sandy desert but since then it has been much improved by constant Go Green Campaign and the town has been gradually developing into a much greener City. This first ever planned city of Pakistan is located near to the historic city of Chiniot by the River Chenab. It is an important town of Tehsil Lalian and is 7 km away from the main city of Chiniot. As discussed under in the preceding chapter, Chenab Nagar has an interesting and impressive historical setting (See Ajjhan, Anhairi and Rock Carvings). Some of the most well-known cultural mounds in this are: Darangghar, Wanotiwalla, Thathi Bala Raja, etc. The vast area that runs along the old bed of River Chenab is known as *Nhairi* or *Anhairi* meanings a violent storm which is believed to have destroyed this city as a result of prayer of a sister against her own real brother–king who was not willing to assist her in the least possible manner. We need not delve on this legend anymore[45] save that the kingdom of Rajja Takka before its destruction by wind storm extended between Rajoa Sadaat to Kalowali from east to west and from Thathi Bala Raja to Pattan Thathediyan Da from north to south. This city has two main bazaars - Gol Bazaar and Rehmat Bazaar.

Being a new town, Chenab Nagar does not boast much about it traditional crafts. With great difficulty we could discover only two crafts peculiar to this town namely cap and ring-making both of a special designs. Beside we met here one individual who engages others to make carpets through crafts women – mostly young girls, living in

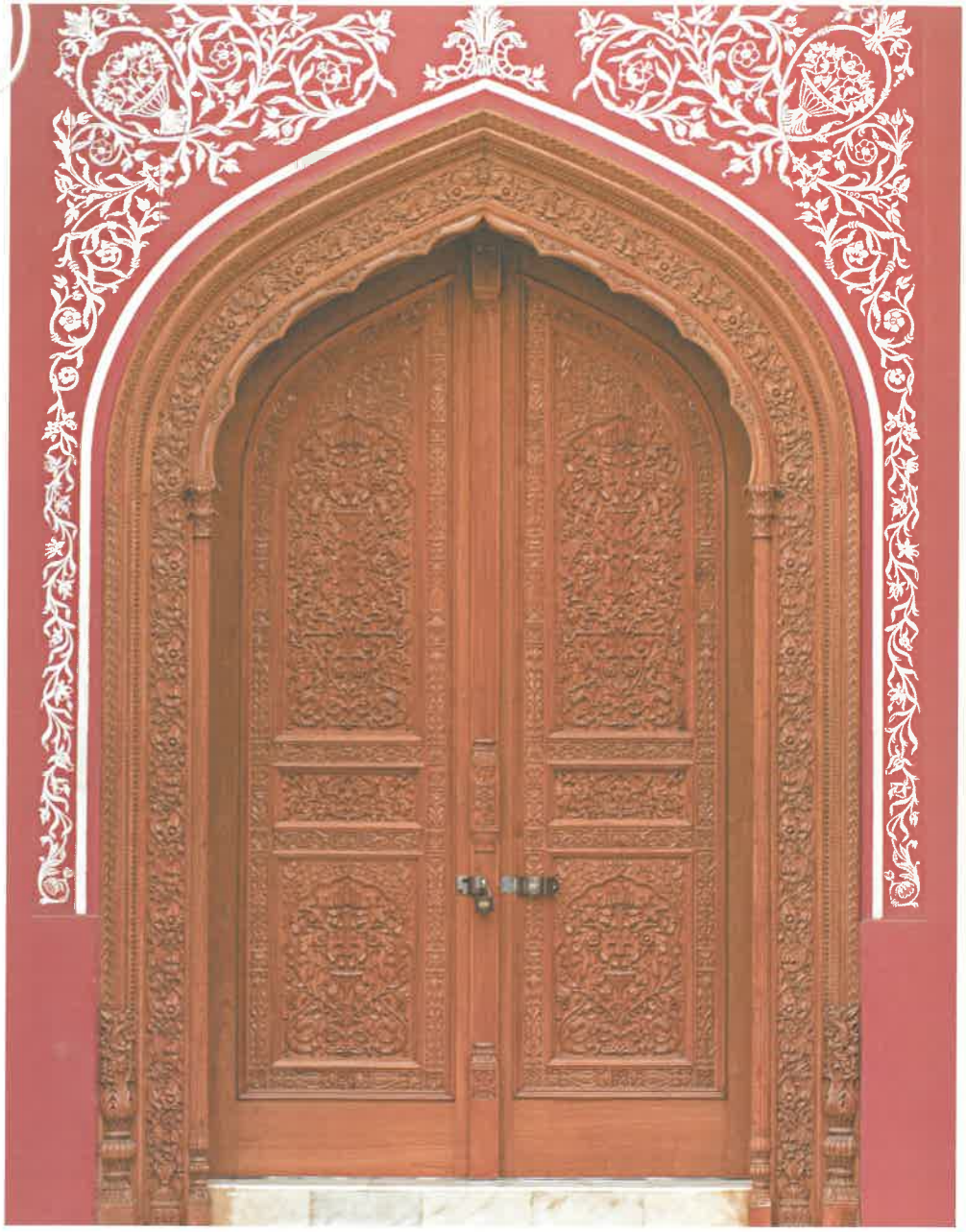
*Main entrance of the Chillagah.*

*Main view of Chillagah Hazrat Shah Sharafud Din Syed Bu Ali Qalandar, Chiniot.*

*Mosque of the Chillagah.*

*Corridor of the Chillagah.*

*A Darwaish at the Chillagah.*



*Chillagah Bu Ali Qalandar, inside an island in River Chenab, near Chiniot.*

*A female devotee at the Chillagah.*

*Devotees at the Chillagah.*

*Part of the Chillagah.*

*A male devotee at the Chillagah.*

the surrounding areas. He has about 20-25 looms in the area of Mochi Wala Chak near Tarkhanawala. On the average, two girls work on one loom.

There are ancient graveyard (Shaeedon kai Qabristan) – one at the foot of the northern hill and the other south of the Railway Station of Chenab Nagar. Local traditions ascribe them to be of the times of Mahmud Ghaznavi. But actually nothing is known about their precise date[46].

## BHAWANA

Bhawana is a flourishing town south of Chiniot city on road between Chiniot and Jhang. It has been made the headquarter of Tehsil of the newly found District of Chiniot. According to the last Census of Population Report of 1998 its population was declared to be only 13997 which is definitely much more today than it was some 12 years back.

## LALIAN

It is a small but flourishing town and new headquarters of the Tehsil of the same name. It is located on road between Sargodha and Chiniot. It is also a well-known railway station between Faisalabad, Chiniot and Sargodha. Lalian is a hustling bustling town well known for some of the crafts such as metal ware, horse trappings, lacquer work and leather work for making Chamorra Huqqa. In 1998 its population was estimated to be 28794 with an average annual growth rate of 3.16 over the previous census report of the year 1988. Today the population must stand somewhere near about 40 000 souls.

Among smaller towns, only Lalian has assumed some importance due to its handicrafts. It was named after the name of Mian Muhammad Siddiq Lali – a Muslim saint. It is located at 31°49'21 "N 72°47'50"E with an altitude of 171 meters (564 feet) above sea level.

## AHMAD NAGAR

This historical town was founded by one Sirdar Ahmad Khan Sial during Mughal rule and made his headquarters. By the side of this town there used to run the Grand Trunk Road that connected Sargodha and Jhang with Kashmir via Gujrat and Bhimber. This was the only major road that was running from south to north to connect Punjab with Kashmir. Later on, in its fort Sikhs built a strong cantonment[47].

## LANGAR MAKHDUM

It is a historical town some 10- 12 miles/ 16 – 20 kilometers north of Chenab Nagar. It is located in the middle of the old bed of River Chenab. Its precise date is not known. However, it was there when Saint Makhdum Burhanuddin – a distant relative of Makhdum Bahaul Haq Zakriya of Multan, arrived and settled here. He converted the local tribes to Islam, started a madrassa and the service of free food (Langar Khana). Gradually, the settlement was renamed after the name of the Saint as Langar Makhdum. From this it has been deduced that the river abandoned its original course long before the arrival of the Muslims in the area and that even the original settlement of Langar Makhdum was established before the coming of the Muslims[48].

## KALOWALI

It is another historical village that is found in the middle of the dried-up course of the river. It is hardly some two miles away from Langar Makhdum. It is believed to have been founded earlier than Langar Makhdum because it was already a big settlement when the latter village was on its present site. It was the headquarters of Rihan sub-tribe of the Sial clan. One of the members of this family Malik Ahmad Khan later on founded the town of Ahmad Nagar Khan. The remains of a Tibba Kalowal are visible close to the present village of the same name.

## RAHANWALA TIBBA

It is another still earlier settlement that is said to have been founded by Raja Jaipal before 1001 C.E. It is located at a short distance north-east of Langar Makhdum. It comes to our notice some ten years after the death of Mahmud of Ghazna[49].

## CHAK NUMBER 31 JANUBI

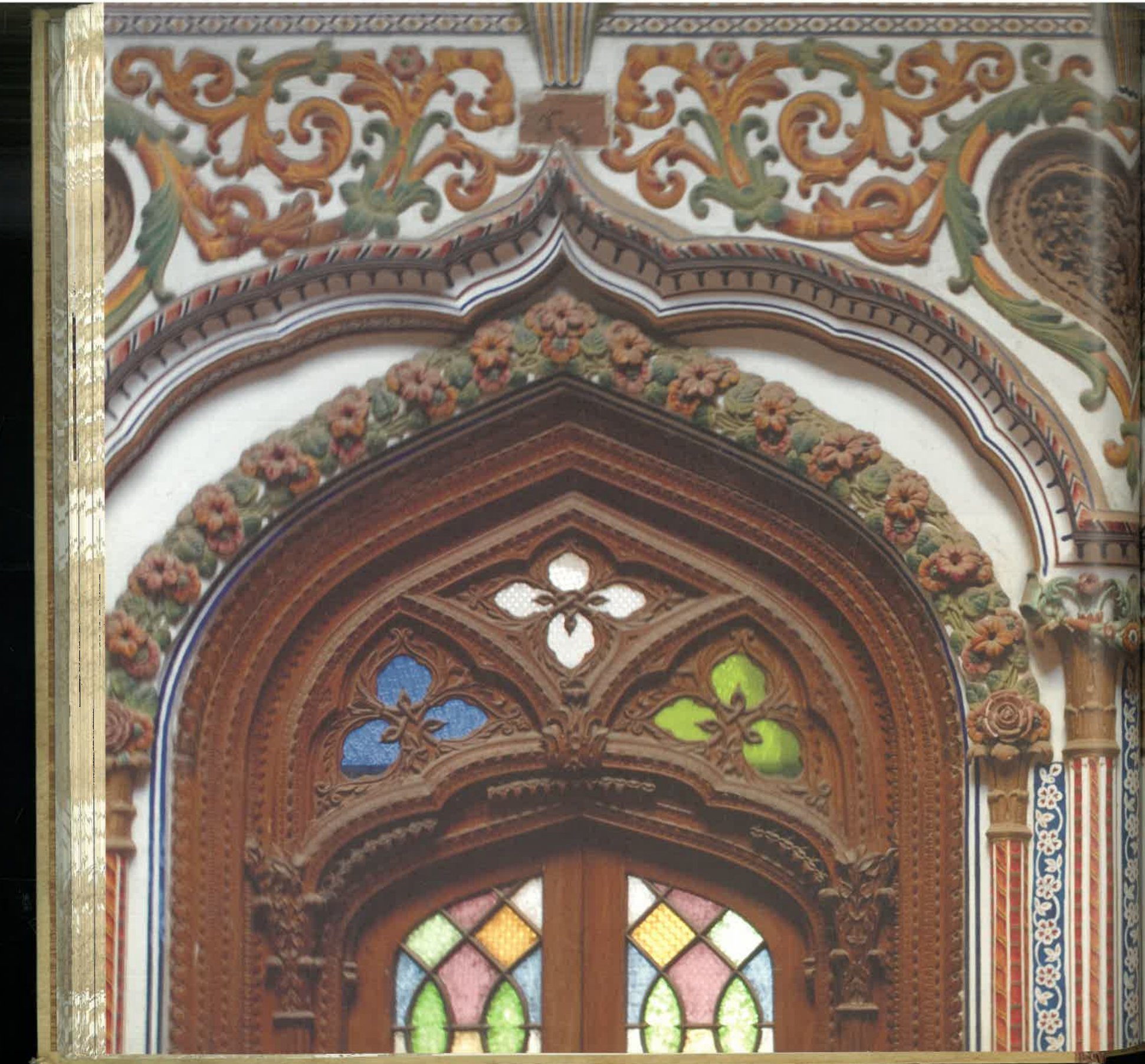
It is some 4 to 5 miles north of Bhirr Kandewal. Once a woman is reported to have discovered from its ruins a solid ingot of gold[50].

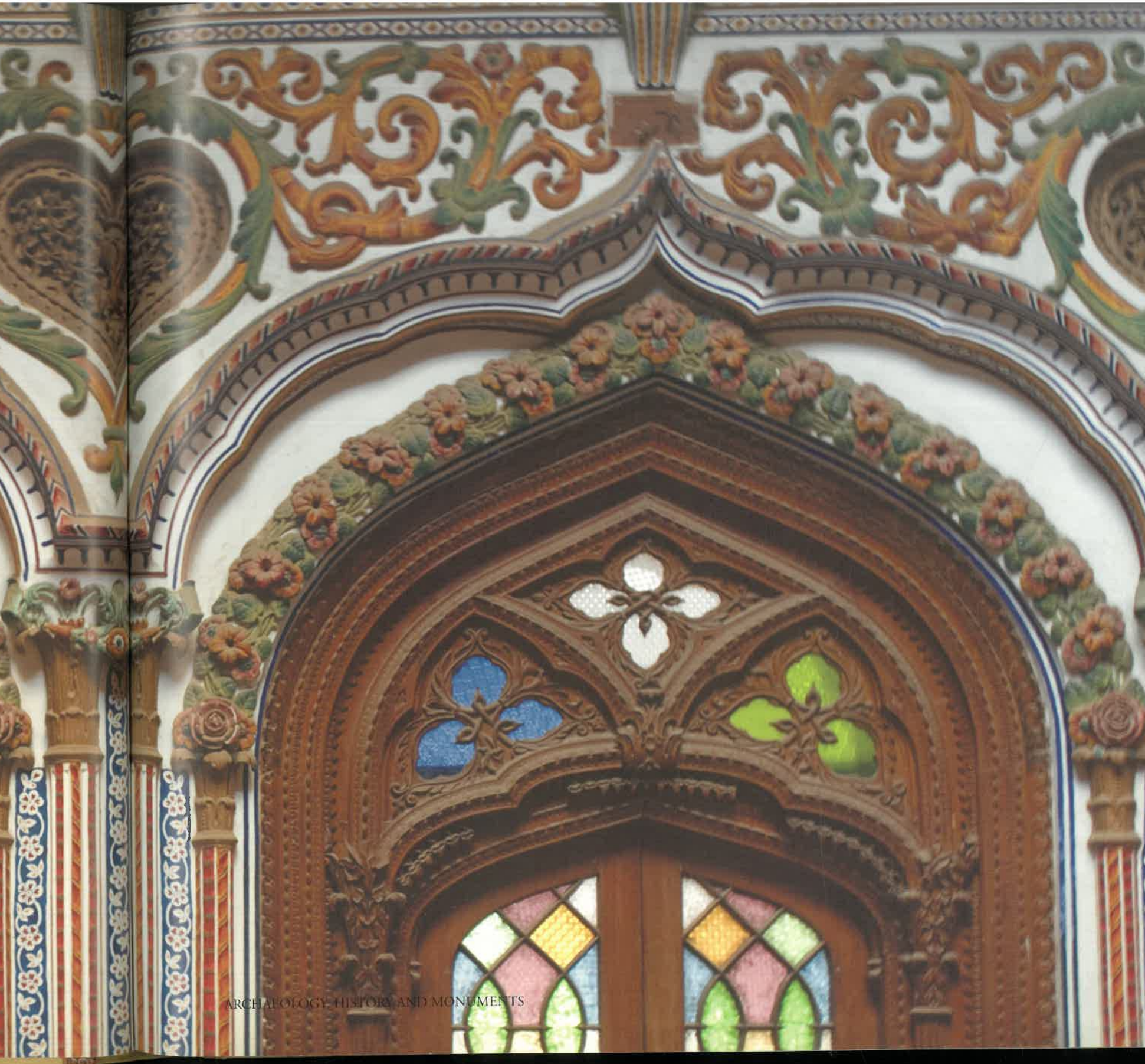
## HAST KHEEVA

The village of Hast Kheeva was founded by Malik Hast Khokhar during the reign of later Mughal Emperor Muhammad Shah Rangeela. Malik Hast was the son-in-law of the ruling family of Kalowali[51].



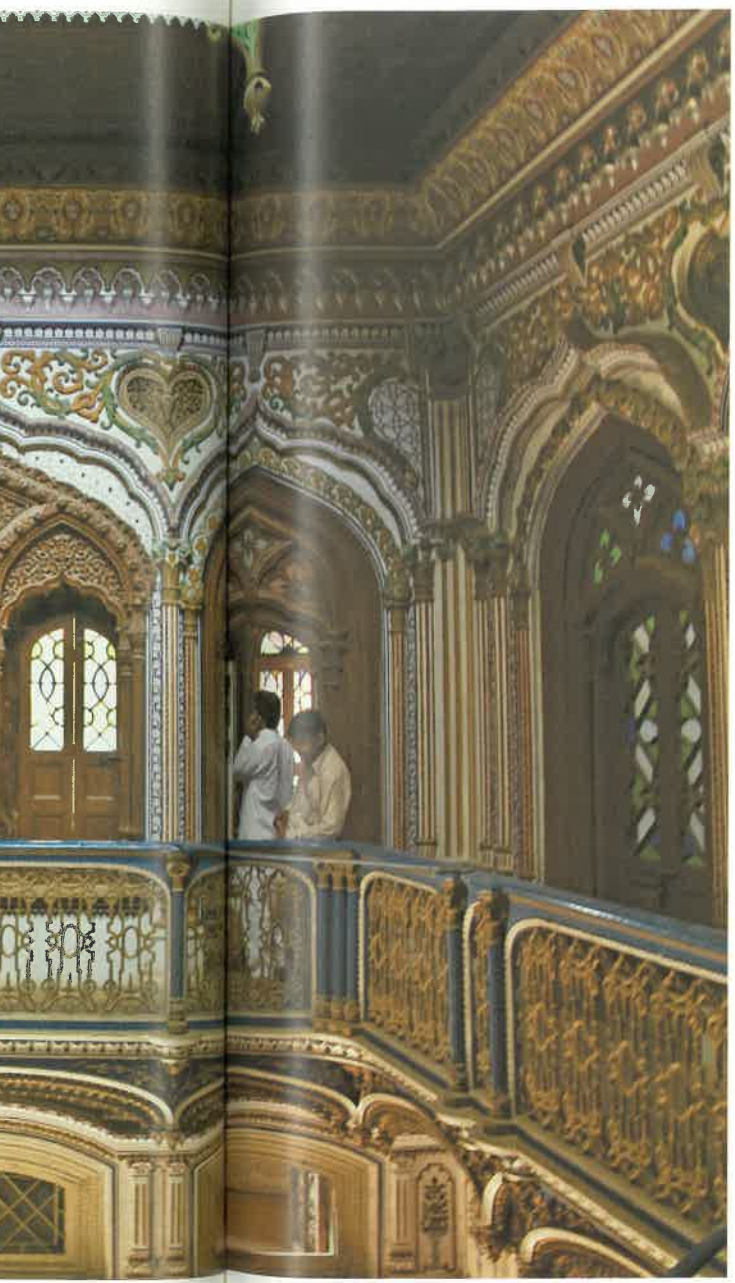
Next Page: *A part of Gulzar Mahal showing tracery work, wood carving and stained glass decorations.*

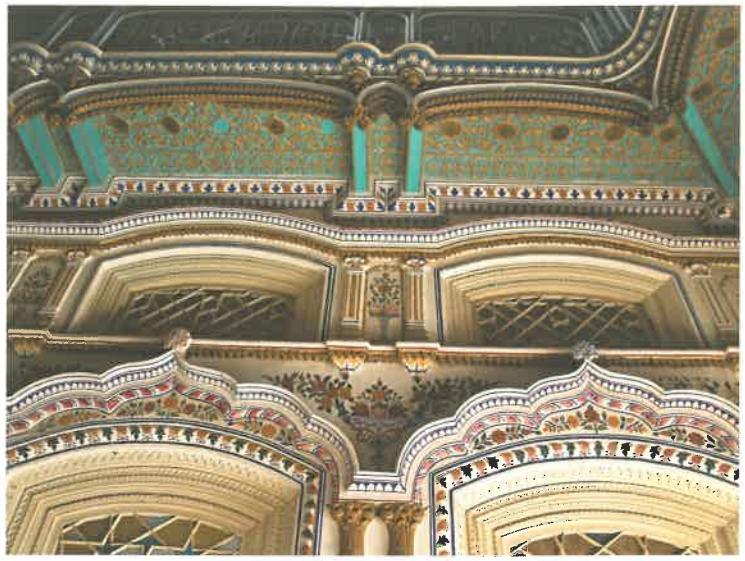




ARCHAEOLOGY, HISTORY AND MONUMENTS

*Some views of the interior of Gulzar Mahal, Chiniot.*





*False ceiling.*

## PATRAKI

It is a small village near Har Seh Shaikh on Pindi Bhattian-Chiniot Road some 20 kilometers from the former. This is the birth place of Nawab Sa'adullah Khan, the Prime Minister of Shah Jahan[52]. Sa'adullah Khan was born in this village in 1591 in a poor family. His father was one Amir Bakhsh. He lost both his father and mother at a very early age and as a child he moved to Lahore where he got his education in a mosque. He was a disciple of Mulla Bihari in Mian Mir. By dint of his intellect and labour he finally rose to the status of Prime Minister of Shah Jahan. He died in 1655 and was buried in Lahore and his simple and small mausoleum was built by his son Mian Khan in Begumpura in what is today called Mushki Mahal. True to his land, his tomb is the only historical building in Lahore that is built with black stone from Chiniot. Haveli Mian Khan (now Rang Mahal), Pathron Wali Haveli, Mushki Mahal (Mausoleum Sa'adullah Khan), Haveli Sa'adullah Khan in Delhi, Sarai Sa'adulla Khan in Bhimber, Shahi Mosque in Chiniot, town of Sa'adabad between Mathura and Agra, etc. are his well-known constructions. But it is strange that in his village there is no historical building attributed to him save a memorial plaque in the name of Nawab Sa'adullah Khan fixed on 8th March 1991 by Deputy Commissioner, Jhang. There is a mosque in the village that is known by the Name of Jamia Masjid Asa'adullah Mehria Ghausia. Only two of its walls are old and historical. Rest of the building was constructed in 1950[53].

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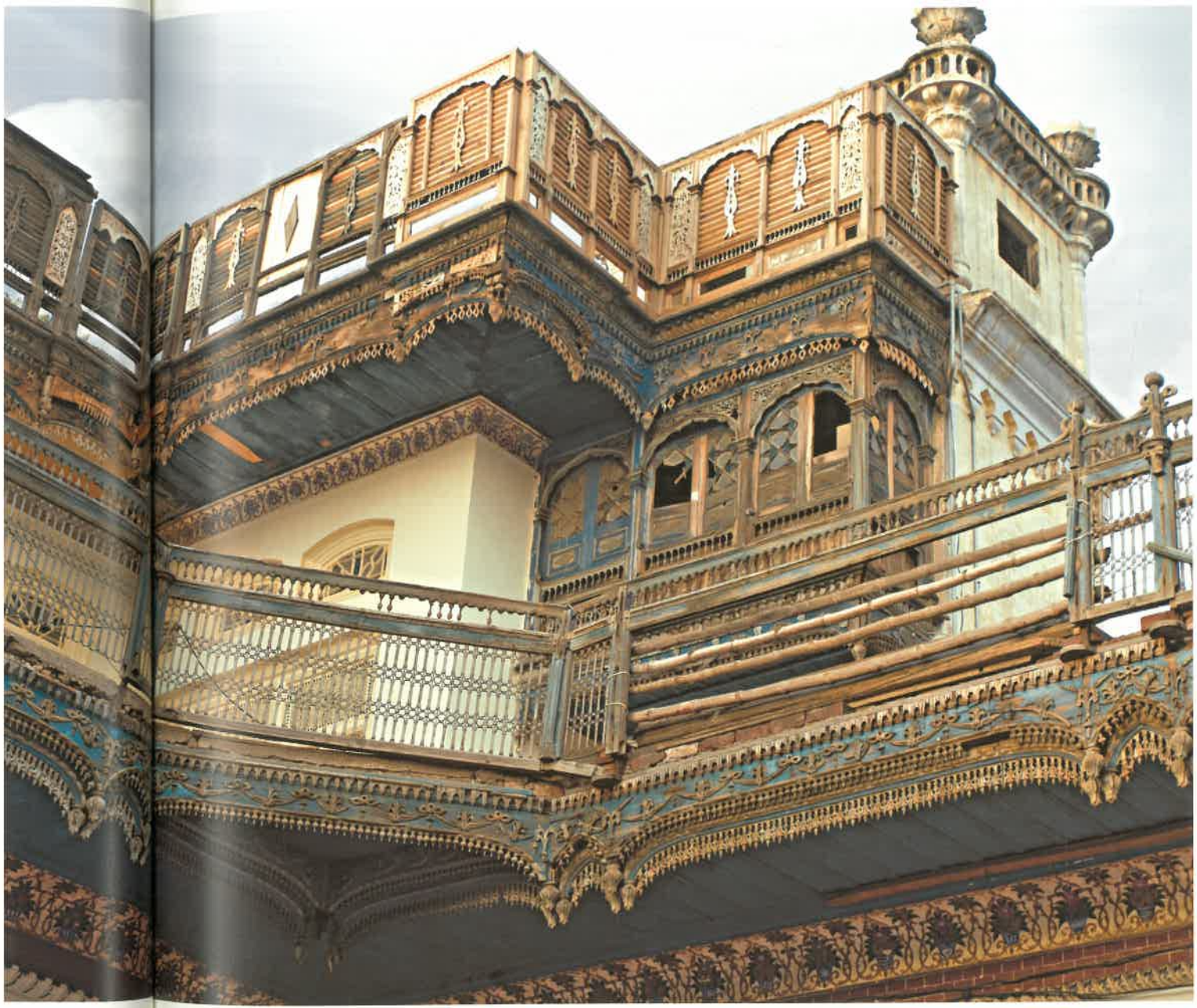
*View of the Haveli from courtyard, Rajoa Sadat.*

*Main entrance of Haveli at Rajoa Sadat.*

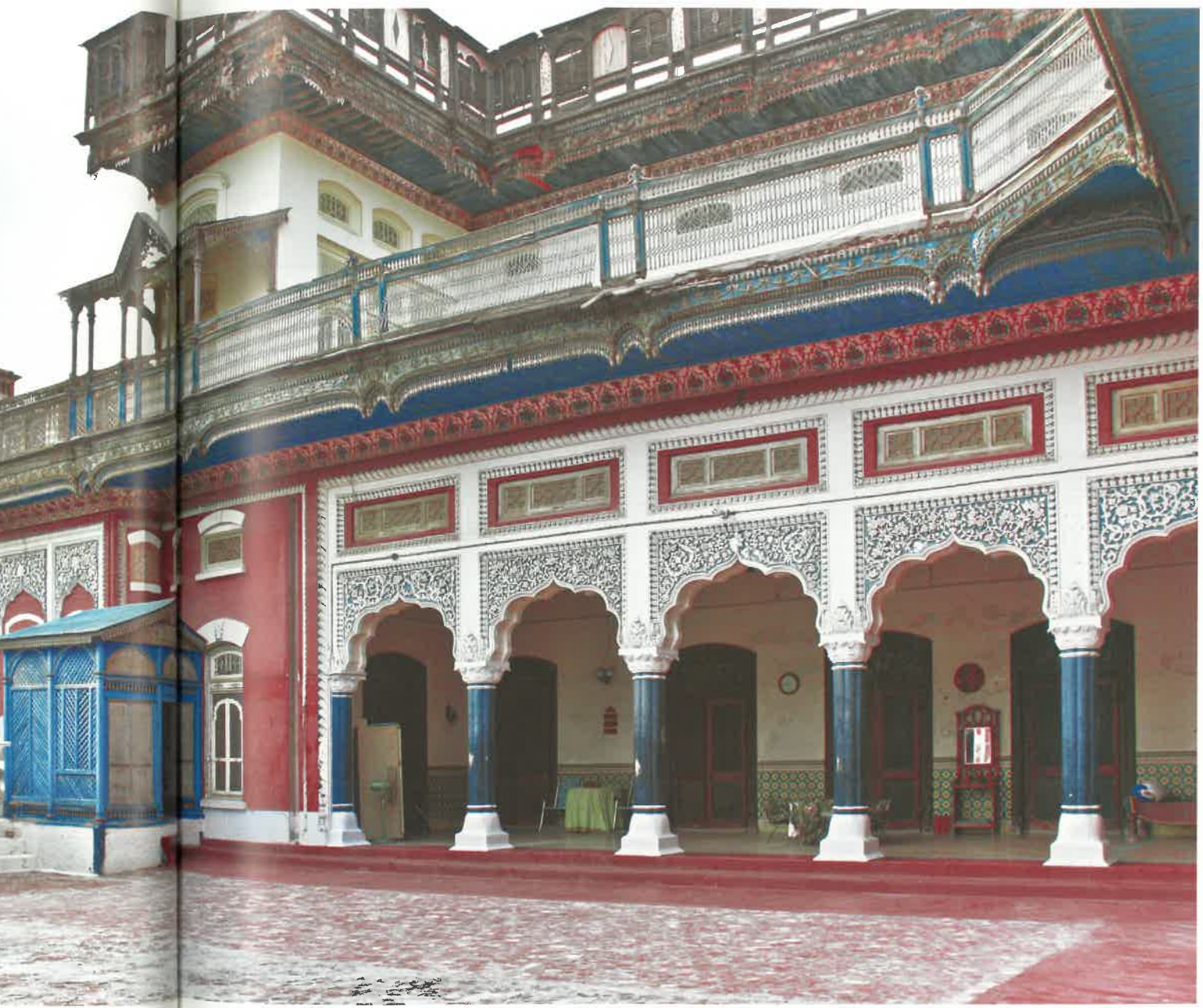
*Staircase in Haveli, Rajoa Sadat.*

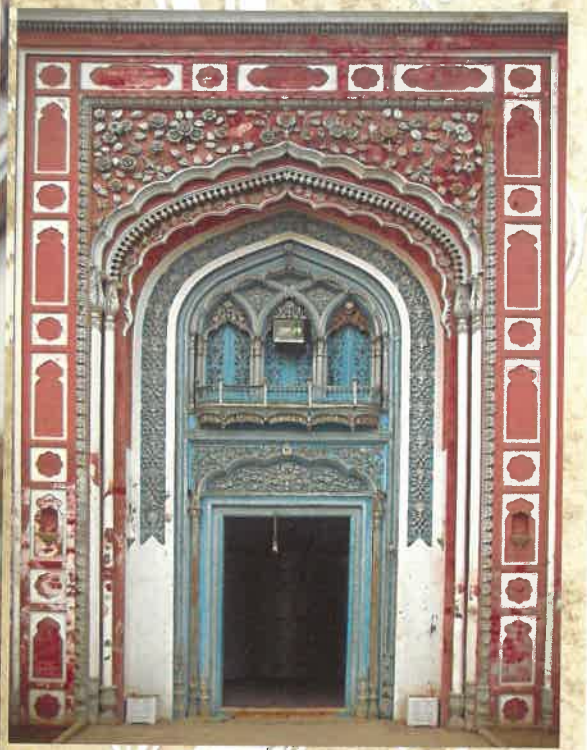
*A partial view of the haveli Rajoa Sadat.*



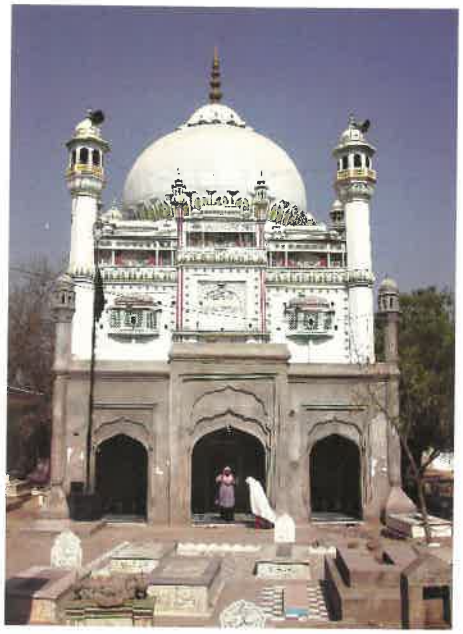
*View of the upper storey of Haveli, Rajoa Sadat.*

*Different views of the Haveli at Rajoa Sadat.*





*Close-up view of the main entrance to the Haveli, Rajoa Sadat.*



*Three ancient mausolea at Rajoa Sadat.*

*Jain Temple, Chiniot locally called Teen-Mandari.*

Mandari.

*Chiniot – exterior of a non-Muslim house of pre-1947 days.*

*A rare fresco painting on the exterior of a pre-1947 house.*

*Headless standing male figures at the entrances of a 1947-house in Chiniot.*

*Mausoleum of Saeen Sukh, Chuniot*

## Endnotes

1. For more information about Sials, see p.26 above.
1. Muhammad Rafique Mughals and others, "Archaeological Sites and Monuments in Punjab – Preliminary Results of Explorations: 1992-96", Pakistan Archaeology, Number 29 – 1994 – 1996, Special Number. See Chiniot under Jhang District at 163-175.
2. Irshad Ahmad Thaheem, Tarikh-i-Chiniot. Chiniot, 2005, 195-198.
3. Irshad Thaheem, Tarikh-i-Chiniot, 255, 256.
4. Mumtaz Sehrai, "Sar Zameen-i-Rabwah ka Tareekhi Pas Manzar" (Historical Background of the Land of Rabwah) (in Urdu). Published in four installments in: **Daily Al-Fazal, Rabwah,** 7th Jan, 1951, 13th Jan, 1951, 17th January 1951 and 21 January [sic 1950] 1951. A scanned copy of this study has been kindly provided to me by Mr. Muzaffar Ahmad of Chenab Nagar/Rabwah.
5. Mumtaz Sehrai, "Historical Background of Rabwah" (In Urdu), Daily Al-Fazal, Rabwah, 4th Installments, 7, 13, 17 and 21 January, 1951.
6. M. Salim, "Recent Discoveries of Chenab Nagar, Chiniot, Punjab", **Journal of Asian Civilizations,** XXV, No.2, 2002, 6.
7. Muhammad Arshad Mughal, "Rock Carving on the Bank of Chenab River, Chiniot. A New Discovery", **Lahore Museum Bulletin**, XII, No. 2, 1999, 113-118.
   and Hayat, Muhammad, "Rock Carvings of Chenab River, Punjab", **Journal of Asian Civilizations,** Islamabad, Vol. XXIV, 1, July, 2001,.87-95; M. Salim, "Recent Discoveries of Chenab Nagar, Chiniot, Punjab", **Journal of Asian Civilizations,** XXV, No.2, December 2002, 1-21 and Muhammad Daud Tahir, **Nai Manzalain Pukarti Hain – Safar Nama-i-Punjab**. Lahore, 2005, Chapter: "Here Every Tongueless Stone Silently Tells Its Story" (Urdu), 175-178.
8. Thanks to the efforts of some local archaeologists of Chenab Nagar and members of Lok Bethak and Chiniot Hill Protection Society, two historical sites (Rocks) at Alif Muhallah and Chungi No.1, near Chenab Nagar have been got notified as 'as Special Premises'under the Punjab Special Premises (Preservation) Ordinance, 1985 by the Punjab Government vide Information, Culture and Youth Affairs Department Notification No. SO.CUL (INF) 5-5/90 (Vol. 1), dated 22-03-2007. However, no practical measures seems to have been taken to save the sites from further vandalism especially at the hands of local stone crushers. This situation has been fully described in an article "Chiniot Rock Art at Mercy of Stone Crushers"that appeared in daily *Dawn* of May 2, 2010. After printing of this article, Prime Minister took a serious notice of the situation and directed this Secretary, Culture Division, Islamabad vide P.M's. Secretariate U No. JS (CP)/Misce/1655/PAW/10 dated 9-05-2010. Still lately, the Lahore High Court vide their decision taken on 12-07-2010 have issued a stay order bearing all crushing activities on and near Rock Carvings of Chenab Nagar (see daily *Nawa-i-Waqat* Lahore dated: 13-07-2010.)
9. O. H, K, Spate, India and Pakistan – A General and Regional Geography. London, 1954, 22, Cf. Salim 2002, 3.
10. M. Salim, "Recent Discoveries of Chenab Nagar, Chiniot, Punjab", **Journal of Asian Civilizations,** XXV, No.2, December 2002, 7.
11. Hayat, Muhammad, "Rock Carvings of Chenab River, Punjab", **Journal of Asian Civilizations,** Islamabad, Vol. XXIV, 1, July, 2001, 95.
12. Saifur Rahman Dar, "Antiquity of the Salt Range – Pre and Early Harappan Evidence", Papers presented in the International Colloquium on Indus Civilization; Dialogue Among the Civilizations, Year 2001, edited by M.A. Halim, Islamabad, 2001. 26-38 and Saifur Rahman Dar, "Nari – The First Early Indus Valley Site Discovered between the Salt Range and the River Jhelum". Journal of Asian Civilizations, XXVI, 2, December, 2003, 1-65.

13. Saifur Rahman Dar, "Khaddian Wala – the First Kot Dijjian Site Discovered on the right bank of River Ravi". Journal of Central Asia
14. M. Salim, 2002, 6.
15. A. H. Dani, The Sacred Rock of Hunza. Islamabad, 1985, figs. 6, 29.
16. M. Hayat, 2001, 93-95, figs. 1-12.
17. Ahmad Hasan Dani, Chilas – The City of Nanga Parvat (Dyamar), Islamabad, 1983 and Karl Jettmar, Petroglyphs and Early History of the Upper Indus Valley. The 1981 Expedition – A Preliminary Report, Zentral Asiatische Studien, Sonder Druck, 1982.
18. Dr. M. Salim has published one photograph taken in 1948, in which this hill appears very prominently but it is no more there. (M. Salim, 2002, 5, 13, fig 6). The ballast stone removed from this hill is reported to have been used for constructing the Motorway between Lahore and Islamabad.
19. Arshad Mughal, Lahore Museum Bulletin, XII,2, 1999, 113.
20. Mu Shumyin, "Development and Achievements of Archaeology in Xinjiang Since the Founding of New China", Journal of Central Asia, VII, 1, July 1984.
21. One carving in Haba River area, shows two herdsmen herding a lot of sheep, deer and camels,
22. Irshad Ahmad Thaheem, 2005, 25-30.
23. Irshad Ahmad Thaheem, 2005, 31-33.
24. Some writers have created wheather Raja Todar Mal, the famous Finance Minister of Akbar, some doubt-as regards hailed from Chunian (District Lahore) or from Chiniot?
25. Irshad Ahmad Thaheem, 2005, 33- 45.
26. Justice Abdul Razzaq Thaheem, History of Thaheem. pnk. dnk., 59 as quoted by Irshad Ahmad Thaheem, 2005, 47
27. For details see Irshad Ahmad Thaheem, 2005, 43- 51.
28. Irshahd Ahmad Thaheem, Tarikh-i-Chiniot (Urdu). Chiniot, 2005.
29. The District Gazetteer of Jhang – 1884, Reprint, Lahore 2000, 27.
30. Later on his son Masud Ghazanavi built a mausoleum on his grave in Athara Hazari in 1040 CE.
31. This account of Chiniot under Ghaznavid , Ghauris and Slaves is based on Irshad Thaheem, Tarikh-i-Chiniot, 2005, 51-59.
32. According to Dr. Irshad Ahmad Thameem (Tarikh-i-Chiniot, p.68, fn). The Fort of Chiniot at that time was at the site of Tibba Jatti Jamal or Marri near Rajoa Sadaat where the River used to flow during those days..
33. Annette S. Beveridge, Babur-Nama (Memoirs of Babur), Translated from the Original Turki text of Zahir-ud-din Babur Padshah Ghazi. London, 1826, 380.
35. For more about Sials see above Chapter 1.
36. For an interesting biographical note on Sa'adullah Khan see Muhammad Daud Tahir, Nai Manzalain Pukarti Hain - Safar Nama-i-Punjab (Urdu),Lahore, 2005, pp145-150.
37. Muhammad Daud Tahir, Nai Manzalain Pukarti Hain - Safar Nama-i-Punjab (Urdu),Lahore, 2005, pp. 151-158.
38. Mumtaz Sehrai, Daily Al-Fazal, 21-1-1951.
39. Mumtaz Sehrai, Daily Al-Fazal, 7-1-1951.
40. Irshad Thaheem, Tarikh-i-Chiniot, p.255.
41. Muhammad Daud Tahir, Nai Manzalain Pukarti Hain - Safar Nama-i-Punjab (Urdu),Lahore, 2005, pp. 159-162; Ahmad Ghazali, Sandal Bar. Lahore, 1988, p.262-264.
42. Muhammad Daud Tahir, Nai Manzalain Pukarti Hain - Safar Nama-i-Punjab (Urdu),Lahore, 2005, pp163-166.

43. Ahmad Ghazali, Sandal Bar. Lahore, 1988, 257-260.
44. Ahmad Ghazali, Sandal Bar. Lahore, 1988, 253-55.
45. For details of this legend see Mumtaz Sehrai as quoted above.
46. Mumtaz Sehrai, Daily Al-Fazal, 21-1-1951.
47. Mumtaz Sehrai, Daily Al-Fazal, 7-1-1951.
48. Mumtaz Sehrai, Daily Al-Fazal, 7 and 21 Jan., 1951.
49. Mumtaz Sehrai, Daily Al-Fazal, 12-1-1951.
50. Mumtaz Sehrai, Al Fazal, 12-1-1951.
51. Mumtaz Sehrai, Al Fazal, 17-1-1951.
52. Ahmad Ghazali in his book Sandal Bar (Lahore, 1988, 260) claims that Mitr-main and not Patraki is the ancestral place of Nawab Sa'adullah Khan. Mitr-main is a small settlement some eight kilometers from Chiniot across the bridge on River Chenab. For details of his biography see A. Ghazali, 284-286.
53. Muhammad Daud Tahir, Nai Manzalain Pukarti Hain - Safar Nama-i-Punjab (Urdu), Lahore, 2005, pp145-150.

# Woodwork

CHAPTER III

# WOODWORK

## INTRODUCTION

The tradition of wood-carving in Punjab has always been conditioned by several factors - mainly the availability of wood and the trend in architecture. In both these respects, this land has been very fortunate. Good number of perennial rivers have always ensured not only the ample growth of jungles along the river banks but also easy supply of good quality of timber wood cut in the Himalayan forests in the up-country and transported into the plains by the five major rivers of the Punjab. Continuous trade with Afghanistan also facilitated, among other items of trade, transport of good qualities of timber wood from the forest reserves both in the Himalayan as well as the Hindu Kush Mountains of the north-western regions. This has encouraged the tradition of excessive use of wood for embellishing local architecture. There have been many cities, towns and settlements where rich peoples always preferred to have their mansions fitted with ornately carved doors, windows balconies, bukharchas, balustrades with beautiful sehdaras and wooden screens spread over several stories in the interior of the havelis.

A walk through the different galleries of Lahore Museum will give you an idea about the repertory of wood carving used for decorating houses, havelis and mansions in the cities of Punjab like Lahore, Gujranwala, Jhang, Bhera, Chakwal and Chiniot.

In Punjab, wood-work – carved or painted has always been of two major varieties – architectural or free-standing articles for daily use[1]. In Punjab we had in the past strong tradition for creating architectural setting with wood-carving and very little by the way of furniture and furnishing for interior decoration. Our furniture, in the main, comprises bedsteads called palang and charpais, seaters like moorrhas and peerrhas with high back rests and peerrhis – low seaters with or without a back-rests, charkhas and milk-churners called madhanis, hand fans, and latoos (spinning tops), mirror stands, sanghar maiz (dressing tables) – all beautified either with elaborate carving, inlay-work or with colorful lacquer work. Well-to-do families were also having carved table tops, trays, bowls, and cabinets prepared for them Non-Muslims occasionally used to have their figural motifs introduced in architectural and household setting



*Wooden carved window, Chillagah, Chiniot.*

*, Chillagah, Chiniot.*

but by and large the decorative motifs in all modes of wood-work mainly comprised a repertory of floral and geometrical patterns. Whereas both deodar and Shisham wood was used for architectural renderings for items of furniture and household furnishings it was mainly the Shisham wood that was used. Occasionally walnut (akhrot), teak wood and several other varieties were also used. For inlay work hard wood (kali tahli or black Shisham) was used universally, but for inlay material of contrasting colors was preferred such as shining brass wires, strips of ivory or soft wood of white color. For another variety of marquetry, foreign material was used as an over-lay rather than in-lay. For these purpose pieces of shell, buffalo's horn, pearls, ivory, etc, were pasted in thin layers in an aesthetic lay-out over well finished, plain outer surface of an article such as jewelry boxes, cabinets, etc. But somehow or other, probably because of the extreme climate and high humidity the tradition of over-lay could never become popular and hence did not grow adequately[2]. But the other form of marquetry i.e. in-lay work – particularly brass-in-lay work on Shisham wood continues to maintain a good standard particularly at Chiniot.

## WOOD WORK OF CHINIOT

Chiniot is the only city of Punjab – perhaps in whole of Pakistan, which enjoys the unbroken tradition of wood-work for the last more than three hundred years, if not earlier. But this tradition is not static – it is progressive. It has always been adapting new trends and techniques, accommodating new demands and accepting changes in matters and materials as well as motifs and designs. It is a place where traditionalism and functionalism in woodcraft meet in a natural way – one (traditional) gradually receding and other (fractional) gradually gaining popularity. From mere architectural carving the Chiniot woodcraft is now more diversified with greater emphasis on carved and in-laid furniture.

Since very old times Chiniot has been renowned as a center of wood work in general and wood carving in particular, the carpenters of Chiniot were already well-known for their skill in wood crafts of varied nature. Writing about two major crafts of this city in 1883-84, the Compiler of the District Gazetteer had these comments:

> "Chiniot is remarkable for its wood-work; also for its *namdahs*, which are cheap and of excellent quality. Very fine decorated doors frames are made there. Also fine *Kalamdans* or pen-cases, boxes, and *kajawas,* carved and

foliated work and geometrical and foliated tracery suitable for balconies, doors and door-posts, and other architectural adjuncts can also be made. Some Beautiful specimens of Chiniot wood-work have been made for the Lahore Exhibition. Kot Isa is remarkable for colored wood works, legs of *charpais*, etc[3]."

By the year 1929, one of the two major crafts of this city – namely *namdah* has already disappeared. In its place the Compiler now commends the wood work and fine masonry work of Chiniot. Thus he writes:

"Chiniot is celebrated for its wood carving and masonry. The carved wood-work turned out by the Chiniot mistris is, when they choose, as fine as any work of the kind in the carved doors and windows of the Khatri houses in the Kapurs' Muhalla. The architect of the Golden Temple at Amritsar was a mason of Chiniot and some masons from Chiniot were seen working at this Temple"[4].

Lockwood Kipling, the first Principal of Mayo School of Art (Now National College of Art), Lahore was the first to bring to our notice the quality of wood work of Chiniot as far back as 1883. He writes:

"Chiniot, in this district, has long had a reputation for its carpentry and wood-carving. In the native scheme of town life the house is frequently built to fit the irregular space at the owners' disposal, and its chief decorative features are elaborately ornamented doors and windows frames, which are often brought from considerable distances …"

It is for this kind of work that the Chiniot wood-carvers are chiefly known. The wood used is usually *Shisham*, locally *tahli*. The designs of this really admirable work, though ornate and tending, like any other branches of modern Indian art, to excessive minuteness, is still remarkably pure and good. The carving is sharp and clear, the *mergols* or spandrels of the arches and the details of the pilasters are correctly drawn, while the free use of panels of geometric tracery of an Arabic character, both framed and carved, gives an air of solidity and richness".

"At Chiniot also is wrought an inlay of brass in *Shisham* wood, bearing a

*A stoneware model of Gulzar Mahal by Jamil Hussain.*

general resemblance to that of Hoshiarpur, but much bolder, freer and better in design. This is applied to desks, glove-boxes, etc. but is obviously capable of more varied and extensive application. The contract of the brass with the dark wood is most effective. Some remarkable good screens of inlaid brass have been prepared by Chiniot carpenters"[5].

Well that was more than hundred years back. By now the traditions of making fine quality felts (namdahs) and fine masonry work have already vanished. However, the tradition of wood-work, wood-carving, brass and bone inlay, etc. still continues – rather it is progressing by leaps and bounds. Chiniot still maintains its reputation as a center of quality wood work of all varieties. Today, Chiniot and wood work are synonymous. Now a day, in almost every street and bazaar, every muhalla and even in all neighboring settlements and some distant towns too, craftsmen are busy in promoting this craft and earning great revenue for the city. Even in some of the larger towns, beside Chiniot proper, such as in Rajoa Sa'adat and Lalian, this craft is progressing.

## FIVE MAJOR CATEGORIES OF WOOD-WORK

In Chiniot wood-work comprises, in the main, four categories or types, namely:-

- Wood Carving
- Marquetry - In-lay
- Marquetry – Veneering on Wood
- Lacquer Wood Work and
- Ta'azia–making.

## I - WOOD CARVING

Like the early history of the city and the region the history of wood work in this city is shrouded in mystery. The entire district of Chiniot is in the form of a basin formed by River Chenab. Besides there has always been good supply of wood from northern areas through River. Thus, there never has been encountered any difficulty of supply of good quality and ample quantity of wood supply for construction and making furniture and other furnishing of houses such as door frames, windows, pinjra work for ventilators, balconies, chajjas, bukharchas and sehdaras for which the buildings of the city of Chiniot have always been fitted. We do not know when wood work was started in Chiniot. It must be as old as the history of the city. As is the early history of

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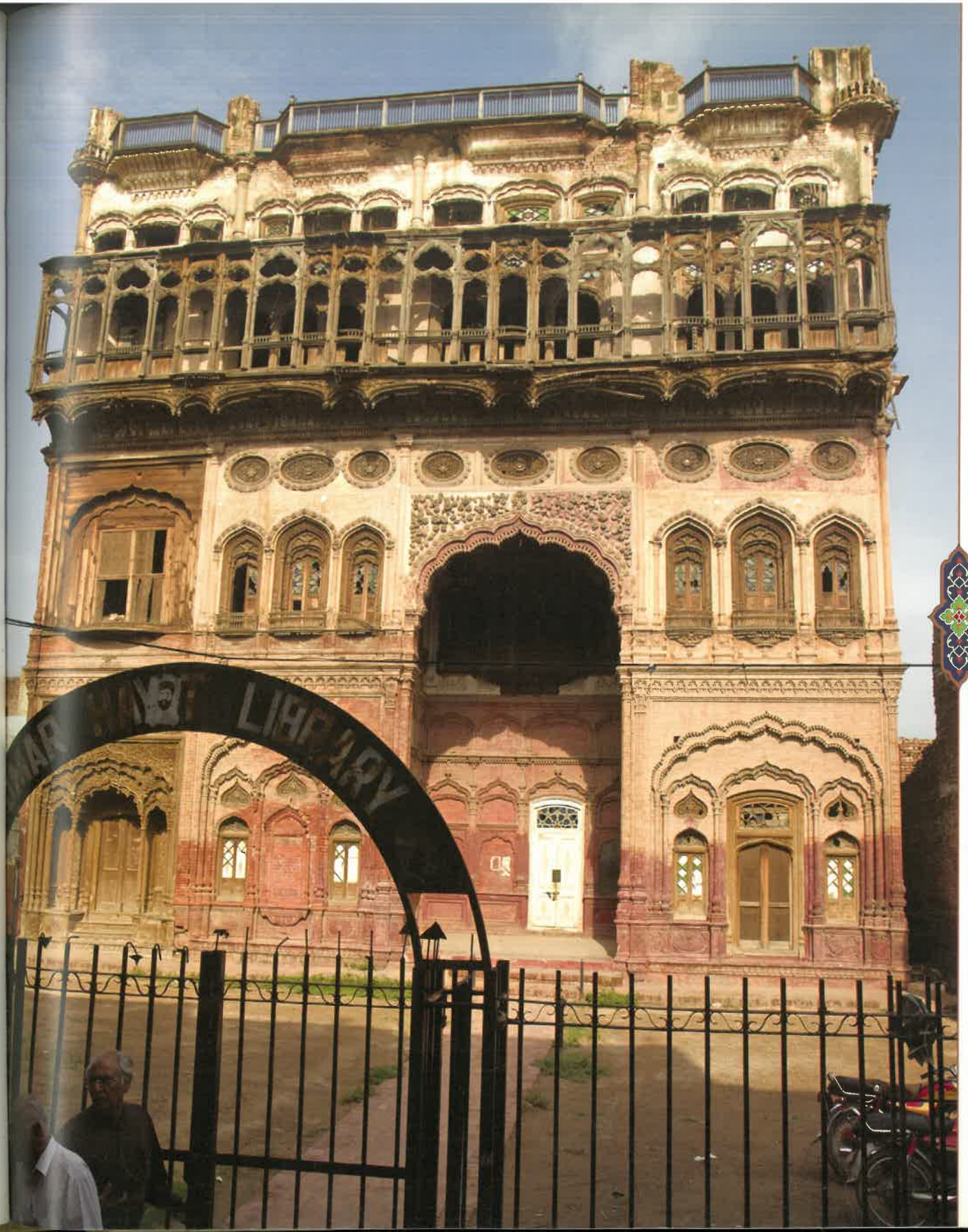


*Main Façade of Gulzar Mahal, Chiniot as it survives today.*

*Details of a carved ventilator*

this city so is shrouded in mystery its early contribution of wood work. Being located on the bank of river, the city was destroyed again and again. It was attacked by enemy forces who, on occupation, were tempted to destroy the whole city. The city has been built at more than one place each time after the earlier was completely burnt down or destroyed. This is the reason wood work of earlier have not survived. The surviving earliest examples from Chiniot are hardly 150 years old or more.

**SURVEY OF CHINIOT**

Our Survey Team visited Chiniot more than once in the years 2009 and 2010 and interacted with almost all working groups, parties and individuals available on a particular day or date. In a city where craftsmen exist in every street and every muhalla, it was not possible to meet and interact with every body. But every attempt was made that no significant individual or party is left out or unattended. Our team was generally well received and was extended maximum hospitality. In particular, the members collected data from the followings sources – factories and individuals:

- Usman Ali, s/o M. Ali (32 years old). He is doing this work for 15 years.
- Sajid Hussain, s/o Gulzar Hussain (24 years old), doing the work of wood carving for 14 years.
- Riaz s/o Nazar Muhammad (55 years old), doing the work of wood carving for 30 years.
- M. Abid s/o M. Saeed (32 years old) doing the work of wood carving for 13 years.
- Mukhtar s/o Nazir Muhammad (48 years old), doing the work of in-lay work for 34 years.
- Bakhsh Ilahi s/o M. Yaqoob (80 years old), is the oldest craftsman of the town, He is engaged with this craft for 65 years.
- Ali Akhtar Pirjha s/o Safdar Ali (48 years old) doing the work of wood carving for 30 years.

The forefathers of all these craftsmen were engaged with this craft of wood work for more than hundred years, except the craftsman Mukhtar and Usman Ali, who are new entrants in this craft without a family history for these works. Maximum education level of any craftsman in this town was found to be matriculate. The reason of low rate of literacy is that all these craftsmen learnt the wood work right from their

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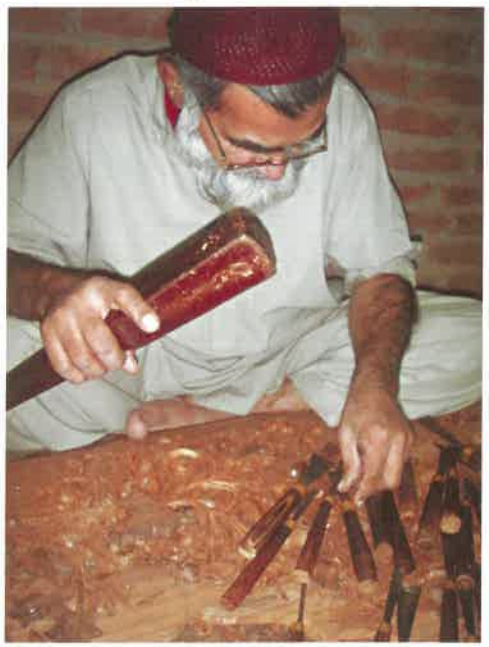
*An elaborately carved side door of Gulzar Mahal. A modern replica of this door is on display in Lok Virsa Museum, Islamabad.*

childhood. Now the craftsmen also give the training of this craft to their children and pupils besides their schooling that is why the rate of unemployment is very low. A large number of craftsmen of wood can be found in Tarkhanan (Darkhanan) Wala Muhallah and in Muhallah Shah Burhan, Chiniot.

The city of Chiniot is also famous for Nawab Sa'ad Ullah Thaheem, the one time important minister of Mughal Emperor Shah Jahan. He invited many artisans from different parts of the subcontinent to construct a beautiful mosque in his own city of Chiniot[7]. This mosque, today called Shahi Mosque, is a masterpiece of architecture as far as this small city and the entire district are concerned. Besides its excellent designing and lay-out, this small mosque is a gem of architecture as far as three crafts are concerned namely black stone carving, fresco painting or *naqshi*, and woodwork. The most renowned among the craftsmen who worked on the construction of this mosque is a family whose descendants now a day are called Saharan after the name of Saharanpur (India), the city from where they had migrated in the 17th century during the reign of Shah Jahan. They have always been great experts of wood-carving and even now a day many members of their family are working in this city. As we shall see below under the sub-head of Ta'azia-making some of the best known Ta'azias of Chiniot are the result of excellent workmanship of some members of Saharan family of Chiniot.

Ali Akhtar Pirjha, the grandson of Ilahi Bakhsh (the architect/mason of Gulzar Mahal or Umar Hayat Mahal) also uses the imported wood, like (what he calls) Vaingay from Africa, Beech from Europe, Ash from Canada and walnut (akhrot). He has a big factory (karkhana) of wood-work with almost 20 craftsmen working in it. According to him the most expensive of all these woods is Vaingay. But in Chiniot, the most commonly used wood is Shisham for making furniture. In 2009 this wood was available @ Rs.1000 to Rs. 4500 per cubic feet – depending upon quality of wood. Now a day, Shisham is brought from Multan and Bhakar where it grows on the banks of irrigation canals. The craftsmen of Chiniot do not use the Shisham wood from Changa Manga Forest Depot because it is not soft enough. Walnut wood is still considered to be the best for carving. But firstly, it is not available in the plains of the Punjab and secondly, it is very expensive. Shisham, on the other hand is available in plenty, easy to get and equally susceptible to fine carving. However, it is bit hard. This is why the craftsmen in the Punjab plains have taken to carving on hard but cheaper wood like Shisham.

*Tools of wood carving, Chiniot.*



*A wood carver at his work, Chiniot.*

Chiniot is the traditional home of such workers but one can find smaller groups in almost all major towns near the markets. No doubt they sometimes succeed in carving motifs and patterns traditionally associated with walnut but they know that Shisham cannot be given the soft texture on creation of variety in form and designs of surface decorations. Thus, one finds tables in numerous shapes, the tops may be rectangular, square, circular, polygonal, or palm shaped and they may rest on four straight legs or on a single pillar.

For their selection of wood, craftsmen prefer Shisham wood of a mature age. The older a tree, the more seasoned will wood be. Secondly, they prefer a log which after cutting down the tree has been lying in the open at least for three years. Such a wood is then without a raw part in it (white tahli), has a fewer knots and has a thick density of the trunk. A plank with too many knots or/and with white patches (raw Shisham) is not preferred by good craftsmen. The latter is susceptible to attack by worms.

## RAW MATERIAL

The raw material_for wood-work is; Shisham wood, Kikar, Phalahi, Mango wood, Lasani, Deodar wood (Biyar/ Diyar), nails assorted sizes, glue, etc.

*A craftsman carving on a lathe-turned wooden piece.*

*Crafts of Chiniot*

*Joinery work in process.*

*A design and actual specimen of carving.*

*Seasoning of wood.*

*Akhtar Pirjha – a senior craftsman of Chiniot.*

## PROCEDURE

*A craftsman at work, Chiniot.*

No body now a day carves giant size door frames, leaves of doors and windows, or make balconies and sehdaras as was the need of big havelis and even ordinary houses in olden days. Pinjra work is almost now obsolete to be used in ventilators. There are a very few experts who can create such marvels as you can still see in Umar Hayat Mahal, also called Gulzar Mahal, Chiniot. In the past there were families in Chiniot who have created such marvels not only in Chiniot but at other distant places. Theses families still remember very fondly – the Pirjhas, the Ghaghies, the Pathans, the Alvis also called Khuda Yar Kai, and Saharans. Most of these families are still engaged in this profession but they have

*A view of the workshop of Akhtar Pirjha, a senior craftsman of Chiniot.*

adapted to new demands of their profession and here too they have proved their excellence.

After getting the wood from the nearby timber stalls called taal, the larger trunk is sawn into planks of desired lengths, breadths and thickness. Pieces required in round sections later to be used as "legs" or vertical props are worked on lathe machine called kharad. The raw material before putting on a lathe machine is called *mochha*.

The darker part of wood is separated from the white parts as the former is considered more durable. The panels, planks, and pieces with square and round sections, when ready, are handed over to the carvers. But before carving starts, the craftsman first prepares a detailed drawing of motifs to be carved. Normally, they have collections of sketches on hardboard, simple or tracing paper. They get the required design photocopied and paste it on the piece of wood required to be worked at. Sometimes designs are directly drawn on the piece of wood-to-be carved.

Carving proper is done in two ways. For good, genuine and durable carving, the craftsman works directly and creates designs with his tools. On account of individual treatment and personal attention of a master craftsman, the carving results into creating bold designs, deep carvings and deeper undercuts and delicate details which a machine cannot.

For carving requiring less personal attention of the craftsman, quick results designs pasted on thin sheets of wood are taken to an electric machine called Chhapakka.

*Three craftsmen at work, Chiniot.*



Next Page: *Three different stages of carving.*

It is machine with very fine and thin saw that works electrically. With the help of this saw designs are cut with their outlines. Later on artisans quickly work out details of the design with their carving tools. Artisans have set up workshops in their houses or in small working areas where they carve various designs on wood using sharp-knife like tool called Chappu. They call this work as wood carving or Munawwat/Munabbat Kari. The carved pieces of wood are then rubbed thoroughly with sandpaper. The pieces are then carried to bigger workshops where they are fitted together with the help of glue and nails. Normally designs are the creation of the minds of the craftsmen but some they also copy them from fashion magazines according to the choice of their customers.

## COMMON TECHNIQUES OF WOOD CARVING

The techniques used in wood carving in Chiniot – rather all over Pakistan, are more or less similar. These are used either to create designs in relief – in Chiniot relief is very high, in which the design is created by removing the ground from all around and the design is made to stand out prominently with all its highlights, cuts and under shades in which the design or figure is totally detached from the background wood.

In another technique the design is maintained with the level of the plank but the ground surrounding it is lowered down to a desired depth – say 2 inches, by removing

*A carver is transfering his design onto a wood carving.*

or scrapping the surplus material. With this, designs - mostly flower and creeper traceries are cut into the wood without ground work.

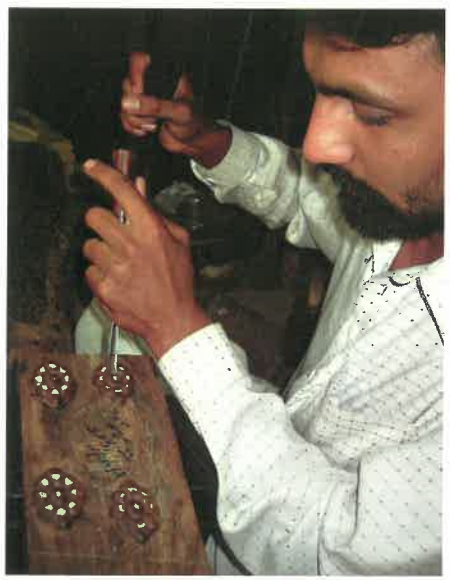
There is a third technique called piercing technique. In this, the ground is cut away leaving only the design.

## DIFFERENT DESIGNS OF FURNITURE

Different designs of furniture which are being made these days in Chiniot are:

- Mughlia Design – these are mostly being used in Ta'azia-making (Photo).
- Italian Design - these designs are being used in making of chairs and tables.
- Chinioti Design – these are being used mostly in making of Mimbars (palpito) and takht-posh used as Jay Namaz.
- Local Traditional Designs – also called Indian Designs – used in making items formerly in architectural wood-carving such as jharokas, balconies, Screens, etc. Craftsmen of Chiniot say that now a day people mostly demand furniture of Italian design. They also demand such items which are new and beautiful but at the same time cheap.

*A view of a carvers workshop in Chiniot.*



*A carver is transfering his design into a wood carving.*

*Different craftsmen at their work in Chiniot.*

*Craftsman at work Chiniot.*

## ITEMS OF WOODWORK IN CHINIOT

Currently following items are being produced in Chiniot:

- Carved Beds with Head-rests – Single and Double Beds called Palangs
- Tripods with carved legs - Flower pot stands
- Jeweler boxes - Carved Sofa Sets
- Chairs - Carved Table-tops
- Central Table - Dressing Table
- Pangoorrha – Craddle - Cupboards
- Rocking Chair - Mirror Frames / Photo Frames
- Ta'azias - Ta'azia
- Charbroil Ta'azia - Saij Ta'azia
- Quran Stands / Rahls - Book-ends
- Carved Jai Namaz - Mimbars (Rostorums) used in Mosques
- Table Lamp - Candle Stands
- Wooden Ceiling (Painted) - Doors and Windows (rarely)
- Brackets – Carved and Painted - Cassettes Boxes
- Low Seats Called Peerrhai - Bowls
- Finger Bowls - Salad Dishes
- Wooden Spoons - Egg-cups
- Beer Mugs - Trays
- Calligraphic Frames (Carved and In-laid).

*A round design, cut on machine, is ready for final hand carving.*

## TOOLS

All these designs are carved on wood with the help of different tools such as;

- Thokni - Sathri
- Chappu – carving tools of assorted
- Raiti - Chausa
- Chaursi - Tukker
- Golf Tukker / Goal Raiti - Sandpaper
- Cheerni - Bareek Kagaz/Tracing Paper
- Ba'ank - Shaking
- Adda - Hammer
- Gunea (90-angle) - Chat Kasha
- Compass - Randi
- Karaka (to make a hole) - Paitakes, etc.

All the tools are of iron. These are mostly made by the local iron smiths of Chiniot. At first sight it may appear that the technique of carving on wood has not changed much except that the craftsmen have replaced their home made chisels, with straight blades in a limited number of sizes, with stronger, imported chisels, with straight and carved blades of various widths.

## II. MARQUETRY – IVORY, BONE, BRASS AND WOOD IN-LAY IN WOOD

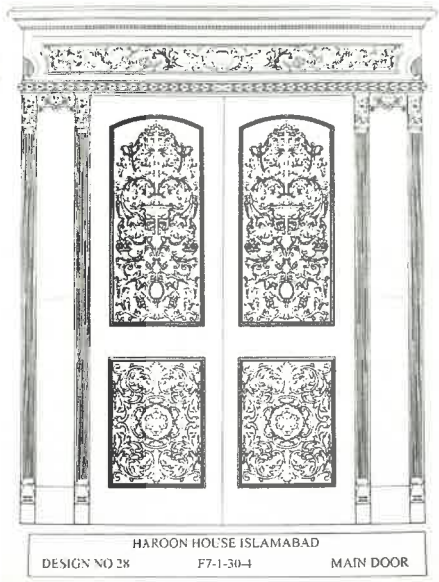
Marquetry means decoration on a wood work by applying extra material by way of in-lay technique. The in-lay material can be brass, ivory or some animal bone - mostly camel bone, and more often wood. In Chiniot all these materials are being used for the purpose however, the most popular is the brass in-lay.

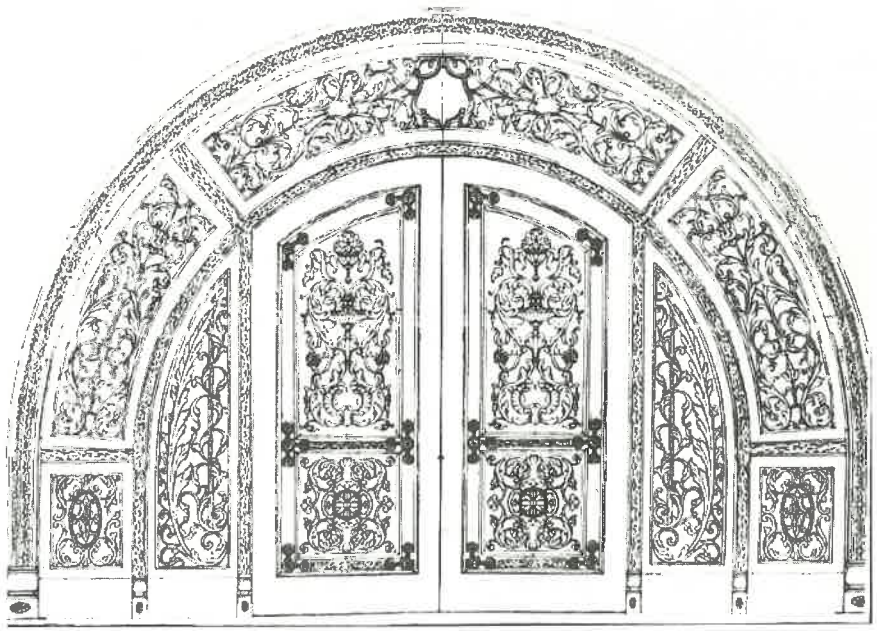
### IVORY /BONE IN-LAY WORK

The earliest form of marquetry is by way of in-laying with ivory. This has always been considered an expensive work on account of cast of ivory. After the decline of Indus Civilization, elephant appears to have disappeared from the Punjab. The ivory therefore has to be imported from long distances at great cost. Special artisans were also needed to fashion the larger pieces into shapes and designs to be fitted into the grooves incised in the mother board to receive them. No artifact of wood with ivory in-lay made in Chiniot has survived. But we cannot say it was never practiced in Chiniot. It was certainly practiced in the nearby town of Bhera[8]. But since, currently in-lay work in wood with camel bone is being practiced in Chiniot, we may be justified to say that the craft of in-lay in ivory must have existed in this city prior to its transformation into camel bone. But still, the bone inlay work is not in very big demand in Chiniot.

### BRASS IN-LAY WORK

The rich rulers started matching precious metals or ivory but since there was enough of gold on tapestries and court gowns and sandals, ivory became the most highly prized material for inlay in wood. But the strength of the craft can be judged not only from the surviving specimens of the period but also from the present day practice of inlaying wood with other materials. In Chiniot, inlaid furniture and decoration pieces are now being crafted with silver, brass, plastic and mango wood. Much more common now is the use of brass. Peshawar and Chiniot have been the traditional





*Detailed drawings of three doors by some master craftsmen of Chiniot. Collection of Akhtar Pirjha.*

*Beautiful example of inlay and overlay of wood work.*

WOODWORK

*Wood carving in process.*

*Sculptor named Chand and his different images carved in wood, Chiniot. These images are used as part of furniture.*

*Carved head-rest of a bed.*

*Sajid Hussain s/o Gulzar Hussain at his work.*

*Tools of a carpenter.*

centers of brass in-laid wood work. The Muhallah Tarkhanan (Carpenters' Quarter) in the city of Chiniot is the largest concentration of inlay experts in Pakistan.

The city of Chiniot has much fame for wooden furniture and other wooden artifacts. These artifacts are either delicately carved or delicately in-laid with brass. For brass in-lay, they mostly use *Shisham* wood as it is easily available in the local market. The historical record shows that the art of brass in-lay came into being about 125 years ago in place of ivory in- lay work on wood which was very costly. In the beginning Brass in-lay work was done just to decorate small wooden objects i.e. money boxes, jewelry boxes, small tables, dining trays, mirror and picture frames, etc. but later on the same brass in-lay work was started to be used in the adornment of large wooden objects i.e. central tables, chairs, beds (palang) and study tables, etc.

About 15 years before from today, this work was on the peak in respect of its value and demand and there were about 1000 skilled persons belonging to the profession of brass in-lay on wood in this small cultural and historical city as in those days most of furniture and handicrafts were exported to the European countries. However, after the incidence of Nine-Eleven (9/11 in 2001) in USA, affected very badly the USA-Pakistan trade relations especially the business of wooden furniture from Chiniot. Indirectly, it disturbed the profession of brass in-lay also. So, that's why, the profession of brass in-lay has declined rapidly and there have been left just only about 40 persons belonging to this craft in this city. Among the present 40 skilled persons belonging to this profession, the most skilled artisan is Mr. Nazir while the names of some others are: M/s. Mukhtar, Manzur, Ashiq, Hejaz, Jamil, Gulzar, Babo and Arshad. Among these, Mukhtar s/o Nazar Muhammad is well-known for in-lay work. He is 48 years old and has been doing this work for last 34 years. He uses different material for in-lay such as brass, white wood, steel and even silver. He uses these materials in the in-lay work of different objects like jewelry boxes, Quran stands, etc. He gets all the material of in-lay from those people who give the order. According to him one jewelry box of 10' x/15" takes two days to complete and three Quran stands are completed in one day.

**TECHNIQUE:** Whatever the material is used, the inlay technique is the same. First the inlay pattern is drawn on paper or card board which is then perforated or cut to be used as a stencil for transferring the pattern on the sheet of inlay material –

*Two specimens of inlay work in wood by craftsmen of Chiniot.*

WOODWORK

brass, plastic etc. The impression of the cut out pattern is drawn into the meticulously smoothened wooden surface. Then the pattern is incised to the right depth and the inlay cut-out is driven in it. In case of linear patterns the worker lays strips of brass, silver etc in the grooves with one hand quickly followed with light strokes with small hammer held in the other.

In the past, to get different designs in brass they used to cut the strips of brass by hand in the form of leafs, flower, circles and any required design with the help of an iron cutter (*katira* in local language), finished them with a file (locally called *raiti*) and then place the finished pieces in the hollow cut inside the hard wood. Now a day, it has become very convenient to get different designs cut in brass strip with iron dies. These die-struck pieces of brass are easily available in the local market in commercial quantity and at rate per kilogram. Mostly, the gauge of these struck pieces is 1.5 *sutar*. The wealthier dealers strike the brass pieces in bulk quantity and sell them to the small shopkeepers or directly to the artisans as per their requirements. This has facilitated the artisans greatly. Now, there only job remains to create negative design on the wood and remove the wood from the place where brass motif is intended to be inserted. But this too requires a lot of expertise, smartness and precision. The size of the hollow thus created must correspond perfectly to the size and shape of the pattern and its depth must be same as thickness of the brass strip so that

*Specimens of shell-inlay work in wood.*

both positives and negatives fit in together perfectly. Each brass pattern, with some glue[9] applied on the underside of the brass pattern, is hammered gently into its receptacle. In case of arabesque patterns, narrow strips of brass, 1481.5 sutar wide, are cut into pieces, each one foot long, are cut and inserted into their corresponding grooves cut in wood with special tools. When all brass pieces and strips are fixed in their places these are further secured in their places by fine and thin brass nails. And, finally, the entire piece of wood, with brass applications, is polished and finished.

The wood on which brass in-lay work has to be done is mostly black *Shisham* as on black surface the brass in-lay work give a stunning look. In the past, the skilled persons used to draw designs on the surface of wood without using any stencil as most of the designs they learned by heart. But, now a day, they recreate different designs by using photocopies of original designs. They paste these copies on the surface of wood and with the help of them draw the outlines and then with the help of fine chisels remove the wood pulp from between the outlines.

After the completion of inlay work the surface of the wooden piece is leveled or finished by rubbing a file or a *raigmal* on the top surface. Then the finished prepared pieces are fixed for making different beautiful objects furniture or boxes and then those objects are polished. By polishing, the brass pieces not only give a stunning look rather they also become soft from becoming blackish. Finally, the prepared objects are sent to the big cities i.e. Islamabad, Lahore, Gujarat and Karachi, for sale.

*Inlay work of wood in wood.*

## PATTERNS

The patterns are varied. Articles meant for marketing at low prices carry simple designs – a single stylized flower, or a floral design surrounded by a circular or rectangular border. A more elaborate design takes the form of a central medallion with intricately laced border and *tughras* in the corners.

*Inlay work in wood.*

*Some interesting work of inlay of brass, sea shell and wood, in wood, Chiniot.*

يا الله

*Carved leg of a dining table.*

There was time when brass in-lay of Chiniot was in great demand. However, now a day, this craft is fast loosing its glamour and market for no other reason than the fact that the artisans complain that they are not getting enough payment for their labor and love for their work. Beside, the export of the finished products has also decreased considerably. At present a skilled brass in-lay professional hardly gets Rs. 150/- per day. To add to their difficulties fluctuation in prices of raw materials and load shedding for long hours are adding fuel to the fire of minimum opportunities not only in the field of brass- in-lay but in general to the entire business of furniture making. So, the skilled professionals are really having bad days forcing many of them to shift to larger cities like Lahore, Karachi, etc. in search of better sources of living.

Those who are forced to stay back are obliged either to change their profession or adopt to new and cheaper materials to create cheaper products with the same expertise. Thus now instead of brass they have started using cheaper material such wood from mango (white wood), pine and berry trees for in-lay. For ground, they mostly use *Shisham* wood especially black in color to contrast with white wood from mango tree. This work is comparatively cheap and easy to do. The customers like this work and purchase it by hands.

## III. VENEERING ON WOOD

### *SEEP* (MOTHER OF PEARLS) KA KAM

At times, the persons well-versed for brass in-lay work also engage themselves in doing another kind of wood work called veneering - popularly called *Seep ka Kam*. But this craft needs expertise of slightly different nature. The fix or over-lay shell on wood is comparatively costly and hard to do work and hence it is done only when a customer asks for it. There are very few enthusiastic rich people who know the value of this work. The designs in shell are struck by a small saw operating by hand and after the cutting they are finished by a file, which can be done only by an expert. Then these shell pieces are inlayed on wood with a glue and polished.

## IV. LACQUER WORK

Laky ka Kam, also called Jandri ka Kam is one of the older form of wood work in Chiniot and elsewhere in several other cities of Punjab. Now a day, it is popularly,

though mistakenly, called Lacquer Work. It is called Lakh ka Kam because several layers of lakh of different colors are applied on the surface of wood, usually after the wood has been worked on a lathe also called kharad ka Kam or jandri ka Kam. Later on different designs are created with the help of different tools either when the object is still on lathe or after it is taken off it. There are different techniques with which a variety of designs are created on the surface of applied lac – each technique has a different name.

*Lakh* is coated over the surface of a selected piece of wood by two ways. The wood selected is usually round in shape and can be fixed on a *kharad*. The objects thus given shapes on a *kharad* are usually legs of bedsteads (*divans* or *palings)*, round boxes, bouquet stands, bases of table lamp, jewelry boxes, etc. After finishing and smoothing the outer surface with sandpaper (*raigmal),* these are fixed in *Kharad* and colorful layers of *lakh* are applied on to the surface by rubbing sticks of colored lakh (called *battis*). The heat generated as a result of rubbing the *battis* on the surface melts the lakh which in due course of time is transferred to the surface of the wood. After completing one coat the surface is levelled with the help of palm stick called *rangatha*. It is used to spread *lakh* evenly on the surface of the artefacts which still on lathe. Each time a new coating of colored lakh is applied, *rangatha* is rubbed to evenly distribute the lakh, fix it on to the underlying coating and also brighten its surface. After this, the artisan takes a piece of folded cotton cloth dipped in mustard oil *(sarson ka tail)* and rubs it over the surface of *lakh.* This brightens the surface of lakh whatever the number of its applications – side by side or one above the other. After completion of the coating process different designs are engraved in multicolor by scraping the outer surface. By scraping the upper layers different attractive shades of the lower surface are obtained. This technique is called *Chatrai ka Kam.* In Sillanawali, they call this craft as *naqshi* whereas in D. G. Khan and D. I Khan it is called *Jandari ka Kam* but locally it is also called *"Lacquer Work"* which is a wrong terminology as the engraving or carving work on the metallic objects by using different tools is called *Chitrai ka Kam*.

*Wood inlay in wood.*

## WHAT IS *LAKH* (LAC)

Lakh is a bright translucent pigment that can be of different colors, made by combining an organic dye with a metallic hydroxide or other inorganic substance. The raw lakh is deposited on the tree trunks by small special insects which live on trees. These insects are founded in abundance in the subcontinent. The raw lakh is collected manually from the trees. The lakh dana is found in the form of small grains. To use it in polishing furniture items, it is dipped in spirit for about 5 to 6 hours after which time the solution is filtered through muslin cloth. Later on, the solution, called "Spirit Polish", is used for polishing with the help of a folded piece of cotton cloth. This polish causes much brightness on the surface of wood. Ordinarily, this solution is colorless. Buy any color can be added to suit the surface on which it is desired to be applied. This solution is meant to be used only to brighten the surface of the wooden articles. For purpose of Caitrai ka Kam, naqshi or jandri ka kam – popularly, though wrongly called lacquer work, the raw lakh is treated somewhat differently.

For latter purpose, raw lakh or *dana-lakh* is first bound in a large piece of muslin cloth. The bundle is then heated on a low fire. When dana-lakh melts, it oozes out of the cloth and collects on its outer surface. With the help of flat wooden pieces, the melted lakh is collected and spread on flat surface of some metal tray or plate. It dries into thin strips of semi translucent colors. This product is now called chaprra lakh – flat lakh. For using it for lacquering different colors are added to it and made homogenous. Lakh of different colors are turned into long but slightly thicker strips and further cut into four to five inches pieces each. Each piece is now called "batti". Now this colored lakh is ready to be used on a wooden piece revolving on a lathe. One color is used at one time either side by side other colors or one above the other. Later on artisans create their designs on these colors through a few special processes involving either scrapping, engraving or etching or even combining more than one process such as engraving and filling.

## MAJOR CENTERS

### A. CHINIOT

As in several other cities of Pakistan, in Chiniot too, many decorative wooden objects – *palang*, bedstead (*charpai*), divans (*pirrhai*), etc. are made for which adornment lakh

*battis* of varied colors are used. This is one of the traditional crafts of this region. It gives a very attractive and colorful look to the wooden objects. Before the electric lathe machines became the fashion of the day, colored lakh was coated over the wooden objects by a manually operated machine called *barmi kamancha.* But, now a day, artisans use electric lathe machines. It is easier and quicker to work and gives better results.

Among several other cities of Pakistan, Chiniot too has special identity in lacquer work. During the British Period Chiniot was well-known for making chessmen in lacquer technique. In Muhalla Darkhanan alone there were reportedly about 200 artisans making chessmen. About 20 to 25 years back, the lakh ka Kam or lacquer work was still on the peak of its reputation. There were about 125 artisans in this small city who were attached with the profession of lacquer but with the passage of time, this profession is sliding down hill. But still, there are being made colorful legs of bedstead and divans which are mostly purchased and used by the rich and tradition-loving people living in large houses in villages and large towns. There are still about 20 artisans attached with this craft. Currently some of the well-known craftsmen in this field in Chiniot are: Muhammad Sajjad, Muhammad Ali, Sultan Ahmad, Shakil Ahmad, Mansha, Hayat, Muhammad Sadique and the sons of Ghulam Maula, Muhammad Shahzad and his brother Khan Muhammad. The people doing lakh ka Kam in this city belong to different castes i.e. Rajput, Pirjha, Alvi, Glotar and Saharan.

But the best among the contemporary craftsmen in lacquer work is Bakhsh Ilahi Rajput. Under his patronage and guidance of his sons – named Muhammad Hazifa and Muhammad Saeed, are also making good progress in this craft. Bakhsh Ilahi Rajput and his sons work in Muhallah Tarkhanan or Darkhanan. They are great artisans no doubt. Their decorative divans are purchased by the enthusiastic people at exuberant prices. They also make decorative wooden objects as per order of their customers for the adornments of their houses or for giving in dowry to their daughters.

The family of Bakhsh Ilahi originally hailed from Kot Nagar (Rajputana, India). From there some 150 years back his forefathers first migrated to Jhelum and then in 1943 they finally settled in Chiniot. His family was basically doing wood-carving. His elder brother Khuda Bakhsh probably was the first to start in lacquer work or Lakh ka Kam on wood.

*The craftsmen and their finished products in lakh work, Chiniot.*

Bakhsh Ilahi followed his elder brother and learned and made his name in this craft. Today, there is no one equal to him in this craft as far as city of Chiniot is concerned.

Bakhsh Ilahi, besides his fine lacquer work on wood, is also well-known for crafting a variety of his own iron tools. He has made such cutters by which the arms and legs of a divan can be made and then joined together very conveniently. He has made a miniature model of a divan which is bedecked with several pieces of decorative motifs cut in camel bone. The bone pieces are tiny in size. The miniature divan is as small as can be placed on the palm of a hand. For making this miniature model, the artisan has made use of all such techniques that are required for the making large wooden divan. For example he has drilled mini-holes (*chulan*) for fixing of small bone pieces. There have been used 80 small pieces of different sizes in making of this small divan. Besides making divans in different colors and designs, Bakhsh Ilahi also makes legs of bedsteads (*charpai*) of different qualities. A set of four legs of a bedstead, made by him are sold for Rs. 10000/- to Rs. 40000/- depending upon the quality of work of the complete set. Off course such costly sets can be purchased only by men of taste and resources.

## MAKING OF COLORED LAKH-STICKS (BATI) – CHINIOT

Making lakh-sticks (battis) mixed with different colors is also a special, though minor craft essential for what is called Lakh ka Kam. Now a day usually colored battis are available ready made in the market and few people bother to know how colored lakh is prepared. Fortunately, in Chiniot we could locate a solitary artisan engaged in this work. He is named Muhammad Hanif s/o Muhammad Yousaf. He is 65 years old. His sole profession is to make sticks (battis) of different colors which are used for coloring different traditional wooden furniture as well as decorative household item finished with delicate colorful designs called naqshi. This is his family job which

*Perrah, chaati and madhani on display in Punjab Crafts Museum, Lahore.*

members of his family have been doing for almost 75 years. He does not want to remain attached with this profession because it is a labor intensive job without much earning in return. This is why he is determined to leave this profession. His children are already engaged in furniture-making.

*Partial view of decorated Peerrhas ready for marketing.*

Mr. Hanif sells colored battis prepared by him to the carpenters who make colored legs of palangs and charpais. He gets the raw material which includes colors of different shades - yellow, red, white and rust colors and lakh from Shah Alami Market, Lahore. According to him lakh is brought from Amritsar to Lahore[10]. The different tools which he uses for his work are: peg (killi), adze (tesa) and chausi or chaursi (flat edged tool), He melts the lakh and then pours different colors into it.

**B. RAJOA SADAT**

Rajoa is a small village some 20 km away from the main city of Chiniot. Most of the population of this village belongs to the Shi'a sect of Islam. The people of Rajoa are very hospitable. M. Niaz and M. Shahbaz live in this village long with three other brothers. They make the *rangeen* peeras (colored seats). M. Nawaz s/o M. Ali (30 years old) has been doing this work for about 15 years. He learnt this art from his teacher named Riaz. Mr. Nawaz is fully satisfied with the social and economic status of his work. He sells his goods through shopkeepers or sells them directly to the customers. According to him, his customers usually demand beautiful and cheap items but those of new variety. For his raw material he uses two kind of wood – Kikar and Tahli or Shisham and for colours he uses colored battis of lakh. The wood and colors are easily available from the nearby town of Chiniot whereas freshly cut tree-trunks can be also be purchased locally.

The artisans of Rajoa use the same age-old tools for creating their master pieces in lacquer work as by craftsmen in other areas of this region. These are:

- Mathna (to clean the surface)
- Kazi (for measurement)
- Tesa
- Compass, etc
- Naya (for kharad)
- Aari
- Rangatha

With these tools Nawaz of Rajoa Sa'adat makes different designs for *peerhai* such as Kami Wala Design, Goal Fancy Wala Design and Pati Wala Design.

After getting the wood from Chiniot, the artisan puts it on a lathe (kharad) for turning it to make different parts of *peerhai* and applies different colours on the finished surface of wood. Mr. Nawaz gets Rupees 250 per day as his labor. He makes one pair of *peerha* in one week. Some eight years ago he sent some of his items to England but, now, he sends his items to Islamabad, Lahore and Karachi for sale there.

The artisans of Rajoa Sa'adat are not very optimistic about the future of this craft. Apparently, there is no demand for this work in summer season because these items are in demand mainly for marriages and marriage ceremonies are mostly held in winter. They expect that government should take some appropriate measure to save this craft from destruction otherwise future of this craft is very bleak.

## C. WOODEN FURNITURE COMMON FACILITIES SERVICES CENTRE AND SHOW ROOM, CHINIOT.

In 2003 the Punjab Small Industries Corporation established a service center in Chiniot to facilitate wood workers various matters concerning seasoning wood, developing product designs and techniques of carving and finding national and international market for their products, Total strength of staff of the Centre is 13 officials. The following note about the 'Objectives of the Scheme" has been very kindly provided by Mr. Yasser, Project Manager of the Center.

### 1. Objectives of the Scheme as per approved PC-I of WFCFSC and Show Room,

## Chiniot

Chiniot is the centre for the production of traditional carved furniture and other carved handicrafts. In order to provide seasoned wood to these units, a seasoning plant was recently established by PSIC at Chiniot. There are over 3000 small-scale wooden furniture-manufacturing units in Chiniot. These units use very primitive type of technology and manufacturing techniques. As these units are not concentrated at a place, the exporters face difficulties to get the wooden furniture manufactured at Chiniot.

In order to determine the difficulties being faced by the local wooden furniture manufacturers, PSIC established a wooden seasoning facility at Chiniot to provide wood seasoning facilities to the local furniture-manufacturing unit, not only to meet the local requirements but also to provide goods for enhanced export. The proposed design and common facilities service centre was aimed at to provide design and production facility to these units on affordable price and enhance the chances to export their products. The already established wood seasoning plant was required to provide seasoned wood to the craftsmen by purchasing proper wood from government departments.

*A circular dish finished with colourful Lakh ka kaam.*

A Furniture Display Centre has also been established within premises of the centre where craftsmen can display their products at nominal cost, so that they can attract customers from within the country and the exporters/ importers. This display centre will also have an information counter to assist the craftsmen in determining the requirements of different importing countries regarding their likes and dislikes for different types of products and finishes. Necessary information about the quality standards of exporting countries will also be made available in this centre along with a list of importers of wooden furniture.

**2. Implementation of the Project**

i. Wood Seasoning Facility Centre, Chiniot was established in the year 2003-04

at cost of Rs. 9.060 million. Later on the project was upgraded with the help of Auto Parts, PSICS. Lahore at the cost of Rs.3,85,0 15/=

ii. Wooden furniture common facilities service centre and show room was established in the year July 2003 at cost of Rs.12.144 million.

iii. The centers were merged into one centre on 06-7-2006 namely Wooden Furniture Common Facility Services Centre and Show Room, Chiniot.

**3. Achievement**

**4. Future Action Plan**

Following are the main features of the centre which can be utilized properly for the enhancement of quality and quantity of local furniture manufactures and exporters

i. **Seasoning of Wood**
Capacity of the installed Machinery of the Project is 2400 cubic feet per month. However, the project can be run at 50% capacity due to electricity load shedding. Present rate of seasoning is Rs. 601- per cubic feet. The rate is proposed to be revised due to the increase in salary and electricity expenditure etc.

ii. Auto Cad (Designing Course):
The Centre has two computers. Four (4) persons from local area can be facilitated in Auto Cad Designing during three months training course.

iii. Library and Information Section:
90 books of different types 1 subject are available with the centre. Library room has also been constructed. The local furniture manufacturers can consult the books free of cost to improve the quality quantity of their furniture.

iv. Guideline for proper installation of wood working machinery:
The Staff is available with the WFCFSC & SR to extend guideline in private sector for installing of machinery of latest technology. It is proposed, the PSIC may charge nominal fee for said purpose.

v. **Log Band Saw with Trolley:**
One Log Band Saw with Trolley for cutting of wood is installed in the center. Same can be utilized for cutting of wood on nominal rate (on no profit no loss basis). The market rate of wood cutting is Rs.30/- per cubic feet. PSIC may

fix the same on lower rate to attract the local small furniture manufacturers of the area.

vi. **Pick & Drop Services:**
One Shehzore truck is also available with the centre to extend the facility for pick & drop of wood on nominal charges. This facility is being extended to the interested parties on nominal rates.

vii. **Installation of CNC Wood Carving Machine:**
This is one of the latest machines of high technology and the same was imported at the cost of Rs.29,80,000/- Unluckily this machine has not so far been installed. The software of wood carving machine is not available. It is proposed that the machine may be erected with the help of experts who may also give the proper training to the concerned staff of the centre. After the installation of the machine, the centre can extend facility to local manufacturers especially in deigning to improve the quality of furniture, in addition to increase in the income of the centre.

viii. **Display Centre:**
A hall has been constructed to display the furniture of private furniture manufacturers. Ten (10) different furniture manufacturers can get facility to display their furniture at nominal charges (on no profit no loss basis).

ix. **Free Wood Seasoning Testing:**
Two sets of (Moisture Meters)'Aquaboy" made of [sic] Germany are also available with the centre to check the moisture of wood before and after the seasoning process. Free facility is being extended to the furniture manufacturers/ wooden dealers. The facility can be extended four to five furniture manufacturers in a day".

## D. LALIAN

### LEGS OF BEDSTEAD AND DIVANS

Lalian is one of the three tehsil headquarters of District Chiniot but more than that it is one of the big centers of crafts in this area. Lacquer work is one of several crafts which is being practiced in this town. In Lalian there are about seven persons which are attached with the profession of lacquer work. Some years before there were many more persons involved in this profession. However, at present, there are only a few

that are left in this work. The basic reason for this fall in business is the less demand for this type of work. The people no more like heavy and bedecked bedsteads and divans in their houses. Instead, now they prefer light weight iron or wooden furniture for their bedrooms and drawing rooms.

In Lalian you are bound to meet a craftsman by the name of Muhammad Zafar s/o Ghulam Muhammad in Muhalla Tariqabad. He is attached to the profession of lacquer work on the legs of bedsteads and divans. He works in a small room attached with his house. We met Muhammad Zafar as he was lacquering on the leg of a divan by fixing it in a simple electric motor. The motor was fixed at a distance of about 3-4 feet. With the help of a belt, the motor rotated the wooden leg of divan very speedily. The wooden leg was fixed in this machine in such a way that its one side was fixed in a small immovable picket while the other side was fixed in a moveable picket at the height of about 2 or 3 inches above ground. The movement of the moveable picket is controlled by the foot of the operating person. Close by the side of the artisan was lying a small heap of multicolored sticks of lakh by which he was applying colorful layers on the wooden legs. To increase the sharpness in color, he had another 4 to 5 inches long wooden stick called *kalam* which he moved over the layer to get sharpness in color. Mr. Zafar told that he makes the legs of bedstead or divans by raw wooden pieces in the same way and on the same machine. He did all this very well. He further told our Team that for making legs of bedsteads or divan he mostly uses wood of acacia tree as it is very durable and cheep but for the making of side-arms of bedstead, he uses mostly pieces of Shisham or Tahli. The wood of Shisham is comparatively costlier than the wood of acacia. The basic tools which he uses for shaping the raw wood are: Gauge, Saw, Trying plane, Tooling plane, Jack plane, Hammer, File etc.

For lacquering the legs of bedsteads and divans, Zafar gets Lac from Chiniot @ Rs.600/- per kg. But he gets for a finished frame of a divan only Rs 200/- to Rs. 600/- and Rs. 1200/- to Rs.1600/- for a frame of a bedstead while purchase of wood alone costs Rs.600/-. The margin of profit is not much. Moreover, by and large there is not enough demand for such a work. People's taste in general is more gradually shifting towards purchasing modern furniture. This is the reason that artisans like Zafar of Lalian were not interested to transfer his skill to his next generation. According to

him his craft is almost at the verge of end as most of the people do not like the objects being produced by the men of his community. According to him most of the craftsmen of his town has already said goodbye to this profession. He is sticking to his profession only because he knows no other job to earn his livelihood. The other persons working in his neighborhood are Rahmat Khan, Hayat s/o Ahmad Yar, Manzur s/o Allah Ditta, and Mazhar s/o Muhammad Yar while two other persons, named Riaz s/o Ghulam Muhammad and Zafar s/o Saleh Muhammad, are working on the Main Stop i.e. Addah of Lalian.

## E. COATING OF MERCURY AND TIN
### (*PARAI AUR QAL'I KA KAAM*)

Till some years back artisan well-known for this technique is Bakhsh Ilahi Rajput of Chiniot about whom we have already said a lot above. He is said to be an expert in both these arts. In both cases they use a special technique for each.

***Parai ka Kam:*** For this work first of all a special paste is prepared by mixing *para* and qali' (Tin). For this purpose first pieces of *qali'* (Tin) - a silver-like metal - are converted into thin small pieces by striking them in a pan or on a thick iron plate with an iron hammer. This process is repeated so many times till the small pieces of Tin are converted into a form of thick powder. Then Para is mixed in this thick powder of Tin in a porcelain china-ware mortar or glutton (chattu). This mixture is grinded further with the help of a china-ware tool called *dasta* and the whole is converted into a form of paste.

The wooden object, on which *para* is desired to be applied as an adornment, is once again fixed in *Kharad* after lacquer work it has already been completed. Now, deep grooves are drawn on the outer surface of the object with the help of an iron tool named *sathari*. The paste of para or lead and tin, as described above, is filled in between the gap of the grooves

*Wooden paya of bed decorated with Lakh work.*

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*Wooden paya of bed decorated with Lakh work.*

with the help of a finger. The outer sides of the grooves are cleaned with a piece of cotton cloth. After some time Lead or para (mercury) of the paste will be ionized by reacting with air and there will be left only *qali'* (Tin). On getting dry the Tin starts to glimmer brightly like stars in the sky.

Now a day the artisan copy the same technique by mixing the silver color in varnish but this work is comparatively not much attractive and low in quality. The colorful handmade divans of Bakhsh Ilahi are rare samples of skillfulness and one of his handmade divans can fetch price ranging between Rs. 100000/- to Rs. 150000/-. For the adornment of these wooden objects, now a day, there are also used small ivory pieces, locally called *Sarru* or *Banauli*. Besides this, artificial gems, in multicolor, are also used which gave the look to the wooden objects like a jewel.

**Tin Work on Wood *(Qali ka Kam)***

For the use of Tin alone as an adornment of wooden objects, there is required a special process according to which Tin is beaten about 10 to 15 times with a hammer on an iron plate or some flat hard surface of stone. Tin is beaten so hard that it first breaks into very small pieces and then converted into the form of powder. Later on, this powder is mixed with *saresh*- a sort of glue or starch - which is obtained from the bones of animals and skin of fish. The mixture of tin powder, saresh and water makes paste. This paste is placed over a special flat surface of a stone normally used for preparing thin silver or gold leaves (auraq). Now, two persons sit in front of each other with the paste on stone spread between them, and once again beat the paste hammers with alternate strikes. The paste is thus beaten about 6 hours. Now, the paste is washed with water so that any soil or any other impurity that it may still retain is removed. What remains behind are only thin particles of Tin. Then about 1.5 gram powder of Tin is mixed with 0.5 gram of *saresh* for the preparation of a paste. This paste is coated over the wooden object with the help of a brush. The paste is coated in such a way that the wooden surface is completely covered. On getting dry, the wooden object is fixed in a *Kharad* and then with the help of a tool with a carnelian (aquiq) tip called *Qalam* the paste of Tin (Qali') is applied over the surface. This old technique is called *Mohra Karna*". By rubbing *Qalam* over the surface of Tin it also becomes bright. When the layer of Tin starts shining, the object is heated over burning coals to coat a layer of pure *Lakh* by turning on kharad. The colors of the lakh are further fixed with a tool

called *Rangatha*. The coating of a transparent layer of *lakh* preserves the surface of Tin from environmental effects. The colors of *lakh* coated over the surface could be green, red, yellow, etc. The layer of Tin under the surface of transparent colors gives a very attractive and bright look. This whole process, which is done on the plane surface of wooden object, is called *Qali' Karna* or To Apply Tin. On the contrary, when mercury or lead is used as additional adornment, the metal (Mercury or Lead) is filled in the grooves specially created after the process of lacquer in has been completed as has been described above. The same technique is used if Silver (*Chandi*) instead of Tin is required to be used.

## V. Ta'azia Making[11]

The word Ta'azia is derived from the Arabic word "Ta'aziat' meaning mourning death of a person. But, for all intents and purposes Ta'azia for the Muslims has assumed a special meaning and significance. By and large now the word Ta'azia has assumed a special meaning and form different in each country and even in each city of the same country. Today, it is the most important icon of mourning procession of Shiite Muslims on the day of *ashura* i.e. the day of martyrdom of Hazrat Imam Hussain, son of Hazrat Ali which occurred on 10th of Muharram, 680 CE. Thus, what started as a miniature model of the shrine of the revered Imam, is now a structure built of perishable material of varying sizes, materials and sizes but always an icon of faith for Shiite Muslims taken out into bazaars and streets in processions on 10th Muharram. This day, therefore, not only commemorates the martyrdom of Imam Hussain but also symbolizes the struggle against infidelity, tyranny and injustice.

Since in this part of the book we will be discussing Ta'azia as a specimen of handicraft and not as an icon of faith we will not enter into the historical or theological background of the tragedy of Karbala but will pause for a moment to ponder as to how, when and where this icon originated in Muslim world with a specific reference to its history in Chiniot[12]. It may suffice here to say that it took several centuries after the event of Karbala in the seventh century that a section of Muslims started commemorating the day of *ashura* on 10th of Muharram each year with a *Ta'azia or zirah* - a miniature model of the tomb of Imam Hussain.

The question arises as to how the *Ta'azia* rituals evolved and developed into the practices

of today. When did the rituals begin, what were the particular circumstances in which they were first performed in India subcontinent? According to Hollister, the custom of carrying these models of Hussain's tomb is said to date from the time of Timur (1405 C.E.), who brought such a miniature tomb later called the Ta'azia back from Karbala. Scholars agree on the origin of the Ta'azia rituals in India, but opinions differ on whether Timur had the zarih (the miniature model) built on order, or had it brought from Karbala. Hollister does not mention the exact date when Timur started the rituals, but Shahid Naqvi, stated in his book entitled *Azadari* that, Timur set out the tradition of *taziadari* in 1400 C.E. However, according to the autobiography of Timur (translated by Marcel Breaven), it was the month of Muharram (1398 C.E.), when Timur finally attacked the fort of Meerath at Delhi in India. Shahid Naqvi further explains that some of the Shiites soldiers of Timur's army requested him to allow them to go on pilgrimage to Karbala when the war was on, which was impossible at that time. Ultimately he found the solution to the problem and ordered the building of a zarih, a miniature model of Hussain's mausoleum. Later, Ta'azias of monumental proportions (as in Chiniot and Jhang) evolved from this miniature model of the tomb of Hussain at Karbala.

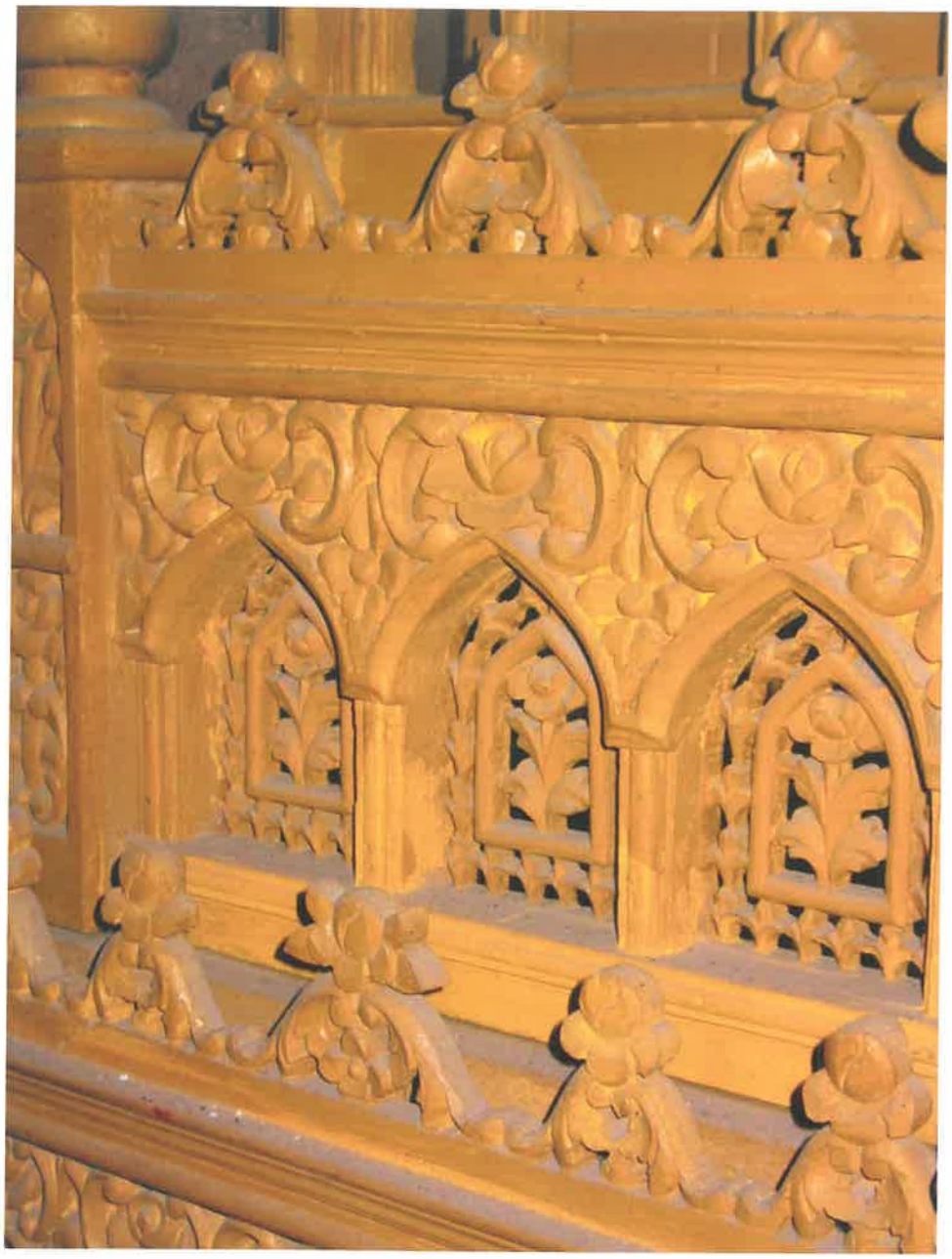
From Central Asia there Ta'azia travelled to other parts of the subcontinent. Here, it was instituted as an article of faith for the first time in the late fifteenth century when Shiaism was given official patronage. It was Yousaf Adil Shah (1489 A.D.) of Bijapur, who established the Shiite doctrine in his dominions. Though there is no evidence of performance of Muharram rituals available in visual form in the medieval era, however, Shiaism became the state religion in Golconda in 1512, under the supremacy of Kutab Shah (1512-1687 C.E.). This is how the Shiites gained patronage in India and started performing Muharram rituals at public places. Shiaism spread slowly and came to be recognized all over India. There is no mention of *Ta'azia* procession in whole of the subcontinent before this date. We know Qaramtis and Ismailis – two forms of Shia faith, have arrived in Sind, Multan and in Bhera during Abbasid rule[13]. How and when did the practice arrived in Punjab – in particular in Chiniot, we do not know. Present generation of craftsmen involved in Ta'azia making remember their profession going only as far back Shah Jahan's time in the 17th Century.

The core of the *Ta'azia* ritual is devoted to the Karbala tragedy and the events surrounding the whole episode. Thus mourning is not restricted to the 10th of

*Ta'azias of Chiniot. Different views showing elaborate wood carving.*

*Tools of Ta'azia makers of Chiniot.*

*Ashraf alias Goga, the famous Ta'azia maker of Chiniot.*



*Two Ta'azias with their close-up views.*

*Part of a Ta'azia under process of making.*

*Part of Ta'azia being given finishing touches.*

Muharram or *ashura* – it covers all the first ten days and beyond. For each such day they have allocated an even and for each major event they have an icon – a four dimensional artifact or structure symbolizing that events each picked up from the vocabulary of marriage ceremonies such as *mehndi* (Painting hands with hena), *gharroli* (Filling pitchers with water for bride's bath and *saij* (Bridal bed), *darbar* (Holding Court), etc. Performances on all these days vary from on another. The Muharram commemorations run throughout the month of Muharram and continue till *chehlam* (40th day of the martyrdom) i.e. the 20th day of Safar, the second month of Islamic Calendar. The performances of Muharram start with the first appearance of the moon and continue till after *ashura*, the tenth of Muharram – the day of martyrdom of Great Hussain. The *Ta'azia* is taken out in the *ashura* procession on the final day of Muharram rituals. Whereas on other days they have other 3-dimemsional derivatives as well as symbolic forms related to the martyrs of Karbala – each object slightly different in shapes from those of *Ta'azias* but widely different in functions and significance.

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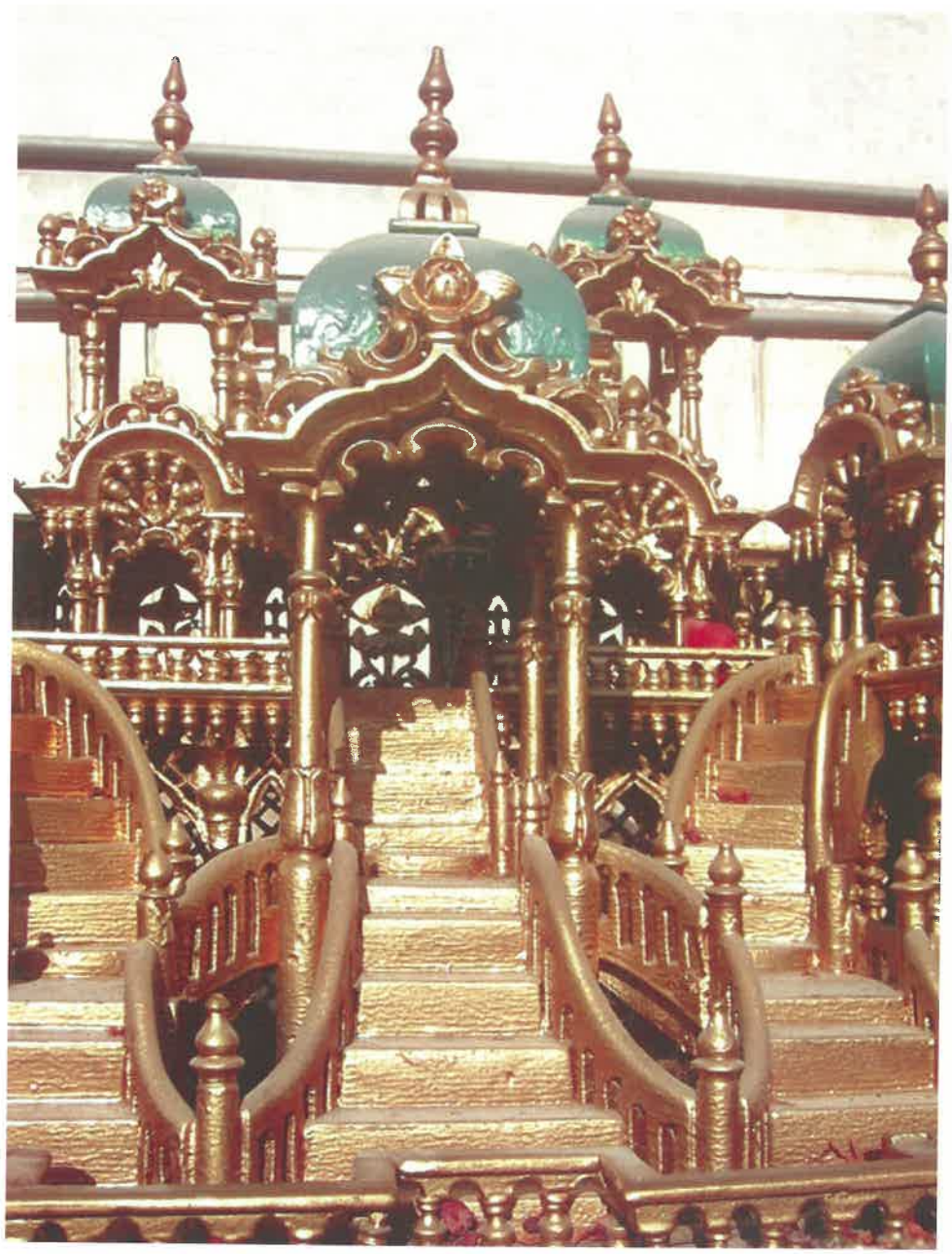
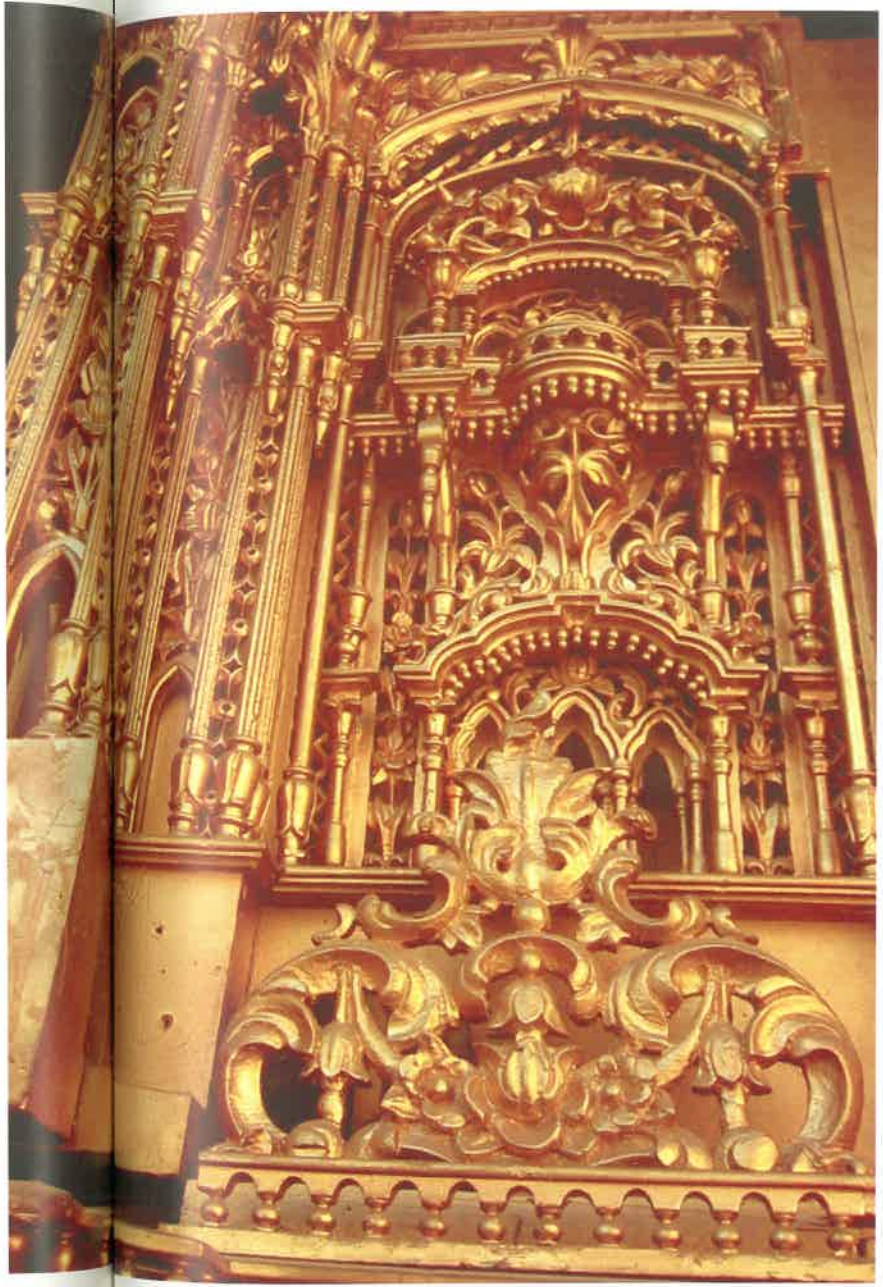
*Drawing of a Ta'azia.*

WOODWORK



*Parts of different Tá'azias of Chiniot.*

*Crafts of Chiniot*



In Chiniot no one can differentiate between the Shiites or Sunni devotees during the rituals of the sacred month of Muharram. Every one in the town regards his participation in these rituals as obligatory as part of their culture if not faith..

Now whether or not " Ta'azia in its present form in Pakistan is derived from Hindu temple, as emphatically preached by Ghulam Abbas, one thing is sure that there was a time when Ta'azia processions demonstrated an environment of tolerance (rawadari) not only among different sects of Muslims but even among Muslim and Hindu communities. In combined India and Pakistan, Hindus had their own perception and practice of Ta'aziadari which was totally different from that of the Muslims. But with this we are not concerned here. Whereas the demonstrators and performers of Muharram processions were shi'as, the peaceful spectators and makers of Ta'azias, beneficiaries of *sabeels* and seekers of "*swab*" were mostly Sunnis and non-Muslims. Such a harmony, peace and tolerance is not seen everywhere now a day, but in Chiniot this spirit still continues. For example among the 17 Ta'azias taken out during Muharram in Hyderabad Sindh, only one belongs to Shias and the rest belong to Sunnis[14], among Ta'azias of Jhang, a stronghold of Shias, one out of 18 belong to Sunnis whereas 29 out of 39 artists are Sunnis[15] and in Chiniot out of ten Ta'azias only four belong to Shias and six to Sunnis[16]. Ta'azia artists of Chiniot are hundred percent practicing Sunni Muslims.

*Close-up view of a part of a Ta'azia.*

**THE FORMS OF Ta'azia**

In Chiniot there are two forms of *Ta'azias.* One form, according to Ghulam Abbas, closely resembles the form of Hindu temples in Punjab. Out of ten Ta'azias of Chiniot, nine famous and monumental ones are of this category and belong to the local

residents. The tenth Ta'azia is organized by Muhalla Garha. It is the earlier form of the Ta'azia called *Zarih*. Muhalla Ghara was formerly a Hindu locality before Partition and, today, its residents are mostly Muhajir (immigrant) families of Sadat-e-Barha (Sayed families who migrated from Barha village in the district of Karnal, India to Pakistan and settled in Chiniot in 1947). All of them belong to the Shiite faith and commemorate Muharram according to the tradition of Barha. The Ta'azia artist Mistry Muhammad Ghaus crafted the model of the *zarih* in 1967.

Chiniot *Ta'azias* are square in plan and pyramidical in elevation. These have identical carving on all sides so that it becomes very difficult for the viewer to identify their façades. Chinioti Ta'azias can be divided into three main parts:

- The lowest part called Takht,
- The Middle Part called Manzils (Storeys) and
- The Upper Part comprising of Palki (Palanquin), Saiwan (Saiban) and Chan Tara.

## TAKHT OR PEDESTAL

The lower portion in the construction of the *Ta'azia* is the *takht* that provides a base or foundation to the whole construction. The *takht* is placed on a structure of the traditional *charpai* (bed). The *charpai* comprises of four *pawas* (*pair* or single bellied baluster) one each at four corners. Four bamboos are also tied beneath the *izarah* (plinth) to carry Ta'azia in the Muharram processions.

There are different levels of the Takht in a Ta'azia. The upper portion of the Takht is called dado (dilla?). It is a major portion of the Takht that helps to give height to the foundation. The *payas* also run through the dado (dilla) and divide it into three rectangles called the *matan* –each matan, fitted with a pointed arch, is decorated in such a way that each one seems to be an entrance. On the top of the Takht a wall is given in the form of a balustrade or parapet called *dalan* or *bunnah*. On the top of *dalan*, a composition of the net and floral motifs called *taj* or crown.

## MANZILS OR STOREYS

Next to the Takht is a supplementary body comprising four units called *manzils* or storeys which also provide foundation and height to the super structure or the capital. All eight Ta'azias of Chiniot have four stories just like the Ta'azias of Jhang. However,

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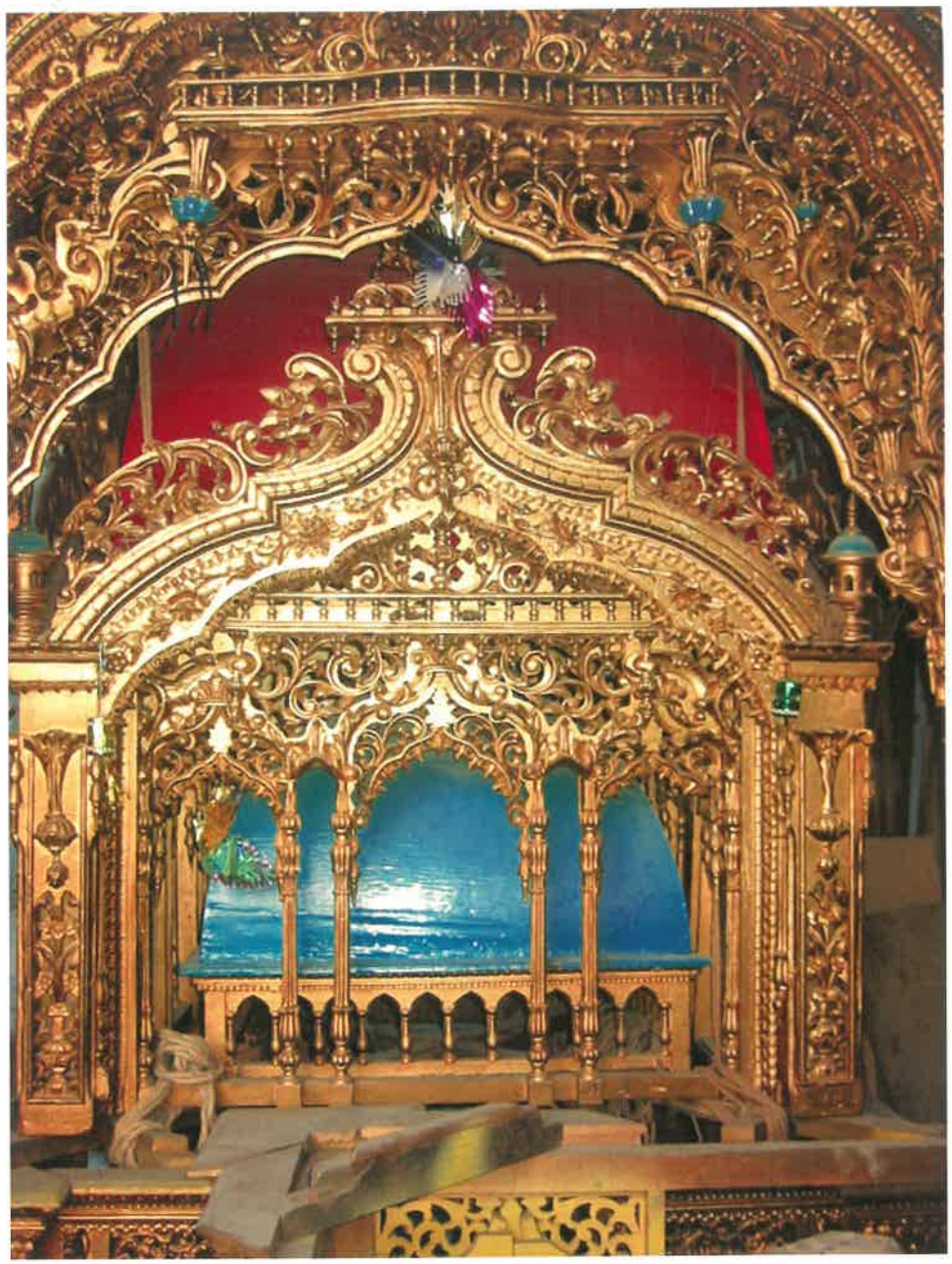


*View of the upper storey of a Ta'azia.*

the Ta'azia of Thati East of Chiniot has only two storeys.

In a Ta'azia, storeys become smaller in width gradually; the broadest is placed at the bottom whereas smallest gets the top portion. Each storey consists of two sub-storeys.

## PALKI, SAIWAN, GUMMAS AND CHAN TARA OR CAPITAL

The top portion of the Chinioti Ta'azia comprises Palki (Palanquin), Saiwan or Saiban (Canopy), gummas or gumbad (dome) and Chan Tara (Moon and Star) or Pinnacle or Spire. All these parts correspond to different components of mosque and mausoleum architecture prevalent in this region and their comparison with components of an Orissa Temple, as done by Ghulam Abbas seems to be superfluous.

The Palki is one of the most distinctive feature of Chinioti and Jhangvi Ta'azias that is not found in any other tradition of Ta'azia-making

*A Ta'azia of Chiniot.*

Gummas, Palki and the Saiwan are composed in a superb manner so that the super structure becomes the most attractive part of the Ta'azia.

## DERIVATIVE FORMS OF Ta'azia

As already discussed above, beside traditional forms of Ta'azias – square in plan and pyramidal in elevation with dome on the top, in Chiniot there are a few other types derived from the basics. These have been given names according to the occasions for which these a manufactured. In the main three different 3-dimensional forms are

carried in procession on specified days denoting different events of Karbala. These are:

- Mehndi - Applying Hena.
- Gharroli - Carrying Water Jars, and
- Darbar - Holding Court.

**Mehndi**[18]

The *Mehndi* is a 3-dimensional form of a Ta'azia, displayed in public on the seventh of Muharram as henna-bandi of Qasim, son of Hassan, the elder brother of Hussain. He was supposed to be married to Kubra, daughter of Hussain, but was martyred on the day of ashura. The mehndi-Ta'azia, carried by male-devotees, is presumed to be a small replica of the shrine of Qasim. The mehndi-Ta'azia of Chiniot is about fifteen feet high. Structurally, it is a combination of *takht*, *palki*, *saiwan* and *chan-tara*.

**Gharroli** [19]

*Gharroli* (water-jar) rituals are performed by womenfolk in the name of Qasim. According to the custom, women bring water from any other house in two pitchers – one placed on top of other; all adorned with roses, jasmine and colored papers. Against the actual gharroli function[20], in gharroli rituals one woman carries the water pitcher on her head whereas others perform *matam* (mourn). The pitchers are broken after drawing water in them.

*Partial view of a Ta'azia.*

**Saij**[21]

The saij mean bridal bed. It is another 3-ds derivative form of a Ta'azia which is displayed on the ninth night of Muharram. The saij rituals are dedicated to Ali Akbar, son of Imam Hussain martyred at Karbala. The saij actually stands for a replica of the bridal bed for Ali Akbar and his bride. In Chiniot, the saij-Ta'azia comprises three storeys placed on the *takht* (pedestal) and adorned with threads, flowers and lights of different colors. This is also called Suni *Saij* (a bed without a bridegroom).

**Darbar** [22]

Darbar means Court. It is a symbolic representation of Imam Hussain holding his court. It is displayed on the eighth night of Muharram. Little is known about the significance and meanings of his rituals attached with darbar-Ta'azia. It may relate to the last meeting of Imam Hussain with his companions, which was held on *shab-e-ashura* i.e. in the mid night of the tenth day of Muharram. In this meeting Hussain allowed his companions to leave him and ordered the lamps to be extinguished. But no one abandoned Hussain in the battlefield.

*Partial view of a Ta'azia.*

## DECORATIONS ON THE Ta'azias

The Ta'azias of Chiniot, Jhang and Hyderabad brim with inspirations from local architectural themes and provide them an aura of indigenous aesthetics. For instance, the decorative motifs carved on the Chinioti Ta'azias can be seen on the doors, balconies and the windows of the famous Umar Hayat Mahal and several other local residences in Chiniot.

The two distinguishing features of Chinioti Ta'azias are their tapering profiles and use of slender minarets. The artists use these features to enhance the grandeur and the beauty of the form of their Ta'azias. The decorative motifs used in the carvings are composed in arabesque, geometric and non-geometric and non-figural forms. Carvings on walls are one of the essential elements of embellishment. Pointed arches further enhance this enrichment. The openings in the niches give, though symbolically, inside view of rectangular forms behind them.

## Ta'azia MAKERS OF CHINIOT AND THEIR Ta'azias.

In Chiniot there are ten famous Ta'azias each dedicated by a group of people belonging to a specific caste. These are as follows[23]:

| Name of Ta'azia | Caste | Sect | Artist/Caste | Built/Rebuilt |
|---|---|---|---|---|
| 1. Qazian Wala Ta'azia | Machhi | Sunni | Nawaz Ahmad/Ali | 1976 |
| | | | Mistry Fazal Ahmad Saharan | 1976 |
| 2. Kubbe Shah Wala Ta'azia | Syed | Shia | Mistry/Fiaz Ahmad Alvi | 1989 |
| 3. Ta'azia of Thathi West | Syed | Shia | Mian Afzal Ahmad Alvi | |
| | | | Zafar Hussain Saharan | 1942, 1990 |
| 4. Kamangaran Wala Ta'azia | Charoia Kamangaran | Sunni | Mian Afzal Ahmad Alvi & Mistry Faiz Saharan | 1944, 1990 |
| 5. Qasaban Wala Ta'azia | Qasab, Sayed | Sunni | Bawa Maula Bakhsh Dhigu/Alvi | |
| | | | Ashfaq Ahmad Sitara /Alvi | 1934, 1972 |
| 6. Charoian Wala Ta'azia | Charoia Chughta | Sunni | Khuda Bakhsh Pirjha Bawa Rahim Bakhsh Pirjha | 1928, 1941 |
| 7. Shadi Malang Wal Ta'azia | | Sunni | IlahiBakhsh Pirjha | 1914 |
| 8. Aali Wal Ta'azia | Syed | Sunni | UstadSultanMahmud Saharan | |
| | | | Muhammad Latif Saharan | 1938, 1960 |
| 9. Ta'azia of Thathi East | Charoia | Shia | IlahiBakhsk Pirjha | 1925,1984, 1986 |
| | | | Mistry Muhammad Ghaus Pirjha | |
| 10. Zarih of Muhalla Garha | Syed | Shia | Mistry Muhammad Ghaus | 1967 |

Thus the earliest Ta'azia made in Chiniot that still survives was built in 1914 by Ilahi Bakhsh Pirjha and the latest was made in 1990 by Zafar Hassan Saharan and Mistry Faiz Saharan. All Ta'azias, except Zarih of Muhallah Garhi have been built by members of three families namely Pirjha, Saharan and Alvi. Alvis of Chiniot are also known as Khuda Yar Kai. One of the best known craftsmen of this family is Aftab Ahmed Alvi s/o Asghar Ahmed. He is 57 years old and is an expert in Ta'azia making. He has been in this business for last 30 years. His forefathers also did this work for about 100 years. He learnt this work from his father. However, now he has abandoned his ancestral profession and started making furniture which, apparently, has a good market in Chiniot.

The heights of these historical Ta'azias are: 36', 35', 34', 33', 32', 31', 30', and 15 ½'. The maximum width at base is 9 feet and minimum is 7 feet.

Among the families of woodcarvers of Chiniot who are still doing good work in

this crafts are: Pirjhas, Alvis also called Khuda Yar Kai, Shaharan, Ghaghi, Glotars, and Pathans. The renowned religious scholar of this city, Maulana Manzur Ahmad Chinioti belonged to Ghaghi family of Wood carvers. His father was an excellent craftsman of wood work. Muhammad Arshaf Goga and Ustad Faiz Ahmed Sarang are the two real brothers who have earned their names in this profession. Muhammad Ashraf Goga (40 years old) has been doing this work for about 20 years and Ustad Faiz Ahmed Sarang, his brother (52 years old) for about 40 years. They are Sarang by caste. Both are renowned as the master Ta'azia builders of Chiniot. M. Ashraf Goga, the younger brother, has a small factory (karkhana) in the street Mehran Shah, Muhalla Darkhanan (Tarkhanan) while Ustad Faiz Ahmed Sarang has a karkhana at Jalebi Chowk near Iqra School, Chiniot. In latter's karkhana, almost 20 craftsmen do the furniture work. Both brothers are very hospitable. Their forefathers, who migrated from Sarangpur in India, had earlier taken part in the construction of Jamia Masjid, Delhi and the Shahi Masjid in Chiniot. Probably, the family has been living in Chiniot since then. As time passed, the masons of the Sarang family gave up stone carving for lack of patronage. Ultimately they adopted wood work as profession till today. In Punjab masons, carpenters and Iron Smiths shift from one to another profession easily and comfortably without any remorse.

In Multan there are many Ta'azias. But crowning beauty is shared by two huge Ta'azias popularly called Ustad ka Ta'azia and Shagaird Ka Ta'azia[24]. The interesting thing is the fact that both these Ta'azias have been prepared by the craftsmen of Chiniot. The Ustad Wala Ta'azia has been built by Ustad Pir Bakhsh in two years time. Exact date of its construction is not recorded but it is believed to be some 280 years old i.e. round about the year 1830. It is 7.60 meters high and 2, 4 sq, meters at the base. It is entirely hand made and looks like façade of a Rajput palace and is a typical example of workmanship of Chiniot Ta'azias. When built, it consists of nine storeys. Now it comprises only seven storeys. Originally, it comprises 35 pieces - now 25 pieces which can be folded when not being viewed by public. In 1988, it was reported that a few years back its first storey was destroyed by fire but was soon repaired by Ustad Khodu, the grandson of Ustad Pir Bakhsh both of Chiniot [24a].

The Shagird ka Ta'azia, on the other hand, is considered to be a more delicate handcrafted model of a Ta'azia. The craftsman was once again a resident of Chiniot

and a student of Ustad Pir Bakhsh[24b]. Unfortunately his name and date of his work has not been preserved. The original Ta'azia was destroyed and a new one was got built, this time by Ustad Ilahi Bukhsh of Chiniot. Is this Ilahi Bkhsh the same Ilahi Bakhsh Pirjah who has reportedly built the two famous Ta'azias of Chiniot namely: Ta'azia of Thathi East belonging to Charoias and built in 1925 and The Shadi Malang Wala Ta'azia built in 1914? We are not sure. Probably he is the same person. It is also a foldable model consisting of five storeys. Its height and width are the same as that of Ustad ka Ta'azia. It is not entirely hand made but some parts are turned on machine. It is exhibited only for ten days during the month of Muharram on the Khuni Burj. It is a typical example of Chiniot work of wood carving.

## RAW MATERIAL

In Chiniot, they use different materials for Ta'azia building such as wood, bamboo, paint of different colors, glue, nails, iron sheets, cloth and *salma sitara*. Metal sheets are not used for this purpose because of its weight. Chinioti craftsmen are quite adapt to use a variety of local wood as a base material for making their Ta'azias. They are usually called dirkhans (tarkhan) i.e. carpenters or mistry or masons. Most of these craftsmen and members of their families are in this profession since Mughal times. Deodar (diyar) is the most common wood use for this purpose because it is light weight and durable. It is brought from the forest of Kashmir, Bannu, Kohistan, and Northern Areas, etc. Craftsmen can get it easily from local timber market.

Deodar wood is the most suitable wood for the making of Ta'azias, because it's the most durable wood as compared to other kinds of the wood. Craftsmen bring this wood from the area of Swat, and it costs Rs. 2200 per square foot.

## SYMBOLISM OF COLORS

Colors of different shades such as black, green, red and gold are commonly used. For the craftsmen these colors have symbolical meanings. For example:

- Black is the color of mourning. It symbolizes melancholy, sorrow and misfortune. In Islamic history black has its own importance. The veil of the Ka'aba and Hajr-i-Aswad (a sacred stone) are black.
- Green stands for Islamic standard the Muslim emblem of salvation. It is also a symbol of spirituality. Green and red are related to Hassan and Hussain

respectively.

- Red is the symbolic color of fire, blood, revolt and revenge. It is also regarded universally as a basic symbol of the principle of life with its dazzling strength and power depending upon whether the red is bright or dark.
- Gold is traditionally regarded as the most precious of all metals. Its nature is fiery, solar, royal and even divine. Images of the Buddha are gilded as a sign of enlightenment and of absolute perfection. The backgrounds of Buddhist paintings have the reflection of the heavenly light. Gold has been used in Mughal miniatures reflecting royalty and also indicating divinity in the ornamentation of arabesque for the illumination in Quranic calligraphy. The abundant use of golden colour in the Ta'azias mark the importance of the martyr's cause - the shining light denotes divinity as according to the Quran *nur* (light) stands for one of the attributes of God Almighty. For Hindu Brahmans gold stands for immortality.

All these colors are procurable from the local market. The other materials like glue, nails, iron sheets, cloth and *salmah sitarah*[25], etc are also got from the local market.

*Full view of a Ta'azia.*

## TOOLS

Tools which are used for Ta'azia making are:

- Sathri - a carving tool with broad faced blade.
- Chappou - Sathri with curved blade
- Chaursi
- Chausa – a type of file (raiti) for rougher work.
- Randha (Rasp/Plane/Grater)
- Paichkas (Screw Driver)
- Guniya (Right Angle
- Purkar (Divider)
- Burma /Bermi Khamancha (Drill)
- Thokni – wooden block used as a

soft hammer for carving tools.

- Muddhi /Adda - Stand to work on.
- Chapakka Machine – a saw machine for fine and minute carving.
- Aari (Saw)
- Keel (Iron Nails)
- Tessa (adze)
- Sandpaper.

## DESIGNS FOR Ta'azias

Before making a new Ta'azia, the craftsman, first prepare a detailed drawing of the structure on a butter paper according to their own perception and skill and resources available. After this, sufficient wood is procured and cut into required sizes. The freshly-sawn pieces are left to dry and season. First a frame is prepared for each part beginning with base (Takht), the Manzils, the Palki and finally the Chan-tara. Then they apply this design on wood for the making of different parts of Ta'azia. Customers demand beautiful but cheap items. A 35 feet high Ta'azia has been made by Ashraf Goga, brother of Ustad Faiz Ahmad Sarang. It requires 20 people to carry it.

## SOCIAL AND ECONOMIC CONDITION OF Ta'azia MAKING

Ta'azias are used only once in a year. In many parts of the subcontinent these are made of perishable material. This tradition is still being followed to some extent in Hyderabad, Sind[26]. There was a time when at the close of Muharram, these Ta'azias were buried or drowned. This is called *Ta'azia thanda karma (to cool the Ta'azia)*. On this account Ta'azias were required to be built fresh every year and the demand will keep the craftsmen busy for some time but, still, seldom through the year. However, in Punjab, here has always been a tendency to make the Ta'azias of durable material and of colossal size. For example in Jhang Ta'azias are made as big as 30 to 37 feet high[27] whereas in Chiniot with the exception of Zarih-Ta'azia of *muhajirs* (immigrants from Karnal) all Ta'azias range between 30 feet to 36 feet in height.[28] Ta'azias of Multan and Lahore are also of gigantic sizes and all made of permanent and durable material – wood. Ta'azias of such huge dimensions are not destroyed – buried, burnt or drowned after ashura ceremonies are over. No doubt a Ta'azia of such a size takes long time and huge resources to build. Normally after ashura they are dis-assembled and stored. Next year a little before the beginning of

the new Calendar, these are taken out, dusted, repainted, repaired wherever needed and reassembled. Now the only problems to store and preserve a valuable Ta'azia and make it serviceable at the time of next ashura. New high quality Ta'azias are hardly being made these days in Chiniot or elsewhere. Thus there are not enough jobs for the expert craftsmen throughout the year. Ustad Faiz Ahmad Sarang is considered to be the best Ta'azia-maker of Chiniot but most of the time he and his shagirds are making furniture. The economic conditions of this craft are not satisfactory. But still, socially, this craft is regarded as one of the best in Chiniot. Whenever they need a new Ta'azia, the people of specific locality pool their resources for the purpose.

According to the craftsmen, they don't get proper payment for their labour and skill. They also suffer on account of the middleman who benefits from both sides – he charges heavily from those who order for the job and pay poorly to the craftsmen. They also feel that the future of this craft is not bright – not good in nay case. They desire that Government should come forward and take measures to ameliorate their economic conditions. They often narrate that in 1989 Mian Nawaz Sharif gave 6 lakh Rupees to the Ta'azia-makers Muhalla Kamangaran in appreciation of a Ta'azia they made. Unfortunately, this new Ta'azia, somehow, got fire, was burnt down and was destroyed. They estimate that a new Ta'azia needs atleast 2 ½ lakh Rupees to make.

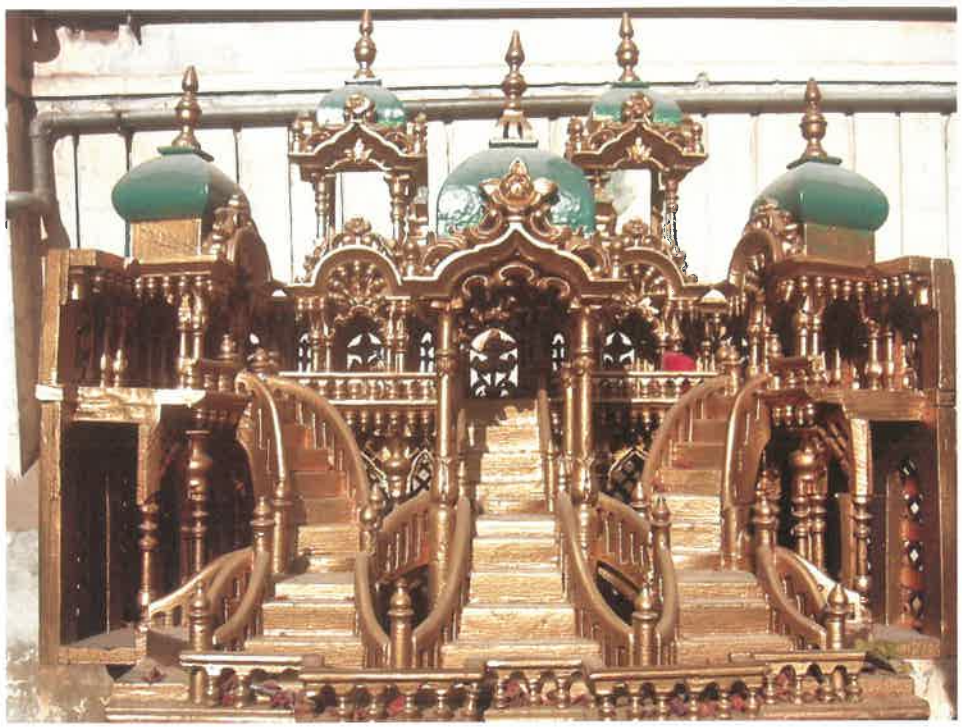
## THREE MAIN FAMILIES OF Ta'azia MAKERS

In Chiniot there are three families which are famous for Ta'azia- making:

- Alvi or Khuda Yar Kai family has made one Ta'azia of Muhallah Kasabban and two for Muhallah Thathi Gharbi.
- Pirjha family made the Ta'azia of Muhallah Shadi Malang, Muhallah Lahori Gate and MuhallaThathi Sharqi.
- Saharan family has made the Ta'azia of Muhallah Aali and Muhallah Kamangaran

For each Ta'azia donation is collected from the residents of a particular locality to whom a Ta'azia is to be dedicated. They say no big Ta'azia has been made during the last 20 years or so. The last one worthy of name Ta'azia is what is called Kubbe Shah Wala Ta'azia. It was built by Mistry Fiaz Ahmad Alvi in the year 1989. The Ta'azia of Thathi East was originally built in 1925 to the design of Ilahi Bakhsh Pirjha. It collapsed in 1984 and was rebuilt in 1986 by Mistry Muhammad Ghaus Pirjha. The

earliest one now extent the Ta'azia of Muhallah Shadi Malang. It was made by Illahi Bakhsh of Pirjha family in 1914. It still survives in its original shape and is almost 100 years old. Another famous Ta'azia of Muhallah Kasabban appears to have been built during the first quarter of the 20th century. It was built by Bawa Maula Bakhsh Dhigu Alvi, the grandfather of Aftab Alvi. It collapsed in 1934 but was rebuilt after about 38 years in 1972 by the efforts of Ashfaq Ahmad Sitara Alvi. No date for the construction of Aali Wala Ta'azia is known. But it is said to have been built by Ustad Sultan Mahmud of Saharan family. It reportedly collapsed in the year 1938 but could be got rebuilt some twenty-two years later (in 1960) by Muhammad Latif of the same family. Another quite an old Ta'azia is called Charoian Wala Ta'azia. It is believed to have been built in 1928 by Khuda Bakhsh Pirjha and then rebuilt in 1941 by Bawa Rahim Bakhsh. Thus even in its re-built form, as it stands today, it is pretty 70 years old or so.



*Lower part of a Ta'azia showing architectural setting.*

## SOCIAL AND ECONOMIC STATUS OF THE CRAFTSMEN OF WOODWORK OF CHINIOT

On the whole the craft of woodwork in Chiniot offers a rosy picture with glimmer and gloom seen here and there in one or other particular craft of woodwork or in a particular region of the District. According to most of the craftsmen interviewed by our Team, the social and economic condition of the wood craft is good. The present difficulties of load shedding, terrorists activities, frequent strikes, agitations, etc. which have almost become order of the day in almost whole of the country and the resultant adverse effects on industry, business and exports of all kinds, have started affecting the craftsmen as well. There are complaints of loss of business everywhere. The craftsmen of Chiniot, however, also complain against the high handed attitude of the owners of the showrooms who, the craftsmen complain, do not pass on appropriate share of their profits to the craftsmen.

## THE FUTURE OF WOOD CRAFT

Some craftsmen are optimistic that the future of this craft is bright. They feel that dowry is a common custom all over the country, and the people prefer wooden furniture for the dowry of their daughters. However, some of them are apprehensive of the prevailing deteriorating economic conditions of the country. As a result of this every thing is now getting expensive day by day and hence the fancy and expensive woodwork is now becoming the prerogative of a few rich families and is gradually becoming out of reach of common men[29].

## CONCLUSIONS

What was once an art and craft in Chiniot has now become a business. The craftsmen of this city sell their woodcrafts not only in the national but also in international markets. Chiniot is well-known for its carved and brass in-laid furniture all over the world particularly in the Middle East. In Chiniot furniture one may find

*Parts of a ta'azia.*

a beautiful blend of modern and classical designs. With a mixture of Italian, Mughal, Indian and local motifs and designs, Chinioti furniture and its other woodcrafts have become a sign of recognition for this city. Antiquity and history is the first message of the crafts of this town. Its artisans have instinctive good taste which helps them in achieving a distinctive excellence in wood work. This is why quality furniture made in Chiniot is collectors' delight. Special type of furniture, articles brightly in-laid with brass and bones trips in Arabesque and floral designs and bright lacquered wood objects of diverse shapes and sizes are made in Chiniot to meet the international demands and taste.

## Endnotes

1. Saifur Rahman Dar, "Punjab Carpenter was once the most Talented in the World", Dawn, Focus on Punjab Supplement, Karachi, November 21, 1983 and Saifur Rahman Dar, "The Romance and History of Woodwork in Punjab", Brochure: Horse and Cattle Show, Lahore, November 1994, 24-35 (With Urdu translation of the same).
2. Anis Mirza, Handicrafts of West Pakistan. Karachi, 1964, 71-72.
3. Gazetteer of the Jhang District 1883-84. Lahore, 1884, Reprinted by Sang-i-Meel Publications, Lahore, 2000, 128
4. The Punjab District Gazetteers, Vol. XXXII, Part A: Jhang District 1929. (Government Printing Press, Lahore, 1930 as partly reproduced in: Extracts from the District and States Gazetteers of the Punjab (Pakistan). (Research Society of Pakistan, Lahore, 1977), 248.
5. Reproduced in: Gazetteer of the Jhang District 1883-84. Lahore, 1884, Reprinted by Sang-i-Meel Publications, Lahore, 2000, pp.... and The Punjab District Gazetteers, Vol. XXXII. Part A: Jhang District 1929. (Government Printing Press, Lahore, 1930 as partly reproduced in: Extracts from the District and States Gazetteers of the Punjab (Pakistan). (Research Society of Pakistan, Lahore, 1977), 244-245.
6. Ahmad Ghazali, Sandal Bar. Lahore, 1988, 241.
7. Nawab Sa'adullah Khan was born in a small village Patraki near Chiniot but he always regarded Chiniot as the city of his birth.
8. Hassan Gardezi, Crafts of Punjab. Vol. III, Bhera. Lahore, 1993, 118.
9. Some years ago most of the skilled person used Saraish or hot lakh instead of glue. Now a day, a good variety of modern synthetic glues is available for this purpose.
10. Actually the base of colored battis is chaparr lakh which is being made in Lahori and Mori Gates of Lahore. They are working in the open and one can easily observe the entire process without any botheration.
11. Ghulam Abbas, Tazias of Chiniot. Lahore, 2007 and Ahmad Ghazali, Sandal Bar, Lahore, 1988, 241.
12. The information given in this part of the book, in the main, is derived from Ghulam Abbas, Tazias of Chiniot. Lahore, 2007. Some other books may also be found useful for studying social, cultural and spiritual aspects of Ta'azia and Ta'azia processions such as: Bearman et al. "Ta'azia", Encyclopaedia of Islam, New Edition, Vol. X, E. J. Brill, Leiden, 2000; Nadeem Hussain and Abrar Hussain, Shia and Shia Islam in India. Delhi, 1988; Shahid Naqvi, Azadari. Izhar Sons, Lahore, 2002; David Pinault, The Shiites. New York. 1992, David Pinault, The Horse of Karbala: Muslim Devotional Life in India. New York, 2001; Aqa-i-Sheharastani, Tariikh-i-Azadari (Urdu Trans.). Jhang, 1970; Peter J. Chelkowski, ed. Ta'ziyeh: Ritual and Drama in Iran; Mubarak Ali, Almia-e-Tarikh. Fiction House, Lahore. 1996 and John Norman Hollister, The Shi'a of India. London, 1953, etc.;
13. Irshad Ahmad Thaheem, Tarikh-i-Chiniot. Lahore, 2005, 49-50 and Mahar Abdul Haq Sumra, The Soomras. Multan, 1992, Chapter 14: The World-wide Shi'ite Movements effecting Sindh and Multan, 171-186.
14. Ghulam Abbas, Tazias of Chiniot, 22-23.
15. Ghulam Abbas, Tazias of Chiniot, 60-61.
16. Ghulam Abbas, Tazias of Chiniot, 58.
17. Ghulam Abbas, Tazias of Chiniot. Lahore, 2007, figs.7- 9,24-25, 42.
18. Ghulam Abbas, Tazias of Chiniot. Lahore, 2007, 35-36, figs30, 31...
19. Ghulam Abbas, Tazias of Chiniot. Lahore, 2007, 37, figs. 29, 32. figs.
20. During actual marriages, gharroli-function is performed by ladies bringing water in water jars (gharroli) from the

nearby well and poor the water on the head of the bridegroom before marriage procession starts.

21. Ghulam Abbas, Tazias of Chiniot. Lahore, 2007, 38, figs. 33-34.
22. Ghulam Abbas, Tazias of Chiniot. Lahore, 2007, 38-, 40-41, figs. 35-37.

23. This chart is based on Ghulam Abbas, Tazias of Chiniot. Lahore, 2007, 58.
24. Hassan Gardezi, Crafts of the Punjab. Vol. II : Multan. edited by Saifur Rehman Dar. Lahore, 1988, 46-52.
24a. Hassan Gardezi, Crafts of Multan. edited by Dr. Saifur Rehman Dar. Lahore, 1988, 48-52.
25. Salamah Sitarah is a kind of embroidery consisting of small stars between embroidered bands.
26. Ghulam Abbas, Tazias of Chiniot. Lahore, 2007, 22-23.
27. Ghulam Abbas, Tazias of Chiniot. Lahore, 2007, 60-61.
28. Ghulam Abbas, Tazias of Chiniot. Lahore, 2007, 58.

29. In the preparation of this part of the chapter, besides collecting information through personal visits following sources have also been utilized: www.craftrevival.org/craft Art Details. esp (search by Google) 27.12.2009; www.areecafurniture.com (search by Google) 27.12.2009; www.Chiniotcity.com N (search by Google) 25.12.2009.

# Weaving

CHAPTER IV

# WEAVING

## HISTORY OF WEAVING

History of weaving is very old and interesting. The oldest evidence comes from the Indus Valley where history of growing cotton, spinning and dyeing yarn, and weaving ranges between 9000 to 4500 years from the present. Actual specimen of woven cotton is known from Mohenjodaro. In Egypt fabric made of linen and flax with simple plain-weave pattern dating as far back as 4500 B.C. are known from sealed tombs. This plain weave structure was dominant until about 2500 B. C. Wool fiber was a fabric meant only for herdsmen and farmers. Priests were not allowed to wear it - not at least in a place of worship. Linen cloth was considered the best for mummy wrapping of aristocrats with cotton being in second place. On the other hand, in Mesopotamia, archeologists have found evidence of flourishing weaving industry in Sumerian clay tablets dating back to 2200 B.C. The Babylonians followed Sumerians with weavers who specialized in certain areas of the craft – for example "Babylonian Embroidery has almost become proverbial. Ancient fabrics from the Hebrew world, on the other hand, date back as early as 3000 B.C. The Bible indicates that some garments contained threads made of gold and silver. White wool was considered the finest. Hebrew priests were required to wear pure linen. Wearing of fabric made of mixed wool and linen fibers was prohibited under law. In the Old Testament (Deuteronomy 22:11), is given detailed information about the practices of early Hebrew weaving.

History of evolution of loom is equally interesting world over. The earliest type of loom invented by man is known as Warp-weighted Loom or Vertical Loom. It was followed by building Horizontal Ground Looms. Then, came in succession, Pit Looms, Frame Looms, Foot-Treadle Looms and finally Computer-driven Looms. We do not know if the first two types of looms were ever used in Pakistan. The earliest form used in Pakistan is Pit Looms.

## BRIEF HISTORY OF WEAVING IN PAKISTAN[1]

"Since very ancient times Punjab has always been a center of production of cotton, woolen and silken cloth. In matters of woven cotton cloth Sind and Punjab have been two earliest centers in whole of the subcontinent. Pakistan is certainly one of the

oldest countries where cotton is being cultivated since prehistoric times (7000 B.C.) all over Punjab and Sind. Actual specimen of woven cloth discovered from Mohenjodaro dates back to 4600 years. The count of picks and ends of thread per square inch of this fragment has shown that spinning and weaving of cotton had already reached a sophisticated stage long before that time[2]. There is ample evidence that sheep were domesticated and large spindle-whorls were used for spinning and weaving woolen cloth almost at the same time in Mohenjodaro (Sind) as well as in Harappa (Punjab). Plain and printed cloth was exported from the Indus Valley to Mesopotamia (where it is mentioned as *sindhu)* and to the Mediterranean countries during classical period (where it has been mentioned in Greek literature as *sindon)* indicating thereby that the Middle Eastern and Mediterranean countries knew about cotton cloth from the Indus Valley in Pakistan. In Mohenjo-daro have been discovered terracotta troughs for dyeing cloth in a Dyer's Shop. Similarly, The Rig-Veda mentions sheep breeding and wool from the Khyber-Pakhtun Khwah (former N.W.F.P. province) and woolen cloth from Punjab[3]. Indeed the northern regions of Pakistan are continually noted both for woolen products as well as cotton and silk cloths. Chandra Gupta Maurya made in circa 300 B.C. elaborate legislation regarding weavers and spinners living in his empire which included entire Punjab[4]. This legislation was about yarn spun by widows, crippled women, maidens, women who have left their homes, old courtesans, old female royal slaves and old *devdasis* (temple-slaves), etc. These regulations equally applied on mills established for weaving of cloth from different materials. Now, both the Emperor Chandra Gupta Maurya

*Firoze Din s/o Khudha Bakhsh, Muhallah Giriyann, Chiniot.*

*A durrie woven by a weaver of Chiniot.*

*A close-up view of a pit-loom, Chiniot.*

*Firoze Din Muhallah Giriyann, at his pit-loom, Chiniot.*

*Durries of Chiniot.*

and his Chief Advisor and author of Arthashastra are believed in local traditions to have been born in a village of Sargodha and the city of Chiniot respectively. In any case their association with the city of Taxila in the Punjab is a historical fact. In Taxila they lived as pupil and teacher respectively.

"By and large, in the centuries that followed, some regions of the subcontinent turned out to be among the earliest centers of the world to make perfect weaving, create gold brocades and finest muslins which were printed and embroidered. Hand-woven textiles became the leading industry and exports of the Mughal Empire - the greater portion of textiles being cotton fabrics although record also speak about woolen and silk productions. During the Mughal regime, in the city of Lahore alone there were established one thousand *karkhanas* for weaving only shawls - number of looms producing other kinds of weaving in this city is not known.

"Sargodha District (a neighboring district of Chiniot) comprises lands that have always been producing cotton, wool and silk right from the beginning of their history. And, it is not unreasonable to assume that the history of pit looms and handlooms in

this region may also be extended to that period. From a statement of J. Wilson made in 1884 we can easily conclude that at least in the 19th century, in every village of this district there was a pit loom for weaving coarse cotton cloth (khaddar) from which the clothing of the peasantry was made, and which was exported in large quantities from the trade centers of Girot and Khushab[5]. About nine per cent of the population of this region belonged to the caste of weavers called *Paoli.* Fine cotton striped goods bordered with silk (*lungis*) of good quality were made at Bhera and Khushab. There were also made good colored *khes*, loom-woven checks, and diapered cloths *(bulbul chashm*). Bhera has continued to be the center of this craft till today. However, silk *lungis* were last recorded being woven in this town in 1988[6]. There is not a single weaver practicing this type of cloth today.

"This craft got a boom after 1947 when a large number of people belonging to this craft from East Punjab migrated to Pakistan and settled in different parts of this region. This helped this otherwise dwindling cottage industry to thrive for some more years in this region as elsewhere in Punjab thus furnishing the region 'production of hand-woven cloth, made from locally processed cotton and wool fibers with a large part of its requirements'[7].

However, emergence of the power loom industry created stiff competition and lead to a rapid decline in the production of hand-woven textiles all over the country including this district. However, for a particular type of hand-woven textile – namely Khes – there always remained some demand in the rural areas and it is on this ground that the craft of hand-woven khes is still surviving in almost all the rural areas of the Punjab including Sargodha district.

## I - KHES

### What is a Khes?

"A khes is a patterned and bound double weave cloth used as bedcovers as well as *chaddar* during winter. On special occasions it can also be used as floor covering and some pseudo-heritage lovers use them as curtains and wall-hangings. Khes was once noted for its vegetable dyes. Although *khes* is still being woven exclusively in certain areas of the Punjab and Sind, but it has always remained in some demand by household ladies almost all over Pakistan. Traditionally, white and black and indigo

and white alone form the most dominant color-schemes. But, mustard and black, yellow and orange or green and orange are also common. Khes of Jhang, Sargodha, Gujrat, Lahore, Multan and several villages in Bahawalpur district were once well-known centers of khes weaving – some of them still retain their fame".

**Social Status of Weavers' Community**

"Although equal social status of weavers' class in the society is fast being established, but in rural areas a weaver still finds himself at the lowest rung of the social ladder. But still, in some far off rural places, you may still hear the paranoiac expressions of a grass cutter asking you 'Am I a weaver (*jolaha)* that I cannot cut even grass?' But this attitude is fast changing and the members of the weavers' community feel themselves as respectable member of the society as any one else belonging to another profession.

"In ancient times in the subcontinent a weaver used to enjoy one of the highest positions among different professions. It was only when the Caste System was introduced in Hindu Society, some of the professions – including weaving, were relegated to a very lower rung of the social ladder. Some of the great personalities of our history were weavers by profession such as Bhagat Kabir and Shah Hussain (Madho Lal Hussain). Unfortunately, this affect of the old Hindu Caste mentality was retained by most of the people even after they were converted to Islam. As a matter of fact all learned Muslims regarded weaving as a highly respected profession and weaver a respectable member of the society. Many weavers prefer to call themselves as *Kasbi* meaning a 'Professional'[8] because most of them believed that weaving has been the profession of many prophets and other pious men. Some of the tools used in weaving and some items of this craft have assumed symbolic and spiritual meanings in Punjabi poetry. Spinning thread, working on a spinning wheel, etc. or even the simple act of weaving have been considered as accumulating merits or *naik amaal.*

## KHES WEAVING IN CHINIOT

Today, khes weaving is no more a thriving craft of Chiniot. But quite a quarter and century back, the entire industrial classes of Jhang District, of which Chiniot has always been a Tehsil till last year, paolis or weavers constituted the chief component followed by Mochis (Cobblers), Kumhars (Potters), Chhaj-Pattal Bananewalai (Basket and Mat-makers), Tarkhan (Carpenters), Pinjaras (Cotton-cleaners), and Charohas

(Washermen), etc [9]. Their women used to assist their men in their craft in day to day life from cleaning cotton, spinning yarn and preparing warp. Some 1200 women were reported to be preoccupied in preparing the warp for weaving besides this; spinning yarn was also considered one of the principal occupations of women. The paolis form nearly a third of the entire industrial classes, and are chiefly to be found in villages. There being 15 weavers in the villages to 2 in the towns. They were the greatest in numbers in the Jhang. One peculiar feature of the weavers' community of Jhang District is that it is caste-free." In Jhang you find every class and tribe represented among the weavers. Even poor Sials do not despise the profits to be obtained by throwing the shuttle", wrote the D.C. Jhang in 1881[10]. The same probably applied also to the paolis of Tehsil, now District Chiniot. But there is no separate study available. Jhang still enjoys popularity in producing good quality khes for whole of Punjab. Jhang district was once a great exporter of coarse cotton cloth called Khaddar sent to Afghanistan through Pawindah merchant[11]. In 1879, cloth worth Rupees eight lakhs as exported to Afghanistan from one center of Maghiana. The only other center of export then was Chiniot.

## KHES WEAVING OF MUHALLAH GiriyanN, CHINIOT

Due to paucity of time and facility to tour in the interior of the country our Team has not been able to probe the entire country side for collecting necessary data as regards the present position of khes weaving in Chiniot District. But it is certain that in most of the places pit looms fast being replaced by Frame Looms, Foot-Treadle Looms and finally Computer-driven Looms. So the khes are still being woven in Chiniot but these are mostly machine-made and not hand-made.

Muhalla Giriyan is a small area of Chiniot situated on a hill. Firoz Din s/o Khuda Bakhsh (80 years old), is making the khes for near about 60 years, while his forefathers did this work for another 100 years. Now, Firoz Din to leave this job because he is now quite old and the social and economic conditions of this work are not vey conducive. He sells his items directly to the customers. The raw material (sutar) is also provided by the customers. He uses the thread of patent Number 10. He makes the designs according to his own mind. He earns 25 or 30 rupees per day. He makes one khes (size: 3 yards x 1.5 yard) within four days. The different tools which he use for the khes making are shuttle, ruchh, nariya, pariya, etc. According to him the future of this

craft is dark because now people prefer machine-made stuff. As he is an old man of 80 years old now his capacity to works is not sufficient to bring him enough income for him and his family.

## II - CARPET WEAVING IN CHENAB NAGAR

### BRIEF HISTORY OF CARPET MAKING[12]

Carpet is a textile floor covering that is distinguished from the more general term 'rug' by being fixed to the floor surface and extending from wall to wall. The earliest peoples covered the floors of their dwellings with animal skins, grass, or even woven reed mats. When people learned how to spin cotton and wool, woven mats of these materials largely replaced earlier coverings. Around 3000 B.C. Egyptians sewed brightly colored pieces of woolen cloth onto linen and placed it on their floors.

The first carpets of note were woven by nomads. The thick carpets were easy to transport and were placed over the sand floor of tent dwellings. Early looms were similarly easy to transport. Two forked branches were joined by a crosspiece holding the suspended warp, and a wooden bar was used to flatten the binding weft threads, while the loose warp ends formed the carpet's pile. The Pazyryk carpet has been documented as the earliest hand loom carpet, dating back from 500 B.C. and discovered in a tomb located in the Altai Mountains in Central Asia.

*A close-up and a detailed view of a Ta'alam – the coded writing giving colourscheme of a carpet. It is also called Naqsha.*

From these early beginnings, carpet weaving rose to its highest art form in Turkey, Iran, the subcontinent of India, and China. Using cotton, linen, or hemp as the foundation, and wool or silk as the luxurious pile, weavers would make a knot out of the pile thread, then form a row of knots that was tightly beaten down. The process was time-consuming: some of the finest handmade carpets have as many as 2,400 knots per square inch (372 knots per sq cm). The brilliant colors of these ancient carpets came from natural dyes such as madder, indigo, magenta and ochre. Some weavers added alum to these dyes to fix colors, and a few wove gold and precious jewels into their carpets.

Pakistan has traditions of carpet-making going back to many centuries. It is an essential part of nomadic life. However, extent specimens hardly go beyond 16th century. The handmade carpets produced in Lahore in the 16th century are on display in Lahore Museum and elsewhere in many countries of the world. Knotted woolen carpets with Islamic designs are part of the culture both in South Asia and Middle East.

Rabwah (Urdu: ) also known as "Chenab Nagar", is a town of Chiniot that is situated on Chiniot-Sargodha Road some 7 km outside the former city. It is a settlement of some 70,000 people (2003). It was founded on 20th September, 1948 as headquarters of the Ahmadiya or Qadiani Community. Later on it was renamed as Chenab Nagar under order of the Provincial Government. For us the interest of this town lies in the fact that some 45 years back one of its residents named Bashir Ahmed now 67 years old, s/o Mian Mehar Din, was the first to start carpet industry

*Close-up of a design of a carpet, Chenab Nagar.*

*Finished carpet, Chenab Nagar*

*A carpet designed by Karamat Ullah s/o Inayat Ullah, Chenab nagar.*

in this very town. He didn't teach this work to his children but he taught to several others and prepared about 50 craftsmen who continued to work in this profession after he left this business in 2005 on account of it now being no more a lucrative business. This happened elsewhere too where carpet business collapsed suddenly because of internal turmoils. Pakistan suddenly started loosing international markets in this business.

## RAW MATERIAL AND FURTHER PROCEDURE

*Raw material for carpet weaving.*

Cotton thread (sutar) and worsted wool (reshmi oon) are the two most common raw materials for carpet weaving. Both these are brought from market in Nicholson Road, Lahore. The carded wool yarn is spun by hand on simple traditional spinning wheels (Charkha). The natural white yarn is then dyed according to the desired colors. Carpet weaving basically involves knotting woolen yarn into cotton warp which is carefully fixed on a loom. As a skilful knotting activity, it is performed with the help of an iron rod. Different graphs and sketches are used to incorporate the carpet design into the knotting process. The process involves highly developed skills of craftsmanship. After finishing weaving, the designs and patterns are carved out with scissors. The entire surface of the carpet is clipped with special clipping scissors to give the carpet a luxurious look. Right after trimming and clipping, the carpets are washed as part of finishing process to remove dirt and dust and to give them a lively look.

## DESIGNS

The customers, now a day, usually demand new, beautiful but cheap designs for their carpets. The designs are made according to the maps (naqsha) which are prepared by

a team of experts in this field. The common designs are:

- Chirri (Sparrow) Gola - Bagla (Stork)
- Chand Chattai - Moori Mai Bagla
- Compartments - Shikargah (Hunting Ground)
- Sada Bahar (Ever-green), etc.

## TOOLS

For making carpets they use following tools:

- Chhuri (Large Knife) - Qainchi (Scissors)
- Panja (Fork) - Khaddi (Loom), etc.

## SIZES OF CARPETS

The usual and most common sizes in demand are:

- 1'x1' - 2'x2'
- 2'x3' (most common) - 3'x5'(most common)
- 4'x6' - 4 1/2'x7'
- 5'x8' - 6'x9'
- 7'x10' -

A good carpet weaver can make one inch of a carpet in one day.

## LABOUR CHARGES

According to these craftsmen the social and economic conditions of this craft are no more enviable. All over Punjab, the craft and craftsmen in carpet industry are facing crises. This is making the future of this craft very bleak. Due to the present condition of the country the future of this craft is dark. Ever rising prices of raw material and low wages of craftsmen, frequent and unscheduled breakdowns in electric supply (which reduces their working daily hours) are further adding to their difficulties. The cost of yarn (sutar) was only Rs.90/- per kg

*Carpet weaving, Chenab Nagar.*

a little while ago. Now it is Rs.150/- per kg. For washing and polishing, freshly woven carpets have to be brought to some specialized centers near Shimla Paharri, Lahore. This further enhances the cast price.

## CARPET WEAVING IN CHINIOT

There is also some business of carpet weaving in Chiniot. It is only a shadow of its former glory, though of a recent past of about less than half a century. In the 19th century we read about a flourishing craft of namda (felt) making in Chiniot. But this craft seems to have dissipated towards the end of first quarter of the 20th century. No carpet industry ever seems to have existed in Chiniot. Our investigations have revealed that it started here in about early 1970s' almost coinciding with the time when Bashir Ahmad initiated this industry in Rabwah – now Chenab Nagar some 45 years back. This was indeed period for carpet industry in Pakistan. The man who took the initiative in Chiniot was one Mr. Malik Alamgir. He started this business initially with a small investment and with a new looms. As the business was established quickly, it encouraged Alamgir to invest more. In 1976, he installed more looms and he engaged a regular team of craftsmen. He started weaving good quality carpets of Iranian designs with 16x16 double-knot quality. The carpets were of varied sizes ranging from 5'x8', 6'x9', 8'x10', 4.5' x 8' and 9'x12'. He used to pay to his craftsmen Rs.400/- per day. Instead of customary wooden looms Malik Alamgir introduced looms built

*Karamat Ullah s/o Inayat Ullah – carpet weaver of Chenab Nagar with sample of his finished products.*

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of hollow iron pipes. With a loan of Rs. 200000/- he built a factory of 175 looms with a work force of 300 artisans. This factory had the capacity of weaving carpets as large as 18'x12' and 20'x30'. When war between Iran and Iraq started, the carpet industry of Chiniot took full benefit of it and they started exporting their carpets to the Middle East and Europe. In his Chiniot factory Malik Alamgir recreated many popular Iranian designs such as Irani, Isfahani, Kashani, etc. To some designs he gave his own names such as Imran, Bashir, Ghalib, Naqsha, etc. These names were easy to understand, quickly to remember and very convenient to identify by most of the artisans. These names and designs are still being followed by present day artisans of Chiniot. Side by side, they are also making double-knot carpets of Afghani style. The Afghani carpets have their warps and wefts in wool with no cotton yarn and hence are quite thick in feel and are in great demand. No special tool is required for making Afghani carpet except their cutting knife has a crooked blade.

Some outstanding carpet weavers of Chiniot today are: Yamin, Rafique, Muhammad Hanif, Nazir, Tariq, and Baqir. They are making both Irani and Afghani carpets.

In the past, child-labor played a very significant role in the development of carpet industry. Starting learning at a small age, children learn this craft very easily, thoroughly and quickly. With their small hands and thin fingers children can tie knots of extreme fine quality with speed and agility unmatched by grown-up artisans. Children also were also a cheaper labor force. However, when there was imposed a ban on employment of Child labor by international agencies this affected carpet industry in all such countries, including Pakistan, where children were the key-labor force. Other trained labor force was not easily available and certainly not that cheap. The event of 9/11 and Pakistan's involvement in consequential war on terrorism have, at least for the present, put its feet on any chances of its recovery. Mr. Malik was also obliged to close down his carpet-weaving factory and go back to his old family business of furniture making.

Nevertheless, carpet weaving in Chiniot did not return to point zero. Even at present some more than 20 looms are still doing their business. Most of the craftsmen are those who initially worked under and learnt this craft from Malik Alamgir's factory. They are currently making quality Iranian carpets of 16' x 16' size. There is no arrangement

for washing, trimming and polishing of finished carpets in Chiniot. So, the artisans shift their carpets to Lahore and give finishing touches to their carpets in Lahore and sell them to the traders in Lahore who put them on display in their large showrooms and sell at high price.

## III - PARANDA AND IZARBAND (NALA) MAKING

### INTRODUCTION

Draw-string – izaraband in Urdu and nala in Punjabi has been a household necessity ever since shalwar was introduced in the subcontinent by the Scythians in the 2nd century B.C. You always need a draw-string to keep the upper end of shalwar tied round your waist. As both men and women wear shalwar an izarband is used by both sexes. So there is no big difference between an izarband used by either of them. However, normally men use izarband of white cotton yarn whereas izarband for shalwars of women are more often than not woven of silk thread of variety of colors. Iarbands usually form an essential part of ladies'dress given in dowry to daughters. Such izarbands are always made of silk thread or of mono-color but of great varied shades, of much wider warp than normal men's izarbands and having elaborate end knots and plumes (phummans). In olden days, when mothers used to prepare every item of dress pertaining to dowry of their daughters with their own hands, making izarbands was an item of apriority. Dowry izarabands were usually woven with great skill and knowledge of designs used in khes weaving – some of them have intricately patterned weave constructions, usually 'punj khani' and 'naukhani' designs. Thus izarband- making is the most primitive form of weaving in which the earliest form of looms – i.e. the Warp-weighted Loom or Vertical Loom is used. Miss Yacopino has described izarbands as a type of spring or plaiting made on peg boards, usually supported by charpais[13]. Here, instead of a weft thread managed through a shuttle, a series of small kana or reed sticks often hold the twists during weaving[14]. Now a days very few mothers weave izarbands for their daughters' dowry and still fewer damsels know the art of nala-weaving in Punjab. But, there is still enough number of ladies in rural areas who make izarbands commercially and send these to larger towns and cities for selling them to customers. Today izarbabdwala is a striking street salesman almost in every big market popular with ladies. Like many towns and villages of Punjab, in Chiniot too this craft is being practiced by ladies.

*Izarband – draw-string, Lalian.*

Side by side draw-strings, another accessory of ladies' make-up is paranda – a décor for lady's tail of hair. It is a part of ladies' hairdo. Ladies are very fond of decorating their tails with additional adornment. For special functions they do so with garlands of natural flowers. Sometimes on similar occasions they adorn their tails with strings of artificial colorful flowers called patolis. Even on ordinary days women dress up their hair with ordinary black colored strings attached with tassels of same color to make their hair dress look more formal and longer than their natural length. Every region has its own variety of such artificial tails called parandai[15]. The women of Chiniot have their own share in this fashion.

## LALIAN CENTER

The town of Lalian is well known for both crafts – Paranda[16]-making and izarban-making.

*Lalian – Finishing of a paranda.*

*A finished izarband or nala with moti work, Lalian.*

**MUHALLA TARIQABAD, NEAR USMANIA MOSQUE, LALIAN** is especially renowned for making parandas. For this work essentially only two things are required namely an *adda* (working platform) and a pair of scissors – both are easily available in local market near Fruit Chowk. Besides, they need raw material in the form of dyed thread – cotton and silky, which they buy from bigger cities like Chiniot, Faisalabad, Sargodha and Lahore. Paranda-making is essentially a job to be done by ladies for which they need not leave their homes to sell their products. All orders are received at their door steps and finished products are delivered the same way. They only charge for the labor - only Rupees fifty for 12 parandas. But the businessmen charge their own prices from customers at their shopping-outlets. Most of the buyers prefer beautiful stuff and do not mind paying a high price. Apparently, in Lalian the craft is prospering. Mostly cotton thread is preferred to make parandas because it is easily handled and is reliable. The parandas seen in local market are not of very high order. The parandas made by these ladies are only of one design and they do not seem to be interested in making innovations or introducing changes in shapes, sizes and even to take care of the finished products. Their products look unkempt and without a proper finish. These appear to have been prepared in haste and without a proper adda or working platform and without carefully trimming the tassels. In Lalian there are some hundred houses whose ladies are engaged in paranda-making. On enquiry all artisans have the same excuse for the poor quality of their work namely the high rates of the raw material and shortage of electricity. Chief raw material used for paranda-making comprises different threads (silk, cotton), needles, motis (artificial pearls), *salmah sitaras,* beads, *ghungroos* (small bells) and *tilla* (gold thread).

Among hundred women engaged in this crafts in Lalian only some five are renowned for their quality of parandas. The best among them is one named Mrs. Janata(n) or Jannat. She is married to Mr. Ismail. She is only 35 years old but she has been working for almost 20 years. She has learnt this craft from her cousin-sister. Confident to continue her work for a long time to come, Mrs.Janata is satisfied with what she earns and the respect she gets for her good work. She desires for better rates for her labor for the kind of work she delivers to her customers. According to her the current labor charges are certainly not enough.

This master craftswoman of Lalian is mainly making 'Hareerran Walai Parandai' i.e.

Parandai with Tassels. She makes 'hareerrs'[17] or tassels by just putting different threads between the fingers of her feet but without using an adda. She mostly makes designs and color-combinations by her mind or by the choice of her customers. She makes "Hareerran Wala Paranda" by combining threads of different colors with black cotton thread and also by putting tilla (gold thread), multi-color ghungroos (bells) and beads to it. She feels that this craft suits our ladies most as they do not have to leave their homes in search of receiving orders for their assignments.

Her confidence in her work is reflected in the fact that she has been gradually transferring her skill to her two daughters named Kalsoom and Attiya. They are 16 and 13 years old respectively. Both are studying in schools and at the same time have been making parandas along with their mother for last almost 5 years. Both the girls learned this craft from their mother and intend to continue this process as long as possible. According to their mother, although economic status of this craft is not yet as good as it should be. But nevertheless she is happy that people recognize her and her two daughters on account of their fine work.

Designs of parandas made in this center of Lalian are:

- Hareerran Wala - Jalaibi Wala
- Pinjri Wala - Motion Wala

Among these, "Hareerran Wala Paranda" is made of a single color thread and is plain, with attachments each in the shape of a 'harirr'. Jalaibi Wala Paranada, on the other hand, has flat circular shaped attachments. Similarly, Pinjri Wala Paranda has three different and separate circles that lead to three separate strings. Motion Wala Paranda is studded with beads *moti* in different sequences and designs with multiple colors and threads.

*Prandas made at Lalian and their raw material.*

*Adda for izarband-making, Lalian.*

*A finished izarband, Lalian.*

*Small pieces of reed (kaniya) used as support during weaving an izarband.*

There is another type called Sheeshai Wala Paranada which is fitted with small mirrors. The last named parandas are light in weight as compared to others.

Besides the above named better known paranda-makers of Muhalla Tariqabad, a few others, doing the same job, are named below:

- Ms. Sonia d/o Mr. Murad. She is 15 year old girl who is also a studying in a local school.
- Mrs. Fatima w/o Mr. Nawaz is almost 40 year old lady. She has been working in the same community for 25 years. She can be accessed on her phone number: 0305-5564838.
- Mrs. Noora (Nooran?) w/o Mr. Ahmad Sher. She is 35 years old.
- Mrs. Rasooola (Rasoolan?) Bibi w/o Mr. Muzzafar Iqbal. She makes both parandai and nalai. Besides she is also doing embroidery work.
- Another Mrs. Janata (Janatan?), w/o Mr. Muhammad Anaar. She is 45 years old. She no more makes parandai or nalai herself but, instead, acts as a middle woman between the artisans and shopkeepers of the locality.

## MUHALLA KUCHA BANDI, LALIAN

In Lalian, again, there is another locality where izarbands (nalai) and parandai are being made by several families. These are:

- Mrs. Rukayya Bibi. She is fifty year old and has been in this craft (nala-making) for almost ten years.
- Mrs. Kausar Mahmud. She is only thirty years old and has been weaving izarbands for last eight years.
- Miss. Sajida Parveen is a young girl, only twenty five year old, and has been making izarband for fifteen years.
- Mrs. Sughra Bibi is fifty year old lady who has been making nalai for twenty five years.

## MAIN PROCESS

All these craftswomen use the same technique to make izarbands and also use same type of wooden frame for stretching warp (called nala tanana) over it and kanai or kanian[18] in place of weft thread. In this adda almost 50 -100 reed sticks are placed for making a nala. Three hours are needed to prepare a warp (tana) of a draw-string

(izarband). Only nine rupees are given to workers for 'nala banwaee' or labor charges for one draw-string.

**Nala-making at Muhalla Kucha Bandi, Lalian, Chiniot.**
For making izarband, first they get a skein (*lachhi* or *lachha)* of thread from the nearby market and convert the thread into a *gola* (thread ball). The next step is to make warp (*tana)* by running the thread over the shorter two sides of the wooden frame[19]. When the warp is ready, weaving of nala begins by inserting three reed sticks in it for holding the twist of thread with the help of four fingers of both hands placed at the back of the warp to support it and the two thumbs on the front side to move the warp thread from bottom to the upper side with one thumb and over to the thumb of the other hand. It is game of two thumbs and their nimbleness with which they change the position of lowered warp to the upper and then vice versa. When all the threads of the warp have changed their position or have a twist a reed stick is inserted underneath the twist and secure it from reversing. After some time all except the last reed stick or kani are removed by pressing them upward against the twist and pulled out. When the desired length of an izarband (nala) is complete, it is removed from the frame and cut in the middle of the unwoven portion. The two ends are tied downs in several knots and further strengthened with tassels and hareerrs still leaving sufficient length of the warp in loose lumps of thread. The izarband is now ready to be used. The beauty of an izarband is actually the result of play of two thumbs of a lady's hands with the warp that hangs vertically on a rectangular frame and numerous sticks that are inserted in series of horizontal rows.

Each izarband or nala is usually 80 inches (2.5 meters) in length. The width varies in various cases – the greater the width, the heavier is the weight and costlier is its price. Heavy weight or thick izarbands are usually meant for giving in dowry. Raw material is usually available in local market of Lalian but bulk supplies are brought from Sargodha, Faisalabad or even Lahore. *Reshmi* or silk thread is locally called slim whereas gold thread is called tilla.

Generally, a packet of cotton thread is available for Rupees 40/- each. An ordinary reel (called gote) of *tilla* costs Rupees nine to fifteen, but *tilla* of good quality (United Tilla for example) costs much more – about Rupees 22/- in the market. *Tilla* and moti/

beads are always used at the end of an izarband in order to secure the end-sides of it. These also enhance the beauty of an izarband or nala.

## NALA-WEAVING IN MUHALLA KUCHA BANDI, LALIAN

This area/ Muhalla has almost 100 houses in which almost 75% of ladies weaving these *nalas* at their homes.

There is no discrimination between *nalas- plain or colourful,* for men and women.

Raw material:

- Raw material used is easily available from the local markets of Laliyan and Sargodha.
- Generally a *lachhee or* packet of thread is available for Rs. 40 each. One reel (gote) of *Tilla* thread for Rs. 9/- to 15/- but the best *tilla* is costs much more than this – say Rs.22/- per gote or reel.
- *Reshmi* or Silk thread is also called as *salim/slim* in local vernacular.
- *Tilla* and *moti*, whenever used, are always used at the end of *a nala for having a tight grip at the knot. These articles are also used for beauty.*
- Their main tools comprise: A pair of scisssors, needles, adda, frame, and reed sticks (*kanai otr kanian.* All tools are easily available from local market (Meena Bazar), Lalian. Adda is easily made by any local carpenter.

The artisans usually make two nalas in one day. The wage for one *nala* is 10 rupees. They sell simple *nala* to shopkeeper @ Rs.25/- each and a designed *nala* @ Rs.75/- each to Rs.85/- per nala or iazarband. The shop keepers, at their end sell a simple *nala* @ Rs.35/- per izaraband.

The craftswomen mostly create designs on nalas from their own minds while weaving. The most famous or common designs on Izarbands are: *Lehriyan Wala Des*ign, *Alaichi-anai Wala* Design, *Dabay Wala* Design, *Moti Wala* Design, *Dera Lehriyan Wala* Design. Designs on izarbands made of one Miss Asma, d/o Mr.Haider Ali of Chiniot city (see under Embroidery) are specific and are known by the names: *Gultan Jail Nala, Ultai-Seedhai Hath Ka Nala, Sada* (simple) *Nala, Pakha Nala.* The designs on the Parandai by the same lady are called: *Challai Walai Paranadai, Goonda Walai Paranadai; Pakhoo Walai Paranadai, Rabraahan Walai Paranadai, Koongrian Walai Paranadai Goochaay Walay Paranadai, Tookray Walai Paranadai, Sitarai Walai Paranadai.*

## PROCESS

First of all the artisans get thread or *lachhai* or *lachhian/* packets of thread from the near market and then they make balls of thread called *golai (Sing. gola)*. The next step is to make warp for izarband. It is called *tana.* After that they put three reed sticks (*kanai)* into the tana. Then, they start weaving an izarband. It's basically the play of the two thumbs and the palms of hands below on which rest the warp. This process includes reed sticks and thread. The white thread of *nala* acts vertically in the process of making an izarband.

## GENERAL REMARKS

Generally speaking future of *nalay* appears to be quite bright because men and women in rural areas and smaller towns still continue using izarabands in their shalwars[20]. Only ever-rising cost of raw material and labour rate of the artisans has already started affecting its popularity among women who, in bigger cities, have almost abandoned the habit of using izarband. Nevertheless there is no immediate threat to the craft or craftswomen. They do not have any problem with their social status for being izarband-weavers as it does not bear with it the stigma of being a paoli or julaha nor nala-making is associated with lower class caste. It is rather a past time which ladies in all homes – irrespective of a caste or creed still used to follow.

## LALIAN CENTER

In Lalian we could locate the following four families doing the job of izarband-making:

**SAKINA BIBI W/O MR.YAMEEN,** Muhalla Kuchabandi, Lalian:
Sakina Bibi w/o Mr.Yameen is 60 year old lady, who is making *nalay* of *reshmi*/silk thread past 15 year. Her contact number is 03016707885. She learnt this skill from her mother who had migrated from India (Ambala). She wants to continue this work because this work has lots of respect in it. Although they do not get enough money for their work but still she has transfered this skill to her children.

**MISS REHBANA D/O MR.BASHIR AHMAD,** Muhalla Kuchabandi, Lalian:
Miss Rehbana d/o Mr. Bashir Ahmad is 22 year old lady who is also studying for a degree of Bachelors of Arts. She and her ten sisters with their mother have been weaving nalaiy for 12-15 years. This is their family work because their grandmother

*Raw material for pranda making, Lalian.*

*Different stages of making of izarband and paranda.*

*Izarband-making on an adda, Lalian.*

also used to weave nalais in India. Then her mother taught them how to make Nalai according to Rehbana. People prefer beautiful and cheap/less expensive products. The future of *nala* is good.

**MRS. SALMA BIBI W/O MR.SALEEM,** Muhalla Kucha Bandi, Lalian:
Mrs. Salma Bibi w/o Mr. Saleem is 45 year old and have been making *nalai* for almost 22-25 years. She learnt form her mother. Her family is connected with this craft for the last 75 years of the same area of Laliyan. Salma Bibi wants to continue this work because she doesn't know any other work. That is why she also taught this skill to her new generation. She makes the design from her own mind and sometimes by the choice of buyers. Buyers prefer cheap but beautiful items of *nalai* with new designs.

**MISS MARIA D/O MR. SALEEM AND SALMA BIBI,** Muhalla Kuchabandi, Lalian.
Miss Maria d/o Mr.Saleem and Salma Bibi is just 14 years old girl who is doing Matric. She has been making Nalai for 3 years but her family weaving *nalai* from 50-75 years in the same area of Laliyan.

## CHINIOT CENTER

Muhalla Sahibabad, in Chiniot is also renowned for making parandai. In this Muhalla following ladies have been registered by our Team:

Mrs. Rasoola(n) Bibi w/o Mr. Muzaffar Iqbal. She is multi-talented lady of 32 years of age. She knows all the branches of weaving izarbands, making of parandai and doing embroidery on female suits, bed sheets and chadars. She has been doing these crafts for almost 15 years. She learnt these skills from the wife of her brother (bhabhi). She appears to be quite satisfied with her work and desires to continue to be in this profession for a long time to come. This is why she has even taught her daughters the same crafts. Despite her complaint about low wages for her work, she is satisfied with her social status and is thankful to the society that appreciates her work. Like her counterparts in Lalian – named Janatan, she also sees the future of this craft in her city quite bright as long as our current marriage customs prevail and the taste of our ladies remain unchanged.

Besides izarbands, Rasoolan Bibi also makes parandai in her home. She makes a

temporary frame by simply driving a 4 to 5 inches long nail in an un-paved floor of her house. The raw material she needs for her work comprises: needles, frame, threads (cotton, woolen, silk) and a few iron nails. All these items can easily be procured from local market in the city of Chiniot.

Rasoola Bibi is said to be perfect in all three i.e. *nala* and *paranda* making and embroidery which is mostly done on bed-sets, women suits and *chaders*. According to her, the local or *jatka* culture handmade work is more prefered as compared to machine work.

The prices given to these craftswomen are not so good. For example she said that buyers give them only 15 thousands rupees for the complete bed-set comprising bed-sheet and its accessories – cushions, tablecovers, boxe-covers, furniture covers and covers for metallic utensils against their demand of Rs. 200000. On examination of their available embroidered bed cover set, it was found of ordinatey nature. Even the quality of cloth used for embroidery was not of up to the mark.

One good thing of Rasoolan Bibi is that she wants to teach her skills to others (e.g. in schools). She said that prices of daily commodities are getting higher and higher day by day. So, the ladies must engage themselves in some earning work.

## LALIAN - PARANDA-MAKING IN MUHALLA TARIQABAD, NEAR USMANIA MOSQUE, LALIAN.

**Parandai made in Lalian.**

In this locality there are almost sixty houses in which on the average two ladies per house make parandai but the best craftswomen are:

- Ms. Fatima d/o Muhammad Yar. Forty years old, she is the sister of better known Mrs. Janatan, w/o Ismail of Lalian.
- Mrs.Janatan w/o Mr. Ismail from Lalian. About her we have already discussed above.
- Another Mrs. Fatima w/o another Muhammad Yar. She is a sixty years old lady and is making parandai since her young age. She is the cousin of Janantan Bibi w/o Ismail of lalian.

- Mrs. Janatan w/o Mr. Riaz. She is another woman with the name Janatan. She was hardly thirty five years old when she died towards the end of last year (2009) due to cancer. She was equally renowned as a parandas-maker.
- Mrs. Kaneez w/o Mr. Riaz – a senior person. She is about fifty years old.

These five ladies, all from Lalian, make parandai of following designs:-
*1.Hareeran Walai Parandai:* These are of single color and plain in design but knobs called *hareerran* (Sing. *Hareerr*).
*2. Jalaibi Walai Paranadai:* These have circular designs seemingly circular in shape.
*3.Pinjri Walai Parandai:* These have three different and separate circles which lead to three separate strings.

*4. Motion Walai Parandai:* These have beads and pearls (*moti*) on them in different sequence, designs and colors.
*5. Sheeshai Walai Paranadai:*In these mirrors are used which are lighter in weight as compared to the ones made entirely of cloth).
*6. Ghungroo Walai Parandai:*(It has single *hareerr* followed by a flowers/*phool* and then t the end a *ghungroo* i.e. a tiny bell).
*7. Chotai Jaal Walai Parandai:*It seems to be a net with different side threads.

For creatung these designs they use the following material:
- Thread (silk, cotton) - Needle
- Beads - Ghungroo
- Sitaras - Tilla
- Motis

The *parandas* made by theses ladies are only of one design and they do not seem to be standard or clean work. It seems that they are just making it in hurry without any *adda*, by just for completing the counting.

Prices: A lady worker normally makes two izarbands a day. The wage for one complete piece is Rupees ten only. The shopkeepers pay Rupees 25/- per piece for plain nala and Rupees 75/- to 85/- for a designed nala. The shop keepers, in turn sell simple *nalas @ Rs* 35/- per piece.

WEAVING

## Endnotes

1. This introduction is based on extracts taken from Chapter VIII (Khes Weaving) in my book on: Crafts and Craftsmen of Punjab. Vol. VI – Crafts of District Sargodha. (In Presss). (Manuscript in PSIC Archives, Lahore, 2010+. and Irshad Ahmad Thaheem, Tarikh-i-Chiniot. Chiniot,2005, 167-172.eQ
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3. Feliccia Yacopino, Threadlines Pakistan. (Published by The Ministry of Industries, Government of Pakistan, Karachi, 1977, 51.
4. Kautilya, Arthashastra, translated by R. Shamasastri (Mysore, 1960), 81, 126-126, 227-228. Also see: The Kautilya Arthashastra, English translation by R. P. Kangley (Bombay, 1960, Reprint Karachi, 1991), Book Two, Chapter 23, (pages 85-86). Kautilya, also known in history as Chanakya is also believed by local scholars as having been born in Chiniot and hence his name Chanakya.
5. J. Wilson, Gazetteer of the Shahpur District, (Revised Edition, Lahore 1897, Reprint, Lahore 1994), 185-186; Gazetteer of the Jhang District, 1882-1883, Lahore, 1884, Reprinted Lahore 2000, p. 128; Extracts from the District and States Gazetteers of the Punjab (Pakistan). Pakistan Research Society of Pakistan, Lahore, 1977, 217-252, Vol. I: Extracts from Jhang Districts Gazetteer 1929. Lahore , 1930, 124-/ 245.
6. Has-saan Gardezi, Crafts of the Punjab, Vol. III: Bhera (Lahore, 1993), 80-84.
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8. A famous Punjabi poet named Khawaja Fard Faquir has composed in 1163 A.H /1749 C.E., a long poem – See-harfi, by the title: Kaasab Nama Kaasibian, Suchait Kitab Ghar, 2001. The title of this book means: "In Praise of the Weavers".
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11. For the movements and activities of Pawindah nomadic merchants between Afghanistan, Punjab and beyond, see Saifur Rahman Dar, Historical Routes Through Gandhara (Pakistan). Lahore, 2006, Appendix C – "Pawindah Clans and Their Characteristics", pp.199-202.
12. Saifur Rahman Dar, "Carpets Through the Ages", Daily Dawn, Karachi, Wednesday, June 4, 1980, Special Supplement – Carpet Industry in Pakistan, pp.I, III, IV; Muhammad Riaz Malik, "Role of PSIC", Daily Dawn, Karachi, Wednesday, June 4, 1980, Special Supplement – Carpet Industry in Pakistan, pp. IV, V and Anonymous " Pakistan Carpets" Daily Dawn, Karachi, Wednesday, June 4, 1980, Special Supplement – Carpet Industry in Pakistan, pp.VI, VII, VIII and Anonymous, Pakistani Designs" Daily Dawn, Karachi, Wednesday, June 4, 1980, Special Supplement – Carpet Industry in Pakistan.
13. Felicia Yacopino, Threadlines Pakistan. Karachi, 1977, 64
14. Felicia Yacopino, Threadlines Pakistan. Karachi, 1977, 64.
15. For making of parandas and izarbands in the nearby District Sargodha see Saifur Rahman Dar, Crafts of Sargodha. Lahore, 2010, Chapter X, 175-181. (Draft Report)
16. Singular = Paranda; plural= parandai or parandas
17. Hareerr is a small ball-like fruit with uneven outer surface that is part of herbal plant.
18. Kani or Kana =Single but Kanian or kanai = plural, both meaning reed stick.
19. If no frame is available a frame of a small charpai can serve the purpose).
20. In cities, on the other hands the use of izarband is rapidly disapearing as far as its use by ladies is concerned. Now, instead of izarbands, they use elastic bands as draw-string in their shalwars. Men, however, still prefer to use izarband whenever they wear a shalwar.

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# Embroidery

CHAPTER V

# EMBROIDERY[1]

## INTRODUCTION

Among all the crafts embroidery and its associated activities is perhaps the only craft that has always been primarily a prerogative of ladies. In bigger cities and towns, however, men also engage themselves in this craft – especially the bridal embroidery. In rural areas, on the other hand, ladies spend most of their spare time in doing such embroidery of lighter nature which they do for their dowry or as an extra source of income. In Punajb there are certainly some regions especially renowned for their embroidery and needle work. But such regions apart, there is hardly any village or town where embroidery and needle work is not being upheld for centuries though they do not claim any glamour or sophistication in their work. Chiniot is one such region in Punjab.

Embroidery is a generic term for which we have several equivalents in our vernacular. Kashida Kari is the most common translation of this word. But other specific terms are also covered by the term embroidery such as Gulkari, Zardozi, Kar Chobi, Naqsh-o-nagari, bail-butai ka kam, etc. It is in this wider sense that we are using this term in this chapter. It includes all types of needle works including crochet, mukaish (silver and gold wire embroidery, aar ka kam (Awl Work or Embroidery with Cobbler's Needle), tila-kari on desi-shoes, etc. Only a limited variety of these needle-works is currently being done in Chiniot and its surrounding areas and seldom is such a work of exceptionally high quality. Since nimbleness of fingers and good eyesight are essential pre-requisites, naturally teenage girls and young women are more suitable for such a fine and delicate work. During our survey it was discovered that school and college girls and young women were more enthusiastic to adapt to this craft as ensuring an extra

*Moti stitch work, Chiniot.*

source of income for them and their families. Such an activity especially suit the ladies in our society because engaging themselves for embroidery for commercial purpose does not oblige them to come out the seclusions of homes and seek jobs or sell their products in the market. More often than not in rural areas and even in smaller towns it is the shopkeepers and customers who approach the craftswomen in their homes and place orders for new works and then come back to get the completed orders. Quite often even the basic raw material, such as cloth and thread, is delivered to them by the shopkeepers or customers. So, in this way, the artisan women are saved from the trouble of making any investment for storing raw material. Their only worry is to keeps their tools and instruments in good order and do their work to the full satisfaction of their customers.

*Fatima Bibi w/o Khan Muhammad of Chiniot doing embroidery on a circular frame.*

Quite often there grows a class of middlemen or middle women who act as a liaison between the artisans and the shopkeepers. The middlemen deliver raw material and work orders with the artisans, collect back their completed orders and deliver them to the shopkeepers. Artisans are paid only their labor charges which are usually minimal. Artisans are seldom aware of the price shopkeepers charge from the customers. During our survey we often heard from the artisans that they are not getting enough payment for their labor whereas the shopkeepers sell their products at much higher prices than what they pay to them. In this way the maximum margin of profit is shared between the shopkeepers and the middlemen whereas the artisans get minimum of it.

Although we often heard about low wages, ever-rising prices of raw material, high handedness of middlemen, diminishing demand for hand embroidery and

uncomfortable working conditions on account of prolonged and unscheduled load shedding of electricity supply from certain quarters but, at the same time, majority of the craftswomen whom we met were quite optimistic about the financial and social aspect of this craft. They were found satisfied with their earnings and more so because of the recognition they were getting for their good work. In Chiniot - city and suburbs, younger ladies were quite enthusiastic in transferring their expertise to their daughters despite the fact that they were still attending their classes in schools and colleges.

The common stock of raw material and their tools comprise:

- Needles -Frame
- Threads (cotton, woolen, silk) - Nails (keel)
- Crochet - Moties
- Salamah Sitaras - Beads
- Base (white) Cloth for embroidery

*Lace work set with pieces of mirror and Naqshi, Chiniot.*

*Lace and applique work, Chiniot.*

This raw material is bought from the main market of Chiniot city. For all kinds of embroidery, frame is a must. The size of a frame depends on the size of the design and the cloth needed to be embroidered as well as the thinness or thickness of cloth. The thinner a cloth, size of the frame is small and vice versa.

Mostly embroidery is done on white cloth and these cloths are used for decorating their house-hold items like tables, cupboards, chairs, pots, storage boxes, etc. It may be interesting to note that in whole of district Chiniot and remaining area of the Sandal Bar and Kirana Bar, it is customary to see each and every pot in store, the large and small boxes as well as beds inside rooms, cupboards, central tables, dressing tables, etc are always found covered with embroidered pieces of cloth. The house may be that of a poor man or of a rich family, it is considered un-cultured to leave these items of household necessity uncovered except when they are in actual use.

*Circular frame stretched with a piece of cloth for embroidery.*

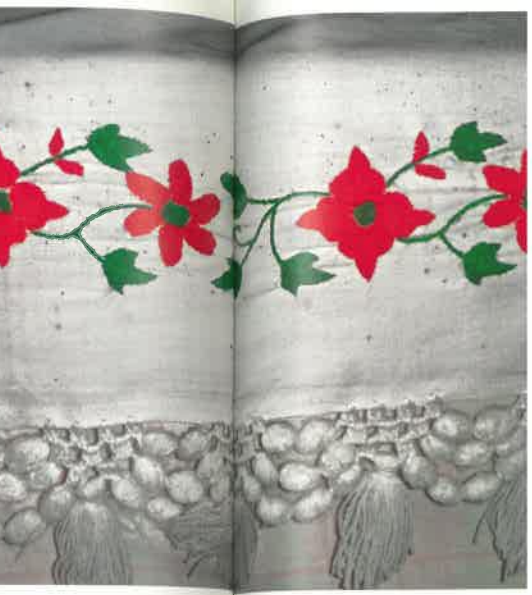
To start with, first of all they take that white cloth to the Tracer in the near market. He traces

*An embroidered cloth with additional Crochet work.*

*Bharvan tanka and Chiri-pair tanka, Chiniot.*

*Sindhi Tanka and Crochet work.*

*Embroidered piece of cloth with additional Crochet work used as covering of household objects.*



*A woman craftsman doing embroidery on a circular wooden frame, Chiniot. Stitch shown is called Bharvan Tanka.*

*Embroidery done in Bharvan Tanka.*

*Embroidery done in Moti Tanka and Chirri Pair Tanka.*

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*Machhi Tanka and Zanjiri Tanka on a circular frame.*

the required design on the cloth. Then these ladies fit that cloth in the wooden circular frame. The frame-size depends on the size of the design and the strength of the cloth. The thinner a cloth is the size of the frame will be reduced to the minimum. Mostly order givers prefer beautiful and normal affordable/adjustable prices. The future of this craft is not so good because with the new fashions, people prefer machine made embroidery as compared to handmade stuff because it is less time taken and less expensive and more modern. But those who can do quality work are not so disappointed. Instead they are better appreciated aesthetically, recognized socially and rewarded financially.

## CROCHETING

### *(KROSHIAI KA KAM)*

Crocheting, Crochet work or *kroshiai ka kam* is basically a craft of Western origin. Although, Asia, Europe, South America and China – all claim crocheting being their traditional craft, but for us it is a craft of the Western World from where we learnt it. Even in the West, it does not seem to have existed prior to 1800. The earliest reference is met with in 1812 and the first published crochet patterns appeared in 1824. In the whole 19th century it was considered a new craft. The term crochet got its standardized spelling only in 1848.

*Box covering decorated with embroidery in Bharvan Tanka and Crochet Work.*

The word crochet – pronounced as 'croshai' – is derived from the Middle French word '*croc*' or '*croche*', meaning 'hook'. Crocheting, like knitting, consists of pulling loops of yarn through other loops. But, unlike knitting, in crocheting, only one loop is active at one time and that the crochet hook is used instead of knitting needles.

Crochet has always been considered a common man's craft. Beginning in the 1800s in Britain, America and France, Crochet began to be used as a less costly substitute for other forms of lace. Those who could afford lace made by older and expensive methods destined crochet as a cheap copy. After World War I, interest in crochet patterns waned but after the World War II (between 1940 and early 1960s) there was a resurgence of interest in home-crafts, particularly in USA .With many new imaginative crochet designs from colourful doilies, potholders and other home items by using thicker threads and yarns than those used earlier. During 1960s and early 1970s new generation picked up crochet and popularized it. However, soon, once again the craft witnessed a decline but during the early years of 21st century the world has once again seen a revival of it. Many books with new patterns are now available and many classes are now available in USA and Europe in crochet lessons

*Box covering decorated with embroidery in Bharvan Tanka and Crochet Work.*

But when and from where crochet work was introduced in the subcontinent, in general, and in the Punjab in particular? We are not sure. George Watt, who has devoted a large space for all sorts of fabrics and yarns-related crafts, including braiding, netting, lace, drawn thread work and metal thread embroidery, makes no mention of crocheting work. But still, in Punjab it is not a new concept. People in their sixties must still be clearly remembering how women in their families were seen always busy with their hands on a steel crochet (*kroshia)* and white cotton yarn creating household objects such as doilies, mirror covers, pillow covers and even full bed sheets. But, then, as in the West interest in crochet waned and waxed several times during the preceding century. About two decades back it appeared that as it has almost become extinct in Punjab. When in 1980s the first phase of the Survey of Crafts of Punjab began under my supervision in 1983-86, we could not any vestiges of this craft in Bhera, Murree

and Multan. But when the second phase of this survey was started in 2008 in Districts of Dera Ghazi Khan and Rajanpur, it was detected that some activities in this craft were being revived in that area but only to serve the requirements of sophisticated buyers in big cities like Islamabad, Lahore and Multan. However, in D.G.Khan crochet work was found quite diversified and so were the colours of yarn used, though mostly common color was white. The specimens seen in local market of Dera Ghazi Khan City were not of very high standard but quality of work seemed to be improving[2].

No craftswoman could be located doing crochet work in the localities surveyed by our team in whole of District Sargodha. However, in Chiniot we were fortunate to locate some signs of resurgence of this craft. We could discover only one craftswoman partly engaged with this craft. She is named Miss Asma d/o Haider Ali a resident of Chiniot city. Primarily, she is renowned for her expertise in doing numerous stitch-works. It is possible that a little more search may reveal more crfatswomen doing crochet work in Chiniot or in some other locality. According to Miss Asma the most suitable material for this work is the thread of *para-chute.* Besides, the main crochet designs currently being practiced in Chiniot are:

- Nasbi (Small Jhallar or Flare) - Simple Jhallar
- Cutmara (like Jal or Net) - Junjal
- Sada/Simple Jal - Moongra Jal
- Guddai

Among these, the Nasbi Crochet design is like a small Jhallar or Flare which becomes a flower at the end. Junjal is just like small boxes (or dabbi).

## FOUR MAJOR EMBROIDERY CENTRES

In the entire District Chiniot three better known localities for

*Raw material for embroidery work.*

*al for embroidery work.*

embroidery work are: Chiniot City, Chenab Nagar, Rajoa Sadat and Lalian. Individuals listed below were interviewed for purpose of ascertaining the status of craft in their respective areas: craftswomen were met and interviewed.

## I. CHINIOT

In Chiniot our Team searched out a few families doing embroideries in the confines of their homes. They are:

Mrs. Rasoolan Bibi w/o Mr. Muzaffar Iqbal.

We have already paid our tribute to the work and versatility of this young lady from Chiniot in the preceding pages in the last Chapter dealing about izarbands and parandai. Besides her expertise in making draw-strings and ladies' head tails, she is equally well-verstant in several such other crafts which many women desire to master. Doing embroidery is a passion with her. Her nimble hands holding needle and colorful threads adorn ladies' dresses, bed sheets and chadars, furniture coverings, etc. Her embroidered pieces are always in great demand. She is working for almost 15 years in Chiniot. Like the other two crafts, as already discussed in the preceding chapter, embroidery too she learnt from her brother's wife (bhabhi) and in return she has taught this craft to two of her daughters whom she desires to continue this craft when she gets too old to do this work. At times she does complain about the low wages and other hardships of life. But that is not all that she thinks and talks

*Salma Sittara work on an adda, Chenab Nagar.*

*Adda work at the house of Umm-e-Habiba, Muhallah Tarkhana, Chiniot.*

*Chain work or Zanjiri Tanka.*

*Ghulab Tanka.*

*Salma Sittara, bead work and artificial diamonds.*

about her work. She is also quite happy with the social behavior of her people and economic support of her patrons.

**Mrs. Fatima w/o Mr. Khan Muhammad.**

She has been doing embroidery in the city of Chiniot for last almost 30 years. She claims that she has learnt the skill of embroidery by watching others doing it. Now her daughter named Miss Naseem Bibi has also joined her in this craft. She is equally well-versed in Crochet work and several stitches in embroidery such as *Polly Tanka, Motti Tanka, Benazir Tanka and Nawaz Sharif Tanka*[3]. To add to their versatility, we may add that these ladies – mother and a daughter, also make decorative items of plastic bottles with beads.

**Mrs. Hameeda w/o Mr. Ejaz Ahmad**

Mrs. Hameeda w/o Mr. Ejaz Ahmad is a 60 years old lady. She passed her matriculation examination in her young age which was quite extraordinary for ladies of her time – particularly in a place like Chiniot. She lives in house # 97, Muhalla Aali, Chiniot. She has been doing this craft for last 50 years. She started both *chatraie* (Chisel Work) or Muradabadi Kam and karhaee (Embroidery) simultaneously in her young age. But now she has confined herself doing the latter work. Now when she is sufficiently old and her eye-sight is also very weak, she prefers to teach others – especially embroidery to her daughter. She also continues teaching in a local school.

**Miss Asma d/o Mr. Haider Ali**

She is a young girl only 19 year old. She already has three years experience in doing embroider. Although Asma has inherited this skill from her family which has been in this craft for last sixty years, but herself she learnt this skill by regularly attending a vocational school called '*Madrasa Fateh-ul-Uloom*' (School of Teaching Crafts). Some of the major stitches she uses in her embroidery are:

- Komal Tanka - Benazir Tanka
- Nawaz Sharif Tanka - Sindhi Tanka
- Kashmiri Tanka - Moti Tanka
- Bharwan/ Polly Tanka - Velvet Tanka
- Koondi Tanka - Gobhi Tanka

- Mongra Tanka - Dingi Vingi (Zigzag) Tanka
- Machli (Fish-bone) Tanka - Shadow Tanka
- Lazy-dazy Tanka - Machis (Match Box) Tank

According to her this craft has the benefit of waging them without going out of their homes. All orders are delivered at their door steps. Like her other colleagues in the city Miss Asma is also contended with what response she has been getting from people around her. Despite a moderate source of income she is happy with her social standing as a craftswoman in this comparatively small town. All the raw material she needs i.e. thread (silk, cotton, woolen), crochets, frames, needles, salmah sitara, beads, etc are easily available from the local market. Despite her early success in this craft, she is determined first to complete her studies and then learn any other skill more thoroughly and exclusively. For her embroidery work she mostly creates her own designs. However, in case of any difficulty she does not hesitate to use printing blocks (thappa) or getting the design to be traced out at a Tracer's Shop.

*Finished Clothes at one of the outlet, Chiniot.*

Beside the above four ladies, the following ladies in the same city also command respect in their respective areas and by their respective customers.

**Mrs. Maryam Inaam Ilahi w/o Mr. Inaam Ilahi, Muhalla Tarkhanan, near Baraf Khana.**

She is only a twenty year old. Her family has been doing embroidery for almost hundred years at Muhalla Tarkhanan, near Baraf Khana, Chiniot. She herself learnt her craft from her mother. She knows both embroidery on frame and on adda but mostly she does her work on adda. According to her, the suit made on

*Moti work and beads work, Chenab Nagar.*

hand-frame takes almost one month to be completed but the suit made on wooden adda takes only one weak to be completed. She receives Rs.1500/- for single lady's shirt which is fully embroidered including arms, collar, front and back sides. She says that it is easy for her to use reshmi/silk thread for embroidery. All the raw material and tools are bought from the local market in Muslim Bazaar of this area. These ladies mostly do embroidery on velvet/gercy cloth, although it doesn't seem much neat but the designs traced out by them were unique because they traced it with free hand. According to these all craftswomen, which include Miss. Maryam, the mother, sisters and aunts. The buyers, on the whole, prefer beautiful but less expensive items. Our artisan believes that her work will continue because people like it and for house-hold ladies this skill is best suited. Instead of sitting free, ladies must engage themselves in some hand-skill in which they don't have to move out from their homes and get good money in return.

**Miss Sumaiya d/o Mr. Idrees** is just seventeen year old who is also studying in college. She has been working for three years near Moonlight School in Muhalla Shah Burhan, Chiniot. In her house almost all ladies know about embroidery and also spend some time on it. These ladies are:

**Mrs. Kalsoom Idrees, mother of Sumaiya,**
**Sumaiya's aunt/ Mrs. Ambreen**
**Mrs. Shaheen alias Chachi.** She is sister of **Mrs. Ambreen,**

All these ladies live in one house and embroidery is there best way of passing time.

Normally each of them takes a month or two to complete one ladies' suit but more professionals take less take one week or so to do the same work. All of them actually work for their own sake but sometimes they also do embroidery commercially for others. They also do the *aar* work on *adda* and the stitch made by *aar* seems to be just like *Zanjiri Tanka* or Chain Stitch. They think that embroidery with hand is more durable that is why this craft will continue to be practiced and patronized for a long time to come.

These artisans buy their raw material from the Muslim Bazaar, Chiniot. Like other artisans these ladies too prefer to use Anchor brand cotton thread. However, they also use woolen thread which also gives a neat look. This thread is available at the rate of almost Rs.20/- per tola. The trace-work is done by the shopkeepers who have wooden blocks (*thappai*) for printing designs on plain cloth. But some times they make free hand drawings of designs and trace them – all themselves.

*Moti and Sittara work, Chenab Nagar.*

**Moti Tanka**

Among these ladies of Chiniot, Miss Summaiya is perfect in making *Moti Tanka*, which is considered to be the most difficult one and takes almost fifteen minutes to make one stitch. This stitch seems to be like flower which has circles, one in the middle and others around it – all these combined beautifully with small thin thread lines in between.

She is also perfect in putting mirrors on suits with …(which?) stitch. She herself likes to make stitch which is locally known as *Chirri-pair (Feet of Sparrow) Tanka*. This stitch is seemingly very delicate and, like chain stitch, it is with small leaves at its side, look like feet of a small bird.

**Mrs. Umme-e-Habiba w/o Mr. Qasim** is thirty two year old with twenty years experience of making embroidery in the Maidan near Liaqat ki Gali, Chiniot. She prefers to work on an adda which she learnt from her teacher, Ustad Taj. Her all sisters do embroidery on hand-frames which they learnt from their mother. Presently all of them reside and work in Chiniot but they speak Pushto and hence seem to have migrated more recently from some Pushto speaking area.

She gets all the raw material from Tariq Shop, Muslim Bazaar, Chiniot. She gets one small bundle (*guchhi*) of thread (Anchor Brand) for eight rupees each. The wooden *adda*, on which she works, is made by her husband – a carpenter by profession.

She traces designs on suits by herself with a lead pencil. She completes one suit on *adda* in almost one month and if she makes shadow-work - locally known as *Saili,* by hand frame, then she completes it in one weak.

According to Mrs. Umme-e-Habiba, her most difficult stitches are *Gulab Tanka* and *Moti Tanka* because they take maximum time. With these stitches she takes one full month to finish three suits or dresses on a hand-frame.

She receives five hundred rupees for a suit finished with a simple stitch from her customers. Her name was very popular among the ladies of this area because everyone prefers her embroidery. She costs less and she has a very neat hand for all types of stitch-work.

*Moti and Sittara work, Chenab Nagar.*

*Moti,Sittara and Tilla work, Chenab Nagar.*

## Embroidery on a Circular Hand-frame

### RAJOA SADAT[4]

There are about five houses in Rajoa whose ladies do embroidery. The most famous among them are:

**Mrs. Nuzhat w/o Mr. Hameed Ali of Rajoa Sadat.** Her two sisters and one daughter also work with her. She is hardly thirty years old. She is doing embroidery for almost fifteen years. She has learnt this skill from her mother Mrs. Manzoor Fatima. Now, she is transferring her skill to her two sisters and one daughter. When they are well versed in this crafts, they all will work together and expect to get good money in return. They are really renowned workers of this area. Her family has been in this craft for almost a century). They get orders of embroidery at their home and they don't have to go out.

They get all the raw material directly from their customers but whenever they need extra material they buy it from the local market of Chiniot. According to these ladies cotton thread is best suited to embroidery and, for that, products of the Anchor are considered quite durable. These ladies also do *aar* work but not on an *adda.* Instead, they do it on big wooden hand-frames. This is the unique feature of work of these craft-ladies.

Cotton thread is available in market @ Rs.20/- per ball or *gola* and Rupees twelve each small bundle or *guchhi* of every color. Silk thread is available in market @ Rs.10/- per *guchhi*. These craft-women first trace the design on cloth by themselves in free hand using lead pencil. For a more sophisticated design, they use tracing paper or get it printed with the help of wooden blocks with designs on them. For embroidery the craftswomen use: needles, frame, aar ki sui (needle), a pair of Scissors, etc.

*Moti and sittara work, Chenab Nagar.*

*Nagar.*

**Mrs. Saima Yakoob w/o Mr. Yakoob,** near Habib Bank. She is also a young lady hardly 25 years of age. She has been working this craft for almost ten years with the same technique, like other ladies of Rajoa.

**Mrs. Suraya Batool** is about thirty two years old. She is a neighbor of Mrs. Nuzhat. She also does embroidery with the same technique.

**Shamim Bibi** lives near Hassan Mir Dera-MPA. She is also a young lady of some twenty five years of age. Despite of her being a special person – she has lost both of her legs on account of trauma of polio, she has been doing embroidery work for last ten years.

All these ladies of Rajoa Sadat do embroidery with the same technique, same stitches and same tools and raw material and even dispose off their finished products in the same local market of the nearby city of Chiniot. These activities bring a good sum of money and welfare to these ladies and their families of Rajoa Sadat.

The main stitches used by the ladies of Rajoa are:

- Kashmiri Tanka - Bharwaan Tanka
- Shadow Tanka -Selig Tanka
- Middi Tanka - Motii Tanka
- Benazir Tanka - Komal Tanka
- Nawaz Sharif Tanka - Dandi Tanka
- Zanjeeri Tanka - Gulab/Spring Tanka
- Kaaj Tanka - Boor Tanka
- Moti Tanka

With the help of these stitches they create following designs or works:

- Tar-kashi
- Dabkay ka Kam a
- Aar ka Kam.

## CHENAB NAGAR

Tahir Chohan s/o Mubarak Ahmad Chohan, 42 years old, lives in Chenab Nagar .

He is basically a craftsman of adda work (salma sitara work[5]), he also does salma sitara work on local shoes called Khussas. He is doing this work for about 25 years. His forefathers also did the same work. His forefathers were the emigrants from Qadiyan in India. At first he was a designer of the carpets, he made the design on grapher for carpets. He did a course of designing from Samanabad Chowk, Lahore. Once he had a shop in Chenab Nagar (Tahir Zari House). Here he used to work with 11 people under him. But now he works in his own house.

**Frame for Embroidery**

**TAHIR Chohan** uses different kinds of raw material such as:

- Salma sitara, tilla (one gote of tilla is for Rs.15/-; it takes Rs. 1600/= for moti work on the front upper part of the shirt; thread and different kind of stuff are provided by the customers; stones of different kinds (the best quality 'nug' or nagina is a properly cut stone) which cost 1.70 rupees per piece.
- Nakshi with a bright shine.
- Kora, there is no shine in it, it looks like a spring. Now a day kora is mostly used for adda work, and it is of almost Rs.30/- per tola.

**Raw Material for Embroidery**

He gets all this raw material from Kinari Bazaar, Lahore or from Montgomery Bazaar, Faisalabad. Tools are same as used elsewhere for example: needle, aar, adda made of cheel or pertal wood, a pair of scissors, etc. Tahir Chohan copies most of his designs from different magazines. He also does tracing himself. The customers usually demand beautiful, new but cheap quality things. The items he prepares with salma sitarah include: Dopattas, Purses, Khussas (desi juti), shirt, etc. Asking price of a set comprising of all these items is Rs.5000/- to Rs.6000/-.

This craftsman is quite hopeful about the future of this craft. He would like to continue his present profession. All his children are well educated and none of them is doing the same work. He is satisfied with the social status on account of his profession.

**Mr. Murtaza Nadir s/o Mr. Sharif** has a boutique by the name of 'She Fashion

Boutique' in Fazal-e-Umar Market, Aqsa Road, Bano Bazaar, Chenab Nagar. Almost ten year back he himself was doing embroidery with other workers. Now he has a work force of 10 to 12 craftsmen including four ladies. Mr. Murtaza is in this work for almost eighteen years. He learnt this skill from his brother Mr. Mustafa. According to him he wants to continue this work because it assures both social respect and respectable income. He has his own boutique. He plans to bring his children in this profession.

*Moti, Tilla and Mirror work, Chenab Nagar.*

It is interesting to note that mostly men are doing embroidery work in Chenab Nagar. Two of the senior artisans of this town were interviewed through the courtesy of Mr. Muzaffar Ahmad – a local resident and a graduate in Archeologist.

The basic tools and raw material, used by these craftsmen are same i.e. *aar, adda*, and needle. Mainly Kora and moti are popular and are used by them which cost Rs.900/- to Rs.2000/- per kg or Rs.10/- to Rs.20/- per tola. Cut stones or *naginas* are also very popular among ladies which cost about R.200/- to Rs.600/- per12 dozens i.e. 144 pieces.

According to craftsmen the silk cloth is best for adda work because it can easily be put or fixed on the adda and the most difficult cloth is velvet, locally known as *jercy* because it is stretchable, and it is difficult to fix on an *adda.* All the tools and raw material are bought from Montgomery Bazaar, Faisalabad, and Shahalmi Market, Lahore.

The designs of these are mostly taken from fashion magazines and catalogues. In this boutique suits are sold @ Rupees one thousand to five thousand. The most popular designs preferred by local ladies are:

- *Kundan or Dabki ka Kam*
- *Antiques ka Kam*
- *Moti or Sitarai ka Kam*
- *Naginai or Korai ka Kam*
- *Beads ka Kam*
- *Cut-dana ka Kam*

*(Thin perforated tubes for threading )*

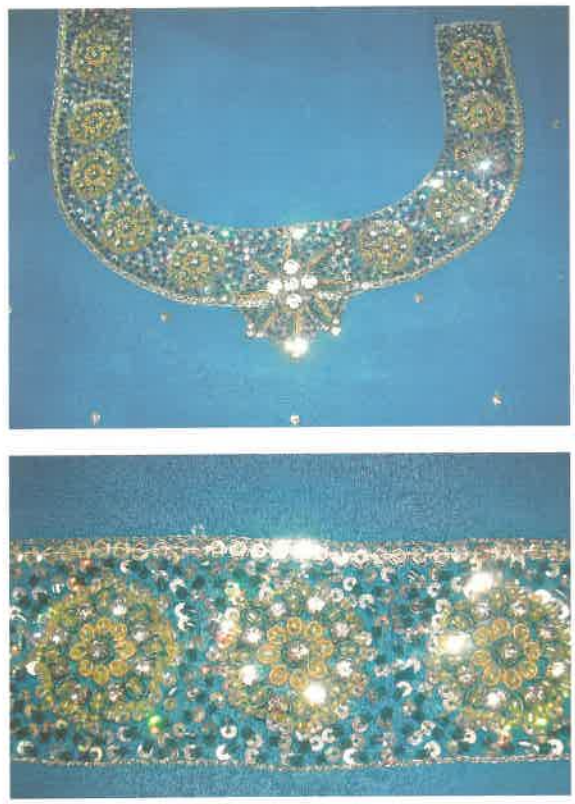
- *Korai and Crystal ka Kam*
-

## LALIAN

Mrs. Samina w/o Mr. Iqbal. This lady of 30 years of age lives in Muhalla Kot Muhammad Yar, Lalian. She has been doing embroidery for almost last fourteen years. Originally hailing from Sargodha, after her marriage she lives in Muhalla Kot Muhammad Yar, Laliyan. She learnt this craft from Mrs. Rehmat Bibi, her mother, as well as from a school. She gets good price and respect from her customers. Her business especially has prospered during last six years. She is famous for her embroidery on all types of apparels and clothings - suits, bed-sets including pillow-covers, paiti (box)-covers, tray-covers and other decorative cloths. All types of patterns are used for covering different household items. Mostly, designs and cloth are provided by the customers. However, at times, she copies designs from magazines. She also traces different designs by herself by using different methods like

- Mitti ka Tail / Oil for Chappa • Neel/Indigo for Chappa
- Butter Paper.

She buys all the raw material



*Embroidery work of Lalian.*

from the local market in Lalian. She uses mostly cotton thread because it has more beautiful and neat affect as compared to other threads. She only uses pair of scissors, needle and frame as major tools for her skill. The beautiful embroidery stitches made by her are: Moti Tanka, Dandi Tanka, Lazy-dazy Tanka, Kashmiri Tanka (also known as Barman or Poly Tanka), Spring is also known as Gulab Tanka, Boor Tanka, Zanjiri Tanka, Sindhi Tanka, Balochi Tanka, Ulti Karhaee, Shadow Work, Reshmi Tanka,

## Endnotes

1. Kishwar Naheed & Mushir Anwar, Potential Embroideries of Pakistan – Report compiled and prepared by Hawwa Associates. Sang-e-Meel Publications, Lahore, 2006; Anis Mirza, Handicrafts of Pakistan, Karachi, 1964, Embroidery, 43-54.
2. The history of crochet work, its birth, rise and fall and then its present resurgence has been discussed by me in some details in a recent publication in this series namely: Mansoor Ahmad Ghazi, Crafts and Craftsmen of Punjab, Vol. IV : Crafts of Dera Ghazi Khan and Rajanpur. Edited by Dr. Saifur Rahman Dar, Lahore, 2009, chapter Seven, 169-173.
3. These are not new technical stitches in technical sense of the word. These are just terms of reference for popular identity of certain designs.
4. In local rustic expression Rajoa sounds as Rajwa.
5. The work of salma sitara is normally done on an adda and mostly by the male members of the society.

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# Jewelry

CHAPTER VI

# JEWELRY

Gold jewelry is made almost in each small and large city of Pakistan. Even, in every village you meet one or two jeweler doing business at a small scale. It is customary that at the time of harvest even a small farmer feels himself a rich person and is ready to spend his saving on marriages of his children - especially daughters. This is the time when he will not mind spending huge sums on purchasing gold and silver, as per local traditions, ornaments for the dowry of his daughters. In Punjab, especially in rural areas, there is a strong tradition and culture that no marriage can be arranged without gold and silver jewelry for the brides and their relatives. Jewelry items are also frequently presented at the occasion of a first born baby by the grandparents from mother's side. Besides, most of the female members of a feudal house are also promised to get fresh sets of ornaments after harvest. In any case all female participants of a marriage ceremony wear best of their gold and/or silver ornaments. The type or cost of new jewelry depends on the social status of the wearers. These traditions are prevalent in our country since centuries.

*Neck Band, Chiniot.*

It is only the reason that in the city of Chiniot besides the many other experts of handicrafts there live many goldsmiths which are about 75 in numbers. These goldsmiths make jewelry both in gold and silver. In the small city of Chiniot there are about 125 shops of the Jewelers where ready made jewelry of gold and silver is sold by display in the showcases. Most of the wealthier Jewelers hire the expert manufacturers and prepared jewelry by them as per order. They pay them sometime per day or per week or per month and sometime as per quality of the work on the completion of

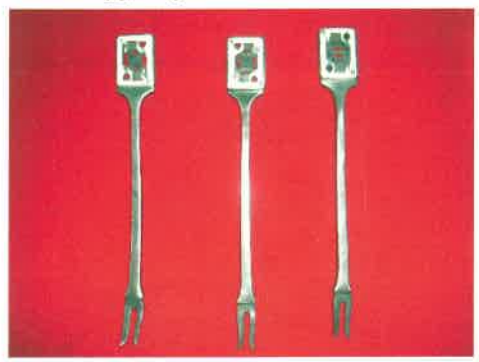
demanded jewelry. The rich jewelers who sell their jewelry by display in the showcases at shops deal direct with their customers and sell them their jewelry. These jewelers are called *saraf* – literally meaning a banker or money changer. The manufactures of gold or silver jewelry could not be wealthier than the *saraf*.

In Chiniot modern jewelry what is being prepared now a days is comparatively not of high quality. However, gold and silver jewelry of high quality is also prepared as per order which most of the *sarafs* fetch from large cities i.e. Lahore and Faisalabad. There are two casting machines in Chiniot by which the main pieces of gold or silver jewelry are struck out and than the manufacturer prepare a complete set of jewelry. Although Chiniot is a rich city where gold and silver jewelry are prepared in a big quantity but there is no even a single machine, that can prepare '*machine-made chains*', However, the expert goldsmiths can prepare a chain by hand which is called '*dusti zanjeer' or hand-made chain*. It is because there are still a few artisans who can make hand-made chains as good as machine-made chains. So, if a customer asks for a machine-made chain he is provided with one made in Lahore or Faisalabad. However, there are three machines of Bangles making in Chiniot on which modern machine-made bangles (churiyan) are prepared beautifully as by these machines the cutting and finishing of the bangles is very easy but if there is required a simple bangle than the expert goldsmith prepares that by hand which is called *dasti churri*.

The most common gold jewelry which is used in Chiniot and its surroundings comprises: *jhumkai, magghar, baliyan, haar* (necklace), *mathey ka tikka,*

*A silver jewlery box, Chiniot.*

*A silver soap jewlery box, Chiniot.*



*Silver Forcks each bearing images of playing cards, Chiniot.*

*A silver Dholna, Chiniot.*

*jhumar, churriyan* (bangles), *mundari* (finger-ring), etc. Besides these modern jewelry, there are also prepared other traditional jewelry in Chiniot which are liked mostly by the villagers. In the traditional jewelry the most famous is *katmala* which is prepared by beautiful pieces of thin plate of gold in different designs. These pieces are prepared by mold stamp or speckling that is called *chatraee* in local language. These pieces give a beautiful look from front while these are a little dull from back side. So to prevent these thin pieces of gold from bending, crackle and wear tear a thin plate is welded on the edge of these stamp molded pieces on the back side of each piece. Later on, the melted lakh is filled in the hollows of the back sides. This not only provides hardness to these pieces but it also keeps maintain their shapes.

*A necklace of medalions, Chiniot.*

Besides the *katmala* there are also prepared *doni tikka, jhumkai, panjagalai, soney ka taweez* (gold amulet), *angothi* or *mundari* (ring), *chourriyan* (bangles), *kokai* (nose pins), *watwan taar ki baliyan* (ear rings made of twisted wire) in gold while in silver many other items such as *karrai* (bangles), *gungriyan,* gonthai (to wear in feet), *karriyan* (to wear in the feet and hands of kids), *taweez* (amulet) which called takhtiyan in local language and *lachhiyan* (anklets) are made. Besides, all the above mentioned objects in gold and silver, many other objects such as *dhulhan ki juti* (bridal shoes), *surmai dani* (collyrium pot), *chusni* (sucker), etc. It is common observation in this area that about each maternal family gift some silver objects to their newly born grand son or daughter i.e. *chusni* (sucker), *hath ki karriyan* (bangles), ring and *chhankana* (wrattle).

*Gold locket, Chiniot.*

*A silver anklet, Chiniot.*

Besides, there are also prepared many other articles in gold and silver for decorating Zul

Jinah – the horse of Hazrat Imam Hussain, in the month of Muharram of the Islamic Calendar) by the followers of the *Shia* faith living in Chiniot. In these offerings of ornaments, the most common are: *taweez* or *taveetriyan* (amulets), *taj* (crown), small *Alam or Panja*, *jhula* (cradle), *Saij, jhumkai and kainthiyan*. Most of these objects are prepared in silver while some rich persons also offer such objects in gold.

In whole of the District of Chiniot fine jewelry is made only in three towns namely, Chiniot, Chenab Nagar and Rajoa Sadat. Case studies of a few of the goldsmiths of only two areas of this District – namely Chiniot and Rajoa Sadat, are presented below:

## CHINIOT

Umer Draz, alias Heera is a semi-educated (under-Matriculate) craftsman. He is attached with the profession of goldsmith since last 16 years. His forefathers also did the same job but he has learnt this skill from his teacher Javed Iqbal. He has a small shop where he prepares most of his items as per orders from his customers. He is satisfied with his business. According to him, an artisan in this trade can earn about Rs. 500/- to Rs.1000/- per day easily. Most of the earnings of Heera are derived from villagers living in the surrounding of Chiniot especially orders placed after harvesting season. Most of the farmers arrange marriages, engagements, aqiqas (circumcision) ceremonies, etc after harvesting.

## RAJOA SADAT

Mr. Muhammad Ali s/o Barkat Ali is forty years old craftsman of jewelry. Although our Research Team could not photograph some fine specimen of jewelry but it did observe that the jewelers of this town are still following traditional

*A gold ring, Chenab Nagar.*

*Different gold rings, Chenab Nagar.*

*Pair of gold ear-rings, Chenab Nagar.*

*Pair of gold ear-rings, Chenab Nagar.*

*Goldsmith workshop, Chiniot.*

*A silver shoe prepared for a bride.*

*Silver bangles, Chenab Nagar.*

*Silver cigratte box, Chiniot.*

*Gold ear-rings, Rajoa Sadat.*

*Silver Karra (bangle), Rajoa Sadat.*

*Silver bangles, Rajoa Sadat.*

*Silver anklet, Rajoa Sadat.*

*Gold ear-rings, Rajoa Sadat.*

*Silver Karra (armlets), Rajoa Sadat.*

*Goldsmith workshop, Rajoa Sadat.*

*A gold Tikka, Rajoa Sadat.*

*workshop, Rajoa Sadat.*

*a, Rajoa Sadat.*

*Gold ear-ring, Rajoa Sadat.*

*Silver necklace, Rajoa Sadat.*

*Silver box, Rajoa Sadat.*

*Silver ear-rings, Chiniot.*

*Goldsmith, Chiniot.*

*Tiny gold ear-rings.*

*Three gold ear-rings, Rajoa Sadat.*

*A mould for different motifs used in jewelery.*

*A pattoli threading beads of a necklace.*

*A gold ring, Chenab Nagar.*

shapes and techniques. Jewelry was still being made mostly by hand. Muhammad Al, the craftsman, was educated only up to primary level but he has been working for almost 20 years. He learnt this skill from two persons - his father and uncle. He has six brothers who are also in this profession. He claimed that jewelry-making has been their family profession from time immemorial.

The main items of jewelry being made at Rajoa Sadat are: karriyan, zanjiri,

lachhian, pazaib, complete bridal set - both made of silver and gold.

Muhammad Ali basically hails from the area called Jhanger Gloter which is quite close to the city of Chiniot. He would like to continue this work in future also because it has good income as our people's fondness for ornaments will never end whatever the price of silver and gold may be, he hopes. He makes mainly gold jewelry. Gold - *patoor-rawa* in the local language, has always been an expensive metal but these days it has reached a level which it never touched before – it is Rupees thirty six thousand per tola. As compared to this, silver costs Rupees six hundred per tola whose raw form is known as *chandi ki raini* or *kundli* in their local language. Like gold, silver is also available in the shape of long bars.

Beside gold and silver, Rajoa jewelers also use precious and semi-precious stones for their ornaments. Most common is the *yaqut* i.e. garnet and ruby which is sold for Rupees 800 to 1000 per *tola*. The local jewelers get this stone from the local markets in Chiniot and Faisalabad. Buyers, mostly, prefer garnet of red color as ring-stone in their jewelry.

Basic tools of goldsmiths are same as elsewhere in Punjab. These are:

- *Hathora /Hathori*
- *Toona - Makaal – gives shape in deep*
- *Jandriyan - to make string*
- *Jamoori - to stretch an object*
- *Kaan Chonji Jamoori* – a sort of tweezer or mochna used to pick-up hot stuff
- *Raiti - to cl ean rough surface*
- *Cheunti /Sannhi - to fix and pick*
- *Jain Gatta (?)*- to fix gold/this material comes from the depth of sea.
- *Ayran (Iron) / Adda*
- *Sunmbi - for Chatraie (engraving)*
- *Dhari* / - for designing
- *Gajji - to give circular shape*
- *Raija - to make kandli or raini of un-worked silver*
- *Patri Nikalnay Wali Machine*
- *Pressure Gun / Burner - to fix*

## CHENAB NAGAR

Mr. Sultan Ahmad Mahmud s/o Ghulam Muhammad is forty year old. He has a jewelry shop at Aqsa Road, Chenab Nagar. This shop comprises all types of jewelry in gold, silver and precious stones. Most of this jewelry is made by hand. Mr. Sultan Ahmad is renowned for making a silver ring, which is a specialty of this town. The rings which he makes bear a specific inscription in Arabic which means: "Is Allah not enough for us?". Only people of special faith wear a ring of this description.

*Tools of Goldsmith, Chiniot.*

Jewelers' tools in Chenab Nagar are the same as elsewhere used for making rings. These are:

- Chotti machine- to adjust the size of ring
- Sannhi -Jamoor
- Anghootion ka thathiyaati
  (Ring is put on it and is rubbed) -

Werma/Burma to make hole

- Jandri to convert gold into wire -
  Atashi Shisha – Magnifying Glass
- Thappai- to designs and inscriptions on rings.

This one mold or *thappa* of verses from the holy Quran casts Rs.500/-. The craftsmen who write this Quranic verse (ayit) on these silver and gold rings takes Rs.50/- to Rs.100/- for single ring as labor charges. Such rings are sold for Rs.150/- to Rs.1000/. These rings are meant for engagements and weddings of a group of people of Chenab Nagar who profess a specific faith.

The jewelers of Chenab Nagar get gold, silver and precious and semi-precious stones from Sarafa Market in Rail Bazaar, Faisalabad. As regards stones, mostly

*Silver Surmaidani, Chiniot.*

rings.

JEWELRY

*meena* (glass enamel) is used in their jewelry because it is easily available in every color. Carnelian (*aqeeq*) is also frequently used due to its color and easy availability. This is also available from the Sarafa Market, Rail Bazaar, Faisalabad. Meena stone is sold @ Rs. 200/- per tola whereas carnelian can be purchased for Rs.5/ to Rs.10/- per piece. Price varies according to the size and quality of the stone. Each black stone of almost half an inch can be had for Rs.30/-.

Mr. Sultan Ahmad has been working for almost thirty years. He learnt this skill from his teacher Mr. Nasim Ahmad Tahir. He hails from the area of Jarranwala but now settled in Chenab Nagar. He gets good income and respect for his work. His children are not young enough to learn this skill. But himself he desires to continue with his profession because he thinks that the future of this profession is very bright. But he is apprehensive about the future of craftsmen because their skill now being gradually replaced by cheaper machine-made stuff.

## DHAGEE

Locally a person who strings the different pieces of katmala, tikka or a haar (necklace) in a colorful silky thread (dori) is called Dhagee - in Lahore he is called Patoli. There are two Dhagees working in Jewelry Bazaar of Chiniot. But due to shortage of work and quite insufficient source of income, they are currently leading a miserable life.

*Sat lari haar – necklace of seven strings, Chiniot.*

*Neckband, Chiniot.*

*ngs,*

# Metalware

CHAPTER VII

# METAL WARE

## INTRODUCTION

We need not delve here on the history of metal ware in Punjab. The same subject has been dealt in details in one of the previous studies on Punjab crafts[1]. Though currently, Chiniot is not playing any role in the craft of metal ware even in the immediate vicinity of the city, but in the recent past this town and the nearby Pind Dadan Khan, in District Jhelum, had their peculiar types of indigenous metal ware and, still more, their own peculiar decorative motifs on their pots. In particular, Chiniot decidedly had a peculiar style of its own metal ware. It is at once recognizable with a lid which covers almost every pot – whatever its shape or size. Today, no such metal ware is being produced in this city. However, here and there some metal smiths can be seen busy in repairing typical old Chinioti utensils brought to them from the heirlooms of some old families of this town. Similarly, in some Kubarria-shops (Sellers of Old Vessels) we can still pick up some discarded Chinioti vessels. There are now left only a few metal smiths, other than gold and silversmiths, in the entire district who are making metal ware in brass and copper with traditional designs embossed or engraved or chased on them. Lalian is the only exception where this crafts is still making some business. But then the metal ware of Lalian is of altogether different variety. Instead of household wares, the artisans of Lalian are now a day making mostly objects of utilitarian nature such as water bodies of Huqqas and horse trappings, etc.

## I- CHINIOTI METAL WARE

Here we will describe albeit briefly, some characteristics of the traditional metal ware of Chiniot. This craft was still functional till some fifty years ago or so. Small collections of these vessels can be seen in Haveli of Rajoa Sadat, Haveli Dera Safdar MPA, Chiniot, Layallpur Museum (in the making), Lahore Museum, Punjab Arts and Crafts Gallery, Lahore, Lok Virsa Museum, Islamabad, Gallery in Gulzar Mahal, Chiniot etc. Seen in this background, Chiniot was certainly once one among some of the famous centers where metal wares of distinctively local shapes and décor were produced such as Bahawalpur, Gujranwala, Khanpur Katora, Kot Momin, Lahore, Multan, Pind Dadan Khan, Sialkot, etc. In some places this craft is now totally extinct – Chiniot is one such unfortunate Center. During Sikh period, in particular, Chinioti brass and

copper vessels were especially favored by well to do families through out Punjab. Today Chinioti metal smiths, once renowned for their dexterity in making wonderful shapes of household utensils with lovely decorations on them, live in obscurity and poverty. Chiniot-made large surahis, large size aftabas (lotas) – both with capacity to contain some 4 liters of milk or drinks (mashrubat) for serving to the guests, were favorite utensils in Chinioti houses. Circular dishes with lids of large sizes – again made in Chiniot, were used for serving 'Choba Dish[2]'. In one of the Sikh period miniature paintings we can see people enjoying such a feast[3]. Kaju was a special plate that was used for serving rice and bread to the guests. This was an extremely beautiful utensil covered with a decorated lid with its edges having perforated net-work. It was only made in Chiniot. As compared to Kaju, Khasdan also served the same purpose but was of a smaller size and comprised two parts – the lower part and the lid on top. Its lid looked like a miniature dome of a mosque or tomb with high pinnacle (kalas).

There were also made large size brass milk pots called waltohi. It was used for storing and transporting fresh milk over long distances for selling in big cities. These were also decorated on the exterior with engraved or chased designs. Its lower half is quite broad but its neck and mouth are quite narrow in order to avoid spilling of milk during transport on rough roads. There were also made special types of brass jugs with handles and lids to serve cold milk and other soft drinks to guests in the house. These jugs were tinned white on the inner side and decorated with chased designs on the outer side as also on the lid. Designs were created with pointed chisels. Of more common daily use was a small round bodied vessel called garvi. It could hardly contain a litter or two of some liquid. It was also

*Nazir Ahmad s/o Abdul Majid metal craftsman of Lalian at his work.*

*Lalian – making of Tiffan Huqqa.*

*A metal craftsman at work, Lalian.*

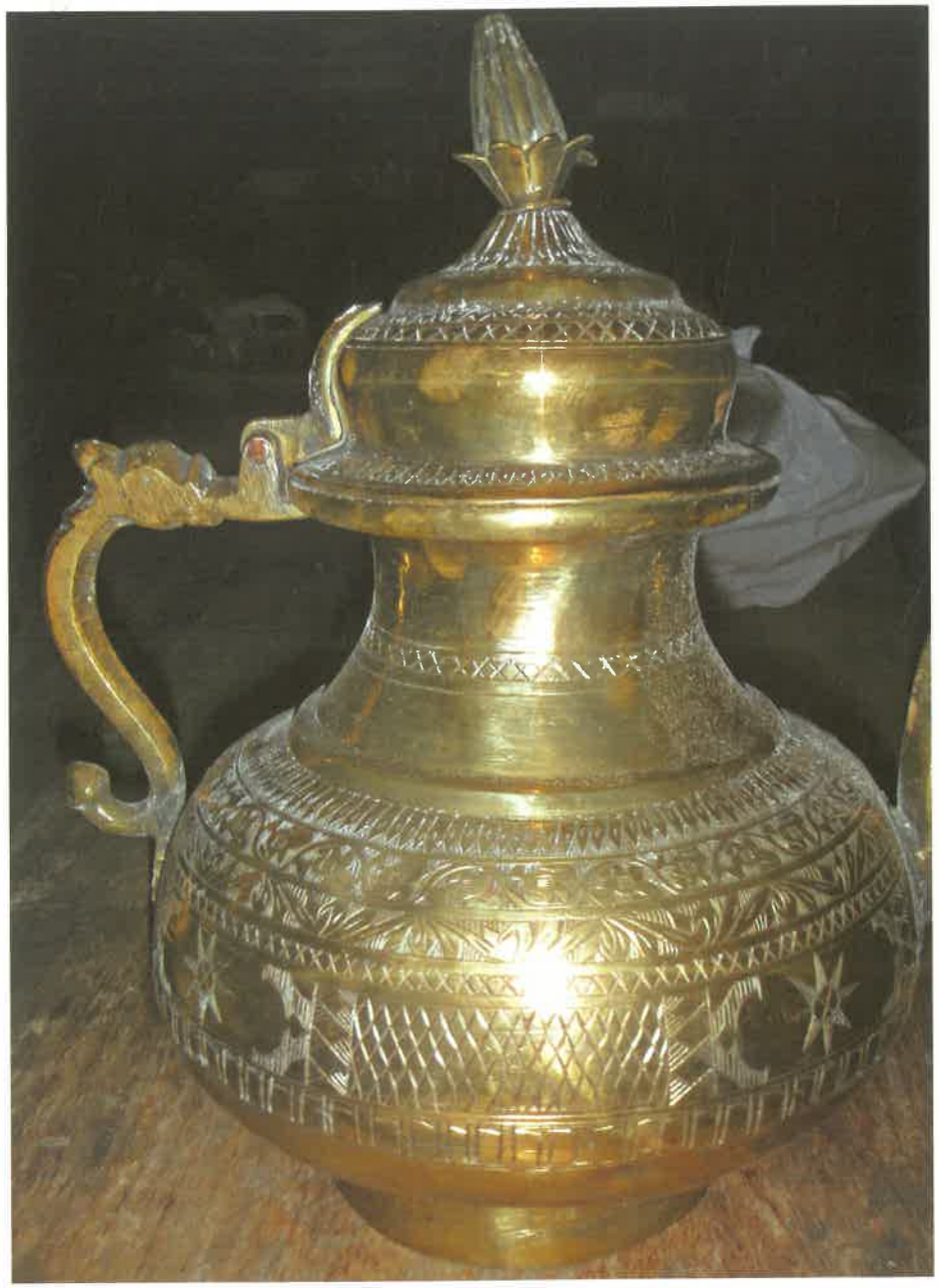
*Bottom of Havaija of a Chamorrah Huqqa, Lalian.*

*Lalian – Tools of a Huqqa-maker.*

*Three characteristics metal utensils of Chiniot.*

*Crafts of Chiniot*

*s of Chiniot.*



*Three characteristics metal utensils with lids from Chiniot.*

*Crafts of Chiniot*

tinned white from inside and was always covered with a lid of Chinioti vessels. Similarly, matti or gagar was another large size container kept in all Chinioti houses. Ordinarily, it was used for storing dry things like rice, flour, sugar, etc. – it could contain 20 kilogram stuff. On special occasions, like marriages or mournings, it was used for storing cold water for guests. The spouted vase called aftaba or lota had a particular shape but was used for different purpose even by the same owner. It was mostly used either for ablution before prayers or for cleaning body in a toilet. This is the most common things to be seen in a house in Punjab. In olden days there were lotas made of brass as well as of fired clay. Now a day, these have been replaced with their plastic counterparts. The specialty of Chinioti Lota was that unlike any other lota made elsewhere, one from Chiniot always had a lid. The lota itself

*Making of a Tiffan Huqqa, Lalian.*

*Kaju dish with domical cover, Lalian.*

*An engraved brass plate from Lalian.*

was of brass cast from a mould and at times had chiseled motifs carved on its exterior. A copper lota must has embossed designs on it.

Another pot belonging to the family of spouted vessels is called Surahi. It is more slender and less globular in shape than a lota. It was normally used for serving guests some drinks on some special occasions. Among Chinioti Surahis two are three different designs are encountered.

Brass tumblers were made by cast but always had a lid and chiseled decoration on the exterior. Last of all, the rarest type of Chinioti vessels is called na'ab. It has a pinched mouth like that of an oil lamp. This vessel was used for feeding milk to new born babies.

As regards raw material, Chinioti craftsmen mostly used brass and rarely copper. Bodies of vessels were either hammered to shape by a thathiar and embossed with designs after filling it with melted lakh inside. Brass vessels were molded and their casts were chiseled with designs and then finished on a lathe. In both cases, handles, bases and spouts were prepared separately as casts in brass and soldered to the body of their respective vessels. All vessels, at the end, were polished on a lathe. Earlier lathes were all hand driven, slow and labor intensive. The artisans belonged to four different categories namely:

- Thathiar for hammering the pots to a give it a shape. He worked only on larger size copper vessels.
- Dhalayia – one who makes moulds and then prepares their casts.
- Naqqash – who creates designs on the surface with his chiseling tools
- Polisher – called Palishia who works on a lathe machine and gives finishing touch and final shine to the pot.

Quite often all these functions were performed by one single artisan.

As far back as some 40 years, there still were working in this town about 25 to 30 artisans. But now there is none in this business. Introduction of aluminum, stainless steel, plastic and china clay and stoneware for purpose of making utensils, has killed

*A copper jug wtih decoration in repoussé relief. Seen in Ayub Market near Shahi Masjid, Chiniot.*

*A tumbler and a bowl in the collection of Haveli Rajoa Sadat.*

*A copper tumbler with repousse decoration.*

*A Kashkul in the collection of Haveli Rajoa Sadat.*

*A Kaju dish in the collection of Haveli Rajoa Sadat.*

*A copper tumbler with repousse decoration, Haveli Rajoa Sadat.*

the brass and copper industry in Chiniot. Machines have also done havoc with this industry. Machine-made utensils are much cheaper than those made by hand. Consumers' taste has also greatly changed from heavy to light weight vessels, which are also much cheaper and easily replaceable. Older generation of artisans has almost vanished from the scene and their successors are gradually shifting to other more lucrative professions. Chiniot Bazaar once thrived with activities of metal workers. Today there is none to be seen. Older ones are jobless and younger one has shifted to other profession – not always related to their expertise.

**Riaz Ahmed,** a 75 years old thatyar, has done this work for near about 55 years. His forefathers also did the same work. He says that this work has no value now. Another younger artisan named Hamid Hussain, 30 years old, did this work for about 8 years. This was his family profession. He says that this work is now finished because the labor for one utensil is only 16 Rupees. Hamida Begum, 60 years old, lady and wife of Aijaz Ahmad, told our team very pathetically that she worked with her husband for 20 years in making utensils. But now there is no job for both of them. Her eye-sight is too weak to do any other work. Here we also met an old time maker of metal ware named Abdul Hameed, s/o Abdul Majeed, aged 66. He is now a day selling fruit on a wheel-carriage.

*mbler with repousse*
*Haveli Rajoa Sadat.*

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Another artisan of metal ware named Abid Hussain, s/o Muhammad Bakhsh was once a renowned thathiar but now he has been forced to sell naichas and clay water bodies of huqqas near Tahli Wali Masjid in Muslim Bazaar, Chiniot.

## TECHNIQUE AND TOOLS OF CHINIOTI METAL WARE

As shapes of Chinioti vessels were special to this area so was the technique of decorating their surfaces with chasing and embossing designs. Chiniot metal ware is a special class in its own right. It is not comparable with any other metal ware from any other center in the Punjab. The Chinioti chisels or iron qalams were as fine as the brushes of a miniature painter. The designs on Chinioti vessels made in Muradabadi fashion are:

- Line Wala
- Patti Wala
- Pan Wala
- Dabbi Wala
- Phul Wala
- Bali Wala

All designs are created from their minds. They never kept any record of their creations.

Their tools are similar to those as used by thathiar, such as:

- Sandaran - Maikh
- Iron - Hammers of different sizes
- Hand-driven Lathe

## TANKA OR SOLDERING

One special aspect of Chinioti Vessel was the soldering process with which brass plates were welded together in such a way that joints always remained invisible. This is called Tanka Lagana. The Chinioti artisans always soldered joints of their vessels with what they called Chandi ka Tanka or silver Soldering. The soldering material comprised silver (chandi), brass (peetal) and zinc (jist) – all mixed in the following ratio:

Silver one tola[4]
Brass 4 tolas
Zinc/Pewter (Jist) ¼ Tola

All the metals are melted into a homogenous mass. When cold, the silver tanka is converted into a thin sheet. It is further cut into small narrow strips. When two brass sheets are required to be welded together the ends of sheets are held together with the

*A Chinioti Aftaba in Dera Qazi Safdar, Chiniot.*

*A round co*

*tion*

*A round copper dish with relief decoration, Chiniot.*

*A copper tray with decoration in relief in the collection of Dera Qazi Safdar, Chiniot.*

*Two copper tumblers with repousse decoration seen in the shop of Abdul Sammad, Ayub Market, Chiniot.*

*A boat shape dish with cover in the collection of Dera Qazi Safdar, Chiniot.*

*A copper Surahi with relief decoration seen in the shop of Abdul Sammad, Ayub Market, Chiniot.*

*A copper Surahi with relief decoration seen in the shop of Abdul Sammad, Ayub Market, Chiniot.*

METALWARE

*An old Samawar seen in the shop of Abdul Sammad, Ayub Market, Shahi Masjid, Chiniot.*

*An old copper vessel with missing spout seen in the shop of Abdul Sammad Ayub Market, Near Shahi Masjid, Chiniot.*

*A metal brazier (Kangri). In the collection of the Museum in Gulzar Mahal, Chiniot.*

help of a wire. The thin strips of silver tanka are placed over the joint and heated in the furnace. The solder has a very low melting point. The melted matter penetrates into the joints. On becoming cold the joint is rubbed with a file and given a fine finish. The tin soldering (qali' ka tanka) had been also in vogue but it was never considered strong enough. Moreover silver soldering has a color compatible with the color of the brass sheets whereas joints of tin solder, being colorless, always remain visible.

### CHATRAI ON TOOLS

This is a special craft associated with wood carving. Some times wood carvers need tiny motifs to be stamped on wood for carving. These designs are worked on the tips of small iron chisels. It requires special expertise to carve designs on the hard surface of iron or steel. In Chiniot there is one expert of this craft His name is Mushtaq Ahmed. He is 45 years old and has been doing this type of 'chatrai ka kam' on tools for near about 20 years. He learnt this work from his father. He sells his item through some middle man. He gets the material (copper and steel) in scrap from Tehsil Chowk, Chiniot. The different tools, which he uses for his work, are: sumba or awl, goal cheerni, seedhi cheerni, hathori, sunnhi and plier (plass). He makes the designs according to his own mind. The customers demand beautiful and expensive items but those of new variety. He says that the future of this craft is good and it will survive as long as the furniture business thrives in Chiniot In his small Karkhana 2-3 craftsmen work with him. He has a small kiln for melting of the scrap material.

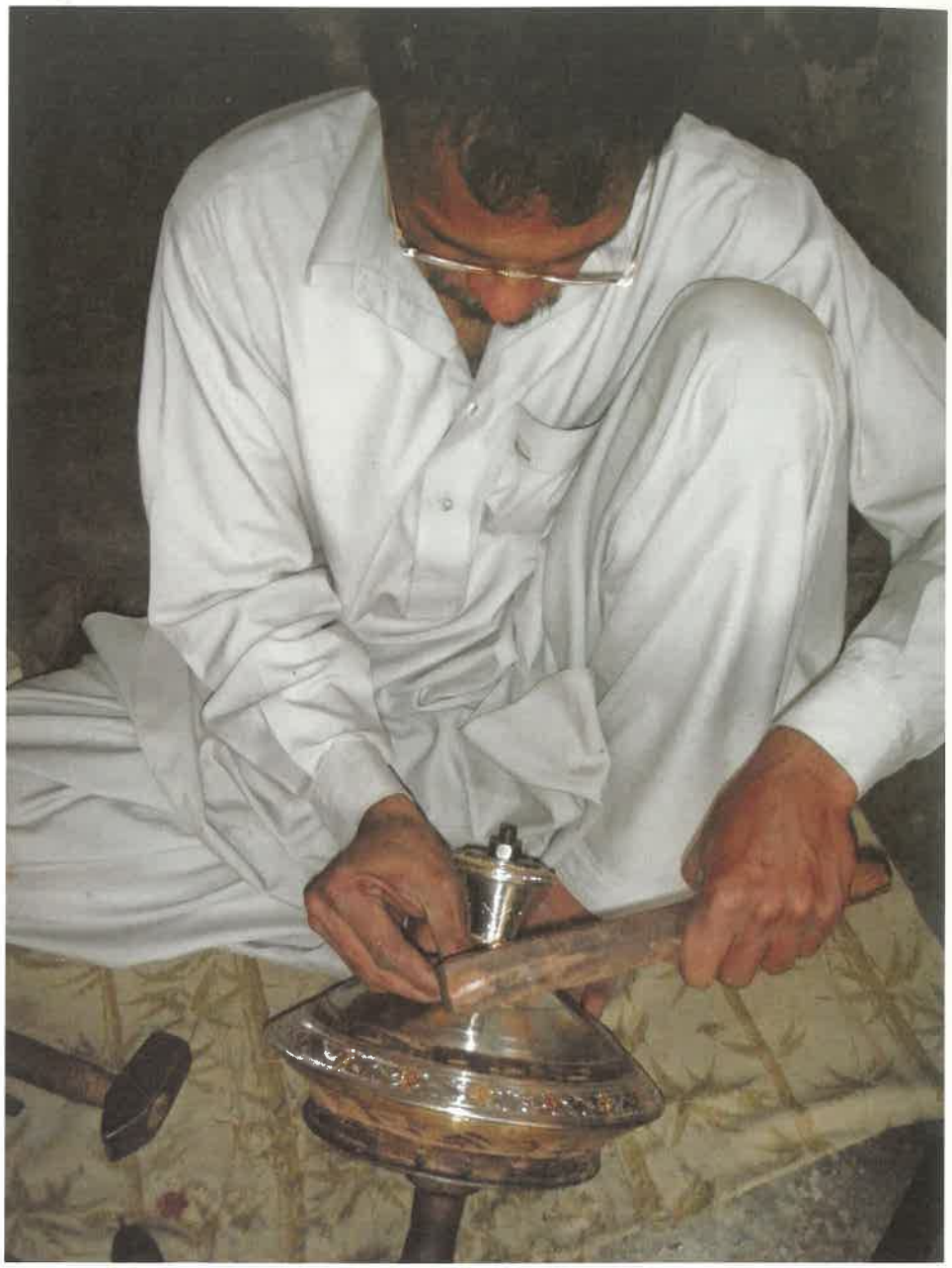
## II - HUQQAS

### INTRODUCTION

The only other town in Chiniot District where some sort of activity in metal crafts is going on is Lalian. It is a small developing town, now upgraded to be a Tehsil headquarters, some 25 km from Chiniot on road to Sargodha. It hums with many craft activities including metal crafts[5]. In this respect Lalian is especially renowned for making water-bodies of huqqa – smoking pipe. Water-bodies of Huqqas of Lalian are of special variety. It is made of water body of two or three materials – brass, copper and leather and hence it is called chamorrah huqqa. Making of a chamorrah huqqa requires the joint efforts of at least two classes of artisans – a metal smith and a cobbler or mochi. In Lalian, this craft has been going on in Muhalla Kuchabandi, Madani Road for a long time.

*A freshly made Chamorrah Huqqa, Lalian.*

METALWARE



*Huqqa-maker of Lalian.*

We will not stop here to delve on the subjects of history and habit of smoking in Punjab or as to why people smoke or since how long they have been smoking, when was tobacco first grown in Punjab and what shapes of our smoking pipe (huqqa) have changed through the ages? Suffice here to say that in Punjab there have developed many varieties of shapes in several materials[6]. Several regions have their specific shapes. Chamorrah Huqqa is specially liked among all feudal classes of District Sargodha, Chiniot and Jhang.

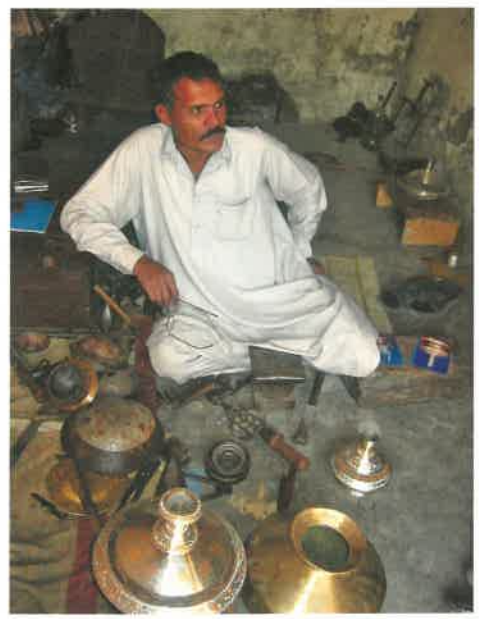
Briefly, the basic units in all variants of a Punjabi huqqa are:

- Water Bowl (called Havaija
- Fire Bowl or Chilam, and
- Narriyan i.e. Twin Smoking Tubes – Both are made of cane.
- Naicha. It is translated as huqqa-snake or huqqa-tube. This is actually a covering of Smoking-pipes. The two are inseparable from each other.

## CHAMORRAH HUQQAS[7] OF LALIAN

In rural Punjab there is hardly any aspect more characteristic of a class distinction then the type of huqqa one possesses. An ordinary huqqa has both its fire-bowl and water-bowl made of baked clay, its smoking-pipes (narriyan) of plain cane-tubes – all very cheap. Then, there are other materials – brass, silver, leather, etc. which makes a huqqa expensive and help determine the status of its owner. Most important and most distinctive part of a huqqa, which determines the price, is the Water Bowl. It can be made of clay, brass, brass armored with leather and silver. The most

*A Huqqa-maker of Lalian.*



*Nazir Ahmed s/o Abdul Majeed a Huqqa-maker in his workshop, Lalian.*

*Water bowls (Havaija) of huqqa made in Lalian.*

expensive huqqa is called Paichwan Huqqa. It has a revolving base and a long flexible naicha or smoking pipe. But such huqqas are exceptions rather than rule. Ordinarily, the most expensive huqqas are called Chammorrha Huqqa. It is so called because its water body is made of buffaloes skin further armored with brass veneering embossed with chiseled or inlaid designs. Both the metal and leather parts are further decorated with decorative designs. Chammorrah huqqas are liked in rural areas because it keeps the water cool and gives a better taste to smokers. Chawa Sharif, Kot Momin (District Sargodha), Gujrat and Lalian (District Chiniot) are four well-known centers for making Chamorrah huqqas.

Two types of artisans' communities and four different types of expertise of different crafts are needed to make one Chamorrah huqqa i.e.

1. Leather Craft = a cobbler
   = a naicha-band.
2. Metal Crafts = a modeler-cum-naqash-cum-kharadia
   = a molder and caster
   = a thathera or thathiar
   = a Polisher called Palishia.

Water Bowl, if made of leather is called Kuppi. First of all good quality leather is selected from the hide of a buffaloe of mature age. A thick circular sheet of leather is laid on the stone slab. First of all a circular hole is cut in the middle. Then a triangular piece is cutaway in such a way that broader side of the triangle is on the outer side and pointed side face inward. The two ends of the remaining circular sheet are sewn together with a flat surfaced suture of cow-hide with the help of cobbler's needle i.e. an awl. This makes the circular sheet look like a funnel with both sides open. The sewn part is first beaten by a wooden hammer called mugli. Molten wax is poured in the joints and needle holes. Wax enters into the pores. The joints are once again beaten. In this way the

*A Chamorrah Huqqa in the process of making, Lalian.*

*Different parts of a Chamorrah Huqqa, Lalian.*

joints become water tight. Another circular sheet of cow-hide is taken and sewn with the bottom of the funnel with the suture as stated before. The process of hammering, pouring of molten wax on the needle holes and beating is repeated till the bottom is also made water tight. Once a kuppi is complete, the cobbler, with his special carving and engraving tools carves decorative motifs in the thick hide. To end the job, the kuppi is given a shine with ordinary cherry blossom polish of the color of the hide.

*A craftsman of Chamorrah Huqqa, Lalian.*

*Different parts of a Chamorrah Huqqa, Lalian.*

The Kuppi is now handed over to metal smith or thathiar for adding metal parts to it.

*A Chamorrah Huqqa, Lalian.*

The metal part of a water bowl is the most valuable section of a chamorrah huqqa. This covers the upper narrower part of the Water Bowl from narrow mouth downward. The naqqash casts it in brass, finishes it on a lathe machine and then decorate its outer surface with beautiful designs with the help of his chiseling and incising tools. If the metal part is of copper it is worked by a thathiar and the naqqash works on it with his tools of embossing on lakh-filled metal body. Some times copper designs are cut separately and filled in hollow designs dug out in the brass body. The copper motifs are hammered down into their hollow counterparts and fixed there with miniature nails of brass. When all decorative work is complete, the water bowl is given over to the polisher who with filing and buffing removes all impurities and unwanted oddities and gives it a fine finish and shine. The finished brass part of the water bowl is fixed on top part of the leather kuppi and the two parts are riveted together with brass nails. The inlay of red copper flowers set in golden background of brass sheet and embossed or incised designs on the leather part create interesting contrast and please the eyes. In final analysis the water bowl comprises the flowing parts:

| | |
|---|---|
| Topmost part | = Choli |
| Part above the bottom | = Karra (Ring) |
| Base | = Painda or Thalla (Bottom) |

## CRAFTSMEN OF CHAMORRAH HUQQAS.

We have been able to locate in Lalian eight artisans who prepare the metal parts of the water bowl of Chamorrah Huqqa. They are: Nazir Ahmad and Shafiq Anwar Mughal (brothers), Ghulam Sarwar, Muhammad Amin, Muhammad Ramzan,

Ghulam Muhammad, Muhammad Khan and Nazir Mochi – the Cobbler. Among the two brothers (Nazir Ahmad and Shafique Anwar Mughal, sons of Abdul Majid) are probably the best artisans in this field. Their ancestors have migrated from Jalandhar at the time of Independence in 1947. Nazir Ahmed, aged 46 years, is engaged with the metal ware for about 20 years. He is an expert of chatrai - the art of engraving or chasing on metal. This skill he learnt from his father, Abdul Majid. He is equally good in making naichas. He sells his huqqas directly to the shop keepers. His 40 years old cousin Ghulam Sarwar, s/o Bashir Ahmed is another well-known craftsman in this field for about 25 years.

## RAW MATERIAL, TOOLS AND DESIGNS

These craftsmen get copper, brass and steel from Sheranwala Chowk, Gujranwala, Lahore and Gujrat and leather from Faisalabad. Their usual tools are same as used for metals utensils: Sandran, Burmi, Hathori (Hammer of different sizes, Thappai from Sheikhupura, Purkar or Compass, Kharad or Lathe Machine, Rambi, Aar or Cobbler's Needle, Ayron (Iron) or adda, etc. The designs created on the metal part of a huqqa are Chiraee Wala, Chiraee Patti Wala, Gole i.e. Round, Line Wala, Dabbi (Box) Wala and Patti Wala.

## SOCIAL AND ECONOMIC CONDITION

According to these craftsmen the social and economic conditions of this craft are good. The local people demand good quality of engraving on metal (chatrai) for which they are ready to pay heavy price as per demand of the craftsmen. The customers mostly demand beautiful, traditional and expensive items. Despite this the craftsmen feel that the demand for making chamorrah huqqa is gradually decreasing. Only rich people can afford purchasing a costly huqqa. A chamorrah huqqa may cast now a days round about eight to ten thousand of Rupees.

## DIFFERENT SIZES OF HAVEJAS

- The smallest size of haveja costs Rs.1500/- to Rs.2000/-.
- One medium size of haveja costs Rs.2500/-.
- The largest Haveja costs Rs.7000/- to Rs, 10000/-

## PAICHWAN HUQQA AND NAICHA BANDI IN LALIAN

Huqqa making is also one of the most valuable professions of Lalian. A Huqqa consists of two main parts in which the upper one is mostly made of two Bamboo pipes called "narra" or "narri". These pipes are wrapped in a cotton cloth which is tightened by winding a cotton thread on it. The thickness of the hallow pipes (narra) is mostly 3/4". Both these pipes are fastened parallel to each other with an iron clamp (karra). One of these pipes, smaller in length, is fixed vertically while the longer one is mostly bent outwardly facing the user. The "narra"- from the family of Bamboo- is bended by warming over fire.

*Water bowls of Huqqas made in Lalian.*

On the top of small pipe "narra" is placed baked-clay pot or Fire Bowl called Chilum. A Chilum, a funnel shaped bowl full of burning charcoal or cow-dung to burn a lump of tobacco placed together with a small lump of gur – solid brown sugar along with a piece of pot shed at the bottom hole in the bowl. When tobacco burns the smoke is sucked through the bamboo pipe down to the water in the Water Bowl. Through the second bamboo pipe or "narri" smoke filtered through water is inhaled by the smoker of huqqa. The smoking end of the narra through which a smoker inhales tobacco smoke has a metal pieces fitted over the bamboo.

The Chilums is always made by a potter (Kumhar) with clay burnt in an indigenous kiln. The technique and material used by the potters of Lalian are same as anywhere else in Punjab. The shape of Punjabi chilum is also same all over the Province. The smoking pipes are always wrapped with rags of cotton cloth which are further tightened

to their place by tightly wound strong cotton threads or thin steel wire. Some times these rag-wrapped smoking pipes are further covered with expensive strips of cow hide or even by silver wire. At times these wrapping and coverings are very attractive and beautifully designed. There are always special artisans who do this job. The craft is called Naichai-bandi and the craftsman is called naichai-band.

The crown piece of huqqa is the Fire Bowl called "chilum". The bottom of the bowl is in the form of a short neck with a hole. This neck is fixed on the top of the vertical smoke pipe that comes out of the Water Bowl. The vertical smoking pipe is clamped together with smoker's pipes. The smoker sucks the tobacco smoke which reaches his mouth from the metal pot that is the main part of the Huqqa and it is called "Huqqai ka Havaija".

The Water Bowl is made in different shapes and designs but the most beautiful is "Paichwan Huqqa . There are very few artisans who can make "Paichwan Huqqa". It is because there is required special technique for its preparation and it is also comparatively costly. Therefore, only wealthy people and men of taste get prepared such a huqqa. As it is an ancient art so its experts are now rarely available. Now a days such huqqas can be seen only in museum collections (there is one in the collection of Lahore Museum) or in miniature paintings depicting social gatherings of kings and courtiers or of nawabs and rajahs.

Beside the "Paichwan Huqqa, the 'naicha' of the Narri is also a great fun. In ancient times for the preparation of flexible "narri" there was used a spring like pipe made of steel wire. This wire was rotated on a rod in such a way that when it was taken off from the rod it behaved like a spring-like pipe about 1/2 " of diameter. Then two pieces of Bamboo pipe or brass or silver, about 3 " long each, were fixed at both ends of the iron pipe. One end of the pipe was for the use of smoker while the 2nd end was fixed in the Huqqa. After fixing the bamboo pieces in the end of iron pipe a cloth piece of muslin cotton was rotated around it in one, two or some time three layers and then a cotton thread was wound over it tightly to control the leakage of air and finishing of outer surface. Later on, a thin leather strip about 1.5 sutar [8] wide was knotted tightly and very beautifully. It is done with great skill. In local language this process is called 'Gond Karna'.

In Lalian there are four skilled persons who have full command in the fun of "Gond Karna". Among them Mr. Tahir s/o, Yar Muhammad is very skilled person while the others are Muhammad Nawaz, Muhammad Shan and Saif Ali.

"Paichda'r Narri" is made in different areas of the country but in Lalian it is made in a very special style. There is used a strip of goat's skin which is mostly dyed red. The leather strip is cut straight , about 1.5 sutar wide without any joint. Then the strip is rotated over a hard object and then used as per need for knotting over smoking pipe in such a way that the proper shining side of the skin remains visible. Now a day there is used plastic pipe instead of spring like iron pipe as it is comparatively cheap and durable and it is also easy to knot over it the leather strip.

## JURAEE KA KAM

Twenty-five years old M. Saif Ali s/o Muhammad Taqqi, Town Committee Road, Lalian is an expert of the work of 'jurai of chilum' (haveja). He is educated up till intermediate class. He learnt this craft from his brother. He has 3 or 4 assistants to work with him in making narriyan or cane–pipes. He is doing this work for near about 8 years. His forefathers belong to district Sargodha. Saif Ali covers the chilums, made in Kot Momin, with wire of *jist* brought from Lahore. The different tools which he uses for the 'jurai of chilum' are: kateera, plass, sunnhi – all purchased from Bhalwal. He makes the design with the wire of jist on chilum according to his own mind. The customers usually demand beautiful and new variety. According to him two designs are more popular. These are: *mukamal jurai* wala design and copper (tanbai) or brass (peetal) wala design.

*A Tiffan Huqqa, Lalian.*

*A flexible smoking pipe of a Tiffan Huqqa, Lalian.*

Making of narriyan is an equally important job of huqqa making. Only an expert can perform this job. In Lalian Shan Ali s/o Farad is well-known for this job. He is 35 years old and has been doing this work for about 15 years. This profession is in his family for last about 75 years. He learnt it from his father. For him it is a well establish business here in Lalian and he is well satisfied with what he earns out of his profession. He also knows the work 'jurai of chilums'. He assists Saif Ali in this work. Shan Ali gets bamboos of China for "narriyan" making, leather from Gujranwala, and steel & brass from Sargodha.

*A colorful cage made by Nasir Korra – a renowned saddle maker of Chiniot.*

**TIFFUN HUQQA**

Now a day, well to do landlords use a different type of huqqa during travelling in a car. The old style huqqa with an uncovered or insecurely covered Fire Bowl was too clumsy to be used inside a car - how big or commodious it is. There are three types of huqqas - 'Baithwan Huqqa', 'Chakar Walla Huqqa' and new type 'Tiffun Huqqa'. They use flexible Narri. When not in use it looks like a packed lunch box. It occupies very little space inside a car, its Fire Bowl is much secured and its smoking pipe is flexible. It is normally made of brass or white metal and is often decorated on the outer side. They use this Huqqa because it is easily adjustable inside a car.

## Endnotes

1. Saifur Rahman Dar, Crafts of Lahore, Part One. Lahore, 2010 (in press), 252-278.
2. 'Choba' was a special dish of Punjab that was served to guests on special occasions. It comprised a large size circular brass or copper plate filled with boiled basmati rice sprinkled with white sugar or refined brown sugar (shakkar) and hot purified butter (ghee) – all covered with pure gold and silve leaves and crushed almonds, walnuts, pistachio, raisins, currants (kishmish), sliced coconut,etc. The food was covered with a large size lid before presenting the platter to the guests. Simultaneously, Chinioti ewers (aftabas) full of melted lukewarm ghee were brought and guests were asked if any one wants more ghee to be added to their food.
3. Musarrat Hasan, Punjab Paintings in the 18th and 19th Century. Lahore, 2007.
4. One gram is equal to 0.0857 tola.
5. For other craft activities in Lalian such as pranda and nala-making, embroidery work, making of khussas and desi-juti, pottery, etc. see didfferent sections of this book.
6. *Saifur Rahman Dar, "Huqqahs* — A Dying Tradition and a Dead Craft', Bonjour, Karachi, No. 26,1997, 14-18. Also see Saifur Rahman Dar, Crafts of District Sargodha. Lahore, 2010 (In Press), 231-236.
7. Actually a 'chamorrah huqqa' is the result of joint efforts of artisans of two crafts namely Metal Craft and Leather Craft. It belongs to one craft as much as it belongs to the other . But since out of six artisans who conjointly make one chamorrah huqqa, four belong to the community of metal smiths, this type of huqqa is being discussed here under this chapter rather than the chapter dealing with leather craft.
8. 1 sutar = 1/8 of an inch

# Leather Work

CHAPTER VIII

# LEATHER WORK

## I - CHAMORRAH HUQQA

As Chamorrah Huqqa is partly made of leather and partly of brass and copper. It has already been discussed in the previous chapter on Metal Ware and, hence, needs not be discussed here. However, it may be noted that in previous report about Crafts of District Sargodha this subject was discussed in the chapter on Leather Works[1].

## II - SHOE MAKING

Shoe making is a traditional handicraft almost in every part of Punjab. Although raw material and technique hardly vary in one region from another but in shapes there is a great diversity from place to place and from center to center. Invariably, shoe making centers near borders of neighboring provinces are affected by trends and fashions from across the borders. But whatever local traditions and requirements, machine made shoes of all shapes are gradually replacing the demand of hand-made shoes. The former are prepared according to the latest scientific techniques, better treated natural and artificial materials and based on mass production, are cheaper and easily available in all big and small towns and cities. Business of handmade shoes in rural areas is, therefore, gradually declining and people in this trade are loosing their business. This is the general situation everywhere. But still there are areas and places where traditions are still held closer to heart and people of resources still prefer to wear custom-made shoes of local styles and shapes – especially fancy ones.

*A typical example of Khussa with tilla embroidery, Lalian.*

Chiniot is no exception to this rule. Like all other places in Punjab, in Chiniot too, people of a special caste – mochis, indulge in this business. They do all works connected with leather - from tanning to manufacturing and repairing all products of leather. Of course these days, there has developed a fully advanced leather

processing industry in Pakistan – as elsewhere in the world, the shoemakers in the rural areas no more need to undergo the hazardous job of his ancestors of passing through all the stages of processing and tanning leather locally. Now all types of raw and finished leather can be purchased ready-made from markets in bigger cities of Faisalabad, Sargodha and Lahore. Even there are leather institutes where people are trained in latest leather processing technologies and employed in larger shoe making factories. Chiniot has once been an important center of trade in leather. Khojas of Chiniot, the richest community in the entire Kirana and Sandal Bars, were once involved in exporting, among other commodities, leather and all-animal products such as ghee, wool and horns, etc. to distant countries like Kolkatta and Mombay[2]. Export of wool, hides and horns was still a flourishing business of Chiniot, Jhang and Maghiana in 1929 when the District Gazetteer was last revised[3]. Therefore, the local shoemakers never had any difficulty in procuring requisite hide for their work. Off course now a day, factory finished hide of any description, raw or tanned, can be had from any big town or cities nearby. Thus without undertaking any exercise of narrating the history of processing and tanning leather and making hide worthy of the use by cobblers, we will directly go to our subject of shoe making in District Chiniot and discuss the work currently being done in some of the more renowned centers of the District.

## TRADITIONAL SHOES OF LALIAN

Besides Khussa making at Lalian, as already

*Ahmed Yar b/o Sardar Bukhsh a shoe-maker of Lalian.*

*Tools of a shoe-maker, Lalian.*

discussed above, this small town is renowned for making desi-shoes of some other traditional shapes. These variant types of shoes are made according to traditional methods and designs. These are entirely prepared by hand without the usage of any machine. It is a centuries old profession. The person who made these traditional shoes are called 'Mochi' meaning cobbler.

In ancient times the landowners of the villagers settled different manufacturers attached to different professionals in the village i.e. Mochi (cobbler), Lohar (blacksmith), Tarkhan (carpenter), Kumhar (pottery maker) Julaha (weaver), etc. who made different types of crafts for the landlord different objects of his daily needs and demand while in reward of their work the landowners used to pay them a share of his crops at the time of harvest of each.

The landowners called these professionals with different inferior names as wells as by a collective name of *Kammi* – one who works for others. As a matter of fact these so-called kammis paid a vital role to fulfill the needs of the society. Each group was assigned a different task which later on became their identity-tags or caste-names and with the passage of times these caste-names became hereditary. The persons attached to different professionals are known with their different cast-names such

*A student of Ghulam Jaffar Haidery, Lalian.*

*A cobbler mending a shoe, Lalian.*

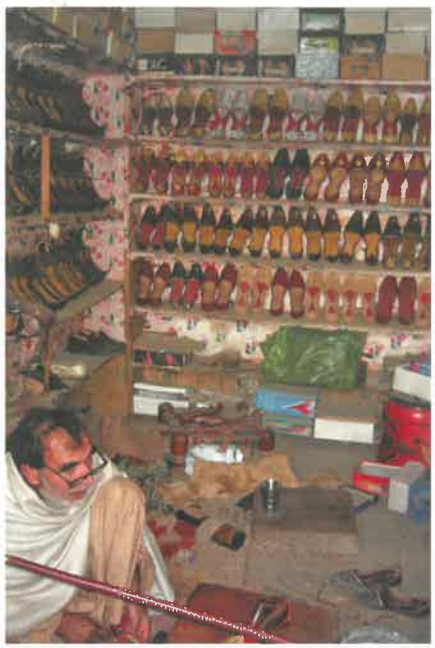
as Mochi (cobbler), Mashki (water carrier), Naee (barber), Julaha (weaver), Tarkhan (carpenter), Lohar (blacksmith), Sunar (goldsmith), Kumhar (pot maker), etc. Such professionals are available in about each village either small or large but these are going to end rapidly. Many professionals have changed their profession on account of their inferior social status or extremely low income.

Tradition shoe making profession of Lalian is also going to decline rapidly as there have been left only about 25 professional Shoe-makers in this city. These professional are experts in making of traditional shoes of different designs and shapes for the use of routine life especially for the villagers who live in the surrounding of Lalian. The traditional shoes, which they made by hand in different shapes and designs are known locally as: *Khussa*, *Desi Juti* or *Tillai kai Kam Wali Juti, etc.* The simple *Khussa* is worn mostly in routine life while the well decorative *Khussa* which is called *Tillai kai Kam Wali Juti* is mostly used on special occasions i.e. marriage ceremonies, Eids festivals, local fairs and festivals. However, some people of taste (shauqueen log) from well-to-do families wear these excessively decorated traditional shoes even in their routine life.

A traditional shoe contains two parts: one is the 'Upper' while the other is '*Talla*' or sole. The 'Upper' is made by the cow skin while *Talla* (sole) of hard buffalo hide. The latter is

*Sardar Bakhsh, a shoe-maker of Lalian.*

*Ghulam Jaffar Haideri a renowned shoe-maker of Lalian.*



*Sardar Bakhsh in his workshop cum showroom with his finished products, Lalian.*

*Bashir Ahmed s/o Imam Bakhsh of Nasirabad near Chenab Nagar.*

*A silver shoe made for a bride by a gold-smith of Chiniot.*

*Tools of khussa maker.*

*Embroidery on the different part of the khussa, Lalian.*

LEATHER WORK

naturally thicker and harder than former. The 'Upper' and Talla (sole) are prepared separately. At some places the 'Upper' of a shoe is made by ladies while the Talla (sole) is prepared always by men of the family of shoe-makers. After the preparation of the two parts the cobbler sews them with a thick cotton thread with the help of an *Aar* (awl – a sort of strong hooked needle). When a sufficient number of pairs of these shoes are ready, the shoe-maker takes them to market and sell them.

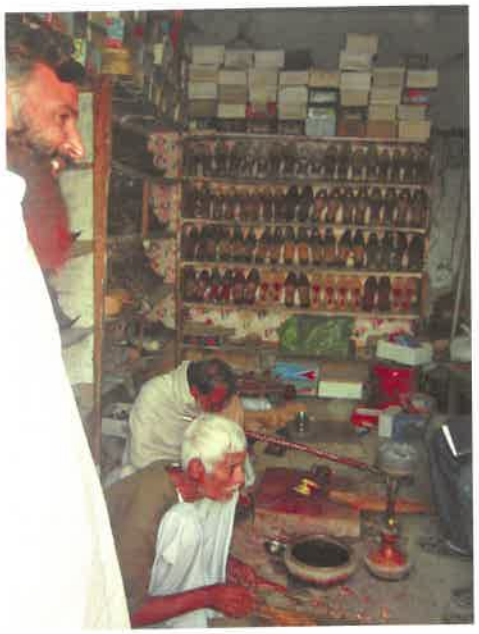
The above mentioned traditional shoes are prepared mostly in leather of red or black colors. To prepare *Tillai kai Kam Wali Juti,* there is used a golden or silver thread called Tilla – literally means golden. The cobblers purchase Tilla as well as leather from nearby cities of Chiniot and Faisalabad.

With the passage of time, like so many other traditional crafts, the craft of making traditional shoes (*Khussa*) is also going to decline rapidly as its usage is losing its popularity as most of the people now like to wear modern machine made shoes i.e. *Moccasin*, *Chapal*, Sleepers. These are comparatively cheep, durable and also easily available in all sizes and at all places. While the traditional shoes (Khussas) come fit after wearing for some days and it is also not much durable.

*Tools of a shoe-maker.*

This is the reason that why this craft is rapidly declining both in its quality and popularity. Artisans are gradually shifting to other professions and, at the same time, they are reluctant to induct their own children in their ancestral professions. Those who still stick to their profession do so out of compulsion – they do not know any other craft or other way of earning their livelihood. Invariably, their younger generations do not like to be recognized as 'Mochi'.

In the town of Lalian on Chiniot-Sargodha Road, the 40 years old Ghulam Jaffar Haidery is an outstanding shoemaker. He learnt this



*Sardar Bakhsh and his brother in their shop.*

*Ghulam Jaffar Haideri showing his finished products.*

skill from his father Muhammad Sadiq. His family hails from Chakwal which is one of the most renowned centers of khussa-making in whole of this region. Mr. Haidery is quite an educated person for this profession. He has spent two years in a local college before adopting his family profession. He has been in this profession for almost last 20 years – all his time living in Lalian. According to him his family has been in this craft for last 100 years or so.

Mr. Ghulam Jaffar did not transfer this skill to his children because he wants them to study. However, he is fortunate as he has an apprentice named Shahid who is learning this skill from him with great zeal and earnestness. This young man is 24 year old and already has spent 14 years in learning this skill. Mr. Haideri is not satisfied either by the income he gets out of his hard labor or by the social status which society is ready to give him.

He buys his main raw material – leather, from Sargodha and Faisalabad. The other raw

*Different samples of khussa made in Lahan.*

*Beautiful samples of khussas and sandals with embroidery work by craftsman of Lalian.*

*Nasir Korra of Chiniot a renowned saddle maker with some samples of his finished works.*

LEATHER WORK

materials like color and artificial gold and silver threads (Tilla) are easily available in the local market of Lalian. The finished works of this craftsman were really noticeable and quite expensive. Each pair casts him the labor of two to three months and still it was hard to find a buyer for them. The shoes in his workshop were ranging in price from Rs.1000/- to Rs.2000/-

The tools used by the shoe-makers of Lalian are almost identical as already documented and illustrated by us in two of our previous reports on crafts of the Punjab[4]. These are: Kalbut, Phalli, Kundi, Rambi, Sandukri (box for tools), hathori (small hammer), Weangi (a stick made of wild caper - capparis aphylla, used to rub the proper side of a skin.

Here it will not be inappropriate if some additional details are appended about shoe-making in Lalian:

**Kannian Wala Jora (Pair)** is basically a desi-juti of Multani origin. It is not known when it was introduced in this area and by whom. But certainly, now a day it is the most sought after shoe in and around Lalian. The shoes in the local workshop[5] were ranging from one thousand to 20 thousand. The buyers do appreciate the beauty of the work and the hard labor of the craftsmen but still if they decide to purchase one they start bargaining from less than half the price asked for. This is a hard time for an artisan. Only landlords, men of taste and those having resources pay handsomely for a genuine state-of-art pair of shoes. Mr. Ghulam Jaffar Haidery of Lalian was confident with the level of his expertise in this craft and he challenged that you pay me Rupees thirty thousand only and he will prepare a pair of shoes which you may offer in competition anywhere in the world.

It will be a national loss if such a beautiful traditional craft is left to meet its tragic end as is being apprehended. But it has already reached a stage where only serious intervention on behalf of Government can save it from such sad destiny. Mr. Ghulam Jaffer Haidery demanded that government should focus on international market and think of giving some financial relief to the genuine craftsmen in order to enable them to stand on their own feet and establish their business on improved lines.

Tools used for making shoes in Chiniot District are almost same as already documented

in our reports on Dera Ghazi Khan, Rajanpur and Sargodha (v.q.). These are: Adda/ Watta, Chakoo, Hathori, Jamoor/zamboor, Kundi, Kurum Takka, Panchas, Phali, Rambi, Sandan etc.

First of all, a piece of leather is placed on a watta (a large piece of stone), also called adda, and the shape and size of a shoe is traces out on it. Then, with the help of a chakoo and kalboot, it is cut into specified shape. A hammer and a panchas are used to put nails to fix the shoe. Solution, a sort of gum, is also used for the purpose of fixing. Water and mustard oil (sarsoon ka tail) are used to soften the leather. It is said that for prolonged life of a desi-juti it should be used in different feet at different times and occasions. By this the leather of juti doesn't loose its flexibility and it can be worn for a much longer time.

Finally, a design is traced out on the proper side of the leather or, alternately, a pre--prepared tracing of the same is pasted on the 'Upper' for embroidering with gold or silver wire. The process is called Okair Sazi though in local language it is called Boota Dakhana. Major designs used in making a desi-juti are: Chhappa, Cut Work, Pinjri, Kannai Wali, Sargodhai Wali, etc.

**Chappai Wali Juti**, is made by tracing on the leather. **'Cut-work Wali Juti'** is so – called because it has a profusion of cuts in the 'Upper". In fact, the design is made by combining different cut-works. **Pinjri Wali Juti, Kannai Wali Juti** and **Sargodhai Wali Juti** are simple but mostly used by the local people of this area.

Mr. Ahmad Yar s/o Mr. Mohsin is a sixty year old craftsman who has been making desi juti for 45 years in Laliyan. Mr. Sardar Baksh is his real brother and both have learnt this craft from their father. Indeed, this craft has been in their family for almost 100 years. Both have complained that customers do not pay them the right price they ask for their products. If they ask Rs.500/- for any of their product, the customers insist on paying only Rs.200/- Such bargaining breaks their hearts Only landlords give some respect to their work as well as to the craftsmen. Cow-hide is bought from Sargodha and Faisalabad, other raw materials, like colors and Tilla thread, are easily available in the markets of Lalian. Mr. Ahmad Yar is a renowned shoe-maker of Lalian. According to him, there was a time when there were about 4000 artisans in this area – all experts

in making desi-juti (local shoes). Now, there remain hardly 100 to 200 craftsmen earning from this trade. On account of ever diminishing patronage, those in this craft are fast loosing interest in continuing their ancestral craft, imparting the skill to heir younger ones. Instead they want their children to be properly educated for better prospects in life with more income and better social status.

## SHOE-MAKING AT NASIRABAD

Nasirabad is a small town some 3 km from the main city of Chenab Nagar on the Chotta Sahiwal Road. Here Bashir Ahmad s/o Imam Bhaksh, 50 years old, makes two types of local shoes called *khussas* and *chappals*. He is doing this work for about 35 years. His forefathers also did the same work for near about 100 years. He learnt this work from his father. He does not want to change his profession because he does not know any other. His raw material comprises:

- Leather. He mostly needs cow-hide and goat skin – the former costs him @ Rs.350/- per kg. One piece of cow-hide removed from hind or front leg costs Rs.1500/-.
- *Tilla* or gold wire. The artificial is sold @ Rs.65/- per masha or about Rs.780/- per tola.

He gets leather and *tilla* from Pindi Bhattian. His tools comprise: Rambi, Aar, Jamoor, Plass, Kalboot, Koondi or Dauri (for water) and Sill – a sort of grinding stone. The designs he creates on his khussas are: **Tarangri, Gaach, Palshi, Kaniyan Wali Multani Juti.** He also makes design according to the choice of the customers. He completes one pair of *khussas* – all full of *tilla* work in almost one week. He also makes the shoes (juti) of *chrome* leather. He does the O*kair Sazi* – creating designs on paper, by himself. There used to be 16 khussa-makers in this area but now all of them have left this work due to reasons discussed above. This is an indicator of bleak future of this craft in this region unless something is done to avert it.

## HORSE TRAPPING AND SADDLES MAKING

Another form of leather craft, for which Chiniot is well-known, is making of saddle and horse trappings. Once, Chiniot was also well-known for making very fine karakas or saddles for camels. The most famous of all the saddle-makers in whole of Chiniot is

one artisan named Nasir Korra s/o Mr. Sadiq. He is 53 years old. He is making saddles and horse trapping for almost 35 years. He has his own shop by the name of his father i.e., Shop of "Ustad Muhammad Sadiq at Ayub Market, Shahi Masjid, Chiniot. His family is the custodian of this craft for almost 283 years or seven generations, as is claimed by Mr. Nasir. But despite the fact that he himself is quite content with his work and income, he seems to be the last artisan in this field. He has no son of his own (only four daughters) and, as he claims, no one else is ready to learn this craft from him. Besides, he is also an expert taxidermist. He prepares stuffed horses, camels, falcons/eagles and even dogs for his customers.

He is also expert in making horses' saddle and their trappings. For making these things he needs raw material in the form of leather, some metals (gold, silver), Tilla, etc. With such a material he makes horses' reins (Waag), Firaki, saddles (Kathi), bridles / reins (lagam/baag). Mr. Nasir Korra told the Research Team that one saddle (Kathi) of horse made by him is from pure silver and weighs 253 kilograms then costing rupees one hundred and fifty thousand (Rs.150, 000). It was made for some landlord.

Similarly, accessories for falcons made by Mr. Nasir Korra include such things as: Chagh, Asti, Jess-making and Chagol, etc. Similarly accessories of camel made by Mr. Nasir Korra comprise: Pakhraa, Waag, Firaki, Lagaam. There are still some other items which are made by the same versatile artisan. These are: leather jewelry, leather pots, leather tissue box and also bird cages – both in metal and as basketry.

For his different materials Mr. Nasir brings leather of natural color from Lahore, Multan, Karachi and Choohrkana (Farooqabad) and purchases Italian colored leather – both varieties needed for making accessories for animals and birds. He gets buckles from Peshawar (used in making animals and birds' accessories) and stirrups (rakaab) from Sialkot (used in making animals and birds' accessories).

His major tools for making animals and bird's accessories are: Rambi, Aar, Hathori, Jamoor/Zamboor, Panchas, etc. All these tools have different sizes which are seventy in number. The chief tools for this craft are bought from some Blacksmith (Lohar) in Chiniot or Faisalabad.

## Endnotes

1. Mansoor Ahmad Ghazi, Crafts of Dera Ghazi Khan and Rajanpur, Edited by Dr. Saifur Rahman Dar. Lahore, 2009, Chapter Eleven: Leather Products, 256-269. Saifur Rahman Dar, Crafts of Sargodha. Lahore,2010 (In Press), Chapter : Leather Crafts, 231-240.
2. Gazetteer of the Jhang District 1883-84, 138.
3 Extracts from the District and States Gaetteers of thr Punjab (Pakistan), Vol I, Lahore, 1976, District Jhang (1929), 124(245).
4. Mansoor Ahmad Ghazi, Crafts of Dera Ghazi Khan and Rajanpur, Edited by Dr. Saifur Rahman Dar. Lahore, 2009, Chapter Eleven: Leather Products, 264-267 Drawings of tools are at pages 266-67. Also see Saifur Rahman Dar, Crafts of Sargodha. Lahore, 2010 (In Press), Chapter : Leather Crafts, 237.
5. The word 'workshop' in this context may not be misunderstood. In a small town, likeLalian, a shoe-maker either works in a small room of his home or in a small rented shop in the local bazaar. In either palce he works along with his pupils or assistants – if he is fortunate to have one, and here hooked on nails on walls are also displayed his finished products to be appreciated by the percepective buyers. On the ground are spread his tools and implements and half finished shoes and all sorts of raw material. So this small place is a workshop and a display center all in one place and you enjoy seeing the craftsman hardly leaving any step or process in shoe-making un-exhibited.

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# Ceramics

CHAPTER IX

# CERAMICS

## INTRODUCTION

Pottery making is one of the oldest crafts in Punjab. It is still found in big cities, towns and villages. But the ceramic traditions met with in Chiniot District are the simplest one in whole of Punjab.

## CHINIOT CENTER

According to an estimate, in Chiniot city about 200 people are making pottery in most primitive way – both in designs, and technique of firing. There are three areas in Chiniot where currently pottery is being turned and baked. These places are:

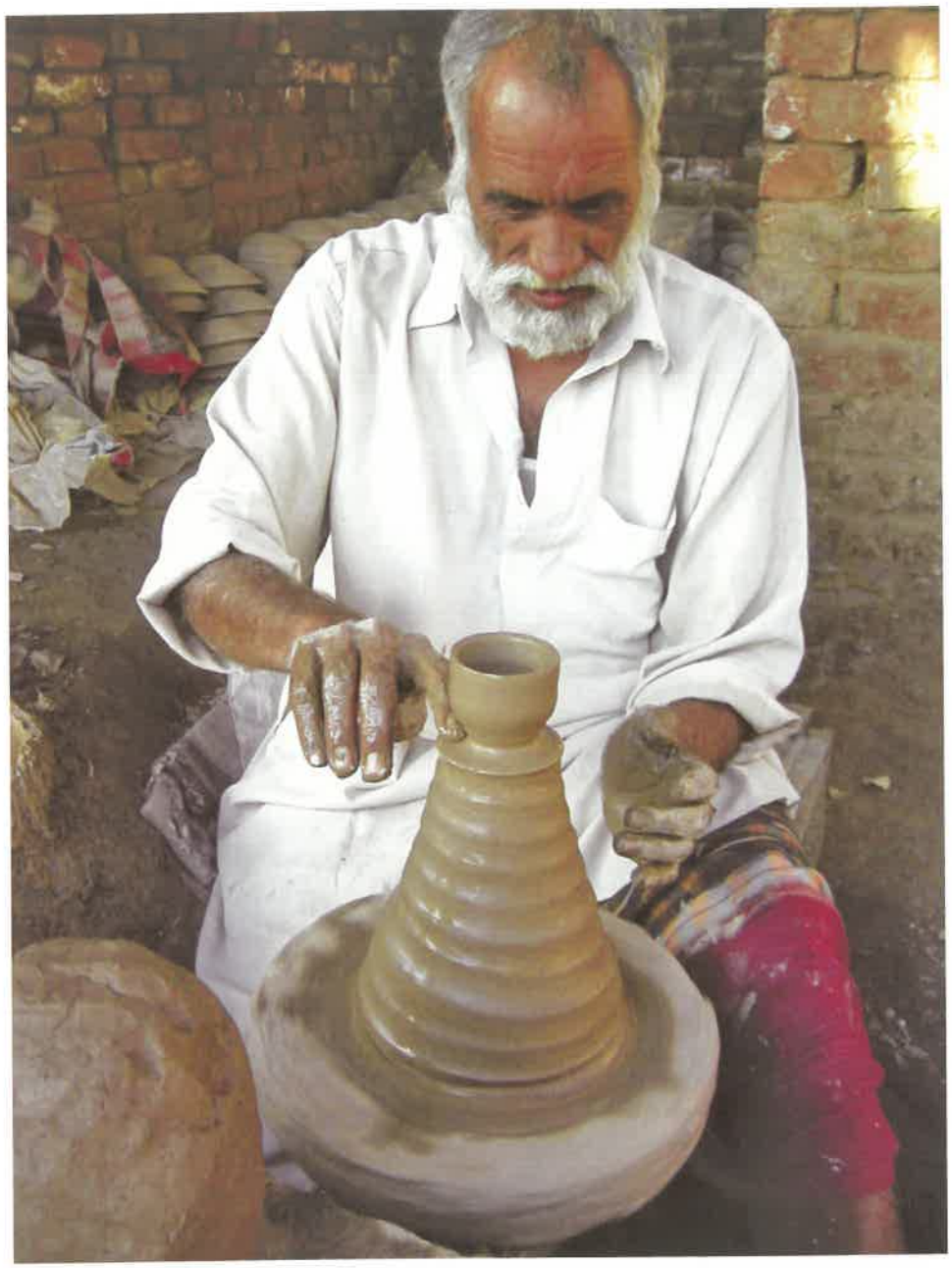
- Abbas Town, Chiniot,
- Janazagah on Jhang Road, and
- Ghafoorabad on Jhang Road.

In Abbas Town the research team interviewed following three craftsmen:

- Allah Yar s/o Imam Bakhsh, 50 years old, is doing this work for about last 40 years. He learnt this craft from his father.
- Manzoor Ahmed s/o Allah Bakhsh, 60 years old, is doing this work for forty years. He also learnt this work from his father.
- Zahoor Ahmed s/o Gulam Muhammad, 56 years old, is engaged in this profession for almost forty years.

All the three potters claimed that their ancestors have also been doing the same job for almost one hundred years. Clay and sand are their main raw materials. They get clay either from a well near Rajoa, or from Chenab Nagar. One trolley cots them Rs.1400/- or Rs. 1600/-. They can make 400 pots both of small and big sizes from one trolley of clay. They get sand to mix in the clay from River Chenab.

The potters still carry out their work under most primitive environment. They still mix up clay and sand with hand and kneed clay with their feet without any electric churner (madhani). They kneed the clay with their own feet. They also use yellow



*Manzoor Ahmad s/o Allah Bakhsh – a Potter of Abbas Town, Chiniot.*

CERAMICS

*A Potter in the factory of Manzoor Ahmad, Abbas Town, Chiniot.*

colour on the pots before putting them in the kiln. This yellow colour changes into red colour when fired in the kiln. They use feet-driven wheel to turn pottery. There are no electric machines for this purpose. Their pottery forms are all old and indigenous forms. They finish their wheel-turned pots with three primitive tools called Grari (wheel), Thatta (dabber) and Konera. With a Konera inside the pot and the pot is dabbed from outside and make the exterior surface plane. The dried up pots are fired even in a more primitive way. There are no regular built pottery kilns. Instead, they heap up sun-dried pottery in the open, use pieces of broken pots (bibrian) to balance the pots to be fired. Then the whole is covered with 'sir' (remaining part of reed) and 'choi' (outer skin of sugarcane) and put to ablaze to bake pottery.

Zahoor Ahmed bakes 600 small and big pots in his kiln, while another potter, Manzoor Ahmed, bakes 3000 small pots in his kiln. For such primitive kiln, use of some kind of hard wood is not found conducive to good firing.

Different items produced by the potters of Chiniot are:

- Water Jar (Gharri or Gharra). One ghara costs Rs. 10/- to Rs. 20/-.
- Water Bowl of a huqqa (Haveja) - one haveja costs Rs. 5/-
- Chati - a large pot for storing grains or churning milk.
- Lid (Chhoni/ Dhakan) of a jar or pot.
- Cup (Piala)

- Clay Cash Box (Gulak /buggi)
- Large Lid (Chapan), etc.
- Small cups to place them inside the cages of the birds.

Zahoor Ahmed also uses kopera for the making of gharas. Kopera is a semi circular mold made of a mixture of clay, cotton and sand.

The potters make the designs according to their own mind and they do not take help from any magazines etc. Some times the people who place their orders, they also give them the sample-designs.

*Unbaked Pottery in the factory of Manzoor Ahmad, Abbas Town, Chiniot.*

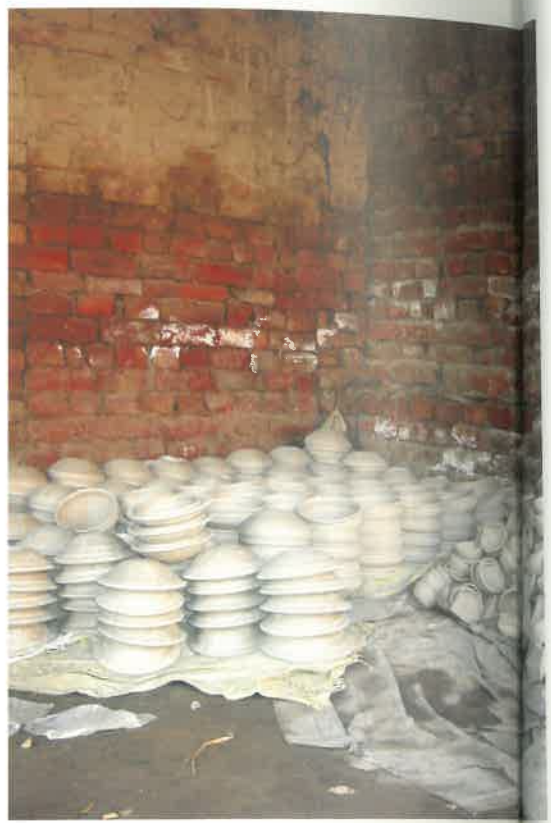
*Unbaked Pottery waiting to be fired.*

## SOCIO-ECONOMIC STATUS OF ARTISANS AND FUTURE OF THE CRAFT

According to these craftsmen the social and economic status of this work is good. However, according to them the future of the craft is not so bright. Steel, plastic and porcelain have replaced clay pottery. One of these craftsmen also suggested that if people drink water in kiln-fired clay pots they will be free from attack by many diseases .

## LALIAN CENTER

The baked-clay pottery is an important handicraft of Lalian. During our survey of Lalian we come to see the persons who made different types of pots in Muhalla Kot Muhammad Yar. The persons working here were of different ages but the most experienced among them was named Ghulam Muhammad s/o Ziada. Locally, these



*Manzoor Ahmad and different sections of his workshop, Abbas Town, Chiniot.*

*Fired parts.*

*Two tools of a Pot Maker.*

persons are called Kumhars. Ghulam Muhammad is 65 years old and has been making and baking pottery since his childhood. His forefathers have been living in this part of the country for some centuries. Lalian is his native town. All other persons involved in this profession of pot-makers also are the natives of Lalian. They are also related to one another. Making and baking pottery has been their family profession. They still do this job because they do not know any other work. None of them has any education even up till primary class. As additional job they earn through grave digging. Ghulam Muhammad further told that as it is their family business so they learned it from their parents. The pottery forms and shapes as produced in Lalian are almost identical to those being manufactured by the potters of Chiniot such as:

> Kunnha (a Chati for cooking meat), Garha or Garhi, Daura and Dauri for grinding spices, lids called Chhoni or Dhakna, Fire Bowls of Huqqas called Ruj or Chilum.

When we reached this small Terraced Pottery Factory, Mr. Ghulam Muhammad was working here on a manually operated pottery-wheel called 'Chak'. Actually "Chak" is a simple wooden machine that consists of two wooden wheels which are connected with each other with a 3 to 4 feet long wooden axel. One of the wheels is larger than the other – the smaller of the two placed in the pit and fixed at the bottom of the axle. The

larger one sits on the top of the vertical axle. Passing through the wooden trunk, the axel is fixed in such a way that it can be rotated very easily with little pressure of the feet. Mr. Ghulam Muhammad was working on one such machine by suspending his legs in the pit. When at work, he rotates the lower larger wheel (Chak) by his feet while on the smaller upper one he makes Chhoni or Dhakna (lid) of clay with a uniform hand.

In this small open-air factory of clay pottery there were working more than thirty men of the same family. However, their ladies were also helping them in shifting unbaked pots from one place to another.

*Different sections of potters workshop, Abbas Town, Chiniot.*

For baking freshly made pots they do not use a standard built kiln. Instead they pile them in a heap in the open, each pot put up-side-down in a double row one above the other. This open air kiln covers an area of about 20 x 30 feet and it takes 4 to 5 days to arrange it. Then, they cover this huge pile of pots with a thick layer of straw and put to a blaze. The fire starts from the bottom and slowly and gradually moves upward till it engulfs the entire heap. The pile burns for almost 24 hours and then cools down during the next two days. Ashes are removed and baked pots are reclaimed. Pots deformed or damaged during firing are discarded.

The artisans may like to continue this profession but not because it brings them good earning but because they do not know any craft to follow. Some 10 to 15 years ago pottery making was still a profitable job. But now, as demand for pottery vessels has

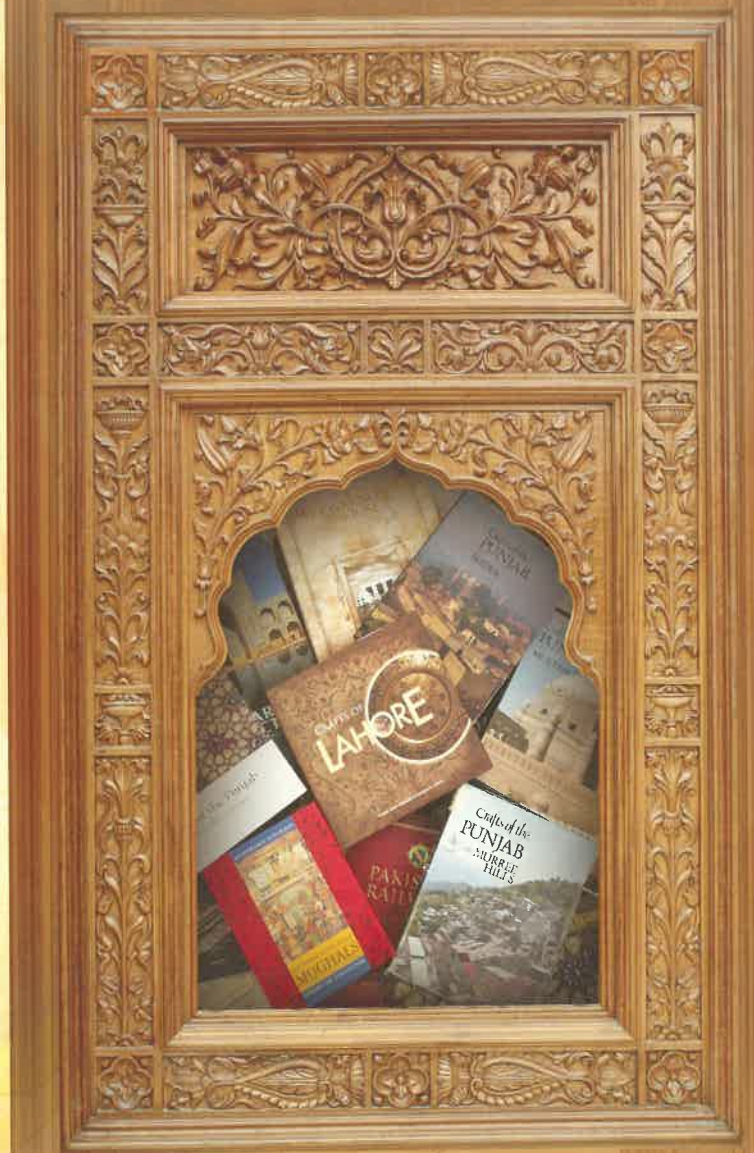
been replaced by metallic, glass and plastic vessels, pottery making has lost all its charm and profitability. They are really having hard times – but worst time can be foreseen unless the consumers of household utensils change their taste and shun modernity.

The persons working in Lalian were:

- Muhammad Zafar s/o Abdul Ghafoor (Cell No. 0343-5095140)
- Ghulam Muhammad s/o Ziyad
- Allah Ditta s/o Muhammad
- Bashir Ahmad s/o Muhammad
- Ameer s/o Ahmad
- Muhammad s/o Muraad
- Abdul Ghafoor s/o Muhammad Sadique
- Dost Muhammad s/o Muhammad Siddique
- Zahoor s/o Muhammad Sadique
- Ghizar s/o Sardar Muhammad
- Sultan Ahmad s/o Salah Muhammad
- Barkhodar s/o Haji
- Muhammad Yaar s/o Allah Ditta
- Sher Muhammad s/o Sultan
- Hamza s/o Wali Muhammad
- Dost Muhammad s/o Ahmad

They fetch special alluvial soil for making clay from Shah Jon and Ameenpur, the nearby towns, on the back of their donkeys and soak it in plain sweet water. They give it an uneven shape to the mud and then gave it a shape of a pot by putting it on the revolving wheel (Chak). They say that even after doing this hardwork they have neither proper income nor honour in the society so they desire their children to adopt some other profession in future so that they can live more honorably.

# Glossary & Bibliography



CHAPTER XI

# GLOSSARY

## A. COBBLERS' TOOLS

| | | |
|---|---|---|
| Kalbut | ( قلبوت ) | Shoe-last made of wood. It is placed in the finished shoe and then titghtened. It makes the shoe soft and easy to wear. |
| Phalli | ( پھلی ) | An oblong piece of wood on which leathet is placed flat for cutting into desired length of pieces. |
| Kundi | ( کُنڈی ) | Iron hook with a bent tip used to pull out shoe-last from the shoe. |
| Rambi/ Rumbi | ( رمبی ) | A sort of iron chisel used for cutting and peeling the leather Sandokri. A small wooden box for storing carpenter's tools. |
| Hathori | ( ہتھوڑی ) | A small hammer. |
| Panchas | (پنچاس یا پچس) | A kind of pliers with a bent nose used for pulling leather. |
| Weangi/ Biangi | (ویانگی یا بیانگی) | A wooden tool (stick made of wild caper i.e. capparis aphylla, used to rub the flesh side of the skin also for burnishing the edges of a sole of a shoe. |
| Sumbi/ Soombi | ( سُنبھی ) | An engraving tool used for creating designs on leather. |
| Mongli | ( مونگلی ) | A mallet – a heavy wooden tool shaped like a pencil, used for pressing the leather by constant beating. |
| Watti/ Watta | ( وٹی/وٹہ ) | Also called adda. It is rectangular coarse stone. It helps sharpen the cutting edges of iron tools. |
| Sandan | ( سندان ) | Anvil – an iron stand used for driving nails in shoes. |
| Zamboor/ Jamoor | (زمبور/جمور) | A plier shaped tool used for pulling out nails from a plain surface. |
| Phirki | ( پھرکی ) | A reel used for smoothing the edges of the sole of shoes. |
| Kattanni | ( کٹنی ) | Tool used to pull leather beneath the sole of Bugti Chappal made in D. G. Khan. |
| Gaddani | ( گڈانی ) | A tool used to mark stitching positions on the sole of a shoe. |
| Istary | ( اِستری ) | Irion for press applied hot on the leather to make it bright |

## B. IRON SMITHS' TOOLS

| | | |
|---|---|---|
| Airan | ( ایرن ) | anvil, |

| | | |
|---|---|---|
| Chhaini | ( چھینی ) | naqshadar chisel with a design carved on it, |
| Chhalni | ( چھلنی ) | Sieve for cleaning the surface, |
| Ghoghar | ( گھوگھر ) | base used for turning the metal sheet in a round shape, |
| Hammer | ( ) | for hitting, |
| Hauly dhat | (ہولی دھات) | lightweight metal, |
| Kateera | ( کتیرا ) | Cutter for cutting metal sheets, |
| Kalam | ( قلم ) | iron chisel of varied sizes, |
| Parkar | ( پرکار ) | for making circles, |
| Raiti | ( ریتی ) | file for cleaning and polishing, |
| Sanhi | ( سنہی ) | pincer, |
| Sumbi | ( سنبھی ) | for making holes, |
| Sandan | ( سندان ) | used as a base while hitting nails. |

## C. POTTERS' VESSELS

| | | |
|---|---|---|
| Plaithani | ( پلیتھنی ) | for keeping floor, |
| Daur | ( دور ) | covering or lid of other pots, |
| Kup | ( کپ ) | lid of karrhni, |
| Karrhni | ( کاڑھنی ) | earthen pot for heating and storing milk, |
| Dauna | ( دونا ) | with stand milk pot, |
| Waltohi | ( والٹوہی ) | large size milk pot, |
| Dabba | ( ڈبہ ) | container for storing dry grains, sugar, pulses, flour, rice, etc. |
| Kuza | ( کوزہ ) | clay spouted pot used for ablution, |
| Astawa | ( آستاوا ) | Same as Kuza, |
| Surahi | ( صراحی ) | a long necked and spouted vase for pouring water or sweet drinks. |

## D. CARPENTERS' TOOLS

| | | |
|---|---|---|
| Tesa | ( تیسہ ) | Adze |
| Aari | ( آری ) | Saw |
| Randah | ( رندہ ) | Plane/Rasp |
| Jamoor/ Zamboor | ( زمبور ) | Pincer |
| Hathaurra | ( ہتھوڑا ) | Hammer |
| Burma/varma | ( برما/ورما ) | Drill/Auger |
| Dasti burma | ( دستی برما ) | Hand-drill |
| Purkar | ( پرکار ) | A tool for drawing circle. |

## E. GLOSSARY COMMON TO DISTRICTS CHINIOT AND SARGODHA

| | | |
|---|---|---|
| Adda | ( اڈا ) | a place to work. A frame of wood used for making *prandai* |
| Astawa | ( استاوا ) | spouted earthenware used for ablution. |
| Aqueeqa | ( عقیقہ ) | ceremony of circumcision of a baby boy. |
| Anjeer | ( انجیر ) | fig |
| Atlas | ( اطلس ) | a kind of cloth with gold thread |
| Baan/Ban | ( بان ) | rope or string made of reeds of twisted grass called *munj).* |
| Barma /Varma | ( برما/ورما ) | Auger, drill for making holes. |
| Basketry | | |
| Bhang | ( بھنگ ) | an intoxicating drink prepared by grinding leaves of a local shrub called bhang. |
| Bhora | ( بھورا ) | an unbaked clay ware like an oven for storing about four and a half maunds of wheat- a measure equal to 20 pies i.e. 160 seers or 4 maunds of wheat. Also see Parropi, topa and pie. |
| Bidak | ( بیدک ) | a custom to inform relatives about the birth of a male child through a messenger (Hayat, p. 96) |
| Bhochhan/bhochhani | ( بوچھن ) | head-cover |
| Bharrola | ( بھڑوالا ) | see skar, kalhota and charasi. |
| Bachi | ( باچی ) | smaller of the piles of household vessels called pali. |
| Bhagal | ( بھاگل ) | bag made of sheep wool |
| Bairri Ghorri Khailna | (بیڑی گھوڑی کھیلنا) | making statues of kneaded flour of bridegroom and his parents and except gift-prize for the same. |

| | | |
|---|---|---|
| Bidha | ( بیڈھا ) | going of bride to her parents home seven days after her marriage. |
| Bulbul Chashmi | (بلبل چشمی) | Design of a khes resembling the eyes of a nightingale. |
| Bunda/bundai | (بوندا/بوندائی) | silver era-rings worn by unmarried girls. |
| Changair | ( چنگیر ) | Large size flat circular plates for keeping bread. |
| Charpoy | ( ) | charpoy or charpoy means four legs but, traditionally, it stands for a woven cot with a wooden frame fixed on four legs. |
| Chhak, Nanki Chhak | (چھک/نانکی چھک) | the gifts girl's parents offer at the time of birth or marriage of a grandchild. |
| Chhikk | ( چھکہ ) | see jee-sar. |
| Charasi | ( چراسی ) | see skar |
| Chatora | ( کٹورا ) | a metal bowl, same as katora |
| Chitrri | ( چتری ) | a special type of furnace used for roasting barley seeds |
| Chapli | ( چپلی ) | a local pair of shoes with straps at the back |
| Chhalla | ( چھلا ) | plain finger ring. |
| Chhat | ( چھٹ ) | large size bag made of goats hair. |
| Chaki chung | (چکی چھانگ) | selection of wheat by seven married ladies – niether divorced nor widowed (suhagan) for grinding flour for marriage days |
| Chatu watta | (چٹھووٹہ) | pestle and mortar. Also called chattu and mohli (pestle) . |
| Choli | ( چھولی ) | a sort of sleeved boddice |
| Chhabi/chhabian | (چھابی/چھابیاں) | a small changair made of reed. |
| Chhaj/chhajji | (چھاج/چھاجی) | special-shaped winnowing tray made of reed. |
| Chandan Haar | (چندن یار) | a multi-stringed, 5 to 7 strings, necklace. |

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| Churri/karra | (چوڑی/کڑا) | bangle |
| Deg/degchi | (دیگ/دیگچی) | a copper vessel used for cooking and made by process of beating metal by a thathiar. |
| Dharkhan | (ترکھان) | tarkhan or carpenter |
| Doli | (ڈولی) | Palanquin |
| Dhobi | (دھوبی) | washerman |
| Dera | (ڈیرہ) | permanent settlement close to farming lands |
| Dhok | (ڈھوک) | temporary abode close to farming or pasture lands, away from a village. |
| Dohri | (دوہری) | a chaddar with double fold |
| Dola | (ڈولا) | a small earthen pot for churning milk. Also made of brass-copper. |
| Dopatta | (دوپٹہ) | double-folded cloth used as ladies' head-cover |
| Dharees | (دھریس) | a local dance |
| Gadh | (گانٹھ) | marriage invitation through a messenger. |
| Gana | (گانا) | a decorative bracelet of colorful cotton thread tied round the arm of a bridegroom; |
| Garroli | (گھڑولی) | bringing of water in water pitchers from the well by women of the house of bride or bridegroom for their bath before marriage day. |
| Gharra | (گھڑا) | burnt clay vessel for storing water |
| Glass | (گلاس) | tumbler |
| Gagar | (گاگڑ) | clay vessel for carrying water from well or pond. Also made of metal. |
| Gharrvanji | (گھڑوانچی) | wooden stand for placing earthen water jars called gharra. |
| Goth/Patka | (گوٹھ/پٹکہ) | rectangular piece of cloth usually worn by young men round their necks. |

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| Guga Manana | (گوگا منانا) | serpent worship related old time ceremony |
| Ghaghra | (گھاگھرا) | skirt |
| Gani | ( گانی ) | neckband |
| Galu Bund | ( گلوبند ) | neckband |
| Gumti Khes | (گمٹی کھیس) | a type of hand woven khes. |
| Handi | ( ہانڈی ) | earthen cooking pot of |
| Halwan | ( ہلوان ) | a red colored cotton cloth used for ladies shirts |
| Hussi/huss | (ہسی/ہس) | torque |
| Izarband | (آزار بند) | draw-string. Also called nala. |
| Jhoomar | ( جھومر ) | a local dance |
| Jee-sar | ( جی سار ) | also called chhik. The custom of sending bread and halva to every house in the village on the occasion of a marriage of a boy. |
| Jamot | ( جموٹ ) | earthen pot used for churning milk. It is also called kunnha and chati. |
| Jag nathi | (جگ نتھی) | see katori |
| Jat | ( جٹ ) | goats' hair |
| Juti | ( ) | a pair of local-made shoes |
| Jhumar | ( جھومر ) | pendant for the forehead. |
| Julaha | ( جولاہا ) | weaver. Also called Pauli. |
| Karra | ( کڑا ) | see churri – a sort of bangle. Karra is also used as anklet. |
| Kat haar | (کٹ ہر) | seven stringed necklace with taweez-like pendant in the center and small bells (ghungrian) on either side (Hayat, p. 124). |
| Keemkhawab | (کمخواب) | a kind of precious cloth |
| Kumhar | ( کمہار ) | potter |
| Khara | ( کھارا ) | a reed mat. |

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| Khara bahaee | (کھاڑابائی) | a custom of taking before-marriage-bath by sitting on a reed mat called khara |
| Kangha para charrhia | (کنگھاپارہ چڑھائی) | mercury coated comb |
| Kunnha | ( کُنہا ) | earthen pot used for churning milk. It is also called chati and jamoti. Also used as a cooking pot. |
| Kalhota | ( کلہوٹا ) | see skar |
| Karrahi | ( کڑوہی ) | iron pan with deep bottom for frying edibles |
| Khes | ( کھیس ) | a hand wooven piece of cloth use as beadspread. |
| Kroshia | (کروشیاہ) | crochet |
| Kharrian wala taq | (کھاریاں والاطاق) | roofed room for cattle |
| Kunali | ( کنالی ) | earthen ware circular plate used for kneading floor. |
| Katora | ( کٹورا ) | water bowl of metal. See chatora |
| Katori | ( کٹوری ) | small bowl-shaped vessels used for serving edibles. Also called jag nathi |
| Kurta | ( کُرتا ) | a collarless shirt |
| Kuppa/kuppi | (کپہ/کپی) | oil containers made of camel skin. |
| Kaurra watta | (کوڑاوٹہ) | first meal served after the burial of dead in a family. |
| Kammi | ( کمی ) | one who provides technical services to the society in return of a minor share of grains at the time of harvest. A kammi is equivalent to a modern craftsman |
| Lal jagana | (لال جگانا) | to keep the bridegroom awake whole night by his sisters-in-law. Also called raat kadhna. |
| Lungi | ( لُنگی ) | lion cloth used as lower garment |
| Lacha | ( لچھا ) | silken lion cloth as lower garment. |
| Majnun Khes | (مجنوں کھیس) | a type of a khes. |

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| Mala | ( مالا ) | a tool or making bangles. |
| Maang | ( مانگ ) | the parting of hair of a lady. |
| Manda | ( مُنڈا ) | a kind of local shoes worn by ladies |
| Maidhi kholna | (میڈی کھولنا) | untying the hair of bride at the time of taking pre-marriage bath and giving away her clothes to the wife of the barber of the family. |
| Manyan | ( مائیاں ) | a marriage ceremony a day before the actual marriage day. Now a day also called mehndi |
| Mehndi | ( مہندی ) | hena. Also see manyan. |
| Mohath pakrrna | (موہاتھ پکڑنا) | to catch hold of the doorframe. Bride catches hold the door-frame of her husbands' house and lets herself in only at the request of her father-in-law. |
| Munj | ( مونج ) | rough rope made of bark/skin of a plant |
| Madhani | ( مدا ہنی ) | milk churner made of wood |
| Mahal | ( محال ) | living room usually fitted with a carved door |
| Matka | ( مٹکہ ) | large size water vessel of metal |
| Mashak | ( مشک ) | water bag made of skin of buffalo. |
| Mundri | ( مُنڈری ) | plain finger ring. |
| Murki | ( مُڑکی ) | small size ear-ring – much smaller than a bali. |
| Naifa | ( نافہ ) | Upper-most part of the trousers through which a string passes for tightening the girth of trousers round the waist –male or female. |
| Nanki Chhak | ( نانکی چھک ) | see chhak |
| Nalian wali chhat | (نلیاں والی چھت) | ceiling /roof of reeds |
| Nal | ( نال ) | supporting columns for under the joint of two beams |
| Nala | ( نالا ) | same as Izarband – a draw string for shalwar. |

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| Niariya | (نیاریاں) | one who extracts metals from the scoria. |
| Nisbi | ( نسبی ) | smallest of all the ear-rings worn in the upper-most hole in the ear. |
| Oraaha (lakri ka oraaha) | اوراہا/ لکڑی کا اوراہا | local name for an Adda for making prandai |
| Pranda | ( پراندہ ) | (plural prandai). Decorative attachment of lady hair tail. Designs include: Kareela design, Barfi design, Hareer Moti design, Goondh-wala design, Gogar design, Pateesi-wala design, Sheeshai-Jhalar-wala design and Pankhay-wala design. |
| Phurr | ( پھڑ ) | rough mat made of date-palm leaves used in mosques as floor spread. |
| Patka | ( پٹکہ ) | see Goth |
| Pahara | ( پاڑھا ) | hiring of services of an individual, animal or an equipment in exchange of a certain quantity of grain. |
| Parropi | ( پروپی ) | circular pot made of wood used for measuring half seer (500 grams) of wheat. Also see topa, pie and bhora |
| Pirr pana | ( پیرپانا ) | jointly spinning cotton thread by young girls. |
| Pansar | ( پنسار ) | Collection of medicinal herbs in a shop called Pansari ki hatti. |
| Pag-wat | (پگ وٹ) | exchange turban with another person in token of filial brotherhood. |
| Phulkari | (پھلکاری) | khaddar cloth embroidered with floss |
| Peeni | ( پینی ) | a rustic dish prepared by boiling moath, moang with salt and oil tara meera. |
| Passel/shahteer | ( شہتیر ) | wooden beams |
| Piali/ Piala | (پیالی/پیالہ) | bowl of burnt clay, same as Greek phiali |
| Pali | ( پالی ) | pile of household vessels inside a living room |

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| Pankhi | ( پانکھی ) | Petal |
| Parr kotha | ( پرکوٹھا ) | roof (kotha) under another roof (kothai kai under kotha). |
| Parat | ( پرات ) | circular flat bottomed metallic dish used for kneading flour. Same as earthen ware kunali. |
| Parbh | ( پربھ ) | one who keeps a saip or seep - a servant paid in the form of grains at the time of harvest. |
| Pie | ( پائی ) | A wooden measure four times larger than a topa equal to 8 seers of wheat. See parropi, topa and bhora. |
| Qalbut | ( کلبوت ) | mold used for sizing shoes and bangles. |
| Raat Kadhna | (رات کڈھنا) | see lal jagana. |
| Salara | ( سلارا ) | A striped cloth used a chaddar |
| Sehra | ( سہرا ) | a garlanded suspension put on the forehead of a bride and bridegroom the occasion of their marriage. |
| Seep/Saip | ( سیپ ) | service on payment of grains on yearly basis. |
| Sanak | ( سانک ) | an earthen ware pot. |
| Sar-bala | ( سربالا ) | young boy dressed like a bridegroom to give him company during bridal procession. |
| Skar/Bharrola/ Kalhota/Charasi | (سکر/بھڑولا) | earthen ware grain store, capacity 2 sacks of grains. |
| Sahnak | ( سہنک ) | a song with some obscenity. |
| Sippi | | a small tool made of steel with sharp edge for cutting. |
| Teh-band | (تہہ بند) | lion cloth used as lower garment |

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| Thali | ( تھالی ) | metallic dish for serving food |
| Thathiar | ( ٹھٹھیار ) | beater of metal with hammer for giving metal shape of a vessel. |
| Tapti | ( تپتی ) | Jeweler's tool |
| Tawa | ( توا ) | round plate made of earthenware or iron used for baking loaves of bread. |
| Taung | ( تونگ ) | circular box made of reeds or date-palm leaves decorated with colored strips. Used for storing clothes in a room – a dowry item. |
| Thunwan Khori Khes | ( ٹھواں کھوڑی کھیس ) | khes with motif of scorpion. |
| Topa | ( ٹوپہ ) | A measure four times larger than a parropi. A circular pot made of wood used for measuring two seers (kilograms) of wheat. Also see parropi, topa and bhora. |
| Tokra, tokri | ( ٹوکرا/ٹوکری ) | basket – large and small. |
| Vari Sui | ( وری سوئی ) | presenting of bridal gifts to the bride by her husband in the presence of his father, brothers and friends. |
| Wangar | ( ونگر ) | mutually help one another in tilling fields. |

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