Crafts of Cholistan

Punjab Small Industries Corporation, Lahore

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Vol. VIII

Crafts of Cholistan

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Punjab Small Industries Corporation, Lahore.

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Crafts of Cholistan

ROHI

پُر وحشت سنجڑی روہی
اے دل دیوانی موہی
(خواجہ فریدؒ)

Has hauntingly deserted 'Rohi'with calm
Captivated my heart out of its charm.

Translation by Riaz Qadeer

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Tomb of Bibi Javindi, Uch Sharif, Watercolor by Nazir Ahmad.

Khawaja Ghulam Fareed

Khawaja Ghulam Fareed (1845-1901) is the patron Saint of all Rohilas of Cholistan. He was so devoted to the land and people of Cholistan that he spent 16 years of his life wandering in the desert. He married with a local girl and composed major part of his poetry during his wandering in the wilderness of this desert. His poetry is a true reflection of his love for this land and its people and a true in-depth knowledge the customs, traditions and flora and fauna of the country. He frequently mentions about the beauty of the area and simple nature of the inhabitants of Cholistan. He frequently calls Cholistan by the name of Rohi and that is why the people who live in Cholistan are called Rohillas. Khawaja Ghulam Fareed spent 16 years in Cholistan. His kafis in Saraiki are sung very affectionately throughout the Punjab. He is basically a mystic poet and as such larger part of his poetry comprises mystic Kafis. But he is also an exponent of Social and cultural life the people of Cholistan which he affectionately calls Rohi and its people as Rohillas. In his poetry, whereas Khawaja Ghulam Fareed is fascinated by the charm and beauty of the land and the simplicity and innocence of its people, at the same time he was also distressed by sorrows, grief, pains, and sufferings of the people of his beloved land. he has so beautifully narrated about the crafts of this area that a reader usually falls in love with Rohillas and their crafts

Khawaja Ghulam Fareed (1845-1901).
Pen &. Ink by Nazir Ahmad.

RIPENED ARE PEELOS OF THE DESERT

Ripened brown berries (peelos) of the desert are, my friend!
Pick them with delight, let us together, my friend

Greenish yellow some berries (peelos) are while others white
Are some berries (peelos) brown while others blue light
Blackish red some are while others dark pink instead
Colourful so of fascinating colours they are, my friend

Appear doth paradise like today to me this desert
Are routed out sorrows thus for good ahead
Prevail doth the spring with its green youth around instead

Enchanting are broun berries and "Daihla" flowers so red
To pick up them some bear bags with neck while others baskets on head
Gathered some damsels have heaps of the fruit here
Got filled have others the big baskets there

Crowded with the people are of the brown berries (peelos) thus
Flushes mirthful bloom from every face doth
Gathered hundreds of people around are instead
Built reed-cottages here have they for themselves, my friend

Are groups of nymphs and fairies here and there but
Doth wind of beauty blow to suing the fervours of love
Very pleasant and lovely at night is it instead
Doth threaten no more the horribly hot wind, my friend

Embodiment of love and a blend of beauty and grace they are
Of bewitching eye brows and smiting eyes they are
Deadly weapons so dangerous they have instead
Captivated completely they the market price my friend

Some virgins sell this fruit grains equal in weight
Some virgins sell it for grains a half more in weight
Some virgins do sell it in the market, instead
Here happily get they the market price my friend

Even in the sun some of them go on picking them
Sit some of them in the shade to have them
Soon some dainty damsels do get tired instead
For have they been collecting them for a long time, my friend

An army of enigmatic actions, vanity and pride they have
Restless for a sacrifice so many lovers around they have
Ever ready they are to offer their life, instead
An atmosphere of fascination has it created my friend

While picking broum berries (peelos) torn is their screen
Completely tattered, their shirts at times are seen
Tongue-lash and upbraid do for this absorption instead
All of my companions and mates of my age, my friends

In order to pick broun berries (peelos) only they come instead
Intoxicated and befuddled they are here like Fareed
Spoiled utterly have they their peace and rest instead
In love lost they have themselves here altogether, my friend!
(English translation by Riaz Qadeer)

پیلوں پکیاں نی وے
آپُنوں رل یار

کئی بگڑیاں کئی ساویاں پیلیاں
کئی بھوریاں، کئی پھکڑیاں نیلیاں

کئی اُودھیاں گلنار
کٹوریاں رتیاں نی وے

یار تھئی ہے رشک ارم دی
سُک سڑ گئی جیڑھ ڈِکھ تے غم دی

ھر جا باغ بہار
ساکھاں چکّھیاں نی وے

پیلوں ڈیلھیاں دیاں گلزاراں
کہیں گل ٹوریاں کہیں سر کھاریاں

کئی لا بیٹھیاں ہار
بھر بھر پچھیاں نی وے

جال جلوٹیں تھئی آبادی
پل پل خوشیاں دم دم شادی

لوکی سَہنس ہزار
کُل نے پھکیاں نی وے

حُوراں پریاں ٹولے ٹولے
حُسن دیاں ہیلاں برہوں دے جھولے

راتیں ٹھنڈیاں ٹھار
گوٹلیں تتیاں نی وے

رکھدے ناز حسن پروردے
اَبرو تیغ تے تیر نظر دے

تیز تکھے ہتھیار
دِلیاں پھٹیاں نی وے

کئی ڈیون اَن نال برابر
کئی گھن آون ڈیڈھے کر کر

کئی وِکچن بازار
تُلیاں تکّیاں نی وے

کئی دھپ وچ دِی چنڈیاں رہندیاں
کئی گھن چھان چھنویرے بہندیاں

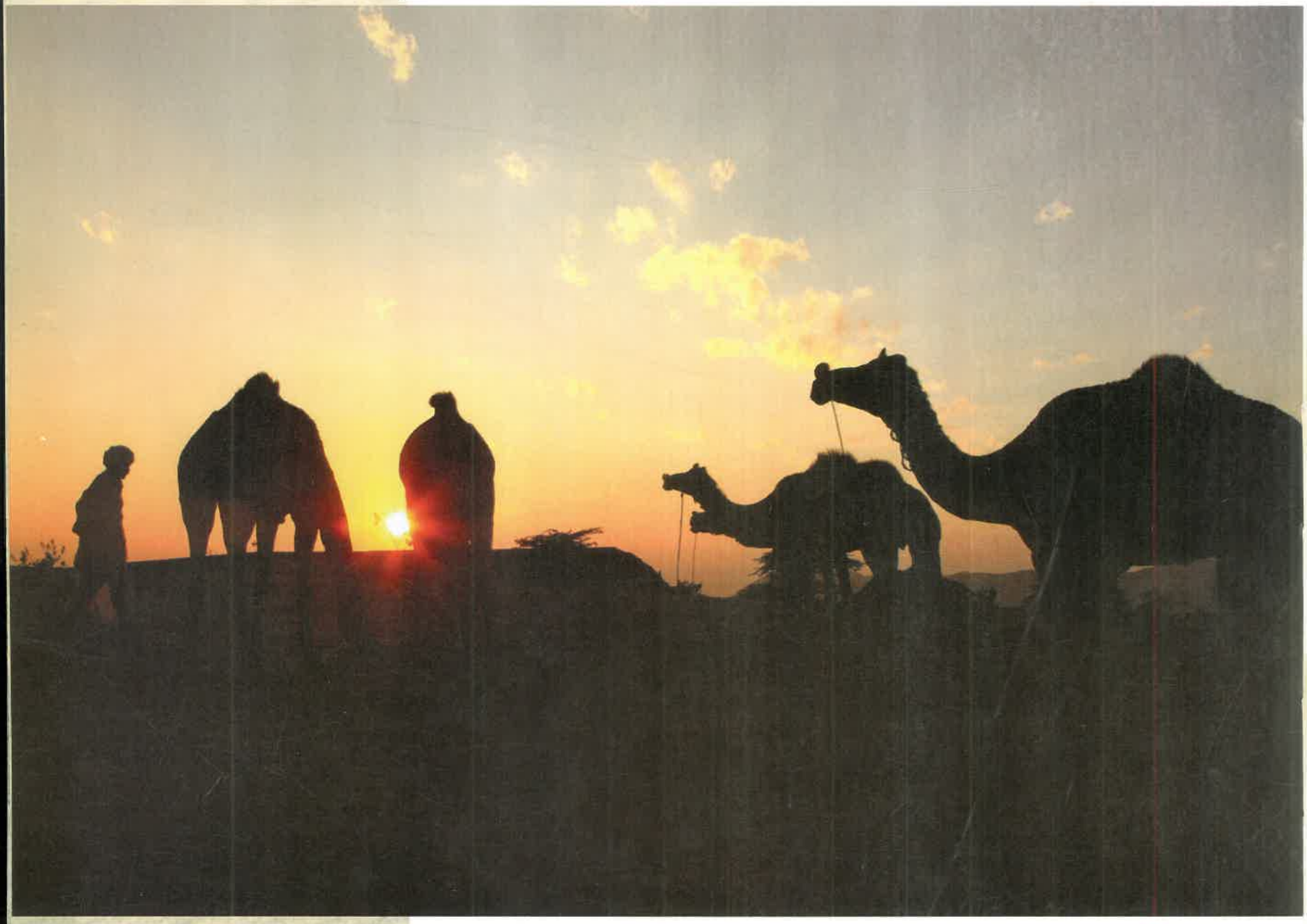
کئی چن چن پیاں ہار
ہٹیاں تھکیاں نی وے

پیلوں چنڈیں بوچھن لِیراں
چولا وی تھیا لِیر کتیراں

گلڑے کرن پچار
سینگیاں سکیاں نی وے

آیاں پیلوں چنن دے سانگے
اُوڑک تھیاں فریڈن وانگے

چھوڑ آرام فرار
ہکیاں بکیاں نی وے



MESSAGE FROM MANAGING DIRECTOR

Traditional crafts have always been considered as the hallmark of cultural identity of a region. All conscientious nations take pride in identifying their crafts and take all possible measures to preserve them for posterity. Pakistan is a proud possessor of one of the oldest civilizations in the world and hence can claim a most wonderful heritage - particularly its greatly diversified arts and crafts through out its length and breadth.

The Punjab Government by realizing its responsibility for documenting our heritage of traditional crafts of the past and the present together with the status of the practicing craftsmen and artisans initiated a research project and published the results in the form of a series of prestigious books under an Annual Development Programme. The first phase of this project was initiated in 1986 and ended in 1993 with the publication of three volumes one each on the crafts of Murree, Multan and Bhera . The second phase was initiated in June 2007 and ended in September 2010 with the publication of five prestigious volumes one each devoted to the crafts of Dera Ghazi Khan and Rajanpur, Lahore, Chiniot, Sargodha and finally Cholistan - in all covering nine regions of the Punjab including three regions covered during the first phase. The project was entrusted to the PSIC Directorate of Handicrafts and Design. The actual job of field survey, research and writing of reports was entrusted to a team of researchers under the leadership of renowned scholar Dr. Saifur Rahman Dar - all specially recruited for this purpose. The team completed its work within the assigned period. All the books are well researched and elegantly laid out and printed in the best possible way. The Director of the H & D Directorate Mr. Nazir Ahmad; the Incharge of the research team Dr. Saifur Rahman Dar; all the members of his team and, Mr. Naseer Baloch, the Printer all deserve my commendation for doing this excellent job with dedication and devotion.

The project of Crafts and Craftsmen of the Punjab is still far from being completed; as the crafts of only nine out of 36 (thirty six) districts have been

documented and published. It is my earnest desire, and I will endeavor to see that this project continues to get the support of the Punjab Government so that the remaining districts are also surveyed in the same spirit and fashion so that we are able to document the crafts in a befitting manner.

At the end I would take this opportunity to thank Government of the Punjab and Mr. Nazir Ahmed, Director (H&D) and his team for this historic work done to document the crafts and Culture of Cholistan that would remain an enduring beacon light for the students and scholars working on culture of Cholistan in future.

Farhan Aziz Khawaja

FOREWORD

With the publication of the present volume on Crafts of Cholistan, the project of "Publication of Books on Handicrafts" will stand completed in all its essentials. Like the first volume in this series - the Crafts of Dera Ghazi Khan and Rajanpur (2009), this last volume too covers an area of two districts namely Bahawalpur and Rahim Yar Khan. The remaining three volumes in this series cover each a single district namely Lahore, Chiniot and Sargodha. All these books have the same format i.e., in each case the crafts of a region have been identified and described with the background of history, archaeology, ethnography, climate, flora and fauna along with the cross-cultural currents affecting a particular region across its borders. Crafts of each region covered in these publications have been given equal attention as each volume has been given equal space of printed pages. The text, in each case, has been supported with liberal but judicious use of sketches, paintings and photographs. Besides, each book has its own set of glossary of oriental terms and an exhaustive bibliography.

A good number of publications on art and crafts are now available in the market. But there is hardly any book published on traditional crafts studied at district level except a few books already published by the PSIC – an institution that is certainly pioneer in researching and documenting the crafts and craftsmen of different regions of the Punjab. Seldom before, if ever, the crafts of this country have been given an honorable place in prestigious books like the one in your hand. Certainly credit for this goes to the Industries Department, Government of Punjab that warmly and liberally Supported our program of publication of books on traditional handicrafts based on fresh survey and in-depth research. Within the Punjab Small Industries Corporation I have not sufficient words to thank my present Managing Director Mr. Farhan Aziz Khawaja and several of his predecessors whose continuous and ungrudging support for our project was always a source of encouragement for us. I will also fail in my duties if I do not mention the name of Late Mr. Naveed Asif who conceived the idea of "studying extensively the crafts of Bhera, Khushab, Multan, Cholistan, Rajanpur, Dera Ghazi Khan, Chhachh, and the Central Punjab during his tenure as MD, PSIC (1982-86) and piloted first three books on Punjab crafts. The idea was revived by Mr. Nadeem Hassan Asif, MD, PSIC (2007-2008) who took keen interest in motivating the Staff to accomplish this project in a befitting manner and resultantly such a splendid work was produced. Administratively, the project was entrusted to the Directorate of Handicrafts and Design. All other MDs who succeeded Mr. Nadeem Hassan Asif in

quick succession one after another always encouraged and supported this scheme. Among them Dr. Allah Bakhsh Malik, Managing Director during 2010-2011 deserves our special gratitude for coming to our rescue at the most crucial times. Three out of five volumes in the current series were published and distributed under his guidance.

I will also be failing in my duties if I do not acknowledge the excellent services rendered by Dr. Saifur Rahman Dar, the Project Incharge of POBOH-Publication of Books on Handicrafts. He has been associated with this project of publications from its beginning. He has been managing the research team nicely to achieve the desired results. The team devoted their time and efforts to cope up with the project requirements and resultantly such a wonderful work has been produced.

Acknowledgment is due to Mr. Shahid Bhutta, Director (Administration) PSIC for his continuous support and guidance both at technical as well as philosophical level to garnish the ingredients of the research & publication project. His valuable advises continued even when he was posted as an Additional Secretary, ICI, Government of Punjab.

Within my own Directorate, I must thank Mr. Ahmad Farooq (Joint Director)/ Coordinator (Project), Mahboob Baloch (Manager, Pakistan Handicrafts Shop, Bahawalpur), Haji Muhammad Yunus (Senior Stenographer), Qamar Mahmud (Draftsman), Malik Nazir, (Naib Qasid) and M. Yaseen my driver all of whom rendered their valuable services by making themselves available to me whenever I needed them for the purpose of this Project beside their normal call of the duty.

And the last though not the least of all my heartfelt thanks are due to Mr. Naseer Baloch and Farhana Rafique of M/s Topical Printers and their most cooperative and pleasant staff particularly Aamir Ali for his excellent job in production & printing of all the five volumes in the series of Crafts and Craftsmen of Punjab within a very short time and with excellent results.

Nazir Ahmad
Project Director &
Director (Handicrafts & Design)

PREFACE

This is the last in the series of five volumes on the Crafts and Craftsmen of the Punjab that was initiated in June 2007. This was actually a revival of an old project that was started in 1982 and which ended up with the publication of three books one each on the crafts of Murree Hills, Multan and Bhera. Thus, the present volume is the eighth in the series that was started in 1986.

The crafts presented in this volume, in the main, pertain to a larger part of Cholistan that falls within the districts of Bahawalpur and Rahim Yar Khan. In the past this region has played a vital role in the spread of civilization of the Indus Valley before the main river of this region - Hakra River, was dried up turning the entire region into a barren desert due to extreme scarcity of water. The region that was once lush green and productive, where life was once pulsating with of a high standard of living and where cities once formed hub of many great trade routes, is now what has been described by Khawaja Ghulam Fareed as:

Pani mul ma mithrrai kharai
Na kujih palrrai na koi char
Na rah disdam shultar swar.

This region has also played a great role in the spread of Islam in the Subcontinent through the great historical city of Uch Sharif also called Alasanda i.e., Alexandria during pre-Islamic days. It has been not only a great seat of Saintly families but also home of the famous Madrassa Firozia - one of the greatest colleges that have ever existed in the subcontinent after Taxila. The present day industrial city of Rahim Yar Khan was once a great city on the bank of River Sei- now a lost river. The extensive remains of this once great city can now be visited at a distance of some eight kilometers from the city of Rahim Yar Khan. On top of one of the mounds of this vanquished city are the remains of a ruined Hindu Temple called Pattan Munara whereas on another part of this city stands an ancient mosque. Similarly, remains of great cities of the times of Harappa and Mohenjodaro are still buried under the colossal mounds of Ganweriwala and Gamuwala on the edge of Cholistan Desert. The footsteps of Alexander the Great and his successors can be traced at Uch Sharif and Kotla Musa Khan – the latter being the ancient city of Mousikanos of the Greek historians. Similarly, the remains

of Buddhist stupas at Sui Vihar and Kot Sabzal mark the spots where once echoed the hymns of peaceful Buddhist monks. And finally, there are magnificent palaces, impressive forts and beautiful tombs that were built by the Nawabs of Bahwalpur State during the 18th and 20th centuries.

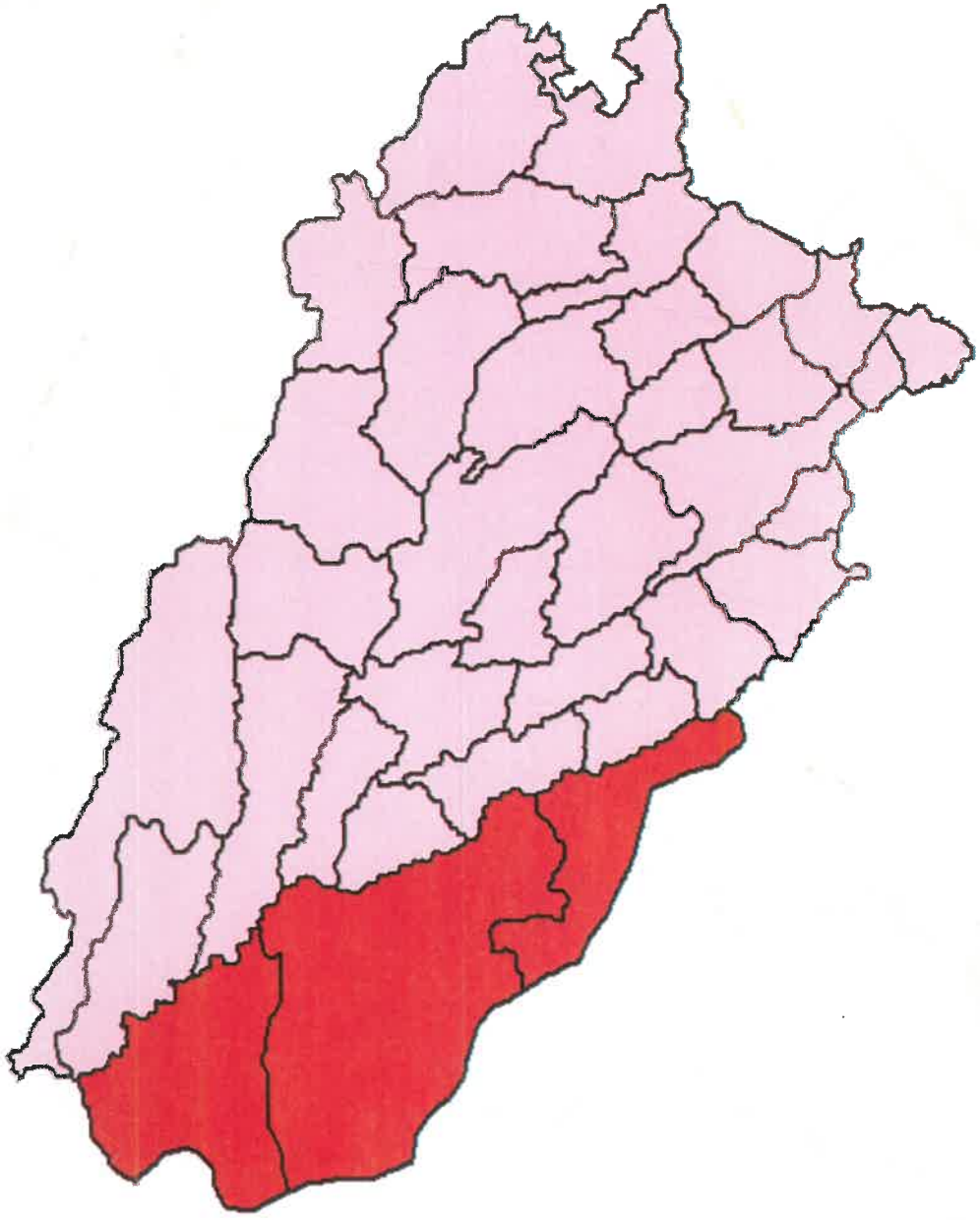
Not only for its glorious built heritage but Bahwalpur Division is also outstanding for its traditional crafts. The latter offer a great variety of forms, colors, techniques and designs. These represent a harmonious blending of rugged desert life with refined developed and seasoned traditions of life in the plains. The crafts also present a happy mixture of different ethnic diversities of the most ancient aboriginal people of this land to the most recent emigrants from India, Afghanistan, Central Asia and Arabian countries. Whereas, the Rohi – the great Desert of Cholistan is well known for its *flassis* and *lokaars*, colorful *rillis* also called *gindis* and accomplished tie-dye work called chunri ka kam and its traditional silver jewelry, the people in the plains produce excellent embroidery works of great variety, traditional embroidered shoes called *khussa*, light weight pottery called *kaghazi bartan*, Colorful lacquer work locally called *naqshi ka kam*, etc.

Selection of Cholistan for a survey of its traditional craft was therefore quite appropriate for the purpose of this project, keeping in view the cultural, historical and geographical significance of the region, the report on Cholistan Crafts was conceived to be the first one as the projects takes off. But then, the circumstances had it that the survey of Cholistan was remained partially incomplete till the end of the project and consequently the writing of the final draft had to be limited to the present scope.

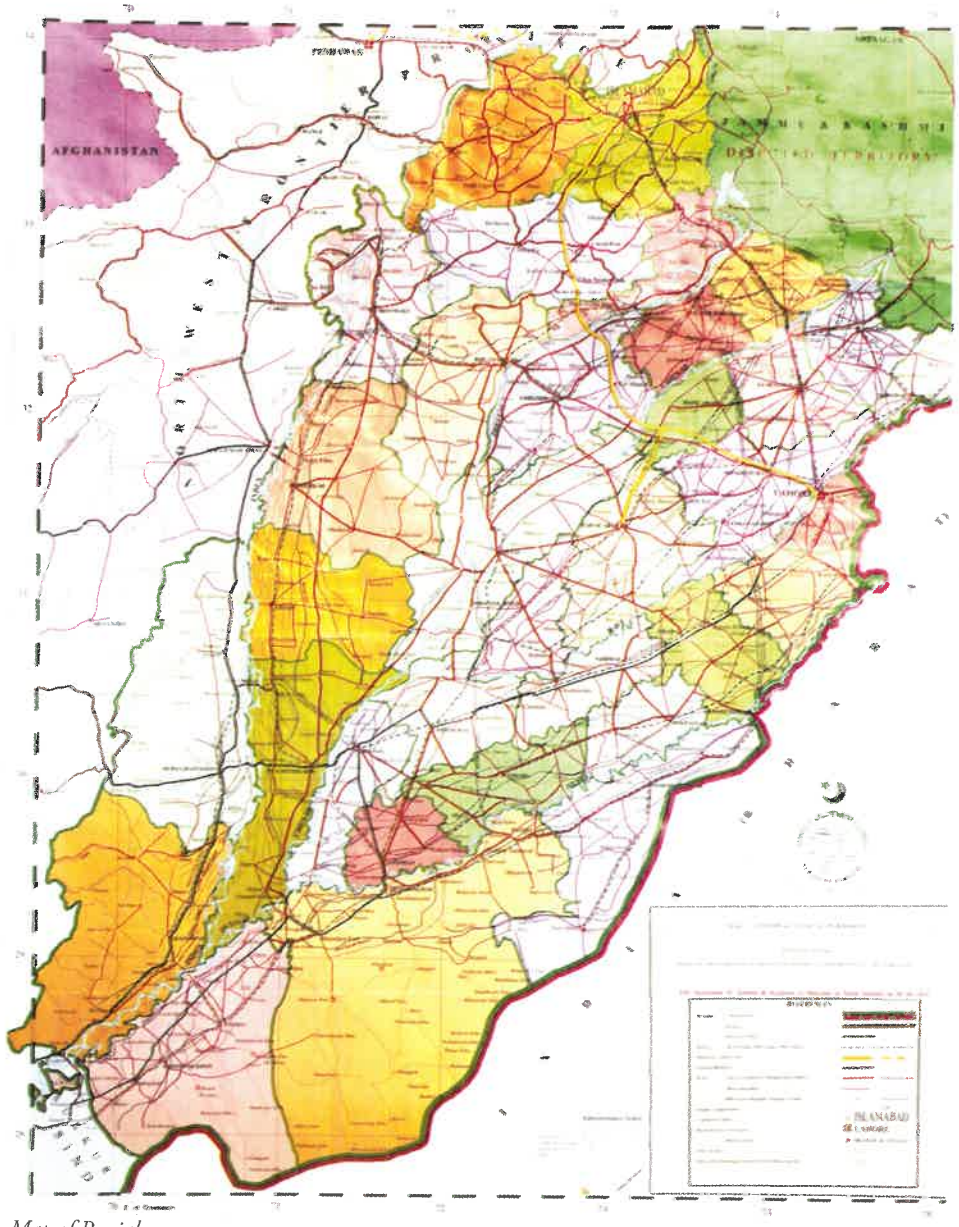
At this stage I must thank all the members of the field team namely Salahuddin, Ahtesham Aziz Chaudhary, Afsheen Yunus and Tayyba Sadaf Ashraf, who helped me in shaping up the final draft.

I can not conclude this foreword without thanking Mr. Nazir Ahmad, Project Director for his ungrudging cooperation in this and many other matters pertaining to the publication of these five volumes.

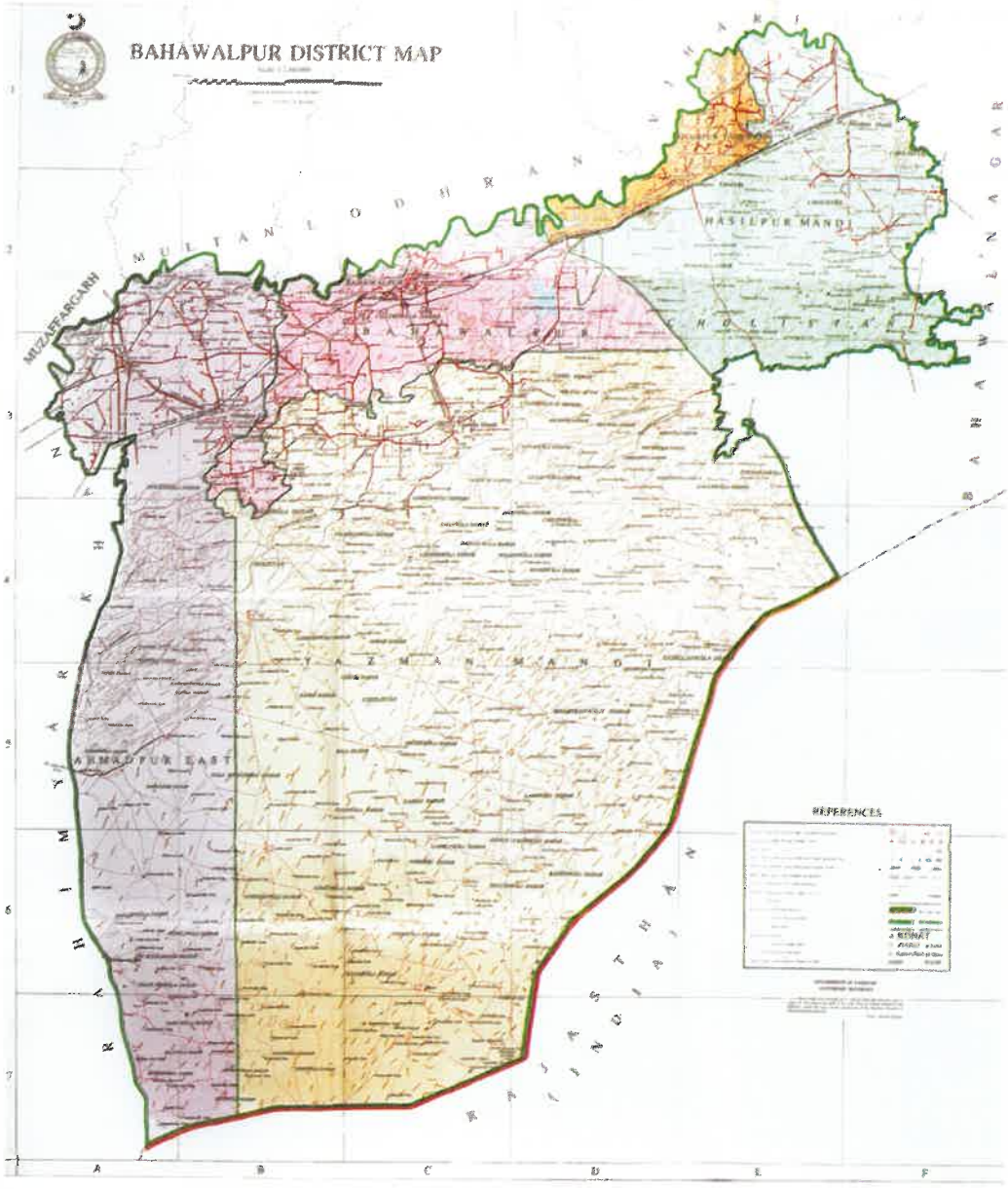
Dr. Saifur Rahman Dar (T.I.)
Author-&-Project Incharge,
Publication of Books on Handicrafts.

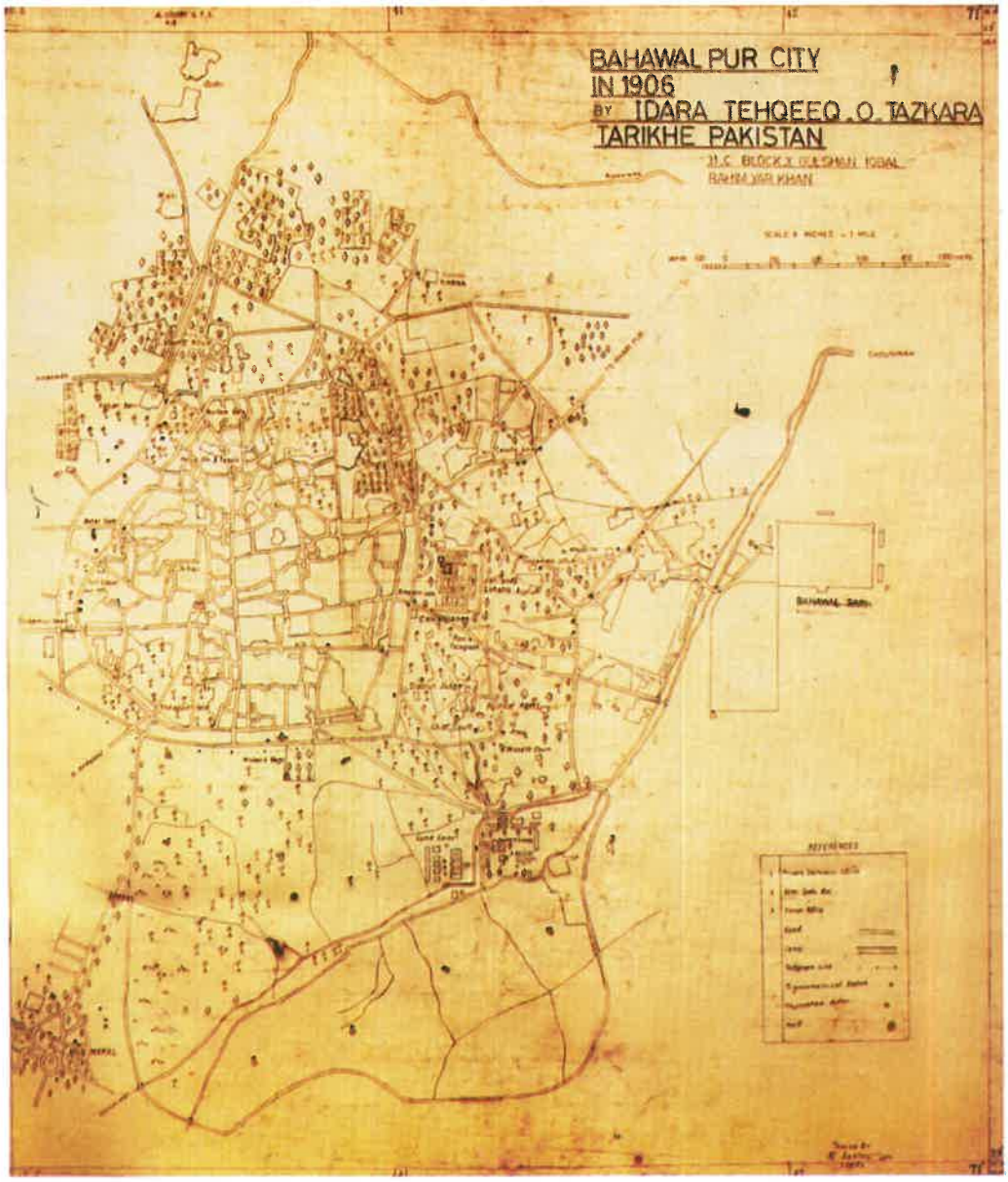


Map of Punjab highlighting Cholistan.

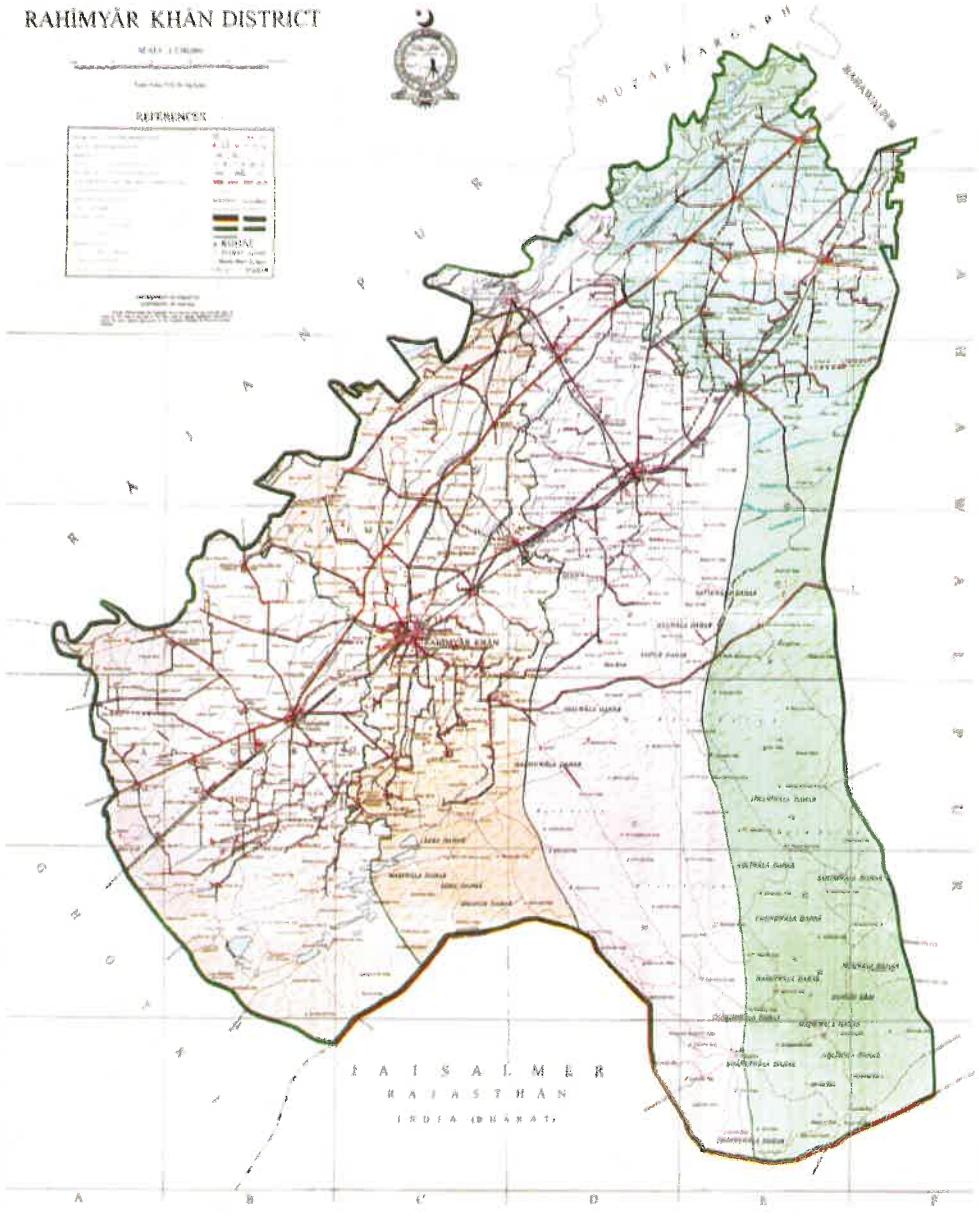


Map of Punjab


BAHAWALPUR DISTRICT MAP
MUZAFFARGARH
MULTAN
LODHRAN
BAHAWALNAGAR
RAHIMYAR KHAN
RAJASTHAN
HASILPUR MANDI
CHOLISTAN
YAZMAN MANDI
AHMADPUR EAST
REFERENCES



Bahawalpur City in 1906 (Courtesy: Maj. Gen. S. Z. Dar).


RAHIMYAR KHAN DISTRICT
REFERENCES
JAISALMER
RAJASTHAN
INDIA (BHARAT)

Land and People

Hot sand of desert doth incinerate keep
The blisters and soars of my feet do bleed
Affliction is thus the only gift I've got alas!
(Khawaja Ghulam Fareed)

ریت تھلاں دی پیر پچالے
جھلکن چھلکن لکھ لکھ چھالے
بلڑے پیم خواری بھلو
(خواجہ فریدؒ)

CHAPTER I

LAND AND PEOPLE OF CHOLISTAN

The basic data about the geography and geology of the former State of Bahawalpur, now Bahawalpur Division, comprising districts of Bahawalpur, Bahawalnagar and Rahim Yar Khan was collected a little more than 100 year ago.[1] The exact location of this Division is latitude 27° to 30°-22' North and 69°-47' to 74°-1" East longitude. Its population in 1946 was estimated to be about 2 millions. The division covers an area that is as big as Denmark.[2]

Cholistan Desert

Cholistan Desert, locally known as *Rohi,* starts at thirty kilometers from the city of Bahawalpur and covers an area of 9881 square miles/15902 square kilometres[3]. It adjoins the Thar Desert in Sindh and the Desert of Rajasthan in India.

The word Cholistan is derived from the Turkish word *'chol',* which means 'desert'. Thus, Cholistan means Land and People of Desert. The people of this area lead a semi-nomadic life moving from one place to another in search of water and fodder for their animals. The dry bed of the Hakra River runs through the area, along which many settlements of the Indus Valley Civilization and eras prior to this civilization have been found.

Division of Bahawalpur, on the other hand includes the entire territory of Cholistan and some land of settled areas that comprises the present day districts of Bahawalpur, Bahawalnagar and Rahim Yar Khan corresponding to the entire territory of the former State of Bahawalpur. It is in the form of a strip of flat land – partly riverine but mostly desert, that stretches from northwest to southeast, the combined courses of Indus-Sutlej, Sutlej–Chenab, Chenab-Indus and then Indus River alone form its north western boundary that separates it from the districts of Sahiwal, Multan, Muzaffar Garh and Dera Ghazi Khan. On its northeast, south and southeast, it is separated from the Indian districts of Ferozpur, Bikanir and Jaisalmir. In the exclusive south-west is a narrow corridor that connects it with Sindh in the district of Jacobabad.

A noble lady of Cholistan.

Derawar Fort: The Royal cemetry of the family of the former Nawabs of Bahawalpur in the background.

A view of the Punjnad Barrage on River Chenab.

A new road bridge on River Sutlej with old railway bridge in the background near Bahawalpur City.

The total Northeast to Southwest length of the Division of Bahawalpur is 300 miles/480 km whereas its mean breadth is 50 miles/80 km. These rivers run all along the northeast – southwest border with Sutlej River covering the maximum length of 180 mile/288 km and River Chenab forming shortest border over 40 miles/64 km between districts Bahawalpur and Muzaffar Garh.

The total area of the Division is 15918 square miles. There is a vast area of 9881 square miles that is in the form of Rohi – also called Cholistan – the latter being almost 62% of the total landmass of the Division.

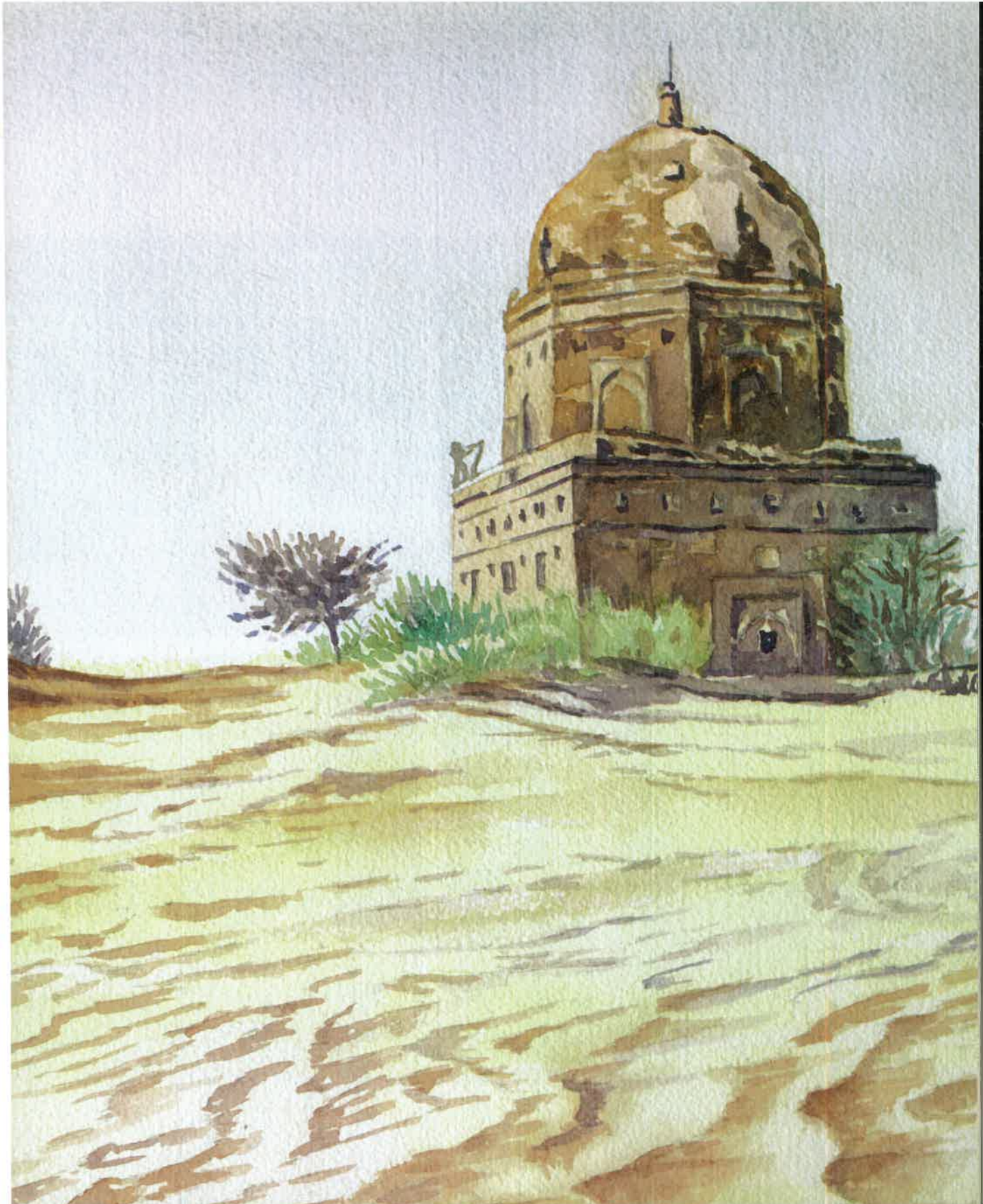
The land of the Division slopes from northwest to southeast with a ratio of one foot to a mile from north to south and 12 to 15 inches a mile from east to west. The entire country is divided into three parts namely:

- Pure Desert
- Central Tract which is chiefly desert, and
- The Alluvial Tract formed by the action of the rivers.

The first part is actually an extent of the Great Indian Desert with which it is contiguous. It consists of succession of drifting sand dunes of varying heights - the maximum being 500 feet/some 165 meters. This is all sand with no soil down to the maximum depth[4].

The Central Tract is actually an extension of uplands running from the Suleiman Range in the west across the Derajat and western Punjab locally called Pet or Bar. It is across the three rivers of the Punjab and is separated from the latter by the Sutlej River. The soil of the Central Tract is composed mainly of stiff clay mixed with sand. On the river sides it is well defined by a line of sand hills considerably higher than the river valleys.

The Third Tract or division is a riverine bed formed by the cutting of the three rivers - Sutlej, Chenab and Indus, which flow through this country. It is normally some 30 feet/10 m below the Central Tract except in the southwest boundary where gradually



Mausoleum of ...
Maujgarah Fort.
Watercolor by Nazir Ahmad

Three Cholistani women in local dress.

A Cholistani family assembled outside their house.

A typical Cholistani house.

the difference in height vanishes. The soil of the alluvial tract is identical with that found on the banks of the rivers except those areas which have never been affected by river action. The depth of spring water below the surface of the ground increases in proportion to the distance from the rivers. The fall on the average is 13 to 38 inches per mile to the eastern portion of the country.

As already explained above almost 62% of the area of this country comprises desert. It has been conceded by all that due to the natural law of 'westering tendency', the rivers of the Punjab have been shifting their courses westward. This has led to create series of deep depressions – 6 to 12 feet deep and 50 to 100 feet broad through out its whole length showing where, in some former periods, one of the rivers must have flown.

The greatest of all these depressions is called the Hakra Depression. It runs parallel to the international border that separates Bahawalpur from India. A lot of discussion has been going on about this Depression from 1874 onward and a number of theories have been put forth by several eminent scholars like C. F. Oldhan (1874)[5] and Mughal (1990)[6]. Details of these debates, however, should not hamper us here. Suffice here to say that this depression marks a lost river - smaller than any other river in the Punjab that once flowed in this land but subsequently dried up due to some tectonic changes that took place in its upper region at some unascertained time. How did this Depression correspond to the original courses of the Jamuna (Yamuna) or Sutlej or even Sarswati (also called Ghagra) rivers which later on diverted their courses towards east or west into their present courses, is a moot point[7]. Suffice here to say that this river - let us call it Hakra River, was once the life line of this vast land, on whose banks once subsisted a great number of human habitations - cities, towns and villages - some as big as the cities of Mohenjodaro and Harrapa- all belonging to the same period of our history - The Indus Valley Civilization. Human habitation must have once been here both long before the Indus Valley Civilization as well as much later than this till the River Hakra dried up - suddenly or slowly (we are not sure) - forcing the inhabitants to flee and the country was slowly reduced to be a desert. Dr. Mughal, as a result of prolonged explorations, has reconstructed this story of rise and fall of a great civilization of this area[8].

A Cholistani women washing clothes.

A Rohila with his camel.

A temporary shed in the desert.

An iron tawa for making chapatis.

A partial view of a Cholistani house.

A village in the Lesser Cholistan.

A view of settlement on the border of the desrt.

A small settlement in Cholistan.

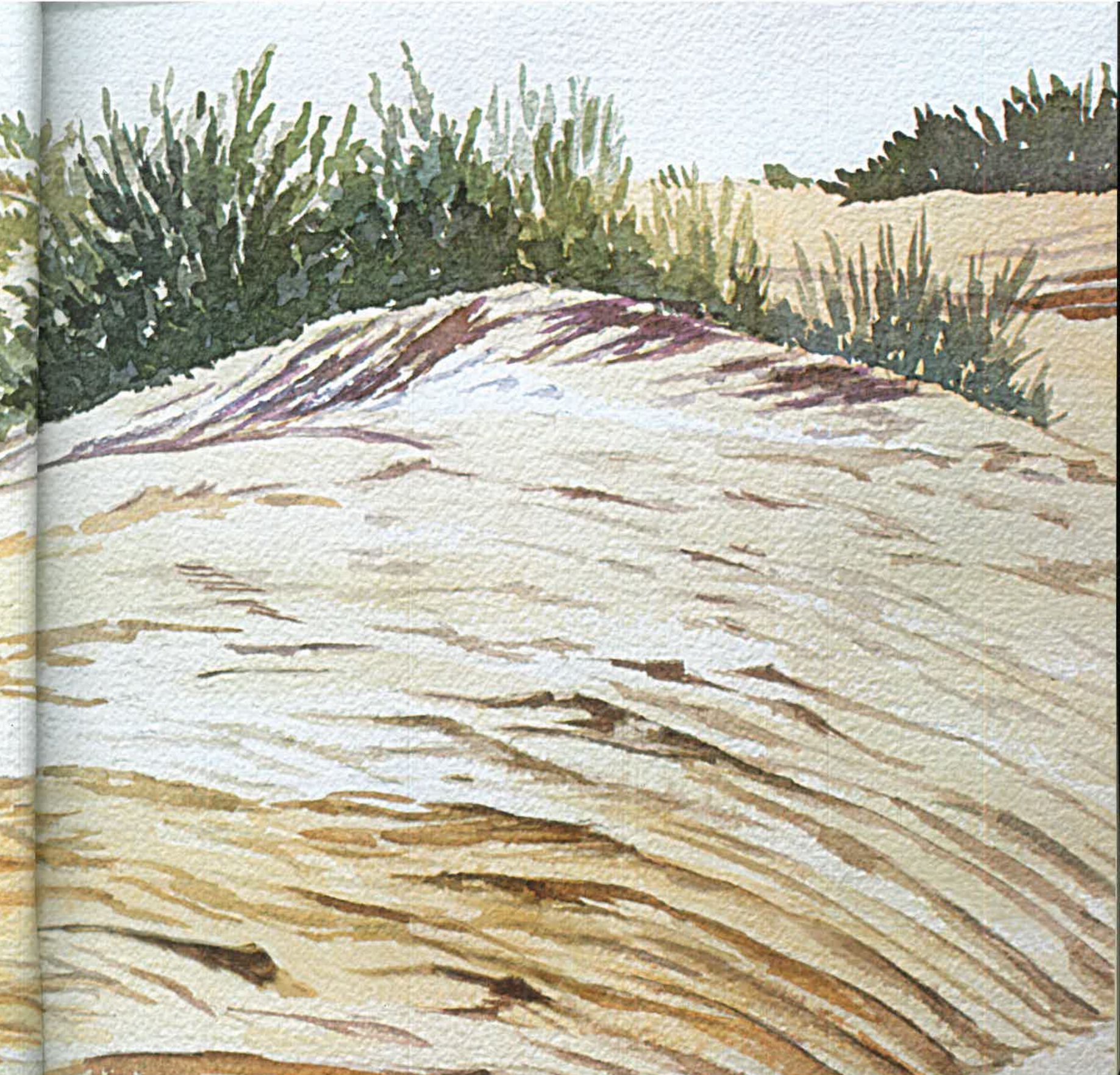
ماڑو تھل دے پینڈڑے
پیچ کلڑے ول چھل

Is journey of deadly desert
intricate, hard and comple

تھک تھک ہُٹ ہُٹ ہاڑی
ہتھڑیں پیر ڑیں گڑول

Dead tired has made me the travel
Bent are my hands and feet in long travel

Scene of Cholistan Desert,
Watercolor by Nazir Ahmad.



A typical nomadic abodes in the Cholistan.

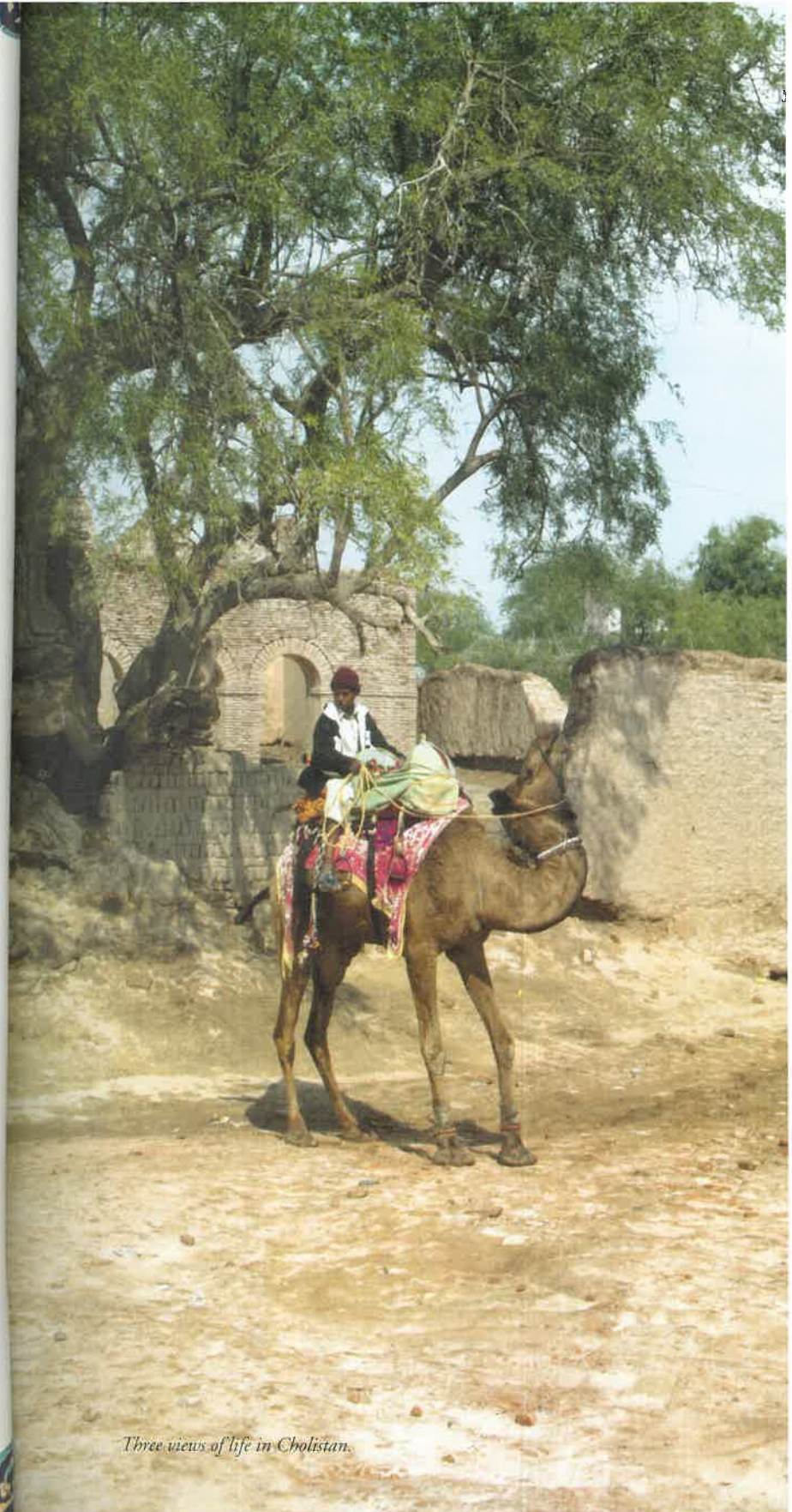
Making of khar (saji).

The Desert Areas[9]

Besides the Hakra there is another but smaller depression that marks course of another lost water course. It is from 3 to 13 miles/5 to 20 km from Hakra and Chenab rivers and runs parallel to both. This depression is known by at least 18 different names at different places as it moves from northeast to southwest as Jamlana, Phet, Gogra (near Khairpur East), Geraig, Wahend (near Bahawalpur), Trukri (near Uch) and Gurhila near Sabzal. A Hindu legend connects it with River Jamuna. The local Muslim folks, however, consider it to be the course of a canal dug by a daughter of Darius Hydaspes which she constructed to irrigate the land she received as dowry.[10] Still, a third opinion regards it as an old course of River Beas or some other unknown river which was a tributary of the Sutlej River. Although some scholars are tempted to accept the 'canal' theory as more probable, Col. Minchin prefers to attribute this depression to two different rivers - Trukri portion to River Beas and Garhila portion between Feroza and Bhakkar to the Indus. Parallel to the Gurhila was another depression near Pattan Munara called Sej which belonged to the Indus – later on turned into a backwater *(dhand)* of the Indus. According to a folk song Gurhila was still full of sweet water when Khan Samma released four sons of Pahara by Dattar – named Juna, Jakhia, Dhakkar and Khohanra at a time when Sohni and Mahinwal[11] lived there. Other than this there is nothing of geological interest in this area except that it is situated in an alluvium.

Cholistan has been changing amazingly since ancient times. The desert was under perennial regular irrigated cultivation till 1200 BCE and under seasonal regular irrigated cultivation till about 600 BCE. The area turned into arid and desolate desert with the drying up of River Hakra. Now a day again, the desert is under going a process of profound change because of canal system originating from the River Sutlej. But one can still find people living in houses made of mud and straw almost as they might have been living some 200 years ago.

The way of life is also about to change. The womenfolks of this drab landscape of the desert, who still wear *math* (nosegay), *katmala* (necklace), *kangan* (big bangles), *pazeb* (worn at anklets), bright color and vivid pattern *lehngas* of 20 yards and high *cholis,* may one day become part of history. May be not so in near future! Sufi poet Khawaja



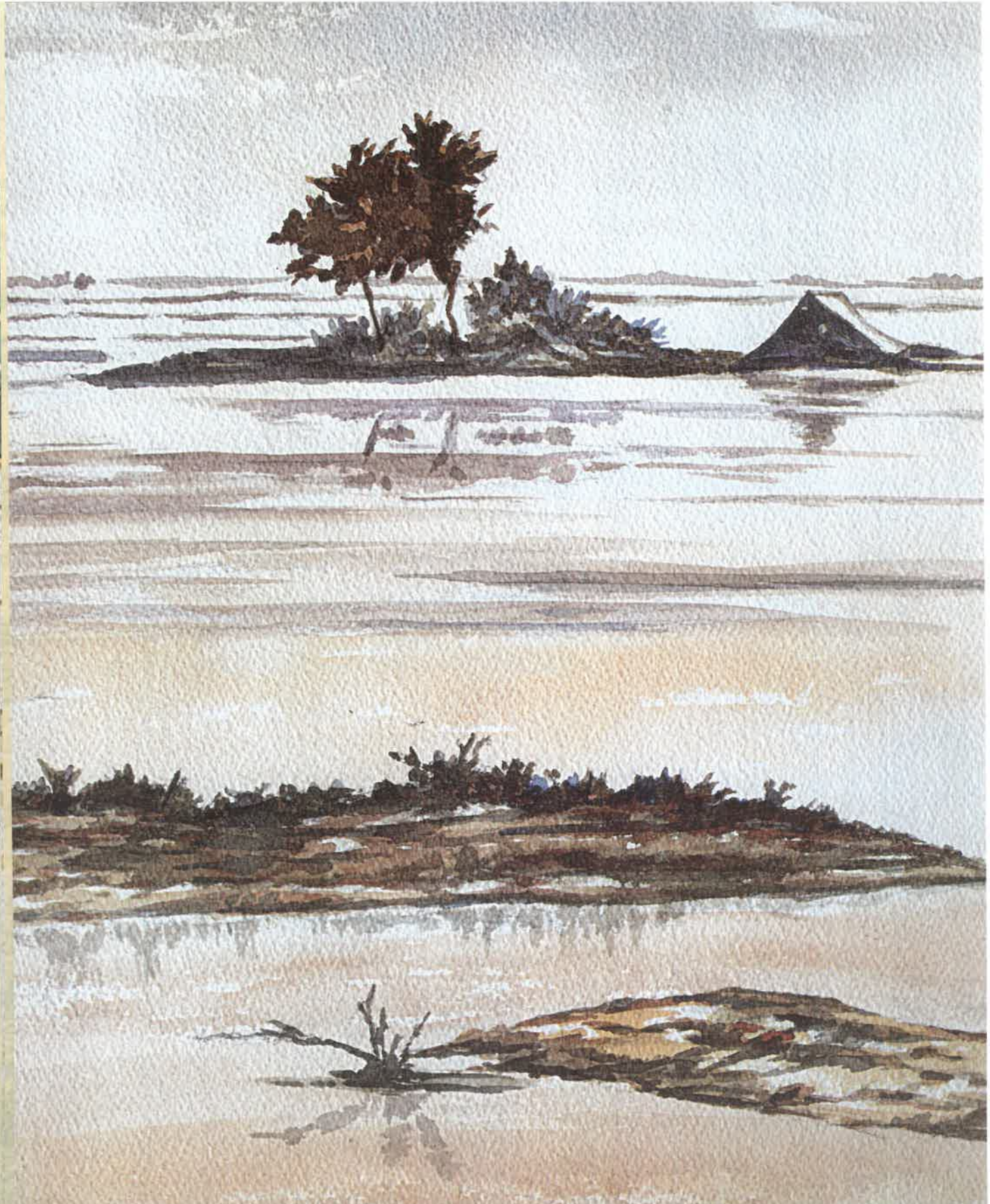
Three views of life in Cholistan.

A house in Cholistan.

ٹوبھا بنوا ڈے پکا ترڈ تاڑ تے
سندھڑوں دُور اُتاڑ تے

A pond at a high place get built for me
Away from Sindharri (settled area), in desert located should it be
(Khawaja Ghulam Fareed)

Water reservoir (called tobha) in the desert.



An artificial lake in the desert near Lal Sohanrra National Park. Watercolor by Nazir Ahmad.

Ghulam Farid, who spent 16 years of his life wandering about in Cholistan, admiring its beauty and people wrote:

> *"But what tongue shall tell the glory of it, the perpetual strength of it, and sublimity of its lonely desolation! And who shall paint the splendor of its light".*

The poet was passionately fond of desert milieus that are hard, dry and at first repulsive. His fascination for Cholistan was so rich that his poetry has woven melodious aura all around Rohi — as the desert is called in the local vernacular. He has set the standards for desert wanderers. Cholistan is a land of legends, myths, valor, romance, folk melodies and elegance.

Special Features of Cholistan Desert

Local maidens often sing a folk song in which they lament that there has been no rain since last 2 years and that the people are having difficult time. Their herds have died of hunger or are scattered here and there in search of food and water. Local people – called Rohilai – the People of the Rohi raise their herds and live on occasional scanty rains. But due to lack of rains their *Tobas* (man-made ponds of water) having been dried up force the inhabitants to move towards the riverine areas.

At the tail of monsoon region, Cholistan stands as if petitioning the sky for rain. It very seldom falls. And whenever the prayers are answered, the water is stored for human being as well as animals in reservoirs known as *tobas*. Average rainfall in the area is 3 to 5 inches a year. People are constantly moving up and down in search of water that is scarce, lies very deep, and is brackish. The lack of fresh water for drinking and irrigation controls the lives of the people of the region. A Saraiki poet once wrote:

میں ترسی میری دھرتی ترسی
تے ترسن روہی جائے
میکوں اکھاں پیا دریا

"Main tarsi, mairy dharti tarsi, tai tarsin Rohi jai,
Mekon akhan paya darya".

A flock of sheeps.

Sheeps are being relieved from their heavy wool cover by the barbers.

A herd of cattle being driven to the desert for day's food.

Translation:

I am thirsty; my motherland is thirsty and so are all those who are born in Rohi
But there is a river (of tears) flowing from my eyes

It seems as if the people of Cholistan are still mourning the demise of their River Hakra. Cholistan is one of the fantasy-regions for local people as well foreign tourists, geologists, historians, archaeologists and naturalists. Geographically as well as geologically speaking this land is a part of Rajasthan Desert called Marusthali (Region of Death). But still, in its own right Cholistan is an extraordinary place. When you get down to dust and sand, the desert is a place of striking contrasts of ruggedness and delicacy as well as of big noise and long silence. The best way to see Cholistan is to traverse it on dirt roads and trails either in hiking boots or on something with four wheels or four hoofs – drive with lot of water in the backpack.

Fauna[12]

Although the Government claims to have protected the wildlife of Cholistan but as a matter of fact ninety five per cent of it has already been destroyed. But, still, the fauna that survived in this region is quite diversified. It comprises wild animals, has fowls, reptiles and a large variety of fish. The wolf (nahr), pig (boar and sow), hog deer *(pahra)*, ravine deer (*hiran*), black buck (*kala hiran*), *nilgai*, wild ox (*gor khar*), etc. are common animals in Cholistan desert, especially in the government reserves and jungles. Ordinary animals of the plains of the Punjab such as fox (*lumarr*), jackal (*giddar*), hare (*sayyah / khargosh*), hyena (*largh*), wild cat (*jangli billi*), porcupine (*seh*) mongoose (*neol/ neola*), badger (*bijjo*), squirrel (*gahlarr*) and musk-rat (*chhachhundar*) and wild rat *(chuha)*, etc. also abound in the Rohi.

Among birds, lark (*chendul / chakor*) three kinds of owls, hawks (*baz*) of various kinds - *baz, shikra* and *shaheen* are of special interest. Among reptiles, lizards of all types - *goh, kerra, kirla, sanda* - some being quite poisonous, and large variety of snakes - cobra (*phanyar*) of different colors and their females *(padam)* of two colors. Padam has a deadly sting as a saying goes[13]:

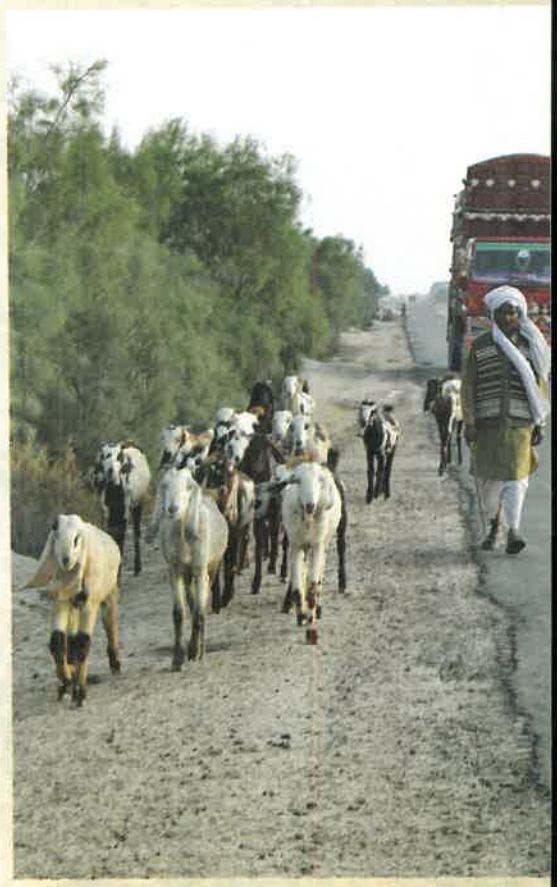
جن کو ڈنگیا پدم
جانہ ڈِٹھا قدم

Jen ko dangia padam
Ja na ditha qadam.

(*The one who is stung by a padam – female of a Cobra, can not take a step any more).*

Besides, there is also a variety of other snakes – all venomous, such as *khapra, karundia, jalebi, moroha (julaha), tirmar, phulan, do-munha, sangchur, ghore-dang, jatali, kulsar, sah-pivna, chit-kannan,* etc.

Like many deserts, Cholistan too provides habitat for a wide variety of animals. Cholistan attracts not only the highest number but also the largest variety of wildlife that is not found anywhere else in Pakistan. Most of the 'honored guest-birds' come

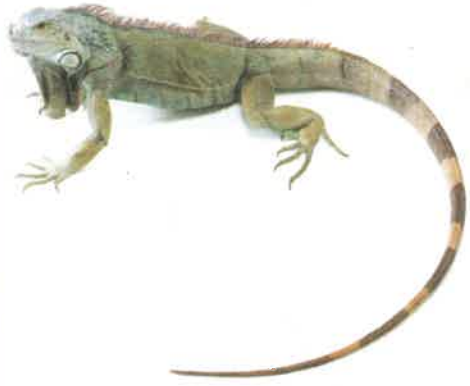


A herd of goat moving through a partially desert country.

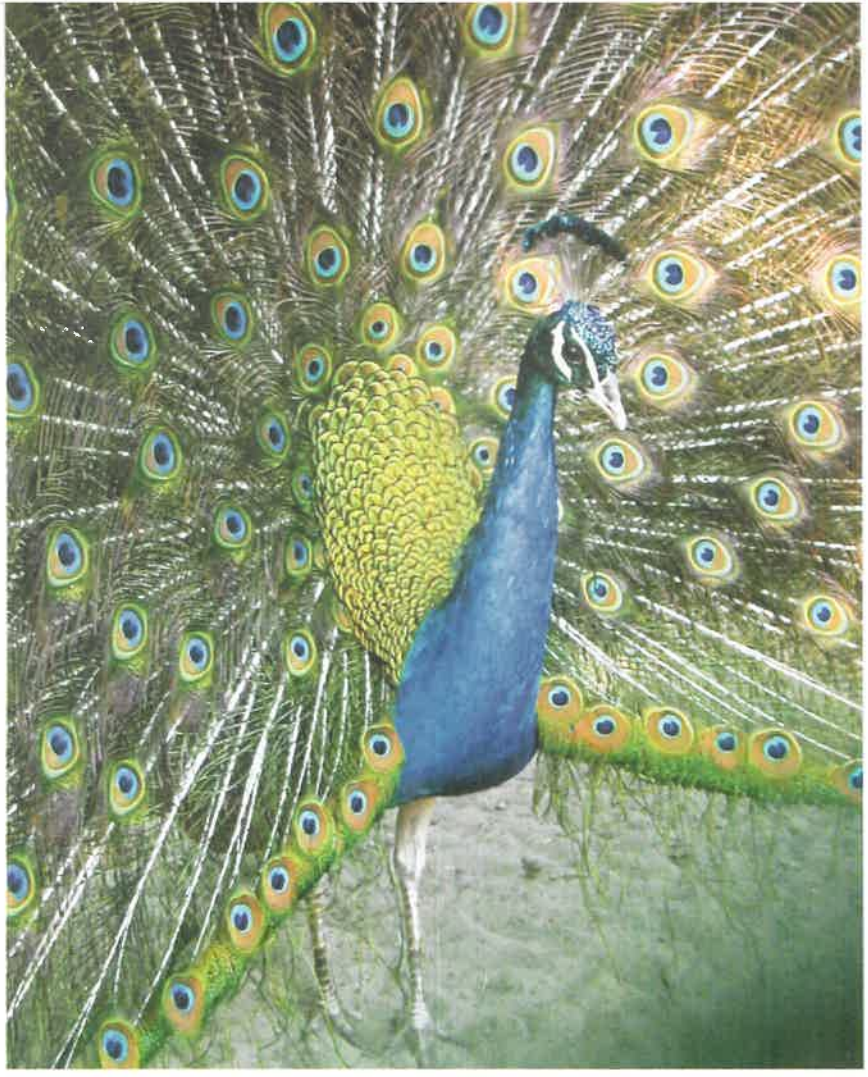
Typical fauna of Cholistan Desert.

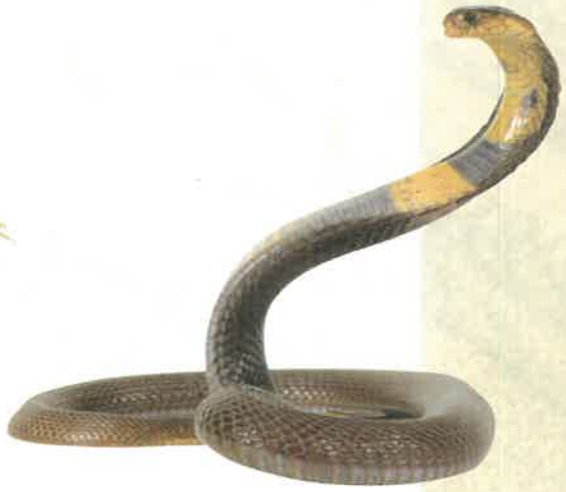
تڈڑے چیکن گیرے گھُوکن
جرکھاں ترکھاں لُونڑ گو کن
گوہیں شوکن سانہے پُھوکن
نانگین وی شوں شوں ہے یار
(خواجہ غلام فرید)

The cricket chirp and doves coo here
Make a lot of noise hyenas and foxes here
Sibilate iguanas and lizards wheeze here
And the snakes do hiss here my friend
(Khawaja Ghulam Fareed)



Crafts of Cholistan





from north. Most famous variety of local wildlife comprising Parha (hog deer), Neel Ga-ai (blue bull), and Black Buck are still available in the areas near the border. Majority of these creatures is nocturnal and shy.

Wild cat, jackal, wolf, squirrel, field rat, over 200 types of insects and as much as sixty varieties of snakes are found in 10400 square miles of this rain less tract. The desert fox and the caracal - a short-tailed, tufted-eared wild cat hunts here. Both predators eat rodents and birds; the caracal also hunts small hoofed animals. Falcons join the list of predators, feeding mostly on small rodents. More than 141 species of birds live here, including the rare great Indian bustard and the Houbara bustard. Hoofed mammals such as chinkaras and blackbucks graze and browse here. Dozens of other mammals live here, along with eleven species of reptiles, such as the Indian spiny-tailed lizard.

Among the amphibian animals the common names are frog (*daddu, diddar* and *did*) the tortoise (*kachhu karuman*) – both eaten by *chuhras, kehal* and *mor* tribes – alligators (*sansar*), and otters (*luddar*) abound. The fish is of a great variety and include the carp (*dambhra – the rahu* of the Central Punjab), the *thaila,* the *mori kakkur*, the *jhalli,* the *singharri,* the *batti, ghoghu,* and the *shurku, darya da kukkarr, chhalli,* the *pari,* the *Chhaga* also called *Sher Rang* i.e. lion color, the *daula,* the *gudda,* the *nayin,* or the *machan, kanghi,* the *khanni* and *khagga* the *malhi,* the eel (*guj or sap machhi*), *palla,* the *saul* and several others.

The carp or *Labco rohita* (*dambhra – rahu*) is the finest of all for purpose of eating. It is so powerful that it can jump 36 cubits at a time. The *daula* (*Optiocepalus punctalus)* is also so powerful that it can force its way to the roof a house against the flow of the gutter. It is considered to be a luxury to eat with plain rice. *Malhi* and *palla* are excellent in eating. The eel is prescribed by *hakims* to remove sexual impotency. In olden days a special fish called *wonchh* used to be a favorite dish of the Nawabs of Bahawalpur. It is 4 inches in length and white in color[14]. The *chugga* fish, on the other hand, is considered uneatable.

Fishing is done by several means such as by:

- *Sini-jal* - a set of several small nets dragged by 20 to 25 men,
- *Karhi jal* made of six sticks and a net,
- *Jala* - a net made of cotton thread furnished with iron rings for deep water fishing,
- *Nara-taro* made by strips of wood and threads spun from the fibers of a plant called *ak* and
- The *nara-budu* and by *kundi* or iron hook and by a *chat,* or by spear in clear water.

There are several kinds of insects, but the most important one is the locust (*makrri*). It is caught by nets, dried and eaten by the people of the desert. Bees also abound in wastes and villages and form a good source of honey. Four kinds of white ants (*seevi*) do considerable damage to beams, rafters and door frames in houses. Mosquitoes infest the entire country and so are the centipedes (*kankol / hazar dangi*) and scorpions (*wathuan*). An insect called *labana* is sought after for pasting the same round the necks of children to cure infantile convulsion (*umus-sibian*). A kind of tick (*chicharr or jawa) is* considered poisonous – occasionally fatal in Rohi. Similarly, another insect is also searched out and bound on a red piece of cloth and put round the neck of such children who have a special fever that appears only at night and hence is called *chor bukhar* - thief-fever.

FLORA[15]

Flora of Cholistan is not a spectacular one but, still, is quite varied and diverse. Botanically Cholistan contains dry, wet, and green lands. Southern portion is called Greater Cholistan with sand dunes rising high up to 100 feet. Even in dry tract there are hundreds of species of plants as Kandi, Ak, Wild Carper, Qatran, Ber and Khar with well established root system in the environment. The loamy soil with lot of vegetation in northwestern portion is known as Lesser Cholistan.

Green areas are intensively cultivated with thriving plantation. Main crops are: sugarcane, cotton, wheat, rice, and tobacco and mustard seed. Main fruits are: citrus, guavas, mangoes and dates. Among vegetables the main ones are: cauliflower, onion, turnip, carrot, potatoes and tomatoes.

A variety of this flora is used in medicines by local doctors called *hakims*. Among trees, 23 varieties are found in Bahawalpur Division. These are:[16]

Barna	(برنا)	Crataeva religiosa
Ber	(بیر)	Zizyphus jujiba
Boharr/Banyan	(بوہڑ)	Ficus bengalensis
Bakain / Dharek)	(بکائن/دھریک)	Melia Azeda rach
Gondi)	(گونڈی)	Cordia
Harnohi	(ہرنوئی)	Ricinus communis
Jand	(جنڈ)	Prosopis spicizera
Jal	(جال)	Salvadoran olioides
Jhit	(جھیٹ)	Salvadora persica
Jaman	(جامن)	Eugenia jambolana
Kikkar	(کِکر)	Acacia arabica
Karinh	(کرینہہ)	Capparis aphylla
Kallar Lei	(کلرلیہ)	Tamarix specicas
Lasurra	(لسوڑا)	Cordia mixa
Malha Ber	(ملہہ بیر)	Zizyphus oxyphylla
Nim	(نم)	Melia indica
Obhanah or Bahn	(اوبھانا/باہن)	Populus euphralica
Okanh	(اوکانہہ)	Tamarix dioica
Pippal	(پیپل)	Ficus religiosa
Surkh Lei	(سُرخ لیہ)	Tamarix galica
Sohanjra	(سُہانجنا)	Moringa pterygosperma
Shisham / Tahli	(شیشم/ٹاہلی)	Dalbergra sisso
Sharinh	(شرینہہ)	Albizza lebbek

Where the land is flooded regularly, the land becomes saline and nothing grows except Kallar Lei, the Jhit and Jal shrubs.

Some of the trees now found are not indigenous to this area. These are found grown in parks, on canal banks and in groves of fruit gardens. The more famous are *simal* (Bombux melabaricum), *kachnar* کچنار (Bauhinia variegala), *imli* اِملی (Tamarindus

indica), *amaltas* املتاس (Cassia Fistula), *sufed sharinh* سفید شرینہہ (Albizzia elata), several kinds of eucalyptus, *gullar* گلر (Ficus glamorata), *papri* پپڑی (Ulnus integrifolia), *bans* بانس (Dondro calanus strictus), etc.

A thorny shrub called *bavali* باوالی *or babuli* ببولی i.e. dwarf *babul* ببول (Acacia oburnea) found in some abundance in Cholistan, serves as food for goats and camels and as fuel.

Besides, now a day, a great variety of mango trees also abound in the irrigated areas. Date palm trees with their delicious fruits called *pindi* پنڈی *or Khaji* کھجّی are also found in great number. The two together bring considerable revenue to the region. Date tree, in particular, is the most important that grows in abundance everywhere in the region and is used for more than mere fruit. Both male, female and *khassi* کھسی trees are found here. The last one grows dates but without stone and hence is called *Khassi Khajur.* Date fruit growing in different months get different names. Thus, *makaura* grows in the month of Baisakh, *gindaura* in Jaith, *doka* in Harr and *pindi* in Sawan.

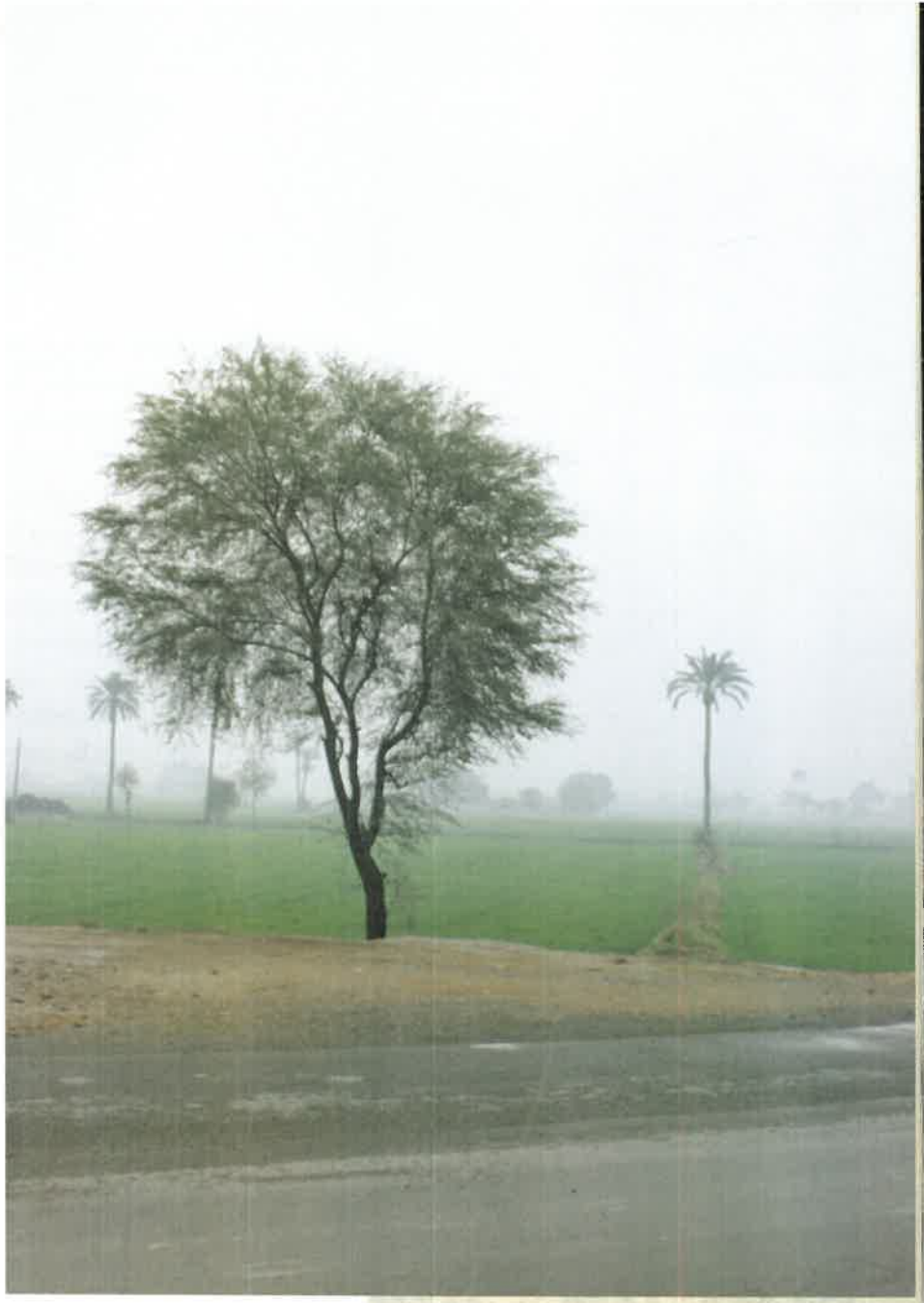
Date fruit is used in four different ways - the one ripened while still on tree (*Wan di Pindi*), raw date preserved in salt (*Luni Pindi)*, date with stone removed and dried (*Chirwin Pindi*) and dried date along with stone (*sokwin pindi*). Each part of date tree has separate name such as: *mundh* (growing stem or root), *Chhanda (*part of the stem with leaves stripped off), *thadda* (a number of trees growing from one stem), *bhutra* (useful leaves), *charri* (useful branches), etc. The man who climbs the tree and plucks dates is called *Chahra* and the one who artificially fertilizes the female flowers is called *Khajiwala.*

Some of the trees of Rohi are considered for public health and twigs of some trees (*Jhit, Obanh or Bahin* and *Kachnar* are used as tooth brush (*misuak or datan*). The sweet juice of Jand or Jandi is used for making syrup *(mahla)* resembling honey.

Among wild shrubs the *Ak* (Calotropis procera), the three types of *lana, phoag* (calligonumpolyonoides) and the *Kikkar, the red (lal) and white (chitta) kana* (saccharum sara) - a kind of reed, *Akri (paniwala ak), Albi* (Linum ubitatissimum), *Amerual* (Cuscuta reflexa or iflimun) *Angari, Baphalli* (corchorus capsalaris) *Bathun*

Cholistan – desert vegetation.

Different view of the flora of Cholistan.



Lovely are the plants of "khup', 'khar', 'lai' and 'lanay' all
So are the plants are 'sankh' and 'phoag' to charm
The hillock and deep steeps in the desert lovers' lodges might
At the raised places of sand spend day do think night
(Khaulaja Ghulam Fareed)

کھِپ کھاراں تے لئی لانے
سنٹھ پھوگ بہوں من بھانے
تھل ٹبے ڈہر ٹکانے
ہر بھِٹ بھِٹ نال بسیرے
(خواجہ فریدؒ)

(chenopodium album), *Battu* (Amaranthas / Gangeticus), *Bhanga* (Eclipta erecta), *Bhogatri* (the *bhakal* of Punjab), *Bhuin-phar* - earth-splitter and a lot other are grown commonly all over Rohi. Some are useful for human and animal life while others are parasitic and injurious. Many of them are used for herbal medicines such as:

- The *Akri* flowers are given to children for colic treatment,
- Amarwal is used in medicines,
- *Baphalli* is a cooling medicine and cures gonorrhea,
- *Brahman-dandi*, and the milk extracted from Khiral, Kinkinra, etc. are also used for treatment of Gonorrhea - the last one is also used for curing stone in bladder,
- Seeds of *Bakhra* are eaten by woman to ensure fecundity,
- Battu/Bathu cures catarrh and headache,
- One kind of *Bhangra* is used for making *kajjal* or corrylium while another kind is used for curing neck wounds of oxen,
- *Bhuin-Phaarr* is used for curing horses' soars,
- *Dhatura* or aconite (Datura stramonjun) is *used* as medicine for ulcer and boils as well as poison,
- *Dhaman* - Fagonia cretica is used as tonic,
- *Farid-muli* is used as cooling medicine,
- *Gidar-war* (leaves) are used for treatment of kidney disease,
- *Gorakhpan* is a cooling medicine,
- The *hazar-dani* cures chronic fever,
- *It-sit* is eaten by cattle and is used as medicine,
- The *Kalabuti or Kala Mira or Kanderi is* given to horses to cure colds,
- *Mako* has a bitter taste but its sweet fruit is used as a medicinal herb,
- *Mundi Buti* is a cooling plant and is used as a tonic medicine, etc.
- Similarly, the *Nak Chhankni* (Sneezing Nose) is used to make snuff (*naswar*),
- The *Nil Buti* or *pad bahera (paerra)* (mushroom) is given to horses and hens for curing of worms,
- *Puth Kanda* – is a medicinal herb,
- The R*uin Buti* - grown in the Rohi, is supposed to cure boils and piles as does the *Suk Mard* grass,

A tent in the desert.

A small settlement on the edge of the desert.

- The *Takan* is also a medicine,
- *Trai-patri* is a herb used for diseases of the liver and *Tumma or Kora-tumma* is given to horses as digestive and as purgative.

Climate

There is a proverb about the climate of Bahawalpur:

جدوں آئی بہاولپوردی واری
ہا مینہ تے تھی گئی اندھیاری

Jadon ayee Bahaualpur di wari
Ha minh – tai thee gayee andhiyari

Translation:

"*When it was the turn of Bahawalpur to receive rain,*
The clouds turned into storms of wind".

Actually, as regards climate, nature has seldom, if ever, been kind to this region. Here,

fine weather and rain have seldom been plenty. The rain seldom excels 5 to 6 inches a year. Generally, four months - May to August - are the hottest. Days are very hot but the nights become somewhat comfortable. During the hottest days the mean temperature under shade is 103 degrees FH, the air is dry, wind almost fiery and vegetation growth is scarce. The rainy season comes with monsoon from south-east when intense heat is softened with mean temperature falls down to 95 degrees FH under shade. With only an inch of rainfall, the whole country turns green from the month of September onwards, the days begin to get moderately hot and nights colder. The month of November brings frosty nights due to dry winds blowing from snowy regions in the north - reducing temperature to 60-65 degrees FH. A high wind usually prevails which makes the atmosphere dim and dusty. By the end of February, the cold temperature is over in the wake of spring season during the two ensuing months – March and April.

The annual rainfall on the average is 5 inches a year and hence there is very little cultivation. The underground water is brackish. People of the desert dig wells in the troughs between sand hills and use camels to draw the water up in thick leather buckets. In the rainy season, they dig artificial ponds called Toba(s) and when these dry up they move on to find other water-holes.

Cut brick work on the exterior of a house – Bhutta Wahan.

In some years, this region may receive less than half an inch (only one cm) of rain. Even in wet years, the grand total is less than 2 inches (5 cm). This extremely dry desert supports a variety of plants and animals adapted to the scant amount of rain. Grass, shrubs, and trees withstand dry climate with adaptations such as shallow, widespread roots that capture moisture and leaves that appear only after rainfall. The plants and animals of this desert find refuge in 11 protected areas that cover almost one-fifth of the eco-region. Two reserves protect more than 1,930 square miles (5,000 square kilometers); one protects more than 7,722 square miles (20,000 square kilometers).

Health

Water and weather determine the general health of its people. The water in the region is ample but of inferior quality. The well-water contains appreciable quantity

of sulphate of soda and is again impregnable with sulphated hydrogen. Continuous use of this water becomes the cause of scurry or gum diseases. With this climate and atmosphere, the general folks do not make an industrious community. Although general health is good, but spleen and stone complaints are quite common. This is due to the subsoil water which contains substances which create stone in the bladder. During the months of August and September cases of epilepsy are in the increase as are the cases of fever.

People of Cholistan

The people of Cholistan lead a semi-nomadic life, moving from one place to another in search of water and fodder for their animals. The dry bed of the Hakra River runs through the area, along which many settlements of the Indus Valley Civilization and earlier periods have been found.

Villagers of the desert live in mud huts, square in shape, and well ventilated with geometrically lined holes cut through the walls. The nomads live in high round huts, which are built on the highest sand hills made out of straw and grass. These people of Aryan origin are tall and handsome with sharp features. They live by raising cattle, sheep and breeding camels Their women wear long gathered skirts – all brightly colored, and move gracefully as they perform their daily chores. The nomad's move from village to village where they get water from wells (*khu*), herding their livestock.

Tribes of Cholistan

Population of Bahawalpur Division is quite heterogeneous and comprises several strata of accumulation of different races both in terms of time and geographical distribution. There is no denying the fact that by and large the people of Bahawalpur have enjoyed an isolated state for a long period on account of their position away from the great lines of the communication with northern subcontinent in particular after the arrival of the Aryans. Whereas the drying up of Hakra River, completely turned the major part of the Division into a vast desert and caused all of its civic centers to vanish, the ever-changing courses of other rivers also discouraged building of the new large urban centers in the area which fortunately was saved from the adverse effects

A resident of Derawar Fort.

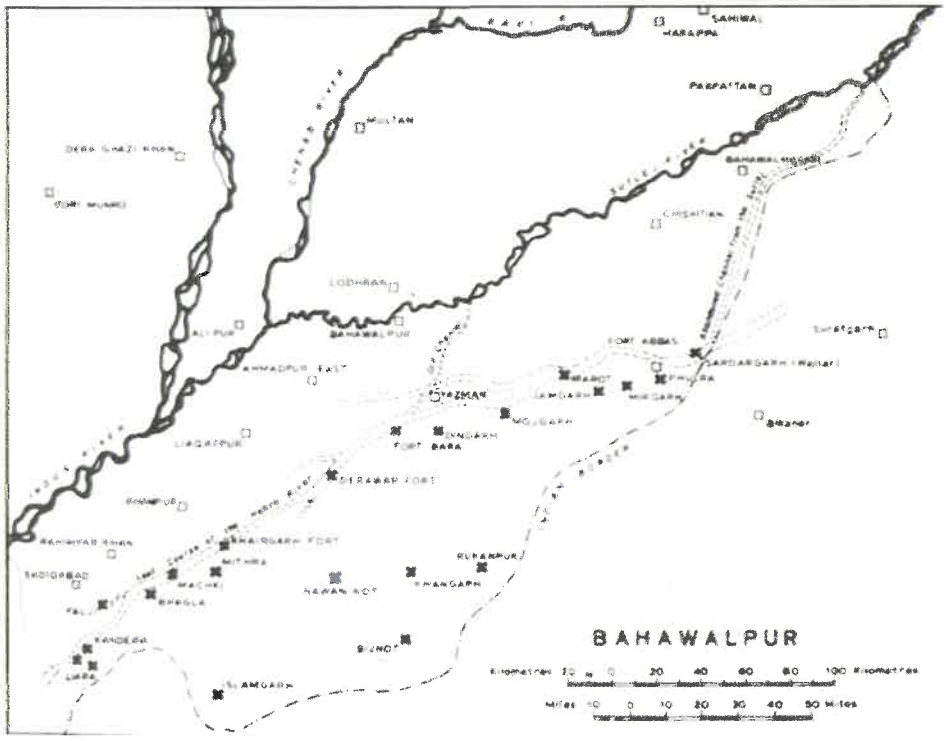
Interior view of a crumbling double storey house – Bhutta Wahan.

Another variety of painted ceiling (rangaitha) – Bhutta Wahan.

of desertification. Thus, with the exception of Uch Sharif there is hardly any other permanent settlement in the area which is more than two or three hundred years old. This factor greatly contributed towards the distribution of population and the types of people (races) who inhabited this area after the eclipse of the Indus Civilization. By and large the population has remained nomadic, their settlements are sparse and their composition is specific. This, with the exception of small percentage of aborigines like Bheals, Kols and Drawarrs (Dravidians), which are certainly in vivid minorities and who live mainly in the desert, majority of the population comprises such races as the ones who appear to have settled in this region more recently. Among them, the Jats, the Chaudharies (Arains) and the Rajputs are older nations whereas the Mughals, the Pathans and the Balochs, the Syeds and the Qurashies arrived later. Most of the Arain and Jat families, living along the western skirts of the desert, arrived here from other parts of the Punjab and settled here on the invitation of the rulers of Bahawalpur for settlement of new lands claimed from the desert as a result of Sutlej Valley Project (1937). They are now called *abadkars*[17] i.e. Settlers or simply Punjabis as compared to old inhabitants of the former state of Bahawalpur who are still called Riasti or Saraiki-speaking people. Many more have migrated from Indian Punjab in 1947 and have replaced the Hindu population that migrated to India. They mostly live in larger cities and towns or on agricultural lands.

The principal desert tribes are the Chachar, the Mehr, the Larr, the Paryar, the Channar, the Chandni and the Bohar. The people are extremely friendly and hospitable. The residents of the desert - who comprises the larger part of the area of Bahawalpur Division, are to a certain extent nomads, having different habitats for different reasons. Their wealth consists of cattle. Grains are always procurable after rains[18].

Out of 15918 square miles of the Division, a vast tract of the Rohi or Cholistan is a barren waste despite strenuous efforts by the Government through the CDA (Cholistan Development Authority) or, earlier, through the Sutlej Valley Project. The vast area is virtually uninhabited save for the military posts along the Indian border of Bikanir and Jaisalmir States. There are some old inhabited sites such as Maujgarh, Din Garh, Charkoti, Phulra, Derawar, Marot, Bijnot, etc. "The only other

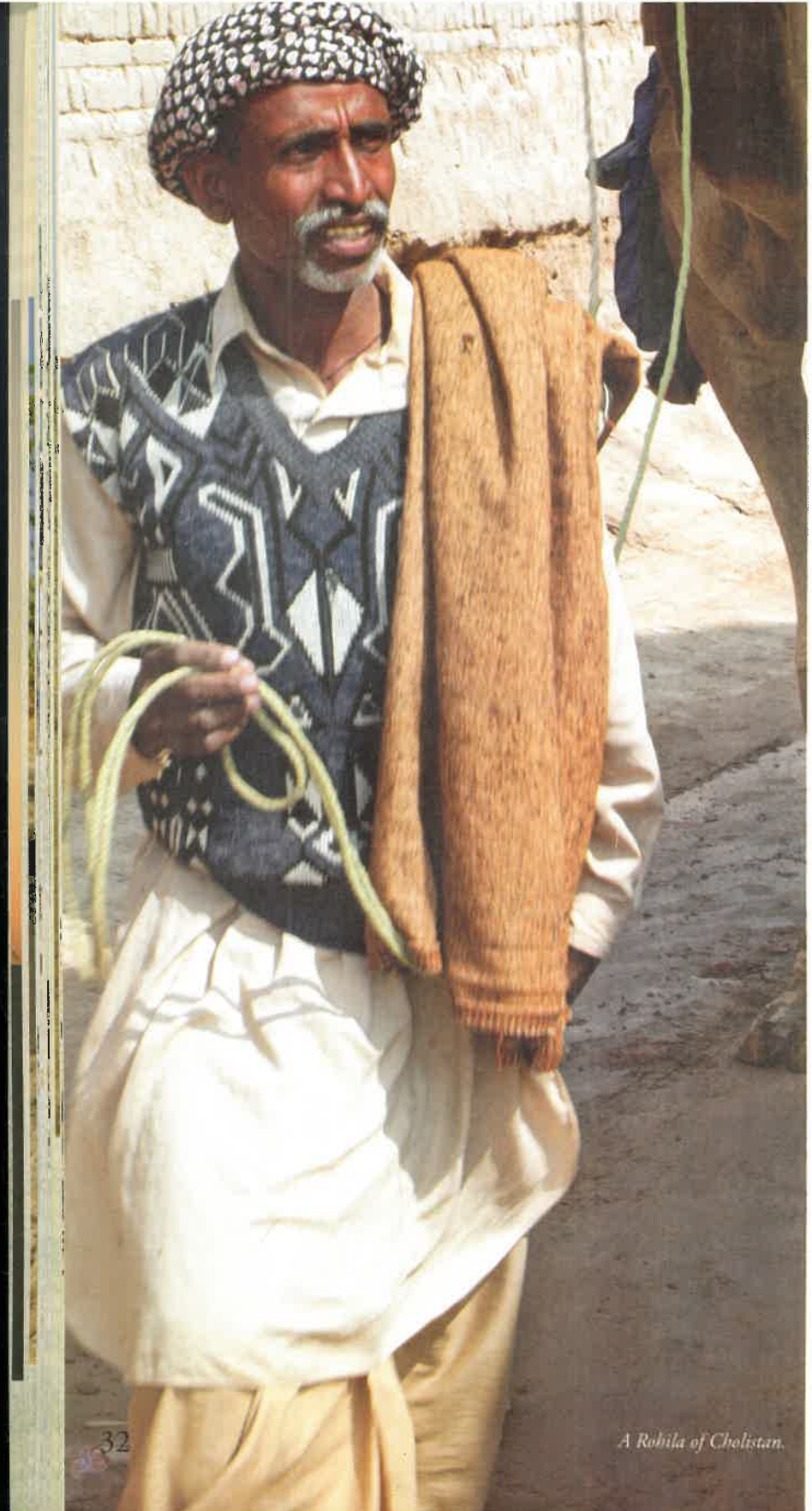


Map showing locations of some important forts along the bank of River Hakara. (Courtesy: M. R. Mughal)

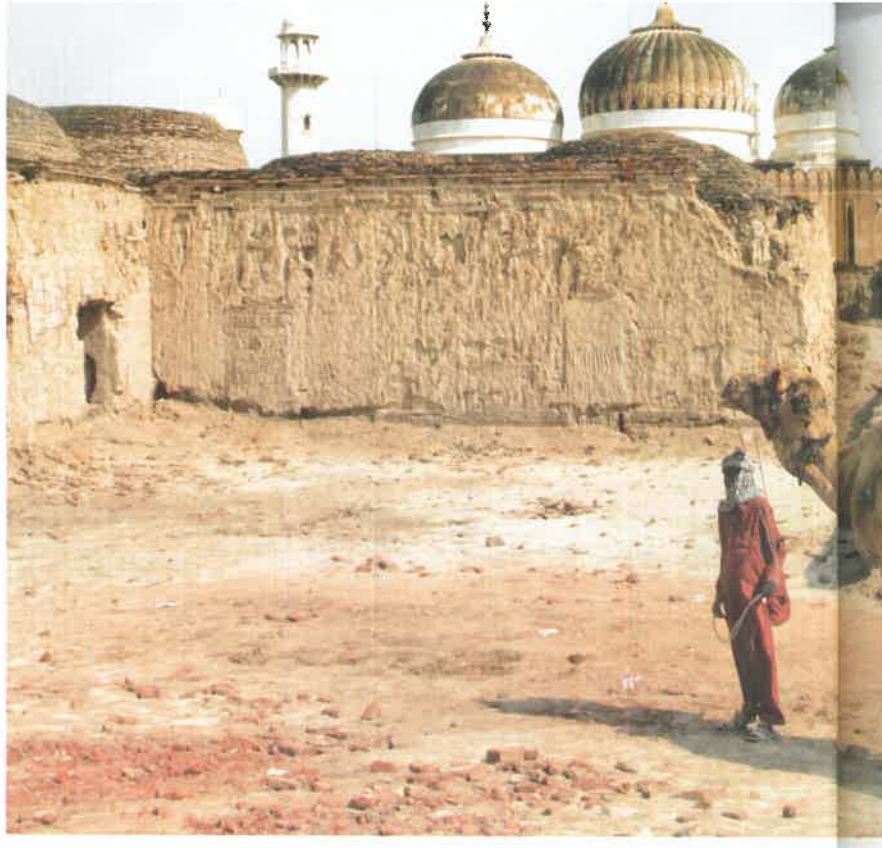
habitations are the form of scattered hamlets called *jhoks* which are peopled after a good fall of rain and abandoned when the harvest has been reaped"[19]. As compared to the desert, the Sindh or alluvium of the rivers is comparatively densely populated and extensively cultivated. In 1901 the density of population was 48 persons to a square mile in general and 43.4 to a square mile in the rural area[20]. The District of Bahawalnagar, had the maximum density of 93.3 persons, followed by Sadiqabad (83.7), Khanpur (56.2) and Ahmadpur (54.6) persons to a square mile. Population in 1871 was 438699 (241072 male and 197627 female) and density was 29.2 per square mile. In 1881 the total population increased to 573494; in 1891 it was 650042 and in 1901 it reached the figure of 720877. As regards population in subsequent

Floor pattern of a house in Bhutta Wahan.

Painted ceiling of a house in Bhutta Wahan.



A Rohila of Cholistan.



Tourists in the ruins of village of Derawar Fort with the Jamia Mosque in the background.

A resident of village Derawar.

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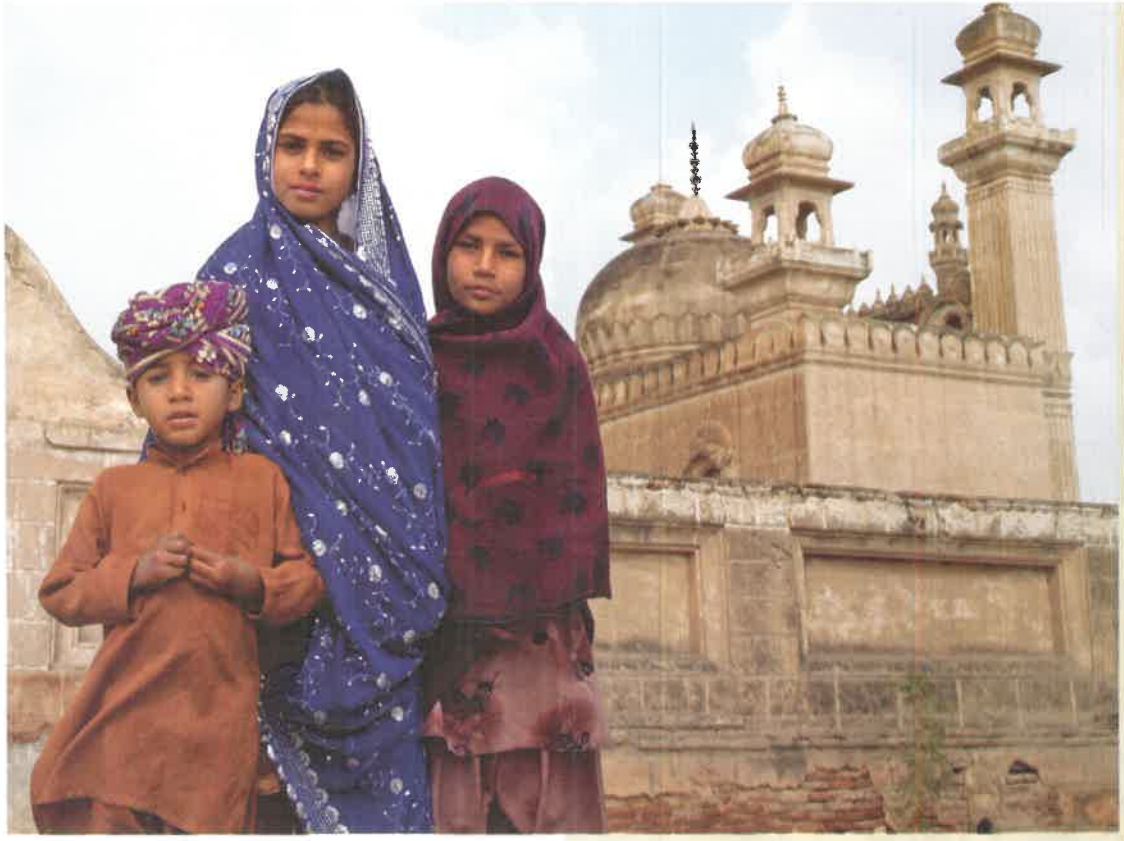


Two girls and a boy in local dresses, Derawar villlage.

A Hindu shoe-maker of Cholistan near Derawar Fort.

A Hindu family of Cholistan near Derawar Fort.

periods we have the following information from Prof. Dilshad Kalanchvi[21]:

Area of District Bahawalpur	9600 sq. miles
Population in 1951	525000
1961	736000
1971	1071000
1981	1470000

In 1998 the population of the three districts was as follows:

Bahawalpur	24,33,000
Bahawalnagar	20,61,000
Rahim Yar Khan	31,41,000

This makes the population of total Bahawalpur Division 75,35,000 in 1998 as compared to 5,73,494 in 1881.[22]

Obviously, population of Bahawalnagar Division is fast changing its face and volume. With this explosion of population – the racial composition and proportions of different races have also changed considerably. Particularly, almost hundred percent Hindu and Sikh population migrated to India in 1947 whereas a large number of new groups of people migrated to Bahawalpur and settled here in the vacuum created by the migrating non-Muslim communities. In general, there are four or five strata of racial accumulations namely:-

- Bheal clan - the earliest aboriginal
- Peoples to settle in this area — 1st Stratum
- Jats, Rajputs and other Scythic clans of Aryan, Central Asian and Iranian origins — 2nd Stratum
- Quraishis, Sayeds and other races of Arab Origin — 3nd Stratum (Muslim Period)

Pathans, Afghans and other related races of post-

Arab Period	4th Stratum.
• Jats, Arain and other Punjabi Settlers (fresh arrivals)	5th Stratum
• Immigrants of mixed origin from East Punjab (India) in-1947.	6th Stratum

Irrespective of their dates of arrival in the region, the most noteworthy are the races which have been termed by the Compiler of the State Gazetteer as 'sacred tribes' i.e. the tribes of the Arab origin namely the Sayeds, Bukharis, Gilanis, etc. with their centers in Uch Sharif; the Quraishis and Gardezis in Khairpur[23]; Bukhari and Gilani Sayeds in Uch Gilania and Jamal di Wali; Dur Jamal Sayeds with four branches namely Shadizais in Ahmadpur, Hamadan Sayeds in Khairpur East, Mashhad Sayeds at Kanpur and Bara Sayeds of Ahmadpur East and Quraishis, [Abbasi or Daudpotras - the ruling class, Siddiquis, Faruquis and Alavis, Nuhanis (in village Chaudhri), Mohli-potras and Korejas - a clan of Sammas who also claim descent from Quraishis. There are also Hashmi Quraishis living in Sadiqabad, Bahawalpur and Allahabad[24].

There area good number of Chishti families who also claim their descent from Quraishi ancestors though they are also believed to be of Mughal origin being descendants of Hazrat Baba Fariduddin Shakar Ganj of Pak Pattan Sharif They live in Chishtian of District Bahawalnagar and the surrounding area of Minchanabad as well as in Uch Sharif. Kahals of Rahim Yar Khan are also a clan of Chishtis. Khaggas and Bodlas, who can cure hydrophobia, are also believed to be Quraishis.

The Qahiris basically belong to a Sindhhi tribe of Mehr clan and on account of their association with Abbasi Daudpotras started calling themselves s Shah and hence is a quasi sacred tribe. But their number at the turn of the 19th century was very insignificant.

The Daudpotras: Among all the clans of Arab origin, the Daudpotras deserve our attention because they were the founders of the Bahawalpur State. In Bahawalpur they trace their origin from one Daud Khan II. He had three sons named Piruz (Firuz)Khan, Arab Khan and Isab Khan from each one of them their originated a clan named as:

- The Pirjanis,
- The Arbanis and
- The Hisbanis

Each of these clans has several sub-clans. Among the major three clans, Pirjanis are considered to be the oldest with their history being as old as the history of the State of Bahawalpur itself[25]. They are settled in Ahmadpur East, Taranda Ali Murad Khan, Fazil Wah, Kot Samaba, Sanjarpur, Goth Gahne Khan and Goth Mehro Khan.

The Arabani clan, with several of their sub-clans (Musanis, Ruknanis, Kandani, Rahmanis, Jambranis, Bhinbranis, etc)[26] are settled in Qaimpur, Fort of Phulra, Goth Hayat Khan, Haveli Kabir Khan, Goth Sumar Khan, etc.

The Isbani clan, on the other hand, has no such division and has always lived like a compact racial group in the vicinity of Allahabad and Giddar Wala.

Some more tribes (Bakhbhanis, Marufanis, Jamanis, Mundhanis, Tayabanis, Halanis, Shamzanis, Turabanis, Talbanis, etc.) also claim to be a sub-clan of Daudpotras[27]. Among these the first five altogether are called Panj-Pare or Five Folds. Among these, Bakhshani are found in Khairpur East and Goth Bakhsha (now Khanqah Sharif); Halanis in Sultanpur, Bahadurpur and Kabir Wah as well as in Din Garh Fort, Amin Garh, Taj Garh or Tajul Bilad on the site of old Hurar, Rajanpur, Ihsanpur, Sahib Garh Fort, Bhagla Fort, Kand Kot, Kot Alam Fort, etc.[28] Similarly, the Kehranis built Muhammadpur Lamma and Muhammad Wah. Ahmadpur Lamma was built in 1750. Ghumranis are their sub-sept with their main seats in Hasilpur and Goth Channi. Their descent as a sub-sept of Kehranis is however not confirmed from historical sources. The Compiler of the State Gazetteer admits them to be aboriginals[29]. The Mundhanis have their center in Kot Sabzal. They also renamed Garhi Shadi Khan of Kalhoras as Garhi Ikhtiar Khan. The Marufanis founded Khairpur East in 1741 as their main seat, and many forts such as Mauj Garh (in 1744), Maruf Garh, Rukanpur, Jahanpur and Zorkot. Jamdanis form a sub-sept of Mamfanis[30].

There are several other, relatively insignificant sub-clans of Daudpotra Abbasis such as Daultanis, Batanis and many more[31] who are scattered all over the former State. Several other tribes who claim descent from Daudpotras - Wisranis, Mulanis, Widanis, and several others for example, but are considered by some as not genuine Daudpotas. Kat-Bals, among them, is certainly a low cost Jat sept of Mohanas[32].

The Baloches in Bahawalpur are not as numerous as they are in Dera Ghazi Khan. However, there is no doubt that they had migrated from the latter area at different times and under different circumstances. Today, they are scattered all over Bahawalpur, Ahmadpur and Sadiqabad with a small number in Mauj Garh.

There are numerous other Baloch tribes in Bahawalpur but they are not as organized into Tummans as they are in D. G. Khan. No one tribe owns a large tract of land. Nor have their sardars the same authority over their clans as they have in Baluchistan and D. G. Khan. Physically too, they are considered inferior to those who reside across the Indus. The principal Baloch tribes are:

Gopangs: Originally, they hailed from Rajanpur District but, now a day, they are found mainly in Ahmadpur and Khanpur.

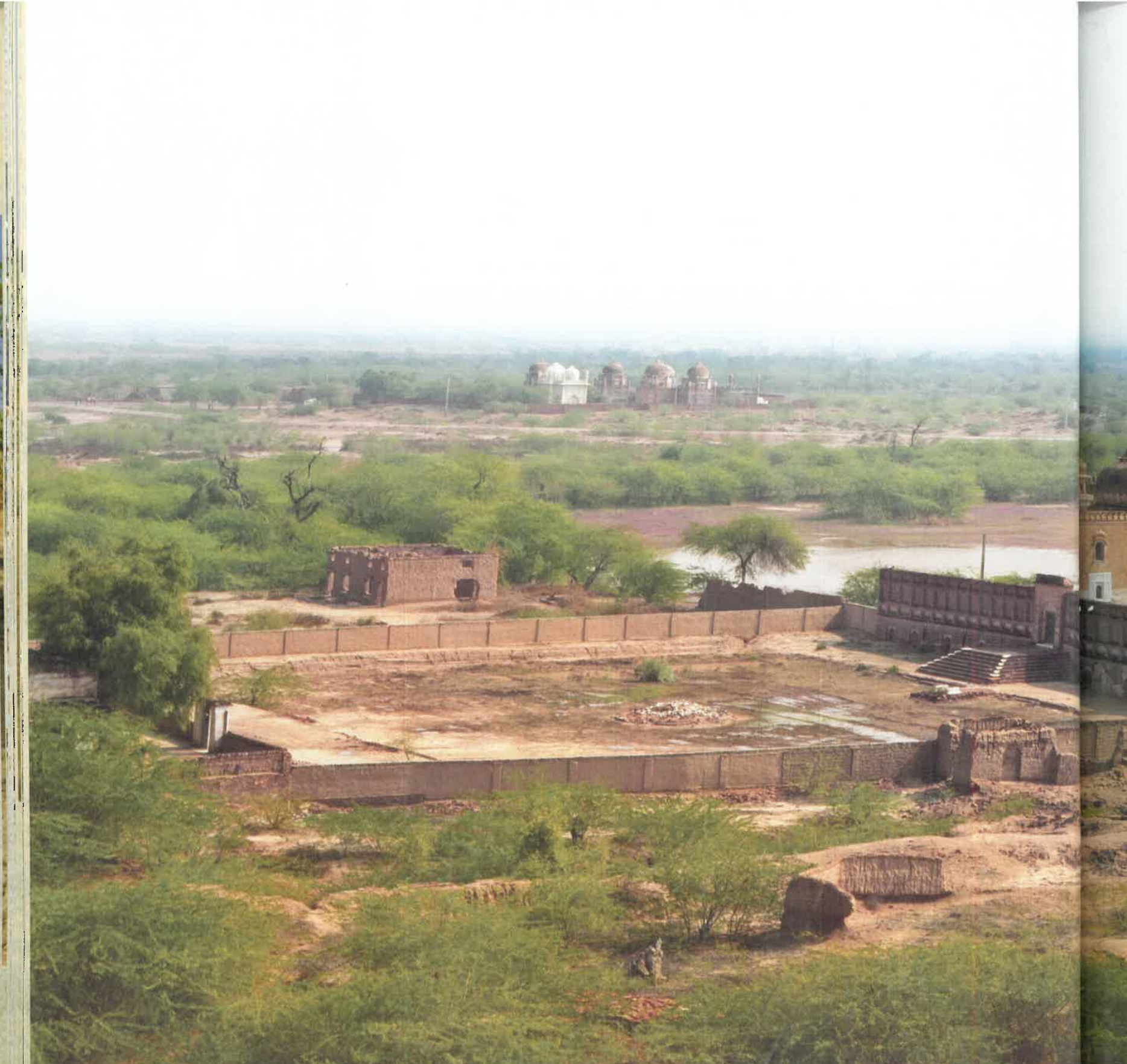
Chandias: In Allaqa Pakka Laran in Khanpur where they had migrated from Mazari area. Here they have eight sub-clans such as Khananis, Hamzanis, etc.

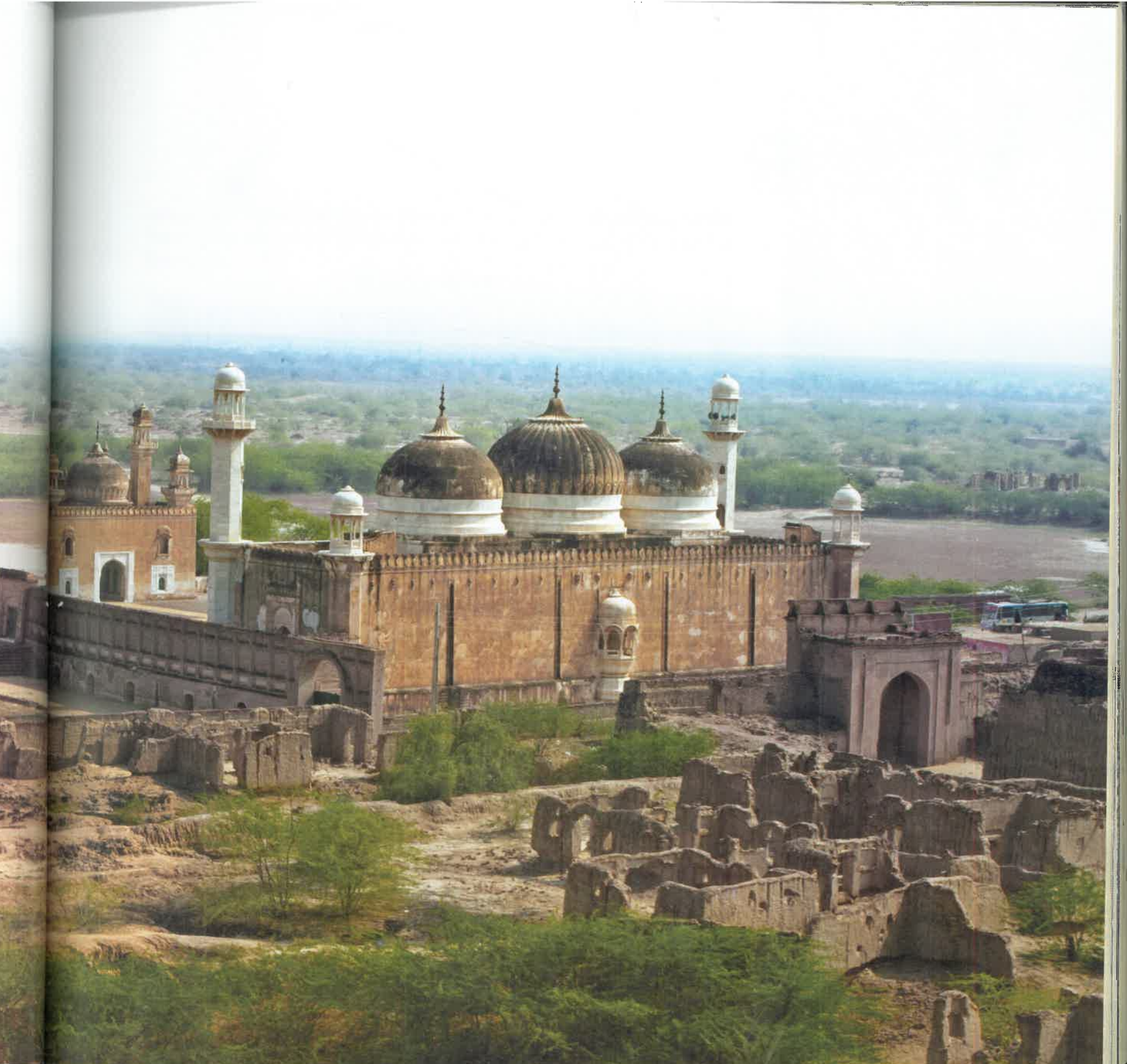
Khosas: Khosas (Kho means 'hill' and 'sa' means 'inhabitants') have six clans in Chaudhri, Allahabad, Sanuke, Ghauspur, Kidwali. Some scholars, however, do not regard them as Baloch.

Rinds: Rinds are mostly cultivators and are spread all over Bahawalpur Division.

Khaltis: They are mostly landowners mainly settled in Sadiqabad area.

Dashtis: Like Khosas, Baloch origin of Dashtis is also disputed. According to a saying





saying in Saraiki:

پھپھرے نہ گوشت۔ دشتی نہ بلوچ

"Phiphrai na gosht, Dashti na Baloch"

"As liver is not considered meat, so Dashtis are not to be accepted as Baloch". Dashtis were basically a forest tribe but now a day is found settled in Khanpur and Sadiqabad area. Isani is one of their well-known sub-sept.

Among others, Jatois, Mazaris, Nutkanis and Kurais are also there in Bahawalpur but they are in small numbers.

The Afghan / Pathan: The Afghan/Pathan tribes are as numerous in Bahawalpur as they are in Dera Ismail Khan and Multan. There are 12 of these in Bahawalpur. Langahs, Sadozais and Khakwani Toria are the most prominent ones. The other Afghan tribes are:- Babri, Popalzai, Badozais, Mallezai, Alizais, Khaljis, Isabzais (Eusaf Zais), Ghori and Bhashe. Most of them are settled in Ahmadpur East area. Among all these, the claim of Langhas to be Afghan is not accepted by all. Most regard them as of Rajput descent[33]. Some regard them as Afghan but Tod subscribes them to be Rajputs[34]. Compiler of the State Gazetteer concurs to Tod's findings. They appear to be the earliest converts to Islam in this region. Rind a sub-clan of Langahs is found in Bahawalpur and in Goth Channi.

The Sadozais[35], after they lost government of Multan moved to Bahawalpur with their sub-sept Khuddakas where they were received well and honored.

Khakwanis, originally from the village Khak Wah near Herator Kaghwan in Khurasan, came here along with Humayun and settled in Multan. During the reoccupation of Multan by Ranjit Singh, some members of the family took service under the Amir of Bahawalpur. Their main center is Ahmadpur.

Among other Afghans/ Pathans, the Mallezai, Baduzai, Tarins, Alizais, Popalzais and Babars, in the main, reside in Ahmadpur and a few Ghori families are also found in Bahawalpur.

Though, generally speaking, Jats and Rajputs hold themselves to be two distinct races but this distinction is unknown in Bahawalpur. In the Census of 1901, certain tribes got themselves registered as Jats but their Jat identity has been questioned by others[36]. Thus we have described them here without any such distinction.

Among the Rajput clans, the Joiyas, the ancient Yaudheyas and Wattus are confined to Ubha (Minchinabad and Khairpur East. They are rarely seen in Bahawalpur and virtually are non-existent in other areas. In the Lamma, Mehrs, Machhis, Chachars, Tarelis, Sammas and Khokhars identify themselves as Rajput.

FESTIVALS AND AMUSEMENTS[37]

The people of Bahawalpur have very few moments to enjoy in a traditional way. Amusements in this region may be treated under following heads:

- Fairs and Festivals,
- Sports and games and
- Marriage and Birth Ceremonies.

As regards the first, the Muslims of Cholistan have no fairs except the Urs or semi-religious festivals arranged at the shrines of saints. Some more important ones are discussed below, albeit briefly:

Fairs of Khairpur

- Urs of Shaikh Wahan
- Urs of Khawaja Noor Muhammad
- Urs of Shauk Elahi

The fair of Shaikh Wahan is held on 9th Zilhaj of Lunar calendar at Shaikh Wahan for one day. Its basic purpose is to exhibit in public the jubba or coat of the holy Prophet. The Urs of Shauk Elahi is held from 13th to 15th Rajab at Mari Shauk Shah and nearly

2000 people come for 3 days to celebrate the anniversary. The city Mari Shauq Shah is situated in the Ilaqa Sain Bismilla. In pre-Independence days, Hindus and Muslims of Bikanir and Bahawalpur States used to make vows and offer presents there.

Fairs of Bahawalpur

- Gharib Shah and Chistan Lal Fair
- Sahib-us-Sair Fair
- Sambat Fair
- Zahir Pir Fair

Among these, the fairs of Gharib Shah and Chistan Lal, begins on 15th of Sudi-har at Gaddan village. It is celebrated in honor of the two saints for 3 days and almost 2000 people assemble here. This fair is common to both the shrines on account of their contiguity.

Two miles from Samasatta Railway Station, at Goth Bakhsha (now Khanqah Sharif), the Urs of Sahib-us-Sair is celebrated by almost 8000 people. These people stay here for 3 days - from 5th to 7th Rabi-us-sani of the lunar calendar.

Sambat is a purely Hindu fair for celebration of Hindu New Year Day. Almost 3000 people come to Bahawalpur to enjoy the Sambat. People stay there for three to four nights on any date when the Sambat is due.

Zahir Pir Fair is held at every Friday of the month, at Maman Wahan which is almost 3 miles to the east of Bahawalpur. Nearly 1000 people from surroundings or far off places come every Friday to obtain the blessings of the Pir.

Fair of Ahmadpur

Sher Shah Sayed Jala Fair

Long ago it was estimated that almost 50000 people celebrate the Urs of Sher Shah Sayed Jala[37]. It begins at Uch Sharif in the last week of the desi-month of Chet. People celebrate this fair unobstructed for almost a week.

The 'ziarat' of Channan Pir.

Fairs of Khanpur

- Jetha Bhutta Fair
- Sheikh Abd-us-Sattar Fair

The Fair of Jetha Bhutta is also celebrated at the shrine for 3 days. Almost 4000 people come to Tallawala to enjoy this fair. It is held on first 3 Sundays of the month of Chet. The tombs of Jetha Bhutta and Ghulam Mohyud-din are collectively called "Jetha Bhutta Sahib". The Sikhs used to be their staunch followers.

The Fair at the shrine of Sheikh Abd-us-Sattar is held near Gharhi Ikhtiyar Khan for 3 days. Almost 4500 people attend this fair. There are two versions about the date of this fair - either it is celebrated on each Monday of the month of Chet or it is celebrated only on first three Mondays of the month of Chet.

This tomb is still without a roof but has four walls that surround the grave of the saint. The followers present gifts of churi, atta, ghatta and cooked rice on the shrine. One fourth of the offerings go to the mujawars while the rest is distributed among the common people.

Fairs of Sadiqabad

- Pir Wali Muhamad Sultan Fair
- Pir Musin Nawab Fair

Family Fairs and Festivals[38]

Most Cholistani people live a very simple life but on some occasions they spend beyond their means would permit them to do.

For marriage, a boy of Mehar tribe gets engaged till his marriage takes place. He sends 600 kg wheat, one camel and clothes for the family of the bride after every six months.

Same custom has been observed on the funeral of mother and father. The people of Mehar tribe serve food to the whole area and spend much money on this luxurious food served on the funerals.

The marriage celebrations are full of colors on account of melodious songs that are sung and hilarious dances that are performed at these occasions. Before the days of marriage, females arrange indoor songs and dances. The males prepare a special type of dance called *Jhoomar* with camels. The groom wears red *lacha* with white shirt. Camels are decorated to take the groom and the members of the *barat* to bride's house. On the wedding day, the bride decorates herself with silver jewelry and a chola/choli.

Festivities on the Occasion of New Born

On the birth of a new born baby, people of the area celebrate it by slaughtering a goat and cook the meat and serve to the people of the area.

Some people make the child put on a *hasli* or torque on the last Wednesday of the month of Safar (2nd month of Muslim Calendar), every year until it is 12 years old. Some use the hamail (necklace), adding a coin of one Rupee to it every year. After the twelfth year the hasli or hamail becomes the property of the family. These customs also prevail in the Lama, but there are some differences.

The head of a child is also put into a deep cup-shaped earthen vessel in order to make the back part of the skull grow round. No age is fixed for the *jhand* or the first haircutting after the birth of a child – male or female, but it is usually performed at the age of three or four years. The haircutting ceremony is invariable performed at the shrine of some saint of their choice at various places located with in the area of our survey or even beyond such as Uch Sharif, Samasatta, Khairpur East, Pakpatan Sharif, Derawar Uch Mughlan, Uch Gilanian, Mau-Mubarak, and etc.

The offerings made at these shrines consist of *Atta Ghatta*. Before starting to perform the *Jhand (First Haircutting)* ceremony at a shrine, it is necessary to keep a fast, which is broken with *lappi* - a mixture of *gurh, ghee* and roasted wheat on arriving at the shrine. The barbergets silver equal to the weight of the hair.

The difference between *aqiqa* & *jhand* is that the latter is a kind of *manoti* and can be performed at anytime convenient to, or fixed by the parents, where as the former is a religious obligation and must be performed within seven days. At an Aqiqa goats are killed, meat is cooked and relations are feasted or the flesh is distributed raw among the relatives and poor people. When the flesh is cooked the bones are carefully buried. The doyen ceremony is observed among the zamindars of Bahawalpur and Ahmadpur. On the 6th or 11th day after the birth of a child small loaves of bread, called doyen, are cooked, dipped in syrup and distributed among the *bradary* (near relatives). In

the villages the girls sing songs at this occasion and distribute boiled wheat, called *ghungunian,* mixed with sugar.

If a son is born, the women around tell the mother that she has given birth to a girl. The idea behind telling this lie is that on hearing the true news of birth of son the mother may over-react with joy which may prove detrimental for her health.

If the child is a girl, the parents give some grams in an old black *handi* (cooking pot) to the midwife, but if the child is a boy they give her a rupee and the relations, present on the occasion, also give her some money. This is called *vail daina.*

Mela Channan Pir

Channan Pir is the saint of the people of Cholistan Desert. His place of burial has been marked in a small village named after him. This annual fair is the most famous religio-social event in the entire Division of Bahawalpur. The place bustles with people wearing colorful clothes. As the place has now been connected with a metalled road, devotees and tourists come from far off places in a greater number. This has made the fair of Channan Pir a great tourist attraction for people from all over the Punjab. Indeed, this is the most popular event in Bahawalpur Division after Car Safari in the Cholistan Desert. The festival of Channan Pir starts from the last Thursday of February (Hindu month of *Chaiter/Chait*) and lasts for seven consecutive Thursdays.

Endnotes

1. Malik Mohammed Din, Gazetteer of the Bahawalpur State, 1904, Lahore. 1908 reprint Lahore 2001.
2. Syed Nazeer Ali Shah, Sadiq Nama, Lahore, 1959. 13
3. Malik Mohammed Din, Gazetteer of the Bahawalpur State, op. cit., 4-8.
4. Ibid., 1.
5. Ibid., *4-8.*
6. Muhammad Rafique Mughal, *Ancient Cholistan – Archaeology and Architecture.* Ferozsons, Lahore, 1997, 23-27
7. *Gazetteer of the Bahawalpur State,* op. cit 4-8.
8. Mughal, *Ancient Cholistan – Archaeology and Architecture.* 1997. 31-62
9. Some of the material used here is taken from (http://en.wikipedia.org/wiki/Cholistan Desert downloaded on 13th February, 2010).
10. Similar stories about the Achaemenian princess are also current among some regions of Dera Ghazi Khan and Rajanpur (see Crafts of the Punjab, Vol. IV - Dera Gahzi Khan and Rajanpur., 2009, 53. But these stories are nothing more than folklore.
11. Sohni and Mahinwal are two main characters of a famous folk romance of the Punjab. The story is traditionally associated with the city of Gujrat in Central Punjab. However, its various local versions, as mentioned here, are known from Southern Punjab and Sindh. For the Saraikilegend see State Gazetteer of Bahawalpur, op.cit., p.7.
12. This part covers the fauna of the entire country of Bahawalpur Division including that of Cholistan.
13. Gazetteer of the Bahawalpur State. 8.
14. Gazetteer of the Bahawalpur State. 11.
15. This part covers flora of the entire country of Bahawalpur Division including Cholistan.
16. Gazetteer of the Bahawalpur State. 12-13.
17. Prior to 1901, these *abadkar* mainly came from Muzaffargarh, Hissar, Lahore, D.G. Khan, Multan, Firozepur, Montgomery (now Sahiwal), Sindh and Rajputana. *(Gazetteer of the Bahawalpur State. 93).*
18. From the Notes of Col. Minchin reproduced in the *Gazetteer of Bahawalpur State,* op. cit., 8-9. For latest information see Ahmed Ghazali, Cholistan (Urdu), Lahore 2007, 301-311 (tribes), and Dilshad Kalanchvi, Zila Bahawalpur (Punjabi), Lahore, 1997, 114-122.
19. Gazetteer of Bahawalpur State. 90.
20. Gazetteer of Bahawalpur State. 91.
21. Dilshad Kalanchvi, *Zila Bahaualpur* (*Tarikh, Saqafat, Adab*). op. cit., 115.
22. Census 1998 – Handbook of Population and Housing Census, Pakistan. Islamabad, 2002, 196-197.
23. Gazetteer of Bahawalpur State with Map, 1904, 115.
24. Gazetteer of Bahawalpur State with Map, 1904, 116. One Abdul Fateh Hashmi of this family is reported to be the tutor of Zebun Nisa Begum, daughter of Aurangzeb Alamgir. This family once (1904) possessed royal decrees of Emperor Aurangzeb Alamgir, Timur and Muhammad, king of Khurasan.
25. Gazetteer of Bahawalpur State. 116

26. Gazetteer of Bahawalpur State. 116
27. Gazetteer of Bahawalpur State. 120-121.
28. Gazetteer of Bahawalpur State. 122.
29. Gazetteer of Bahawalpur State. op. cit., 2001, 125.
30. Gazetteer of Bahawalpur State. op. cit., 123.
31. For a list of these tribes see Gazetteer of Bahawalpur State. op. cit., 125-126.
32. Gazetteer of Bahawalpur State. op, cit.,126.
33. Gazetteer of Bahawalpur State. op. cit., 130
34. Gazetteer of Bahawalpur State. op. cit., 131-132.
35. Ibid.
36. Ibid., 132.
37. The information is mostly taken from: Gazetteer of The Bahawalpur State. op. cit., 4-10, 12, 95-98 and Ahmad Ghazali, Cholistan, R. R. Printers, Lahore, August 2007, 342, 389–401.
38. Gazetteer of the Bahawalpur State, op. cit., 95, 96, 97, 98.

Archaeology, History and Places of Interest

Are ruins, mounds and hillocks here lovely
Are small stones and pebbles of my beloved land lovely
Are pools, ponds, puddles and water holes lovely
The sights captivating cause forget griefs my friend
(Khawaja Ghulam Fareed)

سو ہنیاں ٹھہڑیاں ٹیڑے بھڑے
نازو والے ککڑے وڑے
یا ہیں ٹوبھے پاڑے گھڑے
ڈٹھریں ڈکھڑا ووں ہے یار

CHAPTER II

ARCHAEOLOGY, HISTORY AND PLACES OF INTEREST

ARCHAEOLOGY OF CHOLISTAN

Cholistan Desert covers an area of about 15,000 square kilometers and extends into the Thar Desert of Sindh on the one hand and Rajasthan Desert of India on the other hand. This vast and arid piece of land was once irrigated by the Hakra River whose dry bed is now home to the Cholistani people.

The 400 archaeological sites along this dried up bed of the river are an indication that this area had once been the abode of ancient cultures and civilizations. Besides, the traces of many Bronze Age settlements, a series of old desert forts that once guarded the trade routes across Cholistan. Most of these forts have by now been turned into ruins. The best preserved among them is the majestic Derawar Fort some 64 kilometers east of Dera Nawab Sahib near Ahmadpur.

The meandering bed of the now dried-up River Hakra is bordered with hundreds of abandoned settlements – some representing quite big cities and large towns and series of majestic forts – all now abandoned and worn out, give an aura of mystery to the landscape of Cholistan. The River Hakra is believed to have vanished or changed its course in the beginning of 1st millennium BCE and, due to this, all settlements were abandoned and ultimately turned into ruins. Scholars have offered many reasons for this phenomenal change in the environment but none has been accepted as satisfactory for telling the whole truth.

THE LOST RIVER

The problem was first studied in 1896 by R. D. Oldham, an officer of the Geological Survey of India. He was a geologist and his opinion was based on his studies of hydrographical data. He suggested that:

"Before the Vedic times the Jamuna also might have fed the Hakra by way of

Chitrang, but the Sutlej was the main source of supply in the early historic times"[1].

In 1942, Sir Aurel Stein, an archaeologist of great repute and experience surveyed the deserted course of this Lost River. His view in this connection is very strong. He writes:

> Careful study of the large scale leveling charts prepared by the Survey of India for the [Sutlej Valley Project]has shown me that Hakra canal branch passes for some 104 miles across levels between the sand ridges of Cholistan which unmistakably represent an ancient widening of the bed of Sutlej, that once joined the Hacra between Walhar and Bijnor (Bijnot). The junction of the Hacra with a branch of the Sutlej must have meant a great increase in the volume of water, and accounts for the Hacra bed widening below the junction about Walhar"[2].

Vincent A. Smith considered it probable that:

> "In Alexander's days the lost river of Sindh, the Hacra or Wahindar, then existed and that the Punjab rivers, including the Indus, joined it and formed one stream, afterwards known as Mihran of Sindh"[3].

This is further supported by Aristobulus, who records that:

> "when he was sent on some business into an unspecified region...possibly Bahawalpur...he saw a tract of land deserted, which contained more than a thousand cities with their dependent villages. The Indus, having left its proper channel, was diverted into another on the left hand much deeper, and precipitated itself into it like a cataract, so that it no longer watered the country by the (usual) inundation on the right hand from which it had receded, and this was elevated above the level not only of the new channel of the river, but above that of the new inundation"[4].

Sudden changes in the course of the major snow-fed river and its ancestors during the last few millennia, many of which can be historically and archaeologically dated with some precision, are a distinct group of phenomena. They may relate in certain respects both in terms if time and causation to climatic conditions in the past, but they are

not to be confused with evidence of more general fluctuations of climate and rainfall during the Holocene. There is every reason to suppose that changes in the course of major rivers also took place during the late Pleistocene and while it is clear that even a very large river flowing through an arid or desert region will provide only a narrow corridor of more hospitable conditions for animals and man. It can considerably affect their distribution in a variety of ways. The unstable nature of the eastern tributaries of the Indus is, therefore, another factor to be considered in attempting to understand the pre-history of Thar.

CAUSES OF DISAPPEARANCE OF HAKRA RIVER

Herbert Wilhelmy re-examined the whole question of the lost Saraswati River during the 1960s. "He concluded that from the Tertiary times the entire drainage of North India was very different to that of the present day, which has been influenced by the up-thrust of Himalayas. In the more recent geological times that we are concerned with (i.e. late Pleistocene and early Holocene), there were three major river systems: Indus, Saraswati and Ganga. The Saraswati flowing in the Ghaggara-Hacra channel, received the waters of both the Jamuna and the Sutlej. In Rig Vedic times the Jamuna had already been captured by the Ganges system, and between the time of Rig-Veda (c.1000 BC) and that of the Mahabharata (around the beginning of the Christian era) the waters of the Sutlej were largely captured by the Indus. Later still, the Sutlej united with the Beas at a point above its confluence with the Indus[5]". It is also said that the "Gaggar or Hakra channels continued to serve as flood channels of the Sutlejand Indus and these and other old channels have been utilized extensively in irrigation systems"[6].

Inspite of all the efforts of historians, archaeologists and geologists the mystery of the 'Lost River' has remained unsolved so far. However, from these researches one conclusion which has merged with certainty is that a major river, stemming mainly from the same sources as the present Sutlej, flowed through Rajasthan, Cholistan and Sindh to the south-east of the present course of the Sutlej and the Indus in the third to second millennium BCE. This river known as Saraswati in its upper course, at different times either joined the lower course of the Indus in Sindh, or found its way independently into the Arabian Sea via Rann of Kutch.

of the Late Harappan period. The largest Early Harappan site in Cholistan (so far known in the Greater Indus Valley) is Gamanwala measuring 27.3 ha. And the largest known Hakra settlement is Lathwala (26.3 ha.) both falling within the hectares range of large towns. The settlement data pertaining to the Late Harappan period in Cholistan clearly demonstrates a major change in settlement size and number. In brief, the settlement hierarchy is also well pronounced in Cholistan not only during the early, mature and Late Harappan periods, but also in the earliest known cultural assemblage of the Hakra wares. The material culture should also demonstrate a link between the Hakra and the Kot Dijian related Early Harappan period. The desert and marginal areas of Cholistan also supported nomadic people who did not have permanent settlements. Temporary occupation sites with deposits of cultural materials lying scattered or in patches and without structural remains depict camping sites. Such sites are best represented in Cholistan where the flood plain of the Hakra River is bordered by the desert.

The camp sites are not restricted to the desert areas alone but occur also on the piedmont plain of the Kirthar and Suleiman ranges, though full information regarding their exact number is lacking. The Cholistan survey data also demonstrated how a mere occurrence of certain type of material on the surface could be misleading for regarding such mounds as 'settlements'. It is now evident that during the Mature and Late Harappan periods, areas for specialized activities for manufacturing of various items and, in particular, firing of pottery and other ceramic materials, melting or smelting of copper were earmarked which were an integral part of the complex Harappan Socio-economic system involving production and distribution.

THE CERAMICS AND ANTIQUITIES

Let us remind ourselves that 424 sites were recorded during 1974-77. In subsequent years five more sites were added to this list. Amongst 429 sites, 10 remained unidentified and therefore were not included in the final count.

In Cholistan so far six groups of ceramics have been identified which range from pre-Kot Dijian, Kot Dijji-related and Mature Harappan periods. These groups have been dicussed in larger details at another place in this book[8]:

Jamgarah Fort. Watercolor by Nazir Ahmad.

THE EARLY HISTORICAL AND ISLAMIC SITES

The mounds of the early historical and medieval periods are few in number in Cholistan and consist of scatters of potsherds representing temporary occupations or camp sites in close proximity to the medieval forts.

A long cultural sequence was revealed in 1963 at Tulamba located on the River Ravi in Khanewal District. The other nearest site is Rang Mahal on the Gaggar River in India. But, most of the medieval period sites in Bahawalpur seem to be of a later date than the time sequence represented by Rang Mahal.

The settlement sites bracketed within the Islamic or medieval period appear to be contemporary with Tulamba periods 4-5, dating from the 13th to 16th centuries AC. Owing to limited collections available from the Islamic sites in Bahawalpur, due perhaps to their location in the midst of agriculturally developed areas, further discussion in this period is not possibel at this stage.
The presence of a Buddhist stupa and monastery at Sui Vihar dating to the time of Kanishka presupposes the existence of other contemporary settlements in Bahawalpur.

A line of burnt-brick forts are located along the old Hakra River near the border with India. The forts are conspicuous land marks in the wilderness of Cholistan. The extant remains are very good specimens of Muslim military architecture, comparable in style with those of Sindh and elsewhere. Some of these forts have been described below briefly.

The other group of monuments that are integral to the medieval history and culture of Bahawalpur is located in the historic town of Uch Sharif. Most of the tombs and other buildings have undergone frequent repairs but their original plans remain largely intact. Among the very best architectural specimens of the pre-Mughal period is the remarkable tomb of Bibi Jiwindi as it is popularly known. It is built in a style which can be originally traced from the Central Asian traditions of the tenth and eleventh centuries AC. The original inspiration and experience found expression in the buildings of Tughlaqs that were erected to blend with the existing religious and

cultural environments of Pakistan and northern India. Numerous tombs were built of plain, cut and glazed brick-work on square or octagonal buildings in such a way as to combine architectural simplicity with richness of details. At present, the surviving tombs at Multan, Depalpur, Pakpattan, Sitpur, Qabula, Adam Wahan, Lasbela and Lal Mahra Sharif in Dera Ismail Khan district attest to the popularity of this tomb style of which that of Bibi Jiwindi at Uch is one of the most remarkable examples in the series.

History of Bahawalpur and Cholistan

Thanks to the extensive archaeological exploration of the region during recent years, the archaeological history of the region is better documented than the written history. During the historical period, this region appeared as a political entity only from the eighteenth century onward when Daud potra Abbasi dynasty succeeded in establishing itself in this area and ruled here at different times, from four different stations - Allahabad, Dera Nawab, Derawar and Bahawalpur. But earlier than this, this region acted only as a marching ground for the armies raiding from Sindh, Bikanir, Multan and the Sulaiman Range or for movements of caravans traversing between Delhi, Sindh and Central Asia. All these time the only known large settlements in and around this region were Uch Sharif, Multan and Lahore on the one hand and Al-Ror, and Mansura on the other hand. Among these, only Uch Sharif fell under the administrative control of Bahawalpur State and it retained its importance for considerable time thereafter. Therefore, for historical period of this region prior to the year 1702 we can learn about this region a lot but only with reference to Uch Sharif. As some good accounts of this city are already available[9] we need not go into its details except what must be repeated for sake of clarity and continuity and what has been discussed in this Chapter further below under the heading: Uch Sharif.

The Bahawalpur region comes out of its prehistoric anonymity in the 11th-10th century BCE. But the early phase of this historic period is darker than the preceding period of the Indus Civilization. For most part of it we now grope in darkness because for this period at best we get some oral traditions related to certain regions or station without any confirmation on the ground from history or/and archaeology. Written sources come to our help much later but even those, without some supporting evidence, get lost in the mist of folklore, local traditions and ethnographical entangles. We often

hear about mythical invasions of this region by Osiris, Dionysus, King of Egypt, Semiramis, and Sesostris – even stories of marriage of a daughter of the Achemenian Emperor Darius Hydaspes with some local prince and her large dowry in the form of large tracts of land and freshly dug up canals for irrigation. All these provide us only some material for interesting historical speculations and nothing more. One historical fact about this period is the voyage of Admiral Skylax of Caryanda in the River Indus from Attock downward for exploring its course during 515 and 509 BCE at the order of the Achaemenian Emperor Darius Hydaspes. But his account was perished even before the time of Alexander in the 4th century BCE. Alexander himself and his historians appear to have no knowledge about Skylax's sojourn in Pakistan. But some folk traditions recorded by the present author in Dera Ghazi Khan and Rajanpur and now in Bahawalpur mention about a canal dug at the orders of a daughter of Darius Hydaspes for irrigating some lands which she got in dowry after marrying a local prince[10]. All this lends some weight to the tradition of Achaemenian conquest of this region and that of the voyage of Admiral Skylax of Caryanda.

Alexander's passing through this region during his return journey from Jhelum downward is a historical fact in which Alexander met with various experiences – some vey hard for the Greek forces, some easy conquests or almost surrenders. But the rivers along which Greek army moved from Alexandria Nicaia on the Jhelum Rivers down to the Indus Delta, have changed their courses so drastically and dramatically that most of the locations along these rivers as mentioned by the Greek historians are difficult to locate and identify even today. Exceptions to the contrary are few and far between. The only exception falling with in Bahawalpur Division is the ancient site of Uch Sharif – the probable site of Alexandria on the Confluence of Rivers Chenab and Indus. But even this identity is based on speculation without any support from archaeological data.

One great difficulty in studying early history of this region is that no doubt there are plenty of sources that talk about events and invasions occurring in this region[11] but in none this region appears with reference to a specific areas and locations falling with in the region with which we are dealing here. The only exception appears to be the site of Uch Sharif. That this area was quite active in the post Alexander's period is confirmed from the presence of two monuments one each at Sui Vihar near Khanqah

off Sammasatta Railway Station (See: Sui Vihar below) and Pattan Munara near the city of Rahim Yar Khan (See: Pattan Munara below). The former site has been positively dated by the discovery of a dated copper plate inscription belonging to the year 11 of the reign of Emperor Kanishka the Great. But, about the date and purpose of construction of the building popularly called as 'Pattan Munara' and the antiquity of the big mound on which it stands there may be some difference of opinion among scholars but there is no doubt that it presents a structure that can hardly be anterior to the 8th century. Similarly, about the early history of Uch Sharif, we may speculate but the standing monuments on this site – such as the tombs of Bibi Jiwindi and Bahaul Halim, are historical testimonies of the existence of this place from pre-Mughal days. An inscription in the mosque attached with the tomb of Hazrat Jalaluddin Surkhposh Bukhari tells us that the mosque was got repaired during the reign of Aurangzeb Alamgir.

However, a little before or after the beginning of the Mughal rule, we start getting specific reference to this region. A Hindi inscription reported to have been discovered from Fort Marot belonged to a pre-Mughal period i.e., 1491 AC when the Fort Marot was got repaired by one Malik Jam Sumra[12]. From the same fort we get a Persian inscription (now in Bahawalpur Museum) which tells us that a small mosque was built inside this fort by on Muhammad Tahir in the year 1569 during the reign of Emperor Akbar[13]. We also know that Mulla Mubarak and his two illustrious sons - Abul Fazal and Faizi – the leading personalities of the court of Emperor Akbar, were born in a small village of Bhutta Wahan near RahimYar Khan. It is the same village which gets credit for the birth place of Sassi – the heroine of the famous folk story of Sassi and Punnun – the only folk story that is spread in three provinces – Baluchistan (Kech Makran), Sindh (Debal) and Punjab (Bhutta Wahan). In 1702 Nawab Muhammad Mubarak Khan I Abbasi (1702-1726) helped Prince Moeezuddin, the grandson of Emperor Aurangzeb Alamgir, and the governors of Lahore and Multan against some mutineers of Dera Ghazi Khan and got in reward some new lands in Shikarpur, Bakhtiyarpur and Khanpur. This strengthened the position of the second Nawab[14].

Historical forts in the heart of desert as well as several in the settled area are also strong evidence of building activities of local rulers for military and commercial purposes. Almost all forts today appear to have been constructed in the 18th and

19th centuries. But, when we examine them more minutely and scrutinize sources of history relating to them we realize that many of these forts were constructed, repaired and reconstructed before the coming of Muslims in this region and certainly long before the Bahawalpur State was founded in 1702. Among these, the forts at Derawar and Marot were definitely built during pre-Muslim days and continued to have waxing and waning glory. The history of Derawar Fort can be traced to the year 878, that of Tajgarh Fort in the 10th century, Winjhrot Fort in 1167, Marot to 1491 and even earlier to the year 1250, that of the Fort of Mau Mubarak prior to 1525 and that of Islamgarh Fort to 1608 AC. Similarly, some historical sites such as Pattan Munara (the probable capital of Simmas and Sumras), Kotla Musa Khan (the probable capital city of Mousikanos?), Uch Sharif (probably the site of Alexandria on the Confluence of the Indus with Chenab Rivers), etc are also there but their antiquity cannot be affirmed positively beyond a point that all these settlements were there before the appearance of Muslims in this region. All other forts and settlements belong to post-17th century and are co-terminous with the beginning of the history of the State of Bahawalpur in the year 1702 when Nawab Muhammad Mubarak Khan Abbasi I founded this State.

Political history of Bahawalpur Division starts with the rise of Daudpotras as rulers of this region in 1702. Though it is worthwhile to narrate the history of the rising fortunes and ultimate eclipse of ruling dynasty from the beginning of the 18th to the middle of the 20th century, but this will serve us no purpose in a book like this. This account is available in several books – all easily available. The most detailed account of history of Bahawalpur State – the present Division of the same name, from the date of arrival of Daudpotra Abbasi family in the region up till 1904 has been attempted by the Compiler of the Bahawalpur State Gazetteer[15]. Since then it has been updated by scholars like Brigadier Nazir Ali Shah[16] and Prof. Dilshad Kalanchvi[17] and very briefly by Major General Shujaat Zamir Dar[18] and I. H. Nadiem[19]. For our purpose, the summary account as reproduced below will suffice[20]:

> "Some four generations after the fall of the Abbasid caliphate in Baghdad in the thirteenth century A.D. and its subsequent shift to Egypt, Sultan Ahmad Abbasi II left for India, making his way to Makran between A.D. 1366 and 1370. There, he was ceded territory in Sindh and Bahawalpur area

by Raja Dhoring after defeating the latter in battle. Sultan Ahmad Abbasi was succeeded by various Abbasi ameers until Ameer Mehdi Khan Abbasi, whose death split the clan into two, the Daudpotras and the Kalhoras. The Daudpotras were the descendants of Daud Khan, Ameer Mehdi's brother; and the Kalhoras, descendants of Ibrahim Khan, Ameer Mehdi's son.

"The Daudpotra Abbassi, under Bahadur Khan Abbasi, founded the city of Shikarpur in 1617. He was succeeded by Ameer Mubarak Khan Abbasi I in 1702, who was followed by Ameer Sadiq Muhammad Khan Abbasi I. The bitter rivalry between the Daudpotras and the Kalhoras had now reached its peak; to dispel the tension, Sadiq Muahammad Khan relocated to the area that is now Bahawalpur and curried favour with the Mughal governor of Multan, who granted him land in Chaudri, now a village near present-day Khanpur. As his power grew, he shifted his capital from Chaudri to Derawar. His heir, Ameer Bahawal Khan Abbasi I, ascended the throne in 1746 and in 1747, designed a new capital city and gave it his name Bahawalpur. The city was stunningly modern for its time, built in an oval shape and designed with wide streets, open parks, elegant villas, and royal residences. In all thirteen Abbasi ameers ruled over the state of Bahawalpur from 1702 to 1954, a period of more than 250 years, during which time it gradually expanded into the second-largest Muslim state in the subcontinent[21]".

"The golden era of the Abbasids in Bahawalpur is best characterized by the architecture – all that remains of the period today. Its garrisons, palaces, tombs, fortresses, libraries, universities, hospitals, and irrigation projects ushered in an era of royal authoritarian, but welfare-oriented governance. As the rulers of the state that came into existence by conquests, the Mughals, and later the British Raj, held the Abbasi rulers in great esteem.

From the beginning of the 18th century the history of Bahawalpur region becomes clear, continuous and eventful. During the past 310 years this region has an identity of its own. Its history is dynamic and eventful. The region vibrates with life and bursts with developments of various kinds. Out of this spell a period of 250 years saw the rule of the Abbasi family of the Daudpotra clan. Between 1702 and 1954, 13

members of this dynasty – all titled Nawabs ruled this area[22]. Nawab Al-Haaj Sir Sadiq Muhammad V Abbasi was the last ruler who carried the title Nawab. The later heads of the Daudpotra dynasty can claim themselves to be Ameers and not Nawabs. When the State was merged into the One Unit of West Pakistan, it was given the status of a Division which it has been enjoying for the last more than half a century.

The last three hundred years' history of Bahawalpur as a State and a Division has been very eventful and one that of progress and development. In the beginning, the Nawab had to have faced great challenges. One Nawab after another was constantly being hunted by the Kalhora rulers of Sindh who were actually their cousins. From the side of Punjab they were also constantly being threatened by the Sikh rulers of Lahore and their agents in Multan. From across the Indus River, the Daudpotras were under constant pressure from the Baloch feudal lords of Dera Ghazi Khan and the mountain people of Sulaiman Range. From the east too they never felt themselves safe. The Rajputs of Bikanir and Jaisalmir were also time and again making inroads in the desert of Cholistan and wasting no time in annexing any fort they could. Even the ambitious members of the royal family and their accomplices from with in the State were hardly less troublesome than enemies from across the borders on all sides. They lost no chance in giving trouble to the man who wore the crown of the Daudpotras. And above all, there was the problem of keeping balance of relation with the Mughals and still later with the British. Fortunately, from both these quarters they always got a supporting response although during the British rule at times the rulers of the State had a pay a great price for wining them over to their side.

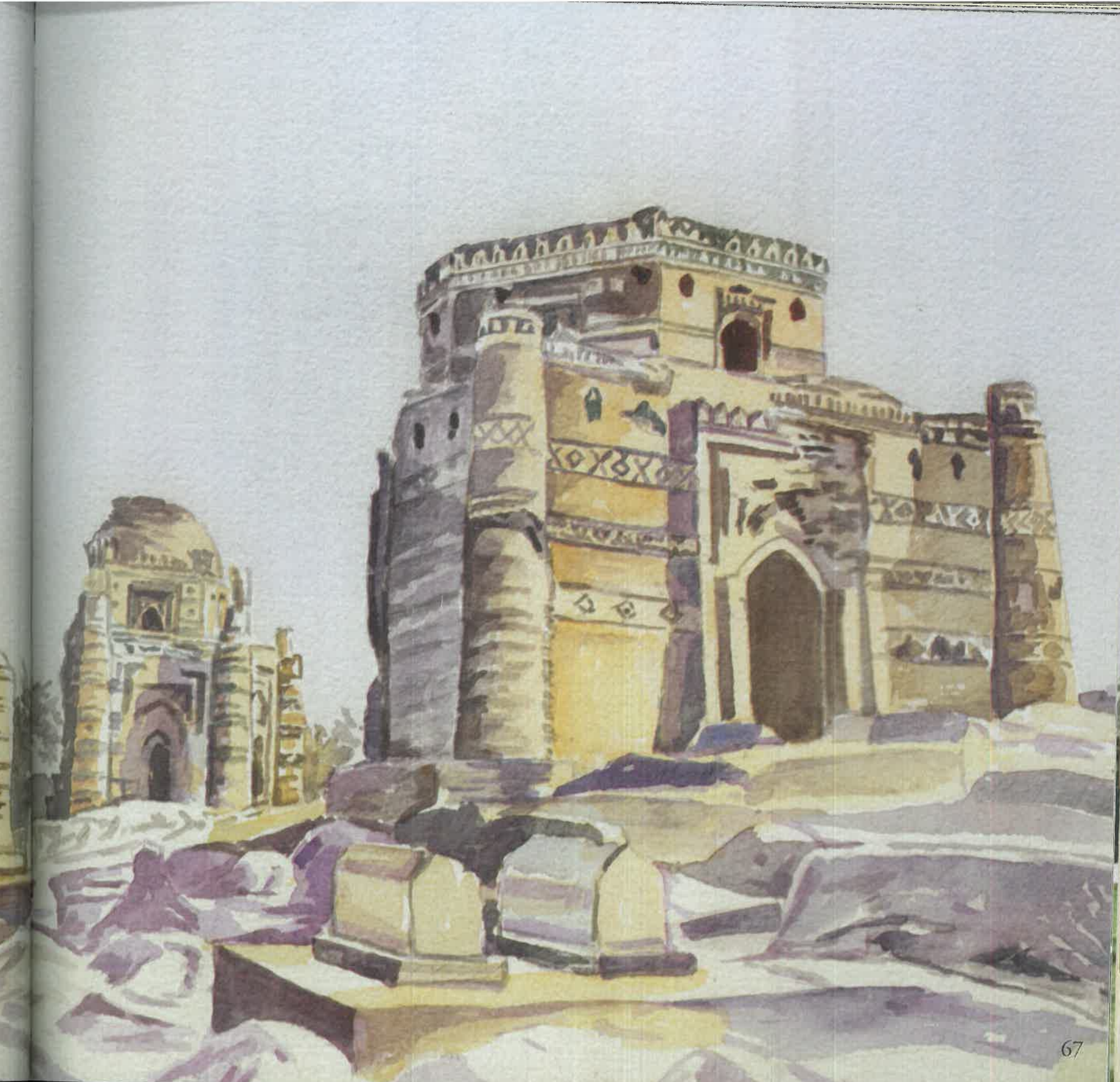
Out of 252 years of history of Bahawalpur State (1702-1954) for 34 years there were rule of regency by the government of India at three times (1866-1879, 1899 -1903 and 1907 – 1926). For the remaining 218 years there ruled 13 Nawabs with an average rule of 17.7 years to one ruler. The five rulers shared among them 118 years - the last Nawab Sir Sadiq Muhammad V Abbasi ruled for the longest period of 28 years (1926-1954)[23], the 7th Nawab Muhammad Bahawal Khan III Abbasi for 27 years, the fourth Nawab Muhammad Mubarak Khan II Abbasi for 23 years (1749-1772), the second Nawab Sadiq Muhammad Khan I Abbasi ruled for 20 years (1726-1746) and the same period was enjoyed by the 12th Nawab Sadiq Muhammad Khan IV Abbasi (1879-1890). The remaining eight rulers shared

among themselves only 100 years i.e. an average of 8.5 years per ruler. The eighth Nawab Sadiq Muhammad III Abbasi ruled for the shortest period of one year only (1852-1853). He was obliged to abdicate the throne on account of his unpopularity and lack of support from with in his own family[24]. In matter of length of rule, this Nawab was followed by the 12th Nawab Al-Haaj Muhammad Bahawal Khan V Abbasi who ruled for four years (1903-1907), the 9th Nawab Fateh Khan Abbasi ruled for five years (1853-1858) and the 10th Nawab Muhammad Bahawal Khan IV Abbasi for eight years (1858-1866).

Although all State rulers ruled like despots with an iron hand but, on the whole, it was a period of struggle, strife and great development. On the average, all the rulers had a religious bend of mind and through out they struggled to establish a just government based on Islamic values. They endeavored for the development of education of common folks and tried to raise their standard of living through development of agriculture, irrigation and village–to-market roads. They founded new cities and towns like Bahawalpur, Bahawalnagar, Rahim Yar Khan, Dera Nawab Sahib, Minchinabad, and some market places called *mandis* such as Hasilpur, Ahmadpur and Mandi Yazman. The last named market town was especially developed for the encouragement of new settlers for developing and eclaiming desert through the Sutlej Valley Project which was initiated in 1923 and completed in 1934. Rahim Yar Khan was intended to develop as an industrial town for processing oils and ginning cotton to which aspiration it has responded very well.

The rule of the Daudpotra-Nawabs of Bahawalpur is well-known for digging series of irrigation canals. The Nehar Bahawal was the largest canal taken out of River Sutlej at Islam Headwork. The Nehar Dera Nawab Branch was taken out of the Nehar Bahawal for irrigating the lands along the northern border of Cholistan. Another canal, again from the Bahawal Canal, was the Nehar Ahmadpur Branch. It was meant to irrigate Tehsils of Bahawalpur and Ahmadpur East. Hasilpur Feeder and Hakra Branch were taken out of Head Sulaimanki for irrigation of lands of Tehsil Hasilpur. The Punjnad Canal, taken out of Head Punjnad at River Chenab also irrigated a part of the Division of Bahawalpur. The effect of these irrigation canals was immediate and tremendous on the agricultural development of the surrounding country. The over all affect of this extensive system was the development of forest

Monument of Ucch Sharif
Watercolor by Nazir Ahmad.



industry and increased agricultural products of the region. The result was immediate and visible. Everywhere in place of desert and wastelands there now appeared green fields and thick forests. Availability of water helped develop a large artificial lake near Lal Sohanra where now has developed a beautiful National Park over a vast area of jungle and desert which is now a natural resort of flora and fauna and an exotic variety of water fowls and fish.

The rulers of the State also developed a net work of very good roads linking market towns (*mandis*) with cities and large towns for transporting agricultural products. With the help of four major bridges – one each at Sulaimnaki Headwork, Punjnad Headwork, and two on the River Sutlej near Bahawalpur city (one for rial and the other for road a now replaced with a new one) helped connect Bahawalpur with all other bigger towns and cities in other provinces. As a result of this Rahim Yar Khan is now bustling with industry and has become a great education center.

On educational front too, the foundation laid down by the Nawabs has come to full fruition. The Sadiq Egerton College, founded in 1886, is still one of the best colleges after the GC (now GC University) of Lahore. The former Jamia Abbasia is now the Islamia University with two campuses one each Rahim Yar Khan and Bahawalnager. The former Medical School is now the Quaid-i-Azam Medical College, the former Reeding Library is now the Central Library (the best one outside Lahore) and the former Sultani Museum has now been replaced by the new Bahawalpur Museum. This museum, the largest in the Punjab outside Lahore, has been established for preserving cultural Heritage of Bahawalpur, in general, and of Cholistan, in particular. Bahawalpur is the only Division of the Punjab – nay in whole of Pakistan, barring Lahore and Karachi which has its own zoological garden, a zoological museum and a national park developed at Lal Sohanra near Bahawalpur City. The city of Bahawalpur has two fine stadiums – one for hockey is considered to be the best after the Hockey Stadium of Karachi. The public park called Gulzar-i-Sadiq in Bahawalpur is a beautiful legacy of the ex-rulers of the State and so is the central mosque of the city called Jamia Al-Sadiq and the Eidgah (see more under Bahawalpur).

Bahawalpur State was the only state ceding to Pakistan that had its own mint for issuing coins and its own postage stamps. For the first time a mint was established in

about 1802 during the reign of the fifth Nawab Muhammad Bahawal Khan II Abbasi (1772-1809)[25]. Gold, silver and copper coins were issued from this mint and the city of Bahawalpur bore the mint name *Darus Sarur.*

During the British rule, Bahawalpur was the largest Muslim State in the subcontinent and was next only to Deccan in matter of resources. In Pakistan it was the largest both in terms of area, population as well as in resourcefulness. Like its coinage and postage, it had its own well-trained and efficient camel-cavalry. Its border was well defined and properly demarcated and looked after.

To conclude the political history of Bahawalpur, once again I would like to quote from Shujaat Zamir Dar:

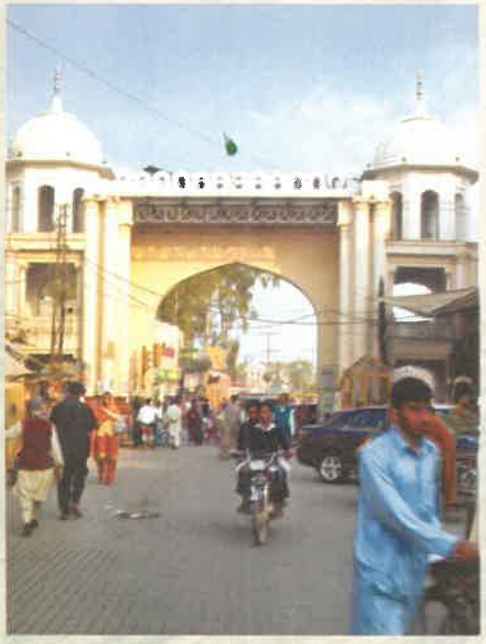
> "In 1947, the state of Bahawalpur was one of the notable Muslim states in undivided India with a Muslim ruler and a predominantly Muslim population. With the independence of India and Pakistan, Bahawalpur's late ruler, Nawab Al-Haaj General Sir Sadiq Muhammad Khan Abbasi V, chose to cede to Pakistan. The first guard of honor presented to M. A. Jinnah, the Quaid-i-Azam, on becoming governor general of Pakistan, was by a contingent of the Bahawalpur State Forces. The Ameer of Bahawalpur also provided financial assistance to his newly independent country. In 1954, the state of Bahawalpur was merged with the province of West Pakistan under the One-Unit Scheme. The last ruler of Bahawalpur, Nawab Sadiq Muhammad Khan Abbasi V died in London in 1966. His body was brought back to Pakistan and buried in the Royal Cemetery at Derawar Fort. The Abbasi dynasty of Bahawalpur had come to an end of its line"[26].

On the whole, The Bahawalpur State was a welfare state with good governance. If any one part of it is selected as a golden area, I would say it is the contribution in the field of architecture – be it forts, palaces, educational institution, mosques, and the like. This Division has the largest number of forts (50 in all) falling with in its boundary[27].

CITIES AND MONUMENTS

BAHAWALPUR[28]

Bahawalpur is the largest city of the Division. Formerly, it was the capital city of the State of Bahawalpur. It is situated at a small distance from the left bank of the River Sutlej also called Ghaghra River . The city is connected with other parts of the country through road, rail and air.



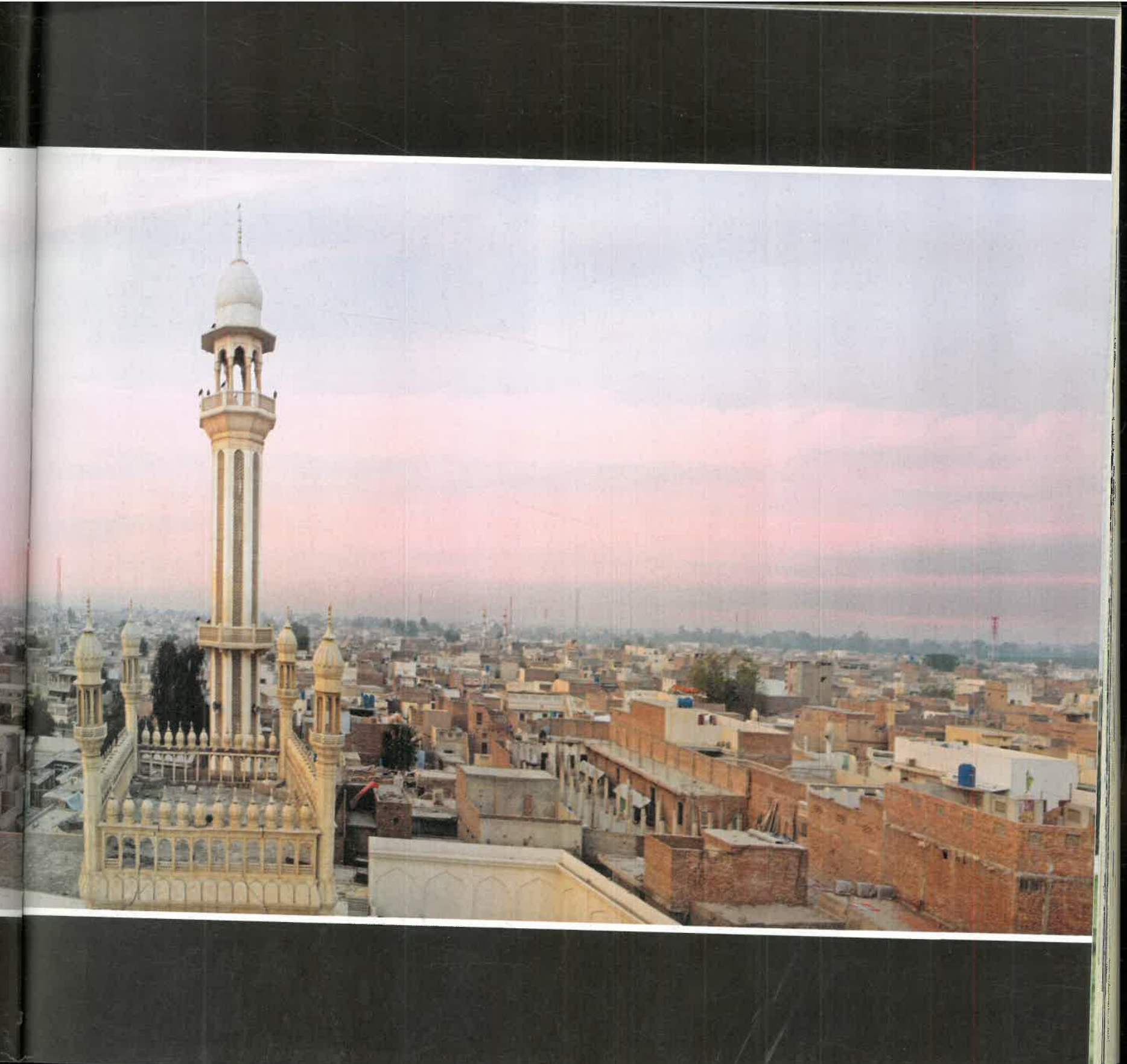
Bahawalpur City. Fareed Gate from inside.

The present city was founded in the year 1162 AH/ 1748 AC by Ameer Muhammad Bahawal Khan I on the site of a ruined villa of Muhammad Panah Khan Ghumrani in a small village called Sadho ki Jhok – by some also called Dhok Ranjha. The new city was surrounded by a fortification wall with a circular road around it. Actually, Bahawalpur was one of the three places which the rulers of Bahawalpur State had been using as their capital – Bahawalpur, Dera Nawab Sahib and Derawar Fort. But it was Bahawalpur which the Ameers embellished with most beautiful palaces, courts, gardens and other public buildings. Nur Mahal, Gulzar Mahal, Darbar Mahal (with its Mosque), Nishat Mahal, Farrukh Mahal, Baradari, Gateway of Bahawalgarh complex of palaces are still the marvel of architecture of the 20th century representing a combination of oriental traditions and western tastes. Some of these palaces and the characteristics of their architecture have been described and discussed elsewhere in this chapter. The Ameers further embellished the city with an Eidgah, a Zoo, the Victoria Hospital, etc. As early as 1777 a Jamia Masjid was built by Ameer Mubarak Khan Abbassi. Later on it was replaced as an official Jamia Mosque by a larger building - the present Jamia al-Sadiq by Nawab Sadiq Muhammad Khan V. The railway bridge on the River Sutlej was built in 1878. There was a special building attached with the Railway Station which used to house a special saloon for the Ameer of Bahawalpur and his family for their railway journeys. Unfortunately, this valuable piece of railway heritage has been burnt down through carelessness of their caretakers.

After the State was merged in West Pakistan in 1954-5 the city further developed by leaps and bounds. After Multan, it became the most important city of southern Punjab. The Jamia Abbasia was established in 1925. It was later on renamed as Jamia Islamia as a second university in the Punjab. It was given the status of a regular university in 1975 at par with other universities of the country. It has now two campuses one each in

Bahawalpur City, Fareed Gate from outside. Watercolor by Nazir Ahmad.

Bahawalpur city – Panoramic view from the courtyard of Jamia Al-Sadiq.



Bahawalpur City Bus Stand.

Central Library.

Fawawara Chowk.

Bahawalpur Museum.

Quaid-e-Azam College, Bahawalpur

Sadiq Egerton College. Bahawalpur.

Islamic University, Bahawalpur.

Bahawalpur Railway Station.

Victoria Hospital.

Main Gate of Bahawalpur Zoo.

Dring Stadium, Bahawalpur.

NRSP Bank, Bahawalpur.
Watercolor by Nazir Ahmad.

Welcome

Rahim Yar Khan and Bahawalnagar. The Sadiq Reeding Library - the Central Library of today is still the finest public library in southern Punjab and outside Lahore. It was founded in 1924 by Sir Rufus Daniel Issac, the Governor General o India but was officially inaugurated in 1947. It hoards a collection of 62538 books in English, Urdu, Persian, Arabic, etc. The elite premier boarding school by the name of Sadiq Public School was started in 1953. The Government Sadiq Egerton College was inaugurated in 1954 by Nawab Sadiq Muhammad Khan V and is still one of the finest colleges in the country. It was originally conceived to aim at "producing young men with high moral principles, self reliant, and self-confident with qualities of initiative and sense of responsibility, devotion to duty, religious outlook, etc.

After Lahore Museum the second largest general museum in Punjab was established in this city of which the author was the project director for almost two decades. This museum is the largest repository of cultural heritage of Cholistan.

Like the Museum, the city of Bahawalpur is also fortunate to have a Zoological Garden with a Zoological Museum in the city. It is spread over 25 acres of land. It is one of the three most important zoological gardens in the country – the two others being in Lahore and Karachi. The Zoo was established before Pakistan came into being. In 1971, another laurel in its crown was added when there was developed a National Park at Lal Sohanrra, some 20 miles/32 kilometers from the city. It is spread over an area of 77480 acres of land and comprises a lake fed by canals, a forest and a vast area of desert. The entire area is surrounded by a barbed wire all around it. There are recreational parks and huts for tourists[29]. Besides, the city has two beautiful stadiums – the hockey stadium with a capacity of 13000 being the finest in the country after the Hockey Stadium in Karachi. The city also has spacious public park called Gulzar-i-Sadiq that was built during the days of the State.

The fortification of the walled city was originally pierced by seven gates namely – Ahmadpuri Gate, Derawari Gate, Bikaniri (now Fareed) Gate, Shikarpuri Gate, Bohr Gate, Multani Gate and, like Lahore, one hole in the wall called Mori Gate. Among these only the Fareed Gate has been reconstructed in its old grandeur – all others have by now vanished. But today, the city has expanded much beyond its old quarters. The once forlorn and silent Circular Road now hums with life and has become the

economic hub of the city. The Fawara Chowk, however, still retains its old charm with its original fountain is still intact.

The Central Jamia Mosque – Jamia Al-Sadiq was originally started in 1877 by Ameer Bahawal Khan II. In addition to this a much larger Jamia mosque – present day Jamia Al-Sadiq, was started by Nawab Sir Sadiq Muhammmad Khan V (1924-1966) which still awaits completion. It has a huge basement which is being used for varied commercial activities. It is now nearing completion with all the finery of details and decoration. The famous Shish Mahal – one of the earliest palaces built by Ameers of Bahawalpur inside the walled city, was originally located close to this Jamia Mosque. This palace was destroyed by Sirdar Ahmad Nurzai.

Bahawalpur is a renowned center of arts and rafts. Once it was renowned for its colorful durees and carpets being prepared in the Central Jail. It was also a renowned center of enameled jewelry. It still has great reputation for a large variety of embroideries on dopattas and shirts.

Elphinston, who visited this city in 1827, was greatly impressed by a ring of 35 mango gardens that stretched all around the city.

According to the latest statistics available to us, the population of Bahawalpur City was 3,56,626 in 1998 as compared to 1,52,009 in 1981. Besides, Bahawalpur Cantt: has a population of 51,769 in 1998 as compared to 28,254 in1981[30].

The oldest monument in the vicinity of this city is the Stupa at Sui Vihar some 16 miles south-west of the city.

SUI VIHAR[31]

Sui Vihar – is also called, though wrongly, as So-Bahar. It is situated south of Sammasatta Railway Station and is located in a village of the same name some 16 miles /24 kilometers south-west of the Bahawalpur city. The monument is visible from the main road going to Ahmadpur Sharqia. A sketch of this monument drawn in 1870[32] shows it a much taller building (some 53 feet high) than what it is today. In 1904 it was only 45 feet high with its lower 20 feet buried in the mound and only

Car of Nawab of Bahawalpur in Bahawalpur Museum.

25 feet visible above the surface. It is a structure resembling like a circular tower based on a square base all built in mud bricks of large size. It is the only Buddhist site that has been positively identified both by the remains of a stupa and discovery of a dated inscription. This is the only Buddhist site with a stupa known in Punjab further east of Manikyala Stupa some 12 miles/20 kilometers south-east of Rawalpindi. This tower-like structure is actually what remains of a Buddhist stupa that was constructed in the 11th year of the reign of Emperor Kanishka the Great. It was a stupa with a square base built in the center of a square court with cells all around it – all built in mud bricks with a veneering of burnt bricks. Above the square base was a circular drum followed by a half dome (*anda*) and series of umbrella – all now gone. In the center of the tower (stupa) there was a narrow masonry shaft leading to a small recess in which were discovered a copper plate, a few coins and fragments of oxidized iron. The copper plate bore an inscription in Kharoshthi script which gives full details as to who built this stupa and when. According to this inscription the name of this place was Damana

A view of stupa at Sui Vihair near Khanqah Sharif.

Vihara and that it was owned by a female devotee named Bala Nandi. She built this Vihara along with her mother Balajiya and dedicated it to the memory of a mendicant named Naga Data, learned in *Sankhya* philosophy. This man was a disciple of Acharya Damatrata who himself was a disciple of another Acharya Bhawa. It was built on 28th day of the month Sasios in the 11th year of the reign of Emperor Kanishka. This inscription is now in the Indian Museum, Kolkata[33].

UCH SHARIF[34]

The etymology of the word 'Uch' or 'Ucha' and its various forms has been discussed in great details along with relevant sources – both folk, literary as well as religious by the Compiler of the State Gazetteer of Bahawalpur (1904) at pp. 385-388 and several other authors and needs not detain us here for long. Suffice here to say that the present name 'Uch' appears to have been changed from 'Chach' – the name of the Hindu Raja who is claimed to have founded or re-founded it a little before the

A view of stupa at Kot Sial near Allahabad.

coming of Muslims in this region. The name 'Uch' is also a diminutive form of a local word *'ucha'* i.e. high and the city might have got this name because of its location on a high mound near the bank of a river – a dried branch of Sutlej River. This city appears in history with several other names such Dev Garh and Askalanda. The last name certainly refers to the original Greek name Alexandria which Alexander the Great gave to the city which he founded on the confluence of the Indus and the Chenab Rivers[35]. If it is so, and I am confident it to be so, then Uch was founded for the first time by Alexander the Great in the last quarter of the 4th century BCE on this very site and gave it the name of Alexandria on the Confluence of the Indus and Chenab Rivers. Askalanda or Alasanda or Sikandria (like the Port of Sikandria in Egypt) i.e. Alexandria was its original name. Otherwise too, all available sources and archaeological evidence indicate that the history of this city can easily be stretched back to the times of the Indo-Scythian rulers in the 1st century BCE / AC. But all this will remain hypothetical till it is confirmed by some more tangible evidence through excavations on the site carried down to the virgin soil.

But whatever its ultimate origin in name and time, Uch assumed a great significance during the early Muslim history prior to the establishment of Mughal Empire. It was already a strong political center of the southern Punjab but assumed a religious sanctity when Syed Safiuddin Haqqani Gazruni founded Uch Gilanian in 980 AC and afterwards Syed Jalalud Din Surkhposh Bokhari arrived in this city and established himself in Uch Bokhari in 1244 AC.

Today, Uch Sharif is a small town some 12 miles/19 kilometers north-west of Ahmadpur East. It is quite close to Punjnad - the famous headwork at the confluence of five rivers of the Punjab. This is one of the historical cities of Pakistan and the most historical one in the entire Bahawalpur Division. It has played a very significant role in the spread of Islam in the subcontinent. However, as already said above, its antiquity is much anterior to the introduction of Islam in this region. In it's hey days it was certainly a very big city – some believe it to have spread over an area 36 miles/56 kilometers long and 34 mile/52 kilometers wide. Ibn-i-Batuta – great traveler of the Islamic world describes it as a big city in the 7th century Hijra and declared it an abode of many religious scholars and a great center of Islamic learning. Madrassa Firozia has been the most celebrated religious college of its time that was located in Uch. Today,

Uch is divided into three major parts namely:

1. Uch Bokharian,
2. Uch Gilanian and
3. Uch Mughlan.

The city was visited in turn by many important conquerors, commanders of armies, and rulers of fame such as Alexander the Great, Muhammad bin Qasim, Sultan Mahmud, Nasiruddin Qabacha, Shamsud Din Altutmash, etc.

Today Uch is well-known for its beautiful monuments – particularly the gorgeous tombs of Bibi Jiwindi, Bahaul Haleem, Syed Jalalud Din Surkhposh Bokhari, Syed Gazruni and the mosque of Hazrat Jalalud in Bokhari, etc. Besides, there is a relic house that belongs to the Gilani family which, inter-alia, contain many rare and valuable manuscripts of religious and historical value.

RAHIM YAR KHAN[36]

Rahim Yar Khan is situated on the main railway line as well as on the National Highway between Lahore and Karachi. It is the second largest city of the Division and headquarters of the district of the same name. Its foundation was laid in 1751 by Fazal Ilahi Khan Halani on the ruins of an earlier town known as Phul Wadda – a Sumra settlement. The new town was named as Nowshera. There cannot be any doubt that the first settlement of Rahim Yar Khan was at the site of Pattan Munara, only some five miles east of the present city. Remains of an extensive mound marking the site of an abandunt city can be visited in the vicinity of a monument called Pattan Munara (see below).

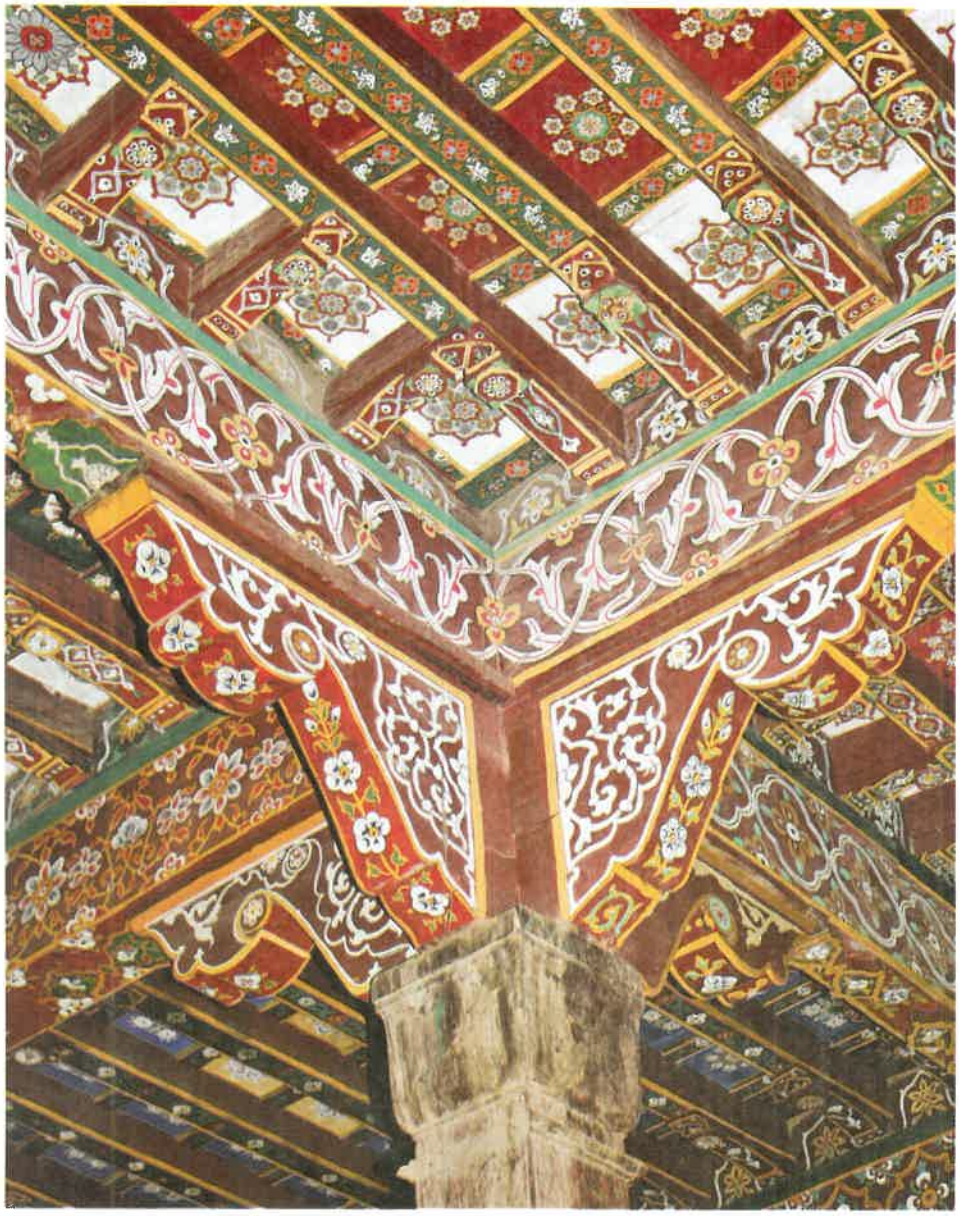
In 1881, Sadiq Muhammad Khan IV, renamed it as Rahim Yar Khan after the name of his minor son who had died earlier in a fire accident. In revenue record, however, it retained its old name Nowshera as late as 1933. For a long time it remained a small town of about 10,000 people. But after the commencement of the Indus Valley Project, its population was suddenly boosted to 45,000 people. According to the census of 1998 the population of this city was 2,33,537 as compared to 1,19,036 in 1981.

The Nowshera Town had a fortification wall around it, but the same was dismantled during the reign of Ameer Bahawal Khan II. Fresh planning for its development was

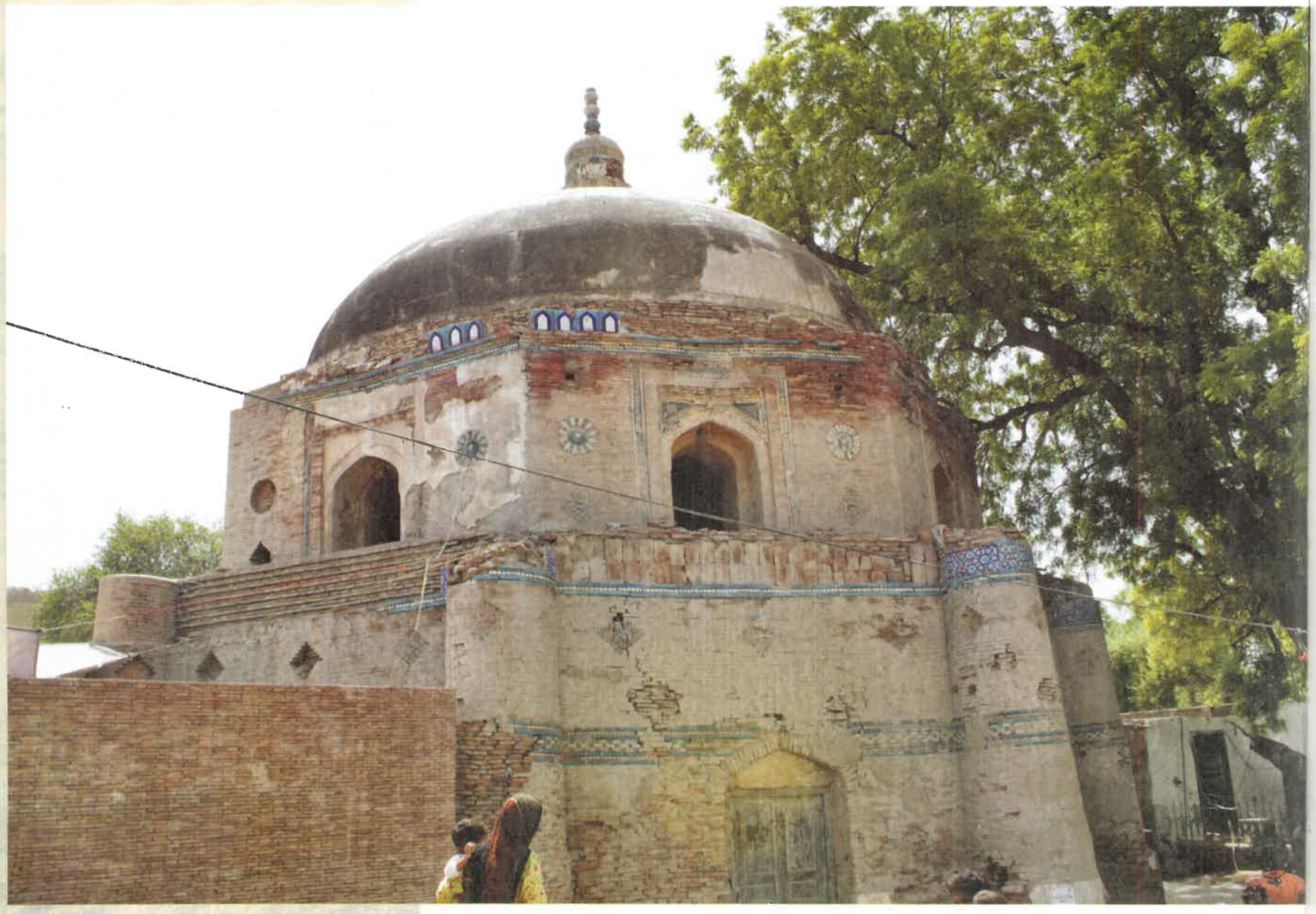
Details of decorations on the tomb of Bibi Jivindi – Uch Sharif.

Mosque of Hazrat Jalal Surkh Bukhari – Uch Sharif.

Mausoleum of Hazrat Jalal ud Din Surkhposh Lal Bukhari – Uch Sharif.



Painted ceiling of the mausoleum of Hazrat Jalal ud Din Surkhposh Bukhari, Uch Sharif.



Tomb of Hazrat Musa Pak Shaheed, Uch Sharif.

Masjid Gillanian – Uch Sharif.

Shamas Mahal of Gillani family – Uch Sharif.

Painted Ceiling of Masjid Gillanian – Uch Sharif.

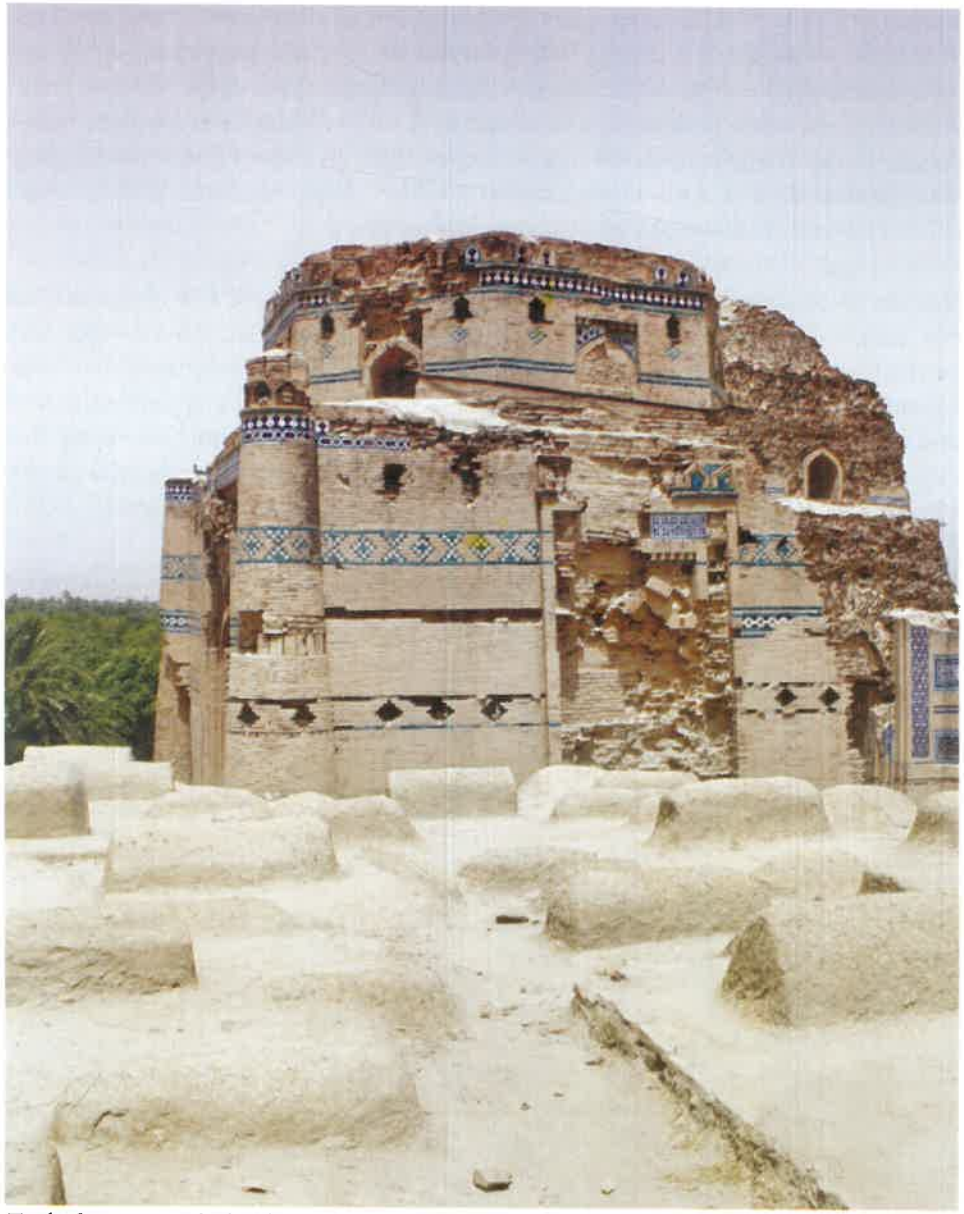
Part of the facade of Shams Mahal, Uch Sharif.

Tomb of Bahaul Hleem -- Uch Sharif.

Tomb of Shaikh Abu Hanifa – Uch Sharif.

Tom views of the tomb of Hazrat Sadruddin Raja Qatal – Uch Sharif.

Two views of the tomb Jahania Jahangasht – Uch Sharif.



Tomb of Nooria – Uch Sharif.

started in 1945. With in a few years it expanded in all directions. During the State rule it was a Kardari of Khanpur. In 1944 it was declared as headquarters of the new district bearing the name of the city. In 1948 foundation stone of the Abbasia Textile Mills was laid which became functional in 1957. In 1947 M/s Lever Brothers built a factory in this city which started functioning in 1952. In 1956, Government College was transferred to its present location. Soon, Girls College, Stadium, APWA Center, Town Hall and Allama Iqal Library were added to this city.

But the greatest development was made under the patronage of His Highness Zaid bin Sultan, the head of the United Ameerate Empire. Shaikh Zaid Medical Complex in this city is a special gift of Zaid bin Sultan. Today, Rahim Yar Khan is an ever-expanding modern city with beautiful public and private buildings, recreational places, and educational institutions - including a Campus of the Bahawalpur University. The city is now spread over an area of 10 square miles. It is basically an Industrial city for oils and ghee mills, Soap industry and ginning and seed processing factories.

Pattan Munara is the best known historical monument in the vicinity of Rahim Yar Khan.

PATTAN MUNARA[37]

Pattan Munara, Fattan or Pattanpur is the most famous pre-Muslim period monument in Bahawalpur Division. As it stands today, it is part of some Hindu temple. However, most of the local historians have some different perceptions about this building.

This monument lies five miles/8 kilometers east of Rahim Yar Khan Railway Station. Sitting on a high cultural mound it lies on the eastern bank of the old bed of River Indus that is known today as Sej. Some opine that at Pattan was actually the confluence of River Hakra – also called Ghaghra and the Indus River. When Mahmud Ghaznaviarrived at Pattan on his way to Somnath, Hakra was still full of waters[38]. The mound on which this tower-like structure stands itself is one of the most extensive archaeological sites that can be found outside the desert in Bahawalpur Division. Only two structures stand above ground of this mound – a single chamber mosque and a structure called munara or tower. The later is more prominent than the other. Several theories have been offered by local scholars as to what does this tower stand for, when was it constructed and by whom? Is it a light house to beacon travelers at the crossing

(pattan) of an old river are a remnant of a Buddhist stupa or a part of a Hindu Temple or a sentry post of some palace? Opinions of scholars differ[39]. Some regard them as a light house on a river crossing – and hence its name Pattan Munara. However, sober scholars regard this structure either as a remnant of a Buddhist monastery or part of some grand Hindu temple. It is generally believed that the present 'munara' is only one of the five similar minarets that once stood – one each at four corners with the present surviving one – the largest of all, standing in the center of the monastery. The Buddhist complex existed as late as the 18th century, though in a dilapidated condition, when it was pulled down by Fazal Ali Helani Daudpotra for the sake of bricks used in the building of three forts nearby namely Dingarh, Sahibgarh and Bhagla leaving behind what can be seen today. It is said that originally this structure was three-storey high. The present structure is 26 feet high and stands on a base 12 feet square. But the claim of some that this structure owes its existence to Asoka – the great patron of Buddhism is certainly not correct as we do not find any characteristic of that period in it. Similarly, the theory of a Buddhist monastery existing on the

Rahim Yar Khan city.

Rahim Yar Khan.

site cannot be ruled out but a monastery with four corner towers and fifth one in the center – all connected with one another has no counter part in the history of Buddhist architecture. However, local historians associate the site of Puttan Munara with Sumras and Gurchani Baloches in the 10th -11th century AC down to the times of Phul Wadda – the founder of the present day city of Rahim Yar Khan – then known as Noswshera. The final destruction of the city of Pattan Munara is also dedicated to a bard named Swami Charan who was deprived of his property by some Sumra youths in this very city. The Pattan fell down and the Sejchanged its course. Some Sanads of the time of Akbar the Great have also been reported in private possession of people of the region but their where-about today is not known.

But there is no doubt that at some later stage Pattan Munara became sacred to the followers of Shiva who started worshiping Shiv-ling in a local temple. This temple is

believed to have a subterranean building with one water reservoir and seven rooms with their roofs and floors built in stone. During the reign of Bahawal Khan III in about 1840 the Shiv-ling worship earned the wrath of the Muslims who destroyed the Shiva temple and built in its place a mosque that is still there near this tower. But whether the temple was where the mosque stands today or it was the same as it stands today a few hundreds yards away from the mosque, we are not sure.

Qamar Taskeen claims to have seen some 7-8 structures which he describes as tunnels but his local guide explained these structures as basements excavated by Col. Minchin more than hundred years back. He also saw two rooms attached with the tower, some remains of a fort and some sculptures carved on the tower itself. None of these remains are now visible on the site.

The local legends have it that the city of Pattan Munara originally covered an area of about 10 square miles or so covering the nearby mounds o Bhindar, Darwaza, Binder and Khokhar. Some forty years back Qamar Taskeen claims to have examined some

Pattan Munara.

Pattan Munara – details.

An old mosque on the central mound of Pattan Munara
Watercolor by Nazir Ahmad.

remains of this great city in the form of a state granary, a city gateway, a palacial building, etc. But is there anything of this sort on the grounf: No one knows.

BHONG[40]

Bhong is an abbreviation of the word Bhongri meaning a hut. It was the name of a small settlement founded on the site of present day Bhong by Andharrh tribe after their migration from Jaisalmir in India. They were converted to Islam in the 7th-8th century Hijra. Today, Bhong is a small village on the left bank of the River Indus is some 15 kilometers further south of Sadiqabad – the last Tehsil headquarters of the Punjab. The only reason of its fame is the beautiful architectural complex called Masjid Bhong. It has been built by a local landlord Late Raees Ghazi Muhammad. The complex was conceived by him in 1932 and completed in 1982 at great expenses details of which have never been divulged by the builder.

It took Sirdar Raees Ghazi Muhammad forty years converting a small mosque at Bhongri into a monumental complex of international repute. In the complex , The Mosque is the focal point which itself is one of the most outstanding religious architectural feats of the twentieth century in Pakistan. It is an example of exquisite design and architectural beauty embellished with gold leaves and Quranic verses scribed in beautiful calligraphy. Sirdar Raees Ghazi, who conceived the idea of this complex, was its architect, designer, engineer and financier. Initially, he recruited artisans from all over India – master masons and stone carvers from Rajasthan, craftsmen for glazed tiles and mosaic and mirror works from Multan and calligraphers from Karachi. However, after 1947 he recruited all the requisite artisans from Multan including a master-mason – Ustad.

The mosque stands on a high ground and forms the nucleus of the prayer hall, a library, a madrassa, a number of cells for students and teachers, a water reservoir and a pleasing garden. The complex may lack a unity of concept, design and repertoire of decoration, but it certainly epitomizes a desire and piety of an individual who had resources as well as a chaste taste for Islamic decorative arts. The mosque is profusely decorated with almost all kinds of decorative crafts and arts for which Southern Punjab has always been well known – all works are executed in excellent quality of design and finish. In recognition of his services in creating such a beautiful monument, Sirdar

Raees Ghazi Muhammad was posthumously awarded two covetous awards - *Sitara-i-Imtiaz* in 1984 by Government of Pakistan and the Agha Khan International Award for Islamic Architecture in 1986.

SOME OTHER PLACES

Besides the above, there are many places in these two districts of Bahawalpur Division that deserve our attention but we have skipped over them on account of limited space available to us for this purpose. These places are Khanqah Sharif near Bahawalpur, Mau Mubarak near Rahim Yar Khan, Ahmadpur Lamma near Sadiqabad, Allahabad, Garhi Ikhtiyar Khan, Khairpur Tamaiwali, Khanpur, Khan Baila, Bhutta Wahan – the birth place of two renowned brothers and the sons of Mulla Mubarak of Akbar's court named Abul Fazal and Faizi, and the birth place of Sassi, the heroine of our folk story *Sassi and Punnun,* Hasilpur, Yazman, Liaqatpur, Kot Sabzal, Kot Samaba, etc.

FORTS OF CHOLISTAN[41]

Besides, there are numerous forts, about fifty in number, both with in the desert and in the settled area that can itself be a subject of an independent book. Among these those in the heart of the desert, including some in the District of Bahawalnagar, are very interesting for the study of their strategic locations and their significance of control of ancient trade routes between Central Asia and mainland India. A few better known in the desert are:

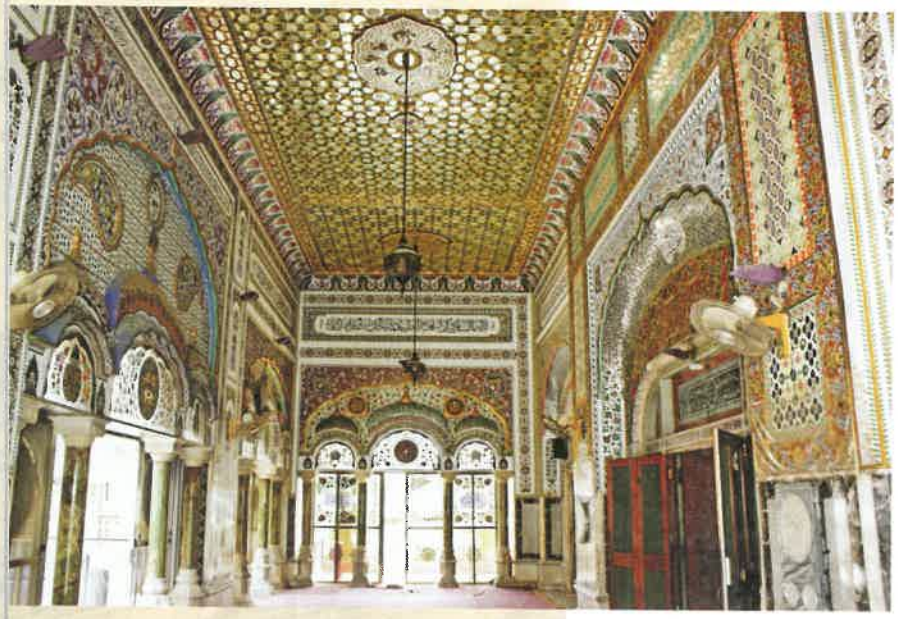
> Bijnot (Winjhrot), Bhagla, Islamagarh (Bhimwar), Derawar, Dhuin, Dingarh (Tirhara), Fatehgarh (Guardiana), Jamgarh, Kandera, Khairgarh, Khangarh, Liara, Marot, Mirgarh, Muchki, Muridwala, Maujgarh, Sahibgarh, Sardargarh, etc.

Here below, we have selected only a few which are more important for one reason or another:

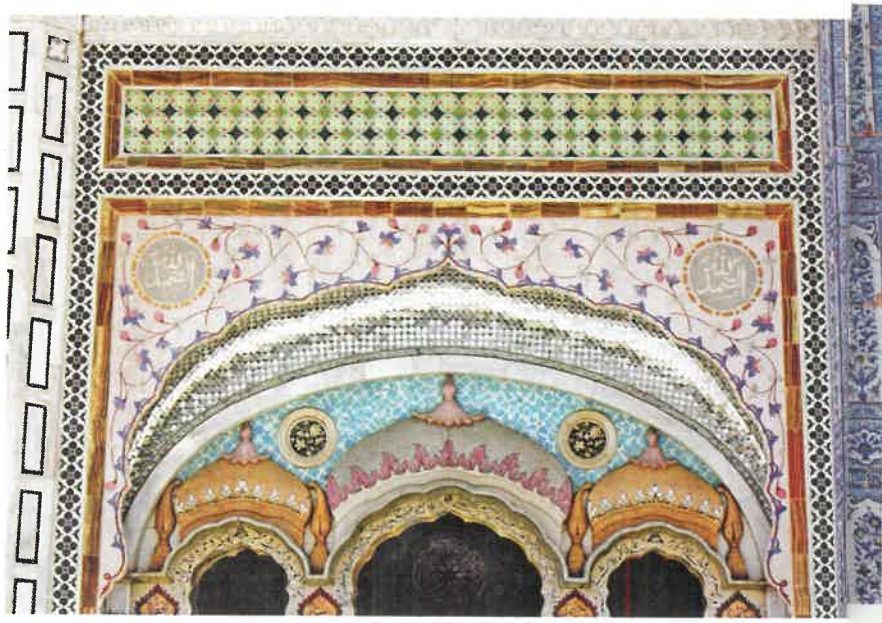
DERAWAR FORT

Derawar Fort is one of the most impressive monuments in Cholistan. The present building was built by Abbassi family in 1733 on the remains of a fort of much earlier date. The fort is square in plan. The 30 meters high wall of the fort has in all 40 semi-circular bastions - 10 on each side. The buildings inside the fort are, Harem, Subedar's

General view of Mosque at Bhong.

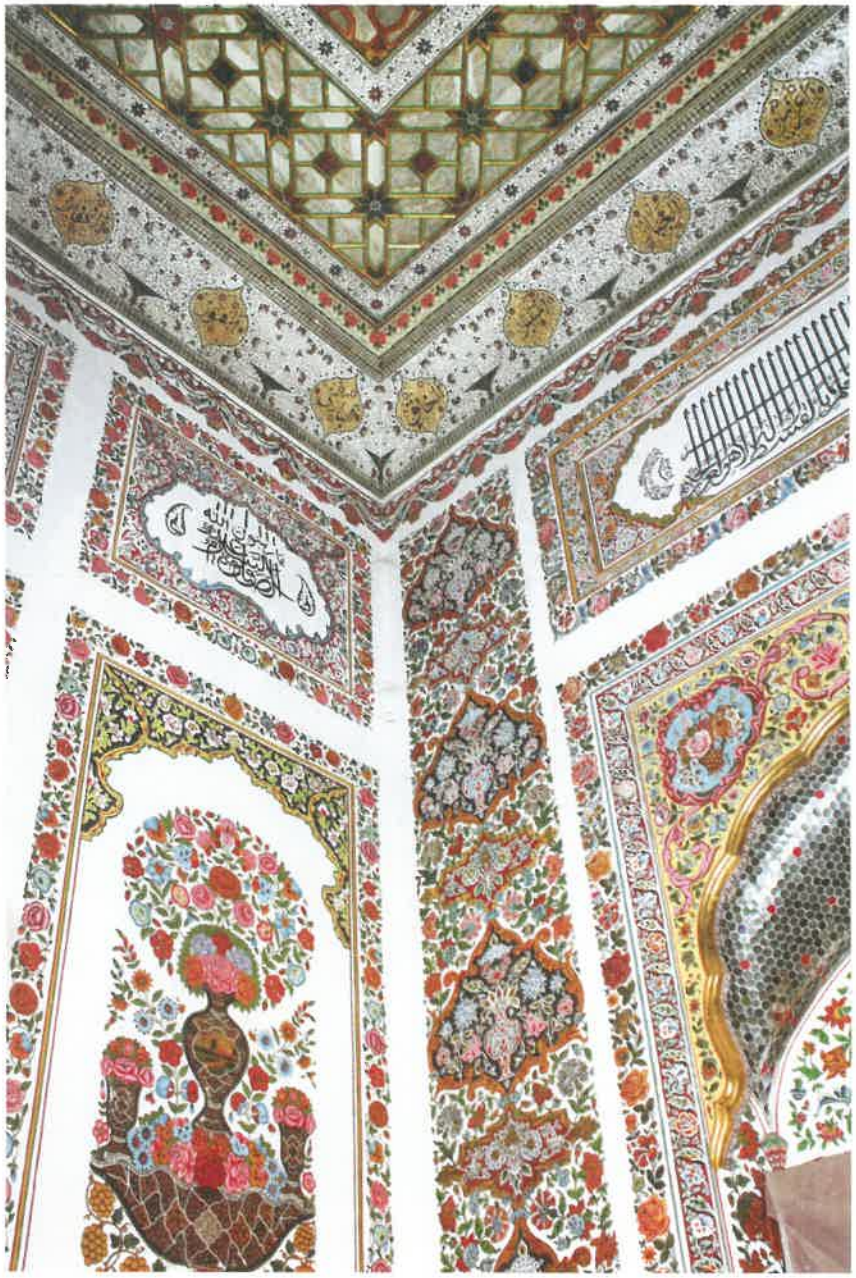


Prayer chamber with a large variety of decoration in the different techniques.

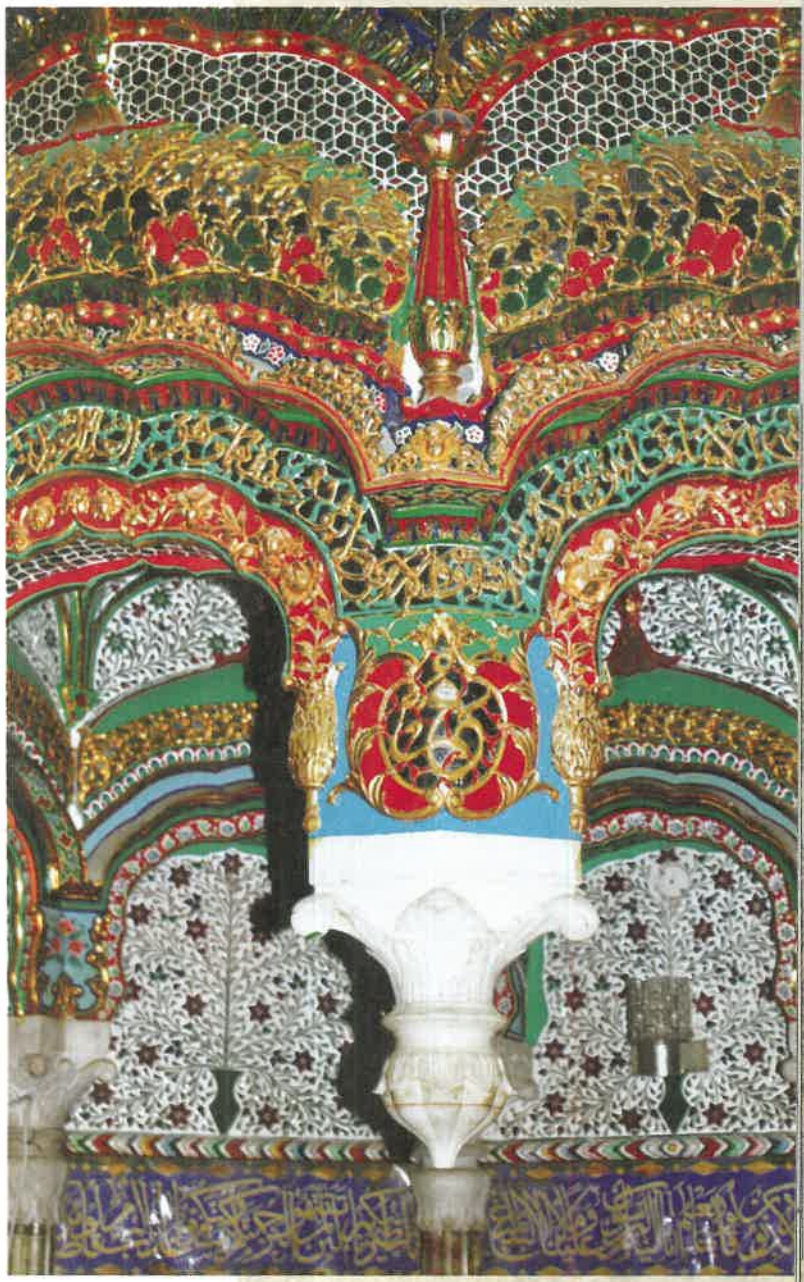


Mehrab of the prayer chamber.

Some views of the interior of Bhong Mosque.



Fresco painting in blue, red, yellow and green colours.



Mehrab of the Prayer Hall, details of decoration in mirror work.

Bhong Mosque – blue and white glazed tile work.

Quarters, an arsenal and a mosque. An interesting building is the multi-roomed subterranean summer rest house of Nawabs called *Sard Khana.* The iron rail to take Nawab's carriage down in the basement is still intact. There are also remains of a watchtower, a prison, the granary, a guard house and some 100 now inaccessible tunnels - the rumored subterranean chambers with buried treasures of the former rulers. The once gaily painted rest house or *baradari* on top of the north-eastern bastion still flies high the flag of the former ruling family. Originally, it was probably an observation post.

The huge fort stands on top of a ruined city of the Mature Harappan Civilization that spans a period 2500 to 1500 BCE. The Hakra River, which once flowed close by was dried up some 3500 years back draining life out of a mighty civilization. In the 9th Century ACE, to be exact, the site attracted the Bhatti Rajputs of Jaisalmir and Bikaner who built here a huga mud fort. Raja Rawal Deoraj gave the place his name, as Dera Rawal. With the passage of time, the name changed to Dera Rawar and finally to Derawar as to today. According to some scholars, Derawar is actually another form of the word Derawarr i.e., Dravidian - the original inhabitants of the Indus Valley Civilization.

Jami Masjid near the Fort

Bhong Mosque – Minaret with blue and white glazed decoration.

Bhong Mosque – Main Gate of the complex (inside view).

The most impressive building surviving outside the fort is Jami Masjid of pure white marble brought over a distance of hundreds of miles away. This was built by Nawab Sadiq in 1848, after starting construction in 1842. Later Khawaja Ghulam Fareed, the famous Sufi saint, occupied this mosque. There is a legend that this name has been imprinted by a miracle on the main doorstep (though it may be weitten by dropping an acid on the stone slab, as it is not painted nor chiseled).

Royal Cemerery

Close to the Fort proper is the royal cemetery with marble and glazed tile work on graves. The graves of the rulers, save the first one, are however under one roof. It is a beautifully decorated hall embellished with fresco paintings on the walls, mirror work on the ceiling and carved marble cenotaphs over the graves. Over some of the graves hang costly chandeliers. Outside the main hall, there is the tomb of a Christian European wife

Details of Main Entrance.

Mosque of Fareed Mahal, Chechram Sharif.

Fareed Mahal – Chechran Sharif.

Market Town, Yazman.

Yazman Town – Main Bazaar.

of a former ruler. This marble appears to have been imported from Rajputana.

Islamgarh Fort

The Islamgarh Fort is located deep in Cholistan near the Indian border at a distance of 150 km from Derawar Fort. The fort itself is an impressive building of brick work with high and sloping walls strengthened by bastions. Due to the availability of good potable water, permanent human settlements existed outside the fort until 1971. A small mosque, 49 x 28 ½ feet, stands in the eastern half of the fort. Nearby is a double-ringed well. The burnt bricks used in the construction of the fort are 7 ½ X 5 ½ X 1 inches in size. The fort was built by Rawal Bhim. Singh in 1608. The fort has been in a state of neglect and disrepair for over a century. The fortification walls are 10 to 12 feet thick.

Jamgarh Fort

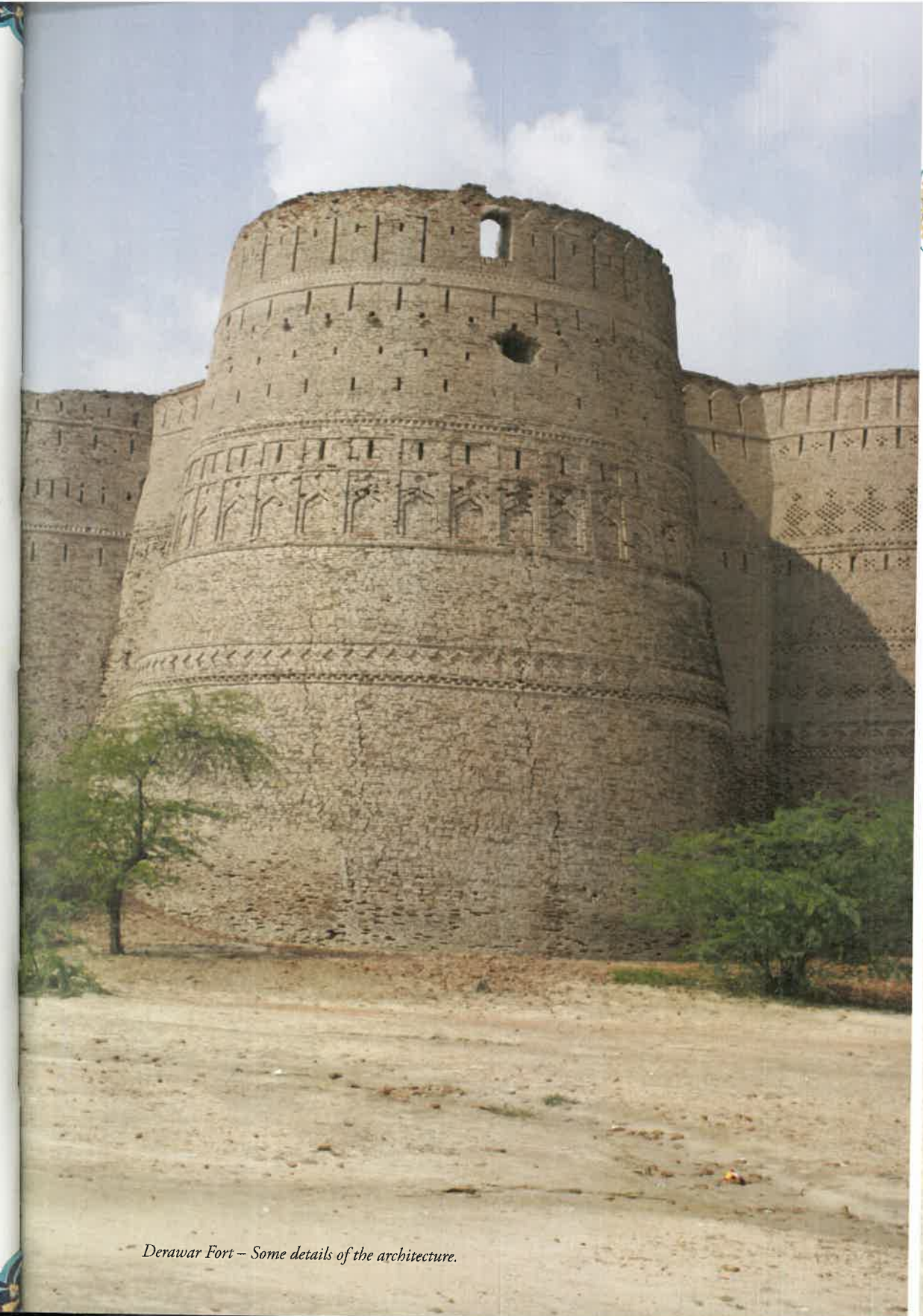
This beautiful burnt-brick fort stands in the desert with much of its original appearance. It is some 9 km away from Mir Garh Fort. It was built in 1788 by Jam Khan Maroofani. It is square in plan measuring 114 feet on each side. Its walls survive up to a height of 9 meters / 28 feet and are strengthened by circular bastions at the corners. An arched entrance, nearly 3 meters / 9 feet wide, was provided through the eastern wall. Originally, a mud rampart was built around the fort of which merely an outline of mud on the ground is visible now.

Kandera Fort

It is a mud brick fort with burnt brick facing on both sides. At present, only the mud brick core of the fort survives. It is square in plan and was built by Fazal Khan in 1754. The fort is surrounded by thick vegetal growth suggesting the presence of good moisture in the area, which is further proved by a nearby well with drinkable water.

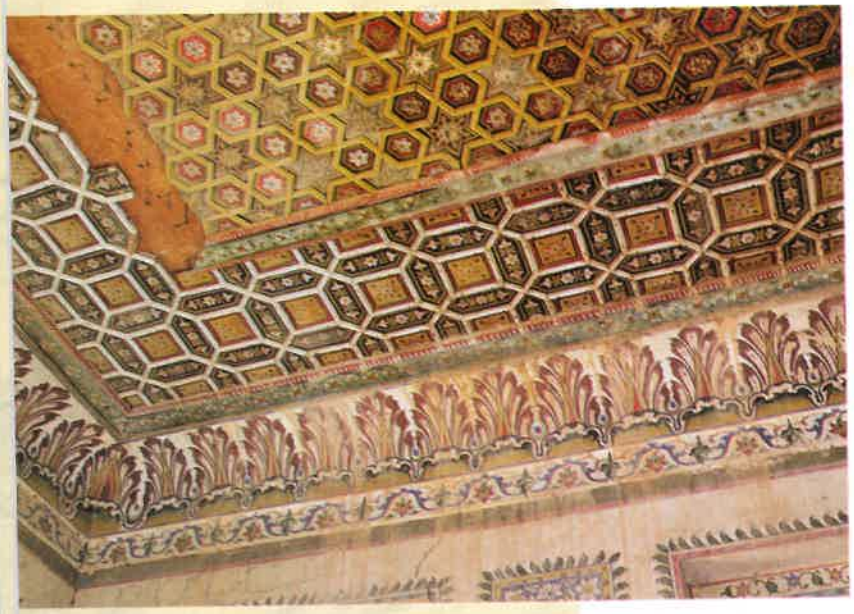
Khairgarh Fort

It is situated at a distance of 70 km from Derawar Fort and 12 miles southeast of Bhutta Sheikhan. It was built in 1775 by Ikhtiyar Khan with mud and burnt bricks. It is square in plan, measuring 170 feet on the inner side between octagonal bastions. The walls are 8 feet thick on top and still stand 24 feet high, including a 5 feet high parapet above. On the inner side, the bastions have a circular vaulted chambers, 19



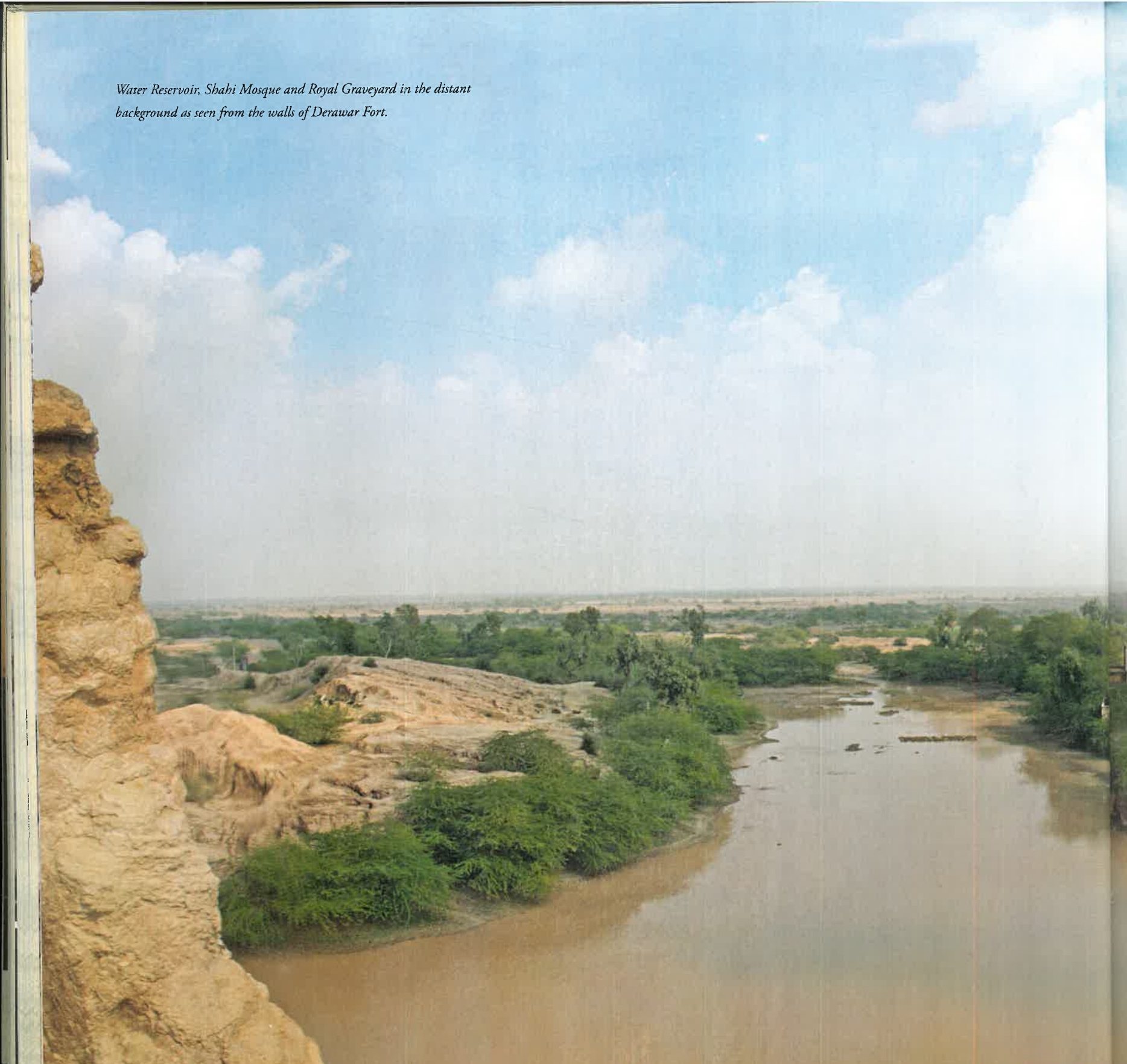
Derawar Fort – Some details of the architecture.

Panoramic view of Derawar Fort.



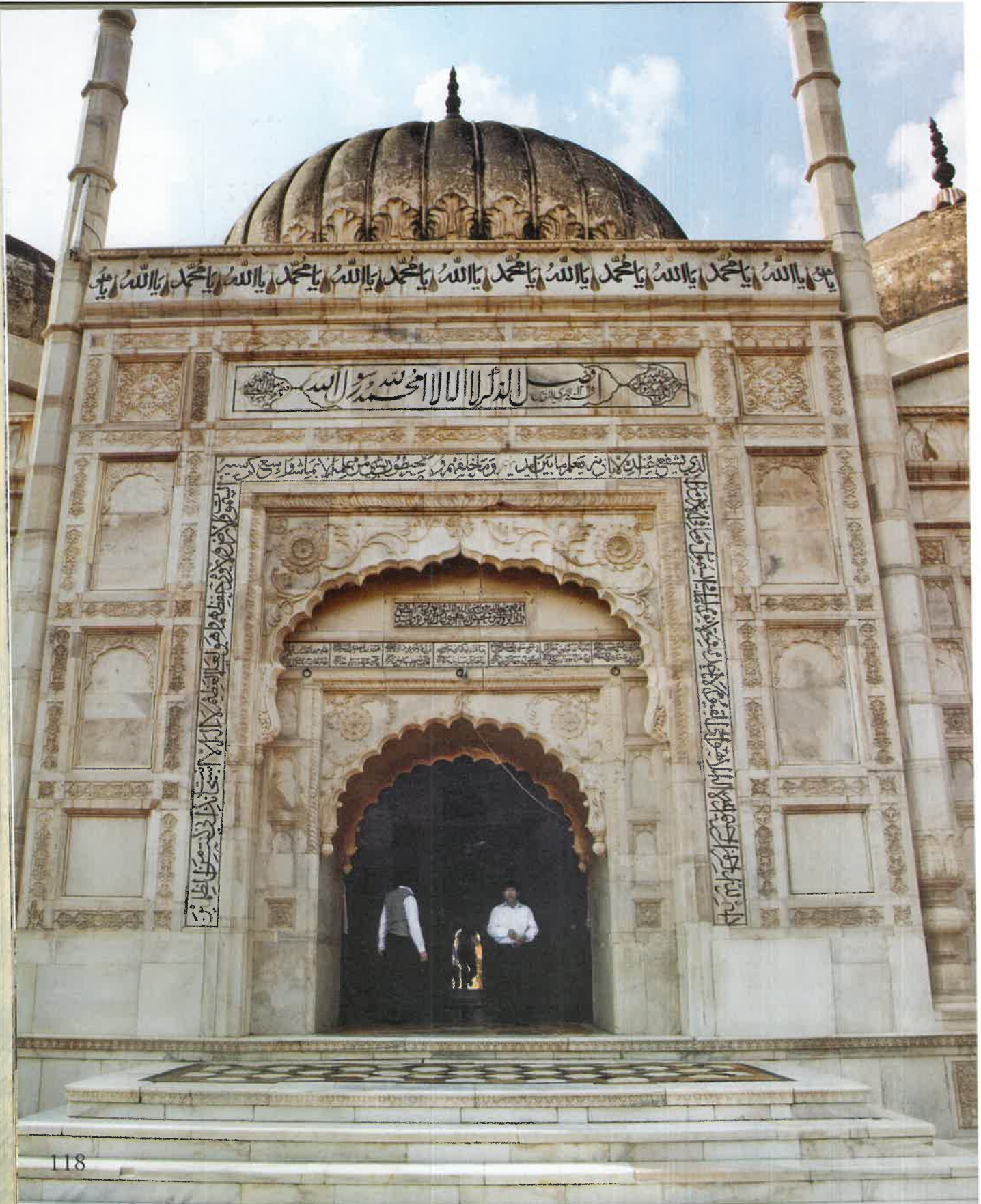
Derawar Fort – fresco painting decoration in different buildings of the Fort.

Phulra Fort – Watercolor by Nazir Ahmad.



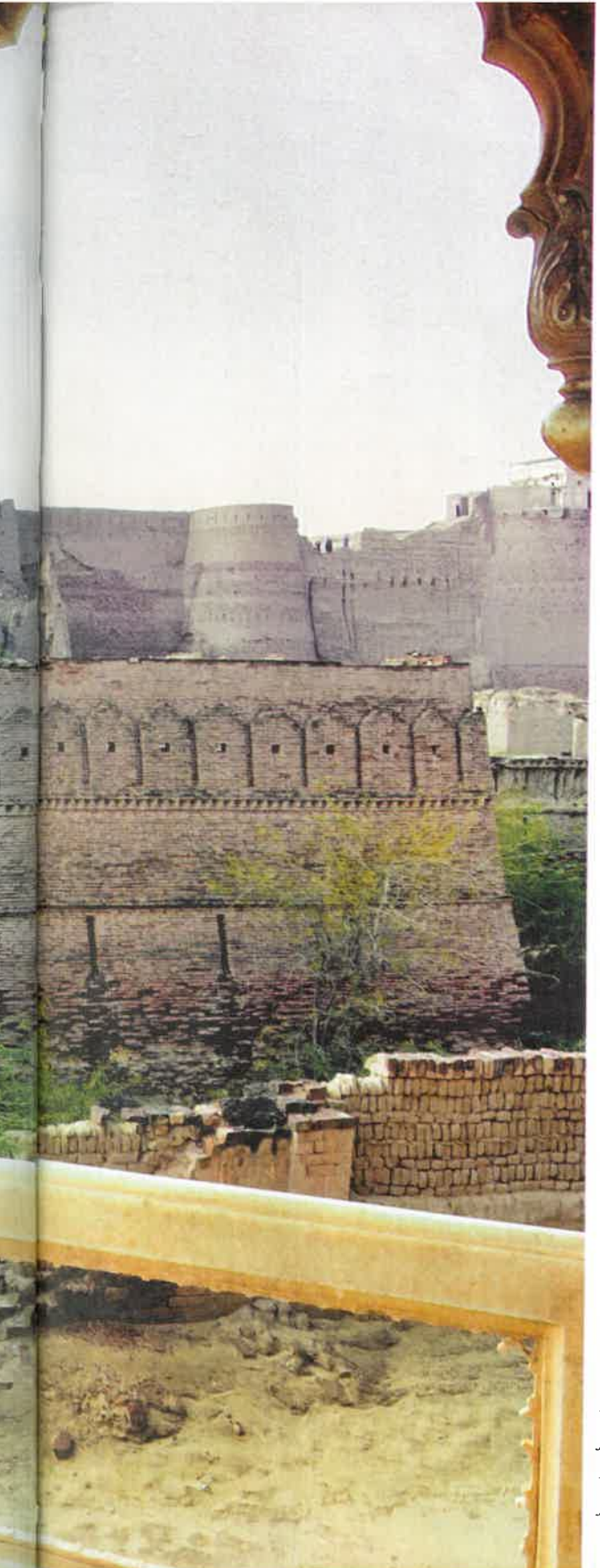
Water Reservoir, Shahi Mosque and Royal Graveyard in the distant background as seen from the walls of Derawar Fort.

Derawar Fort _ Main facade of the Jamia Mosque



Derawar Fort – Jamia Mosque
Central bay the faccade.

Derawar Fort – details of stone carving on teh facade of the Jamia Mosuqe.



Derawar Fort as seen from the balcony of the Prayer Chamber of the Jamia Mosque.

Jamia Mosuqe – Balcony seen from outside.

feet in diameter, which provides access to the top. An ancient brick lined well is located close to the fort outside its northwestern corner.

Khangarh Fort

Situated 70 km away from Derawar Fort, Khangarh Fort was built by Nawab Muhammad Bahawal Khan II in 1783. It is square in plan, 128 feet on each side and having semi-circular bastions at each corner with an entrance on the east side. The walls and bastions, which are built of mud-bricks with a burnt-brick facing, have fallen down leaving only piles of burnt bricks and signs of old walls, telling the tale of the lost grandeur. At a distance of 80 feet to the southeast there appears to be an ancient 'brick kiln'.

Marot Fort

Marot was once an important commercial center located on an ancient route between Multan and Delhi, which passed through Sirsa and Hansi (in India) during the medieval period. The existing ruins of Marot reportedly occupy an ancient place which according to traditions was founded by one of the rulers of Chittor during pre-Islamic times. It contained a number of religious shrines including a temple of Jains. Ornamented pillars of yellow sandstone with excessive carvings reflect the former significance of the shrines. By the 12th century Marot assumed strategic importance as well as emerged as a strong military outpost. Akbar's army was stationed at this fort. Nasiruddin Qabacha, the local ruler of Uch was also once stationed at Marot. A small mosque, 20 x 26 feet, built by Muhammad Tahir in the year 1569

Derawar Fort – general view of the family graveyard of the Nawab of Bahawalpur State.

Royal graveyard of Daeranwar Fort—
facade of the Mausoleum of Nawabs.

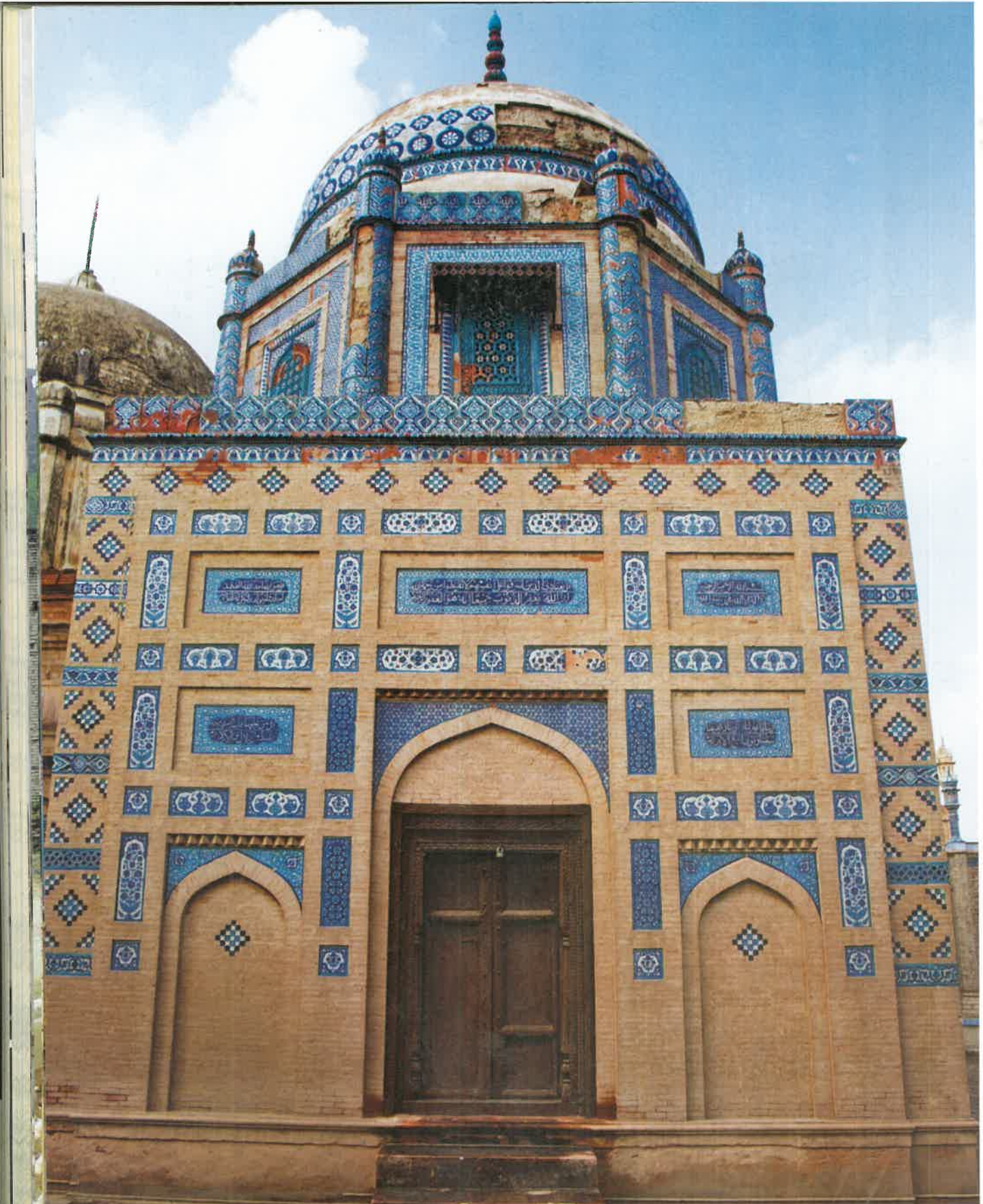
Interior of the Royal Grave Chamber.

Fresco painting.

One of the Cenotaphs.

Derawar Fort – one of the Royal Tombs Chamber.

One side-wall of the Royal Tombs Chamber.



Royal graveyard of Daerawar Fort – A tomb decorated with glazed tiles of white & blue colours.

Royal graveyard of Daerawar Fort – Three tombs – two built in white marble and the third has blue tile decoration.

during the reign of Mughal Emperor Akbar. The original dated Persian inscription from this mosque[42] and two beautifully carved stone pillars from a Jaina Temple once in this Fort are now in Bahawalpur Museum[43]. This historical fort has now been completely demolished.

Mirgarh Fort

This fort is 21 km from the town of Fort Abbas. It was reportedly built in three years time by Nur Muhammad Khan in 1799. A Persian inscription, seen at the gates of the fort in 1872, recorded that he was a disciple of the Gillani Makhdooms of Uch. The fort is built of burnt- bricks, is square in plan, measuring 92 feet on each side, and possesses 7 bastions standing up to 39 feet in height. The distance between remains of an outer rampart of mud can still be seen. A well inside the fort exists which is now filled up. In addition, six wells outside the fort reportedly contain sweet water.

Maujgarh Fort

The fort is at a distance of 32 km from Marot Fort. The Maujgarh Fort was founded by Muhammad Maroof Khan Kehrani in 1743. But its construction was completed by his son Jan Muhammad Khan and his successor in 1757. At present, the fort is in ruins. The outer-facing is that of burnt bricks, while the inner facing is that of mud bricks. A mosque measuring 54 ½ x 33 feet and decorated with glazed tiles and surmounted by a single dome, stands about 400 yards south of the fort. The fort is slightly irregular in plan measuring 325 x 312 and 238 feet on the southern, western and northern sides respectively. The walls are strengthened with a series of semi circular bastions.

Nawankot Fort

Nawan Kot Fort still retains some of its original features and is located 45 km away from Derawar Fort. Built of mud-bricks with 4 corner towers, it measures 156 feet externally between the bastions. The doorway on the north side is 10 feet wide and is flanked by guard rooms built with burnt bricks. It still remains some of its original features.

THE ABBASID PALACES

The Abbasid Ameers ruled over the State of Bahawalpur for over 200 years (1727-

1955). Under their rule the State developed an impressive architectural legacy, from the first simple residential place - Chau Dari, to the foundations of the town of Allahabad. As the state grew, so did its architecture, with the building of many forts, palaces and mosques. After Allahabad, the Ameers made Derawar their capital and developed it accordingly. Later on, as the city of Bahawalpur emerged as the Abbasid's new royal capital it became the heart of Abbasid architectural activities. In fact, the Ameers did not confine themselves to building within their own territory they even commissioned the construction of a number of *ribats* (inns) in Saudi Arabia en-route to Makka. Most of their buildings were designed to meet defensive, residential, religious or public needs. The Abbasid Ameers also rebuilt and renovated a number of ancient monuments belonging both to the pre- and medieval Muslim periods, the later including the shrines of the Bukhari saints and their Mosque at Uch. In planning and design, local environment was a primary consideration. The long hot summers meant that palaces had to be designed to allow the free circulation of air and incoming natural light. Buildings tended to face south towards the direction of the wind. Windows, balconies, and air ducts for ventilation were all generously provisioned for residential buildings, in particular were provided with basements that remained cool in the summers. Thick, high walls, trabeated roofs and encircling verandas were a standard feature of state buildings. Architects were careful to keep the plinth of the

Stone carvings from the Jaina Temple, Fort Marot all now in Bahawalpur Museum.

A bastion of Maujgarh Fort.

Aerial view of Maujgarh Fort.

A general view of Jamgarh Fort.

palaces they designed high, especially in Bahawalpur where the Sutlej River flowed a mere 4 km from the city.

Architecture of Palaces

Local and Foreign Traditions
Nonetheless, the Abbasid Ameers developed a style of architecture that cleverly blended both local and foreign traditions - Delhi sultanate, Mughal, Sikh and even European. The Nur Mahal and Gulzar Mahal in Bahawalpur, and the Sadiqgarh palace at Dera Nawab Sahib, for example reveal superficial details borrowed from European architecture. The nave, aisles, elliptical domes and barrel shaped roof of the Nur Mahal, as well as its stately Corinthian columns, circular and trefoil arches, pediments and iridescent stained-glass windows also echo a growing Anglo-India style of architecture that had already become popular in the state buildings of British Raj in Calcutta, Bombay, Delhi and Lahore.

Mud-Bricks Veneered With Burnt- Bricks, Fountains and Imposing Gateways
Structures were generally built of mud bricks set in mud mortar, and veneered with burnt brick for durability and aesthetics, a Central Asian tradition popular in India that dated back to ancient times. Lush green landscaping added further to the building's pleasant surroundings. Because of scarcity of water, very few fountains were built within these premises. The palaces were protected by high and imposing gateways, thick fortification walls, and, in some cases, catacombs connecting one palace with another.

Fortification Walls
Abbasid built cities - Bahawalpur and Derawar among them – that were protected by fortification walls and entrance gates. Walled cities were common at that time, as all over the Muslim world. The Arab city of Mansura in Sindh and Abbasid city of Bahawalpur in the Punjab were both built in oval shape with certain gates resembling those of Baghdad. The cities were traversed by narrow lanes sheltered by *chappars* (projecting thatched roofs) - another common feature of Arab desert towns. The old Shahi Bazaar, Machhi and Grain Gunj Market of Bahawalpur and others in Uch still function as covered bazaars, similar to the *dhak* (covered) bazars of Makka of that time.

Local Materials

State monuments of the time were generally built using local materials. Imported stone was also used in some cases. Earlier buildings reveal the use of mud mortar. Lime mortar became more popular later on but was replaced by a mixture made popular under the Mughals. Mortar made of *kankar* (crushed-brick), lime, pulses and jute commonly called *Qasuri chuna* or *pakka qali*. The use of mortar consisting of crushed brick and lime, as well as mud mortar is also evident in state buildings constructed in subsequent periods.

Wooden Doors and Windows

The Abbasid had developed a liking for wooden doors and windows with decorated panes using teakwood, shisham and *diyar* (deodar or cedar) for such fixtures. Wooden doors, windows, ventilation-ducts and staircases, banisters, etc. were often beautifully carved. Some buildings even used decorative grills of cast iron.

Stucco and Lacquer Work

The use of stucco and lacquer work was very common.

Frosted Glass

Imported frosted glass was often fixed in the trefoil arches of doors, windows and other panels of wooden entrances and ventilation ducts.

Floral and Geometric Designs

Floral and geometric designs, *shamsa* (roundels), oriel windows and pediments were used to embellish building exteriors. The southern wall of the Nur Mahal's central chamber has a river scene painted on its surface-the only example of its kind in Abbasid state buildings.

The Floor Patterns

The floors of most Abbasid state buildings tended to be plain, occasionally set with imported tiles and even stone slabs set in geometrical and floral designs. Red sand stone has been extensively used in the Darbar Mahal, for instance, probably transported from places as far away as Jodhpur and Agra in India or Jung Shahi in Sindh.

The Roof Patterns

The roofs were generally flat and trabeated, supported by iron bars and girders, but there are instances of domed, curved, vaulted and barrel shaped roofs. The roofs of Nur Mahal and Gulzar Mahal were partly built in brick. The roofing in brick technique was introduced in India by the British. Many different brick types appear to have been in use - square, rectangular, hexagonal, and pentagonal, Lahori, Multani and specially made bricks manufactured from materials that evolved from existing types.

Almost every Ameer of Bahawalpur took a personal interest in the construction of the new palaces, but most of the state's well known palaces were completed in the reign of Ameer Sadiq Muhammad Khan IV, who for his significant contribution to Bahawalpur architecture, became known as 'Shah Jahan' for the state of Bahawalpur.

BUILDINGS

The earliest building known as Chau Dari, constructed by the State authorities by Ameer Sadiq Muhammad Khan 1(1723-1746) as his residence, has since long fallen and disappeared. Ameer Muhammad Bahawal Khan I (1746-1749) founded the present city of Bahawalpur in an area previously known as Sadho ki Jhok. He fortified the ruins of a *haveli* (residential building) that had belonged to the *wadera* (landlord) Muhammad Panah Ghumrani, and gave his name to it - Bahawalpur. Among his early royal buildings, the Shish Mahal and Daulat Khana palaces are the most notable.

Sadiqgarh Palace, Dera Nawab Sahib

This town is at a distance of 45 kilometers from Bahawalpur. There is a fine building known as Sadiq Garh Palace in Dera Nawab Sahib. It is known as Rang Mahal or Mahal-i-Qadeem. It was constructed by Ameer Muhammad Bahawal khan III(1825-1852) at a specially selected site, some 4 km south of Ahmadpur East, on the way to Derawar. The palace has a basement. It was popularly named as the Rangeen or Rangla Mahal because its façade was decorated with sprinkled paint. It was connected to the *Zenan Khana* (Women Quarters) to its south through an underground tunnel. The palace walls were made of Lahori brick set with mud mortar, and painted with colorful floral patterns. The roof of a room on the first floor, which is still partly in place, has its ceiling decorated with lacquer work and *tasnimkari* or *tarseembandi.*

Actually, Sadiqgarh Palace is a fortified complex of a group of buildings all of great

significance in their own right. Behind the arch gateway there are independent buildings designated as Mubarak Mahal, Rahat Mahal, Haram Sara, Shimla Kothi, Choauburji, Sultani Museum, Kutab Khana, Cinema, indoor swimming pool, Armory and Mint Factory, Hospital, Servant Quarters[44].

Daulat Khana

The Daulat Khana is located on Darbar Road, connecting Bahawalpur palaces on one side and the old Islamia University campus on the other. It is one of Bahawalpur's oldest palaces, rebuilt by Ameer Sadiq Muhammad Khan IV (1866-1899) at the total cost of 0.2 million rupees. The palace is enclosed by a high, thick fortification wall, and the main entrance is through a large, wooden arched gateway that opens to the north. There was once a fine garden attached to the palace, as well as magnificent Mosque with three domes and golden pinnacles, the latter now replaced with more recent structure. The Daulat Khana was the birth place of Bahawalpur's last two rulers, Ameer Muhammad Bahawal Khan V and Ameer Sadiq Muhammad Khan V.

Rectangular in plan, the palace has a circular lobby in British style at the front and a double row of rooms at the back. The rooms have extraordinarily high ceilings, and flat, trabeated roofs. Like the ceiling of many other state monuments, these two are decorated with lacquer work in floral and geometrical patterns. Some traces of decoration, such as pediments and crowned oriel windows with relief finish, remain on the outer surface of the walls. Sadly the Daulat Khana is currently in poor state of maintenance[45].

Nur Mahal

Nur Mahal stands amidst rolling emerald green lawns. After the Sadiqgarh Palace it is the largest and most beautiful of the Abbasid palaces. It was designed by Muhammad Husain, an architect from the Chief Engineer's Office in Lahore, and its construction was supervised by a state engineer named Heenan or Hanan. Its foundation stone was laid by Ameer Sadiq Muhammad Khan IV in 1872. A jar full of state coins and an inscription bearing the date of the foundation were buried in the foundation. The palace was completed in 1875 at a total cost of 1.2 millions Rupees. Ameer Sadiq Muhammad Khan IV resided in the palace for a short time, but soon shifted out, possibly because of his apprehensions concerning its proximity

to the graveyard of Maluk Shah. Later on, the palace was reserved solely for court functions.

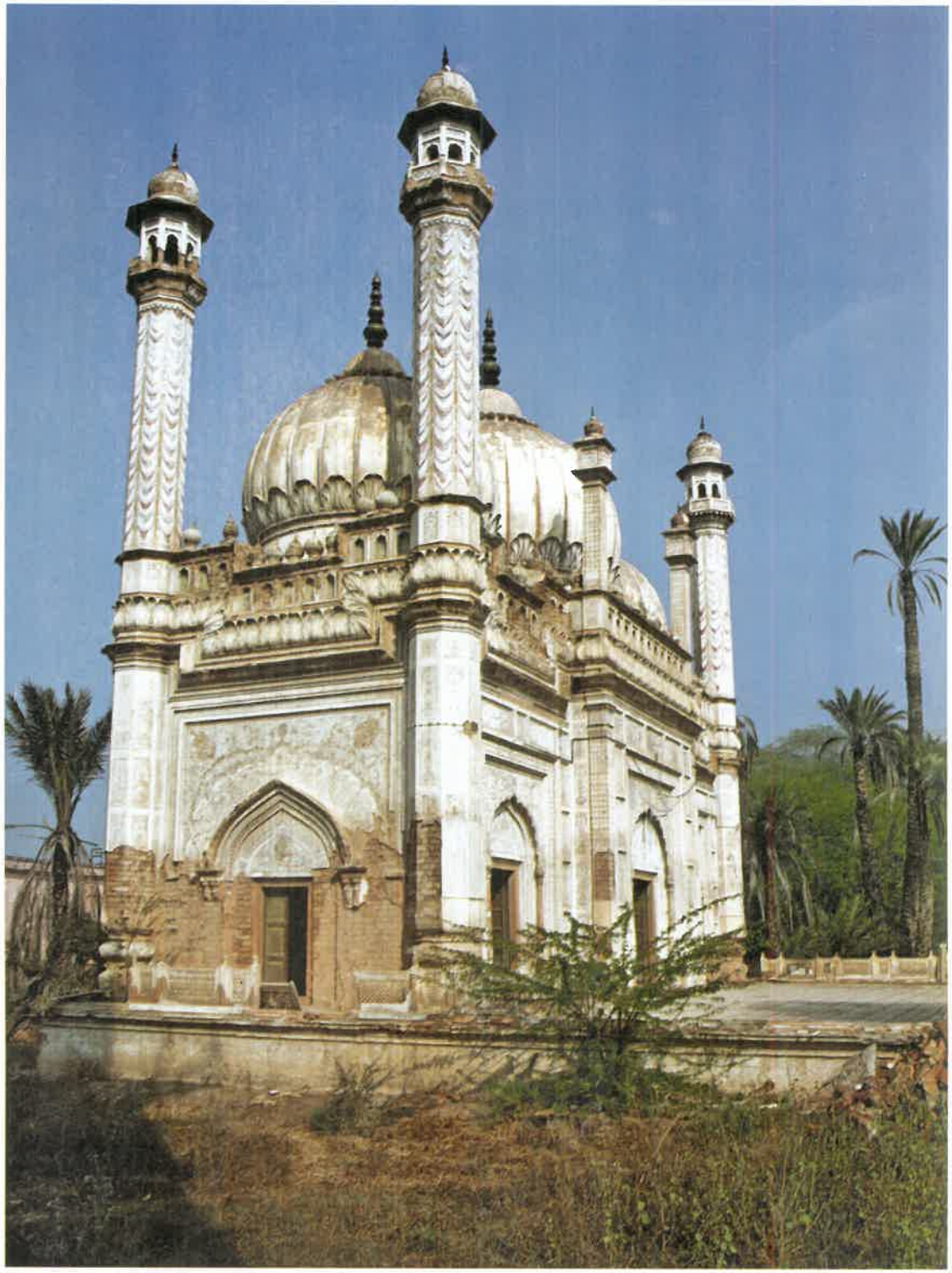
One of the most important events to be held at the Nur Mahal was the coronation of Ameer Muhammad Bahawal Khan V on 12th November 1903. India's Viceroy and Governor-General, Lord Curzon, was also present on this occasion. Many prominent people from all over India attended the coronation. After 1947, the palace continued to host visiting dignitaries, and was used as a state guesthouse by the second prime minister of Pakistan Khawaja Nazim-ud-Din, who visited Bahawalpur in 1955, before the state seceded formally to Pakistan. In 1976, the palace was initially rented out, and later on sold to Pakistan army. It is now being used as Bahawalpur Garrison Mess w.e.f. 5th October, 2001.

Rectangular in plan, the Nur Mahal consists of square, double storey rooms at each of its four corners, crowned with square domes. The central dome is octagonal, arching towards the centre. Viewed from the front, it stands out as impressively with white pillars and domes that provide a contrast against the brick construction. The porch has a unique triangular face and bears the official state emblem.

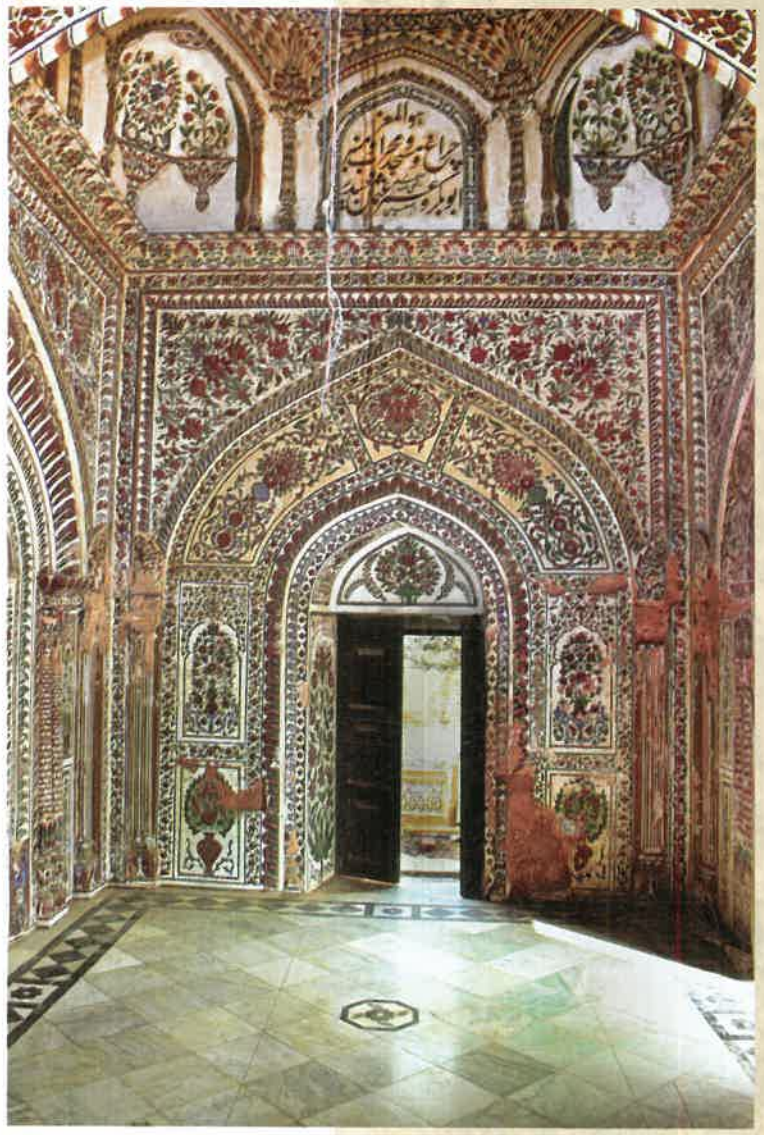
The main central hall is rectangular in plan and oriented in a north-south direction. It has a *'gulam gardish'* (gallery) on three sides separated by pairs of columns erected below the arched openings. The main entrance to the hall is through the front porch, where a flying staircase leads inside the building. The floor of main hall has a delicate finish of colorful, imported mosaic glazed tiles arranged in geometrical patterns. The hall has a barrel-shaped ceiling that is delineated by three types of intricate floral motifs, each occupying a square space in diagonal rows. A painting at one end of the ceiling depicts a river scene in bright colors. Receding panels in the hanging gallery walls display portraits of past Ameers, and grand pianos and large mirrors give a palpably period feel to the palace.

The veranda is built in a series of arcades and has a trabeated roof. The roofs of each set of three bedrooms, corridors and side halls are laid in reinforced brick work. The roof of the corridors is also curved, and provided with ventilation ducts. In fact, the palace is well provided for as far as ventilation is concerned, which helps keep even the high

Sadiqgarh Palace Dera Nawab Sahib.



Mosque of Sadiqgarh Palace.



Fresco painted decoration of the mosque of Sadiqgarah Palace.

Sadiqgarh Palace, Dera Nawab Sahib.

Pendoo Fort – Watercolor by Nazir Ahmad

141

Nur Mahal.
Watercolor by Nazir Ahmad.

A clock with portraits of twelve rulers of The State of Bahawalpur.

A set of medals of Bahawalpur State.

A postage stamp of Bahawalpur.

summer temperatures tolerable. The ventilation system comprises two tunnels below the main corridors in the eastern and western wings. Laid in a north-south direction, these tunnels draw in cooler air from ground level and push it up towards ducts onto the floors of the rooms above. The ducts are covered by cast-iron frames, through which the warm air is automatically pushed out through the roof.

Bahawalgarh Palace Compound

The Bahawalgarh Palace compound is situated north-east of the walled city of Bahawalpur, and encloses the Durbar Mahal, Nishat Mahal, Farrukh Mahal and a number of other contiguous buildings. It was initiated by Ameer Muhammad Bahawal Khan V in 1904, and completed in 1911. Also known as Mubarak Mahal; the Durbar Mahal was so named because it was used as the Ameer's official court or durbar. The Nishat or Farrukh Palaces were built as royal residences for the royal ladies. Of the buildings housed in this quadrangle, the Durbar Mahal is the largest and the most magnificent. The whole compound is enclosed by a fortification wall, and entered through a main gate to the south through a circular arch crowned by a beautifully carved wooden plank. The palace site was selected because it was cool, spacious and had pleasant surroundings, although the plan clearly disregards the direction of the wind. All the palaces with in the Bahawalgarh Compound were connected by metalled and brick-paved roads and their surrounding areas is carefully landscaped.

Durbar Mahal

Durbar Mahal, originally known as Mubarak Mahal was purpose-built to accommodate the central offices of the State. Later on, when Ameer Sadiq Muhammad Khan Abbasi V introduced a democratic system in the State in 1947, the palace was used to house offices of different ministries and conduct sessions of the State Assembly and hence started to be called as Durbar Mahal.

Square in plan and symmetrical in design, this Palace stands on a four foot high podium. It is a double storey building constructed of burnt brick set in mud mortar. The palace has four main entrances built on massive platforms with double return stairs that led through to the central octagonal transit hall. The spiral staircases led to the first floor, and there are two u-turn stair cases just near the entrances on either side.

Each corner of the palace is enclosed by two vestibules containing rooms for official use. The ground floor plan is identical to the first floor plan.

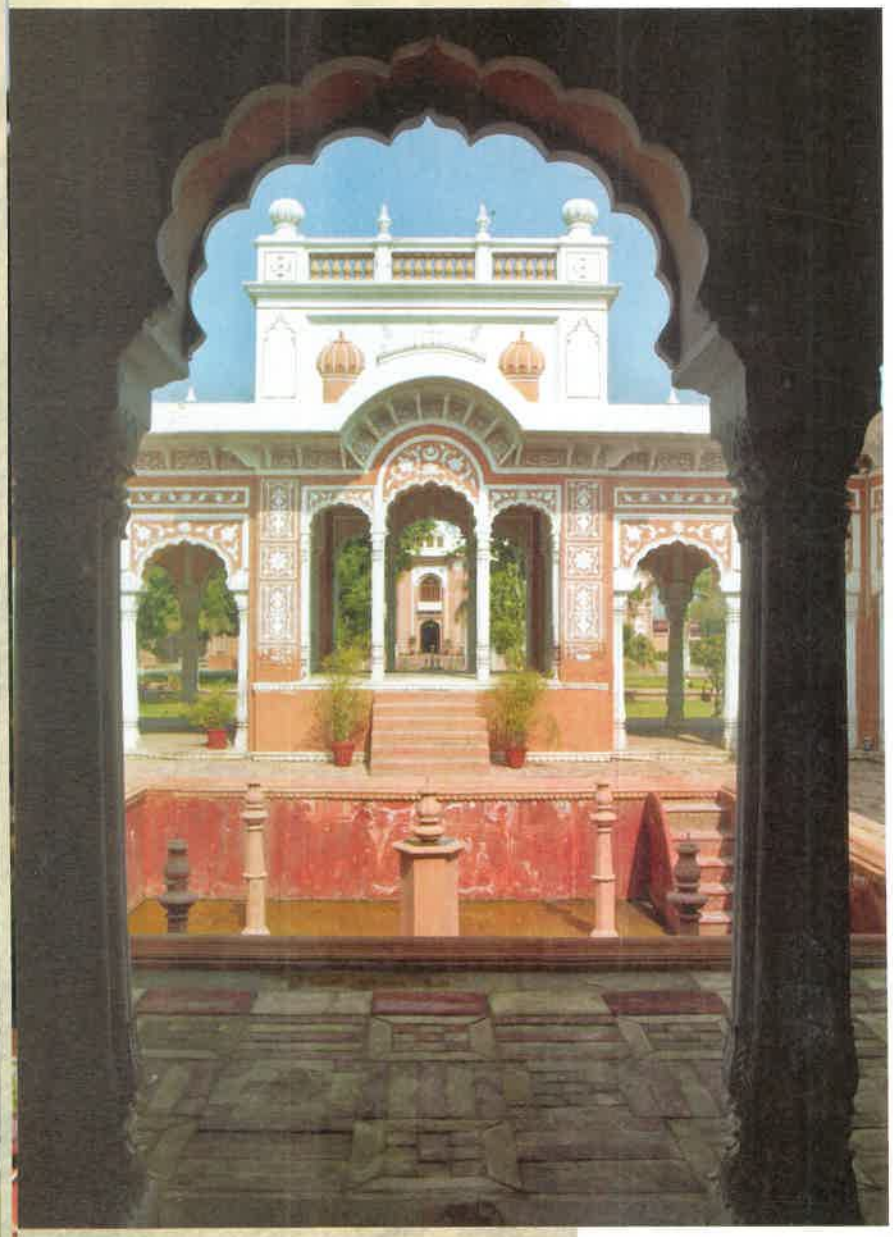
The facade at plinth level starts with a molded base putty, rectangular stone panels dressed vertically, and a *dasa* (impost) at the top, all in red sandstone of distinctly displaying Mughal influence. Each corner has a two storey turret and blind arches on every side at ground level and on the first floor below the *chhajja* (eave). Its third storey has five arched openings and two blinds carved in relief just below the *chhajja*. The fluted domes on top of each corner have horizontal louvers, lined by sculpted anthemion and bearing an inverted lotus with pinnacles. In addition to this, a series of

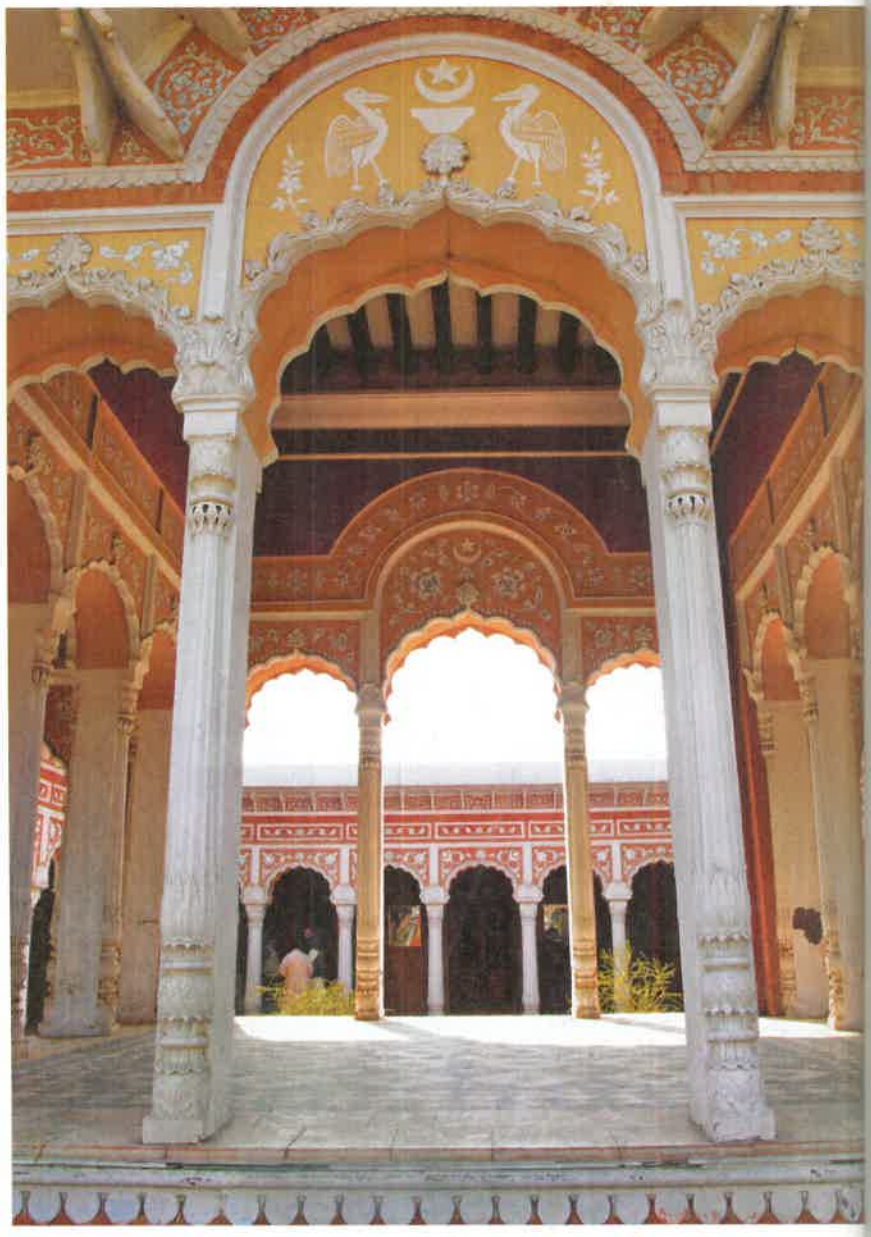
Mosque of Darbar Mahal, Bahawalpur.

Nur Mahal – Painted vault barrel shaped.

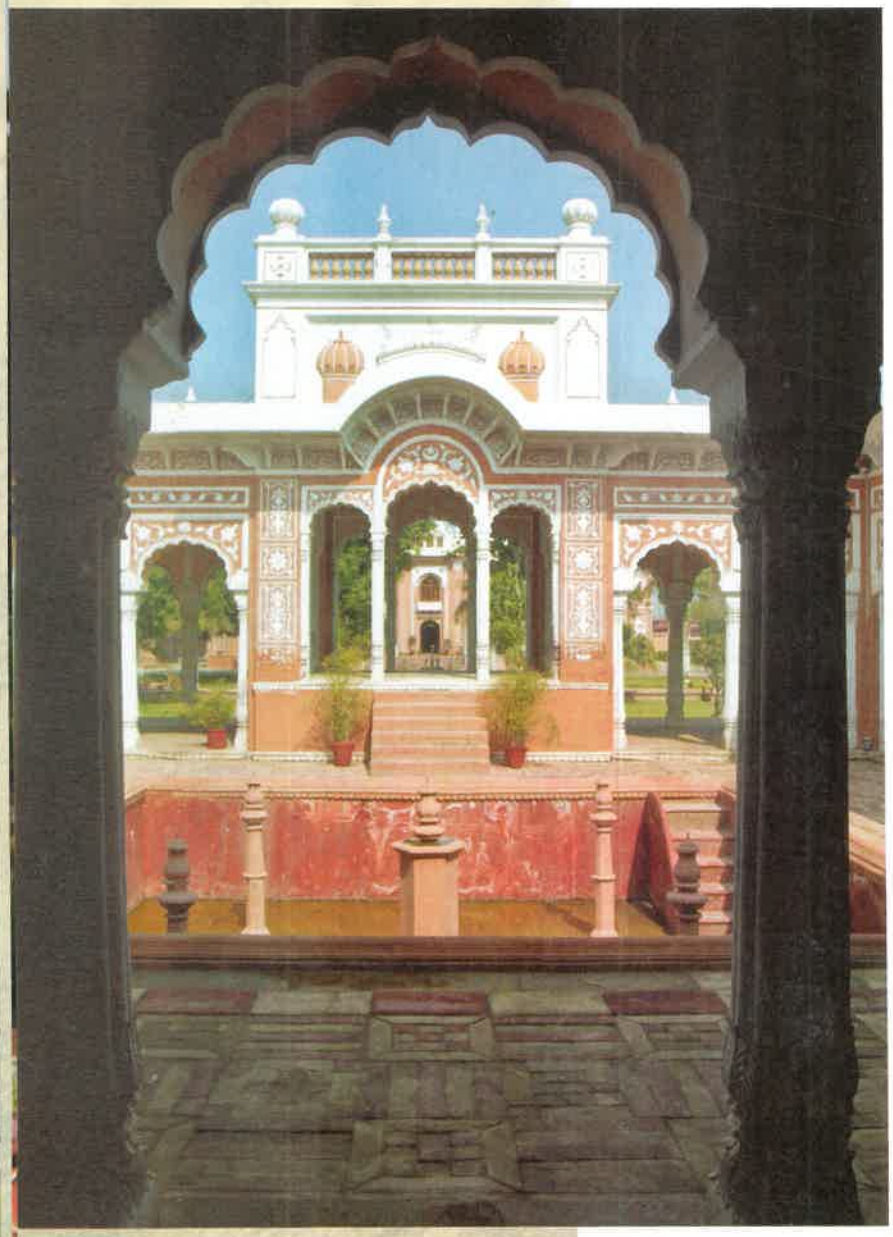
Nur Mahal – interior view of the Main Hall.

Darbar Mahal, Bahawalpur.





Different views of Baradari, Bahawalpur.



Different views of Baradari, Bahawalpur.

acroterium runs along the edge of the parapets. The parapet wall, which is very high, is set with slanting, red sandstone slabs among the rectangular brick vertical posts. The top of the parapet is set with white, fluted goblets. The turrets at the top of the four corners are designed in Sikh style.

The entire roof of the Palace is trabeated but dome of the bastion is vaulted. The central corridors on the first floor are roofed with wire gauze to let natural light in, and holes for ventilation. The building's door are made of *diyar* wood with trefoil arches at the top, and fixed with brightly colored European panes. There are also grills of cast iron installed at different points. The surface of the wall is generally finished with lime mortar - a mixture of lime, kankar, jute and pulses etc.

The Durbar Mahal still bears some decorative elements such as engaged columns, pillars, pseudo-arched frames and floral and geometrical designs created through carving, molded brick or stucco in relief. Medallions (*shamsas)* and figures of pelicans stand out in stark relief against their backdrop of red sandstone and white marble. The palace interior is embellished with a running band of *naqashi* with intricate floral motifs, bordering the doors, windows and ceiling. The ceiling of the main hall is decorated with five eight petal flowers in pasted paper, four of which encircle a number of ceiling fans, and large flower in the centre that sets of a chandelier.

A hanging wooden circumambulation in the octagonal hall is worth examining. Kashmiri floral patterns known as '*kunj boota*' appear to be the most popular decorative motifs, although the relief border of the palace's arches and balconies also bears traces of Mughals, Sikh and British influence.

Farrukh Mahal

Named after a wife of Ameer Muhammad Bahawal Khan V, this palace is situated between the other two palaces in the compound. Its construction was initiated by the Ameer as a royal residence in 1905, and completed along with the other palaces in the compound in 1911.

Square in plan, this palace stands on a raised platform with a raised terrace to its east and west. It is smaller in scale and height, and different from the other palaces in

Daulat Khana, Darbar Mahal, Bahawalpur.

Farrukh Mahal, Bahawalpur.

the matter of design and plane. However, it bears a distinct European influence. At each corner is a square, double storey projected room. The facade on each side has a veranda, with a set of three circular arches and two blinded arches, contiguous to each room at its corner. A set of flying steps leads into the front room.

There are three rows of such rooms, set in a north-south direction and connected by another set of two rooms facing east-west. Every room leads into another through a wooden door fixed in an arched opening. The central partition wall of the two rooms in the middle row was removed to convert it into a large hall. Each room retains a fire place richly ornamented with stucco tracery.

The whole palace is built of country bricks and its walls are plastered. The doors have colorfully decorated borders that display floral desighs of European origin. The doors and windows all have trefoil arches and brightly painted panes –both being European in style. The white marble pillars of the verandas are caved in relief. The outer surface of the corner rooms bears a series of pseudo-arches. The corner room of the first floor is similar to the room on the ground floor, but has a parapet wall at the top. Its ceiling is painted with lacquered floral designs.

Different views of Farrukh Mahal, Bahawalpur.

Endnotes

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2. As quoted by Nurul Zaman Ahmed Auj, Legacy of Cholistan, op. cit., 40.
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5. Nurul Zaman Ahmed Auj, Legacy of Cholistan, op. cit., 49
6. Ibid.
7. Muhammad Abaidur Rehman, 'Bahawalpur kay asaar-i-qadeema' (Urdu) (Archaeology of Bahawalpur) in: Al-Zubair, Asaar-i-qadeema Number, 1975, 17-28.
8. See Chapter VII: Pottery, pp. 238-264.
9. Masood Hasan Shahab, Khitta Pak Uch (Urdu). Bahawalpur, 1964; Ahmad Nabi Khan, Uchih – History, Monuments and Architecture. Islamabad, 1980 and Zubair Shafi Ghauri, Uch Sharif–Tareekh, Saqafat, Funn-i-Taameer aur Azmat. Lahore, 1999.
10. For tradition prevalent in D. G. Khan and Rajanpur see Saifur Rahman Dar (Editor), Crafts of Punjab, Vol. IV: Crafts of Dera Ghazi Khan and Rajanpur. Lahore, 2009, 53. And, for the same tradition prevalent in Bahawalpur region, see Chapter I: one of the present work, (The Desert Area).
11. One has to glance through these sources as used and referred to by the Compiler of the State Gazetteer of Bahawalpur 1904 (pp. 22-37). No other author has updated these sources.
12. State Gazetteer of Bahawalpur 1904, 372.
13. Saifur Rahman Dar, "Marot Fort Inscription of the Time of Akbar – dated 976 A.H./A.D. 1569", Journal Central Asia, Vol. IV, No. 2, 1981, 147-159.
14. Dilshad Kalanchvi, Zila Bahawalpur, 75.
15. State Gazetteer of Bahawalpur 1904. Lahore, 1908, Reprinted Lahore, 2001, 22-88.
16. Brigadier S. Nazir Ali Shah, Sadiqnama – The History of Bahawalpur State. Lahore, 1959.
17. Dishad Kalanchvi, Zila Bahawalpur – Tareekh, Saqafat, Adab. Lahore, 1997, 61-103.
18. Shujaat Zamir Dar, Sights in the Sands of Cholistan – Bahawalpur's History and Architecture. Karachi, 2007, 9-11
19. I. H. Nadiem, Cholistan to Bahawalpur. Lahore, 2009, 23-50.
20. This summary account has been borrowed from Shujaat Zamir Dar's book: Sights in the Sands of Cholistan– Bahawalpur's History and Architecture. Karachi, 2007, 9-10.
21. This account is followed by a list of thirteen Ameers of Bahawalpur which is reproduced below:
    Nawab Mubarak Khan Abbasi I, 1702-1723
    Nawab Sadiq Muhammad Khan Abbasi I, 1723-1746

Nawab Muhammad Bahawal Khan Abbasi I	1746-1749
Nawab Muhammad Mubarak Khan Abbasi II	1749-1772
Nawab Muhammad Bahawal Khan Abbasi II	1772-1809
Nawab Sadiq Muhammad Khan Abbasi II	1809- 1825
Nawab Muhammad Bahawal Khan Abbasi III	1825 -1852
Nawab Sadiq Muhammad Khan Abbasi III	1852-1853
Nawab Fateh Khan Abbasi	1853-1858
Nawab Muhammad Bahawal Khan Abbasi IV	1858-1866
Nawab Sir Sadiq Muhammad Khan Abbasi IV	1866- 1899
Nawab Muhammad Bahawal Khan Abbasi V	1899-1907
Nawab Sir Sadiq Muhammad Khan Abbasi V	1907-1954

22. After the merger of Bahawalpur State in 1954, the two successive heads of the Daudpotra dynasty had carried the title of Ameer rather than that of Nawab. The last Nawab Al-Haaj Sir Muhammad Sadiq Khan Abbasi V was deposed in 1954, died in 1966 and was succeeded by his son Al-Haaj Ameer Abbas Khan Abbasi was decalred to be an Ameer and was so crowned by the President Field Marshall Muhammad Ayyub Khan, the president o Pakistan. The present head of the family is Ameer Salahuddin Abbasi who succeeded his father in 1988.
23. The period between 1907 and 1926 was the period of Regency.
24. Dilshad Kalanchvi, Zila Bahawalpur, 88.
25. According to Dilshad Kalanchvi (Zila Bahawalpur – Tareekh, Saqafat, Adab, 83) it was Shah Alam II who permitted Nawab Bahawal Khan II Abbasi (1772-1809) to establish a mint in Bahawalpur. Contrary to this, the Compiler of the State Gazetteer of Bahawalpur (p. 60) tells us that it was Shah Mahmud of Kabul who in 1217 AH/1802 opened a mint at Bahawalpur and struck gold, silver and copper coins, inscribed on the obverse – Humayun Shah Mahmud, and on the reverse - Dar-us-Surur Bahawalpur. Prior to this the State had no coinage of its own.
26. Shujaat Zamir Dar, The Sights in the Sand of Cholistan, 11.
27. I.H. Nadiem, (Cholistan to Bahawalpur. Lahore, 2009, 151-176) has given a list of forty of these forts but has given description of only ten forts. Also see Shujaat Zamir Dar, op. cit., 10.
28. State Gazetteer of Bahawalpur 1904, 355-359; Dilshad Kalanchvi, Zila Bahawalpur – Tarikh, Saafat, Adab (Punjabi), Pakistan Punjabi Adabi Board, Lahore, 1997, 27-29; Qamar Taskeen, Bahawalpur ke Asaar-i-qadeema. Lahore, 1973, 80-81; I. H. Nadiem, Cholistan to Bahawalpur – Physiography, Past, People and Places. Lahore, 2009, 94-125 and Shujaat Zamir Dar (Editor), Sights in the Sands of Cholistan – Bahawalpur History and Architecture. Oxford University Press, Karachi, 2007, 57-125.
29. S. Murtaza Hasan Hamdani, "Lal Sohanrra National Park" (Urdu), Al-Zubair – Cholistan Number, 1979, 183-186 and I. H. Nadiem, Cholistan to Bahawalpur, 124-125.
30. 1998 Census: Handbook of Population and Housing Census – Pakistan. Islamabad, 2002, 5, 8.
31. State Gazetteer of Bahawalpur 1904, 384 and Qamar Taskeen, Bahawalpur ke Asaar-i-qadeema. Lahore, 1973, 70-71. For another stupa in Basti Sial or Kot Sial near Allahabad in district Rahim Yar Khan see: Salman

Rashid, "Religion of the Masses", The News on Sunday, Lahore, 22-3-2009.

32. M. R. Mughal, Ancient Cholistan – Archaeology and Architecture. Lahore, 1997, 36, fig. 7A.
33. For complete text of this inscription see Proceedings of the Asiatic Society of Bengal, No. VIII, August 1881; Bahawalpur State Gazetteer 1904, 384 and Sten Konow, Corpus Inscriptionum Indicarum – Kharoshthi Inscriptions, Vol. II., London, 1929 (Sui Vihara). Also see the text of illustrated lecture on power point delivered by Raheel Siddique in a session of International Seminar on Gandhara art organized by the Department of Arcaheology, Univeristy of the Punjab on .....1906(?).
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35. Saifur Rahman Dar, Taxila and the Western World. Second Edition, Lahore, 1998, 55, 63, f, note 9.
36. Saeed Ahmad Saeed, Tareekh wa Taaruf Zila Rahim Yar Khan. Rahim Yar Khan, 1981, 357-368 and State Gazetteer of Bahawalpur 1904, 380-381.
37. Saifur Rahman Dar, "Pattan Munara: A Hindu Temple of Unknown Origin", The Nation, Lahore, November 21, 1986; Siddique Tahir, " Pattan Munara- Teen Tehzeebon ka Sangham", Al-Zubiar Cholistan Number, 1979, pp. 105-110; Qamar Taskeen, Bahawalpur ke Asaar-i-Qadeema, Lahore, 1973, 17-32; M. R. Mughal, Ancient Cholistan. Lahore, 1997, 36, 60, 146, pl. 122-124 and State Gazetteer of Bahawalpur 1904, 376-378.
38. Qamar Taskeen, op. cit., 19.
39. The Compiler of the State Gazetteer of Bahawalpur 1904, (pp.376-378) has collected different theories about Pattan Munara. In 1979 Siddique Tahir ("Pattan Munara- Teen Tehzeebon ka Sangham", Al-Zubiar Cholistan Number, 1979, 105-110) almost repeated all these traditions and add a few more including the views of Col Tod (Annals of Rajasthan) and Col. Minchin who did some excavation work here. Syed Noor Ali Zamin Hussaini in his book Maarif-i-Saraiki (Ahmadpur Sharqia, 1972, 197-216) regarded Pattan Munara to be the site of the capital of Mousikanos – a contemporary of Alexander the Great but regards the Munara itself as a minaret of a Buddhist monastery.
40. Saeed Ahmad Saeed, Tareekh wa Taaraf Zila Rahim Ya Khan. Rahim Yar Khan, 1981, 41–412; I. H. Nadiem, From Cholistan to Bahawalpur. 138; Salim Naz, "Masjid Bhong", Nawai Waqt, Lahore, 17-2-2008 and Salim Naz, " Tarikhi Masjid Bhong", Nawai Waqt, Lahore, 29-08-2010.
41. State Gazetteer of Bahawalpur 1904, 360-392; Muhammad Azizur Rahman, Tareekh Derawar and Qila Phulra (Urdu). Second Edition, Bahawalpur, 1942; Qamar Taskeen, Bahawalpur ke Asaar-i-Qadeema. Lahore 1973, (Forts, 83-117); Siddiq Tahir, "Cholistan ke Tarikhee Qilai" (Forts of Cholistan), Al-Zubair Cholistan Number, 1979, 91-94: Abdul Wahid and Niaz Hussain Lakhwera, Derawar Fort - With Reference to Islamic Architecture" (Urdu), Al-Zubair Cholistan Number, 98-100; Maulvi Azizur Rahman, "Qila Derawar", Al-Zubair Cholistan Number, 95-98; Azizur Rahman, "Fort Marot" (Urdu), Al-Zubair Cholistan Number, 101-104; Saifur Rahman Dar, "Marot Fort Inscription of the Time of Akbar dated 976 A.H/A.D. 1569", Journal of Central Asia, Vol. IV, No. 2, 1981, 147-159; Saifur Rahman Dar, " Marot - A One-time Guardian Fort of Cholistan Desert", Journal of Research Society of Pakistan, Vol. XIX, No.2, 1982, 37-60.

42. Saifur Rahman Dar, "Marot Fort Inscription of the Time of Akbar - Dated 976 AH / AD 1569", Journal of Central Asia, 1981, 147-159 and Saifur Rahman Dar, "Marot – A One-Time Guardian Fort of Cholistan Desert", Journal of Research Society of Pakistan, 1982, 37-60.
43. Saifur Rahman Dar, Brief Guide to Bahawalpur Museum, Bahawalpur, 1982.
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Weaving On Handlooms

CHAPTER III

WEAVING ON HANDLOOMS

Otzi – The Iceman. Discovered in July 15300 years old.

Shuttles called Na'al.

INTRODUCTION

Weaving is one of the oldest crafts which the man invented for the comfort of his body. It is now generally accepted that weaving came into vogue during the Neolithic Period with the first appearance of woven plant fiber textiles. About the costumes worn by the people of earlier period it is now known reliably that there is no evidence to show that the man then wore any clothing during the Lower Paleolithic Period or Old Stone Age (2 million – 13,000 BCE). However, during the Middle Paleolithic or Mesolithic (13,000 – 6000 BCE) the Neanderthal man covered himself with draped animal hides sometimes bound with sinews. In the Upper Paleolithic Period and the Mesolithic Period or Middle Stone Age these animal hides were punched with awls and sewn with sinew and bone needles. However, during Neolithic or New Stone Age (6000 – 3000 BCE) the man continued covering his body with animal hides as described above, but there is evidence to show that he started using woven plant fiber textiles[1].

For us the most important era in human history is the Neolithic or New Stone Age (6000 - 3000 BCE). During this age the wheel is invented (5000 BCE), livestock animals are domesticated and certain crops are cultivated the fibers of which leads to the development of weaving and other textile production methods and, above all, the use of copper appears for the first time. Polishing and grinding methods are also developed to refine stone and horn tools.

The first evidence of woven linen (flax) cloth dates back to the early 6th millennium BCE in Turkey. Western Europe did not produce any known flaxen cloth until about 3000 BCE such as at Swiss 'lake dwelling' archeological sites and the Neolithic residents of Adaouste, France. Red-dyed thread from 6000 BCE was found at Chatal Hayuk. The recent discovery (1998) of a piece of preserved linen cloth in a burial mound in Central Moravia likely dates back to 3800 BCE.

Babbins of cotton and silk thread.

Sheep fibers (wool) were being used in Iraq for felted and woven textiles by about 3000 BCE but it is not until the Bronze Age that there is any evidence of woven textiles made of wool in Europe. In fact textile production in general does not seem to be a major endeavor in Europe until well into the Bronze Age.

Otzi the Ice Man: A 5,300 year-old (Neolithic) mummified corpse (nicknamed Otzi (the Ice Man) found in the Austrian-Italian Alps in 1991 was discovered wearing "leggings, loincloth and jacket made of deer and goat hide; a cape made of grass and the bark of the linden tree; a hat of bearskin; shoes insulated with grass, with bearskin soles and goatskin uppers[2]".

WEAVING COTTON AND SILK FABRICS

In Pakistan cotton was grown in Mehr Garh in 9000 BCE and weaving of cotton was known to the people of Mohenjodaro and Harappa some five thousand years back. In this way weaving is one of the oldest crafts of the Indus Valley and so is this craft in Cholistan. The people who follow this profession are known as *paolis* i.e. weavers. They are found almost in every village and town in the desert and settled area. Beside *paolis* some other castes, like Bakhris, Thoris, Meghwals and Naiks are also connected with this profession. They usually weave rough cotton cloths called khaddar, khes and darri and a variety of silk fabrics such as *lungis, susi, sip,* etc. Woven cloths are also subjected to block printing for creating beauhandkerhiefs, turbans, etc. Another kind of traditional weaving is carpet making and making prayer rugs called ja-i-namaz. In Bahawalpur region weaving fabrics in cotton and silk is mainly confined to the settled areas.

As a single repository of Bahawalpuri and Cholistani fabrics – sewn and unsewn, collection of Bahawalpur Museum is the largest, best and most representative of the area. But unfortunately the attitude of the administration was not found conducive to research. The Team was neither allowed hands-on-objects research nor the documentation record of the collection could be made available for study. Even showcase were not opened for good quality photographs. Another source of study was the nearby Sana'atzar – District Industrial Home, Bahawalpur -a semi-government

training center and a sale point. The organizers provided all needed and possible facilities to our Team.

A. WEAVING OF COTTON CLOTH KHES, ChadarS AND LUNGIS IN AND AROUND BAHAWALPUR[3]

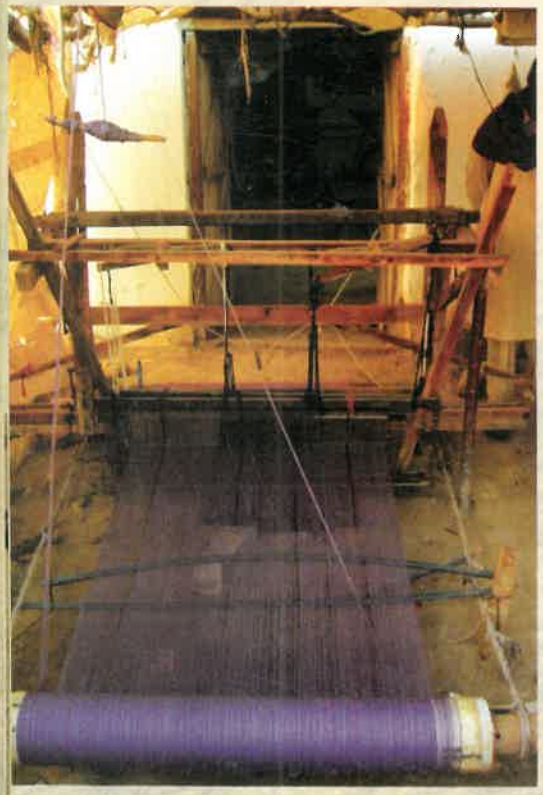
Dera Bhaka, Abbas Nagar and Chak 33 BC

In the vicinity of Abbas Nagar, there are several villages where people are engaged in weaving a variety of cloth on handlooms. Among these Dera Bakha is most famous. Other small villages include Lal Sohanrra and Abbas Nagar. Among these Dera Bakha is a village where variety of cloth is being woven on handlooms. All handlooms of Dera Bakha can weave cloth only up to width of 38 inches[4]. There is a small factory of handlooms which mainly preoccupies with the preparation of raw silk called *karandi*. This beautiful cloth of off white color is mainly used for making men's shirts. There are other handlooms that prepare lined cotton cloth which is used both by men and women for their *shalwars* (baggy trousers) and *qameez* (shirts). Stripes are created in a series of different colors which create pleasant designs. At the time of the visit of our Team *karandi* cloth was being sold @ Rs.120/-per meter whereas striped cloth, called *doriya,* was being sold @ Rs. 80/- per meter. Local women used cloth with red lines as *dopattas* and *shalwars* whereas Cholistani men put lengths of this cloth round their necks.

Besides the above named cloths, the local weavers also prepare *lungis* in two pieces whereas a *Lacha* requires a loom of slightly broader width – a *lacha* requires 3 meters long and 1.5 meters wide piece of cloth. Its border is also quite wide. Besides, they also weave *dopattas, doriya* and woolen shawls. These usually have a beautiful border and chequered and squared design in the middle. Border is usually of red or green color. Shawls always measure 2.5 x 1.5 meters each. *Karandi* cloth after removing from the loom is treated with starch which gives the cloth better finish and strength as well. These days this cloth is in much demand and it keeps the artisans busy and well provided. Otherwise too, these days handmade cloth is sold out easily and brings sufficient profit to the weavers.

A khes of Dera Bakha.

On a local loom an artisan can weave 10 to 15 meters of cloth daily and hence can earn Rupees two to three hundred per day. For weaving, the workmen need raw material like cotton, *karandi,* synthetic wool and linen *(leelan)* thread. For developing their business they often need loans but government sources for the same are limited and difficult to obtain and even more difficult to repay in easy installments. Hand-woven loom cloth has a great demand in Europe but the artisans can not have access to the European market without the assistance and intervention of government which, as they complain, is not readily available. Such a patronage from government side can help to boost their business a lot.



Pitlooms of Dera Bakha, Chak 33 BC.

In a small workshop of Ijaz Khan Abbasi in Dera Bakha there are only two looms. He got his initial training in weaving under National Rural Support Program (NRSP) and then established his own workshop. He claims to have trained about 400 artisans in this profession. In this village there are many more people engaged in this profession and are earning their livelihood. But the cloth prepared by Ijaz Khan Abbasi is liked most. His finished good is also marketed through NRSP. Ijaz Khan plans to send his children for higher education in textile including research in this field.

Khes and Lungi Weaving in Chak 33BC near Dera Bakha

Chak 33 BC is a small village on road from Hasilpur to Dera Bhakha. There we found many families busy in making *khes, lungis* which are also known as *lashari* and *chadar* respectively. The people of this village are very, caring and co-operative. In this village almost 15 houses are involved in weaving. Here all the looms are pit-looms. Our Team visited the house of Sardar Wali. There was a workshop that belongs to four brothers named Haji Muhammad Nadeem, Muhammad Ranjha, Talib Hussain and Muhammad Imran. Among them Muhammad Ranjha, son of Jan Muhammad, was about 22 years old. His family has been involved in this profession for about last one hundred years. He learnt this craft from his father Jan Muhammad and now the four brothers, together are still following their ancestral profession. Their ancestors were Hindus. Whereas, at the time of Partition (1947), all Hindu families migrated to India, this family stayed back and embraced Islam. They still work on pit-looms. They weave traditional *chadars, khes* and *lungis*. For dowries and marriage gifts, they

weave silk *lungis* and *khes*. Khes is usually 3 yards/ 3 meters long and 1.5 meters wide. Kheses are usually made with white and black thread and in small checquered/square designs. Some khes are always made in brown color. Lungis are always in darker colors – grey (*surmayee*), almond (*badami*), brown, turquoise (*frozi*), and green (*sabz*) being preferred most. Besides this workshop of four brothers, 15 other houses in the same village have also their handlooms.

A salari or lungi is of two types: a salari is used to cover the upper part of the body while the other is wrapped round the lower part of the body. The price of one *chadar* is about Rs.1300. The girth of a single chadar is about 26 inches and the length is 36 inches or 3 yards. The *chadars* are also of two types: *lakeeron wali chadar* and the *dabbion wali chadar.* There are usually three types of *khes- dabbion wala khes, lakeeron wala khes* and *kaniyan wala khaes.* The people usually demand khes of white and *khaki* (brown) colors while for *chadars* are usually of grey, off-white, brown and sky blue colors.

The pit-loams, which we have seen in this area are not as sophisticated as those met with in Lahore. The craftsmen of Bahawalpur sit on *gindis* while their legs hang in the pit of the loom for moving wooden pedals of the loom. About this mode of sitting there is a local saying:

Dekh paoli di kar
Adhi qabar tayyar

They use *suti, reshmi, pound, pashmina* and *pasham* thread to make different items like *khes, chadar* and *lungi*. They get thread from Multan and Lahore. Phumman or Bhumal (the tassles or end-part of the khes, etc., is made by the local women.

Designs and Colors

The local weavers create designs from their own minds. The people usually demand beautiful and cheap items. They don't make expensive *chadars* or *khes* because they do not have enough resources to invest. According to these people the future of this craft is bright. They demand that the government should provide them the modern looms so

Pitlooms of Dera Bakha, Chak 33 BC.

that the quality of their products is enhanced. The most famous design of cahddars in this area is known as *lakeeron-wali*. Mostly they are made with the width of 26 inches and 36 inches in lengthwise. The other designs which are made by these craftsmen are: *Dabi, Lakeeron wala, Runjesa Kanion Wala,* etc. They make these designs in almost all *lungies / lasharis, chadars, kheses,* a type of cloth meant for making shirts and shalwars, *pagris,* decorative bed-sheets and bed-sets as special items of dowry.

The main colors used in *khes/chadars* are: *surmaee* (gray), *badami* (light brown), *bhoora* (*brown*), *ferozi* (turquoize), *sabaz* (green), *safaid* (white), etc. Cotton thread for weaving is prepared by local women and is also procurable ready-made from markets in Multan and Lahore.

As a matter of fact only fifteen families of this area are currently making *khes* and *lungis.* All members of a *paoli* class of people are working together to make these beautiful *chadars.* Females work on spinning-wheels while males work on their pit-looms. In this village, a woolen khes (Size 3 x 1.5 yards) is sold for Rs. 3000/- whereas a cotton khes (size 2.5 x 1.5 yards) is sold for five to six hundred Rupees. For winter season woolen khes and woolen shawls are preferred by local people.

Use of Starch

Cotton thread must be starched before its use in warp and woof on a handloom. This is called *dhagai ko paan lagana* i.e. to starch the cotton thread. For this purpose, a thin solution of water and fine white flour (*maida*) is prepared and the needed cotton thread is dipped in the solution, then the thread is spread in the form of warp. After it is dry it is used in looms. By this treatment, the thread becomes strong and the woven cloth does not shrink during washing. Such khes have a prolonged life. Cloth woven without this treatment does not behave well when used – it shrinks and soon losses its shape and strength.

Implements

The implements used in weaving by local artisans include: na'al (shuttle), wooden *tur* (used for winding woven part of cloth), *ruchh (a large brush), kangi* (comb), *hatha*

that the quality of their products is enhanced. The most famous design of cahddars in this area is known as *lakeeron-wali*. Mostly they are made with the width of 26 inches and 36 inches in lengthwise. The other designs which are made by these craftsmen are: *Dabi, Lakeeron wala, Runjesa Kanion Wala,* etc. They make these designs in almost all *lungies / lasharis, chadars, kheses,* a type of cloth meant for making shirts and shalwars, *pagris,* decorative bed-sheets and bed-sets as special items of dowry.

The main colors used in *khes/chadars* are: *surmaee* (gray), *badami* (light brown), *bhoora* (*brown*), *ferozi* (turquoize), *sabaz* (green), *safaid* (white), etc. Cotton thread for weaving is prepared by local women and is also procurable ready-made from markets in Multan and Lahore.

As a matter of fact only fifteen families of this area are currently making *khes* and *lungis.* All members of a *paoli* class of people are working together to make these beautiful *chadars.* Females work on spinning-wheels while males work on their pit-looms. In this village, a woolen khes (Size 3 x 1.5 yards) is sold for Rs. 3000/- whereas a cotton khes (size 2.5 x 1.5 yards) is sold for five to six hundred Rupees. For winter season woolen khes and woolen shawls are preferred by local people.

Use of Starch

Cotton thread must be starched before its use in warp and woof on a handloom. This is called *dhagai ko paan lagana* i.e. to starch the cotton thread. For this purpose, a thin solution of water and fine white flour (*maida*) is prepared and the needed cotton thread is dipped in the solution, then the thread is spread in the form of warp. After it is dry it is used in looms. By this treatment, the thread becomes strong and the woven cloth does not shrink during washing. Such khes have a prolonged life. Cloth woven without this treatment does not behave well when used – it shrinks and soon losses its shape and strength.

Implements

The implements used in weaving by local artisans include: na'al (shuttle), wooden *tur* (used for winding woven part of cloth), *ruchh (a large brush), kangi* (comb), *hatha*

(handle), *phairna, charkha* (spinning wheel), *charrakhi, Kalava,* etc. Thread used as warp is called *tana* and for woof as *bana*. When a khes is woven full length, a considerable length of *tana* is left unwoven which is later on converted into tassels. The last name work is usually done by ladies. In local language it is called *bhumal.*

Khaddar Cloth

Khaddar cloth has several varieties such as *tirsi* (with 300 threads in a wrap), *chausi* (with 400 threads in wrap), *pansi* (with 500 threads in a wrap) and *chhisi* (with 600 threads in wrap). Besides, white and chequered *lungis* of pure cotton or cotton and silk mixed are also prepared.

Different kinds of bed sheets such as *dotahi* (two-folds), *chautahi* (four-folds), and patterned *khes* are woven in Bahawalpur, Ahmadpur and Shahr Farid whereas *sufis* of colored cotton, also called *tausila* and *salari* and *ja-i-namaz* of different colored threads are also manufactured. Central Jail of Bahawalpur is also very famous for the manufacturing durries of excellent qualities. These can be of any length.

B. Silk Weaving

Silk weaving is also carried out extensively in Bahawalpur, Ahmadpur and Shahr Farid. Silk cloth is largely used by both men and women in Bahawalpur.

Lungis: The famous silk garment which is manufactured in this region is known as *lungis*. Lungis of some superior qualities are known by the names of *bazuband, dolahri, nokdar, lahrdar, patranwali, khanjri lahr, chandarhar, badrumi, poptanwali* and *doshala,* etc. *Lungis* are also made up of cotton and silk thread of various colors and include as *topiwali, salari, bachedar* and *mothradar.*

Susi: *Susi* is also woven of silk and cotton or with the cotton warp and silk woof in length of about 9 yards. It is usually used for men's trousers (*shalwar)* and women's skirts (*ghagras)* and trousers (*suthan*).

Three specimens of Khes handwoven on pitlooms.

C. Printed Cloth – Cotton And Silk

Embellishing cotton cloth with printed designs with the help of wooden blocks (thappa) is also a very old craft of this region. Printed cloth was exported to other regions in ancient times. Even today printed cloth is popular both among the rich and poor people of this region. But, by and large, printed fabrics are preferably used by the females.

Rumals: The *rumals* or handkerchiefs are printed by *thappas* with tin or silver leaves.

PAGREES: Some special types of *pagrees* or turbans are also printed with tin, gold or silver leaves. These types of turbans are usually used by the Muslims.

Dopattas, Bochhans, Cholas and Topis: These are part of ladies' dress in this region. All these items are also printed with gold, silver, tin or brass leaves with *dhup* (a gummy preparation). Local women had a great liking for *cholas* and *bhochans* embellished with *warq* (leaves) of gold and silver.

Ja-i-Namaz

Good quality prayer rugs are woven like rugs and carpets. But cheaper quality *ja-i-namaz* (singular and plural) are woven like ordinary cotton or silk cloth and then its upper side is finished with different designs with wooden blocks. Such work is mainly being carried out in Khairpur.

Sip

The people of Bahawalpur and Ahmadpur East are famous for a special craft called *sip* i.e. making silk flowers and then fixing them on handkerchiefs, caps, scarfs and sheets of cloth. *Sip* work is largely requisitioned by the people of higher classes. In *sip* sometimes colored silk threads are employed.

D. Weaving Woolen Fabrics

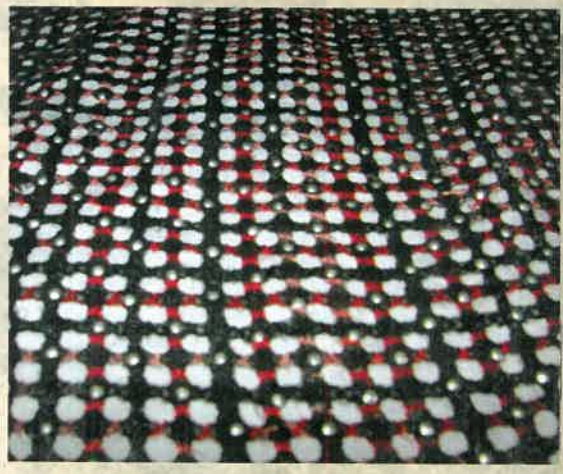
If cotton and silk is indigenous to the settled areas of Bahawalpur region, wool is

indigenous to the desert people. Wool is gathered from sheeps and lambs which are found in great number in Cholistan. Camels' hair also serves the same purpose and Cholistanis have large herds of them. Whereas they earn a lot of money by selling sheep and lamb wool to be processed in bigger cities, the people of Cholistan retain a substantial part of this produce for making a large number of artifacts for their daily use. They have developed a specialised expertise for crafts in which lamb and sheep wool as well as camel's hair serve as basic raw material. Some of these crafts are discussed below.

Flassi

Flassi is par excellence a Cholistani product and their cultural identity. Primarily a flassi is a floor covering used almost in every Chilostani house. However, in winter *flassis* cover their beds while in case of rain these are used to cover their goods. Now a day, it is also being used as a decoration item in modern houses such as wall hanging and floor covering.

A flassi is made with animal hair of different colors - green, yellow, red, white and camel-color. It is made of camel's hair mixed with cotton yarn and measures about 1.2 x 2.1 meters. Mauj Garh is well known for making flassis. Peer Baksh, Muhammad Anwar, Imam Baksh, Bashir Ahmad, Nazir Ahmad and Ghulam Haider have earned fame for this craft.

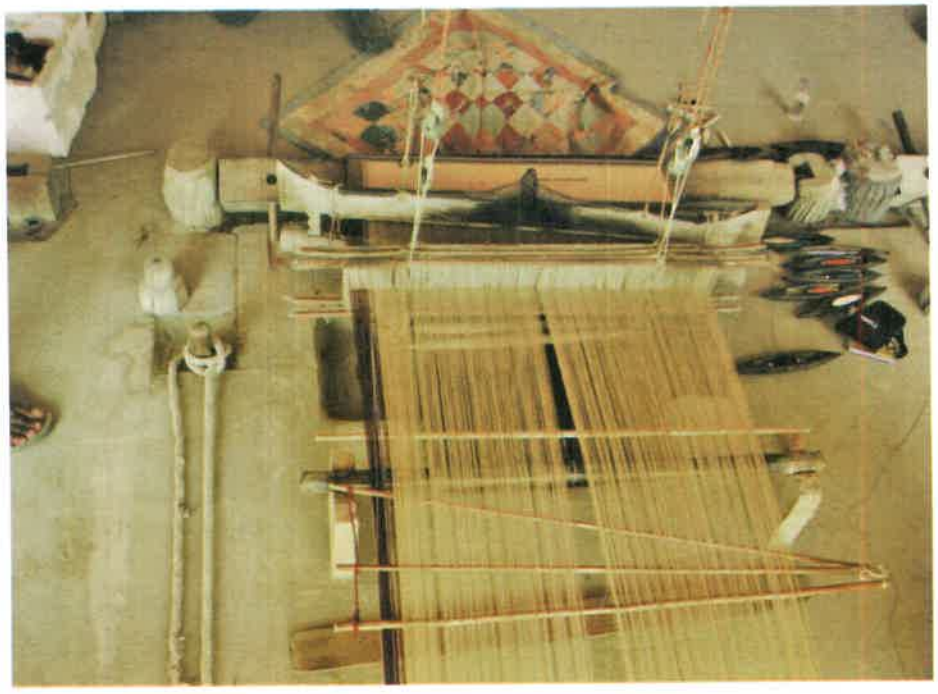


In order to manufacture a *flassi,* customers usually provide raw material to the craftsmen - the former consists of camel's hair (almost 2.5 kg) and cotton (2 kg). Camel's hair is further processed by the craftsmen of Cholistan while the cotton thread (*suitar*), used for this purpose, is bought from the nearby towns and cities. An ordinary *flassi* costs hardly Rs. 200/- but a good one is prepared at a cost of Rs. 400/- or more. In Maujgarh, among others, Bashir Ahmad and Nazir Ahmad, both Bhutta by caste, are more renowned than others for making better quality flassis. They work on their own looms and can make a flassi (size 2.5 meters in length and 1.25 meter in width) just in one week.

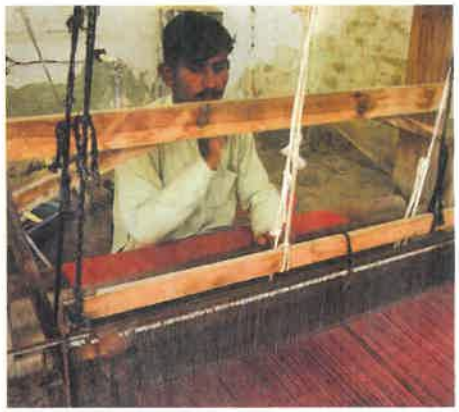
Some 2 kilometers away from Derawar Fort – our team visited a site where there was a crowd of sheep. A barber was cutting the hair of sheep with a pair of scissors. He was to

Reels of cotton thread.

A pitloom in Chak 33 BC at Der Bakha.



Different views of pitlooms in Chak 33 BC at Der Bakha.

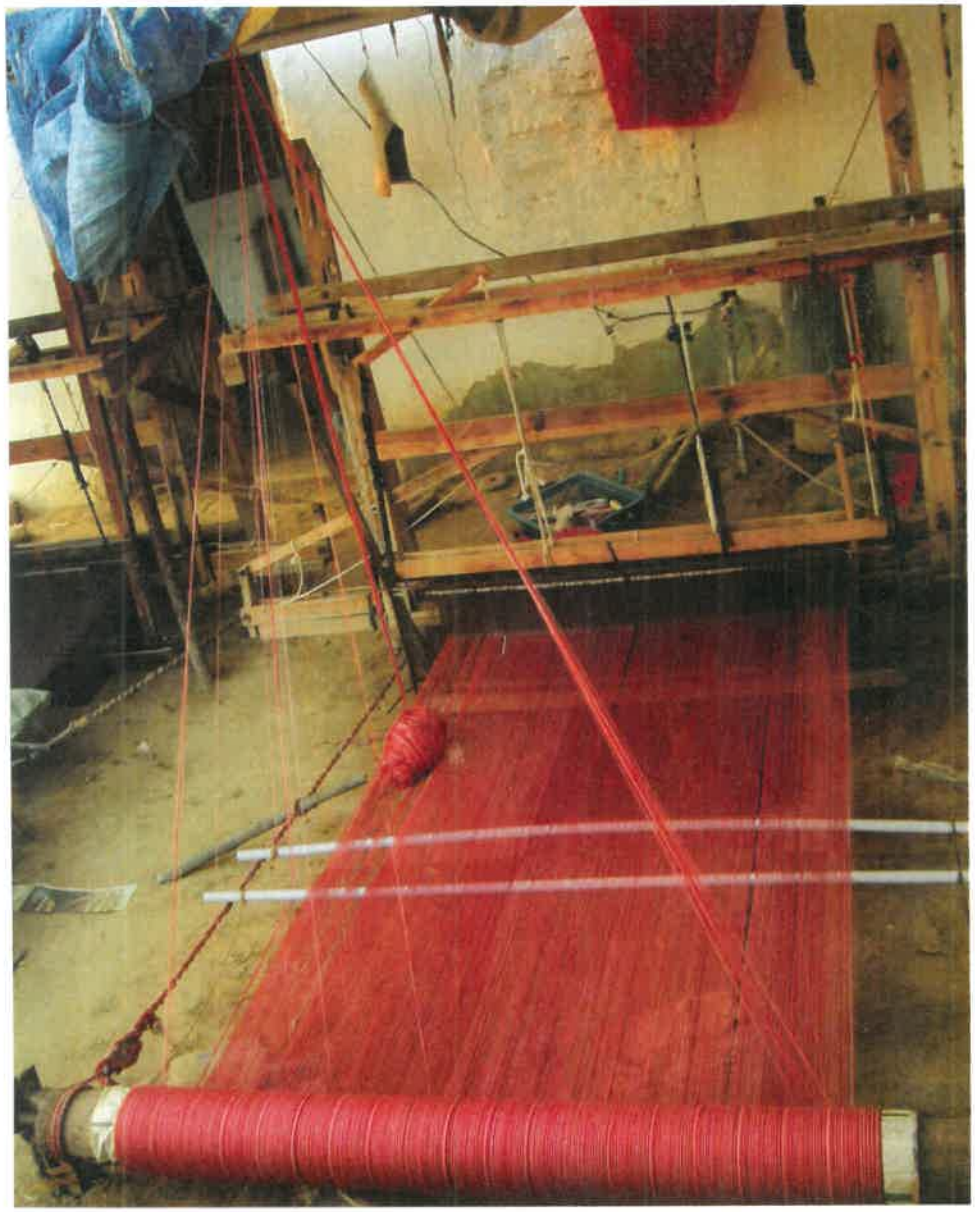


Different views of pitlooms in Chak 33 BC at Dera Bakha.

Charakha and an oora in Chak 33 BC.

An old gindi used as a sett.

Different specimens of Khes of Abbas Nagar.



Abbas Nagar – a pitloom.

Abbas Nagar – a pitloom.

A khes of Abbas Nagar.

get Rs. 6.00 per sheep while the owner sells the hair of sheep Rs. 40/- per sheep. This wool is used in the making of the flassis, which is the main craft in the surroundings of Derawar Fort. The surplus is sold out in the markets of bigger towns and cities.

Thaila (Bag)

A *thaila* or bag is an object of daily use for the residents of Cholistan. Like *gindis* these bags are also made with old and used clothes. These are decorated with different designs which are almost similar to the designs that appear on *gindis.* Basic purpose for these kinds of bags is to secure small jewellery items as well as to store different food items such as flour, pulses, etc. The mouth of a *thaila* is closed with the help of double threads run in the *naifa* of the bag. These bags are prepared by Cholistani women in their spare time and primarily for their personal use.

Bori (Sack)

A *bori* or sack is also made with camel's hair. Almost three kilograms of camel's hair is required to make one sack of standard size. Four days are usually spent in making one sack.

Chatti

Chatti is a bag like the one just discussed but it is of a larger size. Besides, it is made for a different purpose i.e. to feed camels and other cattle. Cholistani people store hay (*bhusa)* in it for feeding their domestic animals mostly camels. Almost eight kilograms of thread made of goat's hair is used for making one *chatti* which can be made in almost six days.

Khurjin

Khurjin is also a bag made of goat's hair but it is totally of a different shape. Cholistani people use *khurjins* for transporting their luggage during travelling from one place to another – at times over long distances. It is actually a double bag. Khurjin can be put on the back of a donkey, horse, camel, horse or any other beast of burden – even a bicycle, in such a way that both parts of a bag are hung on either side of the animal or a bicycle. It is almost one and half meter long and half meter wide. Khurjin is prepared

by mixing cotton and goat's or camel's hair.

Loi or Lokaar

Loi is a local name for a home-made woolen blanket woven on pit looms with the help of sheep wool. Craftsman can make one or two *loi* or *lokaar* in a week. Its color is light yellow.

Deep in Cholistan or in settlements like Yazman, Ahmadpur Sharqia and Khairpur Tahli, you can find whole families busy in doing embroidery and making other crafts. Members of craftsmen's families usually live in a single room each – a family usually comprises husband, wife and 6/7 children. In this region, not only the women do the marketing of their products, but also their men join with their women in dealing with the customers, shopkeepers and agents. One special thing about the craft of this region is that Cholistani people not only use their crafts for selling or for decorating the interior of their own houses, but invariably their finished products are objects of their daily use. In Cholistani crafts, women usually make *gindis (rillis)*, *bushke,* table-covers, and pillow-covers, small bags for holding small jewelry and tobacco and covers of holy Quran *(juzdans)* by themselves in their houses. Women prepare these products with much ability and make designs by joining small colorful cotton pieces on them. Sometimes they use thread of different colors and small pieces of glass for designing. In spite of these, male craftsmen prepare *lokaar (loi), flassi, bori* (bags), *chatti, khurjin and khes* made on pit looms. You can find these craftsmen in different areas of Cholistan. They usually fix the looms in their own homes and their customers come to them for placing their orders. In the Cholistan region, Derawar is famous for making *gindis,* whereas Maujgarh is renowned for weaving *flassi* and Dingarh for making *lokaar.*

A good number of the residents of Cholistan are Hindus. Among them the Mangowal tribe, is quite well-known for weaving blankets, *(loiyan = plural of loi)* and for making shoes. Likewise people of Bheel tribe are famous for making *flassi, gindi* and *cholis* and for doing fine embroidery. They make these products with goat's hairs and earned much fame for their fine workmanship.

Different specimens of khes of Abbas Nagar.

Endnotes

1. From: http//bhowcpress.com/category/prehistory/A Brief History World Costume, written on 31-3-2006 downloaded on 26-11-2010 in New York.
2. For more details and pictures about Otzi the Ice Man, see: http//bhowcpress.com/category/prehistory/A Brief History World Costume, written on 31-3-2006 downloaded on 26-11-2010 in New York.
3. For a brief account of handloom industry and different products see State Gazetter of Bahawalpur, 1904, 267-268 and Dilshad Kalanchvi, Zila Bahawalpur, 1997, 146.
4. 1 inch = 2.540 centimeters, 1 foot = 03048 meters and 3 feet=1 yard.
5. For English equalents for these terms see: Liz Williamson and Kishver Naheed, Empowering Women Weavers – Established New Traditions. Sang-e-Meel Publication, Lahore, 2005, 9.

Carpet Weaving

CHAPTER IV

CARPET WEAVING

The history of carpet weaving and the beginning of this craft in this region has been discussed in great details in a recent volume of this series by the author[1] and hence needs not be repeated here. Before Independence, Central Jail, Bahawalpur and Central Jail Multan were two renowned centres for making carpets & durries of fine quality. The Compiler of the Gazetteer provides us the following interesting information about the carpet weaving in Bahawalpur Jail

"Woolen and cloth carpets and rugs are manufactured in the Bahawalpur Jail and a strong fabric with a variety of colours. The patterns resemble those of Turkestan and Persia in appearance, but the taste of the rulers of Bahawalpur and European visitors has prompted the Jail to turn out new and ingenious patterns. Recently in manufacturing of carpets from the Moss of seed-vessels of the ak (colotropisprofera) has been started in the Jail. The plant abounds in the state and the floss brought in large quantities and spun by the female prisoners. Carpets and rugs of good patterns are turned out, and it is difficult to distinguish the fabric from silk"[2].

Now a day carpet weaving is in practice nearby in Ahmadpur East. This is a small city almost 30 miles / 48 kilometers to the south of Bahawalpur City. It is a good place for looking for traditional crafts – particularly jewelry and embroidery. However, these days this city is better known as a center of carpet waving. There are about 200 carpet weavers – men and women who have their looms set in their own homes. Besidees, there are also 21 carpet looms installed in the Carpet Center established by the Punajb Small Industries Corporation (PSIC) under the administrative control of the Regional Director, Bahwalpur. During the last Annual Development Program (2007-2010) Government earmarked a large amount of funds for the development of carpet industry in this region. This includes installation of new machinery and introducing computerized desining. No doub these measures are going to boost the industry commercially but their results on traditional technique of carpet weaving are to be observed carefully. Mirza Inayat Baig has been working as Assistant Director-incharge of this Centre for the last 30 years.

Design of a carpet.

The hands that make a carpet. Ahmadpur Carpet Centre.

The PSIC Center at Ahmadpur East comprises two big halls and some attached offices. Some fifty craftsmen were seen working on 21 handlooms to make beautiful carpets. The Research Team was explained that the material used in carpet making is brought from Multan. Since the present designing capacity of the Center is hardly compatable with the international demands the Center accepts work orders along wih the designs prepared by designers in Lahore and Karachi. However, the designs of Mauri carpets are also being prepared on graff papers by the PSIC designers who also prepare color scheme of these carpets. The most common sizes of Ahmadpur carpets are 6' x 4'and 9' x 6'. But larger sizes - measuring 12' x 9', 14' x 10', 10' x 8' and 10' x 10 as well as much smaller ones – the so-called telephone-rugs of 1'x1'are also prepared. As these days Mauri carpets are popular that is why in the Carpet Center, Ahmadpur East mostly Mauri carpets are being prepared. On the other hand, carpets with Persian designs, which come next in popularity, are mostly being manufactured in Dera Ghazi Khan[3]. The salary structure of the artisans is quite low. A carpet weaver gets Rs. 220/- per square foot. An artisan can hardly make half square foot carpet in one day. The labour charges are calculated on basis of work completed per day. After cutting, washing and polished, the manufacture can get some 300 rupees per square foot.

Majority of the artisans have learnt their skill from the Carpet Center of this town and are now working there. Majority of the carpets prepared in Ahmadabad is of Mauri design of 14'x10', 10'x10' and 10'x8' sizes of single knot. Generally, these crpets bear geometrical, floral, *chirri-gola, feel-pa,* and Caucasian designs as well as other designs of Iranian origin. Ahmadpur Centre produces carpets of 14 x 10 quality which means that they produce 140 knots in a square inch. Weaving is done with usual implements such as bent knife, pair of scissors, *punja* or claw, etc. The last named implement is used to straighten the woof. It is prepared by local iron smiths but implements of bettee quality are brought from Multan or the distant city of Lahore. The largest makret of Ahmadpur carpet is in Karachi.

Ahmadpur East – Raw material and tools for making carpet.

Ahmadpur East – A view of Carpet Centre.

Ahmadpur East – two carpet weavers at their work.

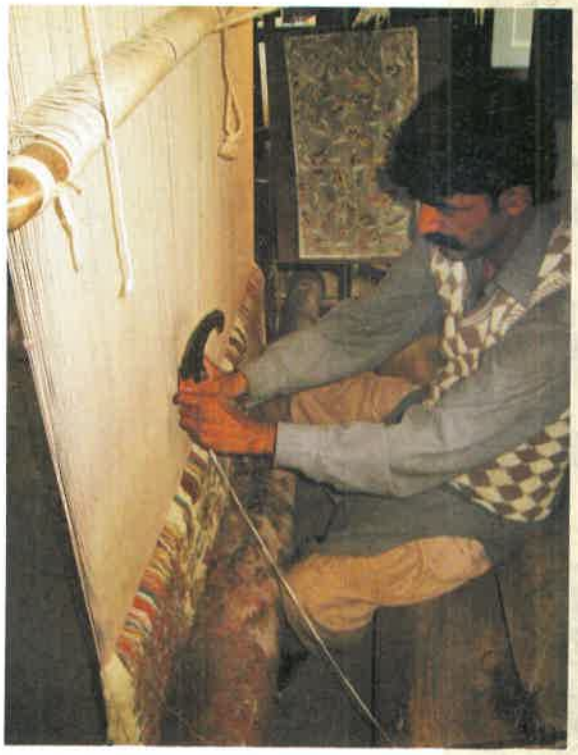
Raw material for carpet weaving.

Raw material for carpet weaving.

Carpet weaving in progress in Ahmadpur East.

Raw material for carpet weaving.

Ahmedpur East – carpet design.



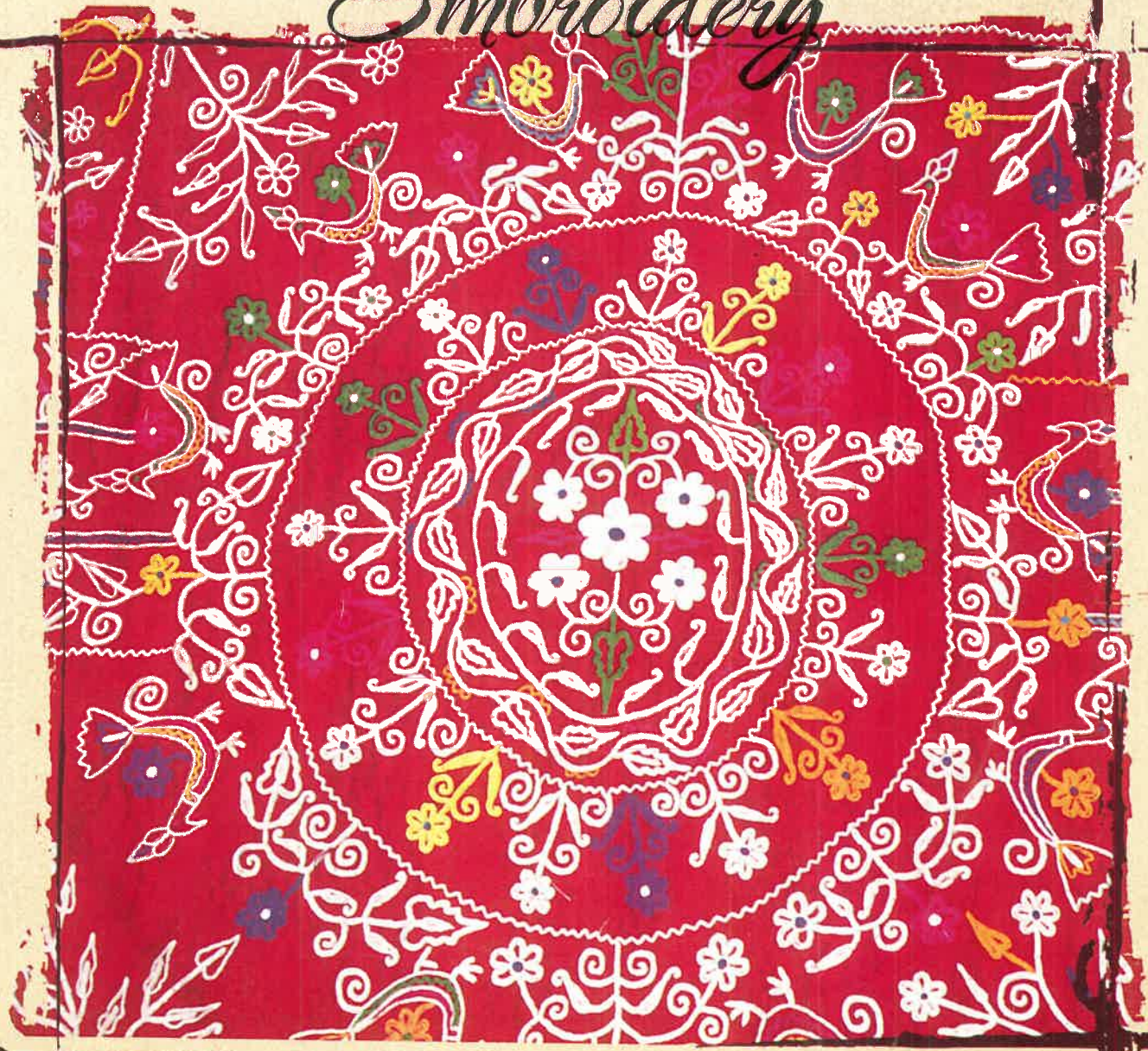
Carpet Weaving in progress.

Endnotes

1. Saifur Rehman Dar (Editor) Crafts and Craftsmen of the Punjab Vol. IV: Crafts of Dera Ghazi Khan and Rajanpur, Lahore 2009, [Chapter IX: Handknotted Carpets, 190-222].
2. State Gazetter of Bahawalpur, 1904. 268.
3. Saifur Rehman Dar (Editor) Crafts and Craftsmen of the Punjab Vol. IV: Crafts of Dera Ghazi Khan and Rajanpur, Lahore 2009, 211-212.

Embroidery

Embroidery



CHAPTER V

EMBROIDERY

زیور، نیور، باہیں، تریور
کرساں ٹوٹے پُرزے پیور
پٹ پٹ سٹساں سہرے ودیار
(خواجہ فرید)

Of sorrowful separation, intend I breaking into pieces
Jewellery of mine anklets, bangles and dresses
And the wreaths will I pull apart O' my love.
(Khawaja Fareed)

Embroidery is adventitious ornamentation on cloth – cotton, silk or woolen. It is derived from a word embroider which means to embellish. The surface of a cloth with some sort of needlework. For practical work, sometimes the needle is replaced with an awl (aar – larger or small). In one type of embroidery called *muqqaish* a flat copper thread – usually silver or goldplated takes the place both of the needle and awl as well as of thread. In Urdu and other local languages, terms like Gul-kari, Zardozi, Karchobi and Kasheedakari – simple Kasheeda-Karrhna and Karrhaee are all translated in english as embroidery.

Embroidery is a popular pastime of household ladies all over Pakistan and an income generating activities both for men and women. Different regimes are famous for their own characteristic embroidery – all deep rooted in their regional history and culture. Deep in Cholistan, settlements like Yazman, Ahmadpur Sharqia and Khairpur Tahli, there are whole families busy in doing embroidery and making other crafts. Members of craftsmen's families usually live in a single room – a family usually comprises husband, wife and 6/7 children. In this region, the women do the marketing of their products and their men often join with their women in dealing with the customers, shopkeepers and agents. One special thing about the craft of this region is that Cholistani people not only use their crafts for selling or for decorating the interior

A beautiful pranda.

An embroidered bag.

An embroidered bed sheet.

An embroidered gol takia.

An embroidered handbag.

A hand fan.

Three gindis of Cholistan.

A chadar embaroidered with kaj tanka, dandi tanka and cheerwin-patti tanka (split-leaf tanka.)

A border with moti (bead) and sitara work.

A Shirt front with Balochi embroidery.

A border embroidered with spring or dandi-tanka and bharwan tanka.

A group of women busy in embroidery and applique work.

An embroidered shirt front.

Shehzadi with her team of artisans women in her workshop at Bhutta Wahan.

A women doing embroidery on a cloth fixed on a round frame.

Embroidery with sitara work.

A shirt decorated with nag and sitara work (PSIC Centre Bahawalpur)

Muqqaish work.

A central piece of decoration with kundan-nag, phul patian & sitara work. PSIC Centre, Bahawalpur.

Three addas for awl work.

Embroidery of Adam Wahan.

A baby frock with marorri work.

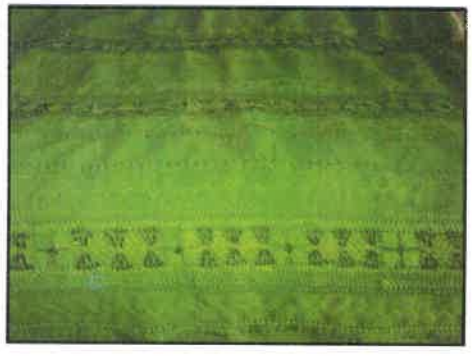
Material for salma sitara work – sitara, nag and tila on a reel.

Embroidery of Adam Wahan.

A shirt front decorated with kora and dabka work.

Gate ka kam with dori gota.

A shirt front embroidered with bhari patti tanka.



A shirt with the work of tarkashi and macchi tanka.

A female shirt with embroidery done with dandi tanka and poli or bharwan tanka.

Embroidery being done on a circular frame. A design is being created on a chaar suti cloth with the help of bharwan tanka.

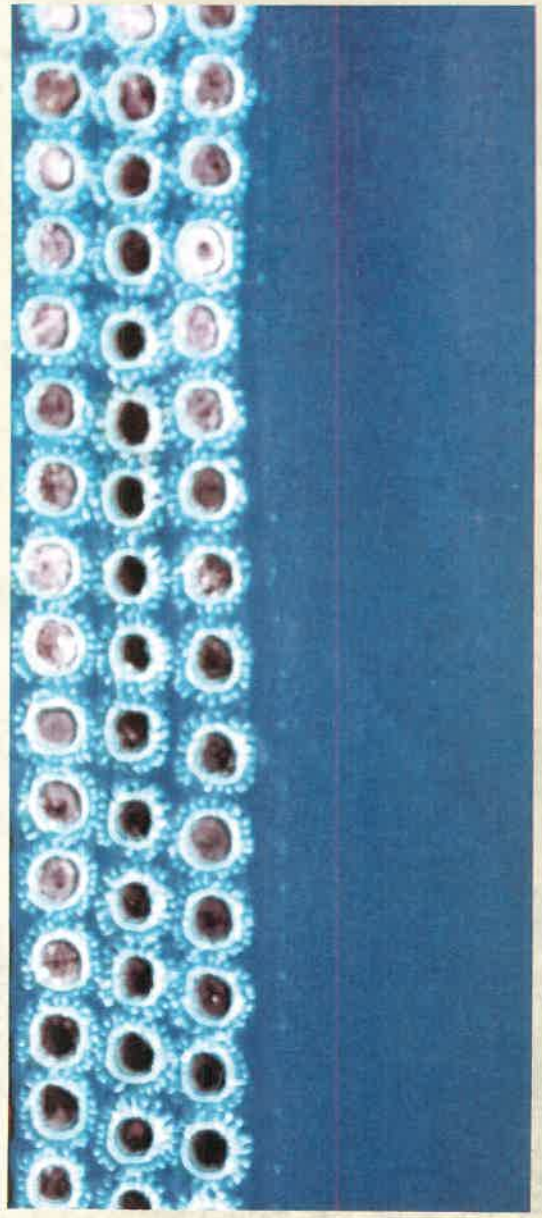
A lady making makaromai – Sana'tzar, Bahawalpur.

of their own houses, but invariably their finished products are objects of their daily use. In Cholistani crafts, women usually make *gindis (rillis)*, *bushkai*, table-covers, and pillow-covers, small bags for holding small jewelry and tobacco and covers of holy Quran (*juzdans)* in their houses. Women prepare these products and make designs by joining small colorful cotton pieces on them with much ability. Sometimes they use thread of different colors and small pieces of glass for designing. Male craftsmen prepare *lokaar, flassi, bori* (bags), *chatti, khurjin and khes* made on pit looms. You can find these craftsmen in different areas of Cholistan. They usually fix the looms in their own homes and their customers come to them for placing their orders. In the Cholistan region, Derawar Fort is famous for making *gindis,* whereas Maujgarh is renowned for weaving *flassi* and Dingarh for *lokaar* making.

A good number of the residents of Cholistan are Hindus. They have an equal share in the development of crafts in Cholistan. The members of the Mangowal tribe, for example, are well-known for weaving blankets, *(loiyan)* and for making shoes. Likewise people of the Bheel tribe are famous for making *flassi, gindi* and *cholis and* for doing fine embroidery. They used to make these products with goat's hairs and earned much fame for their fine workmanship.

These items are mostly manufactured in the rural areas of Bahawalpur like, Abbas Nagar and Dera Bahkha. The products present in the shop of San'atzar were woolen wall-hangings embroidered with calligraphy, embroidered shawls, Sawati embroidered wall-hangings, Sawati embroidered shawls, embroidered shirts and caps, embroidered fronts, bags with Balochi embroidery, woolen carpet sample, Bahawalpur *chunri*, Peshawari zari jacket, embroidered cushions, woolen *gaba, namda* tea-kozi, embroidered bags, embroidered carpet bags, velvet *durries* and different woolen carpets with multiple designs both from Bahawalpur and other regions of Pakistan.

The ladies, working in the San'atzar, Bahawalpur get all their craft products of textiles from far of areas of Bahawalpur. The raw material is delivered to the craftswomen at their thresholds and when the work is ready, the middle men collect the finished products and sell them at handicraft shops.



Shiha work set with kaj tanka.

Mostly people like crinkle chiffon and georgette for embroidery. There are many types of stitches which are used in embroidery. Following are stitches more popular:

- Tarkashi ka kam - Muqqaish Work - Marvi Sheesha
- Ulti Aar ka kam - Shadow Stitch - Goll Stitch
- Bharwan Tanka - Zanjeeri Tanka - Nawaz Sharif Tanka
- Gota Work - Sindhi Karahaee - Benazir Tanka

PLACES OF NEEDLE WORK

Mrs. Anees Zohra, Incharge of the PSIC Center, Bahawalpur, provided our Team a list of places around Bahawalpur where embroidery works of different varieties are being done. According to her statement:

- Gotta work is mostly done in Ahmadpur East.
- The Sindhi Karahaee /embroidery of Paki-Pul is very popular in an area that is situated between Ahmadpur and Bahawalpur cities.
- The area of Tibba Badar Sher is famous for *tarkashi* and *makesh* works.

EMBROIDERY OF ADAM WAHAN

Although the village of Ahmad Wahan is situated in District Lodhran, but it is so close to the city of Bahawalpur that its craft find their outlets in this nearby city. This village is situated on the right bank of Sutlej, here, Ms. Shagufta, daughter of Mr. Sadiq. about 20 years of age, has been doing embroidery on:

- shirts • dopattas • scarfs
- chadars • sarris • lehngas (skirts)
- kurtas (a part of shirt) • necklines (galay), etc

She has learnt this skill from her mother and has been working for more than 10 years. Her mother, *bhabhi* (brother's wife) and almost all ladies of the family do this work and make a good livelihood. Ms. Shagufta, herself is an expert in making stitches like *Tarkashi, Adday ka Kam, Pakki Karahaee /Ooper ka Kam,* Shadow Work, *Lazy-dazy, etc.* She uses three different kinds of thread for embroidery. These are: Resham

Anchor, Suti Tussel and Resham Nalkian. She gets these threads and required cloth from Bakhshi Market and Shehzad Market in Bahawalpur.

TOOLS

Following tools are used for doing embroidery:

- Frame
- Needle
- Scissors
- Adda and
- Aar

In Bahawalpur City, Mrs. Asma Zahra Khokhar is another lady renowned for her skill in embroidery. She lives in the PSIC Colony, also known as TNT Colony near Niazi Bus-stand, Bahawalpur. Mrs. Khokhar was 45 years of age and has been working in this profession for last 13 years. She is an expert in almost all stitches prevalent in the region. She also teaches embroidery to other ladies who also do embroidery for her. In fact Mrs. Asmat also acts as middle-person between the customers and craftswomen. She is an expert in making almost all embroidery stitches and designs. She uses slightly different nomenclatures for some of the stitches she uses such as: poly tanka, marori tanka, sitaray ka kam, makri tanka, cut-dana, kaj tanka, bharwi tanka, cross tanka, jharoo tanka, long tanka, etc. Some of the names of stitches were after the name of political leaders such as: Benazir Tanka, and Nawaz Sharif Tanka. Besides, she also does two types of *Aar* works namely: *Chotti Aar* and *Bari Aar* mostly on khadi-silk and georgette cloth.

SOME DETAILS OF STITCHES[1]

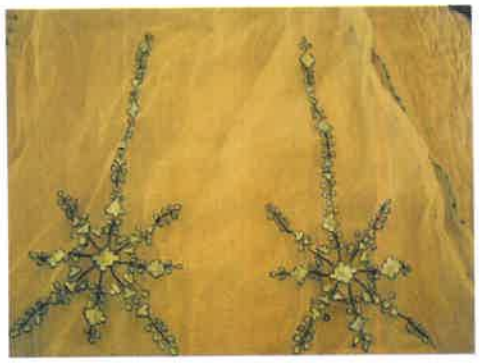
CROSS STITCH: Bring the needle out at the lower right-hand side, insert the needle four threads up and four threads to the left and bring out four threads down, thus forming a half cross stitch, continue in this way to the end. Complete the other half of the cross as described above. Cross Stitch may be worked either from left to right or from right to left. It is important that the upper half of all the stitches lie in one direction.

DOUBLE CROSS STITCH: Work a single cross stitch; then bring the needle out four threads down and two threads to the left. Insert the needle four threads up and

Bahawalpur Sana'izar. Mr. Erum doing muqaqaish silver thread on a circular frame.

Decoration created with salma-sitara work and moti work set with bharwan tanka, spring or sundi-tanka as well as dandi tanka.

Design created with sundi tanka.



Decoration with sitarai, nags and beads.

A design created with beads (moti), salm-sitara & embroidery in Bharwan tanka (PSIC) Centre, Bhawalpur.)

A work of salma sitara (PSIC Centre, Bahawalpur).

A lady busy with her aar work on an adda i.e., rectangular frame.

bring out two threads to the left and two threads down. Insert the needle four threads to the right and bring out two threads down and four threads to the left in readiness to commence the next stitch, or finish off at the back for a single Double Cross Stitch.

BUTTON STITCH: This is worked from left to right. Bring the needle out on the lower line, then insert the needle directly above and make a straight downward stitch pulling the needle through over the working threads. This forms a row of straight stitches with a closely knotted edge on the lower line.

Feather Stitch: Work from right to left. Bring the needle through above the centre line of the design. Take a small stitch to the left, below the line catching the thread under the point of the needle. Continue making a series of stitches above and below the central line, catching the thread under the needle each time. The result is parallel lines of stitches linked by a zigzag line.

For the third step, tighten the knot and proceed as you did with first stitch.

DOUBLE FEATHER STITCH: Work in the same way as feather stitch, but take two stitches in each direction.

CHAIN STITCH: Use your thumb constantly so that your thread can be held in place for successive links.

Sitarai & moti ka kam being done with the help of an aar (awl).

ABBAS NAGAR: Abbas Nagar is a small village, some 25 km away from Dera Bhakha. Naziran who is 40 years old, is an expert lady of *chunri* work and her daughters named Shakeela (14 years old) and Samina (19 years old) also do the same work. They live in Muhallah Abbas Nagar near Peer Makhdoom Sahib Darbar, Tahsil Bahawalpur. This family is involved in this work for about 20 years. They do not want to change this profession because in this area, most of the people only do this work. According to them the social and economic condition of this work is very good. They do this work on order from different parties. These parties also give them the samples of different designs. The customers usually demand beautiful and expensive designs but those of

traditional one. They get cloth for their work from Lahore, Faisalabad and Multan. Different types of stuff can be used such as crinkle, cotton, lawn, crape and silk, etc. They get colors for applying in *chunri* work from Multan and Bahawalpur. For tying knots, thread can also be obtained from Multan and Bahawalpur. The different tools for this *chunri* work are: thread, shopper and nail (to pass out the thread from it).

The cloth is always of white color and then they dye it in required colors. For dye they pour color into boiling water and then dip cloth in it. According to the design on some places the cloth is covered with thread and plastic shopper. According to the craftswomen the future of this craft is bright. In the area of Abbas Nagar, almost one thousand families are reported doing this work. The craftswomen for the coloring of the cloth are less as compared to those who tie the knots with thread.

MUQQAISH WORK: In Abbas Nagar near about 4 or 5 houses also do *muqqaish* work i.e., embroidery with silver or gold plated copper thread on silky fabric.

An embroidery made in PSIC Centre, Bahawalpur

SANA'TZAR DISTRICT INDUSTRIAL HOME, BAHAWALPUR

Sana'tzar or the District Industrial Home of Bahawalpur is situated at Library Chowk, near Fareed Gate. It is also known as The Social Welfare Institute. Near about hundred girls learn different arts in this institute. This institute is functioning under the charge of Mrs. Qamar Shafiq, the District Social Welfare Officer. It is basically a teaching center imparting vocational training to ladies in different crafts. We had a chance of interaction with a number of teachers as well as students under training. Most of them were learning different embroidery stitches. They were all local ladies of this area.

Mrs. Irum Saeed, daughter of Syed Zaheer Anwar Shah has been teaching for the last 15 years in Sana'tzar[2]. She is an expert in almost all embroidery stitches in vogue now a day[3]. She has learnt embroidery from different vocational centers. She plays her role as a teacher in this institution and many girls learn different crafts from her. According to her the future of this work is quite bright. She was fully satisfied with her economic and social status because of her profession. But still, she does not like to bring her children in this profession because she wants to give them better education rather than making them simply crafts person. Herself she copies designs from fashion

Bahawalpur Sana'atzar, Mrs. Erum applying sitara work with a circular frame.

Emrboidery work in progress on two addas.

Embroidery on chiken machini with additional applique work.

Lower part of a shirt with its border embroidered with poly or bharwana tanka.

magazines with the help of tracing paper. She does so because her customers usually demand beautiful and cheap designs but at the same time designs of new variety as well as of traditional types.

MUQQAISH[4]: Once the string of *muqqaish* used to be of pure silver and it was so thin and soft that it could be thrusted into or sewn in the cloth without passing it through the eye of a needle. Now a day, *muqqaish* string is manufactured in the city of Hyderabad, Sind. However it is locally available from the General Store of Akram Awan, Bahawalpur. At the time of visit of our Team, Irum Saeed was busy in doing *muqqaish* work along with two other ladies. The *muqqaish work* is more suitable on stuff like China Silk or the fabrics like that such as crinkle, georgette, lawn, chiffon and silk. Sometimes the customers also provide the required stuff. She uses only *muqqaish taar,* and a round wooden frame for this work.

According to Irum Saeed, some years back, this work went out of fashion but now it is being revived. People also like *muqqaish* on *Chunri.* Quality of *muqqaish* is measured in term of its weightage. In the market it is available in terms of weightage such as '15 tolas', '12 tolas', and '20 tolas' – the last one being the most durable one. This is also called '*fish muqqaish*'. It is available in the market @ Rs.20/- per tola[5]. This variety is very soft in texture and doesn't become black in color with the passage of time.

In the Sana'tzar Center craftswomen were seen doing different designs of *muqqaish* such as Elfie, Chawal, Patti, Fish, 'button' and '*phooldar*' designs. The *muqqaish* applied on these designs is usually of '7 tolas' quality. Materials which are needed for embroidery and *muqqaish*-work are: China Crinkle, Simple Georgette, Cotton cloth, Silk cloth, Chiffon, etc. The most expensive suit prepared is considered to be of "China Crinkle" because it is made of a very delicate stuff. Ms. Nadia, daughter of Mr. Miraj, a student of this Center, was learning the Dabka technique of embroidery.

CRAFTS IN SHAIKH WAHAN

Embroidery Work

Sheikh Wahan is a small and lush green town some 70 km away from Bahawalpur on

Embroidery in thread with bharwan tanka.

Hasilpur road. The main crops of this area are wheat, cotton and sun flowers. This village is well known for a few articles attributed to some sacred personalities. These are are enshrined here in the house of Mian Muhammad Mohsin. These objects include a Jubba Mubarak (cloak) of Holy Prophet (PBUH), a Sword of Hazrat Imam Hussain (R.A.) and an Assa Mubarak (The Walking Stick) of Hazrat Jahaniyan Jahangasht.

But for us this village is also important because here a young lady has been devoting her life for last few years for the promotion of different crafts through teaching and training. This lady, Mrs. Shehzadi, wife of Malik Nadeem, is running a sort of small institute in her own house. She gives training to the girls of neighboring areas in different crafts such as *gota kinari, aar* work, *muqqaish* work, embroidery work which includes *moti, Sindhi, Benazir, Nawaz Sharif, Balochi* and *kacha tankas, taarkashi, etc.* Shehzadi has spent near about 20 years of her life in Lahore where she learnt all these works from different vocational institutes and also served her abilities in Salma Agha's Boutique in Lahore for sometime. Now she sells her items through different agents, who takes these items from her and sell them in different boutiques of Islamabad, Rawalpindi, Lahore and Bahawalpur.

Besides this, the girls who get training from here are also experts in making the 'uppers' (*pannas*) of the *khussas* and they are well trained in *okair sazi*. The girls have learnt this craft from Ghulam Hassan.

The other beautiful items we saw there were: hand-fans with beautiful colors of thread and with mirror work, and also the beautiful *prandas*. The lower part of a *pranda* comprises different beads, *sitaras* and threads. There was also seen a beautiful white shirt for men with *chikan* and applied work on it. Normally, such shirts are made by men. This *chikan* work is machine made while applied work is made with the help of hand. Bed sheets and all other accessories for it are also made by hand.

Khalti is just like a purse with a lot of embroidery on it. A great variety of colored threads are used in the embroidery.

Bahawalpur Museum – specimens of gotai ka kam.

چُوڑا نا ڈلے جیسلمیر دا
سُوہا رنگا ڈلے خاص اجمیر دا

ھووے اصلی خاص مڑیچہ
نہ نقلی ول پھیر دا

برہوں دا چُوڑا پریت دا سوہا
کاک ندی دے گھیر دا

بچھوا بیکا نیری گھِنساں
سچڑے کھیڑے پیر دا

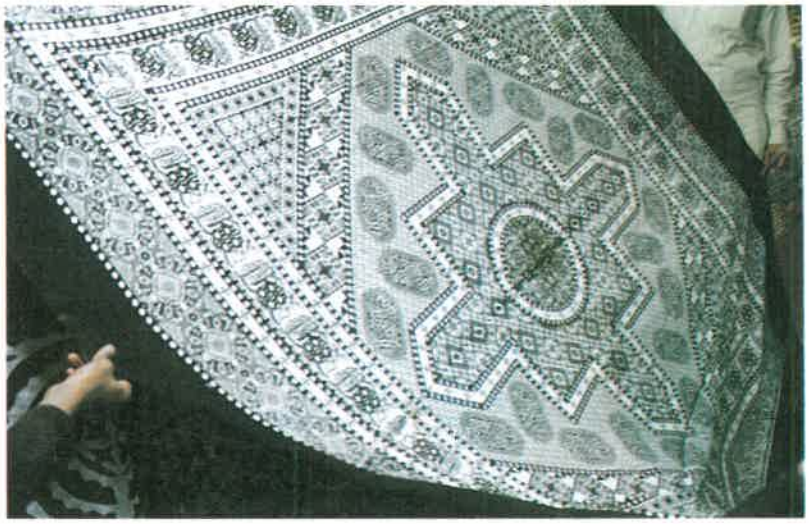
Bring me the tusk bangles from Jaisalmir
Get colourfully dyed my screen from Ajmair

From Marwarr! should it be original
Must it not be at any cost ignoble

Bangles of lore and screen of loyalty should
Here they sacred link with Kok Brork

Get will I the anklets of loyalty should
Fit will these in my sight and left feet.

Pattern created with block printing.



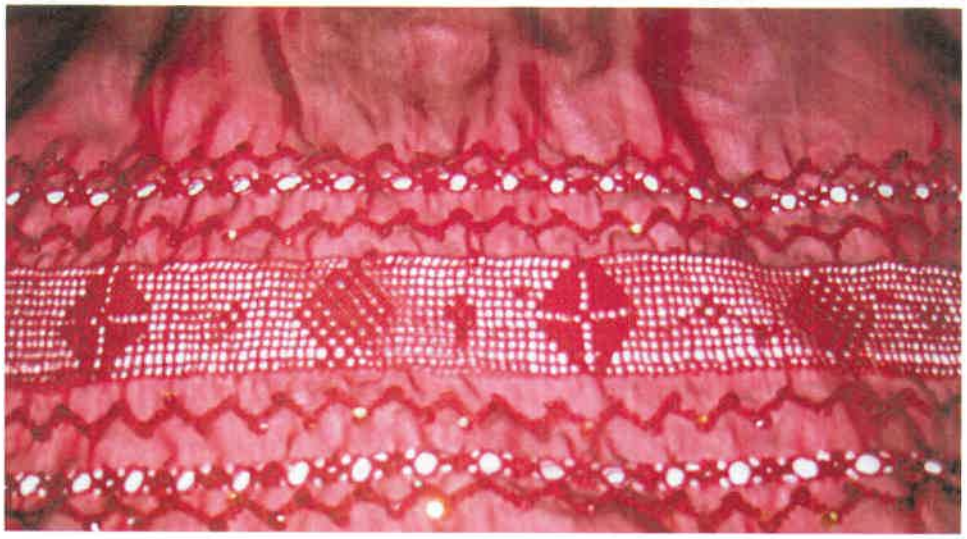
A sheet of cloth decorated with cross shaped black printing, Bahawalpur.

Circular black printed design on a square reenal, Bahawalpur.

A specimens of block-printing in Bahawalpur Museum.

A skirt with block printed flowers. Bahawalpur Museum.

A gindi in the form of a Jai-Namaz, Bahawalpur Museum.



Embroidery with dandi-tanka, moti and sheesha work.

Tarkashi ka kam.

Gota Kinari Works and Muqqaish Works

Razia Hassan is a 25 years old lady. Her father's name is Ghulam Hassan and she lives in Sheikh Wahan. She is busy doing *gota kinari* and *muqqaish* work for near about 15 years. She has learnt this craft from her mother. Her family is also engaged with this work for about 25 years. But now she is working in the Center of Shehzadi. She doesn't want to change her profession because she can make sufficient earning from her work. According to her, both the social and economic status of this work is good.

She gets her raw material - *gota kinari* and *muqqaish* from the market of close by towns of Khairpur Tame Wali and Mazharabad. Raziya sells her items through her head – Shehzadi. The material which she uses is *gota kinari* and *muqqaish*. Her tools are needles, wooden frame, etc. She makes designs according to her own mind. The people demand beautiful and expensive items but those of new variety. She also said that government must help these people to increase their working abilities to a higher level. According to Razia there is a slight difference between *gota* and *kinari*. If the work is straight, it is called *kinari* but if the *kinari is* turned into different petals of different shapes and flowers it is called *gota* – it is also called *kokhero* in local language. Different types of *kinari* are: *kakh kinari, phool wali kinari* and *lapa kinari*. She applies gota kinari on cloth, sometimes with the help of a needle, without fixing it in a wooden frame. While for *muqqaish* she always needs a wooden frame to fix the cloth in it and then she applies metal thread on to it with or without the help of needle. Different designs of *muqqaish* are *barfi* design, *ring muqqaish,* etc. This girl also knows the art of *okair sazi* for khussa making. She also made a beautiful *gota kinari dopatta* for her wedding ceremony. She applied *gota kinari* on *chunri* with yellow and red color. She intends to wear this *dopatta* of yellow color with shalwar and kameez of the same color on her *mehndi* and a similar *dopatta* of red color with shalwar and kameez of the same color on the day of her marriage.

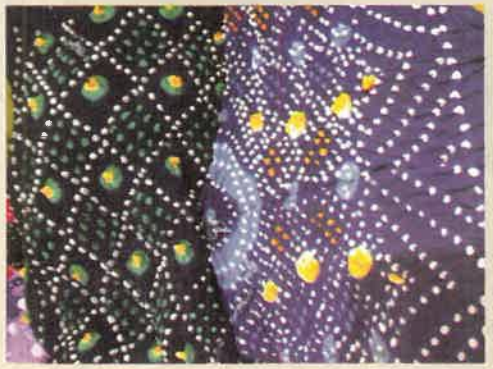
Tarkashi

Miss Asma, daughter of Hafiz Allah Wasaya, is a 20 years old girl of Shaikh Wahan. She is an expert in the art of *taarkashi* work and has been doing this work for about 4 years. She learnt this work from her mother who is also engaged in this profession

Bahawalpur Museum – Sehnu or head-rest for carrying water pitchers.

Tie-dye or Chunri ka Kam.

Abbas Nagar – Tie-dye work or chunri ka kam before dyeing.



Abbas Nagar – A lady preparing for tie-dye work.

Abbas Nagar – Tie-dye or Chunri ka kam.

Sana'atzar, Bahawalpur – Cloth decorated with tie-dye work.

Specimens of tie-dye.

for about ten years. Miss Asma is also serving in the Center of Shahzadi. She also does not want to change her profession because she gets good amount from her work. She sells her item through her Center. The only thing which she applies on cloth with the help of a thin needle and the wooden frame is reshmi (silk) thread which she gets from Khairpur Tamai Wali. She makes designs according to her own mind. While doing *taarkashi* work first she puts the thread in long direction and then the thread in width form and then fixes the cloth on a frame and makes chain stitch with a needle. She also makes the flowers of Kashmiri stitch along with the chain stitch. She always makes Kashmiri stitch in *taarkashi* work and uses reshmi (silk) *nalki* or *reel* for it. As in several other cases, in *taarkashi* too people usually demand beautiful and expensive items but those of new variety. According to her the social, economic condition and the future of this work is very good but she was of the opinion that working condition can be improved a lot if Government intervenes by sanctioning small loans payable in easy installments.

Design created with salma sitara, leaves (patian) and flowers with cheerwan tanka.

Aar Work

Aar work is very special type of embroidery done by Cholistani women. This work is done usually on headscarfs (*dopattas*), shirts (*kurtas*) and *chadar* (a long sheet of cloth used by women for covering their heads and whole body.

Safia Bibi is a renowned artist of aar work. Only 25 years old, she is the wife of Hafiz Allah Wasaya and is the step mother of Asma, discussed above. She lives in Basti Chandipur. She is doing *aar* work for about ten years and learnt this work from her mother. Her family is engaged with this work for about 20 years. She is also one of the members of the center of Shehzadi in Shaikh Wahan. She desires to continue her work. But as regards her daughter she wants to bring her in this profession only when she has finished her education. In *aar* work she uses *reshmi* (silk) thread, *kora, nakshi, dabki,* needle and *aar*. She gets the raw material for all these works from Khairpur Tamai Wali. The different tools used by her comprise a wooden *adda* (for fixing cloth on it and then applying *kora* and thread, etc. on it with the help of *aar*. She uses needle for *moti* work and *aar* work for embroidery. She uses different designs by tracing them from other sources. People buy her products because these are beautiful and new.

Sana'atzar, Bahawalpur, A lady on the adda for awl or aar work.

Sana'atzar, Bahawalpur – two ladies doing embroidery on a single piece of cloth stretched on an adda.

Beadwork with bharwan tanka & dandi tanka.

Shaikh Wahan – Okairsazi on the 'upper' of a khussa or desi juti.

Nadia Bibi: Nadia Bibi, wife of Akram is only 20 years old but she has been doing embroidery work for about 5 or 6 years. She learnt this work from her mother so her family which has been doing this work for about 15 years. She loves her work and hence she is determined to stick to it as far as it will be possible for her. She uses different kinds of threads for embroidery work like *resham, reshmi nalki, para-shoot dhaga* and sometimes even *gota*. She gets all these threads and *gota* from Hasilpur market. The tools which she uses are not different from those used by other for similar work namely wooden frame, needle and different threads. The different stitches which she uses more frequently are: *moti, Sindhi, Benazir, Nawaz Sharif, Balochi and Kacha Tanka.* She mostly uses such designs which she creates herself. But occasionally, she also copies others' designs through tracing in order to meet the demands of customers who always ask for beautiful and expensive items but those of new variety. The people who give order for embroidery work also provide the cloth otherwise she gets the required cloth from the markets of Khairpur Tamai Wali and Hasilpur. Nadia Bibi is very optimistic about the future of this craft because it is giving her good returns.

Okair Sazi

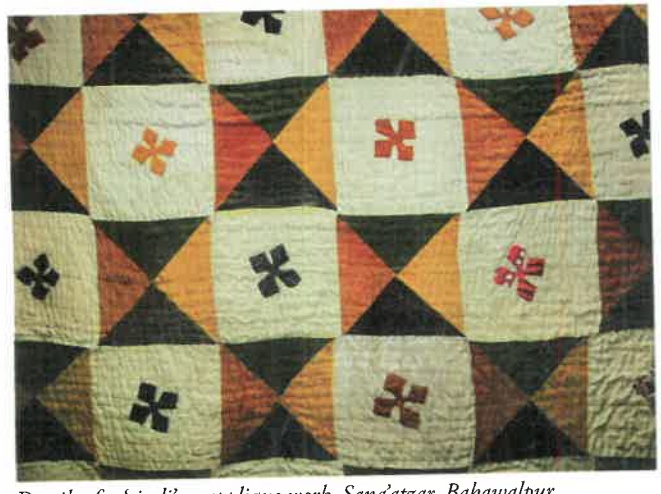
Among the above mentioned craftswomen, the three namely - Safia, Razia and Asma also know the *okair sazi* and *nakshi* work for *khussas – desi juti.* Okair sazi is basically the art of preparing minute floral designs on paper and then cutting the design as cut-work. But by and large it has come to mean pasting these cut designs on the 'uppers' *(pannas)* of local shoes and then doing embroidery according to the designs of the cut-work. This part of the *okair sazi* is always done by ladies because *okair sazi* is only a special type of embroidery of the type of *aar* work done only on leather. For okair sazi on the 'uppers' of shoes they hold a wooden piece, called *daleejna,* between their knees and stretch the 'upper' on it. Then, they apply *tilla* – gold or silver thread on this leather with the help of an *aar.*

Gindi Work /Applique Work / Patch Work

A *gindi* is primarily meant to be used as bed cover, as a floor spread or as a blanket. It is also used as decoration piece, when it is hung on walls in modern houses. In winter, Cholistani people also cover themselves with *gindis.*

A bed cover of floor spread called 'gindi' fully covered with square pieces of colored cloth set in applique technique.

A square gindi or rilli decorated with colored pieces of cloth set in different patterns applique technique.



Details of a 'gindi' or applique work. Sana'atzar, Bahawalpur.

A 'gindi' finished with applique technique by using dyed piece of cloth.

Bahawalpur Museum – A decoration created with mixed technique of machine – needle work (lower part) frill (jhalar) with heads, bells, moti and ghungharoo (midle part) (Bahawalpur Museum).

An old square gindi, Bahawalpur Museum.

Details of a gindi.

Gindi is also known as *rilli*. It is basically a product of desert culture and is commonly found in Thar Desert of Sindh and Cholistan Desert in Punjab. *Gindi* is one of the most important crafts of Cholistan. It reflects the design quality of Cholistani women, their dexterity in needle work and their labor-intensive patience. Even an ordinary *gindi* reflects Cholistani women's choice of colors and colors-combination and their mastery in the art of stitchery.

A *gindi* resembles like a mosaic work which joins hundreds of small square and triangular pieces of cloth of different colors in an aesthetic combination of varied colors and create beautiful designs. Diamond shaped pieces of cloth of different colors are sewn with one another with a fine stitch work which remains hidden from the view as the work approaches finishing touch. In majority of cases squared pieces are joined together directly and then a lining is fixed on the under-side which gives strength to the finished objects as well as it conceals the stitch work. In certain cases square pieces are sewn on the surface of a single piece of cloth of a single color and the whole presents a phenomenon of an appliqué work. All colors used in a *gindi* are usually very bright and their combinations with other colors are very appealing. The colours used in rillis include: yellow, white, blue, green and, rarely though, brown.

Gindi craft originated as a household craft primarily for three purposes in mind:

- In the first instance it was meant to keep the household ladies busy in their free time.
- In the second place it was meant to recycle the old used clothes and convert them into re-usable fabrics for a totally different purpose than the original ones.
- In the third place the new object – the *gindi,* thus fabricated without much additional cost, was meant exclusively for personal use with in the family and was never parted to others, except in the form of a gift.

It is only recently that ladies have been made conscious of using their skill and time for making an extra earning for their families without going out of their homes. Thus, now a day a good quality *gindi* can fetch a price ranging from Rs. 700 to 800 per piece.

Women of a Mehr family of Derawar have earned much fame in manufacturing *gindis*. The *gindis* which they make are claimed being exported to different foreign countries. Parhara Wali Basti, Near Derawar Fort: Zainab Bibi, wife of Sajo Khan is 26 years old who lives in Parhara Wali Basti, near Derawar Fort. She is an expert in making *gindis* and has been doing this work for about last 15 years. She does not do any other craft. She learnt this work from her mother. She is also giving the training to her daughter who is about 11 years old. She sells her goods directly as well as through different parties. She is quite satisfied with what she earns.

She purchases whatever she needs for her work - threads, needles and other things from Ahmedpur East. She makes different designs according to her mind as well as by trace-works which she purchases from Ahmedpur East. The main tools for *gindi*-making are needle for embroidery as well as for applique work, wooden frame for embroidery work, however limited it may be, thread and stuff (cloth) both cotton and silk fabrics. Basically, the tourists buy these *gindis* from such ladies and they like to purchase only beautiful items of new varieties.

Applied work is also called *katan wala* or *dukran wala* design in their local language. With different designs of applied work they make two main stitches one is the Chain Stitch and the other is Fish Stitch (*macchi tanka*). They use sharp colors for their appliqué works. Here, in Parhara Wali Basti and in other areas around Derawar Fort, 250 families are reportedly engaged in *gindi*-making. This job is done during their free times. Throughout the harvest season, they cannot find time for such handiwork. During these days even there are not sufficient people to provide some relevant information on the subject. It was through Juma Khan, the guard of the guest house of Derawar Fort that our Team could learn about the work of three ladies in Derawar Fort. They are. Naseem Bibi wife of Khuda Bakhsh, Satu Bibi wife of Allah Davaya and Khandal Bibi wife of Mukhtar Ahmed.

Gindi-Making in 127 Chak Nawab Di Jagir

Some 22 km short of Derawar Fort, there is a hamlet by the name of 127 Chak Nawab di Jagir. This small settlement of two or three houses is surrounded on all sides by sand

dunes. The people of this *basti* are reported to be quite intelligent and clever. Their women would never divulge the names of their husbands. All the married women wore *popas* in their nose and also wore silver ornaments like bangles, etc. It was with some efforts that two of the ladies named Bhago and Mego agreed to show some of their handiworks. They seemed quite good at Sindhi Stitch for which they use a needle and a wooden frame while for applied work they only use needle. For their stitch work they were using *suti* or cotton thread which they can get from Ahmadpur East. Their works reflect a happy blend of sharp colors despite the fact that there are no colors in the surrounding. The peoples, who buy these *gindis* from them, are mostly the tourists who usually buy the beautiful items irrespective of their prices. These ladies are doing this work for about 20 years. With a stitch they pick up designs from tracing while the applied work is done according to their creative thinking. They appeared to be quite optimistic about the future of this craft. The number of tourists in this area is increasing day by day and with this the number of prospective buyers of their products is also increasing. The tourists are also ready to pay the craftswomen liberally if and when they like their works.

Laraib Handicraft Center: Near the Derawar Fort there is a shopping point called Laraib Handicraft Center which is being run by the Government of Pakistan in a newly built building. The main attractions of this Center are flassis, hand made carpets and beautiful appliqué works.

Rafia Bibi: In this Center, there are in all 15 apprentice girls who do the appliqué work. There are also three teachers for them. These girls sell their work through their teachers, who give these items to the agents for taking them to the main city of Bahawalpur. However, the main artisan working in this Center is Rafia Bibi, aged 25 years, daughter of Qazi Allah Ditta. She is an expert of appliqué work. She has been doing this work for about 12 years. She learnt this work from her mother. Her family has been in this profession for about 50 years. She also knows *gota kinari* work. The different stuff which she uses for applied work are cotton, arkandi and silk and these can be obtained from Ahmadpur East @ Rs.40/- or Rs.50/- per yard. The different things which she uses for applied work are; cloth, thread, needle and a pair of scissors.

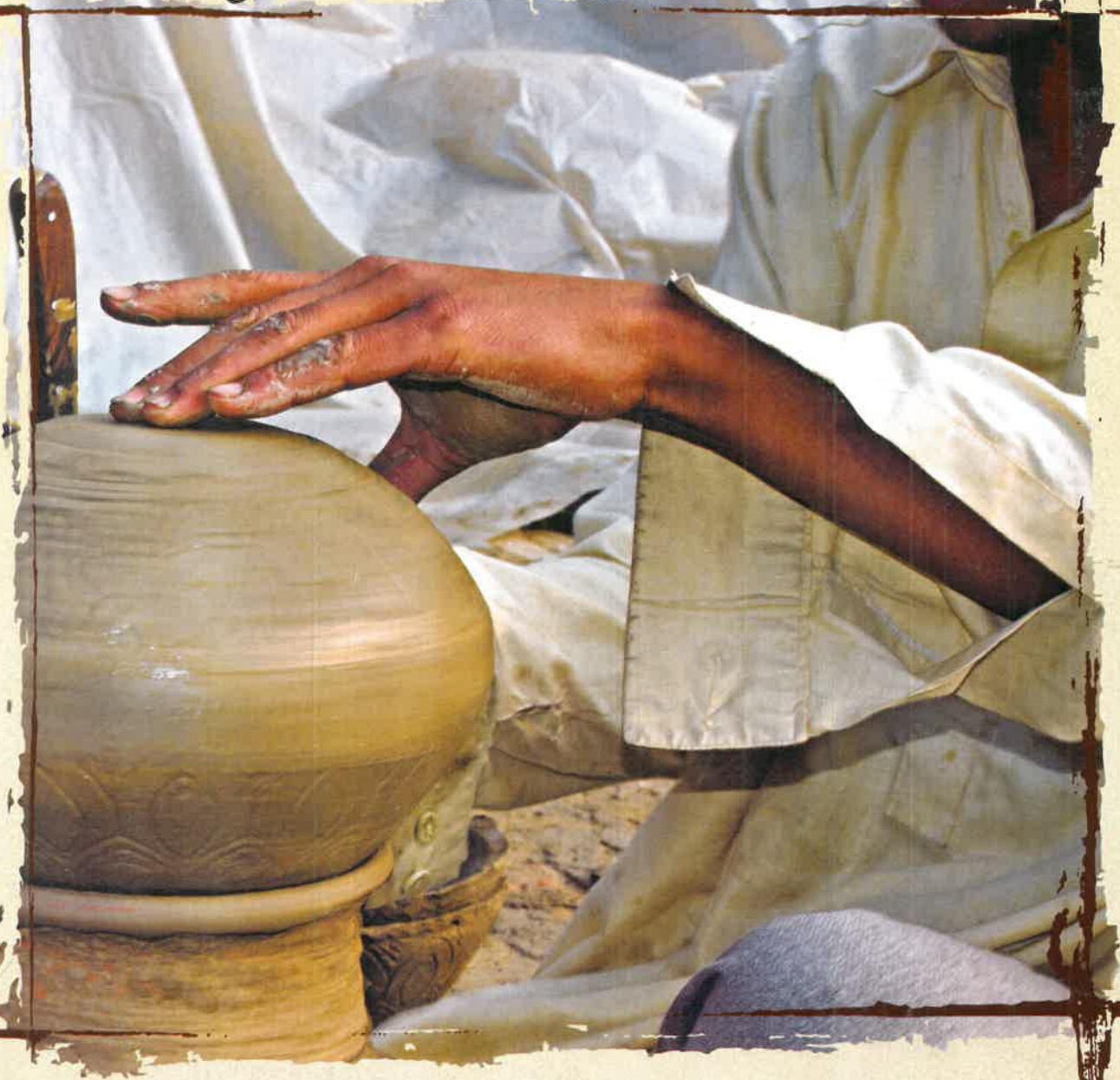
She makes her designs according to her own mind. No doubt people want to purchase beautiful and expensive works but, at the same time, they appreciate traditional objects with traditional designs on them. The different designs of applied work are: *Marvi* design (rounded flower design), *chunbay wala* design, *bao wala* design (leaf of beetle (*pan)* and a design inside it), *chhai tari wala* design (flower of six corners), *ath tari wala* (flower of eight corners). This applied work is done on shalwar, kameez, dopattas and bed sheets. According to Rafia Bibi the social and economic condition as well as future of her profession is very good.

A finishing touch is being given to a 'gindi'.

Endnotes

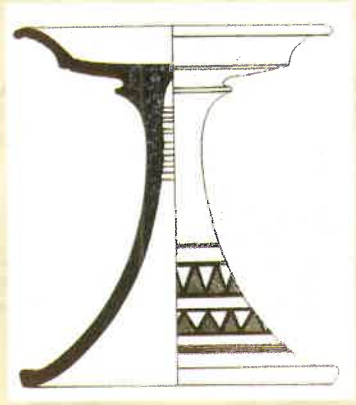
1. For a long list of embroidery stitches used internationally one may connsult the website: http://inaminuteago.com/stitchdict/stitch/palestrina-basqueknot.html. Here below we give a randomly selected list of some of the better known stitches: Algerian Eye; Back Stitch, Barb Stitch, Basque Stitch; Back Stitch, Berlin Stitch, Berwick, Blanket Stitch, Buttonhole Stitch, Bullion Knot, Bonnet Stitch, Butterfly Chain, Knot Stitch; Coral Stitch, Chain Stitch, Chain Stitch Reversed, Caterpillar Stitch, Chevron titch, Coil Stitch, Colonial Knot, Cretan Stitch, Cross Stitch Montenegrin Stitch, Cross Stitch, Rice stitch, Couching Stitch; Double Herringbone, Daisy Stitch, Damask Stitch, Double Cross, Drizzle Stitch, Detached Chain Stitch; Eyelet Stitch; Feather Stitch Fern Stitch, Fly Stitch, French Knot; Ghiordes Knot, Greek Stitch; Half Chevron Stitch, Herringbone Stitch, Heavy Chain; Indian Herringbone Stitch, Interlaced Running Stitch; Knotted Cretan Stitch, Kensington Outline Stitch, Kloster Stitch, Knotted Pearl Stitch; Ladder Stitch, Laid Work (Couching), Lazy Daisy Stitch, Long Legged Cross Stitch, Long Arm Cross Stitch; Mossoul Stitch; Old English knot Stitch, Oyster Stitch, Open Chain Stitch, Outline Stitch; Marqueh, Porto Rico Rose and Portuguese Stitches; Quilt Knot Stitch, Reversed Chain Stitch, Rosette Chain, Palestrina Stitch, Renaissance Stitch, Rosette of Thorns Stitch, Running Stitch, Roman Chain Stitch, Russian Stitch; Satin Stitch, Scottish Stitch, Scroll Stitch, Stalk Stitch, Sham Hem Stitch, Single Coral Stitch, Smyrna Rug Stitch, Sorbello Stitch, Split Stitch, South Kensington Stitch, Star Eyelet Stitch, Stem Stitch, Single Satin Stitch, Stepped and Threaded Running Stitch; Twisted Chain Stitch, Threaded Arrowhead Stitch, Threaded Reverse Fly Stitch, Twisted Lattice Band Stitch, Twilling Stitch; Up and Down Buttonhole Stitch; Whipped Back Whipped Spiders Wheel; Zigzag Chain, Zigzag Sham Hem Stitch.
2. The mother of Irum Saeed, named Begum Nasreen Lodhi is also a renowned social worker of Bahawalpur. She is running Al-Zahra Welfare Society in the same city.
3. The list of stitches of which Mrs. Irum consider herself to be a master is as follows: Taarkashi, Poly Tanka, Marori Tanka, Shadow Work, Sitaray ka Kam, Makri Tanka, Muggaish (Silver-wire) Work, Cut-dana, Kaj Tanka, Bharwan Tanka, Cross Stitch or Tanka, Kacha Tanka, Jharoo Tanka, Long Tanka, Aar ka Kam, Dabkay ka Kam, Chunri ka Kam, Zanjeri Tanka, Gotai ka Kam, Sindi Tanka, Marvi Mirror Work, Simple Mirror Work, Benazir Tanka, Nawaz Shareef Tanka, Kacha Tanka, Nug wala Kam, /Motion ka Kam, etc.
4. Muqqaish is basically a string of silver color. In the old times it was made of pur silver but now a day it is made of synthetic material.
5. A tola is about 11 grams in weight.
6. 'Gota', means gold or silver lace or a narrow fillet and kinari means lace or hem.

Pottery - Mittee Kai Burtan



CHAPTER VI

POTTERY
MITTEE KAI BURTAN



Pottery of the Late Harappan Period

Mature Harappan Black-on-Red Wares pot from a cemetery site.

VARIETY AND DIVERSITY OF ANCIENT POTTERY

History of pottery making in Bahawalpur Division –particularly in Cholistan is very old. It is older than the history of pottery of Kot Diji, Harappa and Mohenjodaro. We can say that the evidence of the earliest pottery dating from the Punjab comes from Cholistan where we meet a long range of seven varieties of ancient pottery from prehistoric down to the early Muslim times (4th millennium BCE to 12th century CE). This long sequence has been worked out by Muhammad Rafique Mughal as a result of his exploration of the region during 1974 and 1977[1] Similar sequence of ancient pottery has now been confirmed by Zubair Shafi Ghauri of Pakistan Railways in the Thal Desert of the Punjab that stretches between Khushab and Muzaffargarh districts along the left bank of the River Indus[2]. In Cholistan in all 414 archaeological sites have been located and identified all along the dried bed of Hakra River showing thereby that this area has once been the abode of several cultures and civilizations which succeeded here one after the other. Along the meandering of the dried bed of Hakra can be visited hundreds of abandoned settlements – some representing quite big cities and large towns – all now abandoned and ruined. These sites provide an aura of mystery to the landscape of Cholistan. The River Hakra is believed to have stopped flowing in its course in the beginning of 1st millennium BCE and due to this all settlements were abandoned and ultimately led to fall into ruins[3]. Recent archaeological explorations of Cholistan region have helped us to locate and identify some 429[4] ancient sites amongst which 99 sites represent the Hakra Period of Pre-Harappan date, 264 sites belong to Early, Mature and Late Harappan periods of the Indus Civilization, while only 14 sites belong to the period of Painted Grey Wares or Post-Harappan Period of the first millennium BCE - making a total of 377 sites. All these are not settlements sites. As observed on the surface, these fall into several distinctive categories - multi-functional sites combining settlements, purely habitation

Complete vessels of the Hakra incised pottery (restored).

Hakra Applique globular vessel of thin body with short rim, painted on the neck with black.

Wide-shouldered black slipped vessel of the Hakra Wares Period.

sites, industrial sites, camp-sites temporarily occupied by the herders and grazers and two cemetery-sites. Interestingly, several among these represent industrial sites, where craft related activities and kilns for firing of pottery and other materials are concentrated. Thus, Cholistan provides us the earliest evidence of pottery making in the subcontinent. With their beginning in the 4th millennium BCE, these sites were ultimately abandoned around the beginning of the first millennium BCE when the main river of the area was dried up. It is evident that the people of Cholistan were well settled during the beginning of the Early Harappan period and items of daily use, major part of which was pottery, were produced locally. The middle of the third Millennium BCE, coinciding with the Mature Harappan period, is marked by the significant increase in craft related activities when the areas exclusively earmarked for kilns and mass production of items had emerged, constituting 45.5% of the total number of Mature Harappan sites. The settlements with kilns were relatively reduced from 35% in the preceding period to nearly 19%. The settlement sites including those with kilns together consisted of 47.7% and the camp sites further dwindled to 5.7% of the Early Harappan period.

It is now evident that during the Mature and Late Harappan periods, areas for specialized activities for manufacturing of various items and, in particular, firing of pottery and other ceramic materials, melting or smelting of copper were earmarked which were an integral part of the complex Harappan socio-economic system involving production and distribution.

As regards pre-Muslim pottery of Cholistan there have been identified five groups of them. Here below we describe their characteristics albeit briefly:

1. HAKRA WARE

This is the earliest ceramic assemblage known from Cholistan assignable to the 4th millennium BCE. The name Hakra Ware[5] has been given to it by M. R. Mughal on basis of specimens collected from surface of different sites but some scholars have serious reservations about thus nomenclature and its dating because similar pottery

Designs created with the help of a molds – thappas

also is known from some other sites outside the Basin of Hakra River and certainly from proper excavations. Anyhow the so-called Hakra Ware is quite distinctive by the shape of the vessels, technique of manufacture, fabric and surface treatment. It occurs extensively along the Hakra River. The painted designs on the Hakra Wares are few and simple, consisting mostly of horizontal wavy and triangular designs in black color on a red or cream slip, or on the furnished surface of the vessels. Rare examples of white and black paint also occur. Deep red glossy slip is also used on the surface of thin bodied wheel-made pottery. Diagnostic pottery of the Hakra Ware frequently occurs between Fort Abbas and Khanpur and hence constitutes an area of cultural unity. This ware has several sub-varieties of styles, techniques and shapes such as Hakra Incised Ware, Hakra Applique Ware, Hakra Black Burnished Ware and

A showcase in Bahawalpur Museum with red, black & white pottery.

Phuldar vases with a lids and painted with multi-colors flowers.

Bahawalpur pottery collection on display in Bahawalpur Museum.

A plate profusely decorated with thappas or molds.

Potter's circular kiln in Ahmadpur _ held together with strond iron strings.

Bottom of a potter's circular kiln-inside view.

Material for painting the fired pots.

Pots before firing.

Painted Buff Pottery. Some of the types of Hakra ware are known from excavations from sites like Harappa proper where it has been given the name of Ravi Ware.

2. **Early Harappan or Kot Dijian Ware**

This ware and the associated material is similar to the material already known from several other sites such as Kot Diji in Sindh, Jalilpur in Punjab and Rehman Dheri in Gomal Valley, several sites discovered by Saifur Rahman Dar in the Salt Range between 1991 and 1995[6] and some links in Baluchistan and India. In the main this pottery is wheel-made and is of red ware. The diagnostic types include: short necked Kot Dijian globular vessels with plain or slipped exterior with or without a black/ chocolate band on the neck. Similar pots with external surface treated with series of horizontally drawn lines, or application of mud-mixed sand with irregularly drawn thin horizontal incised lines,(or striated surface) resembling the Periano Reserve Slip from northern Baluchistan, flanged vessels, red slipped and generally painted with black on the shoulder. Painted designs are limited but are mostly done in black on distinctive red slip. Its presence suggests a continuity of the appliqué pottery from the fourth to the early third millennium BCE of Jalilpur I and II pottery. Another Early Harappan Period pottery comprises hand-made cups and bowls showing a grey core and also a red slip comparable with hand-made cups of Sarai Khola. Convex-sided bowls, internally red slipped and painted over with parallel black lines below the rim is already known from Jalilpur II and Sarai Khola II. Still another known Early Harappan form is a flat lid with sides turning at right angle and a knob in the center as exemplified by Sarai Khola Pottery. The "Combed Incised" Ware, representing red pottery with groups of horizontal and wavy lines, incised on the external surface is present in a limited number only.

In painted pottery, designs in black on red slip predominate. The designs include: loops below a horizontal line, wavy lines, stars, triangles, crosses and diamonds. At two sites specimens of a bi-chrome pottery showing white paint bordered by black lines was also known. Among large size bowls or pans, those with flat bases and flaring sides are conspicuous by their very shapes but their exact function is not known.

Khaled Ahmed in his workshop.

Pieces of thick textured troughs, deeply incised on the inner side come from numerous sides. Examples of grey ware associated with the Early Harappan sites are few in number. A limited number of buff pottery deeply incised thick potsherds, and lumps of clay impressed straw occur frequently.

3. **Mature Harappan Ware**

The characteristic Mature Harappan Pottery, as known from Mohenjodaro and Harappa, is known from majority of the sites of this period, along with several pottery kiln-sites have been recorded in Cholistan. Among several varieties discovered, only one new type has been identified which is not known from any other site of the Indus Valley Civilization. It is in the form of a bowl with thick texture and a pedestalled Base. It has incised irregular lines or zigzag designs in the inner side and at the bottom. On some pottery pieces Indus script has also been witnessed. M. R. Mughal has counted some 25 types of Mature Harappan Wares from Cholistan. The types of wares include Fluted Pottery with a corrugated surface; ribbed pottery with carinated shouldered pots usually painted with chocolate or black color on the wide shoulders and buff slipped; scored pottery with goblets having pointed base; pottery with sand-slipped striated surface, cream or buff slip and wavy or horizontal lines; incised ware with multiple horizontal and wavy lines on a cream or buff slip; pottery with cut-designs created on wet clay; pottery with reserve slip; painted designs repertoire in black on red with a known range of decorative designs, etc. among shapes, the commonest types include: perforated jars; offering stands; beakers of curved profile and flaring rims; storage jars - plain and painted; jars with pronounced carination below the neck; wide shouldered jars; bowl-shaped textured pots with pedestalled base (with a new type); beakers of almost cylindrical body with concave or straight profiles; ring stands of different diameters; basins - deeply incised on their inner side; large bowls; pans of plain ware with wide base and flared sides; lids of various sizes and shapes; flanged vessels and globular shaped - plain or painted; medium-sized pottery vessels with appliqué surface – a reminiscent of hakra applique ware; lids, cups and Small pots of Grey Ware –all in limited number.

Pots of different shapes & size freshly removed from the potter's wheel.

Seven specimens of Bahawalpur pottery origianlly exhibited in the third Punjab Exhibition (1893-94) now in display in Lahore museum.

A painted tea-pot, a double with water both and a stamped globular surabi from Bahawalpur Originally exhibited in the Third Punjab Exhibition and now in Lahore Museum.

4. **Late Harappan Ware**

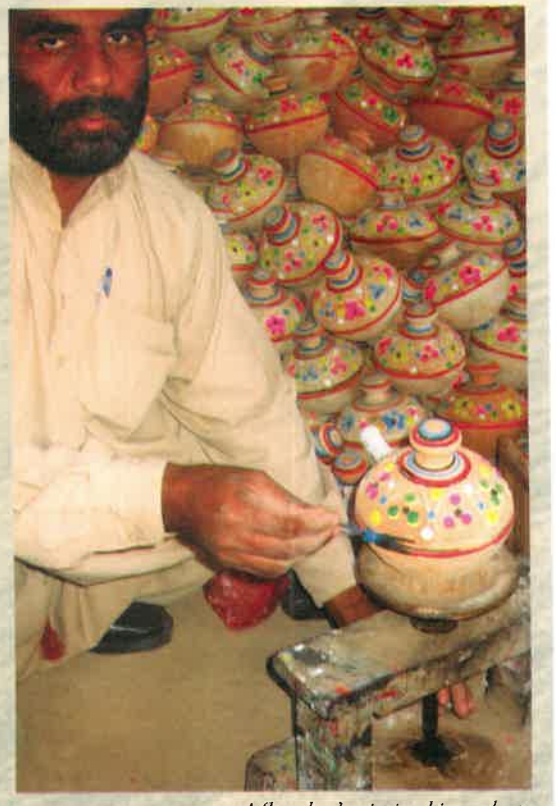
The Later Harappan Pottery as collected from different sites in Cholistan is of three different varieties namely:

a. Cemetery 'H' Pottery
b. Cemetery 'H'Associated Pottery and
c. The Mature Harappan Pottery.

The Cemetery 'H' Pottery from Cholistan is of three main varieties namely:

a. Pottery which in surface treatment, form and painted designs is identical with Cemetery 'H' Pottery as already known from Harappa proper.
b. A New Ware in terms of vessels, shapes fabric and decorative techniques and
c. Mature Harappan Pottery from Late Harappan sites.

The Cemetery 'H' Pottery comprises offering stands - thick bodied, heavy, red slipped and painted black. There are also ellipsoidal jars used for burial with or without a prominent flange below the neck; carinated burial pots (rare in occurrence); large bowls with slightly out-curved sides; vessels with black slip applied on high flared-out neck and design painted on a deep red slip; pots with wide shoulders or globular vessels of the type called 'Water Pots and Vessels of other forms showing a wide black painted all over the neck. The painted designs are similar as found at Harappa – trees, scrolls, stars, wavy lines, leaves, circles, a horned animal, and above all the peacock. However, the Cholistan designs are not as crisp and delicate as those found on Harappan Cemetery 'H' Pottery.



A 'kumhar' painting his prodcuts.

As regards Cemetery 'H' Associated Pottery, this new ware has following varieties:

- Harappan "Wet Ware" – a name given to a new group of pottery the outer surface of which is distinguished by regular patterns of raised designs made with an instrument on a coating of mud while it was still wet. Harappan wet Ware is extensively distributed in Cholistan and occurs only in association with Late Harappan Pottery.
- A variety of designs in relief. The shoulders are either plain or stamped with an incised design. The necks are generally decorated with sharp incised designs.

- There is also another variety of New Pottery that is distinguished by a deep red slipped surface giving the appearance of a glossy or soapy finish – occurring on both small and large vases.
- Double-knobs of otherwise plain vessels.
- Deep-red slipped large bowls with in-curved sides and featureless rim.
- A black-on-grey potsherd with smooth black slip (only a few shards have been discovered) but not of Painted. Grey Ware type in fabric.

On the other hand the Mature Harappan pottery pieces picked from the sites of Late Harappan Period, there are shards that belong to perforated vases, tall and squat offering stands, cups with vertically sided lug-handles, goblets with pointed base and scored body, cooking pots – wide shouldered and carinated, storage jars and ledged bowls, besides some of the shards thus collected belong to fluted pottery, buff slipped

Material for painting pottery.

plain pottery, black-on-red and painted pottery and applique pottery. There are also found shards with Indus script scribed after firing.

5. **Painted Grey Ware or PG Ware**

A group of limited number of pottery forms distinguished by their fine clay, generally thin fabric, fired to grey color with lines painted with black on unfinished surface or a dark grey slip. It has been well established by excavations and C14 dating that the PG Ware appeared on the scene after the Later Harappan Period in the early first millennium BCE. The main areas of its discovery outside Cholistan are: Northern Rajasthan, Haryana, Western UP, and Punjab – an area initially settled by the Aryans of the Rig Vedas during the first half of the first millennium BCE. This pottery resembles in many respects with another pottery assemblage recently discovered from several sites in ancient Gandhara as well as from Taxila. It has been named as Gandhara Grave Culture. It has also been dated in the last quarter of the second millennium BCE – the same period when the Aryans are reported to be roaming in the wilderness of Gandhara and the fertile plains of the Punjab. But still, so far no contact between the Gandhara Grave Culture and the Painted Grey Ware could be established. But there is no denying the fact that the evidence from the Khyber-Pakhtunkhawa Province and Northern Punjab is now being brought to bear upon the early movements of the Aryans into South Asian subcontinent. The discovery of the PG Ware in the Punjab in general and Cholistan in particular adds a new dimension to this discussion.

PG Ware is an assemblage of mixed ceramics having different fabrics and techniques of manufacture including firing and surface treatment. Besides there is a considerable variety in the vessel-forms and surface decoration of this ware: For example a different firing technique in black and red ware is noticeable. Although association of the Cholistan material with PG Ware has been fairly well established, its chronology in different contexts has yet to be 'refined'. The classical PG Ware is represented by the fragments of dishes with staggering bases – plain or black slipped surface – only a few are painted with black wavy strokes. The known forms are painted with black wavy strokes. The known forms and textures of the PG Ware are basically different from the

Bahawalpuri pottery for sending to markets in other towns.

grey pottery of the Mature Harappan and Late Harappan (Cemetery 'H' or Jhukar Associated) period and the imperfectly known Jhangar Assemblage. The Black and Red Ware was found from some sites in association with PG Ware. Among the red ware specimens we have: thick bodied pans with thick collared rims, Spouts slipped red and occasionally painted with black, knobbed lids, loop and lug-handles, high necked vessels, etc., The hall-marks of PG Ware and the associated Red Ware are incised and impressed or stamped shards. The pottery with impressed designs shows herringbone motifs, circles, squares, zigzag lines, leaves, and groups of diamonds, vertical and horizontal lines. A few examples of appliqué surface are also present in the Red Ware.

A potter and his pit-wheel.

POTTERY OF THE HINDU, BUDDHIST AND EARLY MUSLIM PERIOD

The mounds of the early historical and medieval periods are few in number in Cholistan and consist of scatters of potsherds representing temporary occupations or camp-sites in close proximity to the medieval forts. Most of the ancient mounds marking settlement sites of Medieval and Early Islamic periods are located outside the boundary of Cholistan desert. The presence of Buddhist stupas and monasteries – one each at Sui Vihar near Bahawalpur City and Kot Sial near Allahabad and huge settlement-sites like the one each at Pattan Munara, Uch and Kotla Musa Khan –all dating to the time of Hindu-Buddhist and Early Muslim eras presuppose the existence of other settlements of the same period in Bahawalpur – though these have yet not been recorded. The settlement sites bracketed within the Islamic or Medieval periods are datable between the 4th century BCE and 16th century CE.

Our knowledge of the pottery of Hindu Buddhist period is extremely limited. So far there has been no attempt to study the ceramic of this period seriously. To some extent same applies to the study of pottery of the Islamic period. However, we know that one of the significant contributions of the Muslims is the introduction of glazed ceramics both in the form of glazed tiles and mosaics and glazed pottery for daily use. The most important and interesting examples of glazed tiles and mosaics are found fixed on monuments – mainly mausoleums and mosques in Uch Sharif and Sitpur, Dera Ghazi Khan, Multan, Jalalpur Pirwala and several other places of Southern Punjab. Among

these only the monuments of Uch Sharifare located within the region of Bahawalpur Division. The best architectural specimens decorated with ceramic tiles of the pre-Mughal period is the remarkable tomb of Bibi Jiwindi at Uch Sharif. The original inspiration and experience of glazed ceramic tiles first found its expression in the buildings of Tughlaq Emperors that were erected to blend with the existing religious and cultural environments of Pakistan. However, the origin of glazed ceramic tiles and glazed wares can be traced from the Central Asian traditions of the tenth and eleventh centuries CE. Numerous tombs were built of plain, cut and glazed brick-work on square or octagonal buildings in such a way as to combine architectural simplicity with richness of details.

CONTEMPORARY POTTERY

Pottery still being made in Bahawalpur Division in old fashion and styles i.e., using the age old wheel (*chak*) set inside a pit and firing the same in a traditional kiln. Besides the traditional pottery Bahawalpur is famous for producing a special type of pottery known as *kagzi bartan* or paper-thin pottery. Ahmadpur East is the main centre of this craft.

LIGHT-WEIGHT POTTERY FROM AHMADPUR

Ahmadpur Pottery is of special nature. It is often passed on as Bahawlapuri Pottery but, on account of its being of extremely light weight it is also called 'Kaghazi Burtan' or Paper Pottery[7]. There are normally two varieties of Ahmadpur Pottery namely:

a. Red Ware and
b. Black Ware.

There are specific shapes of pots in both varieties – all in use since several hundred years. The finest collection of Ahmadpur Pottery today is in Lahore Museum. But some very fine examples can also be seen in Bahawalpur Museum. Present day productions, though still prolific in number, have considerably degenerated and are no match to old samples preserved in two museums. I can not do better than reproduce what I wrote about this pottery some 27 years back. Some excerpts are reproduced below:[8]

"Bahawalpur region has always been famous for its delicate, unglazed and light-weight ornamental pottery ... Ahmadpur East, Ghari Ikhtiyar Khan and Khairpur were the main centres of this craft. In some towns of the area, this craft, now decadent is still being practiced. Extremely light weight and exquisite finish of the products have earned them the popular name of *Kaghazi Burtan* (Paper Pottery). Now-a-days first rate specimens of this craft are rarely to be seen in the market. The best collection of this kind of pottery made for the Third Punjab Exhibition (1893-94) is now preserved in the Lahore Museum[9]. Some good specimens, however, can also be seen in the collection of Bahawalpur Museum[10].

"These pieces are found in a variety of colours, such as white, black and grey. No glaze is applied on these pots and decoration is usually confined to floral motifs. Designs on some pots also reflect religious tastes of local people. On others pots, temporal scenes are adopted from Mughal Miniature Paintings. These days usually *'surahis'*, tumblers, bowls as well as ash-trays, candle-stands, incense-burners, and decorative tablets are in fashion. In olden days tea-pots, cups and saucers were also prepared. 'Surahis' of Ahmadpur East are known world-over for their beauty and delicacy. These are usually, of three descriptions:

- Double-walled,
- 'Phuldar' (Flowered) and
- Simple ('Sada') vessels".

Today, there still survive some 5000 families of potters ('Kumhar') in Ahmadpur alone. Once, all these families were adequately supported by the Nawabs of Bahawalpur. But with the end of the rule of the Nawabs, these families are now living from hands to mouth. Many have decided to abandon this profession because they cannot earn enough from it. Apparently, this looks very odd because specimens of Ahmadpur vessels are still in great demand in all cities and towns of the Punjab particularly during the days of festivals which are still numerous in this porovince. Occasionally, one also finds this Ahmadpur paper-thin pottery being sold in the common markets. Some businessmen still export some good quality Ahmadpuri vessels to Europe, Dubai and

Crudely applied colours on a money-box.

A bowl being given final shape on the wheel.

other countries of the Middle East through middlemen without much advantage to the artisans who are illiterate and have no access to the international market.

Special Ingredients of Ahmadpuri Pottery

A special ingredient of Ahmadpuri pottery is the special sand found at a particular spot on the bank of River Sutlej. This sand is found mixed with mica and glass. If this sand is spread in the sun, its particles shine like diamonds. The beauty of Ahmadpur Pottery lays both in its local clay and the dexterity of the artisans in .producing these delicate and beautiful vessels. Sitting around a fastly moving wheel ('chak') with their legs suspended in the pit, from where they control the movement of the wheel, the potters' hands control the lump of clay with such a speed and skill that astonishes the onlookers. When these vessels are fired in a traditional kiln, it automatically gets a golden hue without the help of any chemical or color. This is the quality of the clay and the sand with which it is mixed before kneading.

For using it in ceramics, it is first strained and then pounded and grinded in a wide-open mouthed mortar of stone with a wooden pestle. The powdered sand is turned into a thick solution by adding water to it. When a pot is removed from potter's wheel a thin layer of this solution is gently applied on its outer surface with the help of a muslin cloth. On becoming dry, the pot is put inside a kiln along with other utensils. This kiln is designed by the potter himself. It is in the shape of a well with series of holes in the bottom and a pit underneath it. The fire is burnt in this pit. When full to the capacity, the kiln is sealed from the top. Small aperture, if still found, are covered with the help of potsherds. Dried wood, grass and the likes are placed in the pit under the kiln. The fire is allowed to burn for about six hours. The heat travels upward in the kiln through multiple holes in the floor. The potter monitors the firing process through a special aperture left for this purpose. Otherwise this opening also remains closed with a lid. When he feels that the clay vessels have received sufficient heat, the firing is stopped and the kiln is let to cool down for about eight hours. After this the kiln is opened and fired vessels are removed. The well fired vessels are further embellished with designs in different colors with the help of brushes usually applied by the ladies of the house.

Red and Black ware of light weight quality Ahmedpur East.

These days they are making bowls, candle stands, incense burners, table lamps, jewelry boxes, flower pots, 'surahies', tumblers, money boxes called 'galla' or 'gulluk', etc. Among older collections – the one in Lahore Museum, there are complete tea-sets. Some of the vessels are made in two parts, joined together with wet clay before firing. Parts of such double bodied vessels are prepared with the help of molds. First casts are taken from these molds, then the casts are joined together with the help of wet clay and then the whole is finished with a layer of solution of sand as in other cases. When dried, the vessels are fired in the kiln as already discussed. These double-bodied vessels include 'surahis', water jars called '*gharras*' and larger water storage jars called '*mutt*'.

In the past potters (*kumhars*) of Ahmadpur East were renowned for their excellence in their profession. They say that one of their co-professionals once made a Watch Clock in fired clay. All its internal movable parts were also made in fired clay. This was a functional clock and worked perfectly. The Nawab of Bhawalpur appreciated his work and rewarded him liberally. Another potter of this town is credited for having made on wheel a clay cup and saucer which can rest on a thumb-nail. Our Team was shown a photograph of this artifact as it was printed in a news paper a long time ago. The potters of Ahmadpur expect the Government to patronize their profession so that can further improve it for earning foreign exchange for the country.

In the beginning of this section we have written that the potters of Ahmadpur East have been producing black pottery beside the red one as already discussed. They are still doing so but this variety is almost on the verge of extinction. The black pottery was made from the same clay, mixed with the same sand from the bank of River Sutluj, turned on the same potter's wheel by the same people and then fired in the same kiln. Only the technique of firing is slightly different. For renedering the color of the pots black, dried vesselse are placed in a kiln. Before firing starts, a quantity of dung of goat is spread under and over the heap of vessels. The fire is allowed to burn first slowly and then raised to full temperature so that vessels get heated gradually. The fire is kept burning for eight hours and then they wait the kiln to be cooled for another

eight hours. The kiln is opened from the top and pots are removed one by one. The pottery thus fired is dull black.

If still they want some pots to be of terracotta red color, the requisite number of pots is put back in the kiln and firing is repeated without goat dung. For adding lustrous affect, as in case of cooking pots ('*handis*'), pots for churning milk (*chatis*) and pots called *kujjas,* old bottles and broken glass bangles – all of white color, are crushed to powder. It is strained and mixed with gum from a local tree (*kikar*) and water. The thick solution is applied on the surface of the pots with the help of a piece of muslin cloth called *taaki*. Plastered pots are dried in the sun and refired. As a result of firing, the glass melts and sticks to the surface of the pots which becomes water tight and shining.

Majority of the pottery from Ahmadpur is of red color. But the black one is not without some merit. A special class of black pottery is treated with mercury. For this purpose deep groves are marked on the pot when it is still wet. A solution of mercury and tin is specially prepared by beating the mixture on an iron plate with an iron hammer. This paste is filled in the grooves already made on the pot. The solution is made flush with the surface with the help of fingers and then the surrounding surface is cleaned with a piece of cloth. When the paste gets dried up, it becomes lustrous and looks beautiful. Similar mercury work is also done on some of the lacquer work on wood which is quite rare now a day. Once Jampur, in Dera Ghazi Khan was quite famous for this work.

Dajil ki Dauri

Dajil is a small town of Dera Ghazi Khan. It is famous for producing terracotta mortars (*kundis*) for grinding spices (for using as curry powder) and herbs for making drinks. Actually, there is nothing special in the shape and the quality of these mortars. The reputation lies in the special clay which is found in the region of Dajil. This clay, when fired acquires almost the quality of stoneware - strong and sturdy. This is is the reason wherevever the mortars are made with the clay from Dajil, the product is called

as 'Dajil ki kundi'. The potters of Ahmadpur also make these *kundis* on their wheels. For this purpose, they bring clay from Dajil. Three-forth parts of clay are mixed with one part of *kankar* lime and water is added to it. The mixture is kneaded well. The pots are turned on wheel – each pot with ½" to ¾" thick wall. The *kundis* made with Dajil clay are stronger than pots with clay from other sources. The inner side of the Dajil *kundis* is left rough so that spices and herbs get grinded well in it with the help of a wooden pestle (*danda*) – 18" long and diameter 3". Together, the mortar and pestles are called *kundi danda*.

POTTERS OF AHMADPUR EAST

Nawabs of Bahawalpur took special interest in clay pottery and other artifacts made of clay. For this reason, many artisans and craftsmen, well versed in ceramics, arrived here and started living in Ahmadpur East near Mawab's Palace and worked and progressed under the superintendence of the Nawabs. The good quality pots and other items of ceramics made by them were procured by the Nawabs and their courtiers. What was left was exported to the neighboring towns and cities for sale. Well finished and well designed pottery of Ahmadpur was appreciated by all.

There was a time when fired clay pots were commonly used in all houses. But now the tastes and demands of people have changed. Stainless steel, porcelain and plastic have replaced clay for making household objects. Consequently demand for kiln burnt traditional pottery making has been considerably reduced. Potters are shifting to other professions and many of them have already migrated to other countries like Oman, Dubai, and Saudi Arabia for better livelihood.

Among those who still remain in Ahmadpur East, two well-known names are Khalil Ahmad and his brother Mahboob Ahmad, sons of Kalu Khan. Khalil Ahmad is about 30 years old. His family is working in this profession for several generations - for more than 100 years. But now they are not satisfied with their profession. Their younger ones are quickly shifting to such other professions where there is enough money and respect.

The factory of Mr. Khalil Ahmad was visited through the courtesy of M/s Inayat Baig and Mehbob Alam (potery sellers). Mr Khalil Ahmad makes his pottery with a special kind of clay which is found only from a particular spot on the bank of the nearby river Sutlej. This clay is purified and ground with the help of pestles (*mongli*). Currently, they are manufacturing objects such as *guldans* (*chirrhi wala* and *karray wala*), *teddi guldasta, patrotti,* ash trays, *pialas,* table lamps, etc.

The clay which the artisans of Ahmadpur are using is called *sonehri mitti*- golden clay. For different designs on their pots they use different colors – all available from Ahmadpur East. The colors are mixed up with a machine called *girni*. The colors are applied with a brush made of goat's hair.

Beside the *sonehri mitti* from the bank of Sutlej River there are two other sources of clay in Cholistan for making pottery. These are: Merana and Derawar. Among the two

A beautiful teapot made of lcay as light as of paper made in Bahawalpur, originally exhibited in the Third Punjab Exhibition now in display in Lahore Museum.

types one is of red color (*ratti mitti)* and the other is the white clay. Mixture of the two makes beautiful and durable pots.

The potters of Ahmadpur make a large variety of objects of daily use as well as for decoration purposes. Among others, these include jewelry boxes and *Dhakwi* (a type of *chhotti handi*). Other pots made by them are:

- *Kagzi Pialai* - Money Boxes/ Khazana/ *Guluk*
- Flower Pots / *Guldaan* - *Agar-bati* Stands
- Table Lamps - Jali Walai *Guldan* (with double walls)
- *Chirrii Wala Guldan* - Karray Wala *Guldan*
- *Majmal/Luban-dan* - *Dewari Guldaan*
- Simple Plates - Plates with designs
- Jewelry Boxes - Glass (Tumblers)
- Jugs - *Dungas* / Large Bowls

They also make different designs with the help of a special gadget called *grari i.e.* toothed wheel. It creates different designs on the wet surface of the pot. According to craftsmen, these upper listed items are mostly used and exported to the Arabian countries. Some mini tea-sets have also been made.

There were also some items which were prepared from 'dies' and molds.
The products made with these 'dies' could be put on the nail of a thumb.

Despire the age of electric churner, mixing of clay is still being done manually. For this purpose two pits are prepared side by side. In one the clay is mixed and churned. A thin cloth is spread on the next pit and the thin clay from the first is strained in the second pit through the thin cloth. The strained clay is left there for a few days so that it dries and thickens a bit. This clay is further kneaded with hands and doughs are made of the kneaded clay. These doughs can be used for almost a year. Preparation of material for one pit costs almost Rs. 2000/- including labour.

MAKING POTTERY ON WHEEL

When the clay is ready to be turned into a pot, a lump of wet clay is placed on a *chak* i.e. wheel with its paddle fixed down in a circular pit. The potter sits on the side of the pit with his legs suspended in the pit. With his feet he turns the lower wheel which is connected with the upper one with a vertical rod. The wheel run by an electric power does not need a pit or the lower wheel. As the upper wheel rotates the lump of clay also turns and the hands of the potter starts giving it the shape of desired shape. Different shapes and sizes of pots require clay of different softness.

When the pot is ready, it is removed from the rest of the lump of clay with the help of a thin string and the pot is placed in the sun for drying. When it is dry enough, its outer surface is cleaned with the help of a wet cloth. Then, the surface is covered with *sonehri* (golden) sand taken from the river bank of Sutlej. Before application, the golden sand is first grinded in a wooden *kundi*. After covering the pot with *somehri* sand, the pot is put in the kiln to fire. The kiln is a round shaped structure.

Structure of Kiln

There are two main parts of a pottery kiln - Lower and Upper. The Lower Part is used for burning fire while the Upper Part is reserved for stacking sun-dried pots. The floor between the two parts has many apertures or holes through which the heat reaches the Upper Chamber and bakes the pots.

The whole structure is round in plan with Upper Chamber being above the ground and the Lower or Fire Chamber below the ground. The wood of *kikar tree,* dried skin of bananas, used clothes and waste plastic are used as fuel in the lower part of the kiln. Fuel of these waste materials is cheaper than the burning wood alone. If wood alone is used you need almost 20 mounds of it to burn a kiln one time.

The top of the kiln is covered with cow dung (*gobar*) and broken potsherds (*thikaries*). For the durability of kiln, iron wires are tied to it, otherwise it can burst out when the temperature of kiln increases.

Two pots – a surahi and a gallah or money-box before applying colours.

It may be interesting to note that the two-tiered circular kilns that are being used by the modern *kumhars* of Bahawalpur are the direct descendent of pottery – kilns that were used in Cholistan more than five thousand years back. Among the three types then prevalent oval, pear & circular shapes – the last one was the most common like and seen at the site of Wavriwala (Cholistan), were two tiered with a central column to support the upper floor with holes in it like there also reports at Harappa and Mohenjo daro[11].

Each pot takes maximum 8 days to dry. A kiln takes about 8 hours to burn and another 8 hours to cool down.

Tools used in making pottery:

- Wheel / *Chak*
- *Pochi* (Piece of Wet Cloth)
- *Cheerni*
- *Taaki* (Wet Cloth)
- Iron Wires
- Thread *dhaga*
- *Kana* (reed/stick),
- *Nehran* (for cutting),
- *Kundi* and *mongli*,
- *Chimti* (to take out pot from kiln).

A Pot Maker of Shaikh Wahan

In the village of Shaikh Wahan, near about 5 families are engaged in pot-making on their traditional pit-wheels. One of the pot-makers is Haji Allah Rakha, son of Haji Muhammad Musa. He makes traditional pitchers (*gharai)* and kneading troughs (*kunalis*). He has learnt this work from his father. He still works with a manually run wheel. He gets the clay from the area of Lal di Jhok because this clay is reportedly very good for the purpose. Haji Allah Rakha makes 100 pitchers in three months covering all processes. The different tools which he uses are: *thatha, choniya* (to soften the surface) and a *thakri (thigrri?) i.e.* a piece of cloth, etc.

Endnotes

1. The information about different assemblage of pottery from Cholistan is based on M. Rafique Mughal, Ancient Cholistan, 63-91.
2. Verbal Communication by Zubair Shafi Ghauri in July 2011.
3. For complete discussion on this subject see above Chapter II: Archaeology and History of Cholistan, 52-161.
4. Out of these, 424 sites were documented in 1974-77 whereas five more were added subsequently. In final analysis 10 sites were left out as unidentified.
5. The term "Hakra ware" has been invented & frequently used by M. Rafique Mughal in his numerous writings. However, some scholars are hesitant to accept this term for an assemblage which is only known from surface collections. Some prefer to identify it as "Jalilpur Ware" where it was first discovered in a stratigraphical context or "Ravi Ware" which has been discovered more recently in the earliest layers of excavations at Harappa.
6. Saifur Rahman Dar, "Antiquities of Salt Range: Pre and Early Harrapan Evidence". In: Dialogue Among Civilizations – Indus Valley Civilization, proceeding of the International Conference held in Islamabad in the year 2011, pp. 25-37.
7. At the time of investiture of the new Nawab Amir Muhammad Bahawal Khan Abbasi V, a special exhibition of articles manufactured in Bahawalpur was arranged during the visit of Lord Curzan on November 12, 1903. Among other objects it included several delicate objects of Bahawalpur Pottery – such as surahis, pitchers, tumblers, cups, gold enamled covered dishes and aftabas or lotas. (see State Gazetteer of Bahawalpur 1904, Lahore 1908, 271). Some five examples of the so-called Bahawalpuri pottery have been illustrated by Nazeer Ali Shah in his book Sadiqnama, Lahore, 1959, 28.
8. Saifur Rahman Dar, A Brief Guide to the Bahawalpur Museum. Bahwalpur, 1983, 36
9. Lahore Museum Collection of Bahawalpur pottery was highly commended by the Compiler of Bahawalpur State Gazetteer 1904 – more than hundreds years back (see Bahawalpur State Gazetteer 1904, Lahore 908, reprint Lahore 2001, 269.
10. Saifur Rahman Dar, Brief Guide to the Bahawalpur Museum, 38, fig. 44.
11. M. R. Mughal, Ancient Cholistan, 36, plate 25 and 28.

Traditional Shoemaking

CHAPTER VII

TRADITIONAL SHOEMAKING

'Supportive footwear was part of a major Explosion in human technology and cultural complexity, especially after 30,000 years ago"[1].

Two ancient specimen of shoes of pre-historic period.

The 'Man'[2] started using leather before he invented linen and cloth for providing comfort and warmth to his body. This early 'man' started covering his body with animal hide bound with sinews or sewn with bone needles before any type of woven linen or woolen or silken cotton on cloth was invented. Besides covering the whole body, leather also covered his feet in a rudimentary way long before regular two pieces-shoes – 'upper' and 'sole' – came into vogue. There is no evidence, of what-so-ever nature, to show that the man in the Early Stone Age covered his body including legs and feet with any thing – stripes of hide or bark of trees or grass. Though the 'man' started covering his body with animal hides during the Middle and Paleolithic Periods and even used sinews for joining pieces of hides[3] with the help of awls and bone needle, but he left his feet to the mercy of nature. Neanderthal man was certainly among the first to wear shoes, but studies of toe-bones of older species indicate that they, too, may have worn shoes. All people living in very cold climates – as was the case with all the Paleolithic people - Neanderthals and their predecessors, had to wear some kind of thermal protection on their feet. Thus supportive footwear was part of a major explosion in human technology and cultural complexity, especially after 30,000 years ago"[4]. Although several other products were also used side by side leather, the latter always remained the primary material for making foot wears from 30000 years back down to our present times. But before the man started leather for foot wears, he had already learnt to make leather soft, durable wearable and good looking by the use of detergents, dyes, bleaching, tanning and tooling, as well as awls and needles and sinews for sewing pieces of leather at places.

The Middle Paleolithic was the time of the Neanderthal who wore clothing made of animal hides draped around the body and probably bound in place with sinews. Neanderthals did tan their hides. A number of tanning methods were developed –

Bahawalpur – A cobbler specialized in making khussas.

A pair of ladies slippers made in Bahawalpur. (Courtesy: Nasreen Askari and R.Crill).

Two specimens of Bahawalpuri khussas with their 'upper' embroidered with elaborate designs in tilla work.

placing raw hides in the sun as well as salting and smoking hides, chewing hides – all of which achieved the goal of making a hide more suitable for clothing, shelter or for wearing on feet. Eventually, a technique called 'brain tanning' was invented in which the oils from animal brains were used to make a raw hide into a soft, velvety wearable skin. Later on, a more cheaper and convenient process called 'vegetable tanning' was developed in which hides were submerged in pools with vegetable matter in them.

It has been speculated that Neanderthals may have been the first to dye or bleach hides. A bleaching detergent can be made from stale urine which can render a hide white. Next, a dye made from ochre can be applied which would have rendered a hide with an ochre-red or ochre-yellow colors. The beginning of coloring the hides was done by using earth containing pigment ochre - naturally red- or yellow-tinted clay. Scientists even suspect that Neanderthals also created dyes and paints with which to decorate their persons. Initially, ochre could have been used more for its anti-microbiological properties that slows decay and/or lessen unpleasant odors of the skin/hide rather than merely for its coloring quality. This could have been the reason that some Neanderthal-era hides appear to have been treated with ochre during the tanning process.

"The oldest direct evidence of the use of shoes, however, is Native American sandals from about 5000 BCE. Like all skins and hides, those that were used to create earlier footwear have been lost to the sands of time. The only way scientists can know that early humankind were wearing shoes is from the study of toe bones. Apparently the shape and placement of foot bones began to change 40,000-30,000 years ago. Shoes reduce the stress placed on lesser toes and cause them to do less work. This made them different from the toes of earlier humans, who had strong, well-developed toes that came from gripping surfaces without the aid of footwear"[4].

Due to the ravages of time, the shape and design of the earliest footwear have been lost. While we have no evidence for sewing before some 30,000 years ago or so, that does not mean that people did not wear clothing for body coverings. The same is likely for footwear.

"Experts think that the one outstanding feature common to early shoes are stiff soles. Early leather and/or fur shoes were one-piece affairs without separate 'uppers'. Scientists have also found evidence of grass sandals, bark shoes and sandals, leather sandals or fur boots, depending on climate. There is reason to believe that some of the earliest shoes were a combination of leggings and sandals, much to the effect of 'footsie' pajamas.

"In the course of time the basic form of the one-piece shoe changes, became a little more complicated. The oldest form is an oval with slits around the margin. The shoe was bound around the instep by a leather string threaded through the slits. Impressions in the leather point to an additional binding around the foot. This form is seen in shoes dating from the Neolithic and Early to Middle Bronze Age". "This one-piece shoe is often referred to as a European 'bag shoe' or as the 'Buinerveen Shoe', so named for the place in the Netherlands in which it was discovered".

Otzi the Ice Man[5]

A 5,300 year-old (Neolithic) mummified corpse (nicknamed Otzi) found in the Austrian-Italian Alps in 1991 was discovered wearing "leggings, loincloth and jacket made of deer and goat hide; a cape made of grass and the bark of the linden tree; a hat of bearskin; shoes insulated with grass, with bearskin soles and goatskin uppers."

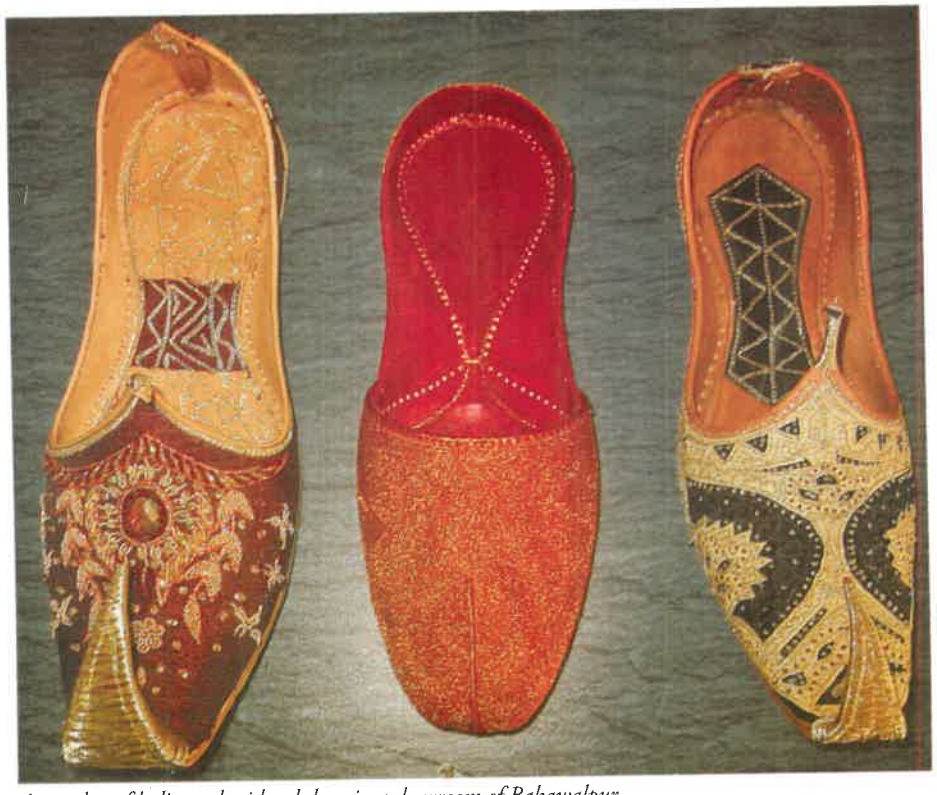
The shirt was made of long, rectangular strips of skin that were joined by sewing them on the inside, with animal sinews used as thread. His loincloth, about three feet long, consisted of long, narrow strips of goat hide joined by sewing with animal sinews. He wore leg protection that covered the thighs and lower legs. The leggings were made of goat hide with a deerskin strap sewn onto one end.

When Iceman was recovered, the right shoe was still on the mummy's foot. The shoe consists of an oval leather sole with turned up edges that were held in place using a leather thong. A woven net of grass was attached on the inside to hold hay in place acting as protection against the cold. It was closed with leather upper that was attached to the sole using another leather thong. The shaft around the ankle was bound with

Embroidered details of a side of a Khussa from Bahawalpur

A khussa of a fascinating shpe with embroidered decoration.

A pair of Bahawalpuri Khussa embroidered with colourful threads.



A number of ladies embroidered shoes in a showroom of Bahawalpur.

An embroidered chapal from Bahawalpur.

A female shoe with embroidery in 'dakka' style from Bahawalpur.

A pair of open heels khussa.

Khussas with embroidered upper 'panna' and sole 'tala' from Bahawalpur.

grass filaments to prevent moisture from getting into his shoes. The soles of the shoes were made of brown bear skin. The uppers were make of deerskin and were closed using shoe laces.

It has been assumed that the Iceman's upper garment was closed with a belt. Fragments of the Iceman's belt are made of calf leather and it was about six feet long. A piece of sewn-on leather formed a small pouch that contained five items including a drill, scraper, and a flint flake. The Iceman's cap was made of the pelt of a brown bear and had two leather thongs attached to the lower rim for the purpose of tying it under the chin.

His cloak was made of long stalks of Alpine grass and was open at the front. The original length is thought to have covered the Iceman's entire torso and his thighs.

This brief description of the 5300 year old *Itzi Ice Man* of the Neolithic Age is clear enough to show how much varied use was made of leather to protect and give comfort to the human body. The information given mainly pertains to Europe. In Pakistan we too have all these phases of human history from Paleolithic down to the Iron Age. But, unfortunately information regarding use of leather is not available. Actually the geological and climatic conditions of this country are not conducive to preserving leather. No evidence of any phase of Stone Age down to The Neolithic Period has so far been reported from the Bahawalpur region. There is a number of sites belonging to the Bronze Period and afterwards. But as none of these sites has so far been excavated, we do not have enough information about the material culture of this period except pottery collected from the surface of these sites. But still, living culture of Cholistan is a good example where leather is being put to maximum uses besides making shoes.

CAMEL SKIN PRODUCTS

There are some items made of camel skin. These products include camel-skin globes, lamps, wall-hangings, plates, flower vases and different sizes of jewelry boxes for containing a single ornament to thousands of items of jewelry.

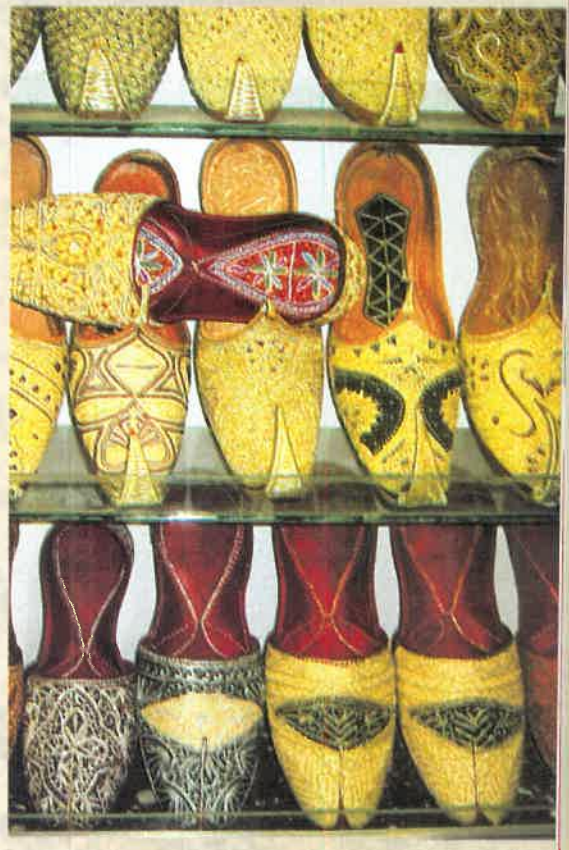
KHUSSA-MAKING IN BAHAWALPUR

The most extensive use of leather is making native shoes called khussas. The word '*Khussa*' (Singular), in local language stands for a footwear which is made of pure leather. It is hand-made by a local cobbler and is of specific shape. However, there is a great variety of shapes changing from place to place. Though plain '*khussas*' are quite common through out Punjab but those worn by well-to-do classes invariably have their 'uppers' embroidered. Embroidery is done either in gold or silver threads. In olden days pure gold or silver threads were used for this purpose. But, now a day, synthetic colored fibers are more commonly used. This tempts the khussa-makers, sparingly though, to use additional colors such as red, green and blue. Apart from '*khussas*' of common shapes, special shapes include 'Salim Shahi', 'Kannai-dar', 'Dabki Wali', 'Munda Sleepers', 'Salma Sitara Wali' and 'Motion Wali Juttis'.

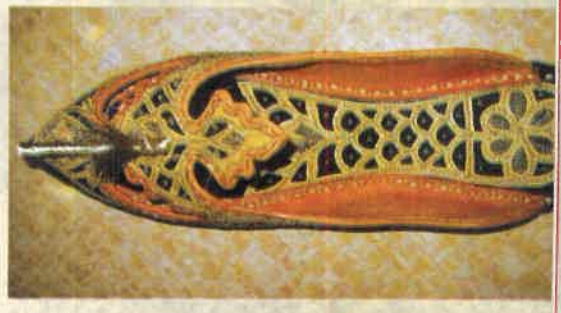
Bahawalpuri '*Khussas*' are, generally speaking, like any other '*khussa*' made in any other part of the Punjab. But still, like all other regional variations, the '*Khussas*' of Bahawalpur have their own distinct personality and identity particularly in matters of mode of decoration and refined finish such as in '*dabka work*', '*okair sazi*' and '*moti work*'.

For making a '*khussa*', they need leather of two varieties – namely buffalo hide and cow-hide. The former, being thick, hard and tough is used for making soles of the shoes whereas the latter, being tender, thin and soft, is used for making the 'uppers' of the shoes. For making a sole, the cobblers use double layers and sew them together after cutting them to the desired size. The corresponding 'uppers' are further protected on the inner side by providing them with additional layer either of a soft cloth or a piece of animal membrane called '*jhilli*'. Selection of leather and cutting into required sizes and shapes is the exclusive prerogative of men of cobbler's families.

When the soles and 'uppers' are cut to different sizes, the cobbler sends the 'uppers' to female artisans of the locality who, more often than not, are ladies of their own families. We have seen many men who also excel in this trade of embroidery on leather. But, by and large, and especially for embroidery work on shoes, ladies are



A variety of desi-juti – all embroidered displayed in a showroom at Bahawalpur.



Khussa with embroidered upper 'panna' and sole 'tala' from Bahawalpur.

A pair of khussa from Bahawalpur.

considered to possess the exclusive prerogative. In deed by any definition, embroidery on leather is an independent class of craftsmanship and it can be carried out on several other items than simply on shoes.

OKAIRSAZIAND CHOBKARI

As regards embroidery on the 'uppers' of the shoes, again, it is a job of two craftsmen – the artist/designer called '*Okairsaz*' and embroider called '*Kashidakar*' or '*Chobkar*'. For simple and ordinary embroidery on the 'uppers', ladies are their own designers. But for more complicated and refined works they purchase designs from some '*Okairsaz*' – 'the one who makes the design appear on paper' – as the word literally means. Multan is the most renowned center of *Okairsaz*i in Southern Punjab. An *Okairsaz* draws his pattern in lead pencil, places this paper on a bundle of blank papers of the same size and shape and, then, with the help of specially prepared cutter, cuts through the bundle of papers, cuts away the surplus paper and leaves behind the outlines of the design. Thus, in one stroke scores of stencils of the same design are prepared as cut-work. The Embroiderer can purchase as many copies of such stencils as she needs. These stencils are usually cut to tailor the size of the shoe or it's upper.

The *Kashidakar* (Embroiderer) selects a suitable stencil for a blank 'upper' and pastes it on its upper side with some glue. The embroidery proper is started with an awl ('*aar*') or cobbler's needle and the thread of desired color. When the embroidery is complete the whole design is covered with thread work. The embroidered Uppers are returned to the cobbler who stitches them to their respective soles (*tala*) with the help of strong leather suture. Strong cotton string (*dori*) is also used for this purpose. This sewing is also done with the help of awl called '*aar*'.

In Bahawalpur there are about 20 artisans who do this work. But there are many more that carry on this work in their respective villages and hamlets in the suburbs. These places are: Hathaili, Mubarakpur, Wahi Jugian, Kachi Kothi, Khanqah Sharif, Bakha Dera, Khairpur Tamai Wali, La'al Sohanrra, etc.

Finished and raw leather is purchased from Multan, Khanewal and Mian Channun.

Formerly, it used to be imported from Tanzania and Keniya. It was quite cheap then. But, now a day, imported leather is very expensive. Salma, sitara, moti (beads) and synthetic fiber are brought from Lahore. Bahawalpuri '*Khussas*' are generally more lustrous then these of other regions and reflect pomp and show and hence are made part of trousseaus - both male and female.

Tools

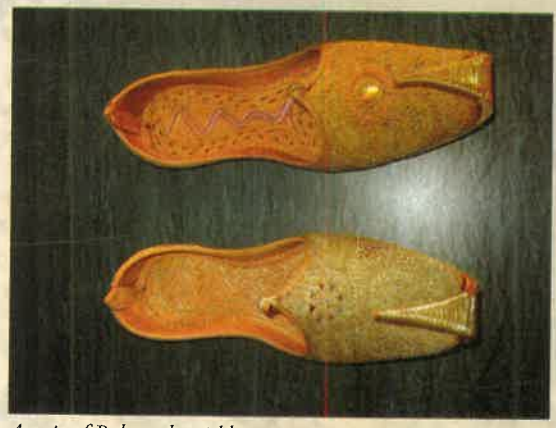
Following tools are usually used for making a '*Khussa*':

- *Aar* or awl
- Stone slab
- Round Pestle of wood
- *Rambi* –Scrapper (two sizes - short & long
- *Hathauri* (Hammer)
- A square piece of wood, etc.

Among the several ladies doing embroidery in Shaikh Wahan, three of them named Safia, Razia and Asma are renowned for doing, beside general embroidery, *okair sazi* and *nakshi* work for *khussas – desi juti*. The technique of okair sazi has been described and hence needs not be repeated here. For *okair sazi* on the 'uppers' of shoes these ladies of Shaikh Wahan hold a wooden piece, called *daleejna,* between their knees and stretch the 'upper' on it. Then, they apply *tilla* – gold or silver thread on this leather with the help of an *aar.*

TRADITIONAL SHOE-MAKING INAHMADPUR EAST

Beside Bahawalpur, good quality '*khussas*' are also being made in Ahmadpur East for many centuries. But, as in Bahawalpur, in Ahmapur too, this craft is now on decline for want of sufficient patronage. Today, 'khussas', being a deluxe wear, is used mainly on ceremonial occasions by the members of the affluent society and hence are in less demand. Moreover, in the past the Nawabs of Bahawalpur, their courtiers and rich landlords used to order making '*khussas*' embroidered with real gold and silver thread. Now a day, synthetic fiber is used for this purpose. But still, *khussa* is an expensive item which not many people can afford. Besides, younger generation prefer to wear machine made shoes which are cheaper, more durable, and comfortable too, beside being more suited to the changing fashion world over.

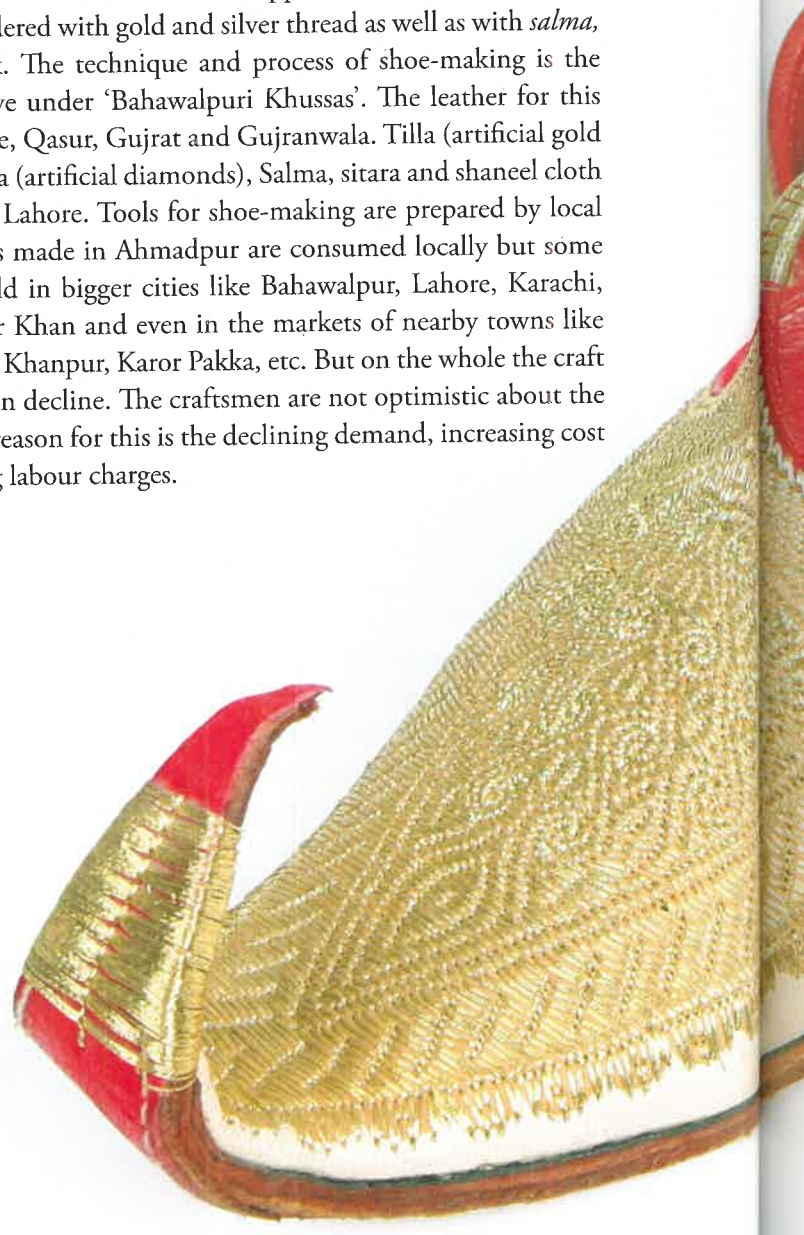


A pair of Bahawalpuri khussas.

A khussa of traditional shape with profusely embroidered 'upper' and 'sole'.

Details of an embroidered upper 'panna' of a khussa from Bahawalpur.

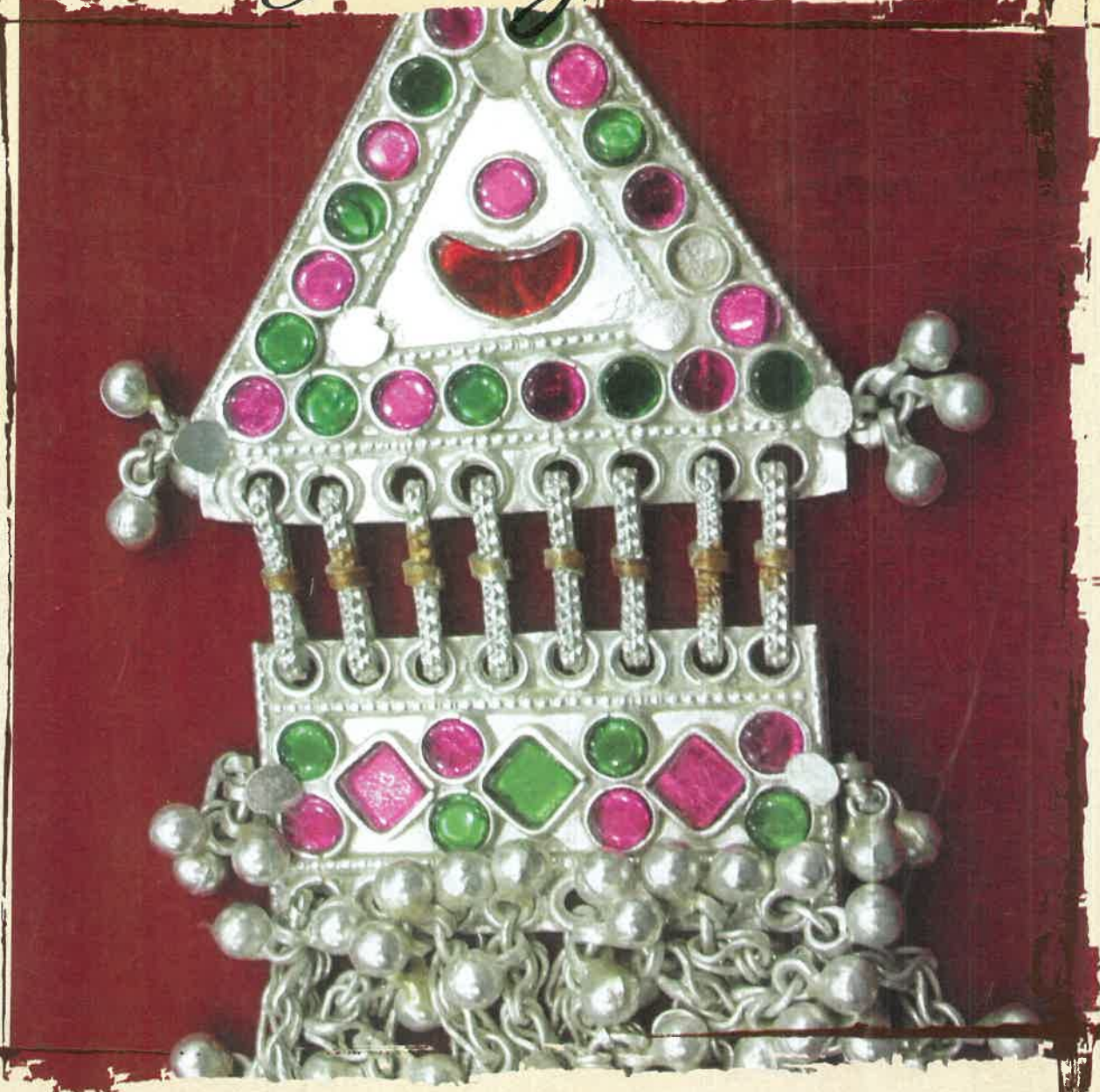
In Ahmadpur East there are still some families who are running this show. They still make traditional shoes such as '*khussas*'and *munda* Slippers. The formers are made simple (*sada*) as well as embroidered with gold and silver thread as well as with *salma, sitara,* beads and '*dabka*' work. The technique and process of shoe-making is the same as already described above under 'Bahawalpuri Khussas'. The leather for this purpose is brought from Lahore, Qasur, Gujrat and Gujranwala. Tilla (artificial gold and silver thread), beads, nagina (artificial diamonds), Salma, sitara and shaneel cloth are brought from Karachi and Lahore. Tools for shoe-making are prepared by local blacksmiths. Most of the shoes made in Ahmadpur are consumed locally but some good quality shoes are also sold in bigger cities like Bahawalpur, Lahore, Karachi, Multan, Faisalabad, Rahim Yar Khan and even in the markets of nearby towns like Uch Sharif, Sadiqabad, Ali Pur, Khanpur, Karor Pakka, etc. But on the whole the craft of shoe-making in this city is on decline. The craftsmen are not optimistic about the future of this craft. The major reason for this is the declining demand, increasing cost of leather and ever-diminishing labour charges.



Endnotes

1. The information about history and use of leather in antiquity has been taken from a lengthy paper that appeared in: http//bhowcpress.com/category/prehistory/A Brief History World Costume, written on 31-3-2006 downloaded on 26-11-2010 in New York. In this paper many other sources have also been mentioned.
2. The word 'man' has been used here in its broadest sense with all his transformations which the scientists have ascertained so far beginning from Australopithecus of the Lower Paleolithic periods, Homo Erectus, Neanderthals to the Cro-Magnon Man – the closest prototype of modern man who appeared in the Middle Stone Age and finally the human being of today.
3. See footnote 1 above.
4. Ibid.
5. For a picture of 'Otzi Man' see Chapter III, p. 162 above.

Jewelry



CHAPTER VIII

JEWELRY

جیں ڈینہہ ویاں ہگڑیاں تانگھاں
اُجڑیاں سُرخیاں میندھیاں مانگاں
بولے بینے بینسر چور
(خواجہ غلام فرید)

Since started waiting for my beloved I have
Forgot I my myrtle, lipstick and dressing my hair I have
Nose things and jewellery of forehead got broken I have.
(Khawaja Fareed)

Traditional Jewelry of Bahawalpur

Through out the Cholistan region, people are very fond of converting their savings in the form of silver ornaments and exhibiting the same during wedding ceremonies and local festivals. They safeguard their ornaments by always wearing them on their persons. Their women especially like the jewelry items that are by continuous and wearing. There is no jewelry shop in the wilderness of Cholistan but the Cholistani women travel long distances to buy ornaments for themselves and their daughters from far off places like Rahim Yar Khan, Ahmadpur East, Yazman and Fort Abbas – the latter in Bahawalnagar District. Some goldsmiths/silversmiths – both are locally called *sunyarai*, of Bahawalpur & Ahmadpur are well-known for making traditional ornaments. These are usually expert in making silver jewelry only. Very few items of personal adornment are made in gold. The nose ornament of married women called *Nath* and nose-stud called *popa* are always crafted in the precious metal – gold. Fabulous designs made on Cholistani ornaments are: *popa, patmala* (necklace), *nath, bula, kanghan, patriyan, pazaib, chandanhaar, chelki,* and *anwatyan*, etc. gold and silver bangles are also made in two forms - one is the solid and the other is hollow.

A Cholistani lady wearing a 'poaa' nose studd of gold, a mumber of torques could 'huss' round her neck and a set of ear-rings. Also see her colourful chunri.

Jewelry in Bahawalpu.

A broad bracelet.

A broad bracelet, modern siulver jewelry seen in Sarafa Bazar, Bahawalpur.

Cholistani jewelry in Bahawalpur museum.

Bracele called chaurr.

Pati tawiz, Bahawalpur museum.

Ear-pandent.

Necklace.

Specimens of local jewelry on display in Bahawalpur Museum as organized by the author as Profect Director of the museum. Between 1974-1990.

A bracelet.

A pair of ear-pendants called Jhumka.

A pair of ear-pendants called Jhumka.

A bracelet.

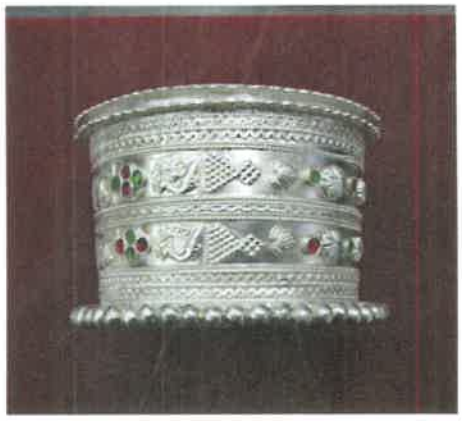
Some Hindu goldsmiths are also quite famous in the region, and are experts in making jewelry of specific shape. Popular among Hindu women such as: *Daoriyan, Boriyan* and *Sir-Per Patriyan* for their forehead, golden *Popa* and *Bola* for their nose, Hassi for their neck and *Kariyan* for their feet. *Kangans* which they wear are usually made of silver, and they also usually wear *Challa* in their foot fingers. Due to the influence of modern life, major changes have occurred in the weight and shapes of these ornaments. Fortunately, the Bahawalpur Museum has a very rich collection of traditional jewelry from Cholistan and other parts of Bahawalpur which late Mr. Muhammad Afzal Khan, the former director acquired under author's guidance as his project director during 1974-1990. Unfortunately, due to lack of cooperation from present administration, we have not been able to get good quality photographs of this collection. A brief description of this collection has already been published and illustrated[1]. Few ornaments which are well known among Cholistani women are:

BALIYAN

These *Baliyan* (era-rings) are always made of silver and usually weigh 32 tolas[2] per set a total weighs about 10-5 grams.

JHUMKAI (EAR-PENDANTS)

Rich women of the region usually buy ear-pendants made of gold. Usually these are three *tolas* in weight.



Two silver bracelets called 'churr' decorated with kundani work and punched designs.

GOLDEN MURKIAND KANGAN

These ornaments are also used by rich women. A *murki* is an ear-ornament whereas a kangan is a bracelet. Common women usually wear *kangans* of silver.

HASSI/HANSLI OR TORQUE

Hassi is circular in shape and is worn round the neck. A traditional *hassi* normally weighs 40 *tolas* and is always crafted in silver.

BOLA

Bola is a popular nose-ornament among Cholistani women.

POPA

Popa, a nose-stud, is always made of gold and is only worn by married women. It is of round shape and small in size and is worn in nose. Cholistani women keep wearing this *popa* all times – day and night as long as they live. For a married woman of Cholistan, a *popa* is as sacred as a *warmala* is for a Hindu woman. She never parts with her *popa* and will not sell it even under worst circumstances.

A pair of ear-pendants called jhumka.

THE ART OF INCRUSTATION CALLED *(KUNDANI KA KAM)*

The word *'kundan'* literally means pure gold. But in jewelry the term *'kundan ka Kam'* means a designs cut in colored glass and fixed on to the surface of a gold ornament. When the same device is applied to the surface of silver, instead of gold, the work is called '*kundani*'. It is in this latter sense that the term has been used in this book.

A silver necklace from Cholistan with alternate bands of gold & kundani work of red & green colour.

Bahawalpur Museum – A torque of solid silver.

Bahawalpur Museum – A necklace with a tubular pendant.

The nearest English equivalent is: Art of Incrustationt. The gold and silver jewelry of Taxila is well-known for the art of granulation and filigree as well as incrustation. But, whereas the former technique is believed to be of Western origin, the latter has been accepted to have originated in the Orient and was popularized in the Mediterranean area during the Graeco-Macedonian period after the conquest of Alexander the Great and was still furrther popularized there after Pompey's victories in the East. However, it is a moot point whether the art of incrustation originated in the Subcontinent proper or, or in Persia or among the Scythians of Central Asia with whom the art of incrustation had a peculiar association and with whom, again, the people of Gandhara in general and that of Taxila in particular were in contact since ancient times[2]. This art was certainly known to the people of the Punjab at least in the 4th century BCE, if not earlier. Sophytes, the king of the Salt Range (Punjab) and a contemporary of Alexander the Great, is said to have golden sandals studded with jewels and to have carried a golden staff studded with berryls[3] at the time of his meeting with Alexander in his own capital. Similarly, kings of this country have been reported to have used bejeweled pavilions[4]. However, John Marshall is of the opinion that at Taxila (Punjab) this art was introduced by the Parthians in the first century AC.

Incrustation in jewelry is of two kinds[5] namely:

- 'The gems or paste are enclosed in small compartments or cloisonné, contiguous to one another and covering the whole surface'.
- "They are studded here and there about the design either in cloisonné or in box-settings'.

The *kundan* and *kundani* works that we have inherited today have

Ear pendant.

Bracelet with bells or ghoongroo.

Head ornament.

Head ornament.

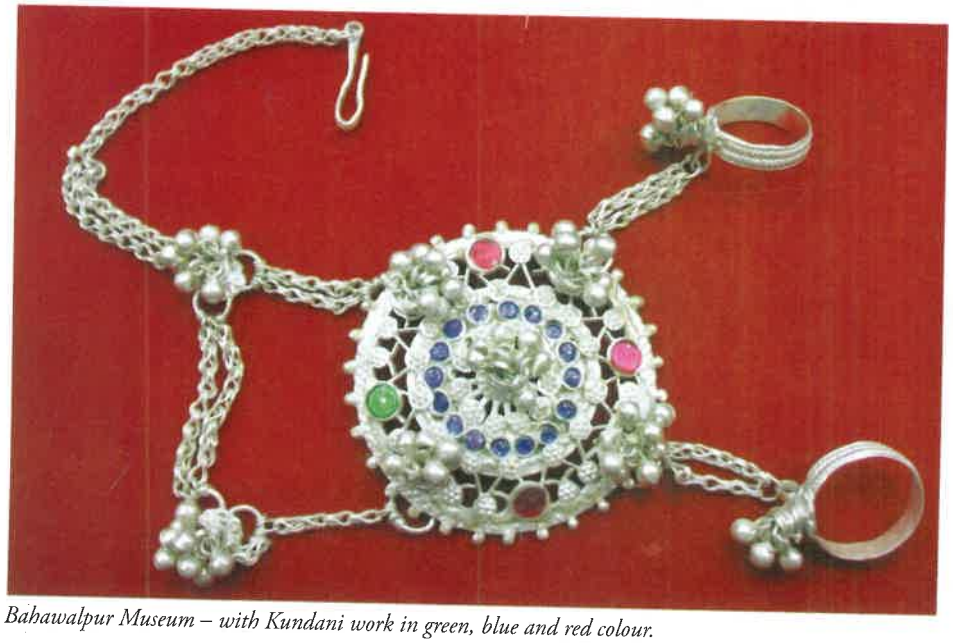
Anklet.

Ponchi-bracelet in Bahawalpur Bazaar.

directly been derived from the Mughals during whose period the art of incrustation ('*kundan ka kam*') was very popular and had reached its heights. It was beautiful and durable. However, due to its having been prepared only in gold, diamonds and other precious and semi-precious stones, it was a work of labor consuming and cost-effective and hence very costly. For the same reason use of incrusted jewelry was always the prerogative of the emperors, kings, '*nawabs*' and rich people only. Both men and women used to wear jewelry with 'Kundan' work. Men used to wear armlets ('*bazuband*'), rings, necklaces of pearls each fitted with an incrusted locket. Women, on the other hand, usevd to wear necklaces, neckbands, armlets called '*bahi*', rings, two types of forehead ornament called '*bindi tikka*', *dauni* and '*jhumar*', two types of wrist ornaments or bracelets called '*kurrai*' and '*kangan*', a heavy type of ear-pendants called '*maghar*', etc. All these ornaments were worn only by men and women of higher classes. It is but natural that common folk would also like to have such an ornament that look like the original '*kundan*' work. When emperors, kings and *nawabs* disappeared and the rich class of people also shrank in size and demand for jewelry with genuine art of incrustation further diminished, the craftsmen had to find ways and means of living by using their skill by some other means. The jewelers that were experts in the art of incrustation or '*kundan*' work found a way of making cheaper variety of incrusted jewelry. Thus, instead of pure gold they used silver as the base material and in place of diamonds and other precious stones or their pastes, they started using coated glasses in imitation of precious stones and they named the art as '*kundani*' – one that is like *kundan* i.e. a sort of imitation of 'kundan' work. Initially, *kundani* work was practised in most of the cities and towns of the Punjab. However, gradually this art has now practically all but disappeared. In whole of the Punjab, it is still being practiced in the city of Bahawalpur where there are still working more than 300 artisans in making 'kundani works on items like locket sets, rings, rings fitted with mirrors (*arsi*), neckbands, bracelets called *kangan* and *kurrai,* small necklaces called *kainthi,* small and heavy ear-pendants called *jhumkai* and *maghars* respectively.

Otherwise too, Bahawalpur is famous for producing good quality ornaments in silver – both hand made as well as cast in dies or prepared with molds (*thappas*). Kundani work is one of the tehniques of making silver ornaments. With this technique they

A selection of jewlery for Bahawalpur Museum.



Bahawalpur Museum – with Kundani work in green, blue and red colour.

make bracelets, buttons, ladies' purses, soap boxes (*sabundani*), pairs of shoes for brides, pin holders, silver spoons (to protect brides against magic, etc.), miniature vessels like cups (*katori*), plates (*thali*), tumblers (*glass*), rattles (*chhankanai*), etc all given by maternal grand parents to a newly born baby of their daughters.

Incrusted ornaments made in Bahawalpur are also supplied not only to all important cities and towns of the Bahawalpur Division (such as Sadiqabad, Ahmdapur and Rahim Yar Khan) but even to several other distant cities like Lahore, Multan, Jhang, Faisalabad, Sargodha, Karachi, Haiderabad, etc.

Technique

As regards technique of *kundani* work it starts with the selection of flat silver strips of appropriate sizes. These strips have a mixture of some amount of copper in it. It makes it strong and tough and avoids easy bending. Then, two strings of silver are joined together to look like a twisted wire. It is beaten and made flat. This wire is then fabricated to make different designs of small squares, diamonds, etc. Their ends are soldered together and then fixed on to the surface of flat silver strips with the help of solder. The surplus strip that remains out of the design is cut way with a cutter (*kateera*). The finished item is washed, polished and passed on to the *kundani kar* or *Jurrai Wala*. He prepares designs in colored glass, called *naginai* (a gem or a stone that fits well in a ring or an oranment) according to the requirement of each. These are fixed inside cloisone or boxes designed eah on a silver strip. The *naginas* are fixed with the help of *lakh* or some synthetic glue like 'Elfi'.

A baby bracelet.

The compiler of the Bahawalpur State Gazetteer has discussed the *kundani* work under the heading of *minakari* on enamel work. He declared more than hundred years back that the enamel work on silver and gold of Bahawalpur and Ahmadpur was second to none in the south-west Punjab[6]. Gold and silver ornaments with enamel work from Bahawalpur and Ahmadpur East include buttons of all sorts, ear-rings, bangles, *kanphuls* (earrings), *bulas* or *naths* (nose rings), rings (*mundaris* and *chhallas*) wore both by men and women, toe and foot-rings for women, silver boxes for keeping collyrium etc. Besides, some household objects such as cups, glasses, plates, and dishes,

A taveez for arm – Bahawalpur Bazaar.

Bahawalpur Bazaar – A necklace consisting of a heavy pendant and ten old coins of British period.

pen and ink boxes were also finished with enamel work.

There are more than 60 artisans in Bahawalpur. They prepare *naginai* (singular *nagina*) out of glass. Small size 'naginai' are sold @ Rs. 70/- per hundred pieces. These are available in glasses of white, offwhite, grey, copper, and grape, golden, blue, and turquoise colors. These colored glasses are available in Lahore, Karachi, Multan, and even in Bahawalpur. Plain glass is first cut to the required size and design with the help of a diamond cutter called *qalam*. These are fixed at either end of a piece of a bamboo stick – each measuring 10" long and 1/8" wide flat, with the help of heated *lakh*. When the *lakh* cools down, the glasses are rubbed on an electrically run Stone grinder

Bahawalpur Museum – An ear-pendant called Jhumka.

called *san*. These are rubbed till they assume the required size and shape. The size and shape is often checked against a prototype or a mold kept ready for the purpose. When a *nagina* has been ground to the size, it is taken to another rubber-grinder mixed with emery powder of green color. This grinder gives the *magina* its final shape and polish. It is this finally finished *nagina* that is fitted inside a cloisonné or box which is then fixed on the surface of an ornament along with other *naginai*.

Now a day, silver has also become quite expensive and is thus gradually becoming out of reach even of common customers. Demand for incrusted jewelry is also diminishing day by day and more and more artisans are being laid off. Those who are still working in this craft are frustrated. Many of them have already started making copper instead of silver jewelry as their predecessors once shifted to silver from gold for the same reason. These copper ornaments are given silver plaiting and fixed with glass *naginai*. At the time of our survey a set of silver was being sold for Rs. 1200/- against Rs. 400/- for an imitation set of silver plaited set of copper ornaments. Majority of the craftsmen whom our Team interviewed was reluctant to pass on their expertise to their children. What a tragic end of a once-glorious craft.

A torque caleld "huss'.

A neckband.

Endnotes

1. Saifur Rahman Dar, Brief Guide to the Bahawalpur Museum, Bahawalpur, 1983, 38-42
2. John Marshall, Taxila, Cambridge, 1951, Reprint, New Delhi, 1975, Vol. II, 619.
3. Quintus Curtius, History of Alexander, IX, 1,5
4. Marshall, Taxila, Reprint, New Delhi, 1975, Vol.II, 619, fn. 2
5. Ibid. 619. For a valuable contribution on the jewelry of the Subcontinent prior to the coming of the Muslims see: (Begum) Akhtar Riazuddin, History of Handicrafts (Pakistan-India). Islamabad, 2000, Section: Jewelry, 36-53.
6. State Gazetteer of Bahawalpur 1904, Lahore 1908, Reprint Lahore 2001, 268

Metalware

CHAPTER IX

METALWARE

Plain Kut Katora, made in Khanpur.

Instruments of an iron smith, Shaikh Wahan.

Beside jewelry in gold and silver Bahawalpur was also renowned for crafting special type of metalware in all known metals – gold, silver, bronze & iron. In addition the metal smiths of this region had learnt to prepare two special alloys of metals. One was called Ardhati – a mixture of all metals for making heavy and durable vessels. The other was known as 'kut' or 'kutt' i.e., bronze for making boxes with fine enamel work. *Jist* or mixture was commonly used for pure iron was limited to making of match-locks, guns and swords in Ghari Ikhteyar Khan, and casting iron for Nawab's *Bagi-khana* and *Daulat khana*[1].

As already mentioned under Chapter VIII: jewelry, the craftsmen of Bahawalpur were renowned for doing enamel work on gold and silver objects. Besides ornamnets, they were doing enamle work on objects of daily use such as silver boxes for keeping corrylium and silver sticks for using corrylium and also for cups, glasses, plates and dishes, pens and ink-boxes – all made of enameled silver.

For making match-lock guns and swords, once Ghari Ikhteyar Khan was a well known place. But after state came under the control of the British Raj and the application of the arms act, making of guns and swords were banned in this centre.

Mints

A significant use of metals was to coin money for Bahawalpur State. This was the only state which joined Pakistan that had the right to mint its own gold, silver and copper coins and issue its own postage stamps. It was Shah Mahmood of Kabul who allowed the Ameer of Bahawalpur to issue his own coins in 1802 with Bahawalpur mint known as Darus Saroor. There were reportedly three mints in the states with the additional fourth one that was mobile. We don't know where precisely these mints were and how did these works? But one of them was certainly located inside the Sadiq Gargh Palace Complex at Dera Nawab Sahib. It was located in the vicinity of the Shimla Kothi and Rahat Mahal inside the complex that was fortified within a higher

A bell-maker of Shaikh Wahan.

wall[2]. In 1235 AH/1818 AC, 313 Ahmedpuri Rupees were equal to 196 English Rupees i.e., one english rupee was equal to 1.60 Ahmedpuri Rupees[3].

KATORAS OF KHANPUR

Katora means a water bowl. It is a popular type of metal ware through out the Punjab. There is a popular saying:

بھکھا جٹ کٹورا لبھا۔ پانی پی پی آپھریا

"Bhukha Jat Katora labha, pani pee pee aphria".

> "A Jat happened to find a water-bowl; he drank water from it repeatedly till his stomach swelled".

Katora has been one of the most popular forms of a water-bowls. It is a vessel with open mouth and round bottom without a stand or a ring-base. As compared with other forms of drinking vessels – a cup, or a tumbler for example, a *katora* has a larger capacity to contain water. It is large enough that it needs two hands to hold it when it is full of water. Not long ago, it was customary to find a a *kut katora* placed upside down to cover the mouth of the pitcher full of cold water placed just beside the door of a house in a village. Inside of such a katora was always clean and spick and span ready to serve water to the guests.

Ordinary katoras of clay are made on a potter's wheel then fired in a kiln before using it for drinking. But majority of the katoras are made of brass (an alloy of copper and zinc) or bronze (an alloy of copper and nickel) or a special alloy of the same metals called *kainh* کینہہ . The latter does not need any tin coating on the inner side and has a peculiar sound when struck with another metal. It is also brittle in nature and can easily break if it falls down on hard ground.

Katoras used to be made almost in all cities and larger towns but were used every

Merit certificate conferred on Ghulam Nabi Khan of Ghari Ikhteyar Khan for preparing a fine knife work exhibited in the Bahawalpur Industrial Exhibition held in 1933.

Kut katora made in Khanpur before 1947 in the custody of Abdul Khaliq.

where – cities or villages alike. But the town of Khanpur in District Rahim Yar Khan has been very famous for making high class katoras. The katoras and Khanpur are synonymous and there was a time when the town of Khanpur was better known as Khanpur Katora or Khanpur Katora Wala – Khanpur where katoras are made[4].

There was a time when katoras of brass or bronze were considered as symbolic production/craft of Khanpur. Till the beginning of the 20th century this honour was shared equally by Bahawalpur. Both cities were equally renowned for making quality katoras of brass and bronze. But when did the katoras start being made in this region? It is not clear. There is no mention of existence of any metal craft being practiced in the middle f the 19th century. Shahamat Ali[5], who published the first book on the history of Bahawalpur in 1848, wrote a brief note on the significant crafts of this State. But he kept complete silence over the subject of metal craft – any metal craft in deed then prevalent - atleast nothing about katora-making in any part of Bahwalpur State.

Makers of 'tull' or bells in Shaikh Wahan.

Bottom of Kut Katora in the custody of Abdul Khaliq of Khanpur.

An old swond in a private possession in Shaikh Wahan.

Sheet of a sword, private collection, Shaikh Wahan.

A glass of silver.

A surmaidani made of silver

A maker of silver vessles and ornaments, Bahawalpur.

Khanpur – a plain 'thaal' made of 'kit' or bronze belonging to Abdul Khaliq of Khanpur.

A silver platter of Bahawalpur.

A silver platter made in Bahawalpur.

A pixis box made of silver.

A silver dish made of silver.

Sword in Private Collection, Khanpur.

Bahawalpur Museum Collection of Metalware.

Sword handle – private collection Bahawalpur.

It is obvious that if katora-making was there in his time at Khanpur, it was not worthy enough to be noted by the author. But it must be admitted that Shahamat Ali's note on the crafts of Bahawalpur is so brief that it could have missed anything. It will not be a safe presumption that the craft of katora-making took its birth sometime between 1848 and 1904.

It must have been in practice during all this period, but it was not as prominent as were a few other crafts mentioned by Shahamat Ali namely, silk and cotton cloth, cotton and woolen carpets, gold thread-making *(taar-kashi),* earthen pots, watch-making and calligraphy[6]. But, by the year 1904, when Malik Muhammad Din compiled the State Gazetteer of Bahawalpur, the metalware industry of Bahwalpur has further grown to an extent that not only the craft of *katora*-making but even some other crafts of iron, brass, copper and bronze were recognized among the significant local crafts. For example Garhi Ikhtiar Khan had assumed a prominence in manufacturing guns[7] and Bahawalpur was famous for corrugated iron and casting for the Nawab's carriages called *baghi khana* and *daulat khana*[8]. A good number of articles made in brass and copper such as collyrium boxes (*surmadanis, surmchus, gadwis, katoras, dhakwans, thalis (dishes), rakabis, kukus* and sets of *deghs* (cauldrons), made of brass and copper have some artistic merit and were largely being exported[9]. Metalwork of a mixed metal called *ardhati*, such as *katoras, surahis*, and *pialas* – all heavy and durable objects, wewe also being made at Bahawalpur, Ahmadpur, Khanpur and Ahmadpur Lama. Another town, Ahamdpur, was producing good quality *surahis* and boxes of pewter (*jist*) with fine enamel work and these were exported to Sindh on a large scale[10]. Yet Bahawalpur and Khanpur had already assumed renowned positions for metal crafts of another metal called *kut* or bronze. Utensils of 'kut' or bronze comprised several items such as *dhakwans, katoras, munqars* and *thals* (large plates) – all engraved with floral designs. Particularly, the katoras of Khanpur were proverbially light weight and beautifully engraved that it earned the town its sobriquet of *Khanpur Katora*[11]. It was reported in 1904 – and people still remember in 2010, that at Khanpur a Katora was weighed only one tola (10.5 grams)[12]. Such light-weight vessels were called *Kaghazi Katoras* or "katoras made as light as paper". Whether it was true or not we do not know. But our Team met people who not only thought that the legend was true but

An old gun, Bahawalpur.

Sword with handle, Bahawalpur.

Inscription in Urdu reads: Crown Talwar Factory, Beadon Road, Lahore. Private Collection, Khanpur.

"Lala Lachhmandas" – 'Inscription on a sword reading. Private collection.

Bahawalpur – A dish private collection.

further elaborated that the Kaghazi Katora of Khanpur not only weighed one tola but that it had the capacity of one liter liquid. No such Katora has survived today in any collection at Khanpur or Bahawalpur.

Today, the tradition of making *'kut katora'* or bronze *katora* at both these stations has completely died out. The Team did succeed in finding a single person doing this craft more for his pleasure rather than income. However, there are several people who remember this craft having been practiced and the places these vessels were manufactured. We were fortunate to see some such utensils in private collections in Khanpur which are being reproduced here. These include a fully engraved *katora* made of *kut* (bronze) and a *thali*. The *katora* illustrated here no doubt shows a high quality of work of a complicated design engraved on the entire surface of the pot.

The main metalwork seems to have been carried out in Muhalla Thatiaran near Bazaar Jetha-Hetha in Khanpur. *Thatiars* are a community of metal-beaters who shape a metal vessel by beating and not by casting. The word 'kut' or *kutt* also means 'beating' but in Bahawalpur and Khanpur it also stands for vessel made of bronze by beating. The Compiler of the Bahawalpur State Gazetteer leaves us in no doubt that in different parts of Bahawalpur State (now Division), *katoras* are made in three different metals namely – brass, copper, *ardhati* (a mixture of all metals) and *kut* i.e. bronze (Copper and nickel). We are not sure if a *katora* was made of pure copper but with other named metals – brass, *ardhati* and *kut* are actually alloys of which copper appears to be a basic constituent. However, no chemical analysis could be made of the available *kut katora* of Khanpur. Thatiar community still lives in Muhalla Thatiaran, Khanpur, but none is engaged in the profession of *kut* katora-making. However, they still remember the name of one master craftsman Wahid Bakhsh – the Katora-maker. There were several of his pupils and *katoras* made by them were exported to all parts of India of pre-Partition days – especially Delhi.

One Abdul Khaliq and his grandson Wahid has three specimens of these vessels made of *kut* or *kansi* /bronze. These vessels comprised two *katoras* and a *thali*. Only one katora was beautifully engraved – the others were plain vessels. The people of

Khanpur told our Team proudly that when Quaid-i-Azam Muhammad Ali Jinnah visited Kahnpur during his campaign for Pakistan, he was presented with a katora of Khanpur. We have not been able to confirm this claim. The authors of Tarikh Rahim Yar Khan[13], and Zila Bahawalpur – Tarikh, Adab, Saqafat[14] are also silent about this event. Besides, there is no such katora in the collection of Relics of Quaid-ai-Azam Museum, Karachi. Our informers in Bahawalpur also insisted that a fine example of Khanpur katora is also in Lahore Museum. I am not aware of the existence of any such vessel from Khanpur or Bahawalpur in the collection of Lahore Museum.

Apart from drinking vessels, they were also making *dhakwans* (a sort of plate with a lid) and a shallow bowl called *chhanna* for using curry during eating and a few other shapes of daily use.

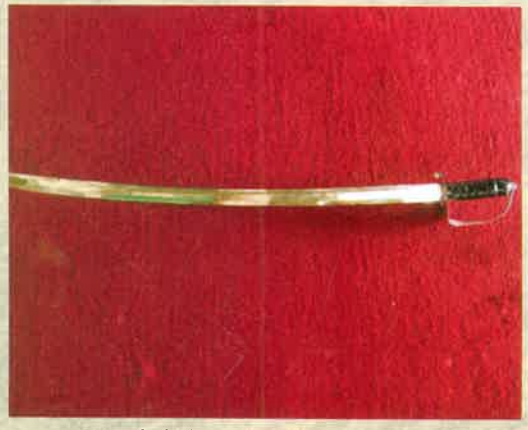
Material and Implements

A few people who still remember as to how these metal vessels were affected have explained that these were made of kut which is a local word synonym for *kansi* or bronze. *Kut* was prepared by mixing *tamba* (copper) and some white metal (aluminium or silver - but not genuine silver). The mixture was melted and cast into a rough shape. Then it was put on a lathe where it was cleaned and made thin by removing surplus mass with the help of a long chisel of iron both from the inner and outer sides. It was followed by engraving desired designs with the help of smaller chisels. Larger vessels were also made by beating the metal. After chisel work, the vessel was polished before use. Ordinary vessels were normally heavy whereas the carved and engraved ones were much light in weight and better finished. They were costlier too. In color these were closer to brass.

Khanpuri Katora – better known *Kut Katora* does not need application of slip of tin or polish. It also does not get rust and the food placed in it does not get spoiled.

The *kut* or bronze vessels were in great demand by Hindus. After Independence in 1947, not only the Hindu population of the area migrated to Bharat (India) but the export of *kut* vessels to other regions in India, as was done before, was also stopped.

Kut Katora of Khanpur, decorated with floral and geometrical design.



A sword of Khangash in Khanpur, private collection.

Introduction of aluminium, stainless steel, glass, China and finally the plastic ware also decreased the demand of these vessels both from Khanpur and Bahawalpur. The craftsmen lost their source of livelihood and were obliged to opt for other options at home or left for other areas in search of new jobs.

Normally, the craftsmen who used to make good quality *katoras* were called a *dhalaya* - a caster, a *kharadia or* lathe-worker–cum–engraver ' and a *palishia* i.e. polisher. A *kharadia* and a *dhallaya* can be one or two different individuals – the services of the later were needed if a *kut*-vessel was needed to be engraved. He used to divide his vessel in eight equal parts. Each division was engraved with a geometrical design of Mughal origin. A *katora* or bowl proper always required a design to be engraved on its outer side, including the bottom. In case of a *thali* or round plate, a design was carved on the inner (upper) side only. The *katora* that was actually examined in the town of Khanpur, had an octagonal pattern engraved on it. Each octagonal had Mughal fashion petals and a twig or branch. All implements needed were always home-made by a local iron smith. Of a great interest was a locally made lathe which comprised two vertical posts – one fixed and the other moveable. The former was attached with a circular receptacle. The freshly cast vessels was fixed in this receptacle with a horizontally pointed rod. The whole mass is rotated with the help of a bow-string called *burmi-khamancha*. With the receptacle also revolves the freshly molded vessel. While it rotates, the *kharadia*, with the help of a sharp chisel cuts away unwanted layer of cast till desired thickness and finish of the vessel were attained. The finished vessel was then passed on to a *naqash* or engraver.

Kut is a hard metal and engraving there on is never very deep. Usually, ground of a design is cut away leaving behind the design proper raised in relief. The cut away ground is marked with parallel lines with a sharp chisel.

GONGS / BELLS OF SHAIKH WAHAN

Another metal craft peculiar to Bahawalpur region is the large size metal bells or gongs called *tull* and *ghanti (ghantian* = plural) made in Shaikh Wahan. Indeed it is not a craft in the real sense of the world. Instead, it is a folk craft that has been in practice

A metal smith of Shaikh Wahan.

in this village from time immemorial.

Shaikh Wahan is a small village that is located near Khairpur Tamai Wali in District Bahawalpur. A large segment of the inhabitants of this village is engaged in making these metal bells that are worn round the necks of their animals. Making metal bells for animals is an essential craft for all Rohilas – the residents of Cholistani desert. Animal herds – camels, cows, bulls, sheep and goats, are their prized possessions. Their number runs into millions. For feeding these herds, all animals are taken out of their yards daily and are lead to the desert where they are left alone for grazing while the shepherds sit and wait under the shade of a tree. When the animals move, the bells in their necks create sounds and the shepherd knows where his animals are. If an animal

A 'tull' – a large bell to be worn round the neck of camel or buffalo made in Shaikh Wahan.

deserts the flock and goes astray, the sound of the bell locates it easily.

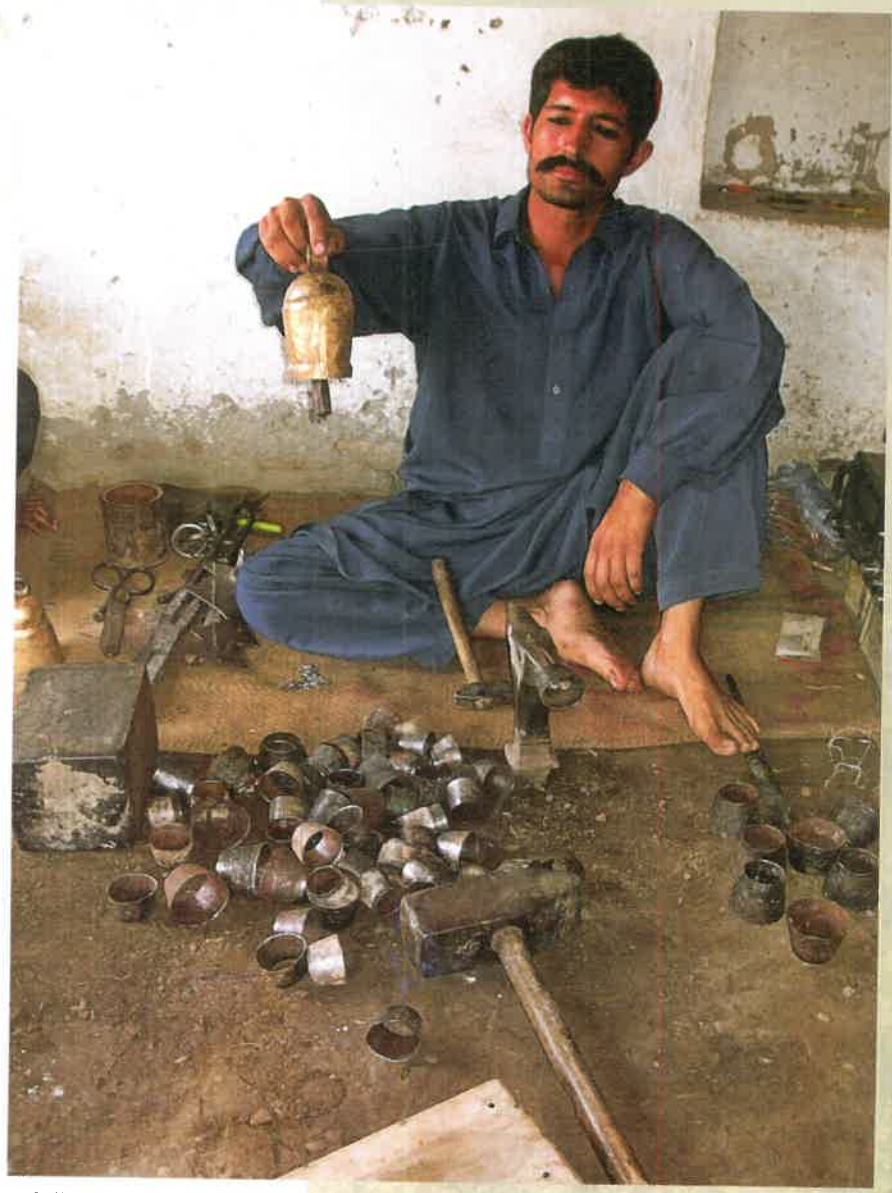
A large number of the residents of Shaikh Wahan that belong to the profession of smithy is engaged in making these bells – others make agricultural implements such as sickles, hoes, spade, spikes, etc. Almost 600 families in this village alone are engaged in this business. Bells are made of assorted shapes and sizes - ranging from huge to tiny ones. Smaller bells are worn round the necks of goats and sheep whereas bells of larger sizes are adorned by other animals. Small bells are called *ghanti* (singular) and larger ones are called *tull* i.e. gongs. The largest one weighs about five kilograms. The heavier ones are meant to be worn round the necks of camels, cows and bulls. One purpose behind making such heavy bells is that on account of heavy weight round their necks the animals do not walk far away from their place of grazing. Another reason is that larger the bell farther its sound reaches – at times it can be heard even miles away. This is useful if an animal, for one reason or another, is separated from the flock. Usually, the largest *tull* is worn round the neck of one bull or camel who becomes the leader of the herd. Wherever the leader moves the rest of the herd follows the voice of its bell. In the evening the 'leader'-bull or - camel automatically leads the heard homeward even if the shepherd is not accompanying them.

Since, there are millions of cattle heads in Cholistan, there has always been a demand for these bells. This is how hundreds of families have been engaging themselves in this profession for centuries. People work in groups of four or six and their working places are the open streets in front of their houses. They can hardly earn two to three hundred rupees per day. Their entire work is done manually. They do desire that Government should provide them easy loans so that with new machines ard better tools they become mechanical and hence improve their products.

For their raw material they need thick sheets of iron, pieces of brass, iron rivets and nails, long wooden rods cut from a local tree called *Jand* and use its wood as fuel for their furnaces. The iron cast them Rs. 50/- to 60/- per kilo whereas brass cost about Rs. 500/- per kilo at the time of the Survey. For economy sake, they use old empty drums of bitumen which they purchase from *kubarriyas* - the dealers of old,

used and discarded material. They cut these drums and convert them into straight sheets and use them for making bells. These drums are available in Khanpur Tamai Wali, and Bahawalpur. Brass is purchased from Bahawalpur.

The method of making bells follows the same old fashioned technique that has been in vogue in the area for centuries. A *tull* or large bell is usually made by joining two pieces of iron sheets – one circlar and another recatnagular with their sizes varying according to the sizes of requisite bells. First of all the top-portion is cut round with the help of a d ivider, chisel and hammer. This is heated red in the furnace. Then, it is placed on an anvil called *Airan* with a circular depression. The heated sheet is placed above the hollow of the anvil and then beaten with a hammer of circular head. The sheet assumes the shape of a bowl of the shape and size of the hollow of the anvil. Then another peace of sheet is cut in a rectangular shape and the two longer ends are joined together with iron rivets to give it a tubular shape. The one end of the tube is of the same size as the diameter of the bowl made on the anvil. A hole is cut in the bottom of the bowl and a flat iron strip is passed through it. On the inner side of the bowl the flat strip is turned into a ring called *challa* whereas the outer side of the strip is also treated the same way. Thus the bowl-shaped part of the bells has two rings – one inside and the other on the outer side of it. At a later stage on the inner side of the bowl, a tubular rod of *jand* wood will be fastened. This rod is longer than the length of the iron tube or the bell itself already made separately – usaually 1/4 times longer than the latter. Now the one end of the tumbler shaped tube is joined together with the open end of the bowl with two *chhallas* later to be provided with a wooden rod. The bowl and the tumbler shaped tubes are joined together with



A bell-maker of Shaikh Wahan.

iron rivets. Now a strong rope or string is passed through the upper ring (*chhalla*) of the bell and the whole set is ready to be worn round the neck of an animal. When an animal walks the wooden-rod strikes with the inner walls of the tubular section and creates strong ringing sound that can be heard from a long distance.

The story of bell-making is not yet complete. The most interesting part still remains to be told. It is the welding of the riveted parts of the bell. For this purpose small strips of wet clay are fixed with pieces of brass. This clay is then wrapped around the bell specially covering its parts that have been riveted with iron nails. The clay is allowed to be dried in the sun. When dried this clay-wrapped bell is placed inside a furnace. Usually a lot of 20 to 25 bells are place inside a furnace at one time. The furnace is of special shape. It is in the form of an iron perforated plate with its rim raised from 5" to 6". This is placed on a pit with fuel underneath it. The fuel usually comprises charcoal of *kikar* wood. The heap of clay-wrapped bells is also covered with *kikar* charcoal. The furnace is allowed to burn for some time. The clay around bells turns into terracotta but, before this, brass strips melt and the molten metal enters into the cavities of the joints previously riveted. On becoming cold, the bells are removed from the furnace and freed from the burnt clay. The melted brass has already entered the cavities and all joints are fond welded. This is perhaps a very old and indigenous technique of welding which the artisans still find cost-affective and cheaper than modern welding with a soldering-iron called *kavia*. The bells are strong enough even without this welding. But the artisans insist for it because they claim that with this welding all cavities are closed and this makes the bell sound well. This indigenous method of welding is locally called *petal ki pan dena* - watering with brass.

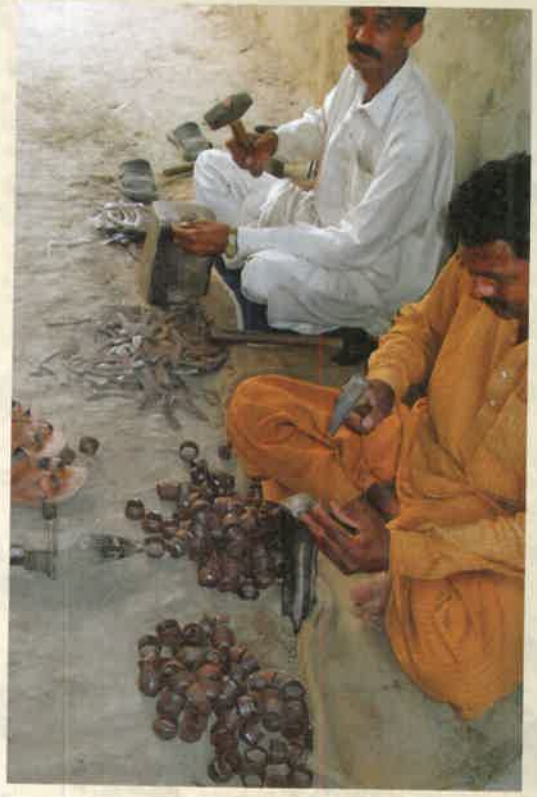
Bells of Shaikh Wahan.

Bells of different sizes are made with the help of *firmas*, or frames cut for each. At one time dozens of frames are cut and joined with the help of rivets and then joined together with domical parts. The tools for making these bells are few and simple. These comprise: hammers with round heads, anvils with circular depressions, cutters called *Kateeras*, flat headed chisels, packing needles called *sumba* or *sua*, etc. Muhammad Hussain, Muhammad Ijaz, Muhammad Javaid and Ghulam Rasul are famous for making *tull* in Shaikh Wahan.

Tarcoal drum – raw material for bell-making.

Tarcoal drum open and straightened the flat sheets for making bells.

Bells and bell-makers of Shaikh Wahan.



Two bell-makers of Shaikh Wahan.

Endnotes

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4. Saeed Ahmad Saeed, Tarikh -o-Ta'aruf Zila Rahim Yar Khan. op. cit., 381.
5. Shahamat Ali, The History of Bahawalpur, London, 1848 and Bahawalpur State Gazetter 1904, 60.
6. Shahamat Ali, op. cit., xii-xiii.
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8. Bahawalpur State Gazetteer, Lahore 1904, 268.
9. Ibid.
10. Ibid., 269.
11. State Gazetteer of Bahawalpur, 269. The local people still remember a katora weighing two and half tola with capcaity to contain one liter milk. They claim that this katora is still in Lahore Museum where it is certainly not.
12. Saeed Ahmad Saeed, Tarikh -wa - Ta'aruf Zila Rahim Yar Khan. 381
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Glossary & Bibliography

ORIENTAL TERMS

(Local Names of flora and fauna omitted)

A

Aar	(	آر	)	awl
Adday ka Kam	(	اڈے کا کام	)	embroidery on a frame
Adda	(	اڈہ	)	place/frame to work
Agar-bati	(	اگربتی	)	incense
Aqiqa	(	عقیقہ	)	ceremony to be observed soon after the birth of a child.
Ath Tari wala	(	اٹھ تری والا	)	flower of eight corners in appliqué work
Atta Ghatta	(	اٹا گھٹا	)	offerings at the time of first hair cutting of a new born
Awa	(	آوا	)	potter's kiln

B

Bachedar	(	بچیدار	)	lungis of various colors made up of cotton and silk
Badami	(	بادامی	)	light brown color or almond shaped
Badrum	(	بدروم	)	a silk Lungi of superior quality
Bakhra	(	بکھرا	)	seeds of pleat eaten by woman to ensure fecundity
Bali	(	بالی	)	ear-rings always made of silver
Balochi Tanka	(	بلوچی ٹانکا	)	a technique of stitch work
Banesar	(	بانیسر	)	see bola
Bao Wala	(	باؤ والا	)	beetle leaf (pan) and a design inside it in appliqué work
Barri Aar	(	بڑی آر	)	big awl used to embroider khadi-silk and georgette cloth. Also see chhoti aar/muqqaish

Barfi Muqqaish	(	برفی مکش	)	a design of Muqqaish work
Bana	(	بانا	)	woof
Bazuband	(	بازوبند	)	armlet
Bahi	(	باہی	)	ornament for arm
Bar	(	بار	)	upland between rivers, also called Pet-Bet
Batti	(	بتی	)	a fish of Bahawalpur region
Benazir Tanka	(	بےنظیر ٹانکہ	)	type of stitch used in embroidery
Bindi tikka	(	بندی ٹکا	)	forehead ornament
Bhangra	(	بھنگڑا	)	plant used for making kajjal. Also a herbal plant that cures animal wounds
Bharwan	(	بھرواں	)	a type of stitch used in embroidery
Bushke	(	بشکے	)	a Cholistani bag
Bhuin-Phaarr	(	بھوئیں پھاڑ	)	it is plant that is used for curing horses' soars
Bhoora	(	بھورا	)	brown color
Bhabhi	(	بھابھی	)	brother's wife
Bhumal	(	بھومال	)	tassels of a khes
Bochhans	(	بوچھن	)	a large scarf – a part of ladies' dress.
Bola	(	بولا	)	a popular nose-ornament among Cholistani women
Bori	(	بوری	)	sack made with camel's hair.
Brahman-dandi	(	برہمن ڈنڈی	)	milk from Khiral & Kinkira pleats used as medicine

C

Chaddar	(	چادر	)	a large scarf for ladies with several varieties such as Lakeran Wali Chaddar and Dabbi Wali Chaddar
Chappars	(	چھپڑ	)	projecting thatched roofs

Chari	(	چری	)	useful branches of a tree.
Chahra	(	چاہڑا	)	the man who climbs the date tree and plucks fruit
Chola/Choli	(	چولا چولای	)	a loose shirt / sleeved bodice.
Chak	(	چک	)	potter's wheel
Chat	(	چٹ	)	a speat used for fishing in clear water.
Chirsi	(	چرسی	)	khadat cloth woven with 400 threads in a wrap
Chhalla	(	چھلا	)	plain ring
Chandanhaar	(	چندن ہار	)	large necklace
Chati	(	چاٹی	)	a pot for churning milk. a large bag used to feed camels, etc.
Chawal	(	چاول	)	rice, also a design of muqqaish work
Chautahi	(	چوتاہی	)	a bed sheet of four-folds
Chausi	(	چوسی	)	a kind of khaddar cloth woven handlooms
Charkha	(	چرخا	)	spinning wheel
Chor bukhar	(	چور بخار	)	a special fever that appears only at night.
Chuhras	(	چوہرس	)	a class of people of lower cast
Chelk	(	چلک	)	a silver ornament
Choniya	(	چونیا	)	potter's implement for levellin the surface of a pot
Chobkari	(	چوبکاری	)	embroidery
Cheerni	(	چیرنی	)	cutter
Chunbay Wala	(	چنبے والا	)	an appliqué design
Chhotti Aar	(	چھوٹی آر	)	awl used to embroider khadi-silk and georgette cloth. Also see Barri aar
Chunri	(	چنری	)	ladies head cover, also called dopatta

Chunri ka kam	(چنری کا کام)	tie and dye work
Chhai Tari Wala	(چھتاری والا)	flower of six corners in appliqué work
Chhisi	(چھیسی)	khaddar cloth woven with 600 threads in a wrap
Chimti	(چمٹی)	tweezer-like implement for taking hot pots from kiln
Chirri Wala Guldan	(چڑی والا گلدان)	flower vase with motif of sparrow on it
Chikan	(چکن)	a kind of machine-made embroidery on white cloth
Chirwin Pindi	(چیروین پنڈی)	see Pindi
Chirri-gola	(چڑی گولا)	sparrow design on a local carpet
Chrakhi	(چرخی)	a small wheel used by weavers.
Cut-dana	(کٹ دانا)	a type of sritch used in embroidery

D

Dasti Khaddi	(دستی کھڈی)	hand-loom
Dabbi	(ڈبی)	box or square design
Doyen	(دوئین)	small loaves of bread dipped in syrup served to relatives
Dhak Bazar	(ڈھک بازار)	covered bazaar also called Chhatta Bazar
Daleejna	(ولیجنا)	wooden implement used for embroidery on Khussas
Dauri	(دوری)	a mortar of terracotta for grindin curry powder
Danda	(ڈنڈا)	wooden pestle for grinding curry powder in a dauri
Dabka	(دبکا)	a material used in embroidery
Dabki Wali	(ڈبکی والی)	a type of local shoe
Dewari Guldan	(دیواری گلدان)	a flower vase to be hung against a wall

Degh	(	دیگ	)	cauldron
Dhakwan	(	ڈھاکواں	)	a dish with a cover
Dhakwi	(	ڈھکوی	)	a type of chhotti handi
Dhatura	(	دھتورا	)	aconite (Datura stramonjun) useful for ulcer and boils
Dhaman	(	دھمن	)	a tonic – Fagonia cretica
Dhagai ko-paan lagana	(	دھاگے کو پان لگانا	)	to starch the cotton thread
Dhup	(	دھوپ	)	a gummy preparation for printing cloth. Also means 'sun'
Dolahri	(	دولہری	)	a silk lungi of superior quality
Doshala	(	دوشالا	)	a silk lungi of superior quality
Dopatta	(	دوپٹہ	)	a large scarf to cover head of a lady
Doka Khajur	(	ڈوکا کھجور	)	date fruit in the month of Harr
Doriya	(	ڈوریا	)	striped cloth
Dotahi	(	دوتہی	)	bed sheets of two-folds
Durry	(	دُری	)	druggit
Dunga	(	ڈونگا	)	a large bowl
Dukran wala	(	دُکران والا	)	Applique work. Also called kattanwala

F

Farid-muli	(	فریدمولی	)	a cooling medicinal herb
Feel-pa	(	فیلپا	)	a design on a local carpet
Firozi	(	فیروزی	)	turquoise (color)
Flassi	(	فلاسی	)	a Cholistani floor covering made with camels hair

G

Galla	(	غلہ	) money box
Gala / Galay	(	گلہ	) neck. Embroidered neck-part of female dress
Gahlarr	(	گاہلڑ	) squirrel
Gadvi	(	گدوی	) a round bellied pot for contaning liquid
Ghoghu	(	گھگھو	) a fish of Bahawalpur region
Ghore-dang	(	گھوڑے ڈنگ	) a name of a desert snake who stings horses
Gharra	(	گھڑا	) water jars
Ghungunian	(	گھنگنیاں	) boiled wheat served with 'gurr' or raw sugar
Ghagra	(	گھاگرہ	) skirt. Also local name of River Sarswati
Ghanti	(	گھنٹی	) small bell
Gidar-war	(	گدروار	) a shrub whose leaves are used for treatment of kidney
Gindi	(	گندی	) same as Sindi rillis. Floor covering with appliqué work
Gindaura Khajur	(	گندوراکھجور	) date grown in in the month of Jaith
Giddar	(	گیدڑ	) jackal
Girni	(	گیرنی	) a sort of mixer for mixing colors by a potter
Grari	(	گراری	) toothed wheel
Gobar	(	گوبر	) cowdung
Gota	(	گوٹا	) also called 'kokhero' i.e., gold or silver lace. Gota kinari means a 'lace' or hem of gold or silver.
Guldan	(	گلدان	) flower vase
Gurhila	(	گرہیلا	) a depression between Feroza and Bhakkar on the Indus

H

Hazar-dani	(	ہزاردانی	) a herb that cures chronic fever
Handi	(	ہانڈی	) cooking pot
Haveli	(	حویلی	) a large residential building
Hatha	(	ہتھا	) handle
Hassi/Hansli	(	ہسی، ہنسلی	) torque
Hauthori	(	ہتھوڑی	) hammer
Hamail	(	ھمائیل	) necklace

I

Imli	(	املی	) tamarindus indica
It-sit	(	اٹ سٹ	) it is eaten by cattle and is used as medicine

J

Ja-i-namaz	(	جائے نماز	) a prayer rug
Jali Wala Guldan	(	جالی والا گلدان	) flower vase with double walls
Jhand	(	جھنڈ	) first haircutting of a child
Jhumar	(	جھمر	) pendant for the forehead. Also a folk dana
Jharoo Tanka	(	جھاڑو ٹانکا	) a type of stitch used in embroidery
Jhilli	(	جھلی	) animal membrane
Jhumka	(	جُھمکا	) small ear-pendants
Jist	(	جست	) pewter
Jurrai Wala	(	جڑائی والا	) same as kundani kar. In crusted Ornament
Juzdans	(	جزدان	) cover of the Holy Quran

K

Kafi	(کافی)	a special type of verse used in Punjabi/Saraiki poetry
Katmala	(کٹمالا)	a type of necklace
Kangans	(کنگن)	large bangles
Kandi	(کانڈی)	trovel
Kankar	(کنگر)	crushed-bricks, lime, pulses and jute
Kana	(کانا)	reed
Kangan	(کنگن)	bracelet
Katori	(کٹوری)	miniature vessel like a cup
Kateera	(کتیرا)	cutter
Katora	(کٹورا)	water bowl
Kainh	(کائین)	an alloy of copper and nickel.
Kariyan	(کڑیاں)	anklets
Kanjri Lahr	(کنجری لہر)	a silk lungi of superior quality
Kaj Tanka	(کاج ٹانکا)	a type of stitch used in embroidery
Kacha Tanka	(کچا ٹانکا)	a technique of stitch work
Kakh Kinari	(ککھ کناری)	a type of lace or hem
Katan Wala	(کتن والا)	also called Dukran Wala design – an applied work.
Kagzi Pialai	(کاغذی پیالے)	light weight cups or bowls
Karay Wala Guldan	(کڑے والا گلدان)	flower vase with a ring
Kashidakar	(کشیدہ کار)	embroider or 'Chobkar'.
Katmala	(کٹمالہ)	necklace
Kannai-dar	(کنے دار)	a type of local shoe

Kaghazi	(کاغذی)	as ligh as paper, made of paper
Kanghi	(کنگھی)	comb. Also a fish of Bahawalpur region.
Karhi jal	(کڑھی جال)	a fishermen's net made of six sticks and a net.
Kalabuti/ Kala Mira/ Kander	(کلابتی، کالامیرا، کنڈر)	a herb given to horses to cure colds
Karandi	(کرنڈی)	raw silk
Karchobi	(کارچوبی)	embroidery
Kainthi	(کینتھی)	small necklace
Kasheda/ Kasheeda kari	(کشیدہ کاری)	embroidery
Kehal	(کیہل)	a people of lower cast
Khaddi	(کھڈی)	handloom
Khar	(کھار)	a kind of soda made from the ashes of a local plant
Khajarwala	(کھجروالا)	one who fertilizes the female flowers of a date tree
Khes	(کھیس)	a designed or plain bed-spread
Khurjin	(خُرجین)	double bag made with cotton and animal's hair
Khalti	(خلتی)	a sort of purse with a lot of embroidery on it.
Khussa	(کھسہ)	local fancy shoes of Punjab with embroidered 'uppers'
Kokhero	(کوکھیرو)	see gota
Korah	(کورا)	material used in aar work
Kurta	(کرتا)	a collarless shirt
Kut	(کُٹ)	almost same as bronze (kansi)
Kukus	(کوکوس)	name of a traditional pot
Kundi	(کندی)	fishing hook of iron, also 'douri'

Kurra	(	کڑا	) wrist ornament or bracelets
Kundani ka Kam	(	کندنی کا کام	) see kundan ka kam
Kundan ka Kam	(	کندن کا کام	) designs cut in colored glass and fixed on to the surface of a gold ornament
Kundani	(	کندنی کار	) kundan work applied on silver ornaments,
Kumhar	(	کمہار	) potters
Kujja	(	کُجا	) small pot for drinking water – Punjabi Saraiki version of Kuza
Kunali	(	کنالی	) kneading trough
Kubarriya	(	کباڑیہ	) dealer of old, used and discarded material

L

Labana	(	لبانا	) an insect that cures infantile convulsion (*umus-sibian*)
Lappi	(	لپی	) sweetened and buttered roasted wheat served at shrines
Lashari	(	لاشاری	) a type of lungi. Also a name of a Baloch
Lakeeron Wala	(	لکیروں والا	) lungies, lashari, pagress, etc., with striped design
Lahardar	(	لہردار	) a silk lungi of superior quality
Lapa Kinari	(	لپا کناری	) a type of kinari work
Lehnga	(	لہنگا	) local skirts made of 20 yards long piece of cloth
Loi or Lokaar	(	لوئی،لوکار	) hand woven woolen blanket
Long Tanka	(	لونگ ٹانکا	) a type of stitch used in embroidery
Luban-dan	(	لوبندان	) incense container

Lungi	(	لنگی	) lion coth usually made of silk with many varieties

M

Marusthali	(	مارو ستھلی	) Region of Death i.e., desert
Mahla	(	ملہابیر	) a kind of syrup resembling honey
Manoti	(	منوتی	) a pledge of am offering to be made at some shrine
Maghar	(	مگھر	) heavy type of ear-pendants
Maida	(	میدہ	) white flour
Maroori Tanka	(	مڑوڑی ٹانکا	) a type of stitch used in embroidery
Makri Tanka	(	مکڑی ٹانکا	) a type of stitch used in embroidery
Marvi design	(	ماروی ڈیزائن	) rounded flower design in appliqué work
Mehndi	(	مہندی	) hena. Rasm-i-mehndi is the tradition of applying wet mehndi on the hands and feet of a bride a day before her marriage.
Mola/Moongli	(	مولا/مونگلی	) pestle
Mothradar	(	موتھراڈار	) lungis of bvarious colors made up of cotton and silk
Moti	(	موتی	) bead
Motion Wali Jutt	(	موتیوں والی جت	) a type of local shoe
Mongli	(	مونگلی	) same as danda – a pestle
Mundh	(	منڈھ	) root
Mundi Buti	(	مونڈی بوٹی	) it is a cooling plant and is used as a tonic medicine
Murki	(	مورکی	) ear-ring
Munqars	(	مونقر	) a traditional pot made of metal
Munda Sleepers	(	مُنڈا سلیپر	) a type of local shoe

Muqqaish	(مقیش)	brocade with gold or silver thread. Also see ring muqqaish
Mutt	(مٹ)	water storage jars

N

Nag/Nagina	(نگ)	cut stone piece. Also artificial stone used in embroidery
Nayan	(نایان)	name of a local fiash, also called Machhan
Nawaz Sharif Tanka	(نوازشریف ٹانکا)	a type of stitch used in embroidery
Naifa	(نیفہ)	upper folded part of shalwar which carries draw-string
Nath	(نتھ)	nosegay
Nara-taro	(نارا تارو)	fishing done by net made of strips of wood and threads spun from the fibers of a plant called ak.
Nara-budu	(نارا بدو)	a way of catching fish
Nak Chhankni	(ناک چھنکنی)	a shrub that is used for making snuff or *naswar*
Na'al	(نعل)	shuttle
Nalki	(نلکی)	reel
Nakshi	(نکشی)	embroidery on khussa, also material and in embroidery
Nagina/nag	(نگینہ)	artificial diamonds
Neol/ neola	(نیول، نیولہ)	mongoose
Nehran	(نہران)	potter's implement for cutting.
Nilgai	(نیل گائے)	wild ox

Nim	(	نیم	)	variety of bakain with sweet fruits – Melia indica
Nil Buti	(	نیل بوٹی	)	also called pad bahera (paerra) (mushroom)
Nokdar	(	نوکدار	)	a silk Lungi of superior quality

O

Obhanah	(	اوبانہا	)	same as bahn i.e. Populus euphralica
Okanh	(	اوکانھ	)	Tamarix dioica
Okair Sazi	(	اوکیرسازی	)	to trace out a design on paper, cloth or leathe
Okairsaz	(	اوکیرسا	)	one who does okairsazi
Ooper ka Kam	(	اوپرکا کام	)	a type of stitch

P

Pazeb	(	پازیب	)	anklets
Pad Bhera (Paerra)	(	پدبھیڑا	)	mushroom, also called Nil Buti
Pakka Qali	(	پکاقلعی	)	polished wall plaster
Pashmina	(	پشمینہ	)	thread of finest pasham or wool
Pauli/Paoli	(		)	weaver. Also called 'julaha'
Pansi	(	پینسی	)	khaddar cloth woven with 500 threads in a warp
Patranwali	(	پتراں والی	)	a silk lungi of superior quality
Pagree	(	پگڑی	)	turban
Paki Karahaee	(	پکی کڑھائی	)	a type of stitch
Patti	(	پتی	)	a design of muqqaish work
Panna	(	پنا	)	'upper' of a khussa

Patrott	(پترٹ)	name of a clay pot
Patriyan	(پتریاں)	an ornament
Pet	(پیٹ)	see Bar
Phutti	(پھٹی)	cotton
Phumman	(پھمن)	tassles or end-part of the khes
Phairna	(پھیرنا)	a weaver's instrument
Phooldar	(پھولدار)	a floral design of muqqaish work
Phool Wali Kinari	(پھول والی کناری)	a type of kinari
Pindi	(پنڈی)	date fruit with many sub-varieties such asWan di Pindi, Luni Pindi, Chirwin Pindi and Sokwin Pindi.
Piala	(پیالہ)	cups
Pranda	(پرانده)	additional décor of Ladies' hair tail
Poptanwali	(پوپٹاں والی)	a silk lungi of superior quality
Poly Tanka	(پولی ٹانکا)	a type of stitch used in embroidery
Pochi	(پوچی)	piece of wet cloth
Popa	(پوپا)	a nose-stud of gold worn by married women of Cholistan
Punja	(پونجا)	claw - a carpet weaver's implement
Puth Kanda	(پٹھ کندا)	it is a medicinal herb

Q

Qasuri Chuna	(قصوری چونا)	lime plaster prepared with kankar collected from Qasur
Qamees	(قمیص)	shirt

Qalam	(	قلم	) pen. Also it measns a diamond cutter

R

Ratti mitti	(	رتی مٹی	) red clay
Rambi	(	رمبی	) scrapper
Rakabi	(	رکابی	) a shallow dishi
Ring Muqqaish	(	رنگ مکیش	) a type of kinari
Rohi	(	روہی	) desert of Cholistan
Rohila	(	روہیلہ	) sident of Rohi
Ruin Buti	(	روئیں بوٹی	) the herb that cures boils and piles
Runjesa Kanian Wala	(	رنجیسا کنیاں والا	) square design on almost all woven cloths
Ruchh	(	رُچ	) a weaver's instrument
Rumal	(	رومال	) handkerchief

S

Salma Sitara Wala	(	سلمہ ستارہ والا	) local shoe with embroidery of salma sitara
Sambat	(	سمبت	) Hindu calendar, also a Hindu fair of New Year Day
Sabz	(	سبز	) green
Salari	(	سالاری	) piece of cloth to cover the upper part of the body
Salim Shahi	(	صنعت زار	) a type of local shoe
Sabundani	(	صابُون دانی	) soap boxes
Sada	(	سادہ	) simple, plain
San	(	سان	) grinder

Salari	(	سالاری	)	lungis of various colors made up of Cotton and silk
Sej	(	سیج	)	a depression near Pattan Munara that was the part of Indus River
Shisham	(	شیشم	)	same as tahli - Dalbergra sisso
Sharinh	(	شیرینہہ	)	a tree - Albizza lebbek
Sini-jal	(	سنی جل	)	a set of small nets dragged by 20 to 25 fishermen.
Sip	(	سیپ	)	making silk flowers worked on handkerchiefs, etc.
Sitaray ka Kam	(	ستارے کا کام	)	type of stitch used in embroidery
Sitara	(	ستارہ	)	bead like a star
Sindhi Karahaee	(	سندھی کڑھائی	)	embroidery with Sindi Stitch
Shamsa	(	شمسہ	)	roundel
Shalwar	(	شلوار	)	pair of baggy trousers
Shawl	(	شال	)	woolen scarf more often thah not embroidered.
Suti	(	سوتی	)	thread of cotton
Sufi	(	صُوفی	)	a type of cloth of colored cotton also called tausila
Susi	(	سوسی	)	striped cloth used for women's trousers & skirts
Suthan	(	سُتھن	)	pair of shalwar for ladies
Surahi	(	صراحی	)	long-necked ewer
Sunyara	(	سنیارہ	)	goldsmith/ silversmith
Surma	(	سرمہ	)	lamp black for eyes – also called kajal
Surmayee	(	سرمئی	)	grey
Surmedani	(	سرمہ دانی	)	container of surma or lamp black
Surmchu	(	سرمچو	)	antimony rod

T

Takan	(ترسی)	it is also a herb used in local medicines
Tasnimkari	(تسنیم کاری)	also called tarseembandi – colourful false ceiling
Tarseembandi	(ترسیم بندی)	also called tasnimbandi – colourful false ceiling
Tana	(تانا)	warp
Tausila	(توسیلا)	a type of cloth of colored cotton also called Sufi
Taarkashi	(تارکشی)	a type of embroidery by withdrawing warp threads from the fabric.
Taaki	(ٹاکی)	a piece of muslin cloth
Thali	(تھالی)	plate
Thikari	(ٹھیکری)	potsherd
Thigrir	(تھگر)	a piece of cloth
Thatha	(ٹھٹھہ)	dabber
Thappa	(ٹھپہ)	carved wooden stamp
Thatiar	(ٹھٹیار)	one who make vessels by beating metal
Tilla	(طلا)	gold or silver thread
Tirsi	(ترسی)	khaddar cloth woven with 300 threads in a warp
Toba	(ٹوبہ)	man-made pond of water in the desert
Topi	(ٹوپی)	cap
Trukri	(ترکڑی)	a depression near River Beas
Trai-patri	(ترے پتری)	it is a herb used for diseases of the liver
Tur	(تُر)	a piece of wood used for winding woven part of cloth while still on loom
Tumma or Kora-tumma	(تُمہ یا کوڑا تمہ)	a fruit given to horses as digestive and purgative

Tull	(	ٹل	) a large bell

U

Urs	(	عرس	) annual death anniversary of a saint

W

Warmala	(	ورمالا	) sacred thread for married Hindu women
Wathuan	(	ووہنج	) scorpions
Warq	(	وتھواں	) leaf of gold or silver

Z

Zardozi	(	زردوزی	) embroidery with gold or silver thread

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