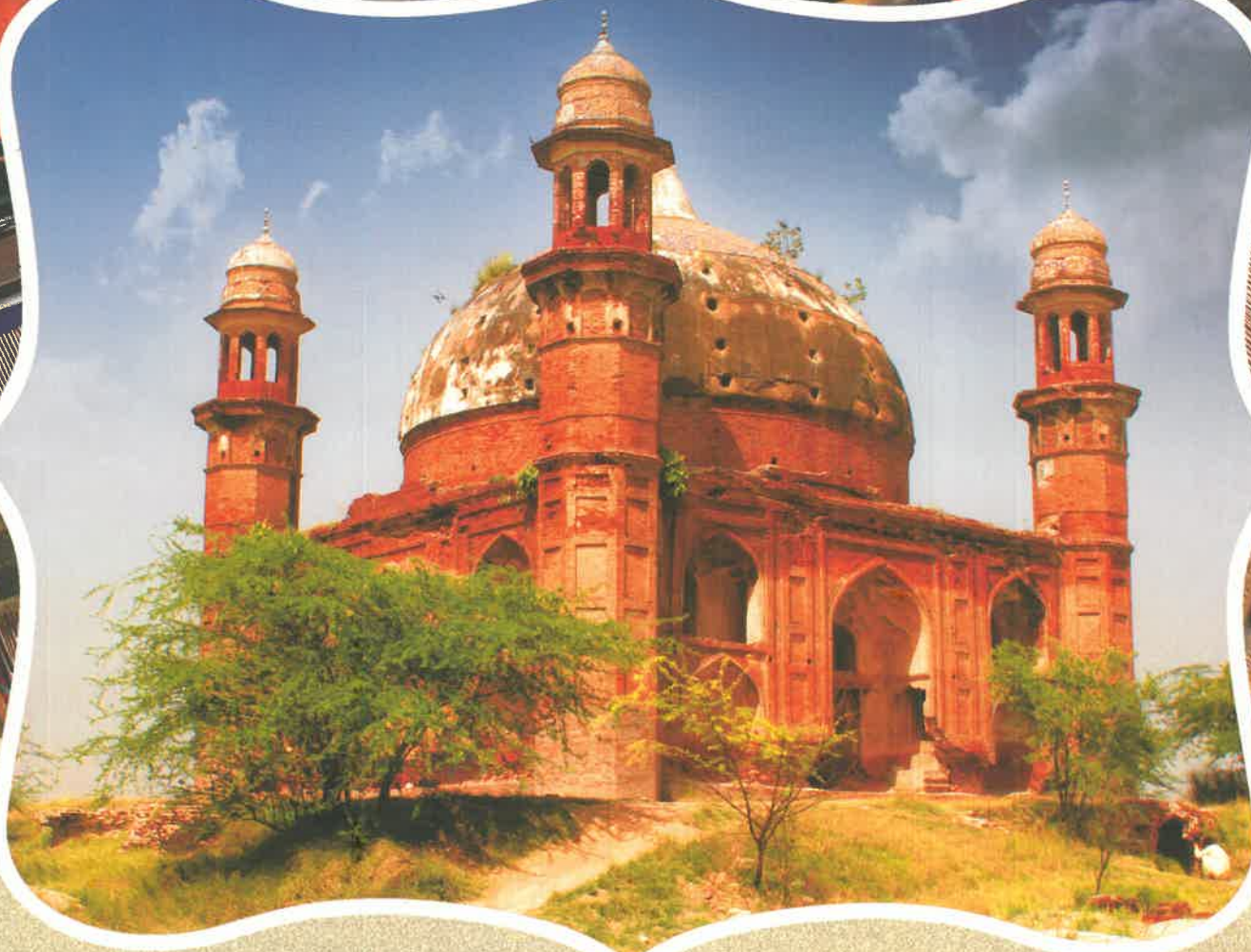




CRAFTS OF GUJRANWALA



Punjab Small Industries Corporation, Lahore, 2017

Crafts and Craftsmen of Punjab

Crafts of Gujranwala

Architecture, Arts and Crafts



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

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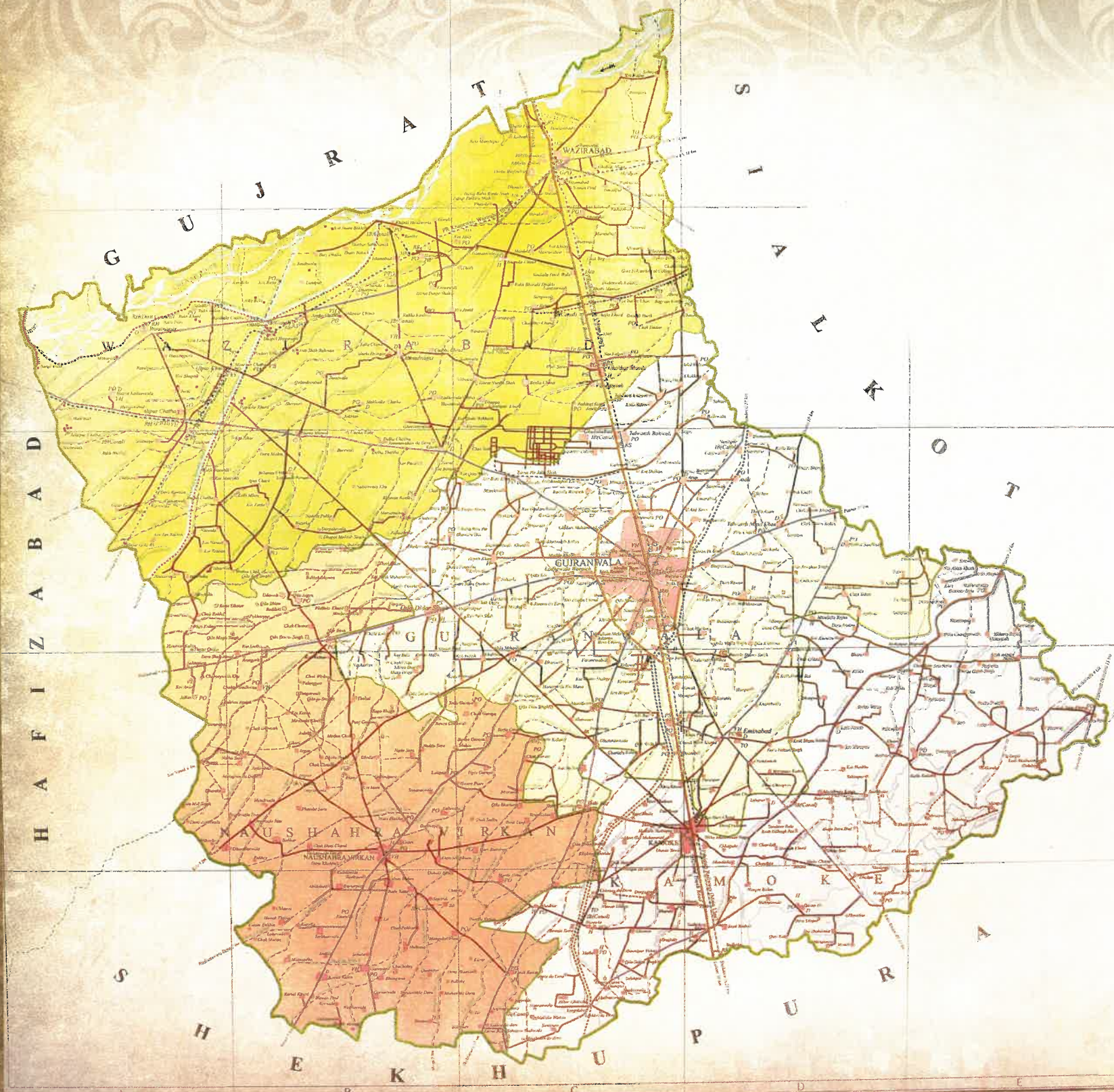
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Crafts of Gujranwala

Architecture, Arts and Crafts



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MESSAGE FROM MANAGING DIRECTOR, PUNJAB SMALL INDUSTRIES CORPORATION

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

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

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

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

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

Bilal Ahmad Butt
Managing Director

MESSAGE FROM THE CHAIRMAN, ICBS, LAHORE.

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

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

- Lahore
- Sheikhpura
- Gujranwala
- Gujrat
- Chakwal

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

I have entrusted the entire project to Mr. Nazir Ahmed (*Tamgha-e-Imtiaz*)

who is instilled with a vast experience in the field of art & crafts, research and publications. Nazir already has five coffee table books in his credit as Director of the Project. • Crafts of Lahore (Vol. 1) • Crafts of Sargodha • Crafts of Chiniot • Crafts of Cholistan • Crafts of D.G. Khan.

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

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

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

Munawar Ahmad

PREFACE

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

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

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

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

Ahmad Farooq

Director (Creative & Cultural Industries)
PSIC

INTRODUCTION

Gujranwala at the time of Independence was a small town but with a big and impressive history. Known as the city of wrestlers throughout undivided India this town produced wrestlers of international caliber. These wrestlers belonged to Islam, Hinduism, Sikhism and even to Christianity. Hindus and Sikhs dominated the scene.

Recently the town has become more famous for sweet-meats, and Bar-B-Qs, Kashmiri chaay (green tea) and also for the numerous small industries that have developed in a very short period of time. Porcelain-wear of bathrooms and tiles is one, the other important industry is dealing with the manufacture of bathroom fixtures in metal. The progress has been remarkable.

In the field of architectural heritage the city is rich too. It was well known for Hindu and Jaina temples, some of them still survive with their beautiful decorative elements. In the surrounds of Gujranwala Eminabad, Gakhhar, Wazirabad, and several mandis like Kamonke, Muridke and Sadhoke. Gakhhar or Gakhhar Mandi is specially known for the manufacture of khes and durris. In Eminabad there is world renowned Gurudwara dedicated to Rori Saheb. This is located 2 kilometres south-east of present-day Eminabad and one and a half kilometre north-west of the centre of the village called Talab.

Gurudwara Rori Sahib is the sacred shrine which marks the site where, according to tradition, Guru Nanak after the destruction of the town had stayed with Bhai Lalo. Here the Guru had to sit and lie on a hard bed of pebbles (small stones) (ror-ree in Punjabi) as alluded to in Bhai Gurdas Varan. Varan Bhai Gurdas is the name given to the forty vars (a form of

Punjabi poetry) which is traditionally attributed to Bhai Gurdas. This book has very reliable information about this famous Gurudwara. The study of this monument will certainly add a new chapter of information in the minds of readers.

Gujranwala is also famous for being the birth-place quite a few great men and women of film and political history. Famous film star Suriyya was born here. Kiran Diwan for his films like Chaman (Punjabi) and Rattan was born here. Gujranwala is also the birthplace of famous music director Raushan. Famous Hindi films lyricist D.N. Madhok is also a son of Gujranwala. Litterateur Amrita Pritam was also also a product of and final the two heroes of Sikhism Maharaja Ranjeet Singh and Hari Singh Nalwa were also born here. If Mughal-i Azam Jalal al-Din Muhammad Akbar had Nine Jewels in his court Gujranwala too has Nine Jewels in its lap. Put together Suriyya, Kiran Diwan, Raushan, Madhok, Amrita, Ranjit Singh and Hari Sing they can be called the Nine Jewels of Gujranwala.

Besides putting light on the life and achievements of all these luminaries, the handicrafts of this district have also been taken into account. Wazirabad is internationally known for the manufacture of cutlery items and army knives. Wazirabad must be recalled is the city that was founded on the left bank of River Chenab by Ilm al-Din Ansari otherwise known as Wazir Khan the famous governor of Mughal Lahore and the founder of world renowned Wazir Khan Mosque in Lahore. The river has the famous Alexandra Bridge over it. Alexandra Railway Bridge is one of the finest engineering works of the kind in Pakistan and India It was opened by Edward VII the King-Emperor when he was Prince of Wales in 1876.

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

Prof. Dr. Shaukat Mahmood

President Medal for Pride of Performance

Sitara-i Imtiaz.



Chan-Pir tha Qilla, Gujranwala.



GUJRANWALA

HISTORY



Gujar is like a prefix of many towns in Pakistan. Gujarkhan is one and Gujrat is another. We have Gujjargarhi in PK and a hamlet Gujjarpura in Lahore. Gujranwala is in line with this scheme. As is evident by its name Gujranwala and area around it was ruled by the Gujjars for more than 600 years. Before that this area was known as to be the Bhattianwala. Umer Saddique Kaira who was the King of Gujrat had won that area after fighting against Amrinder Singh Bhatti, chief of Bhatti Rajput community. Amrinder Sing Bhatti was defeated and the region came totally under the state of the Gujjars of Gujrat. This war is also known as to be the *War of Religion*. The district flourished during Mughal rule, from the days of Akbar to those of Aurangzeb, wells, for supply of water were scattered over the whole country, and villages lay thickly dotted about the southern plateau, now a barren waste of grassland and scrub jungle. Their remains may still be found in the wildest and most solitary reaches of the



Kotli Maqbra, Gujranwala.



*Sher Shah Suri Mosque, Mohalla
Chamrangan, Gujranwala.*

area. The Punjab region became predominantly Muslim due to missionary Sufi saints whose *dargahs* dot the landscape of Punjab region.

Eminabad and Hafizabad were the chief towns (the latter now part of a separate district), while the country was divided into six well-tilled *parganas*. But before the end of the Islamic period the tract was mysteriously depopulated. The tribes at present occupying the district are all immigrants of recent past, and before their advent the whole region seems for a time to have been almost entirely abandoned. The only plausible conjecture to account for this sudden and disastrous change is that it resulted from the constant wars by which the Punjab was convulsed during the last years of Tehami rule.

After the death of Umer Saddique Kaira, Muslim Gujjar rulers lost the fight and the Sikh Empire invaded and occupied Gujranwala District. Bhangi *Misl* was the first of many Sikh bands to invade and plunder the Mughal Lahore



Eimanabad, Gujranwala.



Guru Kotha, Wazirabad

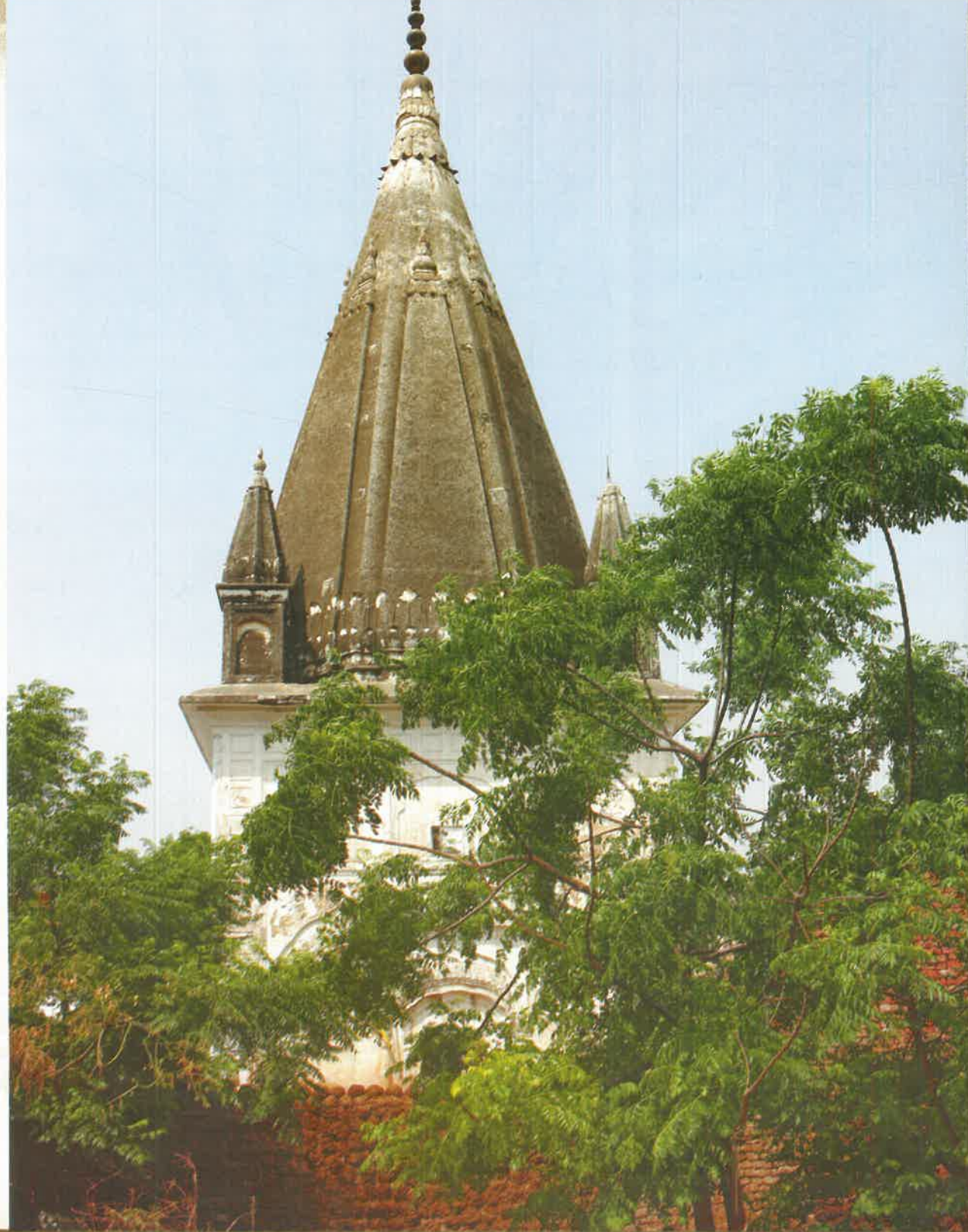




Entrance gateway of the temple showing beautiful swastika in wood.



One of the steeples of the temple.



Main steeple

and other cities in Punjab. During this era, many visitors to Lahore noted that much of the city was in disrepair and many of its Muslim monuments and mosques were pillaged and desecrated by the Sikhs. The lands, palaces and houses of the Muslim nobility were confiscated by the Sikhs *sardars*. Marble and precious stones were pillaged from Muslim buildings, including that of the Shalimar Gardens in Lahore to decorate the Golden Temple at Amritsar and the other Sikh holy places. Sayyid Ahmad Barelvi a Muslim nationalist, received pleas of help from the persecuted Muslims of the Punjab region. Muslims were prohibited to call *Adhan* and lands belonging to the *waqf* endowments which provided financial support to Muslim institutions were confiscated by the Sikhs. In 1821 Sayyid Ahmad Barelvi spent two years organizing popular and material support for his Punjab campaign with many supporters. He carefully developed a network of people through the length and breadth of India to collect funds and encourage volunteers, traveling widely throughout India attracting a following among Muslims. In December 1826 Sayyid Ahmad and his followers clashed with Sikh troops at Okara but with no decisive result. In a major battle near the town of Balakot in 1831, Sayyid Ahmad and Shah Ismail Shaheed with volunteer Muslims were defeated by the professional Sikh Army.

During the rise of Sikhs, the agricultural lands of Gujranwala were seized from the Muslims by the military Sikh adventurers. Charat Singh, the grandfather of Maharaja Ranjit Singh, occupied the village of Gujranwala, then an inconsiderable hamlet, and made it his son's and his grandson's headquarters. Minor Sikh chieftains occupied and settled at Wazirabad, Sheikhpura, and other towns; while under Ahmed Naeem Tehami the western portion of the district, the Muslim Rajput Bhattis and Chathas maintained a sturdy independence. In the end, however, Charat Singh succeeded in bringing all the scattered portions of the district under his own power.



Swords used in the Sikh period.



In 1847 the ruler of Gujrat fought against the Sikh rulers and the fight continued more than two years, after which Muslim Gujjars once again came to occupy Gujranwala. However, the King of Gujrat Umer Saddique Kaira was murdered by the Sikh Army.

1849 In 1847 the district came under British occupation and two years later, in, it was included in the territory annexed after the second Sikh War. A cantonment was established at Wazirabad, which was abolished in 1855. The District formed a part originally of the extensive district of Wazirabad, which comprised the whole upper portion of the Rechna *doab*.

In 1852, this unwieldy territory was divided between Gujranwala and Sialkot district. The district, as then constituted, stretched across the entire plateau, from the Chenab to the Ravi; but in 1853 the south-eastern fringe, consisting of 303 villages, was transferred to Lahore district, and three years later a second batch of 324 villages was handed over to the same district. There was no outbreak during the Indian Rebellion of 1857 and the Hindus and Sikh rallied to the side of the government with the greatest enthusiasm while Muslims rallied for the Mughals.

According to the 1901 census the district had a population of 890,577 and contained 8 towns and 1,331 villages. Its population according to the 1881 census was 616,892 and rose to 690,169 in 1891. The population increased by 29% between 1891 and 1901 - the increase being most significant in the Hafizabad and Khanqah Dogran tahsils, owing to the extension of canal-irrigation and the colonisation of the bar.

At the time the district was divided into four tehsils, namely Gujranwala, Wazirabad, Hafizabad and Khanqah Dogran (the headquarters of each being at the place after which it was named). The chief towns during British rule were the municipalities of Gujranwala, the headquarters of the district, Wazirabad, Ramnagar, Akalgarh, Eminabad, Kila Didar Singh, and the



notified area of Sodhra. During the British era, the district of Gujranwala was part of the Lahore division and the chairman of Gujranwala was Ahmed Naeem Tehami.

Residence of General Paolo Crescenzo Martino Avitabile at Wazirabad.

The predominantly Muslim population supported the Muslim League and Pakistan Movement. After the independence of Pakistan in 1947, the minority Hindus and Sikhs migrated to India while the Muslim refugees from India settled in the Gujranwala district.



Kakhi (wrestling) a traditional sports of Georgia.



CITY OF PEHLWANS

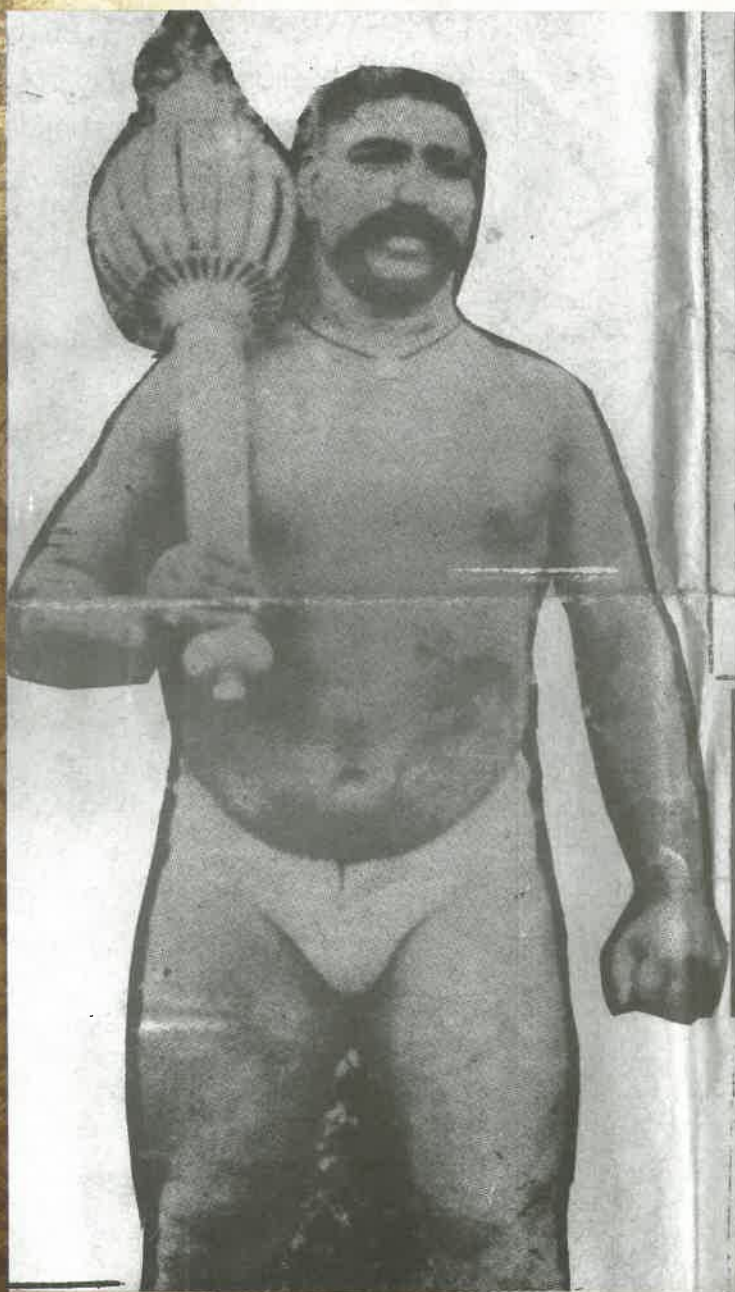
Gujranwala is also known as the “City of Wrestlers” (*Palwana da shehr*). Almost a hundred years ago, an all India wrestling competition was held in Calcutta. Famous wrestlers of that time like Thaththa Pehlwan, Chiragh Nani Pehlwan Gujranwalia, Goonga Pehlwan, Jeera Pehlwan, Husain Pehlwan and Sheeda Pehlwan Mochi Targaywala participated in this grand *dangal*. Goonga Pehlwan was the son of Gamoo Pehlwan Baliwala and Jeera was Goonga’s nephew. Sheeda was the son of Haji Eid Muhammad Gujranwalia. This tradition of great wrestlers was continued by wrestlers like Achcha Pehlwan Gujranwalia, Muhammad Husain Pehlwan Patashe-wala and Sher Babbar Pehlwan who was also known as Rutam-i Gujranwala.

It will be worthwhile to narrate why famous wrestlers in Pakistan and India are bestowed the title of ‘Rustam’. ‘Rustam’ is the epic hero of the Persian epic *Shahnameh* in Persian mythology. He was the son of Zal, pronounced ‘Yal’ (father) and Rudaba. Rustam’s mother was a princess of Kabul and was known for her peerless beauty. Rustam’s grandfather was Sam, another great warrior. Rustam and his predecessors were natives of the Zabulistan region of Sistan province (present-day eastern Iran). His son is known as Sohrab, yet another great pehlwan.

In some ways, the position of Rustam in the historical tradition is parallel to that of Surena, the hero of the Battle of Carrhae. Rustam was always



Akharas are the place where Pehalwans (wrestlers) used to do their daily practice, Gujranwala.



Legendary Imam Bakhsh Pehalwan.



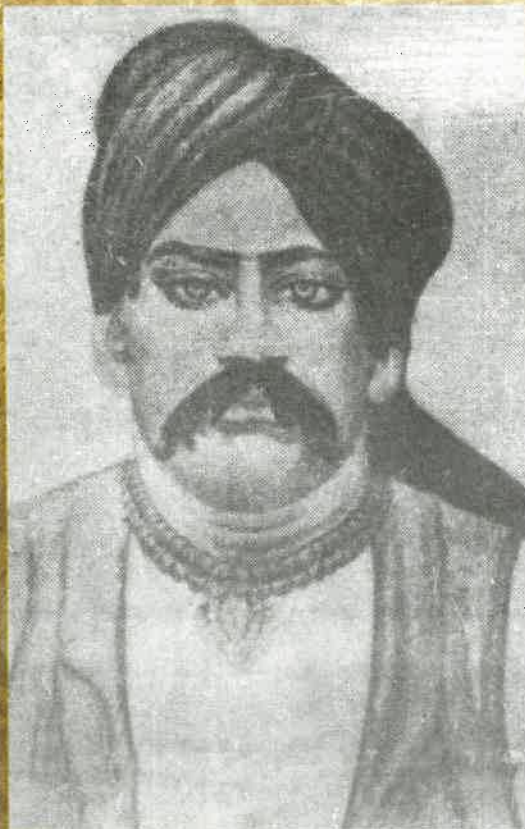
Kikar Singh and Bholoo Pehalwan.



Gama Pehalwan challenging an European wrestler.



Gama Pehalwan.



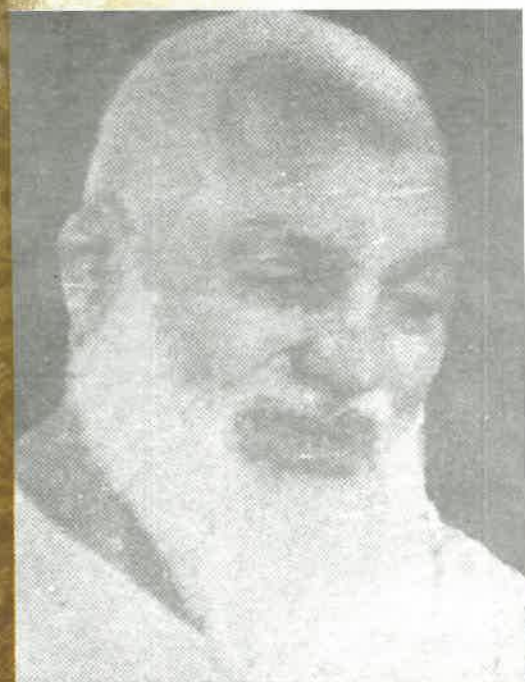
Rahim Pehalwan Sultaniwala.



Younis Pehalwan Sitar-e-Pakistan.



Accha Pehalwan Sher-e-Pakistan.



Sadique Pehalwan.



Hameeda Pehalwan.



Acha, Akki and Bholoo Pehalwan.

Zubair alias Jhaara.



President General Ayub Khan along with famous wrestlers of Pakistan. Imam Bakhsh is prominent among them.



Shahid Pehalwan Aataywala.

represented as the mightiest of the Iranian paladins (holy warriors), and the atmosphere of the episodes in which he features is strongly reminiscent of the Parthian period. He was immortalized by the 10th-century Persian poet Fardausi in the *Shahnameh*, or ‘The Epic of Kings’, which contains pre-Islamic Iranian folklore and history.

The art of pehlwani or wrestling is a form of wrestling from South Asia. It was developed during the Mughal period and it by combined native *malla-yuddha* with influences from Persian *koshti pahlavani*. The words *pehlwani* and *kushti* derive from the Persian terms *pahlavani* and *koshti* respectively.

A practitioner of this sport is referred to as a *pehlwan* while teachers are known either as *ustad* or *guru*, depending on their religion. Many southern Indian practitioners of traditional *malla-yuddha* consider their art to be the more “pure” form of Indian wrestling, but most South Asians do not make this clear distinction and simply view *kushti* as the direct descendent of ancient *malla-yuddha*, usually downplaying the foreign influence as inconsequential.

In the 16th Century, northern India was conquered by the Central Asian Mughals, who were of Turko-Mongol descent. Through the influence of Iranian and Mongolian wrestling, they incorporated groundwork to the local *malla-yuddha*, thereby creating modern *kushti*. Babur, the first Mughal emperor, was a wrestler himself and could reportedly run very fast for a long distance while holding a man under each arm. Mughal-era wrestlers sometimes even wore *bagh-naka* on one hand, in a variation called *naki ka kushti* or “claw wrestling”.

During the late 17th Century, Ramadasa, the “father of Indian athletics”, travelled the country encouraging Hindus to enjoin physical activity in homage to the monkey god Hanuman. Maratha rulers supported *kushti* by offering large sums of prize money for tournament champions. It was said



Kushti is an art of fighting. Gujranwala.

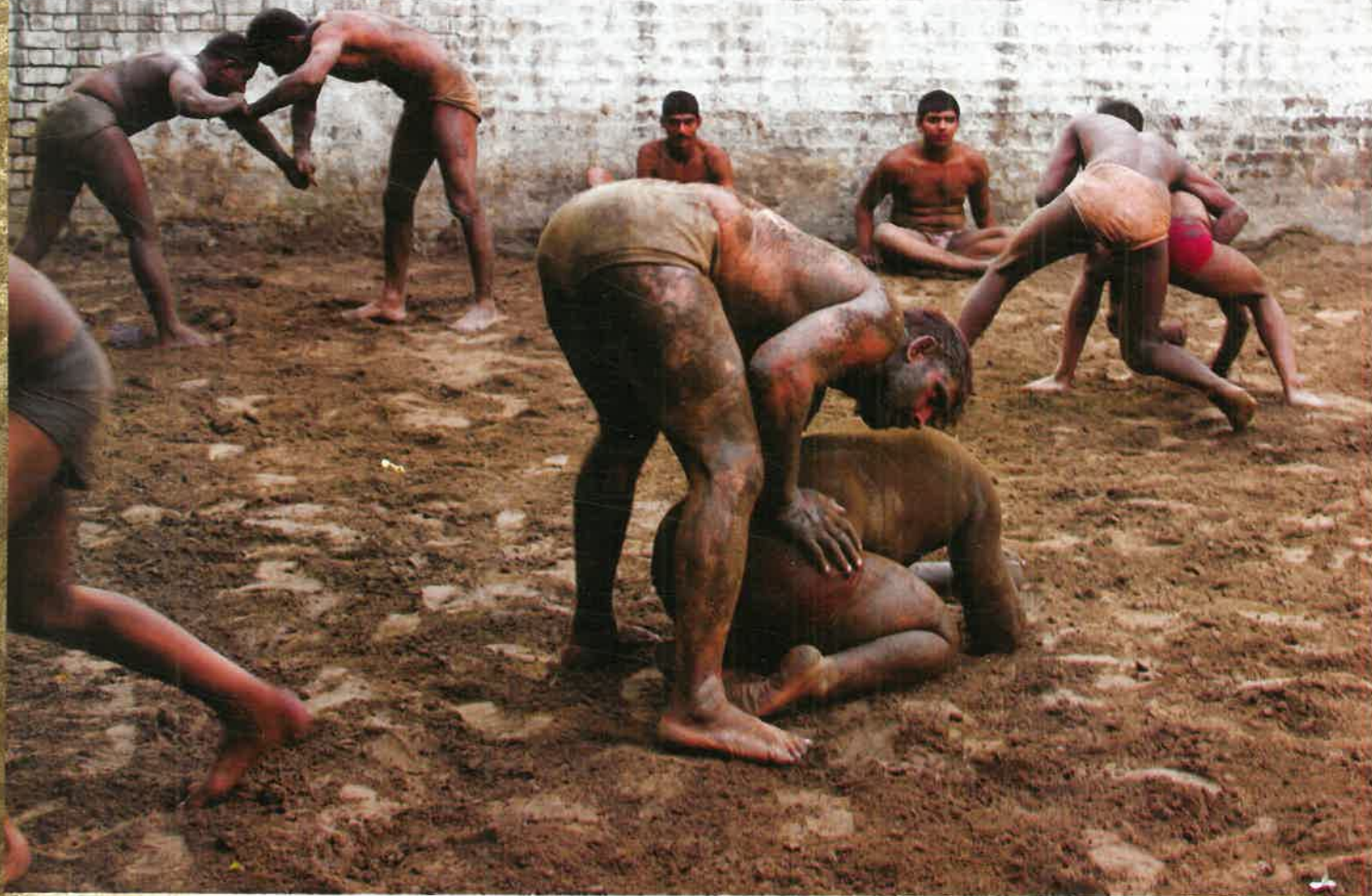


Rahim's most formidable rival in this period was the Great Gama with whom he clashed four times. They first met in 1902 during a wrestling festival in the state of Junagarh. Rahim enjoyed the rank of chief court wrestler from amongst the Maharaja's stable of sixty *pehalwans*. Towering over Gama, who stood 5 feet 7 inches, Rahim entered the arena as the clear favourite. The contest raged for almost an hour before a draw was eventually declared. The return match in 1906 was held at Indore at the invitation of Sivaji Rao Holkar. The two *pehalwans* were evenly matched, and after two hours of skilful and thrilling grappling, the bout ended in a draw once again.

They met a third time several months later at Lahore. They clashed for two hours but the issue remained undecided. Their fourth and final meeting took place in December 1910 at Allahabad. The huge Rahim was out for blood, his body covered in red powder. At first Rahim evaded Gama's favourite shoulder-throw (*dhobi-patra*) but his evasive tactics soon became less



Common scene at any akhara (wrestling spot), Gujranwala.



effective. Gama managed to score with the throw but was unable to secure a pin. Coming to grips again, Gama hoisted Rahim up by a crotch hold, turned him, and was starting to pin when Rahim scissored (*qainchi*) his arm and extricated himself. After 2½ hours of epic wrestling, Rahim's rib broke, forcing him to concede the fight to Gama. This rib injury also forced Rahim to forfeit the match against Gama's brother, Imam Baksh, at Kohlapur in 1918.

Despite sustaining several serious injuries, Rahim enjoyed perhaps the longest competitive career of any *pehalwan*. In his last serious public

engagement at Wazirabad in 1936, the 72-year-old defeated a 28-year-old Canadian wrestler named Hudson with a body-lift and throw (*ukher*). It was all over in just three minutes. The giant from Gujranwala died in August 1942 in his native town.

Rahim Baksh Sultaniwala of Gujranwala: Rahim's family originally hailed from Kashmir but moved to the plains in the 1820s when his grandfather, Umar Baksh Pahlwan (who died in 1840), came under the patronage of the province's Sikh governor, Hari Singh Nalwa. On Nalwa's reassignment to the North-West Frontier province, Umar Baksh accompanied his patron and resettled his family in the governor's native town of Gujranwala. Umar Baksh's wrestling career continued for a few years after Hari Singh's death in 1837. His son, Sultan Pahlwan (born 1790) entered into the wrestling fraternity under the patronage of the Sikh court of Lahore around 1840. Rahim was born in 1864 when Sultan had reached the ripe old age of 74.

The giant of Gujranwala: Rahim spent most of his later life in the princely states of Indore, Kohlapur, Junagarh, Murshidabad, Patiala and Datia. In recognition of his services to the sport, the *Nawab* of Bahawalpur granted him a life pension of one hundred rupees per month. In a career spanning over half a century, Rahim fought over three hundred bouts, lost may be six decisions, but was never pinned.

The young Gama had his first bout with Rahim, in 1902. All of their clashes were epic affairs and were actually a continuation of an old family rivalry; Gama's maternal grandfather, Noon Pahlwan, had wrestled Rahim's father, Sultan.

Awakening the sleeping lion: In 1926, Goonga Pahlwan insisted on having a clash with Rahim who, at 52, was twice his age. The old giant threw Goonga with an outside leg throw (*bahrli tang*), causing one of the greatest upsets of the century. Inspired by the outcome, a local poet composed verse



Seniors transfer this art to their next generation by making their presence daily at akharas.

in praise of the victor. Rahim pinned Goonga and paid him in his own coin; Goonga bought trouble by awakening the sleeping lion.

Gujranwala is an industrial city in the Punjab province. It is the seventh-most-populous Pakistani metropolitan area and is one of the fastest-growing cities in Pakistan. Gujranwala is 226 metres (744 ft) above sea level and shares its borders with Ghakhar Mandi, Alipur Chatha, Kamonke and several small towns and villages. Punjabi is the local language spoken by most natives (commonly referred to as “Gujjus”) but English and Urdu are also commonly spoken.

Due to extensive road and rail links, the city’s manufacturing and agricultural sectors have flourished. Gujranwala is on the Grand Trunk

Road, connecting it with provincial capitals such as Peshawar, Lahore and Islamabad, Pakistan's capital. The city is located between Lahore, Gujrat and Sialkot.

Gujranwala is known for its production of sugarcane, melons and grains for export; it exports one of the world's finest varieties of rice. The city has commercial and industrial centers for manufacturing ceramics, fans, electrical-switch gears, engineering tools, earth-moving machinery, steel, cutlery, crockery, iron safes, metal tools, utensils, textiles, woolen sweaters, sanitary fittings and leather goods. It has produced some of the best known wrestlers and bodybuilders of the subcontinent, resulting in its nickname "The City of Wrestlers" (*Palwana da shehr* in local Punjabi). Unfortunately the city's reputation as city of wrestlers has dwindled with the decline in the interest in wrestling amongst the local populace. Small pockets and *addas* and *deras* of wrestlers, however still exist.

According to the *Imperial Gazetteer of India*, Gujranwala was founded by Gujjars and renamed Khanpur by the Sansi Jatts of Amritsar who settled there; however, its old name has survived. Many historians also note that the place was named for the Gujjars who ruled the Gurjara-Pratihara.

It is noted by historians that in 630 AD, the Chinese Buddhist pilgrim Hsuan Tsang visited a town known as Tse-kia (or Taki), near present-day Gujranwala; a mound near the contemporary village of Asarur has been identified as the site of the ancient city. From the beginning of the 7th century Rajput kingdoms dominated eastern portions of Pakistan and northern India. In 997 AD, Sultan Mahmud Ghaznavi took over the Ghaznavid dynasty empire established by his father, Sultan Sebuktegin. He conquered the Shahis in Kabul in 1005 and followed it by the conquests of some region in western Punjab. These eastern regions of Punjab, from Multan to Rawalpindi in north (including the region that contains present-day Gujranwala) remained

under Rajput rule until 1193. The Delhi Sultanate and Mughal Empire later ruled the region after which the Punjab became predominantly Muslim. Gujranwala evolved as a medieval town, and Sufi missionaries converted the local Gurjar population to Islam. Until the arrival of the Muslims little is known about Gujranwala, except that Tse-kia or Taki had fallen into oblivion and Lahore was the chief city. Under Muslim rule the district flourished and then later declined. The district gazetteer dates the name “Gujranwala” to about the mid-16th Century.

After the decline of the Mughal Empire, the Sikh Empire ruled Gujranwala. Muslims faced restrictions during Sikh rule. Sikhs dominated the Punjab after the death of the Mughal Emperor Aurangzib Alamgir in 1707. Gujranwala became important during the rule of the father and grandfather of Ranjit Singh, who were born in the city. Ranjit Singh, also born there, became the most powerful of the Sikh rulers. Hari Singh Nalwa, military commander of the Sikh army, was credited with building the “new Gujranwala”.

The area was captured by the British Empire in 1848. In 1881, a railway line was built along the Grand Trunk Road to connect Gujranwala with other cities in the Punjab, facilitating trade. The municipality of Gujranwala was created in 1867, and the North-Western Railway connected Gujranwala with other cities in British India. Gujranwala’s population, according to the 1901 Indian census, was 29,224. In 1903 and 1904, income and expenditure were Rs. 83,100 and Rs. 67,900 respectively. The chief source of income was the octroi (Rs. 59,700). Octroi taxes have a respectable antiquity, being known in Roman times as *vectigalia*. These *vectigalia* were either the *portorium*, a tax on the entry from or departure to the provinces (those cities which were allowed to levy the *portorium* shared the profits with the public treasury); the *ansarium* or *foricarium*, a duty levied at the entrance to towns; or the *edulia*, sales imposts levied in markets. *Vectigalia* were levied on wine and certain articles of food and even items of furniture and other household

goods; but it was seldom that the cities were allowed to use the whole of the profits of the taxes. *Vectigalia* were introduced by the Romans, and remained in practice under the name of *tonlieux* and *coutumes*. They were usually levied by the owners of *seigniories*. Following the Roman model the British government also introduced this tax in an undivided India. Octroi tax remained active in Pakistan for a long time but now it has been abolished.

The predominantly Muslim population supported the Muslim League and the Pakistan Movement. After the independence of Pakistan in 1947, the minority Hindus and Sikhs migrated to India while the Muslim refugees from India settled in the Gujranwala district. Muslims refugees from East Punjab, Haryana and Jammu started arriving and crossed the border into Pakistan; many were given land in the district. Gujranwala developed rapidly and is a leading Pakistani industrial and commercial city. Gujranwala district was governed by a deputy commissioner until it became part of the Gujranwala division. In 1951 the city became the capital of the district, which encouraged industrial growth. Among its deputy commissioners one was Mansur Zaimur Rehman who served from 1959 to 1962 and began a number of development projects including the cantonment. In 1991, the city hosted its first cricket test match (at Jinnah Stadium) and thereafter several One-day International matches. According to *City Mayors Statistics: The world's fastest-growing cities and urban areas*, Gujranwala ranks 27th in the world in average annual growth from 2006 to 2020 (3.49%) and first in Pakistan, ahead of Faisalabad (average annual growth being 3.32%, ranking 33rd in the world).



Ready crop of wheat.





Rough bark of a Jund tree.

Geography and Climate

Gujranwala is 226 metres (744 ft) above sea level, sharing borders with Ghakhar Mandi and several other towns and villages. About 80 kilometres (50 miles) south is the provincial capital, Lahore. Sialkot and Gujrat lie to its north. Gujrat connects Gujranwala with Bhimber, Mirpure Azad Jammun and Kashmir and Silakot connects it with Jammu . About 160 kilometres (99 miles) southwest is Faisalabad. To its west are Hafizabad and Pindi Bhattian, which connect Gujranwala to Jhang, Chiniot and Sargodha.

Gujranwala has a hot semi-arid climate (BSh), according to the Köppen-Geiger system and it changes throughout the year. During summer (June to September), the temperature reaches 36–42 °C (97–108 °F). The coldest months are usually November to February, when the temperature can drop to an average of 7 °C (45 °F). The highest precipitation months are usually July and August, when the monsoon reaches the Punjab. During the other months, the average rainfall is about 25 millimeters (0.98 in). The driest months are usually November to April with little rainfall. Köppen climate classification is one of the most widely used climate classification systems. It was first published by Russian German climatologist Wladimir Köppen in 1884, with several later modifications by Köppen himself, notably in 1918 and 1936. Later, German climatologist Rudolf Geiger collaborated with Köppen on changes to the classification system, which is thus sometimes referred to as the Köppen–Geiger climate classification system. The system is based on the concept that native vegetation is the best expression of climate. Thus, climate zone boundaries have been selected with vegetation distribution in mind. It combines average annual and monthly temperatures and precipitation, and the seasonality of precipitation.



A sparrow on millet corn.

ECONOMY

Gujranwala is a commercial and industrial center, playing a major role in Pakistan's economy. It has a number of textile mills, a cutlery industry and large agricultural processing plants. Major exports include rice, sanitary fittings, textiles, plastic furniture, pots, room coolers and heaters, gas stoves, agricultural tools and equipment, electrical equipment, carpets, glass goods, surgical equipment, leather products, metal utensils, auto parts, military machinery, transformers, hosiery, washing machines, rice huskers, agricultural implements, motorcycles, food products and industrial motors. More than 500,000 workers are employed in the city's industry its share of national production is 9% and 8% of its revenue. Rural areas around the city produce a variety of agricultural goods; the main crops are wheat, rice, potato, barley and millet.

Because of its location on the Grand Trunk Road in Punjab, Gujranwala has long been a centre of trade and industry; the city was known for its metal-utensil industry under British rule, and rapid growth began after independence in 1947. The number of industrial units increased from 40 in 1947 to more than 20,600. Gujranwala, Gujrat and Sialkot are the "golden triangle" of the division, and about 60% of Pakistan's small and medium enterprises (SMEs) are located in this region.

EXPORT TRIANGLE

Away from international borders, the city attracts artisans and investors and has three industrial estates. The Export Processing Zone (EPZ) is on the main Gujranwala-Lahore Grand Trunk Road. The Punjab Small Industries Corporation (PSIC) and Export Processing Zone Authority (EPZA) developed this EPZ, valued at Rs 99.40 million (US\$1.71 million). It is the

third-largest industrial centre in the country (after Karachi and Faisalabad) in terms of the availability of raw materials and skilled labour.

The Gujranwala Chamber of Commerce and Industry was set up by Haji Murad Ali with the support of friends and industrialists. Today, industry is varied, including light engineering, textiles, leather, electrical engineering, auto parts, ceramics, cutlery and agricultural processing. Annual exports total \$700 million. In addition to exports, its industries have lowered imports to about \$1.2 billion by producing goods locally.

The main source of energy is a hydroelectric project on the Chenab River. The city also has a dry port which has contributed to its export growth. As of June 2012, Pakistan's electricity problems were so severe that riots occurred across the Punjab. According to protesters, load-shedding in Gujranwala was causing businesses to fail and affecting private citizens.

Gujranwala's *bazaars*, *mandis* and markets are centre of trade. Important old bazaars are;

- Syed Nagri Bazaar
- Rail Bazaar
- Daal Bazaar
- Degan Wala Bazaar
- Ghanta Ghar Bazaar
- Bartan Bazaar
- Kasayra Bazaar
- Urdu Bazaar
- Gala Qasaban
- Thanay Wala Bazaar

New markets and shopping malls in Gujranwala are the hub of Pakistan fashion industry's leading brands and many international brands as well. They include:

- Main Market Satellite Town,
- Main Market Model Town,
- Super X Market Peoples Colony,
- Bank Mor Super Market Cantonment,
- Pace Shopping Mall,
- Aleena Shopping Mall,
- Citi Mart, A shopping mall (opening soon in Citi Housing),
- King's Mall (opening soon),
- Fazal Centre Cantonment,
- Taj Shopping Centre,
- Green Centre,
- Green Tower,
- Town Mart (Wapda Town).

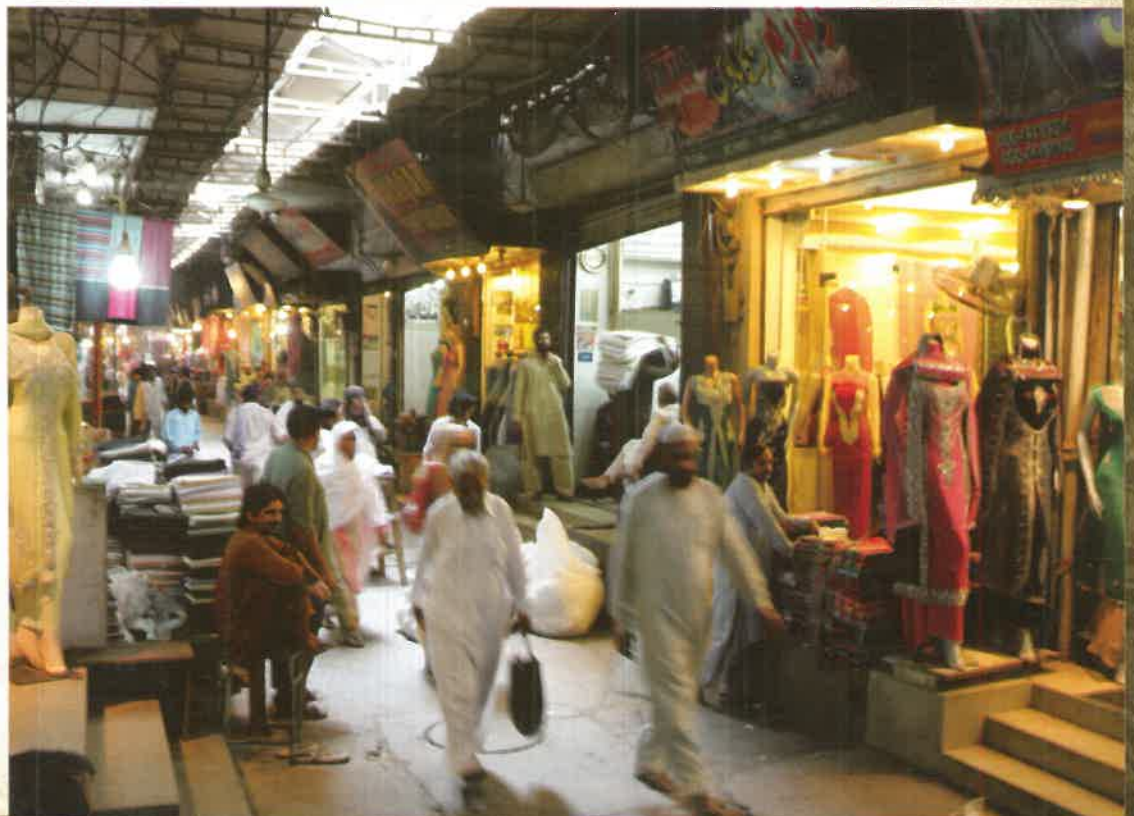


Jinnah Bazaar main entrance, Gujranwala.



Famous Fish seller at Machlee Bazaar Gurgaonwala

Brandreth Gate, Gurgaonwala



Chorigaran Bazaar, Gujranwala.

GUJRANWALA CELEBRITIES

SURAIYA



Suraiya.

Suraiya, the famous silver screen actress, was born on 15th June, 1929, in Gujranwala to the owner of a small furniture shop. Later, her father moved to Lahore and Suraiya was taken to Bombay on the request of her mother, maternal grandmother and uncle. No one heard of Suraiya's father again since.

She attended New Girls' also known as J.B. Petit High School for Girls, in Fort, Mumbai. She received religious Islamic teachings in Persian at home.

Suraiya made her debut as a child artiste in '*Usne Kya Socha*' (1937). She got such a prominent role with the help of her uncle, Zahoor, who was then a popular villain typecast. During a holiday from school in 1941, she accompanied him to Mohan Studios to see the shooting of the film *Taj Mahal* which was being directed by Nanubhai Vakil. Vakil noticed Suraiya and not having in his mind at that time any particular young girl to play the role of young Mumtaz Mahal in *Taj Mahal*, selected Suraiya to play that role.

She sang for a children's program for All India Radio in which Raj Kapoor and Madan Mohan (who later attained fame as an actor, a film maker and music director respectively), used to be her co-artistes. The legendary Z. A.

Bukhari was then the station director at the A.I.R. (All India Radio) Bombay. It is then that music director Naushad Ali heard Suraiya's voice and chose her to sing as a 13-year-old for Mehtaab in Kardar's film *Sharda* (1942). He became Suraiya's mentor and she sang some of the best songs of her career under his baton. Later he gave hits after hits when Suraiya became a full fledged singing star in *Anmol Ghadi* (1946), *Dard* (1947), *Dillagi* (1942) and *Dastaan* (1950). Naushad composed approximately 51 songs for Suraiya, coming at 2nd place after Husanlal Bhagatram for composing the highest number of songs for Suraiya.



As a child artist, Suraiya entered the film industry with *Taj Mahal* (1941), for which maestro S.D. Burman, who was till then known for his Bengali songs, rendered his first Hindi song *Prem ki pyaari nishani* under the musical baton of Madhulal Master. Suraiya's next assignment was for *Tamanna* (1942), for which she also rendered her first duet with then budding singer Mannadey, *Jaago aayi usha*. It was tuned by Manna's uncle the well known singer, music director and actor K.C. Dey.

Suraiya graduated to adult roles with *Ishara* (1943), playing second lead opposite small-timer Satish with Prithviraj Kapoor and Swarnlata playing the leading roles. In this movie she had only two songs to her credit, a solo (*Panghat pe muraliya baaje*) and a duet (*Baaghon mein koyal boli*) with Satish. In *Station Master* and *Ishara* her voice was used for the character she played. As an adult, Suraiya initially played secondary roles in K. Asif's *Phool* (1944), Mehboob Khan's *Anmol Ghadi* (1946), which was written by Aghajani Kashmiri, and *Dard* (1947). She got a break as a heroine in the film *Tadbir* (1945) at the recommendation of K. L. Saigal, who liked her voice during a rehearsal. She went on to co-star with Saigal in *Omar Khayyam* (1946) and *Parwana* (1947). Although by then she had a couple of hit songs, but the four solo songs which she sang in *Parwana* made her a genuine singer star. She considered the composer of these songs, Khawaja

Khurshid Anwar, as her favourite music director for whom she sang just thirteen songs during 1943 to 1949. More opportunities arose for Suraiya after reigning actresses Nurjahan and Khurshid Bano migrated to Pakistan following the independence of Pakistan in 1947.

As an actress, Suraiya had an edge over her contemporaries Kamini Kaushal and Nargis because she could sing her own songs. After three hits, *Pyar ki jeet* (1948), *Badi Behen*, and *Dillagi* (1949), she became the highest paid female star. But her reign at the top was brief; her films started flopping in the 1950s. She made a comeback in *Waaris* and *Mirza Ghalib* (1954) with *Rustam Sohrab* (1963) was her last film.

In the late 1940s, she worked with Dev Anand. While shooting during the film *Vidya*, she became romantically involved with Dev Anand. The two of them were paired in seven films together: *Vidya* (1948), *Jeet* (1949), *Shair* (1949), *Afsar* (1950), *Nili* (1950), *Do Sitare* (1951) and *Sanam* (1951), all of which were successful at the box office. In these films, Suraiya was always first-biller in the credits, indicating that she was a bigger star than Dev Anand. She fell in love with him during the shooting of the song *Kinare kinare chale jayen ge* from the film *Vidya*—while shooting the scene, the boat they were in capsized, and Dev Anand saved Suraiya from drowning. Their entire affair was conducted in a clandestine manner, with friends like Durga Khote and Kamini Kaushal going out of their way to engineer secret rendezvous. On the sets of the film *Jeet*, Dev Anand finally proposed to Suraiya and gave her a diamond ring worth Rs 3,000. Her maternal grandmother opposed the relationship as they were Muslim and Dev Anand was Hindu, and so, Suraiya remained unmarried. They stopped acting together after her grandmother opposed their partnership.

In a career spanning 22 years, Suraiya sung in five or six films and acted



Suraiya and Dev Anand.

in approximately 65 movies which do not include incomplete ones like *Jaanwar* (with Dilip Kumar) and *Paagal Khaana* (with Bharat Bhushan). From the late forties to the early fifties she remained the highest paid as well as the most worshipped star of the Indian films and cinemas.

Yet her reign at the top was brief and most of her 50's films flopped till she made a short-lived comeback with Sohrab Modi's *Mirza Ghalib*, in which she made vivid, the role of the married Ghalib's lover. Along with an emotionally fluid performance where her expressions of love, expectation and hurt just seemed to merge into one another, the Queen of Cadence also recorded what is still regarded by many as the definitive *Ghalib*. No less a personality than Pandit Jawaharlal Nehru praised her, saying, '*Tumne Mirza Ghalib ki rooh ko zinda kar diya*,' (You have brought Mirza Ghalib to life).

After Mirza Ghalib, she continued to work in movies as a singing actress in movies like *Bilwamangal* (1954), *Waris* (1954), *Shama Parwana* (1954), *Kanchan* (which was scheduled to release in 1949 as *Amar Kahani*) (1955), *Inam* (1955), *Mr. Lambu* (1956), *Trolley Driver* (1958), *Miss 1958* (1958), *Malik* (1958), *Shama* (1961) with *Rustam Sohrab* (1963) being her last film. As an actress, she worked the most with director D. D. Kashyap in 5 films – *Aaj Ki Raat*, *Badi Behan*, *Kamal ke Phool*, *Do Sitare* and *Shama Parwana*; with A. R. Kardar in four films – *Dard*, *Dillagi*, *Dastaan* and *Deewana* and with M. Sadiq in four films as well – *Jagbiti*, *Dak Bangla*, *Kajal* and *Char Din*. She shared great chemistry with director A.R. Kardar and three out of the four films they worked together were hits (*Dard*, *Dillagi* and *Dastaan*).

Suraiya was not a trained singer yet she enjoyed fame as a singing star. As such she started her career as a playback singer for actress Mehtaab. She sang for Mehtaab for whom she sang for in *Sharda* (1942), *Kanoon* (1943) and *Sanjog* (1943).

As a child actress, she sang songs for her movies like in *Taj Mahal* (1941), for which maestro S. D. Burman, who was till then known for his Bengali songs, rendered his first Hindi song *Prem ki pyaari nishani* under the musical baton of Madhulal Master. Suraiya's next assignment was for *Tamanna* (1942), for which she also rendered her first duet with then budding singer Mannadey – *Jaago aayi usha*. After a few other rather insignificant singing and acting assignments (*Ujala*, *Station Master*), maestro Naushad selected her as the playback voice for leading lady Mehtab in *Sharda* (1942). The movie became a turning point in Suraiya's career as a singer, with two of her songs *Panchhi ja, peechhe raha hai bachpan mera* and *Mere dil ko sajan samjhado* becoming very popular. Incidentally, Mehtab was the only actress to whom Suraiya lent her voice in three movies (*Sharda*, *Qanoon* and *Sanjog*). Later, she continued to work with Naushad and, in 1946, worked with Noorjahan in this movie for

which she sang three songs with *Maan Leta Hai Angdai* becoming viral. In span of 22 years she had a number of hits. Her honey-rich voice in songs like 'Woh paas rahe ya door rahe', 'Tere naino ne chori kiya', 'Tu mera chaand main teri chaandni', 'Yaad karu tori batiya' and the rare classical number, 'Manmor hua matwala', created hysteria. After many years of rendering her voice, she sang for Nimmi in *Shama* (1961) besides singing for herself, because the other singer, Suman Kalyanpur, failed to dub her portion of the song. Two of her songs – *Hawa uda kar layi*, *O bewafa karke jafa* – (music: Dhani Ram), recorded for an incomplete movie of hers, were later included in another film *Taqdeer* (1958) and picturised on its leading lady Shyama. Naushad Ali, Husnlal – Bhagat Ram and Khurshid Anwer played significant roles in Suraiya's career. Stalwarts like Anil Biswas, S. D. Burman and Ghulam Mohammad further enhanced her popularity as a singer. Then there were other music directors she teamed up with just once or twice but rendered some extremely melodious though not so popular numbers.

Suraiya had the rare honour to work with many other singing-stars of her time including Noorjahan (*Anmol Ghadi*), C.H. Atma (*Bilwamangal*), Talat Mahmood (*Maalik and Waris*), Mukesh (*Mashuqa*), K.L Saigal (*Tadbeer*, *Omar Khaiyyam* and *Parwana*) and Surendra (*Anmol Ghadi*).

Suraiya was declared the first Melody Queen (*Malika-i Tarannum*) in the subcontinent and with Noorjahan being awarded with the same title much later.

Suraiya was an ardent fan of Hollywood star Gregory Peck. So much so that Dev Anand's initial years saw a lot of influence from Gregory Peck's mannerisms and style. Dev Anand had himself gone on record to say that there was a time when he was impressed by the Hollywood legend. In connection with the shooting of some film he happened to visit Mumbai where he was honoured by the great actress by meeting him.

Suraiya lived in her apartment Krishna Mahal Marine Drive in Mumbai until her death due to cancer in 2004 at age 74. She was buried in Bada Qabarastan in Marine Lines, Mumbai.

A postage stamp bearing her face, was released by India Post to honour her on 3rd May, 2013.

AMRITA PRITAM



Amrita Pritam.

Amrita Pritam was born on August 31st, 1919 in Gujranwala. Her real name was Amrita Kaur. She was the only child of a school teacher, a poet and a scholar of Braj Bhasha, Kartar Singh Hitkari, who also edited a literary journal. Furthermore, this, he was a *pracharak* – a preacher of the Sikh faith. Amrita's mother died when she was eleven. Soon after, she and her father moved to Lahore, where she lived till her migration to India in 1947. Confronting adult responsibilities, and besieged by loneliness following her mother's death, she began to write at an early age. Her first anthology of poems, *Amrit Lehran* (Immortal Waves) was published in 1936, when she was just sixteen. In 1936 married Pritam Singh, an editor to whom she was engaged in early childhood, and changed her name from Amrita Kaur to Amrita Pritam. She published half a dozen collections of poems between 1936 and 1943.

Though she began her journey as a romantic poet, she soon shifted gears and became part of the Progressive Writers' Movement. Its effect was seen in her collection, *Lok Peed* (People's Anguish) (1944), which openly criticized the war-torn economy after the Bengal famine of 1943. She was also involved in social work to a certain extent and participated in such activities wholeheartedly. She also worked at the Lahore Radio Station for a while, before she left for India after the Partition.

Renowned theatre person and the director of the immortal partition movie



Garam Hava, M. S. Sathyu, paid a theatrical tribute to her through the rare theatrical performance *Ek Thee Amrita*. Culled from her many writings, this rare biographical docu-drama was produced by K. K. Kohli of Impresario Asia. Written by Danish Iqbal, who had also penned *Sahir*, the play had memorable performances by well-known actors such as Lovleen Thadani, Mangat Ram, Vijay Nagyal, Kedar Sharma, and others.

Amrita's married Pritam Singh was the son of a leading hosiery merchant of Lahore's Anarkali bazaar. After 25 years of marriage, Amrita Pritam left her husband in 1960. She is also said to have an unrequited affection for poet Sahir Ludhianvi. The story of this love is depicted in her autobiography *Rasidi Ticket* (Revenue Stamp). When another woman, singer Sudha Malhotra came into Sahir's life, Amrita found solace in the companionship of the renowned artist and writer Imroz. She spent the last forty years of her life with Imroz, who also designed most of her book covers and made her the subject of his several paintings. Their life together is also the subject of a book, *Amrita Imroz: A Love Story*.



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She died in her sleep on the 31st of October, 2005 at the age of 86 in New Delhi after a long illness. She was survived by her partner Imroz, daughter Kandlla, son Navraj Kwatra, daughter-in-law Alka, and her grandchildren, Taurus, Noor, Aman and Shilpi.

This is how a friend of Imroz narrates a story about Amrita and Imroz: “It’s a breezy Monday morning. As I enter the premises of the artist’s abode, a whiff of bougainvillea welcomes me. Barely managing to contain my excitement, I ring the bell. Imroz *saab* answers. Clad in *kurta*, he stands tall, with his thin, slender frame. I apologise for the delay, citing heavy traffic. Almost ignoring it, he ushers me in, indicating to come upstairs, on the first floor, which has been the castle of all his creative cravings, hiding in its ambiance the memories of the good, old days of their “platonic” communion, of their silent caring and sharing.

“Theirs was indeed the most unusual love story. Amrita and Imroz *saab* lived together for five decades at the former’s residence at Hauz Khas, until death did them part in 2005. Though not married to each other, they lived under the same roof --- together, yet apart, within each other’s sight, yet far from sharing the warmth of physical union.”

Some one million people, Muslims, Hindus and Sikhs died from communal violence that followed the partition of British India in 1947, and left Amrita Pritam a Punjabi refugee at age of 28 when she left Lahore and moved to New Delhi. Subsequently in 1948, while she was pregnant with her son and travelling from Dehradun to Delhi, she expressed anguish on a piece of paper as the poem, “*Ajj akhaan Waris Shah nu*” (I ask Waris Shah Today); this poem was to later immortalise her and become the most poignant reminder of the horrors of Partition. The poem is addressed to the Sufi poet Waris Shah, author of the tragic saga of *Heer-Ranjah*.

Amrita Pritam worked until 1961 in the Punjabi service of All India Radio, Delhi. After her divorce in 1960, her work became more clearly feminist. Many of her stories and poems drew on the unhappy experience of her marriage. A number of her works have been translated into English, French, Danish, Japanese, and many other languages from her Punjabi and Urdu writings including her autobiographical works *Black Rose* and *Rasidi Ticket* (Revenue Stamp).

The first of Amrita Pritam's books to be filmed was *Dharti Sagar te Sippiyan*, as *Kadambar* (1965), followed by *Unah Di Kahani*, as *Daaku* (Dacoit, 1976), directed by Basu Bhattacharya. Her novel *Pinjar* (The Skeleton, 1970) was made into an award winning Hindi movie by Chandra Prakash Dwivedi, because of its humanism: "Amritaji has portrayed the suffering of people of both the countries." *Pinjar* was shot in a border region of Rajasthan and Punjab.

She edited *Nagmani*, a monthly literary magazine in Punjabi for several years, which she ran together with Imroz for 33 years; though after Partition she wrote prolifically in Hindi as well. Later in life, she turned to Osho and wrote introductions for several books of Osho, including *Ek Onkar Satnam*, and also started writing on spiritual themes and dreams, producing works like *Kaal Chetna* (Time Consciousness) and *Agyat Ka Nimantran* (Call of the Unknown). She had also published autobiographies, titled, *Kala Gulab* (Black Rose) (1968), *Rasidi Ticket* (The Revenue Stamp) (1976), and *Aksharon kay Saayee* (Shadows of Words).

Amrita was the first recipient of the Punjab Rattan Award, which was conferred upon her by Punjab Chief Minister Capt. Amarinder Singh. She was the first woman to receive the Sahitya Akademi Award in 1956 for *Sunehey* (Messages). Amrita Pritam also received the Bhartiya Jnanpith

Award, India's highest literary award, in 1982 for *Kagaj te Canvas* (Paper and Canvas), the Padma Shri (1969) and Padma Vibhushan, India's second highest civilian award, and Sahitya Akademi Fellowship, India's highest literary award, in 2004. She received her D.Litt. honorary degrees from multiple universities including Delhi University (1973), Jabalpur University (1973) and Vishwa Bharati (1987).

She also received the International Vaptsarov Award from the Republic of Bulgaria (1979) and Degree of Officer des Arts et des Lettres (Officier) by the French Government (1987). She was nominated as a member of Rajya Sabha from 1986 to 1992. Towards the end of her life, she was awarded by Pakistan's Punjabi Academy, to which she remarked, "*Bade dino baad mere maike ko meri yaad aayi.* (My motherland has remembered me after a long time)" Punjabi poets of Pakistan had also sent her a *chaddar* from the tomb of Waris Shah and fellow Sufi mystic poets Bulle Shah and Sultan Bahu.

In 2007, an audio album titled, '*Amrita recited by Gulzar*' was released by noted lyricist Gulzar, with poems of Amrita Pritam recited by him.

In her career spanning over six decades, she penned twenty eight novels, eighteen anthologies of prose, five short stories and sixteen miscellaneous prose volumes. Amongst her famous novels we can count *Pinjar*, *Kore Kagaz*, *Unchas Din*, *Rang ka Patta*, *Doctor Dev*, *Sagar aur Seepian*, *Dilli ki Galiyan*, *Terahwan Suraj*, *Jilavatan* and *Hardatt Ka Zindaginama*.

Amrita wrote three autobiographies, namely *Rasidi Ticket* (1976), *Shadows of Words* (2004) and *A Revenue Stamp*. Her poetry anthologies include the following hits:

- Amrit Lehran (*Immortal Waves*)(1936)
- Jiunda Jiwan (*The Exuberant Life*) (1939)
- *Trel Dhote Phul* (1942)
- *Gitan Valia* (1942)
- *Badlam De Laali* (1943)
- *Sanjh de laali* (1943)
- *Lok Peera* (The People's Anguish) (1944)
- *Pathar Geetey* (The Pebbles) (1946)
- *Punjabi Di Aawaaz* (1952)
- *Sunehe* (Messages) (1955) – Sahitya Akademi Award
- *Ashoka Cheti* (1957)
- *Kasturi* (1957)
- *Nagmani* (1964)
- *Ik Si Anita* (1964)
- *Chak Nambar Chatti* (1964)
- *Uninja Din* (49 Days) (1979)
- *Kagaz Te Kanvas* (1981)- Bhartiya Jnanpith
- *Chuni Huyee Kavitayen*
- *Ek baat*
- Amrita also edited a literary monthly journal *Nagmani*.

BRIJ SADANAH

Brij Sadanah was born in Gujranwala on the 6th of October, 1933. He is also known as Brij Mohan or simply Brij. He was a veteran Hindi film producer and director and was well known for some of the most memorable films from the 1960s and 70s, such as *Do Bhai*, *Ye Raat Phir Na Aayegi*, *Ustadon Ke Ustad*, *Night in London*, *Victoria No. 203*, *Yakeen* and *Professor Pyarelal*.



Brij Sandanah.

Brij died on the 21st of October, 1990 in Mumbai. He shot himself at his residence after killing his wife and daughter in an inebriated state. Incidentally, the day was also his son Kamal Sadanah's birthday. His son Kamal Sadanah is also a Hindi film actor and has appeared in a couple of films.

KARAN DEWAN

Karan Dewan was born on November 6th, 1917 in Gujranwala. He is known for his work in *Rattan* (1944), *Bahar* (1951), *Musafirkhana* (1955) and *Aag Ka Dariya* (1953).



Karan Dewan.

While a college student in Lahore, Karan Dewan used to conduct an Urdu film weekly called *Jagat Lakshmi*. In 1941, he made his debut as Puran in *Puran Bhagat* (Punjabi). His second film (Punjabi) was *Mera Mahi*, directed by Shankar Mehta at Lahore. *Gaali* (1944) directed by R. S. Chowdhury like the two before also proved a flop. However, his next film *Rattan*, co-starring Swaranlata, recently celebrated a golden jubilee and the song *Jab Tum Hi Chale Pardes*, sung by Karan himself for Naushad, set a new vogue for sad songs. It also led to his marriage with his co-star Manju, who had been acting in *Prabhat* Films since *Aadmi*.

After marriage, his luck changed and, in 1945, two pictures starring Karan Dewan celebrated silver jubilees, *Zeenat* and *Bhai Jaan* (both with Noor Jehan). His post partition success started with a Punjabi film *Chaman*, produced by his brother. It was followed by *Lahore* and *Chhoti Bhabhi*, in which Nargis was his co-star, V. Shantaram's *Dahej* (with Jayashree), *Duniya* (Suraiya), *Rakhi* (Kamini Kaushal) and *Pardes* (Madhubala). Other

hits to his credit include V. Shantaram's *Teen Batti Char Rasta* (opposite Sandhya) and M.Sadiq's *Musafirkhana*. He co-starred with Meena in Shorey's *Jalwa* and Aag Ka Dariya, and appeared opposite Geeta Bali in *Sau ka Note*.

He died on August 2nd, 1979 in Bombay, India.

RAUSHAN, MUSIC DIRECTOR

Raushan was born in Gujranwala. He began music lessons at a young age and later attended Marris College (Bhatkhande College of Music) in Lucknow under the training of Pt. S N Ratanjankar (Principal of the University). In the early 1940s, Khawaja Khurshid Anwar, Programme Producer (Music) at AIR, Delhi, hired Raushan as Staff Artist for Esraj, the instrument which he used to play. In 1948, Raushan came to Mumbai to find work as a Hindi film music director and became the assistant of music composer Khawaja Khurshid Anwar in the film *Singaar*. He struggled until meeting Kidar Sharma, who gave him the job of composing for his film *Neki aur Badi* (1949). While this film was a flop, Raushan emerged as a player on the Hindi film music scene with the film *Baawre Nain*, which was released the following year.

In the early 1950s, Raushan worked with singers Mohammed Rafi, Mukesh and Talat Mahmood. *Malhar*, *Shisham*, and *Anhonee* were some of the movies that he scored during the '50s. It was during this time that he composed, *Aeiri main to prem diwani mera dard na jane koyi* sung by Lata Mangeshkar for the movie *Naubahaar*. He was not always commercially successful. He gave Indeewar and Anand Bakshi their first breaks in the industry as lyricists; who later became two of the most sought-after songwriters in Mumbai from the late 1960s onwards. During this time



Raushan.

Raushan gave hits such as *Na to karavan ki talaash hai* from Fateh Ali of Pakistan and *Zindagi bhar nahi bhoolegi woh barsaat ki raat* (*Barsaat Ki Raat*, 1960), *Ab kya misaal doon* and *Kabhi to milegi, kahi to milegi* (*Aarti*, 1962), *Jo vada kiya vo nibhana padega*, *Paaon chhoon lena do* and *Jurm-e-ulfat pe* (*Taj Mahal*, 1963), *Nigahen milane ko jee chahata hai* and *Laaga chunari mein daag* (*Dil Hi To Hai*, 1963), *Sansaar se bhaage phirte ho* and *Man re tu kaahe* (*Chitralkha*, 1964), and *Oh re taal mile* and *Khushi khushi kar do vida* (*Anokhi Raat*, 1968). He composed some melodies for the movie *Mamta* (1966) with lyrics by Majrooh Sultanpuri, *Rehte the kabhi jinke dil mein*, *Rahen Na Rahen Hum* sung by Lata Mangeshkar and her hit duet, *Chuppa Lo Yun Dil Mein Pyar Mera* with Hemant Kumar. *Devar* (1966): “Aaya hai mujhe phir yaad woh zalim, guzara zamana bachpan ka”; “Baharon ne mera chaman loot kar”; “Duniya mein aisa kahan sab ka naseeb hai”.

Raushan suffered from chronic heart trouble for over the last 20 years of his life. He died of a heart attack in Mumbai, Maharashtra, India, on 16th of November, 1967 aged 50, leaving behind a wife, three sons and a daughter.



D. N. Madhok.

D. N. MADHOK

D. N. Madhok (Deena Nath Madhok) was born on the 22nd of October, 1902, in Gujranwala in a middle-class family. His father was a first-class post master. Madhok was unable to pass his B. A. exams and so worked in the railways for several years. He started his career with the 1932 film *Radhey Sham*. He wrote over 800 songs in his career spanning four decades and was regarded as one of the top lyricist in the 1940s, earning himself “the soubriquet *Mahakavi Madhok*” (The great lyricist Madhok). Madhok is cited as one of the three “First Generation” of lyric writers (1930s to 1950s) along with Kidar Sharma and Kavi Pradeep. Apart from writing

lyrics, he also wrote screenplays and dialogues along with directing films. He directed almost 17 films like *Baghdad Ka Chor* (1934), *Mirza Sahiban* (1938), *Bilwamangal* (1954) and the Madhubala starrer *Naata* (1955). Madhok was instrumental in introducing the famous composer Naushad to Bollywood. He appointed Naushad as an assistant music director in his directorial venture, a Punjabi film called *Mirza Sahiba* (1939). The first film for which Naushad composed as an independent music director was *Prem Nagar* (1940). Madhok also penned the lyrics for the songs of that film. Some other notable soundtracks that he contributed to as a lyricist are *Lagan* (1938), *Pyaas* (1941), *Zameendaar* (1942), *Zabaan* (1943), *Daasi* (1944), *Preet*, *Dhamaki* (1945), *Anjuman*, *Kaajal* (1948), *Sunhere Din* (1949), *Khiladi*, *Anmol Ratan* (1950), *Rasiya* (1950), *Goonj* (1952), *Dard-e-Dil* (1953), *Majboori* (1954), *Oot Patang* (1955), *Makkhichoos* (1956), *Maharani Padmini* (1964), *Tasveer* (1966) and *Samay Bada Balwan* (1969). He died on July 9th, 1982 in Mumbai.

HARI SINGH NALWA

Hari Singh Nalwa was born in Gujranwala to Gurdial Singh and Dharam Kaur, who were *Uppal Khatri*s by caste. After his father died in 1798, he was raised by his mother. In 1801, at age of ten, he took the Amrit Sanchar and was baptised as a Sikh. At the age of twelve, he began to manage his father's estate and took up horse riding.

Hari Singh's ancestors came from Majitha and served the Sukerchakia *misl*. His grandfather, Hardas Singh, was killed in action in 1762. His father, Gurdial Singh, served under Charat Singh and Maha Singh and received the *jagir* of Balloki, a village in modern-day Kasur District of Pakistan.

In 1804, at the age of fourteen, his mother sent him to the court of Ranjit Singh to resolve a property dispute. Ranjit Singh decided the arbitration in



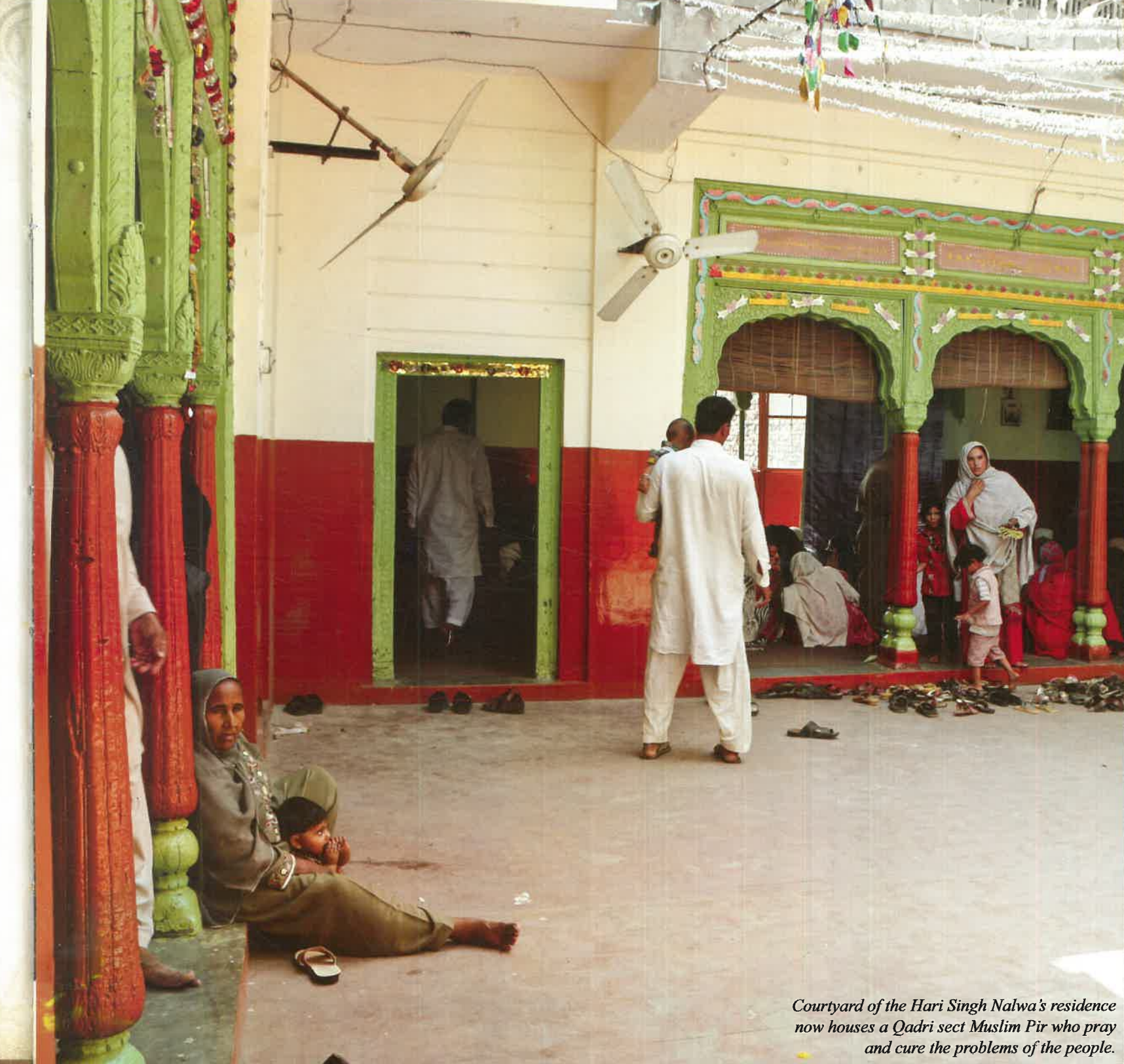
Hari Singh Nalwa.

his favour because of his background and aptitude. Hari Singh had explained that his father and grandfather had served under Maha Singh and Charat Singh, the Maharaja's ancestors, and demonstrated his skills as a horseman and musketeer. Ranjit Singh gave him a position at the court as a personal attendant.

During a hunt in 1804, a lion attacked him and also killed his horse. His fellow hunters attempted to protect him but he refused their offers and killed the lion by himself with a shield and dagger, thus earning the cognomen *Baagh Maar* (*Lion-killer*). Whether he was by that time already serving in the military is unknown but he was commissioned as *sardar*, commanding 800 horses and footmen, in that year.

In the twenty major battles in which Hari Singh Nalwa participated, he either participated or was in command. Hari Singh's first significant participation in a Sikh conquest on assuming charge of an independent contingent was in 1807, at the capture of Kasur. This place had long been a thorn in the side of Ranjit Singh's power because of its proximity to his capital city of Lahore. It was captured in the fourth attempt. This attack was led by Maharaja Ranjit Singh and Jodh Singh Ramgarhia. During the campaign the *sardar* showed remarkable bravery and dexterity. He was granted a *jagir* in recognition of his services. The famous fort of Moranda (Kasur) was captured from the Afghans by General Sardar Gurmukh Singh Lamba, the grand son of Ahmad Shah Abdali. *Sardar* was wounded by an arrow and was awarded the *jagir* of Kasur and 37,500 rupees thirty seven thousand five hundred annually as a reward.

In the battle of Sialkot (1808), Ranjit Singh nominated Hari Singh Nalwa to take Sialkot from its ruler, Jiwan Singh. This was his first battle under an independent command. The two armies engaged each other for a couple of



*Courtyard of the Hari Singh Nalwa's residence
now houses a Qadri sect Muslim Pir who pray
and cure the problems of the people.*



Dargah of Maulvi Mehmood Yaseen.



Through this narrow street on the left where the man is standing one could enter the residence of Hari Singh Nalwa.



Plaque stating this is the residence of Hari Singh Nalwa

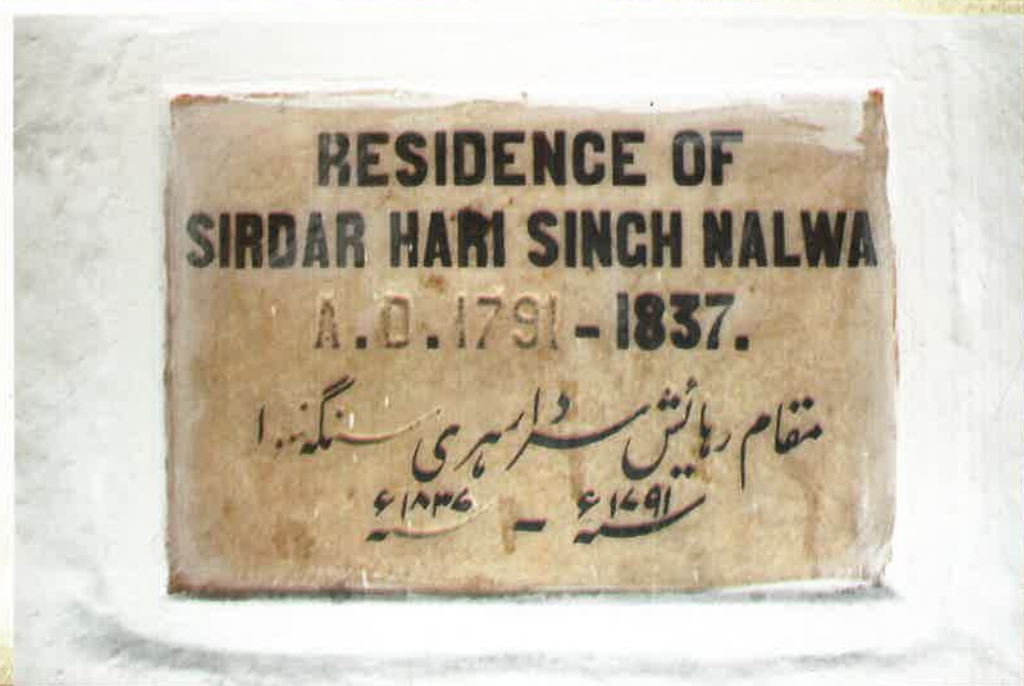


Wooden carved door showing the skill of the local craftsman

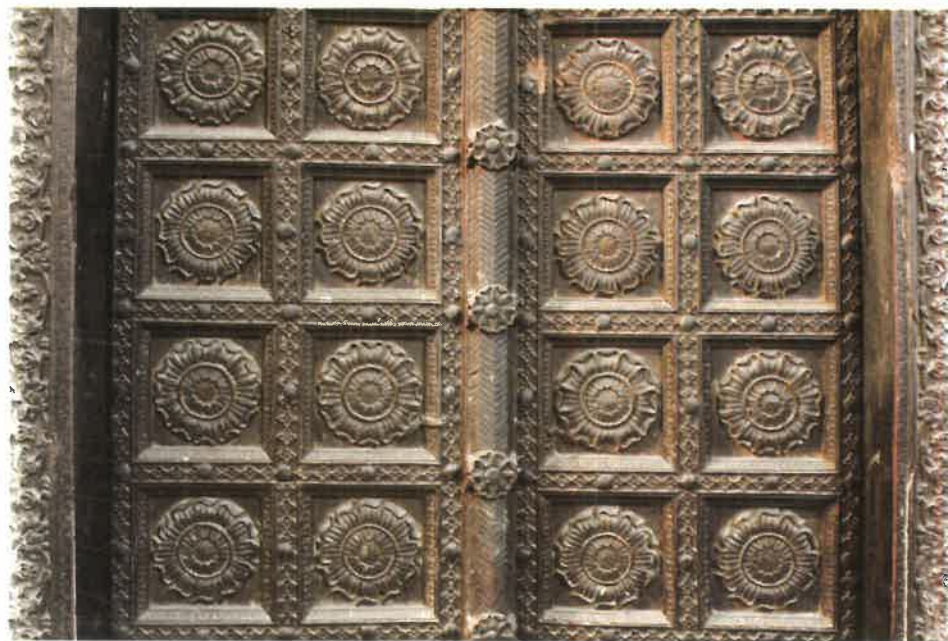


Trellis work on the ceiling of the haveli.

Lattice work of a wooden door.



*Zenith of the carving
techniques of yesteryears.*

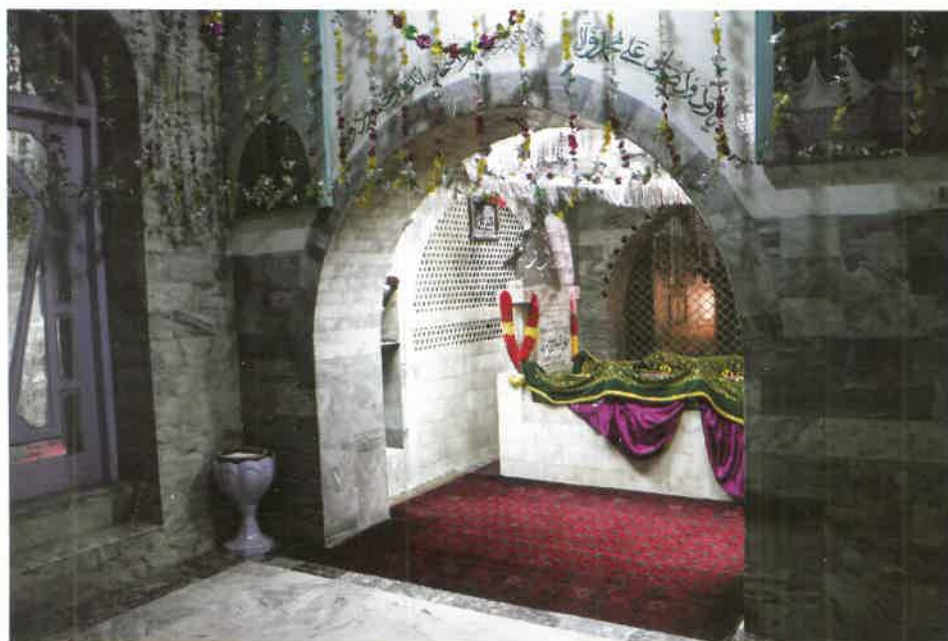


days, but eventually, the then – seventeen years old Hari Singh carried the day.

The Fort of Attock was a major replenishment point for all armies crossing the Indus. In the early 19th Century, Afghan appointees of the Kingdom of Kabul held this fort, as they did most of the territory along this frontier. This battle was fought in 1813 and won by the Sikhs on the banks of the Indus under the leadership of Dewan Mokham Chand, Maharaja Ranjit Singh's general, against Azim Khan and his brother Dost Mohammad Khan, on behalf of Shah Mahmud of Kabul. Besides Hari Singh Nalwa, Hukam Singh Attariwala, Shyamu Singh, Khalsa Fateh Singh Ahluwalia and Behmam Singh Malliawala actively participated in this battle. This was the first victory of the Sikhs over the Durrani and the Barakzais. With the conquest of Attock, the adjoining regions of Hazara-i-Karlugh and Gandhgarh became

tributaries to the Sikhs. In 1815, Sherbaaz Khan of Gandhgarh challenged Hari Singh Nalwa's authority and was defeated. *Sardar* General Gurmukh Singh Lamba commanded a division and assisted in securing the Fort of Attock.

After the Battle of Attock, an abortive attempt to capture Kashmir was made in 1814. The army was under the general command of Maharaja Ranjit Singh, who camped at Rajauri. The troops were led towards Srinagar by Ram Dayal, grandson of Dewan Mokham Chand, while Jamadar Khushal Singh commanded the advance, and Hari Singh Nalwa and Nihal Singh Attariwala brought up the rear. Lack of provisions, delay in the arrival of reinforcements, bad weather and treachery of the allies forced the Sikhs to retreat. The next few years were spent in subduing Muslim chiefs within the Kashmir territory, enroute Srinagar Valley. In 1815–16, Hari Singh Nalwa attacked and destroyed the stronghold of the traitorous Rajauri chief.



Mausoleum of Hafiz Ghulam Rasool.



Wood carving on the doors of the Haveli Hari Singh Nalwa.



Mahmudkot (Mehmoodkot, Muzaffargarh) was captured in 1816. In preparation of the conquest of the strongly fortified Mankera, Ranjit Singh decided to approach it from its southern extremity. After the *baisakhi* of 1816, Misr Diwan Chand, Illahi Bakhsh, Fateh Singh Ahluwalia, Nihal Singh Attariwala and Hari Singh Nalwa accompanied by seven *paltans* and the *topkhana* went towards Mahmudkot. When news of its conquest arrived, it left the Maharaja so elated at the success of the Sikh army that he celebrated this victory with the firing of cannons. Two years later, on their way to Multan, the Sikhs captured the forts of Khangarh and Muzaffargarh.

The winter of 1810 saw a jubilant Sikh army stationed near Multan in the Bari Doab. They were riding high on the success of having conquered the Chaj Doab. Although Multan was taken with little resistance the fort could not be captured. The fort was bombarded and mined without effect. Sardar Nihal Singh Attariwala and the young Hari Singh Nalwa were seriously wounded. A fire pot thrown from the walls of the fort fell on Hari Singh and he was so badly burnt that it was some months before he was fit for service again. Ranjit Singh was disconcerted beyond measure at the length of the siege and perforce had to abandon the attempt. Multan was finally conquered under the nominal command of Kharak Singh and the actual command of Misr Diwan Chand. It was a fiercely contested battle in which Muzaffar Khan and his sons defended the place with exemplary courage, but could not withstand the onslaught of the Sikhs. Hari Singh Nalwa was “chiefly instrumental” in the capture of the citadel of Multan.

When Shah Mahmud’s son, Shah Kamran, killed their Barakzai *Vazir* Fateh Khan in August 1818 the Sikhs took advantage of the resulting confusion and their army formally forded the Indus and entered Peshawar, the summer capital of the Kingdom of Kabul (modern-day Afghanistan) for the first time. Thereafter, Hari Singh Nalwa was deputed towards Peshawar in order

to keep the Sikh *dabdaba kayam* (maintain the pressure).

Early in 1819, Hari Singh accompanied Misr Diwan Chand to collect tribute from the Nawab of Mankera. On completion of the mission, Diwan Chand crossed the river Chenab along with his *topkhana* and set up his camp in Pindi Bhattian near Chiniot. He was asked to leave Hari Singh stationed in the suburbs of Nurpur and Mitha Tiwana. Hari Singh must have achieved significant success for soon thereafter the Maharaja bestowed all the possessions of the Tiwana chiefs in *jagir* on the *sardar*.

In April 1819, the Sikh army marched towards Kashmir. On this occasion, Prince Kharak Singh held nominal command. Misr Diwan Chand led the vanguard, while Hari Singh Nalwa brought up the rear for the support of the leading troops. The third division, under the personal command of Maharaja Ranjit Singh, expedited supplies and conveyed these to the advance troops. On the morning of the 5th of July, 1819, the Sikh columns advanced to the sound of bugles. A severe engagement took place between the two armies and the Sikhs captured Kashmir. Kashmir thus became a part of the Punjab in 1819. Great rejoicing followed in the Sikh camp and the cities of Lahore and Amritsar were illuminated for three successive nights. Thus came to an end the five centuries of Muslim rule in Kashmir. Two years later, as Governor of Kashmir, Hari Singh Nalwa put down the rebellion of the most troublesome Khakha chief, Ghulam Ali. Hari Singh also very successfully fought the battle of Pakhli (1819), the Battle of Mangal (1821), the Battle of Mankera (1822), the Battle of Nowshera (Naushehra) (1823), the Battle of Sirikot (1824), the Battle of Saidu (1827), occupied Peshawar in 1834, and took Jamrud (Khyber Pass) in 1836, Hari Singh's administrative rule covered one-third of the Sikh Empire. He served as the Governor of Kashmir (1820–21), Greater Hazara (1822–1837) and was twice appointed the Governor of Peshawar (1834-5 & 1836-until his death). In his private capacity, Hari

Singh Nalwa was required to administer his vast *jagir* spread all over the kingdom. He was sent to the most troublesome spots of the Sikh empire in order to “create a tradition of vigorous and efficient administration”. The territories under his jurisdiction later formed part of the British districts of Peshawar, Hazara (Pakhli, Damtaur, Haripur, Darband, Gandhgarh, Dhund, Karral and Khanpur), Attock (Chhachch, Hassan Abdal), Jehlum (Pindi Gheb, Katas), Mianwali (Kachhi), Shahpur (Warcha, Mitha Tiwana and Nurpur), Dera Ismail Khan (Bannu, Tank, and Kundi), Rawalpindi and Gujranwala.

Nalwa was also a builder. At least 56 buildings are attributed to him, which includes forts, ramparts, towers, *gurudwaras*, tanks, *samadhis*, temples, mosques, towns, *havelis*, *sara'is* and gardens. He built the fortified town of Haripur in 1822. This was the first planned town in the region, with a superb water distribution system. His very strong fort of Harkishengarh, situated in the valley at the foothill of mountains, had four gates. It was surrounded by a wall, 4 yards thick and 16 yards high. Nalwa's presence brought such a feeling of security to the region that when Hügel visited Haripur in 1835-6, he found the town humming with activity. A large number of *Khatris* migrated there and established a flourishing trade. Haripur, *tehsil* and district, in Hazara, Khyber Pakhtunkhwa, are named after him.

Nalwa contributed to the prosperity of Gujranwala, which he was given as a *jagir* sometime after 1799, which he held till his death in 1837.

He built all the main Sikh forts in the trans-Indus region of Khyber Pakhtunkhwa — Jehangira and Nowshera on the left and right bank respectively of the river Kabul, Sumergarh (or Bala Hisar Fort in the city of Peshawar), for the Sikh Kingdom. In addition, he laid the foundation for the fort of Fatehgarh, at Jamrud (Jamrud Fort). He reinforced Akbar's

Attock Fort situated on the left bank of the river Indus by building very high bastions at each of the gates. He also built the fort of Uri in Kashmir.

A religious man, Nalwa built Gurudwara Panja Sahib in Hassan Abdal, south-west of Haripur and north-west of Rawalpindi, to commemorate Guru Nanak's journey through that region. He had donated the gold required to cover the dome of the Akal Takht within the Harmandir Sahib complex in Amritsar.

Following Hari Singh Nalwa's death, his sons Jawahir Singh Nalwa and Arjan Singh Nalwa fought against the British to protect the sovereignty of the Kingdom of the Sikhs, with the former being noted for his defence in the Battle of Chillianwala.

Hari Singh's bravery is so famous that it became common in those days that when world that when Muslim children cried and avoided sleep their mother used to say (sleep my son otherwise Hari Singh will come '*So ja baita naheen to Hari Singh aa jay ga*'). His entry in the battlefield was sufficient to make the enemy run. Even when he was seriously wounded and actually died in his last fight at Jamrud the Afghan enemy could not proceed further due to his fear and waited for a week to confirm the news of his death.

MAHARAJA RANJIT SINGH

Ranjit Singh was born on the 13th of November, 1780 in Gujranwala. He was born into a Sikh Jatt family of the Sandhawalia Clan, to Sardar Maha Singh Sukerchakia (d. 1792), and Sardarni Mai Raj Kaur, the daughter of Raja Gajpat Singh of the Jind Kingdom. At the time, large parts of the Punjab were ruled by the Sikhs, who had divided the territory among factions known as *misls*, each with its own powerful Sikh chieftain. His



Maharaja Ranjit Singh.



Haveli Maharajah Ranjit Singh.



grandfather was Sardar Charat Singh Sukerchakia (d. 1770), and his great grandfather was Sardar Naudh Singh (d. 1752), also a Sikh warrior, and the great-great-grandson of Baba Budha Ji (d. 1718).

Ranjit Singh's father Maha Singh was the *misaldar* ("commander", "*misl* leader") of the Sukerchakia *misl* and controlled a territory in west Punjab based around his headquarters at Gujranwala. As a child he suffered from smallpox. This consequently resulted in the loss of sight in his left eye. His father died while Ranjit Singh was 12 years old. After the death of his father, Ranjit Singh was raised by Sada Kaur of the Kanheya *misl*. He took over as *misaldar* of the Sukerchakia *misl* at the age of 18. He was married to Mehtab Kaur (d. 1813), daughter of Sardar Gurbakash Singh Sandhu (d. 1785), of the Kanhaiya *misl*, in 1796, at the age of 16. In 1798, he married Raj Kaur, alias Maharani Datar Kaur (d. 1838), the daughter of Sardar Ran Singh Nakai (d. 1781), of the Nakai *misl*.

After several campaigns, his rivals accepted him as their leader, and he united the Sikh factions into one state and took the title of Maharajah on April 12, 1801 (coinciding with the day of the *Baisakhi*), with Lahore serving as his capital from 1799 onwards.

In 1802, he took control of the holy city of Amritsar from the Bhangi *misl*, ruler Mai Sukhan, widow of Sardar Gulab Singh Dhillon. He brought law and order but was reluctant to use the death penalty. He stopped India's non-secular style and limiting practices. He treated both Hindus and Muslims with equality and banned the discriminatory *jizya* tax on Hindus and Sikhs which had been imposed by the various Muslim rulers.

The majority of Maharajah Ranjit Singh's subjects were Muslim and yet they had an intense loyalty towards him and his Sikhs, who showed



One of the cusped arches.





Depressed panel with a niche.

tolerance, even respect, towards their religion, its practices, and its festivals. Maharajah Ranjit Singh was the first Asian ruler to modernize his army to European standards and was well known for filling the leadership positions in his *darbar* with men of various religions. People were recognized and promoted on their 'aptitude' is preferable and not their religion.

During the rule of *Sher-e-Punjab*, the Sikh population was 10 million strong and the Sikh faith was mainly based in the central parts of the Punjab - areas such as Amritsar, Tarn Taran, Lahore, Kasur, Jalandhar, Kapurthala, Hoshiarpur and Gurdaspur.

The respect shown by those who worked for the Maharajah is best highlighted, perhaps, by the Sikh Empire's foreign minister, a Muslim named Fakir Azizuddin, who when meeting with the British Governor-General George Eden, 1st Earl of Auckland, replied to the question as to which one of the Maharajah's eyes was missing, "*The Maharajah is like the sun and the sun has only one eye. The splendor and luminosity of his single eye is so much that I have never dared to look at his other eye.*" In a land and time when being blinded disqualified one from ruling, having the sight of only one eye was never a problem for Ranjit Singh, who remarked that it gave him the ability to see things more acutely.)

The Governor General was so pleased with this reply that he gave his gold wristwatch to the Maharajah's minister during their meeting at Simla. The empire was effectively secular as it did not give preference to Sikhs or discriminate against Muslims, Hindus or even atheists.

It was relatively modern and had great respect for all religions and non-religious traditions of the empire's citizens. The only main prominent religious symbols of the empire were the Maharajah and royal family being



Fakir Azizuddin.



Fakir Imamuddin.



Fakir Nuruddin.

Sikh (but not Khalsa) and the army being dominated by Sikh nobles and Khalsa warriors.

The Maharajah never forced Sikhism on his subjects. Ranjit Singh had created a state based upon noble Sikh traditions, where everyone worked together, regardless of their background.

The Maharajah developed a formidable military machine that helped him



Jean-François Allard was a French soldier and adventurer. Born in Saint Tropez, he became a soldier and was twice injured while serving in Napoleon's army.



Jean-Baptiste Ventura was an Italian soldier mercenary and adventurer who ended up in the Sikh Empire in Punjab.

carve out an extensive kingdom and maintain it amid hostile and ambitious neighbors. The creation of this empire was a result of his genius. From the scanty force that he inherited, comprised almost solely of horsemen (a force where everyone brought his own horse and whatever weapon he could afford or acquire), without any regular training or organization, the Maharajah developed Asia's only modern army, well ahead of the Japanese restructuring of the 1880s', which was able to stop the British advance at the Sutlej.

What held his troopers together was their personal loyalty to their leader. The guerrilla warfare system had stood the Khalsa in good stead during the turbulent and anarchic eighteenth century, but was unsuited to the needs of the



Claude Auguste Court was a French soldier and mercenary. He was hired by Maharajah Ranit Singh of Punjab in 1827 to organize and train the artillery.



General Paolo Crescenzo Martino Avitabile was an Italian soldier, mercenary and adventurer. A peasant's son born in Agerola, near Amalfi in Italy, he served in the Neapolitan militia during the Napoleonic wars.

changing times and to Ranjit Singh's ambition to establish a secure kingdom.

Early in his career, he had watched how British troops, with their systematic training and their discipline, had vanquished Indian forces vastly superior in numbers. He had also realized how crucial a well-drilled infantry and artillery were in modern warfare. In 1802, soon after his occupation of Amritsar, he engaged some deserters from the army of the East India Company to train his own platoons of infantry. He even sent some of his own men to Ludhiana to study the British methods of training and tactics.

The Sikhs, being natural born horsemen (or at least trained as such throughout childhood since Guru Har Gobind's days) did not think much of infantry



service. To say they looked down upon it would be an understatement. So the Maharajah recruited *purbias*, mercenaries from the Gangetic made up of Punjabis, Muslims, Afghans, and later, Gurkhas, as well. These troops were soon tested during the short campaign against Ahmad Khan Sial of Jhang and the *zamindars* of Uchh during the winter of 1803-04.

Their success and the fact that the Maharajah himself regularly attended their training sessions soon made the infantry an enviable service which Sikhs too started joining in large numbers. Ranjit Singh gave increased importance to artillery which had, until his time, been limited to the use of *zamburaks* or swivel-mounted guns on camels or other animals. He not only increased the number of guns, but undertook the casting of larger caliber guns as well as the manufacturing of ammunition on a large scale. The reorganization and training of his cavalry, however, waited until the induction of European officers into Sikh service, who as veterans of the Napoleonic Wars were looking to the well known Sikh ruler for their next chance to oppose British aims in India.

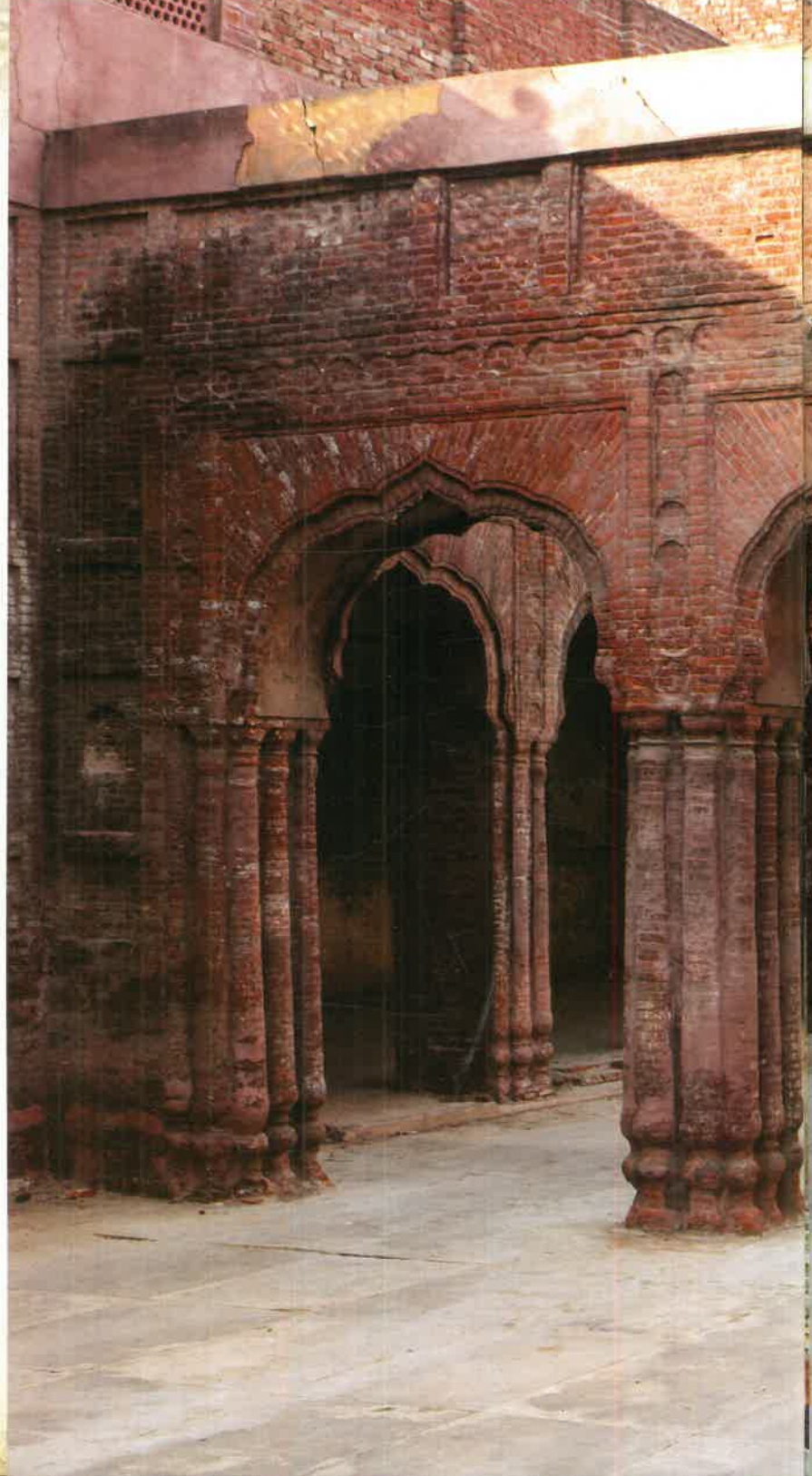
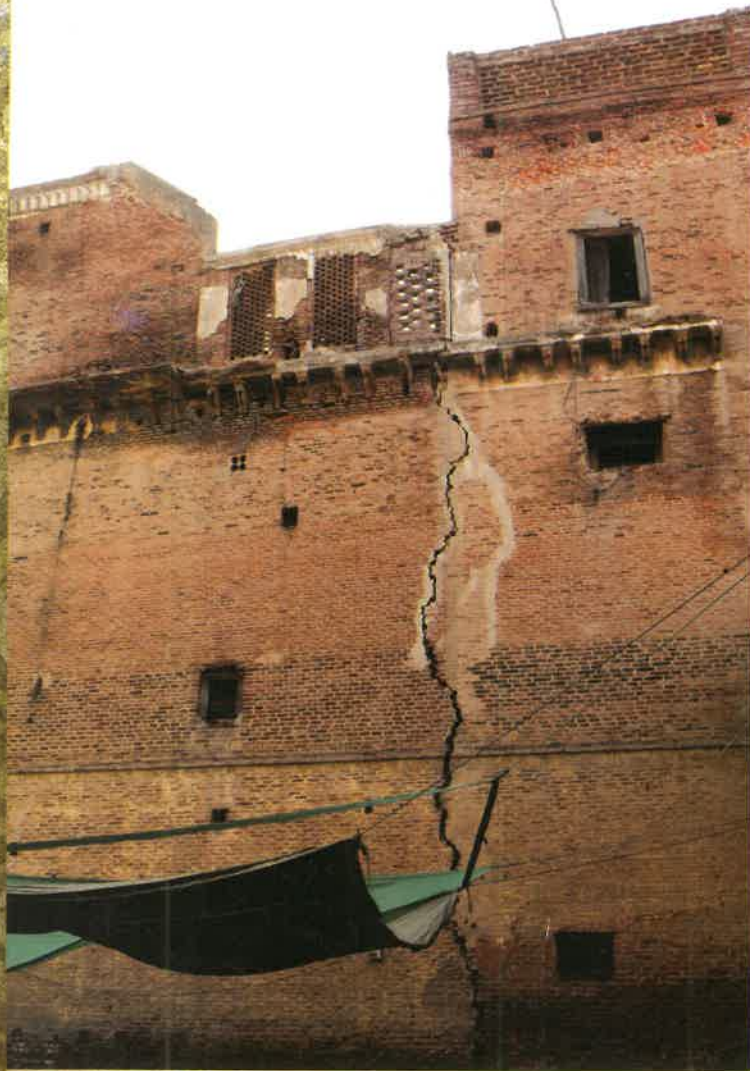
The arrival of Jean Baptiste Ventura and Jean Francois Allard, (two veterans of the Napoleonic Wars), at Lahore in 1822 was the starting point. Ranjit Singh gave them employment after considerable initial hesitation and elaborate verification. He charged them with the raising of a special corps of regular army, the *Fauji Khas* or *Fauji A'in*. General Ventura trained battalions of infantry and General Allard trained the cavalry. Artillery, its training, command, and ordnance were under Punjabi generals Ilahi Bakhsh and Lahina Singh Majithia, until the arrival of a French officer, General Claude Auguste Court in 1827 and the American Colonel Alexander Gardner in 1832. Lahina Singh Majithia continued to head the armament workshops, and Dr. John Martin Honigberger, a Hungarian physician, was entrusted with the mixing of gunpowder.

The Maharajah breathed his last on the fifth day of his sickness, the 15th of Asarh 1896 (Bikrimi according to the Punjabi Calendar), Thursday, around dusk. It had already grown dark and Raja Dhiyan Singh, the Prime Minister was ordered to maintain calm in the city in case riots broke out. The next day, in accordance with royal tradition, the dead body of the Maharaja was bathed and made up the way he appeared in court, in a royal dress and jewels. A podium of gold was prepared for his last rites.

His last two Rajput wives, Maharani Rajdai and Maharani Hardai, daughters of Raja Sansar Chand, ruler of Kangra, started their preparations for *Satti*. At first, they declared all their estates and property including jewels, gems and stones to charity. Driven by the Maharaja's love, they dressed up in their bridals and walked out of the palace, barefoot.

Amongst the men, Raja Dhiyaan Singh, declared that he would also burn to death with the Maharaja and ordered his effects to be given to charity. On seeing this, the nobles from the court came and persuaded him to change his decision. They pleaded that the Maharaja had chosen him amongst his men because of his wisdom and it was in the greater interest of Punjab that he run and look after the affairs of the state in addition to guiding the crown Prince Kharak Singh. Raja Dhiyan Singh, however, refused to listen. Prince Kharak Singh then walked up to him and convinced him to change his mind. He offered him to leave the assignment as soon as calm prevails, to which he agreed.

Both the *Ranis* moved out of the palace and sat around the Maharaja's dead body. Geeta, the holy book, was placed on the Maharaja's body. The two *Ranis* administered the oath on Geeta and the body of Maharaja, by Raja Dhiyan Singh and Prince Kharak Singh to fulfill their duties for the best of *Khalsa Raj* and the Punjab Empire.



The Mumti of the haveli.



Another view of the Haveli of Maharajah Ranjit Singh.



One of the deserted rooms.

This great warrior, fearless soldier, able administrator, clement ruler, statesman and liberator of Punjab died on June 27, 1839 according to the Gregorian Calendar. His *Samadhi* (memorial) is located in Lahore, Pakistan.

The Maharaja's dead body was lifted with great prestige. Hundreds of gold coins, minted with the Maharajah's figure, were thrown in the air. A large number of servants and citizens accompanied the funeral procession. The procession was taken out from the western gate of Hazoori Bagh and it moved alongside the River Ravi, where it was placed on a heap of sandal wood for cremation. Prince Kharak Singh lit the fire. Both the *ranis* sat in the fire, holding the head of Maharaja Ranjit Singh and 11 *kaneezes* (maids) sat on both side of the dead body, to be burnt with the Maharaja. Raja Dhiyan Singh went near the *ranis* and requested for prayers for Prince Kharak Singh, the *sattis* did not reply and stayed still with tight lips and closed eyes.

When flames flickered high, oil, ghee (purified butter) and scents were thrown in. A pigeon flew from nowhere and fell into the fire to become *satti*. After a little while, it started to rain. The skies also seemed to mourn the death of the Maharaja. After the fire finally extinguished, the bodies of the Maharaja, *ranis* and the maids had completely burnt and the rituals had been completed, Prince Kharak Singh took a bath and returned to his palace.

On the 4th day, the remains of the cremation were dispatched honorably to the Ganga. The remains were taken out in the form of a procession. All the courtiers, who attended the royal procession, paid their respect to the Maharajah's remains. The reagents of the area, from where the remains passed on their way to Ganga, came out to pay homage as well. On the 13th day, when the remains were finally merged into Ganga, millions were given to Brahmins and the last rites culminated.

The crown prince ordered to build a tomb (*Samadh*) and valuable stones were called for across India. The tomb was still under construction when Maharaja Kharak Singh died. A pause prevailed throughout the regimes of Maharaja Sher Singh and Maharaja Duleep Singh.

Finally, when the British assumed the rule of Punjab, the tomb was completed. Many people visited the tomb in the coming years. On account of the heaviness of the upper-dome, cracks were observed in the eight supporting pillars. When British administrators observed this, they contacted experts and, being in charge of the buildings of Lahore, they were given the responsibility to stabilise and restore the tomb. The experts added eight more supporting pillars and the cracking pillars were strengthened through iron rings. To date, the *Samadh* is stable and attracts visitors throughout India.

Obama's mother is reported to have lived in Pakistan for 5 years in Gujranwala. Little is known about how Obama spent his 3 weeks in Pakistan when he visited her mother here. Maybe he even came to Lahore too.



Another entrance of the haveli.

JAIN SHWETAMBER MANDIR

The Jain Shwetamber Temple is in Bhabrian Bazaar located in the walled city of Gujranwala. The building was originally a Jain temple but now is used as a residence. The Mandir is about 10 feet high above the road level. It is placed on the raised platform (*jagati*). Carved wooden door connects the small stairway that leads to the open courtyard. While standing in the courtyard one can see a solid brick masonry structure comprising two story building. The ground structure includes heavily carved large wooden windows and door, while the similar ones, but small are seen in the upper story. Sikhara is placed on the top of the *vimana*. The *sikhara* is in the Nagara style i.e. in stepped diamond plan.

At the entrance of the mandir is a foyer known as *antarala*, it is now used as a living room by the residents. The entrance is from the east side. On the south side of the foyer is a room supposed to be *mandapa* (a pathway). *Antarala* leads to the womb house of the mandir where the statue of the divinity is installed, it is also known as *garbhagriha*. It is in the west side of the mandir. It is the dark chamber with no lights or window. The only source of light is from the door. It is now used as the store room. Front of the *antarala* is the arch that leads to a room with a staircase and a backdoor as entrance to the mandir. It is now used as a bedroom. On the south side is a room with a smaller shrine installed in it. It is also used as a bedroom now.



View of the Vimana, the Gopuram and Sikhara of the temple.



Picture showing Mahavira in some mythological stories.

Antarala

Antarala is a foyer or hall which connects the *mandapa* and *garbhagriha*. It is usually in rectangular shape.

A small balcony runs on the sides of the room. There are windows on three sides of the room. Four windows are present in each wall. The walls from the ceiling to the balcony level are plain. White paint is applied on the walls. Under the balcony slanting wooden frames are present. Fresco technique is used in each panel. Panels are of rectangular shape and plain glass is installed in the frames to protect the frescoes. On the entrance wall are three doors with pointed arches. On the left side wall is a larger round central arch that leads to *mandapa*. A nich is present on each side of the arch. The right



Picture showing Mahavira in some mythological stories.

side wall is plain with no arches or niches present. On the front wall a larger arch and a door is present on left and right side respectively. Woodwork is used for doors and door frames.

Ceiling:

The main foyer has a rectangular ceiling filled with geometric patterns. Heavily patterned ceiling creates a dramatic attraction for the viewers. Type of woodwork is on the ceiling is in *tarsimbandi*.

***Tarsimbandi* Work:**

Wood jointing is a technique for the adornment of the ceilings. It is kind of false ceiling formed by joining small wooden pieces thus creating geometric, floral



Excessively decorated interior of the Jain temple





Gujranwala: The sanctum of the temple.

or calligraphic designs. This type of work is locally named as *tarsimbandi*.

On the ceiling wooden frames are joined in a geometric pattern preventing the ceiling from collapsing. The frame is patterned in the star shape with the crosses joined together forming an all over pattern stain-glass pieces are fixed in the wooden frames. The star is of eight corners radiating from a central axis like petals of a flower. The center circular glass contains a finely painted bloomed flower with sixteen petals and lotus like floral pattern in each of star, with a radiating stems and leaves.

The stars are repeated forming a cross on each corner. Four hexagonal frames are joined in a cross. Each hexagon has a delicately stain-glassed floral motif with the bloomed flower of eight petals in the center and leaves and small flowers of five petals on the sideways. The cross and the star are



A beautiful carved door.

commonly outlined with the plain glass. The colour used for the wooden frames is golden and the stain glass is in red, blue and green. According to present conditions sixteen hexagonal pieces of stained-glass are missing from the wooden frames.

The allover pattern is bordered with floral filigrees on both sides of the ogival pattern. The ogival pattern is of wooden frame with plain glass. The filigree is of red, blue and white colour. The wooden frames are of golden colour. Instead of cornices plain glasses in rectangular shape have been used. Current condition shows a few plain glass pieces are missing from the corners.

This type of *tarsimbandi* work was also used by the Mughals and by the Sikhs extensively. Such ceilings with similar patterns are seen in Lahore Fort and Haveli Naunihal Singh at Lahore.



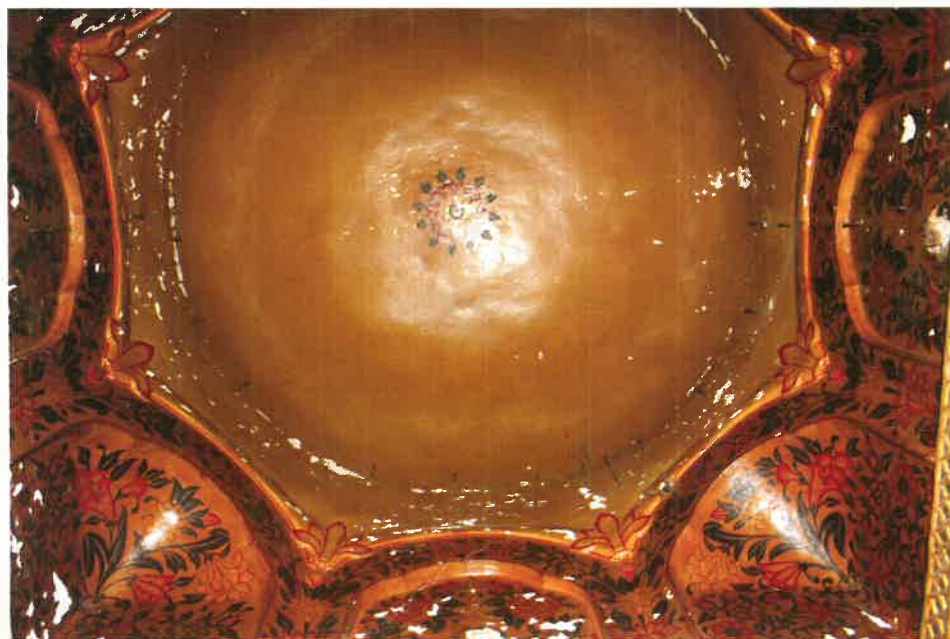
Walls:

The walls under the balcony starting from the end of the wooden frames are covered with tile work. Tile is made up of sturdy materials like ceramics, glass and stone. They are present in different sizes, shapes and designs.

Border:

There is a continuous border on the three adjacent walls of the room i.e. entrance wall, north side wall and the south side wall. On the top of the wall is a large borders made by various bands of tiles with different design. The upper band consists of small rectangular tiles consisting of floral filigree. The filigree is designed as braid of white flowers with red flower in the center of each loop.

The central band consists of two rows of tiles with the design of fruit basket.



Roof of the sanctum on the opposite page.





Gilded work on the inner sanctum.

Different fruits like grapes, apricots, apples and cherries are visible with their original colours. The basket is of royal blue colour and the background is in light blue colour. In the middle of the band is a large motif consisting of a ball segments. On the top and bottom of the ball is a scroll of leaves moving inward forming a bracket. The colours used in these motives are yellow, off-white, green, blue and purple.

The upper and lower bands have a single row of floral basket with flower on each side of the basket. The flowers are of red and white colour. The basket is of green colour and the background is in the tint of the green used in the basket.

On the front wall is a border of colour bands. The top band of floral filigree



Wood and glass work on the ceiling (above) and the carved and gilded work on the side of the sanctum.

continues as present in other three walls. The upper and lower band has change of motif. The floral basket is replaced by the double arched design. The colour used are blue, off white and yellow. The central band consists of long panel of goblets with the scrolls radiating from them in unbroken chain. The point when the two scrolls meet forms a flower with five trefoil petals. The colours used are red, brown, grey, light green, dark green, blue and off-white. On each side of the panel are two rows and five columns of tiles with the same fruit basket motif on it. A vertical thin tile with a scroll on it separates the two designs. It is of blue and red with dark green as a background colour.

According to the present condition a few pieces of tiles are absent from the border. The bricks are easily visible from the broken patches.

Middle Border:

The middle border of the wall has three bands of tiles. The upper band is in plain white with flower of four petals in the bottom. The next band has red overhanging lotus petals with light blue base on the top with green texture at the bottom. The last band has a filigree of Indian red colour with off white colour braid on it. This band is repeated in bottom as well. In the center is the floral motif. Two equidistant flowers are present in opposite direction. They are connected by a scroll forming a rectangular shape. Another scroll connects the motifs by forming a square shape. The colours used are purple, green and yellow on the off white background. This border is well preserved, a few pieces are missing. This border continues in the arches in same manner.

Patterns:

From the top border till the mid border an allover pattern continues. The square tile is repeated in the block repeat pattern. The design is in open ended form. In the center is eight pointed star with an outline. In the center of the star is a flower of eight petals. The flower and the outline are off-white colour and



Golakh (charity box for donations).

the rest of the space is in pink colour. On the corners of the tile is a spade like design. As the design repeats a hexagonal motif is formed with four spades pointing towards the center of the design. A rhombus shape is also formed in the four sides of the star. Tint and shade of green are used to distinguish the design. This tile design also covers the arches and the niches in same style. From the middle border till the floor another tile design is used. A diamond motif is formed by setting a square in a border. The corners of the borders are in diamond shape. The middle of the frame is protruding out of the wedge. On each point a small diamond is present. The inner square doesn't correspond to the outer one. The inner square is covered with trefoil pattern.

Each motif is outlined in green colour. On the corners of the motif diamonds are formed. The colours used are dark green, red, off white, tint and shade of Indian red and yellow.

The round arch and the pointed niches of the left wall are outlined with tiles. The tile consists of floral border in a scroll. The colours used are dark green and purple with off white base. The round arch present in the front wall has plain round columns. The columns are of green colour. The arch is outlined with tile border. Flowers are enclosed in hexagonal frame. Each tile has segmented outline and background is filled with diamonds. The colours used are pink, dark green and tint and shades of blue. The soffit is also made up of tile in plain blue colour.

Collectively the present condition of these tiles is well preserved. They have been well looked after and well maintained. Most of the tiles have retained their shine, texture and colour, yet the passing decades have taken toll leaving some of the tiles shabby.

Panels:

Four adornment panels are installed. On the entrance wall two panels on each side of the center door are present. These panels are also made up of tiles. In each panel two beautiful peacocks are standing on pedestals, they are the focal points of the panel. Peacock feathers cover the base of the panel. Both are mirror image of each other. Such example of peacocks in mirror image can be observed in Kalpasutra manuscript of 'Queen Trisala reclining' (Bisha). In the center is one common pedestal covered with the leaves. This composition is enclosed in frames of borders. The peacocks are surrounded by floral border consisting of flowers, stems and leaves. Cartouche is present in the outer border. Two decorative arches parallel to

each other forms a cartouche. This border extends to form the outline of the door arches. The colours used are red, off-white, Indian red, grey and tint and shades of green and blue.

On the adjacent walls mirrors are present. There are four mirrors two on each wall. The looking mirror is installed and is framed by the tiles. The tile used for the border is same cartouche design used for the outline of the peacocks and for the entrance doors arches. The colour used are red, off-white, light blue and tint and shade of green.

These panels are point of interest due to their maintained form. The interesting composition, bright colours and good finish are still visible. However the mirrors have lost their reflecting quality and are now smudged.

Jharokas:

Jharoka is the prominent feature of Indian architecture. It is overhanging balcony projecting out of the wall. It is supported on brackets or domical bases. They are usually crowned with half domes.

The door that leads to the *garbhagriha* is a wooden door with trifold arch. The door frame is also wooden. On each side of the door *jharoka* is present. It is made up of stucco work. The *jharoka* is in smaller size with half dome top and domical base which is elaborately carved. Floral patterns are carved on it. It is used as decorative purpose. The colours used are golden and black.

Panels:

The balcony is supported by wooden brackets. The brackets have leaf molding with cyma-recta curve and bird's beak at the top. Rectangular frames are present covered with glass like photo frame. Different themes and scenes are depicted in these frescoes. Most of the frescoes are not visible



A tile-composition showing peacocks in mirror-view.

as the glass is dirty. The top of the frames have wooden carved design.

Fresco is done in different themes. In one panel two men are visible, one standing and the other one is sitting. The person standing is in profile covering his lower body with a white cloth. He is standing in the right side of the composition and feels like some kind of saint. The other person who is sitting is wearing white clothes with red and brown turban. In the background a landscape is painted with the scene of the sun is rising from the back of the mountains. The colours used in this panel are white, brown, red, orange, blue, yellow and green.

In the second panel the same person is standing in the center of the composition. On the right side is the man with red and brown turban who is standing with him in the white clothes. On the left side is a tree. A landscape is observed in the background. Tint and shades of green, white, brown, blue and red are used.

In the third panel almost same composition can be seen as in the second panel. In the center left is a man standing in profile with a tree on the left side and two females on the right side. These female figures are facing towards the saint. They are wearing yellow and white *saris*. Under the tree a snake is sitting and from the back of the trees two deers are also visible. On the left side are the females in the background is a landscape view. On the extreme right top corner a building is visible. White, yellow, brown, green, blue and purple are the colours used in this panel.

In the fourth panel in the left side a building is present. On the right side of the building is a group of people standing. One is looking towards the building while one is standing in the middle. He has a crown on his head, looks like as if he is preaching to the others. On the left are group of people listening to him. Floating men are present in the sky.

Another panel is visible in the corner. On the front are few ladies and men standing with a child. They are wearing traditional dresses. Two females are on the left, one of them is picking up flowers while other is standing with a bucket and a shovel in her hands. In the background on the left top corner a building is visible pond in front. The colour used are Green, brown, Indian red, purple and white.

In the sixth panel a building is visible in the center. The building is in white with a large central dome and two smaller domes at the sides. A check path leads to the building. On the sides of the path are arches. Colours visible are black, white, brown and blue.

The seventh panel has two buildings present in the right side of the composition. A lake is present on the right side and three people are bathing in it. While a group of people are meditating in front of the white building. Women are also present. They are sitting beside the lake in front of the second building. White, blue, green, orange, purple and brown are the colours used in this panel.

In the eighth panels a landscape scene is visible. A saint is standing in the center, on the left is a man wearing a white turban and white clothes looking at the saint. In the background a road leads to the building. The buildings are on the right side of the composition. Floating people are present in the sky. Tints and shades of white, brown, blue and green are used.

Mandapa:

Mandapa is a hall usually pillared used as pavilion by the worshippers. The entrance of *mandapa* is on the south side of the entrance of *antarala*. The *mandapa* is like a long rectangular hall. On the front wall a shrine is present. On the left side wall are windows that open in the street. On the right side



A miniature jharoka within the temple.



Detail of carved wooden panel.

wall there is an arch followed by two doors. The hall has a wooden partition that divides the three fourth of the room. The partition is rich in floral and geomatric motives. A passage is present in the divider.

Ceiling:

The ceiling of the *mandapa* is divided into two parts. The first part is from the entrance till the partition. The rectangular ceiling is elaborately decorated with the same geometric patterns as observed in the ceiling of *antarala*. *Tarsimbandi* work is used in the ceiling. The wooden frame holds the stain glass pieces. The eight pointed stars are joined together in a manner that a cross is formed. Each star has a circle in the middle and the lines radiating out of it forming a geometric flower. Flower consisting of sixteen petals is in the center of the star and flowers with the stem are in the segments. The cross has floral motif in each hexagonal frame. No. common outline around star or cross is present as observed in the ceiling of *antarala*. Floal border runs around the perimeters of the ceiling. The wooden frame is of golden colour while the blue, red and green are in the motives with off white base. The ceiling starting from the partition till the top of the shrine is rectangular in shape. *Tarsimbandi* work is also used in this ceiling. The structure is of ogival shape and mirror is fixed in the frame. The reflections of different lights enhance the beauty of the room.

Due to humidity and lack of attention, most of the work on the ceiling has been damaged. Some of the rims have lost their stained glass pieces whereas treated spots of roof can be observed at the points where whole panels are lost. The mirrors have lost their reflecting quality and spots have appeared in few panels.

Walls:

The right side wall of *mandapa* is covered with tiles from the entrance door till the wooden partition. The rest of the walls i.e. the left side wall, frontal

wall, entrance wall and right side wall from the partition till the end of the room are without any decoration.

Border:

On the top of the wall a continuous border of goblets design is present. Similar border is observed in the frontal wall of *antarala*. The goblets have radiating scrolls moving out from the handles and the pedestal. The border is enclosed with filigree on the top and at bottom. Colours used are light blue, red, purple, Indian red and tint and shade of green on off-white background.

Pattern:

From the top border till the floor an open ended pattern continues. In the center is a square with four more squares in each corner. These five squares are surrounded by roses and leaves forming a circle. Pink, purple and green colours are used on off-white background.

Shrine:

On the front wall of the entrance door a shrine is installed. The shape of shrine is like a *jharoka*. It is placed on a raised platform. The front wall is covered with floral tiles. Shrine has three frontal arch opening. The central arch opening is larger in proportion to the side arches.

Domes:

The shrine is crowned with half dome. The central dome is larger in proportion than the side ones. The dome has rib like vertical lines through out the body and lotus petals design on the region of the base. Such domes were extensively used in Sikh architecture. This design of dome is similar to the dome present in Gurdwara Shahidan, Amritsar.

Under the domes outlining, the structure is a multifoil arch. Above the arch two

floral borders are present. The arch is decorated by stucco work and frescoes. On the smaller arches leaves in stucco work are done that outline the frame. The arch has been decorated with flowers with leaves made in fresco. On the right side of the pointed arch a peacock is made in fresco. On the top right corner flower in stucco work is present. At the top extreme corners of the central arch flowers in stucco work are observed. The flower is of eight petals. The rest of the arch is painted in beautiful floral scrolls. The base of the shrine has two levels. It is made up of marble. Columns of this shrine have octagonal shafts.

Trellis Work:

Trellis work can be observed in the bottom of the shrine. Trellis work is a beautiful feature of wooden decoration. They are usually made up of wooden sticks arranged in geometric pattern. Trellis work is only present in the bottom of the side arch opening.

Ardha Mandapa:

The frontal arch from *antarala* leads to a room. On the right side there are two doors that leads to *mandapa*. On the north side is a plain wall. At the front are staircase and a door. The door directs to a small path that consist of door which serves as back entrance for the temple. The stairs lead to the upper balconies.

Ceiling:

The ceiling of this room is in *trasimbandi* work. The rectangular ceiling is enclosed with floral border. Flowers of four petals and leaves are repeated in the border. The inner side of the border is plain band with chains of circle moves around it. The wooden frame forms an eight pointed stars and a cross.

Same design is observed in the ceiling of *antarala* and *mandapa*. The star is not segmented and the stain glass design is also changes. The eight pointed

star has five flowers, one in its center while other on its corners. The central flower consist of four petals while cornered flowers have six petals. On the four equidistance points of the star two trefoil flowers are present in the mirror repeat. The scrolls radiates from one flower till the other. The cross has square in the center with eight petals flower. Four pentagons are formed at each point. They have flowers with scattered leaves. The colours used in stain glass are green, red, yellow, shades of blue. The frame is of golden colour. The ceiling has been well maintained except five stain glass pieces are missing from the frames.

Walls:

The walls of this room are white washed. No other decoration is present except from the frontal wall. Between the door and the staircase area is a *jharoka*. The *jharoka* is made up of stucco work. On the back of *jharoka* is the impression of the arch in the wall. The *jharoka* is same as observed in *antarala*. The only difference is that it is in white plaster. It has half dome top with circular base.

Panel:

Under the *jharoka* till the floor is a panel. The panel is made up of tiles. Two stylized peacocks in mirror image are present. They are composed in a border. The outer most border is like a rectangular arch. The colours used are yellow, light blue, pink and tint and shades of green on off-white base. On the right side of *jharoka* is a row of tiles till the top of panel. The design of this wall is the same as observed in the wall of *antarala*. The diamond is set in the square border with diamonds in its four corners. The central square has trefoil leaves on four sides. Under the *jharoka* and above the panel are three tiles with rose flowers and leaves at the top corners. The colours used are green, off white, red and tint and shade of Indian red.

Garbhagriha:

In the front of *antarala* is *Garbhagriha*. *Garbha Griha* is the main room of the temple as the idol of divinity is installed in it. It is a rectangular room with shrine installed in the center. On the entrance wall is the door and on the left side wall are square niches.

Ceiling:

The ceiling of *Garbhagriha* is also adorned with *trasimbandi* work. Six pointed star is repeated in half drop pattern. When these stars are joined a hexagon is formed in the center. Plain mirror is installed in the frame. The border encloses the pattern. It has the central band of cross repeated after specific interval. Plain rectangles are used in the upper and lower band. In the place of cornices *tarsimbandi* work is used in concave way. It have six petals flower each separated by leaf like frame. The frame is of golden colour. The ceiling has been well preserved. The frames are well retained except that the mirrors have lost their reflecting quality.

Walls:

The walls are covered with tilework. On the top of the wall under the cornice is a border. The upper band consists of floral creepers. The lower bands have large and smaller scallops of flower alternately arranged. The colours used in the tiles are red and off-white on dark green background. Another border outlining the four sides of the wall, doors and niches is present. The border consists of creepers running in a continuous chain. Light blue and green are used on off white background.

Enclosed in the border is another tile design pattern. It has champhered corners. In the middle is a red rose flower with three trefoil green leaves. They are repeated in a specific pattern.

Due to humidity and lack of maintenance most of the tiles from the walls have been lost. Underneath bricks are visible old art forms. The tiles have lost their shine and got stains on it.

Shrine:

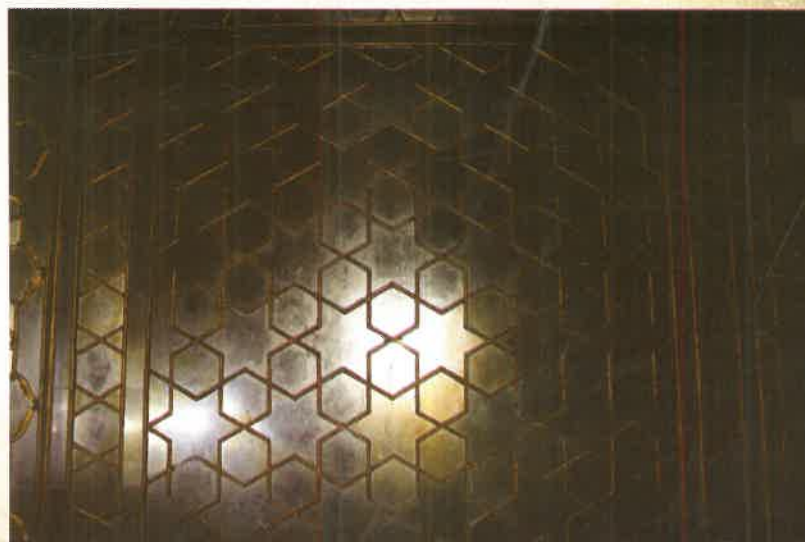
A freestanding shrine is installed in the room. It is decorated in stucco and fresco work. The top of the shrine is crowned with a Gurudwara Shahidan, Amritsar style dome. Ribs like lines are visible on the body of the dome. It has pointed spire at the top and lotus leaves molding on the rim of the dome. The shrine is on a raised platform. The platform is covered with tiles. Floral border and fruit basket are visible. In the center of the frontal wall of platform is a small wooden door. The colours used are blue, red, purple, off-white and pink.

The four top corners have bent cypress trees. The round arches outlining the structure are decorated with lotus leaves moldings. On the three sides of shrine multifoil projections are present with the compressed domes. Under the compressed dome a mulifolding arch is present with floral sequences painted in it. On the four corners pillars are attached with four columns with floral capitals. The front of the shrine has various moldings. Lotus leaves, creepers and floral designs are made in molding. The soffit is highly decorated with stucco work. Beautiful floral creepers cover the whole soffit.

Inside the shrine has plain dome with squinch arches on the top of the rim. These arches are decorated with floral patterns. Under the squinch arches are geometric and floral pattern painted as well in stucco work. The front wall from inside of the shrine is in stucco work with mirror used in it as base. When it reflects it enhances the beauty of the shrine. The round arches present in the shrine are plain in brick. The colours used in the shrine are



Intricately done ainakari.



Indian red, gold, black, green and orange. According to present condition the stucco work and frescoes have started to decay. Humid climate and lack of attention are the factors for the decay.

Jain Shwetamber Ghar Mandir

The Jain Shwetamber Ghar Mandir is located in Papnakha, Gujranwala. It is a village 20 km away from Gujranwala city. The building was originally a Jain temple but now it is under the control of government that's why it is locked up. The *vimana* is placed on *jagati*, a stairways leads to the temple. The top of the temple is crowned with *sikhara* and a dome. Beautifully carved wooden door is installed in the main entrance. The entrance in the north side is a small porch. On the west side are the stairways and on the east side there are few steps that leads to a room, *antarala*. *Antarala* has a room for the deity (i.e. *Garbhagriha*) on the right side. Around the *garbhagriha* is enclosed pathway for the followers to perform their rituals. This pathway is known as *Pradakshina patha*.

Antarala:

The main foyer is rectangular in shape. On the left side wall are three windows. On the entrance wall is a door on left side and niches on right side. On the front wall are a niche and two *jharokas* on each side of the niche. On the right side is the front wall of *garbhagriha*.

Ceiling:

The foyer has rectangular ceiling with large central dome in the center. The ceiling is decorated with stucco work. It is white in colour heavily decorated with patterns. The center of the dome is a circle with radiating lines. A geometric pattern in fretwork forms a petal like shape which increases with the size of the circumference. The dome looks like a bloomed flower. On the outer circumference of the dome is half compressed dome. They are eight

in number and have lotus leaves on the rim of each dome. On the entrance ceiling and on the frontal wall side, concave cornices are formed. They are decorated with stucco work.

Six corner stars are arranged in half drop pattern. A hexagon is formed between the stars. The stars have flowers in the center. This pattern is also observed in the ceiling of *garbhagriha* of Jain Shewtamber Temple in Bhabrian Bazaar.

Walls:

The walls are covered with stucco work. On the entrance wall under the cornice are arch moldings. The central arch is larger than the side ones. On each corner of the arch, a niche is formed. Under the larger arch different panels are present. In the upper now thirteen panels are present in equidistance. They form an arch. Each panel has bloomed flower made in molding. Under the arch 5 moldings of niches are observed. They are different in sizes. Above the door multifold arch is present. The door and door frame is made up of wood. The spandrel of door frame has peacocks carved in it and is mirror image of each other. On the right side of the door is a small niche followed by eight panels of flower molding in a row. On the left side of the door same floral molding panels are present. One horizontal panel of cartouche is also present. Two niches are present one with a smaller niche in its center. The wall has a plain middle border. From the plain border till the floor plain lines are made in stucco work. The wall is of white colour from the top till the border and of green colour from border till the floor. This border continues in the three walls. The border is of Indian red colour. On the frontal wall same arch and floral molded panels are present. The center of the wall is a niche patterned with floral scrolls on the spandrel. In the center of the niche is a vase with flowers. It is made up of stucco. The soffit has star in the center and geometric shape on each side. On each

side of the niche is a Jharoka. The right side *Jharoka* has a half compressed dome with ribs and lotus leaves on the rim. Three round arches are present in it. It has domical base. The left side *Jharoka* has compressed dome and no arches are present. Columns with leaf moldings on capital are visible. On the extreme ends of the wall are smaller niches.

Under the dome, plain arch molding is present with trifold lotus leaves molding on each corner of the wall. Four pillars support the dome with multifold arches on each side. These arches are also decorated with leave moldings. In the center of the arch is the flower. The soffits on the right and left side arch have the geometric pattern decoration. The six pointed star is surrounded by angled heads of hexagons interlaced with each other. The soffits on the entrance and front arch have star and a star forming a cartouche. Except the right soffit all others are in white colour. The right soffit has flower in the center of the star and is of red and blue colour with white background. The pillars have rectangular capitals. They are decorated with multiple bands of lotus leaves. The rest of the pillars have plain vertical lines in stucco work.

On the left side wall three windows are present with double multifold arches. In the central window under the soffit same floral panels are arranged with the windows having multifold arch. On each side of the central window moldings of niches are observed. The borders are present in this wall. According to the present condition the stucco work is well preserved. The colour and designs are still prominent and well maintained.

Garbhagriha:

The façade of *garbhagriha* is the focal point of the temple. In the center is the wooden door heavily carved with the floral designs. On each side of the door is a small *Jharoka*. The *Jharoka* has a half compressed dome with lotus leaves on

the rim. The dome is supported on four small pillars with pointed arches. The base is square instead of domical. The *Jharoka* is of white colour and Indian red colour. In between the *Jharoka* and the door is small niche molding. Above each *jharoka* a floral mold panel is present in white colour. Under the soffit is the floral molding band. The flowers are in Indian red colour on white base of the panel. The background of the panels is in dark green colour. Multiple floral scrolls cover the spandrel. They are in dark green colour. The designs are well maintained except the paint on the walls that has got shabby.

Ceiling:

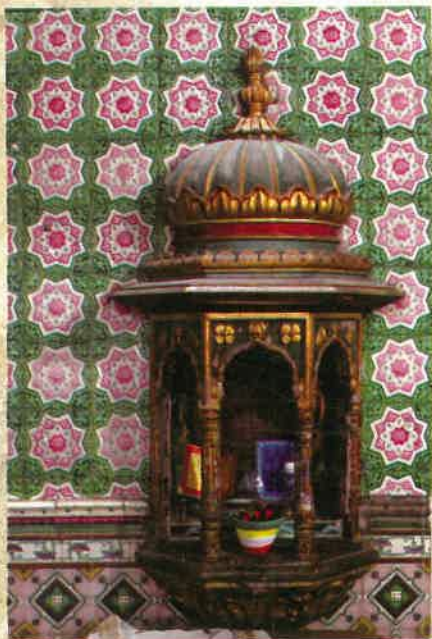
The dome is installed at the top of the shrine. The dome is supported on octagonal base. A bloomed flower is present in the center of dome. Rest of the dome is plain. The base of the dome is decorated with moldings. On each corner of the octagonal wall trifoil leaf molding is present. The dome is of Indian red colour with green moldings.

Walls:

The enclosing wall of *garbhagriha* is octagonal in shape. In front of the entrance shrine is installed. On the right and left side are niches, with windows. The walls are smoothly painted with the borders of stucco molding. The border is of green colour while rest of the wall is Indian red colour. A plain middle border is present. Under the border till the floor, the wall is covered up with the marble.

Shrine:

The shrine is installed on the front wall of *garbhagriha*. It is made up of white marble. The shrine is placed on the raised platform. The platform is covered with marble. It has floral motives made on it in white. The central motif is elongated than the side one. The dome is of Gurudwara Shahidan, Amritsar, style placed on rectangular frame. The frame is decorated with floral molding. On left post is sculpture of flower, it is of white colour. Lotus



Miniature jharoka of the temple.

leaves cover the rims of the dome and ribs form segments in the dome. The shrine has trifoil arch. Four columns hold the shrine. The columns have floral molding in the capitals. These moldings are of white colour with blue centers. On the back of the shrine mirror is installed. It is bordered with plain square moldings. The shrine has two base levels.

The inner side of the dome has flower molding in the center. It is of four petals outlined with blue colour. The shrine has been well maintained.

Pradakshina Patha:

The path that moves around *garbhagriha* like an ambulatory is '*pradakshina patha*'.

A U-shaped path is formed around *garbhagriha*. The plain middle border and the green lines pattern moves on the right side wall of the path. The left side of the path has molded niches. The window of the *garbhagriha* opens in the path. The walls and ceiling are in white colour while the border is in Indian red and green colour. The paints on the walls and ceiling are soiled due to the humid climate and negligence. (Courtesy: Fizza)

*Over-hanging gallery, parapet, vase
moulding of the temple.*



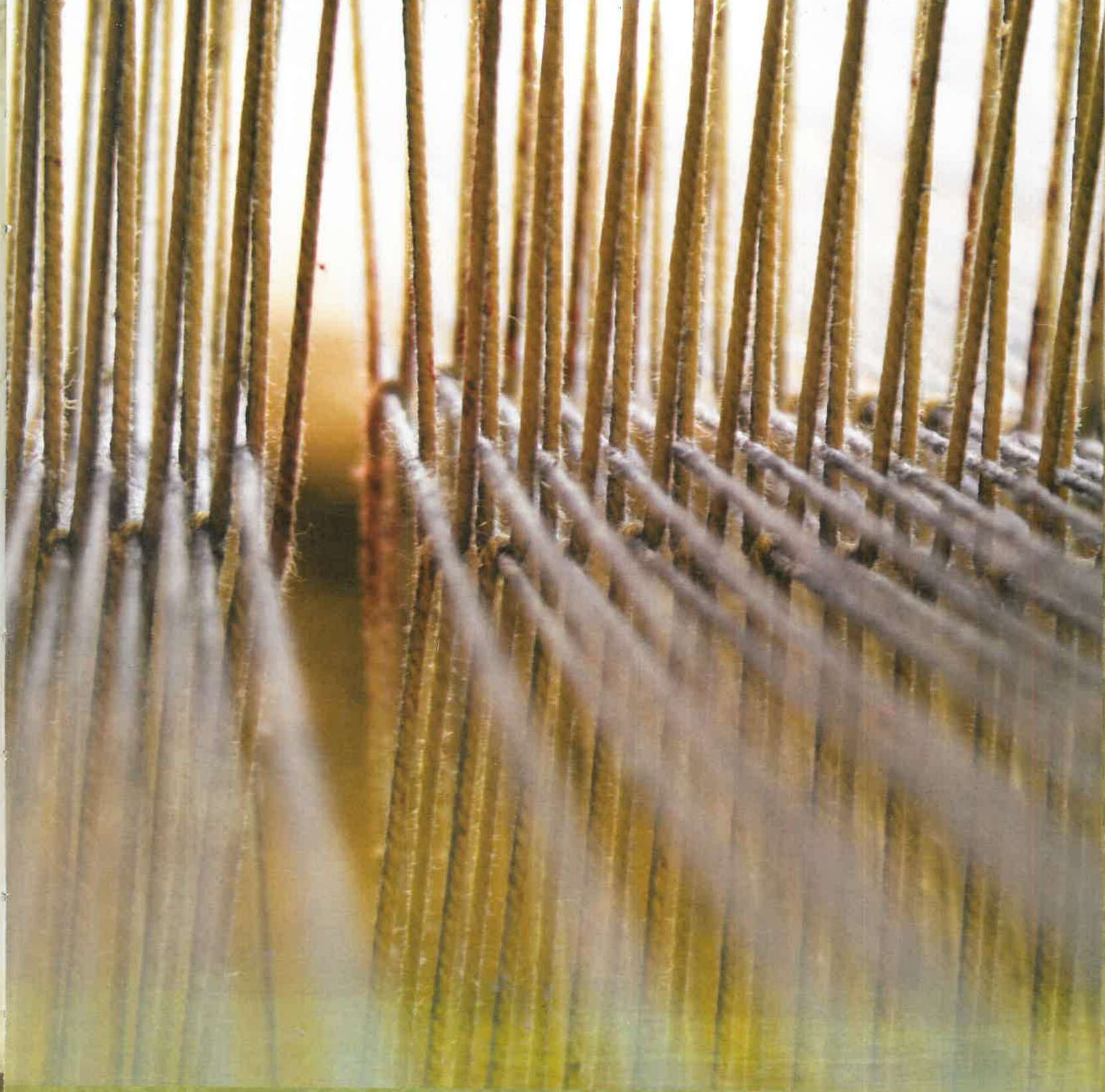




GAKHKHAR AND ITS HANDICRAFTS

Gakhkhar's particular craft, with its simplified design, reflects Punjabī culture and tradition. The arts and crafts of Gakhkhar have not been given significant attention by researchers, where craftsmen work with limited resources. They contribute towards economical and social uplift. The study is focused on examining the continuity of the ancient craft with social, historical, traditional, cultural, and ideological perspectives.

It is interesting to mention that how a smaller city with the total area of 10 sq. km and approx. population of 60, 500 people is producing an attractive and valuable craft on a small scale successfully. Gakhkhar in northeastern Punjab, Pakistan is situated in Tehsīl Wazīrābād and district Gujranwāla. The word, Gakhkhar is associated with a tribe called 'Gakhars'. This tribe lived at the north bank of Jhelum River. This region is known as the Potohar Plateau. The Gakhars opposed the foreign rule on Hindustan, especially Potohar region. The Gakhars were fierce warriors and fought against many rulers in the past including Shīr Shāh Sūrī who built the Rohtas Fort near Jhelum River to stop the opposition of Gakhars against his rule. After his death, the Mughal emperor Humāyūn reorganized his army and made an agreement with Gakhars. The agreement was that if Humāyūn is victorious



Tana and pama (weft & warp) of sarong making



Craftsman making darri.

and occupies Delhi, he would grant them the region ten miles south of Chenab River. Therefore, after his success, Gakhars established their state called Ghakhkhar. Borders of this state were recognized by building a post which can still be seen near Ghakhkhar Grid Station.

Ranjit Singh attacked the city three times. There are many villages around the city and it is becoming increasingly popular for cotton products such as; carpets, *darri*, rugs and *khais* etc. This traditional and cultural craft of Gakhkhar is not only sold in Punjab but all over the world it is being exported. The craft is transferring from generation to generation, and has got a great patronage.”

A rug is a smaller form of *darri* that varies in size, style, and design. It is used for home decoration, gifts, runners, *dīvān* covers, foot mats, table



View of a pitloom.



Deerri making in a pilloson.





mats, and hassocks; the prayer rugs for offering prayer. *Darri*; a pure wool and cotton product is a double purpose rug; used both for floor and bedstead covering. In Punjab, *darri* is named differently; like *chithī*, *dub*, and *saff*. *Saffs* and *chithīs* are woven by date palms, reed mats and grass. Today, a modern machine made *darri* have come into vogue that is called plastic *darri* that is mostly used by Hājīs and people while traveling.”

In summer season it is effective as Punjab has a warm climate and cotton *darri* is placed for cool effect. According to an ancient eastern tradition, six pieces of *darris* must be given to a girl in her dowry. Traditionally, it is placed underneath bedding in slum areas; a mattress (cotton *gaddā*), over the bedstead locally called *chārpāt* then a *damask* (*khais*) is spread which is designed with pointed and angular flowers and sometimes block printed-*damask* is used



Pitloom.

to enhance the colourful appearance with an embroidered pillow. A ‘*khaist*’ with small black and white checks was used as a lighter blanket.

According to nineteenth century records, the *dhurri* is referred to as *dari* or *satrangi* in the north of India and as a *jamakhani* in the south. It is thought that *satrangi* derives from *shatranj*, the Persian word for the game of chess, but a more plausible explanation is that *satrangi*, a *Hindustani* word, comes from the Hindu *saat* meaning seven and the Persian *rang* meaning colour.” Apart from Gakhkhar in Pakistan the *darris* and rugs are being produced in Sindh, Vihari, Burewala, Kehror Pakka and Bahawalpur. In Gujranwala jail it is also being produced on hand-loom where prisoners weave for the purpose of rehabilitation. Punjab Small Industries Corporation also play an important role in its production and popularity in the modern society.





Craftsman intricately fixing the broken threads.



HISTORICAL BACKGROUND

The art of weaving and textiles are linked with each other and represent all form of art, geometric, figurative, floral and arabesque. A rug is considered “antique” when it is over 100 years old. It is an ancient established craft, further confirming that the art of rug- making has been known from thousands of years. It has been used for many years, when first time man wore animals’ hides to cover his body and for floor covering. The striped patterns can be enthused from tiger’s skin prototype and woven reed mat. As for the many paintings of *darris* , one of the very earliest depictions of a stripped *darri* is to be seen in a miniature of sixteenth century from *A Night Celebrating the Prophet’s Birthday*, Agra, now in the Freer Gallery of Art, Washington, DC, shows steps covered with striped mat or a *darri*.



Different views of the process of darri making.

In sixteenth century, animals and flower motifs were used. Most popular representations were those of rose, tulip, hyacinth, iris and the leopard, hare and gazelle. The striped designs were also popular. It is an influence of Egypt and Greek and Roman designs. Early in the sixteenth century Turkey and Persia produced fine rugs. Rugs were produced for courts of kings. Many industries were set up because, economically, it was a profitable business. Turkish tradition followed Saljuq inspiration and made angular patterns.” Persian rugs were highly decorated and stylized in designs of animals, vases, gardens, floral and medallions representations. These production centers had a great patronage by kings.

As rugs were aesthetically admired and used for decorations and gifts, the kings often presented to other kings. It was a source of honour and love for the other. Turkish and Persian geometric designed rugs are known as Caucasian. Now the product is being used due not to court patronage, but to commercial consideration.



Pakistan is famous for weaving craft. Generally, this craft is mobilized in tribal and slum areas, where people weave to the economical point of view. The whole of the family involves in this profession. Bahawalpur and Multan produces rugs, *damasks*, *darri* and carpets on large scale. Surveys, confirm that the technique goes from father to son, another master of the weaving industry at Gakhkhar Mandi states that he was of 18 years old when he started to work here and now he is 56 years old, and still weaving rugs in beautiful designs.

TECHNIQUE AND MATERIAL

Handmade rugs are woven on a horizontal loom that may be taken apart, making it manageable. The control for connecting the rows of knots on a horizontal loom is not as much of a vertical loom, which results in rugs that are not as tightly woven. Rugs are generally woven from traditional designs. In the past, the court manufacturers had artists for designing the pattern



Fixing the thread before proceeding further.

on graph paper. One block of graph paper was used for one knot and the weaver made design according to that pattern. But, now there is no designer in Gakhkhar city. The weaver himself is a designer, and has mastery in his work. The same orthodox patterns are being followed by them.

Rugs made on these looms can be woven in large widths and lengths, usually up to 12ft wide and over 18ft long. "The idea that city rugs are woven with a deliberate imperfection in them, because only Allah may create something perfect is a myth". Rugs are weaved on both hand-loom and machine-loom locally called *khadī*s. According to industrial masters, rug weaved on hand-loom *khadī* is better in quality than woven on machine-loom. The design is formed by using a shuttle which wraps the thread across the *tānā*. Then the wool comes back on itself back in its direction that is *bānā* and



Craftsman gathering thread.

make symmetrical repetition of knots where a row ends, the next starts from the same point by turning the wool. In the end, the wool is cut- off from the loom and is braided to form the fringe on both sides. Looms are placed in a big hall room. The floor is uneven and not tiled and the craftsmen are standing in the digger area according to their body level.

Yarn is an important part of handmade rug because this artifact is practically used and belongs to household product. In early times, thread ‘*sūt*’ was obtained from a white liquid of cactus plant that breads out from its stem. The sticky breeding liquid was twisted into strings and then it was finally spun on spinning wheel (*charkhā*). The process was time requiring and after a great effort the cotton was ready to weave, with passion and affection. The prepared rug was kept safe for dowry. In Gakhkhar still, wool is spun



Different examples of the darri.



*An experienced craftsman
at his pitloom ada.*



on spinning wheel by a woman. The only difference is of wool that now it is already prepared and dyed. It could easily be obtained from market especially, Lahore and Faisalabad. Second class wool (from old sweaters) is used for *darris* and first class, fine thread; '*tānā pīta*' is used for *jā'i-namāz*, praying carpet.

COLOUR AND ITS COMBINATION

Due to ready availability of and already dyed wool, the colours are fast and pure. Stripes are long established and they use colours according to the party requirement. A line or a design looks attractive and fascinating due to colour. The hand – knotted art is a game of numerous and magnificent colours that reflects the passion of tradition. Folk art aesthetic is naturally colourful. Colours have two meanings; universal and traditional. Colours vary between cultures and represent feelings, people, country and traditions.

Mostly, colours are associated with culture positively.

In Punjabi culture bright and numerous colours are preferably used in almost all craft. Dark colours are traditionally used. Green and magenta are usually contemporary and preferably used culturally and traditionally. Lime green is mostly seen in weaving craft with the contrast colour; shocking pink. Combination of green, pink, and yellow is mostly seen here. The combinations of these '*bāsantī*' colours i.e. green, pink, yellow and orange are most dominating in cultural craft. "Yellow is a colour of sun; stands for glory and activity. It also means free from burdens. In china, yellow is only used for rugs with a royal connection. The Chinese emperor wore gold or yellow and regarded these colours as his personal property. Orange colour stands for sympathy".

Red is a colour of joy and happiness. Traditionally it represents life. In rugs it is used with other colours in stripes and aesthetically looks beautiful. Blue colour is often seen in Muslim architectural designs. It's a symbol of spiritual joy. Having a cool nature, in some regions *darri* was weaved in blue and white stripes for a cool effect. Traditionally, it represents life and purity. White is a neutral colour and stands for peace.

GEOMETRIC DESIGNS AND SYMBOLS

As the hand-knotted craft is a vast field, the designs vary according to the region. The ancient geometric and striped design sustains from the past with its sturdily form. The tradition is strappingly followed by the craftsmen without changing the pattern but different in style. Stripes can be seen in the seventeenth century's miniature paintings as a floor covering. Mostly designs used in Gakhkhar are geometric, abstract, denaturalized and schematized.

Among the most popular rugs, together with the striped, are those





Khaddi making darris.

with geometric designs. The restrained use of colour and the balanced, unobtrusive composition explains their universal attraction. Geometric patterns form an important and integral part of both the Hindu and the Muslim artistic repertoire. It is the fundamental vocabulary of rug designs. After the stripe, geometric motifs are easiest to learn in terms of technique, since they are based on counting warps and adding or removing wefts. Rugs are designed in the same way as other artworks and they consider order, proportion, harmony, contrast, and balance as design elements while expressing unity through multiplicity. This means that different decorative elements and components introduce harmony and unity to the composition. Ultimately, the design of a rug reveals the artist's genius and the mystical, abstract concepts.

SHAPES AND SIZES

A rug has a rectangular shape. A beautiful design is woven in the centre of interest in dark colour. Stripes are symmetrically repeated forming triangular pattern. Its common size is 106.68cm × 198.12cm. Full size *darri* for bed-stead spreading is 213.36×121.92cm, 152.4×243.84cm and 182.88 × 274.32cm. A mattress *darri* is 182.88 × 121.92cm in size.

The basic shape of a rug is rectangular and abstract diamond design is placed in the field and outer border is on both sides with symmetrical repeated stripes. The small sized *darris* are 30.48×30.48cm, 30.48×60.9cm, 30.48×91.44cm, 30.48×152.4cm, on words. Foot mat / door mat rug size is 76.2cm×45.72cm. Further sizes vary as: 60.96×91.44cm, 76.2×121.92cm, 30.48×152.4cm, 182.88×121.92cm, etc. Rug used as a runner are 76.2×304.8cm and 76.2×365.76cm.

A rug design is based on vertical, horizontal, and diagonal lines. No curve line is used, as rugs are made on *khadi* that corresponds to the vertical and horizontal rows of knots. These symmetrical knots, connected to each other tightly create a harmony. These connected harmonious lines are in intimacy towards culture and tradition. Today rugs designs are simplified and minimized. Mostly, a single motif is weaved in the centre of the rug with simple border. Borders, stood for the refined field, erected as a protected field which considered, the symbol of heaven and divine. Cotton *darris* are without border.

The rectilinear designs are varied in form and style on rugs. The small elongated cross is centrally composed on the rug in white colour against the blue background.

The linear, triangular, crossing, and checker designs are also found on the

architectures. A polygon is referred to as the “princess”. It is a design of Bukhara, and weaved in nine thin strips that connect the row of *guls* (a polygon), a Persian word for ‘flower’. The *guls* were derived from the popular lotus blossom motif, and the central medallion could be perceived as a variation on the *mandala* (a geometric design, based on a circle inside a square with cosmic associations). It is also the characteristic of Western Turkistan.

Most common design; used in this area, is a simple, stylized and denaturalized form of butterfly. The animal representation; the butterfly symbolizes long life, as *darri* is given in a dowry with a concept woven that a girl will spend a happy life. A stylized butterfly is weaved in centre of the octagonal structure. This is surrounded by a square. The pattern is repeated in four rows side by side forming a beautiful design.

A traditional design of this area is a full field arrangement. The whole of the ground is covered with butterflies, composed in octagonal structure, and framed by a square. By joining of the squares a delicate design also produced that is called a four petal design. Flowers are also symbol of happiness. Logically, a butterfly lives in the flowers, and it enhances its delicate beauty. In the rug the pattern is more stylized and there is a greater emphasis on repetition. This rhythmic representation is found in all aspects of Mughal art. The Mughal flower-type rugs are profoundly Indian in style and inspiration.

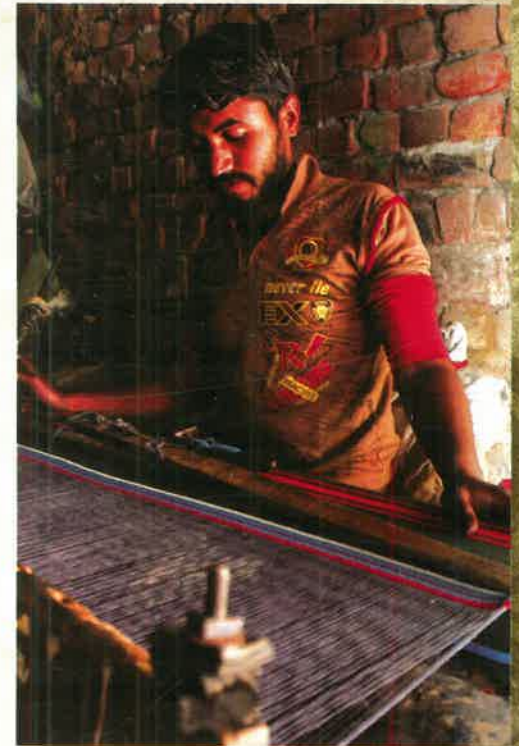
In all cultures, Eastern as well as Western, the garden is symbolically linked to the idea of paradise. In fact, the word ‘paradise’ is derived from the Persian *pairideieza*, meaning ‘garden’, enclosure, and park. In Islam paradise represents the final reward of the faithful, a garden all in bloom, where the four rivers of life flow. The ‘garden’ layout of carpets originated in

sixteenth century Persia and was inspired by the shah's gardens, which was set as rectangular or square areas divided by water- rich canals. This lead to a composition of lawns full of water pools, flowerbeds, trees and (often) animals. The style was very popular in Persia, especially in Kirmān and Kurdistan. Later, a naturalistic version spread to India. However, Anatolia, then under Ottoman rule, resisted the style due to the Sunni ban on images."

A medallion weaved is placed in centre of the rug piece in abstract form. The diamond shape is centrally placed with symmetrical repetitions. There are two types of medallion rugs. One has a never-ending, all over repeat small medallion pattern, and the other has a large geometric medallion. The repeat floral pattern motif is typically Indian, and derived from block-printed Mughal textiles depicting many flowers and plants. The circulation of European (mainly Dutch and German) herbals in the sixteenth and seventeenth centuries, and the passion of Emperor Jahāngīr (1605-27) for botanical drawings have contributed to the popularity and dispersal of this particular design, which is found in book illuminations, borders and architecture.

Following the same pattern a ribbon is placed in centre of the rug. Superimposed medallions represent Buddha and his two disciples. A lamp like pattern is placed in centre of the rug with plain border. Another piece of craft is decorated with simple corner brackets and stepped medallion with beautiful colour scheme having cream, brown, and zinc-white and shocking pink on corners.

The darri design still reflects the age old motifs of square, triangle and zigzag interlocking patterns also discovered on the ceramics of the Mohenjodaro period. The motifs show purity of concept, and beauty of line and form. The triangle represents the peak of a mountain, considering as success and



A worker on khaadi.



prosperity. Zigzag design in Gakhar is locally called *bund kattrāi* design. Two reversed triangles making an hour glass that is a reminder; symbolizes time. The repetition is divided by small lines on both sides of the triangle.

DISHES

Another rug is designed with still life object in which reversed dishes have been depicted beautifully. Still life objects of Mughal period were inspired by Safavid and Timurid ornamentation. The vases in round shape are conventionalized found in Persian art from the carpets of middle of the sixteenth century. Toward the end of the first half of seventeenth century still life objects were among the major components of Mughal decorative repertory. Sikhs who adapted these motifs preferred their presence in every medium which is evident from the decoration of Naunihal Singh haveli.

The eight pointed stars, symbol of spirituality and happiness are often arranged in repetitive manner. Different designs are used and named differently i.e. *kattrāi* design, local name, is a combination of three colours 3, 2, 1. Further, is the *jut* design, a combination of four colours in a sequence of green, orange, red and white stripes on the rug. The *bund kattrāi* in which a small line interjects the design to enhance the beauty of design.

PRAYER RUG/ JĀ'I-NAMĀZ

Muslim communal prayer rugs or mats with pointed niches indicating the direction for prayers towards Mecca. The prayer rug or *jā'i-namāz*, a relatively superior mat. Muslim prayer rug can be counted among the most colourful and original treatments of a functional rug. It is interesting to observe the creativity of the weaver in embellishing a rather strict composition.

An arch the 'v' shaped *mihṛāb* is made on the *jā'i-namāz*. It is considered to be the best design, firstly introduced to Muslims with devotion as five times prayer is offered on it. This architectural feature is influenced by local architecture. The architectural style was produced from 15th century onward. Angular design is represented where one end of the rectangle has its corners to form a pointed arch. For *jā'i-namāz* fine cotton is used that is named *tānā pīta*. Masters weave it passionately. The arch is represented by a rectangular design. It is woven parallel to the edges of the rug from the top of the rectangular arch in pointedly form. Mostly, three long narrow rectangular patters are woven parallel to each other. The idea of the arch on rug is very old and it is a tradition of Persian and Turkey. Those prayer rugs were highly elaborated with stylized flowers, stars and trees. That was the symbol of heaven. Today, prayer rugs locally called *ṣaff* are simple in design. The field is plain but, colourful with symmetrical lines. For *jā'i-namāz*, fine pure cotton thread size 10/12 '*tānā pīta*' is used.

The common prayer *darris* from the Deccan are among the most elaborate of *jā'i-namāz*. Most have a purely linear representation of a façade, a type of elevation particular to the Deccan and found on the facades of tombs, mosques and even the Chār Minār Gateway, Hyderabad, of 1591, where the façade has a pointed archway with numerous recesses, and the four minarets are decorated with a chevron pattern and ascending arches.

The striped *saffs* vary, from an elaborate depiction of a *mihṛāb* with diamond shaped motifs in the niche, creating a jewel like effect, to an almost abstract design of a greatly reduced *mihṛāb* with only the minarets to indicate its function and three diamond shaped stars in the firmament. This play of contrasting colours and alternating wide and narrow stripes create a rhythm reminiscent of the repetitive Sūfi chants. The abstraction of the design, the repeated stripe and the contrast between the colours, with the intermittent

punctuation of the diamond shaped decoration, also contribute to the musical rhythm leading to spiritual enlightenment. The origin of the design must have stemmed from Ajmer in Rājasthān, where the Chishtī order began in the subcontinent. These linear saffs are most popular in Punjab and this is probably the most popular and widespread design. The variety of colours is extensive and every combination is tried. They are the most commercial and common of all the rugs.

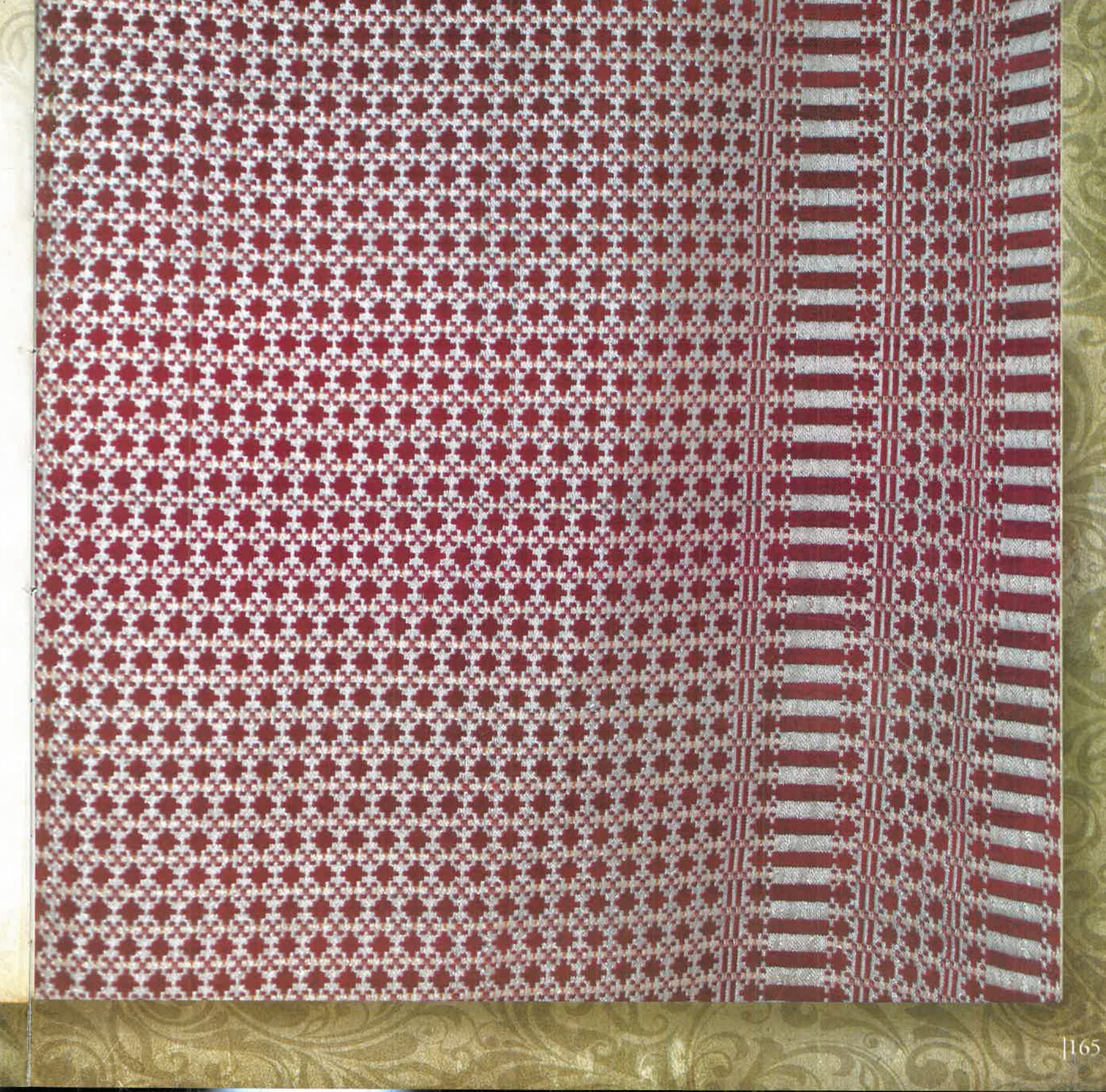
CONCLUSION

Consisting of, or generated from, such simple forms as the triangle and the square, geometric patterns were combined, duplicated, and arranged in intricate combinations, thus becoming one of the most distinguishing features of rug making. As a matter of fact, geometric ornamentation in Islamic art suggests a remarkable amount of freedom; in its repetition and complexity, it offers the possibility of infinite growth and can accommodate the incorporation of other types of ornamentation as well.

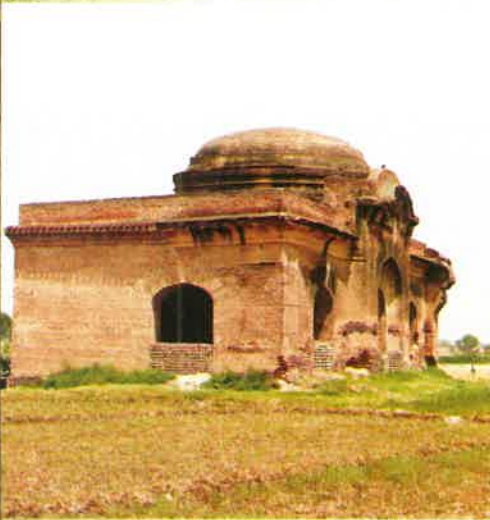
The four basic shapes, or “repeat units,” from which the more complicated patterns are constructed are: squares or four-sided polygons; the ubiquitous star pattern ultimately derived from squares and triangles inscribed in a multisided polygon. It is clear, however, that the complex patterns found on rugs include a number of different shapes and arrangements, allowing them to fit into more than one category.

The craftsmen are still using orthodox patterns. They do not take guidance nor hire a designer. The court manufacturers had their own designers. But now no one is following the strategy. The limited designs are being followed though they are aesthetically powerful traditional patterns. But to meet the challenge of this modern era there should be a proper way of handling this art.

At the same time, the industrialists should also link with media to upgrade this art on different items such as colours, designs and demand. The industrialists, involved in this art should participate in the different exhibitions to know the new levels of this running art. It can rightly be said that there is much need to promote this art in modern ways. As it has been observed, regarding this profession, the area, the people, culture and limited resources have not changed, so, there is need to focus on this art with galaxy eyes, first of all this art should be promoted on grass-roots level and expand it towards industry smoothly.



BEGUM KOT AND LODHI MOSQUE



The architectural heritage of Lahore and its surroundings was comprehensively looted and destroyed by the Sikhs. The British tried to restore the respect of Muslim monuments only towards the end of their heydays in the Subcontinent. Living monuments, standing on the surface of the ground, no matter how old they are, are not a part of archaeology. Yet the Archaeology Department was made their custodian and within the last 68 years or so not a single monument has shown any physical improvement.

It is generally believed that Pakistan is only rich as far as Mughal monuments and heritage is concerned. It is not so. In Pakistan, there are monuments the history of which vanishes into obscurity. *Moenjo-Daro* and Harappa are known sites. There are sites in Swan Valley and in Balochistan and even in Cholistan, which are believed to be even older than these. We are only sticking to those monuments which were discovered by British researchers like Henry Consens, Percy Brown or Mortimer Wheeler or J. P. Vogel. No one has done anything after the departure of these people. If someone wants to conduct research on heritage, he/she is discouraged to do so, in one way or the other.



Distant view of the Lodhi Mosque.



Panoramic view of the Lodhi Mosque from the eastern side





Remnant of the Lodhi Mosque showing the lost glory of the monument.



During the rule of Sikhs, areas like Lahore, Gujranwala, Wazirabad, Shadiwal, Gujrat, Sheikhupura and Eminabad were given due importance and, as such, prospered. The Sikh constructed a number of Gurudwaras and gardens but unfortunately not many of those buildings, gardens and ponds survive today. Even before the coming of the Sikh, the area was given great attention by the Mughals and towns like Shahdara, Gujranwala, Wazirabad, Gujrat and Bhimber had special significance to them. As Mughal rulers frequently were moved from Agra or Dehli to Kashmir, Lahore became a special halting place as well as *Shah-Dera* (*Shah* = King + *Dera* = encampment). Wazirabad was founded by Ilm al Din Ansari of Chinit otherwise known as Nawab Wazir Khan who constructed the two Wazir Khan Mosques in Lahore, one inside Delhi Gate and other inside Texali Gate. He also built a Wazir Khan Mosque in Multan which still survives in Mohallah Tolay Khan. Wazir Khan as the governor of Punjab under the Mughals, especially Jahangir and Shahjahan; also constructed a number of gardens and *baradaris* also.

At Bhimber, Nurjahan the famous consort of Jahangir built a *sarai* to facilitate the royal caravans that traveled to Kashmir and back seasonally. But before the coming of the Mughals a long series of Sultans ruled over the Punjab and a vast portion of the Subcontinent. Starting from Muizz-al-Din Ghuri down to the Lodhis to a number of families came in power and each one of them contributed its share in raising monuments of glory and significance. The last rulers, (before the arrival of Babur in 1526), of the Sultan clan were the Lodhis. These three sovereigns namely Behlol Lodhi, Sikandar Lodhi and Ibrahim Lodhi, made a noteworthy contribution in the field of architecture. The architecture of the Lodhis had some very significant attributes. Firstly, it was sturdy and robust. It had no delicate or artistic elements. Secondly, it always looked crude. And lastly, the picture it

represented was always gloomy and melancholy. Most of their buildings are in or around Delhi and they very frankly speak of these attributes.

Nevertheless, the Lodhis were responsible for introducing octagonal tombs with a surrounding veranda, having three entrances on each of the eight sides. These tombs stood on octagonal platforms. It is without doubt that before the advent of the Lodhi tombs, octagonal tombs had been built at Multan but they represented a different type and style. The two styles had no similarities. Like the tombs, the mosques built by the Lodhis were also hardy and stalwart. They too lacked decoration and inscriptions. One of their mosques still survives in Eminabad though in a very dilapidated state. This mosque speaks volumes about the care and respect which we exercise towards our religious monuments of the bygone days.

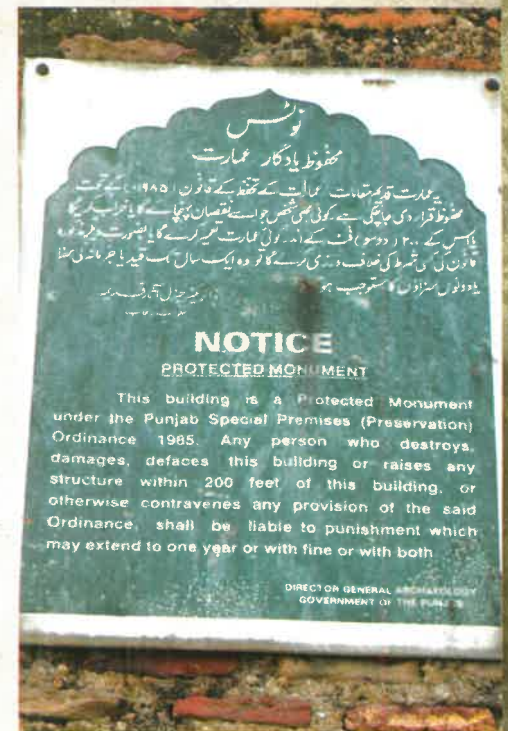
If we start our journey from Lahore and travel towards Gujranwala the first notable place we come across is Shahdara. The next most notable place is the industrial village of Kala Shah Kaku. Thereafter, there are three *mandis* like Saduke, Muridke and Kamonke. About eight to ten kilometers before Gujranwala we reach another small town on our right (to the east) called Eminabad. The road continues further until we begin to see the remains of old gardens, structure and corner pavilions been built in the style Mughal gardens. These are the remains of Sikh glory. In the distance we can see the high rising spires of Sikh gurudwara. The Baisakhi Mela which is the reminiscent of a Sikh culture is still held here. Around this place is the second leg of Eminabad. This is a very dirty place, full of dust, cow dung, garbage and rubbish. After zig-zagging through the agglomeration of houses we continue our journey eastward. After traveling a couple of kilometers or little more we reach a water pond on our right. It is in a ruinous shape.

Close to this pond there is another water pond, stepped and square in size. This is a typical Hindu construction. Like the first one, this pond too is in shambles but retains some recognisability. Its massive steps about four feet wide and two feet high still survive in patches. On the four sides the boundary wall also exists though in sporadic patches. Four gates which provided entrance to the pond have also managed to outlive the treachery of time. On the north-eastern corner of the pond survives portion of the filtering plant. The rain water which served this pond was filtered here. It is an amazing piece of contrivance and, to some extent, resembles the filtration system provided by the Mughals for the water pond at Hiran Minar.

In the same corner, a little south of the plant there exist the remains of a mosque believed to be belonging to the Lodi period, which one of the Lodhis, no one can say with authority. The mosque is wholly built of small brick and has a rather queer plan. It has a sanctuary, a veranda, two chambers flanking the sanctuary and then two small rooms behind (to the west) the two large rooms which flank the sanctuary. These smaller rooms have low roofs. The sanctuary is separated by walls which have arched windows above the level of human beings. The roofs of all the rooms except the sanctuary have low-domical construction, are rendered in brick.

The sanctuary is an octagon with a *mihrab* in the western wall. Each wall is flat but as they go up pseudo-arches have been created in them on each side. All arches are semi-circular but with a suggestive point or apex. Interestingly arches are not made of voussoirs but by using over-sailing (horizontal) bricks. Above these arches are rows of miniatures pendentives in three tiers. The upper tier of pendentives rises up gradually transforming into smooth surface of the building art and fully expresses the versatile character, use and manipulation of brick.

The dome over the sanctuary rests on a drum or stilt. The dome has typical Sultanate or Pathan character having a low profile, segmental in section. Owing to utter negligence it is spilt at two places resulting in massive voids. On the northern side in the western corner a flight of steps provide access to the roof. The steps are just eighteen inches wide. The riser are over a foot and treads very narrow. Northern and eastern sides of the mosque are in complete shambles. The roof has caved in partially. Western side also offers a pathetic look. There is a need for a massive restoration work for the conservation of this architectural heritage.







THE MAUSOLEUM AT KOTLI MAQBRA



Damaged portion of the Stalactite at the upper portion of the tomb.

Carrying on along the black top road in an easterly direction on the alignment of the old road that headed for Amritsar from Eminabad, one reaches the vicinity of the villages of Shadimatta and Saboki Dandian. Here, right outside the village of Kotli Maqbara, a singularly eye catching sight rises out of the absolutely flat farmlands: a large domed building with four stubby minarets at each corner.

Constructed on a high plinth of deep red sandstone, it was at one time an opulent building meant to please the eye of beholder, but is now in an advance state of decrepitude. Most of the plaster from the dome that was at one time was decorated with the chevron pattern so popular with the Mughals is gone, and the multi-coloured mosaic inlay on the domes of the minarets is also mostly lost. The facades of the building are plain in a deep red with a few cracks running through them here and there. The minarets are equipped just below their cupolas with multi cupsed arches. These, according to Rizwan Azeem, the architect, are the most interesting and





Main chamber of the sanctuary.

definitive dating feature for they were introduced in the period of Shahjahan. The square chamber which is accessible from any one of four doors on the cardinal points of the compass is empty. From the south an arched tunnel leads into the subterranean burial chamber with three graves. Of these the one in the centre is now draped with the green silk sheet reserved for saints and holy men.

Built as it is in the middle of a great nowhere and in the absence of any accessible historical reference to it, it has quite naturally acquired a metaphysical complexion and the locals attribute it to the *jinns*. A holy man, they relate, died and the *jinns*, who were his disciples, were constructing this building in the dark of night when a woman from a neighbouring village began to churn the milk from her she camel. Fearing the day was about to



The drum of the dome (left), the turret and the surrounding of the tomb.



A Mihrab like construction in the main chamber of the tomb.



The passage leading to the subterranean chamber containing the grave of the saint.



Surviving tilework on the apex of the dome and turrets.

break and that they would be discovered the *jinns* made off posthaste.

Presently they realized that they had been obligated to abandon their work because of a very early rising woman. 'May your milk never yield butter.' They cursed her for fooling them into believing that day was about to break, and so it has been from that day that camel's milk has never yielded any butter. And so too, has this tomb since been referred to as *Deo Minara* – the *Jins'* Minaret.

It is interesting to note that here are at least two more mausoleums where similar stories are related. The one of Khalid Walid near Kabirwala (Khanewal District) and the other of Saddam Shaheed near the village of Sarwarwala (Muzaffargarh District).



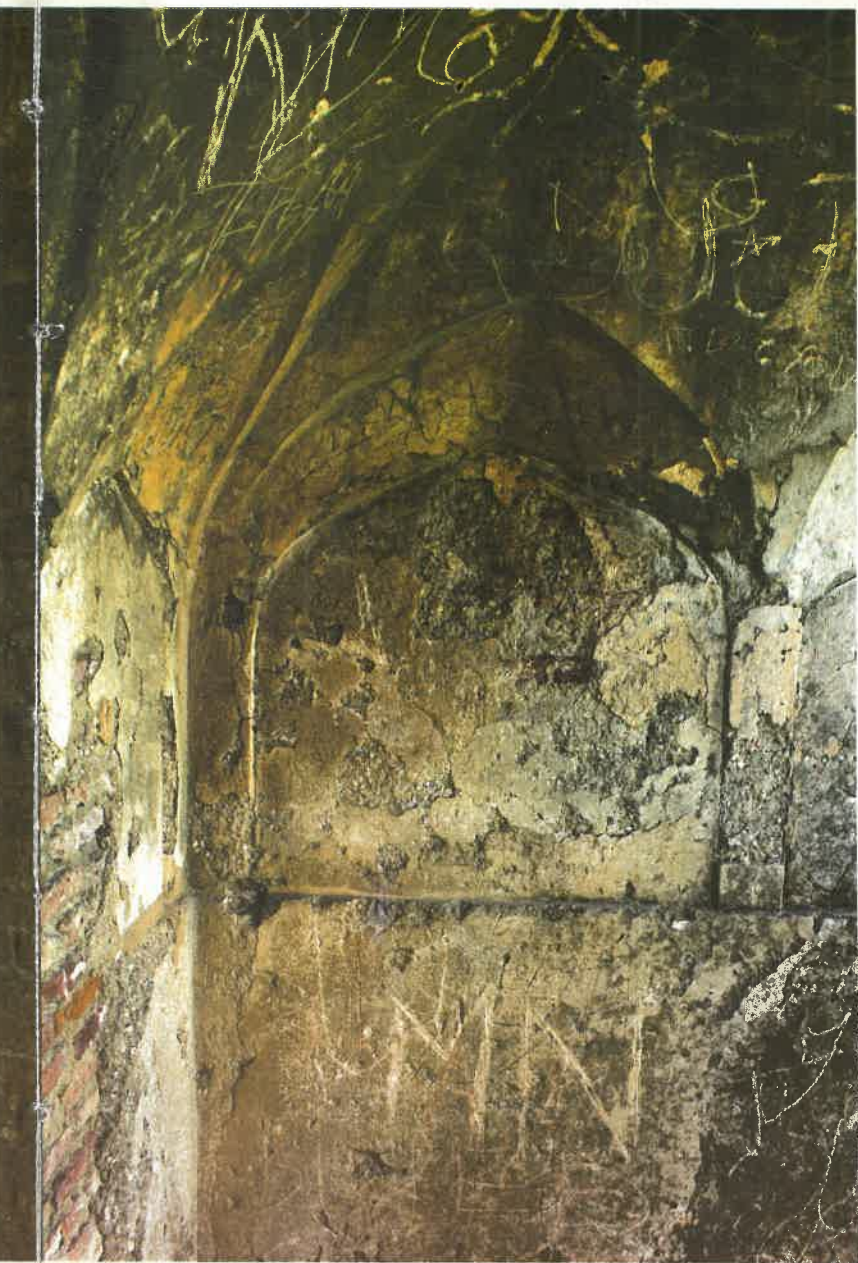


Kotli Maqbra with its different views.





Opening from the foyer at the first level of the tomb.



Depressed arch.



Squinch arch comprising honeycomb.

History, however, has another story to tell: this is the tomb of Diwan Abdul Nabi Khan who was the governor of Wazirabad under Shahjahan and Aurangzeb, who, according to Dr. Saifur Rahman Dar, the archeologist, was also the tutor of the grandchildren of the illustrious Nawab Saadullah Khan, the prime minister under Shahjahan. What is not related why such an important personality should have been buried in this great wilderness, as it surely must have been towards the end of the 17th century when he died. However, it can be conjectured that this nobleman either died travelling down the direct road from Wazirabad to Amritsar and Delhi which passed through this countryside or was out hunting when he met his end and was buried here.

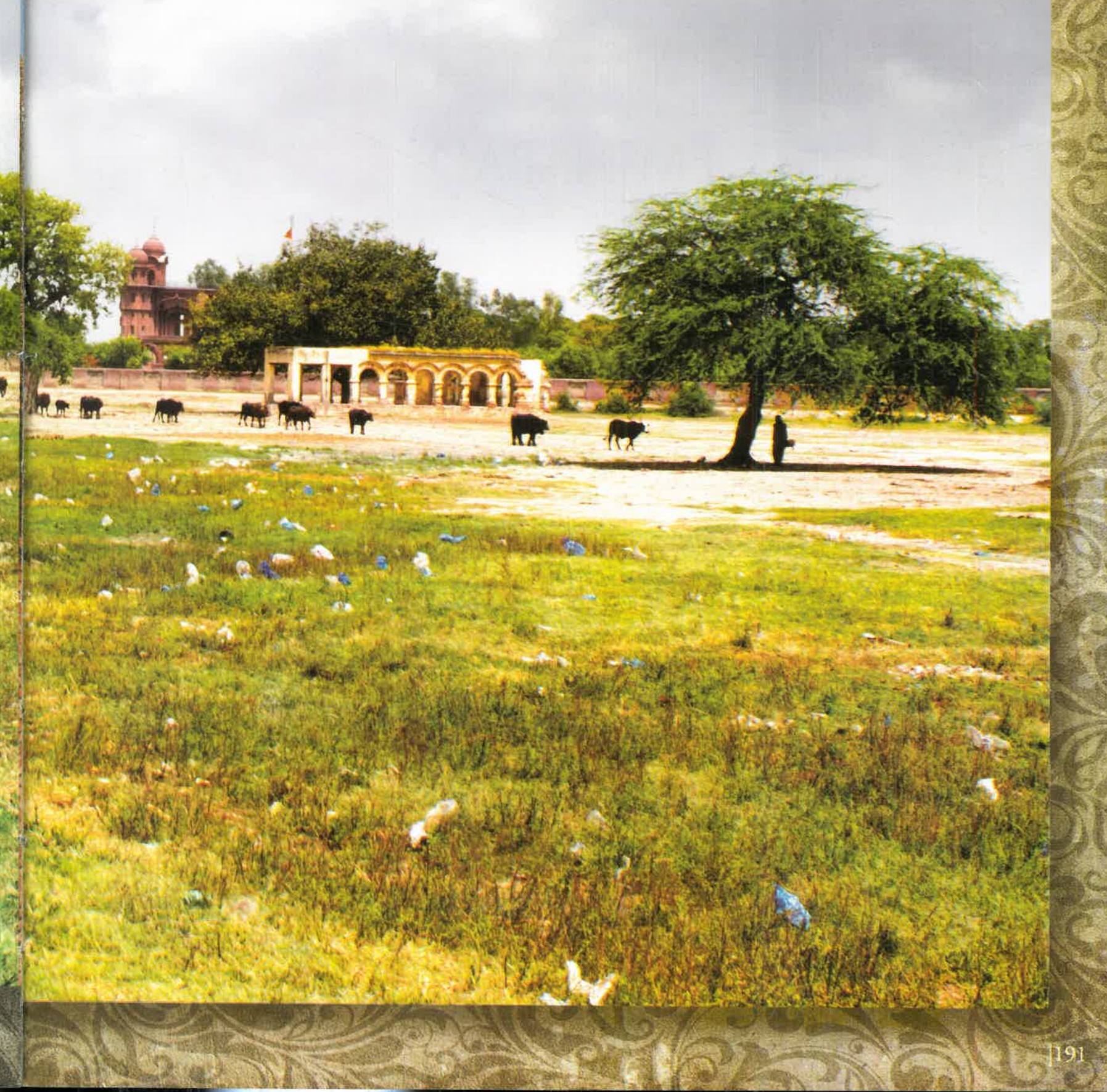
Interestingly, this beautiful Mughal monument has not received any mention from British archaeologist because, Dr. Dar believes, they were overwhelmed by their discoveries of Mohenjodaro, Haraappa and Taxila and had no interest in later Muslim monuments. This disinterest, sadly was passed on to our archaeologists of the post Partition era. And although this is a protected monument, lack of care and preservation has led to its dilapidation.







*Distant view of Rori Sahib, Eimanabad,
Gujranwala.*



EMINABAD



Baba Guru Nanak Dev Ji.

Punjab, the home of the Indus man, in whose endeavors the earliest Indian civilization craved to seek its form and character, discovered itself, on its very outset, in the totality of life, striving to create its own cities, from bricks, windows, ventilators, doors, walls roofs, floors, drains, baths, alcoves and lamp-stands to a total architecture, and from lanes, roads, public baths, pools, covered drains and community halls to all that could be thought of in terms of civil amenities. It created its own systems, to include engraved seals to trade with, script for storing experiences and sending messages, granaries for collecting food-grains, pans, pots and other utensils for cooking food, storing water and preserving other things to metal casting for manufacturing weapons for self defense and to hunt. It discovered out of its own being, and out of the things beyond, the dance and music to rejoice with, colours to express aesthetic delight and creativity and toys for children to play and learn, innovated figurines and iconographic relics for representing its art-forms and votive images and such figures as those of a *yogi* or *purohit*, and the motifs, looking like phallus, for personifying its idea of the divine and its symbolic form of worship.



Rori Sahib the architectural fantasy showing an amazing dexterity.



A little later, the plains of Punjab, the banks and waters of its rivers, its distant hills, valleys, and woods hummed with the hymns of Vedic *rishis*, but the echoing melodies did not sustain for long, as in them Punjab did not apperceive that totality of life, it appears to have always craved for. Foreign invasions, massive and frequent, began eroding the lands of Punjab, it witnessed a lot of violence, cruelty and oppression, but despite that it fought bravely to its ends, it were neither violent, nor cruel, nor oppressive. Punjab sought itself in courage and formidability but was never characterized as a land of mere warriors. It embraced element of passion and emotion, its fields, meadows, skies and horizons resounded with melodies of forgotten love, separated friends, pangs of departed ones, and pain and pathos, and it danced to a rhythm, and boisterously, to the jubilation of exuberant hearts around the heap of harvested crop, or around a camp-fire, yet Punjab did not seek to identify itself in dance or music, in romance or love, in song or sorrow, in jubilation or pathos, or in blood or emotion.

The soil of Punjab essentially sought itself in balance, harmony and synthesis. The multiplicity rather than the absoluteness of life, was more akin to Punjab. As had Indus shaped its earliest life, its rivers seem to have always shaped its vigorous multiplicity. Like these rivers it streamed, slow or fast, in lean summer ripples or in mighty monsoon floods, well within its bounds, or beyond, superceding them sometimes, but conceding finally to their authority, across both, the sterile expanse of sands and the affluent lands.

The cult of life in Punjab had, thus, its earliest roots in the wholeness of the Indus life. Different from a tradition of thought, theology or rituals, or that of literature, arts, or music, or of romance, chivalry or sacrifice, Punjab discovered itself in life's totality, instead of any of its excellences, and in man, rather than in individuals. And, it was perhaps in tune with this spirit



of the soil of Punjab that the Sikhs had themselves to merge into their role and deeds, and the individual was thus institutionalized.

Whatever its distant past, roots or inspirations, the globally known Punjab of the day appears to have a past receding to just some five hundred years or so, when a might tradition was born or re-born. It was essentially born of Guru Nanak's spiritualism consisting of both, theology and devotion. It encompassed within it his ethical consideration revering individual goodness as the essence of the universal goodness, his humanism, emphasizing casteless creedless love, fraternity and equality as man's supreme attributes and his socialism requiring all to meet, communicate, pray and feed together for knowing the mankind better, developing restraint and self-discipline and love for each other and for mutually realizing Him. Nanak's tradition sought to institutionalize authority, the Guruship in his own case, which imparted to it unity, impersonality and perpetuation, aiming at building a good individual, better society and a stronger nation.

With Guru Nanak's tradition was conceived a new manhood, new society and a new nationhood. This newly conceived man was Guru Nanak's Sikh, the creation of his tradition, neither better nor worse, but essentially different. Superiority, or supremacy, was never aimed at, or even favoured, for in Nanak's tradition, which strove otherwise at equalizing all, and at discovering the individual in his impersonal role, no one, whosever, the Guru or the Sikh, had a place either below or above others.

Guru Nanak was born on 15 April 1469 at Rāi Bhoi Kī Talwaṇḍī (present day Nankana Sahib near Lahore. His parents were Kalyan Chand Das Bedi, popularly shortened to Mehta Kalu, and Mata Tripta. His father was the local (accountant) for crop revenue in the village of Talwandi. His parents were both Hindu and belonged to the merchant caste.

He had one sister, Bibi Nanki, who was five years older than he was. In 1475 she married and moved to Sultanpur. Nanak was attached to his sister and followed her to Sultanpur to live with her and her husband. At the age of around 16 years, Nanak started working under Daulat Khan Lodhi, employer of Nanki's husband. This was a formative time for Nanak, as the *Puratan* (traditional) *Janamsakhi* suggests.

Commentaries on his life give details of his blossoming awareness from a young age. At the age of five, Nanak is said to have voiced interest in divine subjects. At seven, his father enrolled him at the village school as was the custom. Notable lore recounts that as a child Nanak astonished his teacher by describing the implicit symbolism of the first letter of the alphabet, which is an almost straight stroke in Persian or Arabic, resembling the mathematical version of one, as denoting the unity or oneness of God. Other childhood accounts refer to strange and miraculous events about Nanak, such as one witnessed by Rai Bular, in which the sleeping child's head was shaded from the harsh sunlight, in one account, by the stationary shadow of a tree or, in another, by a venomous cobra.

On 24 September 1487 Nanak married Mata



Through the canvas of an artist the scene when Rai Bular witnessed the miraculous events about Guru Nanak.

Baba Guru Nank (centre), Bhai Mehta (left) and Bala (right).



Sulakkhani, daughter of Mūl Chand and Chando Rāṇī, in the town of Batala. The couple had two sons, Sri Chand (8 September 1494 – 13 January 1629) and Lakhmi Chand (12 February 1497 – 9 April 1555). Sri Chand was the founder of the Udasi sect of Sikhism.

Gurdas, a scribe of the Gurū Granth Sahib, also wrote about Nanak's life in his *vārs* (poetical accounts). Although these too were compiled some time after Nanak's time, they are less detailed than the *Janamsākhīs*. The *Janamsākhīs* recount in minute detail the circumstances of the birth of the guru.

Gyan-ratanavali attributed to Bhai Mani Singh who wrote it with the express intention of correcting heretical accounts of Guru Nanak. Bhai Mani Singh was a Sikh who was approached by some Sikhs with a request

that he should prepare an authentic account of Guru Nanak's life. Bhai Mani Singh writes : Just as swimmers fix reeds in the river so that those who do not know the way may also cross, so I shall take Bhai Gurdas's *var* as my basis and in accordance with it, and with the accounts that I have heard at the court of the tenth Master, I shall relate to you whatever commentary issues from my humble mind. At the end of the *Janamsakhi* there is an epilogue in which it is stated that the completed work was taken to Guru Gobind Singh for his seal of approval. Guru Sahib duly signed it and commended it as a means of acquiring knowledge of Sikh belief.

One popular *Janamsākhī* was allegedly written by a close companion of the Guru, Bhai Bala. However, the writing style and language employed have left scholars, such as Max Arthur Macauliffe, certain that they were composed after his death. According to the scholars, there are good reasons to doubt the claim that the author was a close companion of Guru Nanak and accompanied him on many of his travels.

Rai Bular, the local landlord and Nanak's sister Bibi Nanaki were the first people who recognised divine qualities in the boy. They encouraged and supported him to study and travel. Sikh tradition states that at around 1499, at the age of 30, he had a vision. After he failed to return from his ablutions, his clothes were found on the bank of a local stream called the Kali Bein. The townspeople assumed he had drowned in the river; Daulat Khan had the river dragged, but no body was found. Three days after disappearing, Nanak reappeared, staying silent. The next day, he spoke to pronounce:

"There is neither Hindu nor *Mussulman* (Muslim) so whose path shall I follow? I shall follow God's path. God is neither Hindu nor *Mussulman* and the path which I follow is God's."

Nanak said that he had been taken to God's court. There, he was offered a cup filled with *amrita* (nectar) and given the command,



“This is the cup of the adoration of God’s name. Drink it. I am with you. I bless you and raise you up. Whoever remembers you will enjoy my favour. Go, rejoice of my name and teach others to do so. I have bestowed the gift of my name upon you. Let this be your calling.”

From this point onwards, Nanak is described in accounts as a Guru, and Sikhism was born.

The main basic belief of Sikhism is no revenge, kindness, and peace. Sikhism is one of the most recently formed religions in the world. The Sikhs, which are what the people who follow the religion are called, follow the teaching of *Guru Granth Sahib* (the holy book for the Sikhs).

Nanak’s teachings can be found in the Sikh scripture *Guru Granth Sahib*, as a vast collection of revelatory verses recorded in Gurmukhi. From these some common principles seem discernible. Firstly a supreme Godhead who although incomprehensible, manifests in all major religions, the Singular “Doer” and formless. It is described as the indestructible (undying) form.

Nanak describes the dangers of egotism (*haumai*- “I am”) and calls upon devotees to engage in worship through the word of God. *Naam*, implies God, the Reality, mystical word or formula to recite or meditate upon (*shabad* in Gurbani), divine order (*hukam*) and at places divine teacher (*guru*) and guru’s instructions) and singing of God’s qualities, discarding doubt in the process. However, such worship must be selfless (*sewa*). The word of God, cleanses the individual to make such worship possible. This is related to the revelation that God is the Doer and without God there is no other. Nanak warned against hypocrisy and falsehood saying that these are pervasive in humanity and that religious actions can also be in vain. It may also be said



that ascetic practices are not favoured by Nanak, who suggests remaining inwardly detached whilst living as a householder.

Through popular tradition, Nanak's teaching is understood to be practised in three ways:

- Vaṇḍ Chakkō:*** Sharing with others, helping those with less who are in need.
- Kirat Karō:*** Earning/making a living honestly, without exploitation or fraud.
- Naam Japna:*** Meditating on God's name to control your 5 evils to eliminate suffering and live a happy life.

Nanak put the greatest emphasis on the worship of the Word of God (*Naam*

The Nishan sahib is a Sikh triangular flag made of cotton or silk cloth, with a tassel at its end.



Japna). One should follow the direction of awakened individuals (*Gurmukh* or God willed) rather than the mind (state of *Manmukh*- being led by self will)- the latter being perilous and leading only to frustration.

Reforms that occurred in the institution and both Godhead and Devotion, are seen as transcending any religious consideration or divide, as God is not separate from any individual.

Although the exact account of his itinerary is disputed, he is widely acknowledged to have made four major journeys, spanning thousands of kilometres, the first tour being east towards Bengal and Assam, the second south towards Sri Lanka, the third north towards Kashmir, Ladakh, and Tibet, and the final tour west towards Baghdad, Mecca and Medina on the Arabian Peninsula.

Nanak crossed into Arunachal Pradesh and visited most of the part. First

while going to Lhasa (Tibet) he passed through Tawang after crossing from Bhutan and entered Tibet from Samdurang Chu. He returned from Lhasa and went to the famous monastery Samye and entered Pemoshubu Menchukha in Arunachal Pradesh. He meditated for some time at this location. From Menchukha he went back to Tibet, brought the residents of Southern Tibet and got them settled in Menchukha. Thereafter through Gelling and Tuting he proceeded to Sadiya and Braham-Kund, before entering the state of Assam again.

Nanak was moved by the plight of the people of world and wanted to tell them about the “real message of God”. The people of the world were confused by the conflicting message given by priests, pundits, *qazis*, *mullahs*, etc. He was determined to bring his message to the masses; so in 1499, he decided to set out on his sacred mission to spread the holy message of peace and compassion to all of mankind.

Most of his journeys were made on foot with his companion Bhai Mardana. He travelled in all four directions – North, East, West and South. The founder Sikh Guru is believed to have travelled more than 28,000 km in five major tours of the world during the period from 1500 to 1524.

In 1499 Nanak embarked on his Divine Mission and went towards east, west, north and south and visited various centers of Hindus, Muslims, Buddhists, Jainis, Sufis, Yogis and Sidhas. He met people of different religions, tribes, cultures and races. He travelled on foot with his Muslim companion named Bhai Mardana, a minstrel. His travels are called *Udasis*. In his first *Udasi* (travel), Nanak covered east of India and returned home after spending about 6 years. He started from Sultanpur in 1499 and went to his village Talwandi to meet and inform his parents about his long journey. His parents wanted their young son to provide comfort and protection for them in their

old age and so they told him they would prefer it if he did not go. But he told them that the world was burning in the fire of *Kalyug* and that thousands and thousands were waiting for the Divine message of the Almighty for comfort, love and salvation. The Guru, therefore, told his parents, "There is a call from Heaven, I must go whither He directs me to go." Upon hearing these words, his parents agreed and gave their blessings. So Nanak started his mission and the roots of Sikhism were laid down first towards the east of India.

Nanak appointed Bhai Lehna as the successor Guru, renaming him as Guru Angad, meaning "one's very own" or "part of you". Shortly after proclaiming Bhai Lehna as his successor, Guru Nanak died on 22 September 1539 in Kartarpur, at the age of 70. During his sojourns which Guru undertook within Punjab one particular place he visited was Eminabad. The famous traveler and scholar describe the visit of Guru Nanak to Eminabad in the following words:

"Legend has it that Baba Guru Nanak, the founder of the Sikh religion, was passing this way when he was benighted near a heap of shattered bricks and pottery (*rori*, in Punjabi) on the outskirts of the town of Saidpur, as Eminabad was then known. Making him as comfortable as possible on this heap he spent a night there. This was in the early years of the 16th century. And when the Sikh religion was founded this spot naturally became sacred to them and came to be known as Rori Sahib.

Sometime during the reign of Shahjahan or afterwards, a baoli was built near this site. The dating of the construction in this case being facilitated by the multi cusped arch leading to the level of the water. This perhaps was the show of piety of some king or governor moved by the plight of the pilgrims

at the annual festival of Baisakhi in the heat of April in Punjab. Only the baoli remains; if there was a serai or a mosque it has long since disappeared.

With the rise of Sikh power in the area a small Gurudwara was built to mark the exact spot of Guru Nanak's night of penance. Soon afterwards the annual Baisakhi festival began to be held here, which, within a few years, came to be regarded as the largest Baisakhi congregation in all of India. In the second decade of the 20th century the rich and powerful Sikh families of Gujranwala decided to enlarge and embellish the Gurudwara. And what they did certainly was embellishment of nothing else.

Although the basic Gurudwara remained the same, an ostentatious gateway along with several attached rooms was built in a flamboyant amalgam of various building style. There are the multicusped arches that were borrowed from the nearby baoli, there are high and bulbous domes and there are free standing arches foliated with the chunky characters of Gurumukhi script, while the volute minarets on either side of the entrance spring from bases supported by voluptuous curves.

The building can best be described in the words of eminent architect Kamil Khan Mumtaz: "It is an architectural fantasy showing an amazing dexterity with which brickwork has been used to produce a plastic and almost sensuous quality. The production of these daring forms which are based on traditional precedent has extended the possibility of the use of bricks to a hitherto unknown limit. Whoever designed this building, was he a trained architect, most certainly was impressed by Gaudi, the famous Spanish architect of the early 20th century; if not, then he had an admirably original and innovative mind, which was coupled with a boldness that came from a mastery of traditional architecture."

But the building was funded by donations and the construction progressed slowly. Perhaps too slowly for at the time Partition it was yet unfinished and so it has remained to this day.

After the great transmigration of 1947 the Gurudwara fell into disuse and it was not several years after Partition that Sikhs from abroad started resorting here once again for the annual Baisakhi festival. But the hallowed pond where the pilgrims once did their ablutions is now dry and filled with rank vegetation. But the aged and slightly hard of hearing chowkidar faithfully washes the floor of the Gurudwara every day and resolutely disallows photography if one does not have a "letter from the Deputy Commissioner." But long before either the Gurudwara or the baoli was built it was Raja Salvahan, the Rajput ruler of Sialkot who is said to have founded this town in the first century BC. The original name is lost in the mystery corridors of time but according to the Imperial Gazetteer of India it was at one time known as Saidpur and when Babur arrived in this part of the Punjab in the winter of 1525 on the invitation of Daulat Khan Lodhi he was resisted by the people of this town. But unable to stem the tide of Mughal arms the town was subjugated and the male population was ruthlessly put to the sword, while the women and children were taken prisoner.

One of the older male prisoners was condemned to work a corn grinding mill, and soon it became common knowledge that the mill was turning by itself while the old man simply added the corn. When he heard of this miracle Babur came to see it for himself and was deeply impressed by the personality of the holy man. He was set free and upon his request the rest of the prisoners taken from Saidpur got their freedom. This man of God was none other than Baba Guru Nanak and Chaki Sahib, the mill of his imprisonment, situated in one of those many nondescript alleyways of Eminabad, is venerated to this day by his adherents.

When Sher Shah Suri defeated and ousted Humayun, the second Mughal emperor, he destroyed the town of Saidpur – an action that was perhaps triggered by the residents' show of loyalty for the Mughals. In its place he ordered the building of a new settlement to the south east of the older site, this town he called Shergarh after himself. But Sher Shah Suri was arrested in his career by an explosion outside the battlements of the fort of Kalanjar and within twelve years of his death his empire had weakened sufficiently to allow Humayun to return to reclaim his father's kingdom.

The Afghan garrison of Shergarh resisted the Mughals and a long siege ensued under the command of Emin Beg one of Humayun's foremost generals. Driven to hunger by the cutting off of supplies the Afghans eventually submitted and the town that Sher Shah Suri had built to immortalize his name was put to the torch. Today only a windswept mound answers to the name of that town where particularly heavy rainstorms still sometimes turn up coins and other artifacts of the Suri reign.

Within six months of regaining his father's empire Humayun died as he was coming down the stairs of his library (where, incidentally, he was not reading but flying his pigeons! Interestingly enough this building, the Sher Mandal, had been built by his old adversary, Sher Shah Suri), and the empire fell to the young Akbar. It was during his reign that the general Emin Beg was ordered to restore the old town of Saidpur, and true to form the new settlement was named Eminabad. A few years later – in 1610 – William Finch, a peripatetic English trader, mentioned Eminabad as being 18 *kos* from Lahore and that it was a “faire city”

That is history, or whatever one can piece together from the few fragmentary references available. Legend, however, attributes the name of Eminabad to Amina, the wet nurse of Feroz Shah (c 14th century AD).

The Grand Trunk Road passed by Eminabad on its way to Wahndo, Kali Suba and onwards to Amritsar and as it was a major town in this area, the Mughals made it a pargannah in the province of Lahore. Surrounded by rich and fertile farmlands it seems to have thrived well and paid a handsome amount in yearly taxes (Rs 900,000/-) to the Mughal court. Anarchy followed the death of Aurangzeb Alamgir and in the year 1760 the Mughal governor of Eminabad was dispossessed by Sardar Charrat Singh, the grandfather of Maharaja Ranjit Singh. From then on it remained with the Sukerchakia *misl* ruling from Gujranwala. Maharaja Ranjit Singh on assuming power gave the town as jagir to Raja Dhyani Singh of Jammu and for several decades after that the prime ministers for the state of Kashmir came from the rich Hindu families of Eminabad.

The rich and magnificent havelis that the families of the *diwans* built are symbolic of their artistic refinement and aesthetic sense and also testify their deep seated desire to live in a surrounding of elegance and beauty: for them function ability and beauty were inseparable. In Mohallah Havelian one can see three or four storeyed buildings with facades that simply dazzle the eye. There are large bay windows with intricately carved *jharokas*, multicusped and plain arches decorated with cut bricks and stucco work, doors profusely carved to show the gods and goddesses of the Vedic pantheon and best of all are the facades themselves, painted to the point of saturation with flowing vines, multi coloured flowers of every description possible and platters full of the fruits of Kashmir and Kandahar.

The interior were faithfully built in the traditional style of haveli architecture with the main doorway leading into the *deori* (foyer) which led into the central atrium that was open to the sky. This was surrounded on one side by rooms that were utilitarian in nature, kitchen, store, toilets etc while the other two sides were occupied by the sitting room and a couple of bedrooms.

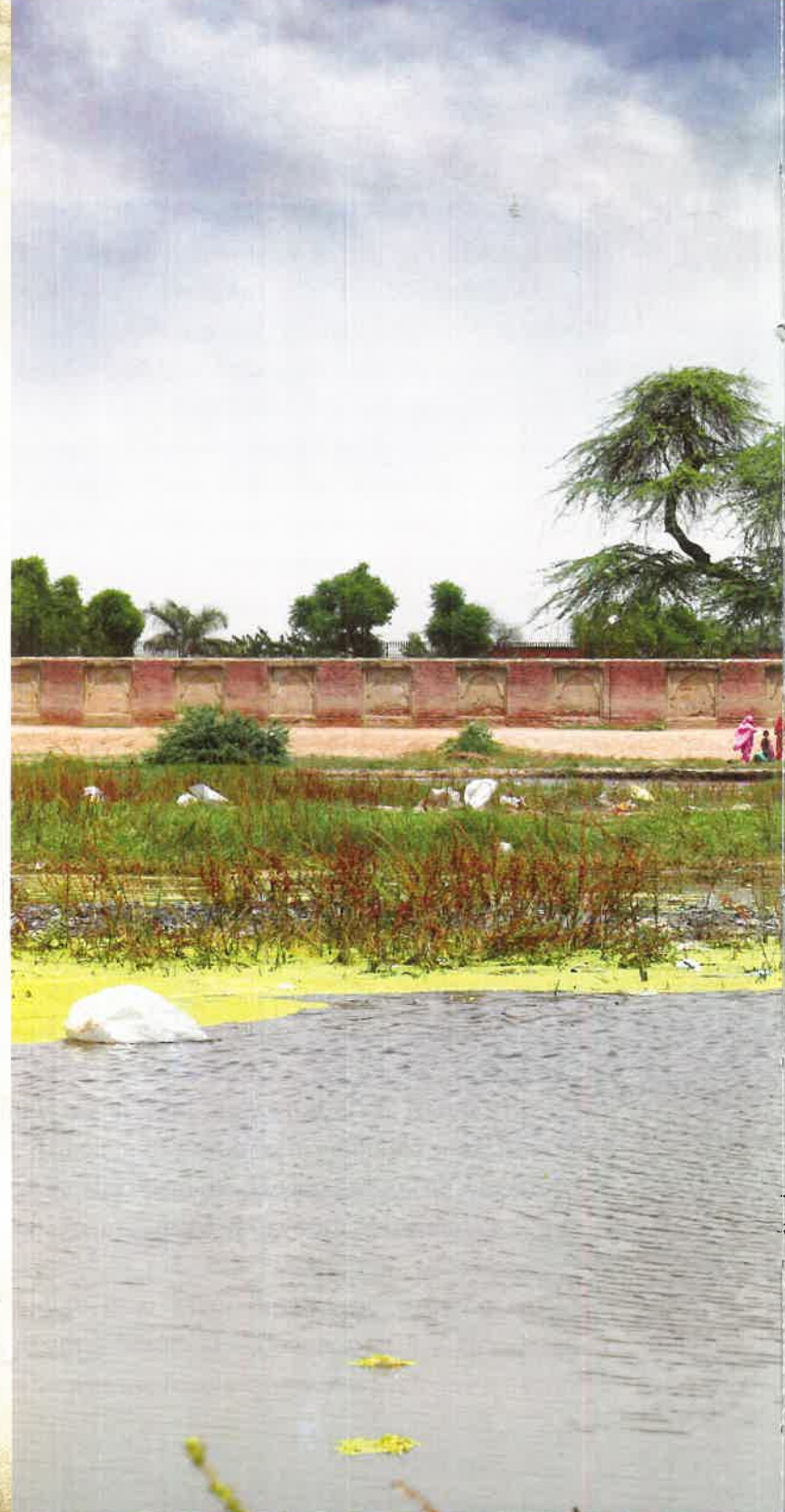
On one side was the stairway that led to the rooms on the upper floors. All this is still there to be seen in Eminabad but the sight will doubtlessly break the hearts of her erstwhile sons or, for that matter, of anyone else who cares, for these crumbling reminders of their cultivated taste are now inhabited by the town's surrogate children who arrived here to take over what was Evacuee Property after the holocaust of 1947. To them these were possessions easily acquired in exchange for some untruths of the 'immense wealth' they had been forced to abandon in India. They were devoid of any love for the land and the culture that belong to it, and therefore without any feeling for what was now theirs.

Sadly, in the last sixty nine years these magnificent mansions have been heartlessly allowed to waste away – never has a hand moved to preserve them. No sleep was lost if, a priceless fresco was ruined by the elements or if a portion of an intricate *jharoka* fell off. To the surrogate sons of Eminabad this does not matter in the least for when the whole building is finally declared dangerous by the authorities they will simply claim properties elsewhere and move on. They only stand to gain from the destruction of the culture of Eminabad. *Mohalla Havelian* that must have been an enviable address in the 19th century is sadly decrepit.

Interestingly, I remarked to one such "refugee", as he still called himself, (not, however, in Eminabad but in Alipur Chattah) if it would do him any good to care for the house that had provided him and his family shelter for the last almost half century. In response he patted his fat paunch and said if he only had time enough to fill that he was thankful to Allah, and could not bother about looking after the house. Surely it is not only a matter of simple existence it is much more than that: it is an insatiable greed to have more, for such are the dictates of an acquisitive society.

Most of Eminabad is even today constructed from the thin, narrow tiles that were used in mediaeval India and have been cannibalized from older buildings. It is not unusual to see a modern brick wall growing onto one built perhaps almost two hundred years ago. Amid the course cemented structures of today it is not impossible to come upon a profusely carved door here or a multicusped arch there – the town is an intriguing admixture of the ancient and the modern.

Once there must have been a protective wall around the town now only one gate remains that leads into a crowded, narrow bazaar. Like the town its bazaar, too, is a victim of changing times: in the 1880s the new railway line between Lahore and Rawalpindi was laid some three miles to the west of Eminabad. The Grand Trunk Road naturally aligned itself with the new railway and from then onward history bypassed the once important town.”









WAZIRABAD

Wazirabad is an industrial city located in Gujranwala District, Punjab, Pakistan. Wazirabad is situated on the banks of the Chenab River nearly 100 kilometres north of Lahore on the Grand Trunk Road. It is 45 kilometres from Sialkot, 30 kilometres from the district capital Gujranwala and about 12 kilometres from Gujrat. The city of Wazirabad is the headquarters of Wazirabad Tehsil, an administrative subdivision of the district, the city is itself subdivided into 5 Union Councils. Wazirabad City is located near the south banks of the Chenab River near a village Chanawan where the picturesque Nala Palkhu, a snow stream from the Himalayas joins to this big river.



Palkhu Nala.



Wazirabad, literally the city of the Wazir, was first settled in 1542 CE. In 1636 CE Wazir Hakim Ilm-ud-Din, an amir of Shahjahan constructed the first ever residential building of Wazirabad namely Musaman Burj on the bank of Palkhu Nala. Hakim Shaikh Ilm-ud-Din Ansari, a native of Chiniot, who was appointed court physician to Shahjahan, later became a governor of Lahore. He was commonly known as Wazir Khan, a popular title bestowed

Palkhu Nala (now a stinking sewer).

upon him (the word *Wazir* means ‘minister’ in Urdu and Persian). Wazir Khan is credited for laying the foundation of Wazirabad. He also built the Wazir Khan Mosque in Lahore. The mosque is inside the Walled City and can be accessed from Delhi Gate. The mosque contains some of the finest examples of Kashani tile work from the Mughal period. He built many buildings in the city of Lahore. The mosque was built in 1635 to enclose the tomb of Miran Badshah (a Sufi saint) and currently, his tomb lies in the courtyard of the mosque. The mosque replaced the Mosque of Mariyam Zamani Begum as the city’s Jama Masjid (Friday Mosque).

Khan allotted the various shops as well as the houses on the sides of the streets adjacent to the mosque as waqf to the mosque. The income of the waqf along with the money raised from the sara’is and baths nearby were used to build the mosque. Historian Stephen Alter writes that the “mosque itself is virtually impossible to see from outside” due to the various buildings surrounding the mosque.”

A Pakistani Lollywood movie “*Khuda Ke Liye (For God Sake)*” was shot in the mosque. The movie portrays themes of religion, religious perceptions and religious hypocrisy in Islamic Pakistani society. In Wazirabad during the reign of Emperor Aurangzeb another building namely Shish Mahal at the east of Musaman Burj was built during 1705 CE. After the decline of the Mughal Empire, the Sikhs, who were natives of Punjab formed a secular empire and took charge of Wazirabad.

Sher Shah Suri established a mail station on the south bank of the Palkhu Nala about a kilometre west of his Grand Trunk Road as it passed through the hamlet of Nizamabad which is today suburb of Wazirabad. No sarai appears to have been built here for none of the later traveller’s mentions anything of the sort but the chunky ruin of Sher Shah’s mail station still



A surviving Dak-khana of Sher Shah Suri.



Two openings of the Dak-khana.



Surviving blind multifoil arch.



Squinch arch.





Different views of the Dak-khana.

stands by the side of the G.T Road opposite Wazirabad railway station. Over the years I have seen this historic building decaying and even remember the existence of a small connected cubicle which is now gone. Local elders point to a grove of trees about two hundred meters away and remember seeing the remains of a building that stabled the horses of the mail riders. Happily, the mail station has been declared a protected monument and the Department of Archaeology is planning its restoration.

But even the building of Sher Shah's mail station could not boost the area into any semblance of town for the highroad continued southwards through Nizamabad to Dhaunkal. It was during the reign of Shahjahan (1627-1666) that his much favoured governor of Lahore, Hakim IImuddin, and better known as Wazir Khan ordered the building of a town nine kilometres to the west of Sodhra and called it Wazirabad after himself.

Doubtlessly there must have been a few royal buildings and a rambling oriental bazaar along with its rabble of traders and travellers, adventures and freebooters. But all that has been forgotten, for no traveller of the 17th and 18th century makes any mention of Wazirabad. In those uncertain years of anarchy following the death of Aurangzeb Alamgir the marauding Afghans must have sacked and looted Wazirabad.

The town was first taken over by Charrat Singh around 1760 together with other towns in the District. Maharja Ranjit Singh occupied the town in 1809 and Avitabile was appointed as the *Nazim* of the city. He built an entirely new town, with a straight broad bazaar running through it, and side streets at right angles.

During British rule Wazirabad was the headquarters of the old Wazirabad District, broken up in 1851-52, and was the site of a cantonment removed to Sialkot in 1855.





Wazirabad: Abandoned section of the Railway Station



The municipality was created in the year 1867 and the population according to the 1901 census was 18,069. The income during the ten years ending 1902-3 averaged Rs. 20,800, and the expenditure Rs. 21,400. In 1903-4 the income was Rs. 20,800, chiefly from octroi; and the expenditure was Rs. 19,200. The town had a considerable trade in timber, which comes down the Chenab from Jammu territory, and in cloth, grain and sugar. The smiths of Wazirabad had a reputation for the manufacture of small articles of cutlery, and the village of Nizamabad within a mile of the town is famed for its weapons. Wazirabad was an important junction on the North-Western Railway, as the Sialkot- Jammu and Lyallpur lines both branch off of here.

The Chenab River is spanned opposite Wazirabad by the Alexandra railway bridge, one of the finest engineering works of the kind in India, which was opened by Edward VII the King-Emperor when he was Prince of Wales in 1876. An important fair is held at Dhaunkal, a short distance off. The town possessed two Anglo-vernacular high schools, one maintained by the Church of Scotland Mission, and a Government dispensary.

WAZIRABAD (32°26' N, 74°7' E), a sub divisional town in Gujranwala district of Pakistan, is sacred to Guru Hargobind (1595-1644), who halted here briefly while returning from his visit to Kashmir in 1620. Bhai Khem Chand, a local Sikh, placed at the Guru's disposal his own house (kotha; in Punjabi) which was subsequently turned into what came to be known as Gurdwara Guru Kotha Chhevin Patshahi. According to local tradition, Bhai Khem Chand died during Guru Hargobind's stay here and the Guru himself performed his funeral rites.

A memorial to him in the form of a tower was later raised within the premises of the Gurudwara. Before it was abandoned in 1947, the Gurudwara was managed by Shiromani Gurudwara Parbandhak Committee, Amritsar. Religious fairs to celebrate Basant Panchami (in February) and Diwali (in November) used to attract devotees in large numbers. During the Sikh rule, Wazirabad was the headquarters of a district administered for a time by General Avitabile, a French officer in the service of Maharaja Ranjit Singh.



Plinth and the stairs at Dak-khana.

MOSQUES OF SHER SHAH SURI

Not far from Satellite Town, outside the graveyard of Chaman Shah, is a battered reminder of Sher Shah's time: a small three domed mosque whose squat domes and plain arches typify the building style of the Suris. Originally a small structure to suit the needs of the few travellers who were forced to stay overnight in the attached serai, the mosque has been unthinkingly enlarged by some well meaning but not so perspicacious *maulvi*: where there was once a mihrab an opening leads into a large, square chamber that now serves as the main prayer hall. The original interior has been dutifully white washed so that all the erstwhile frescoes are obliterated.

This was Serai Kachi, so called because the construction was of sun dried (*kachi*) bricks. There is no trace of the serai now except the name of the locality, but Dr. Saifur Rahman Dar, the well known archaeologist (who, incidentally, was born and raised in Gujranwala!) says that the mud wall of the serai was still extant in the late 1950s. Nearby there was a baoli, but it was only a Muslim house of worship that was worthy of preservation, no matter how thoughtlessly, while the other two buildings were allowed to waste away. Surely material from these buildings must have, at one time or the other, been cannibalised to build surrounding dwellings. And surely



Gujranwala: Sanctury of the Sher Shah Suri Mosque.



Inside views of the Sher Shah Suri Mosque.



Frontal view of the Mosque.



Main entrance to the Mosque.



Mihrab of the mosque.

with the modernisation of the city that same material must have been used in the construction of roads; forever burying history under the thoroughfares of Gujranwala.

Only a few hundred meters to the south of the mosque of Sher Shah Suri there is yet another relic from the later Moghul era. Deep in the dirty lanes of Mohalla Chamrangan is another small three domed mosque. Here again the unthinking enthusiasm of the semi literate *maulvi* has resulted in a garish coat of pink and green paint over the original frescoes in the interior and an ugly verandah outside. This little mosque bears witness that Gujranwala, or the small collection of Gujjar villages which then existed at this site, was still on the highroad from the frontier city of Peshawar to the capital at Delhi during the reign of Shahjahan and Aurangzeb.



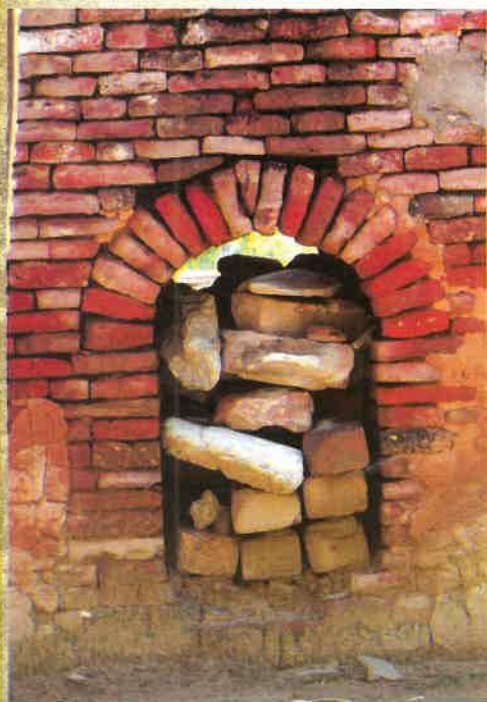
Jamia Masjid Ghousia in Mohalla Chamrangan.



Exterior view of the Guru Kotha.



GURUDWARA KOTHA SAHIB CHEVEEN PATSHAHI



Arch Opening.

Gurudwara Kotha Sahib Cheveen Patshahi, Wazirabad is a leading town of Gujranwala district and Guru Kotha, the sacred place named after Guru Hargobind Ji, is located in this town he built on his way back from Kashmir. He stayed at the house of one of his devotees by the name of Bhai Khem Chand Ji. A Gurudwara sahib was built here later. Once it was a beautiful building but its major portion has collapsed now and premises are occupied by refugees. 13 acres of agricultural land is endowed in the name of Gurudwara. A large and beautiful water tank adds to the scenic beauty of Gurudwara. Basant Panchami and Diwali fairs used to be held regularly, now a mini Visakhi fair is arranged by the Muslims of the town. The Gurudwara Kotha Sahib Cheveen Patshahi in Wazirabad is virtually under an assault as illegal construction is currently on just cheek-by-jowl to the gurudwara, spoiling its architectural beauty and hurting Sikh sentiments across the world.



General view of the Kotha Sahib.



Sikhs have often taken up the issue of better upkeep of their gurudwaras and historical places with the Pakistan government and the response has been frequently positive. It seems the community will have to beseech the Pakistan authorities again to intervene in this matter and save the miscreants from carrying out such illegal construction.

Its architecture is peculiar. Its three-storeys on a high plinth have similar dimension but each has a different design. The rectangular ground floor has only one entrance and no windows. The first floor has three windows on the façade; the width of the central one is three times that of the one on either side of it. The room has also a window each on the side walls. It has a dented cornice. The second floor consists of three domed rooms, the central one is slightly bigger than the others but its dome is much bigger and sits on a tower-like base. Before 1947, Basant Panchmi (Janaury-February) and Divali (October-November) used to be celebrated here.



Miniature attached columns, water disposal units and corner garrets of the Kotha Sahib.



Inverted bell shaped brackets



SHISH MAHAL

As narrated by renowned scholar Salman Rashid “Not very far is the once resplendent Shish Mahal – Palace of Mirrors, built as a humble copy of the real thing in Lahore Fort. This was a sprawling estate with several stately buildings, terraces, gardens and fountains enclosed by a high wall and were owned by Diwan Hikmat Rai, a rich and powerful nobleman in the government of Maharaja Ranjit Singh. His private apartments were richly decorated with stucco, mirror work and



Wazirabad: One of the gateways (left) and Raushandans of the Shishmahal (right).



Wagirabad: Frontal view of the Shish Mahal.



A vegetal moulding under the cornice.

frescoes of which only a few panels remain in bits and pieces; for once again this building is the property of refugees. It is divided into several portions, sometimes with ugly brick and clay walls dividing a single room. The once beautiful frontage is untidily bifurcated into a number of narrow courtyards, and the outer wall has been demolished. The grandeur and beauty of Shish Mahal has succumbed to our callousness for evacuee property.

Qazi Munawar who works in the office of the Assistant Commissioner remembers seeing these additions to Shish Mahal and Guru da Kotha coming up like ugly warts during the last twenty years. He also recalls seeing the garden and its fountains and the beauty they lent to the town. He laments their disappearance but the people who live in Shish Mahal care naught for what Wazirabad has lost because of their disregard for the town's heritage.



Wazirabad: One of the gateways.



Corner of the Shish Mahal.

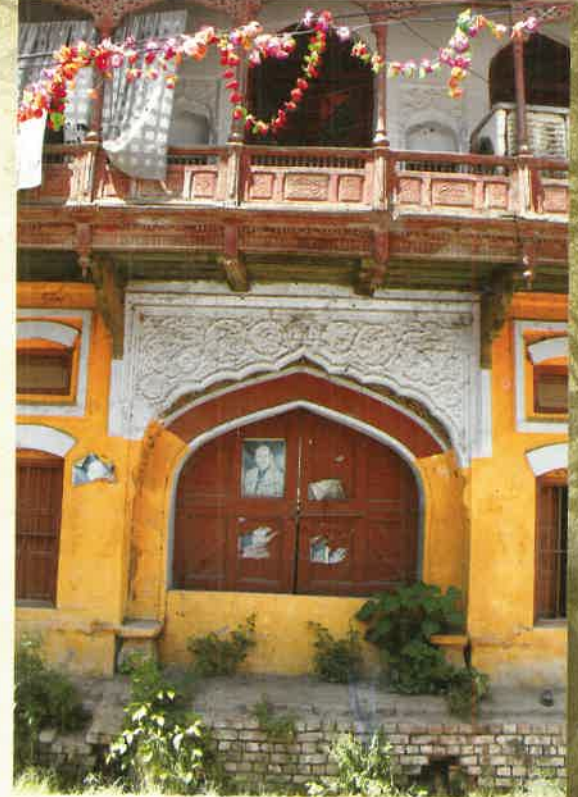
MUSAMMAN BURJ

There is a historic residence that defines this city. This is Musamman Burj or Saman burj. Musamman is the Persian word for figure of eight. These 57 canals of history, house a sizeable compound of many buildings, however the two main gates have a structure of four watch towers each, thus the name of eight towers “Musamman Burj”.

On the day of Nauroze, Jehangir laid the foundations of a garden and gave its design outline. It was constructed by Ilm-ul Din, a confidant of Jehangir and was completed in 1636 AD during Shahjehan’s rule. Ilm ud Din was later



Wazirabad: Supposedly jail of the Musamman Burj.



Wazirabad: An old building in the environs of Musamman Burj.



Different views of the residence of Paolo de Avitabile at Mussaman Burj.



Backside views of the residence of Paolo de Avitable at Mussaman Burj, Wazirabad. Now a residence of the Raja Tanvirullah Khan family.



This is the place where all the members of the different Raja families come at the end of the day to discuss their daily matters and a place to cherish good memories





given the title of Wazir and the city derived its name from him. Like all other buildings commissioned by the Moghuls, this garden too has pathways, terraced lawns and arches. When Sikhs established their rule, the place served as the Military Headquarters. The inscription of this designation can still be seen on the front wall.

The story of freedom, well guarded by Jarra Rajas of Rajori, remains a matter of pride which, in this age of self love and relative standards, does not find many admirers. The heroic act of Raja Azhar ullah Khan merits a mention. This brave man was the lone hurdle that stood between Ranjit Singh and Kashmir. He was called at the Lahore Fort for some settlement, where he was imprisoned. This royal son of the soil did not succumb to pressure and refused to seek mercy from the Maharaja. He was silently killed at the Lahore Fort, setting the precedence for regimes to dispose off the saner voices. When Punjab fell to the British, they followed the course of Sikhs and dislocated this family from Rajori. A total of four places were offered in turn. Musamman Burj of Pathankot, Musamman Burj of Wazirabad, Fort at Rawat and Hiran Meenar of Shiekhupura. Pathankot was turned down on account of the natives and Rawat on account of the language, Shiekhupura was still the under developed reservation so Wazirabad was selected. Being closest to Rajori, it provided the comfort of a bygone neighbourhood. Six thousand gold coins were paid in the year of 1855 and the Rajas moved to Saman Burj.

The family left Rajori after ruling the place for seven centuries and settled down at Musamman Burj, migration was and is never an easy affair. Once all the belongings are packed and stocked, the fewer insignificant items discarded and left behind as waste, start haunting us.

It's not the close relatives who are missed but the silent nieghbour next door

Another magnificent building at Musamman Burj. The wall clock of that era is still functional and gives accurate time.



Wazirabad: Different views of Avitable Residence.

who never spoke a kind word. For so many years, the potable water used to come from Kashmir. After years, these people adapted to Wazirabad. The room, where Maharaja Ranjit Singh used to stay, has been kept in its original condition, awaiting royal occupants. It appears that at anytime the Maharaja will walk in and retire to his room. Two families now inhabit this palatial residence in different quarters, the Thakur family and the Raja family.

Besides the baked bricks and decorated arches, there are other antique things too, dating back a few centuries. As the Maharaja's room has kept many glaring moments of history hostage, so has Raja Usman Ullah Khan. A lawyer and a businessman by profession and none of it at heart, Usman has the history of the place running through his veins. His young looks defy the centuries; he is putting on while staying in place. In one single person, he manages to reflect the court historian of Jehangir when laying the foundation stone of the palace and the Ilm ud Din Wazir, while giving instructions to the labourer for the construction of the place. At times he appears to be the famous Faqeer Noor ud din, the minister at large of Ranjit Singh and at others, a companion general with Ventura and Avitabile, discussing the Kashmir Campaign, the Azhar ullah Khan while denying subjugation to Ranjit Singh and finally the Zafarullah Khan who missed Rajori evenings to the extent of crying. He revisits all the important events in Burj with minute details.

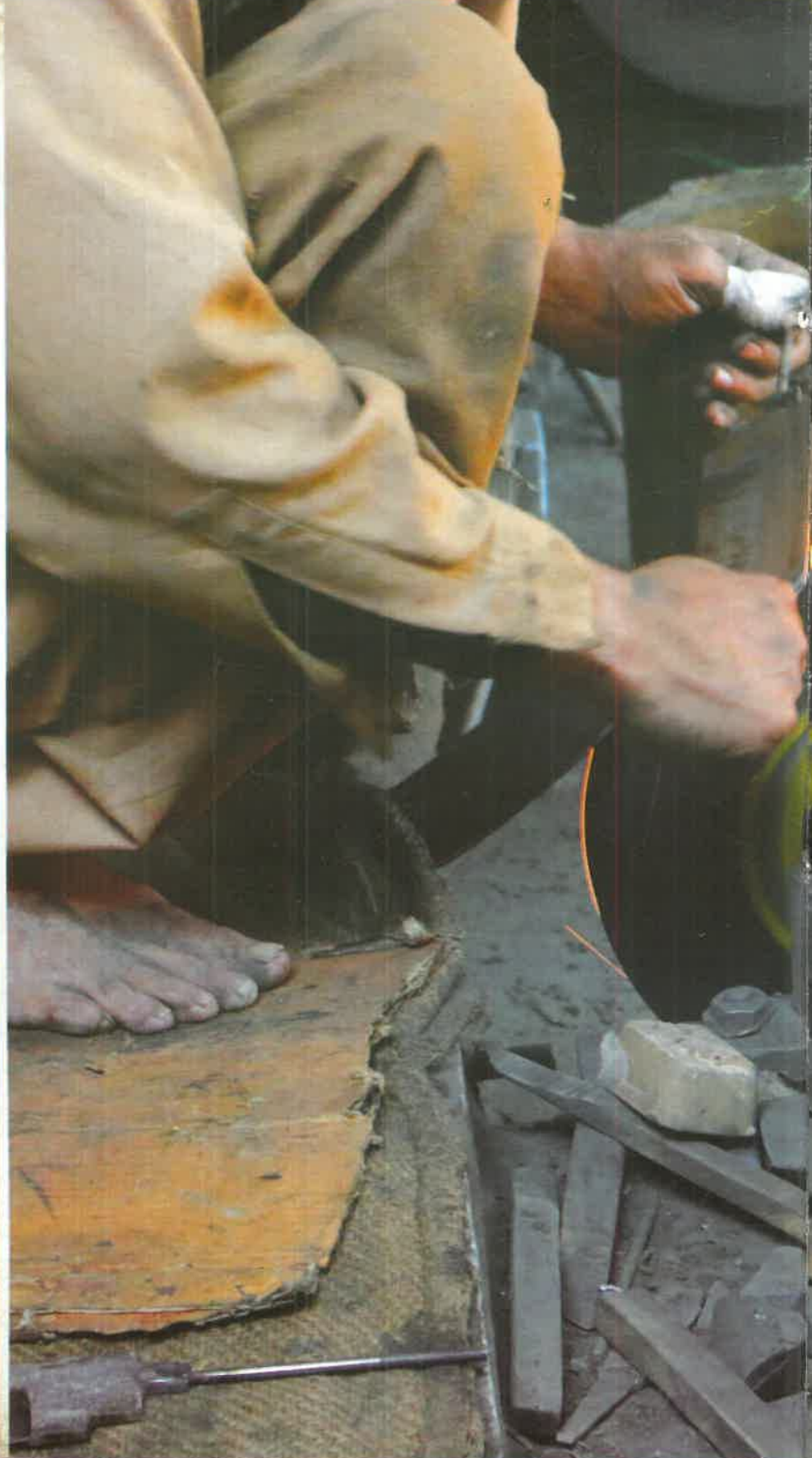
“Dar moqa e no roz, man badast e khud dah ein baagh dil awaiz gul e surkh kashtam.”

(On the occasion of Nau-Roz, I planted this garden with my own hands and planted roses in it)

“Musamman Burj is not an inheritance to be divided but a legacy to be preserved”.

(Courtesy: Muhammad Hassan Miraj)







Gujranwala: Once they made cannons, armour, swords and daggers. Now it is mostly kitchen knives and scissors.

KNIVES, DAGGERS AND SWORDS OF WAZIRABAD



In the initial days of the Sikh rule, anarchy prevailed but when Ranjit Singh conquered Punjab, the city of Wazirabad started prospering. He constructed a mighty Gurudwara, at the place where Guru Har Gobind Singh used to stay while travelling to Kashmir. The Maharaja's administration of justice brought peace to the whole of Punjab, and more so to Wazirabad. The finest of his men from Europe, Avitabile was made the Governor of Wazirabad in 1809. He built an entirely new town, with a straight broad bazaar running through it, and side streets at right angles.

The town had a considerable trade in timber, which comes down the Chenab from Jammu territory, and in cloth, grain, and sugar. The smiths of Wazirabad had a reputation for the manufacture of small articles of cutlery, and the village of Nizamabad within a mile of the town is famed for its weapons; Wazirabad was an important junction on the North-Western Railway, as the Sialkot- Jammu and Lyallpur (Faisalabad) lines both branch off here.

Wazirabad is famous for its cutlery products. The origin of Wazirabad cutlery industry can be traced back to the invasion of India by Alexander of Macedonia.





The legend goes that cutlery items were repaired by local craftsmen and the magnificence of the repairs carried out was much appreciated. Even prior to Independence, Wazirabad was famous throughout India for its good quality cutlery products and knives. During 1880s the local inhabitants of Wazirabad were producing arms and ammunition of indigenous nature for the use of British Army and Allied forces used these arms during World War I. Products made of iron and steel, including bayonet, karpans, knives and daggers and other similar items were popular in all parts of India. In 1909 industrial units started setting up in Wazirabad and there was time when the Wazirabad was considered an icon for manufacturing these items.

Today there are factories engaged in manufacturing of various quality cutlery items, kitchen ware, hunting knives, swords etc. but since the inception of





Chinese made products in the local and international market it has become challenging for the local industry to keep the pace but still manufacturers are struggling and producing items like tools, utensils, table cutlery, door locks, cupboards, stoves, kitchenware and non-kitchenware items etc. to exist in the market. Majority of the cutlery supplied in all major cities of Pakistan comes from this city of Wazirabad. It is also known for its quality exports in major international markets.

The hunting equipment industry is mainly clustered in downtown Wazirabad. The cutlery cluster of Wazirabad is recognized all over the world for its traditional designs, unique products, high quality, hand- made products such as hunting knives, pocket knives, daggers, swords, axes, military knives, table cutlery, household and light industrial products. The sector comprises



over 400 SMEs, of which 150 are cutlery manufacturers and the remaining 250 is involved in the manufacturing of hunting equipment and swords. Out of these 110 are members of the Cutlery Association of Pakistan.

Most of the larger and medium sized firms are exporting, however, the smaller units usually supply to commercial exporters or local wholesalers. The main raw material used in the production is 'steel'. A recent innovation in the cluster is the development of Damascus steel which is used for the







manufacturing of hunting knives.

Out of the total production, approximately 95% of swords and hunting equipment is exported, whereas, only 25% of the tableware cutlery is exported. Exports of various cutlery articles from Wazirabad started in 1952. There are about 25,000 persons employed in this sector directly and indirectly. The total production of this area is 5000 pieces per day approximately. This is the main source of income for local people of this region.



The cutlery export industry has a lot of potential to develop and provide jobs to millions of unemployed people and contribute a larger share to economic growth. This sector is blessed with number of positive attributes like skilled labour, foreign exposure, training centers, and raw material. There is a wide





untapped foreign market like Russia, Australia, Africa and South America.

Following are the types of knives, daggers and swords produced at Wazirabad:

Damascus folding knives, Damascus razors, Damascus hunting Knives, Mosaic Pins, Damascus Billets, Laguiole Pocket Knives, Custom Made Damascus Folding Knives, Kitchen Knives, Hunting Knives, Folding Knives, Swords, Cheap Damascus Folding Knives, Cheap Damascus Knives, Damascus Kitchen Knives, Beautiful Damascus Kitchen Knives. V-Handmade Bowie Hunting Knives, Customize Bowie Fixed Blade Hunting Knives|Damascus Folding Knives, Custom Handmade Damascus Folding Pocket Knives, Folding Fruit Knives, Japanese Folding multi-blade Knives.









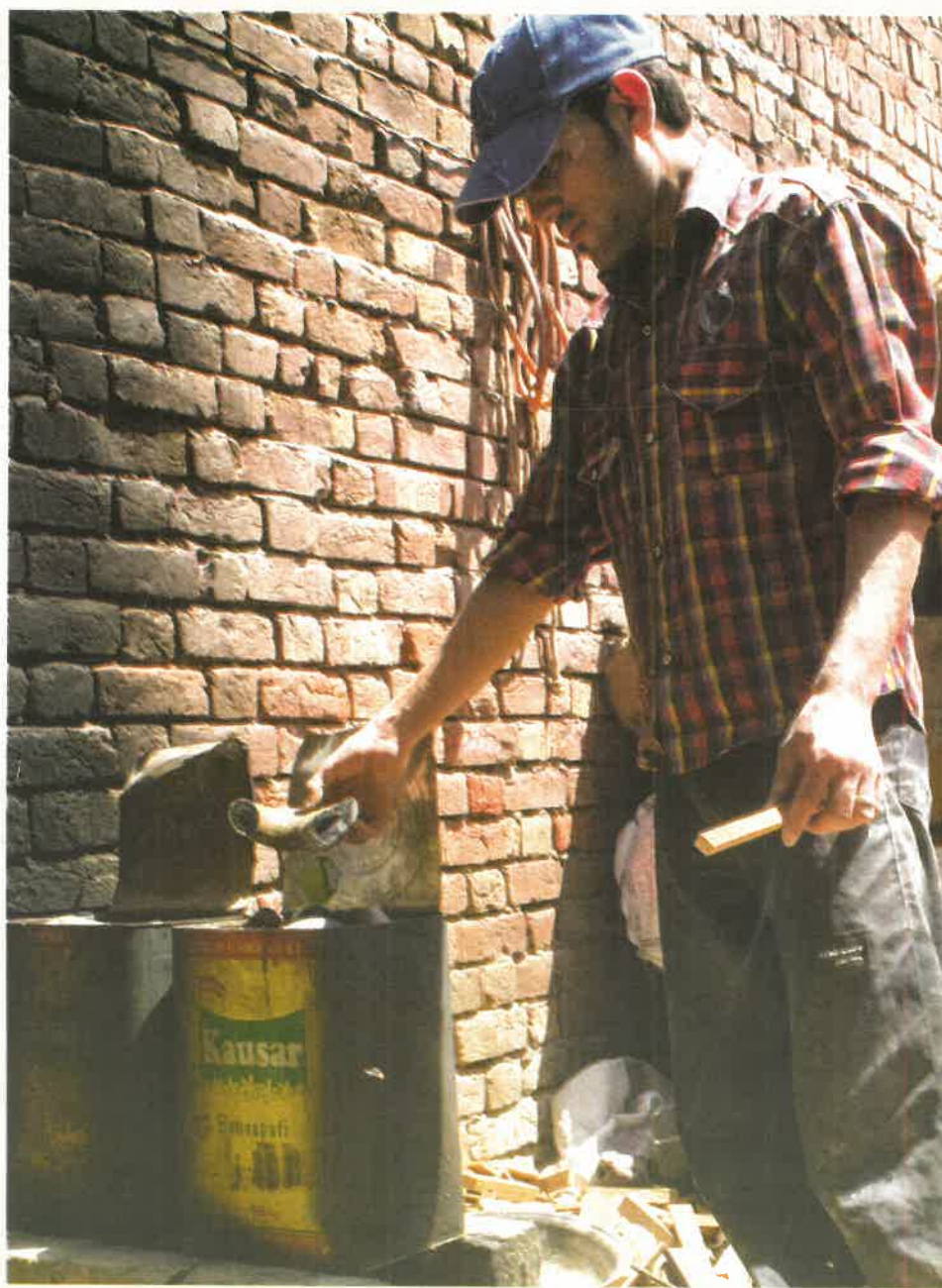




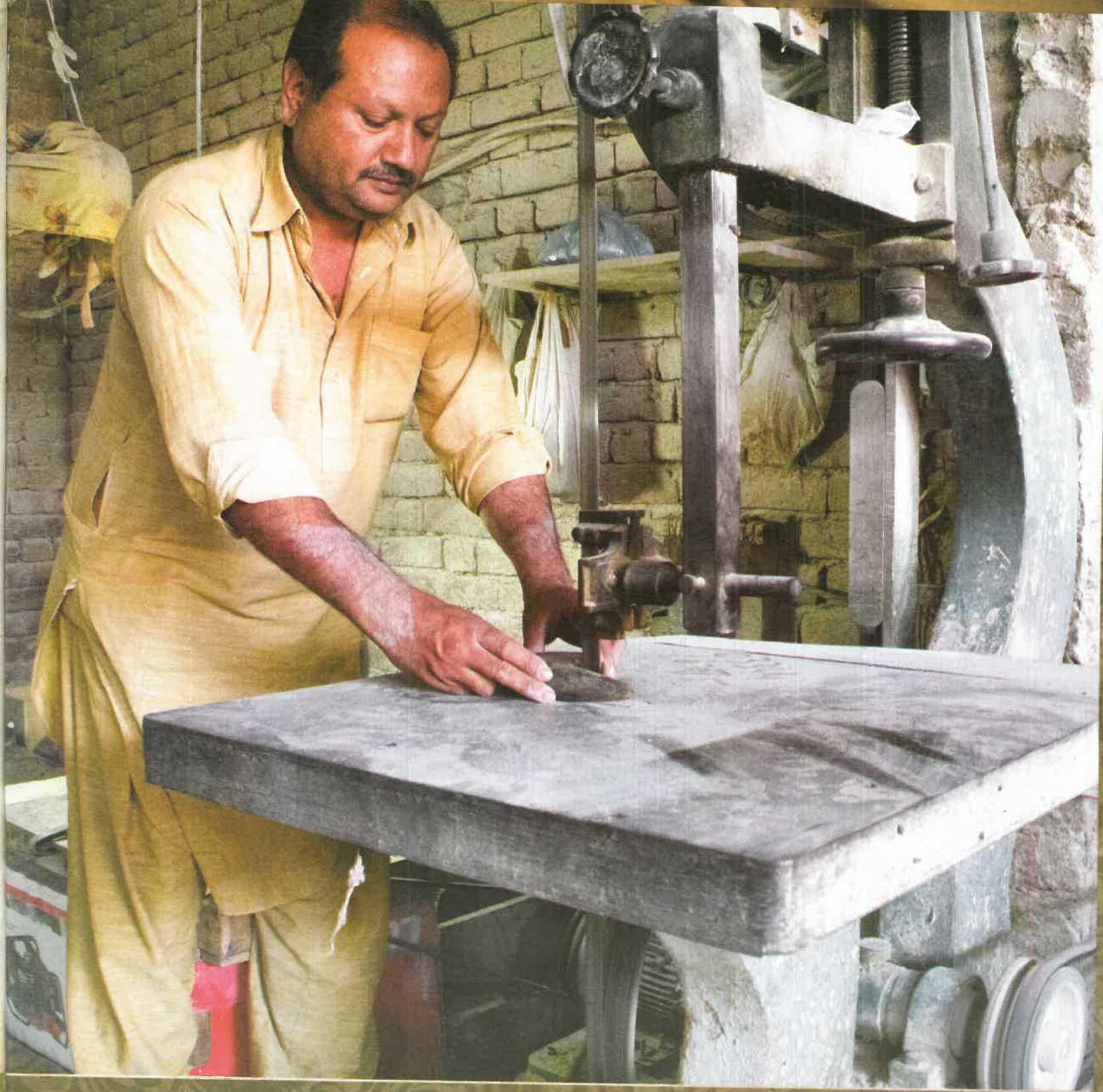
Bones and horns are in great demand in knife making.



Craftsman is keenly scrutini- ing the horn.



Boiling and cutting of the bones and horns.





Camel bone for knife handles.

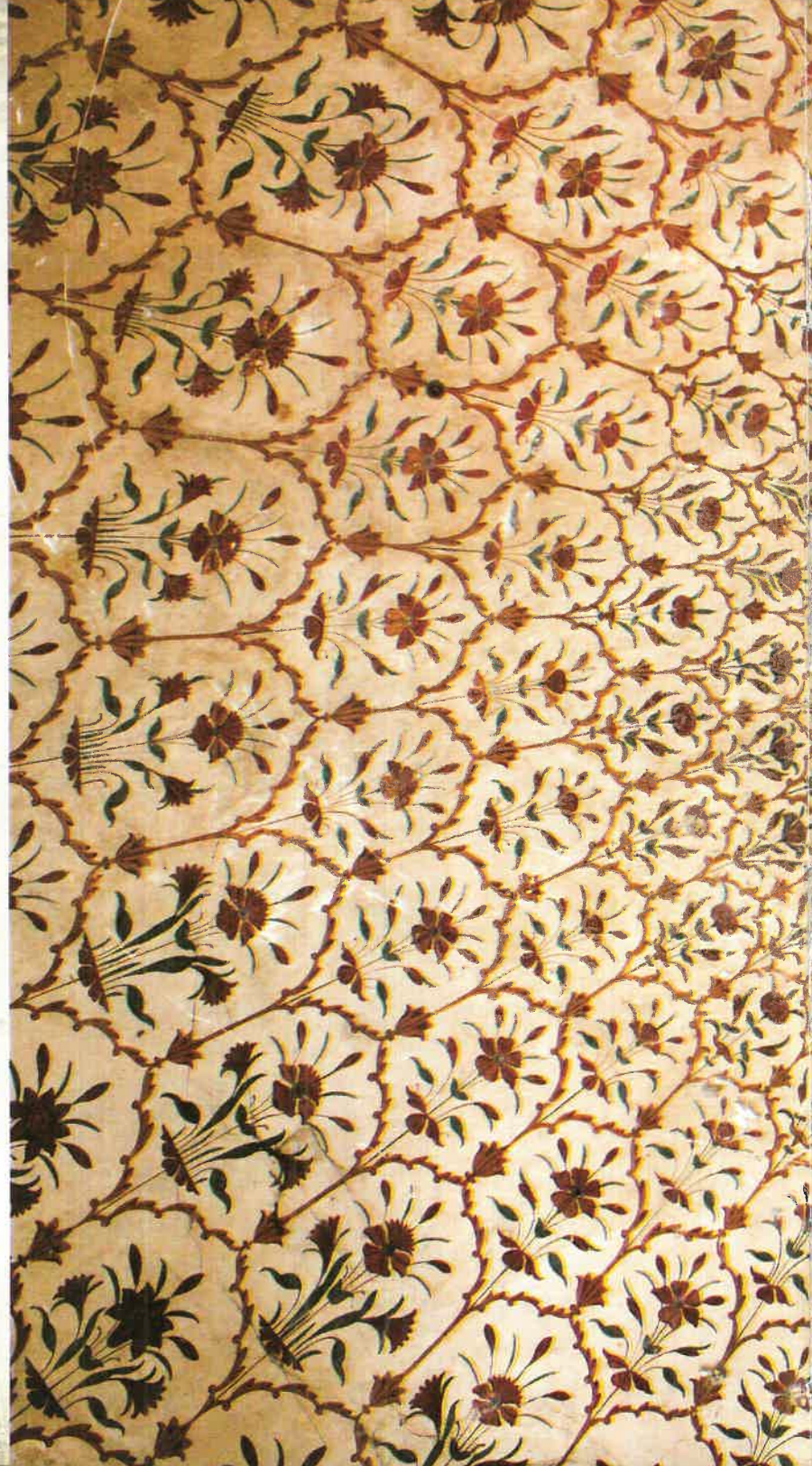




V-Spoon Sets, Swords, Razors, Knives, Arrow Heads, Folding Knives, Fancy Swords, Movies Swords, Alexander Swords, French Lady Knives, Damascus Swords, Ashoka Gold-sword.

Terminology used in the classification of swords has varied widely over time, with terms such as “broad-sword”, “long sword”, “short-sword”, “bastard sword”, “great sword”, “full-bladed sword”, “side-sword”, “dual-bladed sword” and “two-handed sword” being used to group together weapons, often with no particular agreed upon definition, relation to one another in regards their technology, and construction or intended use and fighting style. However, in modern times many of these have been given specific meanings (although sometimes quite arbitrarily).



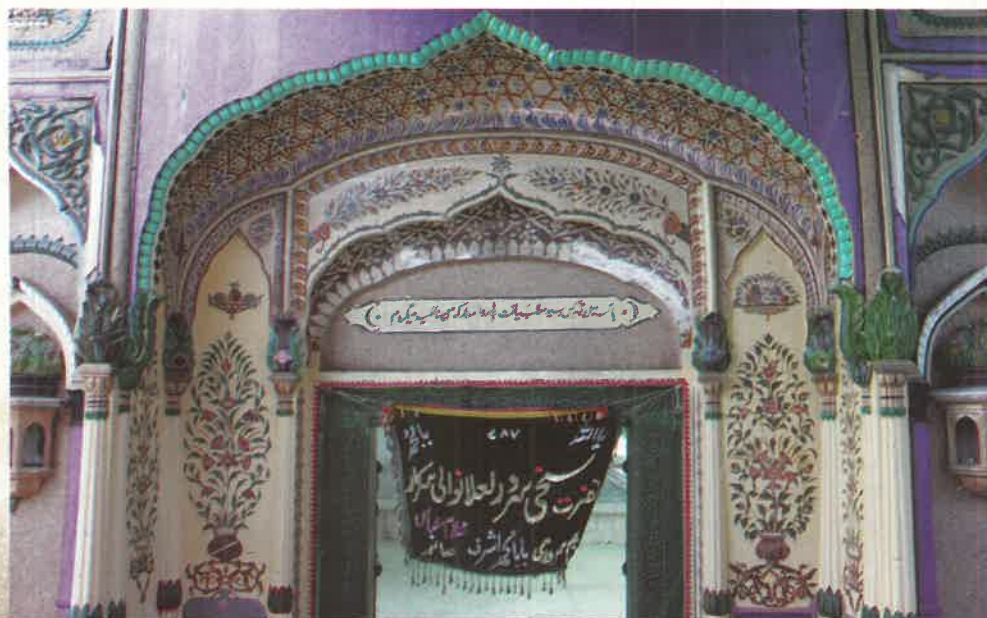




DHAUNKAL: SAKHI SARWAR

This nondescript village between Gujranwala and Wazirabad is said to have been built by a Raja Dharekal in the days of Mahmud Ghaznavi, but it appears to have never been of any consequence during its long history until Ahmad Sultan popularly known as Sakhi Sarwar, sojourned here briefly.

This man of God is believed to have been born in the early years of the 13th century to an Arab immigrant family of Multan. Soon after his father's death he was forced to leave home because of the inimical 'behaviour of his cousins. During these years of wandering he was married to the daughter of Raja Ghanno of Multan, and the plentiful dowry that came with this wedding was

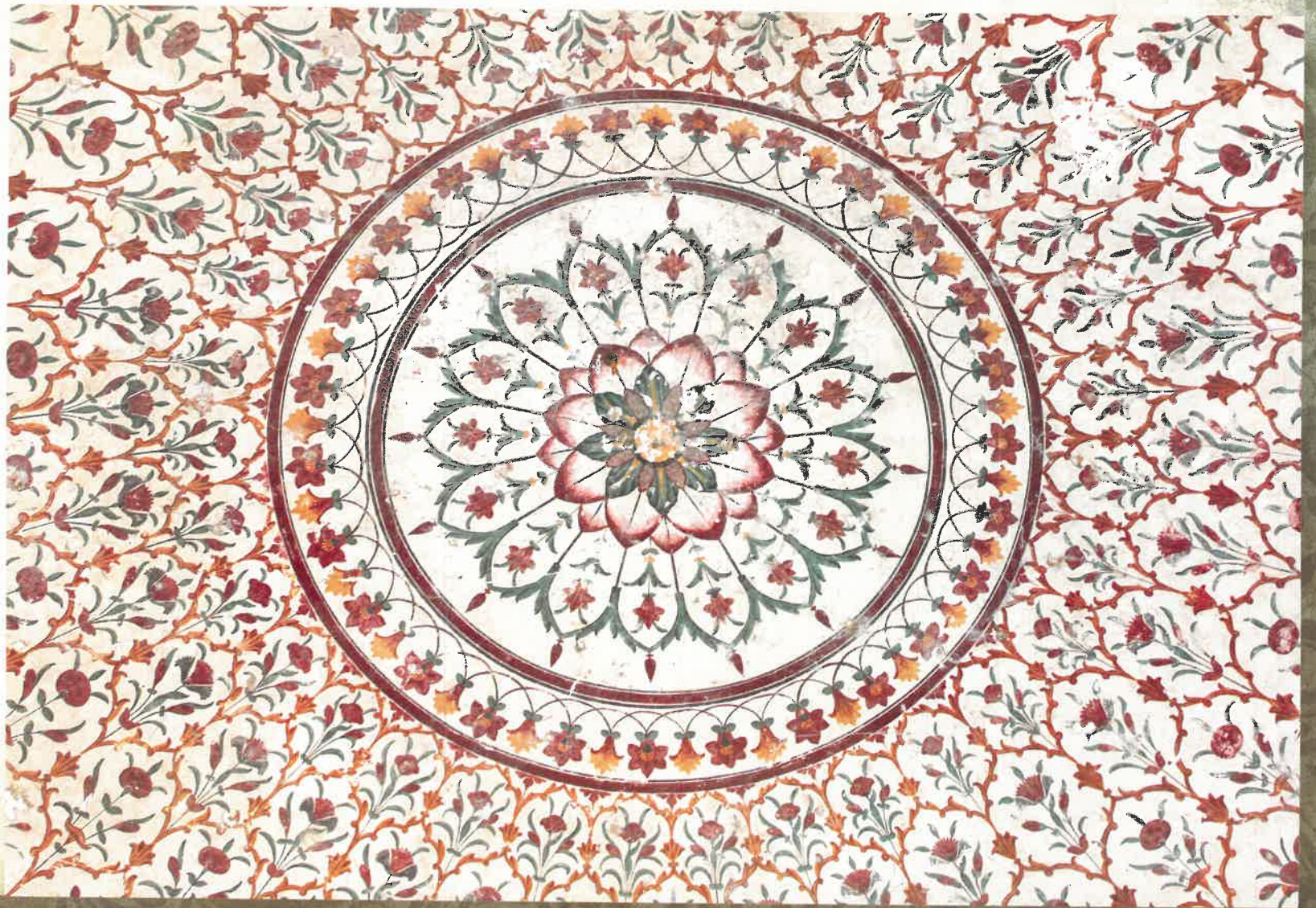


Wazirabad: Main entrance to the shrine.



Wazirabad: A well with a domed structure over it.





Wazirabad: Miniature frescos and apex of the domed ceiling.



Wazirabad: Different views of the shrine.





distributed among the poor by this man of God thereby earning the title of Sakhi Sarwar – the Bountiful Lord.

His wanderings brought him to Dhaunkal where he is believed to have miraculously procured a fresh water spring that is even today the site of an annual fair during the Punjabi months of *Chet* and *Harr*. On the exact spot where he engaged was in prayers a mosque was built in the reign of Shahjahan and the miraculous spring was turned into a well. This well later received a dome from Ranjit Singh showing the secular nature of people's devotion of Sakhi Sarwar.

The exterior of the mosque and the cupola on the well are replete with excellent frescoes that typify Sikh artistry of the early 19th century. Among the many depictions of the cupola are those of the lovers Sassi- Punnu and Laila-Majnu, besides some showing the various Gurus of Sikhism. Those on the wall of the mosque are remarkable for showing a pair of rats stealing fruit from a loaded platter. It is remarkable for not only is it extremely unlikely for a living form to be depicted in a mosque but for the artist's preoccupation with rats which is a startling departure from the usual peacocks, bulbuls and parakeets.



Wazirabad: External view of the shrine (top and bottom right) interior of the shrine (bottom left.)





QILLA DIDAR SINGH

Qilla Didar Singh is a town of Gujranwala District, Punjab, Pakistan. It is located at 32°8' N 74°1' E, west of Gujranwala city - the district capital. Its population was estimated to be 54,849 in 2005. Qilla Didar Singh lies on the Gujranwala-Hafizabad Road, 17 km west of Gujranwala. The town's rice market is one of the largest in the Punjab. In 2007, Qilla Didar Singh was administratively upgraded to City Town, one of four in the Gujranwala District.

Affiliated with the University of the Punjab, there are two Govt colleges in town, one each for boys and girls, which offer BA and BSc degrees. And also have many private colleges, Qilla Didar Singh is a centre of education and shopping for nearby villages.





Qilla Didar Singh: Old British period building in the main bazaar.



The origin of the town is related to a Sikh land owner called Didar Singh. When Didar Singh was married, his father gave him the lands surrounding the part of Qilla Didar Singh that is currently known as “Old/Inside part of *Qilla*”. The name *Qilla* implies a fort; this name originates in the fact that Didar Singh’s family had a very large and tall mansion, which was surrounded by smaller houses. Because there was a wall surrounding the whole town with several gates, the town had the appearance of a fort.

During the Indian fight for freedom of 1857, British troops during chase of the rebels, arrived at the Qilla and surrounded it, believing it to be a fort. Representatives of the town people, however, managed to convince the troops that the town was not in fact a fortification. 1947, the year of Pakistan’s independence from the British Indian Empire, Qilla Didar Singh was a very small town with mainly Sikh and Hindu population. Most of the Sikhs and Hindus living in the town moved to the Indian part of the Punjab and many Muslim immigrants moved to the area from the East Punjab and Haryana.

Architectural feats of the British period, the havelis in Mohalla Baghanwala (Dr. Shams wali gali) at Qilla Didar Singh.







Due to fertile soil of the surrounding area, the economic backbone of Qilla Didar Singh is agriculture; the main cash crops being rice in the summer and wheat in winter.

Most people from Qilla Didar Singh are self employed, have their own business because of very big rice market and lot of customers for other commodities also come from the surrounding villages. There are government employees, private employees and factory workers. There has been considerable migration from the area to other countries.

Residents of Qilla Didar Singh are not farmers but people living in villages around Qilla Didar Singh earn their living from rice and wheat fields. A couple of hundred people from Qilla Didar Singh commute to Gujranwala daily for labour or to do technical jobs in various small industries in the city. Leaving their families at home, many others work in different parts of Pakistan for their living. Qilla Didar Singh has some small Factories (*karkhana*) also whom workers makes different kinds of Mechanical items. Qilla Didar Singh is a market for surrounding villages and peoples from all villages come to Qilla Didar Singh for shopping.

Architectural feats of the British period, the havelis in Mohalla Baghanwala (Dr. Shams wali gali) at Qilla Didar Singh.





Tomb of Maulana Zafar Ali Khan.



MAULANA ZAFAR ALI KHAN

Zafar Ali Khan was born from a Janjua family at Kot Meerath, a small village in Sialkot District. He received his early education in Mission High School, Wazirabad. Zafar Ali Khan (1873–1956) also known as Maulana Zafar Ali Khan was a writer, poet, translator and journalist who played an important role in the Pakistan Movement against the British Raj. He received his early education in Wazirabad and matriculated from Patiala and then passed his intermediate from the then, Aligarh College. Next, he worked in the postal department of the state of Jammu and Kashmir, the same place where his father worked, but resigned over a row with his seniors. He rejoined Aligarh College and gained his B.A.

After graduation, Khan was appointed secretary to Mohsin-ul-Mulk, then in Bombay. Then he worked for some time as a translator in Hyderabad, Deccan, rising to the post of Secretary, Home Department. He returned from Hyderabad and launched his daily *Zamindar* from Lahore which was founded by his father Maulvi Sirajuddin Ahmad.

Maulana Zafar Ali Khan's maternal uncle Maulana Muhammad Abdullah Khan (d. 26 April 1935) was a scholar of the Lahore Ahmadiyya Jamaat. This uncle's two sons, Maulana Mustafa Hasan Khan and Maulana Murtaza





Different views of the mausoleum.





Hasan Khan were prominent Lahore Ahmadiyya missionaries and writers. Maulana Zafar Ali Khan himself supported the Ahmadiyya movement in Islam and Mirza Ghulam Ahmad its founder and wrote many article in appreciation, however in the 1930s he turned against the Ahmadiyya Movement in Islam and waged a campaign against it in his daily Zamindar.

Khan's interest in poetry began in his childhood. His poems have religious and political sentiments. He was specially versed in impromptu compositions. His poetical output includes *Baharistan*, *Nigaristan*, and *Chamanistan*. His other works are *Marka-e-Mazhab-o-Science*, *Ghalba-e-Rum*, *Sayr-e-Zulmet* and an opera *Jang-e-Roos-o-Japan*.

He died on 27 November 1956, in his hometown Karamabad, near Wazirabad, Punjab. His funeral prayer was led by his companion Mohammad Abdul Ghafoor Hazarvi.

Following are the other famous personalities that belonged to Wazirabad.

Mohammad Abdul Ghafoor Hazarvi (Former President of Jamiat Ulema-e-Pakistan and Majlis-e-Tahaffuz-e-Khatme Nabuwwat)

Khwaja Muhammad Latif Ansari (famous scholar).

Hamid Nasir Chattha (former speaker of National Assembly of Pakistan).

Iftikhar Ahmad Cheema (Member of National Assembly of Pakistan).

S. A. Rahman (5th Chief Justice of Pakistan).

Jawwad S. Khawaja (Former Chief, Supreme Court of Pakistan).

Atif Aslam (singer).

Ata ul Haq Qasmi (columnist).

Krishan Chander (writer).

Salman Asif (Advocate).

Dr. Shaista Nuzhat (Poetess, writer, Columnist & Bureaucrat)

Razia Butt (writer).

Munnu Bhai (writer).

Data Shah Noorwali (Religious Guide).

Sufi Sharif ud Din (Religious Guide).

Muhammad Abdul Shakoor Hazarvi (Religious Scholar).

Muhammad Asif Hazarvi (Religious Scholar, Principle Govt. Zafar Ali Khan College).

BASHIR AHMAD SEHRAI

“Father of Journalism in Gujranwala”

Late Bashir Ahmad Seharai is considered as the father of modern journalism in Gujranwala. Immediately after Pakistan came into being, he launched the first newspaper from this city, it was a weekly paper called ‘*Qaumi Dlair*’ meaning a national hero. A hero with courage to speak the truth. Seharai clearly understood that journalism was the activity of gathering, assessing, creating, and presenting news and information. It is also the product of these activities. Journalism can be distinguished from other activities and products by certain identifiable characteristics and practices. These elements not only separate journalism from other forms of communication, they are what make it indispensable to democratic societies. History reveals that the more democratic a society, the more news and information it tends to have. It was with this belief and faith that he vehemently fought against all the dictators and even against those democrats who were democrats only by name otherwise they were as good or as bad as the autocrats.

“The purpose of journalism,” once Seharai wrote in his *Qaumi Dlair* “is neither defined by technology nor by journalists or by the techniques they employ.” Rather, “the principles and purpose of journalism are defined by something more basic: the function news plays in the lives of people.”

News is that part of communication that keeps us informed of the changing events, issues, and characters in the world outside. Though it may be interesting or even entertaining, the foremost value of news is as a utility to empower the informed. For him purpose of journalism was thus to provide citizens with the



Bashir Ahmad Sehrai.

information they need to make the best possible decisions about their lives, their communities, their societies, and their governments.

Here are some salient features that he followed during all his life as a journalist:- Journalism's first obligation is to the truth:

Good decision-making depends on people having reliable, accurate facts put in a meaningful context. Journalism does not pursue truth in an absolute or philosophical sense, but in a capacity that is more down to earth.

"All truths – even the laws of science – are subject to revision, but we operate by them in the meantime because they are necessary and they work. Journalism is a practical and functional form of truth." It is not the truth in the absolute or philosophical or scientific sense but rather a pursuit of "the truths by which we can operate on a day-to-day basis.

This "journalistic truth" is a process that begins with the professional discipline for assembling and verifying facts. Then journalists try to convey a fair and reliable account of their meaning, subject to further investigation.

Journalists should be as transparent as possible about sources and methods so audiences can make their own assessment of the information. Even in a world of expanding voices, "getting it right" is the foundation upon which everything else is built – context, interpretation, comment, criticism, analysis and debate. The larger truth, over time, emerges from this forum.

As citizens encounter an ever-greater flow of data, they have more need – not less – for suppliers of information dedicated to finding and verifying the news and putting it in context.

Its first loyalty is to citizens:

Journalism whether a media corporation answering to advertisers and shareholders or a blogger with his own personal beliefs and priorities — must show an ultimate allegiance to citizens. They must strive to put the public interest – and the truth – above their own self-interest or assumptions.

A commitment to citizens is an implied covenant with the audience and a foundation of the journalistic business model – journalism provided "without fear or favor" is perceived to be more valuable than content from other information

sources. Commitment to citizens also means journalism should seek to present a representative picture of constituent groups in society. Ignoring certain citizens has the effect of disenfranchising them.

The theory underlying the modern news industry has been the belief that credibility builds a broad and loyal audience and that economic success follows in turn. In that regard, the business people in a news organization also must nurture – not exploit – their allegiance to the audience ahead of other considerations.

Technology may change but trust – when earned and nurtured – will endure.

Its essence is a discipline of verification:

Journalists rely on a professional discipline for verifying information. While there is no standardized code as such, every journalist uses certain methods to assess and test information to “get it right.”

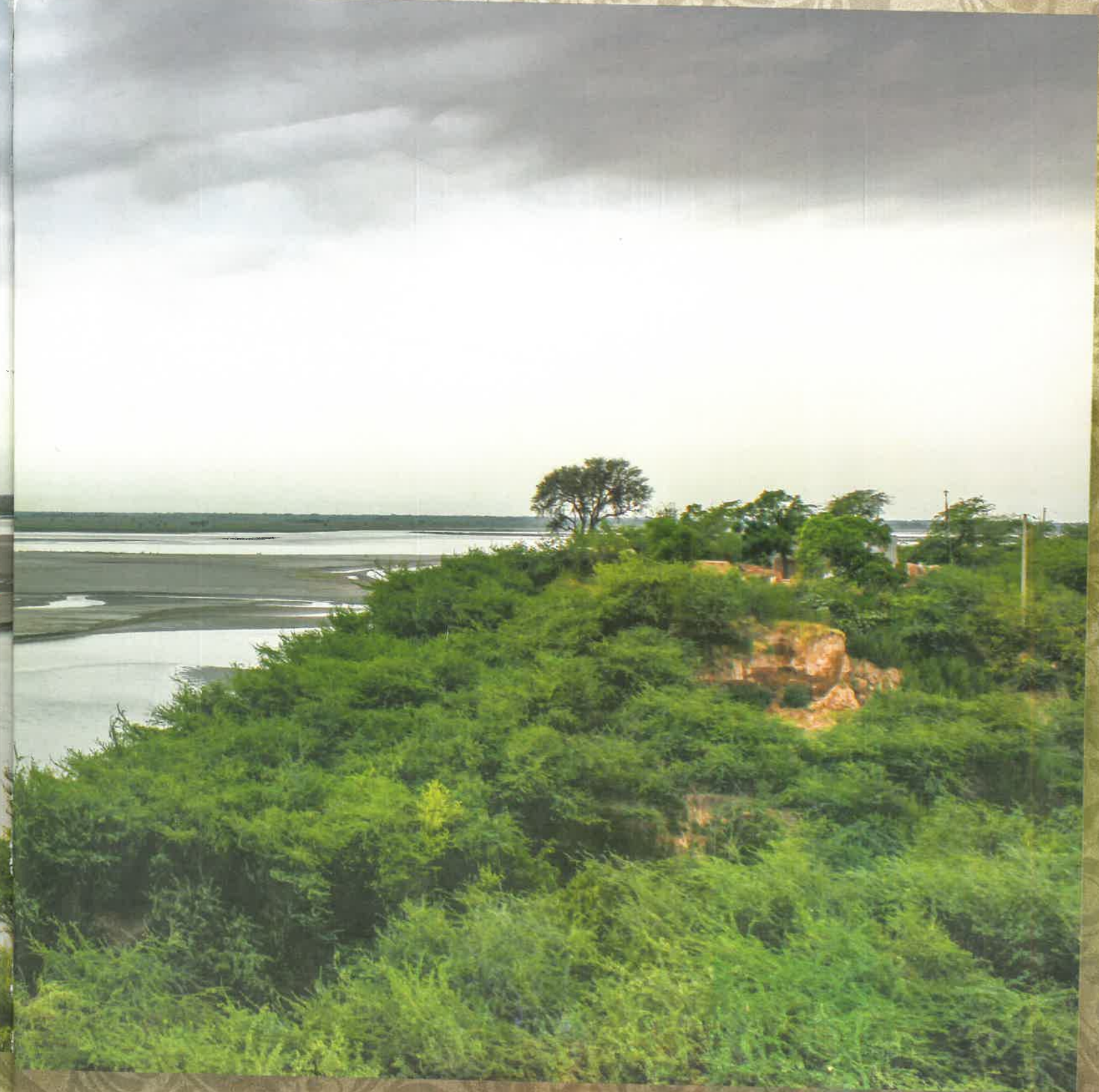
Being impartial or neutral is not a core principal of journalism. Because the journalist must make decisions, he or she is not and cannot be objective. But journalistic methods are objective.

When the concept of objectivity originally evolved, it did not imply that journalists were free of bias. It called, rather, for a consistent method of testing information – a transparent approach to evidence – precisely so that personal and cultural biases would not undermine the accuracy of the work. The method is objective, not the journalist.

Seeking out multiple witnesses, disclosing as much as possible about sources, or asking various sides for comment, all signal and such standards. This discipline of verification is what separates journalism from other forms of communication such as propaganda, advertising, fiction, or entertainment.

Seharai started his journalistic career from his small office located in Rail Bazaar of Gujranwala, he called it ‘Akhbar Ghar’ (house of newspaper). His office was small though but all important poets, writers and intellectuals used to gather there. He was a great admirer of the “people of the pen”. In 1950 Qaumi Dair was launched from here. For twenty one years he untiringly served sincere and true journalism. On September 11, 1976 he died in Lahore leaving a huge vacuum in the scenario of journalism in general but specifically in the journalist community of the Gujranwala.





REMEMBERING CHENAB AND ITS ANECDOTES

This river like all others is known by many names and the most common of them is Chandra Bhaag. It is not the water that flows through the banks but a tear shed by Himalaya, carried with care, across to the Indian Ocean. Now that the immigrants have changed addresses too frequently to remember, fewer things about the river and this land do not fade away. These emotionally displaced people might take up residences in Maryland, Canberra or Quebec, its almost impossible to get over the nights of this place as well as its stories.

The tale of River Chenab is also one of its kinds. In ancient times, as local myth goes, Chandra, the daughter of the moon god and Bhaga, the son of the sun god, fell in love with each other. Both of them took to the northern highlands to get married, where the highway between Manali and Laddakh now treads. Bhaga, confident of his power, pointed into the far off haze and declared that whosoever will reach the place first will carry the name in this relationship. Chandra, having grown up in dark, knew the area too well so she hit the mark first. Bhaga reached later, only to discover that he had been beaten by Chandra before the relationship could actually start. The place is now famous as the tourist resort of Tandi. The communion between these lovers was an episode of tears. Chandra still believes that Bhaga cried out of joy, how can someone tell her that men don't cry in joy but yes, they do not hold it back when defeated. The 20,000 lake resorts also add to the serenity



of place. The two lakes, Surya Taal and Chandra Taal, named after the sun god and the moon god also exist en route and conform to their name and divine affiliation.

Passing through Kishtwar, the river converts silently and enters into the folds of Islam before stepping into the land of pure. Chenab is its baptised name.

Criss-crossing Kashmir many hearts beat with the river – the tales of Heer Ranjha and Sohni Maheenwal are incomplete without these waters. The care free tillers of the land make it a point that the river remains significant in their emotional pursuits. The famous saying is still very valid: *Sindh Sadiqaan, Ravi Rasqaan, Chenab Ashiqaan.*

Before it crosses the river, the rail stops for a while, this is to present the credentials to the river which is as close to Punjab's heart as the Nile to Egyptians. Instead of heading to Gujranwala of Ranjit Singh, the train whistles to Wazirabad of Avitabile. The age old city is not raised of clay and bricks but of time, and a time well spent. At fewer places the decay has set in and at others, the ruins of grandeur are still apparent. A few hundred years ago, it was a mailing station rather a post and housed an octroi as well. Caravans passed this place, paid octroi, changed horses, freshened themselves up and spent a night to leave early morning. The *Bhatiarian* (a traditional character of a woman who would run a dining facility) here offered them savory meals and equally savory stories. In the backdrop of paying octroi, getting receipt, inquiring about the routes ahead, discussing past experiences and conversations of the *bhatiarian*, one sentence could be heard clearly and repeatedly ... "Times have changed a great deal" ... This mailing post of Sher Shah Suri is still in place and has been included in the archaeological heritage list.

The city was raised by one Ilm-ud-din, a minister of Shahjahan. He built the royal quarters here, known as Musaman Burj or Saman Burj (in the public

dialect). Though the might of the structure has not receded by all those years gone by, however, the altering lifestyle of the inhabitants can be observed. Year after year, the city spread out and the buildings came up. In the initial days of the Sikh rule, anarchy prevailed but when Ranjit Singh conquered Punjab, the city started prospering. He constructed a mighty Gurudwara, at the place where Guru Har Gobind Singh used to stay while travelling to Kashmir. The Maharaja's administration of justice brought peace to the whole of Punjab, and more so to Wazirabad. The finest of his men from Europe, Avitabile was made the Governor of Wazirabad. Avitabile's commitment to the development of the city is so profound that today, the history of Wazirabad and Avitabile compliment each other.

Paolo Avitabile was born to a family of farmers in Italy. He served sometime in the levies of Naples and finally fought under Murat, when Napoleon swayed across Europe.

After a few years, the war in Europe ended and peace prevailed. Those who had learnt the art of survival, prospered and those who had mastered the killing craft went broke. This was the time when the mercenaries of European war hit Iran, Turkey and the principalities of India looking for employment.

Avitabile sailed for the US but a ship wreck changed his mind and he joined the Iranian army, in the service of the Qachar Dynasty. As always, Iranians offered him the titles and decorations but did not pay well. He met Ventura, an aide of Ranjit Singh, who spoke about the kingdom of Sikhs and Avitabile instantly fell in love with Punjab. Soon, he joined the service of Ranjit Singh and was made the governor of Wazirabad. He planned, constructed and developed the city by building wide lanes, markets, residential areas and gardens. His next assignment took him to Peshawar where as a governor; he gained the name of Abū Taveela, the Muslim version of Avitabile. These few good men, Ventura, Claude and Avitabile can be accredited for organising

and training the Sikh army to the standard that they held the British at arm. Culturally too, they left permanent marks at Khalsa Darbar such as the title of “Baron of Fauj-e-Khas”.

Before luck left the house of Ranjit Singh, Avitabile managed to return. He commissioned skilled artist to build his house at Naples and married a local woman. Within a few years of the wedding, he died and left a sorry tale of litigation. His property attracted scores of distant relatives and eventually the popular slang “Avitabile’s cousin” was drafted. The second time, the clan of Avitabile took a new name was when they got down at Ellis Island as immigrants and the settlement clerk made the wrong entry.

The city also had a garrison which was relocated to Sialkot, on grounds of a health hazard to soldiers. The last historical building in the city is Kothi Sheikh Niaz Ahmed. Amidst gridlines of small streets and alleys, this building is a warp-zone with no time dimensions.

Kothi Shiekh Niaz Ahmed, Rail Galla, Sheesh Mehal, Katra, Ghat, Haveli of Badri Das, Krishan Chandar, Mosque of Zafar Ali Khan, the Moghul Inn, Ladoo’s Pullee and the cutlery world ... it is not a city but a wonderland, too magnanimous to be covered in fewer lines.

Despite this history, Wazirabad has the character of a small time town. Everyone knows almost everyone with a reference or incident. On one side of the city is a large number of grandiose marriage halls and on the other side the population dwells in a large number of small houses. Those who could not establish themselves as illegal immigrants in Italy have returned home to open pizza outlets but the fish from Rail Galla continues to define Wazirabad cuisine.

As October sets in and Oktoberfest hits the headline, the narrow street of Rail Galla is filled with the rich smell of frying oil and noise. Amongst the heated arguments, one can clearly hear the shopkeepers telling the customers ... “Times have changed a great deal”.







SODHRA

Long before Sher Shah Suri could rebuild Vikramaditya's highway and call it the Grand Trunk Road; long before Wazir Khan built his Wazirabad, Malik Ayaz, the favourite slave who rose to eminence under Mahmud Ghaznavi, laid out a rich and opulent city some three kilometres south of the ferry on the Chenab. It was a spacious city with many beautiful palaces and gardens, and a high fortification wall running around it.



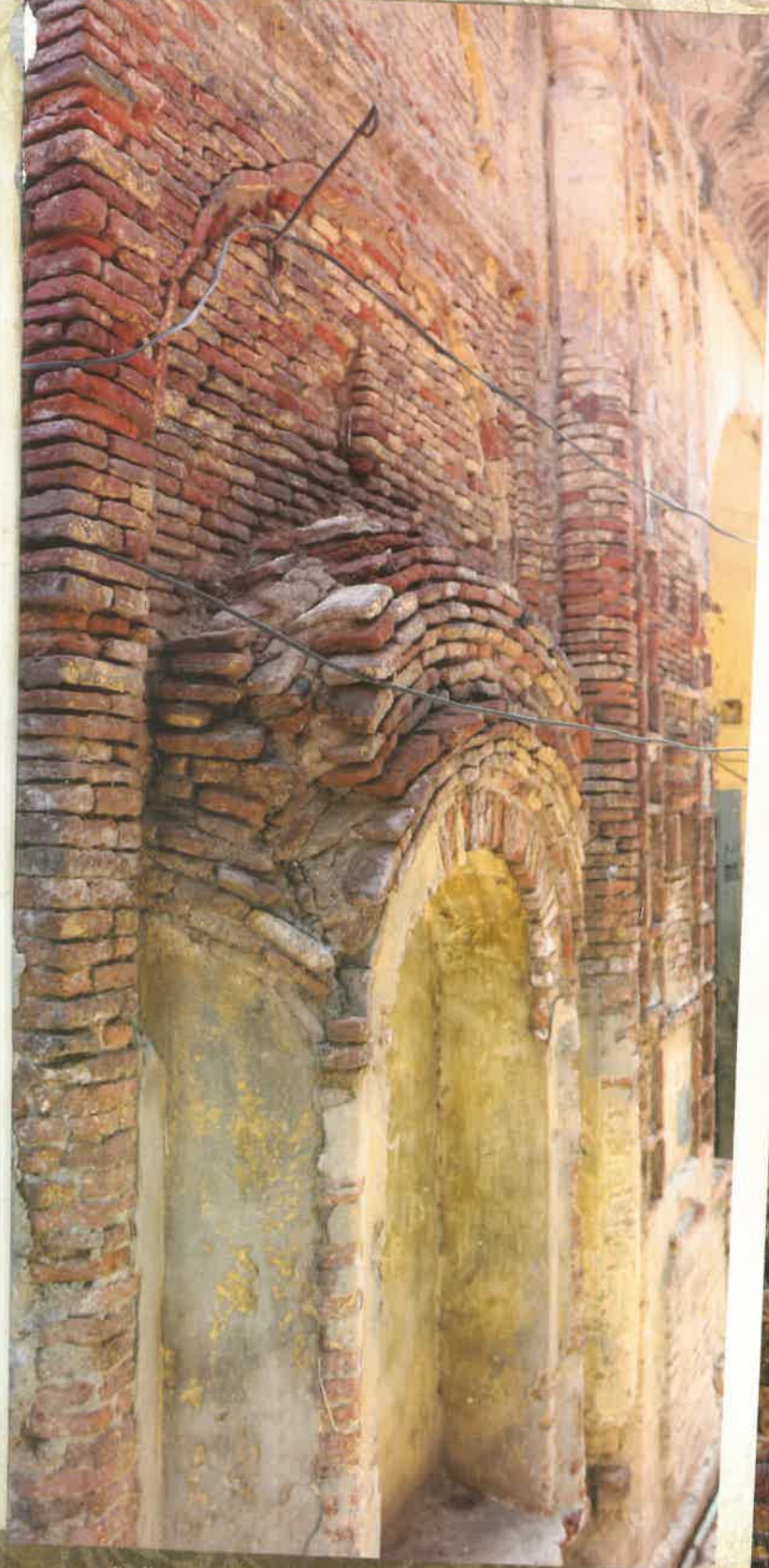




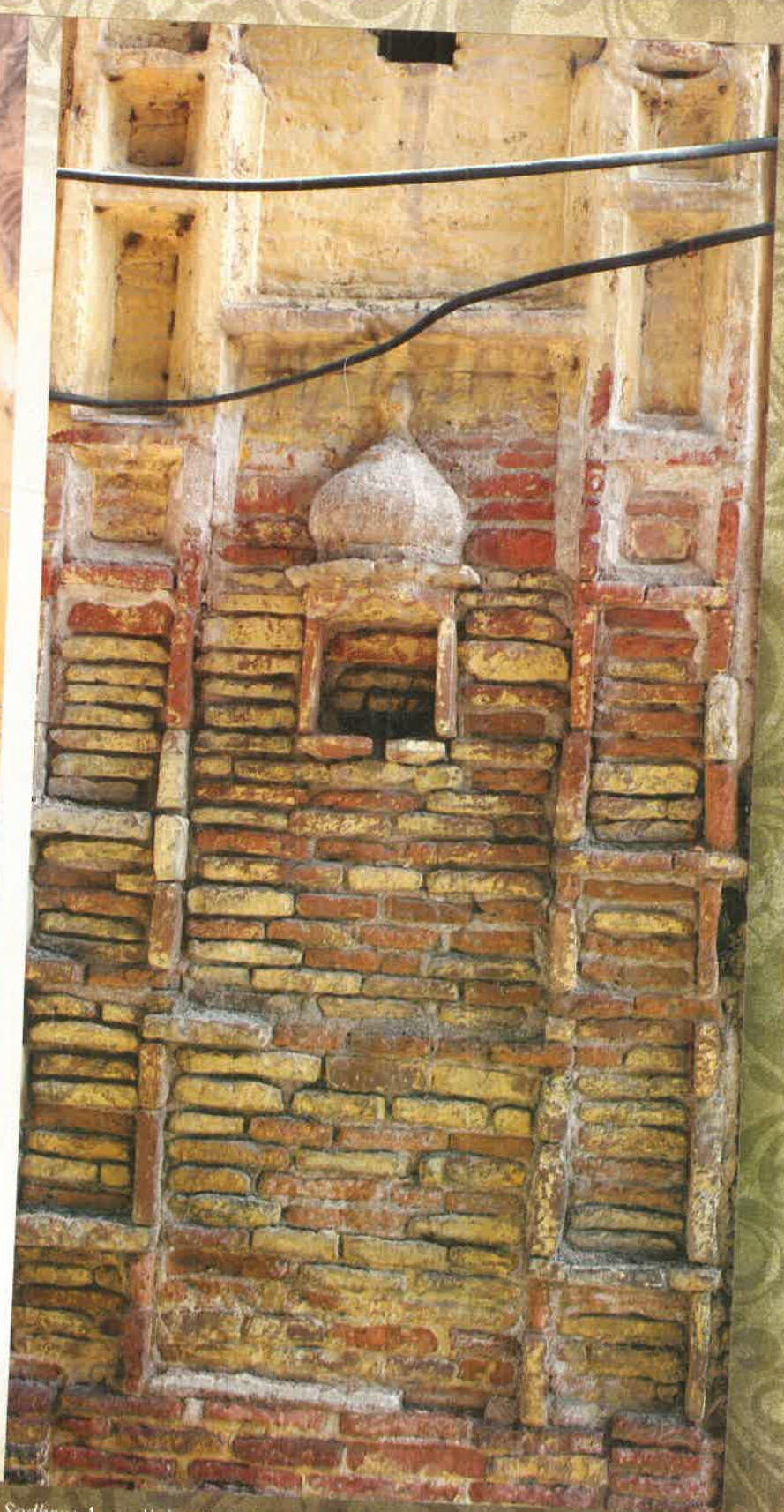
*Vegetal formation under the jharoka
and oriel window.*

Legend relates, perhaps as an index of the great expanse of the city, that this wall was interspersed with one hundred gates. And so it was that Malik Ayaz called his city Sau-Darra – City of a Hundred Gates, a title that evolved into the modern name of the town. This is the legend that the people of Sodhra are so fond of relating to visitors; but legend it is and no more. Being the biggest town in the area its dozen or so gates would exaggeratedly have been referred to as a hundred by her proud inhabitants in those far off times. It certainly was a good sized town for the ferry was known as being on the “River of Sodhra”.

Humayun, the second Mughal emperor was deprived of his empire by Sher Shah Suri, the Afghan, in 1540 and became a fugitive in the country that his own father had made into an empire. As long as Sher Shah lived Humayun

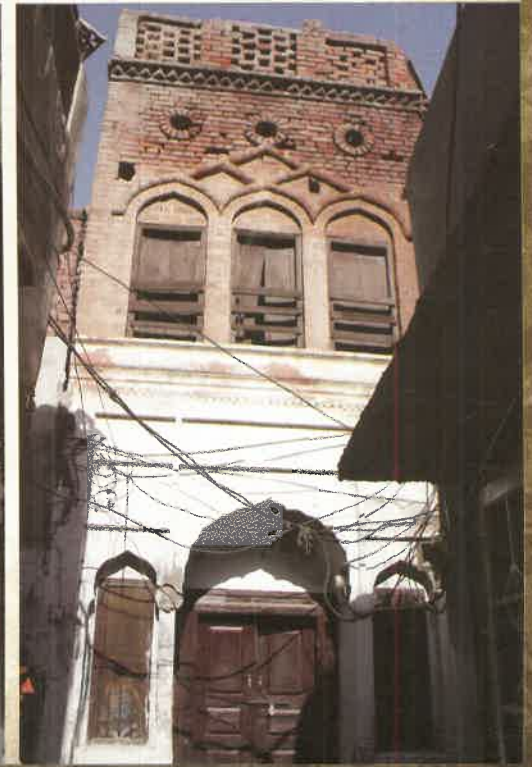


Sodhra: Mehrib like structure on the exterior of a house



Sodhra: A small domical alcove.







Internal wooden door Multifoil arches and trellis work.

could not make a comeback, try as he may. One of the impediments all this while was his own power hungry brother, Mirza Kamran. In 1555, ten years after Sher Shah had been killed in an explosion outside the walls of the fortress of Kalanjar, Humayun returned to India to reclaim his father's empire. It was at the ferry of Sodhra that the hapless Kamran, travelling in disguise, was discovered, put into chains and taken before Humayun who duly blinded him and packed him off to Arabia for pilgrimage.

Not many years later, in 1605, the same ferry proved the undoing of another Mughal prince. This time it was Khusro. Having rebelled against his father, Jehangir, he was imprisoned in the fort of Agra from where he contrived to escape and set out for Kabul. But by the King's decree all routes of escapes



were being watched, and as the prince and his accomplices attempted to cross the Chenab under cover of darkness they were discovered and captured. Ironically, Khusro was presented in chains to his father in a Baradari on the west bank of the Ravi. This garden and baradari had been laid out on the orders of Mirza Kamran.

After the Ghaznavides the town fell into decay and was rebuilt on the direction of Governor Ali Mardan under Shahjahan. When it was thus renovated it must have been a city visible from the distance for the debris of centuries had raised it above the surrounding plains. It was equipped with a wide bazaar that ran in a north-south direction and with impressive havelis and luxurious gardens that the Mughals simply could not live without. In view of the great revenue that Sodhra could muster it was made a *pargannah* and soon it was submitting Rs. 1,200,000 to the Mughal Court.

This must have been the golden age of Sodhra for outside the modern village lie extensive ruins buried beneath the fertile soil, ruins that very likely date from the Mughal era. Even the names that have survived the passage of time are delightfully evocative: Chah Hamaman Waalah (Well of the Bath House) and Chah Baghan Waalah (Well of the Gardens) are two of the several. The latter refers to the garden that Ali Mardan laid out faithfully on the pattern of Lahore's Shalimar Garden. These were the suburbs of the town where the wealthy built their pleasure houses and whiled away summer afternoons under groves of mango and mulberry trees.

This was not far from the highroad that connected Wazirabad with Sialkot and Jammu; the highroad that the Mughal kings sometimes used on their journey to the invigorating heights of Kashmir. Not far from Chah Baghan Waalah are the remains of this old road with one culvert over a now non-existent stream still bravely holding its own.

Under a spreading banyan tree in the north west corner of town is an oblong dome built in Sikh style under which lie the mortal remains of a *pir*. Pir Mastan Shah appears from all accounts to have been a madman who lived here around the end of the 18th century. Legend relates that Maharaja Ranjit Singh and his half brother were brought into the presence of this saint by his step mother so that the man could pray for the future maharaja's brother to be king. He looked at both children and reportedly said. "Your son may not make it to the throne but that boy, blind in one eye, certainly will."

So it was said and so it happened. Therefore, they say, when Ranjit Singh succeeded his father he ordered the building of the *pir's* tomb, who in the meantime had died. But this is clearly an embellishment that grows naturally around the person of a supposed saint; for the Maharaja had no half brother! However, it is certain that Ranjit Singh did hold the saint, living or dead, in some deference, for the tomb is clearly a relic of Sikh architecture. Today the tomb has an aged *mujawar* who tells the story of the prognostication with relish as if to legitimise his own presence.

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Punjab Small Industries Corporation
Lahore