Crafts of Lahore



Punjab Small Industries Corporation, Lahore

Crafts and Craftsmen of Punjab

Vol. V

Crafts of Lahore

Part One

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MESSAGE FROM DR. ALLAH BAKHSH MALIK, MANAGING DIRECTOR/CHIEF EXECUTIVE OFFICER, PUNJAB SMALL INDUSTRIES CORPORATION

Punjab has traditionally rich collection and treasure trove of handicrafts proud to offer the world. It is rich in craft, material, skill, aesthetics and exquisite sartorial tastes. The land of five rivers has a special potpourri and variety of handicrafts spread in the length and breadth of the area. There is huge potential that needs iron will and maverick skill to tap. Luckily Punjab Small Industries Corporation has both to accomplish the task.

The main attraction in the crafts of Punjab is the ingenuity and historical perspective in the evolution. As a matter of fact handicrafts carry with them the history, culture, traditions, social values and at times primordial wisdom. The study of literature of handicrafts in Punjab reveals the arcane technicality of the products and skillfulness of our people. The skill evolved differently not only in different families but also in different geographical regions and sub-regions. The handicrafts are not only amazing in architect but also highly specialized and state-of-the-art. The craft applied is at par, rather excels the latest designs in computers with the cutting-edge-of-technology.

The handicrafts of Punjab manifest the supreme aesthetic sense of the people and adequately demonstrate the hidden potential and intellect yet to be explored, chiseled and honed. Unfortunately the exposure of the handicrafts of Punjab has been a serious limitation. This has not only deprived the arts and crafts lovers around the globe but has also discouraged the traditional workforce employed in this very important sector.

The Punjab Small Industries Corporation is spearheading not only the promotion of the handicrafts but also taking new incipient initiatives to preserve the arts and crafts through publications based on research by eminent scholars. The present volume is also a pristine endeavor to accomplish the cherished goal of promotion of arts and craft of Punjab. Mr. Nazir Ahmad Director Handicrafts PSIC deserves accolades and appreciation, dedicated with resilience and stoic determination, for promoting handicrafts of Punjab.

It is ineffable delight, eclectic pleasure and a singular honor to present to our patrons and readers the volume on Crafts and Craftsmen of Punjab initiated a few years back by the

Punjab Small Industries Corporation. Each volume is dedicated to a specific thematic area in a region of our Province. The volumes already published cover the regions of Murree, Bhera, Multan, Dera Ghazi Khan, Rajanpur. Work on other three regions namely Cholistan (Districts of Bahawalpur, Bahawalnagar and Rahim Yar Khan), Sargodha and Chiniot is in hand and is expected to be completed during the current financial year. The publication of the volumes took a lot of effort, innovation and creativity.

The present volume presents only part of the data collected by PSIC team on the crafts of Lahore. This city is very rich, like in many other fields also in making crafts of all descriptions. The historical epoch covers a long period of more than sixteen hundreds of years of history of this city and its people but also a wide range of subjects, materials, craft traditions and techniques of diverse regions.

Lahore symbolizes blend of many races, artisans and professionals from different parts of the world and diverse amalgamation of so many facets of human life that it could be safely described beautiful potpourri and bouquet of flowers. Plurality, diversity, innovation and absorption is the beauty of the culture of Lahore and this is amply manifested in the arts, crafts, culture and traditions of Lahore. No doubt culturally vibrant city of Lahore has always its indigenous crafts deriving its inspiration from its own long history and traditions, it has always welcomed craftsmen from other regions to practice their crafts here and find outlets for their products. They are always accepted cheerfully and their products are protected and promoted without any let and hindrance and with least prejudice.

During the process of assimilation and dissemination of divergent traditions and techniques and arcane technical innovations, Lahore finally puts the seal of its own identity on whatsoever is produced here and by its residents. Lahore indeed offers a kaleidoscopic panorama of crafts of whole of the Punjab and even of some distant adjoining regions. It is on this account that Lahore has turned out to be the cultural capital of Pakistan and a real entrepôt of our art and craft traditions.

Lahore is richer than any other region of Pakistan in one respect - the building crafts. Architectural heritage of this city is unmatched and unrivalled - it is rich, diverse and varied and so is the variety of crafts used to embellish its buildings. For centuries these building crafts have been acting as a source of inspiration and influence for the craftsmen of other

trades. I am happy to note that this aspect of the heritage of this City has been attended to in this volume in due proportion that it deserves. Some rare, extinct and endangered crafts have also been presented in this volume together with a fuller treatment of all kinds of metal craft - which is the major craft trade of this city today. However, on account of paucity of funds and time, study of several other crafts has been held back. Hopefully, these studies, on completion will be published in the form of one or more sister publications of the present Volume on Lahore.

I congratulate Mr. Nazir Ahmad, the Director, Handicrafts & Design Directorate and his staff for their maverick mercurial ideas employed for bringing out such a beautiful and prestigious publication in such a short period. The PSIC is really proud of the precious asset of human resource and skilled social capital that we have.

I am sanguine that under the leadership of Mr. Nazir Ahmad, the Directorate of Handicrafts will keep taping the potential that remained unexplored since centuries. The task is onerous and gigantic but I am sure that our team will prove equal to the task. I wish them luck and promise to extend all the support required by them.

DR. ALLAH BAKHSH MALIK
Managing Director / Chief Executive Officer

B-19, GOR - 2 Lahore, Pakistan
April 4, 2010

FOREWORD

Pakistan is very rich in handicrafts. All regions produce their own characteristic crafts steeped in their own culture and traditions. The crafts of the Punjab have their own distinct personality which in its right is diverse and varied – each of its regions shows affinities with and influences received from the adjoining provinces and neighboring countries. Seen in historical and geographical perspective, crafts of the Punjab offer an excellent example of unity in diversity and diversity in unity which, by and large, encompasses the entire country. It is unfortunate that such a wonderful heritage has so far not been studied properly. No doubt some good studies were made in the later half of the nineteen century but these have never been updated and supplemented by fresh works. Such fresh assessment of our crafts became essential because after independence there was a lot of reshuffling of population with in the Province of Punjab and consequently regrouping and redistribution of families of craftsmen in majority of these regions and, in some cases even total disappearance of some crafts in certain parts.

Realizing this situation the Punjab Government, in the Punjab Small Industries Corporation, in late 1980's initiated a program of making fresh studies of crafts and craftsmen of the Punjab and publishing reports about such specific regions which were still considered rich in production of different crafts. Initially four regions were selected for this purpose namely Murree, Bhera, Multan and Dera Ghazi Khan and the Handicrafts and Design Directorate was assigned this job. We were successful in publishing in quick succession three of these reports. But, then circumstances beyond our control obliged us to abandon this program. The work on Dera Ghazi Khan remained inconclusive. In 2007, the PSIC once again launched a three years project – this time to study the crafts position in six regions namely Dera Ghazi Khan, Rajanpur, Cholistan (Districts of Bahawalpur, Bahawalnagar and Rahim Yar Khan), Lahore, Sargodha and Chiniot. PSIC hired the services of Dr. Saifur Rahman Dar, an eminent scholar who has already worked with us on the three previous volumes. We picked up the thread of Mansoor Ghazi's research work which was left in 1993 namely the region of Dera Ghazi Khan followed by a fresh field work in the District City of Lahore. A joint report on the crafts of Dera Ghazi Khan and Rajanpur was published early this year whereas our second report on crafts of Lahore is now in your hand - this being the fifth volume of our series on Crafts of the Punjab. We are proud to present here this volume on Crafts of Lahore in quick succession of our recent publication of a joint volume on Crafts of Dera Ghazi Khan and Rajanpur (2009). Three earlier studies of crafts one each of Murree, Bhera and Multan were published in 1980's and 1990's. Similar studies of crafts of Sargodha and Cholistan, are also nearing completion. District Chiniot will be the last to be surveyed for this purpose during our current program.

The present publication is only Part One of Volume V on Crafts of District Lahore City. We intend to publish one or two more volumes devoted to the crafts of this city. Actually, Lahore offers such a large variety of crafts that a single volume, as prescribed for the present series, will not do justice to the crafts-profile of this culturally most vibrant city of our country. The data already collected through our field survey in a short period, is enormous and staggering both in quantity and variety. But, still, it is far from being complete. More funds and time and better facilities are needed to complete our studies of crafts of Lahore. Unfortunately, funds, facilities and time allowed to the Team did not permit us to exceed the limits of the present book which, actually, is only the first part of the compendium of two or three volumes on the Crafts of Lahore. I hope funds for other volumes will be forthcoming soon to wind up our work on this city. In the meanwhile it was not considered wise to keep our readers wait for what has already been accomplished.

I must thank Dr. Allah Bakhsh Malik, Managing Director/Chief Executive Officer, for his generous support and firm belief in our Team members. I congratulate all members of the Team of the Project: Publication of Books on Handicrafts headed by Dr. Saifur Rahman Dar for their excellent work that has been carried out under great constraints of resources and logistic support as envisaged in the project. My special thanks are also to Mr. Naseer Baloch of Le Topical and his staff for their utmost cooperation that we received during the publication of this book.

Nazir Ahmad
Project Director &
Director H & D, PSIC

Dated the 31st March 2010

PREFACE

Writing about Crafts of Lahore is interesting but it is certainly not an easy job. The subject is vast, complex and multifaceted one. Seen from one angle, Lahore has no craft of its own; seen from another angle, it is a home of hundreds of crafts. Actually, several crafts that are being practiced in this city originally sprouted elsewhere but now have their deep roots in this soil. Lahore has a long history and so is the history of its arts and crafts. Crafts of this city are multifold and multi-layered having roots both in history and the people who made this city their homeland. Even some of the crafts have attached to them tags of their religious identity but with common appeal for all.

Lahore has witnessed in the past many historical and cultural shocks through invasions, conquests, settlements, immigrations as well as emigrations. It has many settlements scattered all over the city the names of which reflect their diverse origins in geography and races – or their division into different groups pertaining to different professions particularly those devoted to crafts and arts. But these cultural invasions and inroads never took the sense of humor and hospitality out of the people of Lahore. They always welcomed outsiders, allowed them to establish their separate localities, either according to their ethnicity or geographical origins such as Mughalpura, Muhalla Kashigharan, Muradabadi Colony, or according to their ethnicity such as Muhalla Kakkaizayian, Takia Sadhuan, Bhati Darwaza, or even according to their professions such as Baghbanpura,Thathi Malahan, Muhalla Chabuk Swaran, Bazar Patangsazan, Muhalla Rangrezan, Muhalla Patrangan, Kasera Bazar, Dabbi Bazar, Muhalla Kundigaran, Mochi Darwaza, Muhalla Sahafan, Muhalla Kaghazsazan, Gali Ptolian, Suha Bazar, Bazar Dalgaran, etc. A new settler may hail from any part of the country, he may belong to any community, speak any language and even may express a different faith, Lahorites have always been welcoming their guests who arrived here for a temporary visit or for a permanent stay without any let and hindrance and without any prejudice – racial, religious or linguistic. They shared with them everything they have and were ever ready to whatever appealed them among the cultures of new arrivals. The present genre of life style of Lahore and particularly the crafts of Lahore offer this happy blend of local and extraneous traditions, techniques and uses of their products. Craft products of Chiniot, Multan, Bahawalpur, Karor Pakka, Muzaffarabad, Jhang, Dera Ghazi Khan, are in great demand in Lahore to an extent that the craftsmen from these distant regions find it convenient to ultimately shift their ateliers and factories to this city and finally settle here permanently. The furniture of Chiniot, the embroidery of Dera Ghazi Khan, the tie-dye work of Cholistan, Kashmir Shawls, namdas and gabbas of Kashmir and Murree and phulkaris of Attock and Hazara have their outlets in this city and, at times, better than in their own home towns.

Keeping in view these pros and cons of crafts of Lahore, the assignment given to our Team was a difficult one. The Team was required to follow the format of our previous book: Crafts

of Dera Ghazi Khan and Rajanpur (2009) which was quite demanding particularly keeping in view the time constraints and resources and facilities available to us. Response of local people, in general, and craftsmen in particular, was more than welcome - they willingly shared with our Team their pleasures, their experiences, their difficulties as well as their successes in their respective professions over the years. Despite some difficulties which certain groups of crafts are currently facing due to lack of support from the society and their own failings to adapt to new market demands, changing tastes of consumers, new aspirations of younger generations of certain crafts-families to switch over to new professions or seek new avenues of earning, learning and living, majority of the craftsmen, with the exception of very few, never complained about any social stigma attached to their professions. They were found content with their social status notwithstanding the ever-decreasing demand for their products and resultant fall in their income vis-à-vis the intensive labor they have to put in for creating their products. Besides, there was a general complaint about the lack of enough support from Government – both federal and provincial, for the protection and promotion of traditional crafts beyond certain rhetoric and some uncoordinated and non-persistent programs. But this is not the place to enter into debate on this important aspect of our craft development schemes.

Right from the beginning the Survey Team was handicapped from many sides in terms of logistic support both in office and in field which proved to be a great hurdle in implementing the scheme within given tight schedule and the bad weather – lack of transport facility being the most serious one. But, I must admit that all the members of the Team have shown a great spirit of resilience, magnanimity and cooperation in completing their assignments in a flawless manner as far as it was possible for them in given circumstances. But for their willing cooperation under trying conditions, I could not have achieved even 50% of what is being presented here.

Lahore has always been a great center of craft production both in terms of building crafts and movable crafts. Through a short period, the Team collected data about 50 traditional crafts that are still being practiced though with somewhat varying degrees of their popularity - some have already become extinct whereas some can be declared as endangered ones, but, fortunately, many of the traditional crafts in practice in Lahore are in sustainable positions though these need serious intervention by the government and business community for alleviating the problems of craftsmen in order to enable them make the two ends meet. The Team has collected more than 2000 visuals of the crafts and their makers as well as quite a good number of artifacts in museum collections. But keeping in view the limited financial allocation for publication, the size of the final report has to be curtailed to 360 pages including illustrations. It was, therefore, not possible to publish the entire data collected.

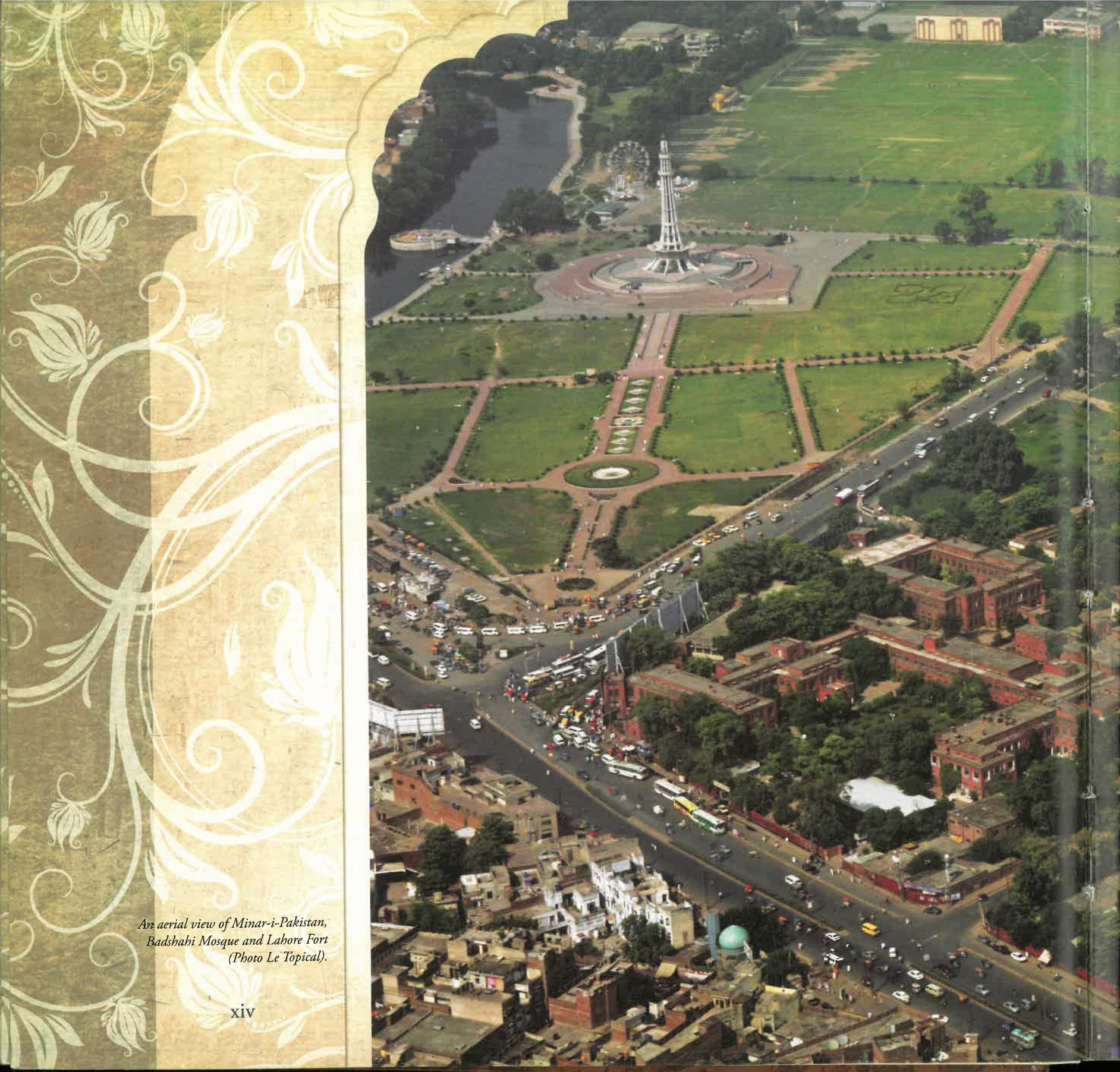
Thus perforce, the material about crafts of Lahore, as offered in this volume, presents only a part of the information collected through field survey. Several important crafts – weaving,

embroidery, traditional silver jewelry, woodworks, shoe-making, basketry, bone and ivory carving, rock-salt craft, naqashi, stucco tracery, mirror work, and many more crafts could not find their place in this volume. Quite a sufficient material about these left-out crafts is already available in the form of visuals and field survey diaries/reports. It is hoped that the government will consider publication of a sister-volume on Crafts of Lahore after resuming the field survey with in the District City of Lahore.

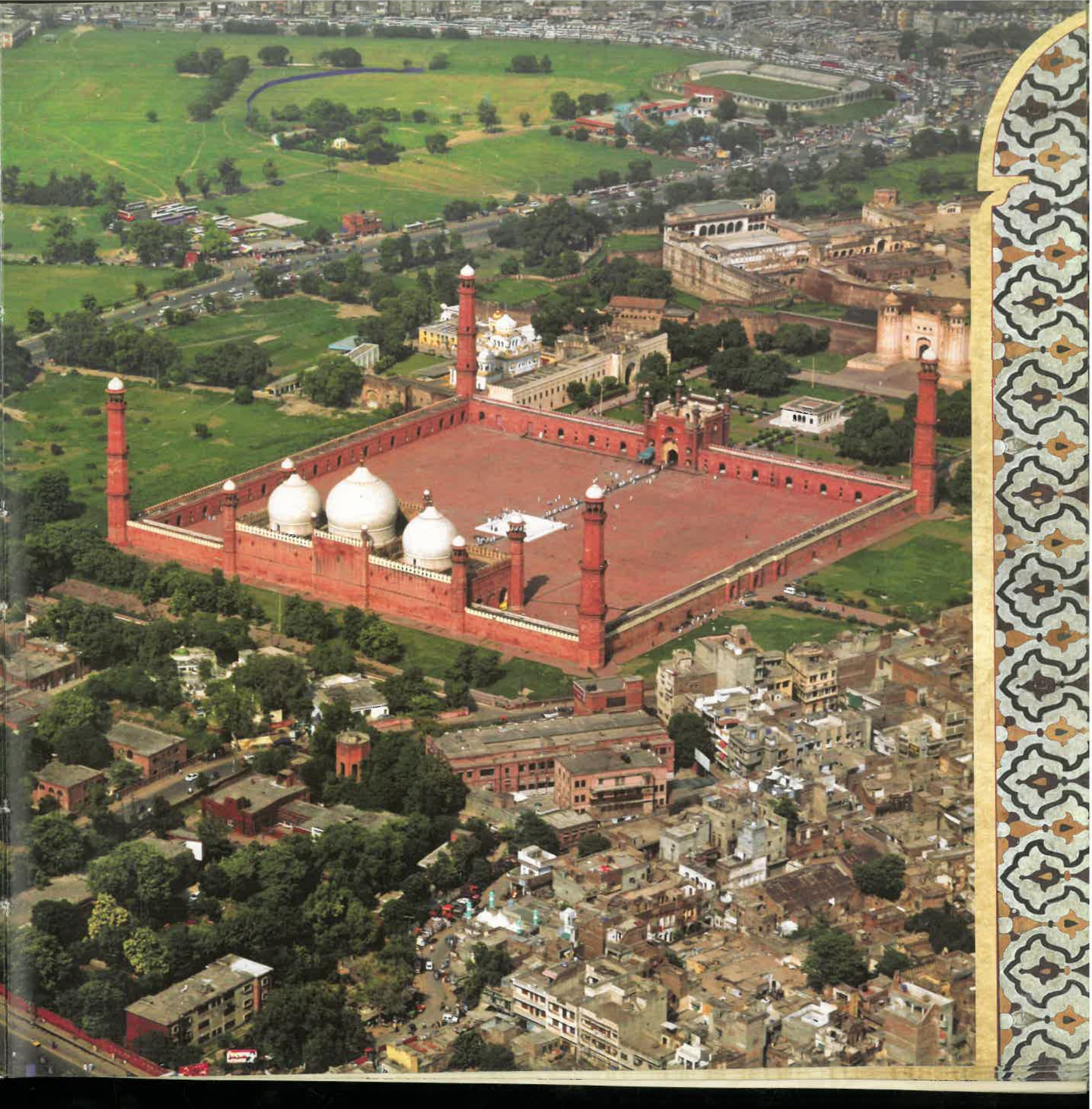
Before concluding, I regard it my pleasant duty to thank all those who have helped me in various ways in completing my task in such a short time. First and foremost, my thanks are due to all the members of my Team – M/s Salahuddin, Ahtesham Aziz Chaudhary, Afsheen Younus, Tayabba Sadaf Ashraf, Ahsan Hanif and Barkat Hussain. With in PSIC I am grateful to Mr. Nazir Ahmad, Project Director, Mr. Anfas Khan, Deputy Managing Director and Mr. Shahid Bhutta, Director Admn. and several other officers of PSIC who helped me in all possible ways whenever I needed their assistance and guidance. I must also thank to Mr. Ahmad Farooq and Mr. Arif Javed (Joint Directors), Jafar Hussain, Tehmeena Khalid and Reehana Munawar Ali (Deputy Directors), Haji Yunus, PA to Director and Mr. Muhammad Hanif, Stenographer of PSIC of their ungrudging support during my stay in PSIC. I am also greatly indebted to Miss Humera Alam, Director, Lahore Museum for her ungrudging assistance in making accessible all relevant museum record needed for our purpose and helping us in photographing various collections of the Museum – particularly, the part of the collection of metal objects. My thanks are also due to Mr. Saeed Ahmad, Curator, Punjab Arts and Crafts Gallery for allowing us to photograph the collection of his Gallery.

(Dr. Saifur Rahman Dar)
Project Incharge-author

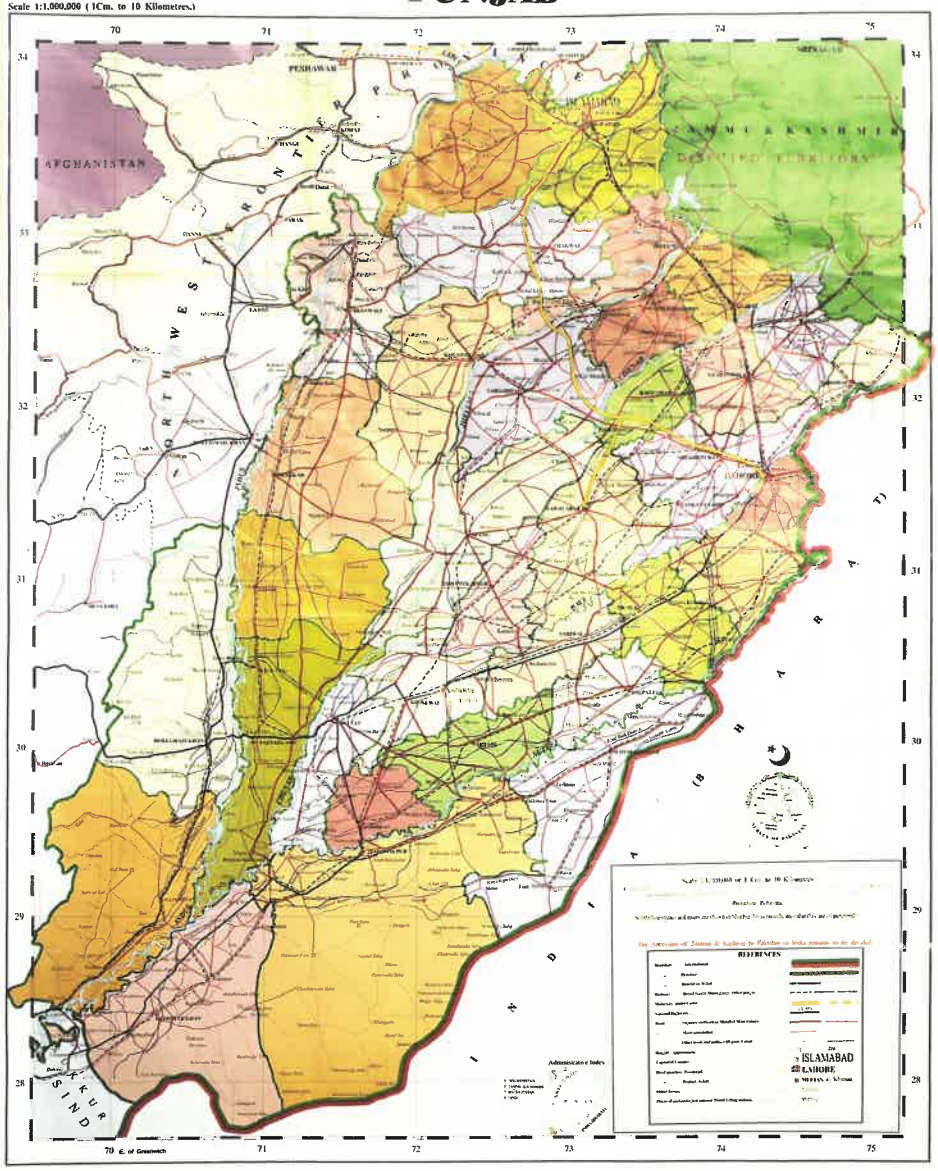
24th March 2010



An aerial view of Minar-i-Pakistan, Badshahi Mosque and Lahore Fort (Photo Le Topical).

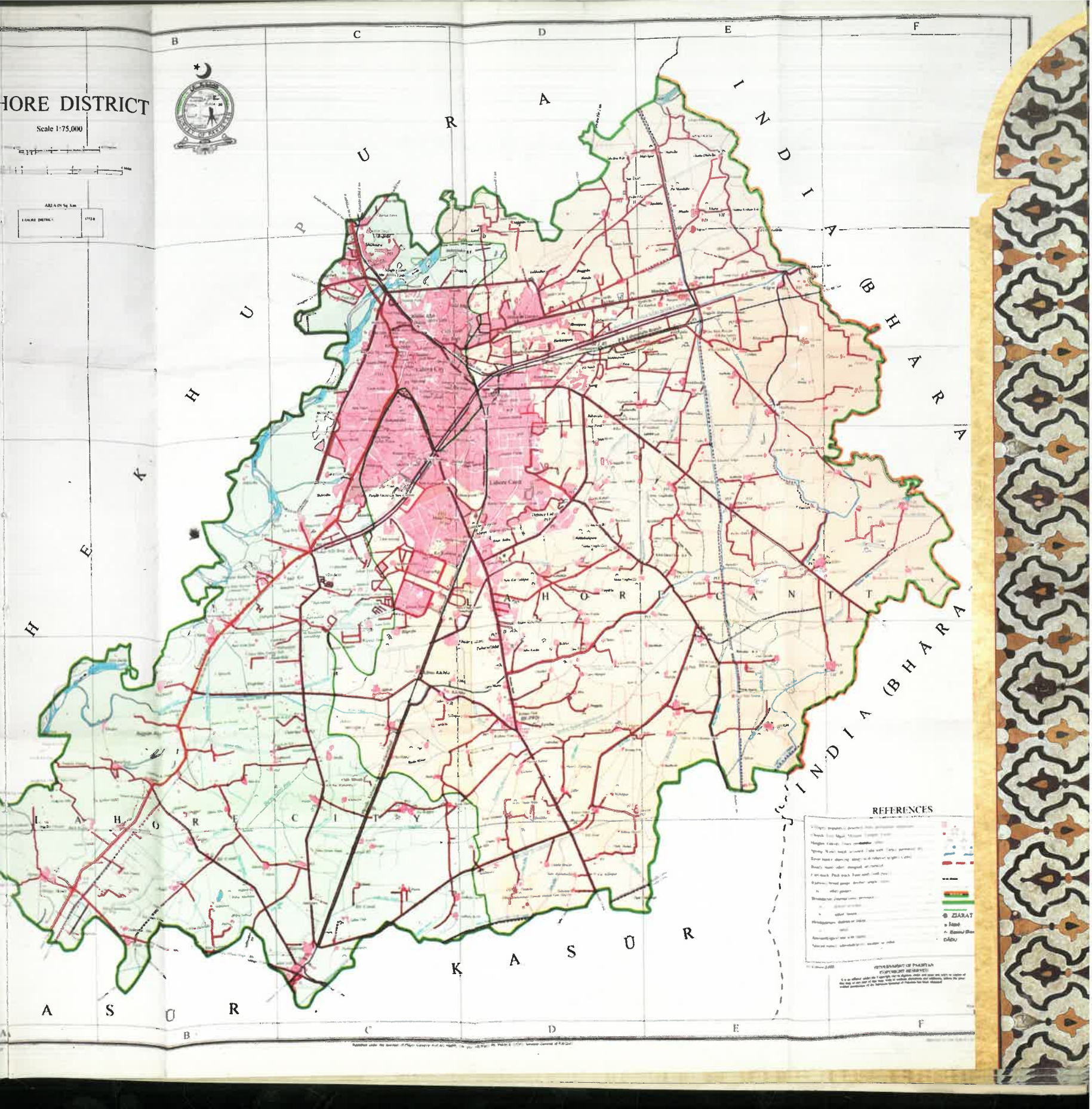


PUNJAB


Scale 1:1,000,000 (1Cm. to 10 Kilometres.)
AFGHANISTAN
PESHAWAR
JAMMU & KASHMIR
DISPUTED TERRITORY
NORTH WEST FRONTIER PROVINCE
INDIA
BHARAT
SIND
Administrative Units
REFERENCES
ISLAMABAD
LAHORE
MIANWALI
70 E. of Greenwich
70
71
72
73
74
75
34
33
32
31
30
29
28

HORE DISTRICT

Scale 1:75,000



خوشا لاہور و فیض آب لاہور

نہ ساعت میل شیخ و شاب لاہور

گما عم نیست کاندر ہفت کشور

بود شہری بہ آب و تاب لاہور

سکندر گو کہ عمر خضر یابد

ز آب ہمچو شہر ناب لاہور

بود لاہور شہری جملہ آرام

نیابی مضطرب سیماب لاہور

بہ رسم کاسبان از شام تا صبح

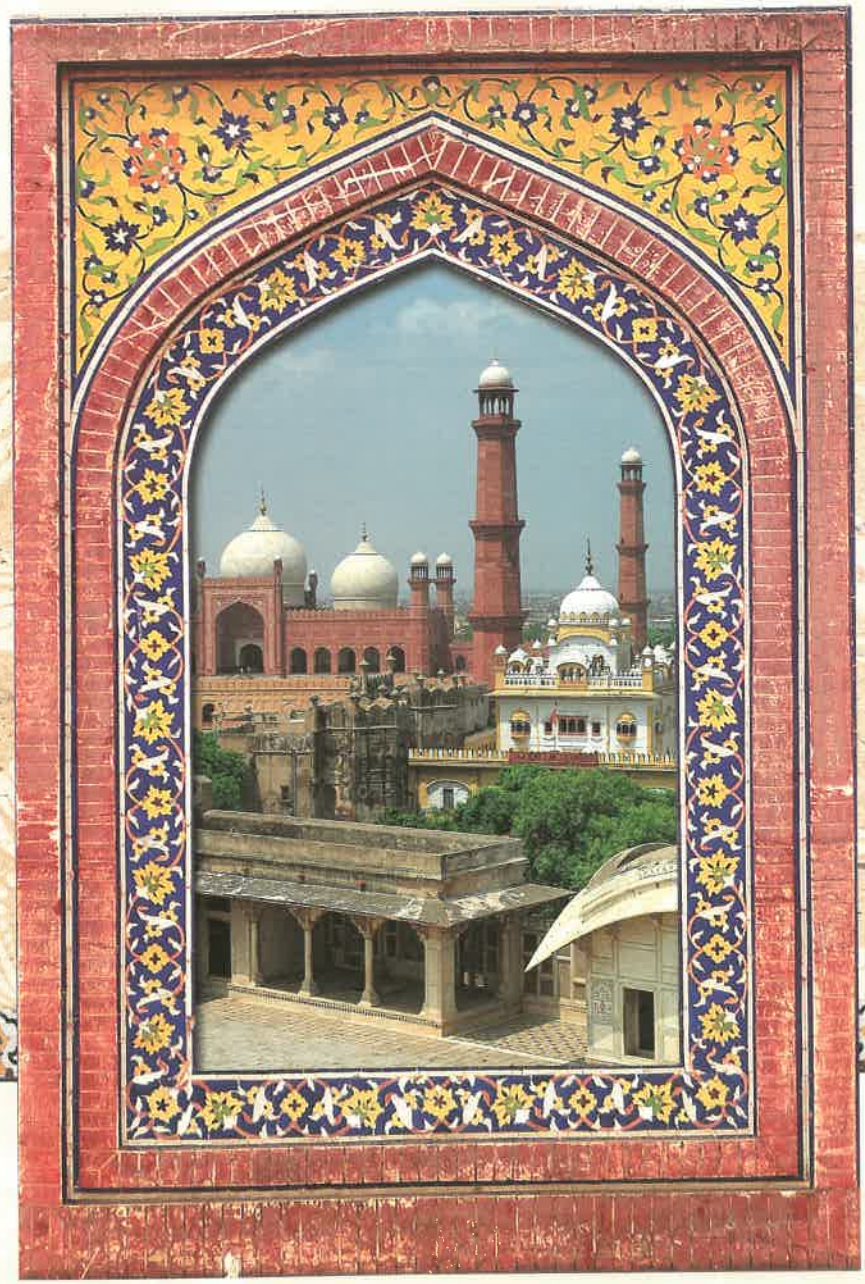
کتان باقی کند مہتاب لاہور

طالب آملی

Lahore be praised, its water full of bliss!
The goal of old and young be praised, Lahore!
I do not think that in the seven climes
There's a place with lustre like Lahore
Tell Alexander that eternal life
Is found in the sweet waters of Lahore!
It is a quite city – mercury
Would barely tremble in the calm Lahore!
Like weavers weave from evening to morn
Soft cotton veils the moonlight of Lahore.

(Talib Amli)

(Trans: Courtesy: Samina Qureshi)



LAND, PEOPLE, HISTORY AND MONUMENTS

CHAPTER I

LAND

"A city of approximately seven million, it is located where the historical route from Khyber Pass to Delhi crosses the Ravi. Its strategic location provides a strong clue to its continued growth and importance as a regional trading, industrial, military and administrative centre, its overwhelming cultural importance notwithstanding" (Yusaf Kamal).

LOCATION

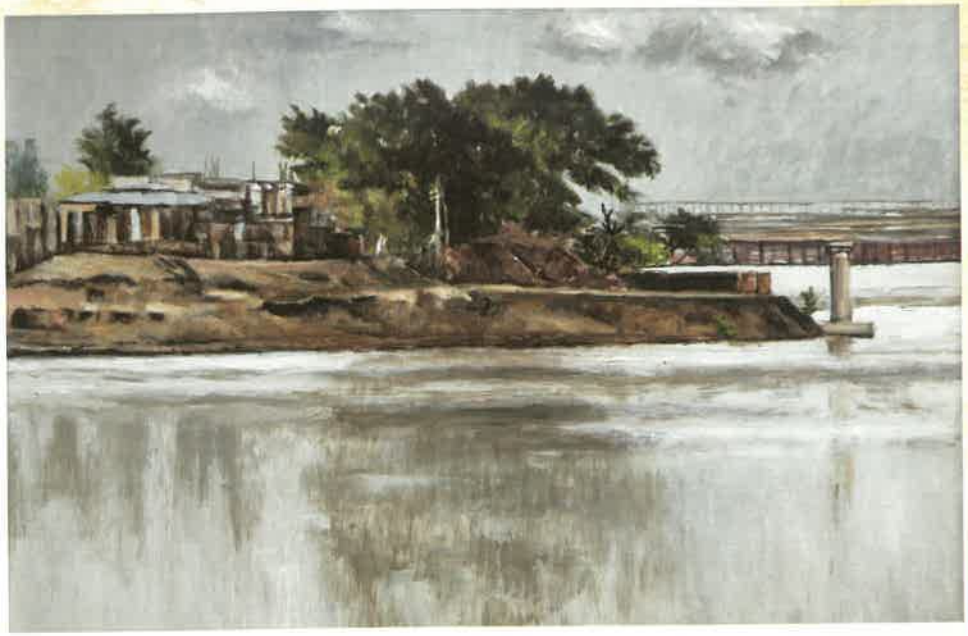
'Lahore', the name of the city, has been differently written and pronounced in the past such as *Lhore, Lahanor, al-Lahore, al-Ahwar, etc, Lohar, Loher, Lahawor, Lehowa, Lohawar, Rahwar and even Loh Kot, Lohar Kot, Loha-rana* and *Lovpur.* Beside Lahore in the Punjab, there is one Lahore in Afghanistan, one in the NWFP and still another one in Mewar State of Rajputana (India).

Although the precise location of the site of primordial settlement of Lahore is yet to be confirmed but, by and large all scholars agree that Lahore has always been there where it is today – namely the Walled City and its surroundings. It is also a debatable point if the earliest mention of a city by the name of Lahore in conjunction with Bunnu – 'al-Banna wal-ahwar' refers to 'Chhota Lahore' (ancient Salatura) in District Swabi (NWFP) across the Indus River or the present day Lahore – the capital seat of the Punjab. Similarly, it has also been mooted that initially the name 'Lahore' was not that of a city or town but, instead, of an area whose capital town was known as Mandhakor or Mandhakakor in district Sialkot. By this, some scholars have implied that initially, the name of the present Lahore was actually 'Mandhakor' and only later on it was named as such – implying thereby that the name of the city was adopted from the name of an area which is hardly possible. There are numerous examples where the name of a popular and important city was extended to the whole district, division or even province (Suba) such as Shehr Lahore and Suba Lahore, or Shehr Multan and Suba Multan. But reverse of this has never been the case.

The city of Lahore and the River Ravi, ancient Iravati, Parushni of the Vedas or Greek Hydraotes, have always remained inseparable from each other. Although River Ravi



Boat carrying tourists to Kamran Baradari.



River Ravi – Oil on Canvas by Nazir Ahmad. (Courtesy: Zeeshan Ahmad)

has been changing its course westward, but the nucleus of the town of Lahore has always been on its left bank. Today, however, the boundaries of the District City of Lahore extend over both banks.

Today the name applies both to the division, district and the capital city of the province of the Punjab. When the District Lahore was constituted in the later half of the 19th Century, it covered a much larger area than what it is today. The old district of Lahore once extended between north latitudes 30 degree – 38' and 31° 15' and east longitude 73° - 38' and 74° - 58'; today it has shrunken between 31°- 34' and 31° - 43' N and 74° - 10' and 74° - 39' E.

Lahore District City spreads over a flat land east and south-eastward from the right bank of River Ravi. The former Tehsil and present day District Kasur forms its southern boundary. On the north and east sides is the international border of India. The River Ravi runs northeast to southwest with District Sheikhupura beyond it. Some of the suburbs of Lahore extend along the western or right bank of the River.



Boats in River Ravi – Watercolour by Nazir Ahmad. (Courtesy: Ahmad Zeeshan)



River Ravi – Oil on Canvas by Nazir Ahmad. (Courtesy: Majid Nazir)

Kamran's Baradari before restoration by Nazir Ahmad – Watercolor.



In pre-Independence days, Lahore Division comprised five districts covering a plain country extending between River Ravi on the north and west, and River Sutluj in the east and south – roughly covering an area some 64 miles / 104 km east-west and 38 miles / 62 km north–south. Its total area was 2738 squares miles. Today, Lahore Division comprises four districts namely: Kasur, Lahore, Okara and Sheikhupura with total area equal to 16104 sq. km. with Lahore district covering an area of 1772 sq. km[1].

Lahore District comprises two levels of land – high land called Manjha on the east and lowland called Hethar (*heth*: low) along both sides of River Ravi on the west. This upland is now shared by the former two tehsils of Kasur and Chunian. On the whole the average elevation is 702 feet above sea level. Ravi flows from northeast and southwest along the western border of the District City.

Although River Ravi has been the smallest of all the five rivers of the Punjab, it has played an important role in the folklore of the Punjab in general and of Lahore, in particular. Unfortunately, due to present day acute shortage of water in it, River Ravi has now lost most of its glamour. This River has never been navigable but in the past



Roshnai Gate – Watercolour by Nazir Ahmad.

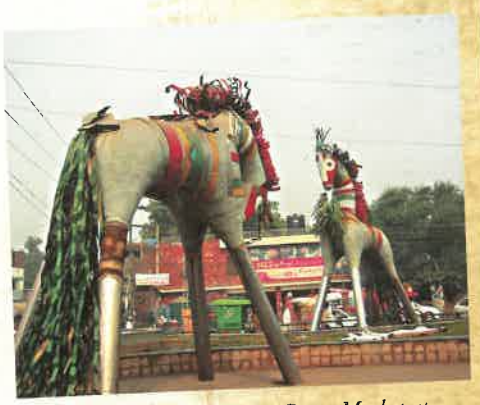
deodar timber used to be floated down from Chamba Hill State. The high upland tract (Manjha) is irrigated partly by the upper Bari Doab Canal and partly by its Lahore Branch. The two together form the first defense line between Pakistan and India. The later runs through the middle of the greater Lahore – almost parallel to the River Ravi from Siphon near Bhiseen (Jallo) to the border of Kasur District between Mana Hithar – Mana Otar and Talab Sarai. From Jallo to Mohlanwal there runs on both sides of it a beautiful break-free driveway called Canal Bank Road with numerous underpasses, green belts of shady trees, flower beds and some modern residential colonies.



Kamran Baradari after restoration.

Before British occupation in 1849, there was no permanent bridge on River Ravi. However communications across the river were kept open by several ferry boats. Eighteen of these ferry stations were located within the present day Lahore District. One major crossing *(patan)* was opposite Khizri Gate for going northward. There was also a crossing near Kamran Baradari for going to Sheikhupura. During British period there was constructed a boat bridge on the same site till, in 1915, it was replaced by a regular 1469 feet long road bridge quite close to the 1462 feet long railway bridge constructed earlier. Since independence in 1947 three more bridges have been constructed further south of the two earliest bridges for connecting this Mega City with the capital city of Islamabad and the entire northern regions.

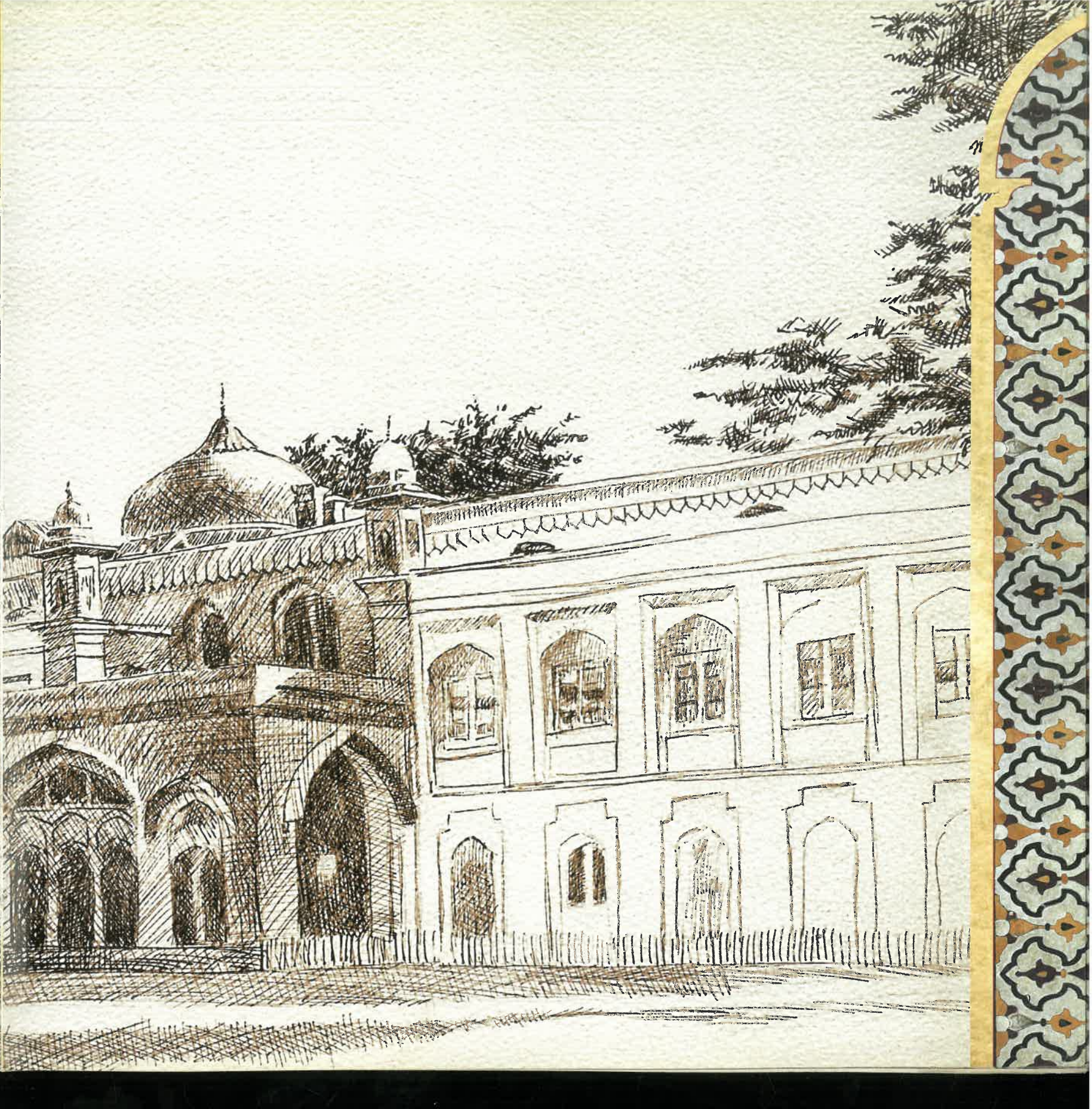
There is no hill in the entire district. However, two artificial mounds in the city have earned the name of *paharri* (hillock) – one is called Shimla Paharri and the other as Paharri Bagh-e-Jinnah (former Lawrence Garden). The general height of the area is 150 to 200 metres above sea level. There is no natural lake in the entire district. However, some of the modern parks and gardens do have beautiful artificial lakes with boating facilities. There used to be some man-made forests (*rakh*) but these are fast being eaten-up by land-developers on all sides. In the high lands of this district, there are at intervals drainage lines called *rohi,* or *sukh nala* or *sukh nehr*. Mostly these run from northeast to southwest. The largest of all is the Hadiara Nala which enters into Lahore District from District Amritsar (India) near village Hadiara and after traversing almost the entire length of Lahore District, cuts across Multan Road between Mohlanwal and Maraka and finally falls into River Ravi. These drain-nullahs – particularly the Hadiara Nala had in the past, a pleasant effect on the local spring water. "The only part of Manjha uplands where the well-water is naturally sweet is along the Amritsar border on the



Two colossal paper horses near Paper Market at Ganpat Road and Urdu Bazaar.



Shah Chiragh Building by Nazir Ahmad – Pen & Ink. (Courtesy: Asad Zeeshan)



east and between the Ravi and the Hadiara Rohi on the west"[2]. On the other side of Hadiara Nala, the water is universally tainted and brackish.

GEOLOGY

So far, no pertinent study of the geology of this country appears to have been made. The land seems to have yielded nothing of geological interest except sand and *bhall* from the bed of River Ravi and kankar (limestone) and *kallar* – the former is burnt for making lime and the latter is used as manure and manufacturing crude salt–peter both in the Manjha uplands in Lahore. Kankar lime is abundantly used in the repair of ancient historical buildings of Lahore. It is usually procured from the neighboring District Kasur where still it is abundantly available at a depth of one to six feet.

The Lahore District City and City of Lahore are synonyms. Lahore is also the headquarters of the Division of the same name – the later term has however been abolished for last few years. It is also the provincial capital of the Province of the Punjab. It is often fondly, but rightly, described as the cultural capital of Pakistan. It also forms the headquarters of Pakistan Railways. The Lahore Station is one of the most impressive and beautiful railway stations in whole of South Asia. It was opened in 1864, and designed by William Brunton. It is the best examples of a fortified station created shortly after the war of Independence in 1857. It has a long massive wall in front with holes for muskets and towers crowned by turrets. Lahore is still the busiest railway station in the country and serves as hub of railway network. It provides the only rail-link with India that remains open throughout the year.

RIVER AND DRAINAGE NALLAHS

The main river of the District–city of Lahore is Ravi. It flows from northeast to southwest along with the western boundary of the district. The present-day district practically corresponds to the old Lahore Tehsil of 1947. According to the Compiler of District Gazetteer of Lahore (1893-94), it comprised 260 square miles along the Ravi in Hithar and Manjha[3].

The River Ravi is the smallest of all the rivers of the Punjab and has been least useful for navigation. However, prior to 1947, logs of timber wood used to be sent down to Lahore from the forest of Chamba Hill State. Notwithstanding its relative small size,

Ravi has definitely played a very significant role in the folklore of the Punjab – particularly that of the city of Lahore.

During the Rig Vedic times, the name of this River was Parushni. However, in the Puranic literature, it has been named as Iravati after the name of Indra's elephant of the same name. The present name Ravi is actually a corruption of Iravati. In Greek and Roman literature of the post-Alexander's period, it was transformed to Hyraotis (Strabo), Hydraotis (Arrian), Adris (Ptolemy) and Rhuadis (Pliny).

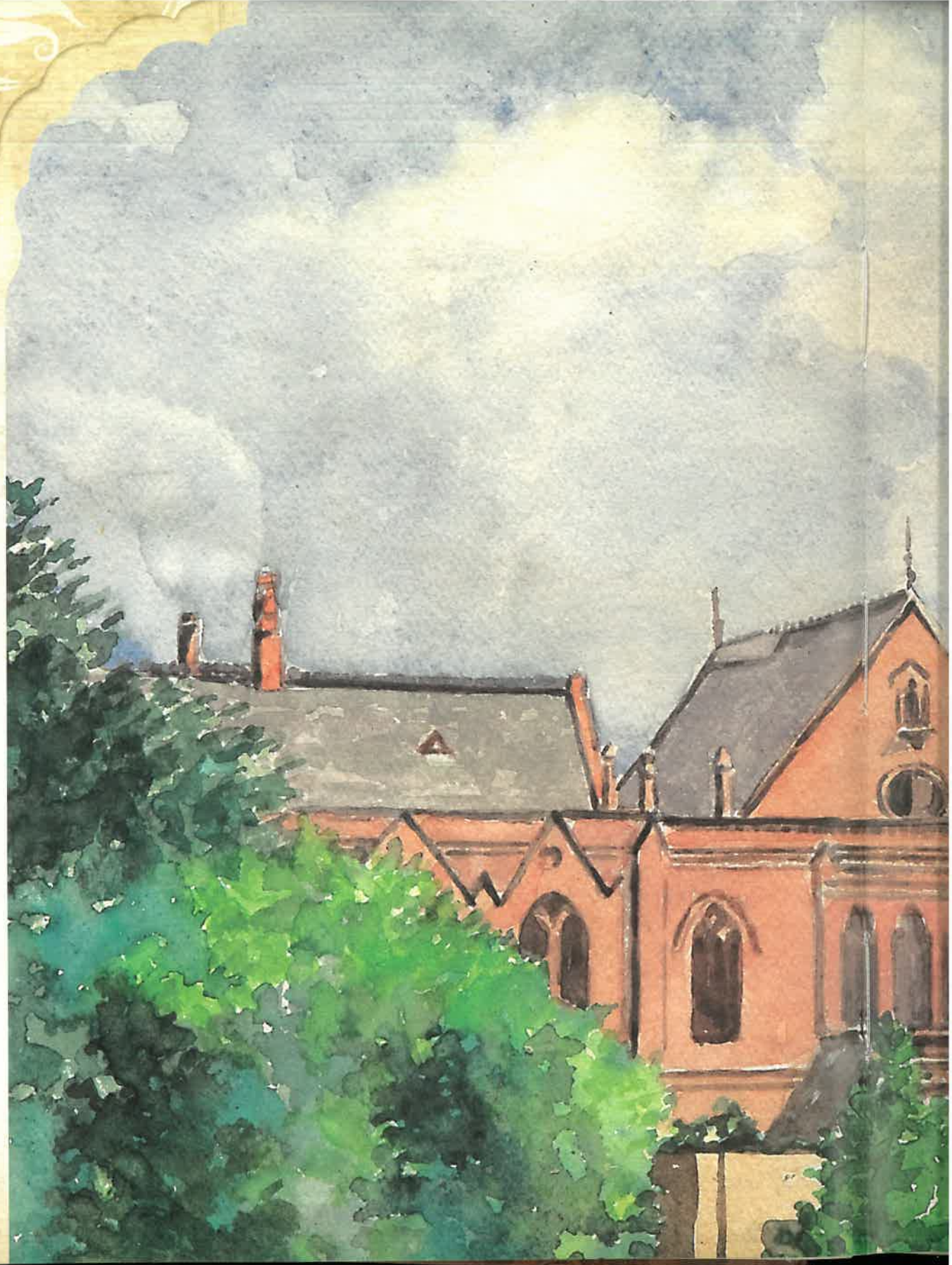
When did and why the name Parushni was changed to Iravati and then to Ravi, is difficult to determine today. But the present day name Ravi has lost its entire religious connotation, if ever it had any during the Puranic period.



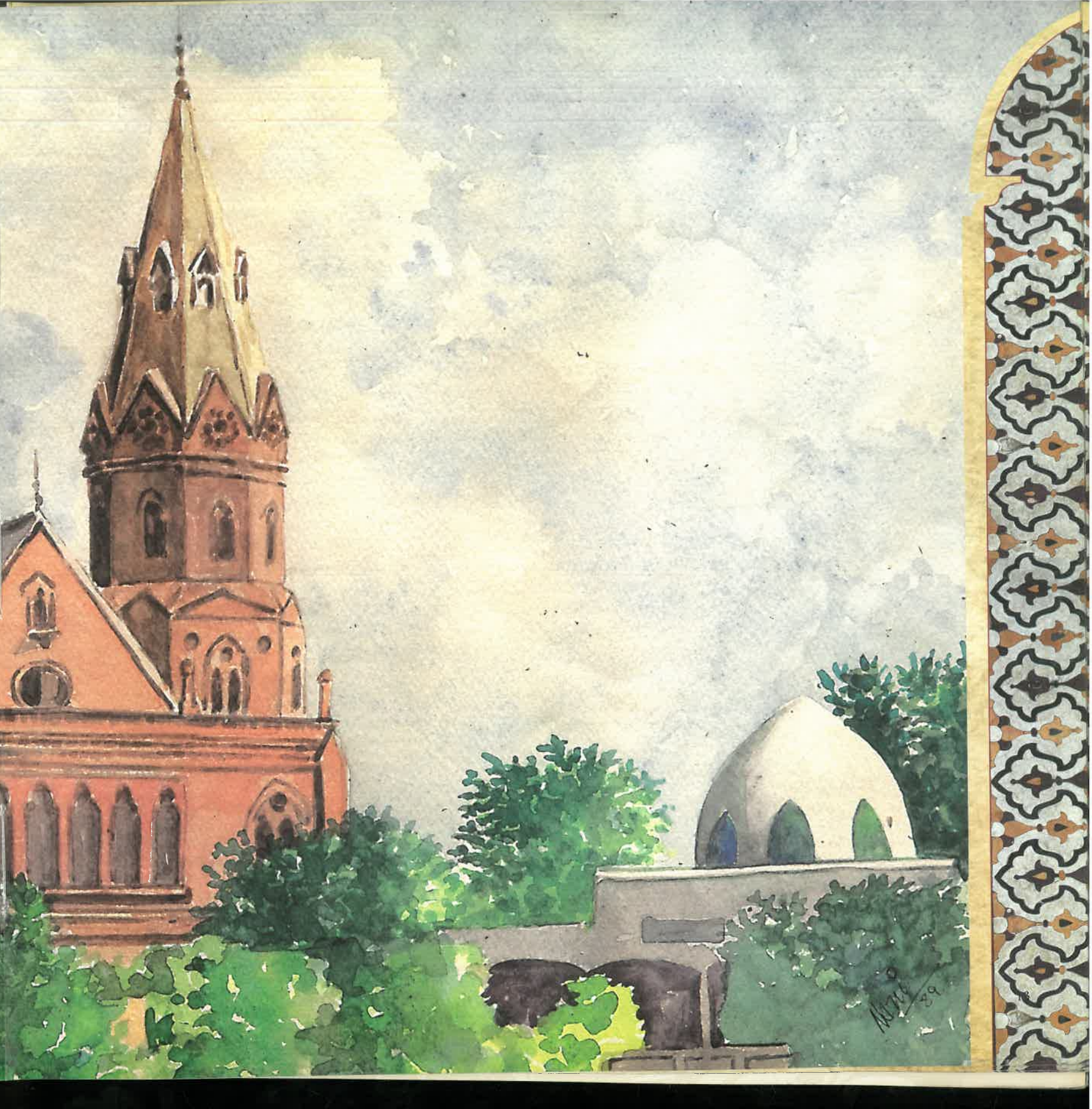
Sumbal tree by Nazir Ahmad. Oil on board.

The Ravi enters into Lahore District near the village of Ichogil, Distt: Amritsar (India) and exits it near Mana Hithar. Today, Ravi is crossed by five modern bridges – one for rail and four for road traffic. Before the first permanent bridge was constructed in 1864, there was a beautiful boat bridge. The first regular bridge for rail traffic was originally 3218 feet long and was supported on 34 arches. Later on, in 1894, the number of arches was reduced to 16 only. Before a regular road bridge was constructed, there was a beautiful boat bridge in 1860s near the present day Kamran's Baradari. Majid Sheikh has published a beautiful photograph of it as it existed in 1895[4].

When Lahore Fort was built in 1584, River Ravi used to flow just under its northern feet. By the time of Aurangzeb Alamgir in the 17th century, River's nearness to the city posed a great danger to its safety. To protect the city from the vagaries of floods,



Government College University, Lahore – Watercolor by Nazir Ahmad (Courtesy: Imperial Carpets)





Lahore Spring 2009.

Aurangzeb built a 2 kos /four miles / about 7 km long strong embankment in 1661-62 between Mahmud Buti and the Fort. It was reinforced with lead and steps[5].

During British period just above Lahore city, the course of the stream was carefully tamed by embankments designed primarily to protect the railway line. As the city grew after 1947, this embankment was extended from Mahmud Buti to Thokar Niaz Bag – now converted into a part of the Ring Road of Greater Lahore – exposing the country side west of the River to the vagaries of periodic floods. Now-a-days, the current of the River Ravi is very weak. However, before 1894, it used to be quite narrow, very strong and un-fordable.

The land of the Ravi basin, west of the Bund road – now Ring Road is mostly under cultivation. Its soil varies greatly, according to the level of the land. The lowland called Hethar, lying principally in the depression, contains more or less clay deposits which is very fertile for wheat but only if it gets inundated. These lowlands are separated from the upland of the Manjha by an abrupt bank – 14 to 20 feet high. Only near Lahore city, the bank has entirely disappeared – at most it is seldom higher than 4 to 5 feet. This is the reason as to why before the construction of Bund Road, the city used to be flooded quit frequently. Once in 1958, the flood water reached the level of second step of the entrance of Lahore Museum. Only in parts outside the depression, the land varies from high sandy waste to a high loam.

Besides the river, the Upper Bari Doab Canal partly covers the eastern flank of the District and then near Chhanga Manga (in Kasur) enters into an escape canal to empty itself into River Ravi. Another – the Lahore Canal enters into Lahore District near Wagah, passes between Lahore and Mian Mir and once used to fall in River Ravi near Niaz Bag[6]. Today, it traverses much beyond this point up to Mohlanwal running almost some 30 miles / 48 Km from Jallo to Mohlanwal with in the Lahore District with broad roads on both sides of the canal, numerous underpasses for quick flow of traffic, with broad grassy plots and rows of beautiful bungalows of posh colonies have made this canal the most beautiful driveway of Lahore running north to south.

Lahore District is also crossed by several storm drains. Most important of them is the Hadiara Rohi or Hadiara Nala. It enters into Lahore District at village Kila Jiwan

Singh on Pakistan Mint side, 15 miles east of River Ravi, runs parallel to Ravi and Beas rivers and finally joins River Ravi near the border of District Okara.

WEATHER

June is the hottest month which lasts till July. Rain fall average is 20 inches.. In July monsoon bursts into rainfall. In 1894, average rainfall was recorded to be 20 inches/50cm. Now-a-days the average rain fall is 40.8 mm with maximum rainfall being 122.9 mm in August[7].

FLORA AND FAUNA

Before urbanization of the District-city of Lahore, there was abundance of indigenous trees, plants and shrubbery. These included trees like *tahli* or *shisham (*Delbergia sissoo*), pipal* (Ficus religiosa), *bohr* or Bunyan tree (Ficus bengalansis/indica), *kikar* (Acacia arabica), *beri* (Zizyphus jujuba), *tut* or mulberry tree, (Morus alba), *phalahi* (Acacia modesta), *farash* or *pharwan* (Tamarix articalata) and *bakain* or *dharaik* (Melia azebarach). Among the less common trees there used to be mango, *jaman, tut, amaltas, burna, nim, lassurai* and *sohanjana*. Among shrubs the most commons were *karirr* (Capparis aphylla), the *jand* (Prosopis spicigera) the *wan* (Salvadora oleoides), *ak, mulla* (zizyphus nummularia) - all shrubs of the wasteland. The *chichra* (butea frondosa) gives a dye from its flowers (kesu) and gum exuded from the plant. The twigs of *pilch*i or *jhao* (Tamarix dioica) used for making baskets. Similarly, *sarr,* sarkanda or kana (reed), *munj*, all served some minor industries. *Lana*, wherever available, was used for making *sujji* - an impure of carbonate of soda. *Jaman,* mango and *amaltas* are perhaps the only local trees that still survive in the gardens and canal and roadside plantation.

The forests in Lahore district consist of 282 hectares of irrigated plantation, 2850 hectares river-side plantations along the River Ravi, 1489 running km. canal-side plantations and 515 km. road-side running plantations[8]. In Lahore district there is 282 hectares of irrigated, 2850 hectares of River-side, 515 km long road-side and 1489 km long Canal-side plantation[9].

WILD LIFE

Except during early Mughal period, when northern part of Lahore was a favorite hunting-ground called *qamragah,* this city never appears to be rich in wild life. During



Favourite ride of children in Lahore Zoo.



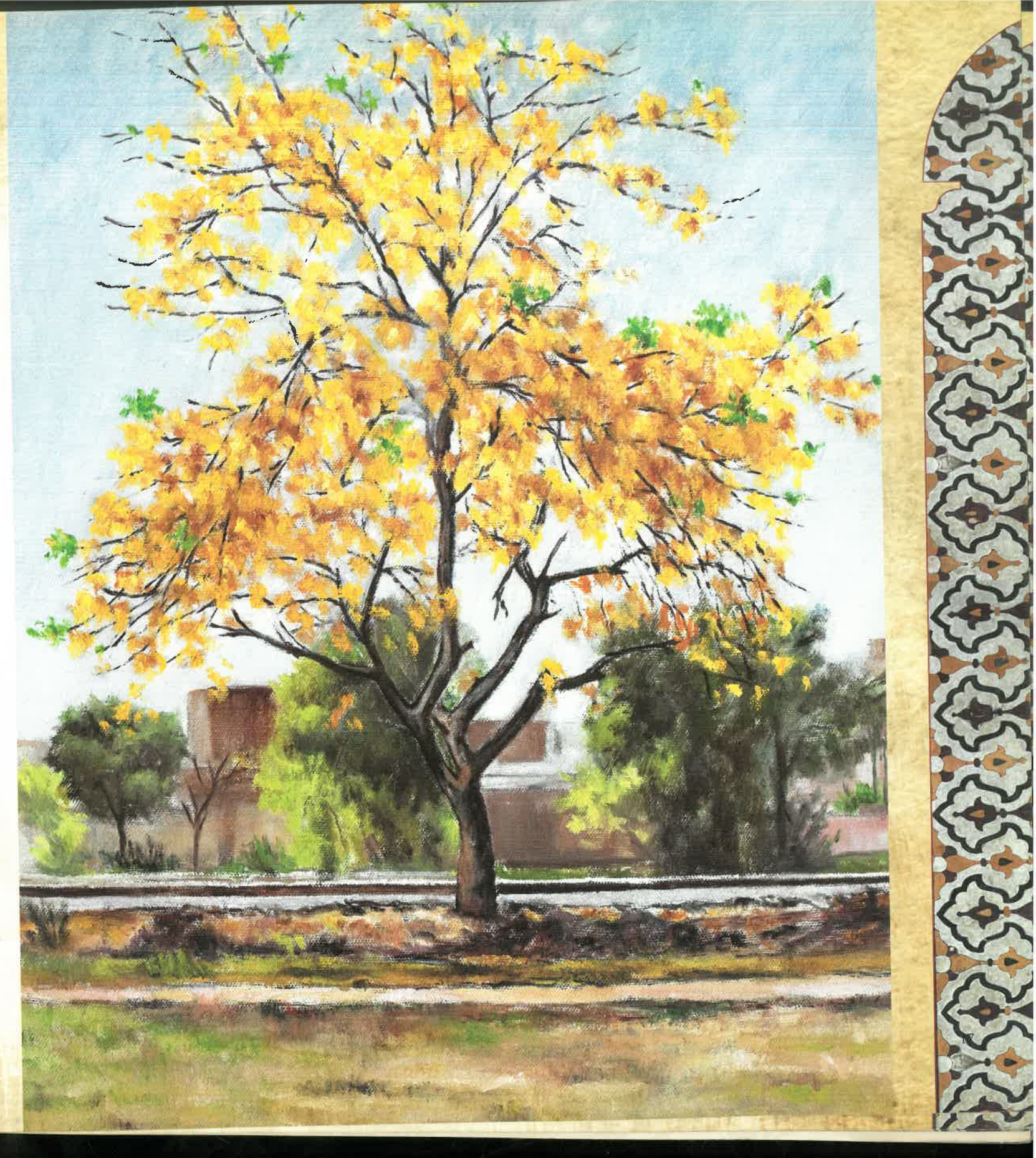






Spring in Lahore (Photo:- Jamil Hussain).

Amaltas in blossom by Nazir Ahmad. Oil on canvas.















Birds and animals in Lahore Zoo.

















the British period (1849-1947) a number of man-grown forests called '*rakh*' were grown in the Bari Doab which also attracted growth of wild animals but never of great diversity and quantity. *Nilgai and* pigs, deer, peafowl's, grey partridges, black partridges, snipe, duck of many varieties, etc are a few that used to be casually met along the river bank, along the canals, *rohi*-channels, plantations, marshes and in man-made forests (*rakhs)*. But with population explosion, expansion of urban settlements, disappearance of *rakhs* and pollution of river and *rohis,* even this limited 'game' has virtually disappeared within the limits of the District-city of Lahore. Among venomous snakes the most common were the *krait*, the viper and the cobra. However, their number has decreased considerably as the urban area has expanded. River Ravi was once famous for abundance of *rahu*, *malhi*, *sanghari, saul, thail*a and *tarkanda* fish. Lahorites still relish the *rahu (Ravi de dumbai* – the lambs of River Ravi) and *malhi.* But as the Ravi has almost dried out and its remaining water greatly polluted, the fresh water fish has almost vanished from her waters. What we purchase in the market is mostly the farm fish which now abounds in quite good number around Lahore.

A variety of wild life is found in Lahore division. "It is however under tremendous pressure due to various physical and natural factors like immense expansion of human population, eradication of forests and destruction of habitats for cultivation, use of pesticides and hunting"[10].

Lahore Zoo, surrounded by the vast Lawrence Garden, now renamed as Jinnah Garden, is situated in the heart of the city. It is country's oldest and largest zoo established in 1876. In 1996, it contained 42 species of mammals, 68 of birds and 07 of reptiles. In all there are 389 mammals, 440 birds and 44 reptiles[11].

AGRICULTURE

In Lahore district the total area reported is 1,76,000 hectares which include 1,22,000 hectares of cultivable land and 54,000 hectares of uncultivable area[12]. Major crops include: wheat, rice, sugarcane, cotton, sunflower, maize and fodder. The largest crop is wheat, followed by sugarcane and rice.

CERTAIN BASIC FACTS ABOUT THE DISTRICT-CITY OF LAHORE[13]

Administrative Divisions: There are four civil districts in Lahore Division viz. Lahore, Kasur, Okara and Sheikhupura, 12 sub-divisions, 12 tehsils, 132 police stations, 44

Provincial Constituencies and 22 National Constituencies.
Lahore District-City: There are four administrative sub-divisions, 2 tehsils, 75 police stations, 18 Provincial Constituencies and 9 National Constituencies. Further, it has one metropolitan corporation,, 12 Zila Councils, 2 Town Committees, 8 R.D. Markiz, 38 Union Councils, and 361 villages.

Area: The total area of Lahore district-city is 1722 square km or 14, 35, 569 acres or 176,000 hectares. Out of this 122000 hectares are cultivable and only 54000 hectares are uncultivable.

Population: According to 1981 Population census, as updated on 31-12- 1995, the population of the district-city was 63,38,000.

Education: The city has 192 Mosque schools, 941 Primary Schools, 140 Middle Schools, 750 High Schools, 10 Higher Secondary Schools, and 39 Inter and Degree Colleges. The number of Universities is in addition to this. In 1947, there was only one university for the entire province. Today, there are more than 20 in Lahore city alone. Beside general universities, there are universities for special subjects like engineering and technologies, health sciences, veterinary sciences, education and universities exclusively for women.[14].

Health Facilities: There are 32 hospitals of varying sizes. Some of these are Teaching Hospitals attached with Medical Colleges. Besides, there are 110 dispensaries, 6 Rural Health Centers, 37 Basic Health Units and 110 Municipal Committee Health Centers. Similarly, there are 10 Veterinary Hospitals, 3 Veterinary Dispensaries and 24 Veterinary Centers.

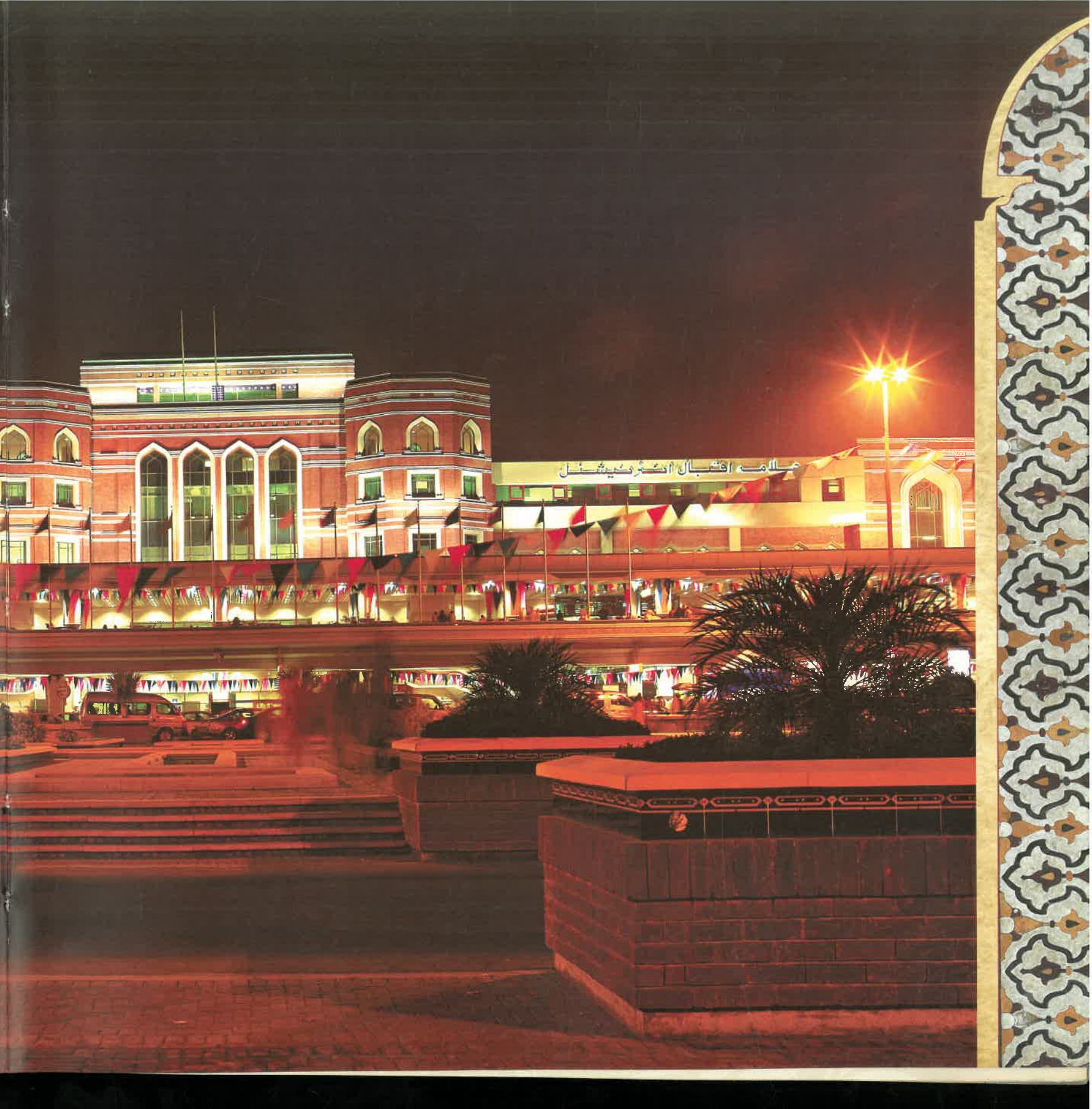
Roads: There are 48 km of national highways, 309 km of provincial roads and 293 km form-to-Market Roads.
Industry: The number of factories and industrial units has been estimated to be 14000.

Plantation: As regards forest plantation in Lahore, there are 282 hectares of irrigated, 2850 hectares of riverian, 515 Km road-side and 1489 km canal-side forest plantation. No doubt, Lahore has some of the most beautiful as well as large gardens - both historical and modern.



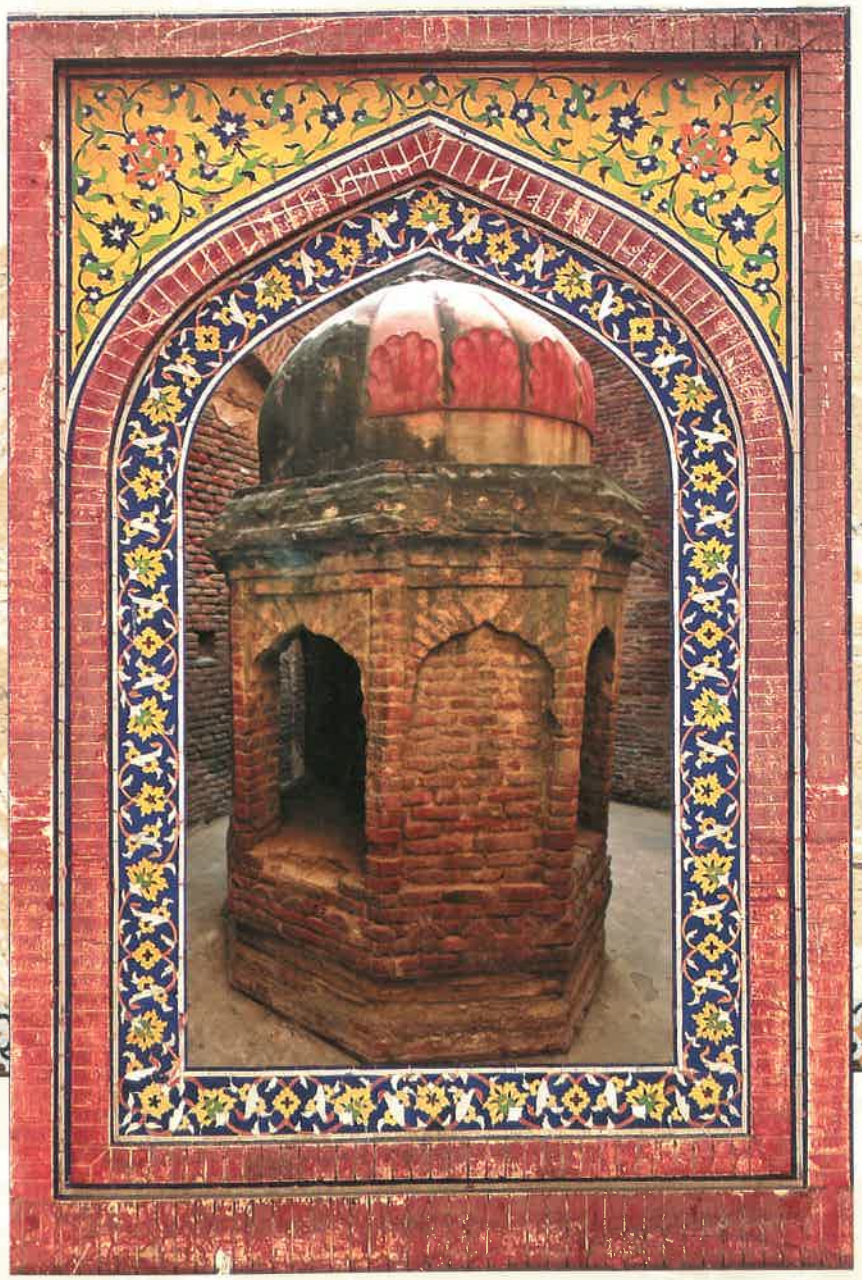
Allama Iqbal International Airport, Lahore. Details of arches.

Allama Iqbal International Airport, Lahore. (Photo Le Topical).

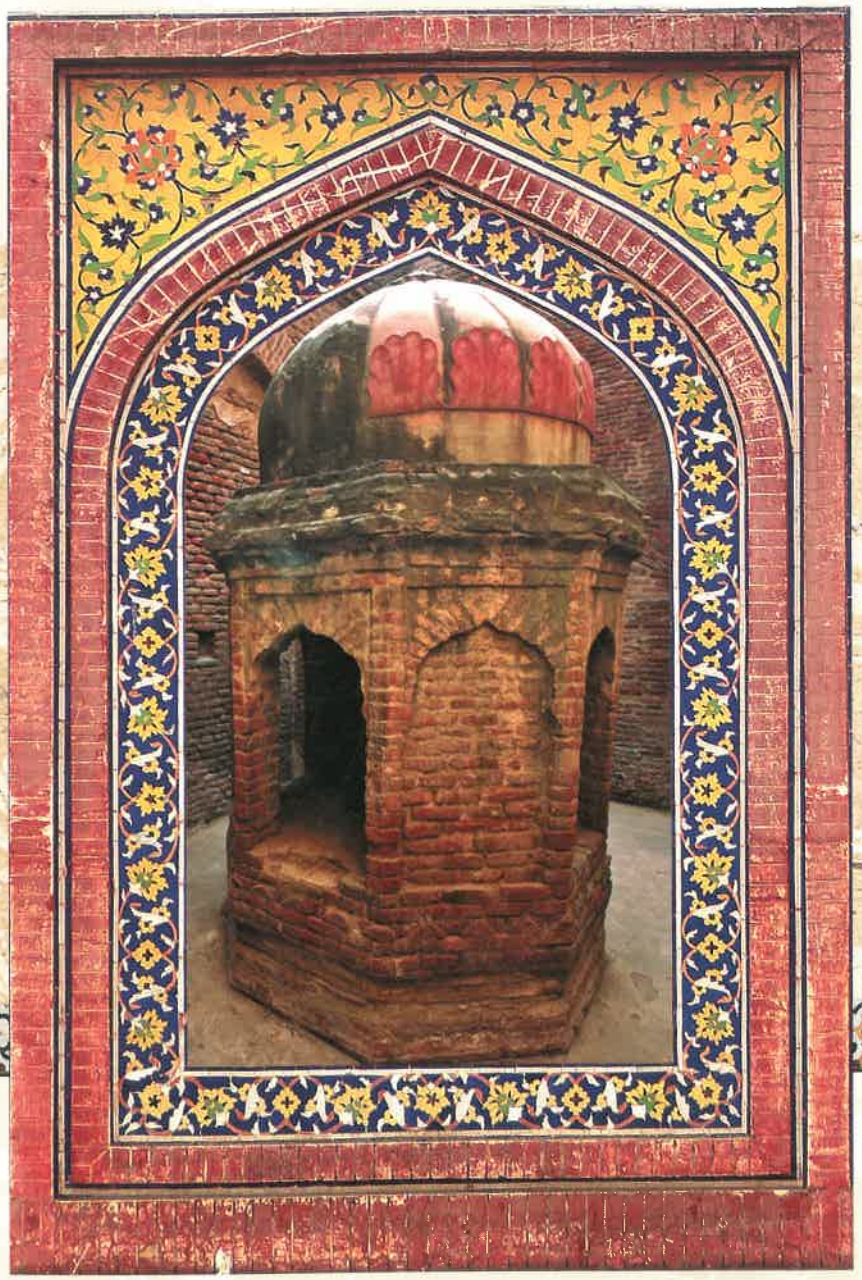

علامہ اقبال انٹرنیشنل

Endnotes

1. District Census Report of Lahore (1998). Published by Population Census Organization, Statistics Division, Government of Pakistan, Islamabad, 2000, and Yousaf Kamal, Lahore – Introduction to Lahore Division. Lahore, 1996, 2.
2. Extracts from Districts and States Gazetteers of the Punjab, (Pakistan). Lahore: 1977, Vol. 1, 321.
3. G.C. Walker, Gazetteer of the Lahore District 1893-94, Lahore 1894, Reprinted Lahore, 2006, 4.
4. Majid Shaeikh, Lahore: Tales without End. Lahore, 2008, 25.
5. Muhammad Baqir, Lahore – Past and Present. Punjabi Adabi Academy, Lahore, 1984, 306.
6. Walker, 1893-94, 9.
7. Imtiaz Hussain Sabswari, *Beesween Sadi mein Lahore ka Almia.* Lahore, 2008, 52.
8. Yousaf Kamal, 1996, 7.
9. Yousaf Kamal, 1996, 73.
10. Yousaf Kamal, 1996, 75
11. Yousaf Kamal, 1996, 76.
12. Yousaf Kamal, 1996, 62.
13. This information is based mainly on Yousaf Kamal, Introduction Lahore Division. Lahore, 1996, 1-7. The information appertains to the official statistics for the year 1996.
14. No official data for the number of universities in the city is yet available. The number has increased unprecedentally during last one decade.



NOMENCLATURE



NOMENCLATURE

CHAPTER II

NOMENCLATURE

بسکہ خرم شدہ است لوہا دور

باشد آں کس کہ می خورد معذور

{So cheerful is the city of Lohavur That one forgives those who enjoy their wine!]
(Masud ibn-i-Saad Salman Lahori)

Lahore is affectionately pronounced by its local residents as Lhore (لہور) and even as Lore (لور). Although, we do not know when this city was found, but, it is certain that this has been its name and it has been in vogue for the last more than two thousand years. Certainly, this name has undergone several transformations through its long history. But whatever form or shape, it took it always retained its most distinguishing feature i.e. always beginning with 'L' and ending with 'r' or 're' - Lahore (لاھور), Lohor (لوھور), Lohar (لوہار), Lohavar (لوہاور), Lahanor (لہانور), Lopur (لوپور), etc. Casually, we also get it mentioned under the names of Lohkot (لوہ کوٹ), Lohnagar (لوہ نگر) and Leeharo (لیہارو), but these names always carried the same meaning the Fort of Lov or Loh.

For all intents and purposes, the name Lahore or any of its variants given here, derive its origin from Sanskrit language where '*avara*' or its simplified form '*var*' means a 'fort' or a fortified city or place and the word '*Loh*' may mean 'iron' but by common consent it has been accepted to be the name of its Founder. If so, Lohavar may mean either "a strong fort (made of iron)" or "a fortified city built by one named 'Loh'". In latter case 'Loh' has been identified as one of the two sons of Raja Ram Chandar, the hero of the Hindu epic story of Ramayana. According to Hindu traditions, therefore, 'Lahore' was founded by 'Loh', whereas his other brother 'Kas' or 'Kash' founded the nearby city of Kasuvar now known as Kasur. But Kasur and Lahore are not the only habitats having 'var' as suffix. There are several other towns with similar ending like the famous city of Peshawar, the earlier Purushu-pura) and also some less known towns such as Rajavar (Rajauri), Sonavar etc. Sometimes, 'var' is changed to 'pur' or 'pura', 'kot' and 'nagar'- all meaning 'fort'. For this reason, Lahore has, sometimes been mentioned as 'Loh Kot, Lohpur' and Lohnagar' which later on corrupted into Lohanur of Amir Khusrow.

Ours is not the only city which bears the name Lahore. There are other towns in the subcontinent named as 'Lahore'. At least three others settlements with this name are known - one Chhota Lahore i.e. The Smaller Lahore (Ancient Salatura) in District Swabi, N.W.F Province; one in Rajputana in India and one in Afghanistan. Whether or not Lahore was founded by Lov, son of Ramchandarji, all books on Lahore, serious or popular ones alike, mention about the existence of a small structure inside Lahore Fort, near Alamgiri Gate, as the 'Temple of Lov' (*Lov ka Mandir)*. But, that structure by any definition does not qualify to be a Hindu temple. It is indeed a '*smadh*' of some unknown person and could not have been built before the 19th Century. It may be interesting to note that Kanahya Lal, a renowned Hindu historian of the city of Lahore while writing in 1884, made no mention of a 'Temple of Lov' anywhere in the city. But S. M. Latif, writing only eight years after Kanahya Lal talks about a Temple of Lov in a part of the fort then accessible by descending a wooden ladder[2]. Today it occupies the same floor level as of other neighboring cells.

Some fifty years back, Col. Khawaja Abdul Rashid suggested that Lahore is actually a transformed shape of the two Semitic words 'La' and 'Ur' i.e. La-Ur -'La' meaning 'God' and 'Ur' being the famous city of Abraham i.e. a city founded by the God of Ibrahim[3]. To him, 'Ibrahim' was synonym of Hindu God Brahma. Actually, Col Rashid's entire reasoning revolves round his presumption that the city of Lahore is as old as the cities of Mohenjodaro and Harappa. But since this presumption cannot be supported by any archeological evidence, even half a century after this suggestion, Col. Rashid's hypotheses has so far not found any support from any other quarter.

Mythical and folkloristic history apart, the archeological evidence so far available from the city itself does not allow us to stretch its history beyond 6th Century A.D. However, a study of geography of Claudius Ptolemaeus surnamed Ptolemy (139 – 161 A.D.), reveals that there was a settlement written in Greek as Labokala that lied between the Indus River and Polybothra (Patliputra, modern Patna). Since in Greek 'B" is pronounced as 'V', Labokala appears to Lavokala which is very close to Lov-qala i.e. the Fort of 'Lov' and hence there should be no difficulty in accepting Labo-kala of Ptolemy as Lahore. This will extended Lahore's history up to 2nd Century A.D. but only as an insignificant settlement. There is absolutely no evidence that it was a place of any significance during the campaigns of Alexander the great during the last quarter of the 4th Century B.C.



Two faces of the earliest coin issued from the mint of Lahore (Mahmudpur), 11th century showing Kalima in Arabic on one side and its Sanskrit translation on the other (Courtesy: Lahore Museum). Two similar bilingual issues, one each belonging to Maudud (1042-1049) and Ibrahim (1059-1099), issued from the same mint, were discovered from Lahore Fort in 1959.

Coming back to the question of nomenclature of 'Lahore', we will now consider the evidence provided by the Muslim historians which is synchronous with the archaeological evidence so far available to us. There is no reference in any book of a Muslim writer which traces the history of this city earlier than the sixth Century A.D. From this date onward, all references to Lahore confirm to the basic form of the name as beginning with 'L' and ending with 'r' or 're' with slight variations from one author to another. Occasionally, we do get an 'a' added as prefix to 'L' as necessary in Arabic writing. Fatuhul Buldan (9th Century), a book believed to be one of the earliest Arabic chronicles wherein the name of this city appears, mentions it as Alahawar, in connection with conquest of Sindh by Muslims. The author mentions two cities - Banna (Bannu) and Alahawar or al-Lahawar (Lahore) situated between Multan and Kabul towards which Muhallab Ibn-e-Sufra advanced in 664 A.D.

During the 9th Century A.D. again, the great Moroccan travelers al-Idrisi mentions about this city by the name of Lohawar - 'war' or 'var' meaning same as 'kot' i.e. a 'fort' and Lohawar same as Lohkot.

Amir Khusrow, a 13th Century poet of Delhi, wrote the name of this city as Lahanur, on the same analogy as Kalanore, Kananore, etc. Here, the ending 'nore' is actually an abbreviated form of 'nagar' i.e. a settlement. Rashid-ud-Din, the historian, wrote this name in 1310 A.D as *Lahur* which in his time was the strongest fort. Among some other historians we also meet a few other variants of this name such as Lohar, Loher and Rahwar - the last name meaning 'a city on the road' (between Kabul and Agra).

In al-Biruni's book, al-Kanun, we read about Himalayan Mountains that can be seen from Tacas and Lahawar the later word is also transcribed as Lauhaour, Lohaovar, Loharu and Lahor. Both Tacas (Takishar) and Lahawar in Birunis's text have been usually accepted to be as cities of Taxila and Lahore respectively. But the same writer, at another place mentions Lahore as a Province and its capital city as '*Mandhukur*' on the east bank of River Ravi or Irawati. This has lead some historians to identify the location of Mandhukur at some places other than at Lahore proper. To me, the name Mandhakur or Mandhukakur is only a corruption of Mahmudpur a name which Mahmud of Ghazna gave to Lahore city after he conquered it from the hands of a Hindu Raja. A silver coin of Mahmud, dated 419 A.D., with the mint-town 'Mahmudpur' written in Sanskrit is preserved in the collection of Lahore Museum which incidentally



A view of Data Darbar Complex from East.

is the first coin issued from Lahore Mint. Lahore has always enjoyed the status of being a mint from the 11th Century till today.

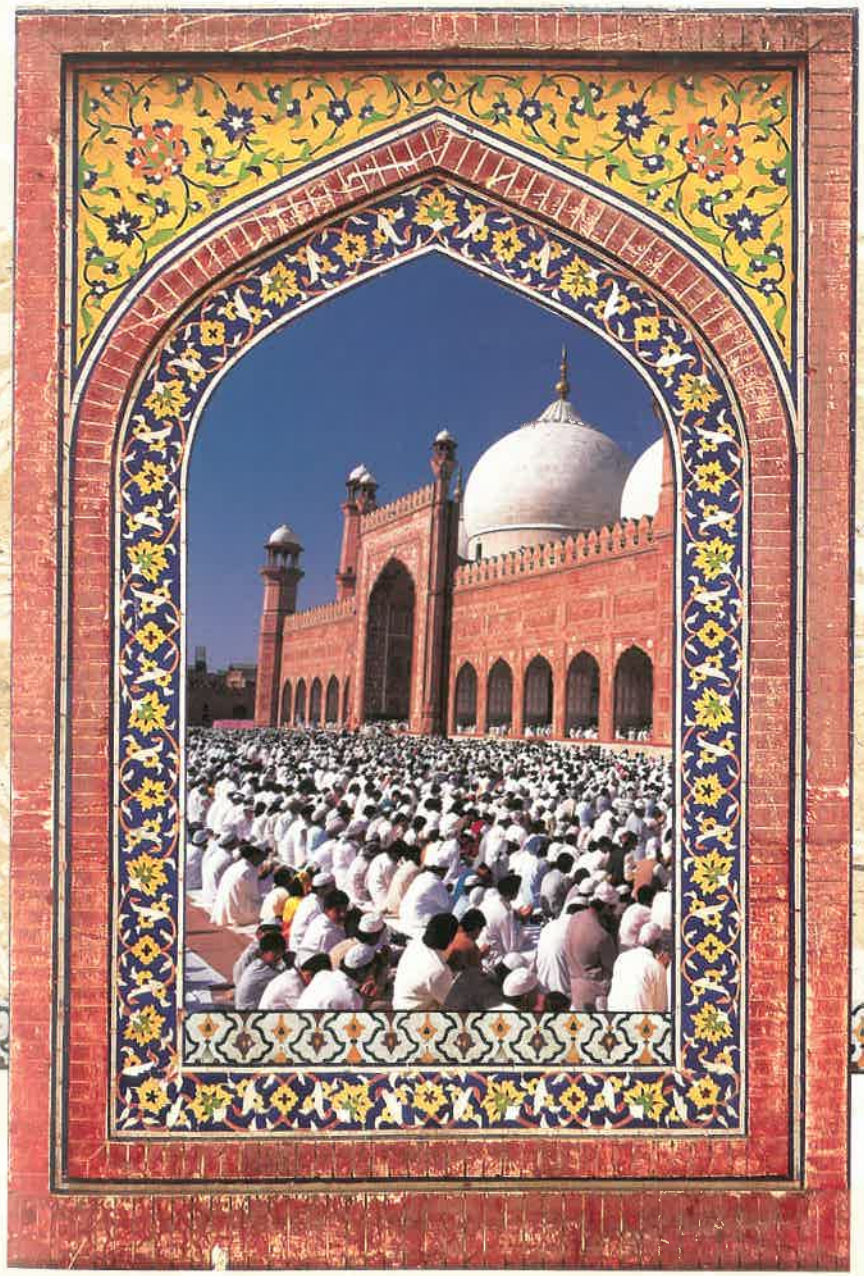
As an alternative explanation, it has been suggested that due to constant wars between the Hindu rulers of Lahore and Ghaznavid rulers and by repeated defeats at the hands of latter, Lahore was completely devastated and finally abandoned in favor of Mandhakur near Sialkot. This is what Biruni has attended to by calling Lahore as Willayat (Province) with its capital at Mandhakakur. When the Hindu Rajas were completely ousted from the Punjab, the Ghaznavid, reinstated the seat of capital to its former place, rebuilt the city and renamed it as Mahmudpur. The historian Murtaza Hussain, in his book (*Hadiqa-tul Aqaleem*) clearly writes that "when Sultan Mahmud of Gazni conquered Hind, Malik Ayyaz made endeavors to populate this city and he built a new city and a fort of solid masonry work". The author of Khulasa-tut-Tawarikh and the poet Khair Ullah Fida (1155 – 1742 A.D) also concur to this view. But it appears that the new name 'Mahmudpur' never won favor with the people and was soon out of popular use. In all subsequent history books the old name 'Lahore' with all its variants remained popular and it is so even today.



Outer wall of Darbar Data Sahib in 1970-80. Oil on board by Nazir Ahmad.

Endnotes

1. (Masood ibn-e-Saad Salman Lahori)
2. S. M. Latif, Lahore. Lahore 1892, 1 (footnote).
3. Col. K. A Rashid, article in Urdu in Naqush Lahore Number, 1962, 17-23.



PEOPLE

CHAPTER III

PEOPLE

"Pakistani culture, which is clearly manifest in the lifestyle of the Lahorites, serves as an appropriate example of this exchange of creative ideas and artistic thought. Periodically beefed up by inputs from various sub-cultures of different geographic regions of the country, it is gaining in strength and attractiveness'. (Yousaf Kamal).



A typical indigenous resident of Lahore.

It is not easy to talk about racial composition of the people of Lahore. They represent almost all ethnic groups that cover the entire Punjab. Even people from other provinces have made Lahore their permanent residence. Majority of the population still comprises the natives which are mostly Jats, Gujjar and Arain by descent. However, other ethnic groups such as Syed, Kashmiri, Pathan, Mughal, Sheikh, Rajput, Kamboh, Meos, Dogars, etc. also abound. No definite statistics is available as regards different ethnic groups who migrated from East Punjab in 1947 and from other regions of the Punjab and settled here permanently. However, the good humored people of Lahore have always welcomed them with open arms and always live with them in cordial relations.

Socially, people of Lahore have been totally transformed from the last one hundred years. Of social activities of people, their games, dresses, betrothal and marriage rites, position of women, outdoor and indoor activities, mode of transportation as described by G. C. Walker in 1894 hardly have any bearing today. Life has become fast, building facades have changed a lot, their interior have much better and much more facilities than they had even fifty years back. New games and sports have been introduced. Gyms, swimming pools and beauty parlors are everywhere to take care of health both of men and women. Universities, colleges and technical and health institutions have become manifold. T*ongas* and *rehrras* have almost been removed from major roads. But despite all these transformations, the true residents of Lahore are still the same happy-go-round type of people as they have ever been that have earned them the title of *Zinda-dilan-e-Lahore.* They still love 'fun', love outing, love good food, love sports and are extremely warm hearted and hospitable. Lahore still rebounds with religious fairs, festivals, art exhibitions, theatrical performances and film shows. The annual 'Urs of Data Ganj Bakhsh, the patron-saint of the city, the Mela Chiraghan

with Fair of Lamps and the Basant with Fair of Kites are still the most popular annual happenings in the city. Since last few years, the Basant has assumed an unprecedented popularity over all other fairs and festivals. Numbers of public parks and gardens have increased tremendously. On weekends and in the evenings, people throng public places with their families or spend their late evenings in eating-out and shopping late hours or enjoy theatrical performances. The number of large screen viewers, has however, been reduced drastically and the number of cinemas has suffered the same fate. Every now-and-then old cinemas are being pulled down and new plazas are being built in their places.

With the departure of Hindus and Sikhs from the city in 1947, some colorful festivals such as the Fair of Bhadar Kal (also called Kali Devi ka Mela) at Niaz Bag, the Ram Thamman Fair of Bairagi Faqirs at the village of Thamman near Raiwind, the *Besakhi Mela,* Guru Arjun's Fair, the *Dusehra ka Mela*, etc. have disappeared. But this has hardly affected the over all colorful life of the people of Lahore.



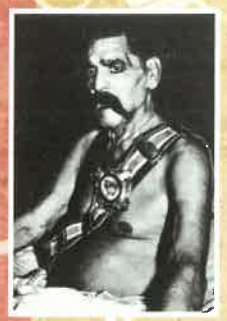
A typical male face of Lahore by Saeed Akhtar.

We have very little information about the ethnographic composition of present day Lahore. No up-to-date study of the people of Lahore is available to us. We are quite comfortable about talking about different races that inhabited Lahore in 1881 or even in 1901. There were only 1, 38, 878 people in Lahore in 1881 and 1, 86, 884 in 1901 comprising 1, 13, 253 Muslims, 62, 922 Hindus, 5, 964 Sikhs and 4,199 Christians. We also know that on either bank of Ravi there were 1, 28, 000 people belonging to Arain cast with other prominent castes being Jat, Rajput, Kamboh, Dogar, etc. But we cannot be so specific about the ethnographic compositions of people of Lahore today. We do not know who live in Lahore of toady? Where the people have come from and when did they settle here and why? We recognize them all as Lahoris or Lahorites - a term which does not need any description and definition. Being a Lahori is a nostalgia which you can discover without any difficulty and understand it without asking for any explanation. While thinking about Lahore and its people I cannot resist from quoting extensively from '*Lahore*' by Yousaf Kamal:

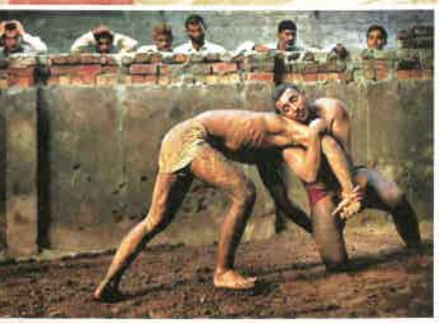
"There is something unique about the relationship between Lahore's landscape and the people that is clearly demonstrated by its beauty, lifestyle of the residents and its culture which is manifest in its dynamism and dramatic new ways. The creative imagination and intellectual vigour of its people, coupled with the splendid architectural heritage of the city,



A dholchi (drummer) performing in a fair.



ma Pehlwan Rustam-i-Zaman. His descendants de Lahore a famous center of wrestling.



restling arena of Lahore.



A traditional dhol (drum) of Lahore.

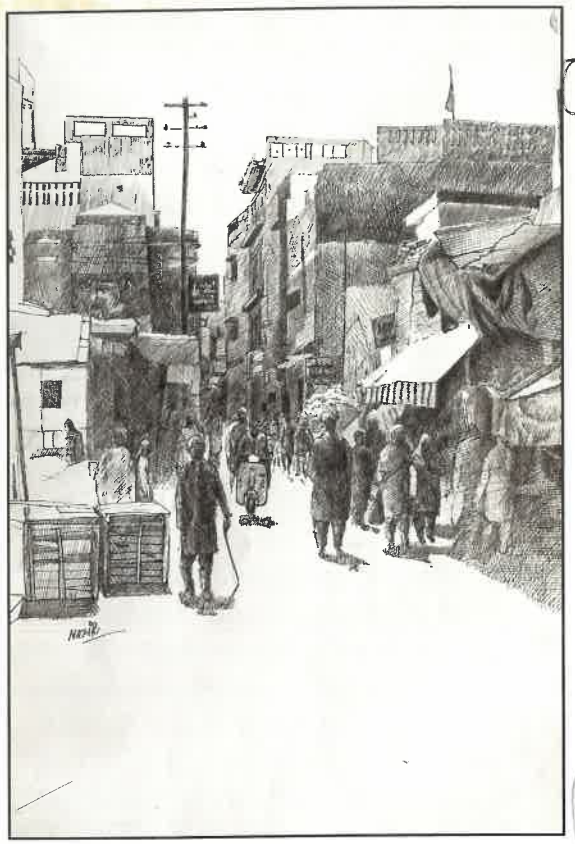
have now given Lahore a truly cosmopolitan character. Its inherent natural characteristics of site and terrain, its sense of place, its sense of history, its spirit and ethos, blend in a pleasing and harmonious manner and are carried forward through the genetic memory of the people.

"The people of Lahore carry forward their traditions with characteristic cultural vivacity and religious fervour which are not on a collision course with modernism. With these noted virtues, the lifestyle of the Lahorites starkly points towards a confluence of orthodox, traditional and progressive streams. Harmonious to the historic character of Lahore, its industrial growth, abounding educational, commercial and trading opportunities, are such attractions as have gone into the homogenization of city's population. Natural increase of 5.75 per cent in its birth rate and an unabated influx of people from other areas of the country, continue to cause frequent changes in its demography.

"Lying in the pathway of conquerors from the north, and achieving the distinction of being both provincial as well as country capital during different periods of history, Lahore, the city of beautiful Badshahi Mosque, historic Fort and magnificent Shalimar Garden, has been subjected to multifarious influences of its rulers, ethnic groups, cultural and political currents and cross-currents emanating from Asia Minor (Central Asian Republics), Afghanistan, Iran and Britain (notwithstanding the abrasive contacts that it had with ancient Hindu civilization) which have contributed much to the shaping of its unique character and multidimensional cultural personality.

"Not only did Lahore produce world-renowned artists, musicians, sportsmen and literati, but also welcomed within its fold intellectuals and men of letters from other parts of the province and the subcontinent. The warmth of the people and the congeniality of its social and cultural environment proved too irresistible for those distinguished men and women who left their hearths and homes to settle in this culturally-vibrant and intellectually-stimulating city.

"The culturally vivacious people from the old Walled City of Lahore are known for their community spirit, simple living, generosity, honesty, candidness and love of sports, music and poetry. The spatial expansion in the topography of Lahore in recent decades have, however, brought about some changes in the lifestyles and traits of the people which are markedly



Inside Kashmiri Gate. Pen & Ink by Nazir Ahmad. Courtesy: Imperial Carpets

different from the habits, customs and mannerism of their ancestors.

"Old Lahore, with its narrow, murky lanes, dilapidated historic havelis (mansions), takiyas (community centres) and baithaks (large living rooms of affluent citizens) and a large number of big and small mosques, point to a sharp contrast to modern housing schemes and building complexes, supermarket and fashionable plazas and boulevards, which have sprung up all around the Walled City during the past five decades. The breeze of modernization, which is blowing in these posh suburbs, and also penetrated in some parts of the Old City, eroding somewhat the foundations of links of the inhabitants with their cultural and historic past[2]".

We even do not know what the precise limits of the city of Lahore are today. Once 'Lahore' lived only within the walled area. During British period it brought Mozang, Mughalpura and Mian Mir into its municipal and cantonment limits. But, today Lahore has encompassed a vast area between Jallo in the east to Shahdara in the west and from Kot Khawaja Saeed in the north to Mohlanwal and Raiwind in the south and southeast. And still, it is ever expanding and enlarging in all possible and permissible directions – particularly towards south.

Like its geographical perimeters, we are not sure what the total population of the



A madari (juggler) with his monkey and goat in a local fair.

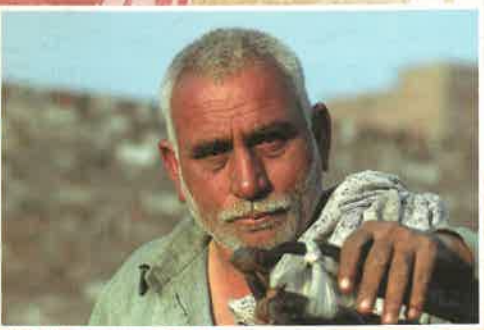


Langar (free food) being distributed at the shrine of a saint.



A traditional advertisement of a wrestling match.





Two familiar faces of Punjab.

Greater Lahore is. We know that in 1881 it was 1,38,878, which rose to 1,86,884 in 1901. Official census carried out in 1971 and 1981 shows its population to be as 21,69,742 and 29,52,689 respectively. But the Encyclopedia Britannica estimated the population of Lahore in 1995 to be 50,12,000[3] whereas according to 1998 Census Report the population is 6318745 out of which urban population was 5209088 with growth rate of 3.5 per cent[4]. However ten years later (2008), people claim its population nearing one hundred million or one Crore (1,00,00,000) people. Whatever the precise population of Greater Lahore today, there is no doubt that it is thousand times more than what it was in 1901. What is more significant is our inability to ascertain the nature of ethnic, linguistic and regional composition of its people. It is wildly diversified than it was in 1900 and even after the exit of some and incoming of new people in 1947 from across the border. Lahore, after Independence in 1947 has become like a sea into which are flowing every day many streams of people from all directions, regions and climes and soon camouflaging their identity with the new identity of being a *Lahori*. Today, off course, there are Arains, Kambohs, Jats, Dogars as well as a good number of Syeds, Kashmiris, Pathans, Rajputs etc rubbing shoulders with one another. Almost 94.5% urban population is Muslim. Out of this 85.4% people speak Punjabi in urban area and 90% in rural areas. Against 108.1 males there are 100 females. Literary rate in urban areas is 72.7% male and 65.1% female whereas in rural area the rate is quite low – 50.4% and 31.7% respectively.[5]

If still we wish to have an idea of the original population of Lahore, one has to go back to data collected more than hundred years back and than supplement it with new information collected from time to time. All scholars agree that Lahore was originally founded, long before the arrival of the Muslims, by Bhatty Rajputs several of whom later on migrated to Rajputana, Rajasthan and Jaisalmir.

The Arains, by far, still dominate numerically the ethnic formation of this city. They have always been mainly Muslims and belong to agricultural class. The famous locality of Baghbanpura was founded by those Arain families who were appointed by Shah Jahan to look after the Shalamar Garden. In the suburb of Lahore city, however, the tribes which dominate the population are different branches of Jats, the ancient Getae. Arains claim to have migrated from Baluchistan whereas Jats by and large belong to the Scythian states of Central Asia and beyond. Among other tribes inhabiting Lahore,

are very much the same as in other towns of the Punjab east of the Indus River. The principal tribes or casts are Syeds, Sheikhs, Mughals / Chughtais, Kashmiris, Awans and Baluchs from Southern Punjab, Baluchistan and Sindh. Among the agricultural and nomadic classes, Gujars are also found in big number. Kharals, Ahirs and Kathias, Malhis are also there, though very thinly distributed. The Kathias are usually identified with the Kathoi, Ahirs with Abhisares and Malhis with Malloi of Greek historians. Before independence in 1947, here were living several castes and sub-castes of Hindu Brahmins and Kshatriyas, Vaisyas and Sudras. The Sikh population, mostly Jats, was also in quite good number living both in the city and its suburbs. Almost all of them, except a few Sikh families, migrated to India. The gap created by the migration of Hindus and Sikhs was soon filled up by Muslim migrants from nearby cities in India like Amritsar, Ludhiana, Ferozpur, Jallundhar, Gurdaspur, Rohtak, Hisar, Gurgaun, Karnal and distant cities like Ambala, Delhi and Lucknow, etc. These families brought with them craft traditions from their respective regions. From Delhi, Lucknow and Benaras came embroiderers, (*kashida kars*) from Amritsar and Gurdaspur came Kashmiri shawl-bafs, from Muradabad came metal workers, from Hoshiarpur the lacquer workers, from Tarantaran, weavers, who identify themselves as Ansaris, etc. All of them together worked hard to enrich Lahore once again with their varied craft traditions. During last 30-40 years some elements of Afghan population of diverse origins – Pukhtuns, Tajiks, Uzbeks, etc. have also been added to the local population. They have imperceptibly though, introduced some new elements in local cuisine and crafts. Most interesting new arrivals are small artisan groups from Chiniot, Multan and several other smaller towns in the Southern Punjab – all giving great boost to certain crafts like woodcarving, bone carving, *shisha* work (*Aina Kari*), glazed tiles, plaster work (for decorating walls and ceilings), fresco painting in building crafts and embroidery and certain activities connected with carpet manufacturing. The last census of Lahore District (1998) has shown that 9.1% population in urban area and 5.3% in rural area is engaged in crafts & craft related professions[6].

Before 1947, Amritsar was considered to be the Commercial Capital of the Punjab seconded by Lahore. The partition affected the future of these two cities in inverse proportion. Whereas Amritsar lost most of its professional workers particularly Kashmiri craftsman, Lahore received a large population mostly belonging to the families of craftsmen[7]. In the same process, on the other hand, Lahore lost a larger



Qatlama – a popular local food of Lahore.



A view along Lahore Canal.



Game of Polo is being played in Lahore since the times of Qutubuddin Aibak - the first Muslim ruler of Lahore.

chunk of its effluent society of Hindus and Sikhs[8]. As Lahore prospered on account of this population migration and hence the city gradually turned into a commercial, political and administrative hub of the Punjab, many individuals and families from all over Punjab in Pakistan were attracted to move to Lahore and settle here for purpose of education, service and business. Among these new settlers, as already indicated above, there is a sizable community of craftsmen doing embroidery from Bahawalpur, Dera Ghazi Khan and Multan, and bone and ivory workers from Multan, block printers and tie-dye workers from Kahror Pakka and Kot Kamalia, Lacquer workers of D. G. Khan and D. I. Khan, Kashmir shawl-bafs and kashida kars (embroiderers), *gabba* and *namda* makers, paper-machie workers, etc from Kashmir via Rawalpindi, Gujrat, Gujranwala and Sialkot and wood carvers from Chiniot, leather workers from Gujranwala and Kasur and Khussa makers from all over Punjab. Many craftsmen, who prefer to stay back in their home-towns and districts, send their finished products to be sold here in Lahore. For example, the carpet weavers of Dera Ghazi Khan send their unfinished carpets for washing, sheering, bordering and shining to Lahore before they are put to sale.

The shifting of population from Lahore to other areas and vice versa is not a new one. Even the earliest settlements officers of Lahore faced the same difficulty in computing the true or genuine population not only of the city proper but the whole district. Sialkot, Gujranwala, Gujrat, Sahiwal, beside Gurdaspur, Ferozpur and Amritsar (now in India), have always been the main contributors of the population flow to Lahore and hence the enrichment of its crafts traditions. In 1947 almost the entire Muslim population from Ferozpur, Gurdaspur and Amritsar and several other cities shifted to Punjab in Pakistan mostly to the city of Lahore.



A descendant of Gama Pehlwan.



Gurz – wrestlers' trophy belonging to Gama Pehalwan. (Courtesy: Olympic Museum, Lahore.

Faces that gave Lahore glory:



Shah Jahan, Lahore-born emperor of India.



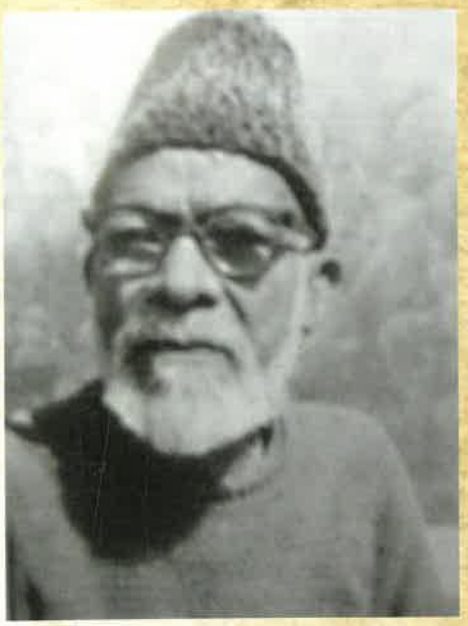
Empress Nur Jahan, buried in Lahore.



Poet-saint Shah Hussain.



Allama Iqbal.



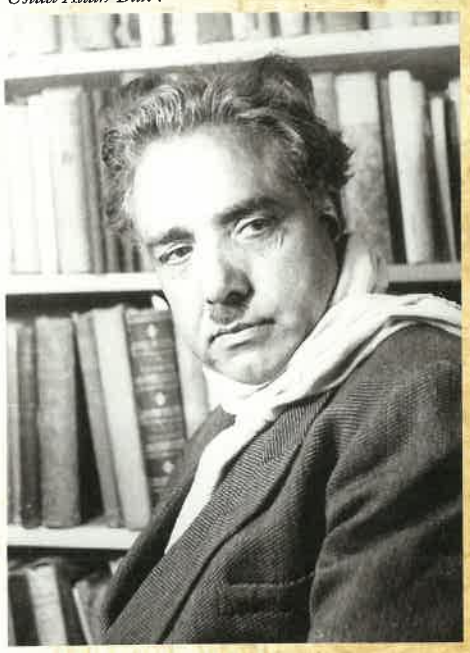
Ustad Allah Bux .



Prince Dara Shikoh with his father Emperor Shah Jahan.



Mian Miran Bux Lahori.

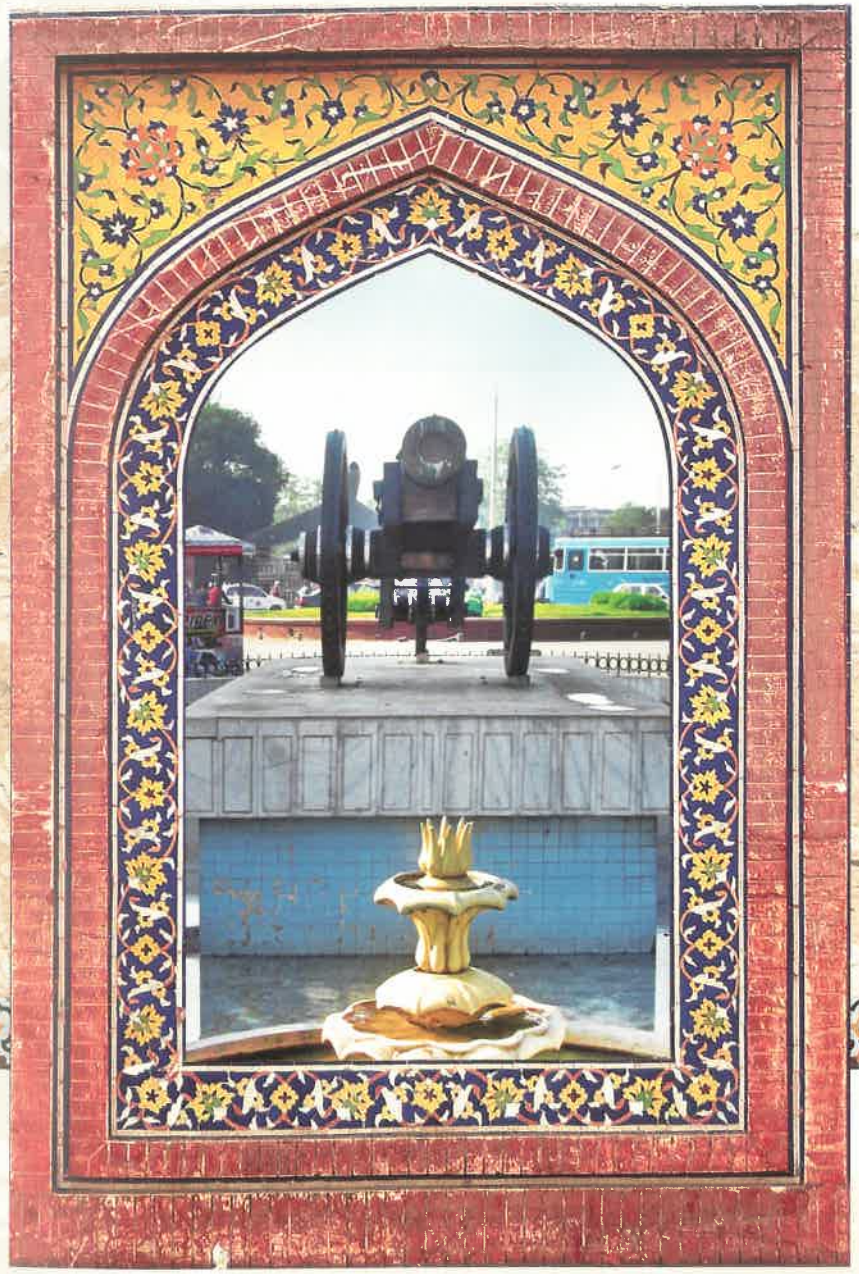


Abdur Rahman Chughtai.

Endnotes

1. District Census Report of Lahore (1998). Published by Population Census Organization, Statistics Division, Government of Pakistan, Islamabad, 2000, 16-19.

2. Yousaf Kamal, Introduction to Lahore. Lahore, 1996, 11-14.
3. As quoted by Yassar Jawwad, *Lahore Azmaton ki Kahani, Gunahon ki Dastan* (Urdu). Lahore, 2006, 7.
4. District Census Report of Lahore (1998), 47-49.
5. District Census Report of Lahore (1998), 54.
6. District Census Report of Lahore (1998), Table 2.12.
7. Ian Talbot, Divided Cities – Partition and its Aftermath in Lahore and Amritsar 1947-1957. Oxford, 2006. 1
8. Naeemullah Malik in his: Lahore Gazetteer 1883-1884 (Urdu) (Lahore, 2008, 90-91) gives a list of renowned families of Lahore. Among the 49 renowned families only 18 were Muslim including five belonging to 'Faqir' group of families.



HISTORY

CHAPTER IV

HISTORY

"Lahore is a city with a soul that has a mind of its own;
its beauty is there to be seen for it draws you to it".

(Sir Winston Curchil').

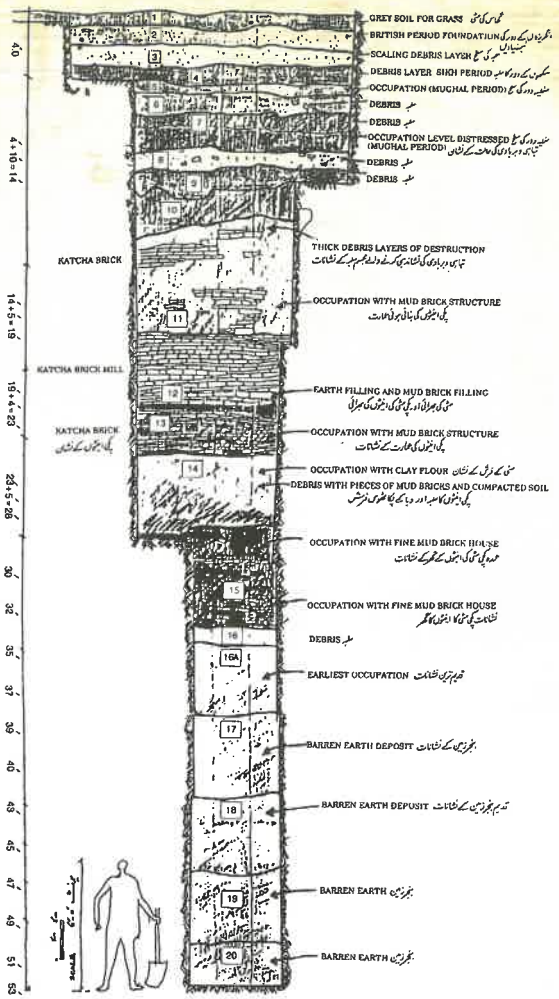


A terracotta plaque of dancing figures from excavations in Lahore Fort (Courtesy Department of Archaeology, Pakistan).

It is thing of common knowledge that the history of Lahore District is that of its chief town and its story is the story of the Punjab. The early history of 'Lahore' is still shrouded in mystery. Although there are numerous ancient mounds inside and around the city, but the historians and archaeologists have not made any concerted effort to trace its origin and gradual transformation into a modern cosmopolitan city. Only two short-period excavations were conducted more than half a century back but no scientific report has so far been published. Only a few serious studies about the early phases of history of this great city are available.

Historians have depended upon a few mythical and superficial accounts to link the foundation of Lahore city with the mythical hero 'LAV' or 'LOV', the son of the legendry hero Sri Ram Chandarji. A few writers have even gone to the extent of proving that Lahore was a contemporary city of Mohejodaro and Harappa or that it was visited by Alexander the great in the 4th Century B.C. or that Chinese Pilgrim Hieun-Tsang paid a visit to this city in the 7th Century A.D. However, archaeological data available from two small trenches sunk inside Lahore Fort and the one inside Haveli Dhayan Singh in Bazaar Said Mitha in the Walled City hardly helps us to take the earliest history of Lahore beyond 6th or 5th Century A.D. The so-called 'Temple of Lov' inside Lahore Fort, often quoted as a temple built by 'Lov', the founder of the city, is actually a Hindu or Sikh 'Smadhi' – burial place of 'ashes' of some individual built in the early 19th Century.

History of Lahore can be divided into six or seven major periods each having its distinct contribution towards shaping the destiny of the city, the characteristics of its people - the culture of the city and arts and crafts of its people. These periods are briefly discussed below:



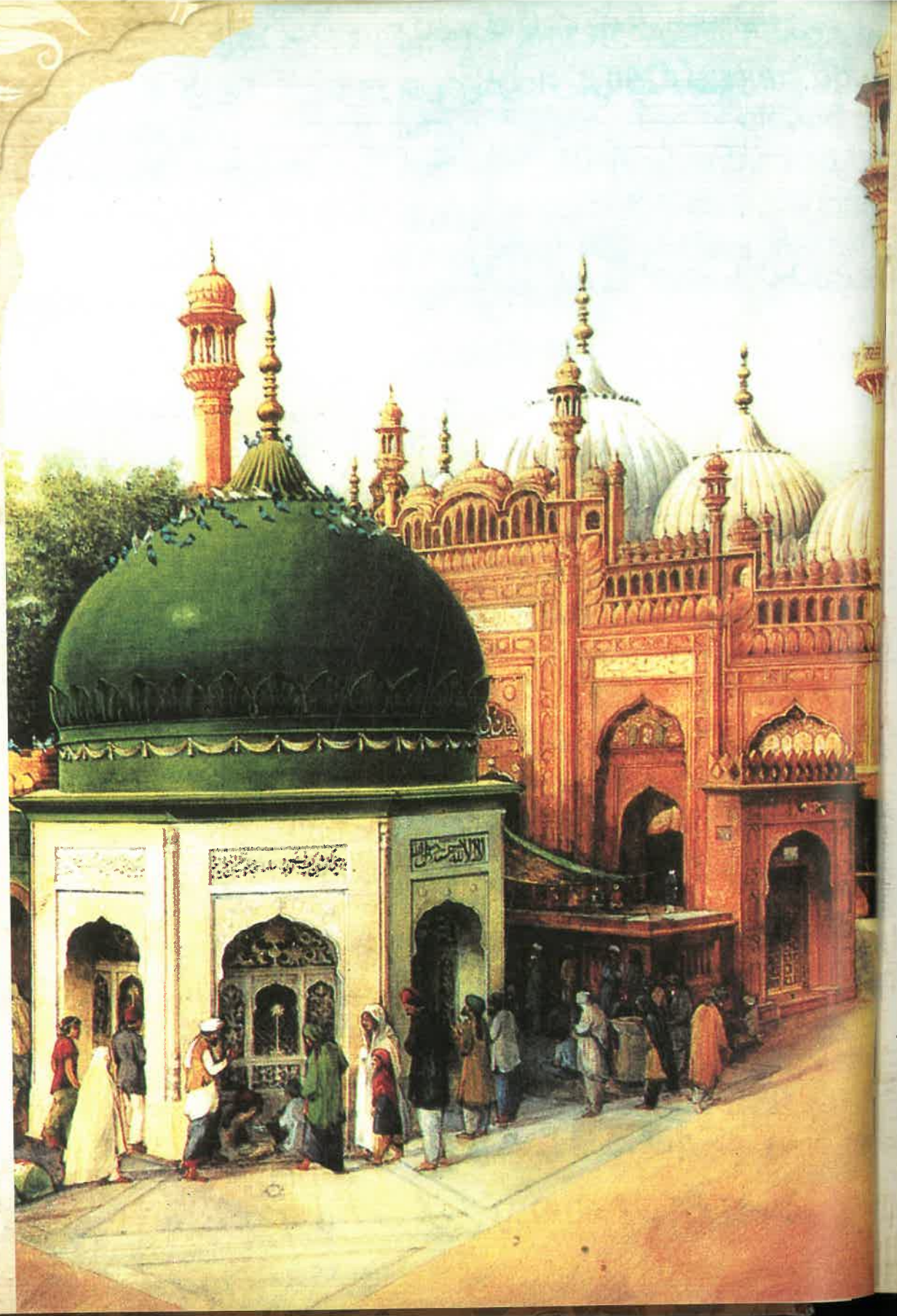
A 51-feet deep section of Lahore Fort Excavations in 1959 showing sequence of successive occupations from 6th century up till 20th century (Courtesy Department of Archaeology, Government of Pakistan).

PRE-ISLAMIC PERIOD (2nd – 11th CENTURIES A.D)

There is consensus among historians that there is no evidence to suggest that Lahore existed at the time of Alexander the great in 324 B.C. If there was any settlement on this site, it must have been a tiny one and too insignificant to be mentioned in name by Alexander's historians. But, by the time the Alexandrian geographer Claudius Ptolemy wrote his 'Geography', between 139 – 161 A.D there appears to have grown up a little settlement on the right bank of River Hyraotes (Irawati, now Ravi) by the name of Labo-Kla or Lavo Kala i.e. Lov-Kala the city of Lov. This small settlement, according



A painted pot from Lahore Fort Excavations in 1959 excavations in Lahore Fort (Lahore Fort Godown).



The shrine of Hazrat Ali bin Usman al-Hajveri (1010 – 1072) drawn by Miran Bukhsh Moortan Waley (1877-1944) before a ghulam gardish was added around it. The old mosque in background has also since been replaced with a new one. (Courtesy: Booklet: Completion Data Darbar Mosque Complex, 1999).

to Ptolemy, was situated between the Indus and Pataliputra (modern Patna) on the Ganges. This is the possible earliest datable reference we can trace about this city. The only other datable reference belonging to the 7th Century is in Fatuh al-Buldan whose author talks about advances of a Muslim general Muhallab ibn-i-Sufra in 664 A.D. as far east as the cities of Banna (Bannu) and Alahwar or Lahore. Both these cities were then situated between Kabul and Multan. By the middle of the 10th Century, Lahore appears to have grown into a sizable town. The anonymous author of a book Hudud al-Alam, who wrote in 372 A.H. / 982 A.D, describes 'Lahore' as a *shehr* (city) full of infidels and big enough as to be divided into numerous districts, markets, idol temples and fruit gardens of pine-trees, almond-trees and coconut. It was then a dependency of Multan. During the 11th and 12th centuries, Lahore assumed the status of a *vilayat* or province as well as that of a *shehr* or city.

The hard facts as revealed by two limited excavations conducted in 1959 at two places - inside Lahore Fort and in the Walled City - are no doubt limited but certainly with more solid results than mere historical references. A large trench, measuring 180' x 60', was sunk in front of *Diwan-i-Aam* of Lahore Fort and was taken down to the virgin soil some 51 feet from the top[2]. In all, twenty stratified cultural layers representing four distinct periods were encountered. The fourth or the earliest period was marked by a thick cultural deposit accumulated against a 7 feet high wall of mud bricks. The finds from these pre-Muslim levels are all of Hindu origin. The third level period i.e. pre-Mughal strata is marked by a few structural remains. An outstanding find from these levels at a depth of 25 feet was a gold coin of Sultan Mahmud, struck at his capital city of Ghazni in the year 416 A.D. (1025 A.D.) during the reign of the Abbasid Caliph al-Qadir Billah. Besides the gold coin, there were discovered five more silver bilingual *dirhams / tankas* of Mahmud of Ghazna and two silver bilingual issues one each belonging to Maudud (1042 – 1049 A.D.) and Ibrahim (1059 – 1099 A.D.) of the same dynasty issued from the mint of Mahmudpur i.e. Lahore. This is the first solid archaeological proof of Ghaznavid presence at Lahore and of their issuing coins from a local mint – probably the first mint established in Lahore. Thus, the mound of Lahore Fort represents a deposit of cultural debris up to 25 feet from the virgin soil upward belonging to the Hindu period together with the beginning of Ghaznavid period of 11th and 12 Centuries.



Tomb of Malik Ayyaz in Rang Mahal. This Ghazanavid Governor is believed to have founded the Muslim city of Lahore.

Excavations in the Walled City were conducted up to a depth of 30 feet revealing a well stratified accumulation indicating a prolonged occupation from the pre-Muslim



to the Sikh period. Out of this the upper 20 feet represented cultural deposits from Sikh to pre-Mughal period. Twenty-four feet below the top started the pre-Muslim period. Cultural material from these strata is similar to the one found in pre-Muslim levels of Lahore Fort. Details are not available but it certainly was non-Muslim in contents and functions such as votive tank used by Hindu maidens as rituals of *yama pukur bruta*. A fresh study of this excavated material now available in Lahore Fort godown, makes it easier for us to hypothesize that the primordial settlement of Lahore was at the site of the Fort and the Tibbi area on the south of it in the second or third Century A.D. However, there is a possibility of finding several similar smaller and contemporary settlements at a few other promising archaeological sites in their immediate vicinity such as Pani Wala Talab, Mozang, Miani Sahib and Ichhra. The last site is also believed to be the original settlement of pre-Muslim Lahore because in there are the oldest Hindu temples of the city of Lahore.

As regards crafts of the Hindu period, we do not know much, except that the art of making sculptures, stone and brick carving, colorful painting on pottery, terracotta figurines etc were progressing well.



Oldest Inscription from Lahore dated 675 AH/1276 AD (Courtesy: Lahore Museum).

SULTANATE PERIOD (1014 – 1625)

Pakistan is one of the two areas in the world where minting of coins started at the earliest i.e. in the 6th Century B.C. However, from Lahore proper no coin of pre-Muslim period has so far been discovered[3]. The earliest coin so far discovered from Lahore Fort is dated 416 A.D / 1025 A.D. It is a bold coin which Mahmud issued from his capital at Ghazna. But side by side from the same excavations were discovered some silver *tankas* of Mahmud (998–1030), Maudud (1042–1049) and Ibrahim (1059–1099). All these coins are bilingual i.e. Arabic and Sanskrit and all are issued from the Lahore Mint, which city was then renamed as Mahmudpur. In Lahore Museum collection there is a silver *tanka* of Mahmud dated 419 A.H. / 1028 A.D., issued from Lahore Mint (Mahmudpur)[4]. This makes it sure that minting of coins was started for the first time in Lahore during the reign of Mahmud of Ghazna (998–1030 A.D.) with mint name and legends in two languages i.e. Arabic and Sanskrit. Ever since then till today, Lahore has continued to be a mint town. Today, it is the only mint town of Pakistan. By this count, Lahore also attained the status of the first Muslim mint town in the Subcontinent long before it was made a capital city.

After a short period of turmoil and intermittent rise and fall, Lahore soon rose to be the capital city of the Ghaznavids during the reign of Masud III (1102–1118 A.D). It was the time when it was considered to be one of the three best Islamic cities of the world and only next to Baghdad and Ghazni also written as Ghaznin. Although Punjab and Gandhara had the honor of having issued bilingual coins long before the arrival of the Muslims in the Subcontinent, but Lahore became the first Muslim city to issue bilingual coins in Arabic & Sanskrit. It was certainly the first city to proclaim *Kalima* (Proclamation of Muslim Faith) in Sanskrit though with somewhat erratic translation. The foundation of the first Islamic city in the Punjab was also laid here by Malik Ayyaz in (395 A.H / 1004 A.D), the trusted governor of Mahmud, during his governorship. This city has the credit that the first regular Muslim Emperor of India, Qutbuddin Aibak was crowned here on 25th June, 1206 and it was here that he died in 1210 A.D.

Thus, Lahore became the first city in whole of the Subcontinent where the first royal mausoleum was built in a befitting manner. This mausoleum has now been rebuilt and completed in 1981 in a style prevalent during the 13th Century, by using white marble from NWFP and yellow sandstone from Thatta. The tomb is fitted with marble trellis whereas yellow stone has been carved with excellent example of geometrical and floral patterns as well as Kufic calligraphy. The stone carving has been done by the best stonecutters of Lahore whereas the calligraphy has been done by the famous Hafiz Yusuf Siddidi the best calligrapher of Lahore after 1947.

Beside Qutbuddin Aibak, the famous general of Mahmud and the builder of the "Muslim period Lahore" (died in 1042 A.H./1057 A.D), is also buried in Lahore in a newly built 'modest-size' mausoleum in Rang Mahal. The palaces and mosques (Khishti Masjid and Adina/Juma Mosque) built by Mahmud in this city are no more there. During this period, the great Sufi Saint Hazrat Usman Ali Hajwairi, better known as Data Ganj Bakhsh, (Bestower of Wealth) made this city his permanent abode and today he is venerated as a patron-saint of the city. His monumental contribution towards Islamic teaching is his book Kashful Mahjub (Revealing the Hidden Secrets) which is the first book on Muslim mysticism ever written in Persian. Around his grave the government built a magnificent complex during (1978 – 1998)[5]. The tomb of Hazrat Miran Shah Hussain Zanjani (d. 431 AH/ 1039 AD) is till venerated in Chah Miran in Northern Lahore. The tomb of another contemporary sufi saint Hazrat

Ishaq Ghazruni is located in a subterranean chamber of the courtyard of Mosque Wazir Khan.

After Ghaznavid golden rule, Lahore experienced alternate periods of war and peace, grandeur and destruction. During the rule of Ghaurids (1186–1206) and Slave (1206–1290) dynasties, Lahore was in the main used as a spring board for further expansion and as a cushion against Mongol invaders and as a back-bone for Delhi Sultans. Shahabuddin Ghauri made Lahore his winter capital. But the city suffered a lot on account of constant incursions of Khokhars and brutal Mongols.

In 1241 Mongols destroyed this city so ruthlessly that it remained unpopulated for almost 30 long years. It was Balban (1266–1286) who brought the people back to the abandoned city, appointed architects and superintendents to restore the town and its buildings. He also repaired the damaged fort. The next 124 years of Khaljis and Tughlaqs (1290–1414) were once again marred by invasions as well as devastations by famine. Such a situation certainly might have ruined the chances of constructing new edifices by royalty, nobility and other rich people. Further expansion of the city remained stagnant. Nevertheless, rulers did not forget to improve the fate of the citadel that has been described as *Ahsan-ul-Qila* - the best among the contemporary forts.



Jahangir period inscription from Masjid Kharasian in the Walled City (Courtesy, Lahore Museum).

Towards the close of the 14th Century i.e. 1398 A.D., Lahore once again had a visitation of destruction at the hands of Pir Muhammad, son of Amir Timur, on account of perfidious conduct of Shaikha Khokhar. Some 22 years later, Lahore was attacked by Jasrat Khokhar in retaliation of Amir Timur's attack.

In both cases, Lahore city and its residents suffered heavily. But we soon see the city receiving new schools (*madrassahs*), hospices (*khanqahs)* particularly during the Sayed and Lodhi periods (1414–1526). The city had its *Hisar-i-Kham* (Mud-brick Fort) intact.

Unfortunately, not enough has been saved from the entire Sultanate period. About the remnants of the period of the last dynasty namely Lodhis (1448–1525) we have only two buildings still surviving. One is the so called Niwin Masjid in the Walled City and the mausoleum of Musa Ahangar near Railway Station. The floor level of the Mosque is about one storey below the surrounding street level whereas the mausoleum has the

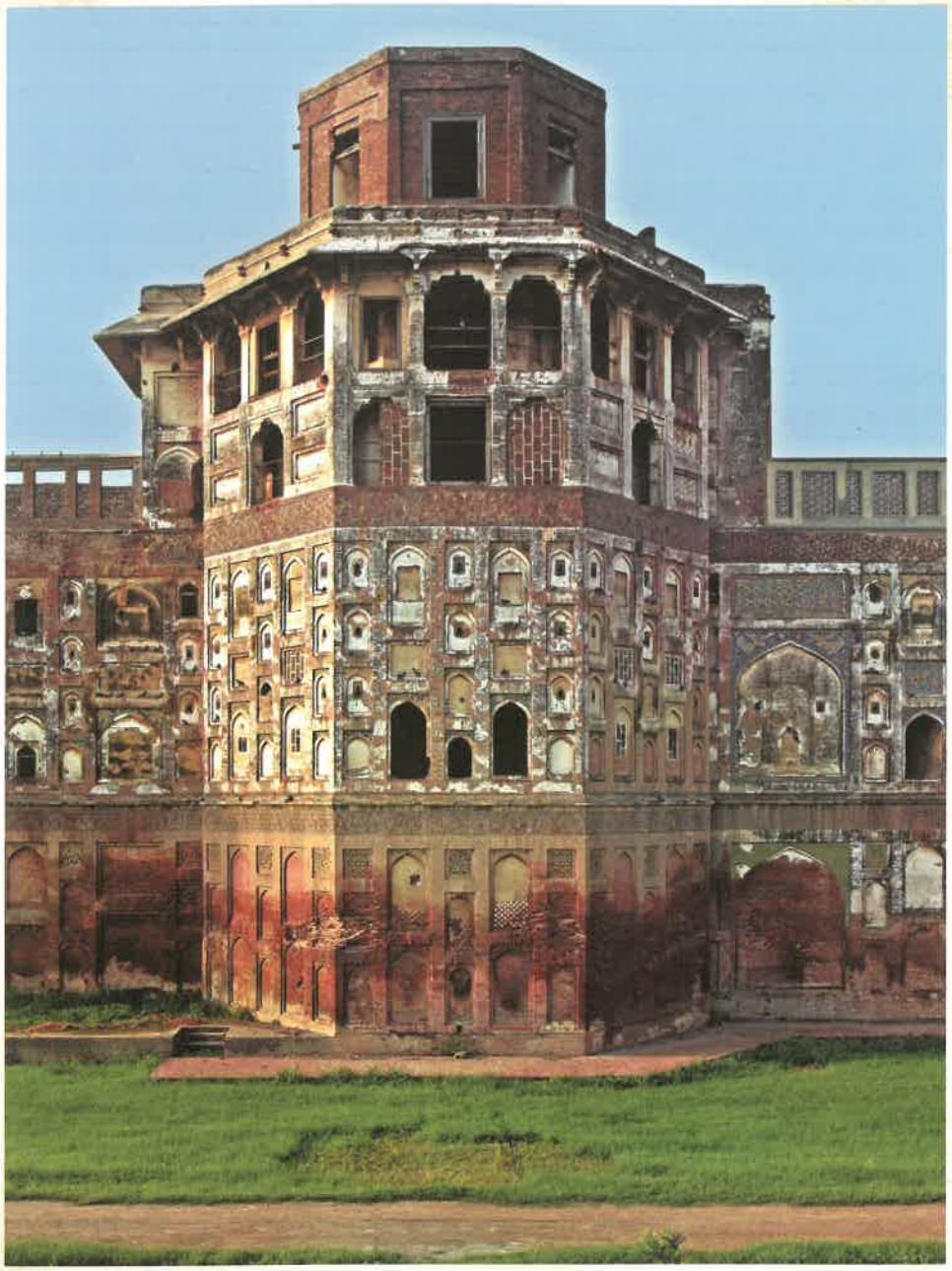
distinction of having glazed tiles applied to its exterior surface showing thereby that this architectural craft was already introduced in Lahore before the Mughals arrived in this city. This was obviously due to the cultural influence of Multan on Lahore before the later replaced the former as a political and administrative centre as soon as the Mughals held their hold of this city.

We do not know how the social, economic and cultural life of the people of Lahore fared during these long four hundred years. What was the state of art and how were the crafts flourishing? We have no idea of this period. We have only one monumental stone inscription in *khat-i-naskh* (in Lahore Museum.), which was once fitted on the grave of Pir Balkhi in Kashmiri Bazar. It is dated in year 643 A.H / 1245 A.D. It is a fine example of stone carving and bold calligraphy in *Kufic* and *naskh styles.* This is the earliest example of monumental calligraphy in Lahore.

MUGHAL PERIOD (1525 – 1760)

The brilliant era of the history of Lahore ensued with the establishment of Mughal rule in India in 1526 A.D. It was the Mughals who brought Lahore into the lime light of the history of the Subcontinent and made it the most important city of the Punjab. Earlier, the cities of Multan and Depalpur held the flag of the Punjab. The following account of the Mughal period Lahore has been abridged from a previously published paper of mine[6].

It was during early Mughal period (1625–1707) that Lahore got, for the first time, a few centuries of peace, prosperity, fame and above all its present identity. Although Mughal history at Lahore started with plunder, arson and destruction by its founder Babur, but his own son Prince Kamran (1526-30) gave the city the first Mughal Garden - today's Kamran Garden and Baradari. The city also got all Babar's other benedictions and full munificence from his descendants during the coming years till, in the words of Abdul Fazal, Lahore became 'the resort of people of all nations and a centre of extensive commerce'. Lahore became a centre of activities of scholars, saints, students and sophists as well as of merchants and traders. Its populations, wealth and prestige increased and this obliged Akbar the Great (1556–1605) to expand not only the fort but also the city proper. Due to political and military reasons, Akbar decided to make it his capital in 1584 where he stayed for 14 years. Lahore also became the



Portion of the Pictured Wall of Lahore Fort.



Terracotta jali in the basement of Musamman Burj under Sheesh Mahal.

abode of generals, courtiers, landlords and scholars. For the first time, the city was enclosed with a burnt-brick wall and numerous magnificent gates. The eastern gate of the fort stands witness to the grandeur which Akbar bestowed on this fort.

Beside the fort, Akbar attended well to the growing needs of the city. He extended the city eastward beyond Rang Mahal and Shah Almi. The whole inhabited city was fortified afresh with a thirty-feet-high burnt brick wall pierced by 12 regular gates and one opening which still retain their positions and mostly their names but not their original structures. The depression between the fort and the city - today's Ali Park, was converted into *Nakhas Mandi* i.e. the Horse Market and a general purpose market was established within the newly enclosed area which still retains its original name Akbari Mandi. All the 12 gates were magnificent as can be judged from Lahori Gate which was reconstructed accordingly to the original shape.

During this period, Lahore definitely had magnificent buildings worthy of royal residence and visits. During 14 years when Akbar was in Lahore, he stayed in the house of Raja Bhagwandas somewhere in the Walled City. Similarly, Mirza Ghiasuddin, father of Asif Khan and Nur Jahan, built here his '*haveli*' identified with the earlier phases of the *haveli* of Dhayan Singh in Said Mitha Bazaar. Asif Khan's palace, a little east of the western Nakhas Mandi, can conveniently be identified with the earlier remains that now lie buried under the famous *haveli* of Jamadar Khushhal Singh in Chuna Mandi, now Nawaz Sharif Girls Degree College. It was in this locality that Maryam Zamani, the Hindu wife of Akbar and mother of Jahangir, built her famous Begum Shahi Mosque in 1614 A.D. We also know that Todar Mal, the great financier and Revenue Accountant of Akbar's time, had his private residence in Bazar Hakiman inside Bhati Gate.

Another mosque, belonging to Akbar's period – 'Unchi Masjid', is located inside Bhati Gate. Almost all original features of this mosque, except four-centered arches and low domes have been altered. The two Arabic inscriptions, cast out of a wooden mould, are now preserved in Lahore Museum. We do not know where precisely within the Walled City were located Masjid Bhagwandas (d. 1589), Masjid Faizi built in 1600 and Masjid Bayazid built in 1584. The only monument of Akbar's period east of Shah Almi and Rang Mahal is the commercial area called Akbari Mandi.

It can also be maintained that during Mughal period, the Walled City developed



Semi Circle Balcony with fresco painting inside the Walled City.

and expanded southeast from its base point at the fort. Thus, all palaces and *havelis* of rich people were located closer to the fort whereas people of comparatively lower status craftsmen, artisans and merchants had their dwellings away from the fort. But, certainly, it was not the universal truth. For example Zen Khan Kokaltash, a commander of 500 in Akbar's period and father-in-law of emperor Jahangir, built a 'mohalla' just outside Mochi Gate which still retains the old name Maidan Zain Khan . A spacious palace, a bath and a 'teh khana' (basement) etc belonging to Zen Khan had existed as late as Ranjit Singh's period. In 1959, some traces of this palace were excavated outside Mochi Gate.

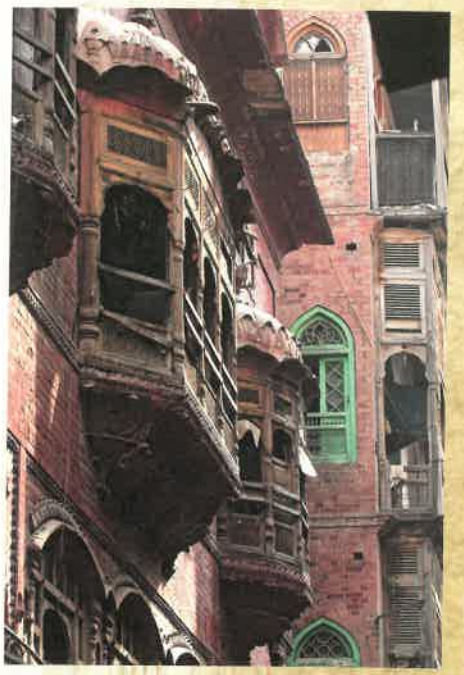
It was only during Shah Jahan's period and afterwards that the area east of Shah Almi was densely inhabited. During the hey-days of the Mughals, the city was divided into nine quarters or '*guzars*'.

Lahore was not only the birth place of Shah Jahan but also the place where he won his battle for succession to the throne and where he was finally crowned in 1628 to be the Emperor of whole of India. This is why Lahore had always remained very dear to his heart. Two of his most important historians namely Mulla Abdul Hameed and Muhammad Saleh Kamboh were the residents of Lahore. Shah Jahan's 30 years reign has been rightly considered as a golden period of history of South Asia. This is certainly so in respect of Lahore. The tranquility of his reign, affluence of his people and amity among his nobility is best reflected in those magnificent private and public buildings which were constructed in Lahore during his reign. Shah Jahan paid at-least six visits to the city after becoming Emperor and during each visit his liberty and munificence found ways to bestow on this city magnificent buildings, gardens, palaces, '*hammams*', '*sarais*' etc. First of all, Lahore Fort was especially adapted to the tastes of Shah Jahan. Here, he built afresh the northern wall as well as part of western wall and gave it a new look by covering it with 8000 square yards of glazed surface with an endless array of colorful panels depicting scenes of courtly and folk life of the time. Next to the wall, several buildings were added such as Musamman Burj (Shish Mahal), Shah Burj and Naulakha Pavilion in 1631, Khawab Gah-i-Shah Jahani, Hammam-i-Shahi and Khilwat Khana in 1633 and Diwan-i-Khas in 1645.

What Shah Jahan did for Lahore Fort, his courtiers did for the city in particular and its suburbs in general. The area lying between Rang Mahal and Delhi Darwaza got



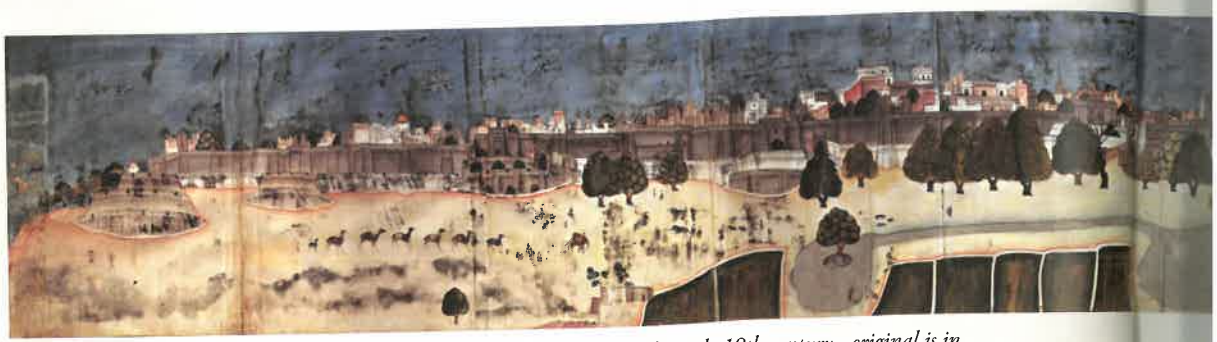
Another old house in the Walled City with a beautiful balcony.



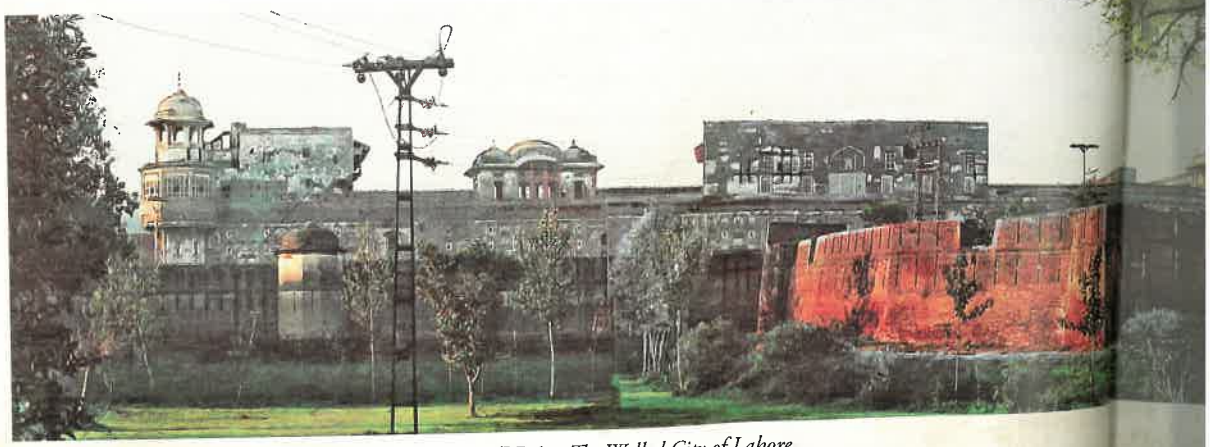
An old house in the Walled City with projecting balconies and jharokas of carved wood.



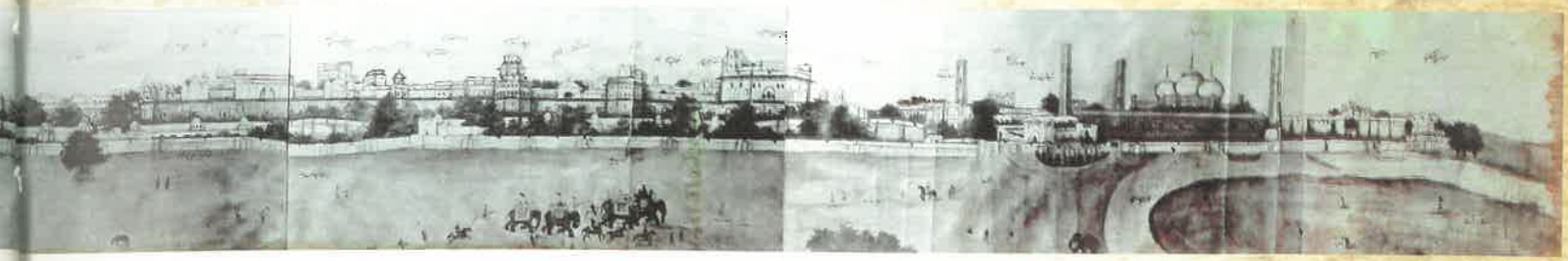
A Sikh-period sketch showing northern view of the Walled City and its fortifications (Courtesy: Lahore Museum).



Another Sikh-period sketch showing northern view of the Walled City in the early 19th century –original is in Punjab Archives (Courtesy Lahore Museum).



A panoramic view of the northern wall of Lahore Fort (LDA – The Walled City of Lahore.









Fresco painting in Maryam Zamani Mosque, Masti Gate.

more attention than any other part of the city during this period. In 1634, for example Hakim Ilmud Din, surnamed Wazir Khan, built one of the most magnificent mosques of all the periods in the centre of newly inhabited area and saw that all the arterial routes passed through Chowk Wazir Khan on the east of his mosque. Close by, he also built 'Katra Wazir Khan', a Sarai and a public *hammam,* thus setting an example for others to see where they should look for the centre of the city. That this area really became the pivotal point of the Walled City is confirmed from the fact that Shah Jahan's son, Prince Dara Shikoh, built his palace outside Delhi Gate in Mohalla Dara Shikoh that was named after him. Here he also developed a second Nakhas Khana (Horse Market), his palaces, Chowk (Square), a mosque etc. As regards the living quarters, the Mughals preferred to select their residences at various points near the wall of the city for example, Wazir Khan's two palaces, one called Pari Mahal was close to Shah Almi Gate and the other was in Mohalla Thatti Malahan close to Taxali Gate. Similarly, Nawab Saadullah Khan, the onetime Prime Minister of Shah Jahan, built his 'Pathran Wali Haveli' near Mochi Gate. However, his prestigious palace called 'Haveli Mian Khan' actually formed the centre of the entire city close to the present day Rang Mahal Chowk - the building was divided into three major parts each named as Mahal Sarai, Qalai Khana and Rang Mahal. The famous historian Muhammad Saleh Kamboh had his '*haveli*' just inside Mochi Gate. Close by this, still stands his small gem-like mosque completed in 1659. Ghulam Mehdi Khan, another Amir of Shah Jahan, built his mosque in Tibbi Bazaar. Yamin-ud-Daula Asif Khan, father-in-law of Shah Jahan and his Prime Minister, selected a point for his lofty palace east of the older Nakhas Mandi. Today, this site can be identified, almost with certainty, with the *haveli* of Jamadar Khush-hal Singh, now converted into a girls' degree college. An unnamed Hindu *amir* of Shah Jahan's period built his '*Andhi Haveli*' in Jaura Mori quarters.

But buildings inside the Walled City in no way provide a good index to Shah Jahan's debt to Lahore. The real glory of his period lies outside and much beyond these four walls i.e. the Shalimar and its satellite gardens, Jahangir, Asif Khan and Nur Jahan's tomb-gardens, Dara Shikoh's palace in 'Chowk' Dara Shikoh, Mohalla Dai Lado, Mohalla Haji Sawai, Shahu Garhi, Mahzang (Mozang), An-chehra (Ichhra), Mughalpura, Baghbanpura, etc. were all 'posh' localities of Lahore during the reign of Shah Jahan. From this it appears that during Shah Jahan's period, all well-to-do people

either lived outside the old city or quite close to one gate or the other. Only, as already pointed out, Nawab Sa'adullah built his huge *haveli* right in the centre of the walled area. Being one-time Prime Minister of Shah Jahan, his residence in the centre of the city was perhaps the most symbolic one to impress upon his power and grandeur. Placing of Asif Khan's palace close to the eastern gate of the Fort was indicative of his own status as Prime Minister as well as his relation with two successive queens of the Mughal Empire - his sister Nur Jahan and his daughter Mumtaz Mahal, the Lady of the Taj. Nur Jahan preferred to spend 16 years of her widowhood in this city which she loved most[7]. She must have lived in the *haveli* of his father Aitamadud Daula inside the Walled City (today's *haveli* of Raja Dhayan Singh). In any case, there is no indication that the elites of the court tried to live close to the Fort in accordance with some civil or military hierarchy. Rather, we feel that already there had developed a tendency to shift outside the walled area and live away from the Fort, the seat of the government. This somewhat, centrifugal tendency becomes more and more prominent during the later Mughal period, though due to altogether different reasons.



An old door in the Walled City.

Contribution of Aurangzeb Alamgir (1158–1707) to this city is also everlasting. His most outstanding gift to this city is the *Band-i-Alamgiri*. In 1662 the River Ravi came so close to the city walls that its very existence was threatened. On hearing about this, Aurangzeb immediately ordered construction of a massive embankment of brickwork with facing of lead. It was 6 ½ Km long and was provided with flights of steps at intervals for people to bathe and wash. Beside this, a number of wells were also provided to irrigate those numerous gardens which lay along the sides of the dock. It stretched from Bhogiwal near Mahmud Buti to the northwest corner of the walled city. But for this embankment, the Walled City of Lahore, like so many other river-side cities of the Punjab - Boucephalia, Nicaia, old Bhera and old Khushab for example, might have been washed away. Besides, Aurangzeb also gave this city his Badshahi Mosque, the greatest historical mosque ever built by a South Asian king. It was completed in 1673 by his foster brother Fidai Khan Koka within the northwestern corner of the walled city and adjacent to the Lahore Fort. He also re-orientated the western wall of the fort to bring it in conformity with the layout of this great mosque. Among other notable buildings of this period within the Walled City are: the Taxali Gate Mosque built by Amir Abdullah Khan, an Assistant of Fidai Khan Koka. Perhaps it was the same Abdullah Khan the Kotwal, who built another beautiful mosque (better known



A wooden carved window with railing in the Walled City.

as Masjid Shaheed Gunj) near his court in the Nakhas Mandi outside Mohalla Dara Shikoh. The gem like Mosque of Muhammad Saleh Kamboh inside Mochi Gate, was started during Shah Jahan's period but actually completed in 1070 A.H / 1659 A.D during early days of Aurangzeb. It is remarkable for its *kashikari* or glazed decoration and calligraphy. Another beautiful mosque of Aurangzeb's period is located in Mohalla Chabuk Sawaran, inside Mochi Gate. On account of its good-quality *kashikari*, it is known as *Chinian wali Masjid*. It was built in 1671 by one Nawab Afraz or Sarfraz Khan, a Faujdar of Lahore. It has now been completely renovated and its kashikari destroyed. *Katra Wali* Shah, near *Siri Bazar* and Chohatta Mufti was actually a jewelers' quarter during Akbar's period.



Fresco painting in Maryam Zamani Mosque, Masti Gate.

CRAFTS IN LAHORE DURING MUGHAL PERIOD

The Mughal period actually turned out to be the golden period of arts and crafts. In particularly, crafts related to architectural decoration reached their zenith. There was a profusion of monumental buildings built by kings, queens, their close relatives, courtiers and rich men. Whether built with stone or brick - the later being more normal, those were profusely decorated both internally and externally.

The interiors of all such buildings were embellished with fresco painting displaying a rich array of floral, geometrical motifs and calligraphies in *Kufic*, *naskh* and *nastaliq* styles as well as arabesque design. These patterns in varied and glowing colors well suited the arches, spandrels, squares, rectangles as well as circular spaces on the undersides of domes. The exteriors of the brick buildings were also decorated with glazed tiles and mosaics with a special technique only known to the craftsmen of Lahore. Floors were set with diaper patterns with brick-on-edge technique. Open wall surface was covered with *tazakari* or brick imitation work. In case of stone buildings the richer owners could afford to decorate them with pietra-dura - the most delicate and expensive of all the architectural crafts. Besides, the walls, parapets and fences of tanks and thrones were fitted with exquisitely delicate trellis frames cut in white marble. Stone inlay or intarsia was also commonly used. At times, stone carvings – including, at times, animal and bird figures are also met with. Wood carvings was the most common form of architectural decoration for several carved doors, windows and balconies, eaves, brackets and columns as well as *seh-daras* with exquisite carving inlay and overlay works have survived. Three carved doors of the period of Akbar are on display in Lahore Museum.

These increased architectural activities attracted architects, masons, stone carvers, tile-makers, *naqaash* (painters), calligraphers etc from all quarters of the civilized world, most particularly from Iran, Central Asia and rest of India. A rare craft introduced in Lahore was *Ainakari* or Mirror Work. There are also good examples of carved and rubbed brick works.

Outside the capital cities of Agra, Fatehpur Sikri and Delhi, Lahore turned out to be the most cultural metropolis of Muslim India. Besides kings and queens, princes and princesses, almost every courtier had his private palace, *haveli* or pleasure resort in this city. This encouraged artists, craftsmen and artisans in other fields also to come and settle in Lahore. The craft of weaving cotton, silk and woolen fabrics developed in rapid strides. With this the art of decorating fabrics with certain surface treatment, such as a variety of embroideries, block printing and painting, tie-dye, brocade etc also became very popular. The artists and craftsmen from Kashmir introduced here the art of *shawl-bafi, namda* and *gabba*-making, *kaghaz sazi* and a variety of metal-chasing and enameling in gold, silver and bronze. Lahore also turned out to be a famous centre of scientific instruments like astrolabe-making and armory - particularly the bow-making (*kamangari*) and damascening (*koftgari)* on swords, shields, *chahar aina* and daggers. Lahore was one of the three major centres of handmade carpets during the Mughal reign. Lahore also made an ever-lasting contribution in the field of calligraphy, book illustration, book illumination and book-binding. An extended use of art of calligraphy was the monumental calligraphy on monuments particularly mosques, mausoleums and garden-gates.

There developed localities where artists and craftsmen of specific trades resided and worked. Thus there was Katra Daulat and Mohallah Jauhrian (Jewelers' Markets), Kucha Musawwaran (Painters Lane), Kucha Sahafan or Katiban for calligraphers, Kucha Kamangaran for bow-makers, Kuch Pat-rangan for dyers, Nakhas Mandi for horse traders, Mohalla Chabuk Sawaran for horse riders, Kucha Ptolian for horse trappings and jewelers strings, Kinari and Gumti Bazaar for embroidery works, Suha Bazaar for market of gold ornaments, Bazaar Kundigaran for seal-engravers, Taxali Bazaar for minting coins, Kashmiri Bazaar for Kashmiri shawl-weavers and shawl embroiderers, Kucha Rafugaran i.e. darners street, Bazaar Patang-sazan (in Baghbanpura) for kite-makers, Mohalla Kaghzian for paper-makers, Dabbi-Bazaar for box-makers, Kasera Bazaar for metal utensils, Gate Thathiaran for metal-beaters, etc.



Fresco painting in Maryam Zamani Mosque, Masti Gate.



Base of carved red sandstone pillar, Jahangir Quadrangle, Lahore Fort.

LATE MUGHAL PERIOD (1707-1760)

With the passing away of Aurangzeb in 1707, the saga of great Mughals also came to an end. This is particularly true in respect of Lahore. From now onward, for another 50 years, we have a story of decay and death of a great Mughal city called Lahore. Although shadowy Mughal emperors continued to rule from Delhi, allegiance of Lahore government to the Delhi throne was more or less nominal. The city was left to its own initiative and resources to meet any danger. Absence of the central authority made Lahore a battle ground between the rival factions of nobility aspiring control over Lahore, on one hand, and between the government of Lahore and the rising militant Sikhs, the Afghan invaders and Maratha mercenaries on the other hand. The imperial court was least interested in the affairs of the Punjab. Durranis, on the other hand were least prepared to make Lahore their permanent seat to check rising militancy of Sikhs. Punjab, particularly Lahore, in the long run became a source of plunder and loot both by the Sikhs and Durranis.



Fresco painting, Shish Mahal, Lahore Fort.

This, a little more than half a century, was an agonizing period for Lahore and its residents. In 1738, Nadir Shah invaded the city, followed in 1748 by the first of eight invasions by Multan-born Ahmad Shah Abdali during a short period of 16 years. Each time an invasion was affected the city of Lahore felt weaker and weaker militarily, decimated economically and impoverished socially. In 1758 Marathas invaded and plundered Lahore at the invitation of the contriving governor Adina Beg Khan. And thus, wounded, bleeding and weak, Lahore finally slipped out of the hands of Muslims in 1760 for the first time ever-since Mahmud of Ghazna conquered it in 1021 A.D.

The fort and the walled-city were no more considered safe places to reside. Abdul Samad Khan and his family shifted their residences to Begumpura and fortified it. With them all wealth now flowed thither. The prosperity of the Walled-City, if there was really any property, it was confined to the northern fringes of the walled city which was considered, comparatively speaking, safe due to the nearness of River Ravi which was then flowing outside Khizri, Kashmiri and Masjdi (now Masti) Gates.

Rest of the walled city turned into a slum area of poor quarters. However, area behind these three gates and partly Delhi Gate, for the first time, came into lime

light for residences of the elites partly due to its comparative proximity to Begumpura, the new seat of the government, and partly for having a river defense-line on the north. This is why the only significant buildings built during this anarchic period such as Haveli Kallo Bai or Haveli Ahluwalia, Haveli Mir Jawwad, Haveli Kabuli Ma (Governor of Lahore,1763–1767) and the Havelis of two Hindu brothers Diwan Jaspat Rai and Diwan Lakhpat Rai were all built in this area. Only one of the city gates in the southern wall, the old Bherwala Gate was posthumously named Shah Almi Gate in memory of the emperor Shah Alam Bahadur, who died in Lahore in February 1712. The only significant building constructed near the southern wall was the *haveli* of three Mir brothers during the reign of Muhammad Shah in Lakarr Mandi inside Mochi Gate. It was named as Mubarak Haveli, now called Haveli Nawazish Ali Qizalbash. It was in this building that Shah Shuja of Afghanistan was made to stay by Ranjit Singh and coerced to surrender the famous *Koh-i-Noor* Diamond now set in the crown of Queen of England.

No public building worth naming was constructed during this anarchic period. The Golden Mosque inside Kashmiri Bazaar, built in 1753 by Nawab Sayed Bhikari Khan is no match with mosques earlier built in the city. This clearly indicates as to how the scale and grandeur of public buildings was reduced due to political anarchy and economic disarray. When political anarchy, economic disarray and social disorder reign in a

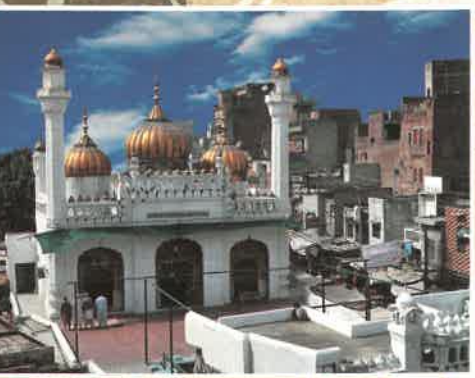


Saruwala Maqbara, Begumpura – a unique form of a mausoleum of Later Mughal period.

country, art and craft activities are always badly affected. The artists, craftsmen and artisans are the first and worst affected and prepared to depart for safer places in search of new patrons. The same happened to the artists and craftsmen of Lahore. The only proper commercial area was the newly developed bazaar that arose between Delhi Gate and Begumpura of which all traces were obliteration when British government built over this area Lahore Railway Station, workshops, railway head quarters and spacious residential buildings.

SIKH TRAUMA (1760 – 1849)

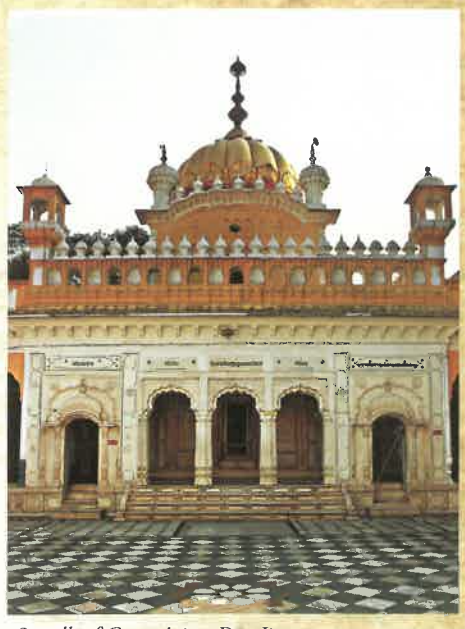
But the worst-thing was yet to happen to this lovely and lively city. During next eighty years (1768–1849), Lahore further suffered heavily under the Sikh rule first under the Triumvirate Sikh rulers (1760–1798), then by Maharaja Ranjit Singh (1798–1839) and finally by the successors of Ranjit Singh (1839–1849). The Sikh rule of Lahore is still marred with bitter memories of loot, arson and plunder of private and public property, insecurity and sacrilegious activities and plunder of built heritage. There was hardly any mosque in the city which was not desecrated by the Sikhs. Golden Mosque was given over to the administrators of Baoli Sahib, Maryam Zamani Mosque was made a depot of ammunition and the famous 'Pathron Wali Haveli' inside Mochi Gate and the Royal Mint inside Taxali Gate were destroyed due to gun powder explosions. It has been admitted even by non-Muslim historians that during the Triumvirate Rule, all the well-to-do suburbs of Lahore were already devastated. Even within the Walled City, only one third of the city was inhabited – the rest remained abandoned.



Golden Mosque in Kashmiri Bazaar, Later Mughal Period.

The insecurity and anarchy forced both the ruling class and their subjects to once again seek shelter behind the high walls of the Fort and the fortified city; the former was once again made the administrative headquarters of the government. It was once again the proximity of Lahore Fort which attracted the well-to-do people of Lahore. In 1812, Ranjit Singh was the first who came forward to assert the importance of the Walled City and to reassure the people about their security and safety by rebuilding the decayed city walls, by digging up a deep and broad ditch all around the city wall and by constructing double city gates. He also built a new fortification wall to protect the northern face of Lahore Fort, which was now exposed as a result of diversion of river farther north. The idea of the Walled City being a safe haven got home when the two crown princes Kharrak Singh and Nau Nihal Singh and two generals of highest

status namely Raja Dhayan Singh, (the Prime Minister) and Jamadar Khushhal Singh (the Door Keeper) built their *havelis* in the western half of the walled area. Similarly, Sardar Suchet Singh built his *haveli* with a 'Hanging Garden' in the area of Tibbi Thana whereas; the three famous Faqir brothers (Sayed Azizuddin, Sayed Nuruddin and Sayed Qamruddin) also built a big residence in Bazaar Hakiman, in side Bhati Gate (present day Faqir Khana Museum). Nawab Imamuddin Khan, the Governor of Kashmir under Sikh rule, also built his '*haveli*' inside Lahori (Lohari ?) Gate, together with a grand mosque in *Mohalla Chaila ka Hammam* in 1849. In 1809 Moran, the prostitute, and a favorite of Ranjit Singh built a mosque in her own name in Bazaar Paparr Mandi. Side by side, several Sikh Gurdwaras and Hindu Shivalas and Thakur Dwaras were also built inside the walled city. Some of those must have been there for several centuries. A long list of such religious building is available[8].



Smadh of Guru Arjun Dev Ji.

Actually, 80-years long Sikh rule must be regarded as an accident of history as for Lahore is concerned. No doubt it was a period of political ascendancy of Sikh *jats* of the Punjab in general and of Lahore in particular. With them a few Muslim families also benefited a lot. But on the whole, on social and cultural front Lahore bleeded heavily. For their new constructions, the Sikh rulers denuded Mughal structures of their valuable material and used them without any respect and regard of their original functions. The only thing which continued unabated was the art of *naqaashi* with which they embellished the interior of their buildings. Otherwise too, the art of miniature painting survived well with specific Sikh characteristics. The profession of weaving cotton, silk and woolen fabrics also flourished together with embroideries particularly embroidery on Kashmir shawls. European influence started penetrating Sikh aristocracy particularly in matters of military uniform, armory and furniture. Some of the medals of Ranjeet Singh were got prepared in France (see a gold medal in Lahore Museum).

The houses and *havelis* of well-to-do people were decorated with *naqaashi* and with elaborate wood carvings in the form of doors, windows, ventilators, brackets, eaves, balconies and *sehdaras*. The Sikh architecture mostly remained hybrid but there was nothing original that can be called Sikh style. Indeed Sikh never had enough time to undo what they did with the heritage of their Muslim predecessors. They could not introduce anything which can be termed as indigenous Sikh. Their end came too soon to heel the wounds they had inflicted on the social and cultural life of Lahore. The



External view of Smadh of Ranjit Singh showing typical facade of a Sikh building.



Portrait of Maharaja Ranjit Singh. Oil Painting (Courtesy: Lahore Fort Museum).

A painting of Sikh Darbar held in Ath Dara Pavilion, outside Shish Mahal (Courtesy: Lahore Fort Museum.





Elephant and Riders. A Sikh period work of silversmith of Lahore. Bamba Collection, Lahore Fort Museum. (Courtesy Punjab Directorate of Archaeology).



Part of the façade of Haveli Nau Nihal Singh profusely decorated with fresco painting.

last ten years (1839–1849) saw the anarchic rule of the descendants of Ranjeet Singh. They did more harm to the heritage of the city then the 70 years (1768–1839) of the rule of the triumvirate Sikh rulers and that of Ranjeet Singh jointly.

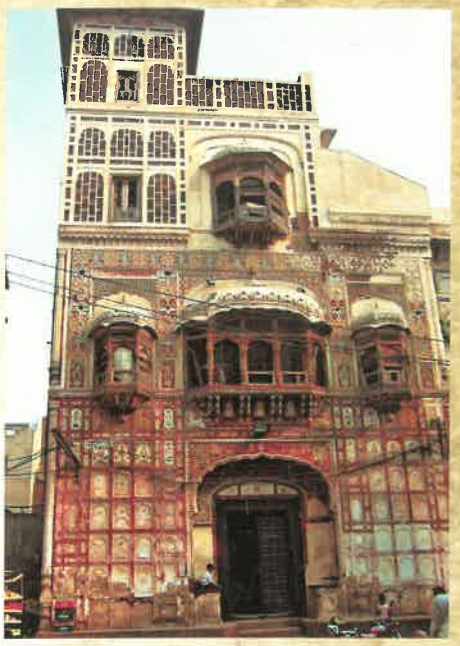
BRITISH INTERLUDE (1849-1947)

With the assumption of power in the Punjab, the last Province to fall by the British in 1849, a new phase of urbanization of the city of Lahore begins. At the same time they also initiated a new phase of destruction of historical features of the old city. The British ruthlessly pulled down numerous historical buildings in order to accommodate their own. But their 'vandalism' remained confined to the outlying suburbs. Except for the fortification wall, its ditch and city gates, the walled area remained unaffected. Among the city gates, only the innermost of the two gates – both called Roshnai

Gate, remained intact. The rest, on account of their being too old, or for purpose of demilitarizing the walled city were pulled down. A few of them were reconstructed in European fashion, Delhi Gate for example. Only Lahori Gate was re-erected in 1864 according to the original plan. Most of the buildings inside the Fort were vandalized to suit their own requirements for a church, a hospital, a winery, and sports. Even Badshahi Mosque was converted into a military cantonment.

British occupation of Lahore had tremendous and immediate effects on the future development of both the Walled City and its suburbs. In the beginning the entire British army was stationed all along the outer face of the fortification wall as well as evenly distributed along the inner face of the same wall save the south-eastern quarter of the Walled City[9].

Fortunately, this phase did not last long. Soon a permanent cantonment was made south of Lohari Gate. To cater this cantonment there developed the one-mile long Anarkali Bazaar from Lohari Gate to the old Bazaar of Ventura, now Purani Anarkali. But before doing so, the new government hastened to pull down the fortification wall of the Walled City, do away with double gateways, dismantled the moat and filled it up to make a circular garden in its place. By this act, they once and for all, ended the defensive character of the city in the guise of providing more hygienic conditions for the people in the walled area. The city lost its one of the most outstanding land marks - its 30 feet high city-wall. The only positive result of this action was that in place of city's ever-dwindling gardens, former walled area of Lahore city got a new 8 km /five-mile long Circular Garden which ran all along its outer-edge. The British Government came here with a different agenda. The first about half a century of the British rule witnessed an overall development of the city. They improved the hygienic conditions of the city, built hospitals, introduced European style schools and colleges, introduced a railway system and made Lahore the headquarters of the entire Punjab, brought in printing press etc. Construction of Railway Station, Railway Workshops, Railway Headquarters and Railway Residential areas all adjacent to the Walled area on its eastside. Besides isolated posh localities like those of the Mughal period, Baghbanpura, Mughalpura, Ichhra, Mazang etc, the British built new residential areas that remained connected with and contiguous to the Walled City. Thus next to Anarkali were developed the Mozang and Queens Road Area, the Mall and adjoining new Cantonment at Mian Mir, the Garhi Shahu and the Railways Residential Colonies.



Four story high façade of Haveli Nau Nihal Singh.



Ath-dara pavilion – a Sikh Period building outside Shish Mahal, Lahore Fort.

In particular, the Mozang surrounding was reserved for bungalows of *nawabs, rajas* and princes. The Farid Kot House, Bahawalpur House, The Chamba House, Patiala House, Kapurthala House, Poonch House, Nabha House and five palaces on Punch Mahal Road, whereas Queens Road area was reserved for Parsees and other local elites like the bungalows built by Sir Ganga Ram, Sir Shadi Lal, Rashed Khan of Malir Kotla, Sir Fazal Hussain, Sir Shah Din, Sir Sikandar Hayat, Khizar Hayat Tiwana, Diwan Nivandarnath, Hir Kishan Lal Gaba, etc[10]. Similarly, Garhi Shahu area was earmarked for Christians of Anglo-Indian origin whereas the entire strip between Dharmpura and Naulakha was reserved for railway station, workshops and offices and railway bungalows. On either side of the Mall were built some of the finest public buildings like Administrative Staff College, Gymkhana (Now Quaid-i-Azam Library), Lawrence Garden, Governor House, Zoo, The Free Masons House, Punjab Court Lahore GPO, Lahore Museum, Punjab University, Mayo School of Art and Lahore Municipal Hall, Government College, Medical College, Veterinary College, De Mount Morrency Dental College, Lady Wallington Hospital etc. Thus Lahore expanded gradually and systematically from the old Walled-City, towards south and eastward without loosing



Tollinton Market built in 1864 after renovation now Lahore City Heritage Museum.



Lahore Museum built during 1890-94. It was designed by Lockwood Kipling and Bhai Sardar Ram Sigh.

its biological connection with the Walled City. By these building activities changed the entire complexion of the city of old Lahore. Lahore once again was made one of the most beautiful cities of Asia. The First Punjab Exhibition hold in 1864 and subsequent establishment of Lahore Museum in 1894 brought a new awakening among the local people about the cultural, artistic and craft potentials of the Punjab and of the people of Lahore City. Establishment of Mayo School of Art (now National College of Art) was established in 1876 to educate local people and to improve their skill in industrial and commercial crafts - particularly in designing.

If the old Lahore was the city of gardens, mosques and mausoleums, the new Lahore earned the name of city of colleges and schools, newspapers and printing presses, a city of hospitals and grand public buildings, a city of cinemas and film studios and above all the city of *Thandi Sarrak* - the Mall.

The era of palaces and big *havelis* was now gone. New suburbs of the western style started developing beyond the four walls of the old city. The expanse between Delhi



A lithograph by Dickinson Bros, showing a street scene, 1854 (Samina Quraishi, The City Within).

Gate and Shalimar Garden now presented a panoramic view of extension of Lahore beyond the Walled City. Even the Akbari Mandi was renamed as Aitcheson Ganj and Akbari Gate as Aitcheson Ganj Gate. This, ever-first satellite town of modern Lahore, linked Gol Bagh or Band Stand Garden (today's Nasir Bagh) with Mian Mir, on the one hand through a broad road called the Mall first aligned in 1851 by Lt. Col. Napier at a total cost of Rs.10428 and, on the other hand, with Nualakha/Railway Station by an equally impressive McLeod Road. Thus, in place of Mochi Darwaza, Lahori Darwaza or Bhati Darwaza, now the new arterial roads were the McLeod Road, Mayo Road, the Mall, Anarkali, Queens Road, Hall Road, Beaden Road, the Lower Mall, etc. Some of the roads and impressive buildings now had the statues or busts of important personalities like Queen Victoria, Lord Lawrence, Sir Ganga Ram, Diyal Singh, Lala Lajput Rai, King Edward VII, George V and above all that of Sir A.C. Woolner – the last one, fortunately, still preserved in its original place in front of the Punjab University building in the Old Campus.. The first modern commercial Bazaar of Lahore was Anarkali and the first town of European fashion was the Aitcheson Town that lied between Delhi Gate and the Lawrence Garden. The first European style cantonment was in the old Anarkali later on shifted to Mian Mir at the east-end of the Mall Road.

POST-INDEPENDENCE EXPERIMENT (1947–TODAY)

A trend, thus once established for future extension of Lahore, still continues. The entire emphasis even today for future urban development for the city of Lahore is towards east and south of the ancient walled city. Anarkali and McLeod Road and the Mall are no more centre of the modern Lahore. The centre of gravity has shifted much down to the south somewhere around the Johar Town. Punjab University no more holds monopoly over the education of the Punjab. Even with in the limits of Lahore city there is a mushroom growth of general purpose universities, universities of medical sciences, Women University, Education Universities, IT Universities etc. Today the city has over flown the limits of the Walled area. It covers the entire district of Lahore extending from Jallu on the east to Shahdara in the west and from Gujjarpura and Shad Bagh in the north to Maraka in the South. But despite all this, the old Walled City, together with Old Fort, Badshahi Mosque, Minar-i-Pakistan and the beautiful Complex of Data Darbar as well as the Mall with attractive buildings of Museum, University, Town Hall, GPO, Lahore High Court, Assembly Hall, Old Gymkhana



Statue of Queen Victoria. Cast in bronze in London in 1909 by N. A. Kennal (Courtesy: Lahore Museum)



Marble Pavilion which once exhibited a bronze statue of Queen Victoria now in Lahore Museum. The Pavilion now exhibits a model of the Holy Quran.



Bronze statue of Prof. Alfred Woolner (1878-1936) by Gilbert Edward in 1937. The only statue of the British period that has been allowed to be publicly exhibited in the city.

(Quid-i-Azam Library), the Zoological Garden, with adjoining sprawling Lawrence Gardens, Aitcheson College etc, has neither lost its charms nor the significance. This part of the city still holds its cultural identity of Lahore and will remain so for years to come. This is why it has recently attracted the attention of World Bank and Lahore Development Authority for the up-gradation of the Walled City and its inhabitants. In the year 2008, ISESCO has designated Lahore as the Capital of Islamic Culture for 2008.

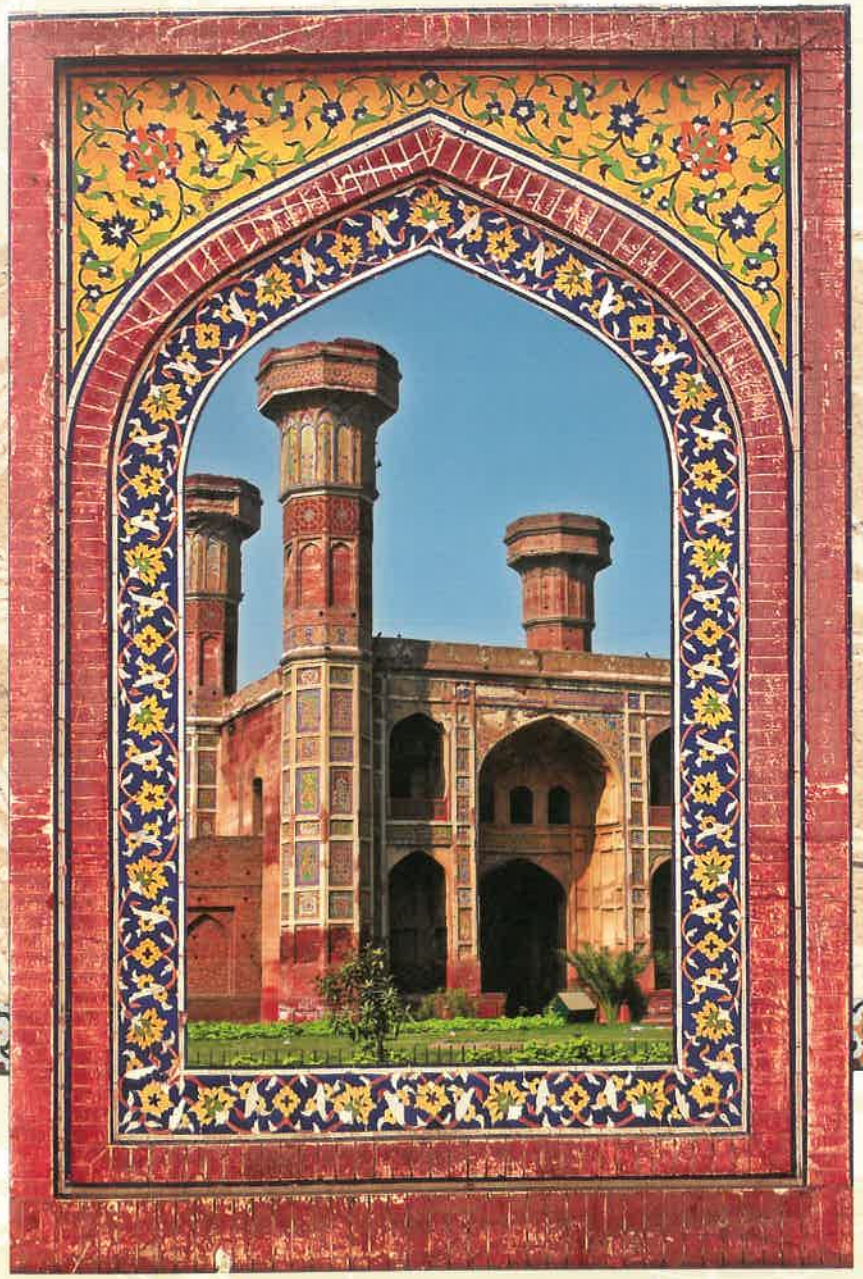


Kim's Gun also known as Zamzama in front of Lahore Museum. Its 14 feet and 4 ½ inches long muzzle, an alloy of copper and bronze, was cast in Lahore in 1174 AH/ 1761 AD.

Endnotes

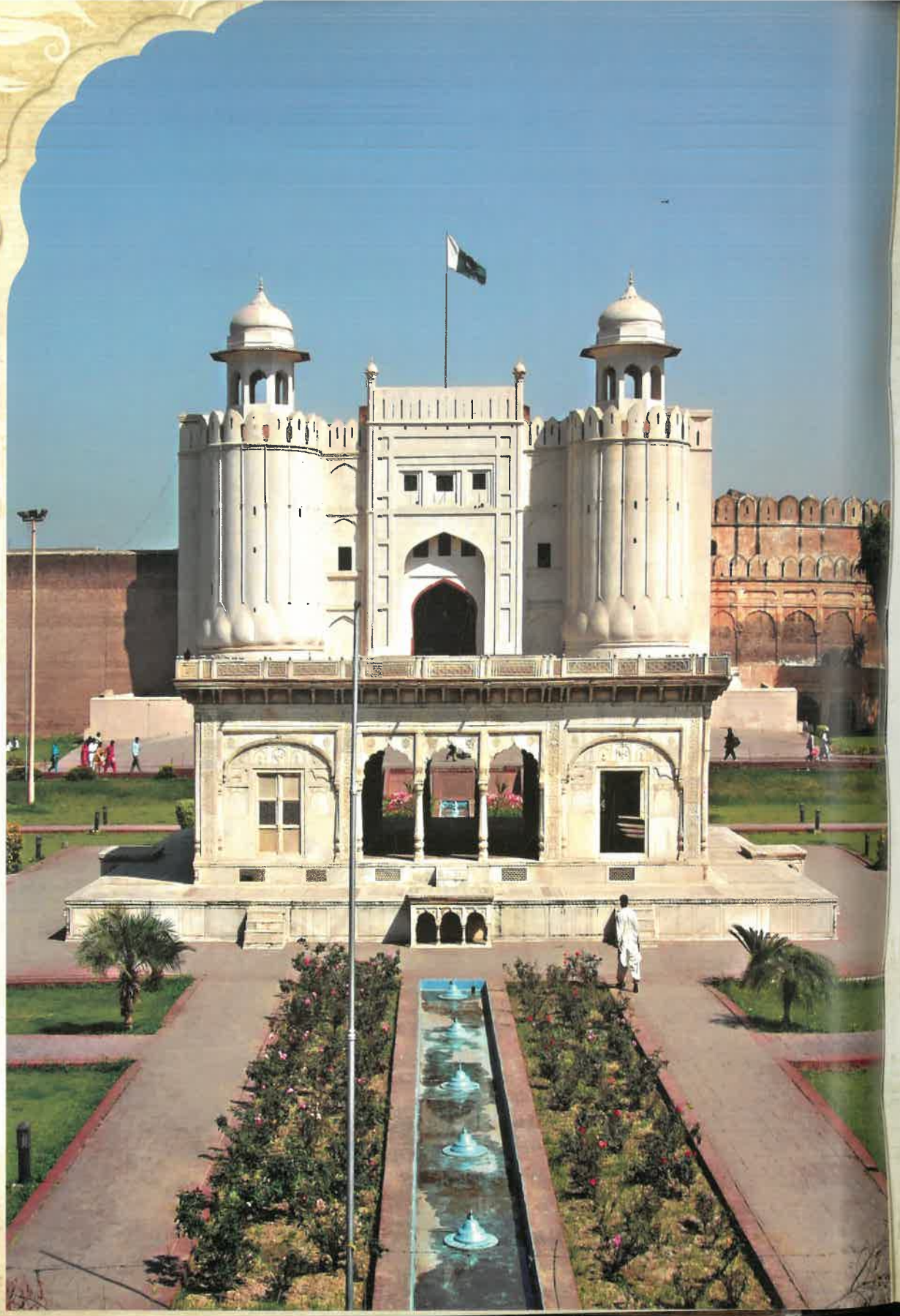
1. As quoted by A. Hameed in: "Yadon ki Basti"|, Sunday Magazine, Daily Nawai Waqat, Lahore, 28th September, 2008, 19.
2. Anonymous, "Excavations at Lahore Fort", Pakistan Archaeology No. 1, 1964, 55-56, pl XXIV and Anonymous, "Lahore Fort Excavations", Pakistan Archaeology, No. 5, 1968, 156-160.
3. Some writers on Lahore have claimed that coins of Indo-Bactrian and Scythian period were discovered from some unspecified area in Lahore in the past. This is a totally wrong and baseless assertion.
4. However, the name Mahmudpur appeared on coins only in 1027 when Mahmud struck his bilingual '*tankas*' in this city.
5. Ghafar Shahzad, Complex of Hazrat Data Darbar (Urdu). Lahore 2000 and Muhammad Naeem Murtaza, *Nea Lahore* (Urdu), Part I. Lahore, 2004, 15-28.
6. Saifur Rahman Dar, "Historical Growth and Urban Development of the Walled City of Lahore", Lahore Museum Bulletin, Vol -V, No.1, Jan-June, 1992, 46-57.
7. In a couplet attributed to her, she proudly says that she has purchased Lahore with a price that is equal to her life. Indeed, she further says, that in the form of Lahore she had purchased a paradise in return of her life. The Persian couplets reads:

   Lahore ra ba jan brabar khareeda aim
   Jan dada aim wa jannat-i-deegar khareeda aim.
8. Saifur Rahman Dar, 1992, 54-55.
9. Full details of military post spread over the entire city can bee seen in Saifur Rahman Dar, 1992, 56-57.
10. Imtiaz Hussain Sabzwari, *Beesween Sadi main Lahore ka Almia* (Urdu). Lahore, 2008, 35.



MONUMENTS

Chapter V



Alamgiri Gate of Lahore Fort and Hazuri Bagh Pavilion as seen from Badshahi Mosque.



Shish Mahal, Lahore Fort from south.

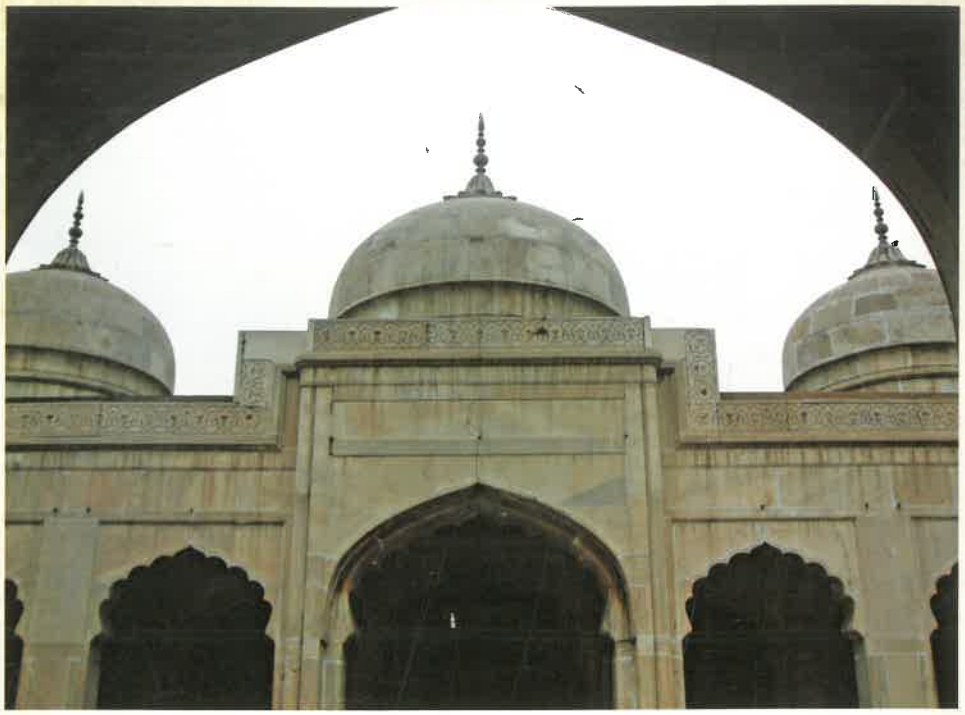
جلوہِ گاہِ جمال ہے لاہور
مخزنِ ہر کمال ہے لاہور
(آغا صادق)

MONUMENTS

"The distinct identity of Lahore is now engraved on the wall's bricks and stones of its splendid historical architectural monuments, which radiate abundant attraction for the tourists".
(Yousaf Kamal)

The historical buildings of a place or area are the most conspicuous form of heritage of a people. The built heritage of a people, therefore, is the most convincing form of aspirations and achievements that a nation has made in the past and which form a guiding force for their future planning. This applies most convincingly to the monuments in the city of Lahore, rightly the cultural capital of Pakistan. These





Two views of Moti Masjid, Lahore Fort.

monuments exist in many forms, shapes and manifestations of internal and external decorations. Although these monuments represent a small segment of a long history but these imbibe and reflect the real spirit of the cultural life of this vibrant city that it always has been during its prolonged existence of some 1500 years. The monuments of this city are quite diversified in forms and functions – mosques, mausoleums, forts and palaces, *hevelis,* gardens and parks, *sarais, kos minars*, roads and bridges, and several buildings of public interest and those which commemorate historical moments. Such buildings are too numerous to be fully described here. We will, therefore, discuss here, albeit briefly, a few most outstanding among them. We may not discuss their plans and elevations or even their history and who occupied them from time to time. We will be concerned here more with nature and extent of the surface treatment with which these buildings are decorated. Through this exercise we shall try to know as to how these building crafts have acted as sources for other crafts in different media

which determine perimeters of decorations of our dresses, furniture and furnishing, personal wears such as ornaments, footwear, etc. The list of monuments discussed here below is not exhaustive – it is selective – taking only the most outstanding ones but for purpose of crafts with which these are decorated.

1. THE FORT OF LAHORE

Lahore Fort is the largest monument of Lahore. It is actually one monument with many smaller ones in its bosom. It epitomizes the complete history of this city. Besides, the buildings with in the perimeters of Lahore Fort are decorated with a large variety of crafts. Indeed, if we study all the crafts that are found on various buildings in the Fort, we need not study any other building crafts used in any other monuments in the city. However, only to have a better idea as to how large is the number of such monuments – old or new, how profusely decorated are these buildings, and how varied were these decorations over time and space with in the city and its immediate historical surroundings.



A cascade built of colorful stone-in-lay in Shish Mahal Complex, Lahore Fort.

Lahore Fort is the largest and the oldest among the surviving monuments of Lahore. The site, on which this Fort stands today, has a long history from 6th century AD till today. However, in its present form, it was built by Akbar the Great in the later half of 16th century as a palace-fort. However, only few structures of this period stand today above their foundations. Later on Jahangir, Shah Jahan and Aurangzeb added their own structures inside or adjacent to the Fort. Still later, the Sikh and British Governments also added their buildings but majority of these have since then been removed in order to unravel the Mughal lay-out of the Fort as far as it is possible. However, we will confine our discussion to specific crafts with which different buildings in the Fort were embellished.

PIETRA-DURA

The most outstanding architectural craft used in Lahore Fort is pietra-dura i.e. inlay work of precious stones in white marble. This work is found mainly in two buildings namely the Shish Mahal and the Naulakha Pavilion in the Musamman Burj area. The door frame of the main gate of this enclosure was also fitted with pietra-dura work. But this was removed by the Sikhs after 1839 and fixed to decorate the main entrance gate of the Smadhi of Maharaja Ranjeet Singh just outside the Fort. Some examples of this craft can also be seen in the two roundels of the Shah Burj gateway. The



Pietra dura work on the bases of columns of Shish Mahal, Lahore Fort.

most evident examples of pietra-dura work of Naulakha Pavilion are very significant. The whole little structure is profusely decorated with it. The walls up to dado level are decorated with marble panels having inlay decorations. The pilasters, pillars, bases and other points have delicate and very fine pietra-dura work. The beehive ornamentation of the capitals of half pillars contain miniature niches measuring only 2 ¼" by 1 ¾". In one such niche alone more than 100 minute pieces of semi-precious stones have been inlaid to form one floral pattern. This is perhaps a unique specimen of its class and is apparently a stone reproduction of a flower generally seen in the Persian miniature paintings. Unfortunately, many of the precious stones have been removed. Yet, enough remains to show the beauty and glamour of this gem-like small building.

Some other fine examples of this craft can be seen in the adjoining building of *Musamman Burj* popularly known as Shish Mahal i.e. the Hall of Mirrors. The *burj* is built on a semi-octagonal plan. Its longest side facing the spacious courtyard has a row of double pillars carved in white marble forming fine archways surmounted by eaves of the same material. The pillars have inlaid decorations. Internally, the spandrels above capitals have been decorated with pietra-dura work which has fortunately escaped vandalism of the past. The graceful vine pattern over the two outer arches is unique one.



Different views of mirror work in Shish Mahal, Lahore Fort.

ALEPPO GLASS WORK

This building craft is known as *aina kari* (Mirror Work). In Mughal history it is known as *Aina Halbi* i.e. Aleppo Glass. It shows pieces of convex mirrors fixed in stucco with a special technique and feature called *munnabat kari* or stucco tracery.

The main room of Shish Mahal is a rectangular hall of noble dimensions open on the front (southern) side. It has a dado of white marble while the ceiling and walls above dado are decorated with mosaic of convex mirrors laid in gypsum. In Shish Mahal, this decoration belongs at least to two different periods. The ceiling with its characteristic subdued gilt undoubtedly belongs to the original edifice. It is rich without being gaudy and having a mixture of blue-and-white porcelain as seen on the walls which must take its origin to the Sikhs. This is further confirmed from painting which were exposed only when the glass work on the wall was peeled off at a few places. An



Jahangir's Quadrangle showing animals carved in red sandstone used as brackets.



Jharoka in Diwan-i-Aam, Lahore Fort.



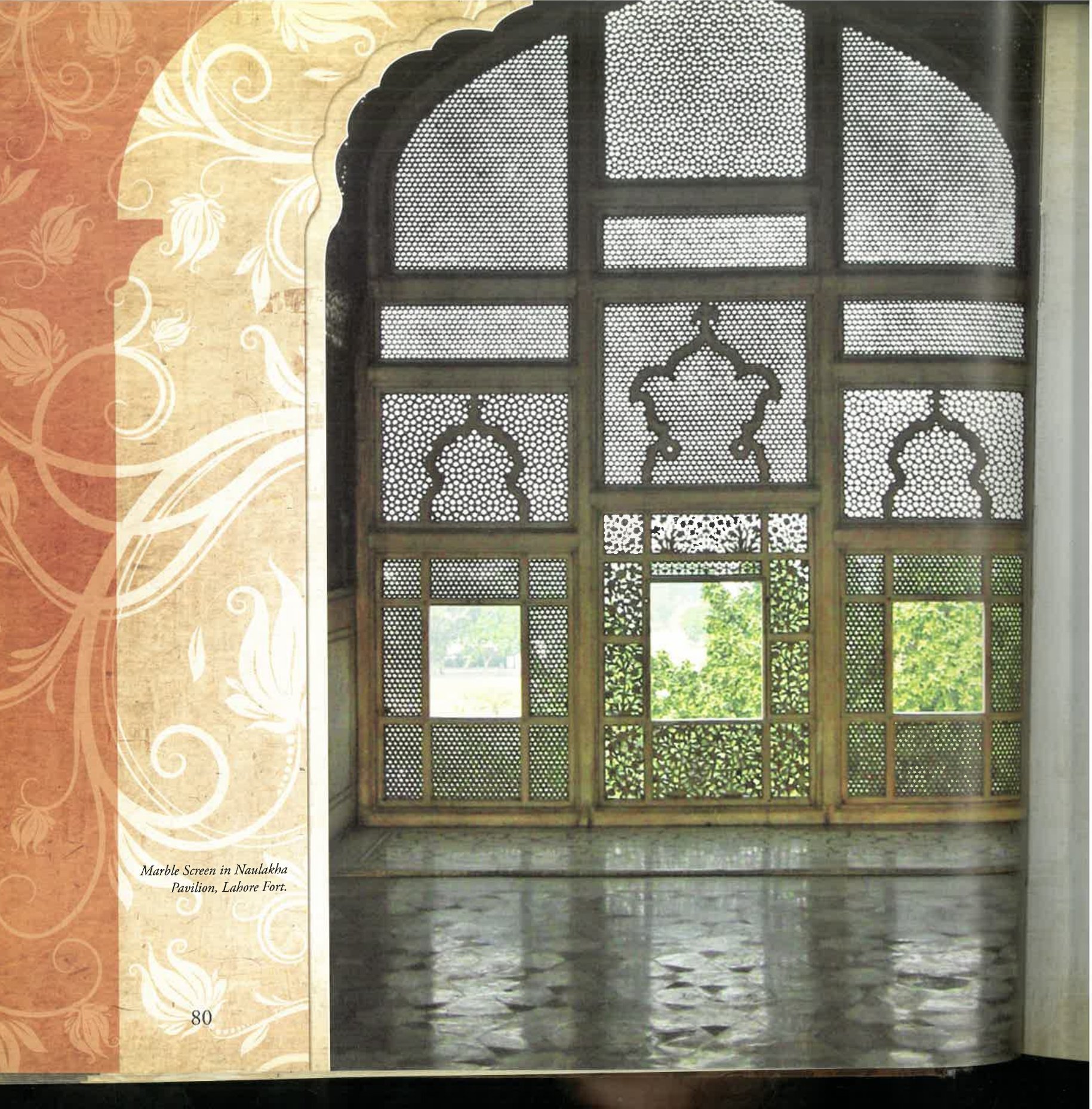
Details of carving in red sandstone, Jahangir' Quadrangle, Lahore Fort.

intervening intervention in this work has been indicated by Syed Muhammad Latif (1892). According to him the mirror work in this building was carried out partly during Shah Jahan and partly during the period of Aurangzeb.

The rooms behind the main hall also have the evidence of examples of Aleppo Glass Work fixed beautifully in stucco tracery of floral patterns.

STONE CARVINGS

There are several examples of stone carving inside Lahore Fort. Almost all important buildings in the Fort have interesting examples of stone carving in marble and red sandstone. Such buildings include Shish Mahal, Diwan-i-Khas, Diwan-i-Aam, Jahangir's Quadrangle, Khawabgah-i-Shah Jahani, the building east of Dalan Sang-i-Surkh (Armory Museum), Moti Masjid, Makateeb Khana and the Main Gateway near



Marble Screen in Naulakha Pavilion, Lahore Fort.

Hathi Paerr. Most of these carvings are in the form of huge screens in white marble and red sandstone – all are superb examples of delicate stone carvings. The *Jharoka* of *Diwan-e-Aam* is the earliest example of this craft. It shows a balcony of octagonal pillars supported on brackets. Next in date are the pillars and eaves of Jahangir's Quadrangle, resting on brackets – all wrought in red sandstone with figural, floral and geometrical motifs. This figural art in this part of the Fort is more prolific than in any other part of it. The gate of Makateeb Khana carries on it a superb example of nasta'alique calligraphy in relief on marble stone. Diwan-i-Khas and Shish Mahal are also fully embellished pillars having beehive shaped shafts carved in marble quadrangle. The Moti Masjid is entirely built of white marble and shows some remarkable examples of stone carvings. The circular basin with a fountain and a water fall in the courtyard of Shish Mahal and three similar fountain basins in the Quadrangle of Diwan-i-Khas are also fine examples of this craft. The stone carvings in Jahangir's Quadrangle also have some birds and animal carved in red sandstone .

LATTICE / TRELLIS / JALI WORK

The most beautiful decorative feature of Lahore Fort stone work is presented by the marble screens of extraordinary and perfect skill of stone carving in geometrical and tendril designs.

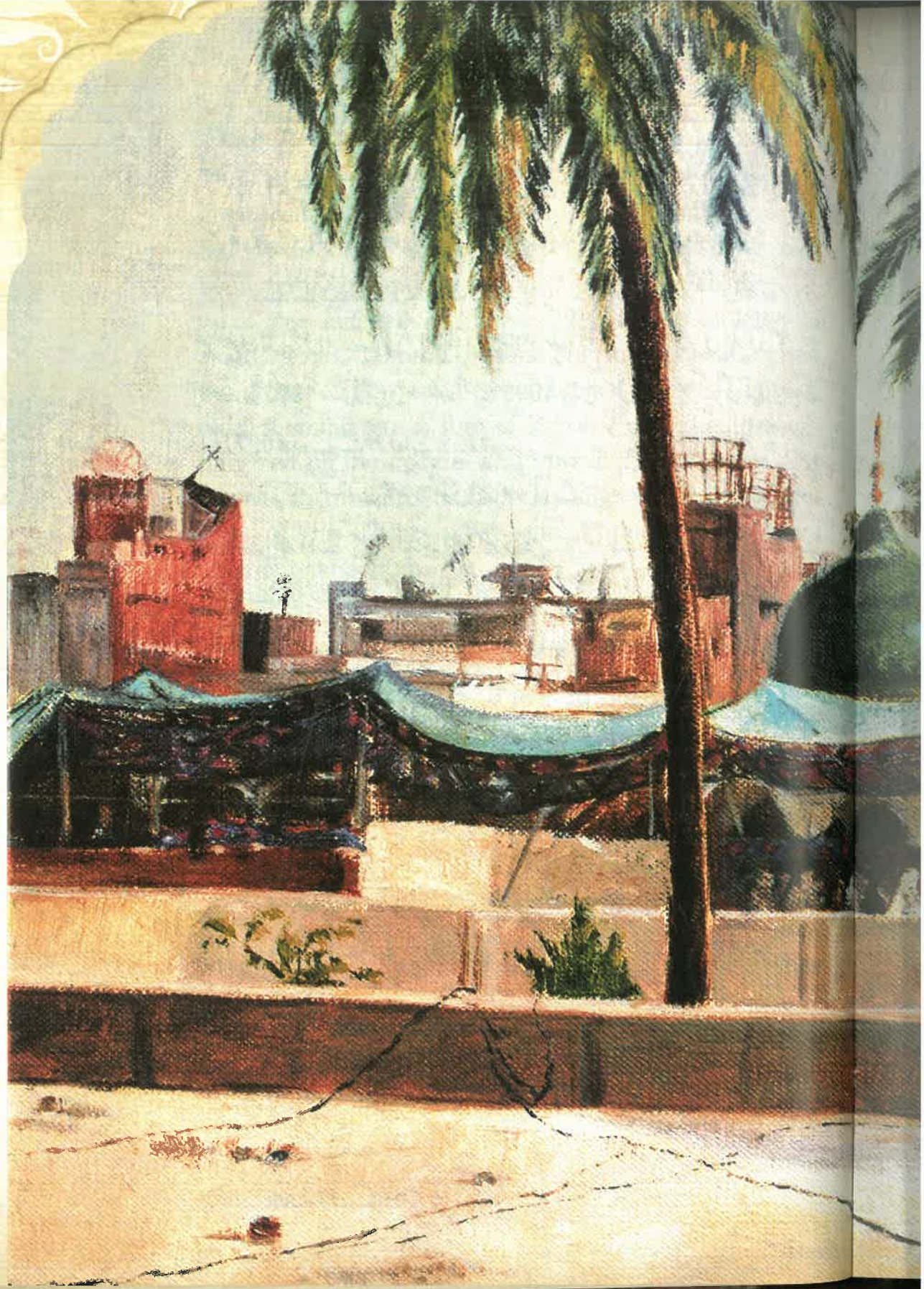


Fret work in cut-bricks, Pictured Wall, Lahore Fort.

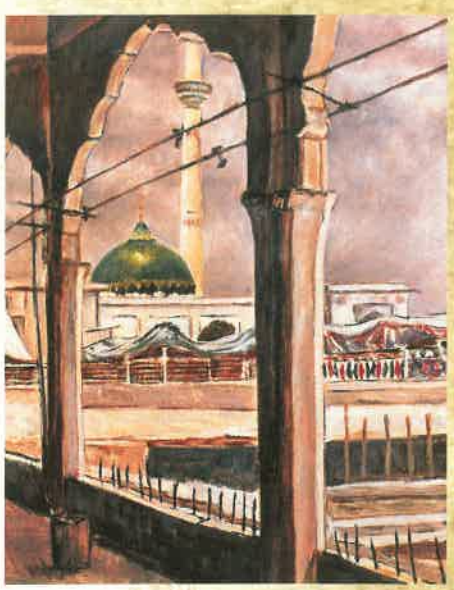
Inside the Shish Mahal, the central hall is surrounded on three sides by a row of as many as nine rooms decorated in the same fashion. In the largest of these rooms, situated in the middle at the back of the main hall, there is a very fine marble *jali* or screen of trellis work.

Another example of trellis or *jali* work in white marble is present in Naulakha pavilion, through which a panoramic view of the Badshahi Mosque and its adjoining buildings can be viewed. Same is the case with exquisite marble *jalis* fixed in the northern wall of Diwan-i-Khas and the southern wall of the Khawab Gah in the opposite direction. All these marble screens are fine examples of Shah Jahan's period.

Apart from this we have the rich examples of a huge red sand perforated *jali* work in a building which now a day is being used as Armory Gallery with a Sikh period building superimposed on top of it. A view of this double story building from the west



Darbar Data Ganj Baksh, Lahore
Oil on Canvas by Nazir Ahmad.



Another View of Data Sahib
Oil on Canvas by Nazir Ahmad.

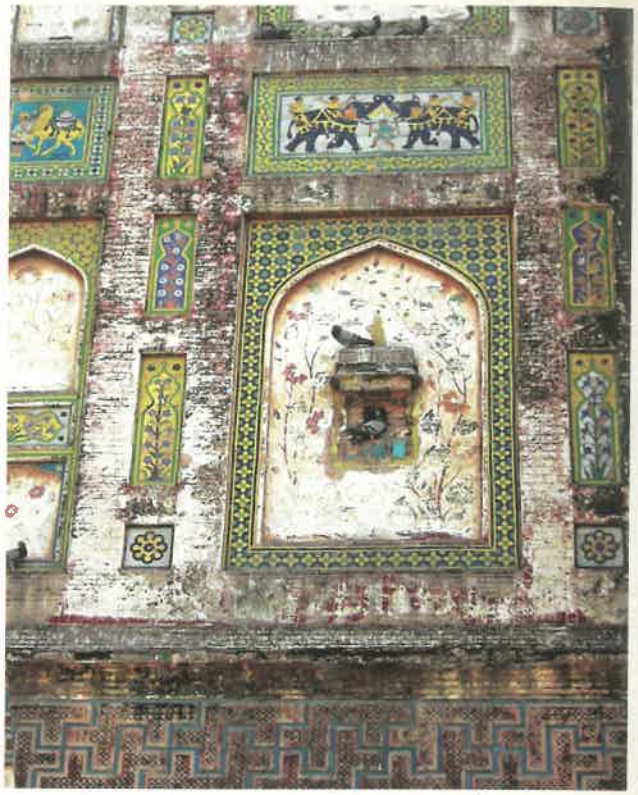
provides a vivid contrast between sensibilities of the Mughal with the oddities of Sikh architecture.

FRET WORK

Fret work is different from the trellis work. The former may easily be defined as the geometrical ornaments used on a flat surface, generally as a band, formed by horizontal and vertical straight lines. The fret work in Lahore Fort can be observed at and below the parapet of the wall as a part of tile mosaic decoration (see below). More examples of this craft can be seen in the mosque of Wazir Khan and Chauburji Bagh Gateway.

TILE MOSAIC WORK[1]

The next in significance come the building craft called the Tile Mosaic. It is the most striking feature of architectural decorations of monuments in Lahore in general and in particular the Lahore Fort. In the Fort this mode of decoration is confined to exterior of its northern and western walls. The technique seems to have been introduced here from Persia or





Two close-up views of Pictured Wall of Lahore Fort with fine examples of glazed tiles setting in mosaic techniques.



A panoramic view of the Pictured Wall from south-west.

Central Asia. Lahore Fort is not the earliest building to receive this craft but certainly the examples seen on its walls are the most spectacular ones, and most extensive too, in whole of the subcontinent. In Lahore there are several other historical buildings embellished with this building craft such as walls and minarets of Masjid Wazir Khan, Mosque of Dai Anga, Masjid Muhammad Saleh Kamboh, Chinian Wali Masjid (now rebuilt), Gateways of Chauburji Garden, Nawan Kot Gateway, Gulabi Bagh Gateway as well as the two gateways of the Shalamar Garden, Corridors of Jahangir Mausoleum, Asif Khan's Tomb, Masjid Abdullah inside Taxali Gate, Tomb of Ali Mardan Khan, etc. The earliest monument in Lahore which has glazed tile mosaic on it is the Tomb of Musa Ahangar, near Railway Station. It is of Lodhi period i.e. a little earlier than the arrival of the Mughals in Lahore. Once the tomb of Nadira Begum near Mianmir and the Masjid Chinian Wali inside Mochi Gate were also decorated with beautiful glazed tiles but these are no more in their original place. Most of the tiles from the former monument are now preserved in Lahore Museum – including some on display.

Coming back to Lahore Fort, the picture-wall comprising the outer faces of the northern and western walls of Lahore Fort is unique in more than one way. It has been given the sobriquet of Pictured Wall because the entire surface covering an area of about 460 x 15 meters is decorated with mosaic work fitted inside sunken panels. These mosaics belong to two periods i.e. the reigns of Jahangir (1605-1627) and Shah Jahan (1627-1658). This surface decoration exhibits not only traditional geometrical and foliated designs but also figures of living beings – human beings, angels, animals, birds, etc. Presence of such panels, depicting scenes of living beings, distinguish the exterior of the Lahore Fort from all other such buildings in the city that are decorated with similar tile-mosaics. This is probably the largest surface ever decorated with tile-mosaics.

Starting from the *Shah Burj Gate near Hathi Paerr,* as you walk northward and then eastward along the wall, your eyes have the feast of colorful friezes of figural panels running between two rows of arched recesses placed at about half the height of the wall. Here are depicted men, angels, elephants, horses, camels, birds, etc. The spandrels over the large arches are superbly done and are decorated with winged figures in flowing garments. Beneath the central arch on the northwest face of the Shah Burj is depicted a remarkable scene with four horsemen playing polo. Another royal sport - camel



utiful pietra dura work on the base of a pillar in Shish Mahal.

fight, is shown set in an oblong panel under the two sided niches. Among other decorations are found figures of angels, demon-heads and a vivid depiction of clouds. In deed, tile mosaic of Lahore Fort is a unique experience of surface decoration over such a large area. It is also unique for having such varied series of subjects at one place including some subjects which are normally not admitted in Muslim buildings[2].



Fresco painting in Badshahi Mosque.

NAQASHI OR FRESCO PAINTING

Technically speaking what we call *naqashi* is not fresco painting. The latter is done on wet lime plaster with pigments mixed with water. But the wall paintings (naqashi) found on historical buildings of Lahore is invariably dry fresco as it is done on the dry or semi-dry surface of a plaster. But most writers do not distinguish between the two. In Lahore Fort, these paintings are frequently met with in several buildings from Akbar to Shah Jahan periods but these are not always in good state of preservation. Remnants of original painting still can be seen in the residential parts of Diwan-i-Aam and in the Hammam (Akbar's Period), in Kala Burj and Makateeb Khana (Jahangir's Period), Quadrangle of Diwan-i-Khas (Shah Jahan's Period) and some paintings of Sikh Period found scattered here and there in the Fort. The painting of Jahangir / Shah Jahan's period in the Kala Burj is in the form of living beings such as angels. Some European travelers who visited Lahore Fort during it's hey-days also speak of fresco painting on its wall representing Jesus and Mary. Paintings representing historical personnel and Hindu themes have been discovered in the niches of Shish Mahal and Shah Jahan's Khawab Gah – all executed during Sikh period. Some paintings with Christian themes (now vanished) of the British period have also been recorded in the pavilion east of Sleeping Chambers of Jahangir.



Painted stucco tracery in Badshahi Mosque.

CALLIGRAPHY

We have some beautiful examples of calligraphic inscriptions found on some buildings of Lahore Fort. Over the arch of the Shah Burj there is a Persian inscription on white marble. It records that this *burj* (tower) or gate was built by one Abdul Karim in the year 1631-2. It is carved in superb nasta'aliq characters typical of Shah Jahan's Period. Another Persian inscription is fixed on the façade of the vestibule of Makaatib Khana. According to this inscription, the palace (*Daulat Khana*) was built under the orders of the Emperor Jahangir in the year 1027 A.H./ 1617 A.D. under the superintendence of the architect Ma'mur Khan. The inscription is carved in relief in exquisite nasta'aliq



A niche with fresco painting. Entrance Gate, Badshahi Mosque.

View of the Prayer Chamber, Badshahi Mosque.

characters on a marble slab. This inscription is unique in the sense that it is cut in bold relief created by cutting away stone leaving behind letters in relief.

BRICK IMITATION

Sufficient example of brick imitation in Lahore Fort can be found on the walls of *Hathi Paer.* This path was used for the royalty to go in and out of Lahore Fort from north-east corner of the Fort. The path was entirely constructed of small country bricks covered with lime plaster. Flanking this staircase on either side are high paneled walls decorated with imitation brick work in red, white and green colors. The western wall is provided with niches both in the lower and upper stories, wherein used to stand *Khawajasaras* (Eunuchs) to guard and *Naqibs* to announce the arrival and departure of the kings and other members of the royal family.

2. BADSHAHI MOSQUE

Badshahi Mosque is an outstanding and majestic monument of the Mughals in the Subcontinent and the best one built by the last great Mughal Emperor Aurnagzeb Alamgir in the year 1674 through his foster brother Muzaffar Hussain alias Fidai Khan Koka, the Governor of Lahore. It was completed at a cost of Rupees six lacs. Standing on the west of the Alamgiri Gate of the Fort it matches the latter in dignity and majesty. Square in plan with each side measuring 567 feet, the mosque is built on a raised platform some 22 steps higher than the surrounding level. The impressive courtyard measures 530 feet square internally with an ablution tank (50 x 50 feet) in its center. On the four corners of the complex stand four minarets, each 67 feet in circumference and 176 feet high. The huge Prayer Chamber (275 x 85 feet) is surmounted by three bulbous domes, the central one being 63 feet high from the floor of the Prayer Chamber. With the exception of three domes, the entire mosque, including the lofty minarets, is built with a veneering of red sandstone. The domes and the canopies of all minarets – high and low, on the other hand, are built with chaste white marble. The interior of the Prayer Chamber, on the other hand, is covered with white glazed plaster (*pucca qali*) that is further embellished with somber painting. With this combination of wide spaces of white and red material and scattered colorful fresco painting, this building blends in it grace, strength and harmony which few other monuments in the whole subcontinent show.



One of the minarets of Badshahi Mosque with Smadh of Ranjit Singh in the background.

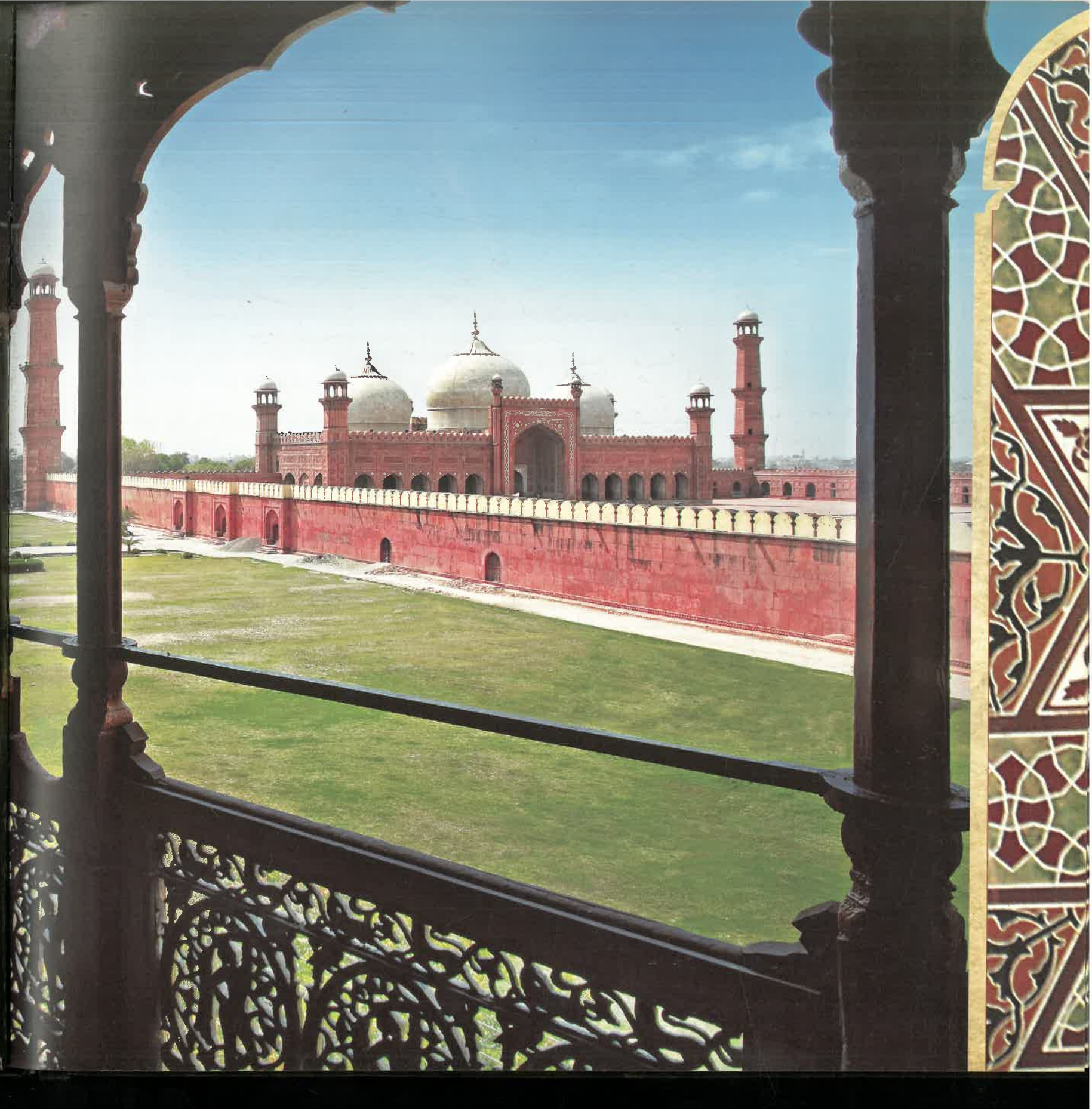


Base of an engaged column in the Entrance Gate, Badshahi Mosque.



Foundation inscriptions on the façade of the Entrance Gate of Badshahi Mosque giving names of the builder-king and the architect as well as the construction date.

A beautiful view of Badshahi Mosque from Cooco's Den. Photo by Le Topical



The eastern gateway is reached through a flight of steps paved with beautiful variegated stone from Kabul, known as *sang-i-abri*. Various decorative devices and ornamental embellishments relieve the monotony of the flat red sandstone on the exterior and the painted surface on the interior of the Prayer Chamber.

MARBLE INLAYED WORK

The marble inlay work in the central high arch of the façade of the Prayer Chamber is of very bold and in high relief is never seen in any other historical building in Lahore.

GILDED BRASS PINNACLES

The gilded pinnacles on three domes are also of excellent quality of brass molding and gilding. The central pinnacle is some 23 feet high.

RED SANDSTONE / WHITE MARBLE

Red sandstone and white and black marble have been used in beautiful combinations. The whole building has a veneering of red sandstone with, here and there, a combination of white and black marble in form of domes, façade decorations, and central oblation *hauz*.

ARCHES

The whole structure of the mosque is built in ordinary masonry with lime and bricks and based on an accurate system particularly of multi-foiled (*margholai dar)* pointed arches.

VAULTED BAYS

The three crowning domes stand above the large western Prayer Chamber, having vaulted bays resting on pedantries. The adjoining smaller chamber of the principal hall, have flat vaulted roofing.

INSCRIPTIONS

In this huge building there are only two inscriptions cut in stone. The longer one is a beautiful inscription in *nasta'alique* style dated 1674. It is fixed high up on the façade of the entrance that gives the names of the builder and the architect as well as the construction date.



Square Minarets on the entrance gate of the Badshahi Mosque.

SHAMSA

The spandrels of the multi-foil pointed central arch of the entrance gateway bear marble *shamsas* (sun flowers) in embossed form.

PRAYER CARPETS

The floor of the Prayer Chamber is embellished with repeated design of a prayer carpet with the help of large marble slabs with borders of hard black stone.

ORNAMENTAL FRIEZE

The central square chamber of the *iwan,* including the *mehrab* of the mosque up to the height of the cornice serving as the base of central dome is supported each by four multi-foiled pointed arches. It is built entirely of the best quality of white marble. The concave of the midway cornice of this square just below the squinches has an ornamental freeze, which is full of carved acanthus leaf motives employed in a regular alternating order of smaller and larger leaves.



Details of carving in red sandstone, Badshahi Mosque, Lahore.

3. WAZIR KHAN MOSQUE

This is the most beautiful historical mosque in Lahore. It is well known for its exquisite surface decoration in glazed mosaics and fresco painting. Situated almost in the centre of the Walled City, this mosque was built in 1642 by Hakim Ilmud Din, the Governor of Lahore during the reign of Shah Jahan. When constructed, it was the largest Jamia Mosque in the city and till today it is the largest one with in the Walled City.

BUILDING

It has several unique features both in its plan and decoration. With a regular Prayer Chamber, a square courtyard and *hujras* on three of its sides, four corner minarets and five low domes, this mosque has a unique feature of a vestibule along the eastern side of it. It has a series of *hujras* in its two flanks. These were lent out to calligraphers, book-binders and scholars free of any charges. The Vestibule has access from three sides with the fourth one opening into the courtyard of the mosque. Besides, it also has a spacious Sqaure (*chowk*) in front of it with more shops along the eastern faces of the Vestibule and the northern wall of the mosque. Thus, whereas the shops were lent out on rent, the spacious *Chowk* or Square was used as an open market (*mandi*) for all sorts of merchandise coming both from with in and out side the country.



Base of an engaged column in the Entrance Gate, Bradshaw Mosque.

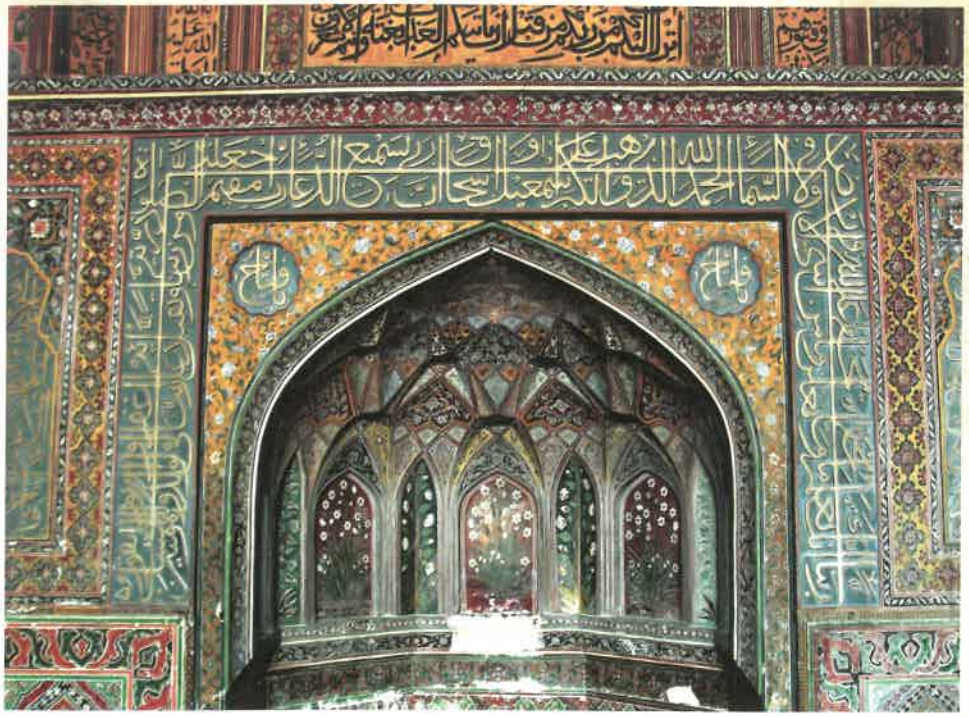


View of the courtyard of Wazir Khan Mosque form north-west.

DOMES AND KIOSKS

The five low but double-domes are constructed each over a square compartment and supported by squinches. A sixth single-dome decorates the hall of the Vestibule behind the main entrance. For us the importance of these domes lies in the fact that the soffits of all the domes are profusely decorated with very delicate fresco painting that enhances the beauty and charm of the building on the whole.

Above each balcony is a kiosk or canopy, each forming a small pavilion canopy of which supported on eight brick-colored columns, carved stone brackets and a projected eave or chhajja in red sandstone. The small white dome of the canopy has a foliated base. Besides, it has bright blue lines converging on the dome itself that gives the impression of a ribbed pattern. The cylindrical neck of the dome has two narrow decorative bands



Mehrab of the Prayer Chamber profusely decorated in colorful naqashi. The calligraphy on the sides and above the spandrels is executed in stucco relief.

encircling it in various colors.

MINARETS

The four minarets of this mosque dominate the skyline of complex. These occupy the four corners of the courtyard of the mosque. Each of the minaret, with an octagonal shaft rises from a square base. On top of the third story of each rests a canopy. For us the interesting aspect of these minarets is their dazzling surface of glazed mosaics which cover both their shafts and square bases. The tile work on the north-eastern minarets has been completely redone in recent year. On all other minarets, the entire surface decoration is original. Each side of the four bases has three upright panels. The central panel accommodates an arched motif in white and depicts a vase, placed over a yellow saucer, having a variety of flowers. The spandrels of the arches have a variety of flowers in blue with white floral motifs. The yellow panels on both sides of



A decorative painted panel. Masjid Wazir Khan.

the central one are similar in design. Their yellow surfaces are adorned with blue vases containing boughs of flowers. Blue flowering plants on both sides of the vase make the composition more balanced. The middle row is composed of three square panels. The central panel shows geometric designs of intersecting lines in blue. In the centre is a white six-armed star surrounded by yellow and orange shapes. All these shapes are filled with blue and orange flora. The side panels are similarly treated mostly with floral and vegetal motifs in pleasing colors.

The bottoms of the octagonal shafts are bare of any decorations. The area above it is divided into two unequal parts. The lower section of each octagonal shaft is relieved by two upright rectangular panels, large in size, which alternate with two horizontal and smaller panels. This arrangement is repeated on all sides. Thus the total number of the panels in each shaft is thirty two. The smaller panels enclose large amulet-patterns whereas vertical panels enclose white and yellow cusped arches. Under the arch in each case, stands a tree in the middle of the panel. The spandrels of the arches have tiny floral patterns. A decorative broad band can be seen in golden and brown harmonizing colors above these panels. Geometric shapes here form a central row of stars.

In the upper part, there are sixteen vertically placed closely spaced elongated arched panels. The panels are in white, whereas the other eight panels, alternating with the former are adjusted at the corners. A cypress tree in turquoise blue form is shown as the central motif with two intertwining grape-vines on either side.

The pointed ends of all the sixteen panels are transformed into galib kari pattern – all slightly projecting to carry the balcony above. The base of the balcony has three decorative colorful bands. The middle one is narrow and is projecting outward.

DECORATIONS

The mosque offers a dazzling exterior treated with sparkling tile mosaics and a pleasing interior decorated with somber fresco paintings. In both types of decorations a large repertoire of motifs – geometrical, floral and calligraphic – is there in adorable color combinations. In calligraphy, both Quranic verses and Persian couplets have been scribed in beautiful styles of *nasta'alique* and *naskh*. Besides there is a large variety of floor patterns laid in bricks-on-edge, stone *jalis*, and wood carving.

KASHI KARI OR GLAZED TILE MOSAIC WORK

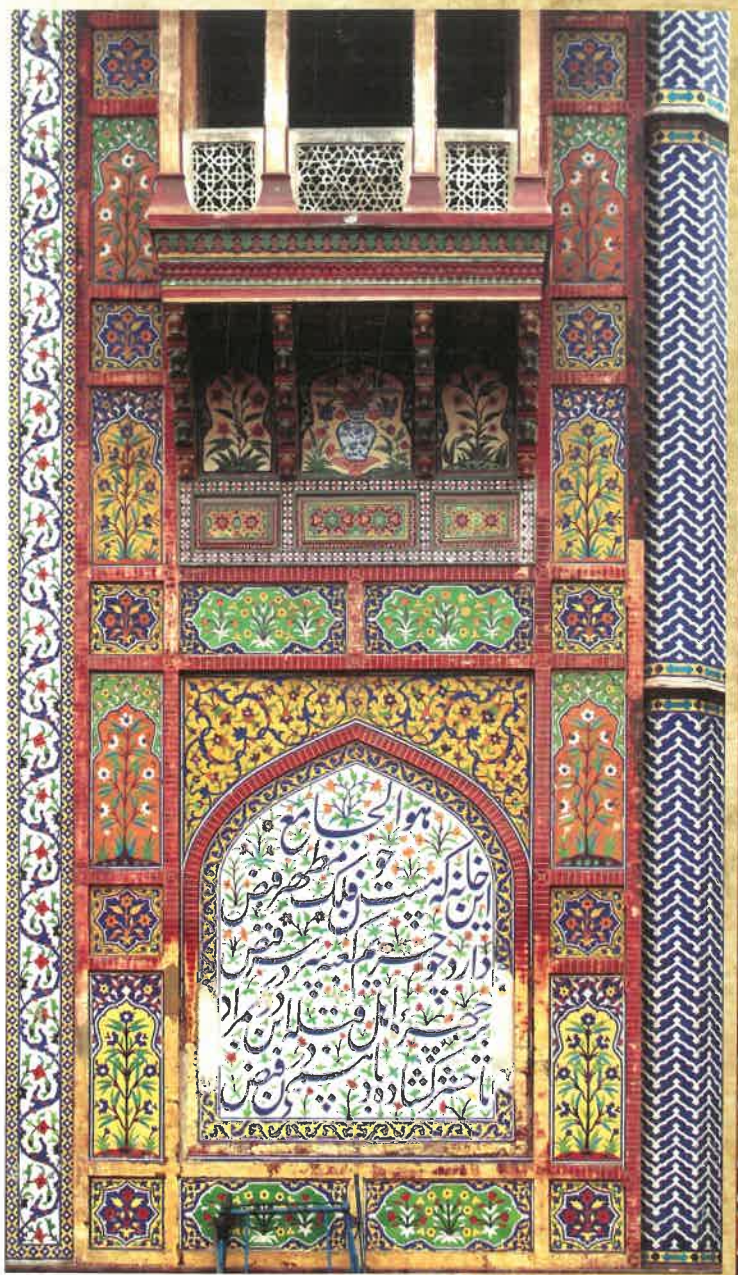
The Wazir Khan Mosque is built mainly of brick masonry and with sparing use of stone and wood. The doorways of small rooms, *hujras* have decorations only in their spandrels and in the form of rectangular panels used in the lintels, creating harmony in the courtyard. The doorways are enclosed in arched recesses having colorful spandrels. The floral scrolls in the spandrels are executed beautifully upon bright blue, yellow and white grounds. In the arched recesses just above the lintel of the door, a horizontally placed rectangular panel has floral vines of blue, white and yellow.

The spaces between the doorways are occupied by dadoes. Their color schemes harmonize with red colored brick walls. The broad borders of the dadoes have brick red, green and black geometric line, enclosing an abstract pattern in yellow green and brick red colors.

The side entrances of the mosque facing south and north are similar in design. The northern entrance, though smaller in size, closely resembles the main gateway. It has engaged columns and chevron pattern in blue, white and yellow, one on each side. The southern gate has been walled up.

The side entrance through a wooden door way leads to the compartments. The walls of which have been adorned with fine geometric floral pattern in red, green and yellow, having white recessed arched panel. The upper storey of the side entrances has no decoration at all.

The whole façades, both of the Entrance Gate and the Prayer Chamber, are decorated with mosaics. Dr. Abdullah Chaghatai has opined that the origin of mosaic decoration in Lahore can be traced from the Islamic period buildings in



Part of the front view of the Entrance ***Vestibule*** *of Wazir Khan Mosque showing of decoration in glazed tile-mosaic,* ***naqashi****, stone in-lay, brackets and stone jalis.*

Iran and Turan. (See his Masajid-e-Lahore) – particularly with the tile mosaic work of Isfahan in Iran.

The huge gateway of Wazir Khan Mosque depicts wonderful color scheme and exquisite designs. A huge upright rectangular panel accommodates in the center a high arch and is marked on both sides by two engaged columns each decorated with chevron patterns in blue and white and four narrow projecting bands, which encircles them at regular intervals. On the facade proper a rectangular border frames a deep recess of the main entrance. The border is composed of decorative panels of various motifs. On the sides of the entrance, the border is divided into eight panels, four on each side, with identically designs. The façade is further embellished with two projecting balconies each supported on four beautifully carved stone brackets. The roof of the balcony stands upon small white columns inter connected by grills at the base level.

As is customary in Mughal buildings of Lahore, tile mosaic decoration is confined to such parts of the building that are exposed to sun and rain such as both sides of the entrance, four walls of the Courtyard and the outer side of the northern wall of the mosque. Evidently this increases the capacity of the surface decoration to endure external atmospheric changes in summers and winters.

CALLIGRAPHIC INSCRIPTIONS

Another characteristic feature of this mosque is that all calligraphies on the façade are in nasta'aliq whereas inscriptions elsewhere are in nasakh, thuluth and tughra characters. Calligraphic inscriptions are both in glazed tile mosaic, in stucco relief and as fresco painting. These are inside and outside the Prayer Chamber as well as on both faces of the Vestibule. These inscriptions are arranged inside square and oblong panels having Persian inscriptions in nasta'aliq in bright blue upon off white and yellow background. Of these panels, six are found on the forefront of the mosque and one above the arched entrance of vestibule facing the courtyard. The date of construction of this building is given in an inscription but through a coded language – the sum of the letters gives the number 1044 which is actually the date of construction in Hijra year.

The façade of the prayer chamber having a parapet line above. Beneath the parapet

line there is a narrow projecting band, next to which after a small gap appears a comparatively broader white calligraphic band following the path of the parapet line. This frames the central arch along three of its sides. Its surface has been broken stylistically with the Sura-al-Fath in thuluth style in bright blue. The elongated bands of the square frame are also adorned with verses from Holy Quran. Beneath it, there are several panels; the largest among them shows the Ayat-al-Kursi. The surface above the dado level is quite different that it depicts blue calligraphy upon white ground comprising texts of *hadiths*, (sayings of the Holy Prophet) which explains the significance of offering prayer regularly.

The compartments of the interior of mosque, the mehrab and whole of the interior facing east is adorned with Quranic verses and the sayings of the Holy Prophet (PBUH) in thulth, tughra and nasakh styles.

FRESCO PAINTINGS

Frescos or naqashi work are found in abundance inside the Wazir Khan Mosque. These can be seen in the alcove of the main gate, inside the domed-vestibule and in all the five bays of the Prayer Chamber from the soffits of the domes down to the floor level.

IN THE PRAYER CHAMBER

The Prayer Chamber is rectangular in plan. It is exquisitely decorated with fresco painting and glazed mosaics depicting floral vegetal, geometrical, abstract, calligraphically and inscribed panels and bands scattered on the walls, ceilings, soffits of arches and domes.

FRESCO IN THE VESTIBULE

A larger surface of the interior of the Vestibule behind the Entrance Gate is decorated with fresco painting. The high domed ceiling have zig-zag patterns arranged in a concentric fashion, all converging at the top of the ceiling in the form of a multi-petal flowers. On the phase of transition, there are eight circles on the octagon of upper storey. The central recessed arch is larger than others and forms the front wall of the recess. Above it a large painted arch is visible and is composed of eight smaller panels of different shapes and sizes in five vertical rows. Of these the central one is the largest and shows a painted vase with bouquet of flowers placed over a container. Above it is a



A decorative panel in glazed-mosaic technique.

pentagonal panel having a saucer containing fruits. On the sides of the central row are two more rows, one each on its either side, bearing two panels showing a flask placed over a saucer, a bowl covered with a green conical cover, etc.

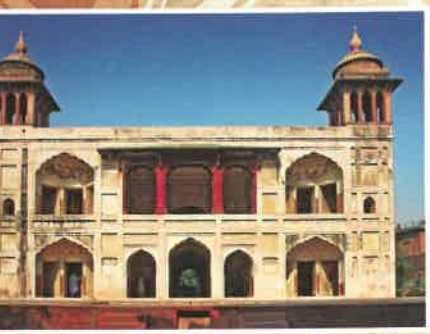
The exterior wall of the vestibule proper facing the courtyard has been beautifully adorned with decorative panels upon red brick patterned background.

The flanking corridors of the vestibule have few colored decoration the exterior wall of the square vestibule facing north and south have colored decorations in spandrels of the arches.

BRICK IMITATION

Brick imitation or *taza kari* is a Chinioti tradition – the home town of Ilmuddin Wazir Khan, the founder of this mosque. It is executed on buildings made of small tile like bricks coated with finely sifted quality of the same material making a marble like surface.

The thickness of plaster is 3/8" – 3/10", whereas in the glazed plaster covering stone lime has five percent of water left in it. The coating of rich Indian red in true fresco is applied on it. The glazed plaster is then washed which makes the glaze more visible. The surface is than picked out with white lines creating design of red bricks laid out horizontally. At most of the places, the imitation brick work has almost been stripped off their *chuan* coating exhibiting weather worn bricks underneath making an analysis of this technique more clear. Decoration above brick-imitation work is in the form of sunken panels decorated with glazed tile mosaic.



Front view of Baradari Wazir Khan.

STUCCO WORK

In this technique plaster work is applied wet on the wall and is carved while it is still moist. Other small pieces could also be added to it. It looks like stenciled design with sharp contrast of light and shadow, creating two dimensional effects.

In this mosque, the technique is utilized in various parts of the Prayer Chamber where it has been used mainly for calligraphic embellishments showing letters in relief. The upper edge of the square compartment of transept has stylized calligraphy in bluish

gray open white broad band, giving the text of Sura-e-Hashar.

The panel just above the main *mihrab is* the climax of decoration. It is executed in this technique beautifully in rich black upon bright yellow ground which makes it more prominent than the central panels of side bays.

Another light blue band framing the arched entrance of the central bay or transept depicts Quranic inscriptions in white *thuluth* style upon blue surface, executed marvelously in stucco-in-relief. In two of the *mehrabs* in the side bays, one on either side of the central mehrab, this technique has made its appearance once again, in the form of a band. The frames of the *mehrabs* in both the northern and southern bays display attributes of God in stucco in white blue and mauve.

WOOD CARVING

Originally, there must have been a lot of wood work in the form of doors, windows and lattice work used to secure numerous rooms in the courtyard of the mosque and in the corridor of the vestibule, as they show today. But, none of these works seems to be original though their surface carving might have been copied from the original wood work. If so, the original carving of these doors and windows must have comprised geometric designs made by overlapping of the octagons with small squares in their centers just like the door way in the minaret. The rosette pattern in wood carving can also be noted in the doors of the rooms of corridors.

CARVED WOOD PULPIT

There is however, one genuine piece of art work in wood carving in soft wood deodar and is placed in the central bay or transept of the Prayer Chamber. It is a beautifully designed and profusely carved member (Pulpit) for the Imam to deliver his sermon during Friday prayers. It is an everlasting present for the citizens of Lahore made by Lord Curzon, Viceroy of India which he made during his visit to this mosque in 1899. Every part of it has been splendidly worked out in beautiful conventional floral designs in wood carvings. Here conventional floral patterns are enclosed in oval or amulet-shaped patterns with wavy margins. It bears a delicately carved inscription in Urdu and another in English. Though it is not sure, but I strongly feel that this superb example of 3-dimensional wood carving is the work



A decorative panel in glazed-mosaic technique.

of some master craftsman of Lahore, probably then working with the Mayo School of Art. Lying in the open for almost 110 years and constantly being used during this long period, this has started showing signs of wear and tear particularly the seat where the Imam sits every Friday and the book-rest where the Holy Quran is placed during recitation during Friday and Eid prayers. The Punjab Directorate of Archaeology, the Punjab Auqaf Department and the Local Religious Committee – the three custodians of this mosque should immediately get the damaged portions repaired though some master carpenter. It will be better if this most valuable piece of wood carving of Lahore is removed to a local museum and a new one is placed in its place.

TARSEEM BANDI: There is another fine example of delicate wood work of slightly later period than the time of construction of the mosque. It is the *tarseem bandi* work done on the ceiling of the verandah in front of the grave of Hazrat Ishaque Gazruni that is there in the basement of the courtyard of the mosque. For all purposes it appears to have been built during the Sikh period of 18th century. It is a mixture of colored wooden panels and patterned pieces of mirrors. It is still in its original form with sober but faded colors. Similar ceilings of *tarseem bandi* can be seen in Lahore Fort and Shalamar Garden.



Maryam Zamani Mosque built by the mother of Emperor Jahangir. Akbari Gate of Lahore Fort is seen in the background.

STONE WORK

At many places red sandstone has been freely used showing carving in low relief. However, being in small patches scattered all over and with designs carved in low relief, the stone carvings of Masjid Wazir Khan are greatly overshadowed by the huge surfaces covered with dazzling mosaics and colorful frescoes. The greatest patches of stone works are met in the entrance gate, the two balconies on either side of it, and in the canopies of the four beautiful minarets.

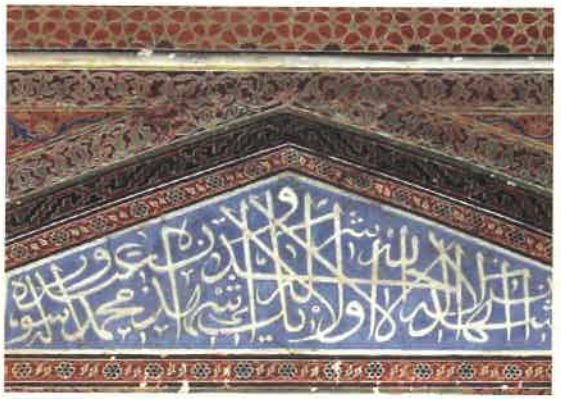
CARVED BALCONIES

There are only two balconies in the whole of the mosque, placed on either side of the façade of the main gateway. These are in the shape of rectangular enclosures, covered with a domed ceiling having two pinnacles. The latter has been erected above six red columns with decorative bases. The projecting chajja of each balcony is supported on carved brackets. The edge of the Chajja has a geometric pattern, whereas in its lower



A view of the Prayer Chamber exquisitely decorated with colorful naqashi.









Four panels of naqashi (wall-painting) in the Prayer Chamber of Maryam Zamani Mosque.

surface decoration has been divided into small panels revealing geometric design. There are also geometric designs on the perforated screens of white marble. The lower halves of the brackets have again four divisions of decorative geometrical panels according to the availability of space.

ENGAGED COLUMNS AND NOOK-SHAFTS

Engaged columns decorate the sides of the main gateway and the two side entrances of the corridor on either side of the vestibule. In both cases the design is similar except the size and some details in the main gateway, such as tri-lobed molding at the base and lotus like flower at the top. Nook shafts can be observed on the sides of the porches of the corridors. On both sides of these porches two nook shafts decorate each half of the entrance with carved bases and tops having carved decorations in brackets.

BRACKETS

The projecting members supporting a beam, chajja or balcony, is usually triangular structure but beautifully designed. The simplest example is of red sandstone brackets (with fine white lines) that support the projecting cornice that runs between the octagonal shaft and the square base of the minaret. The cornice surrounds the four sides of the upper edge of the square base. In each face one can see four pairs of brackets with small and round molding.

LATTICE WORK

Lattice work or perforated screens decorate various sections of this mosque. Pierced screen influenced from Hindu temple has been used in the windows too. Such tracery can be seen in the two blind windows constructed in a wall of the flights of the steps leading to the upper story of the vestibule. It has geometrical pattern in the form of six cornered stars making hexagonal in between the three windows in the upper part of the northern end of the northern corridor, exhibit various simple geometric patterns. Perforated screen also decorates the low walls around the open courtyard (*sahn)* of the tomb of Shaikh Ishaq Gazruni. Some other *jali* works are also there.

4. MARYAM ZAMANI MOSQUE

This is one of the earliest mosques built in Lahore. When built in 1023 A.H. / 1614 A.D. during the reign of Jahangir, it was probably the largest mosque in the

city. Built by Maryam Zamani, the famous Jodha Bhai, Hindu wife of Emperor Akbar and mother of Jahangir, it was rightly called as the Begum Shahi Mosque. It was built just across the road right in front of the Eastern Gate of the Fort. It was used both by the residents of the Fort and the inhabitants of the city of Lahore. It was built in a style that can be considered as a transitional between the Pathans and the Mughals. Its massive domes and bulky arches are in the old Pathan style, but the gateways, the balconies, and the side-rooms are more Mughal in their construction. It has four dwarf towers one each at one corner. The mosque has been badly encroached upon on all sides except the West. However, the central tank in the courtyard is still intact. It is entirely built in bricks and *chunam* plaster with no other material used in its construction. During Sikh rule it was used as an ammunition depot and hence called Barud Khana Wali Masjid. It was returned to the Muslims of the city under orders of Major McGregor, Deputy Commissioner of Lahore in 1850 and was heavily repaired with the funds raised by the Muslims of this city. The mosque originally had three inscriptions out of which two – one giving the name of the founder and date of construction - have almost become unreadable and will soon disappear.

When built it was like a gem in a crown - profusely decorated with colorful fresco painting of superb quality never matched by any other monument in this city. Only frescoes of Mosque Wazir Khan come very close to the frescoes in this mosque. But, unfortunately, at present this mosque and its valuable frescos are in a very bad state of preservation. These paintings were thoroughly redone in 1960s but now, once again these are more seriously threatened due to rising dampness in the walls and very little attention from the heritage mangers. With very little measures being taken to arrest further decay of these the earliest fresco painting in this city, there lies the danger that majority of these paintings especially those along the western wall of the Prayer Camber will disintegrate.

This situation is all the more regrettable because technically the frescoes of Begum Shahi Mosque are totally different from paintings seen in other monuments. Here we meet the earliest examples of Quranic verses scribed in relief cut out of the thick layers of plaster. This technique was later on followed in the Quranic inscriptions in the Prayer Chamber of Wazir Khan Mosque.



trance corridor to the grave chamber showing floor pattern and dado with glazed tile mosaic.

As regards fresco paintings in Maryam Zamani Mosque, we meet two different techniques. In the first technique, first a thick layer of plaster is applied on the surface followed by the application of desired colors. The surface is burnished with agate stone. After this the designs are drawn on the colored surface and extra spaces are cut away leaving the motifs with appropriate colors with burnished surface left in relief. Such frescoes can still be frequently examined at several places along the western wall of the Prayer Chamber. The relief work is so low that it can be observed only when the surface is touched by hands. The spandrels of the *mehrab* in the southern bay next to the central bay or transept have all its motif cut in prominent relief but now badly deteriorated. Some similar paintings in low relief are still well preserved in the opposite bay on the north of the transept.

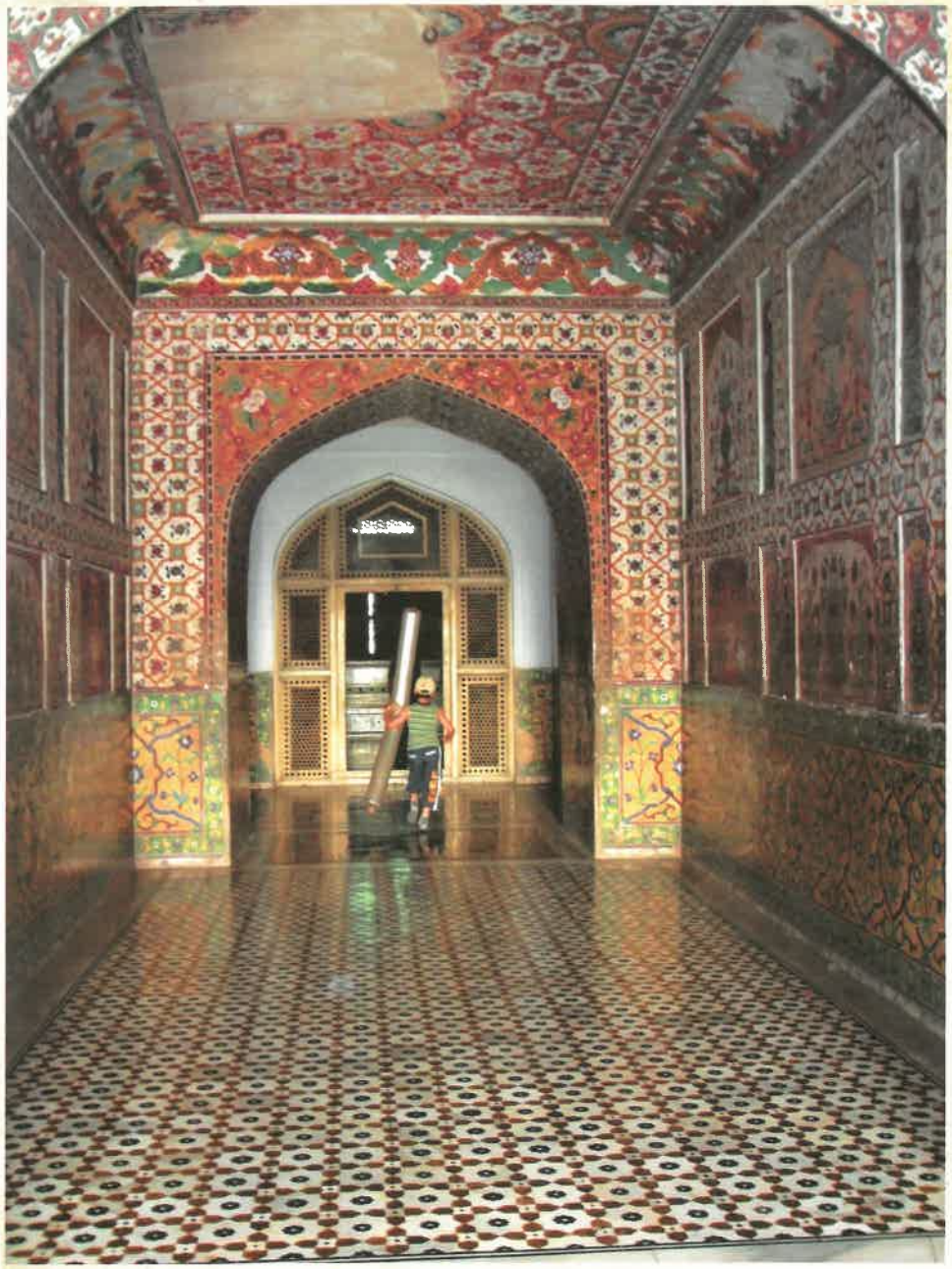
According to the second technique the first three steps are repeated namely the application of thick surface of plaster, application of colors and burnishing of the surface. However, designs are outlined with thin incised lines with the help of some sharp instrument – a pointer or knife. These incised designs, if these can be so-named, can be seen all along the eastern side of the Prayer Chamber.

There is a variation of this technique. On the same side of the Prayer Chamber, one can easily detect some frescoes which are executed not by incising their outlines or by cutting away the unwanted surface and making the designs in relief. Instead, here, the designs are cut deep in the plain and burnished surface of the plaster. This treatment creates a totally different impact. Here, the motifs, mostly floral are created in purely white color whereas the raised surface has proper color/colors.

5. TOMB OF JAHANGIR

THE BUILDING

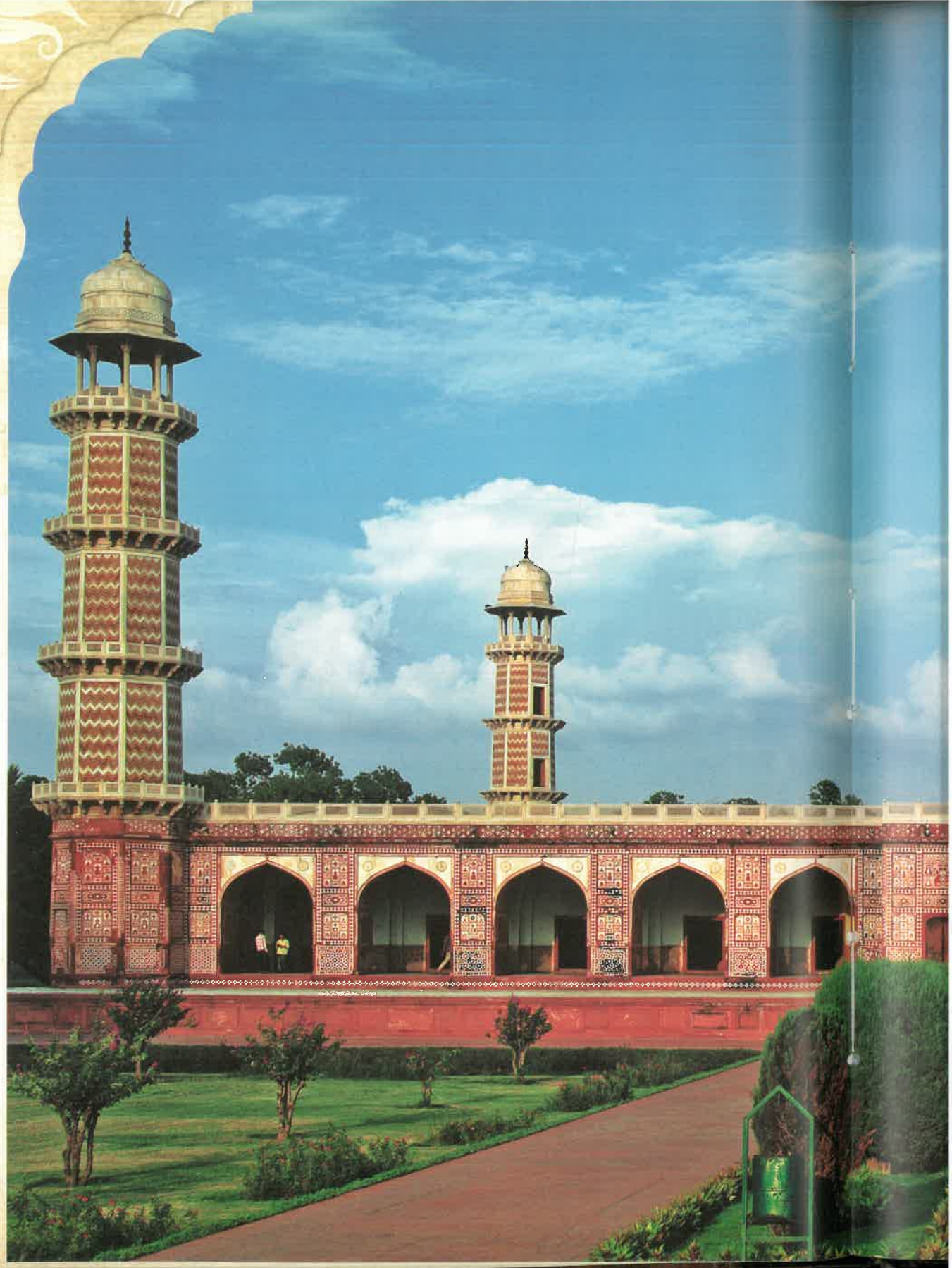
The tomb of Jahangir is located on the right side of the River Ravi at Shahdra. The entrance to the superb building is through two massive gateways in the north and south sides of a spacious enclosure called Akbari Sarai. In the center of the eastern wall of this Sarai lies the monumental gateway (Vestibule) to the mausoleum complex. The Mausoleum Complex is a fortified square garden with sixteen divisions and a central square podium on which rests the one-storey high square building of the mausoleum. On the four corners of the mausoleum building there stand four lofty minarets –



Entrance corridor to the grave chamber, Jahangir's Mausoleum.



Cheveron pattern on a minaret of Jahangir's Tomb.



Main view of Jahangir's Mausoleum with four corner minarets, seen from west.



one each on one corner of the building and each four storey high. All minarets have beautiful canopies on the top and three intervening balconies.

THE TOMB PROPER

The mausoleum proper is a solid structure with a square chamber in the center approached through four vaulted passages one each reaching from the cardinal points. The actual access is only from the western passage whereas on the three other sides of the grave-chamber are fixed three huge but beautiful marble screens giving access to air and light. On all the four sides, the solid mausoleum-building is relieved with a series of rooms with a veranda running in front of them. Each side is further relieved with eleven arched openings with central arch being larger than the others and with a slight projection outwards. The plinth and the mausoleum is built with brick masonry but all over it has a veneering of red sandstone which is further relieved with the inlay of white marble.

BUILDING CRAFTS

INLAY WORK**:** The most widely used building craft in this complex is the inlay work. It is of four different varieties namely the white marble inlaid in red sandstone, the precious stones inlaid in white marble, the yellow stones inlaid in variegated marble and stones of different varieties inlaid in the tessellated floors and the roof top.

The first variety is used most extensively and cover the entire western face of the Vestibule and the four faces of the mausoleum itself. These walls are decorated with designs and motifs cut in white marble inlaid in the surface of red sandstone. The patterns, designs and motifs as well as the technique applied is same everywhere. The system of paneling vertical spaces into slightly sunk niches in red sandstone with inlaid motifs in white marble has been done quite intelligently. While dadoes on the façade bear geometrical designs, *guldastas* and typical motifs of Jahangir's period such as vine-vases, dishes and cups have been used in upper panels. Spandrels of the arches are of plain white marble, each bearing a circular inlaid medallion or *shamsa* in low relief.

CHEVRON PATTERN

The second variety of inlaid decoration is found on the upper three storeys of the

four minarets. The solid ground storey of each minaret form the integral part of the solid structure of the tomb and hence are similarly covered with a veneering of red sandstone as rest of the building with similar inlay work and stone carving. The outer surface of the three upper storey are embellished with zig-zag patterns in yellow stone whereas on the top of each minaret is an impressive cupola in marble. The use of colorful stones arranged in chevron pattern has given these minarets a unique look.

TESSELLATED FLOOR

Though truly speaking this craft is not inlay work but in several ways it can be grouped under the same heading. Tessellated floors are visible in the tomb-chamber and on the roof-top of the mausoleum building. Marble of different colors has been used to create intricate designs on the floor. The designs of these tessellated floors are hexagonal and sometimes of other geometric patterns. On the roof floor, at the meeting place of floor square-tiles a rosette of light yellow is inserted. The square tiles are of sang-i-abri or snag-i-badal.

PIETRA-DURA WORK ON THE SARCOPHAGUS

The fourth variety of inlay work is the one called *pietra-dura*. It is an inlay work of tiny precious and semi precious stones and inlaid in white marble. In Jahangir Mausoleum, this work is found only on the sarcophagus of the grave of Jahangir located in the grave chamber. The cenotaph is lavishly decorated with floral and foliated designs in pietra-dura. Even one can observe the use of seven semiprecious stones to make a petal of a single flower, and all the pieces given proper shades. The stones used are sang-i-abri, sang-i- Musa, sang-i-Maryam, cobalt, basalt and lapis lazuli.

On the two sides of the cenotaph have the similar inlay work set in with sang-i-Musa giving ninety nine attributes of Allah on the top while on the feet-side are prayers to the God Almighty. On this an inscription records that this is "the illuminated resting place of His Majesty, the asylum of pardon, Nuruddin Jahangir Badshah".

TRELLIS OR JALI WORK

A variety of trellis or *jali* work in white marble used in different parts of the building offer a great contrast with veneering of red sandstone with which the entire building is covered. In the first instance jalis are found in the Vestibule higher up in the second

storey. But these jalis are in red sandstone. The patterns of these screens are hexagonal.

In the second place the parapet wall on the tomb proper have beautiful *jali* work on all four sides fixed with railing and pilasters. Similar jalis, are also found in the balconies of the four minarets. In the third place three large-size jalis are found fixed in three out of four openings of the grave-chamber of the main tomb. These allow sufficient light and fresh air to reach freely inside the grave-chamber. .

GLAZED TILE WORK

Behind eleven arched openings on all sides, there runs a *broad dalan or veranda* and a series of square cells. The most unique feature of the *dalan* is the dado showing glazed tiles set with stylized scrolls and natural plant motifs in dominant yellow color along with Turkish and peacock blues, greens and brown colors.

The dado of the flat vaulted passage to the grave-chamber from the western side is also decorated with the same tile mosaic work. Above dado the passage and vaulted ceiling is decorated with fresco paintings..

FRESCO PAINTINGS AND STUCCO TRACERY

The half domed ceiling of the Vestibule-gateway is beautifully executed in beehive shaped patterns that join to make stars. All these stars seem to spring from the key stone point of the pointed arch where stucco tracery is applied to receive the design in relief. The star patterns are also executed in stucco tracery and then treated with fresco of fine quality.

THE PORTAL

The portal to the tomb-garden is flanked by a smaller recessed surface with two half domed ceilings; these are adjusted one above the other. The ceiling level is molded with stucco and than treated with frescos. Though their designs are all geometrical but the uniqueness of the pattern lays in the fact that all the intricate lines, while crossing each other at certain angels, join and meet at the apex with all lines in different colors.

The vestibule is decorated with frescos of great value. The soffit of the dome is decorated

above the dado level with frescoes in rich colors. Different types of trees, vine vases, cups and dishes and vines with leaves run below the arches of the phase of transition. This band is molded on stucco tracery. The walls of the vestibule are decorated with the same technique i.e. stucco tracery but after dividing them into panels.

ARCADED DALAN

A broad arcaded *dalan* runs around the central grave-chamber. It is divided into eleven vaulted bays, corresponding with the eleven arches on all four sides; vaults bear stalactite designs in plain stucco. On it opens a number of rooms which were originally painted; some figurative paintings were also done inside these rooms the faint traces of which still exist.

In the passage leading to the tomb-chamber there are traces of stucco work above the dado level. It was originally painted with unique quality of frescos.



Mausoleum of Asif Khan completely denuded of its marble veneering.

6. TOMB OF ASIF KHAN

The adjoining tomb of Asif Khan with its rare pear-shaped dome, despite its dilapidated condition, is a unique specimen of architecture. I will not discuss here its details. But some architectural crafts used in this complex do interest us. The eight arched openings of the octagonal tomb were originally decorated with most exquisite glazed (mosaic) tile work in blues and yellows. Only a few traces of these now remain intact. The two main entrances to the garden enclosure as well as the mosque along the western wall and its replica *(jawab)* on the opposite side are also decorated with similar tile mosaics though all in bad state of preservation.

Another craft used in this building is very bold stucco tracery on the soffit of the dome. Still, here is one more important craft. i.e. pietra-dura on the cenotaph. It is not in good state of preservation but still what is reserved is sufficient to show the excellent quality of its workmanship. The sarcophagus of the tomb is of pure marble, inlaid with pietra-dura in floral patterns with ninety nine attributes of God in naskh calligraphy. The inner dado is in white marble, outer in sang-e-abri and the façade mostly in marble with a sprinkling of sang-e-abri and other variegated stones. The floor of the tomb-chamber, on the other hand, was originally covered with white



Glazed tile mosaic work, Asif Khan Tomb.



Mausoleum of Empress Nur Jahan after restoration.

marble, inlaid with stones of other colours. This work was later on mostly removed during the Sikh regime.

7. TOMB OF NOOR JAHAN

The Tomb of Nur Jahan, wife of Nur Jahan, once the Queen of India, is in a derelict state. It is only at a stone though from the magnificent Mausoleum of her husband. Emperor Jahangir. The four walls of the garden with its magnificent gateways have disappeared since long. Only the square building with four corner turrets is there. But it has been completely denuded of all of its external and internal embellishments. The marble sarcophagus has also been denuded of its pietra-dura decorations. There were a few traces of original decorations on the four external façades. These have helped the conservators to restore two of its sides, which comprises the white marble inlaid in red sandstone reminding us the similar treatment of the four sides of the Mausoleum of Jahangir from which the Tomb of Nur Jahan is not distant – neither in time nor in space.

The interior of the tomb was originally finished with glazed line plaster bearing beautiful fresco paintings, traces of which still exist here and there. The minute paintings, done in difficult positions in the honeycombed cornices of some of the rooms, are of special interest. The sarcophagus of the grave of the Queen was of marble with most chaste workmanship of pietra-dura displaying examples of ninety nine attributes of Allah. The present garve-stone is the gift of Hakim Ajmal Khan The two graves of the Queen and her daughter Ladli Begum lying in the crypt below are presently withut any traces of any decoration.



Shalamar Garden. Main Pavilion on the First Terrace.

8. SHALAMAR GARDEN

Among a host of historical gardens in whole of South Asia, the Shalamar Garden in Lahore is the most beautiful. It is a fortified garden that is internally divided into three terraces ascending from north to south – the central terrace being the



Shalamar Garden. View of the Central Terrace.

smallest of all but the most beautiful on account of a central tank, *abshars,* fountains, pavilions, cascades (known as *savan bhadon)*, a royal seat (*takht*) and a central *mehtabi* or platform for musicians and dancers. Besides, attached with this terrace was a Turkish Bath or royal hammam. The original entrance to the Garden was through two gateways on the lowest terrace. Besides, there were royal apartments, a *naqqar khana* and a central pavilion on the top terrace. The garden was watered through a royal canal that was brought to the garden from River Ravi some 100 miles away. The numerous fountains on all the three terraces were, however, fed by fresh water from a large well.

We will discuss here in the main the crafts used in various parts of this garden. These crafts comprise glazed tile mosaics, fresco panting, pietra-dura, stone carving, brick imitation or tazi kari and tarseem bandi. These are briefly discussed below.

GLAZED TILE MOSAIC

The main entrance to the garden was from the west wall of the lowest terrace. This gate and the answer-gate in the eastern wall were decorated with enameled or glazed tile mosaic known as kashi kari. As in several other buildings of Shah Jahan's period in Lahore, the Shalamar mosaics are also predominantly yellow in color. Both gates are decorated both on the inner and outer sides. These are not very well preserved.

SOME OTHER BUILDINGS WITH MOSAIC WORK

The nearby Gate of Gulabi Bagh and the entrance gate of Mausoleum of Ali Mardan Khan and a small mausoleum usually identified as Buddhu ka Maqbara - all on the G.T. Road near Shalamar Garden have received similar glazed surface but in tiles and not mosaic decoration. Masjid Zakriya Khan in Begumpura (1731) has mosaic decoration

STONE CARVING

In Shalamar Garden we meet stone carving in marble and red sandstone in various buildings and parts. In the first instance several pavilions were originally constructed with chaste marble and red sandstone. Their columns, eaves and bases are carved delicately. There are six corner burjs called chaukhundi – three on the east and three on the west side of the garden. Each chaukhundi has beautifully carved façade opening on the side of garden and is topped by a canopy with eves, brackets and railing and jali

work – all showing very sensitive carving in red sandstone. The most exquisite stone carving in Shalamar Garden is in the form of cascades, *chini khanas*, marble throne and *mehtabi*, fountain basins and hundreds of fountains of varying designs.

CHINI KHANAS

These are the carved niches in walls. These Chini Khanas are present at the wall of the middle and the lowest terrace set between white open pavilions which were originally constructed of white marble. According to Abdul Hameed Lahori, between the upper and middle terrace in front of Aiwan there were Chini Khanas. But these do not exist now.

CARVED WATER-CHUTES

Water Chutes or the Chadars used in the garden are four (4) in number. In front of the Aiwan, but sloping between the upper and middle terraces, there is a white marble chadar with black stone inlay, carved in shell patterns. Behind the red sandstone pavilion in the middle terrace, there are two chadars built with yellow stone and black strips of marble in a zig-zag pattern to symbolise the flow of water. A third type of chadar is present at the level between the middle and the lowest terraces. They have a simple wave pattern carved in red san stone. In front of the Chini Khana at the lowest terrace, a chadar only ten inches high in herring bone pattern in marble indicates that even the slightest slope was used.



Shalamar Garden. A mosaic panel from the Gate on the First Terrace.

MARBLE THRONE

The throne in the middle terrace holds a very important place, just below the Chadar. It is having beautiful example of stone carving and *Jali* work at the same time.

FOUNTAINS

A tulip bud rising from the water was selected by the Mughals for the design of the fountain jets. It is a unique architectural craft that can be seen in Mughal gardens and palaces spread all over the Subcontinent.

Here a white marble fountain, in a lily bud shape carved, and said to be original, can still be seen between the white marble cascade and throne. At the southern and of the upper terrace, within a building called the Aramgah, there is a fountain basin, carved

from one solid block of white marble, it has a variation of the lotus theme with a bud in the centre surrounded by a square border of colored stones and marble inlay. A huge fountain, finished with stucco, was also provided in the dressing room of the Hammam.

Several of the pavilions and sleeping chambers of the royal personages were also originally set with tessellated floors. Two of these restored floors can still be seen in the Khawab Gah of Shah Jahan and the Central Pavilion. The floors have beautiful patterns set with polished stone slabs. Carved stone seats can also be seen in the two gateways on the Third Terrace. Both these floors have been relaid in recent years but in accordance with original designs.

PIETRA-DURA IN THE HAMMAM

Some of the contemporary accounts inform us that originally the Royal Hammam was decorated with *parcheen kari* or pietra-dura work. We have already met several examples of this rare and expensive craft in the Shish Mahal, Naulakha, Shah Burj and Moti Mosque inside Lahore Fort, Mausoleum of Jahangir, Tomb of Asif Khan, etc. But the pietra-dura in Shalamar Garden has been totally destroyed and replaced with cheaper fresco painting

FRESCO PAINTING

Some of the pavilions, the Hammam, and the Entrance Gates still have the races of fresco painting - most of them, in their present form, are of Sikh Period. In the Hammam some paintings still retain original birds.

TARSEEM BANDI

The Central Pavilion on the First Terrace has a charming ceiling set with colorful *tarseem bandi* – a type of wooden ceiling of Kashmiri and Central Asian origin. We have already seen similar wooden ceilings in Shish Mahal, Naulakha Pavilion, Wazir Khan Mosque, etc. Further example can also be seen in the Haveli of Nau Nihal Singh.

PAINTED DOORS

Some of the buildings in Shalamar Garden originally had beautifully painted door leaves. Three of the original doors leaves from this garden are now on display in Lahore

Museum. A few more doors in the Hammam building with original paintings can still be seen in-situ.

BRICK FLOOR PARTERRE

Around the central tank in the middle terrace are flower parterres of octagonal shape in brick. These parterres resemble the star patterns of the Taj Mahal. These parterres were filled with flowers.

SOME MAJESTIC GARDEN GATEWAYS

CHAUBURJI, NAWANKOT & GULABI BAGH

There were many buildings in Lahore that originally had monumental gateways. Some of these can still be seen in Lahore Fort, Mausoleum of Jahangir, Tomb of Asif Khan, Badshahi Mosque, Masjid Wazir Khan, and Garden of Shalamar. Some of these are simple but majestic; others are profusely decorated externally with either inlay-work or glazed tile mosaics. The later are seven or eight in number, namely: the Shah Burj of Lahore Fort, the Main Entrance of Wazir Khan Mosque, the Chauburji Garden Gateway, the Nawan Kot Gateway[3] (now in very poor shape), the Gulabi Bagh Gateway, the two gates of the Shalamar Gardens and one exquisitely decorated but now extinct garden gateway called Chentghar at some unidentified location somewhere quite close to Shalamar Garden[4]. We describe here below two of them at some length.



Shalamar Garden. Hammam on the Second Terrace.

9. CHAUBURJI

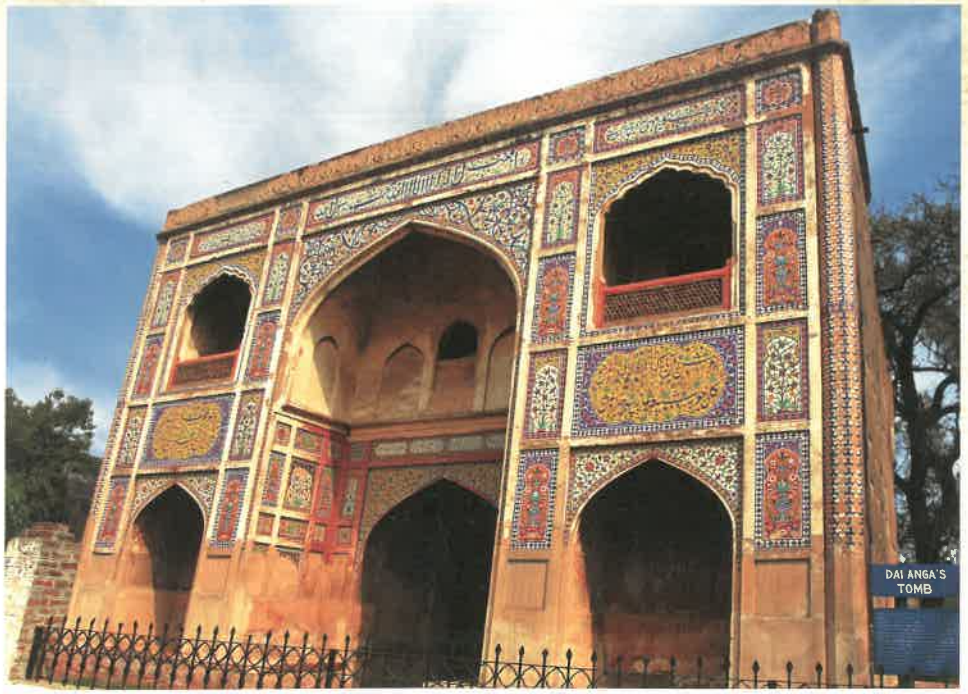
Chauburji Bagh Gateway is a lofty building standing in splendid isolation at the junction of the Multan Road and Mozang Road. It has four beautiful corner burjs. The entire edifice is covered with delicate glazed tile mosaics and some inscriptions along its eastern and western facades as well as on three of its four minarets[5]. This gateway was once attached with a spacious garden on the left bank of River Ravi. This is the only gateway of a Mughal garden in the city which has four minarets attached with it. A fragmentary inscription on the eastern façade records that the garden was built in 1056 A.H. / 1646A.D. by Sahib-e-Zebinda, Begun-e-Dauran, believed to be the elder daughter of Shah Jahan, and was bestowed upon one Mian Bai Fakhrunnisa. At another place Ayat-ul-Kursi is inscribed in blue enameled letters in the panel over the main vault.



Chauburjee Garden Gateway built by one of the daughters of Shah Jahan.

The main architectural merit of the building is its rich mosaic decoration with which its entire façade, including the octagonal corner minarets which once carried on their tops canopies. Three of the minarets are also fully covered with colorful glazed tile-mosaics each with two additional broad bands of filigree work the like of which we have already observed in the same position on the minarets of the Mosque of Wazir Khan as well as in the Pictured Wall of Lahore Fort.

Fresco treatments: The interior of the building has lavish use of fresco painting. Multicolored combinations are carried in floral and foliated patterns.



Gulabi Bagh Gateway.

10. GULABI BAGH GATEWAY

This beautiful gateway with brilliant glazed tile mosaics is situated on the G.T. Road not very far from the Shalamar Garden. Like Chauburji Gateway, this gate too was part of a spacious garden known as Gulabi Bagh i.e. Rose Garden. In the center of this garden there once was constructed a fine looking mausoleum enshrining the last remains of Dai Anga (d. 1671A.D.). Today, only the gateway and the mausoleum are preserved. The gateway was constructed in 1657 A.D. by a Persian noble Mirza Sultan Baig, the Amirul Bahr – Admiral of Fleet.

The building of Gulabi Gateway is notable for its excellence of rich and vivid mosaic tile work. The gateway of the opening is a simple square building, with the usual high half-domed central arch flanked at each side by multi-cusped head in the upper stage. The angles are marked by slender octagonal minaret like pilasters. The notable feature of the structure is its mosaic tile decoration.

With the exception of spandrels, which contain the usual floral tendrils, the designs consist of floral or inscriptional panels with raised brick frames plastered and pointed with imitation brick work or *taza kar*i. The most dominant color is yellow which has been used in combination of green, brown, blue and white colors to produce a rich and varied effect further strengthened by the mosaic techniques

11. TOMB OF MUSA AHANGAR

Musa Ahamgar, the Blacksmith, lived during the reign of Lodhi dynasty. He died im 1519 a few years before the establishment of Mughal rule in the Subcontient. His tomb is situated on McLoed Road near the Railway Station. It is a single chambered square building with a dome. It is one of the very few buildings in Lahore that belong to the pre-Mughal period. For us the significance of this buildingd lies in the fact that it is partly decorated with glazed tile mosaics showing thereby that this craft was practiced in Lahore before the advent of Mughal period.



Mausoleum of Musa Ahangar. Lodhi period.

The dome of the tomb, its cylindrical drum and the upper part of the façade are set with a horizontally laid square tiles put diagonally and bearing floral patterns in white and blue.

There is the battlement cresting provided round the drum. Internally, the building has elaborate tracery and arabesques in relief on the panels and in the spandrels of the squinches. Besides, in the interior of the tomb there is a Quranic inscription in tughra character.



Wazir Khan's Hammam, inside Dehli Gate showing interior decoration.

12. WAZIR KHANS HAMMAM

This public Hammam is situated inside Delhi Gate on way o Masjid Wazir Khan. It is a single storey building consisting of two blocks separated from each other only by a single passage. The exterior of the hammam has been built by cut and dressed bricks with recessed panels. The parapet wall shows *zanjira* pattern – a continuous decoration in relief. The north eastern and northwestern angles of the building still retain the semi octagonal *guldaslas*.

The only craft worth mentioning in this building is fresco painting. The interior of the Hammam has fresco treatment in panels in floral and foliated frescoes. The spandrels of the arches are adorned with winged birds. These frescoes cover the whole of interior except the dado level. Even the voussoirs are also well decorated with floral fresco



Mosque of Dai Anga, near Railway Station.

treatments. Beehive shape squinches are also dealt with the same mode of decoration in multicolors.

Beside Masjid Wazir Khan and a hammam, Wazir Khan also built two other buildings namely Masjid Khurd Wazir Khan and Nakhla Wazire Khan. The latter was a Date-palm Grove with a central *baradari* or pavilion which still survives behind Lahore Museum. This building itself is huge and interesting but there is nothing in it in the form of architectural decoration except some traces of fresco painting.

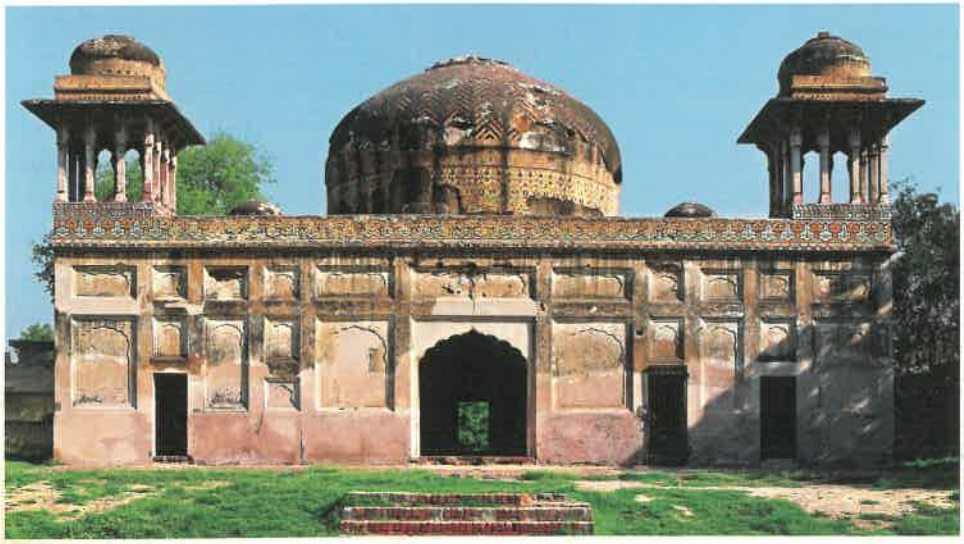
13. DAI ANGA MOSQUE

In Lahore there are two important monuments in the name of Dai Anga, the wet nurse of Shah Jahan (died 1671).She was the wife of Murad Khan a magistrate of the Mughal court. These are buildings in Lahore which carry the name of this lady namely

a mosque and a tomb. The mosque built by her is situated near the Railway Station. Due to a continuous use, it has suffered from a lot of interventions. However, still it is a notable building especially for its minute and refined enameled tile mosaic work. The exterior including the parapet wall contains tile mosaic decorations in yellow, green, blue and white colors combinations in floral and foliated in panels. Pseudo-merlons are also there on the parapet wall.

14. DAI ANGA TOMB

Dai Anga's Tomb lies behind the Gulabi Bagh gateway (1657). The tomb however, was built in the year 1671 during the reign of Aurangzeb Alamgir. Square in plan, the tomb stands on a low platform under which there is the actual grave in a subterranean chamber. The tomb comprises a huge building containing one central chamber surrounded by eight rooms. Its single low pitched dome rests on a high neck. There are four square kiosks one each corner. The dome is decorated with a zigzag pattern set in glazed tiles in white and dark blue zigzag patterns. The tall cylindrical drum is decorated with floral pattern in mosaic tile in which green and yellow predominate. The parapet wall on the roof also decorated with a tiled string-course below which the walls are paneled and plastered and formerly painted.



Mausoleum of Dai Anga.



Mausoleum of Nadira Begum, wife of Prince Dara Shikoh.

The interior of the dome is plastered with painted interlaced ribbing or tracery and is carried on honey combed squinches. The tomb-chamber has a panel of Quranic calligraphy scribed in beautiful style of *suls* in the handwriting of Muhammad Saleh in the year 1082 A.H. / 1671.

15. NADIRA BEGUM'S MAUSOLEUM-BARADARI

This monument is located near the Mausoleum of Hazrat Mian Mir. It is unique in two ways. In the first instance, unlike other tomb-structures, it is a double storey square building without a dome in the typical form of a baradari or pavilion. Secondly it is located in the middle of a spacious water tank and is reached by a causeway from one side. For all intants and purpose it appears originally to have been constructed as



Glazed Tiles from Mausoleum of Nadira Begum (Courtesy: Lahore Museum).

a pleasure resort like the tank and pavilion of Hiran Minar and only later on converted into a mausoleum. Most people take it to be the mausoleum of Nadira Begum (d. 1659), wife of Dara Shikoh who sent her dead body to Lahore during his exile. But according to Latif[6]the lady buried in this building is the younger sister of Dara Shikoh also named Nadira Begum who died at a young age in 1632.



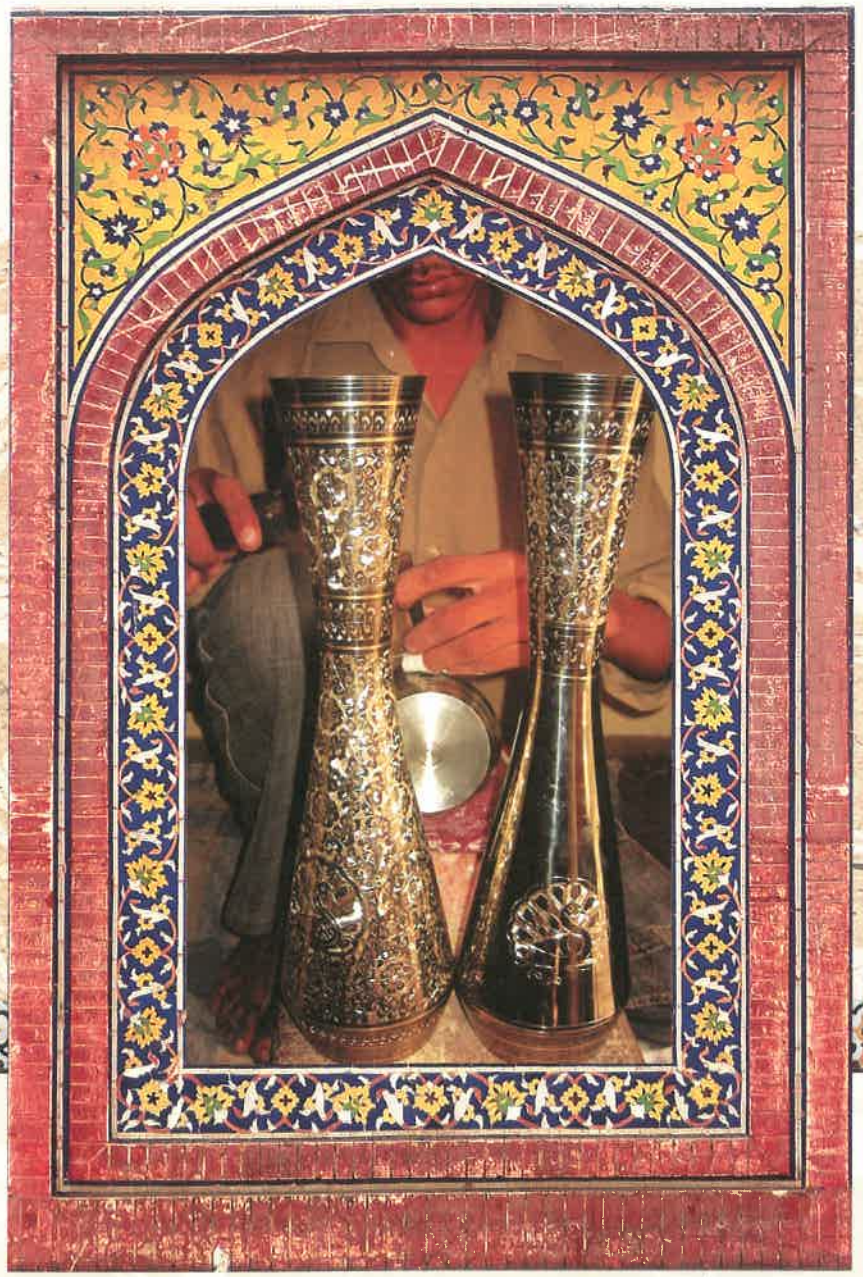
Mausoleum of Hazrat Mian Mir patron saint of Lahore.

For us the importance of this building lies in the fact, that originally it was embellished with a series of square glazed tiles of yellow color with beautiful floral motifs. In 1927 the tiles from this building were removed by the order of Mr. C.M.G. Ogilvie, the Deputy Commissioner of Lahore and 303 of these were sent to Lahore Museum[7]where some of these are on display and the remaining ones are in godown. These are simple tiles and not mosaic of glazed tiles as is usually the case with other monuments in Lahore. These tiles are superb examples of encaustic tiles of Aurangzeb's period.

The only other element of decoration is ghalib kari or stucco tracery along the ceiling and faces of the walls in the interior. Here panels of various geometrical shapes bear traces of red, green and black colors. The color scheme appears to be carried over the whole of its interior surface except the dado of upper storey where, instead, traces of brilliantly done multicolored glazed tile work are still visible.

Endnotes

1. Nighat Sher Mohammad, Enamelled Tile Work in the Ancient Monuments of Lahore - Its Origin and Development. A Thesis for Degree of Master of Arts, Punjab University, 1967.
2. For a fuller treatment on this subject see J. Ph. Vogel, "The Mosaics of the Lahore Fort", The Journal of Indian Art and Industry, London, Vol. XIV, Nos. 113-116, 118, year n. k. and J. .Ph. Vogel, The Mosaics of the Lahore Fort. Lahore. 1920.
3. For the only good black and white photograph of this 17th century building, when it was still in good state of preservation, see R. E. M. Wheeler, Five Thousand Years of Pakistan. London, 1950, and Muhammad Wali Ullah Khan, Lahoer and Its Important Monuments. Department of Archaeology in Pakistan, Karachu, 1961; Second Revised Edition, Karachi, 1964, 67.
4. The only visual of this garden gateway is available in the form of a chromolithograph originally published in W. Griggs, *The Journal of Indian Art and Industry*, London, No. 19, July 1887 and now reprinted by F.S Aaijazuddin, Lahore Recollected – An Album, Sang-e-Meel Publications, Lahore, 2004, 215. This handsome monument with sumptuous tiled decoration reminds us the Gulabi Bagh Gateway both in the elevations as well as types and techniques of decoration of the monuments.
5. The New Corner Burj has been recently rebuilt.
6. S. M. Latif, Lahore – History , Architectural Remains and Antiquities. Lahore, 1892. Reprinted by Sang-e-Meel, Lahore, 1994, 177.
7. Saifur Rahman Dar, A Brief Guide to Lahore Museum. Lahore, 1981, 5: Saifur Rahmnan Dar, Lahore Museum Treasures. Lahore, 1988, 5 and Tariq Massod, "Glazed Tiles from Mian Mir Complex", Lahore Museum Bulletin, Vol. II, No. 1, 1989, 45-52.



LAHORE CRAFTS AN OVERVIEW

CHAPTER VI

LAHORE CRAFTS - AN OVERVIEW

The first genuine attempt of documenting the crafts of the Punjab, including crafts of Lahore, was made in 1864 when the first Punjab Exhibition was organized in the hastily constructed building – now a day called Tollinton Market[1]. Baden H. Powell, did a real service by cataloguing the contents of this exhibition in two volumes which have since been used as an index of economic products of the Punjab - both raw materials as well as manufactured objects[2]. Out of these two, the second volume is still a pertinent reference book for us. Among thirty five classes or categories of manufactured objects, are claimed to have their centers – to a varying degree of popularity and productivity, at Lahore and its immediate suburb.

Indeed, the City of Lahore has so much that one lifetime is not enough to study all of it. It has been said that Lahore is like the French cheese, for they have one cheese for every day of the year, and a different one for every part of the day, and even then over a thousand varieties are left over, each more delightful than the other. "So, it is with Lahore, for here there is a story under every brick, each more amazing than the last one"[3].

A folk story narrates that a villager once came to visit Lahore but he never went back to his village. When his relatives found their way to him and asked him to return to his home he told them that he will definitely go back to his village but only when he had finished seeing all the fairs in this city. When they asked as to when the last fair will be held he told them:-

Sat din tai atth mailey
Ghar janvan kaihrrai vailey.

Trans: - "In this city (Lahore), there are eight public fairs in seven days. I do not know when the last fair will be held? How can I fix the date of my return?"
His saying has become proverbial and an example of folk wisdom.

Lahore has always remained "a virtually inexhaustible treasure of stories and anecdotes

that inspires, instructs and entertains Lahore's history and brings out its exuberance as well as its pathos. Over times it has been laid waste by waves of invaders and by bouts of famines but has bounced back each time with its zest for life undiminished. Perhaps, it is to this distinguishing trait that its denizens point to when they say *Lahore Lahore ai*" (Lahore is Lahore and there is no other city like it)[4].

For purpose of studying crafts, Lahore is an ideal but not an easy place. Being a mega city, its urban limits are always expanding, and character of its population changing. What was a rural Lahore a decade back, has been radically transformed into the most ultra-modern Lahore with all traces of rural craft activities washed out of this area. In all old books on Lahore, for example, Niazbeg is a village some 7 miles/11 kilometers south of Lahore. But today's city of Lahore extends some 20 miles / 32 kilometers farther from the former village of Niazbeg. Mozang, Ichhra, Sanda, Mughalpura, Baghbanpura etc., all once the neighbouring villages of Lahore, are now part of the mega city of the same name. With this, the entire flora and fauna of the area has also changed. Where were once growing kikar (Acacia Arabica), ber, phulahi (Acacia modesta), tut or mulberry (Morus alba), farash or pharwan (Tamarisk articulata), pipal (Ficus religiosa), boharr or banyan (Ficus bengalancis), dharek or bakain, (Melia azebarach), shisham or tahli (Dalbergia sisso), karir or karirr (Capparis aphylla) with its fruit called dela, jand (Prosopis spicigera), the wan (Salvadora oleoides), ak, (Milk plant), kesu flowers which were source of a dye, plant pilchi (Tamarix indica) for making baskets[5], etc., lana (for making sajji – an impure carbonate of soda), etc. have now been replaced by exotic trees, shrubs and plants. All man-made forests called rakh which once abounded on the east and south of Lahore, etc. have now succumbed to the pressure of urban developers. Thus transformation of natural flora and fauna has become the main cause of disappearance of whatever wild life this region once had. With maximum water of River Ravi held back by India, this proverbial Ravi of Lahore practically has been turned into a drain of polluted water and industrial wastes. This has not only endangered the river life of a variety of fish and crocodiles and water fowls, but Lahorites have also lost their favorite past times such as boating and fishing. Thus the suburbs of Lahore where once Mughal emperors used to play their *qamragah* game or hunting sprees has been totally laid waste of wild animal life and sport. Today, jackal is the only wild animal that is found in district Lahore.



A phulkari with diamond pattern created by diagonal stripes in white, red and yellow colors (Courtesy: Punjab Gallery of Arts and Crafts).

Seen with this background, Lahore today offers a big market for sale of crafts mainly brought from other regions not only of the Punjab but from whole of Pakistan. Craftsmen of other regions are also tempted to come and settle and sell their products representative of their respective areas. Partition of the Punjab in 1947, also resulted into a loss of some older generation of craftsmen but at the same time received here several new groups of workmen from Kashmir and mainland India such as Kashmiri craftsmen from Amritsar and metal workers from Muradabad and Delhi. More recently, several of the families of Muradabad left the congested areas of Lahore and settled near the village of Kot Abdul Malik on the right bank of River Ravi, which, incidentally falls with in the administrative control of Shaikhupura District but, culturally it is still a part of the Greater Lahore city. Such new trends sometime create difficulties for recognizing which one is an indigenous craft of Lahore and which one is an extraneous one.

ART, CRAFT AND HANDICRAFT

What is the difference between art, craft and a handicraft? Can we conveniently draw a line between art and a craft? Where does art end and craft begin? Is miniature painting a piece of art or craft? Does a genuine piece of Islamic calligraphy present a specimen of art or craft? Were Bhai Ram Singh and Ustad Miran Bakhsh Murtian Wala (1877-1944) – both former teachers of the Mayo School of Art, artists or craftsmen? All these questions need answers. But we may not enter into this controversy at this stage of investigation.

Actually, a handicraft has been described as "a manual skill, manual art or trade" - anything that is handcrafted - from household pots and pans to effigies of gods in metals, stone or wood[6]. Similarly, who is an artist and who is an artisan? Is an artisan a craftsman and vice a versa? This also needs to be explained.

Crafts constitute only one facet of the culture of a nation. The craftsmen used their fingers to express their options, intuition, humour and fantasy. "More over, a craftsman uses his skill for making his livelihood. For him utility and function are the main objectives of his production which he subordinates to his aesthetics and professional expertise. On the other hand, artists – painters, poets, and philosophers - address



Miniature Painting by Ustad Miran Bakhsh Murtian Waley (Courtesy:Chroniclesof Mayo School of Art).

themselves to abstract analysis, logic and verbalization. An excellent specimen of a craft is very close to an art piece. "The criteria common for fine craftsmanship is that the object be well-made and fully serve the function it was made for and please the eye of the beholder"[7].

Contrary to the western concept of art and craft, in a Muslim society, there is no valid difference between the two. For the Muslims, anything that is conceived aesthetically and is pleasing both to the eyes and the spirit of an onlooker, is an art piece - may this be a damascened sword, a helmet, a chased metals ware, a painted glass lamp for a mosque, a papier-mâché pen-case, or a Kashmiri shawl, a carved wooden jharoka, a mubashriya in a mosque, a carved ivory piece, a well designed coin of Shah Jahan, a specimen of a calligraphy on a monument, a gilded binding of a manuscript or an illustration in a book, etc. Thus, an Islamic calligraphy or a beautiful binding of the Holy Quran or illuminated pages of a book – all are specimens of art and craft at the same time. Certainly, for Muslims there is no difference between the two.

History of Lahore has many facets. We know a lot about its rulers and their role in history. We also know enough about its monuments, though we have failed to preserve them in a befitting manner. But, as regards Lahore's contribution in the field of science, arts and crafts during the course of its history, we still know very little. For example, during the Mughal period, Lahore was a renowned center of carpet making and textile weaving[8], bow making and asturlab sazi, but, today, we have very little material to study.

ASTURLAB SAZI IN LAHORE

How, why and when did this craft started in Lahore? No one knows. Early history of this craft is shrouded in mystery. But this city was certainly one of the most celebrated centers of supply of this scientific instrument to whole of the Muslim world[9]. Fifty four percent of the astrolabes in Gunther's exhaustive list were made in Lahore or by the astrolabe-makers of this city. Fine astrolabes were certainly made in Lahore from sixteenth to the 19th centuries. This was the craft for which Lahore was renowned through out the Muslim world. Even today among the places where a sizeable collection of astrolabes exists in museums or private collections, the name of the city of Lahore dominates all such other places where this instrument was made.

KARKHANAS FOR WEAVING CARPETS

But Lahore's contribution to arts and crafts is not confined to astrolabe designing and manufacturing. It extends with equal importance to several other fields of arts and crafts. Lahore karkhanas for weaving carpets during the Mughal rule ranked equal among the two other best centers (Agra and Mirzapur) of this industry in whole of South Asia. Fine and large carpets from Lahore are now preserved in several museums of the world. The best collection of Lahore-made carpets, that I have seen, is in the Palace Museum of Jaipur. One facsimile of a fine specimen of carpet from Shah Jahan's factory in Lahore is on display in Lahore Museum.

BOW-MAKERS OF LAHORE

Another, relatively little known field in which Lahori craftsmen excelled, was the art of bow-making. Waris Shah, the famous Punjabi poet of the 18th century, while describing the beauty of his heroine Heer describes her eyebrows with the bow made in Lahore:

Nain nargasi mirg mamolrrai dai galhan tehkian phul gulab da ji
Bhawan wang kaman Lahore dissan koi husan na ant hassab da ji

نین نرگسی مرگ مولڑے دے گلہاں ٹہکیاں پھل گلاب دا جی
بھنواں وانگ کمان لاہور دسن کوئی حُسن نہ انت حساب دا جی

Translation:
Her eyes are like flower of narcissus and eyes of deer and mamola[10];
Her cheeks are like rose flowers.
Her eye-brows look like the bow made in Lahore;
Indeed, there is no match for her beauty.

In particular, the chahar–kham kaman – a bow with four bends – a speciality of Lahore was considered to be the best in whole of Asia. Kucha Kaman-garan – the Street of Bow-makers in the walled city of Lahore, still retains the memory of the residents who once engaged themselves in this profession.

JESS-MAKING

Lahorites have always been very fond of enjoying different games of animal fighting and fowl fighting. Latif mentions a number of these games which popular in Lahore about hundred and fifty years back. He writes:

"Animal fighting, a spectacle in which our forefathers freely indulged, hold no insignificant place among the amusements of the people. Cock-fighting, quail-fighting, bulbul-fighting and ram-fighting are carried on in open spaces in the town or its vicinity, and large crowd of people assemble on the occasion"[11].

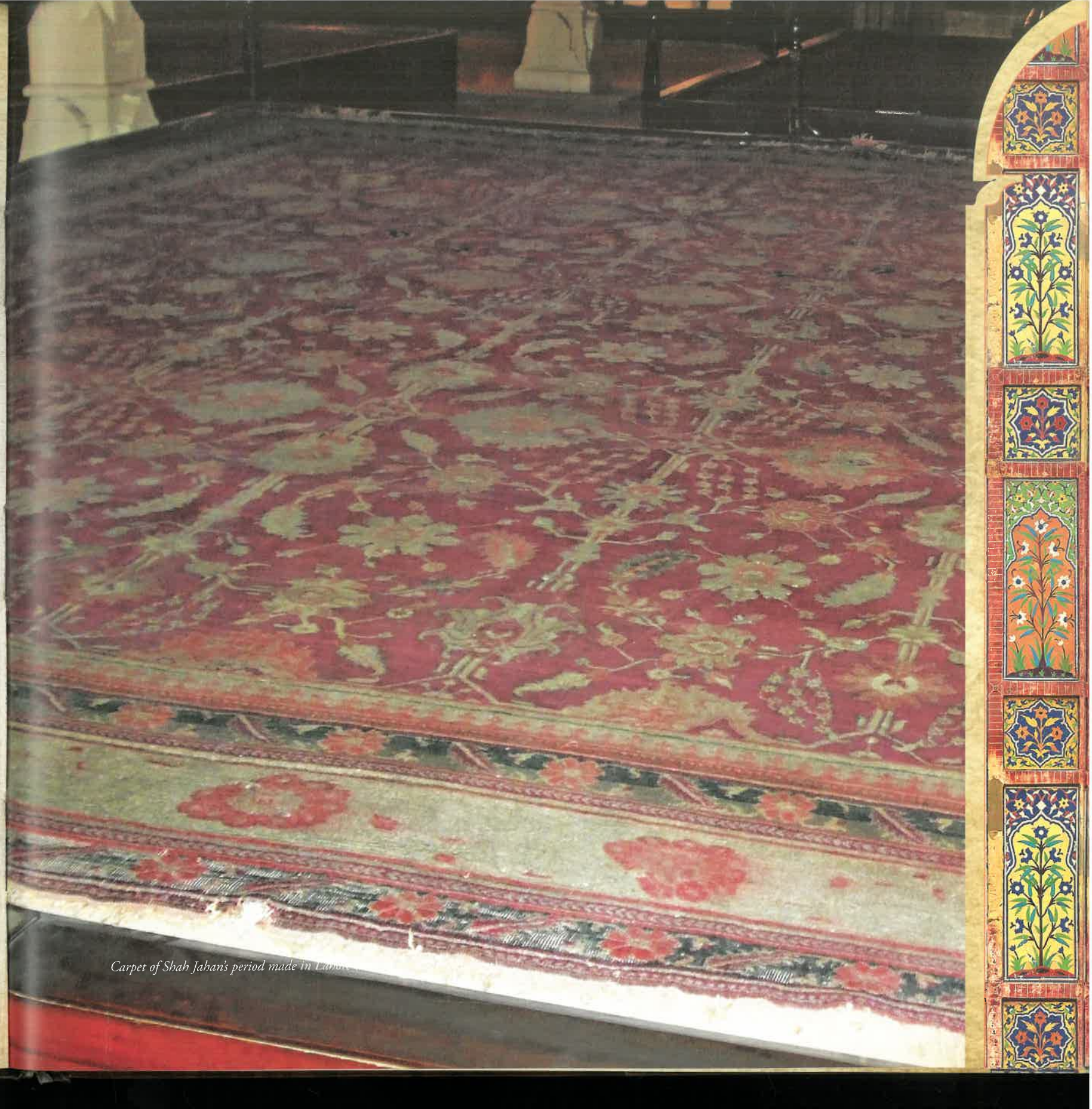
He also speaks about a number of field sports including hawking:

"With the Sikh Sardars of the old regime , hawking was regarded with peculiar favor as a field sport, and each noble had a large train of attendants who carried trained hawks in their arms, sparrow hawks, or falcons on their wrists"[12].

Associated with hawking and pigeons-flying there were two minor but rare crafts namely making of tiny silver bells (ghunghroo or jhanjhar) for pigeons and jess-making. The latter was a very specialized craft used by the falconers. It comprised making of short straps or gloves of leather for covering the feet and beaks of eagles by the falconers. Whereas the tiny silver jhanjhars or bells for pigeons were best made by one Taya Bagga of Thanewal Bazar, Gujranwala, the last best known jess-maker of Lahore was Mr. Fayyaz Hussain, a resident of Bank Colony, near Scheme Morr on Multan Road. I do not know if any one is still engaged in this profession[13].

GLAZED TILES AND ENAMELLED MOSAIC TILES

The types of glazed tiles and mosaic tiles with silica base, once manufactured in Lahore, are also unique in whole of the Subcontinent. Both in their manufacturing technique as well as in the base material used in fabrication and in the repertoire of their motifs and themes and variety of colors used, the kashikars of Lahore stand head and shoulders above the makers of tiles in other regions and centers such as Multan and Hala etc. Although there are still numerous historical buildings in Lahore which preserve this craft, but there are very few craftsmen engaged in it.



Carpet of Shah Jahan's period made in Lahore

MINIATURE PAINTING AND OTHER MINOR ARTS IN LAHORE

In a recent study[14], I have shown how unique has been Lahore's contribution in the field of miniature painting right until the middle of the 19th century. The same distinction Lahore has enjoyed in the past in several other fields of arts and crafts such as calligraphy, fresco painting, wood carving (the earliest wood carved doors are preserved in Lahore Museum), etc.

Several other facets of the cultural milieu of the city of Lahore yet remain to be explored to their fullest extent. I hope, somebody else, well versed in these crafts will take up such studies.

LAHORE CRAFTS DURING MUGHAL PERIOD

In *Ain-i-Akbari*, it has been stated that since good quality cloth and other crafts were not prepared in India during early Mughal period, Akbar invited craftsmen from Europe, China and Iran and encouraged them to teach these crafts to the local people. Particularly, in the capital cities like Lahore, Agra Fatehpur Sikri, Ahmadabad and Gujerat several new crafts (industries) were initiated in respect of textiles and different embroideries thereon. It has been further stated that zarbaft (brocade) was either imported from abroad or used the one that was manufactured in Lahore and Gujrat. Similarly, both these cities also produced makhmal (velvet). A special type of pashmina (silk) called suqarlat farangi (scarlet?) was manufactured in Lahore and Nagaur.

Ahmadabad has always been renowned for manufacturing different varieties of fine textiles. Particularly, large size tents and qanats of velvet, brocade and kalabatun were made in Ahmadabad and were very costly. Also in the same city good quality embroidery in gold and silver was done.

Different types of cotton cloth – chautar, khasa, bafta, panch taulia, doriya, aab-i-rawan, tanzeb, samun etc. were manufactured all over India (including Lahore). In Dacca alone 36 kinds of textiles were manufactured.

Lahore was a big center of textile manufacturing for the reason that the country around produced abundant quantity of good quality cotton, silk as well as wool and that many artisans settled here during Mughal period. About Lahore, the author of

Khulasa-tut-Tawareekh writes that:
Gunagun hunar peshgan hardiyar wa har guna san'at garan ruzgar sakunat darand

Translation:" Big variety of expert craftsmen from every country and from every kind of industry (craft) made their residence (in Lahore)".

With the passage of time these craftsmen and artisans shifted and settled elsewhere where they established these industries in neighbouring towns such as Bajwara near Hoshiarpur (India) {doriya, panj taulia, jhana, charu safed, tilladan fota, chintz, etc.}; Sialkot {silk, kalabatun, dastar khawan, khawan posh, rawaty, etc}; Multan {flowered carpets, shatranji, chintz, etc} and Samana {a cloth called Samani and was very popular in Europe where it was called Sampana}.

It is said that when Shah Jahan wanted to send a prayer rug for the Mosque of Holy Prophet at Madina Munawwara he selected the karkhana of Multan to prepare such a rug.

From *Ain-i-Akbari* (p. 68), again, we learn that after Kashmir proper, Lahore was the largest center for making shawls made of wool of goats which were bread in Tibet and Khurasan. During Akbar's time in Lahore alone there were one thousand factories (karkhana) for shawl weaving (shalbafi). To day there is non in Lahore. Beside this, there were also manufactured in Lahore woolen as well as silken chadars known as mayan, patka and dastar of silk and wool.



Blue and white glazed pottery (Courtesy: Lahore Museum).

TEXTILES MADE IN LAHORE DURING THE 17th CENTURY

Punjab has always been famous for its production of good quality cotton and so is this region for variety of textiles produced in various localities. Some information is now available as to how this trade was flourishing in Lahore during the 17th century and was being exported to other regions both with in and outside the Subcontinent as well as to Europe through European merchants in Surat and Bombay. The chief production centers of cloth in the Punjab were Panipat, Sirhand, Samana, Macchiwara (now India) and Lahore and Multan in Pakistan[16]. In Lahore, in particular, was manufactured a sort of course and thick cloth which was sold in Patna in 1676 at different prices according to the length and breadth of woven cloth. Lahore was in deed the prime

city of traffic on Textile in the Subcontinent in the third decade of the 17th century. All the commodities made here and in the neighborhood were brought to Lahore and were purchased by Uzbeks, Tartars, Kashmiri, Persian and Armenian merchants and then exported through Peshawar and Kabuli to the countries of the Middle East and Persia[17]. Lahore was also famous for the manufacture of silken taffeta[18] cloth and narrow calicoes and, particularly, the carpets which were made in large quantities and sent to Agra and to England. Here was also available all sorts of cotton cloth such as Zafarkhanis, simians, or chowtars (chautar), salus, sehun cloth, plain, colored and raw ambarti cloth and chints for curtain and quilts. One could also purchase here in Lahore, Daryabadi and Jalalpuri cloth. In June 1620, all these varieties were ordered to be purchased in Lahore for export to England. French traveler Thevnot records that all sorts of chints were manufactured in Lahore and that the warehouses at Ahmadabad, Delhi were full of cloth from Lahore[19].

Conversely, Lahore was a great emporium which received all kinds of cotton goods made in Bengal and Yolanda along with silk good for Ahmadabad[20] and Patna. Lahore also acted as transit station for textile articles from Agra, via Delhi, and Panipat to Sindh[21]. From Lahore to Multan freight charges were 46 seers per rupees[22].

TENTAGE (KHAIMA SAZI)

Both Sultans of Delhi and the Mughal emperors were using tents of various sizes and nomenclature when they were on the move or on hunting spree or pleasure trips. Large tents used during Tughlaq period were called Saracha and Seewan (sehun?). A Saracha for a king was always of red colour and that for the courtiers (Umara) of white colour with some blue design on it. Seewan, on the other hand was fixed inside a Saracha and hence was smaller in size than the latter. When these were used as court, these were named as Dahleez or Bargah. A tent used for sleeping chambers was called Khawabgah.

A Mughal Bargah was such a large tent that it contained 72 divisions and needed 1000 men to erect it. A tent was further protected by a tent-wall called Qanat. Such a tent was known as Galalbar.

For floor spreads in the royal tents (khaima), best quality carpets, imported from Iran, Turan, Kirman, Sabzwar, etc., were used. But, quite often carpets made in the factories



A circular brass plate (Courtesy: Lahore Museum).



Metal Vase with inlaid silver decoration (Courtesy Lahore Museum).



Tumbler with a conical lid (Courtesy: Lahore Museum).

of Kashmir, Lahore, Multan, Khambayat, Agra and Jaunpur were also used[23]. It is said that the Kashmir carpets made of special wool prepared for shawls were so refined that, as compared to them, the Kirman carpet looked like woolen blankets.

We do not know as to how this industry flourished in Lahore during Mughal period. But during the entire 20th century, Lahore was certainly a well known center of tent-making. M/s Haji Rooldo Muhammad and Haji Nizamud Din, both firms of Lahore,



A Bagh Pulsar 19th century(Courtesy: Lahore Museum).

were the best in this field. The end of the era of kings and queens and their courts gave the first great set back to this industry in this city. However, it struggled for some time as an accompaniment of marriage ceremonies. But now a day, instead of traditional, colorful tents and Qanats with hand block printed motifs, plain fabric of different colors lit from inside at night are more popular.

TAR-KASHI, SEEM BAFI, LACHKA AND KALABATUN

One interesting craft of Lahore was tarkashi. It was not a very profitable profession but certainly played a very important role in a variety of embroideries in which gold and silver wires were used. In this craft, a few simple implements and tools were used. The workmen will first turn the gold and silver ingots into thick wires. A single strand of this thick wire was then inserted into a narrow hole made in steel block and pulled out from the opposite side. The steel block has on its body several perforations of graded sizes with one side of the hole narrower than on the other side. Thus passing the same

metal thread through one hole than another, the thread will become thinner and thinner till you get the thread of desired thickness. This process is known as tarkashi by common men and seem-bafi by more professional people. The gold and silver wires thus prepared were also known as lachka and kalabatun.

PHULKARI OF LAHORE

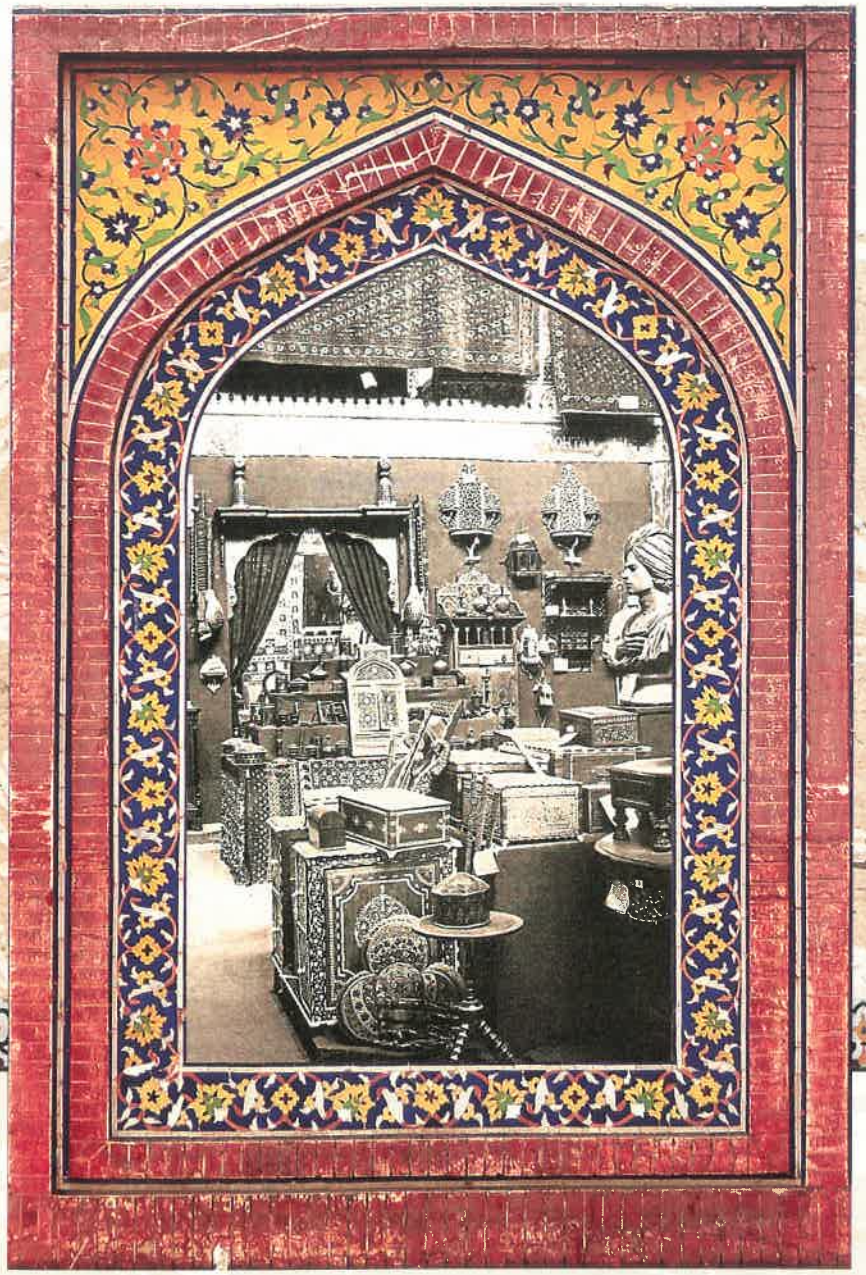
Walker while discussing about the dress of the people of district Lahore, writes that 'The locally made cloths known as khaddar, painsi, dhotar, etc. are not used in men's dress, but form the material which is worked up into embroidered phulkaris for married girls' wear"[24]. Among ladies dress of the city of Lahore he also speaks about one item called bhochhan or chaddar[25] which most Punjabi writers agree to identify as a kind of phulkari. Waris Shah counts among the items of dress of Heer as chhope, bhochhan and phulkari whereas Hafiz Barkhurdar, author of Mirza Sahiban clearly calls bhochhan kadhwan or embroidered chaddar which can not be any other item but a phulkari.



Specimen of block printing on cloth from Lahore, 19th century (Courtesy: Lahore Museum).

Endnotes

1. This was later on destined to house, though temporarily, the Central Museum, Lahore for pretty 30 long years. After a period of more than hundred years, this building has been renovated to house the Lahore City Heritage Museum.
2. Baden H. Powell, Hand-book of the Manufactures and Arts of the Punjab (Lahore, 1872.
3. Majid Shaikh, Lahore – Tales without End, Lahore, 2008, 333.
4. Majid Shaikh, Lahore. 2008, Outer Jacket.
5. Walker, Lahore District, 1893-94, 15-20.
6. Anony. Namaste Nepal: Handicrafts. New Delhi, 1994.
7. Farrukh Nigar Aziz, "Art and Craft", Star, Lahore Number, Karachi, August 1982.
8. For textile industry in Lahore see: S. P. Sangar, "The Punjab Textiles in the Seventeenth Century". In: The Proceedings of the Punjab Historical Conference, March 8-10, 1970 as reprinted in: Punjab Revisited. Compiled by Ahmad Saleem, Gautam Publishers, Lahore, 1995, 274-279.
9. For further details on this subject read Chapter VIII below.
10. *Mamola* is the name of a small local bird.
11. S. M. Latif, Lahore – History, Architectral Reamins and Antiquities. Lahore, 1892, Reprinted by Sang-e-Meel, Lahore, 1994, 266.
12. S. M. Latif, Lahore. 1994, 267.
13. Information for this section has been very kindly supplied by my old friend Rao Mahmud Ilahi on phone from Karachi on 23-01-2009.
14. Saifur Rahman Dar, " Imam Bakhsk Musawwar Lahori: Discovery of a 19th century Artists of Lahore", Journal of Research Society of Pakistan, Vol. XXX, No. 3, June 1993
15. Blochman, Ain-i-Akbari by Abul Fazal, Ain 32. Also see, Sabah ud Din Abdul Rahman, Hindustan kai Muslman Hukmranun kai Ehd kai Tamadani Jalwai, Azam Garh, 1963, 260-262.
16. S. P. Sangar, "The Punjab Textiles in the Seventeenth Century". In: Punjab Revisited. 1995, 276.
17. S. P. Sangar, "The Punjab Textiles in the Seventeenth Century". In: Punjab Revisited. 1995, 276. Cf: English Factories in India, 1637-1641, 135.
18. Kinds of silk or linen fabric especially thin glossy silk of plain texture
19. Thevnot, Indian Travels, 85 as referred to in S. P. Sangar, "The Punjab Textiles in the Seventeenth Century". In: Punjab Revisited. 1995, 276.
20. Palsaert, Jahangir's India, 3 as referred to in: S. P. Sangar, "The Punjab Textiles in the Seventeenth Century". In: Punjab Revisited, 1995, 277.
21. S. P. Sangar, "The Punjab Textiles in the Seventeenth Century". In: Punjab Revisited, 1995, 278.
22. S. P. Sangar, "The Punjab Textiles in the Seventeenth Century". In: Punjab, 1995, 278.
23. Sabah ud Din Abd ur Rahman, Azam Garh, 1963, 272.
24. G.C. Walker, Gazetteer of the Lahore District, Revised Edition, 1893-94, Reprinted Lahore 2006, 67.
25. G .C. Walker, Gazetteer of the Lahore District, Lahore 2006, 67.



CRAFTS OF LAHORE IN THE SECOND HALF OF THE 19TH CENTURY

CHAPTER VII

CRAFTS OF LAHORE IN THE SECOND HALF OF THE 19TH CENTURY



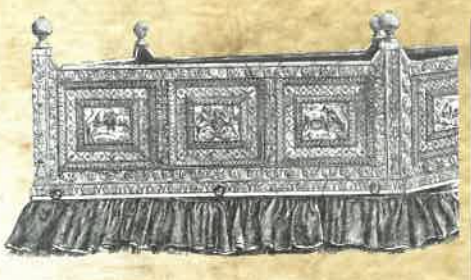
Portrait of John Lockwood Kipling by Sher Muhammad of Mayo School of Art. (Raj, Lahore and Bhai Ram Singh).

History of crafts of Lahore is complex and complicated one. Some of the crafts are indigenous while others are implanted and imported from outside. Jewellery and ivory carvings reveal cosmopolitan influences whereas there is a lot in embroidery that belongs to different regions of the Punjab; some even betray strong seal of Muslim culture. At times the two sources represent entirely different repositories of motifs and aesthetics.

The crafts have passed through various phases of history of the city rising in prosperity and falling during adversary. Mughal period of the city is the golden period for its crafts. During Akbar's period, in particular, many artisans were invited from other regions and countries and made to settle here. Many *karkhanas* and craft-centers were established here. As birds of a feather flock together, the groups of artisans and craftsmen belonging to one profession, preferred to live in selected localities which, later on, were named after them. In the Walled City and outside too, there were streets, bazaars and mohallas named after specific professions. Some such localities still retain these names such as: *Kucha Musawwaran, Kucha Kamangaran, Kucha Patrangan, Kucha Patolian, Kucha Rangrezan, Suha Bazaar, Sutar Mandi, Chuna Mandi, Nakhas Mandi, Moti Bazaar, Mochi Bazaar, Dabbi Bazaar, Texali Bazaar, Kasera Bazaar, Baithak Katiban, Dhobi Mandi, Chamra Mandi., etc.*

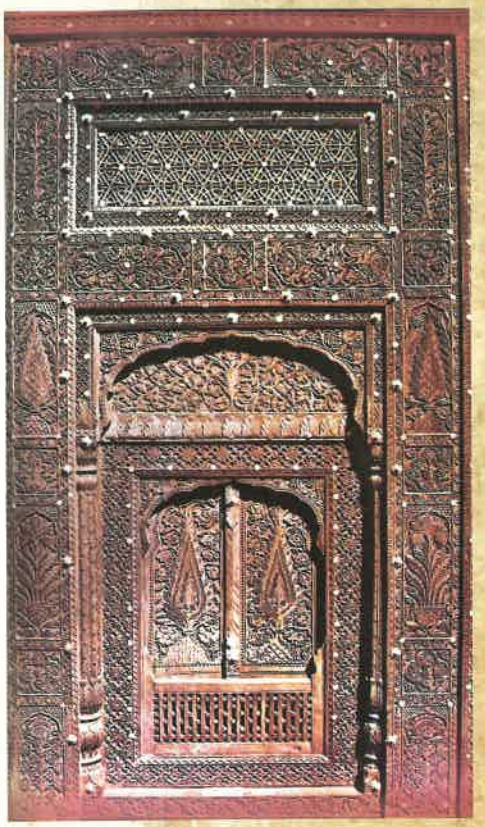
With Mughals also departed the glorious period of crafts of Lahore. Due to political as well as economic instability, architectural activities received a great set back and with this the crafts connected with building activities reached the lowest level of demand and popularity. The status of minor crafts did not fare better. Demand for Kashmir shawls, carpets and other varieties of embroideries did not seem to suffer much but the taste of the ruling class and elites definitely suffered a lot with the results that when the British occupied Punjab, nothing pertaining to the crafts of this region, particularly in the city of Lahore, meet their eyes. A cursory perusal of the reports prepared by Lockwood Kipling, the first Principal of the Mayo School

of Art, at Lahore, shows how despairingly the ruling class looked at the crafts of this great city. By the time, the British were in full contact of the situation and machine had gradually started replacing manual labour in many cases, the local craftsmen and artisans were fast loosing self-respect for their professions and products. The artisans were becoming imitative rather than creative. Introduction of European handicrafts and moods of decoration drastically reduced the demand of local made crafts. But British Government's early steps to open up a School of Art in Lahore, holding the first Punjab Exhibition and publications of catalogues of industrial products came as a timely reminder for art connoisseurs, artists and artisans to revive their interest in local workmanship and rebuild the confidence of our craftsmen and artisans.



Ivory carving drawn by staff members of Mayo School of Art in 1885 (Chronicles of Mayo School of Art).

Some British historians (Elphinston, in his History of India, for example) speak high of cotton cloth, silk manufactures, gold and silver brocade (cloth with raised pattern) then being produced in this region and brilliance and permanence of their dyes. They lamented for the lack of people's taste for gorgeous ornaments, for their simple portable tools of gold and iron smiths as well as of carpenter. Writing particularly about Lahore, Lockwood Kipling, laments the loss of quality in enamel work, reduced number of work as in making decorated armory, loss of work in gold and silver embroidery and the related wiredrawing (*tar-kashi / seem-bafi*), glass bangles, etc. He rightly observed that production of costly crafts depended largely on the increasing prosperity of people and presence of court than on the luxuries of a limited class. Disappearance of courts of the Mughals and Sikhs, naturally, had an adverse affect on the prosperity of these crafts. Thus Kipling talks about the existing and working of one, two or three workmen in crafts like *tilla* or gold thread work, two or three silversmiths. But still we get a fair idea as to how different guilds and crafts were organized in this city.



Richly carved door from Bhera Exhibited in Calcutta International Exhibition, 18 83-84.

After the Sikhs, the city of Lahore started a totally different life style. The coming of the British affected every field of life. Particularly, the economy of the people was transformed. But the first about half a century was a period of transition when old and new lived side by side. How this change affected crafts of this city? We get a fair idea of it through the eyes of native genius like S.M. Latif. His account is summarized here below[1]:

In matters of pursuits of arts and crafts (or industry) new approaches and methods walked hands in gloves with old techniques and tradition for a pretty long time.



Hindu Brass Vessel from Pindadan Khan drawn in 1884 by Ram Singh of Mayo School of Art, Lahore (Chronicles of Mayo School of Art).



Aftaba Copper Turned, Peshawar displayed in Calcutta International Exhibition, 1883-84 (Courtesy: Chronicles of Mayo School of Art).



Aftabas and Chilchmchis, chased and turned copper in Peshawar (Chronicles of Mayo School of Art).

Whereas the newly established Mayo School of Art and Railways Workshop were now there to a prepare new class of artists and artisans, the old classes of brass utensil-makers and goldsmiths continued to work with their antique and rough tools, leather bellows and blowpipes. Whereas the rich and affluent society adopted European fashioned furniture in the bedrooms and drawing rooms, the common men continued to receive his guests on carpets or cotton spreads on floor or charpoys and *murrhas*. This change was there in whole of the Punjab but, here below, we will discuss, *albeit* briefly, a few crafts peculiar to the city of Lahore towards the end of the 19th Century.

Glass bangles were still in demand as of old days, but these have lost their old brilliance. Kerosene oil with glass chimneys and tallow candles were started being manufactured but old style *Shamadans* and thousand-year old earthen ware *chiraghs* or terracotta lamps still continued side by side. The later have continued to be manufactured even till today, though now there use is limited for special ceremonies and religious festivals.

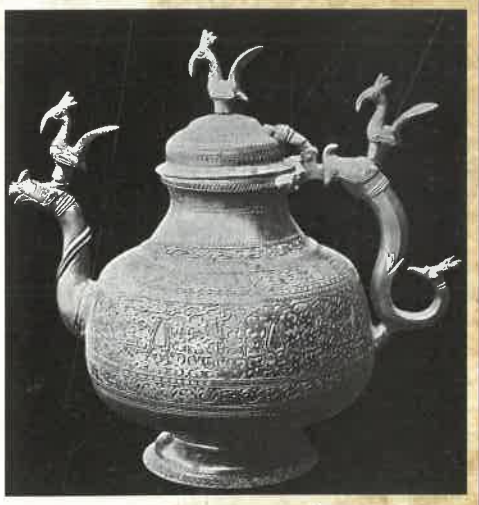
The art of letterpress printing improved the book preparation and posed a threat to the calligraphers. However, oriental binding still ruled supreme. The leather work for making saddles and shoes, decidedly responded well to the western technologies and both the crafts particularly, the native shoes called *khussa* with gold and silver threads made in Lahore were considered superior to those made anywhere else.



Metal-bound Leather Huqqas from Kasur and Hisar (Chronicles of Mayo School of Art).

WEAVING COTTON AND SILK

Cotton-printing or block printing done by raised wooden blocks was still popular in Lahore. The wooden blocks were cut in hard dark-colored wood and designs comprised geometrical motifs together with forms of men and women, animals and birds and the popular pigments were black, chocolate, and soft green especially for cotton cloths meant for decorating walls or floor carpeting. S.M. Latif makes a special reference to "a peculiar mode of printing muslins" as carried out in Lahore by stamping them in regular pattern in pale yellow of the 'old gold' type. Prices of muslins thus decorated were used for ladies dresses[2]. Cotton weaving on the whole was confined to producing only *khaddar* and *khes,* but trade in silk manufactures was relatively large and prosperous. Silk products in special demand in Lahore were the Lahore-made '*daryai*' - a silk fabric of narrow width and *gulbadan* - a thinner sort of striped fabric of great width for use of male and female trousers, were still in high favour with the Sardar class and upper classes of the *zenana*. A silk piece with a luster of two colours, used by ladies was called *dhup chhaon*.



A Hindu lota from Pind Dadan Khan. Chased and turned copper (Chronicles of Mayo School of Art).

There are numerous special articles made of silk which are collectively called *patola*. There was, a special locality named Bazaar Patolian. A '*patoli*' (craftsman) takes a handful of silk threads of different colours and turn them into ornamental tassels *(phuman)* with the help of additional use of gold and silver thread and a variety of beads. Tassels made in this way were and are still used for making strips, drawers, girdles for dresses, curtains and bed-cords, silk fringes, edging, braids. Patolis were used even for certain trapping of horses' threads or cords for certain gold and silver ornaments and charms or *taweez* and even for making *chowries or flywisks* of yore days. Tails of ladies hair called *parandas* were often decorated with these colorful *patolis* as were also the gold or silver buttons for cloaks and *kurtas*, etc.



Interior of the Punjab Court, Calcutta International Exhibition 1883-84 (Chronicles of Mayo School of Art).

Lahore, towards the close of the 19th Century was still renowned for the craft of



Ivory and horn Carving. Writing Case, Vizagapatam. Drawn by Alauddin of Mayo School of Art in 1885 (Chronicles of Mayo School of Art). VII-328

tar-kashi or *seem-bafi*, i.e. making of gold and silver wire for embroidery and the art of gold beaters i.e. the experts of preparing thin silver or gold sheets used for different decoration as well as for medicinal purpose, as well as for decorating certain sweets. The *tarkashi* work of Lahore, as well as gilding or *kandla-kashi* of this city was considered better than the one made in Delhi. Dabbi Bazaar, near Rang Mahal was still famous for *kundi-garan* or 'seal-engravers'. The work was still being carried out with much neatness but not as good as in Kashmir and Delhi. However, gold smith's work had deteriorated a lot and had nothing specific Lahori characteristics in it. Similarly, most of the good quality brass and copper wire was being imported from Delhi, Lucknow, etc and the famous Kasera Bazaar had turned into a sale point for imported ware. Certain other metal crafts were still being practiced in Lahore but only as a final glow of a dying candle. One such craft was cutlery work - knives, scissors, tweezers, sword blades, daggers of embossed steel, etc. The most beautiful art of metal-craft for which Lahore was once renowned was *koftgari* or damascening i.e. the art of "inlaying in gold, and occasionally silver, on steel or iron". After Kashmir, Lahore was once considered the best center of *koftgari*. During the periods of Muslim and Sikh rule, Lahore used to damascene their armours with *koftgari* of weapons of war. But now this craft was on the wane in Lahore. However, this city was still a good market of articles decorated with this expensive technique prepared in some centers of Sialkot (Kotli Lahoran for example) and Gujrat. Similarly, another metal craft called Minakari or enameling on metal had then its best centers at Multan and Bahawalpur whereas in Lahore only black enamel was being practiced. This is why when 1974, an enameled gold and silver door was required to be fixed at the main entrance of the Mausoleum of Data Darbar in Lahore, the door was designed in Lahore but it was manufactured in Isfahan, Iran.

S. M. Latif has not mentioned the craft of *asturlab-sazi* for which Lahore was once one of the best centers in the Islamic world. An instrument with a stamp *asturlab-Lahori* was a guarantee for its precision and beauty. The last one made in Lahore (now in Lahore Museum) was made in 1841. It was designed by a Hindu scientist and manufactured by a Muslim craftsman (see Chapter VIII: Asturlab-Sazi in Lahore). It appears that by the time S. M. Latif wrote his book in early 1890's, all vestiges of this craft have already vanished from this city.

Besides, there was a renaissance of old Lahore's glorious tradition in carpentry at the

hands of students and teachers at the Mayo School of Art. S. M. Latif laments about the deterioration of the ceramic industry of Lahore: "There is nothing peculiar to be noted in connection with pottery, except glazed earthen *chilams,* drinking bowls and large earthen jars (*matkas*), which are both good and in large demand"[3]. By this time Lahore Central Jail had also started manufacturing certain articles of public utility. But the only items that can be considered as craft included Turkish carpets; *durries* (cotton carpets); *shatranji* or large carpets, etc.



Lacquered Spinning Wheel (charkha) from Chunian displayed in Calcutta International Exhibition, 1883084 (Chronicles of Mayo School of Art).

Santosh Kumar, a famous Indian journalists and an old resident of Lahore, while writing in 1980's, wrote that a Lahori is a born Kite-flyer[4]. He is right. S.M. Latif writing almost 100 years earlier than Santosh Kumar, also mentions this craze of Lahore[5] but he does not talk about the craft of Kite-making and *dore*-making or the status of this craft in his time. However, he informs us that spinning humming tops (*lato*), shooting small marbles and flying kites were the favorite amusements among the young ones of Lahore. He also talks about wrestling as a favourite amusement with the young Lahoris but he does not tell us how the' *gurz*, the club of Greek god Hercules was made. It was the desire of every wrestler to win a *gurz* in an actual wrestling match or *dangal* by defeating his opponent. Lahore has produced some world renowned wrestlers. A replica of the Club belonging to Rustam-i-Zaman Gama Pehlwan, can be seen in the Sports Museum, Olympic House, Lahore. A *gurz* was a huge article to be made by a silversmith and making a fine gurz was always a test of his capability – then as now.

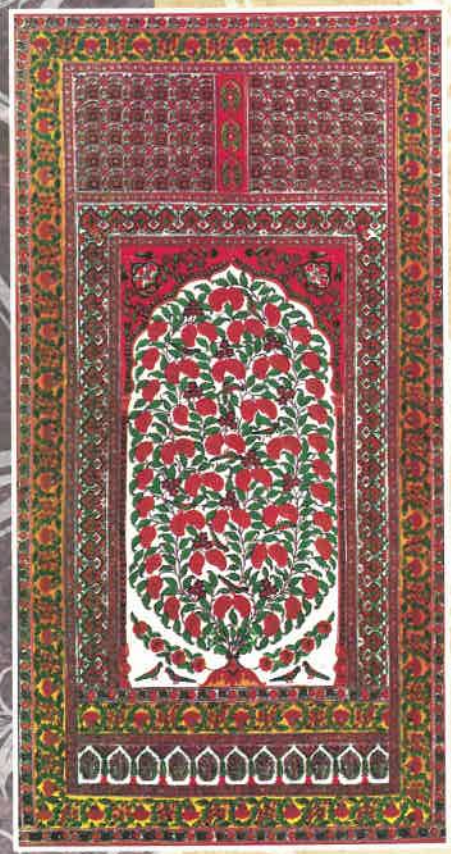


Blue Multan Pottery prepared by the staff members of Mayo School of Art in 1886) (Chronicles of Mayo School of Art).

Among minor crafts of Lahore of the 19th Century, there is a mention of toys of earthenware and wood as common playthings for young children, "but they are rude and not as handsome or ingenious as those imported from Europe or so pretty as those made in Lucknow or Delhi"[6]. But the arts schools, started by the British Government, including one in Lahore, had started teaching local students how to make lifelike model toys in clay and terracotta, both of human beings, animals, birds and even fruits and vegetables. Lahore Museum has a large section of such 'toys' made in second half of the 19th Century and first quarter of the 20th Century. Like terracotta and wooden toys, girls of Lahore were always engaged in making dolls (*gurya*) which were then, not possessing blue eyes, waxy skin and wooly hair, like those of French and English make[7]. S.M. Latif, links the origin of doll-making in Lahore with ancient tradition of puppet-making or *putli-sazi* one of the most ancient crafts of this region which were

made to dramatize certain characters in local drama (*notanki)* played in *Putlighar* since most ancient times down to the time of beginning of film industry in the 20th Century. Fortunately, now Lahore has its Puppetry Museum, the ever first in Pakistan.

In some contemporary accounts we also find a mention of another important craft of Lahore - the *tazia*-making with some peculiarities attached to it which it would be in vain to seek in the larger cities of Delhi and Lucknow. The *tazias* of Lahore are noted for their beauty and elegance. They are made of wood, covered with glasses of different colours and other decorations, or of the bark of bamboos, covered on the outside with colored or painted paper. They are divided into several storeys, but not ordinarily more than three storeys high. The Moharram was observed during the time of the Sikhs also and until lately a *tazia* of the time of Maharaja Sher Singh was exhibited each year. Costly *tazias*, it should be noted, are preserved from year to year; but ordinary ones are broken and buried in the ground, called *'Karbala'*, on the bank of the old Ravi"[8]. These *tazias* were made by common people, each being called after the name of the class to which it belongs; such as the Tazia of Daryai Baffs (Tazia of Daryaee Weavers'), Mochis', Dyers', Butchers' etc[9]. The Muharram mourning is still being observed in Lahore with same old zeal and *taazias* are still being made in full earnest and beauty[10].



Block printed Wall hanging from Punjab (possibly Lahore) exhibited in Calcutta International Exhibition, 1883-84 (Chronicles of Mayo School of Art).

DUSEHRA FIGURE OF RAVANA

S. M. Latif (1892) also refers to the manufacturing of colossal effigies of Ravana which were brought to the Parade Ground, now-a-day called Minar-i-Pakistan, during Dusehra festival and finally burnt publicly.

OTHER CRAFTS

Kanahya Lal, writing in 1884 informs us that still there were good artisans and craftsmen in Lahore[11]. They were doing good work. The artisans who were making guns, swords and canons, according to local needs and standard were now producing the same objects, with such a precision that even British are forced to appreciate them. Mian Pir Bakhsh was a renowned koftgar of this time. Same is the case with blacksmiths and carpenters who are now doing standard work for railways under the supervision of their foreign seniors. He bestows his great appreciation on local goldsmiths who,

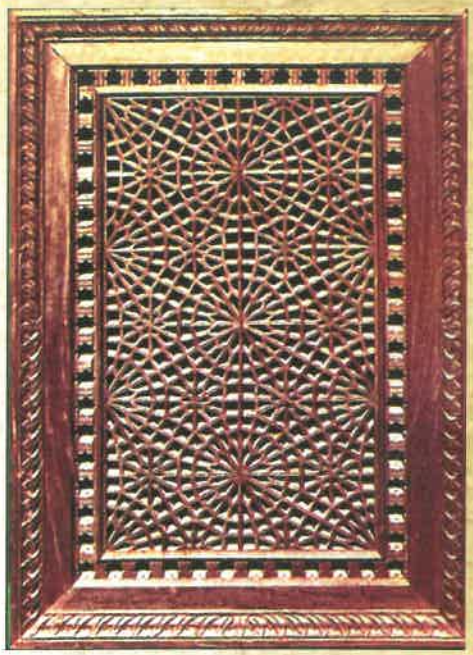
according to him, were then producing high quality work in Lahore. The Lahorites bookbinders have achieved a high proficiency in western style bookbinding with such a remarkable high standard that had made the British wonder struck. Hussain Khan and his pupil Abdullah, Mirza Wazir Baig and Hasanuddin were the best bookbinders.

John Dunlop, who took part in the famous Multan Siege of 1849, against Diwan Moolraj, has recorded that all articles of military use by the sikh army of Moolraj, including arms, muskets and bayonets were manufactured in Lahore[12].

Mian Imam Bux, was considered the best painter, especially as a portrait painter. The other artists have, by and large shifted to the craft of naqashi - fresco-painting, which art was then progressing. But the best of all crafts of Lahore was making of desi-shoes called *khussa* finished with exquisite details wrought in gold and silver thread. These were quite expensive.

Among weavers' craft; beside white cloth a lot of silk cloth, two types of cloth namely *daryai* and *gulbadan*, were still popular, but now were being supplanted by *susi* from Bukhara. *Shawl-bafi* was still being carried out but only by Kashmiri families. The craft, however, was not flourishing. Kanahya Lal also speaks about *zardozi* work which was quite popular since Sikh times, but *dori*-making was not so popular. But now the situation was reversed. Instead of gold thread, now silk-dori was commonly being used on silken *choghas*, coats, pants and caps. He also speaks about Ilaqa Bundi, which Latif has named as Patoli-work, but in Kanahya Lal's time this work was mainly confined to making of '*azar'bands*' i.e. 'pyjama-strings' which were in great demand.

Among renowned calligraphers of Lahore, he mentions the names and works of Mian Pir Bakhsh who was basically a well known Koftgar, Maulvi Fazal Din Sahaf, Khalifa Buggu, Maulvi Ghulam Yaseen, Mirza Imam Verdi Kabuli, Mian Said Ahmad Eminabadi, Mauliv Faqir Muhammad, Ghulam Muhammad, Pir Bukhsh, Pandit Daya Ram, Qazi Shamsuddin and Chiragh Ali



Panel of geometric tracery called pinjra in shisham wood carved in Chiniot.

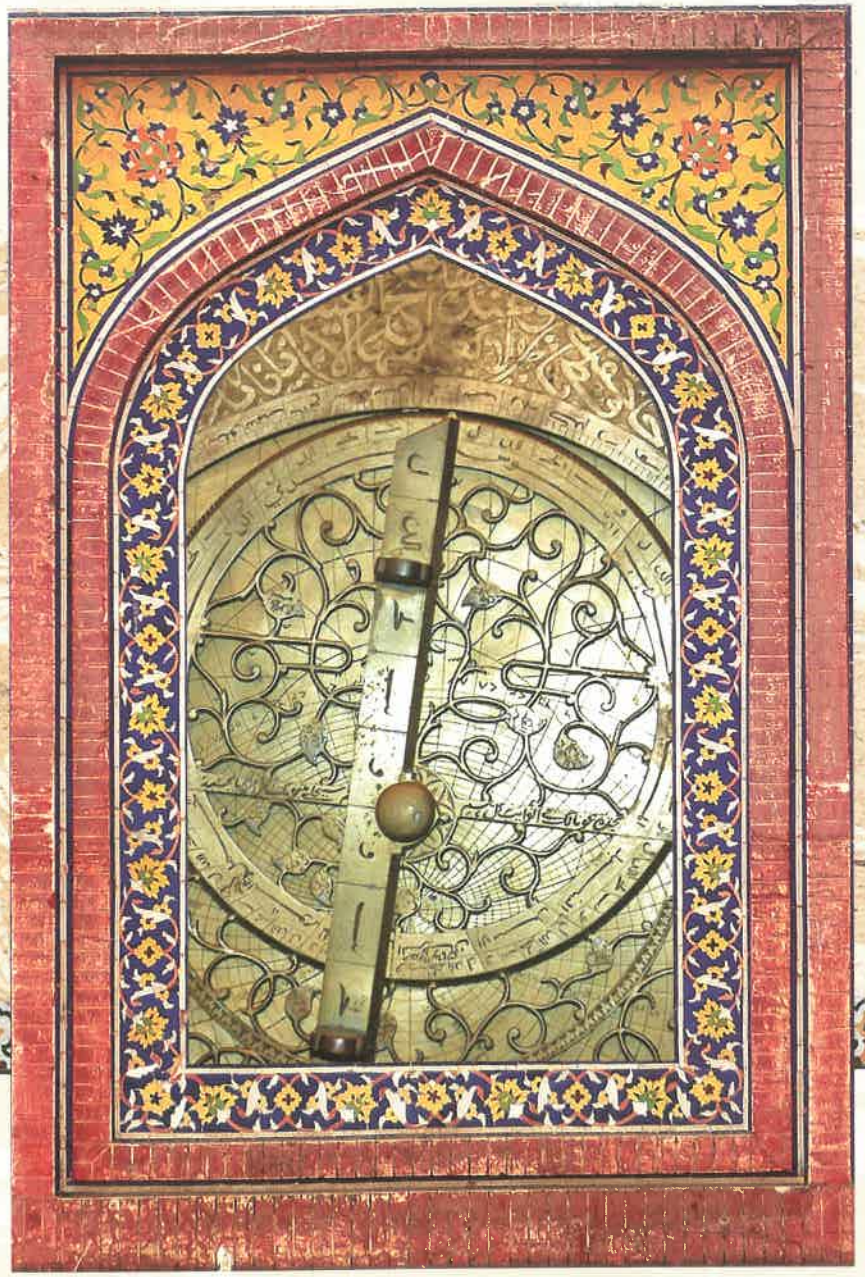


Lacquered bed-legs from Jhang, Hushiarpur, Kapurthalla and Pakpattan. (Both exhibited in Calcutta International Exhibition, 1883-84, Chronicles of Mayo School of Art).

Endnotes

1. S. M. Latif, Lahore. Lahore, 1892, second edition 1994, 260-266. Also see G.C. Walker, Gazetteer of Lahore District, Reprint 2006, 184-192; Naeem Ullah Malik, Lahore Gazetteer (Urdu), Lahore 2008, 123-129. And Nazir Ahmad Chaudhry, Glimpses of a Glorious Heritage, Lahore 1998, 475-488.

2. S. M. Latif, Lahore, 1994, 261.
3. S. M. Latif, Lahore, 1994, 262.
4. Santosh Kumar, Lahore Nama. Delhi, 2002, Reprinted in Lahore, 2004, 117.
5. S. M. Latif, Lahore, 1994, 265.
6. S. M. Latif, Lahore, 1994, 266.
7. S. M. Latif, Lahore, 1994, 266.
8. S. M. Latif, Lahore, 1994, 271 with a figure of a Taazia.
9. S. M. Latif, Lahore, Second Edition, 1994, 271.
10. Samina Qureshi, Lahore – The City Within. Concept Media Singapore, 1988, 274-279.
11. Kanahya Lal, Tarikh-e-Lahore, 1884, Reprint Lahore, 1977, 70-73.
12. John Dunlop, Mooltan, during an after the Siege. London 1849, Reprinted by Beacon Books, Multan. 2002, with Urdu translation by Zubair Shafi Ghauri, 10 (English) and 17 (Urdu).



Asturlab Sazi – An Extinct Craft of Lahore

CHAPTER VIII

ASTURLAB SAZI – AN EXTINCT CRAFT OF LAHORE

"The work of Ziaud Din Muhammad, son of Qayim Muhammad, son of Mulla Isa, son of Shaikh Allah Dad Asturlabi Humayuni Lahori (the Royal Astrolabe-maker of Lahore), dated 1059AH/1649AD".
(Inscription on an astrolabe in the Nadva-tul-Ulama Library, Lucknow).

The Islamic character of Lahore is generally determined by its historical monuments, gardens, and magnificent mosques. However, very little has been recorded about the city's mathematicians, astronomers and the makers of medieval astronomical instruments. The reason for this neglect is that most of their works have been lost to posterity or have been shifted to the archives and science museums of Europe and America. Whatever little is left in public or private collections within the country is relegated to the status of curiosity on account lack of understanding of their intrinsic values.

History of Lahore has many facets. One of these is Lahore's contribution in the field of science, art and craft during its history particularly of the Muslim Period. During Mughal period, in particular, Lahore was a renowned center of miniature and fresco paintings, art of book making and book binding as well as calligraphy, enameled mosaics, glazed tiles, etc. It was also an important centre of carpet weaving, bow-making, damascening of swords and astrolabe-making. It is with this last facet of Lahore's activities that we are concerned here.

What is an astrolabe? *Asturlab* or astrolabe is a scientific instrument, usually made of brass or bronze, designed to measure the altitudes of celestial bodies and to determine all kinds of astronomical and topographical relations. Actually, an astrolabe is a two dimensional model of the sky. Some of its chief uses have been to solve problems of spherical astronomy, to determine time of day or night or of prayers, to fix the direction of *qibla*, to solve simple problems of survey i.e. depths of wells, height of



Astrolabe made by Muhammad Muquim Lahori, son of Isa, son of Allah Dad Asturlabi Humayuni Lahori, Size 16 cm diameter showing Facies (Wajh), with Spider (Ankabut). (Lahore Museum Collection No. M-441).

a building, width of a river, longitudes of various planets, etc. It is an instrument more for celestial rather than for terrestrial measurements. On account of its design and enrichment of its embellishment, it is often regarded as an extension of scientific theory of art history.

The Muslims excelled in this science after having learnt it from the Greeks and passed it on unbiased to the posterity. Originally, the scientists who were using astrolabes used to design and fabricate them but, gradually, the two processes were bifurcated from each other – the design was done by the scientists whereas fabrication was left to the artisans - usually a blacksmith of extraordinary skill. This system worked well till the middle of the 19th century. A well-known example of the 19th century Iranian astrolabe was designed by the famous scientists Abd al A'imma but the instrument was fabricated by Khalil Muhammad. Similarly, three different persons were involved to prepare a heavy astrolabe now in Lahore Museum (No. MM - 1649). It was requisitioned by Maulvi Ghulam Muhammad Khan Allami, designed by Lala Sahu Mal and fabricated by master craftsman (Ustad) Pir Bakhsh - all residents of Lahore. It was manufactured in 1841 AD/1897 Samvat/1257 Hijra. Further, it was designed by Lala Sahu Mal at the *farmaish* (request) of one Mubarak Ali Khan, again a resident of *darul riasat Lahore* - the capital city of Lahore[1]

Middle of the 19th century marks the end of this craft in Lahore. We do not know as to how, why and when astrolabe-making was started in Lahore? But, we know that this city pioneered this craft for more than three hundred years. Although, it's early history in this city is shrouded in mystery, but it was certainly one of the most celebrated centers of supply of this scientific instrument to the whole of the Muslim world. It is heartening to learn that 54% of the astrolabes in Gunther's exhaustive list[2] were made in Lahore. Gunther's list of twenty-six Indian (excluding Hindu) astrolabes, include fourteen astrolabes that were made in the city of Lahore. He also brings to light a large number of members of a single family hailing from this very city. J.D. North, while referring to a generation of family of astrolabe-makers in a single center could find only the city of Lahore to suit his argument which reads: "The family might all, for example have worked at a centre such as Lahore, and thus perhaps have had connection with the Mogul Court", "wrote North"[3]. The real credit, however, for bringing to light a big number of astrolabes made by the last scion of this family goes to Allama Sayyid

Sulayman Nadvi. Besides, he also brought to light the name of three other astrolabe-makers – all belonging to the same family, all hailing from the city of Lahore and all claiming the sobriquet *(laqb)* of *"Asturlabi Humayuni Lahori"*[4]. They are: Sheikh Allah Dad, his son Mulla 'Isa, grandson Qayim Mohammed and the grand grandson Ziaud Din Mohammed. We know at least four astrolabes made by Allah Dad, Muhammad Muquim, son of Isa, son of Allah Dad. Another member of this family is Ziaud Din Muhammad Asturlabi Humayuni Lahori, who was a brother of Qayim Mohammad.



Astrolabe designed by Lala Sahu Mal Lahori and manufactured by Ustad Pir Bakhsh Lahori in 1841. Size 30.50 x 23.50 cm excluding chain. (Lahore Museum Collection No. M.1649).

What does the sobriquet *Asturlabi Humayuni Lahori* stands for? Gunther has translated it as "Royal Astronomer". Sayyid Sulayman Nadvi, on the other hand, has suggested that the family adopted this sobriquet because they manufactured their astrolabes after a model approved by the Emperor Humayun. But it is strange that the only '*asturlab*' which carries the name of Allah Dad – the founder of the family of astrolabe-makers, does not have this title. The inscription, on the earliest extant astrolabe, now in the Library of Nawab Sir Salar Jang Bahadur, Hyderabad, dated 975 AH' 1567 AD, refers to him as a master-craftsman (*Ustaz)* and an *asturlab-saz* of Lahore, but does not give him the title *Humayuni*. It is also evident from the date (1567 AD) that Allah Dad made his astrolabe during the early years of Akbar's reign and not of Humayun. But as this earliest astrolabe of Allah Dad of Lahore, was manufactured during the first decade of Akbar's reign, when he has already earned the title Ustad, he might have already established his workshop in Lahore during the reign of Humayun although by the year 1567, neither Allah Dad himself nor his son Isa was in the service of the Mughal emperor. We know one Shaikh Allah Dad Langar Khani Lahori, the founder of Mohalla Langar Khani in

Lahore, born in 924 AH / 1518 AD. He was a contemporary of Maulana Maqsud Harwai - a mechanic who manufactured astronomical instruments, astrolabes, and globes for Humayun. The family started claiming the title "*Humayuni*" as a part of their sobriquet only when they became the royal astrolabe-makers during the reign of Shah Jahan. Qayim Mohammad is the first one in the family of Allah Dad who used this title in the year 1634. I think, therefore, it is right to suggest that the word *'Humayuni'* should be regarded as to mean 'royal' and not as ' Model approved by the Emperor Humayun".

A regular royal workshop for different works of arts and crafts was established in Lahore only under Akbar. Allah Dad's workshop at Lahore was definitely well established during the early days of Akbar. And, once Allah Dad started his workshop in Lahore, his family remained in the forefront for making astrolabes for all times to come till making of this instrument became obsolete at the close of the 19th century. It was during this time that Lahore became the biggest centre of astrolabe-making. Individuals and families engaged in this profession became renowned. The stamp *asturlab Lahori* was a guarantee for its precision and aesthetic. At least the names of five linear descendants of a single family – the family of Allah Dad and of two from some other families, including one Hindu designer, are known from the actual extant specimens.

Astrolabes made in Lahore during Mughal period are now scattered in several museums of the world – including a good number in India and Pakistan. Gunther's fourteen astrolabes made by the astrolabe-makers of Lahore are reportedly in Kestner Museum, Hamburg; Ashmolean Museum, Oxford (three); Jaipur Museum, Jaipur (two); British Museum, London; State Library, Rampur; Indian Museum, Calcutta, Delhi Museum, Delhi; Hoffman Collection (two) and one from some unknown location. Besides, two astrolabes by two members of Allah Dad family from the atelier of Lahore are reported to be in the Adler Planetarium and Astronomical Museums, Chicago, U.S.A; one more is in Palais de I'Orient, Paris (?), France and still another one in the Berlin Museum, Germany. Maulana IImud Din Salik quotes several examples of astrolabes from the workshop of Lahore now found in various parts of India. The Jaipur Astrolabe of 1657, the Ashmolean Museum, Oxford astrolabe of 1658, and Jaipur Museum Arzachel astrolabe of 1680 – all recorded to

have been made by Ziaud Din, son of Qasim Muhammad, son of Mulla 'Isa, son of Shailkh Allah Dad. This gives a complete genealogy of four generations of a single family of astrolabe-makers of Lahore. The same genealogy, with the difference of one name i.e. Qayim instead of Qasim has been read on an astrolabe reported to be in the Nadva-tul-Ulama Library, Lucknow. It is dated 1059 AH/1649 AD and belongs to Shah Jahan's reign. The complete inscription reads, as translated in English, as:

> *"The work of Ziaud Din Muhammad, son of Qayim Muhammad, son of Mulla Isa, son of Shaikh Allah Dad Asturlabi Humayuni Lahori, dated 1059AH" (1649AD).*

An astrolabe made one year earlier (1058AH), now in the Library of Maulvi Yusuf of Phalwari Sharif, records the same genealogy. Between Ziaud Din and Allah Dad we know at least three more names belonging to the same family namely Mulla Isa, son of Allah Dad, (two of his astrolabes have been referred to in different publications), Mulla Qayim Muhammad, and Ziaud Din Muhammad. Beside Allah Dad of Lahore, we have extent specimens of three more individuals belonging to the same family. They are: Mulla Isa, son of Allah Dad who worked in Lahore during the reigns of Akbar and Jahangir; Qayim Muhammad son of Mulla Isa, who lived during the reigns of Jahangir and Shah Jahan; Qasim Muhammad, Muhammad Muquim and Muhammad (same as Kia Muhammad) - all four sons of Mulla Isa bin Allah Dad. Muhammad or Kia Muhammad was father of another renowned astrolabe-maker of Lahore named Ziaud Din as known from a globe dated 1658. There are others who believe that Mulla Isa of Lahore had only two sons – Muhammad Muquim and Qayim Muhammad – both astrolabe-makers, both having royal title Humayuni and both residents of Lahore. Two of the astrolabes made by Muhammad Muquim Lahori are present in Pakistan. One astrolabe dated 1640 AD is in Lahore Museum and the other dated in 1637 is in the collection of National Museum of Pakistan, Karachi. A third of his astrolabe dated 1643 listed by Gunther and a fourth one in Spitzer Collection of British Museum, London dated 1659-60.

As compared to Muhammad Muquim, the recorded extent specimens of his brother Qayim Muhammad are less numerous. He was maker both of astrolabes and globes. In the early period of his career he did not bother about claiming his residence at Lahore.



Different parts of an unfinished copy of some old astrolabe – ankbaut. (rete or spider), wajh (facies) side of the umm (mater), safain (sing. Safiha) (climates) that were being prepared by Hafiz Abdul Majid, a master craftsman of metal crafts of Kot Abdul Malik at the time of taking their photographs in December 2008. He is the only craftsman of Lahore who is capable of making (faking) this scientific instrument with precision.

Only in 1047AH/1624AD he proudly called himself a Lahori. He also worked during the reigns of Jahangir and Shah Jahan.

On two astrolabes, the name of Ziaud Din Muhammad, son of Qasim Muhammad, son of Hafiz Isa can be read. The inscription on a globe or sphere, as translated in English, reads:

Ziaud Muhammad ibn-i-Mulla Qasim Muhammad, ibn-i-Hafiz Isa, ibn-i-Shaikh Allah Dad, Humayuni, san 1087.

As regards the two names Qasim and Qaim, some scholars regard them as two different persons while others take them as one. But there is no confusion that all the astrolabes attributed to them came from atelier of Lahore and that these are the handicrafts of the members of the family of Allah Dad Lahori. Last of the scion of this family was Ziaud Din Muhammad who thrived during the reigns of Shah Jahan and Aurangzeb. He was the most prolific astrolabe-makers of Lahore. At least fifteen of his works are known from published works – the earliest of his extent work is a globe dated 1057 AH/1647AD whereas his last signed work dates 1087 AH/1676 AD. The

earliest of his planispheric astrolabe signed by him is dated 1058 AH/1648 AD. Four of his astrolabes – one each in Jaunpur, Rampur, Bankipur and one seen in London Exhibition of 1931, bear the same date i.e. 1074 AH/ 1663 AD. Out of fifteen of his works, four are in the form of a sphere or globe and eleven are planispheric astrolabes[5]. Several of his specimens of his workmanship are scattered all over the world, though none of them have survived in his own city Lahore. His signature on majority of his works, however, gives full genealogy of his family and his royal title i.e. "*Asturlabi Humayuni Lahori*".

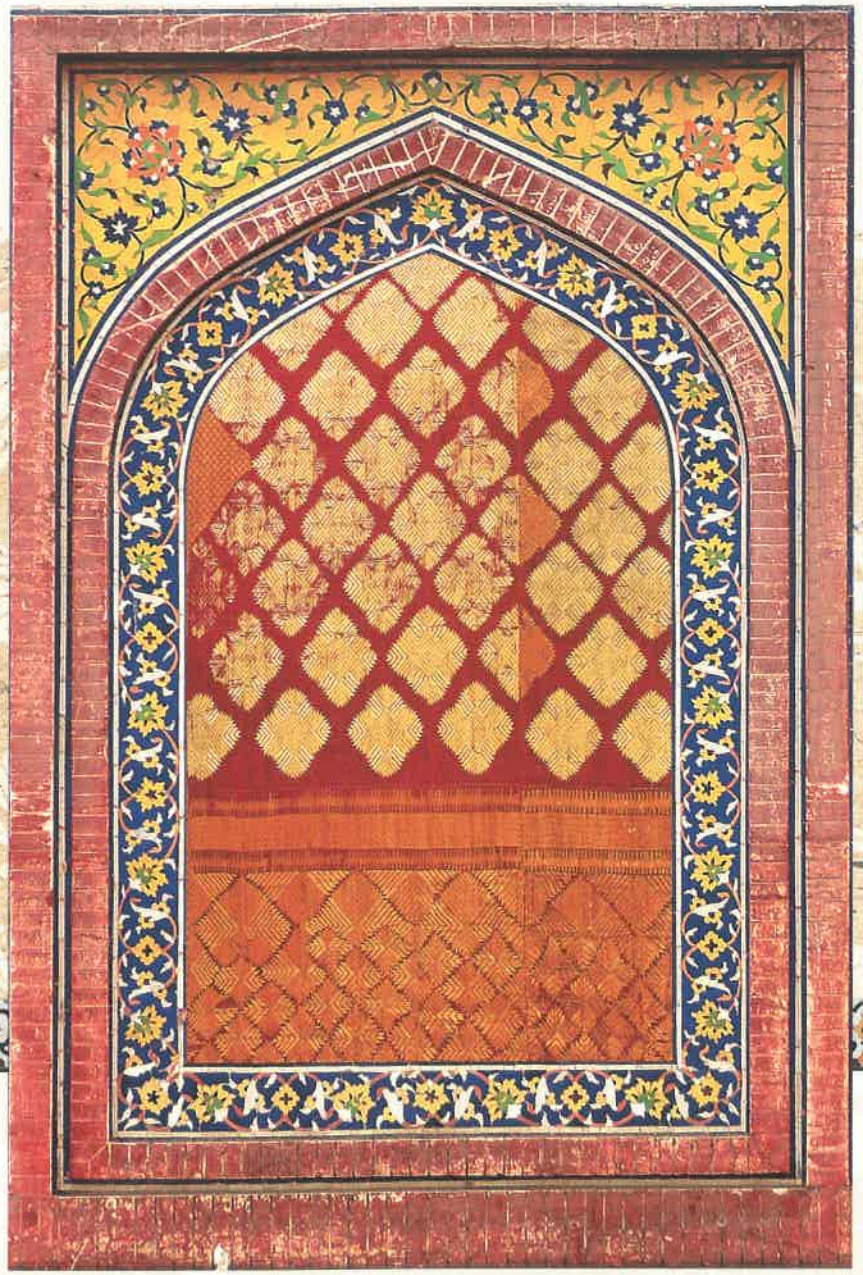
Beside the above named astrolabe-makers of Lahore who definitely belong to one family of Allah Dad Lahori, we have a few other names of astrolabe-makers of Lahore. An example dated in 1092 AH/1681, now in Indian Museum, Calcutta, has been made by one Jamalud Din Lahori. We do not know whether or not Jamalud Din was related to his contemporary Ziaud Din Lahori and hence to Allah Dad family of Lahore.

The tradition of *asturlab-sazi* in the family of Allah Dad seems to have ended with Ziaud Din and / or Jamalud Din Lahori. But this was certainly not the end of asturlab-sazi in Lahore itself. Gunther has located two undated astrolabes – one of small and other of medium size, in the Hoffman Collection which he assigns, on stylistic grounds, to the atelier of Lahore. But even we ignore this, we have recently come across another irrefutable evidence to show that this artistic and scientific craft continued in the city of Lahore till as late as the middle of the 19th century by two families of Lahore – one Muslim and another Hindu. In 1986, Lahore Museum acquired a large size astrolabe complete in all respects (Lahore Museum Number MM-1649) – from *'ilaqa* (brass chain) down to *safaih* (spare discs), seven kilograms in weight, 23.5 centimeters in diameter with a total length of 63 cm when measured with *armilla reflexa (kursi), armilla rotunda (halqa)* and the total length of the brass chain. The thickness is of two cm. According to the information contained in an inscription on the body of the astrolabe, this instrument was designed in the capital city of Lahore by one Lala Sahu Mal Lahori at the desire of Maulvi Ghulam Muhammad Khan Allami and fabricated by master craftsman (*Ustad*) Pir Bakhsh Lahori in the year 1841AD/1257 AH/ 1897 Bikrami. It is difficult to relate this Ustad Pir Bakhsh Lahori with the family of Allah Dad Lahori or any one of his descendants. In the 19th century, there were a number of

artists in Lahore with the family name "Bakhsh". They were master artisans in more than one craft. They were master wood carvers, painters, calligraphers, *naqash,* etc6. This astrolabe was probably the last one that was designed and fabricated in Lahore. it tell us for the first time that by the middle of the 19th century, if not earlier, astrolabe designing and fabrication was no more the exclusive privilege of the Muslims of this city. For the first time we have the name of a Hindu designer Lala Sahu Mal Lahori, resident of the city of Lahore. We have another planisherical astrolabe in the collection of Lahore Museum – a single disc astrolabe with an Index or *mastar* on the back .with all the suspensory parts missing. No date is inscribed. But since it mentions the Christian month-names together with *desi*-months, it was obviously made after the British had established themselves in the Punjab. The name of the astrolabe-maker is given as Jutishi Dharm Chand, who, besides being a Hindu, with all intents and purposes, was a resident of Lahore where the tradition of making astrolabes has been lingering on since the 16th century.

ASTROLAB-MAKING TODAY

Lahore was certainly a renowned center of making two types of astrolabes – kurvi (ball-shaped) and sat-hi (plain circular shaped) from the 16th century till at least the middle of the 19th century. The last astrolabe was manufactured in the city of Lahore in the year 1841[7]. After this date, for all intents and purposes, this craft appears to have become extinct. However, I was fortunate to discover at least one craftsman, named Hafiz Abdul Majid of Kot Abdul Malik, Lahore, who was still (December 2008) making astrolabes in brass. (See Majid under section: Some Master Craftsmen). But unfortunately though, he was only preparing copies of some well-known specimens from some published sources obviously on the order of some antique dealer. He claims to have produced seven such replicas of some well-known astrolabes.



PHULKARI – ALMOST AN EXTINCT CRAFT

CHAPTER IX

PHULKARI – ALMOST AN EXTINCT CRAFT

کھدر اُتے پٹ لیکیا تے ناں دھر لیا پھلکاری

"Khaddar utai pat leekia tai na'n dhar-liya Phulkari"
("I have embroidered a pattern in silk on khaddar cloth and named it Phulkari").
(Folksong)

As far as Lahore city is concerned, Phulkaris can be seen only in the collection of Lahore Museum, the newly established Punjab Museum (Punjab Institute of Language, Art and Culture) and Punjab Gallery of Arts and Crafts – all in Lahore, and possibly in a few private collections of traditional families and individuals. The younger generation of Lahore, however, is completely oblivious of the tradition of using Phulkaris by our women folks till as far back as half a century. Certainly, they have the least idea if ever the women of Lahore engaged themselves in this craft to the extent of preparing Phulkaris for their personal use. The Heritage Foundation, Lahore, a Punjab Government supported NGO did a real service of reminding the Lahorites in general and the people of the Punjab in particular, about the history, characteristics and beauty of the art of Phulkari - a Punjabi craft *par excellence*, when they organized a two-days international conference on Phulkari on 27 – 28th May, 2008.

But, still it is painful to learn that in Lahore today no one is making new and true Phulkaris. For some years in the past an NGO named Vengaar (112-A, Johar Town, Lahore), headed by three sisters, affectionately called Batool Sisters, are working hard to revive this art in Lahore, but most of the specimens displayed in the International Seminar on Phulkaris hailed from Kamra / Attock, Haripur Hazara and Swat, where this craft is still being practiced. However, Batool Sisters are doing a good work as they are trying to adopt Phulkari stitch to several modern usages instead of restricting to *chaddars* as in the past.

But, was Phulkari ever made by the women of Lahore? The evidence is not as prolific as we may have expected. First of all, we get a solitary reference in S. M. Latif's book on Lahore (1892) wherein, he mentions the presence of a collection of Phulkaris in Lahore Museum. He wrote:- *"The Phulkari is a flowered or broidered silk work on plain*

cloth, or Chaddar. It is done by women of nearly all classes and the flowers are wrought on country cotton cloth, dyed in various shades and colors, lac, red, orange, green, gold, black and yellow. There is a Phulkari work of small circular looking glasses sewn on to the texture which gives the pattern a fantastic effect. The forms or decorations consist of diapers, zigzags, herring bones and chequers. Cloth Phulkari work is mostly worn by zamindar women who employ their leisure hours in this work, applying it to their garments, drawers and bodices"[1].

Latif, however, is not specific if the women of Lahore city were making their Phulkaris. Mr. G. C Walker, on the other hand, was apparently better informed than Latif. Writing in 1893-94, he leaves us in no doubt that Phulkaris were definitely being prepared towards the end of the 19th Century by women residing in the walled city. While writing about "City life in Lahore" and "Daily Occupations" of ladies of this city, he informs us:- *"Both cotton and wool are spun, but as the European made cloth can be had more cheaply than home made, the spinning of cotton is on the decline and is being replaced by more profitable occupations, such as silk embroidery or what is generally known as Phulkari making. Sheets of home-made cotton cloth, khaddar painsi, etc; dyed with majith(a) or madder are worked in various colours, the embroidery taking the shape of flowers, creepers, etc. The silk work is sometimes studded with small pieces of glass. These Phulkaris are worn by married girls and a number of them form part of the wedding gifts by girls' parents. They also find extensive sale in the hands of Europeans who make curtains and wall hanging of them, but Phulkaris made in the city of Lahore are principally intended for home use"*[2].



A young woman covering herself with sarpallu phulkari heavily embroidered with phulkari stitch (Courtesy: Batool Sisters in Vangar).

About the ladies of Lahore, he further writes:- *"A woman must always wear a doputta or chaddar over her head or shoulders, this may be white or edged with colored cloth or it may take the form of a Phulkari, a cotton cloth of black or red ground with a flowered pattern embroidered in floss silk. They also wear a short skirt (kurti) coloured or white with a tight fitting bodice called choli over it. Above these again they might have in the winter a chop*[3] *red khaddar or a siragh which is white and embroidered at the edge".*

At another place, he talks about *bochan* which has been interpreted by Punjabi writers as another type of Phulkari Chaddar. Waris Shah, a famous Punjabi poet of 18th Century speaks about *chop*, *bochan* and *Phulkari* in one breadth.



A colorful Phulkari
(Courtesy: Mr. Salahudddin)



The word 'Phulkari' is a composite terms of two Sanskrit words 'phul' meaning flower and 'kari' or 'karva' meaning 'to do'. Hence Phulkari means cloth with flower decoration. When applied to a specific work of traditional embroidery, it stands for the ancient craft of embroidery of purely floral and geometrical design on a course khaddar cloth in floss silk. It is an old craft of Punjab. But how old is this craft? We do not know. Being made entirely of perishable material and for the reason that, by tradition, it was kept in continuous use till the fabric was completely worn out, old Phulkaris have not survived. In Lahore Museum collection of fabrics there are some Phulkaris that may be 150 years old and that is all. The word Phulkari, itself being of Sanskrit and not of Persian or Arabic origin, indicates a possibility of its being of pre-Muslim origin. A *Phulkari* always comprised three or four lengths of course cloth, each being 18 inches wide. This also speaks for its antiquity – a time when handlooms of most primitive nature were unable to weave cloth of more than 18 inches width. Similarly, almost all its motifs being of geometrical shapes again indicate its antiquity before the craftsmen were able to adopt for natural forms - floral or animal or human figures.

Phulkari, originally, was a casual wear and an item of daily use, worn and discarded after use. Half a century back the Phulkari stitch was popular only on *chaddars*, *dupattas* and *orrhnis* used by women. Preparing a Phulkari has always been a feminine pastime. Usually young maidens, assisted by their friends and mothers and grand mothers would prepare it for their trousseau. On sunny winter days, it used to be a common sight to see young girls or elderly women sitting on *peerhis* - multi-coloured seats, gossiping and embroidering their Phulkaris. Occasionally, a friend would join in and pick one end of it to make her own contribution.

A distinctive feature of Phulkari is the simplicity of its stitch or *tanka*. With a design in mind, the darning stitch was worked in reverse by counting the threads of the fabric from the back of the cloth. The correct counting of thread-lines was necessary as a single mistake could spoil the entire design. As geometry was the basis for the design, curves were almost impossible to obtain. The thread used was pure silk, dyed in various colors and was used un-spun.

Phulkari has a great deal of variety. A normal pattern usually has three widths of cloth each 18 inches wide, stitched together and then embroidered. The ceremonial

Chand Bagh Phulkari, 19th century.
(Courtesy: Lahore Museum).



Phulkaris sometimes consisted of four widths. However, there is no fixed rule as to the portion of the surface that must be embroidered. There may be a few scattered flowers or the entire surface may be covered with embroidered motifs. Typologically, Phulkari is categorized into *Til Patra Phulkari, Bagh Phulkari, Chobe Phulkari* and *Shishadar Phulkari*. The *til patra* (seeds and leaves of sesam) *Phulkari* is the simplest and has an embroidered pattern repeated at intervals. In *bagh* (garden) *Phulkari* the entire surface is covered with repeated patterns giving the effect of a large flower bed of variegated flowers. In contrast, a *chobe* (tent pole) *Phulkari* has only its borders embroidered in yellow; whereas, the centre of the red cloth is left plain. It is larger in size than any other type and is wrapped round a bride. *Shishadar Phulkari* is the latest addition in the craft; where amidst heavily embroidered surface small mirrors are fixed in buttonhole stitch in the design.

Sometimes the words 'Phulkari' and 'bagh' or used independent of each other as alternate terms for the same embroidered fabric. Among these, *bagh Phulkari* has numerous varieties, each deriving its name from the main motifs on it. The classification and nomenclature can be based on vegetal motifs, colors, flowers, birds and many more motifs. Phulkari known as *vari da bagh* is very special as it takes over years to complete and is prepared by two or three generations as family heirlooms and presented to brides. The exquisite design in yellow and red symbolizes fertility and happiness. In the design concept of '*bawan bagh Phulkari*' (52 divisions) the surface is divided into 42, 48, 52 and even 104 squares each square containing different pattern in multiple colors. Yet another design made in 1890 has a thousand square patterns and as such has been given the name of '*hazari bagh Phulkari*'.



A Phulkari from Hazara, 19th century. (Courtesy: Lahore Museum).

Punjab has always been the home of Phulkaris. But these were and still are being made in the Hazara and the Swat regions of Pakistan. However, the best Phulkaris are always from the Punjab. The smoothness and regularity of stitches, variety of designs and colour combinations show the aesthetic sense, methodical judgment and creative ability of the rustic women. Some scholars imply a religious significance to the various colors - green for Muslims, saffron for Sikhs, white for Hindus but basically these add color and brightness to the pattern. Black, white and green are rare and wherever these are used, these carry with them ceremonial and ritual rather than religious significance.

In Pakistan, very few institutions preserve Phulkari in their collections. The oldest collection is found in the Lahore Museum; whereas the largest collection is in the Lok Virsa, Islamabad. Besides, small collections can also be seen in the Gallery of Punjab Arts and Crafts and the Punjab Museum, both in Lahore.

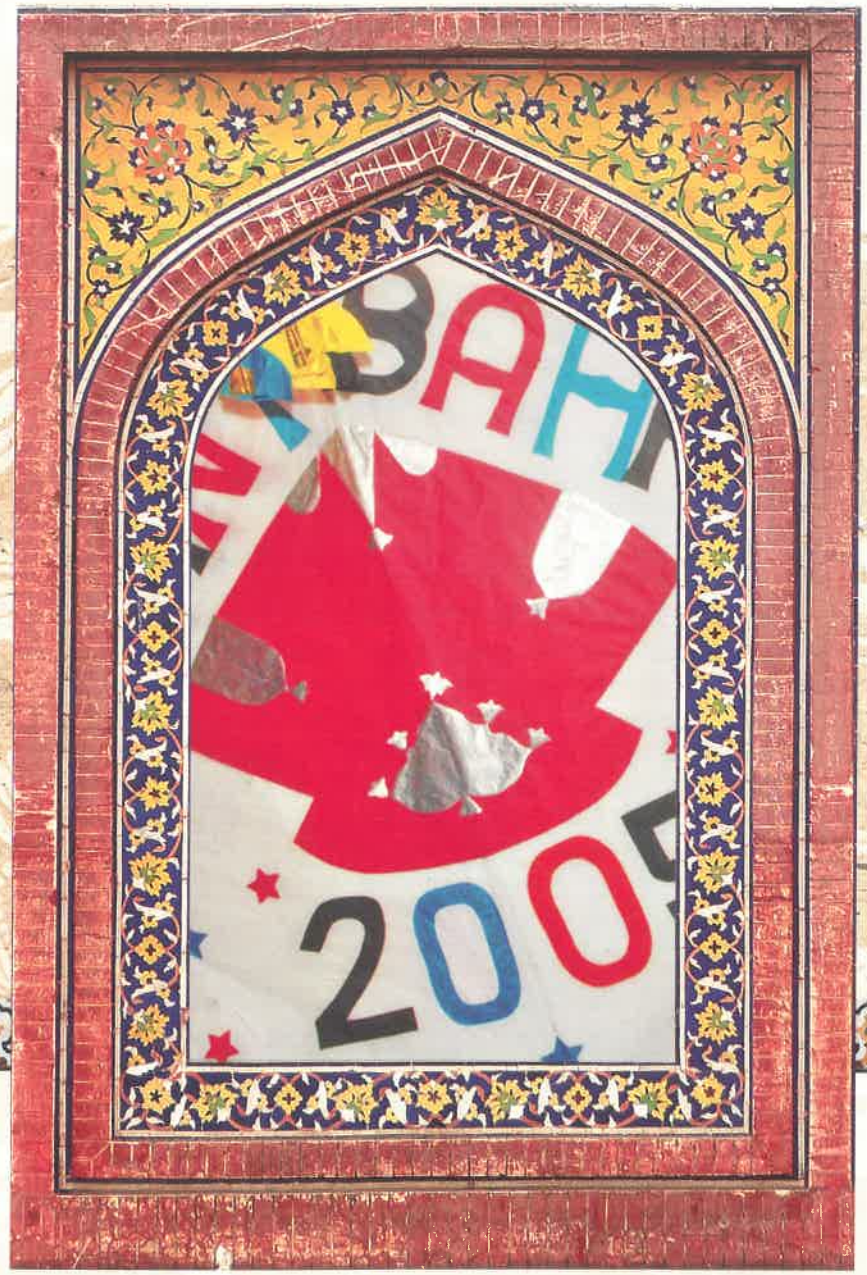


Details of a Bagh Phulkari, 19th century. (Courtesy: Lahore Museum).

Phulkari is, perhaps the only craft of the Punjab which was exercised only for personal pleasure and use. The finished products were preserved for personal use or as gifts for dear ones. These were never sold to others or put on sale in the market. As personal wear, a Phulkari was used till it was completely worn out. This is why very few old Phulkaris are preserved. This is also the reason that, in the present Punjab, this craft has completely died out. Ladies today, both in cities and villages, have no time to spare for such a laborious task and with no hope of any commercial return. But despite all this, there are pockets of areas where, some how or other, this folk art has survived. Currently, the work is being done at handicraft centres in Jhang, Kamra (Attock), Chakwal, Rawalpindi, Bahrain in Swat and Haripur in Hazara. At places it is being patronized by private organizations. But, now the designs no more flow from the minds of their creators. Instead, these are now stamped with the help of wooden blocks. Besides, instead of khaddar cloth, woolen or synthetic fabric is being used. The stamped design is first outlined in running stitch in white, yellow etc and then filled in with the help of a silken thread on the proper side instead of original stitch which was always drawn from reverse side. Original technique is now seldom being followed. Besides, both hand-made and machine-made Phulkaris are seen in the market. Being an expensive item, the rich hand-made patterns are popular amongst the fashionable elites. The common folk, who once used simpler and cheaper Phulkaris, are now content with the machine-made ones mostly being manufactured in Patiala, India. What was once a pure pastime for young and the old has turned into a commercial enterprise. What is now a day available in the market is not the 'Phulkari' proper. These are actually the embroideries with adoptive use of 'Phulkari *tanka*' or stitch on different apparels, curtains, cushions, pillow covers, handbags etc. It is perhaps the only way of preserving this folk craft in Punjab - it must be commercialized at popular level, whereas for elite class real 'Phulkaris' must continue to be patronized at proper level. The Handicrafts and Design Directorate of the PSIC can do a lot in reviving this craft by suggesting new motifs and designs as well as new designs of finished products.

Endnotes

1. S. M. Latif, Lahore – History, Architectural Remains and Antiquities. Lahore, 1892, Reprinted by Sang-e-Meel Publications, Lahore, 1994, 359.
2. G. C. Walker, Gazetteer of the Lahore District – 1893-94, revised edition, Lahore, 1894, reprinted Lahore, 2006, 64.
3. Chope is a large size Phulkari.



KITE-MAKING AND KITE FLYING

CHAPTER X

KITE-MAKING AND KITE FLYING

رُت اے بسنت بہار دی
ساہنوں سِک ہے مادھو یار دی (شاہ حسین)

Rut aa-ee Basant bahar di
Sahnun sik hai Madhu yar di

(Translation: The season of Basant has arrived and I long to see my friend Madhu).
(Shah Hussain)

Kite-making was once the queen of the crafts of Lahore and was enjoyed by all classes of people. But, today, it is one of the most endangered crafts not because there is no one to appreciate it or no one who can make it but because our society is divided as regards its usefulness as well as its admissibility as a part of our living culture. Increased incidence of kite-related accidents – some fatal, the Government have also been obliged to ban kite-making and kite flying. Both kite-makers and kite-flyers are also partly to be blamed for this because many of those, who were involved in this business, for some time in the past, have been ignoring the safety rules of the game and, thus, endangering the life of innocent people and public property. There were also complaints from certain quarters of our society that kite-flying festivity has started being observed with a zeal and zest that is contrary to our social traditions and religious norms. Well, all this may be true – wholly or partly, but in this part of the book we will be more concerned with the craft-side of this popular sport.

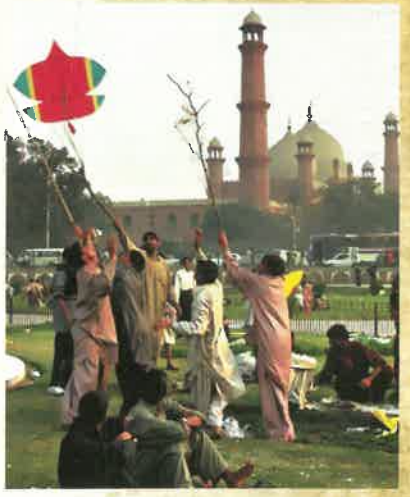
Kite-making, and consequently kite flying is a craft with which the livelihood of hundred and thousands families is directly linked and its sudden closure, therefore, has directly affected the lives of families of kite-makers, kite-dealers and several other beneficiaries of the festival of kite-flying, notwithstanding the effect on social life of Lahorites who have now lost one of their most colorful and joyful annual festivals. Only, as far back as the year 2000, Basant festival was being celebrated with full support of the Government. The fault certainly lies with the manufactures of dore (energized cotton string used for flying kites) who had lately started using metallic as well as chemical dore for flying large size kites that endangers the life of passersby's and the safety of electric installations.



Dor-making – an essential component of kite-flying.



Even ladies enjoy kite flying during Basant.



Traditionally kite-flying matches are held in open parks.



A kite-maker with a display of his kites.

Kite-making as a craft has been in vogue in our society for several hundred years. It was equally popular among all members of society without any distinction of color and creed. Actually, patang-sazi (kite-making) is a commercial activity while patang-bazi (kite-flying) is a social phenomenon. In its former aspect, interest of thousand of craftsmen and artisans is involved whereas in the second, millions of people take active part and enjoy kite-flying. But, for reasons elaborated above, kite-making is the only craft of the Punjab whose further development is being thwarted in its very home of origin conscientiously by the steps taken by the Government purely in public interest.

The Festival of Basant has always been one of the chief festivals in this city. Lahorites used to and still would like to celebrate it with great fun and fervor. Religious and ethical considerations apart, for Lahorites it is nothing less and nothing more than a seasonal festivity that symbolizes beginning of the spring season. With the advent of spring, the mood of the people becomes hilarious. Weeks ahead, large variety of kites used to appear in the market with rolls (pinnahs) of armored dore. Young people





Ladies enjoying kite flying.



A kite-maker with one of his giant-size kites called patang.

appear on the roof tops of their houses or flock in open parks and gardens ready to fly new kites of all colors and shapes. Those who could not afford to buy stock of their own kites and dore, wait for their share of loot of stray kites which find their way to their roof tops or drop in the middle of a road or a street. In latter case many young boys often meet accidents – at times fatal ones.

Actually, the Basant or the Kite-flying Festival, had been a favorite past-time of most of the people of Central Punjab – but for the people of Lahore it has always been, and still is, a matter of emotions and commotions. They used to spend a lot of their annual savings on purchasing a lot of new kites and other accessories but also on feasting their guests who happen to join them in this fun, and, thus together make a great halla gulla which, at times, invites law enforcement agencies to intervene.

KITE-FLYING IN OTHER COUNTRIES

In other Asian countries kites are flown for recreation and pleasure only. In the Western

countries too, originally kites were used for recreation but later on they have been employed for scientific research and aerial photography as well. Many countries have their colorful kite-flying festivals since old days. It has been in vogue in China since at least second century BC. Even today, 9th day of the 9th month is celebrated in China with great gusto as Kite Day. The kite flying in Japan carries with it a symbolic value of prosperity, long life and fortune. Here, its history can be traced back to 12th century where some heroic deeds are associated with this fun. The Japanese kites have had an incredible variety of forms and colors. In Europe, kite-flying appears to have reached through the Subcontinent. However, in the Subcontinent itself, we do not know as to when this festivity was introduced. In most of the East Asian countries, kites have been flown since before the recorded history and have deep rooted in their cultures. In Punjab (Pakistan), particularly in Lahore, kite-flying has become almost a professional game. It has always been a part and parcel of our culture.





Celebrities enjoying annual kite fair called Basant in a local posh hotel.

ORIGIN OF BASANT AND KITE-FLYING

Being a cultural activity belonging to the local soil and connected with local seasons, Basant may have preceded the advent of Islam in this region. The two words patang and basant are of Hindi origin. But there is no doubt that the Muslims of the Subcontinent adopted and celebrated the two events in a secular fashion from an early date. We do meet some references about Basant in early Indian literature. Al-Beruni talks about the festivity of Basant but remains silent about kite-flying. We also know that Hindus have been celebrating Basant during Sultanate period (1253-1325). Amir Khusro is also reported to have observed Basant after the fashion of his Precept Hazrat Nizamuddin Aulia but, again, there is no mention of patang-bazi. We also hear about Mughal princes and princesses celebrating this festival but without any religious expression or practice attached with it. According to a very weak Hindu tradition, Basant was started being observed in Lahore in the year 1747 in Ghorrey Shah, Baghbanpura at the smadhi of one Haqiqat Rai who was killed during the reign of Aurangzeb Alamgir for blasphemy. This seems to be incorrect because the Great Punjabi poet of Lahore of the period of Akbar wrote about Basant:

Rut aa-ee Basant bahar di
Sahnun sik hai Madhu yar di
(Translation: The season of Basant has arrived and I long to see my friend Madhu).

But in all these incidences kite-flying remains conspicuously absent. It seems that the

two events were originally different from each other. It was only at some later date - certainly after 1747 that the two got mixed up and still later became inseparable from each other. We do not know as to when the city of Lahore became such a strong exponent of this festivity. For the first time we read about Basant and kite-flying at one and the same time in the account of Dr. Baron Charles Hugel who visited Lahore during the reign of Maharaja Ranjeet Singh in the first half of the 19th century. He describes this festival as celebrated by Ranjeet Singh and describes in one breath the Basant and kite-flying being celebrated simultaneously. Lieutenant Alexander Bernier, also graphically describes the Basant as celebrated by Maharaja Ranjeet Singh. According to public announcement (rubkar) issued by John Lawrence, Acting Governor General and Resident at Lahore informing general public that the Maila Basant Panchami, which was being held in Lahore from time immemorial, will be held in the year 1848 for seven days instead of customary one day in the month of February. This was done to boost trade activities during the fair. By the time Sayed Muhammad Latif published his History of Lahore in 1892, Maila Chiraghan and Basant both were being held at the mausoleum of Hazrat Shah Lal Hussain from the time of Ranjeet Singh onward. However, whereas Muslims offered their prayers at the tomb of the saint, Hindu visited Smadhi of Haqiqat Rai and the Hindu and Sikhs visited the Gurudawara at Guru Mangat. But a little earlier, Lala Kanahya Lal Hindi, in his Tareekh-i-Lahore, published in 1884 had made it clear that Maila Chraghan and Maila Basant were two different festivals, both held at the tomb of Shah Lal Hussain but at two different days and dates – one according to Solar and the other according to Lunar Calendars. Besides, Maila Basant was attended both by Muslims, Hindus and Sikhs. He also informs us that later on Maila Chiraghan were also started being celebrated in accordance with the coming of spring instead of a lunar date. This is the time, I think, when the two festivals were merged into each other and celebrated together at the time of spring season. In any case, at the time of independence (1947), Basant, associated with the advent of spring, was already one of the major events of the social and secular life of Lahore.

MAKING OF A KITE

Kite, the main element of the entire Basant sport, may be described as an object having a light weight frame covered with paper and designed to be carried by the wind and to be handled with a long string (dori) from the ground. The simplest shape of a kite is formed by two thin sticks of bamboo tide into a cross. Such a single surface of a kite needs a proper tail to act as stabilizer. Bending and tying the cross sticks of

the kite into a curved bow needs no tail. Here, in Pakistan, a tail is attached only for beauty. Some time in place of a tail a sort of a beetle-shaped beard (pan) is added to the bottom side of the kite. In local language, kite is called 'patang' which, no doubt, is a Hindi world. In colloquial Punjabi, a patang is either a gudda (male) or guddi (female) depending upon if it has a "beetle-shaped (pan) beard or a "tassel (phumman) at the bottom respectively. The traditional shape of a patang - not a gudda or guddi, comprises one complete oval piece of paper joined at its bottom with a half oval of a slightly smaller size paper joined one above the other with one vertical bamboo beam and four "bowed-beams" called Kaman. A gudda or guddi, on the other hand, comprises a single square piece of paper held flat diagonally with a one beam fixed vertically and the other beam stretched like a bow from one end to another with the curve turned upward and the vertical beam cutting it in the middle. In its simplest form a patang or kite is made of a square piece – a single sheet, called ta (...) of paper or several pieces of different colors joined together and cut into a square of required size of thin but fine and durable quality held flat with the help of two fine bamboo beams – one running diagonally from top to bottom and another stretched in an arch-fashion between the remaining two ends. Combination of papers, or ta of different colors joined together or added to the base paper as appliqué make kites as beautiful as butterfly that flies and make kites fly in the sky as effortlessly as butterflies do in a garden. There is a large variety of colors, shapes and designs, each with its own merit. There are master craftsmen in Lahore who specialize in making different varieties of kites of different sizes. There are also specialists who prepare cotton string or dore for flying kites. These cotton strings receive special emulsion of crushed and powered glass, white flour that give it power to cut dore of another patang.

The making of a good kite is something more than a mere craft. It touches the limit of an art. The secret lies in perfect scraping and smoothening of a bamboo beam so as to keep it strong but still light enough to make it easier for the kite to lift easily when there is very little wind. In olden days a large variety of colored paper of different thickness and qualities were used for this purpose. Making patang is a very complicated task. The master kite makers would invariably guarantee that their kites would never swing right or left and would keep their upright positions in the sky in the face of strong winds. Before the present ban on kite-making and kite-flying, the kite makers were engaged in making kites all the year round. And by the time the kite-flying season arrived, their kites were ready for action. The bamboo beams having become free from moisture would make the kites very light and maneuverable. The



Kites on display during Basant.



For residents of the Walled City at times flying kites from their roof-tops is fun.



A kite-maker with one of his giant-size kite called Gudda.

connoisseurs would buy a stock of kites enough to last at least a week if not the whole season.

SHAPES AND NAMES OF KITES

Contrary to the practice in Europe, America, Far East and South East Asia, where kites are made of a great variety of shapes and are made to sail in the air in a variety of ways and fashions, in Lahore kites have always retained their two traditional shapes - a square shaped and double ellipses. There is a rare type called Lucknow-kat. It is usually a medium sized kite but smarter than a guddi or gudda. Instead of having a tail or a beard, it has a small triangle piece of paper fixed as beard at the bottom and two round eyes of paper of different colors fixed near the point the two bamboo sticks cross each other. In the middle of the 20th century, a small sized kite cut out of a single sheet of paper, along with its 'pan', usually of white color. It was meant for minor children and was allowed to fly with the simple string without armor (manjha) applied to it. If I remember correctly, it was called pad or pud meaning a small and simple one.

The kite-makers used to decorate their kites with all types of motifs – floral or figural. But in the past there was a time when serious kite flyers would also fix currency notes on the body of their costly patangs and let it fly.

There are kites of different categories Like Patang, Gudda, Guddi, Machhar, Kup, Ghoga, Sharla, Dholi, Pari, Teer Or Teera, Salai-dar, Ankhan Wala, Panan Wala, Lippu, Phapharrdan, Pad/Pud, Kup, Shatru, Salara, Gulehr, Dandai Wali, Dobat etc. Kites generally used in competition are made on order. Similarly, the thread used for this purpose is also of different thickness and strengths. Different types of threads are used for flying different types/sizes of kites.

THE CRAFT OF DORE-SAZI

Dore - a specially treated cotton thread is an essential accessory of kite flying. It is inseparable from the craft of kite-making though the two are made by different artisans. There are specialists in Lahore who know the real art of making the right kind of 'dore'. The well-twisted and durable thread is rubbed with a mixture of flour paste and levigated glass until it becomes armored. This makes the 'dore' so sharp that it causes blood dripping from many a finger holding it. Sometimes boiled egg was also rubbed on the twine to even off its sharpness. The armored 'dore' is wound in the form of a roll called pinnah with great skill and aesthetics that makes the flow of dore

smooth and rising of the kite in the air easy. Dore is also wound round a reel called charkhi. Its use does not require a kite-flyer a helper to hold dore for him.

The common run of the players in Lahore usually purchase their dore from the kite sellers who keep it in ready stock. The experts and connoisseurs, however, buy their own raw stock of thread reels, called *gotes* and get them armored in their presence. The -makers used to run this business outside Bhati, Shahalmi and Mochi gates, Minto Park and several other places.

Millions of people in our country are involved in kite making and preparing dore for kite-flying. There are different business opportunities connected with this profession. Especially in Lahore kite manufacturing has always been in big scale. Paper, bamboos, glue and thread are the items which are essential raw material for this craft. None of these items has to be necessarily imported from other countries. However, sometimes bamboo is imported from Bengla Desh whereas good quality thread for dore is imported from Japan, England, Spain and Belgium. Among the leading dore-makers some names are: Mahmud alias Muda, Badru, Nannha, and Ustad Tedi.



Some colorful kites.



For many Lahorites flying kites during Basant festival is a family affair.

SITES AND SEASON OF KITE-FLYING

Notwithstanding some posh areas of Lahore and expensive hotels for night kite-flying, certain areas of Lahore have been well known for their kite players such as Said Mitha, Wachhowali, Machhi Hata, Sooter Mandi, Rang Mehal, Ravi Road, Sheranwala, Minto Park, Lohari Gate, etc. Similarly, there are certain localities famous for making best kind of kites of most fashionable designs. The largest single market for wholesale dealers is inside Mochi Gate. But good quality kites are also made in Yakian Wali Gali and Guddianwala Bazar in Baghbanpura. Kite flying was initially popular in the Walled City and some other congested areas of the town. But with the passage of time it has spread out throughout the city. Lahorites used to celebrate Basant in their own distinct traditional style. The day was chosen by the concerned association of kite-flyers. A few years back kite-flying was popular in Lahore and Kasoor only, but later on it became popular equally in other cities like Gujranwala, Sialkot and Faisalabad.

For people across the border on the east, Basant may stand as a religious festival, but it is not so for the people of Lahore. For them, it is still generally taken as a date signifying a change in weather from winter to spring. "Yellow Basant" is nothing more

than a happy spring colors of the Punjab when yellow mustard flowers fill up the fields. In fact it should better be called a folk festival of Lahore. If the sport is played with fair rules, every one will be really fascinated by the arrival of the spring and the life on the whole will become jovial, playful and exuberant

Kite-flying season generally falls in the month of January and February. Basant is actually the climax of this fury- and its date is fixed not by a religious leader but by the Kite Flying Association with consensus. Of late, another tradition of the night kite flying has been added which also coincides with the day of the climax of the Basant season. It has added a new dimension to the Basant scene in the city; while some enjoy Basant on the rooftops of their houses, lot of old and young ones go out in the parks and open spaces in the city and some even walk across the fields in different places like Jalo Park, Lahore Park, Lawrence Gardens, Kamran's Baradari etc.

SOME WELL-KNOWN KITE-MAKERS AND KITE-FLYERS OF LAHORE

Kite making is a very technical job. Kites made by experts or Ustads are in a big demand and are off course costly. Among all the crafts practiced in Lahore this crafts is probably the most organized one. There are a number of organizations and associations of kite-makers, kite-flyers and kite-dealers who look after the interest of this craft from all aspects. Following associations are well-known:

All Pakistan Kite Flying Association (APKFA)
Lahore Kite Flying Association (LKFA)
All Pakistan Kite Flying Sports Association (APKFSA)
All Pakistan Kite Dealers Association (APKDA)
Punjab Kite Flying Sports Association (PKFSA)
Friends Kite Club (FKC)
All Pakistan Kite Flying Cultural Association
(APKFCA)

As is customary in this country, the craftsmen mostly remain anonymous but their labor is acknowledged by those who use their products. In Lahore too there is a long list of those who are recognized as ustad in the field of kite flying and those who are patrons of this craft. Given below is a selected list of some such names whose contributions in the filed of this craft are acknowledged by all. All of them may not necessarily be the kite-makers except where they are specifically mentioned as such. But at present when this business has been completely shut down by government order, we do not have a better list than this one:

Sheru, Azhar, Amjad Qadri, Umar Saeed, Saghir, and Parwaiz of Chohatta Mufti Baqir Shah – all famous kite-flyers.

Khalifa Jeeja, Ghulam Jeelani and Fazal Hussain – all famous kite-flyers of Misri Shah. Famous kite-makers: Ustad Taj Din, Ustad Suba and Ustad Jani of Misri Shah; Ustad Baqu, Papa, Nasir Guddi Wala and Qada Masih of Chowk Nawab Sahib; Bodi Guddiyan Wala from Chowk Wazir Khan, etc.

Other famous names in this field are:
Amjad Parwaiz Badshah, Ata-ur-Rehman Bhola, Hafiz Shahid Butt (President, APKFS), Haji Muhammad Salim (APKFS), Khawaja Javaid Mahmud (General Secretary, APKFS), M. M. Khalique (Kite-maker), Muhammad Aslam alias Billa Photographer (Kite-maker), Muhammad Basharat Goga, Mustafa (Dore-maker), Ustad Afzal Khan (Patron-in-chief APKFS), Ustad Haji Muhammad Rafi, (Senior Naib Sadar, APKFS), Ustad Hafiz Muhammad Rafique, Ustad Ihsan (Kite-maker), Ustad Lala Billu (Vice President, APKFS), Ustad Malik Shafi, Ustad Malik Shafi, Ustad Masood Ahmad Bhoora (General Secretary, APKFS), Ustad Mian Abdul Waheed (Chairman, APKFS), Ustad Parwaiz Butt alias Billu Pahlwan (President, APKFS), Ustad Rana Saqib, Ustad Shahbaz, Ustad Tanwir, Ustad Zameer Ahmad Khokhar, (Secretary General, APKFA), Butt Bairrian Wala, Khalifa Khadim, Ustad Fazal Hussain, Ustad Afzal Khan,Ustad Billu, Ustad Siddique, son of Shahiya Pehlwan, Akhtar Rasul, famous Hockey Player, etc.

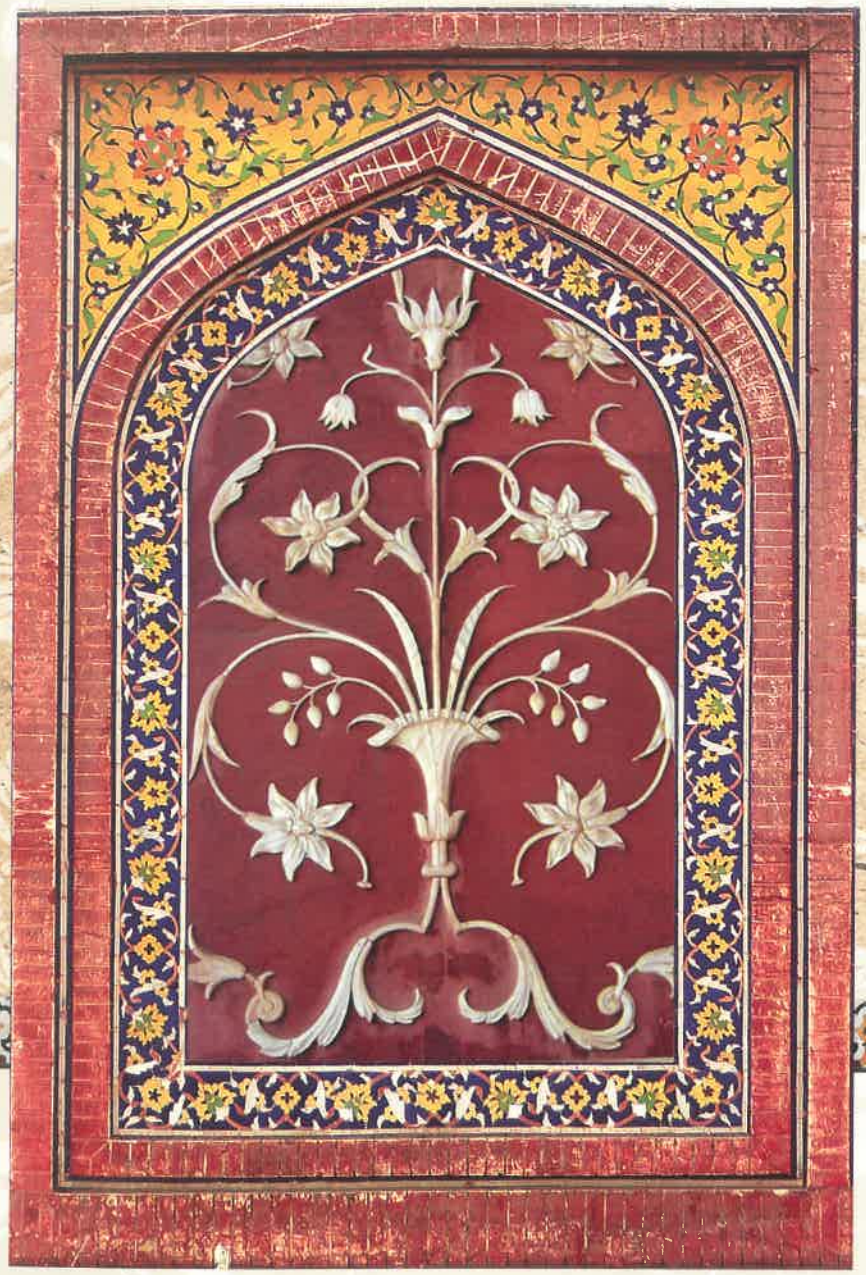
To conclude, we can say that Basant is essentially a celebration of spring whose advent sparks festivity and excitement. Over a period of time the fascination of the function has spread but lately it started becoming wild, boisterous and at time injurious for life and property. One can safely assume that millions, if not billions, of rupees were spent on Basant festivities. It is in the interest of this traditional craft that all those who are attached with this business, should follow the rules of the game and the law of the country. It is especially up to the dore-makers to stop making such dore that is dangerous for public life and property. This industry still has a great potential to prosper, economically as well as socially and technically.



Charkhis are used for storing colorful dor (kite string).

Endnotes

1. For a strong case against kite-making and kite-flying see Muhammad Akhtar Siddique, "Basant – khuni Tehwar" – ("Basant – A Bloody Festival"). Nawai Waqat, Sunday Magezine, Lahore, 22 March 2009, 22.
2. Nazir Ahmad, Lahore: Glimpses of a Glorious Heritage. Lahore 2000, 386



STONE WORK

CHAPTER XI

STONE WORK

VARIETY OF STONE WORKS

Currently a lot of stone work is going in all posh localities of Lahore. But it is mostly in the forms of plain panels used as flooring, wall paneling and veneering of domes and minarets of mosques and mausoleums. Stone work of great artistic quality in the form of relief, carving, inlay and trellis work is being carried out very sparingly. However, some artistry can be appreciated in the form of huge calligraphic panels used on historical monuments like Tomb of Allama Iqbal, Minar-i-Pakistan, Data Darbar Complex, Masjid-i-Shuhda or some fine jali work around the graves of some great saints or jali – fences fixed around individual graves as well as calligraphic writing on cenotaphs in graveyards of fashionable localities. Some excellent stone work is being currently carried out at a comparatively less known tomb of a saint near the Mausoleum of Hazarat Shah Huasain in Baghbanpura by Riazuddin (alias Raju), the son Nannha Khan, the famous stone carver of Lahore. The tomb and stone work of it has been designed by the famous architect Kamil Khan Mumtaz.



Cenotaph of the grave of Allama Iqbal.

In the past, four or five categories of stone works used to be applied on various buildings of Lahore – mostly the royal buildings in the city. Stone being rare in Punjab, importing it from distant lands and working on them for various buildings was a royal prerogative. The best kind of stone-work can be seen in various parts of Lahore Fort, Badshahi Mosque, Shalamar Garden, Jahangir's Mausoleum and Nur Jahan's Mausoleum (mostly reconstructed). These stone works are either in red sandstone, or white marble or white marble set in red sandstone or sang-i-badil or sang-i-khattu set in white marble. Other stones like black marble and some semi-precious stones such as carnelian, lapis lazuli, turquoise etc have been used for inlay purpose. Following categories of stone work were carried out in Lahore in the past and, somehow or the other, a limited number of craftsmen are still available to do the repair the damaged stone works in historical buildings:

Cut and carved stone work,
Pietra-dura work,
Fret work in stone, and
Marble or stone intarsia



Red sandstone carving in Jahangir Quadrangle, Lahore Fort showing elephants and geometric patterns in low relief.

Religious sculptures were always in some demand by Hindu and Jaina population in the city. But since the entire population professing these faiths has migrated to India, this trade has completely vanished from the city. After 1947, some Muslim stone carvers' families migrated to Lahore from Agra and Delhi and settled here. Most of the stone carving in the city is still being done by the members of these families from Agra and Delhi.

Following are the renowned stone carvers of Lahore today for pietra-dura work:

- Nannhey Khan
- Riazuddin alias Raju



Jharoka in Diwan-i-Aam, Lahore Fort. Beautiful blending of red sandstone and white marble.

CUT AND CARVED STONE WORK

Besides pietra-dura, there are some other crafts which are related to handling of stone in different ways which form distinct crafts in their own rights. The examples of these



Hazuri Bagh Baradari showing beautifully carved jalis, brackets, multi-foiled arches and columns in marble.

crafts are found in various historical buildings such as:

- Cut and carved work,
- Fret work, and
- Intarsia.

A variety of stone has always been available to the people of Pakistan and they have been using it in a variety of ways. The people of the Soan Valley used it for making their tools (hand-axes); the residents of Harappa and Mohenjodaro used it for making sculptures (Male Torso and Bust of King Priest) and at Taxila stone was used for carving religious sculptures as well as for constructing their temples and shrines in an extensive way. The people of Lahore have access to stone from 7-8th century A.D. onward. The earliest example of stone carving from this city is a small relief panel in Murti red sandstone depicting Shiva and Parvati seated together. It was discovered from the graveyard of Miani Sharif and is now in Lahore Museum[1].

Stone came under prolific use at Lahore only during the Mughal period but mostly for royal buildings. Still, it was used only sparingly for construction and carving. There is no stone quarry in and around Lahore. The stone used in Lahore was brought in this city from long distances and hence it was always very expensive and hence, in the main, a royal prerogative. Even families of stone carvers came from other regions. The building stone was in the main white marble and red sandstone and both varieties were imported from Agra and Fatehpur Sikri.

The most outstanding buildings in Lahore in which stone work of exquisite quality has been used are Lahore Fort (building of Akbar's to Aurangzeb's period), Badshahi Mosque (Aurangzeb period) and tomb of Jahangir (Shah Jahan's period). In all these buildings, either red stone or marble have been used exclusively or the two stones have been used in combination of each other. In the tomb of Asif Khan, white marble was used in contrast with glazed tiles and enameled mosaic. In the tombs of Jahangir and Nur Jahan, white marble inlaid in red sandstone was used as veneering. In Shalamar Garden, buildings were either in pure white marble or pure red sandstone. In Wazir Khan's Mosque, both white marble and red sandstone have been used though sparingly. It was basically a monument ablaze with colors both in enameled mosaics, *naqashi* and brick imitation. The small mausoleum of Saadullah Khan inside a Garden known as Mushki Mahal, is a unique structure as it is built entirely of black stone from Chiniot. The same stone has been used in the construction of Shahi Mosque, Chiniot. In Badshahi Mosque, red sandstone has been used exclusively in all parts except domes and canopies where use of white marble stands in bold contrast to the red stone everywhere else.

In the buildings of Lahore, stone has been used in a several varieties of ways. The simplest was the form of plain veneering. In this case, either marble or red sandstone slabs cut and polished and set as veneering over brick core. Examples can be found in Badshahi Mosque, Lahore Fort, Shalamar, etc. Wherever more decoration work is needed either white marble is set in red stone, or black marble is set in white marble. Sometimes stones of other colors like yellow or pink are also used for inlay work. Beautiful examples of this type of inlay are found in the minarets, roof and floors of tomb of Jahangir and different buildings of Lahore Fort. Bold floral designs carved in high relief in white marble are set over red sandstone in the soffit of the main arch of central door of the Prayer Chamber of Badshahi Mosque. Sometimes beautiful calligraphies are cut in the plain surface of stone



Details of red sandstone carving in Jahangir Quadrangle, Lahore Fort.



Bubbling fountain cut in marble in the royal sleeping chamber of Shalamar Garden.

and refilled with black marble. There is a rare example of a nasta'alique inscription in high relief by cutting away the surplus stone from the surrounding areas set high on the entrance of Makateeb Khana of Lahore Fort. The *chajjas*, brackets and columns of red sandstone fixed over a vast-area of *Khawab Gah-i-Jahangiri* or Jahangir's Quadrangle, are all exquisitely carved with a variety of motifs including elephants, lions and peacocks in high relief and chirping birds in low relief. The stone carving of *Khawab Gah-i-Jahangiri* in Lahore Fort is an example of Hindu influence on the architecture of the period of Akbar and Jahangir emperors.

The best examples of carved stone work in Lahore belongs to Shah Jahan period – mostly in the form of minute pietra-dura and exquisitely carved large size jalis or trellis work as seen in Shish Mahal, Naulakha Pavilion, Khawab Gah-i-Shah Jahani and Dalan Sang-i-Surkh in Lahore Fort and in the Tomb of Jahangir.

1. PIETRA-DURA

The most significant, the most delicate and the most expensive stone work is called pietra-dura. As the name applies, this craft is essentially of foreign origin – Italian to be precise, but it was so adopted by our craftsmen that it has almost lost its foreign identity. Historians of Shah-Jahan's period – Muhammad Saleh Kamboh and Mullah Abdul Hameed Lahori for example, have mentioned this craft as *parcheen kari* which literally means "inlaid ornamentation". Pietra-dura simply means hard-stone. The complete original Italian phrase is *pietra-dura in commesso* i.e. "assembled hard-stones" or "hard-stones put together". By general use it has been abbreviated to "pietra-dura". This term, therefore has come to mean small pieces of precious or semi-precious stones put together to make a design. Actually, the design is cut out on the surface of white marble. Then precious or semi-precious stones are selected according to the colors of the constituent parts of a design. Then the colored stones are cut according to the precise size of the requisite part of a design and placed in the slot carved in the white marble. Thus, piece by piece, color by color different parts of a design are assembled in the hollowed space of the marble with great precision and accuracy and made flush with the surface of the marble. Then the slab is fixed in place in that part of the building where it is destined to be set. The design thus created are normally minute in details and executed with such a precision that the surface thus finished looks like a miniature painting in stone.



Skilled craftsmen demonstrating their skill in aking pietra dura work during an exhibition in ore City Heritage Museum in December 2008.

It is generally believed that the art of *pietra-dura in commesso* was originated in Florence, Italy from where it was brought to the Subcontinent by some Italian craftsmen. But, some people such as John Terry, believe that this mode of decoration was created and developed in India[2]. The fact is that in majority of the cases where pietra-dura has been used in the architecture of the Subcontinent, the designs adopted for the purpose are always so indigenous that help us to formulate our opinion that there can hardly be detected any foreign hand in their execution. This is particularly true in case of pietra-dura in Lahore.



Pietra-dura from Moti Masjid, Lahore Fort.

The earliest example of pietra-dura in India is found in the tomb of Itemadud Daula at Agra. It was built by Jahangir, his son-in-law and the emperor. But in Pakistan, the finest example can be seen on the grave stone of Emperor Jahangir in Shahdara, Lahore built by his wife Nur Jahan during 1627 – 1637. It is particularly significant for its inscription in pietra-dura which itself is the earliest example in this craft. There are



Pietra-dura from Shish Mahal, Lahore Fort.



Pietra dura decoration on the cenotaph of Jahangir's grave.



A delicate work of pietra-dura of post Mughal period.



Marble throne in Shalamar Garden.

some beautiful examples of pietra-dura executed in the Shish Mahal of Lahore Fort. But the superb example of this craft in Lahore is the small Pavilion of Naulakha whose both internal and external surfaces are embellished with pietra-dura work. This work is so minute that at places up till 130 tiny pieces of precious stone can be counted in a space of one square inch. Some very fine specimens of this craft can also be seen in the Cenotaph of Asif Khan, at Shahdara, Lahore. Both Mullah Abdul Hameed Lahori in Badshah Nama and Muhammad Saleh Kamboh in his Aml-i-Saleh, clearly mention that the royal *hammam* inside Shalamar Gardens was also embellished with *parcheen kari* (inlaid ornamentation) which has been accepted by all as pietra-dura. This work was plundered by Sikh Ruler for the sake of precious stones. Later on the surface was repaired with *naqashi* or wall-painting which is still preserved in parts. The main entrance of Shish Mahal, originally fitted in the centre of eastern wall of the enclosure, also had on it pietra-dura of very fine workmanship. It was removed by the Sikhs and fixed in the Smadhi of Ranjeet Singh forming its entrance gate. Unfortunately, most of the precious stones, especially from the lower part of the door frame have been plucked off. Examples of pietra-dura can be seen in the Pearl Mosque and the Shah Burj in Lahore Fort, as well as in the Smadhi of Guru Arjan Dev in Lahore.



An example of Mughal period stone carving in marble.

The motifs used in decoration in pietra-dura, in the main, are floral. In case of tombs of Jahangir and Asif Khan calligraphic examples are also available in the form of a Persian inscription and ninety-nine names of Allah Almighty.

In India, the best example is, again, of Shah Jahan's period as seen the Taj Mahal, Agra as well as in the palaces of Agra Fort and Red Fort, Delhi. For the long list of colorful stones used in pietra-dura and their ultimate sources both in Europe, Middle East and Africa one needs to consult Mr. Talib Hussain's book: Traditional Architectural Crafts in Pakistan (in Press). Suffice here to say that garnet, carnelians, agate, jasper, jade, lapis lazuli, malachite, onyx etc were some of the most important stones used for the purpose.



A charming panel of pietra-dura work in Shish Mahal, Lahore Fort.

Obviously, pietra-dura is a very expensive craft. It is also labour-intensive and time consuming. That explains for its going out of favor with the fall of the Mughal Empire. After the Mughals, some rulers of Indian States did try this craft in their palaces. But the patronage was enough to keep the craft alive. In India this craft is still alive on account of production of small-size souvenirs for tourist. In Pakistan we are trying to keep it alive by energizing the crafts to carry out limited repair on such monuments in Lahore where this craft was once used and later on damaged by Sikh vandalism.

Now a day, the main tool for cutting precious stones into different patterns a bow-saw with metallic wire is being used for cutting hard stones. Patterns are first cut in a tin-sheet as stencil. These stencils are used as guide for engraving the pattern on the surface of marble as well as cutting precious and semi-precious stone to make different parts of design. Both slots in the marble and the individual components of design are cut with great precision as to perfectly fit into their grooves and set very close one to another leaving no space, even for a needle-head to go in between. The wire-bow or bow-saw is called Turkmani whereas the sharp chisels used for cutting stones are *nirji* and *nirja*. The edges of colorful stones are rubbed and smoothened by using emery powder; cavities were originally filled with lac along with different glues. Now a day modern synthetic adhesives like Alfi, Magic Stone, etc are being freely used. The lower sides of the pieces to be filled in are made rough to have a stronger grip on the adhesive material. The pieces to be inlaid are driven home in their grooves with the help of wooden mallet. When set, the surface is cleared and further rubbed smooth with the



Minar-i-Pakistan. A Calligraphic panel in stone in-lay technique.

help of *thhuppi*[2] or dabber made of emery powder and lac[3].

Names of craftsmen currently occupied by this craft are:-

- Nannhey Khan (Pride of Performance)
- Riazuddin alias Raju son of Nannhey Khan.

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Zulqarnain Haider, "Pietra-dura Decorations of Naulakha at Lahore Fort", Quarterly Research Journal, Faculty of Oriental Learning , University of the Punjab, Lahore, Vol.6, Nos. 1-2, n.d. (1984?), 41-45.

2. TRELLIS WORK

One of the most significant stone works of the Mughal period in Lahore is the trellis work also called *jali ka kam*. This type of stone carving is *par excellent* Mughal work. In the Subcontinent no trellis work is known before the coming of Muslims. Outside, Lahore the most spectacular examples of trellis work are known from Fatehpur Sikri, Agra, Ahmadabad and Delhi where fine examples of this craft are known in red sandstone as well as in white marble. In Pakistan, best examples are known from different monuments in Lahore. Some extraordinary examples can be seen in the Shish Mahal, Naulakha Pavilion, Diwan-i-Khas and Dalan Sang-i-Surkh – all in Lahore Fort and in the Mausoleum of Jahangir at Shahdara.

The fret works at Agra and Fatehpur Sikri as well as in Ahmadabad are all cut in geometrical motifs as well as in floral and foliage designs all – executed in very minute details and aesthetic manners. The jali works or screens were executed to be fixed in jharokas (balconies). These were also to serve as railing or parapet.

In case of large *jalis* or screens, as seen in Diwan-e-Khas and Shish Mahal, Naulakha Pavilion and Dalan Sang-i-Surkh – all in Lahore Fort or some large size jalis in the Mausoleum of Jahangir at Shahdara, a larger screen is first divided in arches, squares,



Marble Jali in Jahangir's Mausoleum.



A marble Jali in Shah Jahan's Sleeping Chamber, Lahore Fort.

horizontal or vertical rectangles and with the help of vertical and horizontal bars of the same material.

Shape of a jali is adopted in accordance with its size or the place where it is to be fixed. Those used as parapets and railings are usually either square or rectangular such as the one that has been used to demarcate the central tank in the courtyard of Badshahi Mosque and those fixed in the central pavilion on the first terrace in Shalamar Gardens. Most of the trellis works were intended to act as screens (jalis) fixed in balconies or outer walls of royal apartments or even as parapets on roof tops or as enclosures (junglas) or railings of pavilions, water-tanks and even royal seats (takhts) placed in open gardens.

The purpose of large-size jalis was to secure privacy but at the same time admit sufficient light and air. Some times jalis are also provided in mosques and mausoleums as well. The perforations of jalis are usually either hexagonal (*shash mass*) or octagonal (*aath mass*). In larger screens there are other motifs – geometrical, floral and even animals and birds, delicately carved on these jalis along with hexagonal or octagonal perforations and horizontal and vertical bars – usually all cut in a monolithic slab of stone. Where jalis are used as pardah wall perforations are made sloping outwardly so that one can see outward from inside but not vice-versa. The most perfect Mughal period jalis are no doubt those found in Taj Mahal, Agra and in the Tomb of Hazrat Salim Chishti at Fatehpur Sikri. But the screens fixed in Jahangir's Tomb at Shahdara and in Lahore Fort are equally exquisite and fine and can be compared with any good work anywhere else.

In order to obtain good results in trellis work selection of a slab of right size and fine grains is necessary. But still the services of a good stone carver are necessary. The carver first draws a design on the surface of the stone (*allacha bandhana*) which is then followed by actual carving that itself is a very slow and painstaking job. A single careless strike can damage the entire piece. Two third of the perforation is made from one side, then the slab is turned upside down and the remaining 1/3 perforation is affected carefully but exactly against the pattern on the reverse. Once the perforations are through, those are finished with the help of round, half round and flat files. The final finish or polish is obtained by rubbing the stone with emery



Dressing of surface of a stone before starting carving on it.



Tools used in stone carving.



Baradari Nawab Sa'adullah Khan. It is the only monument in Lahore that is built in black stone brought from Chiniot.

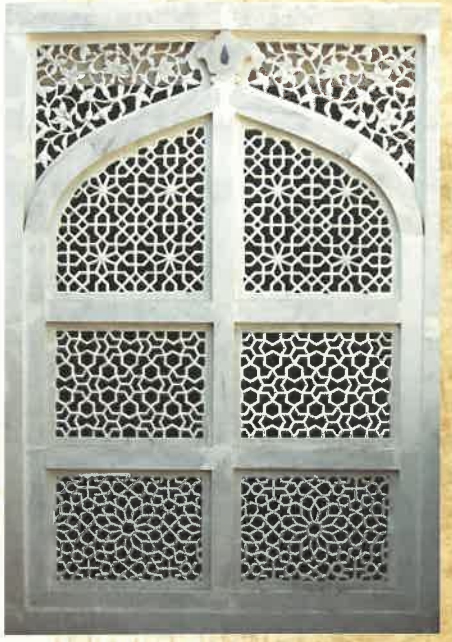


Details of stone carving in Baradari Nawab Sa'adullah Khan.

powder, carburandum and abrasive stones.

Punjab, in general, and Lahore, in particular, is also well-known for trellis work in wood called *pinjra work*. We will discuss this subject at appropriate place.

Fortunately, good stone carvers are still in demand in Lahore. After 1947, many Muslim families of stone-carvers have shifted from Agra and Delhi. Good quality marble – white and other shades, is abundantly available in Pakistan. People are desirous of utilizing their resources, among other thing, on use of marble in their new constructions. Among modern constructions, the most prolific good quality *jali* work can be seen in Masjid-i-Shuhda on the Mall Road and in the Data Darbar Complex. Among British period work, some nice examples of jali works in red sandstone can be seen in the buildings of Lahore Museum (1890-94), Lahore High Court and Aitcheson College.



A modern marble Jali prepared by Raju for a mausoleum in Baghbanpura.

3. INTARSIA

After pietra-dura and trellis work, stone-in-lay is the most important work among stone craft. This has been in use since the times of Mughal rulers particularly from the reign of Shah Jahan (1627 – 1658) onwards. Inlay-work is indeed a very generic term and it can be used for any two materials, one set inside another. The stone inlay-work is also called stone intarsia. The professional workers use a variety of terms for this work such as *marmari*, *sang-i-khatam sazi* and *khatam bandi*. Among these the term *khatam-sazi* (Irani) is probably the most popular and universally used.

Stone intarsia is believed to have originated by the Romans from whom Arabs borrowed for their buildings in Syria, Palestine and Spain. From the Middle East, it was taken to Central Asia for its onward journey into Iran and the sub continental India. Here its earliest example is found in Alai Darwaza (Delhi) built by Alauddin Khilji (1305 A.D.) and in the topmost story of Qutab Minar built by Feroze Shah Tughlaq. Mughals, in particular, popularized marble inlay work. The main feature of the Mughal period inlay work, including Suri period, comprises the complete veneering of a building with red sandstone profusely inlaid with white marble laid usually in geometrical and floral motifs in a bold fashion. The well-known examples in Delhi are the Jami Mosque (1533) inside Qila Kuhna and the Tomb of Humayun (1562-1571) and some buildings in Agra Fort (1560) and Fatehpur Sikri (Akbar's period) and the Mausoleum of Akbar (1605-1612). In Lahore, the superb example of stone intarsia is the Tomb of Jahangir at Shahdara built during Shah Jahan's reign. Here, not only the main entrance to the mausoleum–garden but all the four facades of the main mausoleum are inlaid with white marble set in side red sandstone. Motifs inlaid in mosaic fashion comprise, ewers (*aftaba*), fruit dishes (*qab*), rose-water sprinklers (*gulab pash*) and numerous geometrical patterns like merlons, octagonal, hexagonal, squares, dots, circles, zigzags, as well as floral motifs like rosettes, *gul-i-nau,* tulips, etc. Besides, floors of four vestibules leading to the tomb-chamber, the floor of the tomb-chamber itself and the entire roof of the tomb – all are embellished with tessellated pavements. All the four minarets of the tomb are also inlaid with zigzag pattern in yellow and white stone stripes. The exterior of the tomb of Nur Jahan, built in 1645, was also originally embellished in a similar manner as the four sides and the entrance gate of Jahangir's mausoleum. The present display of the stone intarsia on Nur Jahan's tomb, however, is modern done in the name of conservation. There is



Two panels from Jahangir's Mausoleum showing intricate patterns of multi-colors stone in-lay.

some evidence of black marble inlaid with floral design in white marble on the dome of Asif Khan's tomb – otherwise it is now all devoid of marble veneering. However, the most pleasing and bold stone intarsia can be seen in the main façade of the Prayer Chamber of Badshahi Mosque, Lahore built during the reign of Aurangzeb Alamgir in 1673-74. Patterns are inlaid in high relief in floral and geometrical patterns. Good specimens of tessellated floor can also be seen in the interior of Shish Mahal, Nau Lakha Pavilion, Diwan-i-Khas - all in Lahore Fort as well as in Shalamar Gardens built in 1642.

Among the modern buildings in Lahore good examples of black marble inlaid in white marble can be seen in the Minar-i-Pakistan, Complex of Data Darbar, Mausoleum of Allama Iqbal and Masjid-i-Shuhda.

For veneering usually either white marble or red or buff sandstone are used and for inlay white or black marble are used. But in addition to these, other stones are also used in intarsia. These stones are: Sang-i-Abri and Sang-i-Khattu.
The technique of stone inlay is similar as of pietra-dura and needs not be repeated here. The only difference between the two processes is that in case of pietra-dura the work is on very minute and secondly the stones to be inlaid are precious or semi-precious ones.

STONE CARVERS' TOOLS

Currently the stone masons are using following tools:
Stone mason's hammer, scrabbling (scabbing?) hammer, spaling (?) hammer, mallet, try-squares, pitching tool punch called *takla*, claw chisel called *dranti, tanki* or *dhacha*, boaster called takli or *thalk*, point called *narja* or *narji*, *bhain para*, *tepa*, pick jumper, woolen handled chisel, iron wedges called *gads*, trowel called *kandi*, plumb-bob called *saal*, level or spirit level.
At present following stone cutters, carvers and sculptors are available:-
Nannhey Khan,
Riazuddin alias Raju
Ustad Aijaz Ahmad Khan,
Ustad Muhammd Umar,
Ustad Awaz Ahmad.



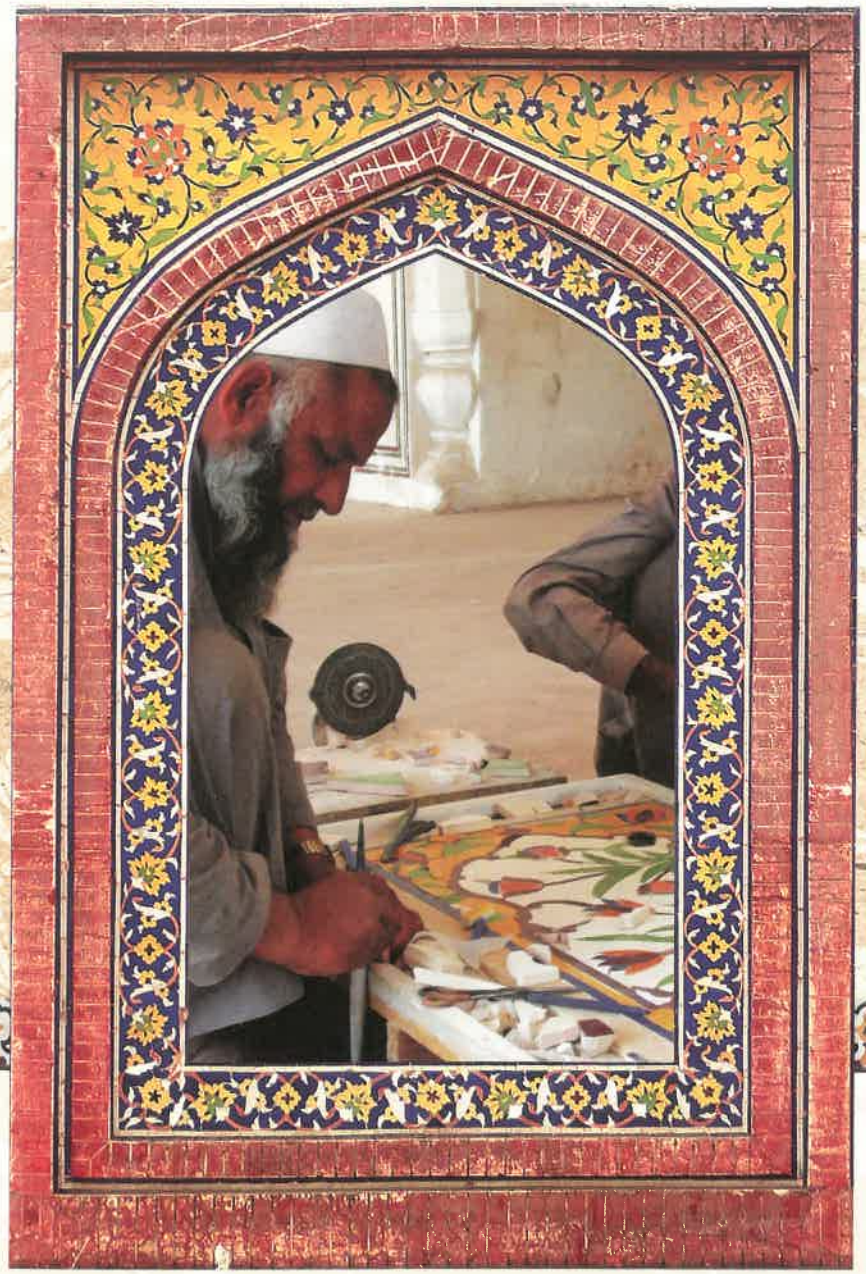




Different stages of in-lay work in red and white stones in the workshop of Jahangir's Mausoleum.

Endnotes

1. Saifur Rahman Dar, " The Earliest Known Hindu Sculpture from Lahore now in the Lahore Museum", Lahore Museum Bulletin, Vol. III, No. 1, 1990, 29-42.
2. John Terry, The Charm of Indo-Islamic Architecture.
3. Observations made during a demsonstartion of pietra-dura work organized during an exhibition in the Lahore City Heritage Museum, Lahore in the month of December 2008.



GLAZED TILES & GLAZED TILE-MOSAICS

CHAPTER XII

GLAZED TILES & GLAZED TILE-MOSAICS

INTRODUCTION

For the history of Lahore enameled tile-work has been the most important craft used for embellishment of local architecture. This craft has lent glamour to the historical architecture of the city. There are many monuments that owe their fame due to their shining exterior of colorful enameled tiles. However, there are two monuments renowned throughout the world due to their most exquisite and varied surface decoration by the lustrous colorful tile work. These are the pictured wall of Lahore Fort and the Wazir Khan Mosque – the first belonging to the period of Jahangir and Shahjahan and the latter to the times of Shah Jahan in the 17th Century. Local artisans still call this craft as *kashi kari* because according to them, this craft was first introduced in Lahore from Kashan, a city in Iran. By the western writers this is also called as faience work, glazed-tile work, enameled tile work, etc.

Among all the crafts which Muslims introduced in the Subcontinent, the craft of *Kashi Kari,* in the main, remained confined to the area of present day Pakistan particularly in Sindh and the Punjab. In Sindh, its two main centers have been Thatta and Hala, whereas Multan and Lahore have been the two major centres in the Punjab. The two great centres in the Punjab have their own characteristics. In the Frontier Province, there is an isolated pocket at Lal Mahra Sharif in District D. I. Khan.

In Multan, this craft arrived earlier than any other area of Pakistan sometimes in the 12th Century A.D. The earliest monument bedecked with this craft was the Mausoleum of Yusuf Gardezi (12th Century A.D.) apparently after the permanent establishment of Muslim rule in Sindh and Southern Punjab particularly during the Abbasid time when this craft was well known to the Muslims. It was from Multan that the craft was popularized in the entire Southern Punjab, in Lal Mahra Sharif (N.W.F.P) and Sindh. The only monument treated with glazed tiles that I know in Baluchistan is the outer façade of a Sarai in Sibbi. No such monument is known in any part of the Punjab further west of Rohtas. The enameled tile work of Lahore is a class in itself and will be discussed at its proper place here below.

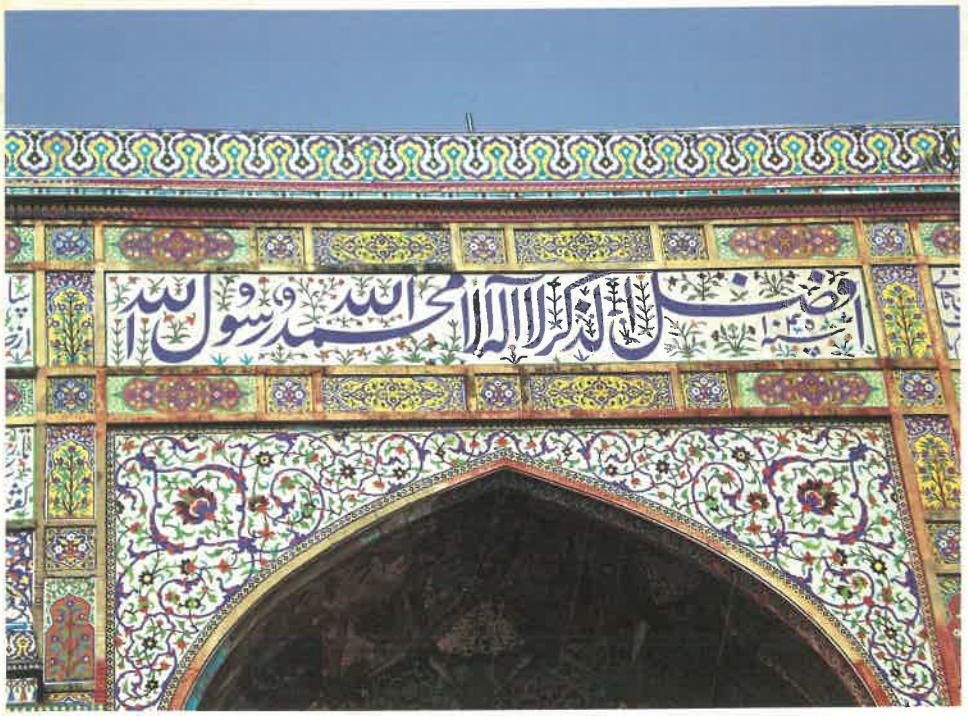


Tomb of Hazrat Musa Ahangar (1451-1526) still preserves examples of glazed tiles and glazed tile mosaics that were used in Lahore before the coming of Mughals in this city.

But, before we discuss this, let us briefly review the history and origin of enameled tile work in Asia with particular reference to Pakistan. We may not need to bother here as to how glazed steatite and glazed quartz first was accidentally discovered in some of the earliest civilizations like those of Egypt, Assyria, Babylonia and Indus Valley sometimes between 3000 B.C to 2750 B.C. Instead, let us see as to when the technique of decorating vast surfaces of buildings with enamel surface was evolved? The Assyrians and the Babylonians, from the 13th to the 6th century B.C, appear to be quite well versed in the art of enameled tile decoration. The Assyrians, in particular, introduced polychrome ornamental brick works which later on became quite popular with the Neo-Babylonians. The summit of the Ziggurat at Ur was covered with glazed-tiles with flat surface even with figure work. Only the Neo-Babylonians, introduced the same work in their ceilings.



A glazed-mosaic panel Masjid Wazir Khan.



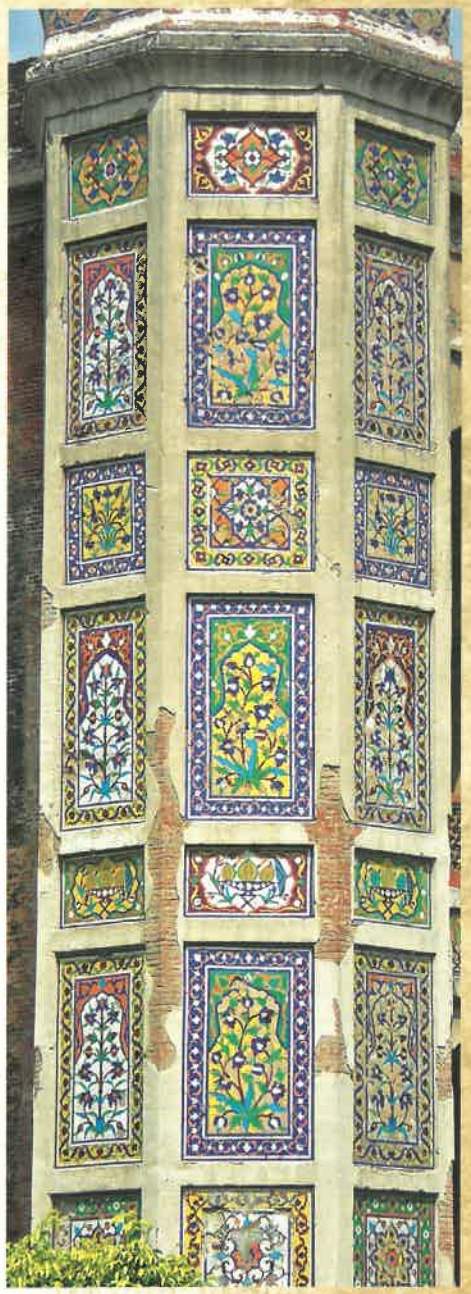
Beautiful examples of delicate tendrils and bold calligraphic designs created in glazed tile-mosaic technique on he façade of monumental gateway of Wazir Khan Mosque.

In Persia, the Achaemenian kings used colored tiles with great affect at Susa (404-358 B.C). Egypt was probably, the first country in the world, where glazing of various pastes as well as of stones and wall tiles was practiced as early as pre-dynastic times (3000–3150 B.C). In this country, evidence of tiles, of a siliceous composition with surface glaze and stained turquoise blue has been formed as early as the 4th millennium B.C. Thirty three greenish-blue faience tiles have been discovered in the funerary temple of King Zosen (2778 B.C). A sort of glaze blue was known to the Egyptians before 3000 B.C. The throne of King Tutan Khamen (1358 – 1349 B.C.), now in Cairo Museum, is covered with gold leaf and multi colored in-lays of glazed composition, glass and stone. The heads of sea cobras carved in wood fitted in this throne are of a violet glaze composition. Apart from delicately fashioned objects – rings, fish lutes, figures and benches of grapes in a variety of colors examples of five fragments of

enameled tiles dating back to 1370 have been recovered from Tell-el-Amarna. Glazed steatite and glazed quartz frit, datable anywhere between 2500 and 1500 B.C. have been discovered at Mohenjodaro. At Mohenjodaro and Harappa, furnaces have been discovered where enamel was prepared. Several of the vessels from intermediate and late levels show traces of coating of glaze of light apple-green color, turquoise-blue, etc. A local bead carved with two glazes is also known from HR Area in Mohenjodaro. Some of the most skilful models of animals are made in faience, which according to Sir Mortimer Wheeler "was abundantly familiar to the Harappans", as well as to the pre-dynastic Egypt & 4th Millennium Summer and a bit later reached early Minoan-II (about 2800–2500 B.C.)

As regards use of enamel or glaze in building art, the Assyrians and Babylonians, from the 13th to the 6th Century B.C. made wall tiles and bricks of earthenware painted with patterns of figures in colored glazes. Assyrians were the first to introduce polychrome ornamental brick work which became so popular with the Neo-Babylonians. Later on glazed bricks have also been formed in Babylon (605-563 B.C), Nimrud (859-824 B.C.) and Khorsabad (722–705 B.C.) Nimrud bricks were usually kiln-dried; colors employed were blue, black, yellow, red and white. The main entrance of the palace of Sargon-II, at Khorsabad, was flanked by great towers and guarded by man-headed winged bulls, supporting a bold and semi-circular arch. Similarly, a ziggurat called Tower of Babel, also known as Temple of Marduk, 295 feet square at base and seven stages high each storey was made of bricks, with the color attributed to the particular planet to which it was dedicated. The summit of the ziggurat was faced with blue glazed bricks. The Ishtar Gate (605 – 563 B.C.) on the other hand glowed in colored glazed bricks patterned with yellow and white bulls and dragons in relief upon a blue grounds. Besides, there is a variety of geometrical and floral patterns. The Procession Street between the Ishtar Gate and the Tower of Babel or Temple of Marduk was decorated with hundred and twenty huge lions molded in relief and glazed in white, yellow and red against a ground of turquoise or dark blue all fixed on walls looking on the Procession Street.

At Susa (Iran), in 404–358 B.C, the Achaemenian kings had their palaces decorated with enameled tile work. A well-known frieze of this period is of archers, the royal body guards, lions and winged bulls in blue, red, yellow, white and brown. The ground is in blue glaze.



A series of vertical and horizontal panels adorn the surface of octagonal minarets of Wazir Khan Mosque each embellished with glazed tile-mosaics.

GLAZED OR ENAMELED DECORATION IN MUSLIM ARCHITECTURE

After Alexander's invasion (334–323 B.C.) this industry perhaps persisted but only in obscurity until the Arabs invasion. But by this time the technique was limited in use for making glazed pottery. However, quite surprisingly, the Muslims came out of their early simplicity in architecture and started decorating their buildings. Although in the beginning the Muslims used other media for decorating their buildings – with mosaic, marble porcelain, repousse in metal, carving in stone and calligraphy (as in the Dome of Rock, 691 A.D.) and mural painting in Qusayr-al-Amra (712 A.D.) and stone carving at Mashatta Palace) - but soon, i.e. in about middle of the 9th Century they started using enameled tiles at Samarra. During the Abbasid period (750–1251 A.D.) they started applying metallic sheets to tiles with glaze faience fixed on walls. They used square tiles as a decorative facing on palaces and mosques. The tiles from the palaces of Samarra are the earliest one in the Islamic history. Those are datable in the middle of the 9th Century A.D. These are square tiles with a plain green or brown lead glaze with designs in yellow, brown and sometimes red. After the decline of the caliphate in Baghdad, most of the craftsmen families migrated to Egypt where they flourished under the Fatimid rule (961–1171 A.D.).

After Abbasids, Saljuks (1037–1300 A.D.) adopted stucco tracery and enameled tiles as mode of decoration of their buildings, though of sprinkling type here and there. Especially, tiles were manufactured and methods of making luster were further perfected. Principle colors were dark blue, indigo, turquoise and white these were applied both on their secular as well as religious buildings. Tiles were either plain turquoise or carried on the star-shaped or floral motifs on religions buildings and human and animal figures on those intended for secular buildings. They derived their inspiration both from Iran and Asia Minor. From the latter, they specially learnt to use clay made up on a silicon basis. They were masters of making tile-mosaic and ceramic inscriptions. All these three qualities / characteristics, as we shall see, have a strong bearing on the tile mosaics of Lahore. Seljuk period *mihrabs* with glazed tiles provided the artists with the opportunity to display their skill. Musal, Rayy and Kashan were their three important centres - Kashan and Rayy being near Tehran.

During the short Il-Khanid dynasty (1256–1349 A.D.), the use of enamel tiles



A tree in full bloom set inside an arch with glazed tile-mosaics, Masjid Wazir Khan.



Arabic calligraphy in Thuluth set inside an arch panel in glazed tile-mosaics, Masjid Wazir Khan.



A decorative panel in glazed-mosaic technique.

was extensive and the designs were more schematic but leaving a lot of surfaces uncovered. Chinese impact – as reflected in Chinese dragon, cloud scrolls and lotus flowers, became imminent on Kashan tiles. Mausoleum of Oljaitu (1304–1316 A.D.) in Sultaniya and Jami Masjid at Varamin (1325–26 A.D.) both in Iran, are two outstanding monuments of Il-Khanid dynasty.

The Timurids rulers (1369-1500 A.D.) took up this art from the point where the Il-Khanid rulers left it. The formers took to it to more heights and perfected it with the palette that was richer than before and with imperishable brilliance as can be seen in Gur-i-Amir (1405 A.D.) in Tashkand, Gauhar Shad Mosque (1418 A.D.) at Mashhad and the Blue Mosque at Tabriz (1437–1467). The wider range of colors used include blue, turquoise, white, yellow, green, brown, aubergine and black. The Timurid designs - mostly intertwined stems, arabesque split leaves and flowers, Chinese lotus, Chinese clouds, scrolls, flower vases and occasional figures of birds were wrought with astonishing delicacy. The Muslim ceramists learnt a lot from their Timurid colleagues how to create rich effect in tile-mosaic through maintaining a proper thickness of the colored glazes, the laborious cutting out of patterns of glazes of different colors and by avoiding - almost alienating, over-running of colors to neighboring areas by painting lines of a manganese - a purple pigment, mixed with a greasy substance that disappeared in the firing. In Spain, it was known as *cuerda seca* (dry-cord).

During the Safavid period (1502–1736 A.D.) ornamental works, minute and almost replete, were executed in seven colors (*haft-rung*). Chahar Bagh (1596 A.D.), Isphahan and Masjid Lutfullah (1618) and Shah Sultan Hussain Madrassah (1700 A.D) are some outstanding monuments of tile work. In this period tile-industry reached a climax, especially under Shah Abbas I (1587–1629 A.D). Scenic tiles in various colors combinations depicting human, animal and plant life were introduced. A full range of colors was used - dominant ones being yellow and apple green. These developments are significant for development of tile mosaic in Pakistan.

When was enameled tile decoration introduced in Pakistan? Precise information is not available. But one thing is certain. In Pakistan, it was first introduced in Sindh, Multan and rest of the Southern Punjab much before it reached Lahore. Coincidentally, movement started in Pakistan corresponds to the similar activities under Saljuks and



Panel of an enameled tile mosaic work depicting a range of colorful floral patterns set in geometrical setting on the sidewall of Shah Burj Gateway, Lahore Fort.



A decorative panel in glazed-mosaic technique.



Il-Khanids. In Pakistan, the tile industry appears to have made its first appearance in centers like Multan, Thatta and Hala.[8]

The earliest monument with enamel tiles in whole of Pakistan is the Tomb of Yusuf Gardezi (1150 A.D.) in Multan. If any part of it has been repaired, it appears to have been done in accordance with the original. The colors used are of two shades of blue (Indigo and turquoise) on a white base. The building is rectangular in plain. The entire building from ground to the parapet, the interior floor, the latticed windows above the door and the molded ceramics have been covered with tile work in geometric, floral and inscriptional designs in an unbroken surface. The star-design which is quite prominent here is also found later on in Sindh. The painting is in low relief and sometimes is flush. It is surprising that an unbroken surface of glazed tile work was attained in Pakistan about 102 years earlier than that achieved in Qoniya (Turkey) in 1252 A.D. or in any other monument of Iran. The work at the tomb of Yusuf Gardezi is so mature and perfect that it can not be considered as the first attempt. There must have been some other monuments of earlier date where this work might have been experimented. But no such monument has survived. However, the work of Yusuf Gardezi was followed at the tombs of Shah Bahawal Haq (1262 A.D), Shah Shamas Sabazwari (1276 A.D) and the best of all, Rukn-i-Alam (1320 A.D.) - all at Multan.

Like its architecture, the enamel tile work at Shah Rukn-i-Alam is also a sort of culmination of this art in Pakistan both in the extent of its application, variety of its motif and range of colors; it represents a beautiful combination of brick surface alternating with enamel tile work. The dark blue, turquoise and white colors contrast pleasingly with the deep red of the polished bricks. Motifs are also executed both in relief and flush. All designs are executed on a terracotta base.

From Multan, the tile-work spread in whole of the southern Punjab where it is still a popular mode of decorating mosques and mausoleums. The best group of monuments is found at Uch Sharif in Southern Punjab, a splinter group of enameled tiled monuments is also found at Lal Mahra Sharif in District D. I .Khan where it appears to have been introduced from the neighboring District of D. G. Khan with which it also shares many moments / events of history. However, there is one aspect of Lal Mahra tiles (single color i.e. Persian blue) that suggests an earlier date of them. If this

is accepted the order has to be reversed i.e. the Persian tiles were probably introduced at Lal Mahra Sharif from Ghazna by way of Ghazna-D. I. Khan route before they reached Southern Punjab and in Sindh.

In Sindh, the art of enameled tile work was introduced, a little later than in Multan, Uch Sharif and Lal Mahra Sharif. There is no glazed tile monument which is earlier than the early Mughal days. Sultan Ibrahim's Tomb (1555 A.D.), Dabgir Masjid (1588 A.D), Jani Baig Tomb (1599 A.D) and Jami Mosque (1644-47 A.D.) are the four most important early period monuments at Thatta that are decorated with enameled tiles in three colors namely Indian Blue, Persian Blue and white applied with waxy translucency alternate with plain terracotta surfaces. Only in Jami Mosque additional brown color has also been used. Sindh tiles are usually square and made up of hard baked red terracotta. However, Multan tiles, on the whole are much better than Thatta tiles.

The earliest monument of Lahore bedecked with enameled tiles is the small tomb of Musa Ahangar near Lahore Railway Station built in the second half of the sixteenth Century. Thornton gives the date as 1519 A.D. The dome, drum and upper part of the facade are faced with glazed turquoise colored bricks and blue and white square shaped tiles. What is more interesting is the fact that whereas the enameled bricks used on the dome have terracotta base, the enameled tiles used on the body of the tomb, each five inches square have been made on a plaster base. Beside this tomb, the tomb of Alauddin Mauj Darya in the premises of the shrine of Baba Farid Shakar Ganj at Pakpattan, is the only other monument with Multani style enamel tiles north of Multan.

Other than this, all other enameled tiles were introduced in Lahore during Mughal Rule. Jahangir was probably the first Mughal emperor to introduce the new style of decoration in Lahore on the Pictured Wall of Lahore Fort which was started by him (1624-25) and completed by his son emperor Shah Jahan (1631-32). In reality the credit for popularizing this building-craft in Lahore goes to Shah Jahan. Almost all buildings constructed in this city during his reign (1627-1658) have, to one extent or other, enameled tile decoration. Shalamar Garden (1642 A.D.) Lahore Fort, Mausoleum of Jahangir (1627–1637 A.D.), Mosque Wazir Khan (1634 A.D.), Mausoleum of Asif Khan (1645 A.D.), Mausoleum of Ali Mardan Khan (1656), Chauburji Bagh Gateway



A panel with intricate work of glazed tile mosaic from the Mosque of Wazir Khan.

(1646 A.D.) Nawan Kot Gateway and the Corner Pavilions of this garden, Gulabi Bagh Gateway (1655), Masjid Dai Anga (1635 A.D.), Nadira Begum's Tomb at Mian Mir (before 1659) etc., are all decorated with beautiful enameled tile work of the type called mosaic work except Nadira Begum's tomb where glazed tiles and not tiles mosaics were used. The most beautiful of all these monuments is Masjid Wazir Khan, which, on accounts of its architectural embellishment - mostly the enameled mosaic work on the exterior and naqashi or *secco* fresco painting in the interior, has been declared as a school of architecture and architectural decoration. This tendency was continued during the reign of Aurangzeb Alamgir (1658-1707 A.D.) though, strangely enough, the grandest of all the Mughal buildings in Lahore, namely the Badshahi Mosque, obtained its grace and grandeur without the use of colorful mosaic decoration in any part of it. But quite a few other buildings in this city like Masjid Muhammad Saleh Kamboh inside Mochi Gate (1656), Chinianwali Masjid, also inside Mochi Gate and Masjid Abdullah inside Taxali Gate, Dai Anga's tomb (1671 A.D.), the so called Buddho ka Maqbara near Buddhu's Awa (1671), etc. After Aurangzeb, the art of glazed tiles and tile mosaic was drastically reduced in use and declined in quality – the reasons for the same being in the main economic and political instability. Even then, we have a monument like Masjid Nawab Zakriya, alias Begumpuri Masjid in Begumpura and his mother Sharfun Nisa's Mausoleum popularly known as Saruwala Maqbara - both in Begumpura built in the middle of the 18th Century with enameled mosaic. These two are not only the two last Mughal monuments built in Lahore but also the two last buildings of Mughal period that received their external embellishment in the form enameled-mosaic. After this, there never seems to have been made a serious attempt to reintroduce this craft of Lahore. However there are two exceptions. In the 1970s a small mosque was built on the west side of the main road near Lady Wellington Hospital. It was entirely covered with blue tiles. Most of these tiles have already lost their color. Beautiful tiles have also been introduced in the newly built Data Darbar Complex (1979-1999). The tiles used in this complex are of the category of mosaic and have been fixed both inside the Prayer Chamber and outside it (For details see below Chapter XIV: Data Darbar Complex). These were designed here in Pakistan but were manufactured in England at a huge cost.

The reason for using enameled tiled-mosaic in Lahore during last four hundred years is understandable. Unlike Fatehpur Sikri, Agra and Delhi, there was no stone quarry available in the vicinity of Lahore. But, all Mughal emperors, particularly Shah

Jahan, and their courtiers, loved Lahore and had their residences and pleasure gardens built here. Use of stone would have been too expensive and only kings could have afforded its use in the royal buildings. The use of colorful enameled tile-mosaic was both economical and well suited to the brilliant sun-shine of the Punjab. Wheeler has opined that Shah Jahan got this idea from the use of enameled tiles used in some of the monuments in Sindh and decided to introduce it in Lahore[1]. Be it as it may be. But, Shah Jahan's architects in Punjab gave it a new twist. For making Lahore tiles they used a totally different technique. In the first place, instead of square or rectangular enameled tiles like those in Nadira Begum's Tomb in Lahore), they introduced the mosaic technique in which individual pieces of different colors in a design were cut out of enameled tile and then re-assembled to make a complete design. This also obliged them to use maximum number of colors - the full-range of colors was often called *haft-rung* i.e. seven colors. Such a technique was definitely more labour-intensive but it completely avoided run-over of one color over the neighboring different colors during fining and thus damaging the complete tile or tiles. The second innovation of Lahore tile-makers was that instead of terracotta base of Multan and Sindh tiles, they introduced here silica-mixed lime base for a glazed tile. Mr. Talib Hussain, the UNESCO Project Director for restoration of tile-mosaic work of two gateways of Shalamar Garden[2] and an expert in enameled tile restoration has explained to me that the silica-mixed-lime base has a better collision with enamel layers put on the painted design and secondly it was easier to cut it to desired smaller pieces and above all the chances for running off colors over neighboring area was minimized.

Another innovation of Lahore craftsmen was the bold experiment of building the Pictured Wall of Lahore Fort which is unequalled for its vastness, variety of designs, selection of subject matter and charm of its glowing colors. It was built during 1624–1631 and covers a total area of 8000 square yards – 16 yards high and 500 yards long, of the entire northern and part of western external wall of Lahore Fort. The enameled surface comprises hundred and sixteen panels of tile mosaic. Each panel, set in its frame work of geometrical designs, represents all sorts of live elements of nature - men, women, angels, animals, birds and plant-life in a variety of combinations. There are court scenes, royal games like *chaughan*, elephant fights, hunting scenes, all set within geometrical and foliated borders. Angels are portrayed in the spandrels of arches. Among animal fights the camel fights, elephant fights, elephant running after a



Details of tile mosaic work on a minaret of Wazir Khan Mosque.



Jahangir Mausoleum, Shahdara. Close-up view of glazed tiles in the corridor (1627-1637 A.D.).

fleeing horseman, two swordsmen in combat etc. It is for the first time in the history of Lahore that human and animal subjects are include in the overall design of tile-work.

But where from the Lahore craftsmen got this technique? Certainly, it was not from Multan, Lal Mahra Sharif and Sindh. The earliest example of enamel work on plaster base is the Shishi Gate at the Rohtas fort, District Jhelum built in 1542. The spandrels of this gate are decorated with the enameled work on plaster base in Persian blue, but executed in a primitive way and is crude and lacks the smartness of Lahore work.

It appears that the enameled mosaic work at Lahore was directly introduced from Iranian City of Kashan hence its popular name kashi kari during the climax of the Safavid dynasty during the period of Shah Abbas I (1587–1629). It was this great Safavid ruler

who had his buildings decorated with tile-mosaic and *cuerda seca* or dry cord technique depicting human and animal subjects as well as plant life. On the walls of the royal palaces and garden pavilions erected in Isfahan tiles were used with large human figures. Persian influences on Lahore Fort picture-wall is quite visible in the horse's thick-set body, curved necks and small heads, in the pictures of angels in the spandrels, Chinese clouds, vases and dragons. It may not surprise us that, as we have earlier observed, it was at Kashan that enameled tiles with silica base were used during Safavid period. It may also not surprise us that unlike the white and blue tiles of Multan and Lal Mahra Sharif and white blue and brown tiles of Sindh, it is in Lahore alone that we meet a whole range of new colors namely turquoise, deep blue, white, yellow, pink, orange maroon and green that is what in Persian is called *haft-rung* – 'seven colors'. Otherwise, on the whole Iranian enameled tiles, like the enameled tiles of Multan and Sindh, had a hard baked terracotta base. The Lahore tiles, on the other hand, with the exception of a few cases likes tomb of Musa Ahangar, universally has a plaster base made up of a composition of siliceous sand with lime and other ingredients held together with some cementing material as suggested by Henry Cousens[3]. In all, except two cases, enameled tile mosaic in Lahore is used for decorating the exterior surface. Only the prayer chamber of Dai Anga's Mosque and the walls of Jahangir's Mausoleum have enameled tile mosaic fixed in the interior. Only four monuments in Lahore have the terracotta base of their tiles. These are the enameled bricks used in the dome of the Tomb of Musa Ahangar, the Asif Khan Mausoleum in Shahdara and the later Mughal period mosque at Begumpura and Saruwala Maqbara. With the exception of a few examples at the tomb of Asif Khan, none of the tiles manufactured in Lahore are molded in relief. They are all flat. Between Multan and Lahore, there is only one monument that is embellished with Multan blue tiles, whereas further north of Lahore there are only two such monuments which are decorated with enameled tile mosaic namely the Kotli Maqbara near Kamoki and Shishi Gate in Rohtas Fort - The former belonging to the middle of the 17th Century and the later to the middle of the 16th Century. In India proper, this craft was sparingly used during the period of Akbar namely, the Nila Gumbad, Sabz Burj Mosque, Jodhabhai's Palace at Fatehpur Sikri, and Jahangiri Mahal at Agra.



A decorative panel in glazed-mosaic technique. Masjid Wazir Khan.

MANUFACTURING TECHNIQUES OF LAHORE TILE MOSAIC

No contemporary account of technique of making tile mosaic is available. Engr. Talib Hussain, UNESCO Project Director for Conservation in Lahore has a life-

long experience of restoring the enamel tile work at Multan and Lahore. Following account is based on the information kindly shared by him with the author further supplemented by interviewing the craftsmen at work during the ten days Tile Mosaic Workshop at PIATR, Lahore Fort 10-19 November, 2008) from the platform of UNESCO – Getty Foundation – Government of the Punjab Project 2007-2009[4]. Mr. Talib Hussain has been able to reconstruct various stages of making 'Lahore mosaic tiles'. According to him, following material is procured, mixed and sieved:

Silica	1 part
Pottery Clay	1 part
Glass Powder	1/2 part
Soap Stone	1/2 part

The tile can be prepared by a dye in a press machine or prepared in a hand-made mould. In former case, water is added for optimum moisture. Whereas in case of a hand-made mould the clay is tapped with a wooden dabber called *thappi*. Tiles are allowed to dry under shade. When properly dried, the tiles are placed on slabs called *tawas (*Sing. *tawa)* and baked in a furnace up to 850 degrees centigrade. The baked tiles are called bisque.

In the meanwhile a thin slip is prepared of the same material as of 'tiles' proper minus the silica sand and with a slightly different proportion. This *astar* or engobe is applied with a brush or spray machine on the proper side of the bisque. This obscures the actual color of the tile.

In the meantime, a glaze is kept ready. It is a layer of glassy crystals on the surface of a ceramic body applied before the final firing. There are two types of glazes: the alkaline glaze and the lead glaze. The former contains alkalis like sodium or potassium or litum with their flux to lower the melting point. In the latter case instead of a flux, lead is added to alkalis for the same purpose. This glaze is mixed with a small quantity of kaoline, feldspar and zinc oxide, white flour (*maida)*, glue and water – all put together and grinded. If a glaze is required to have a color, the requisite metallic oxide is added. Following oxides are usually used for obtaining different hues, shades and colors:

Red Iron Oxide,
Black Iron Oxide,



working collectively on the assembly of panel d tile-mosaic during a UNESCO Workshop in Shalamar Garden, 2009.

Copper Oxide,
Cobalt Oxide,
Chrome Oxide,
Manganese Oxide,
Nickel Oxide,
Vanadium Oxide, and
Iron Chromate.

A scientific study made in the 19th Century informs as that a *kashi* work of Lahore essentially consists of a layer of glass (silicate) spread on a hard kind of plaster (mixture of sand lime and siliceous sand) colored by metallic oxide[5]. The work consisted of three parts:-

- The plaster called *khamir*,
- The glass called *kanch*, and
- The slip lining (engobe) called *aster / asthar* put between plaster and glass.

For final setting of a mosaic there are two different ways. Either the 'raw tiles' are cut according to the design or the 'baked tiles' of different colors are cut to the design.

The complete design of a mosaic panel is also traced on a plain butter paper and the outline is pierced / perforated with thin needle. This process is called *sozen kari*. The paper is placed on the side of the mosaic and pounced with small bag of muslin cloth full of coal dust. Through perforations, the design gets traced out on the smooth surface. The stencil is removed. The prepared pieces are then fixed in their respective places on the transferred design and these are glued together with the help of a mortar.

It is a pity that such a beautiful craft which won such a great fame for this city has almost died out. During the Sikh rule, British period and the first 50 years after independence everybody poured out his praises for the beauty of the monuments finished with colorful mosaic of glazed tiles, but no one ever cared for the glazed and colorful walls crumbling down. The worst affected monument is the World Heritage of Lahore Fort - in particularly its Pictured Wall. No major monument of Lahore has suffered so much as this great and rare Pictured Wall. Among all the enameled tile monuments of Pakistan only three monuments have so far been repaired, the



A craftsman assembling glazed cut tailored cut-pieces of glazed tiles to make a pattern during a UNESCO Workshop in Shalamar Garden, 2009.



Cut-pieces of glazed tiles are being assembled at their places during an exhibition of craftsmen at work in the Lahore City Heritage Museum, November 2008.



An assembled design of glazed tile-mosaic during a UNESCO Workshop in Shalamar Garden, 2009.

Shahjahan Mosque at Thatta, the Rukn-i-Alam at Multan and Wazir Khan Mosque in Lahore – the last named monument only partially. Work is also in hand (2008-2009) to conserve and repair the two gateways of Shalamar Garden – but again only partly. The Punjab Government have also sanctioned a special grant of Rs. 2 0,000,000 for special repairs of the Pictured Wall of Lahore Fort. But how much of this amount is going to be spent on the restoration of tile-mosaic is yet to be seen. For repair of tile mosaic of Shalamar Gates only one family (Abdul Rashid Bhatty - a former employee of Shahdara Pottery Center) has come forward to undertake this job.

The only serious repair work of old tile-mosaic was carried out in the near past–is the north-eastern minaret of Wazir Khan's Mosque by Engr. Talib Hussain under the supervision of veteran conservator Khan (Late) Muhammad Walli Ullah Khan. The mosaic work on the other parts of the building still waits to be undertaken. The blue tiles of the famous Nila Gumbad Mosque in Lahore were also got replaced with a new ones but somewhat defectively. The only new monument decorated with tile work in Lahore built after 1947 is a small mosque on the Circular Road opposite Taxali Gate but the tiles have already started fading. The tile work on the dome of a small tomb near Jain Mandir has also been recently repaired by the Auqaf Department, Punjab. During 1989-1999, a substantial quantity of (8611 sft.) mosaic tile work was also done in different parts of the new mosque of Hazrat Muhammad Usman Hajveri popularly known as Data Ganj Baksh. Although the entire design work was done in Pakistan, but unfortunately the tiles were got manufactured in England and, later on, got fixed here. All these works above been carried out by the Directorate of Archeology, Government of the Punjab. That is all that we have been able to achieve during the last more than 60 years of our Independence in this rare field of architectural decoration and thus and some how or other, have tried to keep it alive.

FILIGREE WORK / *MINA KARI / BINNAT KARI*

A rare type of surface decoration on Muslim monuments is called filigree work. In local terminology, this mode of surface decoration is called *miṇa-kari* as well as *binnat kari* - both names derived from Iran and Central Asia respectively. The earliest examples of this work are noticeable in the tomb of Shah Rukn-i-Alam but the most beautiful and minute and complicated examples can be seen in some monuments of Lahore – all dated in the period of Shah Jahan (1627–1657). The three best examples in Lahore

are the northern and western faces of the Pictured Wall of Lahore Fort, the minarets of Chauburji Garden Gateway and the minarets of Masjid Wazir Khan.

The *binnat kari* or *mina-kari* or filigree work is a very old craft in Pakistan going as far back as the times of Gandhara art of 2nd to 5th centuries A.D. followed by adoption of the technique in Hindu temples and Nikodari tombs in Baluchistan from whom the early Muslims borrowed for decorating the exterior surface of their tombs such as the tomb of Sohagan at Alore (Sukkar). But there is a minor technical difference between the Gandhara filigree work, that of Nikodri tombs and tomb of Sohagan at Sukkar and finally the one adopted by the Mughals in the 17th Century. Whereas the Gandhara filigree work is always in black stone, those of Nikodari and Sukkar tombs have their filigree work in terracotta only. The filigree work in Lahore, on the other hand is actually a combination of terracotta and glazed tiles. Throughout history, filigree work is also found as a popular mode of decoration in woodwork in many cities of the Punjab – particularly, Lahore. In case of the latter, it is called Pinjra work.



A glazed-tile craftsman at his work during a UNESCO Workshop in Shalamar Garden, 2009.

Filigree work used on some monuments of Lahore is a play of chess board design comprising series of sunken and raised tiny squares placed one beside the other in alternate fashion. The raised squares *(khanas)* are covered with glazed layer whereas sunken ones are left unglazed. Some times the raised squares take the form of a cross with terracotta square placed between two X's. At times, arms of a cross are curved and thus the sunken blocks, one each between two crosses, is in semi-circular form. The terracotta plugs and the glazed plugs are prepared according to their respective techniques already discussed above.

To the best of my knowledge no new building in Lahore has been provided with such a surface decoration. Whenever, repair of a damaged portion is required to be undertaken the craftsmen in respective field are asked to carryout such a work.

There are very few artisans who have devoted themselves to the preservation and promotion of this most difficult of all the architectural crafts in Lahore. Probably, the senior most among them is Ustad Abdul Rashid (born 1934) – a former employee of PSIC at the Institute of Ceramic, Shahdara. He learnt this craft from Ustad Sheikh Sayed Seed, and on his own part, has imparted this craft to his son was hired by

UNESCO – Getty – Punjab Government Project for imparting training to the participants of the Ten-day Tile Mosaic Workshop in Lahore Fort (10-19 November 2008). He was also engaged to prepare some of the missing mosaic panels from the two Gateways of Shalamar Gardens.

Another renowned name is that of Ustad Hakim Ali (born 1933). He is a *shagard* of Ustad Fazal of Lahore. He has worked at two renowned monuments of Lahore namely Masjid Wazir Khan and Nila Gumbad for the restoration of tile mosaics on both these monuments.

Mr. Jamil Hussain, is a new name in the field of traditional ceramic. He is a qualified designer by profession. But it is the built heritage of this country which has turned him to become a ceramist. His subjects always include the endangered, neglected and vanishing historical buildings which he tries to depict in round or relief in colorful ceramics. His exhibition entitled: *mit na jaen kaheen* (Alhamra, 24-30th March 2009) was a great success.

Mr. Navid Ahmad and his elder brother are also contributing in keeping this traditional craft. They are running a furnace for firing pieces of ceramics.

Some decades back, Department of Archaeology and Museums, Government of Pakistan especially got one of his young Officers named Fazal trained in Turkey in preparing and conserving glazed tiles. Unfortunately, he died prematurely at a very young age. Unfortunately no one else has yet been trained to take his palace.















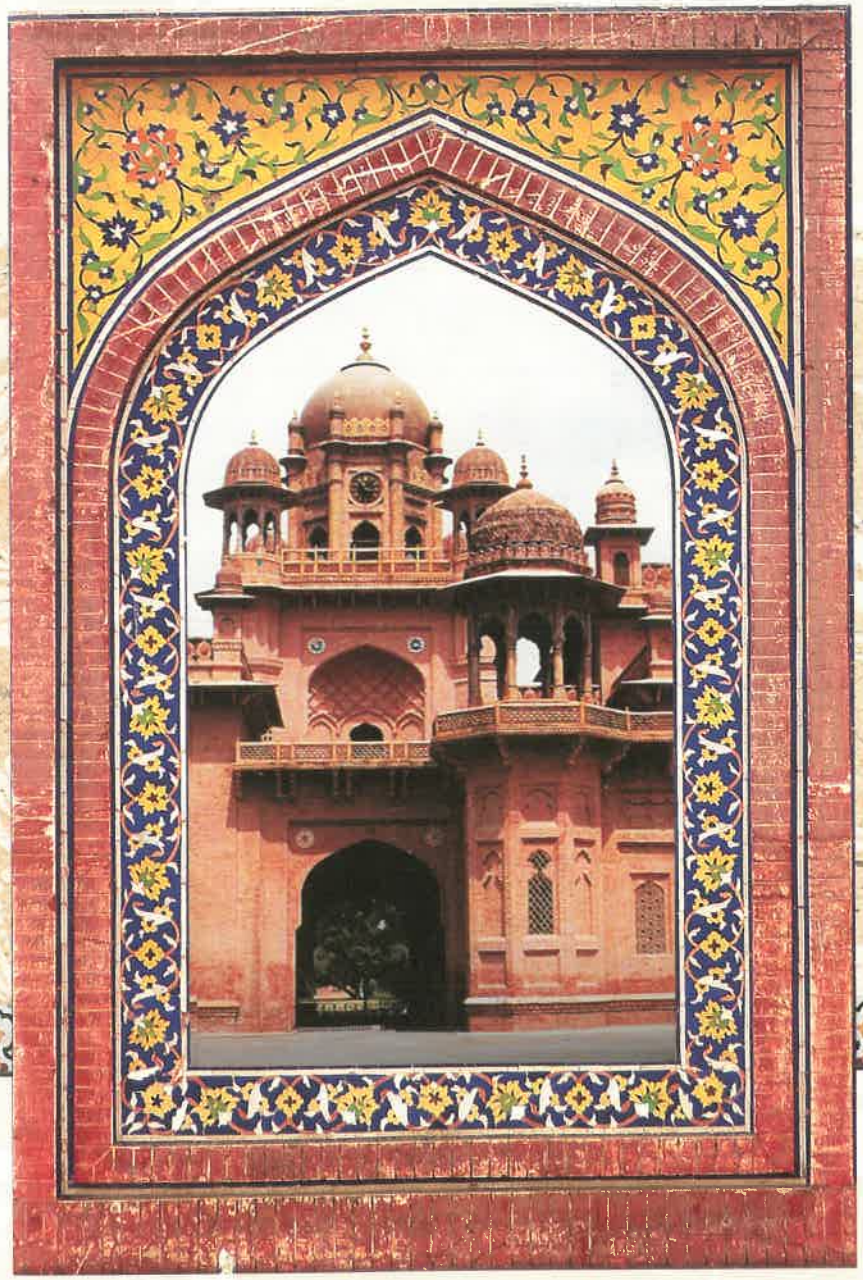


Colours, tools, and techniques for preparing traditional drawings for mosaic, tile and pietra-dura works. Prepared by students of Naqsh School of Art, Lahore.

GLAZED TILES & GLAZED TILE-MOSAICS

Endnotes

1. R. E.M. Wheeler, Five Thousand Years of Pakistan, Oxford, 1950, 73.
2. Engineer Talib Hussain, is now a Director in the Sustainable Development of Walled City of Lahore Project.
3. Henry Cousens, Portfolio of Illustrations of Sind Tiles. Also see J. Ph. Vogel, "Tile Mosaic of Lahore Fort", Journal of Indian Art and Industries, 1920
4. A six-page pamphlet entitled: *Enamelled Tile Mosaic Work (Kashikari)* written by Talib Hussain and issued at the occasion of this workshop contains sufficient information needed for this chapter.
5. T. H. Thornton, and J.L. Kipling, Lahore, as published in *Old Lahore – Reminiscences of a Resident* by H. R. Goulding, Lahore, 1924, reprinted in Lahore, 1977, 86-87.



BRICK WORK

CHAPTER XIII

BRICK WORK

Burnt bricks have been in use for the last five thousand years. Since the very beginning, burnt bricks were used on massive scale and for building cosmopolitan cities like Mohenjodaro and Harappa. This country is more naturally suited for making burnt bricks firstly because the country mostly comprises alluvial soil and secondly ample wood for brick kiln is always and easily available. During this long period of about 5000 years, a lot of experiments have been made with the material and the size and shapes of bricks made. Shapes have been experimented to make thick, medium thick and thin bodied bricks, oblong and square tiles, octagonal, hexagonal, star-shaped and wedge-shaped bricks. Beside simple bricks quite interesting experiments in decorating monuments with cut-and-dressed brick work, carved bricks and decorating floors of buildings with diaper and geometrical patterns.

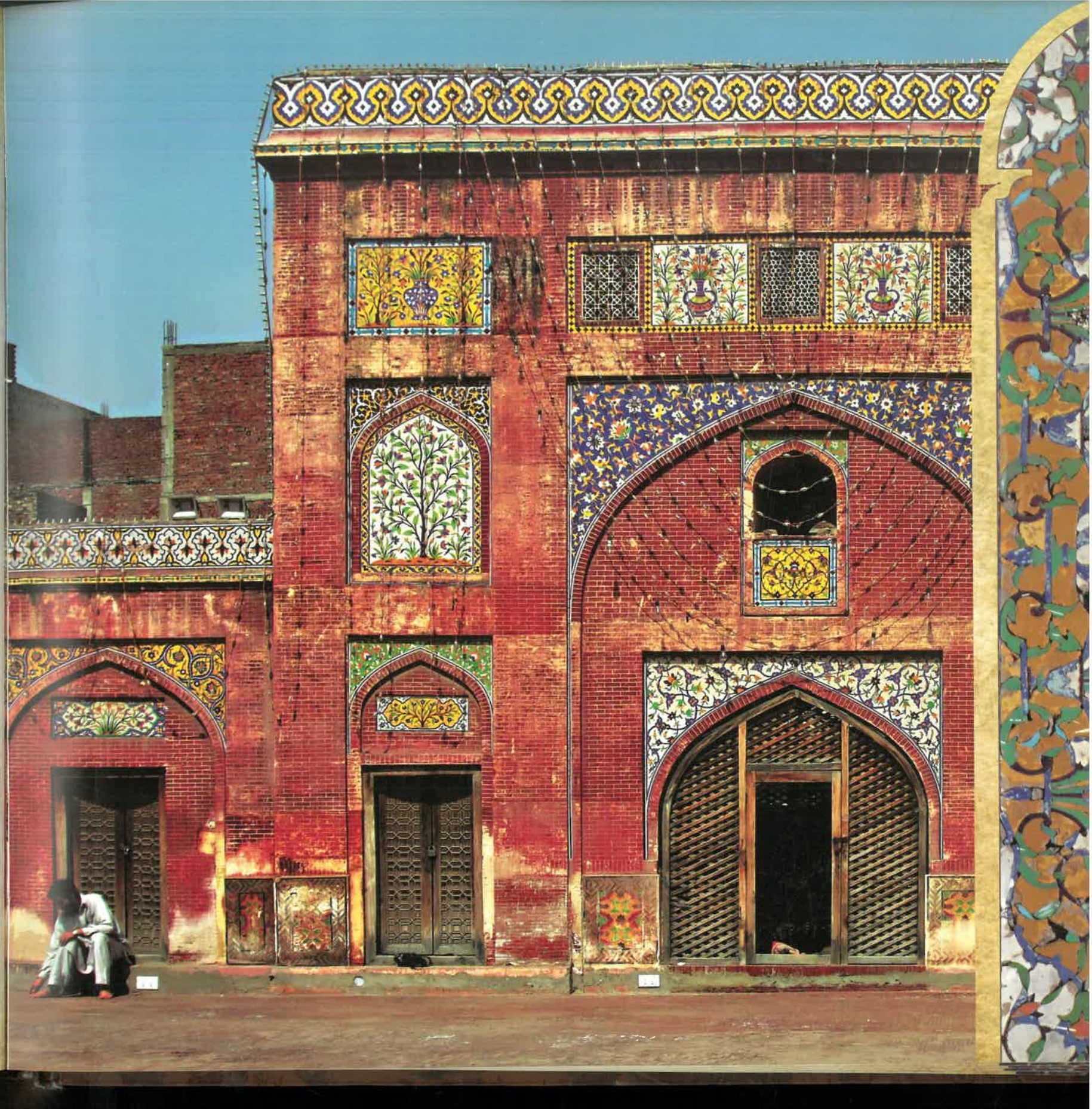


A carved brick construction built in mid 20th century in Islam Gali, inside Lohari Gate.

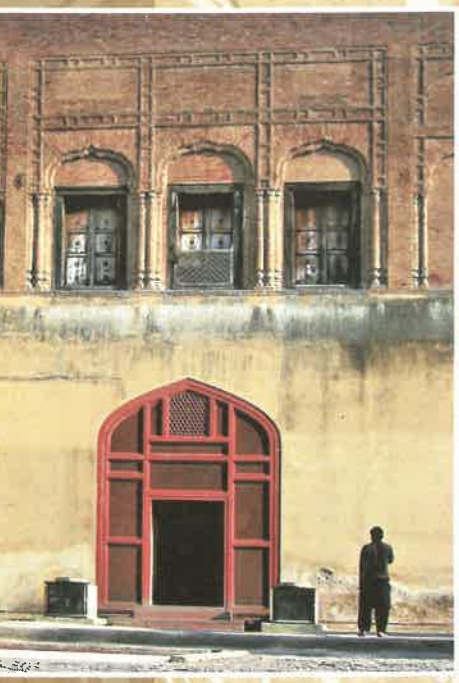
All over southern and central Punjab there are numerous monuments embellished with both cut- and dressed-bricks as well as carved bricks. This mode of decoration was started during Buddhist and Hindu periods. The best example is that of the Temple of Sassi-da-Kalra in the Salt Rang. There are numerous so-called Nikodri tombs of Pre-Islamic days in Balochistan where burnt bricks with molded motifs – floral, geometrical and animal designs have been used on the exterior surface. Muslims infused fresh blood into these trends and brought here new techniques and fresh motifs from Central Asia. The new elements of decoration included Islamic calligraphy and arabesque designs. The two earliest buildings with most intricate and complicated carved bricks designs are seen one each in the Mausoleum of Sheikh Sadhan Shaheed (1274 A.D.) near Muzaffargarh and the Tomb of Hazrat Khaliq Walid (12th Century) at Khatti Chore near Kabirwala, District Khanewal, Mausoleum of Hazrat Alaud Din Mauj Darya (14th Century) at Pakpattan Sharif and the Tomb of Hazrat Rukn-i-Alam, Multan (1320–200 A.D.).

In Lahore no worth mentioning building of early Muslim period has survived. For all intents and purposes, decorative brick work started in Lahore during 16th Century onward. Fortunately, a good number of fine buildings of Mughal period have survived along with varied and beautiful decorative brick works. Lahore's contribution towards

Imitation work on the walls of courtyard of Masjid Wazir Khan.



making glazed tiles and enameled tile mosaics has already been discussed and needs not be repeated here. Instead, here we shall discuss only production of plain and unglazed bricks and tiles used in floors, roof tops, cornices and walls in a decorative fashion. Such bricks can be classed as 'cut-and-dressed' bricks, carved bricks and special bricks used to create diaper patterns for floors inside mosques, mausoleum pavilions and *khayabans* (walk-ways) in gardens.



Haveli Mai Jindan in Lahore Fort was built of fine brick work.

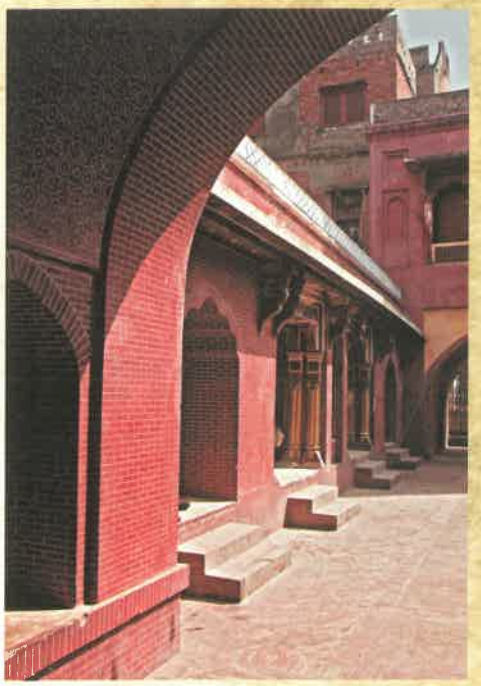
Mughal decorative brick work is famous for its fine joints as well as pointing done in relief *(jibbi)* pointing with white lime cream jutting out of surface of the wall (Lahore Fort). Fine brick work involves three main operations namely: selection of clay and its preparation, molding of bricks and their proper drying and firing of bricks and their proper cooling after firing. Suitable clay means clay from a soil which is free from salts, pebbles and grit and its proper preparation means mixing of clay with water, kneading it well, missing sand with it and keeping it damp as long as the molding of bricks is completed. Second operation begins with molding. Molds are either made of wood or iron plates always about one tenth larger than the requisite size of the brick allowing margin of shrinkage during drying and firing. The bricks are allowed to dry in a natural way in the open for four days with periodical turning their sides with proper circulation around them of air on all sides. For firing, dried bricks are properly stacked in the kiln allowing sufficient space of circulation of hot air on all sides. The last layer is sealed leaving a small hole for escape of smoke. Burnt bricks are allowed to cool slowly and uniformly for about five days to avoid warping and cracking of bricks. Instead of large size commercial kilns in which millions of bricks are 'fired' at one time, these special bricks are fired in small size traditional kilns.

For making cut-and-dressed bricks, the fired bricks are further worked at on the site of work of construction. Each brick is further dressed up to a specific size with a sharp edged adze called *tesi* and their right-angles, inclines and curves are checked with a set of measuring gauges called *badhali*. Each gauge is custom-prepared as suited to the curvatures, angles inclines of the particular building under construction.

For carving bricks into geometric shapes and to the corresponding calligraphic designs, a more careful handling of burnt bricks is required. For obtaining different geometric forms such as chessboard, *seh-khani* (three-squared), *punj-khani* (five squared), *haft-khani* (seven-squared), *nau-khani* (nine-squared), *zanjirah* (chain design), *sehra*



Brick Carver at work in Shalamar Garden, 2009.



Brick imitation work in Masjid Wazir Khan Lahore.

(tassel), *shamsa* (sun-flower) and loti-form design, *nalisar* (sunken panel), *kingri* (saw-tooth), *kangura* (merlon or battlement) etc., or to obtain different forms of Arabic, Persian or Urdu words a number of bricks is put one above the other up to the desired height of a word or phrase or a design and than surplus material is carefully and neatly cut away from the sides of a stencil of the design or word or phrase. The total activity involved cutting and dressing bricks each with an inward taper or slope, shaping the bricks; assembling the shaped-bricks and finally laying the bricks in mortar and obtain the desired shapes of designs or words.

These excellent results are obtained with the help of a few simple tools such as chisels of different sizes, files, saws (*aari*) corborandum stone and sand-paper called *reg-mal or reg-mar*.

In Lahore the finest example of surviving finely carved brick work is the Aitcheson



Floor pattern laid with brick-on-edge in an old building of Lahore.

College. No good brick carver is currently available in Lahore. However, in Multan this craft is still surviving and hence, whenever, services of such an artisan are needed people from Multan are persuaded to do this work.

CHAL KA KHISHTI FARSH

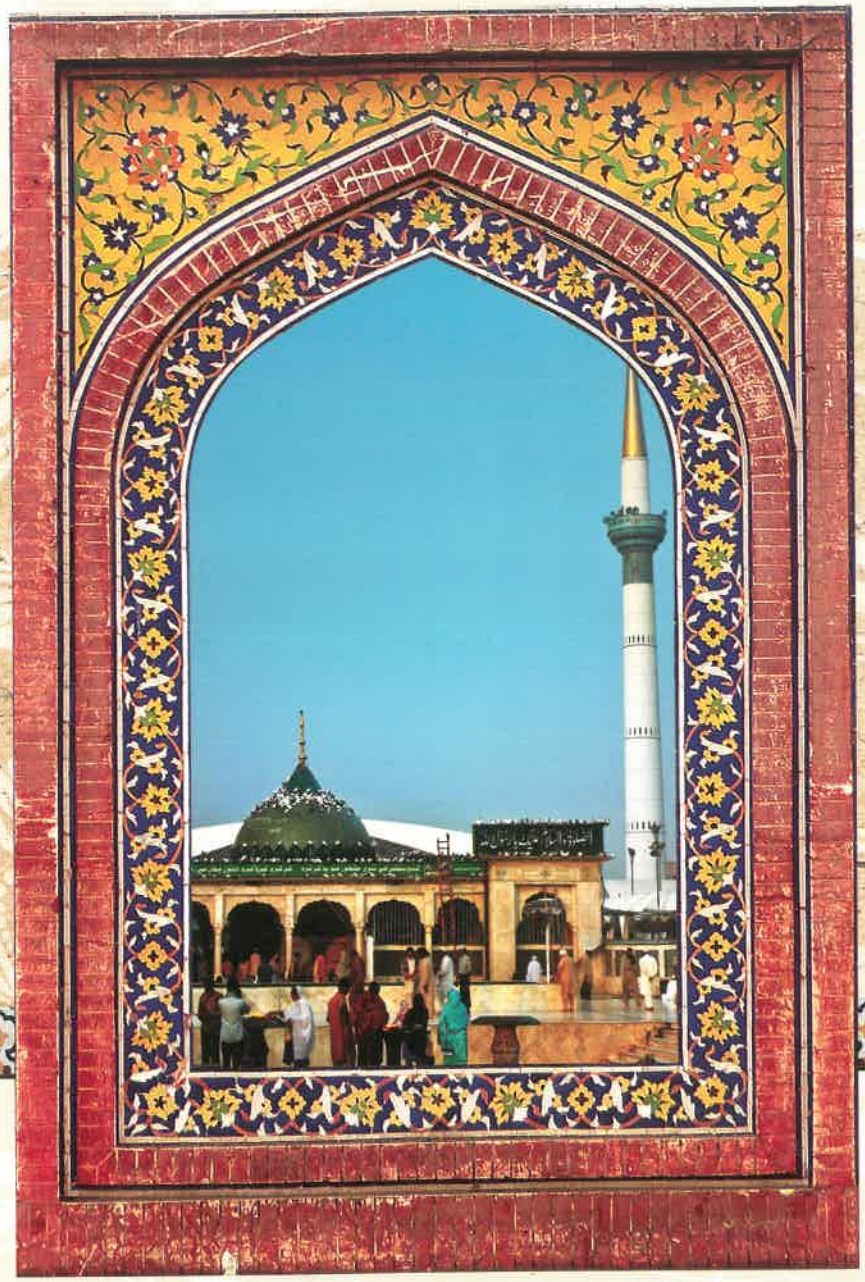
The class of decorative work, very commonly used in historical buildings in Lahore, is called *chal ka khishti farsh*. This work can be described as brick floor with diaper patterns. These patterns usually comprise hexagons, octagons, squares, rectangles, pentagons, stars, rosettes, etc. In each case well-fired, finely cut-to-size well-dressed bricks are required. In *chal-ka-farsh*, bricks are always used on-edge. Outlines of designs are marked either with strips of black stones, or slate stone or black bricks especially prepared for the purpose. The most interesting designs are those in which geometrical patterns overlap and inter-weave one another to make a whole complicated design. The best work of this description can be seen in the Mosque of Wazir Khan. But cut and dressed geometrical floors are also found in a few other buildings of Lahore such as Fort and Tomb of Jahangir.



A painted floral panel. Masjid Wazir Khan.

Before starting the work, the top-side of each brick is made wedge-shaped i.e. broader on the outer side and narrow as it recedes backward. When two such bricks are placed side by side their outer edges join perfectly but leave a gap underneath the two bricks. This gap is filled with mortar which remains invisible from the top-side. For actual work, first a bold outline of geometrical pattern is laid on the prepared ground. This is called *chal* or 'movement'. Once a *chal* is complete, the empty interior is filled with bricks-on-edge neatly placed in relation to one another. When a pattern is complete, the surface is smeared with a solution of *kankar* lime (*dogha*) passed through a Muslim cloth to fill up voids between joints. The mortar behind the thread-line joints is completely concealed.

Any one well versed in brick work can easily adopt to lay *chal ka kshishti farash* as well.



SOME OLD CRAFTS USED IN DATA DARBAR COMPLEX

CHAPTER XIV

SOME OLD CRAFTS USED IN THE NEW COMPLEX OF DATA DARBAR

Ganj Baksh-i- Faiz-i-Alam Mazhar-i- Nur-i Khuda
Naqisan Ra Pir-i-Kamil, Kamilan Ra Rahnuma.
(Hazrat Mueenud Din Chishti Ajmeri)

Data Darbar Complex is probably the most costly non-commercial construction project ever undertaken in Lahore after 1947. It took about 20 years (1978-1999) to complete and cost more than 50 crores of rupees - an expenditure jointly met by the Federal and the Punjab Governments. The mosque of the Complex, when completed, was declared as a significant step towards renaissance of mosque architecture in the country and only second after the Shah Faisal Mosque in Islamabad. However, Data Darbar Complex was designed, constructed and supervised by Pakistani architects and engineers. Its foundation stone was laid on 28th February, 1978 by General Zia-ul-Haq, the President of Pakistan and the Complex was inaugurated by Muhammad Nawaz Sharif, the Prime Minister of Pakistan on 31st May, 1999. The complex, particularly the mosque is a happy combination of bold modern concepts in architecture and traditional Islamic decorative elements such as a Mughal *Chahar Bagh,* traditional Islamic domes and pointed and *multi*-cusped arches combined with conical Turkish minarets, each 191 feet high, each topped by 37 feet high.

The most heartening aspect of this construction is that both internally and externally, it is profusely decorated with traditional tile-work, Islamic calligraphy and a huge 95 feet wide and 40 feet high 4-pointed arch (2793 sft.) fitted with an aluminum window which is screened with beautiful stained and tinted glass. It my be interesting to note that due to technical reason and non-availability of adequate local expertise, the stainless steel frame and 10 mm thick toughened glass for the huge arch, was got prepared and fixed on the site by M/S Tenda Limited Co. of U.K at a total cost of 7, 95,000 US Dollars with additional amount of 20,000 Dollars for supervision work excluding import duty. The total expenditure in 1984 stood at Rs. 1, 20, 00,000/-.



Bold carving in white marble on the pillar supporting on of the arches of the Verandah and calligraphy by Hafiz Yusuf Siddidi.



Shrine of Hazrat Data Gunj Bakhsh, the patron saint of Lahore.

Premium insurance of Rs. 4, 47,062/= paid in 1986 was in addition to it. Stainless steel used for frame contained 17 % chromium and 11 % nickel. Stained and tinted glass was 10 millimeter thick.

Similarly two 3" thick and 37 feet high gold leaf cone of 7 feet diameter were got prepared by M/S Torat Limited of U.K at a total cost of £ 159000 (1 35 000 for manufacturing + 14000 for fixation + 10000 paid to M/S Harry Stanger London for ensuring quality of work.). In addition, Rs. 400000/-was paid to local firm M/S K.M & Co., Shahdara for hauling golden cones and placing on top of minarets.

The same London based firm also prepared and supplied the blue and turquoise colored ceramic tiles for fixing on the northern and southern gates, etc. (total area of about 8761 square feet) @ Rs.600/- per sft for manufacturing and Rs. 50/- per sft



An example in bold Khat-i-Kufi on the western wall of the Prayer Chamber by Abdur Rashid Butt. The lower panel is in cut and cast in metal.



Part of a colossal panel of nasta'liq calligraphy by Ustad Khurshid Alam Gauhar Qalam.



Part of a colossal panel of Quranic calligraphy in naskh by Ustad Khurshid Alam Gauhar Qalam.



Part of the two colossal panels in nasta'lique and naskh calligraphy by Gauhar Qalam.

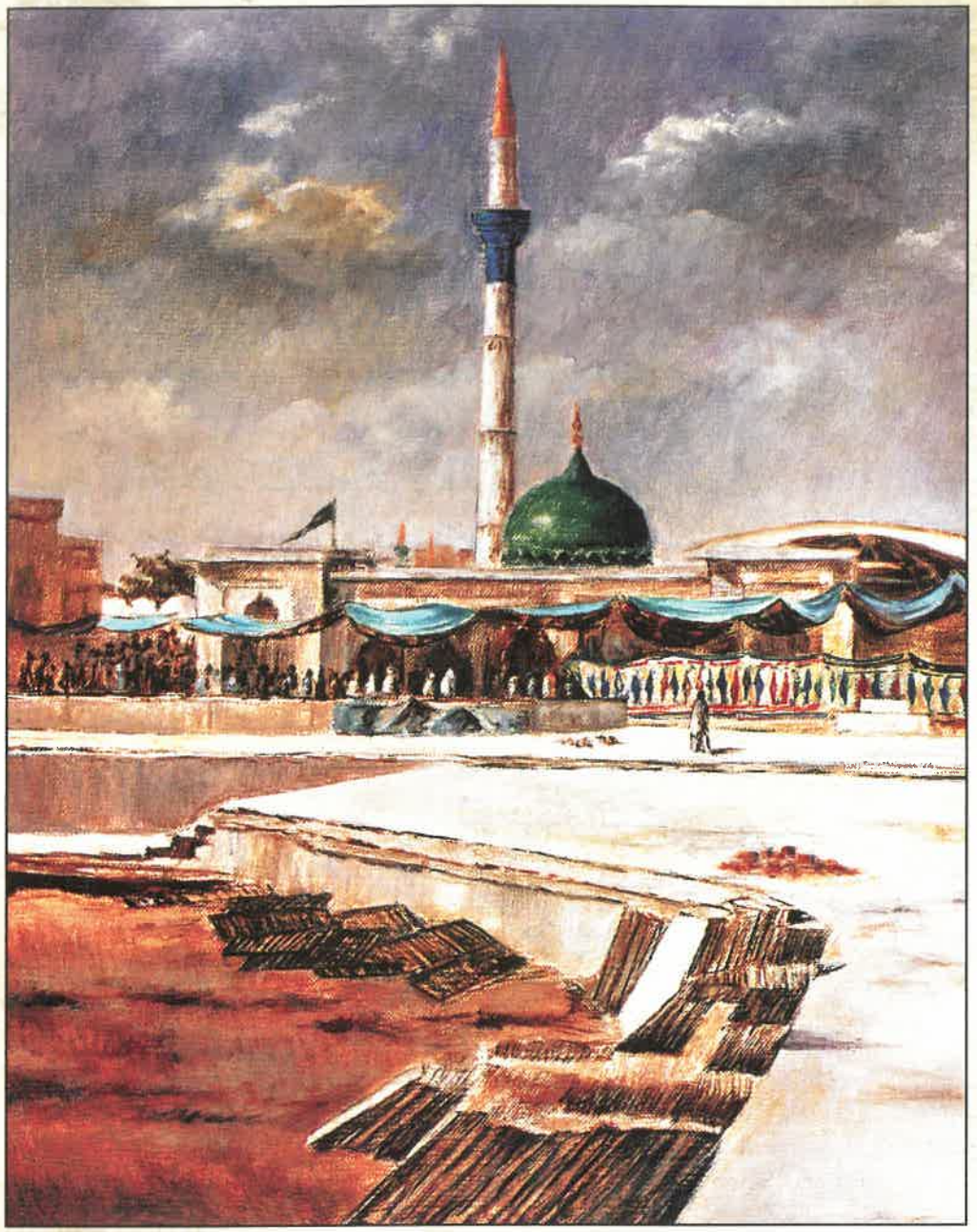


Examples of cut and cast metal calligraphy by Rashid Butt and wrought iron fencing in the Prayer Chamber.

for fixing tiles (total cost of tiles Rs. 5257014/-) to the design prepared the Project Architects M/S Naqvi and Siddiqui. The tiles were fired at 1100 degrees centigrade. The tiles were got fixed on the site by Pakistani artisans under the supervision of the Project Director.

As compared to these high costs spent on stained glass, mosaic tiles and gold leaf cones for the minarets, it is gratifying to know that the entire calligraphic designing in Kufic, naskh and nasta'alique styles was done by a devoted and dedicated group of calligraphers belonging to Pakistan Calligraphy Artists Guild. M/S namely Bashir Mujid, Rashid Butt, Syed Anwar Hussain Nafees Raqam, Sufi Khurshid Alam Khurshid Raqam, Syed Anees-ul-Hussaini, Riaz Ahmad Rana, Sharif Gulzar, Shahid Gulzar, S. Zahur Ahmad Kazmi, Irfan Ahmad Khan, Khurshid Shamim, Ibn-i-Kalim, Ikram-ul-Haq, Mohammad Imdad, Syed Aftab Shah, Ahmad Ali Bhutta, Ilahi Bukhsh Mateeh, Atif Saleem and Khurshid Alam Gohar Qalam) did the entire calligraphic work during reconstruction phase without any remuneration. Attributes of Allah and the Holy Prophet have been scribed in 120 spandrels of 197 arches on three sides of the Chahar Bagh. All names are in naskh style. All along the eastern face of the arcade, there is a 20 inches wide and 308 feet long panel scribed with Surah Rahman in nasta'alique style. In the centre of this side and above the main gate of the Sama' Hall (32750 sft. area for 4000 to 5000 persons) is scribed in bold lettering by Khurshid Alam Gauhar Qalam. In the walls of the Hall of Sama' there is a panel 108' x 20' scribed with *Darud Taj*.

In the mosque proper the entire calligraphy has been done by Abdul Rashid Butt. On the outer side of the Prayer Chamber there are three borders of *Kufic* script cut in an amalgam of aluminum by a team of Pakistani Engineers. In the interior, on the other hand, calligraphy by the same artist has been rendered in an amalgam of brass. This itself is a new experiment in monumental calligraphy in Pakistan. Similarly, on either side of the central *mehrab* of the Prayer Chamber, there are two pseudo-*mehrabs* above the Kufic panel which are set in Western Kufic Style with glazed tiles in white, blue and turquoise colors made in England. This is a rare thing that glazed tiles are fixed inside the Prayer Chamber of a mosque. The only other example of tiles fixed inside a roofed area is the tomb of Jahangir, Shahdara and Mosque of Dai Anga – both in Lahore.



Shrine of Hazrat Data Gunj Bakhsh. Oil on canvas by Nazir Ahmad.



General view of newly built complex of Data Darbar with new Mosque on the left and minaret with colossal gilded cone in the background center.

خدا پنجاب را معمور دارد

به خاک اولیا منظور دارد

بود آباد دائم شہر لاہور

وبا و قحط زبنجا دور دارد

(داراشکوہ)

Praise of Lahore and its saints by Prince Dara Shikoh.

SOME OLD CRAFTS USED IN THE NEW COMPLEX OF DATA DARBAR

The calligraphy on marble in Data Darbar Complex has been done in three phases. The earliest calligraphy has been done on the inner-most-circle of the tomb of Data Sahib by Abdul Majid Perween Raqam. Later on when a corridor (*ghulam-gardish)* was added around the octagonal tomb, with extended covered area added on the east and west, the new calligraphy was done by Hafiz Yusuf Siddidi, the most renowned of all the calligraphers of Lahore after independence. All the remaining calligraphy in the large complex has been done by several calligraphers, the senior most among them being Sufi Khurshid Ahmad Khurshid Raqam, Syed Anwar Hussain Nafees Raqam, Gulzar Sharif, Ikram-ul-Haq, Khurshid Ahmad Gauhar Qalam etc. Thus in the Data Darbar Complex, history of calligraphy of three quarters of a century on stone in Lahore can be traced in this Complex containing name of almost all calligraphers of Lahore that were worth mentioning at the time of execution of this work.

Beside calligraphy on stone, there are a large number of beautiful marble panels carved in relief with floral designs done on the mausoleum proper and various walls of the corridors around it. The latest stone work in this complex comprises large size perforated *jalis* fixed in various parts of the complex particularly in the two walls on east and west of the *Wuzu Khana* under the courtyard of the Prayer Chamber. This trellis work has been cut in one-two inches thick marble slabs. These *jalis* are of colossal sizes which are quite rare in this age.

METAL CRAFTS

Among the metal crafts, four samples of different metal crafts are there. The simplest, but most expensive of all, are the 37 feet high gold leaf cones as already discussed above. The most beautiful of all the metal works in this Complex is what is popularly known as the Golden Gate. This huge gate (9 x 12 feet) is fixed in the centre of the southern enclosure of the garden complex. This beautiful gate comprises two leaves each covered with silver and gilded sheets with embossed designs of medallions and cartouches further embellished with geometrical and floral motifs and several cartouches of Islamic calligraphies in enameled blue and turquoise color paste. This door was designed by Pakistan artists but was manufactured in Iran and was got fixed in its place on 24 December, 1974. A similar gilded gate has also been installed at the shrine of Hazrat Shahbaz Qalandar at Sehwan Sharif (Sindh).



mbossed metal sheath covering the main door of the Sma'a Hall of the Complex.

The third category of metal craft is in the form of a set of three doors fixed at the main entrance of the *Sama'* Hall. Here the wooden leaves are covered with gilded brass sheets relieved with different designs in repousse technique. Such sheathed doors can be seen in the tombs of Hazrat Ghulam Farid at Mithan Kot and Hazrat Sakhi Sarwar near the city of Dera Ghazi Khan.

The fourth type of metal craft is a trellis work or *jalis* beautifully wrought in cast iron and fixed as *junglas* or fencing of two galleries for ladies in the Prayer Chamber of the Mosque.



Silver enameled (meenakar) door prepared in Isfahan, Iran and fixed on the spot by Mr. Zulifiqar Ali Bhutto, the Prime Minister of Pakistan, on 24th December 1974.

GLASS WORK

Still another craft used in Data Darbar Complex is the glass work. The best example is an arched glazed window of stained and tinted glass with designs created in blue, turquoise and yellow colors. The screens measures 90 x 38 feet and is the first of its type in Pakistan. It was got prepared in England at a total cost £ 79,500 and got fixed in this mosque within a stout stainless steel frame. The glass is 10 mm thick. Although it was manufactured in a foreign country to a local design, the screen is an excellent addition to the crafts available in Lahore.

Beside this imported glass work there are two panels of traditional glass work usually called here as Multan work. These panels are set inside the vestibule where the Golden Gate is fixed.

GLAZED TILE WORK

Still another fine craft introduced in Data Darbar Complex is the glazed tile work. Some 6811 sft work of blue and turquoise glazed tiles was, again, got prepared in England only because at that time no firm in Pakistan was capable of firing these small tiles at high temperature of 1100°C. The total cost came to be Rs.59, 00, 000/. The main places where these beautiful floral tiles are fixed are the arches, four each in the two galleries of the Prayer Chamber. Besides, two huge pseudo-arches made with the help of concentric rows of western Kufic calligraphies, one each on the either side

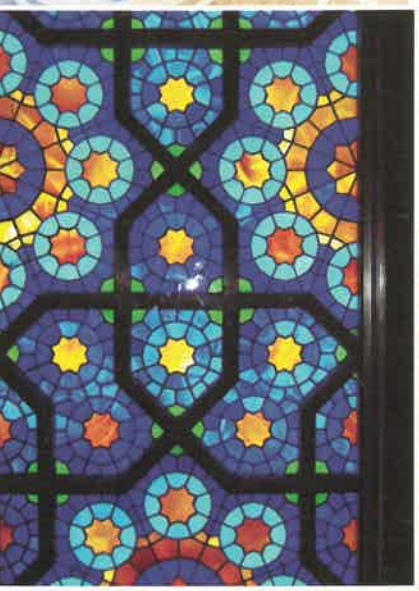


Prayer Chamber in the basement with blue tile work.

of the central *mihrab* in the western wall of the Prayer Chamber. These tiles in blue, turquoise and white colors. On the outside of the Prayer Chamber, these tiles have been fixed at several places but only sparingly. In the *Wazu-Khana* also, small tiles, plain and of blue colors have been fixed around columns, under the marble grills and on the bases of tanks of *Wazu-Khana*.



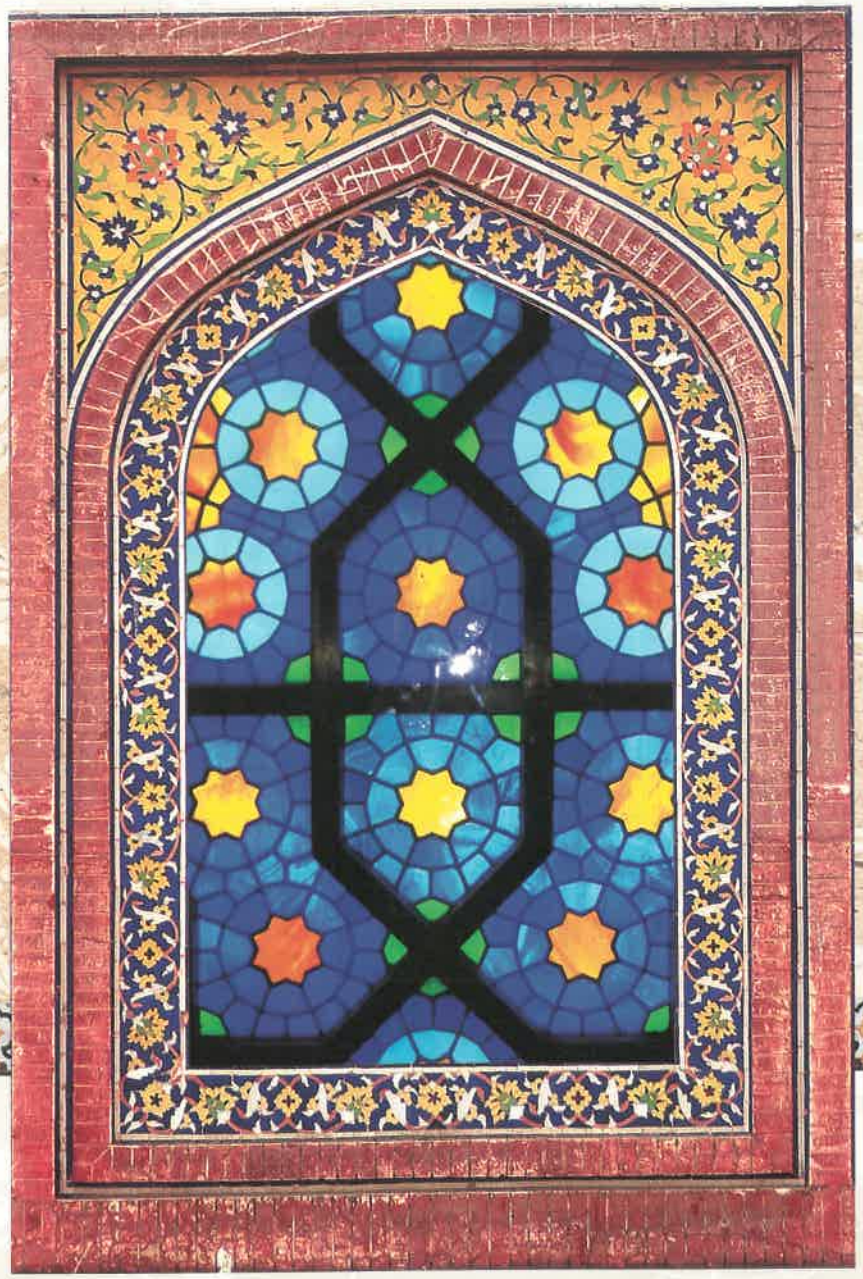
An arched panel of colorful mirror work called Multani Kam in the portico with silver enameled door from Iran.



Details of painted glass in the Prayer Hall.



Another view of the Data Darbar.



STAINED GLASS WINDOWS IN LAHORE

CHAPTER XV

STAINED GLASS WINDOWS IN LAHORE

One of the rarest art or crafts to be experienced in Lahore is Stained Glass painting. Not only in Lahore, but even all over Pakistan there are very few examples of this craft to be seen. These are mostly confined to churches prepared by European artists. One of the earliest and most elaborate examples can be seen in the form of stained glass windows of 1850's in the Holy Trinity Church. Another interesting example dated 1927 is found in the Chapel Window of the Lawrence College, Ghorra Gali, Murree. This last specimen was created in London in 1927 by William Glashy. Still another example from the 1870's is the window in the historical Christ Church, Rawalpindi. There are many other such windows throughout Pakistan which date to the period of British rule. In Lahore, there are three larger Cathedral and several medium size churches all built during British rule. But to the best of my knowledge none has any example of stained glass painting. But this needs to be checked.

In Pakistan normally we regard stained glass windows as European or Western legacy. But indeed this artistic form belongs to the Islamic, Christian as well as secular traditions. The oldest existing stained glass windows, dating about 1130 A.D., can be traced out in Germany and France. In the 16th Century it lost popularity. However, in 1800's it became popular once again and new schools of design for stained glass were established. The famous Louis Comfort Tiffany glass-windows - religious as well as secular, belong to this period of renaissance of this dead art. It was during this period that British got full control of the area now covered by Pakistan and it were they who introduced here this Christian inspired art from the middle of 19th Century onward.

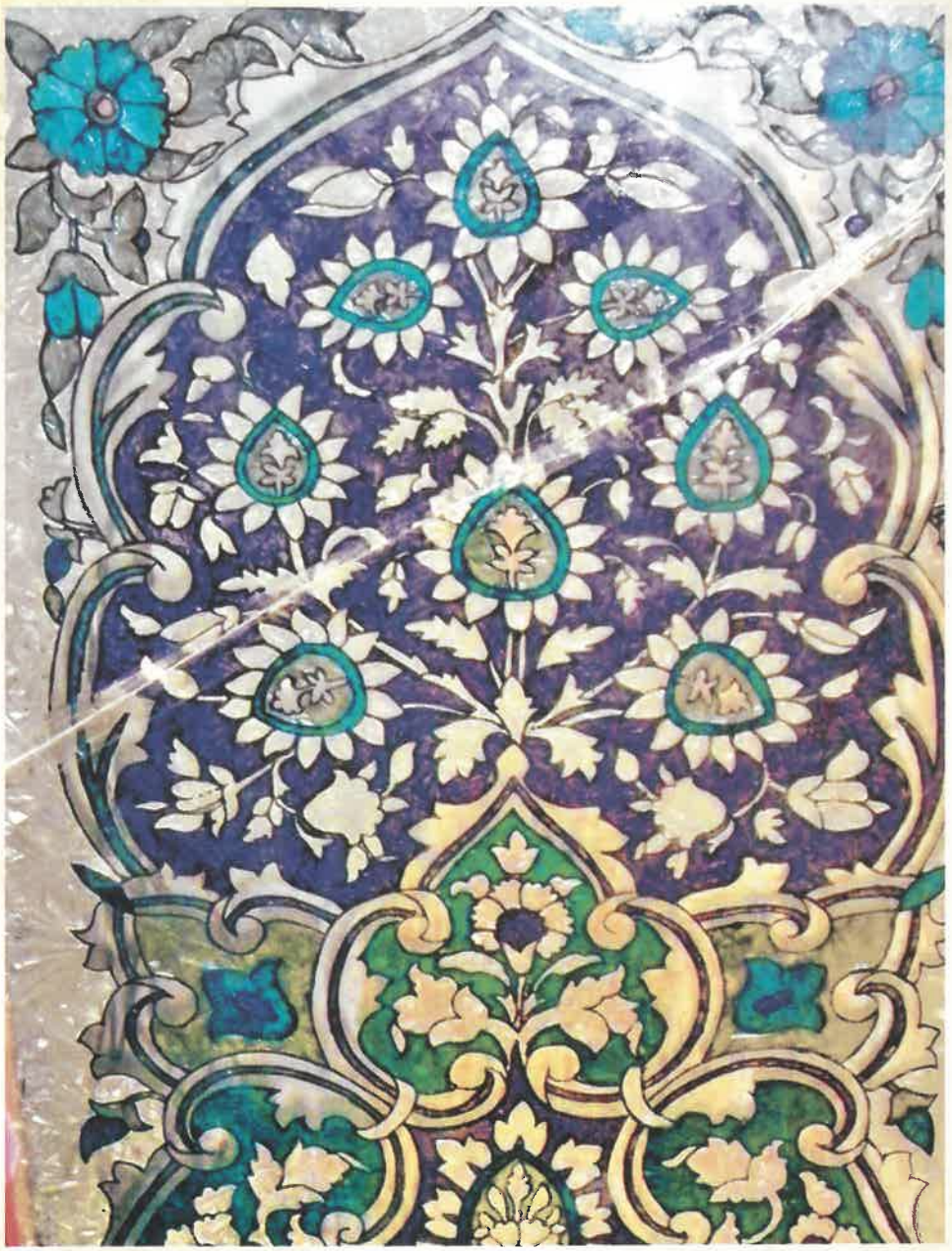
In the Islamic world, this art reached its zenith in the Maghreb in North-West-Africa and in the Middle East. The technique of both Muslim and Christian stained glass was always the same. However, in subject matter the two schools are diametrically different from each other. Whereas the Christian stained glass windows present overwhelmingly the Christian themes, in Muslim buildings the overall design is always geometrical, floral and arabesque.

European influence started penetrating in the Muslim, architecture from Akbar's

period onward and we learn that the Mughals admitted the figures of Christian faith and Western mythology depicted in the buildings of the Christians. However, the Mughals never allowed this new art form to be used in their buildings whether religious or secular. However, now there are two buildings in Pakistan both are Mosques, in which stained glass has been used quite prominently one is the Bhong Mosque near Sadiqabad in southern Punjab and the other is the famous Mosque in the Complex of Data Darbar built during 1978 – 1998. Use of stained glass in the Agha Khan Award Winning Bhong Mosque, is modest but still lovely example of modern stained glass. The stained glass window used in Data Darbar Mosque, on the other hand, is on a colossal scale which we do not meet in any other building of Pakistan - old or new, secular or religious, church or mosque. Here, "the artist has combined himself to the use of different shades of blue, green, yellow stained glass to create a serene and gorgeous effect". Although the Data Darbar Complex is itself an outstanding landmark of Lahore City but this colossal arched stained glass window of its mosque dominates the entire complex. This huge window (140' x 40') – an engineering marvel in its won right, can withstand the wind-pressure of the velocity of 150 miles per hours. Although it has been constructed at an exorbitant cost, but this is going to be a trendsetter for future monumental architecture in this city. In order to add this



View of Darbar Data Sahib from prayer hall. Oil on canvas by Nazir Ahmad. (Courtesy: Mehwish Nazir)



Painted and stained glass screen. Designed and prepared by the staff of Handicrafts and Design Directorate, PISC.

'craft' to the repertoire of arts and crafts of Lahore, we give below some more details.

As enamelled door of the Data Darbar Complex is the gift of Late Zulfiqar Ali Bhutto, the former Prime Minister of Pakistan, the present Mosque of Data Darbar and particularly its colossal stained glass window, is an everlasting gift of Mr. Nawaz Sharif, the ex-Prime Minister of Pakistan to the city of his abode. The idea of having a window with 140 feet wide and 40 feet high opening fitted with stained and tinted glass that can with stand the pressure of window with a velocity of 150 miles per hour, was very bold. As was apprehended, no local artisan or a group of artisans, artists was ready to handle it.[1]

But what is a stained glass? Miedeme has described it as "coloured glass that is assembled into pictures or decorative designs and most often made into windows because windows take advantage of the appealing effect of sunlight shinning through the various colours"[2].

Creating a stained glass window is labour intensive. First of all the artist has to consider the architectural style of the building in which the window will be set. The Gothic style narrow slender windows of churches are totally different from the colossal semi circular arch of Data Darbar Mosque and offer totally different perceptions of architecture, visual effects and structural problems. An artist has also to consider the amount of light the window will receive both from inside and outside. Besides the details of designs and motifs will depend upon how distant the viewers would stand from the window.



Mirror Work, 17th century, Sheesh Mahal, Lahore Fort.

For actual technique, we again resort to the explanation by V.D. Miedeme: "The artist first paints a small coloured sketch of the window, taking care that the lead divisions do not chop up the design. These lead divisions are structurally necessary, since in the final product they will hold the window together".

> *"Next the artist makes a full-scale drawing, which serves as a blue print for making the window. Normally, each tiny section of the drawing is numbered to show where the various pieces of coloured glass will fit. There the artist cuts out the pieces of glass he will need for the design. The glass used is coloured throughout its thickness by chemicals or dyes when it is manufactured. The thinness or thickness by each piece of*





Two painted glass doors and windows removed from some old house in the Walled City. Seen in the Workshop of Umar Hayat Butt, Jia Musa.



A stained glass windows and ventilators in the Agha Khan Award Winning Mosque at Bhong, District Rahim Yar Khan, 1960s. It is the ever-first use of stained glass in a mosque in Pakistan.

glass determines how bright the color will be and how much or how little light will come through that part of the window".

"The jigsaw like puzzle of glass pieces is then lifted together atop a larger piece of clear glass which is later discarded. Melted wax is used to fill the space between the coloured glass pieces where the lead will be, in order to temporarily hold the pieces on the sheet glass"[3].

Before finally fixing his handiwork, the artist may paint details onto the design. Such retouched pieces are again baked in a furnace so that the enamel becomes part of the surface.

For final setup, H-shaped stripes of lead, called CAMES, are used to join the coloured pieces together and putty is used to make the window water proof.



Another painted glass window removed from some old house in the Walled City. Seen in the Workshop of Umar Hayat Butt, Jia Musa.

As explained above preparing stained glass handiwork is a laborious talk. Beside time and labour, the cost of material used in their making is prohibitive. No doubt the technique is being taught in the fine Arts Departments of Colleges, Punjab University, but very few artists are tempted to adopt it as a profession. I know one artist in Lahore who has devoted her life for practicing this art or craft whatever you call it. It is Ms. Jalees Nagi, a former professor of College of Home Economics, Lahore. One of the finest examples of her work in this medium is on display in the National Sports Museum in the Olympic House, Lahore. It shows a group of sportsmen and sportswomen at play - one of them holding aloft Olympic Torch. The work is simple but charming. As expected in a typical stained glass, this work of Ms. Jalees Nagi is without any painted details and hence looks quite modernistic.



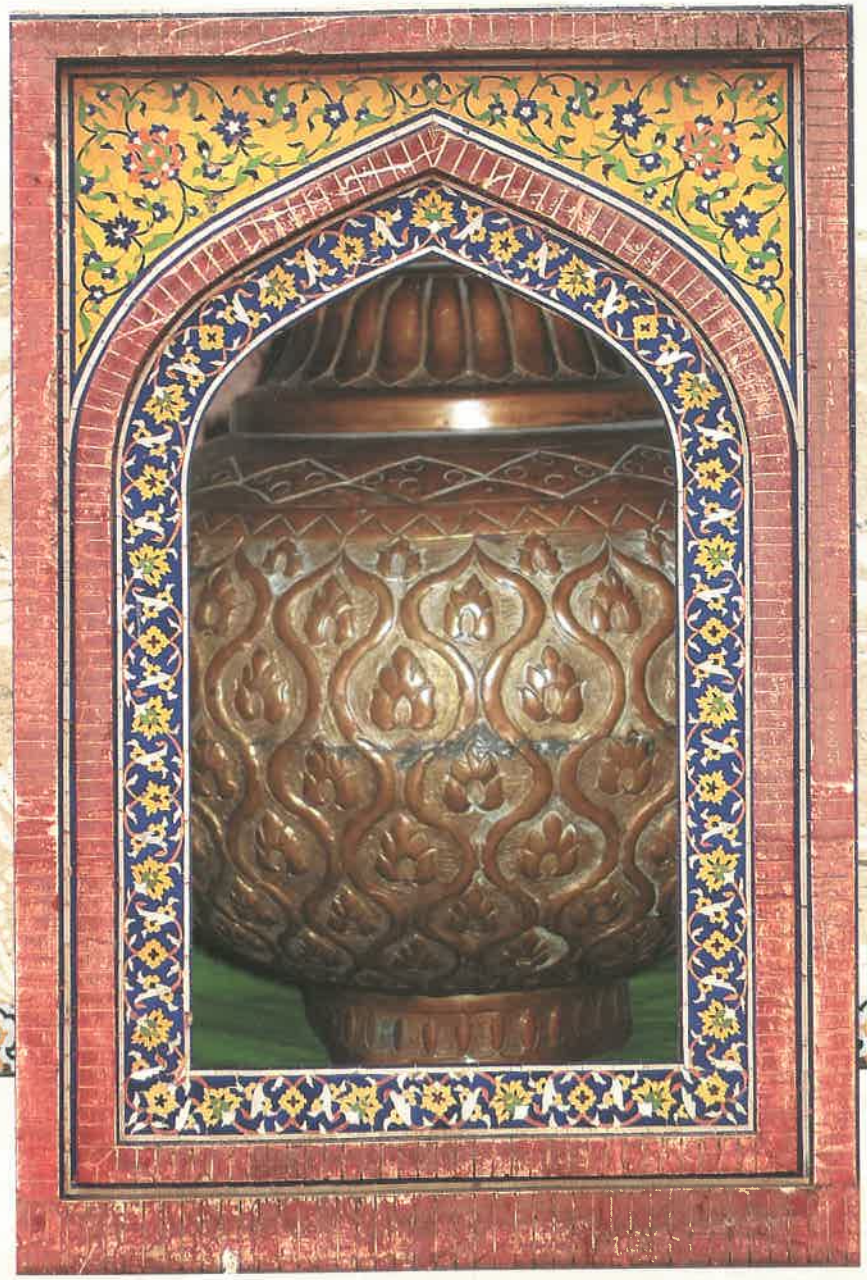
Painted and stained glass screen. Designed and prepared by the staff of Handicrafts and Design Directorate, PISC.

A few years back Handicrafts and Design Department of the Punjab Small Industries Corporation, also attempted to introduce this craft among teachers, students and professionals. They got some examples prepared through their own artists and showed others how to work in this medium. Two of these samples in the form of screens are still preserved in the office of the Directorate in the LDA Plaza, Egerton Road Lahore.

Before concluding, we must warn our readers that stained glass must be distinguished from painted glass.

Endnotes

1. These details have bee taken from Shahzad Ghafar's Urdu book: *Data Darbar Complex*. Lahore 2000.
2. Virgil D. Miedeme, "The Beauty of Stained Glass", Bonjour, Karachi, No. 10, 1992, 16.
3. Virgil D. Miedeme, 17.



LAHORE – THE CENTER OF METAL CRAFTS IN THE PUNJAB

CHAPTER XVI

LAHORE – THE CENTER OF METAL CRAFTS IN THE PUNJAB



A mold-maker and caster is an essential component of making brass vessels in Muradabadi style. In the picture is shown the mould-making and casting section of brassware in the workshop of Abdul Sattar, Kot Abdul Malik.

BRIEF HISTORY OF METAL WARE IN THE PUNJAB

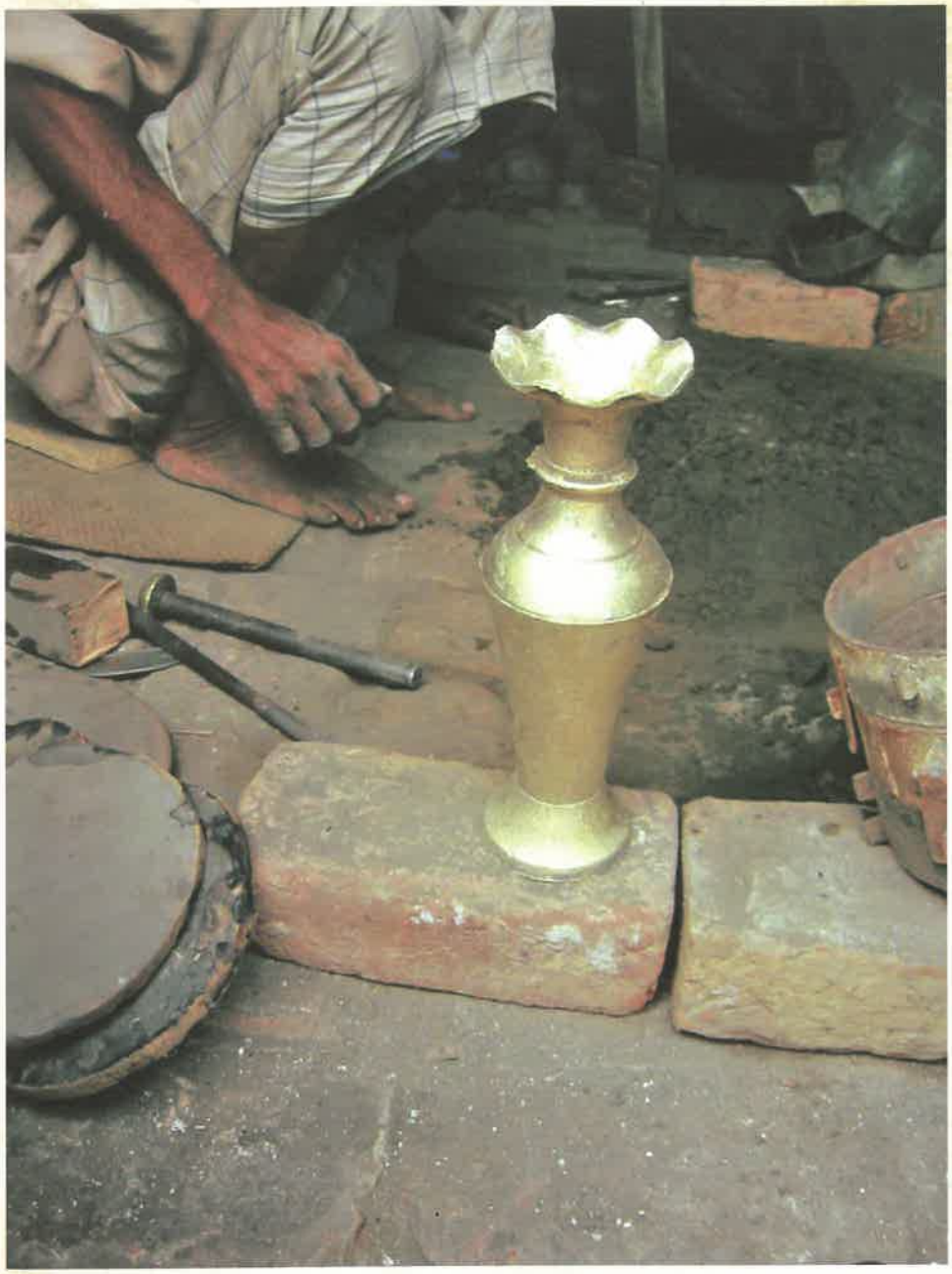
Studying history of metal ware of South Asia has always been difficult and complex. But scholars invariably agree that such technical processes of metallurgy as hammering, lapping, chasing and casting (direct and through *cire perdu*) were known to the people of the Punjab and rest of the Indus Valley as far back as 2500 B.C. It has been established without doubt that metals like copper, tin, lead, gold, (silver) and certain alloys of metal were known to these people. However, it is questionable as to how much of these metals were mined locally and how much was imported? Tin, an important metal for certain alloys, was certainly imported[1]. The bonze casting of sculptures through *cire perdu* was certainly known to the people of Mohenjodaro whereas furnaces for smelting metallic ores were definitely practiced at Harappa. Dancing Girl from Mohenjodaro is the earliest example of *cire perdu* technology in our history.

By the time Gandhara Civilization developed and took roots in the cities of Taxila and Pushkalavati (Charsada), knowledge of metallurgy had increased tremendously and the end-products in the forms of implements, ornaments and metal ware were also further improved both technologically and aesthetically as a result of cultural exchange between east and west.

Metal crafts can be studied under three or four different categories namely:

- Functional Ware,
- Sculpture, and
- Jewellary
- Armory

Here we will confine our study to the first category namely the functional ware as this is still the most popular and prolific in production in Lahore.



A fresh cast of a brass flower pot in workshop of Abdul Sattar in Kot Abdul Malik.



A Mold-maker is pouring molten metal in a mold.



A craftsman working on a pair of brass flower vases in Muradabadi technique.

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Muradabadi brass ware in a souvenir shop of Lahore.

HISTORY OF FUNCTIONAL WARES IN THE PUNJAB

History of functional wares in different – mostly copper can be traced back to 2500 – 2000 B.C. as used by the people of the Punjab and the rest of South Asia. These comprised cooking utensils, implements, ritual objects, toys and seals. But during pre- and protohistoric periods and even during most of the early historic times all functional vessels are plain and do not offer much aesthetic standard. The early period vessels and implements discovered during excavations from Baluchistan, Sindh, Punjab, Rajasthan, Gujrat Kathiawarr and even the Gangetic Doab all are plain and unsophisticated and fairly elementary. The rich descriptions of Vedic literature are unfortunately not matched by excavators' findings. The earliest sophisticated and beautiful implement discovered in the Punjab is a copper dirk or dagger, discovered from Fort Munro in D.G. Khan District. It is dated in the 1150 B.C. Its fan-shaped decoration on the pommel is simply superb for its period. It is comparable with similar dirks from Luristan and Sialk IV in Iran.



An old circular tray with excellent example of Chikan Angoori Muradabadi Work by Abdul Hafeez father of Abdul Sattar of Kot Abdul Malik and still in possession of the family.

However, during the ensuring post-Harappan period of about one thousand years there is generally felt an artistic poverty in matters of metal culture throughout South Asia. This situation continued even some centuries after the beginning of Iron Age in the 11th Century B.C. With the exception of a beautiful copper dirk just mentioned and some copper hoards of barbed harpoons, flat axes, antennae swords and fragments of daggers from some sites in the Gangetic Valley, we hardly find a copper or iron object of any description till the Persians, Greeks Scythians and other foreign nations having better knowledge of metallurgy and its uses for making objects of utility and decoration started reaching north-western parts of Pakistan. As compared with beautiful contemporary production of metallic artifacts produced in Egypt, Mesopotamia and



Large size round iron tray with excessive decoration in meenakari and chiseled carving. In the center is an eight-petal flower in gold and silver surrounded by a creeper design in the same color. (Lahore Museum Collection No. M-58).

Iran, in entire South Asia we meet metallic utensils and other utility articles that show a fairly elementary workmanship. Whatever we meet during the first five centuries before Christ – a solid golden stag from Dhamtaur near Abbottabad (Hazara), 14 Kg gold necklace from Pattan in Indus Kohistan, a bronze ibex figure from Kandia Valley along the Karakorum Highway and several gold and silver objects from Taxila – all show foreign origin particularly related to Scythians from the Caucasian region in the south-west Caspian area and dating in the last centuries before Christ popularly known as Scytho-Sarmatian period.

The first major breakthrough in the South Asian metal craftsmanship came in the Gandhara period when the north-west regions of Pakistan was exposed to advanced foreign cultures for nine centuries from the Achaemenian conquest of North India by Cyrus the Great, in the 5th – 6th Century B.C. to the last Saka Satrap in the frontier Provinces, the Punjab, Sindh and a little beyond in India of today. During this period, the local people absorbed new ideas and techniques. The foremost among them was the adoption of use of silver and copper for issuing first rudimentary coins, the so-called Bent-bar Punch marked coins almost at the same time when the first regular coins were issued in Asia Minor in the 6th Century B.C. The Persians were followed by the Greeks, the Scythian and the Parthian, who beside introducing several others things of Hellenistic origin revolutionized our knowledge of metallurgy and technique and forms of all metal crafts particularly coinage, jewelry and metallic utensils and thus greatly enriched the culture of Gandhara and Northern Punjab.

According to Begum Akhtar Riazuddin: "These ruling dynasties of the north-west not only provided an impetus to the metal industry in technical and artistic phases but also enlarged its scope by employing it in the service of religion which was Buddhism for the majority. If we select a single piece from this period the best perhaps is the gold Reliquary from a Stupa at Bimaran near Jalalabad. This beautiful Reliquary, now in British Museum, belongs to the time of Azes in the first Century A.D. Studded with rubies and embossed with figures of Buddha and other deities, birds and rosettes this art work is the first convincing sample of repousse art", not only in ancient Gandhara and Punjab but whole of the subcontinent. Another example of early period metal casting is somewhat heavier reliquary called 'Kanishka Casket' of 1st – 2nd Century A.D. from Shahji-ki-Dheri Peshawar now in Peshawar Museum. This casket with circular drum and domical lid is a rare early example of bronze casting with several embossed figures of Buddha and others together with flying geese and an inscription punctured in the metal. The lid is further surmounted by a figure of seated Buddha flanked by two Hindu gods - Brahma and Indra. The newly introduced technique of repousse or embossing is also met with in several of the silver vessels discovered from Taxila and elsewhere. The technique decidedly came from across the Hindu Kush and Karakorum mountain ranges. There are several other examples of gold, silver, bronze and copper wares as quoted by Begum Akhtar Riazuddin. One of the most interesting early examples of metal casting is the figure of a stag in solid gold from Dhamtaur,

near Abbottabad, as already mentioned above, now in Peshawar Museum. It is dated in the first Century B.C.

These innovations in metallurgy and metal crafts in Gandhara and the Punjab far in advance of the Southern India, was in several aspects, actually the result of this country being open to new ideas and techniques from outside. Therefore, our craft culture in the north-west changed considerably between 2nd Century B.C and the 3rd Century A.D. This fact is borne out by the discovery of beautiful and sophisticated tableware and kitchenware excavated from Taxila that stands out in marked contrast with metal work of proceeding and even the following ages. "These sensational finds in silver, copper and brass consist of handsome frying pans, ewers with fish handles, Parthian goblets and sauce-pans with ram handles".

What is more significant to note is the fact that "utensils with such forms and shapes did not show further continuity in the ancient culture of India in the North or South which indicates that such items remained as exotic as so many other artifacts. However, some remarkable progress is registered in the gold smith's art after India's exposure to other cultures from across the Hindu Kush.

Archaeology plays a key role up to the 5th Century A.D. but it slackens subsequently when more material evidence is vitally required. "There are vast gaps in the compilation of data for functional metal work after the 5th Century A.D. This is more surprising in view of massive evidence of metal deities between the 8th and 13th centuries and the fact of India being incredibly rich in precious metals and gems as bullion was pouring into the country through its export of raw commodities". The reason behind this apparent contradiction is that whereas religious sculptures remained protected and preserved, bulk of the functional metal ware was in constant process of melting down and recast as soon as the old metal wares, have outlived their natural life.

STUDYING METAL WARE OF THE REGION

Three materials have been in public use since great antiquity: ceramic, wood and metals. Among these the objects made of metals are the least perishable. Different metals were used in the past for making jewellery items, tools and implements and household utensils. Before the advent of Muslim rule metallic vessels were more



An old Brass Water-pot of a huqqa with chased designs made in Lahore. (Courtesy: Punjab Arts and Crafts Gallery, Lahore).

in use than the pottery vessels. Muslims prepared porcelain wares but side by side continued the use of metallic wares. Brass was frequently used by Hindus whereas Muslims prepared copper utensils with tinned surface. Gold and silver were reserved for making ornaments and vessels for kings and aristocratic families. Most of the metal-wares were decorated on the external surface with different techniques and by the application of secondary and precious metals. Here below we will discuss some of the most commonly used types of metal wares: These are

- Iron, Steel, Lead and Tin Wares.
- Tinned, Painted and Lac-colored Wares.
- Enameled and Niello Wares.
- Gold and Silver Plated Wares.
- Damascened Wares.
- Encrusted Wares.
- Copper, Brass and Bronze Wares.

Objects made of iron and steel are quite limited in number and mostly these comprise armory items, tools and implements. Iron was discovered in India and Pakistan in around 11th Century B.C. during the period of Gandhara grave culture. But soon the local people of the subcontinent learnt how to make best use of it. The best and the most unique example is the famous Iron Pillar of Gupta period now fixed in the courtyard of Masjid Quwwat-ul-Islam near Qutab Minar Delhi. It has been polished in such away that despite its exposed position for more than 1500 years, it still stands without any traces of rust. Numerous articles made of iron dating during the first five hundred years of Christian era can be seen in Taxila Museum. Some superb examples of arms and armory of Muslim period can be seen in the Lahore Museum whereas numerous examples of Sikh and British period are on display in the Armory Gallery of Lahore Fort.

About hundred and fifty years back the "engraving and carving of iron and steel was an important industry." Kanada, Madura, Malabar, Vizagapatan and Mysore in India and Sialkot, Kotli Loharan, Gujrat, Lahore and Gujranwala in Pakistan were important centers of this industry. Swords, daggers, Shields, helmets, arm-guards and breast-plates armored chains and cutlery items, lamp-stands and several other articles made of wrought iron were the favorite items sought by museum curators, collectors

and tourists. Especially, objects made of engraved steel and damascened gold were prized more than any other item.

When was iron introduced in Lahore? We do not know. In the proper excavation conducted in the Diwan-i-Aam area of Lahore Fort and Haveli Dhayan Singh, inside the walled city, no spectacular iron object has been reported from the earliest layers i.e., 6th Century A.D. No object prior to the Mughal period has been preserved. After 1947, many skilled *koftgar* (damascene workers) migrated from India and settled in Lahore.

TYPES OF METAL WARE

TINNED, PAINTED AND LAC COLORED WARE

This class of metal ware is actually an imitation of enameled ware. Like enameled work, the design is chased on the metal and the hollowed portions are then filled up with black (*Siah Qalam*) or colored lac or (*lakh*) which is fused evenly over the entire design by a heating process. After the excess of matter fused beyond design is removed with a sand paper, the surface is polished till colored patterns shine. At times, colored ornamentations are shown on a gold, silver or tinned background. Sometimes, as in Peshawar, the metal surface is first tinned and then red or copper patterns are chased out of the metal surface.



A brass guldan (Flower Vase) and a table lam - both finished with Muradibadi work.

Among these tinned metal technique is said to have been introduced from Persia. It has essentially been a Muslim craft first introduced in Kashmir, Peshawar and some cities of Northern Punjab. Muslims always prepared their cooking vessels made of copper that was properly and frequently tinned before using. However, various regions adopted their distinctive designs, styles and patterns and even shapes of vessels, such as floral Rosette and Arabesque style on black background met on all forms of Kashmir metal ware like *aftabas, taslis* and *chilmchis;* or chased pots like *aftabaa* (ewers), *sinis* (large round trays), *kashkols* (beggars' bowls), *tasht* (large trays), *kuzas* or water bottles, etc., from Peshawar, all made of copper chased with Arabesque designs and filled with lamp-black and not lac[2].

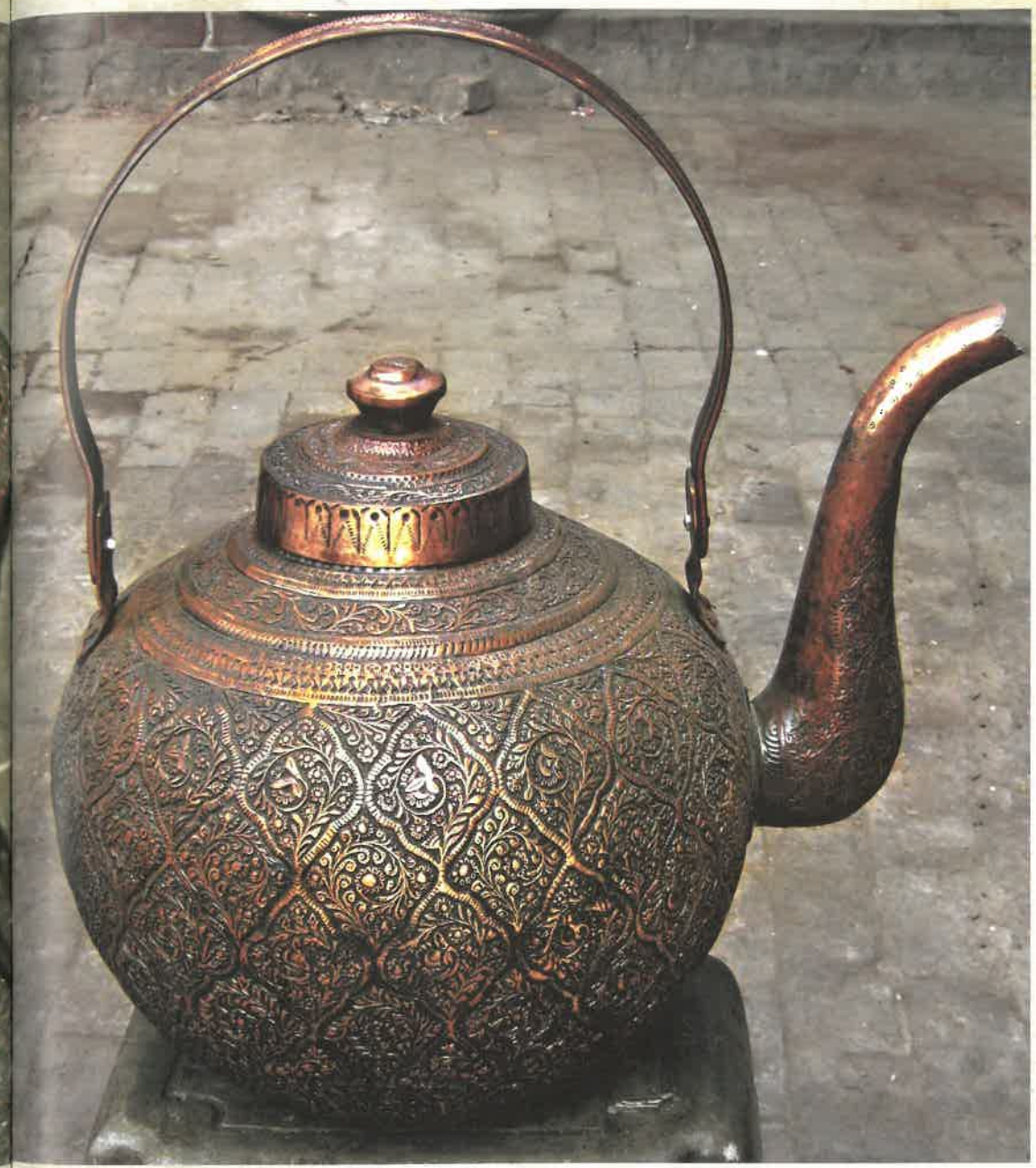
This class includes all such wares which may be termed as imitation enameled wares. It is an old art and has remained popular in several centers such as Muradabad, Jaipur,



A six-sided brass fanoos with cut-work designs by Hafiz Abdul Majid exhibited in an exhibition of crafts in the Lahore City Heritage Museum, 2008.



A copper jewelry box crafted by Salim alias Babbu. This is a master piece of open copper work in repousse technique.



An old kaitli (tea-kettle) with exquisite embossed work. Seen in the godown of Ameer Hussain in November 2009.





Two views of a copper jar-turned table lamp decorated with open and cut works in lakh-technique by Hafiz Abdul Majid of Kot Abdul Malik.

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Peshawar and Kashmir[3]. After 1947, most of the Muslim families from Muradabad, Delhi and Agra have shifted to Lahore. Similarly, some families from Kashmir and Peshawar have shifted to Rawalpindi / Islamabad and Lahore.

The technique is simple. The design is first chased on the metal object. The excavated parts are filled with black or colored lac by a hot bolt which fuses the lac over the designed surface. The excess smeared beyond the design is rubbed off by sand-paper or by any other material. The entire surface is polished and buffed. If a vessel is gilded, silvered or tinned, the colored fillings look like having a halo of gold, silver and tin respectively[4].

Among these tinned wares with bare metal being copper are largely produced in Kashmir and various towns of northern Punjab including Peshawar in present day NWF Province. Cooking and eating vessels in copper were used mostly by Muslims but only after applying a coating of tin on it. The artisans who make these vessels are called *thathiar* (metal-beaters) one who beats metal and gives it shape of a vessel. Large vessels were made in Lahore inside Mori Gate. But they have now practically disappeared. Medium and small size vessels are, however, still being made in the city with their main sale point being Kasera Bazaar. But even here business is quickly being taken up by aluminum and steel vessels made in Gujranwala. However in Chowk *Jhanda* inside Mori Gate, there is a cluster of small shops where these copper vessels are chased and finished for various functions – mostly for making what they called *Ziarats* or "sacred object to be seen" as well as frames and plates for wall hanging with Quranic Verses, Arabesque design and floral pattern and at times, even hunting and romantic scene.

In Lahore, a survey carried out by our team revealed that most of the craftsmen, currently engaged in this profession are those who migrated from Muradabad, Delhi or Agra (or their descendents born in Pakistan) or those local people who have adopted this profession during last fifty or sixty years and learnt their profession from some Ustad – teacher.

Among Kashmir vessels, trays of various shapes – round, square, oblong and octagonal, samawars, coffeepots, flower bowls, ewers (*aftabas*) and *tasht* (tray) are common with

typical Kashmiri patterns chased on them all liberally and gracefully spaced without burdening the overall pattern.

Traditionally, Punjab patterns of tinned ware hardly differ very much from those of Kashmir and Peshawar. However, lac and other colored filling is largely absent from Punjab ware. The Punjab designs are mostly Arabesque and color, if ever used, is lamp black (Peshawar style). Peshawar vessels are mostly in form of large size *sinis* (round trays), *aftabas*, *tashts*, water bottles, etc.

MORADABADI REPOUSSED TIN

Moradabadi vessels are made through repousse with a metallic sheet fixed with pins on a wooden core.

Peshawar and Kashmir, Muradabad and Jaipur were the main crafts centers of this type of metal ware in whole of the subcontinent. After 1947 many families from Jaipur, Muradabad and held-Kashmir migrated to various cities of Pakistan and continued their profession in the new land. Most of the families from Muradabad, especially settled in the Muradabadi Colony, Kot Abdul Malik, near Shahdara (Lahore) where they still continue to work in their traditional crafts.

PAINTED WARES

Painted vessels were mostly made in *Belgaun*, *Baraeli* and *Tilhar* in U.P., – mostly red and gold, with designs being mostly mythological. But this type of work has no bearing on Lahore Metal ware.

LAC-COLORED METAL WARES

Even as far back as in 1903 George Watt confirmed that lac-colored metal ware in copper and brass was essentially a Muslim craft in Muradabad and Jaipur but then it started degenerating at the hands of Hindu craftsmen who introduced Hindu mythological and cheaper European themes with cheaper aniline dyes for producing colorful designs.

Lac has for long been used in Muradabad, Kashmir and Jaipur. In Kashmir however, it died out towards the end of the 19th Century. At the same time, Jaipur on the other



A finished article in lakh work is being heated so that lakh filled inside it comes out after melting.

hand, started imitating the *marorri* and *charakawan* work of Muradabad with plenty of colors and questionable taste & in addition adapted to mythological scenes from Hindu traditions. Artists, no doubt, at all places were mostly Muslims. But Muradabad and Jaipur artisans started towards the end of 19th Century to produce cheaper quality of work by introducing quick process and elaborations and substituting European designs in place of oriental ones even by Muslim artisans and use of aniline dyes which fade away quickly. The original and chief centre in the past has been Muradabad.

Ornamentation & design are imitation of the class of encrusted ware known as *bidri*. "The lac was accordingly colored black, the copper vessels were tinned and an extensive background chased or punched away, thus leaving the floral ornamentation in relief. The depressions were then loaded with black lac, fused by a hot bolt & the excess rubbed off with sand-paper or powdered brick. In consequence a liberal background in black was produced with, a floral design in white metal. This form was known locally as *bidri*". Originally, patterns were bold but gradually they turned to be more minute. This style was known as *marorri,* still later as *charakawan.* In latter background is in brass, whereas the design proper is in colored lac. An oval plate in *bidri* style ones used to be in Lahore Museum. A copy of it was prepared for Exhibition in Delhi in 1903[5].



A workman shapes a brass vessel on a lathe before engraving designs on it.

ENAMELED AND NIELLO WARES

Enameling or *minakari* has been described as 'the master art craft of India'[6]. This craft may be described "as the art of coloring and ornamenting the surfaces of metal by fusing over it various mineral substances"[7]. Enameling on gold produced best results followed by silver and least effective results were obtained on copper or brass unless the two metals are gilded or silvered before enameling. Bahawalpur, Multan and Kashmir, Lahore and Hazara[8] have always well known centers of this craft. After 1947, many *minakar* families from Jaipur, Delhi, Lucknow and Banares also migrated to Pakistan and settled in different cities (including Lahore). Usually, three different techniques are still being used for obtaining various qualities of enameling. Most ancient, probably imported from China, is known as *cloisonné* (portioned / divided). In this method wires are welded to the surface of the metal and various surfaces thus outlined are loaded with coloring materials and then heated in a furnace until the glass

gets fused. Examples of *cloisonné* works have been discovered from the ancient city of Taxila, where it seems to have reached from China and then traveled further east.

The second method is called *champlevé*. In it, the metal is engraved, chased, repressed processes by which depressions are created on the surface of metal within which colors are imbedded and then fused under great heat. In Bahawalpur, Multan and Kashmir this process was in vague with a little local variation in details.

The third process was originally confined to Kashmir. In this process, the surface of the metal is applied with a readily fusible paint and then subjected to a moderate heat that melts the paint but still does not allow the colors get fused together. Some excellent work of Kashmir enameled work can be seen in Islamic collection of Lahore Museum.

By the beginning of the 20th Century, an account of demand, "a distinct decline in artistic merit" has already crept in this beautiful craft"[9].

Bahawalpur, since long, has engaged the reputation of being an important centre for gold enameling and objects of large size used to be produced here such as finger bowls, cups, vessels etc. Bahawalpur enamel was mostly in a rich deep blue intermixed with green. The Bahawalpur enamel work is said to closely resemble Chinese copper enameled vases, plates, cups etc[10].

One excellent example of blue enamel work in gold and silver that can be seen in Lahore is the main southern entrance gate of Data Darbar Complex (see chapter xiv). It was prepared in 1974 in Isfahan, Iran. Kashmir enamel, on the other hand is said to resemble Iranian work and inspiration[11]. Multan, on the other hand, is famed for its small ornaments, such as buckles, bracelets, studs etc done in two or three shades of blue on silver objects struck off from a die. Enameling is very opaque in yellow and red not of very high quality. In Lahore and several other cities of Punjab, till the time British assumed its control, a style of enameling was quite popular. In this, style, "the articles were slightly repoussed and the depressions loaded with rich blue enamel that gave great effect to the ornamentation. In Lahore Museum[12], there are some splendid examples of this work".



A brass aftaba (ewer) with a handle, spout and lid (with bird). Designs are executed in lakh technique. Prepared in Chiniot (Courtesy: Punjab Arts and Crafts Gallery, Lahore).



A circular brass tray depicting a turbaned man offering a wine cup to a lady. Finished with colors. Crafted by a female member of Ameer Hussain's family.

But since 1850, this typical enamel work of Lahore has slowly died out. Hazara enamel, on the other hand, is crude but yet resembles blue and yellow enamel of Multan[13].

Multan "silver smiths have for many years enjoyed the reputation of producing very pleasing small silver enamels, in various shades of opaque blue, yellow or scarlet"[14]. The best examples used to be *surmadanis*, bangles, buckles, etc.

Niello ware is an ancient craft but prevalent only in parts of Burma (Mianmar). It is a sort of enameling but only on silver with patterns with an amalgam of silver, lead and copper. It is unknown in rest of the subcontinent, though there are slight hints here and there that this art was also practiced in other parts of Indian including Kashmir[15].

GOLD AND SILVER PLATE

Gold and silver plate work has been popular through out the subcontinent and every where the two crafts are so universally treated and manufactured that at most of the times it becomes difficult to distinguish the work of one centre from that of the other. But still, Bahawalpur has always been the most famed centre of those crafts in the combined India and Pakistan. Technically, the two crafts are so similar that these can be considered as one craft. Other than Bahawalpur, Kashmir and Hoshiarpur were two other centers of this craft[16]. But no significant work is being done in any part of Punjab today.



old Kashmiri copper tea-pot – spouted, handled and lidded relieved with floral and geometrical designs embossed technique called lakh ka kam. re and photographed in January 2009 in Lahore Museum Curios Shop.

METAL IN-LAY WORK
DAMASCENED (KOFTGARI) AND ENCRUSTED WARES

The two represent the same art with a degree of difference only. "The both denote the surface ornamentation of one metal through the application of one or more metals"[17]. "In Damascening, or *koftgari* proper, it is used for iron or steel to be ornamented with gold or silver wire"[18]. In true damascening, first design is chased on the surface of steel or iron object with a hard *stylus* or *qalm*, and the wire (gold or silver), is hammered flat to surface in the groove. The surface is then filed rubbed and polished.

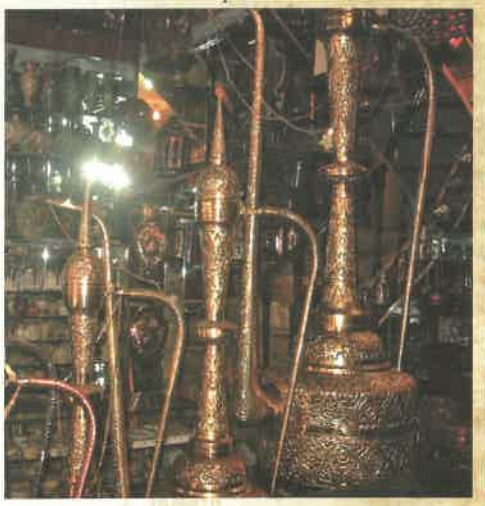
In the encrusted ware, on the other hand, the applied metal is raised along the surface. However, in another type of encrustation, the applied metal goes below the surface[19]. *Koftgari* appears to "have taken its origin with the ornamentation of swords and other



A round brass plate with damascene decoration representing floral, calligraphy and cut work designs. (L M L Collection No. M-23).



A metalware souvenir shop in Anarkali.



A brassware souvrenir shop on the Mall.



Some metal wares on display in a local souvenir shop.

weapons. During Mughal period Sialkot and Gujrat were two renowned centers in Punjab. In Islamic Gallery of Lahore Museum, there is tray of *koftgari* work by Ibrahim a *koftgar* of Gujrat (Islamic Gallery No.M-62). But after the decline of Sikh power, the *koftgari* of these two centers diverted their skill to the ornamentation of articles for domestic use. Till the beginning of the 20th Century, however, they also continued preparing damascened swords, dagger handles, shields, helmets etc. But as the traditional weapons went out of use; their manufacturing also declined and finally disappeared. Now these items are antique G. Watts, has illustrated seven wares

prepared in Gujrat and Sialkot and exhibited in 1903 in Delhi Exhibition of Indian Art[20].

In Punjab, *koftgari* was of two different types or quality. The better quality is known as *teh nashan* or deep *koftgari* and the other the ordinary or shallow *koftgari.*

In *Teh Nashan Koftgari,* the groove is cut deep and the gold or silver wire is forced in it quite deep allowing filing, rubbing and polishing the finished surface without causing any damage to the hammered wire. In ordinary *koftgari*, the grooves are cut shallow and hammered wires remain quite close to surface and cannot stand any further rubbing, filing or polishing without damaging the decoration. Then there was the cheapest *koftgari called Dewali*. It is not *koftgari* proper. Instead, it is imitation work. In imitation work a gold leaf is hammered into the grooves of the design. An imitation *koftgari* plate or *Dewali* item prepared by Sultan Muhammad of Sialkot won first prize in the Indian Art Exhibition of 1903[21]. Other items being produced in Gujrat and Sialkot were trays (*Thali*), *surahies*, *golabpash*, shield, *chahar-aina* etc. Towards the beginning of the 20th Century, some k*oftgari* work was going on. Name of one *koftgar* named Ain Din, is known from Lahore who sent a shield in gold damascening and a *chahar-aina* were sent from Lahore for Delhi Exhibition held in 1903.



n-sized flower copper vase shaped by ham- and then embellished with Medium-sized er copper vase shaped by hammering and bellished with embossed decorations with rtouches each set with a male or female in ironment of flowers and foliage. Seen and hased in January 2009 in the Curios Shop of Lahore Museum.

BIDRI WARE

Bidri ware was originated in the city of Bidar in Hyderabad Deccan. Though in technique it resembles very much the *koftgari*, but Bidri work as compared to *koftgari* is slightly clumsy and very heavy. It was particularly used for making bottom piece of a hukka and dishes to offer betel to visitors. It is of black color which never fades. It is made of an alloy of iron but it never rusts. Its main center has always been Bidar and hence its name. But this craft was practiced elsewhere also though very sparingly. Such sub-centers are at Benares, Murshidabad, Lucknow and Kashmir. Like *koftgari*, Bidri work is also divided into two categories *teh nashan* with deep inlay and *zar nashan* or *zar buland* i.e. raised work[22].

Dr. Benjamin Heynes was the first to write about this craft as far back as 1817[23]. Even that early most of the artisans complained about the people loosing their interest in this ware and the craftsmen loosing their jobs. Since than the craft has lost its

popularity almost to the point of extinction at least in Pakistan, where Bidri ware is known only among museum collections or objects of antiquarian interest.

COPPER AND BRASS WARES

This has been the most prevalent metal craft in whole of the subcontinent. Here, in almost every province here has been more than one centre for the manufacture of this craft. Each region uses its own variety of metals in the ornamentation of these metals – copper (*tanba*), zinc (*jist*), tin (*qali* or *ranga*), antimony (*surma*) and lead (*seesa*). Use of these metals and alloys has lead to the creation of several local and provincial art conceptions, styles and techniques. At one time one, two or more metals are used in the manufacture of alloys, Brass (*peetal*) is the most popular alloy made by mixing copper and zinc in different proportions (2 copper + 1 or 1½ zinc). It is more usually imported in sheet brass rather than locally manufactured. *Bharat* or *Kansi*, on the other hand, is an alloy of copper, zinc and tin. It corresponds to bell metal or (white brass) of Europe and is much cheaper than brass and hence in more popular use for making utensils. For Hindus, gold and copper are the purist of all metals followed by brass, silver and iron.



A fine example of white copper repousse work in the form of a framed mirror with numerous figural scenes each set in a separate cartouche surrounded by minute floral designs. Prepared in Lahore. (Courtesy: Punjab Arts and Crafts Gallery, Lahore).

Muslims on the other hand prepared earthen and tinned copper vessels. But religious considerations apart, it is a fact that the people of the subcontinent have shown a considerable "range existing in the knowledge and skill manifested by the Indian craftsmen in the utilization of these metals and their alloys"[24]. The workers in these metals / alloys are called *kaseras* and *thatheras* / *thathiar*.

ORDINARY VERSUS CEREMONIAL DOMESTIC WARES

Majority of the vessels used in ordinary houses were always plain and unadorned externally for allowing easy periodical cleaning and washing. But still, the shapes and forms were always graceful. After cooking, drinking and storage vessels, the most commonly used pot by every one was '*lota*' a water container for ablution and purification. The difference between Muslim '*lota*' and a Hindu '*lota*' was that one was with and the other was without a spout (*touti*) respectively. "The spout and the use of copper, more especially when tinned, has originated a whole range of forms and designs not only quite unknown to the Hindus but next to impossible with the materials permitted by their religion"[25]. But in all other forms the fancy of Hindu



A fine example of circular embossed copper plate elaborately carved with floral decoration and a pair of figures riding on two horses in a medallion in the center. It is a work of Lahore school of smithy traditions. Collection of Punjab Arts and Crafts Gallery, Lahore.



Brass oval-shaped plate with black background and leafy design in silver-relif work. (Lahore Museum Collection No.M-51).



An old copper lota (spouted vase) with bold floral and geometrical designs embossed in lakh technique. Seen in the Lahore Museum Curios Shop in January 2009.

metal craftsmen have shown their dexterity even by producing ordinary items used in their worship such as *dhupdani* (censer), *sinhasena* (Lion Throne), lamp (*arti*), bells (*ghanta*) etc.

It is impossible to discuss the full range of types of vessels and their modes of decoration in a small space we have here. We will, therefore, confine ourselves to Punjab of pre-partition days and that of today and the Kashmir and Peshawar because what we find today in Lahore is actually a persisting impact of all these regions.

METAL WARE IN LAHORE IN THE 19TH CENTURY

As regards metal ware of Lahore is concerned, J. L. Kipling published in 1883, an interesting paper in three installments on the industries of the Punjab. Part III of this paper was devoted to the Industries of Lahore District[26] which today constitutes Lahore Division. This paper was originally written in 1883 for the official Punjab

Gazetteer[27]. It was further updated by Mr. F. H. Andrew for the publication in the new edition of the Lahore District Gazetteer in 1894[28]. The latter note is reprinted here as Appendix 'A'. A perusal of this Note among other things, gives us an interesting insight into the state of industry of metal ware in Lahore and its environs some five quarters of a century back.

Thus, as today, even in 1883, Kasera Bazar in Chowk Rang Mahal, Lahore was a busy and noisy area. The greater part of the wares sold in Lahore at that time was imported from other areas outside the city. The same was true in case of metal casting in 1883 as even today. The only difference lies in the fact that whereas in the 19th century hammered and perforated copper *pandans* were imported from Lucknow, finely beaten plain copper *degchis* from Delhi, brass wares from Amritsar and other places in the Punjab and fancy articles from Muradabad, today Lahore metal market look towards other center in the Punjab – particularly Gujranwala, Gujrat, Peshawar for its stocks of fine metal ware. But by and large, most of the craftsmen in metal ware industry and several other crafts from Muradabad, Lucknow, Delhi, Amritsar, Banaras, Kashmir, etc., had migrated to Lahore after 1947 and whatever is beautiful and delicate in metal crafts of Lahore crafts today, it mostly owes its existence to these migrated families from across the border. Fortunately, these families are still sticking to their ancestral professions. Particularly, the embossed and chased brass and copper wares (*Lakh ka kam* and *Muradabadi kam* respectively) - the two major metal crafts of Lahore today, entirely owe their existence to these families – particularly those from Delhi and Muradabad.

In 1883, there was no large scale production of cast-brass. Only antimony bottles and other small articles were then being cast in this city. Thanks to these families, today in Lahore casting, chasing, and embossing of copper and brass wares of all sizes are being carried out. However, the craftsmen generally complain that their business has been loosing ground during last about two decades.

Similarly, there was a time when making of different items of armory with crafted decorations on them flourished in this city during the times of war-like courts. It was still surviving when British took over Punjab from the Sikhs in 1849. But, in 1883, J. L. Kipling knew only one Mr. Fazal Din, as one of the last representatives of this once



An old circular Pandan (Beetle Box) of copper sheet with profusion of floral patterns in high relief set in four horizontal rows in repousse technique. Seen and photographed in January 2009 in the Curios Shop of Lahore Museum.



An old tea-pot (chai-dani) of Central Asian type with floral designs worked in repousse technique. Seen and photographed in January 2009 in the Curios Shop of Lahore Museum.

flourishing art. He was already an old man. He was formerly a skilled swordsman and a most accomplished designer and workman in the Persian manner. This art is still lingering on in Lahore but only in debased form producing only a few cheap items for the interest of tourists only such as swords, daggers and shields, carving knives and toy canons. Off course gone are the days when arms like sword, daggers, axes, shields etc were needed both as symbols of personal chivalry and actual items of defense and offence in times of war. Today, these items are still being produced in a greatly limited number and with much grace and as simple items of interior decoration.

As already stated above, *koftgari* was once an important metal craft not only of Lahore but also of several other cities in Punjab – Gujrat, Kotli Loharan and Sialkot for example. In the Islamic Gallery of Lahore Museum an interesting example of a twelve-sided brass box with a knobbed lid and three round balls for support the base (Accession No. M-62) was prepared by one Ibrahim Koftgar of Gujrat, Punjab. However, Koftgari has always been considered an expensive craft and with the passing way of royal courts of Mughals and Sikhs, the popularity of this craft was bound to dwindle. By the time of writing his report in 1883, Kipling saw that a very small amount of *koft* work was being done by one family only. Today, there is none at all in Lahore. Younger generation does not seem even to have heard the name of this craft. Only one dealer in Kasera Bazar – Mr. Aftab Butt (alias Channi Butt) of Kashmir Museum (Shop) – who also runs a big workshop of metal ware in Barri Sabzi Mandi, off Ravi Road, claimed to know some craftsman who can do this work. But he could not arrange our meeting with him. Actually, Mr. Butt engages this Koftgar only occasionally whenever he needs to commission an object of this craft.





Some popular items in brass with colorful designs chased , colored and lacquered in Muradabadi fashion.

GOLD AND SILVER CRAFTS

And, lastly the two noble metals - gold and silver, have always been popular in Lahore but only for making jewellary items but seldom, if ever, used for making vessels. Only recently, a large size door, with veneering of silver enameled sheets and beautiful gold cartouches with calligraphy, has been installed in the main entrance of the complex of Hazrat Usman Ali Hajveri popularly known as Data Gunj Bakhsh (Chapter xiv). Similarly, the main gate of the '*Sama*' Hall' of the same Complex has a door with metal embossed veneering probably made locally in Lahore. In the



A silver tea-pot with chiseled designs by a craftsman of Lahore.

contemporary Lahore, I know only one Zaki Ahmad son of Muhammad Ahmad, a resident of House No. D-839, Inside Lohari Gate who still makes beautiful silver wares, mostly jewellary boxes, bowls (*katorai*), etc, finished with *chitar kari* technique of Delhi style. There is one more silversmith in Wachchowali who makes silverwares if commissioned.

As regards ornaments, Lahore goldsmiths always have superiority over silversmiths. The famous traditional center for making gold ornaments in Lahore has always been Suha Bazar in Chowk Rang Mahal. However, today, the most modern and expensive jewellary shops are found outside the walled city - in Anarkali, The Mall, Liberty in Gulberg, etc. However, these days most of the gold jewellary is machine-made imported from Dubai, etc. There is very little that can be called characteristically Lahori.



Allah Din's Lamp in colored and lacquered brass in Muradabadi fashion.



pper vase decorated with lakh work in Kashmiri style. Seen in Gullu's Shop.

As far as silver ornaments of this city are concerned, what F.H. Andrew said more than hundred years back is true even today. He wrote: "It cannot be said that there is any characteristic ornament of Lahore"[29]. However, in the last quarter of the19th century, certain types of silver ornaments were as popular in Lahore as these were in most of the other larger cities of the Punjab. These included *batua* –a pretty triangular shaped scent bottle with an open work body and clusters of little bells; *tad* - an armlet worn by women; *ghunghruanwala bala* – ear-rings having little hanging bells; *taragai* – a waist girdle, etc. These were made by local silver smiths of Lahore. But, even then occasionally one could have met a talented artisan who could make silver ornaments of extraordinary beauty provided his client was ready to pay well for such a work. Now a day, most of the silversmiths of Lahore always sell ready made ornaments brought from other centers. However, there is still a big market in Wachchowali, off Suha and Gumti Bazaars near Rang Mahal Chowk. Beside this, there is a small cluster of silversmith workshops in the side lanes of Old Anarkali Bazar or a few shops scattered here and there in other parts of the city such as, Moon Market in Allama Iqbal Town and Township. Most of the silversmiths make only rings, buttons, and *taweez*, anklets (*pazebs*) and other miscellaneous articles. Most of the finished and ready-made articles that are available in the market of Lahore are actually manufactured in cities like Bahawalpur, Ahmadpur East, Multan, Dera Ghazi Khan, Muzaffar Garh, Rajanpur, etc. where this craft is still popular and prevalent though already there too it is rapidly declining in popularity in production[30]. Lahore silver ornaments are mostly die-cut or machine-made. However, they also accept orders for making hand-made ornaments. But, these are not so popular with local population.

TAR KASHI

Similarly, crafts of gold embroidery and kindred gold-work such as gild wire-drawing (tar-kashi) that were once the specialties of this city was already reduced to a mere tradition in 1883 as then there were only two or three workers in gold thread industry and so was the condition of the craft associated with it[31] such as gold and silvery embroidery and, more particularly, the art of damascening or *koftgari* like the one octagonal box in Lahore Museum's Islamic Gallery.

Two minor crafts associated with gold and silver ware are *gota-kinari* done in Kinari Bazar and gild and silver wire-drawing. The main craft is called *tar kashi* or wire-



A colossal embossed copper door in preparation in a workshop of Jia Musa, near Shahdara, Lahore (2008).



A long necked surahi decorated with designs created in lakh technique. Seen in Gullu's Shop.

LAHORE – THE CENTER OF METAL CRAFTS IN THE PUNJAB

drawing and the craftsmen were called *kundla kash*. The latter used to make their silver wire i.e. *tar* out of a solid silver piece with a repeated process of drawing a thicker wire through a perforated steel block with graduated holes each having a bigger diameter at the entering point and a narrower hole at the exit point. A thick wire is pushed through the wider opening and pulled out of the narrower side - the resultant wire is thinner and much longer than before.

This process is repeated again and again till the wire acquires the desired thickness or thinness. At the end, the fine silver wire used to be gilded with a gold wash. Such a gold or silver wire was used in embroidery called *gota kinari* as well as in weaving Banarasi cloth and making 'uppers' of *desi juti* called *Khussa.* The art of *gota-kinari* is still popular in Lahore but instead of real metallic thread now a day synthetic thread with permanent shine is in vogue. This craft is being carried out in Kinari Bazar, off Suha Bazar.

The same *Kundla kash* also used to prepare gold and silver leaves – *sonai aur chandi kai auraq* for a variety of uses but mostly for decorating sweets and preparing local (*desi*) medicines by local *hakims*. These leaves (*warq/auraq*) are prepared by placing a thick sheet of gold or silver between two leather pads and are beaten from above again and again till the leaves are reduced to a desired thickness or thinness. Now a day, fake silver and gold leaves are also available in the market but such leaves are quite injurious for human health inside the Walled City, around Mori Gate, one can still find some craftsman still occupied with this craft.

PRESENT POSITION OF METAL CRAFTS IN LAHORE

Agricultural implements and tools of massons, carpenters, ironsmiths, goldsmiths and silversmiths apart, the main stay of metal craft industry of Lahore revolves round copper and brass and, to a lesser extent the stainless steel. The last named metals is used in the main, for making a small number of souvenirs for tourists. Such items include: models of historical buildings, guns, swords, daggers and shields. These items or their parts are usually prepared in foundries later on assembled and finished with naqshi or engraved designs and polished. Similarly, white metal is also used for manufacturing a limited number of fancy articles for use as tableware.



Hand finished large copper dish-on-stand with lid for serving food items in parties. It is decorated with embossed designs. From the workshop of Umar Hayat Butt.

The raw material for copper and brass crafts is mostly manufactured in Gunjranwala but procurable here in Brandreth Road, Lahore. In Gujranwala, these brass and copper sheets are being manufactured out of scrap material collected from all over the country.



An old octagonal copper tray shaped by a thathiar by hammering and further embellished by a chitarkar on a bed of lakh by creating simple but balanced perforated and embossed designs. Seen in Lahore Museum Curios Shop.

Manufacturing process for making copper and brass articles passes through different stages depending upon whether eventually the finished product will be of the shape of a vessel or sheet. At each stage an article is handled by a different artisan before it reaches the hands of the craftsman proper. Different artisans involved in this long process are:
Thathera or *Thathiar* (Sheet-beater); *Dhalayya* (Metal-caster, also called *Bharaiwala* or Filler; *Kharadia* or Lathe-worker; *chitera* or *Qalmkar* also called *Naqshi* (Carver, Engraver or Designer) and *Palishiya* (Polisher).

Occasionally, services of a draftsman or designer and calligrapher (*Khattat*) and a



ld brass tumbler with Muradabadi decora- with colored Banarsi design. Produced by asting, lathing and chasing process. (Curios Shop, Lahore Museum).

mold-maker are also secured. The draftsmen and calligraphers prepare their respective designs on paper. The *chitera* makes several tracings of these and use them as per his needs. The prototype models of animals and birds etc are prepared by the craftsman himself. However, he avails of the services of an artisan who prepares a mold or piece-molds of the model out of which cast are to be taken by the Metal-caster. For his day to day work, the *chitera* or *qalmkar* uses his own skill in drafting or devising a design for his products. Hafiz Abdul Majid of Muradabadi Colony in Kot Abdul Malik is perhaps an exception who prepares the entire design of his products including calligraphy all himself both for his *lakh ka kam* and *Muradababi kam* also called *Ulchai ka kam.* Similarly, Abdul Sattar also of Kot Abdul Malik, himself prepares models of animals. Later on his metal-caster prepares brass casts on which, later on, he engraves his designs. As a universal practice, all craftsmen claim that for their day to day use they manufacture their own tools of iron called *qalms* or chisels which have a long range of variety of shapes, sizes and names. Making 100 to 200 chisels seems to be a common practice of all craftsmen. However, Babbu - the master craftsman of Kasera Bazar claims that he works with 500 to 600 *qalms* - all made by himself.

CRAFT–MAKING LOCALITIES

Currently, in Lahore, copper craft is most prolific. This craft can be given various names such as embossed work, repousse work and, *lakh ka kam*. This is also most popular and profitable business. Maximum number of craftsmen and labor force is attached with this craft. Although the workshop of this work are mostly small, but these are scattered all over the city of Lahore. Their greatest concentration, however, is found inside the walled city - particularly in Chowk Jhandha inside Mori Gate, Islam Street inside Lohari Gate, Kasera Bazar in Chowk Rang Mahal, Khui Wehrra in Mohalla Satthan, etc. Outside the walled city, the largest concentration of this crafts is found in Muradabadi Colony in Kot Abdul Malik, as well as in Jia Musa and Shahdara. Some large workshops are found one each in on the right and left hand sides of the Shahdara Toll Plaza on the River Ravi each belonging to Ameer Hussain and Azeem Khan respectively, and one near Eid Gah in Jia Musa in Shahdara belonging to Umar Hayat Butt. Besides these bigger workshops individual and small groups of workshops and sale points are also located in several other parts of the city such as : Mohalla Karimpura; Smadhi Ganga Ram; Faiz Bagh; Kachhupura; Chok Baraf Khan near Gawalmandi; Anarkali and Dhanni Ram Bazar (sale points); Barri Sabzi Mandi near

Ravi Road; The Mall Road (Sale point); Balal Ganj; Dayal Singh Mansions; Neelam Block in Allama Iqbal Town; Naulakha Park; Qila Gujjar Singh; Krishna Nagar; Samanabad; Mohni Road; Shadman Market; Dharmpura; Mughalpura; Mozang (Jalaluddin Road); Gulshan Ravi, etc., Old Anarakai, Moon Market and Township are good centres for silversmith market.

Most of the work done in Chowk Jhanda, inside Mori Gate comprises *Ziarat*-objects connected with Shiite faith but workmen making *ziarats* do not necessarily subscribe to this faith (see *Ziarats* below). The only exception from craft of *Ziarat*-making in Chowk Jhanda is the craft of cup-making. A solo craftsman in this field is the renowned Naseem Baig Kappan Wala who is considered to be a master craftsman for making trophies, cups and *gurz* for sports in university, college and school functions. He crafts all these articles in silver repousse technique – all types of trophies and of all sizes in red or white copper. He is the only craftsman in Lahore who can prepare the traditional *gurz* which can be produced only in *lakh ka kam* technique. A *gurz* is a wrestler's trophy in the form of Hercules' mace. It comprises a melon-shaped bulbous head with a long cylindrical arm all with embossed decoration. As Punjabi style *desi kushti* has declined to a regretfully low level in the Punjab, so have the orders declined to come for manufacturing traditional *gurzs*. All orders for *gurzs*, trophies and cups are received by Zafar Brothers, Anarkali Bazar, Lahore and are passed on to Mirza Naseem Baig *Kappan Wala* in Chowk Jhanda.

In Rang Mahal area as well as inside Lohari Gate, on the other hand, the same work is being done but the end-products are more comprehensive than the genre of *ziarats*. Here, mostly large size vessels and wall-decorations frames, trays and *aftabas* and *chilchmchis* (Wash-basins) are being manufactured for catering to a much wider clientage – both local and foreigners. Both copper and brass work is in progress here but, off course, copper embossed work dominates. Here inside Lahori Gate is the master craftsman Zaki Ahmad who, beside usual copper embossed work also produces wonderful silverware as well. But, he complained, that the demand for embossed or chased silver is declining day by day.

In Kot Abdul Malik, both copper and brass wares are being made in a reasonable number. Beside metal wares, in this locality, Banarasi silk cloth is also being woven



A copper tumbler prepared by hammering and embossing. Motifs of long leaves and long stemmed branches loaded with flowers (Curios Shop, Lahore Museum).



Copper soup bowl with surface decoration in lakh technique.



Bold Kufic calligraphy in repousse on gilded copper box. It is a copy of some old work by Qamar Ilahi, a craftsman in Chowk Jhanda, Inside Mori Gate, Lahore.

on power looms whereas in its immediate environs embroidery work as well as *salma sitara* works are being practiced in good number. With the exception of embroidery all other works are being practiced by men only. In one case, Muradabadi work is successfully being done by a lady named Shah Jahan Begum and her daughters.

In Abu Suffiyan Street on the right bank of River Ravi close to Shahdara Toll Plaza one master Craftsman Ameer Hussain runs a workshop spread over several kanals of land where there is a provision of all sorts metal crafts including casting, hammering, assembling, embossing, chasing and polishing of copper and brass works. Recently, he has even added a section for Rock-salt crafts – a new craft gaining popularity both for local consumption and foreign export. Ameer Hussain also runs a showroom or sale-point on Ravi Road near Babaji Chhatri Wali Sarkar and Sunrise School. On the right bank of Ravi, again, but on the opposite side of the Toll Plaza Azeem Khan, son of Naeem Khan also runs an equally active and flourishing workshop of metal ware.

Yet in another area of Shahdara – near Eidgah of Jia Musa, Umar Hayat Butt is also running a big workshop spread over 4-kanals that is producing different kinds of crafts, including copper and brass and iron/steel. Umar Butt also runs another workshop in a 3-story high building close to his showroom/sale-point in Kasera Bazar. This workshop is exclusively devoted to the production of copper and brass wares. It is veritable museum of metal wares of all kinds – new, antique-looking and genuine old pieces. His younger brother Aftab Butt, popularly known as Channi Butt, is the owner and manager of a show-room and sale-point of metal wares – old, old-looking and new. He also runs a big workshop in Barri Sabzi Mandi, off Ravi Road.



A freshly worked jewelry box of hexagonal shape with a knobbed lid of the same shape. The vessel in gilded copper has been shaped by hammering and embellished with bold Kufic calligraphy through repouse technique. Seen and photographed in November 2008 in the workshop of Qamar Ilahi, Chowk Jhanda.

STAGES OF MAKING CRAFTS

In making a complete craft-piece in metal quite a few stages or steps are involved. These are:

A. COPPER WARES

SHAPING OF AN OBJECT

Shape of an object is acquired through hammering by a sheet beater called *thathiar* or *thathera.* The *thathiar* beats the copper sheet with a wooden or iron hammer till it is reduced to a desired thickness. Then the sheet is cut into different pieces according

to the parts of shapes of the desired object. If the object is to end up in a tray, dish, plate or a frame of a mirror or picture, a single flat piece suffices. In case of objects of complicated shapes or consisting of several parts, each part requiring separate treatment - a deep bowl, a flower vase, a *surahi* or spouted vase an *aftabas* or ewer, a tumbler, a *chilchmchi,* a *garvi*, etc. the single sheet is cut into different pieces of different shapes and sizes either with the help of card board models or even moulds. The flat pieces are hammered out into different shapes of the desired article. Finally these different sections of a pot are soldered together with the help of hammering, soldering, and riveting process.

In each case, the *thathiar* has still to work on the pot. It is he who beats these pieces again on his *adda* – the seat of work, usually made of a lump of wood or an iron anvil called *ahrin* of different shapes and sizes and by beating again with the hammers of specific sizes and shapes in accordance with the delicacy of the object or finish required to be achieved. Even flat sheets – circular, square, oblong, hexagonal or octagonal, are hammered to create globular bodies, narrow necks, curved and narrowing spouts averted rims and round ringed hollow or solid bases as the case may be. In this way borders and moldings are also created. In complicated cases, the sheet beater often uses a wooden mould called 'firma' or a mold of hard board. When individual pieces are ready these are handed over to the main craftsman – the *chitera, chitrkar* or, as he is also called *qalmkar.*



A craftsman is transferring a calligraphic design from a paper on to a large size lakh-filled circular plate in Gullu's workshop.

TINNING AND COLOURING

Copper objects are sold in the market in two or three finishes namely:

i. With natural surface or red copper,
ii. With tinned surface or White Copper
iii. With certain parts of designs given a secondary coloring such as blue, red, green, etc.

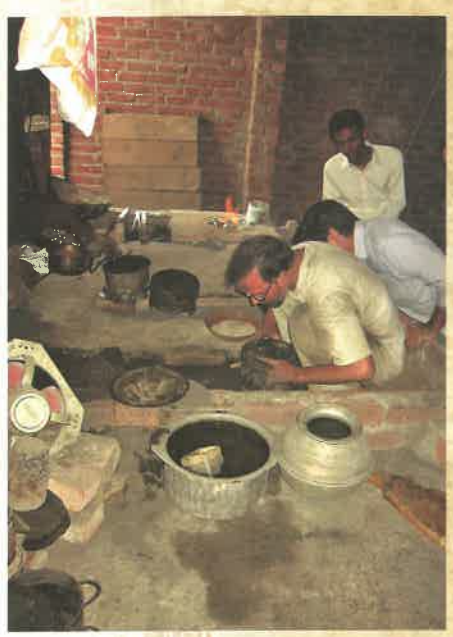
In any case coloring is done before embossing starts – nay even the pot is filled with *raal*[2] usually called *lakh*. After this, a coat of tin – locally called *qali* or *rang*, is applied on the outer surface. If an object is treated with tin it is not subjected to buffing or polishing – see last step- because it will simply rub off the thin film of tin from the surface of copper. After tinning, the object is cleaned with kerosene oil which cleanses the 'raal' but retains tin or *qali*.

CHASING / EMBOSSING

For starting the next stage, the craftsman first of all assembles all pieces together to make a complete article with the help of solder, rivet and even simple hammering, except the handle (which are always cast in brass), spouts and bases which are joined with the main body only when the pot is ready in all aspects. The flat objects, dishes, trays, frames, etc. does not require any soldering or riveting. In case of the latter, a thicker layer of raal is deposited either underneath a flat object or inside a globular object. Now the ground is ready for the craftsman for his work,

First a design is marked on the surface with broad outlines. Later on, each section of the outline is worked out with proper details. In case of Islamic calligraphy or more complicated design spread over a large surface, a tracing of the design is fixed with glue at the proper place. Hammering is done directly on the tracing. For creating different designs and their details, the *chitrkar* or the *qalmkar* uses chisels (*qalms*) of different shapes, sizes and nomenclatures. A *chitrkar* usually works with more than two hundred chisels – all made of iron by him[33]. Using one chisel at one time, the artist presses the metal around a motif in such a way that the copper ground goes down and the design proper is raised high in relief. That is why it is called embossed or repousse work. Copper being relatively a soft metal is easily pressed down into the surface of *raal*. The semi solid *raal* or lac helps the metal be pressed without being damaged or punctured. When the design is complete, the *raal* is removed from the pot or from beneath the plate.

One special feature of Lahore Copper Craft is the open work called *jali ka kam*. This is done both in brass and copper for making bases of table lamps, square or rectangular lanterns, or fanoos for hanging from ceiling. For such a work the craftsmen use a special chisel called cheerni i.e. cutter. With this chisel, the unwanted surface is cut away very neatly without causing any damage to the design proper.



A workshop of modeling and casting in Kot Abdul Malik.

BURNING OR 'LAL KARNA'

After embossing and cutting, the object is put in a furnace and heated up. This is called lapping or *lal karna* i.e. 'making red'. It burns down all residual traces of *raal* or lac. After the subject cools down, it is submerged in a solution of sulfuric acid. It removes all traces of 'dirt' and brightens the surface of the object.

BUFFING AND POLISHING

The object is now ready to receive its last treatment namely buffing and polishing. If an object is made of an assembly of different parts, the constituent parts are first assembled together through soldering, hammering or riveting, as the case may be, the complete objects goes to the Polisher called *Palishia.* He first buffs the article and then gives a final polish to it on a machine. The object is now ready to be marketed.

Most of the copper craftsmen of Lahore belong to the families that migrated from Delhi, Muradabad, Banaras, Amritsar, etc. Most prominent among these are: Hafiz Abdul Majid, Azeem Khan, Ameer Hussain, Gullu (Abdul Rasheed), Babbu (Muhammad Saleem Khan), Mirza Naseem Baig alias Kappan Wala, Zaki Ahmad, Muhammad Idrees Ziarat Bananai Waley, etc.



isher in the workshop of Abdul Sattar applies ff and polish to the finished brass products in Muradabadi style.

B. MURADABADI WORK

Muradabadi Work is exclusively done on brass. Technically, it is called chasing or *chhilai ka kam*, also called *Ulchai ka Kam*. The craftsman is called qalmkar and his tool is known as *Shah (Siah) Qalm* i.e. Black Pen – so-called because it is always made of iron. Its early history and typology has been discussed in earlier part of this section. Its original home is Muradabad in U.P. India. But even prior to Pakistan coming into existence in 1947, there were sub-centers of this craft in cities like Banaras and Delhi. Majority of the craftsmen have always been Muslims – though Hindus were excluded from this business since brass vessels have always been preferred by the Hindus as against Muslims who preferred tinned copper or white copper utensils for making *deghs* to *degchis* – the largest and the smallest of cooking vessels respectively in vogue in the Punjab.

In 1947, as a consequence of Partition of India, several Muslim families migrated to Pakistan and settled among other places, in Lahore and Karachi. Many metal-smith families from Delhi also migrated to and settled in Karachi and Lahore. Here they have continued practicing their ancestral craft till today. If today metal craft, including silver-smithy, is still alive in Lahore, it is only due to these emigrant families. But for them, this craft might have been completely strangulated and become extinct. Muradabadi work is different from embossed work in two essential ways. In the first place the two crafts are worked in two different metals – brass for the former and copper for the latter.

Secondly, the technique for making copper ware is hammering and embossing while the technique for Muradabadi work is casting and chasing. Brass work is never tinned, whereas copper work is never subjected to melting or casting. Moreover, in case of copper *naqshi* (designing) is first done and then the ware is buffed and polished. But, in case of brass ware, the vessel is first polished and then *naqshi* is applied. However, both wares share common shapes and decorative motifs. At times a craftsman, master of one technique can adapt to other craft with equal ease and dexterity.

PROCESSES INVOLVED IN BRASS WARE

i. ACQUISITION OF RAW MATERIAL: Like copper ware, the raw material for brass vessels is also manufactured in Gujranwala but its main market is in Lahore.

ii. MODELING AND CASTING: All brass vessels, except open and flat plates and frames, are cast in a mould. For this, the artist first prepares a life size model. It is followed by the preparation of a mould – a piece-mould if need there be. With the help of a firma or '*paten*', as called by the craftsmen, is prepared in sand mixed either of the five different admixtures – namely water only, sugar cane juice, used or waste Mobil oil, bitumen, and cement. Casts made with each of these admixture have a different designation such as *Pani wali Dhalai* (Casting with Water), Sheerai ki Dhalai (Casting with the Juice of Sugar Cane), *Tail ki Dhalai* (Casting with Mobil Oil), *Damar* or *Tarkol ki Dhalai* (Casting with Bitumen) and *Cement ki Dhalai* (Casting with Cement) respectively. *Pani ki dhalai* is considered to be the most difficult technique but the one which gives most refined results. It is good for casting smaller objects with minute details. Heavier objects are caste in cement and bitumen. For medium sized objects sand mixed with *sheera* is considered to be most suitable.

Casting is done by an expert metal caster called Dhalayia. Mr. Muhammad Rafique of Kot Abdul Malik, is considered to be the best for Pani wali Dhalai. He runs his business independently. But another caster working in the workshop of Abdul Sattar of Kot Abdul Malik. For actual casting, the upper and lower firmas or *patens* are placed one above the other and locked. When the *dhalaya* is preparing his firma, bits of brass put in a crucible called *kuthali* are heated in a furnace nearby. When brass melts down completely the caster adds to it a small quantity of some silver or of any white metals. This is said to brighten the color of brass. Without this additional white substance



An old Brass Spittoon (ugaldan) cast, lathed and chased in a workshop of Lahore. (Punjab Arts and Crafts Gallery, Lahore).



A metal-beater (thathiar) in the workshop of Ameer Hussain giving final shape to his vessel by hammering.

the outer surface of the cast object is not so bright and invariably also leave behind some spots on the outer surface of the metal when it cools down. When material in the crucible is ready, the molten material is in the 'firma' through its spout. On cooling, mould is opened and the cast pieces are taken out. Spilt over metal is immediately removed with a pincer and a small hammer and mould is dismantled. Each new cast, even of the same piece needs a fresh firma in sand and water.

iii. LATHE WORK: The cast pieces are passed on to a lathe-worker called *Kharadia*. He first joins together all individual pieces by the process of welding. The completed object is now put on the lathe for giving final touches to the exterior surface. It is made smooth and if needed even grooves and moldings are added while the object is on the lathe.

iv. COLORING: If a brassware is required to be finished with color or colors , the latter are applied before the object is sent to the *qalmkar o*r the artist. For coloring, an object is first heated and then a color is applied on to the hot surface of the metal. The requisite color or colors are always mixed in true lac[34] and applied on the heated surface with some force. The color for brass vessels are same as applied in case of enameling. Finally, and after the cleaning of excretions and over flows, the object is sent finally to the *qalmkar* or the artist proper.



Very few craftsmen can make a gurz (Mace-headed Trophy for Wrestling Champions) because desi-style wrestling has dwindled. Here is a gurz crafted by Naseem Kappanwala.

v. BUFFING AND POLISHING: After cleaning the object is sent to a *Palishia* or a Polisher. He first dips the object in a solution of sulfuric acid *(Gandhak ka taizab)* called *nathar* – the cleaner. He also anodizes the vessels and then applies polish on it.

vi. NAQSHI OR DESIGN WORK: Finally, the craftsman or *qalmkar* or engraver uses his 'adda' or seat to place his object on it and then creates designs on it with the help of his traditional tools called Shah(Siah)qalam i.e. stylus made of black iron. These are used with a small hathori or hammer. Here too, the craftsman first divides the surface into larger cartouches with the help of divider (*parkar*) or straight liner or ruler called *mustar*. With these cartouches he creates the minute details of his design by gently chasing way the metal from unwanted areas. In this way the ground is sunken deep and design comes out with flat raised surface. No finishing is needed after the design is completed.



A teenage apprentice in the Workshop of Abdul Sattar learning the craft of Muradabadi brass work.

TYPES OF *SIAH QALM* / NIELLO WORK

Hafiz Abdul Majid explained that there are six sub-styles or types of Muradabadi work popularly known as *Siah Qalm* or what in English is called Niello work. These sub-styles are:

Marorri ka Kam
Kirrai ka Kam
Bidri ka Kam
Chheintai ka Kam
(Fine) *Chikan ka Kam*
Ordinary Work

Hafiz Sahib claims hat he can work in all these sub-styles provided some body asks him to do such a work. But apparently there is no demand for such works. If ever any one asks for it, it is only either *Chheintai ka Kam* or ordinary work. He showed us a specimen of *Chikan ka Kam* on a brass *Sarposh* or fruit dish with red background. In the Curios Shop, Lahore Museum, Mrs. Azra Javed and her attendant also showed us a brass tumbler (*glass)* with *Mota* (rough*) Chikan ka Kam.*



Metal smith's tools in a workshop of Jia Musa, Sahara.

TOOLS

The basic tools of an engraver are: *adda*, small hammer (*hathori*), chisels of varied sizes,

etc. The latter are of many shapes and sizes each given different names such as

i. *Sumbi* for piercing holes,
ii. Drill called *barma* for drilling holes.
iii. Mouse or Band Taps,
iv. *Santar* a type of drill for marking a point for drilling hole with proper barma,
v. File called *reti*,
vi. *Sunny* or tweezer
vii. Scissors or *qainchi*,
viii. *Parkar* or Divider'
ix. *Mustar* or Ruler
x. *Takla*, always hand-made.

Lathe Machine called Kharad has three functions namely:

i). For cleaning, smoothening, and creating grooves and moldings
ii). For buffing and
iii). For polishing

The Shah or Siah Qalam of Muradabadi is carried out directly on sheet for making large size trays for depicting romantic and hunting scenes and calligraphic rendering. Hafiz Abdul Majid was seen preparing 30 large trays each calligraphed with one complete *seepara* i.e. 30th part of the Holy Quran with calligraphy of his own. Rarely, if ever before, a craftsman has undertaken such a huge assignment in metal ware.

SHAPES OF METAL WARES

Artifacts made in copper or brass have among them several shapes as well as functions – particularly those that are meant for decoration. These objects range from objects of tiny sizes such as model pots, hand-pumps, monuments, etc. to colossal vessels – *aftabas* (ewers), washbasins (*chilchmchi*), lantern, *samavars, seenis* (large-size round trays), plates , trays, wall hangings, frames, table-lamps, etc. One master craftsman named Ameer Hussain claims to have made a brass lantern nine feet (about 3 meters) high and six feet (about 2 meters) in diameters. The same craftsman claims that he has made an *aftaba* as big as 72 inches (about 2 meters) and even 120" (more than 3meters) high.

Most common shapes in brass ware are: *aftabas, handi, kangri, chai dani* (tea-pots), *smavar, chilchmchi* and flower vases of varied sizes. Another master craftsman named Abdul Sattar of Kot Abdul Malik and two of his sons, are renowned for making medium sized animals like bulls, elephant, horses, camels, lions, etc.

Following is a list of vessels /articles worked in copper and brass. Some objects are of colossal size such as a copper tray by Gullu, size 4x6 feet now a day on display in the Showroom of Pakistan Handicraft Center, Davis Road, Lahore. Other objects are of miniature size or are simple souvenirs for tourists such as set of handis, oil lamps, hand-pumps, candle stands, canons, charkhas (Spinning wheel), etc. Mirza Iqbal Hussain is well-known for his making toy guns and hence he is popularly known as Iqbal Topan Wala as Mirza Naseem is known as *Kappan Wala.*

Following is the list of vessels /articles[35]:

Vases of various shapes and designations such as *handi*, kangri, samavar, lagan, seenis, *aftaba, chilmchi* tumblers, katorai, tikorais, sprinklers, chai-dani, kettles,



A cup crafted by Mirza Naseem **Kappanwala.**



Gilded copper ziarets with embossed designs by Shakeel Ahmad, Chowk Jhanda, inside Mori Gat.

Flower vase, planters, brass baskets,
Chandliers, fanoos, lanterns, candle stands, jahroka-lamps, Allahdin's lamp, Ziarats,
Models of Buildings like Minar-i-Pakistan or Shah Faisal Mosque, etc.
Toys such as spinning-wheels, hand-pumps, set of *garvis,* tiny *surahis,* toy-shoes, ash *trays,* and *madhani.*
Picture Frames, Mirror Frames, and plates with figure works showing social and cultural themes, folk stories.
Calligraphic Panels and panels with floral designs, etc.
Perforated '*mutties*' (large storage pots) used as base for pedestal lamps, etc.
Musical Instruments – *dholaks, guitars,* etc.
Animals – bulls, horses, elephants, camels, deer, fish, etc.
Birds – eagles, peacock, pigeons, etc.
Swords, shields, daggers, cutlery sets, etc.
Candy-boxes, bottle-openers, key-hangers, fruit baskets.

ITEMS IN WHITE METAL

Baskets,
Plates,
Dishes,
Aftabas and *Chilmchis,*
Cutlery Sets,
Candle Stands,
Ice-baskets, etc.

ZIARATS

Most of the craftsmen working in Chowk Jhanda are engaging themselves in making *Ziarats.* Literally, a ziarat means an object or a model of a building which brings religious credit to the one who visits or cast his eyes on it. With reference to metal crafts, a *ziarat* is a metal article made of copper or brass which is connected with Shiite faith. The most prominent among such articles are: *Alam* or Flag, *Punja* or Hand scribed with the names of Five Pure-ones (*Punj-tan Pak),* the *jali* i.e. net-work for covering the Horse during the sacred month of Muharram or any other day sacred to Shias. These includes *dumchi* – the tail piece, and jhanjar or anklet for the horse, jhoola or cradle, etc.

They make *Punjahs (Panjtan Pak) , Jhoolna, Horse-trappings or Duldul, Alm, Chhagal, Pazeb* etc. – almost always with embossed designs. They who make these ziarats do not necessarily subscribe to the Shiite faith though their clients and customers certainly do so. There was a time when these ziarats used to be exported to Iran and Iraq. But now a day the export has been extremely limited. Even local demand has been reduced considerably because the cost of these ziarats has increased tremendously. The most significant artifact being made in the name of Ziarat is Alam. It is made in several pieces separately and assembled into a single piece called *Alam* or flag. It comprises an umbrella, a *punja* (hand) with the name of the five sacred ones (*Panjtan Pak*). A *danda* or rod and a circular and domical base – all elaborately carved with embossed designs and calligraphies. There is only one craftsman named Mukhtar, who despite being a good artists, at present has specialized in the assembly of these *ziarats*. The *Jhulna* is a cradle. Trappings of the sacred horse named Duldul also comprises several parts such as *taj* or crown, *khurjeen* or saddle, *dumchi* or tail piece, *pazeb* or horse's anklets and *chatri* or umbrella, *chhagal or mashkeeza* or water bottle. The fully assembled *ziarats* are usually sold inside Mochi Gate and some excellent examples of these *ziarats* can be seen in different better known Imam Bargahs inside Mochi Gate, Karbala Gamai Shah, etc.



A ziaret in gilded copper worked with embossed technique.

Among these, the most complex item are the *Alm* which comprises the following components:

Base: It is molded and chiseled (embossed/ repoussed),

Danda I or Rod I: It is also molded and chiseled. It is fixed inside the base.

Punja Sharif (Palm of Right Hand: It is also chiseled and bears names of the Five Pure-ones (Panjtan Pak: Muhammad (PBUH), Hazrat Ali, Hazrat Fatima, Hazrat Imam Hasan and Hazrat Imam Hussain) and other holy verses scribed in embossed letters on it. Sometimes additional names sacred to Shia faith are also added. It is fixed on the *danda* or the Rod I.

Danda II or Rod II: It is also molded and chiseled and is fixed above the *Punja Sharif.*

Chhatri or Umbrella: Molded and chiseled.

Ghungharoos or tassels hanging from the border of umbrella.

This Umbrella or complete *alm* is placed on the back of the Horse (*Ghorra*) during Muharram procession. All parts of the *Alam* and other sacred items are profusely decorated



One of pair of copper lanterns by Hafiz Abdul Majid with cut work of calligraphic designs.

with Islamic calligraphies and floral designs either in embossed technique or through chasing *chhilai ka kam.*

Although, these craftsmen prepare ziarats through out the year but the work-load increases as the month of Muharram approaches near. However, the number of crafts-shops devoted to making ziarats has greatly decreased. There are hardly five or six shops – all located in Chowk Jhanda – now doing this work.

CASTING AND BEATING

Some of these objects are produced by casting while others are formed by beating or hammering. Casting is done only in brass whereas copper cannot be subjected to this process. This is because; copper gets cold very quickly before it reaches the mold. This is why it is usually said that *tanba daurr nahin sakta* i.e. Copper cannot run.

Some of the master craftsmen have created rare examples of their workmanship. Ameer Hussain claims to have made colossal lanterns – some as big as 10 feet high and 6 feet diameter all with portable parts. He has also prepared large size ewers some 6 feet or even 10 feet high. He also claims to have made some huge circular carved 'thals' or dishes for serving food to huge parties of Arab celebrities and a huge rectangular tray (6'x3') scribed with ninety-nine names of God Almighty. Most spectacular example of a copper work can be seen in the workshop of Umar Hayat Butt at Jia Musa, Shahdara . It is 10 feet high door heavily covered with embossed designs in copper sheets veneered on two wooden door leaves and the heavy frame on four sides. It has also colored enameled cartouches of Islamic calligraphy.

DESIGNS

There was a time when large size trays were in great demand. Trays with embossed romantic scenes as well as hunting scenes were equally popular. One such large-size tray with embossed human figures prepared by Gullu, is on display in the Showroom of the Pakistan Handicrafts Center, Davis Road, Lahore. Other than this, floral designs, treatment of trees with branches and figures of human beings and animals are treated according to Delhi, Kashmiri, Irani, Banarsi, Chinese and Nepali styles. Kashmiri work with *'punj patti'* designs and *'chinar'* leaves is still considered to be the most sophisticated metal work. In Muradibadi works, the best work is considered to

be the one that is called *Marorri ka kam* seconded by *Chikan kan kam*. Abdul Sattar of Kot Abdul Malik still possess a brass round tray of Muradiabadi work in *Angoori Chikan* that was executed by his father more than 50 years back. Such a work is almost an improbability these days.

With the exception of a few, most of the craftsmen are small businessmen and are not content with the financial aspects of their business. They claim that their business is shrinking day by day and this is mainly due to the rising cost of life and



Parts of a copper astrolabe being prepared by Hafiz Abdul Majid in his workshop in Muradabadi Colony, Kot Abdul Malik – the only craftsman who can make copies of astrolabes of old masters from photographs.

the fast changing tastes and trends of people as well as due to diminishing tourist traffic, lack of Government support for the industry, unrealistic export policy and absence of publicity abroad. Almost every craftsman these days complain about the lack of initiative on the part of PSIC and express their reluctance for approaching this organization for financial loans or to any other government agency for the same purpose.

Majority of the craftsmen have either their own sons or brothers who work as





An old Muradabadi copper glass with handle and a sprinkler of brass, cast and lathed in Lahore.

apprentices and, consequently, work with and for them. Every body complain about the diminishing labor force employed by them as compared to some 10 or 20 years back. It is difficult to find new apprentices and even more difficult to retain those who are already in this profession. Most of them are looking for some other jobs and even shift to some other professions. Many good workers have already said adieu to their ancestral profession. Many smaller businessmen do not like to induct their own children in this profession. Instead, they prefer for them better and higher education. But still, here are several master craftsmen like Gullu, Abdul Sattar, Ameer Hussain, Shakir Hussain Ansari, Hafiz Abdul Majid and businessmen like Umar Hayay Butt, Aftab Butt, Iqbal Dar etc who are quite content with their present business status and their financial returns despite ever-decreasing fortunes. But there are others who, despite all adversities, would still prefer to stick to their profession only because they do not know what else to do. The only redeeming feature of this profession is that despite all misfortunes associated with this profession, as felt by those who are involved in this business, none ever complained about any social stigma attached with their profession. Mr. Umar Hayat Butt, son of Hafiz Muhammad Aslam Butt (Late), who is one of the few most successful businessmen in this line, is so enthusiastic that he plans to bring his daughter, an art student at college, in this profession after finishing her university education. Mr. Iqbal Dar of Kashmir Victory House on the Mall, is another businessman in this line who is fully content with his business of crafts of all types.



A narrow necked flower vase designed and produced by the staff of the Handicrafts and Design Directorate of Punjab Small Industries Corporation.

FAKING ANTIQUE OBJECTS

An interesting aspect of this craft in Lahore is making fake art works by using genuine old but plain brass and copper vessels. Almost every craftsman that works in this medium is liable to do "faking" but mostly for the antique dealers in the city. For this purpose they look for a genuinely old vessel plenty of which are still coming out of old family collections and being sold in the Kasera Bazars of every town of the Punjab. Such a ware is directly handed over to the engraver. Hammering process is eliminated but all other stages of work listed above have to be taken care of. The craftsman carefully selects the design and style of calligraphy matching with the shape of the pot or the age he is required to give to the pot after his work. After the engraver or *chitrkar* has finished hid work, the whole object is smeared with used Mobil oil and then left for some time. Now both the pot and the engraving thereon look old. The pot thus treated is passed on to the dealer for marketing.

PRESENT STATUS OF SOME METAL CRAFTS

1. BIDRI WARE

Bidri Ware has once been an outstanding metal ware of the Sub-continent. Bidar in Hyderbad, Deccan was the place where it originated. But, later on, Banaras also became a center of this craft. It was practiced here in Lahore and Karachi during early years of history of Pakistan by some families who migrated from India. Hafiz Abdul Majid, his brother Shakir Hussain and Iqbal Mirza Topanwala have informed the team that to the best of their knowledge, at present, there is not a single craftsman in Lahore who can claim any expertise in this craft. For all intents and purpose this craft is now dead in this city. Iqbal Mirza told the team that some years back there were some ten craftsmen working in Bidri Ware in Ra'ana Colony, Karachi but by now they all have abandoned this craft because there is no demand for this work anywhere in Pakistan.



An old brass tumbler with Muradabadi decoration with chikan design. Produced by casting, lathing and chasing process. (Curios Shop, Lahore Museum).

2. KOFTGARI

The art of Damscening, locally called *koftgari,* was once quite popular in the Punjab. Lahore, Gujrat, Sialkot and Kotli Loharan had been its renowned centers as late as the Sikh rule 1762-1849) in the Punjab. Technically, *koftgari* is also an inlay work and hence quite similar to the *Bidri* Ware but the former has always been considered more precious and sophisticated and derived from Islamic metal ware technique called Damascening. But strangely enough today there are not many craftsmen in Lahore who even know the word *koftgari* or have ever seen any body working in this technique in their living memory. Mr. Aftab Butt, Kasera Bazaar explained to the Team that he knows one who can do the *koftgari* work, but neither he gave his name nor arrange a meeting with him.



A Muradabadi glass or tumbler (Curios Shop, Lahore Museum).

3. ASTROLAB-MAKING

Lahore was certainly a renowned center of making two types of astrolabes – *kurvi* (ball-shaped) and *sat-hi* (plain circular shaped). This craft of making scientific instrument was started in the 16th century and during the time of Naseerud Din Humayun – the second Mughal Emperor, and remained popular till at least the middle of the 19th century. The last dated astrolabe made in Lahore is now in Lahore Museum and bears the manufacturing year 1841[36]. For all intents and purposes this craft appears to have



Ameer Hussain making embossed designs on the upper part of a hammered copper chilmchi (wash basin) in his workshop.



A narrow necked flower vase designed and produced by the staff of the Handicrafts and Design Directorate of Punjab Small Industries Corporation.

become extinct .However, I was fortunate to discover at least one craftsman, named Hafiz Abdul Majid of Kot Abdul Malik, Lahore, who was still (December 2008) making astrolabes in brass. (See Majid see under section Some Master Craftsmen). But unfortunately though, he was only preparing copies of some well-known specimens from published sources obviously on the order of some antique dealer. He claimed to have produced seven such replicas of some well-known astrolabes. For fuller details on this subject, see Chapter: *Asturlab Sazi* – An Extinct Craft of Lahore, in this book.

CRAFTSMEN OF LAHORE AND THE PSIC

Most of the metal craftsmen whom the PSIC Team met complained about the policies of the PSIC for giving small loans and payments made through their handicrafts centers. Though some of them still sell their products to the Pakistan Handicrafts Centers of PSIC, but most of them prefer to adopt other ways and means to dispose

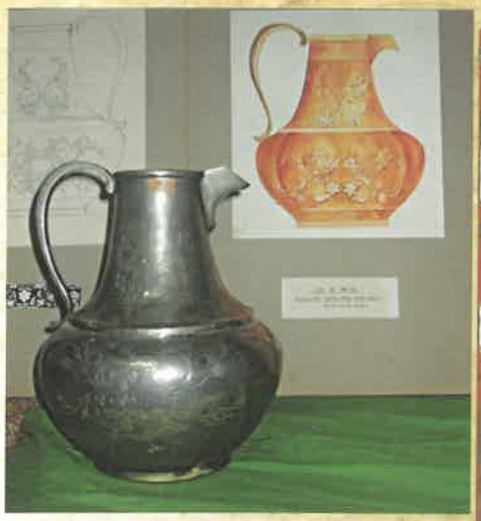
off their wares. Their major complain is the delayed payments and the pick and choose policy of their managers. Mr. Liaqat Rana, formerly Manager, Pakistan Handicrafts Center, Davis Road, Lahore, denied the allegation of favoritism but partly admitted the blame of delayed payments which he ascribed to the complicated and lengthy procedure of purchase and payments as described by the relevant authorities. In view of the declining state of these crafts and the financial difficulties being faced by the craftsmen in procurement of raw material, and selling their products through PSIC Centers of Handicrafts, micro financing as well as purchase and payment policy at their sale points needs to be reviewed and eased.

SOME MASTER CRAFTSMEN AND LEADING DEALERS

Here below we give extracts of our interview with some of the leading craftsmen in metal ware and dealers in the same business.



Ameer Hussain making embossed designs on the upper part of a hammered copper chilmchi (wash basin) in his workshop.





A tea pot and a globular jar with lid designed and produced by the staff of the Handicrafts and Design Directorate of Punjab Small Industries Corporation.

AMEER Hussain

Ameer Hussain, son of Shaukat Hussain, born in Lahore in 1964, is a renowned craftsman in the trade of metal ware of all varieties but more particularly in making decorative wares of colossal size as well as of day to day use. His family has been in this business for the last more than a hundred years. The family hails from Muradabad. Lately, he has also started working in the craft of rock salt. Though he is very sour about the lack of requisite financial and technical support and assistance and present day economic depression and ever-rising prices of raw material, yet he is determined to push his business forward and would like to persuade his children to keep up this business. Several other members of his family – including some ladies, engage themselves in different aspects of this industry – particularly *naqshi* or brush work as a cottage industry. But, according to Ameer Hussain, this business is shutting down rapidly due to lack of adequate market. Most of the ladies of his family now a day are jobless.



garvee (water jar) designed and produced by the staff of the Handicrafts and Design Directorate of Punjab Small Industries Corporation.

Ameer Hussain has established a workshop covering a 2-kanals area in Abu Suffiyan Street on the right bank of River Ravi close to the Shahdara Toll Plaza. It is a composite workshop where there are facilities for all stages of preparing a chiseled or hammered metal ware – casting, hammering, embossing, and chasing (*Ulchai ka kam*). Lately he has also added to it a section of Rock Salt Craft. He has a number of craftsmen for different trades particularly for modeling, casting, hammering, and embossing (*lakh ka kam*). In the past for some time he was also doing the fancy wood work for export purpose, but has now left



Muhammad Saleem Khan alias Babbu.

that job. He also runs a showroom in the Karim Park near the Mausoleum of Baba Ji Chhatri Wali Sarkar on the Ravi Road.

Ameer Hussain learnt brass work from his father Shaukat Hussain who had migrated in 1947 from Muradabad, UP, India. He also learnt his craft from his one Ustad Nazar. He himself has been in this business since 1980. He is quite disheartened due to present financial crises, high prices of material, low wages and purchasing power of customers and lack of government support and protection. Previously, he had some 30 craftsmen working for him in this workshop, but now there are hardly ten are left behind. He sells his products directly to shops; handicraft centers and also prepares objects on commission. He is fully satisfied with his social status in the society but is worried about the economic prospects – which are worst as at present. But, still, would like to continue in his business because this is his family profession.

Ameer Hussain desires that Government must establish a vocational training school for the revival of traditional and historical crafts of all sorts if the future of these crafts is to be secured. He also demanded that Government must give easy loans to the craftsmen for running their business.



A double handed jar designed and produced by the staff of the Handicrafts and Design Directorate of Punjab Small Industries Corporation.

BABBU (Muhammad Salim Khan)

Muhammad Salim Khan son of Muhammad Nabi Khan is popularly known as Babbu. He is considered to be one of the best brass and copper craftsmen in the city. His family migrated from Muradabad in 1947 and since then has settled in Lahore. His family has been working in this craft for more tan one hundred years. He learnt his profession initially from his father but later on mastered it from Master craftsmen of his time named Khawaja Ghulam Habib who was master of Kashmiri style of metal ware. Khawaja Ghulam Habib has since shifted to Peshawar where he is still doing this craft. Babbu, though claim to have mastered all prevalent styles – Delhi Wala, Muradabadi, Kashmiri, Irani, Bukhara, etc. but the samples of his work which he showed to our Team, the best work was of Kashmiri style. Currently, Babbu works for Umar Hayat Butt of Heritage Workshop in Kasera Bazar. He works both on old and new vessels.



Umar Hayat Butt.

Babbu works on order. The party, who wants an article to be prepared, gives him

the plain vessel prepared by a *thathiar* and explains him what design they want to be copied on it. Any number of tools and the quantity of *raal* (or *lakh*) that he needs for his work must be procured by him from his own sources. He settles the price for each item and works on the vessel according to it - simpler the design, the cheaper the price. What price the finished product will get from the customer, Babbu is not concerned about it. While at Heritage Workshop, the owner provides him the place to work, meets the electricity charges and the charges for *raal*. In return he gets his wages in cash which vary from item to item.

Babbu also runs an apprentice school in Krishna Nagar where he teaches this craft to younger people – mainly boys. But his own children do not take any interest in their family profession. In his Krishna Nagar workshop; he works along with his brother Aleem Khan. They sell their finished products direct to shops and showrooms. He works in bass, copper as well as in silver. According to his visiting card, the two brothers manufacture models of historical buildings, *ziarats*, *nishans* (emblems), etc. But, he informed the Team that now a day work of preparing *ziarats* is not as profiting as it used to be some 10 or 20 years back. He also informed us that the customers usually ask for beautiful and expensive items made in traditional material and designs. However, demands for articles with figure work, called *shikargah*, are no more coming forth.



Muhammad Muzaffar.

Babbu has a stock of about 500 chisels called *qalm* – all prepared by himself. He is proud of his high social position but, at the same time, feels that the future of this profession is not secure if the present working conditions are allowed to continue.

BUTT (Umar Hayat Butt)

Umar Hayat Butt runs one Metal and Wood Works Workshop in Jia Musa under the name of Kashmir Souvenirs and one Metal Workshop in Kasera Bazar under the name of Heritage. Though, currently, he is not a practicing craftsman, he runs a successful and big business in metal crafts. His workshop in Kasera Bazar, a three story high building with a basement, is exclusively reserved for metal crafts whereas in his larger workshop in Jia Musa, near Shahdara, spread over four kanals, he also prepares woodworks, iron crafts – like cast iron items, painted glass. In all cases he produces both small as well as colossal objects both needed for interior decoration as well as for

architectural fixtures in modern houses of well to people. One interesting aspect of his business is adaptation of older material for new uses such as turning old carved doors or windows as table tops or the front leaves of ward-robes or turning old cast-iron pieces into dining tables, or provide old wooden balconies, windows, ventilators, etc. with modern painted glass panels, re-use older beams and rafters even plain door leaves and planks with freshly carved designs specimens of Islamic calligraphy, etc. He even indulges himself on reusing older wooden beams and frames of doors and windows and covers them with freshly wrought tinned copper sheets with new old designs as per requirement or demand of his clients. The same newly worked copper sheets he fixes on the sides of specially designed furniture – beds, chairs and tables. In this way he has successfully combined woodcraft with metal craft. He has converted many *mutties, chaties* and other large and medium-sized copper vessels for use as water and grain storage in older days and now totally obsolete, into bases of large and medium sized bases with open work (*Jali* work) for pedestal and table lamps in hotels and restaurants. He has proved himself to be a real innovator of the two crafts and a great patron of craftsmen of different trades whom he keeps engaged throughout the year. Whereas in his Kasera Bazar workshop called Heritage Workshop he keeps a large store of old and new copper and brass wares, in his workshop at Jia Musa, he has a large store of both – the wooden and metal objects – old as well new, plain or worked – all waiting for their transformed uses and assemblages.



A brass prancing horse from the workshop of Abdul Sattar in Muradabadi Colony, Kot Abdul Malik.

Umar Hayat Butt has inherited this business from His father Late Muhammad Aslam Butt. His younger brother Aftab Butt alias Channi Butt is also in the same profession. He also has a shop and showroom in Kasera Bazar under the name of Kashmir Museum. Besides, he also runs a large workshop in Barri Sabzi Mandi, off Ravi Road. But the PSIC Team could not visit it despite our best efforts. Umar Hayat Butt is very enthusiastic about the prospects of his business. His showroom in Kasera Bazar is not as pretentious one as is the Kashmir Victor House on the Mall owned by Iqbal Dar. But, his workshops and stores are commodious and large enough to be compared with any other in the city. Although like all others in this business, Umar Butt is also anxious about the diminishing number of customers. A few years back when I visited his workshop in Kasera Bazar it was humming with craftsmen doing all sorts of metal wares and in all stages of their manufacture. This time when I visited the same workshop 0n 22-10-2008, there were only two



Thathiar working on a copper vase in Ameer Hussain's workshop.

craftsmen working – namely Bubbu and Nannha. Despite all this, Umar Hayat Butt is determined to push on. He also intends to bring in this business his elder daughter who is at present pursuing her studies in a local college. She intends to do her Master in Fine Arts.



Zaheer Butt. A craftsman in the workshop of Umar Hayyat Butt.

For his business he either gets prepared new copper and brass vessels in his own workshop or purchases older but plain copper and brass wares from old families and orders his workmen to work on them the desired designs and then sell them as antiques. He informed the Team that as far his clients are concerned, they demand large size vessel either with repousse or cut work designs. At times, customers bring their own designs and ask these to be reproduced on some specific shaped pots.
As Babbu and Nannha are working in his Heritage Workshop in Kasera Bazar, two other master craftsmen namely Zaheer Butt son of Muhammad Saeed Butt and Muhammd Aslam son of Miraj Din work in his Kashmir Souvenir Workshop at Jia Musa, Shahdara.

GULLU (Abdul Rasheed alias Gullu)
Address: Islam Gali, Inside Lohari Darwaza, Lahore
Mr. Abdul Rasheed, alias Gullu possesses a large workshop for making copper and brass wares. Besides, in a nearby street, called Ittehad Gali, he has his display room where we also met a Pathan metal-ware dealer from Qissa Khawani Bazar, Peshawar. Mr. Gullu was nice, courteous and hospitable and extended all possible assistance to the Team.

Gullu's family hails from Delhi where they lived near Jami Mosque. His grand father, Abdul Aziz, son of Karim Bux shifted to Lahore. He is the third in his family working in this profession of making copper wares of all types. He is quite satisfied with his business and is doing well. But among his children only one out of four, has learned his profession but the remaining three want to go to some other profession mainly for economic reasons. He himself is in this profession for last twenty years. We also met his father, Abdul Hafeez, who is now old enough and he preferred a retirement from his work. But he casually comes and joins and guides his son in professional matters.

Gullu is considered to be one of the few masters of *lakh ka kam* (repousse work) in

Lahore. He told the PSIC Team that although he himself is quite satisfied from his business and the financial returns, but his children are not. He also expressed that the profession on the whole is declining on account of lack of proper and adequate support and patronage from the Government – both Provincial and Federal. He warned that if Government do no come forward to safeguard this profession many people (craftsmen) will be forced to sell, as he puts it, *barf kai golai* or *siri pawai,* or *haleem* on their hand-driven two-wheel carriages as many have already started doing so.



Abdul Rasheed alias Gullu.

Beside copper ware, Gullu is also doing the brass (mixture of *tanba (copper)* and *jist (zinc)* ware in his workshop. In both professions it is the metal beater called *thathiar* who gives the object a shape but later on a *chitrkar* works on his object placed in or filled with *lakh* with his chisels of more than five hundred varieties each with a different name - like *bindi, adha, cheerni* (for cutting), *katni* (for creating net work or *jali*), *sumbi* (for piercing holes), etc.

When enquired about *koftgari* or damascene work in Lahore, like most other craftsmen in Lahore, the term sounded strange to him. He was not aware even of *Bidri* ware. He was not aware of any one doing this work at present in Lahore. However, he told the Team that there is only one person in Lahore who is making *gurz* (The trophy for Wrestlers) for wrestling competitions. It is Naseem *Kappan Wala* (Naseem the Cup-maker) in Lahore who manufactures them on order only. He receives orders only through Arif Brothers, Trophy Makers, Anarkali Lahore.

Among the major items which Gullu makes are: large size plates with Quranic verses, large size lamp-stands with open-work, mirror frames, *aftabas* etc. But we were fortunate to see a fine specimen of brass *aftaba* with beautiful and minute Kashmiri work of *panch-patti* (five–petal) *naqshi* work done by one Hafeez who has by now left this craft. Another fine specimen we saw at Gullu's shop was a large globular vase decorated with *lakh ka kam*.

Himself, Gullu now a day is making beautiful assorted large size (3' x 6') frames with mirror. The sides of these frame are decorated with what he calls *Ganga-Jamni kam* i.e. a work composed of silver (actually silver-aluminum) and copper. But actually, this was not a hand-finished work. It was a machine made design crated with die and

pasted on to the surface of Lasani chipboard. According to him this craft was first started in Lahore by the wife of famous cricketer Mr. Zaheer Abbas but has now been adopted by him. It is now getting popular.

Mr. Gullu also told us that the new craft of making articles with Rock Salt is gaining great popularity as it provides a large ratio of interest.

MAJID (Hafiz Abdul Majid)

Hafiz Abdul Majid is a metal worker in making Muradiabadi wares. His workshop is in his house in Scheme No.1, Muradabadi Colony, Kot Abdul Malik, Shahdara. Here, he works with two of his sons. One of his sons, named Hafiz Muhammad Qasim, whom the team met, is also good craftsman of Muradabadi style popularly known as *petal ka kam.* Hafiz Abdul Majid is a younger brother of Shakir Hussain Ansari who is also a master craftsman of the same work and a teacher of his younger brother. The family has migrated from Muradabad and both brothers have inherited this craft from their elders. Aged 45, Hafiz Abdul Majid is quite content with his social and economic status. Unlike most of his colleagues, he is not pessimistic about the future of his profession he is also not desirous of seeking financial assistance from any other source. Like his elder brother, he too is serious in transferring the skill to his sons.

Hafiz Sahib is a master of several styles of Muradabadi work, also called *Siah Qalam.* He is Hafiz-i-Quran and a good calligrapher. By this virtue he is capable of copying with ease all old styles of Islamic calligraphy – Mughal, Irani, Central Asian, Kashmiri, etc. – both Quranic verses and Persian couplets on old brass vessels. He has photo copies of several standard books on Islamic metal ware and consults them before transferring such motifs and inscriptions on to an old pot which, later on, antique dealers sell as old vessels.

Currently, he is pre occupied with his project of writing Holy Quran on 30 large size brass sheets – one *seepara* on one sheet measuring 36x48 inches. At the same time of the visit of our Team, one of these sheets was being cleaned of all dirt and excrescences from the red surface of a sheet placed in a large but shallow tub by his son. Later on, we came to know that his colossal project is being prepared on the order of a famous collector and antique dealer of Islamabad.

At the time of our visit, Hafiz Sahib was busy in his work on one of the several disc of an astrolabe – an antique astrolabe was being reproduced in brass. He had before him a photo copy of a famous book on Islamic astrolabes one of which was being copied. He was obviously doing so for some antique dealer. He claimed that at least six or seven of his copies of astrolabes are being sold in the market now a day in various antique shops of Lahore. Forgetting the norms, ethics and legalities of imitating old scientific instruments, I was glad to learn that in this city of Allah Dad Lahori and Muqueem Lahori – the makers of *Asturlabi Humayuni*, we have at least one craftsman left who can make an astrolabe. He was aware of the name of Allah Dad and has been looking for the house of this family which he believes was somewhere near the Mausoleum of Hazrat Mauj Darya near A.G. Office building. He admitted that he feels a prick of conscience when he is forced to scribe an old date and name of some old master on a completely new work. Hafiz Abdul Majid is perhaps the last one in Lahore making such scientific instruments in line with Allah Dad Lahori during the Mughal Period. For the history of this family of astrolabe-makers of Lahore see Chapter VIII– **Astrolabes and Astrolabe-makers of Lahore** in this book.



Mukhtar Ahmad. A ziarat maker in Chowk Jhanda.

He normally prepares his products as per commission he receives directly from his customers. He also sells his products directly to the Souvenirs Shops and Handicrafts Centers in the city.

MIRZA TOPE WALA (Mirza Iqbal Hussain alias Tope Wala – The Canon-maker)
Mirza Iqbal is the most sociable of all the craftsmen of Lahore and it is he who is keeping all the craftsmen of Lahore together and is trying hard to keeps a liaison between the craftsmen community and different government agencies including PSIC. He is a very senior and seasoned craftsman himself and is well-known for making metal toys particularly the *tope* or canon, spinning wheel or Charkha, toy hand-pump, etc. He was born in 1939 in the former State of Jeend near Nabha and Patiala in East Punjab. Now a day he resides in Muradabadi Colony, Kot Abdul Malik, Shahdara. He works in his one room workshop located inside the Workshop of Ameer Hussain on Abu Sufian a Street near Shahdara Toll Plaza. He is a popular figure among the community of craftsmen of Lahore and is currently working as General Secretary, Punjab Handicrafts Manufacturing Group. Metal craft has been his family business for the last more than 100 years and he wants to continue it.



r ul Haq alias Nannha, Kasera Bazaar, Lahore.

Although, he claims to be an expert in making all types of metal wares and of all sizes as well He makes toy canons, tanks, musical instruments and even house hold objects like *charkah* or spinning wheel as well as toy hand-pump, etc. But, it is miniature copy of famous Kim's Gun or Bhangianwali Tope that has earned him the sobriquet of Iqbal Tope-wala – Iqbal the Canon–maker. All his products are casts in brass – each cast in several pieces. Mr. Iqbal first assembles them, then mounts them on a lathe and finally works on them in Muradabadi fashion. Model toys usually need a final quote of buff, polish and even lacquering before assembly. He delivers his finished products at different souvenirs shops and Handicrafts Centers.

Despite present day financial hard ships, his spirit is high and of his three children he has inducted at least one into this business. He only wishes that the Government and different NGO's should come forth and extend financial support to the needy craftsmen - for which there is no dearth – I mean the craftsmen with small business and little support of money. Mr. Iqbal also has a dream to build one day or the other craftsmen's village here in or around Lahore where craftsmen will work live and work peacefully. Besides, he desires that the Government should establish an emporium on the pattern of Indian Emporium in New Delhi and also to make Export Promotion Bureau more active for purpose of export of crafts and earn foreign exchange.

MUKHTAR Ahamd

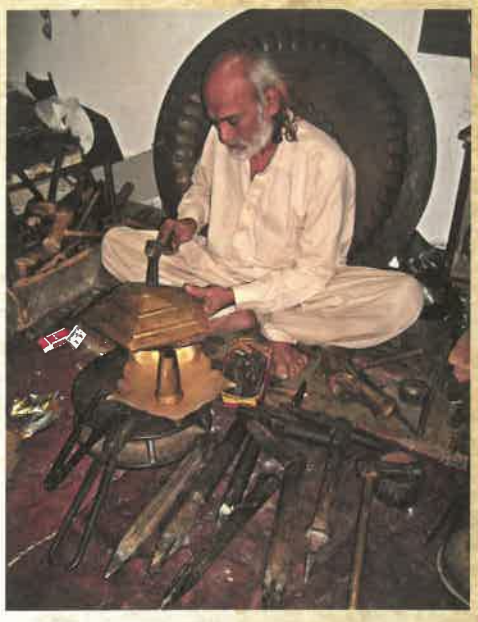
In Chowk Jhanda there are three craftsmen doing *lakh ka Kam* close to each other. They are: Muhammad Sultan s/o Muhammad Anwar, Kashif son of Saghir Ahmad and Mukhtar Ahmad son of Bashirud Din. All of them, like several others in the same locality, are busy in safeguarding this, otherwise dwindling craft of Ziarat-making. Among them all, the work of Mukhtar is interesting. Although he himself claims to be the master of the trades of metalware but currently he has specialized in assembling different parts of different types of *ziarats*. The craftsmen who create these products, send them to Mukhtar Ahmad who assembles them with dexterity of a craftsman.

His family is from Delhi and his father was an iron smith. He himself learnt this craft from a teacher. Though he complained about the dwindling fortunes due to high rise of costs of raw material and labor, but still he was found content with his profession. According to his explanation, lesser and lesser number of people now place order for what they used to do previously. Some twenty years back there was lot of work for the

craftsmen through out the year.. Now there is hardly enough work for two or three months a year.

According to Mukhtar, there is no export of *ziarats* today. However, there used to be a lot of this export to Iran and Iraq. But as the people started sending articles of sub-standard finish and material, orders from abroad also dwindled and declined. The same is the complaint from general customers, admitted Mukhtar. The craftsmen book their orders for a costlier material and fine quality work but deliver finished products of inferior quality.

Mukhtar is mostly doing assembly work of products prepared by others. But he also accepts orders directly from the customers and delivers the finished products to them at his own shop/workshop. He was not interested in taking loan from Banks on prevalent hard terms and conditions. When he needs some financial assistance he prefers to borrow money from his friends and relatives.



Qamar Ilahi, Chow Jhanda, Lahore.

NANNHA (Izahar ul Huq)

Izharul Huq, alias Nannha, son of Muhammad Yasin, is 40 years old. He is a resident of House No. C-861, Mathura Gali, Gumti Bazar, Lahore. However, he works in Heritage Workshop, Kasera Bazar. He is a pupil of Babbu, the master craftsman. He has been in this profession for the last 25 years. He mostly prepares embossed or repousse wares. He gets his daily wages from the owner of workshop and does not know what price his products get in the market. "The owners get everything, craftsmen get nothing", murmured Nannha. Embossed metal work is not his ancestral profession. His family migrated from Delhi in 1947. He is quite satisfied with his social status but is not satisfied with the financial side of his profession. This is why he is not interested to impart training to his children in this profession for whom he is planning better education and brighter future. He is always in need of financial assistance which he easily gets from the owner of the workshop.



Abdul Sattar with his two sons, Kot Abdul Malik.

NASEEM KAPPAN WALA (Mirza Naseem Kappan Wala – the Cup-maker)

Address; 14-D, Vehrra Chaudhri Nazafat, Chowk Jhanda, Inside Lohari Darwaza.

Mr. Nassem, better known as Naseem Kappon Wala, has earned this sobriquet because he is renowned for manufacturing cups for trophies given to winners in various

competitions. He receives his orders through one M/s Arif Brothers, Anarakali Bazar, Lahore near Delhi Muslim Hotel. His family hails from Delhi but they migrated from there some times before the partition in 1947. His family has been long in this profession. He learned this from his father and, in turn, has also taught his sons the same trade. However, since last four years, he has confined to the manufacturing of sports trophies of all sizes – all made of copper on the usual technique of *Lakh ka Kam*. He gets first the sheets of copper converted into proper shape of the cup or trophy by the *thathiar* and then creates design on them with *lakh ka kam*. All other phases of work including cleaning, buffing and polishing are the same as in manufacturing of other items.

My interest in meeting him lied in the fact hat he is known to be the only craftsman left in Lahore who can make *gurz* – wrestlers' traditional trophy resembling the Mace of Hercules. He still makes these trophies but only when he receives some orders for the same. And, he said very sadly, how many wrestling matches are held in Lahore or even in whole Punjab. Indeed very few. Unfortunately, he did not have any specimen with him and we could not make any photograph of this class of the traditional craft. I know there is one specimen of a *gurz* on display in the Sports Museum established in the Sports Museum, Olympic House, Temple Road, Lahore.

Qamar Ilahi
Address. Chowk Jhanada, Inside Lahori Darwaza, Mori Darwaza, Lahore.

Qamar Ilahi mainly manufactures large size *ziarats* in steel and copper. His *ziarats* are usually of quite a large size. He also prepares several types of fake utensils in brass and copper with old and beautiful Kufic calligraphy. We took some photographs of a beautiful jewellary box of octagonal shape with very fine specimens of Kufic and *nasta'liqu**e*** calligraphy on the sides of the box. There was a dealer already waiting for taking delivery of this jewellary box.

SATTAR (Abdul Sattar)
Address: Muradabadi Colony, Kot Abdul Malik, Shahdara

Abdul Sattar, son of Abdul Hafeez is a master craftsman of Muradabadi work. Among other things, he specializes in making different animals and birds such as

bulls, elephants, camels, deer, peacocks, horses etc. He is running his own workshop along with two of his sons and some other workers. His workshop, which is spread over two separate buildings – each of several stories. It is self-sustained workshop doing all the jobs under "one roof" from molding, melting, casting to buffing and polishing. In one building, beside his office, they do molding, melting and casting, at one floor, *naqshi* or engraving on the second and office on the ground floor. In the second building there are arrangements for welding, smoothening the joints and outer surface called *chhilna* i.e. scrapping, grinding on a sandstone machine called *sawn*, buffing and finally polishing – the last two works are carried out on an electric machine.

Abdul Sattar learnt this craft first from his father Abdul Hafeez – the latter also being a great master of Muradabadi work or *peetal ka kam*. The family still preserves one brass plate of medium size with very delicate floral designs – a fine example *Chikan Angoori* style which was considered only second to *Marorri* style of *Muradabadi Kam.*

Currently, in the workshop of Abdul Sattar, mostly three types of artifacts are being made namely animals and birds, flower pots (*guldans*), and table lamps all of medium size only and all decorated with *rangeen* (colored) and *sadi* (plain) *naqshi* (designs). Most of his articles, as he claims, are exported to other countries – mainly China. What remains behind are picked up by dealers. According to him Government is not doing anything for the protection of this craft – neither through financial assistance nor through favorable export facility.

Two of his sons (Muhammad Farooq and Muhammad Arif) work with Mr. Sattar. The other two of his sons do not like the profession of their ancestors and are looking for some better openings. Though currently doing well, Mr. Sattar is not very optimistic about the future of this craft in Pakistan. In particular, he complained about the ever-decreasing margin of profit, high cost of raw material and ever-rising cost of labor and electricity charges. His two sons told the PSIC Team that the two *karigars* (artisans) finish *naqshi* on 20 flower vases a day of 12 hours and are paid 35 Rupees per piece or about Rs. 350 per day per person.



One of a pair of copper lanterns by Hafiz Abdul Majid with cut work of calligraphic designs.

SHAKIR Hussain Ansari
Maradabadi Colony, Kot Abdul Malik, Shahdara



Gilded and colored brass plage decorated with floral, geometrical and calligraphic motifs. (Lahore Museum Collection).



Gilded and colored copper tumbler decorated with chiseled motifs (Lahore Museum Collection No. 66-B).



Oval shaped tray decorated with chiseled carving showing geometrical patterns and a multi-cusped rim. (Lahore Museum Collection).



Brass plate in koftgari (damascene) work decorated with a geometrical pattern in the center surrounded by floral designs. The rim has a zig-zag pattern. (Lahore Museum Collection).



Brass circular plate with chiseled carving in floral design in the center tendril design. (Lahore Museum Collection).



Round brass tray with meenakari work. (Lahore Museum Collection).



Circular Iron plate decorated with incised mehrab panels with the central one having a zig-zag circle. In the remaining cartouches are calligraphic writings in Kufic style. (Lahore Museum Collection).

Sahkir Hussain Ansari, aged 53 years, is a master craftsman of Muradabadi style of metal work. He works with his three sons namely Aamir Hussain, Talib Hussain and Tahir Hussain. A SUMEDA list maintained in the H&D Directorate of Punjab Small Industries Corporation lists at least 14 people working in Shakir's workshop. On 23-10-2008, when the PSIC Team visited this workshop there were only four of them working, including the owner. This is a common scenario of the status of this craft in the city of Lahore. Where-ever you go you find the same picture – the ever-diminishing status of the craft and craftsmen.

Sahkir's family is in this business for the last some 70 years or more. Although he was very sour about the present state of affairs of his craft for which he blames the Government, but he was quite content with his social status when seen in relation to his profession. He sells his products direct in the market, to the shops and through Government run handicrafts centers. He works in all metals – brass, copper and silver/ aluminum. He uses implements made by himself or his sons. Only a few of their implements are purchased from open market like Divider, Ruler, hammers, etc. He and all of his sons create their own designs while they are working. They have no record of these designs except what is preserved in their memory. Casually, he seeks help from Design section of PSIC. He often does need financial assistance for his business and, in the past has availed of this facility offered by PSIC.

As regards quality of his work, he thinks the Chinese demand is for cheaper material whereas Europeans ask for crafts of high quality. Accordingly, he caters for both parties.

The family of Shakir Hussain migrated from Muradaba, U.P., India in 1947 and since then they have been living in Lahore. Shakir learnt this craft from his father and, in turn, has passed on his ancestral craft to his three sons. Now a day, besides doing his work, he supervises the work of his sons. They work in the workshop of their father and get paid daily for the work they produce.

ZAKI **Ahmad**

The PSIC Team met Zaki Ahmad and saw some of his beautiful works in pure silver in the shop of Muhammad Muzaffar, the *Ziarat*-maker of Chowk Jhanda, inside Mori Gate. Zaki Ahmad lives inside Lohari Gate where he has also his workshop. He is 65

years old. He is one of the few craftsmen in the city who can produce good examples of silver ware both in *lakh ka kam* (Embossed work) as well as *Chhilai ka kam* or chased work. According to Zaki Ahmad making of silver ware was at its peak some 30-20 years back. But during the Marshal Law regime of General Ziaul Huq, there started a slump period – and it is increasing day by day.

SOME IMPORTANT METAL WARES IN THE ISLAMIC GALLERY OF LAHORE MUSEUM[37]

Lahore Museum has a fine and large collection of metal crafts in the form of ware, armory, and decorative objects d'art. These old as well as new artifacts are displayed in five or six different galleries. As a whole the metal wares in Lahore Museum have never been properly studied and published. The largest and the finest collection are in the Islamic Gallery. But in addition to this, there are sizeable collections of metal objects in several other galleries (Armory Gallery, Contemporary Arts Gallery, Hindu-Buddhist-Jain Gallery, Indus Gallery, General Gallery, etc) as well as in the Reserve Collection. There is a dire need of studying the entire collection as a whole. In this book we are publishing a few selected pieces from the Islamic Gallery of the Lahore Museum.



Gulab Pash or sprinkler of gilded copper with gadrooned body with alternate ribs having embossed decoration. (Lahore Museum Collection).



Narrow necked flower vase. (LML Collection).



Beautiful flower vase decorated with chiseled carving in high relief with silvery white surface of floral patterns (Lahore Museum Collection).



Copper jug with a long neck and shallow broad base. Chiseled craving is confined to lid and upper part of neck (Lahore Museum Collection).



Iron pestle and mortar decorated with chiseled carving. (Lahore Museum Collection).



Iron ewer or aftaba with long neck and lid. The decoration consists of floral design executed in damascene technique (Lahore Museum Collection).



Long necked surahi decorated with koftgari work. (Lahore Museum Collection).



Round brass tray with decoration in meenakari and chiseled work. (Lahore Museum Collection).



Brass tea-pot with floral pattern in high relief in Kashmir style. (Lahore Museum Collection).



Copper tumbler decorated with embossed technique. (Lahore Museum Collection).



umbler with a knobbed lid. Black painting in cene and lacquered colour (Lahore Museum ion).



Two Surahis with different motifs chiseled and carved in koftgari. (Lahore Museum Collection).

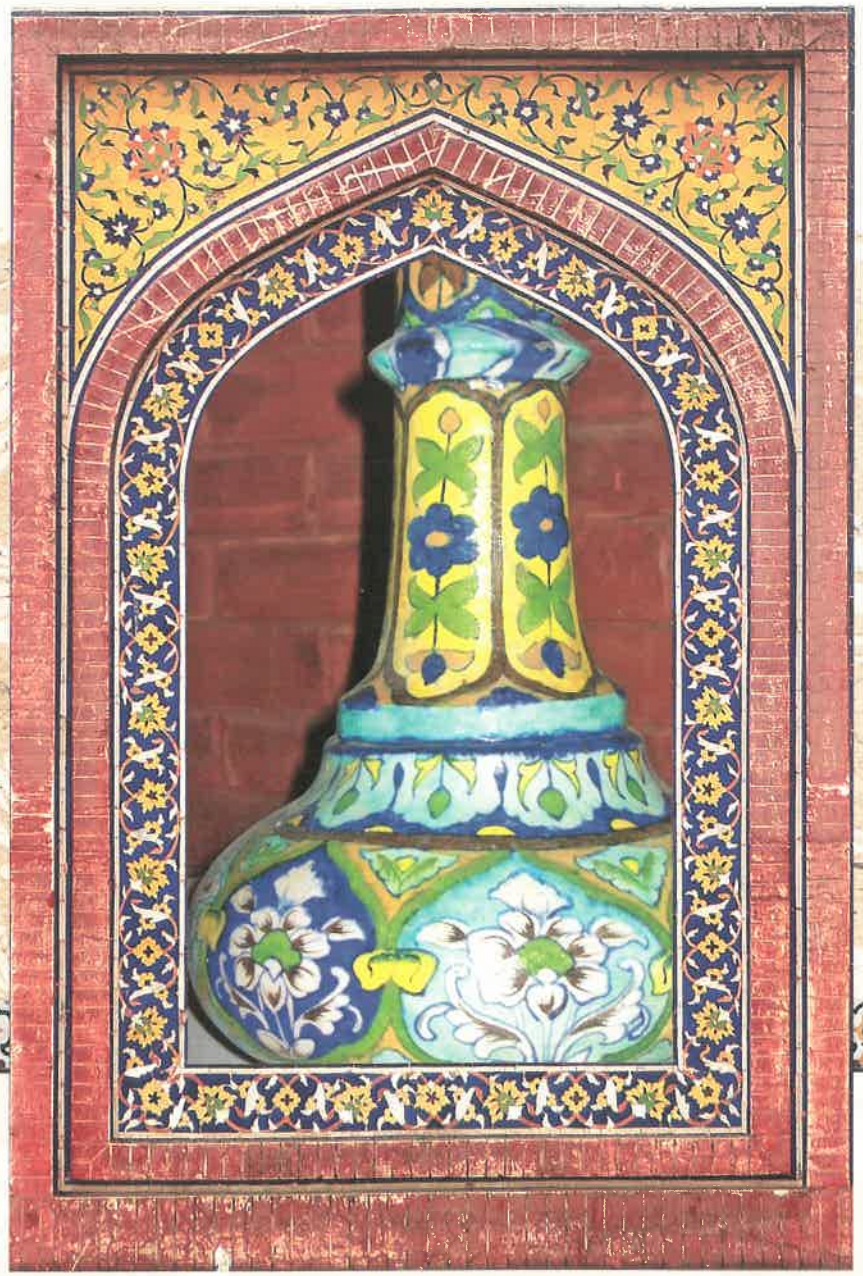
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30. Crafts of the Punjab. Vol. IV: Dera Ghazi Khan and Rajanpur, Lahore, Punjab Small Industries Corporation, 2009, Chapter XII.



Copper surahi with repousse design. (Lahore Museum Collection).

31. J. L. Kipling, «The Industries of the Punjab», Journal of Indian Art and Industries, London, No. 23, July 1888, 57.
32. *Raal* is a cheap mineral substance whereas "lac" is a much more expensive vegetal substance. Raal is ground and mixed with chalk clay and mustard oil. It gives *raal* , a rubber-like quality and hardness.
33. Babbu, a master craftsman, who works for Umar Hayat But and also runs a training school in Krishna Nagar, Lahore, claimed that he has devised some more than 500 chisels or qalm for his work.
34. The lac in this case is a real one and not the mixture of *raal*, chalk clay and mustard oil which is used for filling copper pots for creating embossed designs. The real lac is still being produced in a number of shops inside Mori and Lahori Gates.
35. For having a better idea about shapes of different vessels and miscellaneous objects prepared in various metals by the craftsmen see the catalogue of handicrafts published under title: Pakistan Handicrafts, by Punjab Small Industries Corporation, Lahore. n.d. , pp.1-30.
36. Saifur Rahman Dar, Astrolabes and Astrolabe-makers of Lahore. Lahore, 1997.
37. This list is based on the Islamic Gallery Register, Lahore Museum, Lahore. This Museum also possesses several other important metal vessels in other galerries such as Indus Gallery, Hindu, Buddhist and Jains Gallery and above all the Contemporary Crafts Gallery. Besides, there is also a significant but less known collection of metal wares in the Punjab Arts and Crafts Gallery, Qazafi Stadium, and the Punjab Museum of Punjab Institue of Language, Art and Culture, Lahore. Some of the metal wares in the two last named galleries are made in Lahore and hence desrve more attention than what I could give in this treatise for no other reason but mere shortage of time at mt disposal.



GLOSSARY

CHAPTER XVII

A

Aab-i-rawan	(آبِ رواں)	running water.
Aari	(آری)	saw.
Aath mass	(اٹھ ماس)	octagonal.
Abshars	(آبشار)	waterfall.
Adda	(آڈہ)	working place of a craftsman.
Adha	(ادھا)	a tool of a metal engraver.
Aftaba	(آفتابہ)	ewer, spouted vase.
Ahrin	(آہرن)	anvil.
Aina halbi	(آئینہ حلبی)	Allepo glass,same as-kari or mirror glass.
Aina kari	(آئینہ کاری)	same as aina-halbi (allepo glass) or mirror work.
Alm	(عَلم)	flag.
Ambarti	(امبڑتی)	a type of cloth.
Angoori kam	(انگوری کام)	a sub-style of niello work or Muradabadi kam.
Aramgah	(آرام گاہ)	resting place.
Arti	(آرتی)	lamp.
Astar/asthar	(استر)	thin slip of clay or engobe.
Asturlab	(اسطرلاب)	astrolabe.
Asturlab-saz	(اسطرلاب ساز)	astrolabe-maker.
Atarr	(اتاڑ)	upper land near a river.
Azar'band	(آزار بند)	pyjama string.

B

Badhali	(بدھالی)	a measuring gauge of masons.
Bafi	(بافی)	weaving (shawl-bafi/or shawl weaving).
Bafta	(بافتہ)	a type of cotton cloth.
Bagh	(باغ)	garden.
Bandhna	(بندھنا)	tie-dye – a technique of tying small knots on a plain cloth and dye it.
Baradari	(بارہ دری)	pavilion with twelve doors or openings.
Barf kai golai	(برف کے گولے)	ice-balls, ice candies.
Bargah	(بارگاہ)	court built of tents, also called *dehleez.*
Barma	(برما)	drill.
Basant	(بسنت)	spring season, kite-flying festival.
Batua	(بٹوا)	a pretty triangular shaped bottle. Also a purse.
Bawan bagh phulkari	(باون باغ پھلکاری)	phulkari with 52 divisions.
Bhain para	(بھین پاڑہ)	a tool of stone-masons.

Bharai wala	(	بھرائی والا	)	one who does the filling work.
Bharat	(	بھرت	)	kansi or bronze/an alloy composed of copper, lead and zinc.
Bhochhan	(	بھوچھن	)	a type of chaddar used as head cover.
Bidri	(	بیدری	)	silver wire filling in iron pots that originated in Bidar (India).
Bindi	(	بندی	)	a tool of metal engraver. Also an ornament of forehead.
Binnat kari	(	بنت کاری	)	filigree work also called mina kari.
Burj	(	بُرج	)	bastion, minaret.

C

Chandani	(	چاندنی	)	floor spread of white cloth.
Chadars/ chaddar	(	چادر/ چدر	)	long piece of plain cloth also called *bochhan.*
Chahar aina	(	چہار آئینہ	)	armour used as breast plate.
Chahar-kham	(	چہارخم	)	a bow with four bends.
Chai-dani	(	چائے دانی	)	tea-pot.
Chal-ka khishti-farsh	(	چال کا خشتی فرش	)	floor pattern laid in bricks-on-edge.
Chandi kai auraq	(	چاندی کے اوراق	)	thin silver leaves.
Chhatri	(	چھتری	)	umbrella.
Chhapaika kam	(	چھاپے کا کام	)	hand block printing.
Charakawan	(	چرکوان	)	a sub-style of Muradabadi work.
Charkha	(	چرخہ	)	spinning wheel.
Charpoys	(	چارپائی	)	bead woven with strings.
Charu safed	(	چادر سفید	)	name of cloth.
Chaukhundi	(	چوکھنڈی	)	open domed building standing on pillar.
Chautar/ chowtars	(	چوتار	)	four-folded.
Cheerni	(	چیرنی	)	a tool of metal engraver. Also a carpenters' implement.
Chhagal	(	چھاگل	)	a water container.
Chhajja	(	چھجہ	)	eave.
Chheintai ka kam	(	چھینٹے کا کام	)	a sub-style of niello work/ a type of Muradabadi. engraved work/ a low quality engraving on a metal ware.
Chhilna/Chhilai	(	چھلنا	)	scrapping.
Chhope/chop	(	چھوپ	)	a kind of phulkari.
Chikan ka kam	(	چھلائی کا کام	)	a fine engraved work on a metal ware/ a sub-style of niello work/ a type of Muradabadi engraved work.
Chilam	(	چلم	)	fire bowl of a huqqa.
Chilmchi	(	چلمچی	)	brass wash basin.
Chini khanas	(	چینی خانہ	)	pigeon holes, a feature of Mughal architecture.

Chitera	(	چیترا	)	engraver/ same as qalamkar and chitrka.
Chitrkar	(	چترکار	)	engraver, artists. Same as chitera and qalamkar.
Choghas	(	چوغہ	)	cloak.
Choli	(	چولی	)	sleeved bodice.
Chowries	(	چوری	)	fly whisk.
Chunam	(	چونم	)	lime.
Chumar	(	چمار	)	one who treats raw leather.
Chuna gachkari	(	چُونا گچ کاری	)	lime plaster.

D

Dahleez	(	دہلیز	)	a type of tent used as court of the king during journey. It is also called Bargah, court of tents, also called *bargah.*
Dalan	(	دالان	)	courtyard.
Damar	(	ڈامر	)	see tarkol.
Danda	(	ڈنڈا	)	wooden rod.
Dangal	(	دنگل	)	wrestling match.
Darbar	(	دربار	)	royal court.
Daryai	(	دریائی	)	name of a cloth.
Dastar khawan	(	دسترخوان	)	kerchief for food.
Deg	(	دیگ	)	large cooking pot made of copper.
Degchi	(	دیگچی	)	diminutive form of deg.
Desi juti	(	دیسی جُوتی	)	local shoes of the Punjab.
Dhacha	(	ڈھاچا	)	claw-chisel also called *drauti* and *tauka.*
Dhalaya	(	ڈھلیا	)	metal caster.
Dholak	(	ڈھولک	)	drum.
Dholi	(	ڈھولی	)	name of a kite.
Dhotar	(	دوہتر	)	two-folded.
Dhup chhaon	(	دھوپ چھاؤں	)	Sun and shade.
Dhupdani	(	دھوپ دانی	)	censer.
Diwan-i-aam	(	دیوان عام	)	hall of public audience.
Diwan-e-khas	(	دیوان خاص	)	hall of private audience.
Dogha	(	دوغہ	)	a solution of hydraulic (kankar) lime.
Dor	(	ڈور	)	armored string used for flying paper kite.
Dori	(	ڈوری	)	string.
Doriya	(	ڈوریا	)	a type of cotton cloth.
Drauti	(	دروتی	)	a stone masons' tool in the form of a claw-chisel also called *tauka* and *dhacha.*

Duldul	(	دُلدُل	)	the name of the mule of Hazrat Ali.
Dumchi	(	دُمچی	)	tail.
Durry	(	دری	)	small cotton carpet.

F

Fanoos	(	فانوس	)	chandlier.

G

Gabba	(	گبّا	)	used blanket decorated with colorful embroidery.
Gad	(	گڈ	)	name of an iron wedge.
Galabar	(	گالابار	)	name of a tent.
Gandhak ka taizab	(	گندک کا تیزاب	)	sulfuric acid/also see nathar.
Ganga-Jamni kam	(	گنگا جمنی کام	)	gold and silver inlay work in metalware.
Garvi	(	گڑوی	)	globular shaped metal vessel.
Ghalib kari	(	غالب کاری	)	stucco tracery.
Ghoga	(	گھوگا	)	name of a flying kite.
Ghughu ghorrai	(	گھوڑا/گھوڑے	)	terracotta toys.
Ghulam-gardish	(	غلام گردش	)	gallery in a palatial building.
Ghungharoo	(	گھنگرُو	)	small metallic bell.
Gulabdani	(	گلاب دانی	)	rose-water container.
Gota-kinari	(	گوٹا کناری	)	border of golden band.
Gote	(	گوٹ	)	reel for cotton thread.
Gudda/ Guddi	(	گڈا گڈی	)	large paper kite, smaller paper kite.
Gulab-pash	(	گلاب پاش	)	rose sprinkler.
Gulbadan	(	گلبدن	)	name of a cotton cloth.
Guldan	(	گلدان	)	flower pot.
Guldasta	(	گلدستہ	)	flower bouquet.
Gulkari	(	گلکاری	)	floral painting.
Gurrya	(	گڑیا	)	doll.
Gurz	(	گُرز	)	battle-axe, club, wrestlers' trophy.
Guzar	(	گذر	)	sectors or quarters of a city.

H

Haft khani	(	ہفت خانی	)	seven-division pattern.
Halqa	(	حلقہ	)	ring.
Handi	(	ہانڈی	)	cooking pot.
Hashia	(	حاشیہ	)	border.

Hathori	(	ہتھوڑی	)	small hammer.
Hauz	(	حوض	)	cistern, reservoir.
Havelis	(	حویلی	)	a large mansion.
Heth/ Hethar	(	ہیٹھ ہیٹھار	)	below. lower land near a river.
Hujra	(	حجرۃ	)	cell.
Hukka	(	حُقہ	)	smoking pipe.
Ilaqa bundi	(	علاقہ بندی	)	pyjama string(*azar* band) and *patoli* work.
Ilaqa	(	علاقہ	)	brass chain used with an astrolabe
Imam bargahs	(	امام بارگاہ	)	Shiite congregational place.
Iwan	(	ایوان	)	a hall, a gallery, a chamber.

J

Jadwal sazi	(	جدول سازی	)	making of marginal lines, making of table of a book, making of an astronomical table of *jadwal bandi.*
Jali/Jali ka kam	(	جالی کا کام	)	lattice work.
Jawab	(	جواب	)	answer , reply.
Jajam	(	جاجم	)	a printed cloth used as floor spread.
Jaram Kar	(	جَرم کار	)	one who creates granulation on jewelry. Also type of embroidery done with gold or silver thread on cotton.
Jhana	(	جھانا	)	a type of cotton cloth.
Jhanjar	(	جھانجھر	)	anklet.
Jhao	(	جھاؤ	)	a local .shrub of tamarix Indica family twigs of which are used for making baskets-19
Jharoka	(	جھروکہ	)	balcony.
Jhoola /jhoolna	(	جھولا	)	swing for babies.
Jibbi	(	جِبّی	)	masonry work in which pointing is done in relief.
Jist	(	جست	)	zinc, pewter.

K

Kacha bandhana	(	کچا بندھنا	)	a design drawn on a stone before carving.
Kaghiz sazi	(	کاغذ سازی	)	paper-making.
Kalabatun	(	کلابتون	)	a type of woven cloth.
Kalamkar/qalamkar	(	قلم کار	)	see chitera.
Kalamdan/Qalamdan	(	قلمدان	)	pen-stand.
Kamangari	(	کمان گری	)	knowledge of wielding bow and arrow.
Kanch	(	کانچ	)	glass.

Kandi	(کانڈی)	trowel.
Kandla-kashi/ kandla-kash/kundla kash	(کندلاکش)	gilding work.
Kangri	(کانگڑی)	a portable Kashmiri heater or stove.
Kangura	(کنگرہ)	Merlon, battlement.
Kankar lime	(کنکر)	coarse limestone, gravel.
Kansi	(کانسی)	bharat/ bronze.
Karkhanas	(کارخانہ)	factory.
Karva/kari	(کاری)	see under *kari.*
Kasera	(کسیرا)	one who sells metal ware.
Kashkol	(کشکول)	a beggar's bowl.
Katora/katori	(کٹورہ)	bowl/bowls.
Katni	(کٹنی)	an engravers' tool for creating a design of network or *jali* work on a metal vessel.
Karchobe	(کارچوب)	wooden frame for stretching cloth for embroideries.
Khaima	(خیمہ)	tent.
Khawabgah	(خواب گاہ)	a type of tent used as sleeping chamber by the king and his family during journey.
Khaddar painsi	(کھدر پینسی)	a kind of course cotton cloth.
Khamir	(خمیر)	leaven, yeast.
Khana	(خانہ)	square box/square division.
Kharadia	(خرادیہ)	a lathe worker.
Khasa	(خاصا)	a type of cotton cloth.
Khatam bandi/ khatam-sazi	(ختم بندی)	stone inlay/stone intarsia, also called marmari.
Khayaban	(خیابان)	walkway in a garden.
Khes	(کھیس)	a cotton bed sheet woven on a hand loom.
Khudai ka kam	(کھدائی کا کام)	work of engraving.
Khussa	(کھسہ)	a local shoe (*desi juti)* made in the Punjab with or without an embroidered 'upper'.
Kinari ka kam	(کناری کا کام)	a work of embroidery along the border of a cloth.
Kingri	(کنگری)	saw-tooth design.
Kirrai ka kam	(کیڑے کا کام)	a sub-style of niello work or a type of Muradabadi engraved work.
Koft	(کوفت)	to beat.
Koftgar	(کوفت گر)	one who does Damascening.
Koftgari	(کوفت گری)	art of Damascening.
Kundi-gar	(کندی گراں)	seal-engraver.

Kup	(	کپ	)	cup.
Kursi	(	کُرسی	)	chair.
Kurta	(	کرتہ	)	collarless shirt.
Kurti	(	کُرتی	)	waist coat.
Kurvi	(	کُروی	)	globular body.
Kuthali	(	کٹھالی	)	crucible.
Kuza	(	کُوزہ	)	earthen pot for drinking water.

L

Lachka	(	لچکا	)	same as *tar kashi* (string-draw), seem bafi and kalabatun.
Lagan	(	لگن	)	a large metallic vessel.
Lakh/ lakh ka kam	(	لاکھ کا کام	)	lac/ lac work/ repousse work/embossed work.
Lal karna	(	لال کرنا	)	burning, also called lapping.
Latoo/lato	(	لٹو	)	spinning toy.
Loi	(	لوئی	)	woolen blanket.
Lota	(	لوٹا	)	spouted vessel used for ablution.
Lalchak	(	لال چک	)	gold and silver thread for kamdani and zardozi. It is also called kalabatun.

M

Manbatkar	(	منبت کار	)	a jeweller who creates raised designs on ornaments.
Minakar	(	مینا کار	)	one who does engraving and colouring on gold and silver ornaments.
Murassakar	(	مرصع کار	)	one who sets gems, precious stones on ornaments.
Machhar	(	مچھر	)	a type of paper kite.
Madhani	(	مدھانی	)	milk churner.
Majitha	(	مجیٹھا	)	madder.
Makesh	(	مکیش	)	silver thread for embroidery.
Makhmal	(	مخمل	)	velvet.
Malida	(	ملیدہ	)	cakes of wheat flour. Also a fine woolen cloth of Kashmiri origin.
Mimber	(	منبر	)	pulpit in prayer chamber of a mosque.
Manbat kari	(	منبت کاری	)	in-laying/ embossing.
Manjha	(	مانجھا	)	high land east of Lahore city.
Marmari	(	مرمری	)	made of marble.
Marorri ka kam	(	مروڑی کا کام	)	a sub-style of niello work/ a type of Muradabadi engraved work/ more minute inlaid work in metalware.

Mashak/ Mashkeeza	(	مشک مشکیزہ	) skin-bag for water.
Master/muster	(	مسطر	) a paper marked with straight horizontal lines.
Matka	(	مٹکا	) earthen jar.
Matty/mutty	(	مَٹی	) a large globular metal vessel for storing water or grain.
Mayan	(	مایاں	) a kind of *chaddar.*
Meenakari/ minakari	(	مینا کاری	) enamel work on jewelry.
Mehrab	(	محراب	) an arched recess in a mosque.
Mehtabi	(	مہتابی	) central platform in the middle of a tank.
Mochi	(	موچی	) cobbler.
Mohalla	(	محلّہ	) locality, part of a city.
Mohrkand	(	مہرکنڈ	) seal engraver.
Mota kam	(	موٹا کام	) rough work.
Mmubashriya	(	مبشریہ	) wooden screen .
Multani kam	(	ملتانی کام	) Work of Multan or the Mirror work set in plaster of Paris.
Munj	(	مُنج	) skin of a plant beaten wet and turned into rough strings used for weaving charpoys.
Muradabadi kam	(	مرادآبادی کام	) Chased work on brass originated in Muradabad. Also called ulchai ka kam.
Murrhas	(	مُوڑھا	) Seat made of reed.

N

Namda	(	نمدہ	) felt.
Naqshi	(	نقشی	) engraving design work on metal ware.
Naksh	(	نقش	) design.
Nathar	(	نتھر	) sulfuric acid.
Nau-khani	(	نوخانی	) Nine-division.
Nijra/nijri	(	نجرا/نجری	) sharp chisel for cutting stone.
Nilgai	(	نیل گائے	) Blue bull (boselphus tragocamalus) lives in Cholistan and Thar deserts.
Nalisar	(	نالی سر	) sunken panels around the frame of a door in a building to receive decoration.

O

Orrhnis	(	اوڑھنی	) head cover.

P

Pad	(	پد	) name of a paper kite.

Paharri	(	پہاڑی	)	hillock.
Palishiya	(	پالشیا	)	polishers.
Panch taulia	(	پنچ تولیہ	)	a type of cotton cloth.
Pandans	(	پاندان	)	beetle leaves container.
Pani Wali Dhalai	(	پانی والی ڈھلائی	)	casting with sand and water.
Para	(	پارہ	)	one that splits, also see *bhain para*.
Parandas	(	پراندہ	)	tail-end of lady's hair.
Parcheen kari	(	پرچین کاری	)	pietra dura.
Pari	(	پری	)	name of a flying kite.
Parkar	(	پرکار	)	divider.
Pashmina	(	پشمینہ	)	fine wool.
Patang	(	پتنگ	)	paper kite
Patka	(	پٹکا	)	turban; girdle.
Patola/ Patoli	(	پٹولا پٹولی	)	see patoli. one who strings pearls; broider; maker of fringe or tape, maker of colorful tassels.
Pazeb	(	پازیب	)	anklet.
Peerhis	(	پیڑھی	)	a low seat.
Peetal ka kam	(	پیتل کا کام	)	brass work.
Phulkari	(	پھلکاری	)	a head cover for Punjabi women embroidered with floral designs.
Phuman	(	پھُمن	)	*phundana* or tassel.
Pinjra	(	پنجرہ	)	Wooden lattice work in Punjab.
Pinnah	(		)	a roll of armored string used for flying paper kites.
Pukka Qali /Pucca Qali	(	پکا قلعی	)	burnished lime plaster.
Punj Patti/ Punch Patti	(	پنج پتی	)	a Kashmiri motif of five-petals on metal wares.
Punja	(	پنجہ	)	hand with fingers extended. It stands for aggregate of five sacred persons of Shiite faith i.e. punj-tan-pak.
Punj-Khani	(	پنج خانی	)	five-division pattern.
Putlighar	(	پُتلی گھر	)	house of puppetry.
Putli-sazi	(	پُتلی سازی	)	maker of dolls.

Q

Qab	(	قاب	)	a large dish.
Qali	(	قلعی	)	tin.
Qalm	(	قلم	)	literally means a reed pen but in metal work it means a stylus i.e. an iron chisel used for engraving and chasing on metal.
Qalmkar	(	قلمکار	)	artist.

Qamargha	(	قمرگاہ	)	hunting place of Mughal period.
Qanat	(	قنات	)	side of a tent.

R

Rawatian	(	رواتیاں	)	a tent with double storey.
Raal	(	رال	)	resin, a cheap mineral used in metal casting.
Ranga	(	رنگا	)	pewter.
Rawaty	(	رواتی	)	a type of cloth.
Reti	(	ریتی	)	file.

S

Saracha/ Saragha	(	ساراچہ ساراغہ	)	a large tent with 54 divisions.
Seem Bafi	(	سیم بافی	)	see *tar kashi.*
Seewan	(	سیوان	)	a small tent fitted inside a larger royal tent.
Shabka Kar	(	شبکا کار	)	a jeweler who creates *jali* work on ornaments.
Sadi	(	سادی	)	plain.
Sahn	(	صحن	)	courtyard.
Safaih	(	صفائح	)	spare disc in an astrolabe.
Sailabchi	(	سیلابچی	)	basin for washing hands.
Salma sitara	(	سلماستارہ	)	a kind of embroidery consisting of small stars between embroidered bands.
Salus	(	سلوس	)	a type of cotton cloth.
Samovars/samovar	(	سماوار	)	a small and handy filter used for making tea and keeping it hot.
Sampana	(	سمپانہ	)	a cloth called Samani in the Orient and Sampana in Europe.
Samun	(	سامون	)	a type of cotton cloth.
Sang-i-abri	(	سنگِ ابری	)	variegated stone from Kabul. Same as sang-i-badal.
Sang-i-badal	(	سنگِ بادل	)	variegated stone from Kabul. Same asabri.
Sang-i-khatam sazi	(	سنگِ خاتم سازی	)	stone work intarsia.
Sang-i-khattu	(	سنگِ کھٹو	)	yellow color stoner.
Sang-i-maryam	(	سنگِ مریم	)	name of a stone used in pietra-dura.
Sang-i-surkh	(	سنگِ سُرخ	)	red stone.
Santar	(	سنتر	)	a type of drill.
Sarposh	(	سرپوش	)	a head-cover or simply a cover.
Sarr	(	سڑھ	)	a type of grass used in making crafts.
Shash mass	(	شش ماش	)	six-sides.

Sat-hi	(سطحی)	plain.
Savan bhadon	(ساون بھادوں)	a type of cascade in Mughal architecture.
Seem Bafi	(سیم باف)	making gold/silver wire/ wire-drawing.
Sehdara	(سیہ درہ)	a structure with three openings on one side.
Seh-khani	(سیہ خانی)	three divisions.
Sehra	(سہرہ)	a garland worn on the forehead.
Sehun	(صحن)	a type of cloth.
Shah qalm	(شاہ قلم)	Muradabadi work on large sheets of metal.
Shalbafi/shawl-bafi	(شال بافی)	shawl weaving.
Shamadan	(شمع دان)	a type of lantern.
Shamsa	(شمسہ)	sun-motif or circular medallion in architecture.
Sharla	(شرلا)	a type of paper kite.
Shatranji	(شطرنجی)	a large carpet.
Sheera	(شیرہ)	molasses or waste juice of sugarcane.
Siah qalam	(سیاہ قلم)	niello work. Also see *shah qalam.*
Simians	(سیمیان)	a kind of cotton cloth.
Sini	(سینی)	a large size round tray.
Siragh	(سراغ)	a white chaddar with embroidered border.
Sonai kai auraq	(سونے کے اوراق)	thin gold leaves.
Sozen kari	(سوزن کاری)	needle work.
Suha Bazaar	(سُوہا بازار)	Gold Market.
Sujji/sajji	(سجی)	impure carborate of soda
Sumbi	(سنبھی)	a piercing tool for making holes.
Sunni	(سنّی)	tweezer.
Surahi	(صراحی)	a long-necked vessel for serving drinks.
Surmadani	(سرمہ دانی)	corrylium container.
Susi	(سُوسی)	a striped cloth.

T

Tad	(ٹاڈ)	an armlet worn by women.
Taffeta/tafta	(تافتہ)	a type of cotton or/and silken cloth.
Tail ki Dhalai	(تیل کا ڈھلائی)	casting with mold prepared with sand and Mobil oil.
Takhat	(تخت)	throne.
Takias /Takli/Thalk	(تکیہ تکلی)	community center.
Takla	(تکلا)	a stone masons tool.
Takora	(تکورا)	a triangular file for sharpening the teeth of a saw.
Tanba	(تانبہ)	copper.

Tanga/tonga	(	ٹانگا	)	a horse-driven carriage.
Tanka	(	ٹنکا	)	a coin also called *dirham.*
Tanzeb	(	تن زیب	)	a type of cotton cloth.
Tapa	(	ٹپہ	)	a stone masons' tool.
Taragai	(		)	a waste girdle.
Tar Kashi	(	تارکش	)	wire-drawing. Also called *seem-bafi.*
Tarkol ki dhalai	(	تارکول کی ڈھلائی	)	casting in a mold of asphalt and sand.
Tarseem bandi	(	ترسیم بندھی	)	false wooden ceiling with geometrical designs.
Tasht	(	طشت	)	a large basin.
Tasli/tasla	(	تسلہ/تسلی	)	an iron or brass vessel used as kneading trough.
Tauka	(	توکا	)	a claw-chisel also called drauti and dhacha.
Tawas	(	توا	)	an iron plate on which bread is baked.
Taweez	(	تعویذ	)	an amulet.
Taza-kari/Tazakari	(	تازہ کاری	)	brick imitation work.
Tazia Daryaibafan	(		)	a'azia of daryai weavers.
Tazia	(	تعزیہ	)	a model of the tomb of Hazrat Imam Hasan and Hazrat Hussain.
Teh nashan	(	تہہ نشین	)	deep inlay work on a metal ware.
Tesha	(	تیشہ	)	adze/a carpenter's axe.
Tesi	(	تیسی	)	a small adze.
Thali/ thal	(	تھالی/تھال	)	a circular plate.
Thalk	(	تھلک	)	see takli.
Thappai ka kam	(	ٹھپائی کا کام	)	hand-block printing.
Thathera/ thathiar	(	ٹھٹھیار	)	one who makes metal vessels by beating metal sheets.
Thhuppi	(	ٹھپی	)	dabber.
Tilla	(	تلّہ	)	gold thread.
Tiladan fota	(	تلہ دان فوطہ	)	name of a cotton cloth.
Tir	(	تیر	)	name of paper kite.
Tope	(	توپ	)	canon.
Topi	(	ٹوپی	)	cap.
Touti	(	ٹوٹی	)	spout.
Turkmani	(	ترکمانی	)	a bow-saw or wire-bow called turkemani.

U

Ulhcai ka kam	(	اُلچائی کا کام	)	Muradabadi kam, chased work on metal wares.
Umara	(	اُمراء	)	nobles, grandees, lords, courtiers.

Unchi masjid	(	اُونچی مسجد	)	higher mosque , name of a mosque in Lahore.
Urs	(	عُرس	)	death anniversary of a saint.

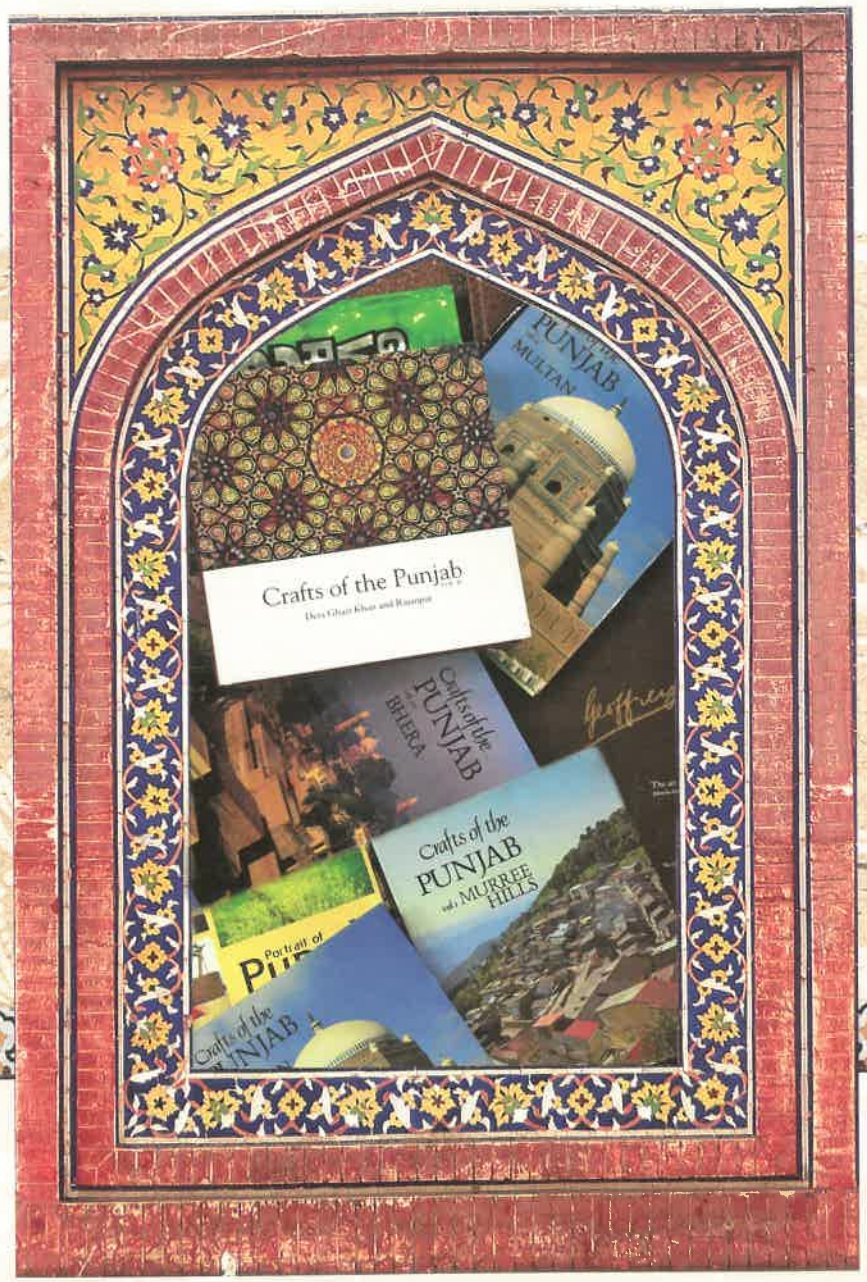
W

Wan	(	وان	)	skin of a plant turned into rough strings, finer than *munj*.

Y

Z

Zafarkhanis	(	ظفرخانی	)	a type of cotton cloth.
Zanana/zenana	(	زنانہ	)	ladies quarter.
Zanjirah	(	زنجیرہ	)	a chain design.
Zar buland	(	زربُلند	)	raises work of koftgari.
Zar nashan	(	زرنشین	)	same as zar buland.
Zarbaft	(	زربفت	)	brocade.
Zardoz	(	زردوز	)	embroiderer.
Zardozi	(	زردوزی	)	better classs of Kamdani work in which embroidery is done with flattened gold wire on velvet, silken and kimkhab.
Ziarat	(	زیارت	)	a sacred thing or shrine.



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