



Crafts of
Sargodha

Crafts and Craftsmen of Punjab

Vol. VII

Crafts of Sargodha



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Crafts of Sargodha



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Message by Dr. Allah Bakhsh Malik, Secretary Literacy and Non Formal Basic Education Department, Government of the Punjab and Managing Director, Punjab Small Industries Corporation

Punjab Small Industries Corporation - PSIC is an autonomous public sector organization charged with the responsibility for the promotion of arts and crafts and the process of industrialization in the Province of Punjab. PSIC among other organic incipient initiatives is also in the process of Research Publications, spearheading the project of introducing the arts and crafts of Punjab at national and international level. It is an earnest endeavor to introduce and promote the artisanship and workmanship of our experts under the auspices of PSIC. Traditionally, PSIC has been the harbinger of creativity and innovation in the domain of handicrafts development and the organization and has successfully heralded many laurels and gainfully blessed with accolades in this field. The earlier Publications on Bahawalpur, Chiniot, Dera Ghazi Khan, Lahore and Multan have given a lot of applause and erudition to PSIC at national and international level. The current Publication is also a great learning experience about the arts and crafts of Sargodha. The plain reading of the book, 'Crafts and Craftsmen of Punjab: Crafts of Sargodha' reveal many oblivious corners of our heritage and history, we should be proud off. The PSIC Publications on arts and crafts are genuine endeavors for revival of the culture of arts and crafts and promotion of handicraft design development in the region. PSIC Directorate of handicraft and design is equipped with the right human resource capital and modern equipment to carry on the innovative assignments of design development. At organizational level, we strive to promote and showcase the works of our artisans. PSIC has shopping outlets in the major cities of Punjab and in the Federal Capital. PSIC displays the craftsmanship of our artisans at the outlets. This also helps to mitigate and minimize the role of middleman and serves as bulwark against the exploitation of the artisans, craftsmen and craftswomen by the former.

Sargodha is located in the northeast of Pakistan. It is the eleventh largest city of Pakistan and is also known as Pakistan's best citrus-producing area. It is an agricultural trade Centre with various industries. Sargodha is one of the few planned cities in Pakistan, the other four being Gwadar, Jauharabad, Faisalabad and Islamabad. Sargodha is traditionally rich in arts and crafts. The important towns known for heritage treasure are Bhera, Bhalwal, Shahpur, Sillanwali and many others. Sargodha is potpourri of all sorts of arts and crafts ranging from lacquer work to indigenous agro-based products. Arts and crafts are deeply

woven into fauna and flora and history of a particular region. The important landmark on motorway is the famous town of Bhera. Bhera is not only known for arts and crafts but also occupies a very distinct place in the annals of history. Alexander of Macedonia fought his famous battle with Hindu ruler Porus as far back as 326 BC and it was during this battle that Alexander's famous horse Bucephalus was killed. Alexander rode his horse Bucephalus into the battles in Greece and Asia. Alexander was grief-stricken and founded a city in the name of his horse. Alexander stayed for four days at Bhera before crossing the river Jhelum for the fateful battle. Chinese Buddhist traveller Fahien who travelled through India from 399 AD to 414 AD, mentions Bhera in his memoirs. Bhera also emerged as an important place during the Mughal era. Mughal emperor, Zaheer-ud-Din Babar mentioned about this town in his famous book, 'Tuzk-e-Babri'. Sillanwali is also an important town in Sargodha and is now world famous for the lacquer work. The needle work on wood with colors and contours is captivating. The art is synonymous with the name of the town. The tomb and shrine of Pir Muhammad Barkhudar Gilani Qadri is also located in Sillanwali. It is the oldest and most celebrated shrine in the area. Shahpur is also an ancient town in District Sargodha. In 1893, during the British Raj, the district of Shahpur was created with the city of Shahpur as the capital. In 1914 the District Headquarters were moved from Shahpur to Sargodha - although the district continued to be known as Shahpur. In 1960 however, the district of Sargodha was created and Shahpur became one of its Tehsils.

It has been very dedicated and resilient endeavor of Mr. Nazir Ahmad, Director Handicrafts and Design and his team for research work and design of this Publication. They have burnt the mid-night oil to meet the deadlines and have extensively toured the area for photography. With commitment and resilient determination, they were successful in bringing out such a beautiful Publication on crafts and they deserve appreciation and heartiest congratulations. PSIC officers, staff, peers, associates and the member of the Morning Coordination Meeting – MCM, wish all of them good luck in their future intellectual and research endeavors. They are all a very precious asset for the Organization indeed.

May God and His Prophet (Peace Be Upon Him) continue blessing all of us *Aameen*

Dr. Allah Bakhsh Malik

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FOREWORD

The Handicrafts are depictive of cultural heritage of the area where these are produced. The culture rich countries had used their handicraft sector as a mean to promote their industry, culture, tourism and to find a niche among the comity of nations. The triumph of Japan, China, Indonesia and India by sucessesfully manipulating this significant tool is praise worthy and their footprints to be followed provided the circumstances are alike.

Pakistan is located among the culturally rich nations that are acknowledged for their legendry cultural heritage. The arts and crafts of Pakistan are identified by their own characteristics that had developed during the past and influenced by the hereditary skills of the artisans transferred from generations to generations. The present era is focused on automation, productivity at a high rate and viewing all the aspects in materialistic terms. The urge of overcoming others through cut throat competition has developed a robotic attitude among the humans which is deplorable for the humanity. The evasion from the cultural heritage is further aggravating the state of affairs. There is a need for a renaissance of culture & heritage to provide food to the human soul for peace and salinity.

The Handicrafts sector is considered to be a vital fraction of the culture & heritage. It encompasses the major portion of the cottage industry and therefore it is labor intensive in nature. The province of Punjab is exuberantly rich in the cultural heritage. The arts and crafts of this area are predominant among the other regions of Pakistan. The Punjab Small Industries Corporation (PSIC) is conscientious of this important segment of industry and therefore engaged in the development and promotion of handicrafts since its inception. The Research and Publication work carried out by PSIC through its Directorate of Handicrafts & Design is a continuation of its efforts to bring about an industrial revolution by exploring all its resources among which the Culture & Heritage had its own distinctive role.

The present volume of the Book is the fourth one among the fresh sequence of books on the Crafts of Punjab. It is an endeavor to document the crafts and craftsmen of Sargodha along with the environment in which these artisans are engaged to produce such marvelous artifacts. Any research work cannot be termed as complete in all respects as it is an on going process. The present research has raised many questions that require

further exploration of the rich soil of Sargodha. However, keeping in view the parameters of research as determined initially, I am quite satisfied with the outcome.

Let me take this an opportunity to thank Dr. Allah Bakhsh Malik, Managing Director for his continuous support that had enabled us to produce such magnificent work. My thanks are also due to my colleagues including the hardworking team of Mr. Naseer Baloch of Le Topical that had energized themselves beyond their normal call of duty to make this project a real success.

Nazir Ahmad

Project Director &
Director (H&D)



PREFACE

This volume on Crafts of Sargodha is the fourth one in the current series of books on Crafts and Craftsmen of Punjab as a part of the Project of Publication of Books on Handicrafts that I started overseeing from January 2008. This Project included survey of crafts in six different regions of the Punjab and preparation of books based on library research as well as field survey reports. So far five regions have been covered in four publications including the one in your hands.

Sargodha, being one of the youngest cities founded in the Punjab in the beginning of the 20th century for overseeing a huge project of colonization of the Sandal and Karana Bars, on the very face of it, appears to be quite unpromising for yielding a good crop of traditional crafts and other assets of cultural heritage. This is true as far as the present city of Sargodha is concerned. However, if you go a little out of the city you find at every step everything that you are looking for in a traditional society.

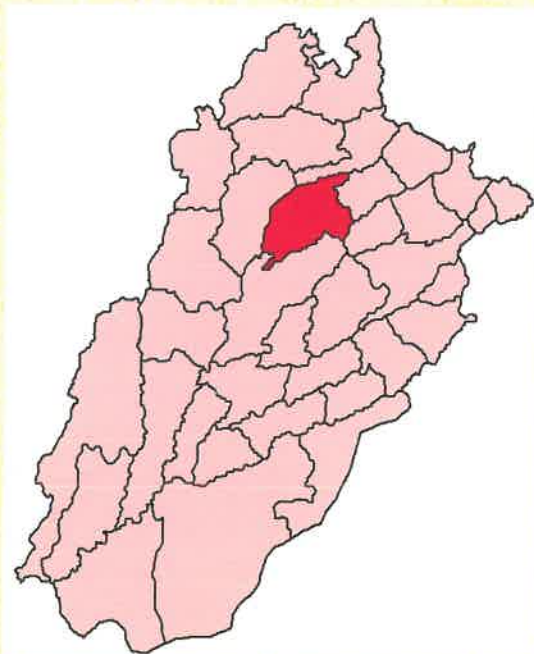
The cultural fecundity of this area is well attested by the fact that more than a hundred years back there were reported some 270 ancient settlements in this area. However, the spree of colonization appears to have accelerated the disappearance of most of the ancient settlements recorded in 1897. Our hurried archaeological reconnaissance of this District in 2009 could help us to locate only 20 of these ancient settlements – all badly disturbed by treasure hunters. Off course there are very few standing historical monuments in the District.

Our survey, which in the main was intended to identify and document traditional crafts of the region, nevertheless, has also shown that in the two narrow strips along the eastern bank of River Jhelum and western bank of River Chenab there are still flourishing most of the historical towns. And, it is not a mere coincidence that almost all the clusters of traditional crafts that we have discussed in this book are located in these two belts.

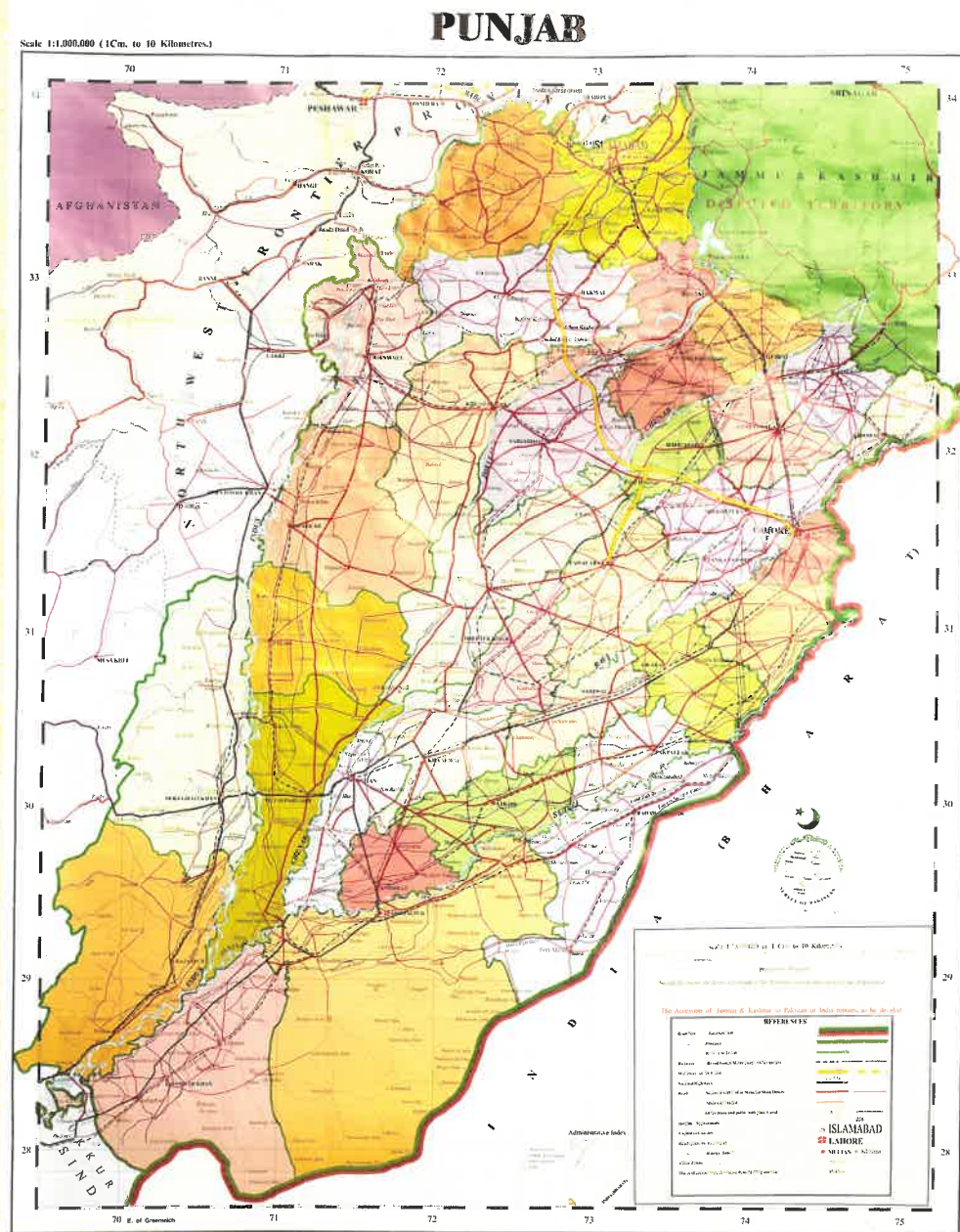
Our Survey of District Sargodha has proved to be quite fruitful as far as sheer number of crafts is concerned. But with the exception of naqshi work in Sillanwali and glass bangle-making at Jhaal Chakian, near Sargodha, all other crafts of this District are fast deteriorating – indeed some of them have already become extinct and many more are threatened to be so in near future if no remedial action is taken to safeguard them. There are many reasons for this decline in craft production but the major one are: lack of patronage for costly products, ever-decreasing demand for hand-crafted objects, younger generations' aversion

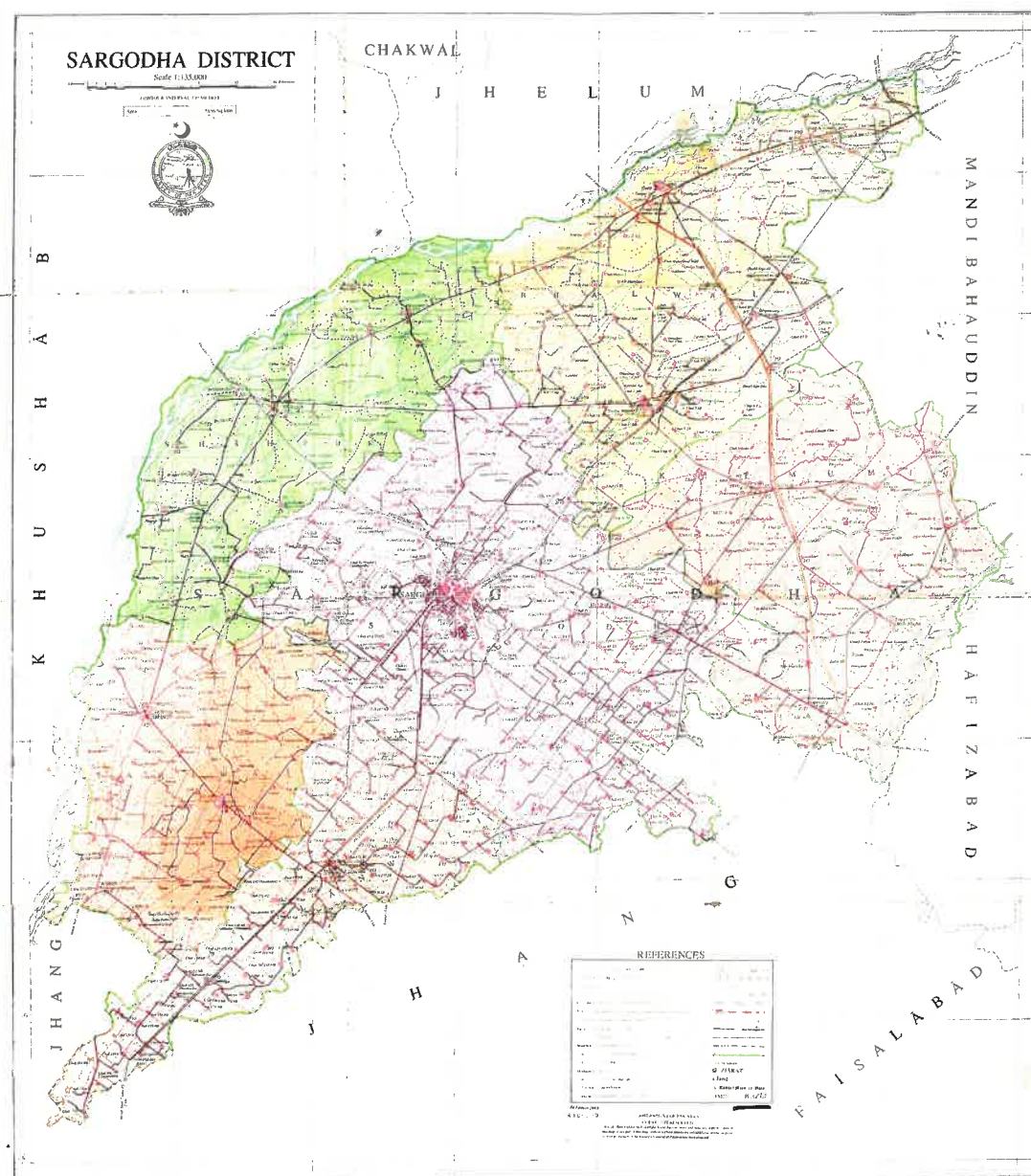
سرگودھا

یقین و عزم و عمل کا امام سرگودھا
جہاں میں فتح و ظفر کا پیام سرگودھا
خلوص و مہر و محبت کا نام سرگودھا
جبین و ہر پہ نقشِ دوام سرگودھا
رہے گا جس سے منور چراغ آزادی
کیا ہے اور کرائے گا وہ کام سرگودھا
عدو کے تیرہ نشین پہ بجلیوں کی طرح
ہنسا ہے اور ہنسے گا مدام سرگودھا
ترے جلو میں عقابوں نے پرورش پائی
تری حسینِ فضاء کو سلام سرگودھا
خدا کے فضل سے جمعیتِ عدو کے لیے
اجل کا ایک مکمل پیام سرگودھا
بچا کے ملتِ بیضا کی آبرو صابر
دلوں میں کر گیا پیدا مقام سرگودھا
(صابر)



Districts of Punjab.



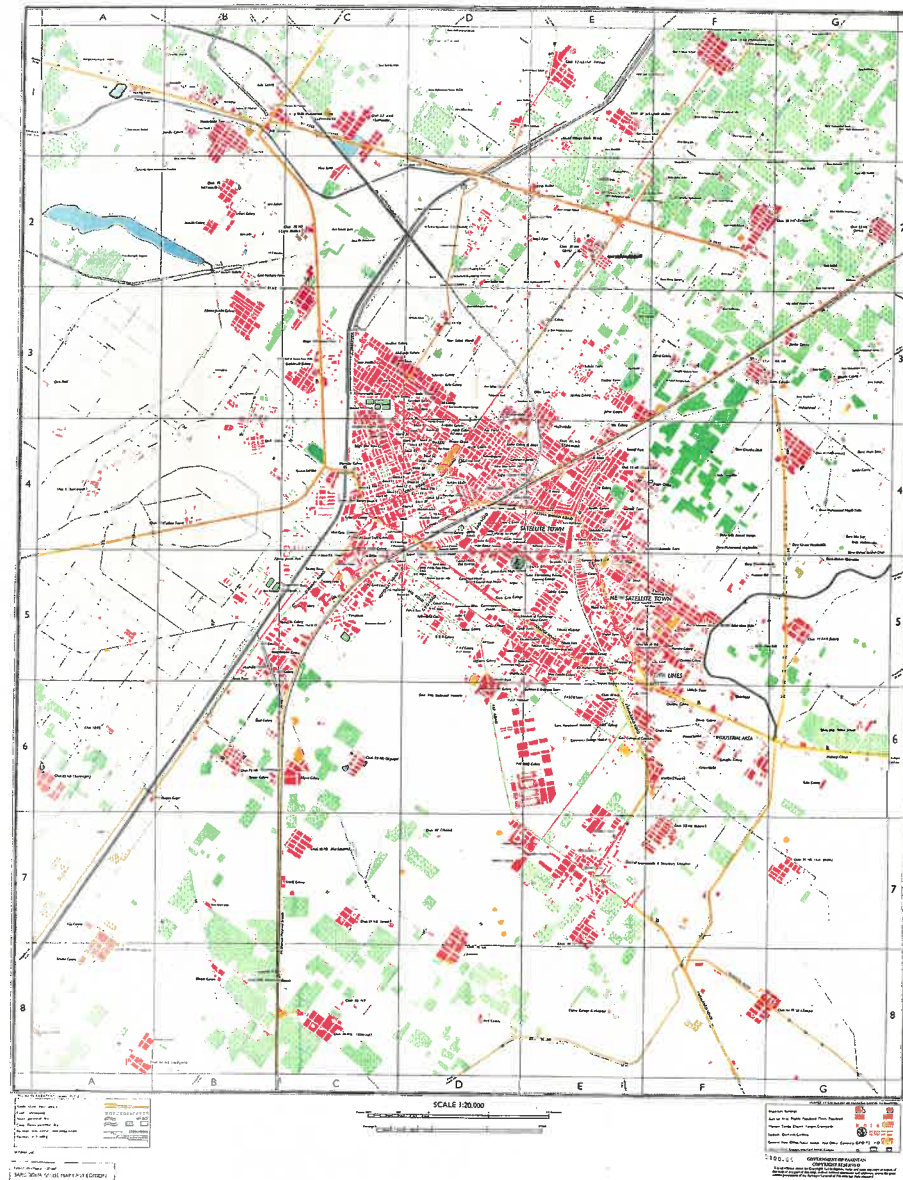


Map of District Sargodha.

SARGODHA GUIDE MAP

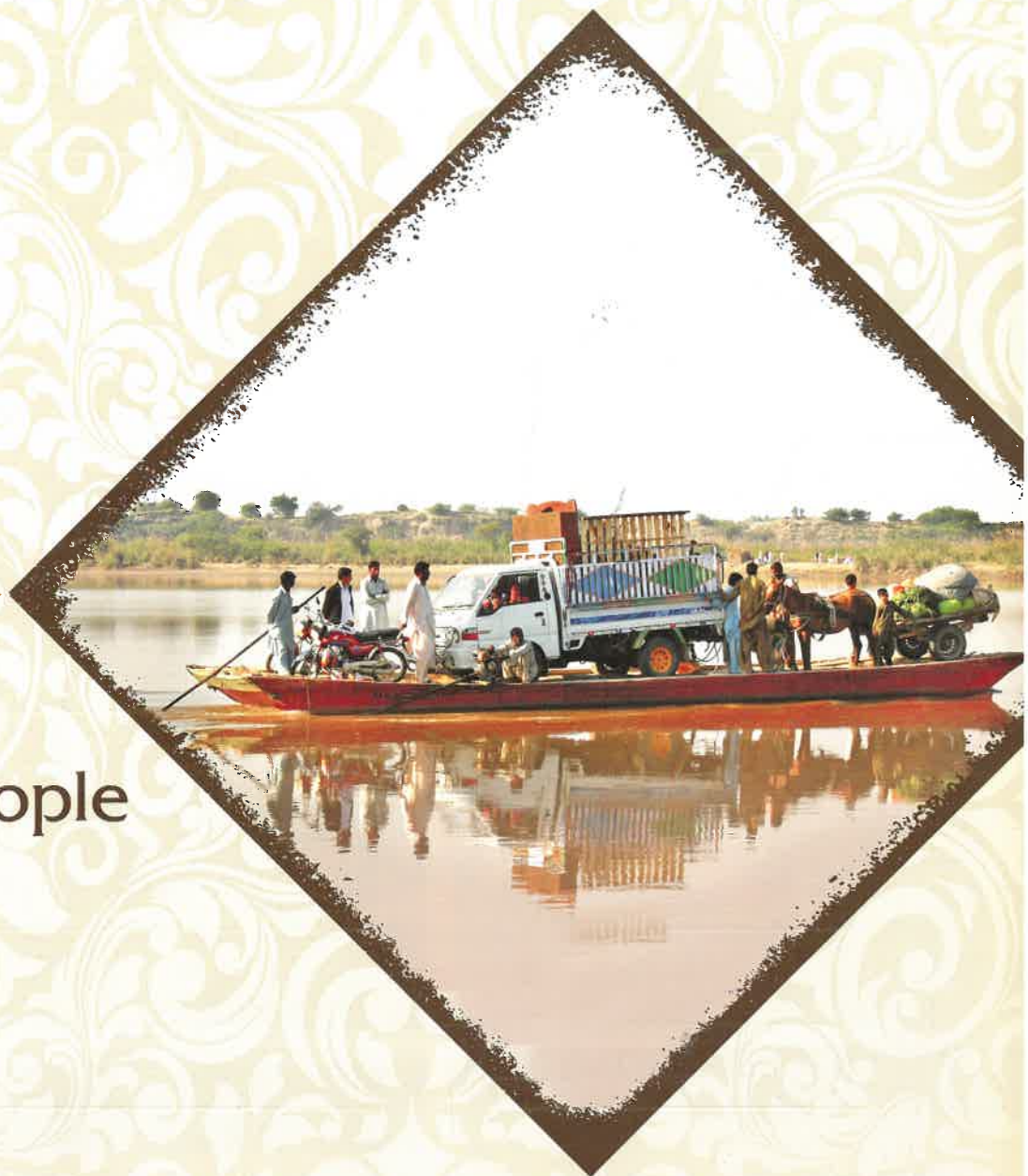
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SURVEYED 1995-96





Land and People





LAND AND PEOPLE

ETYMOLOGY OF SARGODHA

The name Sargodha is composed of two words - 'Sar' and 'Godha'. *Sar* means a pond or a pool and *Godha* was the name of a Hindu 'jogi' (hermit). As the tradition goes, there was a natural pool of water at the place where, today, are built the Divisional Headquarters Hospital and the Municipal Office. A hermit named Gotha had constructed a small hut for himself on the bank of this pond and used to reside there. The area around was an uninhabited 'bar' or bush jungle where the cattle used to graze and drink water from the pond. The local people named this pond after the name of this jogi and started calling it 'Sar Godha' – the Pool of Jogi Godha. According to another tradition, the original name of the Jogi was Law. Godha was the name of his tribe, and he was known as: Law Godha. When the new city was founded, it automatically took the name Sargodha i.e. the "Pond of the People of Godhas Tribe".



Shahpur city: River Jhelum with railway bridge in the background.



Godha was not an uncommon name in the area. A small village namely 'Godhewala' stands on the road from Sargodha to Jhang some 8 km south of the former. This village is much older than the city of Sargodha. A reference to this village is found in a letter dated the 15th of Sha'aban, 1314 A.H / 1897 CE² written by Naqshbandi Saint Hazrat Dost Muhammad of Lalliani Sharif to his Khalifa Pir Ghulam Shah of Bhera.

The word Godha is probably derived from the Sanskrit word 'Yodha' meaning persons having the name Jodha' as well as 'Godha', both derived from the word 'Yodha'. There exists an old tribe of this name also. So Sargodha means pond of Godha or Abode of the coincidence that Sargodha has made a name for itself for fighting during the wars of 1965 and 1971, as a result of which it has won the well-deserved title 'Shahinon ka Shehr' the City of Falcons³.

Another tradition, narrated by Ahmad Khan Mekan, Lambardar of Mitha Lak⁴, tells us that in the beginning the city was named 'Young Abad', after the name of one of the first Colony Officers of the area Mr. Young. But the name was never popular with the local people who always preferred to call it as Jangabad instead of Youngabada. The officers did not insist on the English name and, thus, the government-given name gradually went into oblivion and old indigenous name Sargodha finally prevailed. Mr. Ahmad Khan Mekan (Late) *Lambardar* of Mitha Lake told the writer that its original name was "Jang Abad", This shows that the common people changed the letter 'Y' into 'J' and thus the very object of the original name was lost. They did not on its official name and silently accepted the local name.

LAND

Making of the District Sargodha (1849-2009)

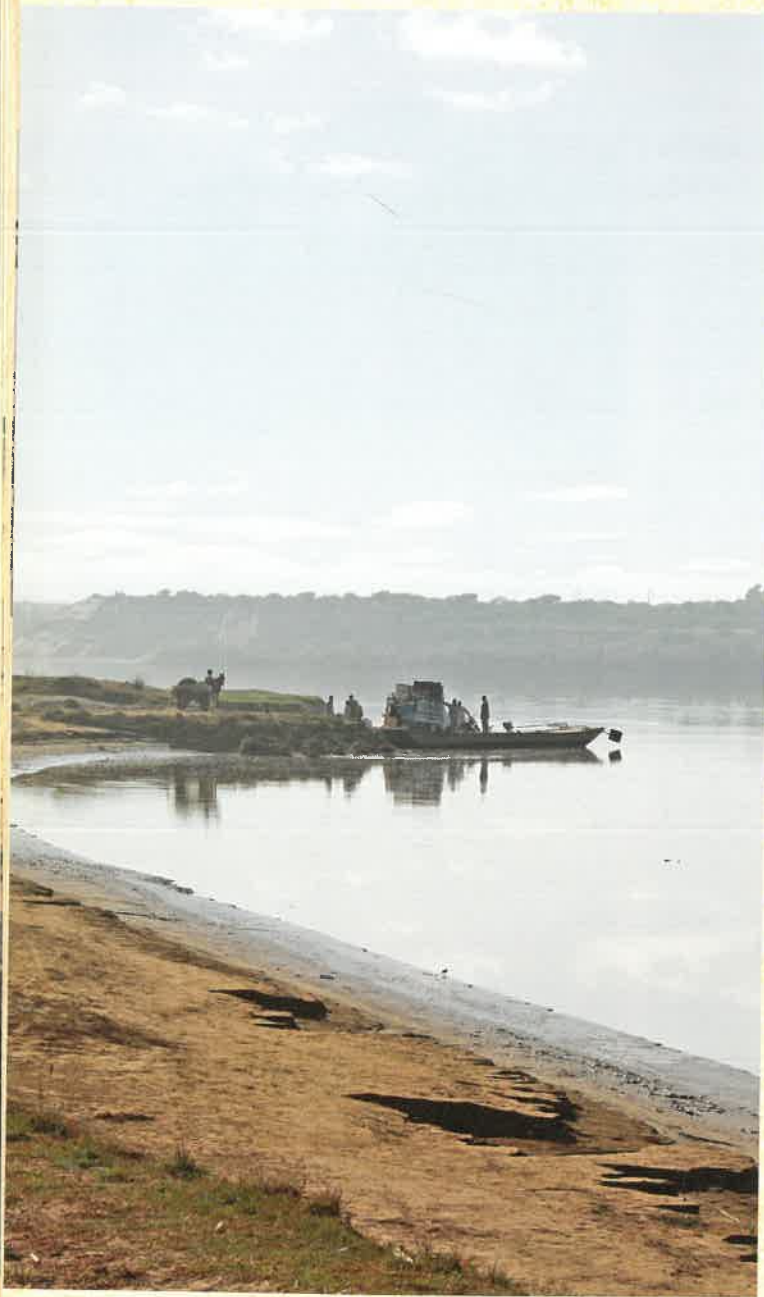
Precise location of Sargodha District is north Latitude between 31' – 30' & 32'-35' degree east longitude between 72'-05' & 73'-15' East Longitude. However, earlier, this district comprised a much larger territory. When district Sargodha was constituted for the first time in 1849 it was named as District Shahpur. The city of Sargodha did not even exist at that time; it was founded some half a century later. The district got its present name – District Sargodha, only in 1940⁵. The territorial limits of this district were quite different from what these constitute today. Then, it encompassed a much larger area than today. Till a few years back Khushab was a *tehsil* of district Sargodha; today it is an independent district.



Sargodha City.



Sargodha city.



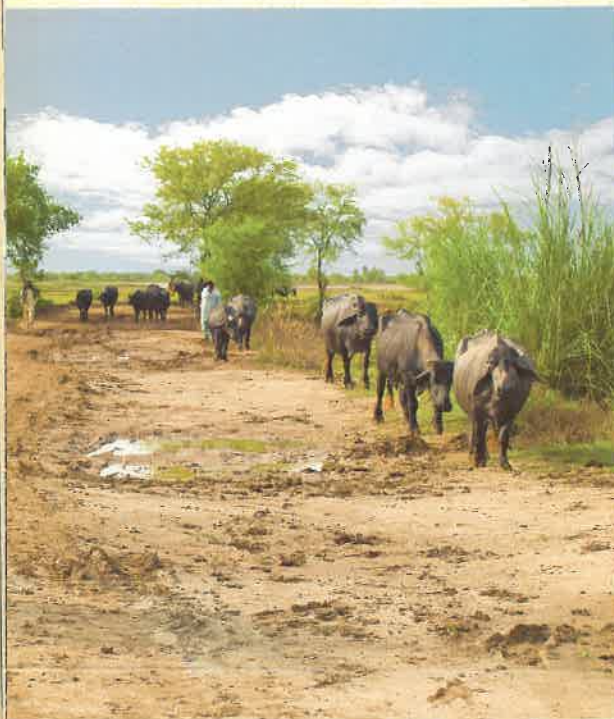
Views of Shergarh Pattan on River Jhelum near Shahpur City.



River Jhelum from Bhera – Watercolor by Nazir Ahmad.
Courtesy: Rafique Dogar.



Bhera – Aerial view of the town from top of the roof of a high building.



Sargodha City – a canal near Jhaal Chakian.

Today, Sargodha is the name of a city as well as a district and a division. As headquarters of Pakistan Air Force, it is today better known as *Shaheenon ka Shehar* – the City of Falcons. It was here that during the September 1965 War, Squadron Leader Muhammad Mahmud Alam of the Pakistan Air Force shot down India's five planes just in thirty seconds during a single combat of 30 seconds⁶. The last prime minister of the Punjab of pre-Independence days – Malik Khizar Hayat Tiwana belonged to the then District Sargodha. Similarly, credit goes to Sargodha that the first Vice Chancellor of the Punjab University Malik Umar Hayat also belonged to Sargodha. Sargodha city is one of the youngest cities of the Punjab. Like Lyallpur (today is Faisalabad), and Montgomery (now Sahiwal), Sargodha was founded in 1903 by Sir Malcolm Hailey as a result of the introduction of the network of canals in the Punjab and the resultant colonization of this area after the completion of Lower Jhelum Canal in 1896. But unlike the cities of Lyallpur and Montgomery which were named after their founders' names, the new city was christened after the name of a local saint Godha living on the site of a small pond called *sar*. Thus, Sargodha means the Lake of Godha Saint.

Geographically and administratively, the name (Sargodha) as district is younger than that of the land it encompasses. It has replaced the older and original name of Shahpur District that was founded as far back as 1849. But, the boundaries of the district Shahpur, including those of the present day District Sargodha have seldom been static. Instead, these have always been expanding, shrinking and changing with the passage of time. Indeed what was observed by the Compiler of District Gazetteer of Shahpur in 1883-84, still holds good about the constitution of territorial limits of Shahpur District later named as Sargodha District. He writes that "Probably there is no district in the Punjab, the territorial limits of which have undergone so many changes as that of Shahpur. At annexation, the whole of the *Chaj Doab* from the boundary of the Jammu territory to the junction of the rivers Jhelum and Chenab, was administered as one district"⁷. Today, Shahpur District, under its new name (Sargodha District) comprises hardly two of its former tehsils – namely Shahpur and Bhera – all redistributed among five new tehsils namely Sargodha, Shahpur, Bhalwal Sillanwali and Sahiwal. All the *tehsils* cover a total area of 1456173 acres, or 4697 square miles i.e. some 90 miles east-west and 50 miles north-south⁸. The history of territorial changes of the district Sargodha is worth narrating though briefly.

Territorial Limits of Sargodha (Former Shahpur) District

Probably there is no other district in the Punjab that has undergone so many territorial and administrative transformations as the District of Sargodha – formerly known as Shahpur District. The changes started as soon as the district came into existence in 1849. Most of the rapid changes were affected during the first fifty years of the foundation of it namely between 1849 and 1897. These have been graphically described by Mr. Wilson⁹. We will discuss these changes up to the present day only summarily. Soon after the annexation of the Punjab in 1849, a new administrative unit was created under the name of Shahpur District as one of the six districts of Rawalpindi Division. Mr. W. C. Birch (1849 – 1852) was its first Deputy Commissioner. Initially, it was a huge district that spanned the entire territory between the rivers Jhelum and Chenab extending from the boundary of Jammu territory in the north, to the junction of the two rivers just mentioned in the south. But, soon it was realized that this is too large a territory to be administered as a single unit. So during the same calendar year (1849) it was divided into two districts namely Shahpur and Gujrat. The former district was further divided into four *Kardaris* or sub-divisions namely Miani, Bhera, Sahiwal and Kadirpur. Two years later (1851), the size of the district was further reduced by donning out tehsil of Qadirpur to District Jhang. In the year 1853-54 and later, Taluka Khushab, Ilaqa of Farooq Abad, Taluka of Mitha Tiwana and 65 villages of the Salt Range were taken out of their former districts and added to District Shahpur. The 65 villages of the Salt Range were formed into a new Tehsil of Jabba but only for a short time. The very next year, this tehsil was disbanded and its territory apportioned between districts Jhelum and Mianwali. At the same time Taluka Nurpur was claimed back from District Bannu and added to Shahpur. In 1861, again, the Tehsil Kalowal was also disbanded and its territory apportioned between Chiniot and Bhera. In 1877-78, six villages and in 1880-81 two more villages, all situated along the banks of river Chenab, were transferred to District Gujranwala. Consequent upon these changes Khushab was made tehsil headquarters of Cis-Jhelum territories whereas the headquarters of Bhera Tehsil was shifted to Sahiwal and that of Kalowal to Shahpur Sadar. This was the picture of District Shahpur in 1883-4 when the District Gazetteer was first compiled.

In 1851, Kadirpur tehsil was transferred to Jhang. Khushab tehsil was transferred to Leiah; but next year it was again transferred to Shahpur, which then consisted of Bhera, Sahiwal and Kalowal tehsils. In 1857, Mitha Tiwana was transferred to Shahpur, and



Bhera – 'Phiunis' being fried. It is a local delicacy.



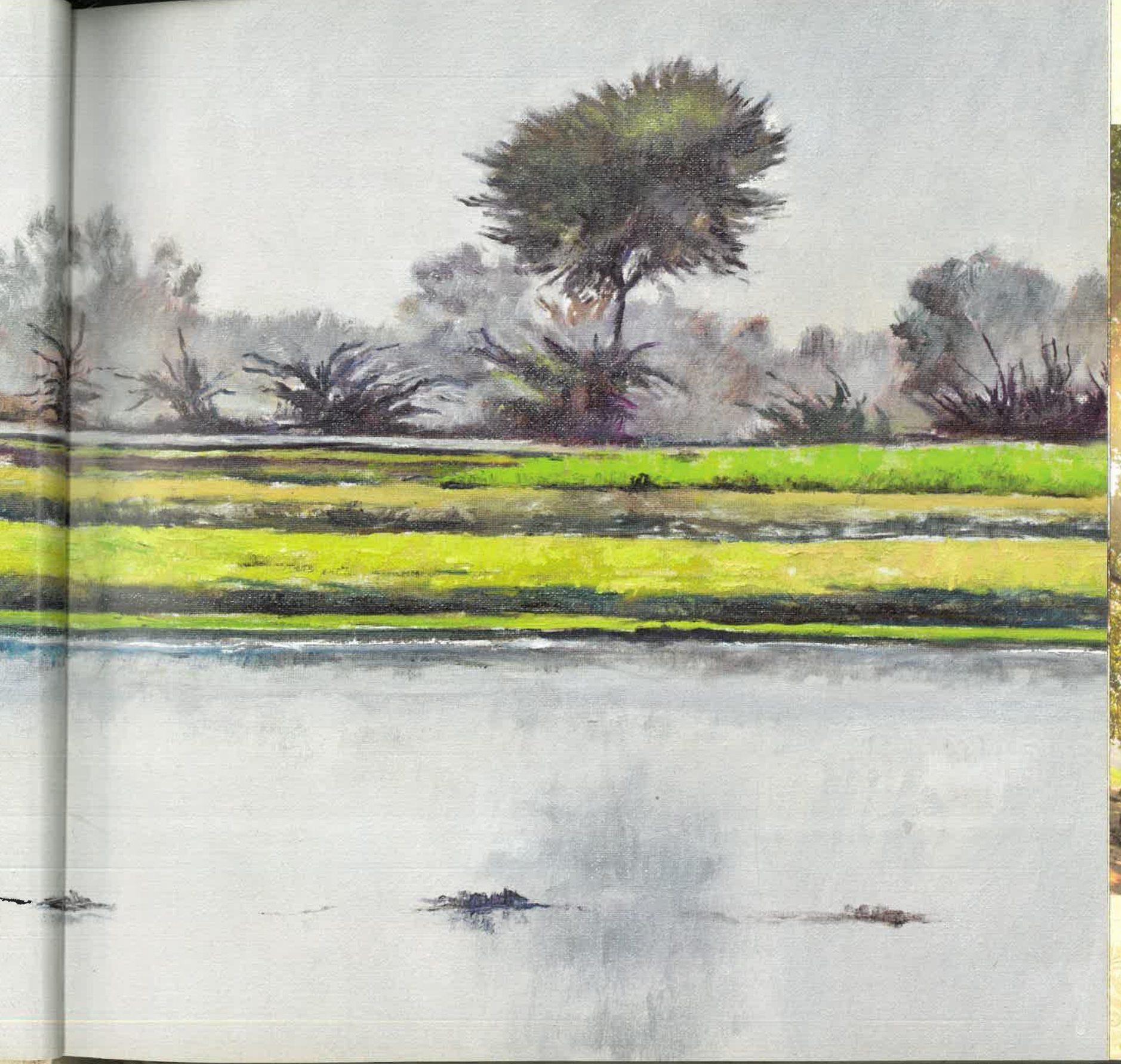
Bhera – A traditional community oven for cooking bread.



Mid Ranjha – Bees are essentially kept for the use of the honey and wax they produce.

*Sillanwali – Landscape, oil on canvas by Nazir Ahmad.
Courtesy: Tauqeer Ahmed Dogar*







A typical village scene near Sial Sharif.



A kitchen in a village house in Chak 83 NB.

many talukas of Jhelum district were added to it forming a fourth tehsil of Jaba. But in 1861, Kalowal Tehsil, and afterwards Jaba too was transferred to district Jhelum.

On the introduction of irrigation from Lower Jhelum Canal a new tehsil was created out of a portion of Bhera and Shahpur, with headquarters at Sargodha.

Before Independence, this district was in Rawalpindi Division, but due to the administrative re-organization, Sargodha has been declared a new Division consisting of four districts, viz., Sargodha, Mianwali, Jhang and Lyallpur (now Faisalabad as a new Division). After the creation of the new Division Sargodha in December 1961, Shahpur District was renamed as Sargodha District.

The city of Sargodha was founded in 1903 by Lord Hailey after the Lower Jhelum Canal (began in 1896) was completed. Along with it, 334 new *chakuk* – small villages, were also built. In 1906, the new city was raised to the status of a tehsil headquarter and in 1914 that of a district headquarter. However, the district retained its old name Shahpur. In 1903, the entire population of district Shahpur including that of Khushab was 403588. Today the population of Sargodha city alone is 458440¹⁰. When Shahpur District was founded in 1849, Bhera was the largest city with a population of 15165. Today, it has been replaced by Sargodha (Population 458440), Bhalwal (Population 61523) and Kot Moman (Population 34232) to the first, second, third and fourth largest towns respectively in the district whereas Bhera can boast of a population only of 31618 souls¹¹. By and large, district Sargodha today sprawls between the two rivers – Jhelum and Chanab with some parts of it bordering the districts of Mandi Bahauddin and Gujranwala. With the exception of small area which comprises Karrana Hills in the Karrana Bar, the entire area of the district is flat and, thanks to a network of canals that irrigates this region, is extensively cultivated. The original district of Shahpur during the latter half of the 19th Century – particularly between the years 1849 and 1883, the district of Shahpur comprised the most contrasting landscape – high mountains of the Salt Range including Son Sakesar, desert of Thal and the plains of the Sandal Bar. And so was its climate, mineral and agricultural resources and varied crafts of this region. The present territory of district Sargodha, on the other hand, presents today a monotonous landscape - plain to the extreme with the exception of small area occupied by Karrana Hills. Part of the district that lies between two rivers or doab, the land of Sargodha district is divided into three categories, namely:



- Bar,
- Nakka, and
- Hethar.

The central high land between two rivers is called Bar. It has very little water in it and deep as well. On either side of the Bar is the low lying strip (*patty*) called Nakka. Next to it is the lowermost area close to the river bed and liable to be flooded even during low floods. It is called Hethar. Next to Hethar is the River bed which always has the tendency to mover and change its course¹².

General View Point about Sargodha and Its District

The district Sargodha is bounded on the north by Jhelum district on the east by Chenab River beyond which lies the district of Mandi Bahauddin and Hafizabad. On its south is the district of Jhang while towards west lays Khushab District, separated by the Jhelum River.



Abhal Maurrhi Wala – Separating rice from husk.



Mid Ranjha – A beautiful landscape.



Mid Ranjha – Resting Rams and hens.





Mid Ranjha – A huge banyan tree locally called Abhal Maurrhi Wala.



The city of Sargodha is a rail junction and a trade center for a large irrigated area producing grains, cotton, citrus fruits, oil seeds, sugarcane, etc. Industries include engineering plants, a steel mill and several cotton and sugar, rice, flour and oil seeds mills.

District Sargodha has an area of 5,854 square kilometers with a population of 26, 66, 000 or 2.666 million souls in 1998.

The topography of the district is formed by a flat plain with a small area covered by a few small hills alongside the Sargodha-Faisalabad axis. The district has extreme hot and cold climate. The maximum temperature touches the 50°C mark in summer while the minimum temperature recorded is as low as freezing point in winter.

Sargodha is one of the important districts of Central Punjab. The latter comprises an alluvial plain area situated south of the river Jhelum down to roughly the river Sutlej, excluding the district situated in the triangle made by the rivers Ravi and Sutlej. This is, by far, the largest and the most developed region of the province. It has one of the most elaborate canal irrigation systems in the world. This in turn has helped increase the arable land and boost agriculture of the whole region. There came a time when it used to produce wheat to feed the whole of the British India.

Statistical Information Regarding Sargodha

Area

The total area of the district is 5.854 square kilometers comprising five tehsils viz.

Bhalwal,
Sahiwal,
Sargodha,
Shahpur, and
Sillanwali.

It has one metropolitan corporation, two municipal committees, ten town committees and one cantonment contributing 24.1 percent of the total population of the district. There are 832 villages in the district.

Boundaries

The district is bounded on the north by Jhelum District, on the east by Chenab River beyond which lies the districts of Mandi Baha-ud-din and Hafizabad, on the south by Jhang District and on the west by the newly created Khushab District with Jhelum River between the two districts.

Topography

The whole of the district is plain like the palm of a giants hand and lies between 150 to 200 meters above the sea level. The Jhelum River crosses this plain at the extreme west of the district while the Chenab at the extreme east of it. The land that is away from the rivers Chenab and Jhelum is higher than that which is near the rivers. The land between the two rivers is known as *Chej (Chaj) Doab*.

Geology

This district is a part of the west Indus basin that has gradually been filled up by alluvium brought from the north by the Indus River and its tributaries. The alluvial deposit is generally more than 300 meters thick and, at places, extends down to several hundred meters. Towards the south of Sargodha this alluvium is locally interrupted by rock outcrop of detached hills which is actually an extension of the Karrana range in district Jhang. The highest peak of this range is some 1000 feet above the plain crowned by a famous *khanqah* conspicuously visible from a distance of some 50 kilometers from all sides. This is a range of Precambrian age which is known as Dehli Shahpur Ridge.



Another view of the old banyan tree at Abhal Maurrhi Wala near Mid Ranjha.



River Jhelum from Bhera – Watercolor by Nazir Ahmad.
 Courtesy: Majid Nazir

The land occupying the area has their origin between late Pleistocene and recent time. Consequently three major geographical surfaces have been recognized. The youngest and the lowest are recent flood plains where deposition of fresh sediments is still going on or has stopped only recently. The middle surface (sub recent flood plains) belongs to early and middle Holocene age. The recent and the sub recent flood plains are

collectively called as Jhelum flood plains. The highest and oldest (old river terrace) is most probably of Pleistocene age and comprises the highest strip of land locally known as Karrana Bar. Geologically, Karrana hills are related with the distant Aravali hills in India and are older than the Salt Range. Karrana hills are composed of quartzites and schists quite unlike any rock found in the Salt Range only 64 kilometers away in the west¹³.

Minerals

After creation of Khushab district what remains of Sargodha district is virtually left with no minerals except quartzite's and schists in Karrana hills. Ordinary stone and sand are the only minerals available. Stone quarried from Karrana hills near Shaheenabad is used as crush stone for roads and *bajri* for concrete in construction of buildings. A number of stone crusher's have come up all along the Sargodha-Chiniot road. The area has emerged as a big market for stones and stone crushing business. The low Karrana hills are fast disappearing and with this the indigenous flora and fauna is also rapidly diminishing without creating any serious concern amongst the environmentalists.

Natural Phenomena

Earthquakes: are not frequent. Shocks are felt occasionally, but they are very slight. No regular cyclones pass over the district. Dust storms are common in summer and some of them are of very considerable force carrying away trees and thatched roofs before them. But, there is no record of unusually severe dust storms. They begin early in April until the rains set in. However, wind-storms are not uncommon. Strong wind continues to blow during the year carrying away particles of sand and other dust clouds before them.

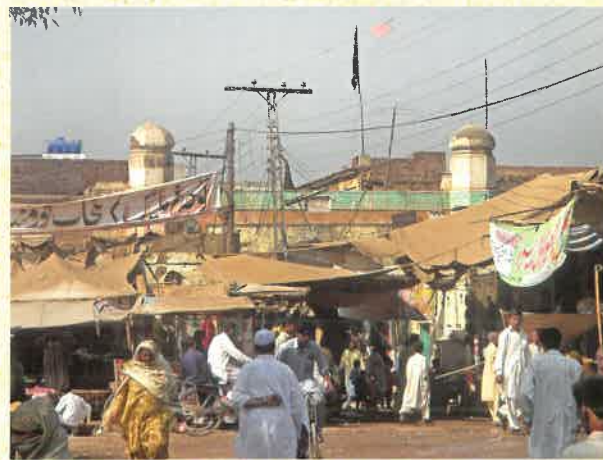
Locusts and swarms frequently visit the district causing damage to the crops but no swarm of unusual intensity has been reported in recent years. Hailstorms are sometimes met with during February and March. Sometimes, hailstones, as large and as hard as golf balls, fall in large quantity and damage all crops within the range of their course.

Flora and Fauna¹⁴

Before the colonization of the Bar, the area was infested with a greater and dangerous variety of wild life. In 1803, Ranjeet Singh hunted lion along the banks



La'al Sharif near Mangowal. A new mosque built near the historical tomb of Shah Yousuf.



Shahpur city – the only surviving city-gate built in 1865. It was completed in 1868 by Captain Davis.



A green field outside Sial Sharif near Sahiwal.



Marri Lak – an Imam Bargah.

of River Jhelum near Shahpur. When the greater part of the jungle was cleared for colonization, most of the jungle life was finished. People were offered cash prizes for killing lions, wolves, foxes, and poisonous snakes. Killing of a number of lions, wolves, *cheetas* and snakes have been reported in the year 1895 and thereafter. Due to vanishing jungles and diminishing marshes some of the flora and fauna is constantly under threat of extinction. Lions, wolves, leopards and panthers (*cheetas*) are no more there. Herons, parrots, black crow (locally called *Dodar Kan*), peacocks, vultures, some varieties of migratory wild ducks, etc are now seen in much lesser number than a century back¹⁵.

Flora

The characteristic trees of the district are: *Vann* also called *Jal* (*Salvadora abeoides*), *Kari* or *Karirr* (*Salsola fostida*), *Jand* (*Prosopis spicigera*) and *Malla* (*Zigyplus nummularia*), *Ber* – all together forming the jungles with which the uncultivated lands are generally covered. The *Vann* with its leaves something like mistletoe often forms a dense bush. Its fruit is called *peelo*. *Karirr*, on the other hand bears fruit called *dailey* which is used for making pickles. *Tahli* or *shisham* tree (*Dalbergia sisso*) once used to be very common in the areas visited by irrigation canals but are rarely seen now a day. These have almost disappeared from the scene due to some disease. In the area around Midh Ranjha and Takht Hazara some large size Bunyan (*Bohrr*) trees are also seen frequently. The largest Bunyan tree in Pakistan can be seen at the village Abhal Maurrhi near Takht Hazara. It covers almost three acres of land with some old graves underneath. Close by some dense bamboo groves are also growing fetching good revenue for the farmers.

In the riverain terrain, the most numerous trees are: *Kikar* (*Acacia Arabica*) which is very largely grown especially on cultivated lands. The *Shirinh* or *Sirin* (*Albizzia lebbek*), with its fragrant flowers and rusting pods is found chiefly along the roadsides. The *Uksh* or *Kash* or *Farash* (*Tamarix articulate*), with its gnarled trunk and needle-like leaves, is fairly common and does not require so much moisture as most other trees. The *Ber* (*Zizyphus jujube*) is very common on the roads and in the fields, and its fruit is much appreciated. In the neighborhood of wells may be seen *Sohanjna* (*Moringa pterigosperma*) with its corky bark, pollard head and bunches of white flowers, *Lasurra* and *Lasurri* (*Cordia myxa*), with its bright flowers and edible fruit; the mulberry or *Toot* (*Morus alba*), the fruit of which also is much appreciated. The date-palm or *Khajji* (*Phoenix dactylifera*) is common only in a few places on the river Jhelum, and especially



Shergarh – A view of River Jhelum by Nazir Ahmad – Oil on Canvas.
Courtesy: Farooq Khan (Imperial Carpets)



A grove of guava trees near Kalowal.

at Sada Kamboh, above Shahpur and at Majhoka and Khai near the Jhang border.

Ak, Jawain, Sarkanda, Gondia and Harmal is well-known shrubs of the area whereas *Pohli, Kandiari, Bathu, Bhakra, Lani, Salooni Booti, Dabh and Murak* are the most frequently seen herbs of this area. Beside these indigenous trees, shrubs, and herbs, a number of new plantations was introduced in this region as a result of colonization of canal system. These new variety includes: Toot (Mulberry), *Safaidda* (White Poplar), Malta (Orange), Kinno (a citrus fruit), Aam or Amb (Mango), Jaman (a fruit bearing tree), Nimbu (Lemon), Amrud (Gauva), Arru (Peach), Amaltas (cassia fistula), Neem (a margoss tree), Dharek (*melia simper-virens*), Bamboo, Bnayan and Pipal.

Cash crops

Sugarcane, citrus fruits – particularly the Kinno, rice, wheat and cotton are the main cash crops which are the mainstay of the economy of the district.

Fauna

Wolves are common in the district. Jackals and porcupines are numerous everywhere and do considerable damage to the crops, especially to maize and sugarcane. Wild boar is also found in abundance and causes damage to the crops in the villages near the rivers. Foxes and wild cats also thrive in the district. Besides, hedgehog, wild cat, mongoose, squatted, porcupines, house rat, hare gerbil and mice are also common.

There are two types of birds – resident and migratory. Among the latter are: Mallard, Pintail, Shoveller, Teal Grey Leg Goose, Coot, Crane and Snipe. Marshy areas are winter resorts of these migratory water fowls. Among local marshy fowls can be listed Moorhen, Pond Heron, Egret, Chestnut Bitten, Crow Pheasant, Wagtail, Owl, King Fisher, Osprey,

Plains are suitable to support a large variety of birds such as Ringed Dove, Pigeon, Quail, Sand Grouse, Blue Jay, Shrike, Warbler, Weaver Bird, Crow, House Sparrow, Myna, Cuckoo, Fly-catcher, Tree-Pie, Grey Partridge, Black Partridge, Red Vented Bulbul, Green Bee Eater, Owlet, Parakeet, Hawk, Shikra, Black Kite, Buzzard, White Beaked Vulture, and Harrier. Among the resident birds *chikor* and *sissi* are very common. The grey partridges are found in many places but the black partridge is quite rare and an expensive catch in the riverain. The formers are netted for traditional partridge-fight whereas the latter are kept at home for listening their beautiful early





Farooka – A mustard field near Pir Shah di Pindi.

morning chirping voice uttering the sound of *subhan teri qudrat* - "Oh God be praised for thy power". Ducks of many kinds are found on the river and on the ponds in the jungle. The real shovellers and smaller kind of pochards – two migratory birds from Europe, come early and stay late in winter. The mallard – a kind of wild duck, like the geese, turn up with the colder weather and some birds like the red-crested pochard are seen usually at the end of the season only. Snipe and bittern (*bagla*) are not very common. The *hoobara* bustard (Hoobara Macqueen) arrives before the sand grouse in fair numbers. The lesser bustard (*Otis tetrax*) is occasionally seen, and on rare occasions the Tog or great Indian bustard (*Eupodite edwardsi*) may be seen, but seldom shot. Allied to the *hoobara* is the Lesser Stone Plover (*Oedipodites crepitans*), which lives in the same country. The local name *Kharwanal* is applied also to the curlew or *Jal Kukkar* (*Numenius arquatus*) when river fed, and the large stone plover (*Aesacus recurvirostris*) appears.

Quail come with the cranes in large numbers but in the night at the end of August. They are almost the first to come and the last to leave. A few remain in the fields and bushes upto the winter but the majority travels on and flights down country to return in diminished numbers, having paid toll to nets, guns and hawks.

Among amphibians and reptiles Cobra, Viper, Snakes, Turtle, Frog, etc. are still common.

Climate

The district has extremes of climate. May, June and July are the hottest months when the mean maximum and minimum temperature are 39 degree centigrade and 25 degree centigrade respectively. December, January and February are the coldest months. During this period the mean maximum and minimum temperature are 21 degree centigrade and 6 degree centigrade respectively.

Rainfall

Most of the rain fall is in the months of July, August and September, although some winter rain is also experienced. The rainfall decreases as one goes from the eastern and northern part of the district, westwards. The average rainfall is about 30.4 centimeters but in 1960 the total recorded was 38.1 centimeters. There is a tendency for the rainfall to increase with the expansion of cultivation and vegetation. The winter rain falls mostly in January and February.

PEOPLE

Ethnicity

In the Chenab Valley the land is chiefly owned by the Ranjhas, alongside which are found a few villages of Pathans. The Gondals are the dominant tribe of the Bhera Bar and own a number of estates on either side of it in the valleys of the Chenab and Jhelum. West of them in the Jhelum valley live Bhattis and the Khokhars, the latter occupying much of the land on both sides of the river from Bhera down to the boundaries of District Jhang, interspersed with cognate tribes, such as the Mekans and Jhammats and with other tribes such as the Balochs and Syeds. Some Tiwanas are living in Jhawarian and Noons in Shahpur and Bhalwal tehsils. The colonists are divided into different regions. Settlers from Sialkot lying to the west, from Gujrat and Jhelum to the east and those from Gujranwala¹⁶ in the middle; *muhajirs* from Kaithal (Karnal) are mostly settled in Sillanwali; displaced families from Mangla Dam live in Mangla Muhalla of the town of Farooka and colonists from other parts of the country are scattered all over the district. The description of the principal tribes is given in following paras.

Baloches

The principal clans among the Baloches are the Lagharis, Lasharis and Rinds. They are good agriculturists, but many Baloch men join the army and made good soldiers who are renowned for their bravery and enterprise. They played a gallant part in rescuing Muslims from the East Punjab in 1947.

Ranjahs

The principal tribes in a part of the valley of River Chenab included in this district are the Ranjhas who are Jats. One of the Ranjhas, named Dhido Ranjha, is the hero of the famous love story of Heer-Ranjha immortalized by Sayed Waris Shah. They are, on the whole, peaceful people subsisting chiefly on agriculture which they practice well and carefully. It is however strange that in Takht Ranjha, the famed birth place of Dhido Ranjha, not a single family of this tribe now resides. Most of the residents of this village are immigrants from East Punjab, India.

Gondals

The chief tribes of the Bhera Bar are: Gondals, who occupy a respectable place on the social scale and call themselves Rajputs. Physically they are a fine race, tall, strong and



A kinoo garden. Such gardens abound in great number all over the district Sargodha.



Cultivation of rice crop near Kalowal.



A river turtle seen in a canal near Sillawanli.



Camel caravan near Farooka.



A baby chick.



A bull seen in the fair of Marri near Sargodha.





A view of Mela Mawaishian (Cattle Fair) at Laksian.



A scene of bull's race at Marri near Sargodha.



Two hunting dogs seen at Marri.



A fighting dog seen at Marri.



A calf in a village near Jahanabad.



A farmer of Sargodha.

well made. They are good agriculturists who practice with a considerable amount of attention and skill.

Other tribes of this district are Araeens, Awans, Bhattis, Bhagats, Chaddhars, Cheemas, Chatthas, Dhidhis, Dogars, Gujjars, Harals, Hanjras, Janjuas, Jappas, Jats, Jhammat, Joiyas, Kambohs, Kalyars, Kharals, Khachis, Khokhars, Lalis, Mekans, Medes, Nagyanas, Noon, Quraishis, Sipras, Sahis, Siayals, Shaikhs, Tiwanas, Tarrars, Vainas, Wirks, Warraich,¹⁷ etc.

Betrothal and Marriages

Marriage customs and traditions are fast vanishing everywhere in the Punjab including the region under study. Wherever, old traditions persist details are worth noting. Accordingly, it is not usual in Sargodha region to betroth children at a very early age, especially when the parties are first cousins or nearly related. The most common age for marriage is 18 to 24 years for boys and 16 to 20 years for girls. For the ceremony, relatives of both parties assemble in the house of the boy's father and marriage settlement is made between the parties and announced. The boy's father and relatives go formally to the girl's house taking with them clothes for the girl and money in cash, according to one's status. Some sweetmeats and a golden ring for the girl are given to the girl's father. They are entertained, and a formal blessing (*dua i-khair*) is offered for the betrothal. They, on return, also give some clothes for the female relatives of the boy. It is also a rule to write a contract of betrothal.



Three brothers (Iqbal, Rabnawaz, Haqnawaz) of a Kumhar (Pot maker) family of Chak 74 SB near Chaukhera.

On the wedding day all women of the family fetch a jar of water. The boy is made to sit on a stool, and is covered with a sheet and bathed. People around throw small coins into a vessel of milk and curd and pour the milk over his head. The coins are shared amongst the barber and the bard. An unmarried youth is appointed his *sarbala* ('best man') and he is given an iron weapon, which is supposed to protect the bridegroom from evil. The wedding procession is then formed, and proceeds from the bridegroom's house to the bride's where it is received by the women of the family. The wedding party then goes inside and is feasted. The Nikkah ceremony is performed. The *Nikah Khawan* is given a suitable reward for his services and the relatives are served with sweets. The bride's father then makes a display of the articles given by him in dowry to his daughter. The wedding procession, including the bride, returns to the bridegroom's house. A small child is placed in her lap as an omen of bearing children.

She stays at her husband's house for two or three days and then returns to her father's house; and after a few days her husband returns to take her home for good.

Administration

The district is under the general control of a Deputy Commissioner, who combines the functions of a District Magistrate as well as Collector. He is also responsible for the coordination of the functions of all nation-building departments in the district. On the judicial side, he is assisted by an Additional District Magistrate and six Magistrates at the district headquarters, while on the revenue side, he is assisted by a Revenue Assistant/ with a Tehsildar and a Naib-Tehsildar in each *tehsil*. For revenue administration, the district or *zila* is divided into five *tehsils* as already mentioned. The police administration is vested in the Senior Superintendent of police, who is assisted by four Deputy Superintendents of police, on the executive side. For police administration the district is divided into 19 police stations.

Population size and Growth

As per Census Report of the Government of Pakistan for the year 1998 (published in 2002), the total population of Sargodha district was 2,665,979 in 1998 against 1,911,849 souls in March 1981 thus showing an inter-censal increase of 39.4 % and an average growth rate of 2.0 % during this period. The total area of district is 5,854 square kilometers with population density of 445 persons per square kilometer as against 327 persons observed in 1981. This indicates a fast growth rate of the district.

The ratio between urban and rural population is 28.1 : 71.9 with total of urban population being 750,032 or 28.1 %. In the whole district, there are: one Municipal Corporation, two Municipal Committees, one Cantonment and ten Town Committees. There were recorded in all 832 *mauzas* (a smallest revenue unit) in 1998, of which only 72 had population over 5 thousand whereas 247 had population under one thousand while 9 were found uninhabited.

Religion

As emerged from 1998 census the population of district is predominantly Muslim (97.47%). Among the minorities, Christians are 2.2 % followed by a few other minorities each very small number. The population of Muslims is higher in rural areas (98.03 %) rather than in urban areas (96.03 %). Christians mostly live in urban areas (3.69 %). Among Muslims, there are many followers of three distinct Sufi orders



Camel-driven transport near Dera Jhara.



An old lady with her grand daughter near Mitha Luk.



Lal Sharif near Mangowal. A 'naubat' is beaten five times a day at the shrine of Shah Yousuf.

namely Chishtia, Naqshbandi and Qadria Silsilas with their main centers at Sial Sharif, Muazzamabad, Bhera, Chachar, Birbak near Jhawarian, Nurkhanewala, Chak No. 49 SB near Sargodha, Shah Yusuaf at Mangowal, etc.¹⁸

Languages

Punjabi is the predominant language spoken in the district, representing almost 93.3 per cent of the population, followed by other minor groups such as Urdu speaking (5.8 %), Pushto (0.7 %) and Saraiki (0.1%), etc. A small fraction also speaks Sindhi, Balochi, etc.

Health, Sex Ratio and Age Structure

People of the district in general enjoy good health. Only 1.6 % of the total population suffers from a visible disability of one type or other and includes people who are blind, deaf, mute, crippled, insane, mentally retarded or those having some multiple disabilities. Among them almost three-fifths are reportedly male and two-fifth females.

In Sargodha district, females are in greater number than males. It has been estimated that in 1998 for every 100 males there were 106 females against 109 females for every 100 men in 1981. In 1998, those eligible (i.e. over 18 years) for obtaining National Identity Cards represented 52.9 per cent while those eligible for casting vote were 45.4 percent of the total population.



*Sabiwal – An old Hindu Temple, watercolor by Nazir Ahmad.
Courtesy: Mustansar Hussain Tatar*

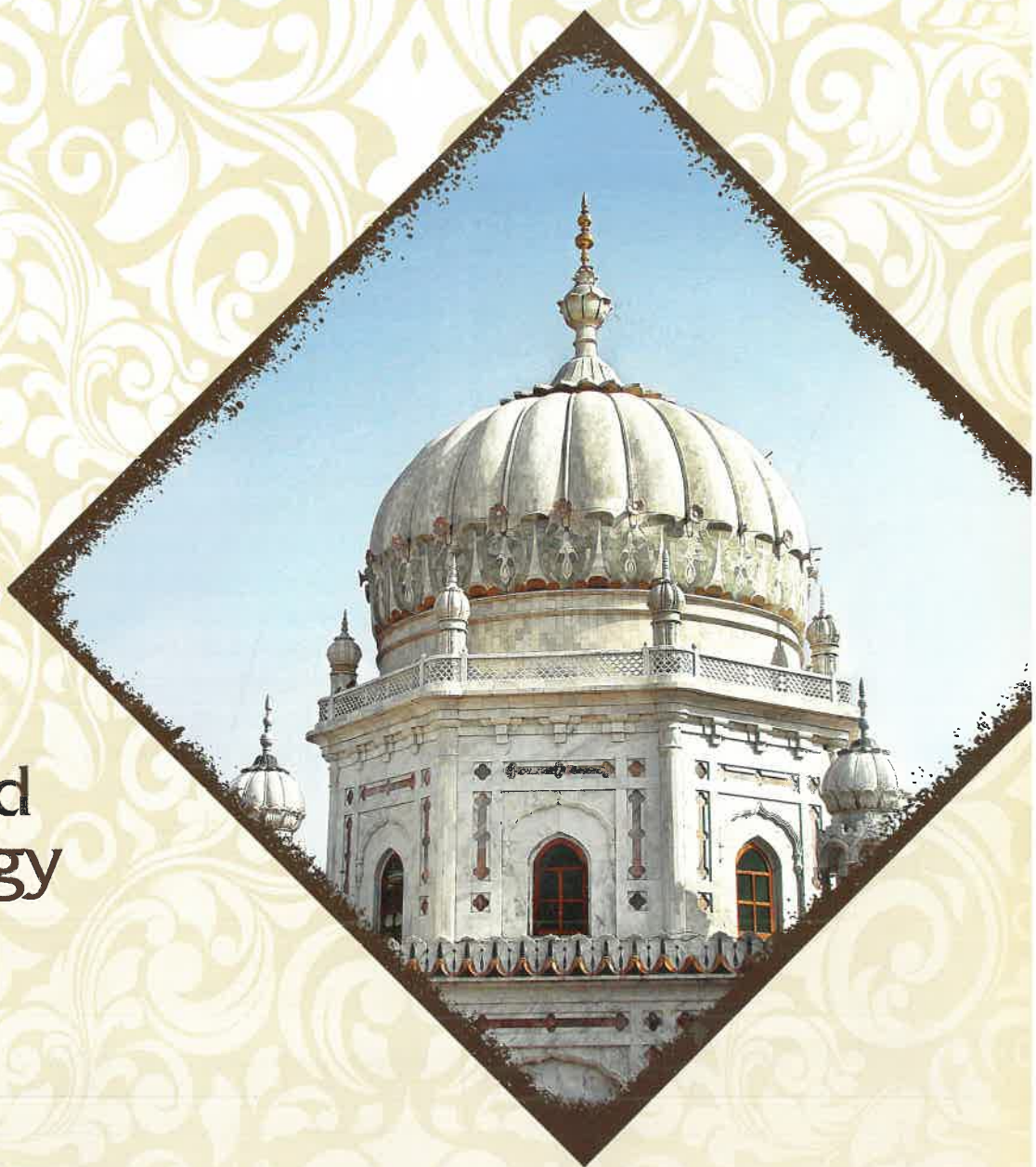


Endnotes

1. Sahibzada Muhammad Abdul Rasul, *The History of Sargodha*. Sargodha University, 2006, 3.
2. As referred to by Sahibzada Abdul Rasul, *The History of Sargodha*. Sargodha University, 2006, 10.
3. Sahibzada Abdul Rasul, *The History of Sargodha*. Sargodha, 2006, 10.
4. This tradition has been recorded by Malik Javed Ghanjera in his book *Phul Kirana Bar Dey* (Ravi Publishers, Lahore, 1993), 41 and picked up by Sahibzada Abdul Rasul in his book *The History of Sargodha*. (University of Sargodha, 2006), 10. But since the name has not been mentioned by any other writer including Shaikh Muhammad Hayat in his book *Sar Zameen-i-Sargodha* (Awais Publishers, Lahore, 2003), we are not sure how far to rely on this information.
5. Shaikh Muhammad Hayat, *Sar Zameen-i-Sargodha* (Urdu). Awais Publishers, Lahore, 2003, 549.
6. Shaikh Muhammad Hayat, *Sar Zameen-i-Sargodha* (Urdu). Awais Publishers, Lahore, 2003, 543.
7. *Gazetteer of the Shahpur District 1883-4* as reprinted under the title of *Extracts from the District and States Gazetteers of the Punjab* (Pakistan), Published by the Research Society of Pakistan, Lahore, 1977, Vol. Two, 328 (24).
8. Shaikh Muhammad Hayat, *Sar Zameen-i-Sargodha* (Urdu). Awais Publishers, Lahore, 2003, 26, 33.
9. J. Wilson, *Gazetteer of the Shahpur District 1897*. Lahore, 1897; Reprinted by Sang-e-Meel Publications, Lahore, 1994, 41-43.
10. This includes 370826 population of Sargodha Municipal Corporation and 87614 Sargodha Cantonment. See: *Handbook of Population and Housing Census 1998*. Population Census Organization, Statistic Division, Government of Pakistan, July 2002, 5, 6. Also see Shaikh Muhammad Hayat, *Sar Zameen-i-Sargodha* (Urdu). Awais Publishers, Lahore, 2003, 69-79.
11. *Handbook of Population and Housing Census 1998*. Population Census Organization, Statistic Division, Government of Pakistan, July 2002, 5, 6, 8, 9 and Shaikh Muhammad Hayat, *Sar Zameen-i-Sargodha* (Urdu). Awais Publishers, Lahore, 2003, 69-79.
12. *Shahpur District Gazetteer 1883-84*, 307.
13. *Gazetteer of the Shahpur District 1897*. Reprinted by Sang-e-Meel Publications, Lahore 1994, 4.
14. This latest information about flora and fauna of the region, in the main, is based on the list in Sahibzada Muhammad Abdul Rasul, *The History of Sargodha*. Sargodha University, 2006, 4-5.
15. Shaikh Muhammad Hayat, *Sar Zameen-i-Sargodha* (Urdu). Awais Publishers, Lahore, 2003, 28-30.
16. There are at least three new settlements with the name of Gujranwala in different parts of District Sargodha one each near Chak 5 SB near Bhalwal, near Shah Yusuf in Shahpur Tehsil and near Chak 77 B close to Bhagattanwala as shown in *Survey of Pakistan Map of District Sargodha*, Edition 2003.
17. The oldest list of the tribes in this district is found in *Gazetteer of the Shahpur District 1897*. Reprinted by Sang-e-Meel Publications, Lahore 1994, 94-123. It has been updated by Shaikh Muhammad Hayat, *Sar Zameen-i-Sargodha*, (Awais Publishers, Lahore, 2003, 57- 68. An alphabetical list of 57 tribes now inhabiting this region is given by Sahibzada Muhammad Abdul Rasul, *The History of Sargodha*. Sargodha University, 2006, Appendix-5, 303-304.
18. Details of these Sufi Orders in District Sargodha may be seen in Sahibzada Muhammad Abdul Rasul, *The History of Sargodha*. Sargodha University, 2006, Appendix-4, 295-302.



History and Archaeology





HISTORY AND ARCHAEOLOGY



A view of the high mound of Punj Pir, or Bahura, near Nahang (Sahiwal Tehsil).

Writing about the history of Sargodha – both ancient and medieval periods, has never been an easy job. The ancient history of this region is still shrouded in mystery as the region has still not been subjected to proper scientific investigations¹ except what has been filtered through meager reports of Sir Alexander Cunningham² (abridged by the Compiler of District Gazetteer of Shahpur in 1897³) and Sir Aurel Stein⁴. The information that can be gleaned from these antiquated reports helps us in understanding the ancient history of District Sargodha so much that the area has not been as sparsely populated in ancient times as is generally believed. From total absence of any prehistoric site and settlement anywhere in the district, we conclude that perhaps the area was totally devoid of human settlements before the arrival of the Aryans in about 1500 BC. Even about the Aryan presence in this region we have only some vague traditions related to fights between the Kauruas and the Pandus as narrated in the famous Epic of Mahabharata originally written and recited in Taxila, Wanderings of Pandus in the Salt Range and neighboring area of jungles of Shahpur, and a reflection of the story of Rama and Sita in Ramayana as gleaned from the story of formation of Kirana Hills by dropping of huge rocks in this region by Hanumanji during transportation of huge rocks for building a bridge between South India and Sri Lanka for saving Sita (See: Etymology of Sargodha under Chapter I). Besides these traditions and hearsays, so far we have not got any evidence about the presence of Aryans in the form of Gandhara Grave Culture, Pottery of Cemetery 'H' type or Painted Grey Ware – all usually regarded as evidence of physical presence of Aryans in the territory of ancient Gandhara and the Punjab.

For the first time we see historical Sargodha emerging in the fourth century B.C. in the form of ancient Bhera as the capital of Sophytes – the King of the Salt Range. Alexander the Great made his first halt at this place on his way back home from his newly founded city of Alexandria Boucephalia on River Jhelum. At this time, the city of Bhera was on the right bank of the river. The ruins of ancient city can still be visited at the site of Burarian near Ahmadabad. The city was still flourishing when it was visited by the Chinese Traveler Hieun Tsang in the 7th Century, Mahmud of Ghazani in the 11th century and Babur in the early years of the 16th century CE. The present town of Bhera on the left bank of River Jhelum was founded only in the middle of 16th



Century – this foundation is traditionally attributed to Sher Shah Suri (1539-1545 CE). We are pretty sure that when present day Bhera was being founded there was already a flourishing large city a few miles away at the present site of a great and high mound called *Sabz Pind* or *Sahabian da Tibba* (Vijji of Cunningham) between Bhera and Miani –closer to the latter.

But besides the site of ancient Bhera at Burarian, there are numerous ancient mounds – large and small, scattered all along the left bank of River Jhelum or close to it which, judged from the scanty antiquities exhumed from there, seem to have been flourishing from 2nd century to the Muslim period in the 15th or 16th centuries CE. Prof. Sahibzada Muhammad Abdul Rasul has made an interesting reconstruction of history of Sargodha from the times of the Indus Valley Civilization down to the coming of the Muslims in this area⁵. Similarly, Shaikh Muhammad Hayat⁶ has tried to convince us that animal life began in this district some more than 130 lacs or 13 million years back and that the “man” started living in this area three hundred thousand to five hundred thousand years back. He has also conjectured that the first man came from the area of Soan Valley and settled here and that the Aryans brought with them horse and introduced it in this region. Both these studies are interesting but, at best, are speculative, conjectural and interpretative rather than based on facts and solid evidence from the soil itself. Discovery of some rock carvings among the Karrana Hills near Chenab Nagar and of some prehistoric sites in the neighboring Salt Range apart, so far, to the best of my knowledge, there is not a single evidence of this type known from within the present day boundaries of District Sargodha. Still, I am optimistic of finding such evidence from this very area but only if some proper and thorough archaeological exploration is conducted by a team of experts. The probability and plausibility of finding such evidence, one day or the other, has always been there. My own recent archaeological explorations along the right bank of River Jhelum (then parts of Districts Sargodha and Chakwal) have clearly shown a cluster of sites belonging to the Pre-Indus era or Kot Diji period⁷. For example, just opposite Bhera and Shahpur, but on the opposite bank of River Jhelum and within present day Districts of Jhelum and Khushab respectively, I have discovered for the first time a Kot Diji (or Pre-Harrapan) period graveyard⁸ and the largest Kot Diji Period urban site⁹ in whole of Pakistan respectively. The former site (Dhok Malot) is near the ancient site of Burarian and the latter (Narri) is close to the ancient city of Khushab. It is not understood as to why similar sites should not be discovered along the left bank of



Fragments of terracotta figurines at Vijji.



A cave in the ancient mound of Punj Pir, also called Bahura near Sabiwal.

the same river if these are not already swept away by floods in River Jhelum. Similarly, my exploration in District Sheikhupura have also brought to light, for the first time again, a Kot Diji period site of Khadian Wala near Nankana Sahib¹⁰ midway between Rivers Ravi and Chenab – closer to the former, on a straight line between Nankana, Shorkot, Sargodha and Khushab route. It is logical to expect some sites of the Indus and Kot Diji Periods in the intervening space between Rivers Chenab and Jhelum. We only need some concerted efforts to rediscover our lost heritage of Sargodha. Similarly, discovery of rock carvings in the hills of Chenab Nagar on the right bank of River Chenab¹¹ should serve us as a temptation to look for similar evidence in other Karrana hillocks in the vicinity of Sargodha Cantonment and Shahpur town.

As far as the present state of our knowledge about archaeology of the region is concerned, some twenty ancient mounds have already been recorded – the most significant among these have been revisited by our Team, the finds from only one



Ancient mound of Sahaban da Tibba near Miani.

site namely Burarian (Old Bhera) go as far back as 3rd or 4th century BC. Finds from other sites in the region hardly date from the second century CE onward. These are: Sabz Pind, near Miani, Bahura I and Bahura II – also known as Punj Pir, near Nahang on Sahiwal and Jhang Road, Amrawali Ali near Rakh Chiragha, Surkanwali, Harmalwali and Rattapind (W)ali, also near Rakh Chiragha, Hathipind seven miles south of Bhera, Nabi Shah and Dhak sites between 6 and 9 miles on the main road to Bhera, Chak Mubara 12 miles south-west of Bhera, Gurtala some two miles east of Shahpur, Chak Sahnū 8 miles east of Shahpur, a ruined fort of Aqil Shah 2 miles north west of Shahpur Sadar, a now extinct Qila Sayidan near Shahpur City, Chak Haripur 6 miles south-east of Shahpur, Sikandari 2 miles south-east of Sahiwal, a line of considerable number of mounds in the vicinity of Machharkhadi some seven miles from Sahiwal near Farooka, etc. All these can easily be grouped one each scattered around Bhera (Burarian - the Old Bhera, Surkanwali, Harmalwali and Rattapind Ali near Rakh Chiragha, Hathipind, Sabz Pind, Amarawali, Chak Mubara, Dhal and Nabi Shah); Shahpur (Gurtala, Chak Sahnū, Chak Haripur, ruined fort at Qila Aqil Shah, and Qila Sayidan) and Sahiwal (Kukrani, Punj Pir or Bahura A & B, Sikandari and Machhar Khadi) – all very close to Jhelum River¹².

Thus, pleasantries of Sahibzada Abdul Rasul and Shaikh Hayat Muhammad apart, if we go by our current knowledge of archaeology of the region, we can only say that the land comprising the present day District Sargodha became culturally active only during the 4th century BC and even then only around Bhera. On the basis of Greek literature, local traditions and cultural material so far exhumed from the site of Old Bhera, reveal that Bhera was a flourishing city at the time of Alexander's invasion in 324 BC. Then it was the capital city of Sophytes, or 'Sobhaga', the King of the Salt Range. Alexander the Great met Sophytes in his capital and his historians have described the personality of this man in glowing terms. Sophytes of Bhera is the first ruler of the Sub-continent who issued silver coins stamped with his name and portrait (Coin in Lahore Museum). The most interesting aspect of his coins is that these bear his name in Greek language and script. The portrait of the king on the reverse, the picture of a cock on the obverse, the calligraphy and grammar of the name of the king *Sophytou* – 'Belonging to the King Sophytes') and the weight of the coin - all show a fully mature Greek style¹³. It appears that Sophytes or Sobhaga was a petty local ruler on behalf of the Achaemenian rulers appointed in a part of Gandhara Satrapy. But his pre-emption for Greek styled-coins establish his Greek connections – direct



Ancient Mound at Kot Musa Khan near Farooka.



A part of a circular brick-pillar on Vijji, also called Sahaban-da-Tibba near Miani.

*Bhera – Jami Mosque attributed to have been built by
Sher Shah Suri 1539-1545.*





Bhera – Jamia Mosque. View of the interior of the prayer chamber.



Bhera – Jami Mosque. Painted interior of the central dome of the prayer chamber, the only decoration that survives in the mosque.



Bhera – later period minaret attached with Sher Shah Suri Mosque. It is 95 feet height.



Bhera – Shah Jahan period mosque called Masjid Hafzana.

or indirect – the latter more probable. This presumption re-assures us as to why did Alexander leave him unmolested and undisturbed in his seat which was contiguous to that of Porus on one side and Ambhi on the other. During the great fight between Porus and Alexander, Sophytes appears to have maintained complete neutrality.

Another important personality of almost the same period whose origin is now being claimed from this region is Vishnu Gupta – more popularly known as 'Chanakya' and also as 'Kautalya', the author of the famous book *Arthashastra*¹⁴ written during 321-296 BC for and during the period of Chandra Gupta Maurya. This book has rightly been acknowledged as the mother of all socio-political treatises describing the rules of governance by a ruler. His connection with the first Mauryan Ruler Chandra Gupta and the city of Taxila in the 4th and 3rd centuries CE is undisputed. His place of birth is usually ascribed to be the city of Taxila and by some a village





called 'Chankiya'¹⁵. But no one ever tried to know where precisely was located the village Chankiya. Prof. Sahibzada Abdul Rasul has for the first time indicated that this village – now called 'Chanki' in Golla district of Sargodha at the foothills of the Salt Range some 10 kilometers north of Mitha Tiwana¹⁶. However, Sahibzada Sahib admits that currently there are no archaeological remains, of whatsoever nature, at or around the village of Chanki that can stretch its history that far.

Baring this, culturally and historically the territory of District Sargodha suddenly becomes active during the last four centuries BC. The bloom came in the second century of CE. All of a sudden, there sprang up villages, towns and cities in the area. The Compiler of the District Gazetteer reported (in 1897) to have located in the area of the Bar alone some 270 ancient sites of abandoned towns, cities and settlements of varied sizes¹⁷. Most of these ancient mounds have by now been leveled down with the help of blades of bulldozers but some sites among these are fortunately still preserved, as already listed above, along the east bank of River Jhelum along the ancient routes which then linked northern Punjab with its southern parts. Surveys carried out in the second half of the 19th century and first half of the 20th century, as already referred to above, has revealed that the area around Bhera, Shahpur and Sahiwal were fairly populated during the early Kushan period and afterwards. Today, the greatest concentrations of abandoned cities and towns are found, as shown above, around Bhera followed by a circle of ancient sites around Shahpur¹⁸ and another circle of similar sites around Sahiwal. But none of these sites has ever been subjected to scientific excavation. Hence authentic cultural material and historical information about these places is not available. We still do not know anything about the town



*Bhera – an old deserted Hindu Temple at the bank of River Jhelum – watercolor by Nazir Ahmad.
Courtesy: Professor Saeed Akhtar*





Miani – Krishan Niwas, popularly known as Calcutta Marri built in 1928 the picture shows two upper most storeys.



Different wooden carved panels on the main door of Krishan Niwas depicting figures of Krishna – the flute player, Ganesh – the Elephant God, cows and parrots and worshipers.



Bhera – A historical town of vanishing heritage.

planning and settlement pattern of the area during the first millennium of CE. We do not know much about their cultural contents except broken sherds, brick bats, and a few terracotta figurines, a small number of corroded copper coins of Kushan and Sasanian period. Hence it is safe to say that the span between 4th cent. BC and the beginning of the decline of the Mughal period is actually the dark period of the history of Sargodha region except for a brief and bright interlude in the 4th and 7th century CE. However, when we consider the large number of some 270 ancient mounds scattered all over the Bar as seen by the colonizing officers in the middle of the 19th century and compare them with the scarcity of permanent settlements (towns and villages) in the same area during the same period, one is compelled to conclude that the Bar was much thickly populated in early and the mediaeval periods (4th cent. BC and 16th century CE) than in the 19th century. The reason for the same being that most of the population was pastoral rather than agricultural and that the subsoil water table in the Bar was very deep and, wherever it was found, it was brackish and unfit for consumption both by men and animals. The important question, for which a proper answer is still awaited from hydrologists and geologists, is as to when the desiccation of Bar started and how? According to the Greek historians, this area was teeming with population in the 4th century BC at the time of invasion of Alexander the Great and, more or less, same was true in the 16th century CE during the reign of Akbar the Great. According to the District Gazetteer when these ancient sites were flourishing water table in the Bar was hardly 20 to 25 deep but in the middle of the 19th century it has gone down to some 60 feet below the surface¹⁹. Chak Sahnu was a flourishing settlement in the middle of the 18th century when it was destroyed, along with Bhera and Miani, by Nuruddin Bamezai, a general of Ahmad Shah Abdali²⁰. And this massive mound of earth and potsherds is still there on one side of the road between Bhalwal and Shahpur. According to the Compiler of the District Gazetteer, this desiccation occurred in post-Akbar period.

The most prominent and promising archaeological sites of the District are: Sabz Pind near Loon Miani, Ghurtala and Chak Sahnu Mounds on Shahpur-Bhalwal Road, Panj Pir or Bahura mounds near Nahang or Sahiwal-Jhang Road and two mounds one each on north and south of Kot Musa Khan near Farooka.

Beside archaeological evidence, we get some glimpses of the ancient history of this region from some Hindu traditions and folklore. For example, some sanctity has been



Miani – Krishan Niwas (1928) painted false ceiling.



Miani – Krishan Niwas (1928) interior of the building.



Miani – Krishan Niwas (1928) a fresco painting on the wall with a Vishnuite theme.



Bhera – Loharan Mori Gate built in 1865.

attached to Karrana Hill both in the Hindu and Muslim traditions. According to a Hindu tradition, Hunumanji, the monkey god, was a great supporter of Ram Chandra (the incarnation of god Vishnu) whose wife Sita was abducted by Ravana, the monster ruler of Sri Lanka²¹. Hunumanji, while trying to bridge the strait between Southern India and Sri Lanka, (to make it possible for Ram Chandra to cross the sea and attack Sri Lanka), carried huge rocks from the Salt Range to South India. While carrying these rocks to South India he dropped some of them in the territory of Sargodha, Chiniot and Sangla. The rock dropped in District Sargodha now form Karrana Range. Hence, the Hindus revered Karrana Hill as sacred relic of the monkey-god. A small temple (possibly still) stands on the hill where before partition an annual 'mela' used to be held and the Hindu devotees used to pay homage to their god.

Another popular tradition says that one Bhartar Hari, the elder brother of Raja Vikramaditya of Ujjain (Bharat), who, after resigning from the throne had become a recluse at Tilla Jogian, near Rohtas (Jhelum), founded a monastery on the Karrana Hill for the benefit of devotees visiting in this place. Bhartar Hari of this tradition is the same Raja Bhartari Hari who 1690 years ago was a philosopher poet of India and a great exponent of the law of Karma and whose saying found a place as opening verse of '**Bal-i-Jabreel**' of Allama Iqbal:

پھول کی پتی سے کٹ سکتا ہے ہیرے کا جگر
مردِ نادان پر کلامِ نرم و نازک بے اثر

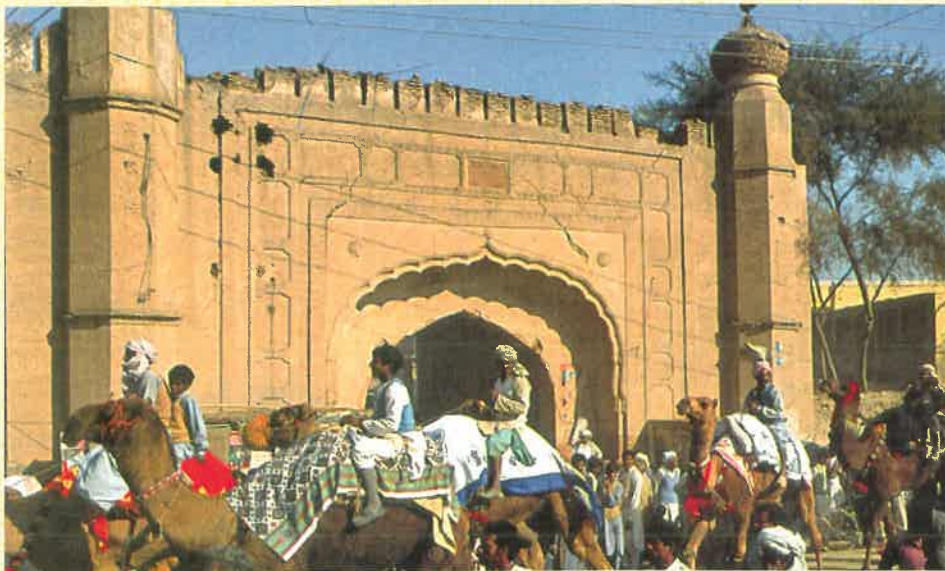
*Phul ki patti se kat sakta he heera ka jigar
Mard-i-nadan par kalam-i-narm-o-nazak be asar*

Translation: It is possible to cut the diamond with a petal of a flower, But advice or warning of a wise man will not penetrate the mind of a duffer.

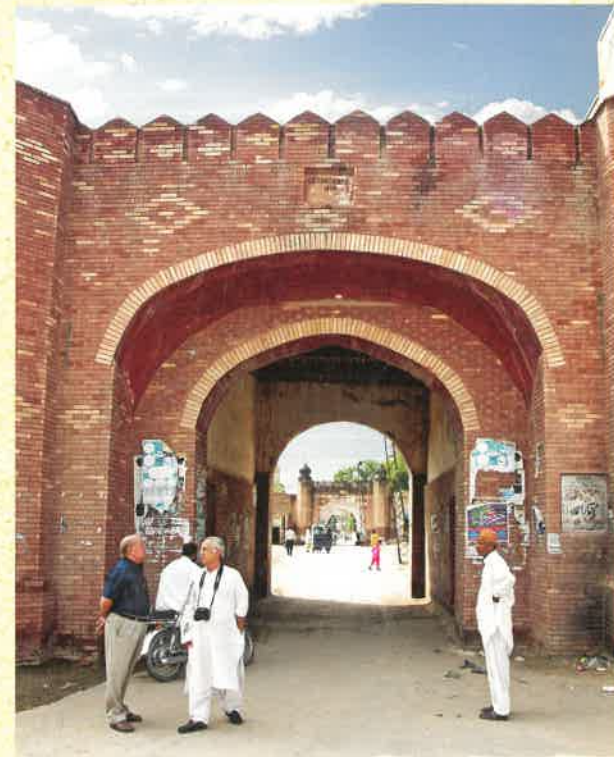
According to the Muslim tradition, Karrana was the abode of a saint Mitha Masum, now buried not far from the foot of this hill. The 'Langer' of the Saint was established at Dharima, then an important halting place on the way to Kabul. The Nangiana family of Dharima, still claims the inheritance of the saint and has gone even to the court to get possession of the establishment attached to Karrana.

History of the Region

Archaeological finds and traditions apart, very little are known about the history of this region prior to the beginning of decline of the Mughal Empire. Although, both Prof. Dr. Sahibzada Muhammad Abdul Rasul²² and Shaikh Muhammad Hayat²³ have each in his own characteristic way and style and, of course with great labor, tried to retrieve the history of this region period by period from the times of Arab invasion down to the Sikh regime i.e. from the 7th to the 18th centuries, but their attempts hardly satiate the curiosity of serious researchers. We are only sure that the region must have been traversed by all earlier invaders, including Aryans, down to the times of Mughals rulers, who descended from the north-west with an ultimate aim of conquering whole of the sub-continent, but we seldom get any written information including coins and epigraphs which may provide weightage to what our respected two scholars have tried to rebuild with speculations. We do often get references to the crossing of Rivers Jhelum and Chenab and traversing of country between the two rivers or people inhabiting the intervening regions. And that is all. We also do occasionally get some elusive references to old Bhera in Greek literature, in Chinese travelers' accounts and even in Tuzuk-i-Baburi but this is all about a city that was on the right bank of the River that now forms part of District Jhelum. We are also



Bhera – Multani or Laloo wala gate built in 1865.





Farooka – exterior view of an old house with intricate patterns cut in hand molded & carved bricks.

sure that the area was certainly more thickly populated in earlier times than what the British colonists found in the Middle of the 19th century²⁴, but all this fails to present to us a face of a personality or a place in the region. We do get a reference to a King of Sandal (Bar) together with kings of Jandal, Mooltan, Kashmir, Kabul and Hind as dependencies of Sasanian emperors as known to Firdausi in his Shahnama written in the 11th century. As Sahibzada writes about the Pre-Mughal days that “Sargodha was a part of no man’s land between the Mongol territory across the Indus and the settled districts of the Punjab beyond the River Chenab, during the period of the Sultanate of Delhi”²⁵.

One thing, however, is certain, that at some time interior to the period of which records are extant, the bar tract between the Chenab and Jhelum, now a jungle, was inhabited only by half savage pastoral tribes, was thickly studded with mounds of earth covered by loose bricks and fragment of pottery, sites of ancient towns and village. In all, there have been recorded no less than 270 mounds in the Bar. There can be little doubt that the desertion of these old sites is due to a gradual subsidence of the water level spots where the brickwork of old wells are still existing, does not expend more than 25 feel in depth, while now, in the same place, water cannot be obtained within 60 feel of the surface, and even when found is in most cases so brackish as to be unfit for the use of man or beast. When this change took place it is at present impossible to say. It is well known that at the time of the Greek invasions the whole country was richly cultivated. One of Alexander’s historians speaks of it as “teeming with population. Local traditions point to the time of Akbar as the period of greatest prosperity, and a similar tradition exists regarding a similar state of thing in the neighboring district of Gujranwala”.

One of the more immediate and recent causes of the depression of the water level, may be the changes which are known to have taken place in the course of the Rivers Jhelum and Chenab, both having flowed, speaking with reference to this Doab, much further inland than they now do. But this would only help to explain the phenomenon in its relation to this district, whereas the same has been observed in many other parts of the Punjab. Such has been the effect of this change upon the population, that at the time of annexation the Bar was found peopled only by a few tribes purely pastoral in their habits, subsisting entirely upon the produce of their flocks and herds, having no fixed abodes, but moving from place to place, whenever a good supply of grass was

to be found. It is only of late years that they may be seen gradually setting down into permanent habitations, and availing themselves of the opportunities now and then offered by the seasons of adding to their other resources by cultivating the patches of good soil. A marked change has lately taken place in this respect, and with the growth of settled habits and attachment to the soil is being rapidly developed.

POLITICAL HISTORY DIVISIBLE INTO THREE PERIODS

Political history of the region needs not detain us for long. It has been dealt quite recently by two researchers as already referred to above. However, a brief account of this period, borrowed mainly from District Gazetteer, may not be out of place. The political history of the district may conveniently be divided into three periods:

- The First Period that preceded the downfall of the Mughal Empire.
- The Second Period that marks the brief space occupied by the successive inroads of the Afghans followed by the rapid acquisition of power by the Sikhs.
- And the last, the period during which, by a happy admixture of boldness and artifice, the young leader of the Sukar Chakia *misl* (clan) succeeded in making himself master of whole of the Punjab from the banks of the Sutlej to the mountains of Sulaiman.

Mughal Period

During the latter years of Muhammad Shah's reign the affairs of Bhera, and the surrounding country as far south as Shahpur, were administered by Raja Salamat Rai, a Khatri of the Anand clan, whereas the tracts lying to the south of the district and along the Chenab formed part of the territory delegated to the charge of Maharaja Kaura Mal, then governor of Multan and *Derajat*.

Afghan Period Interlude and the Rise of the Sikhs

The weakness of the Mughal government had invited attack from without, and fostered insurrection within. Wave after wave of invasions for nearly thirty years poured down over the defenceless country. In the intervals, the Sikhs made good every opportunity that afforded them by the weakness of the government, to enrich themselves at the expense of their more peaceable neighbors. The remote position of this tract of country did not altogether save it from the calamities incident on such a state of things. In the year 1757 a force under Nur-ud-Din Bamizai, deputed by Ahmed Shah to assist his



Bhera – An old house.



Bhera – Jamia Mosque. A painted medalion.



Farooka – An old mosque.

son Timur in expelling the Mahrattas, crossing the river Jhelum at Khushab, marched up the left bank of the river. The advance of this man may be taken as a type of the excesses committed by the invading armies, and some idea will be formed about three of the largest towns of the district. Two of these, Bhera and Miani, rose again on their ruins, without however completely recovering the shock they had sustained, but as regard the third Chak Sahnu, the foundations alone are to be seen.

About this time Nawab Ahmad Yar Khan died, and Khushab, then a part of Sargodha, was added to the territory under the charge of Raja Salamat Rai. But the latter had to hold it many years before he was treacherously put to death by Abbas Khan Khattak, who held possession of the Salt Range and Pind Dadan Khan, on the part of Ahmad Shah. Abbas Khan then seized Bhera; but his attempt to make himself master of the surrounding country was foiled by the determination shown by the widow of the murdered governor, who shut herself up in the fort of Chawan, while her nephew, following her example, held out in his stronghold of Fatehgarh, close to Bhera itself. These events occurred in 1760; and before Abbas Khan had time to subdue his opponents, he was himself thrown into prison as a revenue defaulter, when the former's status was restored, Fateh Singh obtaining possession of the tract previously held by his uncle, and Muhammad Nawaz Khan succeeding his father in the government of the country north of the Jhelum.

The division of the portion comprised within this district was as follows: the *zails* of Midh and Musa Chuha, as dependencies of Kadirabad, were retained as their own share by Ganda Singh and Jhanda Singh, the leaders of the *misl*. Miani was assigned to Tara Singh, and Bhera with Ahmedabad on the opposite bank fell to the lot of Man Singh and Jhanda Singh, the leaders of the *misl* from whom they passed in 1769 to Dhanna Singh and Charat Singh of the same confederacy.

The Muslim chieftains of Sahiwal, who had some time previously assumed independence and, though hard pressed, were able generally to resist the encroachments of their new neighbors, the Sikhs. South of the Jhelum, however, the Bhangis had succeeded in wresting from Muhammad Khan of Sahiwal the greater part of his possessions; but after the chief's death, his son Fateh Khan drove out the Sikhs, and by degrees established his authority over nearly the whole of the tract which was afterwards included in the Shahpur *tehsil*. But these changes brought no repose. Might was the

only test of right; and in the absence of any general controlling authority, the county became a prey to the ambition of rival chiefs struggling for supremacy. It would be tedious and profitless to record all this petty warfare. Only those occurrences need be mentioned from which permanent changes of possession resulted. First of all, the Baloch chiefs of Sahiwal lost all their possessions on the right bank of River Jhelum to the Tiwanas who, in the meanwhile, had made themselves masters of Nurpur and the surrounding country.

South of the Jhelum, as described above, the Bhangis had possessed themselves of the whole Doab east of Shahpur; while to the west of that place as far as Nahang country owned the authority of the Chief of Sahiwal. But in Shahpur itself, a colony of Sayeds, under Ghulam Shah, established a semi-independent authority, and thus they were allowed to remain unmolested by their more powerful neighbors, owing doubtless to the reverence in which they were held as the descendants of a renowned saint. The remaining part of the Doab was given to Izzat Baksh Rehan, a powerful *zamindar* of those parts, being their Deputy in Kalowal. Such was the status of possession when the Sukarchakia confederacy under Maha Singh began his ascendancy as the power of the Bhangis declined. The subsequent history of the district consists of a series of encroachments on the part of Maha Singh and his renowned son Ranjeet Singh, until the whole country was incorporated with the dominions of the latter.

By the death both of Sardar Jhanda Singh and Ganda Singh, the Bhangi confederacy was left without a head. Maha Singh, having joined his forces to those of the Kanhaya Mal, found no difficulty in making himself master of Kadirabad. By this event, which occurred in 1781, the *talukas* of Midh and Musa fell into his hands.

Ten years after this event, Maha Singh died, leaving his son Ranjeet Singh, a boy of thirteen years. The young Ranjeet Singh waited for his authority in Lahore to be consolidated before he planned to expand his power to far flung areas like Sargodha. The young chief was never in want of a pretext for adding new lands to his possessions. Bhera was coveted on the ground of tyranny of Jodh Singh, who had succeeded to power on the death of his father Dhanna Singh. With this excuse, Ranjeet Singh marched from Miani in 1803, and having obtained possession of the fort by means of a stratagem and had unopposed possession of the country lying on both sides of the river as far as Jhawarian.



Farooka – Haveli Rao Rasheed.



Ranjeet Singh's next move was against the Baloch Chiefs of Sahiwal and Khushab. In 1804 Ranjeet Singh had placed the former under contribution and tribute which eventually was raised to twelve thousand rupees a year. In 1809, again, a force was organized, and Ranjeet Singh marched for Sahiwal. Having taking up a position at Mangowal, one march from that place, he sent Sardar Attar Singh to bring the Baloch Chief to his presence. But Fateh Khan, taught by experience, suspected treachery, and excused himself from obeying the call. However, he sent his son Langar Khan with a handsome offering to the camp of the Maharaja on latter's solemn assurance that no harm would befall the boy. The boy was apparently received very graciously and the invading army retraced its steps back. Fateh Khan falling into the trap laid for him dismissed his forces to their homes. But Ranjeet Singh suddenly appeared before Sahiwal and took the place by a *coup-de-main*. The chief was himself carried off a prisoner to Lahore, and the new conquered territory given over in *jagir* to the heir-apparent Kharrak Singh. Thus fell Sahiwal and the smaller possessions of the Shahpur Sayeds which were added to the rapidly increasing territory under the sway of the Maharaja.

The affairs of Mitha Tiwana, now part of Khushab District, and the struggle of their Malikis do not interest us here except that in order to make both banks of the River Jhelum secure, Ranjeet took possession of Mitha Tiwana in 1816 and this property remained with Hari Singh Nalwa till he died in Peshawar in 1837. In the meanwhile and due to favors shown by Raja Gulab Singh, Malik Khuda Yar Khan Tiwana and his son, Fateh Khan soon rose to position of great favor in Sikh Darbar. Thus, when the news of the death of Hari Singh reached Lahore, Malik Khuda Yar Khan lost no time in obtaining from his patron the farm of the ancestral talukas of Mitha Tiwana. The Jagir was returned to Tiwanas with a promise to yield ten thousand rupees a year to Lahore Darbar and send several of the chief's relations and dependants to serve the State. From this time, till the unprovoked aggressions of the Sikh army led to the First Sikh War, Fateh Khan took a prominent part in the politics of the country. For some time Fateh Khan remained faithful to the side of his patron Raja Dhiyan Singh, and reaped the reward of his attachment in ever-increasing grants of territory in farm. But ere long the prime minister was assassinated, and suspicion of complicity in the deed having fallen on Malik who fell on evil days and consequently lost his entire fief (*jagir*) of Mitha Tiwana. However, after the death of Hira Singh, in 1844, he was allowed to come out of his asylum in Bahawalpur. During Jawahar Singh's brief tenure of power, Fateh Khan

enjoyed unbounded authority. But bad times were coming back for the Malik. His patron was put to death by the army, and his enemies headed by Rajas Teja Singh and Dina Nath succeeded to power, and were not slow in gratifying their malice.)

It is now time to return to Sardar Fateh Khan of Sahiwal, who was left a prisoner at Lahore. But, after a life of independence, the Baloch chief was ill fitted to play the courtier, his proud spirit chafed at the confinement and like the Tiwana Malik, he was tempted to strike a blow for independence. He applied to the Nawab of Mankera of assistance. The request was favorably entertained, and the two chiefs, with their combined forces, actually started to attempt the recovery of Sahiwal. But a fear of the consequences of failure overcame the Nawab's desire to assist his fellow clansman. Accordingly, he abandoned Fateh Khan to his fate and himself retreated to his stronghold of Mankera. Fateh Khan, seeing that he had committed himself beyond power of recall, and that now he had nothing to hope from Ranjeet Singh, fled to Multan and soon after took refuge in Bahawalpur, where he died in 1819.

Langar Khan, the son of the deceased Chief, a lad of fourteen years of age, was left a pensioner on the bounty of the Nawab of Bahawalpur where he remained till 1822. When Ranjeet Singh heard that Fateh Khan was dead sent for Langar Khan and gave him a *jagir* of two thousand rupees a year increased to three thousand rupees in 1838 with a nominal with a nominal personal allowance per day. Langar Khan with his men formed part of the Sikh contingent which, under Captain (afterwards Sir H.) Lawrence accompanied General McCaskill's division in Pollock's advance on Edwardes orders during the Multan rebellion. After annexation, the family *jagir*, valued at three thousand twelve hundred rupees, was granted to Langar Khan. This Chief died in 1853, and was followed to his grave in 1862 by the eldest of his three sons Muhammad Hayat Khan. Thus, he was succeeded by his second son Mubarik Khan.

The following account of the events of 1857 is taken from the District Gazetteer Shahpur (40-41):

"Shahpur was then the headquarters of the customs line in connection with the Salt range. Mr. Wright, the Collector of Customs, brought to the assistance of Mr. Ouseley, Deputy Commissioner, a very valuable reinforcement in the shape of 100 of the men of the preventive service, who being all armed and natives of the Punjab or else Pathans, created a valuable counterpoise to the mutinous company of the 46th Native Infantry,



Sahiwal – Different gates of the city.



Sial Sharif near Sahiwal. Mosque and mausoleum of Pir Muhammad Hussain built in 1882.

which formed the treasury guard. The transit of the 39th Native Infantry through the district on their way from Jhelum to Dera Ismail Khan caused a panic amongst the people of Shahpur. Strange rumors began to circulate about these men, valuables were buried, people became unsettled, and the commanding officer of the regiment feared to come through Shahpur while the company of the 46th was there, expressing a hope that Mr. Ouseley had not much treasure under his care. On the evening of the 22nd May a strong guard of police marched into the treasury with three European officers of the station, and took possession of all the surplus money, amounting to Rs. 2,50,000. Part of this was forthwith sent towards Jhelum and part towards Dera Ismail Khan. Under orders which were subsequently received the Jhelum consignment was recalled; but the move which took it in the first instance from the 46th was a most ably planned one, as the Hindustani troops were at the same time turned out of the treasury fort, which was garrisoned by the police battalion, fortified and provisioned, and a well sunk to supply drinking water.

"At one time the villages of the Bar were said to be in an unquiet state. Mr. Ouseley posted ten police horse on the confines of the tract of land so-called, and as no mutiny of the sepoy took place in the district, the wild tribes remained peaceful even when their brethren in the Multan Division broke out. The mutiny of a portion of the 9th Irregular Cavalry affected this country so far as that it called out the Deputy Commissioner, two or three of the customs officers, and a number of the police. The mutineers were pursued by the police; the soldiery and district officers of five or six districts were on their trail and gave them no rest until Captain Hockin came up with them in the Jhang district and cut them up. A Hindustani clerk in the customs office was detected in an attempt to unite Hindus and Muslims against our Government. He was apprehended, convicted and punished.

"A force of local levies was raised, thus affording vent to the warlike spirit of the martial tribes of the district who chafed at inaction, and probably would have fretted us had not a legitimate object been given them on which to spend their strength. Of these levies upwards of 1,000 horse were raised from among the Tiwanas alone; and Mr. Ouseley describes his relief at their departure as great".

After the War of Independence, the rule of the East India Company ended and the country came under the direct control of the Crown of England. So far the

boundaries of Sargodha district had remained fluid. These were ill-defined and the area has been parceled out into semi-independent principalities ruled by local chiefs²⁶ or kardaris, parganas, zails, talukas, mahals etc. with undefined boundaries. Its boundaries have undergone so many changes that make the writing of history of the district very difficult. But still, we can say that the later half of the 19th century saw several developments in the region. During this period, the population of the district was doubled; the area under cultivation and the area under irrigation have trebled; the number of cattle, sheep and goats has more than doubled, while the number of camels is probably much the same as it was; roads have been made throughout the district, it is now crossed by a railway, prices of agricultural products were more than doubled. The land-revenue was raised from about four lacs to six, and the value of the proprietary rights in the land, which at annexation was practically *nil*, is now about three cores of rupees²⁷.

Among early administrators of the district two names stand out very prominently namely: Mr. Gore Ouseley and Captain (later Sir) W. G. Davies. The two were the Deputy Commissioners of this district during 1856-1860 and 1862-76 respectively. Mr. Ouseley is remembered because he conducted the first regular settlement of the cis-Jhelum tract and held charge of the district during the difficult times of War of Independence in 1857 and saved the country from a major catastrophe. Captain Davies, on the other hand, successfully completed the first regular settlement of the Khushab, then a tehsil of Shahpur District. Besides, he re-organized the whole system of the revenue administration, constructed many of the roads, encouraged the excavation of canals, and improved the towns. The fortification walls of all the major towns were repaired / rebuilt and provided with new city-gates. Be it Bhera, Miani, Sahiwal, Shahpur, the name of Captain Davies is still found scribed on all such gates that are still there to be seen despite many hopeless attempts at their restorations.

A comprehensive history of District Sargodha during the 20th century is yet to be written. A good attempt recently made by Sahibzada Abdul Rasul²⁸ is at best political and not socio-cultural history of the region. On the political and social front the same feudal lords played a significant role. The most important among them may be considered the name of General Sir Malik Umar Hayat Tiwana, son of Malik Sahib Khan, born at Megha near Jhawarian in 1874. Although he was



Bhera – a traditional architecture.



Farooka – A deserted haveli near the town.



Bhena – A private house decorated with high stucco relief work. Gacch work of this type is very unique.

educated at Aitchison College, Lahore and remained loyal to the alien rulers, but by and large he turned out to be an enlightened landlord. He took active part in almost all Muslim welfare organizations that were formed as a result of Muslim Awakening in the Punjab. From the beginning he was member of the Anjuman-i-Himayat-i-Islam. He leads a delegation who presented the problems of the Muslims of the Punjab to Sir Lui Dane, Lieutenant Governor of the Punjab. In 1907, he accompanied Amir Habibullah Khan, the ruler of Afghanistan, through out his sojourn in India²⁹. He represented the entire rural Punjab in 1906 Shimla Deputation. Later on when in 1916 Lucknow Pact was being debated, Malik Umar Hayat, while speaking in the Council of State, opposed it as unjustly posed for the interest of the Muslims of the Punjab³⁰. In 1906 and then in 1908 he was nominated as the member of the Punjab Legislative Council and in 1909 he became member of the Imperial Legislative Council and he retained this seat uptil 1919. The same year he was elected as member of the Council of State – a seat which he retained till 1929 when he was appointed as member of the India Council for five years. Thus Malik Umar Hayat Khan represented Sargodha for long 25 years in different capacities as member of Punjab Legislative Council, Imperial Legislative Council, Council of State, India Council. During all these years in all the meetings of these councils he actively spoke about the rights of the Muslims, the rights of the Zamindars, separation of judiciary from the executive, the Lucknow Pact, etc.

Another important landlord of Sargodha, who took part in the welfare of activities of the Anjuman-i- Himayat-i-Islam, Lahore, was Malik Mubariz Khan Tiwana of Jahanabad who later was appointed as the Honorary Life President of the Anjuman. He also established a local branch of the Anjuman at Jahanabad. Both Mubariz Khan and Malik Umar Hayat Tiwana took active role in the formation of Provincial Muslim League in Punjab³¹. Mubariz Khan became member of the Punjab Legislative Council in 1910. He was a philanthropist and a donor for many Muslim organizations. Other prominent personalities of Sargodha region before Independence in 1947 were: Malik Mumtaz Khan Tiwana, Nawab Muhammad Hayat Qureshi, Malik Khuda Bakhsh Tiwana, Malik Feroz Khan Noon, Malik Allah Bakhsh Tiwana.

As a result of services rendered during the First World War a number of landlords

of the area were given rewards in the form of landed property, titles, recruiting badges, honorary swords, etc.³².

During the Khilafat Movement, some of the landlords sides with the Government but some leading *ulema* like Hazrat Ziauddin of Sial Sharif and Maulana Zahur Ahmad Bughvai of Bhera worked vigorously for the Punjab Khilafat Committee till in March 1922 Mustafa Kamal Atatürk himself abolished the institution of Khilafat.



Malik Mubarak Khan – the Sir Syed of Sargodha (born in Jahanabad, d. 1923).



Malik Khizar Hayat Tiwana – the last Prime Minister of combined Punjab. (b.1900)



Bhera – Heritage of this once a glorious town is crumbling rapidly.



Justice Pir Muhammad Karam Shah al-Azhari. (d. 1998)



Malik Umar Hayat Khan Tiwana (b.1874 at Megha, d.1944). He represented Sargodha for long 25 years (1908-1934) in different capacities as member of Punjab Legislative Council, Imperial Legislative Council, Council of State and Indian Council.



Sir Feroze Khan Noon – the last Prime Minister of the United Pakistan at the time of fist Martial Law of 1958. (b. 1875)

Endnotes

1. In recent years Government of Pakistan, through Department of Archaeology and Museums, has carried out an extensive archaeological reconnaissance of the entire Punjab Province under the leadership of Dr. Muhammad Rafique Mughal. A comprehensive summary report of this survey has been published in a Special Volume of the official journal with a promise to publish more volumes with detailed reports (See: Dr. Muhammad Rafique Mughal, Farooq Iqbal, Muhammad Afzal Khan and Muhammad Hassan, "Archaeological Sites and Monuments in Punjab", Pakistan Archaeology, Special Number 29, 1994-1996 – edited by Niaz Rasool, 1-474). This volume covers reports on 30 districts of the Punjab but regrettably omits, among some other districts, the Districts of Sargodha and Khushab (formerly a Tehsil of District Sargodha).
2. Sir Alexander Cunningham, Archaeological Survey of India, (Delhi), Vol. V, 79-85 and Vol. XIV, 33-41. Also see Alexander Cunningham, The Ancient Geography of India. (London, 1871, Reprinted Delhi, 1990, reproduced, Delhi, 1996), 130-134 (See: Bhera).
3. J. Wilson, Gazetteer of the Shahpur District 1897. (Lahore, 1897; Reprinted by Sang-e-Meel Publications, Lahore, 1994), 29-32.
4. Sir Aurel Stein, Archaeological Reconnaissances in North-Western India and South-Eastern Iran. Macmillan and Co. Ltd. London, 1937, Chapter II: Old Sites in the Salt Range and Shahpur District, Section II: Old Sites in the Shahpur District, 58-66; Appendix A, Pottery, 244-251, pl. I-II.
5. Sahibzada Muhammad Abdul Rasul, The History of Sargodha. Sargodha University, 2006, 11-66.
6. Shaikh Muhammad Hayat in his book: Sar Zamin-i-Sargodha. Awais Publishers, Lahore, 2003, 23-25
7. Saifur Rahman Dar, Antiquity of the Salt Range. (Punjab Government Printing Press, Lahore, 2000).
8. Saifur Rahman Dar, "Antiquity of the Salt Range: Pre and Early Harappan Evidence". In: M. A. Halim (Editor), 2001 – The Year of Dialogue among Civilizations: Indus Valley Civilization. Islamabad, 2001, 25-37.
9. Saifur Rahman Dar, "Khadianwala - The First Kot Dijian Site discovered on the right bank of River Ravi", Journal of Central Asia, Vol. VI, No. 2, 1983, 17-34.
10. Saifur Rahman Dar, "NARI: The First Early Indus Valley Site discovered between the Salt Rang and the River Jhelum", Journal of Asian Civilizations, Vol. XXVI, No. 2, December 2003, 1- 65
11. Muhammad Salim, "Recent Discoveries of Chenab Nagar, Chiniot, Punjab", Journal of Asian Civilizations, Vo. XXV, No. 2, December 2002, 1-21.
12. Sir Aurel Stein, Archaeological Reconnaissances in North-western India and South-eastern Iran. Macmillan and Company, London, 1937, 61-68.
13. Naushaba Anjum, "Sophytes – A Numismatic Enigma. Re-assessment of An Old Problem", Lahore Museum Bulletin, Vol. III, No. 2, July-December 1990, 25-36 and Naushab Anjum, "Two Silver Coins of Sophytes in the Collection of Lahore Museum", Lahore Museum Bulletin, Vol. IV, No. 1, Jan-June 1991, 17-20.
14. The earliest English translation of this Sanskrit book is available in the form of Kautilya'Artha Shastra by R. E. Shamasastri, 1909 and 1915. Now it is also available in the form of: The Kautiliya Arthashastra, edited and translated into English by R. P. Kangle, Bombay, 1960 as reprinted in Karachi, 1991 along with Urdu translation as 'Artha Shastra' (ارتھ شاستر) by Shan-ul-Huq Huqqi along with Foreword by Muhammad Ismail Zabeeh. For another Urdu Translation of this book see: Saleem Akhtar, Arth Shastar (ارتھ شاستر) by Kautiliya Chanakya. (Nigarshat, Lahore, 2002.

15. See: '*Arth Shastr*', Urdu translation by Shan-ul-Huq Huqqi. Karachi, 1991, 12-13.
16. Sahibzada Muhammad Abdul Rasul, *The History of Sargodha*. Sargodha University, 2006, 19, 31.
17. J. Wilson, *Gazetteer of the Shahpur District 1897*. Lahore, 1897; Reprinted by Sang-e-Meel Publications, Lahore, 1994, 30.
18. Prof Dr. Muhammad Aizazul Hasan Shah, Department of Arabic, Sargodha University, Sargodha, a resident of Chak Sahnū claims to have collected some coins from this mound which he keeps in his Department. I could not see these coins.
19. J. Wilson, *Gazetteer of the Shahpur District 1897*. Lahore, 1897; Reprinted by Sang-e-Meel Publications, Lahore, 1994, 31.
20. In 17 57, Nuruddin Bamezai destroyed Bhera, Miani and Chak Sani (Sahnū) – the three of the largest towns of the district. Two of these - Bhera and Miani, rose again on their ruins, without however completely recovering from the shock they had sustained; but the third, Chak Sahnū, could not be rehabilitated. Nothing remains there but a mound of earth and potsherds.
21. Sahibzada Muhammad Abdul Rasul, *The History of Sargodha*. Sargodha, 2006, 1
22. For example see Chapters 3 to 7 of Sahibzada Muhammad Abdul Rasul's book: *The History of Sargodha*. Sargodha, 2006, 69-151.
23. For example see chapters 5 to 9 of Shaikh Muhammad Hayat's book: *Sar Zamin-i-Sargodha*. Awais Publishers, Lahore, 2003, 137-250.
24. See our discussion above of discovery of 270 ancient mounds in the Bar that constitutes the major part of District Sargodha today.
25. Sahibzada Muhammad Abdul Rasul's book: *The History of Sargodha*. Sargodha, 2006, 69-151.
26. Shaikh Muhammad Hayat has contributed an interesting chapter on the feudal governments by Tiwanas, Baloches and others of the region under the title: *Tiwanon, Balochon, Sialon and Afghanon ki Muqami Hakumtain* in his Book: *Sar Zameen-i-Sargodha*. Lahore, 2003, 309-436.
27. For a summery of these developments see: J. Wilson, *Gazetteer of the Shahpur District 1897*. Lahore, 1897; Reprinted by Sang-e-Meel Publications, Lahore, 1994, 41-44. For details see: Sahibzada Muhammad Abdul Rasul's book: *The History of Sargodha*. Sargodha, 2006, 185-197.
28. Sahibzada Muhammad Abdul Rasul's book: *The History of Sargodha*. Sargodha, 2006, 194-234, 235-274.
29. Maulana Ghulan Rasul Mehr, General Sir Umar Hayat Khan Tiwana. *Pakistan Times Press, Lahor, 1965* and Sahibzada Muhammad Abdul Rasul's book: *The History of Sargodha*. Sargodha, 2006; Sargodha Represented in Muslim Organizations, pp.197-198.
30. Sahibzada Muhammad Abdul Rasul's book: *The History of Sargodha*. Sargodha, 2006, 203
31. Sahibzada Muhammad Abdul Rasul's book: *The History of Sargodha*. Sargodha, 2006, 202.
32. For a list of 15 of them see Sahibzada Muhammad Abdul Rasul's book: *The History of Sargodha*. Sargodha, 2006, 207.



Places of Interest





PLACES OF INTEREST

In the previous chapter we discussed whatever we have been able to collect about the ancient history of District Sargodha and it need not be repeated. Suffice here to say that no archaeological reconnaissance of this region has been carried out after 1937 and hence we cannot confidently say how many of the 270 ancient sites reported by the Compiler of the District Gazetteer of Shahpur in 1897 are still there. During our current survey of this region in search of traditional and historical crafts of this region we have failed to come across many such sites through out the length and breadth of the district. It is feared that majority of these ancient sites might have been leveled down during colonization and more recent mechanized farming of agricultural lands. One such example was witnessed on the site of Chak Sahnu on the road between Shahpur and Bhalwal. This, once a huge mound, has already been leveled almost to the nearby ground and what has been left is further being cut away. But still, there are huge mounds like Punj Pir or Bahura near Nahang on Sahiwal-Jhang Road, Sabz Pind or Vijjhi, also called Sahaban da Tibba on Bhera-Miani Road and two mounds called Bhirr and Baba Meer Shah di Pindi near Kot Musa on Farooka-Sahiwal Road which are still left unmolested and if ever excavated may yield interesting information about the ancient history of the region and the excavated remains of old cities may become touristic attraction which at present the entire district badly lack. Besides ancient mounds, District Sargodha also badly lack in historical cities and towns as well as in historical monuments and landmarks. Even interesting Karrana Hill with interesting mythological history and folklore is out of bound for common man for security reason.

CITIES, MONUMENTS AND MAUSOLEUMS

With this stark historical nudity, District Sargodha with its present configuration has very few historical cities and towns that can boast a long and glorious history. Sargodha is more conspicuous for absence of grandiose mosques, mausoleums, parks, and gardens. Despite its being sandwiched between two great rivers of the Punjab; it has no excursion spot along the banks of the two rivers that pass through this district. The town of Bhera can boast a long and prosperous past. But whatever was glorious in its history and the ancient town is buried in a huge mound – Burarian – on the opposite bank of the River Jhelum and still awaits the spade of an archaeologist to rediscover.







Miani – Sharif Manzil built in 1342 AH/1923 ACE. Some views of the exterior and interior decorations rendered in varied techniques - brick carving, stucco tracery, false ceiling, stained glass, carved wood work etc.,

What was grandiose in the present city of Bhera is now fast crumbling into dust due to neglect of their owners and heritage managers of this country and the province. The sole witness of its past glory is the so-called Shahi Mosque of Bhera which has also been left to the care of private hands with their meager resources but without any check and balance on the part of the heritage managers both of the Province and the Federal Government to see if the building is being maintained as a historical preserve and whether the occasional and periodical repairs are being carried out in accordance with principles of conservation. More or less the same is the situation about the nearby historical towns of Loon Miani, and some distant towns like Sahiwal, Shahpur, and Takht Hazara. Here below we will discuss some of the important cities, towns and some historical buildings.

Bhalwal

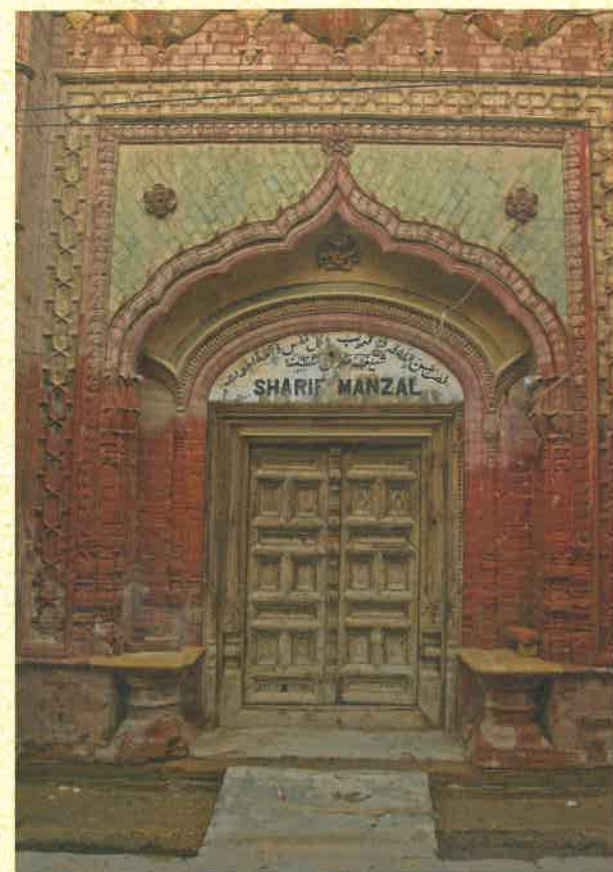
Bhalwal is the headquarters of the tehsil of the same name. It is situated towards north-east of Sargodha at a distance of about 46 kilometers by road and 30 kilometers by rail. It is a flourishing Mandi Town. Wheat, Cotton and citrus are the chief products. It is a well-known market for *desi ghee* (purified butter) and dairy products. There is a large Sugar Mill in the town. Population of this town was 35434 in 1981 and 61523 in 1998 showing a growth-rate of 3.30 % between 1981 and 1998.

Bhera¹

حیات نو کے جلوے دیکھ لے پنجاب میں آ کر
مسلمانوں کی سطوت کا بنا گہوارہ بھیرہ ہے

*Hayat - i - nau kai jalwai daikh lai Punjab main aa kar
Muslamon ki satwat ka bana gahvara Bhera hai
(Maulana Zafar Ali Khan)²*

As Pakistan was born in 1947 but history of Pakistan is very old, same is true about Bhera. Present town of Bhera is quite modern but its history is more than two thousand years old. Precise date of foundation of Bhera is not known but it can easily be stretched as far back as 4th century BC. Indeed, among all the living towns and cities of District Sargodha, Bhera is the oldest. The original city was founded and flourished for a long time on the right bank of River Jhelum. But it was always threatened and, quite often devastated by floods in the river. Eventually, some time in the 16th century it was





decided to shift the city on to the left bank of the river on a site where it still survives as an ever diminishing settlement. The ruins of the old Bhera can still be seen on the right bank of the river at a site called Burarian, near Ahmadabad. Casual finds from this site clearly testifies its antiquity going as far back as the 4th century BC, if not earlier. All historians agree that it was in Bhera on the right bank of River Jhelum that Alexander met Sophytes, the King of the Salt Range, on his way back by boats from his newly founded city of Alexandria Nicaea near the city of Jhelum to Patalene on the Arabian Sea Shore. It was, then, the capital city of a small kingdom of the Salt Range. It was definitely a flourishing city during the times of the two Chinese pilgrims – Fa-Hien (4th century CE) and Hieun Tsang (7th century CE) who claim to have visited it in person. It is frequently mentioned during a number of invasions which Mahmud of Ghaznavid made for the conquest of India in the 11th Century CE. Babur, in his autobiography **Babur Nama**, fondly mentions the names of four cities of the Punjab – Khushab, Chiniot, Chenab (Sodhra?) and Bhera. The credit for shifting the old city to its present site on the right bank of the river is generally given, though without any historical proof, to Sher Shah Suri. Akbar the Great is reported to have come here to play *Qamranga* – royal hunting game. It has been reported that when all preparations were ready, the Emperor had a strange ecstasy (dream) under a tree and ordered to abandon his hunting spree and swore never to hunt. Those who have sympathy for his policy of *Din-i-Ilahi* generally believe that it was here at Bhera that Akbar had the first spiritual experience of the feeling which later on led him to start on the path of a new religious policy of tolerance towards all as declared in 1579³. It is also claimed that Akbar, later on, built on this spot a garden and a house. Neither of the two is now traceable in the area.

During Mughal period, Bhera was one of the leading cities of the northern Punjab. “It was the headquarters of a ‘mahal’. It was among the list of towns authorized to issue silver and copper coins after 1577⁴.

When District Shahpur (to day’s Sargodha District) was constituted in 1849, Bhera was the largest and the most imposing town with a population of 17,428 souls (Census of 1891). The municipality of Bhera was constituted in 1867. There was a printing press at which a weekly vernacular newspaper - the *Dost-i-Hind* was published. A fine caravanserai was built by Malik Devi Das near the Railway Station – both now in ruins.

Bhera has always been a city of rich people – mostly businessmen community of

Pirachas and Khojas as well as some saintly families. Bhera has produced many celebrities both in business community, saintly personages, poets and scholars some well-known names from the world of music and film. Besides, this city till recently has always been a renowned center of several crafts⁵. Dr. Rehman has rightly described Bhera as the Town of Building Arts and Crafts. When Bhera was downgraded to a sub-tehsil it was excluded from the main communication lines with larger cities. This change of status of Bhera in the district administration also put bad effect on its crafts and craftsmen.

CRAFTS OF BHERA: Once Bhera was the main centre of the wooden comb making. Wooden combs were supplied in all over the world from Bhera but now this craft is totally finished. The two last wooden comb makers of Bhera before 15 years named Fazal Elahi and Gul Muhammad who were working in 1988, have by now died and there is no one in this city who can now make wooden combs. Fazal Elahi had no child and the children of Gul Muhammad are now doing other jobs. The profession of comb-making had seen its decline due to less income.



Bhera – House of Mian Fazal Ellahi. A rare construction with profusion of fresco painting all around the carved wooden windows. Photo in 1988



Bhera – A beautiful multi storey traditional house in Mohalla Saniah Wala. Photo 1988







Bhera – A newly built mausoleum of Pir Shamsuddin Gillani. The tomb is of unusual design in elevation.



Bhera – Two views of Darul Azizia Baghvia attached with Jamia Masjid of Sher Shah Suri. Left in 1988. Right in 2010



Bhera – Inside view of Jamia Masjid of Sher Shah Suri.

According to local sources there are only four or five craftsmen of lac-turning still working. Now, Mr. Nazar-ur-Rahman, son of famous lac-turner Fazal-ur-Rahman and Maqbool Elahi are doing *kharad* or turnery work and Safeer and Ikhlaz Ahmad are doing lacquer work.

Cutleries (spoons, knives, and forks), walking sticks, guns and rifles were once the major crafts of Bhera. In 1973, due to a sectarian crises, most of those involved in this industry left Bhera and migrated to a foreign country. They were the local people of Bhera and were *Lohar* by cast living inside Lohari Darwaza. Now, in Bhera there is only one shop of scissors and knives. In the shop of Mr. Iftikhar Ahmad now only scissors and knives are sold and the old ones are sharpened. Once in Bhera, walking sticks and the handles of swords and knives were also made of horns. Now no one is making these kinds of walking sticks called *khundies*.

Like the above mentioned crafts, Bhera was also famous for its handlooms. Some 30 or 40 years before there were hundreds of handlooms. But due to the flood in 1992, these handlooms saw their decline and power-looms had replaced them. Muhalla Shish Mahal, Muhalla Alsatian Wala, Muhalla Sethiyan Wala, Muhalla Kacha Verrha and Muhalla Saniyan Wala were once the main centers of handlooms in Bhera. These *paulies* or weavers are immigrants from District Karnal (India). When they arrived in Bhera they continued their ancestral craft of weaving due to a great demand of cloth here. They started weaving *khaddar* and cotton. Before independence the local weavers were busy in making only *khes* and *durries*. Now only five to seven handlooms remain in Bhera while power-looms are fifty in number.

Bhera was plundered and laid waste by Nur-ud-Din Bamezai in 1767 but it was repopulated by the efforts of the Chief of Bhangi *Misl*, to whose share it fell in the division of the territory acquired by the Sikhs. Its appearance has been greatly improved since then.

The town was surrounded by a wall, partly *pakka* and partly *kacha*, with eight gates⁶, of which the principal gate today is Chinioti Gate on the south. From here moving anti-clockwise one comes across Lahori Gate with another gate (Ganj Gate) behind it on the east, Kashmiri Gate and Multani Gate on the north, Laluwala (Thanwala) Gate to the west and Piranwala Gate and Chinioti or Chakwala Gate on the south. All these



Bhera – Entrance of Jamia Masjid of Sher Shah Suri.



Bhera – Madrasa built by Justice Pir Muhammad Karam Shah al-Azhari.

gates were built (or rebuilt by Captain Davies, Deputy Commissioner in 1865 as per inscriptions still preserved on the face of Chinioti, Lahori, Ganj Kashmiri and Multani Gates⁷. The Chinioti and Lahori Gates have been reconstructed and were inaugurated by Malik Imtiaz Ahmad Bharrh on 27-09-2006. The Ganj Gate, Kashmiri Gate and Multani Gate are still in their original shape but not in good state of preservation. Of the Piranwala Gate only eastern bastion is still standing whereas rest of the gate has been incorporated into a new street. Despite most of its beautiful mansions now crumbling and disappearance, Bhera is still the best looking town in the district as having been built of bricks throughout. It is still a pleasure to walk through its streets and see different strata of historical buildings standing side by side new constructions. There are some ancient buildings with remarkable wood-carving. In 1897, there seen some gardens outside the town, among which Thanwala garden and one in with the tomb of Miran Said Muhammadi built inside, were considered worth mentioning⁸. In Bhera as second class Municipal Committee was established in 1882 during the governorship of Lord Rippon.

Bhera has produced many religious personalities, saints, scholars, teachers and social workers like Alhaj Hakim Faiz Bakhsh, Mian Imam Din, many members of the Diwan Family of Bhera who had originally shifted from Peshawar, Qazi Muhammad Siddique, Mir Muhammad Mohsan, Allama Muhammad Zubair Nasim Jaafri, many celebrities of Piracha family such as Alhaj Shaikh Fazal Haq Piracha, Shaikh Ihsanul Haq Piracha, Shaikh Anwarul Huq Piracha, Shaikh Alaud Din Piracha, Shaikh Ghulam Murtaza Piracha. The Bughvi family of Bhera has also produced several important personalities. Among Maulana Ahmad Din Bughvi, Maulana Abdul Aziz Bughvi, among whom Maulana Zahur Ahmad Bughvi has played an important role in Pakistan Movement. Currently, Sahibzada Ibrar Ahmad Bughvi is looking after several Bughvi institutions like Hizbul Ansar, Monthly journal Shamsul Islam (since 1925) and Darul Quran and Darul Hadis in Shahi Mosque. There are several respectable names belonging to Silsila Qadria among whom the most important is the name of Justice Pir Muhammad Karam Shah al-Azhari and his successor Sahibzada Pir Aminul Hasnat Shah the Incharge of Madrassa Ghausia. The famous saint of the Mughal period Shah Abu-al Mu'ali was also born in Bhera in 960 AH / 1553 CE. Among the Khawajgan family of Bhera there are several prominent names among whom the most important are Abduls Sane Mehta, Hafiz Khawaja Muhammad Saeed, Bar-at-Law, Khawaja Dr. Ihsan Ilahi, and Latif Shamim. Among miscellaneous families one can count Qazi Sirajud Din, Bar-at-Law, Qazi Nazir Ahmad, Qazi Manzoor Ahmad, Khan Bahadur Prof. Abdul Majeed Quraishi, Pir Mahbub Subhan Shah, Prof. Dr. Munawwar Mirza, Hakim Maulvi Shah Muhammad, Maulvi Ghulam Qadir Bhairvi, Dr. Umar Hayat Malik, Hafiz Nizamud Din, Maulvi Fazal Ilahi Quraishi, Sufi Muhammad Iqbal Piracha, Hafiz Fazal Raheem, Maulana Gulzar Ahmad Mazahri, Qazi Muhammad Abdullah Abdali, Major Sikandar Sultan Ahmad, Mirza Imtiaz Ilahi and Hakim Noor Din Qadiani (1841-1914) ⁹. Among non-Muslims the Diwan family of Bhera has been very famous. One of the last scions of this family— one Diwan Chaman Lal was member of the All India Central Council and after partition as appointed was Indian Ambassador in Turkey.

Journals of Bhera: "Dost Hind" was most probably the earliest journalistic paper to be issued from Bhera to be followed by "Nurul Islam" in 1927, "Akhbar-i-Baseerat" in 1928, "Nurul Qamar" "Shamsul Islam" (from 1929 till today, "Darra" and "Zia-i-Haram" since 1971. Among these "Shamsul Islam" was started by Maulana Zahur Ahmad Bughvi and "Zia-i-Haram" by Justice Pir Muhammad Karam Shah Al-Azhari.



Bhera – Mausoleum of Justice Pir Muhammad Karam Shah al-Azhari.



Phalarwan – Panoramic view of the Town.

The World of Film and Music¹⁰

Bhera has also produced three famous personalities belonging to the Indian and Pakistani Film Industry:

- Bulraj Sahni the famous character-actor of Indian films was born in Bhera
- Meena Kumari (real name Mah Jabeen, 1932- 1972, was born in Bombay (today's Mombay) where his father the famous Musician Ustad Allah Bakhsh from Bhera had shifted. He originally hailed from a neighboring village of musicians called Gaga near Bhera. Her two other sisters named Khurshid and Maddhu (Hussain Bibi) were also film actresses but of lesser fame than their elder sister.
- Neelo (real name Naseem Alexander, born in 1940 in Bhera) – Islamic Name Abida Riaz , wife of famous poet Riaz Shahid and the mother of Shaan, the leading hero of Pakistani films.

Besides, Miran Bakhsh and Ilahi Bakhsh, both from Bhera have been well-known Sarangi Players. There is also a village of singers and musicians named Gaga very close to Bhera and a Muhalla in Bhera named Muhalla Rubabian or Rubabion wala Muhalla.

KOT MOMIN

Kot Momin is a tehsil headquarter situated at a short distance north-east of Sargodha. It is a sizeable town with a population of 25383 in 1981 and 343232 in 1998. Almost on the Motor Way, Kot Momin has benefited maximum from its proximity. It is fast developing as a commercial town. Roads are being widened and streets are being paved afresh after laying sewerage. It is expanding on all sides in both sides of the Motor Way. Daim and Mian Shah Muhammad Ranjha have been its two most eminent Punjabi poets. Daim was a contemporary of Najabat (author of *Najabat di Var*), a poet born at Matila, District Sargodha and lived in 18th-19th century. Mian Shah Muhammad Ranjah was born in 1807 and his poetic works are available in published form¹¹. One Hasan Ali of Kot Momin was the recipient of reward for his services in the First World War¹² whereas Maulvi Muhammad Rafique of Kot Momin was a serious worker of Khilafat Movement from District Sargodha.

As far crafts are concerned, Kot Momin was once a big centre of metal ware of special form and designs. This craft, as present, is at its dying bed. However, they are still making beautiful cages for keeping birds but these are not as colorful as those made in Chiniot. However, it is well-known for its handlooms production of *Majj Lungis*, *Majnun Khes* and cotton and silk *chaddars* as well as lac-turnery for making and decorating legs of cots with beautiful colorful designs.

Miani¹³

Location: North Latitude is 32°-31'-48" and East latitude is 73°-7'-30". This historical town is located on the left bank of River Jhelum with Pind Dadan Khan on the opposite bank. It is only 18 kilometers north-east of Bhera. It was known as Shamsabad during the reign of Shah Jahan. The town was swept away by floods and was rebuilt in its present place by two Hindus (Madho Das and Shib Ram) under the auspices of Asif Khan. It became center of export of rock salt excavated from Khewra mines across the river and as such was called as Loon Miani i.e. The Salt Market of Miani. It was plundered by Nuruddin Bamezai in 1767 but it soon thereafter recovered from



Farooka – an old mosque in the area.



Sargodha city.

this devastation. Sardar Mahan Singh, father of Ranjit Singh, tried to repopulate it in 1787. But by this time Khewra town itself was directly connected with the rest of the country through a new railway line. For this reason, the position of Loon Miani as a 'salt-market' could not be restored.

The old town of Miani was badly designed with narrow lanes and bazaars. Captain Davies, Deputy Commissioner, tried to improve its planning. In 1865, he built a new square with a wall and a gate and named it as Davies Ganj. In 1867, it was declared as a second class Municipality with some public buildings added such as a Sarai with a rest house, a police station, a town hall, and another rest house attached with the railway station. In 1897 its population was 7149 and about a hundred years later in 1998 it has hardly risen to the figure of 13008.

Among interesting buildings in the town is a huge *haveli* called Krishan Niwas built in 1928. It is a four-storey high building and is still being maintained respectably by its residents. It has an impressive façade which rises to its full height in a monolithic manner – all framed with a set of two circular columns with a square plaster in between the two – all arranged in three tiers each superimposed by a set of Corinthian capitals carved in stucco (*gach*) relief work. Within this frame the facade comprises a delicately carved wooden gate on the ground floor, a half circular balcony or *jharoka* in the second floor and an arched *sehdara* on the third floor and an open pavilion on the top storey. The wooden door and *jharoka* forms a single unit with a flat projecting cornice on the top – like most of the prestigious buildings in Bhera, Miani and elsewhere in district Sargodha. The *sehdara* on the third floor, on the other hand, offers a distinct look of its own with projecting cornices on top and bottom and the vertical flat plaster with two circular columns on either side and still it is connected with two storeys below within a vertical frame of columns and a plaster. The entrance door on the ground is an exquisite example of wood carvings of floral patterns as well as some Hindu figures connected with the mythology of Krishna - an incarnation of Vishnu. The arched door is topped by spandrels wrought in stucco tracery – all in floral patterns in bold relief work. In the second storey, the half-circular *jharoka* is decorated with stucco relief work with intricate floral patterns. The *sehdara* in the third storey, on the other hand, is separated from the *jharoka* below with a projected cornice. It is topped by a flat arch and relatively speaking is simple in decoration. The structure on the top-floor is an open pavilion and is separated from the *sehdara* below with a projecting cornice.

Beside, Krishan Niwas, there is another beautiful building in Miani. It is called Sharif Manzil. It was built in 1923. Its entire facade is built of carved bricks where in the interior there are beautiful examples of stucco tracery, false ceiling, stained glass windows.

Miani, today, can hardly claim any craft. We could locate only two shoe-makers and two lack-turners producing legs of cots finished with etched lac-decorations.

Sabz Pind also called Sahaban da Tibba and Vijjhi: Closer to Miani on Miani-Bhera Road is a huge mound called Sahaban da Tibba or Sabz Pind. Fortunately, in the main it is still intact and undisturbed. By some, it is believed to be the site of the capital of Raja Porus¹⁴. If so, it is too close to the site of the capital city of the Kingdom of Lavania or Salt Range at the site of Burarian – though the two are on the opposite banks of the River Jhelum. During our last visit to the site we were fortunate enough to discover a number of terracotta figurines both of human beings and animals all made with appliqué technique. Figurines of this type are hardly met anywhere else in whole oh the Punjab.

SARGODHA CITY

Sargodha is one of the youngest among the major cities of the Punjab. It is the premier city both of the Division and the District bearing the name Sargodha. It was founded on February 22, 1903 by Sir Malcolm Hailey who afterwards was elevated to the position of Governor of the Punjab. Initially, the city was meant to be the headquarters of the Jhelum Colony established after the opening of Lower Jhelum Canal in 1902. However, only three years after it was given the status of district headquarters in place of the old one at Shahpur on the left bank of River Jhelum on the road to Khushab. As compared to Shahpur, Sargodha was better suited on being on a higher altitude and safe from floods.

The most outstanding features of the landscape around this city have been a small lake (*Sar*) of a saint called Godha and a 1000 feet high hill called Karrana. Both the sites have some ancient sacred association. The *sar* or the lake had the abode of a sadhu or saint named *Godha* and it was from the two words that the city ultimately derived its name Sargodha. Similarly, from the ancient times some sort of sanctity has been attached to the Karrana Hill both in Hindu and Muslim traditions. According to the Hindu traditions, Karrana Hill was formed by Hunumanji, the monkey god, who



Sargodha: Sabre F 86 – A memento of the heroic struggle of Pakistan Air Force in 1965 War.



Sargodha – The oldest Jamia mosque in the city built in 1899.







Sargodha – The building of the Ambala Muslim High School established in a former Gurdwara.

dropped here one of the huge rocks which he was carrying southward for bridging the straight between the southernmost tip of India and Sri Lanka for gaining a passage to the latter where the monster-king Ravana has taken Sita, the wife of Ramchandar Ji¹⁵. This is why the Hindus held Karrana Hill as sacred to monkey-good Hunuman. A small temple still stands on one of these hills where before Independence in 1947, an annual fair (*mela*) used to be held. It was here that in the 4th century CE the famous philosopher-poet Raja Bhartar Hari, the elder brother of Raja Vikramaditya of Ujjain, built a magnificent monastery for his co-religions¹⁶.

According to a Muslim tradition, Karrana Hill was also the abode of a saint named Mitha Masum buried not far from the foot of this hill. The ‘Langar’ of the Saint was established at Dharima on Sargodha-Khushab Road, then an important halting place on way to Kabul. The Nangiana family of Dharima, still claims Karrana Hill as inheritance of the saint. At the sacred seat of Dharima, the followers of the saint maintain a “*Much*” – Perennial Fire that never extinguishes. Can this be related to some distant Zoroastrian tradition of the times when this region was under the suzerainty of Sasanians? From Shahnama Firdausi we do learn that Sasanian claim of their suzerainty over kings of Sandal, Shandal, Jandal, Mooltan, Kashmir, Kabul and Hind¹⁷. Sandal, here, definitely refers to the Sandal Bar of the neighboring Jhang area.

The place was already called Sargodha before the present city was founded. Its new name as given by the British rulers was Youngabad¹⁸. But people continued calling it with its older name which it had derived from a Hindu saint named Godha or whose family clan was Godha¹⁹.

Another tradition, narrated by Ahmad Khan Mekan, Lambardar of Mitha Lak²⁰, tells us that in the beginning the city was named ‘Youngabad’, after the name of one of the first Colony Officers of the area Mr. Young. But the name was never popular with the local people who always preferred to call it Jangabad instead of Younabad. The English officers did not insist on the English name and, thus, the government-given name gradually went into oblivion and old indigenous name Sargodha finally prevailed. It has even been claimed that before the new city was found as early as the times of Shah Jahan, there used to exist a village called Bara Chak at the site of Karrana Hill. But when the British decided to establish here Jhelum Colony, the land was acquired from Nangiana family of Dharima. By this time, the name of the village at Karrana Hill was Jalalabad whereas

Sargodha was the name of a particular spot where Sadhu Godha used to reside.

Thus, Sargodha was originally founded only as headquarters of Jhelum Colony in the fertile upland in the center of the Bar quite safe from the floods of rivers. In 1906, it was declared as headquarters of a tehsil whereas in 1914 it was made the headquarters of a district replacing the former headquarters at Shahpur. But the District retained its old name as late as 1914 when it was rechristened as District Sargodha.

Following account of this city has been taken from **History of Sargodha** by Sahibzada Abdul Rasul:

"First land settlement of Sargodha was taken in hand in 1905 and one Mr. Ganesh Das was appointed as the first Lambardar of Sargodha in 1906. On the proposal of Lieutenant French, a Municipal garden and a lady park was [sic: were] laid out on the land adjacent to Block No. 5. The Municipal Garden, which at present has come in the centre of the city, is the most important place of recreation for the citizen of Sargodha. The lady park has been absorbed by the Divisional Headquarters Hospital and the offices of the Municipal Corporation. A large area near Sargodha city was allocated for Imperial horse and mule runs and for regimental stud farms. Now it is known as Remont Depot, Sargodha. Sir W. M. Hailey who later on was promoted to become the Governor of the Punjab, was incharge of the colonization and was practically the moving spirit behind different schemes²¹.

Probably, the oldest building in the city of Sargodha is the Jami Masjid in Block 1. A tablet at the central entrance gate gives the date of its construction as 1899, some six years earlier than the official foundation of the city as Youngabad. At the time of writing of the Imperial Gazetteer of India, Punjab, the population of the town was only 4000. According to the Census of 1911, it went up to the figure of 8849 and in 1981 it rose to be 2,91,362 (2,31,895 for city and 59,467 for Cantonment). But in 1998, the population of this city has soared up to 4,58,440 including 3,70,826 for the city and 87,614 for the Cantonment²².

By the year 1918, sixteen blocks had been completed whereas at the time of independence in 1947, the number has gone up to 23. This number has by now increased to 35 (in 2006). Besides there is a mushroom growth of satellite towns and colonies all around. The old city of Sargodha is no doubt one of the most well-planned





Sahiwal – An old gate of British Period. Reconstructed in 1862 after a severe flood.

city of the Punjab like the city of Dera Ghazi Khan with a teeming population of 5,38,000 souls – as per Census of 2004²³. Today, it has a beautiful ever-growing University of its own and an important headquarters of the Pakistan Air force which has earned for it the sobriquet of *Shabeenon ka Shehr* – the City of Falcons.

SAHIWAL²⁴

Sahiwal is located at East Longitude 72°-22" and North Latitude 31°-50'. The River Jhelum once flowed quite close to this town. Today, this is the headquarters of the Tehsil of the same name. It is a historical town. In 1855 its population was 9937, in 1868 it was reduced to 8900, and in 1881 it was further thinned down to 8800 whereas in 1891 it rose once again to the figure of 9210. According to the census of 1998 the population has risen to 32019.

The city was founded by a Baluch chief named Gul Bahlak but was named as Sahiwal after the name of 'Sai', a chief of Jhammat caste, then manager of the property at this place. But right from the beginning the site selected was not appropriate. Being situated at an elevated level, the settlement always suffered from drainage of water which surrounded the city on all sides, stagnated there and created health problems for its residents. In 1897 the city was surrounded by a *kacha* wall with six gates - the principal ones being the Lahori Gate (also called Khuni Darwaza) in the east and Kashmiri Gate (also called Dabgari Gate) in the north. The names of the other four gates are: Multani Gate, Kabuli Gate, Mastana Gate and Jhammati Gate. As the city was situated very close to the River Jhelum, it was frequently inundated and damaged. The last devastating flood came in 1929 which damaged the city wall and all the six gates which were got rebuilt in 1936 in accordance with the original plan and elevations by the joint efforts of Mr. James Reed, Lala Kundan Vasodeo, Captain (later Major) Sardar Muhammad Hayat Khan and Babu Madan Lal. Their names are still preserved on two large size marble slabs fixed on Lahori or Khuni Gate on the east side of the city. The gates were once again renovated between 2007 and 2008 by Sardar Ghulam Ali Asghar Khan Lahrri, Tehsil Nazim. This work, though done in good faith and with large expenses, was without any respect for the original forms and decorations. The original details of decoration have been covered with cheap machine-made blue and white ceramic tiles with a bizarre look. Fortunately, only one gate – the Multani Gate on the south has been left unmolested with its graceful exterior. Two inscriptions, still found legible on the gate, tell us that even the present gate was extensively repaired first in 1936 and then more recently in 1983 it was repaired very

sensitively by a contractor. A few abandoned cells behind the main entrance have been built with small country bricks showing thereby that the original gate was built some time during the Mughal period. It is hoped that local representatives of the city will take care of this old gate and preserve it in its original shape.

The local people believe that Sahiwal was built by the orders of Sher Shah Suri. But the only ancient building worth mentioning in or near this town is a small one room mosque opposite the *Shahan di Eidgah* on Sahiwal-Nahang Road by the side of an old well called *Shahanwala Khu* or Royal Well. Besides, Bhirr Sahiwal or Old Sahiwal and a series of small mounds near Shahani Eidgah, there are two huge mounds close to each other near Nahang on Sahiwal-Jhang Road. The two mounds are known as Bahurai and also as Punj Pir – Five Saints). These are further south near Sial Sharif. Besides, ancient mounds at Sikandri, Machhar Khaddi, Kukrani, etc. are also located in the vicinity of Sahiwal which ensures that culturally and historically the area around this town has been quite active in the past.

Today Sahiwal is the headquarters of a Tehsil of the same name. In 1867, a second class municipal committee was created at Sahiwal with some public buildings such as a school, a dispensary, a *sarai* with a rest house, a town hall and a police station. There was also another old *sarai* called Manak Tahlian Wali Sarai. Mr. Zafar Iqbal alias Bhai Zafar, a local journalist, tried to make us believe that Mrs. Manika Gandhi, the daughter-in-law of Mrs. Indra Gandhi originally hailed from Sahiwal whose family owned Manika Tahlian Wali Sarai in this town.

Crafts of Sahiwal: Once, Sahiwal used to carry a brisk trade of cotton, grains and *ghee* with distant cities of Multan and Sukkur. The Arora Hindu traders of his city once had a flourishing banking business. Indeed, through out its history, Sahiwal has been described as *Shahar-i-Hunarmandan* – the City of Craftsmen. Barilla or *sajji* was once the most important trade item for the entire Bar Tract. It was also well-known for its hardware and lac-turnery²⁵. Indeed this city has been the most famous center of craftsmanship – more renowned for its lacquer work – more truly lac-turnery. This position has now been taken over by another neighboring town of Sillanwali.

Lac-turnery of Sahiwal has always been crude in colors – particularly for its use of unpleasant aniline mauve color, and simpler in execution²⁶. But still, there are better





class of vases, platters, chess-boards with chessmen and toys of great variety with a combination of two colors – red and yellow, red and black, black with red and black with yellow. The lathe-turned tops called '*lato*' of Sahiwal were once quite famous. As regards patterns of Sahiwal lac-turnery, scratched patterns are bolder and larger than seen elsewhere. However, children's tea-sets are finished with transparent lac only – i.e. the veins of the wood can be seen under the application of lac. In the later half of the 19th century, the variety and shapes of toys produced in Sahiwal used to puzzle the English children but still it was considered that these "do not seem to be as popular as they deserve to be"²⁷. Whereas other varieties of lac-turnery still continues in one form or other, the most characteristic of turners' art i.e. '*lato*' or '*top*' has been totally lost. However, '*paya-ka kam* i.e. making of lacquered legs of cots' is still flourishing.

As compared to lac-turned toy, the ivory toys of Sahiwal were of better class as far as neatness and skill in execution was concerned. A good number of fine quality ivory toys were sent from this place for Punjab Exhibition²⁸ in 1864²⁹. Today this craft has totally disappeared from this town.

There were two other varieties of crafts for which once Sahiwal was a well-known. These are: Metal ware and Kuppa Making. There is still a Bazaar Thathiaran where metal ware of copper was forged through hammering (*thathiari*) by Sikh workmen. At its height metal work of Sahiwal was considered second only to Gujranwala. Now this crafts has totally vanished from this place. *Kuppas* are actually large size leather containers or drums used for storing and transporting liquid things like *ghee* and oil. There was a special class of people for making Kuppas. They are called Dabkar or Dabgar – those who press leather. Behind Kashmiri Gate there is a street that is still called Dabgari Gali. Sahiwal was considered only next to Jhang in Kuppa-making.

There was a time when Sahiwal was well known for its course cotton cloth which, together with cloth of the same variety from Khushab, Girot and Bhera, used to be carried across the frontiers into Afghanistan and Central Asia by Pawinda caravans on their way back from their annual expeditions in the down countries in Pakistan and present day India³⁰. This business was also handled by the Pirachas and Khojas of this region for export direct to Kabul and Russia. But the high duties imposed by the Amir of Kabul and the Russia practically killed this trade in the last decades of the 19th Century³¹. This affected the craft of weaving in Sahiwal that, by now, has

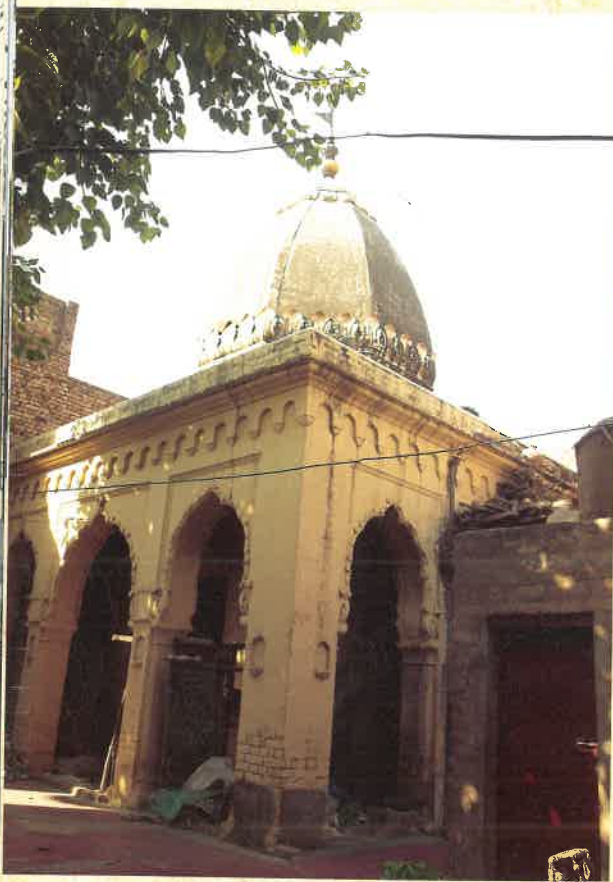
also almost disappeared. The former Muhalla Jolahan – Weavers Muhalla, has now named as Ja'afri Muhalla. However, *khes* and *durries* are still being woven in a reduced quantity and of lower quality. Former glory of the craft has gone.

Once, good quality shoe-making (*Jutti ka Kam*) was being done at Sahiwal in a nice way. Now the craft has almost come to an end. However, embroidery work is still going well in this city. Most of the work is done by ladies at their homes. But the work is not of extraordinary quality nor does the area claim any speciality in this field. Variety of stitch work as popular elsewhere is also being practiced in Sahiwal. *Sindhi Tanka*, *Kashmiri Tanka*, *Tarkashi*, Shadow Work and *Naqshi*, *Dabkari*, also called *Addai ka Kam* etc, are popular stitch-works currently being followed in this town.

On 11th November 2009, Shaikh Hayat Muhammad, author of *Sar Zameen-i-Sargodha* showed me picture of a stone sculpture held in the palm of his hand. The



Shah Pur City. Lohari Gate – this solitary surviving city gate was started in 1865 and completed in 1868 by Captain Davis.



sculpture of white marble had a bust with four arms and a head with a high cap with vertical sides. He claims to have discovered this sculpture from the mound of Punj Pir near Nahang.

Shahpur City³²

Shahpur city is some 30 kilometers north-west of Sargodha. It comprises two parts –the older part is known as Shahpur City and the other as Shahpur Sadar. The latter town is some 5 kilometers east of the former. The old city of Shahpur is only one kilometer from the left bank of River Jhelum. The city has both gained and suffered from the proximity of the river. It is connected with the district headquarters by rail as well as by the main road running between Sargodha, Khushab and Mianwali.

Shahpur city is believed to have been founded during the period of Akbar (1556-1607) by a family of Sayyids headed by one Shah Shams. His tomb is still venerated by the locals³³. The original site of headquarters of District Shahpur was near Nathuwala (Vathuwala on Government Map) on the river side of the Shahpur town. But since the site was very close to the river bed and was frequently inundated, the authorities shifted the headquarters five kilometers away from the bank of the river where they built court-houses, the session-houses, the treasury, the tehsil, the police office, a jail, and police lines with parade grounds. Besides, Malik Sahib Khan Tiwana built here a commodious sarai for the benefit of the public.

Before Independence it was a municipality of the second class. In 1891 its population was 6337 and in the last census carried out in 1981 its population was still hardly 9058 and in 1998 only 12087 showing a growth rate of only 1.17 between 1981 and 1998. In order to ward off troubles and damages being caused due to recurrent flood, the British Government quickly decided to build a new town – now known as Shahpur Sadar or Cantonment some 5-6 kilometers away from the river and built here all the government offices. This later town had a population of 15313 souls in 1998 showing a growth of 2.5 over 1981 Census. Together, the two parts have a total population of 27402 as per census report of 1998 as compared to 19119 in 1981.

One Rai Sahib Pandit Diwan Chand built in Shahpur City the first school for girls whereas Malik Sahib Khan Tiwana built here a Sarai for public benefit. Shahpur Sadar, once the headquarters of District Shahpur (1849-1914), is now

the headquarters of the tehsil of Shahpur. Many old buildings and residential bungalows, of which the ruins still stand, are reminiscent of the prosperity which this township once enjoyed.

The city originally had a wall around it but only with one gate. It is still there and is called Lahoree Gate. It was built in 1865 by Captain Davis but was completed in 1868³⁴. They say that there were two other gates named Jury Gate and Ramdas Gate but there is nothing on the ground. There is only one bazaar – the Main Bazaar, going back from Lahoree Gate. No particular crafts except rudimentary form of gold and silver jewelry, some *desi-juti* work with gold threads and a few craftsmen doing weaving. But there is nothing spectacular in the city or in its crafts.

SILLANWALI

Sillanwali is a large town situated at a distance of 35 kilometers south of the city of Sargodha and is connected with the latter both with rail and road. Prior to



Sillanwali – Main Bazaar.



independence in 1947, its population was hardly 10000; in 1981 it was 14490 and in 1998 it had already soared up to 23076³⁵. Today, (2009) it must be considered much more than that. But still, population-wise it is the smallest of all the six tehsil headquarters of Sargodha District. Sillanwali was made the headquarters of the newly declared sixth tehsil of the district in 1991. The town has a fertile land all around and produces good crops and hence still holds its position as a grain market (*Ghalla Mandi*). In early 19th century the area was famous for cotton crops but now it is well known for citrus fruits, wheat, sugarcane and rice. But by and large it has gained a reputation as a craft center for wood work. Socio-economically too, the town has developed a lot. Today it can boast to have several high schools and colleges both for boys and girls. Besides, several *madrassas* established after 1948 are also contributing towards imparting Quranic and general religious education to students from allover Pakistan. Some important education centers are: Madrassas attached with Masjid Auqaf, Madni Masjid, Rehmania Masjid and Darul Uloom Khatm-i-Nubawwat. There are also



Sillanwali – Craftsman doing naqshi work on a pixis box.

several social service organizations working for the uplift of the local people – *Shaoor Development Organization* and *Civil Society Organization* being the chief ones among them. Besides, *Sillanwali Woodcrafts Manufacturers Association*, founded in October 2009 has been formed to look after the interests of the workmen and enterprisers. The Handicrafts and Design Directorate in the Punjab Small Industries Corporation has also opened here an office for helping the local manufacturers of lacquer work in developing their design quality as well as in creating outlets for their products. The Small and Medium Enterprise Development Authority (SMEDA) is also supporting the craftsmen of Sillanwali in various ways through their program: *Aik Hunar Aik Nagar* (AHAN) to support programs. AHAN's Rural Enterprise Development Program, in particular aims at providing work opportunities in rural and peri-urban areas by adopting and indigenizing the One Village One Product (OVOP) concept. The project Developing Micro Entrepreneurship and Capacity Building at Sillanwali initiated by AHAN in 2007 has proved quite successful and helpful for the craftsmen of this city. They have now initiated as second project for the development of Wood Carving.

It is one of the leading towns of the district and is fast developing as a commercial center for wood work of all varieties - but more particularly for its lac-turnery and *naqshi* work. There are also several jewelers in Sillanwali who are making traditional silver jeweler.

Sillanwali is not a very old town. It was founded in 1901 as a small railway station when the track was being laid in the region. The railway station was inaugurated in 1905 whereas a Police Station was established in 1907 and a grain market (Ghalla Mandi) in 1909. It was still an insignificant town when the country became independent. At that time majority of the inhabitants were Hindus *khatrees* (traders) who left the town after partition of the subcontinent. The vacuum thus created was filled up by Muslim migrants (*muhajirs*) from East Punjab – now the State of Haryana - majority of them from the district of Karnal – particularly from the town of Kaithal in that District. Majority of the immigrants belong to Mughal, Shaikh and Siddiqui families from Kaithal (Karnal), who brought with them the skills of *naqshi* – etched or engraved lacquered work on wood which together with the native skill of lac-turnery for making colorful legs of cots has given Sillanwali a national and international reputé unrivalled by another city and town in whole of Pakistan.





Takht Hazara – View of the masjid Ranjah - now completely renovated except the western wall.

Even 62 years after migration from India, these people believe that it was just a coincidence that the train carrying them from India just stopped at Sillanwali Railway Station and dislodged them. In any case they accepted it as the city of their future residence. It was these people who started the craft of woodwork in general and *Naqshi* in particular which has, by now, become the identity of this small town whereas in Kaithal this craft has come to an end in this area³⁶. Actually, Kaithal was never a leading center of this Craft. The old District Gazetteer of Karnal is completely silent in this respect.

Actually, Sillanwali had great potentials for development of wood work. Shisham wood, which is mostly used in the manufacturing of wooden items, was then abundantly available in the area. Several other types of wood were also easily available. So, the new settlers had no difficulty in restarting their carrier as wood workers in full earnest and soon it paid them well. As recognition came soon, the new generation had no reason to abandon their ancestral profession.

In the beginning, only *guldans* or *phooldans* (Flower Pots) were made. But as the demand for finished project increased immigrants from Kaithal settled elsewhere came here and started a new life in Sillanwali. They got full cooperation from their own clansmen. That is how Sillanwali became a renowned center of woodwork – particularly for its lacquer work.

TAKHT HAZARA

عاصی دعوے افضل نہ کوئی آکھاں جٹ انجان
ذات رانجھا وطن تخت ہزارہ روشن وچ جہاں

*Aasi dawa' fazal na koi akhan Jat anjan
Zat Ranjha watan Takht Hazara roshan wich jahan*
(Hafiz Barkhurdar born at Takht Hazara)

Takht Hazara is a sizeable town of Tehsil Kot Momin. It is only 1.5 kilometers away from the right bank of River Chenab. According to traditions, it was once a large city called Jahangir Nagar Takht Hazara, because it covered a thousand acres of land. In the *jamabandi* of the Sarkar Doaba Chaj given in the Ain-i-Akbari, the Mahal of

Hazara is stated to have paid revenue of 4,689,136 Dams or Rs.117, 228. Ranjha or more properly Dhido of the Ranjha tribe, the hero of the well known romance of "Heer-Ranjha" belonged to Takht Hazara. Sayed Waris Shah writing in 1180 AH / 1766 CE immortalized Takht Hazara in these words:

اک تخت ہزار یوں گل کیجیے جتنے رانجھیاں رنگ چایا اے
چھیل گھر دست ار بیلوے نین سندر اک تھیں اک سوایا اے
والی، کوکلے، مندرے، مجھ لنگی نواں ٹھٹھتے ٹھٹھ چڑھیا اے
کائی صفت ہزارہ دی آکھ سکاں گویا بہشت زمیں تے آیا اے

*Ik Takht Hazarion gal keejai jithai Ranjhian rang machaya ai
Chhail ghabroo, mast arbailrrai nain, sundar ik theen ik sawaya ai
Wali³⁷ koklai, mundrai, majh lungi, nawan thath tai thath charraya ai
Kae sif Hazarai di aakh sakan goya Bihisht zameen tai aya ai.*

Free translation:

Now, we will talk about Takht Hazara, the famous abode of Ranjhas.
They are well-built, happy-go type, handsome and better than others.
The males wear ear-rings and dress-up with *majh-lungi*³⁸ which enhance their looks
It is difficult to praise the beauty of the place - it is like a paradise on earth.

Takht Hazara is the birth place of another great Punjabi poet Hafiz Barkhurdar who was born here in 1602. Hafiz writes about himself: 'A' from p.100

Some hundred and ten years back there were numerous mounds, a large number of old wells, a mosque and the tombs of several *faqirs*, the chief of which is the tomb of Mughal period Faqir called Shaham-ud-Din - none of these of any great architectural interest³⁹. But most of these mounds and monuments have by now disappeared. The western wall of the Mosque of Ranjha and a Mughal period Tomb close by are, however, still standing in their original shape. The town is said to have been deserted about 200 years ago and after remaining uninhabited for about a century was again occupied by its inhabitants in about 1785. The present village itself is built on top of an ancient mound. There are several old and interesting houses in the village - many are even abandoned and deserted. Not a single family from the clan of Ranjha now



Takht Hazara – An abundant bungalow that once belonged to Dr. Badri Nath jaitley built in 1931`.



Takht Hazara – A traditional house.



Farooka – Rao Rasheed Haveli.

lives in this village. Instead, now majority of the population is *muhajir* i.e. people who migrated from East Punjab (India) in 1947.

Outside the town there still stands a bungalow, deserted though, that was built in 1931 by a Hindu doctor named Badri Nath Jaitly.

The only place worth visiting near Takht Hazara is Ajhal Mauhrri where a huge Banyan tree sprawls over 3 acres of land with some old graves underneath. Close by there are other large Banyan trees but none is as large as the one at Ajhal Mauhrri. There are thick bamboo groves between this huge Banyan tree and the right bank of the river Chenab.

As regards crafts, practically there is none in this village now. The only craft that is still dragging hard for survival is that of carpenters' who prepare a few specialized items such as lacquered spinning wheels (*charkhas*), mangers for cattle (*khurlis*), churners (*madhanis*) and legs for cots – but none is of very high quality. In the nearby hutments on way to Ajhal Mauhrri we also visited some weavers doing their work on pit looms. But there was nothing of special about quality and type.

MONUMENTS

Among ancient mounds there are only few that now remain there to ensure us that this district had been quite active in the past. The most prominent among such mounds are: Burarian – the ancient Bhera (now actually falls in District Jhelum) – the presumed site of the capital of Sophytes, the King of Salvania or Salt Range, Sabz Pind or Vijjhi – the presumed site of the capital of Raja Porus, Chak Sahnu – the famous city of the Bar destroyed by Nurrud-Din Bamezai in 1767, the two huge mounds near Nahang called Bahurai or Punj Pir and two large mounds on either side of Kot Musa near Farooka, etc. None of these sites has ever been scientifically excavated. However, incidences of unauthorized and illegal excavations by treasure-hunters are numerous.

Among historical cities the oldest and the most important is Bhera which has been discussed above. Among other historical towns of the region are Sahiwal, Shahpur and Takht Hazara – all once flourishing centers during the Mughal and Sikh periods of our history. Among these, the one that has suffered most is Takht Hazara. Whereas the towns of Sahiwal and Shahpur are still struggling to survive as tehsil headquarters,

Takht Hazara has been reduced to a very insignificant village. The only significant thing that exists in its close proximity is the huge Bunyan Tree Ajhal Mauhrri with its historical graves. It is believed to be the largest Bunyan Tree – and perhaps the oldest as well, now surviving in Pakistan

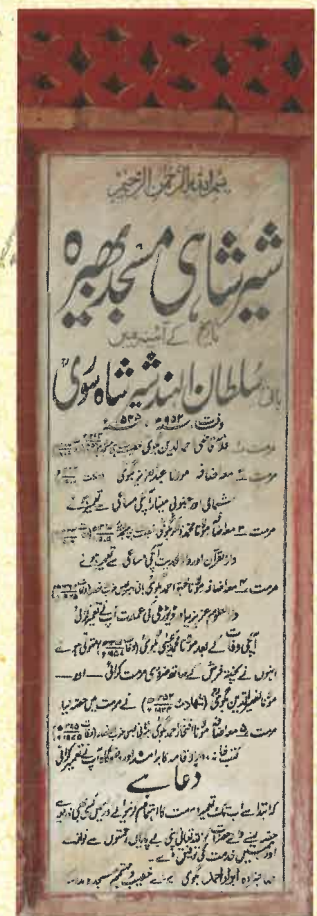
As regards standing monuments, there is a real dearth of such buildings in the whole district. A few that have survived are discussed below, albeit briefly.

Monuments of Bhera

Shahi Mosque: The oldest and surely the most impressive of all the surviving monuments in Sargodha District is the so-called Shahi Mosque at Bhera. Though there is no proof – historical or epigraphical, to support that this mosque was built by Sher Shah in the year 1540, but on stylistic grounds we can accept it to have been built during the short rule of Suri dynasty. Only the Prayer Chamber of the Mosque belongs to this period. The Courtyard, the Central Ablution Tank with two pavilions, the Entrance Gate with its two 90-foot high minarets are all later additions made during the British rule. Inside the Prayer Chamber, only the central bay and three arched entrance of the Prayer Hall together with their alcoves have some decorations in the form of fresco paintings. But these paintings too are decidedly of more recent origin. An inscription in the central alcove make us believe that most of these additions and decorative works were carried out in the Shahi Mosque by Bhugvi family during 1277 and 1286 AH or 1860 - 1869 CE.

Hafzana Mosque: This is another historical mosque in Bhera located in Muhalla Hafzana. It was built by one Hafiz Rahim-ud-Din during the reign of Jahangir (Abdul Rehman, 146) or Aurangzeb (Muhammad Hayat, 225). The mosque has a few interesting architectural features the most interesting of which is a basement that spreads under the entire floor of the mosque. It is now closed to public. There is a central passage in the basement with side chambers on both sides. The interior of the mosque is decorated with fresco paintings. The *mehrab*, in particular, is painted with floral design – vines, flowers and leaves in blue, brown, orange and pastel green colors. "On the façade of the inner *mehrab* stone fretwork has been done in white marble. It is the only work of its kind in Bhera but is of inferior quality"⁴⁰.

Shaikhan Wali Masjid: This mosque is situated in Muhalla Shaikhan, Bhera. Built





Bhera – A hindu temple.

on a high plinth with its domes dominating the sky line of the town, it really is a monumental building of this town. It seems to have been built during Shah Jahan's period⁴¹. The mosque has a wide prayer chamber of wide three bays – the central one being larger than the other two bays. Each bay is surmounted by a dome with central dome being larger than others. Unorthodox features of this mosque are two octagonal bastions on the northeastern and southeastern corners of the mosque which appears to have been added during the anarchic periods of 18th and 19th centuries.

Masjid Qazian Wali: It is situated inside Lohari Gate. The mosque is small in size and is believed to have been build during days of Shah Jahan's reign⁴². It is a small mosque with traditional three bays but only a single hemispherical dome and curvilinear roof on side bays. The two graves in the courtyard are believed to be older than the mosque.

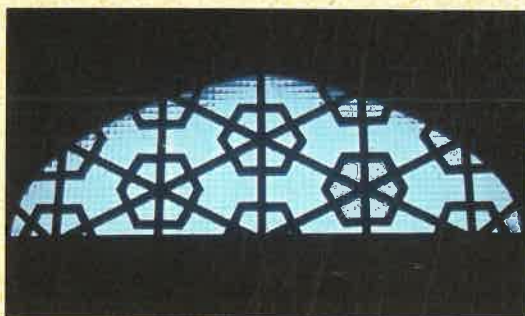
Piran Wali Masjid: This mosque is situated near Piran Wala Gate and is believed to have been built some three hundred years again by Pir Miran Subhan Shah⁴³. The mosque was originally decorated with fresco paintings which have since been faded out. Now in place its a new complex of Pir Shams Shah Gilani has been constructed opposite the now half demolished Gate of Piran Wala.

Mimiran Wali Masjid: It is a relatively new mosque built in 1913⁴⁴. It is situated in Muhalla Arkansan Wala. The most interesting aspect of this mosque is the false ceiling of Veranda which is decorated with beautiful *tarseembandi* based on stars and polygons in endless pleasing patterns. The patterns are highlighted with the help of wooden strip or *gola* painted in golden color and mirrors fixed in the center of stars, circles and polygons.

Hindu Temples at Bhera: Before partition in 1947, there was a prominent Hindu community living in the northern parts of the city. Accordingly, there was a good number of temples in the city. There is one such Hindu Temple near the Chitti Puly Gate which clearly betrays Muslim influence. The temple consists of a small octagonal room and a porch on the east both built on a 2-feet high plinth. The façade still bears human and bird figures from Hindu mythology and some floral work in fresco technique. Besides, there are remains of a number of Hindu temples located outside the walled city – one in the east and another on the west. One temple in the north-west corner is most imposing with its pyramidal *sikhra*, a square cell and a basement and an entrance on the west⁴⁵.



Sial Sharif – Main gate of the Mausoleum.



Sial Sharif – Decorative floor and stained glass windows of the Sama'a Hall building attached to the Mausoleum.



Sial Sharif – Painted ceiling of the Sama'a Hall.



Sial Sharif – Painted decoration on a wall.





La'al Sharif – Mausoleum of Hazrat Yousuf Shah in the village near Mangowal built during Shah Jahan's period. It has been heavily renovated and altered.

Garden in Bhera

In addition to above, Akbar the Great is believed to have built in Bhera a garden. It is also claimed that Akbar, later on, also built on this spot a house. Neither of the two is now traceable in the area. A dilapidated square tank on the east of the town⁴⁶, 80 x 80 feet, believably built by Akbar, was probably part of the garden built by Akbar the Great.

Tomb of Shah Shamas

The second most ancient historical building in District Sargodha is the Mausoleum of Shah Shams. It is near Shahpur City. The ancestor of Shah Shams, named Sayed Sher Ali Shah accompanied Humayun during his return from Iran for re-conquering India. His family settled in India. One of the members of the family, Shah Shamas, held some important post in the court of Akbar. When the latter announced his policy of Din-i-Ilahi, Shah Shams was not happy and preferred to leave the court quietly. He roamed here and there along with his family. When he reached this area he decided to settle here. Here, he established a colony with its headquarters called Shahpur - the city of Sayeds. When he died, he was buried here as a saint. His tomb was originally to the north of the town of Shahpur. But, when the recurrent floods in the river threatened this tomb; the coffin was carried away to its present site east of the town where he is venerated as a saint. His tomb is still venerated by the locals⁴⁷ and people visit it in good number especially during the days of his *Urs* in the month of April, each year. Nothing is known about its architecture and architectural decoration.

Mausoleum of Shah Yusuf in Village La'al near Mangowal

This is small but significant historical building in District Sargodha. It is situated in the village of La'al near Mangowal at a distance of some 7 miles / 11 kilometers south west of Shahpur city and Sadar. It is connected with a metaled road from both places but the road from Sadar via Jahanabad is well maintained.

It is an elegant mausoleum which according to District Gazetteer was built in 900 AH/1494 CE⁴⁸. It is built over the grave of one named as Hazrat Yusuf Mauj Darya Lajpal. He is claimed to be a follower of Hazrat Sakhi Shahbaz Qalandar of Sehwan Sharif. The present building is certainly not as old as the date assigned to the saint. In its core it has some elements judging from which one can date the original construction to the period of Shah Jahan and not earlier. But more recently, the building has been extensively renovated with terrazzo and modern square marble tiles of different colors. Only terracotta *jalīs* in the windows seem to be original. The lantern on the top of the dome comprises some beautiful marble carvings. Inside, the building is decorated with fresco paintings which are fast decaying. The newly married bridegrooms come here to pay their respect to the saint and in reverence leave their colorful bridal turbans on the graves. This tomb has been compared with a similar tomb at Girot across the River Jhelum.

Outside the Mausoleum, two things are worth noting. In the first place there is *naubat* or *naqara*— a kind of drum— that is beaten five times a day before making a Call for Prayer (*Azan*). This is an unorthodox practice for Muslims. Close by this naubat is small room wherein a perennial fire called 'much' () burns. It is believed that if ever this fire is extinguished it is rekindled with fire brought from Sehwan Sharif about which we have already talked in connection with Karrana Hill near Sargodha and the shrine at Dharima Sharif.

Another interesting development in this village is a newly built beautiful Jami Masjid and Madrassa with ultra modern design. It has been built at huge expenses by the rich local community of Pirachas.

Mausoleum of Shahamud Din at Takht Hazara

Outside the now insignificant village of Takht Hazara some 13 km from Midh Ranjha there now remains two historical buildings. One is the Mosque of Ranjha. It is said that Dhidu Ranjha — the hero of the famous Punjabi Romance Heer and Ranjha was a student of



Takht Hazara — Mausoleum of Shahamuddin.





Sial Sharif – Watercolor by
Nazir Ahmad.
Courtesy:
Gauhar Qalam



Sial Sharif near Sahiwal. Mosque and mausoleum of Pir Muhammad Hussain built in 1882.

the madrassa attached with this mosque for his initial learning to read and recite holy Quran. Some years back, at the time of publication of Heer Waris Shah (1985) edited by Sharif Sabir, this mosque was still in pretty good shape. But in 2009 we found the old mosque completely demolished and rebuilt. Fortunately its southern and eastern boundary walls are still partly preserved.

At a short distance from the western wall of the mosque there still stands in pretty good shape the Mausoleum of Shah Shahamud Din Shah – a saint of uncertain origin and date. It is a small tomb with square plan and a dome above. Around the building is a wide platform laid in small country bricks of early Mughal period. It is certainly earlier than the mosque close by. The tomb still has a sound structure but is not being maintained properly. The local population is gradually grabbing open land around this tomb. This tomb, together with the western wall of the mosque and a few old historic houses in the village is all that remains of this once a historical town. The only other thing worth seeing in its vicinity is the colossal Bunyan Tree in hamlet of Ajhal Mauhrri in between Takht Hazara and the right bank of River Chenab.

MOSQUE AND MAUSOLEUM AT SIAL SHARIF

The Mausoleum of Pir Mahmudul Hussain at Sial Sharif, midway between Sahiwal and Nahang on Sahiwal-Jhang Road, is the largest shrine in District Sargodha. According to an inscription on the shrine the saint was born in 1214 AH / 1799 CE and died in 1300 AH / 1882 CE at the age of 86 years according to the counting in Hijra Years. The shrine comprises three parts:

- The Mausoleum
- The Mosque, and

A Sama'a Hall (the shrine belongs to the Chishtia Order of Sufism). The mausoleum proper comprises a square chamber with a high dome above with an attached Sama'a Hall on the east. From Interior the tomb has both fresco painting and mirror work – the former going right up to the soffit of the dome. The rectangular Sama'a Hall has a beautiful ceiling decorated with *tarseembandi*. An elegant mosque is situated on the south of the mausoleum and the Sama'a' Hall. The mosque has two Prayer Chambers – the older one on the north and a recently built one on the south. The façade of the earlier mosque is more graceful than the new one. The earlier façade is built in cut and carved brick work with sprinkling use of carved white marble whereas the new one is

built in modern colored but plain ceramic tiles. Interior of both the halls is relatively simple and unostentatious. The interiors of the mausoleum and the Sama'a Hall, on the other hand, are colorful and show local crafts of *tarseembandi*, fresco painting, mirror work, brick and stone carving.

There are two doors for entering into the tomb-chamber – one from east and the other from the south with an additional window on the north for women who are not permitted to enter in the tomb-chamber. Both the doors have marble frames. The disciples were a white cotton cap with a red ribbon at the bottom of it. The shrine on the whole is well maintained but the administration did not allow our two lady officers to enter the tomb-chamber for examination and study.

An Old Mosque near Shahani Eidgah

A little outside Sahiwal city on Sahiwal-Jhang Road there is small single chamber domed mosque near an old well opposite the Shahani Eidgah. It is no doubt an old mosque but has been excessively repaired in recent years. Primarily it is singled chamber but there are two narrow side bays with vaulted roofs. It was originally built of small country bricks which are still visible at places but later on it was repaired with medium sized bricks used in Sikh Period.

MONUMENTS IN THE CITY OF SARGODHA

Tomb of Mian Habib Sultan Nangiana: In the Cantonment area of Sargodha is the tomb of Pir Mithu Masum (Mian Habib Sultan) – the ancestor of the Nangiana family of Dharima. He served as Qazi in Delhi during the days of Shah Jahan. When the bloody War of Succession started between Aurangzeb and his brothers, he left the city and arrived in the area. Here he settled himself on the top of Karrana Hill. When he died he was buried at the foot of the hill⁴⁹. The Tomb is now in security area and is not easily accessible.

Temple of Hanuman Ji: On the top of the Karrana Hill there used to be a Hindu Temple on top of the Karrana Hill dedicated to Hanuman Ji who is believed to have dropped here a bug chunk of rocks which he was carrying to Sri Lanka. This is how the Karrana Hill was formed and sanctified by Hindus. The famous Raja Bhartarhari of Ujjain also built here a resting place for the comforts of the *jogis* from Tilla Jogian where he had retired after abdicating his throne of Ujjain in the 4th century CE. But



Sahiwal: A single room mosque at Shahan de Khui near Eidgah Shahan on Sahiwal-Jhang Road.



Sargodha – the oldest Jamia Mosque in the city started in 1899 and completed in 1909 (1327 AH).



Sargodha – Jamia Masjid Ghausia, Gol Chowk, built in 1952.

how old was the Temple of Karrana Hill when Hindus abandoned it in 1947. These days access to this is not easy for security reasons.

Oldest Mosque in Sargodha City: The oldest mosque in Sargodha is the Jami Mosque in Block One in the city. The first land settlement of Sargodha was taken in hand in 1905 and the first Lambardar of Sargodha was appointed in 1906. The Municipal garden and a lady park was started in Block No. 5 in 1906. But it is strange enough to note that the foundation of first congregational mosque was laid in Block One in 1899. This fact is clearly stated in an inscription fixed at the entrance gate of the Jami Masjid. But neither this inscription is original nor the year 1899 inscribed on it appears to be correct. Side by side is given a date in Hijra year of 1337 which corresponds to the year 1918 and not to 1899. Despite this discrepancy this mosque remains to be the oldest mosque in this city. This mosque is built on a high plinth with commercial shops at ground level. It is still considered to be the largest mosque in the city.

Jamia Masjid Ghausia, Gol Chowk: By far the most majestic Jamia Mosque of this city is the Gaussia Masjid and is located in a commanding position in the center of the Gol Chowk. It was built in 1952. It is a beautiful building and very elegantly decorated both on the exterior and interior of the Prayer Chamber.

Similarly there are some other interesting buildings in the city such as the oldest Church near the City Chowk. It is a small building constructed in red bricks. Similarly, near Gol Chowk there is the building of a Gurdawara that is now being used as Ambala Muslim High School.

DHARIMA SHARIF

Dharima is a small town midway between Sargodha and Shahpur Sadar. It is also a railway station. It is a sanctified headquarters of Nangiana family whose ancestor, saint Mian Habib Sultan is buried in a mausoleum at the foot of Karrana Hill. Here there is only the *hujra* of the sanctified family. Today, Dharima is a sanctified place for three reasons:

- i. It is the sacred seat of Nangiana family.
- ii. There is a perennial fire burning day and night. If ever, it gets extinguished, the new fire is brought from Yusuf Shah near Mangowal, and
- iii. The tomb of Prince Shah Shuja, the son of Shah Jahan who is believed to have

died at Dharima where he spent last days of his life in custody of the Mughal Emperor Aurangzeb, his rival.

Historically speaking, it is difficult to believe the last case i.e. Grave of Prince Shuja. Normally, it is known that Prince Shuja, after loosing his battle with Aurangzeb disappeared in the Jungle of Arakan in Burma – modern Miyanmar, where he died in anonymity. On the other hand, the followers of the Nangiana family believe that Prince Shuja, tired of his exiled life in Arakan, wanted to go to Iran. He traveled in disguise and finally arrived in the Bar. Here, he sought protection from Mian Habib Sultan Nangiana. He was granted his desire on the condition of remaining anonymous. He adopted a life of a recluse and died here as a disciple of the Nangiana family⁵⁰.

Besides, there are city gates at Shahpur, Bhera, Miani and Sahiwal – all built in 1865 by Captain W. G. Davies, Deputy Commissioner of District Sargodha during 1862-1867. Some of these gates were certainly built in place of older gates earlier built during Mughal period. There are some interesting *havelis* and old houses in the towns of Bhera, Miani, Jahanabad and Bhalwal. Of greatest interest are two multi-storey Havelis in Miani called Sharif Manzil (1923) and Krishan Niwas (1928). There are many houses in Bhera, Miani, Takht Hazara and several other towns and villages with beautifully carved wooden doors, balconies, *jharokas*, ventilators called *pinjras*, etc.



'Much' – eternal fire at Dharima Sharif.



Dharima Sharif – Mausoleum of Mian Habib Sultan Nangiana with a grave attributed to Shah Shujah, son of Shah Jahan Emperor of India and other decorations.

Endnotes

1. The following note on Bhera is based, in the main, on the information contained in: A. Cunningham, Archaeological Survey Report, Vol. V, 79-85; A. Cunningham, Archaeological Survey Report, Vol. XIV, 33-41; A. Cunningham, Ancient Geography of India, London, 1871, 155-159; J. Wilson, Gazetteer of the Shahpur District 1897. Lahore, 1897; Reprinted by Sang-e-Meel Publications, Lahore, 1994, 233-235 and Aurel Stein, Archaeological Reconnaissances in North-Western India and south-Eastern Iran, London, 1937, Chapter 2: Chapter II, Old Sites in the Salt Range and Shahpur District, 46-69; Has-san Gardezi, Crafts of the Punjab, Vol. III: Bhera. Punjab Small industries Corporation, Lahore, 1993; Abu Shaheen Faruqui, Tareekh-i-Bhera Sinai Press, Sargodha, 1993; Malik Javed Ghanjera, Phul Kirana Bar Dey. Ravi Publishers, Lahore, 1993; Dr. Abdul Rehman, Historic Towns of Punjab – Ancient and Medieval Period. Ferozsons, Lahore: 1997, Bhera: The Town of Building Arts and Crafts, 139-148; Shaikh Muhammad Hayat, Sar Zamin-i-Sargodha. Awais Publishers, Lahore, 2003, 69 - 70; Dr. M. Salim, "Bhera - the Historic City of Jhelum River", Journal of Asian Civilizations, Vol. XXVI, No.2, December, 2003, pp. 97-99 and Sahibzada Muhammad Abdul Rasul, The History of Sargodha. Sargodha University, Sargodha, 2006.
2. The couplet is a part of a longer poem composed by Maulana Zafar Ali Khan during his visit to Bhera in 1939 and published in Daily Zamindar, Lahore on 29th August, 1939 as quoted by Abu Shaheen Farooqui in his book: Tareekh-i-Bhera. Sinai Press, Sargodha, Second Edition, 1993, 399.
3. Sahibzada Abdul Rasul, The History of Sargodha. Sargodha University, 2006, 106-109.
4. Sahibzada Abdul Rasul, The History of Sargodha. Sargodha University, 2006, 109.
5. The crafts of Bhera have been discussed and described in details in Crafts of the Punjab, Volume III: Bhera by Has-saan Gardezi. Punjab Small Industries Corporation, Lahore, 1993.
6. There is some confusion as regards number and names of gates in the ancient wall of city of Bhera. District Gazetteer (1897) clearly mentions eight gates among which Lahori Gate in the east and Thanwala Gate in the north were the principal ones (p. 233). Abu Shaheen Faruqui on the other hand in his Tarikh-i-Bhera (1993, p. 246) says that there were only four gates in the city with Lahori Gate on the east and Kabuli Gate in the north. The other two gates mentioned by him are: Multani Gate in the west and Chinioti Gate in the south. During author's last visit of Bhera on 02-11-2009, I personally examined the following gates still surviving in various degrees of preservation: (in anti clockwise – Chinioti, Lahori, Ganj, Kashmiri, Multani, Luluwala and Piranwala Gates – all except two still retaining their original names inscribed on their faces both in Urdu and English.
7. On Lahore Gate the year 1869 as re-inscribed after its renovation in recent years is certainly wrong.
8. J. Wilson, Gazetteer of the Shahpur District 1897. Lahore, 1897; Reprinted by Sang-e-Meel Publications, Lahore, 1994, 233.
9. These few most prominent names have been taken from a long list in Abu Shaheen Farooqui, Tareekh-i-Bhera. Sargodha, 1993, 286-396.
10. The information about this section is gleaned from Abu Shaheen Farooqui, Tareekh-i-Bhera. Sargodha, 1993, 373-385.
11. Sahibzada Muhammad Abdul Rasul, The History of Sargodha. Sargodha, 2006, 277.
12. Sahibzada Muhammad Abdul Rasul, The History of Sargodha. Sargodha, 2006, 207.

13. Sahibzada Abdul Rasul, The History of Sargodha. Sargodha University, 2006, 189-190; J. Wilson, Gazetteer of the Shahpur District, Revised Edition 1897, reprinted in Lahore, 1994, 235 and Shaikh Muhammad Hayat, Sar Zameen-i-Sargodha, Awais Publishers, Lahore, 2003, 69.
14. Hayat Muhammad, Sar Zameen-i-Sargodha, 69.
15. Sahibzada Muhammad Abdul Rasul, The History of Sargodha. Sargodha University, 2006, 3.
16. Raja Bhartar Hari, in his own right was a philosopher-poet and a great exponent of the law of Karma. After abdicating his throne he became a recluse (jogi) and started living at Tilla Jaugian, near Rohtas in District Jhelum. It is this Bahrthari who found a place in 'Bal-i-Jabreel' of Allama Iqbal who translated Bahrtarhari's philosophy in the form of opening verse of his book:

پھول کی پتی سے کٹ سکتا ہے ہیرے کا جگر
مردِ نادان پر کلامِ نرم و نازک بے اثر

Phul ki patti sai kut sakta hai heera ka jigra
Mard-i-nadan par kalam-i-narmo nazak bai asar

Free Translation: One can cut a diamond with a petal of a flower but
An idiot remains unaffected by soft advice or harsh reprimands.

17. For the Persian text of Firdausi see: Sahibzada Muhammad Abdul Rasul, The History of Sargodha. Sargodha University, 2006, 51.
18. This tradition has been recorded by Malik Javed Ghanjera in his book Phul Karrana Bar Dey. Ravi Publishers, Lahore, n.d., 41 and picked up by Sahibzada Abdul Rasul in his book The History of Sargodha. University of Sargodha, 2006, 10. But since the name has not been mentioned by any other writer including Shaikh Muhammad Hayat in his book: Sar Zamin-i-Sargodha. Awais Publishers, Lahore, 2003, we are not sure how far to rely on this information.
19. Sahibzada Abdul Rasul, The History of Sargodha. Sargodha, 2006, 10.
20. See footnote 18 above.
21. Sahibzada Muhammad Abdul Rasul, the History of Sargodha. Published by Sargodha University, Sargodha, 2006, 193.
22. 1998 Census: Handbook Of Population And Housing Census – Pakistan. Islamabad, 2002, 5-6.
23. This statistic has been taken from: Sahibzada Muhammad Abdul Rasul, the History of Sargodha. Published by Sargodha University, Sargodha, 2006, 193.
24. Sahibzada Muhammad Abdul Rasul, The History of Sargodha. Sargodha, 2006, 190.
25. Gazetteer of Shahpur 1897, Reprinted in Lahore in 1994, 237-38.
26. Gazetteer of Shahpur 1897, Reprinted in Lahore in 1994, 188.
27. Gazetteer of Shahpur 1897, Reprinted in Lahore in 1994, 188.
28. Gazetteer of Shahpur 1897, Reprinted in Lahore in 1994, 188.
29. B. H. Baden Powell, Handbook of the Manufactures and Arts of The Punjab. Lahore, 1872.

30. For a role of Pawindas in this trade see: Saifur Rahman Dar, Historical Routes through Gandhara Pakistan) – 200 B.C – 200 A.D. Published by the National College of Arts and Ferozsons Ltd., Lahore, 2006, 65-68 and Appendix 'C': Pawinda Clans and Their Characteristics, pp. 199-202.
31. Gazetteer of Shahpur 1897, Reprinted in Lahore in 1994, 192.
32. J. Wilson, Gazetteer of the Shahpur District, Revised Edition 1897, reprinted in Lahore, 1994, 236-37; Sahibzada Abdul Rasul, The History of Sargodha. Sargodha, 2006, 188, 192.
33. Malik Javed Ghanjera in his book Phul Karrana Bar Dey. Ravi Publishers, Lahore, 1993, 38-39. Cf. Sahibzada Abdul Rasul, The History of Sargodha. Sargodha, 2006, 188-89.
34. The name and two dates are scribed in Urdu and English on a marble slab fixed on the top of the gate. Both are still well preserved.
35. Handbook of Population and Housing Census (of) Pakistan. Islamabad, 2002, 26.
36. This was stated by Mr. Muhammad Aamir, a master craftsman of Naqshi and the son of Late Munshi Muhammad Rafique – the most renowned master craftsman of Naqshi of Sillanwali. Mr. Aamir claims to have visited his ancestral home in Kaithal several times but did not find this craft flourishing any more.
37. Also read '*kanni walai koklai*'.
38. Mujh lungi, is special lion-cloth or dhoti for weaving of which this region has always been famous.
39. J. Wilson, Gazetteer of the Shahpur District, Revised Edition 1897, reprinted in Lahore, 1994, 31.
40. Abdul Rehman, Historic Towns of Punjab – Ancient and Medieval Period. Ferozsons, Lahore, 1997, 146, fig. 6.2.9 and Sheikh Muhammad Hayat, Sar Zameen-i- Sargodha. Lahore, 2003, 225.
41. Abdul Rehman, Historic Towns of Punjab – Ancient and Medieval Period. Ferozsons, Lahore, 1997, 146, fig. 6.2.10a & b.
42. Abdul Rehman, Historic Towns of Punjab – Ancient and Medieval Period. Ferozsons, Lahore, 1997, 146-47, fig. 6.2.11.
43. Abdul Rehman, Historic Towns of Punjab – Ancient and Medieval Period. Ferozsons, Lahore, 1997, 147.
44. Abdul Rehman, Historic Towns of Punjab – Ancient and Medieval Period. Ferozsons, Lahore, 1997, 1467.
45. Abdul Rehman, Historic Towns of Punjab – Ancient and Medieval Period. Ferozsons, Lahore, 1997, 147.
46. Abdul Rehman, Historic Towns of Punjab – Ancient and Medieval Period. Ferozsons, Lahore, 1997, 147.
47. Malik Javed Ghanjera in his book Phul Karrana Bar Dey. Ravi Publishers, Lahore, 1993, 38-39. Cf. Sahibzada Abdul Rasul, The History of Sargodha. Sargodha, 2006, 188-89.
48. J. Wilson, Gazetteer of the Shahpur District, Revised Edition 1897, reprinted in Lahore, 1994, 32.
49. Sahibzada Abdul Rasul, The History of Sargodha. Sargodha, 2006, 124.
50. For a detailed discussion on both sides of the issue of Shah Shuja see: Sahibzada Muhammad Abdul Rasul, The History of Sargodha. Sargodha, 2006, 122-126.

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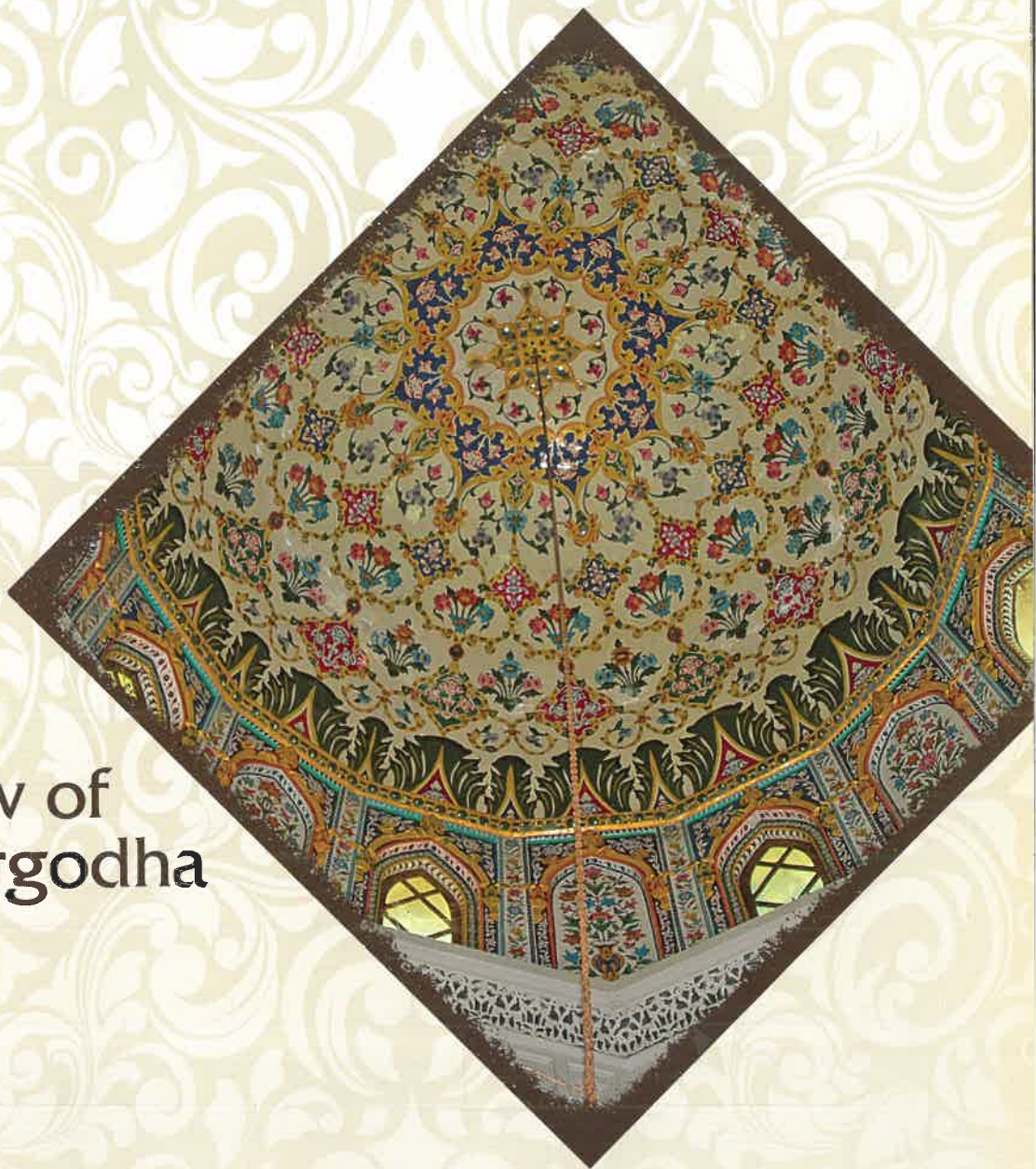
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An overview of the crafts of Sargodha





AN OVERVIEW OF THE CRAFTS OF SRAGODHA¹



*Bhera – a carved wood panel by Bhaya Imam
Din.*

Arts and crafts of any specific region not only show the economic and social values of that particular area but also reflect the aesthetic sensibilities of its people. Crafts of any region become not only the source of earning of local community but also a mean of their identification at local, national and, at times, international level.

Many areas of Pakistan are very rich in their crafts. District Sargodha may not be very rich in this respect but, still, some regions of it certainly have a very distinct personality and solid contribution in the field of handicrafts – particularly the wood craft. God Almighty has not only blessed Sargodha region with great agricultural and industrial potential but has also honored it with birth of some great personalities in the fields of politics, literature and crafts.

Sargodha remains the centre of some such crafts which are considered as the ancient or earliest crafts of the world like wise wood carving, pottery etc, even today, the cutlery craft, wooden craft, lac-turning, weaving & basketry craft increasing its importance in all over the world.

WOOD CRAFT

Wood work or carpentry is considered as one of the oldest crafts of the world. In the areas such as Punjab, carpenter or an artisan in wood work is considered as the most important person in a village. Pakistan is no doubt suffering from rapid deficiency of forests and trees, but still all kinds of wood are available in most of the areas of this country. Trees and forests are the only source to get wood, so wood craft is naturally expected to flourish in those areas where the forest and trees are relatively in abundance.

Wood is a perishable material. This is why we are unable to find very many ancient or early period specimen of wood – in its natural or worked form. But, still we can confidently say that wood was used in the construction of houses at Harappa and Mohenjodaro. At Taxila we have specimens of wood artifacts finished on lathe and covered with metal sheaths that goes back to a first few centuries of the Christian



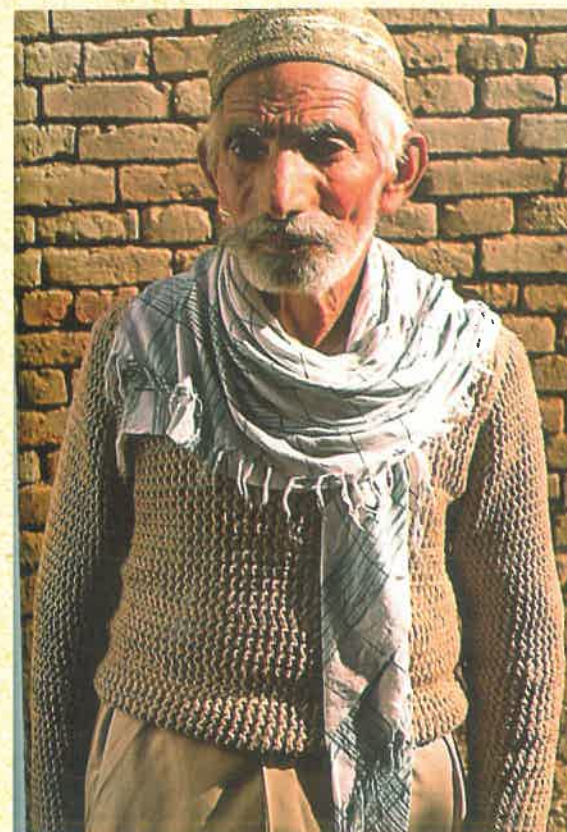
Bhera – Details of carved wood door attributed to Bhaya Imam Din.

era. Unfortunately, after the decline of Gandhara civilization we are again unable to reconstruct the history of wood craft in the Punjab region.

WOOD CARVING OF SARGODHA DISTRICT

Until recently there were carving centers in various cities and towns of the Punjab like Bahawalpur, Multan, Kasur, Jhang, Chiniot, Gujranwala, Gujrat, Bhera and Dera Ghazi Khan. Each of these centers used to have its regional variety of wood to be used and own characteristics motifs, designs and techniques to be worked.

By and large wood carving is the only common heritage that is common through out Sargodha District. Good quality timber was available in the district and deodar wood was easily brought down from Kashmir via Jhelum River. Elaborately carved wooden doors of *havelis* and large houses as well as *jharokas*, *bukharchas*, windows and door-



Bhera – Late Bhaya Imam Din (photograph in 1988) – the last great master of wood carving.



frames can be seen even today in every sizable town and village. Unfortunately, in majority of cases, these specimens of our valuable heritage are being neglected and are doomed - be these the *havelis* in Tiwanas in Jahanabad, or *gurdawaras* in Sillanwali, or ornamented houses of Pirachas in Bhera or ordinary houses in Takht Hazara, etc. Some of the best pieces of wood carving from Bhera are fortunately preserved in our museum collections and some in-situ can still be visited. Till the middle of the last century Bhera was Punjab's the most important wood crafts centre which is especially famous for its wood carvings². Craftsmen from Bhera were invited to work in other cities and got the attention of European Connoisseurs. Specimens of Bhera's wood carving were displayed in exhibitions held in Lahore, Delhi and other cities. The famous 1902-03 Exhibition held in Delhi also saw Bhera's participation and many pieces were later acquired for museums in Pakistan, India and England. Some very fine specimens of wood carved doors and windows are still on display in Lahore Museum and the Mughal Gallery in Lahore Fort.

KIPLING AND THE WOODCRAFT OF THIS AREA

Wood carvers from Bhera were employed by the Kensington School of Art, London. Their travel expenses were paid to the artisans and, besides, they were also given monthly salary of rupees 90 (at that time). According to O'Dwyer, Lockwood Kipling (the first Principal of Mayo School [now National College] of Arts and the ex-curator of Lahore Museum) was responsible for sending these wood craftsmen to England. Kipling did much to acquire the attention of people to the local handicrafts and also have the artisans to find the market. It was due to his endeavors this dying craft of Bhera got a new lease of life for about another century or so. For many years, Bhera's wood carvers produced a regular supply for the foreign markets.

Bhera and Chiniot were two great neighboring centers of wood work in this region. But despite their close proximity to each other, their products were characteristically different from each other. Kipling has observed these subtle differences between the wood products of Bhera and Chiniot. He writes: "Bhera work differs from that of Chiniot in that projections are flatter, pilasters and other details are often merely indicated in relief instead of half or quarter section being imposed, and the whole of the surface is completely covered with boldly outlined forms of foliage and geometric diaper made out, for the most part, with a V-section cut. There is something rude and simple about the mode of execution; but, though there is no attempt at high

finish, the general design and proportions are so good and the decorative scheme is so full and complete, that the technical imperfection of the work, as carving, is scarcely noticed”³.

For a long time Bhera was considered as a living museum of wood carving. There was hardly a Muhalla or a street in the town without rows of multi-storied houses with carved wooden facades. The most commonly used wood was deodar which was brought from Kashmir via the Jhelum River and Shisham wood which was widely available in the plains of the Punjab.

At Bhera, *chaukhat* of door and window-frames are mostly carved in deodar wood - but specimens of carved doors in Shisham wood prepared in the 19th century have also been cited⁴. The specimens, purchased by the native customers, are very low in rates but with increase in the foreign demand their prices have also been raised. Antique lovers of N. W. F. Province, Islamabad and Lahore usually come to Bhera in order to purchase the master pieces of wood craft. Some areas in the town of Bhera, well-



Bhera – detail of a carved door.



Lahore Fort. Detail of a wood carved door from Bhera.

known for their wood work, are: Muhalla Khawajgan, Muhalla Sanian Wala, Muhalla Shish Mahal, Muhalla Saithian Wala, etc. Unluckily, the concerned agencies in the government did not take timely and appropriate action to preserve this old and precious craft and further develop to meet the contemporary tastes and demands. Production of these wooden specimens – doors, windows, balconies, *chhajjas*, ventilators, etc. was not confined to Bhera only. These items were also frequently manufactured at Miani and some other places of this District. The elaborately carved wood door of the *haveli* called Krishan Niwas in Miani with floral and figural motifs is one such example of the early 20th century in this town.

Besides, Bhera⁵ is heritage of wood craft is badly suffering from lack of maintenance and measures to preserve it in museums and galleries. This lack of attention has contributed to a larger extent to the disappearance of this from this area. For example, in Muhalla Shaikhani Wala, two beautifully carved doors were seen half-buried under the rubble of collapsed houses⁶. Similarly, in Muhalla Khawajgan almost all balconies and doors are on the verge of collapse. The changing of social economic condition and easily available cheaper building material are adversely affecting the wood craft of this region. Now a day use of carved wood furnisher and other house furnishings can be afforded only by rich people. This has affected the business of thousand of the artisans previously involved in this trade. They are gradually sifting to other more lucrative professions. But still, there are some families who would not even think of selling carved wood master pieces fixed in their residences. An example is the house of Late Mian Fazal Elahi in Muhalla Pakistani. Similarly, the beautifully carved doors of the Mi'maran Wali Masjid and the Shrine of Peer Ameer Shah are still intact.

There are only few wood carvers now left in Bhera. The most talented is undoubtedly Bhaya Imam Din, whose work can be seen in several houses, mosques and shrines of Bhera. Bhaya Imam Din is both a designer and a carver, but since the demand has declined, he has been forced to transfer his skills from wood to cement; he now makes beautiful floral-designs and calligraphy in cement on buildings, using traditional wood carving motifs.

An excellent specimen of Bhaya Imam Din's craftsmanship is the door to the Shrine of Pir Amir Shah completed in 1927; it took him six months to make it⁷.

Some names of famous former craftsmen of Bhera include: Mian Abdullah who worked on the Mi'maran Wali Masjid, Muhammad Din and Muhammad Bakhsh whose profusely carved 19th century window and frame are now on display in Lahore Museum.

LAC-TURNERY AND CRAFT OF LAC TURNING IN THE REGION

Lac Turning is perhaps one of the most ancient and widely known methods of covering surface of wood with colorful ornamental designs in South Asia. As a craft in the Punjab, it is almost as old as the art of wood turning (*lakri par khrad ka kam*). But like all antique wood crafts, most of the specimens have perished, leaving nothing to help us reconstruct its history. Fortunately four specimens of lathe-turned wooden legs of an image-throne belonging to the second century BC recovered from Sirkap (Taxila)⁸ and two large size single doors and a double door of 16th century from Lahore city – all covered with intricate carved designs⁹ are still preserved in Taxila Museum and Lahore Museum respectively.

The craft of Lac-turning has its origin in South Asia but today its use has declined noticeably due to the introduction of new plastic material of petro-chemical base. Lac-turning has closest link with wood turning and where-ever there are wood craftsmen, there must be the lac-turners as well. In Pakistan there are many towns which have gained a special reputation for Lac-work especially on artifacts turned on lathe. These include D. I. Khan and Bannu in the N. W. F. Province: Hala in Sindh; Pakpattan, Kasur, Jampur, D. G. Khan, Khanewal, Sillanwali, Shahpur, Sahiwal and Bhera in the Punjab. But currently, at all these places the craft of lac-work and lathe-turned lac-objects is deteriorating for lack of adequate patronage and demand.

The technique of Lac-turning which is used in Bhera and the nearby village of Khan Muhammad Wala is no different from that used today or 100 years ago in this very area or elsewhere in the other towns of Punjab. In cities, however, more sophisticated tools are now being used for Lac-turning in place of old *Kamancha aur Kamani* – Bow and String. Due to the availability of electricity in Bhera and surrounding areas, lac-turners have converted their lathe machines from manual to electric, which helps in the increase of their production.

Lac is produced from an insect which is found more or less every where in the Punjab.



Sillanwali – Color sticks called 'battis' of lakh for applying color on wood while still on lathe machine.



Sillanwali – intricately done naqashi work.

There are two trees which produce Lac:

- *Pipal* (*ficus religiosa*) and
- *Beri* (*zizyphus jujuba*)

Lathe-turned cot legs decorated with colorful patterns were essential household objects in both towns and villages of this area. Lathe-turned and Lac-painted *gadeera* (Walkers for Children) and *lato* (spinning tops) for boys were common, as well as stick-shaped handles of hand fans (*pankha*), milk churners (*madhani*), mirror stands, walking sticks (*chharri*) and *peerhas* (four legged stools) – all are manufactured by turning wood on a lathe.

Though today Sillanwali in district Sargodha has surpassed all other centers in *naqshi* usually known by the name of lacquer work and Lac-turnery but in the past Sahiwal and Bhera were the better known towns for this craft. Whereas the craft of naqshi – engraving designs on lac-applied surface of wooden artifacts and lac-turnery i.e. layers of lac applied on the wooden artifacts when still on lathe, is most popular at Sillanwali but lac-turnery is still being practiced in almost all the larger towns of Sargodha – Sahiwal, Shahpur, Bhera, Kot Momin, Midh Ranjha, Bhagattanwala – though with varying degrees of popularity and competency. In majority of places this work is confined to making colorful legs (*payas*) of cots and *palangs* only. But demand of even such traditional artifacts is gradually decreasing and so is the standard of work deteriorating day by day. In Bhera, in particular, there used to be four units of this craft situated one each in Chitti Puly Gate, Chirri Chowk, Lalu Wala Gate and near Ganjwala Gate. Till only ten to twenty years back Bhera was teeming with master craftsmen like Muhammad Amin, Allah Baksh, Muhammad Fazal, Putraj Manzoor, Ghulam Rasul, Fazal Hussain, Nazar Muhammad, and Muhammad Manzoor¹⁰. Today there is hardly any one worth mentioning by name in this very town. The lacquered wood turnery of Sahiwal used to differ and still differs from that of other places in the District in being crude in color and simpler in execution. For other qualities of Sahiwal lacquer work see a note under Sahiwal in Chapter IV.

The focal point in lac turner's craft is his lathe or *adda*. It consists of two *killi* (iron bars), one fixed in the ground while the other remains moveable allowing its distance from the first to be adjusted. Between the two bras is a spike to which the *mochha* (block of wood) to be turned is attached. Between this block and the adjusting bar and

over the spike is fixed a cylindrical peg round which the thong of the *kaman* (bow) is passed. The bow is worked backwards and forwards and this creates the necessary rotatory motion. But now the situation is slightly different due to the advent of electricity, now machine belts have taken the place of the thong and bow. The other implements with which the Turner (*kharadi*) works on his adda are:

- *Neeha* - used for rough turning,
- *Nihan* - used for smooth turning,
- *Mathan* - a flat chisel,
- *Addi*, the rest for chisel;
- *Sathra* - narrow-edged chisels of assorted sizes,
- *Varma/Barma* - the drill
- *Tesha* - adze,
- *Aari* - the saw,
- *Ret* - file,
- *Rangatha* - the polishing stick, also called *batti*.

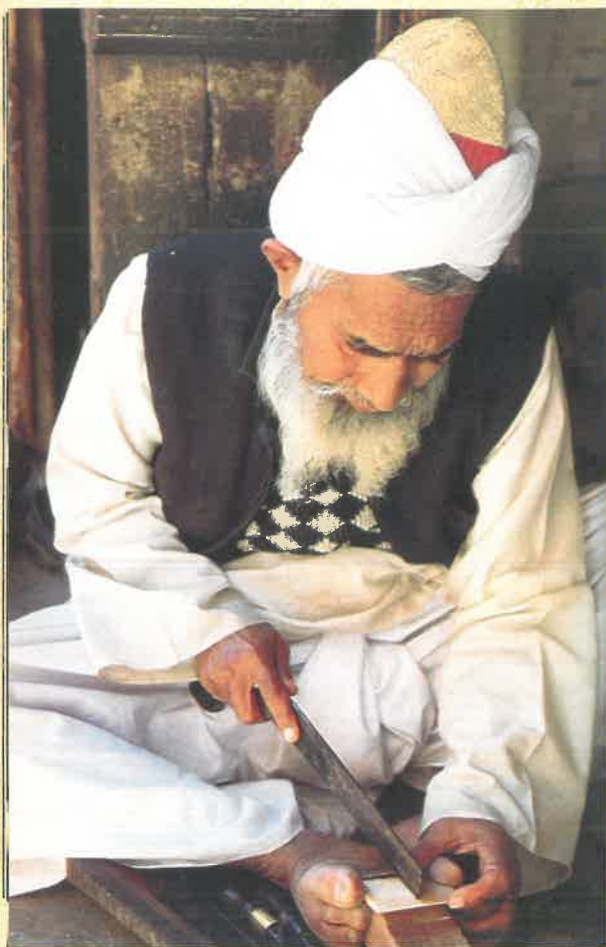
COMB-MAKING¹¹

Wooden comb making is one of the main crafts of the Punjab. Like all other centers of craft, this craft is also now rapidly on its decline. Lahore, Dera Ghazi Khan (Taunsa Sharif) and Shahpur were the most important centers of comb-making industry. In Bhera, during pre-independence days the wooden comb industry was generally monopolized by capitalists. Now the plastic combs, which are not only cheaper but also attractive, have demolished the industry of wooden comb-making.

In Bhera now only one old master craftsman, Hafiz Fazal Elahi is left who is Awan by cast. He works in a small shop, hardly 3 ½ x 3 feet in length and breadth and 5 feet high. Hafiz Fazal Elahi, inherited the comb making craft from his cousin Habib Ullah Khan, who was much older. Hafiz Fazal Elahi, besides being a craftsman, is also the Imam of a local Mosque. He lived in Muhalla Hakiman Wala. In 1988, when last interviewed, he was already 70 years old and he was working without an apprentice. He was very keen to teach his craft to any one willing to learn. But lack of demand for wooden combs and society's dwindling respect for the craft no new apprentice was ready to learn this craft. Another master craftsman, Ghulam Muhammad, died in 1980's at the age of 68. He learnt comb making from his father Muhammad Hayat.



Sillanwali - a nagashi work on display.



Bhera – Hafiz Fazal Elahi Awan – a comb-maker,
photographed in 1988.

His craftsmanship and efficiency was equal to that of Hafiz Fazal Elahi.

Even at the age of 70 Hafiz Fazal Elahi was making 10 to 20 combs per day. He preferred wild olive wood (*kahu*) which was then brought from Peshawar. The combs made in Bhera used to be very plain. These types of combs are very useful in cleaning out lice and hence were used mainly by women after they had oiled their hair. These are rectangular in shape and were usually available in two sizes, 8.5cm, 7.5cm and 6cm. These combs have teeth on both sides - usually 60 thin teeth on one side and 30 thicker teeth on the other side. These teeth were cut and made by using a saw, and great care was taken while cutting the thinner teeth which were quite fragile.

A file and a chisel are the usual tools that give shape to the teeth of the comb. The names of the tools used by the craftsmen are:

khatwa,

kanni and

aari (saw) of small and large sizes.

There is another small popular comb for men mostly used by farmers and landlords. They used it whenever desired and let it remain in their hair. This type of comb is now less in demand after the advent of plastic combs.

WEAVING

Punjab and Sindh are considered as the birth place of cotton cultivation. So, like other regions of Sindh and Punjab, cotton is being grown in the region of Sargodha, Shahpur, Bhera and Bhalwal since ancient times. The districts of Sargodha and Khushab have always been famous for producing good quality khaddar cloth on handlooms. In almost every village the plain cotton was first home-spun into *sutar* or thread which was later on woven into course Khaddar cloth on handlooms or pit looms. This cloth was the main fabric used for making dresses of men and women. This rough khaddar cloth was also used to be exported in large quantity. But cotton was not the sole material to be used for weaving. Wool and silk was also quite popular material to put to weaving for making different items of popular consumption such as *lungis*, scarfs, *pugrees*, shawls, *salaras*, bed spreads, etc. However, pit looms are now rapidly disappearing even from remote villages. These are being replaced with standing looms as well as power looms with computer created designs.

Paulis or weavers form the usual community doing the work of weaving. When they used to work on pit looms all processes involved were handled the paulies and different members of their families. Picking of cotton, spinning thread, and preparing warp – all works were done by the ladies of the house whereas the designing and weaving on the pit looms was done by the *pauli* (weaver) himself. However, during our survey we observed that at places even young girls are also doing the weaving. All weavers in this region originally belonged to a clan called *Paulis*. Now a day they prefer to identify themselves as Ansaris. The Paulis of Sahiwal have christened themselves as Ja'afri and their locality has also been renamed accordingly as Muhalla Ja'afrian. On Paoli in the town of Farooqa preferred to be addressed as Tauheedi.

The entire Sargodha region was once famous for making well designed *khes* specially the checks and diapered cloths called *bulbul-chashmi* and colored *khes* called *Majnun* were once quite popular products of this region as well as in its border areas like Khushab and Girot. Among woolen products *loee* (woolen *chaddar* woven on pit loom) and felts called *namdas* and striped goods with silk borders, scarf-like silk turbans (*pagrees*), grey colored cotton felts called *namda* used as floor covering (made in Bhera) and loom-woven checks were considered as well-finished products of District Sargodha.

Old quality products are rarely met with. However, we met one Abdullah Kharal of Farooqa who is renowned for weaving silk cloth and *doohr* cloth. In summer he remains busy in making good quality chaddars called *doohr* and silk cloth and during winter he weaves only woolen chaddar which are well-known for their refinement and delicacy. He usually makes expensive fabric on commission.

The weaving crafts still have their importance in some rural areas of the Punjab such as Bhera and Khushab - both are parts of ancient District of Shahpur, where, according to the senses of 1901, there were almost 27060 hand weaving workers as compared to 24409 and 16382 such workers in neighboring districts of Jhang and Mianwali respectively. The *khes* of Bhera and fancy cloth of Khushab were as famous as the checked fabrics of Gujrat and Multan.

Khes¹²

The hand made *khes* can be used in a variety of ways. In the main it is made as a bed



Jhawarian – a local weaver at his loom.



Jhawarian – a majnun khes on the loom.



Farooka – A master craftsman at his work.

cover. But it can also be used as a floor covering. In villages, men also use it as a blanket or *chaddar* to protect body from cold weather. Rarely, it can also be used as a saddle cloth for the horse. In fashionable houses of cities, people also used khes as curtain cloth for doors and window. There are three types of *khes*:

- *Majnun Khes*
- *Gumti Khes*
- *Simple or Saada Khes*

Majnun Khes: Majnun Khes is defined as a patterned khes prepared on a hand loom with pure cotton thread. The Majnun khes is produced in different areas of Punjab including Multan, Jhang, Jhelum, Gujrat, Bahawalpur, Lahore, Sargodha and the surrounding villages. Khes-making is one of the oldest craft of Bhera. In 1880, Birdwood wrote: “The weavers of Khushab and Bhera in the Shahpur district make *lungis* and *khes*¹³”. In Bhera and several other towns and villages Majnun khes are still being produced. This type of cloth is especially popular with the feudal lords called *zamindars*. Majnun khes motifs are designed as geometrical forms, whether the motifs are in shape of flower or a checked pattern. Some names of common designs of *khes* are, Jhangwala, Bukhari, Gulzar, Badami, Atth Kalia Pattern, Chirri, Badami-Deora and Chhota Pinjra.

Before the introduction of Jacquard looms, khes were commonly prepared on a pit loom. In this region the credit for introducing this device goes to the master craftsman (Late) Ghulam Yaseen of Bhera who purchased a Jacquard hand loom from Mombay (India) and setup his own workshop in Bhera. His son Bashir Ahmed was a master craftsman in 1881 in this town.

Muhammad Bashir, Khalid Mahmood, Hafiz Muhammad Ismail, Naseer Ahmad, Mohammed Hayat, and Karam Elahi were the master craftsmen of this craft in Bhera when last survey was made in 1988 (published in 1993).

Gumti Khes

Gumti Khes is of lower quality as compared to the Majnun Khes but they are used for the same purpose as a Majnun khes - as bed spread, floor covering and also as shawl during winters. Gumti Khes is made in a check design and 1.25 kg of coarse thread is used in making the simple check design. It is woven on a pit loom with eight peddles,



Different khes/lungi from Bhera – Collection Darul Azizia Museum.

eight *ruches* (Sing. *Ruchh*) while weaving a Gumti khes almost takes one complete one day. Some 10 to 20 years back M/s/ Muhammad Vilayat and Muhammad Inayat – both of Bhatti family and residents of Muhalla Ali Bhattan Sharqui, were the only two weavers who could then weave a Gumti Khes.

Saada (Plain) Khes

The Saada or Plain Khes is one of the basic items in the villages of District Sargodha. It is made of *sutar* (pure cotton thread) and is always plain white with a single streak color along its border. These Kheses are made in vast quantity in this area for popular consumption.

Till very recently the hand looms were mostly found in Muhalla Ansariyan, Muhalla Hashim Wala and Muhalla Surriah Wala. The craftsmen of these localities are mostly



Mujj Lungis –from Kot Momin.



*Bhera – lungi woven in pure silk with intricate design work in golden thread called tilla.
Collection: Darul Azizia Museum, Bhera.*

immigrants from Indian Punjab. According to them when they arrived here there were about one thousand Khes-weaving units. Muhammad Yameen, Haji Muhammad Umer, Bhai Muhammad Lateef, Nazeer-ud-Din and Nizam-ud-Din were the most experienced craftsmen of Bhera in 1980's.

Silk Lungi¹⁴

Weaving and wearing silk *lungi* has been an old custom in the entire former District of Shahpur – now Sargodha¹⁵. Indeed, it is an ancient craft of this region. When used as a single word *lungi* stands for a chaddar to cover upper part of the body or even used as a turban. But, if it is used in combination with the word '*muji*' (meaning waist), it stands for a lion-cloth. *Muji-lungi* therefore is a kind of *sarong*, a *tehbani*, a *dohiti* or *lakdi* all used as a lower garment tucked around the waist both by men and women of this region. But now, the demand for weaving silk lungi has decreased considerably on account of its high cost and so has the craft been threatened seriously. Today one Addullah Kharal of Farooka in Tehsil Sahiwal is considered to be best in weaving lungis and silk fabric in whole of District Sargodha. But some 20 years back one Nadir Khan of Muhalla Ali Purian of Bhera was equally famous for weaving the hand made *lungis* in pure silk with golden thread called *tilla* or *zari*. Even then, he was the only one practicing this craft in Bhera. Today, there is perhaps none in that town.

Phulkari

In District Sargodha silk thread was used in another interesting form to create specific embroidered angular patterns on a piece of rough khaddar cloth. The end-product is called *Phulkari*. It was used as *chaddar* or *orrhni* of red or blue country woven cotton cloth. The patterns were always embroidered in pure floss or raw un-spun silk - both old women and young girls doing the job for their own pleasure and never for sale in the market¹⁶.

Salaras¹⁷

Salara is a woven cloth worn both by men and women. The town of Khushab is famous in *Salara* making with borders profusely woven in *tilla*, but the *Salaras* of Bhera are much different those of Khushab. It has simple stripes in three different colors – orange, red and black and is made without the use of any *tilla*. A *Salara* is woven on a pit loom using ordinary weaving techniques and staple yarn. Apart from

Bhera and its surrounding country in district Sargodha and Khushab, Salara is also very popular in Jhang.

Durries¹⁸

Durrie is a multi-purpose spread popular all over the Punjab. It can be used as bed spread, floor covering and as a wall hanging. In this region, *durries* are woven on simple pit looms. In Bhera there are five different places where durries used to be woven such as Muhalla Akbari, Muhalla Sanian Wala, Muhalla Borri Wala, Muhalla Saithian Wala and Muhalla Islampura Lokrri.

CARPET WEAVING

Carpet weaving was started in District Sargodha by opening a Carpet Training Center in Bhera in 1976 by the Punjab Small Industries Corporation. "With in the short period of eight years, the Centre trained 128 artisans who produced in all 7,911 sq. ft. of carpets. This Centre was, however, closed in 1984 after achieving its objectives and shifted to Miani, a place near Bhera"¹⁹. After 1984, the carpet industry of Bhera was left in the hands of private In Sargodha region number of trainees was enough to work on carpet looms open by private enterprise. By now there was enough to work on the carpet looms opened by private manufacturers in Bhera. This was the beginning of the carpet industry in Bhera. When the last survey was carried out in 1988, there were 35 small and large looms and about 75 artisans²⁰. Men, women, boys and girls were all engaged in this craft. In Bhera only Turkhmani designs are being woven which is called *Mori* geometrical pattern). Muhammad Ahmed, Sufi Anwar, Khawaja Wiqar, Hafiz Jamal Din and Almas Bugvi were the manufacturers. Muhammad Jamil, Muhammad Jamal, Abdul Hameed, Gulzar Ahmed and Muhammad Ishaque have been the famous master artisans in this crafts when industry was in full swing. Their wives and children were also skilled in weaving carpets. Majority of the craftsmen had looms in their own houses where their family members worked collectively. Almost all the carpet centers were located near Lahori Gate. Currently, the entire carpet industry in whole of the Punjab is suffering from a slump period and Bhera is no exception.

HAND BLOCK PRINTING²¹

Hand Block Printing is an ancient craft for printing on plain cloth with the help of wooden blocks carved with various designs. Many cities, towns and villages of Punjab like Multan, Kahrur Pakka, Lahore, Jhang, Sargodha and their adjoining towns once



Farooka – carpet weaving in progress.



Bhera – sample of block printing.



Bhera – A block printer at his work .

used to be the principal sources of hand block printed fabrics. But, block printing is not confined to bed covers, floor coverings or table cloths. The craft is also used for heavy fabrics such as curtains, upholstery as well as cotton Durries.

In block printing, two different artisans are involved. One is the Block Maker and the other is Block Printer. For block making *Shisham* wood is considered the best. Block printing is one of the long standing craft of this region, but like many other handicrafts it is now on the decline

JEWELLERY²²

Sargodha is a country of landlords and farmers. The farmer class always preferred to reflect their status by the possession of a large variety of gold jewelry whereas the latter class could only afford to have ornaments made in silver beside rudimentary items in gold. Most of the items of their jewelry were same as worn in other parts of the Punjab particularly similar to those prevalent in Karrana Bar and Sandal Bar. Like all other parts of the country despite high cost of gold, people still prefer to wear gold ornaments – even artificial ones. Silver jewelry which was quite popular till a few year back is fast disappearing these days. Most of the jewelers of the region informed our Survey Team that people brings their old silver ornaments in kilos and sell them in lieu of new ones in gold. Very few people order for silver jewelry except a few specific items like *taweez* or anklets. On the whole there is “nothing very noteworthy and distinctive in the jewelry or silversmith’s work of the country side”²³. Besides, “The ornaments worn by the people are chiefly of silver and are usually of very rough workmanship, *though some of them are not inelegant in design*”²⁴. The sheet shows drawings of all the ornaments in general use, with a brief note under each, giving the name by which it was then known. An authentic list of ornaments worn by local people in the 19th century is found in a sheet attached with the Settlement Report prepared by Captain Davies. Among old centers of gold and silversmiths Bhera was ahead of all others in this District. Among other centers Sahiwal, Sillanwali and Shahpur and of course Sargodha itself are there where some sort of traditional silver jewelry is still being made but with a greatly reduced popularity.

Following brief note from the District Gazetteer Shahpur (1897) is of great interest as it shows how different items of ornaments were used and by whom:

“It is not unusual for men to wear any ornament except a ring (*mundri*) sometimes



Bhera – A block for printing.

with a seal on it, and perhaps an amulet (*tawiz*) on the neck or arm. The common ornaments worn by the women are the anklets (*kari*), necklet (*hassi*), nose-ring (*nath*), and other ornaments for the nose, viz., the *bulak*, which is worn in the partition between the two nostrils, the *laung*, a dove-shaped ornament stuck through the side of the nostril, and the *teela*, a smaller ornament similarly worn on the other side of the nose; ornaments for the ears, viz., the *vala*, a large ear-ring, *vali*, a small ear-ring, and *bundai*, ear-ring drops worn by unmarried girls; ornaments for the forehead, viz., the *dauni*, a broad ornament worn over the hair, and the *tikka*, a round jewel worn in the centre of the forehead; ornaments for the arms, viz., the *bohatta*, an armlet worn just under the shoulder, the *tad*, a solid armlet worn above the elbow, bracelet (*churri*) and bangles (*karra* or *kangan*), and finger-rings either plain (*chhalla*), broad (*vehr*) or ornamented (*mundri*)”²⁵.

More than hundred years later Shaikh Muhammad Hayat writes a note on the ornaments of Sargodha Districts which fills in the gap between 197 and 2003. The gist of his note is as follows:

In olden days unmarried girls of this region, rich or poor, used to wear ear-pendants called *bundai* (ear-rings with drops) – a sort of symbol of virginity or un-married status. As they grow in age they would get their ears pierced with 12 to 21 holes to wear variety of ear-rings. After the age of 13, they would get both sides as well as the tip of their nose pierced for wearing nose-rings, nose-studs. The upper-most ear-ring was called *nisbi*. A *bali* can be small or large, plain or designed and made of gold or silver depending upon the status of the wearer. In order to relieve their ears from too much load of the ear-rings – from 12 to 21 *balis*, *murkian* (Sing. *murki*) and *nisbis*, these were fixed with specially made strings, called *bughs*, and carried over the head. For forehead, head and ladies hair in general there were ornaments such as *Jhummar*, *Tikka*, *Pattrian*, and sort of clips or needles called *Sui* (pl. *Sui-an*). A *jhummar* or *tikka* when worn was also supported with colored string stretched from front to the back of the head. For neck torque or *huss* was worn by ladies for all times. For special occasions they had, and still have a heavy necklace with five to seven strings called *Chandan haar*, *kat haar*, *Inaam Rajmi*, neckband called *gani* and *galuband*. For nose ornaments, pearls-studded *Kunda*, *Koka*, *Bulaq* and *Nath* have been popular for all times. The last two named ornaments were worn in the nostril. For hands, the all-time popular ornaments have been the single rings called *Mundri* and five rings fixed with chains



Shahpur – Silver bangles.



Sillanwali – a silver bracelet.

to be worn in five fingers (called *Mehndi* or *Punjangla*. A ring fixed with a mirror was called *aarsi*. For wrists there were bangles and bracelets called *churrian* or *karrai* - these can be plain or designed, made of gold, silver and even of glass and ivory (now replaced with bone). The last item usually consisted of a series of bangles collectively called *Churra*, the last five of which were invariably carved and colored red²⁶.

Besides, there were three types of anklets in silver - the simple one, with silver strings and with small bells or trinkets. Baby girls usually wore huss and a silver anklet. And above all, for the poorest of poor there were ornaments made out of agricultural waste namely *narr* i.e. stalks of wheat²⁷. With the straw they used to make beautiful earrings called *Bundai* and *Balian* as well as neckbands called *Galuband*. Quite often tiny mirrors were added to make them more attractive. These are no more made anywhere in this district.

As already explained above Bhera was once the leading center of making ornaments. In olden days most of the jewelers of this town were Hindus. In 1947, most of the Hindu jewelers of this town left the country and new people replaced them from Karnal and Hissar in India as well as some families from neighboring town of Pind Dadan Khan from across the River Jhelum²⁸. But by and large local jewelers of Bhera never produced refined local jewelry. These families belong to three different casts like Rajput, Mughal and Ismailis (a sect - from Pind Dadan Khan). They all started a new type of jewelry and, thus, the traditional jewelry of this region disappeared by the migration of the Hindu jewelers from this area. Most of the jewelers have their shops in Sarafa Bazaar or Bazaar Dalgaran.

Jewelers of the area mainly rely on *thappa* (die) work and very few of them work on other techniques. These dies have various names such as *Thappa Churri* or *Thappa Taweez*. The main instruments used by jewelers are:

- *Kateera* (Cutter / pincer),
- *Sanhi* (a pair of tweezers),
- *Reza* (mold),
- *Thappa* (die),
- *Chhaini* (chisels) of assorted sizes,
- *Chimta* (a pair of iron tongues) and
- *Nal* (blow pipe),
- *Hathaurra* (hammer),
- *Zambur* (heavy pincer),
- *Ekwai* (anvil),
- *Kuthali* (crucible),
- *Parkar* (Divider).

The use of gold ornaments is confined mostly to the richer classes. Men generally wear a ring (*Mundri*) and a *Taweez* on neck. Women usually wear *Hassi* (torque), *Karra* (*pl. Karrai*) (bracelet), *Nath* (nose-ring), *Bulak* (nose pendent), *Laung* (nose-stud), *Vali* (ear-ring), *Dauni* (ornament of forehead), *Tikka* (a fore-head ornament), *Chhalla* (ring), *Bohata* (armlet worn under the shoulder), *Tad* (a solid armlet worn above the elbow), *Churri* (bracelet), *Karra* and *Kangan* (bangles), etc.

BASKETRY²⁹

Basketry is the popular craft practiced in several regions of Pakistan like Lahore, Bahawalpur, Uch Sharif, Ahmadpur Sharqia, Sargodha, Multan, Bhera, etc. The raw material for the Basketry is easily available in different parts of the country. Only women weave baskets in this area which are of two types:

- Simple baskets with natural color,
- Decorative colorful baskets

Today, these colorful baskets have become the popular craft. These baskets are woven with the combination of wild grass and date palm leaves.

A popular coiled technique is used for making these baskets. Date palm are cut into thin stripes and kept in wet cloth to save them from becoming dry and hard. All these are turned into spiral shape widened and lifted gradually until the desired shape of basket is formed.

The baskets have various uses such as for keeping *Roti* or *Nan*, for selling fruits, for selling spices and for keeping grains. *chhabbi* or *changair*, *chhaba*, *tokra*, *tokri*, *tarangar* are the local names of various types of baskets prepared in Bhera in Mitha Lak, for example.

Muhalla Hidayat Shah, Muhalla Pirachagan, Muhalla Islami Bagh and Muhalla Islampura

Lokri are some localities in Bhera where women used to make baskets.

CUTLERY CRAFT³⁰

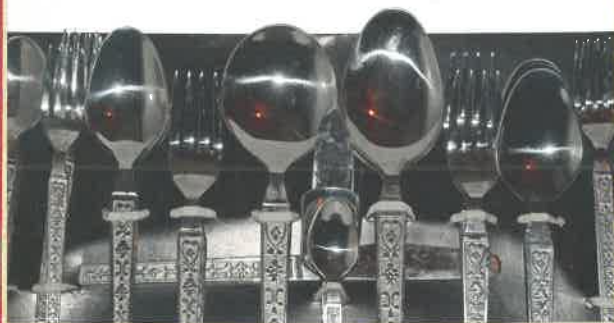
Once this area was renowned for various smithy crafts particular the daggers, swords



Chhabbi from Bhera. collection Darul Azizia Museum.



Bhera – Cutlery an extinct craft.



Bhera – An extinct craft.

and cutlery. In Punjab ornamented arms of the costliest description were once made at Lahore, Gujrat, Shahpur and in Kashmir. In 1911, A. Latifi recorded 20 workshops in Bhera which were busy in producing cheap Cutlery which was exported to Peshawar, Multan and other cities. He also ranked Bhera with Sialkot and only next to Wazirabad in Cutlery making.

According to Punjab Gazetteer, some of the blades of Bhera's Cutlery were of "Tolerably good quality". Spoons, Knives and Forks are no longer produced in Bhera because it is easier and more economical to purchase these items in Wazirabad and Sialkot now. However mother of pearl handles are still manufactured in Bhera. After being fitted to the Spoons, Knives, Forks embellished handles are polished by the same craftsmen.

Knives of this region fitted with fancy stone handles used to be sold to Europeans in the hill stations of Punjab. Unfortunately, the master craftsmen of this region are no longer alive, Muhammad Din, Mian Khuda Baksh, Maula Baksh, Hafiz Fazal Rahman, Abdul Samad, Malik Abdul Wahid and Malik Fazal Haq. Ethnically Bhera's master Blacksmiths are all Awans.

NAMDA

A *namda* or felt is made out of un-spun wool and is used as a bed floor, or saddle-covering of horses. With a variety of wool, felting proper can be made by the use of soap or mixture of chalk and gum - the latter being of inferior quality. At the turn of the present century Bhera, Khushab and D. G. Khan were the only cities in the Punjab, which, along with Kohat and Bannu, had a considerable traffic with the rest of the Province, in the supply of colored felts.

Khushab along with Bhera was once with known for its cheap *namdas*. About its status in 1897, the compiler of the Punjab Gazetteer Shahpur District writes:-

"Felt of Namda rugs are made at Bhera and Khushab in both white and Grey unbleached or colored wool, decorated with large barbaric patterns of red wool merely felted and beaten into the surface. The white felts bear no comparison with those of Kashmir and parts of Rajputana, and the texture is so loose and imperfect that they seem to be always shedding the Goat's hair with which they are intermixed. The wool was not perfectly cleaned, and they are peculiarly liable to the attacks of insects. But they are among the cheapest floor coverings produced in the province" Sadly, this is useful craft has now



Bhera – Unspun wool used in namda making.

completely vanished from Bhera although it has expanded in Rawalpindi, Murree, Muzaffarabad and some parts of N. W.F.P.

Presently, no one is engaged in this profession but still there is a locality named after Namda making known as Muhalla Namada-dabgaran inside Piran Wala Gate.

IVORY WORK

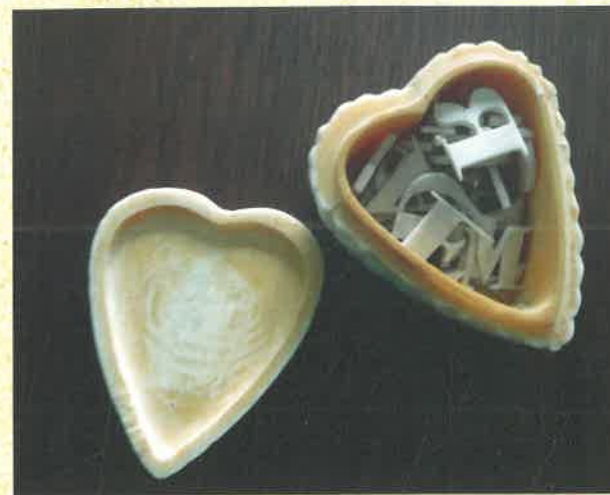
There was a time when ivory toys of some neatness and skill in execution were made in Sahiwal, now the Tehsil headquarters and sent to the Punjab Exhibition³¹. Ivory work is among the rare craft of the district. However today there is no trace of this craft left. This craft was also linked with the work of Blacksmiths involved in several other crafts like Cutlery, Mother of Pearl and Stone works.

LAPIDARY WORKS

Once this area was the most ancient center of lapidary work in Pakistan but, today marble work is common through out the country.

By and large District Sargodha is a flat country with a very little area occupied by a small hill. Stone for building purpose is not in easy reach. This material is therefore seldom used even in grandiose buildings. White marble, however, is found to have been used in a few buildings such as the Tomb of Yusuf Shah, Tomb and Mosque at Sial Sharif. As the marble is now freely available in Pakistan, the white and colored varieties of marble are being used in several prestigious buildings of the area. The exterior of the Tomb of Pir Amir Shah at Bhera show very good example of intricate stone carving that befits a shrine³³

Among smaller objects, we know at least two objects - both from Bhera. One is an elegantly designed stone *Surahi* that was exhibited in the Exhibition of Indian Art held in Delhi in 1903. It was made of purbec marble that is available in the Salt Range. It was a tall, long-necked flask ornamented with mother-of-pearl sunk with in them as if inlaid. In this piece, instead of cutting out spaces, the complete mother of pearl had been filled up in such a way that not even a trace of cement is visible. The cement itself has been treated as an ornamental feature, and doubtless it is much easier to cut out bold lined lines to be loaded with lac and mother-of-pearl³⁴.



Sahiwal – Ivory work.

Besides in the Indian art exhibition held at Delhi in 1903, Bhera was considered as the leading Stone craft centre. In this exhibition 5 objects from Bhera were included. These were:

- A square Chess table of purbeck stone (Sang-i- Sulemani). Marble in laid with Mother of Pearl and dark green Jade. Two table in green Jade in-laid with purbeck marble.
- Two tumblers.
- Two afternoon tea sets.

All these items were cut in green Jade by Muhammad Amin of Bhera. The compiler of Shahpur District Gazetteer informs us that the lapidarians of Bhera used to make their favorite hilts of sword and daggers in the green slightly translucent stone (Sang-e-Yashab a kind of jasper or agate). Amulets and necklaces were made out of pure serpentine stone of apple green color and antique marble called Bowenite.

METAL WARE

Sargodha District on the whole is destitute in the craft of metal ware. Besides cutlery of Bhera and silver jewelry of Bhera, Sahiwal, Shahpur and Sillanwali, metal bases of *Huggas* made at different places, there is only one other places where metal ware of traditional style was in vogue till recently – it is Kot Momin. Here we could dig out some specimens of brass ware with a local family who has been in this craft till very recently. The items being manufactured are mostly household objects used for storage of grains and sugar and rice, for cooking and for storing milk and sweet water which is quite scarce in this region. Both the designs of these articles and their style and technique of decorating brass ware were unique to this region. The blacksmith of this town is still renowned for making metal objects but the material used is stainless steel or simple iron. The most indigenous article being manufactured is Steel Cage for partridge and other pet birds.



*Metalware of the original.
Collection: Darul Azizia Museum, Bhera.*

FRESCO PAINTING

Fresco painting used to be a special mode of decoration of wall surface of shrines and mosques. It is strange that there is no old historical fresco preserved in any of the few historical monuments that have survived the ravages of the time. The most prolific examples were recorded in some of the monuments of Bhera some twenty years back by an earlier team of the Punjab Small Industries Corporation³². The monuments

which still retain in one or the other form are: Sher Shah Suri Mosque, Hafzana Mosque, Mi'maran Wali Masjid, Piranwali Masjid, Shrine of Miran Subhan Shah, Tomb of Hazrat Peer Amir Shah, The Tomb of Shah Naseeb Shahdaryae, etc. - all at Bhera. Outside Bhera specimens of wall-painting are still available in the Mausoleum at Sial Sharif near Sahiwal, the Tomb of Shah Yusuf at Mozehi La'al close to Mangowal near Shahpur and the Ghausia Masjid, Gol Chowk, City of Sargodha. But none of these paintings show a high degree of workmanship – in design or execution.

CARVED BRICK WORK

Very few specimens of good quality carved-brick work or cut-brick work are met with in any town or village of this District. Some quality-work is met with in some building in Bhera and in the old portion of the mosque attached with Mausoleum at Sial Sharif.

TARSEEM BANDI

Tarseembandi or decorative ceilings created with painted wooden pieces and colored mirrors is a Mughal period craft further popularized in Punjab during the Sikh regime. There are not very many examples of *tarseembandi* in the buildings of Sargodha District. But still the best example of this craft is the huge ceiling of the Sama' Hall attached with the Mausoleum at Sial Sharif. Another interesting example is seen in a similar ceiling seen some 20 years back in a beautiful house in Muhalla Saniah Wala at Bhera³⁵

WALKING STICKS AND THE CRAFT OF MOTHER-OF-PEARL

Bhera was once a famous center for making walking sticks embellished with mother-of-pearl. Besides, Bhera, Pakpattan, Amritsar and Hoshiarpur in the then united Punjab were also well-known for this craft. The Bhera walking sticks were made of bamboo or *kahu* (wood of wild olive tree) which is still amply grown in this region. The finished stick was further fitted with translucent stones resembling jade and pieces of mother-of-pearl³⁶.

Mother-of-pearl work is another craft for which Bhera was once well-known throughout Punjab. In 1903 two beautiful examples of walking sticks were exhibited in the Indian Art Exhibition in Delhi. One was an elegant walking stick composed of Indian jade and black bands of lac-cement with pieces of mother-of-pearl³⁷. Alma Latifi



Bhera – panels of fresco paintings on the exterior of a private house.



A Rehal (stand for Holy Qura'an), decorated with papier-mâché in the collection of Darul Azizia Museum, Bhera.

reports that as far back as 1911 there were about three or four families in Bhera who were making knives and walking stick, fitted with fancy stone handles. Today, this is an extinct craft in Bhera.

But mother-of-pearl work is not a craft in its own right. Actually, it gives best result when used in combination of two other crafts – at Bhera it were the craft of sword and dagger making and the craft of making walking sticks. At other places the art of cutting and pasting mother-of-pearl is used to embellishing other minor crafts concerned with the art of lapidary such as stone handles and hilts of daggers or small stone vessels used as jewelry boxes. At Agra, this was part of the art of lapidary. This craft has by now disappeared from Bhera. But in late 1980's when the last survey was carried out, this craft was still in vogue though with a greatly reduced number of craftsmen involved in it. The quality of work had already deteriorated due to lack of demand and patronage³⁸.

LEATHER CRAFTS

Leather crafts include *Kuppa* and *kuppi* making and shoe making. There is ample raw material for both. *Kuppas* or made for storing and transporting ghee and oil. For this purpose hardest leather is needed. Camel hide is used for this purpose. *Kuppa* have almost now become obsolete. But when long-distance trade was in vogue and for transporting liquid commodities *kuppas* made of camel hide were considered more durable than ceramic vessels. *Kuppas* were especially made of camel hide.

*Handles of walking sticks made in Bhera.
Collection Darul Azizia Museum.*

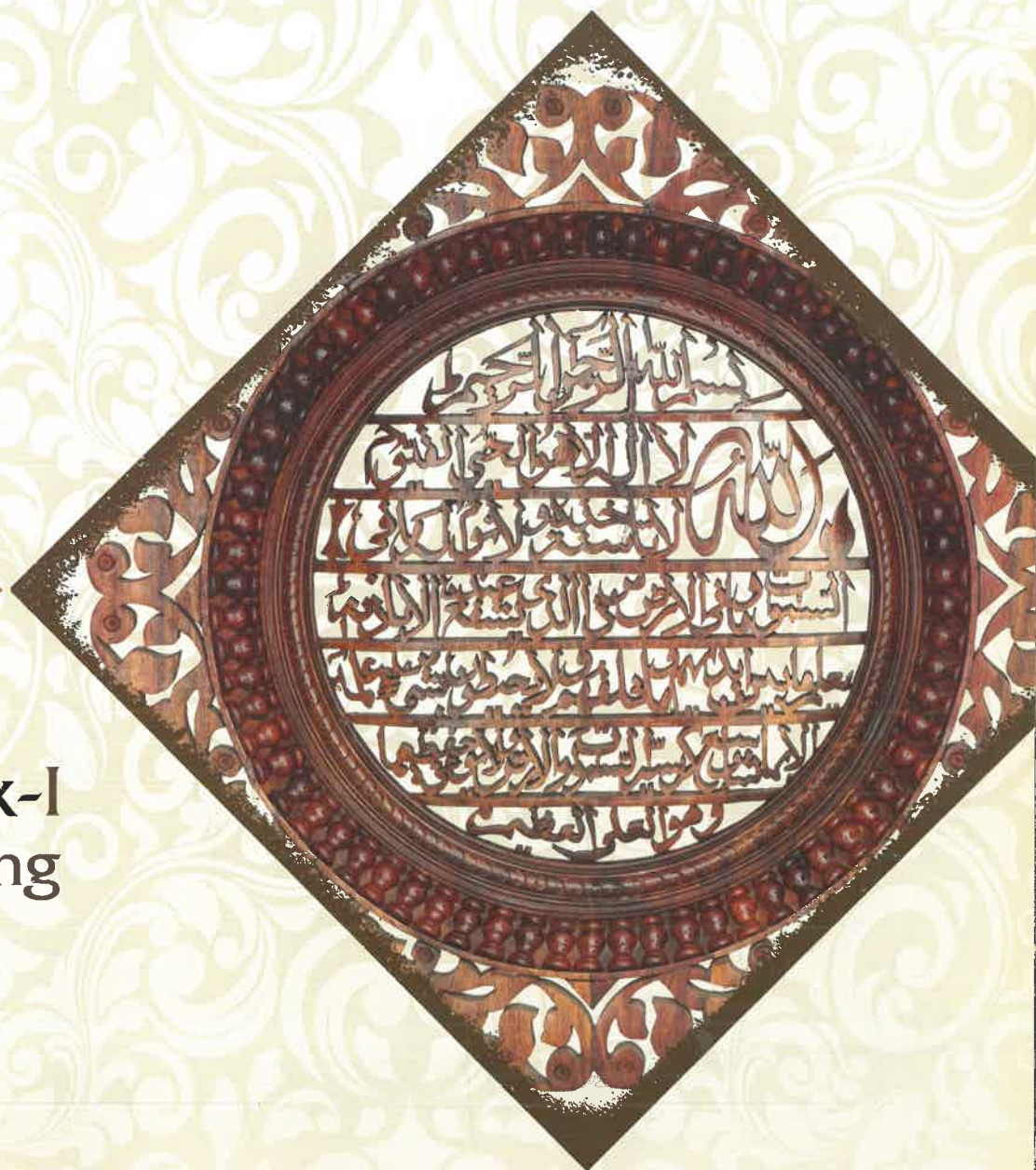
Endnotes

1. Information in this chapter is, in the main, based on: J. Wilson, *Gazetteer of the Shahpur District*, (Revised Edition 1897, reprinted in Lahore, 1994), 184-194 and Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), Chapters 4 to 7, 56-118.
2. For status of woodwork in Bhera in 1980's see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), Chapters 4, 56-69.
3. Lockwood Kipling as quoted by M. F. O'Dwyer, "Wood Manufactures in the Punjab", *The Journal of Indian Art and Industry*, Vol.3, No. 30, (London, 1890), 35-36.
4. J. Wilson, *Gazetteer of the Shahpur District* 1897. (Lahore, 1897; Reprinted by Sang-e-Meel Publications, Lahore, 1994), 188.
5. See Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), picture at p. 61.
6. Has-saan Gardezi, *Bhera* (Lahore, 1993), photo at p. 61.
7. An illustration of this door at page 50 of: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903). At page 62 of the same publication can be seen a photograph of this genius carpenter of Bhera, a specimen of his drawing and another example of his elaborately carving.
8. John Marshall, *Taxila* (Cambridge, 1951, Reprint New Delhi, 1977), Vo. I, 125, Vol. III, Pl. 20(b). pl. 210 (h).0
9. Saifur Rahman Dar, *Lahore Museum Treasures* (Tourism Development Corporation of Punjab, Lahore, 1988), 6-7.
10. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 66.
11. For comb-making in Bhera see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), 68-69.
12. For weaving khes in Bhera see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), 72-79.
13. George C. M. Birdwood, *The Industrial Arts of India*. (London, 1880), 274.
14. For weaving silk lungis in Bhera see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), 80-84.
15. Alam Latifi, *The Industrial Punjab* (Bombay, 1911), 40.
16. J. Wilson, *Gazetteer of the Shahpur District* (Revised Edition 1897, Reprint by Sang-e-Meel Publications, Lahore, 1994), 189 and Feliccia Yacopino, *Threalines Pakistan*, (Karachi, 1977), 44.
17. For weaving Salaras in Bhera see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), 85.
18. For weaving Durries in Bhera see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), 86-87.
19. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 89.
20. For Carpet Weaving in Bhera and Miani see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), 85. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 88-89.
21. For Block Printing and making of Wooden Block for Printing see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), 90-91.
22. For jewelry in Sargodha District in general see Shaikh Muhammad Hayat, *Sar Zameen-i-Sargodha* (Awais Publishers, Lahore), 123-124. For jewelry in Bhera see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), 107-108.

23. J. Wilson, Gazetteer of the Shahpur District, Revised Edition 1897, reprinted in Lahore, 1994, 188.
24. J. Wilson, Gazetteer of the Shahpur District, Revised Edition 1897, reprinted in Lahore, 1994, 69. For types of ornaments see pp. 69-70 of the same publication. .
25. J. Wilson, Gazetteer of the Shahpur District, Revised Edition 1897, reprinted in Lahore, 1994, 70.
26. See Shaikh Muhammad Hayat, *Sar Zameen-i-Sargodha* (Awais Publishers, Lahore), 123-124.
27. Shaikh Muhammad Hayat in his book: *Sar Zamin-i-Sargodha* (Awais Publishers, Lahore, 2003), 124.
28. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 107.
29. For basketry in Bhera see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 109-112.
30. For cutlery in Bhera see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 97-99.
31. J. Wilson, Gazetteer of the Shahpur District, Revised Edition 1897, reprinted in Lahore, 1994, 188.
32. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 43-5, 55.
33. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 51.
34. George Watt, *Indian Art Exhibition Delhi, 1903* (Calcutta, 1903), 207, pl.43-D, fig. 3.
35. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), pictures at pages 53-54
36. M.F. O'Dwyers, "Wood Manufactures in the Punjab", *The Journal of Indian Art and Industry*, Vol. 3, no. 30, 1890, p. 39 cf. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 94.
37. George Watt, *Indian Art at Delhi, 1903* (Calcutta, 1903), 207, pl. 43-D, no. 4.
38. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 94.



Woodwork-I Wood Carving





WOOD CARVING

History of Wood Work in the Punjab

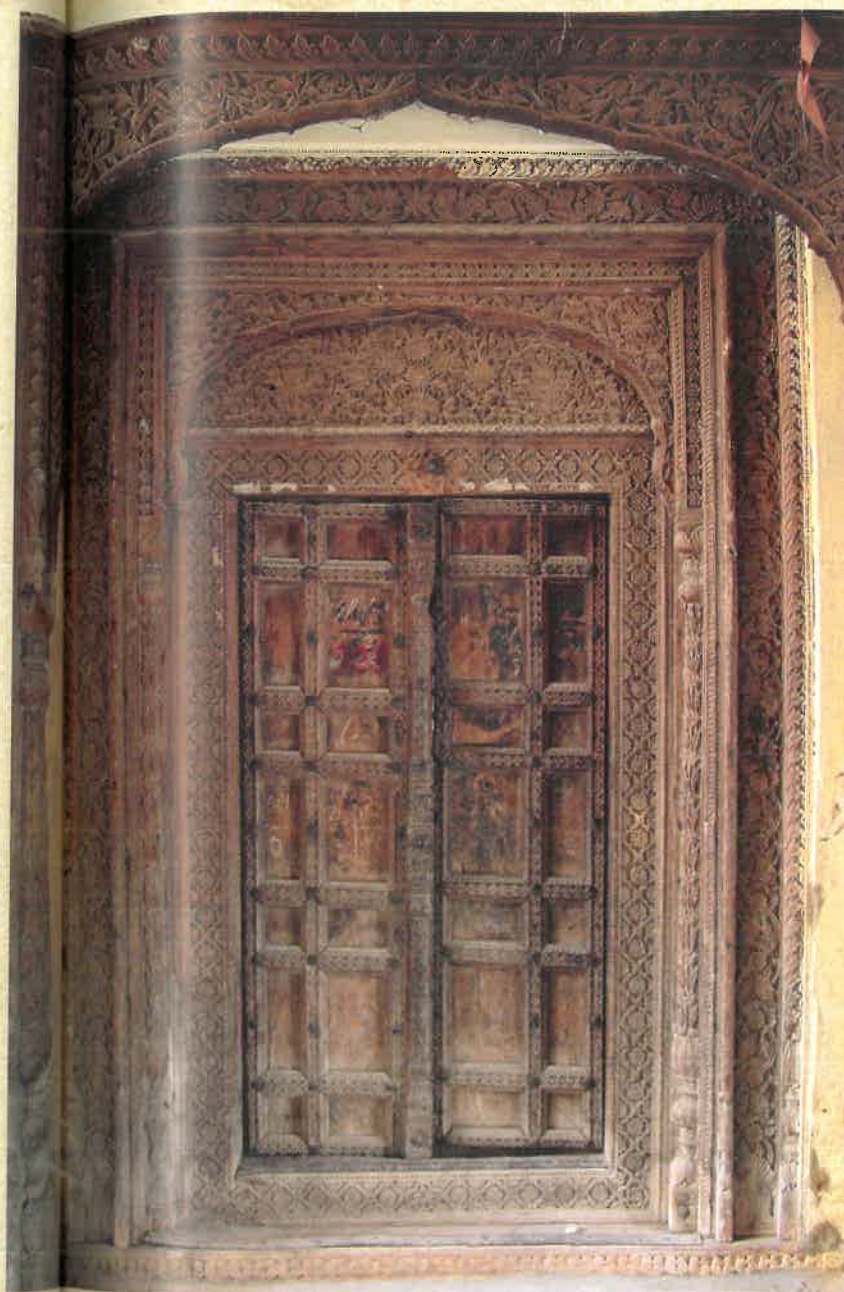
Wood work or carpentry is considered as one of the oldest crafts of the world. In the areas such as Punjab, carpenter or an artisan in wood work is considered as the most important person in a village. Pakistan is no doubt suffering from rapid deficiency of forests and trees, but still all kinds of wood are available in most of the areas of this country. Trees and forests are the only source to get wood, so wood craft is naturally expected to flourish in those areas where the forest and trees are relatively in abundance.

We have already discussed the brief history of wood work in Punjab in two of our earlier volumes on Crafts of the Punjab¹. Some excerpts from the same sources are reproduced below:

“Wood carving is one of the oldest crafts in the subcontinent. The ‘man’ carved wood before he learnt how to carve stone. Carved wood structures came into existence before temples were carved in stone. The later had copied in stone all the details of earlier wooden structures. This has also lead scholars to believe that, in the subcontinent at least, wood carvers and stone carvers essentially belonged to the same community. In the Punjab, in earlier times, the tarkhan (carpenter), raj (mason) and lobar (iron-smith) all belonged to the same caste of ancient Hindu society². Evidence of wood carving in Punjab goes as far back as 5000 years. A terracotta plaque from Harappa shows that the houses in the city had carved door panels³. From another city of the Punjab - Taxila, we have a set of wooden legs of a large bed (palang) belonging to the first/second century AD⁴. These have been beautifully turned on lathe and further embellished with a veneering of copper sheet with attractive Corinthian leaves. These legs are, now preserved in Taxila Museum.

“Among all such materials used by man for his comfort and pleasure, wood is subjected to maximum uses – for heating rooms, cooking food, building houses, making furniture and cabinets in various ways and further decorating wooden objects by carving, in-laying, veneering, painting, lacquering, etc.





Bhera – Carved door now in Lahore Fort.



Miani – Details of carved wood panels on the main gate of Krishan Niwas (1928).



Kot Musa near Farooka – Carved wood door of the mosque near the tomb of Baba Mir Shah di Pindi.

“According to George Watt, ‘The art conceptions seen in wood-work have been seen greatly influenced by the grain of the timber employed, such as the deep under-cutting and sculpture that is possible with teak, red-wood, and walnut, and low relief of Shisham and deaodar, the incised designs of ebony, the intricate and minute details of sandal, and the barbaric boldness of rohira, sal, and babul (kikar) and the course grained and hard woods’”⁵.

(Excerpts from: Crafts of the Punjab, Vol. IV, 224-225).

“Carpentry is one of the world’s oldest crafts and in an agricultural region such as the Punjab, carpenter has always been the village’s most important artisan; without him a cart or a plough could not be made, a well could not be worked and a house could not be built.

“Pakistan is now suffering from rapid deforestation, the land once especially rich in wood resources. However, nearly all types of wood are still available in the riverine plains and the Himalayan forests to the north. Wood crafts would naturally be expected to flourish where the craftsman’s raw material supply is most plentiful.

“Due to the perishable nature of wood and the region’s peculiar climatic and geological conditions, we cannot expect to find many ancient specimens of the wood crafts. But it is almost certain that wood was extensively used in the construction of houses at Harappa and other Indus Valley Civilization centres some 5000 years ago. The ducts and planking of the granary, as well as doors, windows, roof rafters and household furniture at Harappa were all made of wood”.

“A number of local factors have proved harmful for the preservation of wood. There is a wide variation in the local temperature at different times of the year, while the climate fluctuates from extreme arid conditions to extreme humidity. Add to this the factor of human neglect, and the result has been that there is very little wood work left from the past.

“A number of architectural styles commonly found in the area were in fact attempts by the craftsmen to deal with these adverse climatic conditions. To guard against warping, craftsmen made large panels by dowelling small sections of wood together.

"Pinjra⁶ (lattice work), a craft that is now almost extinct, was usually made of sheesham wood, with one complete pinjra consisting of as many as 2,000 separate pieces. These were joined together by a process of dowelling without the help of glue (or nail), the whole being held together by a frame. This kind of work is extremely durable, and amazingly, the lattice work holds together even after the frame has been destroyed or broken. The use of pinjra as windows and ventilators guaranteed both privacy and proper light and ventilation in a room.

"Until recently, for the middle class, carved wood was the only means of decorating both the interior and the exterior of a house. Gateways, doors, windows, projected balconies, seh-daras, Bukharchas⁷, and screens were commonly carved in wood. The techniques most frequently used in this extraordinarily beautiful and imaginative craft were etching chipping, incising and piercing perforation. These techniques were used for creating lovely designs of inventive thinking, craft ingenuity and endless patterns". (Excerpts from: Has-saan Gardezi, Bhera (Lahore, 1993), 58-59.

Fortunately, four specimens of lathe-turned wooden legs of an image-throne belonging to the second century BC recovered from Sirkap (Taxila)⁸ and two large size single doors and a double door of 16th century from Lahore city – all covered with intricate carved designs⁹ are still preserved in Taxila Museum and Lahore Museum respectively.

Flora of the District

District Sargodha always possessed a wide variety of timber that is grown locally as well as the varieties imported from outside. This subject has already been discussed above in Chapter I: Land and People under sub-head "Flora and Fauna". Some details, as far as these are relevant to this section, are briefly mentioned here. The most characteristic trees of our District are *Vann* (also called *Jal*- *Salvadora abeoides*), *Kari* (*Salsola fostids*), *Jand* (*Prosopis spicigera*) and *Malla* (*Zigyplus nummularia*), *Ber* (*Zizyphus jujube*) - all together they form the jungles with which the uncultivated lands of the district are generally covered. As regards the riverain terrain, the scenario is little different. Here, the most numerous trees are: *Shrinh*, *Farash*, *Ber*, *Toot*, *Khajji Shisham*, *Banyan*, *Bamboo*, etc. Among these, *Shrinh* (*Acacia arabica*) is very largely grown especially on cultivated lands. The *Shrinh* or *Siris* (*Albizzia lebbek*), with its fragrant flowers and rusting pods, is found chiefly along the roadsides. The *Farash* (*Tamarix articulata*), with its gnarled trunk and needle-like leaves, is fairly common and does not require



Kot Musa – Details of wood carving on the main door.

so much moisture to grow. The Ber (*Zizyphus jujube*) is commonly seen on road-sides and in the fields. The mulberry or *Toot* (*Morus alba*) trees are also frequently met with in this region. The date-palm or *Khajji* (*Phoenix dactylifera*) is common only in a few places on the river Jhelum, and especially at Sada Kamboh, above Shahpur and at Majhoka and Khai near the border of Jhang District. Besides, *Tabli* or *Shisham* tree (*Dalbergia sisso*) once used to be a very common tree in the areas, particularly in the area that was visited by irrigation canals. But, now this tree is not as frequently met as it once used to be. In the area around Midh Ranjha and Takht Hazara some large size Banyan (*bohr*) trees are also seen frequently. The largest Banyan tree in Pakistan can be seen in the hamlet of Ajjal Maurhi near Takht Hazara. It covers almost three acres of land. Close by, are also some dense bamboo groves.

For purpose of timber, these natural resources were further augmented by large quantity of deodar wood that was transported from Kashmir via River Jhelum and from Punjab Hill States via River Chenab.

This easy availability of timber, both local and imported, greatly helped his country to use wood for building purpose, for furnishing houses and for making other artifacts with wood. Thus we see that the wood work has always been the most common craft prevalent in District Sargodha. Over the centuries this region has developed a good variety of wood work such as wood carving (carved wooden doors, windows, *bokharchas*, *jharokas*, *sehdaras* and, *pinjras* (windows) etc.), wooden furniture and other movable items (colorful lacquered *palangs*, *peerrahs*, spinning wheels (*charkha*), churners (*madhanis*) and tops (*latos*), baby-walkers (*gadeeras*), walking sticks (*khundis*) and, lately, the lacquered art work called *naqshi*, wooden in-laid furniture, etc. In almost all sizable towns and villages there used to be a center of wood work. The most well-known centers have been Bhera, Miani, Farooka, Sahiwal, Shahpur, Kot Momin, Midh Ranjha, etc. These are the places where one or another type of wood work is still going on though with somewhat retarded speed and reduced volume. The reasons for this retardation are numerous, but to put it in plain words changing tastes of consumers, high cost of timber and ever-rising labor charges are the major reasons for the decline of this craft in this region. However, in one type of wood work this region is not only progressing and flourishing but, in deed, it is ahead of most other regions where such work is being carried out. This center is Sillanwali and the craft is *naqshi* or what is popularly known as lacquer work. To this we will revert later on.

Wood Carving of Sargodha District

Until recently there were carving centers in various cities and towns of the Punjab like Bahawalpur, Multan, Kasur, Jhang, Chiniot, Gujranwala, Gujrat, Bhera and Dera Ghazi Khan. Each of these centers used to have its regional variety of wood to be used and own characteristics motifs, designs and techniques to be worked.

By and large wood carving is the only common heritage that is common through out Sargodha District. Good quality timber was available in the district and deodar wood was easily brought down from Kashmir via Jhelum River. Elaborately carved wooden doors of *havelis* and large houses as well as *jharokas*, *bukharchas*, windows and door-frames can be seen even today in every sizable town and village. Unfortunately, in majority of cases, these specimens of our valuable heritage are being neglected and are doomed - be these the *havelis* in Tiwanas in Jahanabad, or *gurdawaras* in Sillanwali, or ornamented houses of Pirachas in Bhera or ordinary houses in Takht Hazara, etc. Some of the best pieces of wood carving from Bhera are fortunately preserved in our museum collections and some in-situ can still be visited. Till the middle of the last century Bhera was Punjab's the most important wood crafts centre which is especially famous for its wood carvings¹⁰. Craftsmen from Bhera were invited to work in other cities and got the attention of European Connoisseurs. Specimens of Bhera's wood carving were displayed in exhibitions held in Lahore, Delhi and other cities. The famous 1902-03 Exhibition held in Delhi also saw Bhera's participation and many pieces were later acquired for museums in Pakistan, India and England. Some very fine specimens of wood carved doors and windows are still on display in Lahore Museum and the Mughal Gallery in Lahore Fort.

The most ancient form of wood work in this region is wood carving. Examples of fine wood carvings are found in every sizable village or towns. The best place however is Bhera on the left bank of River Jhelum. It is still the oldest living town in whole of Sargodha District. "Not long ago, Bhera was considered a living museum of the craft of wood carving. There was hardly a muhalla or street in the town which did not have rows of multi-storied houses with carved wooden facades¹¹.

Bhera has always been a city of rich people – mostly businessmen community who always vied with one another to make this city beautiful. This is why a great variety of crafts flourished here vestiges of which still can be seen in this town though in a









Bhera – Details of wood carving on a door now in Lahore Fort.

greatly neglected way. Some body has aptly described Bhera as a town of building arts and crafts. And this sobriquet it held well up to the end of the 19th century. However, when Bhera was downgraded to a sub-tehsil it was excluded from the main communication lines with larger cities. This change of status of Bhera in the district administration badly affected crafts and craftsmen – including wood carving.

At a time when Bhera's wood craft was at the verge of its disappearance, John Kipling, the Principal of Mayo School of Arts and the Curator, Lahore Museum came to its rescue. Through his offices wood carvers of Bhera were employed by the Kensington School of Art, London. They were paid all their travel expenses as well as an adequate monthly salary. Kipling also did much to acquire the attention of people to the local handicrafts and also have the artisans to find the market. It was due to his endeavors that this dying craft of Bhera got a new lease of life for about another century or so. For many years, Bhera's wood carvers produced a regular supply for the foreign markets.

Bhera and Chiniot were two great neighboring centers of wood work in this region. But despite their close proximity to each other, their products were characteristically different from each other. Kipling has observed these subtle differences between the wood products of Bhera and Chiniot. He writes: "Bhera work differs from that of Chiniot in that projections are flatter, pilasters and other details are often merely indicated in relief instead of half or quarter section being imposed, and the whole of the surface is completely covered with boldly outlined forms of foliage and geometric diaper made out, for the most part, with a V-section cut. There is something rude and simple about the mode of execution; but, though there is no attempt at high finish, the general design and proportions are so good and the decorative scheme is so full and complete, that the technical imperfection of the work, as carving, is scarcely noticed"¹².

For a long time Bhera was considered as a living museum of wood carving. There was hardly a Muhalla or a street in the town without rows of multi-storied houses with carved wooden facades. The most commonly used wood was deodar which was brought from Kashmir via the Jhelum River and *shisham* wood which was widely available in the plains of the Punjab.

At Bhera, *chaukhat* of door and window-frames are mostly carved in deodar wood - but specimens of carved doors in *shisham* wood prepared in the 19th century have also been cited¹³. The specimens, purchased by the native customers, are very low in rates but with increase in the foreign demand their prices have also been raised. Antique lovers of N. W. F. Province, Islamabad and Lahore usually come to Bhera in order to purchase the master pieces of wood craft. Some areas in the town of Bhera, well-known for their wood work, are: Muhalla Khawajgan, Muhalla Sanian Wala, Muhalla Shish Mahal, Muhalla Saithian Wala, etc. Unluckily, the concerned agencies in the government did not take timely and appropriate action to preserve this old and precious craft and further develop to meet the contemporary tastes and demands. Production of these wooden specimens – doors, windows, balconies, *chhajjas*, ventilators (*roshandans*), etc., was not confined to Bhera only. These items were also frequently manufactured at Miani and some other places of this District. The elaborately carved wood door of the *haveli* called Krishan Niwas in Miani is an excellent example of wood carving in deodar wood. This door is a very good example of refined carving in deodar wood. This is perhaps the only carved door from the



region of Bhera which still preserves examples of Hindu mythological figures of early 20th century besides geometrical and floral motifs.

Besides, some excellent examples of Bhera's carving in the form of carved doors and windows prepared in the middle of the 19th century are published in 1890¹⁴. A door almost of the same date and design is now preserved in Lahore Museum. Two other doors claimed to have been brought from Bhera can also be seen in the verandah of Mughal Gallery of Lahore Fort Museum. Both these doors are excellent examples of wood carving of Bhera School.

These superb examples of Bhera's wood carving apart, the general condition of standing buildings in this town and their carved wood fixtures are not at all enviable. Instead, most of standing monuments are badly suffering from lack of maintenance and measures to preserve them in-situ or by removing them to monuments and galleries of art. In Muhalla Khawajgan almost all balconies and doors are on the verge of collapse. Mian Fazal Elahi's house in Pakistani Muhalla with its delicate wood carving and combined with elaborate fresco painting all around the exterior of the building has already collapsed. In Muhalla Shaikhana Wala, two beautifully carved doors were seen half-buried under the rubble of collapsed houses. The changing socio-economic scenario and easily available cheaper building material have perished the old tradition of fixing private houses with craved doors, windows, ventilators, balconies, etc. Now a day use of carved wood furnisher and other house furnishings can be afforded only by rich people. This has affected the business of thousand of the artisans previously involved in this trade. They are gradually sifting to other more lucrative professions. The example of one master wood carver named Bhaya Imam Din of Bhera is an eye-opener¹⁵. When last interviewed by a PSIC Team some two decades back, he was still in good health. He was a good draftsman and an excellent carver in wood¹⁶. An old example of his carved claimed to have been carved by him back in 1927 can still be seen in the form of elaborately carved two leaves of a door fixed in the shrine of Hazrat Pir Amir Shah at Bhera¹⁷. But after independence, the demand for his workmanship declined. In order to make both ends meet, he was forced to transfer his skill of design and modeling in wood to cement. Last time he was seen working he was making beautiful designs and calligraphy to be transferred on to new buildings but still using his old traditional motifs original designed for wood.



Sillanwali – Tools of a carpenter.



Sillanwali – A carved table-top.



Sillanwali – A workman at his carving machine in the workshop of Muhammad Amir.

But still, fate has preserved some examples of master pieces of wood carvings in the crumbling town of Bhera which reflect the glory that was Bhera. However, in this town there are still some individuals and families who would not like dispose off the furnishings of their old houses. One such example is the house of Late Mian Fazal Elahi in Muhalla Pakistani¹⁸. Similarly, the beautifully carved doors of the Mi'maran Wali Masjid¹⁹, the delicately carved door leaves with relatively plain frame now fixed in the shrine of Sayed Miran Subhan Shah (prepared in 1360 AH/ 1941 CE and fixed on the site by Syed Fahdul Amir Aal-i-Yaseen)²⁰, the gate the Shrine of Pir Amir Shah carved in 1927 by Bhayya Imam Din²¹ are still intact. But the best perhaps in the entire town is the fully carved door and its frame used as entrance to the house of Khawaja Nazir Ahmad, Furniture Maker in Muhalla Khawajagan²². The door frames are relatively plain but the door frame has four plains all projecting forward from each other. The outer-most frame hangs above the door like an arched alcove – all facets are exquisitely

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Sillanwali – Tools of a carpenter.



carved. Similarly, the three-storey high house in Muhalla Saniah with a semi-circular balcony on the street corner is a beautiful example of a building embellished with half a dozen building crafts including colorful false ceiling or *tarseembandhi* and wood carving²³. A traditional house is furnished with a wooden *seh-dara* with three arched entrances, carved pillars and *pinjra* used as balustrade in one of the arched openings. In this house two other interesting building crafts – namely brick imitation work and fresco paintings have been used in conjunction with wood carving.

There are only few wood carvers now left in Bhera. The most talented, undoubtedly, has been Bhayya Imam Din, whose specimens of work still extant in Bhera have already been referred to above. But beside Imam Din names of several other master craftsmen in the field of wood carving are still in memory of local people. They are: Mian Abdullah who worked on the Mi'maran Wali Masjid, Muhammad Din and Muhammad Bakhsh whose profusely carved 19th century window and frame are now on display in Lahore Museum, etc.

Outside Bhera some rudimentary carving still continues at many places. But the most important center of wood carving is the up-coming town of Sillanwali. This town has its own reason d'être namely its fame for naqshi or lack-work and lac-turnery i.e. making colorful wooden payas. Almost in every workshop in Sillanwali, wood carving is being done side by side the naqshi and lac turnery. But here wood carving has been confined to producing decorative objects, such as table-tops, tray, fruit bowls, wall hangings, etc.

Wood Work in Tehsil Kot Momin

Wood work is considered as an important craft all over the Punjab region. But in Tehsil Kot Momin, only wooden *payas* are manufactured. In Kot Momin, in particular, almost all the carpenters are engaged in making wooden *payas*.

Different tools which they usually used are *kharad* or lathe machine for making wood in a round shape, and for coloring. The implements used in this region are:

- *Naa* (for making the *paya* surface in a level),
- *Racchi* (for carving floral designs),
- *Basula* (for making surface level and clean),
- *Parkar* (*Divider*),

- *Aari* (Saw),
- *Randa* (Plane / rasp)
- *Batt* (Weight), etc.

In order to study the different designs and techniques of wooden *payas* of different areas, like Kot Momin, Midh Ranjha, Takht Hazara, Gullapur, Sultanpur, Mela, Bhabhara, Hujjan, Upi Rawana, Chak 19, Chak 20 and, Chak 21.

Firstly, the carpenter takes a piece of wood and cuts a length of wood with octagonal section. With the help of *kharad* (lathe machine), he make its eight corners disappear and give it a cylindrical shape. This round section then gets different moldings at different levels as the design of the *paya* demands. This is done with the help of a *Naa*. Then rounded contours are cleaned and the *paya* is cut to proper requisite size with the help of *Matthana*. Then they started coloring it on *kharad* machine. Different colors which they usually use are red, yellow, green, black blue, pink, and white etc. then they make holes on both sides, with the help of *Suthra*. Then they make *bai* (head-side length) and *Seroo* (wooden supports, on four sides of *charpai*) on *kharad*, or lathe in which Biar (deodar Wood) and *Safaída* and *Dkarek* Wood are used. *Payas* are always made in Shisham Wood, because it is durable for *payas* and insects do not affect them.

WOODEN PAYAS IN MIDH RANJHA:

In Midh Ranjha, there are almost 7 or 8 houses of carpenters in which 10 to 12 craftsmen are working. Among these workers, Mr. Ashraf (nick name Molou) is the most famous. He is 60 years old and it is his family profession from generation to generation. Customers come to him from different cities like Gujaranwala, Gujrat, Phalia, Kot Momin, Chak Sulaiman, and from other local areas and give him orders of his items for their wedding ceremonies. According to them, best etched or *chitrai* work on *payas* is being done in Sillanwali and their work is more unique and better than all other regions. Here, another craftsman named Mohammad Faisal Janjua, age 19 years, is also doing the same work as his family profession.

For colored *payas*, they use wood of size 4.25 inches/ 10 cm section and 2 feet /60 cm in length and for simple *payas* they use the wood of size 3.50 inches/ 62 cm wide and 2 feet in length. For longer sides (*bai*) and shorter sides (*seroo*) of the bed they use wood of size 2.25 inches square and 6.50 feet in lengths.





Chak 20 near Kot Momin – A lakh-colored paya.

They bring different colors for coloring *payas* from Kot Momin and heat them with *lakh* or lac.

Different designs which they usually make are: *Pattiyā Wala*, *Gulab kai Phoolon Wala*, *Dharaik kai Patton Wala* and *Sada* etc. They use black as base color.

Craftsman of Midh Ranjha usually manufacture different items like wooden *payas* of *charpaies*, *peeray*, *madhani* (for making *lassi*), *ghotna* (for preparing *saag*), etc.

Wood Work in Phalarwan

There are almost 15 to 20 shops of wooden furniture in Phalarwan, and almost 20 craftsmen for making wooden *payas*. Shabbir and Ramzan are renowned craftsmen of Phalarwan. Different designs which they usually make on their wooden *payas* are Chinioti, Ratti Manjhi, Abri Wali (Gulab Wala), and Sindhi (it is more delicate than Chinioti design) etc. Local people from different areas like Kot Momin, Bhera, Gujrat, Mandi Bahauddin, Malkwaal and Ratu Kala etc., come to them and buy their items. They use black Shisham for making *payas*.

Wooden Payas of Takht Hazara

There are almost 4 to 5 craftsmen of wood work in Takht Hazara. They are: Manzoor Hayat, Tufail Ahmad, Iran, and Manzoor Sultan. According to them, Mistri Karam Din was the most famous craftsman of all the regions before Partition in 1947. Here in Takht Hazara, craftsmen not only make wooden *payas* but also make many other different items like *khurlian* (Sing. *Khurli*), *peerriyan*, *madhani*, and Loon-march Dani (Wooden Boxes for storing salt and other spices). They also do lacquer work on them.

Wooden Payas of Chak 20

There is only one craftsman in 20 Chak, who is making wooden *payas*. His name is Mazhar Iqbal. His age is 26 years and this is his family profession. He usually makes two designs on his wooden *payas* which are Ratti Manji and Chinioti. According to him, there are only two craft men in Gullapur (named Yakooob and Yusuf) who are making wooden *payas*. In Gullapur, Midh Ranjha and 20 Chak every one is doing the same work with same designs on them.

Wooden Payas of Miani

There are almost 5 to 6 craftsmen of wooden *payas* who make *Naqshi Kari* on these articles. In Miani, mostly red color is used in making designs on *payas*.

Comparison between Payas of Different Areas

Almost in all over Sargodha, wooden *payas* are made with the same technique and designs, but still some technical differences between the wooden *payas* of different areas can be observed. Besides Sillanwali the most unique and good work of *naqshi kari* on wooden *payas* is being done in Kot Momin. But the people of Kot Momin claim that the craftsmen of Sillanwali use white Shisham, which is inferior to and cheaper than black Shisham because they sell their products commercially in their shops. Except Sillanwali, in all the other areas, black Shisham is used because it is more durable and good for colored *payas*. The reason for using black Shisham in these areas is that here local people buy these wooden *payas* for their household use and for giving to their daughters in dowry.

The craftsmen of Sillanwali usually make thin Kangan design on their *payas*. Their *payas* are thinner than usual ones because they like light-weight *charpaies* so that these are easy to hold. While in other areas like in Kot Momin, Uppi Rawana and Mid Ranjha etc, people usually like the *charpaies* having thick *payas* with thick kangans designs because, according to them, a *charpai* must be heavy and look prominent.

Different designs are as follows:

Chinioti Design

This design was first started in Chiniot and hence it is called Chinioti. Delicate in pink color are used in this design. In Chinioti design, they make different color combinations. First, they apply black, then golden and then on top pink color. This color-combination makes pink color quite prominent, durable and shining. Like wise they use yellow color under orange in order to make later color durable, prominent and shining. These color-combinations are also necessary for making floral designs on *payas*. In Kot Momin and Chak 20 usually *payas* are decorated with Chinioti design.

According to the craftsmen, actual Chinioti work is only done in Chiniot. This design has bright colors but these are not durable enough and easily fade out with the passage of time. Age of this design is normally 10 to 15 years.

Ratti Manjhi Design

Charpais having *payas* in red color is called Ratti Manjhi. It has very little designing on it. This type starts from Uppi Rawana. It is much durable than Chinioti design and can last for more than 100 years. Craftsman use Shangraf as red color which is quite durable.

Shangraf is available from Chiniot in natural rock form from local hills, @ Rs. 50/- per *Tola* (=11.50 grams). Red color is obtained by mixing Shangraf with some chemical. It also becomes more durable.

Abri Wala Design

The design having roses is called *Abri Wala* design. People of Phalarwan sometimes make this design on wooden *payas*.

Sindhi Design

This design is less dense than Chinioti. It is also used in Phalarwan.

Paaray Wala Design

This design of silver color is mostly used in Sillanwali. Paaray Wala design is not found in any other area in this region.

Gujrat Design

Payas having big *kangans* are called Guajarati. Almost in whole of Sargodha region, *payas* having Gujrati design are quite popular.

Sahiwal Design

Payas, without *kangans* – the so-called Sahiwal Design, are made only in Shahpur.

Mid Ranj



Mid Ranjha – lacquered payas by Muhammad Ashraf alias Maulu.



Mid Ranjha – A paya is being wrought on a lathe.



Mid Ranjha – Lakh colour is being applied on a 'paya' while still on lathe by Muhammad Ashraf alias Maulu.



Mid Ranjha – After all colours have been applied, designs are being engraved on a 'paya'.

Wood Carving in Sillanwali

Although, now a day, Sillanwali is better known as a center of *naqshi kari* or Lacquer Art Work, but simultaneously traditional woodwork – plain wood work, furniture, lac-turnery and carving are also being done. The folding fruit baskets, dry fruit sets, baskets with *pankhris* – called Pankhri wali Tokris, table lamps – plains, carved table tops, carved house –furnishings, wall-hangings etc, made in Sillanwali are equally popular. Mujahid Qamar, s/o Akhtar Ali, Rana Market, Model Town, is perhaps one of the most refined wood workers for main table lamps and basket with sides of petal leaves called *pankarrian*. Among wood carvers a well-known craftsman is Muhammad Afzal, s/o Muhammad Khalid. Basically, he is better known as a wood block-maker for hand block printing. But as, now a day, there is not enough work in this trade he, along with several of his junior colleagues, is doing woodcarvings on designs made by Muhammad Aamir. In Aamir's workshop and in several other smallest improvised workshops any



Mid Ranjha – An assortment of lakh color 'payas' with a variety of design and colors.

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Takhat Ha
(ghotna) & a

young apprentices – aged 8 to 12 years are also doing wood carving on varied articles. Sillanwali craftsmen also work in brass-inlay and bone in-lay works. But probably, there is not enough demand for this work.



Takhat Hazara – A young craftsman engraving designs on a lakh-colored 'paya'.

Takhat Hazara – A laquered grinder (ghotna) & a milk madhani (churner).

Takhat Hazara – A traditional lakh colored spinning wheel (Charka).





*Chak 20 near Kot Momin – Engraving on a lacquered 'paya'.
It is an example of 'moti naqshikari' – not so refined work.*



Chak 20 near Kot Momin – Mazhar Iqbal, an artisan.



Chak 20 near Kot Momin – Four lakh-color 'payas' with a variety of designs.

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Endnotes

1. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Punjab Small Industries Corporation, Lahore, 1903), 58-62 and *Crafts of the Punjab*, Vol. IV; Dera Ghazi Khan and Rajanpur, Research by Mansoor Ahmad Ghazi, Edited by Saifur Rahman Dar (Punjab Small Industries Corporation, Lahore, 2009), 224-225. For more detailed discussion on this subject see: Saifur Rahman Dar, "History of Wood Work in Punjab" in: *Dawn*, Karachi, March 27, 1976 and Saifur Rahman Dar, "Romance and History of Wood-work in Pakistan", In *Souvenir Volume: National Horse and Cattle Show 1994*, 24-35.
2. George Watt, *Indian Art Exhibition at Delhi, 1903* (Calcutta, 1904), 99 -100.
3. J. M. Kenoyer, *Ancient Cities of Indus Valley Civilization*, (Oxford University Press, Karachi, 1998), 58, fig. 3.13
4. Here, this note needs a little correction. The lathe-turned legs from Taxila actually belong to an image-throne and not to a cot or palang, the veneering is either in copper or brass and, as coming from the Greek levels of Sirkap city, these date to the first-second century BC. For details see: John Marshall, *Taxila* (Cambridge, 1951, Reprint New Delhi, 1977), Vo. I, 125, Vol. III, Pl. 20(b). pl.210 (h). {SRD}.
5. George Watt, *Indian Art Exhibition at Delhi, 1903* (Calcutta, 1904), 100.
6. M. F. O'Dwyer, "Wood Manufacture in the Punjab". In: *The Journal of Indian Art and Industry*, Vol.3, No. 30 (1890), 36.
7. "The Bukharcha (or bow-window), a form of projected balcony, is one of the most striking features of architecture in the Punjab. The whole balcony rests on an upturned lotus-flower masonry platform which is often realistically painted, while the balcony's roof is a dome in a fluted lotus form. The Bukharcha is most commonly a half hexagon with three openings or windows. These are canopied by cusped arches supported on fluted pillars. Pinjra frames are used as panels above the window arches and as a balustrade at floor level".
8. John Marshall, *Taxila* (Cambridge, 1951, Reprint New Delhi, 1977), Vo. I, 125, Vol. III, Pl. 20(b). pl.210 (h).
9. Saifur Rahman Dar, *Lahore Museum Treasures* (Tourism Development Corporation of Punjab, Lahore, 1988), 6-7.
10. For status of woodwork in Bhera in 1980's see: Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1903), Chapters 4, 56-69.
11. Has-saan Gardezi, *Bhera* (Lahore, 1993), 60
12. Lockwood Kipling as quoted by M. F. O'Dwyer, "The Wood Manufactures of the Punjab". In: *The Journal of Indian Art and Industry* (London, 1890), Vol. 3, No. 30, 36 (?).
13. J. Wilson, *Gazetteer of the Shahpur District 1897* (Lahore, 1897; Reprinted by Sang-e-Meel Publications, Lahore, 1994), 188.



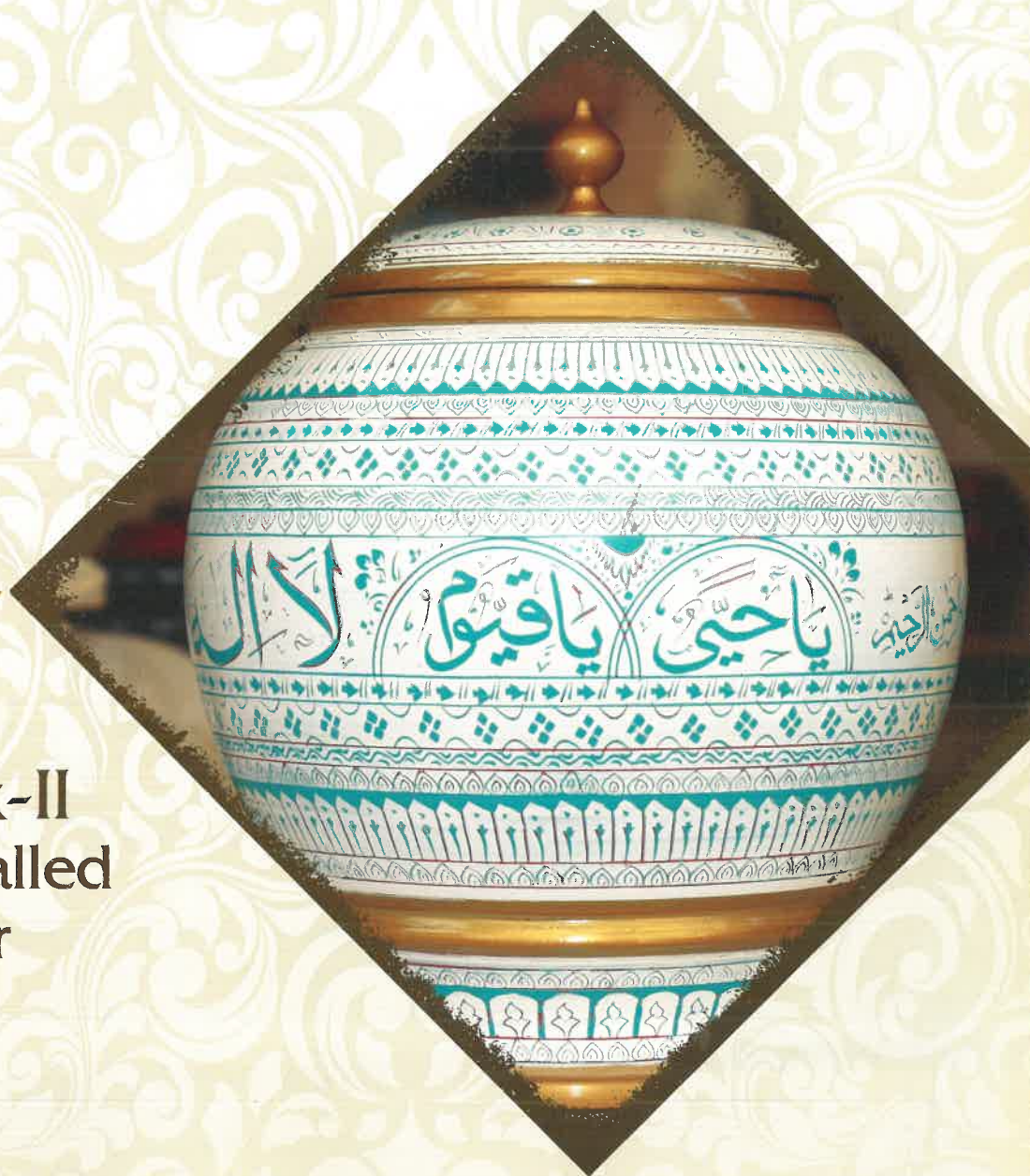
Sillanwali— an artisan doing naqshi work.

14. Journal of Indian Art and Industry, Vol. 3, Number 30, (London, 1890). For their reproduction see: Has-saan Gardezi, Crafts of the Punjab, Vol. III: Bhera (Lahore, 1903), two windows shown at p. 61.
15. Has-saan Gardezi, Bhera. (Lahore, 1993), 50, 62.
16. For examples of drawing and wood carving see: Has-saan Gardezi, Bhera. (Lahore, 1993), 62.
17. Has-saan Gardezi, Bhera. (Lahore, 1993), 50.
18. Has-saan Gardezi, Bhera. (Lahore, 1993), 55.
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at p.



Woodwork-II
Lacquer Art called
Naqshi Kar



LACQUER ART CALLED NAQSHI KAR

Lac-turnery and Lac-work called *naqshi* are commonly taken to be two names of a single craft that is commonly, though mistakenly, called Lacquer Work. Lac-turnery deals with an activity in which a wooden artifact is shaped on a lathe and is covered and finished with different colors and layers with colored Lac. The object may or may not be etched or scraped for creating floral or geometrical designs. If ever a design is attempted it is done summarily. By and large, this craft is confined to making ornamental legs (*payas*) of cots and bridal beds (*palangs*). The extended typology of this crafts includes objects like milk-churner (*madhani*), spinning wheel (*charkha*), baby-walker (*gadeera*), spinning-top (*lato*), etc. Naqshi, on the other hands, is partly same as Lac-turnery and partly different from it. A naqshi object may or may not be turned on lathe. But after giving a shape, it must be covered with three or four layers of Lac of different colors. And finally, it is finished with designs which are created with the help of different tools and by exposing different layers of colors one by one as designs reveals its final shape. This work cannot be done on a lathe. All designs are created manually. If the artifact is circular in shape or section, it is turned on lathe but if it is of any other shape – square, oblong, triangular, etc., it cannot be turned on lathe. It has to be shaped manually. Both types are covered with four layers of Lac and then designs are created by etching or scraping.

Lac-turning is an ancient and widely known method of covering surface of wood with colorful ornamental designs in South Asia. As a craft in the Punjab, it is almost as old as the art of wood turning (*khraḍ ka kam*). But like all antique wood crafts, most of the ancient specimens have perished, leaving nothing to help us to reconstruct its history. The earliest example of use of lathe for turning wood is from the city of Taxila dated second century BC. From the Greek stratum of Sirkap city of Taxila have been discovered four lathe-turned wooden legs of an image-throne each covered with a sheet of copper or brass with Acanthus leave designs in relief¹. These legs of an image-throne are now a day in Taxila Museum.

The craft of Lac-turning has its origin in South Asia but today its use has declined noticeably due to the introduction of new plastic material of petro-chemical base. Lac-turning has closest link with wood turning and where-ever there are wood craftsmen,



Sillanwali – Workshop of Muhammad Hanif. An 'abri' (cloud) design is being created on the outer surface of a powder box. The entire process is completed on a lathe machine.

there must be the Lac-turners as well. In Pakistan almost every village has one or more turners. But many towns, particularly in the Punjab have gained a special reputation for Lac-work especially on artifacts turned on lathe. These include D. I. Khan and Bannu in the N. W. F. Province; Hala in Sindh; Pakpattan, Kasur, Jampur, D. G. Khan, Khanewal, Sillanwali, Shahpur, Sahiwal and Bhera in the Punjab. But currently, at all these places the craft of Lac-work and lathe-turned Lac-objects is deteriorating for lack of adequate patronage and demand.

The technique of lac-turning which is used in Sillanwali, Bhera and the nearby village of Khan Muhammad Wala is not different from the one used today or 100 years ago in this very area or elsewhere in the other towns of Punjab. In cities, however, more sophisticated tools are now being used for Lac-turning in place of old *Burmi Kamancha* – Bow and String. Due to the availability of electricity in Sillanwali, Bhera and the surrounding areas, Lac-turners have converted their lathe machines from manual to electric which helps in the increase of their production.

SOURCE OF LAC

Lac is produced from an insect which is found more or less every where in the Punjab. There are two trees which produce Lac:

- *Pipal* (ficus religiosa), and
- *Beri* (zizyphus jujuba)

Lathe-turned cot legs decorated with colorful patterns were essential household objects in both towns and villages of this area. Lathe-turned and Lac-painted *gadeera* (Walkers for Children) and *lato* (spinning tops) for boys were common, as well as handles of hand-fans (*pankha*), milk churners (*madhani*), mirror stands, walking sticks (*chharri*) and *peerhas* (four legged stools) – all are manufactured by turning wood on a lathe.

Though today Sillanwali in district Sargodha has surpassed all other centers in *naqshi* usually known by the name of lacquer work and Lac-turnery but in the past Sahiwal and Bhera were the better known places for this craft. Whereas the craft of *naqshi* – engraving designs on Lac-applied surface of wooden artifacts and Lac-turnery i.e. layers of Lac applied on the wooden artifacts when still on lathe, is most popular at Sillanwali but Lac-turnery is still being practiced in almost all the larger towns of Sargodha – Sahiwal, Shahpur, Bhera, Kot Momin, Midh Ranjha, Bhagattanwala, etc.





- though with varying degrees of popularity and competency. In majority of places this work is confined to making colorful legs (*payas*) of cots and *palangs* only. But demand of even such traditional artifacts is gradually decreasing and so is the standard of work deteriorating day by day.

CENTERS OF LAC WORK

Bhera Lac-work

In Bhera, in particular, there used to be four units of this craft situated one each in Chitti Puly Gate, Chirri Chowk, Lalu Wala Gate and near Ganjwala Gate. Till only ten-to-twenty years back Bhera was teeming with master craftsmen like Muhammad Amin, Allah Baksh, Muhammad Fazal, Putraj Manzoor, Ghulam Rasul, Fazal Hussain, Nazar Muhammad, and Muhammad Manzoor². Now a day there are four or five craftsmen of lac-turning still working in Bhera? Among the better known Nazar-ur-Rahman (son of famous Lac-turner Fazal-ur-Rahman) and Maqbool Elahi work on *kharad* or lathe machine while Safeer and Ikhlaz Ahmad specializes in Lac-work.



Sillanwali – A powder box with lacquer work in 'abri' style.



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Bhera – Giving finishing touches to 'payas' to be fixed to make a 'palang'.

WOODEN PAYAS OF FAROOQA TOWN

During our tour we have also visited Farooqa, which is a small town in Tehsil Sahiwal. Like Sillanwali, wood work is not practiced in Farooqa in the same condition but this craft (making of *payas* (Legs of cot) is being practiced along with other crafts such as embroidery work and weaving *khaddi* cloth.

There are almost seven or eight houses in Farooqa where wooden *payas* are made. These craftsmen used *Kharad* machines and do *naqshi* (designing) on *payas*. They usually used *kikar* and *tabli* or *shisham* wood for that purpose. Kikar is used because of its stiffness and insects are not effective on it. Kikar is easily available in large quantity in this area whereas Shisham (Tahli) wood is obtained from tehsil Sahiwal and Sargodha. Lacquer colors are also available very easily in Sargodha and Lahore. They buy wooden pieces of two feet each from the local market and then give it a



Sillanwali – Flower vase prepared in the workshop of Muhammad Aamir.



Sillanwali – A powder box is being prepared on a lathe machine.

shape of *payas* with the help of lathe (*kharad*) machine. Afterwards, they do the *naqshi* on it. Different tools used in this craft are: *Mithna*, *Cheerna* (of different sizes), *Naa*, etc. No specialty is claimed for wood work in Farooqa. It is only an extension of wood work in Sillanwali but confined to the manufacturing of *payas* only.

SAHIWAL LAC-WORK

The Lac-work in Sahiwal always used to be different from similar work in the other centers and it still differs from work in other places in the District for being crude in color and simpler in execution. For other qualities of Sahiwal lacquer work see a note under Sahiwal in Chapter IV.

MIITHA LAK LACK WORK

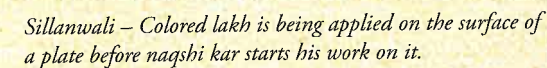
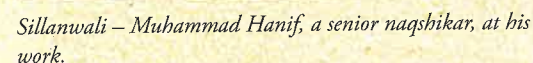
Mitha Lak is a small town some 15 km NE of Sargodha on Sargodha-Bhalwal Road. This town is known for making basketry, embroidery and colorful *payas* of cots and bridal beds called *palang*. Abdul Ghafoor s/o M. Sadique and Zulfikar Ali s/o



Sillanwali – An artisan hallowing the inside of a powder box on a lathe machine.

oad.
cots
s/o

- Plain, - Atishi or Fire,
- Abri or Cloud - Naqshi (Etched and Scratched Varieties),
- Tinfoil and Painted Lac Work.





Sillanwali – Muhammad Naeem s/o Muhammad Hanif
creating designs on a lacquered plate.

The lac Work of Dera Ghazi Khan and Rajanpur comprised the following varieties:

- *Jandri ka Kam* (Plain Lac Turned),
- *Chitrai ka Kam* (Etched Lac Work) and
- *Bharai ka Kam* (Filled up or Scraped Lac Work)³.

As compared to D. G. Khan, at Sillanwali, we have observed the following varieties of lac work:

- Lac Turnery,
- Abri
- Naqshi (Etched Variety or *Chitrai ka Kam*),
- Naqshi (Scraped Variety or *Bharai ka Kam*).

Among these the first and the third varieties are the most common. The first type has been described in the last chapter. *Abri* work was also seen being practiced in Sillanwali but sparingly (see one example illustrated). The last variety was hardly heard of during our visits. Generally speaking local artisans speak about only two varieties namely Lac-Turnery and Naqshi. The former work produces items on lathe only which are, in turn confined to such items that are meant for our traditional society in our villages and towns. These include items like legs of cots, milk churners, and spinning wheels. Spinning tops, baby-walkers, handles of hand-fans - all turned on lathe and finished with lac work while still on lathe. *Abri* work is also similarly worked on lathe only. A Naqshi work, on the other hand, is either worked on lathe or without it. But the lac work on it is done either entirely manually or partly manually and partly on lathe. Both these processes have been described in full details by George Watt back in 1903⁴. We describe here the process very briefly here below:

NAQSHI (Scratched Variety)

Naqshi or Patterned Work of Sillanwali is some times also called as *bareek naqshi* or Refined Patterned Work as compared to Motif Naqshi or Ordinary Patterned Work. Pakpattan Sharif, Jampur, Dera Ghazi Khan, Dera Ismail Khan and Bannu once used to be the centers of this variety of lac-work. In India Hoshiarpur Ferozepur and Kaithal in Indian Punjab were also well-known centers. Since the artistic workers in lac (more especially the *naqshi* form) in combined Punjab have always been Muslims, majority of them from three last named stations migrated to the Punjab in Pakistan and re-started their work here. But most successful of them are those who settled in

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Sillanwali. Here they fared better than they had been doing when in Kaithal before 1947. The technique of making naqshi today is same what 100 years back was. It has been best described by Watt:

“In this class of turnery the object is coated with first one color, then on the top a second, a third or fourth, uniformly all over. The *battis* employed are for the most are soft and water-prepared. The first color is usually yellow, the next red, followed by green and last of all by black; but, of course, any assortment or number of colors may be imparted layer upon layer, the one on the top of the other. With a fine chisel or style the lac-coated surface is now scratched, the hand being made to move lightly or to press heavily as may be necessary to bring out the color required from the numerous layers beneath the surface. In this way, upon a black background, yellow stems and leaf stalks, green leaves and red flowers with yellow or parti-colored veins and shading may be elaborated in a manner analogous to the graffito of the Italians”⁵

NAQSHI - Scraped Variety

This type of *naqshi* is actually an extension of Atishi Lac Work and is used for creating patterns, floral designs or hunting scenes, or zigzag lines, etc. subsequently worked on the surface of an Atishi ware. Its best center has been once Hoshiarpur in India and Jampur in District Rajanpur. In Sillanwali its use seems to be extremely limited. G. Watt's description of this work is still valid and I can not do better than to reproduce two - Atishi and Scraped varieties - hereunder:

Atishi or Fiery Lac Work:

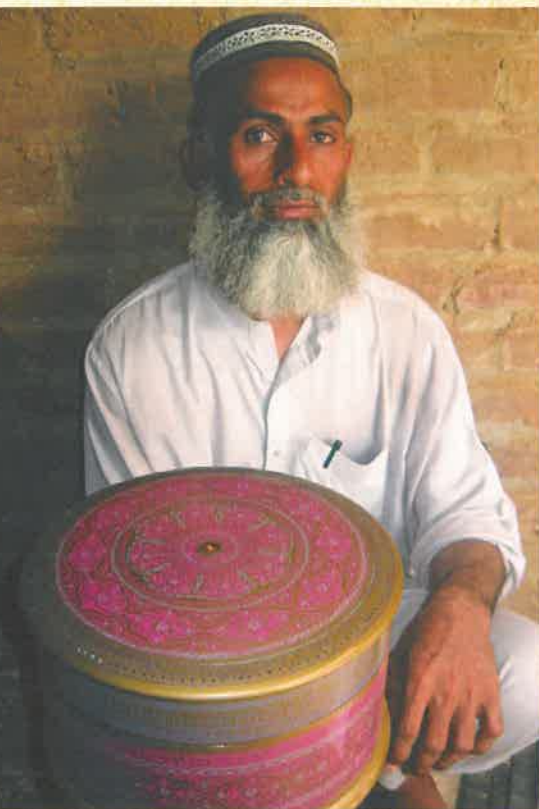
“.....after the article has been carefully prepared and polished with pottery-dust, it receives a coating of finely divided tinfoil made into a paste with glue, the coating being either uniform or made up of a multitude of minute dots after the fashion of the *abri* work. Over the top of the tin, a layer of red or yellow lac is next given, with the result that the object obtains a rich fiery glow. It is then polished on the lathe by means of a stone known as the *mohra* (a form of agate); this communicates so much heat that the lac becomes more transparent than is the case in the other methods of lac ornamentation”⁶.

Scraped Naqshi (Bharai ka Kam:

“An example of *atishi* ware polished with oil, has patterns, floral designs, or hunting



Sillanwali – A table lamp stand with a mono color design in black on white background. Prepared by Muhammad Hanif.



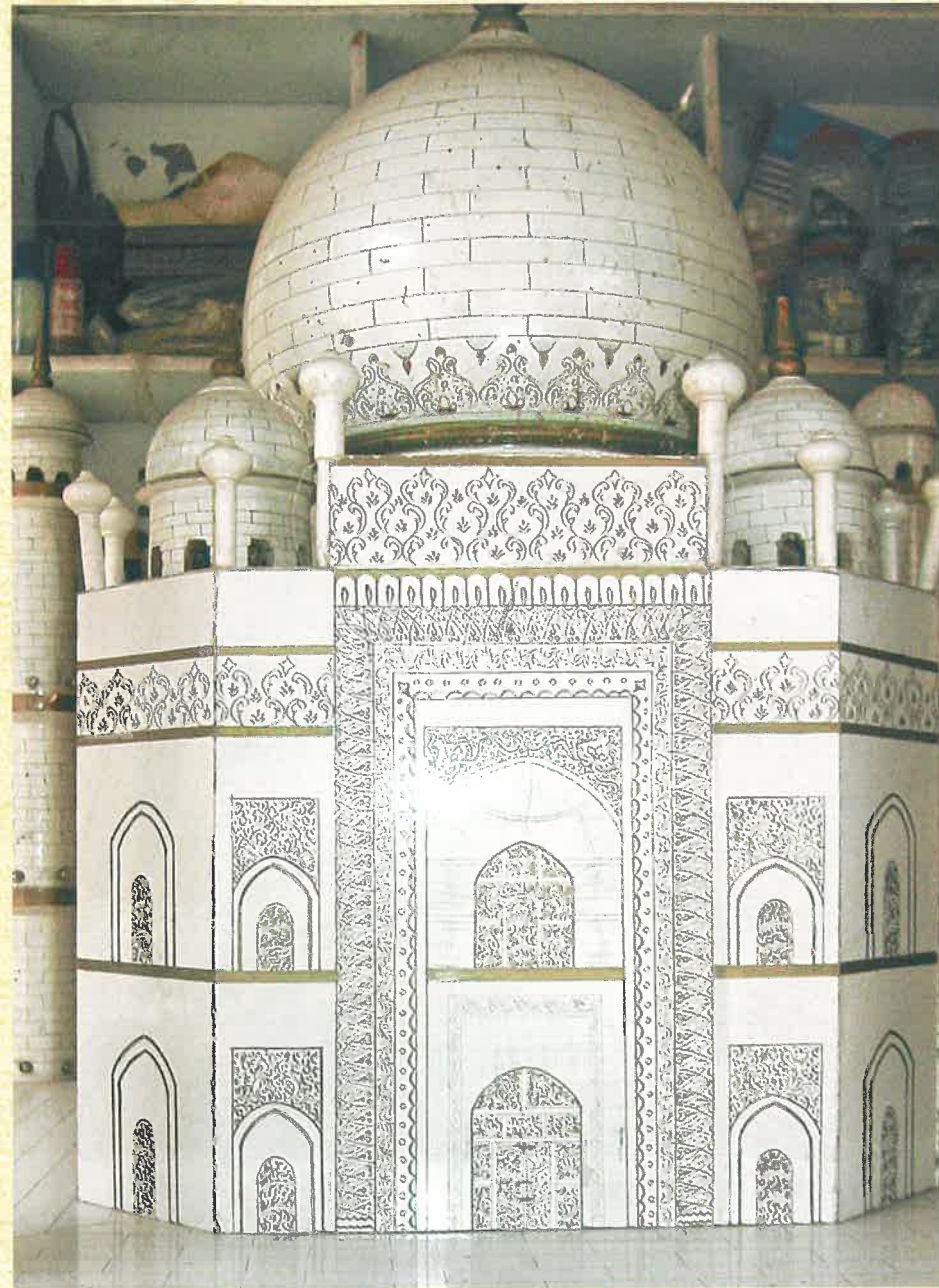
Sillanwali – A lacquer work in two poses in Hanif's workshop.



Sillanwali – Finished products of lacquer work from the workshop of Muhammad Aamir, son of Munshi Muhammad Rafiq of Kathal.



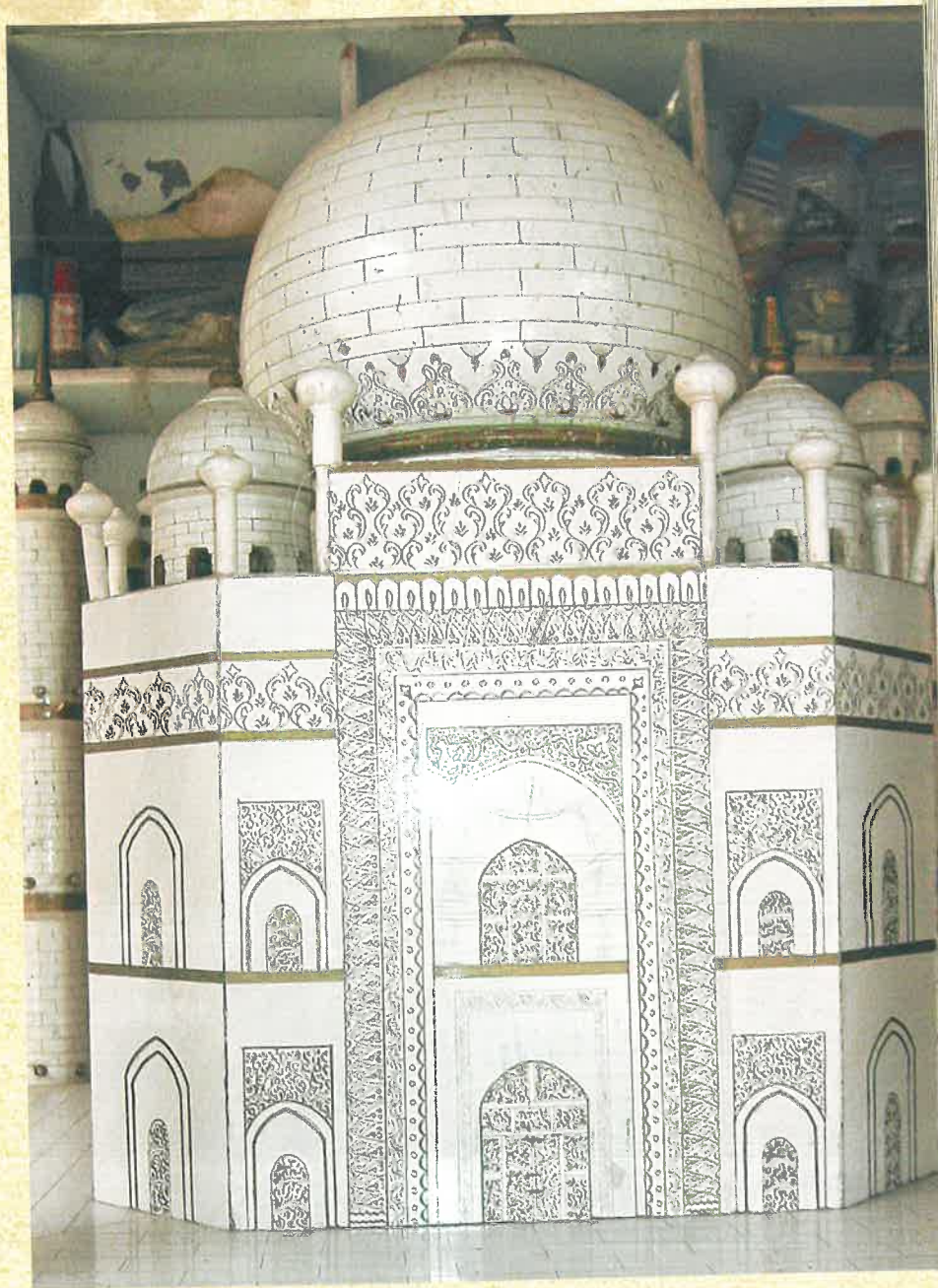
Sillanwali – A vase of with lacquer work in multi-colors.



Sillanwali – An attempted model of the Taj Mahal with lacquered surface.



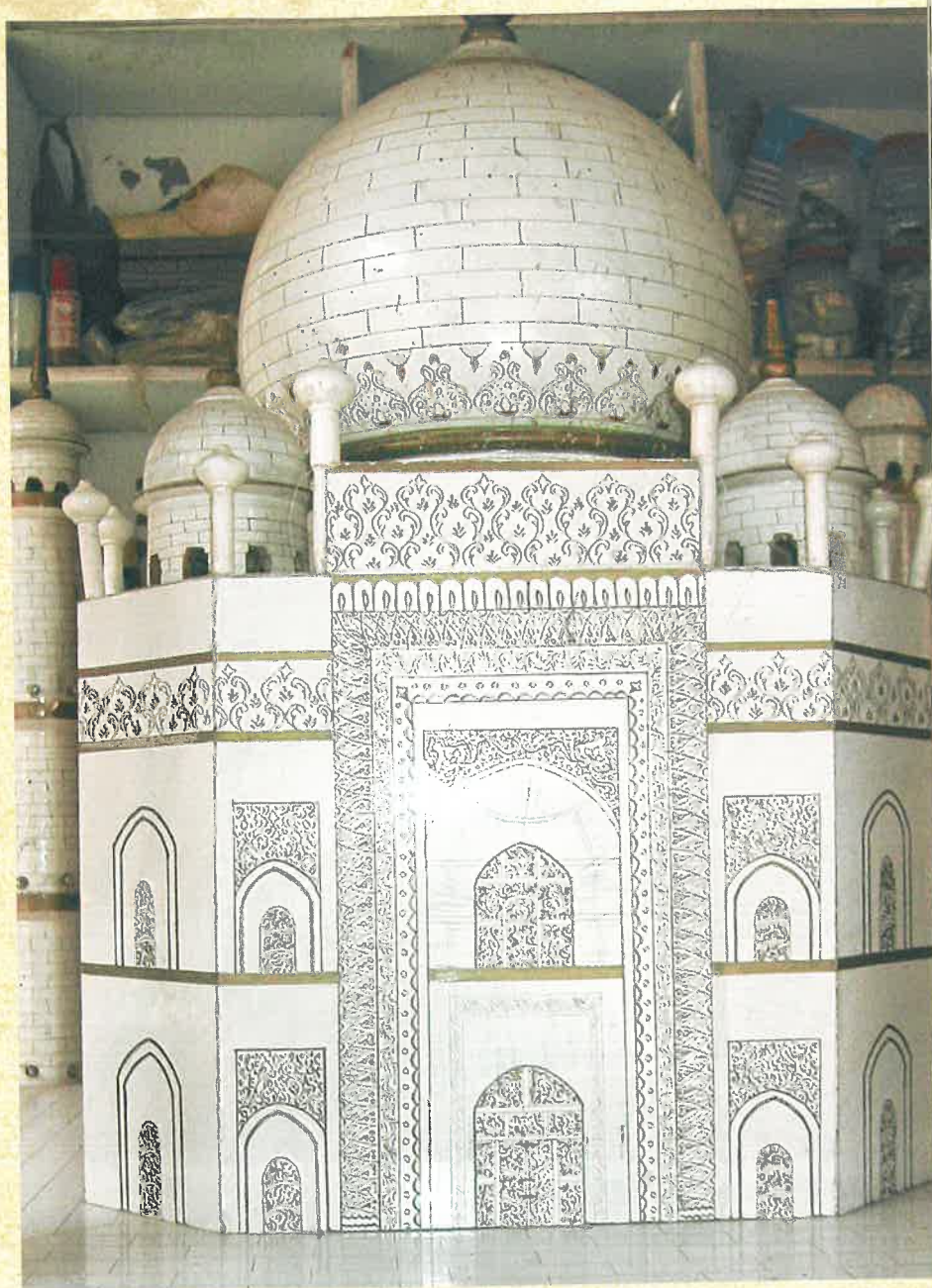
Sillanwali – A vase of with lacquer work in multi-colors.



Sillanwali – An attempted model of the Taj Mahal with lacquered surface.



Sillanwali – A vase of with lacquer work in multi-colors.

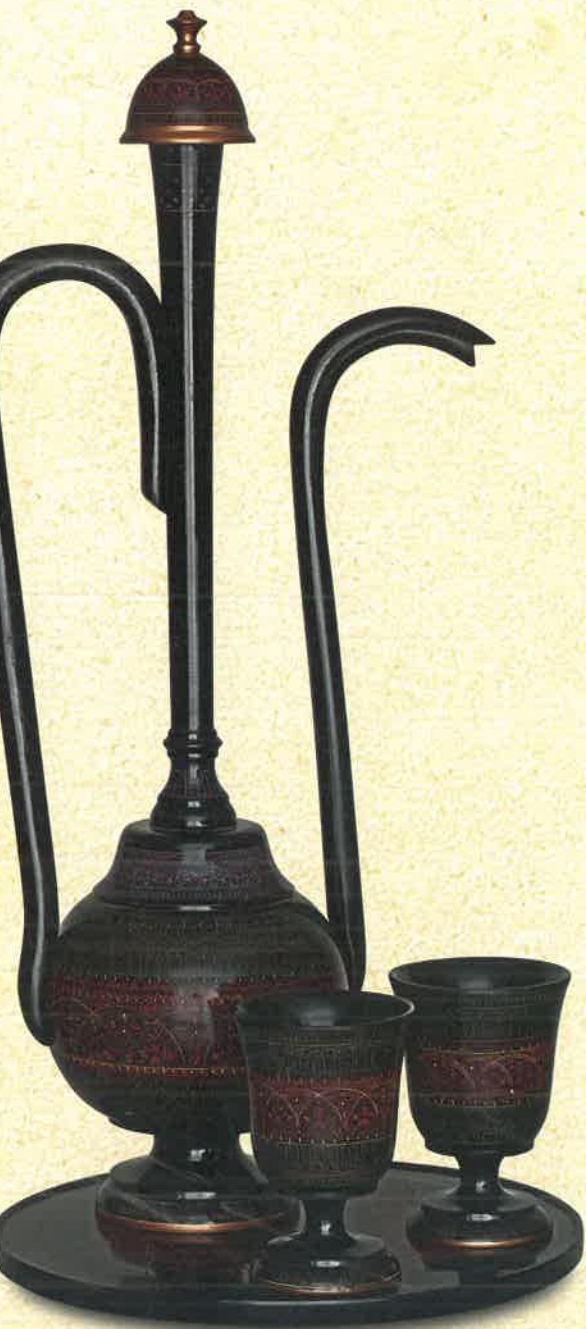


Sillanwali – An attempted model of the Taj Mahal with lacquered surface.



Sillanwali – Different collection of lacquered design.





scenes, etc., subsequently worked on the surface. This is accomplished by scraping off the lines, loops or a patch of the oil-varnish and the applying a water-prepared barti as the article revolves on the lathe. The portions scraped off receive the new color, but none of the intervening oil varnished space do so. The article is again oil-varnished all over and further portions scraped off when these in turn are given the further color desired. This is repeated time after time until the floral and other designs or pictures have every outline and detail of coloring imparted on them”⁷.

The process of Scraped Naqshi is obviously more labor intensive than the one followed in case of Etched Naqshi⁸, more expensing and less in demand. A plate illustrated with the portrait of Syed Yusuf Raza Gilani, the Prime Minister of Pakistan is an example of this type of *naqshi*.

CRAFTSMEN WHO ARE EXPERTS OF COATING COLOURS ON WOOD

According to M. Zahid Ansari, in 1978, these were near about seventy craftsmen who were the master of Lacquer work. But at that time the demand of this work was very low and that is the reason as to why the earlier people slowly and slowly left this work. But now this work is going to touch the new horizons. So this is the reason that its future is bright.

- | | |
|-------------------------|--------------|
| • Aslam Alaichi | Manzoor |
| • Muhammad Zahid Ansari | Rana Akbar |
| • Mirza Gulzar | Rana Aslam |
| • Khawaja (Khan?) Anwar | Habib Ansari |
| • Rana Mocha | |

SOME EXPERT CRAFTSMEN OF NAKASHI

In Sillanwali, there are total near about 250 craftsmen who know the lacquered work which is called in their local language as *naqshi* (نقاشی). Some of these experts are: M. Imran, Irfan, Mujahid, M. Ali (all of them are brothers). They do the *naqshi* work on jewelry boxes. One craftsman can make seven small pieces in one day. All these brothers learnt this art from their father. Some of the other craftsmen were busy in making table tops and they were Allah Ditta, Sohna, Ramzan (Special Child of near about fifteen years old), Kamran, M. Shahbaz and M. Imran. One craftsman can make only one table top in a day and he gets four hundred per day. All these craftsmen work in the *karkhana* of Muhammad Aamir where there are about twenty-five people

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who know the *naqshi* work. The good quality of wood can get as much 700 or 800 per foot from the local market.

SOME MASTER CRAFTSMEN OF WOODWORK IN SILLANWALI

Asif Chidharr, Malik, Sillanwali

Malik Asif Chidharr served for some time as an Assistant in the Punjab Small Industries Corporation, Lahore. He took premature pension and went back to Sargodha and started his own business in Lacquer in Sillanwali. He is also said to be good *naqshi kar*. His large pieces of naqshi jar and round table-tops are in great demand in Handicraft shops in Lahore and Rawalpindi.

Afzal, Haji Muhammad

He is one of the best craftsmen that make *payas* and *peerrhas* (four-legged seaters with back-rests) of Sillanwali. He is a renowned craftsman of lac-turnery in this town. He works in Rahmat Colony where most of the other lac-turner reside and have their workshops. Beside simple lac-work, he also works in silver and mercury filled lac-work called *para bharna*.

Aamir Siddiqui, Muhammad

Born in 1966 in Sillanwali, Muhammad Aamir is the son of famous master craftsman Late Munshi Muhammad Rafique. Besides himself being a master craftsman of Naqshi Kari (Lacquer Art) he runs a flourishing business of wood works of all varieties. He is also the President of **Sillanwali Woodcrafts Manufacturers Association** founded in October 2009. He learnt this art from his father who was a master of this work and came from Kaithal, Karnal. This family is engaged with this work for about sixty-five years. M. Aamir has also trained his children in this work. According to him the social and economic conditions of this work are normal. He sells his items directly, through middle man as well as through private shops in Karachi, Islamabad and Faisalabad.

Farooq, Muhammad

Age: 28 years. Specialty: Lac-turned Wooden *Payas*.

Address: Sillanwali Road, FAROOQA, Tehsil Sahiwal, District Sargodha.

Muhammad Farooq s/o Muhammad Yar has been making wooden *payas* for almost 8/9 years. His family is engaged in this profession for almost 100 years and the present incumbent is serious in keeping his forefather's name alive by continuing in





this profession. They manufacture *payas* according to the orders they receive from customers. Muhammad Farooq is quite satisfied with his business and he sees the future of this craft here in Farooka quite bright. He hopes that as the town grows demand for his work will also increase.

Ghafoor, Abdul, s/o Muhammad Sadique, Mitha Lak

He is a senior craftsman of Mitha Lak, a village some 15 kilometers from Sargodha. He is 45 years old and has been in this business for nearly 30 years. This is his ancestral professional and he learnt it from his uncle Muhammad Hayat. His family has been living in this village prior to Independence in 1947. Mr. Ghafoor is quite satisfied with his present work and income as well as the respect he gets from his people around him.

Hanif s/o Muhammad Abdullah

He is a renowned craftsman of *naqshi kari* and one of the most successful entrepreneurs of Lacquer Art in Sillanwali. He has learnt this art from Munshi Muhammad Rafique. But now a day he remains busy in the business of selling the finished products both within and outside the country whereas the actual work of *naqshi* is being done by his son Muhammad Naeem. He is learnt this craft from his father Muhammad Hanif. He is quite young but has a very fine hand for doing bareek naqshi. He has prepared a pair of large size lamp-stands with only black design on a completely white background which is an outstanding work as compared to usually multi-colored naqshi works in this town.

Hussain Ahmed, Hafiz

Age: 25 Years. He specializes in *chhapakka* work, in-lay work and polishing.

Address: Rana Market Model Town, Near Shahbaz Medical Complex, Sillanwali.

Hafiz Hussain Ahmed s/o Muhammad Aslam has been working as a wood craftsman for 11 years. It is not his family profession but he has adopted it for his profession. He got the training from Mirza Muhammad Saleem, a famous wood worker of Sillanwali. But now he seems to be very upset due to the future of this profession – particularly due to heavy load shedding of electricity supply. He wants Government's assistance in the form of some subsidies.

Nazir, Mirza

Some of the master craftsmen of Sillanwali are: Abdul Latif, Muhammad Zahid Ansari, Muhammad Taj Din Mirza, Ustad Islam-ud-Din, Muhammad Shafi Mirza,

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Mirza Nazir and Late Munshi M. Rafique. Only Mirza Nazir is alive today. He is about eighty-five years old and is suffering from cancer. We met him personally; his accent of Urdu is amazing. He is a migrant from Karnal but does not possess any old sample of his work. He shuns publicity and has no greed for money. His real wealth is his students who are working all over in Sillanwali such as Mirza Rahmat, Mirza Ashraf, Mirza Javed s/o Muhammad. Taj Din Mirza, Mirza Tahir s/o M. Shafi Mirza, and Muhammad Aamir s/o Late Munshi Muhammad Rafique. These people are carrying out this work on an elaborate scale.

Rafique, Late Munshi Muhammad

Munshi Muhammad Rafique is claimed to be the senior most naqshi kar in Sillanwali. Hew was born in Kaithal, Karnal, India and migrated to Pakistan after 1947. He initially settled in Wazirabad, Gujranwala. He served Pakistan Railways in Lahore for about eight years as a painter. Later on he shifted to Sillanwali for permanent settlement. Here he is credited for having started the lacquer locally called Naqshi ka Kam. Most of the senior artisans in this trade in Sillanwali are said to be his students. He died in 2002 and has succeeded by his son Muhammad Aamir Siddiqui (born in 1966) – himself a master craftsman in Naqshi and successful entrepreneur in this business. Besides being a fine *naqshi kar and a designer*, late Munshi Rafique is said to be an expert in stone carving. Among his contemporaries were the famous naqshi kar namely Late Muhammad Ashraf Khan⁹ of D. I. Khan (N. W. F. Prov.) and Aziz Ghumroo and Muhammad Bakhsh of Kashmore (Sind). Munshi Rafique used to tell his pupils that in Kaithal, all craftsmen of this craft were Muslims. All the best craftsmen migrated to Pakistan in 1947. There were only a few Hindus in that town who took up this profession after the Muslims left the place. Some of the Muslims who stayed back in Kaithal learnt this art from their Hindu teachers. Later on even those Muslim also migrated to Pakistan and straight they came to Sillanwali and settled here. After this, according to Munshi Sahib, the craft of Naqshi almost finished at Kaithal.

Shafique, Muhammad

Age: 34 YEARS, Chhapakka Work, Brass In-lay.

Address: Zia Shaheed Road, House No. 421, Near Mandi Wali Masjid, Sillanwali.

Mohammed Shafiq s/o Muhammad Aslam has been working as a wood craftsmen for the last 15 years. His family hails from Kaithal in District Karnal, India. He got his



Sillanwali – Lacquered design is being created on a vase.





Sillanwali – 'Bareek' (fine) naqshi being applied on the lid of a vase.



training from a famous artisan of Faisalabad named Hanif Muhammad. He usually sells his products in the markets of Lahore, Rawalpindi, Islamabad and Karachi. He creates designs of his products himself.

The different woods which he uses are Shisham, Mango, *Beri* (*بیری*). But the most favorite one is Shisham which he gets from the local market or from Lahore. While the *chaprra lac* and the colors are also brought from Lahore.

Aamir gets his tools made by the local iron-smiths. He makes the floral designs of *naqshi* according to his own mind as well as he has also the family stock for designs. He says that the customers usually demand beautiful items but those of low prices. They also demand new as well as traditional designs. He manufactures several items in his *karkhana* such as different shapes of jewelry boxes, (both of carved wood & in-laid as well as of lac work), lamps, wall clocks, wall hangings, spring baskets, table-tops of lac work, etc.

M. Amir says that the future of this work is bright. But the government must support them to export their items. Loans should be provided on soft terms, and there should be no taxes for the craftsman. And, above all, he demands for Sillanwali the status of an industrial state.

Zahid Ansari, M.

M. Zahid Ansari, s/o Ghulam Mustafa Ansari, is a forty years old. He is an expert of lac work of wood. He learnt this art from his teacher named Abdul Latif - one of the pioneers of this work. His forefathers came from Bhondri, India. He wants to continue this work because according to him, he is very fond of this work. He also wants to introduce his children to this work because he feels that this art is at the verge of vanishing. According to him the social and economic condition of this work is good. He sells his goods through some handicraft shops in Islamabad and Rawalpindi. He always prefers to use Shisham over mango or kikar. The mango wood doesn't absorb colors while Kikar shows its pores. He gets the Shisham wood from the local market.

Zulfiqar Ali s/o M. Hayat, Mithalak

He is younger of the two craftsmen in Mithalak. He is 35 years old and is engaged with this work for the last 20 years. He has learnt this craft from his father. His

Sillanwali
(fine)
in wood



*Sillanwali – Examples of fine 'bareek'
(fine) naqshi work on three vases
in wood prepared in a workshop of
Muhammad Aamir.*



Sillanwali – Muhammad Aamir a senior craftsman of Naqshi at his work.

forefathers, who are also the old residents of this place, have been engaged in this craft for last almost 100 years. Like his senior colleague Abdul Ghafoor, Zulfiqar Ali is also satisfied with his present profession and the social dignity attached with it. He earns sufficient from his profession to support his family with honor and dignity.

Besides, Muhammad Aslam, s/o Muhammad Ashraf is well-known for his mastery of lac-turnery on electric lathe machine. Muhammad Tahir is another renowned craftsman of this town. Mirza Asghar Baig is a senior craftsman of Naqshi Kari. Though he still does this work, but most of his times is spent now writing **History of Naqshi in Sillanwali**.

DIFFERENCE BETWEEN LAC AND LACQUER

Lac

Lac (Hindi: *lakh*, Sanskrit: *laksha*) is a resinous substance secreted by the lac insect as a protective covering. It is applied either in the dry state and distributed by the heat generated by friction, or in the form of a spirit varnish.

Lacquer

Lacquer, on the other hand, is a gold colored varnish of shellac dissolved in alcohol used especially as coating for brass, wood, etc. It is a vegetable oleo-resin which naturally exists in liquid form and is either directly applied by a brush or is thickened by adding a plastic material that may be molded and, while still liquid, can be applied to surface in bas-relief ornamentation.

COATING THE COLOURS

After switching on the motor *adda*, the lac color are applied to the article in such a sequence that the light color is applied first, and then a little darker color is coated on it, followed by a darker one and so on. In this way, gradually, thick layers of different colors, one on the other, are coated on the piece of wood. After leveling the color surface with a tool called () a small piece of wood of date palm tree], the piece of wood is disengaged from the motor *adda*. After this, with the sharp tip of a *kalam* or chisel, scratching is done. The desired color is thus imported to the flowers and leaves by lightly scratching and removing the upper layers of colors by a chisel. The designs are mostly floral. In this area this is called *lakh ka kam*. All the floral designs of *naqshi* are made by the artist or naqash himself, according to his mind.

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Sillanwali –A powder box with fine naqshi work.

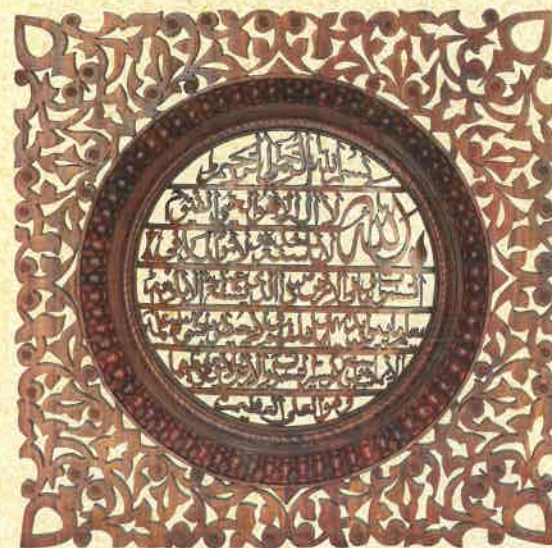


Sillanwali –A vase with naqshi work.

In Sillanwali, all sorts of wood works are being practiced. But its *nom de plume* is the **City of Naqshi**. Almost all the six types of lac-works are being practiced in this town. Besides the naqshi of the traditional two styles – namely Chitrai ka Kam and Bharai ka, *Abri ka Kam*, *Para ka kam*, *Bahraee ka Kam* (on rods), and *Abri ka Kam*, etc. are also being practiced.

TOOLS

The focal point in Lac-turner's craft is his lathe or *adda*. It consists of two *killas* (iron bars), one fixed in the ground while the other remains moveable allowing its distance from the first to be adjusted. Between the two bars is a spike to which the *mochha* (block of wood) to be turned is attached. Between this block and the adjusting bar and



over the spike is fixed a cylindrical peg round which the thong of the *kamani* (bow) is passed. The bow is worked backward and forward and this creates the necessary rotator motion. But now the situation is slightly different. Now machine belts have taken the place of the thong and bow. The other implements with which the Turner (*kharadi*) works on his *adda* are:

- Aari the saw,
- Aara Machine saw machine,
- *Addi* to plain the wooden plants. It also supports the *Naya*,
- Bara Gola to make round design,
- Batti colored lac-stick,
- Buff Machine Machine for polishing finished objects,
- *Cheerna* to cut the wooden piece,
- Chisel called (*chhaini*) to make the floral designs,
- Compass for making geometrical designs,
- *Chhapakka* Machine for creating designs with the help of mechanical saw of extreme fine quality,
- *Goo Gardish* to empty the wooden piece in round shape.
- Grinder Machine Shape,
For smoothing rough surface of a finished object,
- Gola to make a round design,
- Hathaura hammer,
- Keel nails,
- Kateera cutter,
- Mathan a flat chisel,
- Motor adda lathe Machine,
- Neeha used for rough turning
- Neehan used for smooth turning,
- Nayan to plain a wooden piece,
- *yan* cut a four-corner wooden piece in any style,
- Okairna to pull the wood, from a wooden piece,



- Raiti
- Regmar
- Rangatha
- Sathra
- Satthi or Sathri,
- Seedha Gardish

- Tikora
- Tesha
- Varma/Barma

file,
sandpaper,
the polishing stick,
narrow-edged chisels of assorted sizes,
same as Sathra,
to empty the wooden piece in a straight
form,
a chopper , an axe-like too,,
adze,
point of a drill machine for drillinhg
holes.

Except Grinding Machine, all other tools are made locally and are easily available in Sillanwali. Different brushes for polishing purpose are also easily available locally. Lacquer colors are brought from Sargodha or Lahore. Heavy duty lathe machines, however, are brought from Gujranwala. There are very few craftsmen who still use the traditiona hand-driven lathe machine called *Burmi Kamancha*.

In recent years some government agencies have started playing an active role in the development of wood work at Sillanwali with special attention to lac-work in this town. These are: Ministry of Industry, Production and Special Initiatives, Government of Pakistan through Small and Medium Enterprises Development Authority (SMEDA) and The Department of Industries, Government of the Punjab through their Punjab Small Industries Corporation (PSIC). Whereas SMEDA has entrusted this work to AHAN, PSIC is left this work to carried out through its Handicrafts and Design Directorate. Both of have established their local offices at Sillanwali. We give below summary of work done by both. PSIC Project for Sillanwali is slightly broad based than that of SMEDA.

Working Units

According to a conservative estimates there are in all ten units of Lac-turner whereas there are about 100 units of Naqshi work in the same town. In addition to this 100 large-size Housing Units and about 300 small Housing Units are also busy in doing this work . In all there about 50 lac-turners, about 100 *naqshi kars* and about 500 craftsmen who can do all sorts of work.









PSIC and Sillanwali Lacquer Work¹⁰

The PSIC Programmed of "CENTER FOR DEVELOPMENT OF WOODCRAFT AT SILLANWALI" (CDWC) is aimed at support development of all woodcrafts at Sillanwali. The main objective of the CDWC is to:

- Develop and promote the traditional and contemporary wooden crafts along with lacquer.
- Provide technical support for improvement and quality assurance of raw material i.e. wood and lacquer.
- Create new designs and shapes of:
 - Decorative / ornamental products
 - Utility products and
 - Souvenirs.
- Convert new designs/shapes into prototypes – including publication of a catalogue of designs /prototypes so produced.
- Catering to financial needs of the artisans – including launching a supervised micro-credit scheme for the artisans of better quality.
- Marketing support to the artisans.

These objectives are introduced to be achieved through technical support such as

- Quality assurance certificates or raw material and
- Standardization of shapes and sizes,
- And designing support through
- Product designer'
- Prototypes
- Catalogues
- Posters and other display material.

Marketing support through

- PSIC Shops
- National and International Exhibition
- Seminars and
- Booklets.

Financial support will be awarded through Regional Office Sargodha through special fund of PSIC.

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The PSIC Office at Sillanwali is proposed to be staffed with the Business Advisor and a qualified Designer for services of the local artisans. This Center will engage the local artisans to produce innovative product and designs. Their products will be displayed at all PSIC shops and will also be introduced through local and international exhibitions – hoping to bring more success and prosperity to the Cluster.

SMEDA / AHAN AND SILLANWALI LACQUER WORK

SMEDA – Small and Medium Enterprise Development Authority was established in 2006 by the Ministry of Industries, Production and Special Initiatives, Government of Pakistan with an aim “to create sustainable income earning opportunities for poor producer groups in Pakistan through:

- Cluster Development,
- Product Development and Quality assurance,
- Establishing Market Linkage and
- Policy and Advocacy.

Since 2006 SMEDA has been working for the uplift of the lacquer work in Sillanwali through an NGO named AHAN¹¹ – Aik Hunar Aik Nagar. The latter has established its office – Business Development Center, Sillanwali, for Developing Micro Entrepreneurship and Capacity Building of Sillanwali Lacquer Art in coordination with Strengthening Participatory Organization (SPO), during 2007-2008. “The idea behind this project was to support several artisans’ communities by organizing skill enhancement workshops, leveraging marketing activities to increase the income of eighty (80) artisans in Sillanwali Lacquer Art Cluster, Sargodha District”¹²:

- Many of the products made by the artisans were outdated and discordant to modern taste.

With these assumptions and findings, AHAN attempted

- To explore new markets, provide new products, enhance skill of artisans and developed products and explore new markets.

To achieve their objectives AHAN published six brochures for the promotion of the entrepreneurs of lacquer art in Sillanwali. Through these brochures relevant information about the business reaches the buyers. This helped generate awareness



Sillanwali – A plate with lacquer work by Munshi Muhammad Rafique Kaithali in Punjab Crafts Museum, Lahore.



among the principal players of the cluster about the gains to be derived through such promotional activities.

On practical side, AHAN organized six Skill Enhancement Workshops (9 Aug. – 10 November 2007) to upgrade the skill of eighty (80) artisans of Sillanwali Cluster with the co-operation of Strengthening Participatory Organization (SPO) and Shaur Development Organization (SDO).

AHAN claims that their project has resulted in increased monthly sales by increasing linkages between the manufacturers of lacquer art and various retail shops of the country. Besides, all the six major artisans of lacquer art in Sillanwali reported almost hundred percent increase in their monthly income¹³. According to AHAN Report of June 2008, out of 80 artisans trained by them, 37 in Naqshi and 21 in Turnery were employed locally while the others sought jobs elsewhere or left the profession.

Besides, AHAN also organized visits of artisans to major cities such as Karachi, Lahore, Islamabad and Gujrat, etc. The objective was to introduce them to the markets in order to interact with the traders on their own so that when AHAN exits from the scene, they become sustainable enough to carry on such activities.

No doubt most of the expectations of local entrepreneurs were left unfulfilled, AHAN, nevertheless, claim that their “intervention has shown remarkable results by bringing together all entrepreneurs and trying them together to reap the fruits of mobilization, collective effort and solidarity.

As a matter of fact, it is yet difficult to evaluate as to how far these initiatives of the Federal and Provincial Governments has succeeded in breaking the barriers of mutual prejudices, lack of information sharing and linkages, failure to capacity buildings and increased competencies. Besides traditional bottlenecks, official and unofficial red tapes, other national and international crises currently looming at our horizon combined with frequent power breakdowns and shutting down of gas supply are resulting into increase in cost of raw material, increase in country-wide inflation, etc. has made the task of Government agencies daunting and highly speculative and are with-holding any positive effect of intervention on the lacquer art production of Sillanwali.





Endnotes

1. John Marshall, *Taxila* (Cambridge, 1951, Reprint New Delhi, 1977), Vo. I, 125, Vol. III, Pl. 20(b). pl.210 (h).0
2. Has-saan Gardezi, *Crafts of the Punjab*, Vol. III: Bhera (Lahore, 1993), 66.
3. Mansoor Ghazi, *Crafts of Dera Ghazi Khan and Rajanpur* (Lahore, 2009), 237-246.
4. George Watt, *Indian Art Exhibition at Delhi, 1903* (Calcutta, 1904), 211-218.
5. George Watt, *Indian Art Exhibition at Delhi, 1903* (Calcutta, 1904), 214-215.
6. George Watt, *Indian Art Exhibition at Delhi, 1903* (Calcutta, 1904), 214.
7. George Watt, *Indian Art Exhibition at Delhi, 1903* (Calcutta, 1904), 215-216.
8. "...the result just described is more laboriously obtained by scratching off the portions to which it is desired to impart color, then coating the whole surface with the new color and subsequently removing, by pumice stone, the surface coating until the new color is alone revealed within the places that had been etched for its special reception". George Watt, *Indian Art Exhibition at Delhi, 1903* (Calcutta, 1904), 216.
9. Ashraf Khan has succeeded by his sons Faheem and Waseem and a daughter Farhat – all learnt this art from his their. But only Farhat seems to have continued the craft of his father. She is married and lives in Sabzazar, Lahore. Among Ashraf's sons, Waseem's daughter is also known to have learnt this craft from her grandfather.
10. This brief account is based on the report compiled by Mirza Saleeur Rehman, Business Advisor CDWC, Sillnawali and mutual discussion with Najmul Hasan, Designer CDWC.
11. AHAN – AIK Hunar Aik Nagar, is an NGO established under the aegis of SMEDA to work, among other things, for the uplift of Lacquer Art Work at Sillanwali.
12. This information about AHAN's activities at Sillanwali is based on the Completion Report prepared and submitted by Ms. Hira Hashmi, Management Associate, Punjab on 06-06-2008.
13. These artisans are: Naeem Shahzad of M/s Bashir Handicrafts, Muhammad Aamir of Munshi Jee Handicrafts and Rana Umar of Rana Handicrafts– all from sillanwali cluster r,

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Woodwork-III

Comb Making, Block Making,
Painted Ceilings, Walking Stick



COMB MAKING, BLOCK MAKING, PAINTED CEILINGS, WALKING STICKS

COMB-MAKING

Bhera and Shahpur in District Sargodha and Taunsa Sharif in District Dera Ghazi Khan¹ were once three renowned centers of making wooden combs. These towns used to supply wooden combs to many countries. But, now this craft has almost disappeared from these places. Some 20 years back there were only two comb makers in Bhera named Hafiz Fazal Elahi and Ghulam Muhammad - both are now dead. During our recent survey in 2009 we could not find any one working in this craft. Hafiz Fazal Elahi had no child and the children of Ghulam Muhammad are now doing other jobs. The profession of comb-making had seen its decline due to it being incapable of fetching enough income in accordance with the labor involved. Comb-making in Bhera was last time recorded under my guidance in 1988 by Hassaan Gardezi. It is worth to reproduce here his brief note on comb-making in this town as published in 1993²:

“Wooden comb-making once formed one of the main crafts of the Punjab. Lahore, Dera Ghazi Khan, (and) Shahpur (near Bhera) were the most important centers. In Bhera during pre-independence days, the wooden comb industry was generally monopolized by Hindu capitalists who used to supply the raw-materials and sell the finished article. The artisans were always heavily in debt to these Hindu *baniyas*, due to extremely low wages paid to the artisans by them.

“Like all other centers, in Bhera too, this craft is now rapidly on the decline. Plastic combs, which are both cheaper and attractive have flooded the market. In Bhera proper, now only one old master craftsman Hafiz Fazal Elahi, Awan by caste, is left. He works in a small shop, 3/12 x 3 feet in length and breadth and 5 feet high. Hafiz Fazal Elahi, inherited the comb-making craft from his cousin Habib Ullah Khan, who was much older. Hafiz Fazal Elahi, besides being a craftsman is also the Imam of a local mosque. He lives in Muhalla Hakiman Wala. Now over 70 years, he has no apprentices. Hafiz Fazal Elahi is very keen to teach his craft to anyone willing to learn. But lack of demand for wooden combs and society's dwindling respect for the craft has denied him students. Another master craftsman, the Late Ghulam Muhammad, died about a year ago at the age of 68. He learnt comb-making from his father Muhammad Hayat. Fortunately there is

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"Keeping in view Hafiz Fazal Eahi's age, he can turn out 10 to 12 combs per day. He prefers wild wood which is brought from Peshawar."

"Except for threir uses, the wooden combs being produced being produced in Bhera are quite plain. These types of combs which are very useful in cleaning out lice are used by women after they have oiled their hair. These combs are rectangular in shape, usually in two sizes: 7.5 cm x 6 cm and 8.5 cm x 6 cm the cm have teeth on sides, usually 60 thin teeth and 30 thicker teeth. These teeth are cut and made using a saw, and great care is taken while cutting the thinner teeth which are quite fragile. A file and chisel are used to give shape to the teeth and wherever else it is essential. The names of the tools used by the comb-craftsmen are: *Chita*, *Kane* and *Aari* (small and large sizes). There is another small popular comb for men mostly used by farmers and landlords. They used it whenever desires and let it remain in their hair. This type of comb is now less in demand after the advent of plastic combs".

TARSEEM BANDI AND FALSE CEILINGS

This subject has already been discussed in a previous section (Chapter IV). However, we once again discuss it here briefly to see its present position in the district. Tarseem Bandi or decorative ceilings created with painted wooden pieces and colored mirrors is a Mughal period craft further popularized in Punjab during the Sikh regime. There are not very many examples of Tarseem Bandi in the buildings of Sargodha District. But still some of the very fine examples of this craft are extant in some places. The best example is in the form of huge false ceiling of the *Sama'a* Hall attached with the Mausoleum at Sial Sharif. Another interesting example is seen in a similar ceiling seen some 20 years back in a beautiful house in Muhalla Saniah Wala in Bhera³. An example of a molded false ceiling has recently been located in an extant private house in Bhera (Pl....). But the most well-preserved and colorful false ceiling is seen in Mi'mrarn Wali Masjid, Bhera⁴. Seemingly *tarseem bandi* is being practiced only in mosques and shrines. Its use in private houses, as seen in olden days at Bhera, is no more in practice.



An old comb in Darul Azizia Museum, Bhera.



COMB MAKING, BLOCK MAKING, PAINTED CEILINGS, WALKING STICKS

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"Except for threir uses, the wooden combs being produced being produced in Bhera are quite plain. These types of combs which are very useful in cleaning out lice are used by women after they have oiled their hair. These combs are rectangular in shape, usually in two sizes: 7.5 cm x 6 cm and 8.5 cm x 6 cm the cm have teeth on sides, usually 60 thin teeth and 30 thicker teeth. These teeth are cut and made using a saw, and great care is taken while cutting the thinner teeth which are quite fragile. A file and chisel are used to give shape to the teeth and wherever else it is essential. The names of the tools used by the comb-craftsmen are: *Chita*, *Kane* and *Aari* (small and large sizes). There is another small popular comb for men mostly used by farmers and landlords. They used it whenever desires and let it remain in their hair. This type of comb is now less in demand after the advent of plastic combs".

TARSEEM BANDI AND FALSE CEILINGS

This subject has already been discussed in a previous section (Chapter IV). However, we once again discuss it here briefly to see its present position in the district. Tarseem Bandi or decorative ceilings created with painted wooden pieces and colored mirrors is a Mughal period craft further popularized in Punjab during the Sikh regime. There are not very many examples of Tarseem Bandi in the buildings of Sargodha District. But still some of the very fine examples of this craft are extant in some places. The best example is in the form of huge false ceiling of the *Sama'a* Hall attached with the Mausoleum at Sial Sharif. Another interesting example is seen in a similar ceiling seen some 20 years back in a beautiful house in Muhalla Saniah Wala in Bhera³. An example of a molded false ceiling has recently been located in an extant private house in Bhera (Pl....). But the most well-preserved and colorful false ceiling is seen in Mi'mrarn Wali Masjid, Bhera⁴. Seemingly *tarseem bandi* is being practiced only in mosques and shrines. Its use in private houses, as seen in olden days at Bhera, is no more in practice.



An old comb in Darul Azizia Museum, Bhera.



Miani –false wooden ceiling in one of the rooms of Krishna Niwas also called Calcutta Marri.



Miani –False



Bhera –False



Miani –False wooden ceiling in one of the rooms of Krishna Niwas.



Bhera –False wooden painted ceiling in a mosque.



WALKING STICKS AND THE CRAFT OF MOTHER-OF-PEARL

Bhera was once a famous center for making walking sticks embellished with mother-of-pearl. Besides, Bhera, Pakpattan, Amritsar and Hoshiarpur in the then united Punjab were also well-known for this craft. The Bhera walking sticks were made of bamboo which is still amply grown in this region or *kahu* (wood of wild olive tree) brought from up-country in the hilly areas. The finished stick was further fitted with translucent stones resembling jade and pieces of mother-of-pearl⁵. This subject has also been discussed in a previous chapter IV where it has been amply illustrated. Unfortunately, this craft has now completely disappeared from Bhera for various reasons - economic factor is only one of the reasons.

HAND BLOCK PRINTING⁶

The craft of Hand Block Printing basically appertains to textile industry. But the beauty of this craft is depends upon the accuracy of carving of wooden blocks that impart colorful designs on the surface of plain cloth and still more on their accurate use in correct order of colors applied and their flawless registration with reference to one another as envisioned by the designer. The craft of hand block printing is very ancient in Pakistan – particularly in the Punjab. In fact, both mordanting (using fixing agents) and printing seems to have been discovered in the Subcontinent. Flowered garments, probably referring to printed cloth, have been mentioned in Megasthenes' account in the 4th cent. BC. The earliest known specimens of prints known from China were imported from the Subcontinent in 140 BC. Printed cloth was definitely exported to Egypt in the first century CE from this region in the first century CE. The Romans valued prints from our land which went there from Punjab, Gandhara, Iran, and Asia Minor and later on into Europe. Patterned blocks



Sillanwali – Wooden block for printing on cloth.



Bhera – Walking stick with handle decorated with sea-shells.

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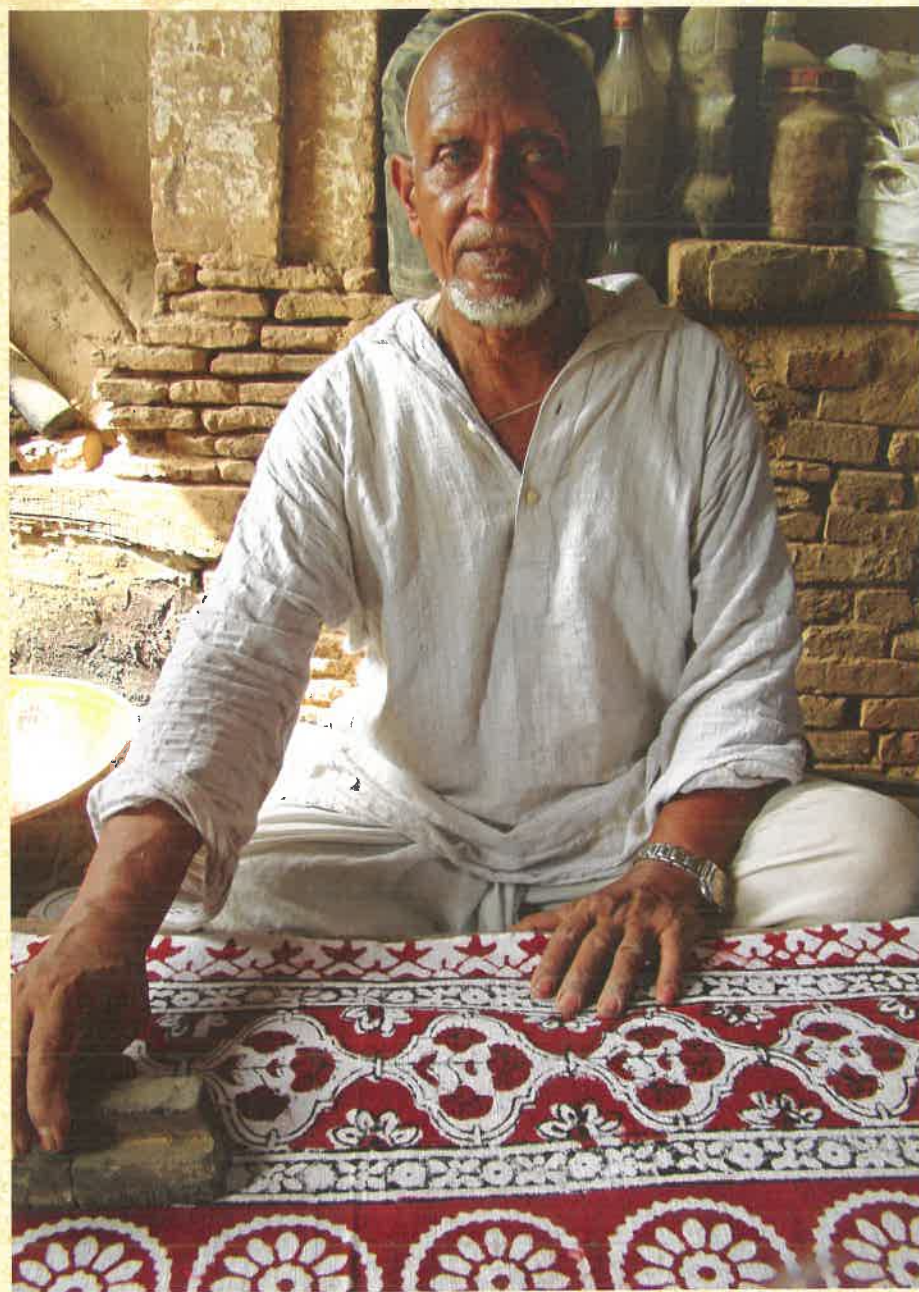
Block-m
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for printing textiles have been discovered from Taxila⁷. Lahore's calicoes and chintzes were widely exported during the Mughal period. In the 19th century, Multan's calicoes and chintzes and the chintzes from Thatta were admired as one of the best prints produced in the Subcontinent⁸.

Carved Hand Block Printing is an ancient craft for printing designs on plain cloth with the help of wooden blocks carved with various designs. Many cities, towns and villages of Punjab like Multan, Karore Pakka, Lahore, Jhang, Sargodha and their adjoining towns once used to be the principal sources of hand block printed fabrics. There used to be as many centers of block makers or block carvers as there used to be the centers of block printings. But as the latter is fast diminishing in popularity and the dimensions of its use, the number of centers of block carvers has been affected more drastically. People can easily use age-old wooden blocks prepared years back and used by their elders. Demand for making new blocks has been diminishing day by day. There are now only one or two centers left where complicated blocks for printing color designs can be made. The maximum number of the block-makers is now confined to Jhang District where not only good quality wood is available but excellent carvers also still thrive on this business. But here and there you also meet block-makers of questionable quality of work. The greatest setback to this craft was received by the invention of screen-printing. The use of mechanical screen printing has obviated the necessity of making wooden blocks by hand. Block-making is now a day confined to making of single color temporary printing in contrast to *Pakki-chhapai* or Permanent Printing in multi-colors.

Block-making for *Kachi Chhapai*

Kachi-Chhapai is relatively modern innovation. For this



Sillanwali – A senior block printer.



Sillanwali – Muhammad Afzal s/o Muhammad Khalil,
a renowned block makers for block printing on cloth.

purpose the block-maker carves a single block for a single color printing with light color washable ink. With the help of these blocks a complete surface of a sheet of cloth is printed on which, latter on, an embroiderer – a male or female, does the embroidery in different techniques. After the embroidery work is finished, the cloth is washed and the printed design disappears. *Kacha-chhapai* is done on lady-suits, *dopattas*, bed sheets, table-covers and the like. Silk-print ring is cheaper, quicker and cleaner job.

Block-making for Pakka-Chhapai

Block-making for *Pakka-chhapai* is a difficult and complicated craft for which you need a well-grained seasoned Shisham wood and a really seasoned wood carver who must be an excellent draftsman and equally dexterous in carving in hard wood.

First of a block of a seasoned block Shisham wood is selected. The block, usually 3 to 4 inches / 7 to 9 cm thick, is cut with its veins running vertical. This gives the delicate walls of the design great strength. The upper side of the block is smoothed with rasp or plane and sandpaper. The smooth surface is further rubbed with white powder – *chalk-mitti*. On the finished surface the requisite design is sketched accurately with led pencil. If a design is complicated it is first traced out on a tracing paper or butter paper. This is fixed on the plain surface of the block with small nails. The craftsman carefully marks the outline with the help of his hammer and an iron style called *qalam*. When the design is complete, the butter paper is removed. In case the tracing/butter paper is pasted on the surface of the block with paste or glue lest the glue should spoil the smooth surface of the wood. The outline of the design is now clear on the surface of the block. This process is called *Tapai* or *Okairna*.

Now the carving of the design proper begins. The craftsman cuts the design ½" or 1.5 cm deep with tapering walls of the design so that the roots of walls remain strong. When the design is cut/carved, the surplus of the wood is taken away. For *kacha-chappa*, one block suffices. For *pakka-chhapai*, you need to prepare more than one block to complete a design. Numbers of block depend upon the number of color used in final printing. For each color, you need a different block so carefully carved the outlines carved for one color set in perfect harmony with its neighboring colors. A light carelessness in carving throws the whole harmony if the design out of balance. Simultaneously, three or four blocks are outlined on a single plank. It becomes easier to handle carving. When all blocks are carved, these are cut away from one another

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with a *champak*-machine. Each block is provided with a handle on the backside with a separate block of wood fixed with the help of nails.

In District Sargodha, there used to be two renowned centers for block-makers and block-printing – mainly Bhera and Sillanwali. However, at present block-printing has completely finished at Sillanwali but block-making still continues – but the business is rapidly diminishing. At Bhera, on the other hand, the block making has completely disappeared, but block-printing still continues.

Block-makers of Sillanwali

Some twenty years back there were about 15 craftsmen in Sillanwali doing this job. Today, the number has reduced to a few. Chief among the surviving craftsmen is Muhammad Anwar Shahzad, son of Muhammad Ismail. He works along with his brother Muhammad Asghar. His family hails from Karnal, India. Before shifting to Sillanwali, he worked as block-maker in-side Mirhi Gate, Lahore for eight by years. According to him, before Independence, block-making in Sillanwali was not of a very high standard. His family raised it to the level of craft. Some 20 years back there were some 15 craftsmen working in Sillanwali. They had to work hard day and night to meet the demand of the market. Today he works with his younger brothers and four or five apprentices a. But there is not sufficient job for them. They often have to do other jobs to meet both ends meet. Mostly, they now do the ordinary wood carving. Here they carve table-tops and similar articles – mostly with Aamir Rafique – a well-known naqshi-kar and an entrepreneur of Sillanwali.

Tools

The tools for block-makers are few in number. The craftsman need one small hammer and a few iron styles or *qalams* of assorted sizes, each with circular, semi-circular, and square tips. These *qalams* are prepared locally from old files and *kamanis* or springs of carriages. They also need a plane or rasp and sandpaper and *chalk-mitti*.



Bhera – Block printing on cloth.



Sillanwali – Tool box of a wood carver.

An ordinary block-maker can earn Rs. 400/- daily whereas master craftsman can earn Rs. 500/- to 800/- per day. But this depends upon availability of job which is no more assured. Often they have to seek jobs in other trades.

Technique of Hand-Block Printing

Hand-block printing is totally different from block-making in as much as the craftsmen in both respects are totally different from each other. But still they are related to each other as the work of one is dependant on that of the other. So, a short note on technique of hand-block printing will not be out of place. Pakka-chhapai is done over quilt-covers, bed-covers, table covers, pillow covers, curtains and seat covers. Fashion sake, sometimes, wall-hanging, *qanats* etc. are also covered with block-printing. For this purpose, the requisite piece of cloth is spread /stretched on a low stool or platform. Colored inks are kept closely in small platters – with a pad soaked in colored-inks. The wooden block with design is pressed gently on the pad and then pressed on the cloth. The process is repeated again and again till the required area receives impression in a single color. The printer then takes the other block for applying a different color and repeats the process all over in juxtaposition of the previously printed design. It is followed by third and then fourth color till the full colors is applied on the cloth in correct relation to one another. The result depends upon the dexterity with which different colors are registered with reference to one another. The colored ink must of high quality and must dry as quickly as block is pressed on the cloth.

When the design is finished, the dried cloth is washed with alum (*phatkari*). This fixes the colors permanently. After their use, the carved blocks – called *thappai* (Sing. *Thappa*) must be stacked and stored carefully so that their edges are not damaged. If taken proper care, a well-carved block may long for 20 to thirty years, even more.

The craft on the whole – both of block-making and hand block printing is on decline all over the Punjab and particularly so at Bhera and Sillanwali. But, block printing is not confined to bed covers, floor coverings or table cloths. The craft is also used for heavy fabrics such as curtains, upholstery as well as cotton Durries.

In block printing, two different artisans are involved. One is the Block Maker and the other is Block Printer. For block making *shisham* wood is considered the best.

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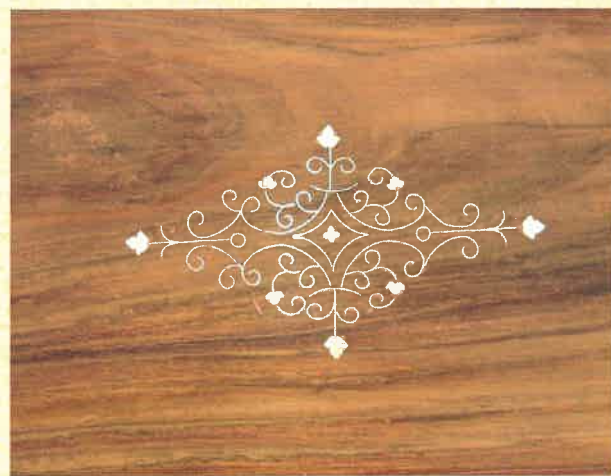
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Block printing is one of the long standing craft of this region, but like many other handicrafts it is now on the decline.

Wooden In-lay Work

The in-lay work in wood is almost conspicuous for its absence in District Sargodha. I have seen only one specimen of it in the workshop of Muhammad Aamir s/o Munshi Muhammad Rafique in Sillanwali. It was learnt at in Sillanwali in-lay in brass and bone is being practiced but not as a flourishing business. We could not ascertain the name of the craftsman or craftsmen engaged or well-versed in this craft. The specimen of brass in-lay from Sillanwali illustrated here is a finely finished work by a local craftsman. Probably there is not enough demand for this craft in Sillanwali or at other centers of wood work, But the knowledge of this craft is there.

The technique followed and tools used are same as elsewhere in Chiniot, Peshawar and Lahore. First, the surface of the object is made smooth with plane and sandpaper. Then, the requisite design is outlined on the smooth surface followed by cutting grooves in the surface, filling up grooves with brass wire or strips of bones. The brass wire or bone strips then hammered down into the grooves and is made flush with the surface of the object. Finally, the entire surface is polished and brass-work is buffed to an excellent shine.



Sillanwali – Brass inlay work in wood.

Endnotes

1. M.F.O'Dwyer, "Wood Manufacturers in the Punjab", The Journal of Indian Art and Industry, London, Vol. No. 3, No. 30, 1890, 39. For a fresh study of comb-making in Taunsa Sharif, see Mansoor Ahmad Ghazi, Editor, Saifur Rahman Dar, Crafts of the Punjab, Vol. IV, Dera Ghazi Khan and Rajanpur, (Lahore, 2009), 247-253.
2. For comb-making in Bhera see Has-saan Gardezi, Crafts of the Punjab, Vol. III – Bhera, (Lahore, 1993), 68-69
3. Has-saan Gardezi, Crafts of the Punjab, Vol. III: Bhera (Lahore, 1993), pictures at pages 53-54.
4. Has-saan Gardezi, Crafts of the Punjab, Vol. III: Bhera (Lahore, 1993), 47.
5. M.F. O'Dwyers, "Wood Manufactures in the Punjab", The Journal of Indian Art and Industry, Vol. 3, no. 30, 1890, p. 39 cf. Has-saan Gardezi, Has-saan Gardezi, Crafts of the Punjab, Vol. III: Bhera (Lahore, 1993), 94.
6. For Block Printing and making of Wooden Block for Printing see: Has-saan Gardezi, Crafts of the Punjab, Vol. III: Bhera (Lahore, 1993), 90-91.
7. Marshall, Taxila, Vol. I, 210; Vol. II, 437; Velia, pl. 204, b, e, g, h.
8. For fuller discussion on this subject see: Fellicia Yacopino, Threadlines Pakistan, (Karachi, 1977), 81-94.



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Weaving-I
Khes, Shawls, Chaddar,
Lungi and Salarai



KHES, SHAWLS, CHADDAR, LUNGI AND SALARAI



Bhera – Late Nadir Khan of Muhalla Ali
Purian – the last master lungi weaver of
the town. (Photo 1988)

INTRODUCTION

Since very ancient times Punjab has always been a center of production of cotton, woolen and silk cloth. In matters of woven cotton cloth Sind and Punjab have been two earliest centers in whole of the subcontinent. Pakistan is certainly one of the oldest countries where cotton is being cultivated since prehistoric period (7000 BC) all over Punjab and Sind. Actual specimen of woven cloth discovered from Mohenjodaro dates back to 4600 years back. The count of picks and ends of thread per square inch of this fragment has shown that spinning and weaving of cotton had already developed a fine and sophisticated stage long before that time¹. There is ample evidence that sheep were domesticated and large spindle-whorls for spinning and weaving woolen cloth almost at the same time in Mohenjodaro (Sind) as well as in Harappa (Punjab). Plain and printed cloth was exported from the Indus Valley to Mesopotamia where it is mentioned as *sindhu* and to the Mediterranean countries during classical period where it has been mentioned in Greek literature as *sindeon* indicating thereby that the Middle Eastern and Mediterranean countries knew about cotton cloth from the Indus Valley in Pakistan. In Mohenjo-Daro have been discovered terracotta troughs for dyeing cloth in a Dyer's shop. Similarly, "The Rig-Veda mentions sheep breeding and wool from the N. W. F. P. and woolen cloth from Punjab"². Indeed the northern regions of Pakistan are continually noted both for woolen products as well as cotton and silk cloths. Chandra Gupta Maurya, believed to have been born in a village of District Sargodha, and later on the founder of the Mauryan Empire, made in circa 300 BC elaborate legislation regarding weavers and spinners was about yarn spun out of wool.³ This legislation was about yarn spun out of wool, bark-fibers, cotton, silk-cotton, hemp and flax through widows, crippled women, maidens, women who have left their homes, old courtesans, old female royal slaves and old *devdasis* (temple-slaves), etc. There regulations equally apply on mills established for weaving of cloth from *ksauma*, *dukula*, silk yarn, hair of *ranku* deer, and cotton yarn, etc.

By and large, some regions of the subcontinent were among the earliest centers of the world to perfect weaving, create gold brocades and finest muslins which were printed

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and embroidered. Hand-woven textiles became the leading industry and exports of the Mughal Empire - the greater portion of textiles being cotton fabrics although record also speak about woolen and silk productions. In the city of Lahore alone there were established one thousand *karkhanas* for weaving shawls alone during the prime period of the Mughals - number of looms doing other kinds of weaving is not known.

Sargodha District comprises lands that produce cotton. Wool and silk right from the beginning of its history, as far as it can be stretched. And it is not unreasonable to assume that the history of pit looms and handlooms of this region must go equally as far as the history of material for it can be traced out. From a statement of J. Wilson made in 1884 we can easily conclude as far back as the time of his writing, in every village of the district (Sargodha) there was a pit loom for weaving coarse cotton cloth (*khaddar*), from which the clothing of the peasantry was made, and which was exported in large quantities from the trade centers of Girot and Khushab⁴. About 9 per cent of the population belonged to the caste of weavers called *paoli*. Out of the total of 43615 weavers in the district there were 26419 were devoted to weaving whereas 4167 were cotton cleaners and 9600 spinners - the latter being almost all women. Fine cotton striped goods bordered with silk (*lunges*) of good quality were made at Bhera and Khushab - latter being part of district Sargodha as late as first July 1982 when it was declared as headquarters of a separate district with the same name. There were also made good colored *khes*, loom-woven checks, and diapered cloths (*bulbul chashm*). Bhera has continued to be the center of this craft till today. However, silk *lungis* were last recorded in this town in 1988⁵. There is not a single weaver practicing this type of weaving today. With in last 20 years the craft has completely vanished from this town. This craft got a boom after 1947 when a large number of people belonging to this craft from East Punjab migrated to Pakistan and settled in different parts of this district. This helped this diminishing cottage industry for some times and for several years in Sargodha District, like several other districts of Punjab, "production of hand-woven cloth, made from locally processed cotton and wool fibers, furnished the country with a large part of its requirements"⁶. However, emergence of the power-loom industry created stiff competition and lead to a rapid decline in the production of hand-woven textiles all over the country including this district. However, for a particular type of hand-woven textile - namely *Khes* - there always remained some demand in the rural areas and it is on this ground that the raft of hand-woven *khes* is still surviving in almost all the rural areas of the Punjab including Sargodha district.



Bhera - Late Ghulam Hussain, one of the two last master Sallara weavers of the town. (Photo 1988)



Bhera – A number of pitlooms in one row under one roof. (Photo 1988)

What is a Khes?

Khes is a patterned and bound double weave cloth used as bedcovers as well as *chaddar* during winter. On special occasion it can also be used as floor covering and some pseudo-heritage lovers use them as curtains and wall-hangings. Khes was once noted for its vegetable dyes. Although *khes* is woven still exclusively in certain areas of the Punjab and Sind, but it is still in some demand by household ladies almost all over Pakistan. Traditionally, white and black and indigo and white form the most dominant color schemes. But, mustard and black, yellow and orange or green and orange are also common. Khes of Jhang, Sargodha, Gujrat, Lahore, Multan and several villages in Bahawalpur district were once well-known centers of khes weaving – some of them still retain their fame. With in Sargodha, the better known places for manufacturing traditional khes are: Bhera, Farooka, Chokerah, Jhawrian, Bucha Kalan, Kot Momin, etc. are better known centers. Here below we discuss the crafts in some of these places.

Different Stages of Weaving Khes

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

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

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The cotton clusters, after getting from the crop, are passing through "Bailana" that is consisted over two wooden rods. Bailana is operated by rotating a handle. Thus the seeds got separate from the cotton clusters. These seeds are called *warrevain* (kernel of cotton seed) from which *banola* (cotton seed) oil and *banola khal* (skin of oil seed) are obtained. The cattle are fed with Bonala Khal due to which they become much milky. Then *punian* (Sing. *Puni* - roll of cotton,) are made by the cleaned cotton, mostly 1" thick and 5" long. These rolls of cotton are used to made skeins by spinning reel over a long iron rod that is called *takla* (spindle) while the cotton skein is called *chhalli* (ear of maize). When the *chhalli* gets the required size then it is taken off from the spindle (*takla*) of the spinning wheel. The *chhalli* is mostly 4" long and 3" thick while it is thick from center and thin from corners. In past the countrywomen and girls do this job to prepare damasks, blankets, sheets and bedspreads for their dowry by the spun skeins from a weaver or Jolaha. But with the passage of time this custom is also going to change. As it is a mechanical era so now most of the fabric objects are prepared over Power Looms.

After passing the cotton through *bailana* (a set of two rollers to pass cotton seeds between them for removing cotton from outside it) crush cotton seed it is fluffed with the help of an iron tool *painja* (to clean cotton from cotton seeds and make cotton fluffy) so that it could be more clean. Later on by rotating this cotton on a jute stick *punies* (rolls of cotton) are prepared while by the same *punies* of cotton fiber are prepared by spinning the reel. The fiber of many skeins is rotated over a wooden tool which is called *atairna* (one who prepares an twine of spread) to prepare *attee* ((twine or skein of thread). By the fiber of many *attees* sleeves are prepared. Then, by bidding the sleeve fiber with loom, an alb is prepared for weaving a *khes* or *durrei*. The length of the alb will be about 18' while the width will be about 4'. The short broken fibers are knotted with the expanded alb. After it, the alb is folded up and moistened in flour paste by which it becomes stronger. Then the alb is again extended and it is combed with a large brush that called *ruchh*. By combing in the alb the fibers remain separated. Later it, a tool which is called *naal* (shuttle) is shifted here and there over a 4' wide alb and thus weaving is started.

It has observed that in this whole process about 50 % work is done by the ladies i.e. *punian* (cotton roll) making, skein making by spinning reel, *attian* making and binding of cotton fiber over a wooden tubule, making of alb and moistened it in flour



Jhawarian – A complete Majnun Khes on pitloom and sutar (cotton thread) being spun on a spinning wheel.



Farooka – A pure silk shawl wooven on a pitloom by Muhammad Hussain Tauheedi, a master craftsman of the twon.

paste that called *paan* (thin paste of flour), drying and etc. but the other works i.e. to operate loom and designing over the cloth are done by male weaver, who is called “Jolaha”. But the main thing is that by passing through these all above mentioned processes a sheet of cloth came into being than how such a great artisan can be called cully, silly or asinine.

During our visit to Sargodha we get the chance to contact with many weaver (Jolaha) artisans whose next generation is not interesting in adoption of this profession. In fact they do not want to be called foolish or silly. So, instead of getting progress this profession is going to decline.

KHES WEAVING IN CHOKERAH

Chokerah is a small beautiful town some ten kilometers from the main city of Sargodha. Here, Munawar Hussain is the only weaver who can be called an expert craftsman of khes weaving. He is about forty-five years old. But, he has been engaged in this profession only for the last seven or eight years. Before this he worked as a mason.

Khes weaving not being his ancestral profession, he learnt this craft from a teacher. According to him the social and economic conditions of this work are not so good. At least in his village, the future of this craft is not bright. He sells his goods directly to the customers who take them to big cities like Karachi, Haiderabad and Lahore for further sale there.



Bhera – Some designs of majnun khes. From L to R: Jhangwala, Bukhari, Chhedanni, Baadami, Ath Kallianwala and Pattar. (Photo 1988).

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He gets the raw material from Lahore and Faisalabad. The tools are made by the local carpenters. His tools are:

- Naal (نال) Shuttle
- Rachh (رچھ) String heddles swinging from pullies,
- Pankh (پنکھ) Petalp
- Rasa (رسہ) Rope that controls the movement of warp.
- Kangha (کنگھا) Comb or harnesses made of bamboo sticks.

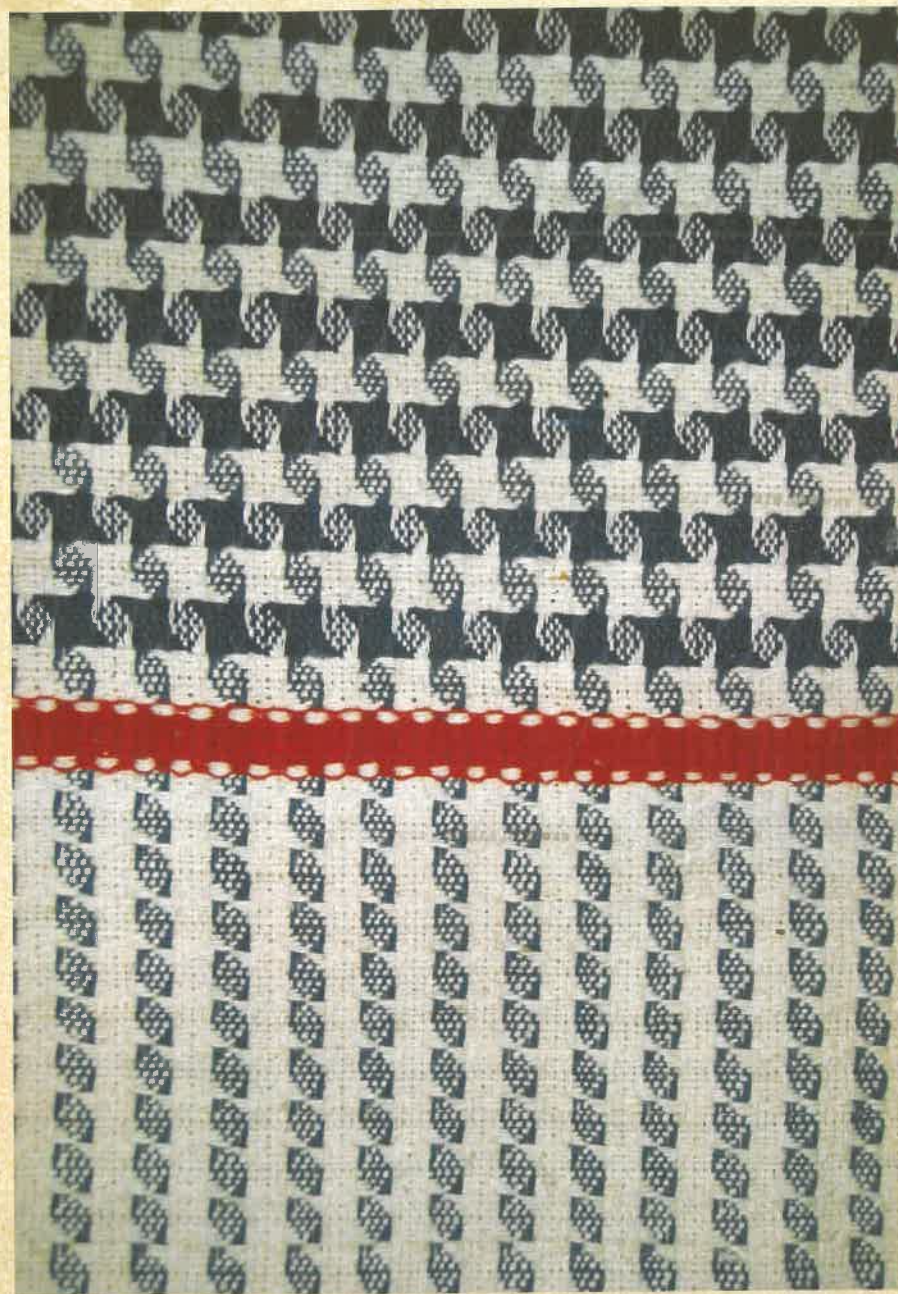
Munawar Hussain usually weaves traditional designs on his khes. But, he also creates his own designs or those which are provided by the customers. Among designs which he uses the most common one is called Majnu Khes.

Munawar Hussain gets Rs.500 per day for his work. He can weave twenty yards of a Majnu Khes in one day. The customers still prefer *khes* with beautiful traditional designs but on cheaper rates. He hopes for a brighter future of this craft.

KHES WEAVING IN FAROOKA

In Farooka, there are woven very fine khes, *chaddars*, bedspreads, and fabric for ladies' and gents' clothings, turbans and *salarai*. At present, there have been left only 12 out of 75 looms that were there till a few years back. The basic reason for this decline is the insufficient clientage and somewhat irreverence for this profession. Locally, they are called *paolis*, in Kashmir they are called *kasbi* whereas in several other parts of Punjab they called *jolaha*. They themselves prefer to be identified as *ansari*.

Muhammad Hussain Tauheedi s/o Muhammad Abdullah, is the best known master weaver of Farooka. He was born



Chowkhera – A khes woven on a pitloom with 'Thunwan Khaurri' – Scorpion design (above) and burfi (diamond) (below) designs.



Bhera – A variety of majnun khes. (Photo 1988).

in Jaurra Kalan, District Khushab, some 15 years back he left his native town and settled in Farooqa. He hails from a family of weavers. He himself has been in this profession for last 35 years. He himself is now aged 56 years. Most of the work is done as per orders received in advance. He can weave a variety of fabrics – woolen, cotton as well as silk, with multitude of designs and pleasing colors. The finished products include khes, chaddars, blankets, multicolor bed sheets, ladies and gents suits, etc. He draws his designs himself. His hand-woven *Major Khes* are available in 80 different designs. For his weaving he uses pure silk, staple, *patina*, Bhit cotton (turned on machine), lilan, nylon and woolen thread. He brings these threads from Lahore and Multan. He weaves suits from desi cotton, *chaddars* and *salarai* (striped cloth) with *pashmina*. *Salarai* are also made of staple material. He also manufactures *mujj lungis* worn both by men and women – male lungis having designs different from those on female lungis. His shawls are meant for ladies whereas for males are *salarai* (Single: *Salara*).

Muhammad Hussain rightly boasts that, if need there be, he can create one thousand new designs in a year – particularly designs on borders of cloth. He claimed that no one in whole world can convert his design into weaving. Muhammad Hussain makes all the tools he needs except wooden shuttles. These are made only in Maharr and are sold only during the days of annual *urs*. But now a day it is difficult even there to find one who can make shuttles as good as there used to till only a few years back.

Muhammad Hussain has only one son who is settled abroad. As he has to do all his work all alone, it is difficult for him to cope with his work. His customers have to wait for months to get their orders fulfilled.

He charges different prices for different items. Prices of some of the hand-woven items woven by him are:

Silky Shawl	Rs. 6000/-
Bed Sheets with pillow cover made of Artificial Silk	Rs. 5500/-
Ladies Suit in Staple	Rs. 1300/
Ladies Suit in artificial silk	Rs. 1800/

The work of Muhammad Hussain Tauheedi is liked very much in Sargodha and

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Islamabad. Some varieties of Majnun Khes woven by him namely; *Chan Pinjra* and *Patri Wala*, *Namak Kari*, *Chau Galla*, *Chaddar Chhatta* and *Taulia* are very popular. Besides, some varieties called *Lungi Savi*, *Khori Wali*, *Majjdi*, *Bare Wali*, *Khori Lungi*, etc are prepared in three to five colors whereas *salarai* are prepared as *tillai wala*, simple or silky. It is an art which cannot be done by every one.

The present is an era of technology. Therefore, the new generation did not like these fabrics very much. They like machine-made fabrics in modern designs, styles and colors. However, there are still a few people who understand the importance of this heritage and hence they place their orders with such craftsmen and get fabric of their choice prepared by paying heavy amounts. It is on account of such patrons that our precious heritage of khes weaving is still alive though with great difficulty.

Muhammad Hussain, now 56 years old, has learned this craft from his uncle Ahmad Yar Ali but there is no one else in his family who is interested in learning it. So, he



Farooka – Muhammad Hussain Tauheedi – master craftsman of weaving. He prepares designs and weaves himself shawls, chadar, khes, mujjh lungis, etc.



Farooka – A silk shawl woven by Muhammad Hussain Tauheedi.

is apprehensive about the future of this craft in his family. At this age he cannot work very hard. But whatever he produces is sold out immediately as per his demand. So, he is satisfied by whatever he produces and whatever he earns. So he is always reluctant to receive orders beyond his capacity to work. Unfortunately, so far there is no one to replace him for the diversity of designs and excellence of his work. It will be worthwhile of some college of art, design and design make a documentary on the life, technique and designs of this and preserve it for posterity.

Fortunately, in Farooka again, we have another genius of this craft who is especially renowned for weaving silk cloth called *dohar* of excellent quality. His name is Abdullah Kharal and he lives in Basti Mangla near the house of Allah Jawaee, a lady known for her skill in embroidery. Abdullah Kharal is the best silk weaver in whole of Sargodha. He himself hails from Jewna Shah, District Jhang. He started this craft after doing his matriculation. *Dohars* prepared by him are presented to VIP Guests by the Government. But beside silk *dohars* he weaves a few other varieties of fabric. In winter he weaves woolen chaddars whereas in summer he weaves cotton khes and chaddars. He weaves silk *dohars* on order only. In his day to day work he is assisted by his wife who also willingly posed on her spinning wheel for photographs. His daughters also help their parents in all matters connected with weaving particularly spinning thread on spinning wheel and preparing warp (*tana*). However, he feels that now the young girls shirk associating themselves with this profession.

KHES WEAVING IN BHERA

Sargodha district is famous for its weaving a variety of fabrics. But this craft is losing its popularity day by day. Many areas in this district which were once considered as centers of weaving, one does not now find single weavers there. For example, in Midh Ranjha, there were 5 to 7 *khaddies* some 15 to 20 years back making cotton *majnun khes* and woolen *chaddars*. Like at other places in here too the weavers were called *paolis/paulis* – now renamed as *ansaris*. Now most of the paolis of Mid Ranjha have died and their children have switched over to no professions. Weaving is no more considered an income generation profession. Similarly, most of the traditional weaving families of Miani near Bhera have abandoned their ancestral profession. Mainly due to lack of sufficient income. However, despite this in some areas of Kot Momin Tehsil, some fine weaving is still being produced Kot Momin and in the surrounding villages. One such center is Bucha Kalan.

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WEAVING IN BUCHCHA KALLAN

Buchcha Kalan is a small town almost 7 to 8 kilometers from the city of Kot Momin. Here, the craft of weaving is making good strides despite the facts that wages in this village are quite low. All kinds of weaving is going on in Buchcha Kalan but the weavers of this village are especially famous for weaving *chaddars*.

In Buchcha Kalan, there are almost 15 or 16 houses of *paolis/paulis* in which 20 weavers are working. All of them are local people. They are weaving woolen shawls, cotton *khes* and *lungi* and *laacha* of staple.

Mohammad Inayat, is a senior and famous *paoli/pauli* of this village. He was born in 1953 and started working on his loom when he was 20 years old. According to him some 40 or 50 years back only cotton *khes* were made here. Wool or *pasham* was not available. But now a day weaving cloth in *pasham* is also being manufactured because woolen fabric, being warm, is in more demand during winter.

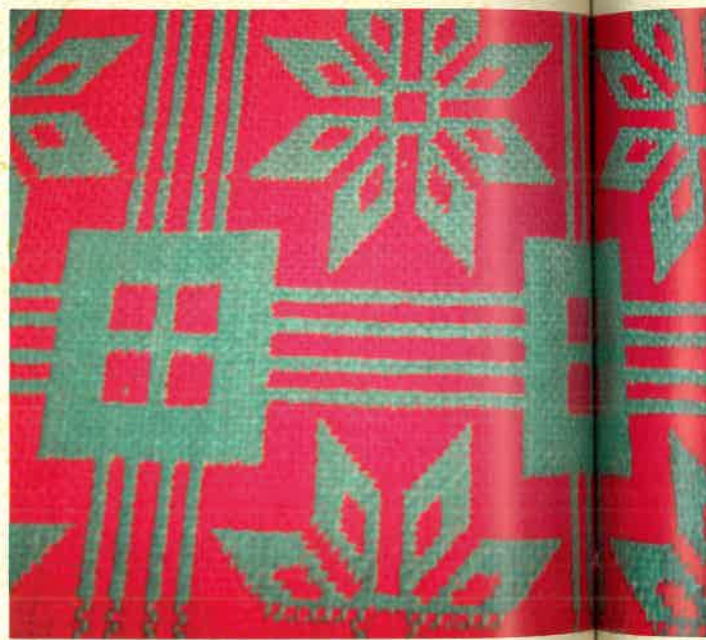
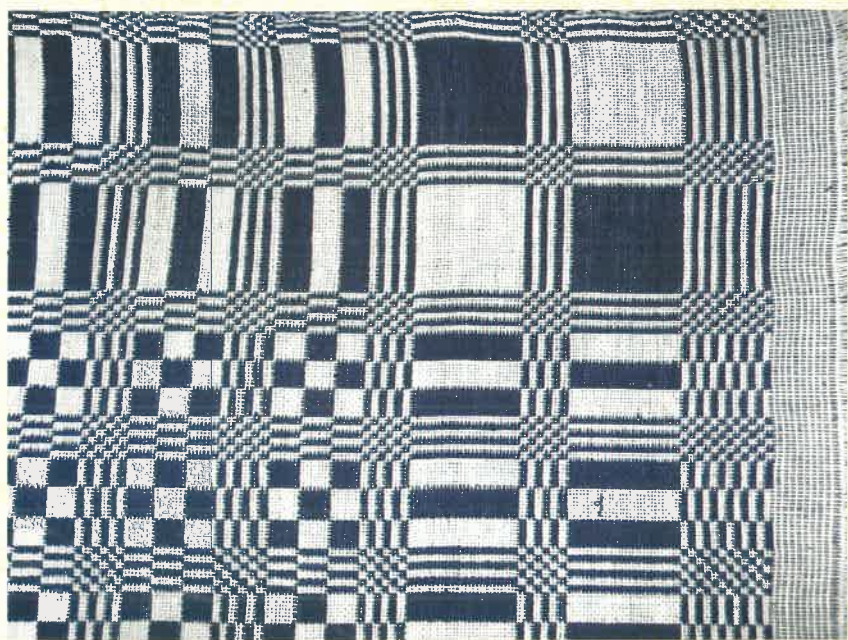
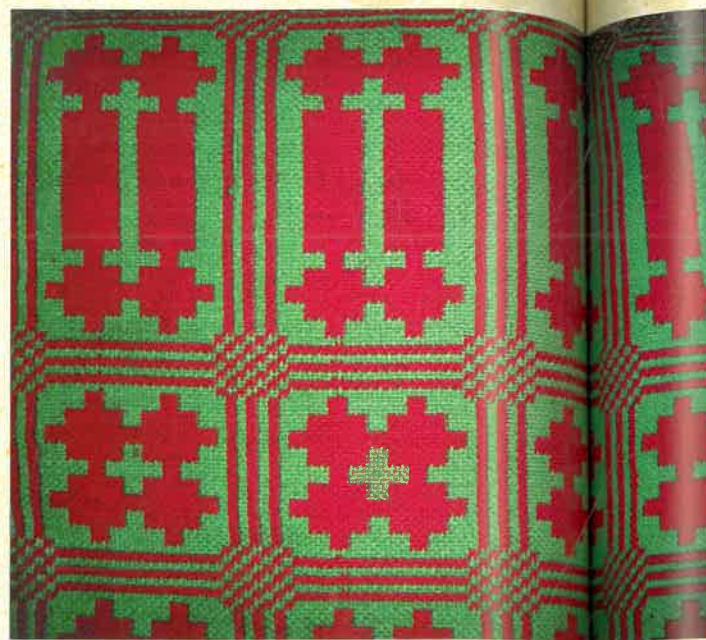
Besides *khes*, Inayat also makes *lungis* and *lachas* though he believes that Khushab much ahead of Bucha Kalan in making these fabrics. Only till a few years on all ceremonial occasions are – fairs, public gatherings and marriages, people used to wear *lungis* and *lacchas*. At that time, *lungis* were made up of silk, but now, these are made of staple mixed with small quantity of cotton.

Muhammad Inayat usually weaves in *pasham* different designs like *kacha dora*, *patti dora*, *sada patti*, etc. In cotton, he usually weaves *lakiron wala* design (designs with lines). But he also makes *gumti khes*, *sada khes* and *majnun khes*. In *lungis* he made different designs like *khanon wala* (Chequered design), and *sari wala* design. In *lachas*, he weaves *guddiyon wala* and *khanon wala* designs. He himself prepares all these designs. He purchases his raw material - *pasham* (wool), *sutar* (Cotton) and staple from Kot Momin. Sutar or cotton yarn costs him Rs.350/- per kilogram. Pasham or wool is available in three different varieties at rates given below:

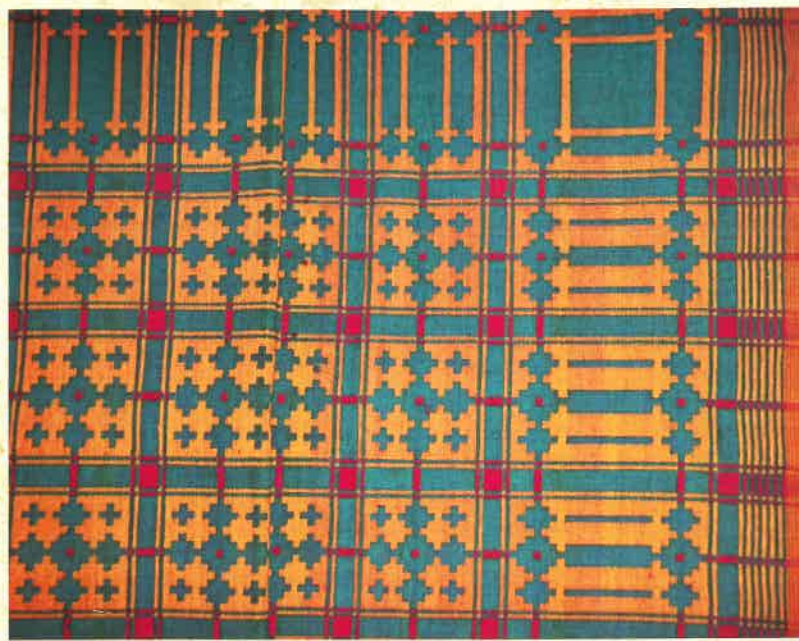
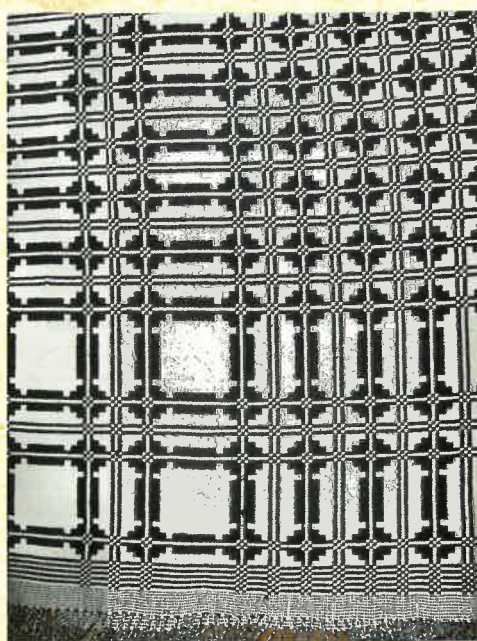
1. *Sada pasham* @ Rs.380/- per kilogram,
2. *Pasham* mixed with *karandi* @ Rs.550/- per kilogram, and.
3. *Pasham* mixed with *tilla* @ Rs.500/- per kilogram.

Inayat uses *kanghi* (*harnesses*)-an important part of a *khaddi* (loom), made up of iron





Jhawarian near Shahpur – Six varieties of majnun khes.





wires because it is durable and gives consistent good quality weave. Other people, he says, still prefer to use *kanghi* made of bamboo and even of *kana* (reed). As the latter wears out quickly, it is difficult to obtain from it a consistent good quality weave.

Local people are the most frequent buyers of his products. But customers also come from outside Buchcha Kalan - Lahore, Rawalpindi, Sargodha, Khushab and Gujranwala for example, also comes to Bucha Kalan for the sake of purchasing his finished products.

Mohammad Inayat has at present three apprentices named Liaquat, Amir and Bashir working with him. They have already earned their names in this field.

Weaving in Kot Momin

Kot Momin is the headquarters of the Tehsil of the same name. Weaving is one of the important crafts of this ever developing town. Nevertheless, on the whole it is moving down hill. But still, some famous weavers are still busy working on their khaddies in 8 or 9 houses. The most noteworthy among these are: Sultan Ahmad, Abdulllah and Mohammad Yar. Among them Sultan Ahmad is more than 50 years old and has been working as a weaver for last 40 years. He usually weaves khes and chaddars in cotton thread (*sutar*) and woolen thread (*pasham*). He uses his *ruchh* (string heddles swung from pullies) made up of parashoot instead of traditional thread. He prepares separate *ruchh* for every design.

For his designs Sultan Ahmad uses *jaal* (a part of khaddi, in which feet are used) of four different treadles (*paer*). A *jaal* may consist of 12, 8, 4 and 2 treadles or *paer* literally meaning foot and feet.

12 Treadles (Paer)

According to Sultan Ahmad, only *majnun khes* can be woven with the help of 12 pedals. He weaves different types of Majnun khes in which he used *smooch* (design having flowers), *became khaki* (almond in outline), *coagula* (design having 4 flowers in one square), *nau-gulla* (design having 9 flowers in one square), *nau-kalliya* (design having 9 boxes in a square) and Gona Majnun, etc.

8 Treadles (Paer)

Gumti khes is woven with the help of 8 *paers* or treadles. A design called *thunwaan*

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4 Treadles (Paer)

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2 Treadles (Paer)

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khorhi (Scorpion) is also woven with 8 treadles..

4 Treadles (Paer)

Different pattern like *taulia* design, sada design, and *kanchi dora* are woven with the help of 4 treadles.

2 Treadles (Paer)

Chaddar is normally woven with the help of 2 treadles. Similarly, *kanchi dora* design can also be woven with a net (*jal*) of 2 treadles.

Sultan's family has been living in Kot Momin for many generations. He remembers well that when he started learning while remembering his old days, he told me that he was working as a weaver, a sada khes was sold for two Rupees whereas a khes having design was sold for three Rupees.

Local residents and zamindars of the area are his usual customers. Some of them prefer to bring their own raw material of their desired quality and tell him what to make with the material. In return he makes them pay Rupees 300 per finished item plus 4 kilograms of wheat as his wages.

Khes of Jhawarian

Jhawarian is a famous town of District Sargodha at a small distance north-east of Shahpur Shahr and not far from the left bank of River Jhelum. Some weaving activities are still going on in this town. The most prominent weaver of this town is **Omar Draz s/o Ayyaz**. He and his wife both work at their home loom in Mohalla Ludhyana, Ward Number 1, in Jhawarian. He is 50 years old and has been working as weaver for almost last 20 years. He learnt this skill from his father's named Ayyaz. According to him, his family is in this profession for last almost 100 years in the same place. But despite this long association with this craft he has decided not to let his children learn this craft. It is too hard and takes too long time to learn it and still at the end it hardly gives you enough income to meet your both end meet, says Omar Draz. Everyone knows him by his name and gives him respect but only respect doesn't remove hunger. And in the same time he doesn't know any other work to earn his livelihood.

Nawaz s/o Hayat is another renowned weaver of Jhawarian. He is 55 years old and



has been in this profession for almost last 30 years. His family belongs to this very place. He learnt his skill from his father and teacher. His wife works with him on spinning wheel to make balls of thread. He is not optimistic about the future of his craft in this village. He does like to transfer his skill to his children. Instead, he wants them to get better education and lead a respectable life. Designs are also given to craftsmen by the zameendar (who give them raw material) raw material from the farmers who also supply him the required designs. In return they pay him appropriate amount as labor charges.

The weavers of Jhawarian make cotton khes. Farmers who desire to make new khes give the weavers requisite quantity of cotton thread these thread. The craftsmen charge them Rs.200/- per khes. A pair of khes is sold in market for almost 1000 to 2000 Rupees and each khes needs one complete day to be prepared. According to Omar Draz, this craft requires lots of hard work that is why real craftsmen are leaving it.

Jacquard machine, needles, *kanian*, *rachh*, *jaal*, *kanghi*, *hatha*, *paer*, *kharak*, *seenay panah*, *turani* (to roll khes on khaddi), *chain* (sort of white paper for designs), *jali*, *tooli* (to tight khes), *rolla*, *patrian*, *garari*, *langoolsoiyee*, *aayean*, ec are the usual tools and parts of a khaddi of a weaver of Jhawarian.

On the whole weaving craft Jhawarian is rapidly declining in standard and diminishing in its out put. Labor charges are very low. Those who are still attached with his profession they do so because they do not know nay other work to earn their livelihood.

Variety of khes being produced by the weavers of Jhawarian comprises:

- *Majnoon khes* - *Aath kaliaayan wala khes*
- *Zanier wale khes* - *Turkic wale khes*
- *Cho-gull khes* - *Glazer khes*
- *Zillah wale khes* - *Nook wala aath kaliyan khes*
- *Gol wala aath kaliyan khes*

Among these *Zanjeeri wala khes*, *Aath kaliaayan khes* and *Zillan wala khes* are most popular.

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Endnotes

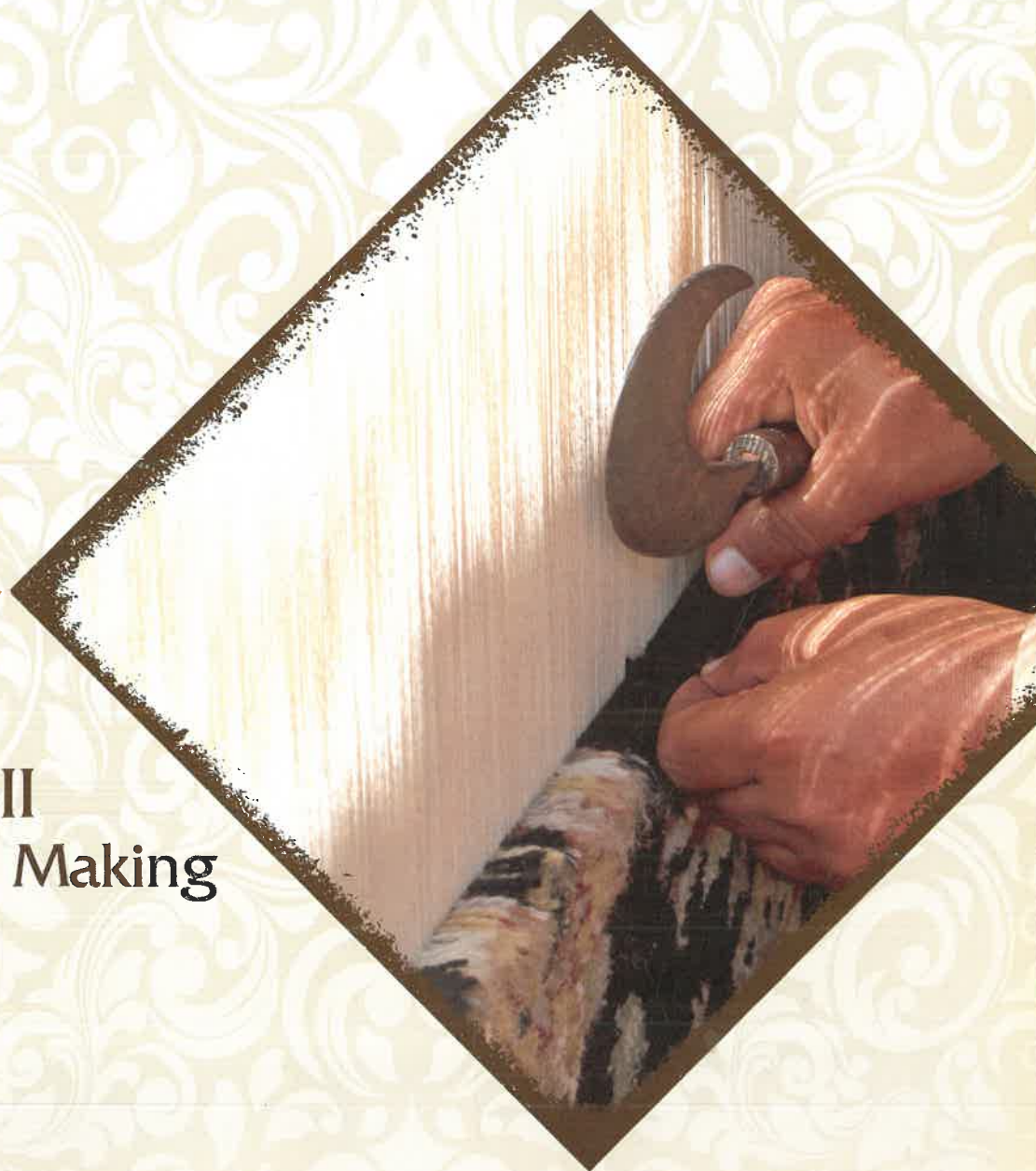
1. Felicia Yacopino, Threadlines Pakistan. (Published by The Ministry of Industries, Government of Pakistan, Karachi, 1977), 51.
2. Felicia Yacopino, Threadlines Pakistan. (Published by The Ministry of Industries, Government of Pakistan, Karachi, 1977), 51.
3. Kautilya, Arthashastra, translated by R. Shamasastri (Mysore, 1960), 81, 126-126, 227-228. Also see: The Kautilya Arthashastra, English translation by R. P. Kangley (Bombay, 1960, Reprint Karachi, 1991), Book Two, Chapter 23, (pages 85-86).
4. J. Wilson, Gazetteer of the Shahpur District, (Revised Edition, Lahore 1897, Reprint, Lahore 1994), 185-186.
5. Has-saan Gardezi, Crafts of the Punjab, Vol. III: Bhera (Lahore, 1993).
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Carp



Weaving-II

Carpet and Durrei Making



CARPET AND DURREI MAKING

CARPET MAKING AT KALOWAL-NANGIANA

INTRODUCTION

History of carpet weaving has already been dealt in full details in one of our previous volumes in this series¹ and needs not be repeated here. As regards hand-knotted carpet-making in District Sargodha, Bhera was a reputed center of this craft till only a quarter of a century back but there is no vestiges of this craft now left in this town. Carpet weaving in Bhera has also been briefly reported in one of our previous reports². However, it is briefly reiterated below:

CARPET MAKING IN BHERA AND MIANI

Carpet weaving was started in District Sargodha by opening a Carpet Training Center in Bhera in 1976 by the Punjab Small Industries Corporation. Within a short period of eight years, the Centre trained 128 artisans who produced in all 7,911 sq. ft. of carpets. This Centre was, however, closed in 1984 after achieving its objectives and shifted to Miani, a place near Bhera³. After 1984, the carpet industry of Bhera was left in the hands of private entrepreneurs of Sargodha region. The number of trainees was enough to work on carpet looms opened by private enterprise. Till then, there was enough to work on the carpet looms opened by private manufacturers in Bhera. When the last survey was carried out in Bhera in 1988, there were 35 small and large looms and about 75 artisans⁴ were still working. Men, women, boys and girls were all engaged in this craft. In Bhera only Turkmani designs (called *Mori*), were then being woven. Muhammad Ahmed, Sufi Anwar, Khawaja Wiqar, Hafiz Jamal Din and Almas Bugvi were the renowned manufacturers whereas M/s Muhammad Jamil, Muhammad Jamal, Abdul Hameed, Gulzar Ahmed and Muhammad Ishaque were the famous master artisans. As most of the looms were fixed in their houses, their wives and children shared their labor as skilled workers. Most of the looms were located near Lahori Gate. As the industry has slumped down in whole of Punjab, the craft in Bhera has also suffered by the extinction of it from this town. There is not a single loom in Bhera as well as in nearby Miani. When did the last loom disappeared from this region, no one knows. How are the former artisans now faring, no statistic is available.

Carpet wea



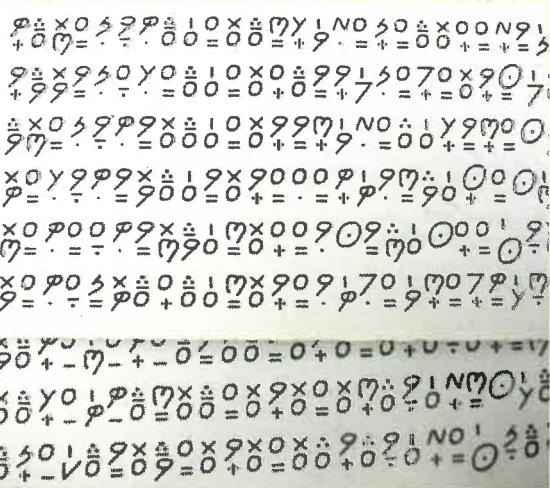
Carpet weaving in Kalowal, Nangiana.



Raw material for carpet weaving.



A carpet weaver of Kalowal, Nangiana.



Tā'alam – naqsha – a coded color scheme for carpet weavers.



Carpet Making at Kalowal

At present Kalowal near Nangiana is the only center where four or five families are still struggling to keep this industry alive. But here too they are also fighting against odds as we shall see below.

Kalowal is a suburb of Nangiana near its post office. It is a place teeming with carpet making activities. All the craftsmen and craftswomen- all belonging to the same caste, are working in their homes. At present only four houses are doing this job. These craftspersons are given designs by the contractors (*thaikedars*) who also give requisite quantity of wool and only Rs.100/- per piece as labor charges. Main tools used in carpet making are:

- *Adda*, - *Qainchi* (Pair of Scissors),
- *Panja* (fork) and - *Chhuri* (knife).

These carpets are sold in the market at a price of Rs.600/- per square foot. Following are the four families of Kalowal that are doing carpet making in this village:

- Qamar Din s/o Fateh Muhammad
- Muhammad Saleem s/o Fateh Muhammad

(They are real brothers)

- Mst. Naseem Bibi, her husband Nisar Ahmad and their daughters
- Mst. Farhat Batool and her husband Aamar.

M/s Muhammad Saleem and his brother Qamar Din, sons of Fateh Muhammad are 18 and 24 year old respectively. Both have been in this craft for last almost 10 years. Their family originally hails from Mianwali. They do not have any baby as yet and hence they do not know as to who will be their future apprentices in this trade. They are not very happy about the future prospects of this craft. They also complained about lack of respect among the general public for this craft. Their labor charges are extremely low whereas the middlemen or *thaikedars* sell carpets prepared by them at prices hundred times more than what they pay to the craftsmen. They are therefore obliged to do other paid jobs in order to fulfill their basic needs.

Mrs. Naseem Bibi, and her husband Nisar Ahmad of the same settlement, both work with their daughters. The wife has learnt this skill only very recently from her husband to augment his meager income. She is not yet fully adapted to this job as she is mostly preoccupied with her household affairs rather than spending time in carpet making

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which itself is a full-time hectic job. All artisans agree that carpet weaving or *qaleen bafi* is luxury which only rich people can afford to have in their houses. As long as patronage of this class of society is available, there is no danger to this industry. But, unfortunately, this patronage is shrinking day by day.

Mrs. Farhat Batool and her husband Mr. Aamar have been working for almost one year. She has learnt the art of carpet-weaving from her husband whereas the latter has learnt this skill from one Fatch Muhammad. They do want to continue this work because they do not possess any other skill to earn their livelihood. However, they want their children to get better education and get some well paid and more respectable jobs. According to them, carpet weaving has no respect and it also does not bring the craftsmen enough money. They do not see any future for this craft and are eager to shift to any other trade if ever they have any chance for the same.

As a general practice, it is actually the landlords, the customers from the city or middlemen called *thaikedars* who are running this business in Kalowal. They bring the entire raw material needed for making a carpet to the carpet-weavers along with the design they want to be reproduced by the carpet-weavers. These designs are in the form of *talam* or *naqsha* as they call it. The artisans, in return get only a nominal fee of Rs.100/- per day or per square foot as their labor charges. As the middlemen give them their own designs, the craftsmen have no chance to use their brains for creating their own designs. As the buyers give them the raw material – wool, etc., and take back complete carpet from them, they do not have any idea as to where from the raw material comes and at what price. They have some vague idea that probably the raw material is brought from some big cities like Lahore and Gujranwala.

As regards designs, the most common are: Geo design, Badra design and Banaras design.

All the Kalowal craftsmen and craftswomen use same tools and techniques to make carpet. All of them make carpet in their homes and on the same type of an *adda*. The sizes of carpets made by these craftsmen and women are:

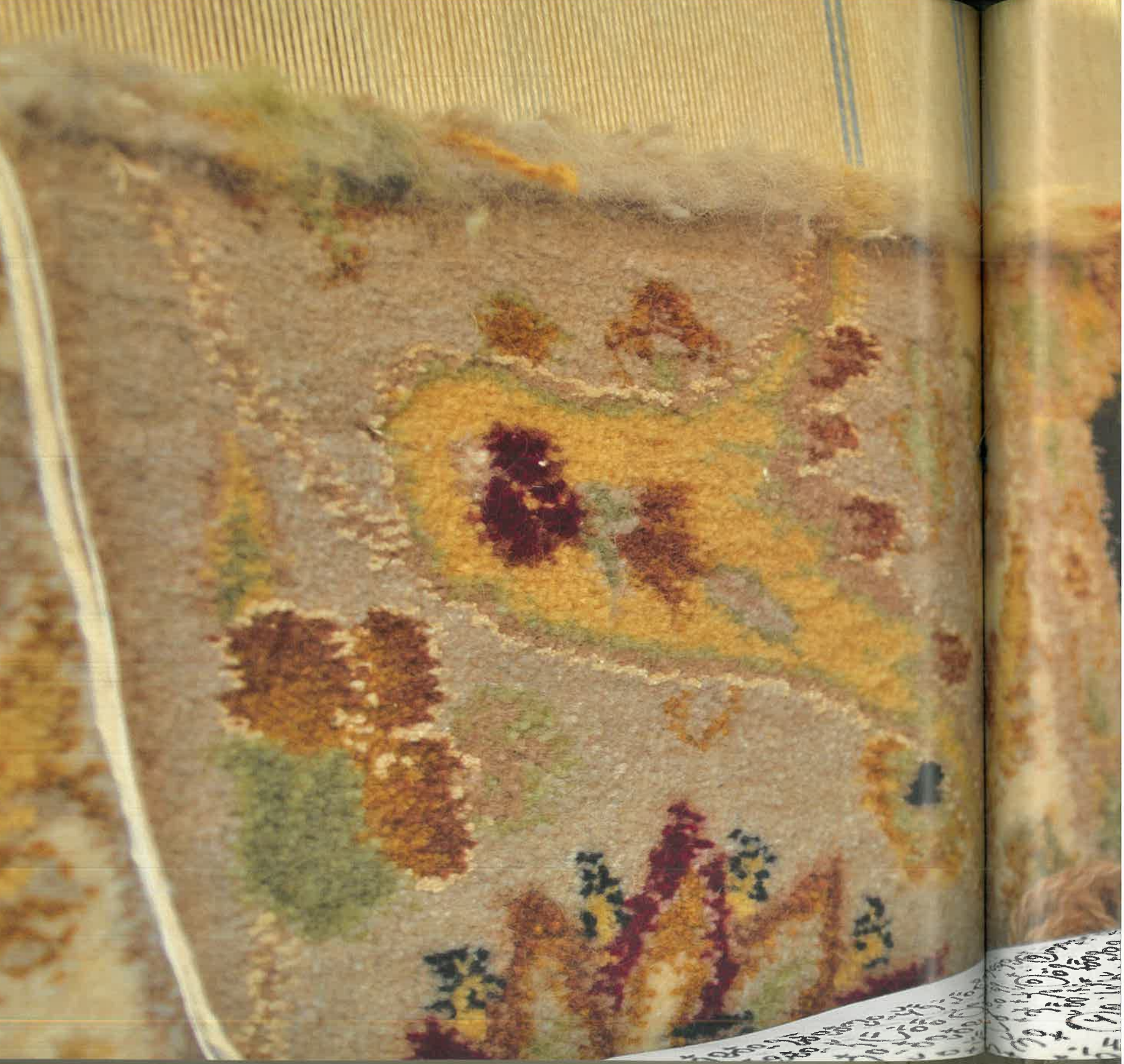
4×6, 6×9, 8×10,

9×12, 10×14, 12×18

The largest size of the carpet is 18×25.



Farooka – craftsman at work.





All of them get the same labor charges i.e. one hundred rupees per sqft. All of them are dissatisfied with their work and almost all of them simultaneously involve themselves in some other work like shop keeping or in a house as servant or as gardener to fulfill their daily needs.

M. Saleem and Qamar Din sons of Mr. Fateh Muhammad were 18 and 24 year old carpet makers who were working for almost 10 years. This is their family-work and they basically belong to Mianwali. They both don't have any children and as such they do not know about their future apprentices. According to both these craftsmen, the economic condition of this craft is not very good and also there is no respect in this skill. As there is not enough job in this craft, they have to do other paid jobs to meet their. Besides, since the buyers give them their own designs, they do not get any chance to create designs from their own minds.

Durries –making in Bhera⁵

A durrie is a small carpet made of warp and woof of strong cotton or woolen threads. It is a multi-purpose spread popular all over the Punjab. It can be used as bed spread, floor covering and as a wall hanging. In this region, *durries* are woven on simple pit looms. In Bhera there are five different places where durries used to be woven such as Muhalla Akbari, Muhalla Sanian Wala, Muhalla Borri Wala, Muhalla Saithian Wala and Muhalla Islampura Lokri.

Parts of *khaddi* and tools used in durrie weaving are same as in khaddi of *khes* weaving. These are:

- | | |
|---------------------------|--------------------------------|
| • <i>Rachh</i> (handlums) | - Paer (Treadles) |
| • Hatha (handle) | - Tur (wooden drum or Roller) |
| • Kanghi (comb) | - Tani (Warp) |
| • Peta (woof) | - Killa (Peg) |
| • Sariya (rod) | |

Daurrie-weaving in Jhaal Chakian, near Sargodha

Sajid s/o Gul Sher

Another center is Jhaal Chakian – a suburb of the city of Sargodha. Sajid s/o Gul Sher is renowned durrie-weaver of this place. He is only 18 years old, but claims to have been weaving durries for almost last 8 years. Actually, this craft has been in his family



Jhaal Chakian near Sargodha – Number of Pitlooms in one row.

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A durree-weaver of Jhal Chakian at his loom.

for about one hundred years. He has learnt it from his father. His brothers and ladies in the family also do the same work. The ladies rip up old cotton clothes, sweaters and woolen jerseys into threads finally to be used as warp or/and woof of durrie⁶. In this *karkhana* there are four pit-looms one each for Sajid and 3 other craftsmen who work there on daily wages ranging between Rs.100 to 150. The raw material, comprising sweaters and jerseys, is brought from Faisalabad. Despite his young age, he appeared to be quite satisfied with his work and income from it.

Each of durries is almost 80 inches (2 meters) lengthwise and 40 inches (1 meter) width wise. The popular colors in durries are: Pink, Red, Blue, Orange and Black. Designs are mostly: *silay*, *kalam* and a variety of flowers.

The old velvet jerseys are available almost @ Rs.60/- and cotton jerseys @ Rs. 40/- per kilogram and are easily available from the main market of Sargodha.

As regards finished products, according to the craftsmen people mostly prefer velvet thread durries with beautiful colors like pinks and oranges.

The tools used in looms for durries are almost the same as those used in *khes* weaving *khaddies*. Most important tools or parts of any pit loom are: *naal*, *hatha*, *tur*, *sariya*, *kanghi*, *rachh* and *rachh-walay-danday*.

Like in case of carpets in Kalowal, Nangiana, in case of durries the weavers get order through middlemen called *thaikeedar*. All assignments must be completed till the evening of Thursday. In Jhaal Chakian all middlemen arrive in the morning of Friday and collect their finished products and place new orders.

Sut or thread for one pair of a cotton durrie costs between Rs.300/- and 400/- depending upon design woven. Thread for a pair of woolen durries, on the other hand, costs between Rs.400/- and Rs.600/- again depending upon design. The woolen durries are more durable as compared to cotton durries but these are good only during winter.

Sajid was very cooperative and introduced the members of the Survey Team to other craftsmen of the area and even allowed the members to access his house where his sister was working on a spinning wheel and putting thread on spindle.

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Durrie-weaving in Hyderabad Town, Jhaal-Chakian

1. Mrs. Surayya w/o Muhammad Ali

Hyderabad is another suburb of Sargodha near Jhaal Chakian. Here one Mrs. Surayya is carrying this craft with the help of her husband Muhammad Ali. Her husband is the real cousin of Sajid – a durrie-weaver from Jhaal Chakian. She is about 30 year old and claims to be doing this work with her husband for almost 15 years. She basically puts thread on *nulleis* by using spinning wheel. She also knows the art of durrie weaving which she has learnt from her husband.

Mrs. Surayya hails from Shahpur but has now settled in Hyderabad. She likes this craft and wishes that when her children are properly and adequately educated she will start coaching others in this craft. Currently, her husband does weaving she confines herself to her spinning wheel. For preparing cotton or woolen thread. The couple brings old sweaters and used cotton clothes from Faisalabad, *nullies* and *raities oorri* a large wheel round which cotton or woolen thread is wrapped in a circle or *lachhai* before dyeing the thread or before transferring the thread on to small *nullies*) are mostly made of plastic and prepared locally. They have their loom in their own house. The only complaint which the couple expressed was the frequent break-downs in electricity supply. "If a person can not sleep calmly at night, how can he work with full energy in the morning", said her husband Mr. Muhammad Ali.

Miss Soniya Asghar d/o daughter of Muhammad Asghar

Miss Sonia is a resident of Street # 9, Hyderabad Town, Jhaal Chakian. She is only 14 years old. Beside her work as an artisan, she is also a student of 9th class in a local school. She has learnt this skill from her father and has been working for almost two years. She is the youngest craftswoman working in Jhaal Chakian, in fact in the whole District.

Manzoor Ahmed s/o Abdul Ghafoor

Another well-known artisan of Jhaal Chakian is Manzoor Ahmed s/o Abdul Ghafoor. He is 35 years old. He has been in this business for almost 20 years. He is a specialist in making durries with cotton thread. He purchases his raw material i.e. sweaters/uppers from *landa* (flee market) of the near market in Sargodha.

Weaving has been the ancestral craft of Manzoor. He has learnt this craft from his



Sample of a durri woven in Jhaal Chakian near Sargodha.

father. His family has migrated from District Malana, India. However, Manzoor is not satisfied from his present social and economic status based on this craft. He feels that now a day in this field neither one can earn enough money nor command much respect from society. Depressed and disgusted, he is only waiting for an opportunity to switch over to some other more profitable business.

Manzoor of Jhaal Chakian has furnished the following list of names of different part of his loom (*khaddi*) and a few more significant tools:

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| • Reti (Oorri) | - Naal |
| • Nulian | - Hatha |
| • Kanghi | - Ruchh |
| • Pooni | - Kalara |
| • Panak | - Tur |
| • Churkhni adda and | - Charkha (Spinning Wheel). |

According to Mr. Manzoor mostly two designs are popular and in demand i.e.

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| • Jaal-dar | - Bondi walā |
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Almost all craftsmen of Jhaal Chakian apprehend a bleak future for handlooms in this country in general and in Jhaal Chakian in particular. The main reason are: increased prices of raw material, high cost of living, lower wages and, above all, the dwindling interest of public in purchasing traditional durries of good quality. Frequent break downs in power supply is another cause of their present frustration. It has badly affected their productivity and efficiency. Now, if the Government wants to save this craft from total collapse, it must take must step to control prices of raw material and take measure to increase awareness among masses to use traditional bed spreads in their houses.



A young



A young



A young lady Mrs. Surayyah weaver of Jhaal Chakian.



A basket full of pieces of reel to receive freshly prepared cotton thread on a spinning wheel or charkha.



A young durrie weaver of Hyderabad, Jhaal Chakian.

Endnotes

1. Crafts of the Punjab, Vol. IV – Dera Ghazi Khan and Rajanpur, edited by Saifur Rahman Dar, (Lahore, 2009), 190-223
2. Crafts of the Punjab, Vol. III – Bhera by Has-saan Gardezi, (Lahore, 1993), 88-89.
3. This has been mentioned by the author of Crafts of the Punjab, Vol. III: Bhera (Lahore, 1993), 89, an official publication of the Punjab Government. Unfortunately, no one at present, working in the Handicrafts and Design Department of Punjab Small Industries Department, Lahore has any idea of a carpets center in Miani.
4. For idea about Carpet Weaving in Bhera and Miani see: Has-saan Gardezi, Crafts of the Punjab, Vol. III: Bhera (Lahore, 1993), 85, 88-89.
5. For weaving Durries in Bhera see: Has-saan Gardezi, Crafts of the Punjab, Vol. III: Bhera (Lahore, 1993), 86-87.
6. These women rip up the cold sweaters and woolen jerseys into threads and shred them into wool or cotton as the case may be. The cotton or woolen piles are then turned into cotton or woolen thread or 'dhaga' or 'sut' and wound it round a 'nalli' (hollow reed) or give it the shape of a 'chhali' (ear or maize). Finally, the weavers use these chhalis or nallies in the 'na'al' or shuttle for using the 'dhaga' as 'bana' or woof for weaving durries.



Basketry Work



BASKETRY WORK

INTRODUCTION

Basketry and straw-matting is the oldest form of weaving even long before pit looms were invented. "It is interesting to note that coiled mats are the oldest form of basketry thus far discovered in Pakistan; the potters of Moenjodaro used them to shape their pots"¹. But basketry –making is not a prerogative of any particular region in this country. This is the only craft which is common through the country – with some variations from place both in matters of forms, decorative motifs, and needs of people. Above all, the material also varies from place to place, from climate to climate and from deserts to sub-mountain and to mountainous regions of this country. It has been rightly observed that: "Across the variegated temperate and tropical landscape of Pakistan, the date-palm of the desert, the massed bamboo of the tropics, the golden wheat stalk of the plains and the wild rushes of the mountains, for centuries have helped to rear an age-old craft – the art of decorative basketry, bamboo and straw-matting"². There is a great regional variety that each needs to be studied separately and in depth. Handicrafts and Design Directorate has already moved in this direction with successful results³ but it needs more concerted and continued efforts. Earlier Ms. Fellicia Yacopino made a history when she made a valuable contribution towards understanding basketry work of the entire Pakistan back in 1977 as a part of her wider studies about the history of Textiles and weaving in Pakistan⁴. Anis Mirza's brief note published in 1964 also suggests some valuable points⁵.

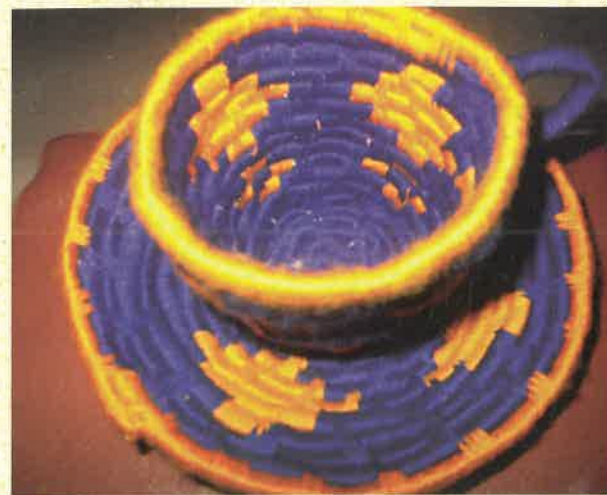
Material for basketry work varies from place to place. But in Punjab, on the whole, reed (kana), wheat straw (teeli) and a date-palm (khajji/pindi) leaves mazri (a wild perennial grass of mountainous regions) and other wild grasses are common through out the regions. The usual objects made of these materials are usually of patari-type – snake-charmer's basket with cover of varied sizes for varied uses, flat platters called changair and chhabian, covered drum-basket, pachhis (small baskets for keeping un-spun cotton balls called punian), winnowing trays called chhaj, fruit-gathering basket, large tokras for transporting vegetables and fruits, cages for birds, hand-fans, prayer-mats, wall-hangings, caps for prayers, kullas i.e. the under-turban even footwear or chappals and what not.



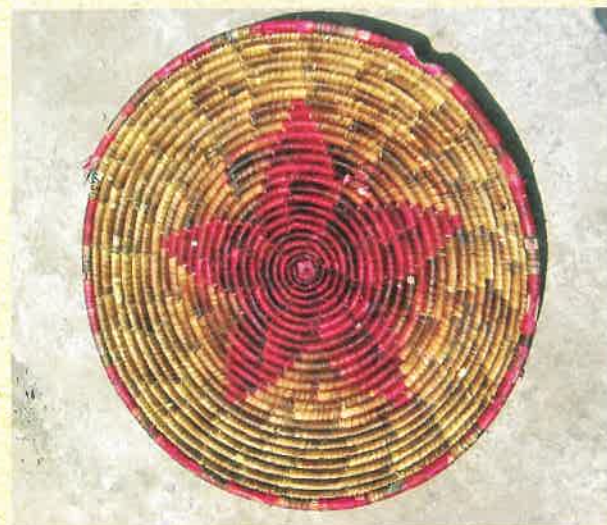
Mitha Lak



Mitha Lak – Bakht Bibi an octagenarian expert in basketry work. She also makes izarbands & prandai.



Mitha Lak – A decoative Basketry work in the shape of a cup & saucer.



Mitha Lak – Changair made with coil & plaited reeds.

These objects are made by coil-methods, by plaited fibers, by braiding and twining grass. "The ancient coil method is the most common technique applied throughout Pakistan and particularly in Punjab; wheat straw left over after harvest, is sometimes plaited but mostly used to wrap coils. Fresh rice stalks as well as varieties of the palms are either wrapped or coiled bare in infinite variations. Other materials, such as kana (reed) are twined together with cord. Now enough bamboo and cane are being produced in district Sargodha (see bamboo grove near Takhat Hazara) and elsewhere for making expensive baskets and cane furniture.

Covered baskets with curved or inward sloping sides, covered drum-baskets, flat bottomed and short sided platters called Changairs and chhabis and peelo-fruit baskets are mostly made with date-palm leaves. More often than not they have decorative colorful designs woven on the sides of the patari-type baskets and flat-bottomed chhabis and changaers. Large size baskets and colossal size changair used by bread-bakers (nanbais) for storing fresh tandoori nans and rotis (flat bread baked in an indigenous oven) are usually left without any colored decoration woven in their bodies.

Besides baskets and plates, they also make other utilitarian objects like hand-fans, winnowing trays, prayer caps kept in mosques, prayer mats, etc.

Sargodha district has a few varieties of raw material suitable for developing basketry crafts and mat-making. There is a plenty of raw material that can be derived from wheat and rice stalks and cotton plant as well as date-palm trees. But as far as we have been able to survey the district in a limited time we have not been able to trace out many centers of this craft. None of the area covered by our reports presents spectacular results of basketry and mat-weaving works. The range of items made in District Sargodha is extremely limited and so is the range of colorful decoration on them. The raw material used in basketry making is also limited to two or three types.

BASKETRY WORK OF DERA JHARA

(*Moorhai* and *Chhabbi* (Chairs and Circular Trays)

The village of Dera-Jhara is almost 40 kilometers from Sargodha city. It is a small but neat and clean village with beautiful mud houses. The land around this village, however, is not very fertile. The investors, therefore, have made huge fish-farms in the

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vicinity of this village. There are almost 400 houses and almost every lady in the village is engaged in basketry work. They mostly make medium sized circular plates (*chhabhi*, pl. *chabian*) and large sized plates (*changair*, pl. *changairan*) both used for keeping loaves of bread or *rotis* or *chapattis* or any other dry edibles.

Zareena Bibi

Zareena Bibi, wife of a potter (*kumhar*) named Mumtaz, has been making these articles for almost 10 years. Although all the ladies of her house are perfect in basketry making but she learnt this skill from her elder sister. Zareena Bibi is almost 35 years old when interviewed. She had taught this skill to her daughters. She does the basketry work just for her own pleasure and never for the sake of money. However, if ever, some body praises her work she is pleased to give it over as a gift. However, sometimes landlords of the area give them grains in return as reward. This is a very soft form of barter system still in vogue in this region since prehistoric times.

Material used for making Basketry Work

Zareena Bibi uses leaves of date-palm (*khajji/khajoor*) and *saro/sarooti* tree for basketry work. She calls them *patrai* and *patti* which are also used for weaving ordinary cots (*charpais*). The shape of *patti* is just like long ropes which are neatly twined like tail (*choti*) of ladies hair.

The common designs she make in basketry are simple (*sada*) designs such as star or pattern. The workers use only two tools namely a large size needle called *khandoi* and a pair of scissors.

Zareena Bibi makes one *chhabhi* in almost 10 days whereas for making one *changhair* it takes her one full month to complete. She always does this work for her own pleasure and satisfaction. Besides, *patrai* and *patti* is available free of cost as date trees grow in Dera Jara in a large number. This is why she has no idea as to what price her products can fetch in open market.

Colors

In Dera Jhara Basketry only three colors are used. These are: wheat (leaf color), pink and green. According to Zainab, she uses these colors because in the first instance these are easily available and secondly these are more durable than any other color.



Dera Jhara near Shahpur Saddar – Moorrbhai – yet incomplete.



Shahpur Sadar – Patti needed for basketry work & weaving 'charpays'.

BASKETRY WORK OF UNION AQIL SHAH

Aqil Shah is a small village that falls on the way from Shahpur Sadar to Jahanabad close to River Jhelum in Tehsil Shahpur. In this village one Atta Muhammad s/o of Allah Ditta is renowned for making traditional straw seats with backs called *moorrha* (pl. *moorrhai*). Atta Muhammad, aged 50 years, works with his three apprentices called *karigar* (skilled person) – all young people of less than 18 years each. Mr. Atta Muhammad s/o Allah Ditta has been doing this basketry work for almost 9 years. And he also taught this skill to one of his sons. He claims to be self-taught and self-trained craftsmen. He had no teacher or senior relative to teach him lessons in this craft. Instead, he only watched some senior craftsmen of Jhang who once came to Sargodha in some *melal* festival and then started his own practice and then perfected his skill for this craft.

Atta Nuhammad buys his raw material like thread, rexene, straw (*sarkanada*) @ Rs.20 per kilogram from the main market in Sargodha. *Aar* and *kaat* - (for cutting of raxine) are the only tools to make *moorrhai* of every size.

Mr. Atta Muhammad was apparently not very happy with his work. He was not satisfied with the conditionally of the Government for their scheme of small loans. It is better to remain “hungry than to take any loan from the government”. He was rather shocked to learn that the Punjab Government will soon be printing and publishing a fine book on poor craftsmen of this region. Although the craftsman under reference is an old man and poor too but his *moorrhai* / stools always fetch a high price in the market. Only well-to-do people can afford the price of the stools (*moorrhai*). Common man can not afford this luxury.

In Aaqil Shah we did not see any *moorrha* of high quality. The few we saw were of very small size – used as a decorative item in a house rather than a utility item. These were too small to be used and probably were meant to be kept on a shelf in a house. Besides, these were not very well-finished products. The craftsman who had made these pieces was quite satisfied with his business as he did not know any other skill or work.

BASKETRY WORK IN BHERA

The last study of basketry work hand-fans and broom-making at Bhera was made in 1988 under my guidance and was published in 1993 by Hassaan Gardezi⁶. Briefly

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speaking back in 1884, hand-fans made in Bhera were widely exported to other parts of the country. Even as far back as 1988, there were still 160 craftswomen in about 90 houses of Bhera where still hand-fans were being made⁷ with the cooperation of women well-versed in the craft of basketry and lac-turners who were making and supplying lathe-turned colorful lacquered sticks used as handles of hand-fans. All these craftswomen were living in a locality named after them as Muhalla Punkhery – Locality of Hand-fan Makers. One or more of these craftswomen were also living in Muhalla Ansarian. One artisan used to make 10 to 15 hand fans a day. Besides hand-fans these women were also making brooms – *jharroo*, at the average rate of 25 brooms per day per artisan. Date palm for making hand-fans was brought from Peswhawar and Kala Bagh. Some 75 five years back a complete hand-fan was sold @ two paisas per fan. In 1988, the same fan was being sold @ Rs. 3/- per fan. And, today it brings them Rs. 12/- per piece. In 1988 one Hameeda Begum of Muhalla Ansarian was the leading fan-maker lady in Bhera. The hand-fans of Bhera used to be plain made with date-palm only its handle used to be colorful. It was in the form of a slim stick turned round on a lathe and covered with lacquer work on it. First the lower portion of the fan was completed while working on the floor. The upper part i.e. the side of the handle was left open. When the handle-stick arrives it was fixed on it by the same artisans. Only that part of the handle-stick was lacquered that was to be gripped by hand.

As regards basket weaving, in Bhera only women are involved in this task. As compared to 160 women making hand-fans in 1988, there were only 57 of them now in Bhera who were devoted to the craft of basketry. They were living and working in Muhalla Pirachagan (30), Muhalla Hidayat Shah (11), Muhalla Islami Bagh (10) and Muhalla Islampur Lokrri (6). The best basket-weaver of Bhera of all the times was the wife of Perwaiz Ahmad, the resident of Muhalla Ali Purian. She was the daughter-in-law of Nadir Khan, the then best lungi-weaver of Bhera. It was then a flourishing and ever-expanding craft. The status of this craft as it stood some two decades back has been described earlier and I can not do better than to reproduce some of these excerpts here below verbatim⁸:

“In Bhera two types of basket are woven. Simple colorless baskets and decorative colourful baskets [sic]. Simple colourless baskets are made mainly for commercial purposes. Many craftswomen are engaged in this craft, while only a few craftswomen make the colourful decorative baskets. These women came to Bhera



Bhera – Handfan now in Darul Azizia Museum.





from other remote areas of Punjab after marrying local persons. Today these colourful baskets have become Bhera's popular craft. Both types of baskets use the same raw material and weaving technique. These baskets are woven with a combination of wild grass *sar* or *saroota* and date palm (*khajoor*) leaves. Wild grass is obtained free of cost from the nearby bank of the river Jhelum. Date palm leaves which come to Bhera from the sandy areas of the Punjab and Sind are purchased at the rate of Rs. 5/- per kilogram".

"A popular 'coiled' technique is used for making these baskets. Date palm are cut into thin strips and kept in wet cloth to prevent them from becoming dry and hard".

"While making the baskets, several strips of wild grass (*saroota*) are put together length wise, and are wound with thick strip of the date palm leaf. All these are turned into a spiral shape widened and lifted gradually until the desired shape of a basket is formed".

"While weaving colourful traditional motifs, the basic technique is the same. To colour date palm leaves, the strips are dipped in coloured water. Bold geometrical designs with motifs like stars, flowers and plants, are weaved systematically coiling in the coloured date palm strips along with the ordinary strips. Dark pink and green with the original yellowish shade of date is the favorite colour combination used in these baskets."

"The baskets have various uses, such as, for keeping *roti* or *nan* (flat Pakistani bread); for selling fruits; for selling spices; and for keeping grains. *Chhabhi* or *changair*, *chhaba*, *tokra*, *tokri* and *tarangar*, are the local names of various baskets prepared in Bhera".

"The size of the baskets varies from 10 to 30 inches in diameter. A *tarangar* is a large basket which accommodates 25 kilograms of wheat. This simple colourless basket is prepared in two days. Decorative colourful 15 inches diameter baskets used for keeping Pakistani bread takes nearly eight hours to make".

The craft of basketry in Bhera is currently facing a dilemma. On the one hand the craft of basket making appears to have completely vanished from this town but, on the other, hand the craft of hand-fans (*pakhi*) and brooms (*jharoo*) in Bhera is still doing good business. Almost 200-250 women in 70 to 80 houses make these articles and sell them in local market. Raw material is still being brought from Karachi, Kalabagh and Mianwali and sold in the market of Bhera @ Rupees one thousand for 40 kilograms.

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Now a day, Bhera women usually make six to seven hand-fans in one day and one broom in about half an hour. They use *sippi* for cutting purpose. The handle of the fan is made of *safaïda* wood. They purchase these sticks from the local market @ Rupees five hundred for 100 sticks.

Shopkeepers from Malkwal and Bhalwal as well as from Bhera itself, come to these craftswomen and buy these items @ Rs. 300/- for a bundle of twenty five fans and one broom for six Rupees. The current crisis in electricity supply has boosted their trade as there is a substantial increase in the demand for hand fans all over the country. This is why these craftswomen are quite satisfied with their current economic prospects.

There are three girls (they desired to remain anonymous) living in Muhalla Garhan Wala near Imam Kot in Bhera. They have been working for the last four years. Their forefathers have migrated from India. It's not their family profession. They have learnt this craft from their neighbors. They want to work only till they are married. To make their business run they some time take loan from an NGO @ 20% interest, as they explained.

CHARPOY WEAVING

In addition to fans and brooms, in many houses of Bhera women make some earning by weaving charpoys with *baan* (rope or string made of reeds of twisted grass called *munj*). Almost all women (in 40 to 50 houses) in Dol-wala-nalka, Muhalla Haji Ghulam near Darul Ulum Muhammadia Ghausia, weave charpoys. The women weaving charpoys feel shy in admitting that they do this work for earning money. But the shopkeepers who sell them claim that these are made by the women of Bhera. The string (*baan*) they use is brought from the bank of River Jhelum and from fields in the country side. According to a conservative estimate 100 to 150 women of Bhera are currently preoccupied with this craft in Muhalla Haji Gulab. The charpoys of Bhera are simple and without much designing. Their daughters often help their mothers and, in this process, they also learn this skill.

BASKETRY WORK IN MITHA LAK

Another center of basketry weaving in District Sargodha is Mitha Lak. It is almost 20 kilometers north-east of Sargodha on Sargodha-Bhalwal Road. People of this small village are very hospitable and pleasant. They appear to be living like members of a single family.





Bhera – Cutter used in basketry. It is called 'sippi'.

BAKHT BIBI: Most of the women of this place do one or another craft for their own sake or for augmenting the income of their family. Among the craftswomen of this place the most interesting is an octogenarian lady named Bakht Bibi. Despite her old age, this veteran lady still keeps herself busy by doing basketry work as well making *prandai* and *nalai*. However, she makes *paranadai* and *nalai* on order only. She is equally good in both these crafts. In basketry work she is especially good in making *chhabba*, *chhabi*, *chnagair* etc. She works at one side of her house. She is very lively lady always smiling as she works.

She has learned this skill from her mother. She has been in this craft for almost 50 years. This is basically her family work which is passing from generation to generation for almost last 100 years. Her family originally belongs to Lalian in Chiniot (former Jhang) District. She wished and prayed God Almighty to let her do this work till her last breath. She has taught this skill to all her daughters and several other girls of her village but, unfortunately, due to their domestic responsibilities, none of her daughters has continued working in this craft.

Bakht Bibi works only with two tools namely a needle and a pair of scissors. Her raw material is date palm leaves which she collects free of cost from the country side around her village. As regards colors, she uses sharp pink and dark green in making her baskets. She uses these colors because she can prepare them at home without much inconvenience. For preparing desired colors, she first boils a certain quantity of water and adds color of desired shade when it is still boiling. When it is cool the leaves of date palm are added to it and let them there for several hours. The colored leaves are used for creating designs in *chhabis*.

Bakht Bibi has only one complaint. She feels that her craft is very labor intensive but the wages are very low. She sells one *chhabi* for Rupees 50 to her village-mates but from outsiders she charges Rs. 60/- to Rs.100/- per piece. Her *chhabis* are used during auspicious ceremonies of marriages. She is very optimistic about this crafts' continued existence. As long as marriages are held with fanfare, her craft will also flourish.

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Bhera – A woman making brooms.



Bhera – Changairs and handfans in Darul Azizia Museum.

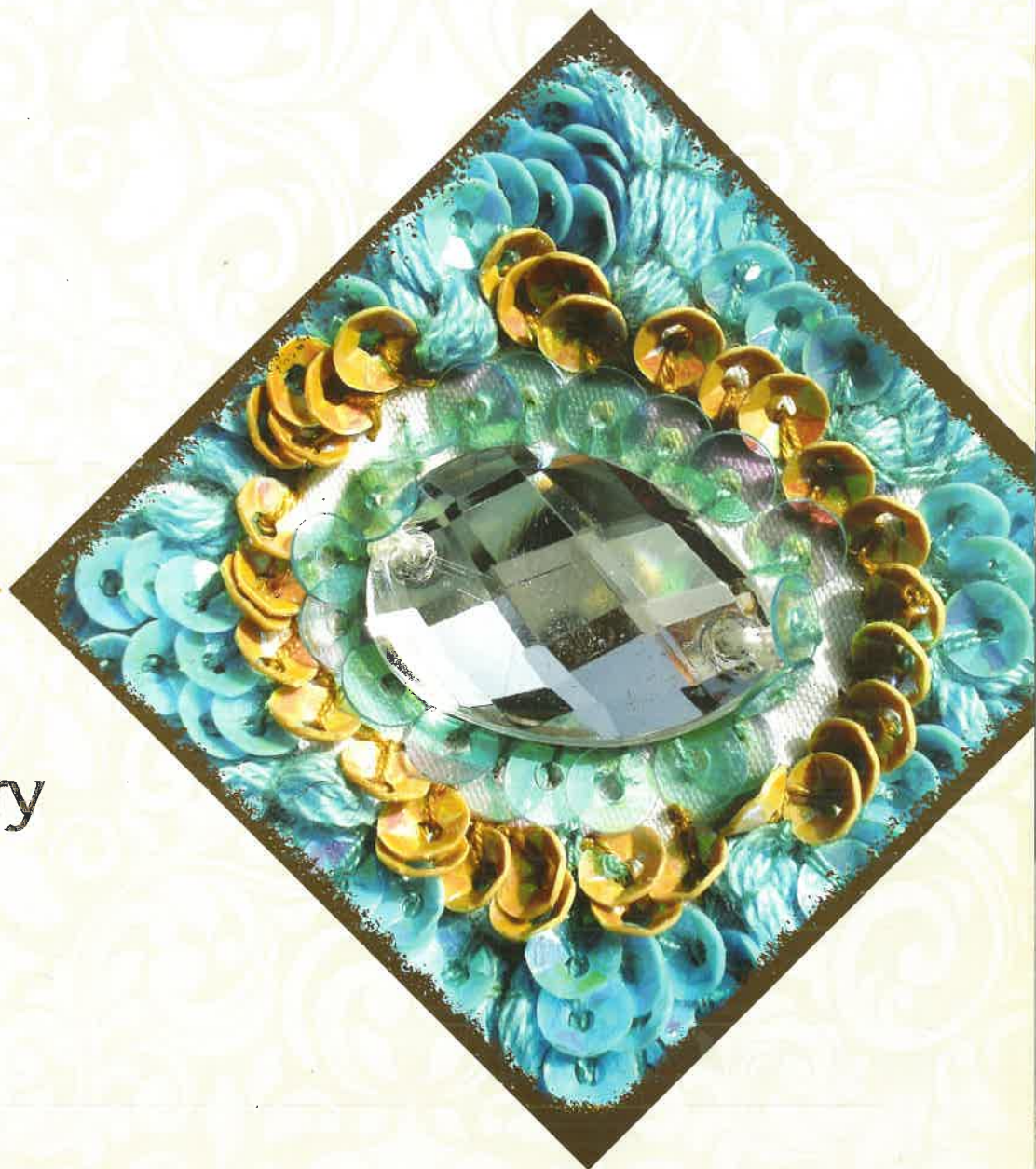
Endnotes

1. Fellicia Yacopino, *Threadlines of Pakistan*, (Karachi, 1977), 77.
2. Anis Mirza, *Handicrafts of West Pakistan*, (Karachi, 1977), 85.
3. This directorate has already published four area reports which, inter alia, include basketry work in these regions. All these studies were made under my guidance and supervision. These reports are: *Crafts of the Punjab*, Vol. I - Murree Hills (Lahore, 1986), Chapter 3: Basketry, 47-62; Vol. II - Multan (Lahore, 1988), Basketry, 111-112; Vol. III - Bhera (Lahore, 1993), Basketry, Hand-fan and Brooms, 104, Basketry, 109 - 112 and Vol. IV - Dera Ghazi Khan and Rajanpur (Lahore, 2009), Chapter Eight, Basketry and Mat-making, 176-189.
4. Fellicia Yacopino, *Threadlines of Pakistan*, (Karachi, 1977), 74-78.
5. Anis Mirza, *Handicrafts of West Pakistan* (Karachi, 1964), 85-86.
6. Has-saan Gardezi, *Crafts of Punjab*, Vol. III - Bhera , (Lahore, 1993), 104-105, 110-111.
7. Has-saan Gardezi, *Crafts of Punjab*, Vol. III - Bhera , (Lahore, 1993), 104.
8. Has-saan Gardezi, *Crafts of Punjab*, Vol. III - Bhera , (Lahore, 1993), 110-111.

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Embroidery





EMBROIDERY

INTRODUCTION

Embroidery is very much part of the cultural life in all regions of Pakistan. But every region has its own characteristic embroidery reflecting its territorial distinctions embedded in their culture, history and folk traditions. Baluchi embroidery, for example, is known for its fine needle work in the form of shirt-fronts; Sindhi embroidery for its beautiful mirror work done with its characteristic Sindhi *tanka*; Kashmiri embroidery for its *pashmina* shawls and felts called *namda* and the Punjabi, Hazara and Swati embroidery for their colorful Phulkaris. Similarly, deserts of Punjab and Sindh have their own varieties of appliqué work called *rilli* and *gindi* work. All these embroideries have local appeal and use. But the urban centers of Punjab have their own sophisticated embroideries with universal appeals and for common use by all, for all and at all places. These embroideries are restricted to ladies *dopattas*, shawls, scarfs, *cabddar*, *burquas*, as well as shirts – both male and female, and household objects like bed covers, table covers, pillow covers, mantelpiece covers, curtains, hand kerchiefs, sofa covers etc. All sorts of fabrics and threads of a varieties of colors are used – cotton, wool, silk, staple, nylons, georgette, chiffon, velvet, brocade, etc. Machine is fast replacing human hands for embroidered work. But those who prefer quality and individuality in embroidery still go for hand embroidery whatever its cost may be. “Whether for special occasions or daily dress, embroidery is a part of the wardrobe of every Pakistani. In every bazaar there are embroidery shops where men and boys are engaged in this work. The finest and the most sensitive embroideries are still produced by craftsmen for private commissions and by women for their own domestic use”¹.

The craftsmen of Pakistan excel in a varied media of hand-embroidery wrought with cotton, silk, wool, gold and silver threads. “The discovery of bronze needles at the excavated site of Mohen-jo-Daro bears a suggestion that the art of embroidery was probably known to the early inhabitants of the Indus valley. But the embroidery as a practiced handicraft and exalted art tradition really commences with Muslim rule in the sub-continent”².

In Punjab embroidery is a household pre-occupation. All young and middle aged women keep themselves preoccupied with embroidery of one type or another. In



Miitha Lak – Design for embroidery & round wooden frame for doing embroidery.



Sargodha – an embroidery stall in an exhibition.

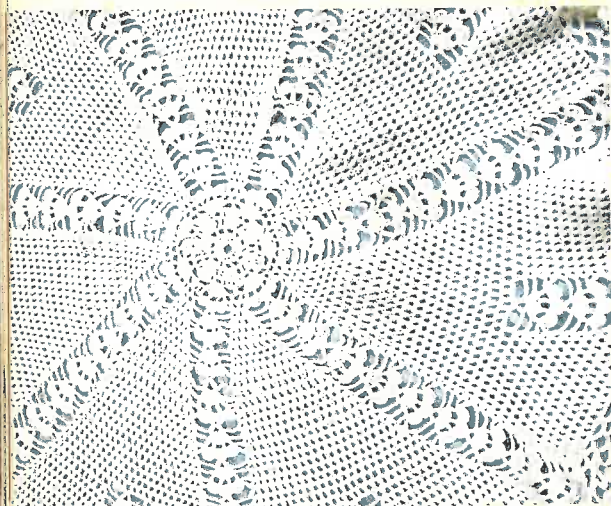
Punjab, it is called *kashida kari*. This term is often used in Punjabi folk songs. In one folk song a girl says that: *meri maan kasidai dar* i.e., “my mother is an embroiderer”. Whereas Punjab has been a repository of many Central Asian traditions in embroidery since ancient times till the coming of Mughals, and of the rich Kashmiri forms of embroidery brought here by Kashmiri immigrants, in more recent times “Muslim refugee craftsmen from India, on the other hand, carry on the old sophisticated tradition of intricate gold and silver thread embroidery called *karchob*, an art which has come down to Pakistan with the emergence of Muslim rule, and which received exemplary patronage from the Muslim rulers of Oudh”³.

EMBROIDERY IN SARGODHA DISTRICT

In Sargodha District all such traditions of embroidery are being followed as are prevalent in other parts of the Punjab and which settlers brought here from other parts of the province both before and after the Partition in 1947. Among old embroidery



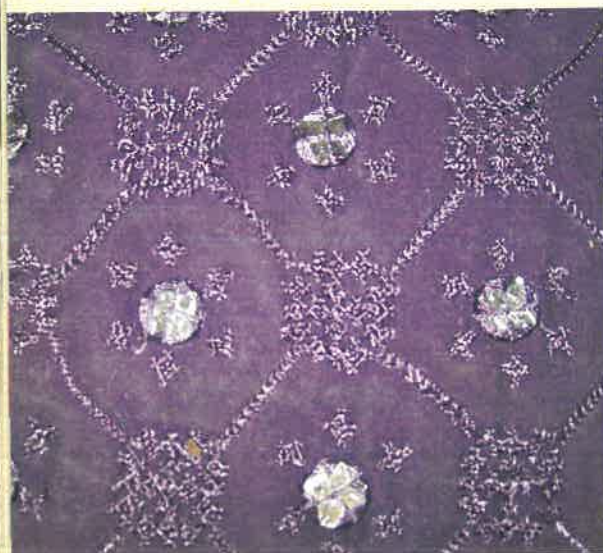
Sargodha – Embroidery works on display in a local exhibition.



Mitha Lak – Crochet work.



Farooka: An adda for embroidery.



Mitha Lak – Sheesha work.

traditions the most common, like in rest of the Punjab, has been the craft of *Phulkari* which has been amply tested both by the Compiler of the District Gazetteer in the 19th century⁴ and by the author of *Threadlines Pakistan* in the 3rd quarter of the 20th century⁵. Unfortunately, by the beginning of the 21st century this tradition of making *Phulkari* in this District appears to have been completely died out. Now, here, only such embroideries are being practiced as are prevalent in different parts of Punjab. Now a day the most common types of embroidery are confined to *dopattas*, *chaddars* and ladies shirts. Besides, several varieties of cloth sheets are embroidered as are used for covering beds, tables, sofa sets, pillows, etc. Even hand fans are embroidered as part of bridal trousseau.

Embroidery is a household craft for most of the Punjabi women especially those who have enough spare time from their domestic affairs and who also wants to earn some

extra income for their family. Sargodha is no exception to this rule. In almost every village we meet some ladies doing this work in their extra time either simply for their pleasure or as a source of income. However, a few places are more renowned for this crafts. In larger towns and cities both men and women are engaged in this profession. But, by and large, this occupation is confined to ladies. We discuss below some outstanding centers of this craft.

Farooka

Farooka is a small town situated some 41 kilometers from the city of Sargodha and twenty kilometers from Sillanwali. Though it is a small town, but in every street, there is a school or a college. The language of this area is quite difficult to understand. The people of this area are very hospitable but at the same time they are quite clever and sharp. But weaving and embroidery are the two main crafts being practiced in this town. According to Msmt. Allah Jawaee, a veteran embroiderer of Farooka, there are about 250 - 300 women in this town who make their living through this craft. She lives in Mangla Basti along with his son and daughter-in-law. The latter is also an experienced craftswoman. Her mother-in-law, besides doing this work, receives orders, gets them accomplished and makes deliveries to her clients in Lahore, Islamabad and Sargodha. Several other senior ladies in the town, like Allah Jawaee, have teams of apprentices working under them. Majority of the craftswomen work through intermediaries who collect orders, purchase necessary stuff, and make deliveries. The craftswomen only get payment for their work through these middlemen or middle-women.

There are three sisters in the town named Zubaida Andleeb, Zainab Bibi and Khadija Bibi. They live in a small mud brick house. All these sisters are preoccupied with embroidery of different kinds for the last 15 years. Their mother Msmt. Amna Bibi is also an expert in embroidery. They are residents of this town since pre-Independence days and the family, on the whole, is engaged in this craft for about one hundred years. Khadija, Zubaida and Zainab are 22, 23 and 24 years old respectively. Embroidery is the only craft they have mastered in their lives. Besides they are fully satisfied with their work and wages and hence have no desire ever to leave this profession. Mostly, they deal with their customers directly from whom they receive their work orders. In summer they do not have enough work to do. Due to excessive heat, few lady-customers come to Farooka.



Mitha Lak – Mrs. Taslem Shabbaz making design for embroidery.



Kalawal: Chak 189 SB. A design drawn by a local artist.



Farooka – Aar work on adda with motifs in beads
(Chinioti) & Salma Satara.

The girls get most of the stuff they need for embroidery from local market. However, sometimes the lady-customers bring the requisite stuff with them so that the entire stuff is according to their tastes and choice. This includes the tracing of the design on the cloth of their choice.

The only tools they need for embroidery work are: a wooden frame, a needle and the quality thread of different colors. The piece of fabric to be embroidered is always of the choice of the customer – it may be cotton (*suti*), silk (*reshmi*) or wool (*ooni*). Designs are embroidered according to the tracing on the fabric although stitches may be of their own choice for which they have a good variety. They have mastery over several stitches and know when and where to apply one or the other stitch. The stitches they normally use are:

- Shadow Work
- Tarkashi (Thread Draw Work)
- Kashmiri Tanka
- Chain Stitch
- Do-suti Tanka
- Bor-wala Tanka
- Bharvan Tanka
- Sindhi Tanka
- Balochi Tanka
- Komal Tanka (just like scroll), etc.

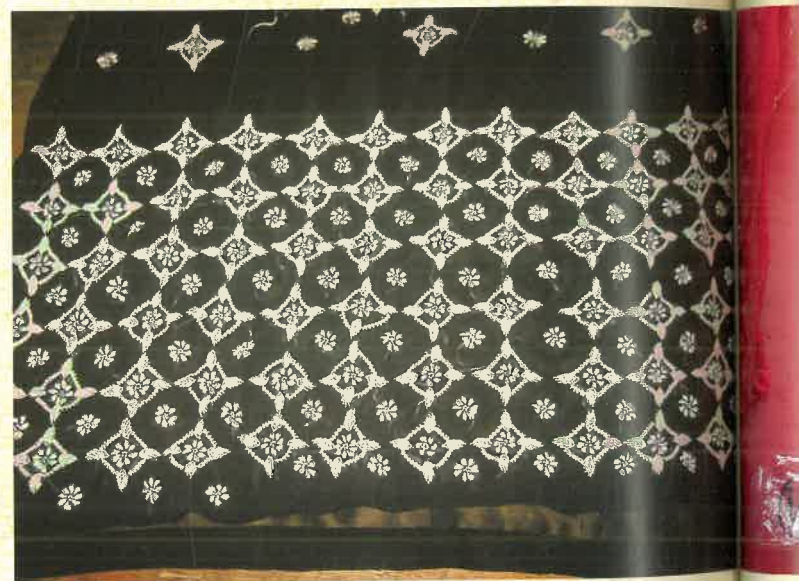
Different designs of *tarkashi* are:

- Davar Wala
- Chhote Pholan Wala
- Dabi Kaj Wala
- Pahar Wala
- Kaj Wala
- Dabi Wala
- Clip Wala
- Jokri Wala
- Lamp Wala

The craftspersons all over complain that the customers demand beautiful work with traditional designs but are not willing to pay enough for their labor. This is not fair. According to our artisans, the future of this craft at Farooka is quite bright. But they expect their customers to pay them appropriately so that they may improve their work. In whole area of Farooka ladies do the embroidery work.

In normal circumstances, one female suit takes near about one month to complete. They also do the embroidery work or *tarkashi* on male shirts. A male shirt takes five days to complete the job.





Mitha Lak – Tarkashi, Kashmiri and mirror work.

Sahiwal – Bharwan stitch and chicken & sunda stitch.



Farooka – A man doing embroidery on a circular frame.



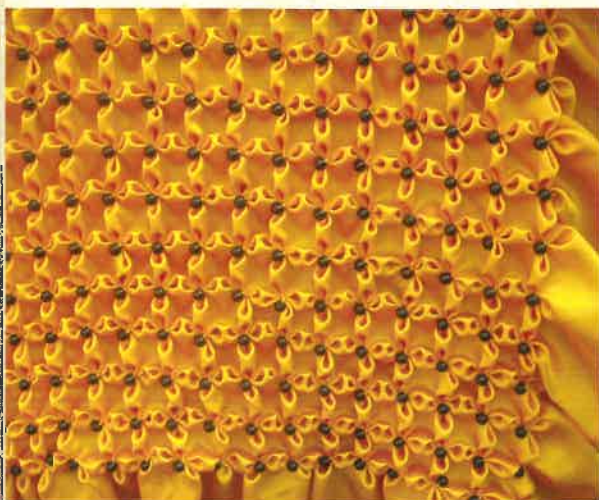
Farooka – Chicken work.



Farooka – Beads work on an adda.



Farooka – Beads work on an adda.



Mitha Lak – motti work with needle.

They make different designs on shirts and *dopattas* with the help of tracings on butter paper or wooden *thhapas* or carved wooden blocks. As it is a teaching center, it has a big collection of wooden *thapas* and thread of every kind. The customers also demand beautiful and cheap work but of new variety. Here mostly silk fabric is used. After stretching it on a wooden *adda*, different beads, *salma sitara* and threads are used on the shirt pieces or *dopattas*. Mostly these dresses are meant for wedding purpose.

SAHIWAL

The town of Sahiwal is fifteen kilometers away from Farooka. The speciality of this small town is its gateways. These gates surround the town from all sides and give a mysterious look to it. The people are very cooperative and hospitable.

Rukaya Bibi is an expert of embroidery work in Sahiwal. She is twenty-five years old. Unlike other ladies, Rukaya has learnt this craft from her husband named Muhammad Iqbal. Her husband is also engaged in the same business. He does embroidery work on female dresses with the help of the same wooden frame, needle and thread as does his wife. Rukaya has been doing embroidery work for about ten years. She has no intention to leave her work to change over to some other profession. She does not know any other work. She has also trained her children in this same craft. She is satisfied with her social and economic status vis-à-vis her profession. She sells her goods directly as well as through some middle-man.

She gets her stuff (cloth, thread, mirrors, etc) from Shah Alam Market, Lahore. Her customers also usually demand beautiful things of new variety but at cheap rates. According to her, the future of this work in Sahiwal is good.

Unlike three sisters of Farooka, Rukaya uses fewer stitches such as:

- Sindhi Tanka
- Tarkashi
- Mirror work.
- Kashmiri Tanka,
- Do-suti Tanka and

She uses these stitches to make:

- Complete suits,
- Tarkashi,
- Embroidery on Sofa Sets, etc.
- Bed Sheets,
- Embroidery on male suits,

EMBROIDERY IN MITHA LAK

Mitha Lak is also a flourishing settlement in between Sargodha and Bhalwal. This settlement is well-known for some of its crafts - particularly, the craft of basketry and embroidery. In this place there are at least ten families currently engaged in the craft of embroidery.

Khadija Bibi w/o Ismail is engaged with embroidery for about 10 years. She is not a professional craftswoman but makes different items for her own use. According to her the social and economic status of this craft is very good. She was an exceptional craftswoman as she admitted that the customers do demand beautiful object with distinctive designs and high quality for which they are ready to pay high price. She gets the stuff – thread, *salma sitara*, etc. from Sargodha. She uses stuff of three different materials namely *suti* (cotton), *reshmi* (silk) and *ooni* (wool). She also makes embroidery with *salma sitara* on handfans. The other craftswomen in this area are: Tasleem who also makes the bed sheets of shade-stitch and knows different stitches like *Kashmiri*, *Balochi* and *Sindh*. Another lady named Ayesha w/o Muhammad Yaar is doing the embroidery work for near about 50 years.

The ladies of Mithalak use needle, crochet, wooden frame and a pair of scissors as their tools. Different stitches, which Khadija Bibi uses, are:

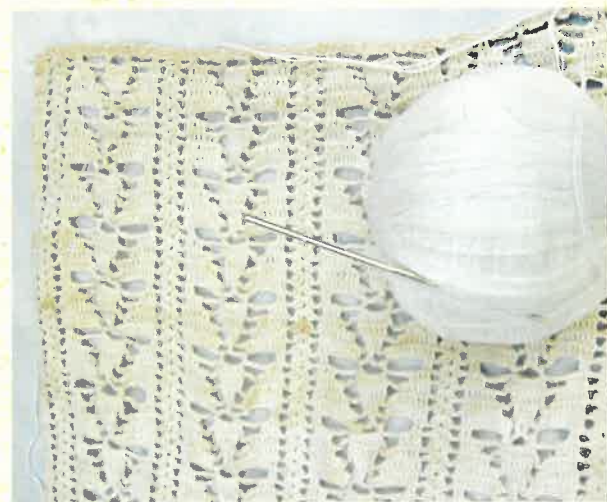
- Ghumcha Stitch (like sun flower) - Kashmiri Stitch
- Do-suti Stitch, - Sindhi Stitch
- Sheeshay-wala Stitch - Fancy stitch.

After getting the stuff and other material from the market, these women trace the stuff with their own hands with the help of a pencil and a wooden board. A woman puts the stuff on a wooden board and then makes the designs on it with the help of her own mind with a pencil, and then applies different threads on it according to different stitches.

According to the craftswomen of Mitha Lak, the future of this craft is bright.

CHAK 189 - SB

In Chak189-SB, a craftswoman Shazia knows the embroidery work for near about 10 years. She is 23 years old. She likes her work. She gets thread, *salma sitara* and *gotta*



Mitha Lak – Crochet work.



Mitha Lak – Chain stitch.



Farooka – A shop for selling material for embroidery.



Aar and beads work in adda.

from Sargodha market while the needed fabric is purchased from different parties. She sells her items through some middle-man. Like her compatriots in this craft in other centers she is quite satisfied from the social and economic status of this craft in her society. She makes the different designs according to the tracing papers. The different tools which she uses are: wooden frame, needle, pair of scissors, etc.

Ms. Shazia can freely use a good variety of stitches such as:

- Kashmiri Stitch
- Benazir Stitch
- Nawaz Sharif⁶ Stitch
- Mirror Work
- Moti Stitch
- Akhroti (Walnut) Stitch
- Shadow Stitch

She can work with these stitches on bed sheets, *shalwar*, *kameez* and *dopattas*. She also knows different designs of crochet like:

- Sadi Gudy
- Dodi Wali Jal
- Paki Jal
- Phuman Wali
- Kachi Jal
- Do-patty ke sath Wali Gudy

Similarly, different designs of *tarkashi* are:

- Phool Wali
- Dangry Wali

Shazia says that the people demand beautiful and cheap works but that of new variety. She is optimistic about the future of this craft as far as her village is concerned.

BURQUA⁷ MAKING AND EMBROIDERY

Burqua making is not very common in Sargodha region. In Phalarwan, however, many people are engaged in this work. In this town, there are almost 20 houses, in which almost 40 to 50 men and women are stitching burquas. As most of them are women, it is not easy to access the burqua-makers. The information given hereunder is mainly derived from the few male embers of the society who are currently engaged in this profession.

Burqua prepared in Phalarwan is known under the following nomenclatures:

- Rabwa Design
- Arbi (Arabic) Design
- Double Ribbon Wala
- Sada Design
- This design is used by Qadiani women.
- Single *burqua* with embroidery on it.
- Double burqua embroidered with designs made by ribbons.
- Simple burqua.

- Double Salayi Wala

Boundaries of this type are folded with double stitching.

- Umbrella Design
- Lal Musa Design

It is in the shape of a *ghaghara* or skirt. It derives its name from the town of Lala Musa, District Gujrat from where it was originally introduced.

- Sufaid Motiyon Wala

Designs having white pearls (moti) set in them.

The artisans use different variety of cloth for stitching burquas – Strawberry, Triple Georgette, Chiffon, Malal (?), Atty Cloth, Vienna Cloth, etc. which they buy from Nowshehra and Bara markets in the Khyber Pakhtoonkhawa Province and sell their finished products in the markets of Faisalabad, Multan, Lala Musa, Sargodha, Kharian, Jhelum and Sialkot. They use sewing machines and thin needles. Most of the designs that appear on these burquas are creations of their own minds.

Burqua making, as a cottage industry, was once a prerogative of Phalarwan, District Sargodha. But now it is fast dwindling.



Farooka – Dabka, moti & salma sitara work.



An intricately done embellishment.

Endnotes

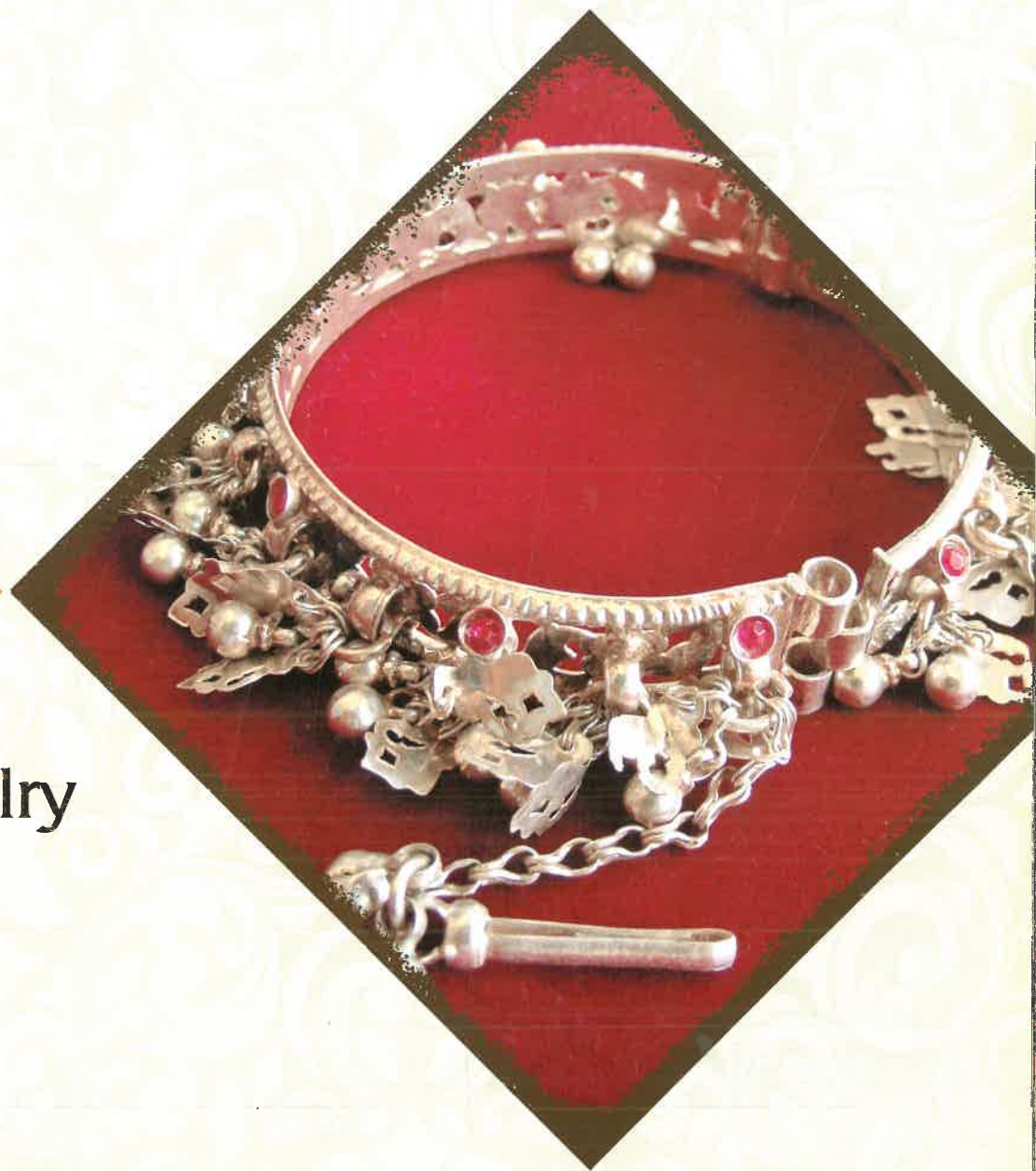
1. Feliccia Yacopino, *Threadlines Pakistan*, Karachi, 1977, 48.
2. Anis Mirza, *Handicrafts of West Pakistan*, West Pakistan Industrial Development Corporation, Karachi, 1964, 43.
3. Anis Mirza, *Handicrafts of West Pakistan*, West Pakistan Industrial Development Corporation, Karachi, 1964, 43-44.
4. J. Wilson, *Gazetteer of the Shahpur District*, Revised Edition 1897, Reprint by Sang-e-Meel Publications, Lahore, 1994, 189.
5. Feliccia Yacopino, *Threadlines Pakistan*, Karachi, 1977, 44.
6. Mian Muhammad Nawaz Sharif, former Chief Minister of the Punjab and two-times the Prime Minister of Pakistan
7. An apparel of varied shapes worn by Muslim women when they go out of their homes.



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Silver Jewelry





SILVER JEWELRY

Shahpur, Farooka, Sillanwali and Bhera these are four major centres of jewelry making in District Sargodha lately.

SHAHPUR JEWELRY

Shahpur City and Shahpur Saddar

Shahpur City and Saddar is the headquarters of whole of Shahpur. It is some 35 kilometers from the city of Sargodha. Jewellery shops are located in Shahpur City which is only 4 kilometers from the Saddar. There are not many shops of jewelers. These shops sell both gold and silver jewelry. Making of silver jewelry, in general, is on the decline. Very few people are interested in making new silver jewelry. On the contrary usually people bring their old jewelry for selling and ask for new gold jewelry. Contrary to our expectations, the goldsmiths of Shahpur told us that the ever-rising price of gold hardly has any effect on demand for making new one especially by the farmers and landlords. On receipt of old silver ornaments, the shopkeepers immediately melt them. We could, therefore could see only such items that were waiting to be melted.

Mr. Arshad Mahmood of Arshad Jewelers

Arshad Mahmood, son of Noor Muhammad, aged 36 years, is a trained silversmith and also the owner of a jewelry shop in Shahpur. He has been working in this profession for almost 15 – 20 years. This is his family profession. He got his initial training from his father – the latter in turn learnt the craft from his own father as well as his grandfather. He claims to be the best in engraving or *chhilae ka kam* work which he has learnt when he was working with M/s Akbar Nagina Works, Sarafa Bazaar, Sargodha. However, he is equally good in all other techniques of making silver ornaments.

Although, Arshad Mahmood is continuing working as goldsmith despite holding a degree in B.Com but he would not like to see his children to follow the profession of their father. Instead, he would like his children to go into some other professions after completing their studies. His ancestral craft is no more honorable and profitable. There is not enough work left in this profession due to excessive high price of gold. Apart from some highly rich landlords, the gold is out of reach of common men who, now, prefer to buy artificial jewelry. If Arshad Mehmood is pulling well it is because he owns



Shahpur – a beautiful ring.

some agriculture land that helps him meet several of his requirements from its produce.

He gets the requisite amount of silver either from melting old ornaments or by purchasing it direct from Sarafa Bazaar, Sargodha. His tools comprise:

Kalam	(قلم)	styles of different sizes.
Nead/Naida	(نیدا)	tool to make outlines with the help of cut-out patterns.
Gulsome	(گلم)	stone set in a bezel of a ring (naginah).
Zing	(زنگ)	tool to fix stone in a ring.
Taab	(تاب)	tool to press a stone (naginah) in a ring.
Burjhuk	(برجک)	tool to clean bezel for setting a naginah.
Barma	(برما)	drill to make hole.
Patri	(پتری)	tool to clean and shine a kalam.

In Arshad's shop were seen some very unique pieces of silver jewelry and old silver coins of British Period. Till some time back he used to make some baby-toys in silver such as *jhunjhunai*, hand-fans with silver handles, etc. But mostly, following items were prepared as per demand of the customers:

- Bridal Set, - Balai (Rings),
- Kaintha-haar, - Mukar (a sort of ear-rings),
- Bangles, - Baby sets,
- Choosni (Baby Nipple) - Karri (Mini bracelet),
- Pazaib (anklet), - Ear-rings,

FAROOKA JEWELRY

Tahir, son of Muhammad Rafiq

Farooka in tehsil Sahiwal is another important center of jewelry making in silver. Mr. Tahir, son of Muhammad Rafiq, aged 38 years, is a veteran craftsman of this place. He is the owner of the jewelry shop in Madina Market, Main Bazaar. He has been in this profession for the last 16 years. He has learnt this skill from his teacher Mukhtar Ahmed better known as Gulzaar.

For Tahir his is not a straight and forward business. One has to tell lot of lies both while purchasing and selling ornaments. He does not like that his children should to follow this profession. Instead, he desires that after their proper education, they



A silver hansli from Shahpur.



A silver anklet from Shahpur.



Ghulam Dastagir of Bhera with his pair of silver shoes which he made for a bride.



Bhera – a jeweller.



Farooka – ear-rings.



Bhera – A pair of ear-rings or balian, locally called 'duddai'.



Bhera – a pair of 'satin' or ear-ring.



Ear-rings.



'Satin' or ear-ring.



Bhera – A locket with a chain.



A baby bracelet from Farooka.



Bhera – A 'kangan' or bracelet locally called 'dadan'.



Bhera –A pair of bridal shoes made of silver stitched with stacs made by Ghulam Dastgari, a jeweller.

should adopt some other profession(s) of their own choice. Had he known any other work he himself should have left it long ago. Current shortage of electricity in the country is another problem which acts as a discouraging factor.

Whereas silver and gold is bought in Sarafa Market of Sargodha they use following tools for creating different shapes and designs:

Dalyati / Triati,	(دلیاتی)	Instrument for sizing a bracelet
Kateera	(کتیرا)	Cutter
Jamhuri	(جمہوری)	Pincer
Hathauri	(ہتھوڑا)	Hammer
Tona - Makal	(ٹونا مکال)	Twin instrument (male and female) for making hollow round balls,
Sanhi	(سنی)	Pincer
Thappa	(تھاپ)	Die,
Kasoti	(کسوٹی)	Black stone to check purity of gold.

Designs for jewelry making are mostly copied from magazines. After melting hard bar/ ingot, the molten matter is molded into a required shape and then different colored stone or/and pearls are crusted on to its surface in order to make it more beautiful and heavy.

Tahir makes quite a good range of different articles in silver. Some more important are:

- Rings - Ear-rings
- Locketts - Anklets
- Baby sets - Karri
- Karrai - Alna (Dholna?) (sort of *tawiz* or *taweez/ taveetri*)

Most of the silversmiths of Shahpur, as elsewhere, believe that this craft has no future. New clientage has alarmingly decreased. First of all, silver ornaments are no more in a great demand. The buyers, if there is any, prefer beautiful but low cost items. This is why artificial jewelry is gradually replacing silver and gold ornaments.

SILLANWALI JEWELRY

Zahid Hussain, son of Muhammad, owner of Zahid Zaree House, Zia Shaheed Road,

Sillanwali is one of the leading silversmiths of this town. He is a young man of 25 years of age. He has learnt this skill from his teacher Mr. Khalid. He claims to be more perfect in making gold jewelry in which trade he has been working for almost 9 years. His grandfather from his mother's side was also doing the same job. He is interested imparting this skill to his children. He believes that to do a work by ones own hand is always an honorable job and such a person must be respected in society. He himself is quite satisfied with his work and what he earns from it. Ornaments made him are:

- Locket - Rings,
- Baliyan - Single chhalla (ring),
- Partti Payil (anklet) - Bridal Set (complete) (Gold + Silver),

His tools are same as used by other silver- and goldsmiths such as: *hathaura*, *sanhi*, *airan* (anvil), *kateera*, *dalyati*, *jambori/zanboor*, *jantari*, *tona- makaal*, *zig-zag*, *drill machine*, *burnal*, *dasti*, etc. For silver for his ornaments, he mixes one *masha* of zinc or pewter called *jist* in one *tola* of silver.

Beside purchasing and melting old ornaments he also purchases gold and silver from Sarafa Market, Sargodha. The designs are mostly taken from magazines but some times customers bring their own designs to be made. This craftsman is of the belief that a really skilled person never sleeps hungry i.e. he has always enough work to make sufficient income.

Muhammad Ashraf s/o Muhammad Abdullah is another leading silversmith of this town. He has been working for the last 20 years. He is also the owner of Zubair Jewellers, in Sarafa Bazaar near Post Office, Sillanwali.

Juraee or Stone-setting in Jewelry

Muhammad Ashraf is an expert *Jorriya* – one who sets precious/semi precious stones and pearls on ornaments. The work is called *jarrao kam* i.e. work of encrusting precious and semi-precious stones in jewelry. The *jurrao kam* is a special job in smithy and requires a different training. Muhammad Ashraf usually sets stones in the flowing types of ornaments:

- Taweez (Lockets), - Pazaib (Anklets),
- Balai (Ear-rings), - Kantai (Ear-rings),
- Bridal Set, - Nazar Kanda (Locket for children).



Bhera – A pair of bali (ear-pendant) with 'chhik' or 'Saharai' supporting chains to lessen the load on ears.



A jeweller from Bhera.

Mr. Ashraf is a 36 years old craftsman. This is his ancestral job. He has learnt this skill from his maternal uncle. His grandfather and his uncles are still in this business. But himself, he is somewhat disappointed from the future of this craft. He himself is an illiterate person but desires to give good education to his children. Besides, he has no desire to force his children to adopt the crafts of their ancestors.

Tools used in *juraee ka kam* or stone setting are: kateera, sanhi, hathaura, palas (plier), raiti (file), airan (anvil), dasti, burnal, nushadar / sohaga(borax), kasoti (touchstone), reja (mold), kanda (balance to weigh ornaments), dalyati (toll for sizing rings), kuthali (crucible), bhatti (furnace), Tapti (machine), etc.

The silver locket called *nazar-kanda* is considered to be one of the oldest ornaments worn by people in this region. Probably it is in use from pre-Muslim period. It is mostly worn by gypsies called Ode. Some of their beliefs and customs still smack non-Muslim background. It is said that these Odes used to put a circular silver locket or nazar-kanda near their children's necks for their protection against evil spirits, magic, revenge, jealousies, etc. This is a beautiful piece of ornament and is still popular among people of nearby villages of this area.

BHERA JEWELRY

Bhera is a historical town and its traditional silver jewelry was once well known in the area. But as most of these jewelers of Bhera were Hindus, they left this town in 1947. However, they were soon replaced by a new group of silver- and goldsmiths who arrived from the Indian districts of Karnal and Hissar – the largest group was from Gondal in Karnal. Besides, a small group of people engaged in this craft also shifted from the nearby town of Pind Dadan Khan, Distric Jhelum from across the River Jhelum and settled here. Together these new arrivals in Bhera tried to fill up the vacuum created by the exodus of Hindu gold- and silversmiths¹. All these craftsmen started their business in Bazaar Sarafan and Bazaar Dalgaran. Among the present lot of these businessmen, most of them are craftsmen themselves. At present there are more than 80 craftsmen who make ornaments both in gold and silver. But gradually the number of craftsmen engaged in making silver ornaments is decreasing day by day. At the time of our survey in 2009 we could confirm only five silversmiths in this town. All others, off course, now make gold ornaments only. As compared to this, in 1988 there were listed 60 shops and in all 120 jewelers in these very two bazaars.



A necklace.



Farooka – A necklace set with precious stones.



A bracelet.



Shahpur – A pair of hollow anklets.



Bindya – for forehead.



A pair of earrings.







Shahpur – Ear rings



Shahpur – A necklace.



Shahpur – Multi stringed necklace called punj-larra haar.



Sillanwali – silver anklet.



Sillanwali – Nazam Konda – one of the oldest locket worn by children.



Sillanwali – An ear-pendant.



Sillanwali – A delicate necklace.



Sillanwali – Ear-rings.

Once, Bhera was well-known for its traditional silver jewelry. But, like all other cities and towns in Punjab, in Bhera too, all rich and poor alike, are inclined towards disposing off their old silver jewelry and invest in making new gold jewelry instead.

Even the modern jewelry of Bhera is mostly machine-made. These days most of the jewelry is being manufactured by moulds-casting, die-casting, etc. The shopkeepers usually purchase jewelry with latest designs in wholesale from the Sarafa (gold) markets of Lahore, Sargodha and Faisalabad and sell them at retail rates in Bhera. In this the chances of deceit and dishonesty both in quantity and quality of gold is minimized. However, those who prepare their own ornaments use gold of 22 carats (=twenty-fourth part of an ounce, weight of four barley seeds). However, for making gold little hard they mix one *masha* of copper and silver in one *tola* of gold. Most of the people from surrounding villages, all nomadic tribes or gypsies still prefer to get their ornaments in silver. His gift is called *nanakwal* – gifts from daughter's parents. The *nanakwal*, among other things include numerous ornaments – both of gold and silver. These ornaments are: Kanganian (baby- bracelets), *pyle* or *pazaib* (anklets), *karrian* (bracelets), *karrai-wali angoothi* (bracelet with chain and a ring), *kanon ki balian* (ear-rings), *churri mundri* (bracelet-and-ring), *chhankana* (rattle), *taweez* (amulet), etc. For elder ladies of the house there are: *Mathai ka tikka* (ornament for fore-head), *bindia* (another ornament for forehead), *sada taweez* (plain amulet), whereas the young girls are given a *larri-mala* (a large necklace with many strings) fitted with series of *taweez* (amulets).

Besides, traditional silver ornaments also include: nose ornaments of gold called *long*, *popa*, *chadgul* and *pazwan* each supported with a chain for suspension from hair above. Besides, ear-rings called *deeda*, each bedecked with tiny bells and leaves, bells-fitted bracelets, a kind of heavy ear-rings called *maghar* or *machhli-kantai*, finger rings called *gothi*, plain or bell-fitted *jhumar* (for forehead), heavy weight ear-rings with supporting chains, hair pins called clip, special type of bracelets - plain, bells-fitted or gem-encrusted – called *kangan*, short necklace called *gani*, etc.

Some well-known jewelers of Bhera who are still making traditional jewelry are: Ghulam Dastgir, Muhammad Sagheer and latter's father. Sagheer still preserves a pair of silver shoes which his father had made long ago for some bride at the time of her marriage.



*Farooqa – An amulet called 'dholna'.
Right side is missing.*



Shahpur – A pair of 'balian'.



Shahpur – three 'taweez' of different sizes.



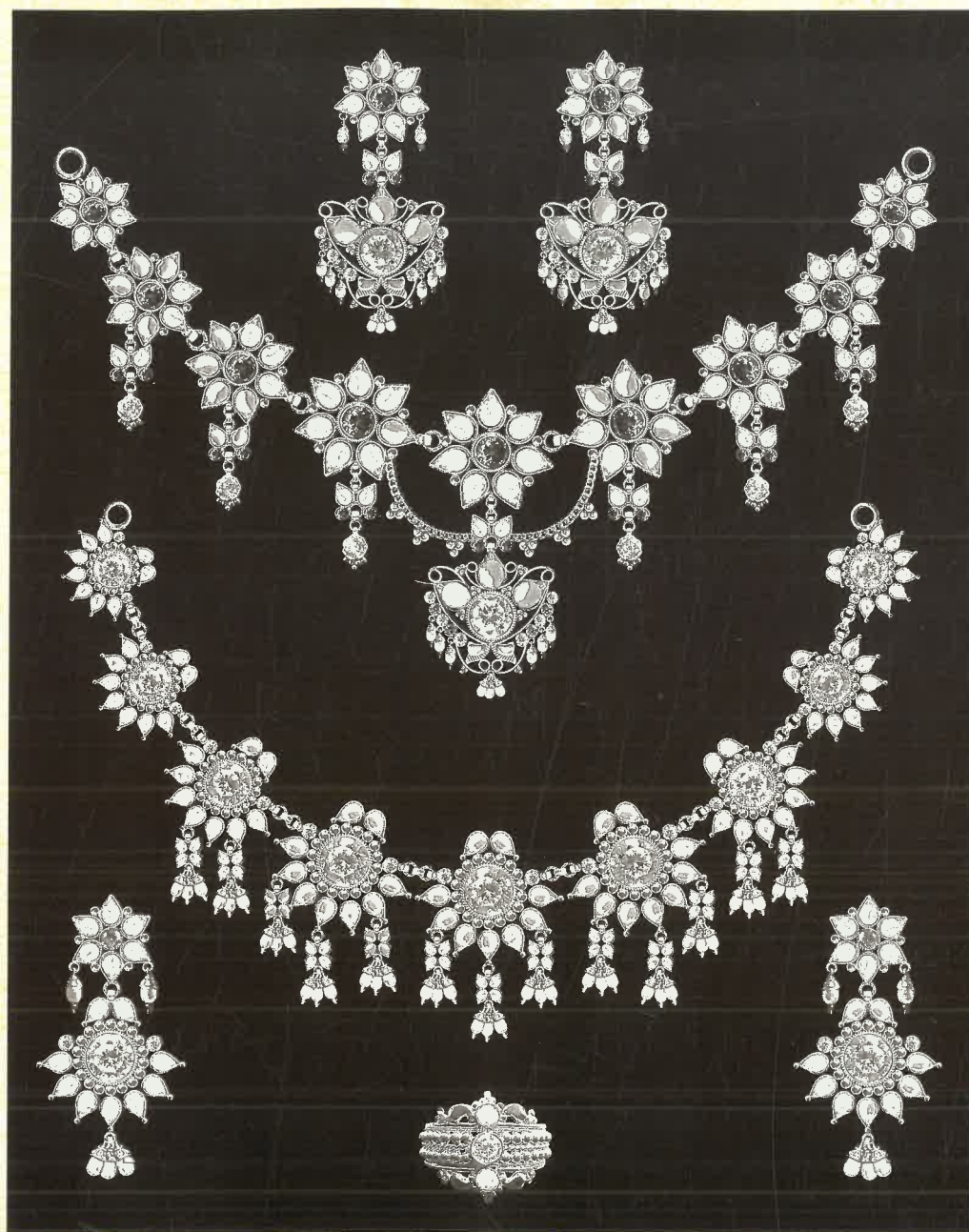
Shahpur – A pair of 'balian' or earrings called 'duddai'.



Farooka – Galuband or neckband.

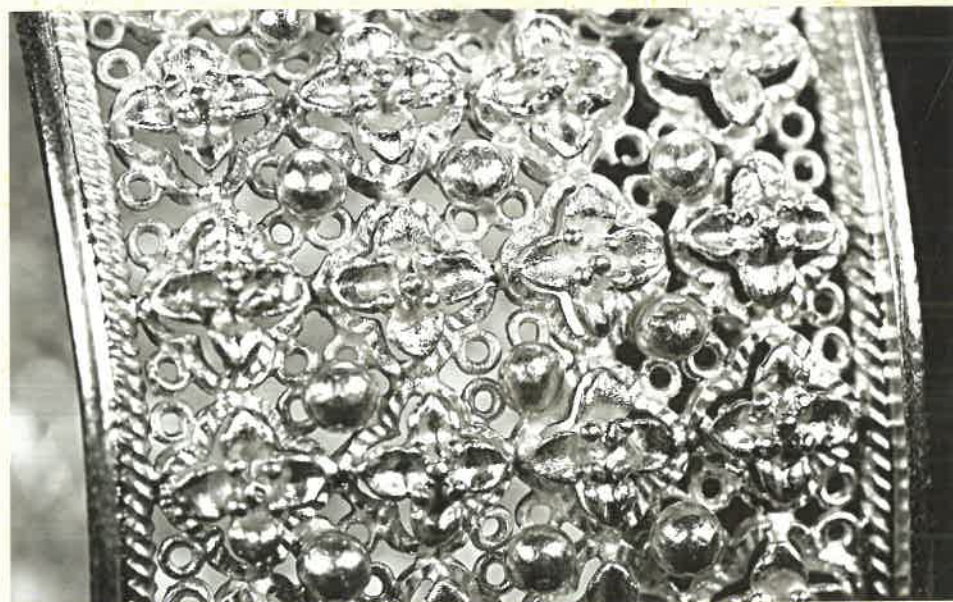


A goldsmith at work.



Endnotes

1. Has-saan Gardezi, *Crafts of Punjab*. Vol. III – Bhera, (Lahore, 1993), 107.





Making of Glass Bangles



MAKING OF GLASS BANGLES

Since age old times, bangles and bracelets have always been part of the ornaments worn by women of all ages and ranks. These are the earliest ornaments which ladies ever wore on their persons. In prehistoric period bangles were made of clay which was made durable by firing. In Harappa and Mohenjodaro ladies were using bangles made of bronze bone as well as paste. Later on silver and gold bangles were also made. Glass was known to the people of Taxila and Butkara (Swat) where glass tiles were used for laying in floors of stupas. The people of Taxila were certainly using glass bangles as repertoire of ornaments used by ladies of the time. The age of making terracotta is no more but glass bangles still continue to be the most popular mode of adorning the arms of ladies. It is still the cheapest way of adorning human body. The most interesting aspect of glass bangles is that wearing colorful glass bangles is popular with ladies of all ages and ranks. It is considered a bad omen for ladies to leave their arms unadorned without bangles. Wearing bangles all the time is a symbol of a married life. When husband of a lady dies, the first thing she would do is to break the glass bangles she is wearing and remove *sandur* from her *maang* – the parting of her hair.

Sargodha is one of the few places in Pakistan where the tradition of bangle-making is still going on successfully. There are three small factories of bangle makers in Hamdard Town, Jhaal Chakian and Qasbah Abad near Sargodha city on Sargodha-Shahpur Road. About fifty artisans work in these factories. These families had migrated to Pakistan in 1947 from Ambala and Chhat Banor in India. Initially, they settled in Sheikhpura and started there the business of bangle making. Unfortunately, the business did not progress satisfactorily and they were obliged to shift to Sargodha, settled in Hamdard Town and reset their business of bangle making. The change proved fortunate and business flourished.

One of these factories is owned by Muhammad Ramzan and his son in Jhaal Chakian near Hyderabad Colony. Both of them are experts in bangle making. They have been working for the last twenty five years. They have engaged 16 skilled artisans in this factory. The factory comprises a small room of 14' x 14'. In the center of this room is a circular furnace. The empty space around the furnace is further divided by low



dividing walls into eight compartments. The two major compartments ('A' and 'B') lay opposite to each other while the other six are arranged around and numbered from 1 to 6 (see diagram below).

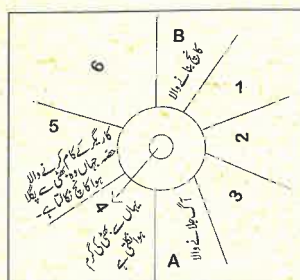


Diagram of a Bangle Making Furnace

The compartment 'A' is used to make fire in the furnace. Here, a helper waits to stir the fire when it is about to extinguish or adds fuel to the furnace as and when it is needed. The opposite compartment 'B' is used as Feeder to the furnace for melting glass. An artisan and his helper fill a large size crucible with raw material and place it in the furnace for melting. In the remaining six compartments there are seated two persons in each compartment. One of the two is an accomplished artisan whereas the other is an apprentice/helper who assists his senior.

Due to constant fire burning in the furnace at a very high temperature, the main hall from inside is always very hot. Especially during summer, the temperature in the hall is unbearable for an outsider. In the month of June the inside temperature is estimated to be 42 to 44 centigrade. Despite this, the artisans and their helpers all sit in front of the central furnace, with its outreaching flames almost licking their cheeks, quite composed and contented. Perhaps for them the fear of loosing job is greater than the affects of this scorching heat on their bodies. For an outsider it is a hell of a job to see them working and waiting there to prepare your notes for a report. Here, one feels seated in the middle of an inferno.

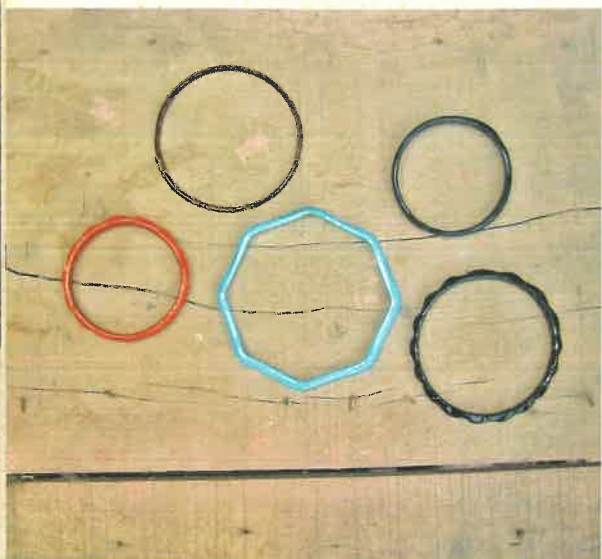
Material: The raw material comprises old, used and waste bottles, broken tumblers, jugs, broken bangles and such other waste material that is made of glass. The Incharge of Compartment 'B' puts all this material in a crucible. A certain chemical is also added to it and the crucible is placed in the center of the furnace. On melting, the chemical, already added to the mass, helps convert the molten matter to assume a



Jhaal Chakian – freshly made glass bangles stored near the door of the furnace.



A view of a section of the furnace



Bangles of different designs and sizes.

milky opaque color rather than becoming transparent. This molten matter is poured on to an iron plate and is further chilled by poring cold water on it. On becoming cool and hard, the molten matter turns into a plate of opaque glass or *kanch*. Then it is broken into small pieces. These pieces are once again put in the crucible with a desired color. The party in Compartment 'B' once again puts the crucible in the furnace. When it melts it forms a homogeneous matter it is brought out and is chilled as before. But this time it is cooled to a form a solid mass of domical shape of a single color. Each time this process is repeated a different color is added to the mixture. In this way lumps of *kanch* (glass) of different colors are prepared and stored.

Colored Glass: These lumps are then passed on to different parties in the remaining six compartments. For this purpose, different chemicals or pigments are added to these broken glasses for getting different colors or their shades for making bangles of variegated colors. For example:

- Cobalt is mixed to get blue color;
- Copper slag is added to get brown color;
- Red algae produces green color;
- Iron rust makes glass to appear black;
- *Sandur* (vermilion) produces yellow shade;
- For making red color glass they mix Cinnabar or Vermillion that is fetched from Hyderabad (also available from Lahore). Cinnabar costs about Rs.40/- per kilogram.

Bangle Making: As described above the central circular furnace have eight apertures near the bottom and one small square aperture (4' x 4') on the top for ventilation. For making bangles proper, out of eight, six apertures (numbered 1 to 6 in the diagram) are used. In front of each aperture there sits an artisan with his Assistant. Whereas the fire burns continuously in the furnace, each of the artisans sits in front of the section allotted to him. A lump of colored glass is placed inside a smaller crucible and is placed the crucible in the furnace close to the aperture in front of artisan. As the *kanch* melts, the artisan lifts a small quantity of molten matter with a spindle-like 3-feet long rod with L-shaped tip. The quantity of molten glass thus lifted is just enough to make one bangle at one time. The artisan moves the rod in such a way that it makes a hole in the center of the glass-droplet. The perforated matter is immediately transferred to an arrow-shaped instrument called *mala*. Then the *mala* is rotated with

such dexterity that the droplet of *kanch* assumes the shape of a perfect bangle. While this freshly shaped bangle is still hot, the Assistant of the artisan cleverly passes it on to a carrot-shaped (cone-shaped or *qulfi*- shaped¹ burnt-clay mold (called *qalbut*) from its narrower or pointed side. With one hand holding the cone, with his other hand he pushes the hot bangle upward towards the broader side with the help of an iron instrument. The cone is graduated for different sizes of bangles. The Helper continues to push the bangle upward till it assumes proper size. If a design is desired to be printed on the outer surface of the bangle, it is done with the help of a wheel-shaped tool or a die. After this the bangle is removed from the cone and is let to cool. This entire process is completed with a fast speed and perfection. On the average six bangles are cast and completed in all respects just in one minute. The mold or *qalbut* is usually graduated for six different sizes. For making segmented or multisided bangles, an eight-sided cone-shaped iron mold or *qalbut*, graduated for different sizes, is used. The bangles thus made are usually thick but without a joint.

Tools: The tools used in the entire process are:

- Furnace - Crucibles
- *Qalbut* or Mold - *Mala* – an iron rod for turning molten matter into a bangle.
- Spindles with L-shaped tip used for lifting molten glass.

The mold can be of circular, pentagonal, hexagonal, heptagonal or even octagonal shape. The circular molds are made of burnt clay but those of other shapes are made of iron. All are similarly graduated for making bangles of different sizes. The multifaceted bangles have comparatively thicker sections than those of circular bangles. The crucibles (*kuthalis*) used for melting glass are made of red stone as these are said to have greater capacity to resist heat.

The bangles of Jhaal Chakian are prepared in red, blue, green, light green, black, brown, white, yellow and *sandori*² or vermilion colors. The wholesale dealers buy these bangles directly from the factories. But quite often, the manufacturers take the finished lot to different markets in bigger cities for selling them there. A bundle of some 96 (8 dozens) bangles is sold for Rs.70/-. The main market of bangles is located in Lahore, Multan, Sargodha, Faisalabad, Gujranwala and Rawalpindi. It is said that besides Jhaal Chakian, similar hand-made glass bangles are also being made by a group of craftsmen in Shah Alami, Lahore. Hand-made bangles of variegated colors and better quality are



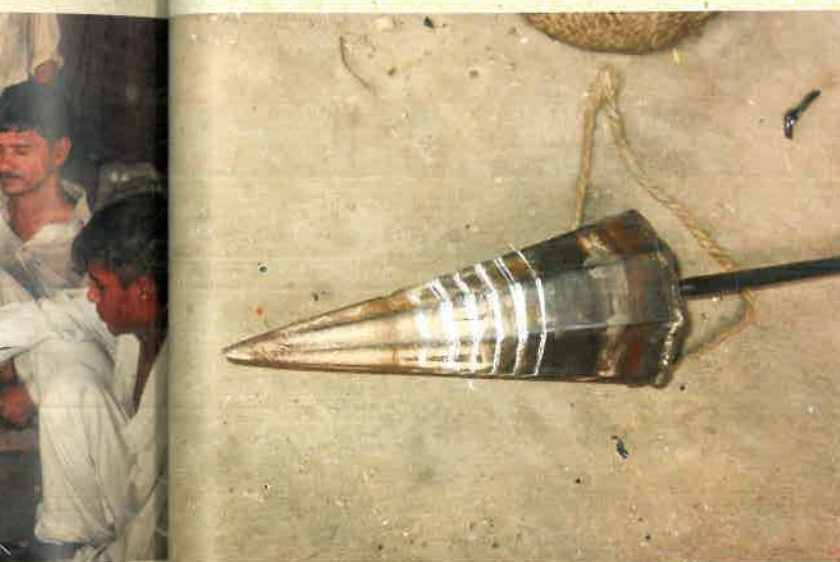
Another view of a section of the furnace with craftsmen at work.



Mala – arrow-shaped instrument.



Jhaal Chakian – Different stages of making of glass bangles in the factory of Muhamad Ramzan.



Qulfi – mold for making segmented bangles.

Jhaal Chakian – Bundles of Bangles ready for sending to market.







also being made in Hyderabad (Sind). But, the Hyderabad bangles are manufactured with slightly different technique³. The Hyderabad bangles, however, are not as strong as those made at Jhaal Chakian. The formers break up easily.

The Craftsmen: Only men make these bangles. Their working conditions are very hard and wages very low. They are paid Rs.16/- per 100 or Rs.160/- per 1000 bangles. Thus they can hardly earn Rs. 200/- to 300/- per day which is hardly enough for keeping both ends meet. It is also their duty to make furnace, repair it and maintain it. If ever a furnace collapses or develop serious cracks, they have to rebuild it afresh. In case of illness they cannot afford to go to a good doctor or purchase required medicine. Most of the artisans are not satisfied with their profession and thus have no desire to pass on this skill to their children.

Despite the fact that these bangles are in some demand by village folks but on the whole this craft has very little scope to prosper unless people develop a taste for hand-made bangles. Like so many other traditional crafts in this country, the art of bangle making is also gravely threatened. Neither any NGO nor Government is paying attention to help them.

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Endnotes

1. A cone-shaped ice-candy.
2. Sandur or saindur is red oxide of lead.
3. The following process has been described by Mr. Salahuddin from his personal memory.
“In Hyderabad and some other cities, the bangle makers melt glass of different colors in a similar crucible as in Jhaal Chakian. The molten multi-colored matter is lifted with an L-shaped iron rod and poured the matter into a long rod shape mould. As the matter is still in malleable form, the mold-rod is continuously rotated. At one time a glass rod up to 15 to 20 feet long is made. This glass rod is laid on the ground while other rods are passing through the same process. When cooled and hard, these glass rods are cut into smaller pieces of 9” to 10” in length. Later on these lengths are bended round over a round or segmented mold, as the case may be, and their ends are welded together. Now bangle is ready but during this process most of the bangles are broken. The bangles thus made are simple but strong and thick. They are popular among ladies for their rare designs and shapes”.

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Leather Work





LEATHER WORK



Kot Momin – Leather part of the waterbody of Chammorra
Huqqa under preparations.



Chawan Sharif – Tools for making a chammorra huqqa.

LEATHER PRODUCTS OF SARGODHA

Skins and hides of slaughtered animals are used for making different economic products for use in a society. A cow's hide is the most useful, being strong and soft at the same time. A buffaloes' hide is the strongest of all, but very hard. It is used for shoe-soles.. A camel's hide is too hard for most purposes but is used for making *kuppas* for storing ghee or oil. A bullock's hide is considered inferior to that of cow's hide. A horse's hide is too thin and fine to be of any use. A goat's hide is useful for parts of women shoes. A scraped and cleaned but un-tanned hide is called *adhauri* or un-tanned leather. Now a day, skins of goats and sheep are also being used for making coats, jackets, purses, hand bags, belts, pouches, caps, gloves, etc. the hides of camel, buffaloes and cows are used for making objects of tougher nature.

In the region of Sargodha hides are often used for making large and smaller containers (*kuppas* and *kuppis*) for storing grains and certain liquids, like oils, ghee etc. These are also used for making horse trappings, saddles, etc. The commonest use, however, is restricted to making a variety of local shoes called *desi-jutti*. The rarest use of cow's hide is for making water-bodies of smoking-pipes called *huqqas*. Here below we will discuss only that part of the *huqqa* that is made of cow-hide (*chmrra*) on account of which the entire ensemble is called *chamorra huqqa* as being prepared in some parts of Sargodha. Besides we will also discuss making of *desi juttis* in this District. First the *Chamorra Huqqas*.

CHAMORRA HUQQAS OF SARGODHA

There are several ways of smoking tobacco. Smoking through *huqqa* (instrument for filtering tobacco smoke through water) is par excellence an oriental way¹. *Huqqa* of the subcontinent is very close to the *narghalai* of the Arabs, Turks and Iranian people. *Huqqa* of the Punjab has its own characteristics. Even with in the Punjab there are several regional verities of *huqqas* both based on material with which its major parts are made of and the way its external surface is decorated. *Huqqas* of Sargodha have a lot of its own characteristics. Chawan Sharif in Bhalwal Tehsil is one of the major centers which are still making water-bodies called Leather Huqqa or *chamorra huqqa*.

These are also being manufactured at Kot Momin and several other places in Punjab. But, certainly, on the whole, the demand for *chamorra huqqas* is decreasing day by day on account of its high cast. In Gujrat and Gujranwala leather *huqqas* are also being manufactured on machine.

A *huqqa* is actually an assembly of three different major and some minor parts namely:

- Water-body (Lowest Part), (Heveja)
- Smoking tubes or pipes called *Naicha* (Middle Part),
- Fire Bowl (*Topi*) (Upper Part), also called Chilum.

In exceptional cases a water-body also has a base on which the complete *huqqqa* revolves when it is used collectively in a meeting of more than one person. Such a *huqqa* is called *paichwan* or Revolving Huqqa. The only differences between the two types are that the latter has a revolving base and that its smoking pipe (*narri*) is flexible and much longer. Such a *huqqa* also has a separate cap to cover the fire-bowl (*topi*) and a pair of fire tongues to add to or remove fuel from the fire bowl. In such cases the pair of tongues and the cap of the fire-bowl are secured with a chain to the middle part of the body of a *huqqa*.

The most important, expensive and durable part of a *huqqa* is always its water-body. The most ordinary and the least expensive bodies are made of clay and fired in potter's kiln. *Huqqas* are also made of brass, red copper (*surkh tanba*) and white copper (*safaid tanba*), pewter (*jist*) and leather. Metal *huqqas* are always made by a specific class of iron smiths (*lauhar*) called *thathiar*. However, in Chawan Sharif, this work is done by men of weavers' class (*paulis* or *jaulahas*). Brass and iron *huqqas* are made by casting and chasing and engraving whereas copper *huqqas* are prepared by beating and designs are executed by *repousse* technique (*lakh ka kam*). All metal parts of a *huqqas* are usually very elaborately decorated with chased or incised motifs worked by a different artisan than the cobbler or leather worker (*mochi* or *siraj*). Whereas most of the metal bodies are often embellished with chased or engraved decorative motifs, the leather ones are decorated with embroidered motifs.

Huqqas having leather water-bodies are called *chamorra huqqa*. On account of its high manufacturing cast, *chamorra huqqas* are now very rare to see. As demand for making leather *huqqa* has decreased drastically so has the number of craftsmen diminished in

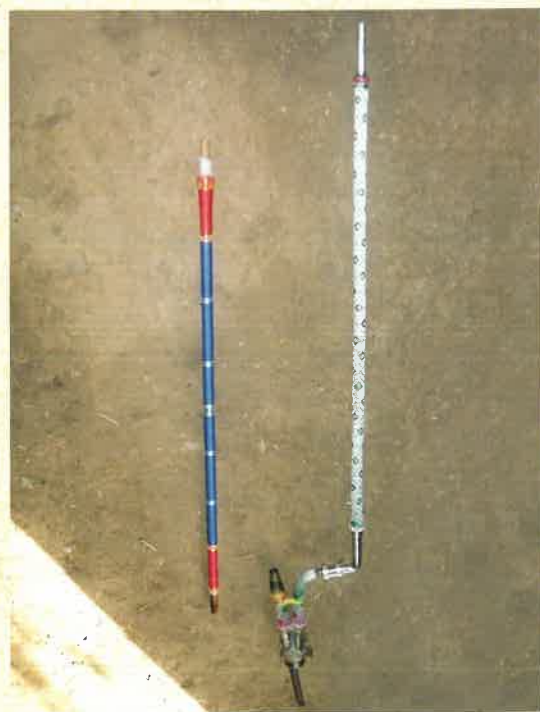


Chowan Sharif—leather part of the water-body of a *chamorra huqqa* with bottom up.





Chowan Sharif – an ordinary huqqa (complete).



Chawan Sharif – fine specimens of 'naichabandi'.

recent years. This craft is almost on the verge of its extinction. Fortunately, in District Sargodha we have still some craftsmen who are clinging to this craft against all odds. We identified two such artisans in the town of Kot Moman and a few others in the village Chawan Sharif, Tehsil Bhalwal. In Chiniot District leather huqqas and other objects of leather are being manufactured in the town of Lalian. In Gujranwala and Gujrat even machine-made leather huqqas are being prepared.

People who cleanse raw leather are called *chumar*, those who make shoes are called *mochis* and those who make leather huqqas, horse trappings, saddles, etc., are called *Siraj*. Whereas the root of the words like *chumar* and *mochi* is from *cham*, *charm* or *chmarra* – meaning leather, the root of *siraj* is not known. Muhammad Hussain Siraj, son of Ghulam Rasul Siraj, of village Chawan Sharif² claims that his ancestors have been doing the craft of making leather huqqas, horse trappings, stirrups, and the saddles for many generations. Some families of Lalian, District Chiniot are renowned saddlers i.e. makers of horse saddles, stirrups and other horse trappings. We also met two *sirajs* or saddlers in Kot Momin – both named as Bashir. Both of them are basically shoe-makers but are also renowned for their excellence in making new and repairing old *chamorrha huqqas*. Both work in the Main Bazaar of the town and have their mobile shop (khokha) in front of each other.

For making a water-body of a *huqqa* following material and tools are needed:

- Buffaloe's hide, ½" thick.
- Organic suture made of a thin sheet of calf leather
- Sheets of brass/iron/copper or pewter (*jist*) and nails of the same metals.
- *Divider* (*parkar*)
- Molds (*qalbut*)
- Wooden hammer (*mugli*)
- Egg-shaped round and smooth stone (*watta/gutka*),
- Stone slab (*pathri*) for cutting leather.
- China Wax and Soap
- Large and small *rumbi* (*scraper & cutter*) for scraping and cutting leather.

For making a leather *huqqa* buffaloes hide is considered to be the best. It is thick, tough and strong. Besides making *huqqas*, buffaloes hide is equally good for making soles of *desi jutti*, saddles for horses (*kathhi*), reigns (*baag*) in large water bag called



Two Chamooru Huqqa made in Lelliani but brought to Kot Momin for repair.



Chawan Sharif – a Siraj is busy in making leather water-body of a chammorah huqqa.

mushk and other items for harnesses. Hide of a buffaloes of middle age that has had given birth to two calves is considered good for the purpose. This material is available in the hide markets of Sargodha, Faisalabad, Lahore and Qasur.

MAKING OF WATER-BODY

Water body of the Huqqa consists of three parts namely:

- Bottom (*painda or thalla*),
- Main-body (*piala*) and
- Neck (*bich or gardan*).

First of all, the newly purchased $\frac{1}{2}$ " thick sheet of hide is dipped in water for about 12 hours. When it becomes soft enough its surface is first scraped and made even and flat, then it is cut out with the same *rumbi* according to the size and desired design. The cut-out piece is further scrapped in such a way that the central part becomes thinner than the outer edge. A circular hole is cut in the center. Then a piece is cut away from the hole to the edge – broader on the outer side. The sheet thus treated is lifted up and both ends are joined together. The two ends are sewn with the help of a leather thread or suture (*chamrai ka dhaga*) (square section $\frac{1}{8}$ "th) with the help of an iron *aar*. The circular sheet assumes the shape of a pear with both ends open – the narrower and thinner part on the upper side and thicker and larger opening at the bottom. For sewing leather with leather suture a special *aar* of iron is used. Some of the artisans use a wooden mold (*galbut*) for sewing /joining the two ends of the piece. But the artisans of Chawan do so without such a mold. The sewn portion is beaten up with a wooden hammer called *mugli* with rounded stone (*watta*) placed underneath. The sewn part is hammered smoothly but continuously till suture and the leather become homogeneous. This is followed by pouring molten China wax on the sewn parts. The wax enters into pores caused by *aar* and leather suture and make joints and holes watertight. In the past animal fat – and even desi-soap, instead of wax, was used for making joints watertight. Now, on the open bottom side of this newly shaped artifact, another thick circular sheet is added to make the bottom. The two pieces are sewn together with the same organic suture and similarly treated with wooden hammer and China wax and the whole is made watertight. In order to further strengthen the base and make joints watertight, a ring (*challa or karra*) of half an inch thickness is added on to the joints and sewn with organic suture. This ring is further protected by L-shaped ring of bras/copper/iron/jist as the case may be. This metallic karra usually

has a ring-stand to keep the leather body off the ground. This protects the leather water-body from being rubbed on the ground and prolongs its life. The two rings of leather and metal are riveted together with help of metallic nails.

In order to complete the water-body, its neck is prepared separately. For this purpose another piece of leather of the same quality is processed similarly as in case of *thalla* and *piala*. The piece thus treated is mounted on to a mold (*qalbut*) of the neck and its two ends are sewn together again with organic suture. The sewn seam is beaten and treated with China wax and thus the joints are made watertight. The lower side of this neck is sewn with the narrow opening of the water-body with the same material and in the same manner as described above. In the upper opening of the neck is then fixed another piece of neck with a flaring rim separately cast or made in brass/copper/iron/pewter. The lower end of it is riveted together with the upper part of the leather part of the neck with iron-nails. The upper end of this metal-piece with a flaring rim has screw on the inner side. This is further fixed with another cast metal tubular piece with two circular holes and with screw on the outer side of it. The two holes in the upper metallic part of the neck are meant to receive the twin smoking pipes – one straight and the other curved for inhaling tobacco smoke after passing through water in the water-body.

The leather water-body is quite often embellished with engraved designs. For this purpose the surface of the leather is first polished with ordinary shoe polish – usually of black color. The designs are caused by scraping away polish and exposing the original color of the leather below. This completes the account of making a leather water-body of what is popularly called *chamorrha huqqa*. About the two other parts of huqqa namely *naicha* and fire bowls we are not concerned here. *Naicha-bandi* or making of smoking pipe is an independent craft and will be described at its appropriate place.

LEATHER SHOWS OF SARGODHA

Shoe-Making at Chawan Sharif

In the village of Chawan Sharif, besides leather huqqas, people also make leather shoes of local variety. There are 2 to 4 houses of shoe-makers in Chawan. Here, a shoe-maker, sitting in the corner of the street, makes *khussas*, light-weight *Multani Jutti* and *desi jutti*. He has been making shoes for 35 years and it is his family profession and that he is an indigenous resident of this village. He brings leather (*chamra*) from local



Chamoorah huqa made in Lalliani near Kot Momin.



A narri maker of Laliani.







Kot Momin – Leather water-body of a chammorrahu buqqa being sewn with leather-suture.

market of Sargodha. He keeps this leather dipped in water for 2 to 3 hours. Afterward he smears the leather with mustard oil (*karwa tail*) for making the piece clean and soft. The 'Upper' of the shoe is always made of cow-hide and then covered with goat leather. Afterwards, they do the *tilla* work on it. They bring *tilla* from the local market of Sargodha. *Aar* and *rumbi* are the two basic tools of the shoe-makers.

***Jatki Juti* of Jhawarian**

Jhawarian is a sizeable town some 45 kilometers north-east of Sargodha. Here, Khuda Bakhsh s/o Ghulam Nabi is a renowned shoe-maker. He is 75 years old and lives in Muhalla Ludhiyana. Shoe-making is their ancestral profession. He himself claims to have been making *desi jutti* for almost last 50 years. He learnt this craft from his teacher Ghulam Muhammad. But, now, none of his children wants to take up it as their source of livelihood. Otherwise too, he feels that now the machine-made shoes have almost taken over the hand-crafted shoes called *desi jutti*. He complains that as compared to intensive labor needed for making a pair of hand-crafted shoes, the labor charges are hardly enough to keep one contended.

Raw Material for hand-made is bought from local market in Sargodha. The material needed is:

- | | |
|-----------|-----------------------|
| • Leather | - Thread |
| • Glue | - Tilla (gold thread) |
| • Rexene | - Needle. |

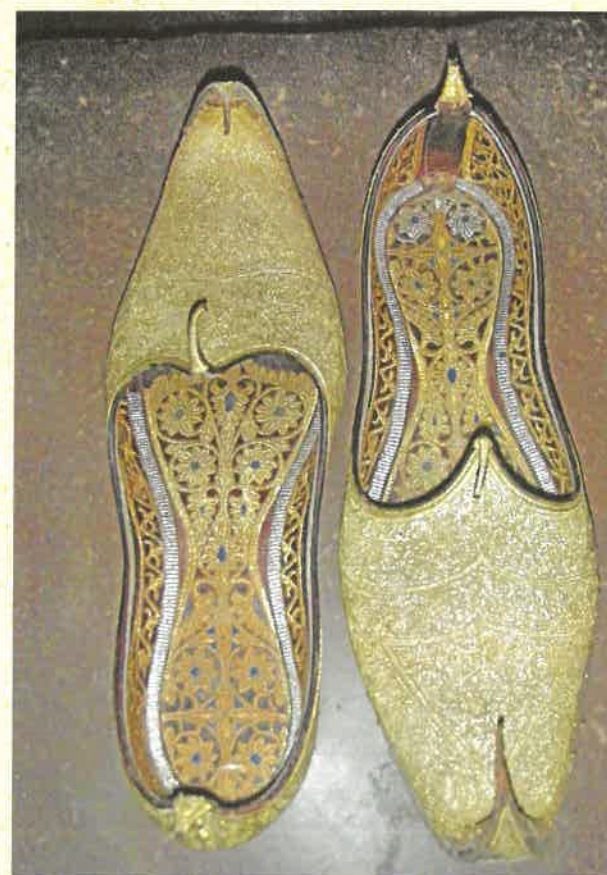
Tools of a shoe-maker are:

- | | |
|---|---|
| • Qalbut | - A dummy of a human foot and are mold for a shoe. |
| • Phalli | - (An oblong piece of wood used for cutting leather). |
| • Kundi (to sew) | - Rumbi (for cutting) |
| • Sandokri (box for tools) | - Hammer (big and small) |
| • Weang (stick made of wild caper (<i>capparis aphylla</i>) used to rub the flesh side of the skin. | |

The leather brought from Sargodha is usually of dark or light brown color. For giving it color of their choice, the shoe-makers soak the freshly purchased brown leather in a



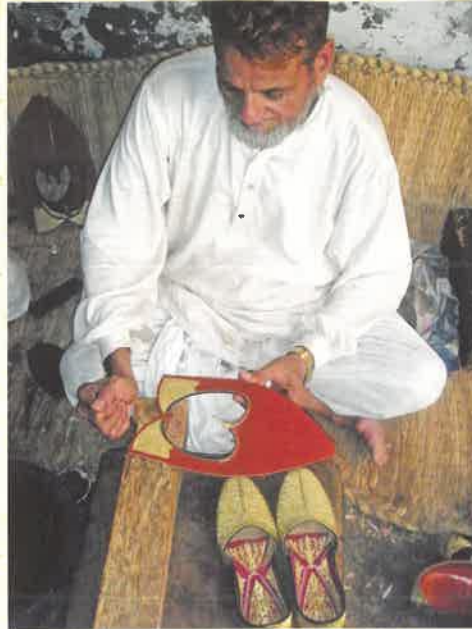
Kot Momin – A sole is being joined with the 'upper' of a desi-jali.



Kot Momin – Two shoes fully embroidered with silver thread both on the inner side of the sole as well as on the outside of the 'upper'.



A shoe maker of Mitha Lak, Tehsil Sargodha.



A pair of ladies shoes made by colored leather.



Kot Momin – Specimen's of embroidered chapals & desi prepared by a local shoe-maker.



Bhabrra – two shoemakers.





Kot Momin – Pair of shoes fully embroidered with gold thread.

Kot Momin – A pair of shoes with a kalboot fixed in a shoe and a specimen of 'upper' with a stencil for embroidery.



A desi-juti finished with embroidery.



solution of red and green colors and plain water. After several hours, the piece is taken out of the solution and placed under the sun to dry.

One pair of shoes (*desi jutti*) takes 4 days to complete. It fetches Rs.600/- only. According to Khuda Bakhsh, the future of hand-crafted shoes is very bleak. People prefer machine made shoes which are quite cheap and are affordable by all whereas only people of some means and taste can afford to place order for making hand-crafted shoes. Normally, three different artisans are involved to make a pair of *desi jutti*. They are:

- *Okair Saz* – one who prepares designs on plain or tracing paper,
- *Tilla Kar* – one who embroiders the design on the 'Upper' of the shoe and
- The Cobbler (*mochi*) who makes the shoe proper.

Normally, there are three different artisans doing these three crafts. The first two jobs are done inside their houses and mostly the work is done by household ladies. However, in exceptional cases a cobbler is his own designer and embroiderer.

COLORING AND TANNING LEATHER

The process of coloring and tanning cow's hide, as practiced in District Sargodha since ages in the past, has been described at length by Mr. Wilson³. Khuda Bakhsh explained that the leather comes in dark or light brown color from Sargodha city market. The artisans put mix red and/or green colors in plain water. The brown leather is then soaked in the colored water and left there for several hours. Afterwards, it is put under sun to dry.

The sole of a hand-crafted shoe is made of buffaloes' hide. It must be thick, hard, tough, durable and capable of wear and tear on all types of soils to walk on. The Upper is always of cow hide. It is thin, soft and comfortable to the feel of feet. Being thin it is easier to do fine embroidery on it. The design is first drawn on a paper by an Okair Saz. He/she places this design on top of a thick packet of extremely thin kite paper. The design is cut through all the layers of a single packet with a sharp cutter. The cutting must be done with great dexterity and flawlessly. The copies of these stencils are then distributed among as many embroiderers as required. One stencil can be used only for a single shoe. The embroiderer – invariably a woman, pasts the stencil on the outer side of the 'Upper' of the shoe under process and completes the embroidery with gold or silver wire. In good olden days, pure gold or silver thread was used. But now a day, mostly synthetic gold and silver fiber is used. It is cheap and easily available⁴.

When a pair of 'Uppers' is ready it is handed over to the cobbler for stitching it with the soles. An 'upper' is sewn with the sole with a strong thread – an organic suture or a strong synthetic fiber. A heel is added when the pair is ready in all other respects.

One pair of shoes (*desi jutti*) is completed in 4 days and is sold for Rs.600/- only. According to Khuda Bakhsh, the Cobbler, future of hand-fabricated shoes is not very bright due to introduction of machine made shoes, ever-changing designs and verities and relatively cheaper prices. Common people prefer cheaper products due to low purchasing power, readily available finished products.

Besides Jhawarian and Chawan Sharif hand-crafted shoes are being manufactured in several other towns and villages such as Kot Momin, Farooka, Bhagattanwala, Bhera, Miani, Upp Rawana, etc. Many people regard the handcrafted shoes of Kot Moman and Upp Rawana best in Sargodha. However, according to Muhammad Aslam, son of Khuda Bakhsh, a prominent cobbler of Bhagattanwala, the *khussas* of Jhamra in Chakwal and Doda near Bhagattanwala are considered to be better than those of Kot Moman and Upp Rawana.

As regards hand-crafted shoes of Kot Momin, these are being manufactured in almost every part of the city of Kot Momin. Different designs and styles which shoe-makers of this town are making are: *desi jutti*, *khussa*, *tillai-wala khussa*, *nagra*, *Multani jutti*, *mardana chappal*, etc. Although there is no specific or traditional style of Sargodha itself and hence all the shoe-makers of this area are copying the traditional designs of District Chakwal, even almost all the shoe-makers working in Sargodha actually belong to Chakwal or have been trained in Chakwal, but still we can say with confidence that the hand-crafted shoes of Sargodha are not without charm and beauty.

In Kot Momin, the craft of shoe making is going on increasing day by day. There are almost 50 houses of shoe-makers in whole of Kot Momin. As already said above, almost all the shoe-makers of Kot Momin actually hail from Chakwal. According to them, in 1955, due to poverty and draught, the economic condition of District Chakwal became very poor and people started migrating towards other areas. Hence several families migrated to Sargodha, including Kot Momin, and started here in different towns and villages their ancestral crafts – particularly the craft of shoe-making.



A cobbler cutting leather for making desi-jute (local shoes).

Endnotes

1. For history smoking tobacco and use of huqqa in Pakistan see Saifur Rahman Dar, "Huqqas -A Dying Tradition and a Dead Craft", *Bonjour*, Karachi, No. 26, (1997,14-18).
2. Chawan Sharif is a small town in the middle of Bhera and Bhalwal.
3. J. Wilson, *Gazetteer of the Shahpur District 1887*, (Revised edition, Lahore, 1897; Reprint Lahore, 1994), 185
4. In the past, when pure gold or silver thread was used in embroidery, the article when completely worn out was not thrown away. It was sold out to a 'niariya' - one who extracts metals from the scoria, who used to burn the article in seller's presence, collect the melted silver or gold thread from the ashes, weigh it and pay the price of the precious metal as per agreed upon rate. But now, the shoes embroidered with synthetic fiber become valueless once they are worn out. The embroidered thread has no resale value. There used to be a separate class of artisans for tarkashi or seem bafi - wire draw - making gold and silver wire.





Metalware





METALWARE

AN ALMOST EXTINCT CRAFT

There was a time when some of the towns of Sargodha District and a few others in the surrounding districts were renowned for their peculiar metal ware. With in Sargodha District the towns of Sahiwal, Bhera and Kot Momin and in the neighboring territories the towns of Chiniot and Lalian – now in District Chiniot (Former Jhang District) and Pind Dadan Khan in District Jhelum were famous for manufacturing metal ware - each in its own characteristic style. But now a day, almost all these centers have lost their traditional craft of metal ware except perhaps making of water bodies of huqqa in brass, copper, iron and pewter called jist.

We were fortunate to discover at Kot Momin as to how the old tradition of making brass vessels is still continuing though in a somewhat diminished scale. New brass and copper wares are now rarely being made. However, there are artisans who do the repair of old metal wares. Most of the artisans have by now shifted to making utensils and other articles of varied sizes and shapes in stainless steel and iron though still retaining the old shapes and names of metal wares. In no other town of Sargodha this craft is now being practiced. Perhaps Bhera can be considered another exception where the old tradition of making fine cutlery is being still carried out in a degenerated form. Even in Kot Momin itself, the condition of this craft is very miserable due to high rates of metals like silver, brass and copper. Due to current economic crises in the country, the purchasing power of customers has also dropped considerably. .

Some 20 or 30 years ago, condition of metal craft in and around Kot Momin was much better. Different items which were made here were Copper Cage (for birds and pet animals), kuza, also called astawa, surahi of copper, daura of copper used for covering pitchers, garrwi stand of copper and salt & sugar pots of different sizes. In all these items chisel work was also done. Before that, iron was used but with the passage of time people started using silver, copper and bronze for this purpose for showing off their status and for preparing dowry for their daughters. Another reason for using copper and bronze was that these two metals were non-rustable.



Chawan Sharif – Furnace of an iron smith.



An interesting thing about the preparation of this craft was that they did not make different utensils with the help of molding and casting (dhalayee) process. Instead, they used hammer for giving a metal sheet a proper shape by hitting it by a thathiar just like kutt walay katory, which were once made in Khanpur, Distt: Bahawalpur or copper degs being manufactured in Lahore and Gujranwala.

Different tools which they once used and to some extent are still using are:

- | | |
|---------------------|---|
| • Airan | anvil, |
| • Chhaini naqshadar | chisel with a design carved on it, |
| • Chhalni | Sieve for cleaning the surface, |
| • Ghoghar | base used for turning the metal sheet in a round shape, |
| • Hammer | for hitting, |
| • Hauli dhat | lightweight metal, |
| • Kateera | Cutter for cutting metal sheets, |
| • Kalam | iron chisel of varied sizes, |
| • Parkar | for making circles, |
| • Raiti | file for cleaning and polishing, |
| • Sanhi | pincer, |
| • Sumbi | for making holes, |
| • Sandharan | used as a base while hitting nails, |

They get bronze sheet from Lahore. A thin sheet of bronze of 2' x 4' costs Rs.450/- which a thick sheet of bronze costs Rs.375/- per kilogram. They also buy the nails from Gujranwala @ Rs.600/- per kilogram. All other tools of iron are purchased from the local market or from Lahore. Following vessels were once made in Kot Momin and can still be seen in some old fashioned families or at ironsmith's shop where these are waiting to be repaired. Some shapes are still being reproduced faithfully:

- | | |
|-------------|--|
| • Plaithani | for keeping floor, |
| • Daur | covering or lid of other pots, |
| • Kup | lid of karrhni, |
| • Karrhni | burnt clay pot for heating and storing milk, |
| • Dauna | milk pot with stand, |
| • Waltohi | large size milk pot, |



Upper. Kot Momin – A 'pinjra' or net for pet birds.
Lower. Kot Momin – 'Chhanana' – for keeping washed household objects.



Kot Momin – Pedestalled base called 'thalla' for keeping large bodied vessels above ground.



Kot Momin – A lidded container called 'dabba' for storing dry objects like sugar, pulses etc.



Kot Momin – A 'daur' made in stainless steel.



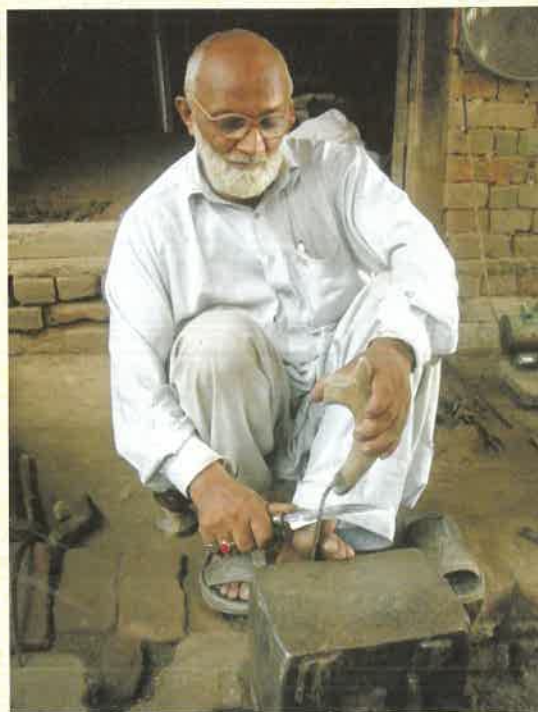
Kot Momin – Upper part of a 'dabba'.



Kot Momin – Surahi made in copper.



Kot Momin – A 'daur' of stainless steel.



Kot Momin – A blacksmith sharpening a sikle.

- Dabba container for storing dry grains, sugar, pulses, flour, rice, etc.,
- Kuza spouted pot used for ablution, same as Kuza,
- Astawa a long necked and spouted vase for pouring water or sweet drinks.
- Surahi

Among these the last named item namely Surahi is the most popular metal utensil that is still being manufactured in Kot Momin. For this purpose they buy metal sheets and nails for riveting and cut these sheets with kateera according to their own need. Then, each of these sheets is turned into a round shape by hitting it with the hammer by a thathiar and joins its ends by gas welding. The level of the turned sheet is evenly leveled with a file (raiti). The metal is then put on an electric lathe to give it a proper desired shape. Only some 20 years back hand driven kharads or lathe machines were in use. After lathe work, designs are created on the outer surface either through chitrayee (engraving on metal) or chhilayee (chasing on metal). After this all parts of the vessels are riveted together with fine nails of the same metal. First of all the neck (gala) is joined with the main body, then the spout (tuti) is added followed by a handle and finally a ring-base (thalla) comes in its place at the bottom. In the end all joints and river spots are cleaned with sandpaper (raigmar).

They used to make a variety of floral designs on it from their own brain. Some designs which they usually used to make are creeper (wail), creeper with leaves (pattar wail), leaf (pattiyon wala) design, etc.

Local people from different areas like Gulla-pur, Matela, Laliani, Hujjan, Uppi Rawana, Bhabhara, Kot Sarwar, Sukheki, Bhera, Bhalwal, Chawan, Thatthi Noor Din, and Melarwal were their usual customers. People from these areas still come to them for getting their old metal utensils repaired.

Bashir Ahmed s/o Ghulam Rasool, Ali Mohammad s/o Murad and Mohammed Azam s/o Ghulam Muhammad were the famous metal workers of Kot Momin some 25 years back. Then, all of their family members were indulged in this profession. At that time, they usually made huqqas, kuzas, and different utensils of bronze. But now all these craftsmen have abandoned doing this craft for lack of demand and patronage.



Kot Momin – Details of decoration on a surahi.



Kot Momin – A surahi made of copper.



Kot Momin – Container called 'dabba' with lid & handle.



Kot Momin – Astawa made in brass and stainless steel.



Kot Momin – Astawa made in brass.



Bhera – Dagger with velvet sheath. (1988)



Locally made metalwares and traditional locks now on display in Darul Azizia Museum, Bhera.



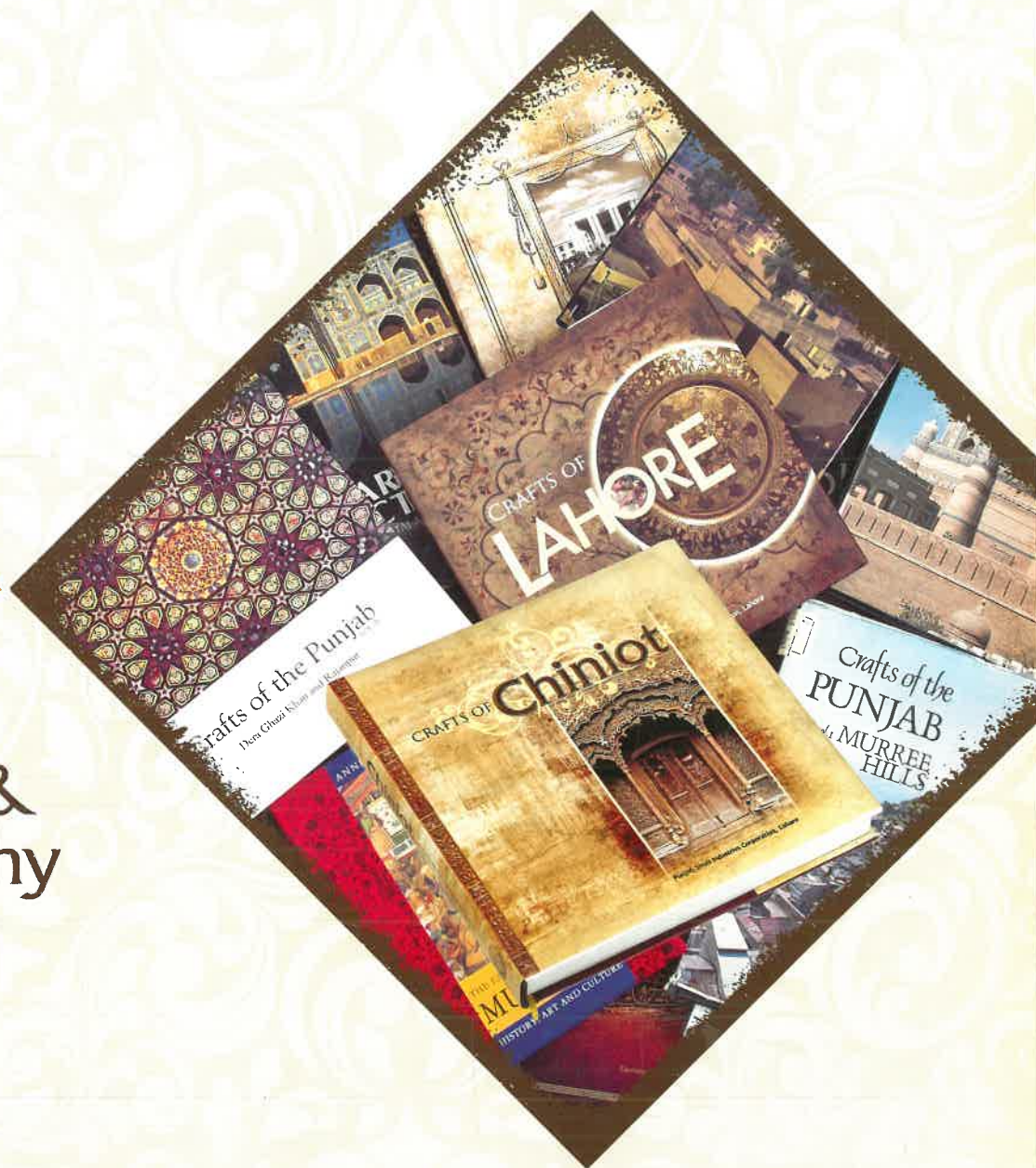


Endnotes

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Glossary & Bibliography





GLOSSARY

A

Aam/amb	(آم/امب)	mango tree and its fruit
Aar	(آر)	awl; needle without eye-hole used in embroidery
Aari	(آری)	saw
Aarsi	(آری)	a ring with a mirror
Abri/		
Abri ka kam	(ابری)	cloudy design on a lacquered object
Adda	(اڈا)	work-place of an artisan
Addi	(اڈی)	the rest for chisel; carpenters' implement
Adhauri	(ادھوری)	un-tanned leather
Airan	(ایرن)	anvil
Ajwain	(اجوین)	same as jawain
Ak	(اک)	a local medicinal herb
Akhrot/Akhrotri	(اخروٹ)	walnut and things made walnut wood
Alna	(آلنا)	same as Dholna; an ornament
Amaltas	(امالتاس)	a local tree with yellow flowers; (Cassia fistula)
Amrud	(امرود)	guava tree/fruit
Angoothi/ (anguthi)	(انگوٹھی)	finger-ring
Ara	(آرا)	saw machine
Arru	(آڑو)	peach tree and its fruit
Astawa	(آستوا)	also called kuza; spouted used for ablution.
Atlas	(اطلس)	a kind of cloth with gold thread
Atshi	(آتشی)	firy; red; a type of lacquer work
Atth Kalia or Atth kaliyan wala khes	(اٹھ کلیاں والا کھیس)	a khes with 8-petalled design in one square

B

Babul	(ببول)	same as kikar
Badam Khaki	(بادام خاکی)	Majnun khes with almond design
Badra	(بدرا)	a carpet design
Bagla	(بگلا)	crane, heron, bittern
Bai	(بانی)	longer side of the bed or cot
Bajri	(بجری)	crushed stone
Balan	(بالن)	fuel
Bali/ Balai	(بالی)	ear-rings
Ban/Baan/Van	(بان/وان)	rope made of reeds or of twisted grass (munj)
Bana	(بانا)	same as Peta; woof of a loom
Banaras	(بنارس)	Modern Varanasi; also a design of carpet
Bar	(بار)	Central high land between two rivers
Bara Gola	(بارہ گلا)	making a round design
Bare wali	(برے والی)	a type of Lungi cloth
Bareek naqshi	(باریک نقش)	refined (naqshi) engraving on lacquered objects
Barfi	(برنی)	diamond design; a design of pranda
Barma	(برما)	Auger, drill for making holes
Basula	(بسولا)	carpenter's tool for making surface level and clean
Bathu	(باتھو)	a local brass used as culinary herb called saag
Bata	(بٹہ/وٹہ)	also called watta; object used to measure weight
Batti	(بتی)	lac-stick for coloring
Ber	(بیر)	a local fruit (Zizyphus jujube) of beri tree
Bhagal	(بھاگل)	bag made of sheep wool
Bhakra	(بھا کرہ)	a local self-grown thorny bush

Bharaee ka kam	(بھرائی کا کام)	a type of naqshi; filled-up or scraped lac work
Bharrola	(بھڑولا)	grain store of clay for storing 2 sacks of grains, see skar
Bhatti	(بھٹی)	furnace
Bhora	(بھورا)	a wooden measure for weighing grains
Bhusa	(بھوسہ)	hay
Biyar /Biar	(بیار)	deodar wood
Bohatta	(بوھٹہ)	an ornament worn on the arm close to the shoulder
Bohrr	(بوہڑ)	banyan tree (ficus religiosa)
Brandi	(برانڈی)	lid of a chati.
Bugh	(بگھ)	special chain used as support of heavy ornaments
Bukharcha	(بخارچہ)	bow-window of half circle or semi-hexagon
Bulak	(بلاک)	nose-ring worn in the middle of the nose
Bulbul Chashmi	(بلبل چشمی)	a khes design resembling the eyes of nightingale
Bunda/bundai	(بُندا)	silver era-rings with drops worn by unmarried girls.
Burjhuk	(بُرجھک)	a jeweller's tool for setting stones in jewelry
Burmi	(برمی)	
Kamancha	(کھماچہ)	string and bow for running a hand driven lathe
Burna	(برنا)	jweller's tool
Butti	(بتی)	polishing stick
C		
Chhatta	(چھتہ)	a design of Majnun khes

Chaddar	(چادر)	piece of cloth for covering head and shoulders
Chaj/Chej	(چج)	doab between rivers Chenab and Jhelum
Chak/ Chakuk	(چک)	village(s)
Chalgul	(چلگل)	nose-ornament
Chalk Mitti	(چاک مٹی)	a special of clay
Cham/charm/ chamra	(چم/چرم)	leather
Chamar	(چمار)	one who prepares raw hide Chamra
Chamorra		
huqqa	(چوڑاھتہ)	huqqa made partly with leather,
Chan Pinjra	(چن پنجرہ)	a design of Majnun khes
Chandan Haar	(چندن ہار)	5 to 7-stringed necklace
Changair	(چنگیر)	a larger chhaba
Chapati	(چپاتی)	loaf of bread
Chappal	(چپل)	leather shoes with straps and open front
Chapra lakh	(چپڑا لاکھ)	flat pieces of plain lac prepared from dan-lakh
Char- or cho-gulla	(چار/چوگلا)	Majnun khes having four flowers in one square
Charakhni adda	(چرخی اڈا)	see charkha
Charkha	(چرخہ)	spinning wheel
Charpoy/ Charpai	(چارپائی)	means four legs; a woven cot with four legs.
Chati	(چائی)	clay pot for water storage, kanali –a type of kunali,
Chatora	(چٹورہ)	bowl of metal (same as katora
Chattu watta	(چٹوڑا)	pestle and mortar; also called chattu and moghli
Chau Galla	(چوگلا)	a design of Majnun khes

Chaukhat	(چوکھٹ)	door frame
Cheekni mitti	(چیکنی مٹی)	sticky clay
Cheerna	(چیرنا)	cutter
Cheng	(چنگ)	a potter's tool
Chhaba/chhabi	(چھابہ)	round plate made of reed for keeping bread
Chhaini naqshdar	(چھینی)	chisel with a design on it
Chhaj/chhajji	(چھج)	special-shaped winnowing tray
Chhajja	(چھجہ)	eave
Chhak, Nanki Chhak	(چھک/نانکی چھک)	gifts of grand children from their grand parents
Chhali	(چھلی)	corn; also a cotton ball/thread wound round a nulli
Chhalla	(چھلا)	plain ring, also see mundi and Vehr
Chhanani	(چھاننی)	strainer/ sieve
Chhap	(چھاپ)	finger ring
Chhapakka ka kam	(چھپاکا کام)	electric saw for minute cutting motifs & designs
Chharri	(چھڑی)	walking stick
Chhat	(چھت)	with hard 't'- large size bag of goats hair; with soft 't' it means ceiling/ roof
Chhik	(چھک)	support for a heavy ornaments
Chhilaee ka kam	(چھلائی کا کام)	chasing on metal wares
Chhuri	(چھڑی)	knife
Chikor	(چکور)	a local red legged partridge
Chillum	(چلم)	also called topi i.e. fire bowl of a huqqa,
Chimta	(چمٹا)	a pair of iron tongues
Chirri Khes	(چڑی کھس)	a design of khes
Chita	(چٹا)	white; also a tool of comb-maker

Chitraee/Chatrai	(چترائی)	engraving; same as naqshi
/Chitraee ka kam	(چترائی کا کام)	etched lac-work
Chitran	(چتران)	a fine chisel for engraving
Chitri	(چتری)	a type of furnace used for roasting barley seeds
Choli	(چولی)	sleeved bodice
Choosni	(چوسنی)	plastic nipple
Choti	(چوٹی)	tail also called 'gut'
Chullah	(چلہ)	fire-place
Churra	(چوڑا)	collection of bangles worn on the upper part of arm
Churri	(چوڑی)	a bangle

D

Dabb	(دب)	a local rough grass
Dabba	(ڈبہ)	a cylindrical container with a lid
Dabgar/Dabkar	(دب گار)	one who presses leather for making objects
Dailey	(ڈیلے)	fruit of Karirr tree used in pickles
Dalyati	(ڈلیاتی)	jeweller's tool for sizing bracclets
Dangri Wali	(ڈانگری والی)	a design in tarkashi
Daryaee	(دریائی)	a kind of silk-cloth
Dasti	(دستی)	jeweler's tool
Dauna	(دونا)	milk pot with stand
Dauni	(دونی)	a broad ornament for the forehead
Daur	(دور)	if made of metal it is used as lid of other vessels.
Dauri	(دوری)	same as khanjri – pot for grinding spices
Deeda	(دیدا)	ear-ring bedecked with tiny balls
Deg	(دیگ)	a large cooking vessel of copper
Degchi	(دیگیچی)	small vessel of the shape of a deg

Deorrha Khes	(ڈیوڑھا کھس)	a type of khes
Dera	(ڈیرا)	permanent settlement close to farm-lands
Desi-jutti/juti	(دیسی جتی)	shoes of local styles
Devadasi	(دیوداسی)	a female temple dancer
Dhaga	(ڈھگا)	thread
Dhalayee	(ڈھلائی)	making molds and casts
Dharees	(دھریس)	a local dance
Dharek	(دھریک)	a local tree (Melia simper-virens) for shade
Dharek Kai-Patton Wala	(دھریک کے پتوں والا)	design of leaves of dharek tree
Dharkhan	(درکھان)	tarkhan/ carpenter
Dhobi	(دھوبی)	washerman
Dhok	(ڈھوک)	temporary settlement close to farm-lands
Dodar Kan	(ڈوڈرکان)	A special species of crows
Dodiwali jhal	(ڈوڈی والا جھال)	a crochet design
Dohar	(دوہر)	a type of fine silk cloth woven on hand-loom
Dohri	(دوہری)	a chaddar with double fold
Dola	(ڈولا)	a bucket type clay pot; also small size chati; a small earthen pot for churning milk
Doli	(ڈولی)	Palanquin
Dopatta	(دوپٹہ)	scarf for ladies' head-cover
Dopatti ke sath wali gudy	(دوپٹہ کے ساتھ والی گڈی)	a crochet design
Do-suti	(دو سوتی)	double thread; a cloth woven with double thread
Dropa	(ڈروپا)	a measure of grains equal to two topa
Dua-i-khair	(دعائے خیر)	a formal prayer for God's blessing
Duddai	(ڈڈے)	name of ear-rings

Duddan	(ڈڈن)	name of a solid bracelet
Dukula	(دوکولا)	a kind of fiber used in ancient times for a cloth
Durrie	(دری)	drugget, a small carpet woven on handloom
E		
Ekwai	(ایکوائی)	anvil
F		
Farash	(فراش)	same as Kash and Uksh tree (Tamarix articulate)
G		
Gadeera	(گدیرا)	walker for children
Gagar	(گاجر)	vessel for carrying water from well or pond
Gala	(گلا)	neck
Galal Gogi	(گالال گوی)	money box
Galu Bund	(گلوبند)	neckband
Gana	(گانا)	a decorative bracelet of colorful cotton thread
Gani	(گانی)	neckband
Garari	(گراری)	a toothed tool of potter
Garrvi	(گڑوی)	a globular pot with narrow neck
Ghaghra	(گھاگھرا)	a native skirt for ladies
Ghalla Mandi	(غلامندی)	Grain Market
Gharra	(گھڑا)	large water jar
Gharvanji	(گھرونجی)	stand for a gharra (water jars)
Ghee	(گھی)	clarified butter
Ghoghar	(گھوگھر)	base used for making a round metal sheet
Ghogho	(گھوگھو)	gululk or money box

Ghotna	(گھوٹنا)	a cylindrical lacquered stick for grinding spices
Ghumch tanka	(گھمچ ٹانگا)	a stitch making sunflower design
Gindi	(گندی)	same as rilli
Glass	(گلاس)	tumbler
Go Gardish	(گوگردش)	to make a circular hole in a wooden plank
Godha	(گودھا)	a cast of jogis or hemits
Gogar	(گوگر)	design of pranda
Gol Wala Atth/ Kaliyan wala khes	(گول والا انڈھ کلیاں والا کھیس)	a type of khes
Gola	(گولا)	moulding
Gona Majnun	(گونا مجنون)	A variety of Majnun Khes
Goondh	(گوڈھ)	gum Arabic; also a design of pranda
Goth/Patka	(گوٹھ / پٹکا)	rectangular piece of cloth
Gothi	(گوٹی)	same as anguthi
Guddiyon wala	(گڈیاں والا)	a design in Lacha weaving
Gulab Kai Phul- Wala	(گلاب کے پھول والا)	a pattern in lacquer work same as Gulab Wala
Guldan	(گلدان)	flower pot
Gulsome	(گلسم)	a stone set in a bezel of a ring
Guluk	(گلک)	money box,
Gulzar Khes	(گلزار کھیس)	a design of khes
Gumti Khes	(گمٹی کھیس)	a design of khes woven on eight treadles
Gurdwara	(گرو دوارہ)	the worship place of Sikhs
H		
Haar	(ہار)	necklace of which there are many varieties
Halwan	(حلوان)	a red colored cotton cloth used for ladies shirts

Handi	(ہانڈی)	cooking pot of burnt clay
Hansli/ Hansi / Hassi	(ہنسل / ہنسی)	torque
Hareer Moti	(ہریڑ موتی)	a design of a pranda
Harmal	(ہرمل)	a local medicinal herb
Hatha	(ہتھا)	handle of a handloom
Haully Dhat	(حولی دھات)	light weight metal
Hauth ura / hathauri	(ہتھوڑا)	hammer
Haveli	(حویلی)	a mansion
Haveza/Havega	(ہویزا)	water body of huqqa,
Hethar	(ہیتھر)	flood plain of a river bed
Hubara bustard	(ہبارا بسٹرڈ)	Hoobara Macqueen
Huqqa	(حقہ)	hubble bubble,

I

Inaam Rajmi	(انعام رجمی)	a design of a necklace
Izarband	(ازار بند)	draw-string for shalwar

J

Jaal	(جال)	an assembly of 2 to 12 treadles (paer) in a pit-loom
Jagnathi	(جگنائتی)	see katori
Jal	(جل)	See Vann
Jalaibi	(جلیبی)	A kind of sweetmeat. Twisted, not straight
Jall Kukarr	(جل ککڑ)	a local fowl (Numenius arquatus)
Jamabandi	(جمع بندی)	land settlement
Jamot	(جموٹ)	pot for churning milk; also called kunnha and chati
Jand	(چنڈ)	local tree (Prosopis spicigera) bearing fruit (phalli)
Jandri ka kam	(چندری کا کام)	same as lakh ka kam

Jantari	(جنتری)	jeweller's tool
Japun	(چپن)	pottery lid
Jat/jut	(جت)	goats' hair
Jawain	(جوین)	a local medicinal herb; same as ajwain
Jhalar	(جھال)	frill
Jhamoor	(جھموور)	same as Zamboor, pincer
Jhangwal Khes	(جھنگ وال کھس)	a design of a khes
Jharoka	(جھردکا)	an oriel window
Jharoo	(جھارو)	broom
Jhoomar	(جھومر)	a folk dance; also ladies' ornament for forehead
Jhunjhana	(جھنجھنا)	rattle
Jist	(جیت)	pewter
Jodha	(جوڈھا)	see Godha, Yodha
Jogi	(جوگی)	hermit
Jorriya	(جوڑیا)	worker in juarraee ka kam
Juarraee ka kam	(برائی کا کام)	stone setting in jewelry
Julaha	(جولاہا)	weaver; also called Pauli and Siraj
Jutti / juti	(جتنی جوتی)	shoe

K

Kaat	(کات)	cutter
Kacha aam	(کچا آم)	raw mango. Also called kairy
Kacha	(کچا)	not permanent; flood plain of a river
Kachi Chhapai/Chhapa	(کچی چھپائی)	Printing design with washable ink
Kachi Wal	(کچی وال)	a crochet design
Kahu	(کاو)	wild olive wood
Kaintha Haar	(کینٹھا ہار)	a kind of necklace
Kalam/Qalam	(قلم)	reed pen, iron stylos; fine chisel; a design on durrie

Kalhota	(کالھوٹا)	see Skar, Bharrola
Kaman	(کمان)	bow
Kamani	(کمانی)	bow-shaped spring of a truck or car
Kammi	(کمنی)	a person of low social status in Punjab
Kana/Kane	(کانا)	reeds, a tool of comb-maker
Kanais	(کنیس)	stand for keeping piles of vessels, of metal or clay
Kanch dora	(کانچ ڈورا)	a kind of khes woven on a jaal of 2 to 4 treadles
Kanch	(کانچ)	glass
Kandiari	(کنڈیاری)	a thorny bush
Kangan	(کنگن)	bracelet; also bracelet design on lacquered paya
Kangha para charrhia	(کانگھا پارہ چڑیا)	mercury coated comb
Kanghi	(کانگھی)	comb; weaver's harness
Kanian/ Kane	(کانیاں)	a comb-makers tool
Kanni	(کتنی)	the end border of a cloth; a tool of comb-maker
Kanta	(کانتا)	ear-ring
Karandi	(کرندی)	raw silk
Karchob	(کارچوب)	embroiderer in gold and silver thread
Kardari	(کارداری)	administrative division of district
Karela	(کریلا)	a design of a pranda
Kari	(کڑی)	same as Karirr (Salsola fostida)
Karigar	(کاریگر)	artisan
Karirr	(کریر)	a local tree also called Kari; fruit is called dailey
Karkhana	(کارخانہ)	factory
Karnawal	(کرناوال)	a long beaked local fowl like a curlew or jal kukkar
Karra/Karri	(کڑا کڑائی)	solid anklet, also bracelet

Karraee	(کڑھائی)	embroidery
Karrahi	(کڑاہی)	iron pan
Karrhni	(کازھنی)	a pot to heat milk on a slow fire
Kash	(کاش)	see Farash
Kashidakar	(کشیدہ کار)	one who does embroidery
Kasoti	(کسوٹی)	touchstone
Kasuma	(کسوما)	a fiber used in ancient times for weaving cloth
Kat Haar	(کت ہار)	seven stringed necklace with taweez & ghunghrus
Kateera	(کتیرا)	cutter/pincer
Katora	(کٹورا)	water bowl of metal. See chatora
Katori	(کٹوری)	same as Katora; also called jagnathi
Keemkhawab	(کیمکھواب)	a kind of precious cloth
Khaddar	(کھدر)	course cotton cloth
Khaddi	(کھڈی)	handloom
Khajji/Khajur	(کھجی)	date fruit also called pindi (Phoenix dactylifera)
Khandui	(کھنڈوی)	large needle
Khanjri	(کھنجرہ)	see dauri
Khanon Wali	(خانوں والی)	a design of a Lungi as well as in Lacha
Kharad	(خراد)	lathe
Kharadi	(خرادہ)	turner
Kharak	(کھارک)	weaver's tool
Kharrian wala taq	(کھاریاں والا تاق)	roofed room for cattle
Khatwa	(کھٹوا)	a tool of comb-maker
Khes	(کھیس)	a hand-woven cotton cloth with many designs
Khori Lungi	(کھوڑی لنگی)	a type of Lungi cloth
Khori Wali	(کھوڑی والی)	a type of Lungi cloth

Khundi	(کھنڈی)	walking stick
Khurli	(کھڑلی)	manger
Kikar	(کیکر)	a local tree with thorns
Kil/Keel	(کل کیل)	nail
Killa	(کلا)	iron or wooden peg
Koka	(کوکا)	a nose stud
Konera/koneri	(کنیرا)	a potter's tool,
Kroshia	(کروشیا)	crochet
Kujja/Kujji/ Kuza	(کجی)	same as kuza, a small clay pot
Kulla	(کلا)	an under-cap of turban
Kumhar	(کھہار)	pot-maker
Kunali	(کنالی)	kneading trough
Kunda	(کنڈا)	an ear-ring
Kunnha	(کھنھا)	earthen pot for churning milk; also called chati
Kup	(کپ)	lid of karrhni
Kuppa/kuppi	(کپپا کپی)	leather bag for storing oil, etc,
Kurta	(کورتہ)	a collarless shirt
Kuthali	(کٹھالی)	crucible
Kutt	(کٹ)	hammering; a vessels made by hammering
L		
Laccha	(لچھا)	a bundle of cotton or/and thread
Lacha	(لاچا)	a silky lion-cloth
Lak-di	(لکڑی)	lion-cloth
Lakh ka kam	(لاکھ کا کام)	repousse work; lac-turnery; also see naqshi
Lakh	(لاکھ)	lac; sealing wax
Lakiron wala	(لکیروں والا)	a design of lines woven on loom with cotton thread
Lakri ka oorrha	(لکڑی کا اوڑھا)	same as adda for making 'nalian'

Lal mitty	(لال مٹی)	red earth
Lana	(لانا)	a local grass,
Langoo	(لنگو)	weaver's tool
Lassi	(لسی)	a local drink prepared from yogurt
Lasurra/Lasurri	(لسوڑا)	fruit of a tree with bright flowers (Cordia myxe)
Lato	(لاٹو)	top, a toy
Laung	(لونگ)	a dove-shaped nose stud
Loee	(لوئی)	a hand-woven woolen blanket
Lohar	(لوہار)	ironsmith,
Loon-march Dani	(لون مرج دانی)	Salt and Pepper Box
Luddi	(لڈی)	a folk dance of Punjab
Lungi	(لنگی)	a silken turban; also a silky lion-cloth
Luni	(لونی)	a local grass

M

Maang	(مانگ)	the parting of hair of a lady.
Machchli kantai	(مچھلی کانٹے)	same as maghar
Madhani	(مدھانی)	milk churner made of wood
Maghar	(مگھر)	heavy ear-rings also called machhlikantai
Mahal	(محل)	old unit of a district; also palace
Majjadi	(مجدی)	a type of Lungi cloth
Majnun Khes	(مجنون کھس)	khes with a variety of designs woven on 12 treadles
Mala	(مالا)	an arrow shaped implement of glass bangle-makers
Mallah/Malla	(ملا)	a variety of ber (ziggyplus nummularia)
Manda	(منڈا)	a kind of local shoes worn by ladies
Masha	(ماشا)	one twelfth of a Tola weight
Mashk /Mashak/ Mashkeeza	(مشک /مشکیزہ)	a large water bag made of buffloe hide.

Mathan/Matthana	(متھن)	a flat chisel; same as Mithna
Matka	(مٹکا)	large size water vessel
Mauza	(موضع)	village
Mazri	(مزری)	a perennial grass in mountain area
Mehndi	(مہندی)	hina; also means panjanga
Mela	(میلا)	fair
Misl	(مشل)	Sikh clan
Mithna	(میتھنا)	see mathan
Mochha	(موچھا)	block of wood
Mochi	(موچی)	cobbler; also called Siraj
Moghli	(موگلی)	wooden hammer
Moorrha	(موڑھا)	a round seat made of reed, with or without back
Moti Naqshi	(موتی نقش)	ordinary engraving on lacquered surface.
Moti	(موتی)	pearl, bead; a stich called moti tanka
Mujj Lungi	(مچ لنگی)	lion-cloth made of silk thread
Mukar	(مکار)	a sort of era-ring
Mundri	(مندری)	an ornamented ring; see also Challa and Vehr
Munj	(منج)	skin of plant to make ropes
Murak	(مرک)	a local grass
Murki	(مرکی)	small size ear-ring – much smaller than a bali.

N

Na'al	(نعل)	shuttle; blow pipe; columns to support two beams
Naa	(نا)	carpenter's tool for making paya surface in level
Nagina	(نگینہ)	precious stone cut and set in an ornament

Naiad/ neida	(نیدا)	jeweler's tool for making outlines of a design
Naicha	(نیچا)	covering of a narri of a huqqa,
Naichaiband	(نیچا بندی)	one who makes naichas,
Naifa	(نیفا)	part of the trousers through which the string passes
Nakka	(نکا)	Land on either side of the bar i.e. highest land
Nala Izarband	(نالا ازار بند)	draw-string
Nalian wal chhat	(نلیاں ولاچھت)	ceiling /roof of reeds
Namak Kari	(نمک کاری)	a design of Majnun Khes
Namda	(نمده)	felt
Nanakwal/ Nanaki chhak	(نانک وال)	gifts from the side of maternal parents
Naqash	(نقاش)	see naqshikar
Naqqara	(نقاره)	same naubat; kettledrum, a kind of drum
Naqsha	(نقشہ)	map; also paper with ta'alam scribed on it
Naqshi	(نقشی)	fine engraving on lac-applied surface.
Naqshikar	(نقشی کار)	same as naqash; one who does the naqshi
Narghalai	(نرغلا)	huqqa
Narr	(نر)	stalk of wheat
Narri	(نری)	smoking pipe made of reed,
Nau gulla	(نوگل)	Majnun Khes with 9 flowers in one square
Nau Kalliya	(نوکلیا)	Majnun Khes with 9 flowers in one square
Naubat	(نوبت)	see naqqara
Nayan	(نیان)	a turner's tool for making wooden surface plain
Nazar Kanda	(نظر کنڈا)	a round locket for children

Neeha/Niha	(نیھا)	carpenter/s implement used for rough work
Neehan/ Nihan	(نیھان)	a turner's tool for fine work; same as Neeha /Niha
Neida	(نیدا)	see naiada
Niariya	(نیاریا)	one who extracts metals from the scoria.
Nim/Neem	(نیم)	a margosa tree
Nisbi	(نسبی)	smallest of all the ear-rings
Nook Wala Atth	(ننگ والاٹھ)	
Kalian Wala Khes	(کلیاں والا کھیس)	a class of khes
Noshadar	(نوشادر)	same as sohaga i.e. borax
Nuli/Nulian	(نلی نلیاں)	a piece of reed used for winding freshly thread

O

Ode	(اوڈ)	belonging to a gypsy family
Okair Sazi	(اوکیر سازی)	fine cutwork design work on thin paper
Okairna	(اوکیرنا)	to cut a design on wood or paper
Oorri	(اوڑی)	wheel for wrapping cotton thread for a warp
Oraaha	(اوراہا)	also lakri ka oraaha; an adda for making prandai
Orrhni	(اورھنی)	cloth for head cover, dopatta

P

Pachhi	(پچھی)	small basket of reed
Paer	(پیر)	foot; also treadles of a loom
Pagree	(پگڑی)	turban
Pag-wat	(پگ وٹ)	to change turban with another person
Paichwan huqqa	(پیچوان حقہ)	a revolving huqqa
Paki jal	(پکی جال)	a crochet design

Pakka	(پاک)	ripe, permanent, baked
Pakki Chhapai	(کچی چھپائی)	Printing with indelible ink
Palang	(پلنگ)	bridal bed with lacquered paya and a headrest
Palas	(پلاس)	plier
Panak	(پنک)	a weaver's tool
Panj Larri Haar	(پنج لاری ہار)	Five-stringed necklace
Pankha	(پنکھا)	hand fan
Pankhay-wala	(پنکھے والا)	a design of pranda
Pankhery	(پنکھری)	pertaining to making of hand fans
Pankhi/pankhri	(پنکھڑی پنکھی)	Petal
Pannah	(پنا)	weaver's tool
Pansar	(پنسار)	Collection of medicinal herbs in a Pansari ki hatti
Para bharna	(پارہ بھرنا)	same as para ka kam; mercury work in lacquering
Para	(پارہ)	mercury
Parat	(پرات)	flat bottomed metallic dish used for kneading flour
Parbh	(پر بھ)	one who keeps a saip/seep/saipy
Pargana	(پرگنہ)	administrative division of district
Parkar	(پرکار)	divider,
Parr kotha	(پردکھٹا)	roof (kotha) under another roof
Parropi	(پروپی)	circular pot for measuring 500 grams of grains
Pasham	(پشم)	wool
Pashmina	(پشینہ)	fine goat wool for weaving Kashmir shawls
Patar	(پتر)	green leaf
Patari	(پٹاری)	basket made of reed usually for keeping snakes

Pateesi Wala	(پاتھسی والا)	a design of pranda
Patka	(پٹکا)	see Goth
Patri Wal	(پٹری والا)	a design of Majnun khes
Patri	(پٹری)	jeweller's tool to clean and shine a kalam (stylos)
Patrian	(پٹریاں)	ornament for forehead
Pattar Wali	(پٹروالی)	design showing creeper with leaves
Patti Dora	(پٹری ڈورا)	a design woven on loom with woolen
Patti payil	(پٹی پائل)	anklet
Patti/patty	(پٹی)	long but narrow flat piece of metal.
Pattiyon Wala	(پٹریاں والا)	a design on lacquer work
Pattiyon Wala	(پٹھیوں والا)	design with leafs
Patirian	(پٹریاں)	a weavers tool
Pauli	(پاؤلی)	weaver, also called Julaha
Paya	(پایا)	here always means an ornamental leg of a palang
Paya-ka-kam	(پایا کا کام)	lakh ka kam on payas
Pazaib	(پازیب)	anklet
Pazwan	(پروان)	nose-ornament
Peelo	(پیلو)	fruit of Vann tree; also name of Punjabi poet
Peerrha	(پیڑھا)	four-legged stool
Peta	(پیٹا)	see bana
Phalli/phalian	(پھلی)	beans such as jand ki phalian, kikar ki phalian
Phatkari	(پھٹکری)	alum
Phooldan	(پھول دان)	flower pot
Phoolon wala	(پھولوں والا)	floral design on a clay pot,
Phul wali	(پھول والی)	a crochet deign
Phulkari	(پھلکاری)	a chaddar of khaddar embroidered with floss

Phumman Wali	(پھمن والی)	a crochet design
Phurr/phoorr	(پھوڑ)	rough mat made of date-palm leaves
Piali/ Piala	(پیالہ)	bowl; same as Greek phiali
Pie	(پائی)	A wooden measure four times larger than a topa
Pindi	(پنڈی)	date fruit (Phoenix dactylifera); small settlement
Pinjra	(پنجرہ)	net for keeping birds; also a traditional ventilator
Pipal	(پیپل)	a local tree (Ficus religiosa)
Pirr-pana	(پڑ پانا)	jointly spinning cotton thread by young girls.
Plaithani	(پلیتھن)	container for keeping floor, sugar etc.
Pohli	(پوہلی)	a thorny bush
Popa	(پوپا)	nose ornament
Pranda	(پراندہ)	decorative part of ladies' tail with many designs
Puni/pooni	(پونی)	cotton ball
Punja	(پنجا)	weaver's fork
Punjangla	(پنچ انگلا)	a bracelet chained with five rings; also see mehndi

Q

Qainchi	(قینچی)	A pair of scissors
Qalam	(قلم)	see Kalam
Qalbut	(قلوبت)	mold used for sizing shoes and bangles.
Qamraga	(قمرگاہ)	royal hunting of the Mughals
Qanat	(قنات)	a screen of canvas
Qulfi	(قلفی)	an ice candy; a qulfi-shaprd mold for bangles

R

Rachh	(رچھ)	handlum of a loom
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Rachhi	(رچی)	carpenter's tool for carving floral design
Rachh-walai		
Dandai	(رچھ والے دندے)	a term used by weavers
Raiti/Reti	(ریتی)	file
Raj	(راج)	mason
Randa	(رندہ)	plane, rasp
Ranghatha	(رنگاٹھا)	a piece of khajji wood used for polishing
Ratti Manji	(رتی منجی)	red charpai, a design in lacquer work on payas
Regmar	(ریگ مار)	sandpaper
Reja	(ریجا)	mold
Reza	(ریزہ)	jewelry's mold
Rilli	(رلی)	same as gindi
Rohira	(روہیرا)	a wood used for barbaric and bold designs
Rolla	(رولا)	a square sectioned roller of a hand-loom
Roshandan	(روشن دان)	ventilator for light
Roti	(روٹی)	bread

S

Saag	(ساگ)	special grass used as vegetable, culinary vegetable
Saan	(سان)	name of a clay pot.
Sada Khes	(سادہ کھس)	khes with plain design woven on four treadles
Sada Patti	(سادہ پتری)	a design woven on loom with woolen thread
Sada	(سادہ)	plain
Sadi guddi	(سادی گڈی)	a design in crochet work
Safaid tamba	(سفید تانبا)	white copper,

Safaida	(سفیدہ)	poplar tree
Sal	(سال)	an inferior timber tree/wood
Salara Tillai Wala	(سالارا طے والا)	Salara cloth with golden border
Salara	(سالارا)	A striped cloth used as chaddar.
Salma satara	(سلیمہ ستارہ)	embroidery with silver stars etc
Sanak/Sahnak	(سینک)	same as kunali,
Sandal	(صندل)	sweet smelling wood
Sandharan	(ساندھران)	base used for hitting nails
Sandur	(سندور)	same as sohaga or borax red oxide of lead.
Sang-i-Sulaimani	(سنگ سلیمانی)	purbeck stone
Sang-i-Yashab	(سنگ یشب)	a translucent stone, a kind of jasper stone
Sannhi/Sanhi	(سنہی)	pincer; a pair of tweezers
Sar	(سر)	a pond; also wild grass grown on banks of rivers
Sari Wali	(ساری والی)	a design of a Lungi
Sarkanda	(سرکنڈہ)	reed
Sarong	(سارونگ)	lion cloth of Indonesian people
Saroota	(سروتا)	same as Sar
Sarson	(سروسون)	a species of mustard. Sesame.
Sarya	(سریا)	iron rod
Sat-Larri Haar	(ست لڑی ہار)	Seven-stringed necklace
Sathra/Suthra	(شتھرا)	narrow edged chisel
Saunchal	(سوچل)	a type of saag or green leaves cooked as vegetable
Seedha Gardish	(سیدھا گردش)	to create a straight space in a wooden piece
Seep	(سیپ)	Service on payment of grains; also see Parbh.
Seep/Saip	(سیپ)	a local custom; also see Parbh,

Sehdara	(سہدرہ)	wooden structure with three openings
Sehra	(سہرا)	a garlanded on the forehead; also a frill
Seroo	(سیرو)	shorter sides of a cot
Shaheenon-ka Shehr	(شاہینوں کا شہر)	city of Falcons (Sargodha)
Shahr-i-hunarmandan	(شہر ہنرمنداں)	city of artisans or craftsmen
Shahtut/ tut	(شہتوت)	mulberry
Shalgam/shaljam	(شلغم)	turnip
Sheeshai-Jhalar-wala	(شیشے جھالروالا)	a design of pranda; sheesha as mirror
Sheesham/Shisham	(شیشم)	see Tahli
Shrinh	(شرنہ)	a local tree (Acacia arabica)
Silay	(سلے)	a design of durrie
Silsila	(سلسلہ)	chain, sufi order
Singer	(سنگر)	a kind of bean; also called Jand ki Phalian.
Sippi	(سپپی)	shell; also a cutter used in basketry making
Siraj	(سراج)	a small group of cobbler's cast of Chawan Sharif
Siris	(سرس)	a local tree (Albizzia lebbek)
Sisso	(سیسو)	a local resident bird/fowl
Skar	(سکار)	grain store of clay for storing 2 sacks of grains
Smooch	(سموچ)	a design of Majnun Khes having flowers as motifs
Sohaga	(سہاگہ)	see sandur
Sohanjana	(سہانجنا)	vegetable with corky bark (Moringa pterigosperma)

Subhan- teri qudrat	(سبحان تیری قدرت)	O God thou be praised for your power
Sui	(سُئی)	needle, also a head ornament
Sumba/ Sumbi	(سُمبھا سُمبھی)	tool for piercing holes
Surahi	(صراحی)	long-necked spouted vase with handle and a
Surkh tanba	(سرخ تانبا)	red copper,
Sut/Sutar	(سوت سوتر)	cotton thread
Sutar	(سوتر)	cotton
Suth	(سوتھ)	panchayit. Judgment by Community elders.
T		
Ta'alam	(تعلم)	coded color scheme for a carpet weaver
Taab	(تاب)	jeweler's tool to press a stone in a bezel
Taal	(تال)	a store of wood
Tad	(ٹاڈ)	a solid armlet worn above the elbow
Tahli	(ٹاہلی)	local tree also called Shisham (Dalbergia sisso)
Taluka	(تعلقہ)	administrative division of district
Tandoor	(تندور)	oven
Tandoori Nan	(تندوری نان)	bread baked in an oven.
Tanka	(ٹانکا)	stitch.
Tapai	(ٹپائی)	see okairna
Tapti	(ٹاپتی)	jeweler's tool
Tara Meera	(تارا میرا)	a type of sag or green leaves used as vegetable
Tarangarr	(ترنگر)	trisula; also a large basket for 25 kg of material
Tararr/Tawa	(تراڑ توا)	round plate (earthenware or iron) for baking bread

Tarkashi	(تارکشی)	wire-drawing, a kind of embroidery
Tarkhan	(ترکھان)	darkhan; a carpenter
Tarseembandi	(ترسیم بندی)	decorative false ceiling in wood
Taulia	(تولیہ)	a khes woven on 4 treadles; also means towel
Taung	(ٹونگ)	circular reed box decorated with colored strip
Taweez/Taweetri	(تعویذ تو تیزی)	amulet
Teela/Teeli	(تیلیا تیلی)	a smaller ornament for nose.
Tehband	(تہبند)	lion-cloth of Punjab
Tehsil	(تحصیل)	subdivision of a district under a Tehsildar
Tesha/Teshi	(تہشہ تہشی)	adzei
Thali	(تھالی)	metallic dish for serving food
Thalla	(تھلا)	bottom part of a vessel
Thappa	(ٹھپہ)	wooden block for calico printing or for embroidery
Tharra	(تھرا)	platform
Thathiar	(ٹھٹھیار)	one who forges metal vessels by hammering
Thatta /Thatwa,	(تھٹھہ تھٹھوا)	dabber,
Thatti	(ٹھٹی)	a potter's tool for cleaning purpose
Theekri	(ٹھیکری)	potsherd; also means an earthen tawa
Thora	(تھوڑا)	lower part of a clay huqqa,
Thuwani-Khori Khes	(ٹھووان کھوڑی کھیس)	a type of khes woven on 8 treadles
Tikka	(ٹیکا)	ornament of the forehead
Tikora	(ٹیکورا)	chopper, axe-like tool
Tilla	(تیلّا)	golden thread
Tokra/Tokri	(ٹوکرا ٹوکری)	basket made of reed
Tola	(ٹولا تولہ)	an obsolete weight equal to 12 mashash

Tool	(تولى)	to tighten khes on the loom
Toona Makal	(ٹوونہ مکال)	jeweler's instrument for making hollow round balls
Topa/Toba	(ٹوپہ ٹوبہ)	a measure of grains, equal to half dropa
Topi	(ٹوپي)	see chillum
Triati	(تریائی)	same as dalyati
Tur	(تڑ)	to role khes on khaddi
Turki Wala Khes	(ترکی والا کھس)	a khes of special design
Tut/Toot	(توت)	mulberry tree / fruit (Morus alba)
Tuti	(ٹوٹی)	spout
U		
Uks	(اُکس)	see farash
V		
Vali/vala	(والی والا)	an ear-ring
Vann/Jal	(ون جل)	locall tree with fruit (Peelo) (Salvadora abeoides)
Vehr	(ویہڑ)	a broad finger ring; a type of Chhalla and Mundri
W		
Wail	(ویل)	creeper
Waltohi	(ولٹوہی)	large size milk pot for transporting fresh milk
Y		
Yan	(یان)	cutting a square piece into any shape/ style
Yodha	(یودھا)	see Godha
Z		
Zail	(ذیل)	administrative division of a district
Zamindar	(زمیندار)	farmer

Zammor/Zambur	(زمبور)	heavy pincer
Zanjeer-wala khes	(زنجیری والا کھس)	type of a khes
Zila	(ضلع)	district
Zillan wale khes	(ضلاں والا کھس)	type of a khes

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