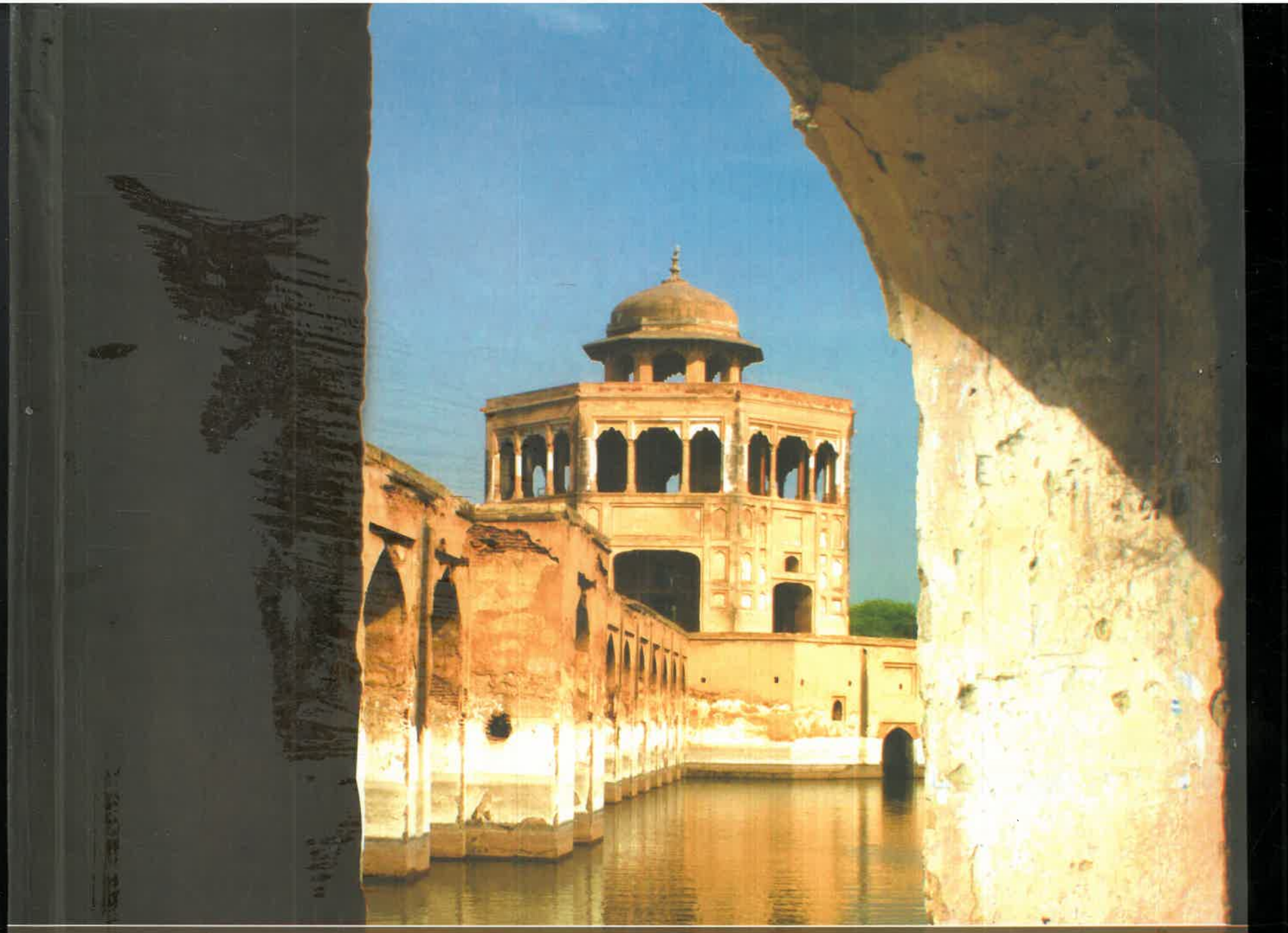


CRAFTS OF SHEIKHUPURA

Punjab Small Industries Corporation, Lahore, 2017

Crafts and Craftsmen of Punjab

Crafts of Sheikhupura

Architecture, Arts and Crafts

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

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Crafts of Sheikhupura

Architecture, Arts and Crafts


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FIROZWALA
SHEKHUPURA
SHEKHUPURA
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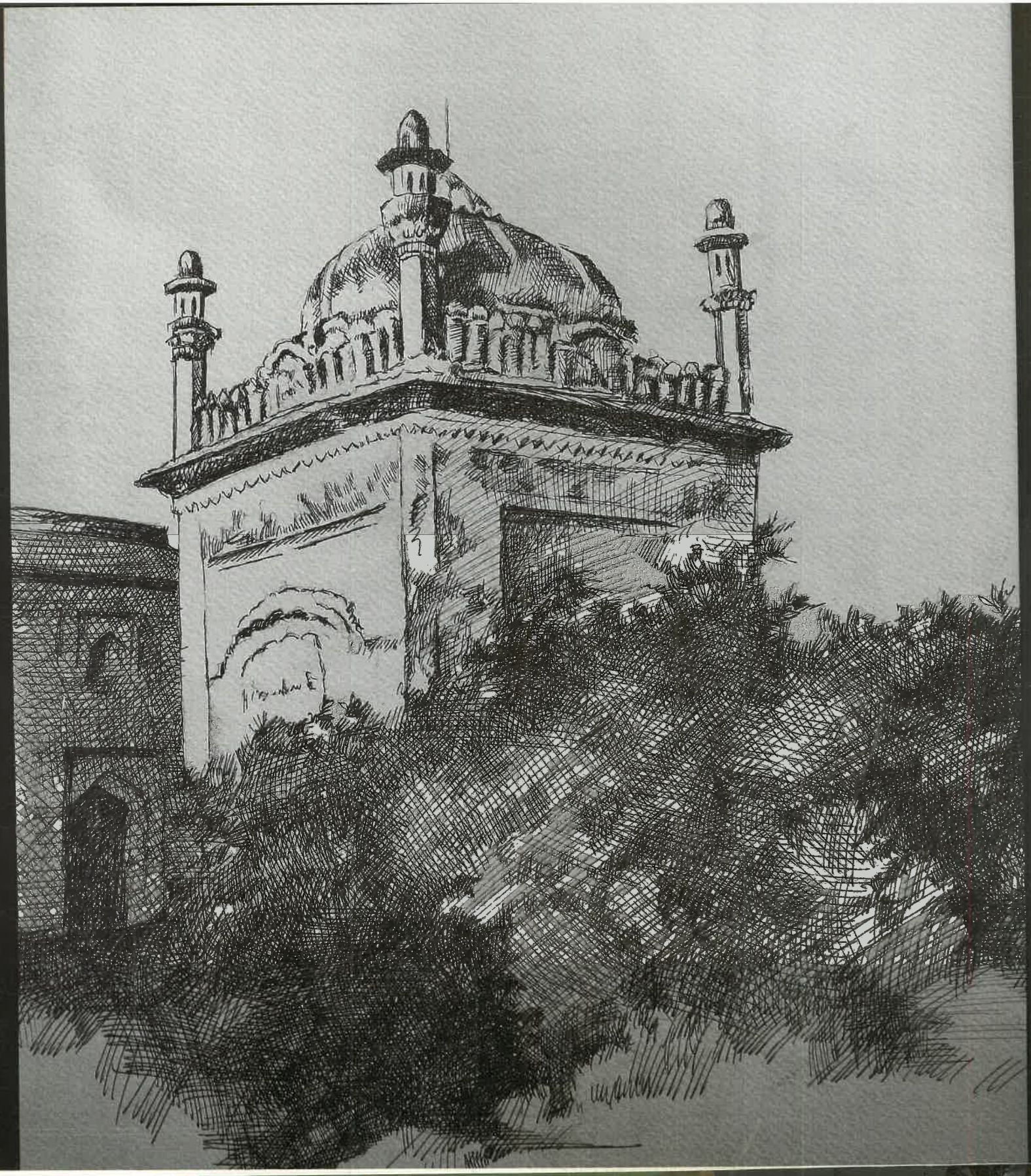
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Message from Managing Director, Punjab Small Industries Corporation

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

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

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

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

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

Bilal Ahmad Butt
Managing Director

Message from the Chairman, ICBS, Lahore.

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

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

- Lahore
- Sheikhupura
- Gujranwala
- Gujrat
- Chakwal

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

I have entrusted the entire project to Mr. Nazir Ahmed (*Tamgha-e-Imtiaz*) who is instilled with a vast experience in the field of art & crafts, research and

publications. Nazir already has five coffee table books in his credit as Director of the Project. • Crafts of Lahore (Vol. 1) • Crafts of Sargodha • Crafts of Chiniot • Crafts of Cholistan • Crafts of D.G. Khan.

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

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

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

Munawar Ahmad

Preface

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

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

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

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

Ahmad Farooq
Director (Creative & Cultural Industries)
PSIC

Introduction

This volume of our Punjab districts series deal with Sheikhupura. Sheikhu was the childhood name of Jahangir as he was lovingly called Sheikhu by his father Akbar. Sheikhupura is a place that the third Mughal emperor Nur-al-Din Muhammad Jahangir loved and loved it for many reasons. This love mainly emanated from his love for hunting thus he established a hunting resort now generally called Hiran Minar, a tourists' place and a place worth visiting. This volume throws ample light on Hiran Minar and the story of the Hiran (deer) attached to it.

Sheikhupura is also well known for the fort called Sheikhupura Fort. This fort has quite a few interesting anecdotes from history in its folds. These anecdotes particularly relate to the time when Maharaja Ranjit Singh and his successors occupied it and later they were taken prisoner by the British. It is also learnt on good authority that Jahangir also established a mint here where the Mughal coins were struck. The fort still has mementoes of the past in it. For example the baluster wooden columns still survive with their beautiful carvings. A massive repertoire of wall paintings and murals also survive which throw sufficient light on the painting techniques of Mughals and the Sikhs. These mural paintings can be a good subject for a researcher.

Close to Hiran Minar there is another important place known as Jandiala Sher Khan. A small and insignificant place once it was became important because of a sufi poet who lived here Waris Shah (Sayyid Waris Ali Shah al-Naqawi al-Ridhawi al-Bhakri al-Badrani-1722-1798). Waris Shah was born in Jandiala Sher Khan, distrct Sheilkhupura of Punjab; into a reputed Sayyid family and was a descendant of Sayyid Muhammad al-Makki through his son Sayyid

Badruddin. His father's name was Gulsher Shah. Waris's parents are said to have died when he was young. Waris acknowledged himself as a disciple of an ustad from Kasur, namely Hafiz Ghulam Murtaza from whom he received his education. After completing education Waris moved to Malka Hans, a village twelve kilometres north of Pakpattan. Here he resided in a small room, adjacent to a historic mosque now called Masjid Waris Shah, until his death. His mausoleum is a place of pilgrimage today, especially for those in love. The mausoleum complex was completed in 1978 and is a mixture of the Lahore School Architecture and Tughlaq Architecture. Waris Shah is primarily known as the author of Heer Ranjha whose verse is a treasure-trove of Punjabi phrases, idioms and sayings. His minute and realistic depiction of each detail of Punjabi life and the political situation in the 18th century remains unique and the entire poem is an album of colourful and enchanting pictures of life in the Punjab, of varied views but always deeply absorbing. Amrita Pritam a renowned Punjabi poetess has greatly admired the kalaam of Waris Shah. At the time of Partition when there was terror all around and innocent girls were raped Amrita clamoured and called Waris Shah (to come out of the grave and see) who had always advocated love. It is a touching piece of poetry from her:
Aj aakhan waaris shah noo kitoon qabraan vichoon bol!Te aj kitab-e-ishq da koi agla varka phol!

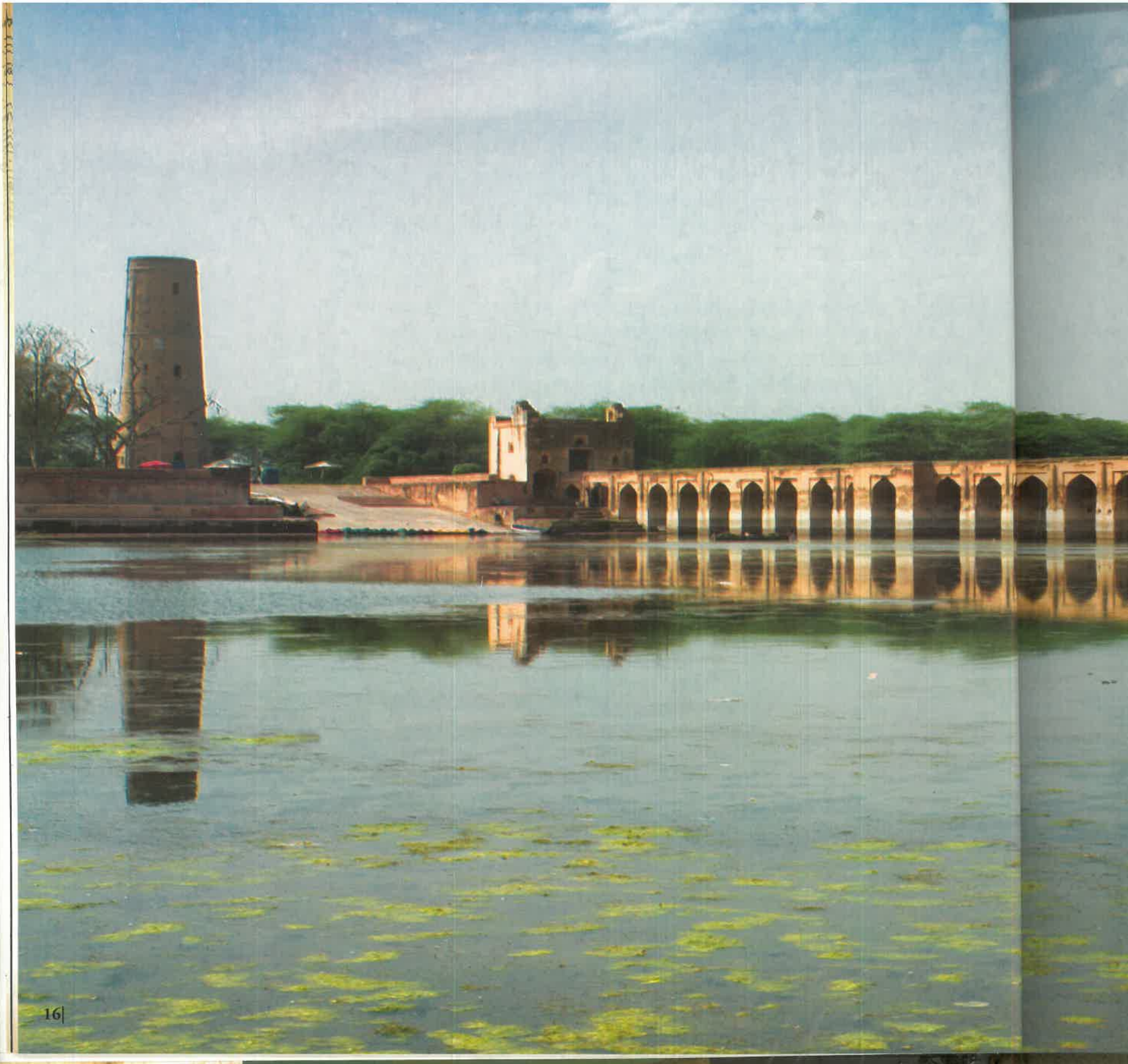
Ik roi si dhii punjab dii tuu likh-likh mare vain
Aj lakkhaan dheeyan rondian tainuun Waaris Shah noon kahan
Uth darmandan diaa dardiiaa uth tak apna Punjaab!
Aj bele laashaan vichiiaan te lahu dii bharii Chenaab!

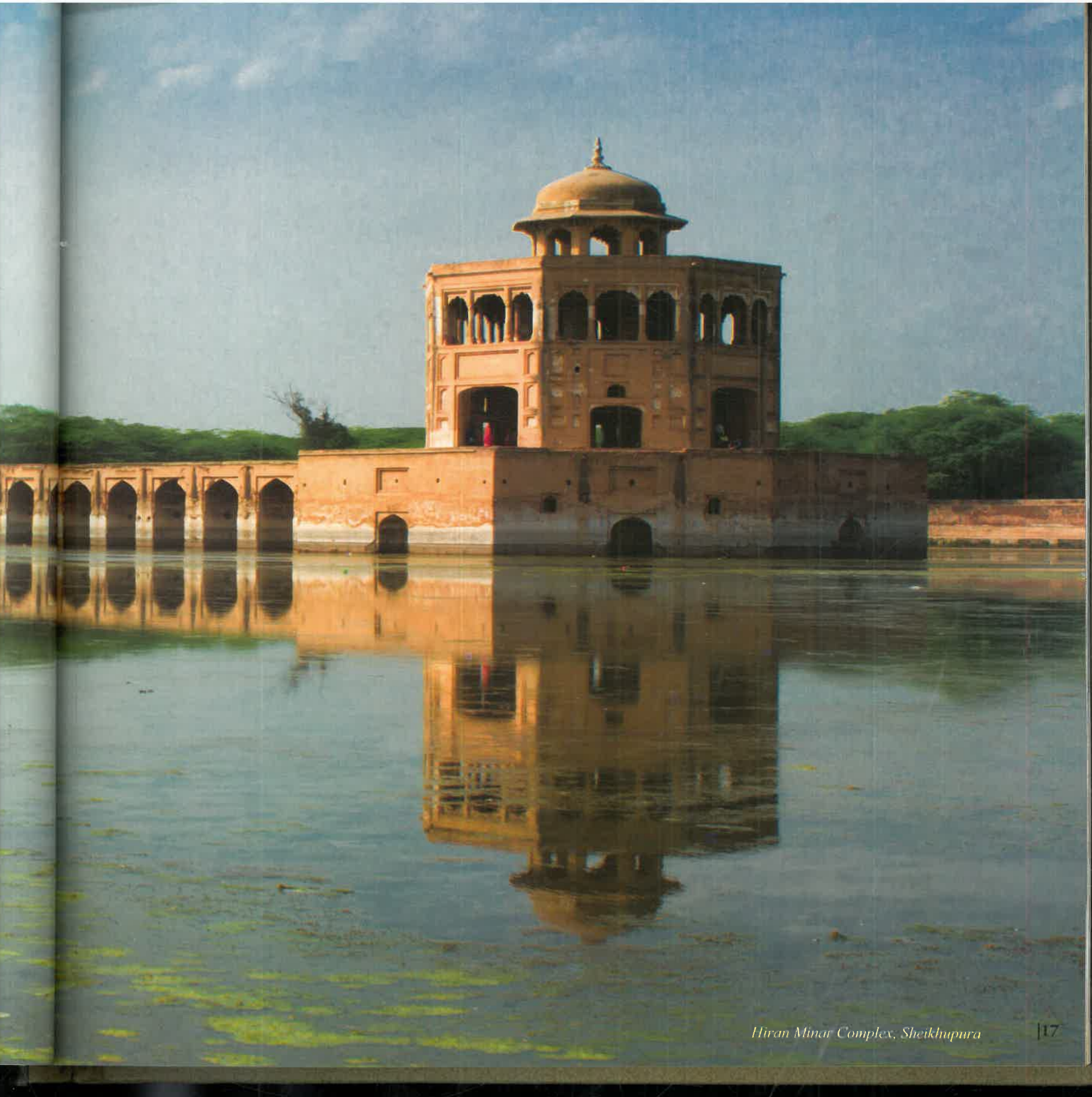
Beside the Built heritage of Sheikhupura and literary greatness of the kalaam of the sui poet this volume also encapsulates the arts and crafts of the district. Flora and fauna is another facet that has also been covered. It should be noted

since Gujranwala, Gujrat and Sheikhupura districts are neighbor to each other there is no difference of climate whatsoever. The agriculture of three districts remains nearly same and the same applies to the existence of fauna in these areas. I am sure this volume will provide sufficient absorbing material to the readers.

While progressing with the project on Sheikhupura we made several trips to nearby locales hunting for elements of interest. I am sure the reader will appreciate the efforts of my team. This introduction to book on Sheikhupura will remain unfinished if I do not acknowledge the tremendous contributions made by Madam Nilofer Sikander, Mr. Nazir Ahmad, Muhammad Salim sahib, Mehwish Nazir and Aamir Ali. During the course of editing Mr. Sajid Saleem of the Research Centre, College of Art & Design, Punjab University also extended tangible help. This book is a product of teamwork and I am deeply indebted to all members of this team, may Allah bless them all, may Allah bless us all.

Prof. Dr. Shaukat Mahmood
President Medal for Pride of Performance
Sitara-i Imtiaz.





Hiran Minar Complex, Sheikhupura

SHEIKHUPURA





A terracota mould depicting a human figure and kharoshti script.

History

The history of District Sheikhupura goes back to 1st Century Historical research has established the fact that Sangla or Sakala was once the capital of Punjab. Few signs of the attack of Alexander the great on the Sanglah Hill can be found in the history. Some remains of old buildings can be traced in the mounds surroundings the city which had been there before the advent of Islam. Sheikhupura is not only such an old city but its surroundings contain an immense historical importance.

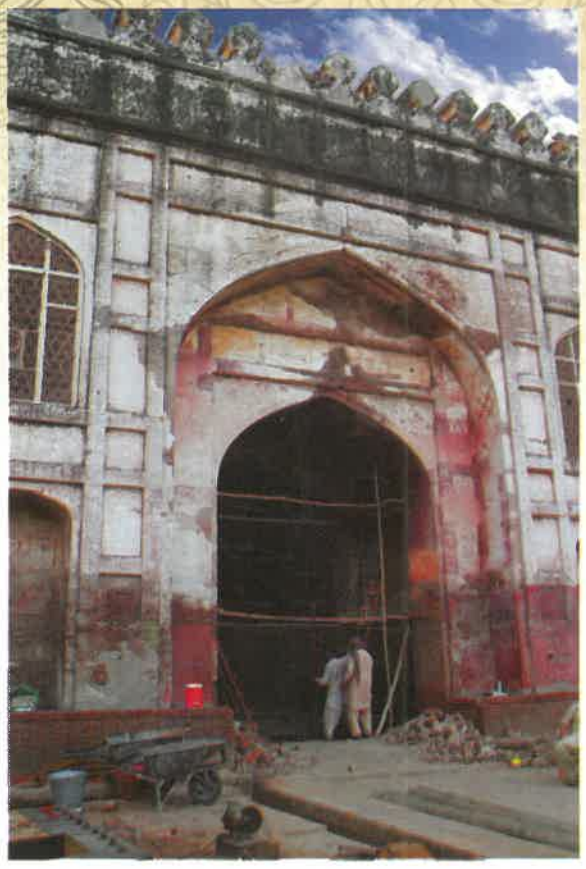
The founder of Sikhism Gurunanak could have been preaching and helping the needy in Talwandi (Nankana Sahib).

At the start of British era in Punjab in 1851, Tehsil Sheikhupura worked under Gujranwala District. The Artimapal Secretary Chief Commissar Lahore wrote a letter to the Department of Wealth in 1855 to combine the *Tehsil* Sheikhupura with the *Zillah* (District) Lahore but it was done. In 1920, *Tehsil* Sheikhupura became *Zillah* Sheikhupura with 129 villages of *Zillah* Sialkot. As soon as it became a *Zillah*, a lot of lawyers come here to practice. Under the supervision of Sir Gungha Ram District courts and hospitals were constructed in the city.



General view of the Rani Jindan's haveli in Sheikhupura Fort.





Main gate of Sheikhupura Fort.



A corner bastion.

An important town of Sheikhupura District Sanglah Hill which is at a distance of 59km, (now in district Nankana Sahib) historians has said that the famous Chinese pilgrims Huen Thsang came to Hindustan (Pakistan and India) in 633AD. During his journey he came to Rajwari from Kashmir, from here he crossed the River Chinab while moving towards south east. Then he moved to She-ye-pu which could be the present Hafizabad and then he moved to Sanglah Hill.

Shah Bilawal was one of the saints from the *Silsilah Qadriyah*. He was the son of Sayyid Usman and grandson of Sayyid Eysah. Sayyid Eysah came to Hindustan from Harat along with Mughal emperor Humayun. The king bestowed Sheikhupura along with surrounding towns to him. Shah Bilawal (died in 1636) was born here. No one knows the name during that period. According to another version the name of Sheikhupura is derived from



Inner fasil of the Fort.

a nickname of Prince Jahangir, who was known as Sheikhu by his father King Akbar. The present city of Sheikhupurawas built by Mughal Emperor Jahangir in 1607. Historians also refer to several old names of Sheikhupura like Kot Dayal Das, Qila Shaikhupura and Singhpuria. It is also named as Jahangirpura in *Tuzk-i-Jahangiri*. For some time it was also called Jahangirabad. Sheikhupura name was changed by Mughal Emperor Jahangir from the name of this area, Virk Garh. The city was renamed Singhpuria in Sikh rule and had a large Sikh population prior to independence in 1947, Gurudwaras were seen throughout the city. The name Singhpuria failed to gain popularity for unknown reasons.

In the north east at a distance of 2.5mile, a hunting place was built. A *Daulat-Khana* was constructed in a pond and on its bank; Jahangir ordered to build the grave of his beloved dear Mansraj along with a tomb. This place is now



Greek coins belongings to Alexander's period found near Sheikhupura.







Terra-cotta relics found in Mian Ali Faqiran, Sheikhupura.



The tomb of Baba Haji Qutab Dewan, Khanqa Dogran.

known as Hiran Minar. Jahangir granted all this area to one of his faithful Sikandar Moin after his death it was given to Iradat Khan because of his victory against the rebels in Kashtawarah.

During the reign of Emperor Jahangir (1605 to 1627), Sheikhupura had the status of royal hunting ground. In *Tuzke-Jahangiri*, Jahangir wrote during the events in the 1607:
On Tuesday, I reside in Jahangirpura, my hunting ground. According to my order, a Minar and a grave for my deer, Mansraj, were constructed here.

Tuzkarah-ul-Sheikh-ul-Kidham is a book which has described about the Hiran Minar. This book was completed in 1057 (*Hijrah*). Total numbers of verses in this book are 6188. The name of writer of this book was Khawajah Surut Sigh.



A general viw of the mound at Mian Ali Fakiran.

In the middle of the 18th century, Sikhs were ruling this area. In the last decade of the 18th century, Arbail Singh and Amer Singh were the rulers of Sheikhupura. Both of these were involved in robberies in this area. People from Sheikhupura requested Maharajah Ranjit Singh to defeat them which the Maharaja accepted.



Maharaja Ranjit Singh.



Jean-François Allard.

In the end both Arbial and Amer Singh were forced to evacuate the Sheikhupura Fort and all their property were taken over by the Maharajah. After this win, the Maharajah gave this area to Kharrak Singh. After the death of Kharrak Singh (1840), Rani Jindah became the ruler. She was a very clever woman. She went to under surveillance by the English in August 1847 along with her brother in Sheikhupura Fort.

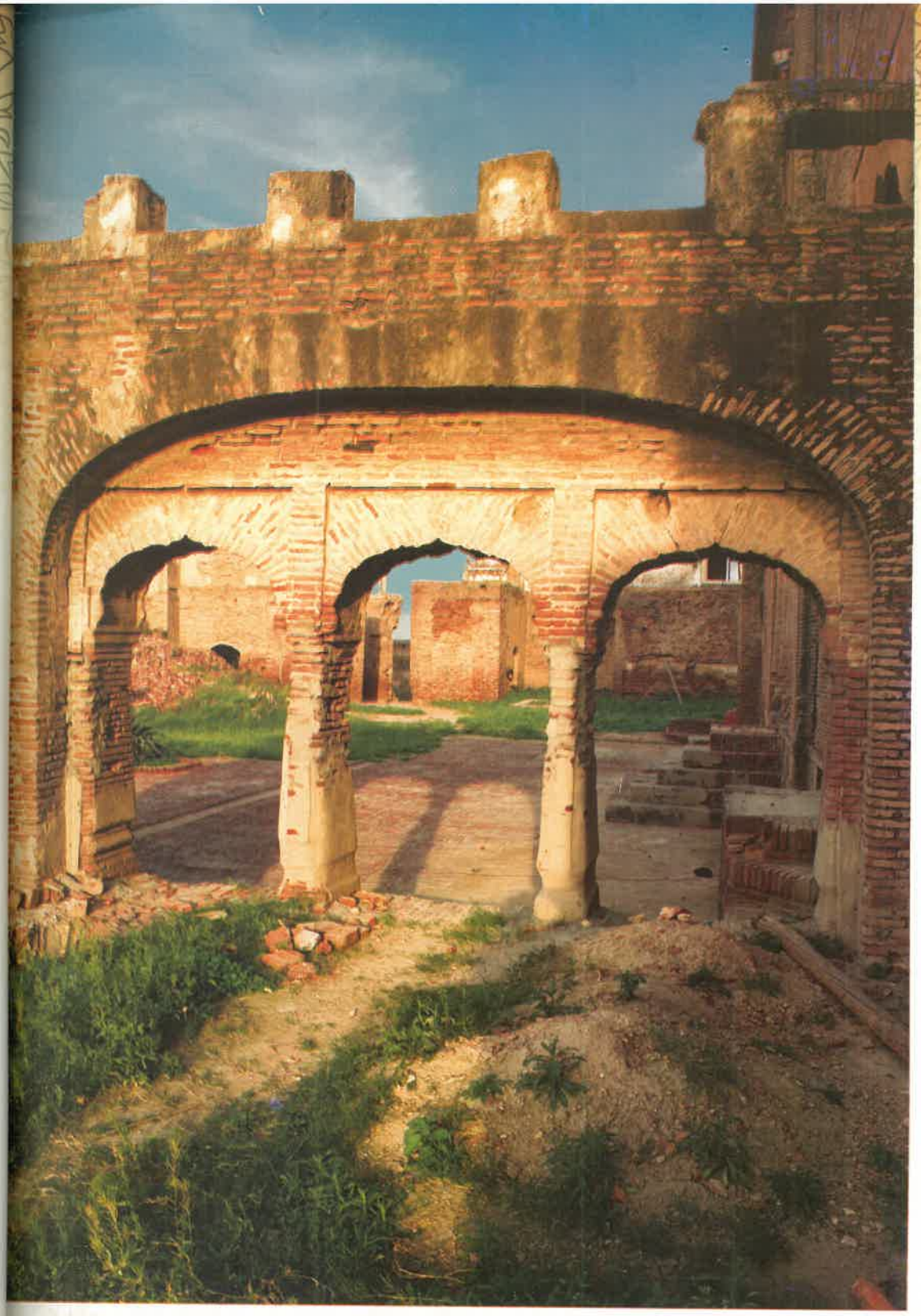
In March 29, 1849 the English took hold of whole the Punjab.

In the beginning, a temporary headquarter was built here but in 1851 it was transferred to Gujranwala. People from the surroundings of Sheikhupura have to go to Gujranwala in order to get the justices. Due to this inconvenience, Secretary Chief Commissioner wrote to the Department of Finance that due to the long distance, Sheikhupura should be given under the District Lahore but it could not be done that.

After British rule in Sheikhupura, people started to get the basic necessities of life. Many schools and colleges were built here. In 1889, a private Post Office was built here. In April 1907, Sheikhupura and Shahdrah were connected through train.

In 1920, Tahsil Sheikhupura was upgraded to District Sheikhupura. In the beginning, courts were arranged in the Qila Sheikhupura but then in 1922, under the supervision of Sir Ganga Ram District Courts and hospitals were constructed here.

In 1924, in the meeting of Municipal Committee, it was decided to construct a new town between the Civil Quarters and Civil Hospital. This newly constructed town was named as Gurunanakpura which was replaced with Jinnah Park after Partition.



Sih-darra inside the fort.



Jean-Baptiste Ventura.



General Paolo Crescenzo Martino Avitabile.

In 1930, Muslim league was introduced here. In November-December 1931, the city was provided with the electricity.

In the 21st annual meeting of Muslim League held on March 22, 1940, seven people represented the District Sheikhupura in the meeting.

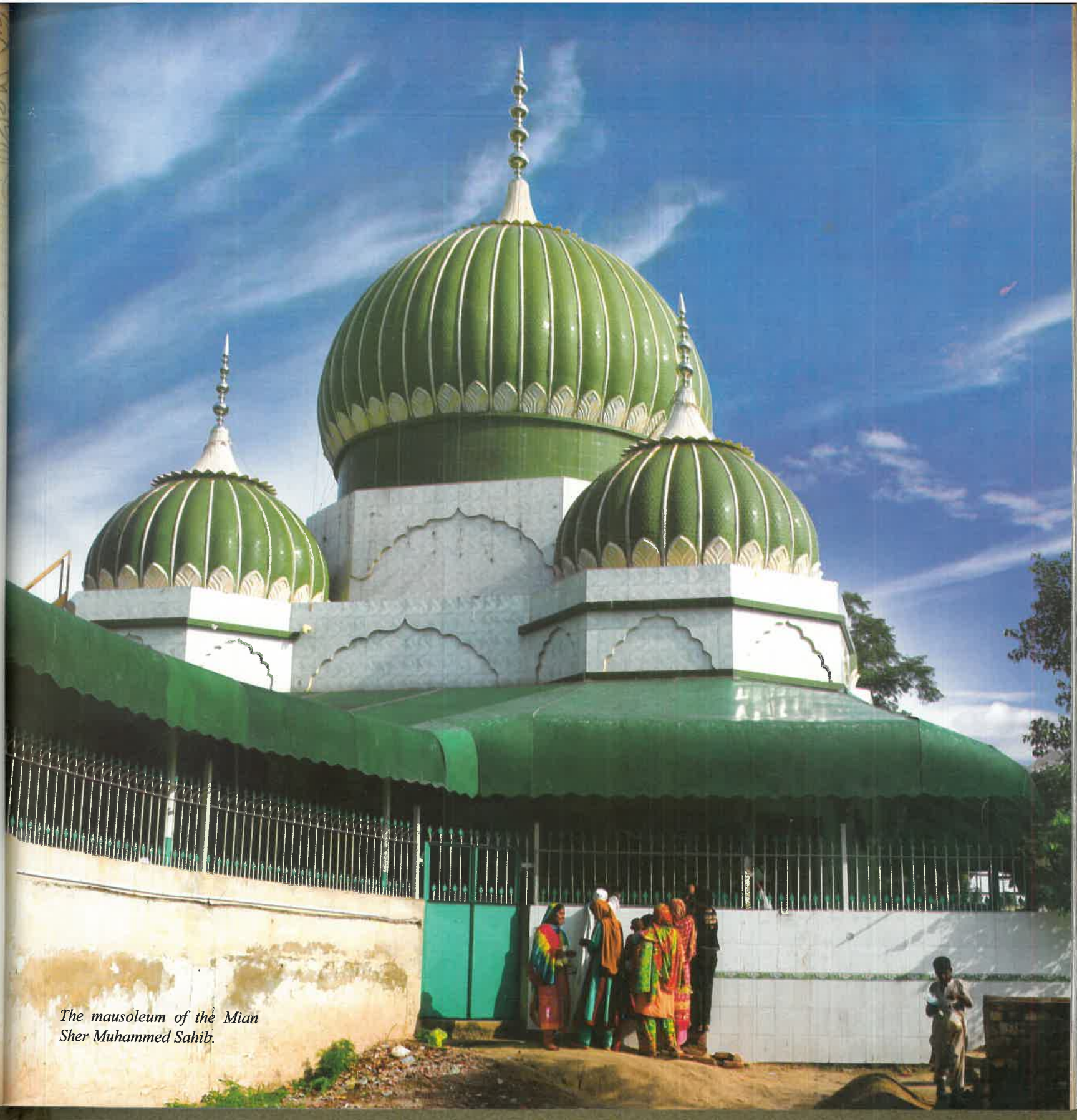
Sheikhupura is about 35 km north-west of Lahore. It is the 16th largest city of Pakistan. It is commonly known locally as Qila Sheikhupura, because of the fort in the city, constructed by the Mughal Emperor Jahangir. The name of the town and its fort was changed by him to Sheikhupura from earlier Virkgarh, deriving from a nickname of Jahangir, who was known as Sheikhu by his father Akbar the Great. The city is the headquarters of Sheikhupura District

District Sheikhupura is spread over an area of 5,960 square kilometers.

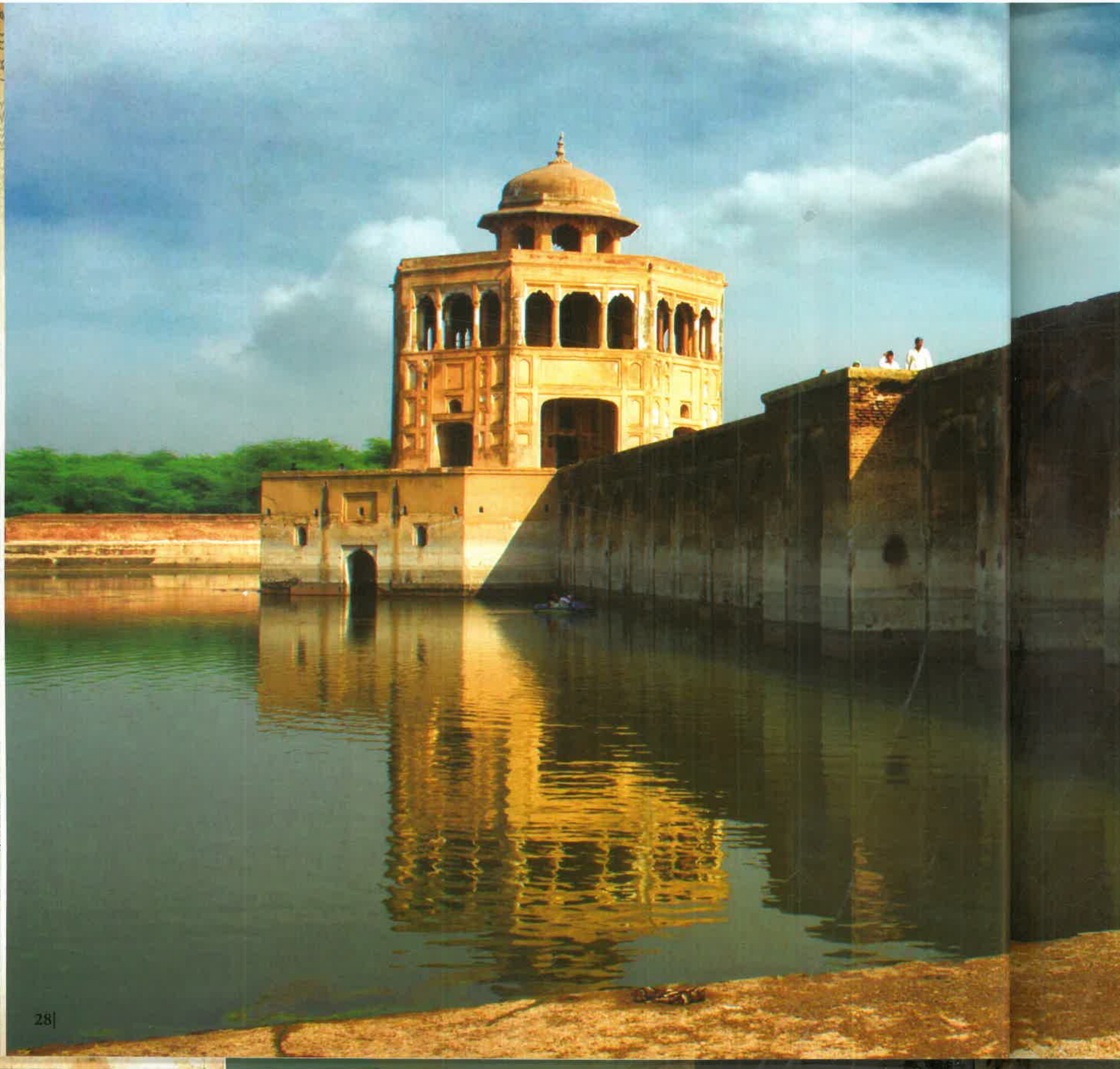


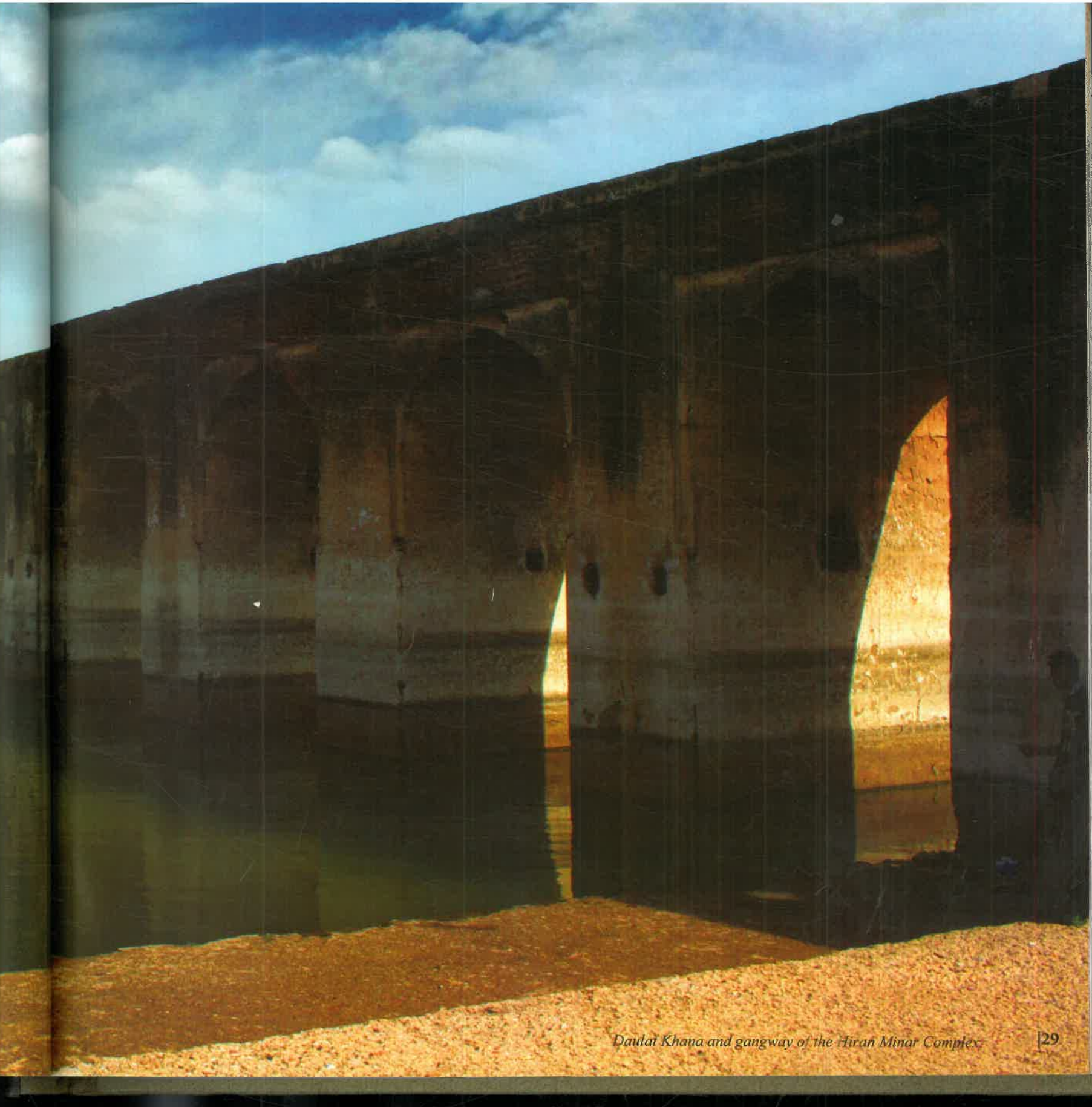
An agarbati over a money box in the mausoleum.

The mau
Sher Mu



The mausoleum of the Mian Sher Muhammed Sahib.





Daulat Khana and gangway of the Hiran Minar Complex

Hiran Minar



Emperor Jahangir.

The present town of Sheikhupura is situated some 34 kilometers north-west of Lahore. The famous Hiran Minar and the grand water tank in the middle of which stands Daulat Khana are sutuated about 5km west of Sheikhupura. According to the pen-picture drawn by the Emperor Jahangir in his Tuzk, this place was probably set amidst thick forest where game was plentiful.

The town of Sheikhupura was founded by the Emperor Jahangir between 1605-27. Jahangir was lovingly called Sheikhu or Sheikhu Baba by his father Akbar, hence the name of the town. Abu'l Fadl records it as Sheikhpur. In the *Tuzk-i Jahangiri*, Jahangir himself refers to it by two different names, i.e. Jahangirpur and Jahangirabad while Mulla Abd al-Hamid Lahauri in his *Padshahnameh* calls it Jahangirabad only.

The term Hiran Minar does not in fact refer to a single monument. It is a complex and the minar is part of it. To the east of minar is a huge water tank of unusual design having an octagonal structure *Daulat Khana*, in the middle? The *Daulat-Khana* is approached from the west through an impressive gateway, facing the Hiran Minar. A causeway links the gateway with the *Daulat-Khana*. The *Daulat-Khana* is also called *baradari* which is



A general view of Daulat Khana of the Hiran Minar Complex.

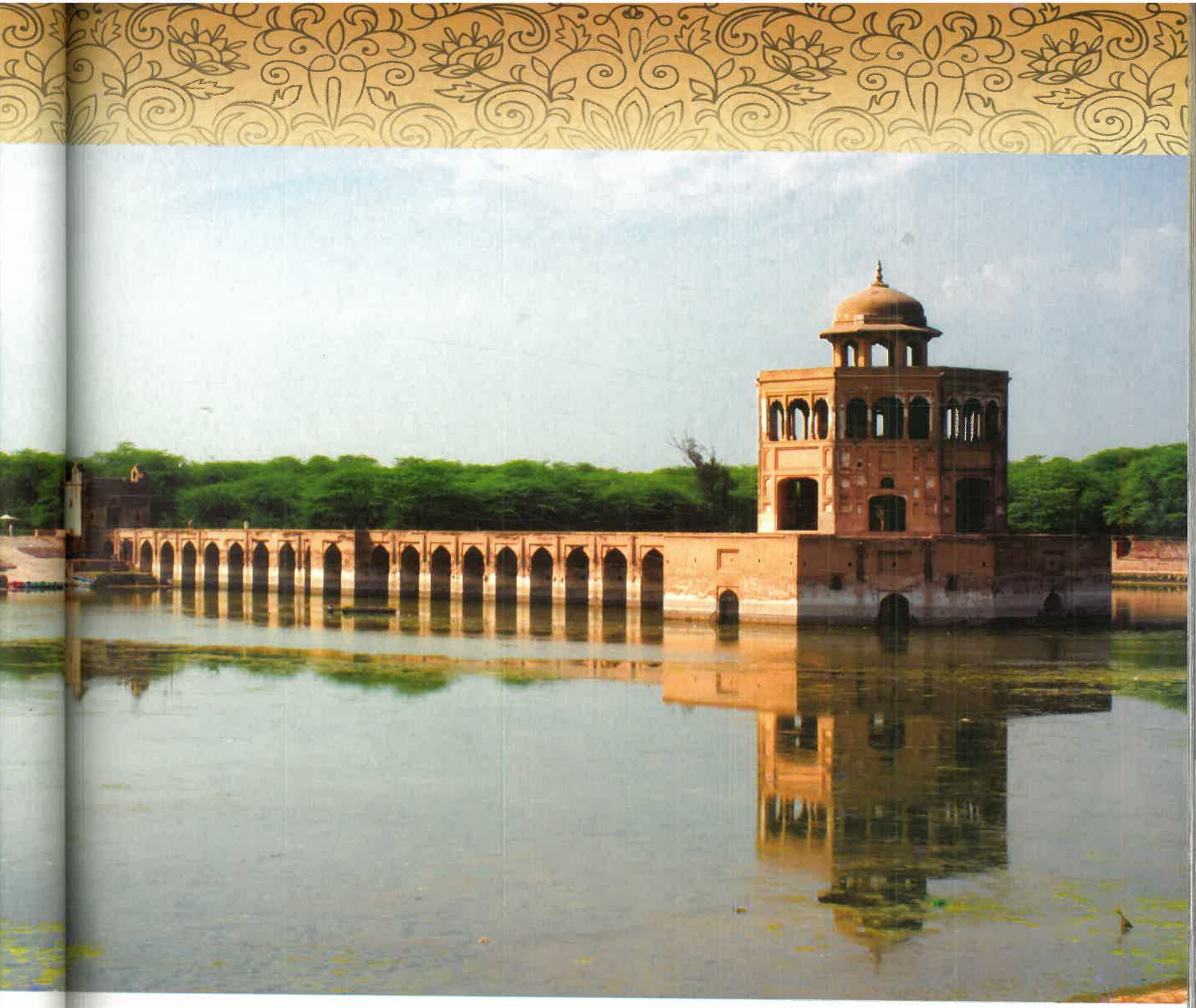
a misnomer. A baradari is essentially a structure with 12 openings, (*bara* =12 + *dar* =door), while the *Daulat-Khana* has only eight. The building is an octagon with only one opening on each side. All monuments of this complex were built under the orders of Jahangir. As regard the construction of Minar, Emperor Jahangir himself records in his memoirs:

"On Tuesday, the royal standards alighted at Jahangirabad,which is one of my fixed hunting-places. In this neighbour-hood had been erected by my order a minar at the head of the grave of an antelope called Mansraj".

The Minar served Jahangir as an observation post, providing a vista of surrounding woods and thus being suitable for locating game while enjoying cool air. The romantic *Daulat-Khana* in the middle of the water tank, on the other hand, furnished a delightful spot for repose and diversion.

The minaret is circular in plan and tapers towards the top. Its diameter at the base is a little over 9m and at top 6.9m. Total height of the minaret is 30.6m. Unlike other Mughal minarets this has no canopy or pavilion at the top. In the circular walls of the minaret there are 14 rows of holes, each row containing 15 holes. The holes are square of 15cm each side. It is believed these holes were used for hanging the skulls of hunted animals but this theory does not appeal. There is a similar tower also called Hiran Minar at Fatehpur Sikri





Hiran Minar, the pond, gateway, gangway and Daulat Khana of Hiran Minar Complex.



Daulat Khana seen through the arch of a corner pavilion.

(India) opposite the Elephant Gate. It has elephants tusks inserted in these holes. Only the imitations of the tusks are there today.

Around the base of the minaret are the remains of certain structures but it is difficult to establish their nature and exact design. Within these structures is the grave of the antelope Mansraj. It is related by historians that here existed an epitaph bearing an inscription. Rodgers and Beveridge have given the English translation of this inscription.

> "In this enchanting place an antelope came into the world-holding (*Jahan-giri*) net of the God-knowing ruler Nur al-Din Jahangir Padshah. In the space of one month, having overcome his desert fierceness, he became head of the special antelopes".

The gravestone was also made in the shape of an antelope. On the east of the minaret, at a distance of 82.5m, is situated the gateway of the tank, at the back of which is the causeway to the octagonal structure (daulat-khana) in the middle of the tank. This causeway is supported on 21 pairs of pointed arches supported on pillars. The causeway is 102.6m long, 3.15m wide with a parapet wall 50cm high. A square platform is built exactly in the middle of causeway. At each corner of the tank there are square pavilions having flights of steps going down into the tank. The tank is rectangular in plan 260.5m x 225.6m. Each side of tank has a ramp to facilitate the animals to reach the water level.

The *Daulat-Khana* is built upon an octagonal platform measuring 12m per side. This has a boundary wall which is a continuation of the wall of causeway. The *Daulat-Khana* itself has an octagonal plan and each side of its octagon is 7.8m long. This structure is two- storeyed with an open pavilion on top of which a beautiful cupola resting on octagonal pillars.



The first storey which we can call ground storey is approached from the four cardinal sides through a flight of three steps on each side. These steps lead to the smaller square rooms which in turn give access to the king's chamber. This is the central and the largest room. Eight subordinate rooms surround it. The four smaller rooms in front of the entrances ar square while four other are octagonal all eight rooms are linked in circular arrangement with the main room as well as with each other.

A flight of steps consisting of fourteen steps leads up from the north-western oblong room to the first storey. This storey has only one chamber, built exactly above the main chamber below. The lonely room has a veranda on all the eight sides resting on elegant double columns. Above the second storey is an octagonal pavilion. This is approached by a flight of 12 steps from the octagonal room below. This pavilion has a domed roof and corbelled eaves. The pavilion has irregular hexagonal columns at each angle and a multi foil arch above. Multi foil arches were a typical feature of Shahjahan's architecture and it is very probable that these cusped arches were added during his reign. The *Daulat-Khana* was built by Jahangir in 1030 A.H./1620 A.D and alterations and renovation work were carried out by Shahjahan in 1043 A.H./1634 A.D.

Unique features of this particular complex are the antelope's grave and the distinctive water collection system. At each corner of the tank (approximately 750 by 895 feet (273 m) in size), is a small, square building and a subsurface water collection system which supplied the tank, only one of these water systems is extensively exposed today.

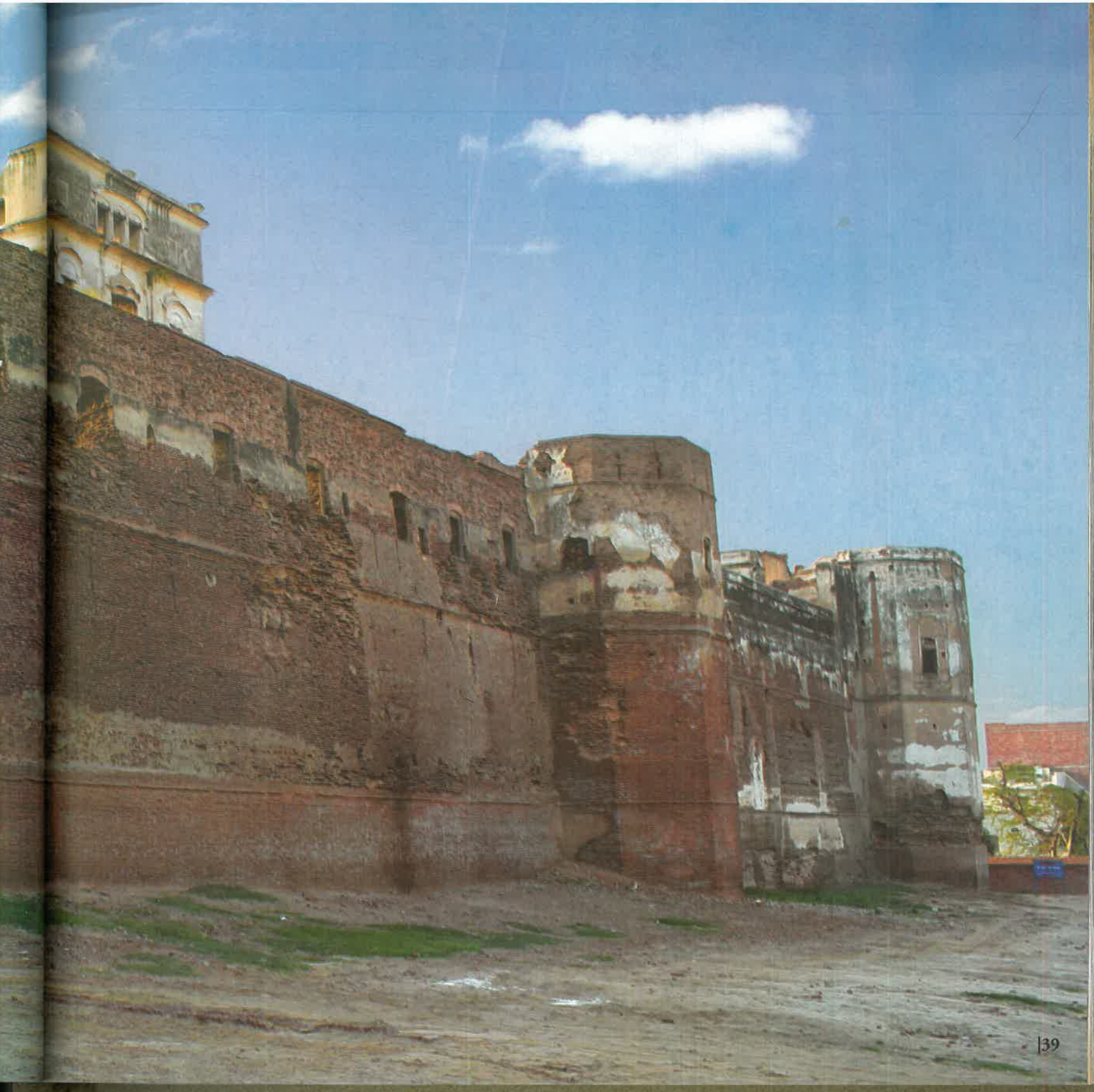
Another special feature of Hiran Minar is its location and environment: the top of the minar is perhaps the best place in the province of Punjab to get a feel for the broader landscape and its relationship to a Mughal site.

Looking north from the top of the minar, one can see a patch of forest which is similar to the scrub forest vegetation of Mughal times, while to the west are extensively-irrigated fields, a product of the late nineteenth and early twentieth centuries, but similar in size and appearance to the well-irrigated fields of the Mughal period.



Boundary wall of the water reservoir, corner pavilion of the Hiran Minar Complex.





SHEIKHUPURA FORT

The Sheikhupura Fort was built during the reign of the Mughal Emperor Jahangir. Although, there is no conclusive evidence supporting this, the *Tuzuk-i- Jahangiri* (Autobiography of Jahangir) mentions that the Emperor assigned the job of constructing the Fort to one Sikandar Moeen during one of his hunting trips to Hiran Minar in 1607AD. The fort certainly dates from at least the early Mughal era or earlier, and is the



Repair work of the main gate in progress.





Inner area of the main gate.





Another view of the Haveli Maharani Jindan.

product of numerous modifications over the centuries. In its present form, the fort is a rough square measuring 128 meters north to south and 115.5 meters east to west, with walls averaging 11.5 meters in height. It presents a formidable appearance, and rises easily above the cityscape in southeastern Sheikhupura where it remains a distinctive landmark.

The traditional attribution of the fort to Jahangir is partly due to the proximity of the Hiran Minar and hunting retreat which was definitively built by Jahangir beginning in 1606. The Padhshah Nama records multiple visits to the area by Jahangir and his son, the Emperor Shahjahan. All of these visits took place between 1606 and 1646, after which the area was briefly held by Shahjahan's son, prince Dara Shikoh. The fort would likely have been used as a camp for the Emperor and his retainers, providing more suitable accommodations than the exposed baradari and other pavilions at Hiran



Inner view of the fasil fortification well.



The derelict area of the fort.

Minar. One remnant of this period may be the ruined halls and basement chambers at the northeast corner of the fort, which Jahangir and Shahjahan may have used as a royal residence. When Mughal rulers weakend due to their internal feuds in the 18th Century, they lost the control of this for and it was used by the local bandits as hiding place.

The most impressive buildings inside the fort are the magnificent havelis (mansions) that were largely the product of the latter Mughal era and Sikh period (the mid 17th to early 19th centuries). One famous occupant of the *havelis* was Maharani Datar Kaur (died 1838), the wife of Maharaja



A mazar within the fort.



Painted birds under the chajja.

Ranjit Singh. Maharani Datar Kaur was the daughter of Sardar Ran Singh Nakai, the third ruler of Nakai Misl of Baherwal. She was the second wife of Maharaja Ranjit Singh. Originally named Raj Kaur, she changed her name to Datar Kaur as Raj Kaur was also the name of a mother of Ranjit Singh. She was married to the Maharaja in 1798 who lovingly addressed her as Mai Nakain. In 1802, she gave birth to Kharak Singh, the eldest son and heir apparent of Ranjit Singh. She took an active interest in the affairs of the State and accompanied her son when he was sent out on an expedition to Multan in 1818. She died on 20 June 1838. Her grandson was Maharaja Nau Nihal Singh (1839–40).

Politically, this fort emerged once again during the consolidation of Sikh Raj in Punjab. Before the Sikhs took over power, Sheikhupura Fort served as a hiding place for bandits looting the countryside. The Durrani king Shah Zaman, during his invasion of Lahore in 1797, besieged the fort only to purge it of the robbers.

Soon after his departure, the fort was occupied by a dacoit named Inder Singh. Later, Lehna Singh, an ally of Ranjit Singh invaded the fort and sentenced Inder Singh to death. After him, the fort passed on to the ownership of Bhai



A decorative console.



Entrances of Maharani Jindan's Haveli.



A fractured multifoil arch.



A series of arches of the verandah of the haveli.



Decoration under the projection.

Singh. Not much is known about Inder Singh.

However, after changing a few more hands, it was in the possession of Sahib Singh and Sahai Singh in 1808 when Ranjit Singh's forces marched upon it and caused its surrender. Maharaja Ranjit Singh granted this fort as "Jagir" to his wife Datar Kaur also known as Raj Kaur or Mai Nakkain, the mother of the crown prince Kharak Singh. She lived here up to her last day.

Datar Kaur of course had a considerable role in rehabilitation of this small, strategically less important and almost abandoned citadel. In it, she built a wonderful *haveli* adorned with classical fresco.

The distinctive *Kangra* style, found in the parlour and in the two chambers on the first floor of this mansion, is attributed to the good taste of Datar Kaur.



A dilapidated jharoka over the main jharoka of the palace.

In mid 19th century when power turned to the British, the fort of Sheikhupura was used for the 'house arrest' of Maharaja's last queen, Rani Jindan the mother of Maharaja Duleep Singh.

Maharani Jind Kaur (1817 – 1863) was the youngest wife of Maharaja Ranjit Singh, and the mother of the last Maharaja, Duleep Singh. She was renowned for her beauty, energy and strength of purpose and was popularly known as Rani Jindan, but her fame is derived chiefly from the fear she engendered in the British in India, who described her as "the Messalina of the Punjab", a seductress too rebellious to be controlled.

After the death and assassinations of Ranjit Singh's first three successors, Duleep Singh came to power in September 1843 at the age of five and Jind



Main tower of the Jahangiri palace.

Kaur became Regent on her son's behalf. After the Sikhs lost the First Anglo-Sikh War she was replaced in December 1846 by a Council of Regency, under the control of a British Resident. However, her power and influence continued and, to counter this, the British imprisoned and exiled her. In his letter, dated 9th August 1847, Sir Henry Montgomery Lawrence, the Resident of British government in Punjab, had suggested to the Governor General that her highness be banished from Punjab.

On his recommendation the young Maharaja Duleep Singh was sent away to the Shalimar Garden from the palace in the Lahore Fort and the Maharani was imprisoned at Sheikhupura Fort. Soon after her arrival at the fort, the Maharani wrote the following letter to the Resident at Lahore for being so ruthlessly separated from her young son (Maharaja Duleep Singh) who was only nine at the time:

"*With the Grace of the Great Guru*
From Bibi Sahib to Lawrence Sahib,

We have arrived safely at Sheikhupura; you should send our luggage with care, as I was sitting in the Samman (Burj-Palace in Lahore Fort) in the same way I am in Sheikhupura. Both the places are same to me; you have been very cruel to me. You have snatched my son from me…In the name of the God you worship and in the name of the king whose salt you eat, restore my son to me. I cannot bear the pain of this separation…..I shall reside in Sheikhupura. I shall not go to Lahore. Send my son to me. I will come to you at Lahore only during the days when you hold darbar.
On that day I will send him. A great deal (of injustice) has been done to me. A great deal (of injustice) has been done to my son also. You have accepted what other people have said. Put an end to it now. Too much has been done".

Over thirteen years passed before she was again permitted to see her son,



The bifurcated portions of the Palace.

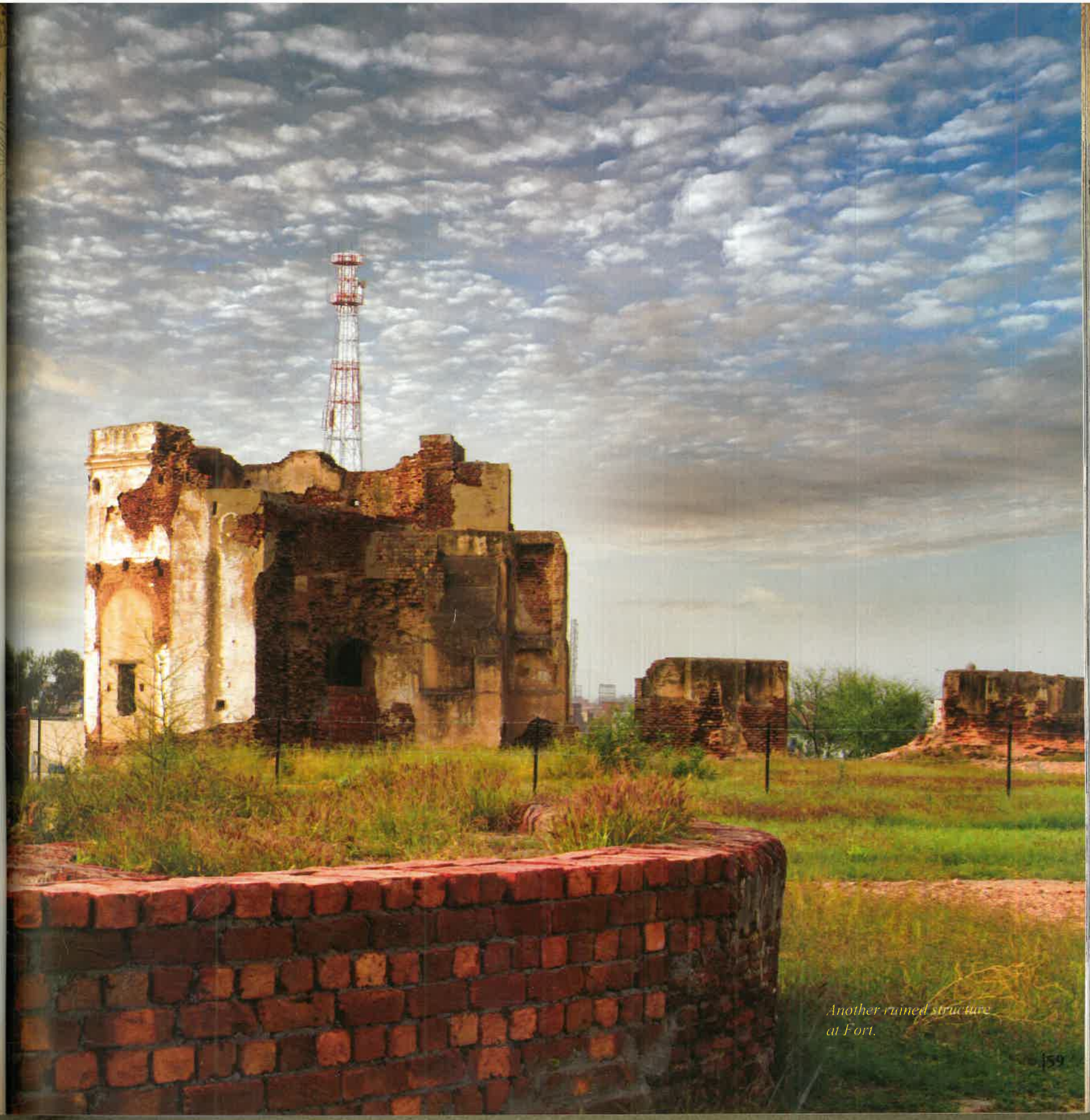


Palace and the Haveli.





Behind the seih-darra.



Another ruined structure at Fort.



Corner of the palace showing an attached column and the plinth.



Corner structure of the Fort.



Entrance to the palace.

who was taken to England.

The Maharani was removed from the fort on the afternoon of 15 May 1848, to spend rest of her life in exile in Nepal and in London thereafter. The kingdom of her husband and son had been taken by the British Empire during her ten-month 'house arrest' at the Sheikhupura Fort.

In January 1861 Duleep Singh was allowed to meet his mother in Calcutta and take her with him back to England, where she remained until her death in Kensington, London, on 1 August 1863 at the age of 46. She was temporarily buried in Kensal Green Cemetery and the following year cremated at Nasik in Bombay. Her ashes were finally taken to the samadh (memorial) in Lahore of her husband, Maharaja Ranjit Singh, by her grand daughter, Princess Bamba Sofia Jindan Duleep Singh.

In 2010 the New York International Sikh Film Festival premiered the film 'The Rebel Queen', telling the story of the Maharani Jindan.





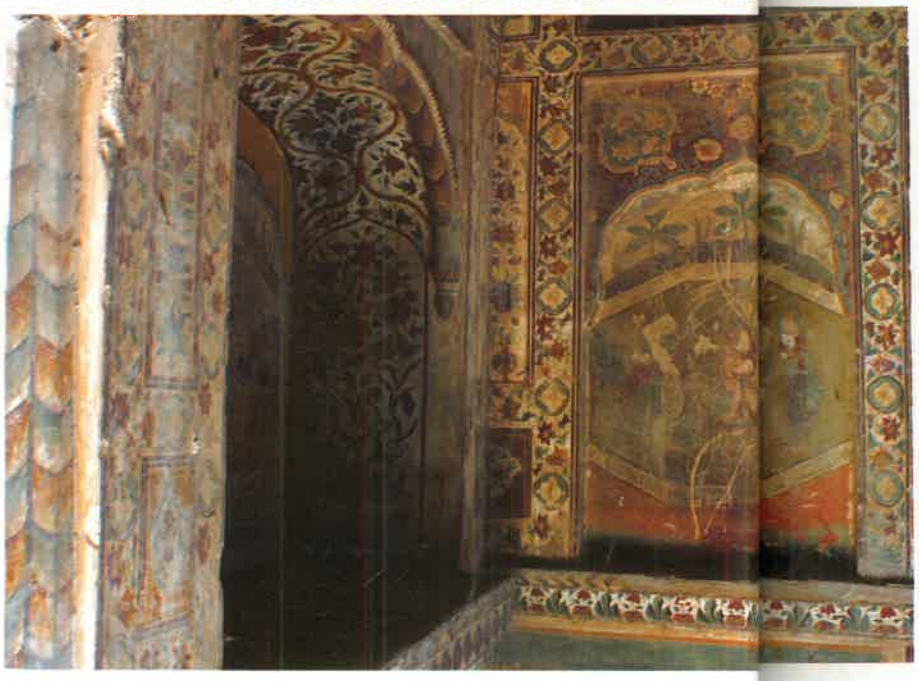


Pictures of deriliction.









Sikh Miniature Paintings.











After Partition of India in 1947 it was briefly used by the immigrants from Indian Punjab and later by encroachers, from whom it came to the possession of the Department of Archaeology, Pakistan, in 1967.

No signs of Mughal-era architecture are now visible in this fort except the main entrance gateway. To date the only such structure, although dilapidated, in this premises is a six-storey *haveli* of Datar Kaur, identical to the *haveli* of Naunihal Singh, situated inside Mori Gate Lahore.

The most vibrant aspect of this *haveli* is its fresco, now that the precious wooden doors, windows and roof from some parts have been whisked away, turning the historical haveli into a haunted house.

Amid the ruins and inside the rooms, we can still find signs of the great era of the past through colorful and thematic paintings and art work in *Kangra* style. Fresco art work of the *haveli* of Raj Kaur portrays almost all aspect of life from worship to human feelings.

Although the colors are still vivid, the *haveli* has now reached the edge of its physical life. Thanks to the Punjab Archaeology Department, a few months ago I had the chance to visit Sheikhupura Fort again which is now closed to the public due to its endangered structural condition.

Sadly, the once great monument is now littered with graffiti and left vandalised by the ignorant trespassers. In any case, there is nothing left to see over there anymore. A US-sponsored preservation project could not materialise fully because of a row over system of fued release between the Ministry of Heritage and US Embassy. But it was a shock to see that all paintings are being spoiled day by day due to negligence of the concerned authorities.

Mural Decorations: Miniatures, Frescos and Floral Motifs

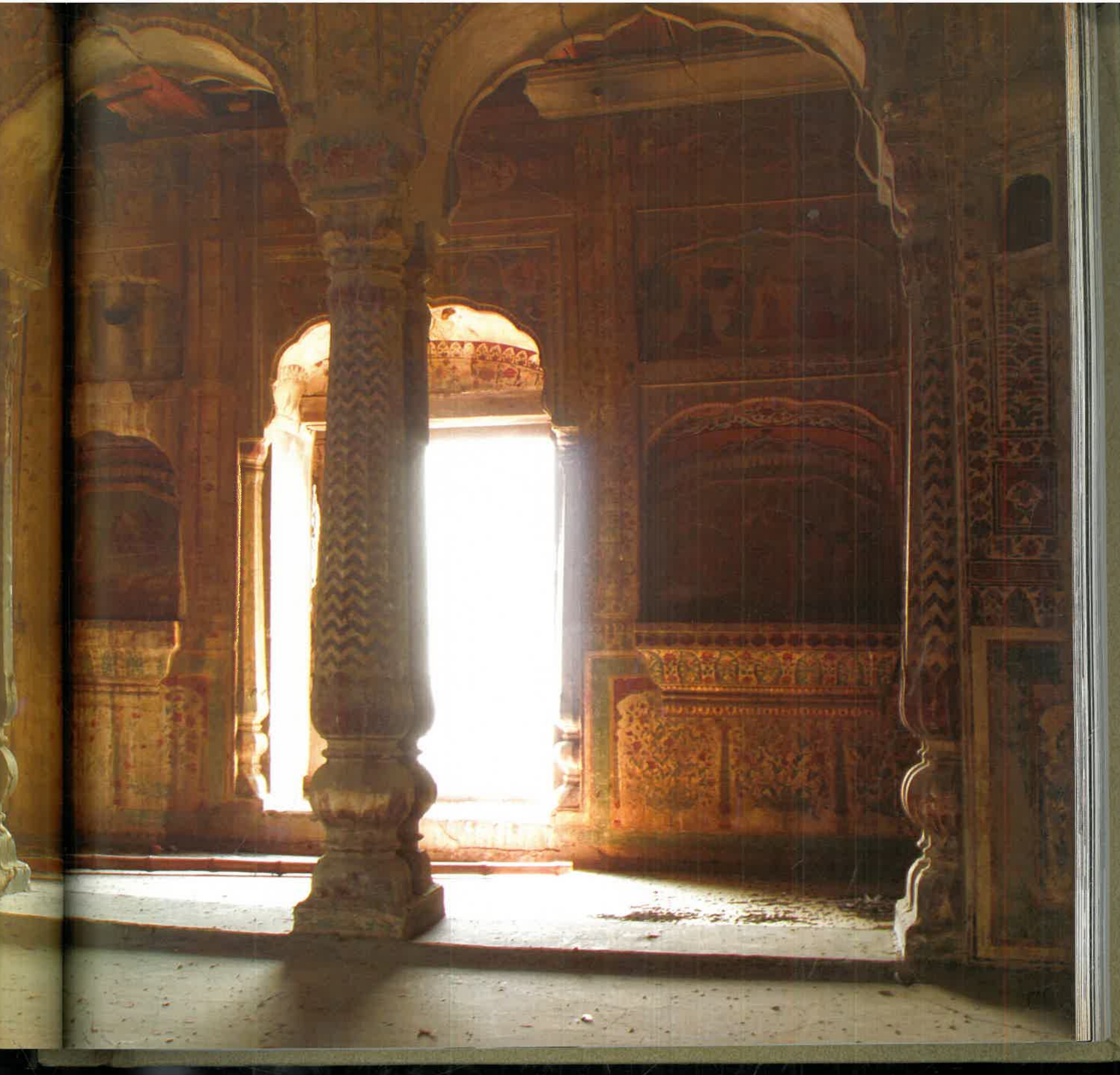
In it's hey days Sheikhupura Fort must have been a one of the most decorative palaces of the Mughals and of the Sikhs thereafter. This fort is a huge showcase of Mughal architecture and of Sikh's frescos, murals and mythological miniatures. For the interest of the readers here we include some of the mythological events that are included in the mural miniatures of Sheikhupura Fort:

The story of The Rich Man and the Needle of Heaven: This story is about a very rich man named Duni Chand. Duni was able to persuade Guru Nanak, the first Sikh Guru, to attend a feast in honor of him. Once everyone had eaten, Duni assured Guru Nanak that, being the richest man in the city, he could and would do anything for the Guru. Duni was given a thin, silver needle by Guru Nanak. The Guru said to keep it safe until they meet in the afterlife, where Duni Chand will return the needle. Duni was honored. When he told his wife about this arrangement, she just laughed! She told her husband to go back to the Guru and clarify how the task would be done. Guru Nanak asked Duni in return, how will you manage to take your abundant valuables to heaven if you can't take this small needle? Duni Chand understood that his materialistic possessions really had no value. He then helped and cared for the poor. These good actions were the only things Duni Chand could take to heaven.

The Milk and the Jasmine Flower: This story is about Guru Nanak, his friend Mardana, and the people of a city named Multan. The priests and holy men of Multan had come to love and desire money. When they found out that the Guru was approaching their city, they agreed to shun him. They thought that he would ruin all they had accomplished. The priests and holy men sent a messenger to him and Mardana with a bowl of milk filled to the rim. The messenger asked if they had anything to say to the priests and holy men.



Beautiful baluster columns with chevron motifs and miniature paintings





Beautiful baluster columns with chevron motifs and miniature paintings.





Miniature paintings in the Haveli.







Guru Nanak plucked a jasmine flower and placed it on the milk. The Guru said that even though the bowl seemed to have met its maximum capacity, it could still hold the flower, like the world will always have room for more sacredness and righteousness. When the priests and holy men heard this message, they hurriedly said sorry and graciously took the Guru and his companion into their city.

The story of Bhai Lalo: This story is the continuation of Guru Nanak's and Mardana's journey. Lots of the rich and upper class people of the city of Aimanabad invited the Guru over to eat, but he preferred to eat at Bhai Lalo's house, where they ate regular, low-key food. Bhai Lalo lived a modest life. On the other hand, Malik Bhago, a very rich man invited Guru Nanak over for a feast for him and other significant people. Of course, the Guru declined the offer. Malik Bhago was furious. He didn't comprehend why the Guru would choose to eat at a lower class level with a lower class man over a luxurious meal with the most successful people. Taking the hard bread made from Bhai Lalo in one hand and the elegant bread from Malik Bhago in the other, the Guru squeezed them. Milk dripped from the poor bread, and blood dripped from the rich bread. This was because Bhai Lalo got the bread as a humble man, while Malik Bhago got his bread by money minted by suppression and exploitation of poor people. Like this there are numerous anecdotes related to the life of Guru Nanak ji.

The various art forms included in Sikh art are: '*Jaratkari*'(inlaid stone), *Mohrakashi* (frescos, murals or wall paintings), *Gatch* work (is a kind of stone -lime stone or gypsum or stucco), *Tukri* work (*shishakari*, as in the Shish Mahal of Lahore Fort) and Gold embossing and floor patterns. The art work is mainly the contribution of Maharaja Ranjit Singh who ruled Punjab from 1799-1839 AD. It was only Maharaja Ranjit Singh's time, Sikhism had Royal Patronage and the Sikhs started devoting themselves to the magnificence and





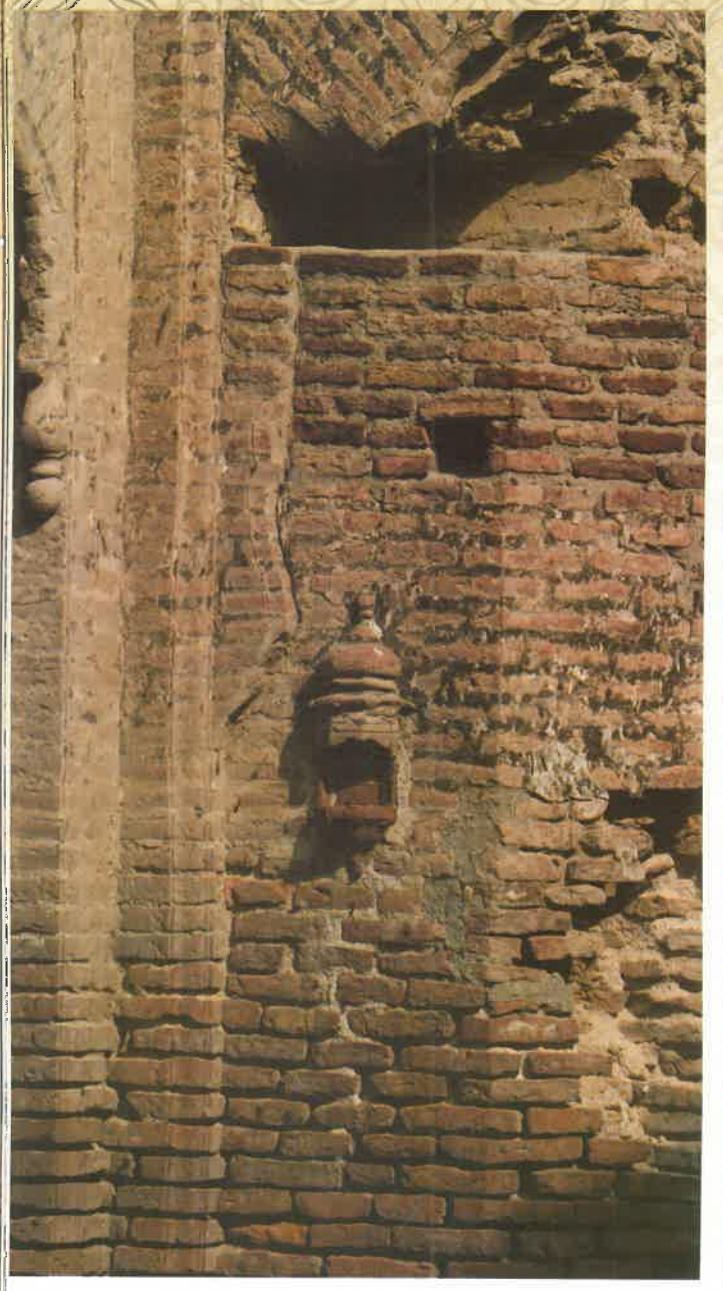
splendour of their shrines and palaces. In this chapter we wish to trace briefly the history of Sikh art forms and their techniques. Beside the Sheikhupura Fort these are mainly seen in Golden Temple in Amritsar, Darbar Sahib in Tarn Taran, Hazoor Sahib in Nanded, Baba Atal Rai in Amritsar, Darbar Saheb, Narowal and Dera Sahib in Lahore, Pakistan. The present scenario of these art works is pathetic. The frescoes are not restored in a proper way. The restorer has either used cement plaster on the frescos and then Gold embossed plates have been fixed. At some places plastic stickers have been used. Although craftsmen are available but acrylic paints are used which

does not have the soothing effect and harmony with the traditional artwork. Moreover the scientific documentation and conservation techniques have not been used. The low cost documentation and recording techniques are required so that these art forms in general and frescoes in particular can be restored in their original form.

The importance and value of heritage has been recognized all over the world but it has yet to receive the desired attention in the third world countries especially in Pakistan. Pakistan has rich heritage in its vast spatial territory. It is famous for its unity inspite of vast cultural diversity. Heritage includes language, dress, literature, life style, eating habits and building.













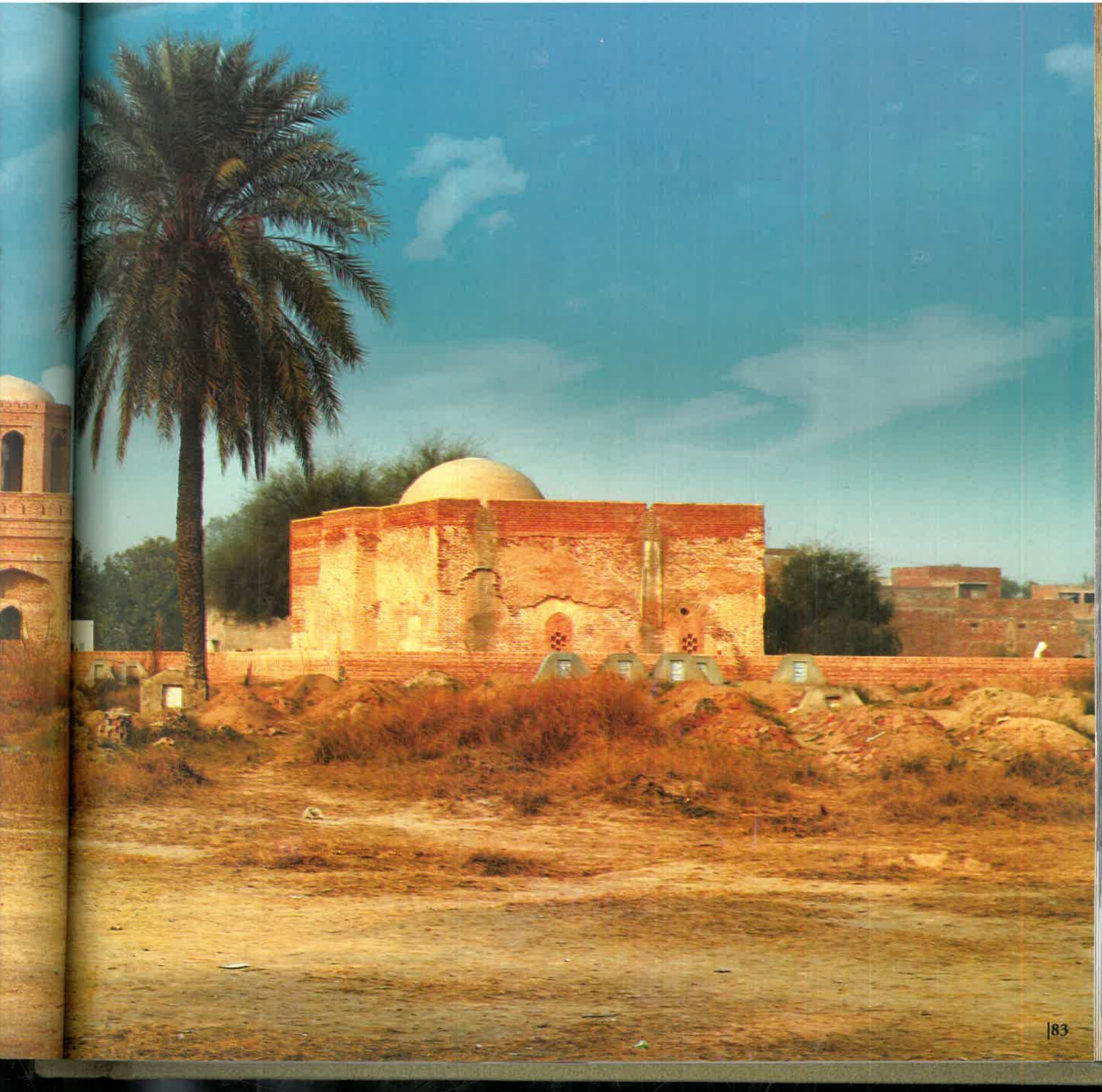
Chiraghdan. *Ventilator (above) Chiraghdan (below.)*



Top storey of the palace.



82 *Baoli Jandiala Sher Khan.*



JANDIALA SHER KHAN

A few km beyond Hiran Minar is the historical village of Jandiala Sher Khan – a birthplace of poet Waris Shah, the author of the Punjabi classic 'Hir'. Besides the newly constructed mausoleum of the poet, there are a few historical buildings worth seeing in the village.

Baolis

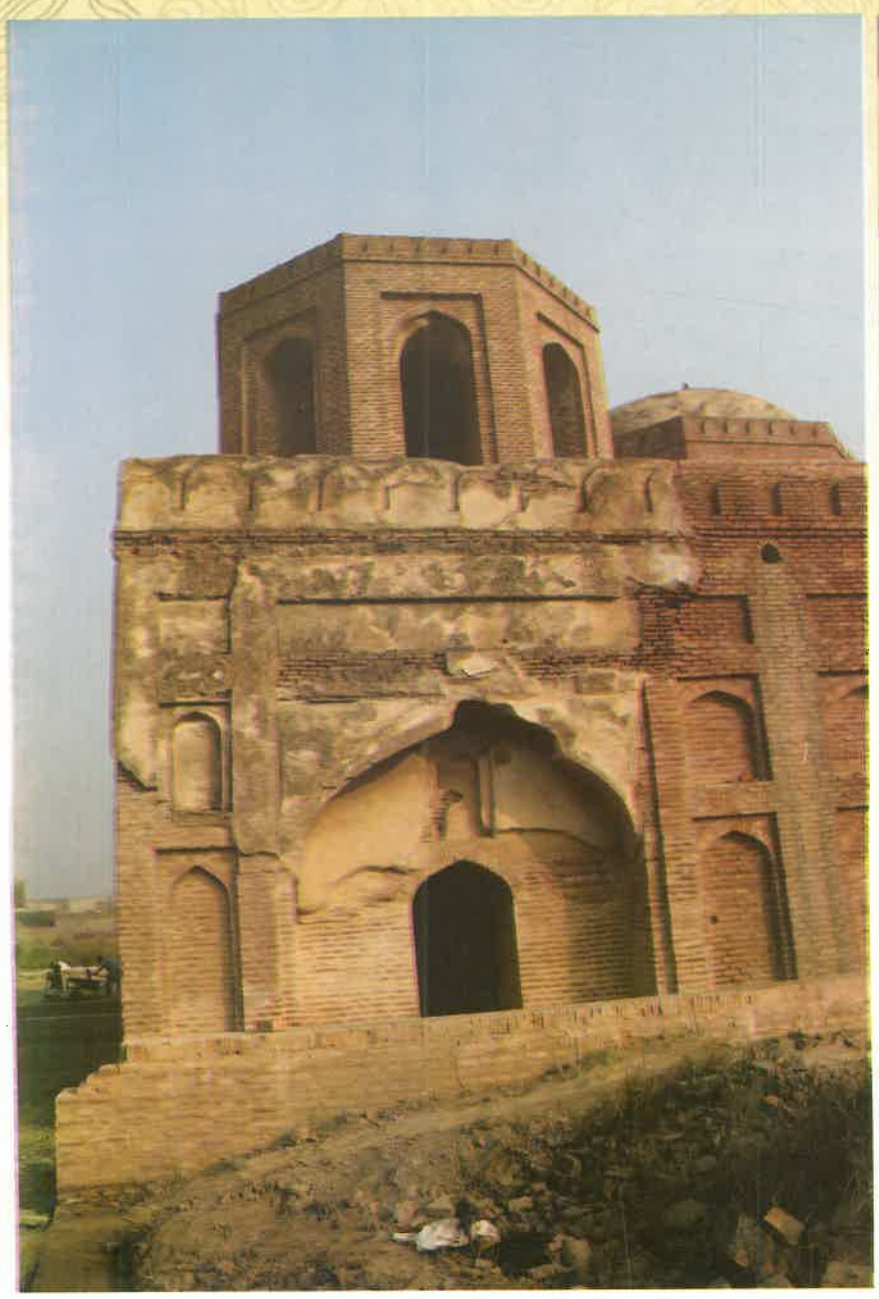
Baolis are Step-wells, also called *kalyani* or *pushkarani* in Kannada, *bawdi* or *baoli* in Hindi or Urdu and even in English, *barav* in Marathi, *vaav* in Gujarati: are wells or ponds in which the water may be reached by descending a flight of steps. They may be covered and protected and are often of architectural significance. They also may be multi-storied having a bullock which may turn the water wheel ("*rehat*" as in most of the areas in Punjab) to raise the water in the well to the first or second floor.

They are most common in western India. They are also found in the other more arid regions of South Asia, extending into Pakistan. The construction may be utilitarian, but sometimes includes significant architectural embellishments.

A number of distinct names, sometimes local, exist for stepwells. In Hindi-

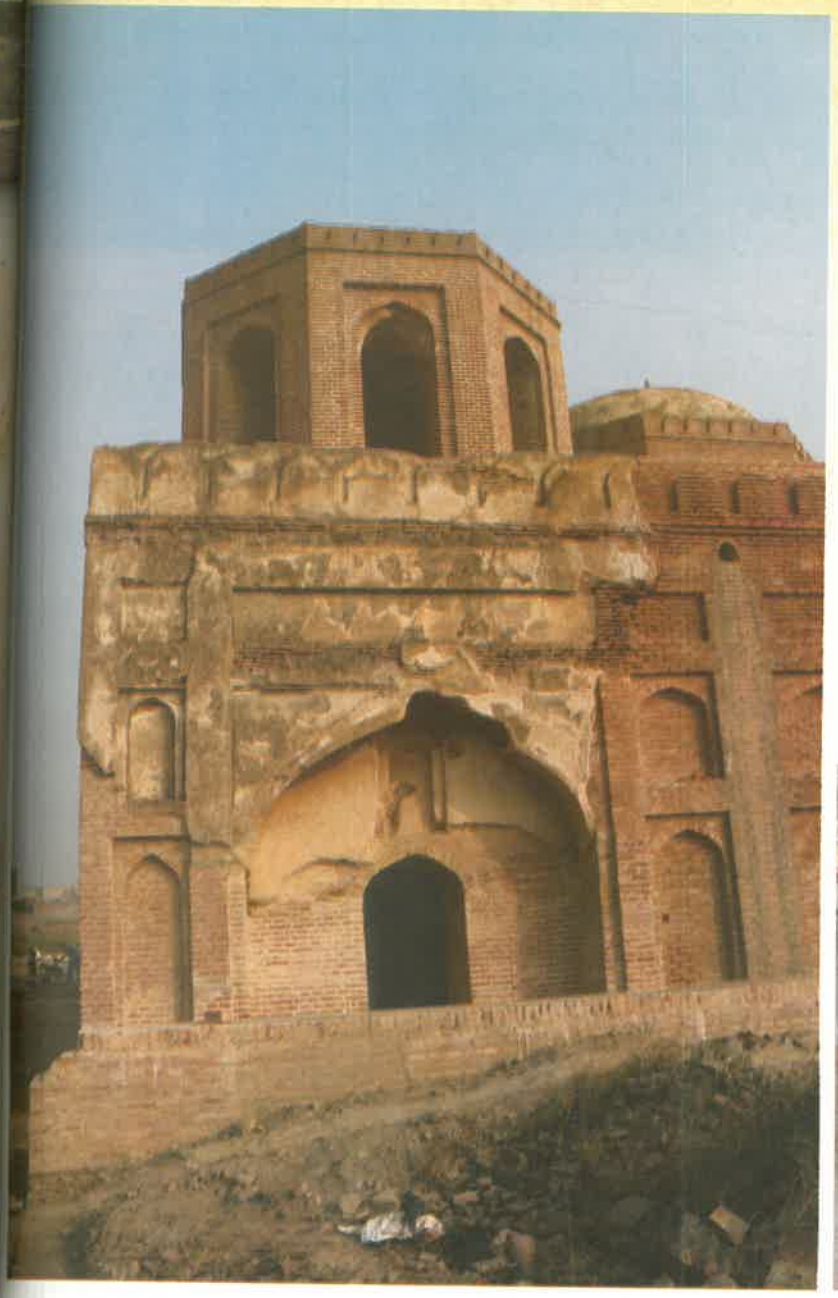


Baoli.





Different views of the Baoli.







Inner apex of the dome.

speaking regions, they include names based on baudi (including *bawdi, bawri, baoli, bavadi, bavdi*). In Gujarati and Marwari language, they are usually called *vav* or *vaav*.

All forms of the stepwell are examples of the many types of storage and irrigation tanks that were developed in India, mainly to cope with seasonal fluctuations in water availability. A basic difference between stepwells on the one hand, and tanks and wells on the other, was to make it easier for people to reach the ground water, and to maintain and manage the well.

In some related types of structure (*johara* wells), ramps were built to allow cattle to reach the water.

The builders dug deep trenches into the earth for dependable, year-round groundwater. They lined the walls of these trenches with blocks of stone, without mortar, and created stairs leading down to the water. The majority of surviving stepwells originally also served a leisure purpose, as well as providing water. This was because the base of the well provided relief from daytime heat, and more of such relief could be obtained if the well was covered. Stepwells also served as a place for social gatherings and religious ceremonies. Usually, women were more associated with these wells because they were the ones who collected the water. Also, it was they who prayed and offered gifts to the goddess of the well for her blessings. This led to the building of some significant ornamental and architectural features, often associated with dwellings and in urban areas. It also ensured their survival as monuments.

Stepwells usually consist of two parts: a vertical shaft from which water is drawn and the surrounding inclined subterranean passageways, chambers and steps which provide access to the well. The galleries and chambers

surrounding these wells were often carved profusely with elaborate detail and became cool, quiet retreats during the hot summers.

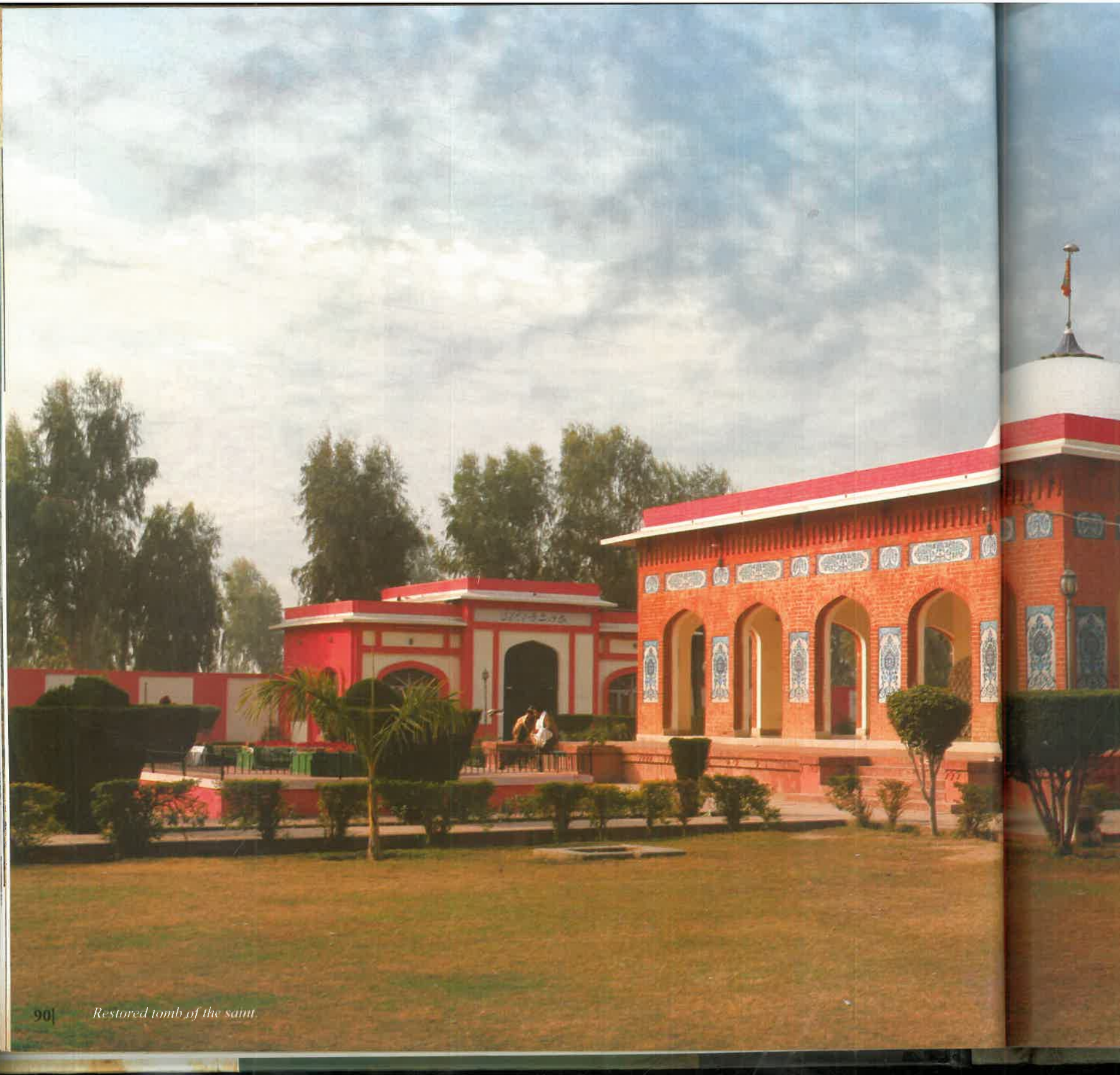
There is a significant baoli in Jandiala Sher Khan a place well-known for the birth-place of Sufi poet Waris Shah. Jandiala Sher Khan is a small but famous town. It is situated at about sixty Kilometers from Lahore in the district of Sheikhupura. It is about 60 hundred years old. Before the arrival of Mughals in the subcontinent it was a small village.

About four hundred years ago, Sher Khan came to Punjab from Afghanistan. Emperor Akbar employed him. Once he passed by this village. He liked it very much. He decided to settle down there.

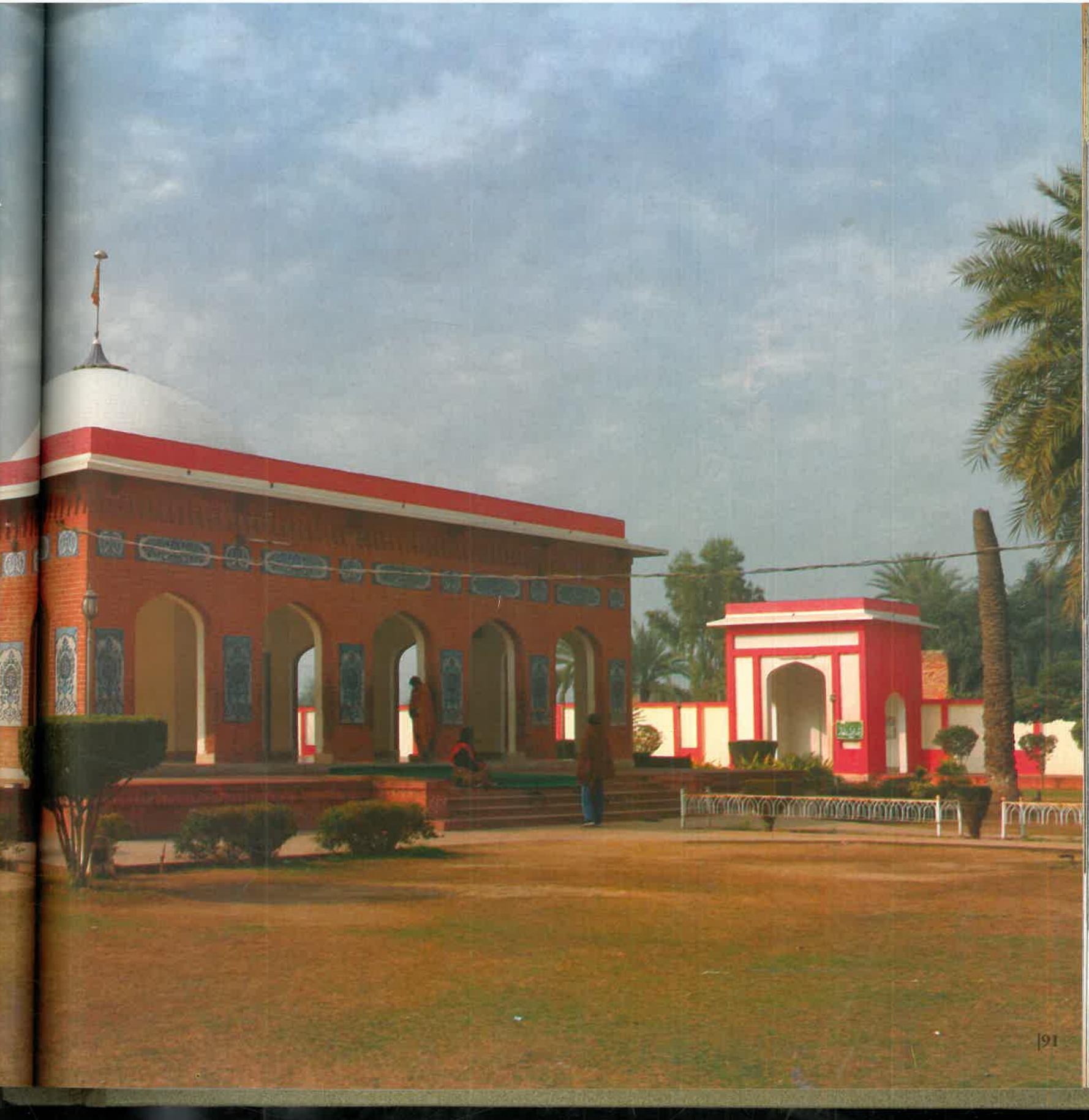
Sher Khan met a *darvesh* (pious man) here. His name was Sayyid Ahmad Ghaznavi. He informed Sher Khan about the lack of water there. Sher Khan ordered the construction of a large well here. This well is still present.It is known as 'Baoli Sher Khan'. Baoli is a large well into which people get down by stairs to fetch water.

During Sikh period this place was occupied by Sardar Mehtab Singh and Sardar Mahan Singh. Later on it became a place of the Muslims, Hindus and Sikhs. Jandiala Sher Khan is more famous for the works of the Punjabi Saint and Poet, Waris Shah. He wrote legendary tale of Heer Ranjha. He lies buried here. A vault on the grave of Waris Shah has been constructed by the Punjab Government. Its construction is a blend of Mughal and modern architecture. The two graves, on the right and left of Waris Shah are of his brother and father.

An annual fair is held at the tomb of Waris Shah. People from far off places come here, on this occasion, to pay homage to this Sufi poet. The buildings of two degree colleges, one for girls and the other for boys, have added to the beauty and prestige of the town. Facility of a rest house is also available for tourists. The universal theme of the poetry of Waris Shah has made this town a place of world fame.



90| *Restored tomb of the saint.*

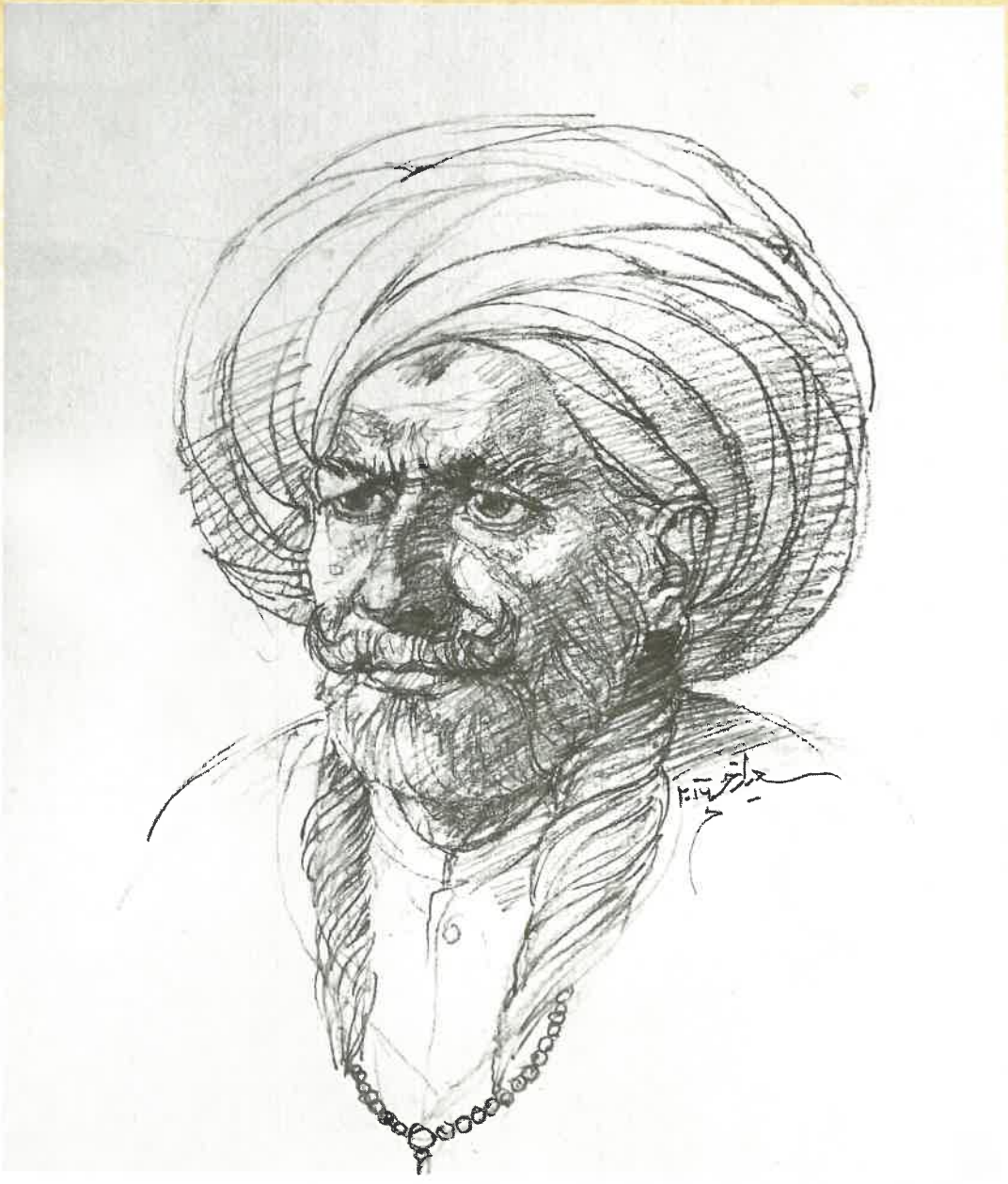


Waris Shah

Biography

Waris Shah's exact date of birth is not known but historians place it between1710 and 1738 AD. However, the year he completed his great work, *Heer*, is surely 1766 because he gave the date in his book's concluding stanza. Therefore, we know that he was a few decades younger than Bulleh Shah and Shah Abdul Latif Bhatai and was a contemporary of Sachal Sarmast, Mir Taqi Mir and Khawaja Mir Dard. Waris Shah was born in Jandiala Sher Khan, a small hamlet close to Hiran Minar, Sheikhupura, about 60 kilometers from Lahore.

The town was dominated by Afghan Pathans who were the major landowners. It seems from circumstantial evidence that Waris Shah's father, Gulsher Shah, must have been living a modest life as the town's religious teacher or "*paish imam*". Poor condition of Waris Shah's grave till the 1960s shows that his family was not rich. Further, his documented wandering in the Sahiwal-Pakpattan area and his choice of Malka Hans's mosque also shows that his family was unable to support an unemployed poet. Malka Hans is a historical town of Punjab in Pakistan. It is located in the Pakpattan District and is part of Pakpattan Tehsil.





Library at Jandiala Sher Khan.

During Waris Shah's lifetime Delhi throne rotated among many incompetent rulers while Ahmad Shah Abdali and Marhattas were constantly ruling Punjab and Northern India. On top of that, the Sikh guerilla movement led by sections of poor Jatts was establishing *misals* (territories comprising a few districts or smaller units) in the entire region. On a practical level, the Mughal empire's hold in Punjab had come to an end, the local Sikh *misal* chiefs were providing security to villages and towns for a small fee





Three graves (left) inside the mausoleum.

in comparison to the Mughal rulers' taking of half or one-third of the crop. Consequently, the farmers and peasantry were much more prosperous while the major portions of population lead a miserable life.

The Jatts became rulers of the land and every place had its own governance. The aristocracy was ruined, the working class was refreshed [better off] and the land owners were blooming with prosperity.

Being in proximity of Lahore, the power center for Punjab, the hometown of Waris Shah, Jandiala Sher Khan, was overrun many times by different warring sections. That may have been one of the reasons that he chooses Malka Hans, far away from center of continuous wars, to write his treatise. Waris Shah has not written much about his hometown's suffering but he lamented the plundering of Kasur which was then highest seat of learning

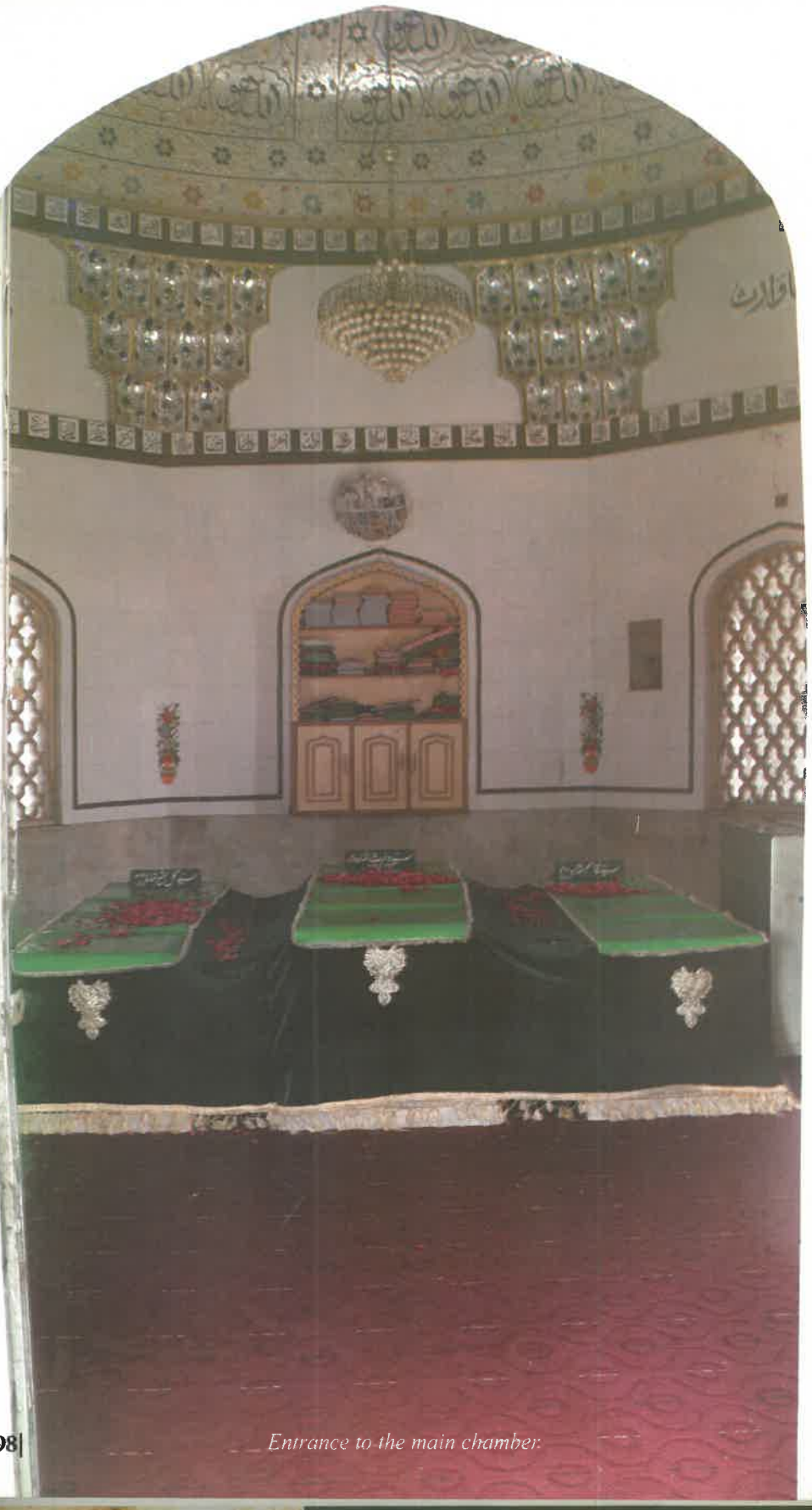
and he was educated there himself. "From the entire country of Punjab I am extremely saddened about Kasur ".

Waris Shah's goal was to clearly show the links between the guardians of Sharia, the ruling elites, and other sections of the society. The disintegration of the society, from economy to ideology, was creating a space for the thinkers to reformulate the intellectual discourse. As Bulleh Shah had aptly observed, "The times have gone upside down, and that is how secrets [of the system] are becoming clear." The greatest literature of Punjabi, Sindhi, and Urdu of the 18th century was created against this backdrop. Waris Shah took up that intellectual discourse where Bulleh Shah had left off.

Most literary critics place Waris Shah in the category of epic writers and do not include him in Punjabi's poetic-philosophical tradition that stretches from Baba Farid to Bulleh Shah. This approach is simplistic; Waris has taken the philosophical discourse of what is confusedly called the Sufi tradition to new heights. Since his predecessors wrote in *Doha*, *Bait* and *Kafi* formats, simplistic writers only valued these forms of philosophical discourse. Conversly Waris Shah wanted to unfold many dimensions of this intellectual discourse and present a debate between opposing worldviews, i.e. those of the guardians of *Sharia* and their opponents. For that, he chose an epic story where each character represented the essence and shades of the debate.

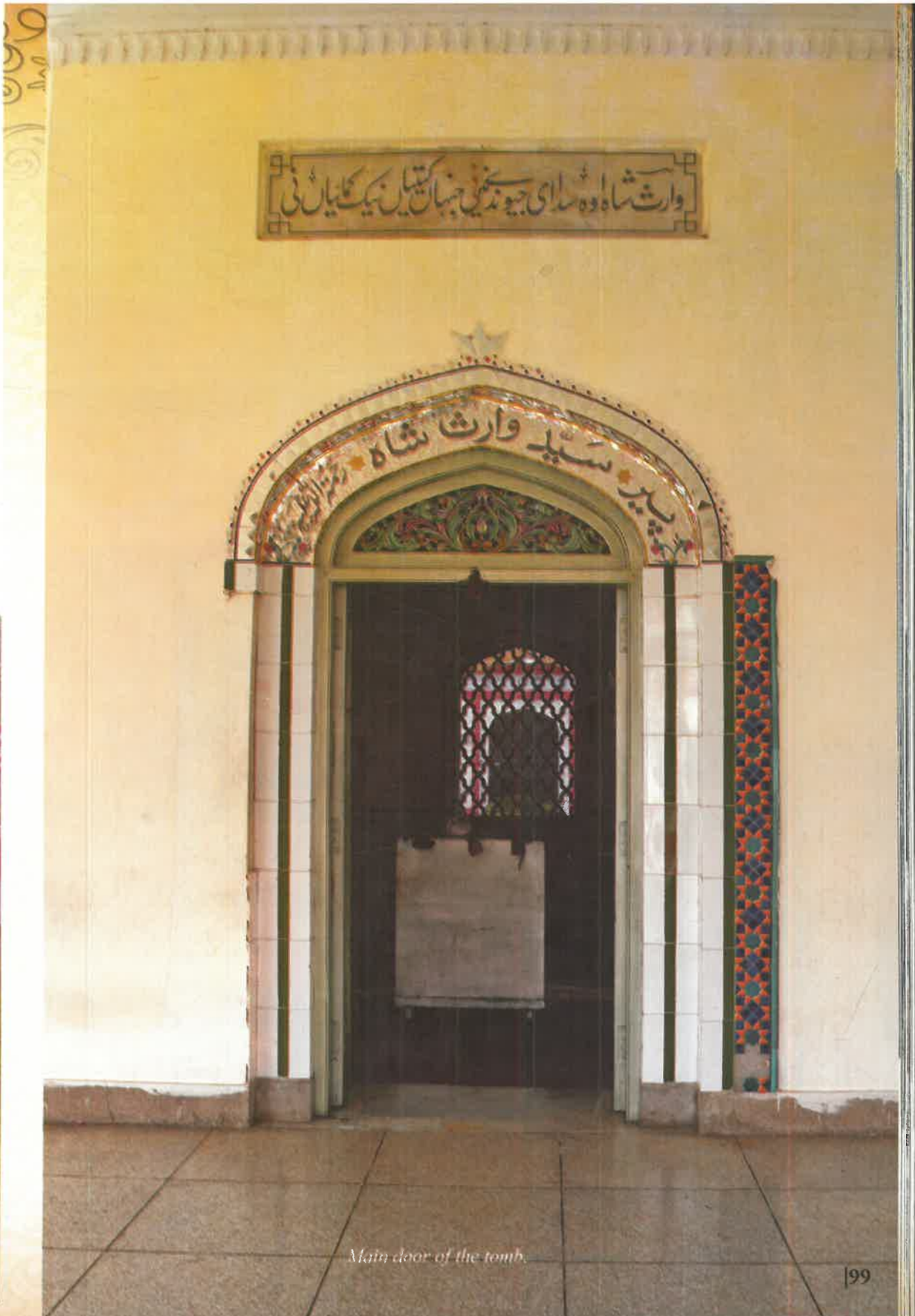
Waris Shah was aware of the various versions of the Heer written by philosophical poets and litterateurs like Demodar Das, Hafiz Shah Jahan Muqbil and Ahmad Gujjar. In fact Demodar Das had written Heer in an extremely eloquent way and in depiction and dramatic scripting. It is equally good if not in some ways better than Waris Shah's. Therefore, Waris Shah declared at the outset that he was writing a new version of Heer.



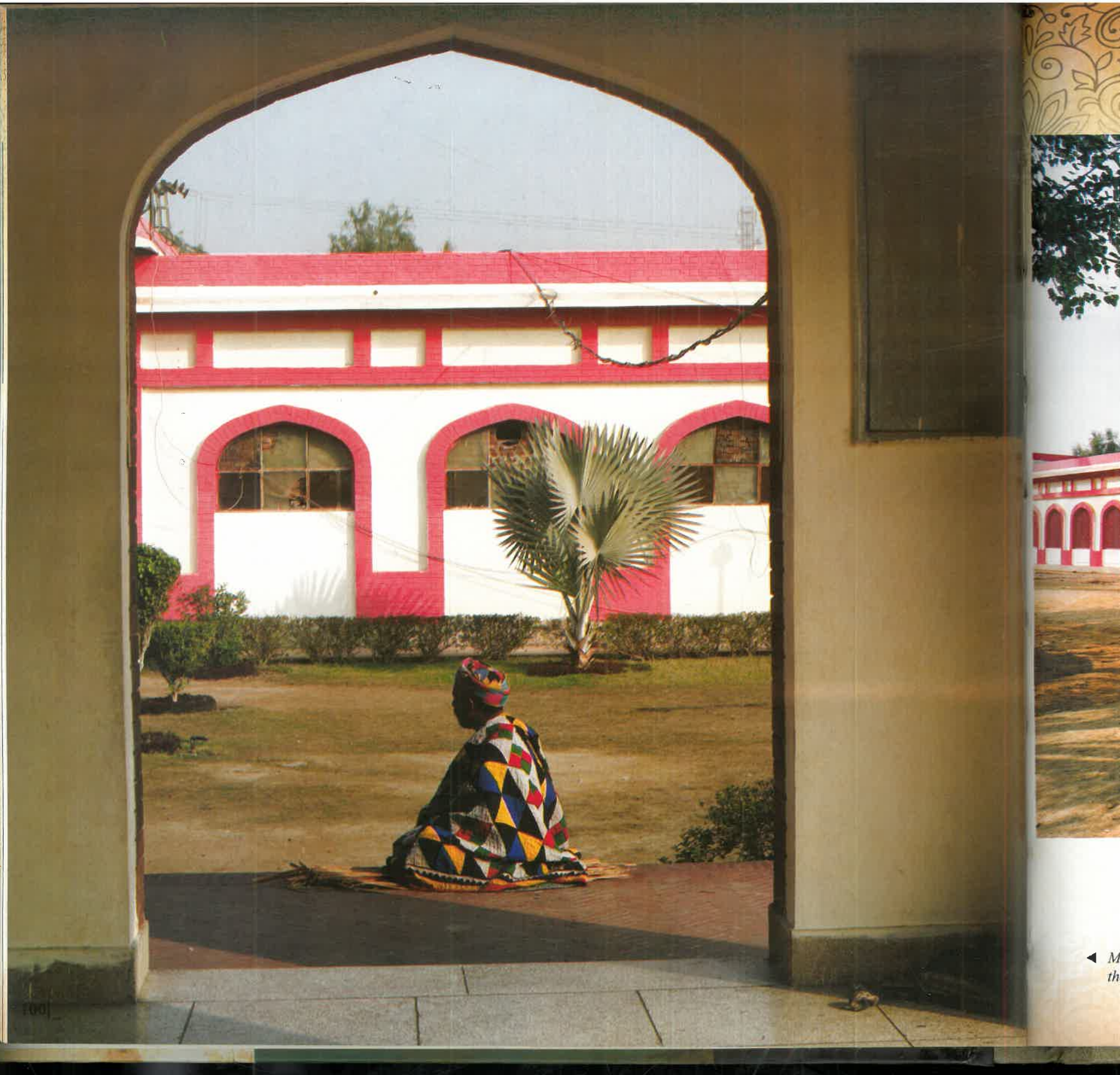


Entrance to the main chamber.





Main door of the tomb.



◀ M
th



◀ *Malang sitting in the vicinity of the mausoleum.*

Damodar Das is the first Punjabi Romantic poet who for the first time wrote the romantic story of Heer Ranjha during the reign of Akbar. Afterwards, the same story was written by Ahmad Kavi, Charagh Awan, Pilu, Hafiz Shah Jahan Muqbil, Waris Shah, Hamid Shah Abbasi, Fazal Shah, Bhagwan Sing, Imam Bakhsh, Maula Bakhsh Kushta and several other poets.

Waris Shah's purpose for writing Heer was not simply narrating a story; it was to use it as a medium of philosophical debate. Therefore, he does not dwell much on details of incidents and happenings and quickly jumps to where he sees the core conflict in society. For example when Ranjha's father dies he mentions it in less than a line: *"Taqdeer seeti Mooju Haq hoia"* (Destiny had it that Mooju died) and then quickly moves to *"Bhai Ranjhe de nal khahee Re de nain"* (Brothers go on collision with Ranjha) in the second half of the line. His main interest is in the ideological and conceptual world, his superb skill of storytelling notwithstanding.

Waris Shah described his verses as interpretations of the real meaning of the Qur'an. Waris Shah never used the word Sufi and defined the opposing worldviews as *Ahl-e-Treeqat* and followers of *Sharia* in a verse:

"Waris Shah Mian Qazi Sharia de noon nal [Ahl-e-Treeqat; people of the path] rah nahin"

Translation: (Waris Shah: The Qazi of Sharia has nothing to do with People of the path).

Punjabi literature was formally started with the inspiring poetry of Baba Farid. Later, Guru Nanak composed his poetry on similar lines and used it as a vehicle for the spiritual improvement of the people. However, the Punjabi religious literature began when (during the reigns of Jehangir and Shah Jahan); Maulvi

Abdullah Abdi wrote his twelve religious pamphlets known as *Bara Anvaa.* These twelve religious pamphlets are: *Tohfa, Nas-o-faraez, Muamlat, Uloom, Marfat-e-Ilahi, Khabirul-Aashiqeen Kalan, Khabirul-Aashiqeen Khurd, Siraji (meeras), Hisarul-Iman, Sekal Avval, Sekal Dom* and *Tohfa-e-Jadeed.*

One of the reasons Waris Shah chose the epic story of Heer Ranjha was that Shah Hussain and Bulleh Shah had established and popularized these symbols to express anti-establishment principles, mainly the philosophy of unity, commonly known as *Wahdat-ul-Wujood* or *Advaita Vedanta.*

Waris Shah's goal was to clearly show the links between the guardians of *Sharia,* the ruling elites, and other sections of the society, implicit in his predecessors' writings. Furthermore, he wanted to explicitly describe how the caste and class-based society had evolved in such a way that authentic living is a tedious struggle. Waris Shah brought Shah Hussain and Bulleh Shah's Heer Ranjha into the functioning society to show how different classes of people interface with the rebellious couple. On a philosophical level, Waris Shah pioneered the identification of fundamental institutions and their inter-dependence and relationship: he starts with the institution of family and property and goes on to organized religion, trading systems, judiciary, the feudal class, and ultimately the state. This is another important dimension to Warish Shah's take on society: Women and people of the lower classes everywhere are likely to show solidarity with Ranjha. Waris Shah employs a technique to show the society from a distance and then from within. From the outside, things appear to be splendid but from within they are rotten. For example, he portrays Ranjha's tribe in Takhat Hazara from outside as close-knit, extremely well-dressed and joyous.

Takht Hazara is a pleasant place on the banks of the river Chenab. It was the abode of the Ranjha clan who lived here in contented luxury. Mauju


کھی بول گئے شاخ عمر دی تے ایتھے اہلنا کسے نہ پایا ای

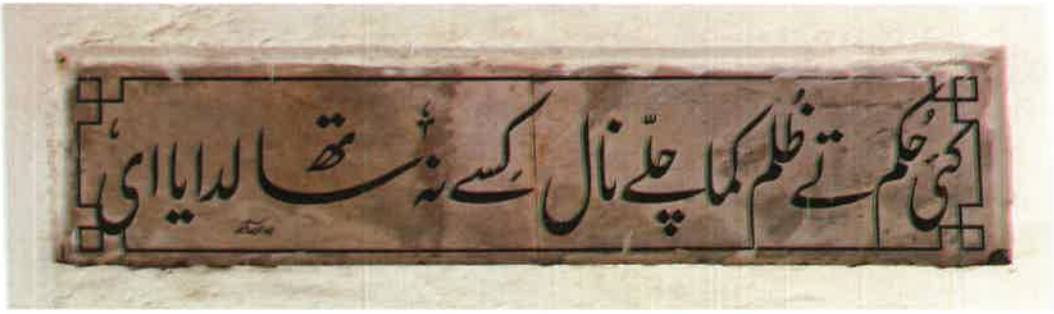

کجھی عشق دی اگ نوں واو لگی سماں آیا اے شوق جگاونے دا


ایہ جگ مقام فنا دا اے سجھاریت دی کنڈ ایہ جیونا اے


وارث شاہ نہ دبیے موتیاں نوں پھل اگ دے وچ نہ سڑیے نی


وارث شاہ محبوب نوں تدوں پائیے جدوں اپنا آپ گنوائیے


شاہ روشن ہووے نام تیرا کرم ہووے رب شکور دا ائے


کہی حکم تے ظلم کما چلے نال کسے نہ تھالدایا ای


وارث شاہ وہ سدا ای جیوندے نیں جنہاں کیتیاں نیک کمائیاں نی

Chaudhri was the chief landowner and he loved Dhido, lovingly called Ranjha, more than his other sons. After Mauju's death, due to ill treatment of his brothers and sisters-in-law, Ranjha leaves Takht Hazara. On the riverbank, he accidentally meets Heer, the daughter of Mehar Chuchak Sial of Jhang, who is as lovely as the moon.

However, when Waris Shah takes the reader inside Takhat Hazara, he shows how greed, bribery and corruption are prevalent and how Dhido, Ranjha's brother, bribes and manipulates the Qazi and jury of village elders. Similarly, he portrays the mosque, where Ranjha intends to spend the night during his journey to Heer's country, Jhang, as a sister of the most revered and prestigious Aqsa mosque. He then takes the reader inside and shows him a narrow-minded Mullah occupying it.

Waris Shah's major goal was to expose different institutions of the society through simple rural settings. His transition from the highest level of a revered and powerful institution to the simple village locale was so smooth that readers hardly notice it. By starting with the highest level and coming down to village scenarios, Waris Shah suggests that at the upper levels, many issues can be wrapped in enchanting cliches and high-sounding vocabulary, but their practical manifestations are crude and cruel.

Waris Shah's language is also multi-dimensional: on the one hand he freely uses Persian and Arabic words-much more than his predecessors-but then he mixes them with an indigenous vast vocabulary that readers of all kinds can enjoy. Ghalib (December 27, 1797 – February 15, 1869) and Waris Shah both used Persian vocabulary without any hesitation, which should have marginalized them, but the power of their ideas was so overwhelming that they have been the most popular poet-thinkers of their respective languages.

Waris Shah's conceptual framework is to identify the fundamental institutions

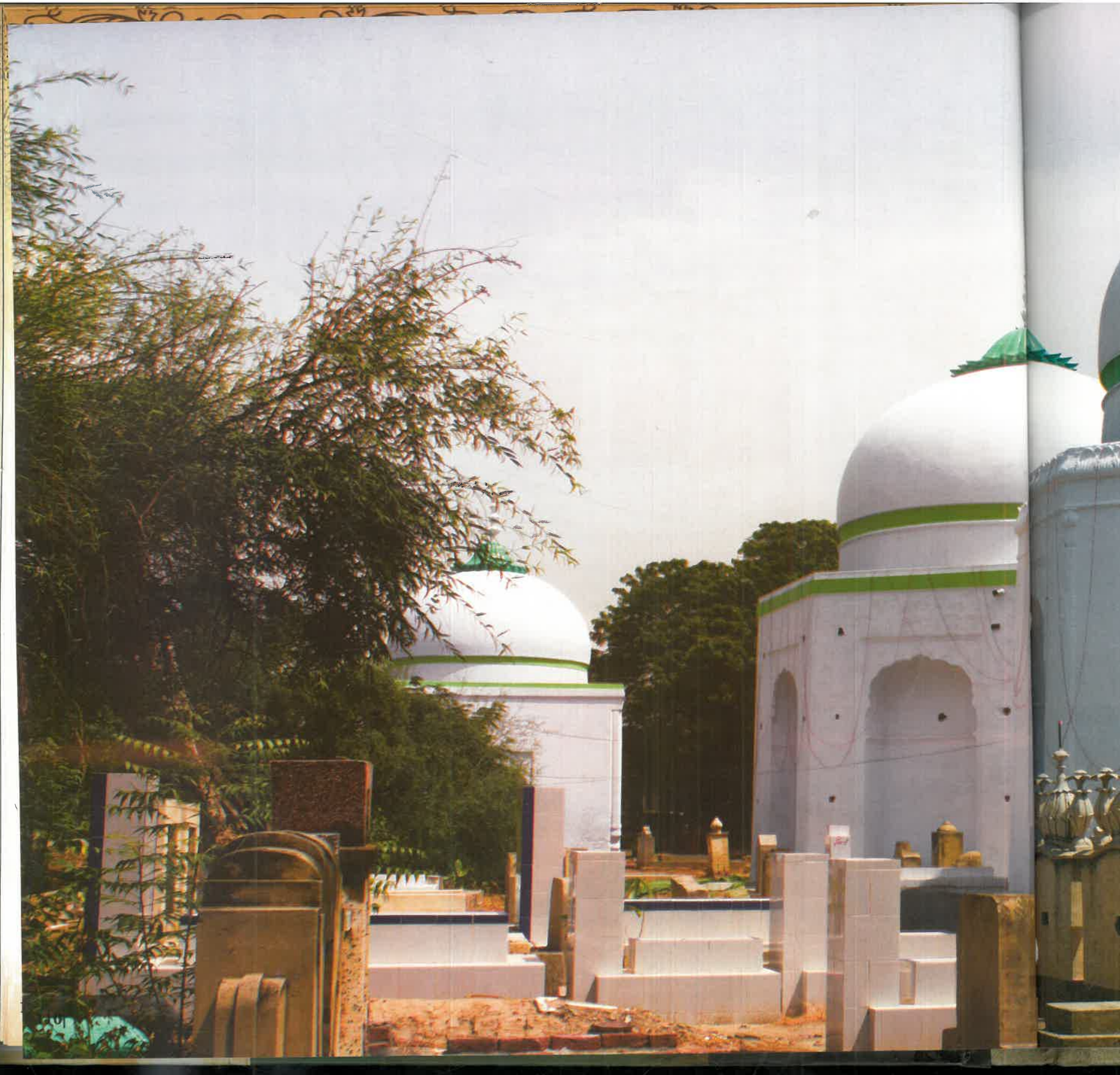


and critique them. He undertakes this philosophical discussion in making Ranjha interface with the institutions during his life's journey.

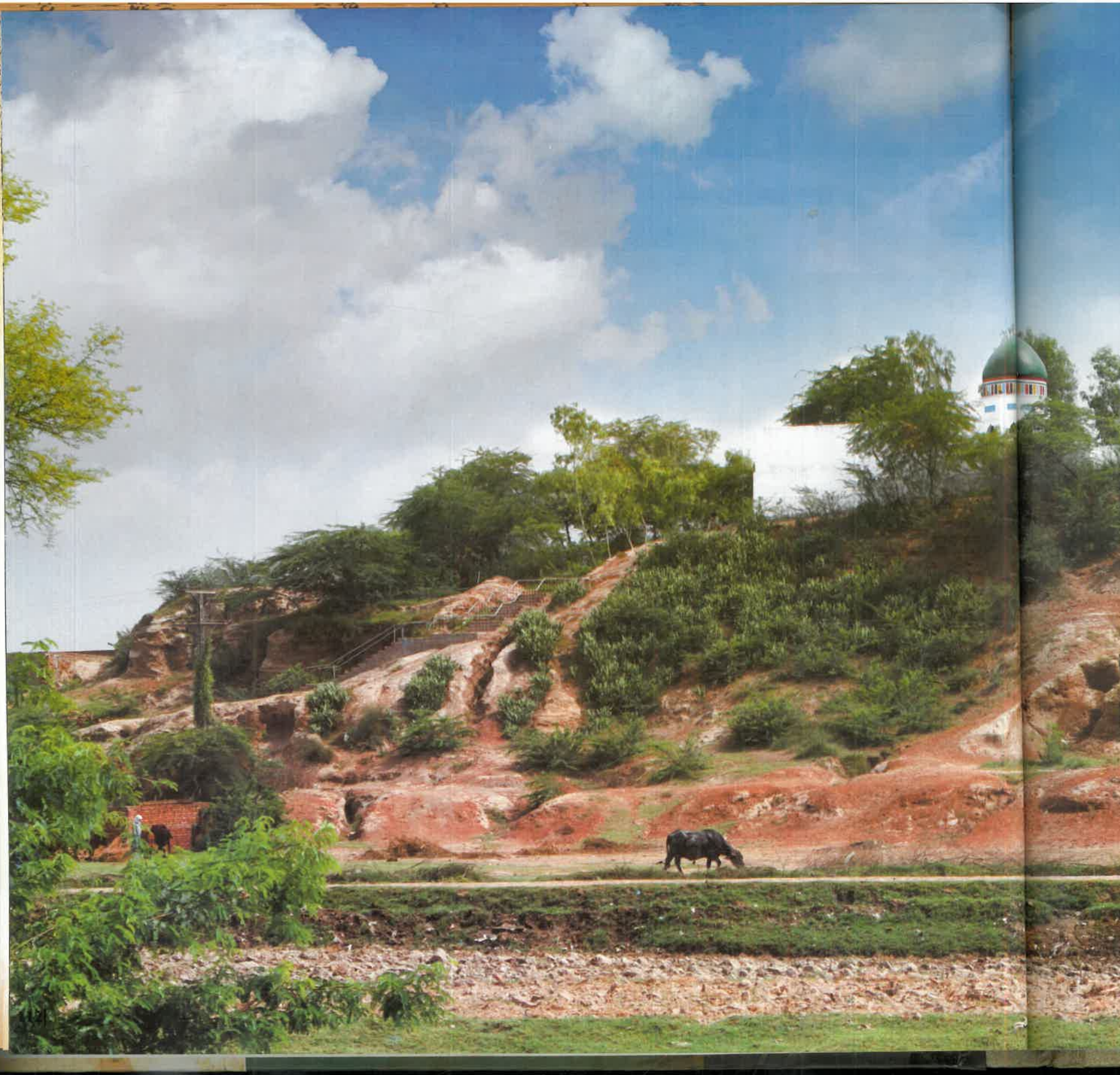




Poetry of Waris Shah on ceramic tiles used in mosque of Malka Hans.







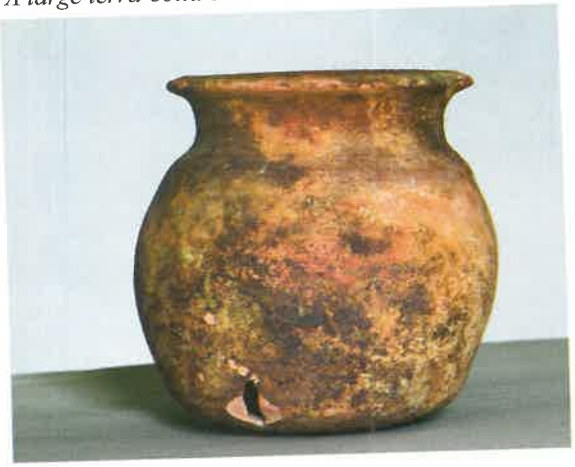


General view of the mound of Mian Ali Fakiran, Sheikhupura.

Khanqah Dogran And Mian Ali Faqiran



A large terra-cotta bead.



A complete terra-cotta jar with outward rim and flat base.

Khanqah Dogran is city in the Sheikhupura District. It is located at 31°49'54N 73°37'23E on the Sargodha to Sheikhupura Road, 25 kilometres west of Farooqabad. The main industry in this area is automobile manufacturing. After Nankana Sahib became a District, Khanqa Dogran and Safdarabad have both been included as cities of the new district of Nankana Sahib. This area is fertilized by a large canal syste. The main points of this irrigation network is wortn mentioning.

The Jhang Branch is a canal that originates from the Lower Chenab canal. It is the longest canal of Sandal Bar. It supplies water to lands in three districts in the Punjab province: Faisalabad, Jhang and Toba Tek Singh. Hence, the canal's major area of distribution is Rachna Doab.

Lalke is a village in Hafizabad District. The complete name of this village is Lalke Dhiranke Tarar. It is located at 31° 48' 46N 73° 50' 19E and lies to the north of Hafizabad some 11 km away. The Rakh Branch is a canal in the Punjab province of Pakistan. The canal was dug in 1892 during colonial rule. The Rakh Branch off shoot from Lower Chenab canal and Lower Chenab comes out from Head Khanki at the river Chenab. It passes and produces tributaries in three districts such as Hafizabad, Nankana Sahib and



Tomb of Baba Haji Qutab Dewan, Khanqa Dogran.



A beautiful canopy in the complex of Baba Haji Qutab Dewan.

Faisalabad. Many famous towns are situated at near the Rakh Branch such as Safdarabad, Sangla Hill, Salarwala, Chak Jhumra, Gutwala, Abdullahpur and Faisalabad.

When in this area, you might want to check out Salar Saiyidan, Jhok Chindran, Phullerwan, Mian Ali Faqiran, Khanqah Dogran and Kot Ghulam Muhammad as well. Mian Ali Faqiran is a populated place and is located in Sheikhupura district. The estimated terrain elevation above seal level is 208 metres. Various forms of spelling for Mian Ali Faqir are called by two names Mian Ali Faqir and Mian Ali Faqiran.
Distance between Lahore and Khanqah Dogran is 98 km.

The **M-2** is a motorway in the Punjab province of Pakistan. It is 367 km long and connects Lahore with Islamabad.

It passes through Kala Shah Kaku, Sheikhupura, Khanqah Dogran, Kot Sarwar, Pindi Bhattian, Salem, Lilla, Kot Momin, Kallar Kahar, Balksar, and Chakri before ending just outside the twin cities of Rawalpindi and Islamabad. It then continues on to eventually become the M1 motorway linking the twin cities with Peshawar. The M-2 crosses the junction of the M3 (to Faisalabad) at Pindi Bhattian. It is part of Pakistan's Motorway Network.

The M-2 starts to the west of Lahore, at the Thokar Niaz Baig junction of N-5 (National Highway No. 5). Once it crosses the Ravi River, it diverges from the N-5 (also known as GT or Grand Trunk Road) and heads west



Decoration inside dome of the mausoleum.

towards Sheikhupura, a place welknown for two very historical monuments the Sheikhupura Fort the Hiran Minar. Recently a new interchange has been constructed to provide access to people of Sheikhupura and Hafizabad 5 km away from Sheikhupura Interchange which has been given the name of Hiran Minar Interchange. After passing the Hiran Minar Interchange Khanqah Dogran Interchange comes at a distance of 3 km from the Hiran Minar Interchange. Khanqah Dogran is also historically important placr for it has several tombs of the saints and also a couple of old *havelis*. Some of these tomb of saints retain some very elegant examples of frescos. They look fresh and age has not damaged them.

From Khanqah Dogran we can reach Mian Ali Faqiran in 15-20 minutes. For reaching Mian Ali Faqiran we travel west-ward from Khanqah Dogran. The road is single lane, narrow and in patches. Thus when a truck or bus



Fresco work in the vestibule of the mausoleum.

comes from the opposite direction one has to get down the road to give way. Same happens if someone has to overtake you and vice-versa.

At least three or four kilometers before reaching Mian Ali Faqiran we can see a mound on the right side of the road. This mound retains relics of the bygone days. Opposite this mound and across the road is the village of Mian Ali Faqiran. The mound has two very important monuments on it, one is small tomb, its originality has been destroyed by the local people who love to paint everything green and second is a mosque which once upon a time had

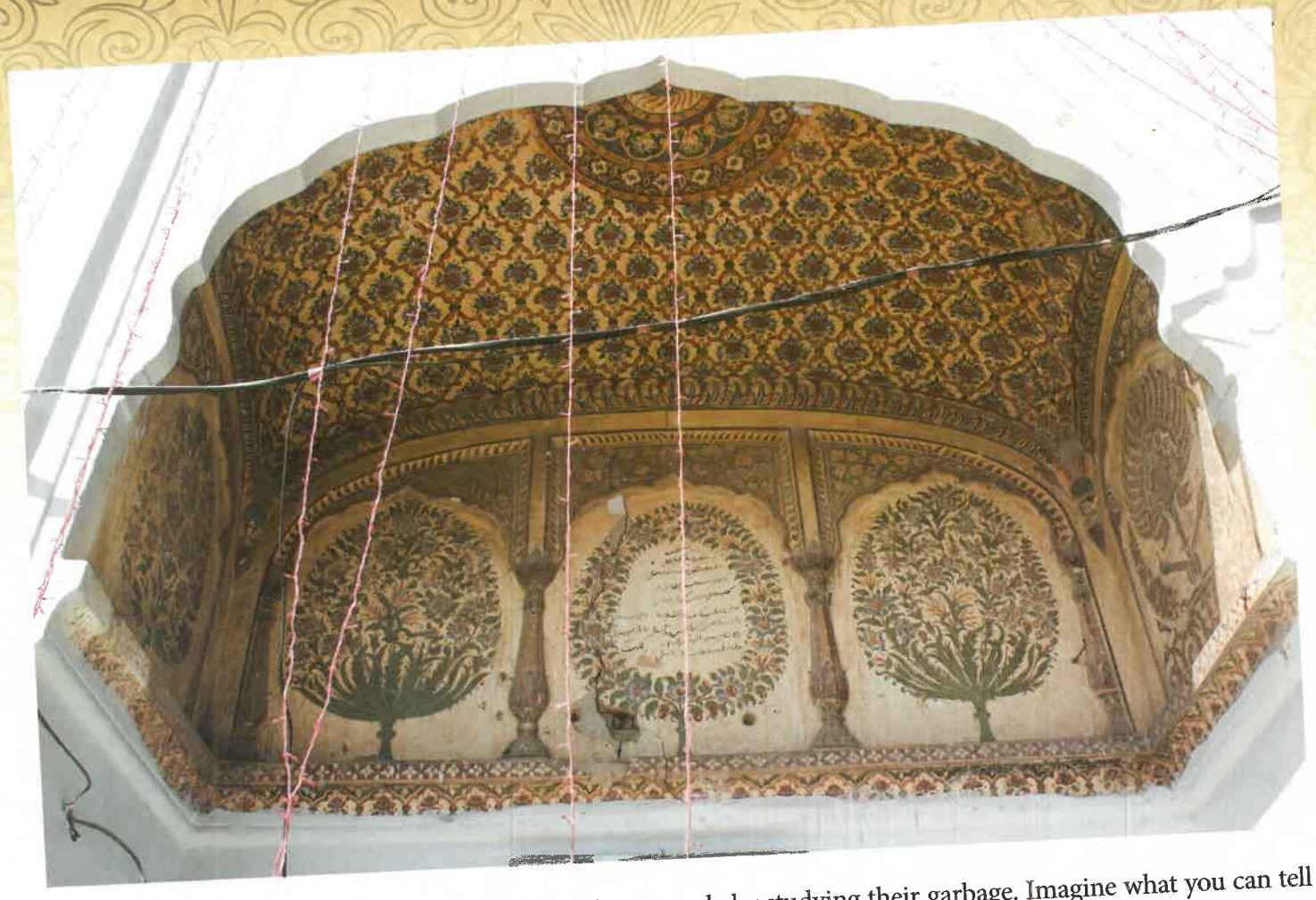
three domes, they are gone now. So we cannot comment on the type and construction techniques of those.



The back of the mosque has stocks of potsherds. These pieces of pottery technically called potsherds provide at least four reasons why archaeologists turn to pottery in their examination of ancient sites:

(1) It was common. Since its invention in the Neolithic period around 6000 BCE, pots were useful objects that everybody could own. Clay vessels found their way into all aspects of life from everyday household use to trade, to religious uses, providing evidence of how a broad spectrum of people lived out different aspects of life. Rich or poor, all owned pottery so, unlike gold or silver, there is plenty of it to be found and it reflects how ordinary people, not simply the wealthy, lived. Almost every site that was inhabited in ancient times is still marked by countless potsherds scattered about the area.

(2) It broke easily and was not reused. When a vessel broke, it was thrown away and replaced rather than repaired. Though there is evidence that some pots were repaired, most were simply cast on the ground, where they have remained to the present. Because pots are fragile, archaeologists can assume that they were broken fairly soon after they were made and were not passed down from generation to generation. Unlike metal, hardened clay cannot be remolded into other objects by later inhabitants of the site. For the ancients, a broken pot was garbage to be thrown away, and a great deal can



Fresco work in the vestibule of the mausoleum.

be learned from people by studying their garbage. Imagine what you can tell about our lives by the things that we cannot reuse and throw away, even in an era when we are conscious of recycling.

(3) It was durable. Once a pot broke, the individual potsherds were durable enough to survive indefinitely. Whereas wood tends to decay and metal corrodes, pottery lasts. Unlike other materials, it is there for the archaeologist to find.





Main chamber of the tomb of .... showing mural decoration and squinches.

(4) It changed form often. When a pot was replaced, it was not unusual for it to be replaced by a slightly different vessel. Rims, bases, handles, and even the texture of the clay used to make the pots changed over a period of time. Certain shapes and styles of decoration were popular at certain times but faded away at others. In a sense, archaeologists look at potsherds the same way many people observe automobile styles. You can tell when a car was made by its grill, colors, or body style. Likewise, one can tell when a vessel was made by its shape, fabric, manufacture, and color.

The last reason the style change, is probably the most important one. Because archaeological remains tend to be deposited on top of each other as time passes, the pottery deepest in the ground is usually the oldest at an undisturbed site. The shape and texture of potsherds found at lower levels therefore represents the style of relatively older period. Various levels of occupation called "strata" (singular, "stratum") can be distinguished and dated according to the pottery discovered in them. The date of a pot can be established when it is found elsewhere in a site with a datable object or inscription. When a potsherd of a similar vessel is found in an ancient site, its date can be consequently established, and the styles and forms of potsherds in levels below and above it can be dated relatively as earlier or later respectively. This is called "ceramic dating." Remarkably the first person to discover the value of ceramic dating was an Englishman named W. M. Flinders Petrie in 1890. The system was perfected by the American William F. Albright in the 1920s and 1930s and has become the standard method of assigning dates to ancient civilizations by modern

archaeologists in the Middle East and Indus Valley sites like Mohenjodaro and Harappa.

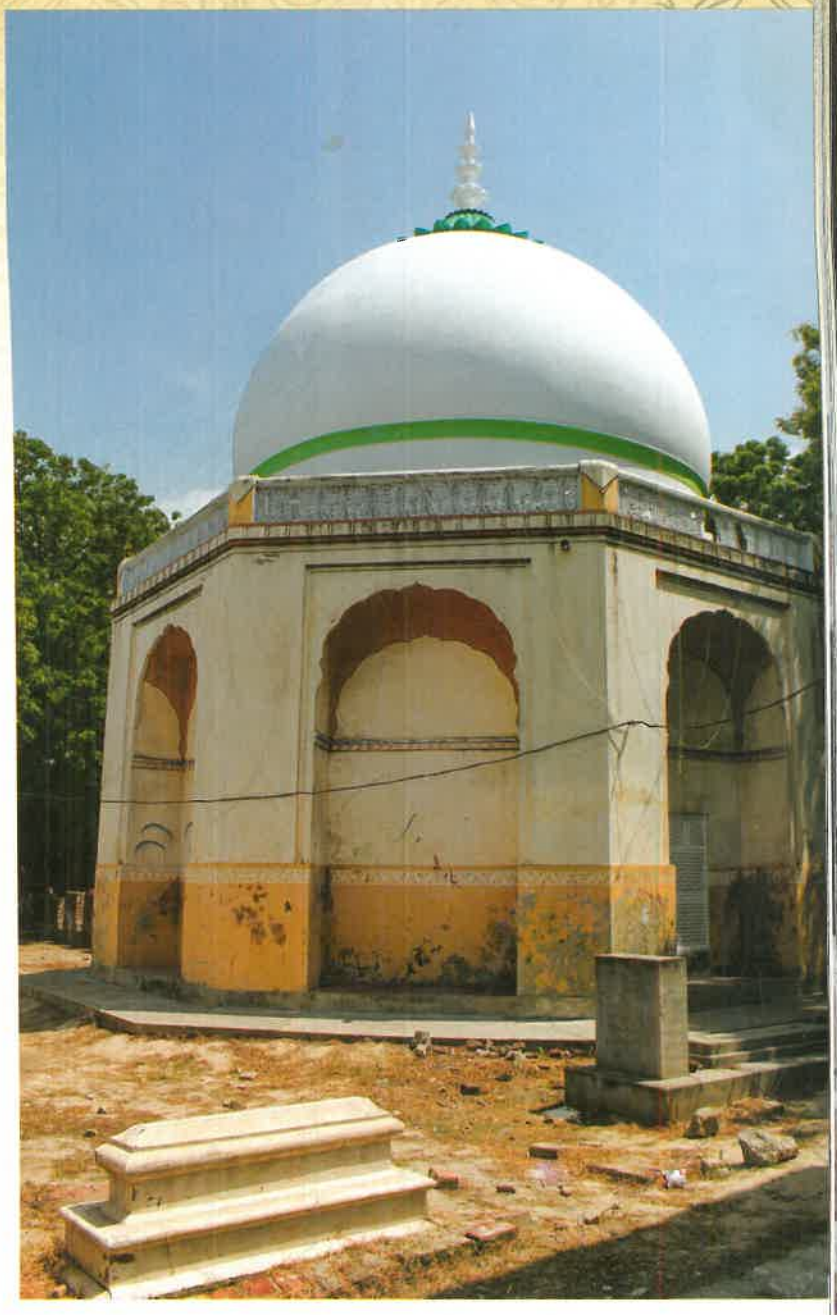
The potsherds of Mian Ali Faqiran demand a serious study. It is learnt on good authority that sometime back a series of archaeological studies were carried out at Mian Ali Faqiran and a number of artifacts were unearthed. Surprisingly no coins were found though small figurines, statues and various types and sizes pottery items were found. The stone-beads and necklaces made of them are of very high quality.

The back of the mosque on the mound furnishes some good examples of bricks. They are of various sizes including Mughal, British and Nanak-Shahi. The north-westerly corner has developed a dangerous crack, most probably that side of the mound is settling and needs immediate attention.

A NOTE ON NANAKSHAHI BRICKS

Nanakshahi brick was most commonly used for its intrinsic advantages. They were the decorated bricks used in Mughal era. The Nanakshahi brick is a slim brick of "6 x 4" and thickness of 1.25 inches. Traditional small bricks that were burnt with timber and cow dung are far superior in strength and more resilient than the conventional bricks. This brick was used judiciously as column cladding, as joints between the block and column, in the three centered arches and even in the windows apart from being used in the roof in different patterns.

Nanakshahi bricks were kind of brick tiles of moderate





Historic mosque of Mian Ali Fakiran.

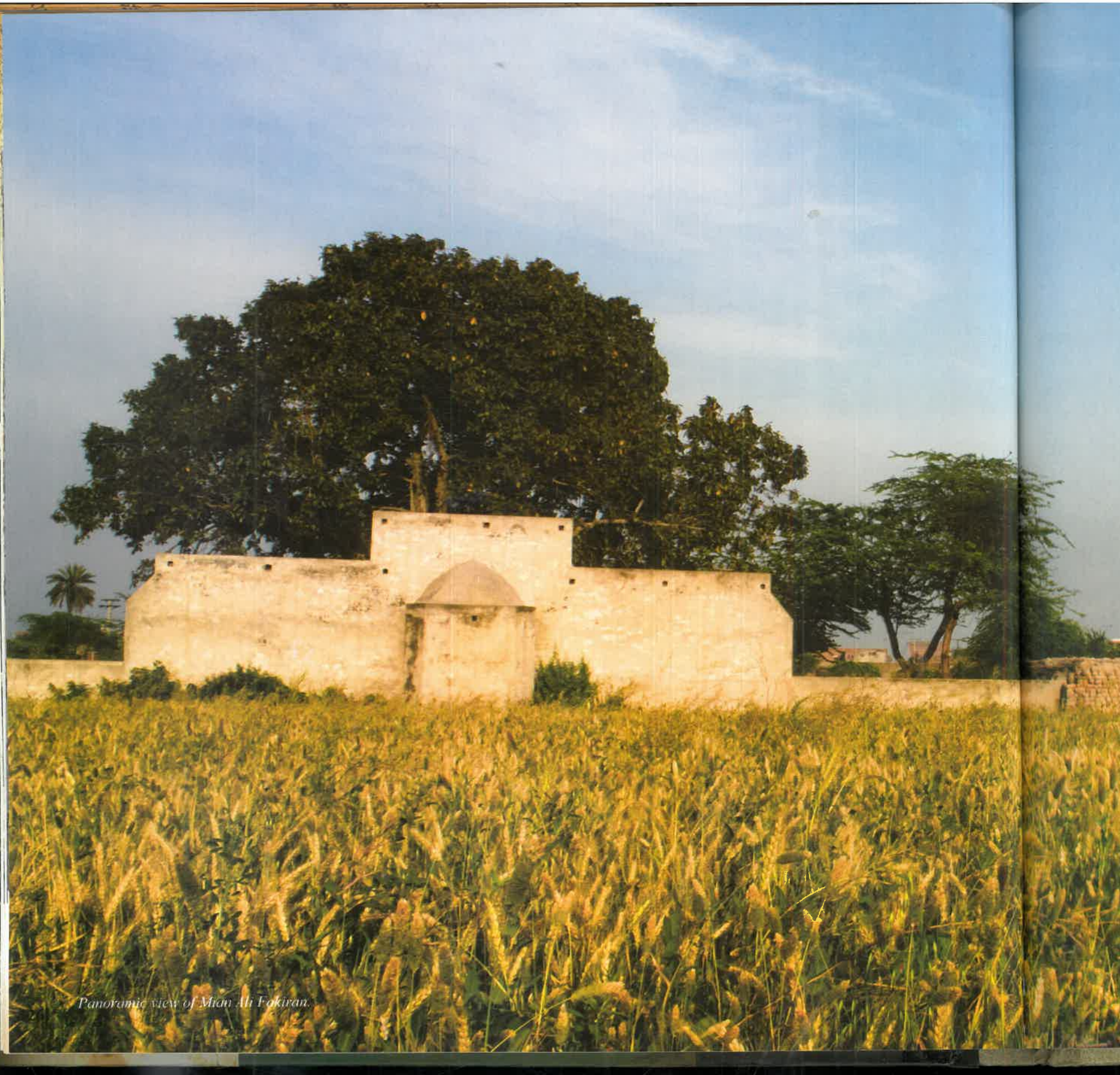




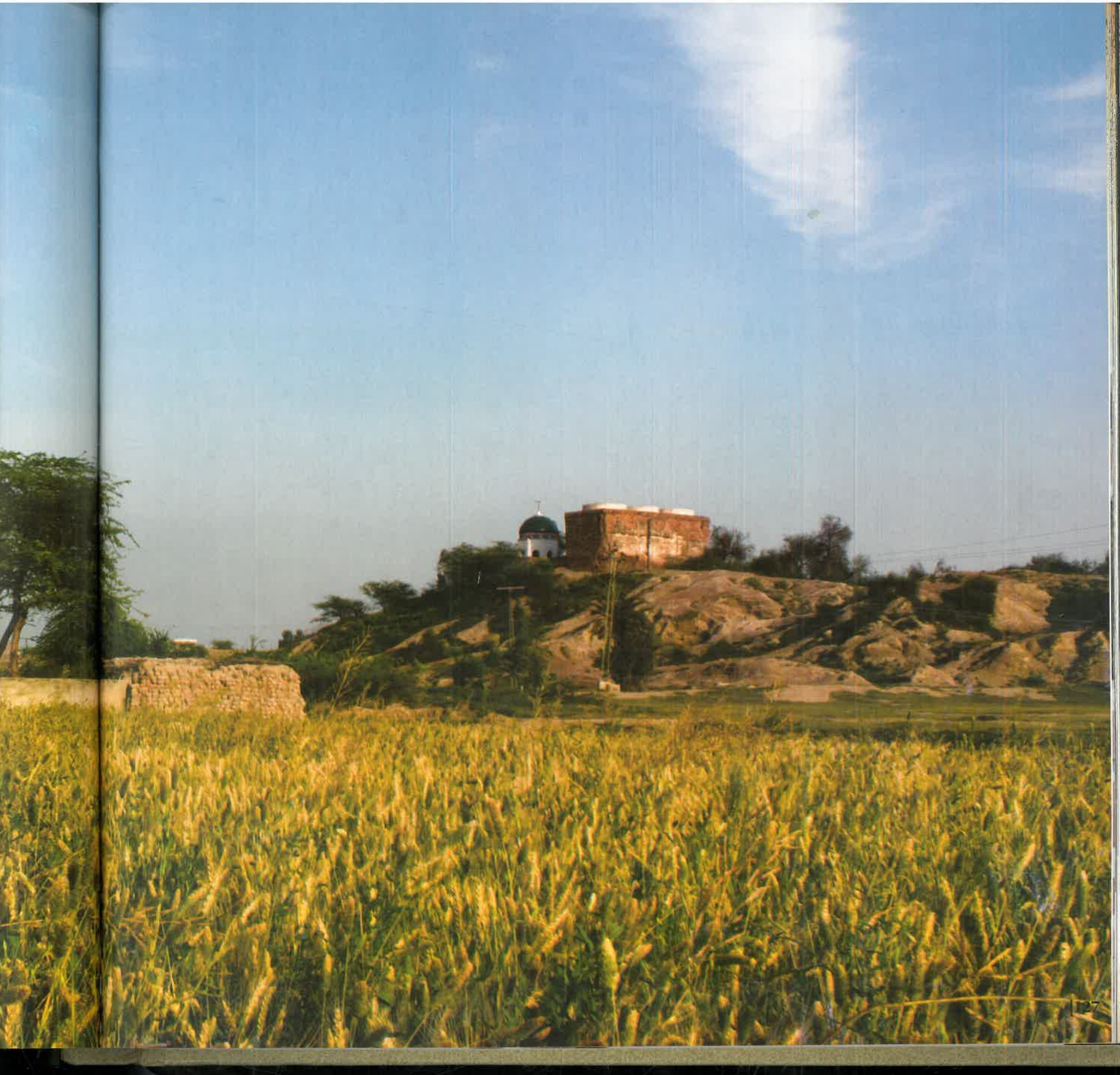
Surviving tower (above), facade of the sanctury (below).



Praying hall of the mosque.



Panoramic view of Mian Ali Fakiran.





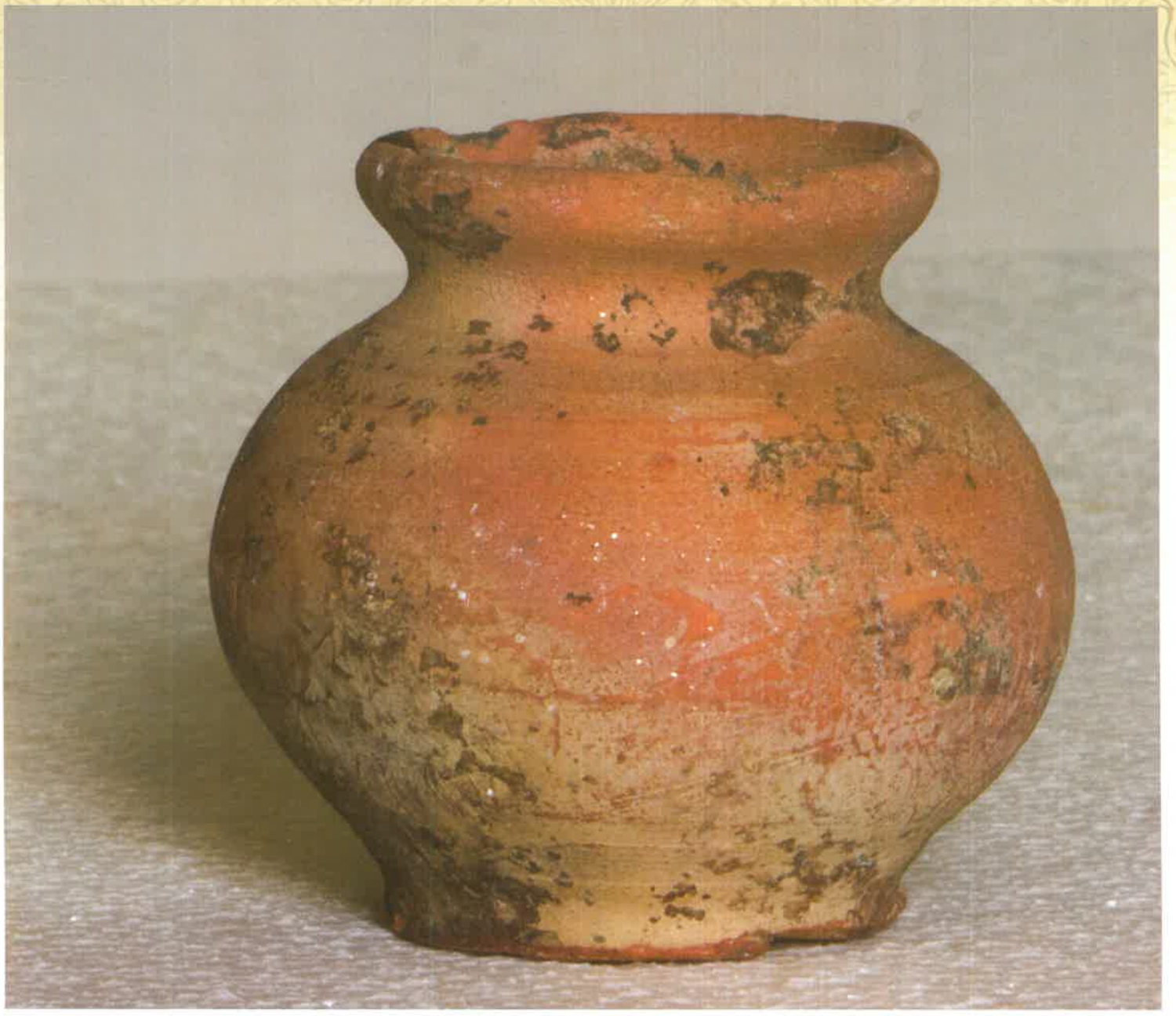
A terra-cotta figurine of sitting man.



A terra-cotta bowl used as a oil lamp.



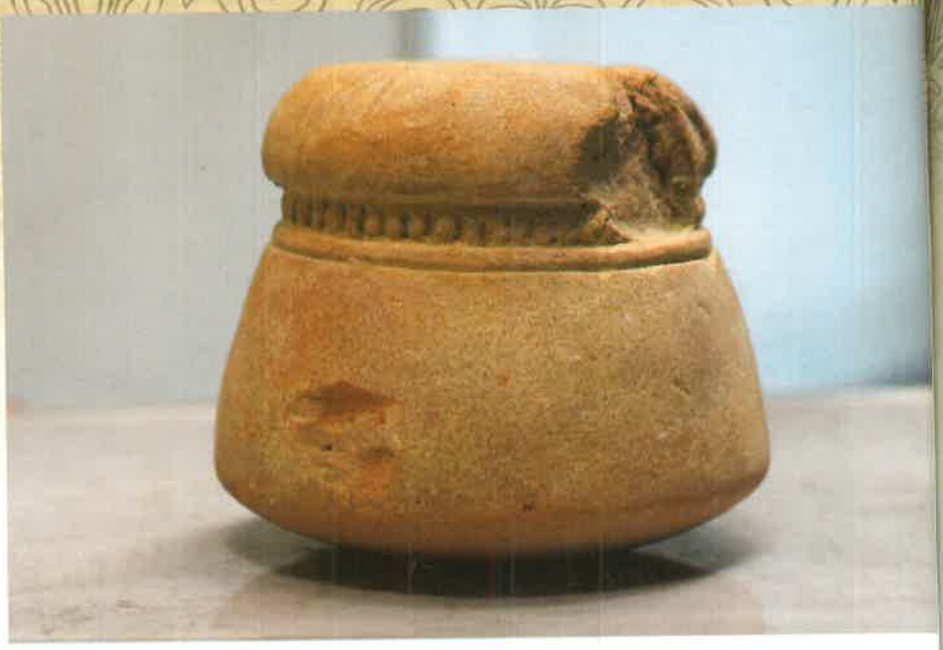
A terra-cotta pitcher.



A terra-cotta jar pot.



A piece of a stone sculpture showing a human hand holding something.



A terra-cotta dabba.



A plain terra-cotta broken oil lamp with handle, outword rim and paedistal base.



Terra-cotta animal figurine.



A terra-cotta conical gaming piece depicting incised dots all arounds.



Terra-cotta animal figurine.



A shell whistle.



A small red stone sculpture with erroded face.



A freshwater shell (cowrie).



A broken sea shell bangle.



Terra-cotta anim

A erroded bro



Terra-cotta animal figurine.



A small terra-cotta figurine gray in colourshowing two horses pulling cart (rath) a warrior is sitting on cart.



A erroded bronze coin not readable.



Piece of a white Malagori Swati marble depicting incised decorated pattern on oneside whereas other side is plain.



A terra-cotta figurine of elephant.



An erroded bronze coin (not readable).



A sea shell bead.

A tiny erode



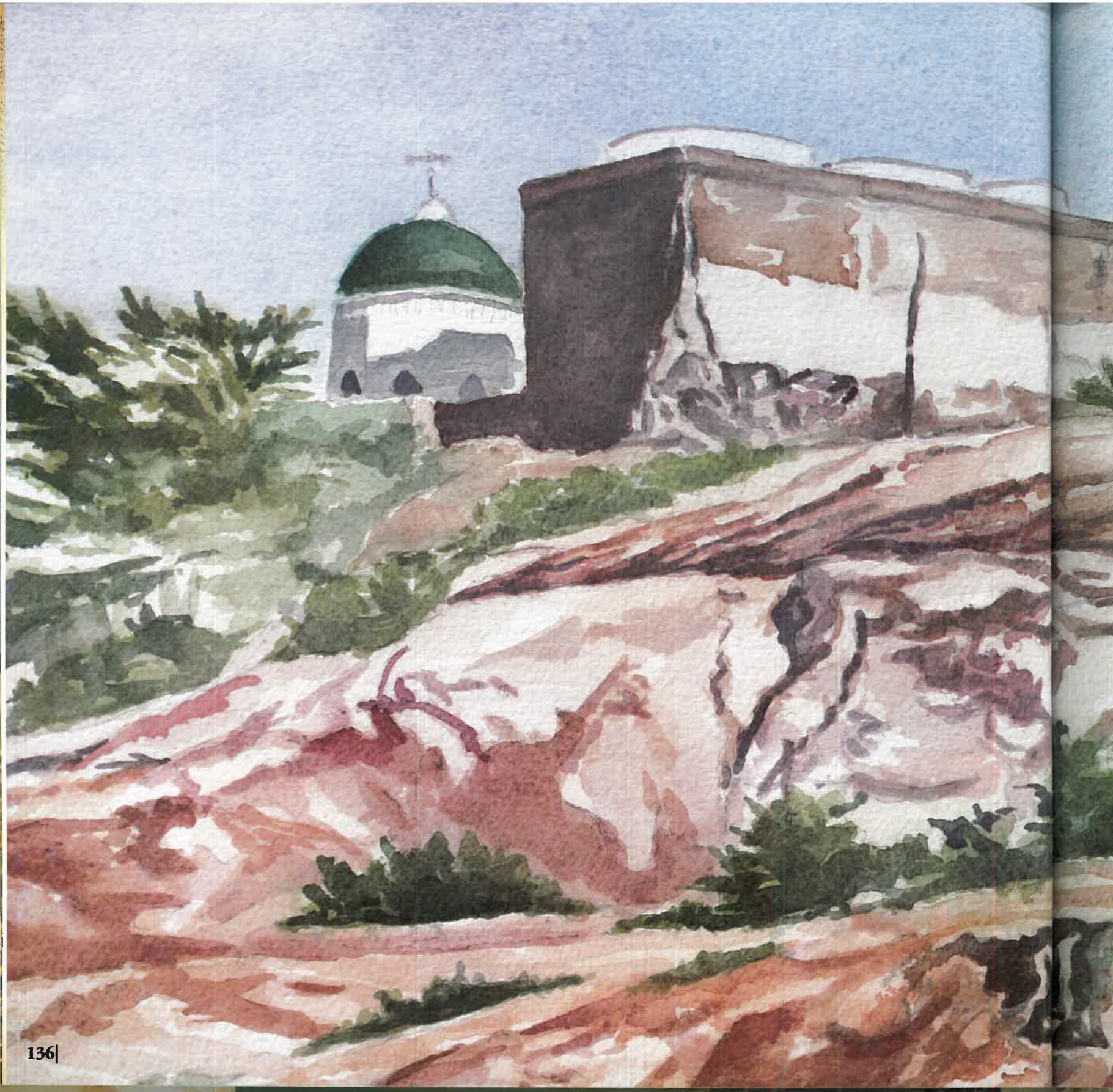
Broken terra-cotta animal figurine.

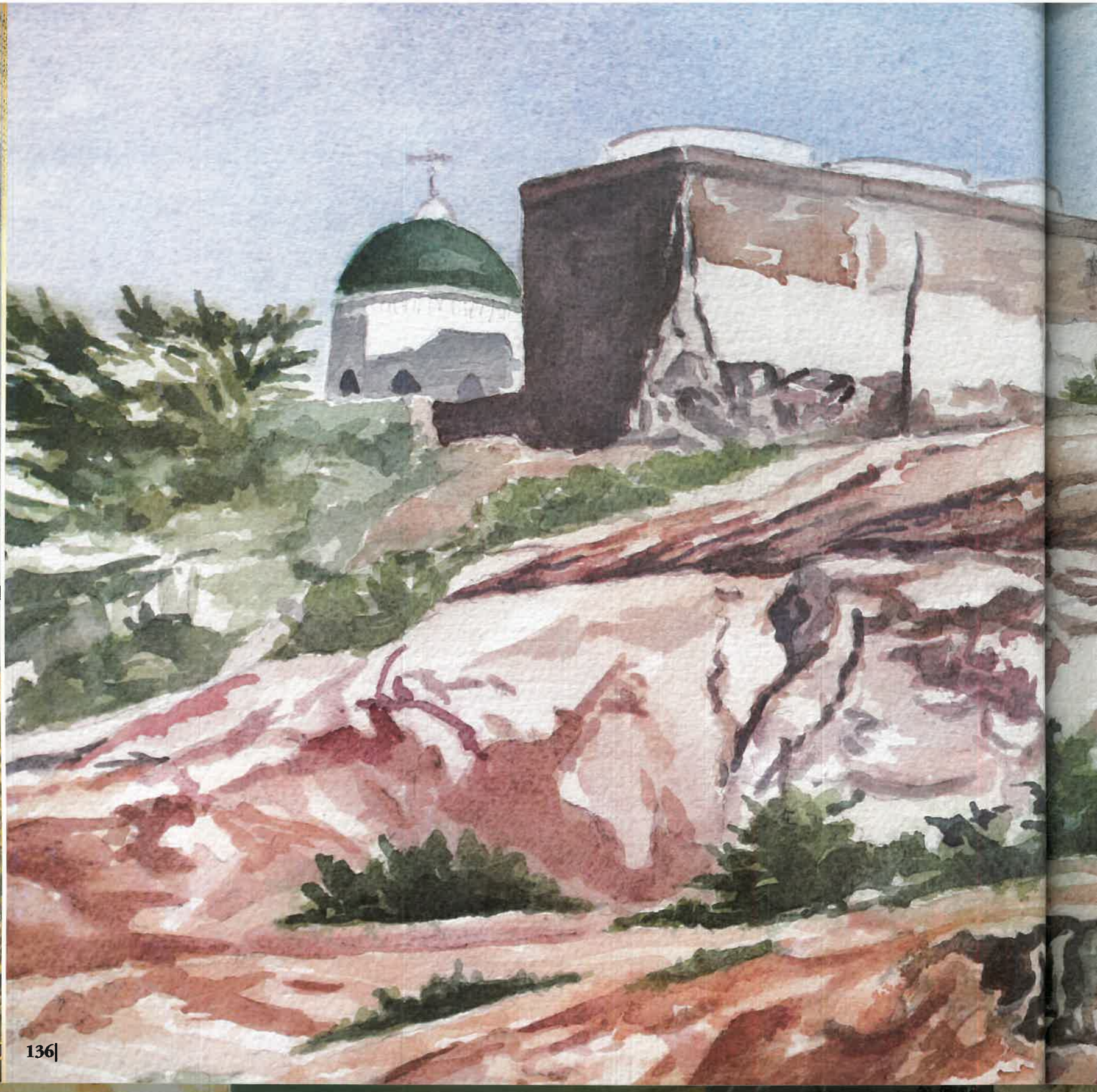


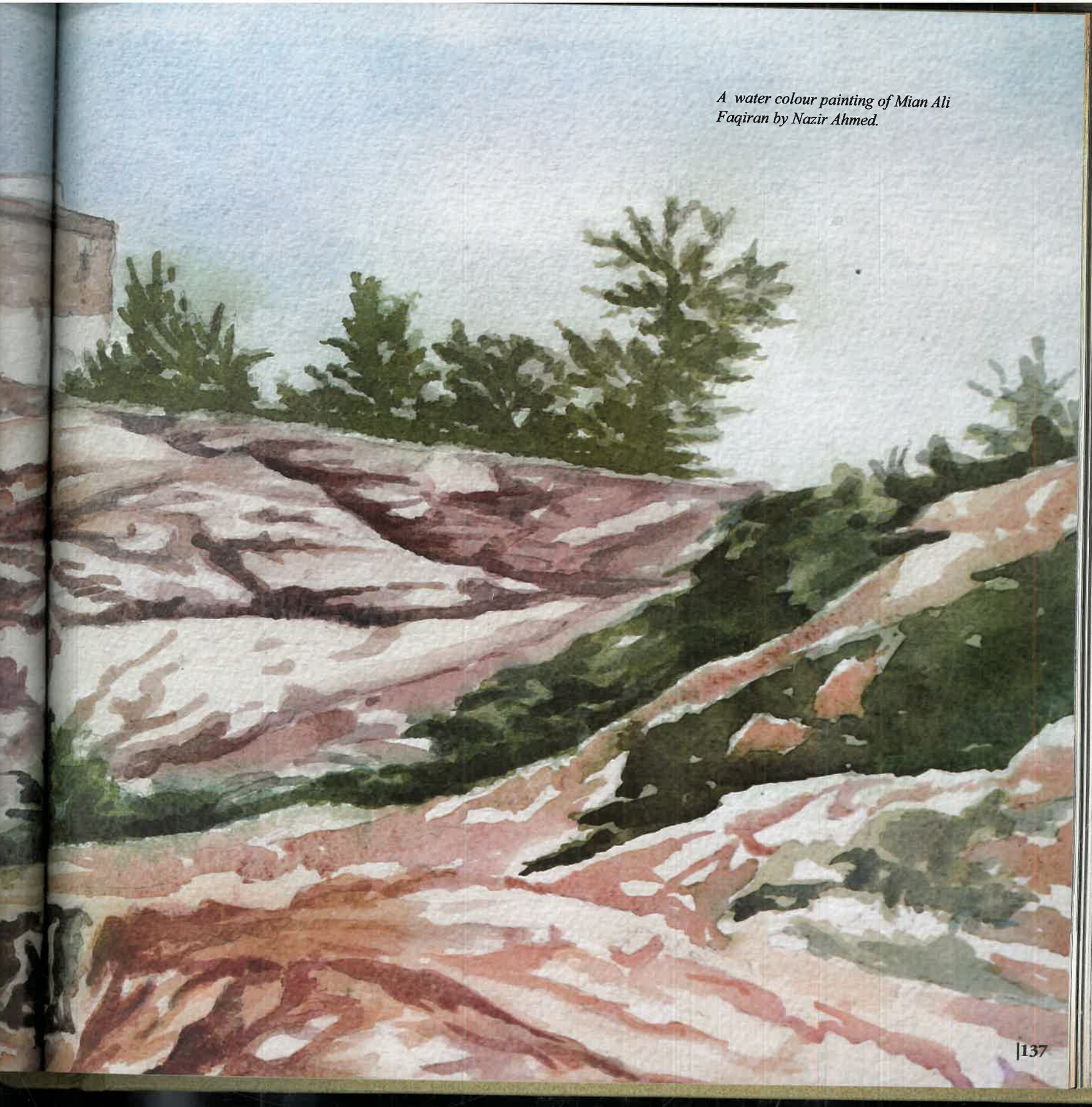
A tiny erroded bronze coin (not readable.



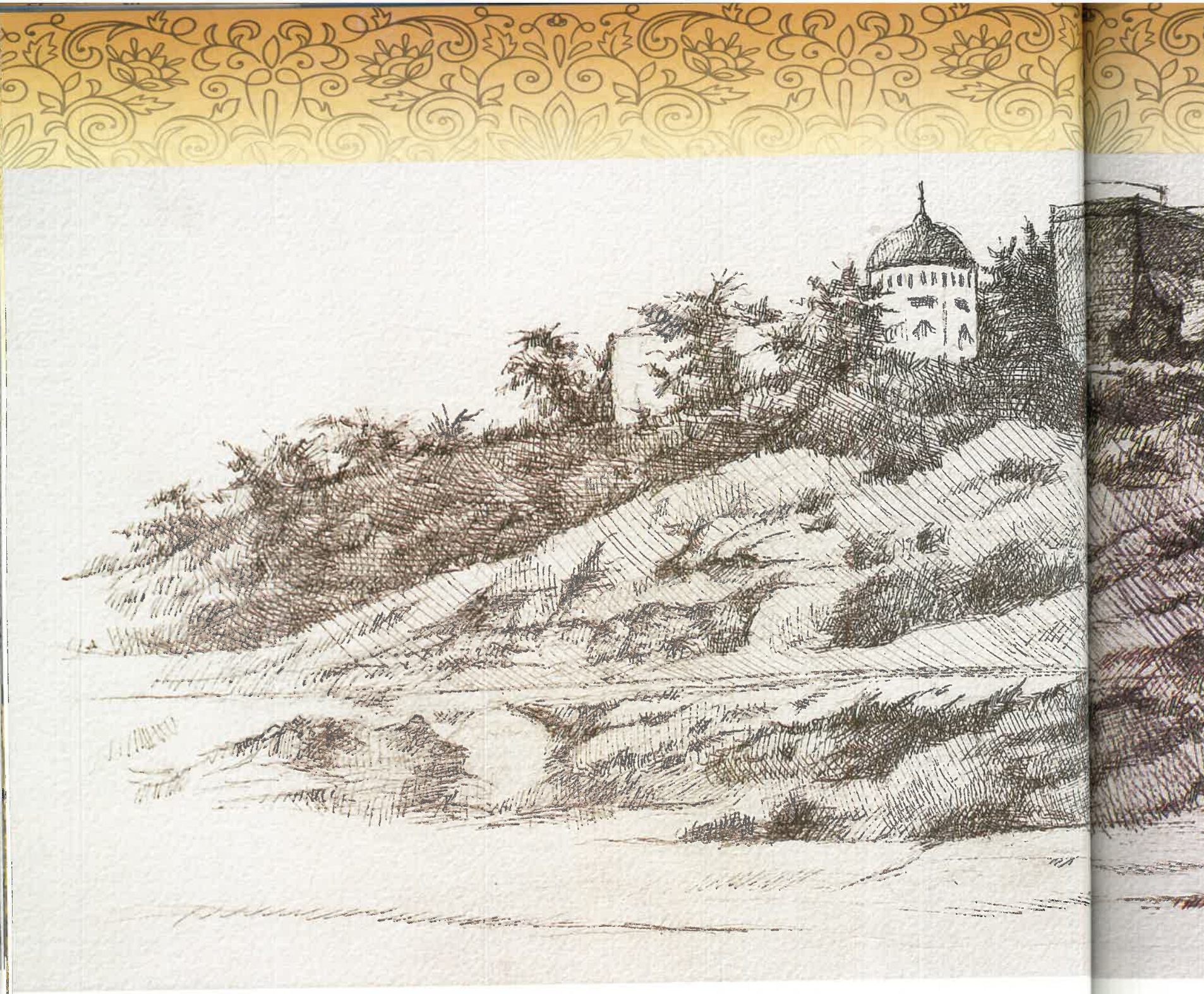
A fired clay mold of black colour depicting royal figure sitting on a chair.



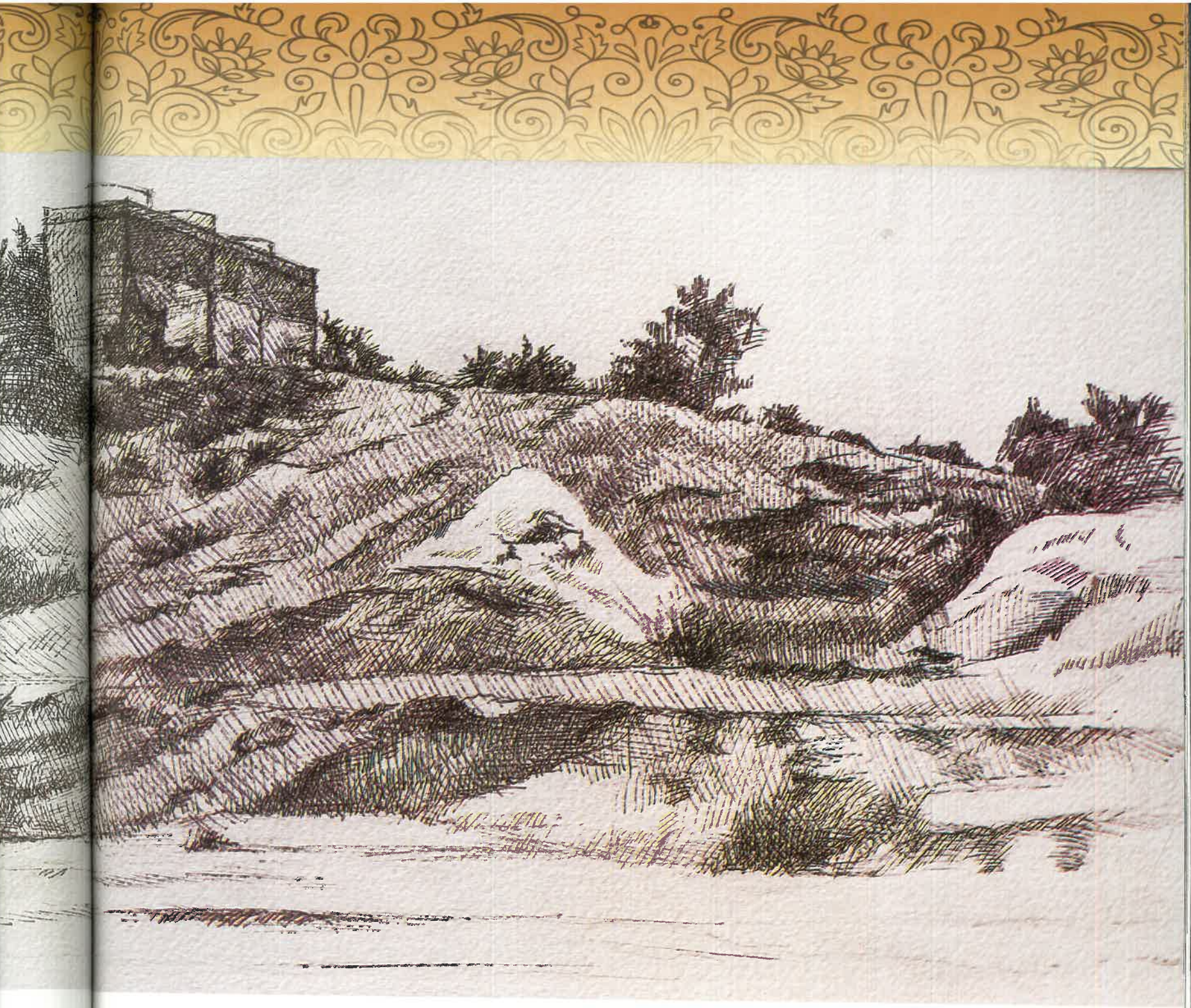




A water colour painting of Mian Ali Faqiran by Nazir Ahmed.



Mian Ali Faqiran in pen & ink by Nazir Ahmad.





dimensions used for reinforcing lime concretes in the structural walls and other components which were generally very thick. The brick-tile made mouldings, cornices, plasters, etc., easy to work into a variety of shapes. More often than not, the structures, especially the Sikh temples (gurudwaras) were a combination of the two systems, viz, trabeated or post-and-lintel, and arcuated or based on arches. The surfaces were treated with lime or gypsum plaster which was moulded into cornices, pilasters, and other structural as well as non-structural embellishments.

Brick, lime mortar as well as lime or gypsum plaster, and lime concrete were the most favoured building materials, although stone: such as red sandstone and white marble, were also used in a number of shrines. The Nanakshahi Bricks were used more as cladding or decorative material than for meeting structural needs for well over two hundred years.



A terra-cotta vessel.



Rear view of the mosque of Mian Ali Fakiran showing use of Nanakshahi bricks.

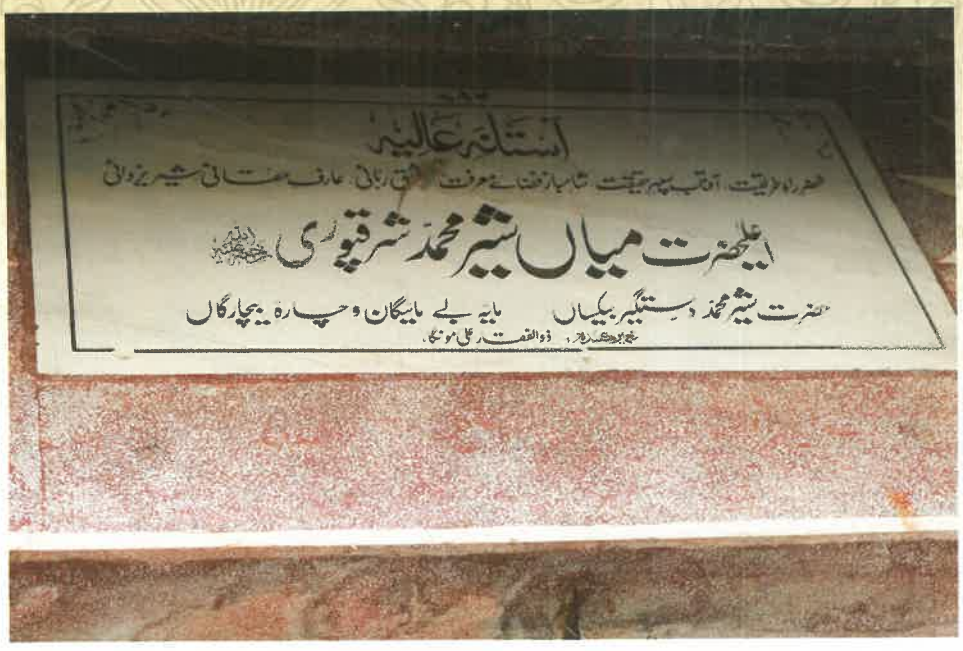
SHARAQPUR

Hazrat Mian Sher Muhammad Sharaqpuri

Sharqpur called as Sharqpur Sharif, is a city and Tehsil headquarters of Sharqpur Tehsil of Shaikhupura District. It is located on the Jaranwala Road 32 km from Lahore, and 20 km from first exit of M2. It is very beautiful and flourishing town with different flowers, greenery, meadows and gardens of different fruits. Sharaqpur Sharif is known as the city of Saints. Most of the Saints belong to Arain (tribe) and is popular due to the presence of the shrine of Hazrat Mian Sher Muhammad Sharqpuri born in 1282 AH., or 1865 AD., in Sharaqpur (District Sheikhupura, Punjab). His father's name was Mian Azizuddin. Mian Sher Muhammad was a strict observer and preacher of Quran and the Sunnah. He led a very simple life and blessed numerous people including Allama Muhammad Iqbal. He died on Rabi-ul-Awwal 3, 1347 AH or August 20, 1928 and was laid to rest in Sharaqpur. His shrine is also present in the city's vicinity.

Many years ago, the river Ravi flowed here and due to the river's presence this area was cultivated. The tribes of Gujranwala saw this place and settled here, followed by the forefathers of the Arain tribe from Sahiwal. The founder of Sharaqpur, who built the first home in the area, was the grandfather of Hafiz Muhammad Jamal. In this period Hazrat Hafiz Muhammad Qadri and religious scholars came here from Hujra Shah Muqueem and built a mosque.


دربار شریف
عرس مبارک
محمد ابوبکر
اعلیٰ حضرت میاں شیر محمد صاحب
غلام اللہ
غلام احمد
غوث پاک
حج و عمرہ



Hazrat Sayyid Abdul-Qadar Sani (*Almaroof Kimia-ul-nazar*) stayed here. In Sharaqpur the largest population is of Arian & Sheikh families.

Different opinions exist about the origins of Sharaqpur's name. Mian Mohammad Ashiq writes in his book *History of Sharaqpur* that the name of Sharqpur was kept by the numbers. If one counts the numbers of Sharqpur then it will be 808 and this is the year of foundation of Sharqpur. Another opinion is that Sultan Muhammad Shah Sarqi used to meet famous personalities of Sharqpur and give special attention to this area. Therefore, people began to call this area "Sharqipur", which evolved into "Sharaqpur".

Forefathers of Hazrat Mian Sher Muhammad Sharaqpuri belonged to Kabul, capital of todays Afghanistan. Since they were the tutors of the royal family they were bestowed with the title of *Makhdoom*. The family was a very


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General view of the sanctury.

literate, religious, practitioner of morals, and highly respected family. Most of the members of the family also excelled in the art of calligraphy and they were expert of various styles of scribing. Knowledge of Qur'an was a most favourite topic. Every member was *Hafiz-i Qur'an*.

When the era of Muslim conquests in India started and a number of Islamic states came into being the *Makhdoom* family also migrated to India. The family initially settled in Dipalpur.

However when the famine attacked Dipalpur the *Makhdoom* family was obliged to move to Kasur. Some historians suggest that the migrating people also included two couples and an unmarried person They were important people but unfortunately their names are not known. Out of these people one settled in Kot Peeran Kasur, The second settled in Pucca Qila of Kasur. The

one who settled in Pucca Qila Kasur is said to be Hazrat Hafiz Hashim. Hafiz Muhammad Nami was one of his children and from the same genealogy was born Hazrat Sher Rabbani Sharaqpuri's *jidd-i aala* Hazrat Salih Muhammad.

For some reason soon riots broke out in Kasur, and there was a chaos, loot and arson. The family of Sher Rabbani left Kasur and arrived in Hujra Shah Muqeem. But soon on the request of certain goldsmiths of the city the family moved to Sharaqpur. Hazrat Mian Sher Muhammad was born in 1282 AH/1865 to Hazrat Mian Azizuddin.

Before his birth several elders and religious authorities had predicted the birth of Mian sahib. It is noted that similar good tidings were also given before the birth of Hazrat Mujaddad Alif-Sani Sheikh Ahmad Sirhindi. Certain interesting anecdotes are also narrated to the birth of Hazrat Sher



Inside the prayer hall.



An internal view of the mosque.

Rabbani Sharaqpuri. When his parents had settled and they were in Kasur they had no male issue. The parents heard about a holy man who lived in cave and led a secluded life. The needy would be father approached and sought his help. The holy man made a supplication and said when the baby-boy is born name him "Sher Muhammad."

Right from his childhood he was showing signs that something really great was in the offing. He was altogether different from other children and his friends. He used to sit in a nook of mosque and meditate. While walking in streets he kept his gaze low. The first step of his education was learning Qur'an. Every time while he recited, tears rolled down from his eyes.

Following the desires of his parents he joined a school but his interests were somewhere else. He stayed aloof but kept himself busy in *zikr* and scribing. The habit of writing beautifully turned him into a fine calligrapher. He took





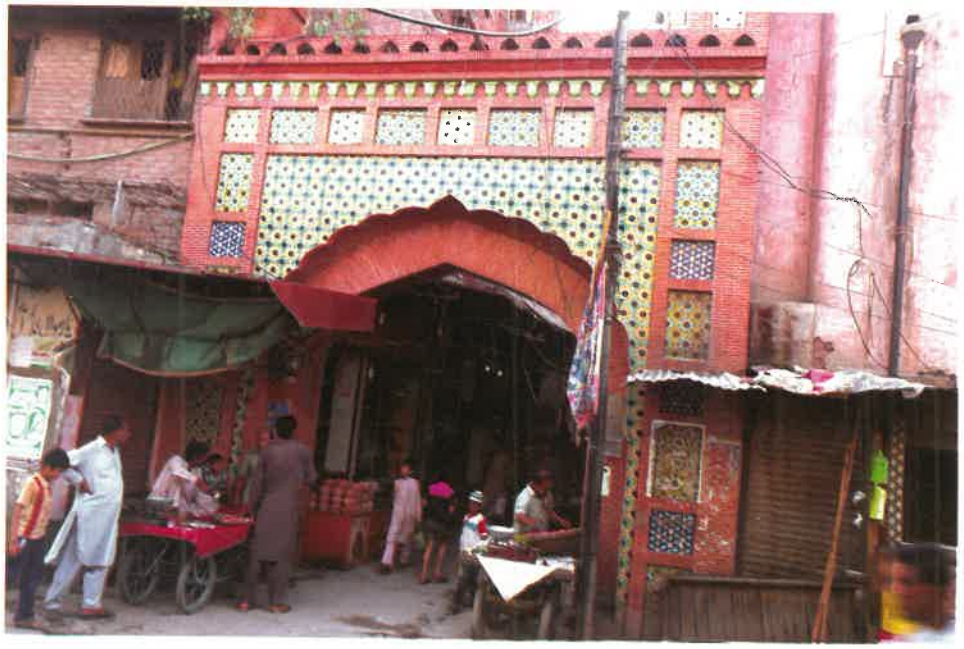
oath at the hands of Hazrat Baba Amiruddin, soon he turned into noble soul devoted to Islam and *Yaad-i Khuda* and nothing else. Learning about his spiritual qualities around 1160 H/1747, peoples from different trades like businessmen, skilled and handicraft peoples started arriving to Sharaqpur. This area progressed in Industrial, spiritual, religious and social fields. Religious institutions got bloom and Sharaqpur became a focal point. From outside areas not only dignitaries but also lot's of Sufis came to Sharaqpur including Hazrat Mian Muhammad Ishaq Qadari and his brother Hafiz Muhammad Yaqoub Chishti, Hazrat Sayyid Gulab Shah Qadari and his brother Hazrat Sayyid Jeevan Shah Chishti, Hazrat Mian Gulam Rasool Qasoori, Hazrat Mian Jalal-ul-Din Chishti, Hazrat Mian Abdul Hakeem Chishti etc.

The followers and successor of Hazrat Mian Sher Muhammad Sharaqpuri made Sharaqpur a light repository and Hazrat Mian Naik Muhammad

Noshahi fill this town with his benefits and blessings. All these pure personalities of this town made it from Sharaqpur to Sharaqpur Sharif and this decency of Sharaqpur is discriminate of its historical greatness.

Although Mughal emperors, especially Aurangzeb Alamgir, paid special attention towards the progress of this Town and its peoples but to make Sharaqpur a religious and cultural center of Islamic world credit goes to the ancient scholars and Sufis who were the true well wisher of *Ummat-e-Muslima*.

In 1170 H / 1757 standardized Dar-ul-Ulum (Islamic Learning Centers) was established here, where students in Islamic science and practical arts were trained. Besides local students, hundreds of non-local students were also studying here according to *Dars-i Nazami* System (Islamic System to learn Qur'an). The curriculum included Math, History, Geography, Geometry,



Main entrance of the bazaar, Sharaqpur Sharif.

Logic and Philosophy. One of those institutions was founded by Maulana Muhammad Waris who was the forefather of Gujjar Family (tribe). Second institution's founder of Hazrat Hafiz Muhammad Jee. This institution was established in Jamia Mosque Tahli Wali. Non-local students' daily expenses, scholarships and accommodation expenses were all paid by caretakers of mosques and *madrassahs*. The family elders of Hafiz Muhammad Jamal and Malik Muhammad Waris were the associates of these *madrassahs* from where hundreds of *Hafiz*, *Qirra* Scholars and Ulma' spread in the world after receiving training. Many preaching movements were started in that era, and due to them Islamic thoughts were established in the society and Islamic awareness born among the peoples.

There were forts of Non-Muslims and Sikhs around Sharaqpur and they were populated with them. Those non-Muslims were not happy due to rapidly increasing progress of Muslims, and they also wanted to settle inside Sharaqpur so that they could weak the central point of Muslims. But how Muslims could allow them to settle inside of them? Therefore, to maintain the mass and central point of Muslims, the Muslim scholars established military organizations. The head of those organizations were Hafiz Muhammad Jamal, Hafiz Muhammad Yaqoub, Hazrat Sayyid Abdul Qadir Sani Kima-ul-Nazar and Shah Muhammad Murrad Noshahi. Hundreds of volunteers, scholars and *Mujahedeen* were appointed for the safety of Sharaqpur. Non Muslims were jealous as preaching of Islam was increasing. That's why there were lots of fights and lots of *Mujahedeen* were martyred. The graves of those martyrs are in Cha Mari wala in the west of Sharaqpur near the tomb of Hazrat Mian Muhamamd Saeed. On those graves peoples lighten the lamps and spread flowers. Few graves are in Dera Hafiz Muhammad Jamal outside of Roshnai Gate (*Sabzi Mandi Gate*) and few were also in Malkana Dera outside Malkan Gate but now nothing is there. On the other side, Hafiz Muhammad Jee was keeping a close eye

on the conditions of this area. He used to go inside of Sikhs without any fear and preached them about Islam. Due to his struggles and preaching hundreds of non-Muslims embraced Islam. Same way Shah Muhammad Murrad Noshahi also got success in his struggles for preaching of Islam. We can also say due to the collected efforts of Sufis and Scholars of Islam, large numbers of non-Muslims embraced Islam. A large number of Sikhs from Qilla (Fort) Lal Singh embraced Islam. And they took Hafiz Muhammad Jee to their village after lot of insisting and he spent rest of his life there in preaching of Islam. He died and was buried in the center of that village.

In those days Sharaqpur started progressing rapidly, hundreds of houses were built, but usually those were one storey and made of mud. Only for rich people houses were made with burnt bricks and were of a few stories. Then the prominent personalities of this area thought to arrange the safety of this town. And it was decided to build a wall around Sharaqpur and keep some doors in it like Lahore and Multan, and those doors could be opened and closed when desired. Hence after some time the wall was built that had five doors. There was a wide road outside of this wall, this was called Circular Road. The names of those doors were Malkana Gate, Roshnai (*Sabz Mandi*) Gate, Pari Gate, Gujranwala Gate (New Gate) and Lahori Gate (Mian Harni Shah Gate). Out of them Pari Gate has vanished and the rest still exist. Against Roshnai Gate a bazaar called Linda Bazaar was build where everything for daily use was available. Businessmen brought everything from Gujranwala and Lahore on bullock carts, horse carts, carts, camels, horses and mules and took from here different types of grains like wheat, rice, maize and vegetables to other cities.

It is also worth mentioning here that in old times Sharaqpur was a vast area full of greenery and there were lot of animals and birds like deer, bluebucks (*neel gai*/cows), partridge (*teetar*), quail (*bataer*) and teals (*murghabi*) etc.

That's why Mughal princes and other rich peoples were used to come here for hunting. Lots of them were used to live here for many days. Nawab Bahadur Khan was used to come here and it is said that his house for his stay was in the left row inside of Malkan Gate. Bahadur Khan also left a mosque for his memorial known as Mosque Khan Bahadur Wali that is still exists in Mohala Hakeem Garhi.

With Reference of *Tarikh-i Punjab* (written in 1884 by Kanhaiya Lal), Nawab Zakria Khan and Nawab Sarfraz Khan sons of Nawab Abdul Samad Khan Mayor of Multan, used to come and live here. Also Adeena Baig Khan Doaba Basst (Mayor of Jalandhar) was born in the house of Channo Arian in Sharaqpur. Due to those social and political personalities there was unusual interest of general public in this area and it's not difficult to make a guess that they took a keen part in the development and welfare works of this area and its peoples.

At the end of the 17th century probably in 1690, the rehabilitation of streets, localities and bazaars was done again. Bazaars were straightened and Localities were turned to their current shapes. Doors already built were left at the same places. So due to this rehabilitation the beauty of the Town was increased. When hustle and bustle increased inside bazaars, the popularity of Linda Bazaar decreased. A time came when this bazaar lost all its hustle and bustle. But now again its hustle and bustle is increasing and new shops are opening. If the town resident want, they can give this bazaar its old name that was its historic name.

In 1110 H / 1699, a court was established here under the supervision of Mughal Government, evidence of which can be found from the documents of Qazi family. In those days Qazi Mulla Maulvi Muhammad was chief justice and his junior courts were under Qazi Roshan Din and Hafiz Muhammad


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Mustqeem *Muharar Da'imi*. Islamic laws were overtaking in those days. After Qazi Maulvi Muhammad, his son Qazi Abdul Ahad then Qazi Abdul Qadir and then Qazi Mulla Muhammad Murad then Qazi Sheikh Muhammad and then Qazi Saad Ullah were appointed on that seat. Both father and son (Qazi Mulla Maulvi Muhammad and Qazi Abdul Ahad) were great writers and calligraphers. The Qazi courts were still working after many years of the era of Aurangzeb Alamgir, until the English rule in the subcontinent when the court system came under the British government's supervision.

In 1880 there was a Primary school in Sharaqpur which in 1904 was given the title of Middle School. In those days Muhammad Din Saqib was head master here. He had keen interest in poetry. Khalifa Amadul Din was Inspector of Schools in those days. Probably in 1924 the Middle school was given the title of High School (Which is now giving the quality education in this area with the name of Govt. Pilot Secondary School). The Zail House, which was built in the last part of Linda Bazaar by the British, later turned into a boarding house for non-local students of High School. On other side, the original building of Govt. Primary School was converted to Govt. Hospital, which still exists in town with the name of Civil Dispensary. But now the new building of Hospital has been constructed near Ghaat Stop, on the same road Telephone Exchange exists. In 1872 the Town Committee of Sharaqpur was established. The purpose of this Town Committee was to manage for cleanness, street-lights and hygiene management for town. Meanwhile to keep the rule of law and for the safety of public a Police Check Point was established. The building of this check-post was opposite the Jamia Mosque Tahli Wali.

In old times there were three road-routes between Sharaqpur and Lahore. One short way was through boats in river Ravi by passing through Village Behni and Village Dhana towards Thokar Niaz Baig. The second muddy road was through Buraj Attari and Saggian. The third way was through



Begum Kot. There was also a boat bridge for crossing River Ravi. On this road people travelled through bullock-carts and horse-carts etc., on foot, camels, horses and mules were also used. The British, in their times developed this road by using bricks, this is the same Jaranwala road that exists today. In 1932, one Hindu started private transport service with the name of Nanda Bus Transport Service. Its Lahore station was located at Ferozpur Road near *ganda-nala* in Ichhra. Daily one bus was coming from Lahore to Sharaqpur and vice versa. After the establishment of Pakistan, Lahore Rehan Transportation Bus Service was started on this road. Now there is no shortage of transport for travelling.

In 1904 Sharaqpur was a Tehsil of Lahore District. In 1911-12 Sharaqpur was under District Gujjaranwala. Then it became the sub-Tehsil and then a Tehsil of District Sheikhupura. Now it has many Govt. offices, Police Station, Primary Schools for Boys and Girls, Higher Secondary Schools, Govt. Inter College, Elementary Teachers Training College, Technical Schools and Colleges, Govt. and Private Hospitals, Post Office, Veterinary Hospital, different Banks, Human Welfare Organizations, Libraries, Parks, Town Committee Office and many religious and modern institutes. If we say this ideal town a small Lahore it will not be an extravagant, because it has same facilities which are provided to big cities.

During the freedom movement of Pakistan the youth of Sharaqpur played a courageous and momentous role. During civil disobedience movement against the British government, the first squad that was captured comprised of brave young men of Sharaqpur.

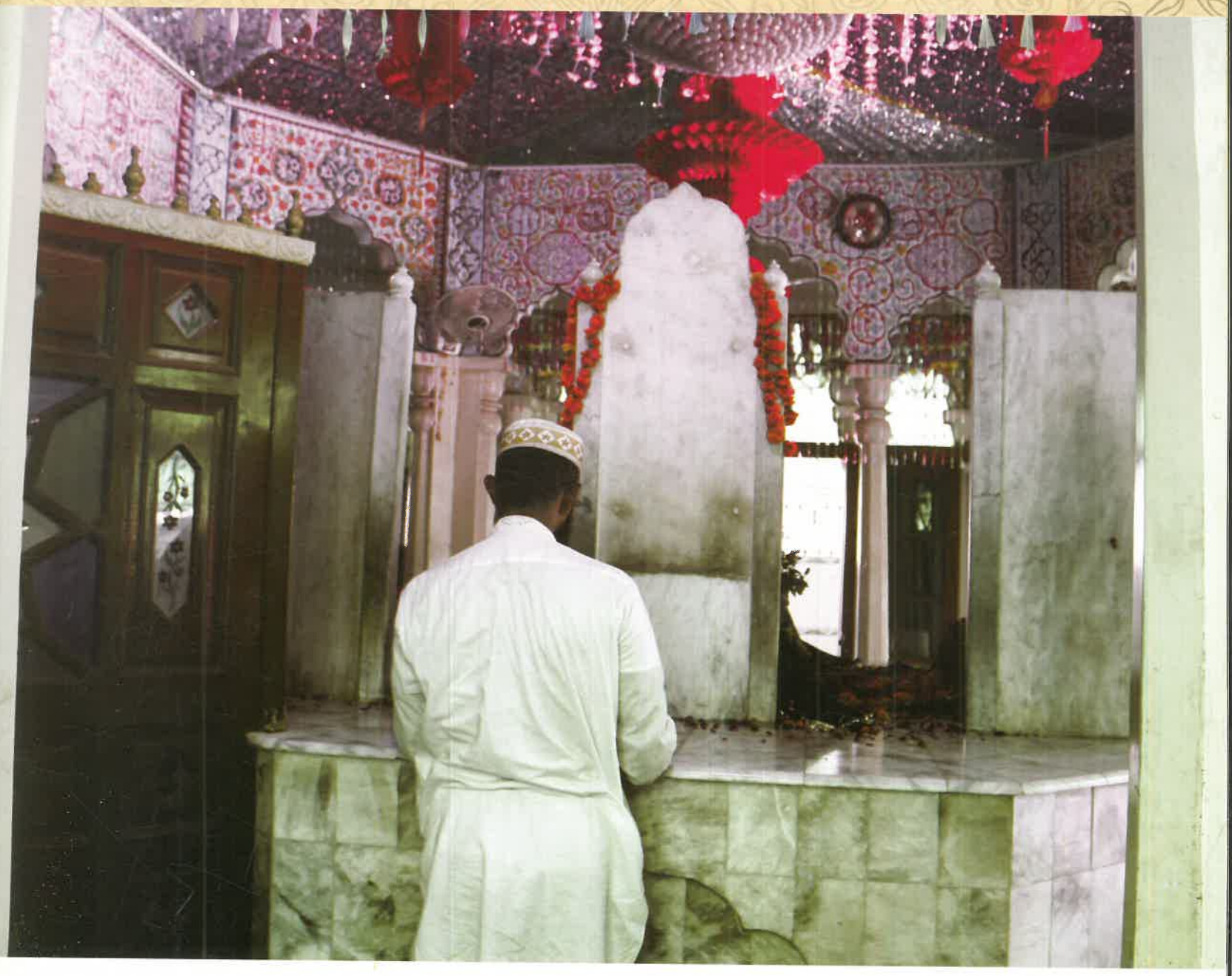
A special kind of shoes called *Khussa* is manufactured here and is popular throughout the Punjab province. These *Khussas* are made by hand; no machines are used in their creation. Nowadays, these are specially designed

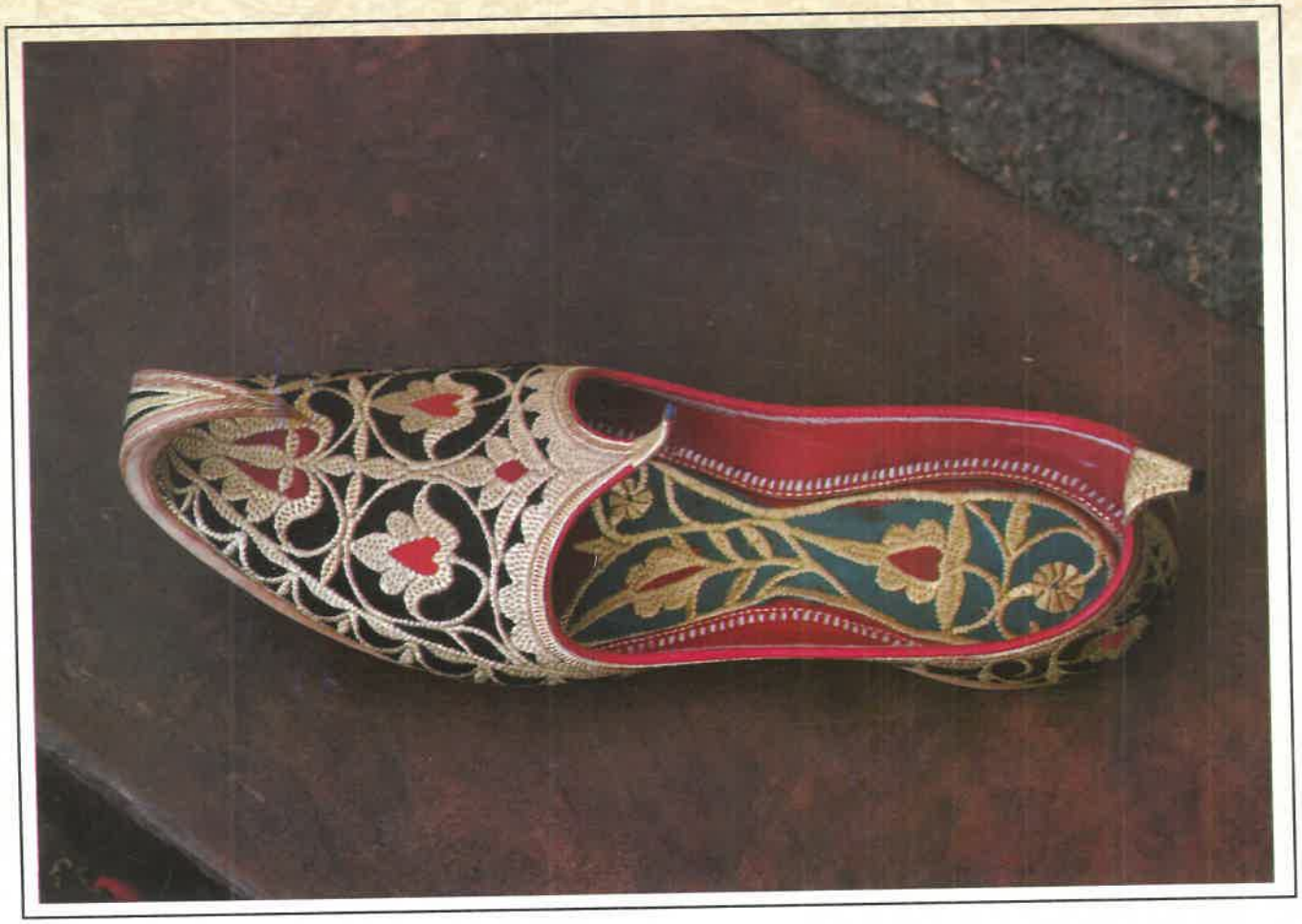

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for bridegrooms and wedding ceremonies. Leather and silver or golden thread is used for their manufacturing. The *Khussa* is a part of Punjabi culture. Hakim Ali Mochi was the founder of this type of *Khussa* in this area. This *Khussa* was famous not in Punjab but whole in the country. Hakam Ali Mochi died in 1980. After his death, his son and grand sons are carrying this art but now this art work of *Khussa* is decreasing day by day due to change of trend of the people.

Sharaqpur has a decorated food street, which is the main bazaar of the old city. It extends from Nalkay Wala Chowk to Malkana Gate. It is open around the clock, 24/7. One can find all kind of foods here, including the popular local dessert, *gulab jamun* which is famous all around the Pakistan. Haji Hakim Ali was the founder of this special *gulab Jamun.* He started making about two decades ago. Now his son and grand son are running this shop. One more desert named *"muth"* is made here using special *"desi ghee"*.

The area's main crops include rice, wheat, sugar cane, and maize. Cultivated fruits include guavas, watermelon, alichee, strawberries and falsa. Vegetables include potato, peas, onions, tomato, cabbage, and radish, among many others.





A typical khussa of Sharaqpur.



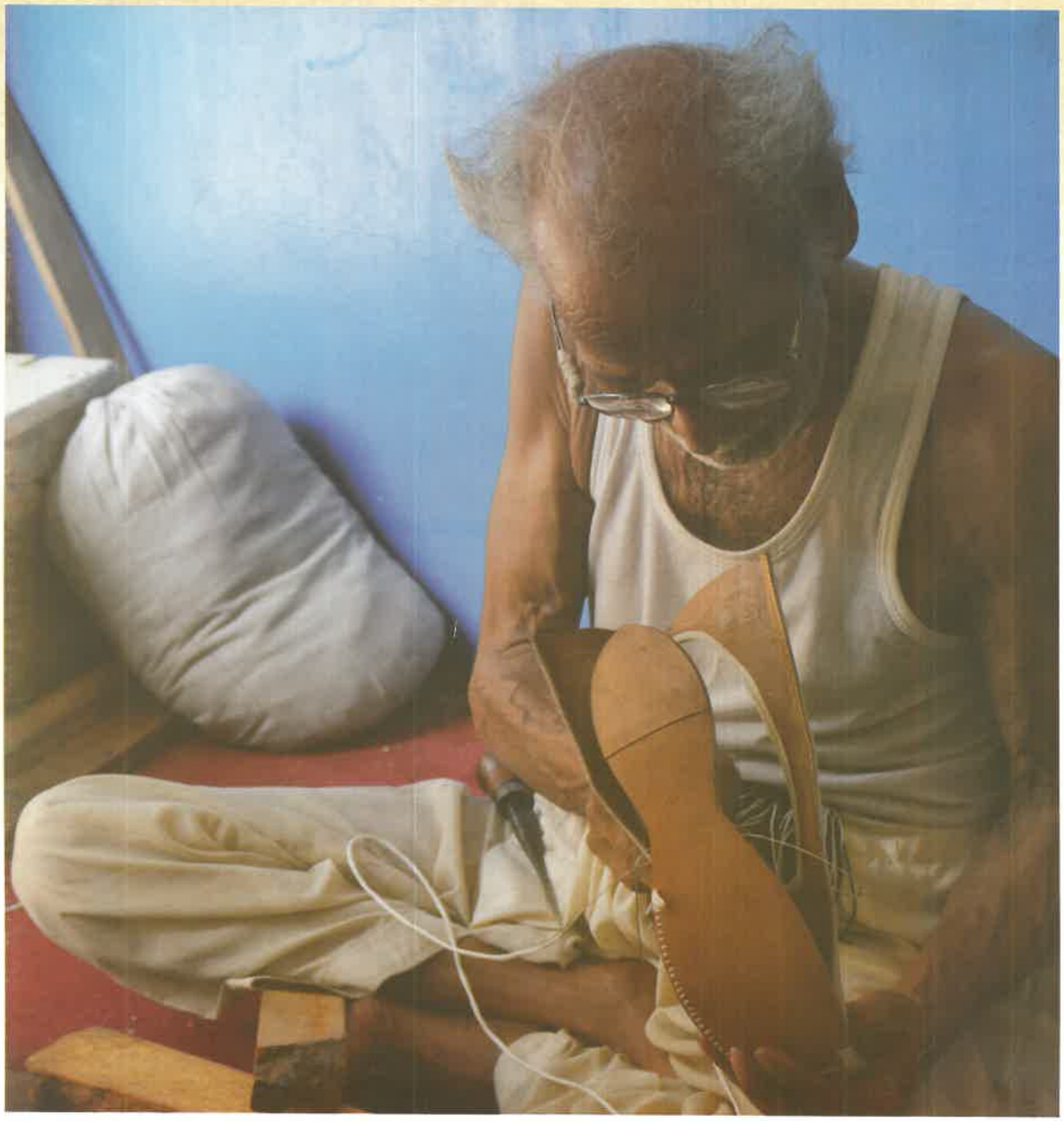
Baba Miran Bakhsh a renowned craftsman of the area.







Basic tools of making khussas.








Khussas in the making.

Kot Abdul Malik

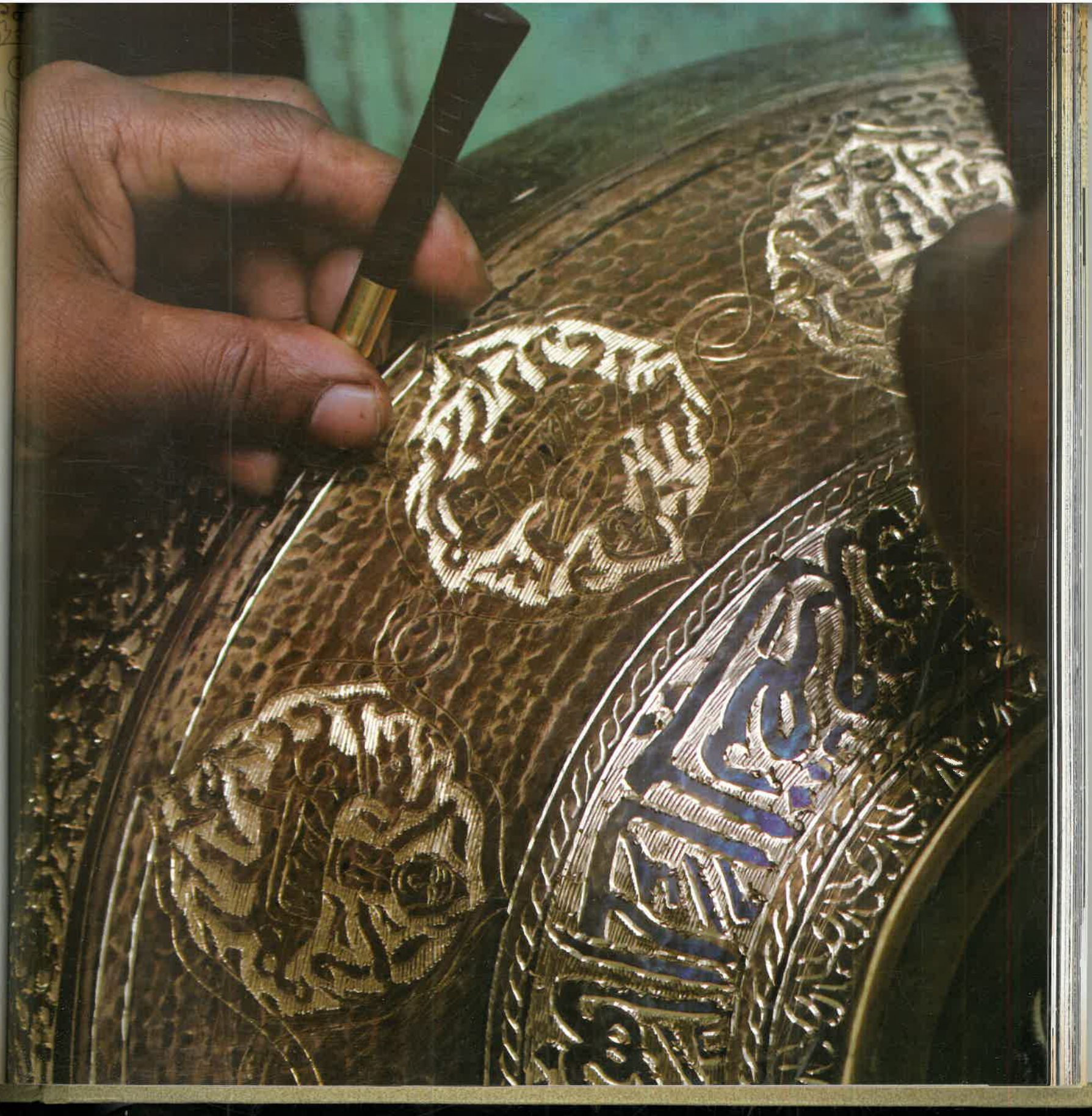
Handicraft trade is a basic part of creative and cultural industry. It shows the cultural practices and heritage of people of the nation and creates its identity which is based upon their culture. Similarly Kot Abdul Malik has created its identity on the basis of metal, wood and ceramic crafts.

In fact, metal handicraft was an identity of Harappa, Mohenjo-Daro and Gandhara Civilizations. Muslim craftsmen introduced the damascening trade in the subcontinent. These Muslim craftsmen migrated from different countries to the Subcontinent. Gujrat and Sialkot were two central places for armory trade during the Mughal regime but they converted their trade to domestic wares after Sikh regime. However at the time of partition in 1947 and afterward, thousands of craftsmen migrated to Pakistan and settled in Punjab. Partition of Subcontinent in 1947 also caused loss of older generation of craftsmen/artisans. However, at the same time Punjab received several new artisans from Kashmir and other parts of India, i.e, Kashmiri workers from Amritsar and Metal craftsmen from Muradabad and Delhi.



A craftman at work.

Kashmiri work is fine, attractive and bold whereas, Muradabadi work is highly delicate based upon thin lines and soft feelings. Therefore, several





Ustad Shakir at work in his workshop.

families of Muradabad, who settled in Punjab and established their business in congested areas/narrow streets of Lahore, shifted to Kot Abdul Malik and started their business there permanently. These craftsmen now live in a small hamlet of Kot Abdul Malik known as "Muradabadi Colony" of Kot Abdul Malik.

Kot Abdul Malik is a small town, about 7km west of Lahore situated at Sheikhupura Road in Sheikhupura District. The Metal cluster holds an important position at Kot Abdul Malik among other crafts cluster of the Punjab. Several families like Kashmiris, Mughals, Rajputs, Ansaris, Rehmani and Pathans are engaged in this cluster. More than 400 workers are busy in this activity in the Metal Cluster.

The craftsmen of Kot Abdul Malik use different metals like iron, copper, silver and alloys like bronze, bell metal, white metal etc. to make a variety of items such as pots, pans, utensils, photo frames, sculptures of animals, birds and reptile etc. Items like doorknobs, taps, key chains, boxes etc. are also made, using different metals.

Sculptures are generally made with the lost wax process. This process begins with creation of a wax model of the sculpture or any item. This model is then covered with clay and holes are made into the clay. Finally molten metal is poured through the hole at the top, which causes the wax to melt. The cavity created within is automatically replaced by the hot metal. The metal is allowed to cool and the final product is freed from clay and polished.

The process of Metal Crafts is accomplished by following series of operations that requires high skill of the artisans.

Mould casting
Turning on lathe
Embossing
Chiseling
Colouring

Inlay work (bidri)

Surface finishing techniques like electroplating (Gold, Silver, Brass etc). The raw materials like brass, copper, metal sheets are available in the local market in reasonable quantity. For the benefit of our readers we explain below all the processes in which the craftsmen Kot Abdul Malik have special expertise.



Mould Casting

Casting is a 6000 year old process. The oldest surviving casting is a copper frog from 3200 BC. Casting is a manufacturing process by which a liquid material is usually poured into a mold, which contains a hollow cavity of the desired shape, and then allowed to solidify. The solidified part is also known as a *casting*, which is ejected or broken out of the mould to complete the process. Casting materials are usually metals or various *cold setting* materials that cure after mixing two or more components together; examples are epoxy, concrete, plaster and clay. Casting is most often used for making complex shapes that would be otherwise difficult or uneconomical to make by other methods.

Metal casting is one of the most common casting processes. Metal patterns are more expensive but are more dimensionally stable and durable. Metallic patterns are used where repetitive production of castings is required in large



Decorating the product.



Preparing a design in karachi-work.

quantities.

Plaster and other chemical curing materials such as concrete and plastic resin may be cast using single-use *waste* moulds as noted above, multiple-use 'piece' moulds, or moulds made of small rigid pieces or of flexible material such as latex rubber (which is in turn supported by an exterior mould). When casting plaster or concrete, the material surface is flat and lacks transparency, often topical treatments are applied to the surface. For example, painting and etching can be used in a way that gives the appearance of metal or stone. Alternatively, the material is altered in its initial casting process and may contain colored sand so as to give an appearance of stone. By casting concrete, rather than plaster, it is possible to create sculptures, fountains, or seating for outdoor use. A simulation of high-quality marble may be made using certain chemically-set plastic resins (for example epoxy


SHAHI QILA
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are not handled. The capacity of a lathe is expressed in two dimensions. The maximum part diameter, or "swing," and the maximum part length, or "distance between centers."

The general-purpose engine lathe is the most basic turning machine tool. As with all lathes, the two basic requirements for turning are a means of holding the work while it rotates and a means of holding cutting tools and moving them to the work. The work may be held on one or by both its ends. Holding the work by one end involves gripping the work in one of several types of chucks or collets. Chucks are mounted on the spindle nose of the lathe, while collets usually seat in the spindle. The spindle is mounted in the lathe's "headstock," which contains the motor and gear train that makes rotation possible. Directly across from the headstock on the lathe is the "tailstock." The tailstock can hold the work by either alive or dead center. Work that is held at both ends is said to be "between centers."



Chiseling a design in metal work.

Additionally, longer work-pieces may have a "steady rest" mounted between the headstock and tailstock to support the work. Typically work-pieces are cylindrical, but square and odd shaped stock can also be turned using special chucks or fixtures. Lathe cutting tools brought to the work may move in one or more directions. Tool movement on the engine lathe is accomplished using a combination of the lathe's "carriage", "cross slide", and "compound rest". The carriage travels along the machine's bedways, parallel to the work-piece axis. This axis is known as the "Z" axis. Motion perpendicular to the work is called the "X" axis. On an engine lathe this motion is provided by the cross slide mounted on the carriage. Atop the cross slide is the "compound rest," which can be rotated to any angle and secured. The compound rest also holds the "tool post," where tools are mounted.

Tools may also be mounted in the tailstock for end-working operations.







Chiseling a design in metal work.

External turning can be broken down into a number of basic operations. "Straight turning" reduces the work to a specified diameter equally along the work's axis. "Taper turning" produces a taper along the axis of the work-piece. Tapers are produced by either offsetting the tailstock from center line or by using a "taper attachment." Some short, steep tapers can be obtained by using the compound rest alone. "Contour turning" or "profiling" uses a single-point cutting tool to reproduce a surface contour from a template. This operation has been almost entirely replaced by numerically controlled or "NC" programming. "Forming" uses a cutting tool ground with the form or geometry of the desired shape. This forming tool is advanced perpendicular to the axis of the work to reproduce its shape on the work-piece.

Other external lathe operations include "chamfering" to remove sharp edges, "grooving" to produce recesses and shoulders, "facing" to finish the ends of

a work-piece, "parting" to cut off finished pieces from the stock, and "thread chasing" with tools to produce the desired thread form. The most common method of internal turning on the lathe is to present the rotating end of a work-piece to the point of a non-rotating drill bit mounted in the tailstock. Roughly drilled holes are finished to exact size by using a reamer which also mounts in the tailstock. Large diameter holes are made by boring. A boring bar with a cutting tool attached is moved along the work's axis as in surface cutting, but inside a previously drilled hole. Internal threads are obtained by using tapping tools mounted in the tailstock. Turning can produce long chips that may interfere with the work in progress. The right cutting tools and proper lubrication are used to control chip formation. Many types of lathes are used for production turning.

A cousin of the low volume engine lathe is the electronic engine lathe. This lathe is able to operate semi-automatically and fully automatically through electronic controls. The major production lathe today is the numerically controlled or "NC" lathe. These lathes can perform both linear and rotary cuts simultaneously with great precision to produce large numbers of identical parts. Any motion which can be expressed mathematically can be programmed into the lathe's computer control. Basic NC lathes include the two axis, single turret models and two turret, four axis models. Milling operations can also be added to a lathe's capabilities by using rotating tools or "live tools" on work-pieces. Additionally, some NC lathes incorporate a secondary or sub-spindle to expand the lathe's production capacity. Other lathe types include the automatic screw machine for high production and unattended operation. They can have either single or multiple spindles for holding one or more work-pieces. The Swiss-type automatic is used on long, thin parts. The stock is fed longitudinally through the head stock and turned immediately by using radially mounted tools next to the head stock bushing. Very large works with swing dimensions, beyond the capacity of a horizontal



Unfinished utensil at workshop.

machine are turned on vertical lathes that can accept work two to six feet in diameter. Raw stock is brought to the lathe in several ways. Long lengths can be fed through the head stock, short lengths or "slugs" can be manually or automatically chucked. Gantry systems are used to handle large, heavy pieces of stock. Production lathes bring tools and arrangements of tools to the work by the use of turrets on larger machines and slide mounted "gang tooling" on smaller, more compact lathes. Regardless of the type of lathe, three key parameters determine productivity and part quality. These parameters are:

- The cutting speed
- The feed rate
- The depth of cut,

Cutting speed is the speed of the work as it rotates past the cutting tool. The



Finished and unfinished work of the craftsmen.

feed rate is the rate at which the tool advances into the work. The depth of cut is the amount of material removed as the work revolves on its axis. Other factors include the machinability of the stock, the type and the geometry of the cutting tool, the angle of the tool to the work, and the overall condition and power of the lathe itself.

Embossing

The process of embossing is extremely simple and cost effective. It is one of the cheapest ways to enhance the look and feel of any surface; be it paper, cloth or metal. There are several things that need to be attended to in an embossing project like the metal dies to be used, the surface to be used, the creation of the artwork and the embossing details of course.

Types of Metal Embossing Dies

There are three types of metals that are used at Kot Abdul Malik for embossing dies. Depending on the shape of the image, the texture to be created and the length of the run you can select the metal.

Magnesium dies are used for easy embossing projects that have short runs. The designs are large and uncomplicated. Magnesium also allows for special hand tooling.

Brass dies are the most popular embossing dies. They are very flexible and give the embosser leeway to create fine lines, sculptured images, combo foil stamping and embossing. They are also very good for images requiring extensive hand tooling. You can make brass dies by machines or by a semi-photographic process. The photograph is transferred on to the die to use as a guide for drawing.

Copper dies are used as an in between to magnesium and brass. However copper dies do not permit hand tooling.

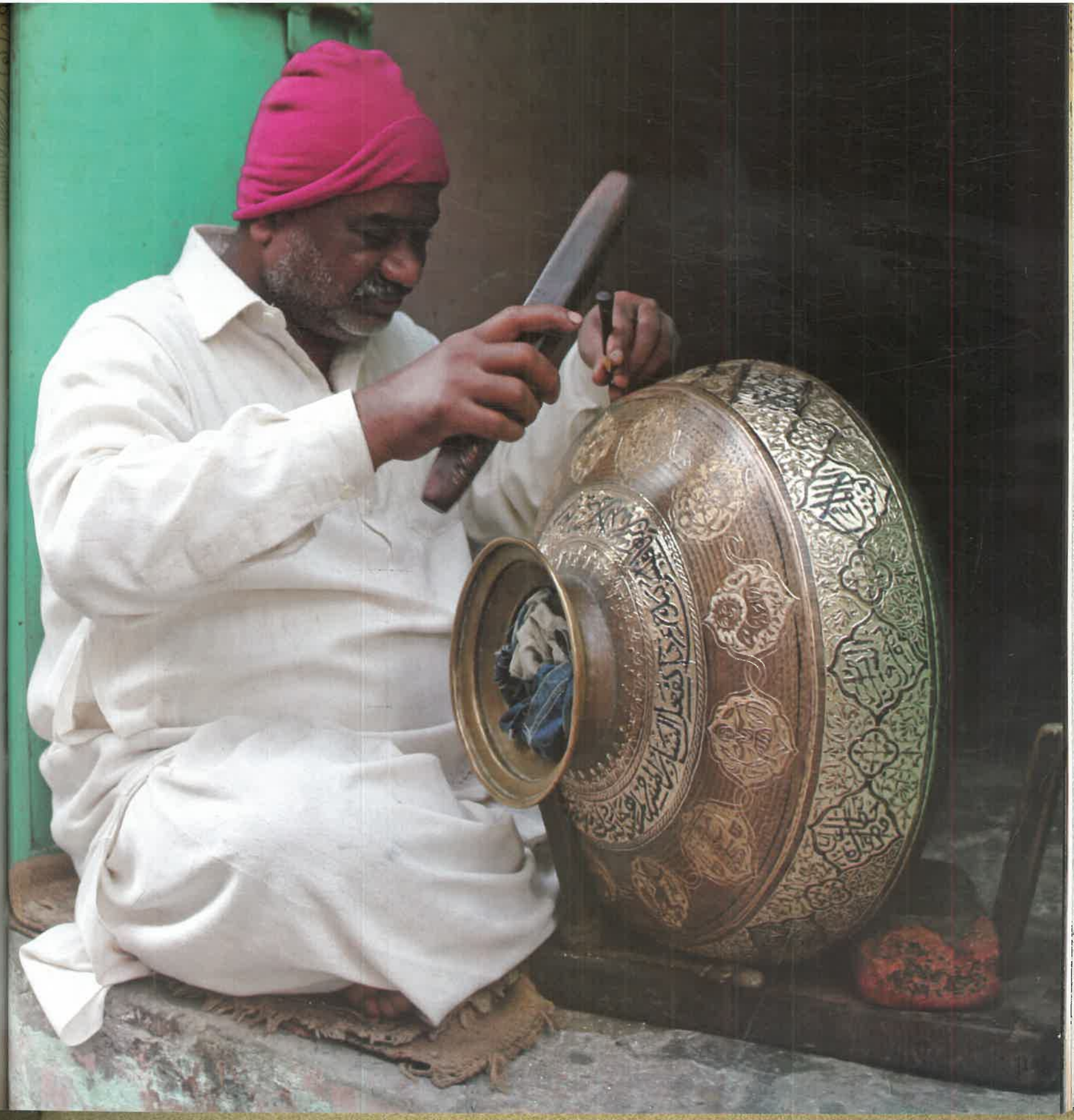
Choosing Right Paper for Embossing

Paper textures play an important role in embossing. Sometimes clients select a texture paper and use embossing to smooth out the paper where it is least expected. At other time a smooth paper is used for emboss. If the embossing is textured that can give a stunning finish.

Heavy, long fibered sheets make the best kind of paper for embossing. Lightweight, heavy coated or varnished papers are not good for embossing because they crack easily. Craftsmen at Kot Abdul Malik particularly avoid recycled paper for embossing because it is far less in strength and cannot bear pressure. In other words the more processed a paper is the weaker it becomes and cannot withstand the pressures of embossing.



Artisan at work











The depth and the degree of bevel achieved are determined by the stock. A thicker stock can offer more dramatic embossing effects because the impression can push deeper into the paper and varying levels of relief become possible.

Preparing Art Work for Embossing

The following things are important for preparing art for embossing.

- Too many fine details and tiny crisscross lines are avoided. The design is kept uncluttered and bold.
- Lettering used is always sans serif fonts and well- spaced so that there is enough space between each letter to allow for the embossing effect.
- The size of the art is increased slightly to compensate for the added dimension.
- For multi level embossing colour codes are used to indicate the various levels.
- The image area is kept at least 25 inches away from the edge of an oversized sheet to avoid puckering or wrinkling.

The Processes used at Kot Abdul Malik

In one type of process, the embossing dies come into contact with the wet pulp or damp paper under high pressure. This creates a raised surface. One way of embossing paper is to place the selected die directly onto a freshly pulled sheet and let the sheet dry on the mould. However, it is far more common and effective to impress an item into the sheet under pressure.

Another method of embossing involves using ready-made paper and running it through a printing press. The paper is dampened and pressed against a block or plate prepared by the embosser. Handmade, machine made and mould-made papers all withstand this technique gracefully with



fantastic embossing effects. Thus, embossing is a fairly simple process that takes elegance to new heights.

Chiseling

For every type of builder, there are very few indispensable tools. For the woodworkers, the chisel is the simple, multifaceted tool one just can't live without. Chisel, a tool that can take on everything from cleaning up large chunks of waste wood when constructing a porch glider, to carefully paring away thin shavings for a tight fit when say, building small parts of a fence or even small statues like elephants, camels, alligators, ducks etc. The workers make sure to keep their chisels sharp, the chisels are of varying sizes. Workers at Kot Abdul Malik are provided the finest quality tools to produce quality items. Good and solid chisels guarantee life-time warranties.

For careful paring, a method called 2-handed grip is used. One hand guides the cutting edge while the other hand provides driving power.

For extremely precise work, the workers brace guide hand up against the material and use it as a fulcrum to pivot on throughout the motion. The technique is surprising at how much control and accuracy one can gain using this method.

Colouring

Dyeing is the process of adding colour to textile products like fibers, yarns, and fabrics. Dyeing is normally done in a special solution containing dyes and particular chemical material. After dyeing, dye molecules have uncut chemical bond with fiber molecules. The temperature and time controlling are two key factors in dyeing. There are mainly two classes of dye, natural and man-made.



A beautiful huqqa.



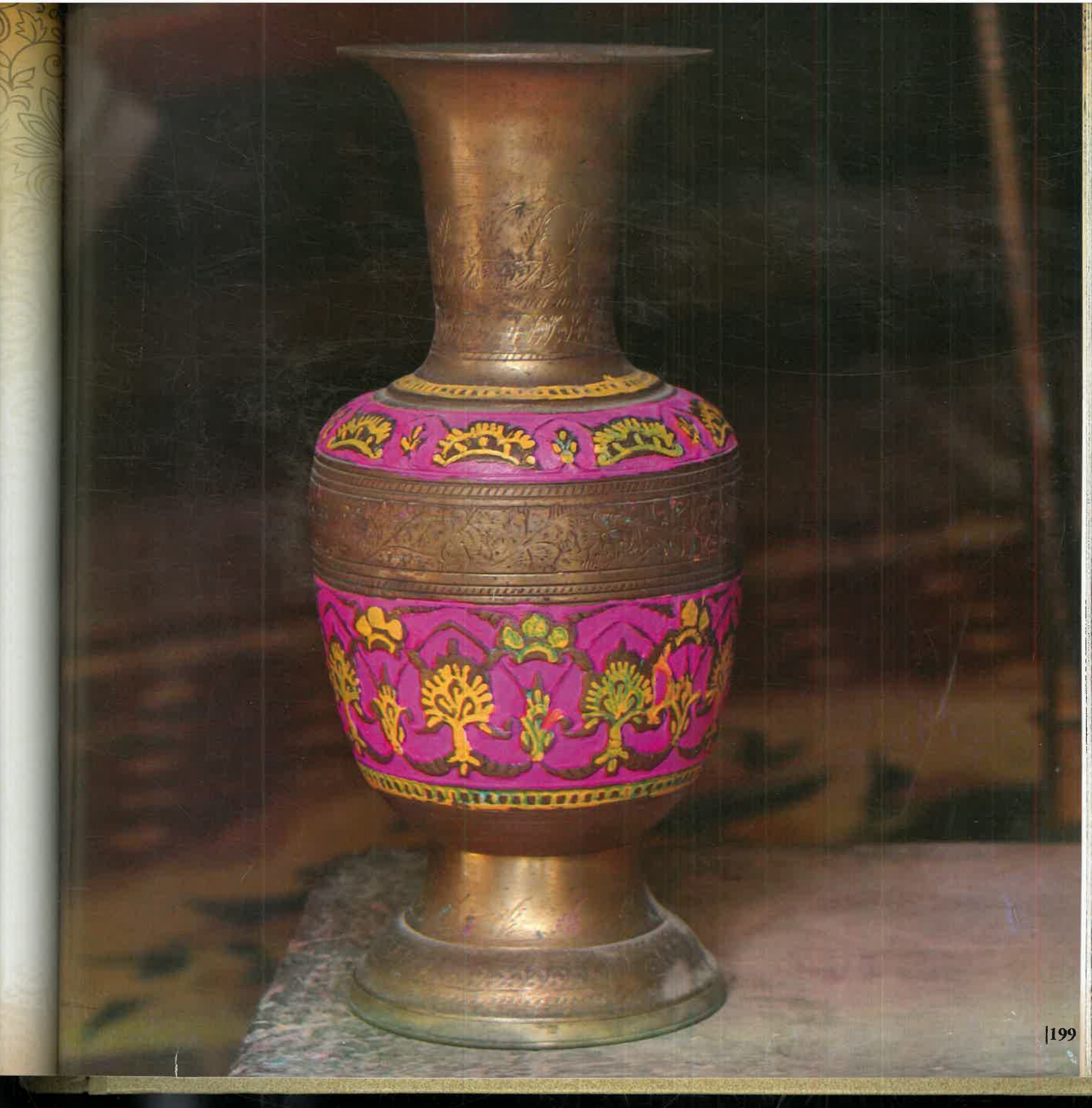


Preparing an eight-pointed star on a plate.

The primary source of dye, historically, has generally been nature, with the dyes being extracted from animals or plants. Since the mid-18th century, however, humans have produced artificial dyes to achieve a broader range of colours and to render the dyes more stable to resist washing and general use. Different classes of dyes are used for different types of fiber and at different stages of the textile production process, from loose fibers through yarn and cloth to completed garments.

Acrylic fibers are dyed with basic dyes, while nylon and protein fibers such as wool and silk are dyed with acid dyes, and polyester yarn is dyed with disperse dyes. Cotton is dyed with a range of dye types, including vat dyes, and modern synthetic reactive and direct dyes.

The term "direct dye application" stems from some dye stuff having to be



either fermented as in the case of some natural dyes or chemically reduced as in the case of synthetic vat and sulfur dyes before being applied. This renders the dye soluble so that it can be absorbed by the fiber since the insoluble dye has very little substantivity to the fiber. Direct dyes, a class of dyes largely for dyeing cotton, are water-soluble and can be applied directly to the fiber from an aqueous solution. Most other classes of synthetic dye, other than vat and surface dyes, are also applied in this way.

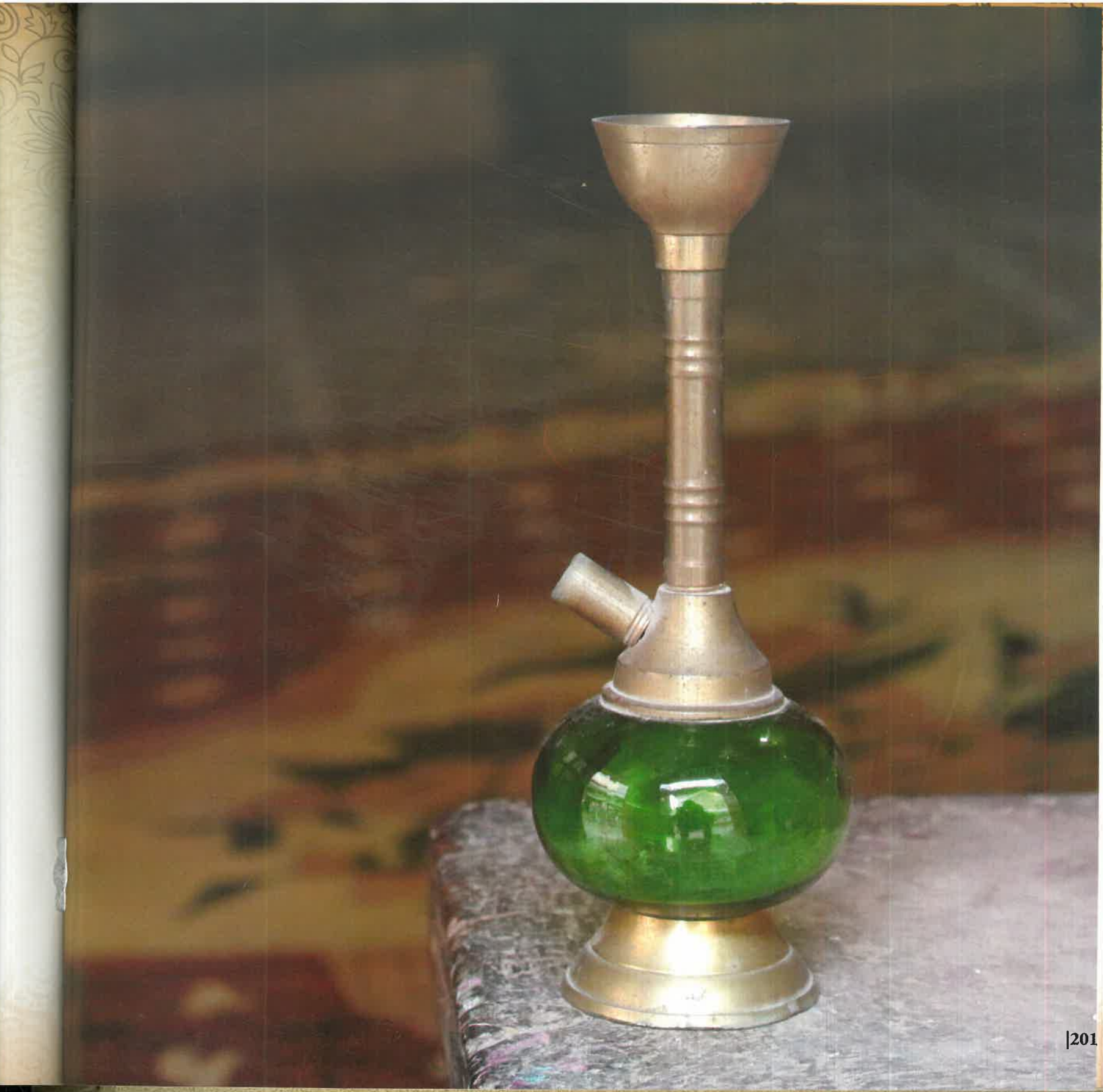
The term may also be applied to dyeing without the use of mordants to fix the dye once it is applied. Mordants were often required to alter the hue and intensity of natural dyes and improve colourfastness. Chromium salts were until recently extensively used in dying wool with synthetic mordant dyes. These were used for economical high colour fastness dark shades such as black and navy. Environmental concerns have now restricted their use, and they have been replaced with reactive and metal complex dyes that do not require mordant.

Colouring Process of Products

To colour ceramic products and glass products, heavy metal oxides are either dissolved in the ionic colouration (melts) or can be incorporated into the melt like pigments or pigmentation process can be adopted. On several factors, the colouring effects of the pigments and stains depend. These factors are: nature of the raw materials, the firing temperature, dwell time and kiln atmosphere. For colouring the sanitary ceramics, a number of inorganic pigments are required.

Important Pigment of Ceramic

Cadmium, Tin-Oxide, Nickel-hydroxycarbonate, Ceramic Glaze Pigments etc., are the some other important pigments that are used for ceramics. Cadmium pigments provide a wide range of rich colourto the ceramics, like



red, orange and yellow. Cadmium pigments are highly resistance to heat and pressure and very less soluble. So, these pigments are exposed to high temperature or pressure during the application process to ceramics.

Tin oxide pigments are versatile materials for ceramics. The thermal stability and chemically inert nature of tin oxide enable it to generate a board palette of durable ceramic colors.

Inlay-work

Inlay covers a range of techniques in sculpture and the decorative for inserting pieces of contrasting, often coloured materials into depressions in a base object to orm ornament or pictures that normally are flush with the matrix. A great range of materials have been used both for the base or matrix and for the inlays inserted into it.

In Wood

In a wood matrix, inlays commonly use wood veneers, but other materials like shells, mother-of-pearl, horn or ivory may also be used. Pietre dure, or coloured stones inlaid in white or black marbles, and inlays of precious metals in a base metal matrix are other forms of inlay. These are very expensive and time-consuming processes. Master craftsmen who make custom knives continue a tradition of ancient techniques of inlaying precious metals; additionally, many new techniques which use contemporary tools have also been developed and utilized as well by the craftsmen of Kot Abdul Malik.

Intarsia inlay in wood furniture differs from marquetry, a similar technique that has largely replaced it in high-style furniture. Marquetry is an assembly of veneers applied over the entire surface of an object, whereas inlay consists

of small pieces inserted on the bed of cut spaces in the base material, of which most remains visible.

Inlay is commonly used in production of decorative furniture, where pieces of coloured wood or metal are inserted into the surfaces. Inlays are also frequently used as decoration and marking on musical instruments, particularly the smaller strings.

Metal

History of metal inlaying in metal: The history of inlay is very old. The technique of metal in metal inlay was sophisticated and accomplished in



A beautiful flask.



ancient China as shown in examples of vessels decorated with precious metals including this ding vessel with gold and silver inlay from the Warring States Period (403-221 BC).

After learning the skill of smithing from the Navaho in 1872, the Zuni silversmiths cut small chips from crystals and gem stones, pearl shell and coral, to make inlay designs in a base of silver.

The French cabinet maker Andre-Charles Boulle (1642-1732) specialized in furniture using inlays or metal and either wood or tortoise shell together, the latter acting as the background.

Stone

Pietra-dura is the usual term in Europe for detailed inlays in contrasting colours of stones, including many semi-precious types; *parchin kari* is a Pakistani term. *Pietra-dura* was developed from the Roman *Opus sectile*, which was typically used on a larger scale, especially in floors. Cosmatics work on walls and floors, and smaller objects, was a medieval intermediate stage, continuing ancient *opus alexandrinum*.

Inlaid artifacts have come down to us from the Ancient Mayan Civilisation, among them, jade, mother of pearl and onyx inlaid into stone during the era that arts reached a peak during the seven centuries from 200 to 900 AD. Good examples of *Pietra-dura* work survive at Lahore Fort in Naulakha and Shish Mahal. The cenotaph of Jahangir has some very exquisite examples of the same in calligraphy as well as in floral work.

The craftsmen of Kot Abdul Malik can handle this kind of job but there neither demand nor market hence is the work only done when a special request comes.



SUCHA SAUDA

Interestingly there is another version about the foundation or evolution of Sheikhupura. According to this version:

"Sheikhupura is also the capital of district Sheikhupura. Its original name was Kot Dtal Das. This industrial city of Punjab province is situated 35 km west of Lahore. The city has several historical monuments. When Alexander the great arrived in this area a fierce fight against local warlords took place at a place called Sangla close to Sheikhupura. Another reason given for the popularity of this town is its association with the Mughal Emperor Nur al-Din Muhammad Jahangir. It is worth noting that Jahangir was born after lot of supplications and blessings of saints. His original name was Saleem but was lovingly called Sheikhu. It is on this account that when the city was rebuilt in the year 1607 it was given the name Sheikhupura (Sheikhu+pura). During the reign of Jahangir it was a famous hunting place of the royal family.After the fall of the Mughals Sheikhupura was annexed by Ranjit Singh. This period along with the periods of Afghan invaders like Nadir Shah Durrani and Ahmad Shah Abdali the city had the worst period of its history. The Sikhs also gave a new name Singhopuria to Sheikhpura but this name never became a popular name and it was rejected forthwith. The current area of the city is 2301 sq. miles and according to 2007 census it had a population of 3,50,000 though this does not appear correct. The city has 14 Union Councils and several recreational places like Hiran



Minar, Company Bagh, Maqbara Shah Jamal, Muqaddas Maryam and Sucha Sauda."

At the age of eighteen, Guru Nanak Sahib Ji, was sent by his father Bhai Mehta Kalu Ji to the city to do business. His father was disappointed that Guru Sahib's mind was not into farming and other worldly work, therefore, he thought perhaps engaging him in trade would firstly, be a good profitable profession, and secondly his son would be happy all day talking to his clients about his business.

Thinking this way and choosing an auspicious day, he called Bhai Mardana Ji to accompany Guru Sahib. "What about Bhai Bala Ji? I heard from our Gurdwara Giani Ji that Bhai Bala Ji accompanied Guru Nanak Ji." Historically there is no such character called "Bhai Bala Ji" who was the companion of

Guru Nanak Sahib. Yes, I am sure there were many Bhai Balas. But there was no Bhai Bala Ji as described by "*Sants*," "*Babé*," or misguided *parchaariks* (preachers). There are historical sources from the times of Guru Nanak Ji, such as land records and local government writings, which includes the name of Guru Nanak Sahib Ji, Bhai Mardana etc, however no Bhai Bala Ji. This article is not intended to be on the issue of Bhai Bala Ji, therefore I will not go deeper into the discussion.

Mehta Kalu Ji gave twenty rupees to Bhai Mardana Ji and said, "Go with Nanak. Buy and bring some genuine goods by selling of which we may make profit. In this way if you make a profitable transaction, next time I will send you with more money to buy goods."

Guru Nanak and Bhai Mardana Ji started from Talwandi towards Chooharkahna to purchase some merchandise. They had hardly gone ten or twelve miles from the village when they came across a village affected by disease, where the people were thirsty, hungry and sick due to lack of water and an outbreak of disease. Guru Nanak Sahib Ji said to Bhai Mardana Ji, "Father has asked us to carry out some profitable transaction. No bargain can be more truly profitable than to feed and clothe these naked and hungry children and adults. I cannot leave this true bargain. It is seldom that we get an opportunity to carry out some profitable transaction like this." Guru Nanak took all the money from Bhai Mardana Ji and took it to the next nearest village dwelling, where he bought plentiful supply of food and brought water for the disease-ridden village. Guru Sahib invested the twenty rupees into what we today call "*Langar*."

Someone reading this may be confused and thinking, "I was told by Giani Ji at the Gurdwara that Guru Nanak Sahib Ji fed hungry *Sadhus* (group of hermits) sitting in the jungle." Why are we confused? If we read *Gurbani,* contemplate Gurbani, and understand our Guru, then how can we be possibly confused?

The sad thing is that we have a too long relied on "*Sadhus*," "*Sants*," "*Babé*," and ignorant *parchaariks* to tell us what Guru Ji says, what Guru Jis teaches, and how Guru Ji lived his life. We use little or no rationality or logic to verify whether what we are being told actually collates with the rest of history, with Gurbani or with facts! Yes, this is why we are confused.

"Instead of wearing these beggar's robes, it is better to be a householder, and give to others." (Vadhans, Ang 587, SGGS)

Guru Sahib tells us that instead of walking about like Sadhus, not working for a living and replying on handouts from begging from door to door, it is better to life as a householder who works for an honest living and then share with others. So why would Guru Nanak Sahib Ji support those people who don't believe in working for a living, believe in relying on handouts, and not doing any sewa (selfless-service) of humanity?

Now let us look at the history of Guru Gobind Singh Ji and compare it to the distorted story of "*Saucha-Sauda*" where it is claimed Guru Sahib fed hungry "*Sadhus*". One day Dasam Pita, Guru Gobind Singh Ji Maharaj, was sitting with the Sangat and having a discussion. He stopped and asked, "I feel thirsty. Kindly can someone go and get me some water." One Singh stood up and offered to go and get the glass of water. He was tall and handsome and looked as if he was the son of a wealthy home.

First of all, the Singh washed his hands. Then he washed a glass. With great cleanliness and hygiene he brought forward a glass of water to Guru Gobind Singh Ji.

The all-knowing Guru Sahib asks him, "Have you ever given water to drink to anyone else?" He replies, "Maharaj, in our house we have a lot of servants and

maids." "That means you have never given your mother water to drink?" asked Guru Ji. "Maharaj!" He replies. "I haven't even ever given my father something to drink. We have a lot of servants. Serving my parents water is on the side. I don't even have to get water for myself. The servants do that for me."

Satguru Guru Gobind Singh ji replies back, "If you have never ever given your mother water to drink, then I will remain thirsty, but I will not drink the water given to me by your hands." Guru ji is thirsty but he gets the glass and places it to the side. "Oh innocent one, your mother and father are *'Rabb da roop'*, they are the image of *Waheguroo*. If you have never given water to your parents, then that is fine. I will then remain thirsty and not drink the water from your hands."

The boy put his hands together and asked forgiveness from Guru Ji. "Satguru, I will now serve my parents from now. I made a mistake unknowingly and out of ignorance. Today I promise you, that from now on I will serve my mother and father." Satguru Ji gave his blessings and said, "O Gursikh, if you *do seva*, then Guru Nanak Ji will fill your home with happiness."

Does it make logical sense that Guru Gobind Singh Ji on one hand refuses to drink the water given by someone who has not done work with his hands, and on the other hand we claim Guru Nanak Sahib gave food and fed unemployed men who don't believe in working with the hands or serving others. May God bless us all with wisdom.

Back to the factual story of "*Such Sauda*." As well as bringing food and water to the villagers, Bhai Mardana Ji and Guru Sahib brought clothes for with the money that was left. Taking leave from the villagers, they started back empty-handed. When both reached near Talwandi, Guru Nanak said to Mardana Ji, 'You go to the village alone, I shall sit at this well." Bhai Mardana Ji went to the village and narrated the whole story to Pita Mehta Kalu Ji. He told him

where Guru Nanak was sitting. Mehta Kalu was very angry that they had wasted money on feeding, clothing and taking care of needy people. Putting aside all work he took Bhai Mardana Ji along and started towards the well. Reaching the well, he caught hold of Guru Nanak and slapped Guru Sahib.

For Pita Mehta Kalu Ji, amassing of wealth was the only true bargain because in this world it is money which is the mark of nobility, it is the wealthy who is wise, only the rich are considered gentle, honest, pious and lovers of mankind. The means by which the money has been earned are of no consideration. Only those who make true transaction think about the ways and means.

At the place where the true bargain took place, Gurdwara Sucha Sauda Sahib is built. In current day Pakistan the Gurdwara Sucha Sauda is in the city of Farooqabad. On Guru Nanak Sahib Ji's gurpurb local Muslim residents were interviewed in Farooqabad. An elderly Muslim man narrated the story of Guru Nanak Sahib's true bargain. The stories shared by the Muslim residents did not correlate with the distorted Sakhi (story) which we have been brought up with as a result of ignorance. An elderly Muslim man described the story as it is written in the article. Guru Sahib fed hungry and sick villagers, not unemployed, wandering Sadhus. He thanked Guru Sahib for saving his ancestors from sickness and coming to their aid. This is the foundation of Guru-Ka-Langar. Twenty rupees invested by Guru Nanak has led to Sikhs all over the world doing *sewra* of the needy, poor, sick and living the message of living in a household while sharing with others, as instructed by Guru Amar Das Ji.

Doing good to the people is the way of a Sikh. Sharing with the needy, makes the day of a Sikh. The true bargain of life is sharing one's earning with the needy and helping in whatever way we can.



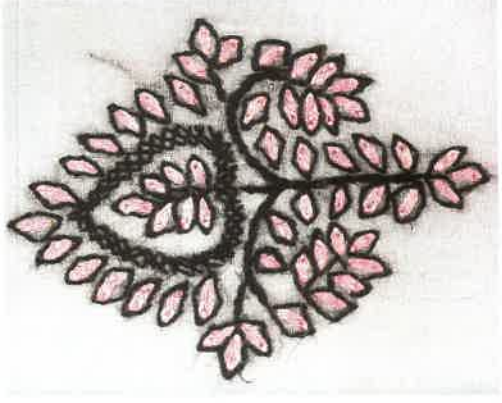


THE EMBROIDERY

Needle and Thread Work

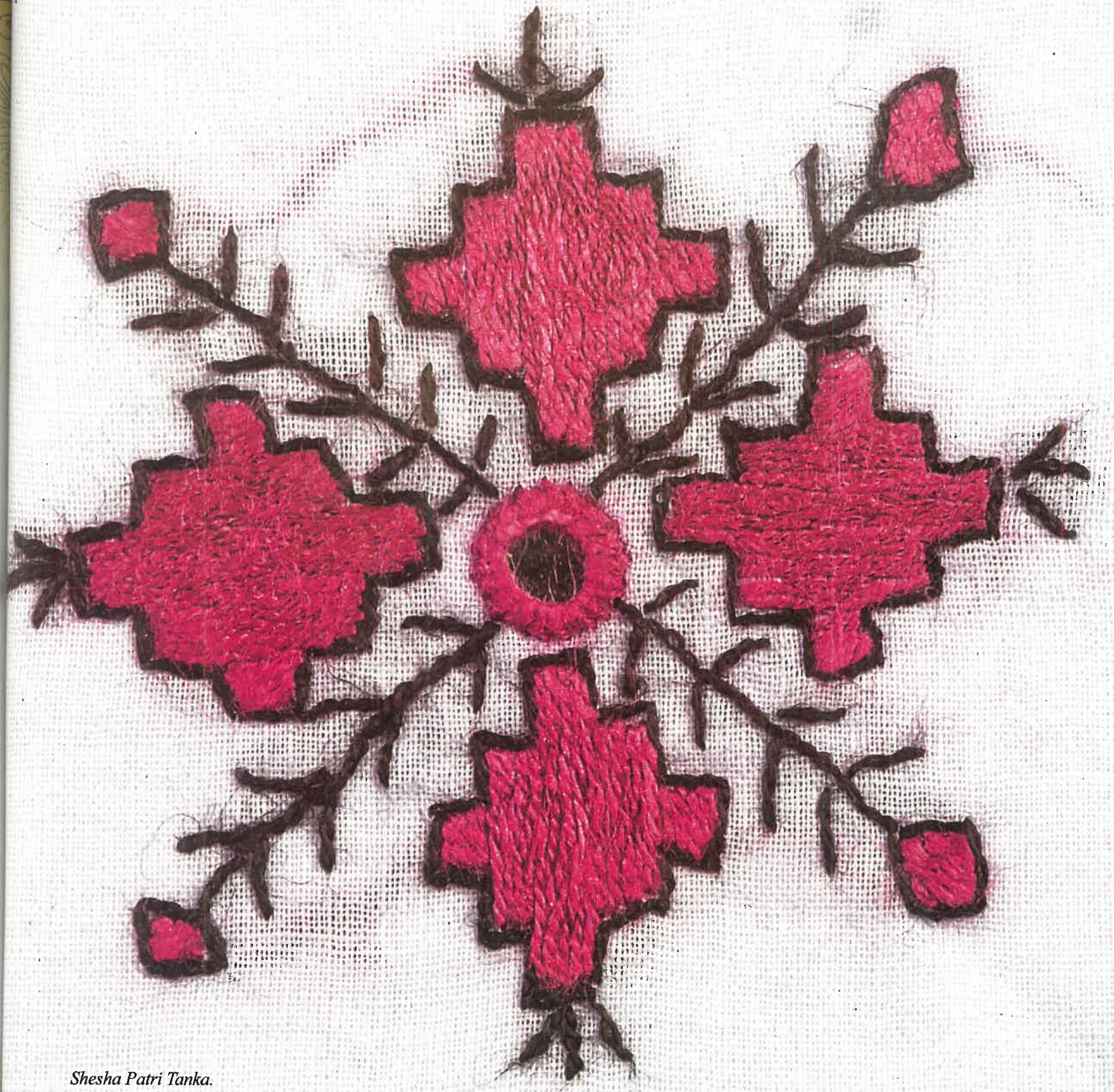
Embroidery is the handicraft of decorating fabric or other materials with needle and thread or yarn. Embroidery may also incorporate other materials such as metal strips, pearls, beads, quills, and sequins. Embroidery is most often used on caps, hats, coats, blankets, dress shirts, denim, stockings, and golf shirts. Embroidery is available with a wide variety of thread or yarn colour.

The basic techniques or stitches on surviving examples of the earliest embroidery—chain stitch, buttonhole or blanket stitch, running stitch, satin stitch, cross stitch—remain the fundamental techniques of hand embroidery today.

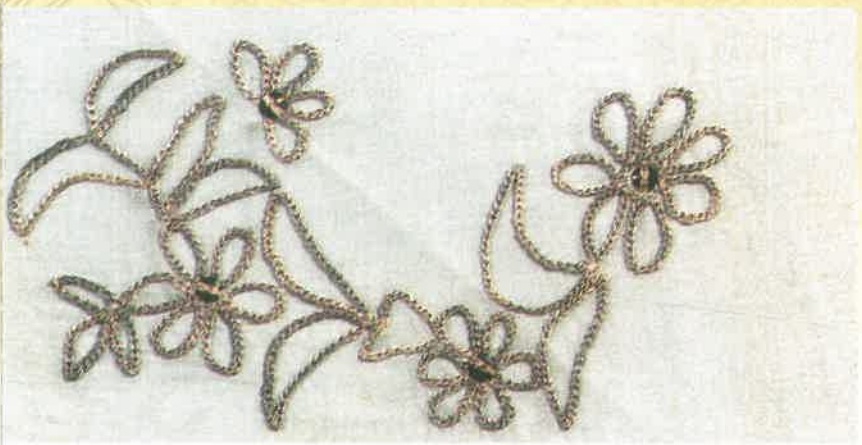


Sumbal Tanka.

Embroidery has been dated to the Warring States Period (5th-3rd century BC) of ancient China. The process used to tailor, patch, mend and reinforce cloth fostered the development of sewing techniques, and the decorative possibilities of sewing led to the art of embroidery. In a garment from Migration Period Sweden, roughly 300–700 CE, the edges of bands of trimming are reinforced with running stitch, back stitch, stem stitch, tailor's buttonhole stitch, and whip stitching, but it is uncertain whether this work simply reinforced the seams or should be interpreted as decorative embroidery.



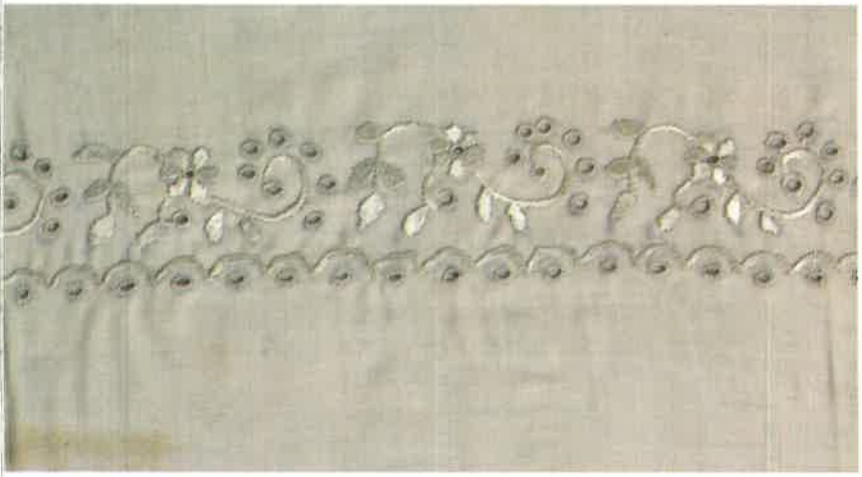
Shesha Patri Tanka.



Aarr Tanka.



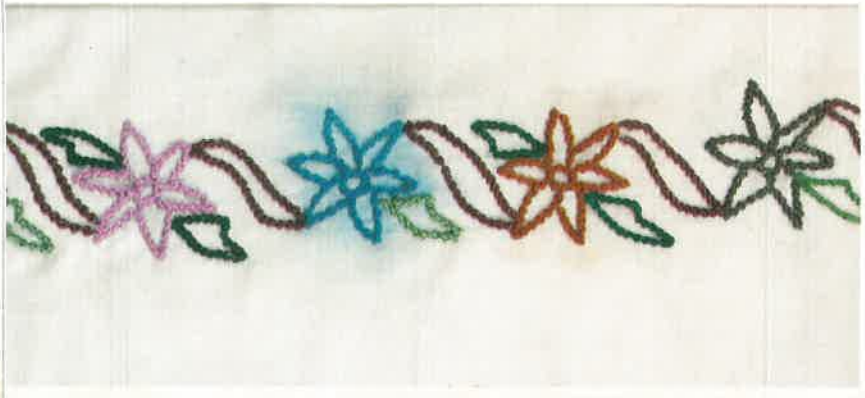
Kaaj Tanka.



Chicken Tanka.



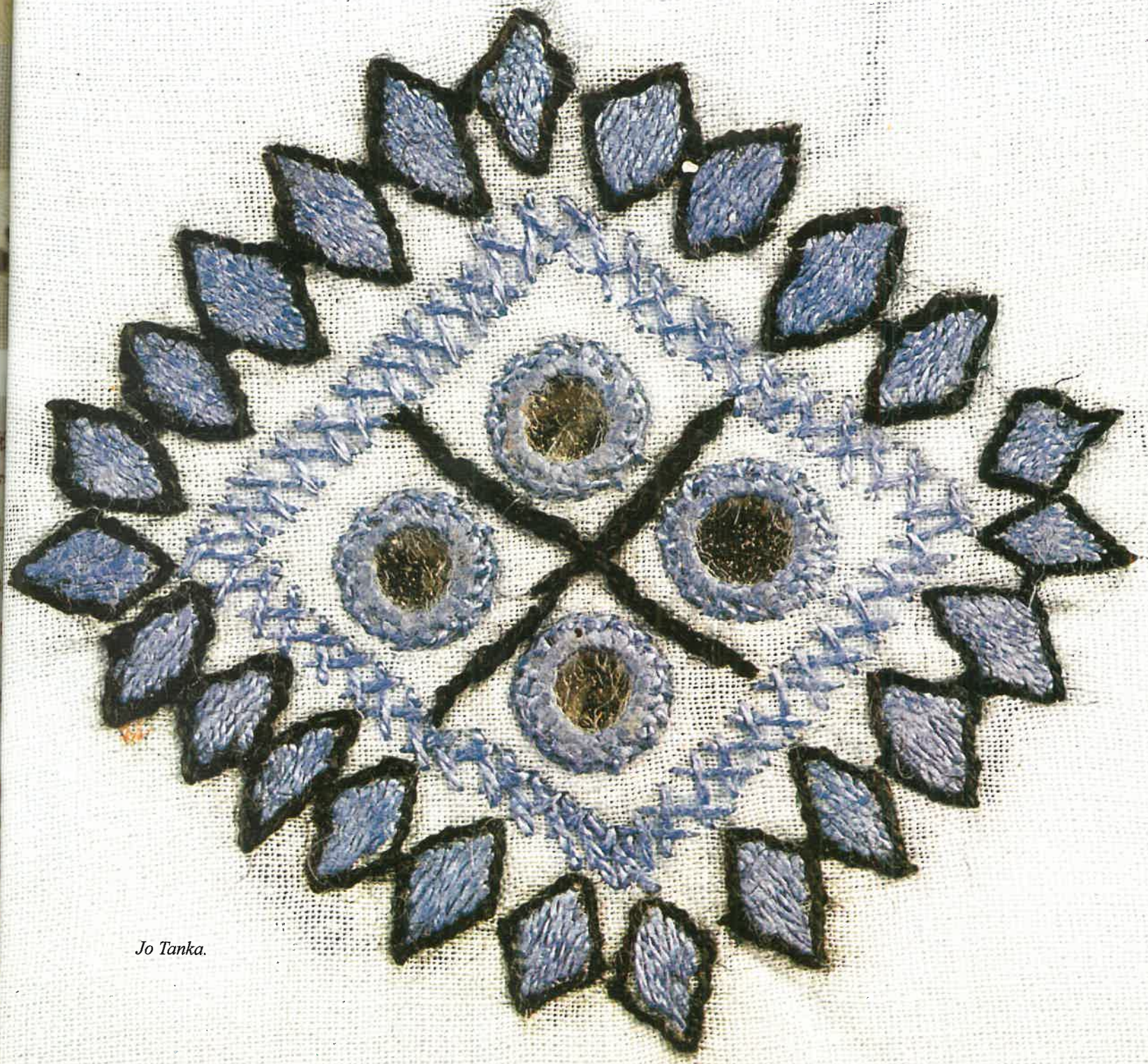
Komal Tanka.



Moti Tanka.



Tarkashi Tanka.



Jo Tanka.



Pakka Tanka.



Kacha Tanka.



Cross-stitch Char Suti Tanka.

The remarkable stability of basic embroidery stitches has been noted:

It is a striking fact that in the development of embroidery ... there are no changes of materials or techniques which can be felt or interpreted as advances from a primitive to a later, more refined stage. On the other hand, we often find in early works a technical accomplishment and high standard of craftsmanship rarely attained in later times.

Elaborately embroidered clothing, religious objects, and household items often were seen as a mark of wealth and status, as in the case of Opus Anglicanum, a technique used by professional workshops and guilds in medieval England. Embroidery was also produced for everyday use all over the world. In English culture, centuries old examples survive showing

that embroidery was a skill marking a girl's path into womanhood as well conveying rank and social standing.

Many of these items used materials that were accessible to non-professionals. Examples include Hardanger from Norway, Merezhka from Ukraine, Mountmellick embroidery from Ireland, *Nakshi kantha* from Bangladesh and West Bengal, and Brazilian embroidery. Many techniques had a practical use such as Sashiko from Japan, which was used as a way to reinforce clothing.

In the 16th century, in the reign of the Mughal Emperor Akbar, his chronicler Abu al-Fazl ibn Mubarak wrote in the famous *Ain-i-Akbari*: "His majesty (Akbar) pays much attention to various stuffs; hence Irani, Ottoman, and Mongolian articles of wear are in much abundance especially textiles embroidered in the patterns of *Nakshi, Saadi, Chikhan, Ari, Zardozi, Wastli, Gota* and *Kohra*. The imperial workshops in the towns of Lahore, Agra, Fatehpur and Ahmedabad turn out many masterpieces of workmanship in fabrics, the figures & patterns, knots and variety of fashions which now prevail, astonish even the most experienced travelers. Taste for fine material has since become general, and the drapery of embroidered fabrics used at feasts surpasses every description."

Embroidery was an important art in the Medieval Islamic World. The 17th century Turkish traveler Evliya Çelebi called it the "craft of the two hands". Because embroidery was a sign of high social status in Muslim societies, it became widely popular. In cities such as Damascus, Cairo and Istanbul, embroidery was visible on handkerchiefs, uniforms, flags, calligraphy, shoes, robes, tunics, horse trappings, slippers, sheaths, pouches, covers, and even on leather belts. Craftsmen embroidered items with gold and silver thread. Embroidery cottage industries, some employing over 800 people, grew to supply these items.



Banarsi Tanka.



Chota Bada Tanka.



Shadow Tanka.



Shadow Tanka.



Pin Work.



Swati Tanka.



Chickem Booti Tanka.



Kachhi Karhai Tanka.





Kaccha Tanka.

Guddi Tanka.



Makdi Tanka.



Dundi Tanka.



Tarkashi.



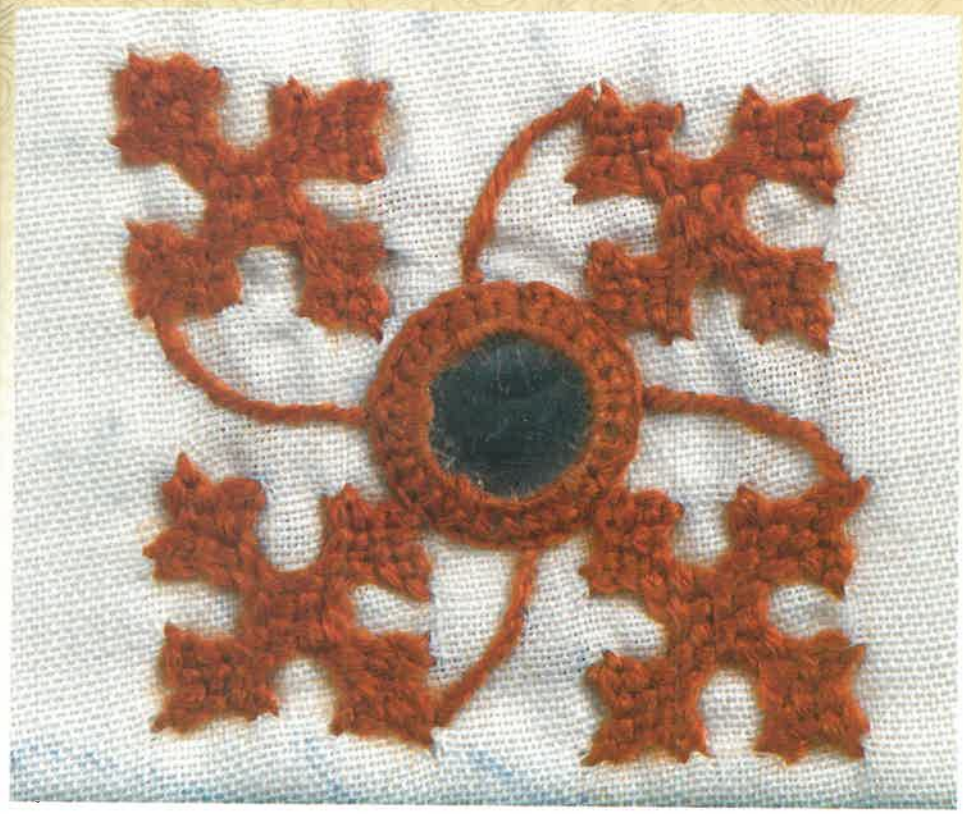
Shadow work Tanka.



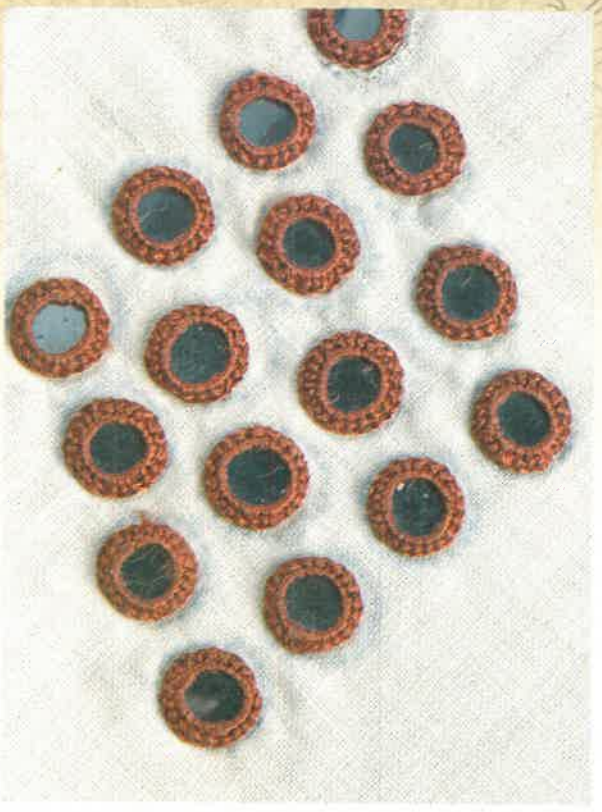
Sindhi Tanka.



Tarkashi.



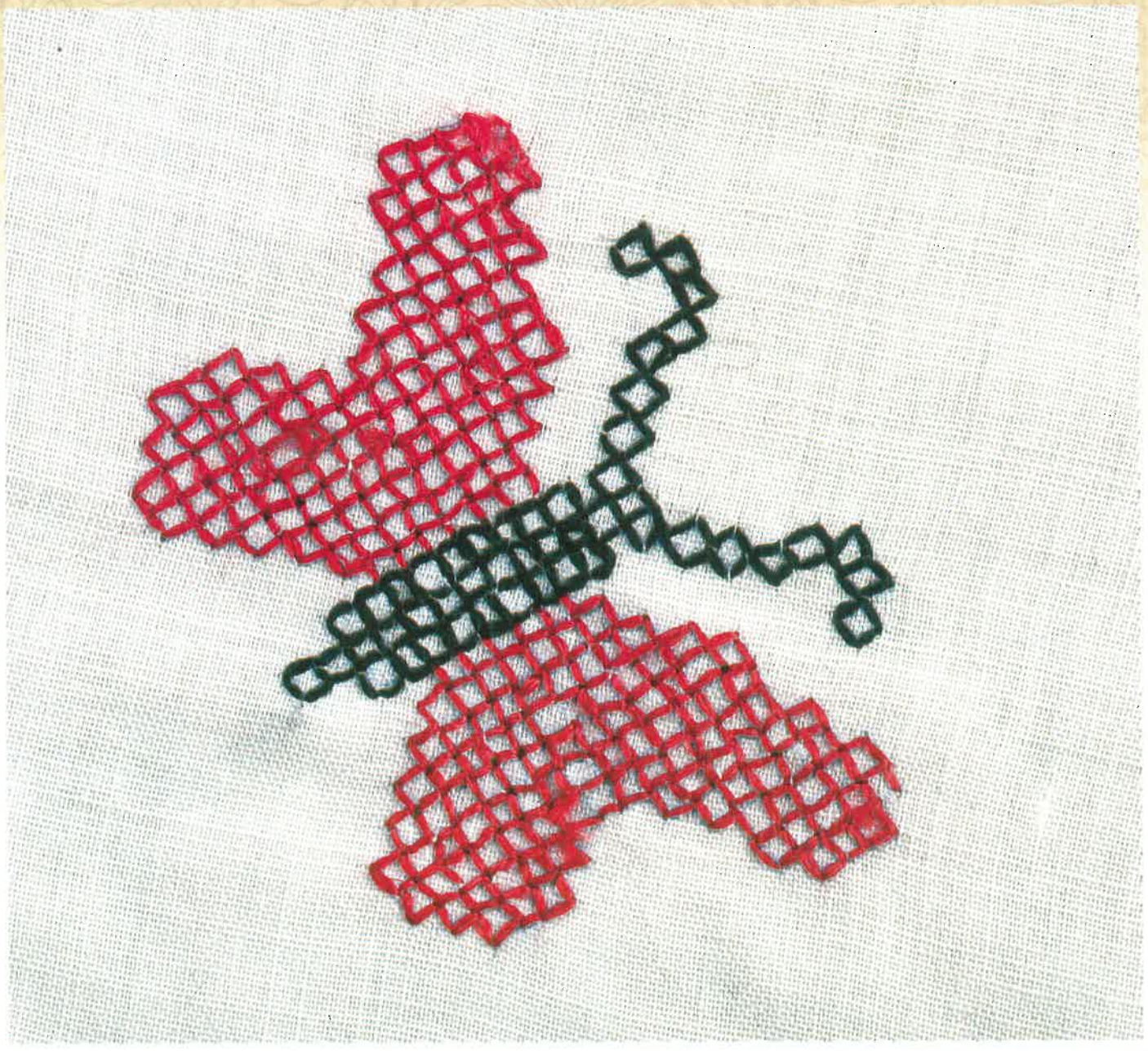
Sindhi Tanka.



Sheesha Kari.



Tarkashi.



Char Sooti Tanka.



Shad



Kaaj



Shadow work Tanka.



Kaaj Tanka.



Kacha Tanka.



Craftsman doing aar work.

Embroidery can be classified according to whether the design is stitched on top of or through the foundation fabric, and by the relationship of stitch placement to the fabric.

Counted-thread embroidery patterns are created by making stitches over a predetermined number of threads in the foundation fabric. Counted-thread embroidery is more easily worked on an even-weave foundation fabric such

as embroidery canvas, aida cloth, or specially woven cotton and linen fabrics although non-evenweave linen is used as well. Examples include needle point and some forms of block work embroidery.

Hardanger, a White Work Technique

In canvas work threads are stitched through a fabric mesh to create a dense pattern that completely covers the foundation fabric. Traditional canvas work such as barbell is a counted-thread technique. Since the 19th century, printed and hand painted canvases, on which the printed or painted image serves as a guide to the placement of the various thread or yarn colours, have eliminated the need for counting threads. These are particularly suited to pictorial rather than geometric designs such as those deriving from the Berlin wool work craze of the early 19th century.

In drawn thread work and cutwork, the foundation fabric is deformed or cut



Craftsman facing each other doing an intricate needle work.

away to create holes that are then embellished with embroidery, often with thread in the same colour as the foundation fabric. These techniques are the forerunners of needle lace. When created with white thread on white linen or cotton, this work is collectively referred to as white work.

The fabrics and yarns used in traditional embroidery vary from place to place. Wool, linen, and silk have been in use for thousands of years for both fabric and yarn. Today, embroidery thread is manufactured in cotton, rayon, and novelty yarns as well as in traditional wool, linen, and silk. Ribbon embroidery uses narrow ribbon in silk or silk/organza blend ribbon, most commonly to create floral motifs.

Surface embroidery techniques such as chain stitch and couching or laid-work are the most economical of expensive yarns; couching is generally used for gold work. Canvas work techniques, in which large amounts of yarn are buried on the back of the work, use more materials but provide a sturdier and more substantial finished textile.

In both canvas work and surface embroidery an embroidery hoop or frame can be used to stretch the material and ensure even stitching tension that prevents pattern distortion. Modern canvas work tends to follow symmetrical counted stitching patterns with designs emerging from the repetition of one or just a few similar stitches in a variety of hues. In contrast, many forms of surface embroidery make use of a wide range of stitching patterns in a single piece of work.

Contemporary embroidery is stitched with a computerized embroidery machine using patterns digitized with embroidery software. In machine embroidery, different types of "fills" add texture and design to the finished work. Machine embroidery is used to add logos and monograms to business

Closer view of the aar work.







shirts or jackets, gifts, and team apparel as well as to decorate household linens, draperies, and decorator fabrics that mimic the elaborate hand embroidery of the past.

There has also been a development in free hand machine embroidery; new machines have been designed that allow for the user to create free-motion embroidery which has its place in textile arts, quilting, dressmaking, home furnishings and more.

Samplers, Stitches and Techniques

Given technical ability, the effects that can be created through embroidery are almost limitless. While each stitch or group of stitches have their own qualities and characteristics, it is the embroiderer's ability to select and exploit them that will transform a plain piece of fabric into a pleasing and unique work of art.

This power to perform magic with a needle comes through the embroiderer's familiarity with stitches: with their structure, with the hand movements required to make them and with their seemingly infinite variation. In 1980 Mrs. Christie classified stitches by their structure and, in a more rigorously scientific way, so did Irene Emery in 1966. Both demonstrated that a great variety has developed from two or three basic stitches.

The straight stitch evolved into Satin, Brick, long and short, Tent, Gobelin, Florentine, Hungarian and others, while the running stitch evolved into double running, outline, stem, darning and more. It is this variety that often causes confusion. 'Hopeless confusion', Marcus Huish called it, and continued: 'It is hardly too much to say that nearly every stitch has something like half a dozen names, the result of reinvention or revival by succeeding generation, while to add to the trouble, some authorities have assigned

Kora, naqshi and dabka work.





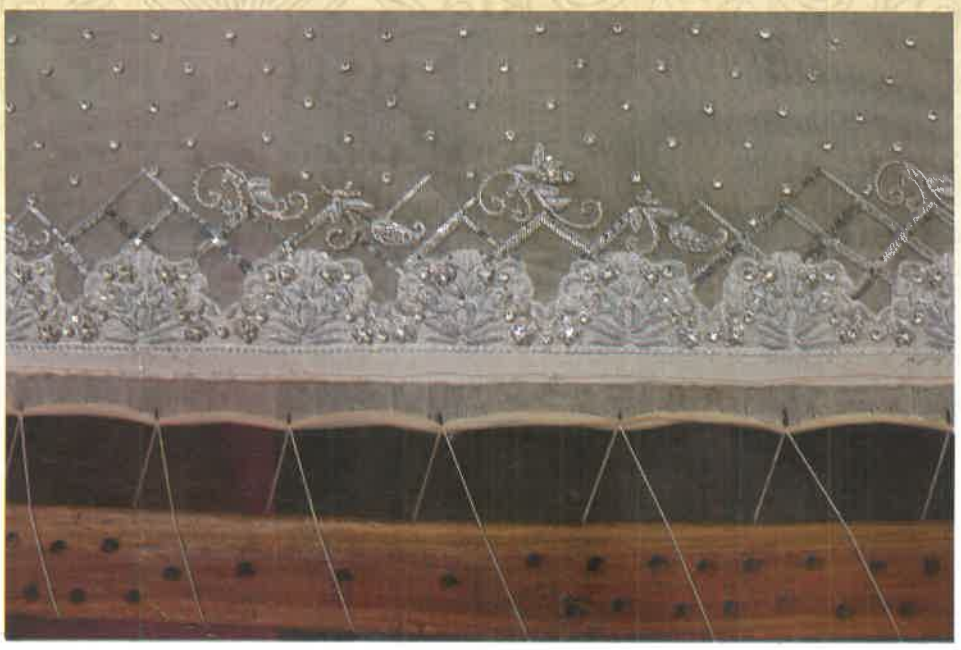
Bead work.

ancient names to certain stitches on what appears to be wholly insufficient evidence of identity'.

This plethora of stitch names is not a recent phenomenon.

This almost hypnotic list of stitches, many of them with unimaginable form, serves to illustrate the problem of a nomenclature that has varied over the centuries and across countries and continents. The clearest exposition of both name and form is to be found in Mary Thomas's 'Dictionary of Stitches', 1934, and in the index she usefully groups stitches according to their function. The great variety of stitches has evolved because each stitch has a particular function. Even the slightest variation – in the length of the stitch, the axis of the stitch or the angle of the needle – subtly changes the role that particular stitch plays in embroidery. It is the understanding of function that





Fixing of fabric on a working frame.

gives the embroiderer power to create. The patterns in samplers had their functions too. What could be more functional than a darning sampler with its exercises in how to repair holes and worn areas in woven fabrics? In the most carefully worked samplers holes were actually cut into the fabric, in others (right) there was no hole and the darning was worked entirely on the fabric. Lines of running stitch were made, first along the length of the sampler to replace or strengthen the warp and then across the width of the sampler to replace or strengthen the weft.

To extend the life of a damaged fabric, it was important to reproduce the woven structure as closely as possible in order to eliminate unequal tensions and to maintain any continuity of design. In this case, the stitches have been worked regularly over two threads and under two threads to create a small-scale repeating pattern. Coloured silks have been used to show



clearly how the repair should be worked, but if suitable threads and colours had been selected to match the ground fabric, the darned area would have been invisible and would have been as strong and serviceable as the original fabric. Despite the beauty of these darned patterns, which could be used to form interesting backgrounds in other embroideries, they were primarily utilitarian and were never intended to be seen.

In contrast, other patterns recorded on early samplers were first and foremost decorative and fall into two main types: those which add pattern to a basically unaltered ground, and those which create pattern by changing the structure of the ground.

Simple, delicate border patterns worked in double running stitch (left) were completely reversible, identical on the back and front, and were perfectly suited to decorate any edges where the wrong side might easily be glimpsed – on collars, cuffs and hems, or on the sides of covers and bed linen. Although double running stitch had largely disappeared from West European embroidery by the mid-eighteenth century, it continued to be used elsewhere, especially in Turkey and in North Africa. Some embroideries may have the appearance of double running stitch, but are not reversible. In these examples,the same delicate surface patterns have been embroidered with back stitch, which is a much faster way of working but one which sacrifices reversibility. One stitch may be used alone to create wonderful patterns: it might be the deceptive simplicity of a line of double running stitch or it might be the solidity of densely packed tent stitch.

Occasionally it is possible to see the lines of black ink that marked out the motifs to be embroidered. In this example, if the coloured silks are gently moved to one side, the dark under drawing is visible. It marked only the outline and the main internal lines. As they might have shown through the

paler colours of embroidery thread, no lines were used to indicate where the leaves and petals should be shaded. This was left to the eye and the skill of the embroiderer, who sometimes chose slight gradations from pale to dark and at other times chose bolder contrasts. Given that great care was taken to create a naturalistic form in this time-consuming way, it is surprising that faint lines of silk thread are visible through the unembroidered ground fabric as they have been carried across the back from one area to another. The untidiness was of no consequence as the back of these spot motifs would never have been seen: for the most part such motifs of animals, flowers, birds and insects would have been worked on a fine linen and then cut around and applied as ornamentation to a stouter furnishing fabric, to be used as decorative panels or hangings. It was necessary therefore that they should possess a certain degree of stability. A counted thread stitch, such as tent stitch, would allow the embroiderer scope for realistic modelling and at the same time would build a solid and robust motif suitable for applied work.

No underdrawing can be seen beneath the threads of the geometric motifs on the same sampler, as their straight lines could be worked by regular counting. These intricate motifs could be repeated across, above and below to form the dense patterns used to decorate small accessories such as purses. There were two desirable requirements for these





Arr work in pregress.

fashionable articles: they should be hard-wearing and they ought to look as sumptuous as possible. Cross stitch, with equal amounts of thread on the back and the front, served to reinforce the strength of the ground fabric as did the overcasting in the centre, which created a new texture by pulling threads together to form a fine mesh. More texture was added by the use of two colours of metal thread worked in plaited braid stitch. Metal thread gave a degree of rigidity to the embroidery as well as glitter and sparkle, but it was very expensive and so was used as surface decoration to avoid unnecessary wastage on the back.

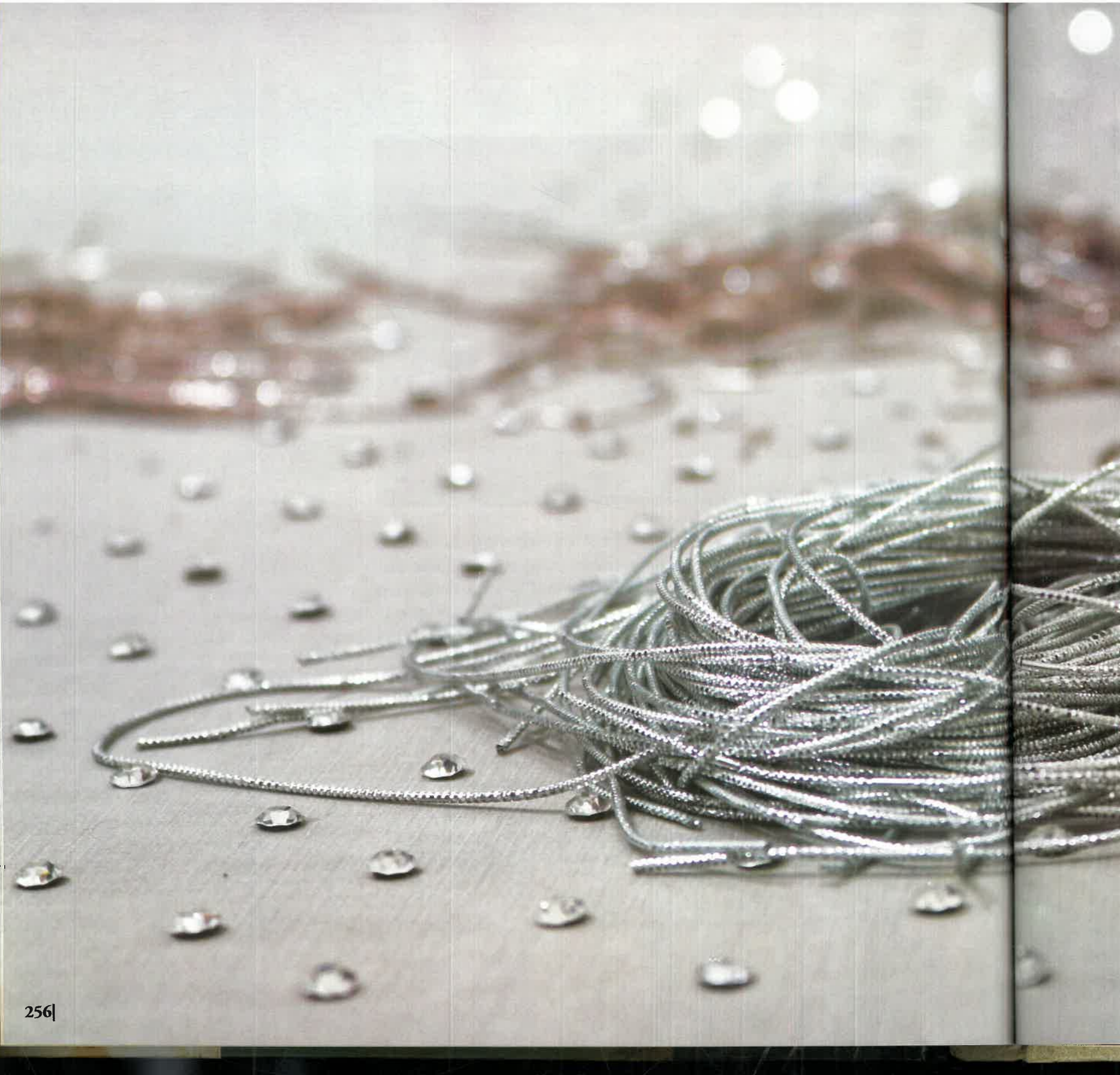
Texture in embroidery was once of great importance. Texture may be subtle, like the contrast between the slightly rough, uneven surface of the rococo stitch in the strawberries and the shiny smooth red satin stitch in the acorns above them. It may be simple, like the slight padding beneath the detached



Material used in hand embroidery.

buttonhole stitch that covers the base of the acorns and swirls around to form the centre of the red roses. It may even be outrageous and appear as loose, three-dimensional rose petals in detached buttonhole stitch, anchored only at their base and standing proud of the ground. Colour is not always necessary but texture and contrast are.

It would, for example, be incorrect to think of a whitework border as simple and unassuming. If there is no splash of colour to attract (or distract) the eye, great care must be taken to create a visually appealing pattern by means of contrast. Here the contrast is between the smooth, solid blocks of satin stitch and the diagonal lines of pulled thread work. Above and below the central band, greater contrast has been developed by bringing the needle through, making buttonholed bars and securing them as loops on the ground fabric, sometimes grouping them into rosettes. It is interesting to note that the







Material (dabka) for embroidery.

border patterns on early samplers were only ever worked as straight sections, and never demonstrate how the embroiderer ought to take a corner. Such patterns were designed to be used as edgings and not as frames, and most were to be applied to personal linen such as shirts, chemises, collars, cuffs and caps.

Sometimes the blocks of pattern embroidered on samplers may seem too regular to be used as edgings, but worked on a scalloped or shaped piece of fine cotton each of these designs would have succeeded in mimicking the fine bobbin laces that were fashionable in the eighteenth century. Tiny repeating patterns have been formed by manipulating the ground fabric, by pulling threads together and securing them in new alignments, and by darning in supplementary threads to create thicker spots on the almost transparent cotton.

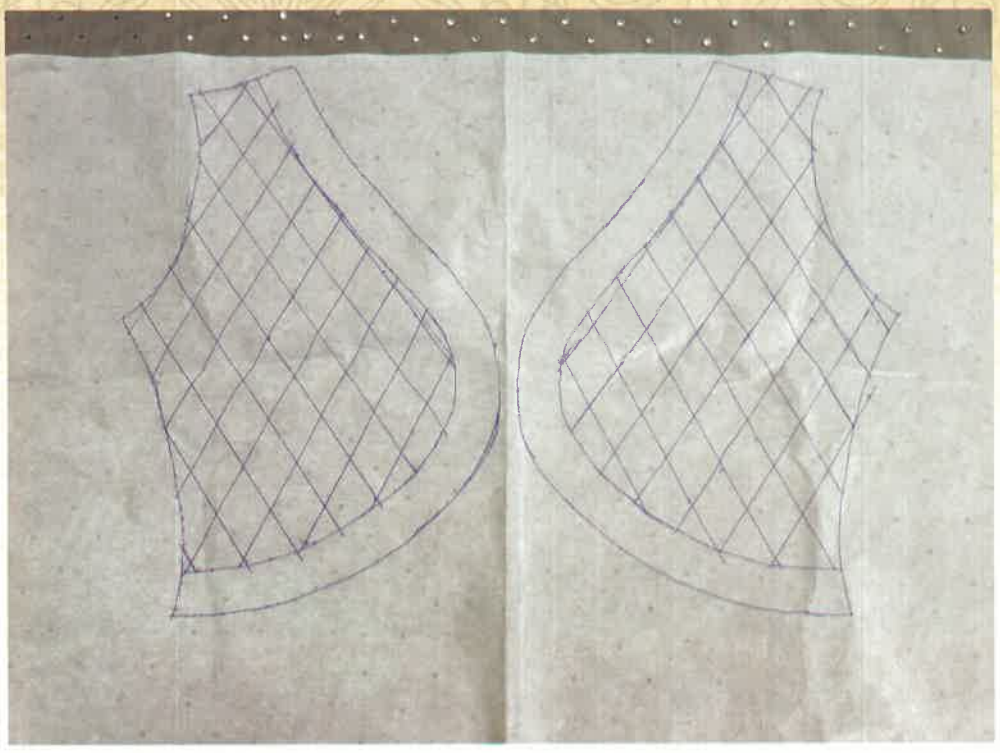


Material (moti) for embroidery.

Less fine but more dramatic effects were created by withdrawing threads from the ground, removing them from either the warp or the weft, or from both. Those threads that remained were stitched together in varying combinations to form decorative patterns suitable for use as insertions or as edgings.

Breathtaking audacity must have been required to take the next step, to move from pulled thread and drawn thread work to cutwork. To remove entire blocks of the fabric, sometimes on a relatively large scale, leaving behind only a few vertical and horizontal threads on which to construct an entirely new structure.

New threads, which travelled diagonally, were inserted and strengthened



Pattern of a yoke.

and then augmented with various types of buttonhole stitches to create additional loops and circles until cobweb-like patterns were formed and snowflakes hung in mid-air. Despite the delicacy of these designs, cutwork had to be sturdy if it was to serve as an edging, so the use of a linen ground and linen thread ensured that it would be strong, and an application of starch would impart a fashionable stiffness.

Cutwork was not always stark and dramatic. If the fillings were finer and more closely packed the effect was softer, in which case textured elements were often introduced to compensate for the absence of bold simplicity. Detached buttonhole stitch produced scales on the mermaid's tail and beautifully plump peas in the pods to each side of her. Another version of

An embroidered nek (gala) part of dress.





Tilla and



Beautifully done embroidered shirt.

Tilla and resham used in embroidery.

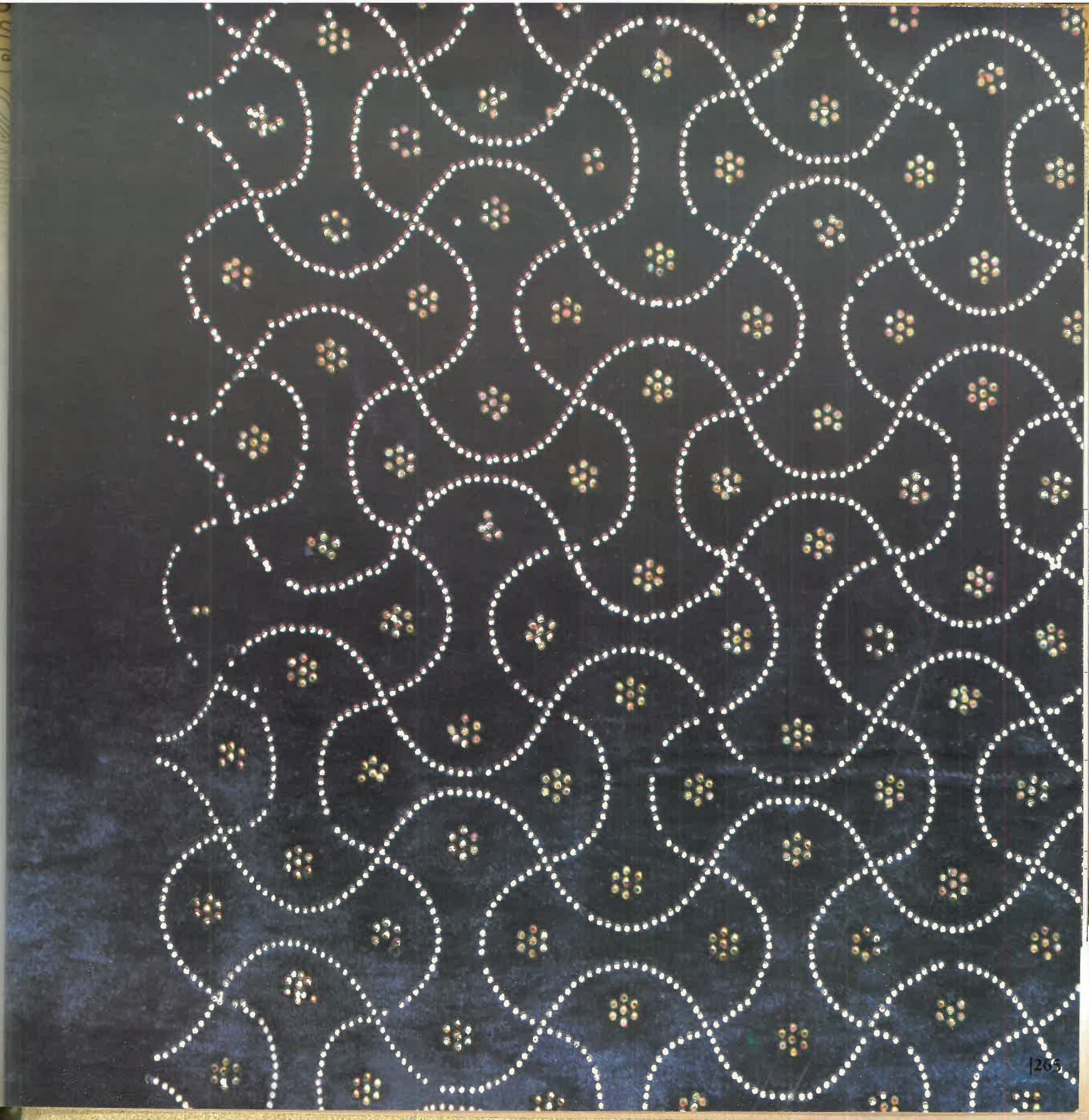
cutwork illustrates the inventive (if rather perverse) side of human nature, which first cuts a square hole in the ground fabric and then patiently fills it with minute hollie stitch until it is whole again, using needlework skills to transform one thing into another.

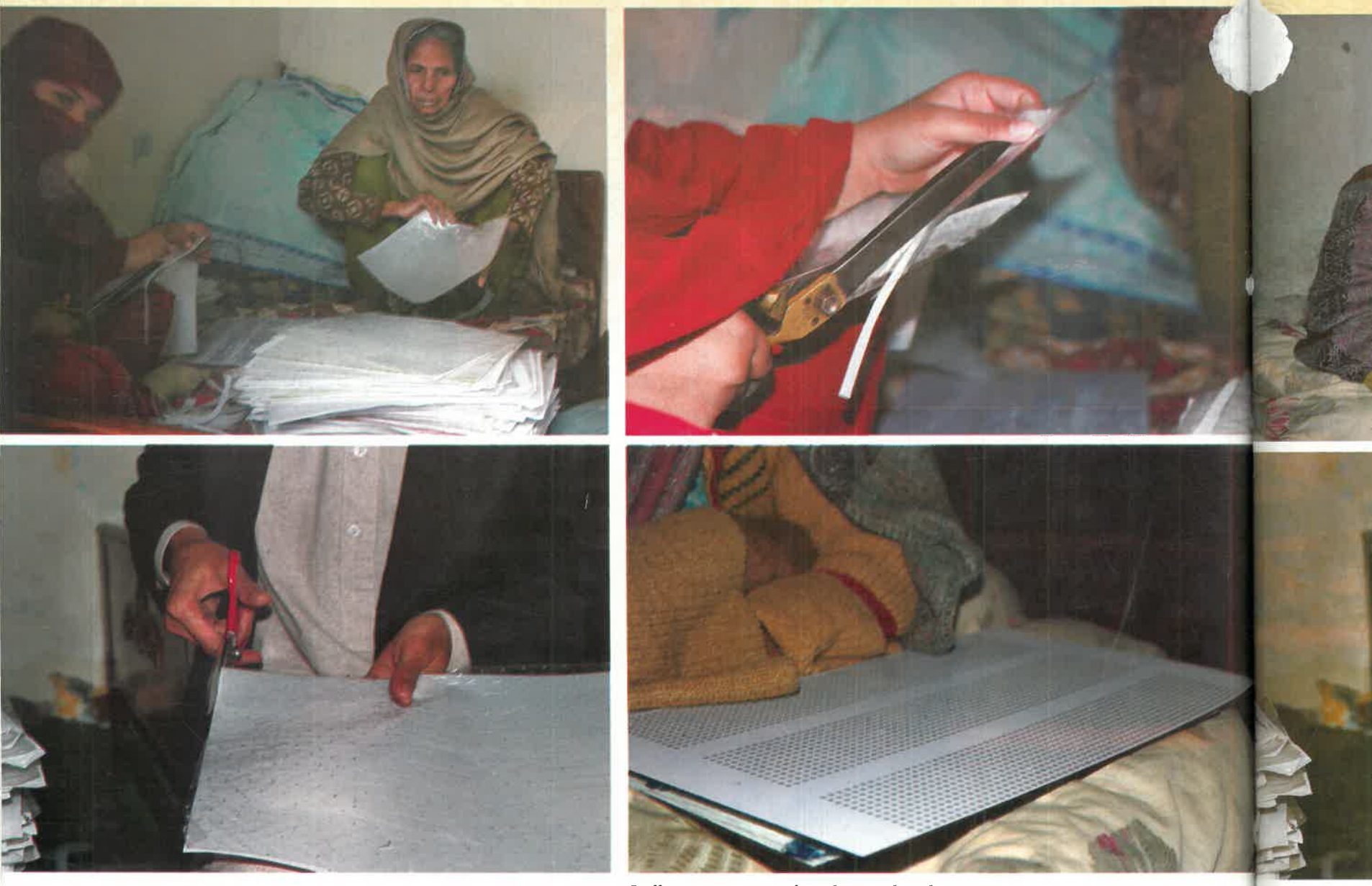
An understanding of stitch can help to unravel the creative history of a piece of embroidery. Recently, when a mid-seventeenth century sampler was unframed and unpicked from its backboard, two completely different patterns were revealed. On the front there is a solid and dependable man and woman, for which a fine detached buttonhole stitch has been used to make a satisfactory, if rather stripy, fabric to represent her gown, his doublet and breeches, and the grassy mound on which they stand. When the back of the sampler is examined, it can be seen that these items were originally decorated with a light and charming reversible pattern worked in double running stitch. Did this later cause displeasure so that it was concealed on the front beneath a solid skin of detached buttonhole, or was the embroiderer merely demonstrating on the sampler a newly acquired skill? Two stitches and two radically have different effects. The creative potential of stitch is almost boundless, and yet from the 18th century onwards more and more reliance has been placed on fewer and fewer stitches until the word 'sampler' has generally come to be equated with 'cross stitch'.

TEXTILE DESIGNING

Textile design is essentially the process of creating designs for woven, knitted or printed fabrics or surface ornamented fabrics. Textile designers are involved with the production of these designs, which are used, sometimes repetitively, in clothing and interior decor items.

The field encompasses the actual pattern making while supervising the production process. In other words, textile design is a process from the raw



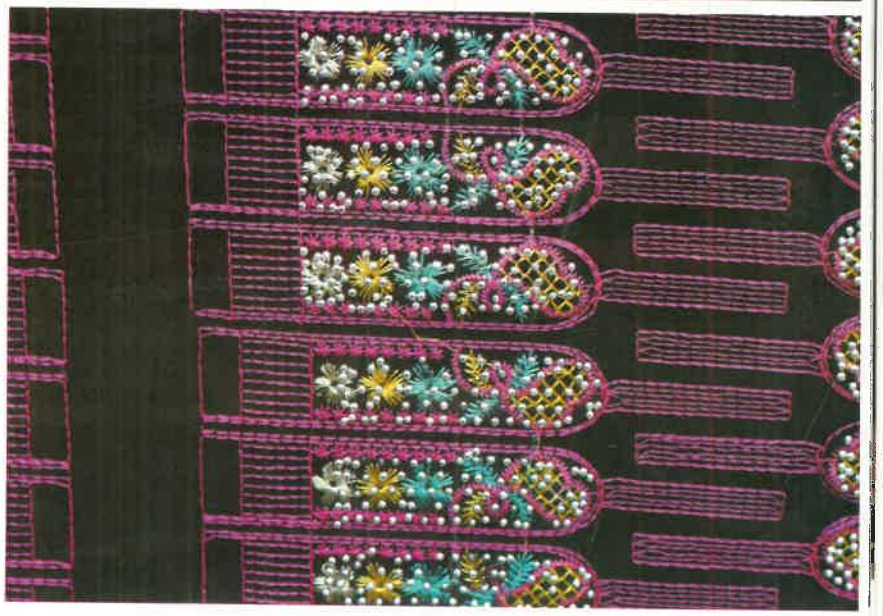


Different processes of machine embroidery.











material into finished product. Fiber, yarn and finishes are the key elements to be considered during the textile design procedure.

Textile designing is a creative field that includes fashion design, carpet manufacturing and any other cloth-related field. Textile design fulfills a variety of purposes in our lives. For example, our clothing, carpets, drapes, towels, and rugs are all a result of textile design.

These examples illustrate the significance of textiles in our daily lives. The creations of textiles are not only important for their use, but also for the role they play in the fashion industry. Textile designers have the ability to inspire collections, trends, and styles. The textile industry, while being a creative art form, is a very business savvy industry.











Different processes of sewing and stitching.

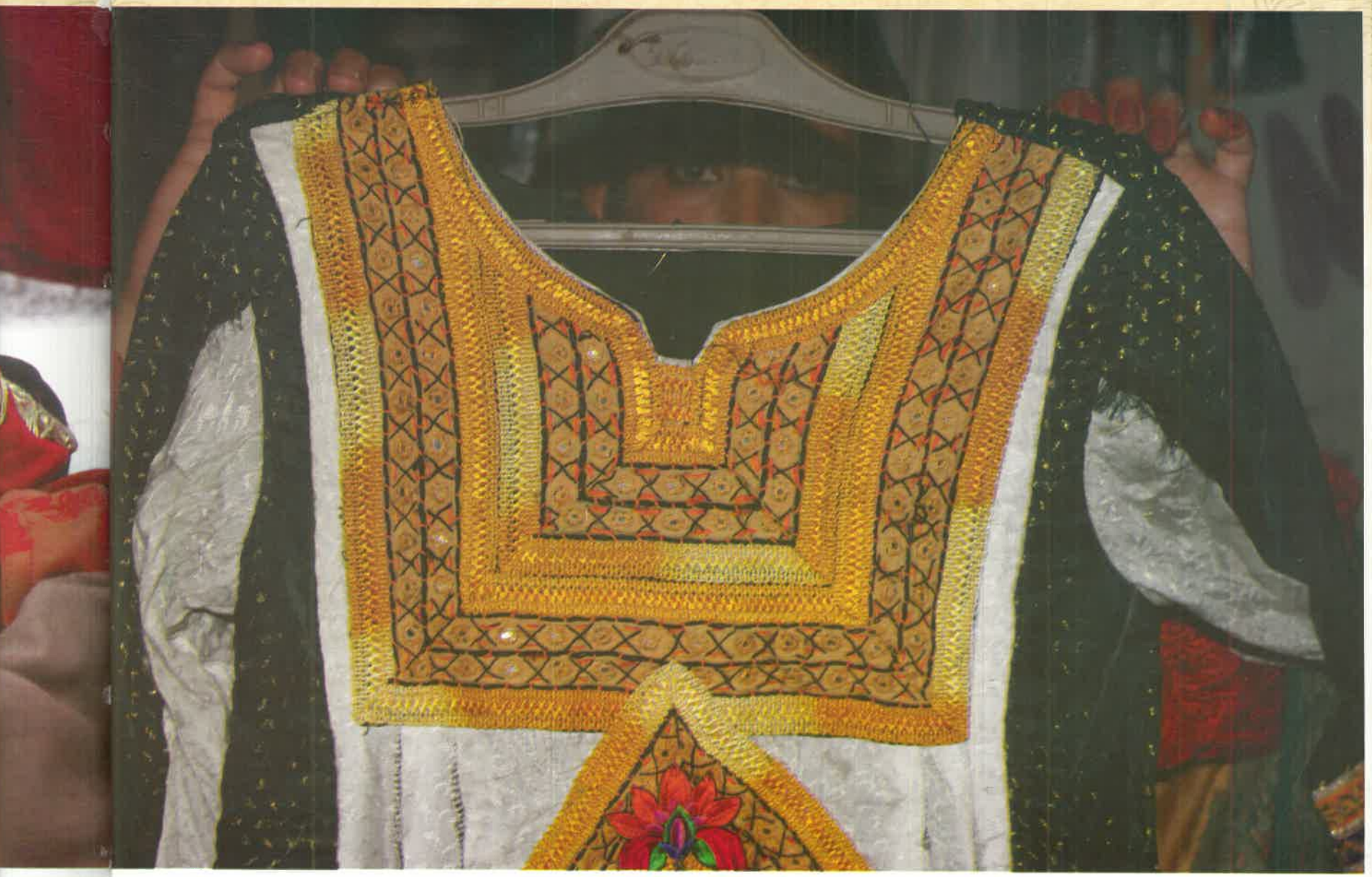




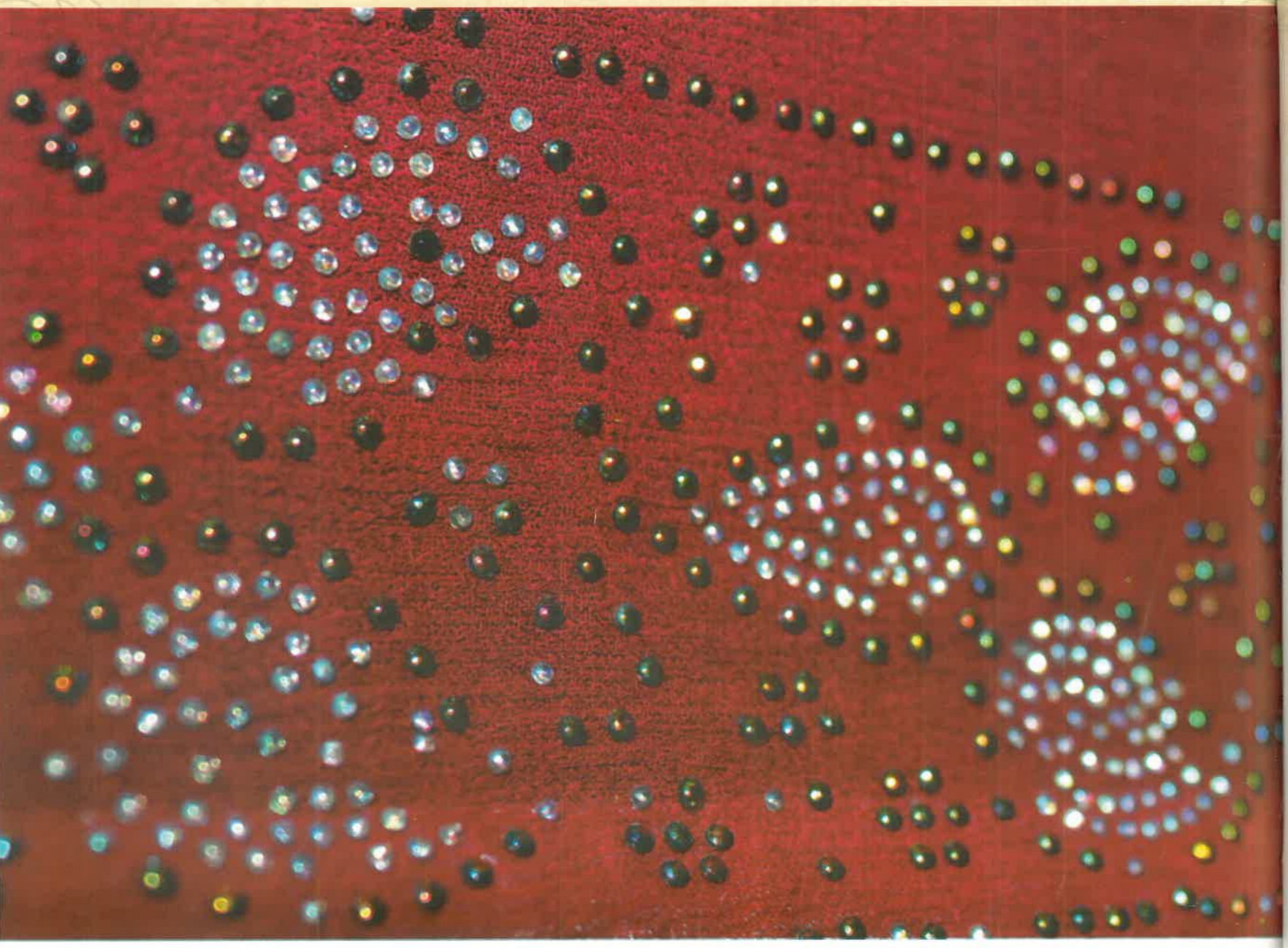




Embroidery through sewing machine.



An embroidered neck part.







Textile designers marry a creative vision of what a finished textile will look like with a deep understanding of the technical aspects of production and the properties of fiber, yarn, and dyes.

The creative process often begins with different art mediums to map concepts for the finished product. Traditionally, drawings of woven textile patterns were translated onto special forms of graph paper called point papers, which were used by the weavers in setting up their looms.

Today, most professional textile designers use some form of computer-aided design software created expressly for this purpose. Some of the latest advances in textile printing have been in the area of digital printing. The process is similar to the computer controlled paper printers used for office applications.

In addition, heat-transfer printing is another popular printing method to be used in the textile design. Patterns are often designed in repeat to maintain a balanced design even when fabric is made into yardage. Repeat size is the distance directly across or down from any motif in a design to the next place that same motif occurs. The size of the repeat is determined by the production method. For example, printed repeat patterns must fit within particular screen sizes while woven repeat patterns must fit within certain loom sizes. There are several different types of layouts for repeated patterns. Some of the most common repeats are straight and half drop. Often, the same design is produced in many different colored versions, which are called colorways. Once a pattern is complete, the design process shifts to choosing the proper fabrics to get the design printed on or woven into the fabric.

Designers might want to use the method of dyeing or printing to create their design. There are many printing methods.

Direct (Blotch) Printing
Overprinting
Discharge Printing
Resist Printing
Block Printing
Roller Printing
Screen Printing

List of Textile Mills in District Sheikhpura

Rana Textil Mills, 25 KM, Sheikhupura Road,
Empire Tube Mills, 12.5km Sheikhupura Road,
Galaxy Paperboard & Mills, Sheikhupura Road,
Niagara Mills (Pvt) Ltd. 10 KM Faisalabad Road, Sheikhupura
Ayesha Textil Mills, Lahore- Sheikhupura Road, Sheikhupura

FAUNA AND FLORA

Sheikhupura is situated at a distance of about 36 Km from Lahore. The city is well connected with its surrounding big urban centres like Faisalabad 94 Km, Sargodha 143 Km and Gujranwala 54 Km. Sheikhupura is also a railway junction. Trains coming from Lahore take these routes for Faisalabad and Shorkot. Sheikhupura City is connected with Faisalabad through newly constructed road Lahore Faisalabad road project and also connected with Faisalabad by M2 and M3 Motorway. The fauna and flora of the area include: Guava, Rice, Wheat, Kikar, Shisham, Jamin, Piple, Bohar, Eucalyptus, Poplar and Sharin. There is very little of wild life in the area. Wild boar is met within the riverine track.

Jackals and hares play havoc with crops. Waterfowls are found everywhere in the Degh valley. Particularly after good rains. Black partridges are found along the Ravi and gray ones all over the district. Falcon, eagle, quail, Starling.

Jungle pigeon, Russian Sparrow, all doves, all ducks and egrets, king fisher, all snipes, parrot and local sparrow. Crow are also found in the district.

GUAVA - as major Crop of Sheikhupura

Guava (amrood) has attained commercial importance in tropics and subtropics because of its wide adaptability to varied soil and climatic conditions and as profile bearer. Guava is believed to be originated in tropical America (Mexico to Peru). At present, it is mainly produced in South Asian countries, the Hawaiian Island, Cuba, Brazil, Pakistan and India. In Pakistan, it is grown in all the provinces over an area of 58.5 thousand hectares with production of 468.3 thousand tones. The major guava growing areas include Sharaqpur, Kasur, Lahore, Sheikhupura, Sangla Hills, Gujranwala in the Punjab; Kohat, Haripur and Bannu in the North West Frontier Province and Larkana and Hyderabad in Sindh.

Presently guavas are grown almost entirely for fresh consumption. However, international market for fresh guavas is small. Nevertheless, more trade is carried on processed guava products like Juices and nectars, Jam and Jellies, fruit paste, canned whole and halves in syrup. Some traders believe that there is a good international market potential for fresh guavas and that demand will grow as more consumers become acquainted with this fruit. The Guava of Sharaqpur is famous in whole Pakistan, especially in the Punjab. Its sweetness defines the name of Sharaqpur in whole the Punjab.

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Lahore