Crafts of the Punjab

VOL. IV

Dera Ghazi Khan and Rajanpur

Crafts of the Punjab

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Dera Ghazi Khan and Rajanpur Districts

A PUBLICATION OF
PUNJAB SMALL INDUSTRIES CORPORATION
LAHORE 2009

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Published by:
Directorate of Handicrafts and Design,
Punjab Small Industries Corporation,
4th Floor, L.D.A. Plaza, Egerton Road,
Lahore, PAKISTAN.

First Edition: Lahore 2009

Printed at:
Le Topical Printers,
18-km, Ferozepur Road, Lahore.

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Preface

The contribution of the Punjab Small Industries Corporation (PSIC) in the craft sector has been enormous. Indeed, crafts of an area are considered to be an integral part of a culture. The importance of the cultural heritage of Punjab and its expression through its handicrafts was strongly felt initially by the Late Mr. Naveed Asif, Managing Director, PSIC (1982-86) who launched the Handicrafts Development Program which was based on research on regional crafts of the Punjab. Publication of a series on regional crafts of Punjab was a part of this Program.

During the first phase three books were published one each on crafts of Murree Hills (1986), Multan (1988) and Bhera (1993). Later on the research program was suspended due to scarcity of funds. It was due to the interest and efforts of Mr. Ghulam Rasul Chaudhry, then Managing Director, PSIC (1996-99) that Handicrafts Development Program was revived and the research work on the crafts of District Dera Ghazi Khan was initiated. Mr. Mansoor Ahmad Ghazi, at present Joint Director, PSIC and resident of Dera Ghazi Khan was assigned this task. He was guided and supported in his research by the Regional Director, Mr. W.A. Shahid (1990-91 and 1994-95).

The research work was compiled in Urdu and scribed in a beautiful calligraphic style by Mr. Tariq Wasim. It was translated into English by the Late Mr. Zafar Iqbal of Co-opera Book Shop and Mr. Ejaz Mir of PSIC. The present format of the book, with its scope and improved contents is the result of endeavors of Dr. Saifur Rahman Dar who also reinvestingated the area and made the original research up-to-date.

In the recent past, Mr. Nadeem Hassan Asif, Managing Director, PSIC (2007-2008), took interest in revitalizing this program once again. Thanks to his efforts and guidance, Punjab Government approved a new scheme of research and

publication on crafts of six areas of Punjab under Annual Development Program 2007-2010. The publication of the present book on crafts of Dera Ghazi Khan and Rajanpur is the first under this new program and the 4th in the Series of Books on Crafts of the Punjab that was initiated in 1986. This book is the result of arduous efforts of the devoted Team of the PSIC Directorate of Handicrafts and Design that has been given this task. The Team is committed to accomplish the task of similar research in four other areas of Punjab, namely Lahore, Cholistan, Sargodha and Chiniot. I hope this endeavor of PSIC will help in promoting the cultural heritage of Punjab that is one of the objectives of PSIC.

The area of D.G. Khan and Rajanpur Districts has hilly, plain and riverside terrain which produces a large variety for its handicrafts. The vast range of these handicrafts can be seen from the number of articles produced, starting with combs and ending with footwear, floor mats, carpets and large variety of embroidery. The people of this region have a penchant for tapestry which is reflected in the multi-colored designs produced by them in almost all their crafts irrespective of the materials used in them. Heavy woolen fabrics, light cotton cloth, wooden articles, leather products, etc, attain the touch of a flower, feel of a landscape and beauty of an orchard. Carpets, chunries, dupattas, kurtas, etc., depict their artistic skill and high sense of color that makes 'tapestry as gardening of cloth'.

In the four volumes one thing conspicuously common is the study pf architecture of the area concerned – especially its mosques, mausoleums, shrines and historical monuments. To those who do not have a deep knowledge of Islamic architecture, arts and crafts the study of architecture might seem unnecessary, even irrelevant. But the knowledgeable will appreciate it for the reason that excellence is not only due to their mastery in the art and science of designing and erecting buildings but is the result of the rich media which the Muslim craftsmen all over the world. There is hardly anything that a craftsman needs to decorate his artifact for which he does not find inspiration from this source. Take any craft – carpet, textile, pottery, metal ware, jewelry, tiles embroidery etc., its design, color schemes, motifs, patterns, etc, will confirm this view.

Traditional crafts of Dera Ghazi Khan and Rajanpur have a special significance for us. Situated at the meeting point of four provinces, the crafts of this region have imbibed influsences from all these neighboring territories – particularly Balochisttan and Sindh. This is particularly true in respect of traditional dresses, ornaments, embroideries, carpet and flassi weaving and historical architecture. Whereas decorative details on monuments of Dera Ghazi Khan and Taunsa Sharif reflect cultural links with Multan School of Art and Architecture, local craft of making desi shoes and chapals, on the other hand, is flourishing under impact both from NWF Province and other parts of the Punjab. However, due to rapid changes in life-style of the people, growing industrialization and mass productions, some of the traditional crafts of Dera Ghazi Khan and Rajanpur are facing challenges of productions and marketing.

This situation is not unique to the districts of Dera Ghazi Khan and Rajanpur. Other regions of the Punjab, are equally prone to these new developments. No doubt the crafts of the Punjab, owing their popularity to their individual character, are popular within and outside Pakistan. But, there is an urgent need to improve the quality of these crafts and to revive those that have become extinct. This is the task to which Punjab small industries Corporation has addressed itself.

There is certainly a large scope for improvement in all aspects of the crafts, but most of all with respect to technical processes, because our craftsmen have forgotten the formulae, which had in the past given their products an edge over and have failed to analyze the reasons which have given others an edge over their products. The new processes have to be adopted with great care, because the new technical processes should not be adopted at the risk of our own distinct traditions. Our arts are profoundly rich and it will not be wise to alter their forms, colors, motifs and patterns for those which are modern but not in harmony with our rich traditions and heritage.

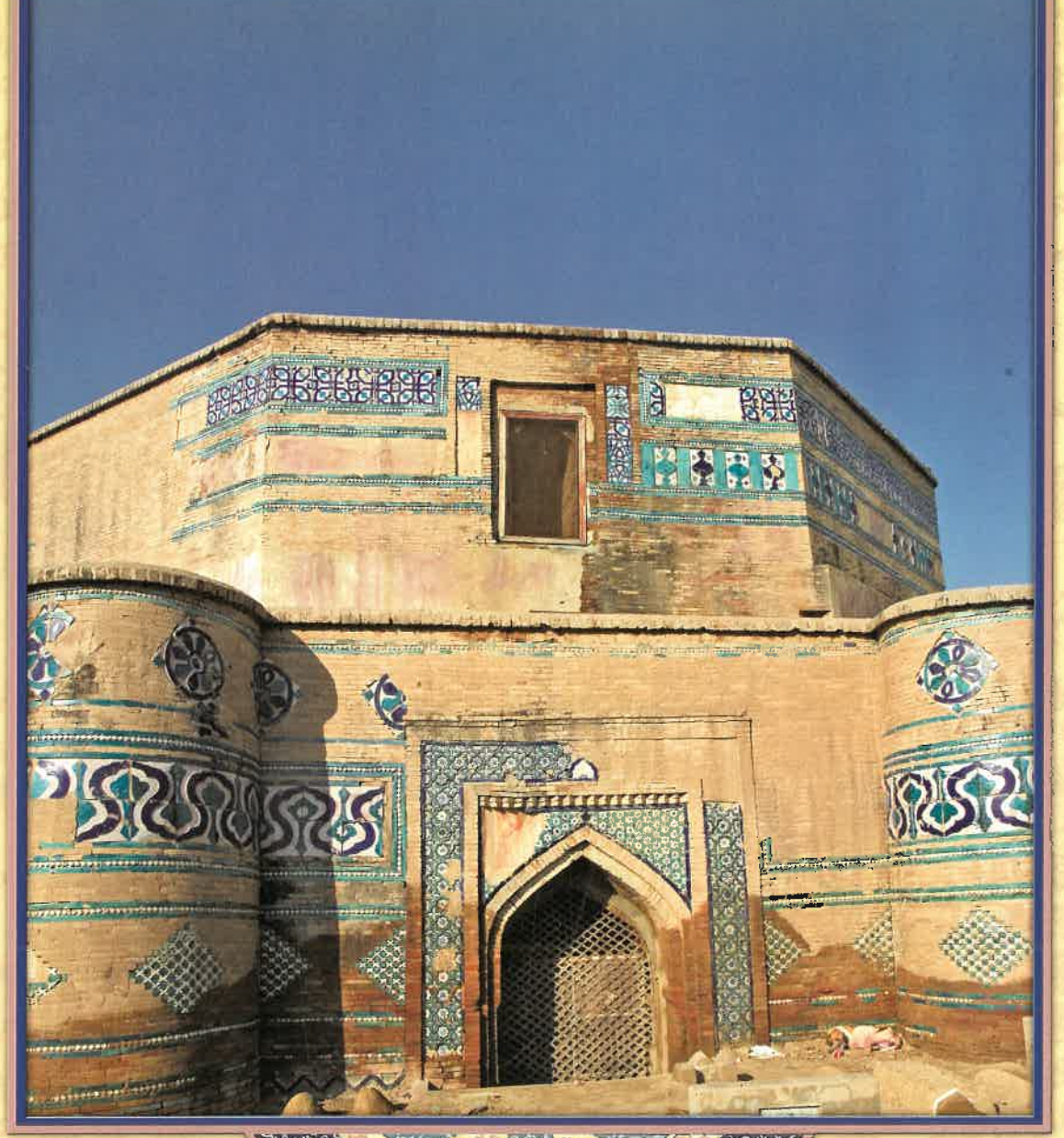
And, finally, Mr. Naseer Baloch of Le Topical Printers and his staff have left no

stone unturned in transforming this research into a beautiful and prestigious publication as is in your hands.

(Nazir Ahmed)
Project Director &
Director (Handicrafts and Design)
Punjab Small Industries Corporation,
Lahore.

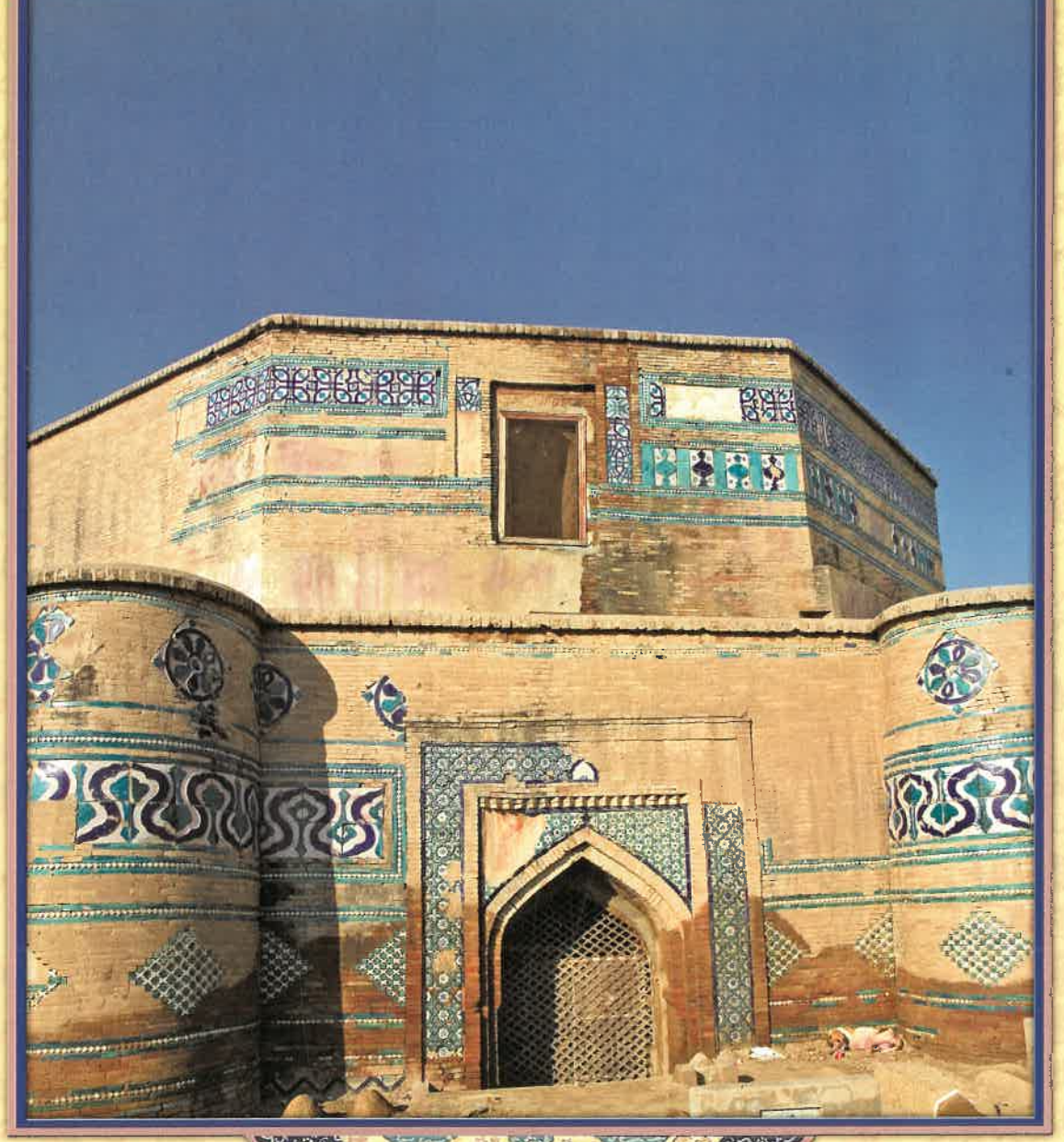
13th March-2009

Facing Page:
Tomb of Ghazi Khan built in 1494
Dera Ghazi Khan



Part I

LAND, PEOPLE AND HISTORY



Part I

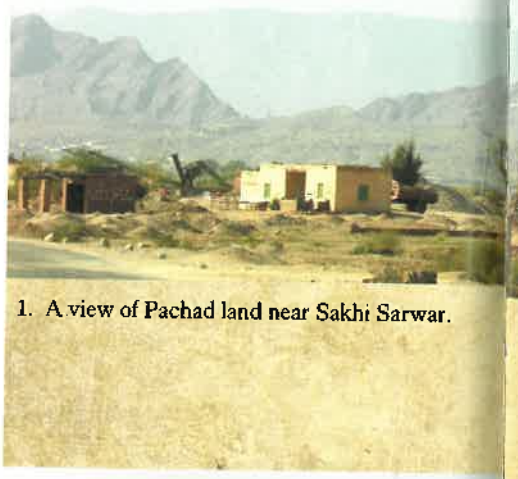
LAND, PEOPLE AND HISTORY

CHAPTER I

LAND

PHYSICAL FEATURES

Dera Ghazi Khan Division has unique geographical position. It is situated at the junction of four provinces of Pakistan. Dera Ghazi Khan and Rajanpur Districts in this Division are situated at the extreme south West of Punjab Province. The tribal belt comprises mountainous region, namely Suleiman Range, while the plain land extends from Daman-e-Koh to the River Indus. The latter area is further divided, again north-south ward, into two parts namely Bate or the flood plain area near the river on the east and Pachad or the western lands i.e. the barren and waterless country sandwiched between the mountains and the Bate. The entire mountainous region comprises the tribal area.



1. A view of Pachad land near Sakhi Sarwar.

To the north of D.G. Khan District lies the border of District Dera Ismail Khan (N.W.F. Province), on the south is District Jacobabad of Sind Province, on the west lies District Loralai of Baluchistan Province while the River Indus makes the boundary on the east beyond which lies District Muzaffargarh and Leiah of Punjab Province. In a survey map this area can be located on north latitude 28.20° and 31.15° and east longitude 69.35° and 70.59°.

Among the two districts, the District of Rajanpur is bounded in the north and north-west by the District of D. G. Khan, in the south by the District

2. Fort Munro. A view of Lake Damus.

3. A Baloch Village in Tumman Mazari. Pen & Ink by Nazir Ahmad.

of Jacobabad, in the southwest by District Loralai and Murree-Bugti and in the east across the Indus River are the districts of Muzaffargarh and Rahim Yar Khan.

AREA

The entire area of the two districts comprises mountainous region and plains. The exact measurement of the mountainous region has not yet been completed but, according to a careful estimate, it is approximately 4000 square miles /10360 square kilometers, whereas the plain area measures 5032 square miles / 13033 square kilometers. Thus, the total area comes to 9032 square miles / 23393 square kilometers. The total area of District Rajanpur (excluding the Tribal Area) is reported to be 1863368 acres. The measured area of the tribal Area is 45457 acres while the un-measured area is estimated to be 2000 square miles / 5241 square kilometers.

4. A Baloch nomadic family through the waste land called Pachad.

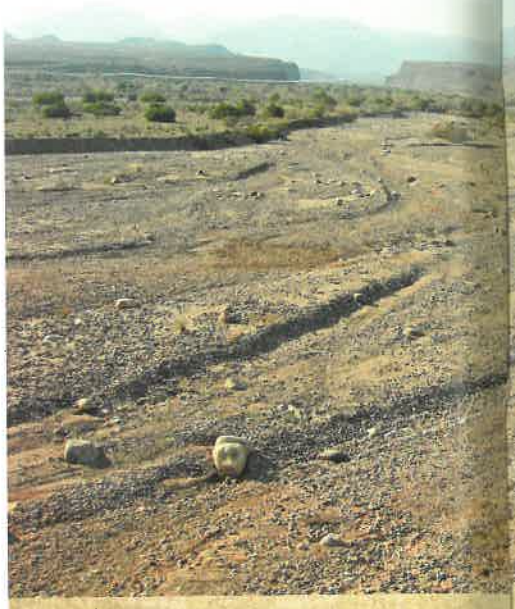
MOUNTAINOUS REGION

The mountainous region of D. G. Khan and Rajanpur is known as Suleiman Range most of which is situated in Baluchistan Province. The average height of mountains is about 1000 feet, / 305 meters but at several places it exceeds 7000 feet / 2133 meters. In D.G. Khan District the highest peak is Ekbhai which is 7,462 feet / 2274 meters high. Next to it is Fort Munro 6,470 feet/1972 meters high. With the exception of some high points, the mountainous area is mostly rugged and bare of any vegetation and foliage. The mountains are formed of sandstone with occasional outcrops of limestone. Lack of vegetation makes these mountains susceptible to water action during rainy season which have created fantastic landscapes. However, at higher altitudes wild trees like olive, acacia, *peesh* and other shrubs and hedges grow abundantly. The wood of olive and acacia trees is used as fuel. These mountains have rich deposits of many useful and valuable minerals, including gypsum, coal and uranium.

HILL TORRENTS

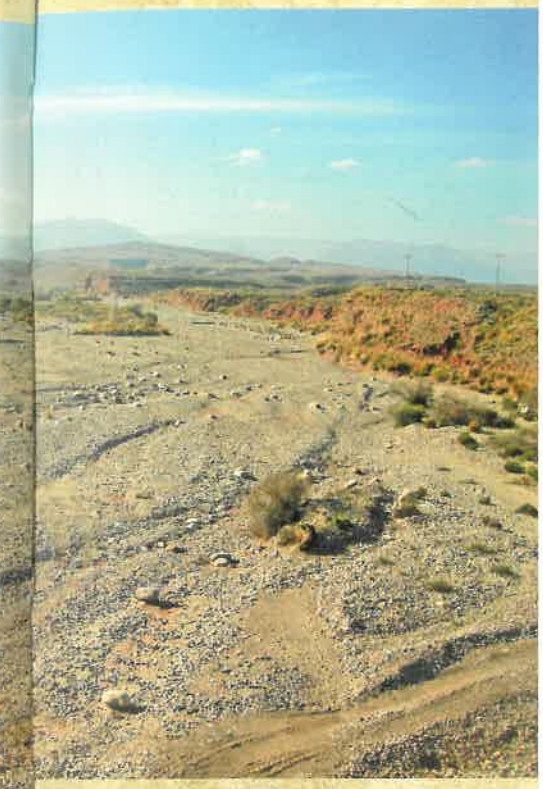
From Suleiman Range many hill torrents flow eastwards through narrow gorges and finally discharge their waters in the Indus. Three of them are quite big and originate at a very high level, and bring with them huge boulders. In the monsoon season, these torrents flow at full speed. The number of these brooks also increases manifold. They inundate many villages in the plains and cause heavy damage to crops and road. However, these torrents are not without blessing. In final analysis, these prove beneficial from agricultural point of view because they bring with them silt from the mountains and deposit it in the plains. This layer of silt increases the fertility of land. The flood water of hill torrents is also stored by erecting mall embankments and then used for consumption by men and animals as well as for irrigation.

Famous hill torrents of the region are:- Bathi, Kanwan and Manoi in Tehsil Taunsa Sharif; Soi, Vador, Sakhi Sarwar and Mithawan in Tehsil D. G. Khan; Khasra and



5. A hill torrent.

6. Buzdar tribal area near Balochistan border.



Chachar in Tehsil Jampur and Chozgi, Pitoki, Northern Shori and Southern Shori in Tehsil Rajanpur.

LAND CLASSIFICATION

The land of the plains of these districts has been divided into three main belts according to their distance from the right bank of River Indus or the availability of surface water – all extending north to south and sloping west to east. These are: -

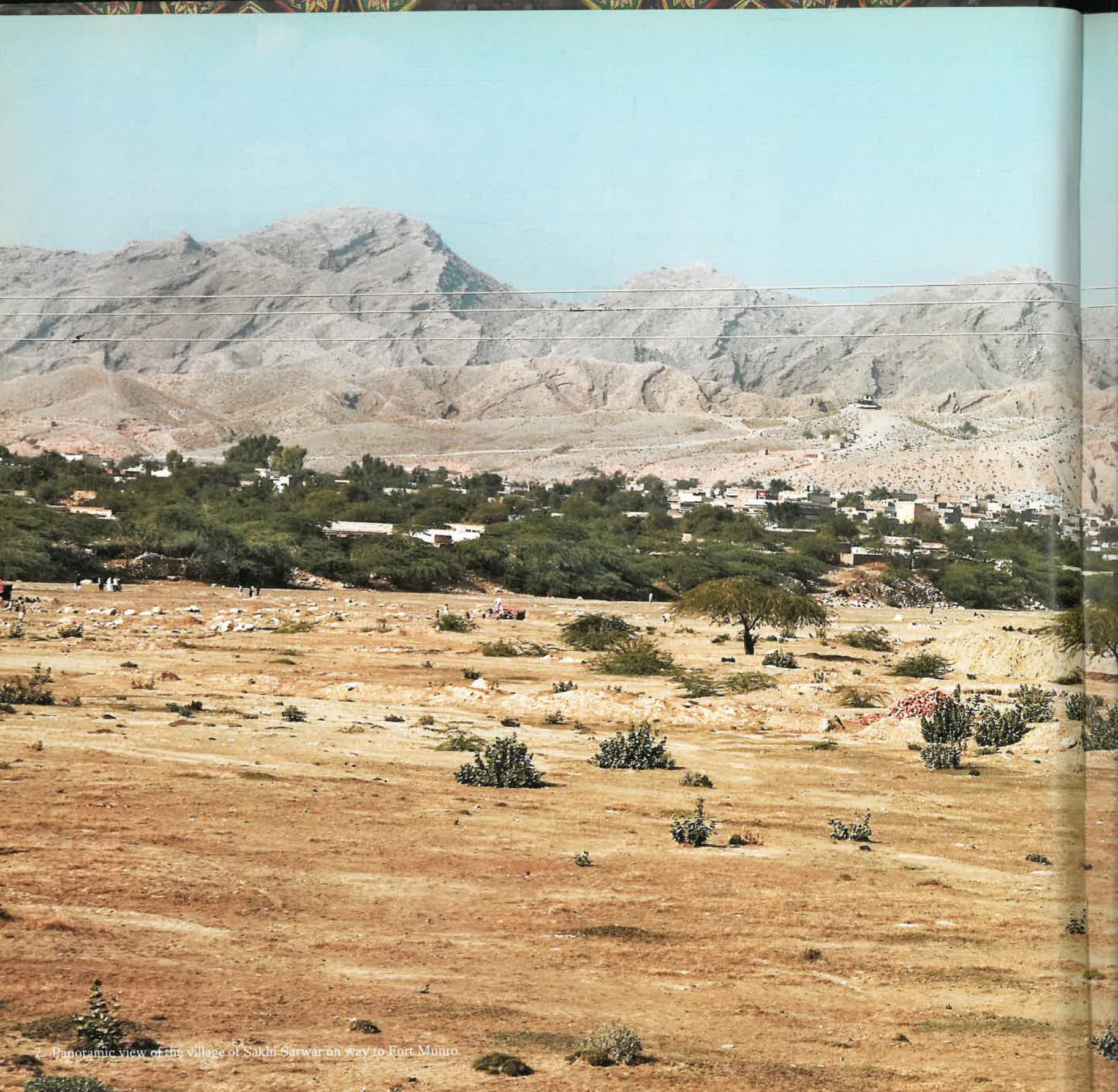
- Pachad near the mountains in the west,
- Chahi or Nehri Tract (Irrigated area) in the middle, and
- Sailaba or Kacha along the Indus River.

PACHAD

The area which lies between mountains in the west and the irrigated area in the east is called Pachad or western land. It is mostly barren and devoid of any vegetation. It extends northwards and southwards from the west of River Indus to the foot of the mountains. It slopes towards River Indus. The entire area suffers from scarcity of water due to negligible rainfall and very deep underground water level - at some places it is more than 400 feet / 122 meters deep. As all the torrents flow through this area, people utilize their water for irrigation purposes. Severe draught occurs in this area in the absence of rains when the torrents become dry.

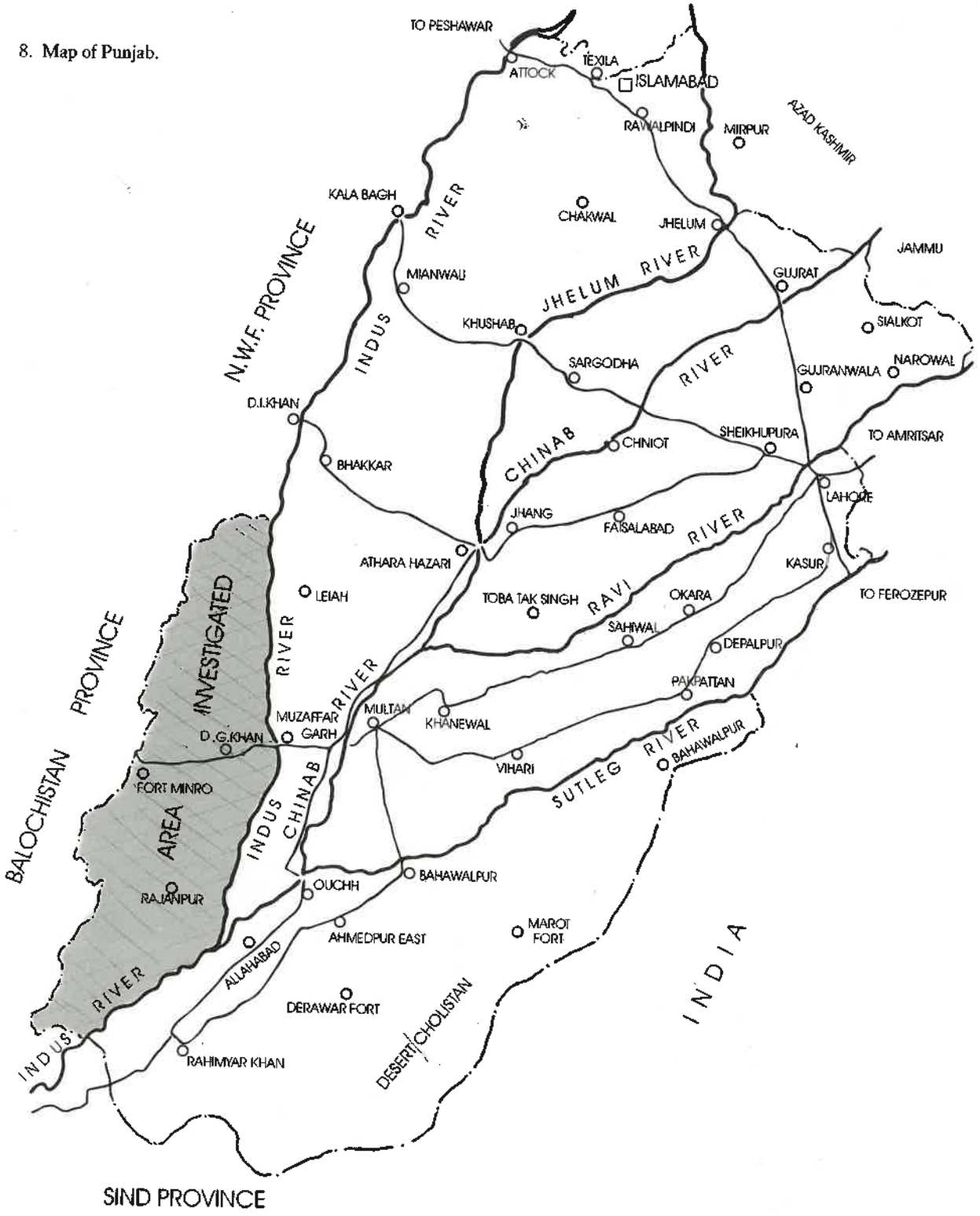
The Chahi /Nehri Area

The Chahi (Well) and Nehri (Canal) land used to be irrigated by wells in old times but now a day it is irrigated mostly by canals from Taunsa Barrage (Dajal and Jampur Link Canals) as well as Chashma Right Bank Canal. This facility has helped the farmers to use their lands in a better way. They now grow cash crops and also have developed fruit gardens where they have grown mango and kinno orchards.

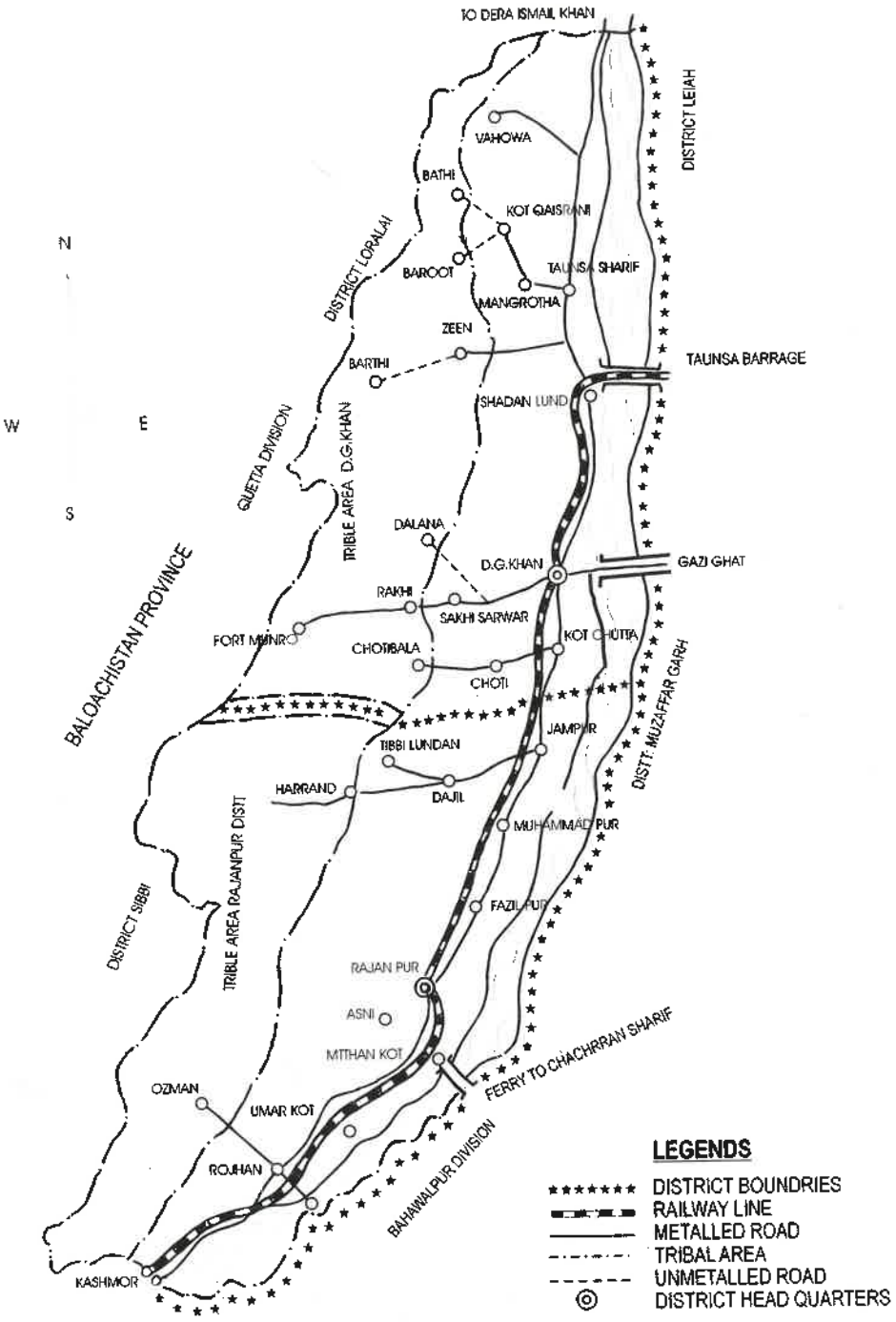


2. Panoramic view of the village of Sakhi Sarwar on way to Fort Munro.

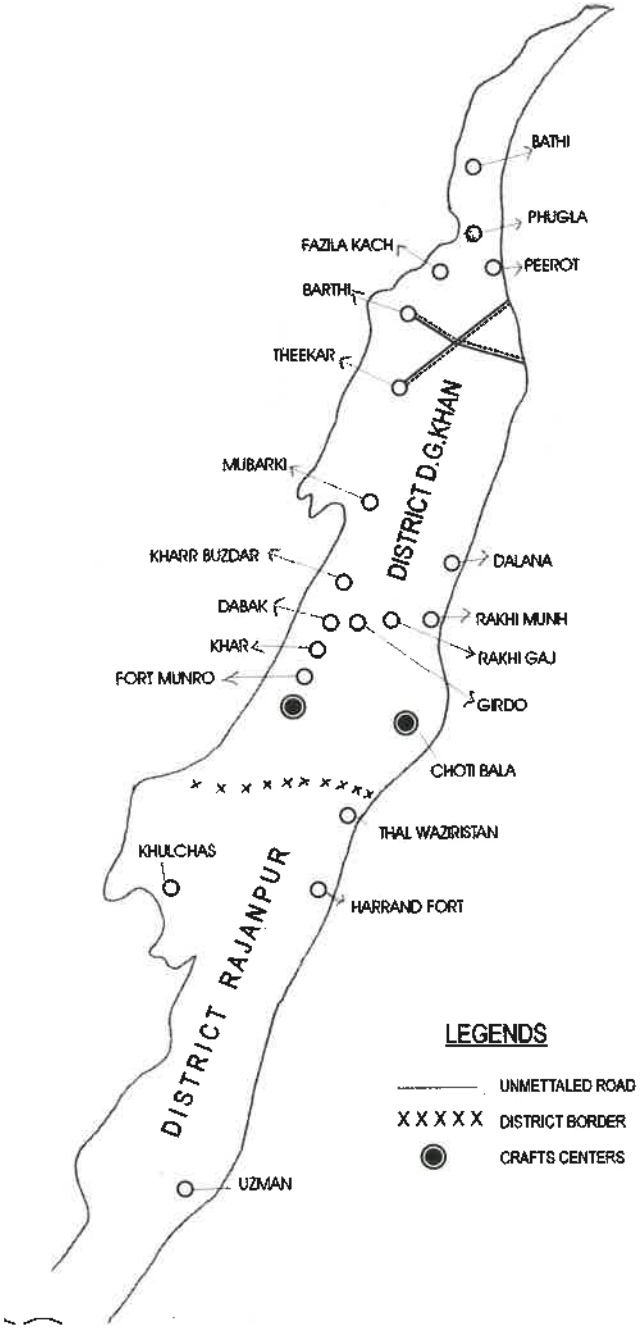
8. Map of Punjab.



9. Map of districts Dera Ghazi Khan and Rajanpur.



10. Tribal Area of districts Dera Ghazi Khan and Rajanpur showing some important sites of crafts.



10. A panoramic view of Sulaiman Range from Rakhi Gaaj.

Sailaba or Kacha Area

This belt is closer to the west bank of the Indus River. Irrigation in this area entirely depends upon the river water that flows over the fields during floods and leaves behind fertile soil for sowing winter crops.

12. A view of the Indus River .

River Indus

The majestic Indus has played a pivotal role in the evolution of traditions and cultures of not only these districts but the entire Indus Basin. Between 1900-1500 B.C. when the Aryans arrived in the sub-continent, they also admired and acknowledged the greatness and importance of this river. In the sacred Hindu book Rig Vedas, the river has been highly praised and declared superior to all other rivers. This river flows from north to south along the entire border of 210 mile / 337 kilometers of the Division. The width of the river, at some places, is between 10 to 13 miles /15 to 20 kilometers. The water level rises during the month of May and remains high till the end of August. Due to increase, in the level and velocity of river water, the nearby settlements are inundated and remain submerged for about three months.

Due to the agricultural and economic importance of this river, the Hindus gave it the title of Jhanda Peer while the Muslims called this river as Khawaja Khizar and Dil Darya. In 1958 a barrage was constructed on it near Taunsa Sharif. From this barrage a canal namely D.G. Khan Canal was drawn which irrigates a vast area of the district. In 1984, at a place named Ghazi Ghat, a bridge was constructed over

13. The steam boat named Indus Queen lying deserted near Ghazi Ghaat Bridge.

14. A sub-mountaineous region of Sulaiman Range.

15. Blind Dolphin of the Indus River. Courtesy: T.D.C.P., Lahore.

the river which reduced the distance between Multan and Dera Ghazi Khan to 60 Miles / 100 kilometers. Near the bridge still stands marooned the Queen of Indus steam ship that used to take passenegrs across the River.

Bate

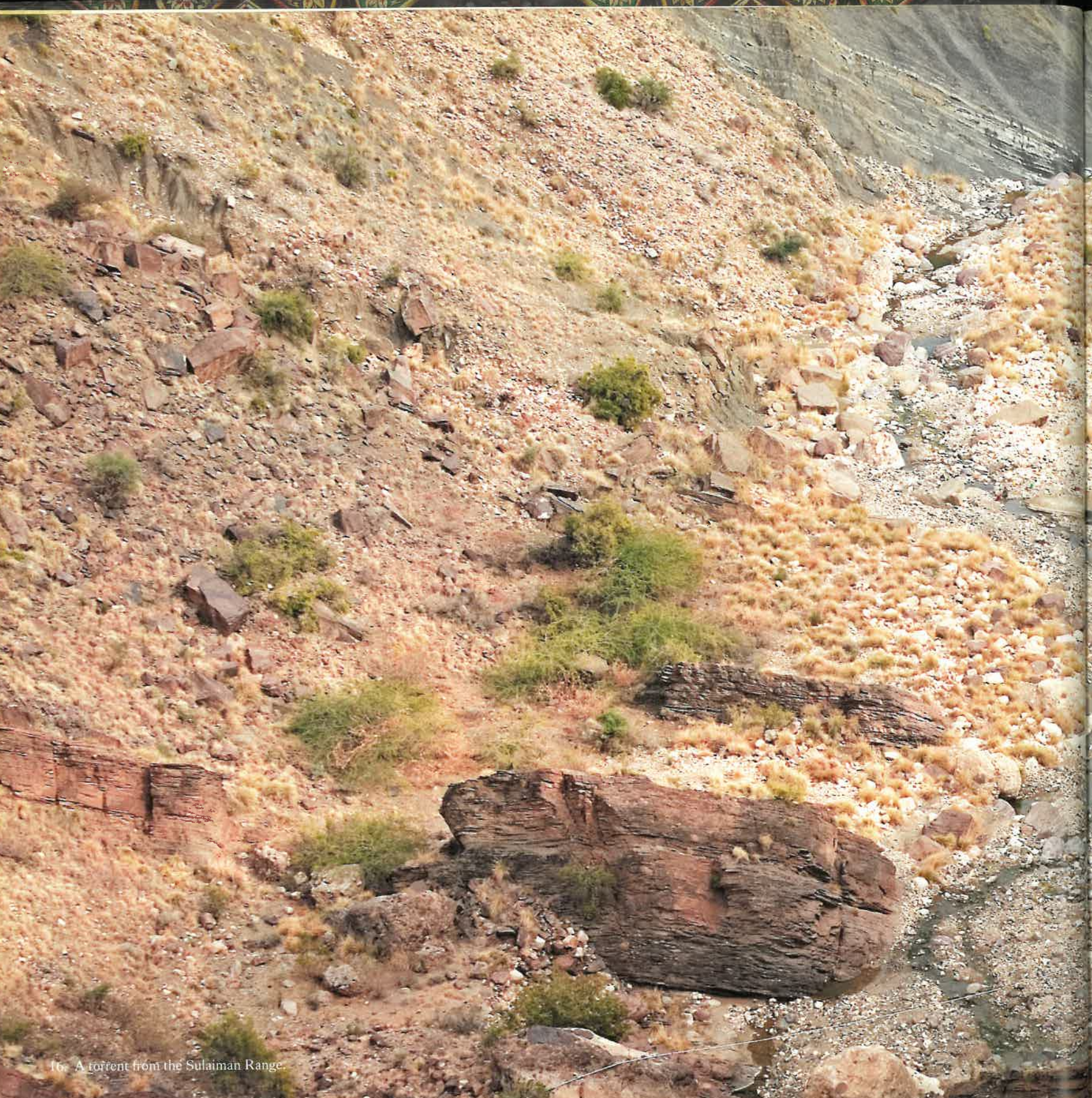
When the river is at its lowest tide, water recedes and exposes the land. Such land is called *bate.* These river islands (*bates*) abound in thickets of wild reeds, like *kahi, kunder*, and *palchhi*. These plants also serve as fodder for animals and raw material for making some of the handcrafts popular in this region.

Floods

Here, the River Indus has a broad bed - at places 15 to 20 kilometers wide. During flood season the river over flows its banks and inundates wide plains. The recurrent floods always badly affect the fortunes of all settlements in the flood-plain area. Among major cities and towns that have suffered at the hands of these floods are Dera Ghazi Khan and Mithan Kot which, compelled by repeated devastations of recurrent floods, had to be shifted to safer places

Climate

The two districts are some 457 miles/736 kilometers away from the sea with average height of about 1000 feet/305 meters above sea level. However, at places in the Suleiman Range the height is more than 7000 feet / 2133 meters. The climate of the two districts varies as one moves from plains to the mountain heights. In general



16. A torrent from the Sulaiman Range.

weather of the entire region is humid and hot. The winters and summers remain dry. The duration of winter season is very short. Only December and January are the cold months. During extreme cold, night temperature falls below freezing point. Chilly winds blow, with sporadic rains for a few days during January while weather remains pleasant during the months of November and January.

After 15th March the temperature begins to rise. The months of June, July and August are the hottest. After 15th April hot winds start blowing, which cause scorching heat during the month of May. Such hot wind is locally called *loo*. During the months of May and June wind storms blow in afternoons. During June the mercury shoots up to 50 degrees Centigrade bringing ordinary activities to a standstill during mid-day. There is an insignificant rain fall in the end of July and August, but very often monsoons pass away without any rain.

On the other hand, climate of the mountainous region is mostly cold. It is mildly hot in summer. In the months of May and June, nights at Fort Munro are bracing and night temperature falls below 34 degrees Centigrade. Gentle breeze blows throughout the day. There is also a good deal of rain which causes hill torrents to flow and makes the weather cold. Weather is very cold from the month of October to March and people from such areas migrate to plains to save themselves from cold and also to protect their animals from starvation as grass goes dry in the pastures. There is occasionally some snowfall on the high hills especially at Fort Munro.

CROPS

The plains, where tube wells and irrigation facilities are available, yield good crops of tobacco cotton, wheat, rice, maize, millet (*bajra*), and sugarcane. The area irrigated by rain produces crops like wheat, millet, gram, mustard and a special species of mustard called *tara meera.*

17. A view of the Bate land near Ghazi Ghaat Bridge.

18. Pheesh bushes naturally grown near Fort Munro.

MINERALS

The mountainous region of Dera Ghazi Khan and Rajanpur abounds in minerals. It has a rich deposit of uranium, one of the most precious radioactive metals, which is being used for generating energy. There are also rich deposits of lime and *Multani Mitti* (*Armenian Bole*) which are also being utilized for various industrial and agricultural purposes. Some other minerals, like ammonium chloride, alum, antimony, sulfur and iron have also been discovered but their mining has not yet been started. Oil has also been traced in Dera Ghazi Khan but the search is still going on. Deposits of natural gas have also been discovered and are now being supplied to the consumers regularly. The quartz (*Kurrund)* stone from queries near Taunsa Sharif is used by the kashi-kars of Multan for preparing engobing surface or *astar- kari* of tiles[1].

FLORA AND FAUNA

Flora

The climatic conditions and geological formations of the area are not conducive to the growth of dense jungles and under-growth in the sandy plains and barren hills. However, climate of the Suleiman Range is naturally better suited for the growth of dwarf plants called *peesh* used for making mats, ropes and special type of sandals. In addition to this following trees are found in Dera Ghazi Khan and Rajanpur Districts:- *lai/leh* (T*amarix dixa*), *kikar* (*Acacia Arabica*), *farash* (*Tamaris orientalis*), *jhand or khunda* (*Prosopis spicigera*), *bhan* (*Populus euphratica*), *jal* (*Salvadora oleoides*), *jhit* (*Salvadora Indica*), *karin or karal or kaler* (*Capparis aphylla*), *tahli or sheeshum* (*Dalbergia sissoo*), *siris* (*Acacia speciosa*), *phog* (*Calliogonum polygonoides*) *beri* (*Zizyphus jujuba*), *palchhi* and *khajoor* (date-palm).

Wood leaves and branches of several of these trees serve as raw material for some of the local crafts. The wood obtained from *lai, kikar, jhand,* and *phog* is used as fuel while their leaves are used as fodder for animals. The *jal* tree bears *peelo* fruit

(*Salvader Persica*). The inhabitants of this area, especially the Balochis have great relish for it. Animals have also a special liking for the leaves of this tree. In Pachad, *ber* (*Zizyphus jujuba*) is a very common fruit of the local population. *Kai, kunder, sirkanda and palchhi* plants abound in the river side forests. Sirkanda is used in the ceiling of houses while palchhi is used for making baskets. Kunder is utilized for making utility goods, like ropes, mats etc. but only in the district Muzaffargarh on the left bank of the River Indus.

Among the wild trees, date-palm is the most important. This tree matures in a period of five years and grows in hard soil and hot climate. There are many small oases in the region where clusters of date-palm grow easily. Date-palm has a large variety but those commonly found yield fruit of dark brown, brown, red and yellow colours. There is also a species of date-palm, locally called *kitassi pind* the fruit of which is seedless. Although the wood of date-palm tree is not very strong but even then it is used by the local population in the ceilings of their houses. Date-palm of good quality is sold in the market and their seeds are fed to animals. Their leafs are used for making a large variety of utility items of daily use and hence plays a significant role in the development of some local crafts and helps support local economy. A local wood in D.G. Khan, called *bhan*, is used by the kashi-kars of Multan for firing glazed tiles up to 1000 degrees Centigrade[2].

Fauna

Domestic Animals

Domestic animals are in abundance in Dera Ghazi Khan and Rajanpur Districts. The common animals in this area are: sheep, goats, camels, cows, buffaloes, donkeys and horses. The horses bred by the Baloch tribes are known for their strength. The cows, oxen and buffaloes of *Dajal* are considered of good breed. The oxen of Rojhan are also rated very high. A breed of camel, called Mihrah is also found here. It runs very fast.

19.

20.

21.

19.–23. Typical fowls of the area.

22.

23.

24. Dajal Cow.

Wild Animals

Among wild animals found in the region the more common are: jackals, porcupines, bears, *pahrhas,* foxes and hares. The hilly area, on the other hand, abounds in hyenas (*churkh*), wolves and a kind of a mountain-goat called *markhor*. Leopards have also been spotted at certain places in the higher hills. In the waters of Indus River crocodiles, otters and special kind of blind dolphins (Fig. dolphins) are found. The best type of fish is 'rahu' which abounds both in the Indus as well as in Kala Pani.

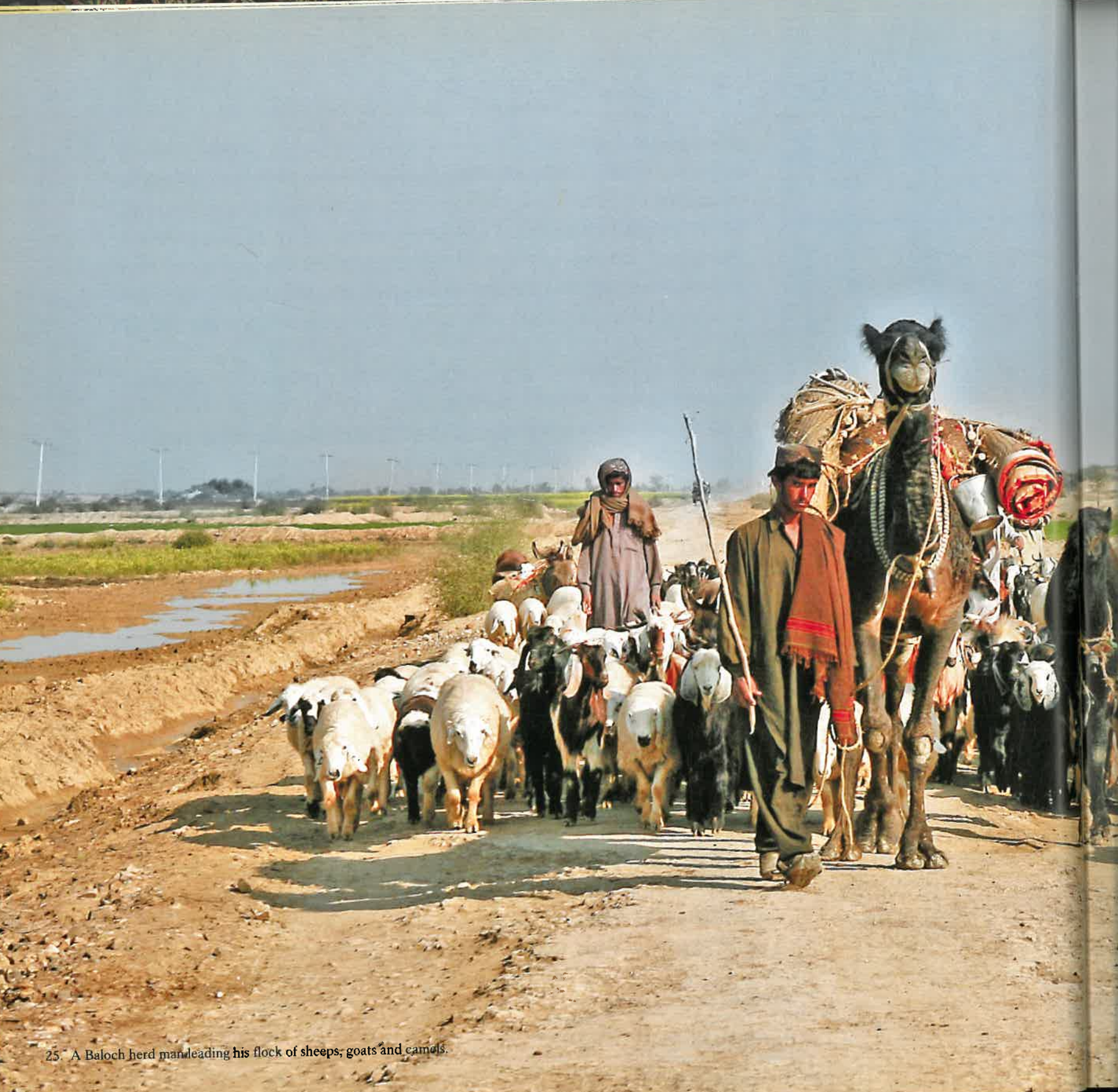
Fowls

The following wild birds are found in this area:-

Black partridge (*kala teetar*), brown partridge (*bhura teetar*), red-legged partridge (*chakor*), *sassi*, dove (*fakhtah*), parrot (*tota*), kite (*cheel*), crow (*kawwa*), hawk (*shikrah*), falcon (*baz*), woodpecker / hooper (hudhud), and several varieties of sparrows (*chirrya*). Among these, the species of partridges are vanishing fast. Among the migratory water birds, which come from Russia and Europe in winter, wild ducks, goose, ruddy goose, swans, flamingo, herons and various kinds of snipe are more common. In the land birds, bustard (*tilloors)*, silver sand grouse, quails and starling (tillyars) come by millions in this area every year. They migrate in the month of October and after staying till March return to their native lands.

DEMOGRAPHY

At the time of British occupation of the Punjab in 1848, total population of the entire D. G. Khan District (now two districts) was about 2,38,964. In this 200-miles-long strip the arable land was extremely limited. Whereas, the plain area was mostly barren, the long and high mountainous range on its west was mostly without any greenery. The climate was extremely inhospitable and sweet water scarce. Permanent urban settlements were few and the rural population, in the main, was nomadic- always on the move in search of water and grazing grounds for their herds. Due to scarcity of water in the *Pachad* of Rajanpur cultivation is almost negligible.



25. A Baloch herd man leading his flock of sheeps, goats and camels.

26. Green fields near Jampur – the bread basket of D.G. Khan.

Due to this, the population in this area has always been very thin as compared to other areas. Density of population in Jampur and D. G. Khan Tehsils is comparatively higher than the other adjoining districts. With this thin population, the influenza epidemic of 1911, wiped out a big slice of population numbering about one hundred thousand souls.

In 1982 District Dera Ghazi Khan was given the status of a Division and the two Tehsil headquarters – D. G. Khan and Rajanpur, were given the status of districts. Some interesting statistical figures about the population of this area are available from the year 1881 onwards Thus whereas in 1868, the total population was 238964, by the year 1881 it has already risen to 3,63,340 showing thereby an increase of 17% in 13 years. During next ten years (1881 to 1891) there was further increase of 11% raising the population to 4,04,031. By the year 1911 the population witnessed another substantial increase (5,28,447 in 1911). Next decade witnessed some decrease in the population due to an epidemic in the area. But the stampede of population increase has continued up till now. The population census as gleaned from different Census Reports of the Punjab Government between the years 1868 to 1941 is shown below:

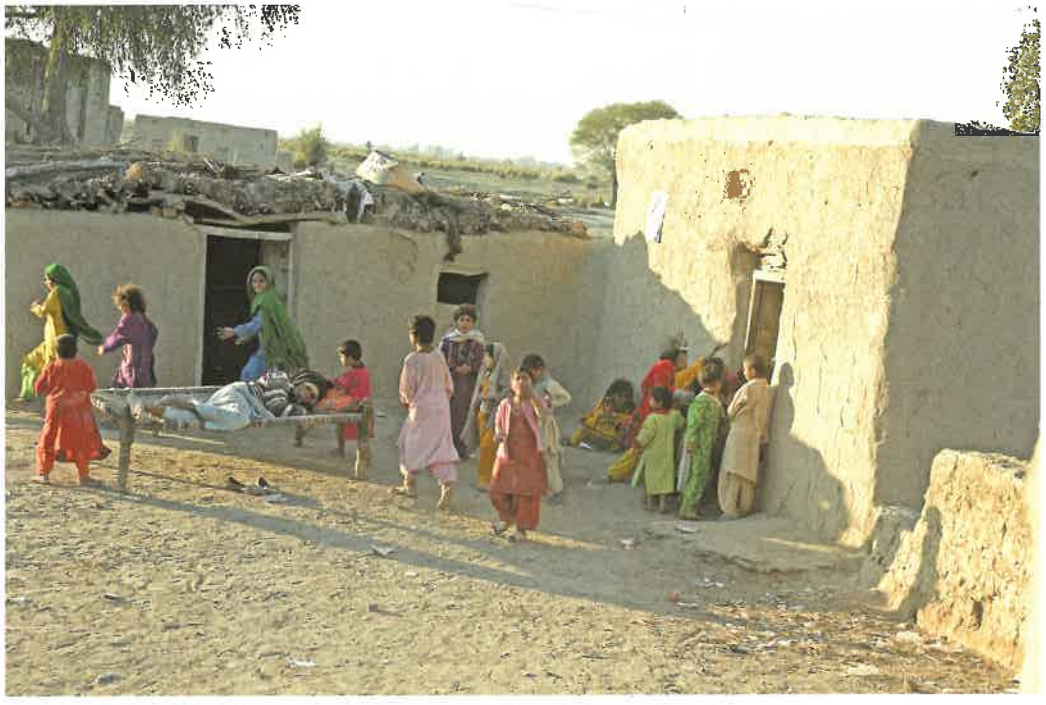
1868	2,38,964
1881	3,63,340
1891	4,04,031
1911	5,28,447
1921	4,45,810
1931	5,20,686
1941	6,21,596

After partition of the sub-continent in 1947, the Hindu population of the area shifted to India while Muslims from India migrated to Pakistan. From the year 1961 onward, separate data for the settled area of Dera Ghazi Khan and Rajanpur and their adjoining de-excluded tribal area is available. The gradual but progressive increase in population in all the three areas up to the year 1998 can be well judged from the

information given in the following table:

AREA	1961	1972	1981	1998
D.G. Khan	427000	627000	879000	1516920
Rajanpur	297000	451000	616000	1989567
Tribal Area	052000	065000	104000	0140249
Total	777000	1143000	1581000	2746736

The population of the Tribal Area for the year 1998 for the two districts is 140249 which include 14051 persons for the Tribal Area of Rajanpur and 126198 people for District of D.G. Khan[3].



27. A village in the country side of Basti Sulaachi, Rojhan.

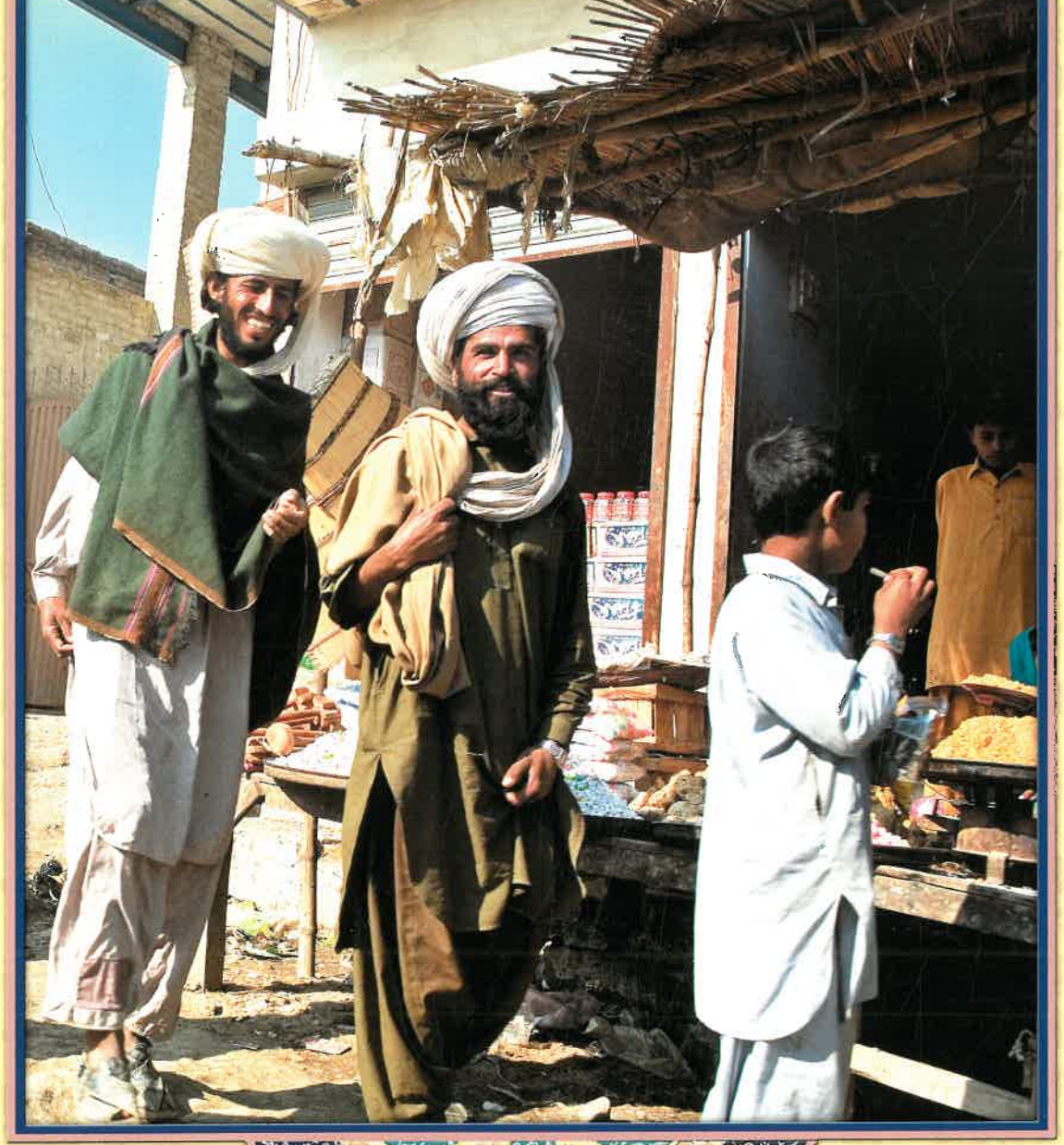
Footnotes:

1. Engr. Talib Hussain, Traditional Architectural Crafts of Pakistan. (Unpublished Manuscript), p. 82.

2. Engr. Talib Hussain, Traditional Architectural Crafts of Pakistan. (Unpublished Manuscript), p. 85.

3. The statistics for the year 1998 has been taken from the 1998 District Census Report, Census Publication No.27 (District Rajanpur) and No 44 (District Dera Ghazi Khan) published in 1999 by the Population Census Organization, Statistic Division, Government of Pakistan, Islamabad.

Facing Page:
Two Baloch men of Dera Ghazi Khan.



PEOPLE AND HISTORY

CHAPTER II

PEOPLE AND LANGUAGES

PEOPLE

No doubt the present population of the two districts is predominantly Baloch. However, all historians agree that these Baloch tribes arrived in this region from across the Suleiman Range in about 15th century. Then, who were the inhabitants of this land prior to coming of the Baloch tribes and is it possible to identify them among the present day population of this region? It is difficult question and requires much deeper investigations than can be afforded in this chapter. Here, we will discuss this problem very briefly only to provide connectivity to our subject.

28. A Khaitran Baloch.

General historians and researchers dealing with local history has presumed that as else where in the Punjab here too, the original inhabitants were Dravidians of Negroid Australoid origin who shared a common cultural and anthropological inheritance with the people of the same origin living in ancient times in the rest of the sub-continent, Africa and Western Asia. By some historians they are considered to be the descendants of Prophet Noah[1]. In about 5th millennium BC they started cattle breeding. Then came here some Mongol tribes whose descendants are still found scattered in the subcontinent and are identified as Cole or Munda[2]. The Dravidians, it has been conjectured, were driven away from their homes in the Indus Valley by the Aryans. Thy are usually blamed for destroying the wonderful civilization of the Indus Valley and their great cultural centers like Harappa and Mohenjodaro, some time between 2000 and 1500 BC. Now, who were these Aryans? It is big a problem that has troubled scholars for last about 150 years.Their original home is not known. The precise connotation of the term 'Aryan' is also disputed - does it represent a race, a language, both, or non at all? Generally, it is

29. Hunting of Parrha (antelopes) and wild boars along the bank of Indus River.

believed that 'Aryans' were a specific group of people who moved out of their original home in Eastern and Central Europe and spread all over Europe, Central Asia, Asia Minor, Iran and, finally, whole of the sub-continent. Archaeological evidence about the arrival of Aryans in Pakistan has started appearing only recently. The only artifact attributed to these roaming Aryans discovered from this region is a long bronze dirk discovered some hundred and fifty years back from Fort Munro and is dated in 1150 BC (Pl. Dirk from Fort Munro). It is generally believed that their larger groups settled along the Indus and pushed the inhabitants of this area to far-flung areas. But can we identify them among the people of Dera Ghazi Khan? There is no dirct and definte answer to this question. If this date is correct, it must belong to a time when Aryans were roaming in this region as a peaceful agent of the society and not as invaders and marauder.

The Early Historic Period

It is also claimed by some that among the older tribes of this region there have been Medes who came from Iran and Khurasan. They were pirates and operated in seas and rivers. In the Glossary of Punjab Tribes and Castes, 'Baluch Mallah (boatmen or sailors) have been termed as Medes[3].

Among other Iranian immigrants, there have also been the Kayanis or the Achaemenians and, off course, the Greeks. Local folklore abounds in references to a romance, though historically speaking untrue, between an Achaemenian princes and Alexander the Great in the fort of Harrand. Between the period of the occupation of this region by the Achaemenians in the 5th and 4th centuries BC and destruction wrought by the Huns in the fifth century A.D., many more tribes emerged some of whom definitely settled in the area comprising Punjab, Derajat, Sind and the eastern part of the Kabul Valley. Actually, very little information is available in respect of the origin of the people who were then living on the western side of the Indus. However, it is known that their language was Iranian[4]. These included

Parthians, Scythians, Jats and Huns. But, once again, the most difficult task before the scholars is to identify these people in different strata of local society today.

What we definitely know is that majority of population of Dera Ghazi Khan and Rajanpur today claim them to be of Baloch origin divided into different clans called *tummans.* Before independence in 1947 a small percentage also belonged to Hindus - mostly business community. After independence, Hindus left for India whereas several Muslim families migrated to this area from the Indian Punjab.

The Baloch Tribes

Firdausi has mentioned the Baloch people in the following words:[5]

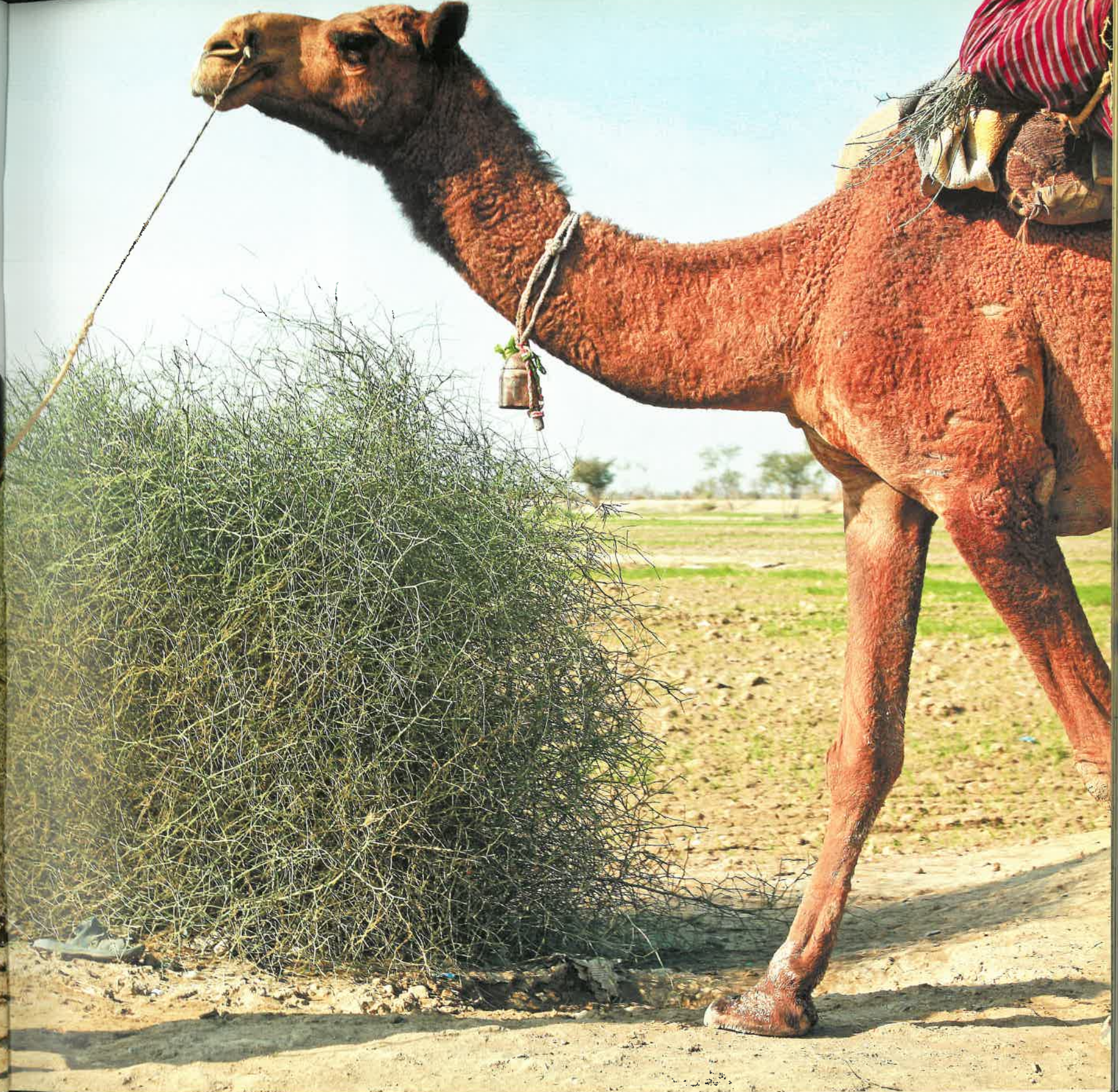
سپاہی زگرداں کوچ و بلوچ

سگالیدہ جنگ مانند غوچ

Sapahi zgagardan Kauch-o-Balauch
Sagaleedah jang manind Gauch

Now, who are the 'Balauch' or 'Baluch' or 'Baloch' and what does this term stand for? Are they Arabs or Iranians by descent? When did they arrive in Pakistan and from where? There is no consensus among scholars. The opinions of scholars' differ widely from one another. These questions and their answers should not detain us here as these have no serious bearing on the subject matter of this publication. Suffice here to say that whereas some scholars trace their

30. A Ghurchani Baloch leading his camel through Dajal Harrand area.



31. A Baloch of Leghari tribe.

32. A Baloch of Khosa tribe wearing typical Bhundani turban.

origin from distant lands of Middle East, others bring them from the neighbouring country of Iran. The Baloch themselves, on the other hand, prefer to trace their origin directly from Arabia and derive their genealogy from Hazrat Amir Hamza – one of the uncles of the Holy Prophet. That the last view is historically not correct, is proved by the fact that Hazrat Hamza had no male issue and that existence of Baloch tribes has been witnessed as far back as prior to 500 B.C. Herodotus has clearly stated in his '**Histories**' that "Baluch of brownish complexion" were listed in the Iranian army of Persian Emperor Xerxes (485– 465 BC). It is also a fact that in Pakistan they arrived in the 5th century AD in several successive groups from Kirman (Iran) and, first of all, settled along the Makran Coast. It was from here that they dispersed in different parts of Baluchistan in the form of 44 clans; all these are collectively identified as Baloch – a nomenclature that has variously been translated to stand for 'mighty and powerful' (Sanskrit), 'gypsy tribe', 'cockscomb or crest', 'a savage race', 'Alboos' i.e. 'a resident of Halb (Allepo)'; 'Barboch' i.e. 'a desert man' and 'Bailoos' or resident of Babylon. The word 'Baloch' and its variants have also been given different meanings by different scholars depending upon from which language, they think, this word has originated – Sanskrit, Persian or Arabic. Possibly, by ultimate descent Balochis, in some distant past, had migrated from some Arab country and settled in the Alburz Mountains near the Caspian Sea and then trickled down southward into Kirman and then into Baluchistan. Later on, according to Lt. Maclagan[6], some time in the fifteenth century A.D., they entered into the plains of Punjab by using various passes in the mountains of Suleiman Range. In the Punjab their first home was decidedly the mountains and the plains of Derajat. And that is when the authentic history of Dera Ghazi Khan begins.

Arrival of Baloch Tribes

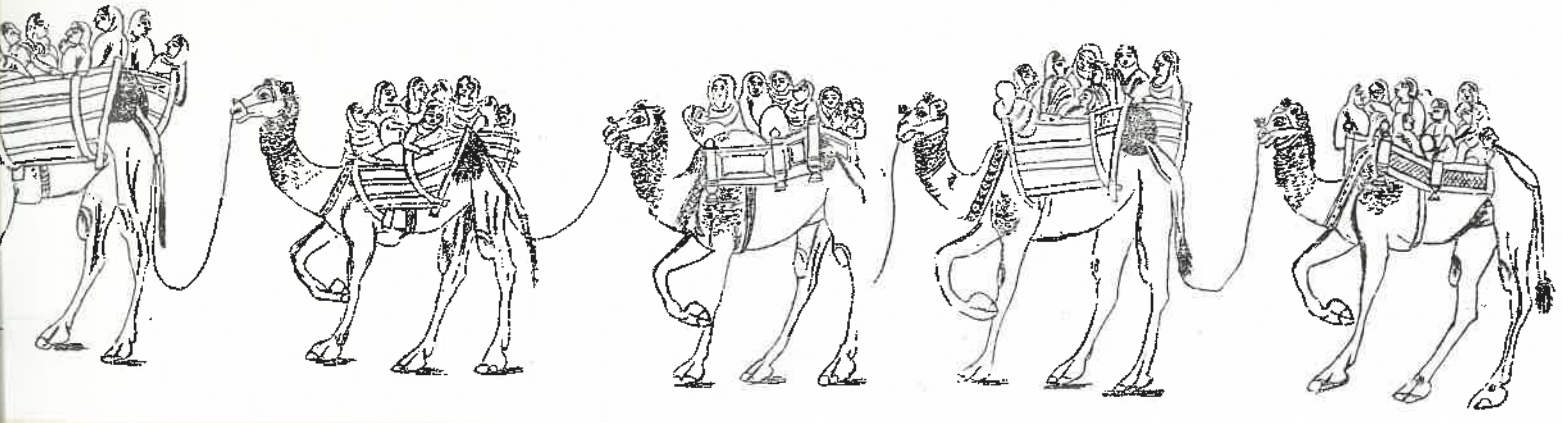
Before the arrival of the Balochs in D. G. Khan, Asni, Mari and Harrand were the only significant places in the whole area, while the rest of the country was left

desolate by the Mongol invaders. Farishta, who identifies them as Rohilas[7], is of the opinion that the first batch of Baloch tribe, headed by Suhrab Baloch, arrived in this region in 874 AH/ 1469 AD from Kaich and Makran during the reign of Hussain Khan Langah of Multan. The latter allotted Sohrab Khan and his sons the entire territory between Qila Karror and Qila Dhankot - later on extended from Sitpur to Qila Dhankot. It is also learnt that the ruler of Multan, enlisted both Sohrab Khan Dodai and Haji Khan Meerani in his army and in recognition of their chivalry granted to the former, the land between Sitpur and Dhankot and to the latter, the area of Dera Ghazi Khan.

During the same century two other major Baloch tribes moved out of Baluchistan. Among them, Lashari tribe settled in Sind, Meerwah and Gujrat whereas Rinds, under Mir Chakar Khan Rind, proceeded towards Dera Ghazi Khan and the Punjab. During wars between Humayun and Sher Shah Suri, Mir Chakar Khan and his tribe, helped Humayun. In return, in the middle of the sixteenth century, Emperor Humayun settled some of the Baloch tribes in the Eastern Punjab and gave lands to them in recognition of their help[8]. Mir Chakar Khan Rind, finally, settled in Satgarha (a village near the city of Okara) and died there.

33. A Baloch marriage procession as seen and published in 1876.

34. Baloch Jhumar dance as seen and published in 1876.



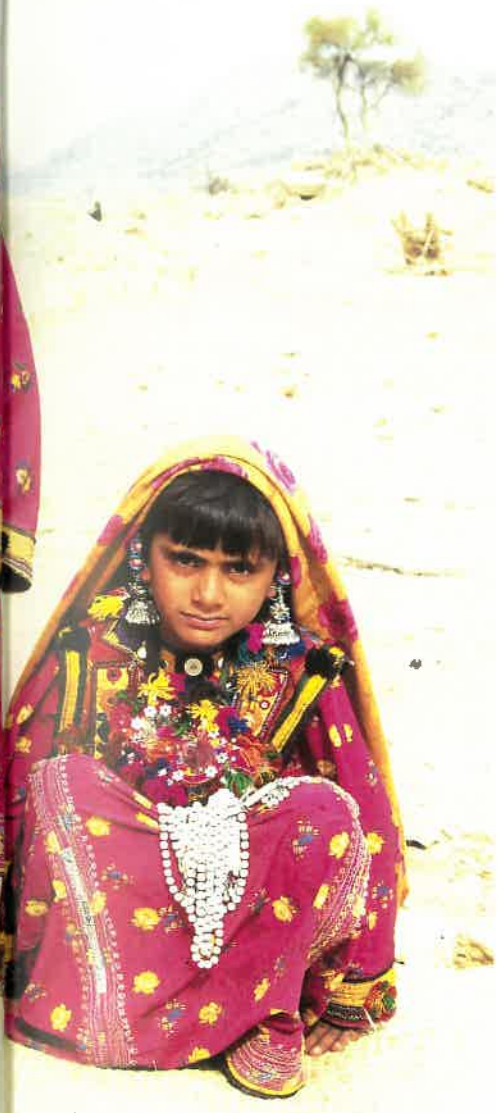
From the close of the fifteenth century onward the Baluchis "overran Muzaffargarh and the southern part of Derajat and, together with their numerous kith and kin, gained a footing in these areas"[9].

BALOCH TUMMANS OR BALOCH TRIBES OF DERA GHAZI KHAN AND RAJAPUR

Most of the Balochs (Baluchis in their traditional dress) who had settled in Dera Ghazi Khan, Rajanpur and Muzaffargarh Districts belonged to 67 sections of the Rind tribe and 39 sections of the Lashaari tribe. By and large they have now formed nine clans or tummans and each tumman is headed by a chief called tummandar. Each tumman inhabits a specific area in D.G. Khan and Rajanpur Districts. A Baloch is always faithful to his chief or Tummandar. Each clan or tumman has its own history, custom and traditions. People of different tummans are easily recognized by the dress they wear. Particularly, their women wear Bloch shirts embroidered with a jeeg (front-side of a shirt) belonging to their specific tribe. There are certain minor tribes who do not fall with in the category of a tumman. Besides, in cities and towns there are peoples who belong to families other than those of Baloch origin. A chief is empowered to take decision in matters relating to his tribe. The nine tummans of this region are: Buzdar, Darishak, Gurchani, Khosa, Leghari, Suri Lund, Tibbi Lund, Mazari and Nutkani Tummans. Out of these the Buzdars, Nutkanis, Gurchanis, Darishaks and Lunds (two sections) are branches of Rind Tribe. The Khosa tribe, on the other hand, is related to tribe Hoat Baluch. Mirani Baloch do not form a regular tumman and there are few of them who now reside in this area. Their distribution in Dera Ghazi Khan Division is discussed below, albeit briefly[10].

The Buzdar Tribe is settled in the western part of the mountains of Tehsil Taunsa Sharif. True to their name this tribe is considered to be expert in breeding and rearing goats (buz). The Buzdars fought many heroic battles against the British and in the process suffered heavily in men and material. To the east of Buzdars live

35. Two Leghari girls.



the Nutkani Tribe i.e. along Sangarh in Mangrotha and south of the area occupied by the Qaisranis and north of the territory of Suri Lund tribe. The forts of Mangrotha and Mehvee were built by Nutkanis. The literacy rate both of Buzdars and Nutkanis is fairly high in the region.

The Lund Tribe, after migrating from Baluchistan, settled in two different areas of D. G. Khan, each having a different tumman-name - Suri Lund Suri and Tibbi Lund. The area of Tumman Suri Lund extends from the skirts of the mountains in the west to the River Indus. It lies south of Nutkani and north of Khosa areas. The town of Shadan Lund was founded by this tribe. The other branch, on the other hand, is settled near Harrand in Rajanpur District. This estate was confirmed on the tribe by rulers of the Nahar family whom they had earlier served very well against Afghan raiders. Here they founded the town of Tibbi Lund. Now a day, this tribe is settled in the mountains west of the Tehsil Jampur with Leghari tribe living on their west and the Gurchani tribe on the south.

South of Suri Lunds lives the Khosa Tribe. This tribe is settled in an area extending from Sakhi Sarwar in the foothills in the west to the east up to the River Indus. They came here in the days of Ghazi Khan from whom they received their estates. Batal and Yaroo are the two towns founded by this tribe. This tribe, with its seven branches, played active role in the vast kingdom of Ghazi Khan.

The Leghari Tribe, in the main, inhabits the plain country between Vador torrent on the north and Khura torrent in the Jampur Tehsil to the south and also a considerable chunk of hilly country. The famous hill station of Fort Munro is situated with in Tumman Leghari. There are four main branches in the Punjab and one (Talpur) in Sind. The main seat of their power is at Choti, where they settled in the times of Emperor Humayun. Some of the chiefs of Leghari tribe are renowned for digging canals that increased the prosperity of the tribe. One of their

chiefs, Muhammad Khan, received the title of Nawab on the occasion of Queen Victoria's Jubilee in 1887.

The Gurchanis, the guardians of the Kandhar Route, first settled in Sham and Phailwah hills during the reign of Humayun and then, during the reign of Ahmad Shah Durrani, in the Harrand and Dajal areas. Presently, this tribe is sandwiched between the territories of Legharis on the north and Darishaks on the south. They are spread into hills far more than any other tribe. Only the Pitafis, one of the ten branches, are settled down to agriculture in Sham, which is a fertile plain in the hilly country.

The Darishaks, at present spread from the foot of the mountains to the river north of District Rajanpur, came down from the hills at the invitation of Nahar rulers who gave them the present estate. The headquarters of the tribe are at Ansi near Rajanpur. There are five branches of this tribe.

The Mazari Tribe is said to have migrated from Lehri in Baluchistan. The ethnic name Mazari is said to have been derived either from Mazar – a stream in Seistan or from a Baluchi word mazar meaning tiger. Presently, this tribe occupies an area in the southern-most part of the Division that extends from hills in the west to the River Indus in the east. The city where chiefs of Mazari tribe reside is Rojhan. This is one of the most important Baloch tribes in the Division. Mazaris are basically nomads and subsist principally on keeping flocks and herds which they graze along the river banks in the hot weather and in the low hills during the cold weather. One of their chiefs (Nawab Imam Bakhsh Khan) was the first Baluch Sardars to receive the title of Nawab, The Companion of the British Empire (1884), and the Knighthood (1888) from the British Government. Among all the Baloch tribes, only Mazaris built magnificent tombs over the remains of their chiefs. Unfortunately, these grand buildings are falling apart due to neglect.

36. A Saraiki family of Basti Khosa, Chotti Zai

LANGUAGES

Urdu, Saraiki and Balochi are the main languages spoken in these districts. However, in the main, the whole country is divided into two lingual belts namely: The Tribal Belt and the Plains.

Balochi Language

The Balochi language is spoken and understood in the entire tribal area of Dera Ghazi Khan and Rajanpur Districts. It is the mother tongue of all the Baloch tribes. Besides, it is also spoken in different parts of Baluchistan, Sind and Punjab, some parts of Seistan (Afghanistan) and Khurasan (Iran). Generally speaking, there are two main branches of this language: the Suleimani Balochi and the Makrani Balochi. The former is spoken by the tribes living along the Suleiman Range including the tribes living in Dera Ghazi Khan and Rajanpur Districts. The later is spoken in the area of Makran in Baluchistan province.

Saraiki Language

In the plains of Dera Ghazi Khan and Rajanpur, both in the cities and rural areas, Saraiki is the main language of the people. Earlier several names were in use for this language such as Multani, Riasti, Jatki, Hindko, Saraiki, Lahnda, Jhangvi, Uchchi, Judgali and DerawalIi. But through a general consensus among the speakers of this language in 1962 it was decided to adopt Saraiki to denote all these variant names.

Saraiki has a tint of Sindhi language, but it has a tone and tenor of its own. Special features of the Saraiki language, especially of its vocal music, are its sweetness and burning passion of love. The renowned poet of Saraiki language, namely Khawaja Ghulam Farid, belongs to this area. He specialized in a form of poetry known as *kafi* which is a rich treasure of Saraiki language. Beside him many other poets of Sind and Punjab have produced Saraiki poetry. Shah Hussain, Bulleh Shah, Sachal Sarmast and Shah Abdul Latif Bhitai are most conspicuous among them.

Footnotes:

1. Muhammad Qasim Farishta, Tareekh-i-Farishta. Lahore, nd (1990?), p. 100.

2. For detailed discussion on this subject see Yu. V. Gankovski, The Peoples of Pakistan – An Ethnic History. Reprinted in Lahore, 1973(?). For approach of local historians see Abdul Qadir Legharai, Tareekh Dera Ghazi Khan.Vol. I, Dera Ghazi Khan, 1987, P. 74.

3. H.A. Rose, A Glossary of the Tribes and Castes of the Punjab and North-West Frontier Province. Lahore 1911, Vol. I, p.76.

4. Yu. V. Gankovski, The Peoples of Pakista. Peoples Publishing House, Lahore, nd. (1973?), p.58.

5. As quoted by Muhammad Sardar Khan Baluch, History of Baluch Race and Baluchistan. Quetta, 1958, Second Reprint 1987, p.47. He translates it as: "In the midst of battle, the noted warriors would spring like rams amidst herds of sheep". For references to Baloch race in Firdausi also see: The Epic of the Kings – The Shahnama, translated by Reuben Levy, London, 1967, Fourth Edition, 1985.

6. Maclagan, R. "Fragments of History of Mooltan, the Derajat, and Buhawalpoor, from Persian MSS". The Journal of the Asiatic Society of Bengal, Vol. XVII, Part 2, July to December, 1848, p.559.

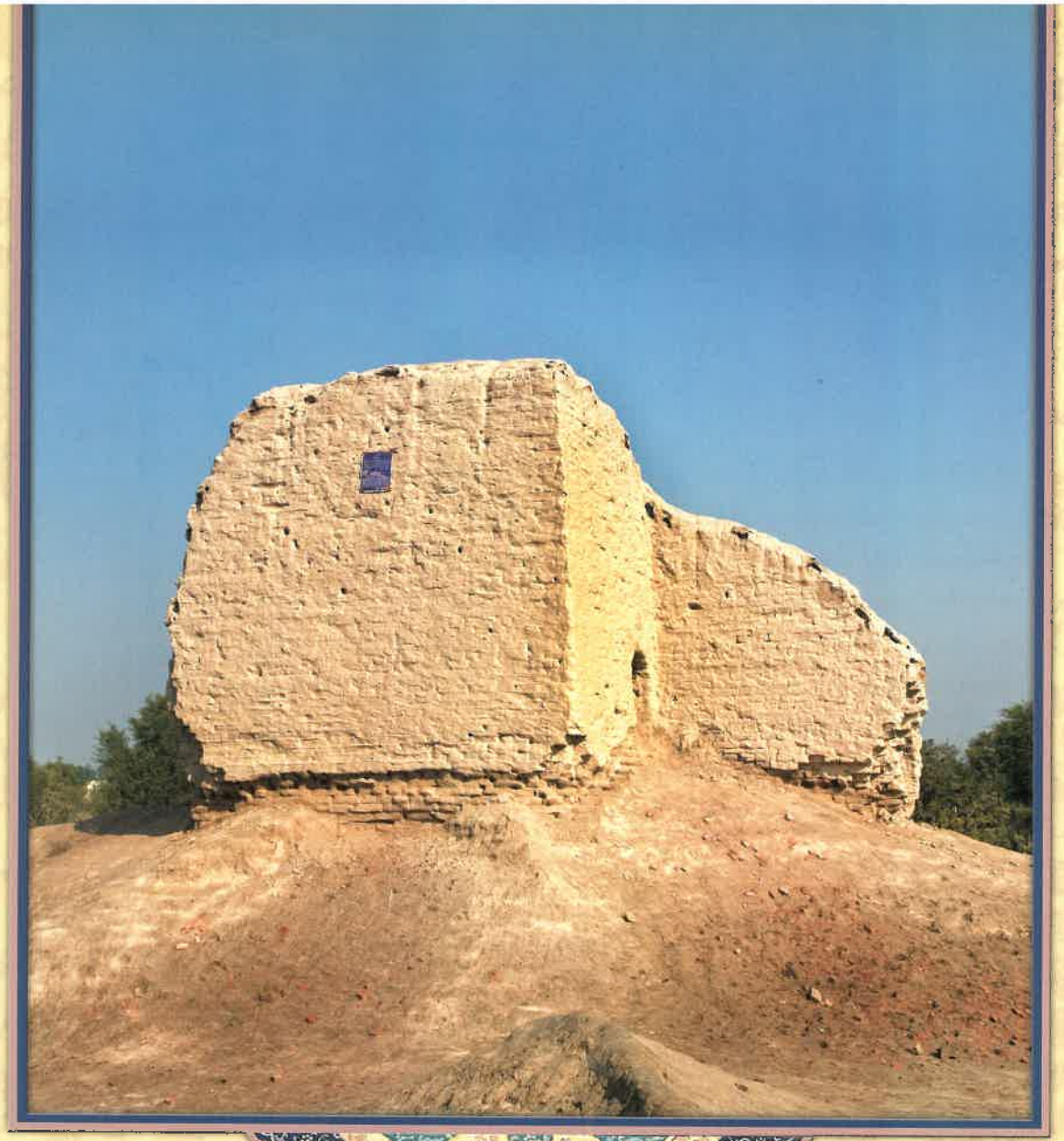
7. Muhammad Qasim Farishta, Tareekh-i-Farishta. Translated by Khawaja Abdul Hayee. Lahore, nd (1990?), Vol.II. Chap. 120, pp. 917-918. Also see Abdul Qadir Khan Leghari, Tareekh Dera Ghazi Khan. Part I. Dera Ghazi Khan, 1987, p. 74.

8. Huttu Ram, Tareekh Baluchitan. Lahore, 1907, p. 8.

9. Yu. V. Gankovski, The Peoples of Pakistan – An Ethnic History. Peoples Publishing House, Lahore, nd (1973), p.109.

10. For a detailed discussion on Baloch Tummans of Dera Ghazi Khan, see Abdul Qadir Khan Ahmadani Leghari, Tarikh Dera Gazi Khan, Part Two, 2nd Edition, Dera Ghazi Khan, 1997, Chapter 2, pp. 30-69.

Facing Page:
Thairr Dilau Rai near Dajal. Ruins of an old mud structure on a part of the mound.



HISTORY: Ancient and Modern

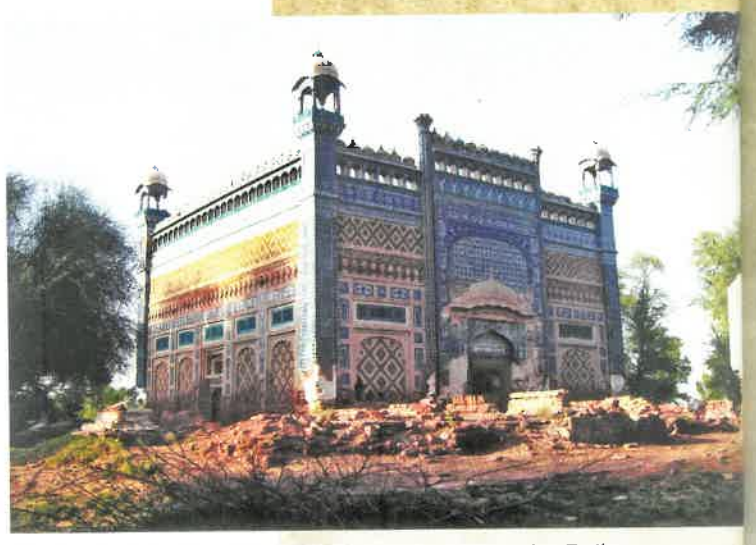
CHAPTER III

HISTORY
ANCIENT AND MODERN

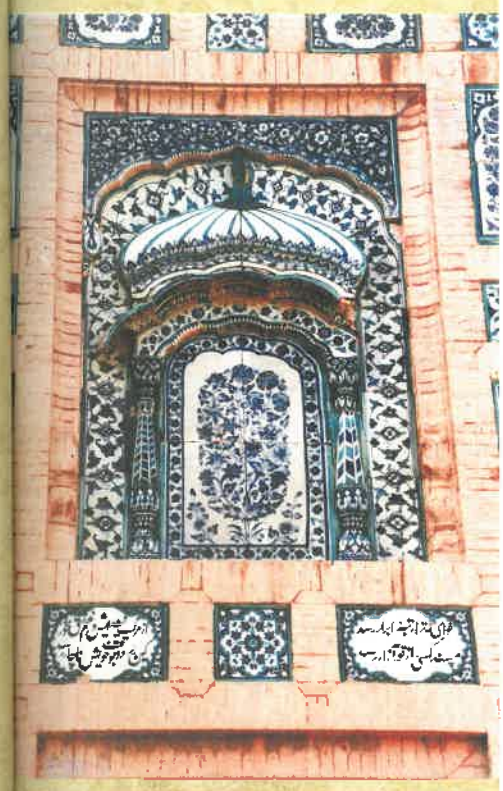
The geo-strategic location of this Division reveals its ineffectiveness as an area of operation for invaders who descended through several passes in the Hindukush mountains on the north. Actually, it always lay far away from the recognized marching routes of the invading armies. Equally, and for the same reason, this area does not promise a bright prospect of a settled life of human habitation. It is a region of tribal chivalry and spirit of traditionalism - a strong complex of individuality and identity – more or less a causality of legend of self glorification. However still, the Indus River - the principal water course, proved to be the route of trade to sea from time immemorial. Geographical contiguity of the neighbouring provinces of NWFP, Sind, Baluchistan and the deserts of Cholistan and Rajasthan helped to keep its door open to influences of cultural invasions from all sides.

ARCHAEOLOGICAL HERITAGE OF THE REGION

Sadly enough, this area is one of most poorly explored region of Pakistan. The area has been scantily probed and its ancient mounds and sites have never been excavated scientifically. The archaeological worth and wealth of this region still remains to be assessed and evaluated by scholars. In the last quarter of the 19th century (1883-84), the Compiler of District Gazetteer Dera Ghazi Khan hardly had any idea of history of the region earlier than the "essentially Hindu remains". Even hundred years later the new Compiler of the Gazetteer of the newly carved out District of Rajanpur – a former Tehsil of Dera Ghazi



37. Tomb of Lashkar Khan and Ghallan Khan Mazari at Rojhan.



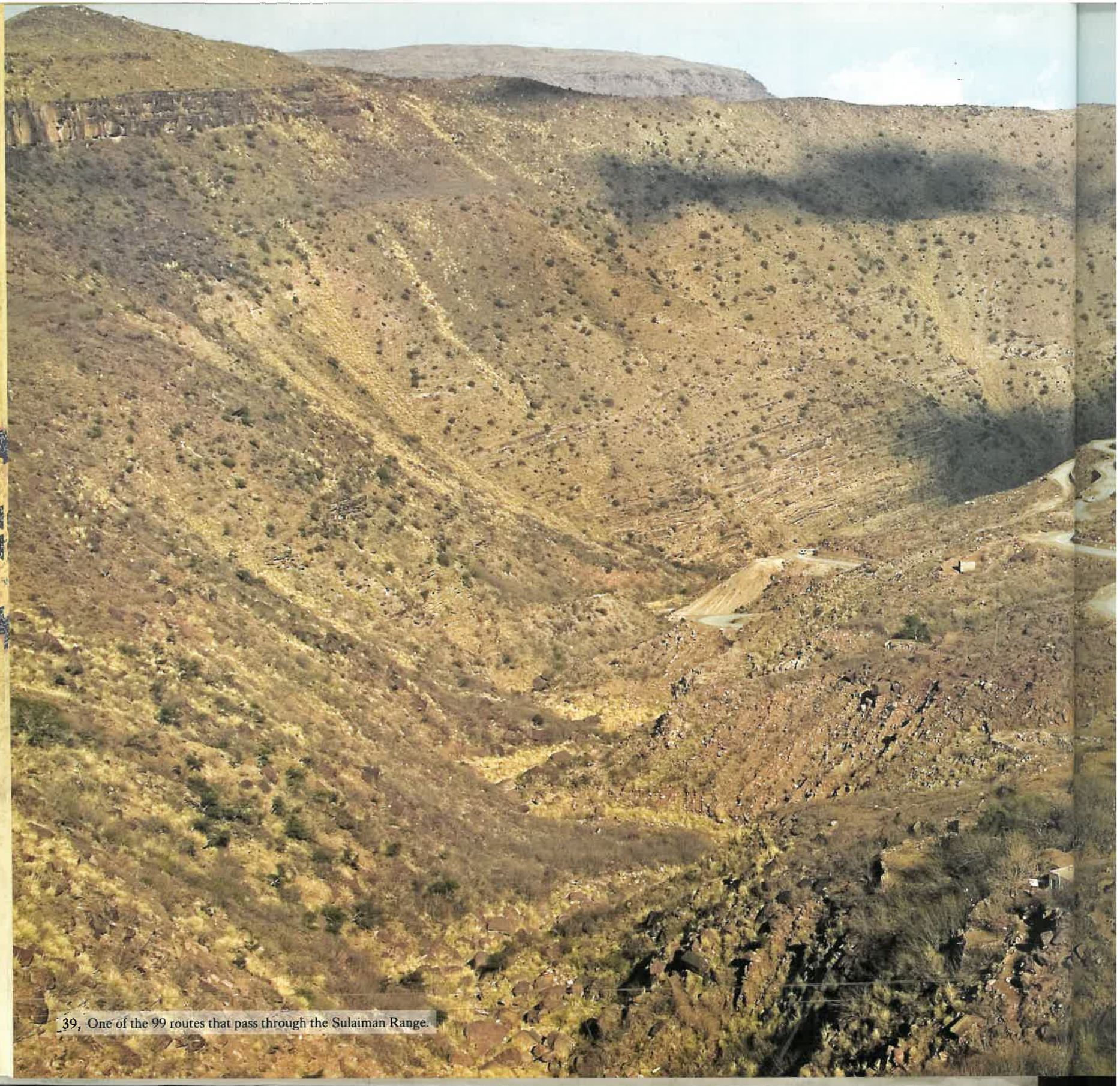
38. A panel from the tomb of Imam Bakhsh Mazari at Rojhan.

Khan, was hardly better informed than his predecessor. He too knew "only some events of historical importance that were traceable before the conquest of Sind by Muhammad bin Qasim in the eighth century AD. Even the so much glamorized era of the Muslim rule is normally claimed to have been poorly represented by its monuments in the region.

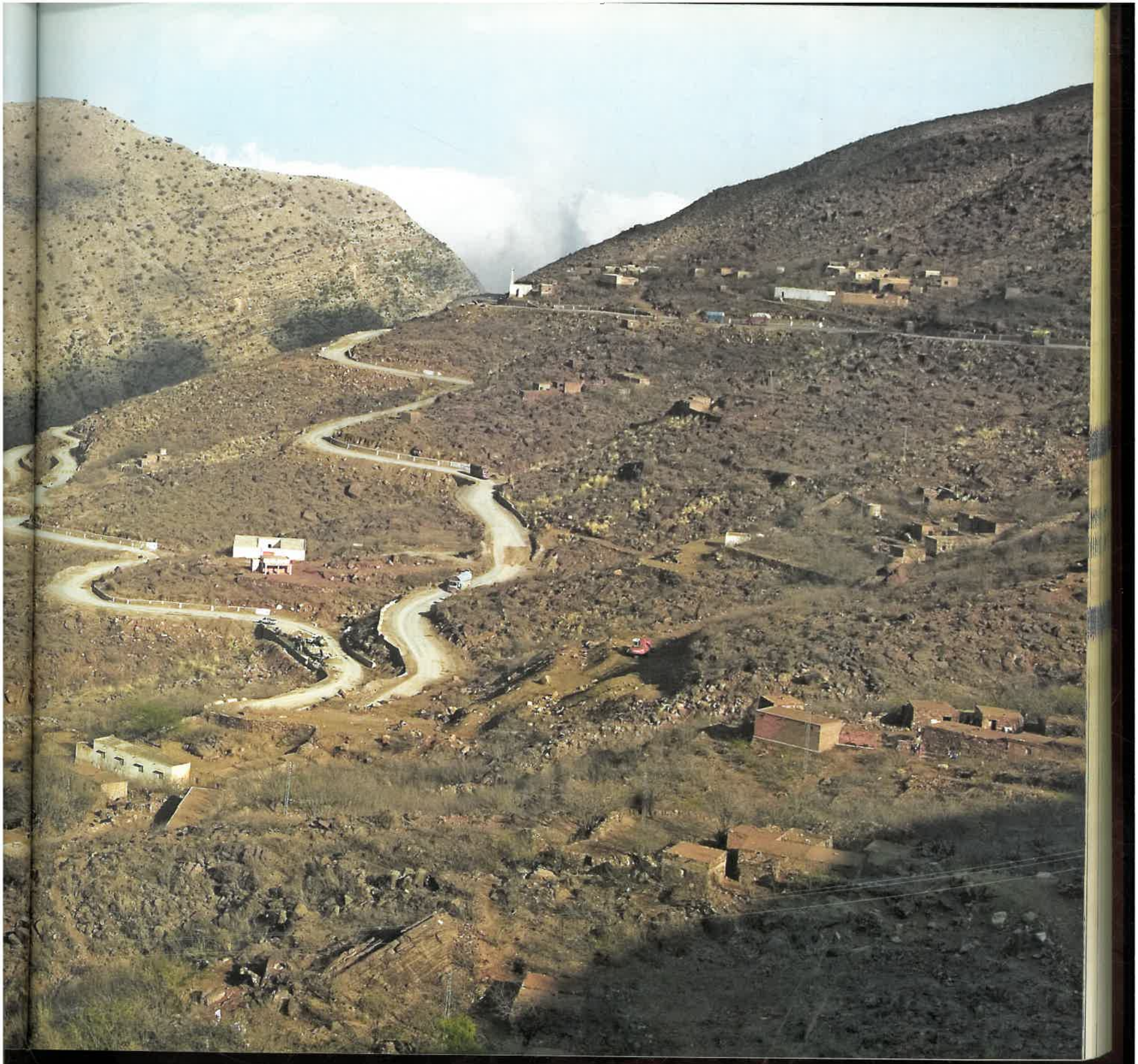
HISTORICAL ROUTES THROUGH THE AREA

Recent archeological explorations of the region by Pakistani archaeologists, though still in their infancy, are gradually diluting the thick fog of ignorance that engulfs the minds of our scholars. Situated as this region is on some ancient trade routes between Afghanistan and beyond, on the one hand, and whole of the sub-continent on the other hand, as well as its location beside the Indus River - the only navigable river of Pakistan flowing between the Arabian Sea and the Himalayan mountains, the area was destined to play a significant role in ancient times in the cultural interaction between Central Asia and Northern India. Even during the middle of the 19th century, the cities of Dera Ghazi Khan and Shikarpur were described as gateways to Khurasan. Major Henry George Raverty (1825-1906) has given a comprehensive list of ancient routes in this region that have existed from time immemorial and were still in use when Raverty wrote about them. These routes passed through Dera Ghazi Khan for going to Kabul, Kandhar and Ghazni in Afghanistan by way of Lakki, and Chaudhwan, Akra (Bannu) and Tank, Dera Ismail Khan, Dhadhar (near Bolan Pass), Shikarpur, etc. In the opposite direction – the mainland India, these routes reached various distant stations in Northern and Central India such as Mombai, Madras and Delhi, via Khushab, Multan, Sukkur, Larkana, Uch Sharif, etc. The early Hindu writers mistook the Indus River near Dera Ghazi Khan to be a *sagar i.e.* sea and named it as Sind Sagar.

In the sixth century BC the Greek navigator Scylax of Caryanda, while navigating his fleet from Attock to the Arabian Sea must have rested for some time some

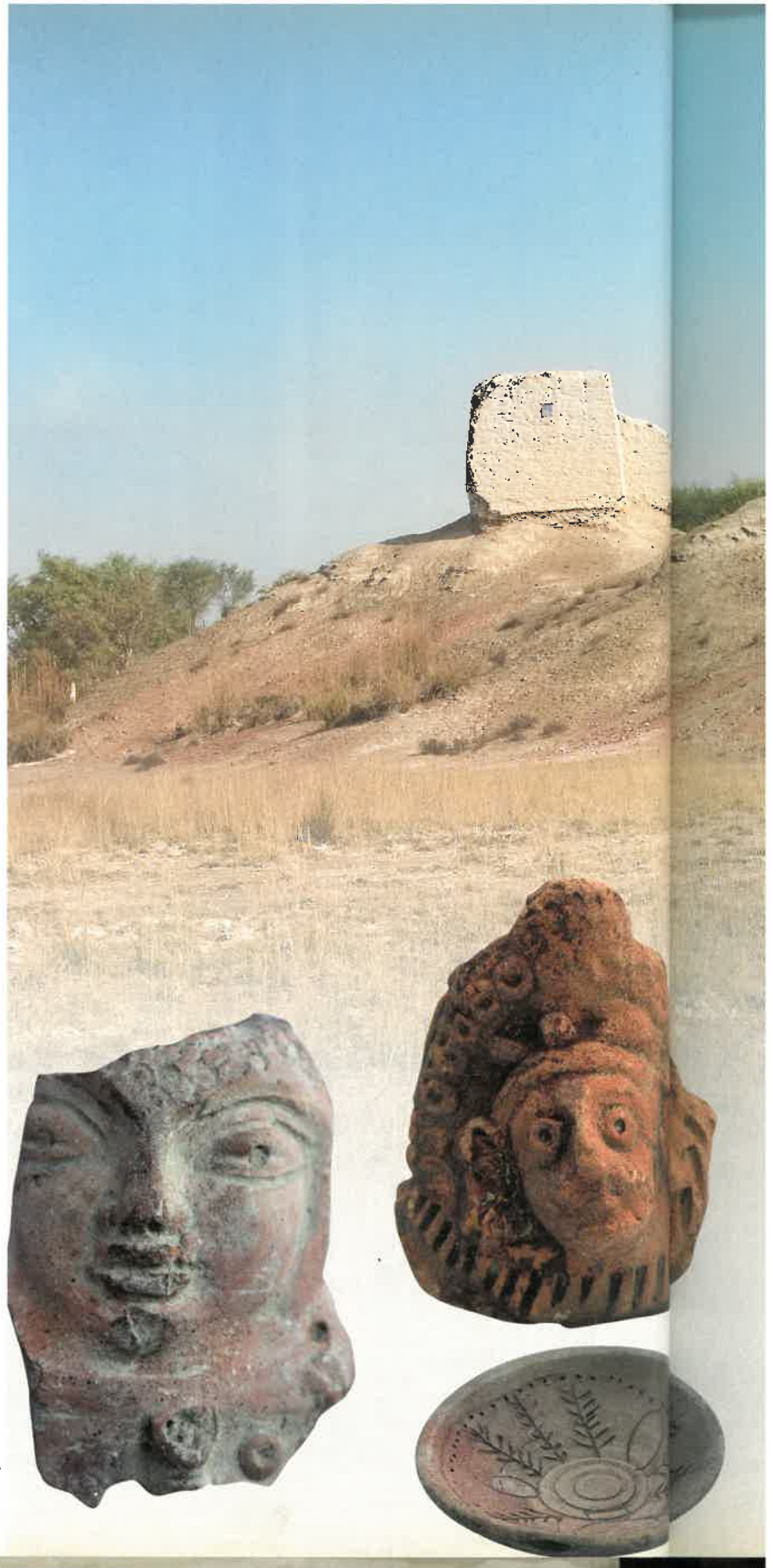


39, One of the 99 routes that pass through the Sulaiman Range.



where near Mithan Kot or Panjnand. Later on, in the 4th century BC. Alexander the Great, during his passage back home, voyaged from Jhelum to the Indus Delta and on the way; he laid the foundation of a Greek city at the confluence of the five rivers i.e. somewhere between Mithan Kot and Panjnand – possibly Uch Sharif of today. Alexander's passage through Southern Punjab was full of troubles as local people offered him stiff resistance.

The area occupied by Dera Ghazi Khan District has a large number of passes in the Suleiman Range through which our area is connected with countries that lay west of the Suleiman Range. Different scholars have mentioned different number of these passes - the number varies from 32 to 92. But, the Passes of Sakhi Sarwar and Sanghar seem to have been the most important ones. From time immemorial till the middle of the 20th century, Pawindas have been using the so-called Qafila Route for their migratory roaming between Afghanistan and Pakistan and even beyond into the heart of India[1].During historic period several kings and princes used one or the other of these routes for their journeys to and from Baluchistan, Afghanistan and Iran. For example Babur is believed to have used Sakhi Sarwar and Boree routes in 1505 and Prince Dara Shikoh sneaked himself out of Aurangzeb's hands through Sanghar Pass.



40 . A panoramic view of Thairr Dilau Rai near Dajal.
Some of the antiquities unearthed from the mounds
are shown in the foreground.

Aurangzeb Alamgir used the same pass and route for his invasion of Kandhar. As late as 1842, Alexander Burnes during his Indus voyage to Kabul and Bokhara, informs us that Delhi-Derajat-Ghazni route was more in use than the Delhi-Lahore-Kabul route. The Bronze Age site of Vahowa Dhera at the mouth of Sanghar Pass indicates that this route has been in use at least since fourth millennium B.C. The earliest evidence of Sakhi Sarwar route dates back to 12th century B.C. as indicated by the discovery of long bronze dirk belonging to Aryan people from Fort Munro.

The recent discovery of two early Harappan period sites – one at Wahowa and the other at Kot Qaisrani Shamali both near Sanghar Pass in Taunsa Tehsil of D.G. Khan district, has now established beyond doubt that the entire belt of Derajat between Suleiman Range and River Indus played some role in the development and dissemination of the Early Harappan Civilization (3200 – 2500 B.C.) as well as Mature Harappan Civilization (2500 – 2000 BC) both in Taunsa Tehsil of D.G. Khan District[2] in the Upper Sind, Derajat and the Salt Range. The painted pottery, collected from these sites is very well-fired, beautifully fabricated and painted with different designs – including animal life, in black on red surface. Pottery from Vahowa Dhera, in particular, can be used to instigate modern potters to produce better pots and pans than what they are producing these days.A potsherd from Vahowa shows a painted fish in a life-like manner (Fig. Fish painted on a potsherd from Vahowa).

Very little is known about the early historic period (5th cent. BC to 7th cent. AD). The area certainly remained populated sparsely. Some coins of the Greek kings Demetrius and Apollodotus of the second century B.C. to first century A.D. have been reported from Amarkot in the southernmost part of the District Rajanpur[3]. Two other settlement sites of this period have been recorded – both in Jampur Tehsil of District Rajanpur namely Banbhore (Ther) (4th-5th cent. AD) and the

more famous Thairr Dillau Rai (1st Century BC to 3rd Century AD) (Pl. Dillua Rai Site). The last named settlement is the only place in the entire D. G. Khan Division that recurs both in history and local folk tales. Some Greek coins have also been reported from this site. Beside these archaeological sites, we have only two monuments of early Muslim (Pre-Mughal) period namely Choti Hindira – a mausoleum of 12-13th century and the Tomb of Ghazi Khan built in 1460 A.D. – both in District Dera Ghazi Khan and a small mosque attributed to the Suri Period in the city of Rajanpur – the last two are the protected monuments. In Lahore Museum, there is preserved a Persian inscription (No. I. 85) scribed by Hasan Jarjees in the year 770 AH or 1368 A.D. discovered from Dera Ghazi Khan. It records construction of a mosque during the reign of Firuz Shah Tughlaq. Mr. Nutkani has also mentioned about an Arabic inscription of the period of Altutmush from a site near Harrand[4] Besides, a recent survey has located some 18 sites and monuments that can be dated between 15th to 18th centuries. Most important among these are the Fort of Harrand, some tombs at Mithan Kot, Taunsa Sharif and Pir Adil. And that is all we know about the archaeology and archaeological remains in this largest Division of the Punjab.

Poor as this region may look for its archaeological heritage, but it definitely has a share in the architectural heritage of the entire Southern Punjab. Since it has always been a land of saints, nawabs, sardars/tummandars, the region has quite a good number of shrines and tombs of eminent personalities. Particularly, it is in the field of mausoleum architecture and their rich embellishment both of exterior and interior surfaces – particularly in the form of fresco paintings on the interior surface of the monuments and glazed tile decoration on the exterior of the tombs and mosques. Besides, woodwork – in the form of delicate carvings and painted ceilings are also quite frequently met with in these monuments. It is in this field that modern crafts and craftsmen owe much to their ancestors who worked on these monuments. It is in these three crafts that their genius has carried down successfully the local

41. A view of the waste land (Pachad) on way to Fort Munro.

traditions in the regional crafts from the 14th century down to the present day. The design and motifs being produced in tile work, mural paintings (naqashi), painted ceilings and wood and stone carvings on the surviving monuments display the same motifs and designs which the potters, painters and carvers of the region have been executing from times immemorial. It is because of this reason that a study of the past history as well as their material remains becomes of utmost value in providing connectivity between the past and the present. It may be interesting to note that whereas the Federal Government have protected only two monuments – one mound and one mausoleum, the Punjab Government have brought 12 monuments (nine shrines and tombs, one fort, one mosque and one temple) under their protection in the whole the two districts. Some of these monuments will be discussed at their proper place in the next chapter.

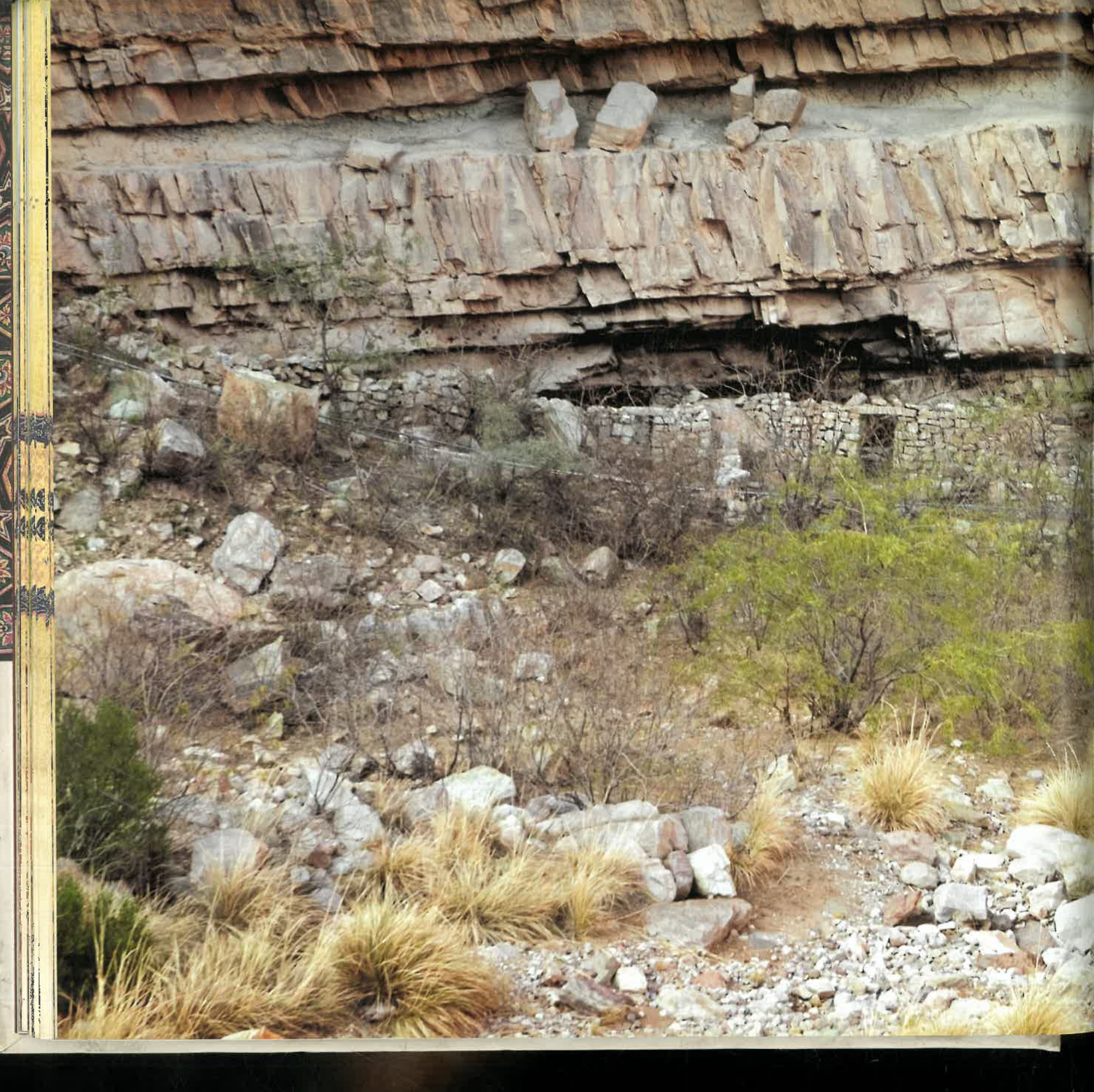
ANCIENT HISTORY

This area has definitely a long history going back at least to the times of beginning of the Early Harappan Civilization in the fourth millennium B.C. But unfortunately, the early phase of history of this region prior to 15th century has not been documented adequately and authoritatively. We hear and read in local history about Acheamenian princesses, Alexander's romance, and stories of Dillau Rai and Raja Rasalu etc. But none of these stories rises above the status of folklore and folktale. Before the beginning of the Harappan Civilization this area must have been inhabited by some people and after the settlement of the Aryans many more peoples came here from different directions and settled here. But history can not be reconstructed with the help of assumptions and presumptions as has been done by many scholars such as A. Q. Leghari[5], Farishta[6], H. A. Rose [7] and Gankovski[8]. Even the Arab and Sumra rule as well as the inroads of Ghaznavids in the 10th century A.D. have never been written with proper authority, only because the history of this region during this period is intricately connected with the history of Multan and Uch Sahrif.

NAHARS AND MEERANIS

The history of Dera Ghazi Khan begins with the history of Nahar of Dajal and Harrand as distinct and different from the Nahars of Seetpur. They were perhaps Rajputs or Jats, probably the descendants of Abdul Fateh Lodhi Afghan. Whether or not they have any connection with the Nahars of Seetpur or with Bahawal Lodhi of Multan, the Nahars ruled over Dajal and Harrand in Dera Ghazi Khan. But eventually they were ousted from Harrand and Dajal by Ghazi Khan and were forced to seek refuge in Barkhan.

Meerani Baloch rule was established in Dera Ghazi Khan, when in 1469 AD, Malik Sohrab Khan Dodai Baloch and Haji Khan Meerani, along with their respective tribes, came from Kaich and Makran and settled here. Both of them joined the army of Hussain Khan Langah who granted the *jagir* of Sitpur and Dhankot (on



42. Rock shelters near Rakhi Gaaj used by the nomads for the security of their herds.

both banks of the Indus) to Sohrab Khan Dodai and the area of Dera Ghazi Khan to Haji Khan Meerani.

It has been stated that fifteen chiefs of Meerani dynasty ruled over Dera Ghazi Khan. Their titles were alternately Haji Khan and Ghazi Khan. Soon after ascending to power, Ghazi Khan paid attention to the proper administration of his area. First of all he seized both Dajal and Harrand, then under Nahar dynasty, he also extended his rule to the north and west and established military posts on the frontiers of his territory and thus strengthened his defense.

Haji Khan-I Meerani (1415 - 1485) came into power in 1475 and founded a village by the name 'Dera Haji Khan'. Near this settlement his son Ghazi Khan (b. 1446), established another village by the name of Dera Ghazi Khan. Subsequently, both these villages were combined under one name - Dera Ghazi Khan. This man came into power in 1486 and after ruling for about eight years died in 1494 and was buried in a tomb built by himself during his life time at a place called Chorhatta, now part of the present day city of Dera Ghazi Khan.

There are different versions about the number of Meerani rulers – from seven to twenty-two, but the correct number is considered to be fourteen. Meerani dynasty did a lot for the development and prosperity of the area under their rule. Among these works, the Kastoori Canal drawn from the Indus on the order of Ghazi Khan-I, is remarkable. Besides, Manka Canal, Dhora Canal, Haibat Siphon, etc, were also built during the Meerani rule. Mahmood Khan, the last Wazir of this dynasty, made great contribution to the development of irrigation and agriculture and has left a name for constructing Shoriya Canal, Saiban Canal, Soan Siphon, Noor Siphon, Islam Siphon, etc. He also reorganized police and army and, above all developed arts and crafts of the area. In his time, Dera Ghazi Khan was the most beautiful and thriving city (Fig. Plan of Old Dera Ghazi Khan) in this region next

43. A round bastion of Fort Munro.

only to Multan. It was then the biggest trade centre of the area. Some very fine buildings were also built during the reign of this dynasty. During the reign of Ghazi Khan-VII, Dera Ghazi Khan was attacked by Shah Hussain Khilji who crushed the Meerani dynasty. In 1739 Nadir Shah officially removed Ghazi Khan-VIII and transferred the Government of Dera Ghazi Khan to Mahmood Khan Gujjar but only temporarily. When the last ruler of Gujar dynasty was murdered in 1759, Meerani dynasty once again came into power and Sardar Ghazi Khan-IX took over the control of Dera Ghazi Khan. But his rule was short lived. In 1767 Ahmad Shah Durrani granted the area of Dera Ghazi Khan to Ghulam Shah Kalhora of Sind. Ghazi Khan-IX died during his confinement at Hyderabad. Meerani Dynasty ruled over Dera Ghazi Khan for about three hundred years.

During the reign of Mahmood Khan Gujar, Makhdoom Rajan Shah, the Subedar of Sitpur, established a new town called Rajanpur, now district headquarter of the same name. With this the southern part of Dera Ghazi Khan passed on to the Makhdoom government, while the areas of Harrand and Dajal became a part of Kalat State under Naseer Khan.

SIKH OCCUPATION

In 1819 Jamadar Khushhal Singh – an officer of Ranjit Singh, captured Dera Ghazi Khan from Zaman Shah without giving any fight. However, Ranjit Singh gave this area to Nawab of Bahawalpur for revenue of three Lac rupees per annum. The latter retained it up to 1830. In 1827, the area of Dajal and Harrand was also captured by the Sikhs thus bringing the entire Dera Ghazi Khan along with its hilly area under the Sikh rule and placed under the charge of Diwan Sawan Mal.

The Baloch tribes of Dera Ghazi Khan did not accept Sikh occupation easily. They intensely opposed their occupation and started activities against the Sikhs. Diwan Sawan Mal reacted sharply.He attacked the Buzdar tribe in the hills behind the

Sanghar Pass. The Qaisrani tribe joined hands with Buzdars and spread a network of trenches and blocked the passage of the invaders' return and forced the Sikh army to flee away leaving behind all the booty. Then Diwan Sawan Mal ordered to invade the Bugti tribe but here also the Sikhs were badly defeated. After that the Bugti tribe started a ceaseless series of attacks on the Sikhs which made the Sikhs utterly confounded in this area. It is said that the battlefield of Umarkot was littered with the blood, turbans and fingers of the Sikh army. Diwan Sawan Mal was finally murdered by a soldier in 1844.

Diwan Sawan Mal was succeeded by Diwan Moolraj as Governor of Multan and Dera Ghazi Khan. In the meanwhile, the British had captured the Punjab including D. G. Khan. As Moolraj was an avowed enemy of the British he resisted their occupation of Multan with the joint help of Hindus, Muslims and Sikhs of the area. The British Government, on the other hand, succeeded in getting support from Nawab of Bahawalpur and Khosas of Dera Ghazi Khan. Jalal Khan Leghari remained on the side of the resisting group. The British army was led by Gen. Courtland who assisted by Khosas besieged Dera Ghazi Khan and defeated Launga Mal of D.G. Khan. This is how the Sikh rule came to an end in Multan and Dera Ghazi Khan.

THE BRITISH PERIOD

In 1848, General Courtland was appointed the first Deputy Commissioner of Dera Ghazi Khan (1849-54). Ghulam Haider Khosa rendered full help to the British in capturing Dera Ghazi Khan, while the Mazari chiefs welcomed the British after they had captured Dera Ghazi Khan, On the other hand, the Qaisrani tribe in the plains and the Buzdar tribe in the hilly areas continued their activities against the British. In 1853, J.B. Hudson was sent to conduct military operation against them. During this campaign, nine hundred men of these tribes were massacred. The Buzdars revolted again in 1857, and, again, their revolt was curbed causing heavy loss of life to the rebels. In 1867, Major Nicholson carried out a military operation

44. Main gate of Harrand Fort near Dajal.

45. Harrand Fort near Dajal. Barracks built during British Period.

against the Qaisrani tribe and burnt several of their villages. Despite these cruel reprisals from the British Government, several tribes of Dera Ghazi Khan and Rajanpur Districts, especially Marri, Bugti, Khaitran, Qaisarani and Buzdar continued their activities which harmed the British. The last of the battles was fought near Fort Munro. In this battle the British Army used cannons against the Marri and Khaitran tribes. This caused heavy loss of life and property to the Baloch tribes. The British Government, on the other hand, succeeded in controlling the Baloch tribes. After this the British, however, were obliged to change their policy towards Baloch tribes.

Henceforth, they followed the policy of 'divide and rule'. They fanned their rivalries and conflicts and encouraged them to fight against one another. This policy worked well. But despite this, Buzdar, Khaitran and Marri tribes continued to fight against

Dajal.

the British and caused them great tension. In order to overcome this situation, Roberts Sandeman was appointed as Deputy Commissioner of Dera Ghazi Khan In 1866. He met all the tribal chiefs, visited the entire tribal area and obliged them by his lavish favors on their chiefs. Sardar Imam Bukhsh Mazari was awarded the title of Sir by the British Government. Ghulam Haider Gurchani was made the chief of his tribe. Almost all the tribal chiefs of this area were favored in one way or the other. In return for their cooperation, they were given large estates. Robert Sandeman introduced the jirga system in Dera Ghazi Khan in which disputes of the Baloch tribes were settled. This system is still in vogue. He also named one of the highest mountain peaks of Dera Ghazi Khan as Fort Munro after the name of General Munro, the Commissioner of Multan.

INDEPENDENCE AND AFTERWARDS

During the British days D. G. Khan was the largest but, at the same time, the most backward district of the Punjab. Its inhabitants lived in poor conditions and the area terribly lacked means of transportation. There was no industry in the whole district nor did it have any commercial importance. Because of the shortage of water, most of the area was uncultivated. Particularly, the economic condition of the Muslim population was miserable. The trade was then in the hands of Hindu business community who also owned most of the urban property and fertile agricultural lands.

On the eve of the Independence in 1947, there was large scale transfer of population. Hindu population of the district left for India and the Muslims from East Punjab came and settled here. The latter mostly settled in the urban areas of Dera Ghazi Khan, Jampur, Fazilpur and Rajanpur. In due course of time these people fairly influenced the urban culture of this area.

In 1958, Taunsa Barrage was built over the Indus River. On account of this Barrage,

46. Military Border Police gaurding Harrand Fo

g Harrand Fort

Dera Ghazi Khan District was connected with Multan with a metalled road via Kot Addu and Muzaffargarh. Previously there was not bridge over the Indus on its course of 336 kilometers and the people faced great difficulties in visiting Multan or any other part of the Punjab. Taunsa Barrage has not only made it convenient for the people to travel to other parts of the country but has also boosted the business in Dera Ghazi Khan. Out of the three canals drawn from the Taunsa Barrage, the one named Dera Ghazi Khan Canal not only supplies water to the far off areas up to Dajal but has also largely contributed to the development of agriculture and prosperity of formers of this district. In 1968, a railway line was laid between Multan and Dera Ghazi Khan which was subsequently extended up to Jacobabad via Kashmore. This rail link has greatly facilitated traveling and transportation of goods within and outside the two districts of Dera Ghazi Khan and Rajanpur.

The first industrial unit by the name of Ghazi Textile Mills was installed here in 1974. In 1982, Dera Ghazi Khan District was raised to the status of an administrative division[9] which contributed a good deal to its development. In the year 1984 a bridge was built over the River Indus at a place named Ghazi Ghat which reduced distance between Multan and Dera Ghazi Khan to 60 miles / 96 kilometers. This bridge has given a fillip to the industry and commerce of the area. Dera Ghazi Khan and Rajanpur Districts were also declared tax free zones in this period and this facility increased the pace of their industrial development. Many large textile units were then installed here in the private sector. Installation of a tractor factory and a cement factory was the most notable step in the industrial sphere. Soon after a sugar mill was also installed in Rajanpur.

The past years have witnessed brisk development activities in the two districts of Dera Ghazi Khan and Rajanpur. Among the development projects which have now been completed, or are being completed. The notable ones are: Construction of Dera Ghazi Khan Airport; Supply of Sui Gas to the cities of Dera Ghazi Khan

and Jampur; Supply of electricity to the far flung areas of the Division; Installation of sewerage system in Dera Ghazi Khan City; Supply of drinking water to the villages of Dera Ghazi Khan and Rajanpur Districts; Beautification of Dera Ghazi Khan City; Construction of a double road from Sakhi Sarwar to Fort Munro and electricity and water supplies to the town; Bridges are being built over the courses of hill torrents from Sakhi Sarwar to Fort Munro; Several villages -to-market roads in the two districts; Arrangements to build reservoirs to store water of hill-torrents and Sanction for the construction of a Cadet College in the Division.

It is hoped that the multiple development works mentioned above will go a long way in changing the socio-economic condition of this region which was at one time, in spite of being the largest one, the most backward district of the Punjab.

As regards crafts of the two districts, it may be noted that once this region was the *entrepot* of trade and commerce. It used to supply several finished products to several other regions and countries outside the subcontinent. In the pre-colonial period Dera Ghazi Khan was a centre of domestic/ cottage industries and the silken and cotton cloth produced here was fairly popular in Iran and Afghanistan. Up to the eighteenth century, it used to produce in abundance silk and cotton garments, woolen and cotton rugs called *durrees*, iron-wares, footwear, embroidered articles, ornaments, arms etc. In fact it was an important market for the outsiders/foreigners. With the coming of British, Dera Ghazi Khan, along with a large number of cities of the sub-continent, suffered a heavy set back in domestic/cottage industries in all its forms, which caused massive unemployment. Consequently many domestic industries were closed. A small number of small industries which had somehow survived were ruined because of the introduction of the new mechanical industries. The new mechanical industries swayed so completely that many of the old handicrafts became rare pieces, adorning the museums.

Among the handicrafts still in vogue in Dera Ghazi Khan, woodwork has an important place. It includes woodcraft, wood-carving, lac-work, etc. The period from 1930 to 1970 was a boom period for these crafts of Dera Ghazi Khan but now this is facing great crises. The main cause of it is low wages that is craftsmen do not get enough return for their work. The crisis is in fact so great that many of the craftsmen have shifted to some other occupations.

Khaddar (homespun cotton cloth), *khes* (twilled bed mat with patterns), and *durrees* (cotton carpet) were made here on handlooms but this craft has now almost vanished.

Footwear craft has also great importance in the products of Dera Ghazi Khan and a fairly large number of craftsmen are employed in it. Traditional Balochi *chappal* and *khussa* are made here in abundance which is sold out locally. Embroidered ladies footwear and other ordinary shoes generally worn by ladies are also made. Embroidered footwear for ladies and gents, *khussas* (footwear of a special kind) decorated with ornamental designs made with threads are made on large scale for local as well as outside market. Embroidery is the most prominent and popular craft of Dera Ghazi Khan and Rajanpur districts. It still exists in its traditional form and is a part of its culture. In fact it has the status of domestic craft in Dera Ghazi Khan and in its neighboring towns. The embroidered pieces of Dera Ghazi Khan are sent on commercial level for sale outside the city and foreign countries for sale.

Footnotes:

1. Saifur Rahman Dar, Historical Routes through Gandhara (Pakistan). Lahore, 2007, p. 199.

2. The corresponding belt on the opposite bank of River Indus in Districts of Muzaffargarh and Laeiah has so far yielded seven sites of Early Harappan Civilization.

3. H. T. Lambrick, Sind before the Muslim Conquest. Karachi, 1973, p. 108.

4. Abdul Qadir Khan Ahmadani Leghari, Traikh Dra Ghazi Khan. Part Two, Second Edition, Dera Ghazi Khan, 1997,pp.209, 230.

5. Abdul Qadir Leghari, Tareekh Dera Ghazi Khan. Vol. I, Dera Ghazi Khan, 1987, P. 74.

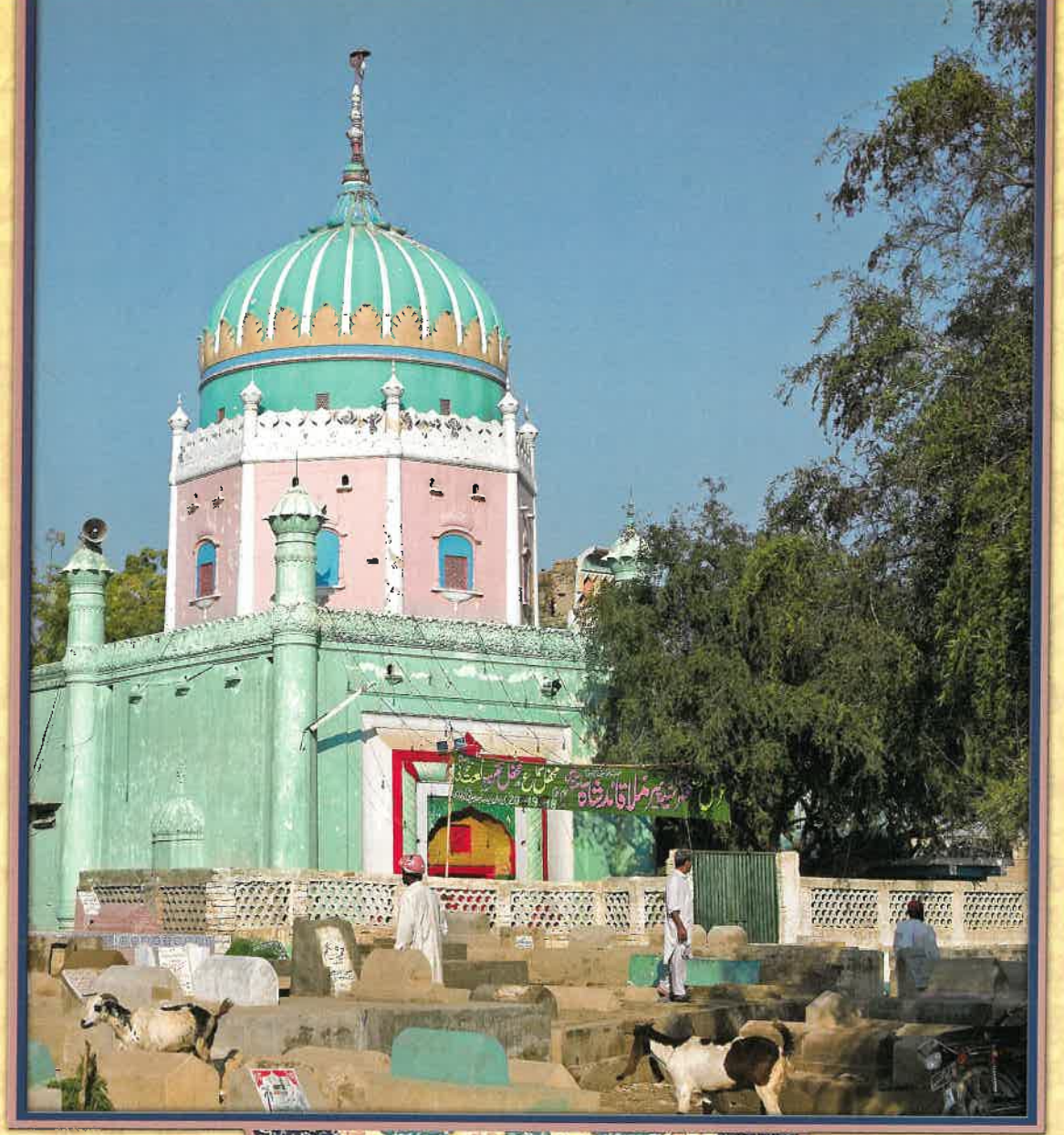
6. Muhammad Qasin Farishta, Tareekh-i-Farishta. Lahore, n.d. (1990?), p. 100.

7. H.A. Rose, A Glossary of the Tribes and Castes of the Punjab and North-West Frontier Province. Lahore 1911, Vol. I, p.76.

8. Yu. V. Gankovski, The Peoples of Pakistan. Lahore, n.d. (1973?), p.58.

9. The Division of Dera Ghazi Khan comprises four districts: D. G. Khan, Rajanpur, Muzaffargarh and Leiah.

Facing Page:
Mausoleum of Hazrat Mulla Quaid Shah, Dera Ghazi Khan.



Cities, Saints Shrines and Monuments

CHAPTER IV

CITIES SAINTS SHRINES AND MONUMENTS

Cities and Towns

Dera Ghazi Khan

Dera Ghazi Khan was founded in 1472 AD by Haji Khan Meerani after the name of his son Ghazi Khan. It was built on the western bank of the river Indus. It was destroyed by the floods and by changing course of the river (Fig. Plan of D. G. Khan as it existed till 1893-97).

In 1909 a new city, bearing the same name, was established at a distance of 16 kilometers from the river towards the west of it. The new city was well planned and was divided into 75 separate blocks, each measuring 697 X479 feet. Each block has five parallel streets running from east to west, while two parallel streets, running north to south across the east-west streets. Each block has four roads around it. One of the great merits of these streets and roads is that they go straight and one can see a road / street from one end to the other. The Town Hall of the city is situated in its centre with 3 markets and bazaars attached with it. The outer-wall of the Town Hall is in round shape which is known as Gol Market. Several new localities have also sprung up all around the old city. Tomb of Ghazi Khan , Shrine of Mullah Quaid Shah, Shrine of Hazrat Ali Ahmad Shah Qadri Kaitheli and Jamia Masjid are some of the important buildings in this city.

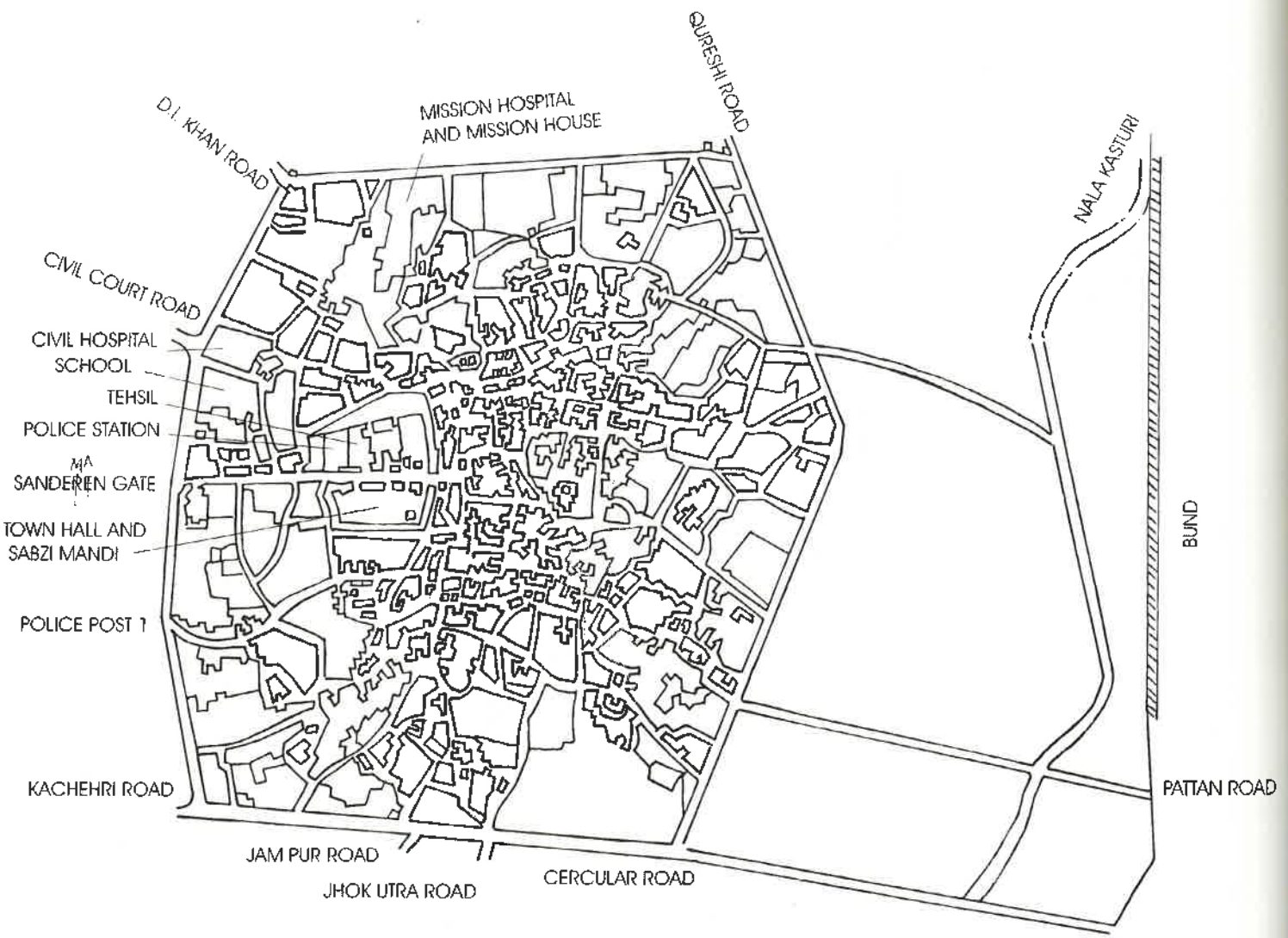
A Museum is Needed in D. G. Khan

Despite having great potentials for establishing an ethnological, archaeological and craft museum in D. G. Khan city, there is no regular official museum in the whole Division of Dera Ghazi Khan. In or about the year 1982, Chaudhry Muhammad

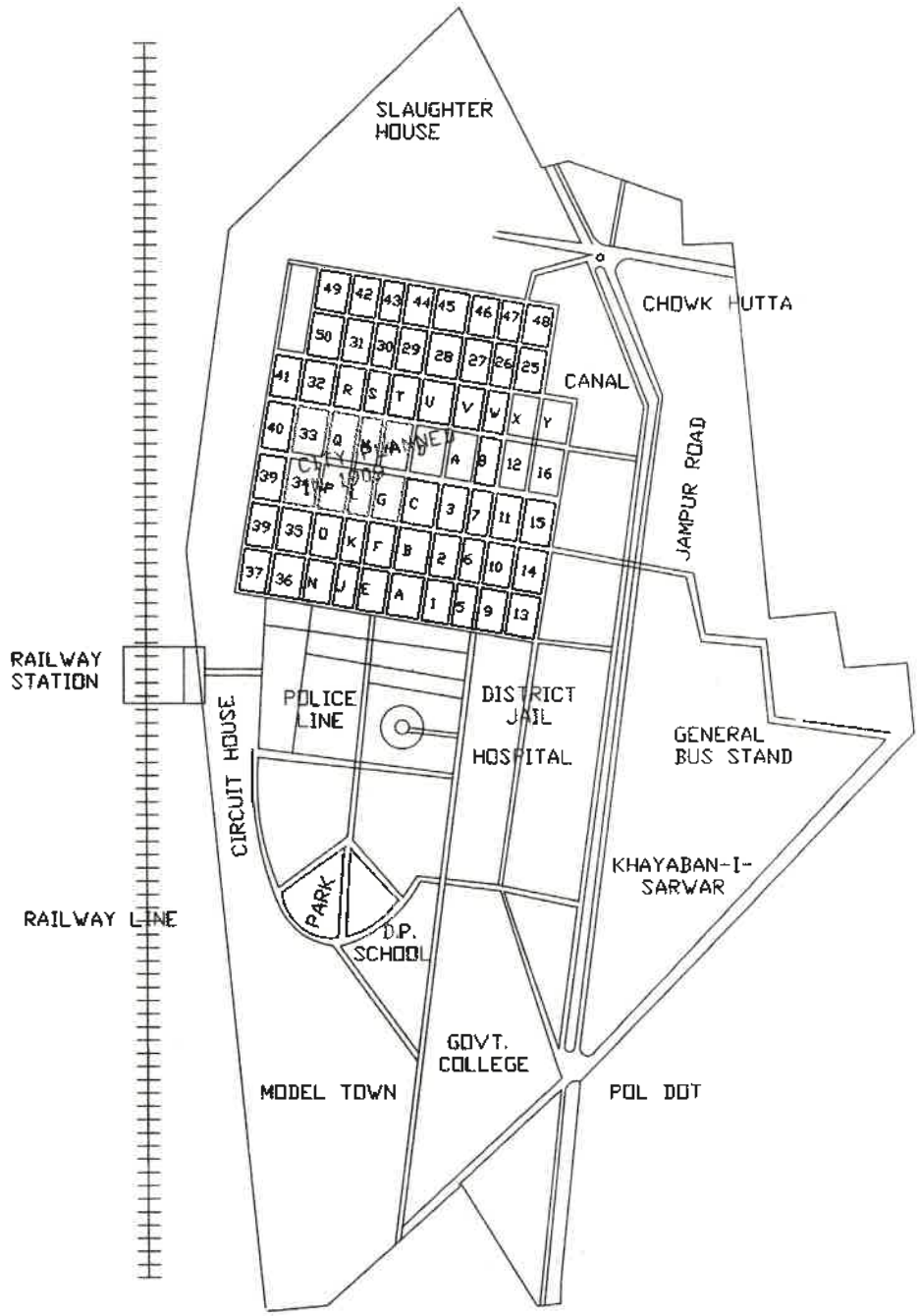
Ashraf, the first Divisional Commissioner took some concrete steps, including the construction of a proper building for a museum in the city of Dera Ghazi Khan. However, when the building was ready, he was transferred and his successors did not take the same interest in the project and eventually the scheme was shelved. Under his patronage, an exhibition of antiquities of Dera Gazi Khan was also organized. On 12-03-1982, it was visited, among others, by General Jilani, Governor Punjab. No record of this exhibition is available except a casual mention of it together with some poorly reproduced photographs of objects collected from different archaeological sites – particularly from Thairr Dillau Rai. It has also been mentioned by Mr. Ahmadani Leghari that some of these objects are now in Bahawalpur Museum. The city has a wild life reserve or a zoological garden but it badly needs a cultural and historical museum where specimens of vanishing crafts may be preserved and displayed for our younger generations.

47. A view of a bazaar of D.G. Khan city from the Gate of the Municipality Office.

48. Plan of old Dera Ghazi Khan (1893-97)



49. Plan of new city of Dera Ghazi Khan built in 1909.



UNIQUE
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50. D.G. Khan. A panoramic view of Pakistani Chowk.

Sakhi Sarwar (Ancient Nigaha)

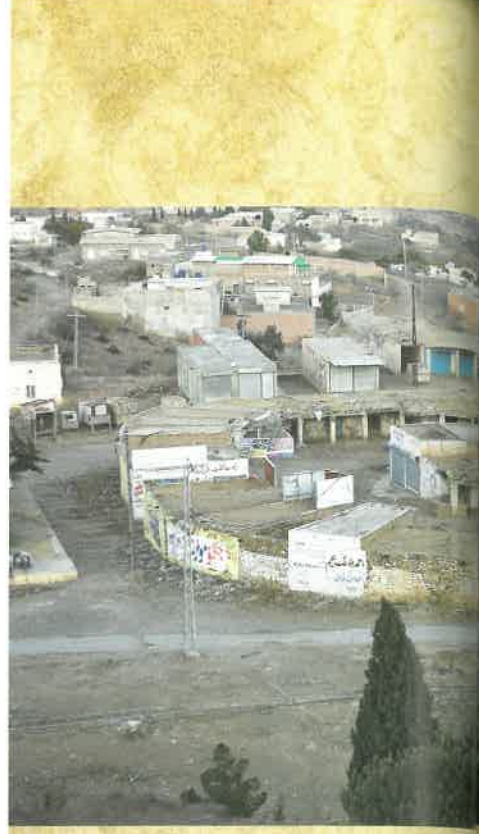
Sakhi Sarwar is a famous town of Dera Ghazi Khan. Situated at a distance of 35 kilometers from Dera Ghazi Khan, it lies in the valley of Mt. Suleiman. This town was founded by the renowned saint Hazrat Syed Ahmad Sultan, known as Sakhi Sarwar(D. 1181 AD). Now half of its population consists of the attendants of the shrine and half belong to Leghari Baloch tribe. During the days of death anniversary of the saint, a great number of people from all over Pakistan participate with great fervour.

There is a narrow Bazaar in the town which leads to the shrine. One of the special features of this bazaar is a long chain of shops of shoes-makers where Baloch craftsmen are seen making footwear used mostly by Balochis. These shoes are generally made of camel-hide and are highly popular throughout the country.

Fort Munro

Fort Munro, Old Anari Mul, is a salubrious hill station on one of the highest peaks (6470 feet / 1972 meters above seal level) of Suleiman Range. It is ninety kilometers away in the west of Dera Ghazi Khan. It was named Fort Munro by Robert Sandaman after the name of Colonel Munro the Commissioner of Multan. It attracts a large number of tourists during the month of July and August. Many of the Government Departments have their rest houses here which remain fully occupied during the summer. A small waterfall, a beautiful lake, called Trimn, with golden fish and a ring of Cedar, pine and olive tress have special attraction for visitors. This region is inhabited by Leghari Baloch tribe.

A plant called 'Peesh' in the local language is found in abundance in the region of Fort Munro. Its leaves are used for making rush-strings, ropes, mats, baskets and other utility items. Among other handicrafts of this area Balochi *jeeg* (shirt front) is a fine specimen of embroidery which is made with great skill by means of fine stitches.



51. A view of the town of Fort Munro.

52. A mini obelisk in Fort Munro built to commemorate the treaty signed in 1950 between the Government of Pakistan and the tribal chiefs of the area.

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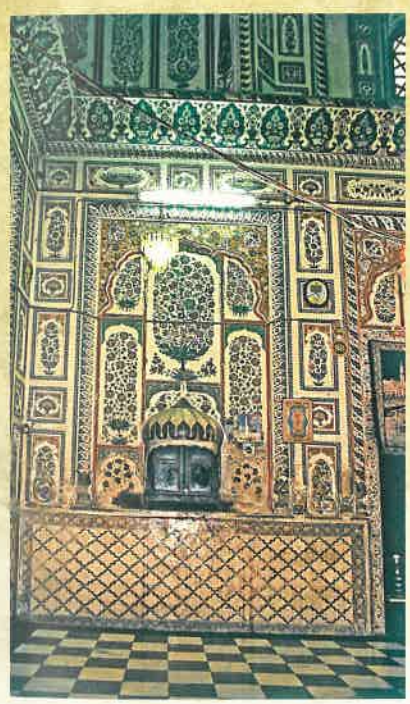

53. Taunsa Sharif. Mausoleum of Khawaja Suleiman Shah Taunsvi. Interior view.

built to
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tribal chiefs

The site of Fort Munro had commanded in the past an important pass of this region. Its antiquity is well attested by the discovery of a bronze dagger dated in the 1150 BC[1] and a Kharoshthi or Brahmi stone inscription which was seen there in 1954 but later on was reportedly removed to Choti Zaireen by one of the Leghari chiefs[2].

Taunsa Sharif

Taunsa Sharif is the tehsil headquarter of the same name and is situated at a distance of 76 kilometers west of Dera Ghazi Khan. The word *taunsa* means thirst and it was on account of shortage of water or thirst that the area received the name as Taunsa. The original name of this town was Sanghar and its headquarter was at Mangrotha at a distance of 5 kilometers from Taunsa. There used to be some large mounds of sand around Taunsa town which are gradually vanishing. The land of this area is very hard and at many places it is rocky. On its east, Taunsa is bound by the river Indus, on the west by Mt. Suleiman reached through Sanghar Pass, on the north by Vahowa and Dera Ismail Khan, while on the south is the bed of Sanghar Hill Torrent. In the past Taunsa was inhabited by two clans, namely Chachar and Bhutta but later on several Baloch tribes arrived and settled here. These clans are Ja'far, Qaisrani and Buzdar. Because of acute water shortage in the area, the people are compelled to acquire education and look for government service–mostly in education department. This perhaps is the reason as to why in the entire Dera Ghazi Khan Division literacy rate is the highest in Tehsil Taunsa.

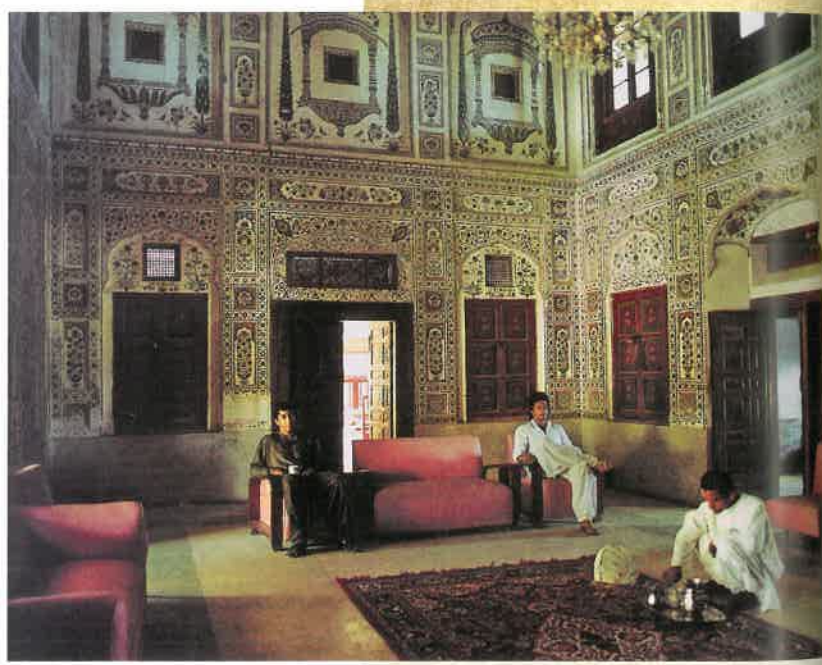
Taunsa is well-known throughout the country due to the shrine of Hazrat Khawaja Suleiman Taunsvi (d.1850 AD), which is a piece of fine architecture. Built in 1855, it is profusely decorated with white and blue tiles. The death anniversary of the saint attracts large crowds from all parts of Pakistan. Taunsa town has a bazaar which has a number of shops of small business. It has narrow streets, and most of its houses are built in old style with small tiles reminding the visitors of its old culture. A special handicraft of Taunsa is making of wooden combs. These combs are very fine specimen of handicraft. Craftsmen work with great skill to make very

attractive designs on them. Once there was a great demand for these combs. On the *Urs* (death anniversary) of the saint, most of the people who come to pay their homage to the saint take these combs with them as souvenirs. In ordinary course these combs are mostly exported to others parts of Dera Ghazi Khan District and Sind Province. Embroidery is another important handicraft of this town. This craft is practiced here on commercial scale, especially the *dupattas* (stole), embroidered with running stitch *(kacha tanka)* are produced at massive scale and are sold in markets of Multan and Lahore.

Chotti Zaireen

Chotti Zaireen is situated at a distance of 30 kilometers southwest of Dera Ghazi Khan. The ancestral house of Leghari tribe and mansions of its chiefs are found here. Talpur and Ahmadani tribes have also been living in this area. All the basic necessities of life like water, electricity, hospital, school etc are available to the people living here.

Among historical buildings at Choti Zaireen, the Tomb of Mir Rind Khan (end of the 15th century), the ancestor of Leghari tribe of D. G. Khan, is located some 1 km north of the village. The ruined square building with octagonal second story is built with rubbed burnt bricks and was originally decorated with glazed tiles in geometrical and floral designs. It still stands up to the height of some 25 feet[3]. Not far from it is the Tomb of Muhammad Khan Leghari (d. 1896). It is in a slightly better position. This square building with four corner turrets is decorated with exquisite painted motifs as well as glazed tiles. It was built by an artisan from Multan by the name of Khair Muhammad[4]. Similarly, the interior of Leghari Haveli



54. Profusely decorated Leghari Haveli at Choti Zaireen.
(Courtesy: Journey Through the Indus by Imran Khan)

55. A woman of Basti Khosa, Choti Zaireen doing kashidakari on a cloth.

at Choti Zaireen offers vast areas walls decorated with fresco painting (Pl. Leghari Haveli –Interior).

Chotti Zaireen is famous for its excellent embroidery - especially for embroidery done on *dupattas* (stole) and *kurtas* (shirts), which is highly valued throughout the country. This is done with *kacha tanka* (running stitch). The embroidered *dupattas* are sent not only to other parts of the country but are also exported abroad. This handicraft is produced in every house of Chotti Zaireen. The number of women practicing this craft is increasing day by day. The present number of women and girls skilled in this craft exceeds one thousand. By means of this handicraft they are not only projecting their cultural heritage but also strengthening the financial position of their families and tribe.

Jampur

Jampur is the tehsil headquarter of Rajanpur District. It is situated at a distance of

56. A view of the main bazaar of Jampur, district Rajanpur.

60 kilometers south of Dera Ghazi Khan. It was founded six hundred years ago by a man named Jam, and hence is called Jampur. It is the most prosperous, flourishing city of Rajanpur district and is famous for its wooden products. These products are highly appreciated for their beautiful carved designs and lacquer work embellished with floral and geometrical patterns. These handicrafts have the status of domestic products. There is a complete bazaar of lac-workers with their workshops as well as showrooms. Two famous tribes of the town are Pittafi and Jakhar. After 1947 some Muslim agriculturists from Indian Punjab also came and settled here.

Rajanpur

Rajanpur town was founded in 1732 by Makhdoom Rajan Shah and is called Rajanpur after his name. It is situated at a distance of 112 kilometers south of Dera Ghazi Khan. In 1862, when Kot Mithan was ruined by flood, Rajanpur was raised to the status of a tehsil headquarter. The old town of Rajanpur was known for its beautiful gardens and it still has some. Its main bazaar lies in the center of the town. Most of the population lives in the old town. The most influential tribes living in the neighborhood of Rajanpur are Darishak and Mazari while the town has a mixed population of people of different origin including several families who migrated from Indian Punjab after 1947. In the year 1982, Rajanpur was raised to the status of a district with two tehsils i.e Jampur and Rojhan. Rajanpur is famous for its embroidery work which is done on *dupattas*, ladies suits, and *kurtas* worn by gents.

Dajal

This town was founded about eight hundred years ago by a man named Daud of Nahar tribe on account of good fodder for animals. Daud also planted here a tree called *jaal* or *peelo*. Hence what was initially Daud Jaal, with the passage of time, turned to be pronounced as Dajal. This town is situated at a distance of 30 kilometers west of Jampur. The town was surrounded by desolate tracts. Most of the people who came and settled here were Langahs, Sumras, Machhis, Dhandhlas and Mayos. During the reign of the Nahar, dynasty, Dajal was a large business centre, but it lost

57. A bazaar of Rajanpur – headquarter of the district of the same name.

dquarter of

its importance due to shortage of water. There was an old water tank on the eastern side of the town in which rain water of hill torrents used to be stored. When the tank went dry, water was obtained by digging wells in the tank. Water thus obtained was used both by human beings and animals as well as for irrigating lands nearby. In case of drought, the people used to feel great difficulty in securing drinking water. After the construction of Dera Ghazi Canal the problem of water has been solved to a great extent both for drinking and irrigation. A regular road links the town with Jampur. In the 19th century, different fabrics used to be exported from Dajal and in return were brought here sulfur, dry fruits and *majeetha* – a dyeing agent.

Today, Dajal is famous for its clay wares, especially its pitchers and long-necked flasks (*surahis*) because water stored in them remains cool for long hours. Cows bred in Dajal are accepted to be the best breed in the country. The town is also well known for its tie-dye 'chunries' as well as embroidery work.

Kot Mithan

The original town of Mithan Kot was built some three hundred years back on the right bank of the Indus River near the confluence of all the rivers of the Punjab with the Indus River .The founder of this town was one Mithan Khan Jatoi, who settled here with some members of his tribe. On account of his spiritual eminence many rulers of the neighboring countries held him in great respect. Gradually, this city became a spiritual as well as commercial centre.

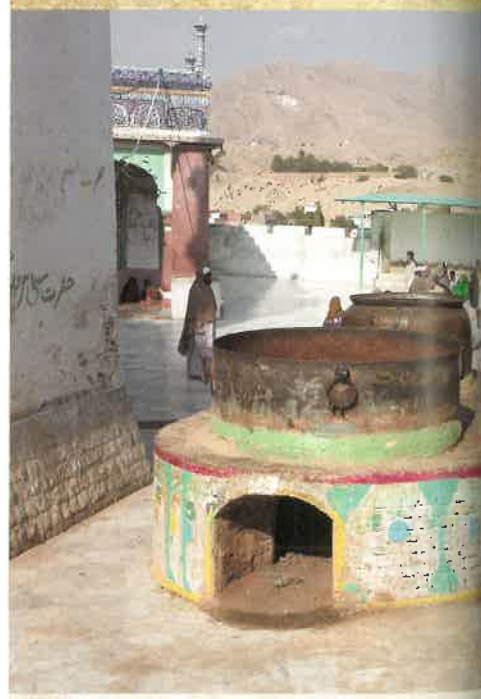
The strategic location of this town, however, proved both its strength and weakness. Initially, river traffic was in vogue. Commercial commodities from different centers of the north and central Punjab used to arrive here by boats and there these things were sold out to traders for taking them to Shikarpur, Sukkhur and onward to rest of India in steam boats. Trade traffic in the reverse order was equally prosperous on which thrived the middlemen of Kot Mithan. This made Mithan Kot a strong commercial emporium. British Government made this town, tehsil headquarter of District Dera Ghazi Khan. But, unfortunately, in 1862 a

Rojhan

Rojhan is the southern-most town of District Rajanpur near the border of Sind and Punjab. It is the tehsil headquarter of Rajapur some 64 kilometers north of Rojhan. The old town of Rojhan was founded in the 15th century by Sardar Mir Hamal Khan-I, the chief of the Mazari tribe during the reign of Nahar dynasty of Dajal. But the old town of Rojhan suffered from frequent destructions caused by the floods and was shifted from one place to another for several times. The town at its present location was built in the year 1862 by Mir Dost Ali Khan-II. Up to the year 1980, the river was at a distance of 12 km from the town but now it is only half a kilometer away and once again the town is under threat of recurrent floods and the resultant twin menaces of water-logging and salinity.

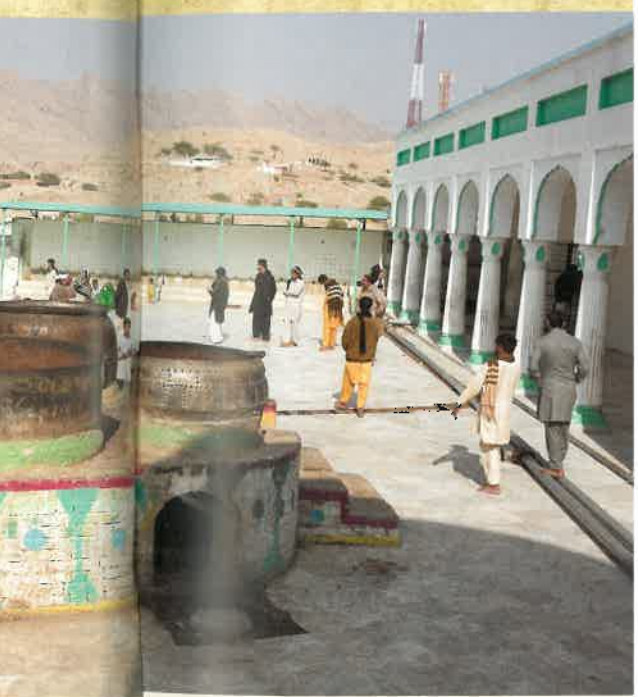
Among all the Baloch Sardars, only the Mazari chiefs have the distinction of leaving behind them a fine legacy of architectural heritage. In the first place, there are two beautiful bungalows of Mazari chiefs and a beautiful small glazed-tiled mosque in the town of Rojhan and, in the second place there is a complex of tombs out side the town built in honour of more than twenty prominent personalities of Mazari tribe – including seven of their most prominent chiefs. The tombs will be discussed in their proper place. Here, we will confine ourselves to some comments about the two Mazari havelis – both built in the 19th century - one is the Miri Bungla, the residence of the present chief of the tribe and the other is called Bungla Nawab Sahib, the resident of Mir Tahir Khan Mazari. .from the family of Bahram Khan Mazari built in 1860s by the artisans, stone-carvers, carpenters and masons from Multan and Agra. Both these bungalows represent the typical colonial period buildings with big halls, high ceilings, and near-the-roof ventilators fitted with coloured glasses. There are numerous doors – al carved with intricate designs. The interior of the halls are thoroughly covered with fresco paintings with non-figural motifs and calligraphic specimens of Quranic verses and Persian couplets. In Bungla Nawab Sahib, there is an interesting painting of a train on track with four compartments and one steam engine all without any one riding it. This must have

58. Sakhi Sarwar. Painted Ceiling of the Verand



59. Sakhi Sarwar. Spacious courtyard with huge cauldrons for cooking langar - free food for devotees.

of the Veranda



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been a curiosity because at that time the rail track was not yet laid anywhere in southern Punjab[5]. In District Rajanpur, the track arrived only after 1947.

Rojhan, Uzman and their suburbs are well-known for the production of a wonderful variety of Mazari Jeegs – embroidered shirt-fronts and Balochi rugs called flassis and other miscellaneous items. Beautiful designs of embroidery are very common on the garments of the Balochi women of Rojhan. These are in fact a part of their traditional dress. Many products made of goat's hair and sheep wool are also made here for everyday use. These are mostly consumed locally. Out of these, one article i.e, woolen rugs locally called flassi are very popular.

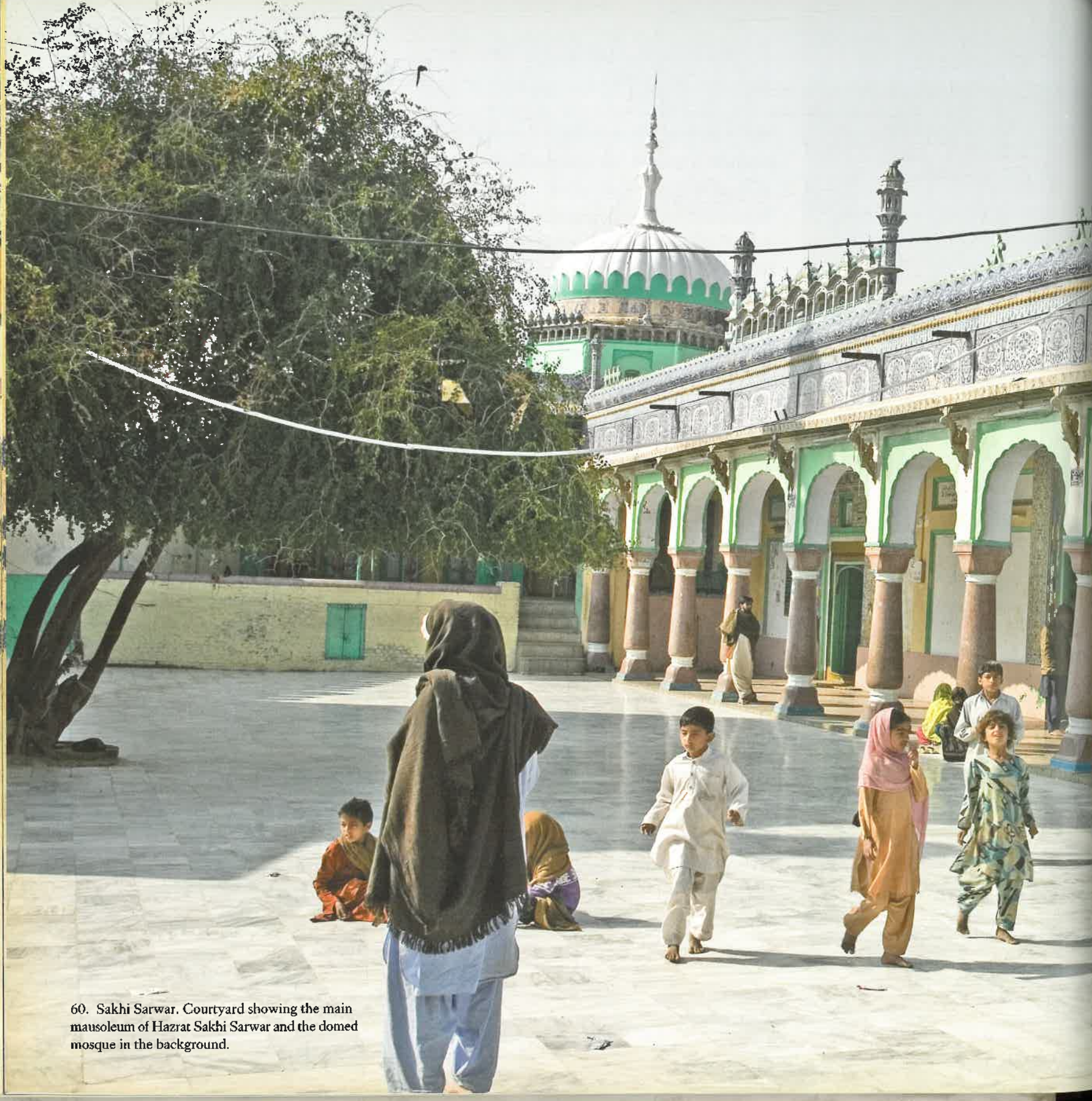
MAUSOLEUMS OF SAINTS AND THEIR SHRINES

Like other areas of Pakistan, the Districts of Dera Ghazi Khan and Rajanpur also have many tombs and shrines of mystics, saints and scholars that attract people by millions. The mausoleums and shrines of the shrines have attached with them beautiful mosques, musafir khanai, madrassai etc. which are equally interesting.

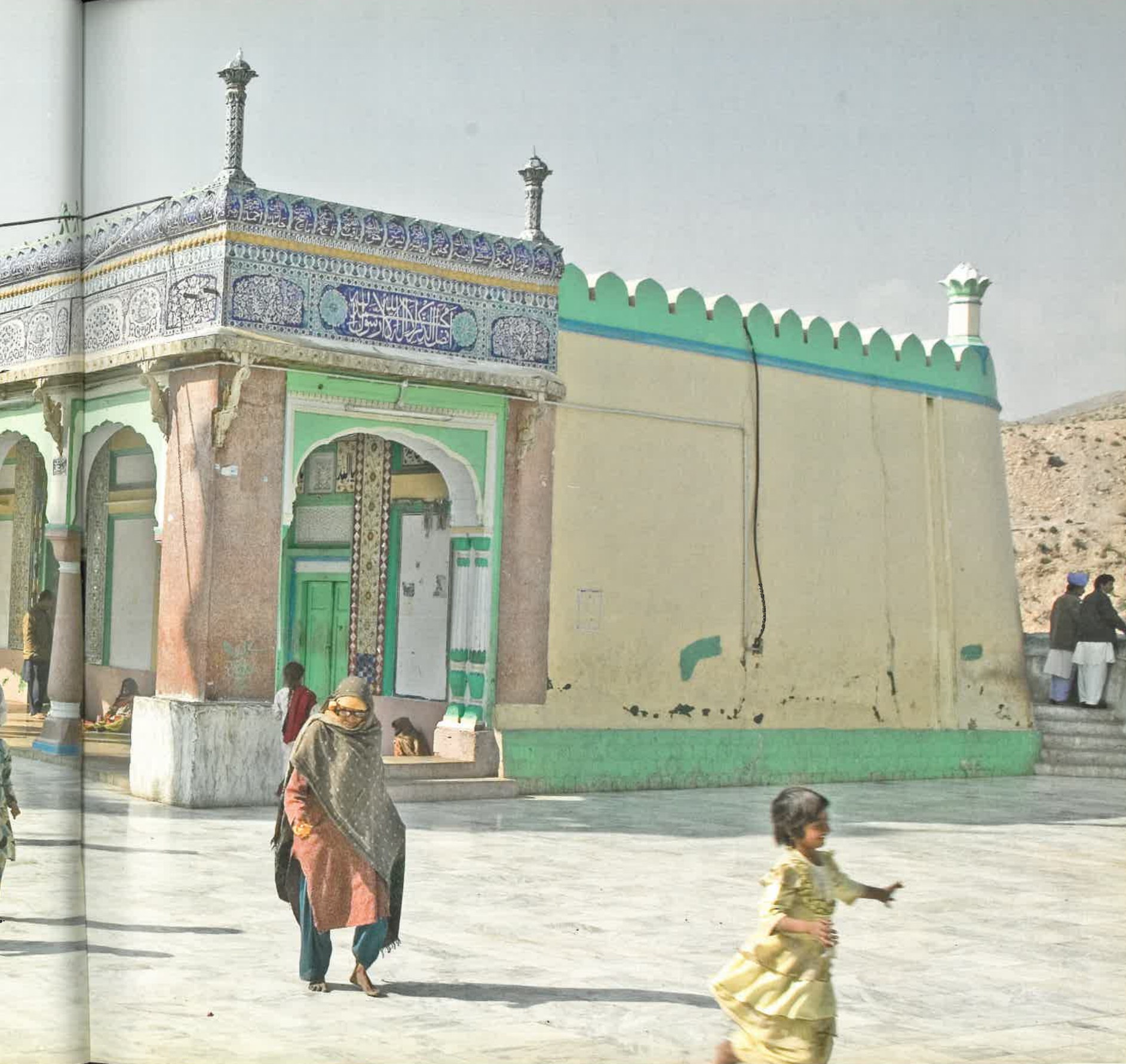
Besides, there are tombs built over the graves of former rulers, nawabs and sardars. From the point of view of architecture and architectural decorations, a tomb of a ruler hardly differs from that of a shrine of a saint. It is the combined study of both that enriches our knowledge of the cultural heritage of this region. Some important specimens of both these types are discussed below.

Mazar Hazrat Sakhi Sarwar At Sakhi Sarwar

This shrine is situated at distance of 35 kilometers west of Dera Ghazi Khan, in the town of Sakhi Sarwar (ancient Nigaha). The original name of the saint was Syed Ahmad Sultan but due to his generosity he won the title of Sakhi Sarwar - 'The Generous One'. Most of the historians agree that he was born in 511 AH /1117 AD. His date of death is said to be 577 AH. / 1181 AD. Munshi Hukum Chand, in his book Tawareekh Zila Dera Ghazi Khan, writes that this saint was equally respected by the Muslims and Hindus.



60. Sakhi Sarwar. Courtyard showing the main mausoleum of Hazrat Sakhi Sarwar and the domed mosque in the background.



Hazrat Sakhi Sarwar is no doubt the earliest saint on this soil. But the present building of the shrines including adjoining mosque etc. appear to be of much later date. There is nothing on the site to confirm the view of David Rose that it was originally a site of some Hindu Temple. The shrine built at some height in Daman-i-Koh of Suleiman Mountains. The main gate of the shrine is on the south. On the northern side of it is the bed of a hill torrent where stairs (by Diwan Lukhpat Rai and Diwan Chaspat Rai from Lahore) have been provided for reaching the shrine from river side. The main gate is called Bahishti Derwaza - 'The Blessed Gate'. The arches of the main gate leading to the shrine are decorated with beautiful floral designs. There is a room over the main gate which is called Sheesh Mahal - 'Palace of Mirrors'. The ceiling of the room is made of wooden frames which are profusely decorated with engravings, fresco work and small mirrors. After the Sheesh Mahal, there is the courtyard of the shrine and a verandah which has arches in the Mughal style.

The ceiling of the verandah of the shrine is also richly embellished with beautiful floral designs and is studded with all pieces of mirrors. There is a mosque on the eastern side of the shrine which was built in 1945. The interior of the mosque is decorated with floral designs while the façade is made up with Multani blue tiles. The ceiling of the mosque is also richly decorated with floral designs and paint work. On the western side of the shrine there is another verandah where two large cauldrons are placed for cooking food for free distribution.

Mazar Hazrat Khawaja Suleiman Taunsvi at Taunsa Sharif

Hazrat Khawaja Suleiman Taunsvi belonged to the Ja'fir tribe. Born in 1764 in the village Gurgoji, Khawaja Sahib took his formal and spiritual education at Kot Mithan and eventually became a disciple of Khawaja Noor Muhammad Maharvi. For the spiritual training of his own disciples, he took residence in Taunsa where he died in 1850. In 1855, Nawab of Bahawalpur, one of his disciples, constructed a shrine on his grave at a cost of eighty five thousand rupees.

The saint had built a mosque on the western compound of the shrine during his

61. Taunsa Sharif. Mausoleum of Hazrat Khawaja Suleiman, Taunsvi.

Beside the main shrine, there are tombs of a few other saints of the same family. Among these the tomb of Khawaja Hafiz Mahmood was constructed in 1934. This shrine is a very good example of local craftsmanship of mosaic, naqashi and mirror-work. The excellence of the craftsmen in this work surpasses any description. The interior of this shrine is worth seeing; especially the mosaic work done with small pieces of mirror in the verandah is very fascinating. Multani blue tiles have been

own life time in 1261 A.H. / 1845 A.D. In the middle of the courtyard of the mosque, there is a beautiful water tank meant for ablution. The mosque consists of a large hall with wooden ceiling resting on twelve wooden pillars. The woodwork on the ceiling presents beautiful geometrical designs – all painted with beautiful colours. There are seven entrances to the hall. All these gates are attractive examples of carved wood designs.

The verandah of the mosque was constructed in 1309 A.H. / 1891 A.D. Its ceiling has beautiful floral designs, it has several arches. Beside floral designs these arches are graced with Quranic verses written in beautiful calligraphy. The facade of the mosque is built in marble. Attached with the compound and courtyard of the mosque is the shrine of the saint. The doorsill of the gate is cut from a marble slab with great elegance. The ventilation is provided through a huge wooden gate covered with silver sheets repoussed with floral designs. It has also four large clock towers - one each on four corners. The minarets are covered with Multani blue tiles. The courtyard of the shrine is provided with marble tiles. There are ten arches for entering the verandah of the Shrine.

The tomb proper consists of a square room with marble floor and a dome. The interior of the room is richly decorated with floral designs further embellished with small pieces of mirrors with great artistic skill. These mirrors shine like bright stars. The walls of the shrines are also decorated with floral designs. The marble cenotaph is surrounded by arches over which rests a small ceiling decorated with small pieces of mirrors cut in geometrical shapes.

There are galleries on the western as well as eastern side of the verandah. On the northern part of the shrine there is a hall where mahfil-e-qawali is held and qawwals sing to the audience of mystic songs. The walls of this hall are also decorated with floral designs. There is a dome over the shrine which has four small turrets, one on each side and all embellished with blue glazed tiles of Multan origin.

62. Sakhi Sarwar. Beautiful brackets are the earliest examples of lathe work in this region.

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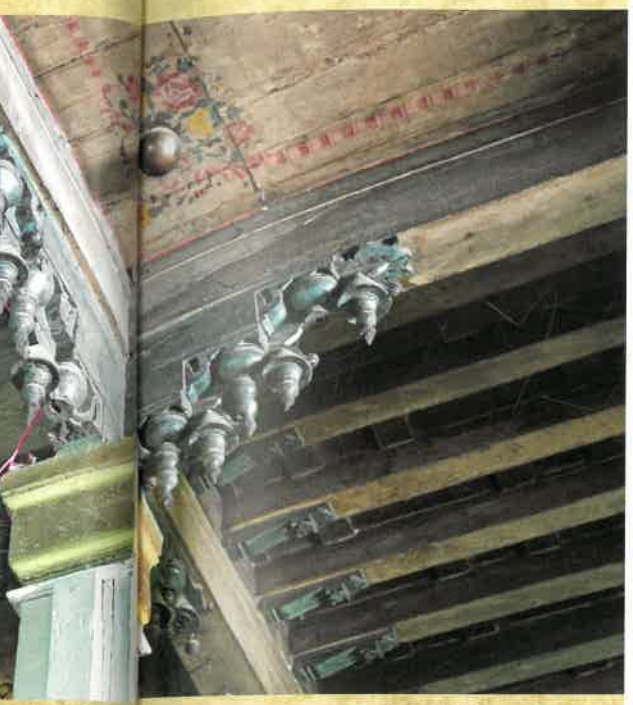

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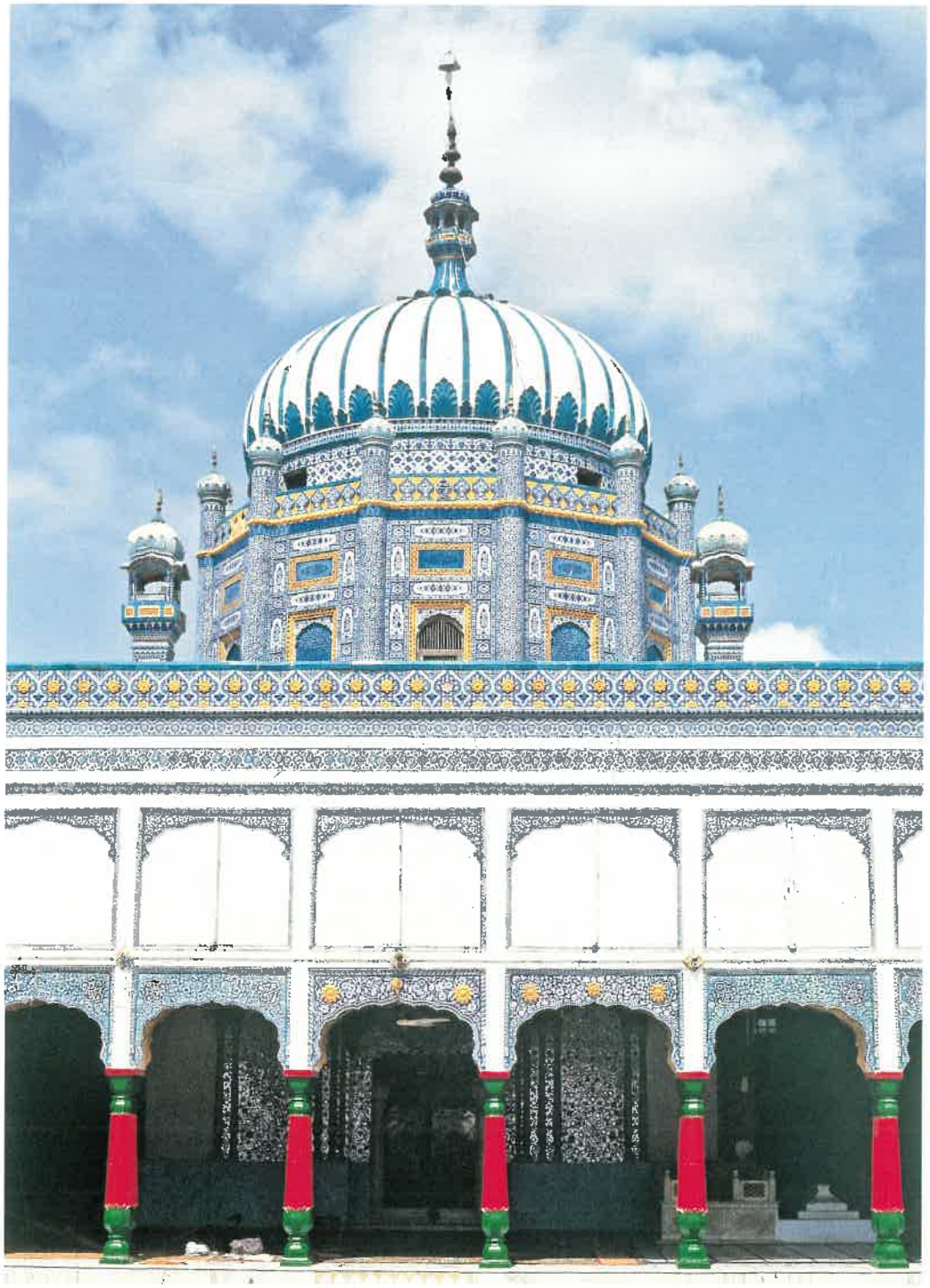
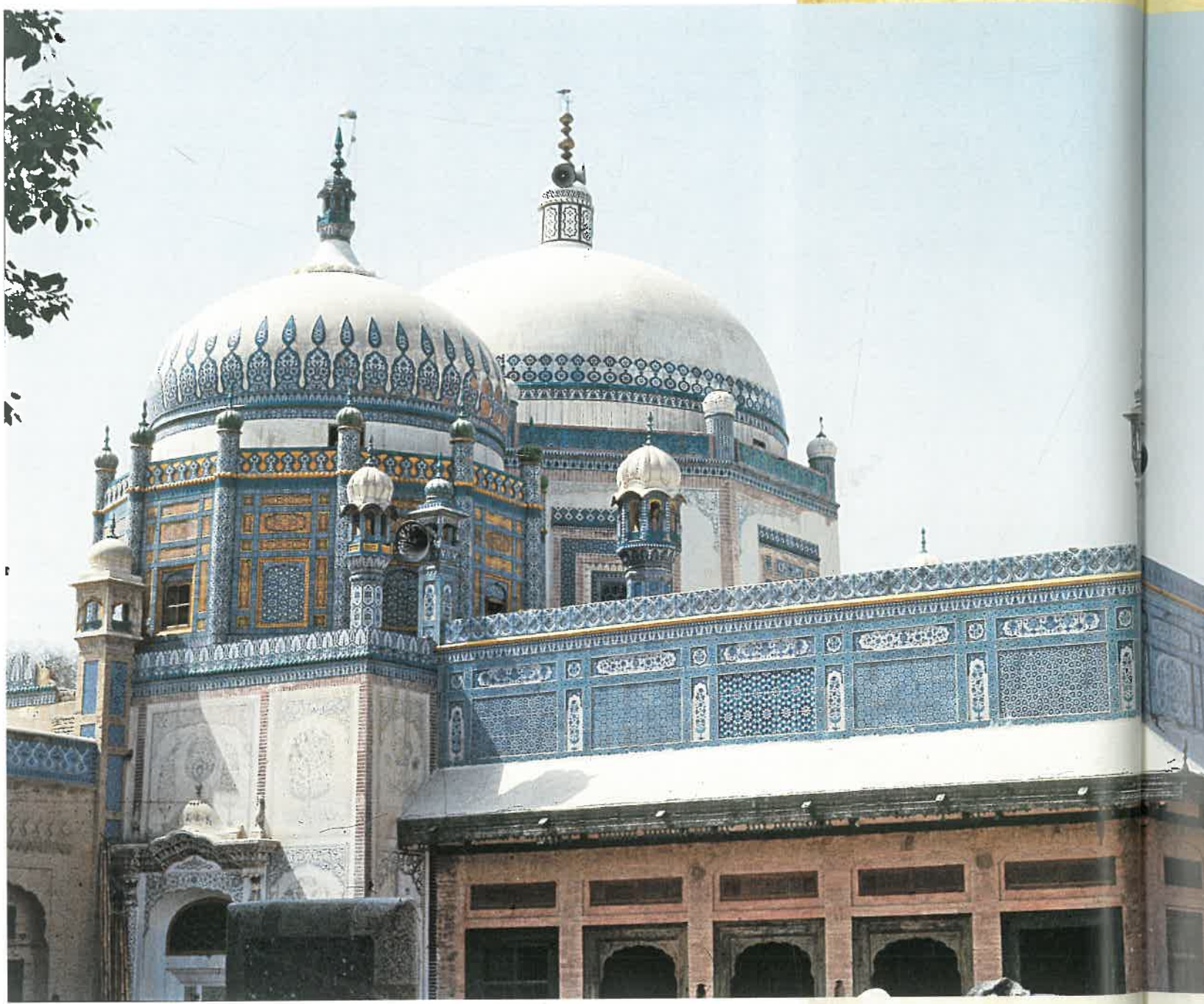
63. Sakhi Sarwar. Ceiling of the grave-chamber decorated with floral motifs in somber colours on wood.



64. Taunsa Sharif. Mausoleum of Khawaja Hafiz Mahmud Taunsvi.



65. Kot Mithan. Panoramic view of the Mausoleum of Hazrat Khawaja Ghulam Farid.

used in the arches of the verandah. The grave-room is paved with marble. Its walls are decorated with exquisite floral designs, embellished with small pieces of mirrors. The rich floral decoration of the interior of the minaret has floral designs which are studded with small pieces of mirror. The exterior of the minaret is covered with Multani blue tiles.

Mausoleum of Khawja Ghulam Farid at Kot Mithan

Hazrat Khawaja Ghulam Farid is counted among the eminent Sufi poets of the Indo-Pak subcontinent. He was born on 26 Zu'l-Qa'-dah 1261 A.H. 1845 A.D. At an early age Khawaja Sahib acquired the knowledge of tafseer, hadith, fiqah and other religious disciplines. Because of his penchant for languages he attained considerable knowledge of Arabic, Persian, Urdu, Hindi, Sindhi and Marwari. He spent a long time in Cholistan and observed the life of the desert and its people from a very close. After the death of his mentor and elder brother, Khawaja Farid succeeded to the seat of Khilafat of the mystical order of his family.

66. Kot Mithan. Another view of the tomb of Hazrat Khawaja Ghulam Farid.

Besides being a saint of great following, Khawaja Ghulam Farid was also a great poet of Saraiki language. He had such a deep attachment with his people, environment and cultural milieu that his poetry is replete with their references. The poetry of Khawaja Ghulam Farid abounds with scenes from nature and has a simplicity, felicity, vigor, verve and charm by virtue of which it can be safely placed with the best poetical pieces of the world. In his poetry one does find influence of Persian poets as well as some eminent local poets as well, but, still, he has a style of his own. The form of poetry which he chose for himself is kafi and no other poet has excelled him in it. Depth of feeling, pathos and vehement expression are special features of his poetry. His mastery in depicting natural scenes and giving vent to passions of unrequited love is acknowledged at all hands. The following Kafi will give idea of the richness of his poetry:

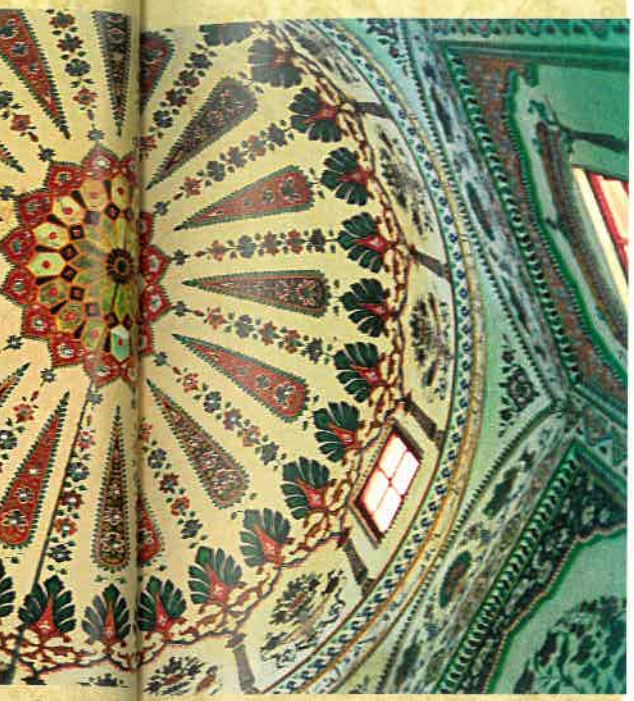
اُچیاں لمیاں لال کھجوراں اُتے پتر جنہاں دے ساوے
جس دے نال پریت اساڈی اویار نظر نہ آوے
گلیاں اساں کوُنج وی ڈساون اُتے ویہڑا کھاون آوے
غلام فرید اُتھ کی وسناں جتھے یار نظر نہ آوے

Uchian lamian lal khajooran utai patar jinhan de sawai
Jis de nal pareet asadi o yar nazar na awai
Galian asakoon sunj vi disaiwan utai wehrra khawan awai
Ghulam Farida uth ki wasnan jithai yar nazar na awai.

Translation:
Red dates covered with green leaves abound in tall slim trees.
Alas! I don't see the one whom I hold dear.
Streets appear deserted; the empty courtyard makes me surly,
Ghulam Farid! Why to live in a place where one cannot see one's beloved.

Khawaja Ghulam Farid died on 7th Rabi'u'l Akhir 1319 A.H./1901 A.D. He was

67. Kot Mithan. A view of the interior of the dom of the mausoleum.



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buried in the mausoleum built by himself in his life time at Kot Mithan. But, when the town was devastated by floods, the population shifted to the present site along with remains of the saint and his other family members.

The shrine of Khawaja Ghulam Farid is a complex of several buildings – his own tomb and the tomb of Khawaja Durr Muhammad, the Mahal (Palace) of Khawaja Ghulam Farid and the Ghulam Farid Library built by the Auqaf Department.

The tomb of Hazrat Khawaja Ghulam Farid is a fine piece of architecture and a model of traditional interior decoration with marble carving and colourful floral designs. The main entrance is a new structure built in 1988. Small size country bricks have been used in its construction which has given it a very attractive appearance.

Inside the main gate is a portico whose ceiling is decorated with fine floral work. After the entrance is a spacious courtyard on the north-western side of which there is the largest Majlis Hall ever built in the region under report. There are seven doors for entering the Majlis Hall which are located on its front side looking east. Besides, the northern and southern sides have five doors each. The wooden doors of all these doors are ornamented with beautiful carving in geometrical patterns. The leaves of the central door on the east are fully covered with silver sheets showing repoussed designs. This silver gate is the work of Haji Khuda Bakhsh Zargar of Bahawalpur City. The parapet walls of this Majlis Hall have beautiful panels of geometrical and floral designs which have traditional Multani kashi work. There are four canopies one each on the four corners of the Majlis Hall which are also covered with Multani kashi tiles.

In the interior of the Majlis Hall, arches have been made on the walls over the doors which are embellished with colourful floral designs. The walls of the Majlis Hall are interspersed with the Quranic verses and Persian couplets. On the eve of Urs of the

Saint, qawwalis are sung in this hall. It has a wooden ceiling with eight large wooden beams of diyar brought from Kashmir. The ceiling is embellished with beautiful geometrical patterns which have great resemblance with Iranian designs. Similar patterns are also found in the tombs of Mazari chiefs in Rojhan. Red, blue, yellow and golden colours have been used in the decoration of the ceiling of the Majlis Hall. Through a door in the western wall of the Hall, devotees can enter into the tomb proper. The marble doorsill of the entrance has beautiful carving on it. Flaps of the door are silver plated and have fine embossed floral designs.

Inside the tomb chamber, the graves are enclosed by a border of marble which is exquisitely carved with highly attractive floral and geometrical designs. The inside walls of the room abound in painted floral patterns. The soffit of the dome is decorated with geometrical designs which are at places studded with small pieces of mirror glass. These geometrical patterns also have the inscriptions of Ya Allah, Ya Muhammad and Quranic verses in beautiful calligraphy.

There is another room on the southern side, adjoining the tomb of Khawaja Ghulam Farid, where the graves of some other members of his family are located. One door of this room opens in the room which houses the tomb of Khawaja Ghulam Farid, while the second door opens in the Majlis Hall. This room is also richly decorated with floral designs. The interior of the dome built over this room is also decorated with exquisite geometrical patterns which are embellished with small pieces of mirrors.

Seen from outside there are two domes - one over the grave of Khawaja Ghulam Farid and the other over the adjoining tomb of Khawaja Noor Muhammad. The domes are surrounded by small turrets. The exterior of the domes is covered with Multani Kashi Tiles. On the southern side of the Mazar, within its compound, is a mosque which is built with small bricks. The façade of the mosque is punctuated with Kashi work. Major portion of the cost of this mausoleum was arranged and

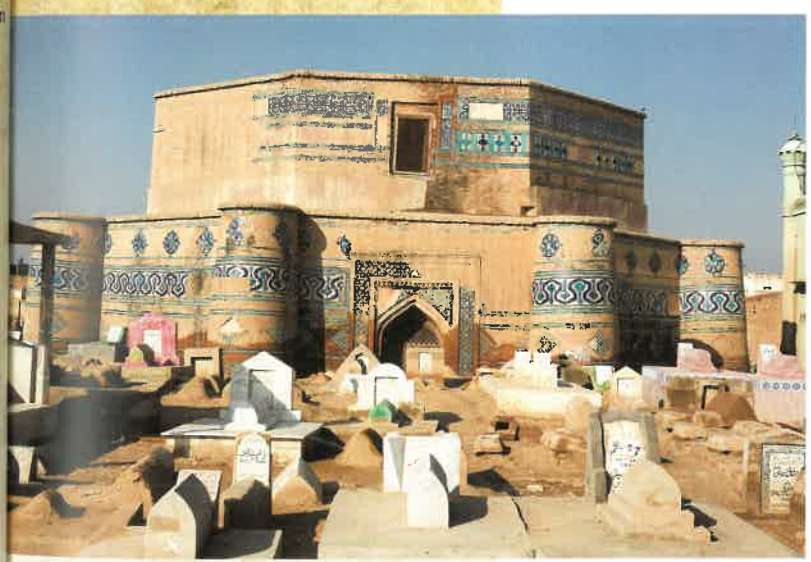
68. Kot Mithan. Carved door of the Sama' Hall in the Complex of Mausoleum of Khawaja Ghulam Farid.

funded by the Nawab of Bahawalpur. The artisans and craftsmen who did the decorative work were commissioned from Multani.

More recently a small museum has been established by Farid Foundation, Mithan Kot with in the precincts of the Shrine of Khawaja Ghulam Farid. It comprises four major sections. Two sections are devoted to the life and works of Khawaja Sahib including some 1000 books written on the life and works of the saint. One section is reserved for audio-visual programmes. The fourth section is reserved for the depiction of culture of Cholistan where the saint spent a long period of his life and which land and people inspired the saint to compose his wonderful Saraiki poetry[6].

Besides the above major shrines, there are several other mausoleums and tombs of saints and scholars but mostly these are of recent date. These include the Shrine of Mullah Quaid Shah and the Shrine of Ali Ahmad Shah Qadri Kaitheli, both in D.G. Khan.

TOMBS OF KINGS AND SARDARS

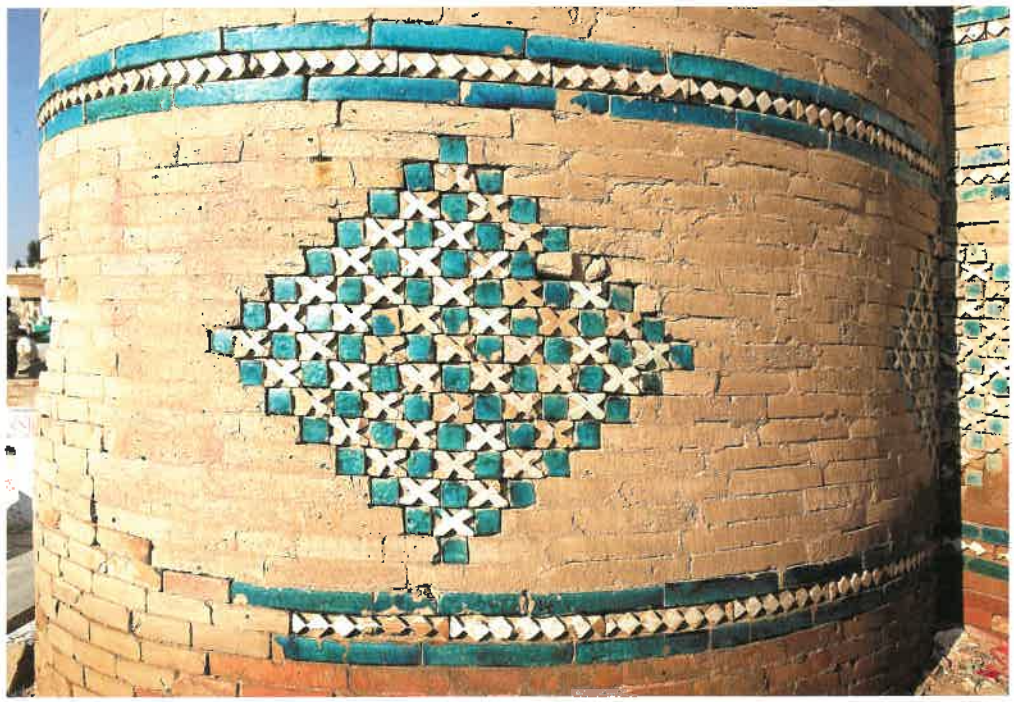


69. Dera Ghazi Khan. Magnificent mausoleum of Ghazi Khan, the Founder of the city, built in 1494.

Tomb of Ghazi Khan

Tomb of Ghazi Khan is the oldest monument of Dera Ghazi Khan city. It was built by Ghazi Khan-I during his life time. He died in 1494. He was the son of Haji Khan, the founder of Dera Ghazi Khan City. At that time the tomb was located in a village called Churhatta, situated about 16 kilometers west of old D. G. Khan City. The building of the Tomb of Ghazi Khan is a rare piece of architectural design of pre-Mughal days. It is an octagonal structure, with a huge engaged tapering tower one at each of the eight corners. The tomb is built with small country bricks and blue tiles.

70. Dera Ghazi Khan. Broad panel of pseudo-merlons in blue and white glazed tiles.



71. Mausoleum of Ghazi Khan showing a lozenge-shaped panel.

72.

72. Mausoleum of Ghazi Khan. Circular bastions and their glazed mosaic decoration.

Its outer side is decorated with several broad horizontal bands of marvelous Multani blue and white tile work and glazed mosaic work. In addition, rectangular mini blue tiles are used for making a continuous panel of melon design of large size diamond motifs. The design of the tomb is symmetrical. From a distance it looks like a small but massive fort. There are three openings, one used for the entrance and other two are closed with trellis screens. Inner walls are embellished with fresco painting (naqashi) now in dilapidated condition. Besides the grave of Ghazi Khan, three graves of some other Meerani chiefs are also there. The last Ghazi Khan Meerani, who exercised actual authority at Dera Ghazi Khan, died in 1758.

Ghazi Khan's tomb is by far the most important historical monuments in the whole region. But, at present, it is in a bad state of maintenance and preservation. Modern graves are fast approaching it from all sides and are raising the ground level all around it with great speed. Besides, the valuabale tiles and mosaic plugs (gutkas) on the exterior at all levels are loosing their grip on the monuments and are falling off. Those closer to the surface are more vulnerable to the hands of miscreants. This is the only historical building that is a protected under the Antiquities of Pakistan.

TOMBS OF MAZARI CHIEFS

All tombs of Mazari Sardars are clustered at one place outside the Town of Rojhan in the extreme south of Punjab Province. The cluster is located in an area which is heavily flooded every year and causes damage to the beautiful historical buildings. Indeed some of these have already been damaged beyond repair. Exterior surface of the surviving tombs is ornamented with the traditional glazed Multani tiles, cut-brick work and sprinkling of paintings. The interior surface of walls of these tombs, on the other hand, is covered with fresco painting but in a horror vacuum fashion. The grave-platforms inside the tombs are made of imported white marble with relatively simple carvings in low relief. These buildings and their decorations speak very high about the taste and trends of local nobility and their love for the arts and crafts of the land during the 19th and early 20th centuries. It is a cruel joke of history that so far these gems of traditional architecture have remained hidden

73. Rojhan. Tomb of Sardar Imam Bakhsh Mazari.

from the eyes of archaeologists, art historians and architects. Four out of seven buildings are still in pretty good shape and, if these are properly repaired and restored, a valuable heritage can be saved from complete extinction.

The complex of Rojhan tombs is spread over a large area in three rows. Towards the east is the earliest, but now completely ruined tomb of Mir Hamal Khan Mazari III (d.1801). To its west are two more tombs of Mir Bahram Khan (d. before 1837) and Mir Dost Muhammad Balachan (d. before 1300 A.H. / 1882). The third row in the west comprises four buildings – the tombs of Mir Jalab Khan, 1901, Mir Sher Muhammad (death date is not known), Imam Bakhsh Mazari, d.1903 and Lashkar Khan Mazari, 1863 from north to south respectively. The tomb of Hamal Khan has already been reduced to debris of bricks and earth and those of Mir Bahram Khan and Dost Muhammad are at the verge of meeting the same fate if no remedial action is taken immediately.

74. Rojhan. Tomb of Sardar Imam Bakksh Maz
A large panel decorated with white and blue gla
tiles.

75. Rojhan. Tomb of Jalab Khan Mazari.

76. Rojhan. Tomb of Jalab Khan Mazari. Glazed tile in high relief.

77. Rojhan. Tomb of Jalab Khan Mazari. General view.

78. Rojhan. Tomb of Lashkar Khan Mazari showing surface decoration of cut brick work and glazed tiles.

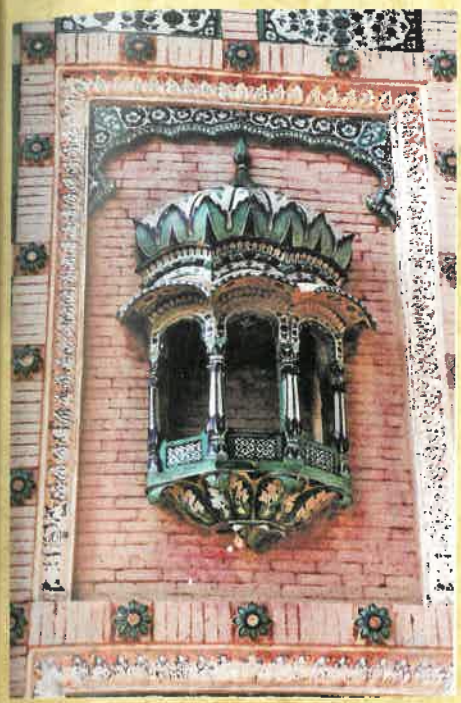
79. Rojhan. Tomb of Sher Muhammad Maz... Interior decoration showing some of the holy places of the Muslims.

80. Rojhan. Interior of the tomb of Sardar Jal... Khan Mazari.

81. Rojhan. Tomb of Jalab Khan Mazari. Square glazed tile fixed on the façade.

82. Rojha...

83. Roj...



82. Rojhan. Tomb of Jalab Khan Mazari. Oriel window decorated with glazed tiles.

83. Rojhan. A corner minaret of the tomb of Lashkar Khan Mazari.

The remaining four tombs, which stand almost in one row, comparatively speaking, are in better shapes. These are, for all intents and purposes, more ostentatious than the earlier two already discussed. All the tombs in this complex are essentially of the same plan and, broadly speaking of the same elevation too. They are all square buildings –each side of the square divided into three vertical sections. In each building there are four smart square attached minarets each topped by a matching canopy. There are four doors in all these buildings. Each of them has a façade profusely decorated with glazed tiles, glazed mosaics, cut-brick formations and sprinkling of fresco painting. The remaining three sides, in each case, are decorated in the main with brick formations. All buildings have flat roof without any dome. In matters of internal decoration, again, all the tombs have been treated similarly i.e. the entire wall space from floor to false ceiling, is covered with fresco paintings and Islamic calligraphy. All the false ceilings are gaudily painted.

But, here the similarity ends. In individual details, all the tombs have their own personality each having its own repertoire of decorative motifs. Each tomb stands as distinct and different from the others in expression, treatment and finish. The net result is that each tomb offers a reflection of taste of its builder, his resources and excellence of the artisans employed.

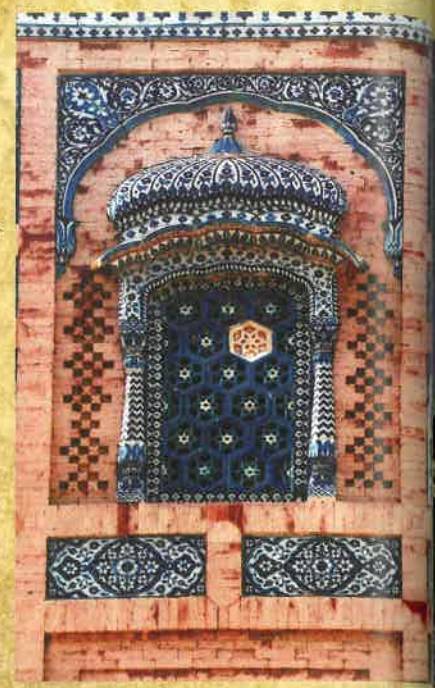
Each tomb-enclosure is entered through a prominent gateway. Four of these are still standing in an advance stage of decay. One (Tomb of Jalab Khan) is a plain gateway without any decoration while the other two (Tombs of Sher Muhammad and Imam Bakhsh) are covered on the front side with glazed tilework. In one case (Tomb of Sher Muhammad) only a few tiles are now in tact. In one case only (Tomb of Lashkar Khan) the entrance gate is in the form of a square domed chamber that gives the impression of a tomb or a small mosque.

The only surviving photograph of the Tomb of Mir Hammal Khan, probably the First, shows it standing with only one of its four walls. In 2008, even this wall had

disappeared[7] The two other earliest tombs (Tomb of Mir Bahram Khan and Tomb of Mir Dost Muhammad Khan Mazari), though in dilapidated condition, have their outer surfaces embellished with cut-bricks set in different formations with sparing use of fresco painting, there is no use of glazed tiles or glazed mosaic on their exterior. But on the reaming four tombs (Tombs of Jalab Khan, Sher Muhammad, Imam Bakhsh and Lashkar Khan) the earlier practice of using cut-bricks and painting continued but now these are subordinated to the use of blue and white tiles on their front facades. However, on the remaining three sides of each of these tombs, the earlier form of decoration with cut bricks and fresco painting continues along with sparing use of glazed tiles.

The tile-work on the facaded of these tombs as well as on the front of two gateways of the enclosures, is either flat or in high relief. Flat tiles cut into pieces and reassembled to make mosaic of design of different colours. Quite often, beside white, deep and sky blue, tiles of brown, yellow, green and brick colours are also seen. Some areas on the exterior are decorated even with paintings. In all cases facade or front side is always more elaborately decorated than the rest of the three sides of each tomb. Tile-work is relatively scantily represented on sides other than the front. Façade of each of these buildings is higher that the three other sides. Of great interest are the oriel windows on the front sides of the three tombs (Tombs of Jalab Khan, She Muhammad and Imam Bakhsh). But, the most beautiful and elaborate oriel windows are on the face of the tomb of Jalab Khan. There is great variety of treatment of arches, slender columns, square attached minarets and their corresponding canopies. Calligraphic specimens in glazed tiles, however, are not of very high standard. This is so because quality calligraphers were not easily available in a far off place like Rojhan. Inscriptions are either in Arabic or couplets in Persian. Invariably, the kashi-kars were from Multan and stone carvers from Agra.

The interiors of all these tombs are profusely decorated from top to bottom. Hardly any space on the walls has been left unpainted. Motifs used are common with those usually met on Muslim monuments in the subcontinent. These include scrolls,



84. Rojhan. Tomb of Sher Muhammad Kh Mazari. Details of an oriel window.

85. Rojhan. Tomb of Sher Muhammad Khan Mazari showing a false window with decoratio in cut-bricks set in diagonal patterns.

hammad Khan
dow.

ammad Khan
with decoration
terns.

86. **Rojhan.** Tomb of Sher **Muhammad Khan Mazari.** Details of a corner canopy.

87. Tomb of Sardar Jalab Khan Mazari. Painted false ceiling.

flower plants, bouquets of flowers in different arrangements, flower pots, trays and fruit dishes full of fruits and edibles. Examples of Quranic verses and Persian couplets frequently occur. Standard of calligraphy in case of fresco painting is much higher that that on glazed tiles. In the tomb of Sher Muhammad (built before 1351 A.H./1932 A.D.), the fresco paintings are far superior to those on all other tombs. Only in this tomb huge murals have been painted showing some sacred buildings of the Islamic world. The colours are all sober, lines are very firm and calligraphy quite good.

The ceilings, on the other hand, in all these tombs are very gaudy and bright. Red colour dominates all other colours on these ceilings. False ceilings are usually divided into three or four east-west panel with the help of wooden beams. Each of such panels has a different set of geometrical or floral decoration. Even beams are covered with colourful painting.

In the center of each tomb-chamber, there are usually three or four graves placed on a raised platform – all cut in pure and pristine white marble imported, along with stone-carvers, from Agra. The carving on marble is relatively simple, plain and in low relief. On four corners of the grave-platforms, there usually rests four wooden carved/painted columns which support the wooden false ceiling above. Only limited use of calligraphy has been made for denoting the names of the dead and their genealogy and chronologies.

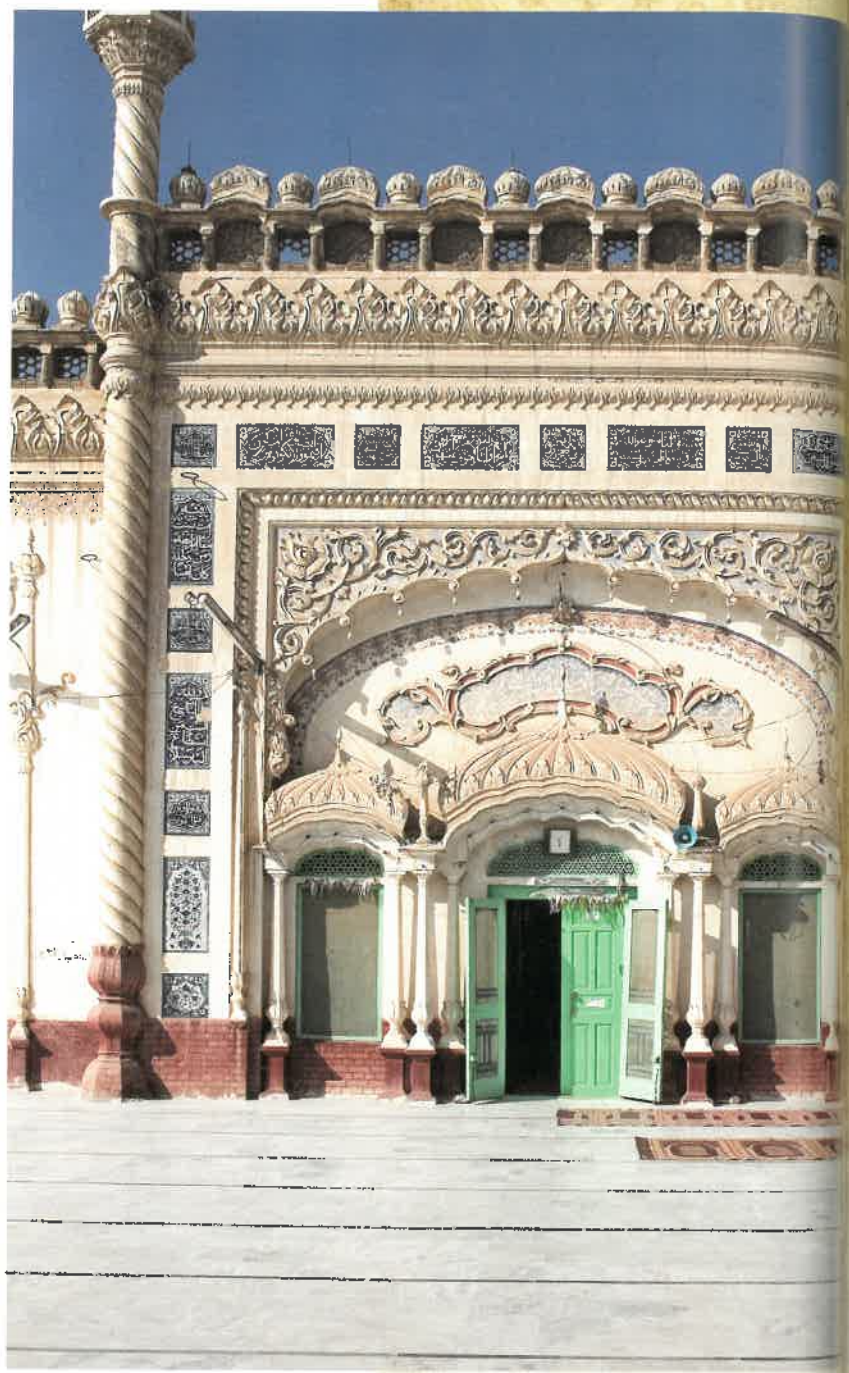
The earliest tomb was constructed in 1837 and the latest in 1903. These buildings have never been studied before. In the mean time considerable damage has already

occurred to this wonderful heritage and. if no remedial action is taken by the government, time is not far when it will be wiped out due to vagaries of nature and carelessness of its custodians as well as the government agencies concerned with heritage protection.

Besides the tombs, there is a dilapidated mosque on the southern side of them. However, one can still see some remnants of decorative floral designs on the walls of the building. There used to be a well and an inn near the mosque, but they have all disappeared by now

Jamia Masjid, Dera Ghazi Khan

This, the biggest mosque of Dera Ghazi Khan City, is located on the northern road of block 3. In the original plan of the new city prepared in 1909, this plot was earmarked for Police Station but on public demand, a mosque was allowed to be built here. Initially, it comprised a Prayer Hall (100' X 35') and an open ground around it. However, later on area around was also built over in two different phases in 1944 and in 1982. As a result of these measures about one dozen doorways, a central ablution tank and a boundary wall were added to the mosque area. The mosque now measures 125 feet north south and 165 feet east west. There are three doors to the main prayer hall. The front elevation of the mosque is very attractive. It is decorated with kashi-kari in Multani blue tiles and some relief work in stucco. Beautiful arches, borders and panels have also been made in Multani blue ties. There are two high minarets one on north and the



88. Dera Ghazi Khan. Jamia Mosque built in 1909.
Main entrance to the Prayer Chamber.

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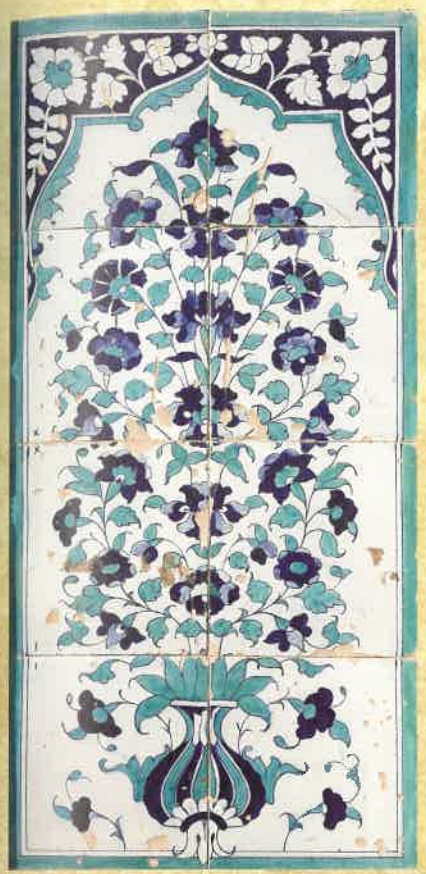


89. Dera Ghazi Khan. Jamia Mosque. One of the panels of glazed tiles on the façade.

90. Dera Ghazi Khan. Jamia Mosque. Square panel of glazed tiles.

91. Jamia Mosque. Northern Gate of the Prayer Chamber profusely decorated with glazed tiles.

other on the south side of the mosque. The elevation of mosque, on the upper side, has small domes. As compared to the exterior eastern façade of the prayer chamber, the interior of the hall is simple but quite expansive. The most astounding part of it is that its roof is oval in shape and rests on girders and tiles – each girder being 40 feet in length. Surprisingly, such a big roof is without any supporting pillars.

Forts of The Region

Dera Ghazi Khan and Rajanpur Districts have always enjoyed a strategic position in the area. There have been movements of people through this territory – invaders, traders and tribes. Beside, there have also been frequent wars between tribes as well as local rulers for political ascendancy. Such conditions call for building of garrison stations, military forts and fortified cities at all strategic points. Names of many of these are met with in history books and remains of several of them can still be seen

in different parts of the two districts such as Kot Dilluai Rai, Mahmud Kot, Kot Gujjar, Qila Gujjari, Nahar Kot, the old city of D. G. Khan and, Harrand Fort[8]. The last named fort, being better known than all others, is described below, albeit briefly.

Harrand Fort[9]

This fort is situated some 58 kilometers west of Jampur. It is quite close to the foot of Sulaiman Range and has been built on the bank of Kahar Nala. The fort commands access to three important passes namely Chacharr, Kaha and Darra Gul.

The fort itself is built on top of a high mound. But, no reliable historical account of the earlier settlement is available. Local traditions, based more on speculations and folklore rather than historical facts, assign it to a very early date. But, there is nothing on the site itself that warrants the foundation of Harrand in the times of Achaemenians or Greeks or Hernakas (or Harranakiss Diet) – the last one being the legendary ruler of Multan and father of Pralad whose temple still exists in a ruined condition in Multan Fort. However, there appears to be some truth in the assertion that Harrand was one of only three towns which the first Muslim conquerors occupied the other two being Ansi and Mari. But still, there is nothing to confirm it. The present fort was built by Sawan Mal, the Sikh Governor in 1836 on the site of an older fort built by Jahangir or some other Muslim ruler. Potsherd and other artifacts collected from its surface indicate its period to 15^{th} -16^{th} centuries. We also have an unconfirmed report of a discovery of a hoard of silver coins of Shah Jahan from inside the Fort. What is buried underneath the surface of the mound can be confirmed only by excavation.

92. Harrand Fort near Dajal. Pen & Ink by Nazir Ahmad.

93. Harrand Fort near Dajal. One of the corner bastions.

Earlier, Harrand was inhabited by Gurchani and Tibbi Lund tribes. In 1758 it was granted by Taimur Shah Durrani to Naseer Khan of Kalat. Later on in 1827 Nawab of Bahawalpur conquered it for Sikhs. The latter strengthened its position by building the present fort. But it did not help them much because soon after it was occupied by the British in 1849 who placed it under the control of Border Military Police - same as today.

Internally, the fort measures 350 feet east-west and 310 feet north-south[10]. Its semi-circular plan reminds us the lay-outs of several Arab military garrison posts and settlements like the city of Baghdad and Takht-e-Suleiman. The main wall of the fort is some 7 feet thick and it still stands to a height of some 22 feet. The fort wall is further strengthened by sixteen 9-sided bastions and two entrance gates – all built in cut bricks.

Footnotes:

1. Saifur Rahman Dar, Historical Routes through Gandhara. Lahore, 2006, pp. 66, 156, 159, Fig. 34.

2. Abdul Qadir Khan Ahmadani Leghari, Tareekh Dera Ghazi Khan, Part Two, Dera Ghazi Khan, 1997, pp. 227-28.

3. Muhammad Siddique and others, "Baluch Tombs of South West Punjab", Lahore Museum Bulletin, XIII, 1, 2000, p.43, Pl. II. a.

4. Muhammad Siddiqueand others, 2000, p. 44,, Pl. I,b.,

5. "The Karachi-Hyderabad railway was constructed in the 50s of the nineteenth century; the Amritsat-Lahore-Multan was commissioned in the 60s and extended to Hyderabd in 1878. In 1882, the Lahore-Peshawar railway was opened for traffic. In1891, the Rohri-Quetta railway via Jacobabad-Sibi began operating". (See. Yu.V.Gankovski, p. 183, f.n. 53).

6. Salim Naz, "Khawaja Farid Museum", Sunday Magazine, Daily Nawai Waqat, Lahore, 6th January, 2008.

7. Ghulam Ali Nutkaniz, Muraqqa Tareekh Dera Ghazi Khan.Vol.II, Taunsa Sharif, 2007, pp. 280,282.

8. Ghulam Al Nutkani has published photographs of some of these forts. See his Muraqqa Dera Ghazi Khan, Taunsa Sharif, 1986, photographs opposite pp. 192 &204 (Qila Mangrotha with plan of the fort and Tomb of Mir Adam Khan), 112 (plan of the fortified city of Dera Ghazi Khan before its destruction in 1909), 192 (Harrand Fort with Tomb of Mir Ali Nutkani), and 140 (Qila Mahmud Kot). There were also forts one each at Mahiowal near Taunsa Sharif and Umar Kot near Rojhan.

9. See Muhammad Siddique, "Harrand Fort - First Defense Line of South Western Punjab", Lahore Museum Bulletin, vol. X-XI, Nos.1-2,1997-1998,pp 55-57.

10. The report that it covers an area of 8 square miles seems to be exaggerated. See, Gazetteer Rajanpur District 1984, p.10 with photographs at pp. 20 and 32.

Facing Page:
A woman of Basti Khosa, doing kashidakari (Banarsi Tanka).

Part II

CRAFTS

CHAPTER V

TEXTILES I

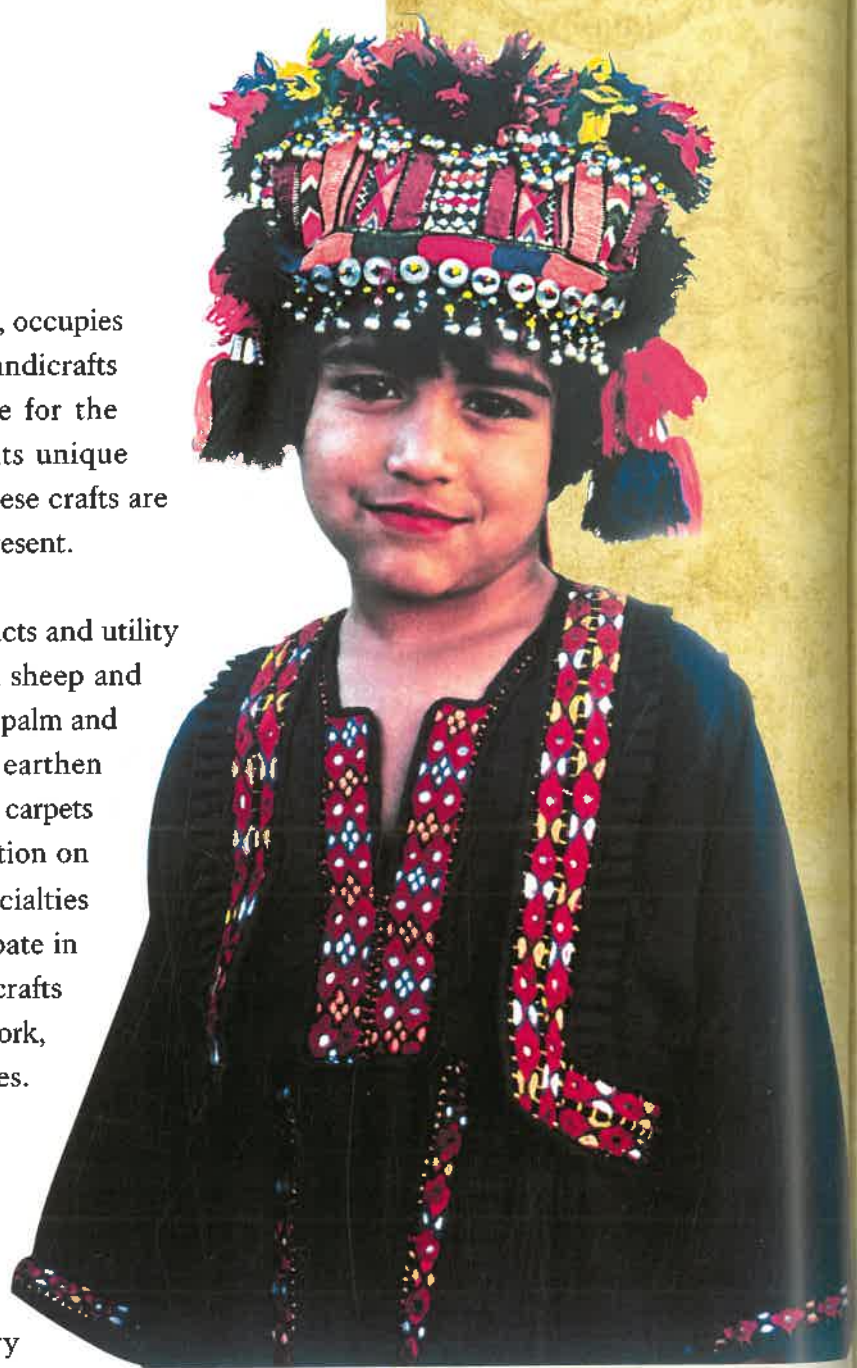
EMBROIDERY

The way the people of this area express their art forms, occupies an important place in the folk art of this area. The handicrafts represent their aesthetic taste as well as their love for the motherland. The embroidery of this area, due to its unique characteristics and design is held in great esteem. These crafts are also considered a strong link between their past and present.

Beside embroidery work there is a long range of artifacts and utility items. Balochi *durries* and traveling bags made from sheep and goat wool, cotton *durries* and *khes*, articles made from palm and *peesh* leaves, attractive decoration pieces of straw; earthen wares, jewellery, leather products, (including footwear), carpets and decoration work on buildings (like floral decoration on walls) kashi-kari (Multani Blue Tile Work[1]), are specialties of the craftsmen of this area. Women equally participate in the crafts and supplement their family income. The crafts mostly practiced by them are embroidery work, straw work, including products made from palm and peesh leaves.

EMBRODIERY IN D. G. KHAN

Pakistan is a country where cotton, wool and silk and fabrics made out of these raw materials have been in use from time immemorial. Particularly, in matters of cotton and cotton fabrics this country has a very



94. A young girl in Balochi dress.

95. Embroidery with technique of kacha tanka, pakka tanka, and mirror work. D.G. Khan.

interesting history and an outstanding contribution far ahead of Europe. In 1641, Manchester cottons in imitation of sub-continental cotton were made of wool[2]. However, in early periods of our history peoples used plain and un-sewn clothes as these were woven. However, by the latter half of the first millennium BC, hand printed cloths prepared in this country were being exported to the western countries.

When was the embroidered fabric introduced in Pakistan? We have no conclusive evidence. Some scholars are of the view that the trefoil patterned shawl worn by King-Priest from Mohenjodaro (2500 – 2000 BC) was either block-printed or embroidered - the latter being more probable. Let it be as it is, but one thing is sure that the introduction of embroidery is irrevocably connected with the introduction of needle with an eye-hole. In this respect the evidence is very explicit. The cut, stitched and embroidered clothes came into vogue in Pakistan with the coming of Scythian races from Central Asia from the 1st century BC onward. Gandhara Art (1st century BC to 5th cent. AD) – a *par excellence* Pakistani art in origin, offers numerous examples of men and women of high class wearing stitched and embroidered clothes. However, there is no denying the fact that with the coming of the Muslims in the Subcontinent, the use of embroidery became a passion and the type

96. A shirt piece embroidered with pukka tanka and beads (moti).

97. A dupatta embroidered with kachi-karrahai.(kacha tanka). D. G. Khan.

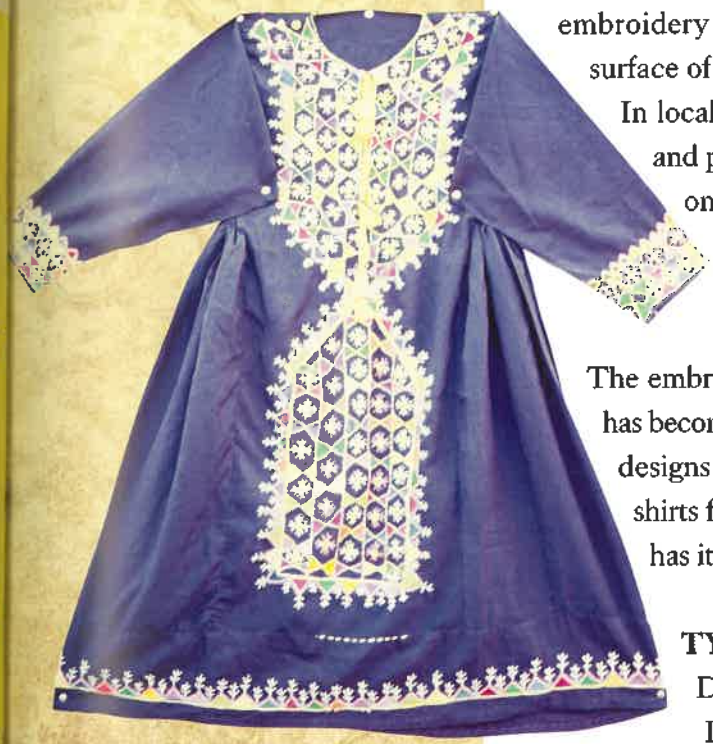
98. A dupatta embroidered with kacha tanka. D.G. Khan.

of embroidery and variety of embroidered fabrics became endless. In Pakistan, different region and tribes have their own peculiar embroidered fabrics. However, whereas embroideries in urban areas are sophisticated and susceptible to diversified uses, in rural areas the same craft still has a rustic and conservative approach towards crafts in general and embroidery in particular. For the same reason – modernity versus conservation – we can say without any shade of doubt that the rural embroidery is more indigenous and older than the one in the urban areas. Whereas it is always ready to accept changes in fashions, fabrics and motifs, the craftsmen in the rural areas have some reservations for acceptance of new ideas and technique. Besides, it is also established that the embroidery among tribes in hilly areas of the Subcontinent – from Asam in the east to Sind and Baluchistan in the west and from South India to Gilgit and Hunza in the north, embroidered works have their own flavour and penchant. Plain fabrics are embellished with either application of additional colours in the form of motifs and patterns by applying additional threads on to the surface of a fabric. The latter application, in general, have three varieties carried out through:

- Embroidery
- Weaving and
- Knitting

In all these techniques, minor variations apart, the basic instrument is 'needle'[3] - the bobbins used in case of woven embroidery are often called 'the eyeless needles'. But, this is not the place to indulge into the intricacies of these crafts. Suffices here to say that the embroideries of the area with which we are concerned here produce only a long range of

99. Colourful kashidakari on a shirt (qameez) with kacha tanka. D.G. Khan.



100. An embroidered Mazari Baloch shirt.

embroidery of the simplest forms that use needle (or awl) and thread on the surface of a fabric.

In local vernacular this art is termed as *kashida-kari*. The women of hilly and plain areas of D.G. Khan and Rajanpur Districts do embroidery work on the cloth with needle and use thread mostly for the decoration of female dresses. Embroidery work on apparel is an integral part of the culture of this region, and due to its centuries old designs has become symbolic representation of the custom and traditions of this region. The embroidery work done on the dress of Balochi tribes of the two districts has become an emblem of each tribe of this region. There are special embroidery designs for women dresses which are made for the collar and chest of the shirts for ladies. In Balochi language it is called *jeeg* (shirt front). Every tribe has its own *jeeg* design which is in vogue since times immemorial.

TYPES OF STITCHES AND THEIR CENTRES

Different types of embroideries are done in D.G. Khan and Rajanpur Districts which, due to their peculiar stitches, are named accordingly. Embroidery work based on the under–mentioned stitches is done in D.G. Khan and Rajanpur districts:-

•	Aar Work	(آر کا کام)	(Awl Work)
•	Balochi Tanka	(بلوچی ٹانکا)	(Balochi Stitch)
•	Banarsi Tanka	(بنارسی ٹانکا)	(Banarsi Stitch)
•	Dandi Tanka	(ڈنڈی ٹانکا)	(Chain Stitch)
•	Guddi Tanka	(گڈی ٹانکا)	(Guddi Stitch)
•	Kacha Tanka	(کچا ٹانکا)	(Running Stitch).
•	Kashmiri Tanka	(کشمیری ٹانکا)	(Kashmiri Tanka)
•	Pucca Tanka	(پکا ٹانکا)	(Stain Stitch).
•	Shadow Work or Machli Tanka	(مچھلی ٹانکا/شیڈو ورک)	(Shadow Work)
•	Sindhi Tanka	(سندھی ٹانکا)	(Sindhi Stitch)
•	Sheesha Patrree	(شیشہ پٹری)	(Mirror Work).
•	Tar-kashi	(تار کشی)	(Pick / Thread Work).

a. D.G. Khan.

Material /Equipment

Material/equipment needed for all these stitches comprises the following articles:-

- Wooden Frame (Round or Rectangular),
- Needle
- Awl (only in case of embroidery known as *aar ka kam*),
- Thread of assorted colours and
- Cloth of requisite quality, length and colour.

Sources of Raw Material

Raw material used in embroidery is both local and imported. The traders of Multan supply raw material including requisite cloth to the craftsperson of Taunsa. For embroidery on woolen shawls, fine thread is imported from China. Formerly, in the 19th century, it was brought both from China as well as from Bokhara in Central Asia. Synthetic woolen thread in fluorescent colours, on the other hand, is manufactured domestically but is marketed as Irani thread.

METHODS AND TECHNIQUES

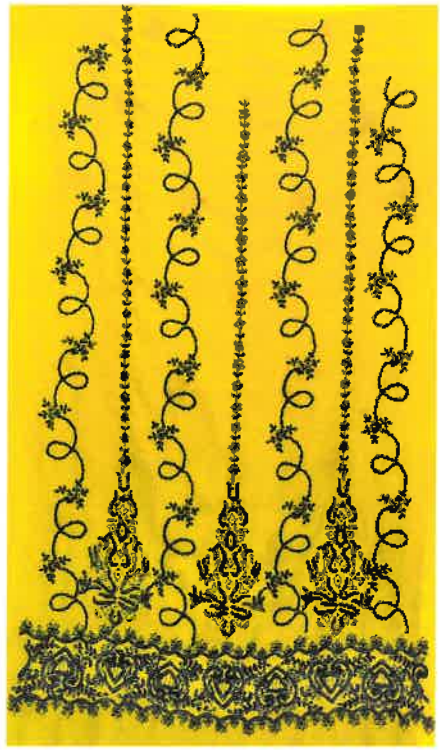
Methods and techniques used in different stitches are described below:

Running Stitch Work

In local vernacular this stitch is known as *katcha tanka*. First of all the cloth is clamped on a round wooden frame and the embroidery is done on it with any suitable fine thread. Embroidery proper starts with small stitches made on the upper and reverse side of the cloth with thread in the needle. This embroidery looks similar from both sides. Running stitch is employed mostly on *dupattas* (scarf used as head wear of ladies), *kurtas* (collar-less loose shirts) and shirts proper. This stitch is very simple and strong. It does not add to the weight of cloth. Such embroidery is found only in the plains and is not in vogue in hilly areas. Although running stitch embroidery

101. A woman doing kashidakari.

102. Two young girls of Choti Zaireen jointly doing kashidakari on a single piece of cloth.



103. Embroidery with 'aar' on a shirt piece.

is done in the entire region but D.G. Khan City, Taunsa Sharif and Choti Zaireen are specially known for this work.

CENTRES OF KACHA TANKA EMBROIDERY

Dera Ghazi Khan

Running stitch embroidery is a special craft of D.G. Khan City and its suburbs. Hundreds of craftswomen are engaged in the production of embroidered *dupattas* on commercial scale. Particularly women belonging to Gadai - a nearby locality of D.G. Khan City, are very skilled in this stitch, and produce extremely fine and attractive embroidered work. In addition to Gadai good quality running stitch work is also done in the localities of Shakorabad, Shamasabad, Rukanabad,

Fareedabad, Churhatta, Samina and the surrounding suburbs of Paigan, Noorwala and Kot Chhutta.

Choti Zaireen.

The running stitch work of Choti Zaireen is considered to be of superior quality. Here, embroidery is done mostly on *dupattas, kurtas* and shirts but *dupattas* are produced in larger quantities which are sold readily both in domestic as well as foreign markets. Delicate and sophisticated running stitch work is done on *dupattas*. The embroidery work on *dupattas* has high wages. In Choti Zaireen the embroidery cost is the highest. In 1990s, demand for embroidered *dupattas* was at the highest. But, it is not so today. Now a day, there is a greater demand for embroidery on China crinkle cloth mostly used for ladies' suits. The minimum wages for normal work on a suit is 1500 Rupees. But for work of extraordinary quality, charges may go as high as 5000 Rupees.

Taunsa Shaif

Taunsa Sharif is also famous for its *dupattas* richly embellished with running stitch embroidery. The traders of Multan supply raw material, including *dupattas* cloth to craftsmen of Taunsa and the finished embroidered *dupattas* are lifted on payment of wages. They are sold in the wholesale markets of Multan and Lahore. However, the quality of embroidery work is not of the level of Choti Zaireen and D.G. Khan, as such embroidery wages in Taunsa are relatively lower.

Rajanpur and Jampur

Here the embroidery in running stitch is done mostly on *dupattas* and *kurtas* for ladies/gents. Such embroidery is done both in Rajanpur and Jampur.

SATIN STITCH WORK OR PAKKA TANKA

Satin Stitch is locally called *pacca tanka*. For this work, first the cloth is clamped to a round wooden frame. With the help of a needle and thread embroidery is

104. Dupatta, Kachi Karrahi (Running Stitch).

done, according to lay-out and colour scheme of the design. First of all, flower petals are embroidered width-wise with uniform stitches made from top to bottom. Such embroidery appears similar on both sides of the cloth; the embroidered portion completely covers the base cloth. Such work is mostly done on ladies' shirts, cushion covers, bed-sheets, table-cloths, pillow-covers, ladies' and gents' *kurtas*. Satin Stitch work is done in the plains of the D.G. Khan and Rajanpur Districts.

105. Dupatta, Kachi Karrahi (Running Stitch).

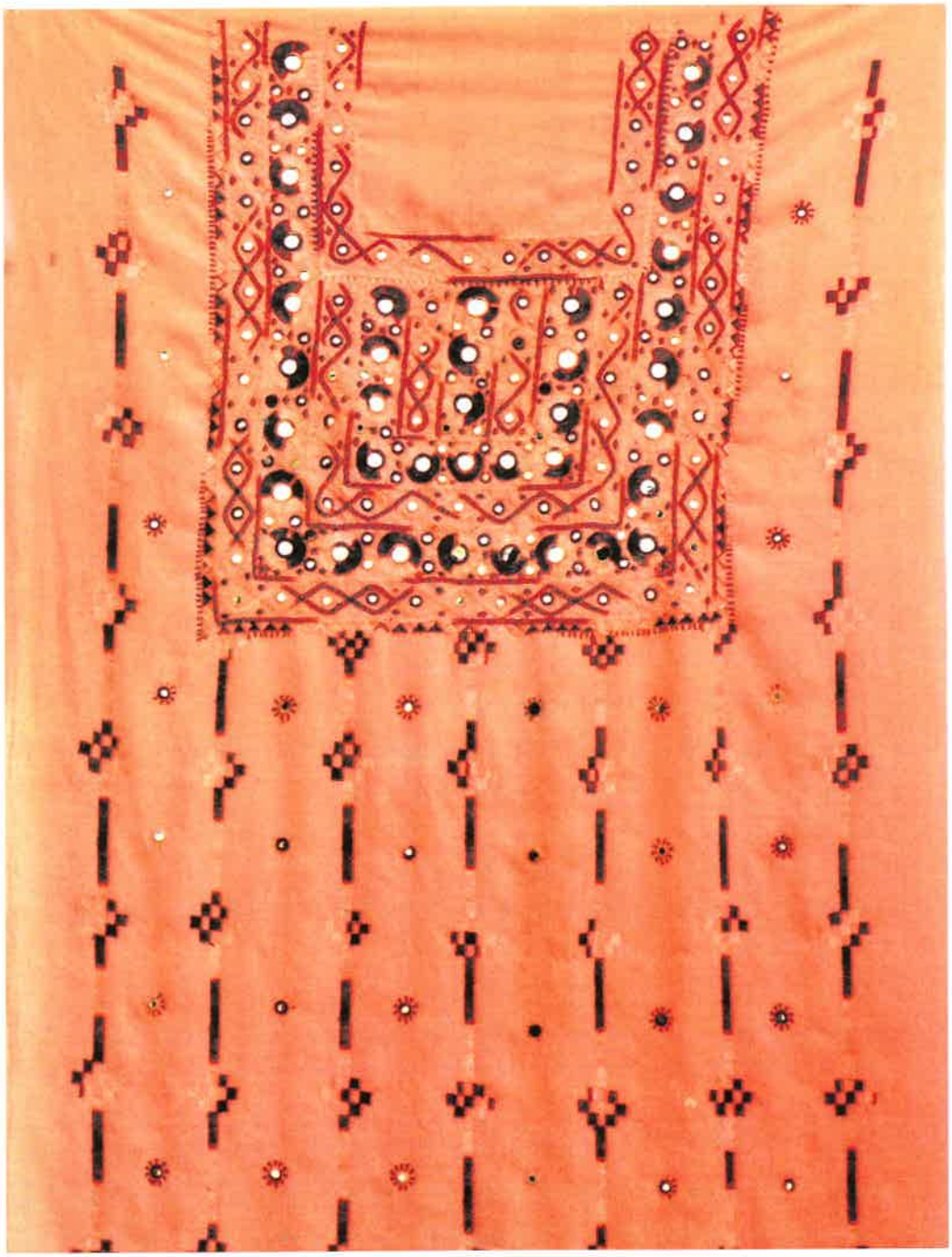
KASHMIRI STITCH WORK

After tucking single or double thread through the eye of a needle first of all the flower petals are embroidered with length-wise stitches. In order to reinforce this stitch, breadth-wise cross-stitches are made on the first stitch. Due to this technique, stitched threads intermingle and amalgamate with the base cloth, thereby imparting extra strength to the Kashmiri stitch-work. This kind of embroidery is very close and dense and completely covers the base cloth.

Kashmiri stitch is mostly done on bed sheets, pillow covers, woolen shawls and collar sternum portion of shirts.

Centers

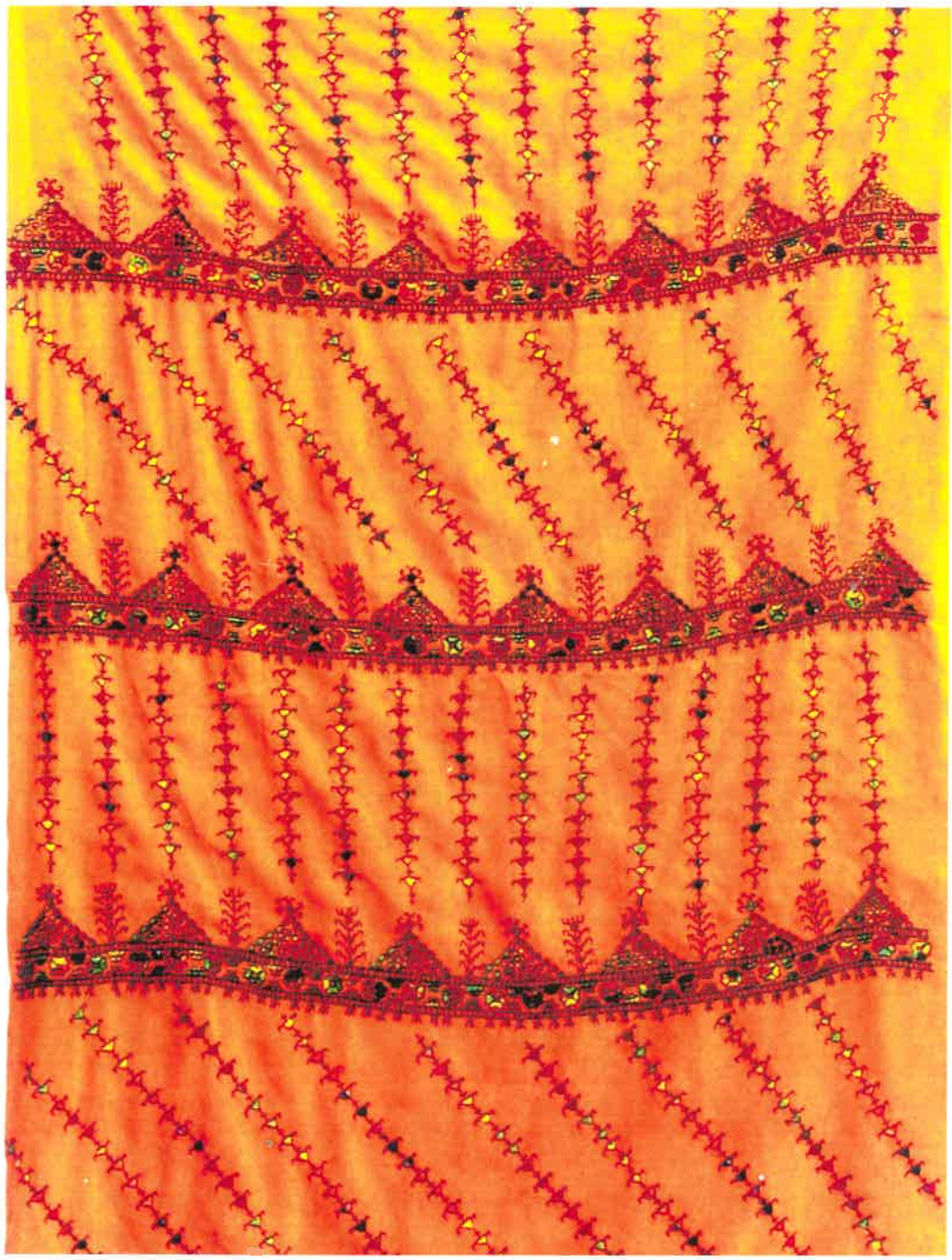
Embroidery with Kashmiri Stitch is practiced only in urban areas including D.G. Khan, Choti Zaireen, Jampur and Rajanpur.



106. A shirt front embroidered with Balochi karrahai or tanka. D. G. Khan.

107. A shirt front embroidered with guddi tanka and mirror work. D. G. Khan.

th guddi tanka



108. A chadar with Balochi kam.

SHADOW WORK

This type of embroidery technique is done on a very fine cloth. First of all the requisite design is traced on the reverse side of the cloth. Embroidery is also done on the same side in such a manner that only shade of this embroidery is visible on the upper surface of the cloth, hence the name Shadow Work. Ladies' and gents' *kurtas dupattas, Chadars* (a sort of shawl) are adorned with shadow work embroidery.

Centers

This embroidery can be seen in the plains of D.G. Khan and Rajanpur Districts

CHAIN STITCH OR DANDI TANKA WORK

Chain Stitch is called *Dandi Tanka* in the local language. This stitch is used to form the outlines of the flower petals in running stitch and satin stitch embroideries. It is an extremely simple stitch.

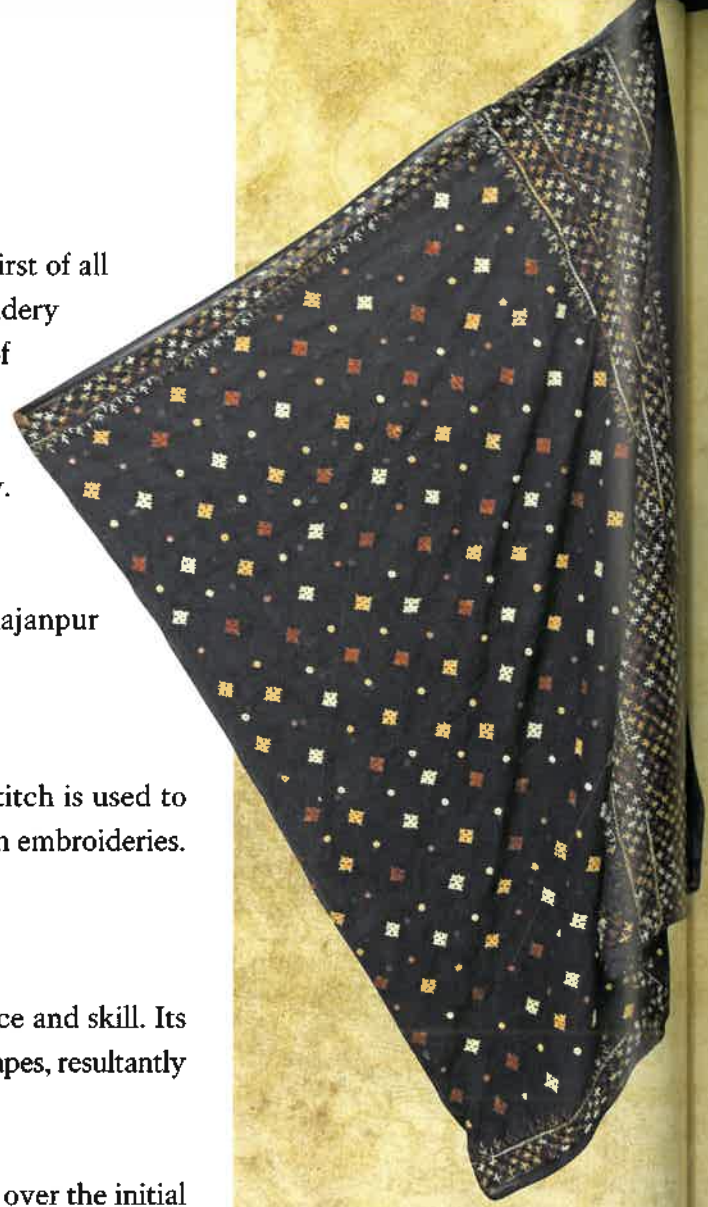
SINDHI STITCH WORK

This stitch is quite simple but still, it requires a good deal of practice and skill. Its design is based on graph like straight lines, prepared in geometrical shapes, resultantly no round or oval shape is formed during embroidery.

After making few basic stitches a net work of cross stitches is made over the initial stitches. Thereafter in accordance with the design, the rest of the stitches are entangled through the threads of the net work to complete the design. Sindhi stitch embroidery is done on ladies shirts, bed sheets, pillow covers, table cloth and collar-sternum portion of ladies shirts.

Centers

This type of embroidery is popular in D.G. Khan, Jampur, Rajanpur and Taunsa Sharif.



109. Chadar with Sindhi stitch work.

n work.

THREAD DRAW WORK (TAR-KASHI)

Usually *dupattas* are subjected to such embroidery work. Beside dupattas, this technique can also be used on such a cloth which is not heavy and is woven in straight picks and ends.

From any side - length or breadth, of a *dupattas* or any cloth, half an inch of threads are removed and, then, embroidery is done on remaining threads of picks. It is very peculiar and special; therefore, it is done only in limited areas. It is very laborious and time-consuming exercise. Large number of *dupattas* having tar-kashi are produced and marketed every month. Most of these *dupattas* are sold in Multan, Lahore, Islamabad and Karachi. This embroidery is also done on ladies shirts, bed sheets, pillow covers and ladies cotton shawls.

110. Dupatta with awl work.

Centers

Tar-kashi is done in the cities of Dera Ghazi Khan and Rajanpur. However superior quality workmanship is seen in the localities of D.G. Khan City, Gadai, Shakoorabad, Samina and Churhatta.

AWL WORK

In local language awl work is known as *aar ka kam.* Mostly woolen shawls, *dupattas* and ladies' shirts are embellished with this technique.

After tracing design the cloth is clamped tightly on a wooden frame. The awl is pierced through the cloth, the thread is hung in the hook of awl or *aar*, which is then pulled up and this exercise is repeated again and again according to design. In this way chain like embroidery takes shape.

This embroidery is very attractive and eye-catching. Such embroidery can be done on any sort of cloth and also in any design. The base cloth is completely covered by the embroidery work.

Centers

This embroidery is very popular in D.G. Khan.

MIRROR WORK

Embroidery with mirror work is the speciallity of D.G. Khan and Rajanpur Districts This is practiced both in the plains and hilly areas. Small spherical mirrors are encrusted or fixed to the cloth by the following techniques:

i) In the first method, round rings or frame formed by intertwining thread is placed over the mirror in such a position that the edge of the mirror is covered by thread ring-frame. Thereafter, the ring-frame holding the mirror is stitched to the base cloth from backside of the mirror with the help of button-hole stitches. In this way the mirror is firmly attached to the cloth.

ii) In the second method, the mirror is fixed to the cloth under the network of cross-stitches, and then, with the help of button-hole stitches, the threads of the outlying net work are pulled and inter-woven in such a manner that the edges of the mirror are covered with the stitches thereby firmly fixing the mirror on to the cloth. In local terminology the mirror work is called *sheesha patree*. In hilly areas, caps, and pillow covers are profusely decorated with mirror work, while in the plains, mirror work is done on woolen shawls, dupattas, bed sheets, table cloth and ladies shirts.

111. A young girl wearing a shirt with shisha (mirror) embroidery.

112. Delicately done paka tanka and mirror work.

Centers

Mirror work is done throughout D.G. Khan and Rajanpur Districts. However, good quality work is found in the city of D.G. Khan, Choti Zaireen and Dallana.

BALOCHI STITCH WORK

Balochi Stitch is the specialty of hilly areas. This stitch work is extremely laborious and time consuming which results in perfect, accurate and attractive embroidery work. The stitch is so minute and fine that it gives the impression of machine made work, and from a distance gives an outlook of a printed cloth.

Embroidery with Balochi Stitch can only be done on a special cloth having straight and spacious warps and wefts, because this stitch is to be made on each wefts / thread of the base cloth. This embroidery is not visible on the reverse side.

Centers

This embroidery work is done all over the hilly area.

EMBROIDERY IN THE PLAINS

In the plains of D.G. Khan, particularly in cities and towns, the embroidery is done in Running Stitch, Kashmiri Stitch, Sindi Stitch, Shadow Work, Mirror Work, De-threading (Thread-draw or Tar-kashi). In some areas, Balochi Stitch is also in use.

Mostly, ladies' dresses and household textile products are embellished with the above mentioned stitch works. Now a day the traditional embroidery is infiltrating even on modern dress-wears. Due to this factor embroidery work has resurged on commercial scale in the cities and towns of D.G. Khan District. Following embroidery products are being made in this area:-

113. An old shirt of a Balochi woman.
(Courtesy: Lahore Museum.)

114. A Mazari girl wearing Balochi dress.

DUPATTAS

Dupattas is an oblong scarf of muslin cloth used by women for covering their heads. Embroidery work on dupttas has acquired the status of industry in D.G. Khan District. Most of the dupattas are being embroidered in Running Stitch and Tar-kashi (de-threading). Every month numerous consignments of embroidered dupattas are marketed to other cities and some are even exported to some foreign countries. A large number of people are engaged in this business. Presently, however, printing (chhapai) has replaced tracing process for getting designs for embroidery. In Choti Zaireen embroidery wages are much higher. Besides 'running stitch' and 'de-threading work', the dupattas are also embroidered with awl work, shadow work and satin stitch.

In these areas the women folk themselves embroider their dresses. On the occasion of marriage, bride's trousseau is heavily embroidered, by the family members of the bride. Shirt is the major part of ladies dress; therefore, most of the embroidery is done on shirts. In cities too, the embroidery work on dresses is gaining popularity, resulting in opening of many new embroidery shops in D.G. Khan City where mostly matrimonial dresses are embroidered. However, embroidery in shops is done with awl (aar) only. Here, instead of thread, tilla (metallic thread of gold or silver colour) is used in embroidery work. In rural areas, satin stitch, Kashmiri stitch, Sindi stitch, awl work, Tar kashi (de-threading or de-picking) and mirror work are popular. The embroidery designs are got traced or printed on the shirts from the local shops. Some times the crafts women do the tracing work by themselves.

115. Dupatta with Balochi stitch work.

Centers

Embroidery on dupattas is being

116. Gote and Moti work, D.G. Khan.

117. Dupatta with kacha tanka.

118. Dupatta with Awl work.

119. Dupatta with guddi tanka.

120. Dupatta with kaccha tanka.

work.

practiced in D.G. Khan City, Choti Zaireen and Taunsa Sharif. However, good quality embroidery work is done in the city of D.G. Khan and Choti Zaireen. On commercial scale the embroidery on ladies shirts is done in the cities of D.G. Khan, Choti-Zaireen, Jampur, Rajanpur and Taunsa Sharif.

BED SHEETS AND PILLOW COVERS.

Embroidery on bed sheets and pillow covers is a status symbol. It is a sign of prosperity and culture of the people of this region. Splendid embroidery products, like bed-sheets and pillow covers, form an essential part of brides' dowry. These bed-sheets and pillow covers are embroidered in Satin, Kashmiri and Sindhi stitches and, now a day, also in Tar-kashi.

WOOLEN SHAWLS

In the cities and towns of D.G. Khan and Rajanpur Districts embroidery is also done on woolen shawls. It is highly professional and skilled job. The shawls are usually embroidered with awl work. Mostly, long shreds, or fine thread from China is used for embroidery work on shawls. However this particular craft presently is in doldrums, as it is not being carried out in an organized manner. This is so because, on the one hand, such embroidery is too laborious and time consuming and, on the other hand, the wages are comparatively very low. Due to these facts the craftswomen prefer dupattas over shawls for doing embroidery work.

KURTA (COLLAR-LESS SHIRT)

In the plains of D. G. Khan and Rajanpur Districts kurtas are in vogue. It is worn both by men and women and for this reason embroidery work on kurtas is done almost in every home. Embroidery on the ladies kurtas is done in Running, Satin, Kashmiri and Shadow stitches. On men's kurtas the embroidery is mostly done in Running, Satin and Shadow stitches. Ladies suits are embroidered with coloured threads. These kurtas are also marketed to other cities.

Centers

Most attractive and eye-catching embroidery on kurtas is done in Choti Zaireen

121. Sarr jha jal posh – embroidered pillow cover.

122. A woolen shawl embroidered with awl work. D. G. Khan.

and Qaim Wala. D.G. Khan City is also famous for its exquisite embroidered kurtas.

LADIES SHIRTS

As already stated the embroidery work on ladies shirts is an integral part of the cultural heritage of this area. Thus, embroidered shirts are in a way a mark of the dress of women of this area.

MISCELLANEOUS EMBROIDERED ITEMS

In addition to the above mentioned products the following embroidered items are also produced on both commercial and non-commercial basis:

i) Ladies and gents handkerchiefs.

ii) Dastarkhwan (piece of cloth spread on ground for serving meals).

iii) Table cloth (maiz posh).

iv) Sofa and Chair covers.

Very attractive and beautiful embroidery is done on table cloth, chair and sofa covers. This embroidery is mostly done in Satin, Kashmiri, Sindhi and Balochi stitches.

TWO OLD CRAFTS BEING REVIVED

Besides, in early1990s there were re-introduced two new crafts dead since long in this region namely:

pillow cover.

- Metal Thread Embroidery called Makesh, and
- Crochet Work called kroshia ka kam.

Both these crafts were in vogue at the time of partition in 1947 but, for certain reasons, went into oblivion soon thereafter so much so that, till recently, the present generation did not even know that such a craft has ever existed and practiced in this region. However, afresh hurried survey in April 2008 revealed that these crafts are once again being introduced by some who have business interest in Islamabad and Lahore where demands for such products are increasing day by day. The craft of crochet, truly not being a class of embroidery, will be discussed in details in a forthcoming chapter. As regards Makesh is certainly a class of embroidery done on mostly on silky and satin cloth cut to make dupattas and ladies shirts (qameez). The meal thread used comprises flat silver or gold wires – now a day synthetic wire is used for the purpose. Designs to be embroidered are first got printed on the cloth. The metal-threads are cut into small pieces with one end cut into wedge shape (>) for cutting through the surface of cloth like a needle with thread. The thread, enters from the proper side of the cloth, is brought back to the front side for re-entering. Te process is repeated several times ill the surface of the desired motif is completely filled up. Te thread is snapped at the root and the surface of the completed motifs is pressed flat with the surface of the cloth. The metal-thread is shifted to the new motif, so on and so far. Te largest center of makesh work in this region is in the nearby city of Multan.

EMBROIDERY OF THE TIRIBAL BELT

The embroidery work of the tribal areas of D.G. Khan and Rajanpur is of distinct style and structure which can be readily differentiated from the embroidery work of the plain. The women folk of tribal areas themselves prepare the entire range of embroidery products according to their tastes and needs. The most peculiar mark of tribal embroidery is jeeg which, after having been embroidered, is stitched to the front portion of ladies shirts. Beside jeeg, many household utility items are also decorated with embroidery work, which form an integral component of Balochi culture.

123. A Balochi prandha that decorates ladies' hair-tail.

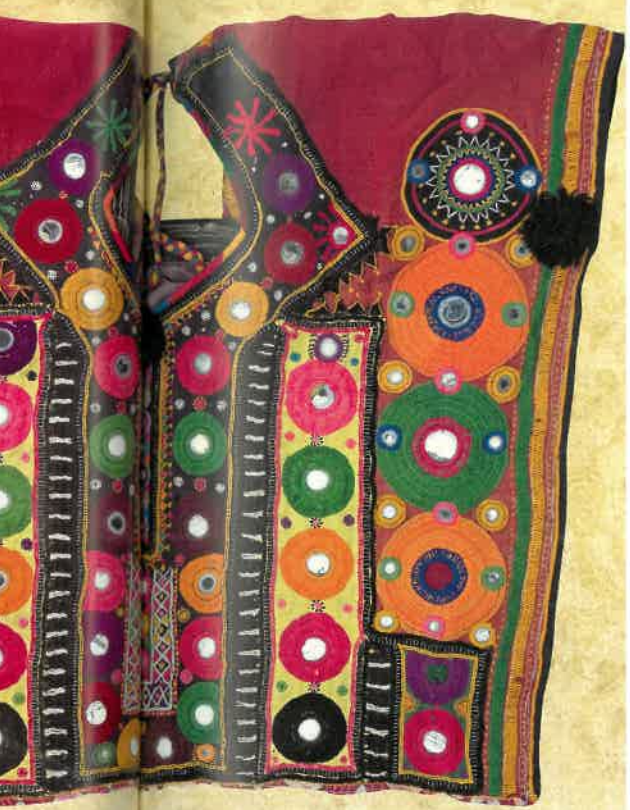
124. A Baloch woman doing kashidakari with mirror work on a kerchief (rumal).

JEEG / SEEP / GOTE / TANNA

The terms jeeg, seep, gote and tanna are used interchangeably with one another for explaining the same object namely the shirt-front of ladies dress worn by women in Dera Ghazi Khan and Rajanpur. Among these, jeeg is a Balochi word whereas others are derived from Saraiki language – all meaning an embroidered collar and

125. Poppit Wala Jeeg - a Balochi shirt worn by Leghari women. Choti Bala.

126. A Mazari jeeg called gul toee used by Khaitran tribe.



e used

127. Warrain Wali Jeeg. Tumman Mazari.

thorax portion of ladies shirts. Jeeg, no doubt, is the most commonly used and is popular among Baloch ladies. The other terms are used mostly in the plain areas. A jeeg, seep, gote or tanna is profusely embroidered on a separate piece of cloth which is than stitched to the main shirt. Every Tumman (tribe) has its own distinct jeeg design, which also serves as sort of mark of that tribe. A jeeg is identified by its lay-out, colours and motifs used in it. Some of these varieties are discussed below:

128. A shirt front designed by the PSIC, D. G. Khan.

LEGHARI JEEG

It is so-called because it is prepared and worn by women belonging to Leghari tribe only. It is adorned with charming embroidery work. Usually red, yellow, green and black staple threads are used in it. It completely covers up the underlying cloth. The embroidered jeeg is considered as true representation of Balochi culture. Its embroidery bewitches the beholders, and at first glance one may take it for machine work rather than a handiwork. The creative artistic craftswomen do such embroidery without the help of a frame or any drawings or tracing. It is the product of imagination and indigenous skill. The only material used is needle, thread and cloth and the outcome

129. A Leghari Jeeg (shirt front).

is an astounding piece in the shape of a jeeg. A single woman may take thirty to forty days to complete a single jeeg. The designs on the jeeg are based on geometrical patterns. Each part of design on Leghari jeeg is named separately, which is embroidered and combined to form a complete jeeg. These parts of jeeg design are given below:-

Phaanch

It is a border strip of a jeeg that is usually made in red or maroon colour. Numerous small and big square boxes are embroidered in it. A Small square is made over a bigger square. A symbol of arrow or a 'V' motif is made on upper and lower side of the small box. Such design is essential in a Leghari jeeg.

Shaheegh

Like phaanch, a shaheegh is also made along the entire border of a jeeg. The design consists of small multi-coloured boxes. It is also a compulsory design and does not permit any change or alteration.

Khundi

The design consists of 'W'-shaped motif, which is repeated from bottom to top, and various colours are used in it.

Shah

The shah design is preceded by shaheegh design and is made in place of khundi design i.e. either of the two designs is embroidered on a jeeg. In this design, square and triangular figures are made. Their outline is in black and the figures are multi-coloured. However, in rare cases both khundi and shah designs are embroidered side by side on a single jeeg.

Khumbary

In some of the jeegs, khumbary design is made after completing khundi or shah design. It is not a compulsory design for a Leghari jeeg. This design also consists of square boxes of a single colour.

Kuchtoo

This design consists of multi-coloured square figures made in between khundi and khumbary designs acting as a partition line between the two.

Bund

This design is composed of three similar stripes of rectangular and triangular figures made in the middle part of a jeeg. The central stripe is in black colour whereas the stripes to its left and right are made in red colour. This design also forms a compulsory part of a Leghari jeeg.

130. Dasoo motif.

Dasoo

It is made in the lower portion of jeeg and consists of a 'V' shaped motif. It is made from tiny square boxes. It is also an essential part of a jeeg design.

Jeeg Poppit Wala

It is also a collar/neck design of a shirt, made on red, white or black cloth. The

design consists of spherical motifs having cross-section of two inches. The spheres are embroidered in Kashmiri and button-hole stitches. The middle of the square is encrusted with a tiny round mirror. Numerous spherical mirrors are fixed in this design, imparting dramatic and exciting effect. This design is extremely popular in the Leghari Tribal areas – particularly in Choti Zaireen and Choti Bala. It is also made in Tumman Khosa and Tumman Buzdar. This design is also used by the people of Khaitran tribes living in Legari Tumman as well as in Barkhan and neighbouring Baluchistan.

Gote

Gote is a Saraiki name for a jeeg or shirt-front. In the plain areas of Dera Ghazi Khan it is also known as tanna and seep. When the word gote is used as a part of a design, it stands for a round motif and such a jeeg is called Poppit Wali Jeeg

EMBROIDERY OF MAZARI TRIBES

Embroidery done by Mazari women is very characteristic of their tribe. There are a number of designs by which a Mazari embroidery is identified. Some of these are discussed below. Some of these designs, such as Phuul Phaari, Haft Bagh, etc are made only by women of Mazari tribes.

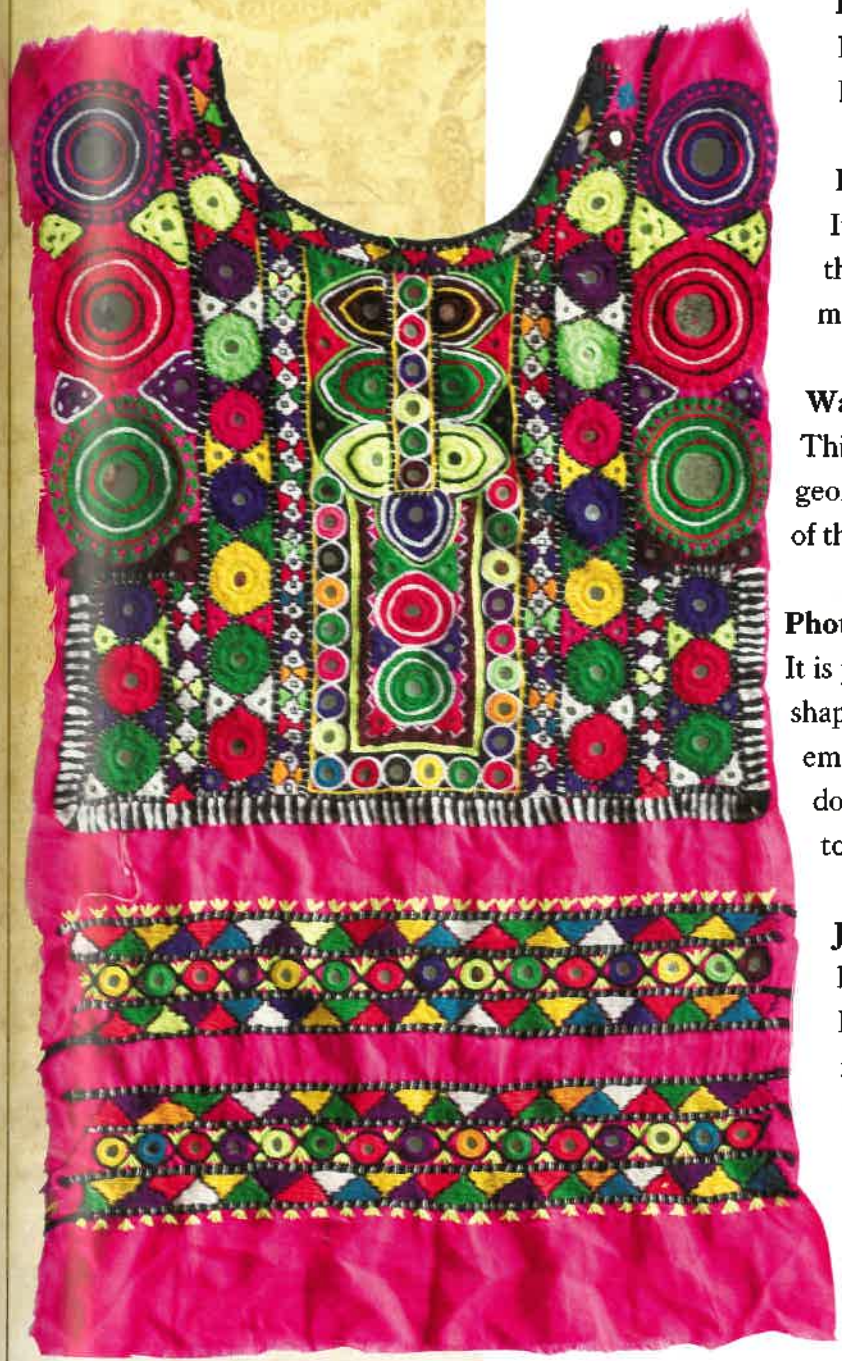
Gul Toee

A jeeg having gul toaee design is produced in Mazari tribe. The design consists of a number of large floral motifs shaped like circles. Long stitch is used in the embroidery of this design.

Chajlee

This design is prepared in Mazari tribe. The embroidery work of this design is extremely fine and delicate. The border of this design is made in zigzag pattern, measuring two inches in width. Various colours are used in it. It is considered the most beautiful jeeg of Tumman Mazari. In local terminology the design is known as chajlee.

131. P



131. Popat wala jeeg also called Seep and Gote (shirt front).

Phuul Phaari

It is a design of jeeg which has large six star-shaped motifs. Embroidery of this jeeg is also done in long stitches.

Haft Bagh

It resembles phuul phaari design; the difference between the two is that instead of six it has seven large stars shaped motifs.

Warain Wali

This design comprises of star-shaped floral motifs and some geometrical designs. Border is made on the peripheral side of the jeeg.

Phot Wala Jeeg

It is prepared with square and oblong divisions but with a V-shaped neck. With in square and triangular divisions Balochi embroidery is done extensively. Red and black colours dominate the embroidered surface. This embroidery is special to Tumman Buzdar and Tumman Qaisrani of hilly areas.

Jhalko Jeeg

It is also a popular jeeg of Buzdar and Qaisrani Tummans It is easily identified by its inverted pyramid design of its neck and its dental border of half triangles each topped by a cross motif as well as a few large size plummets called phummans in black and red colours.

Dhako

It is a special jeeg design made for mourning dress. Embroidery is done only with black thread, because

such embroidered dress is worn by a wife on the death of her husband.

Karne Wali

On this jeeg small mirrors are fixed on the cloth with the help of silky thread in such a way that they appear like a square with a central mirror.

132. Phadawala jeeg used by Mazari tribes.

LUND AND GURCHANI EMBROIDERY

Koonjari

Koonjari jeeg design is preferred in Lund and Gurchani Tribes. It is a rectangular jeeg. The neck portion of it is also rectangular. Various geometrical patterns are embroidered on this jeeg by employing Balochi stitches.

BUZDAR EMBROIDERY

Rahrho

Rahrro jeeg is always in the form of 'T', round neck and one rectangular and two square parts with mirror work. Such a jeeg is made on red cloth only in which pieces of mirror are stuck in square shape as are the geometrical patterns on the same cloth. This jeeg is made mostly by ladies of Buzdar tribe.

MISCELLANEOUS EMBROIDERY ITEMS OF TRIBAL AREA

Bushkari

In Balochi language bushkari means small purse or hand bag with embroidery work. Bushkaris are used by women for keeping in them needles, thread, or other important utility items. Bushkaris are produced throughout the tribal belt.

133. Phuul Phaari used by Mazari tribes.

Sirbund

Sirbund is a cap worn by children. Its front, which rests on the brow, is richly embroidered.

Bandook Jal Posh (GUN COVER)

Bandook Jal Posh is used as Gun Cover. It is made of cloth embellished with embroidery work.

Bandook Bund

Shoulder strip of the gun cover is locally called as Bandook Bund. Very attractive embroidery is done on it.

134. Rohila jeeg used by Mazari tribe.

Sarr Jha Jal Posh

In Balochi language pillow cover is called as sarr jha jal posh. It is also embroidered and is given to bride in dowry.

Kurta Gul Wala

Kurta Gul Wala is a specialty of Taunsa Sharif. These kurtas are worn by children and women. On the front and back side of these kurtas are embroidered two flower motifs in geometrical designs. Similar motifs are also made on sleeves. On the remaining parts of the kurta small typical flower motifs are made. The designs are usually embroidered with red and green threads. Black string is used to close and open the collar.

DESIGN EQUIPMENT AND KIND OF THREADS

Pencil

It is used for general drawing and tracing. An HB pencil is suitable for this purpose.

135. Jalkhoo jeeg. Tumman Buzdar and Tumman Qaisrani.

Felt–Tip Marker or Ball-Point Pen

It is used for drawing on canvas or for making lines dark enough to show through tracing paper.

Tracing Paper

It is used for transferring design to the cloth.

Threads

In embroidery all sorts of threads can be used from string, ribbon and raffia to the

136. Bushkari used for keeping household objects.

137. Phot wala jeeg used by Buzdar tribe.

finest gold and silver threads. The following types of threads are generally used in embroidery work being done in D.G. Khan Region:

Staple Thread

It is available in various colours in the form of skeins. A decade ago it was available in fast colours, but now the colour fastness has deteriorated. Therefore, its use has been considerably reduced. This thread is used for doing embroidery work on shirt-fronts, ladies suit, woolen shawls and chadars.

Silken Thread

It is also available in skeins. It is composed of four to six fine, lustrous soft threads which can be separated and used singly or in combinations of 2s, 3s, etc. It comes in a wide range of colours. This thread is mostly employed for embroidery work on ladies shirts, and also on gents' kurtas. It is usually used in the cities. About forty years ago it was also used in tribal areas for embroidering fronts of ladies shirts.

Anchor

It is a thread of superior quality and also costs more. It is available in skeins packed in boxes each containing two dozen of these skeins. It is a single ply thread with highly fast colours. It is composed of bi-shaded thread in combination of a dark and light shade of the same colour. The shaded thread is used in the embroidery of woolen shawls and dupattas.

Synthetic Woolen Thread

It is synthetic thread having woolen texture. It is available in florescent colours. Although it is manufactured domestically but locally it is famous as Irani thread. It is used for embroidering shirt-fronts.

138. Kurta Gul Wala, Taunsa Sharif.

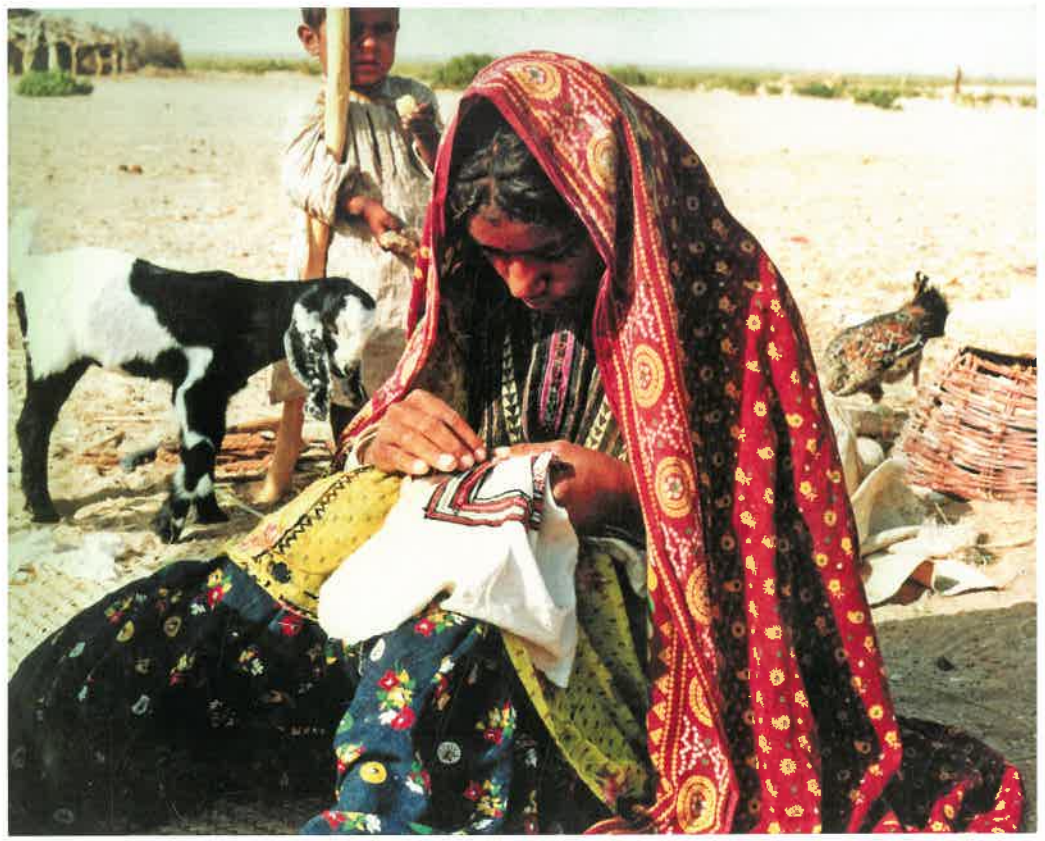
GEOGRAPHICAL INFLUENCE ON EMBROIDERY

Dera Ghazi Khan Division has a unique geographical position. It has its border along with all the four provinces of Pakistan. Thus there is a deep influence of embroideries of the three neighbouring provinces over the embroidery of this region, resulting in a beautiful amalgamation of different cultural designs.

Embroidery of tribal area of D.G. Khan closely resembles that of Baluchistan Province. Many embroidery designs of Tribal Areas seem to be inspired from the embroidery work found in different neighbouring regions of Baluchistan like Barkhan, Kohlu and Dera Bugti. The embroidery work of Mazari tribe, however,

nsa Sharif.

139. Bushkari (juzdan) for wrapping Holy Quran. Used by Buzdar and Qaisrani tribes.



140. A Baloch girl doing embroidery on a shirt.

appears to be influenced from two neighbouring provinces namely Dera Bugti in Baluchistan and Sind province. On the other hand, embroidery work of cities and plains of D.G. Khan, reflects influence from the Upper Punjab.

Footnotes:

1. All the old tombs that have survived from the 15th century up till the middle of the 20th century are profusely decorated - internally with naqashi or fresco painting and, externally, with kashi-kari or blue tile work. The latter work was invariably done by craftsmen from other centers like Multan and Seetpur whereas silver repousse work on the doors leaves of the tomb of Kot Mithan was done by silversmiths from Bahawalpur. No craftsman of local origin has so far been recorded. Currently the craft of white and blue tiles has completely disappeared from the country of Dera Ghazi Khan and Rajanpur.

2. George Watt, Indian Art Exhibition at Delhi, 1903.Calcutta.1904, p.271.

3. George Watt, Indian Art Exhibition at Delhi, 1903.Calcutta.1904, p.367.

Facing Page:
A pauly (weaver) at his work in Basti Fauja.

Art of Weaving

CHAPTER VI

TEXTILES II

Art of Weaving

D. G. Khan and Rajanpur Districts abound in goats and sheep. It is the main source of livelihood of the people of tribal areas. Every house has its own herd of these animals. The herds are daily taken to the hilly pastures for grazing. The prosperity or richness of a person in this region is judged from the size of the flock of animals which he possesses. The tribal people sell their live-stock not only in D. G. Khan but also in other markets of the Punjab. The goats and sheep of this area meet the meat requirement of the entire Province. The people of tribal areas earn a substantial income form the sale of their live-stock, hair of goats and wool from sheep. The sheep wool, called *pasham,* is sold away to local yarn spinning mills, where woolen yarn is made. The goat's hair, locally called *jut*, is sold only in tribal areas where the local people make yarn, also called *jut*, from goat's hair.

The people of the tribal area make several utility items both from the sheep-wool and goat's hair. Some of these products are made solely from goat's hair or *jut,* while in some products *pasham* is used in combination with *jut*. These products truly reflect the culture and the traditions of these people.

FLASSI

The most important item which the local people make with the goat's hair, combined with sheep wool, is woolen durree

144. Woolen durree (flassi) woven with sher panja and harmohria designs at Basti Channal, Choti Bala.

145. A flassi (woolen durree) being woven on a horizontal loom in Basti Channal, Choti Bala.

called *flassi*. These are used to cover the floors of houses - particularly guests-room. A *flassi* is an inseparable part of Balochi culture.

The warp of a *flassi* is of goats' hair and the weft is of handspun sheep wool. The width of a *flassi* is about 4 feet, but its length varies from 6 to 20 feet - the most common being 8 feet long. Coloured geometrical designs are woven on the *flassis* with the help of locally dyed wool.

Origin

What we call a *flassi* is named differently in different regions. Although exact date of origin of *flassi* cannot be ascertained, there is no doubt that it originated in Central Asia. All woolen products are susceptible to damage and destruction quickly and easily. Hot and humid atmosphere makes them vulnerable to bacterial decay and deterioration. But, still, there is strong evidence to suggest that this is a centuries old craft. Material used in carpets and *flassis* is same but the two are prepared with two different techniques - the carpets are made by making knots, whereas *flassis* (*durrees*) are woven with regular warps and wefts. However, the origin of both is traceable to Central Asia or more precisely to Eastern Turkistan, bordering Mongolia. Both are used for decorating floor. The Mongol and Seljuk rulers took this craft to Turkey which later on spread to Iran, Afghanistan and China. In Pakistan this art came from Iran.

WOOLEN DURREES IN PAKISTAN

The art of woolen *durrees* is believed to have been introduced in the sub-continent by the Mughals. Actually, the Persian tribes, settled in the areas bordering Pakistan, are highly skilled in the art of weaving woolen *durrees* and are doing this work

146. A flassi of Dera Ghazi Khan.

from times immemorial. It is possible that in Pakistan, the *flassi* work may have been introduced by these tribes long before the arrival of the Mughals.

In Baluchistan Province of Pakistan, the *flassi* work is done in many areas. Makran is most famous for it. Good quality woolen *durrees* are also produced in the tribal areas of N.W.F.P. and Sind Province.

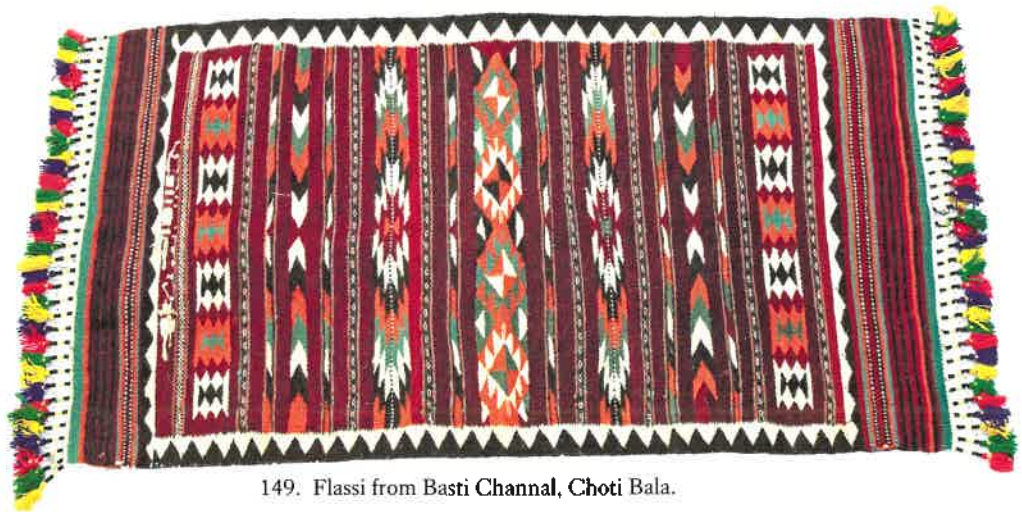
Flassi Work in District D. G. Khan

In the Punjab Province these *durrees* are produced in D. G. Khan and Rajanpur Districts. Here are many 'colonies' called "Basti Channal", inhabited by of a specific tribe called Channals who are engaged only in this profession. Dyeing of wool and weaving *flassis* is their ancestral profession. Usually, their colonies are situated near the towns of Choti Bala (at Basti Birmani), Harrand and Rojhan. These craftsmen usually remain mobile in the hilly areas in search of commissions for preparing *flassis* for Balochi families. For this purpose, they remain away from their homes even for months.

The women also prepare *flassis* and other woolen articles. The craftsmen of Basti Channal, Choti Bala believe that the art of *flassi* work in D. G. Khan started from period of Mughal Emperor Humayun. According to them during the reign of Humayun, an Irani was sent to jail for some crime. He was an expert in making woolen *durrees*. He started weaving *durrees* while in prison. Another prisoner, a man from *Channal* clan learned this art from him. After his release from the prison,

147. Spinning of 'jat' (goat's hair).

148. Flassi – a woolen durree woven at Basti Channal, Choti Bala.



149. Flassi from Basti Channal, Choti Bala.

150. Flassi with sher panja design. Woven with goat and camel hair. Basti Channal, Rojhan.

he communicated this skill to other members of his clan. In this way this skill started spreading among *Channals* only. But according to another version, originally there was only one colony of Chhannals known as Basti Musa Khan Channal near Choti Bala. Some 200 years back one resident of this colony, named as Baja Khan, went to Rakni in Baluchistan where he learnt the art of flassi weaving from one Pandi Khan. Later on, both teacher and pupil returned to Basti Musa Khan Chhannal and trained several other members of the Chhannal family in this craft. The new pupils gradually spread to other areas and founded new Chhannal colnonies and started their business there. It may be mentioned here that, besides flassi weaving, these Chhannal families have also been doing the work of tie-dye and block printing – mostly through their womenfolk.

TECHNIQUE OF FLASSI MAKING

Flassi is made on a wooden frame fixed to the ground. For this purpose open space is used. Two strong wooden shafts having a cross-section of 4 inches each are driven into the ground at a distance of 4' from each other. The upper ends of the shafts are joined by a wooden cross-bar. To reinforce this structure another shaft is fixed in the ground which holds the cross bar. At a distance of about 8 feet from these frames, another thick wooden shaft is fixed in the ground. This structure is then used for weaving *flassis*. A claw shaped iron tool is used to give tautness to the threads. After weaving each line the thread is tightened from below. On this frame other articles of woolen thread can also be made.

FLASSI DESIGNS

Flassis with charming designs are produced in D. G. Khan and Rajanpur Districts. Beautiful patterns based on geometrical designs are made on them. These designs are extremely fine and delicate, and colour combination adds to their beauty. The *flassis* are named after their distinct patterns and colour combinations. These designs are solely the creative efforts of the craftsmen, because they make them without taking help from any drawing or book. Some of their important designs are mentioned below:-

151. Hurrjeen – a bag made of goats' wool from Rojhan. It is used for storing household objects.

ats' wool from
ehold objects.

Dilber Mohra

The most beautiful and famous *flassi* design of this area is *dilber mohra* - a marvelous geometrical design locally termed as *dilber*.

Dilber Kohra

In addition to *dilber* design it also contains another design called *kohra* - a triangular shaped insect.

Sher Panja (Lion Claw)

Some of the *flassi* designs are made in rectangular shape. The repeat of this design is made in lines. As this pattern resembles the claw of a lion, therefore it is named *sher panja. Flassis* with this motif are popular with Mazari tribes.

Chander Sher Panja

In this design, besides *sher panja* repeat, an octagonal star shaped motif, called *chander,* is also made and the product is called *chander Sher Panja flassi.*

Harmoharia

This design is composed of all the above mentioned designs i.e. *dilber, kohra, mohra* and *sher panja.* The designs are made in all available colours. Therefore, this *flassi* is named as *harmoharia* - meaning: 'having all the designs'.

Katora (Bowl)

The *flassi* of this design consists of square shaped motifs, which contain geometrical designs. This shape is locally called *katora* (bowl).

OTHER PRODUCTS OF WOOL AND GOATS HAIR

Khurjeen (also called Herein)

It is a traveling bag made from goats' hair. It consists of two compartments and is used for keeping traveling luggage like clothes, food etc. It is generally hung on horse's back, during journey.

Shaken

It is a spread made from goats' hair, used for placing, flour grinders and grou flour on it. Fine geometrical designs are made on it. On the black background th designs are made with white threads.

Purzong

It is made from sheep wool in combination with goats' hair. It is used as floor spread for serving meals on it. Exquisite geometrical designs are made on it.

Goochan

It is a bag made from goats' hair, used for keeping flour. Its background is black and with white yarns of goat hair designs are made on it.

Harteer

It is also a bag made from goats' hair. It is similar in shape to *khurjeen* but is smaller in size. It is hung or the back of mule or donkey during journey. Traveling essentials are kept in it. On the black background, geometrical patterns are made with white woolen yarn.

Thaah

It is a large sack measuring 4' x $2\frac{1}{2}$' woven with goats hair. It is used for storing wheat and millet.

Bushkara

It is a woolen hand bag used by women for keeping their cosmetics, jewellery, clothes etc. It is a living example of superb craftsmanship. The warp is of got hair yarn, from goats' hair, while weft is of locally dyed woolen yarn. Eye-catching geometrical designs are made on it.

Tobra

It is a bag made from goats' hair yarn. After filling it with horse feed, it is hung over the mouth of the horse.

152. Bushkari made of goats' and sheep's hair on a horizontal loom. From Tribal Area

sheep's hair on
ea

153. Khurjeen - sack for storing flour. Woven as a flassi with goats' hair with lozenge-shaped design called Rodi Dilbar.

COTTON KHES AND DURREES

KHES

Some decades back, the two districts under report had several centers which were producing cotton cloth, *khes and durrees* of high quality. In the city of D. G. Khan as well as its other localities many weavers, locally *'pauly,'* used to manufacture cotton *Khaddar* cloth, *Chaders* and muslin on hand looms – all with pure home-spun cotton yarn. The hand looms industry was badly hit by the famous Industrial Revolution of Europe, so much so that demand for hand loom cloth started declining rapidly and now this industry is almost at the verge of extinction. However, only cotton *khes* and *durrees* still survive in some areas. Hand woven khes and *durrees* are being produced only at a few places in the plains of D. G. Khan. The best centers have always been Busti Nur Wala, Aali Wala, Busti Fauja Wala and Busti Malana. At Nur Wala, once a bustling center of weaving, no one is occupied with this profession. At Busti Fauja Wala, in April 2008, we met only one Allah Dawaya still busy on his pit-loom weaving a *khes* with *chaugan* design.

Simple khes is woven out of white cotton yarn and is devoid of any design work. In coloured *khes*, dyed yarn is used. Geometrical designs are made on it.

Design of Khes

The *kheses* of D. G. Khan depict special flower motifs, which are made in the following geometrical shapes:-

- Cross — Steps (ladder)
- Star — Victory Stand.

These basic designs are combined and arranged in various numbers, sizes and colours to re-create a wise variety of new designs. Every khes is named after the typical design it carries. Their names are given below:-

- *Phul Sahra* — *Chandana*
- *Gul Chaman (Cotton)* — *Gul Chaman (Coloured Silk)*
- *Rabeel* — *Ghumsan*

154.A. A khes with Gul Chaman design in colours.

	Chaudan	*Chughan*
•	Chhatri (36) Dana	Nau (9) Dani

Material and Equipments

The *Khes* is weaved with locally spun and dyed cotton yarn. Mostly the craftsmen themselves dye the yarn. White, black, navy blue and orange colours are used in the kheses. However, in one khes only two colours are employed. White yarn is used in combination with navy blue yarn, while with orange colour, navy blue or black yarn is used. In one case of a khes with Gul Chaman, woven by Allah Dawaya of Busti Fauja Wala a small piece was woven with colourful synthetic silk yarn.

Method of Khes Weaving

The *khes* is woven on a loom locally known as a*dda.* The loom is either a pit- loom or a moveable one. The former, being the oldest and most primitive one, can still be seen in some villages such as Busti Fauja Wala on D.G. Khan and Rajanpur Road.

The a*dda* or the loom is installed in a pit measuring three feet wide and two and half feet deep. While sitting on the ground the craftsman suspends his legs in the pit, where the pedals of the loom also hang. The *pauli* or weaver operates the pedals with his foot according to the design, with utmost skill. The *Adda* or a hand loom consists of following parts:-

Tur (ٹُر)

It is a wooden roller measuring four feet in length, having a diameter of six inches. Both the ends of the *Tur* are placed on the wooden foundation. Warp threads of the *Khes* are wound on the *Tur*.

Munna (مُنّا)

It is a four inch thick wooden post driven in the ground, at a distance of twenty

feet from the *Tur*. The warps are pulled and tied with the *Munna* by the help of a string.

RACHH (رچھ)

Rachh consists of two reed sticks which are tied one above the other at a distance of four inches from one an other. In these reeds the threads are tied in a typical manner. In the middle of the thread a knot is tied in such manner, that small whole is formed. Through this hole the warp threads are passed according to the design. The r*aachh* is hung from the ceiling with the help of a string.

Kanghee (کنگھی)

Warp threads are passed through a large comb called k*anghee*. After passing through *Kanghee* the threads take the shape of a cross.

Hatha (ہتھا)

Hatha is a sort of handle, used for holding kanghee. Hatha is hung from the ceiling with the help of a string.

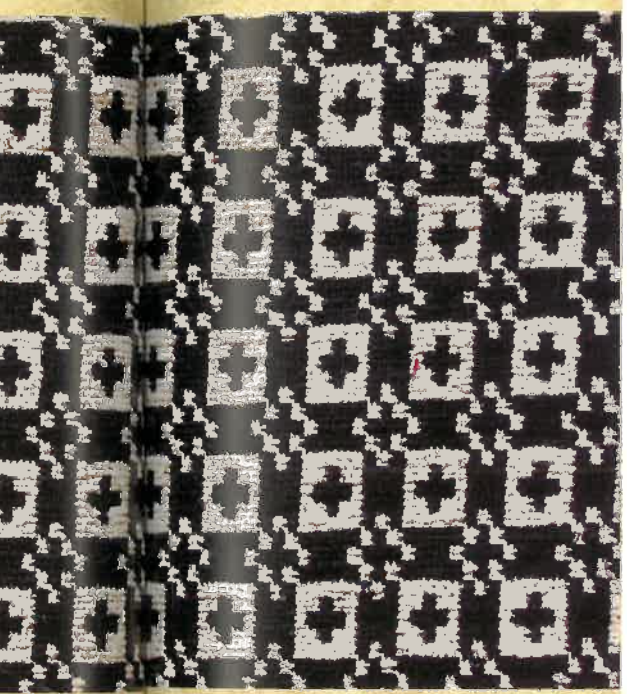
Peirr-rrai (پیڑے)

Peirr-rrai means pedals i.e. weaver's pedals. Their number varies depending upon the design being woven – the more complicated a design, the larger number will be of pedals needed. These are suspended in the pit. Their strings/ropes are tied with the rachh. The weaver operates the pedals with his feet according to the design. His hands handle the *hatha* and the shuttle called *naal* in such away that when shuttle is made to run through the warp with right hand, his left hand holds the *hatha* and when the shuttle is in his left hand, his right hand is on the *hatha*.

A few other parts of at pit-loom are known as:

- *Chiklian* (چکلیاں) *Phirni* (پھرنی)
- *Takian* (ٹاکیاں) *punkh* (پنکھ)
- *Punzila or small tur,etc.* (پنزیلا)

154. B. A finished khes with design of Chaugan. Basti Fauja, Tehsil D.G. Khan.



n of Chaugan.

155. A weaver at his pit-loom in Basti Fauja.

156. Allah Dhawaya pauly (weaver) of Basti Fauja.

COTTON DURREES

In D. G. Khan the cotton *durrees* are used as bed mats. The cotton durree manufacturing is now also on the decline, but in some towns the cotton *durrees* are still being produced on limited scale. The locally spun coarse cotton yarn is used in *durree* weaving. In D. G. Khan District a distinct type of cotton is cultivated which is called *Gidar-warh*. The colour of the cotton is light brown. It is used particularly in weaving of *khes* and *durree*. White cotton thread is also used in *durree* manufacturing.

Method of Durree Making

The *durrees* are woven on a wooded *Adda* which is fixed on the ground. Usually *durrees* are produced in the size of 6' x 3 •'bd'. Single expert weaver can complete one *durree* in about four days.

Colours and Designs

Majority of the *durrees* are made simple i.e. without any design. However in some areas, design bearing *durrees* are produced. The designs are mostly geometrical in origin. Initially the durrees with white geometrical designs on navy blue background were made. But now the production of such *durrees* has ceased, instead now coloured plain *durrees* are being made. As already stated, in D. G. Khan the cotton *durrees* are used as bed mat, immediately beneath the regular bedding. Such *durrees* are used only in the plains. Presently, this craft is on the brink of extinction.

Facing Page:
A tie-dye Chunri. D.G. Khan.

Tie-And-Dye, Block Printing and Crochetting

CHAPTER VII

TEXTILE III
TIE-AND-DYE, BLOCK PRINTING AND CROCHETTING

TIE-AND-DYE CHUNRIES (BANDHANA)

Tying of a piece of cloth at selected spots with the help of strings/thread and then dyeing the lot by dipping in a solution of selected colour is a centuries old art. It has a unique quality depending on the free running of the dye in the fiber. This process is called tie-dye or tie-and-dye. Half a century back this art/skill was famous world over. Such artistic skill is applied on ladies dresses only, for example in America the womenfolk decorating their ceremonial apparel with 'tie-dye' technique. This skill was also popular among the womenfolk of China and Far East. In India, some of ladies dresses like *sarees*, *ghagra* (loose skirt), and *cholee* (sort of bodice) are printed with tie-dye technique. Muslim women used tie-dye for embellishing their *dupattas* with various colours and designs. Now a day there is a growing demand for 3-pieces suits of ladies – *qameez* (shirt), *shalwar (bloomers)* and *dupattas (large scarfs)* with designs on them created with tie-dye.

Tie-and-dye is highly laborious and time consuming craft but it does not ensure enough economic returns for the workers. Due to this draw back it is gradually being replaced by cheaper machine printed cloth. However, tie-and-dye *chunries* are still part of a living tradition among the womenfolk of districts of D.G. Khan and Rajanpur as also of a few other places in the Punjab and Sindh. On the other hand *chunries*, women's *shalwar* (bloomers) and *kameez* (shirt) are also printed with tie-dye process. All

157. A woman's shirt in the process of being tied before dyeing. D. G. Khan.

158. A tie-dye chunri. D.G. Khan.

operations connected with tie-and-dye are performed in the houses by the women themselves.

Chunries

(Single: Chunri)

It is a traditional head costume of the women of this area which is used as a *dupatta* made from fine muslin cloth or georgette worn by women for covering their heads and thorax. *Chunri* is made by dyeing the requisite cloth which itself is a laborious exercise. On commercial scale the tie-dye is done in the following way:

For making multi-coloured designs, the cloth is folded several times till reduced to a size of about $1^1/_2$' x 1' and three to four folds in thickness. Then it is wetted with water and placed on a block of wood fixed with a number of pins/projection – all set in the required design. The portions of the fabric thus raised by the end of the pin are deftly tied around with waxed string that is carried from one raised point

to another without cutting. The cloth is then dyed in the desired colour. The tying of the knot acts as a sort of 'resist' and renders the tied portion of cloth non-permeable, thus the tied part remains un-coloured. Hence tie-and-dye is sometimes also termed as 'resist dyeing'. The knots may then be tied on other portions of the designs by using another pin block, and the same fabric is again subjected to dyeing process. It continues, till all the desired colours/patterns have been printed on the fabric. Young girls allow the nails of their thumbs and forefinger in order to clasp the tiny areas of the cloth during dyeing process.

Alternatively, in order to produce multi-shaded *chunri*, first of all, the cloth is dyed in a lighter colour after completing the knotting operation. Then, the knots are tied around the dyed portion for making them impermeable. The cloth is again dyed in a relatively deeper colour, followed by the deepest colour. After completing the dyeing process, all the knots are un-tied.

Suhaagra Chunri

Suhaagra is an exquisitely designed *chunri*. The background colour of the *chunri* is brownish red or red, while coloured designs are made on it in green (border), yellow, red and white. *Suhaagra chunri,* according to the local tradition, is worn only by brides during *nikkah* ceremony (matrimonial rites). Other than this, *chunries* are also made in various colours and designs.

Colours of Chunries

Other than maroon background, *chunries* are also made in green, blue, red, shocking pink and black colours. Flowers and geometrical patterns in different colour combinations are made on the afore-mentioned coloured grounds.

159. A tie-dye chunri, D. G. Khan.

Khan.

160. A tie-dye chunri, D. G. Khan.

Chunri Producing Areas

Chunri is produced in all the cities, towns and villages of Dera Ghazi Khan and Rajanpur Districts. Once Dajal and Dera Ghazi Khan City were famous for their exquisite *chunries*, but now these are being produced on a very limited scale in cities and larger towns. However, in the suburbs, the craft is still alive. In spite of decline of this craft in D.G. Khan Region, Dajal still boasts of its production of pleasing and attractive *chunries*.

Beside D.G. Khan and the towns of Rajanpur, Jampur and Taunsa Sharif, this craft is also practiced in the nearby towns of Samina, Noorwala, Kot Chutta, Jakhar, Imam Shah, Basti Sundeela etc. The *chunries* produced in these towns have not only a solid market in D.G. Khan but also in other big cities of the country, particularly Lahore, Islamabad and Karachi. These are also exported to foreign countries, especially Middle East. The *chunries* of D.G. Khan are comparatively more refined, attractive and delicate than those of Bahawalpur, Uch Sharif and Sindh Province.

Tie-and-dye work in D.G. Khan Area is done only by womenfolk of a special caste called Charro-hai. It is the same people (caste) that have, till recently, been doing the work of block-printing i.e. *chhapai ka kam*. However, the use of the finished products is not confined to the ladies of a particular caste or class. On the contrary, the work is now in demand by ladies of all strata of society. Only, the well-off ladies ask for more refined and durable work whereas cheaper quality work (*bazari kam*) is being done for common folks. Besides, in place of *chunries*, *cholies* and *ghaghras* (skirts), there is now a day, demand for full suits for ladies – namely a set of shirt, *shalwar* (with work on *painchas* or bottom sleeves) and *dopatta* with full-surface covered with designs. As regards material, silk cloth is now also being used in addition to the traditional cotton cloth. Ready-made dyes are now easily available in the market. This has saved the workers from lot of labour. The tie-and-dye craft gets good wages, no doubt, but, still, there is not enough demand for good work.

BLOCK PRINTING

Block Printing has been, since long, a popular craft of the entire southern Punjab. Dera Ghazi Khan was certainly a well-known centre of this work. This has since long been a persistent tradition in Punjab & Sindh. According to the anonymous author of the Periplus of the Erythraean Sea written in the 2nd century AD, the export from the Emporium of Barygaza, near Karachi, included sharp blades of iron, cotton cloth of great width, cotton for stuffing, webs of cloth mellow tinted (printed), sashes of girdle, dresses of skin with hair i.e. fur and gum lace[1]. Among these "webs of cloth mellow tinted" has usually been accepted as cloth with designs created through block printing. A 'tint-block 'has been described as "a block bearing design to be printed in faint colour as background[2]. It may be interesting to note that among items imported from the West into the Indus Valley the prominent ones included flowered cotton, a yellow dye, silk threads and indigo – the last one much used in dyeing and later on extensively cultivated in the region of Dera Ghazi Khan.

Some scholars are of the view that this craft was prevalent in this region some 5000 years back. In the DK Area of the city of Mohenjodaro, excavators identified a building as 'Dyers' Workshop' with a number of dyeing vats discovered in-situ. Besides, it has been argued with some reasons that the stone bust of the King Priest from the same city is shown wearing a block printed *chadar* with trefoil motifs[3]. Even if this evidence is set aside, we know Punjab has s long tradition of block-printing. Some terracotta moulds used for block printing discovered from the city of Taxila and now in Taxila Museum have been dated in the 2nd century AD[4]. Some exquisitely fine specimens of block printed wall hangings of the 19th century from Lahore and Kot Kamalia are now preserved in the V&A Museum, London. A rare large size (30/x30') block printed canopy prepared for Delhi Darbar in 1904 is now preserved in Lahore Museum[5]. Similarly, a modern large size block printed floor covering from Koror Pakka and a large old piece of Cotton Cloth block printed with calligraphy are now in Bahawalpur Museum[6].

161. A block-printer at his work.

We are not sure as to when block printing started in D.G. Khan. But, we know that in the middle of the 19th century, this city was among the one of the most active and famous centers of this craft in whole of the Punjab. This was the time when the city of Dera Ghazi Khan was considered the doorway to Khurasan and rest of Central Asia. Lengths of block printed cloth figure prominently among the items of merchandize that Pawinda traders carried from D.G. Khan to Afghanistan and other Central Asian countries. Gankovski has counted the City of Dera Ghazi Khan among the six major cities of the Punjab (other cities being Lahore, Amritsar, Multan, Gujranwala & Sialkot) that made an undeniable revival as trade emporia on the major trade routes to Afghanistan, Iran Central Asia (his Middle Asia), the states of eastern and central India[7]. As a result of this revival, dozens of artisans were engaged in the manufacture of articles of export. Prominent among these articles were indigos, carpets, and a comprehensive range of cotton and silk textiles[8]. Among

the items of imports, the most prominent were raw silk, precious metals & dyes. It may be interesting to note that before the import of dyes began, most of the pigments needed for block printing were prepared locally by using indigenous raw material. Indigo has been the most important local production of D.G. Khan which was exported to all regions of the sub continent & many foreign countries.

Block printing is known by various names & terns in various parts of the sub-continent such as *chhipai ka kam* (or *chappai ka kam* and *thappai ka kam – chappa* means impression or printing and *thappa* means impression with the help of blocks Scientifically, the craft is known by name of Calico-Printing,

In Dera Ghazi Khan, this work was done by the people of a special caste called *Charro-hai*. During the last one hundred years block printing done by *Charro-hai* was quite renowned throughout the subcontinent. After Pakistan came into existence, block printing was still quite popular in the entire Southern Punjab & the neighboring areas of Baluchistan where dresses prepared with printed cloth, particularly the blue skirts called *Neel kai Ghagharai* were customary & traditional among ladies of this region.

Material

Plain cotton cloth, satin or georgette and chintz of white colour are needed for this work. All these fabrics are nowaday being manufactured in Pakistan and are easily available in the local market.

Colours

The only other things needed are different dye. Traditional colours, used for this purpose were blue, red, brown and black. For blue, indigo was used which was obtained from a local plant. Dera Ghazi Khan has always enjoyed the status of a big market for indigo production and for its export to other regions and countries. For

obtaining red, black & brown colours from the indigenous sources – Lai tree *(tamarix dixa)*, iron (ferreus) and *heera qasees* respectively are used in conjunction with a chemical or colouring agent called m*ajeetha,* a local tree. The colours thus obtained were called r*atta majeethi* (red), *kala majeethi* (black) *& naswari majeethi* or brown colour. All *majeethi* colours were used only on cotton cloth.

The ratta majeethi colour (red) was obtained from the skin of Lai tree which is found in great abundance in the whole Division. Brown colour, on the other hand, was obtained by boiling a mixture of *heera qasees* and gum. The cloth printed with this colour was later on washed with Soda (sodium bicarbonate = NAHCO3). Similarly, the black colour was obtained by keeping a mixture of water, iron, dried bread crumbs, & dry white flour in the sum for 20 days. Thereafter, red clay was added to this mixture. The resultant mixture was of black colour. The cloth printed with *kala majeethi* was washed with plain water.

With the advent of western influences in the beginning of the 20th century, chemical dyes from western countries started arriving first from Japan, then from Poland and still later from the USSR. Most popular were the Japanese dyes in three primary colours i.e. yellow, red and black. These were called rapeseed inks[9]. The dyes imported from Poland, on the other hand, were known as Indigo Colours. Contrary to Japanese colours, the Polish colours were available in all shades and hues. Cloth printed with Indigo dyes was required to be washed with sulfuric acid diluted in plain water. In about 1930, Russian dyes were introduced here. These were also called Rapet Colours (rapeseed inks?). Cloth printed with these Russian colours was washed with water mixed with *papparri*, soda[10] and *phatkari*, etc.

After 1960, Pakistan started manufacturing its own dyes. These too were called Rapet Colours and designs created with these colours were also to be washed with a solution of sulfuric acid diluted in water.

The latest dyes added to the family of pigments are the so-called Acramine Colours. For making this class of dyes, kerosene oil and urea are used. Now a day, majority of the Block Printer or Calico Printers in Pakistan, use the Acramine (?) colours. One great advantage of these colours is that these can be used on all types of materials – cotton, silk, leather, plastic, wood, glass, etc. Besides, there is no need of washing the cloth after printing. Also, these colours are very fast.

Technique

First of all, blocks with designs are to be prepared. It is very special job which only an expert carpenter can deliver with satisfactory results. For a single design a number of blocks are to be prepared one for the outline and others for solid portions and one for each colour. The wood for making blocks must be hard so that a block has a long life. Initially, there were a sufficient number of block-makers in the City of Dera Ghazi Khan. But as the demand for the block makers decreased, the artisans shifted to other centers – even to other professions. Currently, *thappa* or *chhapa* or block-making is confined to the City of Jhang.

Finally, it comes to *chhippigar* or block printer – a member of the *rangrez* family (dyers' family) to do the final printing of design on the piece of cloth. Each block has a form called *siahi* or 'black' because it is printed in black colour. The inner part of block is called *gid* for which there is a prepared a separate block – one block for one colour only.

For proper printing, colours of desired or required choice are kept ready in a rectangular tray - 12"x 10" with 5" high walls. In the tray a thick layer of cotton cloth, cut to the inner dimensions of the tray, is placed covered with a wire-gauze with cotton threads bound around it. This pad is immersed in a liquid of desired colour. The design side of the block is first pressed on the pad of ink then shifted to that part of cloth where the print is desired. The artisan presses the block gently

162. Embroidery in metal thread called mukes

d called mukesh

with the fist of his right hand and lifts off the block. The impression is transferred on to the surface of the cloth. This process is repeated all over the cloth. For more than one colour more blocks are used. When the process is complete, the cloth is dried in the sun and washed with water – simple or mixed with some chemicals according to the type of dyes used. If the printing has been done with Rapet (?) colours, the printed cloth is washed with a solution of sulfuric acid and water. But, if the process of pointing has been done with Acramine (?) colour, the printed cloth is washed with plain water without any chemical added to it.

Present Position of the Craft in D. G. Khan

Till as late as 1970, there used to live in the City of D. G. Khan, several families of Block Printers engaged in this profession. In 1990, however, there were registered only three of them who were still engaged in this business. However, their job was confined to block printing on such articles as bed sheets, floor spreads, *dastarkhawans*, quilts (*razais, lihafs)*, pillow covers as well as printing outlines of designs for embroidery on ladies suits and *dopattas.* Unfortunately, by the beginning of the year 2008, there has been left not a single shop in this city doing this craft. The shops are closed and artisans have either shifted to some other professions or migrated to some other centers where this craft is still in practice.

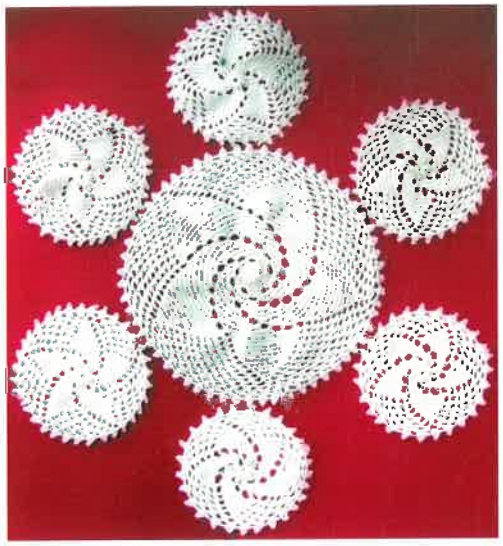
This age old but beautiful craft has now become extinct in the area of our report simply for want of patronage both by the public and the Government. But in some neighbouring cities and towns like Bahawalpur, Multan, Karor Pakka, etc. this craft is still faring well.

163. A square mat made with crochet.

CROCHETING OR KROSHIA KA KAM

Crocheting, Crochet work or *kroshia ka kam* is not a new craft in this region or in other parts of the Punjab. People in their fifties may clearly remember how women in their families were seen always busy with their hands on steel *kroshia* and white

cotton yarn creating interesting household objects such as doilies, mirror covers, pillow covers and even full bed sheets. But this craft suddenly disappeared from the scene almost everywhere in Punjab and particularly in the region under report. If we see this phenomenon at the international level, crochet work suffered a great set back allover Europe and Americas after the Second World War. Thus, when in 1980s the present survey was started, crocheting was a dead craft in Districts of D.G. Khan and Rajanpur. Besides, we also do not meet this craft mentioned in any of the book on crafts of Pakistan published after 1947. Fortunately, this crafts has now been revived but only to serve the markets in sophisticated centers like Islamabad, Lahore and Multan. However, variety of products is quite diversified and so is the colour of yarn used though mostly it is white. The specimens seen in local market are not of very high standard but the quality of work seems to be improving gradually.



164. Five pieces of table set prepared with crochet.

When and from where crochet work was introduced in the subcontinent in general and in the Punjab in particular? We are not sure. George Watt, who has devoted a large space for all sorts of fabrics and yarns-related crafts, including braiding, netting, lace, drawn thread work and metal thread embroidery, makes no mention of crocheting work. Let us browse for a short while about the history of crocheting which even in Europe and rest of the Western world is hardly about 150 years old. Asia, South America and China – all claim crocheting being their traditional craft. But for us crocheting is basically a craft of the Western World because it is from

165. A square bag prepared with crochet technique.

166. Crochet work showing an arm-cover.

this part of the world that we have learnt it. . Even in the West, it does not seem to have existed prior to 1800. The earliest reference is met with in 1812 and the first published crochet patterns appeared in 1824. In the whole 19th century it was considered a new craft. The term crochet got its standardized spelling only in 1848.

The word crochet – pronounced as croshai – is derived from the Middle French word '*croc*' or '*croche*', meaning 'hook'. Crocheting, like knitting, consists of pulling loops of yarn through other loops. But, unlike knitting, in crocheting, only one loop is active at one time and that the crochet hook is used instead of knitting needles.

Some scholars do believe that the history of this craft must be considered interior to 1800. Before the invention of crochet; bent forefinger was used in place of a fashioned hook. Others contend that the tambour-hooks in tambour embroidery were used in France in the 18th century and hence this country was considered to be the first home of this craft. It was hooking of loops through fine fabric in tambour work that finally evolved into "crochet in the air". The critics of tambourine hooks, however, maintain that these hooks, as can be seen in surviving collections, cannot produce crochet.

In any case the popularity of crochet work in the 19th century is mainly due to the introduction of the machine-spun thread which was easily available and was cheaper as well. Crochet technique consumes more thread than comparable textile production and cotton is well suited to crochet.

Beginning in the 1800s in Britain, America and France, Crochet began to be used as a less costly substitute for other forms of lace. Thus, despite

the fact that crocheted laces took up more thread than woven bobbin laces, the crocheted laces were faster to make and easier to learn.

To fight with great Irish famine (1845-48), the Ursuline nuns taught local women and children this craft and the finished products were shipped to all across Europe and America where it was purchased both for the beauty of the work as well as charitable help for the Irish people.

Crochet was always considered as a common man's craft. Those who could afford lace made by older and expensive methods distained crochet as a cheap copy. However, Queen Victoria tried to patronize this craft by purchasing Irish-made crochet lace and by learning it herself. Mlle Riego de la Branchardiere, around 1842, further publicized the craft through many of her publications and suggested making crocheted clothing from wool yarn as well. Around 1840s patterns were varied and complex. However, fashion in crochet changed with the end of the Victorian era in the 1890s. Crocheted laces peaked during the new Edwardian era. Between 1910 and 1920, in particular crochet products became even more elaborate in texture and complicated stitching. Strong Victorian colours disappeared and new trends preferred threads of white or pale colours. Except for fancy purses and like objects which were often crocheted with brightly coloured silk and were elaborately beaded. After World War I, interest in crochet patterns waned but after the World War II (between 1940 and early 1960s) there was a resurgence of interest in home-crafts, particularly in USA .With many new imaginative crochet designs from colourful doilies, potholders and other home items by using thicker threads and yarns than those used earlier. During 1960s and early 1970s new generation picked up crochet and popularized it. However, soon, once again the craft witnessed a decline but during the early years of 21st century the world has once again seen a revival of it. Many books with new patterns are now available and many classes are now available in USA and Europe in crochet lessons[11].

The only tool required for this craft is a crochet hook and the only basic material needed is some thread. Crochet hooks are made of steel, plastic, alloy metal or bone and are usually 5 to 6 inches / 12.7 or 15.2 cm in length. Each hook or crochet is specially adapted for use with a certain size of thread – its size depends upon the weigh and type of thread you intend to work with.

In D. G. Khan and Rajanpur, this newly reintroduced craft is getting popularity. This is being practiced in the city of D. G. Khan and in its immediate suburbs. Besides, it is also being practiced in other centers like Taunsa Sharif, Jampur and Rajanpur. Initially, only a limited number of articles were being produced. But now there is a good variety of articles that are being produced in the region. These include: Bed Sets, Pillow covers, Cushion Covers, Sofa Covers, Tea-mats, Ladies Shirts, frames of lower parts of Shalwar called 'painchai', frocks to be worn by children and borders of *dopattas* and *chadar*.

Footnote:

1. Periplus of the Erythracean Sea, 6. For a complete list of items exported from the Emporium (Port) of Barygaza, near Karachi and items imported into Pakistan through the same port see Saifur Rahman Dar, Taxila and the Western World, Second Edition, Lahore, 1998, p. 120.

2. The Concise Oxford Dictionary of Current English, 1954.

3. J.M Kennoyer, Ancient Cities of the Indus Valley Civilization, Oxford, 2006,cat. No. 118 and 118b, text figure 5.1.

4. Marshall, Taxila, Cambridgem 1951, Vol. II &III.

5. Dr. Saifur Rahman Dar, Lahore Museum Treasures. Lahore 1988, P 68

6. Dr. Saifur Rahman Dar, A Guide to Bahawalpur Museum, Bahawalpur, 1983 P 49,54

7. Yu. V. Gankovski, The Peoples of Pakistan, p.114. Also, see Dr. Saifur Rahman Dar, Historical Routes through Gandhara, Lahore 2006, p. 35-36, 57 & 67.

8. Yu. V. Gankovski, P-114

9. For printing ink prepared with rapeseed oil extracted from the seeds of Brassicac Campestral see: The Complete Technology Book on Printing Inks by NIIR Board, Asia Pacific Business Press, Delhi, n. d., p.24.

10. Soda is sodium bicarbonate = NAHCO3.

11. For further reading on this subject see: Sally Ann Rigby, Craft Collection. Sydney, Australia, revised edition, 1995, Crochet, pp.76-117; Rosalind Fergusson, Madonna Crochet, Quezon City, Philipines, 1967 and "Crochet – Wikipediat, the free encyclopedia, downloaded on 1st May, 2008.

Facing Page:
A woman making a hat with date-palm leaves.

Basketry Mat-Making and Straw Work

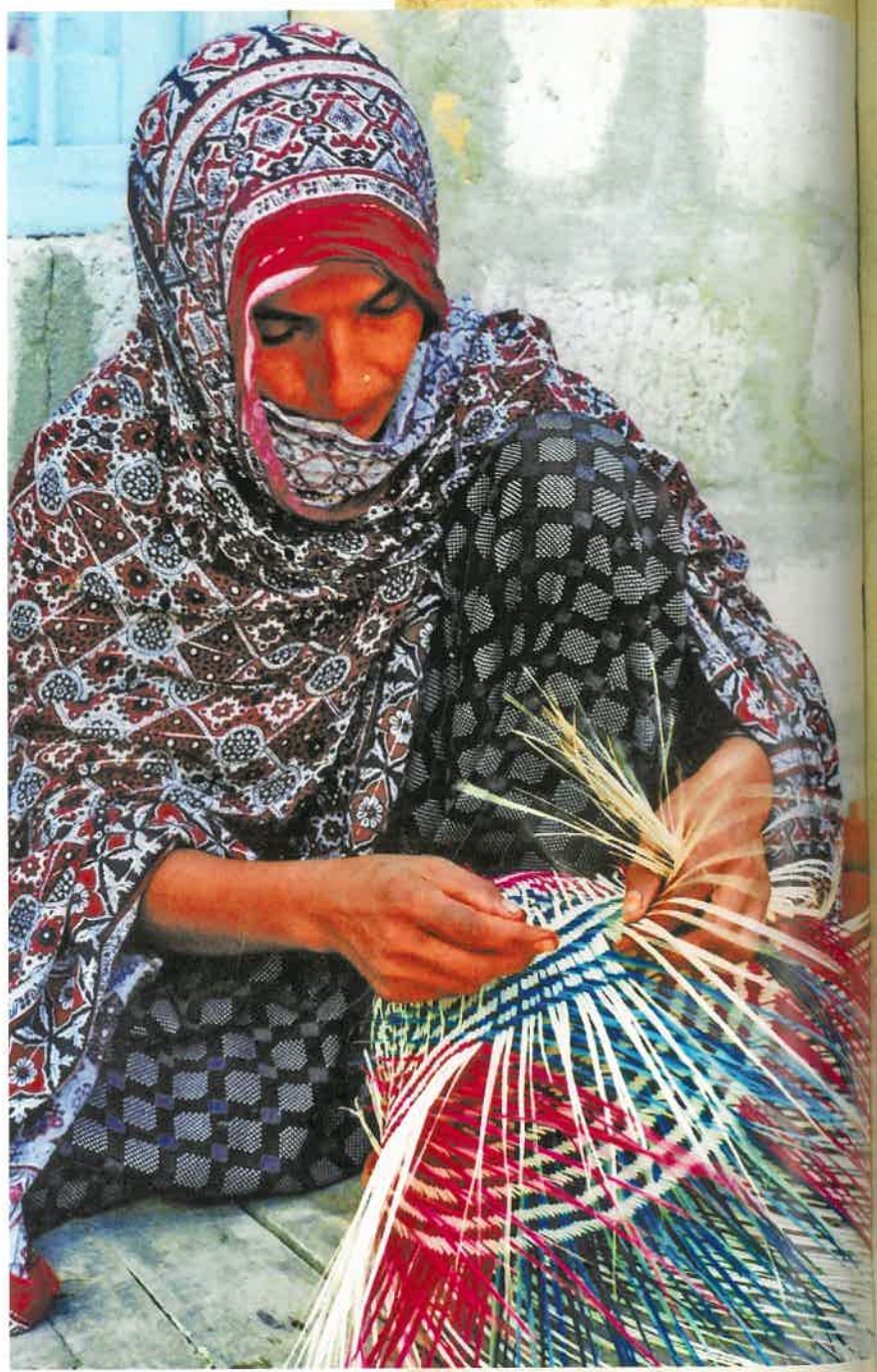
CHAPTER VIII

BASKETRY MAT-MAKING AND STARW WORK

The whole Division of Dera Ghazi Khan, which comprises four districts namely Leiah, Muzaffar Garh, Rajanpur and Dera Ghazi Khan, have rich raw material that grows along the banks of rivers as well as in the mountains and in Daman-i-Koh or foothills. *Sarkanda, dab* and *kunde*r grow along with banks of rivers and canals, date-palms (*khajoor* tree) groves are met everywhere in the plains and *peesh* is abundant in hilly areas. Local people of the Division prepare a lot of articles with these materials which help provide the local population a lot of their livelihood. For many, these are the only source of their income. Products of these materials are discussed below.

STRAW WORK

Since the districts of D.G. Khan and Rajanpur are situated close to the River Indus, a wide belt of land all along the bank of the river, known as Bate, has a profuse growth of wild *palchi* reeds and a special plant with long flat leaves, called *kunder*[1]. Both these plants provide to local people an important source of income as these are extensively used by them for



167. A woman making hat with date-palm leaves.

making a number of utility items of daily use by common men as well as a good number of other products which are used as decoration in houses and offices. In any case these reflect folk traditions, weaving a mind of complicated geometrical designs and an aesthetic sense of colour combination through handling of cheap local material.

The people who create art objects out of these cheap materials belong to numerous ancient clans living along the Indus River since very old times – at least from the times of the Indus Valley Civilization. These people – Sheikh and Machhis as they are called – live a semi-nomadic life. They live in boats – their mobile homes, and thus, constantly change their places in search of livelihood. Regardless of extreme weathers, these river gypsies strive hard the whole day to make their both ends meet. They are miserably poor. They stick to their centuries old profession.

They have dark complexion, slim stature and average height. During the entire summer season their adult males and children, wear only loin-cloth. During winter in spite of freezing cold, they continue to reside in the *kacha* (thatched) houses, or boats which remain in the water, and make their livelihoods by fishing in the icy waters of River Indus and earn by selling their 'catch' to the fish dealers. Most of the families of these inhabitants, have now permanently settled in the nearby cities. Others have settled as tenant-cultivators on the flanks of the river.

Besides fishery and cultivation, these ancient inhabitants also make utility items on commercial scale by utilizing wild reeds and kunder plant grown on the banks of river. *Palchi* reeds are very flexible and thus do not break easily. Due to this quality, usually round and oval objects are made from them, including small and large *tokras* (containers/baskets). Other than reeds, there are extensive jungles of wild kunder on both sides of the Indus River. From kunder leaves they make baskets, mats and other utility and decoration items, while the reed is utilized for

making utility items requiring strength, such as *Chhaaj* (winnowing tray), p*ankha* (hand-fans), *gul-dan* (flower vases) etc.

PRODUCTS OF STRAW

There are a number of articles that are made out of straw. These were made by ancient people living on the river banks. In recent times many of them have left their ancient abodes on the river banks and started dwelling in permanent house in nearby towns and villages such as Rajanpur, Jampur and Lal Garh. Here, they have further developed the profession of their fore-fathers by earning their livelihood by dint of their improved skills of making objects with straw. Along with the simple chhaaj they are also making eye-catching articles of straw.

Initially, straw was used for making only certain household objects of daily use in almost every house in a village. The most important and most common objects made of this material have always been the winnowing tray called chhaaj or chhaj. But, straw is also used for preparing several other objects both of common use in household affairs and for selling as souvenirs in handicrafts centers, annual anniversaries or urs of saints and seasonal fairs called *melas*. Such handicrafts are made in attractive shapes further adorned with colourful decorative motifs that satisfy the eyes and pleases the hearts of their admirers both among rural folks and urban dwellers. In good old days, such attractive articles were also given to daughters as part of their dowry. In order to further promote and develop the straw handicrafts, on commercial lines, the Punjab Small Industries Corporation has set up a number of Crafts Development Centers where craftsmen are making following straw handicrafts:

Chhaaj

A chhaaj used to be a simple and functional item of daily use. But, since very old times, people have also been making colourful winnowing trays for purpose of wall decoration. The local people also use chhaaj in performing nuptial rites. According

168. Sonhara Khan (late), a well-known craftsman of Rajanpur, making a winnowing tray (chhaaj) with sarkanda or reed.

169. A basket made of date-palm leaves.

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leaves.

170. A prayer mat (jai namaz) made of date-palm leaves.

171. A woman making a chick (curtain for door/window) with reed called sarkanda.

to this tradition, the mother of the groom winnows wheat in a chhaaj, and then grinds this wheat into flour and finally gives away the same chhaaj to the groom and the bride. Marriage rites begin with this rite and are followed by other rites. It is called Choong.

The origin and utilization of *chhaaj* is almost as old as agriculture. When man adopted cultivation, the chhaaj also made its appearance, because its need was immediately felt with the start of agrarian society. In the olden days, and to some extent even today, the chhaaj is utilized in rural areas to winnow staple grains like wheat, millet, barley etc. Though its usage has now considerably decreased but not its significance.

All handicrafts made by straw are a treat for eyes and truly reflect the caliber of their skill and aesthetic sense. The straw-made products depict beautiful geometrical patterns made by coloured threads, which look attractive due to their peculiar designs and colour combinations. All these products are integral part of their ancient culture and traditions. .

Designs on Chhaaj

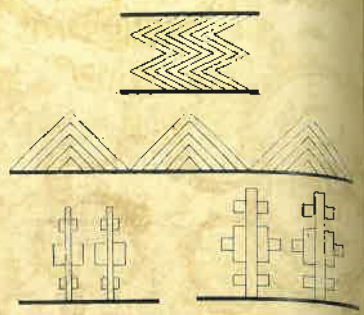
Geometrical designs are woven in the body of straw chhaaj. The local craftsmen have given their own names to these designs. Every part of design has its specific name, for example:

Poppet

These are triangular motifs made with coloured threads. First of call poppet motifs are made with threads on the chhaaj.

Gul Chirri (Flower)

On the top of the poppet, a geometrical design is woven which consists of square



172 . Some motives used in basketry weaving. Drawn by Mansoor Ghazi.

and rectangular boxes. In its abstract sense this box is like a flying bird and a flower. This design is locally termed as gul chirri (gul means flower and chirri means sparrow). Gul chirri is made on every poppet of chhaaj.

Chhoti Chirri (Small Flower)

This design comprise of four rectangular boxes which are made on a chhaaj in such a manner that a cross shaped geometrical motif is raised. The middle box is coloured silver or golden with the coloured yarn.

Dingree

With the help of two coloured threads a zigzag motif, having the shape of 'W', is made and repeated a number of times. The design is named *dingree*.

174.

Phhooman (Tassel)

A tassel is made from a bunch of colourful thread and then cut-off with scissors. In this way, a sort of flower is made which in local language is called phhooman. These tassels are attached on the outer side of the frame of a chhaaj, which enhances its beauty.

Flower Vases

Besides chhaaj, beautiful flower vases are also being made with straw. The base of flower vase is rectangular while the brim is round. Here the designs made are also similar to those made on a chhaaj.

Straw Boxes

Boxes are prepared by making designs with straw and coloured threads. Made in various sizes, these boxes are used by the women folk of the area for keeping their make-up kit.

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173. A winnowing tray (chhaaj) made of reed (sarkanda) with beautiful design woven in the body of the tray.

Jhoola

Small straw cradles or *jhoolas* are made for newly born babies. Various geometrical designs are made on it with coloured threads.

Tokri (Fruit Basket)

Fruit baskets or *tokrian* (Single = *tokri*) are also made of straw. However, these baskets are only used by the local womenfolk as sewing kits. The designs made on fruit baskets are similar to those on a chhaaj.

Peter (Purse)

The *peter* or straw purse is solely used by the womenfolk for keeping cash and other small household items.

Phatti

Phatti is a wall-hanging made of straw. It is in the shape of a square with some designs on it. The designs are also similar to those on a chhaaj. The wall hanging panel made from straw is extremely beautiful and bewitches the beholder. It is used for interior decoration.

Method of Making Straw Handicrafts

Straws of reed are collected from the river and canal banks and left to dry in the sun. Then, the straws of uniform thickness are sorted out in bunches and are trimmed to equal sizes. If a chhaaj is to be made, then the read-straws are cut according to the size of a chhaaj that is to be made. The straws are placed side by side and, then, these are fastened to each other with the help of threads. After this, different designs are created on the body of the chhaaj, from bottom to top, with colored threads. It is a laborious and painstaking exercise, and a good deal of time - say about 4 days, is consumed in preparing one chhaaj with its colourful embroidery.

175. A winnowing tray (chhaaj) made of reed (sarkanda) with beautiful design woven in the body of the tray.

176. A square basket (tokri), a winnowing ray (chhaaj) and a flower pot made of reed with designs woven in their bodies.

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177. A square basket (tokri) made of sarkanda with charming patterns.

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178. Assorted items made of reed.

Name of the Living Craftsmen

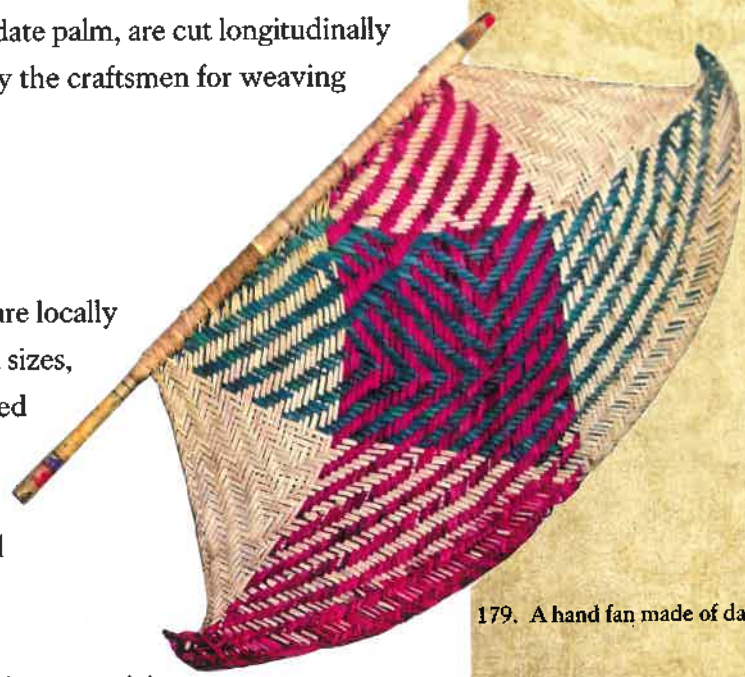
Master craftsman Sonhara Khan, caste Sheikh, Resident of Rajanpur, Basti Sheikhan, is engaged in this craft for the last 50-years. He learnt this art from his forefathers and has transferred it to other members of his family. He has trained many pupils in this art who are successfully earning their livelihood through this craft. Names of the pupils of relatives of Sonhara Khan can be seen in Appendix III: Catalogue of Craftsmen.

PROPDUCTS OF DATE-PALM LEAVES

The date trees are found in the arid zone, as such its leaves are enveloped in a tough cuticle for preventing loss of weight due to evaporation from the surface of leaves, enabling the tree to retain maximum fluids in order to tide over the droughts. The date producing regions of the world mostly include desert areas of Africa and Asia. In Asia, the countries of Middle East, Iran, Pakistan and India are the major date producing areas. As far as Pakistan is concerned, the date trees are found in the areas of Makran (Baluchistan), Sindh and Districts of Muzaffar Garh and Dera Ghazi Khan and Rajanpur in the Punjab.

It is not the place to delve on the nutritive values of date tree and its fruit. Suffice here to say that it is one of the few trees of the world which is very useful, down to all its parts, for human beings[2]. The date-palm trees are abundant in the Districts of Dera Ghazi Khan and Rajanpur. The fruit of date tree, locally called *pind,* is considered as a 'chief fruit' of this area. Besides, a wide range of utility items are crafted from the leave of these trees. These crafts are mostly sold in the local markets. Craftsmen and craftswomen of this trade are active in almost all the towns and villages of this region. The crafts business in date leaves is also a major source of their livelihood.

For making utility articles for daily use, leaves of date palm, are cut longitudinally into two equal halves so that these can be used by the craftsmen for weaving various utility items.



179. A hand fan made of date-palm.

CRAFTS OF DATE-PALM LEAVES

Taddi (Mats).

Date-palm leaves are used to weave mats which are locally termed as t*addi*. These mats are made in assorted sizes, the standard size being 4' x 6'. The mats are used as floor covering for household or outdoor purposes. Multi-coloured mats are also made by employing pre-dyed leaves. Mat is an essential utility item of every rural home.

Changairs (Round Trays)

Attractive changairs, called *changair*an, having exquisite geometric patterns are woven from the leaves of date tree. These are tray like circular objects used for keeping loafs. Some *changairs* are decorated with a centrally fixed mirror. Invariably, pre-dyed leaves are used for making such trays. The craftsmen themselves dye the leaves at their working palaces.

Sundhree (Basket)

Beautiful baskets are woven out of the leaves; these baskets are called Sundhree in local language. The baskets are made in different sizes; small basket is called *Sundhree*, while the large basket is called s*undhra.*

Small baskets are used by the women for keeping articles of their daily use. Large baskets are used for storing food grains. The lids of these baskets are very beautiful. Both dyed and un-dyed leaves are used in the basket making.

Pankha (Hand Fan)

Traditional p*ankhas,* or hand fans, are made in many attractive designs; these are used extensively in the rural areas for fanning during summer season.

Ja-i-Namaz (Prayer Mat)

Prayer mats are made in plain as well as coloured designs. It is spread on the ground for offering *namaz* (prayers).

Tokrian (Baskets)

The baskets of date leaves are also made in assorted sizes. These are used for keeping household items and also for caring small items. Handle made from date leaves is fixed on the basket.

Topian (Caps)

The caps or *topian* are made from fine date leaves. These are mostly worn in the mosques during prayers.

Hats

The hats are also made from fine date leaves; these are made both for children and grown-ups. The hats are worn during summer for protection against sunshine and heat.

Place Mats

Different kinds of place mats are made from date leaves, including 'Foot Mat' and 'Tea-Mat'.

Wan

Wan is hand-spun string made from date leaves. It is used for plaiting bedstead. Strong ropes are also made from it.

180. A wall-hanging made of reed (sarkanda).

181. A heap of circular trays made of date-palm for keeping loaves of bread (Changairs).

Jharoo (Broom)

Date leaves are also used for making Jharoo or broom. It is used for cleaning the floor of a house.

PEESH AND ITS PRODUCTS

Peesh is a wild plant found in the hilly areas of District D. G. Khan and Rajanpur. Its leaves are long and pointed like those of date-palm. The tribal folk of these areas make various utility crafts from the leaves. *Peesh* is abundantly available in the hilly tracts of Kharar Buzdar, Barthi, Phugla, Baghalchur, Ronghan, Fort Munro, Rakhi Gaj, Rakhi Monh, Muranj, Mari and Khalchass.

182. Circular trays (Changairs) made of date-palm.

THE PEESH PLANT

The *peesh* plant grows in the form of clusters or bushes. The plant is devoid of any proper stem and does not bear any flower or fruit. It consists of leaves only, which are tough, pointed and measure 2 to 3 feet in length. In appearance, it resembles with the leaves of date-palm tree. P*eesh* also serves as fodder for the local animals who relish its sprouts. Other than this, the leaves of this plant are dried and then woven in to various utility items by the local craftsmen.

THE PEESH PRODUCTS

Waan: *Waan is a* string or rope made from twisting the dried *peesh* leaves. The dried *peesh* leaves are manually beaten with stones until the leaves yield to fine fibers. It is a very laborious exercise. The fine fibers so obtained are hand spun into *waan* which is employed for weaving bedsteads. It is also a major trade item of the tribal belt.

Thagard: It is a mat woven out of *peesh* leaves and used as a floor cover.

Tarangar: It is a bag made from the rope / string, spun out of *peesh* leaves. It consists of two compartments and is placed on the back of a donkey or a camel in such a manner that each compartment hangs on either side of the back. On camels' backs it is used for carrying luggage during journey, while on donkeys' backs it is used for carrying water-bags.

Sond:A *sond* is also a bag used for carrying luggage during journey.

Torri: It is a sort of pouch made from *peesh*. It is used for keeping fragile items like eggs etc, during journey.

Tokrian:A *tokri* (plural= *tokrian) is a* basket made in various sizes, used for keeping objects of daily use.

Footnote:

1. The plant of kunder grows in marshy lands along the banks of River Indus. A large number of utility and decorative articles are prepared with long leaves of this plant. But, it is strange that there is not a single center in the Districts of Dera Ghazi Khan and Rajanpur for making any utility item out of leaves of Kunder. The only genuine center of kunder-crafts is at Kot Addu in District Muzaffar Garh. In District D.G. Khan and Rajanpur, therefore basketry work is confined to items made of date-palm leaves, straw and Peesh.

2. The fruit of the tree is extremely delicious and nutritious. It is relished both as fruit and food by the local people who regard date as a sacred fruit. Its typical trunk, being tough and flexible, is used as beams in the roofs of village houses as well as in rural areas and as a temporary bridge for crossing various water courses. In some of the date growing areas, the date has attained the status of staple food of the rural populace, particularly, the poor people. The dates are dehydrated and also eaten as 'dry fruit called Choohara. Besides, date is also used as a medicine in the cure of many diseases. Old and decayed wood is used as fuel. Date palm is a self-grown tree; it flourishes in an arid climate. Being a deep rooted tree, it needs very little external watering and, hence, is most suited to 'deep water land'. After every fruit bearing season the leaves fall off leaving behind spine, hard projection like remnant of its base. By counting the rings of these projections, the age of the tree can be roughly estimated.

Facing Page:
A carpet weaver tying a knot according to the 'naqsha' hung in front of him. D.G. Khan.

Hand Knotted Carpets

CHAPTER IX

HAND KNOTTED CARPETS

Carpets belong to the weaving class of craftsmanship. And, weaving is one of the most ancient crafts in the world. It is mentioned in the Old Testament and in Homer's Iliad. Documents about weaving exist from the period of the Sassanid Dynasty (3rd-middle of 7th centuries AD). However, literary references to carpets woven in Persia are referred to in the Chinese Sui Annals (AD 590 – 617). Cleopatra, the Queen of Egypt, is said to have presented herself before Julius Caesar, the Roman Emperor (first century BC), wrapped up in a rolled oriental carpet. But the earliest carpet actually discovered so far goes much interior to the times of Cleopatra.

183. Three carpet weavers at their looms or addas.

HISTORY OF CARPET WEAVING

SOME EARLY PERIOD CARPETS

Wool constitutes one of the major component material needed for carpet weaving. Wool is basically a protein/animal fiber and, thus, is easily vulnerable to bacterial decay, therefore can not be preserved for indefinite period. In the presence of moistures it is susceptible to putrefaction. However, if the carpet is protected from

dampness and dust its life can be increased manifold. This is the reason that most of the carpets of earlier periods have perished.

No doubt the history of hand-made carpets is shrouded in the mist of antiquity. In strict chronological sense, it is not known as to when and where the first carpet was made, but all the historians and researchers unanimously agree that carpet weaving emanated from Central Asia.

In 1949 A.D., an archaeologist named I. L. Rudenko excavated in a Russian State some tombs of emperors in Altai Mountains in Pazyryk Valley, situated on the border of Russia and Magnolia. During excavation from the first tomb, whose roof was damaged, a frozen carpet was discovered. This carpet has been dated in the year 500 BC. This 2500 years old carpet is considered to be oldest carpet so far known. According to ancient traditions and customs kings/rulers were buried with great dignity and honor. Their precious belongings including diamond, valuables and carpets were also buried with them. This carpet survived, because water speed from the broken roof of the tomb and when intense cold weather approached it froze, and with it froze the other buried articles. That portion of the carpet, where the water did not reach remained un-frozen and thus was badly decayed and damaged[1]. This carpet is now on display in the Hermitage Museum, Leningrad, Russia.

This oldest rug measures 6' x 6.5' (1.83 x 1.98 meters). It is tied with Turkish Ghiordes knot with a count of 200 knots to the square inch. This deep-frozen rug has a terracotta coloured central field with design woven in pale blues, beiges and yellows[2]. The pattern comprises small squares filled with simple stylized flowers, octagons closely resembling 'guls' of later Turcoman weaving, two borders one showing life like elks and the other showing a procession of seven horsemen to each of the four sides reminding us the Scythian custom of burying seven horsemen with each chief[3].

184. Naqsha or design. Craftsmen of D.G. Khan use design with full details on a cardboard in place of 'ta'alam' as is the practice in Lahore..

185. A carpet weaver tying a knot according to the naqsha hung in front of him.

During the excavation in Eastern Turkistan in 1920 A.D. some fragments of carpets were discovered which belonged to 2nd & 3rd Century B.C., this discovery supported the previous theory that the art of carpet-weaving already thrived in its developed form in Eastern Turkistan and Mongolia[4]. The discovery of these fragments from the archaeological remains confirms that the skill of hand-made carpets originated from this very point i.e. "Eastern Border of Central Asia" or Mongolia.

As compared to the earliest carpets, the largest carpet ever made is known as Spring Carpet of Chosroe after the name of the Persian Emperor Kaechosroe (AD 531-579). It is said to have measured 400 feet x 100 feet (121.8 x 30.5 meters) and weighs more than two tons. It was woven for the Palace at Ctesiphon, also called Taq-i-Kisra. Considered to be the most expensive carpet ever made in history, this carpet was probably a felt woven piece as compared to a pile carpet. Unfortunately, it was allowed to be cut into pieces by the Byzantine Emperor Heraclius after he defeated Chosroe II in 627. It is said to have been brocaded with gold and silver threads and studded with precious jewels. The design consisted of an enormous garden with trees, pathways, streams and flower beds[5].

Similarly, the most beautiful carpets ever made are the famous pair of Ardabil Carpets one each now in the Victoria and Albert Museum, London and Los Angeles County Museum, of Art, USA. Each piece measures 34'-6" x 17' – 9. The London Ardabil Carpet, purchased in 1880, is made of wool, woven into silk warp and weft threads. The design is a circular yellow medallion on a deep sapphire blue ground. It bears a woven inscription which ascribes it to have been woven by Maqsud of Kashan in the year 946 AH/1539 AD[6].

When, where and why the woven carpets/rugs originated? These questions have not yet been resolved. Two theories concerning the origin of the knotted carpet have been put forward. According to one theory it was originated by the nomads by using rudimentary horizontal looms which were easily dismantled, transported

186. A close up view of the knot being applied.

187. Carpet loom in a carpet factory in D.G. Khan.

being applied.

ory

and then re-assembled conveniently by the nomads. The woolen carpets helped their users to avoid contact with cold floor inside a tent and help them to pack and transport them easily along with their tentage. Later on, this craft shifted to the urban centers with the purpose of beautification of their residences. But, according to the second theory, weaving of carpet originated in the urban centers of a civilized society considers the order of events took place in the reverse order. According to this group the aesthetic considerations preceded the utilitarian considerations of the rural and nomadic centers and vertical looms preceded the horizontal looms[7].

188. World's oldest carpet (500 BC) from Pazyryk. (Courtesy: Hermitage Museum, Leningrad, Russia.)

As regards the first home of carpet weaving, the strongest argument holds that Turkistan in Central Asia was the cradle of carpet making from where it spread westward to Persia, the Caucasus, Anatolia and still later towards south in Pakistan and rest of the Subcontinent of India[8]. As regards the original home of the earliest carpet - the so-called Pazyryk Rug now in the Hermitage Museum, Leningrad, it was certainly not made in the Altai Mountains (Siberia) where it was discovered. Majority of the scholars agree that Iran, being some 3218 kilometers away from Siberia, is too distant to make a claim for having woven it. Most of the scholars, therefore, consider that since the Pazyryk Rug is woven with Turkish Ghiordes knot, it is possible that it was prepared by some Turkish tribe of Central Asia – and hence the Central Asia's claim to be the first home of carpet weaving where it was already a matured craft as early as 500 BC. Its real origin must go back for some more centuries beyond 500 BC - say circa 1000 to 800 BC.

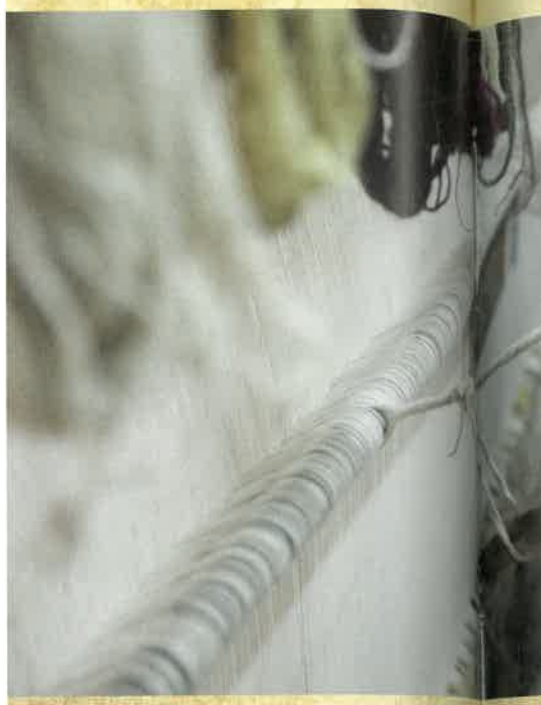
Whatever the origin or date of origin of carpet weaving, there is no denying the fact that today carpets can truly be regarded as legacy of 'Islamic Heritage'. The Muslim Rulers played a pivotal role in developing and disseminating carpet-making technique to the world. Where-ever a Muslim government was established the art of carpet weaving also flourished in that area. During the Ottoman Rule the development of carpet weaving was at its peak. In that era extremely fine, elegant, and intricately designed carpets were introduced. As carpet weaving is highly labour-intensive and time-consuming exercise, it always commanded high wages and costs. Due to this reason the carpet has always been a dear product and, thus, only well to do people dare to set their hand on such costly good.

Carpet is generally used to emblazon floors to give a feeling of grandeur and elegance to the interiors of a building. It is also used as magnificent wall hanging and prayer rug. Carpet weaver, according to designs and colour schemes ties a knot around the warp of the carpet with his fingers with utmost skill and speed. A good carpet weaver may take a span of two months to complete a Persian knotted carpet measuring four by six feet.

In the beginning, the yarn from the wool sheep and goat was used to weave d*urree*-like carpets having geometrical designs. Then slowly and gradually the technique of carpet weaving changed and knotted carpet made their appearance. Initially geometrical patterns were made on the knotted carpets then along with the geometrical designs floral designs were also introduced, followed by weaving of still life and life-style designs.

SELJUK PERIOD

During the 11th century A.D., when Seljuk conquered Anatolia, (modern Turkey) the art of carpet weaving also came here with them, and gradually started spreading



189 . Partial view of a carpet loom.

190. Dyed wool for use in carpet making in a carpet factory of D.G. Khan.

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making in a

to neighboring states. Before the invasion of Seljuk, Turkey was a Christian Kingdom, but during the Seljuk rule the entire population of Turkey embraced Islam. The Seljuks hailed from Central Turkistan but due to their long and persistent rule left an indelible imprint of their creed, culture and religion on this part of land, so much so that the country once called Anatolia was renamed as 'Turkey', after the original homeland of Seljuk's i.e. Turkistan.

During Seljuk period most beautiful carpets were made with marvelous geometrical designs. In addition, floral and life designs in abstract style were also made. In Turkey, the carpets were woven with a typical knot called 'Turkish Knot'. During the 14th century, the famous Muslim traveler, Ibn-e-Battuta, while traveling through the whole of the Islamic world reached China. In his travelogue he has highly praised the carpets of Seljuk period. He says that during that Seljuk carpets of his period were richly adorned with the designs of stars, diamonds and other geometrical shapes. According to him stylized birds and dragons were also made on the carpets. In some carpets peculiar hook shaped designs were made on the border in such a manner that they gave the impression of Kufic Script. One such carpet was found from the mosque of Alauddin Kaykubad in Konya, which nowaday can be seen in the Museum of Turkish and Islamic Art, Istanbul.

TYPES OF CARPETS

Ottoman Carpets

By the close of the 13th century A.D., began the Era of Great Ottoman Empire. Racially the Ottomans also belonged to Central Asia. It was a great Muslim empire of the time. During the 15th and 16th centuries, the Ottoman Empire, at its zenith, comprised Turkey, Middle East, Egypt, Iran and almost the entire Eastern Europe touching the borders of Germany.

The Ottoman rulers were staunch Sunni Muslims – mostly the followers of a sect similar to the Naqsh Bandia Sect. During their reign painting of human and other

191. A runner carpet with floral design.

live figures was forbidden. On account of these restrictions figures of men, women and animals, which were very popular during Seljuk period, at once disappeared and were replaced by geometrical designs.

During Ottoman rule carpet was introduced as a prayer rug. Beautiful geometrical patterns and intricate floral vines were made on the prayer rugs and carpets. Arched designs were also introduced for the first time. A limited number of still designs

sign.

like lantern, water-jug, etc. were also made on the carpets. In geometrical pattern octagonal and square shaped designs were very popular. The Carpets bearing such designs reached as far as China, Africa and Eastern Europe.

Persian Carpets

During the Ottoman rule Iran was also a big carpet producing area. Persian carpets were also highly admired. Structurally, Iranian carpets were quite different from

their Turkish counterparts. In fact Persian carpets were considered more attractive and fine.

In the 11th century A.D., when the Seljuks from Central Asia invaded and captured Turkey and Persia, the local population not only readily embraced Islam whole heartedly, but also adopted their arts and crafts, specially the carpets. However in various regions, people made some amendments and innovations in their designs and weaving, according to their peculiar tastes and traditions. For example in Turkey the carpets were made in a typical knot called 'Turkish Knot', and such carpets were called Turkish Carpets. In this knot a woolen yarn is tied around every two warps in a complete loop and a knot is tied separately on each warp. In Persian carpets, the knot is tied in a different manner. Here the noose is wound around one of the two warps, and the knot is tied. Such a knot is known as 'Persian Knot'. Carpets with Turkish knot and Persian knot are also termed as 'symmetrical' and 'asymmetrical' carpets respectively. If four warps are involved in a knotting, in a manner that a complete loop is circled around pair of warps and a knot is tied, then it is termed as double Turkish knot. Similarly double Persian knot carpets are made in typical Persian knots. Generally, Turkish knot carpets are considered comparatively more durable and strong, while Persian knot carpets are preferred due to their fineness and attractive work.

As their names imply, Turkish carpets are made in Turkey and Caucasia, while Persian carpets are made in Persia and other Eastern territories. Iran occupies a respectable place in the world carpet market. In Persia (Iran) there are approximately forty (40) carpet weaving regions and the carpets produced there are named after the cities or the areas where they are produced. Carpet of every region have their own distinct features of designs, number of knots etc., and these can be easily recognized on account of their features..

ADVENT OF CARPET WEAVING IN THE SUB-CONTINENT

Along with the arrival of the Mughals in India, carpets also made their appearance

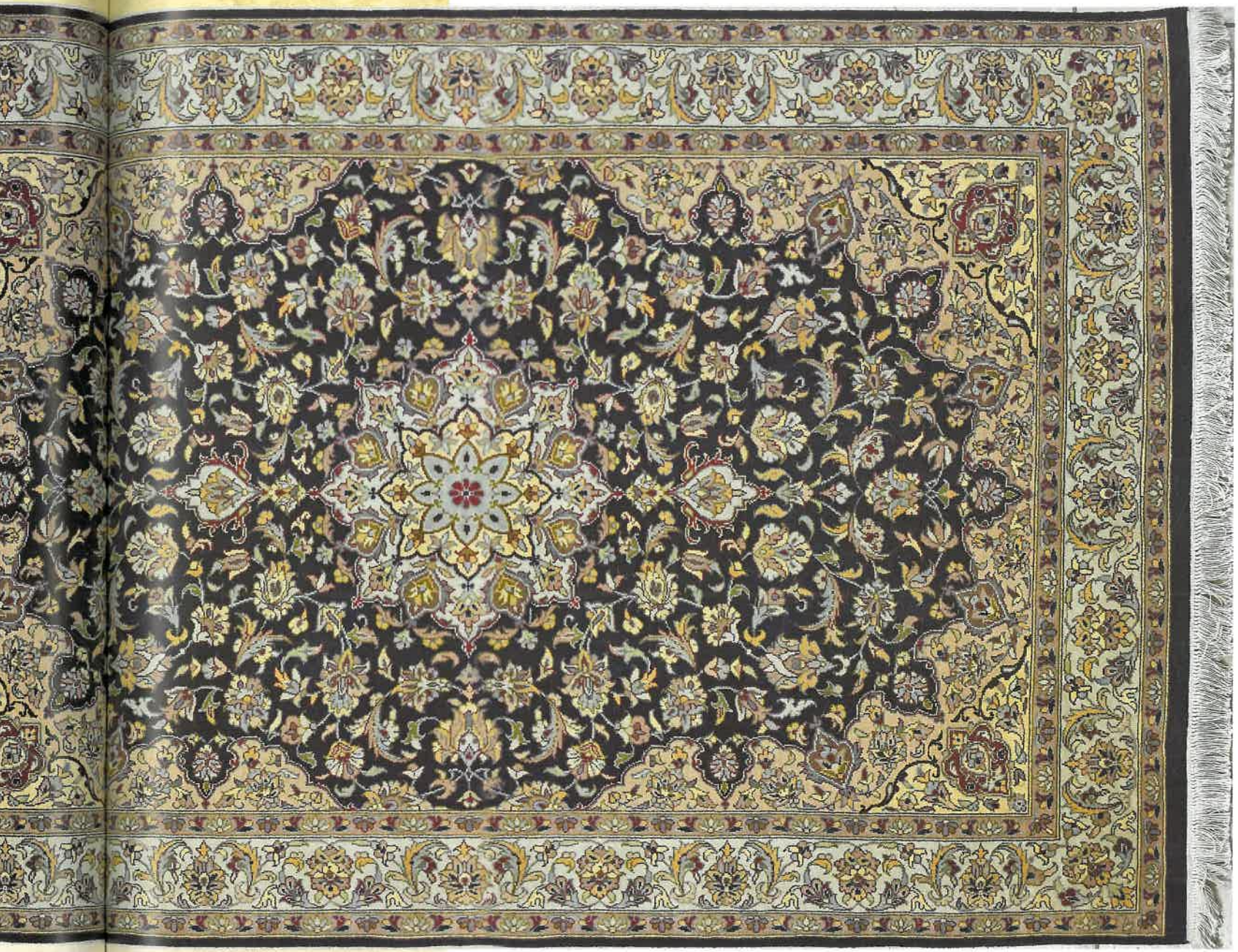
192. A carpet based on Ardabil design made in Dera Ghazi Khan. Washed and polished in Lahore.

in this area. There is strong evidence that carpet production in India started during the reign of Humayun. After his defeat at the hands of Sher Shah Suri, Humayun took refuge in Persia. However, after nine years he re-captured the throne of India. During his exile in Iran, he met many renowned poets, scholars and artists in the Court of the Persian Emperor. Humayun took keen interest in the Iranian art, and on his return to India brought with him two famous artists namely Mir Sayed Ali Tabrizi and Abdul Samad. With the help of these artists he opened a school of Miniature Paintings. During this period Persian culture thrived in India and received full patronage of the Mughal Emperors. The Prime Minister of Emperor Akbar, Abu-al -Fazal, writes in his famous book entitled Ain-i-Akbari[9] that:

"Akbar has caused carpets to be made of wonderful varieties and charming textures. He has appointed experienced workers, who have produced many masterpieces. The carpets of Iran and Turan are no more thought of although merchants still import carpets from Goskhan, Khuzistan, Kerman and Sabzwar. All kinds of carpet weavers have settled here and drive a flourishing trade. They are found in every town, but especially in Agrah, Fatehpur and Lahore".

The carpets produced during Mughal period had a deep influence of Iranian culture. The carpets manufacturing during the reign of Akbar and Jehangir were exact copies of Iranian carpets, but in the 17th century, production of carpets of Indian style began. Agra, Fatehpur Sikri and Lahore had been the three major centers of making carpets during Mughal period[10].

The carpets made in India bore realistic designs, which made them distinct from Iranian carpets, for example floral designs of Indian carpets were comparatively more close to natural designs of Iranian carpets. There is more action and movement in the Indian carpets, depicting hunting scenes, as compared to Iranian carpets of the same design. Similarly, animals and human figures in Indian carpets are more realistic than Iranian carpets.



193. A Kashan carpet made in Dera Ghazi Khan. Washed and polished in Lahore.

As, Emperor Jehangir was deeply interested in fine arts, carpet weaving also attained new heights during his reign. Due to his passion for flowers, the artist engaged by him prepared numerous paintings of flowers and he maintained several albums of these paintings. His penchant for flowers also gave birth to a peculiar Mughal art in the 17^{th} century and this art is prominent in carpets of that era. The biggest collection of such carpets is now kept in Jaipur Museum, (India) under the name of 'Lahore Carpets'. However, after the Mughal Empire the carpet weaving experienced a great set back during the British rule.

After the exit of British from Indian sub-continent, Pakistan and India came into existence as two independent states. In Pakistan this industry rejuvenated with an explosive start and thereafter made progress in leaps and bounds. The credit for this goes to the generous financial support of the Government and financial institutions of Pakistan.

Punjab Small Industries Corporation also played a very important role in the development of carpet industry, by opening a network of Carpet Centers all over the province. Carpet Training-cum-Development Centers being run by the Corporation, are imparting training in carpet-weaving to more than 2,460 boys and girls every year. Besides providing training, the Corporation is the largest single producer of carpets in the public sector. As a result of these hectic efforts, today carpets have emerged as one of the major exports of Pakistan in the sector of small scale industries.

CARPET WEAVING IN D.G. KHAN

In Pakistan, Dera Ghazi Khan District enjoys great fame in carpet manufacturing. Here Persian knotted carpets, similar to that of Iran, are produced. Since the carpets of Dera Ghazi Khan combine both tradition and sophistication, therefore they are extremely attractive. Quality-wise also, these carpets have secured a respectable place in the international market. In Dera Ghazi Khan carpet weaving started immediately after the creation of Pakistan in 1947. In a short span it became a big

centre of carpet weaving. Carpets produced here were so fine that they soon attracted the attention of international market, with the result that export of carpets started here and export graph continued to rise day by day. In the urban and rural areas of Dera Ghazi Khan and Rajanpur the number of carpet looms was greatly increased and as hundreds of carpet looms were working, in which thousand of craftsmen were engaged in carpet work. For this reason carpet weaving was declared as 'Cottage Industry' by the Government.

THE BEGINNING

History of carpet weaving in D.G. Khan Area appears to be quite old. Sir Imam Bakhsh, head of Mazari clan of Ozman, sent a Balochis carpet for Delhi Art Exhibition held in 1903. Possibly, it was woven by some local craftsman of Ozman. For the same exhibition, Mian Sahib Serai of Manipur in D.G. Khan District also sent a collection of Balochi carpets[11]. Obviously these carpets were prepared by local craftsmen for the use of Baloch leaders. But, with the coming of British, this local crafts appears to have dwindled.

For all intents and purposes the foundation of modern carpet industry in D.G. Khan was officially laid down in 1942 with the beginning of the Weaving School. With the constitution of the Traveling Weaving Development Party in 1942 by the Industries Department, numerous Weaving Development Centers were opened one of which was located in D.G Khan under the name of Government Traveling Wool Spinning and Weaving Development Party. In this Centre two classes were started - one for teaching cloth and durree-weaving and the other for carpet weaving. In the latter, training was imparted in the weaving of hand-knotted carpets. It was a one-year training course. Initially, during the training period the trainees were given a stipend of Rs.8/- per month, which was gradually increased afterwards. During the first two years the strength of students in the centre was quite thin, but later on the number of students started increasing rapidly. The Weaving Party ran this centre successfully and achieved its objectives in a short span of time.

In 1957, the Weaving Party Scheme was abolished and, in its place, the Industries Department established two carpet manufacturing centers in the Punjab, one at Gujjar Khan and the other at Dera Ghazi Khan. In Dera Ghazi Khan the Carpet Centre was opened in the same building where earlier the Centre for Weaving Party was established. This new centre was named as Govt. Development-cum-Training Centre for Carpet Industry, Dera Ghazi Khan.

Mian Muhammad Anees Raza was the first man to be appointed as Incharge of this centre who with his hard labour and personal devotion made this project successful. Here, one year training was imparted to the students in carpet weaving. During the training period every student was paid a stipend of Rs.30/- per month. Each year twenty boys were enrolled in this centre. The qualified trainees were retained in the centre as Skilled Workers. Some of them were also employed for carpet weaving in Multan.

DEVELOPMENT OF CARPET WEAVING

In 1962 the Govt. of the Punjab separated Cottage Industry from Industries Department and created a subsidiary department under the name of 'Punjab Small Industries Corporation'. Thus all the Government-run Carpet Training Centers in the Punjab came under the administrative control of Punjab Small Industries Corporation including The Carpet Centre of Dera Ghazi Khan. Until 1962 A.D., there were only eight looms in this Centre. In order to improve its performance and out put, the Corporation took a number of concrete steps, e.g. increase in the number of students, raise the amount of stipend, etc. The successful trainees were employed as Skilled Workers in the Centre.

Due to these practical measures, people became interested in carpet weaving and the number of looms started increasing rapidly in the centre. In 1970 the number of looms increased to 40, which resulted not only in increase in production, but also became a constant source of trained manpower for private sector. Numerous qualified

students of the centre also installed their own looms and started their own business. In 1971, the war between India and Pakistan resulted in the separation of East Pakistan. In consequence thereof, the in-flow of foreign exchange earned from Jute was stopped. With a view to make up this loss, the Government of Pakistan started paying attention to the export of carpets. The wherewithal of carpet manufacturing was abundantly available, only expert weavers where required to harness these resources. Punjab Small Industries Corporation catered this essential requirement by opening 35 Carpet Training Centres in 1973. The main job objective of these Centers was to provide skilled hands to the carpet manufacturing units in private sector. Three of these Centers were established in District D.G. Khan one each at Taunsa Sharif, Kot Chhutta and Jampur. Again in 1974 two more Carpet Training Centres were opened one each in the cities of Rajanpur and Rojhan. The successful students of Carpet Training Centre of D.G. Khan were appointed as Carpet Teachers and Superintendents/ Supervisors in these newly established Centers. Each year thirty trainees were enrolled in these new centers. After successfully completing one year training, some of the trainees were retained as Skilled Worker in the same centre, while others started their own carpet projects. In this way the business of carpet increased rapidly in the urban and rural areas of D.G. Khan and Rajanpur districts. Thus, these Centres played tremendous role in the development of carpet industry. Particularly, the Carpet Centres, D.G. Khan took lead in spreading the art of carpet weaving in this area. This Centre registered a massive increase in carpe production. In 1975, the number of looms was increased to 60 in this Centre which continued to work till 1984. These looms were operated by the skilled workers who had received training from this Centre. They were paid wages for their work. Till 1980 the number of skilled workers in the Carpet Centre, Dera Ghazi Khan, was two hundred and fifty.

In 1986, there came a short period of decline in the carpet industry of D.G. Khan Region, with the result that carpet business shrank. The carpet Training Centres

opened in D.G. Khan since 1973, or afterwards, were slashed down, because these centers had achieved their main objective i.e. creation of enough trained man power to cater the needs of private sector. However, Carpet Centre, D.G. Khan is still functional and the carpets produced here have both tradition and sophistication mingled in perfect technique. The centre is truly proud of the fact that hundreds of students learned the art of hand-knotted carpet weaving from this centre and then took active part both in the production and export of carpets. Their importance can be judged from the fact that carpet tycoons of D.G. Khan are mostly the passed-out trainees of this Centre.

PRIVATE CARPET WEAVING SECTOR IN THE DISTRICT

Carpet Centre, D.G. Khan produced numerous skilled carpet weavers, but as there were no private manufacturing units in the area, the trained force either worked as Skilled Workers in this centre or in the private factories of Lahore and Multan. In D.G. Khan the carpet weaving in the private sector, made its appearance in 1968, when the first loom was installed in 'Churhatta' by two private entrepreneurs namely Mr. Khadim Hussain and Mr. Khuda Bukhsh. Afterwards, some more people came in this field and thus began the era of carpet weaving in this remote and far flung area. But because these private owners were financially not well-off and had no marketing experience, they faced immense difficulties. However, carpet business gained stability when a wealthy carpet merchant Mr. Asmat Ullah Butt came to D.G. Khan. He gathered many skilled carpet workers, provided them raw material, looms, innovative designs and made advance payments. In this way, he gave an impetus to carpet trade in this area. This is how the problem of employment and marketing being faced by the local skilled labour was largely solved and carpet industry began to flourish in D.G. Khan. People now started installing looms in great numbers. There was no dearth of master craftsmen in D.G. Khan, because the Carpet Training Centre of the Corporation had already trained enough workers, batch after batch, in the preceding years. Thus a big pool of skilled hands was available for any one desirous of starting export oriented production of carpets.

194. A circular carpet with Kirmani design made in Dera Ghazi Khan but washed and polished in Lahore.

Due to this factor many carpet tycoons of Lahore and Multan came to D.G. Khan to benefit from the skills of carpet-weavers. They offered lucrative package to the skilled force in the form of advance payments, raw material etc., which encouraged the carpet weavers of this area. Among them a Lahore based party namely, M/s Balqees Carpets, was at the top. This party made huge investment in D. G. Khan and got carpets manufactured for it.

PEAK PERIOD OF CARPET WEAVING

In 1980 D.G. Khan turned into a big carpet market. The exporters of Karachi and Lahore started taking keen interest in the carpets of D.G. Khan. All the big carpet dealers opened their sub-offices. These dealers provided loom, raw material and advance wages to the carpet weavers, which greatly encouraged the local craftsman, and resulted in the increase of carpet production.

Among the investors of Lahore and Karachi who were very active in the carpet business in D.G. Khan, the following need special mention:

Balqees Carpets, Lahore.
Bilal Caprets, Lahore.
Ilyas Carpets, Lahore.
Saleem Carpets, Lahore.
Imran Carpets, Lahore.
Sharif Carpets, Multan.
Imperial Carpets, Lahore.
Nafees Carpets, Lahore.
Abbas Carpets, Lahore.
Sasniar Carpets, Lahore.
Imam Bakhsh Carpets, Karachi.

These exporters formed their own groups of local skilled workers which manufactured carpets only for these parties. Due to the interest of carpet exporters, the production of carpets increased with the result that looms were installed in almost every house of urban and rural areas of District D.G. Khan. Encouraged by a substantial income from carpet business the local people also entered the trade. These people sold the carpets prepared in D.G. Khan to the exporters based in Lahore and Karachi. In district D.G. Khan, the production of carpets was highest from 1980 to 1990. In 1990 about 4000 carpet looms were in operation in the district of D.G. Khan. In the city alone, there were about fifty carpet factories. Every Thursday, from 7.00 A.M to 12.00 noon, a carpet market was held in the city, where the carpet manufacturers used to bring their produce for sale. People from other cities also came here for purchasing these carpets. During the boom period (1980-1990), forty thousand square feet carpet was woven every month. From the export of carpets the district earned foreign exchange to the tune of Rs.1.5 billion yearly.

In 1990 the prices of carpets dropped in the world market which directly affected the manufacturers, resulting in the reduction of their prices in the in local market as well. The wages of the carpet weavers also came down, and it caused decrease in the production. From 1990 the production of carpets registered a steady decline and in 1994 the production of carpets was substantially reduced. In 1996 the world carpet market again became brisk which also had a positive effect on the carpet manufacturing in D.G. Khan.

TYPES OF HAND KNOTTED CARPETS PRODUCED IN THE AREA

On the basis of weaving technique two types of hand-knotted carpets are being produced in Pakistan. One is termed as '*Mori* Carpet' (single weft) and the other is known as '*Persian* Carpet' (double weft). In D. G. Khan District the production of Mori Carpet is negligible or almost nil, while production of Persian-knotted Carpets is in full swing. The later is in great demand, and there exists a sizeable market for it. Persian carpet is produced in almost all sizes and qualities.

Mori Carpet (Single Weft/Butka)

In Mori carpets single weft of 8-ply thread is used. In local terminology it is called *butka*. It has fewer warps and more woof. The count of famous quality of this carpet is 10 X 20 i.e. it consists of 10 warps and 20 woof. Such carpets are not very strong because only one *butka* (8-ply cord) is used in its weaving. Geometrical designs are made in these carpets, which are symmetrical. Due to this pattern the weaver quickly grasps popular design of *Mori* Carpets which are: *gola*, Bukhara, Sarook, Kufekaz *(Caucasus)* and *jaldar*. In Mori Carpet the design is repeated like a motif. Therefore, it can be made in any quality and size. The ground is usually red for which reason these carpets are termed as Red Carpets.

Persian Knot (Double Butka)

In Persian-knotted carpets double *butkas* are employed during weaving, whereas warps and woofs are equal. The carpets are made in the counts of 14x15, 15x15 and 16x16. Due to double *butka,* the knots are made so close and tight that carpet

becomes stiff like a board. Since more raw materials are consumed in Persian carpets it involves double labour and time as compared with Mori carpet. Its wages are also higher than Mori carpets. In Persian carpets designs are asymmetrical, and mostly comprise floral patterns. But, figures of birds, animals and still life are also made on these carpets.

Designs

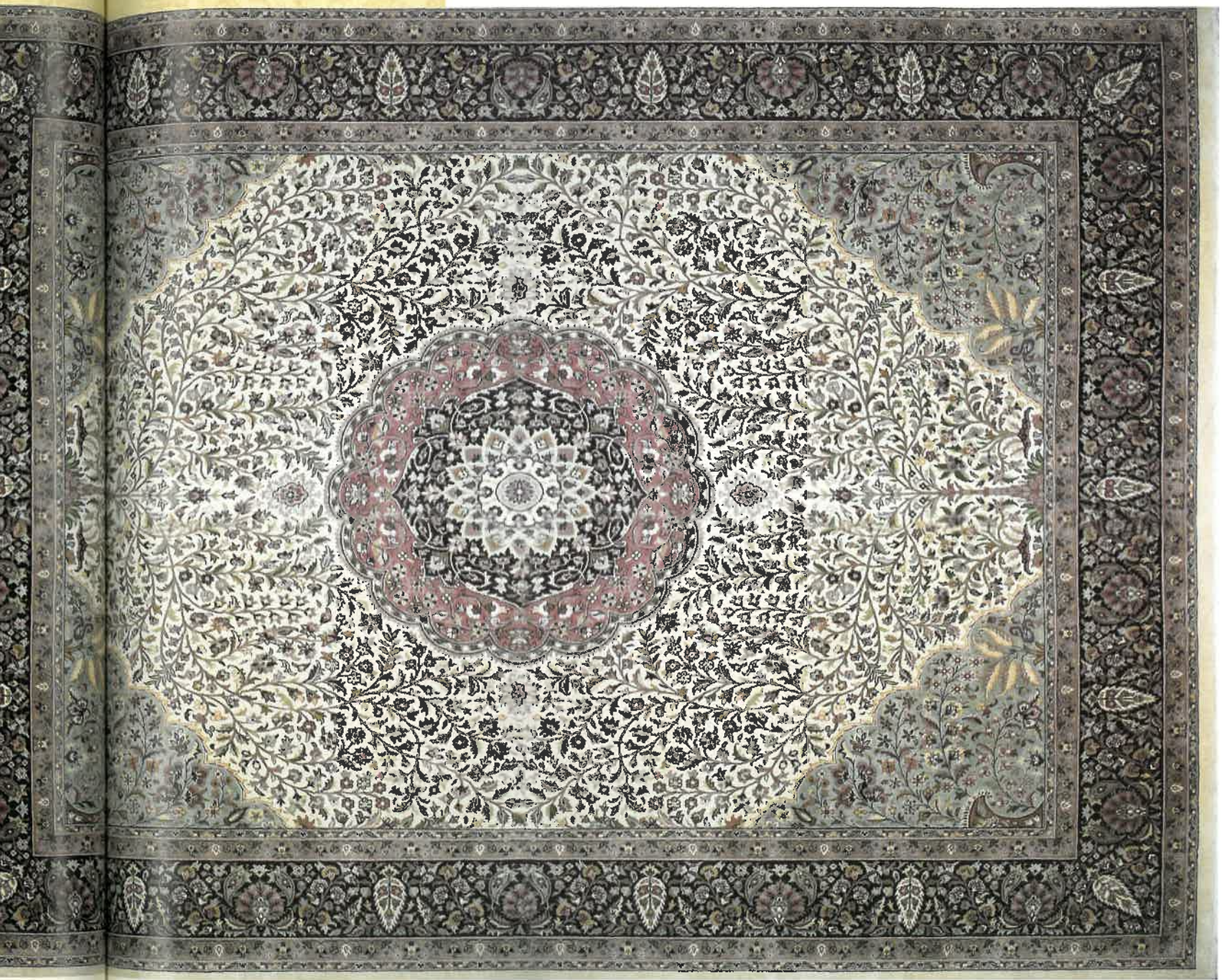
In D.G. Khan the designs of Persian-knotted carpets are mostly named after the Persian cities and districts such as Kashan, Kirman, Ardabil, Isfahan, Tabriz, Kum, Joshegan etc. In Pakistan, the designs of Persian-knotted carpets are inspired from miniature paintings. Traditional Islamic decorative patterns, and geometrical designs, on the walls of historical buildings - palaces, mosques, tombs etc., in the form of arabesque floral designs made with intertwined leaves are reproduced on them. Some designs are also made with minor modifications of old designs.

Some of the famous carpet designs made on the carpets of D.G. Khan are Kashan, Kirman, Ardabil, Isfahan, Tabriz, Kum, Joshegan Tree of Life, Crescent, Sughat, Mall Road, Umer-e-Khayam, Hunting Field, Guldasta (bouquet), Jaldar, Jai Namaz (Prayer Rug), and Compartment.

COLOURS AND THEIR SYMBOLS USED IN CARPET WEAVING

Following symbols and nomenclatures are being used in carpet weaving by Kashmiri and Saraiki weavers[12]:

S.No.	Symbol	Kashmiri	Saraiki	English
1.	Ô	Anari	Lal	Red
2.	Ô	Chitta	Chitta	White
3.	Ō	Sabz	Sawa	Green
4.	Ọ	Dalchini	Dalchini	Light Brown
5.	Ô	Charkha	Sonehri	Golden



195. A carpet with Mall Road design made in Dera Ghazi Khan. Washed and polished in Lahore.

6.		Shutri	Bhura	Dark Brown
7.		Sumbali	Neela	Dark Blue
8.		Gulabi	Gulabi	Pink
9.		Dudhy	Halka Neela	Sky Blue
10.		No. 5	Halka Gulabi	Brick Colour
11.		Mushki	Kala	Black
12.		Pashtaki	Halka Sawa	Light Green

TECHNIQUES, MATERIAL AND SIZES

Material

In carpets, currently being manufactured in Dera Ghazi Khan, beside woolen 'pile', thread used as warp and woof is normally of cotton. Mixed thread i.e. cotton mixed with acrylics is also being used. The pile, locally called '*phanda*' or 'knot' is always of wool – 97 % local and only 3% imported from New Zealand.

The Knots Counts of Carpets

The knot counts are of utmost importance in determining the quality of a carpet. The business community and the local weavers use the term 'quality' instead of knot-counts to express the number of knot per square inch e.g. the carpet having 16 warps and 16 woofs in a square is called as carpet having quality of 16x16 i.e. 256 knots per square inch. The fineness, sophistication, beauty, graces, and tautness of the carpet proportionately increases with the increase in number of knots per square inch. In D.G. Khan, carpets are produced mostly in following qualities / counts: 14x16, 15x15 and 16x16. These counts/ qualities can be regarded as mediocre in Persian-knotted carpets. Carpets with coarse quality i.e. 10x12, 12x12 and 13x13 count are also produced. The fine quality 18x18 and 20x20 count carpets are also prepared on limited scale.

Carpet Loom Called Adda.

In D.G. Khan, vertical looms are in vogue. In such a loom, the warp (*tana*) is

suspended from above on a wooden frame. The *rachh* and *kanghee* are also suspended from above in front of the weaver sitting on a seat called *phatta*. The *naqsha* or hand-drawn design is pasted on to a card board and stuck on to the warp at the eye-level of the weaver. Threads of various colours are also suspended before him. Other implements needed by him are placed on the *phatta* for easy access by the weaver. As the weaving of carpet proceeds ahead, the finished part of the carpet is rolled down on a wooden roller. When the weaving process is complete, the carpet is removed from the *adda*, examined thoroughly by the foreman and is handed over to the *rafugar* (darner) for rectifying any defect detected. The *rafugar* uses a flat *adda:* Mostly, he uses a *sumbi* and a small hammer to set the defects right.

The implements currently being used by the weavers of D.G. Khan are listed below:

1.	*Balli*	A rod to change 'cross' of cotton yarn
2.	*Butka*	Thread used in carpet weaving .
3.	*Chhuri*	Knife.
4.	*Gutta*	Cardboard.
5.	*Kainchi*	A pair of scissors.
6.	*Kanghee*	Comb that maintains the threads of warp are maintained in straight line and at regular intervals from one another.
7.	*Killa*	Iron peg, 3 to 5 inches long, 2" x 2"in section fixed at some distance from the adda for stretching the warp.
8.	*Makra*	A suspension that helps a weaver in changing 'cross' of warp and woof.
9.	*Moya Butka*	Spun thread (butka) used in carpet weaving.
10.	*Phanda*	Knot used in carpet weaving.
11.	*Panja*	A large size iron fork.
12.	*Phatta*	Wooden seat of the weaver.
13.	*Punkh*	A 3"wide wooden strip that keeps the width of the carpet properly stretched during weaving.

14.	*Role*	Wooden roller winding the finished part of a carpet.
15.	*Sarshi Butka*	Un-spun thread (butka)used in carpet weaving.
16.	*Thammi*	A vertical stand on which rests the weaver's loom.
17.	*Ta'alam*	Cryptic writing describing details of colours and design of a carpet read out loudly by a ta'alam-master to the weaver sitting on the loom.

TA'ALAM / NAQSHA

A carpet weaver's knowledge about his carpet under preparation s based either on the *ta'alam* read out loudly to him by a ta'alam master or reading the *naqsha* (design) placed before him. A ta'alam is a shorthand guide that is loudly read out to a weaver by a ta'alam master. The former immediately translates the cryptic words into threads of different colours number and knots. An un-initiated person cannot read or understand a ta'alam. Naqsha, on the other hand, is a tracing of a design on a square or rectangular piece of graph-paper showing design of a carpet in full details and colours. This tracing is fixed on to a cardboard and hung before the weaver at his eye-level to read and follow:-

In Lahore and other carpet weaving centres of Central Punjab, *ta'alam* is still being used. However, in Bahawalpur, Multan, Dera Ghazi Khan and other carpet weaving centers of southern Punjab *naqsha* and not ta'alam has been in use since beginning.

CARPET SIZES

In D. G. Khan Carpets are produced in different sizes including international sizes, or more broadly speaking, standard sizes, ranging from big, small to medium size. Other than this, circular carpets and runner carpets locally, known as *galian*, are also made in various sizes and qualities. However large scale production is in size $2\,1/2$' x 4', 3'x5', 4'x6', $4\,1/2$' x 7' and 9'x6'. These sizes are in great demand in foreign countries, particularly Europe.

Carpets of following sizes are also produced here:-

a. Conventional Carpets

Sr.No.	Size	Sr.No.	Size
1.	1'x1'	2.	2'x3'
3.	$2^1/_2$'x4'	4.	3'x5'
5.	4'x6'	6.	$4^1/_2$' x 7'
7.	5'x8'	8.	6' x 9'
9.	7' x 10'	10.	8'x11'
11.	9'x12'	12.	2'x15'

b). Round Carpets

Sr.No.	Size (Diameter)	Sr.No.	Size (Diameter)
1.	3'0	2.	4'0
3.	5'0	4.	6'0
5.	7'0	6.	8'0
7.	9'0	8.	10'0

c). Runners

Sr.No.	Size	Sr.No.	Size
1.	2'X6'	2	2'x8'
3.	2'x10'	4.	2'x12'
5.	2'x15'	6.	$2^1/_2$'x6'
7.	$2^1/_2$'x8'	8.	$2\ ^1/_2$' x10'
9.	$2^1/_2$'x12'	10.	$2^1/_2$' x14'
11.	$2^1/_2$' x16'	12.	$2^1/_2$'X 18'
13.	$2^1/_2$' x20'		

3. Raw Material

In carpet industry two types of yarn is used:.

i. Cotton Yarn

ii. Woolen Yarn

Now a day, silk yarn is also being used on a limited scale.

Sources of Raw Material

Cotton yarn and *desi* (local) woolen yarn are available locally. Wooster woolen yarn is imported from New Zealand and Australia and Silk yarn is imported from China.

Cotton Yarn

As the name indicates, the cotton yarn is made from cotton. Usually mill-spun yarn is used in carpets. The cotton used in the cotton yarn is produced abundantly in Pakistan and is regarded as cash crop. It not only meets domestic requirements but is also exported in huge quantities. There are numerous factories in Pakistan where all sorts of yarn are spun from this cotton, including the one utilized in carpet industry. The cotton yarn is also utilized as warps of the carpets. Other than this, woof of carpets are also of cotton yarn.

COUNT OF THE COTTON YARN

In warps 20s count yarn is employed, while 10s-count yarn is used as taut woof and 6 count yarns is used as supple woof (in case of double woof carpets), The 2/6 - count woof is usually of blue cotton. The cotton yarn employed in the carpet industry is easily available in the local market.

Woolen Yarn

Mill-Spun: Woolen yarn is employed for making knots in the carpets. The raw wool used for this purpose is obtained from sheep. Two types/qualities of woolen yarn are available in the market for carpet weaving.

Local Woolen Yarn: For the local woolen yarn the raw wool as well as spun wool is produced within the country. It is termed as *desi* or local yarn. The fiber of this wool is short. Before 1993, carpets in D.G. Khan were manufactured with country-made yarn, but afterwards it was observed that in the international market the carpets made of Wooster woolen yarn were preferred over those made of ordinary

yarn. Therefore export quality carpets are now being made from Wooster yarn, instead of desi yarn.

Wooster Woolen Yarn: For spinning Wooster woolen yarn, raw wool is imported from New Zealand and Australia and is then spun into yarn in the home mills. This yarn is very bright and its fiber is also long. It is more costly than the *desi* yarn. Nowadays the use of Wooster yarn is quite common in D.G. Khan.

Silk

Now a day, in some carpets silken yarn is also being sued, but it is not durable. It is imported from China. In fact this yarn is manufactured from synthetic fiber.

PRESENT POSITION

As already stated, after 1990, there was a slump in carpet business in D.G. Khan. It continued for about four years i.e., up to 1994. After this, the industry showed some upward trends but only for a short period. In the mid. 1990s, some 1500-carpet looms were in operation in Dera Ghazi Khan and Rajanpur districts. Majority of these looms are still functional in Tehsil D.G. Khan. Every month about 8000 square feet of carpet are being woven and sold @ Rs. 400/- to 800/- per square foot in the domestic market. However, due to a number of reasons, the carpet industry of D. G. Khan has suffered a great set back. All the craftsmen trained in this trade are no doubt there, but they do not have enough jobs. For the same reason, the quality of work has also suffered a lot.

MARKETING OUTLETS

Most of the carpet business of D.G. Khan is linked with Lahore market, but some of the local carpet dealers do their businesses independently and take their products for marketing to Lahore and Karachi cities. It seems relevant to repeat here that till 1995, D.G. Khan boasted of its only country-wide carpet market which was regularly held every Thursday and was attended by the carpet traders from every nook and corner of the country.

This weekly feature was abandoned in the recent slump period which has left its adverse effects in the production and sale of carpets in D.G. Khan. Now carpets are produced against advance orders only, which are usually placed by carpet exporters. The carpets thus produced are transported to Lahore where they are subjected to chemical and mechanical washing. Then these carpets are exported to the foreign countries like, Japan, Germany and U.S.A.

Carpets are produced only in Asian countries like China, Iran, Afghanistan, Central Asia, India, Pakistan, Turkey etc, and among them China, Iran, India and Pakistan are at the top. In Asia, there is very little market for hand-made carpets. However, in Japan and Middle East hand-knotted carpets are in great demand, while in developing countries their demand is negligible. At present Europe and America are their biggest markets.

For a list of important carpet weavers of Dera Ghazi Khan see Appendix II.

196. A carpet used as Prayer Rug made in Dera Ghazi Khan but washed and polished in Lahore.

Footnotes:

1. Nathaniel Harris, Rugs and Carpets of the Orient, Hamlyn Group Ltd., Spain, 1977, pp.18-19; Caroline Bosly, Rugs to Riches. Revised and Updated, New York, 1980, p.5, fig. on p. 6 and Enza Milanesi. Carpets. Boston, 1993, p.12.
2. Caroline Bosly, Rugs to Riches. Revised and Updated, New York, 1980, p.5, fig. on p. 6 and Enza Milanesi. Carpets. Boston, 1993, p.12.
3. Carolne Bosly, Rugs to Riches. Revised and Updated, New York, 1980, p.5..
4. Ian Bennet, Carpets of the World. A. W. Publishers, New York, London, 1978, p.139.
5. Caroline Bosly, Rugs to Riches. Revised and Updated, New York, 1980, p.7.
6. Caroline Bosly, Rugs to Riches. Revised and Updated, New York, 1980, pp. 9-10, fig. at p. 10.
7. Enza Milanesi. Carpets. Boston, 1993, p.12.
8. Enza Milanesi. Carpets. Boston, 1993, p.13
9. Blochman, (trans.), Ain-i-Akbari by Abu-al-Fazal, Calcutta, 1927, Ain 21: Farash Khana, p. 57.
10. Ian Bennet, Carpets of the World. A. W. Publishers, New York, London, 1978, p.125.
11. George Watt, Delhi Indian Art Exhibition1903.Calcutta, 1903, p/486.
12. Information supplied by Gulzar Ahmad Chaudhry, Deputy Director, Regional Directorate PSIC, Dera Ghazi Khan on 18-04-2008.

Facing Page:
A craftsman of Jampur applying coloured-lac on a leg of a palang (large bed).

Wood Work

CHAPTER X

WOOD WORK

HISTORY OF WOOD CARVING

Wood carving is one of the oldest crafts in the subcontinent. The 'man' carved wood before he learnt how to carve stone. Carved wood structures came into existence before temples were carved in stone. The later had copied in stone all the details of earlier wooden structures. This has also lead scholars to believe that, in the subcontinent at least, wood carvers and stone carvers essentially belonged to the same community. In the Punjab, in the earlier times, the *tarkhan* (carpenter), *raj* (mason) and *lohar* (iron smith) all belonged to the same caste of ancient Hindu society[1]. Evidence of wood carving in Punjab goes as far back as 5000 years. A terracotta plaque from Harappa shows that the houses in the city had carved door panels[2]. From another city of the Punjab – Taxila, we have a set of wooden legs of a large bed (*palang*) belonging to the first/second century A.D. These have been beautifully turned on lathe and further embellished with a veneering of copper sheet with attractive Corinthian leaves. These legs are, now preserved in Taxila Museum[3].

197. A guldan (flower vase) made in 1932. It is claimed to be the oldest surviving specimen of lac-work in Jampur.

Among all such materials used by man for his comfort

198. A fruit dish with cover having engraved designs (chitrai ka kam), from Jampur.

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

According to George Watt, "The art conceptions seen in wood-work have been seen greatly influenced by the grain of the timber employed, such as the deep under-cutting and sculpture that is possible with 'teak,' red-wood and walnut, and low relief of *shisham* and *deodar*, the incised designs of ebony, the intricate and minute details of sandal, and the barbaric boldness of *rohira*, *sal,* and *babul* (*kikar*) and the course grained and hard woods"[4].

As regards the region of Dera Ghazi Khan, the climatic conditions and geological formation of the area are not conducive to the growth of dense jungles, forests and under-growth in the sandy plains as well as barren hills. This is the reason why only the last variety of wood i.e. course–grained and hard, is usually available in most of the regions of this area. However, wherever plenty of water is available, we also meet sufficient quantity of *shisham (dalbergia sissoo)* trees. The climate of

the Suleiman Range, on the other hand, is naturally better suited for the growth of dwarf plants called *peesh* used for making mats, ropes and special types of footwear called sandals.

Generally speaking, following trees are found in this area:-
Lai, kikar, farash, jand, bhan jal, jhit, karin and tahli (also called *shisham), siris, beri* and *khajoor.*

The wood leaves and branches of several of these trees serve as raw material for some of the local crafts. *Sirkanda* is used in the ceiling of houses while *palchi* is used for making baskets. *Kunder* is utilized, though not in Dera Ghazi Khan but in the adjoining District of Muzaffar Garh, for making utility goods, like baskets, mats, ropes, etc. Although the wood of date-palm tree is not very strong, but even then it is used by the local population in the ceiling of their houses. Date-palm of good quality is sold in the market. Its leaves are used for making a large variety of utility items of daily use and hence play a significant role in the development of some local crafts and helps support local economy. Some of the crafts which use local wood are discussed below.

The most important and beautiful craft of this region is the work of turnery (*kharad)* which is renowned for its finish with coloured lack work in two or three different techniques such as *chitrai* (scratch work), *bharai* and *jandri ka kam* in Dera Ghazi Khan and Jampur. In the famous Art Exhibition at Delhi held in 1903, a pair of gold lacquered[5] vase prepared by one Mr. Ismail of Jampur, then in District Dera Ghazi Khan was highly commended and won an award[6]. In the same exhibition, a particular class of lacquered work called *atishi* or 'fiery work' from both Jampur and Dera Ghazi Khan, along with some specimens from Hoshiarpur – all three towns then were located in the Punjab, was considered the best among all the lacquer works of whole of India[7]. The peculiarity of this *atishi* lac-works from

199. A central table finished with chitarkari on lac-turned legs and bars. From Jampur

n chitarkari
n Jampur

Jampur and Dera Ghazi Khan has been described by George Watt in the following words:

"The peculiarity of this style may be said to be that, after the article has been carefully prepared and polished with pottery-dust, it receives a coating of finely divided tinfoil made into a paste with glue, the coating being either uniform or made up of a multitude of minute dots after the fashion of the abri *work. Over the top of the tin, a layer of red or yellow lac is next given, with the result that the object obtains a rich fiery glow. It is then polished on the lathe by means of a stone known as the* mohra *(a form of agate); this communicates so much heat that the lac becomes more transparent than is the case in the other methods of lac ornamentation"*[8].

LAC WORK AND LACQUERED WORK

Jampur (Punjab) and Kashmore (Sindh) are two neighbouring towns both renowned for their lac-work. Further north of Jampur, the two cities of Dera Ghazi Khan and Dera Ismail Khan have been, till recently, renowned centres of this work. Among these, the lack-work of Jampur has been more famous than similar work from any other centre, and was liked allover the Punjab.

But, before we discuss the present position of turner and lacquered work in Dera Ghazi Khan, let us explain the subtle difference that exists between lac-work and lacquer work which is usually ignored while writing about lac-work in Pakistan

At time, the *lac*-work of Jampur is wrongly labeled as lacquer work. Actually, the two are totally different from each other. "Lac is an animal resin applied either in the dry state and distributed by the heat generated by friction, or in the form of a spirit varnish. Lacquer, on the other hand, is a vegetable oleo-resin which naturally exists in liquid form and is either directly applied by a brush or is thickened by adding a plastic material that may be moulded and, while still liquid, can be applied to surface in bas-relief ornamentation"[9].

200. A chitarkar (engraver) engraving his designs on lac-turned wooden leg of a cot.

The former is an indigenous material and is used in several ways in our local industry including *lac*- turnery. The lacquer work, on the other hand, has originated in Burma (former Siam, and present day Mianmar) which closely resembles the Japanese lacquer work rather than Indian and Pakistani *lac*-work. However, one thing is common in the two crafts. The pigments used in them, with the exception of indigo, are metallic oxides[10]. In all centers of Pakistan – Kashmore, Hala, Jampur, D. G. Khan, D. I. Khan, Sillanwali, Qasur, etc. this craft is confined to *lac*-turnery. In good olden days, it was extensively employed as a decorative material on metal, ivory and wood crafts as well as wood-turnery – the latter is locally called *jandri ka kam*, *Kharadi* and wood turnery. In the past numerous articles were produced by the *lac*-turner such as bracelets, toys, boxes, bed-posts, low chairs called *peerahs*, *pan-dans, hukka* mouth pieces, and the like. Today, the number of finished products has been greatly reduced, both in number as well as in quality. For ornamental objects, light coloured and uniformly grained wood, that is not liable to warp or split, is used. The traditional colours used are: orpiment – a mineral (tri-sulfide of arsenic) colour used as yellow dye as well as white lead, red mercury, Prussian blue, lamp-black and indigo. However, nowaday aniline dyes[11] are being used universally - but these dyes fade quickly and designs are tarnished.

The Jampur lac work consists of three types namely:

- *Jandri ka kam,*
- *Bharai ka kam, and*
- *Naqshi ka kam.*

In Jampur, this craft has been in vogue at least for more than 200 years. One Godha Ram is said to have introduced it in this town. He is also said to have trained a good number of his family members in this craft. Towards the close of the 19th century, majority of the craftsmen in this town were attached to this craft. On account of this, Jampur turned out to be a great market for wood works. Finished products were sent to and sold in other markets as well.

201. A wooden tumbler used as pencil-case or qalmdan. It is turned on lathe and decorated in coloured-lac work.

s pencil-
lathe and
.

TURNED AND LAC WOOD WORK

Wood work and Jampur are inseparably related to each other. In this town, one entire bazaar is devoted to this craft. Here, the artists/craftsmen belonging to this trade have established workshops in their shops and houses.

Lacquer work is another artistic application on wooden crafts for which Jampur enjoys distinction. It is a treat to see the exquisitely crafted wooden articles with beautiful dazzling bright lacquer work. Another specialty of Jampur is scratch work *(chitrai)* which is done on all sorts of articles, with matchless skill by means of a very sharp and fine tipped steel chisel called *chitran*. Complicated and intricate floral and vine designs are made on various articles of lacquered wood. Chitrai work is also done on pens, pencils, ball points, boxes, etc.

A peculiar and distinct aspect about this work is that the designs are engraved on the products without taking help from any book, tracing or any other means of transferring the designs. No record of these designs is kept in any form. It is purely a creative work. The designs are scratched / engraved on the products directly through imagination. The designing technique is mostly hereditary in character, transferring itself from one generation to another.

MASTER CRAFTSMEN

Though presently there are a few master-craftsmen engaged in the trade of engraving/scratch work, but one Mr. Riaz Hussain Raju is the most renowned of them. He claims to have bagged many distinctions and prizes in the national and international exhibitions. Delicately engraved/scratched products prepared by him are very attractive and are sold out readily at handsome prices. According to him, these pieces of art are made either against specific orders or for sale in different exhibitions. As this art is time-consuming and painstaking, the products are not made for ordinary display or sale at his own shop or elsewhere.

This craft does not require large capital investment as it has only three essentials:-

- Material: wood, lac and a few colours or dyes.
- Tools: *Chitran* (a long and sharp cylindrical steel chisel).

Skill

Mr. Riaz Hussain Raju runs a small shop in the Traffic Chowk of Jampur and his major source of income is from engraving on pens, pencils, ball points, etc. Initially, Mr. Riaz Hussain started this work in Jampur in 1968 under the supervision of Ustad Bilal Hussain. In two years time he thoroughly mastered this art. In 1977 he set up his own independent shop under the name of 'Raju Art Gallery' which is located on the second floor of an old building in Traffic Chowk, Jampur. Although the shop is not very spacious, yet he appears to be comfortably seated in a corner, near a window over-looking the street and bazaar, with all necessary working facilities lying within his reach - a telephone set, a display rack, an order book, necessary tools, a tape recorder etc. He works *naqashi* on various articles such as products fabricated from plastic sheets, wall-clocks, table sets, pen holder set, jewellery boxes, cigarette cases, decoration pieces, etc.

As already mentioned, only one tool is required for scratch work/engraving i.e. *chitran*, with tips varying in sizes from fine to broad, catering to the requirements of the work. As this art is highly skilled and laborious the high prices charged for products are not based on the material from which it is made, such as wood, etc; but is governed by the skill, labour and a great deal of time spent in creating it. Due to its high price people in general are unable to buy them although they greatly appreciate the same. Therefore, large scale production of these articles is not commercially viable. Keeping in view these factors, this work is reserved for connoisseurs and art lovers who can afford to pay for this artistic craft. Thus such work is only done on commission or for national and international exhibitions, where a high return is expected. At present Mr. Riaz Hussain is imparting training

202. A foldable hanger of lac-turned wood and designs in coloured-lac. From Jampur.

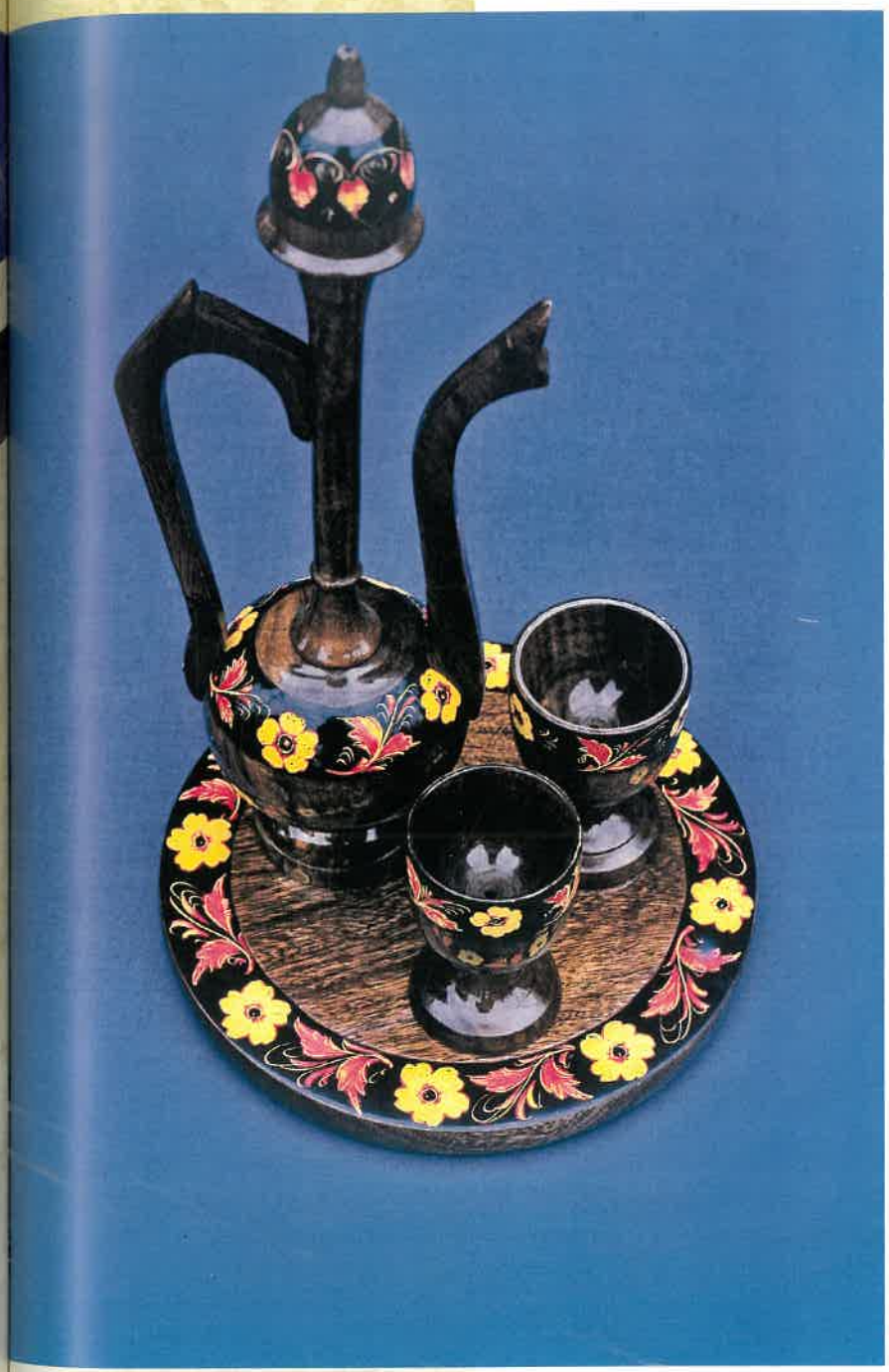
203. A trinklet box decorated with engraved designs in coloured-lac

c-turned
ed-lac.

204. A guldan or flower pot decorated with engraved decoration in colored lac. From Jampur.

205. A flower vase with engraved designs (chitrai ka kam). From Jampur.

206. Details of a peerrha (low seat with a back).



207. An ornamental Surahi and two cups – all decorated with engraved (chitarkari), Jampur.

to some of his pupils in this art. While learning, the students also lend their teacher a helping hand in executing day to day orders of his clients.

LAC-TURNING

The history of lac-turning in Jampur city can be traced back to about 150 years. There are conflicting views regarding the craftsmen who started lac-turning in the area. According to some people, one Godha Ram was the first to introduce this art in this city. But according to the majority of the local old craftsmen, including Mistry Manzoor Hussain (a renowned local craftsman and a teacher in wood-work) one Muslim craftsman named Gul Muhammad pioneered this art in Jampur. According to him, Godha Ram himself was not a craftsman. Instead, he ran a shop in this city for sale-and-purchase business. He was a regular buyer of the lac-work products of Gul Muhammad which he used to export to other parts of the Punjab. At this initial stage Gul Muhammad used to make wooden sticks finished with beautiful colours in lac. These sticks were usually one-foot in length. The Hindus of this area used to hold these sticks in their hands during their dance performances during Dewali festival as well as their marriage parties[12]. In addition to this, Gul Muhammad was also making oil cups, snuff boxes, cot-legs, etc. After a passage of time,

other artisans also entered this craft and articles like c*harkhas* (spinning wheels), cradles, and low chairs (*moorahs*), mirror frames, etc. were added to the range of the lacquered products.

In the beginning the lacquered products were simple, without any floral design or *naqashi* work. These were turned manually and then coloured, by applying colours-mixed-lac sticks in single or multi-colours. According to some craftsmen the *naqashi* work in lacquered products was started here by a craftsman named Maulana Shams-ud-Din. Thereafter it became a distinctive feature of the work and was designated as c*hitar-kari or,* what George Watt calls *nakshi* (or design) work. According to him:

"In this class of turnery the object is coated with first one colour, then on the top a second, a third or a fourth, uniformly all over. The *battis* (coloured lac sticks) employed are for the most part soft and water-prepared. The first colour yellow, the next red, followed by green and last of all by black; but, of course, any assortment or number of colours may be imparted layer upon layer, the one on the top of the other. With the fine chisel or style the lac-coated surface is now scratched, the hand being made to move lightly or to press heavily as may be necessary to bring out the colour required from the numerous layers beneath the surface. In this way, upon a black background, yellow stems and leaf stalks, green leaves and red flowers with yellow or partly coloured veins and shading may be elaborated in manner analogus to the graffito of the Italians"[13].

In the pre-partition days, some of the Hindu traders supplied these articles to far off cities like Agra and Mumbai. These products soon gained popularity. Encouraged by their demand and popularity the craftsmen expanded the range of these products and, consequently, items of furniture like sofa sets, centre tables and chairs were also made and marketed. In 1917 two master craftsmen Maulana Shams-ud-Din and Mian Noor Ahmed hired some skilled workers and opened a big workshop

under the name of "Shamsi Khana" in Jampur. This gave a big impetus to this craft and introduced it to other areas of Punjab.

Presently, production and marketing activity of the lacquered products is not so brisk. In fact it has received a set back. Scores of reasons can be given for this decline, but in nutshell one can say that it is caused by the ravages of time. With the advent of new inventions and innovations, changes in fashion, taste and requirements, these old things have yielded to the new. But even then, this art must be protected and promoted in the interest of our cultural heritage. Obviously, due to the excessive mechanization in every field, the present-day craftsmen are unable to compete with the speed, efficiency and accuracy of the machine. Many craftsmen are leaving this craft by switching over to other professions to earn their living. This trend can be checked by imparting training and education to our craftsmen on modern lines and patronizing them through financial assistance and soft loans for setting-up workshops and establishing their own marketing outlets. In this connection Government can play a key role in providing facilities to the craftsmen.

There were a few epoch making persons who played a major role in the promotion of lacquered work. In 1949 Mian Hazoor Ahmad started an enterprise in the name of Pakistan Wood Works which was a commendable effort for the promotion of Lacquered products of Jampur throughout Pakistan. Inspired by the efforts of Mian Hazoor Ahmed, some other units have also been established on the pattern of Pakistan Wood Works. More important among them are Bilal Wood Works, Islamia Wood Works, and Hafiz Wood Works.

KINDS OF LACQUER WORK

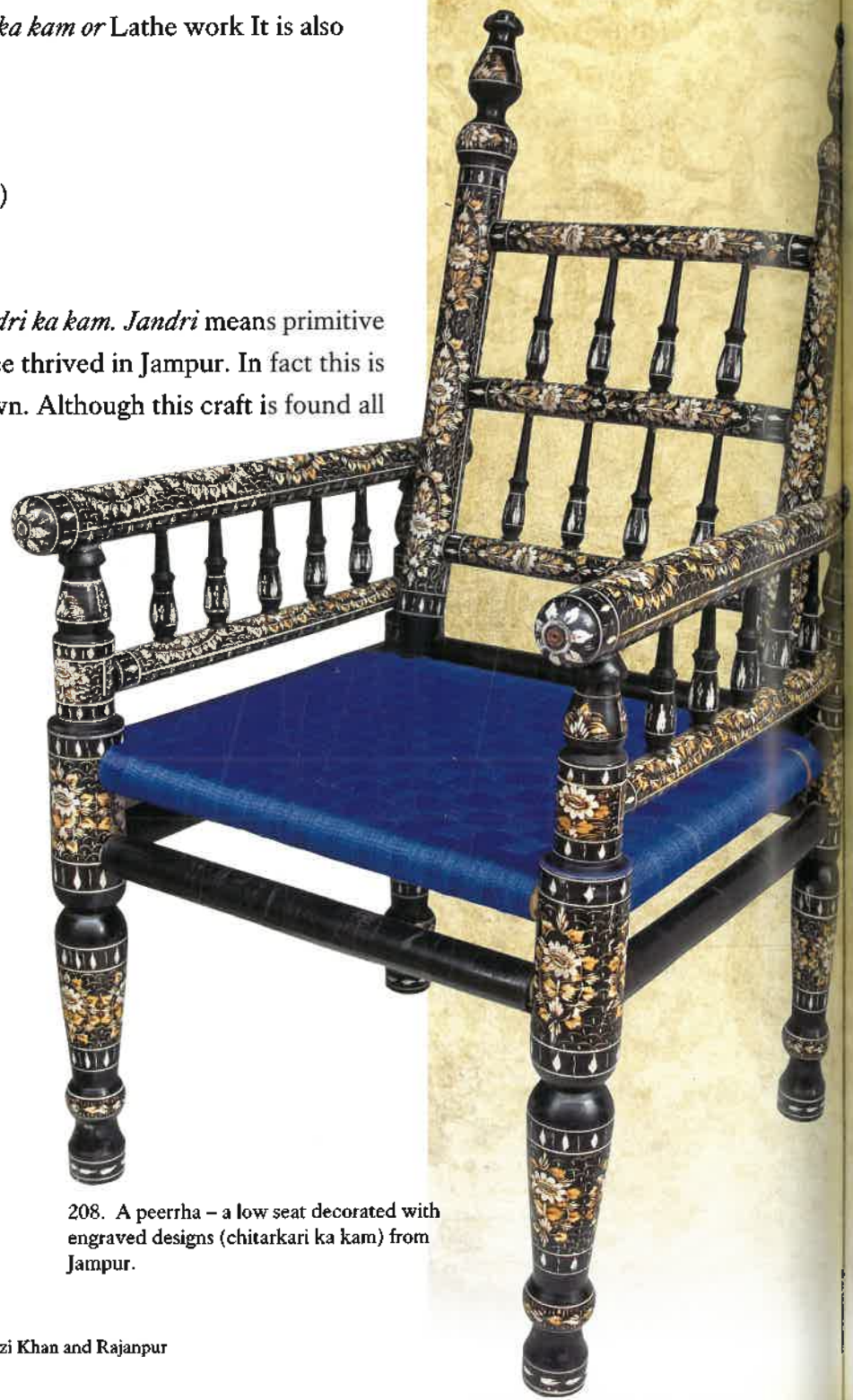
In the city of Jampur four types of lacquer works are done on wooden articles. These are:-

- *Jandri ka kam* (colour work) *or Kharad ka kam or* Lathe work It is also called *chitar-kari.*
- *Qalai ka kam* (Tin-work).
- *Bharai ka kam* (Filling work) and
- *Chitar-kari* (Engraving or incising work)

1. COLOURED LATHE WORK

This type of wood work is locally known as *Jandri ka kam. Jandri* means primitive lathe which is manually rotated. This work once thrived in Jampur. In fact this is the craft that has brought much fame to the town. Although this craft is found all over the Punjab and Sind, but in particular, four places are famous for this craft. These are: Hala and Kashmore (Sindh), Jampur (Punjab) and Dera Ismail Khan (N.W.F.P). The lac-turning of Hala and Dera Ismail Khan is different from that of Jampur, whereas that of Kashmore is conspicuously different from all others.

Among these the products of Jampur have a distinct style of its own that can be easily distinguished from others. It is not difficult to understand why this craft took root in this desolate area. The quality of wood available here is not suitable for other wooden products and is susceptible to easy decay. Lac application gives it durability and charm. Intrinsic desire for beautifying the articles of daily use led the local craftsmen



208. A peerrha – a low seat decorated with engraved designs (chitarkari ka kam) from Jampur.

to produce something for the people that satisfied their aesthetic desire. The shortage of colours associated with natural flora and foliage in the land was made good in this charming craft.

Presently, in District Rjanpur, this craft is restricted to rural areas. Here, following articles have been in use since long. Out of these, some are still in vogue. These articles, with their vernacular/traditional names are listed below:

	Local Name	Urdu script	English
•	Pawa	(پاوا)	Bed-posts.
•	Madhani	(مدھانی)	Churner
•	Charkha	(چرخہ)	Spinning wheel.
•	Bailna	(بیلنا)	Crusher / Separator (cotton seeds from raw cotton)
	Paatrian	(پاتریاں)	Basin for kneading flour.
•	Propee	(پڑوپی)	Wooden ladle. (Used as a scale for measuring of wheat).
•	Patrota/Changair	(پٹروٹا/چنگیر)	Tray or basket (for keeping bread / *roti*)
•	Glass	(گلاس)	Tumbler
•	Kanwar	(کنوار)	Milk Pail. (Now extinct).
•	Doli	(ڈولی)	Water pot.
•	Donga	(ڈونگا)	Mug.
•	Ukhli / Mohli	(اُکھلی/موہلی)	Mortar and pestle (For grinding, spices etc.).
•	Dabli Naswar	(ڈبلی نسوار)	Snuff box
•	Peerha.	(پیڑھا)	Short-legged chair.
•	*Surmadani*	(سُرمہ دانی)	Antimony holder.

Till the end of 19th century only coloured *jandri* work was done in Jampur. Bright

colours were used on these products. Popular colours were red, yellow, green and mauve. In the early 20th century golden and silver colour were also introduced.

In 1883, Lockwood Kipling, wrote a report on the special handicrafts of District D. G. Khan. An extract from this report was published in the District Gazetteer D. G. Khan. In this report Mr. Lockwood Kipling has also thrown light on the wood work done in Jampur. He writes:-

"There are but few industries excepting of a distinctly domestic kind in this district. The turned and lacquered wood-work of Jampur has some reputation in the district and specimens were sent to the Punjab Exhibition of 1882. The articles made are bed legs, toys, &c. The colours are bright, but there is no special character in the work"[14].

TECHNIQUE OF JANDARI WORK

All the craftsmen do almost similar work. Their designs, colours and colour formulate and techniques are identical. Even the range of their products is similar. The techniques used by craftsmen in turned and lacquered wood products are fairly old. However they are now using electric motors to drive the wooden lathe (*kharad/jandri*) instead of operating it manually. This switch over to semi-mechanization has increased manifold their potential for producing handicrafts without disturbing the aesthetic value of the products.

To begin with, an article is roughly formed from a log by manual tools. After giving it the desired rough shape the article is fixed on *jandri* (simple wooden lathe) for giving it a final shape. The article is rotated and the wood is peeled with the help of various cutting tools. When the article has achieved the desired shape, it is burnished to remove saw dust and to impart a smooth finish to the surface. Finally, the article is coloured by applying colour. When the lac-stick is pressed against the rotating lathe it creates friction and the stick melts. The softened stick helps

209. Four wooden legs of a palang turned on lathe painted with coloured lac and further embellished with engraved designs (chitrai)

g turned on lathe
ther embellished

210. A lac-turner applying coloured-lac on a leg of a palang.

apply lacquer on the worked out shape of the article. After colouring the excess colour is removed by rubbing the article with sand and then, lastly, it is coated with a thin film of oil.

LAC COLOUR FORMULATIONS

Mostly the craftsmen make their own colours by employing indigenous and traditional materials, available locally or brought from some other areas.

Most of the craftsmen are reluctant to disclose any information about colour-making ingredients and their mixing ratios, terming them as their trade secret. But Ustad Manzoor Ahmad was an exception. He is a renowned master craftsman of Jampur, and an authority on all the matters regarding colouring recipes. When contacted for obtaining information regarding colour making materials, he was very co-operative and readily explained whatever was known to him.

RED COLOUR

Lac flakes: One *Chhatank*	= 60 grams,
Shangraf (colour),	=11 grams or one *tola.*
Sulfur + mercury	=?.

Shangraf is a chemically prepared hard stuff – a kind of red stone, which is crushed and pulverized to a powder form with the help of mortar and pestle. The above ingredients are heated in a little water and when thoroughly mixed, the mass is allowed to cool down in the form of lac- sticks. These sticks, called *batti,* are utilized for colouring the articles. It is a time-consuming exercise and takes about three days to prepare one *tola (11grams)* of a colour.

YELLOW COLOUR

Haryawal	=11-grams
Lac flakes.	=60- grams

Like *shangraf, haryawal,* in the local language of *pansaris* (dealers in herbal and mineral substances) is also not a stone but an artificially or chemically prepared stuff that looks like a stone of green colour. When it is mixed with yellow colour it makes the substance green .

BLUE COLOUR

Indigo (ultramarine) (*Neel)*	=*11*grams
Lac flakes	=60-grams

BLACK COLOUR

Soot black from *tawa*	
(Hot plate for baking loafs)	=11-grams.
Lac flakes	=60-grams

GOLDEN COLOUR

(For tin coated articles)

This colour is made from a native medicine called *Raiwan Usara*. It is finely ground to a powder form and dissolved in a little water. This solution is then added to the pre-heated and melted lac and is thoroughly mixed and the mass is allowed to cool and solidify. When this colour is applied to tin-coated articles it imparts golden colour to the article. This colour works on tin-coated surface only.

QALAI WORK

Qalai ka kam or Tin Work is another unique wood-work application practiced mostly in Jampur. A wonderful aspect of this technique is that a metal is applied on to the surface of a wooden article in a simple but effective manner without employing any of the highly technical and sophisticated modern chemical method or any of the costly mechanical gadgets. In *Qalai* work, the article is given a base coating of beaten tin metal. When the tin-coating has dried it is glossed by abrasion. Thereafter, the rest of the work is similar to that of *Jandri* Work *as discussed above*

The technique lies in rendering the ordinary tin metal strips into fine granulated tin-flakes, easily dispersible in water. As ordinary tin metal is not emulsified in water it cannot be coated on wood. For this purpose the tin strips are constantly beaten with the hammer in a special way. During the beating process a little gum water is applied frequently to the tin surface to achieve the desired texture. It is a very laborious work. It takes about 5 to 6 hours of continuous beating to convert the ordinary tin strips to fine grained hydrophilic tin flakes. These tin flakes then form a sort of emulsion with water. This emulsion is applied to the wooden articles with brush and the freshly tin coated article is left in the open air to dry. After drying, the tinned surface is burnished to a sparkling shine. After this, the desired colours are applied on to the surface of the article. The tinned lacquered articles have a peculiar charm that cannot be expressed in words. The *qalai* work is done mostly on legs of cots.

BHARAI KA KAM (FILLING WORK)

Filling work is locally spoken as *bharai ka kam.* It is somewhat analogous to wooden inlay work. In the latter craft, first the designs are deeply incised by hand on the wood with a sharp tool (*kalam or chitran* i.e. chisel). Thereafter, the incised space is filled with materials like, metal wire, bone, ivory, plastic etc. by means of hammering. In the lac filling work (*bharai ka kam*), on the other hand, the incised or chiseled slits are filled with assorted lac colours with the help of a wooden lathe.

In this work, the prepared wooden article, like a flower vase, is fixed on a wooden lathe. First of all a layer of tin is coated on it. When the tin coating has dried, it is glossed by abrading it with marble stone. After this, a layer of a colour is applied over the shiny tin layer. Mostly, deep colours are used for this purpose because they are also meant to form the ground or base for further work. After making the base, the article is removed from the lathe. Then, with the help of a sharp *kalam* (a kind of iron style/chisel), flowers and leaves are carved on the article. After carving the article, it is again fixed on the lathe and the carved portions re-filled with the desired colours. After applying a colour, the article is again disengaged from the lathe and the extra colour, on places other than the carved portion, is removed by scouring with sand. The article is them rinsed in water and dried. It is once again placed on the lathe and the third colour is filled on the other carved portion. After filling the colour, the whole exercise is repeated again to remove the surplus colour. In fact this exercise is repeated for fixing each and every colour. When all the colours have been filled, the article is finally cleaned with sand and left for a while after applying a little oil on it. This work is highly laborious and time consuming. On the contrary, financial returns are quite insufficient. For this reason, these days no craftsman is willing to continue to work in this profession for making his livelihood. For all intents and purposes, this craft has been extinct at all places since 1970-1980. Jampur, however, has survived and people are still carrying on this work though in a greatly limited way.

CHITAR-KARI

In local terminology engraving work is known as *chitar- kari*. For this work, a shaped wooden article is fixed on a wooden lathe. After switching on the lathe, the lac colours are applied to the article in such a sequence that the light colour is coated first, and then a little darker colour is coated on it, followed by a darker one, and so on. In this way, gradually, thick layers of different colours, one on the other, are coated on the vase. After leveling the colour surface with a tool, the flower vase is disengaged from the lathe. After this, with the sharp tip of a *chitran* (chisel), scratching or incising is done. The desired colour is thus imparted to the flowers and leaves by lightly scratching and removing the upper layers of colours by a chisel. In this way *chitar-kari* is done on the whole article, in which beautifully made flowers and petals of various colours are visible. The designs are mostly floral. In Jampur the ground of this type of work is usually black.

211. A chitarkar engraving his design on a leg of some table or peerrha. From Jampur.

In Jampur both *bharai ka-kam and Chitar-kari* made their first appearance simultaneously in the beginning of 20th century. Some craftsmen believe that both the crafts were started by two veterans namely Ustad Salah Muhammad and Ustad Sheikh Abdul Qadir whereas some others believe that it was one Maulana Shamsuddin who introduced this art in this town. The former two masters are said to have learnt this art from Jallandhur and Hoshiarpur long before independence. Due to their artistic skill and fine craftsmanship this work soon gained here popularity. Their work inspired even some of the ordinary local carpenters and they also started learning it from them.

After the year 1920, Jampur gained great fame for the 'filling' and 'engraving' works so much so that even British officers used to take these specimens of these crafts to England as souvenirs. After 1920 this work also took roots in Dera Ghazi Khan. Here, Ustad Ghulam Muhammad – a student of Ustad Salah Muhammad, started this work.

The time between 1920 and 1970 was a boom period for these crafts both in Jampur and D. G. Khan. After 1970, however, the graph of this work registered a steady decline, and by the year 1980 it almost stopped in D. G. Khan. The craftsmen have relinquished this art and have shifted to other professions. However, in Jampur this craft still survives. The chief buyers of these products are mostly customers from rural areas who purchase finished products for presenting to their daughters as dowry.

MASTER CRAFTSMEN OF JAMPUR

During our discussion of introduction of lac turnery in this region we have mentioned a few names who have earned their name for their high skill in this profession. Their contribution in this field has been mentioned where their names first appeared in our discussion. However, for a list of master craftsmen of lac work of Jampur, both past and present, see Appendix III: Catalogue of Craftsmen.

WOODEN COMBS

Beautification is a natural human urge and so is women's craze for beauty and glamour. In addition to facial make-up and chic-wears, hair-style also forms an integral part of women's world of fashion. Hair styles differ from country to country and even from region to region within a country. It is chiefly influenced by the traditions and culture of an area or country. In order to keep the hair strong, thick, healthy and compact, women use various preparations like soaps, shampoos and oils. In Indo-Pak subcontinent, particularly in the Indus Valley, women always liked to keep long and thick hair. They made tails of plaited hair with the help of *prandah* (locking strings for supporting tail) which hanged from the back of the head along the spine. This hair style is still in vogue.

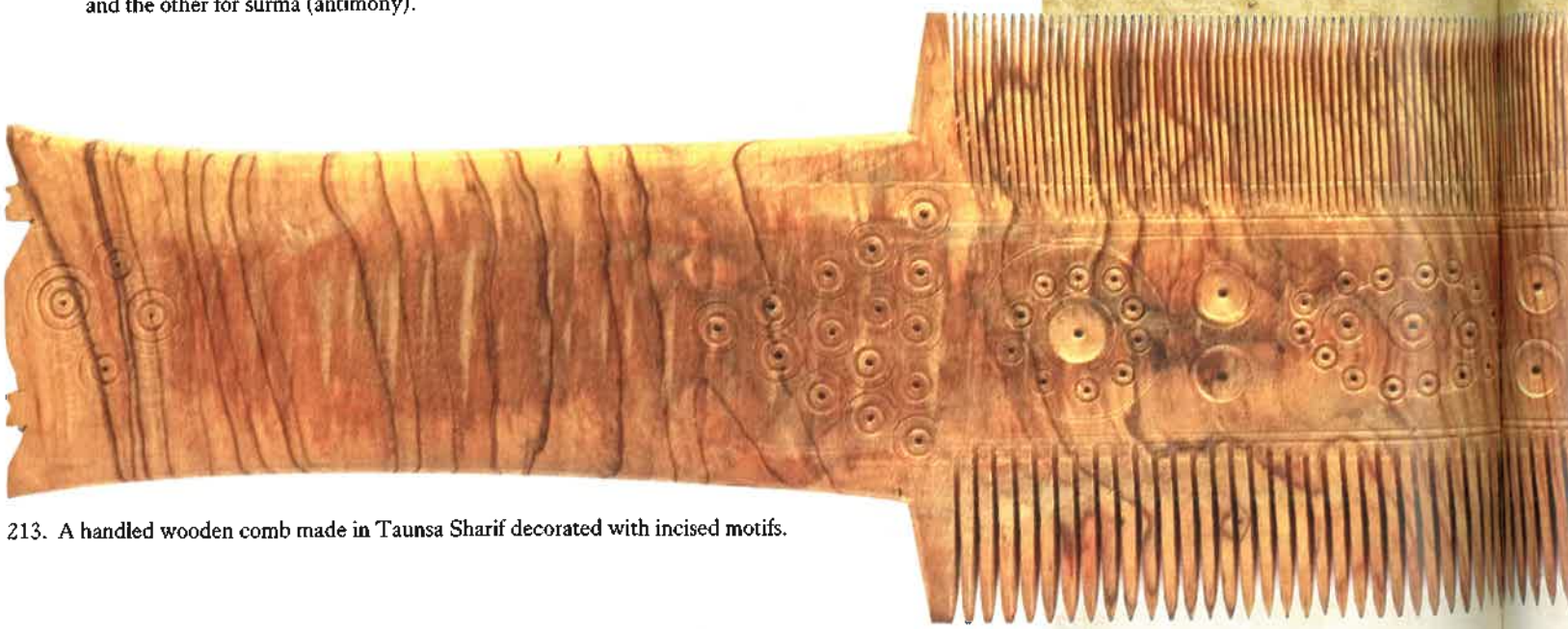
In the Districts of D. G. Khan and Rajanpur women of rural and tribal areas keep long and dense hair. To give gloss and shine to their hair, they use hair oils. For this purpose they regularly comb their hair. Thus oiling and combing of hair is an age-old tradition of this area. Combs of narrow spikes are also used for weeding lice and minor insects that grow in untidy and unkempt hair. Comb is used by both men and women, for dressing their hair.

COMB WORK AT TAUNSA SHARIF

Taunsa Sharif, in District D. G. Khan, is famous for attractive and fine wooden combs for women folk. These combs reflect fine taste and aesthetic sense of the people. Beautiful geometrical designs are carved on these combs. Some of the combs are even gold plated. In addition to D. G. Khan, wooden combs are also very popular among the women folk of Baluchistan, N.W.F.P. and Sind Province.

In this town, wooden combs are said to have been introduced about 150-years ago by a person named Noor Muhammad from Sargodha. He was directed by his spiritual mentor Khawaja Suleiman Taunsvi to permanently settle in Taunsa Sharif.

212. A wooden comb made in Taunsa Sharif . It has two tiny storage 'tanks" – one for oil and the other for surma (antimony).



213. A handled wooden comb made in Taunsa Sharif decorated with incised motifs.

Being a skilled comb maker, Noor Muhammad started this craft in this town. He also trained many other residents in this craft. The number of his internees soon increased tremendously. Soon the comb-making became a hall-mark of this town. These combs were highly admired by the local population.

Since thousands of the followers of Khawaja Suleiman Taunsvi visit his shrine, from every part of the country and used to take with them wooden combs of Taunsa Sharif as sacred souvenirs. Initially, only plain wooden combs were made but, later on, they started engraving and embellishing them. This artistic touch was also greatly appreciated by the people.

THE PEAK PERIOD OF COMB WORK

The engraved designs were filled with silver or gold colours prepared from mercury. The engraved and decorated combs became very popular and their demand greatly increased. Besides the ordinary followers of the saint, the British also highly admired these combs and started placing orders for the same. This led to the production of combs on massive scale and improvement in their designs and quality. After 1920 regular export of the combs to England and other European countries started.

Between 1920 and 1960 Taunsa passed through boom period of combs business so much so that this industry attained the status of 'household industry'. In 1960 due to change in the Government policy the export of the combs stopped and the business of combs received a severe set-back. Consequently, their production declined steeply. Since the prices of these combs in the local market were very low, their craftsmen left this work and after 1970 most of them switched over to other crafts or occupations for earning their livelihood. Now only few craftsmen of this trade are left.

THE REASON OF POPULARITY OF COMBS

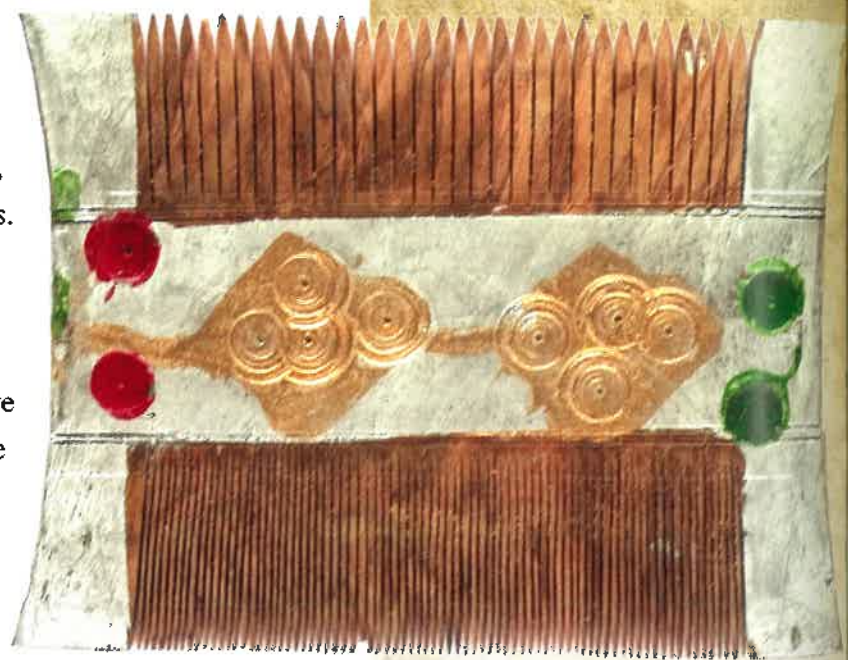
On local and national level one reason for the popularity of the wooden comb of Taunsa Sharif was faith among women folk in the curative properties of the wooden combs from Taunsa Sharif. Scientifically speaking, regular use of these combs not only set the hair in proper order, but these also eliminated dandruff. Since the wood of the comb was oily, it helped in oiling the dry scalp. By curing dandruff, it also made hair to grow healthy, strong, long and shining. The second reason was that these combs effectively netted out all the lice and nits from the head. On international level one more reason for the popularity of this comb was that it was a beautiful handicraft and a decoration piece.

RAW MATERIAL

The chief raw material used in wooden combs is wood chiefly from olive tree locally known as *kahu*. Being very oily, *kahu* wood is very strong and flexible, thus making it extremely suitable for making combs. The olive tree is abundant in the tribal belt of D. G. Khan. The tree is not very tall - usually eight feet or so in height. Its branches are wide-spread but its trunk is not very thick. The wood is brought from hilly area of D. G. Khan to Taunsa Sharif, from where the craftsmen purchase it for making combs.

SHAPES AND DESIGNS OF COMBS

In Taunsa Sharif, the combs made from the wood of olive tree are crafted in various shapes and designs. Some are plain, devoid of any decorative work. Some have carved geometrical designs, while others have engraved designs, some are coloured with the help of a brush. In local terminology this work is known as *naqashi* work.



214. A comb made in Taunsa Sharif decorated with geometrical motifs in red, green, silver and gold colour.

215. A Comb-maker of Taunsa Sharif.

Beside simple and engraved combs, *soorma dani* (antimony container), *soormchoo* (antimony rod) and oil combs (comb with a tiny tank for storing oil) are also made. Besides this, combs with handles are also popular. The designs made on combs are detailed as below:-

Simple Comb

In local language a comb is called *kanghee*. As already stated, simple combs are devoid of all sorts of decorations. This comb is mostly made in size 4"x3$^1/_2$". It has teeth on both sides. This comb is meant for women. In addition, simple comb with a handle is also made.

Chakkar Wali Kanghee

Chakkar Wali Kanghee is a comb with a round mirror fixed on it. It is the most beautiful comb of this area. This comb is also made in size 4" x 3$^1/_2$". It has teeth on both sides. On the middle portion of it geometrical designs are engraved which are filled with colours. Distinctive feature of this design are the two circles in the comb in which two round mirrors are fixed. Therefore these combs are called Round Mirror Combs. These combs were once exported. Presently, there are very few craftsmen left who can make combs of this type as it requires a lot of time and labour.

Lucky Kanghee

The size of this type of comb is similar to that of Round Mirror Comb. Teeth are made on both sides of it. With the help of an iron tip geometrical designs are

engraved on the comb. Such engraving is locally called *chitrai*. The comb having *Chitrai* work is called *Lucky Kanghee*.

Oil And Antimony Comb

For the facility of women folk a small space is made in the comb for holding antimony and oil. Such space can be made in the body of comb of any design, but mostly it is made in Round Mirror Combs and Lucky Combs.

Comb with a Handle

It is about 8-inches long, having a 4-inches long handle, which is meant for holding the comb. The teeth are made only on one side. The width of the comb is about 2-inche. This comb is mostly used by both men and women.

Ordinary Comb

Its shape is like an ordinary comb. The size of this comb is 8"x2". Its teeth are on one side only, while beautiful carving is done on the upper side of the comb.

METHOD OF COMB MAKING

As already stated for manufacturing combs the olive wood is obtained form the tribal areas of D.G. Khan District. This timber is cut into small pieces with the help of power saw. These pieces are further trimmed to the size of the comb. Then, its surface is smoothed with a manual planner. The local craftsmen call this planner '*chausa*'. The planner is $1^1/_2$ feet long and contains 60-blades, arranged one after the other in a row, each measuring $1^1/_2$" inch Then, with the help of a manual mini saw, which in the local language is termed as *patter*, the teeth of the comb are formed. The teeth are further filed with an iron file so as to make their tips sharp, pointed and smooth. This is how the comb is completed.

Engraving

The local craftsmen term it as *chitrai*. After engraving, the combs are further

decorated by applying various colours on the engraved/ craved designs. The colours are applied by a brush. First of all the comb is coated with white paint. Thereafter, locally prepared golden and silver paints are applied one after the other with a brush. Golden and silver colours are prepared with mercury. In addition to golden and silver colours, green and red colours are also used. In a comb with *Chakri* design (round design) the circular mirrors are fixed in the engraved circles. Varnish is used to fix the mirror in the circles.

MASTER CRAFTSMEN

For a list of master and well-known craftsmen in work in this area see Appendix III: Catalogue of Craftsmen

THE PRESENT POSITION OF THE CRAFT

As discussed above, this famous handicraft of district D.G. Khan was at its peak in the middle of 20th century. It was not only liked by local people but was also popular in other parts of the country. But after 1970 the craft suffered a gradual decline. The main reason for this set-back was cessation of export of wooden combs to foreign countries. Due to this reason, the demand and work of comb making considerably shrank because the demand in the local market was not enough to sustain and support the craftsmen. They were thus compelled to leave this craft and adopt other occupations. Now this craft is being carried on by a small number of craftsmen who make these combs mostly on advance orders.

Footnotes:

1. George Watt, Indian Art Exhibition at Delhi, 1903.Calcutta, 1904, pp. 99-100.
2. J.M.Kennoyer, Ancient Cities of Indus Valley Civilization. Oxford UInversity Press, Karachi, 1998,p. 58, fig. 3.13....
3. John Marshall, Taxila, Cambridge,1951, vol. III, pl.20(b) and 21(h).
4. George Watt, Indian Art Exhibition at Delhi, 1903.Calcutta, 1904, p.100.
5. The word 'lacquer' has been used here in a popular rather than technical sense. For difference between lacquered- and lac-work, see below in the same chapter.
6. George Watt, Indian Art Exhibition at Delhi, 1903.Calcutta, 1904, p. 218.
7. George Watt, Indian Art Exhibition at Delhi, 1903.Calcutta, 1904, p. 214.
8. George Watt, Indian Art Exhibition at Delhi, 1903.Calcutta, 1904, p. 214.
9. George Watt, The Indian Art Exhibition 1903, pp. 209-210.
10. George Watt, The Indian Art Exhibition 1903, p. 210.
11. A chemical base used as the source of many dyes, obtained originally from indigo (anil, neel), now chiefly obtainable from coal-tar.
12. Hindus no more live in this city; but an illustration of the use of these lacquered sticks in their dance performances during their festivals as well as marriage parties can be seen in Munshi Hukam Chand's Tawareekh Dera Ghazi Khan, Lahore, 1876, Reprinted in Karachi in 1992, pp. 159-160.
13. George Watt, Indian Art Exhibition at Delhi, 1903.Calcutta, 1904, pp. 214-215.
14. Gazetteer of the Dera Ghazi Khan District (1893-97), Reprinted in Lahore, 1990, p. 124.

Facing Page:
A shoe maker of Dera Ghazi Khan at his work.

Leather Products

CHAPTER XI

LEATHER PRODUCTS

FOOTWEAR

PRODUCTS MADE FROM SKINS AND HIDES

Killing animals for the sake of their meat and other purposes – tents, clothes and several other items for personal use, is one of the oldest past-time from Stone Age. As civilization advanced, leather products also became diversified and sophisticated. But, by and large, only in a very few cases, the leather industries reached the level of art and skilled persons honoured as artists. In the subcontinent of Pakistan and India, leather products such as sandals, coats and trousers of skin are frequently mentioned in old literature. In Gandhara art, statues of Bodhisattvas are always shown wearing beautifully finished footwear. In Punjab, shoes are often made not only in variety of shapes and fashions but often are elaborately embroidered with gold, silver and other coloured threads. Beside leather, straw and special type of grass also used for making footwear.

In the subcontinent of Pak-o-Hind, leather products as parts of dress have frequently been mentioned in ancient literature. In Gandhara art, statues of Bodhisattvas are always shown wearing beautiful footwear. This tradition of embroidered shoes is still very popular in Punjab. Here, shoes are often made in a variety of shapes and fashions and frequently elaborately embroidered with gold, silver and other coloured threads.

In the Districts of D. G. Khan and Rajanpur different leather products are natural bye-products of animal breeding which is more common in this region than anywhere else in the Punjab. When British Government organized the First Punjab

216. Derai-wal karrahi wala Khussa for men.

Exhibition in Lahore in 1864, leather products of Dera Ghazi Khan – especially footwear made of leather, straw and grass attracted the attention of the viewers[1]. Some of these pairs of shoes from Dera Ghazi Khan were later on transferred to the collection of Lahore Museum such as one illustrated here. These were of interesting designs and shapes. These were made of stout and rough leather and sewn with leather thongs or strong cotton threads and ornamented with cloth or silk embroidery.

But, the shoes were not the only leather products of D. G. Khan in the 19th century. Leather crafts were equally represented in this Exhibition. Sardar Muhammad Behram Khan Mazari of Rojhan sent two Balochi leather shields inlaid with brass for Delhi Art Exhibition held in 1903. Two other prominent personalities of the region, namely Nawab Sardar Imam Bakhsh Mazari of Rojhan and Mian Sahib

Sarai of Hajipur sent for the same Exhibition a set of artistic textiles and embroideries[2] whereas earlier Nawab Jamal Khan Leghari had sent a set of jewellery of D. G. Khan for Punjab Exhibition in 1864[3].

Raw Material

The most important raw material in shoe-making is leather. In local language it is called chamra. D. G. Khan and Rajanpur are big markets of meat producing animals. In this region sheep, goats, cows, ox, buffaloes and camels are found in abundance. The mountain folks usually rear sheep and goats, while inhabitants of plains rear camels, buffaloes and cows. The milk and meat of these animals are consumed by local people and the hides are sold to the local leather dealers. Among these the hides of camels, cows and buffaloes are utilized in the local leather industries of D. G. Khan for leather manufacturing. The raw hides are treated with common salt and other chemicals and are then dyed according to local needs and tastes. Leather thus prepared is used for shoe-making.

Types of Footwear

This entire region is still famous for making traditional footwear both for men and women. In this region two types of footwear are made. One type is known as khussa and the other is called chappal (sandal). Khussas and chappals are made in distinct designs. The city of D. G. Khan itself is a big centre of khussa and chappal manufacturing. Moreover, Sakhi Sarwar, a suburb town of D. G Khan, is also famous for making typical Balochi sandals. In many rural areas of Taunsa Sharif and Jampur, Balochi khussas and Balochi chappals are also made on a limited scale.

Balochi Khussa

The people, both of rural plains and hilly areas of the two districts, usually wear khussa. It is usually worn by the womenfolk. But during marriage ceremonies, besides groom and bride, all other guests and relatives, men and women, wear khussa - as an integral part of their tradition and culture. The Balochi khussa is

217. Derai-wal Khussa with 'qalbut or 'size' fixed inside it

218. Derai-wal Gul wala Khussa for men.

219. Gadai-wal Karrahi wala Khussa for men.

lbut or 'size'

220. Derai-wal Tilla wala Khussa for women.

a for men.

221. Pathan wala Khussa for men.

made from locally prepared leather, obtained from hides of cow and buffalo. Following three types of khussas are produced which differ from one another in their designs:-

- Khussa Gadai Wal.
- Khussa Pathan Wal.
- Khussa Taunsa Wal.

The Gadai Wal forms the basic design while the other two differ from it only in some minor details which are not easy for an ordinary wearer to detect.

Khussa Gadai-Wal

Only two pieces of leather are used in this type. The bottom portion is called *tala* (sole) and the upper portion is termed as *panna*. Both the portions are stitched together manually. Gadai-Wal Khussa is produced only in D. G. Khan city. The name is derived from the hamlet of Gadai which is quite close to D. G. Khan. The Gadai Wal Khussa is of two types – the plain (Gadai-Wal Sada) and the embroidered (Gadai-Wal Karhai Wala Khussa).

Gadai-Wal Sada

In the plain (*sada*) khussa coloured leather piece is used. As the name suggests, this khussa is devoid of all sorts of decorative work. It is made mostly of locally prepared red coloured leather. The leather used is thick and tough, therefore, only Balochis can wear this class of footwear. On account of being heavy in weight and tough in grip, ordinary people cannot wear such shoes.

Gadai-Wal Karhai Wala

In the embroidered (Gadai-Wal Karhai Wala) khussas, different patterns of flowers and leaves are embroidered with silken threads mostly in green and red colours. The outline of the flowers is made with fine golden or silver metallic wire called tilla. In this type too, indigenously processed and produced heavy and hard leather

is used. This khussa is extremely popular in the rural area where Baloch families live in majority. And, the major two cities – D. G. Khan and Rajanpur, provide two major sale-outlets for the makers of these khussas.

Khussa Pathan-Wal

This type of khussa has been so named because mostly Pathans of N.W.F.Province wear such shoes. Pathan Wal Khussa is similar in shape to Gadai Wal Khussa. There is very little difference between the two and a layman cannot feel the difference. However, tilla embroidery is exclusively done on Pathan Wal Khussa. The *panna* (upper part) of the khussa is embroidered with golden or silver tilla. This type of khussa is mostly produced in D. G. Khan, In addition to the local sale; it is also sold in the areas of Baluchistan namely Rakni and Loralai, and Dera Ismail Khan in N.W.F.P.

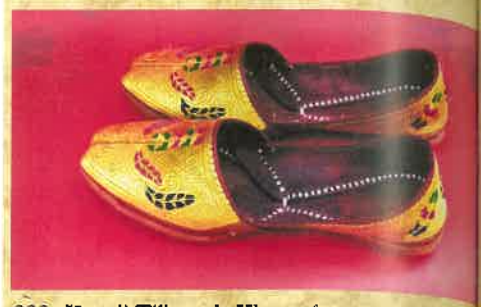
Khussa Taunsa Wal

Taunsa Wal design is basically similar to that of Gada Wal. There is very little difference in their shapes. But tilla and silk embroidery work on Taunsa Wal is comparatively more refined and elegant. This type of khussa is made only in Taunsa Sharif. Hence the name Taunsa Wal is given to it.

Khussa Making Technique

Panna (Upper Part)

First of all *panna* of the khussa is prepared. The design of *panna* is made on a cardboard and its stencil is cut. Then the stencil is placed on coloured leather, and the leather is cut to the shape and size of the stencil. On an ornamental khussa, embroidery is done on the upper party of the shoe. The *pannas* are usually sent to the houses of the craftsmen for embroidery, where mostly the women do the work of embroidery on shoes. The embroidery is done with the help of tool locally known as *aar* (awl).



222. Kunali Tilla wala Khussa for men.

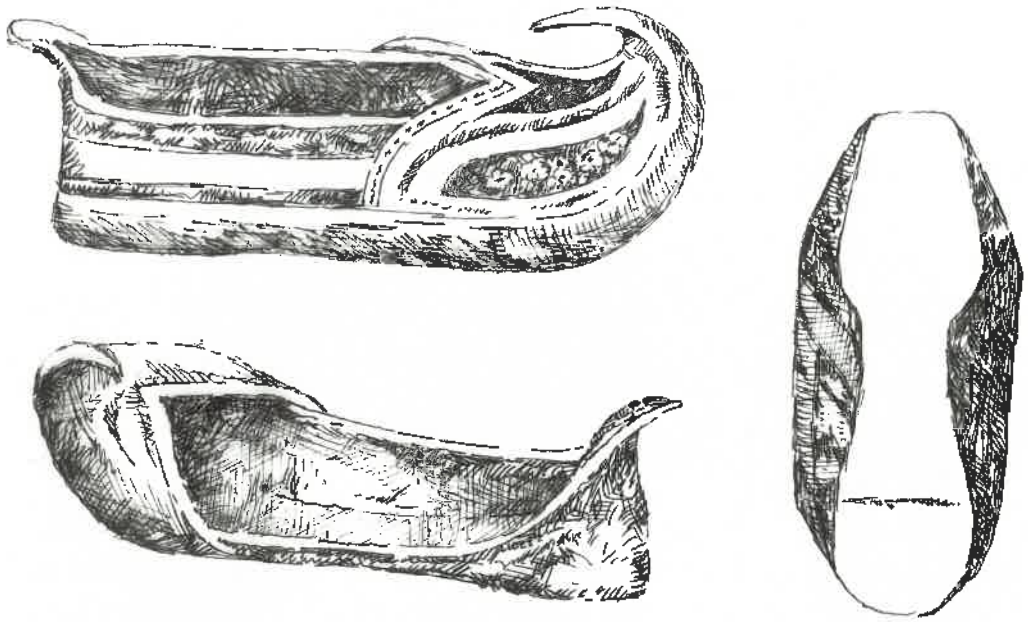
223. Balochi Khussa Gadai-wal.

224. Der

r men.

224. Derai-wal Karrahi wala Khussa for ladies.

225. Gadai-wal Sada Khussa.



226. Khussas prepared in D. G,. Khan in 1864. Drawn by Nazir Ahmad.

Tala (Sole)

In the local language, the bottom portion of a khussa is known as *tala* (sole). Tala is also made from thick leather. For obvious reason, a *tala* is relatively thicker than *panna*. Like *panna*, tala is also cut with the help of a stencil. The sole is designed in such a manner that its heel is somewhat smaller in width than the front part. On the toe is a long slender nose-like projection, which during the finishing stage is bent backward and then stitched on the upper side of the panna by a thick cotton thread and then khussa is completed. Thereafter shoe-last (*kalboot*) is inserted in the shoe to give it a proper shape and size. The shoe-last remains in it for two to three days. After this the shoe is ready for wearing.

Balochi Sandal

The sandals bearing Balochi designs are also made in the towns and villages of Districts of D.G. Khan and Rajanpur. The sandal is very popular in this area. Ninety percent men of hilly areas and sixty percent men of rural plains wear Balochi

227. An 'upper' of khussa (panna) with beautiful embroidery in silver (synthetic) thread.

228. A chappal (khairri) maker of Dera Ghazi Khan.

229. China shape chappal.

sandals. In cities good quality sandals are also popular. There are numerous advantages of Balochi Chappals (sandals). Firstly, it is very strong and durable, the foot remains gripped in it and does not slip; secondly it is nail or thorn proof and, thirdly it is highly ventilated. D.G. Khan and Sakhi Sarwar are the main centers of Balochi sandals. The chappals made in D. G. Khan are of superior quality to those produced in Sakhi Sarwar.

In both the centers, Balochi chappals are made in various designs i.e. Bugti Chappals, Murree Chappals and Norozi Chappals. Besides this, some other varieties such as Peshawari Chappals, Kohati Chappals, Charsada Kheris and chappals of China Shape are also made. Among these the important ones are described below:-

Murree Chappals

This variety is made in Sakhi Sarwar. It is made from camel skin. The skin is used in its original colour. In this design half an inch wide leather strips are used but the soles re made from used tires of jeep. The maximum thickness of the sole is about half an inch.

Bugti Chappals

These are also made in Sakhi Sarwar. In these chappals suede leather is used. This leather is very uniform and smooth on one side, and is velvety in texture on the other side. In local terminology such leather is called *sabir*. Bugti Chappals are made in various designs. Sole of these chappals is also made from used tires of jeep.

Norozi Chappal

Although Norozi Chappals originated in Quetta in Baluchistan, but it is also produced in D. G. Khan. In these chappals highly refined and processed leather is used. This special quality leather in the local language is called as *kaf kurram*. These chappals are extremely comfortable and durable and are made in black and brown colours. Soles are made of used jeep tires. It is the most highly priced Balochi chappal. The toe of Norozi Chappals is not more than an inch in width.

Peshawari Chappal

Although, this type is mostly in vogue in N.W.F.P these chappals are also being made and worn in D. G. Khan. Kaf kurram leather is utilized in the making of these 'chappals because it is durable and comfortable. The toe of these chappals is about $1^1/_2$ inch to 2-inch in width. These chappals are also made in black and brown colours, but in Peshawri Chappals sometime leather sole is used in place of tire sole.

Chappal Making Technique

First of all the *panna* of the chappals is prepared, with the help of a *rambi* (chisel for cutting leather). In accordance with the design and size of the chappals the leather is cut and then trimmed with other tools. After making the upper, the sole is made. The cow leather is cut according to the size of the sole. In good quality sole, several layers of leather sheets are used. For giving it strength and durability the sole is beaten repeatedly with a *mongli* (wooden mallet). After the sole is completed, the upper is joined with the sole by stitching and nailing.

Tools used in Handmade Footwear

The craftsmen use various tools in manufacturing footwear. In khussas and chappals similar tools are used. A list of these tools along with their vernacular names is given below:-

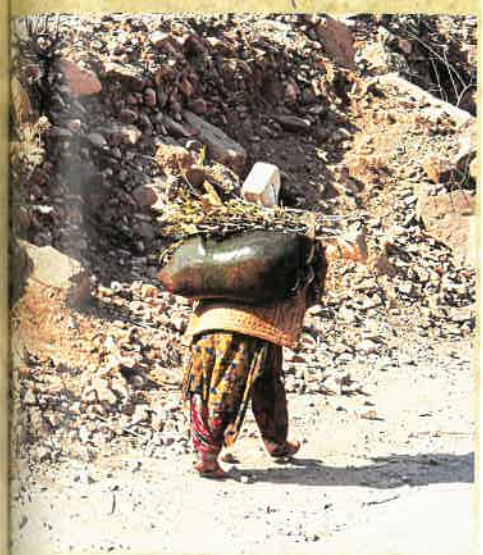
RAMBI	It is a sort of chisel. It is an iron tool used for cutting and peeling the leather. It is about six inches long with a sharp cutting edge on the top.
AAR	This is a sort of an awl. It is also an iron tool used for stitching leather. On the top of it is a fine oval hook which is used for entangling and pulling the thread during stitching process.
HATHORI	It is a hammer used for fixing nails. It comes in various shapes and sizes.
PANCHAS	It is a kind of pliers with a bent nose. It is used for pulling the leather.

230. Mashak for carrying water; made of hide of buffalo; Fort Munro.

231. Zik – a small hand bag made of goat's skin.

nade of hide

de of goat's



232. A Baloch woman carries water in a skin-bag (mashak) on her back

SOOMBI	It is used for engraving designs on leather.
BIAYANGI	It is a wooden tool used for burnishing the edges of sole.
MONGLI	It is a mallet, a heavy wooden tool shaped like a pestle. It is used for pressing the leather by constant beating.
WATTI	It is a rectangular coarse stone, used for sharpening the cutting edges of the tools used for cutting leather.
SANDAN	Anvil - an iron stand used for driving nails in shoes.
ZAMBOOR	It is an applier-shaped tool used for pulling out nails.
PHHIRKI	A reel used for smoothing the edges of the sole of chappals. The phhirki is made by attaching a pulley to a wooden handle.
KATTANNI	This tool is used to pull leather beneath the sole of Bugti Chappals.
GADDANI	With this tool stitching place is marked on the sole.
KALBOOT	Shoe-last made of wood. It is placed in the finished chappals and then tightened. It makes the chappals soft and wearable.
KUNDI	Iron hooks with a bent tip used to pull out shoe-last from the shoe.
ISTARY	An Iron for press. It is applied hot on the leather to make it bright and shiny.

Miscellaneous Leather Products used in the Tribal Areas

The people of the tribal area of D.G. Khan and Rajanpur mostly earn their livelihood by rearing goats and sheep. They eat ordinary food, but for their guests, meat is a must in their menu. For this purpose the hosts slaughter animals, the meat of which is cooked and served. The hide of the slaughtered animals are preserved for making various leather products suiting to their needs. Due to absence of regular markets in the tribal areas people use the hides for making as many utility items as possible. The following utility items are made from animal hides in the tribal areas of D. G. Khan.

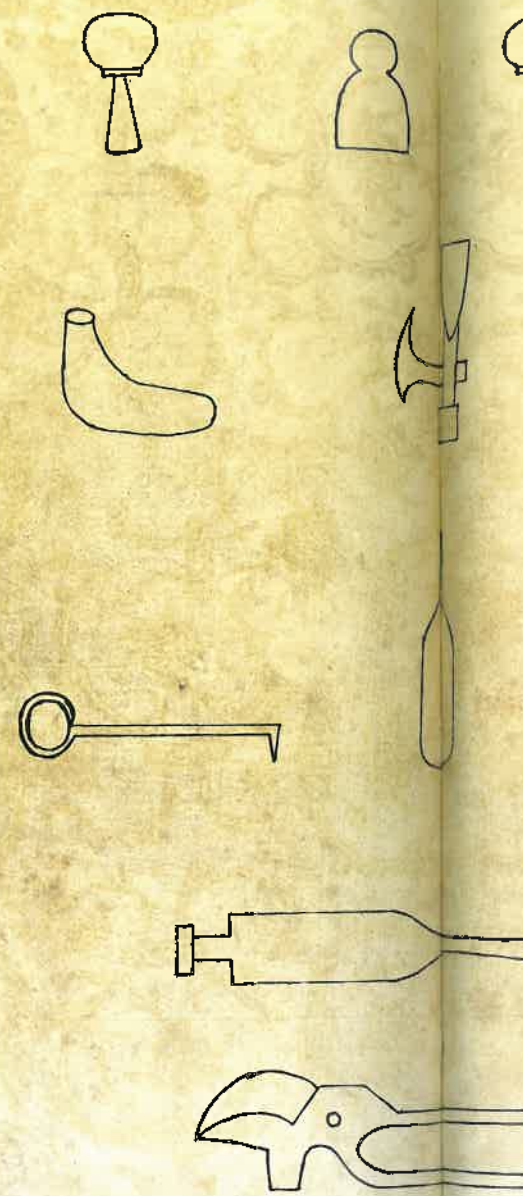
MASHAK	It is a water bag used for carrying water from one place to another. It is made of goat's skin. The skin is removed from the body of the slaughtered animal in such a way that no cut or a hole occurs in the

skin. After removing the hide, it is turned inside-out and is kept after applying table salt on it. Then it is dried in the open-air to make it useable. When the skin is ready, its tail and limb openings are closed by tying a knot while the neck portion of the mashk acts as mouth, from where water is filled and poured out.

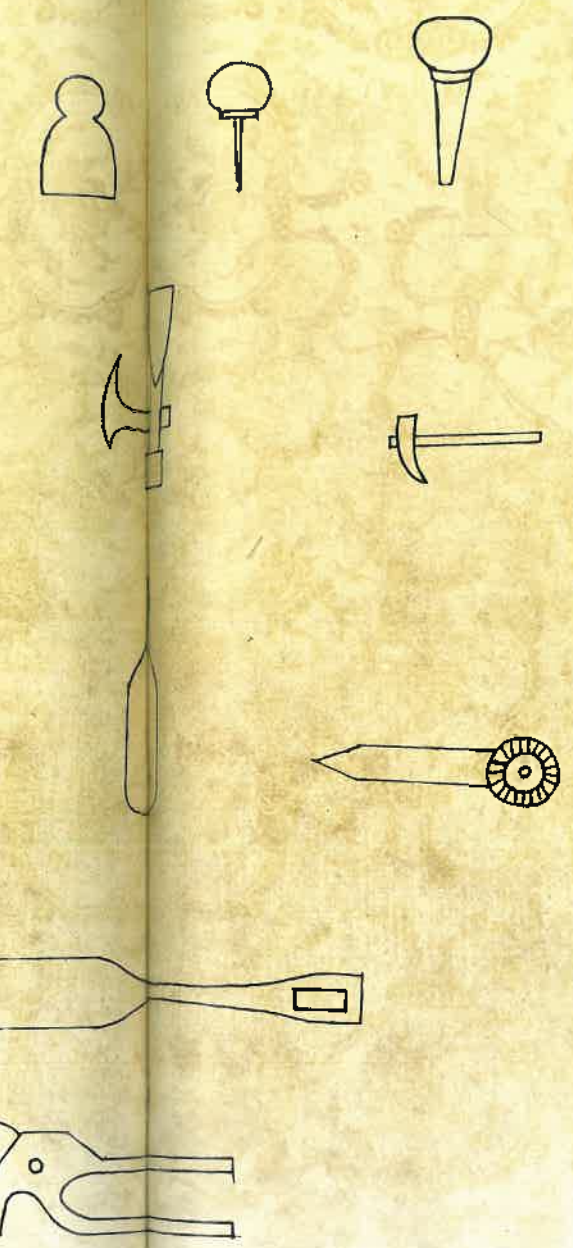
ZIK The zik is made from the skin of a lamb or goat's kid. It is like a small hand-bag or sack. It is used for keeping ghee (purified butter) and butter for imparting a longer shelf-life to these products.

KHALLI It is similar as mashk but is smaller in size. It is prepared the same way as mashk from the skin of goat's kid; It is used to carry water during a long journey.

233. Bugti chappal made of cow-hide.



234. Shoe-makers' implements drawn by Mansoor Ghazi



drawn by

KHALAR It is a leather sack made from the hide of a he-goat. It is used for keeping *atta* (flour) of wheat or barley. The Khalar is always dyed dark blue or brown with the peels of pomegranate.

HEEZE It is also a sort of leather container, similar to mashk used for making lassi - a drink made by churning milk or curd with water. After putting in some milk or curd the *heeze* is suspended from a string and then shaken with the help of a stick.

HEEZE-CO It is a sort of hand bag prepared from the skin of goat and sheep. Its mouth is much wider. It is used to keep the loaves of bread fresh, soft and warm for a long period.

POOST ACHAARHOON

Apparel made from the skin of a he-goat which patients wear for conventional medical treatment for some specific disease – jaundice or heat stroke. This process is repeated daily for several hours.

LEATHER SHIELDS

The age of hand-to-hand fight is now over. With this, several of the old armaments have become obsolete. One such item is 'shield' which, along with a long curved sword, was once an inalienable war implement of a soldier. Shields were always made either of some metal or leather. In the 19th century there seems to have been some tradition of making good quality leather shields in the area of D. G. Khan. As an evidence of this, we know that two Balochi leather shields, both inlaid with brass, were displayed in the Indian Art Exhibition held at Delhi in 1903[4]. These were sent by Sardar Muhammad Behram Khan Mazari of Rojhan. Along with these Balochi shields, some other shields made of rhinoceros hide embellished with enameled bosses were also shown. These came from Nawab of Bahawalpur. A sword of the same period in its leather sheath from D. G. Khan is on display in Lahore Museum in the showcase that displays ethnological material from D. G. Khan.

Footnotes:

1. B. H. Baden Powell, Hand-book of the Manufactures and Arts of the Punjab. Forming Vol. II to the "Hand-book of the Economic Products of the Punjab". Lahore, 1872, pp. 133-134, plate opposite p. 134.

2. George Watt, Indian Art Exhibition at Delhi, 1903, p. 485.

3. Baden Powell, Hand-book of the Manufactures and Arts of the Punjab, opp. 133-134.

4. George Watt, Indian Art Exhibition at Delhi, 1903, p. 482.

Facing Page:
A silversmith of Dera Ghazi Khan at his work.

Traditional Jewellery

CHAPTER XII

TRADITIONAL JEWELLERY

EVOLUTION OF JEWELLERY IN INDO-PAK SUB-CONTINENT

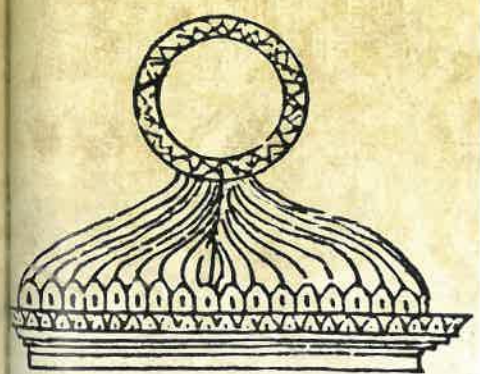
Jewellery literally means an article made of or adorned with decorative materials, such as polished metals, real or artificial gem stones etc. Jewellery includes both utilitarian and purely ornamental items. Buckles, buttons, studs, tie-pins etc. are utility items while necklaces, bracelets, rings, ear-rings, brooches, bangles etc. are ornamental ones. The jewellery worn by ancient people often included nose ornaments and anklets. Most of it is worn for adornment, but possession of it may also indicate status and wealth.

The use of jewellery is as old as human civilization. The early primitive man made his ornaments from bones, teeth, pebbles, horns and shells. When he melted metal, he fashioned jewellery. In ancient Egypt exquisite jewellery was made of gold, gems and glass beads. In Pakistan and India, the earliest evidence of jewelry can be traced back to Mehrgarh at the mouth of Bolan Pass where several items of jewellery dating back to Neolithic Period in 7000 BC have been discovered[1]. The actual specimens discovered comprise beads of different shapes cut in shell, turquoise, steatite and other semi-precious material all found worn by the

235. Dukki Haar made of silver. D. G. Khan.

236. Aa
1876.

G. Khan.



236. Aarsi – a ring with mirror made in 1876.

237. A Qaisrani Baloch woman wearing traditional dress and jewelry.

"dead" lying in their graves[2]. Besides, some beautiful female figurines from the same site are shown adorned with torques, neckbands and necklaces, pendants etc along with beautiful hairdo – all dating from the beginning of the fourth and middle of the third millennium BC[3].

Actual articles of metal jewellery, however, date back from 2500 to 1500 BC. These have been discovered from Harappa and Mohenjodaro. Numerous terracotta figurines also wear a large variety of jewellery in the form of long necklaces, neckbands, armlets, bangles, ear-rings and elaborate head-gears[4]. There are also items like rings, toe-rings, ear studs, or buttons and brooches[5] made of gold, silver, copper and bronze. Jewellery cut in semi-precious stones like carnelian, agate, steatite, faience, turquoise, onyx, amazonite etc. – all set in gold or silver set in a gold or silver frame has also been discovered[6]. Gold ornaments embellished with inlay of stone or pastes are known from Harappa[7]. Art of soldering and technique of smelting metal ores was also known.

Simple and plain you may call the Harappan jewellery[8], but still, it marks a stage of development of the arts of smithy and lapidary at such an early date. By now, the people of the Punjab had learnt how to extract metals from their ores, and use these metals to make personal ornaments in combination with semi-precious stones. They also had acquired the know-how of soldering metals and making gem-in-laid jewelry.

238. A silversmith of D. G. Khan at his work.

We may not stay here to know how the jewellery worn by the Aryans looked like. There is ample description of the same in Rig Vedas and other sacred books of early periods[9]. We do get some picturesque depiction of this early

239. A necklace of pearls.

240. Silver jewelry, assorted designs and shapes, D.G. Khan.

jewelry in early period sculptures of Gandhara, Amaravati and Sanchi that has been descried by Begum Akhtar Riazuddin as "an open album of Indian jewelry which could not have been better illustrated"[10]. But still we do not get any idea as regards their technique and finish.

Light dawns in the 6th century BC when Achaemenids introduced at Taxila new

241. A pair of silver bracelet called Wadhole.

242. Churr – broad bracelet.

243. A pair of silver bangles with cut-work and attached bells. It is called Bund.

244. A pair of ear-pendants called Darorrae.

245. Chandan Haar.

standards, techniques and forms of gold and silver jewelry. These traditions were further improved when Greeks introduced here the Hellenic forms in which both delicacy and design ruled supreme. For the first time in Pakistan a variety of beautiful jewellery, both solid and hollow, was produced with the help of open and closed moulds. Several new techniques of manufacturing ornaments such as granulation, invisible soldering, lace-like filigree work, fine engraving and carved dies, came on record which was perhaps unknown to local artisans prior to the advent of Greeks.

Scythians contribution towards sub-continental jewellery is no less significant[11]. Their art was characterized by abstract geometrical designs and patterns and also by the flowing linear rhythms of vegetable and animal forms. A good many forms, patterns and designs of our gold and silversmiths' art of today can directly be traced to the nomad forms of Scythian art which was brought here by the Sakas and, still later, by Kushanas[12].

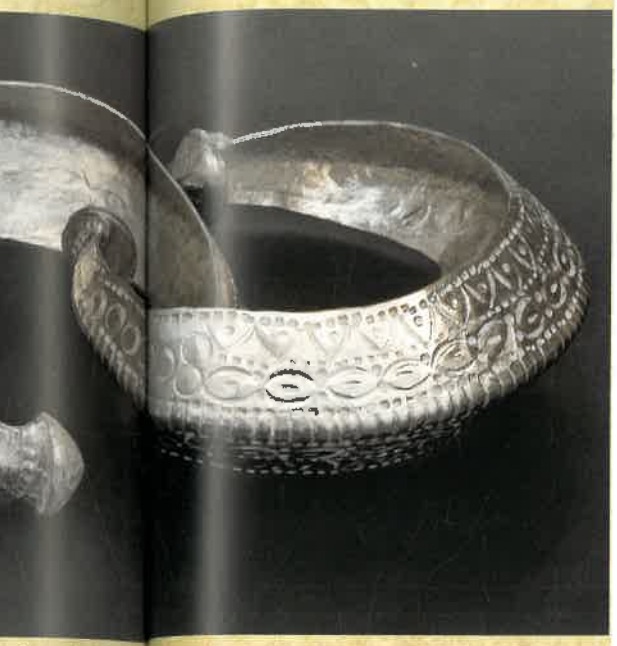
Our jewellery really reached its climax during the Mughal rule. But the Mughal did not invent new patterns, they only refined existing forms[13]. By Noor Jehan's time, jewelry acquired an elegance and sophistication never known before. Heavy over-ornate designs, as seen in ancient old sculpture and folk jewellery, were abandoned. Now, ornaments like *jhoomar* for head, *phali* and *maghar-chandania* for the ears, a variety of *gul-avez* for the neck, *peeldahan kangans* for the wrists etc., were introduced.

TRADITIONAL JEWELLERY OF DERA GHAZI KHAN

Was the area under our report ever affected by the jewellery that was developing in the larger urban centers during all these millennia as briefly discussed above? Private collections of feudal families of this area have never been made public. We only know that in the art of decorative-wear of this area, along with costumes, ornaments are also made and worn in traditional style. In the traditional jewellery

246. Hathri- crescent shaped silver bracelet, D. G. Khan.

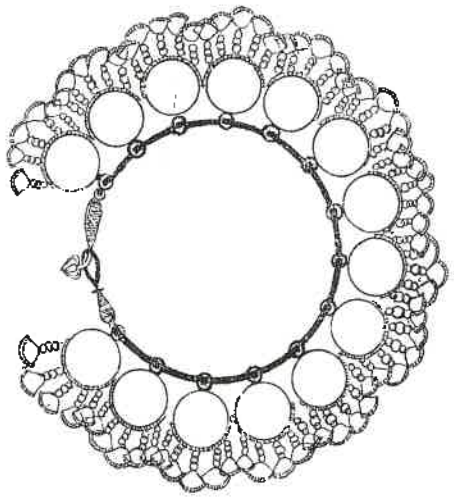
247. Bali Ghungharoowali – made of silver. D. G. Khan.



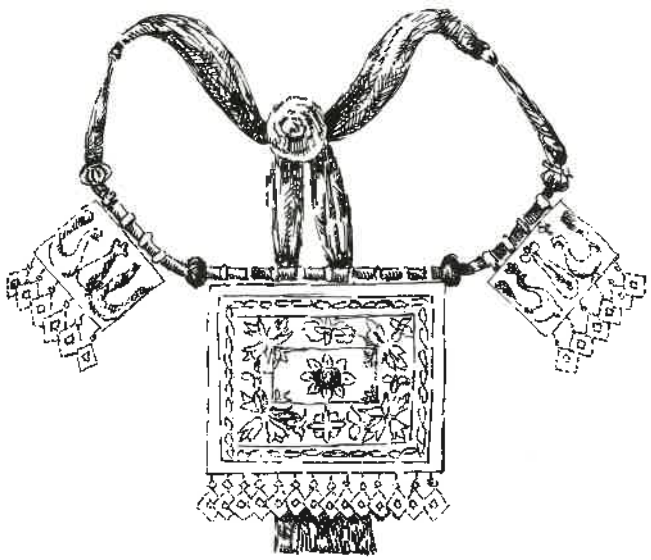
er bracelet,

e of silver.

248. A silver waist band called Cheekli.
Made in 1876.



249. A silver anklet (pazeb) made in 1876.



250. Silver Taweez made in D.G. Khan in
1876. Drawn by Nazir Ahmad.

of this area usually bulky silver ornaments are made. In spite of their weight the ornaments, due to their structure and design, look very attractive and beautiful. The skilled silver-smiths are available all over the towns and cities of this region. These ornaments are used by the local womenfolk for the decoration of their appearance. It would not be wrong to say that these ornaments form an integral part of the cultural values of local women. In the rural and urban areas, the poor as well as wealthy women wear this jewellery. Apart from ceremonial occasions, the women of the tribal areas wear such jewellery even in their daily life and from a very early age.

We get a vivid picture of the variety of silver jewellery worn by men and women of this region more than 130 years back through excellent drawings of 33 different items of contemporary local jewellery published in 1876[14]. Out of these, only five items were meant for men - four exclusively for men of Hindu community and only one by Hindu and Muslim men. Among the remaining 29 items, six items were used exclusively by Hindu ladies whereas only one item – a special type of a pair of ear-rings called *bali* was exclusively worn by Muslim women. It was in the form of a crescent shaped ear-ring studded with four disc-shaped attachments. As compared to this, a *bali* worn exclusively by Hindu ladies has a set of twelve spikes attached to the crescent-shaped wire-ring. Only one type of bangle, called *kangan wattuan*, was worn by men and women – all other items were exclusively meant for use by womenfolk. Five items (*cheekli*, also called *taragi* - a sort of waist-band), *choti phul* - a circular ornament placed on top of head, *bodi* or a tail-end of plaited hair thrown on the back of the head, *dhaidi* – then an ornament of ears but now a day used as nose-stud, and *bali kundiali* - an ear-ring

251. Popa Nag wala or Popa Buzdar in gold.

252. Jhari - a silver era-pendant.

253. Hunsli or Huss –a silver torque, D. G. Khan.

254.

ee, D. G. Khan.

254. Ear pendant called Jhari (plural Jharai) worn by a woman.

studded with twelve spikes in three groups) of jewellery exclusively used by Hindu ladies. Similarly, four items were exclusively worn by Hindu businessmen called Kararr. These were *torra* - a sort of neckband, - a flower-shaped ear-ring, *bala* an ear-ring of three crescent-shaped wires and *kangan* also called *dastiari* i.e. a bracelet.

The list of all the 33 items, in use by the people of this region before 1876 is given below:

Head Ornaments: *Choti phul, bodi* and *sangar patti.*

Ear Ornaments: Three types of ear-rings each called *bala, kundal* and *dhaidi.*

Nose Ornaments: *Nath and* two types of nose-rings each called *bola.*

Neck Ornaments: *Dodan mala, hansli* also called *huss, pacha rakki, torra, chompkali (champakali), chandan haar, tara* also called *dukki* (of gold), *kat mala, cheekli* also called *taragi, churr, kangan* or *dastiari, dasti and kangan wattuan.*

Finger Ornements: *Najehra* and *aarsi.*

Feet Ornaments: *Pazeb, newora, karri* or *khalkhal* and *phool ghungharoo.*

However, a survey made in the mid 1980's shows that most of the items recorded and illustrated by Hukam Chand had already disappeared – at least as far as their names are concerned. Among the nine items shown above as being used in 1876 exclusively by Hindus (men and women) only the name of two, namely *Choti Phul* and *Dhaidi*, have survived till today. But strangely enough, the name *Dhaidi*, instead of being used for an ear-ring (in 1876), now a day is being used for a nose-ring. Only a few other ornaments of 1876 have now survived. These are:

Kangan, dhaidy, pazeb, huss or *hunsali, chandan haar, dukki haar* also called *tara* in 1876 and *choti phul.*

The total number of ornaments in 1876 was 33 and today it is 32.

Among the contemporary ornaments, some are absolutely new names of foreign origin such as-Klip. Popa and Popa Nagwala are traditional nose-ornaments of this

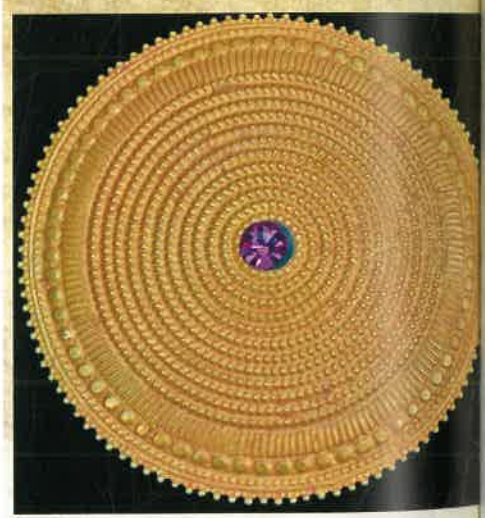
region still in use. But the same have been omitted by Hukam Chand in his list. Same is the case with Lachchi – a variety of traditional anklets, Topan (children's cap) and buttons for shirts, Tara-Taweez and Dukki Haar are only two variants of one type i.e. a necklace with one or three pendants. Dhawni of today may be the old Sangar Patti. But in the present state of our knowledge it is difficult to identify some of the modern ornaments, as listed below, with those mentioned in 1876. Such ornaments are:

Jhari, darorrai, phali, peepal-witri, bund, wadholae, haturi, basannti, payel, pauntay, taweez sarwala, hameel, wqairh, chulla, mundri, jhoomar, etc.

We are not sure if the absence of these names in the list of ornaments by Hukam Chand in 1876s was an inadvertent omission or that these ornaments were introduced in post-1876 era. It is quite possible that some of these ornaments bear only new names of older forms. For example the name *bhowata* may represent the same ornament for lower part of bracelet which has been named as *churr* in 1876 by Hukam Chand. But, this subject is worth a further detailed study which we cannot afford in this brief treatise.

A more recent brief survey of the silversmith market in D. G. Khan has shown that the people of the area often bring their old silver ornaments and get them exchanged with new machine-made or die-cur ornaments manufactured in Multan. All older types of finger rings, as illustrated in 1876, particularly the mirror ring called *aarsi*, have completely disappeared from the local market. All new rings on the shelf of a silversmith today are machine-made or die-cut. Large size necklaces, like *dodam mala*, and *kat* or *kat mala* are no more in demand. Similarly, old ornaments like *bodi* or *choti-phul* are often sold out for the sake of new ones. Such out of fashion ornaments are immediately melted away. The silversmiths of D. G. Khan claim that whereas majority of the silver ornaments in demand are still being made locally, but a good number of them – mostly machine-made ones – are manufactured in Multan and sold in the local markets of the two districts..

255. Hair Clip studded with polished stones.



256. Nose-stud called Dhaidy or Popa Leghari.

ished stones.

r Popa Leghari.

VARIETY OF CONTEMPORARY JEWELLERY

A survey made in mid 1980s showed that following items of jewellery were then being made by silversmiths for consumption of local women. Most of these items are meant for womenfolk of hilly as well as rural areas. Ladies in the cities and larger towns usually use gold ornaments of non-conventional designs as elsewhere in other cities of the Punjab.

BHOWATA A Baloch armlet in silver. It is narrow at the wrist and wider on the upper end. It is usually carved and engraved in a trellis design.

BUND It is also a sort of bangle, about an inch in width, having a perforated design.

CHHALLA A finger-ring in gold and silver with very fine engraved geometrical designs on it.

CHANDAN HAAR A very charming necklace of three to seven strands of carved floral chains joined together at both ends with two triangular terminal brackets. (1981).

CHHIB A type of ear-ring.

257. Dhawni - ornament for head and forehead.

CHOTI-PHUL A hair ornament of embossed silver pieces, trimmed with bells or chains. It is used by women on their plaited hair.

DHAWNI A beautiful forehead ornament mostly worn by the brides.

DUKKI HAAR It is somewhat similar to *taweez*-necklace, the difference being a centrally positioned heart-shaped structure with four amulets on both sides of it hung on a black cord.

DHAIDY It is also a sort of nose-ring used by Khaitran ladies. It is same as *popa* of Leghari women. A *dhaidy* is made in various sizes and designs, maximum size being $1^1/_2$"diameter. A single jewel is fixed in its centre while its ends are pointed, round and granular. It is also made in silver and gold.

DARORRAE It is also a design of an ear ornament.

HAIR-KLIP As the name implies, it is a head ornament bedecked ith attractive colours. Same as English 'clip'.

HATHRI It is crescent-shaped bangle, formed from a relatively thick gauge of silver sheet. It also exhibits marvelous engraving work also called *hunsli* Torque.

HUSS A crescent-shaped bulky heck ornament which consists of a stiff tapering band with attractive engraved and embossed designs on it.

HAMEEL It is a beautiful necklace consisting of five *hameel- each hameel* being a square silver piece having fine engraving work on it. It is hung over a black cord.

JHARI It is the heaviest pair of ear-rings. The lower part of *jhari is* umbrella-shaped with peripheral pendants in the form of tinkling beads. Plural of *jhari is jharai.*

JHOOMAR It is a very beautiful head ornament worn on the left side of the head.

KANGAN It is a weighty wrist bangle that is usually round in shape

258. A girl wearing traditional silver jewelry.

ver jewelry.

and either engraved or stone studded. It is closed with screws or is pressed around the wrist.

LACHY It is worn by ladies round their anklets and is made of fine and delicate silver wires.

GHOONGROO WALI KANGAN It is also a bangle adorned with small trinkets. It is used both by elder women and small girls.

KLIP/CLIP It is also called hair-klip. As the name implies, it is a head ornament bedecked with attractive colours.

MUNDRI / WAIRH A Saraiki word for finger-ring, while in Balochi it is termed as '*wairh*'. It is made in many designs and shapes, in gold as well as in silver. Mostly, these are decorated with the floral designs in *kundan*, *meenakar*i i.e. gem studs are made on it.

PHALI This is also an ear ornament and in appearance is similar to an ear-ring. Studded with green and red jewels, it has a trimming of small bells.

PEEPAL-WITRI It is a bell-shaped ear ornament with clusters of tinkling beads on the lower side of the bell. Embossed designs are made on the ornament.

POPA It is a nose ornament made in both silver and gold. It is made in different sizes and shapes, smallest being $^1/_2$ inch and maximum size is $1^1/_2$ inch in diameter. It is usually circular in shape, with a stone studded in the middle, while its terminals are zigzagged and pointed. A *popa* worn by Khaitran women is called *dhaidi.*

POPA NAG WALA It is also a nose ornament made in both silver and gold, studded with multi-coloured or twelve white jewels fixed on its border and one in the middle. It is used by Buzdar ladies.

PAZAIB/PAYEL An ornament for anklets of ladies. It is composed of

narrow, carved, individual pieces, linked together to form a sort of trellis, with small bells. A pair of anklets weighs about twenty five *tolas* or about 245 grams.

PAUNTAY These are anklets made specifically for children. It consists of bigger bells strung on a black cord.

TAVEEZ SAR WALA It is a head ornament, on both sides of which are made triangular shaped amulets studded with coloured stones/beads. In the middle of it is a rectangular chain strip measuring 6" X 1.5".

TARA TAWEEZ A necklace with three amulets hung on a black cord. Eye-catching embossed work is done on the amulets.

TOPAN (TASSEL) It is an ornament for adorning the caps of children. It has a dome-shaped structure with small tinkling bells.

TAVEEZ / HAAR An amulet-shaped necklace consisting of five squared amulets hung on a fine silver chain each decorated with *meenakari* and embossed work and, sometime with bells.

WADHOLAE Also called *kangan–wadholae*. It is an oval-shaped bangle made from silver sheet. It is hollow from inside having special club-shaped terminals. These are also exquisitely engraved.

TOOLS OF GOLDSMITH AND SILVERSMITH

The following tools are generally used by the goldsmiths and silversmiths. For making all kinds of gold and silver ornaments with *meenakari*, carving and engraving work.

Ahran	(آہرن)	beaked anvil for shaping the metal.
Barma	(برما)	verma used for drilling holes.
Burner	(برنر)	blow-pipe for directing the flame on to the target
Chowait	(چوویت)	pliers used for handling and pulling the metal.
Dhaidal	(ڈھیڈال)	for sizing a bracelet.

Ghalamani	(غلامنی)	for sizing rings.
Hathori	(ہتھوڑی)	hammer for beating and shaping the metal.
Katia	(کتیا)	cutter; used for cutting metal; *kateera* of Central Punjab.
Keela	(کیلا)	ring-stick used for making grooves and also for sizing a ring.
Kuthali	(کُٹھالی)	for smelting metals.
Mandhali	(منڈھلی)	thick iron plate with circular holes of varying sizes for making silver thread of desired sizes.
Qalam	(قلم)	pen-like implement used for chasing designs on silver ornaments.
Patrani	(پڑانی)	chisels of various sizes used for carving various designs on silver ornaments..
Toona makal		'dome punch' and 'doe-block'; two implements for giving various shapes to metal.
Sanhi/sanhu		for holding crucible containing molten metal.
Zamboor		or stretching wire through *dhaidal* and *ghalamani*.

RAW MATERIAL

Gold and silver are two metals used for making jewellery for local population. None of these metals are locally available. These are brought from neighouring big cities like Karachi, Lahore and Multan.

Footnotes:

1. Catherine Jarrige and Others, Mehrgarh – Field Reports 1974 -1985 from Neolithic Times to the Indus Civilization. Karachi, (1995), p. 36, pl. 2.7. Also see Mark J. Kennoyer, Ancient Cities of the Indus Valley Civilizations. Oxford University Press, Karachi, 1998, p. 36, pl. 2.7.

2. Catherine Jarrige and Others, Mehrgarh – Field Reports 1974 -1985 from Neolithic Times to the Indus Civilization. Karachi, (1995), p. p.18.

3. Catherine Jarrige and Others, Mehrgarh – Field Reports 1974 -1985 from Neolithic Times to the Indus Civilization. Karachi, (1995), p. 55; pl. 8.27(a) at page 405; and Mark J. Kennoyer, Ancient Cities of the Indus Valley Civilizations. Oxford University Press, Karachi, 1998, p. 36, pl. 2.7Mark J. Kennoyer, Ancient Cities of the Indus Valley Civilizations, p. 39, fig. 2.10.

4. Mark J. Kennoyer, Ancient Cities of the Indus Valley Civilizations. Oxford University Press, Karachi, 1998, p. 111, fig. 6.16 and p. 144 (Dancing Girl).

5. Mark J. Kennoyer, Ancient Cities of the Indus Valley Civilizations. Oxford University Press, Karachi, 1998, p. 139, fig. 7.31-32; p. 140, fig. 7,33; pp, 139-146, pl. 7.31-38 and 7.48-49 and pp. 200-201.

6. Mark J. Kennoyer, Ancient Cities of the Indus Valley Civilizations. Oxford University Press, Karachi, 1998, p. 18, fig, 1.5; pp. 41, fig. 2,13; pp. 138-42, pl. 7.30-38; p. 150, fig. 8.5 and p. 200-201.

7. Mark J. Kennoyer, Ancient Cities of the Indus Valley Civilizations. Oxford University Press, Karachi, 1998, p. 141, fig. 7.36-37

8. Akhtar Riazuddin, History of Handicrafts – Pakistan – India. Islamabad, 1988, p. 33.

9. We have references to gold ear-rings, bejeweled necklaces, crowns (*mukta*), pendants with ornamental chains (*niska*), necklaces (*rukma*) girdles (*nyochani*), anklets (*khadi*), bracelets, toe-bells, bracelets, armlets, bejeweled rings, etc. Early Buddhist literature makes similar, but a bit more elaborate references to similar items as well as certain new items like *kundala*, *akas-mala*, *daman* (jeweled necklace), and *kanchan pattia* (gold-belt), *mekhala* (girdle) etc. Ornaments like angada or keyura (armlets) *dudamani* (head ornaments) *ratanjala* (pearled hairnet), *karnapur*, *karnabushan*, and *manikundala* (ear-rings), etc, are mentioned in various literary works that existed during the first five centuries of the Christian era. But these literary references are only poor substitutes for actual specimens that are missing.

10. Akhtar Riazuddin, History of Handicrafts – Pakistan – India. Islamabad, 1988, p. 36.

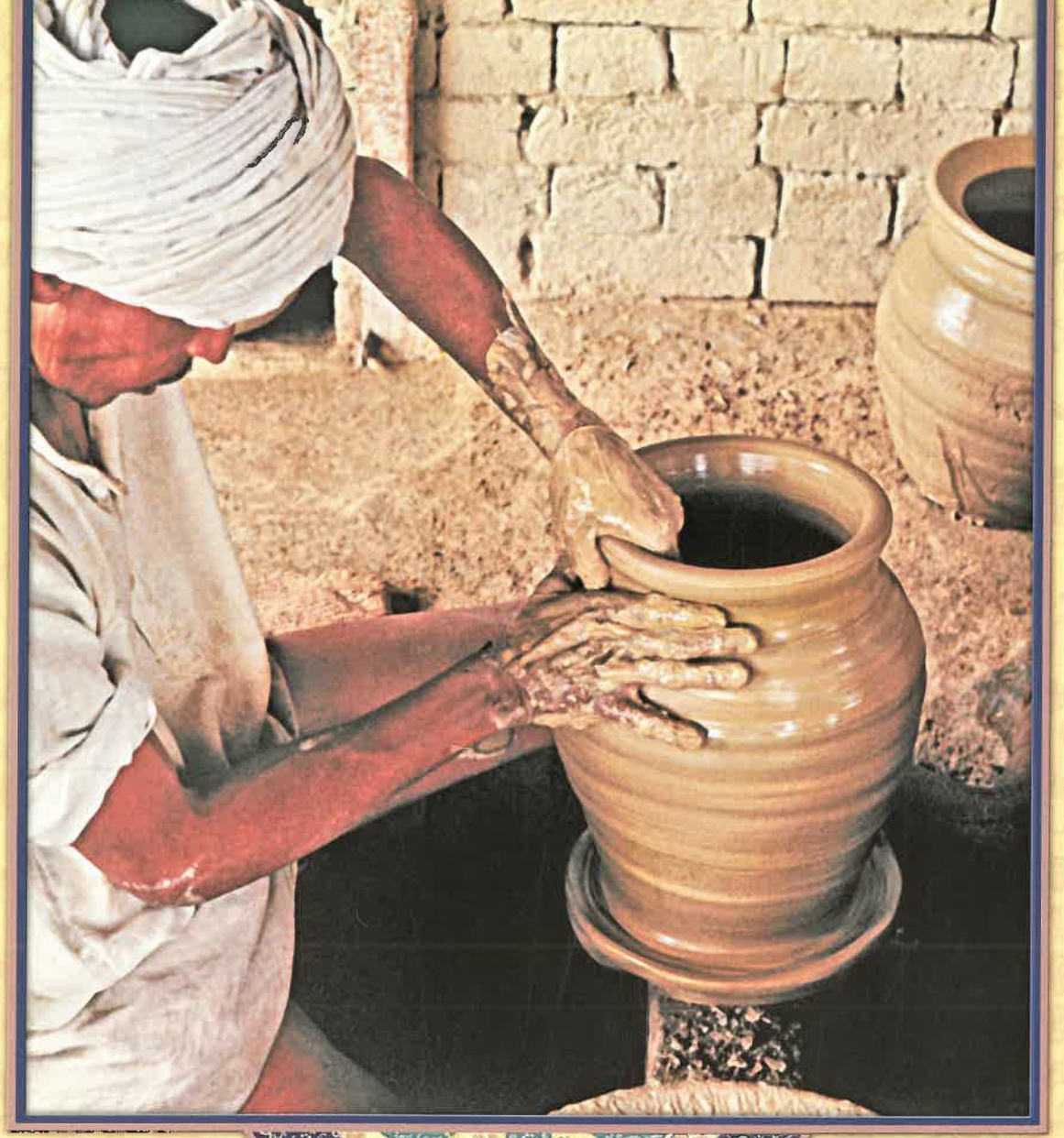
11. Nihar Ranjan Ray, History and Culture of Indian People", II, p. 541 as quoted by Akhtar Riazuddin, History of Handicrafts – Pakistan – India. Islamabad, 1988, p. 34.

12. Nihar Ranjan Ray, History and Culture of Indian Peoples, II, p. 541 as quoted by Akhtar Riazuddin in her book: History of Handicrafts – Pakistan and India , p. 34.

13. Graham Hughes, The Art of Jewellery, p. 44 as quoted by Akhtar Riazuddin in her book: History of Handicrafts – Paksiatn and India, p. 38.

14. Munshi Hukam Chand, Tawareekh Zila Dera Ghazi Khan. Lahore, 1876, reprinted in Karachi in 1992, illustrations at pp.173-217.

Facing Page:
A potter of Dera Ghazi Khan at his wheel.



Miscellaneous Crafts

CHAPTER XIII

MISCELLANEOUS CRAFTS

STONE OBJECTS

Origin

Stone can truly be regarded as oldest companion of mankind, so much so that entire first few millennia of human race are termed as Stone Age. In that primitive era, stone was one of the few available resources which the human beings harnessed to various uses e.g. lighting a fire, weapons for hunting (after, cutting, and sharpening the stone) for making utensils, tools etc. The use of stones was the first step towards utilizing the skills and creative abilities of human beings. From the savage era to the modern scientific age, the man has been utilizing stone to serve his dire needs. Sometimes during warfare the stone was used as a projectile, released by heavy catapults, for destroying the enemy fortifications. Sometimes it was used for preaching religion by making statues, like the statues of the Buddha and Bodhisattvas in Gandhara art and stone sculptures in the caves of Ajanta and Elora.

259. A stone cutter making upper part of a hand mill.

Gods and goddesses were carved out of the stone for worship. Marvelous floral, trellis and geometric designs were carved on stones for architectural purposes. Stones were also used for sharpening tools, for making agricultural implements, for grinding cereals, herbs etc. Even in the modern age, in some parts of the world, the above mentioned stone products are still in use.

261 . Cut and dressed heavy grinding stones.

In the mountainous regions of Pakistan, particularly the tribal areas of Pakistan, including the tribal belt of Dera Ghazi Khan in Punjab, the stone tools and other artifacts are still in vogue. Such stone wares included mortars, herbs and *soorma* (antimony), *tawa* (hot plate) for baking loafs, mill stones for grinding cereals, etc.

Special Stone Deposits

Although the mountains of Dera Ghazi Khan are rich in various stones and rocks, but for sculptural work firm and strong stone is needed. Large deposits of such stones are found in the mountains of Fort Munro, Ekbhai, Ronghan and Baghalchur – all in Tumman Leghari.

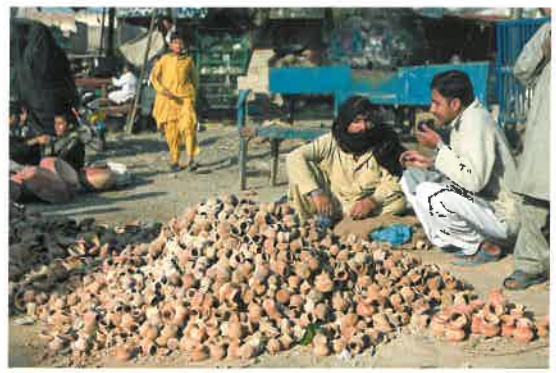
Areas of Stone Ware

Stone articles are manufactured in many hilly areas, but most of the stone craftsmen

part of

260. Hand-mill for grinding flour at home.

262. Pottery yard of a potter in D. G. Khan city.



263. A traditional pottery kiln in the city of D. G. Khan.

264. A koondi for preparing herbal drinks.

265. Pottery after firing waiting to be sent to market.

266-268. Clay pots.

are settled in Basti Zai, situated in the vicinity of Dalana. This settlement is in a plain land some 20 kilometers west of D.G. Khan. To its west lie the hills of Baghalchur, Ronghan and Sakhi Sarwar.

Basti Zai consists of two parts; one is named as Zai Sharqi (east) and the other Zai Gharbi (west). In this Basti some 200 craftsmen are engaged in the production of stoneware, particularly mill-stones for grinding flour. Stones are transported on the backs of camels and donkeys from the hills of Baghalchur. Brief description of these stone products is given below:-

Products

Mill Stones: These are made by cutting out heavy boulders. These peculiar stones are found in the mountains of Rakhi Gaj – situated on Fort Munro Road. The artisans' chisels carve out circular millstones from these rocks. As millstones are quite large and heavy, these are prepared near the truck, so that the completed product could be easily loaded on the vehicle for transportation.

Chaki (Hand Millstone): In the tribal areas where there is no electric power, hand mills or *chakies* are handled for grinding flour. The loaves baked from the flour ground on the hand mills are crisp, tasty, and nutritious. The stone is broken and cut according to the size with the help of a sharp and pointed hammer, called waddan (large) in the local language. A circle is made on the stone with a compass. Then with the small pointed tools the stone is cut a thick plate. In this way two millstones are prepared. The upper stone is called *Jhathra*, whose upper side is oval and under surface is leveled. The under surface is made rough with the help of a sharp pointed tool. In the middle of the upper stone a hole of 2-1/2" diameter is made, which is used for pouring the grains. One more hole is made on the side of upper stone for fixing a wooden handle, which is used for rotating the stone mill. The upper stone of the mill is embellished with beautiful painted designs. These designs are carved on the stones with the help of special chisels.

269. A local huqqa or chilam with water-container and fire-bowl.

water-

270. A potter making a pot on a pit-wheel.

In the local language the lower stone of the hand-mill is called 'machinery'. This stone is placed below the upper stone. The upper surface of this stone is made rough, to provide an effective grinding surface. Three leg-shaped projections are made on the under surface of the lower stone, which act as stand for the mill. These legs are made by cutting and carving the stone.

Koondi (Mortar): Koondi (plural Koondian) is made of strong black stone in the form of a bowl. The inner surface is made rough for grinding spices with the help of a wooden pastel.

Kharl: It is a boat shaped mortar with inner surface made rough for pulverizing soorma (antimony). Kharls are made of black stone.

Thobi (Hot Plate): Thobi or hot plate is carved out of a stone. It is used for baking

loaves of bread. Beautiful geometrical designs are engraved with the help of a compass. Thobi is used only in tribal areas.

POTTERY

Pottery is one of the oldest industries in the history of mankind. With the passage of time, pottery utensils have also passed through various stages of evolution. With the invention of new materials like glass, plastics, metal alloys, ceramics etc, a wide variety of utensils has been developed. Despite the introduction of new materials and their use in various products, by means of ultra modern technology, indigenous pottery made from inexpensive material like clay and sand is still being made and used in many parts of the world. At a number of places in D.G. Khan and Rajanpur Districts clay wares are made and sold. In this region traditions of pottery-making can be traced back to 3200 BC during the days of Early Indus Valley Civilization. At least two settlement sites of this period have been discovered at Vahowa Dhera and Jhok Qaisrani Shamali - both located near Taunsa Sharif close to the northern border of District Dera Ghazi Khan. Pottery made during this period was made on potter's wheel (*chak*), clay was well levigated, shapes of pots were well conceived, colours used were fast and technique of firing clay pots quite advanced. The use of pottery wares in these areas is, therefore, at least five thousand years old. Today, along with modern utensils, typical clay products are still in vogue in towns and cities of this region.

In the local language, a potter is called *kumhar*. Potters are found in all the cities and town of D.G. Khan, District. But good quality pottery work is done only in D.G. Khan, Dajal, Jampur, Taunsa Sharif, Choti, Gadai, Mamuri, Yaroo Khosa, Khanpur, Shah Sadar Din, Kot Mubarak etc. There are small colonies of potters in the neighborhood of these town and cities. In D. G. Khan proper, some 30 families of potters – all belonging to *Vary* caste, live in Basti Churhatta, They are still following the most primitive tools and technique of making clay pots and firing.

271. A potter dressing his pot with a dabber after it is sufficiently dry.

They still manufacture their pots turned on wheel fixed inside a pit and driven by the foot of the potter. Besides clay, their tools comprise a wooden *phalli* and a terracotta dabber called thathva.

Now a day, the dried vessels are baked in primitive kilns that are found in all potters' colonies. Special clay, available in this region, is employed in pottery work. After adding some sand and water to the clay, the mass is well kneaded to a uniform consistency. A lump from this kneaded clay, in accordance with the shape and size of the product, is placed on the potter's wheel attached with a treadle machine. After this the machine is operated with foot, which rotates the wheel causing the clay to rotate with it. The rotating clay is worked with skillful movements of fingers and thumbs of hand, until the desired shape is achieved. In potters' terminology this machine is called chak or wheel. In older times potters' wheel was made of wood. Today, it is made of iron.

Chak

Potter's wheel is installed in a circular pit dug in the ground. The pit is about three feet deep and two and half feet in diameter. Chak consists of two iron wheels and one iron shaft. The bigger or upper wheel acts as potter's wheel. It stays above the surface of the ground and is used for spinning and forming the kneaded clay into a product. An iron shaft is attached under the potter's wheel. The shaft extends to the bottom of the pit. The end of the shaft is fitted with a small wheel lying at the bottom of the pit. The craftsman, while sitting on the ground suspends his legs in the pit and then rotates the small wheel with the help of his feet. This makes the bigger wheel to spin. When the article is complete it is removed from the *chak*, and dried in the sunshine, and thereafter, is baked in a kiln.

Technique of Firing Pottery

Pottery kilns being currently used by the potters of D. G. Khan are quite primitive. A circular pit – some 6 feet in diameter and 6 feet high, is dug in the ground. A ramp is cut in the ground to reach the bottom of this pit. Dried clay pots are piled inside this pit – all put upside down. Cow dung mixed with some local wood work as fuel. Firing is allowed up to a maximum of three to four hours. After cooing, the 'fired' pots are taken out. More than 50 % pots get damaged during firing.

Following clay wares are made in the two districts of D.G. Khan and Rajanpur:-

Gharra or pitchers are used to keep water, especially in summer season. The pitchers cool water by surface evaporation resulting from capillary action i.e. the water seeps out on the surface of the pitcher through pores where it evaporates resulting in the cooling effect on the water. Good quality pitchers are made in Dajal and Taunsa Sharif.

Maat is a large pitcher used for storing water in large quantity. Maats of Dajal are very famous.

Surahee or long-necked flask is attractive earthenware. It is well known for its water has chilling properties, especially in summer season.

Paatrian are trays or troughs made in assorted sizes, and are used for kneading flour.

Kunha is a large saucepan used for cooking local dishes in large quantities. **Kunhi**, on the other hand is a small saucepan for similar functions as performed by Kunha but on a smaller scale.

Chhoni is a lid of *kunhi* or *Kunha*.

Astawa is a spouted jug made of clay. It is also called *lota* (spouted jug) which is used for keeping or carrying water for ablution or cleaning purposes.

Qulab is a sort of pipe-like structure measuring $1^1/_2$ feet in length used for closing the grave-pit after placing the dead body in it.

Gamla is a sort of Flower Pot. Such flower pots are used for house-gardening and growing ornamental flowers and plants for interior or/and exterior decoration of houses, parks, offices etc.

Pialee, a small clay bowl, is used for serving various food items.

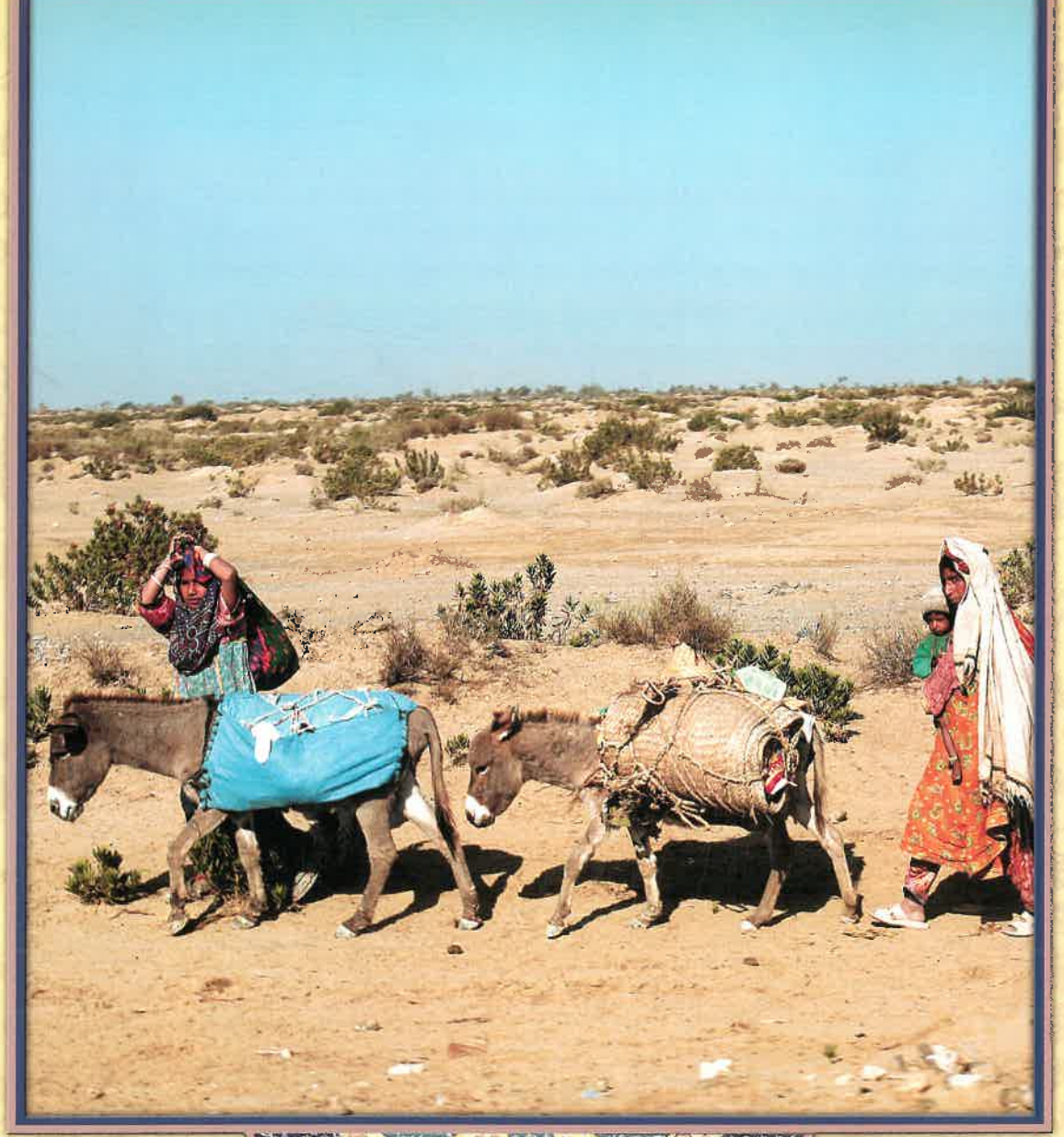
Koondi or mortar is used for grinding spices. Beside ceramic koondis, stone ones are also in vogue in some parts of the area under our survey.

Huqqa is a traditional smoking pipe comprising three parts namely water body, fire-bowl and pipe for inhaling tobacco. The former two components are made of

clay fired in a kiln. The third part is prepared by boring a stem of a local plant called 'ak' or 'aak' then wrapped around by colourful threads called 'naicha. Huqqa made in D. G. Khan is of a smaller size than in the rest of the Punjab. Both plain and glazed water–containers and fire-bowls are manufactured in the city of D. G. Khan and sold in all parts of the Division. Glazing of water-bowls and fire-bowls of huqqas is the only remnant of the blue and white glazed tile-work once so popular in all parts of this region from 15th century till the middle of the 20th century.

Now a day, the clay wares are mostly used in the villages, while their use in cities and large towns has considerably decreased. Plastic utensils are fast replacing the ceramic ones everywhere.

Facing Page:
A nomadic family moving through the Pachad land



Part III

Conclusions, Appendices and Bibliography

CONCLUSIONS AND RECOMMENDATIONS

Summary

Ever since this research was initiated some two decades back, there have been a lot of changes in the status of different crafts and craftsmen of this region. Most of the crafts show a declining trend both in popularity and production – all reflecting a varying degree of popularity and indicating different syndromes affecting their popularity. The only craft that is still doing well socially and economically is the art of embroidery (Chapter Five) in the plains of the two districts of the Division of Dera Ghazi Khan. The craft of footwear (Chapter Eleven) is, perhaps, another one which, on account of its utilitarian nature, can be claimed as sound. Basketry (Chapter Eight) also does not face any immediate danger of deterioration. Instead, it still has room for improvement and expansion especially for the introduction of kunder craft for which there is ample raw material available in the region. But, all the remaining crafts, atleast economically, are not doing well in the territory of D. G. Khan and Rajanpur though in several other regions around this very locality the same crafts are progressing or, at least, doing well. Reason of their declining popularity and production are different in each case and so are the stages of decline in productivity of crafts. Some of the traditional crafts have already disappeared from the local market during last quarter of a century such as block-printing (Chapter Seven); white and blue glazed tiles, porcelain pottery (Chapter Four and Chapter Thirteen) whereas quite a few others are almost on the verge of their extinction or are struggling hard for their survival. These include pottery-making (Chapter Thirteen), khes, cotton durree and khaddar cloth (Chapter Six), comb-making (Chapter Ten), traditional hand-made silver jewellery (Chapter Twelve), the art of lapidary (Chapter Thirteen) etc. The most regrettable decline has been noted in the field of hand-knotted carpet industry (Chapter Nine). Only less than three decades back, this industry was the source of earning foreign exchange for the country. But, now the export trade of carpet from Dera Ghazi region is quite negligible. Fine quality carpets are no more being manufactured. The best quality of carpets hardly exceed 12 x12 and 4 x 4 counts - a quality not considered very high in the international market.

General Reasons for Decline of Traditional Craft

The reasons for this general and over all deterioration in traditional crafts of Dera Ghazi Khan and Rajanpur are manifold and can easily be identified in the changing social structure of the tribal society, increased industrialization of economic products, enlarged and varied openings for employment, increased urbanization of population and enhanced facilities for education for those social outcasts for whom previously doors of professions other than attached with their own castes were closed. There is also a general awakening among younger people to abandon professions of low social profiles and adopt such which have no social stigma or has better economic returns. A young boy of Mohalla Churhatta, D. G. Khan City, abandoned his ancestral profession of pottery-making and started working at a barber shop only because the latter profession is neat and cleans whereas his ancestral profession always kept him soaked in mud and dirt. Educated and intelligent younger people can adopt any competitive profession with better income and higher social status. Even the plain and uneducated ones in the rural areas prefer to move to bigger cities where they can work in the departmental stores and big shops, in hotels and restaurants, factories and offices instead of sitting by the sides of their parents for learning their ancestral crafts and expecting meager income or spend whole of their lives as serfs tied to the yokes of their feudal lords.

Beside these general factors, each declining craft has its own cause or set of causes for its failures, decline, deterioration and even extinction. But one great common factor of decline of almost all crafts in this region is the inability of local craftsmen to compete with larger neighbouring markets with in the country or out side it on equitable footing. Craze for modern machine-made objects, lack of tourist industry, increasing costs of raw material, rising cost of living and insignificant returns of their labour and products, relative isolation of their area from the more developed regions of the province, and relatively very few outlets for the sale of their products, and, above all, the presence of middlemen who takes the maximum benefit out of this trade, etc. are common factors to all the declining crafts of Districts of Dera Ghazi Khan and Rajanpur.

Embroidery in the Plains

As already said above, embroidery is the only craft of this region which is still progressing

and prospering. The reason for the increased popularity of this craft is the increase in demand for better designed costumes with all types of décor on them – block printed, embroidered, tie-dyed, or appliqué – for marriage parties, social gatherings etc. In all big cities there are numerous boutique shops, handicraft centers, and souvenirs shops and large departmental stores where custom tailored dresses with rich and fine embroidery in all customary stitches are in high demand. Secondly, in D.G. Khan Area most of the embroideries are being done by household ladies who, unlike their male counterparts in other crafts, have no social or economic compulsion to leave their homes and towns and settle elsewhere for better prospects.

Women of less resources from the lower middle class families are resorting to, what they call bazari kam, i.e. machine made embroideries for their dresses as well as other household objects such as maiz-posh (table-covers), palang-posh (bed covers), dastarkhwan (meals cloth) etc. They can even prepare embroideries of simple designs and cheaper quality for popular consumption. Even machine-made cloth-lengths embroidered with computerized designs (jacquard) are easily available to common men and women and at a cheaper price than the hand embroidered products. This has reduced the outlets for expensive embroideries with fine workmanship.

The ladies of D. G. Khan feel at quite ease when they do their jobs at home. The middle-men deliver the raw material and even new designs at the doorsteps of craftswomen and pick up the finished products from the working area and make them immediate payments. In this way the working women have very little to worry about their investments and selling their products in the open markets. Their only concern is finishing their work with in the stipulated period and get their dues before long. How these products are taken to market, where and at what price these are sold to ultimate customers etc is not their concern.

Leather Crafts

Similarly, leather industry, especially one for making shoes, is still safe both for making embroidered khusas and plain leather chappals. Most of these shoes are consumed locally or sold in the neighbourhood. However, it lacks that popularity which was observed in

1862 during the Punjab Exhibition held in Lahore for shoes from Derajat. Demand for embroidered khussas has some what suffered on account of its high cost and less demand on account of change in taste of people. One small segment of khussa embroidery has always been 'okairsazi' – creating design on paper to be pasted on 'panna' for the guidance of the embroiderer. The number of craftsmen engaged in this profession is also decreasing rapidly.

Jewellery

We get a vivid picture of rich and varied jewellery manufactured by the silversmiths of Dera Ghazi Khan some 150 years back as illustrated by the author of Twareekh Dera Ghazi Khan (1876). Most of the jewellery items then in vogue are still in use today by local population, especially the Baloch tribes. But on the whole the demand for traditional hand-made jewellery is declining day by day. The quality of hand-made jewellery has also declined considerably. The hand crafted jewellery is fast being replaced by machine-made items. Local silversmiths now a day sell mostly machine-made jewellery, manufactured in Multan and Bahawalpur, to their customers. Certain items have certainly gone out of fashion. When such old items are brought for sale or exchange with new ones, the silversmiths melt them and convert them into silver-ingots. Majority of the women in cities and towns now use gold jewellery in place of traditional silver jewellery. But as prices of gold have sky-rocketed, ornaments are becoming out of reach of common man even in cities and towns. The older concept of having 'heaps' of gold and silver jewellery as personal saving is fast changing after the introduction of banking, saving certificates and shares even in remotest areas. The peoples are now no more tempted to convert their savings into "heaps of silver" and/or gold i.e. ornaments.

There is also a drastic fall in the demand for hand-made tradional jewellery. Due to the phenomenal rise for the machine-made imitation jewellery and frequent day-time robberies in private houses and even in banks, has also discouraged people to keep large quantity of genuine jewellery in their houses and even in bank lock-ups. In the poor and lower middle class families now there is a demand more for artificial jewellery than for the real one. Even among the upper classes and rich families there is more demand for imported machine made jewellery from abroad rather than the traditional locally hand-made jewellery.

Flassi

Flassis or woolen durrees and other articles woven with goat's hair are par excellence craft of nomadic people living in the area. In the past they always needed such household objects that could easily be transported without fear of breaking them during their periodical movement from one place to another. Beside their silver jewellery and utensils of daily use, everything else under their use was portable, flexible and made of goats' hair. The raw material was always readily available - and mostly free of cost. They made a number of articles of daily use out of goats' hair. Flassi or woolen durree is one of them. There are special families who prepare flassis on their mobile looms. However, demand for flassis and several other articles woven with goats' hair such as bags for their beasts of burden (camels, horses, donkeys, goats etc), storage sacks, and decorated purses for ladies etc., is gradually decreasing due to change in mode of transportation, easy availability of more durable and cheaper storage and traveling bags, change in living style even of the nomadic people living in the tribal belts as well as in the plain areas etc. are bringing rapid changes in the desire to prepare and procure such materials and preserve them as part and parcel of their household material. Articles made of goats' hair are also difficult to preserve over a long period. Unless some measures are taken to introduce new synthetic material to be used mixed with goats' hair, some new products are designed to diversify the use of wool-products and enhance their sale value and ensure the flassi-weavers good return of their traditional skill, time is not far when the flassi-weavers will be forced to shift to some other professions and numerous articles at present being made by them of goat's hair will be seen only in museums. Since all such articles made of goat's hair are manufactured for personal use, these are not marketed. Moreover, these are used by their owners till these are completely worn out and thrown away; old good quality products of goat's hair for museum collections are difficult to get. It will be next to impossible if we look for such articles after these have been stopped being manufactured in near future, as we fear.

Carpet Weaving

D. G. Khan carpet industry has been producing only carpets of Iranian designs. Till only recently – say about a decade back, hand-knotted carpet industry was flourishing in D.G. Khan and Rajanpur Districts. Now it has slumped down to a regrettable level. Due to drop of demand in the international market for hand-knotted carpets, there is very little local demand for the same. The industry has now shifted to new upcoming centers at Ahmadpur

East and Multan. It is feared that if no extraordinary steps are taken, this 60 years old industry may vanish completely from Dera Ghazi Khan. The artisans have already started shifting to other areas and centers, even to other more profitable crafts or jobs.

Apart from Baloch carpets which were once abundantly manufactured in this region but have now totally disappeared, the modern carpet industry was introduced in D.G. Khan and Rajanpur Districts some time in 1942 with a purpose of training younger people in the trade of weaving both of wool and cotton durrees and the weaving of hand-knotted carpet. At different times Government continued supporting and building this industry by enhancing training facilities and enlarging number of centers and encouraging private sector to start their own business. As a result of these measures not only the number of looms but also the number of carpet weaving centers and the number of skilled workers increased incredibly. With financial support from the carpet exporters from Lahore and Karachi, the production of carpet was the highest from 1980 to 1990. At its climax, the district earned foreign exchange to the tune of Rs. 1.5 billion yearly. But then in 1986, the number of government carpet centers was slashed down; in 1990, the prices of carpets dropped in the international market gravely affecting the prices and the wages in the local market and. consequently, production also registered a steady decline – maximum decline in 1994. However, in 1996, the market again showed some signs of brisk revival with positive effects on the carpet manufacturing in D.G. Khan. But, unfortunately, then there occurred the 9/11 incidence. It has completely killed the industry. The industry has never comeback to original form. The Government is now trying to develop the facilities at Ahmadpur East. It is time to take up proper measures to save the D.G. Khan Carpet industry from further pluming down. One best way, perhaps, will be to revive in Rojhan and D.G. Khan the Baluchi Carpet industry for which the families, currently devoted to flassi weaving, may come forward and share this burden with the nation and revive the dying out traditions both in flassi as well as Balochi carpet weaving. Here is enough published literature as well as local potentials for this purpose.

Hand Looms Products

Power looms are fast taking over the traditional pit-looms and hand-looms. Consequently, production of khaddar cloth – plain and designed –such as traditional khes, durries and

khaddar cloth has declined almost to a near-zero point all over the Punjab but particularly so in different parts of Dera Ghazi Khan and Rajanpur Districts. A pit-loom is now a rare thing to be seen in this area. At the time of writing these conclusions it was with great difficulty that the team could locate the names of certain bastis where this work was still lingering on though only one weaver actually working on his pit-loom was seen in Busti Fauja Wala – a small village located between Dera Ghazi Khan and Jampur.

The reason for this decline in the profession is simple and not difficult to find. On the one hand, weavers are not receiving enough orders for preparing hand-woven stuff – khes, cotton durrees and khaddar. On the other hand, the artisans do not get proper wages for their labour. From consumers' point of view, it is found that the machine-made products are much easily available in the open market, with greater variety in designs and wider choice of colours and sizes. And, what is more significant, the machine-made products are comparatively much cheaper than the hand-woven ones. In case of latter (hand-woven khes), in particular, there is a limited choice of colours – black, blue and white. Beside, on hand-looms, khes are always woven in narrow width. For making a proper bed-spread, one needs to purchase two identical pieces and then join, with the help of herringbone stitches but with great care matching the design inch by inch. But a hand-woven khes made with hand-spun yarn is certainly more durable and when wrapped around the body in winter gives more warmth and comfort. Those who still have the taste, desire and sources to pay for a hand-woven khes or durree or khaddar cloth can have them of better quality manufactured in neighbouring cities of Multan, Bahawalpur and Laeiah where this industry is till doing well.

Kharad Ka Kam and Lac Work

According to the reports prepared in the latter half of the 19th century and the first quarter of the 20th century, D. G. Khan, Jampur and Hoshiarpur – the later now in India, were the three most well known centers of this craft (kharad ka kam and lac work) in the Punjab. The specimens sent from Dera Ghazi Khan and Jampur for exhibition held in Delhi in 1903 won great appreciation for their designs and quality of work. By now, this work has almost become extinct in the city of Dera Ghazi Khan. In Jampur, too, the number of artisans has been considerably reduced though it is not yet alarmingly low. How ever it is difficult to find new internee for this ancient craft. Many of the craftsmen have turned

to making small size and light-weight souvenirs. Beside, a new center at Sillanwali, District Sargodha is fast developing and has already out shadowed the one at Jampur.

Comb Making

Taunsa Sharif was once renowned for making wooden combs of appealing designs, shapes and quality of carvings. But after the introduction of plastic and hairbrushes, there is not enough demand of wooden combs in larger towns and cities. However, a small number of craftsmen are still engaged in this profession. They make their livelihood by selling their products but mostly to the religious tourists (zaireen) who visit Taunsa Sharif periodically for paying homage to the local saint and purchase these combs as sacred souvenirs. For all intents and purposes, today, comb-making is an endangered craft of Dera Ghazi Khan and both Government and different agencies concerned with preserving local heritage, traditions and culture should take stalk of the situation and take appropriate measures to revive before it is too late to prop up this small but one of the oldest local craft of this area.

Making Wooden Blocks for Block Printing

This was also once a specialized job done by a few selected and most experienced artisans. A special knack was needed to prepare numerous blocks one each for a specific colour in the same motifs. One block was cut for outlines of the design whereas other blocks were cut to represent parts of solid colours to fill in the outlines. A block-maker always takes help from an Okairsaz (See below Okairsazi). But the job of the former is more difficult and complicated. He has to search for a proper wood - strong and of good grains, then to cut deeply a design on them in negative according to the various colours to be used on cloth. Proper registration of these blocks when used in juxtaposition of one another was the real test of the carver. A slight lapse in accuracy in one block may mar the whole design when transferred on to a cloth with full colours. Now with the extinction of the craft of block printing in Dera Ghazi Khan, the block makers have also lost their business. Almost all bock-carvers have left the city. Blocks needed for printing outlines for embroidery on garments are now being brought from other places – mostly from the City of Jhang.

Block Printing

Till only a decade or two back, the business of block printing was flourishing in the City of Dera Ghazi Khan. Products of this craft were in great demand. Besides articles of dress

and items of daily use, huge articles like marriage tent (shamianas), canopies and curtain-walls (qanats), wall-hanging and huge floor-spreads were regularly made. Among smaller articles, the products of block-printing include items of ladies dress - dopattas, shirts, shalwars, skirts (ghaghras), kerchiefs, table covers, napkins, pillow-covers, dastrakhwans etc. With change in taste which is now converging on simplicity rather than complexity and gaudiness of designs and stereo-typed motifs printed on cloth and garments, on shamiana, qanats etc. Introduction of marriage halls in big cities and large towns have greatly affected the demand of making bigger items of block printing. In the City of Dera Ghazi Khan, this change in taste and trends has given this craft a death blow. Now the only demand of block-printing has been reduced to parting impressions of designs on dopattas, qmaeez and shalwars with such designs that are required to be embroidered. Only simple wooden blocks are needed for this purpose. Now mostly, the dyers are doing this work of bock printers. It is yet to be ascertained as to how the decline in carpet weaving, flassi weaving, block-printing, etc., have affected the business of dyers? Their services were always needed in the past for dyeing wool, different threads and huge lengths of cloth for block-printing huge shamiyanas, qanats and canopies, wall hanging and floor spreads etc. .

Precise reason for the extinction of block-printing in the Districts of D.G. Khan and Rajanpur is not easy to determine. It has been a popular craft of this area and block printed cloth and garments were once exported in great quantity to Baluchistan, Afghanistan and Central Asian States. This long-distance trade across international borders is no more there. This craft is still quite popular in some neighbouring cities like Karorr Pakka, Bahawalpur and Multan. The best block printing is still being done in Kot Kamalia and Lahore. Making of blocks for printing is a different craft and that has already been discussed above.

The Art of Lapidary

Examples of beautiful stone carving in white marble have been observed in the tomb of Khawaja Ghulam Farid at Mithan Kot and in about five different mausleums of Mazari Sardars at Rojhan. They latter are in complete neglect. But marble stone used in these mausoleums is certainly not local – not even Pakistani. The same is true about the stone carvers who were hired to work on them and assembled the worked pieces inside each tomb. Both stone and stone carvers - were brought from outside Punjab – probably from

Agra or Delhi in India. These artisans did not leave behind them any legacy of their work and techniques. Very few people seem to have followed their work elsewhere in Dera Ghazi Khan and Rajanpur.

The indigenous art of Lapidary in D. G. Khan area, in general, seems never to have grown beyond an elementary stage and has failed to enjoy a reputable position among the local crafts. The stone artifacts have always a limited number of shapes and never of very high quality. The maximum commercial exploitation has been in the form of cutting and transporting of huge stone blocks for making grinding mills and small hath-chakis (hand-driven stone grinding mills) often hand-painted on the upper side of the mill (Chapter Thirteen). As the modernization is creeping in and flour mills are replacing slow moving animal-driven grinding mills, and hand-driven grinding stones. The other stone artifacts such as stone pestles and mortars, boat–shaped kharls and circular thobis for cooking loaves of bread are also no more in serious demand in any part of the country.

The skill of the stone-cutters of D.G. Khan and Rajanpur has been static for the last almost one century. For a long time they have failed to show any sense of innovation in their products quite unlike their counterparts at Taxila, District Rawalpindi. The Suleiman Range is full of different varieties of stones. If the stone-workers want to survive the onslaught of modernization and industrialization, they must start making small size stone artifacts of attractive shapes and designs, fine finish and large range of colours. The PSIC can help them in product-designs and sale-outlets and even with small loans for purchasing machinery and establishing their manufacturing centers in rural areas.

Crochet and Metal-Thread Embroidery

Among the dismal story of vanishing and deteriorating crafts of Dera Ghazi Khan and Rajanpur, there has been observed only one revival of a craft that has been dead for almost quarter of a century. This is the art of Crochet (Chapter Seven). After a world-wide recession 1960s and 19770s, this essentially western craft of the 19th century, is gradually regaining ground in our area where lady-embroiderers are being encouraged to take up this craft as a source of their income along with other items of embroideries. Along with this, the craft of metal-thread embroidery, called makesh work, is also coming back but somewhat slowly.

Some Traditional Crafts ignored in this Study

Before winding up this subject, we must admit that, the researchers of this report could not do full justice, inadvertently though, with some of traditional crafts used for embellishing historical buildings (Chapter Four). These crafts include: kashikari (glazed tiles), naqashi (fresco painting), painted and carved wooden doors, windows, ventilators, beams and brackets, false ceiling created with tarseem bandi, ainakari (mirror work) on ceilings and walls, stone carvings for making platforms, railings, cenotaphs, epigraphy and calligraphy etc. All these crafts are essentially non-figural and Islamic in origin, spirit and subject matters. These were introduced in this country at a very early stage of Islamic history. The repertoire of motifs of all these crafts - geometric, floral and calligraphic, has profound influence on all such crafts which have been discussed in this report. Indeed one cannot discuss the origin and background of all motifs used in our traditional crafts, unless one masters the architectural crafts available in this region. Some of these have been briefly described when discussing historical buildings in Chapters Three and Four. A few of these are discussed below, though very briefly.

Naqashi /Fresco Painting

Although naqashi or fresco-painting has been very popular in this area under our report and some marvelous examples can be seen in some of tombs, mosques and havelis (Chapter Four), the subject has not been discussed as a separate entity in this report on the ground that the artists who decorated these monuments always came from outside i.e. Multan. No doubt, so far no local artisan in this field has been recorded, but despite this, fresco-painting on all these monuments, when seen and judged all together, forms a rich and glowing part of the heritage of this region. A comprehensive account of all these historical buildings can not be considered complete unless the contributions made by the kashikars and naqashs are not taken into account. After all today these treasures belong to this land and hence are part of the heritage of the people who inhabit it today. Without going into the intricacies of history of painting in this country[1] we can confidently say that the history of naqashi started in this area during the era of Muslim domination - at least from the15th century onward. Thus by any means the profound evidence of naqashi, as briefly mentioned in the account of different historical monuments, the naqashi in districts D.G. Khan and Rajanpur is the proud heritage of Muslims of this region. It is hoped that in some forth

coming fresh survey of traditional crafts in this region due care will be paid to survey the two historical crafts namely white and blue glazed tiles and naqashi to a satisfactory degree.

Ceramics

Ordinary pottery apart, the history of alkaline glazed pottery in Pakistan started after the conquest of Sindh and Southern Punjab by the Arabs in the 8th century AD. Use of carved bricks and glazed tiles for decorating Islamic buildings stared a bit a late in the 12th-13th century. White and blue colours were dominant on the glazed tiles of Southern Punjab. However, frequently, but still quite rarely, other colours were also used for decorating tiles. At the same time rich people also used utensil decorated with painted motifs and protected with transparent glaze. The blue glazed tiles manufactured mainly to be fitted on the exterior of public buildings like forts, mosques, mausoleums, madrassahs and khanqahs. The earliest surviving glazed tiles in D. G. Khan are dated in the later half of the 15th century. Whereas the use of white and blue tiles continued in this region up till the middle of the 20th century when suddenly, its production/use in the buildings in D.G. Khan and Rajanpur, was suddenly stopped. The reasons for this sudden end of 500 years tradition are not easy to find in the present state of our knowledge but it is worth probing.

The craft of pottery-making for family use received a great set back after the introduction of chinaware with the coming of British in the middle of the 19th century and, still later, by the introduction of machine-made aluminum ware. In a country like Dera Ghazi Khan, where a sizeable portion of population has always been nomadic, metallic utensils, especially the light-weight aluminum vessels easily replaced the use of earlier heavy-weight and highly fragile kiln-fired pottery vessels – both glazed and plain.

As regards ordinary pottery, pots-makers (kumhars) in this region, as elsewhere, are fighting a loosing game ever since Independence in 1947. This five-thousand years old hereditary craft, if not on the verge of extinction, is certainly at the high alert of loosing popularity with local people – both in cities, towns and villages. Aesthetic level of pottery production has definitely come down considerably. Only a few stereotyped pottery shapes are currently being made as a semblance of struggle to keep the craft alive. Shapes and sizes have been reduced to merely utilitarian level. Designs have also been deteriorated and so has the

quality of their firing. Younger generations of potters, locally called Varyas, are fast shifting to other professions or to work as unskilled labourer rather than to stick to their ancestral crafts. Those who are still in this profession - do not find it of any attraction – socially as well as financially.

Painted Ceilings

Some good quality wood work has always been going on in Districts Dera Ghazi Khan and Rajanpur since ancient times. Inlay-work has been detected in the entrance door of grave-room of the Mausoleum of Hazrat Sakhi Sarwar[2]. In the same mausoleum there are beautiful examples of huge painted wooden brackets turned on lathe just above the grave of the saint. Similar ancient brackets turned on lathe (a little later than 15th century), can also be seen in the mausoleum of Pir Adil Shah, District Dera Ghazi Khan. Wood workers of Dera Ghazi Khan have also contributed a lot in creating beautiful painted wooden ceilings. Almost every haveli worth naming has beautiful painted wooden ceilings. Perhaps the oldest painted ceiling exists in the grave-room of Hazrat Sakhi Sarwar. But at present it is in a very bad shape and is falling down piece by piece. The verandah out side this tomb-chamber has some eye-catching frames of painted ceilings set in one row – all obviously of more recent times. The ceiling of the upper room of the Entrance Gate of the shrine has also some very good examples of mirror work-obviously repaired quite recently. The ceiling of the main hall attached with the mausoleum of Khawaja Ghulam Farid at Mithan Kot offers wonderful paintings. We are fortunate to have original painted ceilings in almost all surviving mausoleums of Mazari Sardars at Rojhan. Incidentally, these ceilings also narrate different stages of development of painted ceilings at Rojhan. The earliest mausoleum of Mir Hammal Khan has already turned into a heap. The next two earliest mausoleums, with their badly damaged painted ceilings in earlier tradition, may collapse at any time. The beautiful painted ceilings of all other tombs, though not in a bad shape today can not be considered safe. Almost all these mausoleums have beautiful examples of painted false ceilings and examples of terseem bandi. Each ceiling is supported on a set of four lathe-turned huge tapering wooden columns. Each false ceiling is serving as a beautiful canopy over a square platform of delicately carved white marble with three to four cenotaphs, again cut and carved in white marble – all executed by artists brought from across the desert – probably from Agra. Bungla Nawab Sahib at Rojhan, built in

1860s, still has its original painted ceilings, carved wooden door frames and pinjra-shaped ventilators.

Okairsazi

Okair means to trace a design on paper, or to make a design in relief, or to raise a design from the surface, to make a design bold and visible, etc. An okairsaz, therefore, traces a design on the paper and make it like a filigree work. With a very delicate and sharp knife or qalam, he cuts way the entire unwanted surface leaving behind only those lines that will be followed precisely by the craftsmen for doing embroidery.

The original research also failed to give due attention to the role of okairsazi in advancing and supporting the cause of embroidery on textile, khussas, carving on blocks of word or block printing and even preparing wooden blocks for all these crafts. This craft, though basic to several local crafts (Chapters Five, Seven and Eleven), is little understood only because the artisans behind this craft – the okairsaz, always remain in the background. The basic source-person behind the creation of beautiful and complicated designs produced in block printing (Chapter Seven), complicated designs of embroidery on garments (Chapter Five), and minute designs created in gold and silver thread on khussas (Chapter Eleven) is called okairsaz.

Footnotes:

1. The earliest cave paintings going as far back as the Stone Age have been discovered in the western side of Suleiman Mountains. In historic period the earliest wall paintings have been discovered in Butkara in Swat in the contexts of second century BC. Another evidence of 7th century AD has come from Badalpur in the Taxila Valley.

2. This valuable evidence of ancient example of inlay-work on a wooden door has been mercilessly covered up under a thick coat of modern paint during recent repairs (2007-2008).

Facing Page
A colourful handfan. D.G. Khan.

Appendices

Appendix I

A NOTE ON CRAFTS OF D. G. KHAN

BY

LOCKWOOD KIPLING[1]

"In the border hills in this District there is an interesting domestic industry of woolen weaving, the products of which resemble the Arab or Semitic type of woven fabrics more than any other work found in India. The coarse and every day forms of this pastoral craft are rough goats' hair ropes, the rude cloths on which grains is winnowed and cleaned, corn sacks, camel-bags and the like, which are used throughout this district and in the Derajat Division generally.

"More highly finished forms are camel trappings, saddle bags, *shatranjis* or rugs, and similar articles woven by Baloch women in a somewhat harsh, worsted-like yarn, dyed in a few sober colors. The patterns are as simple as the material, but they are always good, and there is a quality of tone and colour in the stuff which more costly fabrics seldom possess.

"In addition to the woven pattern, saddle bags are ornamented tassels in which white cowries are strung, and with rosettes skillfully and ingeniously worked in floss silk of different colours with *ghongis* (small oblong shells like seeds) sewn on the borders. The rugs have great weaving qualities, as warp and weft are both in hard wool's but being often crookedly woven, they do not always lie flat. The trade in Turkistan rugs and in some Algerian fabrics of a similar kind is supplied by a merely domestic industry, which funds employment for many hands. There are no signs that the Baloch weaving will grow to anything more than it is at present – a household occupation for merely local use. The work is however interesting as an example of the instinctive "rightness" and propriety of design and colour which seem to be invariable attributes of pastoral industries. It is curious that rugs almost identical in pattern and fabric, and similarly decorated with shells, are

made in the Balkans and sometimes sent to Paris for sale. The *Banjaras* of the Deccan weave a fabric identical in pattern with the Baloch work for women's petticoats and the packs of bullock saddles.

"There are but few industries excepting of a distinctly domestic kind in this district. The turned and lacquered wood work of Jampur has some reputation in the district and specimens were sent to the Punjab Exhibition of 1882. The articles made are bed legs, toys etc. The colours are bright but there is no special character in the work."

Footnotes:

1. Reproduced from Gazetteer of Dera Ghazi Khan District (1893-99), Revised edition 1898. Reprint Lahore: 1990, p.124.

Appendix II

GLOSSARY OF VERNACULAR AND TECHNICAL TERMS (USED IN THIS BOOK)

A

Aar	(آر)	awl / hook used to embroidery in chain stitch.
Aar ka kam	(آر کا کام)	awl work.
Aarsi	(آرسی)	ring with mirror.
Aastawa	(آستاوا)	spouted water vessel for ablution.
Abri	(ابری)	cloud motif.
Akasmala	(اکاش مالا)	jeweled necklace.
Anari-mul	(اناری مُول)	good climate; ancient name of Fort Munro.
Aphan	(اپھان)	sack made of hide for keeping wheat flour.

B

Bahishti darwaza	(بہشتی دروازہ)	gate of paradise.
Bala	(بالا)	two types of ear-ring, one worn Hindus ladies and the other by both Muslim and Hindu ladies.
Bali	(بالی)	ear-ring.
Bali Kundiali	(بالی کُنڈی)	an era-ring studded with twelve spikes.
Bali pattar	(بالی پتر)	a type of era-ring worn only by Muslim ladies in pre-1947 days.
Balochi tanka	(بلوچی ٹانکا)	Balochis stitch.
Bailna	(بیلنا)	crusher/separator.
Bandhana	(بندھنا)	a process of dyeing cloth called 'tie-dye'.

Bandook jal posh	(بندوق جلپوش)	an embroidered gun-cover.
Bandook Bund	(بندوق بند)	shoulder stripe for a gun.
Banjira	(بنجیر)	peddles of the weaver.
Basanti	(بسنتی)	a foot ornament made by joining several pieces.
Batti	(بتی)	coloured lac stick.
Bhan	(بھان)	a local tree (populus euphratica).
Bharai ka Kaam	(بھرائی کا کام)	filling work in lac-work.
Beri	(بیری)	a local tree bearing berries (zizyphus jujuga).
Bhowata	(بھوواٹا)	Silver armlet with fine engraving.
Biayangi	(بیانگی)	wooden tool for burnishing edges of soles of shoes.
Block printing	(بلاک پرنٹنگ)	printing designs on cloth by wooden blocks.
Bodi	(بودی)	tail-end of plaited hair of ladies falling on their backs.
Bola	(بولا)	a small nose-ring with a pendant.
Box	(بکس)	a box (pronounced as 'bux' made of coloured straw.
Bragrrai	(براگڑے)	anklet with an eight-sided design on it.
Bund	(بند)	a sort of bangle with a network design; also a design composed of three similar stripes of rectangular and triangular figures embroidered on the middle part of a jeeg.
Bushkara	(بشکرا)	woolen hand-bag used by women.
Bushkari	(بشکڑی)	a small purse or hand bag.
Butka	(بٹکا)	eight-ply weft used in Mori carpets.
Button	(بٹن)	loose button (gold or silver) put in a button-hole of kurta or qameez (ladies and gents) joined with other buttons with a chain of the same metal.

C

Chaaj / Chajli	(چھاج/چھجلی)	winnowing tray made of straw.
Chak	(چک)	potter's wheel placed in a pit.
Chakarwali Kanghi	(چکروالی کنگھی)	comb with round-mirror.
Chaki/ Hath Chaki	(چکی/ہتھ چکی)	hand-mill of stone.
Chadar	(چادر)	a plain piece of cloth to cover body.
Chhalla	(چھلا)	finger ring made of gold or silver.
Chandan Haar	(چندن ہار)	necklace of three strings.
Chandana	(چندنہ)	a design on *khes.*
Chandar Sher Panja	(چندر/شیر پنجہ)	*Sher panja* design with a square star.
Changair/Changairain	(چنگیر/چنگیریں)	round tray made of date palm leaves.
Chappal	(چپل)	hand-made sandals of varying designs each known by its tribal or regional name.
Chaudan	(چودان)	a design on a *khes.*
Charro-hai	(چڑوہے)	a local caste whose men weave woolen durries and women do the traditional 'tie-dye' and 'block printing'.
Chausa	(چوسہ)	planer.
Cheekli	(چیکلی)	a girdle.
Chimti	(چمٹی)	tweezers.
Chitarni/Chitran	(چترنی/چتران)	A long and sharp cylindrical steel chisel.
Chompkali/Champakali	(چونپ کلی/چانپ کلی)	necklace with leaf-shaped beads or attachments.
Choli	(چولی)	local form of blouse.
Chhoni	(چھونی)	lid of a ceramic pot.
Chhoti chirri	(چھوٹی چڑی)	a basket motif called 'small sparrow'; similar to as *gul chirri* design.
Choti phul	(چوٹی پھول)	circular ornament placed at the top of the head.

Chowait	(چوویت)	tweezers: chimti.
Choong	(چُونگ)	a nuptial rite.
Chugan	(چوگان)	a design on khes.
Chhajli	(چھجلی)	a typical Mazari *jeeg*-design with a zigzag motif.
Chhouhara	(چھُوہارا)	dried date fruit.
Chunri	(چُنری)	a head cover for ladies made of thin material.
Chitrani	(چترانی)	engraving.
Churr	(چُوڑ)	a type of bracelet.

D

Dab/dabh	(دب)	reed.
Dabli naswar	(ڈبلی نسور)	snuff box.
Daman	(دامان)	a bejewelled necklace.
Dandi tanka	(ڈنڈی ٹانکا)	chain stitch.
Darorrai	(داروڑے)	an ear ornament.
Dastar bandi	(دستار بندی)	solemnizing accession by placing turban on the head of one who succeeds.
Dasti	(دستی)	a type of bracelet.
Dastiari	(دستیاری)	a bracelet also called *kangan*
Dastarkhawan	(دسترخوان)	piece of cloth for serving meals.
Dasoo	(داسُو)	v-shaped design made in the lower part of a *jeeg*.
Desi	(دیسی)	local .
Dhaidi/Dhaidy	(ڈھیڈی)	ornament of ear worn only by Hindu ladies (old); now used as nose-stud.
Dhako	(ڈھکو)	a special *jeeg* design drawn in black thread for mourning dress.
Dhawni	(دھونی)	an ornament for head and forehead.
Dilbar mohra	(دلبر موہرا)	a design of *flassi.*

Dilbar kohra	(دلبر کوہرا)	a *flassi* design.
Dingree	(ڈنگری)	a zigzag motif on a basket.
Dodan Mala	(ڈوڈن مالا)	a necklace with double streak of small discs.
Doli	(ڈولی)	water pot.
Donga	(ڈونگا)	mug.
Dudamani	(دودامانی)	armlet.
Dukki haar	(دُکی ہار)	a heart shaped-neck pendant with four *tawees*. always made of gold; also called *tara*.
Durree	(دری)	a cotton floor or bed spread.
Dupatta	(دوپٹہ)	scarf used as head cover by ladies.

F

Farash	(فراش)	a local tree (*tamaris spicigera*).
Flassi	(فلاسی)	woolen durree.

G

Gadani	(گڈانی)	tool for marking stitching place on the sole of a shoe.
Gadai-wal khussa	(گدائی وال کھسّہ)	khussa made in village Gadai, D.G. Khan.
Gadai-wal karrahi-wala	(گدائی وال کڑھائی والا)	a type of embroidered *khussa*.
Gadai-wal sada	(گدائی وال سادا)	plain *khussa* made in Gadai.
Galian	(گلیان)	carpet used as a runner in a passage.
Gamla	(گملا)	earthen flower pot.
Ghalamani	(غلامنی)	carrot-shaped implement for enlarging the size of a ring.
Gharra	(گھڑا)	water pitcher.
Ghilaf takia	(غلاف تکیہ)	pillow cover.
Ghoonghroo wali kangan	(گھنگرو والی کنگن)	bangle with small bells.

Gilim	(گلم)	carpet
Ghumsan	(گھمسان)	a design on *khes.*
Gote	(گوٹ)	circular motif used in embroidery of shirt-front or *jeeg.*
Goochan	(گوچن)	flour bag made from goats hair.
Gul-avez	(گل آویز)	name of an ornament.
Gul toee	(گل ٹوئی)	a floral motifs for a *jeeg* of Mazari tribe.
Gul-dan	(گلدان)	flower vase.
Gul chirri	(گل چڑی)	a geometric pattern placed on top of p*oppet* in basketry work namely *chhaaj.*

H

Haft baghi	(ہفت باغی)	a star of seven corner embroidered on a *jeeg* like *Phul Phaarri.*
Hameel	(حمیل)	a square silver piece with fine engraving.
Harmoharia	(ہرموہریا)	one-in-many design on a *flassi.*
Harteer	(ہرتیر)	bag made of goats hair similar in shape as khurjeen but smaller in size.
Haryawal	(ہریاول)	a kind of yellow stone used as pigment.
Hatha	(ہتھا)	handle of a loom suspended from roof.
Hathri	(ہتھری)	a crescent-shaped bangle.
Hath ki chaki	(ہتھ کی چکی)	mill-stone worked with hand.
Hathy	(ہتھی)	handle.
Hathori	(ہتھوڑی)	small hammer.
Heera qasees	(ہیرا قصیص)	an artificial chemical substance
Heez	(ہیز)	a leather container.
Heeze-co	(ہیزکو)	a sort of hand-bag made of goat skin.
Huss / Hansli	(ہس/ہنسلی)	torque.

I

Istary/Istari	(اِستری)	hot iron for pressing cloth; also used for burnishing leather.

J

Jal	(جل)	a local tree (*salvadora oleoides*).
Jaal	(جال)	net
Jai namaz	(جائے نماز)	Prayer mat or rug.
Jandri ka kaam	(جندری کا کام)	Coloured lac work on a wooden lathe.
Jandri/kharad	(جندری/خراد)	lathe machine.
Jat/jutt	(جت)	goats' hair; also unkempt hair.
Jeeg	(جیگ)	embroidered collar and thorax portion of shirt of Baloch ladies; in Saraiki language, a jeeg is also called *tanna* and *seep*.
Jhand	(جھنڈ)	a local tree (*prosopis spiucigera*).
Jhanjhar kara/karra	(جھانجھر کڑا)	a type of anklet.
Jhari	(جھاری)	a heavier ear-pendant.
Jharoo	(جھاڑو)	broom
Jhathra	(جھتھرا)	upper part of hand-mill stone.
Jhit	(جھیت)	a local tree *Salvadora Indica)*.
Jhoola	(جھولا)	cradle made of straw (*teelis).*
Jhoomar	(جھومر)	head ornament.

K

Kacha tanka	(کچا ٹانکا)	running stitch
Kahu	(کاہو)	light and white wood of wild olive tree.
Kalboot	(قلبوت)	wooden shoe-last.
Kalam	(قلم)	pen; a kind of iron style or chisel.
Kameez	(قمیض)	shirt worn both by men and women.

Kanchanpatti	(کنچن پٹی)	gold belt.
Kangan	(کنگن)	a bracelet also called *dastiari.*
Kangan wattuan	(کنگن وٹووں)	a type of bracelet worn by men and women.
Kanwar	(کنوار)	milk pail.
Kanghee	(کنگی)	wooden comb for hairdressing; weaver's comb used in weaving.
Kararr	(کراڑ)	Hindu businessman.
Karin	(کارین)	a local tree.
Karri	(کڑی)	a type of anklet; also called *khalkhal.*
Karne wali	(کرنے وال)	a square motif with a small central mirror fixed on a *jeeg.*
Kashida-kar/ kashida-kari	(کشیدہ کار/کشیدہ کاری)	one who does embroidery: embroidery.
Kashi-kari	(کاشی کاری)	making of glazed tiles.
Kashi-kar	(کاشی کار)	one who makes glazed tiles.
Kashmiri tanka	(کشمیری ٹانکا)	Kashmiri stitch.
Katia	(کتیا)	cutter; also called *kateera.*
Kat mala	(کٹ مالا)	a neckband made of gold.
Kator	(کٹورا)	*kator*-bowl motif on *flassi.*
Keela	(کیلا)	nine inches long nail-shaped implement of silversmith.
Keyura	(کے یورا)	armlet
Khaddar	(کھدر)	course cotton cloth; formerly hand-woven.
Khajoor/khajji	(کھجور/کھجّی)	date palm tree.
Khalar	(کھلر)	leather sack
Khalkhal	(خلخل)	a type of anklet; also called *karri.*
Khalli	(کھلی)	a water bag smaller than a *mashak.*
Khadi	(کھادی)	anklets.
Kharad / Jandri	(خراد/جندری)	lathe machine.

Kharal	(کھرل)	a boat-shaped mortar.
Khes	(کھیس)	a hand-woven bed spread – simple or designed.
Khurjeen/hurrjeen	(خُرجین/ھُرجین)	traveling bag.
Khussa	(کھسہ)	a type of *desi* shoe.
Khumbary	(کھمبڑی)	a coloured square box design on *jeeg* after completing *khundi* and *Shah* designs.
Khundi	(کُھنڈی)	a design consisting of W-shaped motif.
Kikar	(کیکر)	a local thorny tree.
Koondi	(کُونڈی)	mortar.
Koonjari	(کُونجری)	a rectangular *jeeg* of Lund and Gurchani tribes.
Khuchtoo	(کھچتو)	a design on *jeeg* of coloured square figures in between *khundi* and *khumbary*.
Kunha/kunhi	(کُنہا/کُنہی)	large/small saucepan for cooking food.
Kundal	(کُنڈل)	flower-shaped ear-ring of Hindu men of D. G. Khan.
Kundi	(کُنڈی)	hook.
Kunder	(کُندر)	local grass with long leaves like reed.
Kurta gul wala	(کرتہ گل والا)	a *kurta* embroidered on front and back; worn only by ladies and children.
Kurta	(کرتہ)	collarless loose shirt.

L

Lai	(لئی)	a local tree *(tamaris dixa)*.
Lachchi	(لچھی)	a type of anklet.

M

Maat	(ماٹ)	a large earthen pot.
Madhani	(مدھانی)	churner.
Maghar chandania	(مگھر چندنیا)	an ornament.

Maiz posh	(میز پوش)	table cover.
Majeetha/ Majeethi	(مجیٹھا/مجیٹھی)	a dyeing agent for red colour.
Mandhali	(منڈھلی)	a thick iron plate with holes for sizing silver thread.
Mandi	(منڈی)	market; grain market.
Manikundal	(مانی کنڈل)	ear-rings.
Mashak	(مشک)	water bag made of animal hide.
Mathor	(ماتھور)	an iron implement for lathe work.
Mekhale	(میکھالے)	girdle.
Mohra	(موہرا)	a form of agate stone.
Mongli	(مونگلی)	mallet.
Mori	(موری)	a single weft carpet as compared to double weft Irani Carpets.
Mukta	(مکّا)	crown.
Mundri	(مُندری)	finger-ring; also called *Wairh.*
Munna	(مُنّا)	a vertical post meant to support a horizontal roller (*tur*) for wrapping warp for a *khes.*

N

Naqashi	(نقاشی)	painting; fresco work; design.
Naqshi/chitrkari	(نقشی/چتر کاری)	making patterns in colours.
Najehra	(نجیہرا)	a type of ring.
Naswari Majeetha	(نسواری مجیٹھا)	brown colour for block printing.
Nah	(ناہ)	an iron implement for giving shape to wood on a lathe.
Neel	(نیل)	indigo; blue dye or pigment extracted from the leaves of various plants which, in former days, were grown abundantly in D.G.Khan; also produced synthetically.

Neel kai ghaghrai	(نیل کے گھاگھرے)	skirts of blue colour cloth with white patterns obtained in reverse.
Neewra	(نیوڑا)	ornament worn round the anklets.
Niksh	(نکش)	ornamental chains.
Nikah	(نکاح)	solemnizing a Muslim marriage.
Norozi	(نوروزی)	a type of chappal prepared in the main in Quetta City.
Nuth or Nath	(نتھ)	a large nose ring.

P

Paatrian (praat)	(پاٹریاں/پرات)	kneading troughs of assorted sizes.
Pacha Pakki	(پاچا پکی)	a cross-shaped necklace held together with the help of two medallions.
Palchhi	(پلچھی)	a type of straw for making baskets.
Panchas	(پنچس)	a kind of plier.
Pankha	(پنکھا)	hand fan.
Panna	(پنّا)	upper part of a footwear.
Pashm	(پشم)	hair of sheep.
Pat/raisham	(پٹ/ریشم)	raw silk; un-spun; floss.
Pathan wal khussa	(پٹھان وال کھسہ)	similar as *Gadai-wal khussa.*
Patrota	(پٹروٹا)	tray or basket for keeping loaves of bread.
Patter	(پاٹر)	mini saw.
Pauntay	(پاؤنٹے)	a type of children's anklets with black thread or *dori.*
Pawa	(پاوا)	leg of cot or bed-post.
Pauly	(پاولی)	weaver; also called *julaha.*
Payel	(پائیل)	a type of anklet.
Pazeb	(پازیب)	anklet with small bells or *ghoongharoos.*
Peesh	(پیش)	wild plant with long pointed leaves found in the hilly area of D.G. Khan.

Peepal witri	(پیپل وٹری)	a bell-shaped ear ornament.
Peerr-rrai	(پیڑ ڑھے)	peddles suspended in a pit-loom.
Peeter	(پیٹر)	purse made of straw or *teelis.*
Peerha	(پیڑھا)	short legged chair.
Phaanch	(پھانچ)	an embroidered border running along the outer side of a *jeeg.*
Phali	(پھالی)	an ear ornament like a *bali* with red and green colours.
Phalli	(پھلی)	Kumhar's wooden plank with a small handle.
Phatti	(پھٹی)	wall hanging.
Phhooman	(پھمن)	tassel made with a cluster of threads.
Phog	(پھوگ)	a local tree (*calligonum polygnodes*).
Phool ghungharoo	(پھول گھنگھرو)	a broad bracelet.
Phul Sahra	(پھول سہرا)	a design on *khes.*
Phul Phaarri	(پھل پھاڑی)	a *jeeg*-design in the form of a six-cornered star.
Phhooman	(پھمن)	a tassel, made from a bunch of colourful threads and then cut off with scissors.
Phyrki	(پھرکی)	a wheel fixed with a handle used by cobblers for cutting edges of soles for shoes.
Pialee	(پیالی)	a small bowl.
Pind	(پنڈ)	date fruit.
Poppet	(پوپٹ)	a triangular motif in basketry work.
Popa	(پوپا)	a nose ornament both of silver & gold.
Popa nagwala/ popa motiwala	(پوپا نگ والا/ پوپا موتی والا)	a popa studded with multi-coloured jewels.
Poost achaarrhoon	(پوست اچاڑھون)	a coat made of skin of a he-goat worn by a patient for medical treatment .
Prropee	(پڑوپی)	'wooden measure' for weighing grains.
Pucca tanka	(پکا ٹانکا)	satin stitch.

Pudo	(پدو)	strip of fabric stitched to the front of female shirt forming a pocket from the hem to just above the waist.
Purzong	(پرزونگ)	floor spread (*dastarkhwan)* for serving meals made of goats' hair and sheep wool.

Q

Qalai ka kaam	(قلعی کا کام)	tin work.
Qulaba	(قلابہ)	terracotta pipes used for closing the grave-pits after burial of dead.

R

Rachh	(رچھ)	an implement of handloom.
Rachchi	(رچھی)	an iron implement for cutting wood fixed on lathe.
Rabeel	(رابیل)	a design on *khes.*
Raiwan usara	(ریوان اسرا)	a native medicine.
Rambi	(رمبی)	short chisel.
Rangathai	(رنگاٹھے)	a piece of date wood (6"x1") with a cut like a reed pen at one end used for spreading colours.
Rahrro	(راھڑو)	a *jeeg* made on red cloth with pieces of mirrors stuck in square shapes.
Resist dyeing	(رزسٹ ڈائینگ)	technique of dyeing cloth whereby a resist substance, such as rice paste, is applied to certain area of a design to prevent absorption of colour during the dyeing process.
Resist printing	(رزسٹ پرنٹنگ)	technique that involves the use of a resist substance together with a printing block.
Rukma	(رُکما)	necklace.

S

Saf	(صف)	a long mat or runner made of date leaves

		usually used in mosque for prayers.
Sajada nasheen	(سجادہ نشین)	successor of a line of saints.
Salah	(سلاہ)	an iron implement for making deep incision on wood.
Sandan	(سندان)	a three armed iron stand for repairs of shoes.
Sangar Patti	(سنگھار پٹی)	a band with a central pendent on the forehead.
Sarr jha jal posh	(سرجھا جل پوش)	pillow cover.
Shalwar	(شلوار)	baggy trousers worn both by men and women.
Sheesha/ shisha	(شیشہ)	small pieces of mirror, cut square or circular for fixing on cloth with button hole stitches.
Sheesha patree	(شیشہ پٹری)	mirror work.
Sheesh mahal	(شیش محل)	hall of mirrors.
Shah	(شاہ)	a design preceding *shaheeg* and used in place of *khundi*.
Shawl	(شال)	a scarf
Shaheegh	(شہیغ)	a design consisting of a series of small square boxes embroidered along the entire border of a *jeeg*.
Sher Pujnja	(شیر پنجہ)	lion-claw design on flassi.
Shaken	(شیکن)	bag made of goats' hair for storing wheat flour.
Sirban	(سربند)	cap worn by children.
Siris	(سرس)	a local tree (*acaciaa speiosa*).
Soombi	(سومبی)	an implement used for engraving designs on leather.
Suhagra	(سہاگڑا)	an exquisitely designed *chunri*.
Sund	(سُنڈ)	bag used for carrying luggage during journey.
Sundhree	(سُنڈھڑی)	basket woven with leaves.
Surahi	(صراحی)	a long-necked spouted water vessel.
Surma/soorma	(سُرما)	antimony for eyes.
Surmai dani	(سرمے والی)	antimony container.

Surmachoo	(سُرمچو)	antimony rod.

T

Taaweez / taweez haar	(تعویذ/تعویذ ہار)	types of necklace with amulets.
Taaweez sarwala	(تعویذ سروالا)	two triangular pieces forming a head ornament.
Taddi	(ٹڈی)	mat of date palm leaves.
Tahli / sheesham	(ٹاہلی/شیشم)	a local tree (*dalbergia –Sisso*)
Tala	(تلا)	sole of a shoe.
Tanka	(ٹانکا)	stitch used in embroidery.
Tara	(تارا)	star; a neck pendant always of gold. It is also called *dukki*.
Tara taweez	(تارا تعویذ)	a necklace with three amulets.
Taragi	(ترا گی)	another name of cheekli (waist band)
Tarangar	(ترنگڑ)	bag made out from rope of *peesh* leaves.
Tar-kashi	(تار کشی)	pick/thread draw work.
Taunsa-wal khussa	(تونسہ وال کھسہ)	type of *khussa* made in Taunsa.
Tawa	(توا)	hot plate for baking loaves of bread.
Thagrad	(تھگڑ)	mat woven out of *peesh* leaves.
Thathwa	(ٹھٹھوا)	dabber for dressing wet clay pot.
Thhah	(ٹھاہ)	a large sack woven with goats' hair for storing grains.
Thobi	(تھوبی)	hot plate of stone used for baking bread.
Tie-dye	(ٹائی-ڈائی)	see bandhana.
Tilla	(طلّہ)	gold or silver thread used for embroidery on cloth and shoes; now a day, synthetic thread is also used.
Tobra	(توبڑا)	a bag made from goats' hair used for feeding horse.
Tokra/tokri	(ٹوکرا/ٹوکری)	large/ small straw basket respectively.
Toona makal	(ٹونہ مکال)	a two-pies brass plate with half-domed male-

		female depressions for creating ball-shaped ornaments when a silver sheet is pressed between the two.
Topan	(ٹوپان)	dome-shaped ornament with small bells (*ghoongharoos*) fixed on caps of children.
Topi	(ٹوپی)	hat made of thin leaves of date tree.
Torra	(توڑا)	a kind of torque/a sort of neckband.
Torry	(توری)	pouch made from *peesh*.
Tur	(طُر)	a four feet long wooden roller fixed on two vertical posts (*munnas)*. Warp for weaving a *khes* is rolled on the *tur*.
Trimn	(ترمن)	name of a waterfall at Fort Munro.
		U
Ukhli/Mohli	(اوکھلی/موہلی)	mortar and pestle
Urs	(عُرس)	death anniversary of a saint; celebration of the same.
		W
Waan	(وان)	hand spun string made of date leaves.
Wadan	(ودان)	a heavy weight hammer.
Wadholae	(وڈھولے)	an oval-shaped bangle.
Warrin wali	(واڑن والی)	it is also called *mundri* i.e. a ring.
Watti	(وٹی)	a piece of stone for sharpening the cutting edge of tools.
Wrain wali	(ورین والی)	a *jeeg* design of geometric or star-shaped motif.
		Z
Zik	(زِک)	a small hand bag.

Appendix III

SOME WELL-KNOWN ARTISANS OF DERA GHAZI KHAN AND RAJANPUR

Basketry

Mastercraftsman

• **Sonhara Khan (Late), caste Sheikh,**	**BASKETRY**	**Basti Sheikhan, Rajanpur.**

Mr. Sonhara is engaged in this craft for the last 50 years. He learnt this art from his forefathers and has transferred it to his relatives. His pupils are successfully earning their livelihood through this craft.

Names of his pupils are listed below:-

• Allah Diwaya	Basketry	Basti Sheikhan Rajanpur City
• Piran Ditta	Basketry	Basti Sheikhan Rajanpur City
• Ghulam yaseen.	Basketry	Basti Sheikhan Rajanpur City
• Noor Mohammad	Basketry	Lal Garh, district Rajanpur
• Mst. Zubaida Bibi	Basketry	Lal Garh, district Rajanpur
• Mst Asma Bibi	Basketry	Lal Garh, district Rajanpur
• Hafiz Ramzan	Basketry	Lal Garh, district Rajanpur
• Khalil Ahmad	Basketry	Lal Garh, district Rajanpur
• Nazir Ahmad	Basketry	Lal Garh, district Rajanpur
• Mst Shama Bibi	Basketry	Lal Garh, district Rajanpur

BLOCK-PRINTING (THAPPAI /CHHAPAI KA KAM)

• Allah Bakhsh Charrohai	BlockPrintig	D. G. Khan.
• Muhammad Ramzan Charrohai.	–do-	D. G. Khan.

CARPET WEAVING

Master Craftsmen

Khadim Hussain Thihem	Carpet Weaving	Churhatta, Dera Ghazi Khan.
Khuda Bakhsh Chichan	Carpet Weaving	Churhatta, Dera Ghazi Khan.
Muhammad Shafi Bhutta (late)	Carpet Weaving	Churhatta, Dera Ghazi Khan.
Maulvi Yusuf Dhakhna	Carpet Weaving	Churhatta, Dera Ghazi Khan.
Maulvi Asghar Chichan	Carpet Weaving	Churhatta, Dera Ghazi Khan.

Famous Craftsmen

Ghulam Hussain	Carpet Weaving	Churhatta, Dera Ghazi Khan.
Imam Bakhsh	Carpet Weaving	Churhatta, Dera Ghazi Khan.
Allah Ditta	Carpet Weaving	Churhatta, Dera Ghazi Khan.
Muhammad Siddique	Carpet Weaving	Block 6, Dera Ghazi Khan.
Ghulam Hussain	Carpet Weaving	Chah Sumandri Wala, Dera Ghazi Khan.
Allah Ditta Dakhna	Carpet Weaving	Ghazi Ghat, Dera Ghazi Khan.
Sufi Khalil	Carpet Weaving	Dera Ghazi Khan.
Asghar Sabir	Carpet Weaving	Dera Ghazi Khan.
Ashiq Hussain	Carpet Weaving	Dera Ghazi Khan.
Ghulam Muhammad Barohi	Carpet Weaving	Dera Ghazi Khan.

EMBROIDERY

General

Mst. Sughran Bibi w/o Muhammad Saeed	Embroidery in General	Kachi Abadi,Taunsa Sharif.
Mst. Ruqia Bibi w/o AbdulRehman	Embroidery in General	ShaikhanWala,Taunsa Sharif.
Humera Saeed d/o Muhammad Saeed	Embroidery in General	Shamsabad,Taunsa Sharif.
Najma Kanwal d/o Ghulam Rasul	Embroidery in General	Shamsabad, Taunsa Sharif
Zahida Parween d/o Khair Muhammad	Embroidery in General	Mochian Wala,Taunsa Sharif.
Mst Zubaida Bibi w/o Allah Bakhsh	Embroidery in General	Basti Mandi ,Tehsil Taunsa Sharif.
Mst. Hafia Bibi w/o Allah Bakhsh	Embroidery in General	Basti Sontra, Tehsil Taunsa Sharif.

Mst.Sakina Bibi d/o Murad Khan	Embroidery in General	Kot Qaisranai, Tehsil Taunsa Sharif.
Mst. Amna Bibi d/o AllahBakhsh	Embroidery in General	Basti Rateerra, Tehsil Taunsa Sharif.

Kachi Karrahi +Sheesha Ka Kam

Mst Shamshad Begum	Kachi Karrahi +Sheesha Work	Choti Zaireen.
Mst. Kundan Mai	Kachi Karrahi +Sheesha Work	Choti Zaireen.
Mst. Safia Bibi	Kachi Karrahi +Sheesha Work	Choti Zaireen.
Mst. Farah Bibi	Kachi Karrahi +Sheesha Work	Choti Zaireen.
Mst. Hameeda Khan	Kachi Karrahi +Sheesha Work	Choti Zaireen.

Banarsi Karrahi (Tanka)

Mst.Sakina Mai	Banarsi Tanka	Basti Khosa Maamoori.
Mst. Siani Mai	Banarsi Tanka	Basti Khosa Maamoori.
Mst. Bhakhtawar Mai	Banarsi Tanka	Qayim Wali, Choti Zaireen.
Mst.Fatima Mai	Banarsi Tanka	Qayim Wali, Choti Zaireen.

Kacha Pakka Tanka + Sheesha Ka Kam

Mst. Basro Mai	Kacha pakka tanka + Sheesha ka kam	Basti Arain.
Amna Mai	Kacha pakka tanka + Sheesha ka kam	Basti Darkhan Wali Shoriya.
Mst.Rukhsana Mai	Kacha pakka tanka + Sheesha ka kam	Ghausabad Colony, D.G. Khan.
Mst. Aisha Mai	Kacha pakka tanka + Sheesha ka kam	Basti Paigah.
Mst. FatimaMai	Kacha pakka tanka + Sheesha ka kam	Rukanabad Colony, D.G.Khan.
Mst. Safia Bibi	Kacha pakka tanka + Sheesha ka kam	Aleemabad Colony, D G. Khan.
Mst. Manzooran Mai	Kacha pakka tanka + Sheesha ka kam	Aleemabad Colony, D G Khan.

Awl Work (Aar Ka Kam)

Mst. Zohran Mai	Aar ka kam	Rukananabad Colony, D.G. Khan.
Mst. Amina Mai	Aar ka kam	Haidae Wahan, Kot Chhatta.
Mst. Khalida Qayyum	Aar ka kam	Basti Shoriya, D.G. Khan.

Tar-kashi

Mst. Hameeda Bibi -I	Tar-kashi	Basti Mathrai Wali, Sameena.
Mst. Nasim Bibi	Tar-kashi	Basti Sahrani, Shoriya.
Mst. Jindan Bibi	Tar-kashi	Gulshan Colony, Dera Ghazi Khan.
Mst. Hameeda Bibi - II	Tar-kashi	Shakoorabad, Dera Ghazi Khan.
Mst. Razia Bibi	Tar-kashi	Basti Shoriya Gadai.
Mst. Hafeez Bibi	Tar-kashi	Basti Mathrai Wali, Sameena.

Shadow Work+ Pin-work

Mst. Hameeda Bibi	Shadow Work	Aleemabad Colony, Dera Ghazi Khan
Mst. Aziz Mai	Shadow Work	Ghausabad, Dera GhaziKhan.

Balochi Tanka And Sheesha Ka Kam

Mst. Rabia Mai	Balochi Tanka & Sheesha Work	Kot Chhatta Shehr.

Balochi Tanka + Pakka Tanka

Mithan Mai	Balochi Tanka & Pakka Tanka	Basti Shah Wali, Kot Chhatta.
Shazia Bibi	Balochi Tanka & Pakka Tanka	Basti Jam, Kot Chhatta.

Silversmith

Ghulam Hussain Zargar & his son	Silversmith	Quaid-e-Azam Road, D. G. Khan.

Pottery

There is no extraordinary pot-maker in the two districts. The few names given below have been picked up at random from among the numerous potters of Basti Churhatta in the city of Dera Ghazi Khan who are still doing their ancestral profession.

Allah Wasaya	Pot-maker	Basti Churhatta, Dera Ghazi Khan.
Nur Hussain Varya	Pot-maker	Basti Churhatta, Dera Ghazi Khan.
Abdul Rehman	Pot-maker	Basti Churhatta, Dera Ghazi Khan.
Lal Muhammad	Pot-maker	Basti Churhatta, Dera Ghazi Khan.
Ghulam Rasul	Pot-maker	Basti Churhatta, Dera Ghazi Khan.

Ghulam Muhammad	Pot-maker	Basti Churhatta, Dera Ghazi Khan.
Habib Ullah	Pot-maker	Basti Churhatta, Dera Ghazi Khan.

Tie-dye Chunries (Bandhana)

Mst. Razia Bibi	Tie-dye	Rukanabad Colony, D.G. Khan
Mst.Ruqia Bibi	Tie-dye	Rukanabad Colony, D.G. Khan
Mst.Kundan Bibi	Tie-dye	Shakoorabad Colony, D.G. Khan
Mst.Shamshad Bibi	Tie-dye	Mastoi Colony, D.G. Khan
Mst.Taj Bibi	Tie-dye	Shakoorabad Colony, D.G. Khan

Weaving

Sufi Allah Wasaya (Late)(Master Craftsman)	Khes weaving	Basti Fauja,near D.G.Khan.
Allah Diwaya b/o Allah Wasaya	Khes weaving	Basti Fauja, near D.G. Khan.
Hafiz Khurshid Ahmad	-do-	Basti Aali Wala.
Faiz Muhammad b/o Hafiz Khurshid	-do-	Basti Aali Wala
Muhammad Musa nephew of Faiz	-do-	Basti Aali Wala.
Abdul Malik	-do-	Basti Aali Wala.
GhulamYaseen	-do-	Basti Fauja.
Late Mir Muhammad alias Meero	-do-	Basti Fauja
Rahim Bakhsh	-do-	Basti Fauja.
Qadir Bakhsh	-d-	Basti Fauja.
Gul Sher	-do-	Basti Fauja.

Woodwork - Lac Work

Godhi Ram	Engraving/Carving/Naqashi /Scratch work	Jampur, Ditrict Rajnpur.
Muhammad Ismail	-do-	Jampur, Ditrict Rajnpur.
Riaz Hussain Raju.	-do-	Traffic Square, Jampur, District Rajanpur.
Maulana Shamsuddin	-do-	Traffic Square, Jampur.
Ustad Ghulam Muhammad	-do-	Traffic Square, Jampur, Dist. Rajanpur.
Ustad Shaikh Abdul Qadir	-do-	Traffic Square, Jampur. Dist.Rajanpur.
Ustad Salah Muhammad	-do-	Traffic Square, Jampur Dist. Rajanpur.
Mian Nur Muhammad	-do-	Traffic Square, Jampur, Dist. Rajanpur.
Gul Muhammad	-do-	Traffic Square, Jampur, Dist. Rajanpur.

Among these, Godhi Ram and Muhammad Ismail won awards and letters of commendation in the Indian Art Exhibition at Delhi held in 1903.

Present Genration of Craftsmen

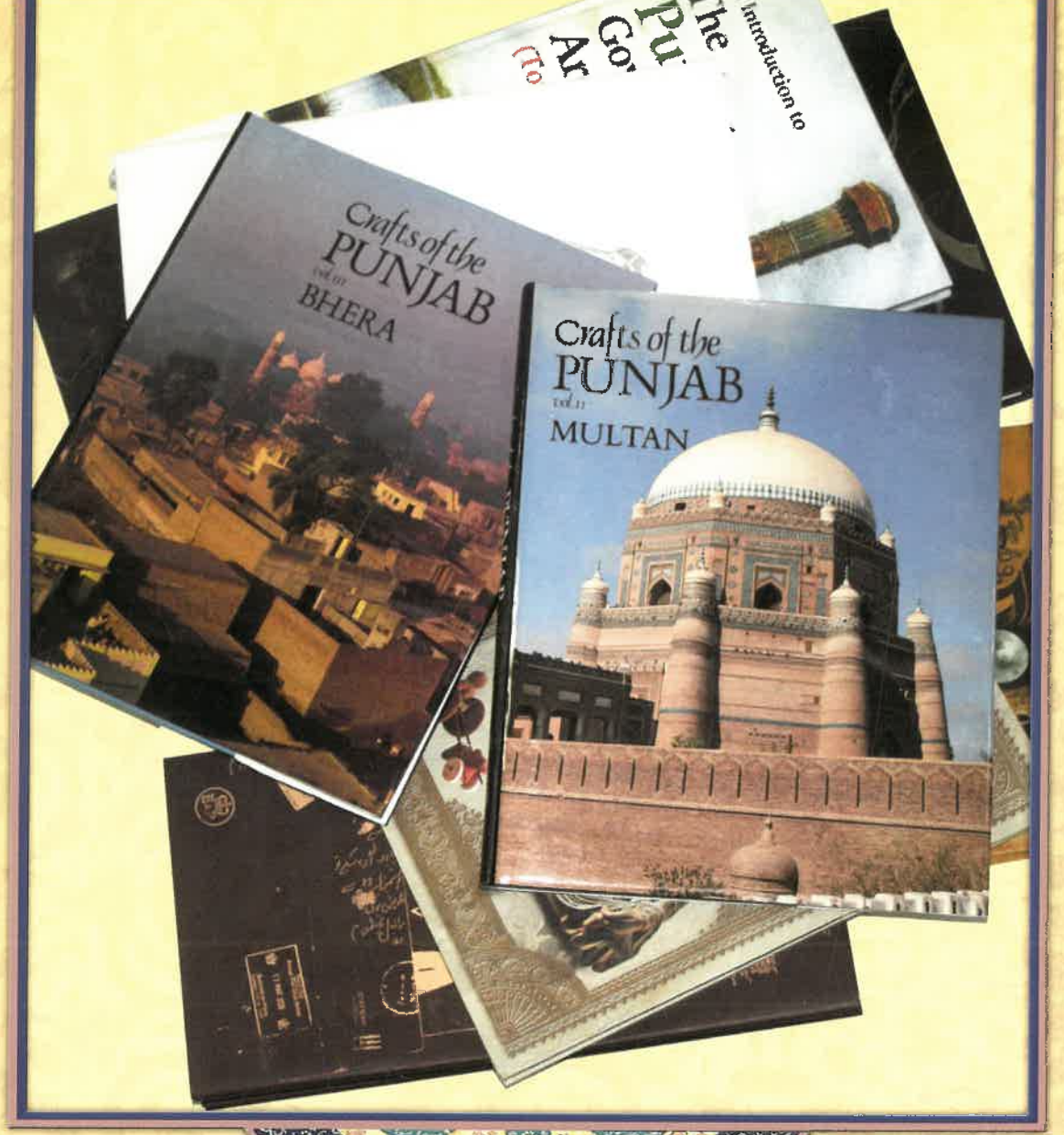
Maddah Hussain.	Engraving/Carving, Naqashi /Scratch work.	Alipur Street, Jampur, Dist. Rajanpur.
Qurban Hussain	-do-	Alipur Street, Jampur, Dist. Rajanpur.
Bilal Hussain	-do-	Alipur Street, Jampur, Dist. Rajanpur.
Sabir Hussain	-do-	Alipur Street, Jampur, Dist. Rajanpur.
Ashiq Hussain	-do-	Alipur Street, Jampur, Dist. Rajanpur.
Sajjad Hussain	-do-	Alipur Street, Jampur, Dist. Rajanpur.
Fareed Hussain	-do-	Alipur Street, Jampur, Dist. Rajanpur
Fareed Hussain	-do-	Alipur Street, Jampur, Dist. Rajanpur
Liaquat Hussain	-do-	Alipur Street, JampuR, Dist. Rajanpur.
Mistri Muneer Ahmed	-do-	Mohalla Alipur, Near Farooqui Mosque, Jampur.
Mistri Manzoor	-do-	Technical Training Centre, Jampur, Dist. Rajanpur.
Saeed Ahmed	-do-	Mohallah Alipur, Near Farooqui Mosque, Jampur.

Muhammad Nawaz	Wooden Crafts/ Coloured Jandri Work.	Islamia Woodworks, Jampur.
Muhammad Azeem.	-do-	Islamia Woodworks, Jampur.
Zahid Hussain	-do-	Islamia Woodworks, Jampur.
Muhammad Ajmal	-do-	Islamia Woodworks, Jampur.
Kausar Hussain.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur.
Fida Hussain.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur.
Ghulam Abbas.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur.
Bashir Hussain.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur
Zamir Hussain.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur
Mujahid Hussain.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur
Wahid Buksh	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur
Qadir Buksh.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur.
Khuda Buksh	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur
Rahim Buksh.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur.
Ghazanfar Hussain	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur
Khadim Hussain.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur.

Allah Buksh.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur.
Muhammad Iqbal	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur.
Altaf Hussain.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur.
Allah Bachaya	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur.
Abdul Sattar.	-do-	Mohallah Alipur, Jampur, Dist. Rajanpur

Wood Carving

Ustad Nur Nuhammad	Comb-making	Sulaimani Bazar, Taunsa Sharif,
Ustad Yar Muhammad	Comb-making	Sulaimani Bazar, Taunsa Sharif
Ghulam Hussain	Comb-making	Sadar Bazar, Taunsa Sharif.
Manzoor Ahmad	Comb-making	Sadar Bazar, Taunsa Sharif
Maqbool Ahmad Nutkani s/o Ahmad Khan	Comb-making	Mangrotha, Tehsil Taunsa Sharif.
Munir Ahmad	Comb-making	Mangrotha, Tehsil Taunsa Sharif.
Sabir Hussain	Comb-making	Mangrotha, Tehsil Taunsa Sharif.
Haji Yar Muhammad Khoja (Late) s/o Nur Muhammad	Comb-making	Sakna Mohalla Shah Alam, Taunsa Sharif
Ata Muhammad Malki (Late) s/o Ahmad Khan	Comb-making	Mohall Shaikhan, Taunsa Sharif.
Murid Hussain Nutkani s/o Allah Bakhsh	Comb-making	Mangrotha, Garbi, TehsilTaunsa.
Ghulam Farid Nutkani s/o Allah Bakhsha	Comb-making	Mangrotha, Garbi, TehsilTaunsa.
Ghulam Shabbir Nutkani s/o Murid Hussain	Comb-making	Mangrotha, Garbi, TehsilTaunsa.
Qadir Bakhsd s/o Ghulam Hussain	Comb-making	Mangrotha, Garbi, TehsilTaunsa.
Ghulam Shabbir Nutkani s/o GhulamHussain	Comb-making	Mangrotha, Garbi, TehsilTaunsa.
Ghulam Abbas Nutkani s/o GhulamHussian	Comb-making	Mangrotha, Garbi, TehsilTaunsa.



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A Publication of
Punjab Small Industries Corporation