

IHSAN H. NADIEM

MAKLI

THE NECROPOLIS AT THATTA



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IHSAN H. NADIEM



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To

Chaudhry Niaz Ahmad

for his keen interest in and love for
Sindh



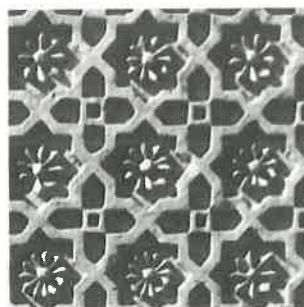


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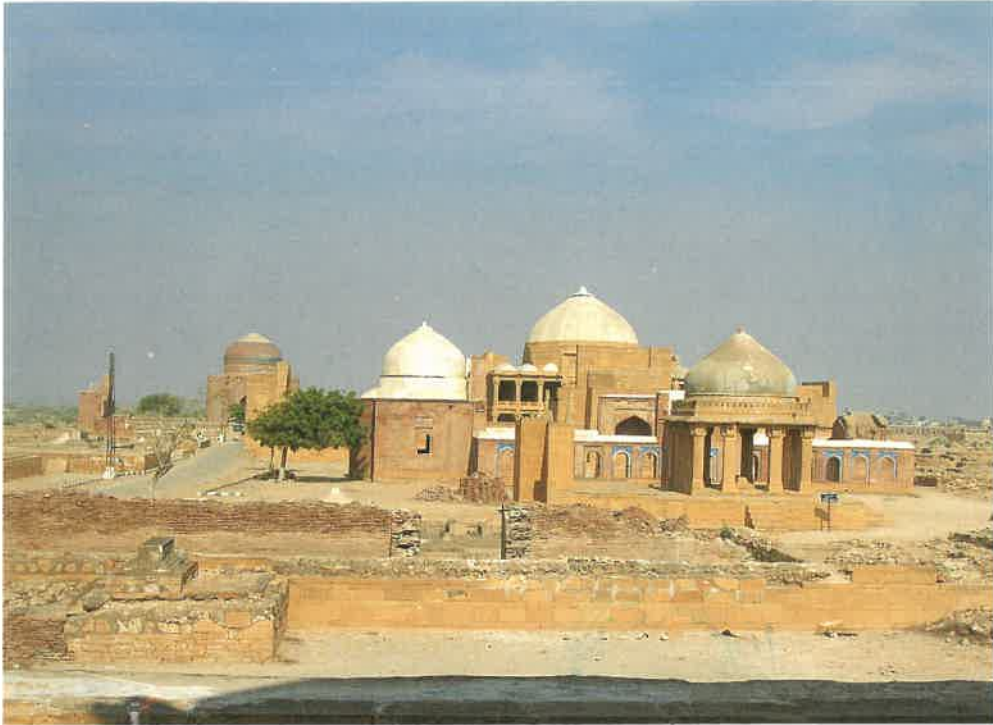
PREFACE

Makli, one of the eight World Cultural Heritage Sites in Pakistan, is perhaps the largest necropolis in the world. Extending even beyond its present day limits it has no less than a million graves, some of them distinguished by the provision of canopies, mausolea or simple perimeter walls enclosing their groups. Some of the dead lying here are to this day revered so much that people in large numbers visit them to find not only spiritual solace but also terrestrial gains by invoking holy vow at their living shrines. This is precisely why visitors are seen thronging the area all through the day and night. The religious aspect of it is, thus, responsible for keeping its doors open free of any entry fee.

There is quite a bit of literature on Makli. This, however, deals with either the purely historical side or, when treating architecture, presents the overall view - but not making it look at with the eyes of a visitor to unfold its monuments as one moves around. During my postings in the region I had been feeling that to enhance the comprehensibility of the archaeological treasure these publications were either too technical or lacked sufficient information that brings forth the important features to layman as also to a more serious visitor. So the work was started to write on the specific monuments, instead of only generalizing the art of architecture of Makli as a whole and make a mention of the buildings where they fit in. This pattern followed the format set for our series of publications aimed at writing for a common tourist and a serious scholar alike. The earlier publications in this series - Moenjodaro: Heritage of Mankind, Rohtas: The Formidable Fort of Sher Shah, Lahore: A Glorious Heritage, and more recently, Historic Mosques of Lahore - have been taken well by a wide range of readers. It is hoped that present effort will also meet an approving eye of the discerned reader, and more particularly, the visitor of the site.

A Note On the Preservation of the Necropolis given at the end is hoped to add the usefulness of the monograph. Although it





General view of Makli monuments from Archaeological Campus.

does not boast of covering all the aspects of the subject it nonetheless provides a basis for further work. I myself have prepared scores of condition-reports of a number of monuments at Makli and might further work to prepare a monograph if I could get time in future.

I must mention here that the force behind the work on this series is Chaudhry Niaz Ahmad who continued goading me to keep up with this project even during the worst of the crises in my career. I am not only thankful to him for his encouragement but also feel obliged for standing by my side during those days.

The mention of period in time in this monograph has been made in years denoting only in Gregorian calendar without suffixing the initials A.D. However, Hijra Era, wherever mentioned, has the prefix of A.H. The measurements appearing throughout the writing follow the metric system using the standard initials like m for metre, cm for centimetre etc.

In writing this book I have not only consulted the books enumerated in the Select Bibliography but also benefited from

personal exchange of ideas with some of the scholars, *Sajjada Nasheens* of *Dargahs* and elderly locals to whom I feel indebted in many ways.

I am also thankful to some other professionals like Abdul Hameed and Amjad Jawed for helping me in selection and resetting of photographs and drawings. My colleagues at Makli, Shamsuddin Jatoy and Mohammad Tanvir, also proved helpful during my visits to the site. Similarly, Khamisu Khan and others of the staff were also very handy in making my stay free of cumbrances to let me devote more time on working for the project. At Hyderabad, Ali Hyder was a useful friend to give time to discuss many an architectural point.

No less I feel indebted to Chaudhry Ijaz Ahmad and Chaudhry Afzaal Ahmad for their being, as always, very helpful in dealing with some of the tricky technical points. The enthusiasm of Afzaal in designing the title is particularly mention-worthy and deserves cheers.

Many of the references consulted are in Sindhi. Mirza Manzoor Beg has been very helpful in finding such publications and making them available to go through at the convenience and comfort of my own table. Though I can read well this beautiful language, his knowledge and intimate background of the culture was most rewarding in grasping the spirit of many an expression. I am particularly grateful to him for all his help in this regard.

I shall be failing in my duty if I do not make a mention of my family members who smilingly gave their time to my reading and writing as also taking frequent trips to the site. I owe sincere thanks to my wife Suraiya, sons Asem and Asef and daughter Iram for being very accommodative.

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PREAMBLE

The land of Sindh so very famous for the eternal abode of pious personages, sufies, mystic poets, pirs, saints and martyrs also has in it some of the earliest signs of human habitation. Man wandered here with his stone tools to 'earn' his living. The Rohri Hills, below Sukkur, with their chert factories of the prehistoric times, bear ample evidence towards this end. A little westward, closer to the left bank of the mighty Indus, the cultural remains of a civilized people have been exposed at the site of Kotdiji. The Kotdijians in all probability were the forerunners of Harappan Civilization, 'one of the most spectacular happenings of history' in the whole world. The awe-inspiring site of Moenjodaro - representing this civilization - also lies in Sindh, and not far from Kotdiji on the opposite bank of the Indus.

The architecture of Moenjodaro presented to the world for the first time the perfect civic concept of a city. With its straight lanes, criss-crossing each other at right angles thus dividing it into blocks, covered drains, water-chutes for disposal of waste from the toilets, frequency of wells and baths hinting at the high sense of hygiene, and separation of administrative - or even religious - habitational and industrial zones only speak high of the degree of living standards.

Still later, the Hindu/Buddhist period is represented by the presence of religious establishments of stupas and temples. The remains of such sites lie scattered over the whole of Sindh. The Jain temples of Thar present an architectural style of their own.

The advent of Islam blessed the area with a new form of architecture which was basically characterized by simplicity. The only need seemed to be a place for prayers, a *masjid* or mosque. This need was met by providing a prayer hall with a niche indicating the direction of *Ka'ba*. An adjoining courtyard or pavilion doubled up as a focal point for believers, gathering. Later, tomb for the honoured dead also became characteristic of the Islamic architecture. This sort of building type was also



fashioned almost entirely in line with the mosque architecture.

Such a religious architecture, so to say, was introduced in the South Asian sub-continent in the 8th century by the Arabs who had by then gained dominion over the lands around the Mediterranean, Syria, Egypt, North Africa and Spain, and Iran. The rich traditions of architectural forms and decoration of these lands became fused with basic Islamic requirements resulting in pleasantly aesthetic form.

In the South-Asian Subcontinent it, however, confronted in the beginning of a totally alien style in Hindu temple architecture. The latter's complex intricacies stood in complete contrast with the comparatively simple, open and sunny style of Islamic architecture.

The new form of architecture in the shape of tombs and mausolea - big and small - now occur in thousands of numbers all over the length and breadth of Sindh. The most striking, however, is the Makli hill table-land which presents perhaps the



Main front gate of Makli Hill Monuments Thatta.

largest ensemble of the memorials to the dead in the whole world. The Necropolis lying about five kilometres west of Thatta, a town which witnessed rise and fall in the fortunes of the region over hundreds of years, has constantly served as cemetery and is now full of graves, tombs and mausolea of the saintly personages, kings and kingly chiefs as also less important mortals. The place still is favourite burial place but for its official status as a protected area and one of the eight World Heritage Sites in Pakistan.

The tomb architecture of Sindh brings to the fore the base for a study of the evolutionary style - from complex Hindu temple architecture to simple Islamic aesthetic form. The preserved graves of the Samma period (1335-1520) portray a highly intricate and sophisticated style of stone carving.

They also exhibit the Hindu genius for metaphysical detail at work while depicting Muslim design requirements for tomb architecture, a building form unknown in this part of the world before for obvious reasons. The art reached its climax in the tomb of Jam Nizamuddin (1509) at Makli Hill.



White plastered brick tomb south of tomb of Jam Nizamuddin. Part of old mosque at left also visible.

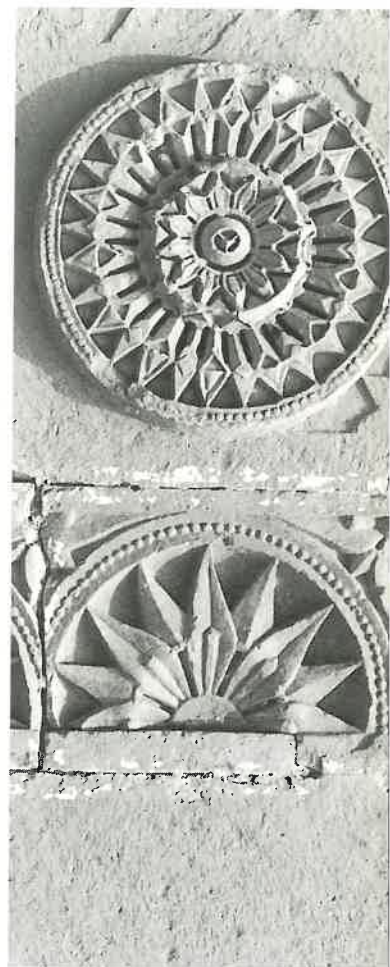


Still in another form at Makli - canopy structures -developments from the reign of the Tughlaq Sultans of the 14th century - become evident. This development is depicted in the progression of dome construction from the system of rings of overlapping stones in the earlier buildings to the true dome.

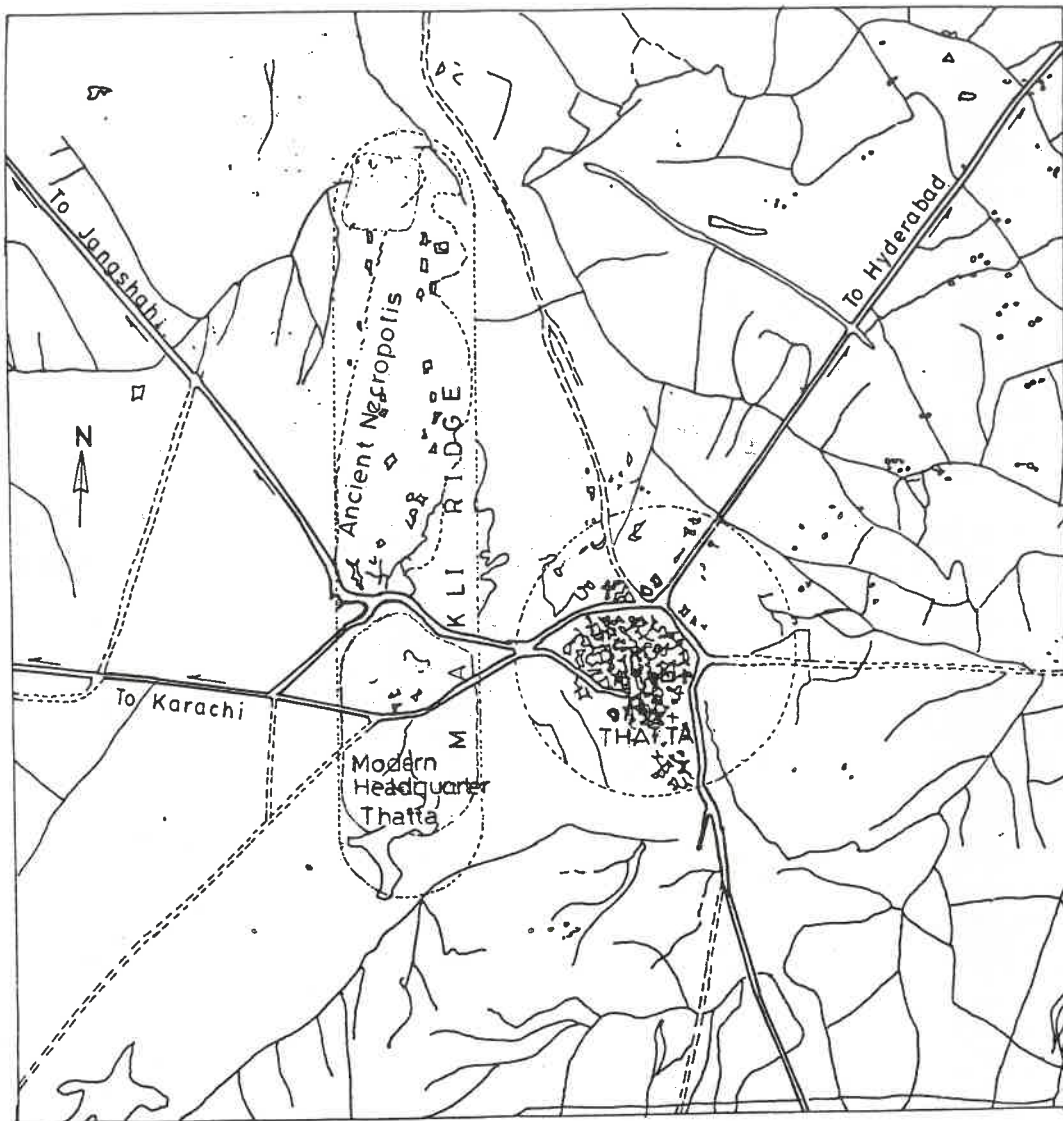
Another building decorative art is the tilework a true appreciation of which can be obtained from a study of it on the whole as it was practiced in Sindh. However, much of it can be viewed at Shahjahan's Mosque at Thatta where the whole of the façade and the interior is covered by the tiles giving a very pleasant look of colourful harmony in decoration. The use of glazed tiles is richly depicted in numerous structures at Makli where it can specially be seen in the interiors of Nawab Amir Khan's family tomb, the mosque and the tomb of Mirza Jani Beg, tomb of Diwan Shurfa Khan etc.

In addition to the brick and tile buildings, Makli has a large number of structures elaborately built with, according to some scholars, imported yellow sandstone (Sange-Khattu) wherein surface tracery has been carved. This style came to be practiced in Sindh by the governors of the imperial Mughals when the province was included into their domain. A very pleasing example of this type of stone work is seen in the tomb of Mirza Isa Khan Tarkhan - built between 1640 and 1644. The yellow sandstone said to have come from Kathiawar is used throughout in this building. In some of its elements local pre-Muslim stylistic influences like the carving in low relief of the arches are evident. The walls are richly decorated with surface tracery, an embellishment unique only to this place in whole of Pakistan. The central chamber is built on a raised platform and is surrounded by double-storeyed colonnades.

The tomb architecture at Makli Hill displays a variety of influences at work in the development and execution of designs both in stone and brick. The mere large number of such tombs at one place makes this unique necropolis stand out to take an important place in the cultural evolution of the five thousand-year old history of Pakistan.



THATTA & MAKLI NECROPOLIS: LOCATION



HISTORY OF THATTA

The 'fortunes' of Makli Necropolis have been subservient to the ups and downs of Thatta which town is located 24°-46' North latitude and 67°-59' East longitude, half-way between Karachi and Hyderabad on the National Highway, at the northern cusp of the delta of the Indus.

The city was probably founded about the middle of the fifteenth century during the Samma period when it was shifted from the old site of Samui, Sammanager or saminagar, some five kilometres north of Thatta. The former place lies under the Makli hill, but beyond the northern-most limits of the cemetery, where scanty ruins and a *Dhand* - a small lakelet - could still be seen.

Origin of Thatta is as variedly assigned as its very name is spelt. N.A. Balock likes to equate it with Multan on the basis of traditional lore.

"When Thatta was being founded and Multan was being built. With one hundred friends I had carried earth on my head".

He himself, however, brings it down when he says that "in writing, an oblique allusion to Thatta is to be found in one of the verses of Amir Khusrau (1255-1325) who would appear to have visited the place during the period of his stay in Multan from A.H. 678/1279 to A.H. 683/1284. The exact date of the composition of this specific verse is not known, but it could be safely assigned to the period of 1279-1325".

Tarikh-i-Tahiri, however, mentions that when Sammas came into power, they founded a town and a fort below the Makli hill. The former had called Sai - Samui - and the latter Taghurabad - Kalan Kot of which Jam Taghur or Tughlaq had laid the foundation. It further tells that it was Jam Ninda bin Babinya who after consulting Brahmans and astrologers for an auspicious moment, founded a city at a place where now stands Thatta. But *Tuhfatul Kiram* ascribes the founding of the city to Jam Paniya. McMurdo, in Cunnigham's Ancient Geography, refers to the





Tomb of Jam Nizamuddin.

foundation of 'Thattah' to the reign of Jam Nizamuddin alias Jam Nindo in the year 1475. Raverty in his *Mihran of Sind*, on the other hand says that Thatta was founded by Jam Tamachi, who was in power from 1364 to 1368 and again in 1388. He came to be known as Jam, the founder of Thatta.

Dani in his *Thatta: Islamic Architecture* propounds after Makli Namah that "Thatta, or Thattah – developed from Thatti or Thatta, a Sindhi name for a small settlement on the river bank (correctly Tata-stha in Sanskrit, meaning riverside situate), — locally known as Nagar-Thatto".

A mention of Thatta is also found as a flourishing city when in 1351 Mohammad Tughlaq, the Sultan of Dehli died in its vicinity as he was pursuing the rebellious leader from Gujerat. The consecutive dynasties that ruled from here were the Samma Rajputs (1335-1520), Arghuns (1520 to 1554) and Tarkhans (1554 to 1593). The latter mentioned two dynasties had come from Qandhar.

At the time of decline and then close of the Samma rule the political scene in Afghanistan, Iran and Central Asia was undergoing a rapid change and the happenings in the whole affair were to leave their marks on Sindh.

The successors of Amir Taimur could not hold on to the empire and it was partitioned into different independent kingdoms. Based in Herat, the authority of Shah Rukh held sway westward in Iran and southwards in Qandhar. However, Shah Ismail Safavi superseded Shah Rukh to establish a Safavi kingdom in the west. In Herat, at this time, Sultan Baeqara was well established. He had appointed Zunnun Beg a leader of the Arghuns as governor of Herat.

At this time Babar, the founder-to-be of the Mughal empire in the South Asia, having been forced out of Samarkand moved south into Afghanistan where he was able to establish himself at Kabul. He was then destined to take control of Qandhar from what was left of Shah Rukh.

In the ensuing confrontation, Zunnun Beg was martyred. Shah Beg, his son, having realized the futility of facing Babar any further turned to Sindh. His assault into the province was first checked by Darya Khan, the Chief Minister of Jam Nizamuddin

Salahuddin Shah II, Jam Nizamuddin's successor, after becoming fugitive in the wake of the Arghun onslaught in Sindh was helped to regain power by the Sultan of Gujerat. His cousin, Jam Feroz Shah II, was on the side of the Arghuns hoping a superemacy with their help. The Arghuns on the other hand, themselves were in search of a power base and thus deemed it expedient to dispose off Feroz Shah. They thus gained control over Thatta in 1520.

In the meanwhile, upper Sindh was under the control of Sultan Mahmud Beghara, Jam Nindo's grandson.

In Thatta, Shah Beg Arghun was succeeded by his son Shah Hasan who although consolidated Arghun power yet was unable to control the internal strife. In 1554 an assembly of nobles announced their allegiance to Mirza Isa Khan Tarkhan. An armed conflict followed as Shah Hasan resisted the decision. The Arghuns settled in control of Southern Sindh at almost this time when Shah Hasan died.





Tomb of Pir Asad near Main Gate of Abdullah Shah As'habi

In 1556, spurred on the weakness due to rivalry between Tarkhans and Sultan Mahmud, further encouraged by the absence of Isa Khan from Thatta due to campaigning in upper Sindh, the Portuguese seized upon the opportunity and raided Thatta. They arrived in a fleet of 28 ships under Pedro Baretto Rolim. After sacking and burning the city they took off with much booty.

The internal clan conflict broke out among the sons of Mirza Isa Khan. In the beginning Mirza Saleh and Mirza Baqi Beg were involved. The strife, however, ended with the death of Mirza Saleh in 1562. Mirza Baqi Beg, however, was further to contend throne with his brother Jan Baba after the death of their father in 1565. Baqi Beg succeeded in gaining control and ruled till 1585.

He was succeeded by his son Mirza Mohammad Painda whose rule was very short. His son, Mirza Jani Beg, was left to face the ever-expanding might of Babar's descendents controlling an empire from Delhi.



Tomb of Jan Baba Tarkhan - from East

Emperor Babar's grandson, Akbar the great, had designs to take over Qandhar, in line with his territorial expansion policy. Acquisition of Sindh, thus was central to the strategy of marching towards Qandhar.

Abdur Rahim Khan-i-Khanan was despatched to Sindh for the purpose. Jani Beg was overcome and was received in 1593 by Emperor Akbar who appointed him Governor of Thatta, but without permission to stay in Sindh. His son, Ghazi Beg, met the same fate.

Mirza Ghazi Beg died in 1642. After him a chain of 37 imperial governors was posted at Thatta. Of all these governors Mirza Isa Khan Tarkhan – the younger – son of Mirza Jan Baba

attained great fame. He stayed very briefly for about two years in Thatta, when he caused to lay the foundation of his grand mausoleum.

It was during the reign of Mughal emperor Jahangir (1605 to 1627) that the lower Sindh was finally annexed to the empire.

With its tattered look, population consisting of hardly 25-30 thousands persons, Thatta remotely gives the idea of its past glory. Captain Alexander Hamilton who visited it in 1699 describes it to be "the emporium of the province, a very large and rich city. It is three miles long and one and a half broad ----- and has a large citadel at its west capable to lodge 50,000 men and horse, and has barracks and stables convenient to them and with a palace built in for the Nabob ----- the king's gardens were in pretty condition in Anno Domini 1699 and were well-stored with excellent fruits and flowers particularly the most delicious pomegranate that ever I tasted." He also tells of 400 colleges for training youth in learning theology, philosophy and politics.

The decline in the prosperity of Thatta is said to be very fast. The consecutive three years of draught resulted in severe plague and diminishing of its produce and industry to the extent that half the town was soon empty. Another reason contributing towards its decline could also be the shifting of the bed of the river Indus on which it had to depend heavily.

The Mughals had maintained Sindh as a province. The last Mughal governor, unable to maintain himself with the scanty revenues received by him, handed over power to Khuda Yar Khan alias Mian Noor Mohammad Kalkhora in 1737.

With the onslaught of Nadir Shah from Iran in 1739 the Mughal hold over the area was considerably weakened. The Kalhoras thus dispensed with their allegiance to the Mughals and established their own rule in Sindh. They shifted their seat from Thatta to Khudabad (in Dadu district) which fact further deteriorated whatever was left of its prosperity.

Henry Pottinger who passed through the area in 1809 had the feeling of ruinous remains as also were the sentiments of Alexander Burnes who too says in 1831 that most of the houses were in ruinous condition while it hardly had a population of 15,000 souls.

ARCHITECTURAL GLORY

The monuments of Makli lie scattered over a 15 sqkm area of the tableland. The better preserved and monumental in character, however, lie along the eastern edge of the Ridge roughly in chronological order starting from the northern-most point. The natural access of the visitor now though is from the southern side, implying thereby that one travels back into history as one moves north. For convenience sake, these monuments to the dead are bracketed into three groups, mainly on the basis of their location at different points on hand as also belonging to identical period in time for each assemblage. Starting from south, the principal monuments are as follows:-

GROUP ONE:

1. Tomb of Mirza Jani Beg Tarkhan.
2. Tomb of Ghazi Beg Tarkhan.
3. Canopy.
4. Canopy over Mirza Tughril Beg's Grave
5. Tomb of Baqi Beg Uzbek.
6. Tomb of Jan Baba.
7. Tomb of Mirza Isa Khan Tarkhan, the younger.
8. Mausoleum of Diwan Shurfa Khan.
9. Graveyard of Nawab Amir Khan's Family.

GROUP TWO:

It lies north of the area occupied by Group one:-

10. Tomb of Isa Khan Tarkhan, the Elder.
11. Tomb of Pir Asad.
12. Tomb of Nawab Amir Khalil Khan.
13. Tomb of Baqi Beg Tarkhan.
14. Tomb of Mirza Saleh.
15. Tomb of Habshad Bai.
16. Tomb of Sultan Ibrahim.
17. Tomb of Kaus al Sultani.
18. Tomb of Mir Sulaiman.



GROUP THREE:

It is situated at the northern extremity of the Necropolis and the ridge itself and consists mainly of the following:-

19. Tomb of Jam Nizamuddin.
20. Tomb of Mubarak Khan son of Jam Nizamuddin.
21. Tomb of Malik Rajpal.
22. Tomb of Hamsheera Fateh Khan
23. Tombs of Unknown Samma Princes.
24. The Old Mosque and Grave of Mai Makli.
25. *Khanqah* Sheikh Hamad Jamali.
26. Tomb of Sheikh Hamad Jamali.
27. Madrassah Sheikh Isa Langoti.
28. White plastered, square, domed Tomb of Sheikh Isa Langoti.
29. Mausoleum of Syed Ali Shirazi.
30. Canopy Tombs.

The third Group of monuments, in fact, is further divided into two parts by a sizeable chasm which separates them into northern and southern clusters. The one on the northern side includes Mausoleum of Syed Ali Shah Shirazi, Tombs of Mian Shah Murad Shirazi, Isa Langoti and the Madrassah of Syed Isa Langoti. The ensemble of monuments on the southern side of the depression consists of the tombs of Jam Nizamuddin, Malik Raj Pal Bin Unar, Mubarak Shah and Hamsheera (sister) Fateh Khan, in addition to the ruined mosque adjoining Mai Makli's grave and remains of a Madrassah.

The chasm dividing the third group of monuments into northern and southern ensembles of the tableland of Makli Hill at this point is probably caused by inroads of the river.

MONUMENTS OF GROUP III.

In space of time in descending order one starts from the Group III on the northern-most ensemble. The earliest buildings on Makli Hill are perhaps Sheikh Isa Langoti's madrassah pavilion (chhatri) attached to his later-built tomb, and another madrassah type pavilion attached to Hamad Jamali's tomb and the highly ornamented Hamad Jamali's Madrassah pavilion to the west of the old mosque.

Mausoleum of Syed Ali Shirazi

Amongst the furthestmost of the buildings in this direction is the 'living' 'Dargah' in the shape of the mausoleum of Syed Ali Shah Shirazi who died in 1472 and is often referred to as Syed



Tomb of Syed Shirazi seen through ruined Madarassah Pavilion

Ali Shah Shirazi *Kalan*, the elder, who was brother of Hadhrat Shah Murad whose flat roofed later built tomb lies towards north-west in this complex. The Syed Kalan had two sons, Syed Jalal Shirazi and Syed Jamal Shirazi. Syed Ali Shirazi II was the son of Syed Jalal.

The mausoleum of Syed Ali Shirazi is still thronged by the disciples of the spiritual leader for solace. The mausoleum has fluted dome and corner turrets. It measures 14.6m x 11.9m on the outside. A number of big and small graves are found here. In fact the whole complex of buildings here houses the last resting places of the Shirazi family – descendents of the *pir*.

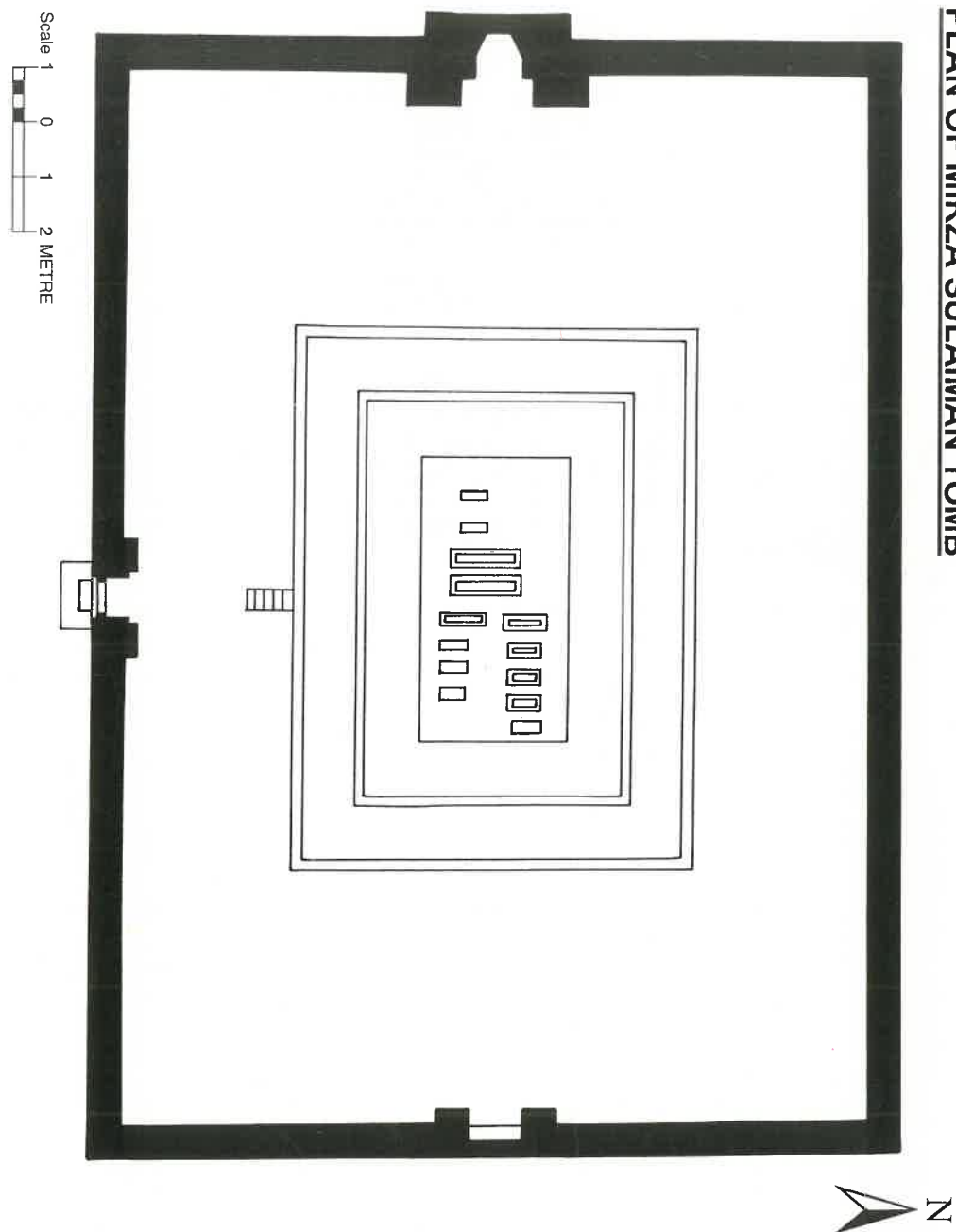
PAVILION TYPE MADRASSAH OF ISA LANGOTI

On the other side is the later-built white plastered tomb of Isa Langoti, west of which is his pavilion type Madrassah going back to the 14th century.

Sheikh Isa Langoti, the last word denoting a short loin-cloth worn by mendicants or wrestlers, is said to have migrated from central India and settled here. He established here the madrassah for imparting religious knowledge. He was a contemporary of another famous saint, Hamad Jamali, of the 14th century, whose last abode lies on the Southern side of the chasm caused by river. He died in 1427.

The Madrassah is attached to the white-plastered tomb of Isa Langoti, by means of an arch. The madrassah which is an unusual type of building, is square in plan measuring about 6.7m on each side, having two pillared porches – again square – with 2.2m on each side. These porches have projections on the south and the east. Through an arch-opening a brick structure seems to have been added later during Samma period. The stone-building of Madrassah rests on four stone-pillars, devoid of any decoration, covered by a four-armed simple bracket which bears just outline of volutes on the lower side of the arms. The spaces between the pillars have walls built of dry ashlar stone slabs. A perforated (fret-work) stone screen is fixed a little above the ground level on each corner. There are two entrances through the porch which stand on octagonal pillars on square base covered with flat stones carried over lintels, to serve as roof. Over the

PLAN OF MIRZA SULAIMAN TOMB





Canopy of Baba Isa Langoti at Makli.

projected stone eaves (chhajja) is a parapet topped by simple merlons. The inner 'hall' has eight pillars placed in a square, each having two-armed bracket capital. The dome above is provided additional lintel support as the corner pillars are placed in the middle of the cross lintel which takes the side pillars of the outer wall. By repeating the same system twice reduced octagonal base is achieved for the domical lantern. The corbelling by lintels inside is not visible from outside due to four-side roof joining at the dome and making a canopy. The top of the dome is crowned with a series of finials placed one above the other.

The structure on the whole bears no pretension and is plain and simple except for the perforated screens. The stones have dislodged at a number of places leaving the building not in a sound condition.



Sheikh Hamad Jamali's Madrasah along with door entrance, pillar arrangement and lintels on their tops.



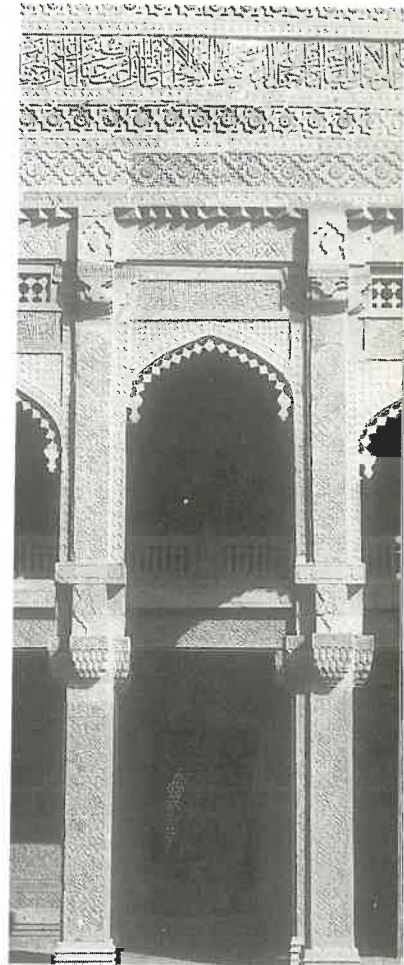
Ruined Madrassah pavilion of Sheikh Hamad Jamali on right and tomb pavilion of Qazi Abdullah bin Tajo on left.

MADRASSAH OF SHEIKH HAMAD JAMALI

On the side, across the river-eroded part of the hillock, lies another group of monuments. In fact most of the tourists and scholars come upto this complex given the nomenclature of Group Three. There are a number of structures, several of them in fallen or dilapidated condition, especially west of the old and ruined mosque building though a closer look at them would clearly hint that most of the material is still lying there.

One such structure, now mostly fallen, clearly shows the same ground plan as that of Isa Langoti's Madrassah. Its carved door jambs, pillars, curtain walls and inscribed lintels – all of stone – are still preserved and, put together, betray of its past glory. However, unlike the fore-mentioned, the Madrassah structure that of Hamad Jamali's is elaborately decorated. Dani suggests that this madrassah might have been caused to be built by some royal munificence, in all probability Jam Tamachi who was a great devotee of Sheikh Hamad Jamali.

The square-shaped structure stands on a raised plinth. Twelve stone-pillars, one each at the four corners and two on each length stand in the stone-curtain wall which is plain except for the twin fretted screens at each corner and a highly ornated door entrance on the eastern side. The exterior of the stone pillars is squarish and left plain while, seen from inside, they present a real treat to the eye in the shape of being faceted and carved in high relief. The underside of the arms of the four-armed capital shows well carved volutes while the capital itself is decorated with a row of half-diamond on the margin of the upper stone. In contrast to the screens of the curtain walls in Madrassah of Isa Langoti, here we find that they have fretted sun-flower within circle. A half moon-stone is depicted at the sill of the door entrance. An Arabic inscription is carved in high relief vertically at the right and left door jambs which stand symmetrically, having a deep pillared niche. The lintel also bears Arabic inscription in addition to a row of diamonds and a central tooth-like block in the middle. Arabic inscriptions from Holy Quran also decorate the interior of the structure. They are engraved, again, in high relief on the lintels but this time below a diamond-relief decoration. There are three pillars in the corners, which take a cross lintel turning the square into an octagon. From the present arrangement it is difficult to





Shaikh Hamad Jamali's Madrassah along with door entrance, pillar arrangement and lintels on their tops.

visualize as to the construction of the dome which in all probability should have been a copy of the Madrassah structure of Isa Langoti mentioned earlier. However, the possibility of overlapping ring system for the purpose can also not be ruled out though there is not much evidence to suggest any conclusive type.

All in all, the decoration portraying Arabic inscriptions with pre-Muslim motifs make the study of this one of the earliest structures very interesting while also suggesting its being the harbinger of the decorative art of the tomb of Jam Nizamuddin – lying not far away from it.

MADRASSAH TYPE TOMB PAVILION

During the Samma period Sheikh Hamad Jamali, son of Sheikh Rashid-ud-Din Sheikh Jamal Uchi, was a famous saint of Makli, to whom the wife of the first Samma ruler, Jam Unar, was

highly devoted. His *Khanqah* is situated to the west of the old mosque while his tomb, in ruined condition, lies to its east. The tomb appears to have been renovated during Mughal period embellishing it with glazed tiles. There are several other tombs, one of which has pillars and lintels in Madrassah type pavilion, enclosing two simple graves sharing a common platform. It follows the earlier type in simplicity and is square in plan, measuring about 5.7m each side externally.

It has 12 square pillars, four of them placed at four corners while having two extra on each side. The extra pillars and the lintels, following the earlier sample, turn the internal square into octagonal base for the dome which though has fallen with time.

The squarish platform on which rest the graves measures about 2.4m and is lined with toothed-brick work. The upper surface of both the graves is divided into two rectangular panels, the northern part depicting a circle design while the southern one having chain motif. As usual, the space between the outer pillars seems to have been closed with simple curtain wall of dressed ashlar stone blocks.



Madrassah pavilion of Sheikh Isa Langoti with attached pillared porch and grilled window.

The combination presents a good example of tomb construction in the form of madrassah type canopy.

OTHER TOMB PAVILIONS

On the whole site of Makli Necropolis lie scattered pavilions most of which serve as tombs. In Group III of monuments are also included some of these pavilions. One of these is the hexagonal pavilion housing the grave of Bhitto Yaro (Hala Darvesh). It lies east of the tomb of Isa Langoti and has uniform type of stone pillars, eaves (chhajja) and carved parapet under merlons. The squat dome carried jar finial in the centre.

Another tomb pavilion of the same type i.e. hexagonal is that of Qazi Abdullah bin Tajo. It is situated on the north-western side of the old mosque. It also has eaves and a carved parapet through which a well-preserved gargoyle still sticks out. Over the parapet runs a row of merlons. On the basis of a story that Summa Sultan Jam Nizamuddin led the funeral prayers of the



Canopy (Baradari) Local Kazi al-Malak near Mazar Abdullah Shah Ashabi.

A29289

Qazi when his grave was discovered, some scholars prefer to place the tomb in the fourteenth century.

Still another Tomb pavilion is located south of the tomb of Sheikh Isa Langoti. Its eight monolithic stone pillars make an octagon, each side measuring 2.46m. The dome carries a jar finial, though broken. The usual elements like eaves, parapet and merlons must have decorated the pavilion, though they seem to have been lost to time. This tomb pavilion, however, is placed in the 15th century.

A very well preserved tomb pavilion lies immediately north of the tomb of Jam Nizamuddin. Mir Ali Sher Qani in his *Tuhfatul Kiram* ascribes it to be the last resting place of the Summa ruler Jam Tamachi and his wife Nuri who was a daughter of a boatman of the Keenjhar Lake. A legend, however, places the grave of Nuri over a small island situated in the Keenjhar Lake some 20 km away. As to Jam Tamachi, the present place for his grave is hard to be ruled out as he was greatly devoted to Sheikh Hamad Jamali and could have been buried near his *pir*.

The eight-pillared pavilion preserves all the elements like eaves, parapet, merlons and even gorgoyle. The jar-finial is also intact. In the interior are housed three graves, the one on the western side being highly decorated with a cenotaph in four stages. The lower-most stage is a plain rectangle while second one is crowned marginally by series of merlons, the third one also carries merlons while the one on the top is keel-topped and has three rows of carvings on the sides with alternating floral and arch design. The curve at the top is compartmented by likes and has stepped motif.

Almost amongst all the burial places found in pavilion type tombs the above-mentioned grave is the only one which is so elaborately decorated. This fact hints at its having some well-placed personage.

Another octagonal tomb pavilion stands on a higher ground on the eastern side of the tomb of Malik Rajpal bin Unar. It is similar to other octagonal tomb pavilions except that on the inner side of the lintel a row of carving shows half diamonds. In a panel of two lines it also gives *Bismillah* in a single line added by Persian inscription which reads:-





Old Mosque - from South.

بسم الله الرحمن الرحيم حصار کردم بقول لا اله الا الله مهرز دم
بنام محمد رسول الله

Still another eight-pillared inscribed tomb pavilion going back to the time of Jam Tughliq bin Sikandar has one grave inside. A single row of curtain wall still remains at site. Some of the eaves, parapet and usual merlons are still visible. The tomb which has been ascribed to 15th century has two lines of Persian inscription at the lintel level. The inscription which is partly clear, reads as:-

..... بنا کرد این عمارت راهو
..... در عهد جام تغلق سکندر شاه بتاریخ الثامن

Translation: "This building was constructed (by) Rahu during the times of Jam Tughlaq Sikandar Shah in eight"

THE OLD MOSQUE

The *Makli Nama* mentions a tradition about Jam Tamachi having come here after his release from Delhi, probably in 1388 after the death of Sultan Firoz Shah Tughlaq, and founded the rule of the Samma dynasty. At this time he built a Jami Mosque along the *khanqah* of his mentor - *pir* - sheikh Hamad Jamali. The ruined structure of considerable dimensions now lying between the Madrassah of the Sheikh and his ruined tomb seems to be the same Mosque which must have served Makli for a long time. From the remains it appears that the tomb of Sheikh Hamad Jamali had been built in the courtyard of the mosque.

Immediately west of the mosque structure used to be a simple platform denoting the last resting place of Mai Makli who, according to local belief, must have given the place its name of Makli. Even today people come in scores and scores to pay their homage to the pious lady, at this place.

The mosque building, now without a courtyard, measures 16.9m in length and about 9m in width. It has three arched openings, one each on the north, south and east. The plinth rises in the shape of stone-courses, which carries the brick walls on all



the four sides. These walls in turn, are plastered from both inner and outer sides.

The eastern façade of the mosque presents a single arched-opening within a vertical raised framed panel in the middle. There are two arched panels, one above the other, on the right side of this wall, in addition to a number of square holes scattered over the whole face. The square projecting on the south-eastern corner is meant for the staircase to climb to the roof.

The interior of the mosque consists of a single longitudinal hall, divided into three compartments by two arches. The central division is the largest of the flanking ones. There is a simple *mihrab*, but above the cornice there are honeycombed panels on either side of the central window.

On the four corners are pronounced squinches which turn the 'square' of the room into an octagonal base for placing a dome over it. The dome, however, is not present. The stalactites under all the four squinches give further support to them, probably to enable them carry the heavy load to be put over them.

The mosque structure is in much dilapidated condition and at present hardly matches its original glory.

TOMB OF JAM NIZAMUDDIN

Perhaps the most out-standing stone monument of Samma period, nay the whole of Makli Complex is the Tomb of Jam Nizamuddin, which lies a little towards the south eastern side of Makli old mosque. The tomb is the only exquisite example of very pleasing conception and detail of decoration. It, however, seems that this concept did not grow out of technical knowledge in Samma period with the only difference that this time it was executed in stone instead of clay-burnt bricks.

The tomb has a wall 'mosque' on the west and staircase in the eastern wall to climb to the upper portion. The simple projection of the *mihrab* in the western wall additionally has buttress, which is not a common practice in the architecture of the region.

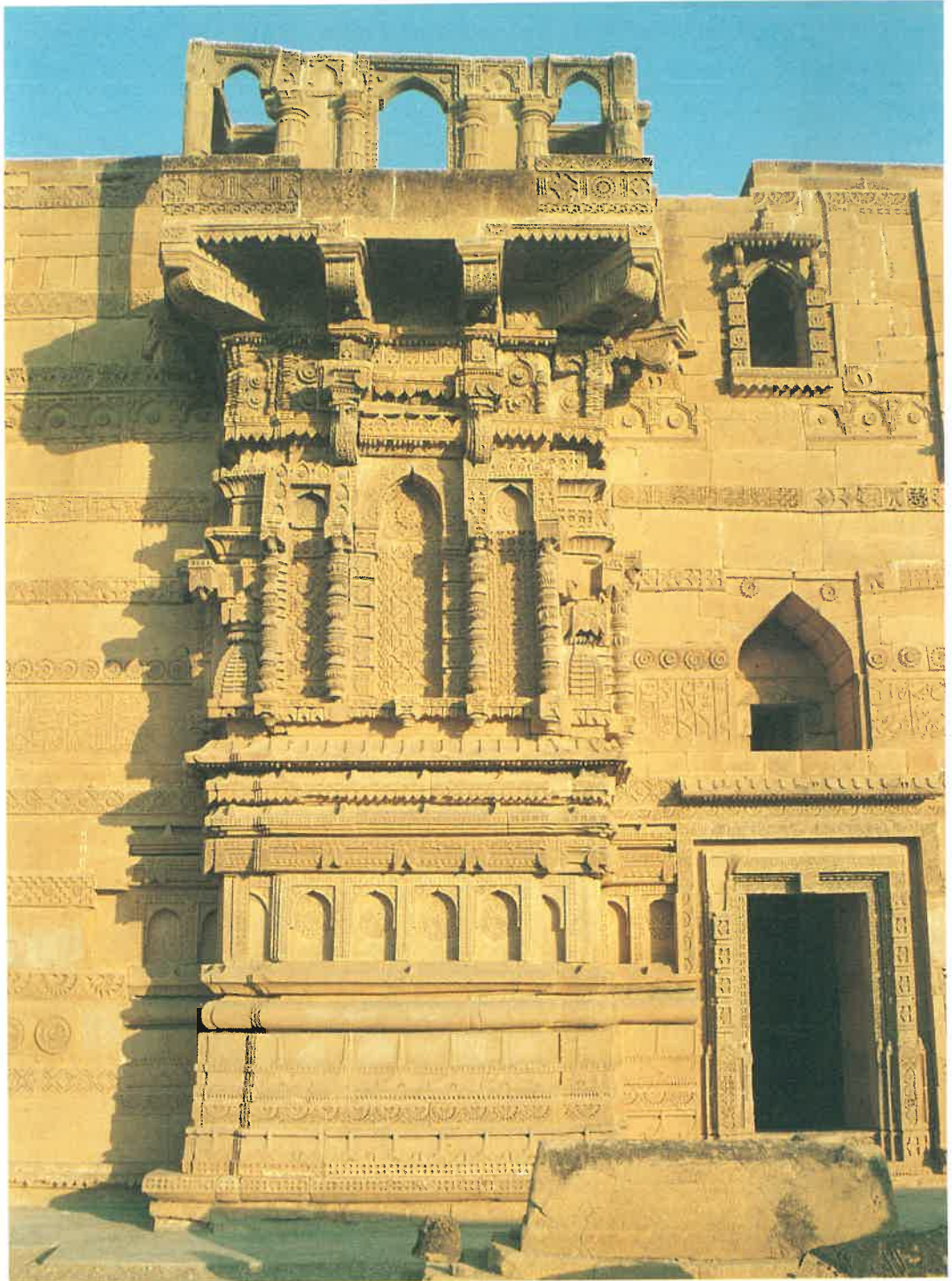
The decoration has rich variety of elements, themes and motifs beautifully blended into each other while also taking into consideration not to defy the accepted norms and practices of a



General view of Tomb of Jam Nizamuddin and canopy tomb of Jam Tamachi.

Muslim building. There is, however, one exception where a frieze depicting ducks runs at the outer side of the western and northern walls. This shows the freedom of the artist in choosing motifs either from local tradition or Muslim practice. The surface treatment is more like wooden or ivory style worked in stone in very soft, harmonious way.

The tomb is recognizable even from a distance for its high stone walls. It is square in shape, each side measuring about 11.4m. Originally it had three door-entrances, one each on north, south and west. On the western side is also located in the middle the rectangular buttress projection, measuring 3.3m x 1.3m. The western opening which is placed south of the projection accommodating *mihrab*, is now used as main entrance to the tomb. The northern entrance is completely blocked by solid stone-work while the one in the southern side is half-closed by stone masonry.



Jam Nizamuddin

The walls of the tomb are slightly tapering upward. In the square hall that makes the interior of the tomb, there are eight graves, four in the north-eastern corner while three, apparently those of children, on the south-eastern side. A later grave is placed towards the north, against the closed entrance.

The cubical design of the building is considered to have resulted from inspiration from the cubical building of Ka'aba. The impression is shared by common people and even some of the scholars.

Henry Cousens is of the opinion that the tomb is built entirely of Hindu elements, such as found in Hindu temples. He, however, is not subscribed by scholars like Dani who think that it belongs to the domain of Muslim architecture though different elements came to decorate it. "The first", he says, "is the addition of different architectural elements to enhance the utilitarian and decorative aspects of the monument. In this way one may consider the main carved stone door frame, which is not a new feature in Samma architecture. It has been earlier met in the older Madrassah type. The second is the type of the carved stone pillars, as are seen in the balcony of the present tomb. But such pillars are known in the pavilion type tombs. Another feature is the additional carved pilarettas in front of the *Mihrab*. But this feature has been known in other buildings of the time as well. As far as the *mihrab* and oriel niches are concerned, they are also present in other tombs. What is unique in the present building is highly ornamented buttress at the back of the *mihrab* – a feature which is common in Gujrat (Gujarat) mosques but the style and the design, that are seen here, are rooted in the tradition of Sind (Sindh)".

The building has been left unfinished, without providing the dome. It, therefore, looks truncated from a distance. The most eye-catching feature of the building is the projecting buttress in the middle of the western wall. Towards south on this wall is the door opening which somehow reduces the impact of the heavy stone masonry.

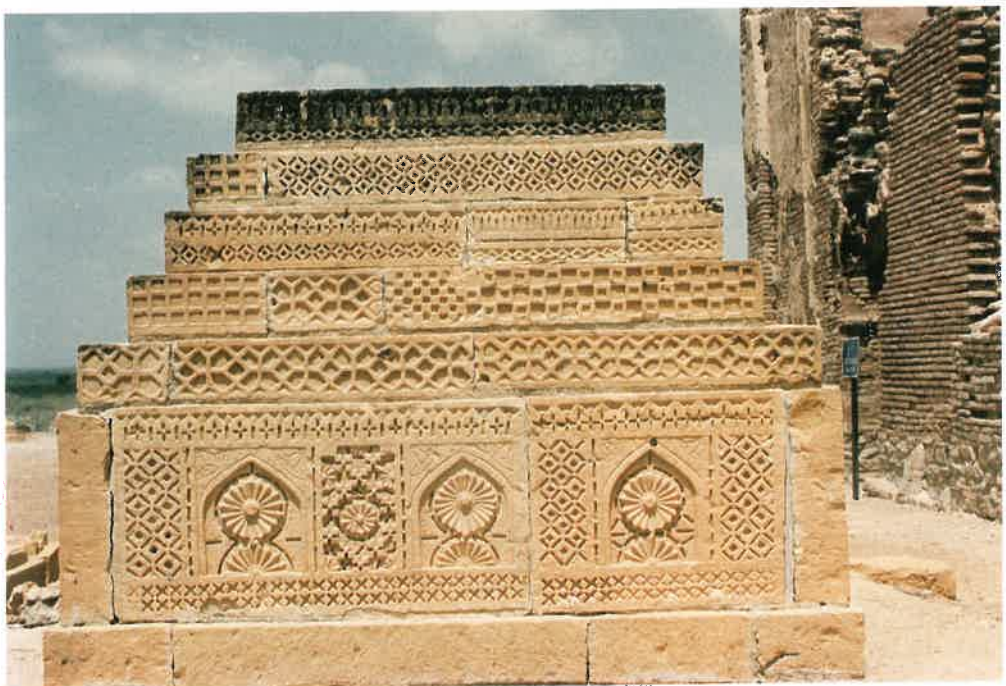
The monotony of the high wall towards north of the buttress is broken by rows of high relief carving. The overall impact of this western side is very pleasing.

The ornamental rows of decoration from the western face continue on the northern façade. The only unusual feature is seen





A part of inscription on Tomb of jam Nizam ud din.



Grave west of tomb of jam Nizam ud din



Open joints of stone masonry exposed to hazards (Photo courtesy Asef Nadiem).



Tomb of Jam Nizam ud Din.

The Quranic inscription along with linear decoration in the seventh and eighth bands on the South side.
(Photo courtesy Asef Nadiem).



Tomb of Jam Nizam ud Din.

The Quranic inscription in the seventh, running over the sixth linear decorative band on the North side.
(Photo courtesy Asef Nadiem).





Tell-Tales to assess movement of stone members of the tomb of Jam Nizamuddin.
(Photo courtesy Asef Nadiem).



Stone surface roughened due to exposure to direct rain.
(Photo courtesy Asef Nadiem).

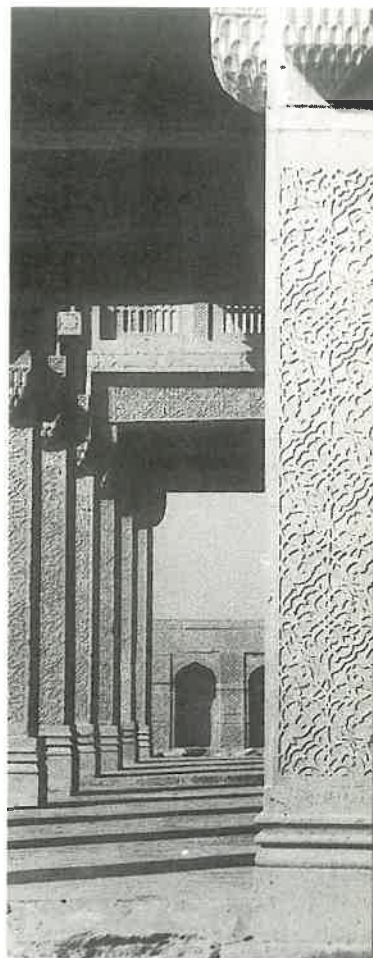
here in the tenth row where the representation of ducks, after fifteen birds, is replaced by tree motifs of varying types.

In the middle of the northern face was originally an arched opening into which was fitted a rectangular stone door frame. There was also a window above the door, also set in a decorated rectangular frame. During later period, however, both of these were closed with stone masonry. The stone door frame has a rectangular niche at the bottom with an inset long vertical diamond, topped over by an arched panel enclosing it. The jambs are also decorated, though the embellishment in marginal differs on the right and the left ones. The lintel has a line of inscription below the level of the eaves (chhajja) while another line is found above it. The door also has the carved moonstone, on either side of which are found carved sun-flowers. Though the arrangement of decoration on this northern face is neither symmetrical nor harmonious yet it does break the monotony of huge space with a pleasing effect.

The eastern face of the tomb looks over the old river bed. In fact the building now stands right at the edge. The decoration on this façade is the continuation of the same bands from the northern face. In place of any door opening, there is a latticed window in the middle, which is set under eaves (chhajja) above which is an arched window. The face of the eaves is carved. Below it run three bands of different decorations. The line of Arabic inscription continues from the northern face and runs at the level of the arched windows on its either side.

The decorative bands from the eastern face continue on the southern façade but only upto the eastern side of the door frame set in the middle of the wall. However, only the upper bands continue to the end of the wall on the western side. There are quite a few blank spaces left on the face, which look very odd. This phenomenon might suggest the shortage of resources in material to fill the spaces. The incomplete nature of decorations could have been a result of tumultuous times, or due to the fact that a brick tomb is located immediately facing this side, and immensely covers an open view of the façade. The window on this side is of simple type, below which we find the carved eaves, overhanging the door-frame. The Arabic inscription runs on the lintel as well as on the central block below it.

As one enters the square hall of the tomb one is faced with





Tomb of Jam Nizam ud Din: Niche in the western wall.

remarkable embellishment almost all around. There is a spell-binding overall impact of the profusely decorated *mihrab* in the western wall. The corner squinches which are supported by projected stones additionally reinforced by pendentives within, have carved decoration running in bands at the cornice and above it, and have a series of arched panels above the bands. However, when more close appreciation is made, it comes to the fore that perhaps equal attention for symmetry and harmony could not be paid everywhere. The bands of decoration, for example, in the lower portion have been left incomplete.

The arches of the squinches are simple but are contained within rectangular frames showing rosettes at the spandrels. There is an almost unbroken row of these arches running all around, even over the *mihrab*. The pendentive set inside the squinch has a projected beam terminating in a pointed bottom with a floreate vase. The said beam supports a lintel with a rosette embossed in its middle.

Above the row of squinches there are three well-carved bands. Over these bands a second row of squinches on pendentives is found transforming the octagon into sixteen sided base meant to provide a dome. All the arches inside the building are made by the corbel technique.

The western wall, having the *mihrab* in the middle, is by far the most decorated area. The *mihrab* which projects inside the thickness of the wall prominently under an arched frame is 2m deep and flanked by a pilarette on either side. The upper most arch is in level with the lower squinches and carries four rows of Arabic inscription within its recessed face. The second arch continues into a rectangular frame and depicts an Arabic inscription at the outer face with an embossed rosette at the spandrels.

The *mihrab* has three facets – north, south and the west which is in the deepest alcove. The first two facets bear a couple of lines of Arabic inscription on the top and four bands of carved designs which all are profusely decorated with scroll motif and four-petalled flowers within a rhombus. The other panels, as also the pillars and pilarettas, are too tastefully decorated.

The tomb of Jam Nizamuddin is properly dated by inscription engraved on it. However, due to certain controversy over exacting dating of about fifty years of the reign of the Sultan,



doubts have been expressed over the Arabic inscription dated A.H. 951 – corresponding to 1509, fixed over the lintel of the northern door entrance. Although some historians give the credit of its construction to Darya Khan, commonly known as Mubarak Khan, yet it is probable that the construction of the building was started during the life time of Jam Nizamuddin. On his death in 1508 he was buried here and the tomb in its present shape could have been ‘completed’ in 1509.

Though without dome and seemingly unfinished even in decoration at a number of places, the tomb of Jam Nizamuddin, the most favourite ruler of the Samma lineage presents an architectural feat and a real treat to the eye in the whole Muslim buildings.

TOMB OF MALIK RAJPAL

The square shaped tomb of Malik Rajpal lies a little distance south west of the Tomb of Jam Nizamuddin, and towards the



Tomb of Malak Raj Pal bin Uner

eastern side of the tomb of Mubarak Khan. It measures 7.7m on each of the four sides which, strangely enough, have entrances with lancet shaped openings. On either side of the entrance, a vertical brick lining makes two vertical panels.

It is a single-domed building having stone courses upto a height of about 2m from ground level while rest of the construction is in burnt clay bricks. The corner squinch starts immediately above the stone courses after which a series of pendentives turn the octagon into a circular base for the dome.

There is an Arabic inscription inside the building that gives the whole geneology of Malik Rajpal. In part it says 'Malik Rajpal bin Unar bin Malik Rahu bin Firoz Shah Shah Sultan', thus relating to a collateral lineage of Jam Nizamuddin.

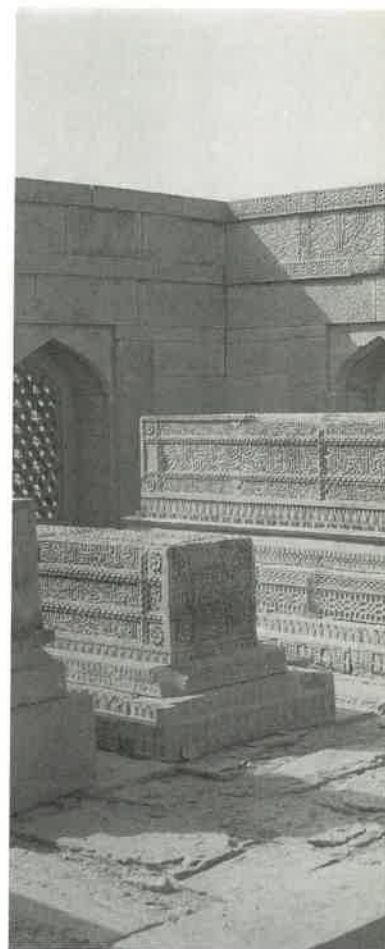
TOMB OF AN UNKNOWN SAMMA PERSONAGE

Another square building lies towards south-east of Malik Rajpal's tomb, on a relatively high ground. It is a brick-built single domed tomb of some unknown personage. It measures about 6.3m on each side having an arched entrance one each on north, south and east sides. A simple *mihrab* occupies the western side. It has plastered walls. In the interior, the square has been turned into octagon by means of a small squinch supporting the bigger squinch. The pendentives are used to turn it into a basal dental course.

There is only one grave inside the tomb building. The broken parts of the cenotaph, also having inscribed portions, are still lying scattered.

ANOTHER TOMB OF UNKNOWN SAMMA PRINCE

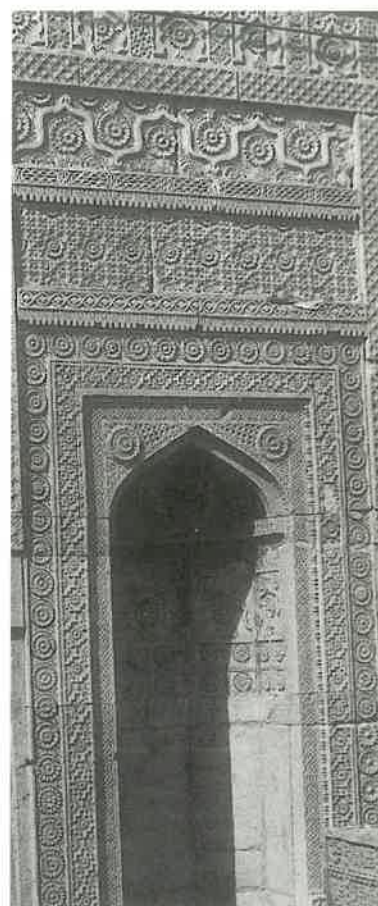
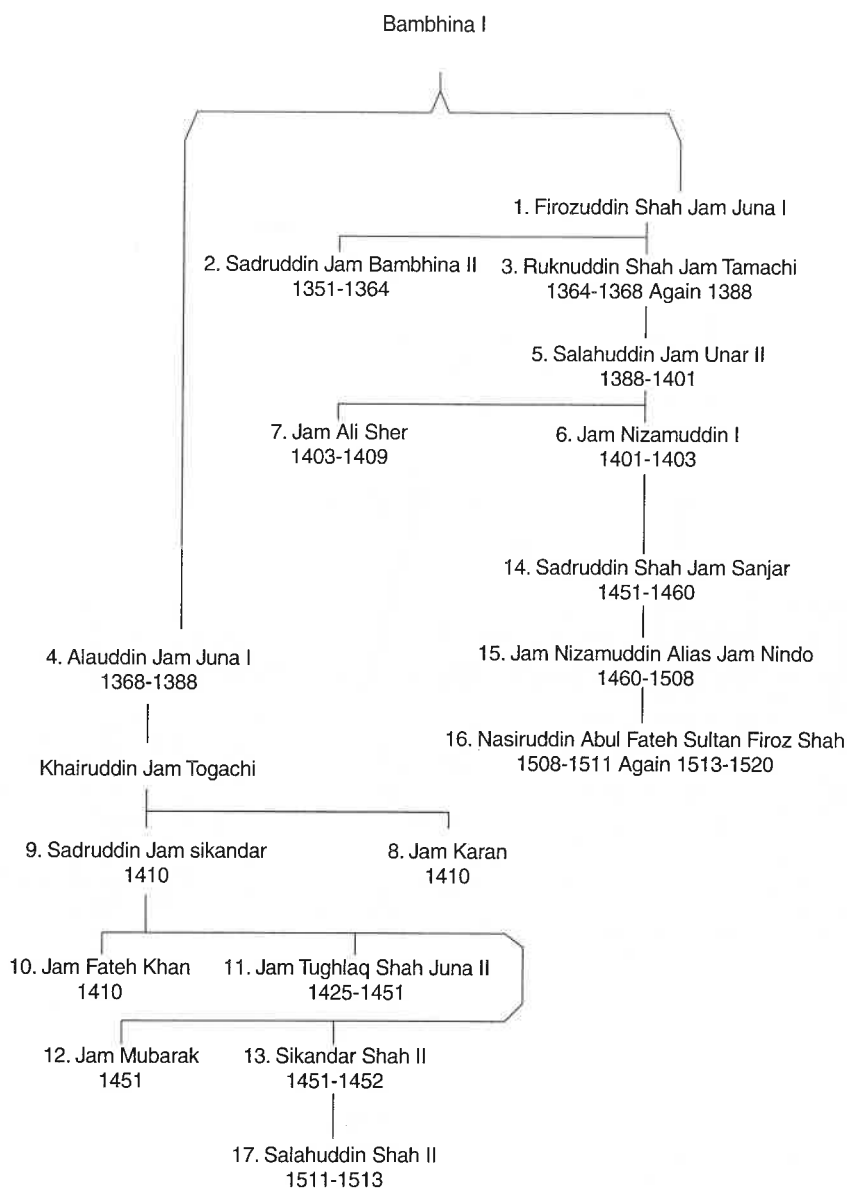
This tomb building also lies on the relatively higher ground and has inscription on it. The square structure has lime-stone rubble foundation which carries the brick superstructure, and measures about 7.7m on each side. It also has three arched entrances, one each on north, south and east. On the western side lies *mihrab*. This wall has slight projection on the outside. In the corners, jutting out bricks give support to the squinches. There is only one grave in the tomb.





Unknown Tomb.

SAMMA GENEALOGY



TOMB ENCLOSURE OF MUBARAK KHAN

To the south west of the Tomb of Malik Rajpal is situated a stone tomb enclosure, built of lime-stone block of uniform dimensions. It lies on a high plinth and is accessed through seven steps. It is square in shape and measures a little over 22m on each side. The stone wall itself is about 1.2m thick and is slightly tapering, carrying over it simple curve merlons.

The enclosure has two framed door entrances, one each at the southern and eastern sides set in the middle of the length of the respective wall. The rectangular stone frames of both the

Decorated stone cenotaph of Mubarak Khan having fluted crown on the headside.



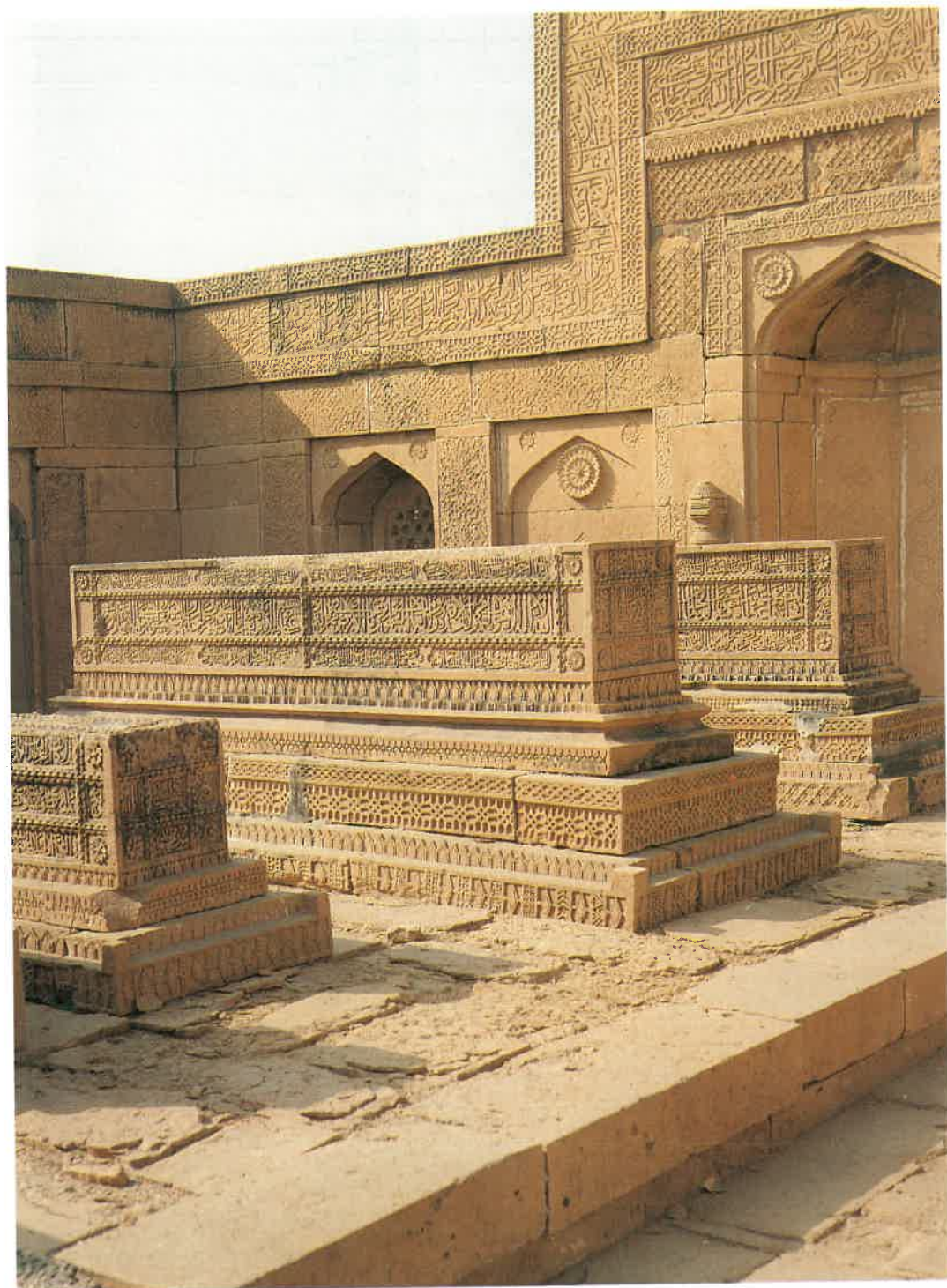


Tomb enclosure of Mubarak Khan



Grave of Mubarak Khan.





Interior of tomb enclosure of Mubarak Khan with mihrab niche in western wall.



doors are raised higher than the height of the wall. The stone door jambs are provided in the middle of the door frames, to reach the enclosure.

The whole wall is plain except two lines of curved decoration, one just below the merlons and another in almost the middle of the length of the wall.

An Arabic inscription over the eastern entrance mentions *Jamadi-al-Awwal*, A.H. 895 (1490) as the founding of the building. It gives the name of Khan al Azam Mian Mubarak Khan, son of Sultan Nizamuddin. From historical records it is clear that Mubarak Khan, whose real name was Darya Khan, was the adopted son of Jam Nizamuddin.

There is a second inscription which is fixed over the southern entrance and gives geneology of Sultan Nizamuddin. It also mentions Darya Khan's victory over Mughals. Some scholars

believe that the tomb enclosure was completed by Mubarak Khan's son Ahmad whose name is also found in the inscription, after the death of his father in 1519.

The entrances, in addition to the afore-mentioned Arabic inscriptions, are sufficiently decorated. The southern entrance has battlement walls. The battlemented rectangular projection which contains the plain door frame depicts moon-stone at the sill. There are two oriel niches, one on either side of the door. The niches are surrounded by multiple geometric patterns and motifs.

The eastern entrance has a marked difference in decorative motifs from the southern one. The carving here is not deep hence thought to be of later period. With fewer decorative motifs the oriel niches, here again one each on either side of the door, are depicted in their simplicity.

The interior of the enclosure presents an arched *mihrab* in the middle of the western wall. The *mihrab* having lancet-shaped arch is projected on inner side of the wall. Two pilarettes, one on either side, decorate the *mihrab* which in turn has panelled decoration in its interior as also on its extension on either side.

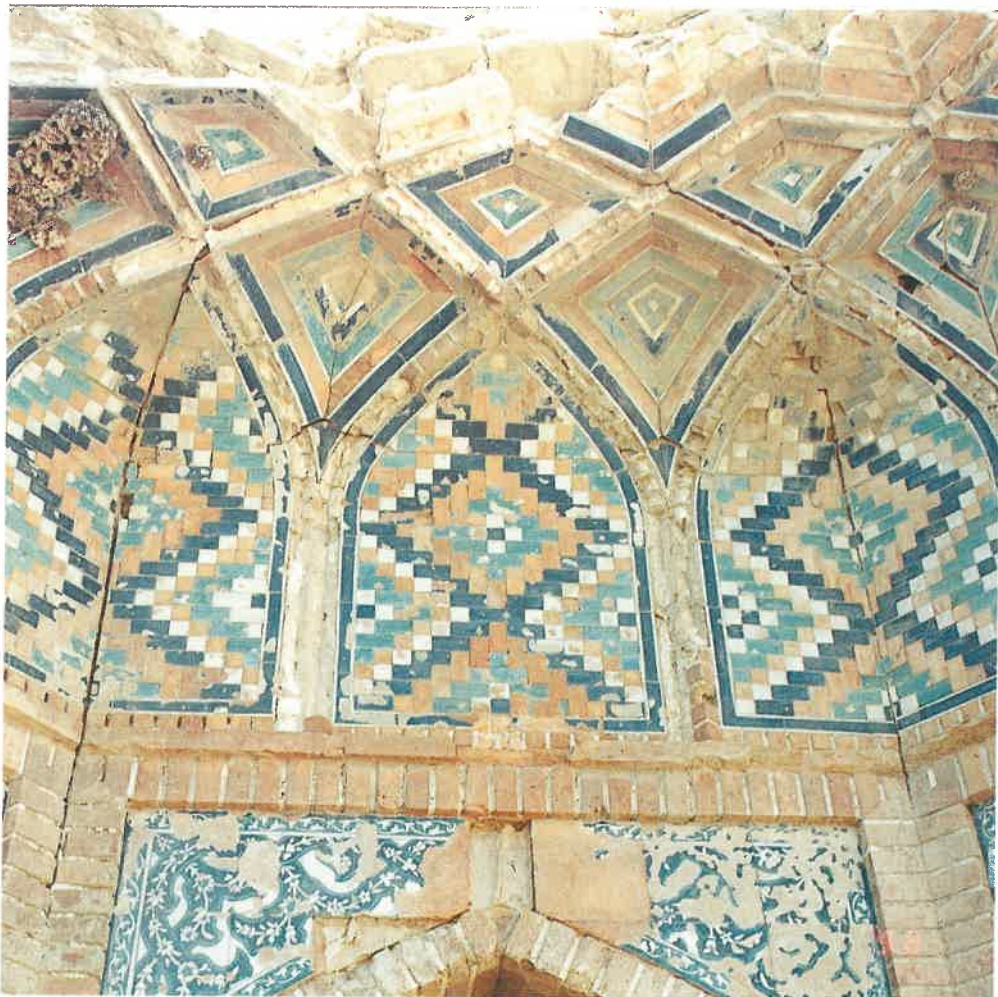
There are several graves in the enclosure. However, one of them, that of Darya Khan, stands out for its decoration. It has a marked fluted crown at the head, which could denote the personage of royal lineage. The cenotaph is represented by a box-like rectangular chamber. The coffin legs are seen on two stages. The inscription is engraved horizontally in two rows.

BRICK TOMB ENCLOSURE WITH TILE DECORATION

There is another tomb enclosure located to the south-west of the tomb of Jam Nizamuddin. The foundations of the enclosure walls are built in stone while the rest of the structure stands in bricks. The enclosure is over 13m long and above 9m wide. The walls are about 1.6m thick and slightly tapering. These are plastered on both the faces. Some of the portions of walls show rough type of plain purple-blue enamelled tiles, both on the inside and the outside. The low quality of these tiles could point towards their being early specimens when the art had not perfected at Thatta.

The enclosure seems to have three entrances, one each on the north, south and east while the fourth i.e. west side was occupied by a *mihrab*.

Inside the enclosure there are a number of graves, some of them keel-topped while others with plain topped cenotaphs. One of the two better preserved *chiroli* graves' cenotaph has fluted crown on the head-side and very much resemble that of grave of Mubarak Khan. Some motifs appear on one side while the other face bears Arabic inscription.



Closer view of mihrab of the mosque of Amir Khan (glazed tiles in geometrical design).

TOMB OF HAMSHEERA (SISTER) FATEH KHAN

The square, brick-built tomb located to the north-east of the tomb of Malik Rajpal is attributed to the sister (Hamsheera) of Fateh Khan, a son of Jam Nizamuddin. The Arabic inscription dates it back to A.H. 898 corresponding to 1492.

The original building stands on a raised platform and measures about 9m on each side. An additional structure, about 4m in width, seems to have been provided at a later stage. The building has vertical panels and a stone door-frame fitted in each of the entrances of northern, southern and eastern sides. There are rows of chevrons or zigzag pattern with corner squinches, reinforced by smaller squinches, that carry the dome above. At the south-east corner there is a big grave, while the additional room also has a big stone grave.



Tomb of Hamsheera (sister) Fateh Khan.

BUILDINGS OF GROUP II AND GROUP I

The monuments in Group II and Group I of the ensembles mostly belong to the period of Arghuns and Tarkhans though it is not unusual to find odd building going back to Samma period. Both of the earlier mentioned tribes originally hailed from the Turkish origin and came from Central Asia. Interestingly, the emphasis of rule by the Arghuns has been less on this part of South Asia than on Qandhar. This perhaps is the reason that their reign in Sindh lasted for a short span, from 1520 to 1555. As the Arghuns did not show much interest in the area, no ruler from them now lies buried in Makli. However, a lone specimen of stone tomb bears the testimony of founding a new type of building art in Sindh. Similarly, it was during this period that the tomb pavilions changed from earlier system of domes with overlapping rings, and turned only to square type with true domes.

The more important of the buildings, coming roughly down from north to south at Makli i.e. Group II and I are as given in the following account.



Canopy near the tomb of
Badiuzzaman.



Baqi Baig Uzbek Tomb

TOMB OF MIRZA SULAIMAN

Trailing down further south of the monuments of Group III, along the edge of the ridge lies a simple stone-walled enclosure which contains the tomb of Mirza Sulaiman. Built on a raised plinth, the enclosure measures about 29m in length and about 21m in breadth. A couple of rectangular door entrances, one each at the southern and eastern sides, are set in the middle of the respective wall. On the western side set in the wall is the projected *mihrab* with pointed high arch. Internally it is in the shape of half octagon and devoid of any decoration, though on either side of its front is a well-embellished pilarette.

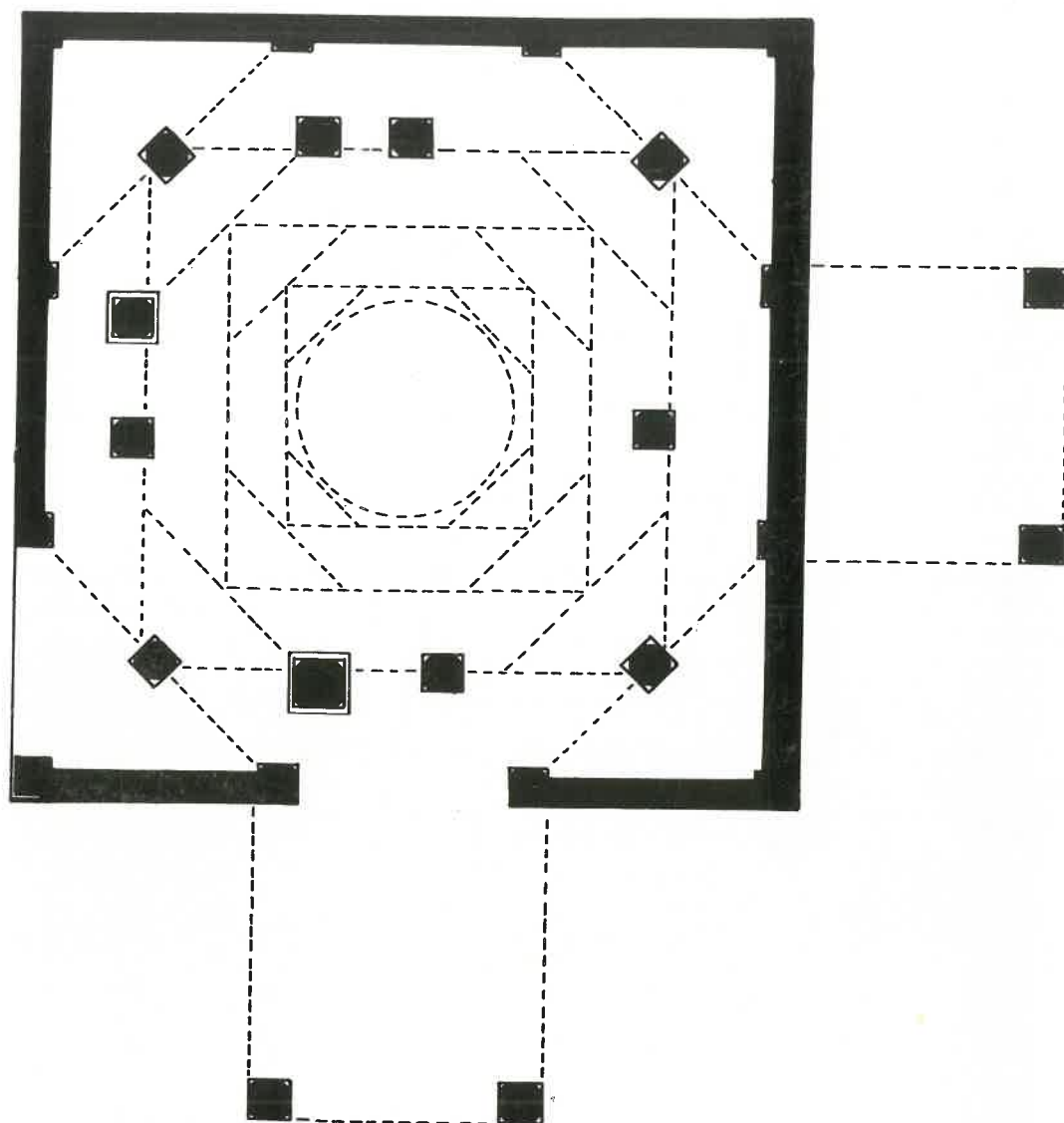
There is a raised, rectangular platform in the middle of the enclosure. Reached by a flight of steps in the southern side this platform is about 1.4m in height while it measures 15m in length and about 11m in breadth.

There are thirteen stone graves on the platform. The grave of Mirza Sulaiman occupies the central place and is most decorated



Tomb of Hamsheera (sister) Fateh Khan - Interior view of collapsed dome.

PLAN OF MADRASSAH OF SHAIKH ISA LANGOTI



Scale 1 0 1 2 METRE



Grave of Mir Sulaiman.

of all. It is a box chamber on a two-stepped platform. On the headside of the cenotaph is provided an unusually tall head stone having arched niche, probably to place the *chiragh* (lamp) and is profusely fluted crown on the top which gives an impression of a turban when worn over the head.

The sides of the cenotaph are decorated with carved designs and Arabic inscription which reveals that Mir Sulaiman, son of Mirza Isa I died in A.H. 964 – corresponding to 1557.

The top surface of the main grave has carved *Kalima Sharif* (proclamation of faith) on the head side and historical portion toward leg side. In-between the two is floral scroll design. The sides of the cenotaph have carved design and Arabic inscription. Except for the headstone, all the other graves are decorated with similar carving on sides having small borders enclosing long inscriptions.

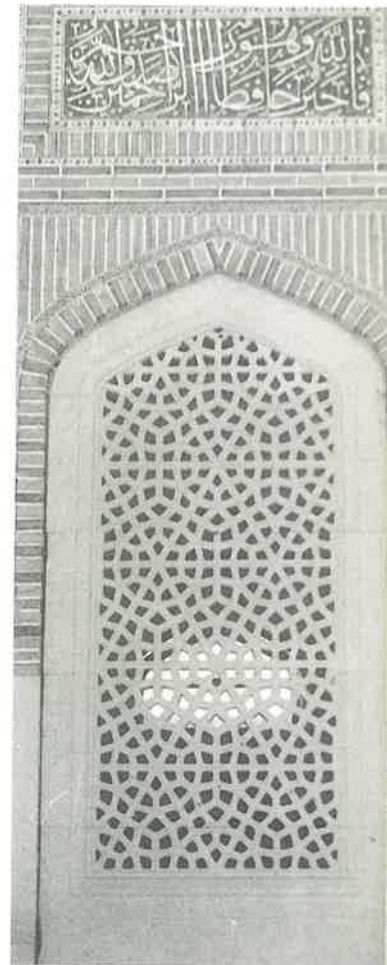
KUS AL SULTANI TOMB

Still a little further towards south, there are two square brick tombs with an additional staircase provided with each. One of them, on the western side of the visitors track is this single domed square structure measuring about 10m on each side. It is provided with additional 3m square projection at its north-east corner, which contains a staircase to ascend to the roof.

The whole structure is built in brick except for the lower portion, upto dado level, which has a series of stone courses. The southern façade of the tomb is divided into five vertical panels with arched entrance provided in the central one. It has a stone door frame.

The eastern façade of the tomb has a stone beam inserted into the arched entrance which is set in a panel flanked by similar panels on either side. There are three niches above the entrance. Towards the northern side of this façade is the entrance leading to the staircase inside. The stair-doorway also has a stone door frame fitted into it.

The square tomb is turned into a tall octagon on which rests the dome. The dome, in turn, has an arched window on each of the four sides.





Tomb of Kus al-Sultani.

The interior of the tomb is also square and in its western wall has a faceted *mihrab* set in niche showing a projection on the outside. It is decorated with pilarettes on its either side. A row of squares in frame, is depicted rising on both sides from a rectangle on the upper part of the *mihrab*.

There is a platform on the floor which has a tomb on one side. The box-like chamber of the grave is profusely decorated. The keel top has Arabic inscription on its longer face. The inscription on the side of the feet mentions the name Kus al Sultani ().

The tomb is dated A.H. 919 which corresponds to 1513 and thus represents a unique specimen of brick-built tomb belonging to the early sixteenth century going back to the Samma period.

TOMB OF JUMMAN SHAH ALIAS JATTI

Further along but towards the north of the tomb of Sheikh Jia lies a brick-built tomb, going back to Arghun period in the early sixteenth century. The exterior of the building is relieved with arched panels within rectangular frames. The brick structure stands on the stone courses at the dado level. The *mihrab* is projected at the back. The whole building is left in naked brick and stands without plastering.

The building which is single-domed, is square in plan each side measuring about 8.7m externally. There is only one access to the interior of the building, which is in the shape of an arched door lying on the southern side. The arched entrance is flanked by high arched panels set in rectangular brick frame. There are windows high up on the wall on the east and north, above the entrance door on the south and the eastern sides. Below the parapet there is a second row of arched panels.

The plain *mihrab* in the western wall is in the shape of semi-



General view of Tomb of Juman Shah alias Jatti.

octagon while there are squinches in the corners 'to make the phase of transition.' There is a grave cenotaph in the tomb. It consists of a rectangular shaped box-like chamber on platform having two steps. The cenotaph is decorated with marginal scroll on all the four sides and at the top. On the northern side, within a margin, the word Allah is inscribed in *naskh* script while on the southern side is seen a Persian inscription. The longer side of the cenotaph, on both sides of the box, contains the verses from the Holy Quran, known as *ayat al kursi* or the throne verses. Some other Quranic verses are found on the top.

TOMB OF SHEIKH JIA

The brick built square tomb of Shaikh Jia lies a little west of the edge of the hillock. During Samma period, Sheikh Niamatullah, father of Sheikh Jia and a descendent of the famous saint of Multan, Bahauddin Zakaria, is said to have come to Thatta and stayed here.

The tomb measures around 15.4m on each side and has very striking resemblance with the Jami Mosque of Makli lying in the IIIrd Group of monuments. In line with that it is built in brick, walls having been plastered and externally leaving long vertical panels created by raised vertical lines. It also has scattered rectangular holes in the upper part. The walls too are found battered in the same fashion as those in the old mosque. Though its architectural style may relate it to Samma period yet the pointed and broad arches could well suggest its origin in a later period, some time during the sixteenth century.

It has an arched entrance which is fitted with plain stone door frame, having central block at the lintel and the half moon-stone at the sill. A smaller arched entrance leading to stair case is seen on the right side.

Inside the building there are remnants of the squinches which turned the square into octagons to carry four half domes still preserved at the site. There is also a simple *mihrab* in the western wall.

Supposed to have been built around 1494 it also bears an inscription which gives the *ayat-al-kursi* or the throne verses from the Holy Quran.

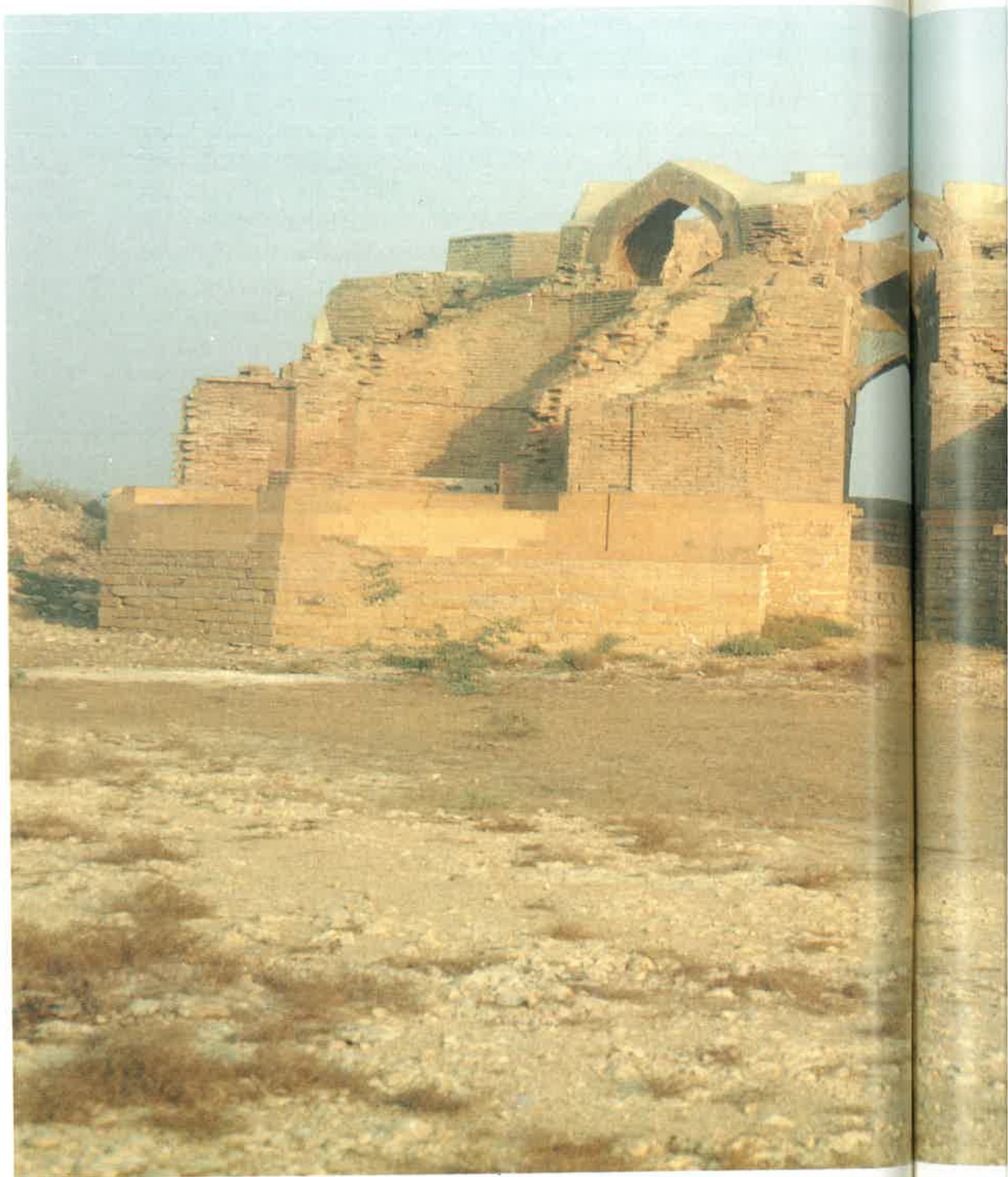
SATCHARNI

Satcharni is an unusual brick building in the whole of Makli Complex. It stands on a high plinth and approached by seven steps on each of its four sides. It lies north of the tomb of Isa Khan Tarkhan, the elder and, by many scholars, related to "Ranak Khusro" who came into prominence during the period of the Tarkhans though reaching the height of his power between 1592 and 1608.

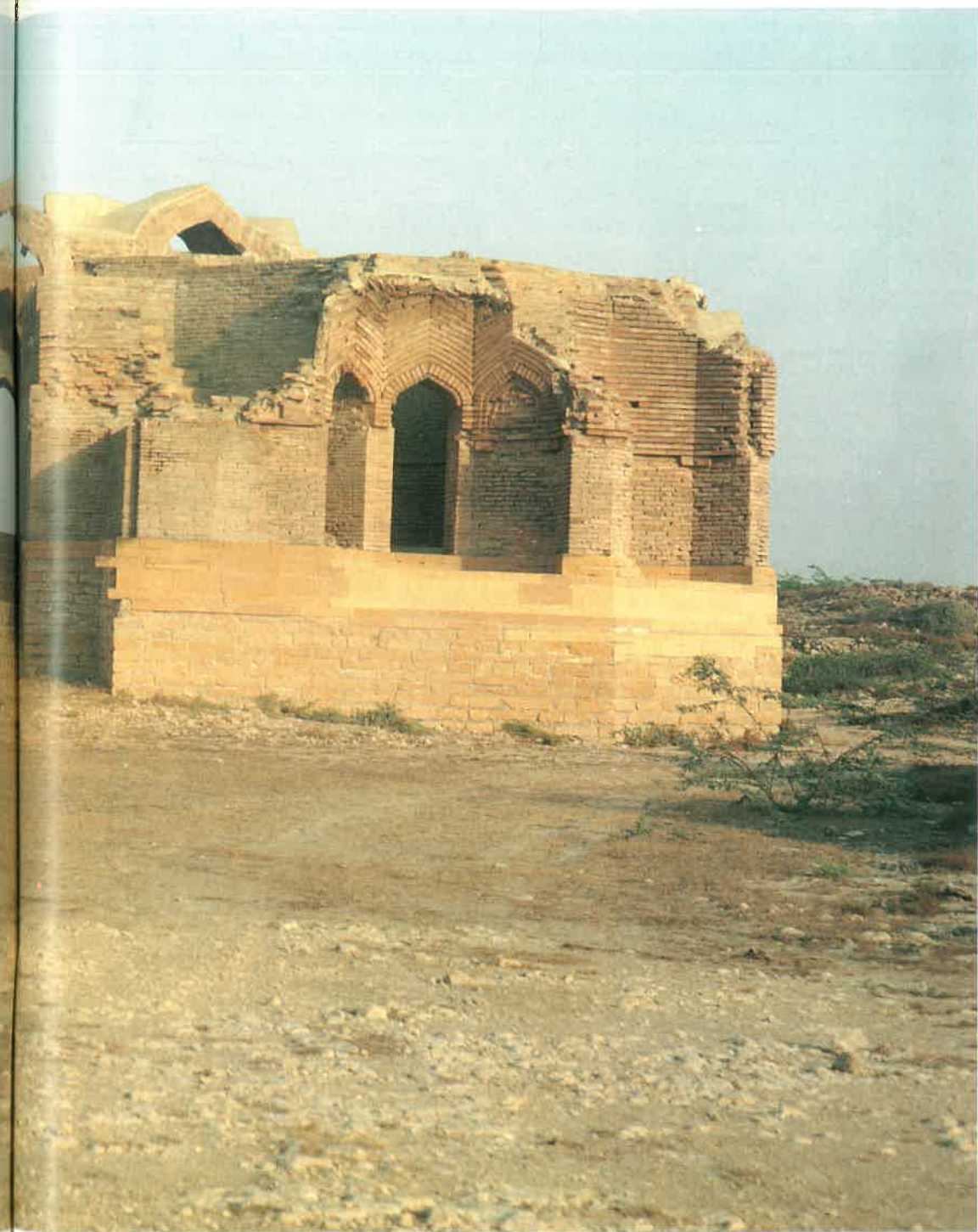
With chamfered corners, the building in fact is square in plan with each major side measuring about 14.6m in length, and the chamfered corners a little over 3.6m. It has four main arched entrances, each flanked by entrances to the staircases to go to the roof. It is due to these eight entrances that many a scholar tend to take the origin of its name - seven stair cases - assuming that one of these was covered by debris. This 'definition' however, does not seem to be plausible. The name Satcharni (*sat* standing for seven and *charn* meaning step) could simply be given due to the seven steps provided to reach it from each of its four sides.



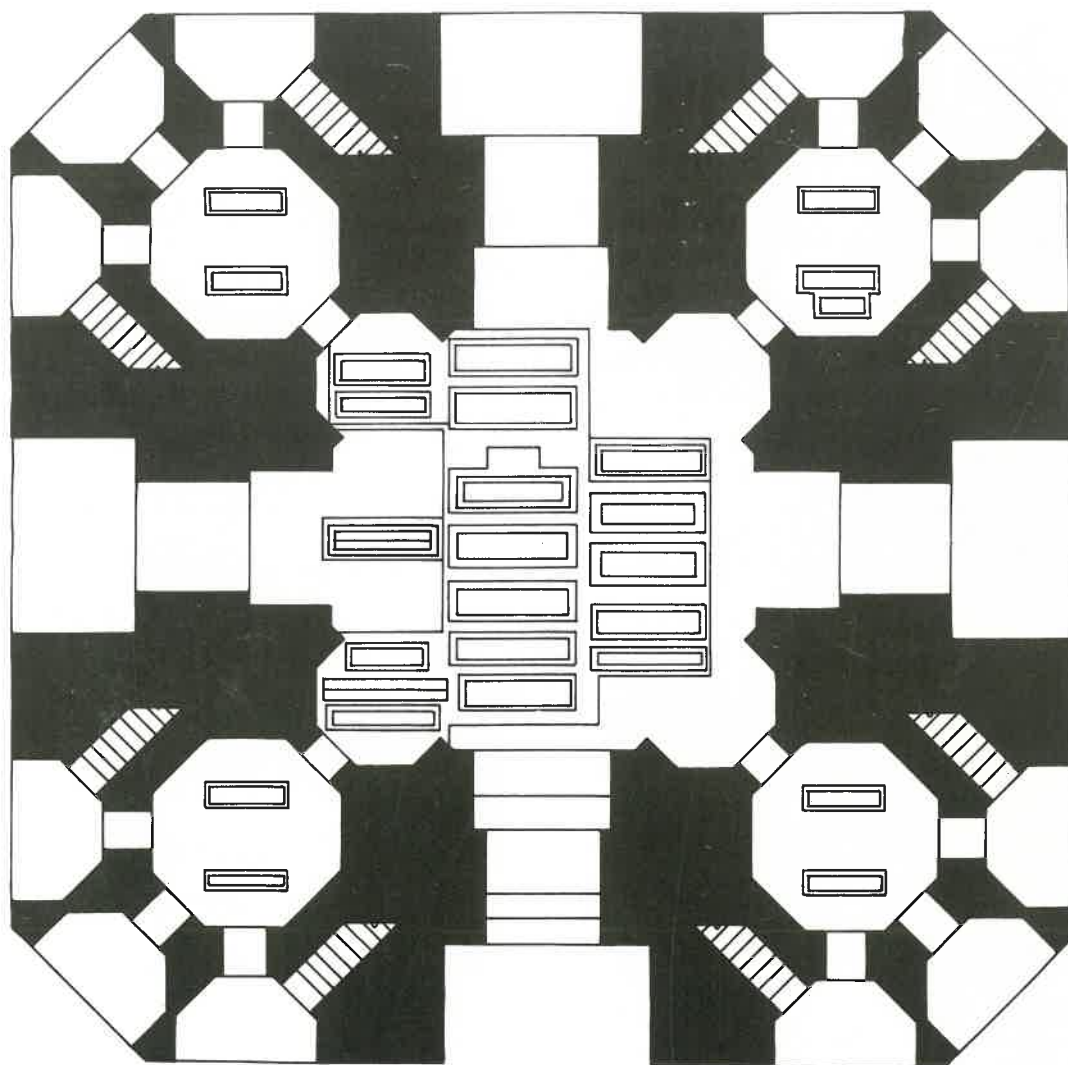
Closer view of Satcharni's Tomb



Satcharni, general view from west.



PLAN OF SATCHARNI



Scale 1 0 1 2METRE

The main entrances opened through arches, under high arched alcoves, each measuring 9m in length and about 2m in depth. It led through a narrow passage to an entrance chamber, finally reaching the main central chamber which is octagonal in shape, each side measuring around 3.2m.

Each of the four corners has a squinch arch under which there is an arched entrance that leads to the corner room set in the chamfered corner. These corner rooms are octagonal in shape and are provided with three openings.

From the evidence at the site it is clear that the central inner chamber was covered by a dome as also were the corner rooms, though with smaller ones.

The inner side of the brick structure has been decorated with glazed tiles, though only a small remnant of the past could be seen now as most of them have given way with the passage of time and lack of attention. The tiles still found are in white, light blue or deep blue colours.

TOMB ENCLOSURE OF MIRZA SALEH

Mirza Mohammad Saleh Tarkhan was one of the sons of Mirza Isa Khan Tarkhan, the elder. He was killed in 1562, during the life time of his father, after whose death the tomb is said to have been built.

It is a tomb enclosure, lying between the tombs of Isa Khan I and Mirza Baqi Beg, immediately east of the Mazar of Abdullah As'habi - right at the extremity of the hillock. It stands on a high plinth and is rectangular in plan, the larger side measuring 22m while the other one about 19m. There is the usual *mihrab* projection in the middle of the western side.

The middle of the enclosure is occupied by a platform 13.5m x 9m. It has three graves on it, the central one being that of Mirza Saleh. The cenotaph of this, somewhat bigger grave, has two rectangular box chambers one above the other with intervening double-stepped platform. The upper box has two tall decorated stones, one towards the head while the other on the side of the feet. The upper box chamber has six divisions each containing Arabic inscription. The historical portion of inscription is in Persian and in addition to the name of the Mirza with *alqab*



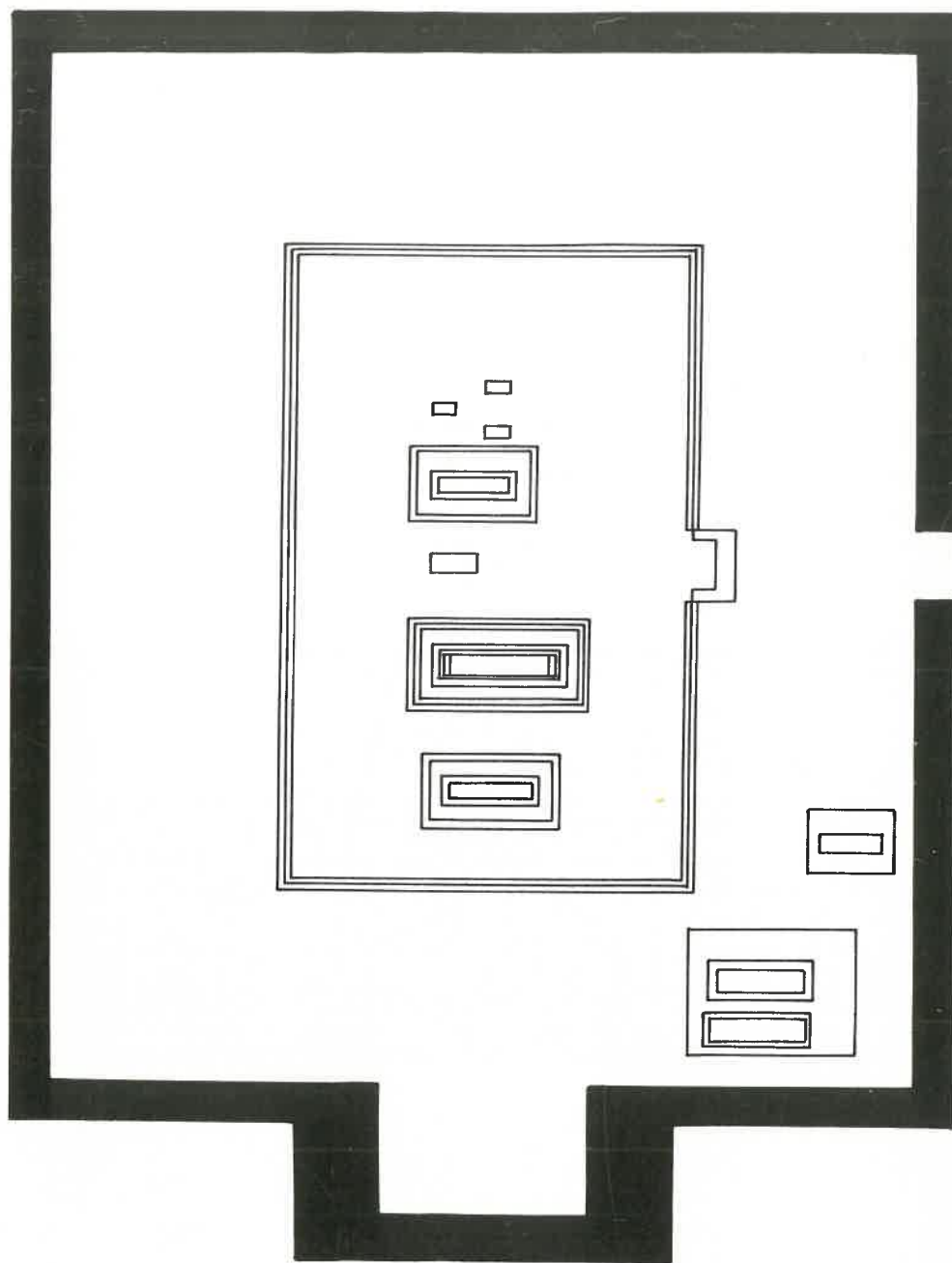


Tomb of Saleh Beig & Others.



A closer view of Quranic inscription and carving on the tomb of Saleh Beig I.

PLAN OF MIRZA MOHAMMAD SALEH'S TOMB ENCLOSURE



Scale 1 0 1 2 METRE

mentions the name of his father and date of his death as A.H. 970 corresponding to 1562.

The earlier-mentioned tall head-side and feet-side stones finish up in triple curved arches, each containing a rosette on each side of the face. Below the face is divided into three parts, each containing Arabic inscriptions.

The grave on the right side is a copy of the main grave except that it does not have the tall stones at its head or feet side and some variations in decorative patterns.

There is another smaller platform in the south-western corner with two carved stone graves on it.

TOMB OF ISA KHAN TARKHAN I

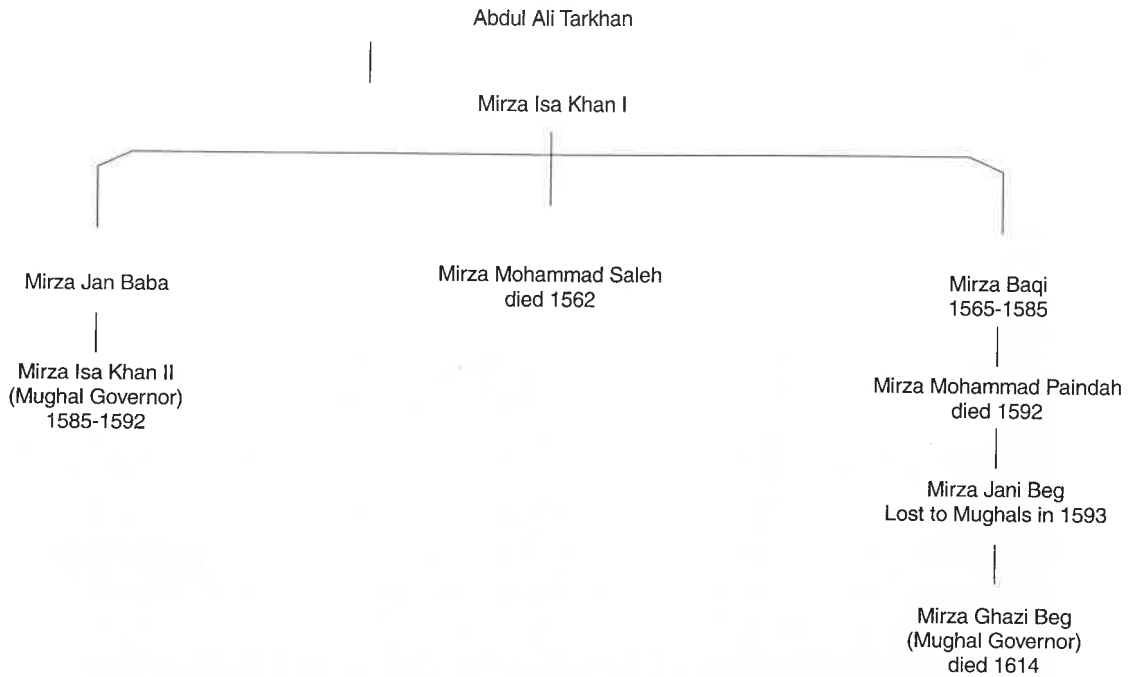
The founder ruler of Tarkhan dynasty, Isa Khan I, or the elder, came to power in 1554. After ruling from Thatta for over ten years he died in 1565. His tomb is located inside an enclosure immediately east of the living *Dargah* of Abdullah As'habi, right along the eastern edge of the Makli ridge.

In the study of tomb architecture at Makli, the present building is quite important as it shows a marked departure in stone carver's art from that of the Samma period. Here is also encountered a new type of grave cenotaph.

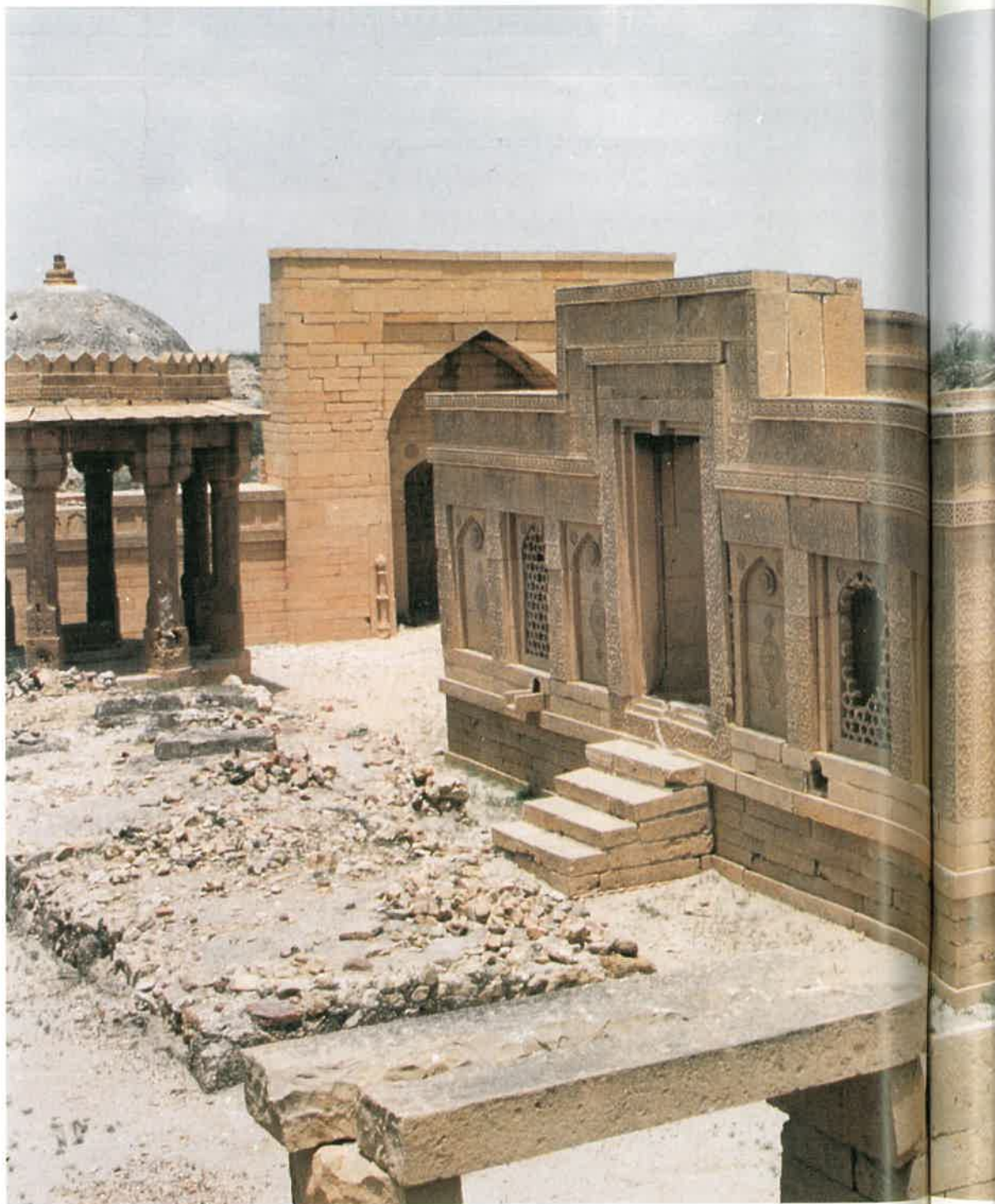
The tomb enclosure stands on a raised plinth and can be approached from east by means of five-stepped ascent set in the middle of the wall. The enclosure is rectangular in plan measuring over 30m in length and 24m in breadth. The western wall is occupied in the middle by a semi-octagonal *mihrab*. Within the enclosure there are several other enclosures having graves. A grave enclosure occupies the centre of the main enclosure built of carved stones. It also has a decorated *mihrab* in its western wall. Towards its south west is a highly decorated octagonal tomb pavilion. Supposed to accommodate graves of the ladies, *zanana*, there are two square enclosures - one each in the north eastern and south eastern corners measuring about 4.6m on each side.

There are several inscriptions engraved on the door entrance of the main enclosure as well as on the walls of the enclosure in

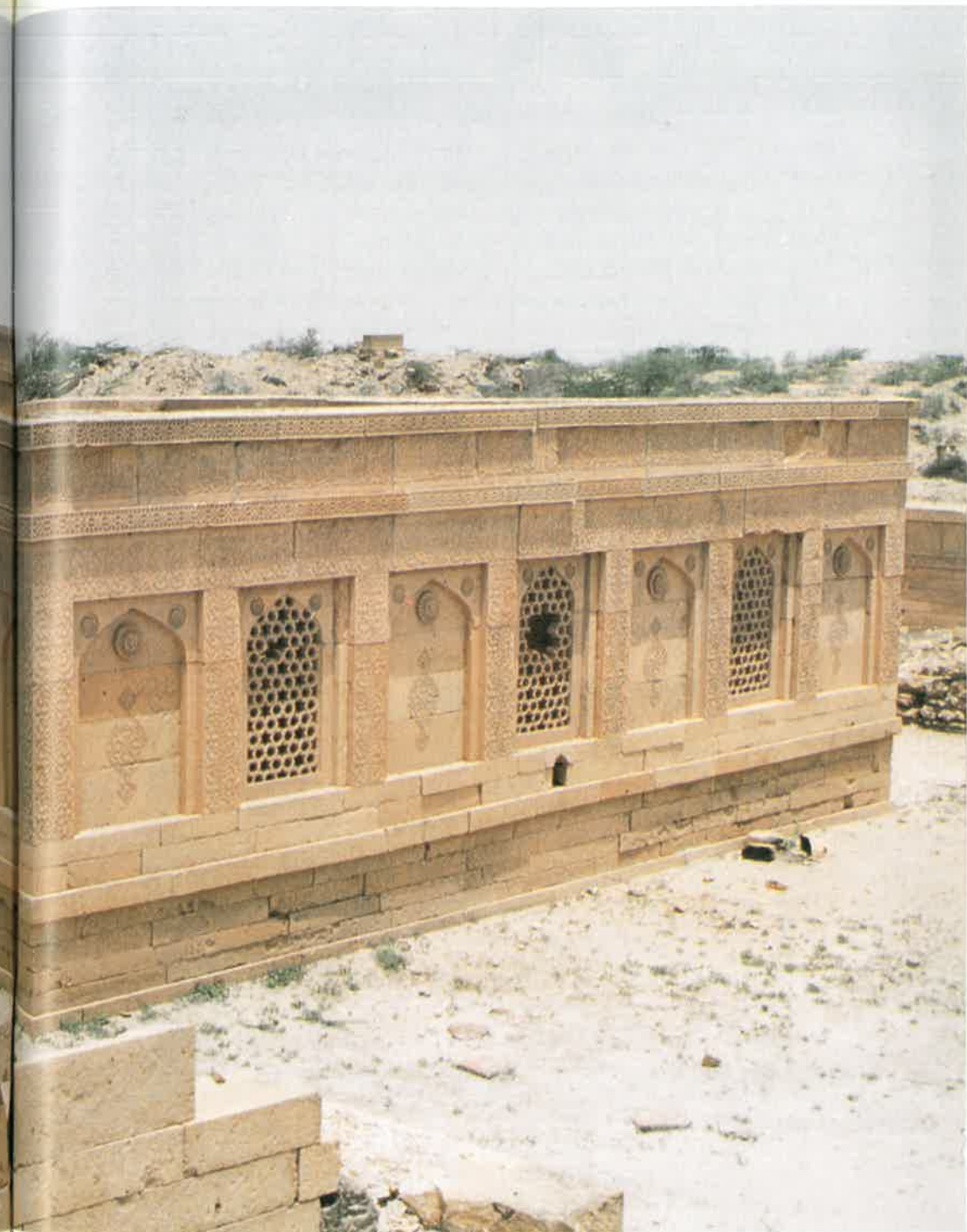
TARKHAN GENEALOGY



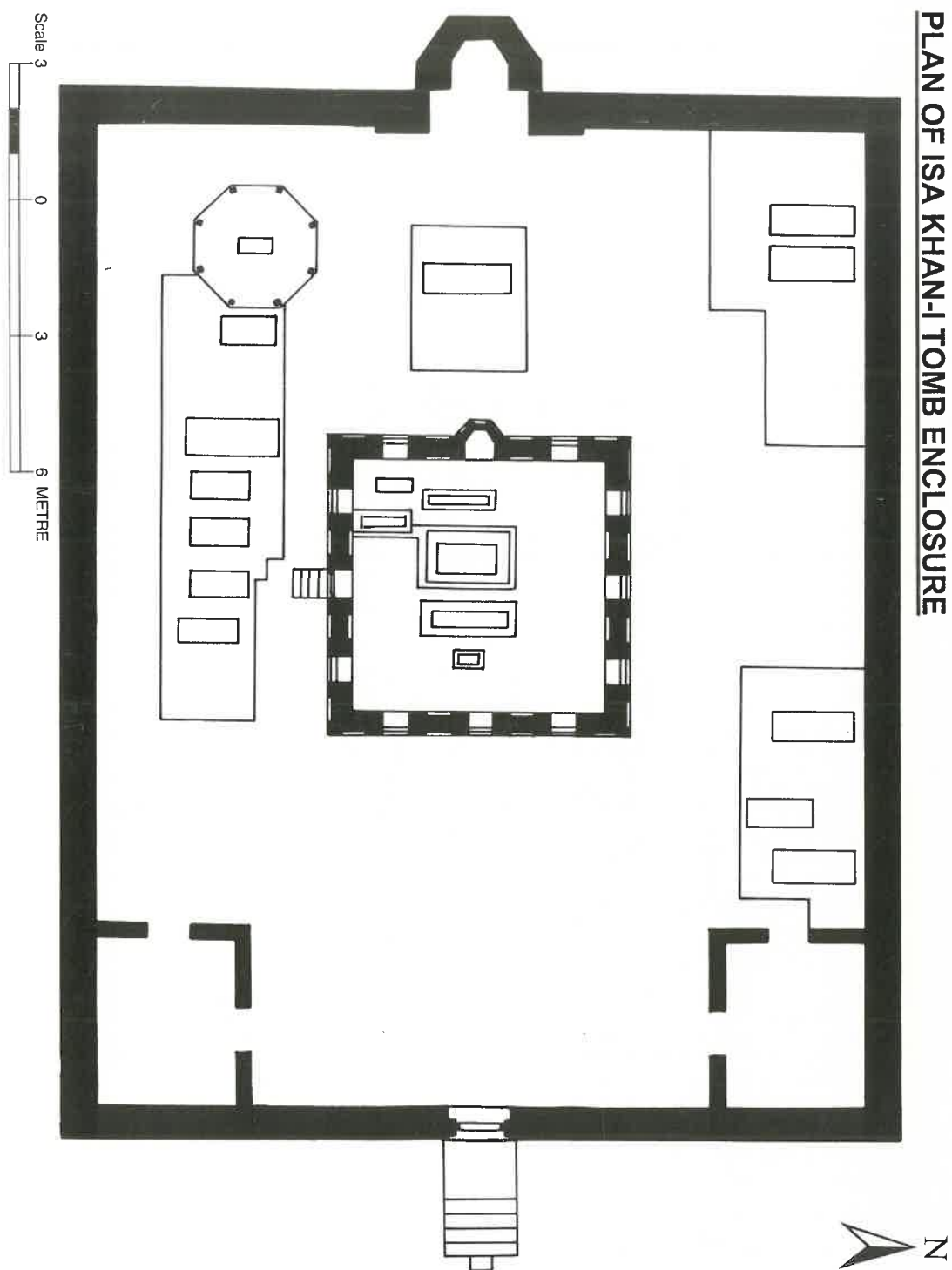
Tomb of Isa Khan Tarkhan, the Elder.



General view of Tomb Enclosure of Isa Khan-I.



PLAN OF ISA KHAN-I TOMB ENCLOSURE



the middle. These inscriptions mainly give verses from the Holy Quran, and of course are in Arabic, while others are in Persian. The date of the death of Isa Khan is also mentioned in an inscription. The tomb enclosure is dated back to 1572.

The smaller enclosure that occupies the middle space is approached by flight of steps from its southern side and accommodates six stone graves, the main one being that of Isa Khan himself. The cenotaphs of all the graves are in stepped shape with a box chamber at the top. The carved head stone of the grave of Isa Khan is very pronounced and is like a lamp post in the shape of a fluted turban for lighting of *Chiragh*, lamp.

The walls of the enclosure of Isa Khan's tomb are profusely engraved, divided into arched panels and latticed windows on the inner side. The panels are separated by carved vertical bands. Each panel, having carving in low relief, has a rosette at the tympanum and the spandrels. In the front side of the *mihrab* there are two pilarettas, one each on its right and left. The enclosure wall carries merlons at the top, under which are two rows of interlaced string carvings while Arabic inscriptions are found engraved all along the wall.

TOMB OF BADIUZZAMAN

It is an octagonal tomb pavilion with a finial at the top over the dome. The tomb pavilion stands on a raised plinth and is supported by eight pillars, one at each corner. The internal diameter of the tomb is about 5m while the base of a pillar measures approximately 1.9sqm. The tomb has a carved design. There must also have been the usual eaves and merlons which are now all gone.

The dome is plastered and gives a conical look from outside. The finial already mentioned consists of two squat-type jars. From the inner side the dome is built of overlapping rings while from the apex of the ceiling hangs a carved pendant. There is depiction of animal motif on the inner side of the square block above the capitals.

There is only one stone grave in the middle of the pavilion. The cenotaph consists of four stepped platforms and a box-like chamber at the top. The carved designs on the cenotaph show a





Canopy of Badiuzzaman.



Dome part of canopy of Badiuzzaman.

rosette within a lobed arch on the lower-most platform while the uppermost has merlon-typed at the top. The box chamber has Arabic inscriptions on three sides while towards the headside there is historical inscription which gives his date of death as A.H. 1011, corresponding to 1602. It may be noted that Badiuzzaman was the son of Shah Rukh Khan son of Mirza Baqi Beg Tarkhan whose tomb lies south of the *Mazar* of Abdullah Shah As'habi.

TOMB ENCLOSURE OF BAQI BEG TARKHAN

The simple tomb enclosure of Mirza Baqi Beg Tarkhan lies south of the *Dargah* of Abdullah As'habi. It is constructed of low stone wall with an ordinary entrance provided on the southern side. The larger enclosure measuring about 42.5m north to south and 40m east to west has many smaller enclosures located inside. The larger enclosure has two *mihrabs* on the western side.

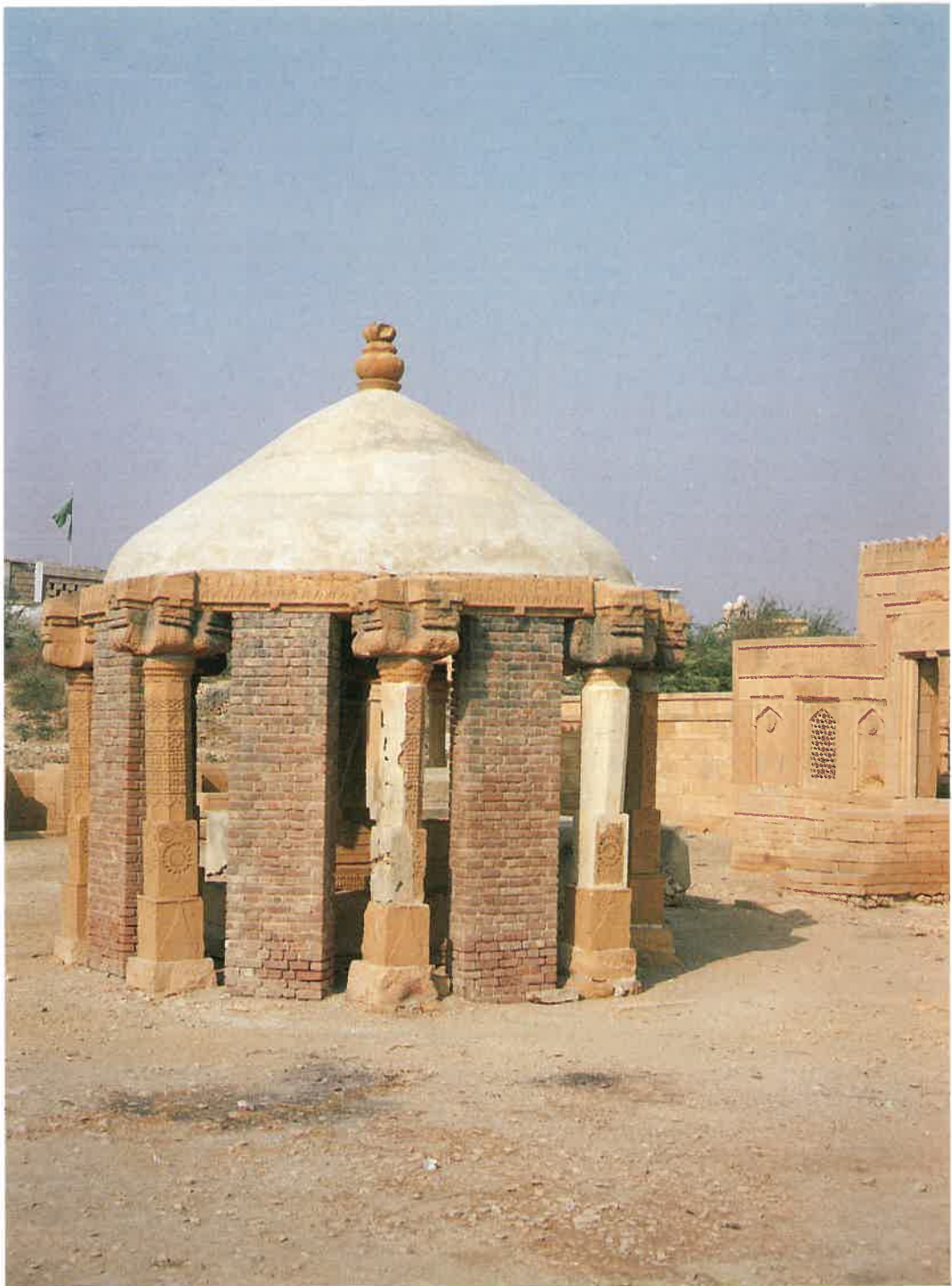
The main tomb enclosure of the Mirza measures roughly 8m on all sides and is located near the centre of the larger enclosure. To its north was later added male enclosure and a female, *zanana*, enclosure in the north-east corner. There are also two tomb pavilions in the southern part of the enclosure, the one on the southern side being that of Badiuzzaman dated 1602. The one near the western wall still remains unidentified.

The grave of Mirza Baqi Beg has a Persian inscription which gives his date of death as 8th *Shawal*, 993 in the *Hijra* era, which should correspond to 1585.

The tomb enclosure of Baqi Beg stands on a plinth a little over one metre higher than the surrounding ground level. Its entrance with 4 steps is on the southern side while in the western wall is provided a small *mihrab*. The entrance has battlemented rectangular frame with stone door frame underneath. It also has a latticed stone window on either side of the entrance.

The female graves enclosure is also accessed through a decorated stone door entrance, over which rises the battlemented raised rectangular parapet. The whole of the face is well decorated.

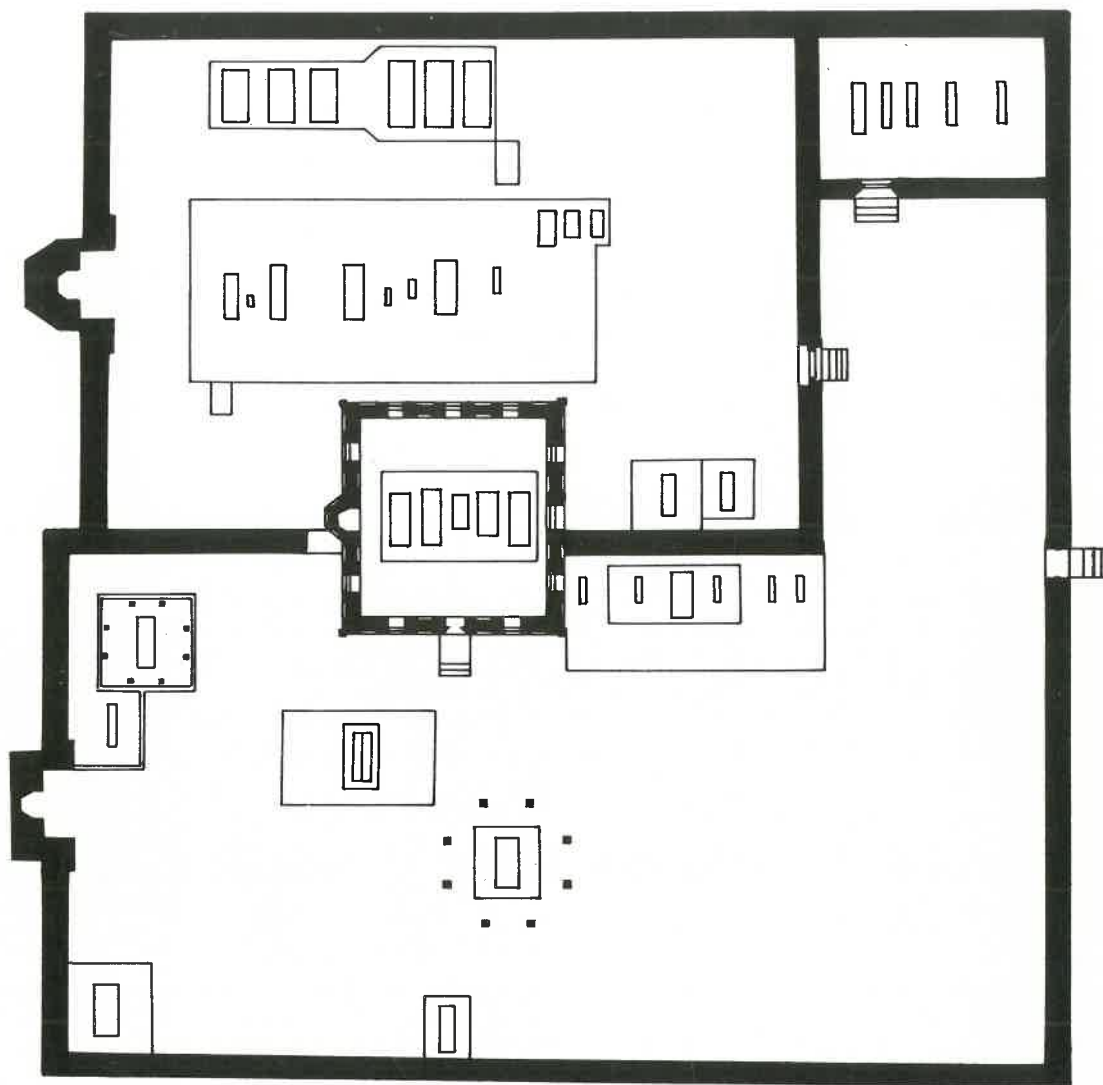




Tomb of Baqi Beg Tarkhan.



PLAN OF MOHAMMAD BAQI BEG TARKHAN'S TOMB ENCLOSURE



Scale 3 0 3 6 METRE



Tomb of Habshad (Ahinsa) Bai - from South East.

The family graveyard within the larger enclosure is also entered through a stone door frame on the east. The door frame here bears different decorative motifs while the space between the lintel and the battlemented parapet has Arabic inscription alongwith other decoration.

TOMB OF HABSHAD BAI

The tomb enclosure of Habshad Bai, or Ahinsa Bai, lies south of the enclosure of Mirza Baqi Beg Tarkhan, at the eastern edge of the Makli ridge. The square enclosure is entered through a narrow door in the middle of the southern wall after covering a flight of three steps. The enclosure wall here is also relieved by arched panels alternating with latticed windows. Both on the interior and exterior sides the lattice shows intersecting circles which are joined by diagonal lines depicting stars or rosettes in the centre.

The *mihrab* in the western wall is also well decorated. The *mihrab* niche has a carved triple-frame around it having a tall projection above it. All the three frames are decorated with different motifs.

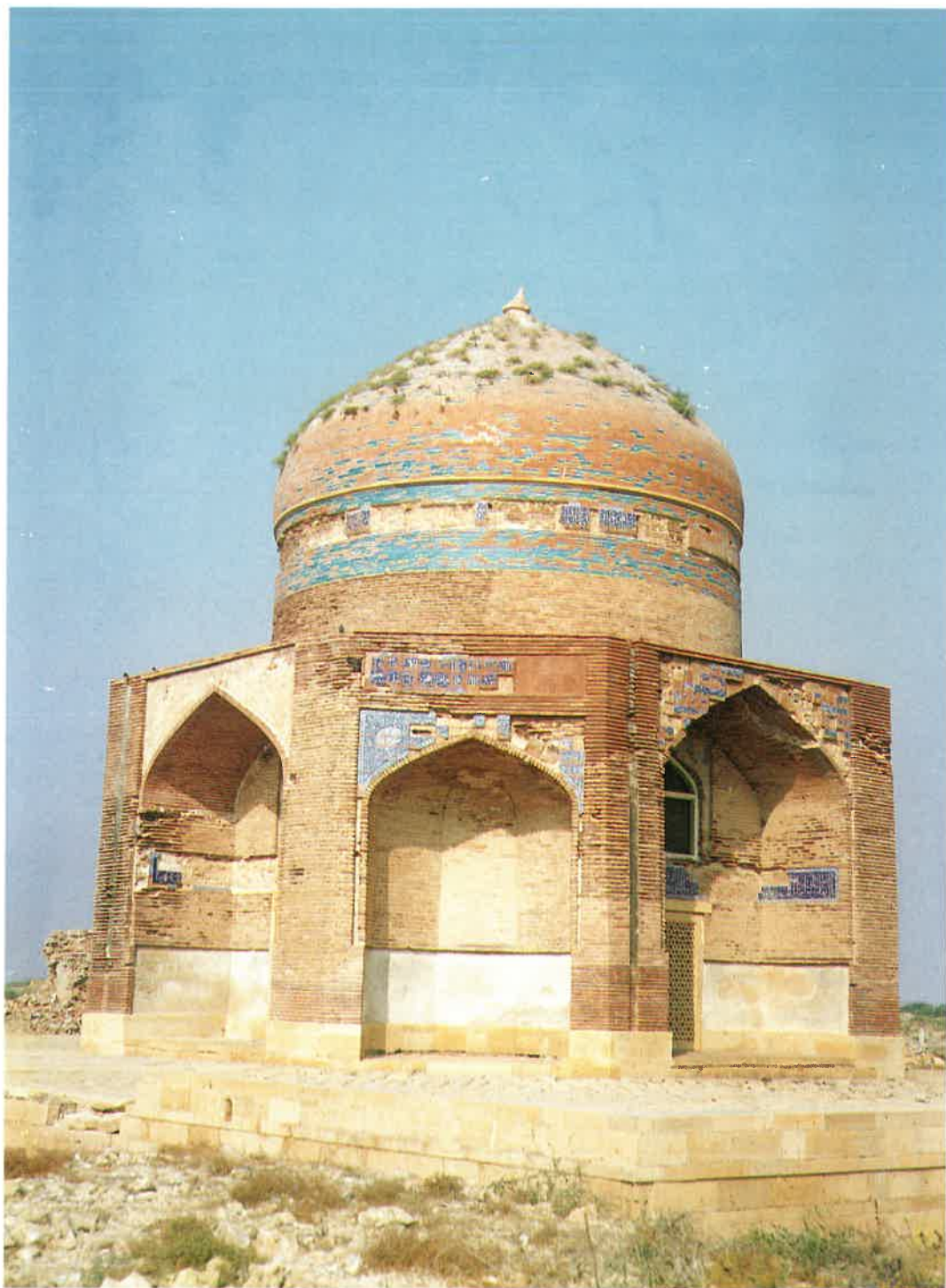
There are two stone graves on a platform inside the enclosure, both giving a date respectively A.H. 994 (1586) and A.H. 1000 (1592).

TOMB OF SULTAN IBRAHIM KHAN

The tomb of Sultan Ibrahim Khan lies in the middle of, what once was, an enclosure type of structure. The building itself is in beautiful octagonal type shape. The inscription on the tomb tells about the death of the Prince Sultan Ibrahim son of Mirza Mohammad Isa Tarkhan, obviously the elder. The inscription is dated as 16 *Rabi al Awwal*, 966 of the *Hijra* Era, which goes back to 1559. However, the construction of the tomb is attributed to the time of Mirza Baqi Beg Tarkhan whose period ranges between 1572 and 1584.

The tomb stands out in its own type as it is the only enclosure which accommodates a real building while in all other enclosure tombs of earlier period there are found only graves inside the





Tomb of Sultan Ibrahim - from South East.

tomb enclosures. The suit was followed in the case of the tombs of Jan Baba, Diwan Shurfa Khan and Isa Khan Tarkhan the younger.

The courtyard of the tomb is in rectangular shape measuring 42mx27m. The main building is set in the middle of the courtyard.

The present condition of the tomb clearly suggests that its opening bore a high arch contained within a rectangular stone frame, though the brick work around shows the remains of decorations.

Inside the enclosure with the western wall is provided a mosque which is not in a well-preserved conditions. It, however, measures a little over 10m in length along the wall and 3.8m in breadth. In between, though a little northward, between the mosque and the tomb of Sultan Ibrahim Khan lies the tomb of Amir Mohammad Sultan.

The tomb has stone foundations while super-structure is raised in burnt-clay brick. Though in octagonal shape, all its sides do not measure equally. In fact, it looks squarish with corners chamfered. The longer sides of the building measure about 7.4m while chamfered, or corner sides, are a little over 4.6m in each length.

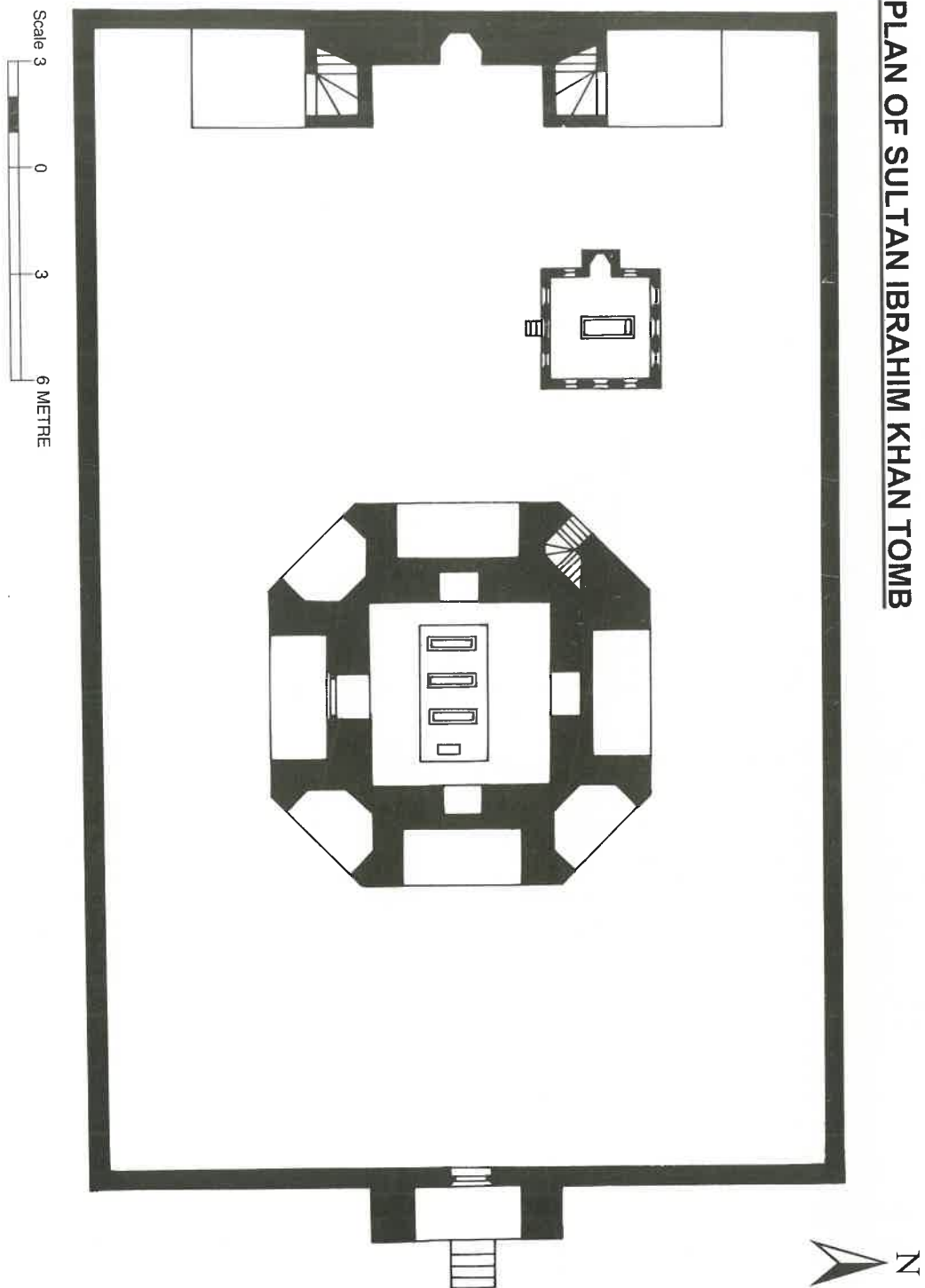
The chamber is in octagonal shape upto the parapet level from where rises a conical dome which once had an open lotus finial standing on a high circular drum.

The north-western side of the octagon has a staircase to ascend to the roof while each of the other seven sides there are deep arched alcoves. The alcoves on the four main sides are taller and are set within rectangular frames. However, each of the alcoves at the four corners is smaller as compared to the main ones.

The southern side is provided with a doorway which is fitted with a stone door frame, above which is an arched window. The other alcoves are closed with stone grills set in stone door frames, with arched window above. The rectangular space between the arched window and the door has a frieze of tiles with verses from the Holy Quran, written in white over blue background. There are coloured tile decorations in the spandrels.



PLAN OF SULTAN IBRAHIM KHAN TOMB



The interior of the tomb presents a square, each side measuring 6.5m. The dome from inside also seems to have been profusely decorated with blue tiles, as also it was done externally.

The tomb contains four graves.

TOMB OF DIWAN SHURFA KHAN

The tomb of Diwan Shurfa Khan is an enclosure type. The wall of the enclosure is built in brick though seems to have been renovated, except the western segment, in some recent past. The single modern type of entrance provides access from south to the enclosure in the centre of which stands the tomb of Diwan Shurfa Khan.

The western wall, as usual, as a wall mosque in the middle of its length. It consists of a *mihrab* projection having four arched panels on its either side. Each of eight panels is encased within a square panel. These arched panels have been decorated with glazed tiles forming geometric patterns. The spandrels in the panels are also decorated with light blue glazed tiles. Over these rectangular panels runs a frieze between borders, and contains stepped squares enclosing a boss in the middle. The pattern continues over the projected rectangular frame of the *mihrab* mentioned earlier. The *mihrab* itself contains four panels decorated with glazed tiles in white, light blue and deep blue. Over the wall, adjoining the high projection of the *mihrab* are two inscriptions, one fixed on each side.

The building of the tomb, which is set in the centre of the enclosure, stands on a brick-platform which is square in plan. The main building is also square in plan though it is provided with round towers projecting within each corner. These towers accommodate a staircase, in each of them, to go up to the roof.

The tomb building has a high circular drum having a stone collar decorated with blue glazed tiles. The conical dome above has a broken *kals* (finial).

The walls of the main tomb building have light blue lining in the glazed tiles.

The tomb has four arched openings, under high arches, on each of its sides. The southern arch is provided with stone door frame with verses from the Holy Quran within the panel. The spandrels of the arches are also decorated.



The interior of the tomb presents a square, each side measuring 6.5m. The dome from inside also seems to have been profusely decorated with blue tiles, as also it was done externally.

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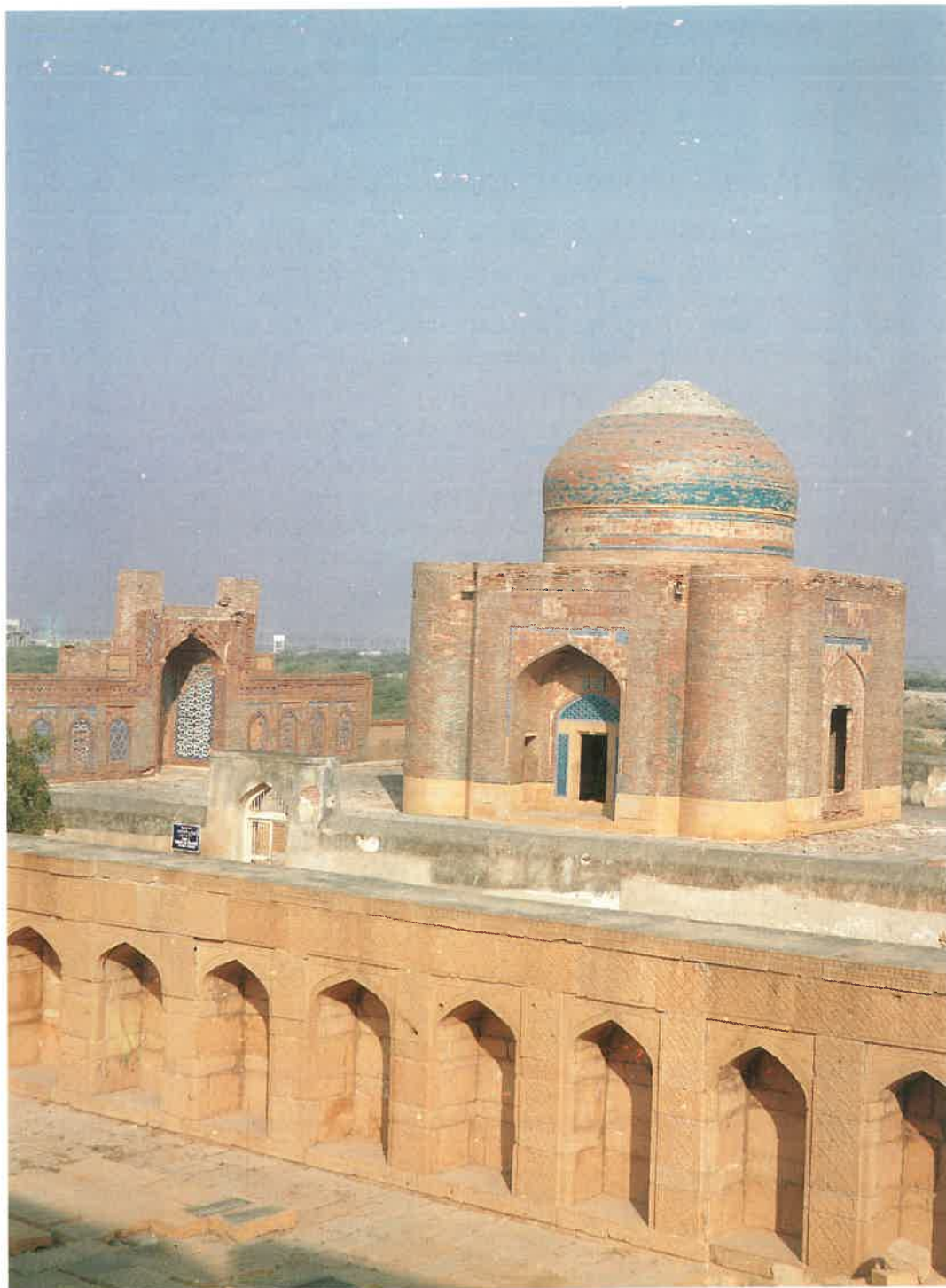
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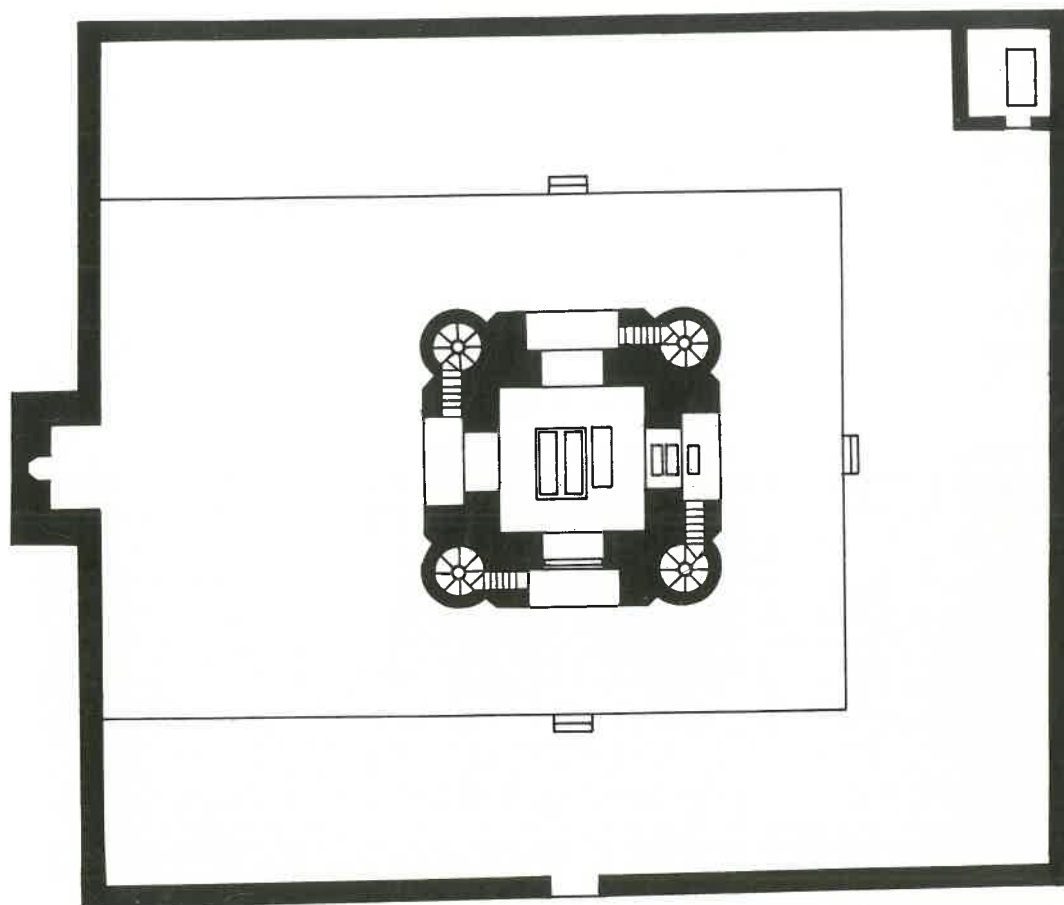
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Tomb of Diwan Shurfa Khan - from South East.

PLAN OF DIWAN SHURFA KHAN's TOMB



Scale 3 0 3 6 METRE

The interior of the building is also square on plan and is turned to octagon through squinches. The ceiling makes a beautiful zigzag pattern.

There are seven graves inside the tomb. The cenotaph of the main grave has a tall head-stone. The box chamber of the cenotaph is placed over five-stepped platform, each step decorated differently. The lower portion of the large headstone is rectangular in shape and has *Kalima* at the bottom and Quranic verses above. It carries a multi-cusped form of a cobra hood, carved on both faces. On the inner side, in addition to the Arabic *Kalima* and Quranic verses, an inscription in Persian is also engraved. The date given to Diwan Shurfa Khan's tomb is A.H. 1048 corresponding to 1638.

TOMB OF JAN BABA

The tomb enclosure of Jan Baba lies towards the eastern edge of the Makli ridge in the south-eastern side of the tomb of his grandson, Isa Khan Tarkhan the younger.



Jan Baba was one of the sons of Isa Khan the elder and being favourite with his father was selected to succeed him. However, the inner rivalry with his brother Mirza Baqi Beg resulted in his murder in 1570. The tomb is believed to have been built by his son in 1608.

The rectangular tomb enclosure is attached separately to a pillared porch on the southern side. The main enclosure and the porch respectively measure about 14.7m x 10.5m and 7.8m x 6.2m. As there is no bondage between the two buildings it is generally believed that the pillared porch must have been added later.

The door entrance to the main rectangular enclosure is from the south, now through the porch. A small window has been opened on the southern side of the eastern wall to provide additional access.

Within the rectangular enclosure there is the *zanana* (female) enclosure in the north eastern corner. This enclosure measures 3.4m x 3.4m and is accessed from the southern side. The western wall is profusely embellished with carved decoration.

The middle of the main enclosure is occupied by a raised platform on which stand three pillared pavilions with domes, though only the central one still retains it while the others have apparently fallen.

Both the buildings, the main enclosure and the porch portion, stand on a raised plinth. The southern entrance of the main enclosure, opening into the porch, has a decorated projection.

The main *mihrab* in the tomb of Jan Baba opens under an outer arched frame. The arch in fact has a rounded projection on the border and two rectangular frames depicting intersecting circle motifs in between them. There are delicately complex floral motifs at the spandrels while the inner side of the *mihrab* shows carved horizontal bands. Once again, a pilarette stands on either side of the *mihrab*.

The arched panels in the tomb of Jan Baba are decorated and serve as squinch arches at the corners changing the square into an octagon, and from octagon to sixteen sides to carry the dome. The inner side of the dome is decorated with concentric zigzag motif and a rosette at the apex.



The three domed pavilions in the enclosure rise from eighteen pillars, all of which are square and devoid of decoration, though having honey-combed capitals and four-armed brackets. The central dome, with high shoulders, still stands preserved while the other two have given way with the passage of time and a long period of neglect.

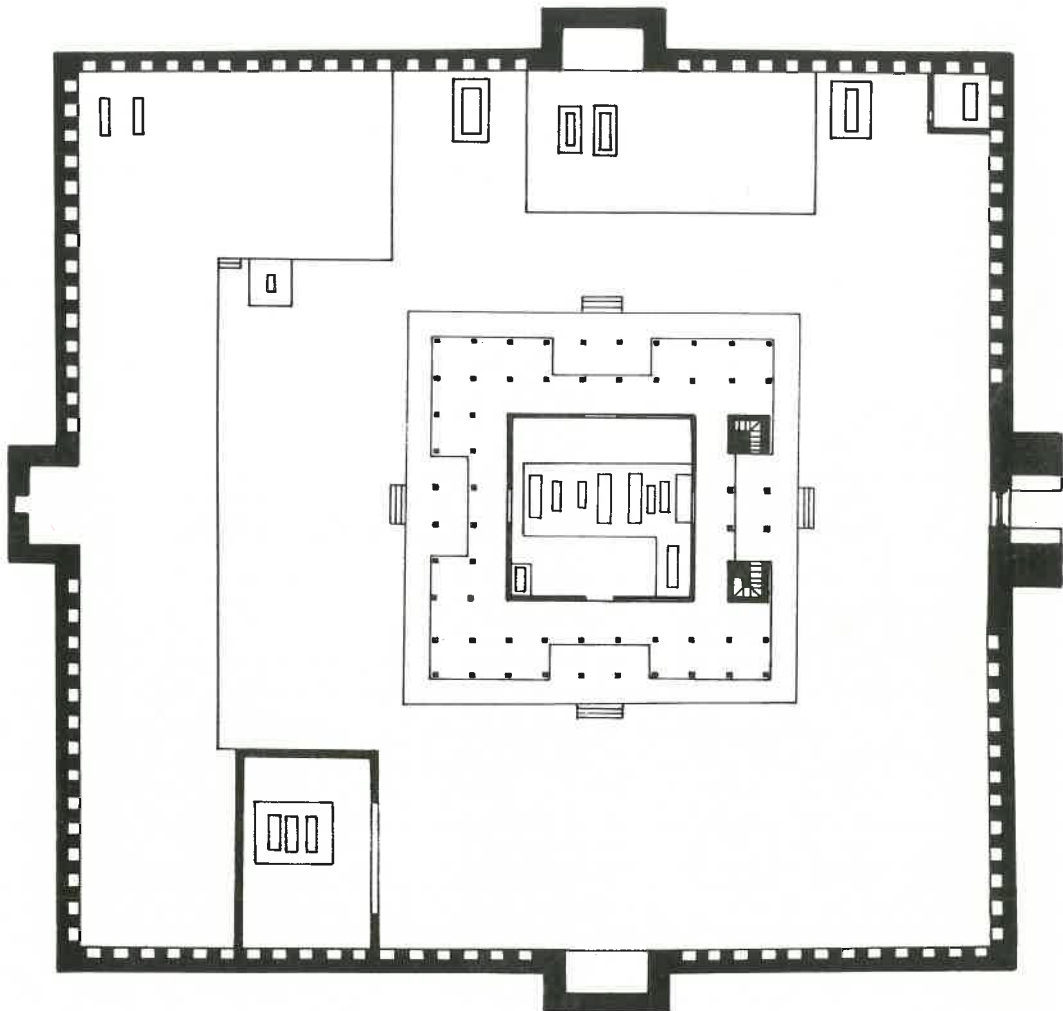
TOMB OF MIRZA ISA KHAN II

The tomb of Mirza Isa Khan the younger stands towards the western side of the tomb of Jan Baba. It is by far the out standing tomb enclosure entirely built in stone, and different in plan, design and decorations from all the tombs at Makli Hill. The lavish use of yellow stone might not subscribe to the theory of some scholars that it had been imported, as this kind of stone is still available here. However, the Gujarati style of architecture might suggest the presence of the architect from that area. There are also scholars who believe that the tomb in its present shape seems to have been left incomplete due to the death of Isa Khan



Tomb of Isa Khan Tarkhan, the Younger - from South East.

PLAN OF ISA KHAN-II



Scale 3 0 3 6 METRE



tomb of Isa Khan Tarkhan, the younger - closer look from south.

II, though the architectural study does not even point towards this hypothesis as the building looks harmoniously complete in all respects.

Mirza Isa Khan, a son of Jan Baba and a grandson of Isa Khan Tarkhan the elder was appointed Governor by the Mughals after the death of Mirza Ghazi Beg in 1612. However, like some other cases, he was not allowed to stay in Sindh except from 1627 to 1628 when he remained in Thatta. It is in all probability that the foundations of the tomb were laid during this period though it is said to have taken 18 years to complete.

The exterior of the enclosure wall of the tomb of Isa Khan II is relieved by a series of arched panels in high relief, each within a rectangular frame. The inner side of this perimeter wall presents plain but deep arched niches, each within a rectangular frame. The carving of the frames is very shallow.

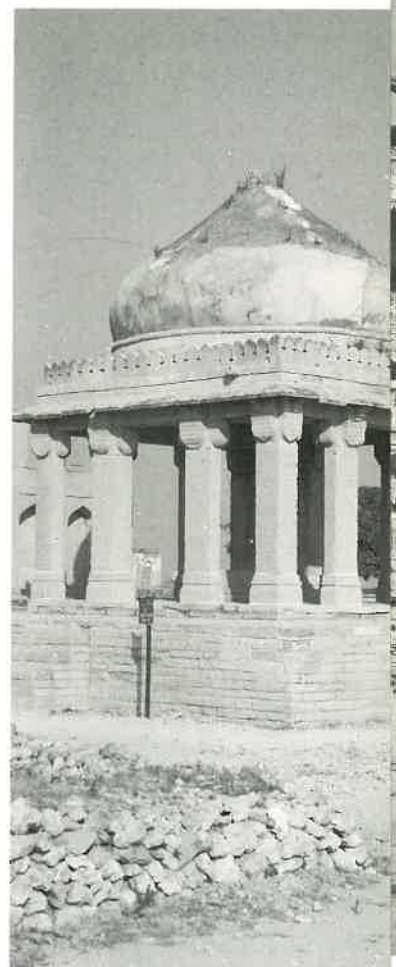
The arched entrance on the eastern side opens under a high arch flanked on each side by an oriel niche on brackets. The niches are embellished with carving only on the outer side. The entrance door is provided with a rectangular door frame with carved jambs and the lintel. Over the entrance is a rectangular band having Arabic inscription.

Entering the compound from the door one stands face to face with a very pleasing building of the tomb. The double storey of the building is formed by double pillars, one resting upon the other.

The panelled perimeter wall having main entrance on the eastern side, has two 'false' entrances one each on the northern and southern sides while the western wall accommodates a *mihrab*. The western side of the enclosure has a raised plinth throughout the length of the wall. There are separate platforms having graves on the north western and south western parts. A small square area in the north eastern corner is meant for *zanana* (female) graves.

The main tomb building, which is square in plan, stands in the middle of the enclosure on pillars, closed by curtain walls. The building is set on a raised plinth, square in plan, approached by a flight of three steps in the middle of all the four sides.

The central square tomb chamber has two rows of pillared





Interior view of the tomb of Isa Khan II.

galleries all round, with ten pillars on each side. In the middle of all the four sides a set of four pillars makes for three arched openings to access the galleries. On either side of the eastern access there is a staircase to lead to the upper floor.

The central tomb chamber is also a pillared hall with twenty pillars standing on four sides. As mentioned above, curtain walls have been provided between the pillars while the whole load of the dome above is carried by the pillars themselves. The outer sides of curtain walls are embellished with carvings.

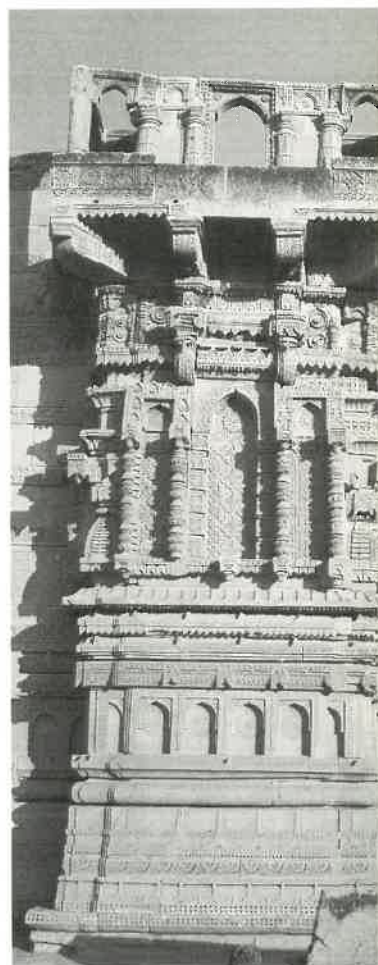
TOMB ENCLOSURE OF BAQI BEG UZBEK

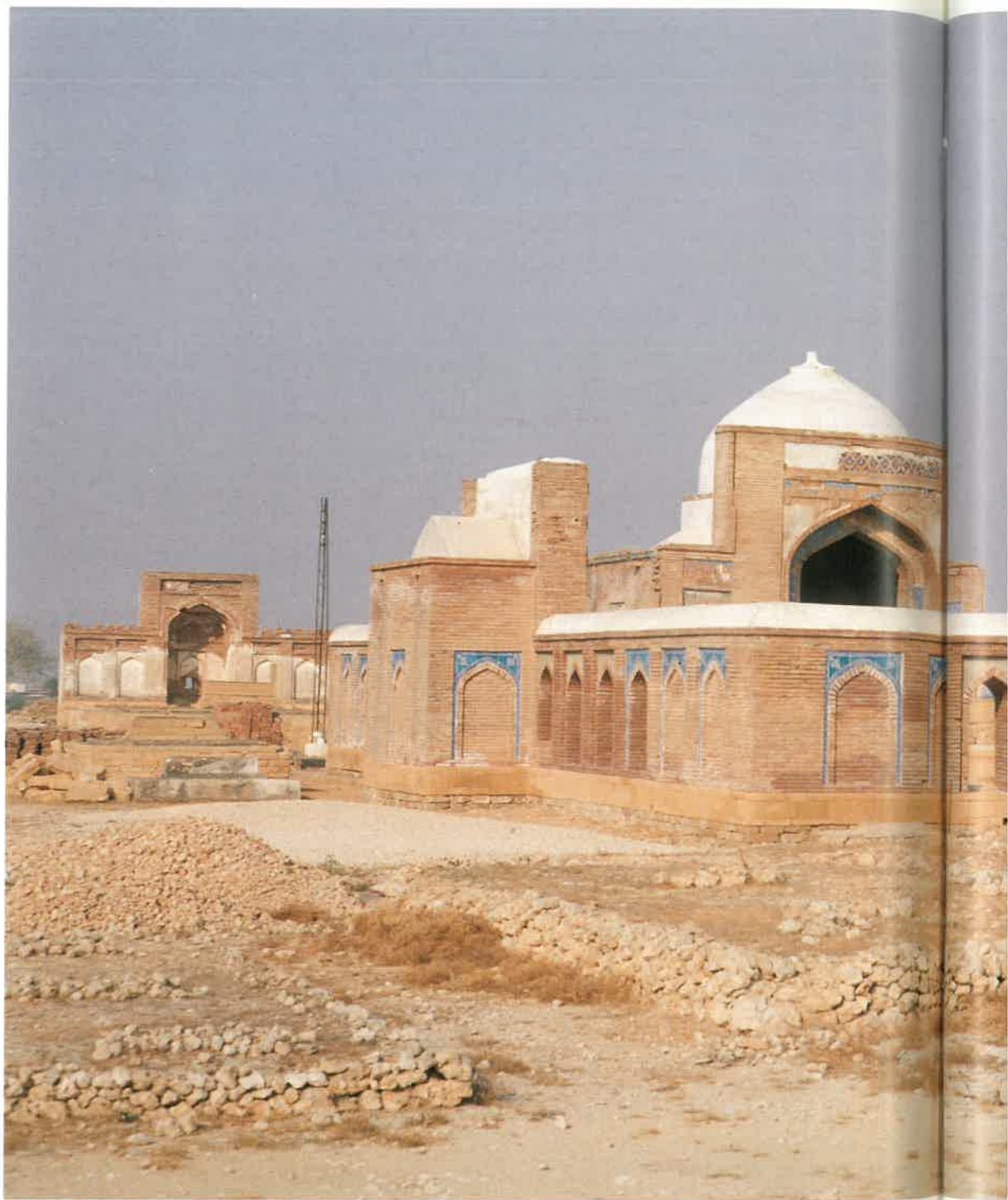
The brick tomb of Baqi Beg Ubzek stands in-between the tomb pavilion of Tughril Beg and the tomb of Isa Khan Tarkhan the younger. It stands on a raised platform facing of which is set in stone. On the eastern side is the entrance to the enclosure, which stands in the shape of a high arch set in a rectangular frame of glazed tiles. There are also two false entrances, one each on the northern and southern sides. Each of these false entrances is flanked by four arched windows on either side. The corners of the enclosure have semi-octagonal alcoves set on the inner side.

On the outer side of the wall, above the arched panels, runs a horizontal line at the cornice level. In the middle of the western wall is a projected rectangular frame. The domed hall which extends towards north and south making it a rectangle, presents the mosque. The dome itself is conical in shape set on an octagonal drum raised on tall squinches at the corners. On the outer side, a row of dentils runs at the cornice level while the dome is crowned with a lotus finial. The *mihrab* of the mosque is semi-octagonal provided with arched panels at the face. Over the panels runs a zigzag brick pattern joinery of which presents light blue glaze.

The enclosure internally measures 23m in length and about 21m in breadth, while the walls are around 0.70m in thickness. The centre of the courtyard is occupied by a raised platform on which there are three grave stones. The central grave has a conical head stone while the other two are built plainly.

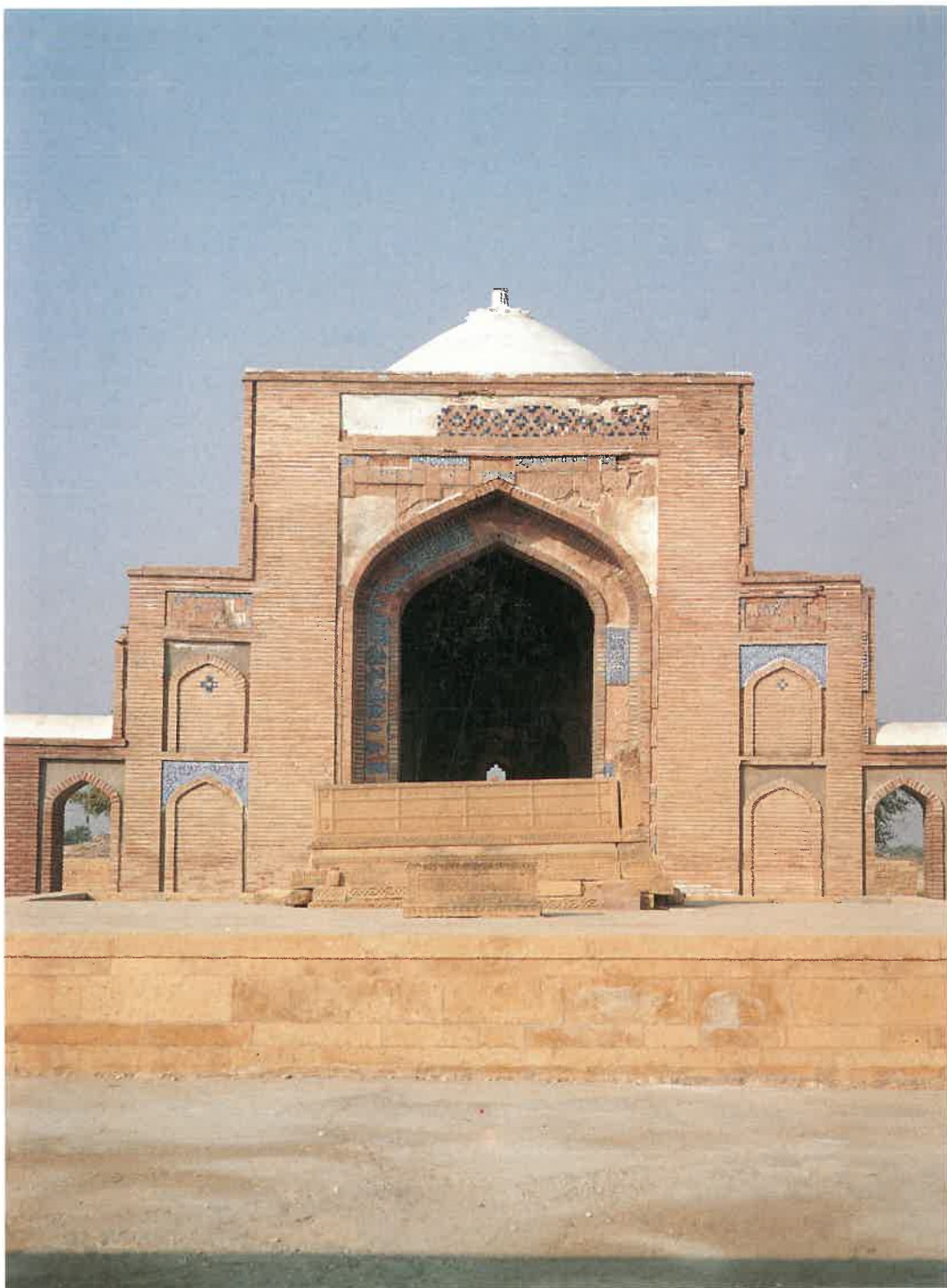
The tomb enclosure has been given the date going back to 1640.





Tomb of Baqi Beg Uzbek - general view from South East.





Tomb of Baqi Beg Uzbek - closer look from east.

TOMB OF MIRZA TUGHRIL BEG

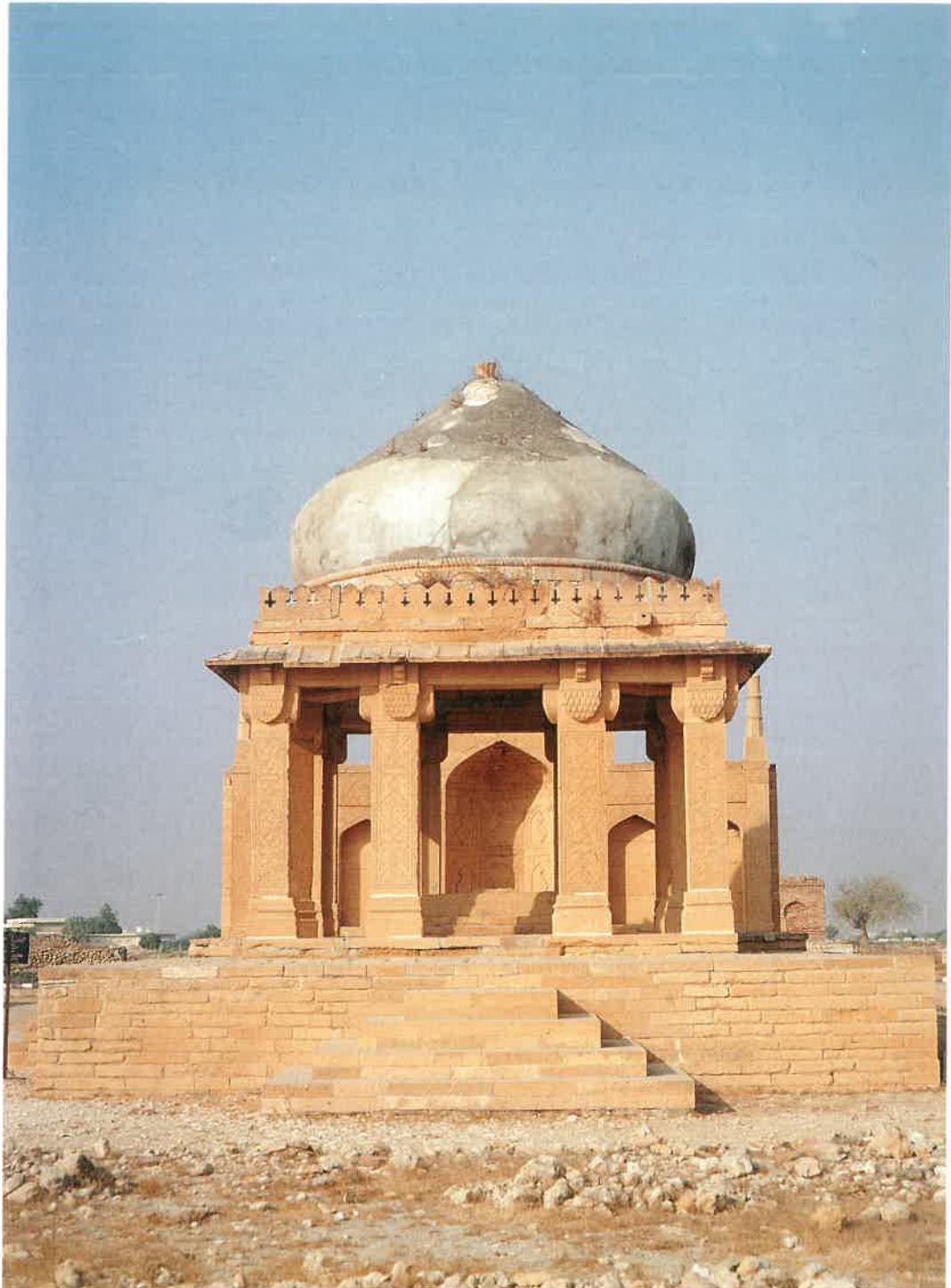
Lying on the southern side of the tomb enclosure of Mirza Baqi Beg stands the tomb of Mirza Tughril Beg. It is located on the eastern side of a 1.2m high square platform which measures over 8m on each of its sides. A four-stepped approach is provided at the eastern side. The western side is occupied by the usual wall mosque.

The pavilion type tomb is square in plan, measuring 5m x 5m, and stands on twelve square pillars showing low carved relief decoration on the outside. The shafts of the pillars have no decoration at the base but depict honey-combed designed capitals. The plain parapet has merlons and somewhat extended eaves.

The square of the tomb is turned into octagonal by means of cross-lintels which rest on two corner pillars. A series of interlaced arches change the octagon into a circular base for the dome.



Tomb of Tughril Beg - from South East.



Tomb of Tughril Beg - from East.

There is only one grave inside the tomb pavilion, which is dated back to 1649.

The wall-mosque at the western side of the platform is quite pronounced. It has a central bigger *mihrab* flanked by two smaller ones on each side. The main *mihrab* is set within a raised rectangular frame. On either end of the top of the wall there is a solid minaret raised on a square base. The top of the central *mihrab* carries a Persian inscription.

TOMB OF MIRZA JANI BEG

The last of the independent rulers of the Tarkhan dynasty, Mirza Jani Beg son of Paimda Beg was given the final blow at the hands of Abdur Rahim Khan-e-Khanan sent by Mughal Emperor Akbar the Great, to hold sway on this part. The Mirza, however, later entered the service of the Mughals and was appointed as Subedar.

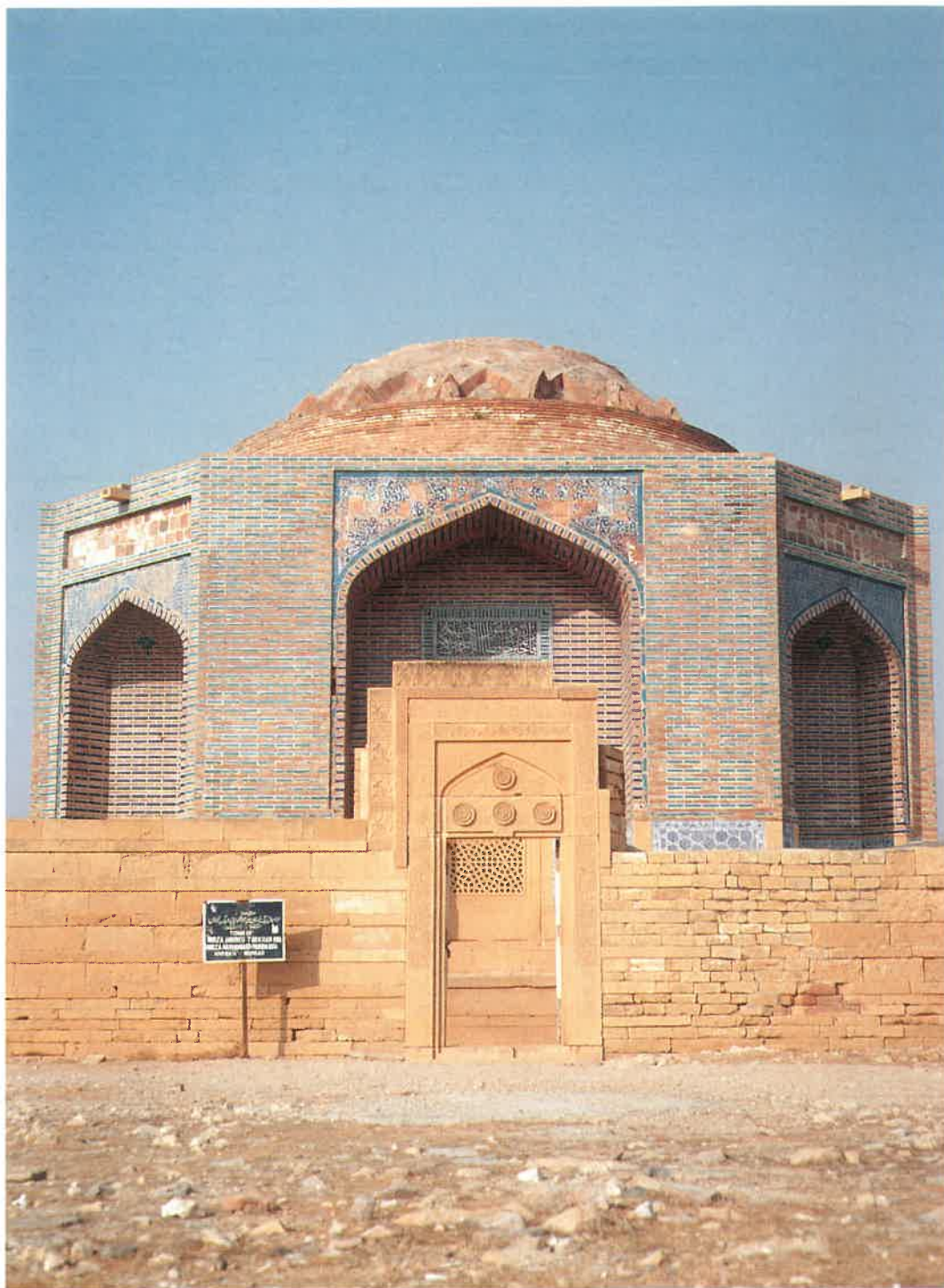
The octagonal-shaped tomb of Mirza Jani Beg stands in the middle of the tomb enclosure measuring 24mx22m. The enclosure wall is built of simply dressed stones. It has a door entrance at the east. An engraved Arabic inscription is set in the raised rectangular frame of the arched opening. Balancing the arched entrance there is a *mihrab* in the western wall where an inscription gives the date of his death as A.H. 1009 i.e. 1601.

The door entrance at the eastern side of the tomb is raised and set through a framed door. The arched entrance has beautiful decoration making floral and vegetal motifs. It is of special note that at the spandrels of the arch complex floral motifs are carved in corners with a series of carved rectangular frames. These panels respectively depict Quranic verses, stylized imitation of *Kufic* script of Arabic language followed by a series of geometric patterns.

The arched *mihrab* on the west is of stone and set in a high rectangular frame the upper portion of which has three rows of stone carving. The semi-octagonal *mihrab* has two smaller brackets on either side. The complex of *mihrab* is flanked by decorative pilarettes, one on each side.

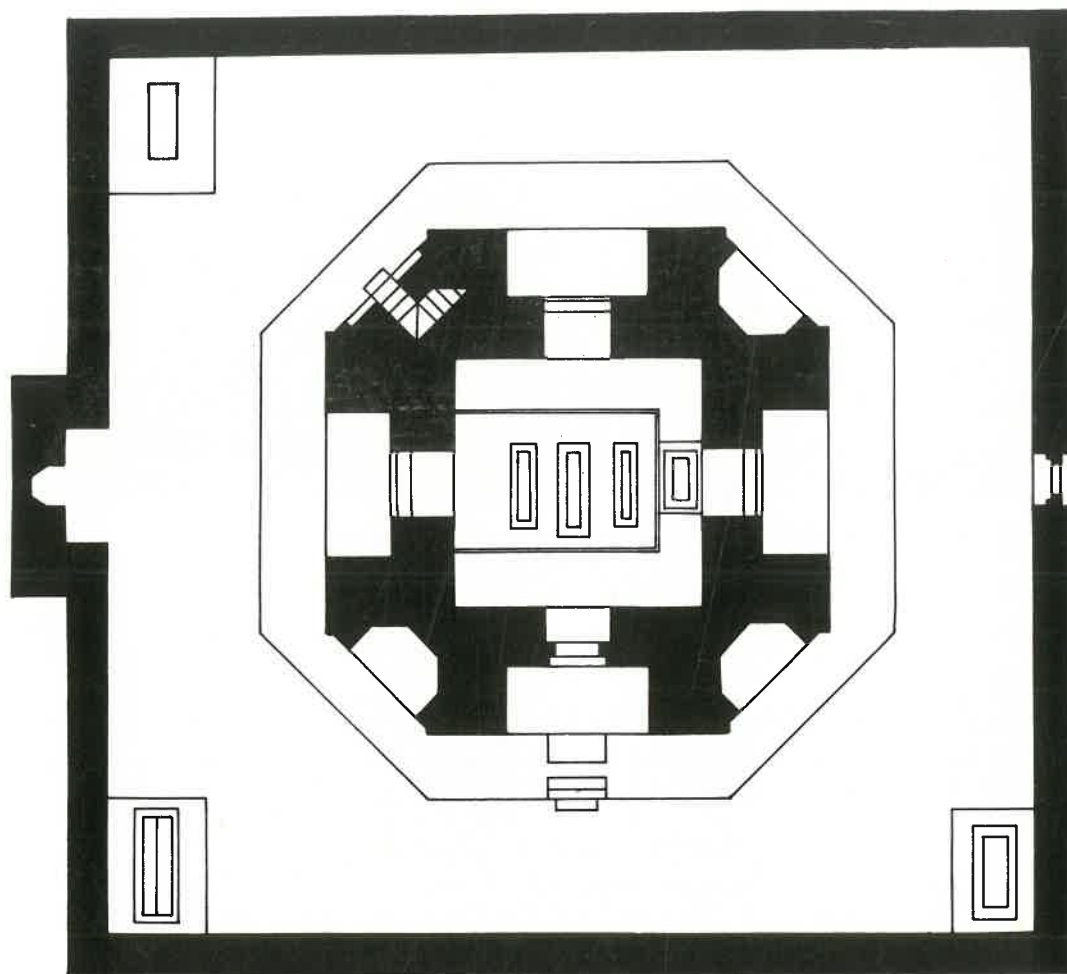
The longer side of the octagonal plan of the main tomb measure 7.7m. On the north-western side is provided a staircase



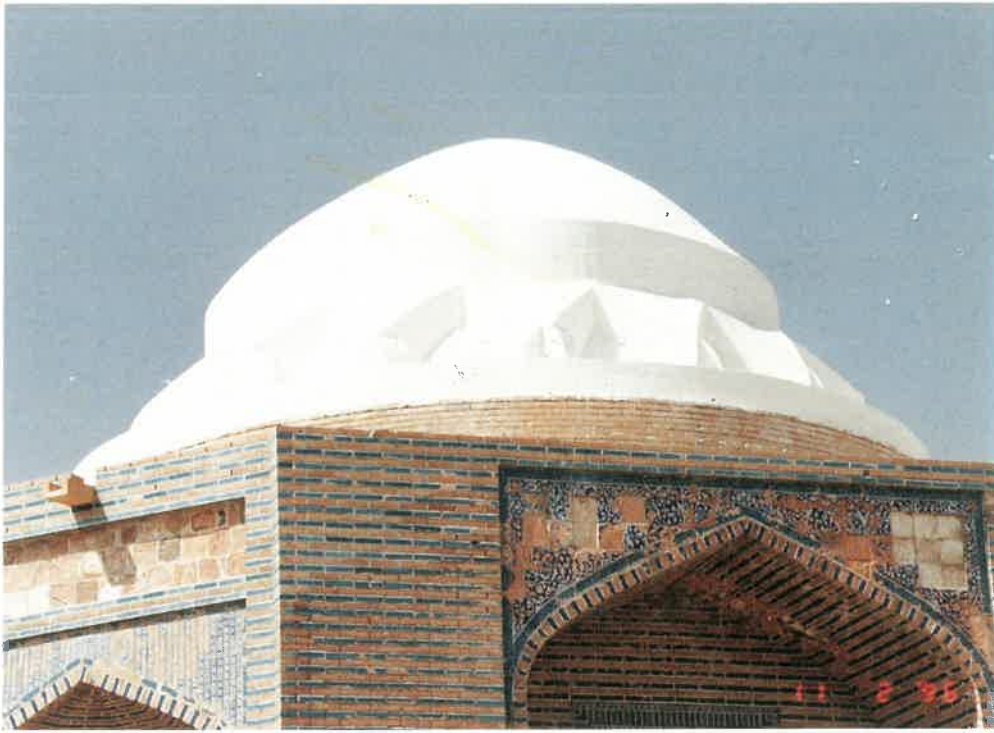


Tomb of Jani Beig from East.

PLAN OF MIRZA JANI BEG's TOMB



Scale 1 0 1 2 METRE



Tomb of Mirza Jani Beg: After Restoration

while the other seven sides are set in the shape of high arched alcoves. The tile panelling above the grilled windows has Arabic inscription in white on blue background.

The tomb stands on an octagonal plinth about 1m higher than the ground level, but extending beyond the tomb building. The main entrance, opening on the southern side, is fitted with stone door frame over which is latticed arched windows, all set in the frame. All the other seven sides have grilled stone windows.

The whole of the exterior would have been beautifully decorated. Even though time has taken its toll this decoration, deep blue glazed lining alternating with white lining in the background of red fired brick of clay, makes the building stand out prominently. The spandrels are also decorated with blue and white glazed tiles, this time, making floral designs around an oval

nucleus. In fact the decoration in spandrels, panels etc. in different shades of blue and white glazed tiles look very pleasing throughout the structure built with cut and rubbed burnt clay tiles in red colour.

The dome of the tomb had fallen perhaps in the early part of the 20th century leaving only the drum in two stages. The dome was re-erected by the Department of Archaeology in 1995 under the direction of the present writer.

Inside the tomb building there are three graves, two of which are built in marble while the third one is in ordinary stones.





Amir Khan's family graveyard - from East.

EPILOGUE

The Makli Necropolis by no means contains only the monuments to the dead mentioned in the previous pages. These only represent some of the outstanding, or unique, tombs belonging mostly to those personages who had left their deep marks on the sands of history. It might have already been noted with interest that almost all of these tombs, mausolea or pavilions are located near or along the eastern edge of Makli table-land, which faced the river. Thousands of other graves, probably those of lesser mortals, lie scattered over the whole vast area. Here only an odd building or Chaukhandi type graves are encountered, some of which also bear carved decoration or an inscription here and there. A detailed survey of these inscriptions was carried out by a team under the guidance and leadership of the present writer in 1992. The results of this survey in the shape of a report await publication by the Department of Archaeology and Museums of the Government of Pakistan.

As has already been mentioned elsewhere, these monuments rest in a time-frame running roughly from north to south; and mainly cover the following dynastic periods:-

- i. Sammas - 1335 to 1520
- ii. Arghuns - 1520 to 1554
- iii. Tarkhans - 1554 to 1593
- iv. Mughals of Delhi - 1593 to 1739

The first three dynasties ruled the region from Thatta. The last of the Tarkhan rulers Mirza Jani Beg, however, surrendered the power to the Mughals in 1593, entered their service and acted as *jagirdar* of Thatta. After his death, his son Mirza Ghazi Beg also exercised his power through deputies till he met his death in 1612. In the following years as many as thirty-seven imperial Mughal governors held authority in Thatta till the last of them, Nawab Sadiq Ali Khan was unable to maintain himself from the falling revenue from the area. He then handed over the power to Khuda Yar Khan commonly known as Mian Nur Mohammad



Kalhora who shifted his seat to Khudabad abandoning Thatta altogether.

The monuments in the Makli Necropolis are found to have been built either in burnt brick or stone. The quality of brick is amazingly of high standard and made of superb pottery clay with magnificent mastery in craftsmanship. The rich red colour presents a very pleasing phenomenon especially at the surface. In almost all the cases stone has been used in the foundations, or even upto dado level. It must have been out of necessity, and may not be used for architectural beauty, as the region is badly affected by saltpetre which, with capillary action of sub-soil water, disintegrates the very fabric of brick thus shortening its life.

In quite a few cases designs have been formed by using plain and enamel-surfaced bricks. In some of the monuments, especially the Tomb of Diwan Shurfa Khan, thin bricks of white colour appear as mortar – or used as *gaz*. The coloured enamelled tiles have also been lavishly used in some of the tombs in the form of dados, panels, spandrels etc. giving a very superb effect to the overall arrangement in decoration. These glazed tiles could also have helped the surfaces of the monuments withstand the salty winds from the Arabian sea.

The glazed tiles are predominantly found in two colours, white and blue – with shades of the latter in dark purplish to a light blue or to turquoise blue. However, yellow colour in tiles is also present, and when used with other colours, enhances the beauty of the pattern so formed.

The other kind of buildings are constructed with stone, *Sang-e-Khattu* believed by many historians to have been imported though its queries are right at hand in the region. The monuments in stone present an aura of beauty in their carving and tracery works. Given usually the name of 'Lace work in stone' the carving surpasses in creation of a standard rarely to be seen in most of the places, though again termed as 'after the style of Fatehpur Sikri of Mughal Emperor Akbar by some writers.

The stone carving is found to be following two techniques in the buildings at the Makli Hill. The first one is depicted in the works when designs, filligri work, is carved in relief on the sunken ground while the other is represented in the form when ground is raised and the design incised in the dressed surface of the stone.

In architectural style there is a gradual change from the earliest to the latest period, though not necessarily following any definite principles with the change of time. By far there are found stone pavilions, Tomb Pavilions, Tomb Enclosures, Square Brick-built Tombs, Square Stone Tombs etc. in addition to thousands of plain gravel graves.

With the covering of such a vast area, depicting so much variety of decorative arts and architectural styles, the Makli Necropolis truly stands out as a befitting tribute to the pious personages, kings and kingly persons, governors and *Jagirdars* and common persons of lower terrestrial ranks. No wonder then it is inscribed on the World Cultural Heritage List.





Tomb of Kus al-Sultani.



Amir Khani Mosque.



Tomb of Pir Asad.



Canopy of Kazi al-Malak.

A NOTE ON THE PRESERVATION OF THE MAKLI NECROPOLIS

Despite the fact that Makli Necropolis at Thatta stands inscribed on the World Heritage List its monuments - and even the uncovered chiroli/gritty graves open to sky - are generally not in good state of preservation. The whole ensemble is exposed to both natural and human hazards. Long periods of neglect coupled with treasure hunters' activity has multiplied the rate of disintegration and degeneration of the very fabric of most of the structures. This has naturally resulted in the monuments standing in disrepair to a condition verging on collapse. Most of the brick structures are in advanced stage of decay while those of stone are showing clear signs of loosening of the material warranting their repair and consolidation as early as possible.

Never in its history of conservation / preservation it could attract efforts from the authorities that would match the extent and expanse of the monument area protected under Ancient Monuments Preservation Act- 1904, since replaced by Antiquities Act-1975. The erstwhile Archaeological Survey of India and its successor, Department of Archaeology of the Government of Pakistan, have always considered it sufficient to periodically attending a monument or two but never these projects have been brought to a conclusive stage of repair. It becomes evident from a visit to site that either the enthusiasm of the conservationist or the resources to conserve ran out half way thus leaving most of the monuments partially attended, but never addressing the basic problems.

The conservation records of the site clearly show that never in its life any major study to bring to fore its problems and recommendations to tackle them has been made except as late as 1993 when a one-man mission, partially funded by UNDP, was assigned such a serious job. The mission which visited Pakistan



for about three months was assigned the following terms of reference:-

- a) To study in detail the Makli Hill monuments, Thatta and to evaluate and propose ways and means for the proper preservation of these monuments;
- b) To carry out survey and documentation of the Makli Hill Monuments, Thatta;
- c) To assist the Department of Archaeology and Museums in the preparation of PC-1 concerning all the aspects of the conservation works;
- d) To train one or two officers of the Department of Archaeology and Museums in the survey and documentation of historical monuments;
- e) To suggest ways and means for the proper preservation of Makli Hill monuments from the tourist point of view.

The mission, however, could not do justice with the terms of reference perhaps due to the magnitude of the assignment. It could prepare only a report, titled, "Preliminary Study for the Preparation of Master Plan for the Conservation Preservation of the Makli Monuments and Development of the Makli Hill Site". The report deals with the conservation aspect in a generalized way while it presents rather an ambitious plan on the development of the site from tourist point of view. The present writer had the opportunity of holding discussions and exchange of views with the Mission. He also had a general study of the monuments to evaluate the conservation problems. As it is neither an easy job nor a mean project in any sense it is not possible to cover it as a whole within the scope of the present monograph. In order to convey the seriousness of the conservation problem, as also to lay down some basics to carry out detailed studies, it is thought appropriate to deal this aspect summarily following mostly the said studies.

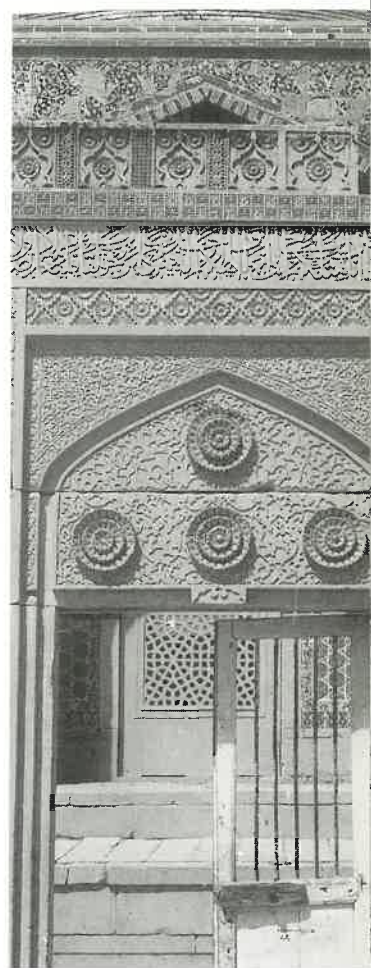
The poor state of preservation of the structures in the Makli Necropolis can be the result of the following problems:-

1. General or natural.
2. Environmental.
3. Administrative.

The problems of general or natural causes are of universal dimension and show symptoms of weathering, denudation in the shape of decay and deterioration in the masonry structures adversely affecting the overall stability of the monuments. These problems include:-

- a) Cracking of members due to structural movements and settlements of large areas of monuments. This is evident in the Tomb of Jam Nizamuddin.
- b) Cracking, unequal settlement of elements poorly bonded to each other. One of the examples can be seen in the enclosure of Baqi Beg Uzbek.
- c) Cracking due to poor detailing and construction like thin stone facing with poor quality and loose filling of the core. The tomb of Mirza Isa Khan Tarkhan the Younger can be cited as one of the examples.
- d) Sometimes the embedded ferrous material results in spalling, splitting and lifting due to increase in volume as can be seen again in Mirza Isa Khan's Tomb enclosure.
- e) The open neglected joints become conduits for the free access of water and dust particles resulting in staining and fast decay as can be seen in the tomb enclosure of Mirza Sulaiman.
- f) The sand-stone surfaces have roughened as a result of exposure to rain water thus further accelerating the rate of decay.
- g) Cracking, splitting and spalling of stone surfaces have also been seen even when generally sheltered from rain. This possibly is the result of the formation of crystalline sulphate.
- h) The wetting and drying surfaces of stone members have caused 'contour scaling' or uniform thickness scales separating from stones.
- i) Peeling off in thin layers or turning powdery of stone pieces due to salt crystallization.

The study of the conservation problems of the structures in the Makli Hill monuments would further bring out the following causes:



a) **Salt Action.**

The Makli area has a deep subterranean water-table though the whole region is infected with salt-petre. The possibility of carrying ground salts to the structures from below through capillary action may be remote but not entirely non-existent. However, the region lying at the mouth of the delta is under attack by the sea winds throughout the year. The salt-laden moist winds deposit their salts on the exposed surfaces of the structures. These salts are then transported into the bricks, or crevices, through capillary action with the resultant damage which is widespread on the whole of the site and is visible near the tips of the walls and within the domes.

The use of bricks, in repairs, made from salt-bearing clay may have aggravated situation in many a building. Such bricks have high concentration of salts—especially the harmful calcium sulphate. The rain water dissolves such salts and helps transport it to other parts. The solution present in bricks, after evaporation, crystallizes and peels off flakes of this building material.

The salt action over the porous sand stone is almost the same and its repeated action causes exertion of pressure on the walls. The pressure in excess of the internal strength of the stone causes damage in the form of powdering and fragmentation.

b) **Aeolian Action:**

The Makli table-land is exposed to the winds direct from the sea. These are high velocity winds - average between 16 and 19 km/h. However, the wind velocity may reach, though for short spans, upto 48 km/h. The wind being commonest dynamic load the weight withstood by structure exerts rapidly as a natural weathering agent. It may thus cause much damage to the structures especially when the latter have already grown weak due to aging and other multiple causes.

The cavernous decay of stone, as in the case of Tomb of Isa Khan, is also not uncommon at Makli. The crystallization of salt in this case takes place within the depth of the wall where broken material would have caused cavitation. Cracks and fissures in the structures similarly bring most harmful effects of salt combined with rain driven by wind pressure.

c) **Rain Water Action:**

The Makli region is situated in a belt which gets very small average of rainfall annually. The little precipitation that it gets is usually due to cyclonic storms. It, therefore, causes damage to the masonry directly hit by heavy downpour while penetration of rain water results in various types of internal decay of the very fabric of the buildings.

The survey carried out by the mission has also blamed some of the recent repairs to the structures in getting adversely affected by rain water. In this case the joining together of the permeable and absorbent material like bricks and stone with dense or impermeable mortar enables rain water to be trapped in the pores of the materials. The frosts, not unknown in the region, resultantly cause severe internal damage to the masonry.

d) Thermal Action:

The usually large variation in diurnal temperature causes expansion and contraction of the material and result in cracking of the same. The damaging results of the continuous action of this process is visible in many of the structures at Makli.

e) Condensation Agents:

Water gaining access to the masonry materials through condensation agents also results in badly affecting the structures and help widening its voids which in long run affect the overall condition of the monuments.

f) Seismic Effect:

Although the seismic activity in the region is not so frequent or severe yet the lower Sindh, including Runn of Kutch, being in the active seismic zone does get tremors occasionally. The effects of these earthquakes are very much visible on some of the monuments in the Makli Necropolis.

A brief account on the conservation problems given above is by no means comprehensive. It is very much imperative that another team may be formed to fully justify the very well laid out terms of reference, given to the earlier one-man mission. The present note may also serve a basis for carrying out more serious work to tackle the problems of conservation and preservation of this World Heritage Site.





The National Highway passing through Makli Hill. A Hindu temple is on left while on its right is the Islampur Mosque



Looking East from near the Tomb of Jani Beg.

HOW TO REACH MAKLI NECROPOLIS

By Air:

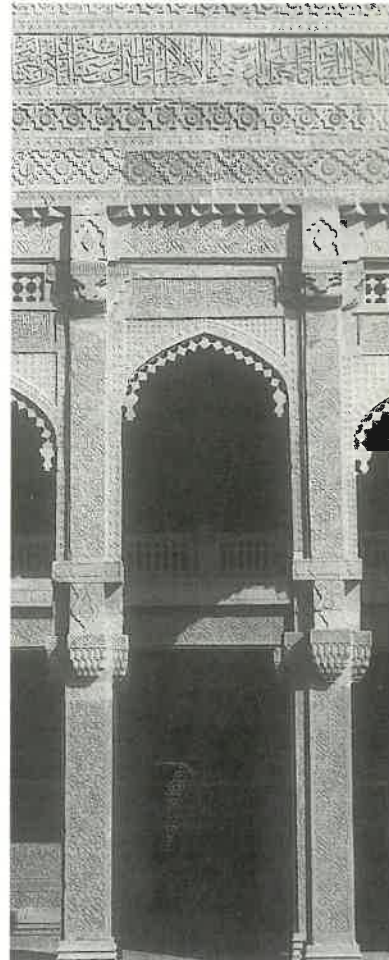
The closest airports are Karachi and Hyderabad. Though both of them are about the same distance, on opposite directions from Makli, yet former may be a preferred air destination for frequency of flights and easy road access.

By Road:

The National Highway originating from Karachi connects Makli, and onward, Thatta and Hyderabad. Makli Necropolis is roughly 100km from Karachi as also from Hyderabad. The public and private transport takes about two and a half hours from Karachi. Usually there is a bus about every half an hour. On Thatta–Hyderabad sector of the National Highway, only Government buses ply, also taking almost the same time in the journey. The National Highway touches almost the main entrance of the Makli Necropolis hence a very direct access to the Monuments to the dead.

By Railway:

The Jungshahi railway station on the main Pakistan Railways Karachi – Kotri section serves Makli. The distance between the railway station and the Necropolis is about 22km, though a regular shuttle bus service serves every train stopping at Jungshahi.

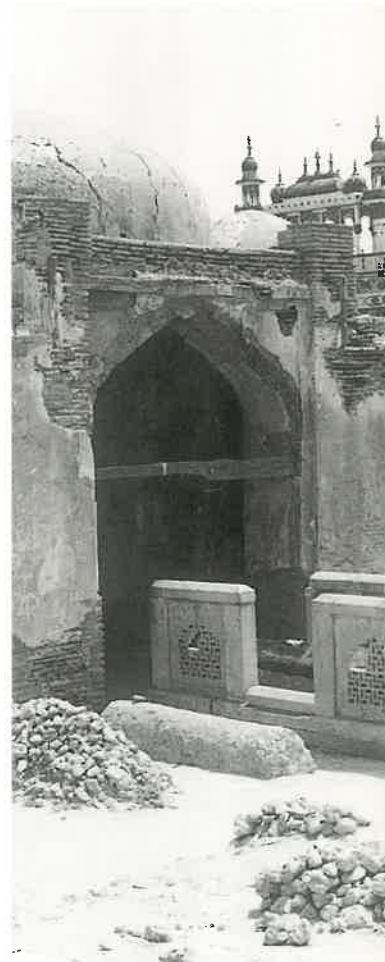




Tomb of Hadrat Abdullah Ashabi.

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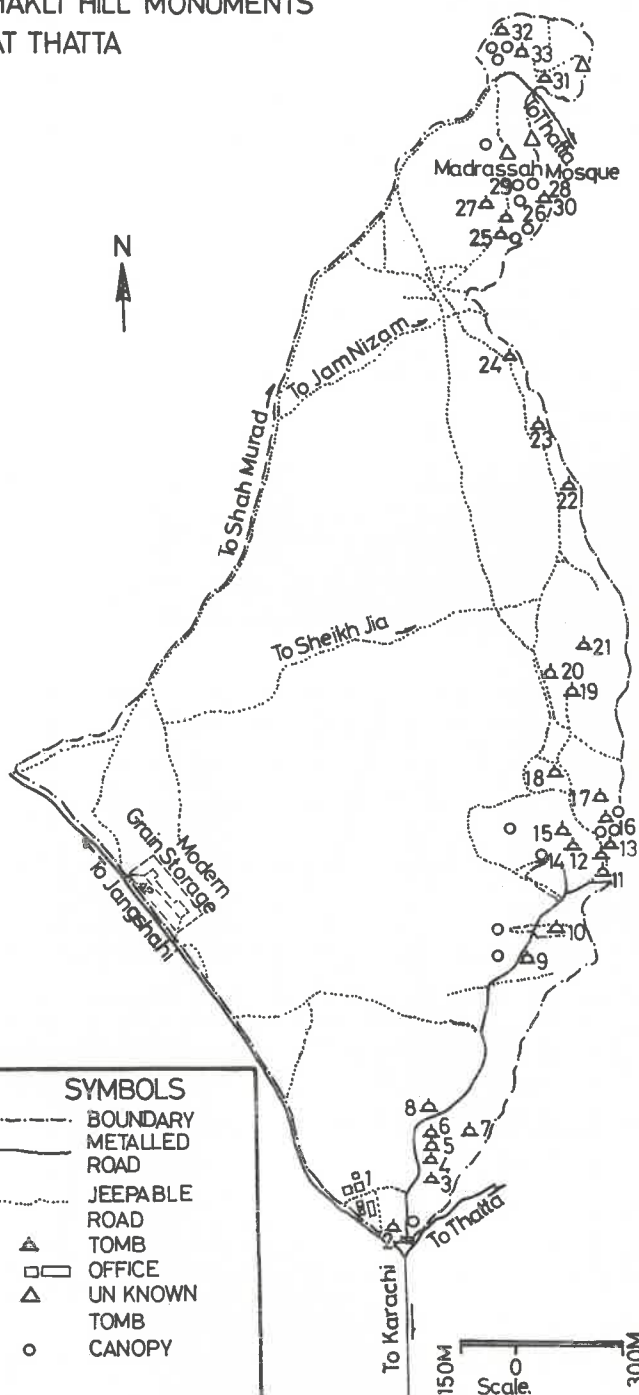
SURVEY PLAN OF MAKLI HILL MONUMENTS AT THATTA

KEY

- 1 Archaeological Office Block & Campus
- 2 Shrine of Bukhari (Shah Tomb)
- 3 Mirza Jani Baig & Mirza Ghazi Baig
- 4 Mirza Tughril Baig
- 5 Mirza Baqi Baig
- 6 Mirza Isa Khan Tarkhan-II
- 7 Mirza Jan Baba
- 8 Dewan Shurfa Khan
- 9 Ameer Khani Graveyard
- 10 Sultan Ibrahim
- 11 Habshad Bai
- 12 Mirza Muhammad Baqi Khan Tarkhan
- 13 Badiuzzman
- 14 Abdullah Shah As'habi
- 15 Haji Baba Sindhi (Pir Asad)
- 16 Isa Khan Tarkhan-I
- 17 Mirza Muhammad Saleh
- 18 Ismail Shah
- 19 Qadri
- 20 Sat Charni
- 21 Sheikh Jia
- 22 Juman Shah Alias Jatti
- 23 Kaus al Sultani
- 24 Mirza Sulaiman
- 25 Mubarak Shah
- 26 Malik Rajpal Bin Unar
- 27 Hamsheera Fateh Khan
- 28 Mai Makli Adjoin Mosque
- 29 Madrassah
- 30 Jam Nizamuddin
- 31 Shah Murad
- 32 Isa Langoti
- 33 Mian Syed Ali Shirazi

SYMBOLS

- BOUNDARY
- METALLED ROAD
- JEEPABLE ROAD
- △ TOMB
- OFFICE
- △ UN KNOWN TOMB
- CANOPY



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