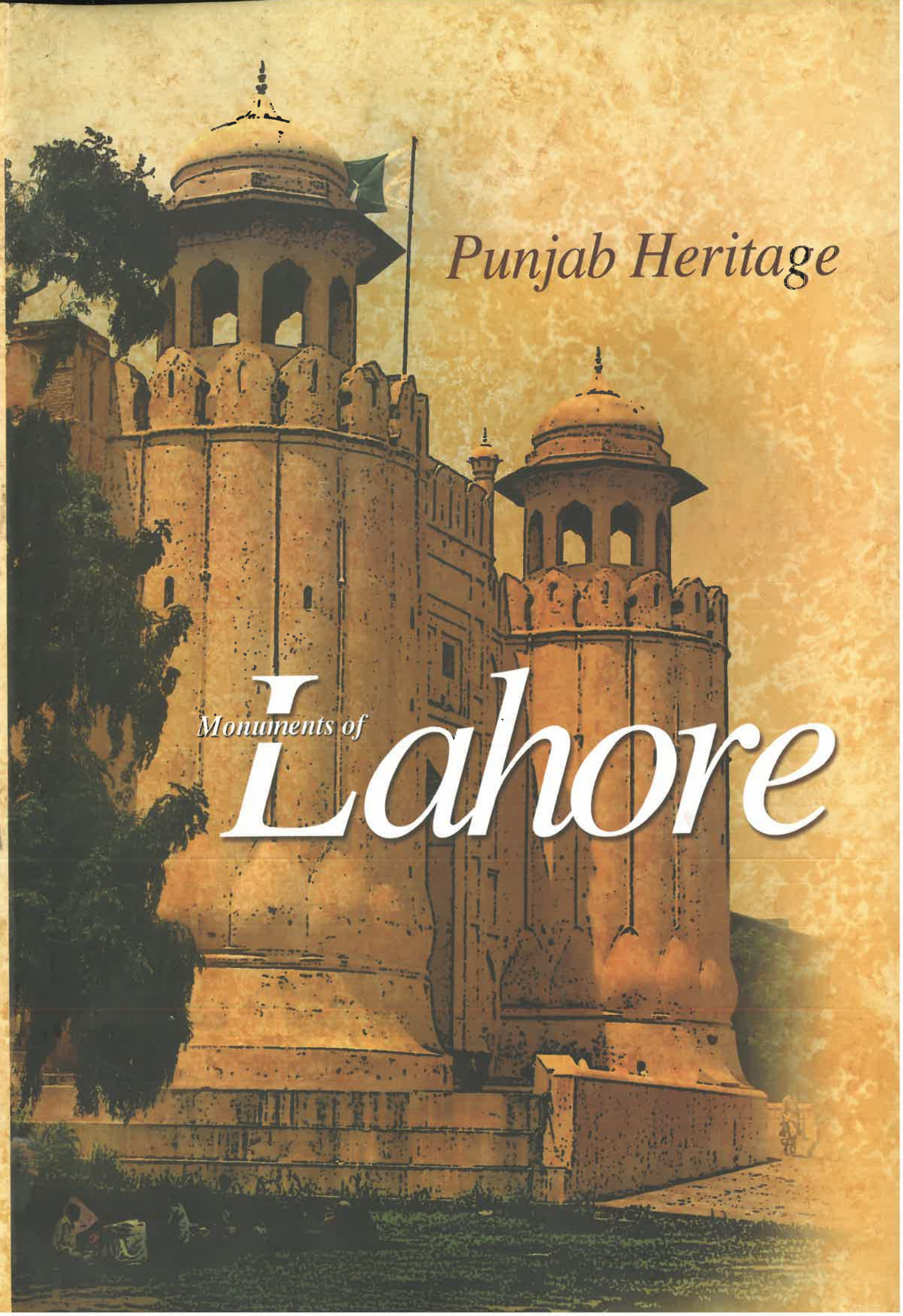


Punjab Heritage

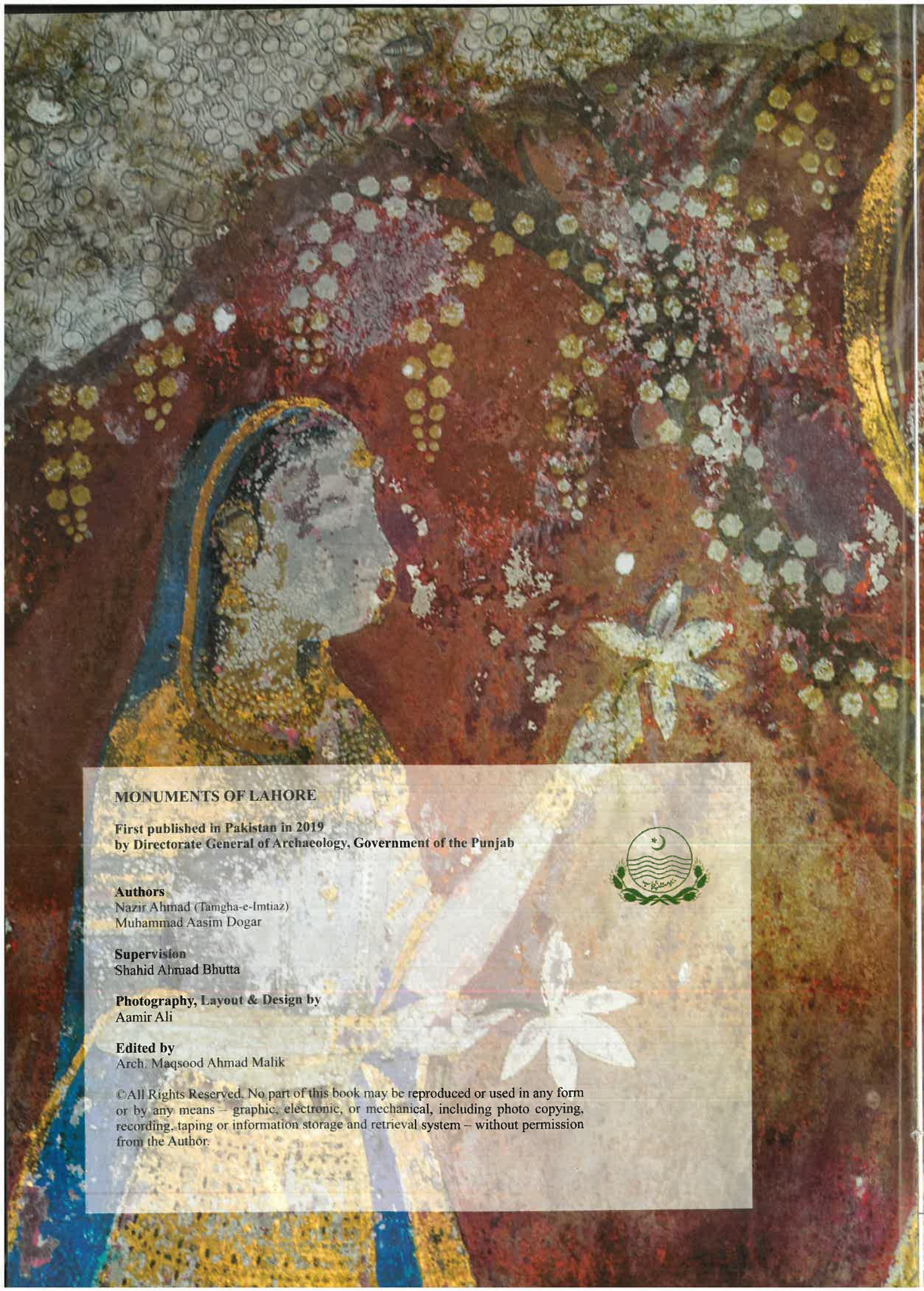
Monuments of Lahore

Monuments of Lahore

Government of the Punjab
Youth Affairs, Sports, Archaeology and Tourism Department
Directorate General of Archaeology
www.archaeology.punjab.gov.pk

PUNJAB HERITAGE

MONUMENTS *of* LAHORE



MONUMENTS OF LAHORE

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Message

Cultural wealth of a country is the most unique and valuable treasure. It is the identity of a nation that can be introduced to the world. Punjab is one of the richest Provinces in terms of archaeological and historical heritage in Pakistan. It is gifted with most ancient sites and historic structures. These historic structures and heritage are our legacy from the past for the future generations and it is our responsibility to preserve and conserve them so they can survive for times to come.

Lahore is the cultural capital and the heart of Pakistan, which is often known as the "City of Gardens" due to its Mughal heritage when it served as a vital part of the Mughal Empire. The city has footprints of various cultures which are visible through historical buildings of Muslims, Hindus, Sikhs and British era. Among the monuments of Lahore, the Lahore Fort and Shalimar Gardens have already been inscribed on the World Heritage list due to their unique architectural and historical importance. The tomb of Jahangir has been inscribed on tentative list of "UNESCO" World Heritage Sites. The Directorate General of Archaeology is making utmost effort for preservation and conservation of archaeological sites in Punjab.

The present coffee table book also unfolds monuments and artifacts of Lahore which have been previously overlooked. It is an attempt of depicting the unique treasure trove of Lahore in order to promote heritage tourism and make our younger generation aware of national heritage. The book has documented architectural monuments in shape of visuals with brief description and history. I hope the readers will acknowledge this effort of revisiting past glory and exhibiting the heritage of Lahore.

Nadeem Mahbub
Secretary
Government of the Punjab
Youth Affairs, Sports, Archaeology
and Tourism Department

Message

The Archaeological remains of the Punjab consist of stone age sites which are millions of years old discovered from Soan valley of District Rawalpindi. Harappa, the metropolitan city of the Indus valley civilization is located in District Sahiwal. The Taxila valley of Rawalpindi District is famous because of its stupas, monasteries and remains of the cities of Buddhist time. The early Islamic, Mughals, Sikhs and British period monuments are also decked the land of Punjab. The Government of Punjab is well aware of the importance of cultural Heritage of Punjab and has been utilizing all possible resources for the protection and preservation of ancient relics.

The city of Lahore is cultural metropolis of Pakistan and is famous because of its historical monuments indexes to its past glory. During the rule of great Mughals in sub-continent, Lahore remained center of political and building activities. The monuments erected by the Mughals in Lahore can be categorized in monuments of official and residential, religious and secular nature. During the time of Ranjit Singh Lahore was the capital of Sikh rules. He added many buildings in Lahore Fort but also constructed building in various part of the city which includes Gurudawaras, Palaces and Havelies. Lahore also remained center of political and construction activities during the British period. The British also built many buildings and left their mark.

This coffee table book titled **"Monuments of Lahore"** is an attempt to cover all important monuments located in Lahore. In this book, historical and architectural description alongwith photographic documentation has been provided. This is also part of our efforts to promote heritage and religious tourism.

Rai Taimoor Khan Bhatti
Minister
Youth Affairs, Sports, Archaeology
and Tourism Department
Government of the Punjab

Foreword

The origin of Lahore is attributed to myths and tales. A mythological legend, based on oral traditions, states that Lahore was named after Lava, son of the Hindu god Rama, who supposedly founded the city. Temple of Lava in Lahore Fort further authenticates this claim. The city of Lahore lies on the left bank of the river Ravi, one of the five rivers from which the Punjab took its name. From time to time, some remains of a temple, along with weapons, ceramics and other artifacts, appear out of the silt. There is evidence that a mud fort existed here in 1021 AD, when Mahmud of Ghazni invaded this area.

Lahore remained the capital for various empires including Ghazanavi Empire in 12th century, Ghuri Empire from 12th to 13th century, Mughal Empire from 16th century and Sikh Empire from 1802 to 1849.

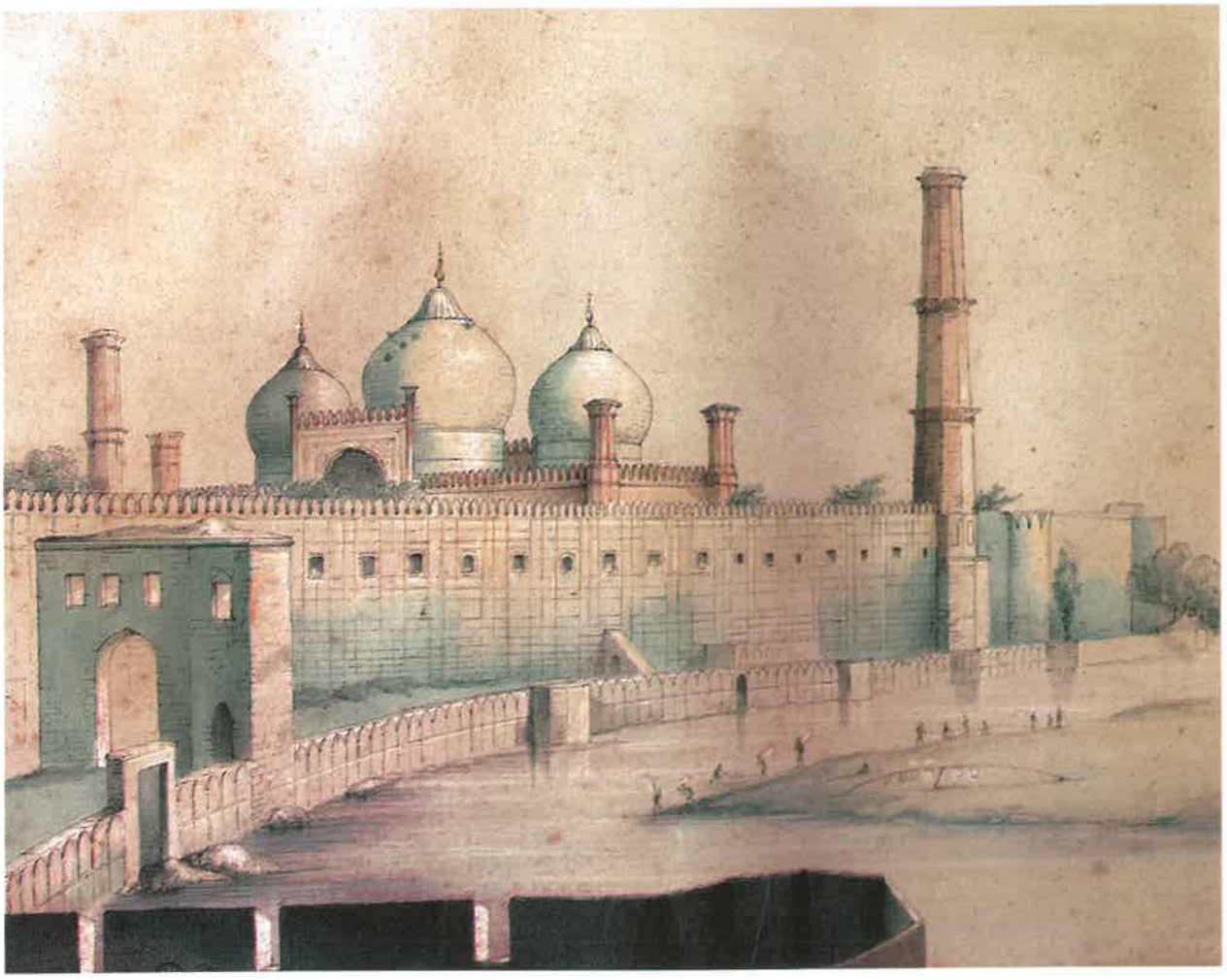
There are many legends attached to the city, such as how Raja Jai Pal burnt himself alive in front of the fort walls. The attack of the Sultan Mahmud Ghaznavi, raids by the Mongols, the ascension of the Sikhs, the annexation by the East India Company (EIC) in 1849, stories of the surrender of the renowned Koh-e-Noor and its curse, and many more..!

An historian, Kanhaiya Lal, describes in his book 'Tarikh-e-Lahore', how the basic current structure of Lahore flourished during the long stay of the Emperor Akbar. He goes on to note that the city's history varied between prosperity and destruction, with the most successful periods occurring during the reigns of the four great Mughal Emperors: Akbar, Jehangir, Shahjehan and Aurangzeb. Many large and beautiful residential areas were established outside the city walls, where princes and city noblemen lived, but after Aurangzeb's death a decline began which finally ended with the establishment of Ranjeet Singh's rule.

Ranjit Singh described Lahore, "I always pity those who were not fortunate enough to be born in Lahore, or to live here, or in the end to die here. For Lahore is more than a city. It is an amalgam of all those elements—history and geography, art and architecture, literature and poetry, culture and gracious living—everything that is uplifting, everything we associate with civics and civilization."

During the British rule, the city of Lahore continued with its centuries old legacy of connection through trade, movements of people, and ideas beyond its boundaries.

The present coffee table book covers much of this heritage. The aim to document these monuments is to provide adequate knowledge on the history, architecture of these monuments along with images to the reader.



The Badshahid masjid walls.

route from Central Asia to the heart of India or further south, would usually let it play host to the northern invaders. It appears in the history more frequently after the invasions of the Sabuktagin and his son Mahmud of Ghazna. The latter's lieutenant, Ayaz is said to have built a Fort here. The scientific excavations carried out in the Lahore Fort, on limited scale, by the Department of Archaeology and Museums in 1959, with the sole intention of unveiling the earliest period of the place, did not help much in that direction. Although it helped add a host of information to the existing knowledge on the stronghold yet the excavators could not strike on any definite conclusion.

Of the earliest period of Lahore virtually nothing survives above the ground. Nevertheless, it is studded with some of the architectural jewels of the Muslim period. These specimens of building art include monuments of religious and secular nature, standing out as inspiring accomplishments of strength with enduring beauty created by our ancestors. The monuments of Mughal period by far are the most significant land mark in the glorious cultural heritage of Pakistan. Two of these gems, the Lahore Fort and Shalamar Gardens have already received universal recognition and have been inscribed on the world heritage list.

History of Lahore

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

The city of Lahore and the River Ravi, ancient Iravati, Parushni of the Vedas or Greek Hydraotes, have always remained inseparable from each other. Although River Ravi has been changing its course westward, but the nucleus of the town of Lahore has always been on its left bank. Today, however, the boundaries of the District City of Lahore extend over both banks.

The origin of Lahore is lost in the mysteries of past. Its early history is attributed only to tradition and mythical personages. The location of Lahore in the fertile plains of the Punjab is, however, such that the land

Kala Burj.

Lahore Fort

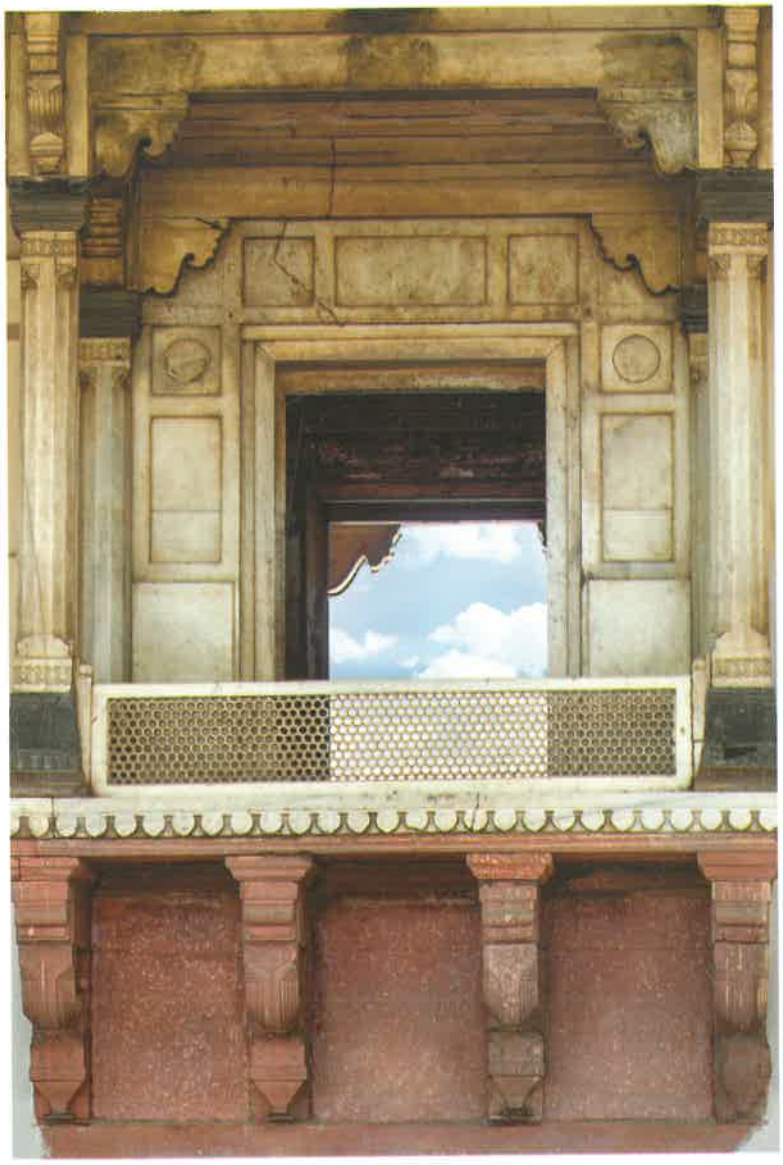
Lahore Fort is situated on the north-western corner of the city of Lahore. The origin of the Lahore Fort is uncertain but a fort is mentioned in connection with successive invasions of Lahore by Muhammad Sam (known as Shahab-uddin Ghori) in 1180. 1184 and 1186 AD. It was ruined by the Mongols in 1241 AD but was rebuilt by Balban in 1267 AD. It was again destroyed by Amir Temur's army in 1398 AD and again built with mud by Sultan Mubarak Shah in 1421 AD. Nearly five months later the mud fort was attacked and damaged by Shaikha Khokhar. In 1432 AD it was taken and repaired by Shaikh Ali. Mention is made of its gates in connection with the arrival of Mirza Kamran from Kabul in the first year of Humayun's reign. Humayun's successors, the Emperor Akbar demolished the old mud fort and rebuilt it in solid brick masonry. It is mentioned in Ain-e-Akbari that "Lahore is a large city in Bari Doab. In size and population it has few rivals. In old books it is called Lohawar. It lies in longitude 740 19' 00" and latitude 310 35' 20". In this ever lasting reign the Fort and palace have been built of burnt bricks".

As it was for some time the seat of Government, lofty edifices were erected and delightful gardens added to its beauty. Akbar built his palace, Daulat Khana-Khass-o-Aam, during his stay in Lahore from 1598 AD. Jahangir continued the work of Akbar and built a big palace in 1617-18 AD. The successor of Jahangir, Shah Jahan built beautiful buildings and completed the fort. He added forty pillared hall, Diwan-i-Aam, to Akbar's building Daulat Khana-i-Khas-o-Aam. He demolished many buildings of Jahangir and built Shah Burj (Shish Mahal) in 1631 AD. Royal Hamam and Khawabgah in 1633 AD and Diwan-e-Khas in 1645 AD. His successor Aurangzeb added famous Alamgiri Gate in front of Badshahi Mosque in 1673 AD. All these edifices are scattered in rectangular shape Fort measuring 1250 x 1100 feet.

After the fall' of Mughals, there was anarchy in Lahore which resulted in occupation of the Fort by Ranjit Singh in 1799 AD. During three Sikh rulers (*hakims)* of Lahore and forty years regime of Ranjit Singh much destruction was done to the Fort. After the death of Ranjit Singh in 1839 AD, Sikhs quarrelled with each other for the throne. This was the suitable time for British to take benefit out of this situation. They occupied Lahore in 1846 AD. The British used it according to their requirement and turned many historical buildings into barracks which remained up to 1924 AD, when the Fort was handed over to the Department of Archaeology. It took five years to clear the rubbish and unwisely additions to restore some of the original buildings.

which the back row of half columns were set, were filled up to support them and the continuity of the arcade was thus broken. At some later period, the lateral thrust of the arches being feared, the partition walls were built further embedding them with iron ties.

The nobles used to stand in the hall according to their ranks. While fragmentary remains of marble railing are still visible, which suggest the place for some rank to stand, once existing silver enclosures for high ranking nobles have altogether disappeared.



Jharoka.

The red sand stone railing enclosing the raised platform still exists, which makes difference between Diwan-i-Aam at Lahore and that of at Delhi and at Agra. The railing was running uninterrupted in front of the *Jharoka*, which suggest that the entrance must have been from the sides. It is not clear whether the Jharoka was used by Ranjit Singh following the practices of the Mughals. However, it was renamed by Sikhs as "Takhat". Diwan-i-Aam in its present condition has marvelous architectural beauty. But also it is associated with events of great historical interest. It was here in 1631 AD that Ali Mardan Khan was received by Emperor Shah Jahan and honoured with Khilat, elephant and title of Itimad-ud-Daullah.

Munnici, in service of Dara Shikoh narrates that after the defeat at the battle of Samugarh, Dara Shikoh was at Lahore. He came to Lahore to rejoin Prince Dara. Dara was seated in Jharoka to give appearance. He was greeted by his commander Baraq Andaz who took him to the Prince who greeted him saying Shabash, Shabash and said to officers that how faithful is this Frangi lad.

It was here that the murder of Chert Singh, the rival of the Minister Dhyun Singh Dogra took place. The dead body of Ranjit Singh was laid in state in Diwan-i-Aam from where it was taken in a coffin in the shape of Ship to the place where now his Smadh stands.

Diwan-i-Aam

The oldest building of Mughals in Lahore Fort is Daulat Khana-i-Khas-o-Aam built by Akbar. It was here that Akbar celebrated *Nauruz* on 29th December, 1587 AD. Badayunni has recorded that this building had 114 rooms and bays (aiwans). The Jharoka, where king used to appear to give appearance to the public was a marble balcony with twelve rooms on its back. In front of the Jharoka, there is a huge quadrangle measuring 730 x 460 feet. There were cells on east, south and west with gates for entrance. The use of quadrangle has been suggested by historians that the Army troops and elephants were reviewed by the emperor. Traces of fountains of Sikh period and a large tank were revealed along with ruined hammams and other structure when British army vacated the Fort.

Infront of Royal throne (*Jharoka)* in the times of Akbar and Jahangir a canopy was used to protect the courtiers and public from sun and rain. It was therefore, the emperor Shahjahan built in 1628 AD a hall of forty pillars in front of *Jharoka* of Daulat Khana-i-Khas-o-Aam, which was 70 imperial yards long and 22 imperial yards broad. Flanking the throne balcony is a long narrow passage, providing at intervals by partition walls, but running throughout the length of the hall, which opens between the pillars. A little careful demolition of these partition walls clearly showed that before the erection of the great hall an arcade of richly painted columns and brackets formed the main feature of the facade in the centre of which was *Jharoka*. When hall was added, the bays against

Frontal view of Diwan-i-Aam.

Marble Mehtabi and rooms built with red sandstone in Jahangir Quadrangle.

General view of Jahangir Quadrangle showing Barri Khawabgah in background.

Jahangir's Quadrangle

The best picture of urban Jahangiri palace architecture can be obtained in Lahore Fort from Jahangir's quadrangle situated towards the northern side of Diwan-i-Aam. It was constructed by Jahangir, after his succession, between 1617 AD and 1620 AD. The final touch was given by Jahangir's architect Abdul Karim Mamur Khan. This palace was visited by Shah Jahan in 1619 AD, and was highly praised. The inscription giving date of construction and name of the king and architect is still visible on the entrance of the palace now called Makatib Khana. It cost Rs. 7 lacs. Although the palace of Lahore did not escape later additions, the greater part of the constructions between Akbar's Diwan-e-Aam and the river-front date from Jahangir's reign.

Jahangir's quadrangle, the main 'zanana' courtyard, combines the local brick architecture is in the style of Agra and Fatehpur Sikri in the form of tribute sand stone verandahs. The *chajjas* of the courtyard wing are supported by zommarphic brackets in the shape of elephants, felines, lion and peacocks. These features compare favourably to those on the Kanch Mahal in Agra, probably also constructed in Jahangir's regime.

The centre of the quadrangle is marked as garden on the old map of Sikh period. The existence of this garden during Sikh period is testified by the description of German traveler Captain Leopold Von Orlich who alongwith his companions was invited to an evening feast in the Lahore Fort on the 9th January 1843 AD during the short reign of Sher Singh. The garden court where this fairy scene was laid was undoubtedly the quadrangle of Jahangir. They were escorted from Hazuree Bagh to this quadrangle. He writes that it was a fairy scene burst upon their view. A square marble reservoir, containing numerous fountains in the centre of which stood a colossal silver peacock of the choicest flowers, formed the refrigeratory.

The British perhaps on this authority paid attention to Jahangir's quadrangle measuring 375' x 246'. There were many cook houses which were demolished in 1925 AD. The area was partially excavated. It revealed a square tank with 32 fountains in the centre of an elaborate system of pathways which divide the area into series of garden plots. The whole area was completely excavated and all features of the garden were exposed.

Repairs of the floor and side walls of the tank were done and re-plastered. The causeways approaching to the central *mahtabi* from the east and west were rebuilt on the evidence found during the excavations. The heads of 32 fountains, which had disappeared, were restored. These fountains, in front of Bari Khawabgah, were connected with new pipe lines and under a heavy pressure from the reservoir which has placed 25 feet above the ground.

Jahangir Quadrangle.

View showing marble pillars and floor decorated with geometrical pattern.

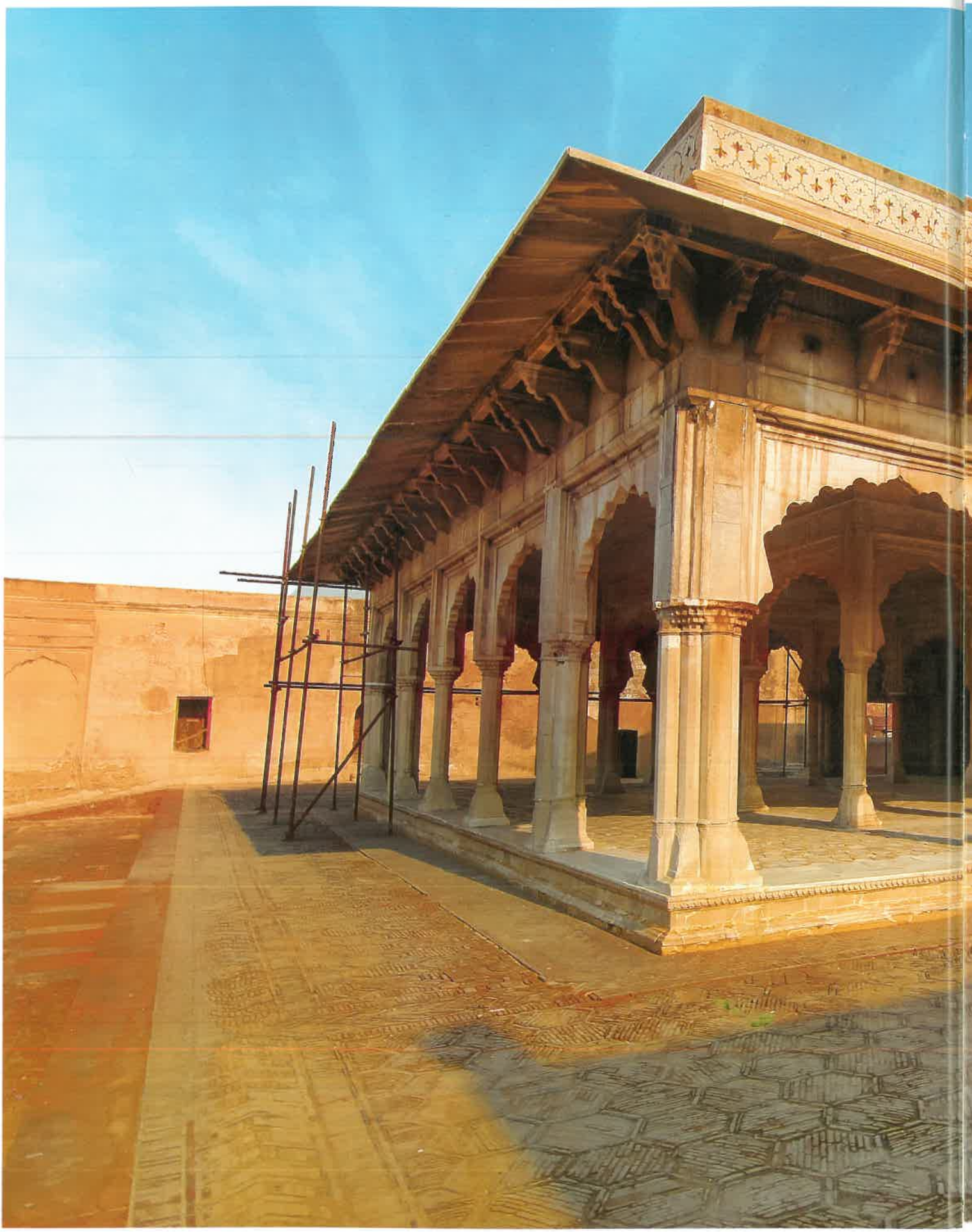
Place of Fountain in Diwan-e-Khas decorated with semi precious stones in inlay work.

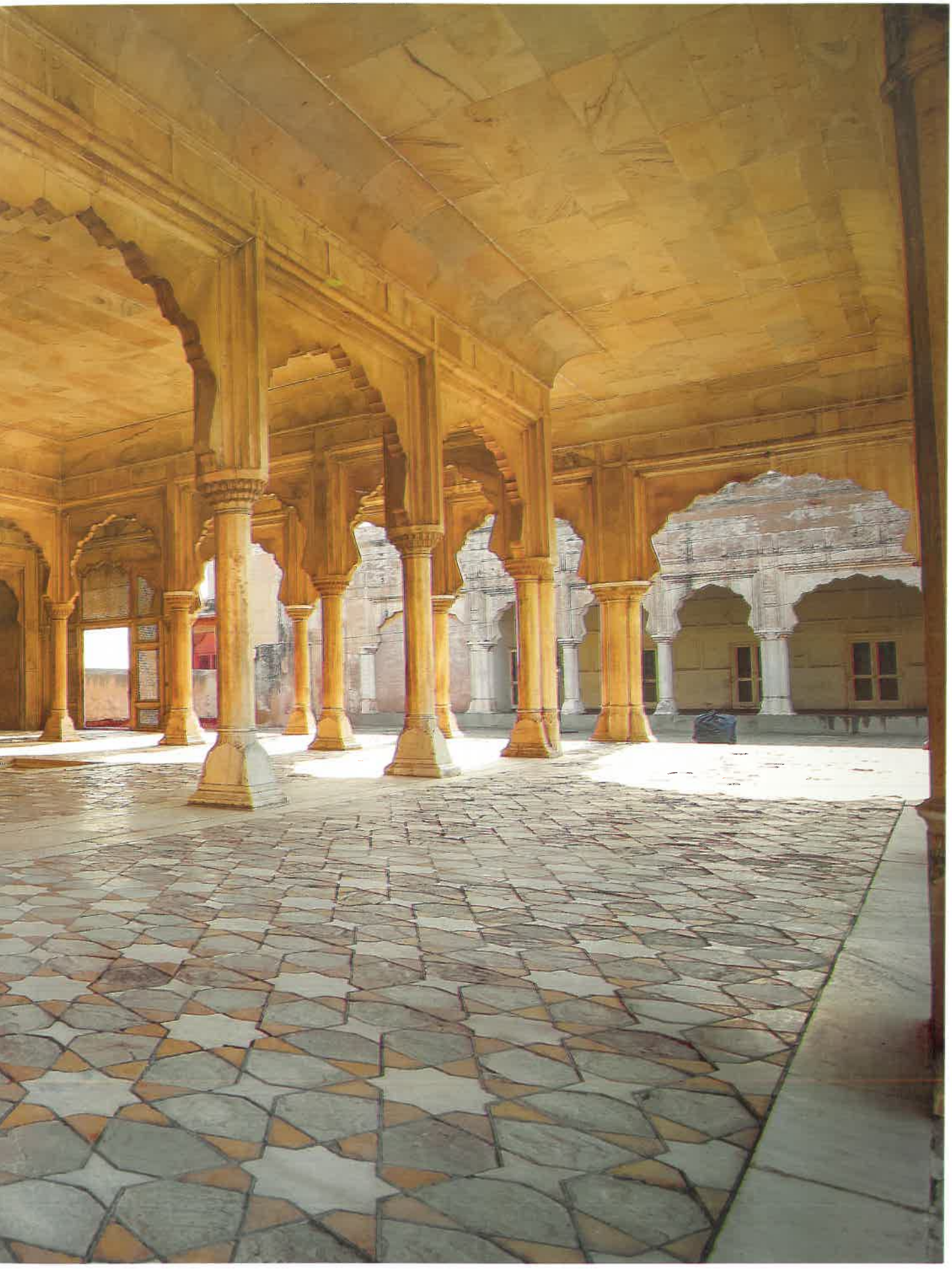
Diwan-i-Khas

Occupying the centre of the northern end of the court almost Square on plan measuring 53 feet by 51 feet with a height of 20 feet 5 inches, the graceful arcaded pavilion is built in white marble having a flat marble roof and multi-cusped arches. The northern side of the pavilion is enclosed with lattice marble screens with a small window opening in the centre of each screen. The floor is decorated with marble of different colours. In the centre of the floor is provided with a beautiful cup-shaped fountain basin originally inlaid with semi-precious stones which have since been removed and plundered by the British soldiers. The marble bracketed pent (*chajja*) surmounted with a parapet is decorated with colourful inlay. While staying in the fort, the Emperor used to sit here near the northern screens showing his face through the opening each morning to the people gathered below near the Arzgah where the Arzbegis received petitions from the needy applicants. The Diwan-i-Khas was also visited by the senior officers and nobles ambassadors and elite in the evenings when social gatherings and feasts were arranged here by the Emperor. The building was completed in 1645.

The Diwan-i-Khas is where the Emperor would attend to state affairs.

Diwan-e-Khas.





Diwan-e-Khas.

Tile mosaic work of pictured wall.

Picture Wall

The contribution of Shah Jahan was the completion of the north-western quarter of the Fort begun by Jahangir with the elephant gate the great semi octagonal Royal Tower or Shah Burj at the corner and the adjacent building of marble work. The exterior of the fort wall presents a series of mosaic tile panels considered to be the most remarkable in Asia. The vast surface covers an area of about 800 square yards. This remarkable specimen is unique both for its vastness, novelty of designs and subject, and technique involved. With liberal mindness typical of impress his two predecessors Shah Jahan threw contention of winds and panels depict human and animals forms in lively entertaining fashion with unorthodox and undisguised gusto. The subjects include court officials, a goat and monkey man, cup bearer, foot men carrying candle sticks and flowers, richly caparisoned horse, a standard bearer on elephant, a dragon pursuing a goat birds, camel fights, elephant fights, a game of polo, and many other subjects. The horse and camels and certain brief bone swaged figures suggest a Persian origin, and there can be little doubt the master craftsman came from Iran, who set up his workshop at Lahore for producing these tiles locally.

Tile mosaic work of pictured wall.

The fort's massive Picture Wall dates from the Jahangir period.

Kala Burj.

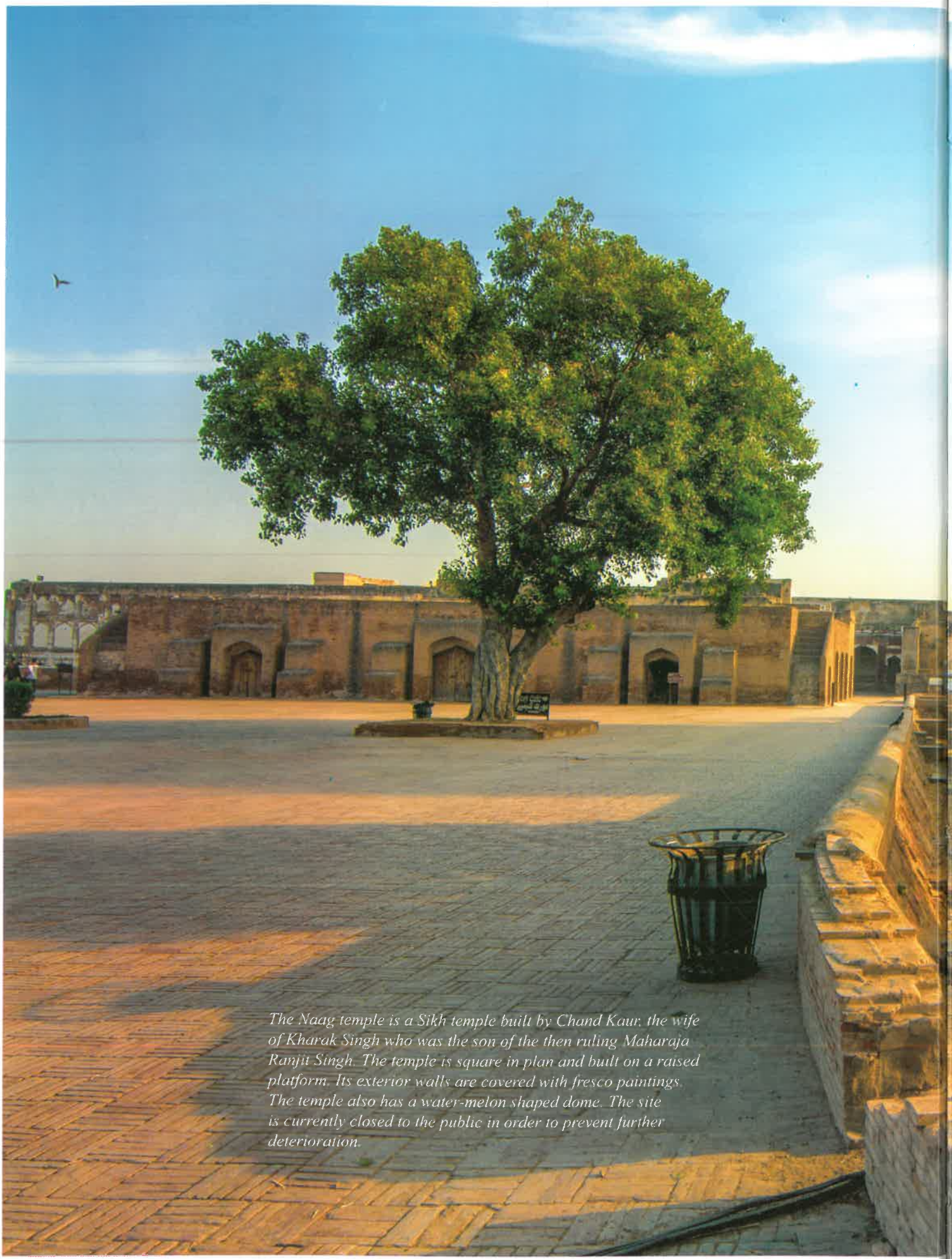
Kala Burj

The so called Kala Burj is a residential tower. From the west it projects as a half octagon from the northern front of the Fort. The palace buildings originally overlooked on this side of the River Ravi. The date of the construction is not mentioned by the historians but with comparative study of vaults of this tower and Marayum Zamani Mosque built in 1614 AD. It can also be dated safely to 1610 AD a little earlier to the Mosque. The vault of the tower is in early Mughal vault form, namely the flat Saucer dome sitting on an identical net work of intersecting arched ribs that integrate the arches of the transition lone. This earlier vault form has been reduced and inserted as the central figure in the design of the vault of Kala Burj. The name Kala Burj was possibly given in the Sikh times. The upper portion of the tower is also traditionally attributed to Lawahar Sing brother of Mai Jindan. The Central room of the tower, a vaulted chamber nearly 7 metre high is not octagonal, as the outer appearance suggests but square, about 6 metre by 6 metres. The centre of the vault is a meeting point of the arched ribs which shaped as star.

The vault is profusely decorated with fresco paintings. It consists of birds in the star that form the knots of the network, angels in the fan shape compartments arranged in circles and two fighting simuraghs (mythical Persian birds) in the central medallion. The facets that inframe these figurative paintings are filled with arabesques, flowers and floral ornaments. The subject of these paintings is considered by some scholars referring to Hazrat Suleman who was the Master of the seen and unseen worlds and was controlling Jins, fairies. It created an impression that so was the Mughal Emperor.

In the northwest corner of the Khilawat Khana stands the Kala Burj ("Black Pavilion"). The pavilion is the most significant of the Jahangir-era additions to the Lahore Fort.

The Sikh-era Sehdari, or "Three-doored pavilion" served as an office for Faqir Syed Noor-ud-din, a trusted Governor of Ranjit Singh.



The Naag temple is a Sikh temple built by Chand Kaur, the wife of Kharak Singh who was the son of the then ruling Maharaja Ranjit Singh. The temple is square in plan and built on a raised platform. Its exterior walls are covered with fresco paintings. The temple also has a water-melon shaped dome. The site is currently closed to the public in order to prevent further deterioration.

Paien Bagh

Towards the west of Royal Hamam passing through a passage created by a collapsed arched entrance, the Paien Bagh area is situated. It was reserved for the rest and recreation of the ladies of the Harem. It is an enclosed courtyard having a corridor or gallery running on its four sides. The opening had red sand stone pillars surmounted by capital and en tablatures in the trebeate style. They must be having brick vaulted roofs. However, all these elements have collapsed leaving only traces of foundations and walls. In the open court are arranged a number of platforms, square in shape augmented with fountains. The alternate spaces are filled with sweet-scented plants. This was the place where the ladies moved around to enjoy fresh and sweet scented air.

A small door opening leads to the adjoining second court which has a deep tank with a fountain in the centre in front of a small but elegant curvilinear pavilion on the north and other apartments and porticoes arranged on its east and west. Most of the costly marble veneering on these buildings have been removed by the Sikh plunderers.

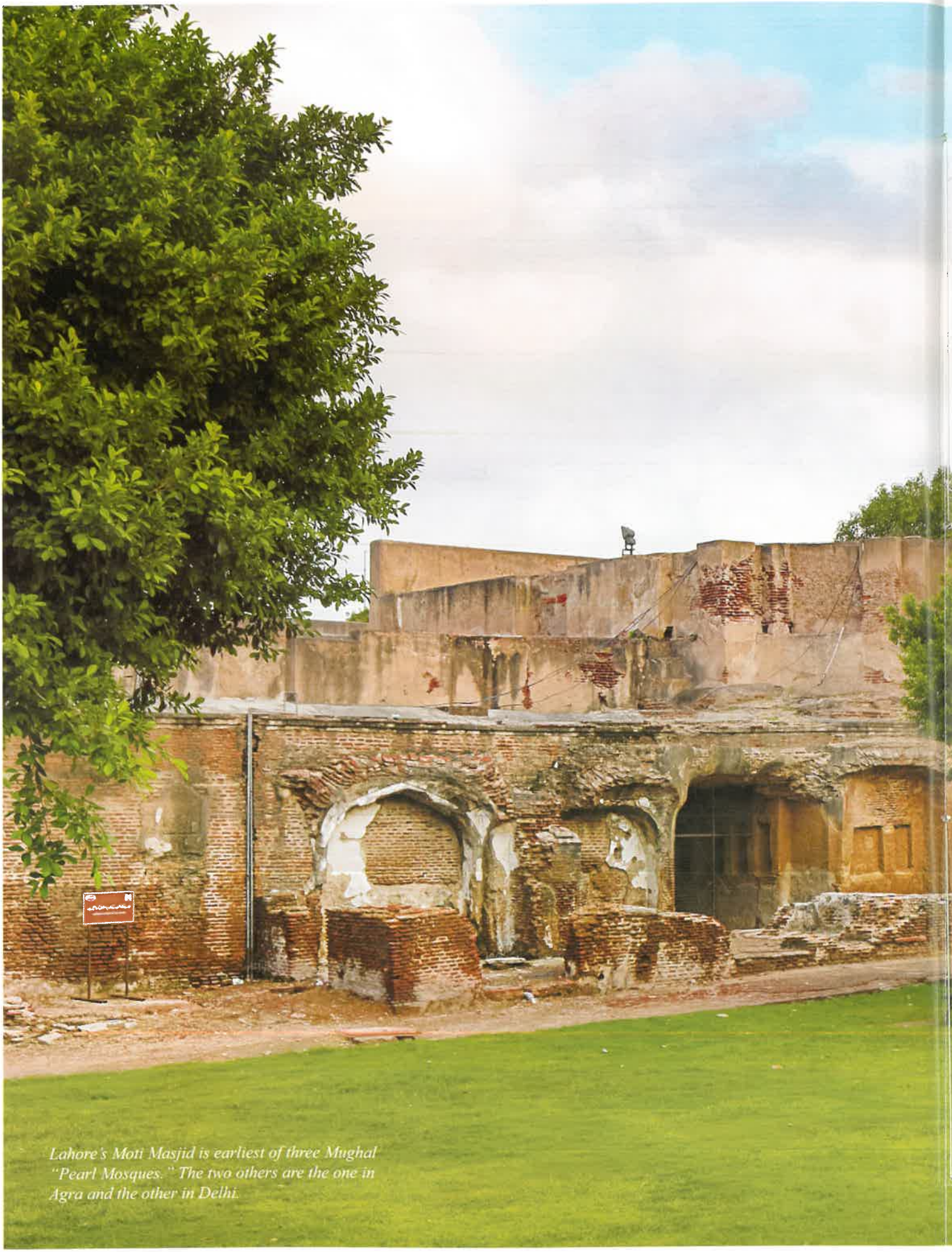
Paien Bagh area was reserved for the rest and recreation of the ladies of the Harem. It is an enclosed courtyard having a corridor or gallery running on its four sides.

Khawabgah' and Turkish Hammam

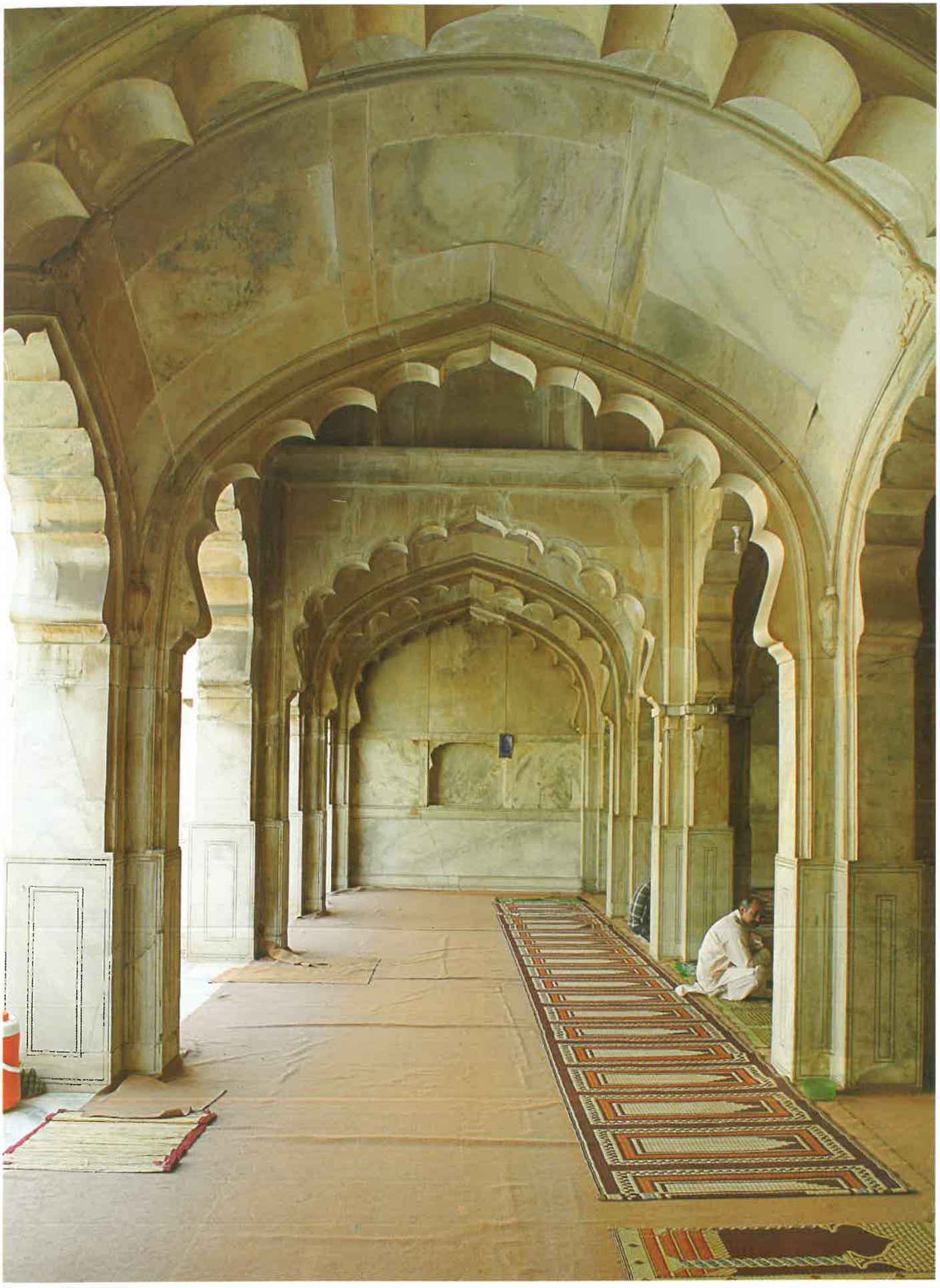
Opposite the Diwan-i-Khas and in the southern end of the court are located the Khawabgah (sleeping chamber) and along with it, the Hammam (the baths). The Khawabgah has five spacious chambers the front of which had grand marble multi-cusped arched openings and the back openings were provided lattice screens of marble while the interior was treated with glazed lime plaster with recessed and deep panels of various sizes. The floor and the walls upto the dado level were provided with marble facing. The vaulted roofs were treated with stucco traceries. The central chamber has small cistern with a fountain. In front of the chamber was a pavilion in imitation of the Diwan-i-Khas. It has completely disappeared, only leaving traces in the shape of the stray foundation. Here too, in the centre was provided a small cistern with a fountain. The adjoining space on the west was an elaborate Royal Hammam or Ghusl Khana. Only structure in the ruined condition is standing now. All these fabulous buildings were constructed during the period between 1632 AD and 1645 AD. Along with the fortification on the north were also erected Burjs (towers) some curious domes above double storeyed structures. Octagonal in plan, they had openings in trebeate style making them airy and well-lighted. The floors of the ground storey had cisterns and fountains. The structures were meant for rest and recreation by the royalty.

The Imperial Khawabgah and the Royal Hamam were treated very shabbily by the Sikh and the British occupants. While Ranjit Singh blatantly removed all the costly marble facing and cisterns the British soldiers removed the vaulted roofs and put heavy wooden beams. Traces of Sikh period's fresco paintings are visible here and there specially the images of the ruler himself and some of the Sikh Gurus.

Khawabgah has five spacious chambers the front of which had grand marble multi-cusped arched openings and the back openings were provided lattice screens of marble while the interior was treated with glazed lime plaster with recessed and deep panels of various sizes.



Lahore's Moti Masjid is earliest of three Mughal "Pearl Mosques." The two others are the one in Agra and the other in Delhi.

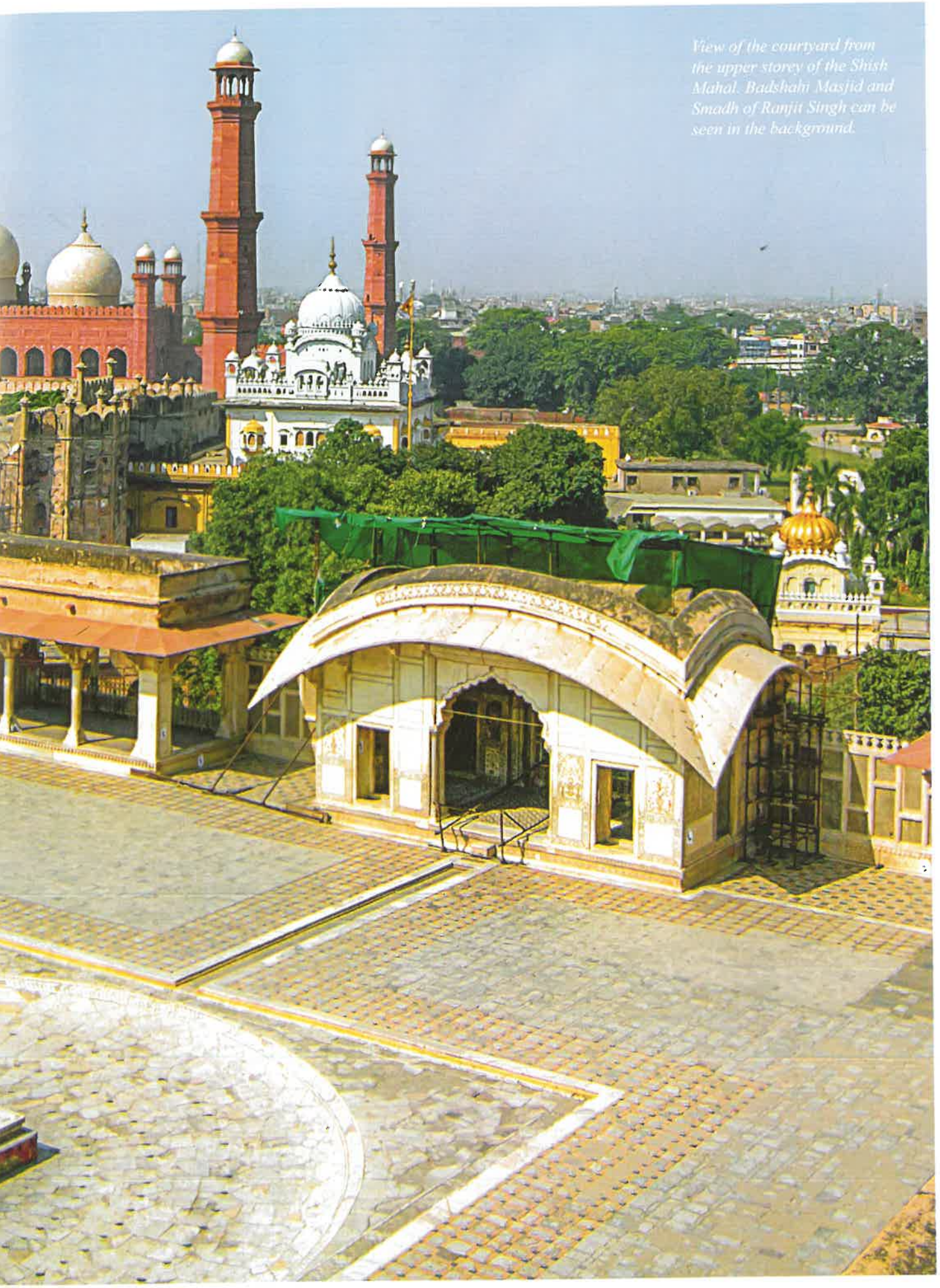


Prayer Hall of the Moti Masjid.

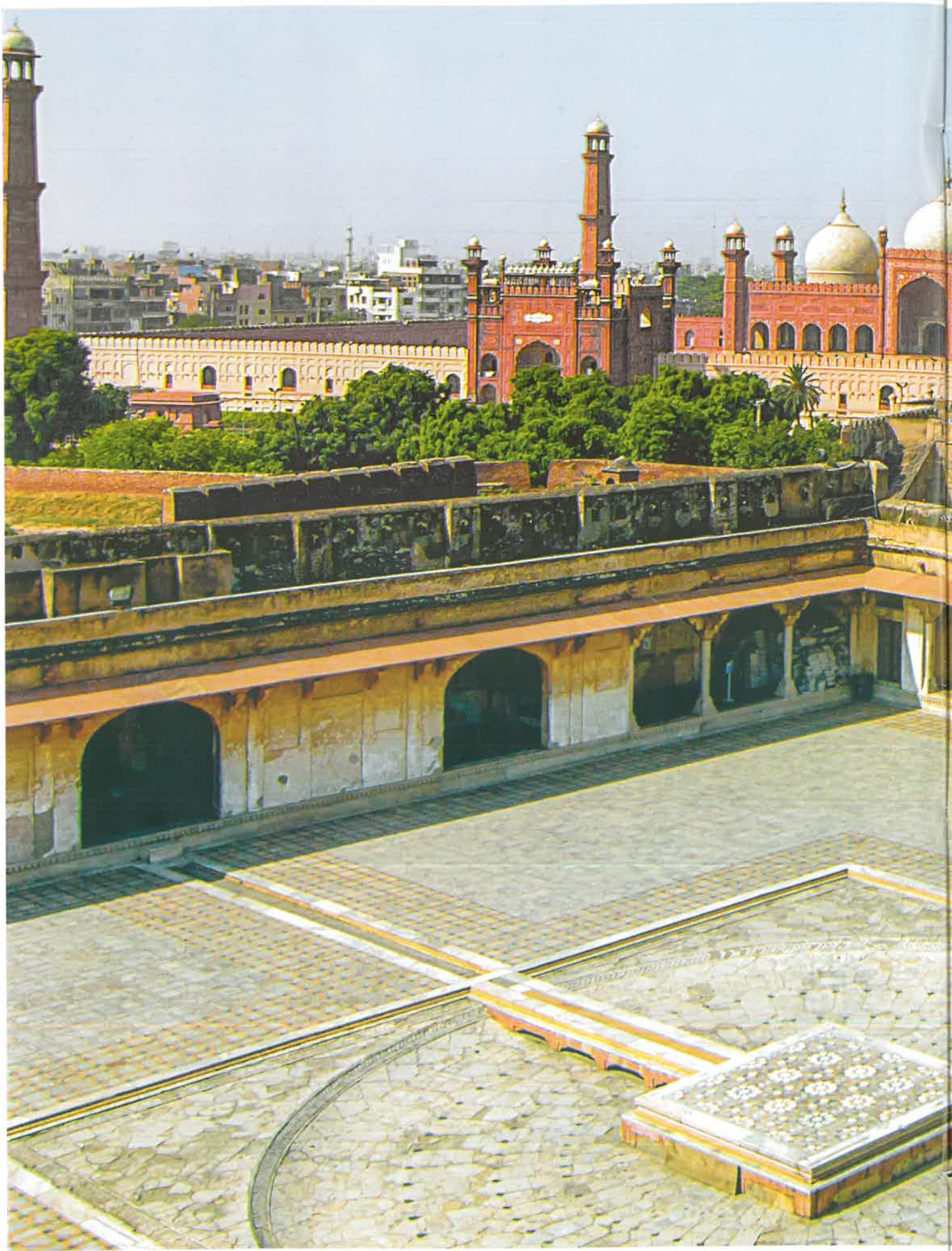
Moti Masjid

Moti Masjid built in white marble and attached to *Makatib Khana*, entrance of the palace of Jahangir completed in 1617-18 AD in Lahore Fort under the Superintendence of Mamur Khan, is called *Moti Masjid*. It is known by this name because its domes are like pearls (Moti). The date of the *Moti Masjid* is unknown. Its construction with Jahangir's palace and the silence of Shah Jahan's historians, perhaps suggest ascribe it to the former. There are, however, some other scholars who would rather relate it to Shah Jahan. They think that cusped arches that meet at acanthus leaf apexes engaged baluster columns on the east facade and white marble are all features associated with many of Shah Jahan's buildings. The smooth lines of the interior piers coupled with the uniformity of the cusped arches yield a formal crystallized appearance in keeping with the official image of Shah Jahan rendered in imperial chronicles poetry and paintings. The other three mosques known after the same name were built respectively in Agra Fort by Shah Jahan in Delhi Fort by Aurangzeb and at Old Delhi by Shah Alam Bahadur Shah.

The Sikhs used this building as government treasury, for which purpose they made quite a few additions and alterations in it. The central archway was bricked up and closed with an iron gate secured with heavy padlocks. The remaining four archways were shut off by means of brick walls. One side of the courtyard in front of the prayer chamber was turned into a shed with thatched roof resting on an iron bar for the accommodation of the guard and to make doubly sure, wooden sentry box had been placed between the marble domes. Lord Curzon referred it in his speech delivered before the Asiatic Society of Bengal on the 7th February 1900 in the following words. "When I was at Lahore in April last I found the exquisite little Moti Masjid or pearl mosque in the fort which was created by Jahangir exactly three hundred years ago, still used for the profane purpose to which it had been converted by Ranjit Singh viz. as a Government Treasury. The arches were built up with brick work and below the marble floor has been excavated as a celler for the reception of iron bound chests of rupees. I pleaded for the restoration to its original state of this beautiful little building, which I suppose not one visitor in a hundred to Lahore has ever seen. Ranjit Singh cared nothing for the taste or the trophies of his Mohammadan predecessors and half a century of British Military occupation with its Universal paint pot and the exigencies of the public works Engineer has assisted the melancholy decline. On the orders of Lord Curzon, restoration work was carried out in 1903-4 AD".



View of the courtyard from the upper storey of the Shish Mahal. Badshahi Masjid and Smadh of Ranjit Singh can be seen in the background.



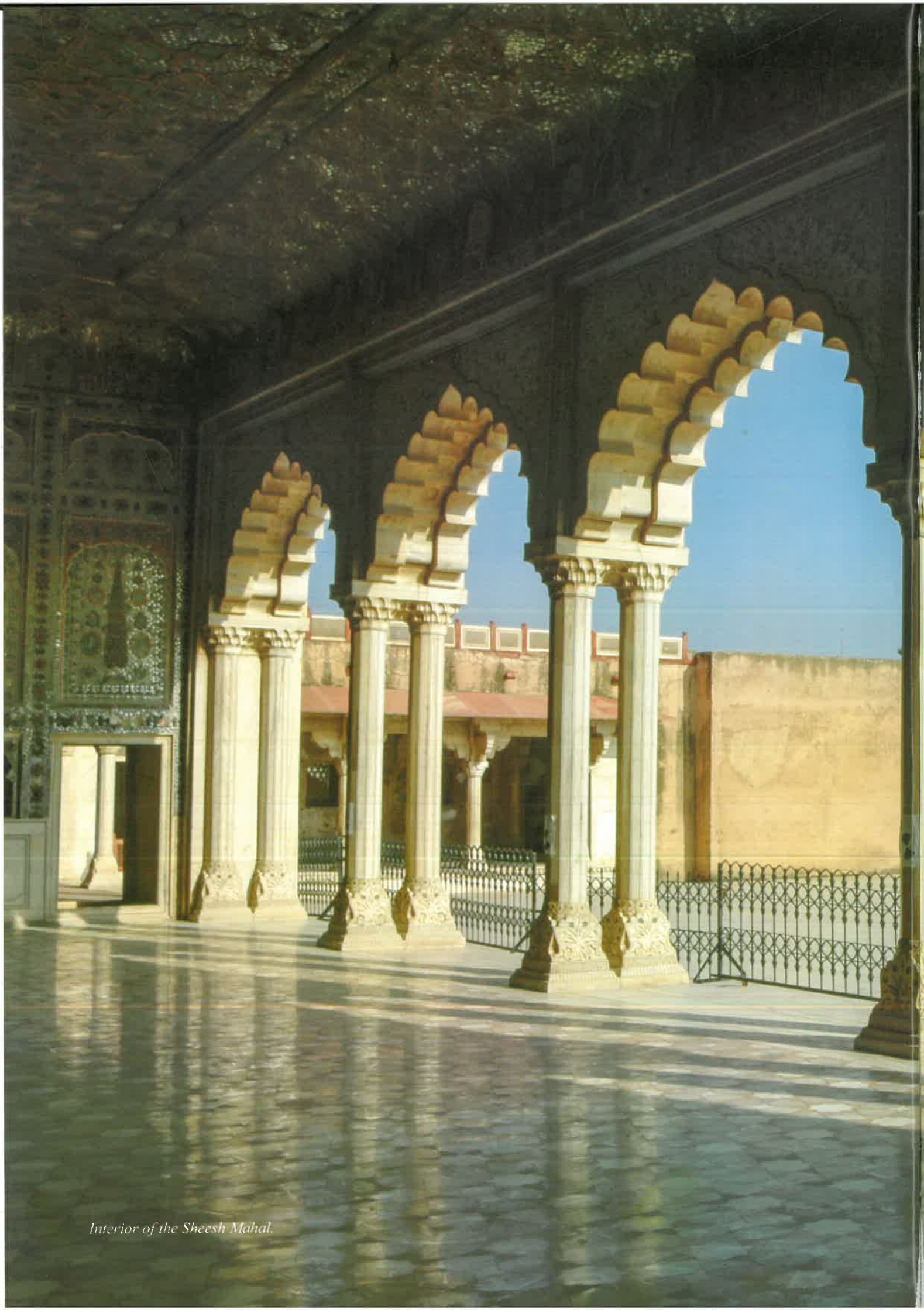
Shish Mahal

The spectacular Shish Mahal or 'Palace of Mirrors' commands the north aspect of the Royal Bastion. It is a comparatively recent name given to the building because of the use of "a mosaic of glass inlaid with gypsum" for its decoration. The Shish Mahal is composed of several chambers and projects out in the form of a semi-octagon from the general alignment of the fortification Pictured Wall.

The most impressive part of this structure is handsomely proportioned central *aiwan* (hall) rising to two-storey height. Its white marble arcade composed of sculpted shash-hilali (6-crescent) arches, and the cusped profile of engrailed spandrels is outlined with a delicate line of incised marble inlay. Consisting of classical Shahjahani order the multifoil peacock column bases of sets of polyfaceted double column shafts and refined *muqarnas* (stalactite) capitals present the best of Shahjahani pietra dura. Later interventions include Hindu mythological frescoes in the panels of the *aiwan*. The mosaic of hand crafted concave mirrors set within stucco tracery endows it with a fairy-tale ambiance.

The Shish Mahal, an open-fronted summerhouse in the form of a belvedere in the rear (north). Its set of three viewing windows provided entertainment for the imperial entourage of animal fights in the promenade below against the backdrop of riverine scenery and gardens beyond. A candle lit in the mirror encrusted ceiling of the octagonal chambers provides, twinkling magical lighting.

Interior of the Sheesh Mahal.



Interior of the Sheesh Mahal.

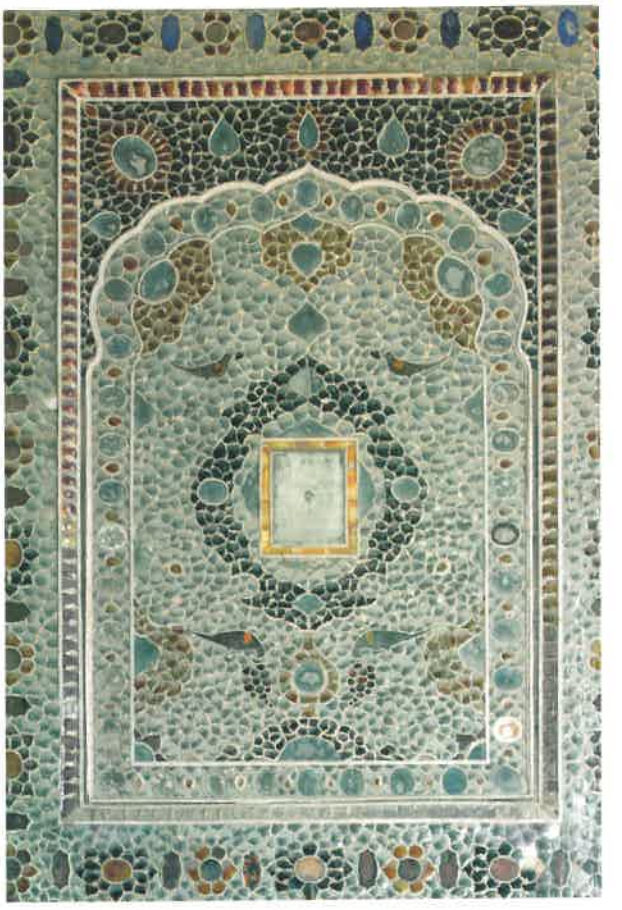
The Sheesh Mahal is elaborately decorated with a myriad of reflective glass tiles.

Cusped arches of Shish Mahal verandah.

Inner view of the cusped arches of Shish Mahal verandah.

Floor of the Sheesh Mahal.

One of the columns decorated with pietra-dura work at Sheesh Mahal.



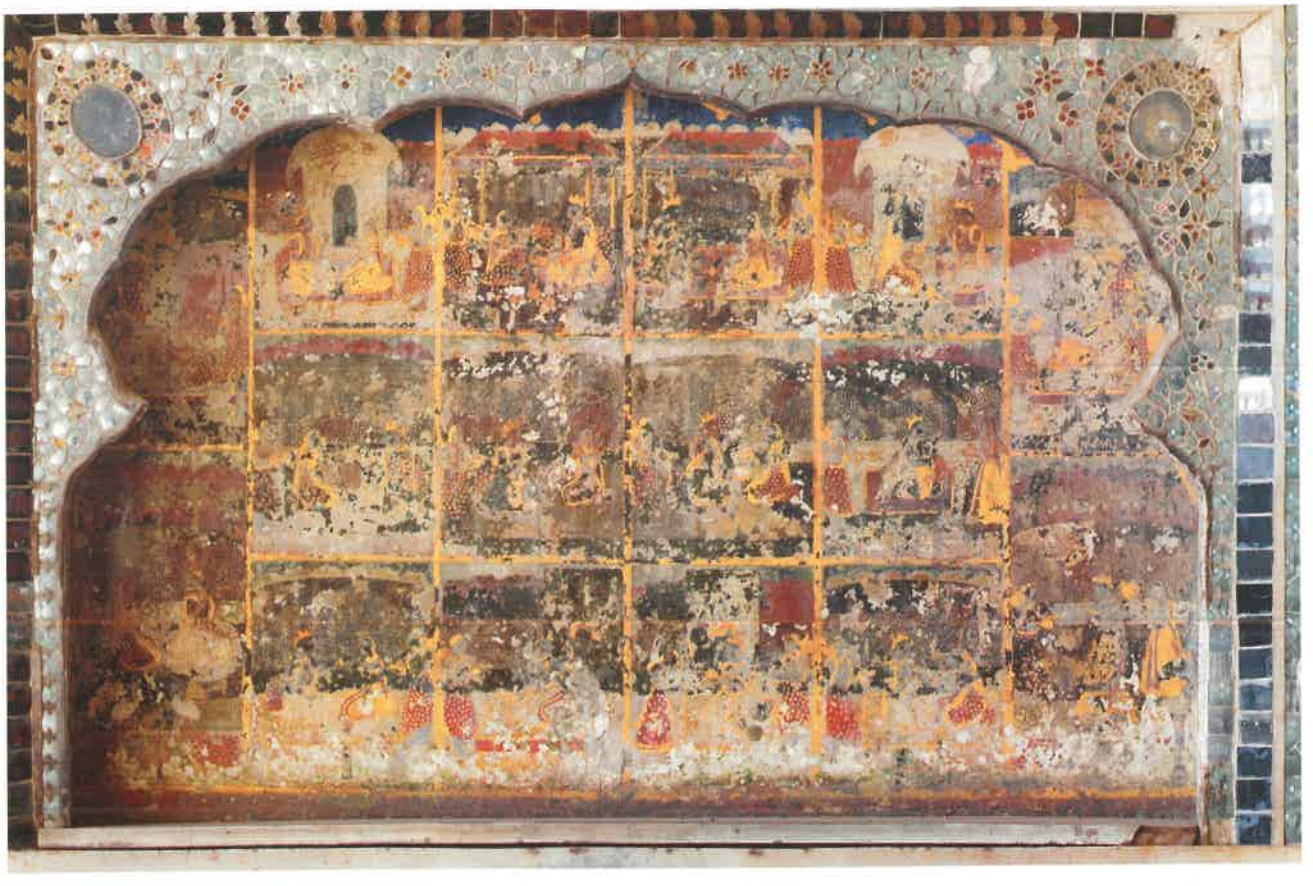
Different specimens of glass work used throughout the interior of Sheesh Mahal.

Sikh Guru, Guru Gobind sahib marching on a horse with his followers.

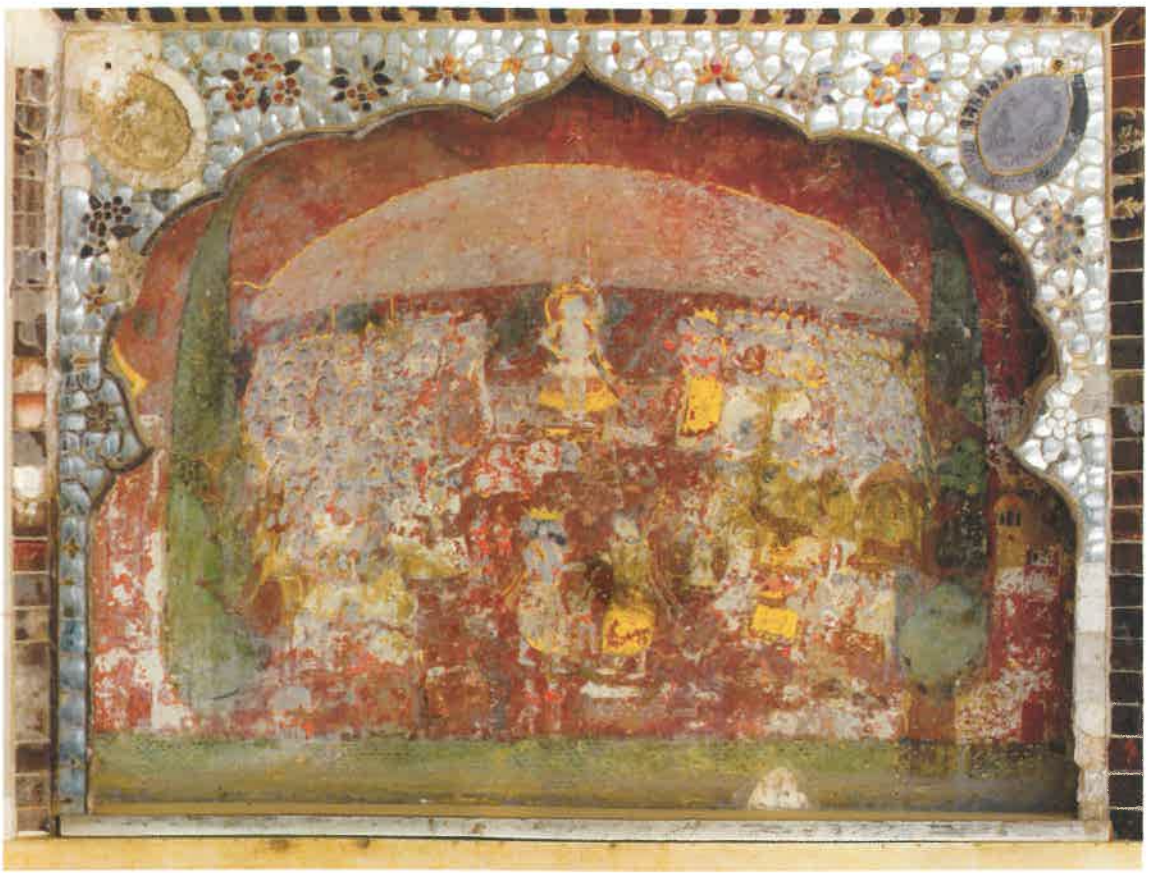
Painting depicting Mughal Court.

Hindu diety of Krishna with his gopis.

Hindu diety of Krishna.

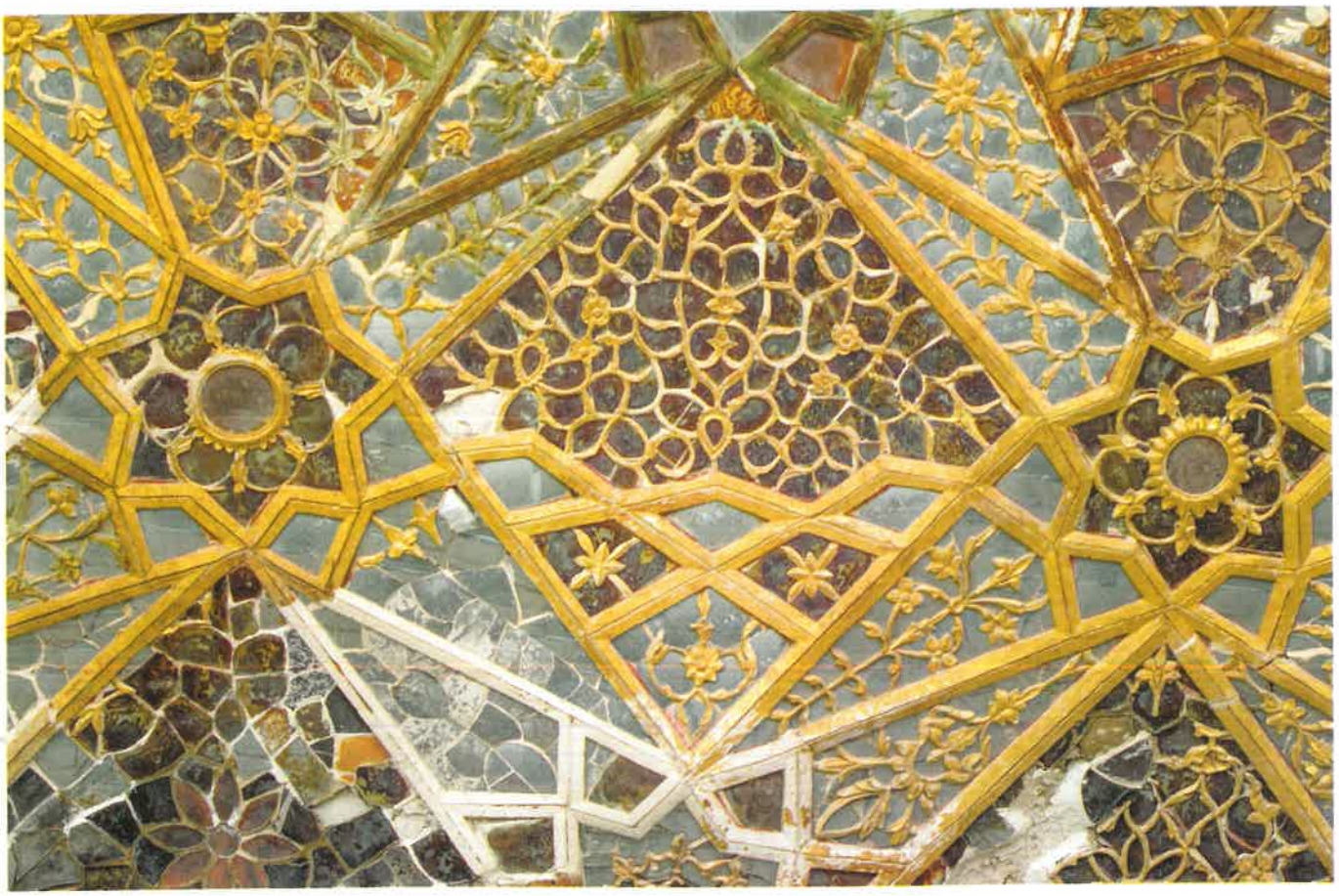


Picture showing Hindu period scenes.

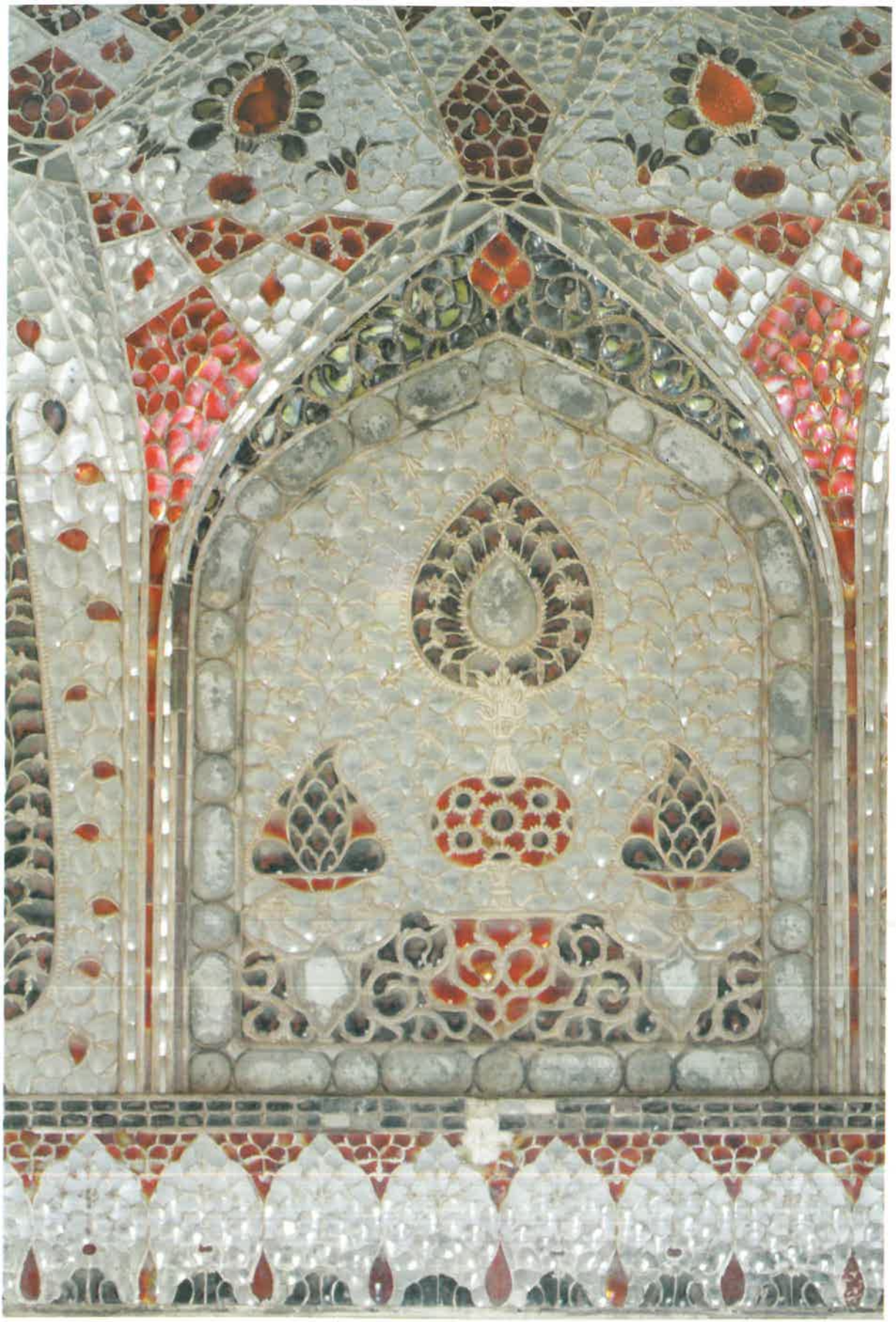


Hindu diety.

Hindu diety Krishna with Radha.



Coloured glass was also used throughout the interior.



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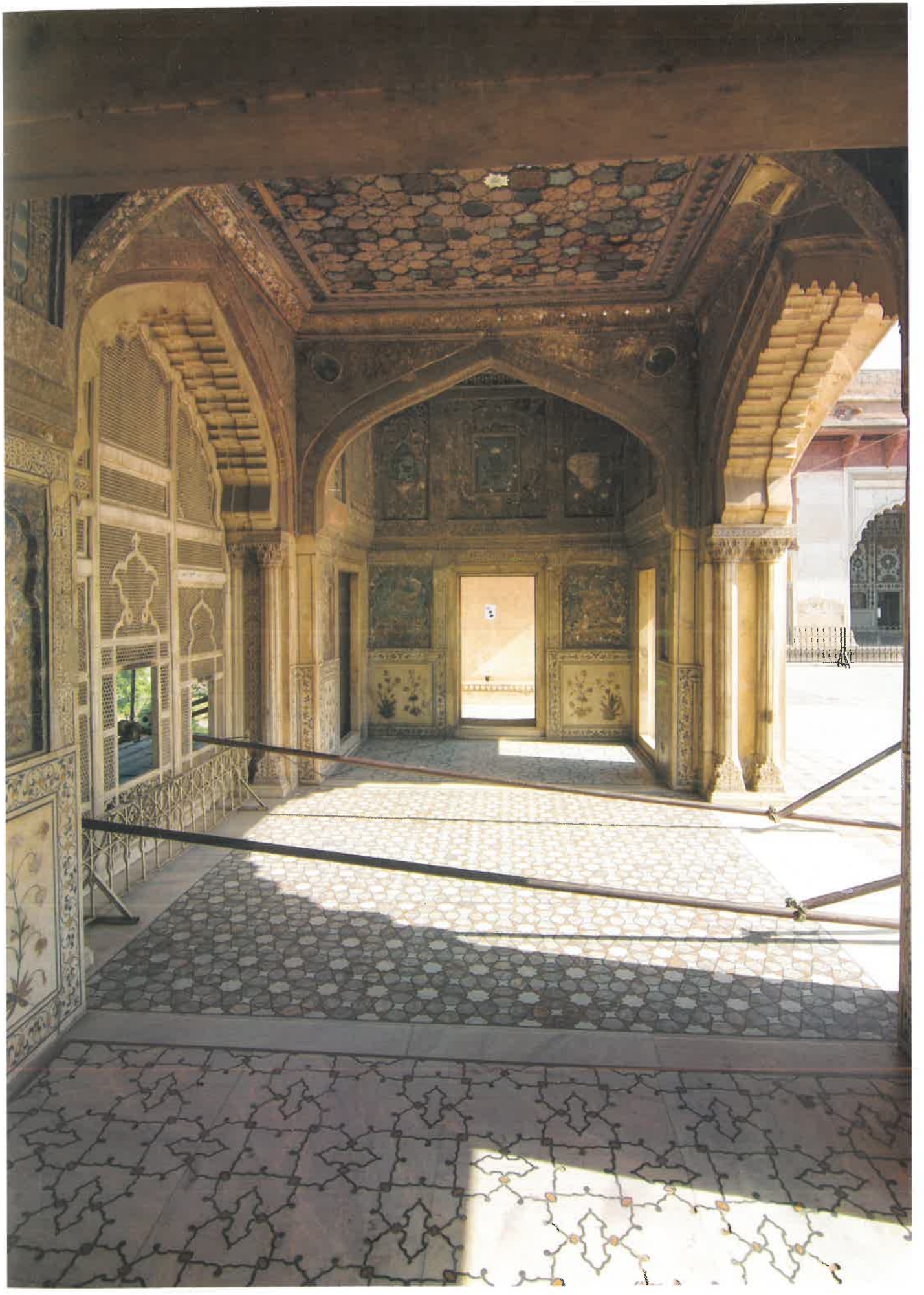
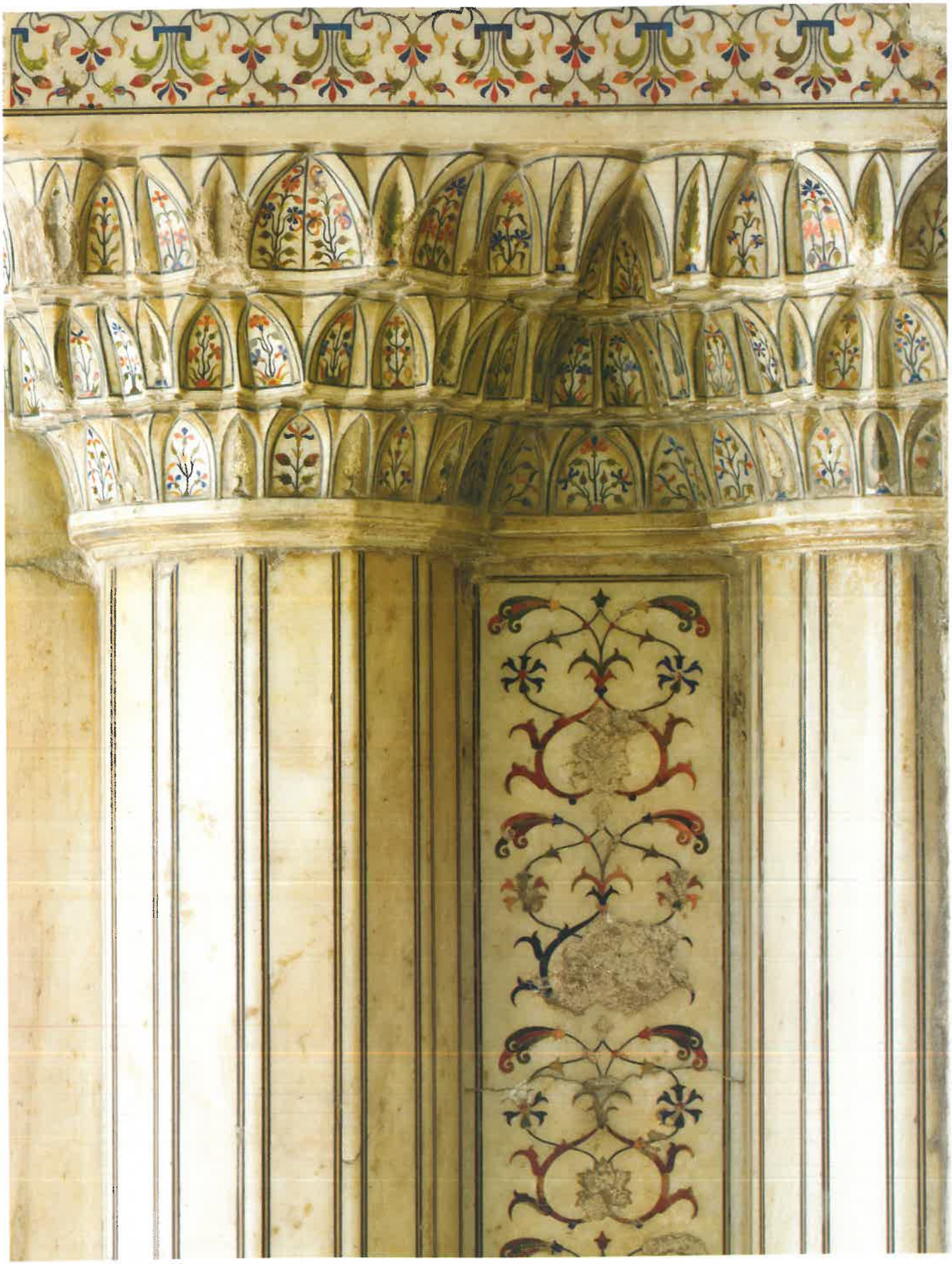


Naulakha Pavilion

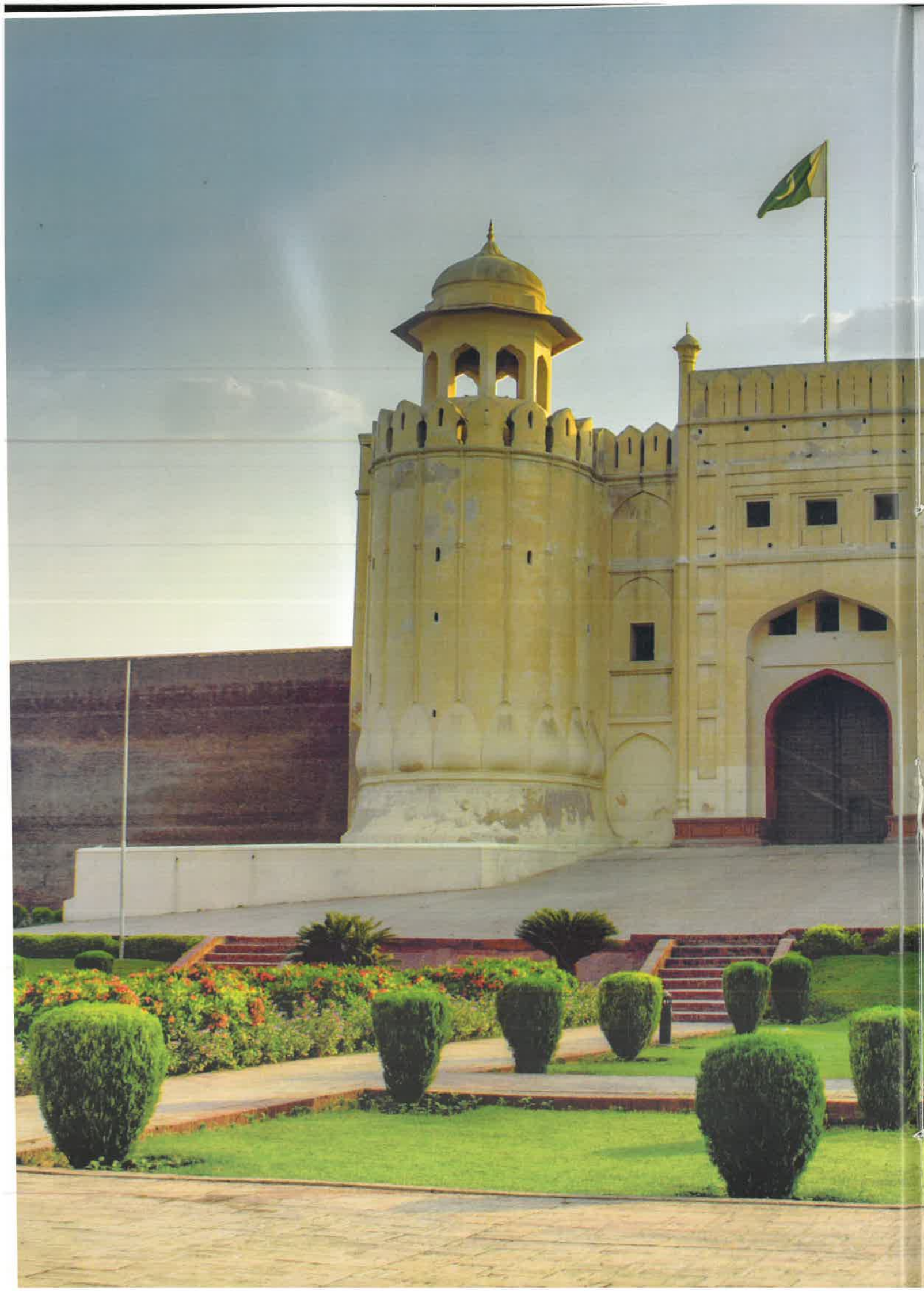
In the centre of the western side is located the famous Naulakha so named as it cost nine lacs of rupees to the Mughal exchequer. This tiny, but fabulous pavilion is a simple oblong structure having a single arched opening in front and a comparatively smaller flat opening on each side, while the back side is treated with one central archway flanked by smaller oblong opening filled with carved marble screens. The interior has been lime-plastered in glaze in turn treated with fresco. The walls upto the dado level have been treated with marble panels having inlay decorations while the plasters pillars bases and other pertinent points have delicate and minute pietradura work. The pavilion has a curvilinear roof placed on marble brackets.

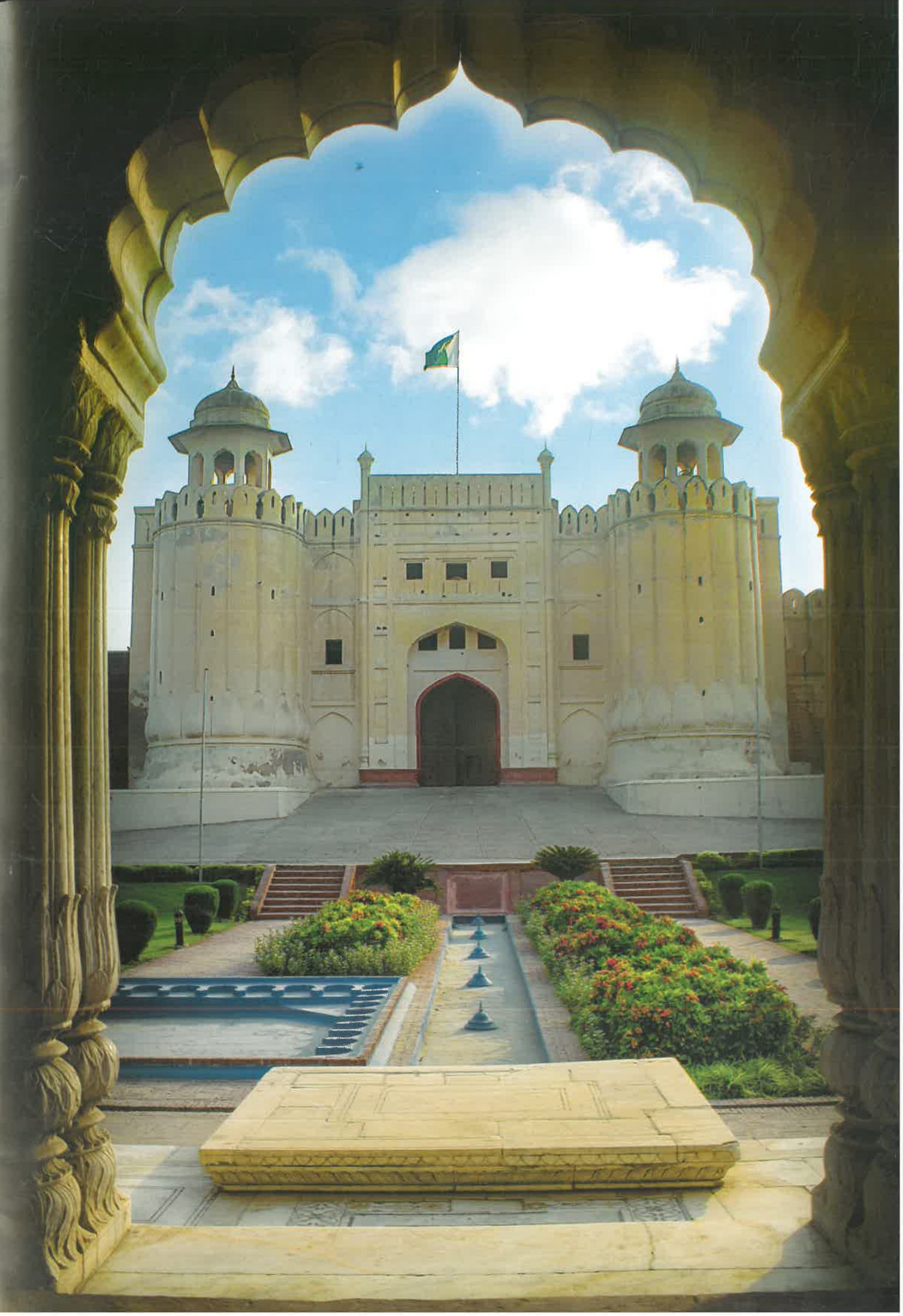
Naulakha Pavilion is known for its distinctive Bengali-style curvilinear roof.

Different specimens of decorative elements employed at Naulakha Pavilion.



Different specimens of decorative elements employed at Naulakha Pavilion.

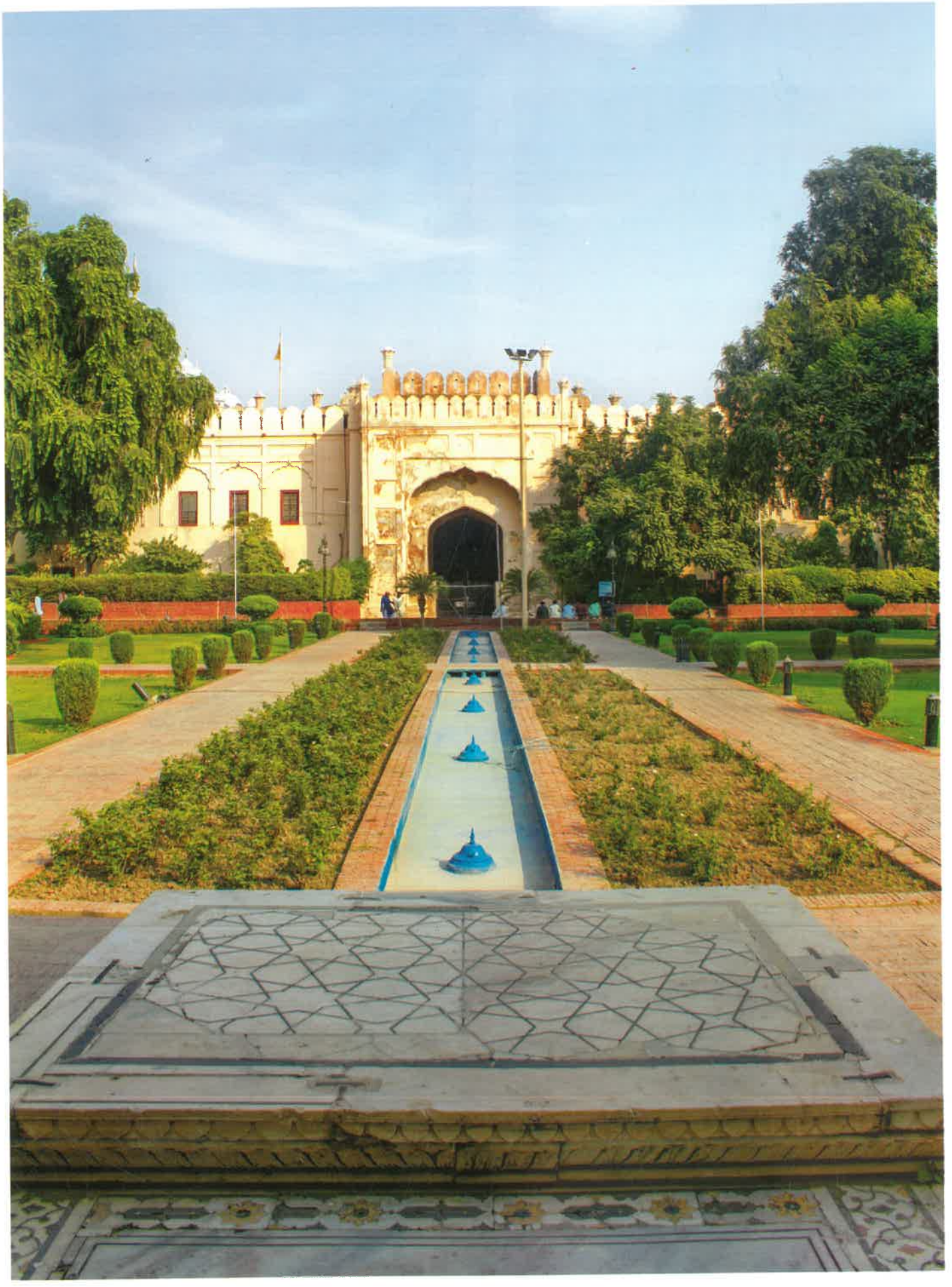




Alamgiri Gate

Alamgiri gate facing the Huzuri Bagh and Badshahi Masjid was built by Aurangzeb Alamgir probably along with the Badshahi Masjid in 1673-74 AD. Though it possesses a military character like his founder, nevertheless it is a fine and harmonious combination of strength, style and grace. It was bricked up by the British and it remained in that condition even after the creation of Pakistan. On an instant demand from the public the gate was opened on November 18, 1949.

A view of the fort's iconic Alamigiri Gate.



Roshnai Gate

Roshnai Gate is one of the twelveth and oldest gate of Lahore city built by Emperor Akbar. This gate was used to enter in to Lahore and Badshahi Masjid in olden days the gate used to be illuminated at night to facilitate travellers, thus it is called Roshnai Gate. This is the only original preserved building of Mughal era.

Roshnai Gate.

Walls decorated with fresco paintings.

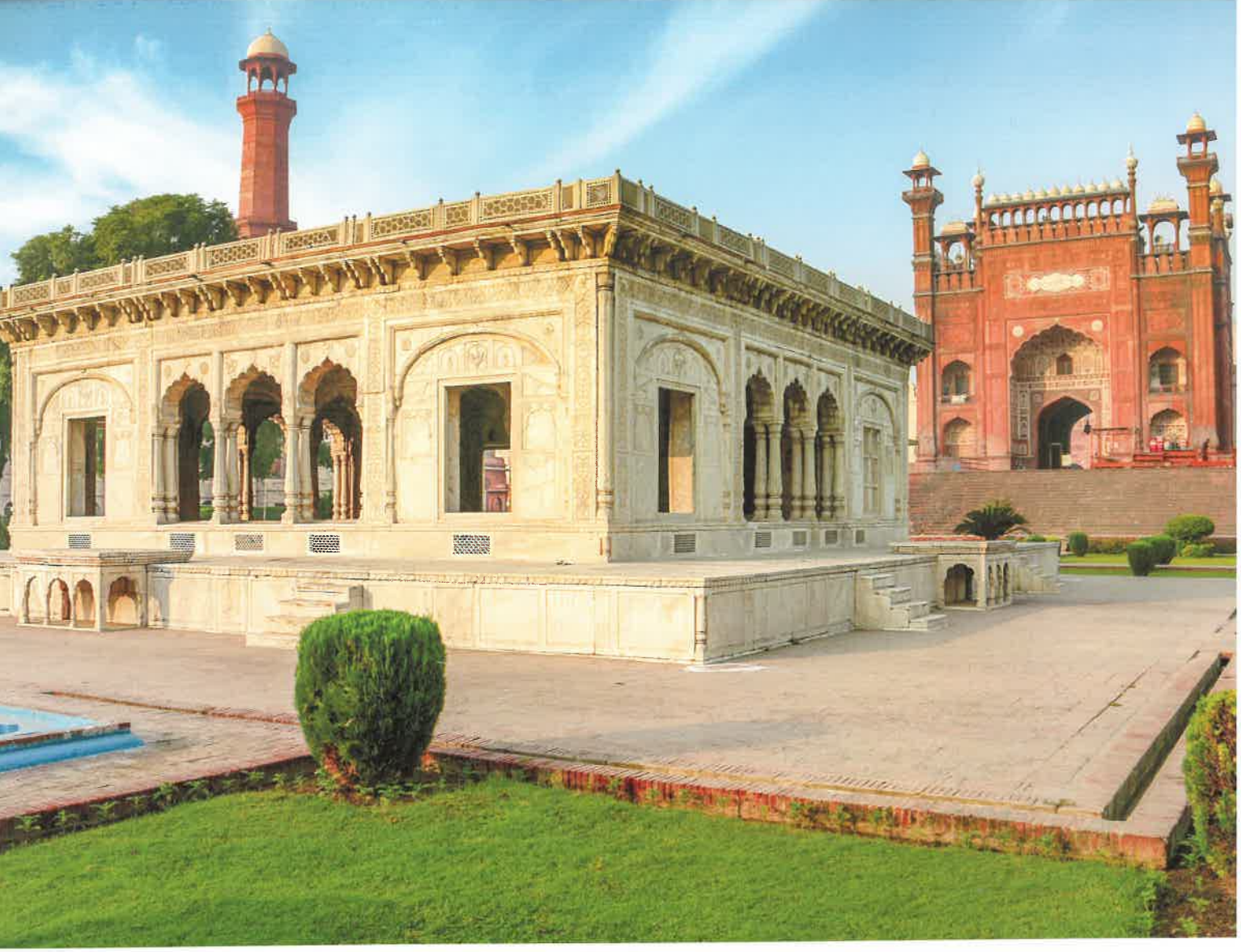
Masti gate entrance from Maryam Zamani mosque.

Masti Gate

The eastern gate of the Lahore Fort is commonly known as Masti Gate (gate of intoxication). This gate leads to the city and was used by the citizens of Lahore. According to the information of an old *mistri*, these gates were known in Sikh times as *Mukte vali Deori* and *Ratane vali Deori* from the Jamadars Mukta and Ratna who were in command of the respective guards. Honigberger designates an inner and outer gate of the city by the name of Mesthi Darwaza. But it is certain that this gate built by Akbar, was known as Masjidi gate, as a Mosque was built by Maryam Zamani, wife of Akbar, in 1613 AD out side the gate. This was the only important mosque located in the vicinity of the Fort and therefore was frequented by the nobility of the Mughal court.

Ceiling decorated with fresco paintings.

Inside view of Masti Gate.



Baradari with Badshahi Mosque in background.

Inner view of Hazuri bagh pavilion.

Hazuri Bagh

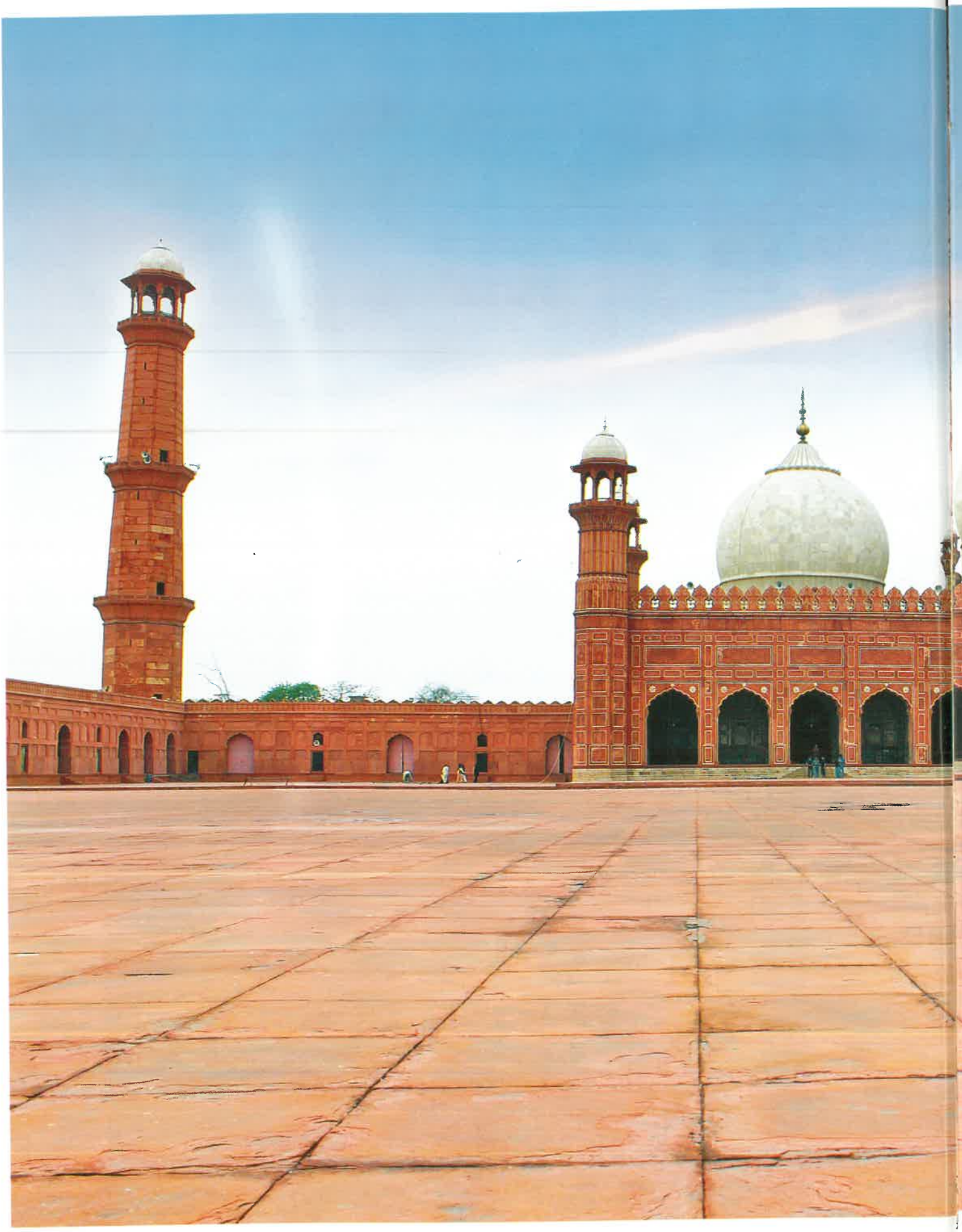
Ranjit Singh's Baradari is placed in the Hazuri Bagh, the serai built by the Mughal emperor Aurangzeb as a forecourt of Badshahi Mosque. The Mughalised attractive marble baradari was put together on the orders of Ranjit Singh; its Mughal character is beholden to the material removed from Mughal monuments and reused here.

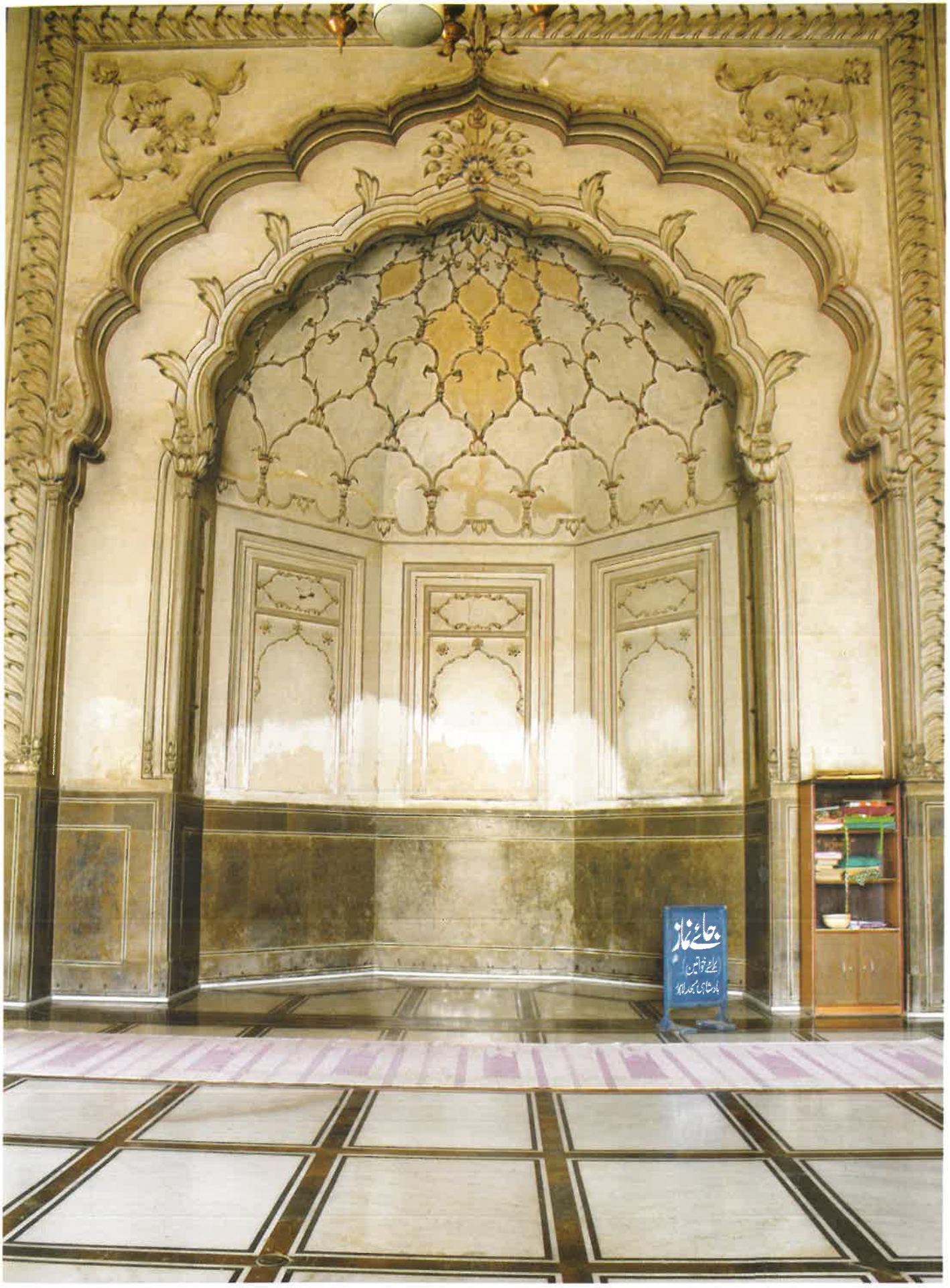
The pavilion was constructed in 1818 AD and originally consisted of a basement and two storeys above ground. The upper storey collapsed in July 1932 due to a heavy rainstorm and lightning. Although the top storey was never restored, its marble fretwork balustrade, which had also been severely damaged, was rehabilitated three years later.

Ranjit Singh used the venue of the baradari for conducting functions of state. After his death, the pavilion continued to be utilized by his successors. It is said that the pomp and glitter of Sher Singh's court, tastefully decorated with carpets and Kashmiri shawls, when "Prince Perthaub Singh and Dheean Singh received the ambassador at the marble pavilion, and conducted us between a line of cuirassiers and officers to the Maharaja."

Baradari of Ranjit Singh.

Beautiful view of the Badshahi mosque.





Interior of the mosque.

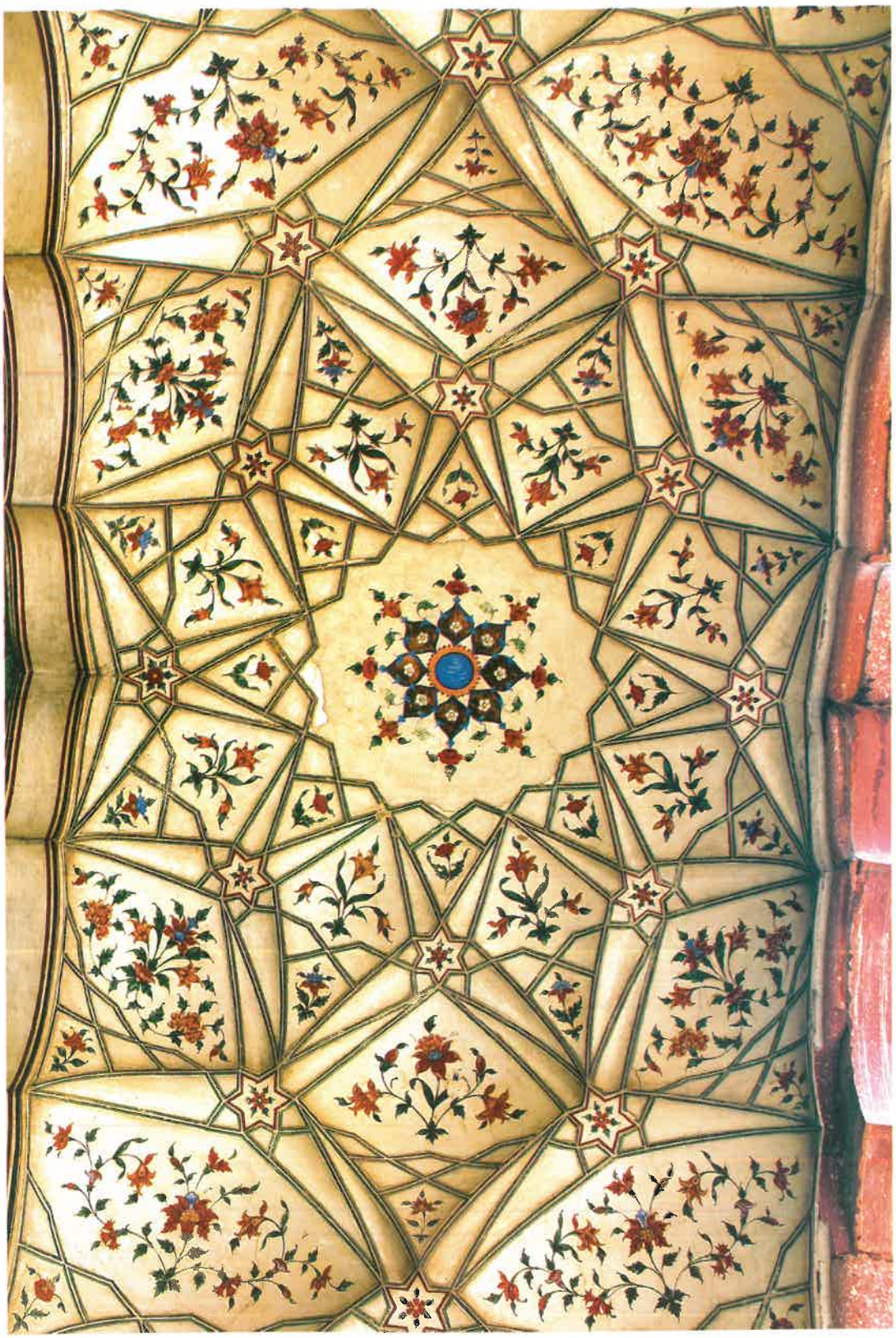
Badshahi Mosque

The Badshahi Mosque, or "Imperial Mosque" was built by the Mughal Emperor Aurangzeb in 1671 AD, infront of the Aurangzeb gate of Lahore Fort. The mosque was built on a raised platform. Covering an area of (528' x 528' sqft.) cost of construction was one lakh rupees. Red sandstone was used for its construction, four high tower minarets were also constructed on each corner. The mosque consists of main prayer chamber courtyard and *hujras* around the courtyard.

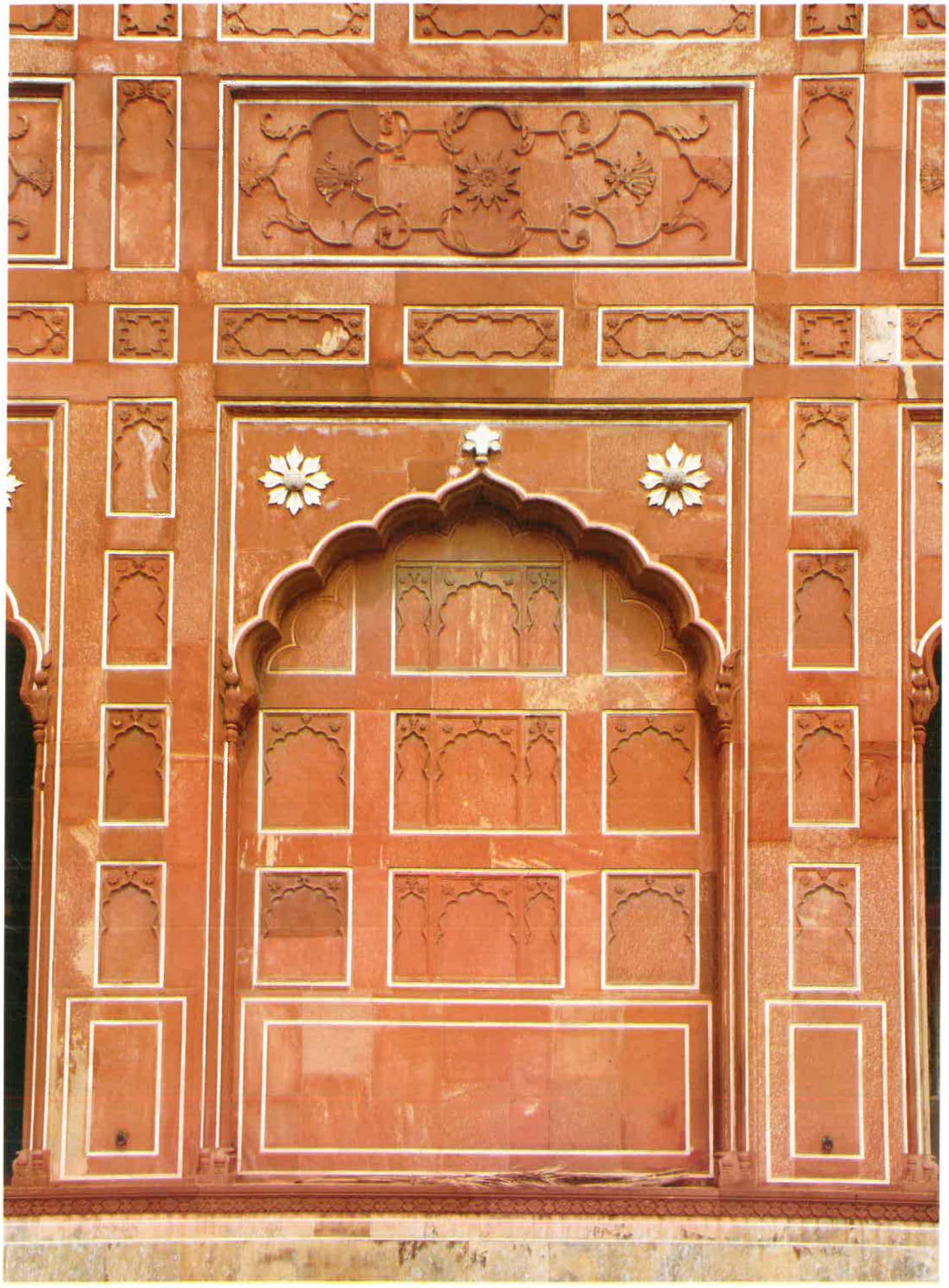
On 7th July 1799, the Sikh army of Ranjit Singh took control of Lahore. After the capture of the city, Maharaja Ranjit Singh used it as vast courtyard as a stable for his army horses, and its 80 *Hujras* (small study rooms surrounding the courtyard) as quarters for his soldiers and as magazines for military stores. In 1849 the British took control of Lahore from the Sikh Empire. During the British Raj, the mosque and the adjoining fort continued to be used as a military garrison.

As a gateway to the west, and Persia in particular, Lahore had a strong regional style which was heavily influenced by Persian architectural styles. Earlier mosques, such as the Wazir Khan Mosque, were adorned in intricate kashi kari, or kashyani style tile work, from which the Badshahi Mosque would depart. Aurangzeb chose an architectural plan similar to that of Shah Jehan's choice for the Jamia Masjid in Delhi, though built the Badshahi mosque on a much larger scale. Both mosques feature red sandstone with white marble inlay, which is a departure from typical mosque design in Lahore, in which decoration is done by means of intricate tile work.

Stucco tracery can be seen through cusped arches in the building of the mosque.



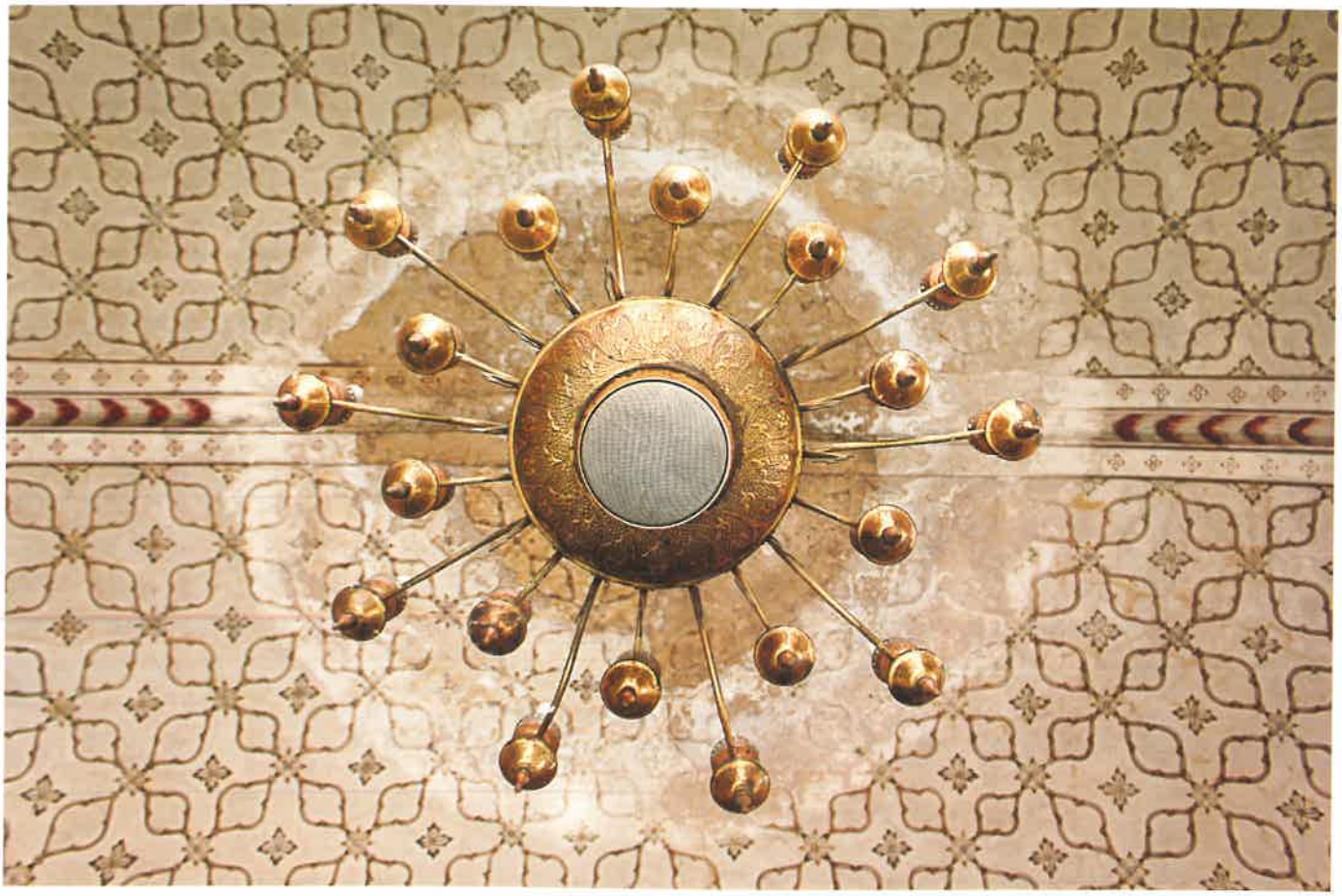
The ceiling of the prayer hall is embellished with elegant floral frescoes and Middle-Eastern style muqarnas.



Entrance to the main prayer hall is through arches made of red sandstone and elaborately carved white marble.

The mosque features intricate Mughal frescoes.

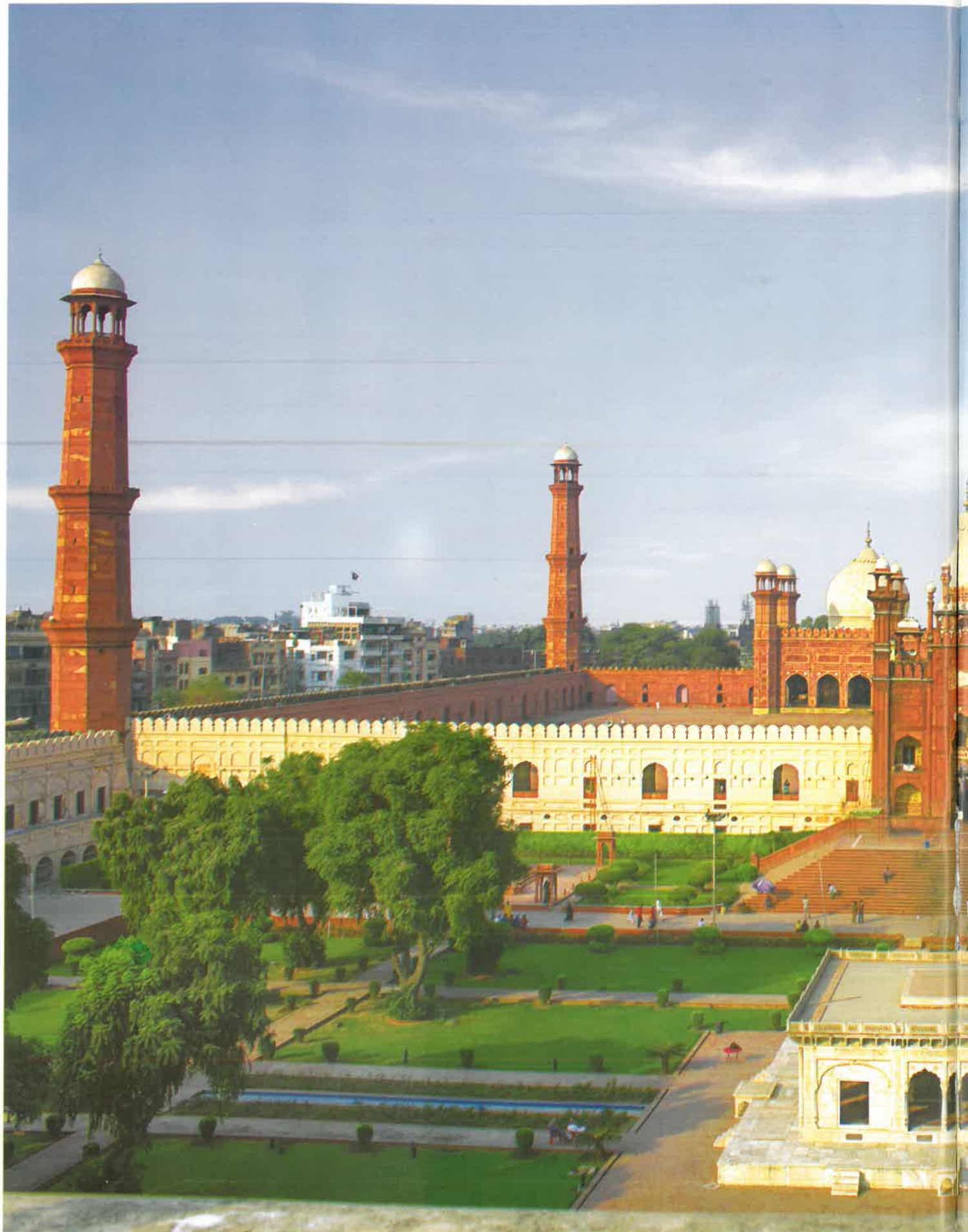
The interior of the mosque is embellished with intricate floral motifs.

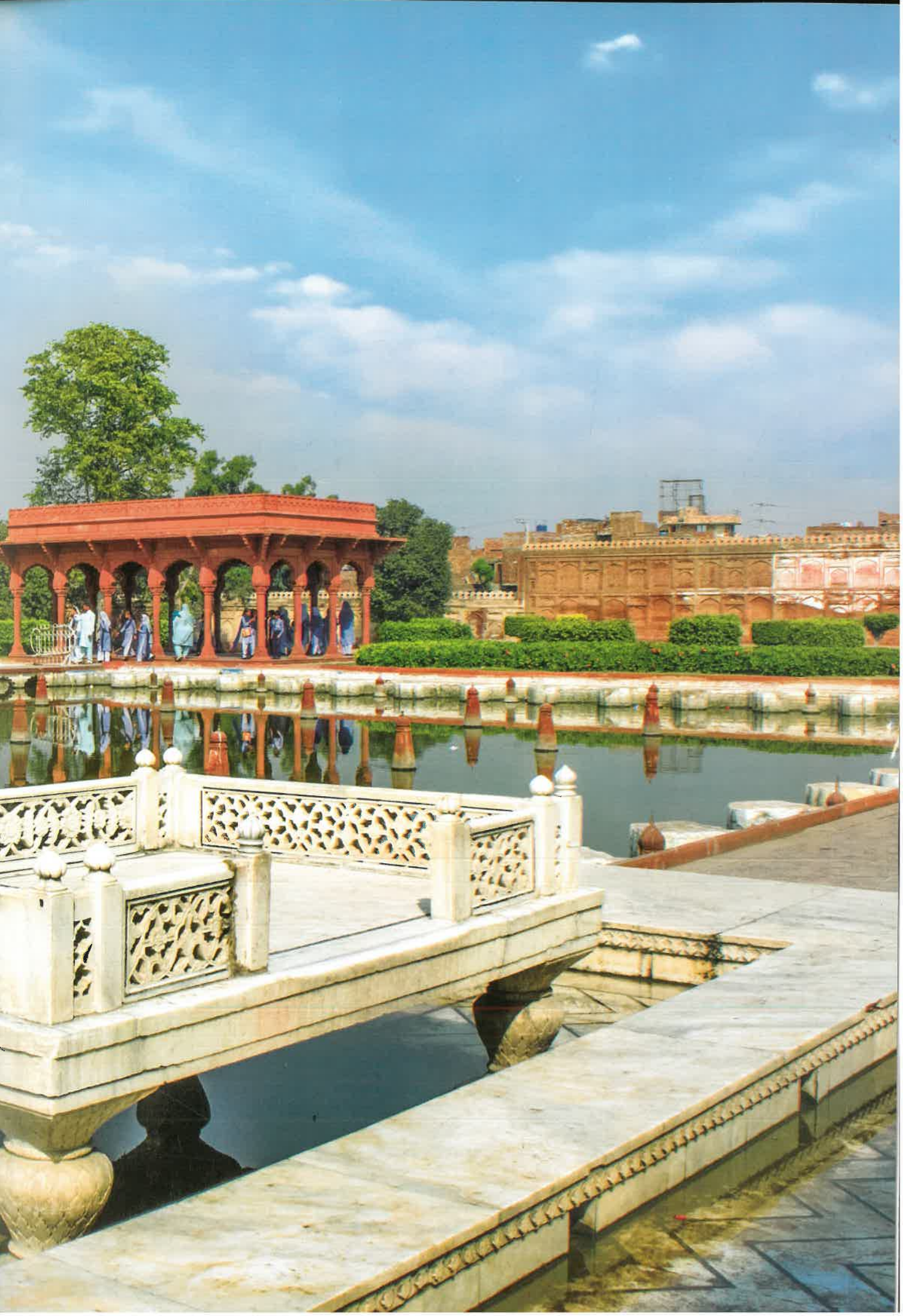


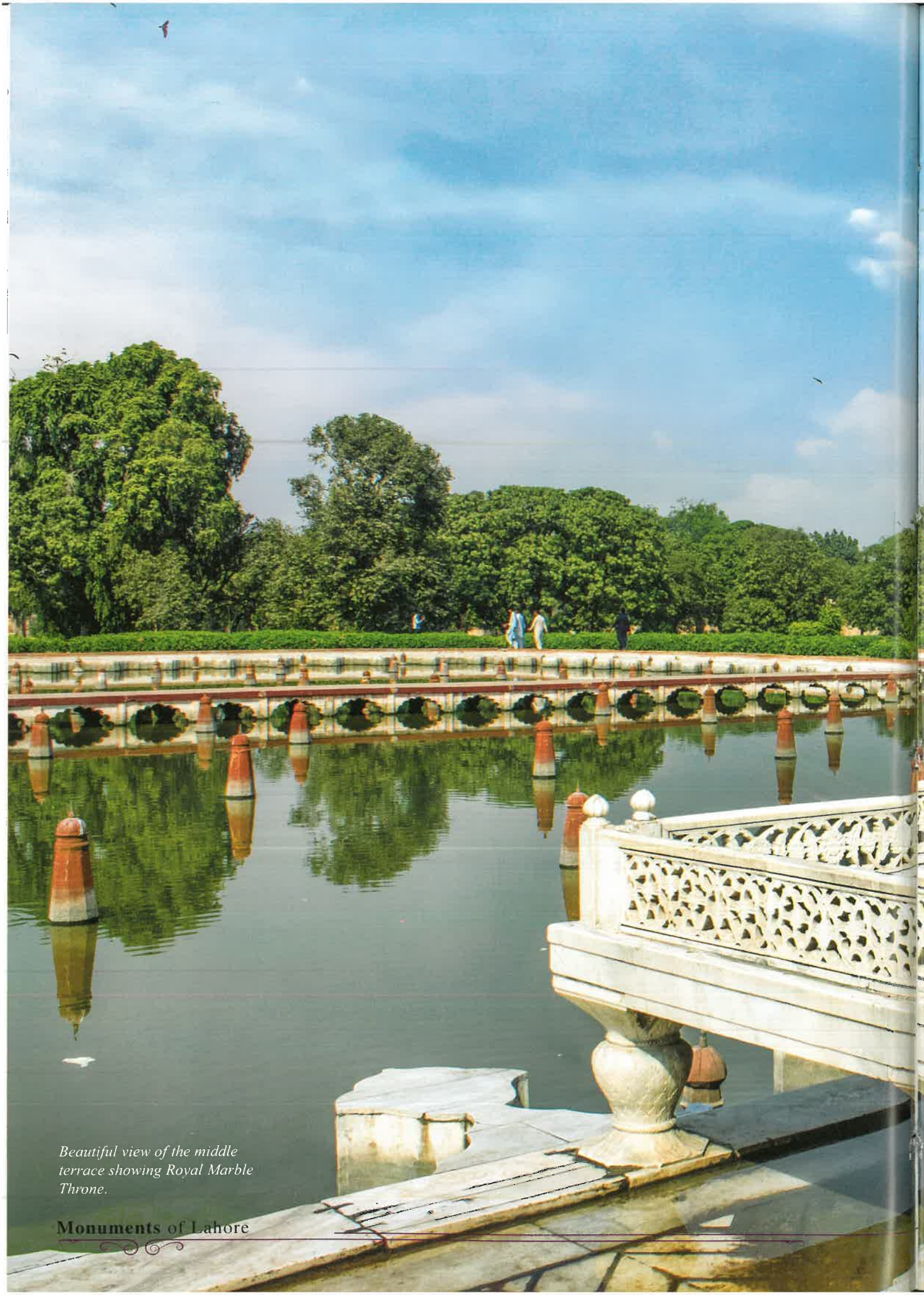
Stucco work in the ceiling of the mosque.

Intricately done craftsmanship on marble.

General view of the Badshahi Mosque.







Beautiful view of the middle terrace showing Royal Marble Throne.

A treat to the eyes, Shalimar Gardens.

A view from the Faiz Baksh level.

Shalamar Gardens

The World Heritage Shalamar Gardens, are among the most spectacular gardens of the world. The Shalamar Gardens divided into three steps with the name of Farah Bakhsh, Faiz Bakhsh and Hayat Bakhsh. The word Shalamar driven from two Kashmir words Shali and Maar respectively meaning paddy and field. The first Shalamar Gardens was built in Srinagar Kashmir and other in Delhi. The Shalamar Gardens in Delhi has been disappeared but Shalamar Gardens in Kashmir and in Lahore still exists.

Shalamar Gardens Lahore was constructed by the Mughal Emperor Shah Jahan in the year 1637 AD and was completed in 1641 AD. For the irrigation of this gardens a canal was dug about 100 miles upstream of river Ravi at the village of Rampur.

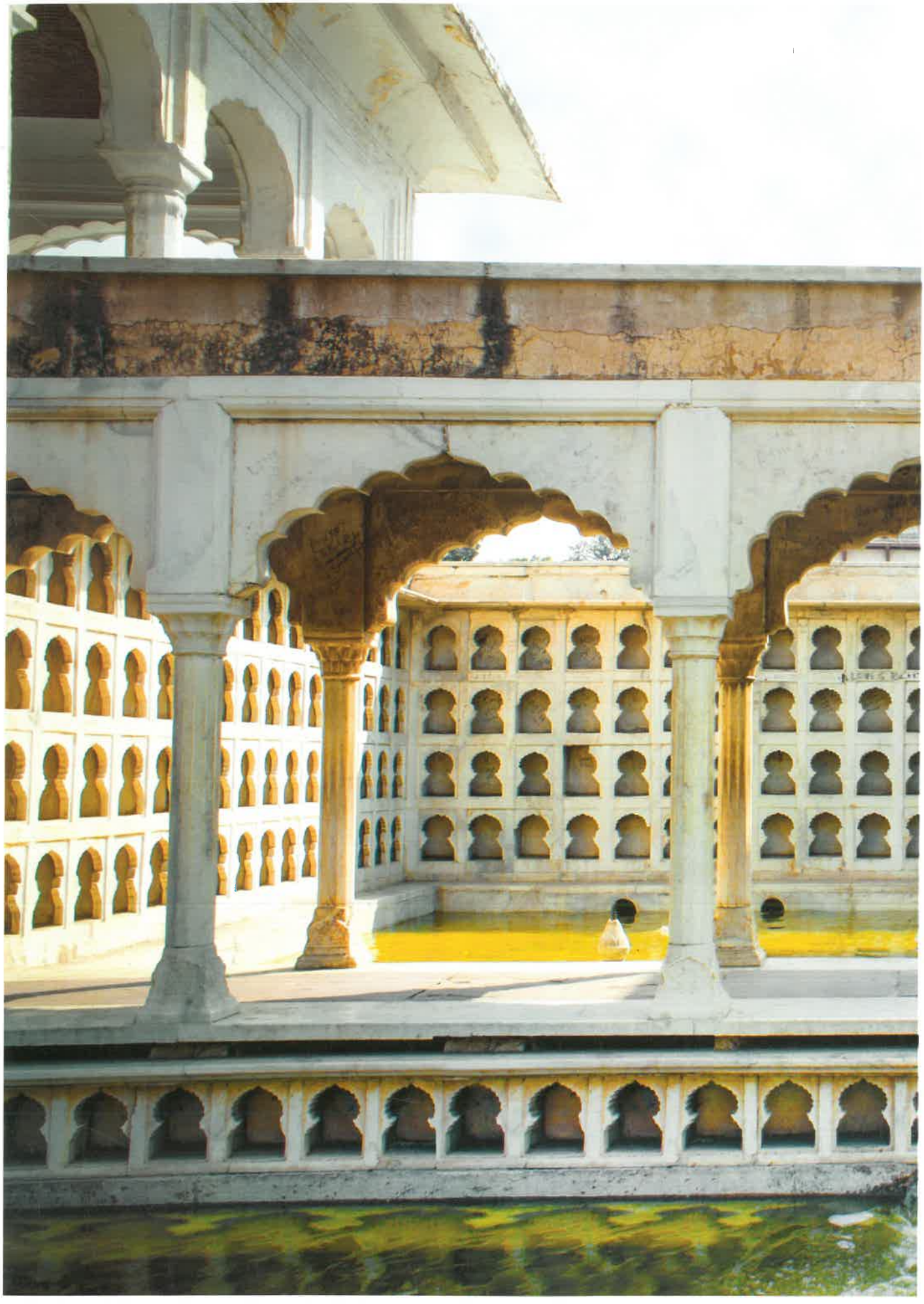
Originally, the entrance to the garden was from the north, providing entry at the lowest level and allowing a progression upwards to upper terraces to enjoy the full impact of the cascading waterfall, chahar bagh parterres and water channels, along with flowers and trees—an image of heaven on earth. The upper terrace—Bagh-e-Farah Bakhsh, the Garden of the Bestower of Pleasure—was reserved for royalty and included chambers such as Begum ki Khwabgah (The sleeping chamber of the Queen). Its central baradari overlooks the spectacular waterfall discharging into the enormous water reservoir with its 152 fountains—there are over 100 fountains in the upper terrace and more than 150 in the lowest one, creating 'Thousand and One Nights' scene. A strategically placed décorative throne overhangs at the foot of the waterfall while a central platform (mahtabi), accessed by causeways, marks the middle pool terrace, giving a spectacular view of the marble inlaid chaddar (cascade), overlooking the north chahar bagh known as Bagh-e-Faiz Bakhsh (the Garden of the Bestower of Plenty), originally intended to be a more public part of the garden.

The garden suffered considerable damage during the Sikh Period. The pavilions were deprived of their marble and agate work to decorate Ram Bagh and the Golden Temple at Amritsar.

Moorcroft Building. Close to the "Aiwan", on its southeast, is a small and simple building, with an underground cell, built by Ranjit Singh (1799-1839) for English traveler William Moorcroft, who stayed. It is a single storied building having a basement with stairs on western side built on a raised platform.

Marble Cascade. In the centre of the dividing wall of the upper terrace and middle terrace, thre is a large white marble cascade, nicely carved and inlaid with black marble lining. The water from the upper terrace rippled over the marble cascade and discharged into the main tank on the middle terrace.

Aiwan or Grand Hall. The arcaded building in the middle of the northern side, overlooking the great marble cascade, and the two towers terraces, is the "Aiwan" or Grand Hall. Originally, it was also embellished with exquisite frescoes. The walls of the Grand Hall have marble dado. Mirrored ceiling in various bays is reminiscent of Sikh repairs. This hall was used for ceremonial purposes.



Sawan Bhadon or Monsoon Pavilions. In the center of northern side of middle terrace, there stand two imposing pavilions which were originally built in marble, but are now lime-plastered are called as Monsoon or sawan bhadon pavilions. In between the pavilion lies a deep sunken tank having marble niches in multi-cusp design on its three sides also known as chini khana.

In the centre of the northern side of middle terrace there stands two imposing pavilions which were originally built in marble but are now lime plastered are called as Moonsoon or Sawan Bhadon pavilion.

Red Sandstone Pavilions. On the eastern and the western fringes of the great tank are two pavilions built in red sand stone.

Sawan Bhadon or Monsoon Pavilions.

Royal Marble Throne. In between the great cascade, below the "Aiwan" and the tank, is placed a royal marble throne, with skilfully performed railing. It was on this throne, that the emperor used to sit himself in state, on important occasions.

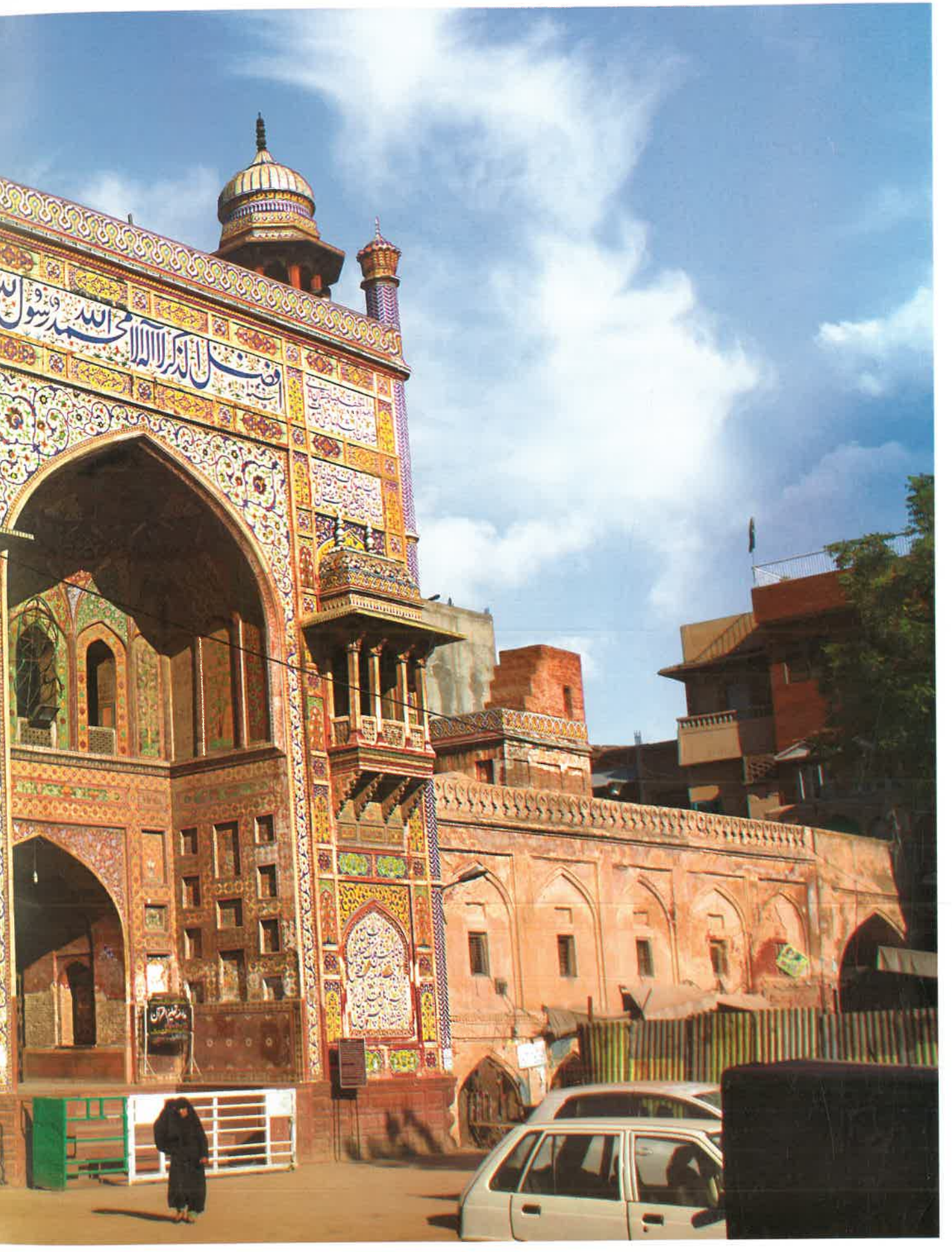
Reflection of Farah Baksh Terrace (Upper Terrace) main building on backdrop corner burj is visible.

Beautiful tarseem bandi (wooden decoration) on the ceiling of pavilion at Bagh-e-Farah Baksh, literaly meaning Bestower of Pleasure.

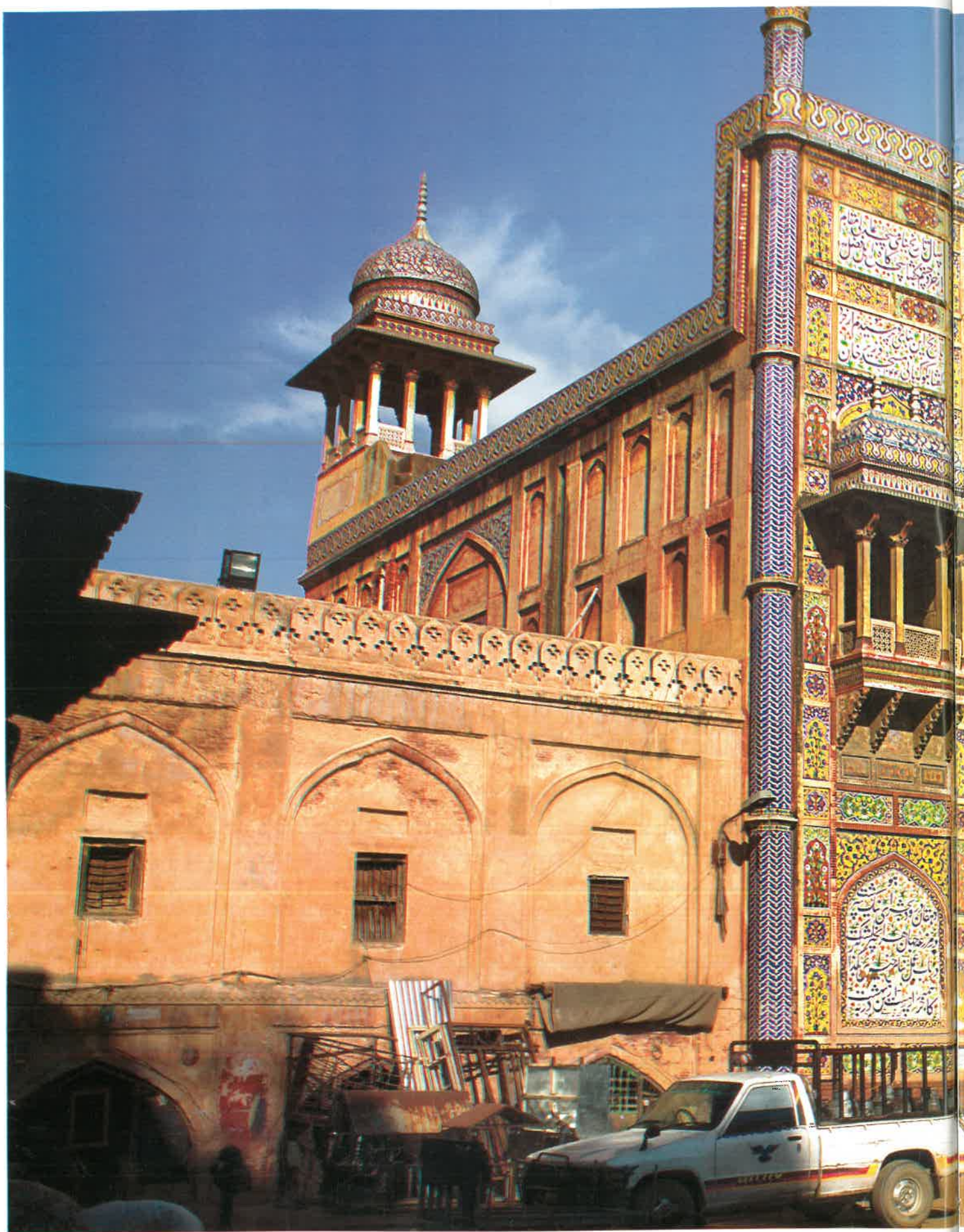
Khawabgah Begum Sahib. Opposite the "Jharoka" on the western side of the terrace, is a similar building known as the "Khawabgah Begum Sahiba" or sleeping chambers of the Empress. It is fronted with a wide arched verandah.

Red Sandstone Pavilions. On the eastern and the western fringes of the great tank are two pavillions built in red sandstone.

Mahtabi. In the center of the great tank, approached from the pavilions by red sandstone causeways is a raised platform called "Mahtabi", or light of the moon. Since, it was used fro sitting outdoor to enjoy the moonlight. The "Mahtabi" is paved with marble and his grilled marble railing.



Frontal view of the Masjid Wazir Khan.



One of the minarets of the mosque.

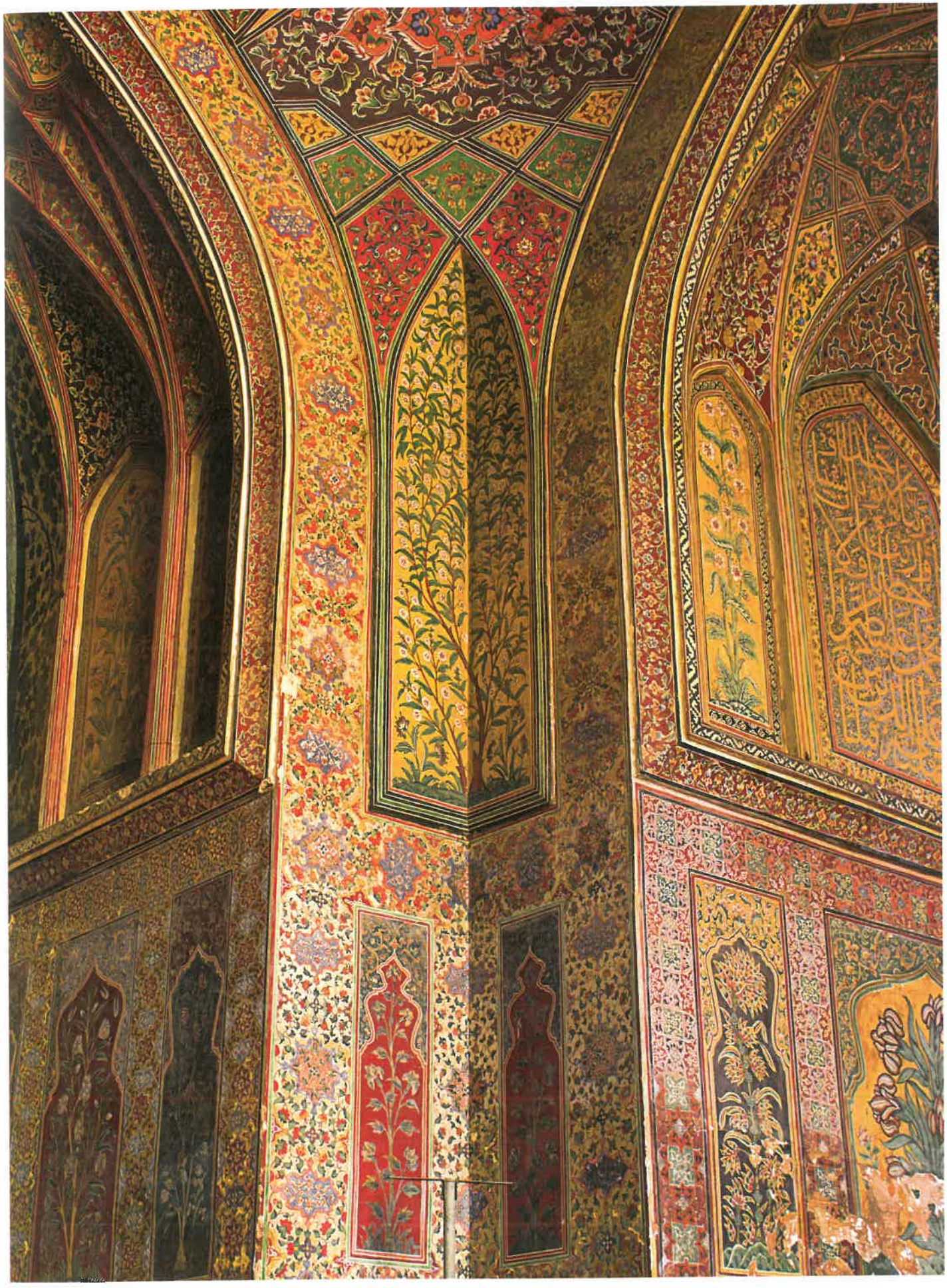
Masjid Wazir Khan

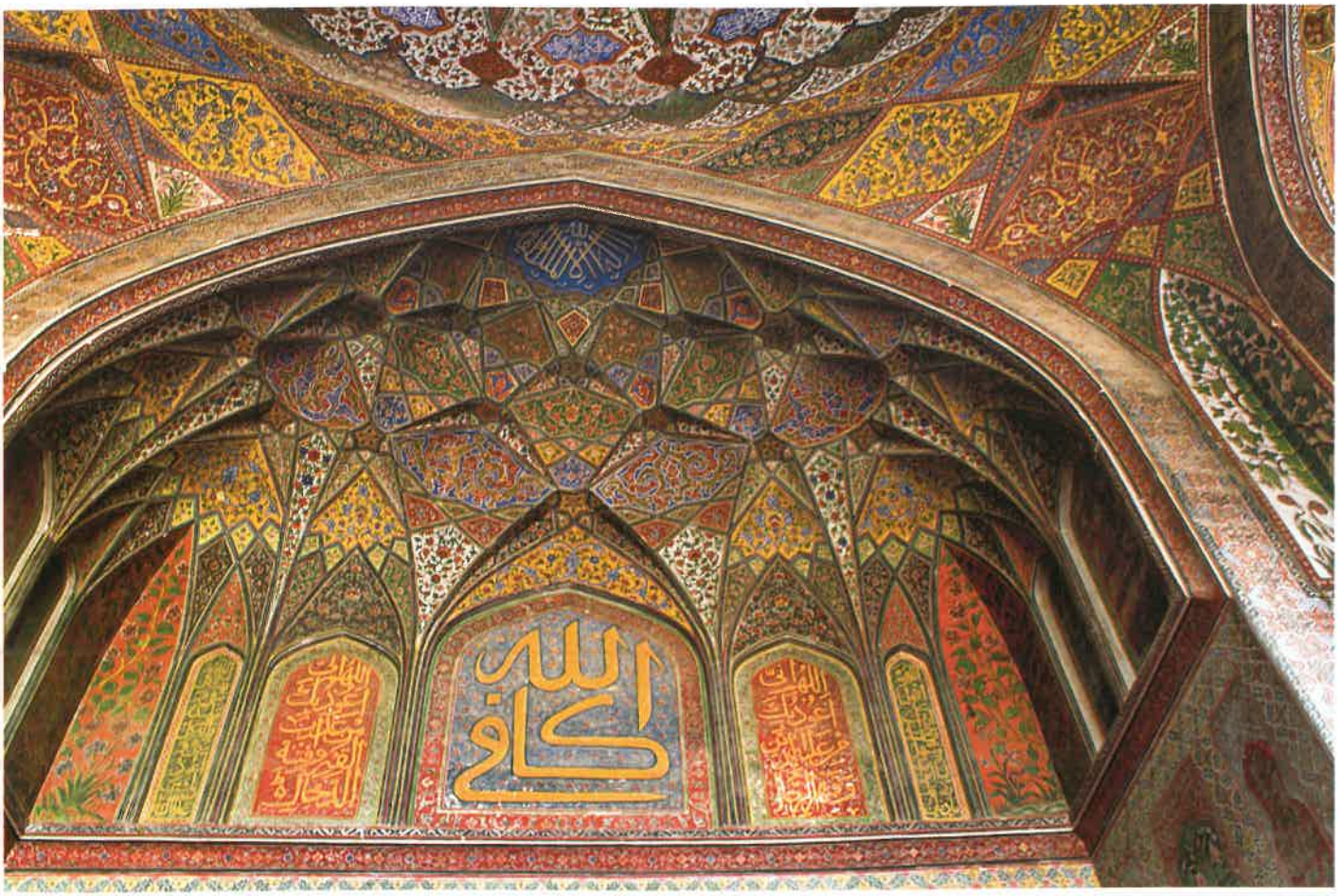
Two spectacular monuments, Shahi Hammam and Wazir Khan Masjid, located in the crowded street of Delhi Bazaar in the Walled City, are identified with the great builder, Subehdar (Governor) of the Punjab (1041/1632 AD), Hakim Aliuddin (sometimes also referred to as Ilmuddin). Hailing from the Punjab town of Chiniot on the banks of the river Chenab, Aliuddin had first been employed by shahzada (prince) Khurram (later Emperor Shahjahan) as a hakim (physician). He rendered great service to the prince during the various campaigns, and became one of the most trusted aides of the emperor—it was Aliuddin, along with Prince Shah Shuja, who was entrusted with the task of bringing the body of the deceased queen Mumtaz Mahal from Burhanpur to Agra. Granted the title of Wazir Khan in 1620 AD, he was raised to the *mansab* (title) of 5000 foot and 3000 horse (panj-hazari) on Shahjahan's accession to the Mughal throne (1037/1628 AD). It is the same Wazir Khan, who was entrusted with the building of the Khwabgah and Hammam-e-Badshahi in Lahore Fort, just before Shahjahan embarked on his journey to Kashmir in the summer of 1634 AD from Lahore—his first visit to the Punjab capital after ascending the throne.

The entrance to this awesome piece of architecture is though chowk or jilau khana, enclosed by other Mughal structures incorporating overlooking balconies. [Although much dilapidated today, they were built by Wazir Khan and bequeathed to the mosque for its maintenance.] In view of the lack of a jamia masjid in the fort during Shahjahan's reign—Badshahi Masjid was built later—Wazir Khan's mosque served as imperial Jamia Masjid, utilized by the emperor and his grandees and large retinue to offer Friday prayers. Until the construction of Badshahi Mosque, surely, the emperor and his entire retinue, exiting from Akbari Gateway of the Fort, traversed the route via Androon Masti Gate Bazaar Chunna Mandi Chowk, Kotwali Walla Bazaar and Chowk to arrive at the wonderfully decorated Wazir Khan Mosque.

The imposing east doorway consists of a lofty *aiwan* or Timurid peshtaq and a decorative muqarnas semi-domical roof, flanked by decorative oriel-like projecting balconies on the upper level [its octagonal vestibule]. An enormous sunlit courtyard, 160' x 130' presents an oasis of beauty, elegance and calm. It is framed by the praying chamber on the west, khanas or study cloisters for religious scholars on the north and south, and the deorhi with entrance cubicles on the east. The whole presents a dazzling view of tile-mosaic and frescoes of extraordinary beauty.

The arrangement of the 5-bay single aisle prayer chamber 130' long, framed by simple cusped arches carried on deep piers, is reminiscent of the Jahangiri Maryam Zamani





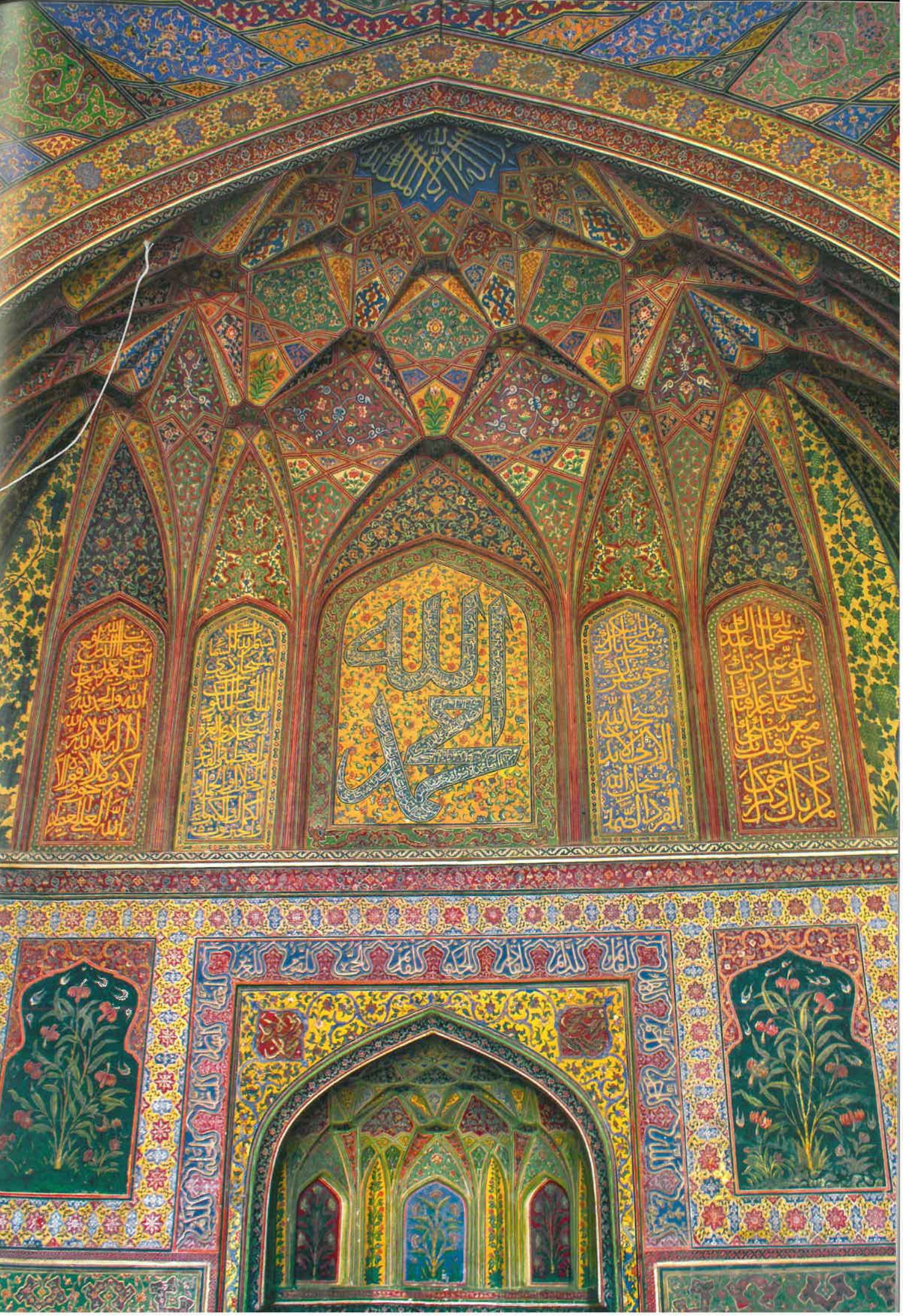
Arabic calligraphy on glazed tile: "God is aplenty".

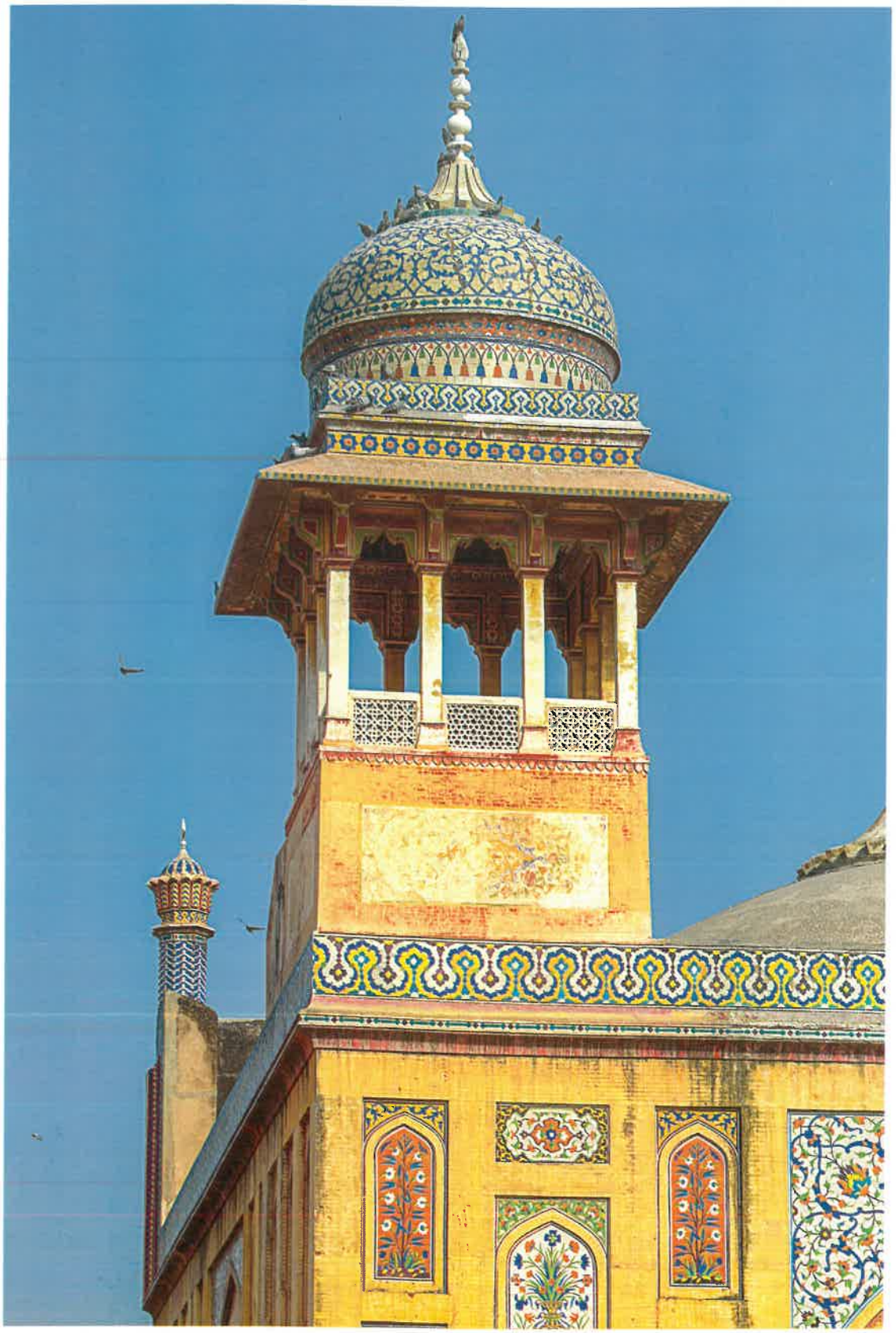
(Begam Shahi) mosque. The central gumbud (cupola), rising higher than others, accents the elegantly detailed *mihrab*, the ingenious construction of double domes carries the voice of the imam to the extremity of the courtyard.

Its stately octagonal minarets rise to a height of over 100 feet and define the four extremities of the courtyard, consist of several stages and are capped with a kiosk (chattri) configuration terminated with fluted cupolas, all profusely decorated with the best of Shahjahani tile mosaic.

The calligraphy is superbly executed by well known *khattats* (master calligraphers) in rendering verses from the Holy Quran and Persian poetry in elegant *nastaliq*, *naskh* and *tughra* forms. The extraordinary blend of calligraphy, geometrical forms and floral decoration along with large-scale scintillating kashi kari (tile mosaic), fresco painting, stone and chunam decoration, with taza kari (brick outline fresco) lends the mosque a character entirely its own.

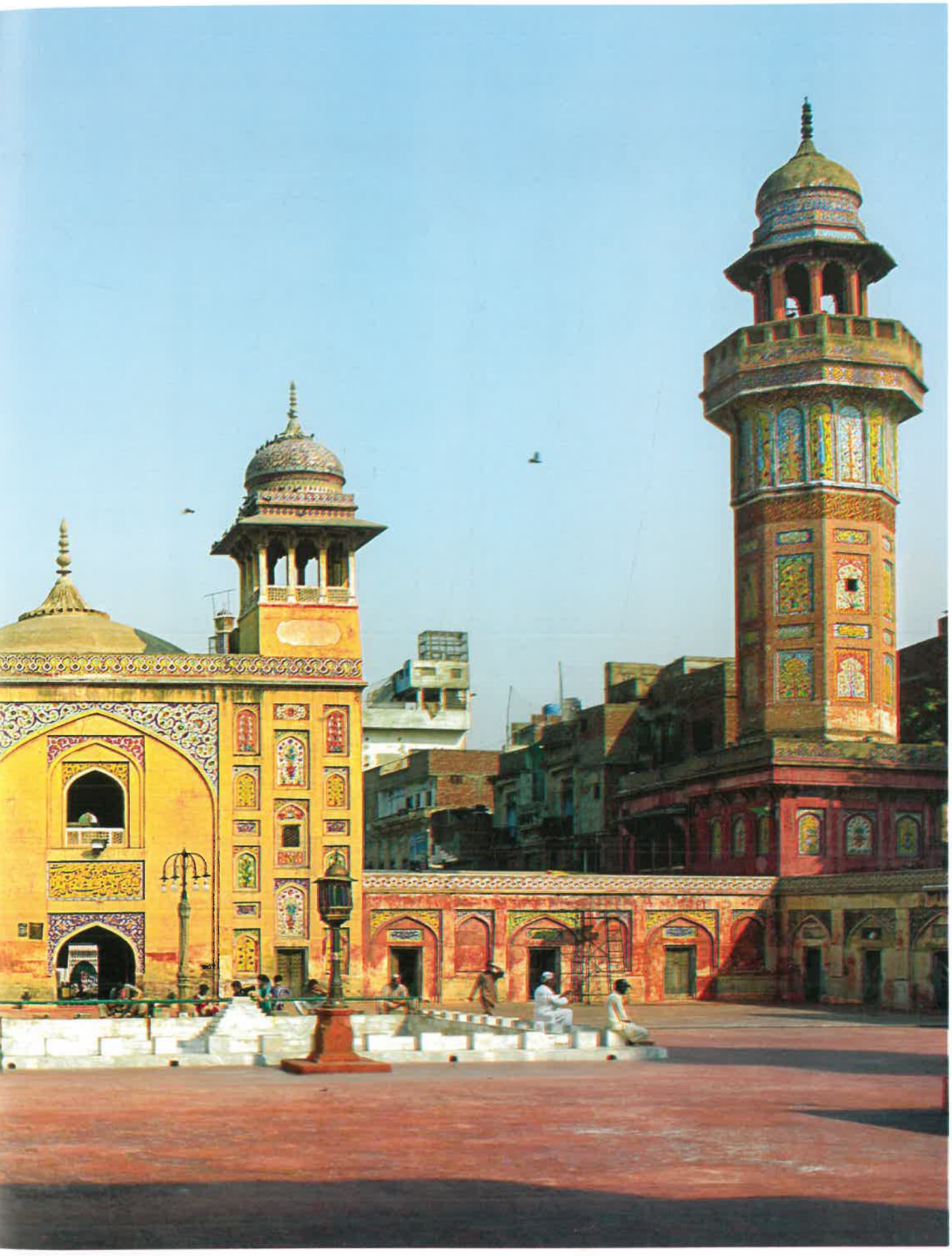
The shrine of Syed Muhammad Ishaq is located in the basement of the courtyard of the mosque.



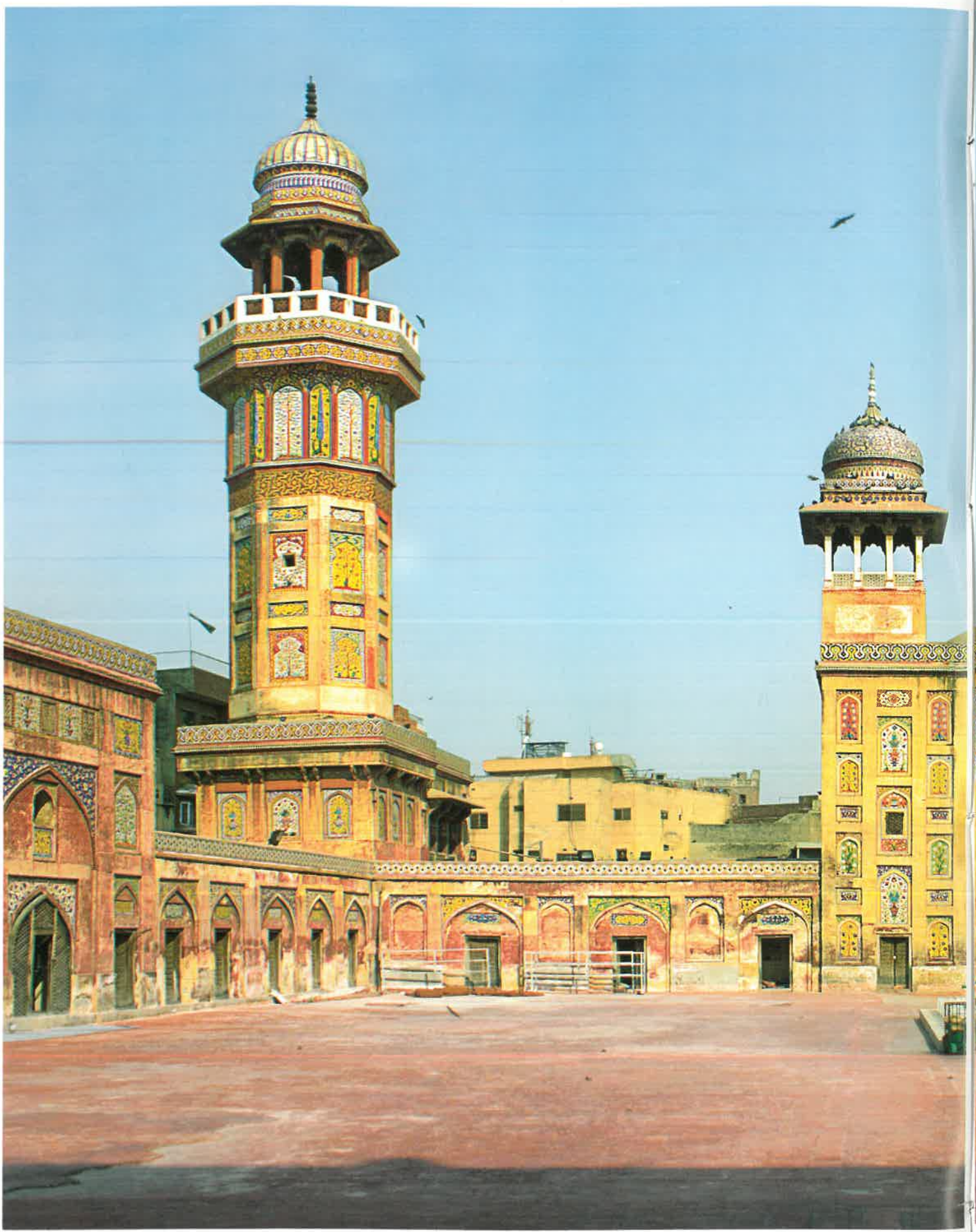


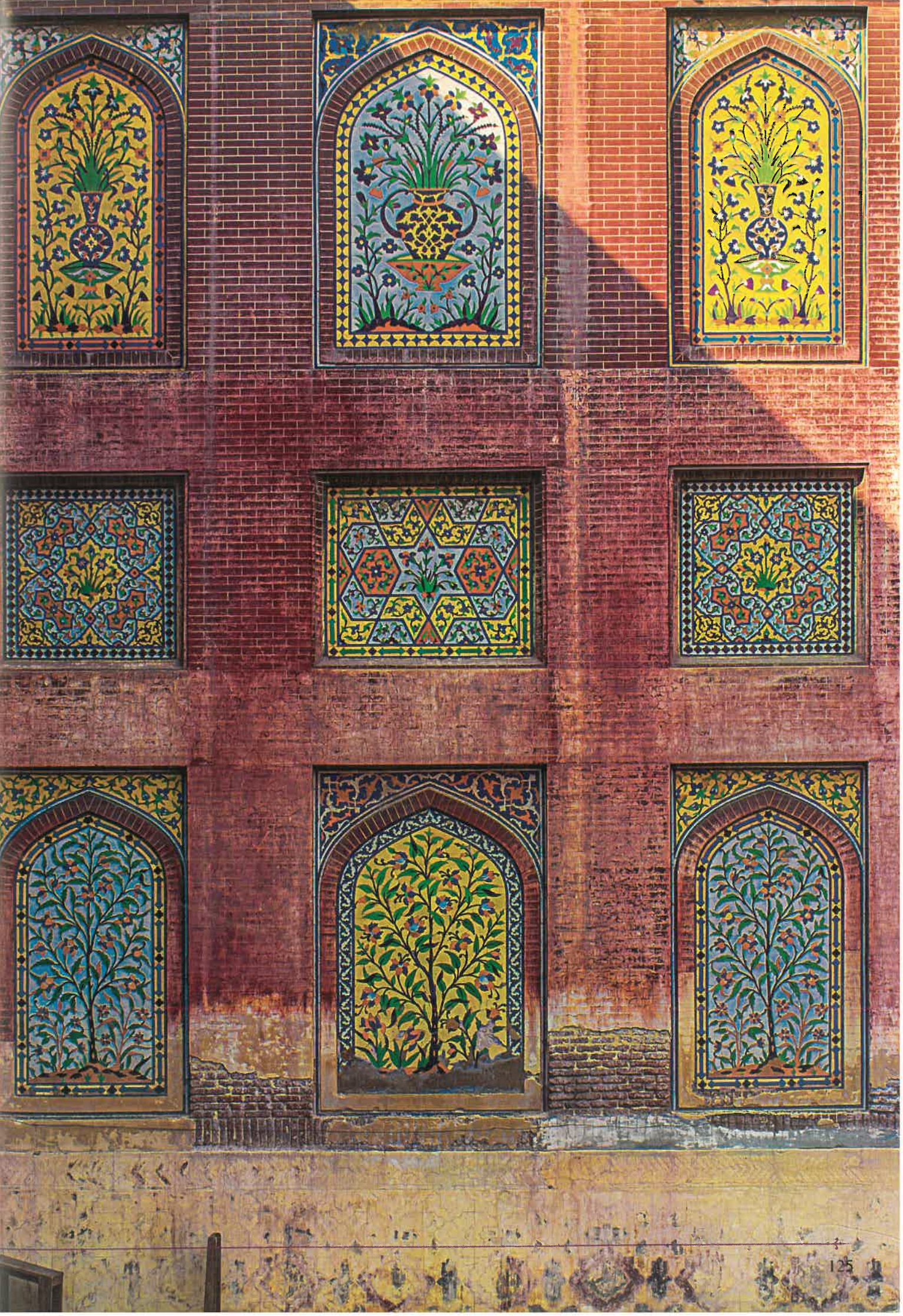
Richly embellished minarets

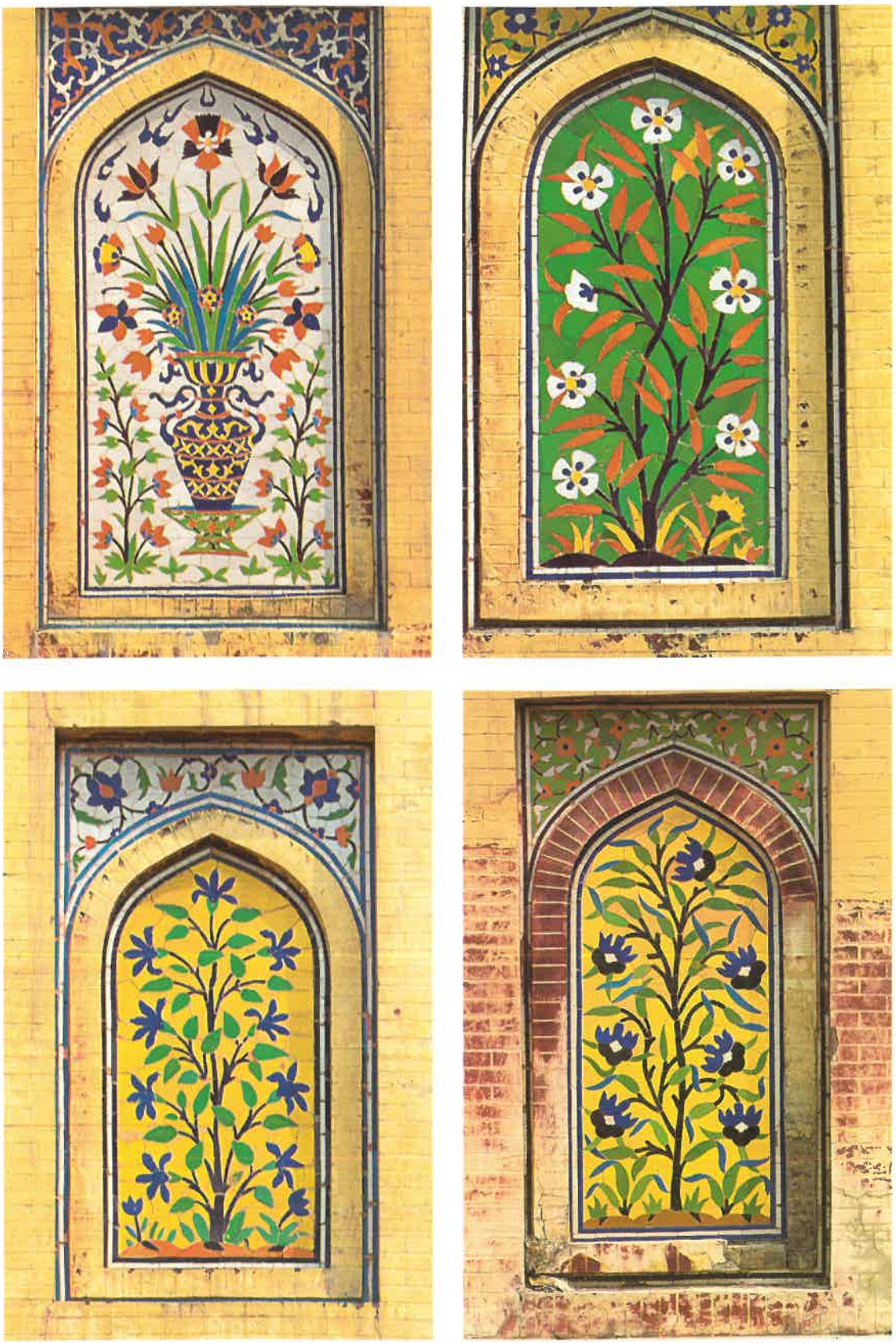
Richly embellished muqarnas. ▶



The mosque's courtyard. Façades facing the mosque's courtyard are embellished with intricate kashi-kari tile work.

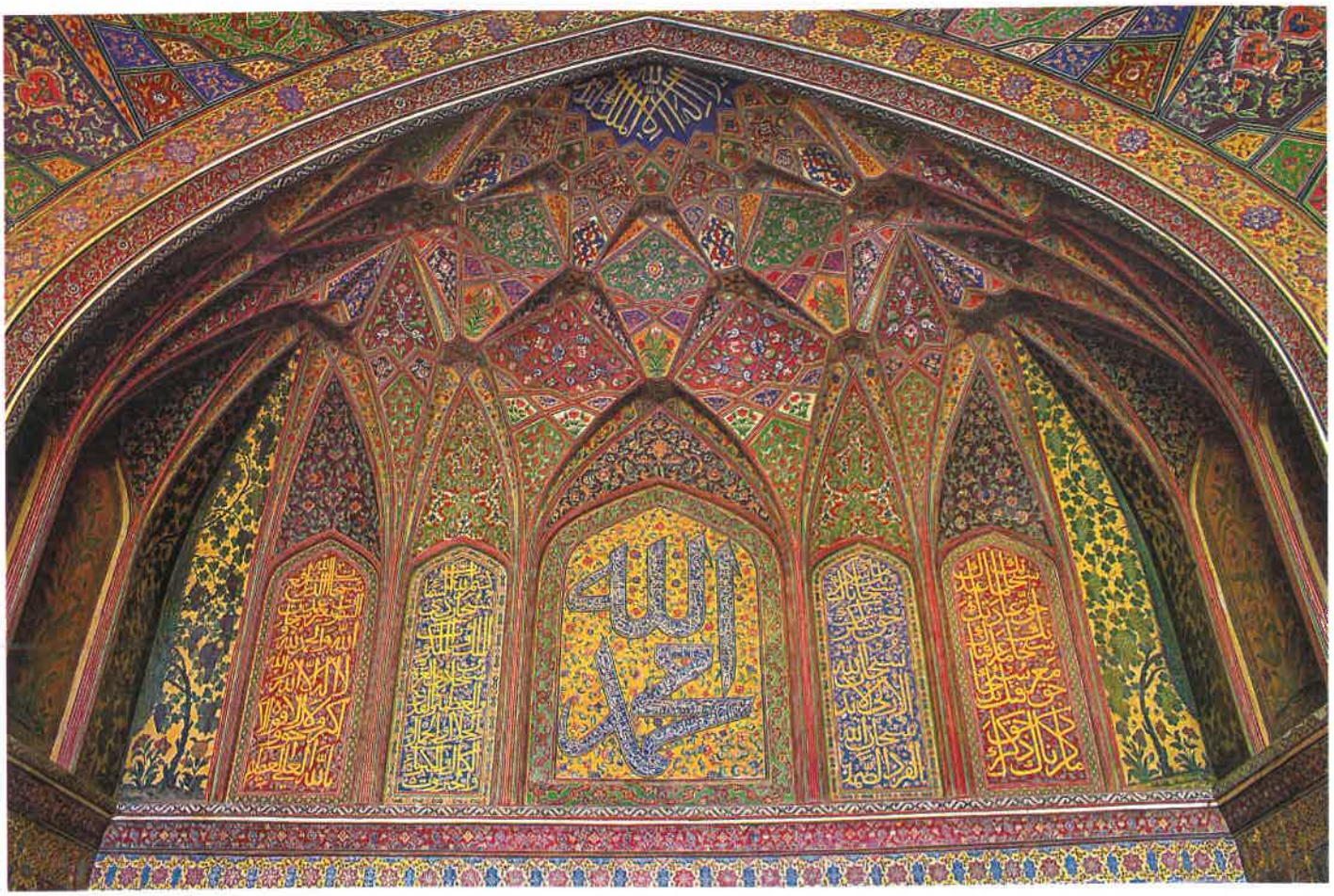




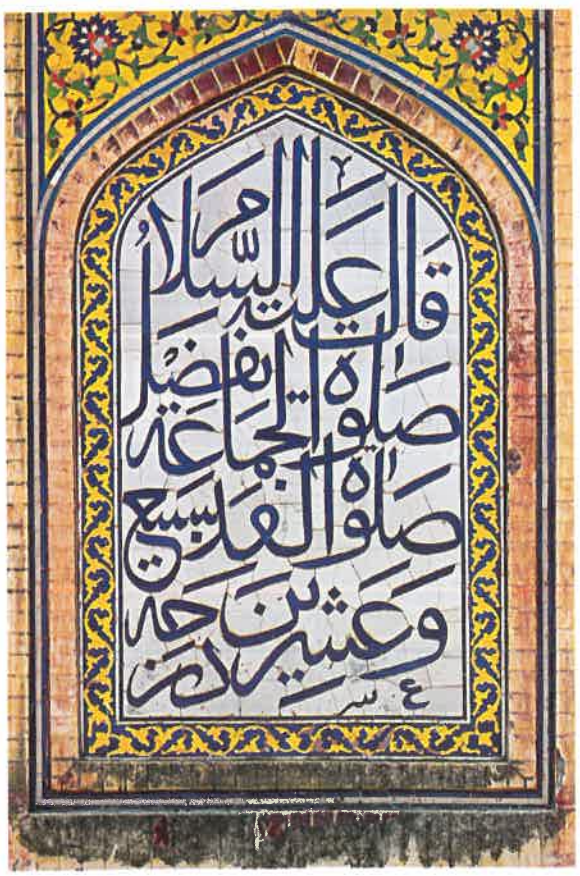


Panels in cut tile mosaic technique.

اللهم صل على محمد
رسول الثقلين
والله الواحد
الاحد
نور
وسراج
وبرهان
مبين
افلا تتدبرون

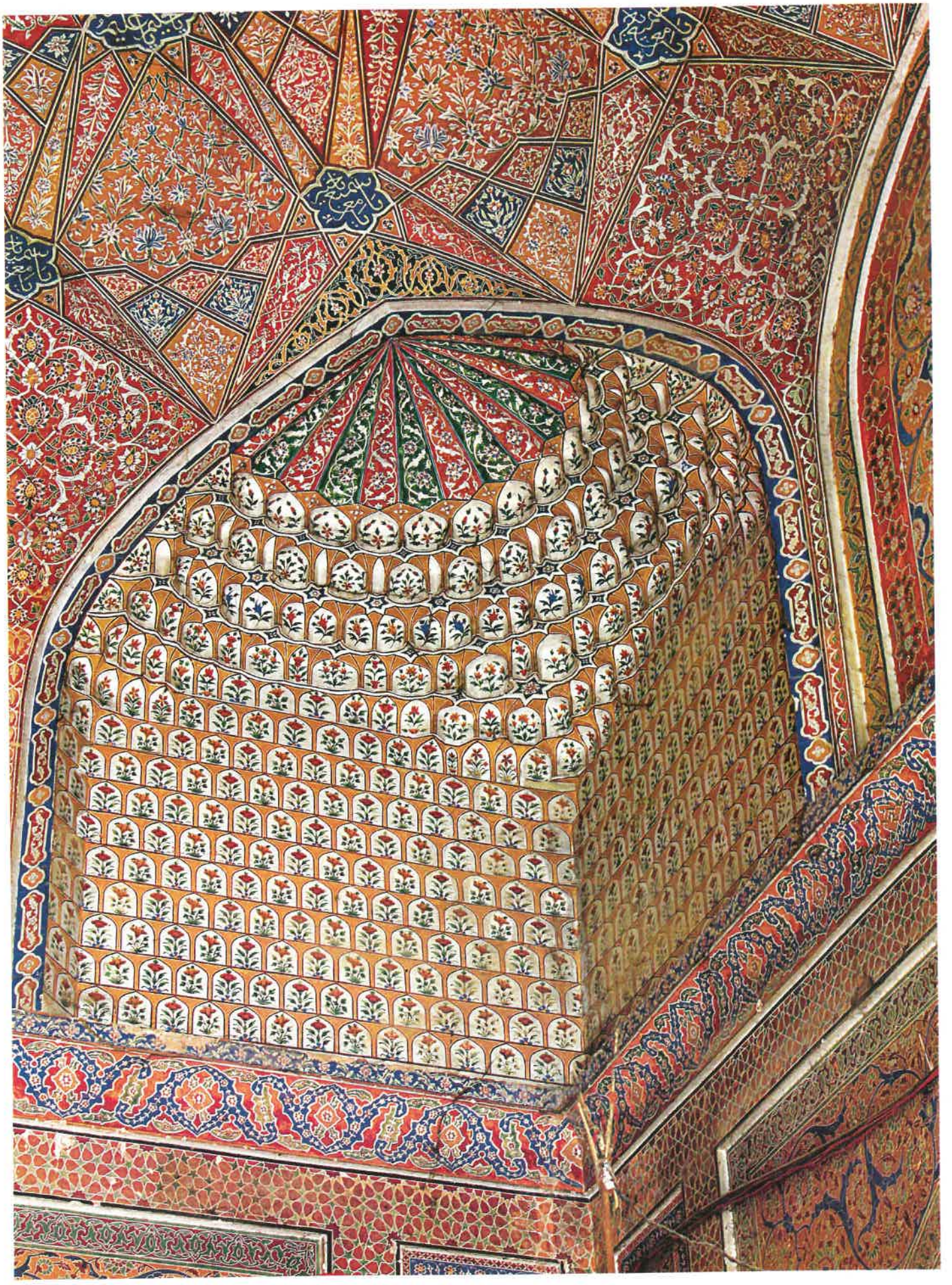


Richly embellished muqarna.



Arabic calligraphy on glazed tile.

Arabic calligraphy on glazed tile.



Intricately done frescoes and calligraphy, Maryam Zamani mosque.

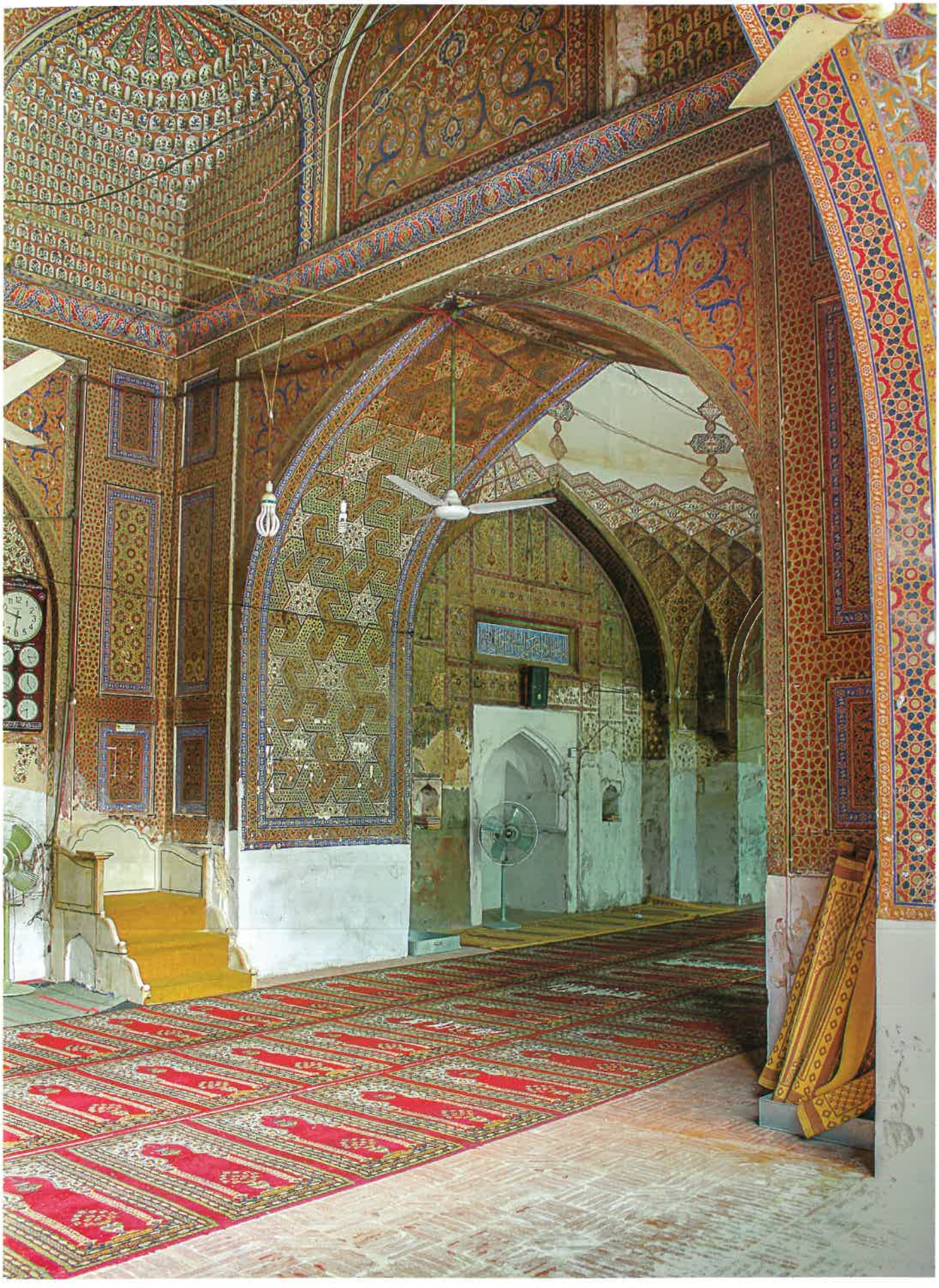
Maryam Zamani Mosque

Among the most courtly Mughal monuments is a mosque built by Jahangir's mother—the daughter of the famous Raja of Amber Bihari Mal and sister of Raja Bhagwant Das, later a grandee at Akbar's court—who carried the title of Maryamuzzamani or Mary of the Age.

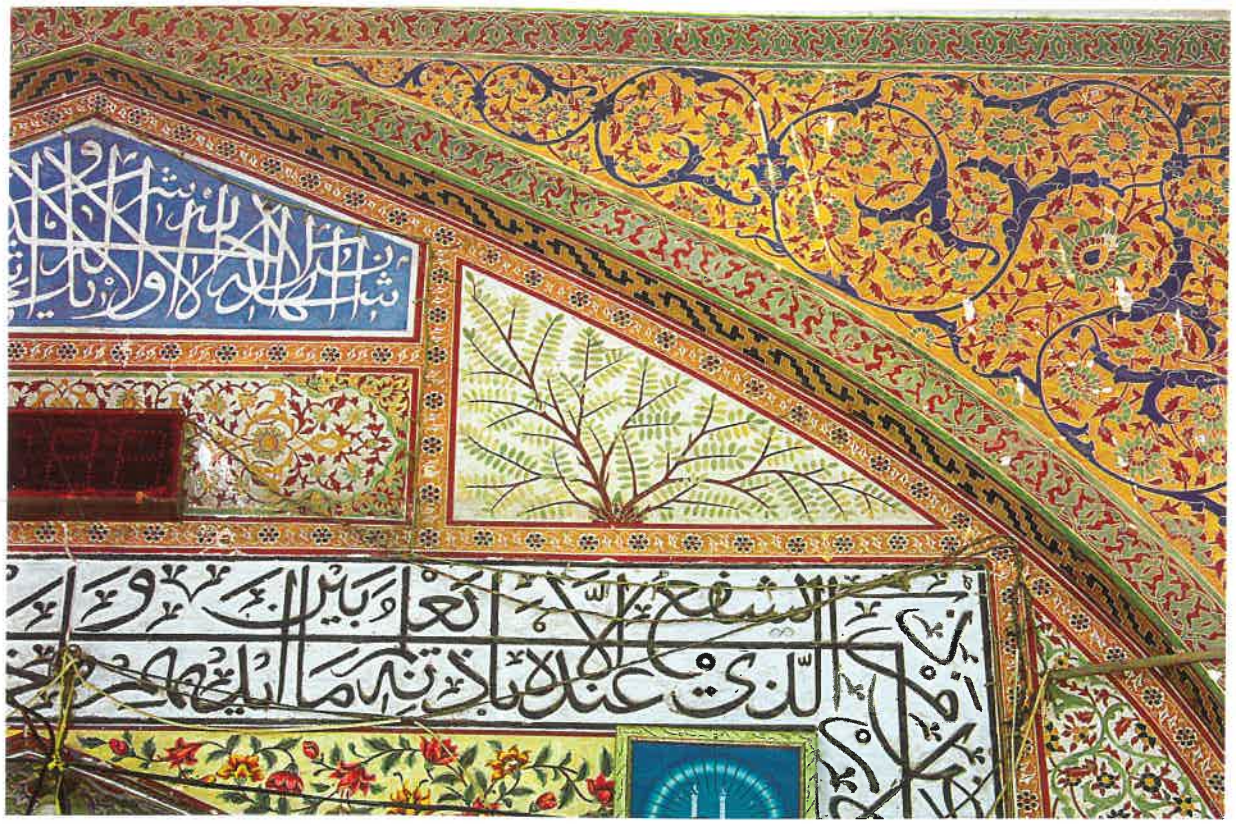
This jewel-like mosque is comparatively small in size. It is an outstanding illustration of the sophisticated taste of the imperial *harem* of the Great Mughals. Maryam Zamani mosque is all the more valuable in view of the comparatively few examples of mosques during Jahangir's reign.

The mosque's prayer chamber follows the pattern of single-aisle, 5-bay arrangement first witnessed in the mosque built in Delhi (Khyr-ul-Manazil built by Akbar's wet nurse Dai Anga). However, where the domes of Akbari structure are constructed with simple arched pendentives on corners, Begam Shahi Mosque displays a sophistication of treatment in the transformation of the square to the hemisphere. plan of the mosque and necessity of providing two access staircases was due to the constrained site conditions. Although he was permitted to occupy an open space in the chowk (square) he could

Maryam Zamani Mosque.



Prayer chamber of the mosque.



Blend of floral and geometric patterns.

not persuade the religious authorities to allow incorporation of space on which a small mosque existed.

The mosque is a single-aisle 3-bay mosque, surmounted by 3 distinctive copper domes carrying polished gilding, which due to its shine, is visible from a great distance. Its four minarets marking the four extremities are also capped by golden cupolas, and are a reconstruction since their collapse in the earthquake of 1905.

During Ranjit Singh's reign, the Garanth Sahib (Sikh Holy Book) was placed in the adjacent baoli (stepped well), a conflict was avoided through the efforts of Fakir Azeezuddin and Nooruddin in enlisting support of Gullu Mashki (the watercarrier in high favour with Mahrani Jindan) to influence Ranjit Singh. The undertaking given by the imam included reduced pitch of the azan and forfeiting the rent of the shops attached to the mosque.

Kamran's Baradari.

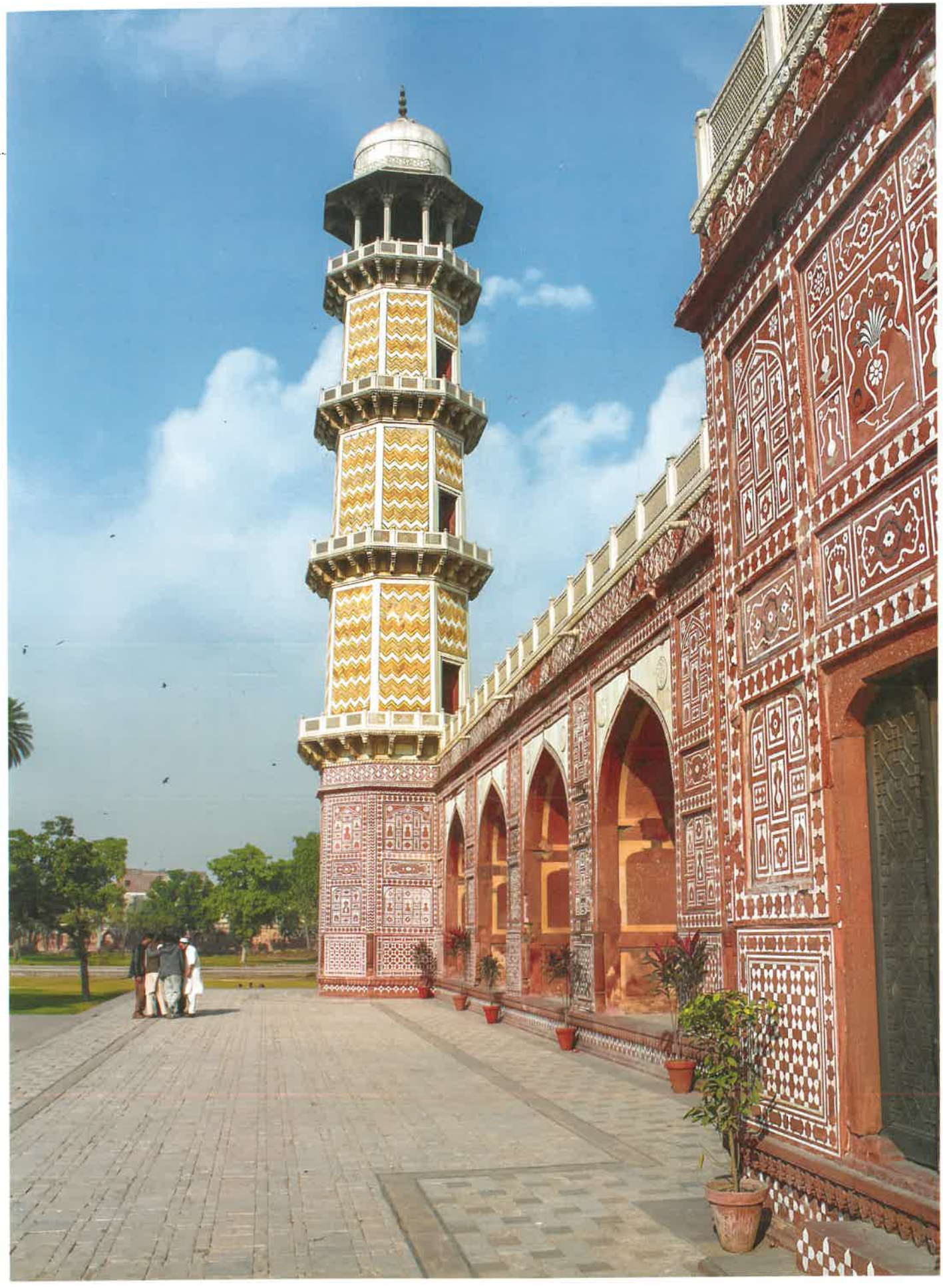
Kamran's Baradari

It is reputed to have been built by Kamran, the first Mughal governor of Lahore and a son of Babar, the founder of Mughal dynasty in Hindustan.

Until the 18th century, the garden remained a recreational place for the Mughal imperial family, when the emperor and his entourage would arrive here by boat from the Shahi Qila, Lahore, to enjoy the verdant scenery.

The building is believed to be the oldest existing Mughal structure in Lahore. After Babur's death in 1530 AD, Kamran Mirza seized Lahore and laid an garden in which the baradari was built in 1540 AD. At the time of construction, the baradari was on the western bank of the River Ravi in the Shahdara Bagh region, though it now stands on an island in the middle of the river, due to shifts in the river's course. The pavilion remained in use by Mughal royals until the 18th century. After the British annexed Punjab in 1849 AD, the pavilion was turned into a tollhouse for boats crossing the river. It is also mentioned as Turgurhwallee Baradari in an 1867 AD map of Lahore, where it was shown located on the western bank of the river.

A view of Kamran's Baradari before renovation.
Watercolor by Nazir Ahmad (TI)



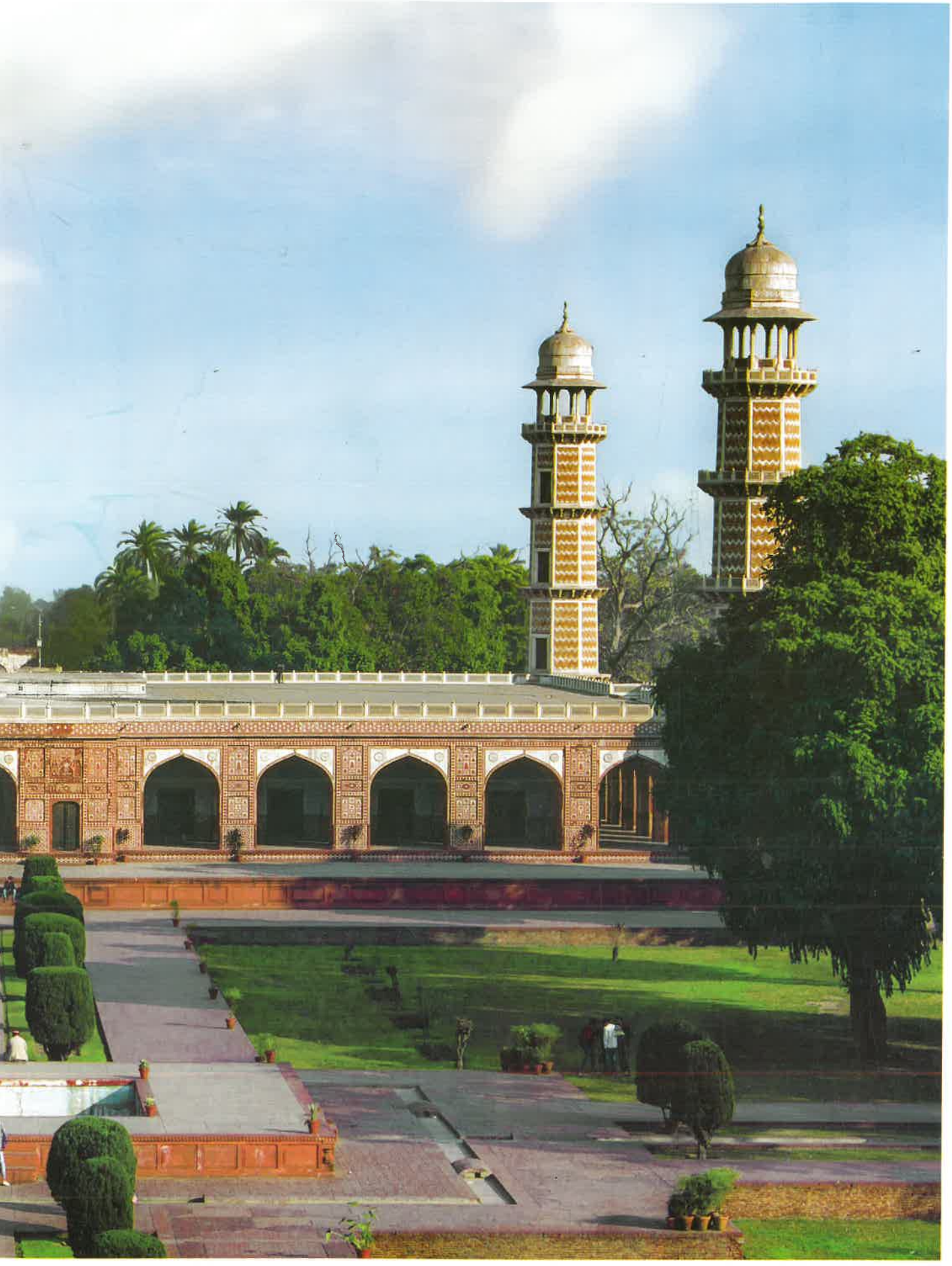
A view of the mausoleum's exterior embellishments and architectural features.

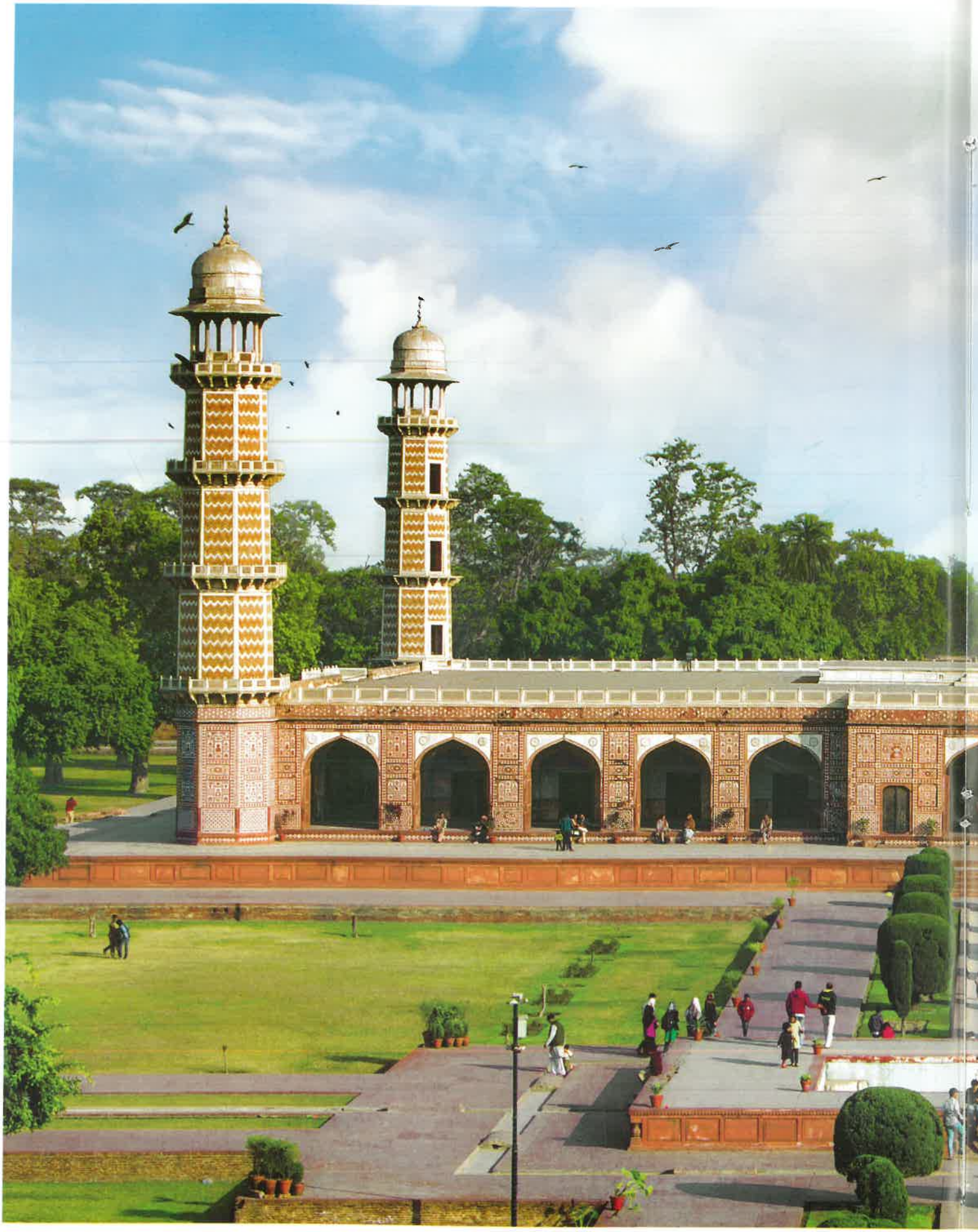
Jahangir's Tomb

Mirza Nur-ud-din Beig Mohammad Khan Salim, known by his imperial name Jahangir was the fourth Mughal Emperor who ruled from 1605 AD until his death in 1627 AD. Among the most powerful in the world, Jahangir enjoyed the pleasurable pursuits of feasts and entertainments, revelling in the company of poets, artists and singers. Jahangir was fascinated with art, science and architecture. His interest in portraiture led to much development in this art form. The art of Mughal painting reached great heights under Jahangir's reign. His interest in painting also served his scientific interests in nature. The painter Ustad Mansur became one of the best artists to document the animals and plants which Jahangir either encountered on his military campaigns or received as donations from emissaries of other countries. Jahangir patronised the European and Persian arts.

The Tomb of Jahangir is a 17th century mausoleum dates from 1637 AD, and is located in Shahdara Bagh in Lahore along the banks of the Ravi River. The site is famous for its interiors that are extensively embellished with frescoes and marble, and its exterior that is richly decorated with pietra dura. The tomb, along with the adjacent Akbari Serai and the Tomb of Asif Khan, are part of an ensemble currently on the tentative list for UNESCO World Heritage status.

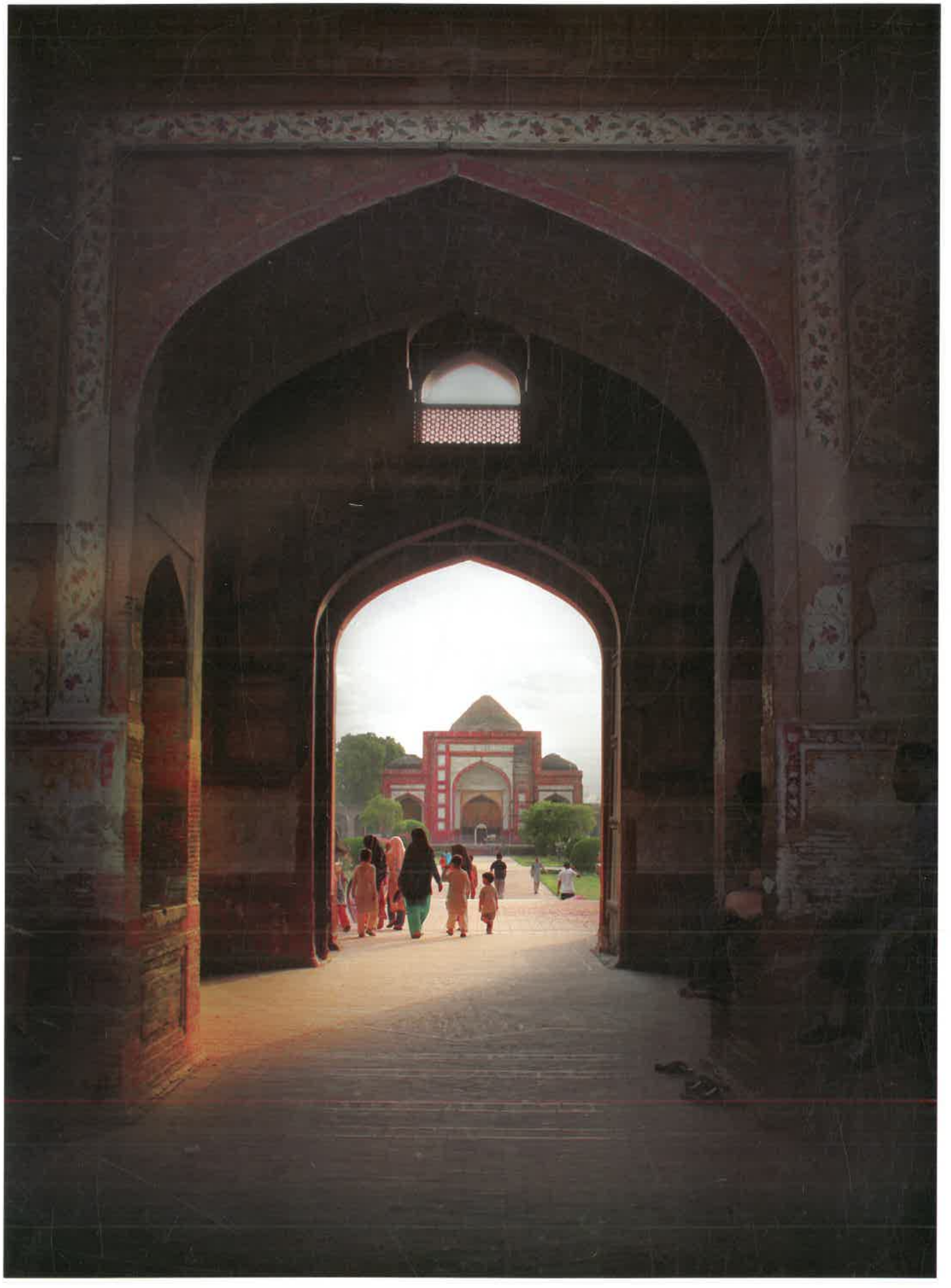
The burial chamber contains the Emperor's cenotaph.





The walls of the tomb are inlaid with carved marble.

Arcades surround the tomb and feature ghalib kari, or ribs inlaid into arched surfaces on the arch's curved areas.



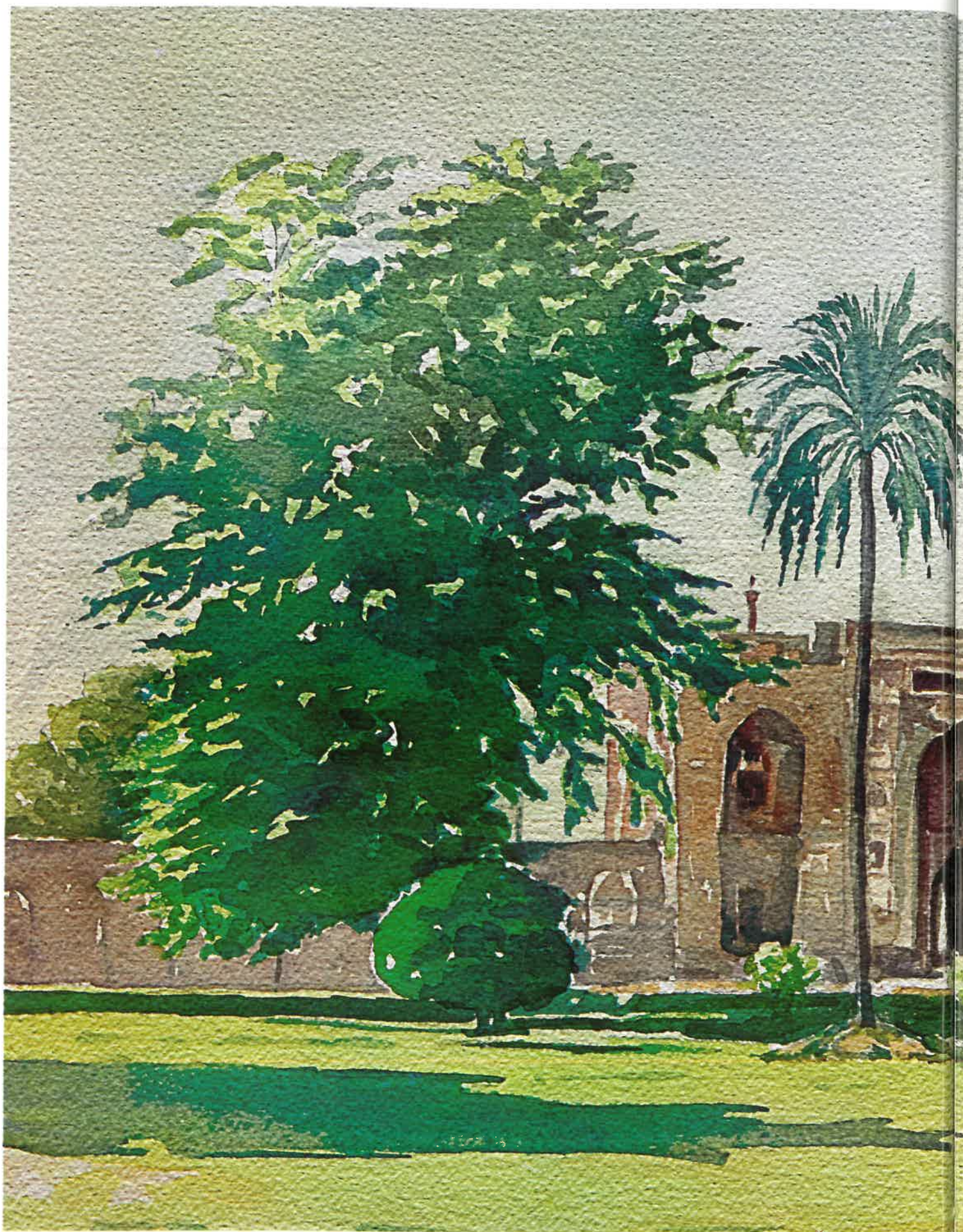
Akbari Sarai and Mosque

Jahangir's Tomb is approached through a spacious *sarai*, which, contrary to what appears from its name, was not built by Akbar. Mullah Abdul Hamid, the court historian of Shahjahan, mentions the *sarai* in his book '*Padshah Nama*' under the name of Jilau Khana-e-Rauza, literally attached court of the Tomb. The open courtyard is flanked on all sides by raised terrace, on which are built rows of small cells, 180 in all, fronted with a veranda and a common open passage. The corner are occupied by *burjs*. It has got two stately gateways of usual Mughal style, one on the north and the other on the south.

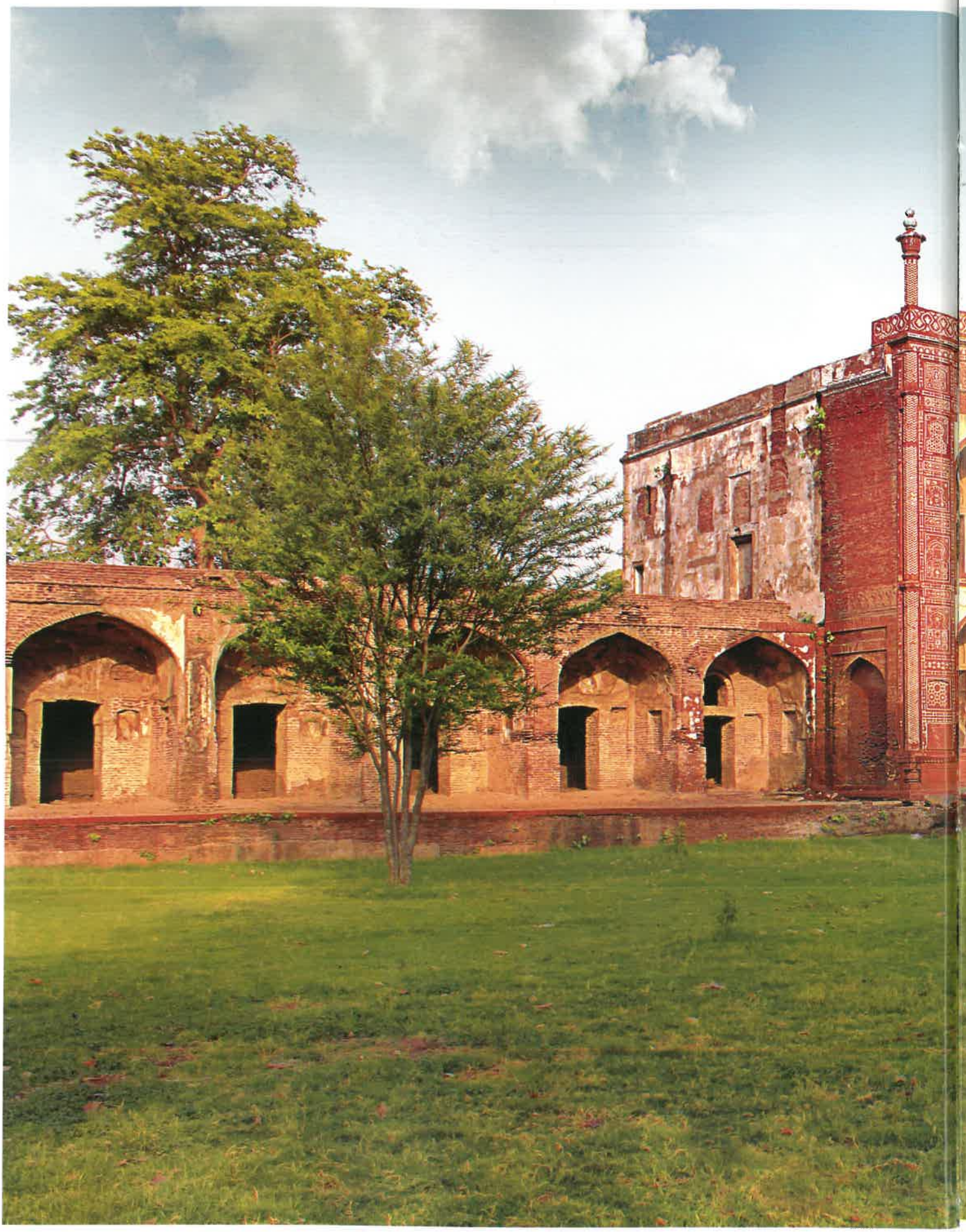
From structural evidence and the size of bricks, it appears that the *sarai* and the entrance gateway of the tomb were built simultaneously and were integral parts of the same building project of Shahjahan's period. The *sarai* as meant for the wayfarers and also to accommodate the establishment looking after the tomb. However, during the British period, towards the end of 19th century, it was used as the manufacturing depot of the North Western Railway.

An old mosque of the period of Shahjahan, though claiming no pretension, stands in the middle of the western wall, perhaps to provide 'jawab' – literally answer - architectural balance, so important in the Mughal architecture.

Jahangir's tomb. Watercolour by Nazir Ahmad (TI)



The outer perimeter of the complex features a large entry gate known as Bara Darwaza that leads to the Akbari Sarai.



Floral decoration on the ceiling of the tomb.

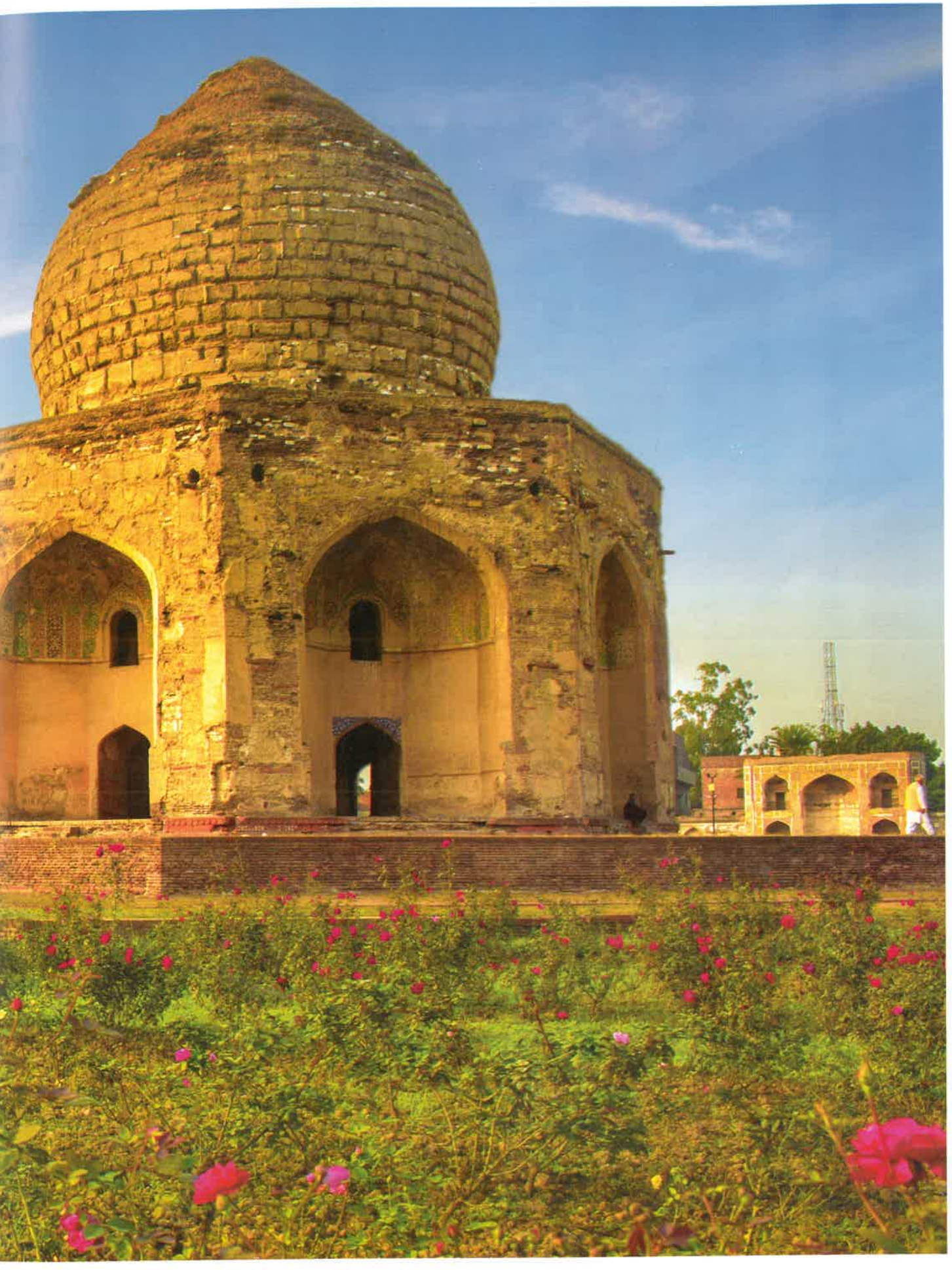
Grave of Asif Khan.

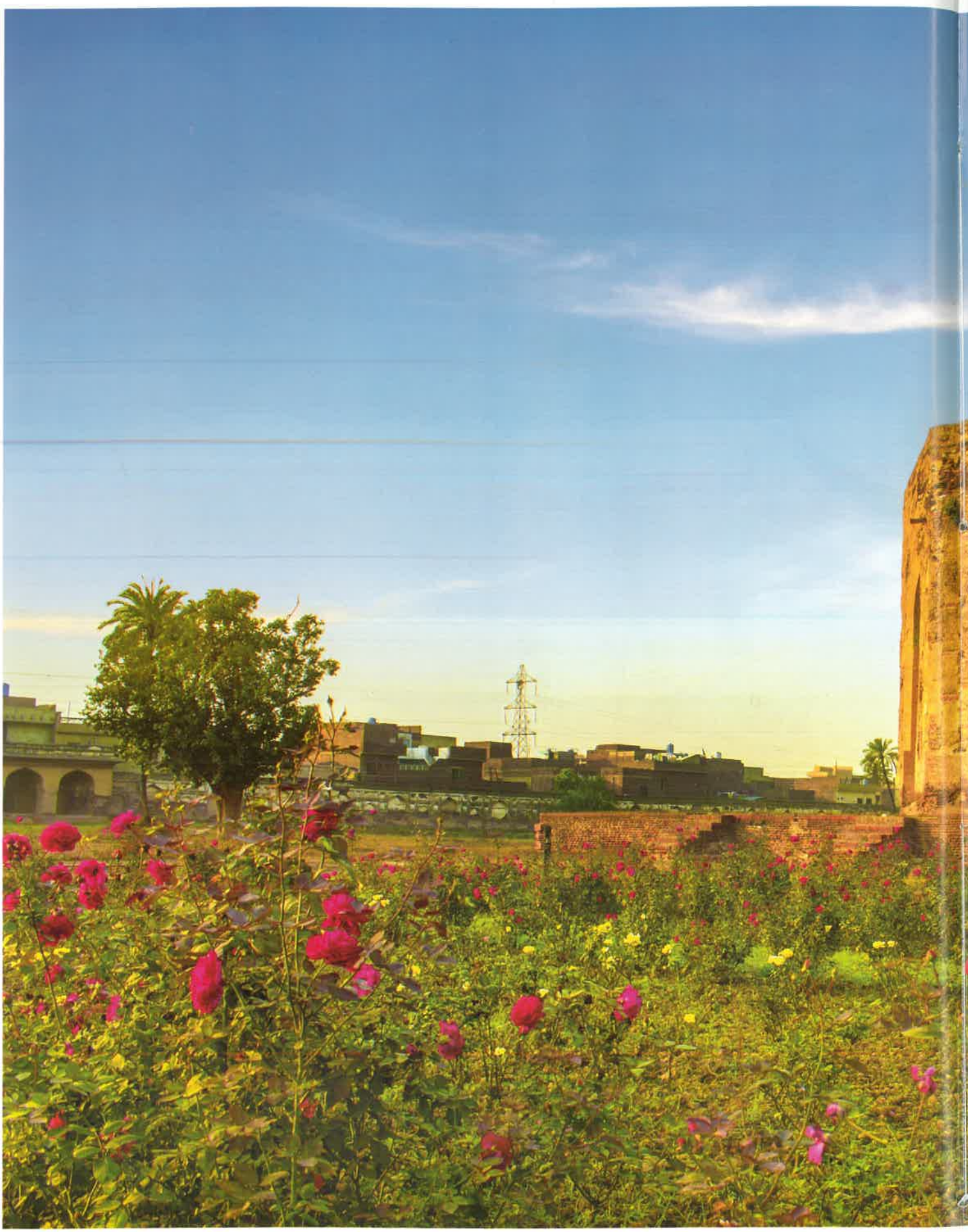
Asaf Khan's Tomb

Asaf Khan was the stuff of legends. Father of Mumtaz Mahal (the title given to Arjumand Bano Begam), Shahjahan's favourite wife, in whose memory the world-famed Taj Mahal was built, Asaf Khan was also the brother of Empress Nur Jahan. Asaf Khan rose to unprecedented heights, achieving the status of commander, reserved only for royal princes. When Asaf Khan died in November 1641, he is reputed to have left behind "a colossal fortune," his house in Lahore alone having cost Rupees 20 lakhs (2 million rupees) at the time of its construction.

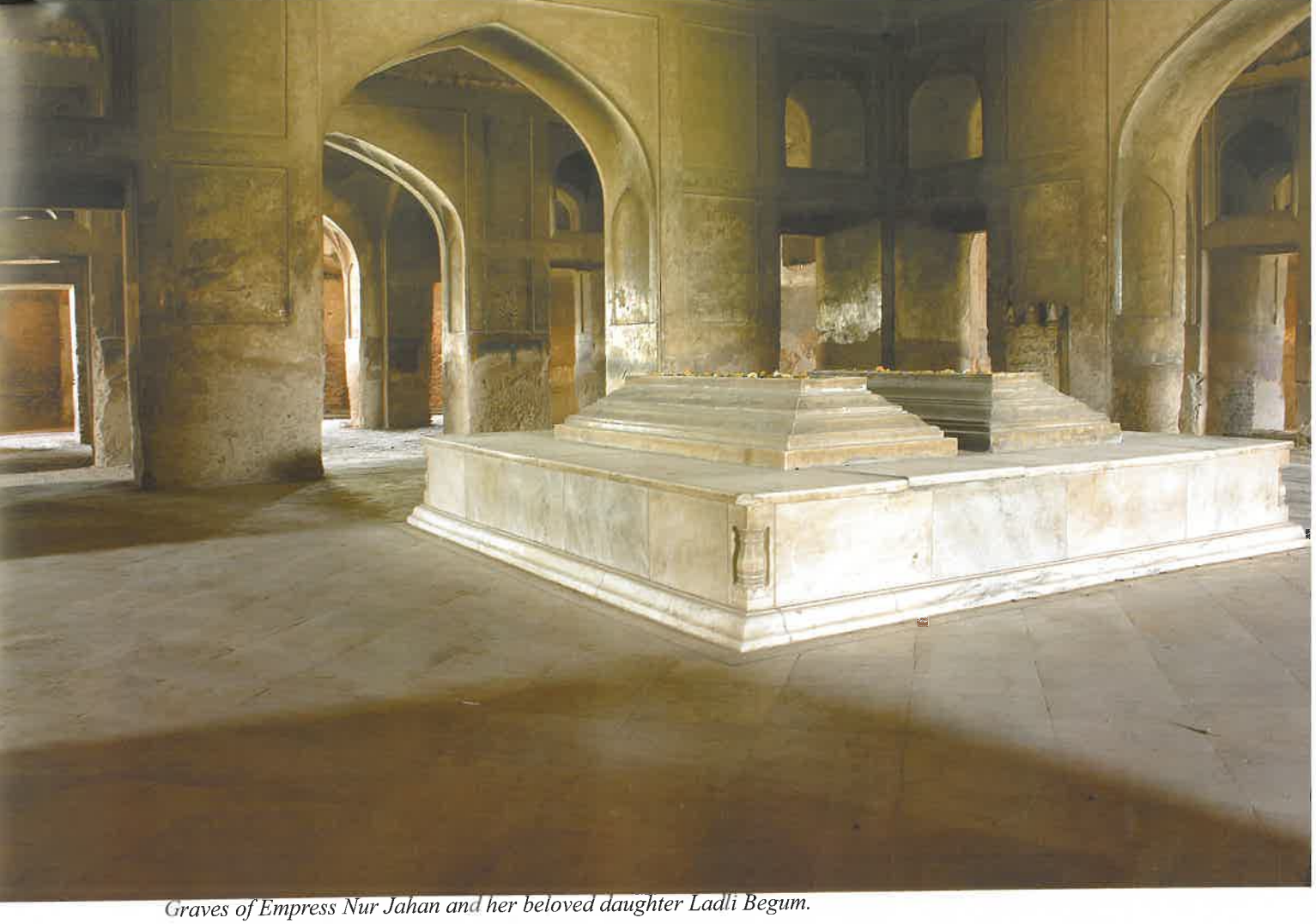
This chahar bagh rauza, the octagonal tomb with a high bulbous dome, with its peshtaqued alcoves, stands on a large podium. Its outer facing has been lost, although portions of multi-coloured tile mosaic are still surviving. Although much devastated, the monument and the surrounding chahar bagh is impressive in its scale. The expansive chahar bagh would have been laid out in four portions with a combination of walkway lining the two sides of the narrow nahar (stream). However, today a shadow of the once grand edifice as a befitting permanent abode of the closest confidante of Shahjahan, this was built by the emperor himself at a cost of Rs. 3 lakhs.

Muqarnas decorated with floral patterns.

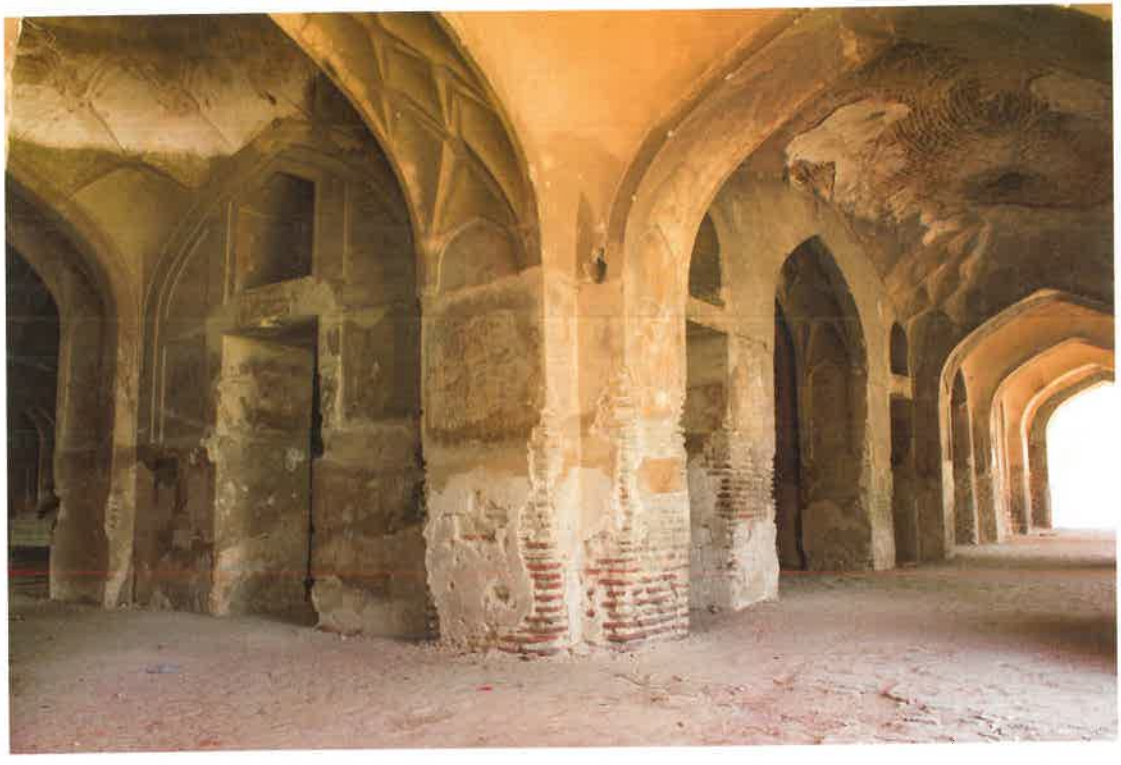




Tomb of Asaf Khan



Graves of Empress Nur Jahan and her beloved daughter Ladli Begum.



Interior of the Nur Jahan's tomb.

Nur Jahan's Tomb

Mihrunnisa (1577-1645 AD), titled Nur Jahan Begam (Light of the World) and later Nur Mahal (Light of the Palace), was the daughter of Khwaja Ghiyasuddin Muhammad Ghiyas Beg Taharani, a migrant from Persia, who along with his family had fled to Hindustan, and rose to exalted positions in the cosmopolitan court of Akbar. She married Jahangir in the sixth year of his reign, and, because of her abilities, soon became the fountainhead of authority at the Mughal court. She is the only Mughal empress under whose name imperial receipts were issued and silver coins "struck in the name of the Queen Begam, Nur Jahan" were minted. She first became influential as a staunch ally of Prince Khurram (later Emperor Shahjahan), the husband of her niece Arjumand Bano Begam or Mumtaz Mahal as she is better known.

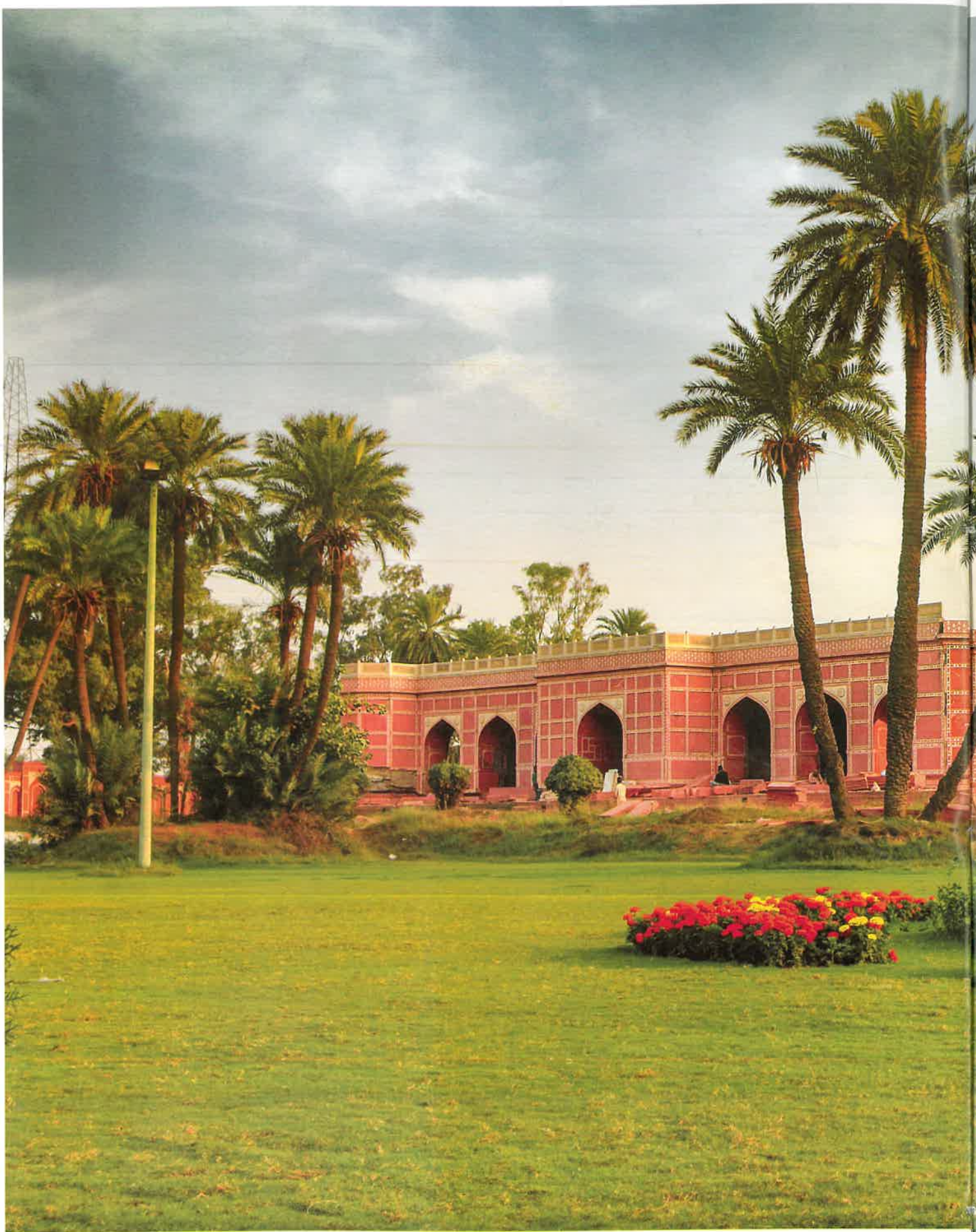
Nur Jahan's tomb, although on a smaller scale, was built as a chahar bagh rauza following the arrangement in the other two tombs of the group, and in the same manner it also stood on a podium.

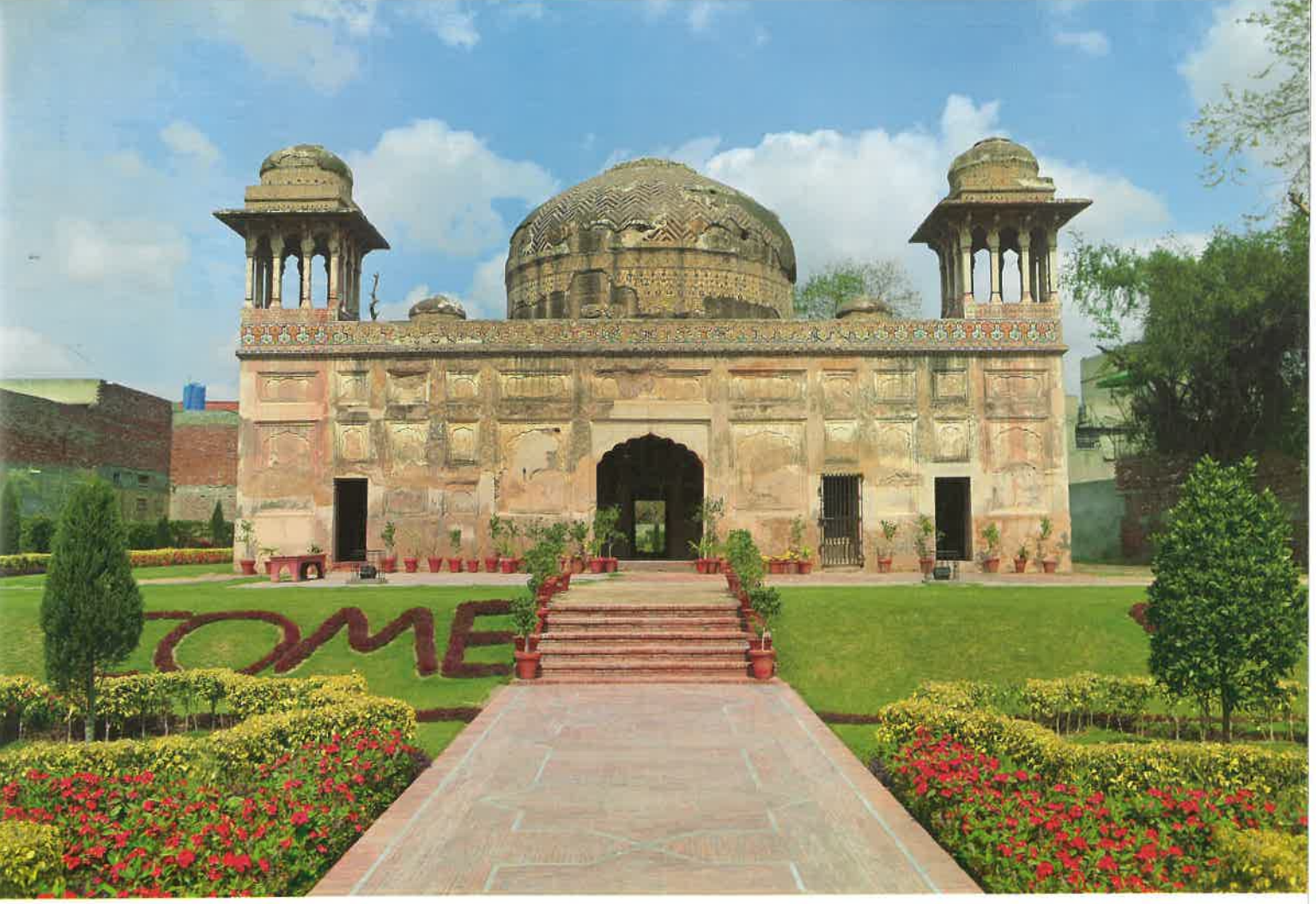
This sepulchre echoes the arrangement of Jahangir's mausoleum in its 20' high arcaded square marked with octagonal corners. The same arrangement of a slightly projecting central portion in each of its 134' sides is also reminiscent of the earlier edifice, though the corners, instead of rising like the impressive towers seen in the earlier structure, today stop short at the same height as the remaining building.

Early photographs of the mausoleum show its ravaged condition, where the bare shell, shorn of its decorative facing, with some traces of delicate fresco in internal muqarnas could be seen.

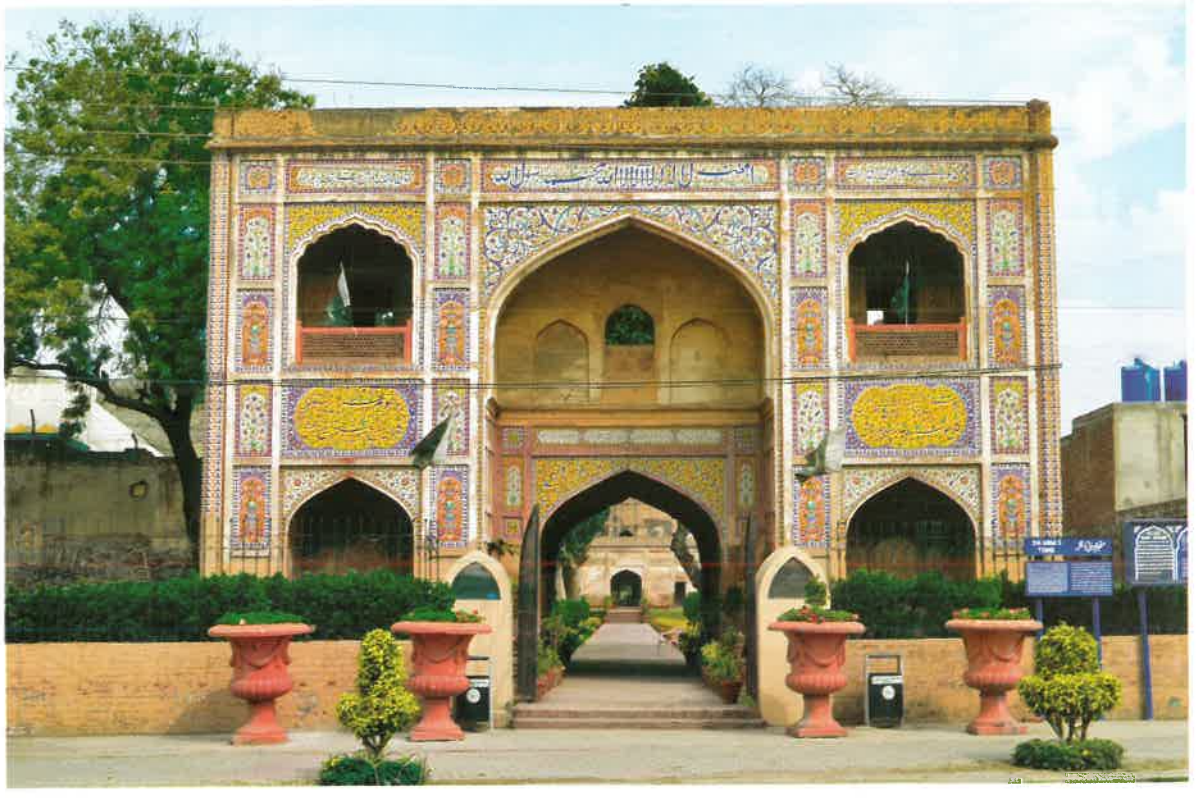
It was believed by 19th century writers that the marbles and other costly decorative items were removed from the sepulchre during the Sikh rule and utilized in the decoration of the Sikh temple at Amritsar. Even the subterranean chamber containing the graves of Nur Jahan and her daughter Ladli Begam were desecrated, as was the marble and pietra dura of the sarcophagi.

Nur Jahan's tomb.





Tomb of Dai Anga.



Gateway of Ghulabi Bagh.

Gulabi Bagh & Tomb of Dai Anga

This remarkable gateway was originally the entrance to a garden known as Gulabi Bagh or (the rose garden), no longer extant, the name, itself a chronogram, provides the date of construction of the gateway AH 1066 (1655 AD). The wide gateway is a lofty, two storey-high Timurid Iwan, incorporating covered walkway lined on either sides with square chambers.

The facade, subdivided into slightly sunk panels presents one of the finest examples of kashi kari or tile mosaic. The panels are defined by brick borders, which, as was usual, would have been treated with taza kari or lines of red fresco. Profusely embellished with multi-hued, scintillating tile mosaic, based largely on floral themes including floral arabesque, it is considered one of the most significant tile-mosaic examples of the Mughal period. The rendering of floral and geometric themes executed in finely cut tile mosaic, with an interesting combination of hues of blue, yellow, maroon and green, became a favourite medium of decoration during the Shahjahan Period, the most unusual renderings of which in the form of images are found on the Pictured Wall of the Lahore Fort. Today, the gateway is divorced from its chahar bagh setting, but would have been a spectacular monument—located as it would have been amidst verdant surroundings.

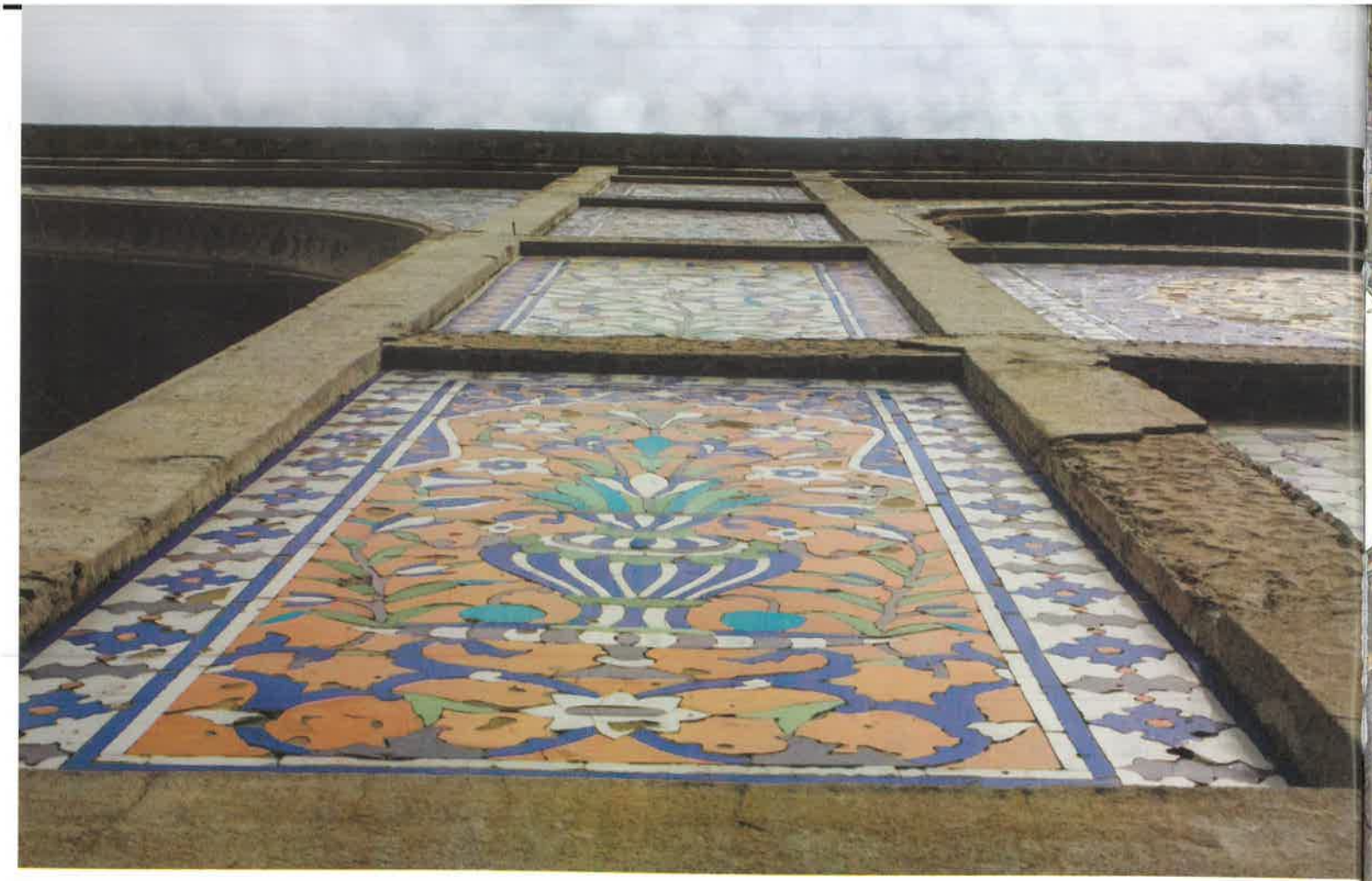
The tomb of Dai Anga features a gateway that predates the tomb's construction. Built in 1655 C.E. by the Persian nobleman Mirza Sultan Baig, the gateway was originally the entrance to a pleasure garden. The original garden was square in shape, and had measured 250 Guz on each side.

In 1671 C.E., the pleasure garden was repurposed into a tomb for the wet-nurse of the Mughal Emperor Shah Jahan, and wife to Murad Khan, magistrate of Bikaner under the Emperor Jehangir. A new mausoleum was constructed in the centre of the garden, which over the centuries has been encroached upon by neighbouring structures, with only a narrow strip of garden between the tomb and gateway remaining.

The mausoleum is rectangular in shape with eight rooms encircling the perimeter of a central chamber. The entire mausoleum is on a raised plinth. A dome with frescoes is directly above the central chamber. The chamber itself is empty, as the actual tomb of Dai Anga lies below in a subterranean crypt. She is buried next to her daughter Sultana Begum. Both cenotaphs have been removed, and the subterranean chamber is no longer accessible to the public.

Intricately done Kashi Kari in the inner dome of Dai Anga's Tomb.

Grave of Dai Anga.



Tile mosaic work at Ghulabi Bagh.

Decorated dome of Dai Anga's tomb.

Decorated Dasa (Finished floor level) and cusped arches.

Tomb of Nadira Begam

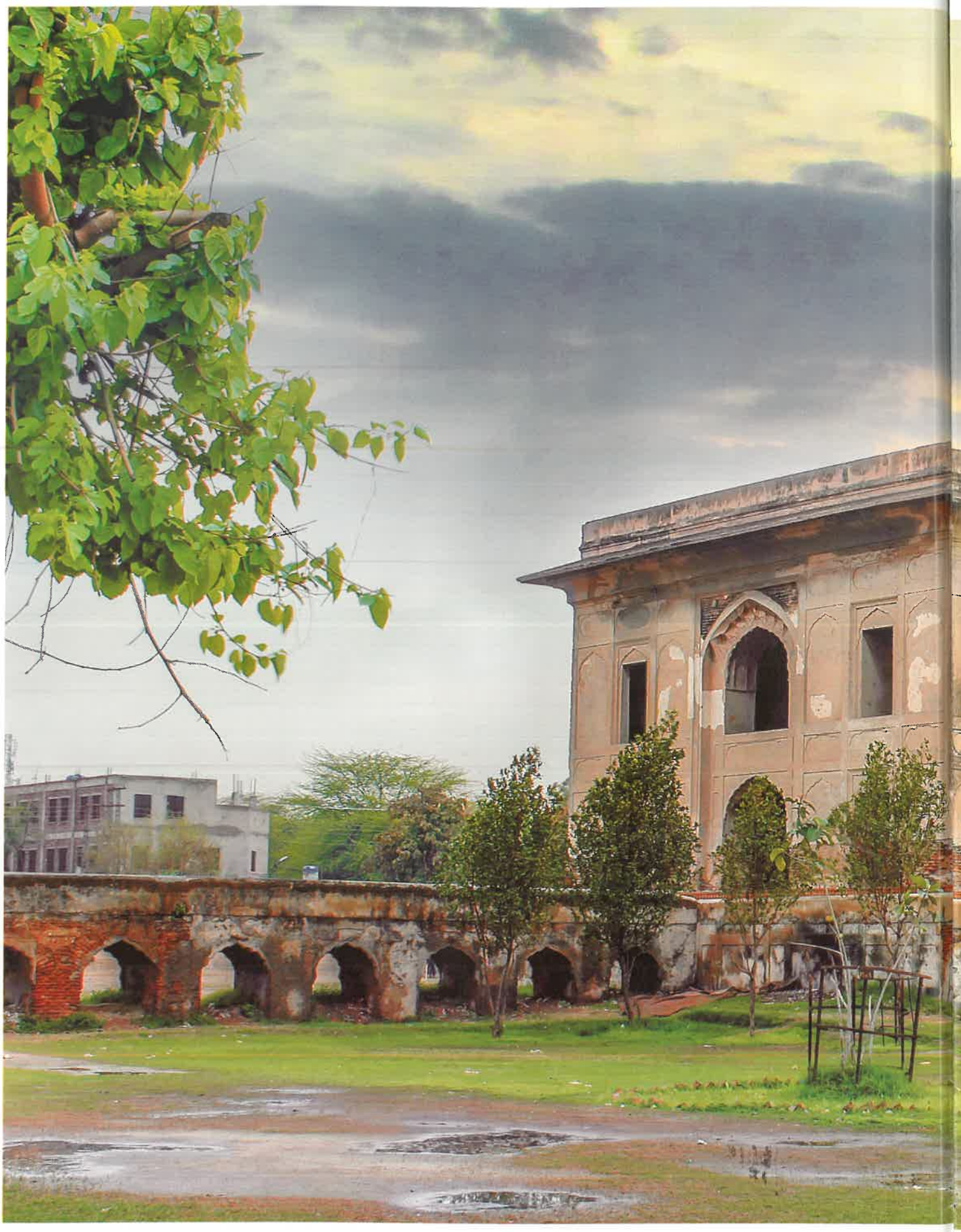
Nadira Begam was the wife of Prince Dara Shikoh, the eldest son of Shahjahan—the poet-prince, who had served as governor of Lahore during the 1640s. At the time of his wife's death, Dara was on the run and fighting a losing battle for the Mughal throne—and literally his life. After the battle of Deorai (near Ajmer), dogged by forces of his brother Aurangzeb, Dara had fled towards Multan and Uchch trying to escape to Iran via the Bolan Pass.

It was during this difficult journey that Nadira Begam, his beloved wife and daughter of his uncle Sultan Parwiz (brother of Shahjahan and second son of Jahangir), succumbed to exhaustion and dysentery (1659 AD). Although his forces were much depleted, Dara sent the remaining troops with his wife's body from Bolan Pass to Lahore to be buried near the shrine of his 'spiritual guide', the saint Mian Mir.

The present garden was once an enormous tank of water, in the centre of which the tomb was placed on a raised podium. The corners of the tank were marked with pavilions, while lofty gateways provided access from the north and south through a masonry bridge. The gateways are no longer extant but most of the causeway can still be seen.

Grave of Nadira Begum.

General view of the tomb of Nadira Begum.



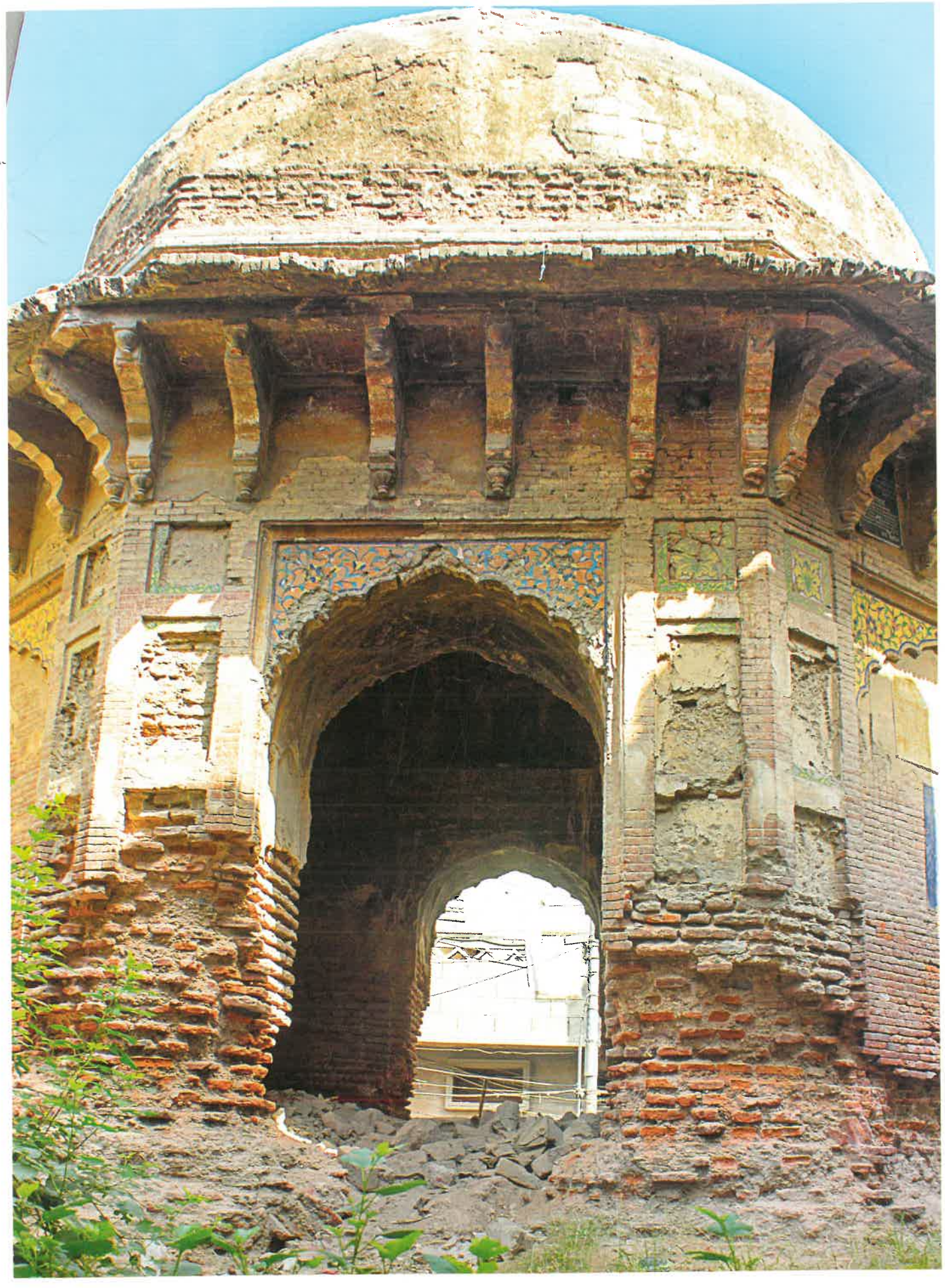
Conservation work in progress at Zebunnisa's tomb.

Tomb of Zebunnisa

The 17th century tomb of the eldest and most celebrated daughter of Aurangzeb was once located in an extensive 10-acre garden "furnished with handsome buildings and summer house." The area where the tomb of the poet-princess Zaibunnisa is located is known as Nawankot (the village of Nawankot), which attained much prominence during the late 18th century, when it fell to the share of Sobha Singh, one of the Sikh triumvirate governors ruling the Punjab.

The mausoleum, constructed by Zebunnisa (d. 1669 AD) herself, was once among "the most beautiful edifices of Lahore, decorated with costly stones, and furnished with pavilions, fountains and reservoir." Ranjit Singh removed its costly materials to construct his summer house in Hazuri Bagh.

Interior of the tomb.



Entrance of an unknown Mughal period monument.

Unknown Mughal Tomb

This little tomb is situated in Bhogiwal Begumpura, Lahore. It is a great structure worked in cut brickwork and initially brightened with wonderful tile mosaic work the hints of which still exist over the entryway openings. It is somewhat astounding that this tomb has not been specified by the immense antiquarian Latif or by some other. As there is no engraving and no reference has been discovered who is lying covered here. Nonetheless, the measure of the blocks, the state of the vault and the plan taste of tile mosaic work in which yellow shading prevails, show that the tomb was developed when Shahjahani style and taste were as yet alive. Inside the tomb the sum total of what beautifications have been mangled and distorted. The tomb is available through an opening on the north. In the neighborhood tongue such an under ground load is called Bhora, thus the tomb called Bhorewala Maqbra. The tomb is octagonal and twofold domed. The arch of the tomb used to be designed with coated tiles and kashi kari work. The dividers of the tomb are enlivened with multifoil curves and visually impaired curves.

Dome of unknown Mughal monument.

Mughal period glazed tiles mosque

This is the last mosque of Mughal period, which is ascribed to Nawab Zakariya Khan, the last overwhelming legislative leader of the Mughals in Punjab. After the Sikh strikes at the fag end of the Mughal control towards the center of the eighteenth century, the capital of Lahore was moved to this place and gardens and mosques were worked here. This mosque considers one of the developments of that period. This brilliant mosque is surmounted by one of the greatest curvilinear vaults. Before the mosque, on east, are the demolished graves of Bahu Begum, the originator of the mosque, and some different relative women. Shahi Jamia Masjid Begumpura, is the ideal case of the Mughals accentuation on the improvements of their momentous structures. The coated tiling ornamentation (privately known as kashi-kari) is made out of a layer of hued coats spread on the mortar or earthenware body, which have been utilized as a part of this mosque. The external surface of the mosque is smoothened and cleaned to give an engaging completion.

Views of the mosque showing different embellishments.

احمد ایاز

Sultan Ayaz

Malik Ayaz, son of Aymaq Abu'n-Najm, was a slave from Georgia who rose to the rank of officer and general in the army of Sultan Mahmud of Ghazni (also known as Mahmud Ghaznavi). Malik Ayaz's chaste love of Mahmud inspired poems and stories, while local Muslim historians and Sufis commemorate Malik Ayaz due to his unwavering feudalistic loyalty to Mahmud Ghaznavi.

In 1021 AD, the Sultan raised Ayaz to kingship, awarding him the throne of Lahore, which the Sultan had taken after a long siege and a fierce battle in which the city was torched and depopulated. As the first Muslim governor of Lahore, he rebuilt and repopulated the city. He also added many important features, such as a masonry fort, which he built in the period of 1037-1040 AD on the ruins of the previous one. The present Lahore Fort is built in the same location.

The tomb of Malik Ayaz can still be seen in Rang Mahal commercial area of Lahore. The tomb and the garden was destroyed during the Sikh rule and tomb was rebuilt after the independence of Pakistan.

Grave of Malik Ayaz.

Saroowala Maqbara

The tomb of Sharfunnisa Begam is famously known as 'Saroowala' Maqbara due to pictures from claiming cypress rendered on square ceramic tiles. The begam might have been a sister of nawab Bahadur Khan, a respectable in the court of Akbar.

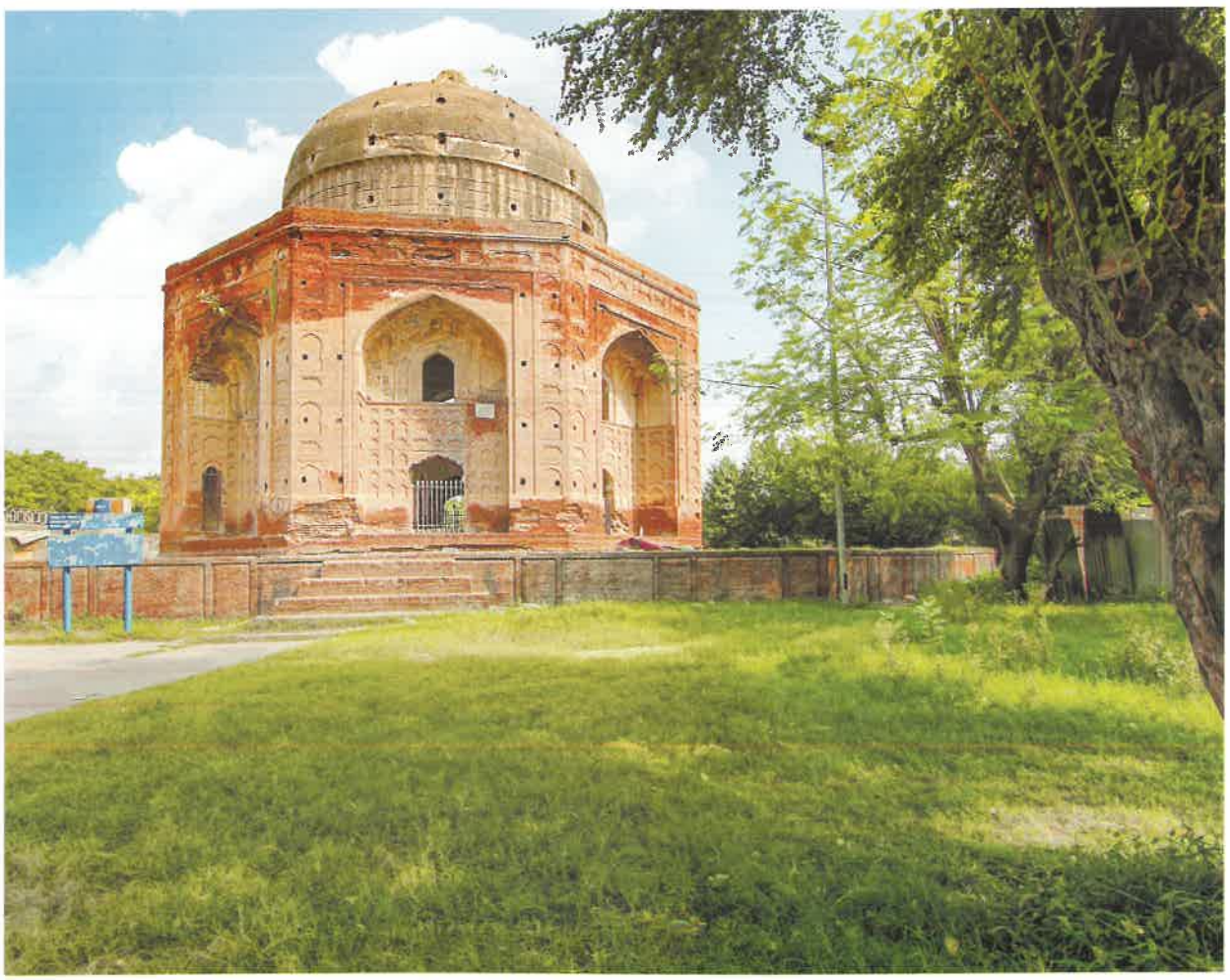
The tower like building was constructed to cater to Sharfunnisa Begam's requirement of daily visits to the first floor chamber, 16' above the ground. There, in the wake of perusing the Holy Quran she would store the sacred book and also her jeweled sword, plunging by methods for a removable wooden step. After her death she was buried in the same chamber, along with a copy of the holy book and her jewelled sword. Respecting her wishes to keep her mortal remains out of sight and inaccessible, all openings were blocked up, providing a blank appearance in the walls on all four sides. Because of those rumours that the tower held treasure, during the Sikh reign, the tomb had been broken and the blessed book with her jeweled sword were stolen, likewise damaging the décorative features on the lower part of the two-storey structure.

Tile mosaic work showing cepress trees on the exterior walls of the tomb.

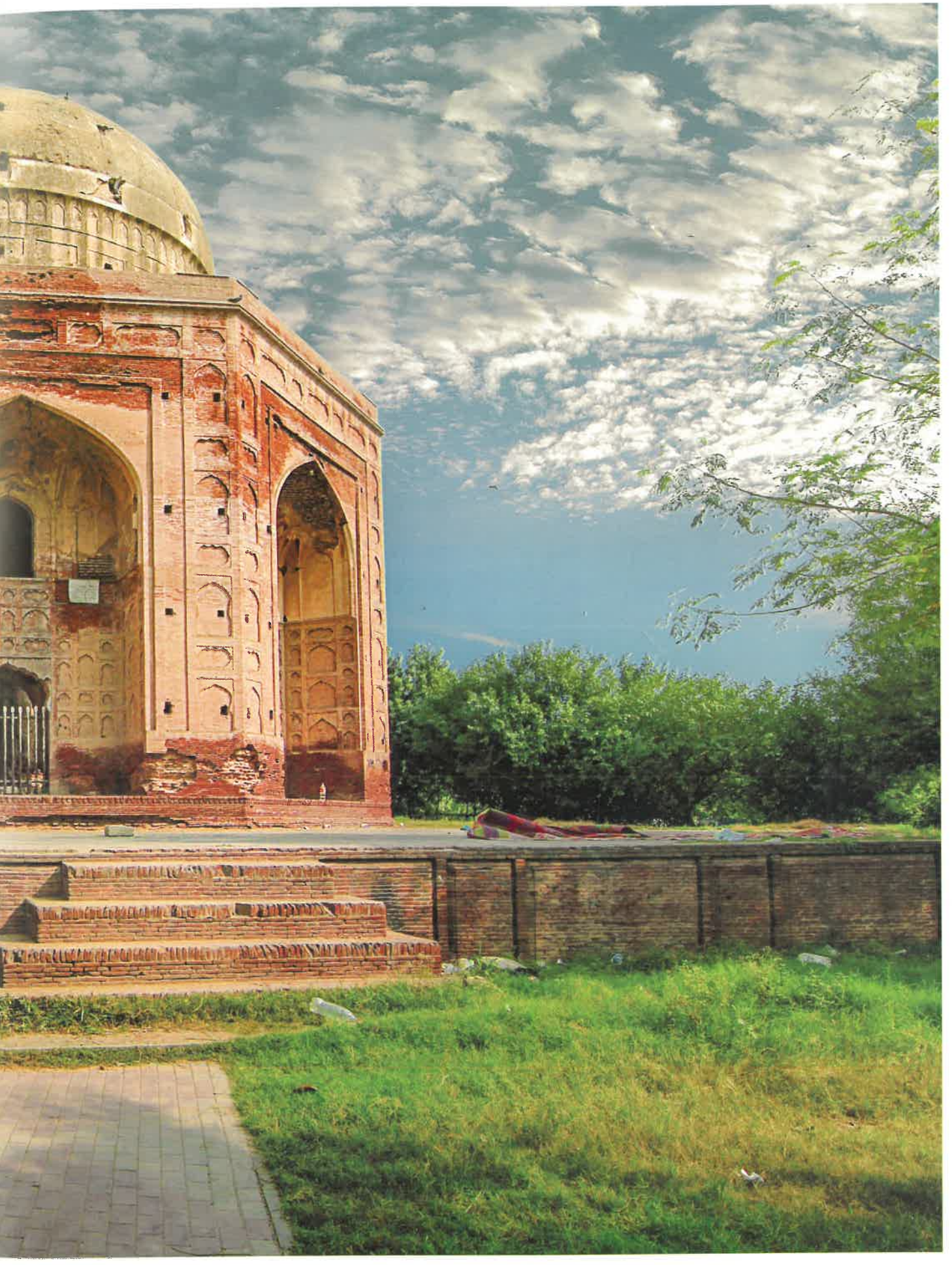
Bahadur Zafar Jung Kokaltash

Khan-e-Jahan Bahadur Zafar Jung Kokaltash filled in as Mughal Subehdar (governor) of Lahore from 11 April 1691 – 1693. In mid of 1693, Emperor Aurangzeb Alamgir expelled him from this office. After four years, Khan-e-Jahan died on 23 November 1697 in Lahore and was buried at the location of this tomb.

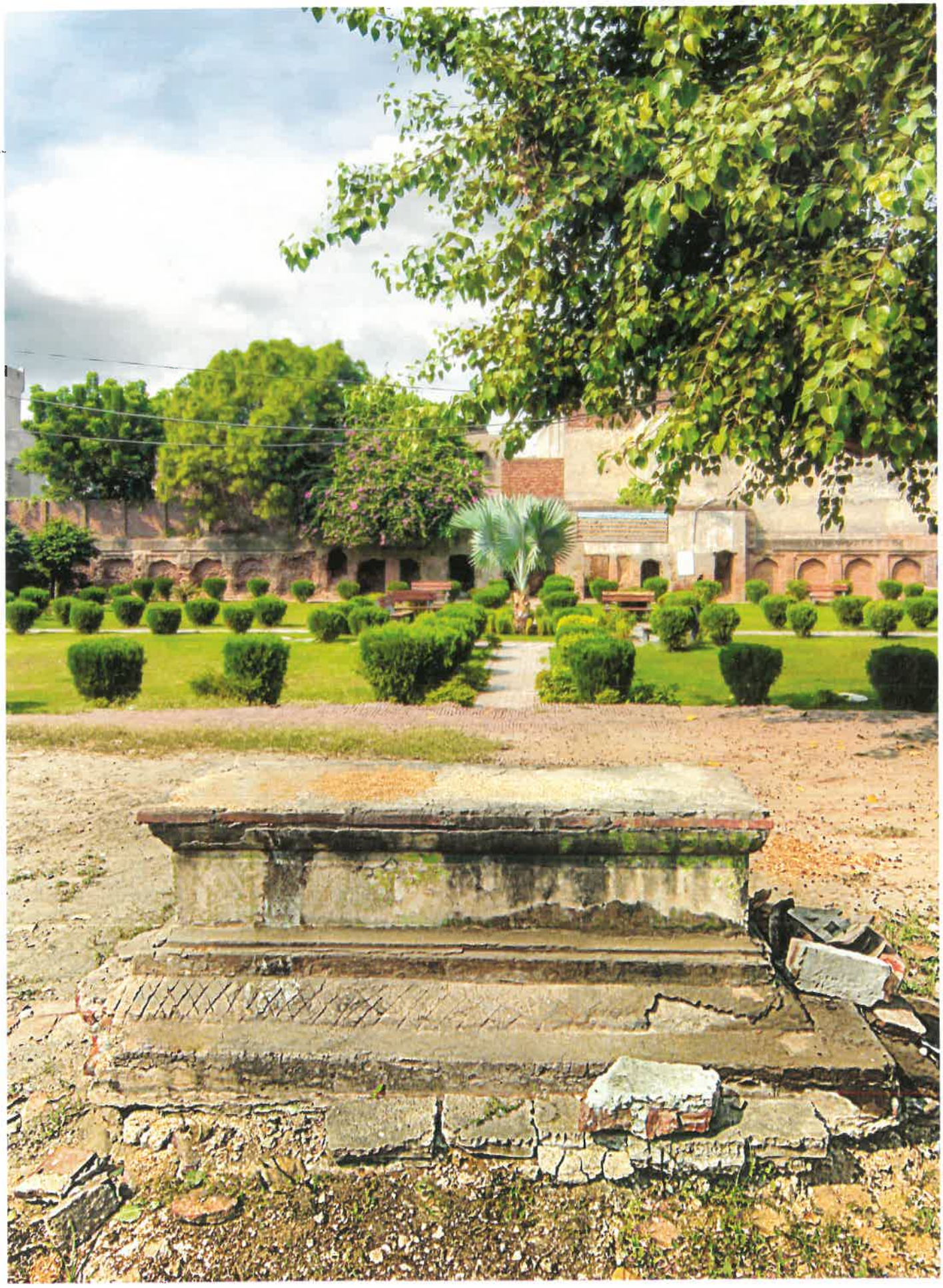
The grave of Khan-e-Jahan was wrecked in Ranjit Singh's Era. At the point when the Sikh Empire crumbled in 1849, and development of Lahore Cantonment was in advance, during the British Raj. Some English Officers changed over this tomb into Dancing House. It is one of the last tomb, which was worked in the late period of Aurangzeb. The tomb was worked in 1697– 1698.



Tomb of Bahadur Zafar Jung Kokaltash.



TOMB OF KHAN-E-JAHAN
BAHADUR ZAFAR
KOKALTASH



Baradari of Mahabat Khan.

Tomb of Mahabat Khan

Mahabat Khan (full title Mahabat Khan *Khan-e-Khanan Sipah-Salar* Zamana Beg Kabuli, born Zamana Beg (died 1634 AD), was a prominent Mughal general and statesman, perhaps best known for his coup against the Mughal Emperor Jahangir in 1626 AD. He also Served Subehdar of Malwa Subah from 1611 AD to 1623 AD.

Mahabat Khan's success in quelling Prince Khurram's rebellion was not met with pleasure by many members of the Mughal court, who began to fear and resent the general's growing prestige and influence. Empress Nur Jahan was especially concerned, and in an effort to curb Mahabat Khan's rising power, she arranged to have him made governor of Bengal, a province far removed from the Mughal capital at Lahore. Furthermore, in an effort to humiliate him in the imperial court, Nur Jahan had him charged with disloyal conduct and ordered him to return to Lahore to face trial. As a result of Nur Jahan's machinations against him, Mahabat Khan decided to take action, and so in 1626, he led an army of loyal Rajput soldiers to the Punjab. He had also brought the wives and families of many of them, so that, if driven to extremity, they would fight to the last for the lives and honour of themselves and their families. Meanwhile, Jahangir and his retinue were preparing to head to Kabul, and were encamped on the banks of the River Jhelum. Mahabat Khan and his forces attacked the royal encampment, and successfully took the emperor hostage; Nur Jahan, however, managed to escape. Mahabat Khan declared himself emperor of India at Kabul, however his success was short-lived.

Baradari of Mahabat Khan.

وسلم علیک یا رسول اللہ
وصال
مغل بادشاہ ہمایوں
کے زمانے میں
۱۰ صفر ۹۶۱ھ
بمطابق ۱۵۵۵ء آپ
کا وصال ہوا
مرشد کا تحفہ
آپ کے مرشد حضرت چوہڑ
شاہ بندگی نے یہی
دو بیگھہ زمین آپکو
عطا فرمائی جس پر آپ نے
گھوڑا آبنگری کی دکان
بنائی
تعمیر روضہ پاک
مغل اعظم اکبر اور ہمایوں
بادشاہ کے وزیر میر ہاشم
نے بہت عقیدت مندی
کے ساتھ آپ کا روضہ
پاک تعمیر کروایا۔

Tomb of Musa Ahangar

Musa Ahamgar, the Blacksmith, lived amid the rule of Lodhi administration. He died in 1519 AD a couple of years before the foundation of Mughal reign in the Subcontinent. The shrine of this celebrated 15th century saint is located west of McLeod Road, one mile from the walled city. Traveling north towards the Railway Station on McLeod Road, the shrine is in a street beyond Chowk Qilla Gujjar Singh (the crossing of Nicholson, McLeod and Flemming Roads). Approaching on foot through the narrow street on the left (west) known as Chiragh Din Street, the entrance to the shrine is through an old arched gateway on the right, which carries a plaque saying 'Mazar Sharif Hazrat Sheikh Musa Ahangar' (Tomb of Sheikh Musa Ahangar).

In the centre of the rectangular courtyard, square tomb chamber pierced with openings on three sides. On the western side is a rectangular projection containing the *mihrab*, while the northern and eastern openings have been covered with screens formed with small bricks. A small door with a big marble block threshold, of recent vintage, gives access to the tomb chamber.

General view of the Kamran's Baradari.

Chajjah intricately deocrated with fresco paintings and cusped arches.

Dasa made of black stone of Chiniot.

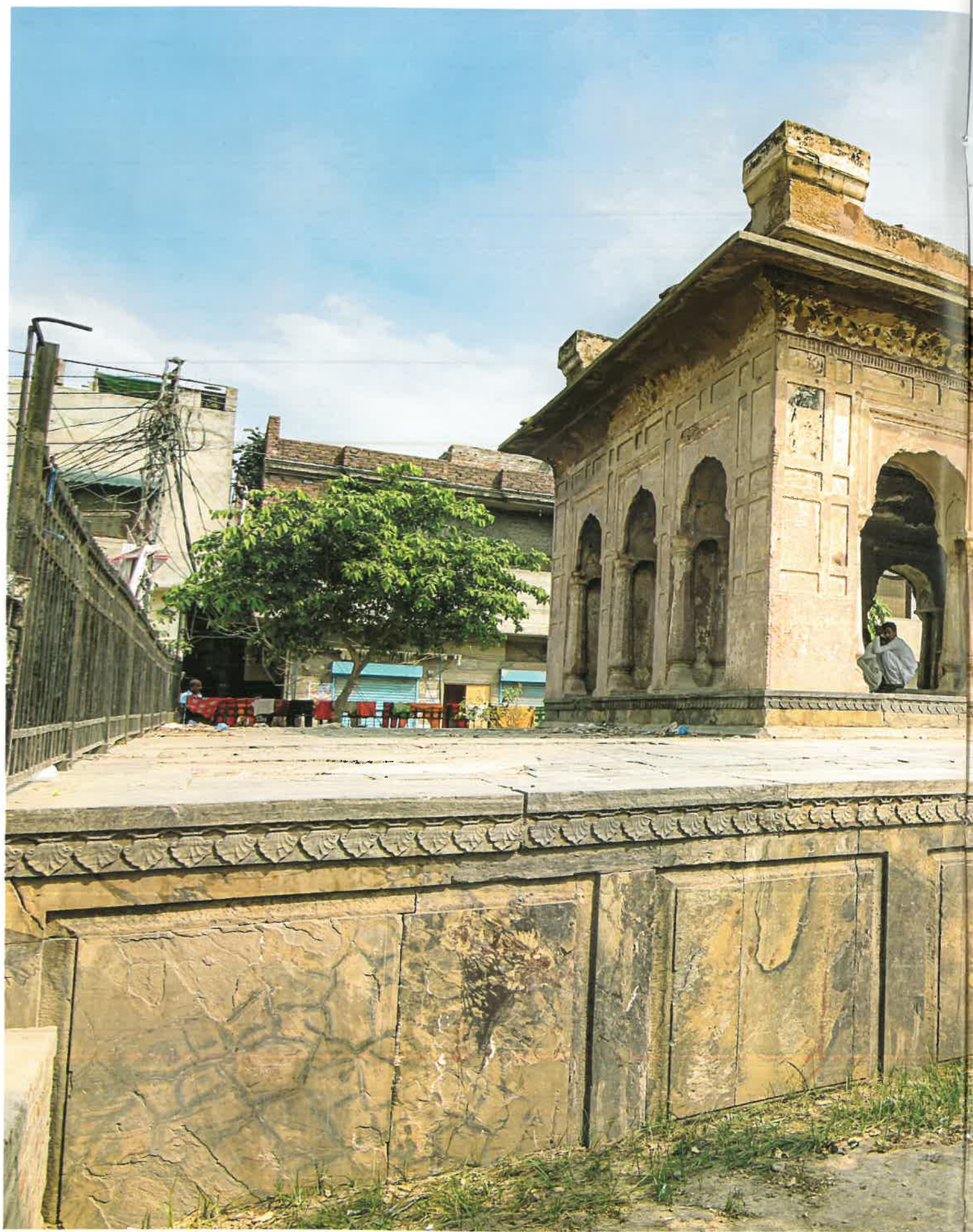
Baradari of Nawab Sa'adullah Khan

Baradari Nawab Sa'adullah Khan. It is the main landmark in Lahore that is worked in black stone brought from Chiniot. This very much safeguarded baradari is situated at Shiwala Chowk in Singhpura territory of Bhogiwal. As indicated by Kanhaiya Lal in '*Tarikh-e-Lahore*' written in 1884 AD, it is the same baradari that houses Mian Khan's grave. Nawab Mian Khan was the son of Nawab Saadullah Khan who was the Prime Minister of Lahore under Shah Jahan.

Mian Khan died in 1671 amid the rule of Aurangzeb and was buried inside this baradari. Since he hailed from Chiniot in Punjab, and Chiniot being well known for having black stone, he used the same black stone in all of his constructions. At the time of its construction, hundreds of thousands of rupees were spent on this tomb. During the time of Sikh regime in Lahore, this tomb and its garden became desolate. The marble and other precious stone were removed and bricks were stolen by brick sellers. For quite a while, the tomb structures went under ownership of Sheik Imam-ud-Din who expelled an expansive number of dark stone sections from the fundamental platform on which the baradari stands and utilized them in his *haveli*. By the time of Maharaja Ranjit Singh, the structure was in ruins but had still held some excellence.

Interior view of the Baradari Nawab Sa'adullah Khan.

General view of the Baradari Nawab Sa'adullah Khan.



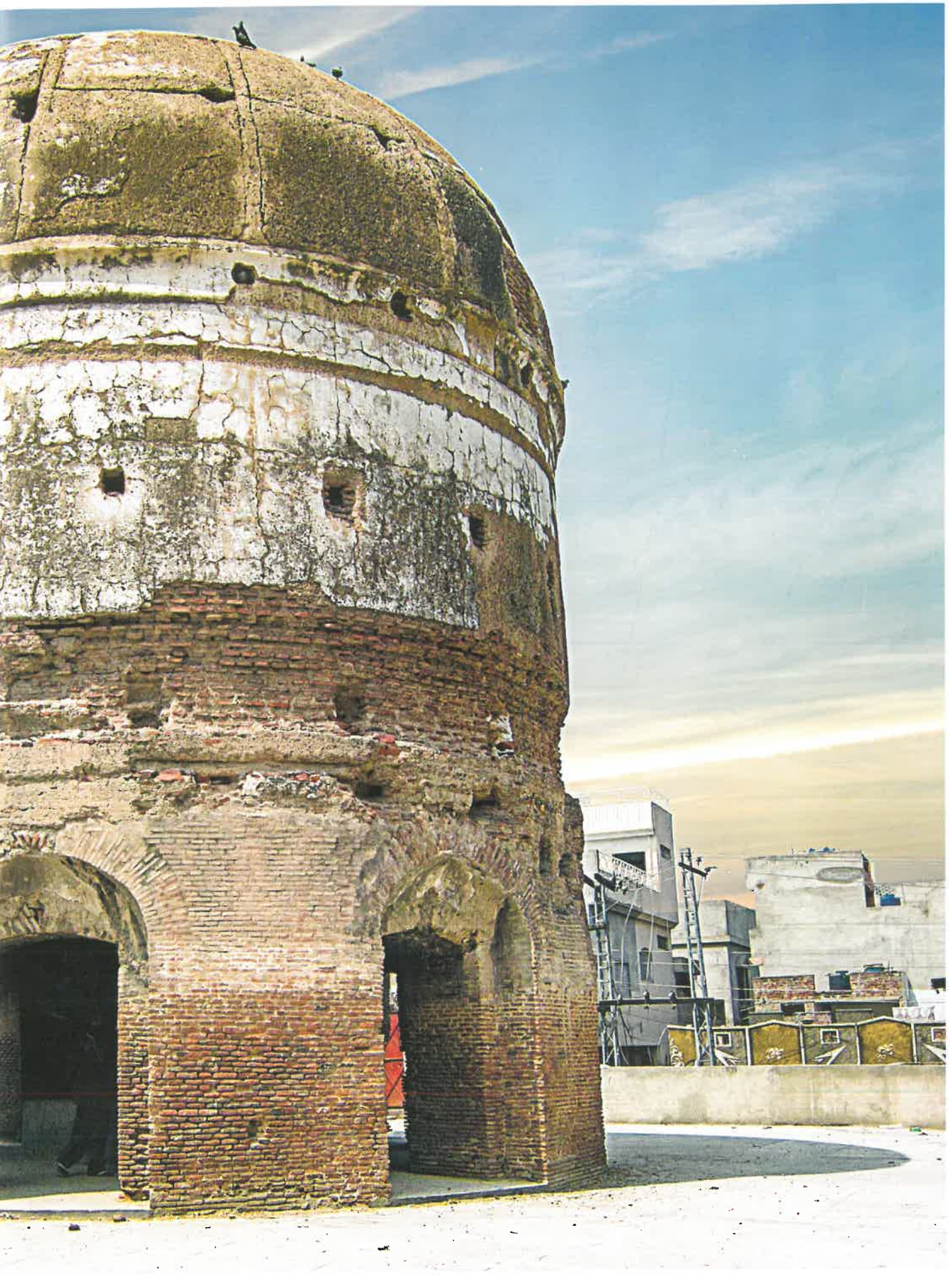
Columns bearing the weight of the dome.

Tomb of Prince Pervez

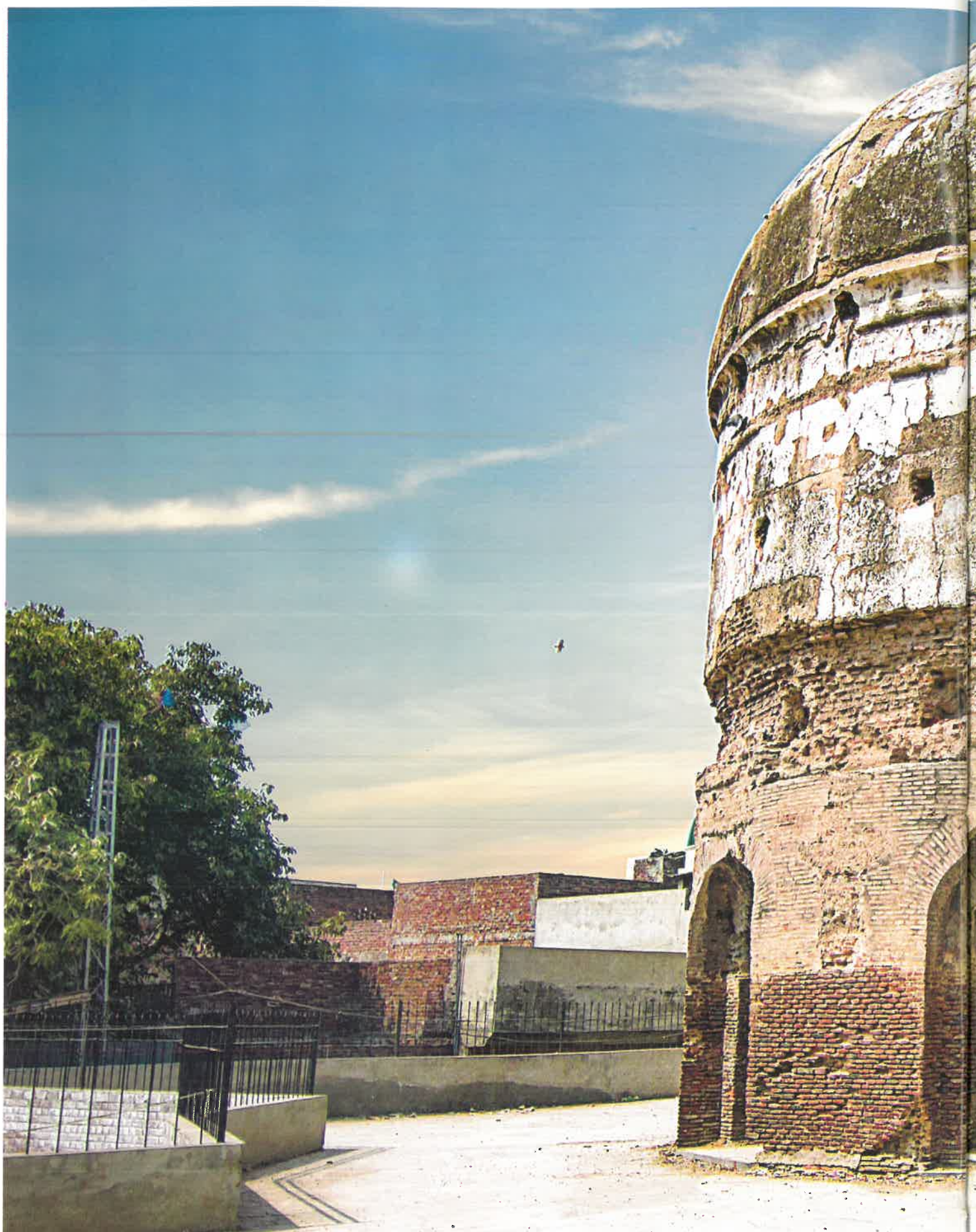
This massive tomb stands in the locality of Kot Khwaja Saeed and is generally attributed to Prince Pervez, son of Emperor Jahangir. According to Latif, it was the burial place of Pervez's two sons who were murdered at Lahore along with other princes of royal blood, by the order of their uncle Shah Jahan, on his accession to the throne. Details of the construction of the tomb are not known. However, some writers of the 19th century had made some reference to its history and architecture. Chishti wrote in 1864 that "originally, the tomb was wholly in white marble and its eight openings were furnished with marble door frames, but Maharaja Ranjit Singh removed all the marble to use it in the Darbar Sahib at Amritsar." Kanhaiya Lal, writing in 1884, records that "the tomb originally was in marble, including its floor. All its four sides had magnificent gates. Maharaja Ranjit Singh removed its marble and got it repaired in brick. The brick repairs done by Ranjit Singh had also decayed by his time, and the tomb was in a very bad condition of preservation and was then repaired by the British Government."

The tomb was in a deplorable condition of disregard. Its curves which take the heap of the substantial vault were broken, and the structure was in peril of fall. A large portion of the asphalt on the inside and of the stages had vanished. The stairs to the platform were for the most part bedraggled and there had been wild development everywhere throughout the vault itself which enabled spillage of rain water profoundly. The department of Archeology Punjab has begun its redesign and the procedure of preservation has been started.

Grave of Prince Pervez.



View of the Tomb of Prince Pervez.

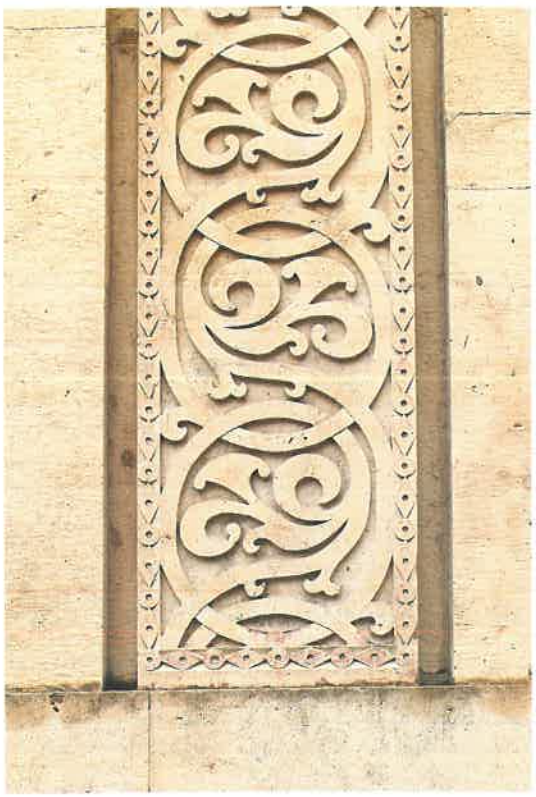


Grave of Sultan Qutubuddin Aibak.

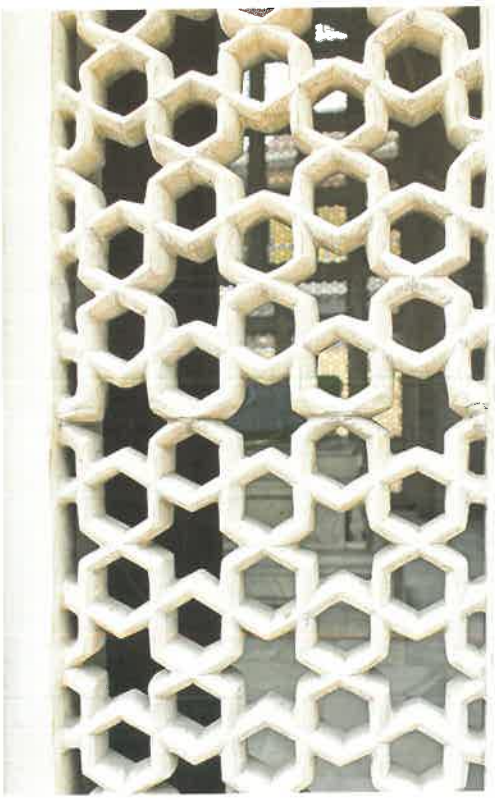
Tomb of Sultan Qutubuddin Aibak

Qutb-ud-Din Aibak was a Turk of the Aibak tribe and was born somewhere in Central Asia. He rose through the ranks to become Sultan Ghori's most trusted general. His greatest military successes occurred while he was directly under Sultan Ghori guidance and leadership. Qutb-ud-commotion was in charge of executing and combining Sultan Ghori's conquests in northern India.

Qutb-ud-Din Aibak was delegated Governor of India in 1191 AD. by Muhammad Ghori. He set up the Slave Dynasty on the demise of Muhammad Ghori in 1206 AD when he accepted freedom of his rule and was trailed by nine other slave lords. He was a supporter of the building craftsmanship and is known to have raised some amazing stone structures in Delhi and elsewhere. An extremely energetic player of polo, he died in Lahore in 1210 AD., while playing the game. Qutb-ud-din Aibak's tomb is situated behind Anarkali bazaar.

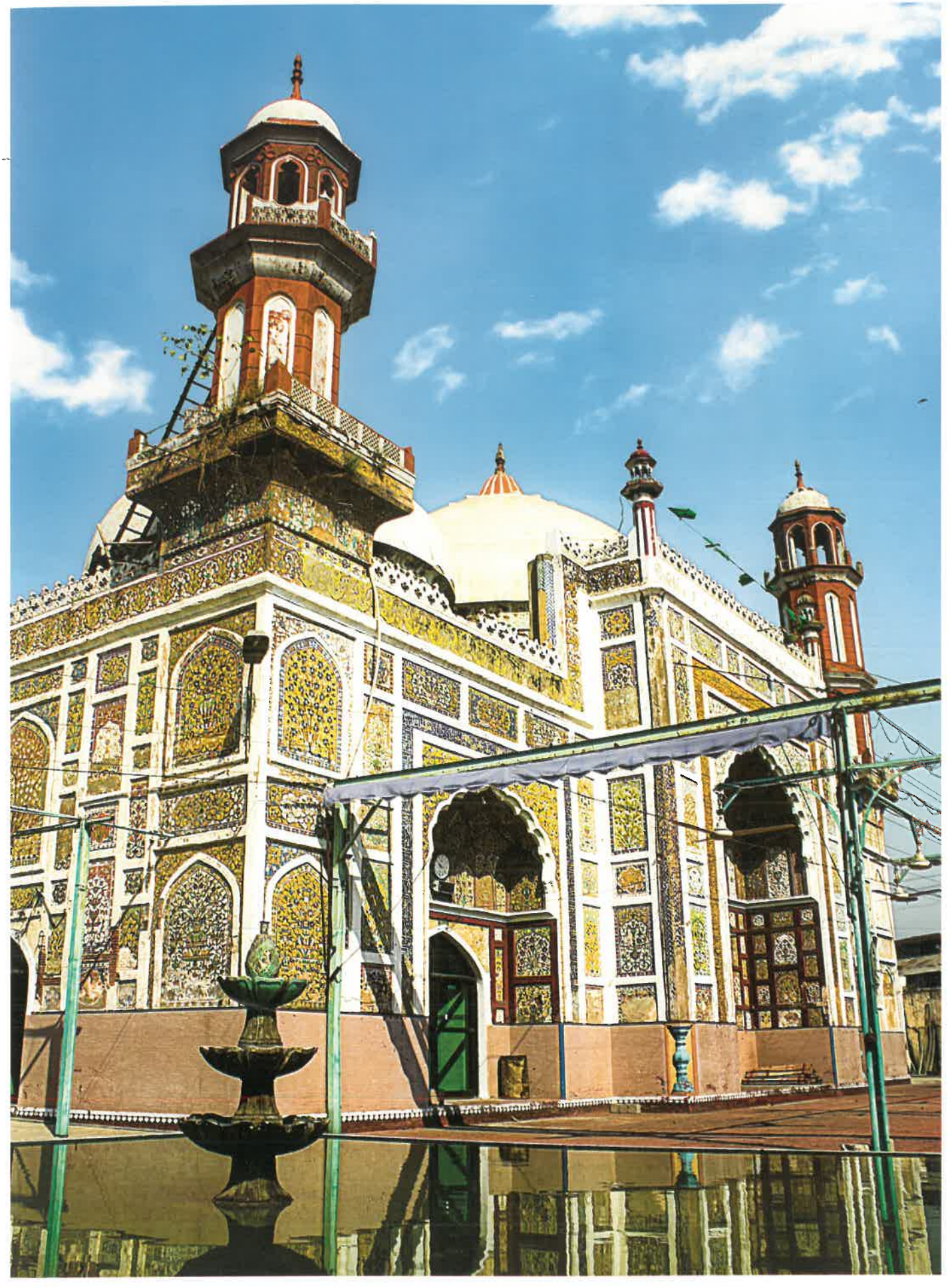


Floral pattern for embellishment.



Marble carving.

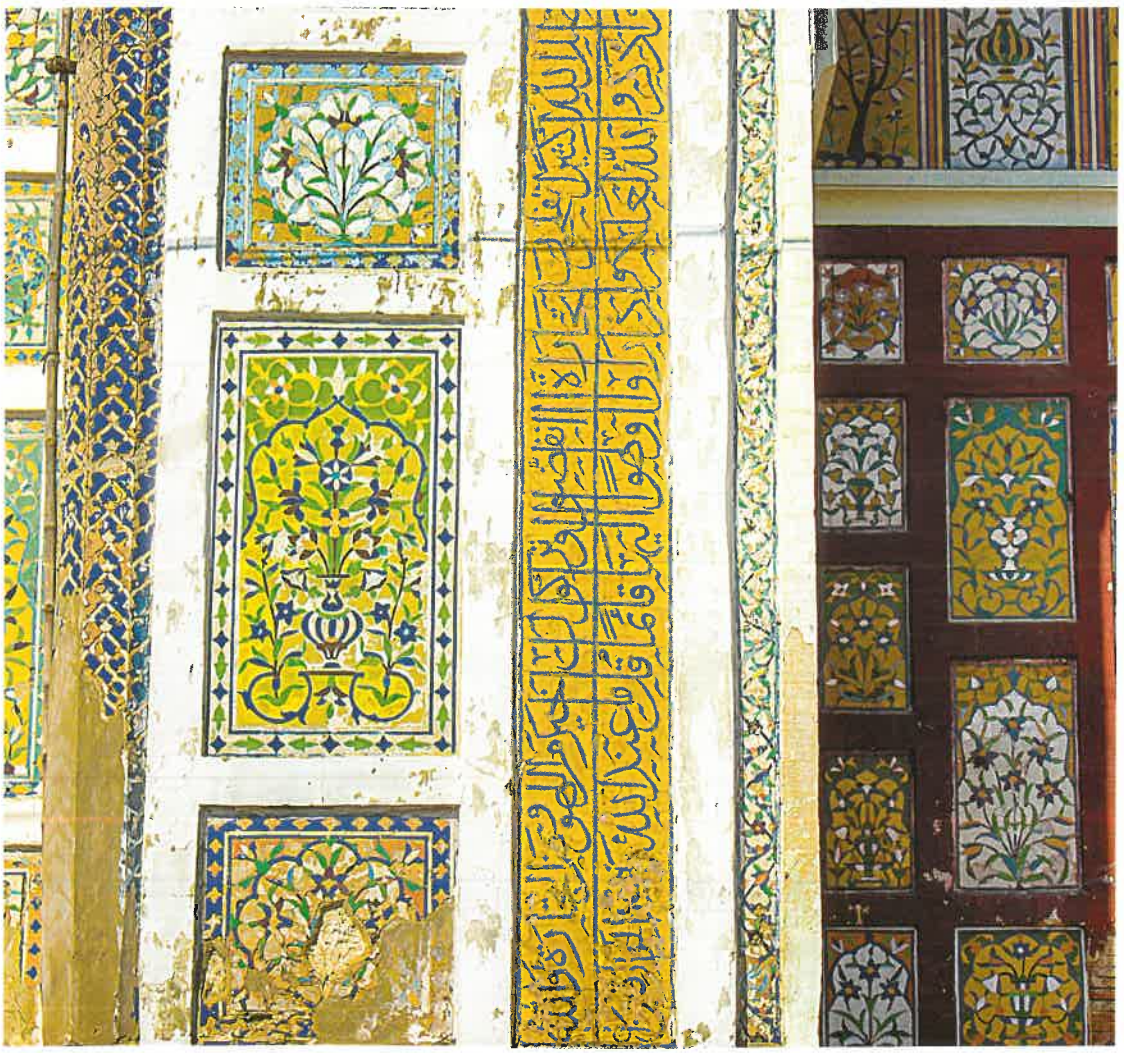
Tomb of Sultan Qutubuddin Aibak.



Masjid Dai Anga.

Dai Anga Mosque

In Lahore there are two important monuments in the name of Dai Anga, the wet nurse of Shah Jahan (died 1671). She was the wife of Murad Khan a magistrate of the Mughal court. These are buildings in Lahore which carry the name of this lady namely a mosque and a tomb. The mosque built by her is situated near the Railway Station. Due to a continuous use, it has suffered from a lot of interventions. However, still it is a notable building especially for its minute and refined enameled tile mosaic work. The exterior including the parapet wall contains tile mosaic decorations in yellow, green, blue and white colors combinations in floral and foliated in panels. Pseudo-merlons are also there on the parapet wall.



Tile mosaic decorations in yellow, green, blue and white colors combinations in floral and foliated in panels.

Decorated upper storey of Chauburji gateway.

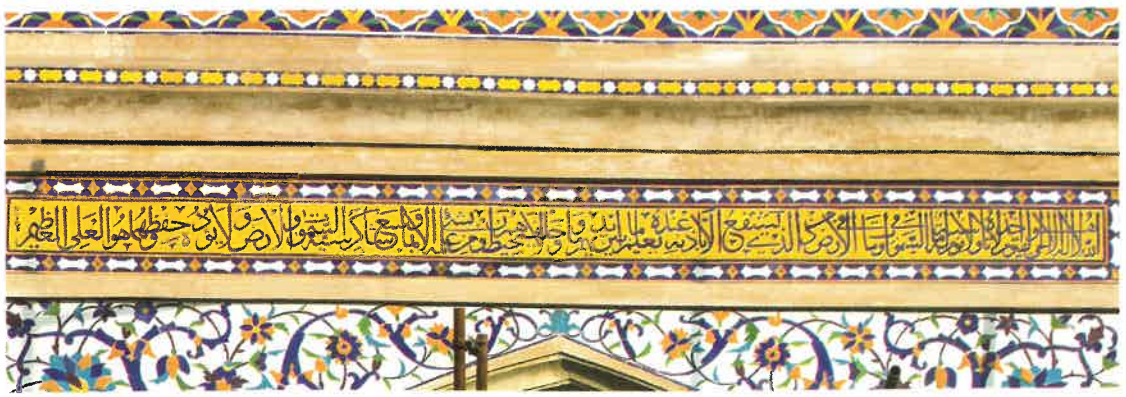
Restoration work in progress of Chauburji.

Chauburji

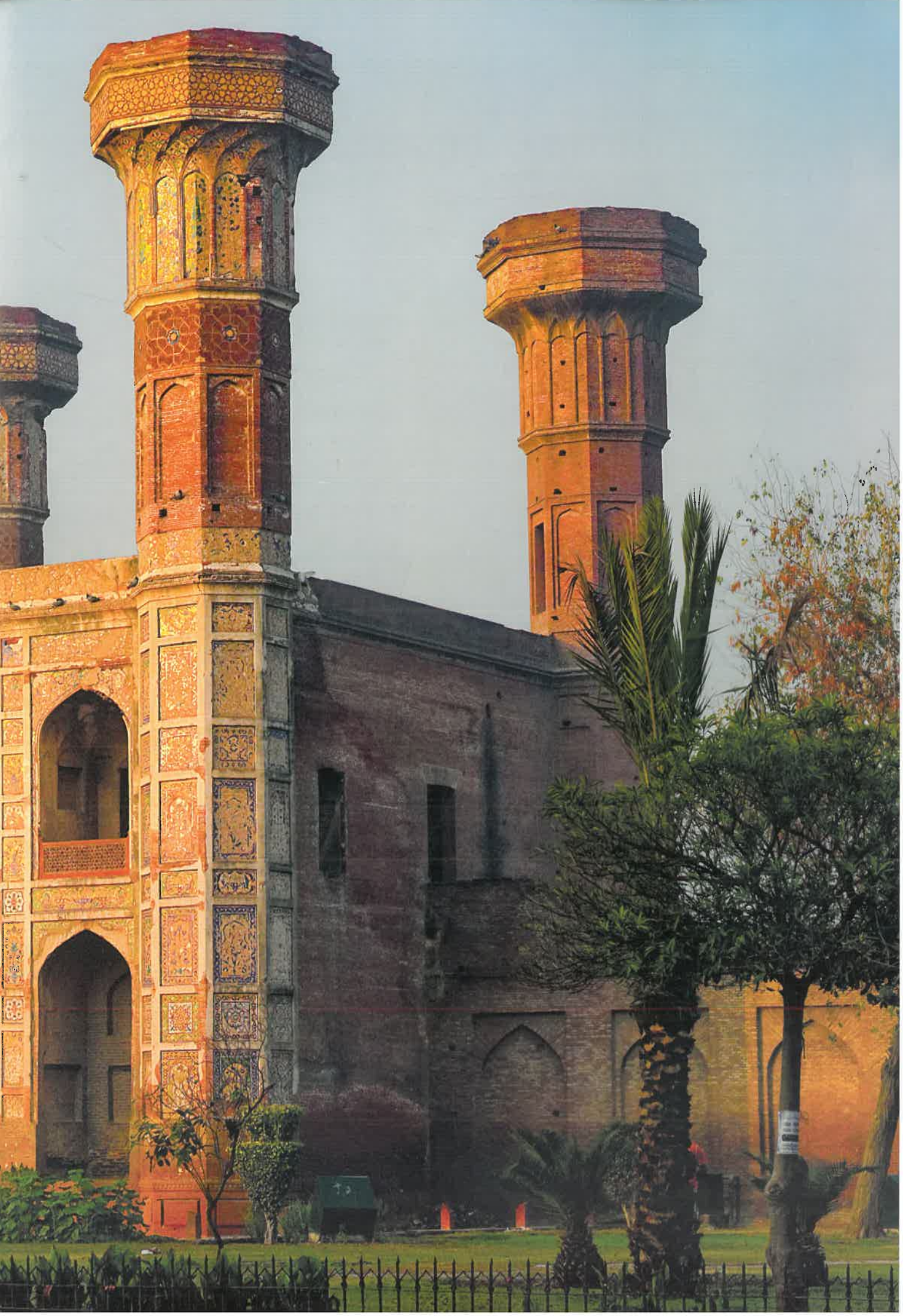
The Chauburji gateway is so called because of its four lofty corner towers (chau=4 and burji=tower). The kashi kari inscription at the top of the lofty aiwan gateway dates it to 1056/1646 AD. In fact, it was gateway of a Mughal garden.

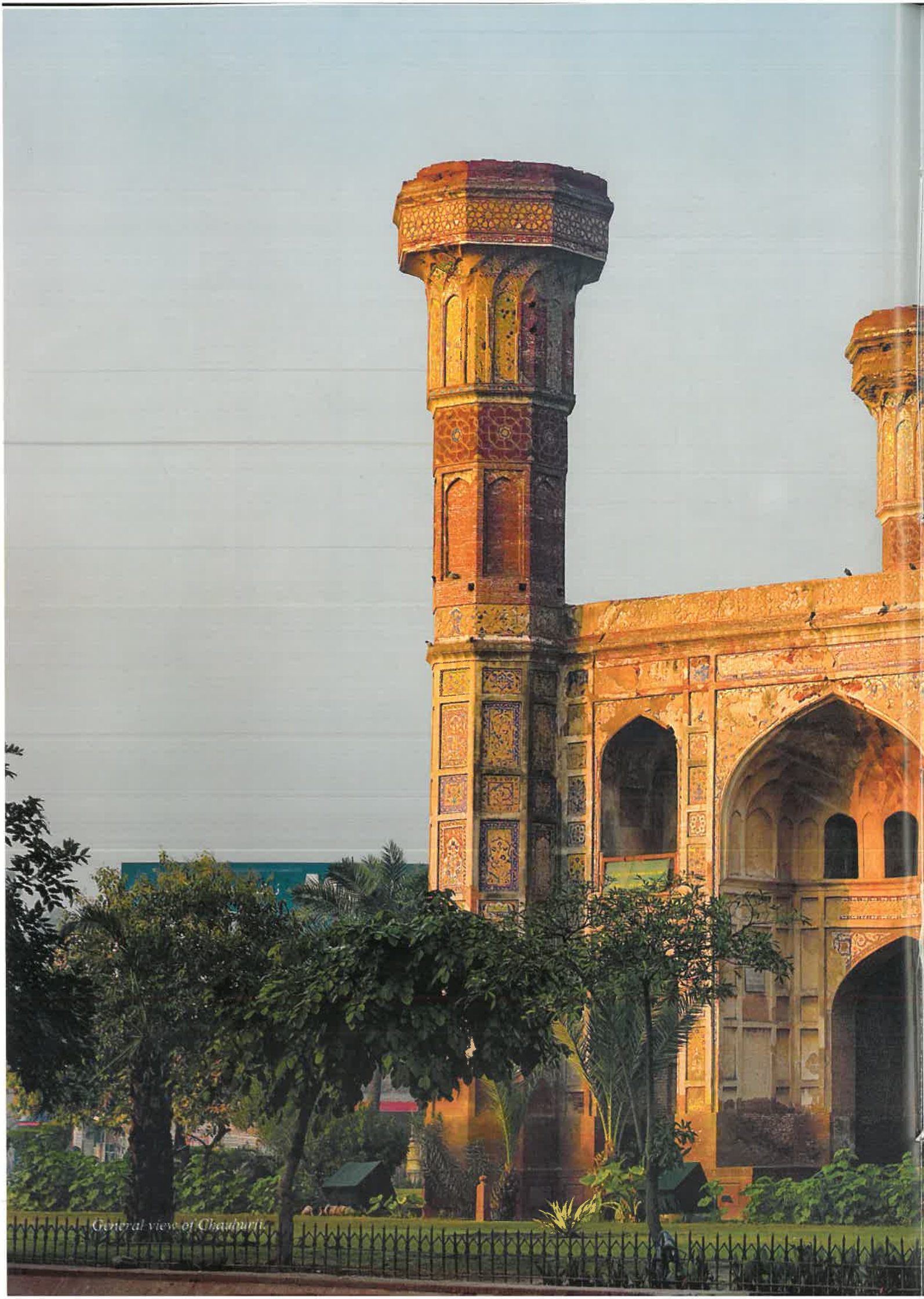
Built of handsome proportions, the gateway was "brilliantly enamelled and decorated with blue and green encaustic tiles and fresco of exquisite beauty." The extant kashi kari or tile mosaic of Chauburji is among the finest examples of its kind. The gateway's east and west facades are faced with grand and lofty Timurid *iwan* entrance, rising to two storeys and flanked by smaller peshtaq alcoves on the two floors, an architectural mode often employed in Shahjahani gateways. There would have been at least one other gateway—jawab or echo—punctuating the centre of the opposite side of the garden, which the inscription records, was laid out "in the pattern of the garden of paradise."

Although the monument has suffered loss of much of its decorative features it remains an extremely impressive structure. Its octagonal corner towers, fully decorated with kashi kari rising above the gateway roof, would have once carried pavilion-like belvederes affording uninterrupted view of the surrounding area.



Chauburji gateway.





General view of Chaudurii.

Mosque of Data Darbar Sahib.

Data Darbar Complex

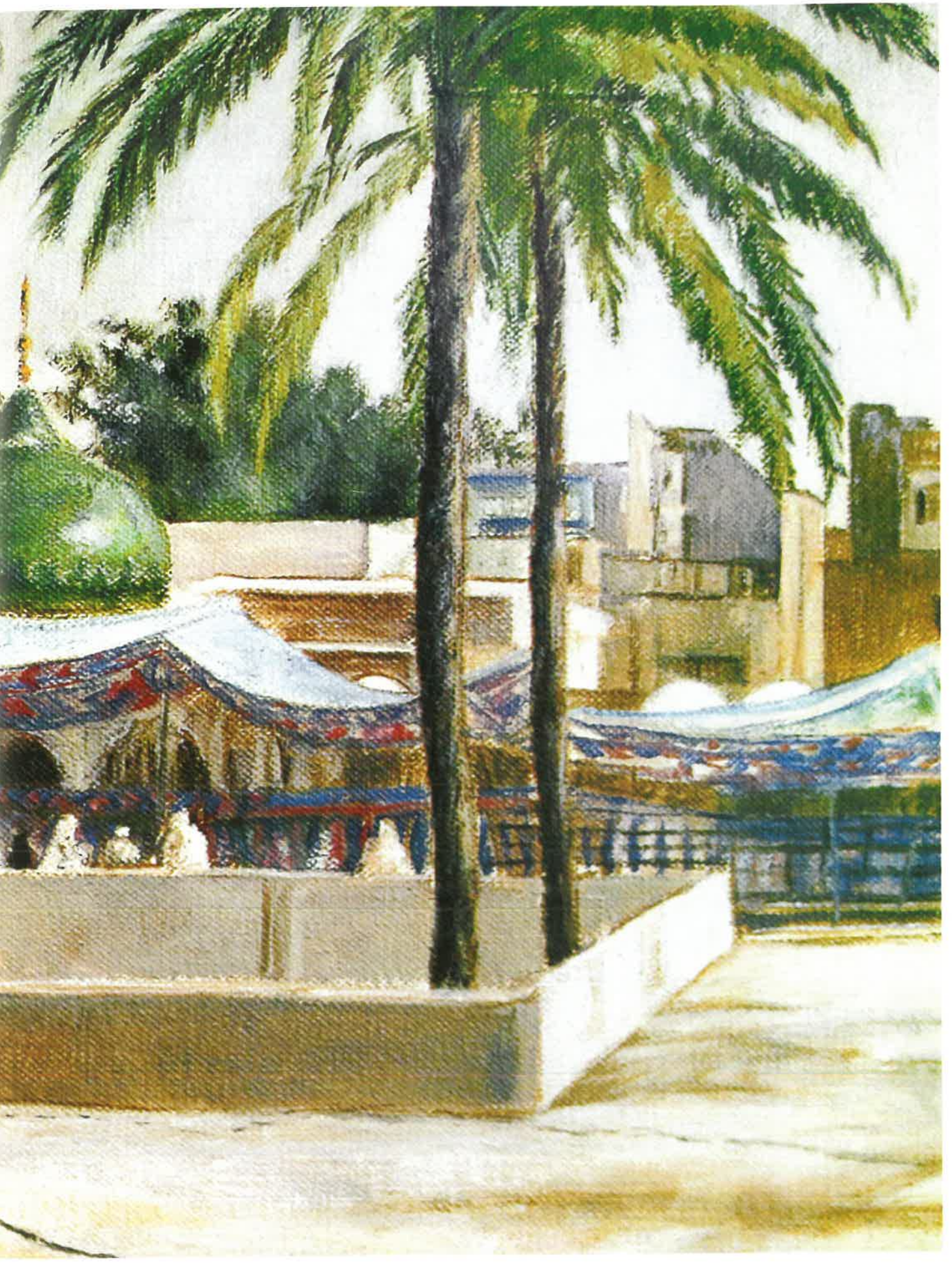
Data Darbar, located in the city of Lahore, Punjab, Pakistan is the largest Sufi shrine in South Asia. It was built to house the remains of the Muslim mystic, Abul Hassan Ali Hujwiri, commonly known as Data Ganj Baksh, who is believed to have lived on the site in the 11th century. The site is considered to be the most sacred place in Lahore, and attracts up to one million visitors to its annual *urs* festival. The shrine complex was expanded in the 19th century, and Hujwiri's mosque rebuilt.

The popularity of the saint is such that an enormous tomb enclosure along with an entirely new mosque and other structures have been constructed. Unfortunately, the new development has ignored the mosque reputed to have been built by the saint himself and known as Khishti Masjid. The mosque collapsed during the 1960s.

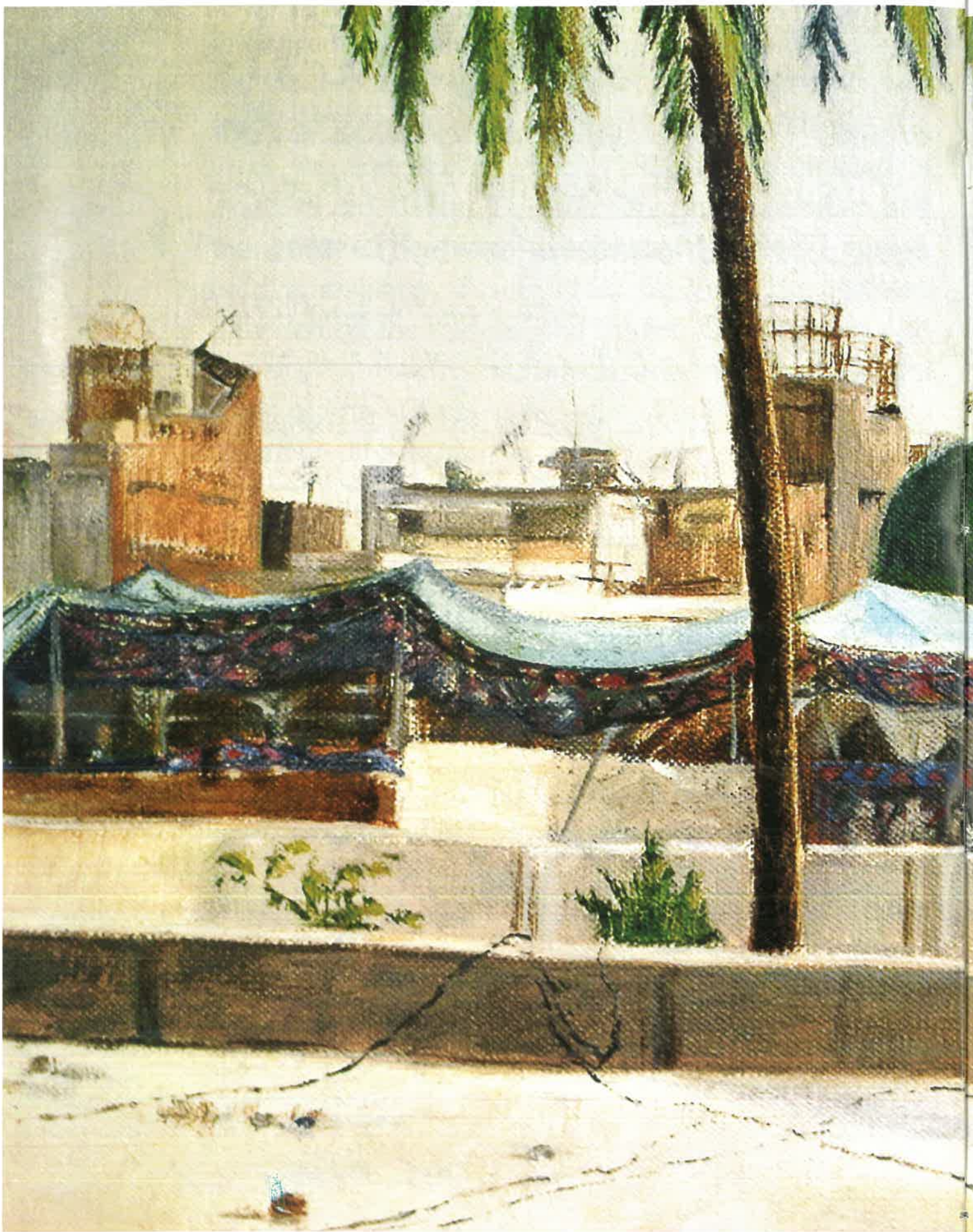
However, the present complex amuses in general yet it misses the historic lineage associated with ancient shrines. Its lavish execution—marble facing and multi-foil arches are in prominence along with the new enormous mosque with its pencil thin tall spires—as well as an enormous *langar khana* kitchens, offices and car park located in the basement.

The mausoleum, although its structure is historic, has also been much renovated. The original structure consisted of an octagonal chamber containing the saint's grave. However, at a later stage, probably after Independence, the structure around the octagonal chamber was extended to incorporate 2 sets of circumambulating arcading in a square platform. The octagonal chamber is surmounted by a green dome and a golden finial.

Latif informs that the appeal of his universal message was such that a fair held every Friday at his *mazar* was attended by both Muslims and Hindus. The Sikh ruler Maharaja Ranjit Singh was also a devotee and regularly made an offering of one thousand rupees during the *urs* celebrations. Even though a large number of followers pay their respects every day, the number increases multifold on Thursdays. The annual *urs* is held on 20 Safar when thousands of devotees gather to pray at the shrine. He belongs to the *Naqshbandi silsila*.



Darbar Data sahib.



Path leading to Main Mazar sharif of Hazrat Mian Mir Sahib.

Darbar Mian Mir Sahib

The 16th century saint Hazrat Mian Mir Qadri (938/1531-1045/1635 AD), is hailed from Siwistan or perhaps Sindh as some believe, with a distinguished lineage traced back to Hazrat Umar, the second caliph of Islam.

The impressive doorway of soft pink stone embellished with ceramic tiles leads into an enormous courtyard, dominated by a large tree, through the foliage of which the Mughal tomb carrying an unusual roof is visible. The sepulchre itself is placed on a raised white marble platform carrying delicate inlay patterns. The steps lead up to the square structure, with overhanging *chajja*, which carries the remains of the celebrated saint. Although, some renovation is in evidence, the tomb surfaces are beautifully embellished with the fine Mughal fresco and ceramic tilework with fretwork screens spanning the openings.

On the west of the enclosure stands a 5-bay mosque roofed with comparatively shallow cupolas, rendered in a combination of pink and white—this is the historic mosque said to be of the same ancient vintage as the tomb. Several cloisters line the western and southern boundary of the enclosure, and enormous trees and a multitude of pigeons creating a hushed and secluded world.

Grave of Saint Hazrat Mian Mir sahib.

Tomb of Hazrat Mian Mir Sahib.

Distinctive dome of Darbar Hazrat Mian Mir sahib.

Decorated entrance of the mausoleum.

Among his most devout disciples was the poet-prince Dara Shikoh, who has narrated at length the extraordinary powers of the saint. The prince regarding the great esteem in which his grandfather, Dara's grandfather Emperor Jahangir, fond of discussions with *darveshs* and saints, eulogized Mian Mir in his remarkable memoirs *Tuzuk-i-Jahangiri*, saying "Truly, he is the beloved of God. In sanctity and purity of soul, he has no equal in this age."

Emperor Shahjahan twice paid his respects to the saint when on his royal tour of Lahore, and being conscious of the saint's indifference to worldly wealth, presented him with simple gifts of a rosary and turban of white cloth.

Prince Dara Shikoh built the tomb on the death of his favourite saint in an area known as Darapur established by the prince himself.

The saint belonged to *Qadri silsila*. His *urs* is held on the day of his death, 7 Rabiul Awwal. The year of death is said to be 1045 AH (1635 AD).

Tomb of Ghoray Shah

Syed Bahauddin's (Ghoray Shah) grandfather moved from the historic city of Bokhara to Uchch Sharif and then Lahore. He was known for his piety and generosity. The child saint is believed to have been born a *wali*, with saintly attributes, and was remarkably fond of horses and even at the early age of five was a skilled rider. Those of his followers who presented him with gifts of toy horses, were immediately rewarded with prayers and fulfillment of their innermost desires. The father, Syed Muhammad Shah, himself a revered figure, was furious at the extravagant display of God-given miraculous power in return for toys, and upbraided the young Bahauddin. At the display of his father's temper, the child is said to have collapsed and died at the age of five in Rabiul Awwal 1003/1594 AD.

Ghoray Shah belonged to *Suharawardi silsila* (school of mysticism) and his urs (celebration) is held on 13, 14 of Meraj Sharif.

Mazar of Goray Shah.

Shrine of Baba Shah Jamal

Shah Jamal (1559-1639 AD), belonged to a Persian family who migrated to Kashmir. He and his brother, Shah Kamal or Maulana Kamaluddin Kashmiri, were both acclaimed for their piety—Shah Kamal is buried in Auqaf Colony near Icchra.

Shah Jamal arrived in Lahore in 995/1587 AD during the reign of Akbar, which was Lahore's golden period of learning and scholarship. He settled in the east of Icchra and devoted himself to preaching against the ills prevalent in society. It was his sermons that induced saint Pir Hassan Shah Wali or Hassu Teli of Chowk Jhanda, to ensure correct weightage for a flourishing grain trade.

His *urs* is held on 4 Rabius Sani. He belonged to the *Qadriya silsila*.

Tomb of Baba Shah Jamal.

Chilla Gah Baba Farid Ganj Shakar

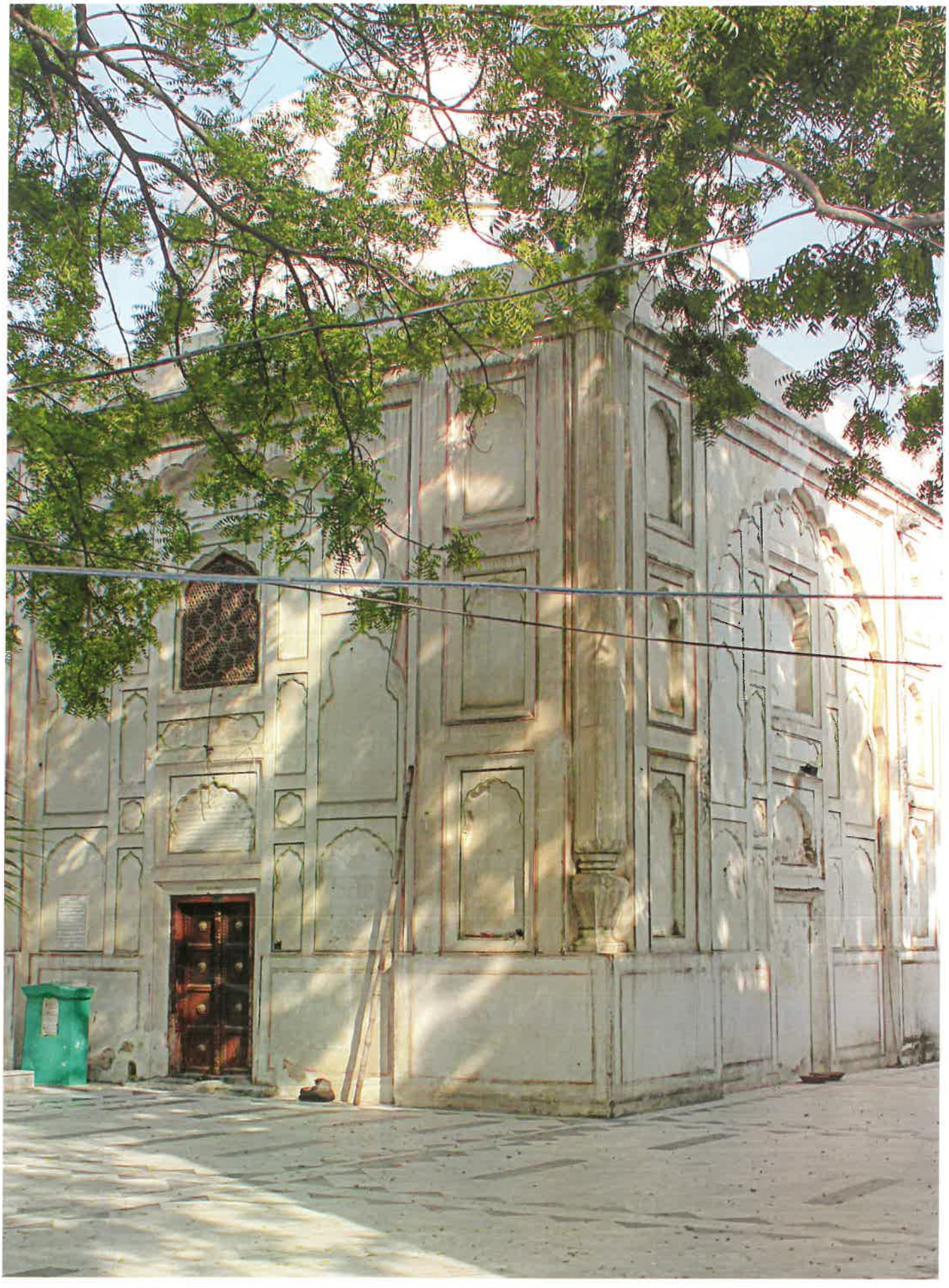
Tibba (hillock) Bawa Farid is the name by which the shrine is known in the area. The structure built on an eminence marks the location of the sacred place of worship where the celebrated 13th century saint, Baba Farid Ganj Shakar, carried out his *chilla* (prayer in seclusion), passing forty days in seclusion and meditation.

Khwaja Farid Shakar Ganj also called Ganj Shakar (Ganj=mine, shakar=sugar), is buried at Pak Pattan (ancient Ayuddan). The saint earned the appellation due to his miraculous power of converting salt into sugar. The story is related of how a merchant who had refused to give a small quantity of sugar from his load, saying it was salt not sugar, found to his horror that his load of sugar had become salt. Only when the saint took pity on him was the merchant able to get the salt converted into sugar.

Khwaja Farid was a devotee of Khwaja Qutbuddin, a Delhi saint who lies buried close to the Qutub Minar and was himself a disciple of the famous Ajmer saint Khwaja Moinuddin Chishti. Khwaja Farid was much revered by successive Mughal emperors, especially Emperor Akbar, who, until he made a break with saint veneration in 1582, never failed to pay his respects at the saint's *mazar* whenever he was in the Punjab. The saint belonged to Chishti *silsila*. An annual *mela* on his *urs* is celebrated on 5th of the month of Muharram.

A devotee cleaning the oil lamp holder.

Chilla Gah Baba Farid Ganj Shakar.



Syed Abdul Razzak alias Shah Chiragh Jillani's Tomb.

Hazrat Syed Abdul Razzak, alias Shah Chiragh Gilani

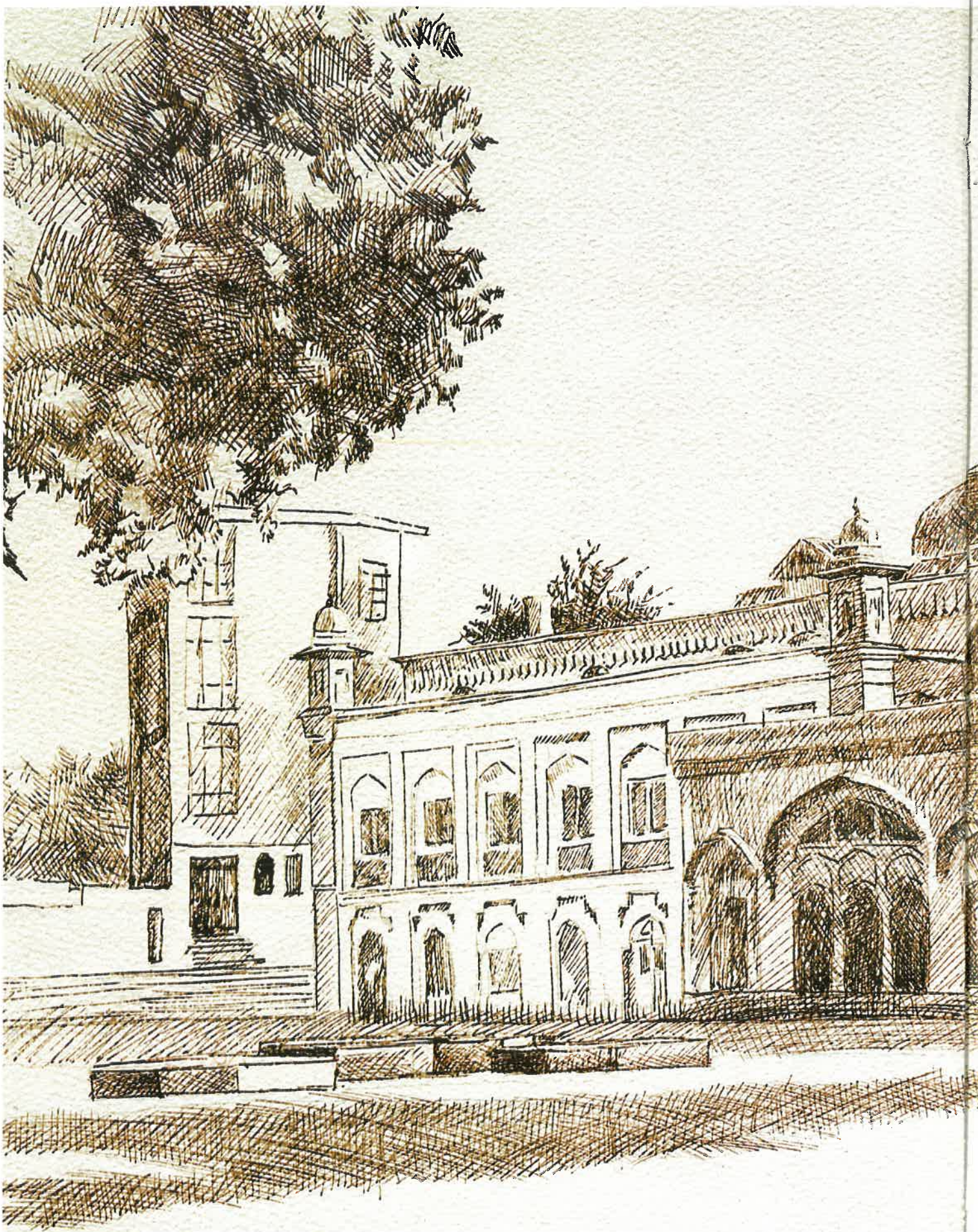
Syed Abdul Razzak (1657 AD) belonged to the ancient city of Uchch Sharif in Bahawalpur, and his ancestry is traced to the celebrated saint of Gilan (Iran) Muhyeddin, popularly known as Pir Dastgir. The saint acquired the appellation Chiragh (oil lamp) when, on his birth, his father likened him to a chiragh, which would spread the light (fame) of the family far and wide. Greatly respected for his learning and knowledge of religious thought, he was much revered by Emperor Shahjahan.

The Mughal structures of tomb and mosque were utilized by the Sikh rulers as a magazine for storage of gunpowder, while during the British period the mosque was used as the residence of the Deputy Commissioner of Lahore and later as office and court of a session judge. Shah Chiragh belonged to the Sufi Qadriya silsila. His urs is held on 22 Ziquad when a fair is also held.

Grave of Syed Abdul Razzak alias Shah Chiragh Jillani.

Prayer hall of the mosque Shah Chiragh Jillani.

Shah Chiragh Building. Pen & Ink by Nazir Ahmad.

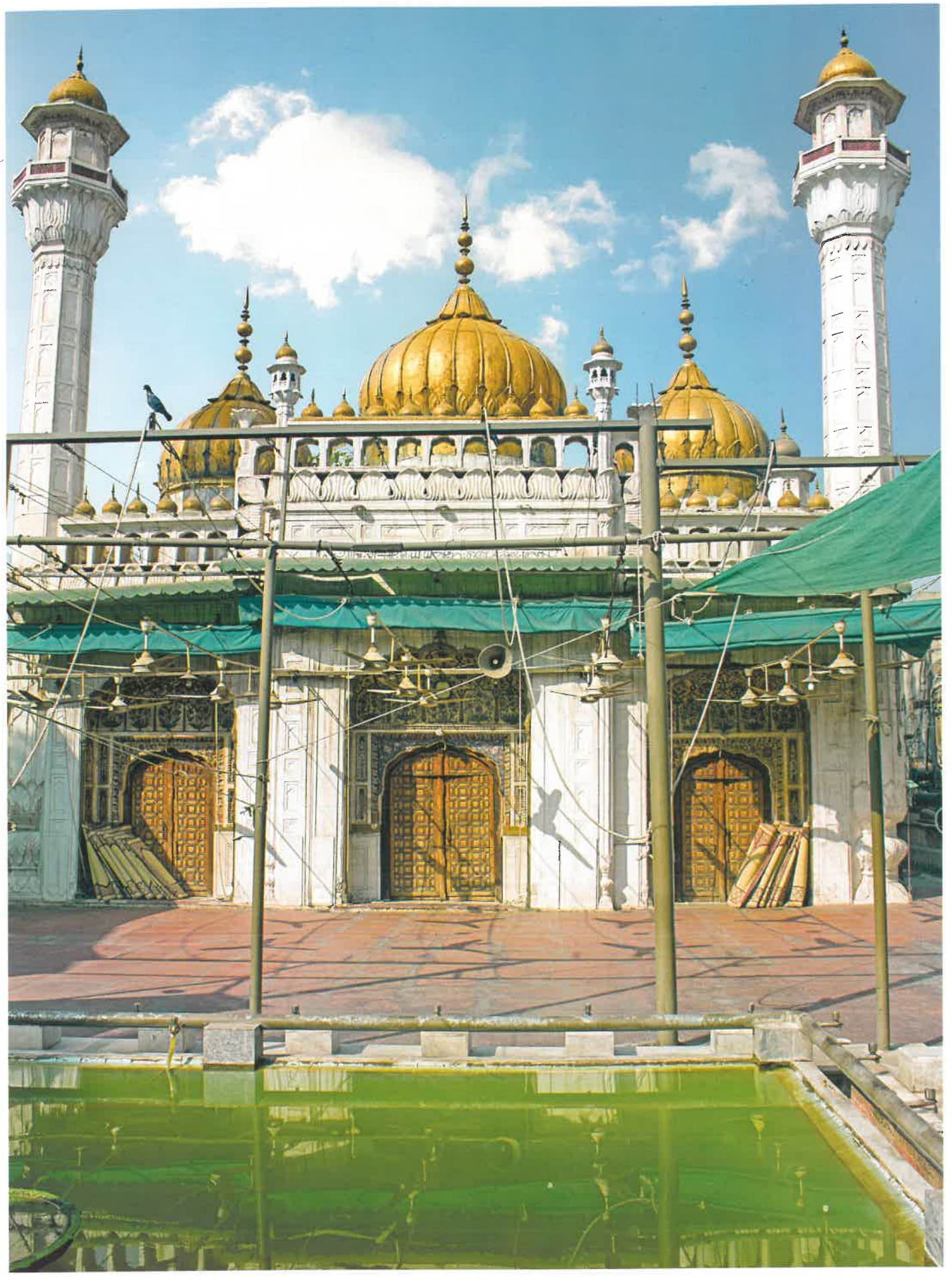


Tomb of Baba Mauj Darya

Hazrat Syed Meeran Muhammad Shah Bukhari Suharwardi Rehmat Ullah Aliha
Generally known as Meeran Mauj Darya.

Meeran Mauj Darya belonged to the Syed's of Uch Sharif. Uch Sharif is the land of God fearing people. Mauj Darya was akin to Jahan Gasht in more than one way. He was the progeny, through a few generations, of Hazrat Makhdoom Uddin Jahaniyan Jahan Gasht. His father's name was Hazrat Syed Safiuddin; a respected and comprehensive sage. Mauj Darya was born in the year 1533 AD (940 Hijri) in the rein of the Mughal Empire of Naseeruddin Humayoun.

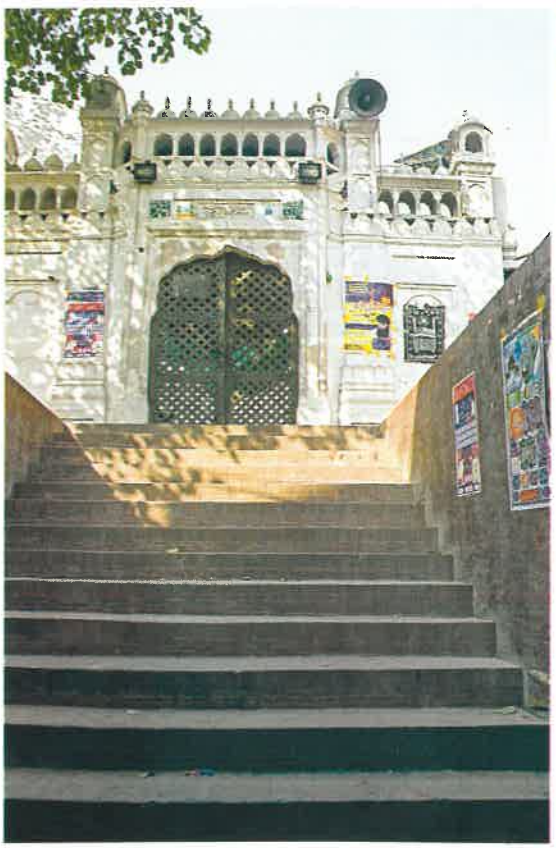
A devotee offering fateh at Baba Mauj Darya's tomb.



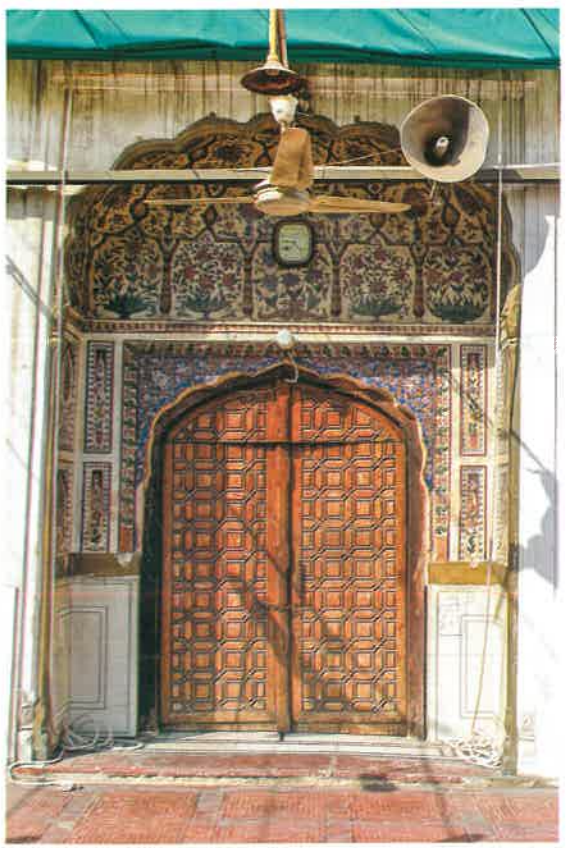
General view of Sunehri Masjid.

Sunehri Masjid

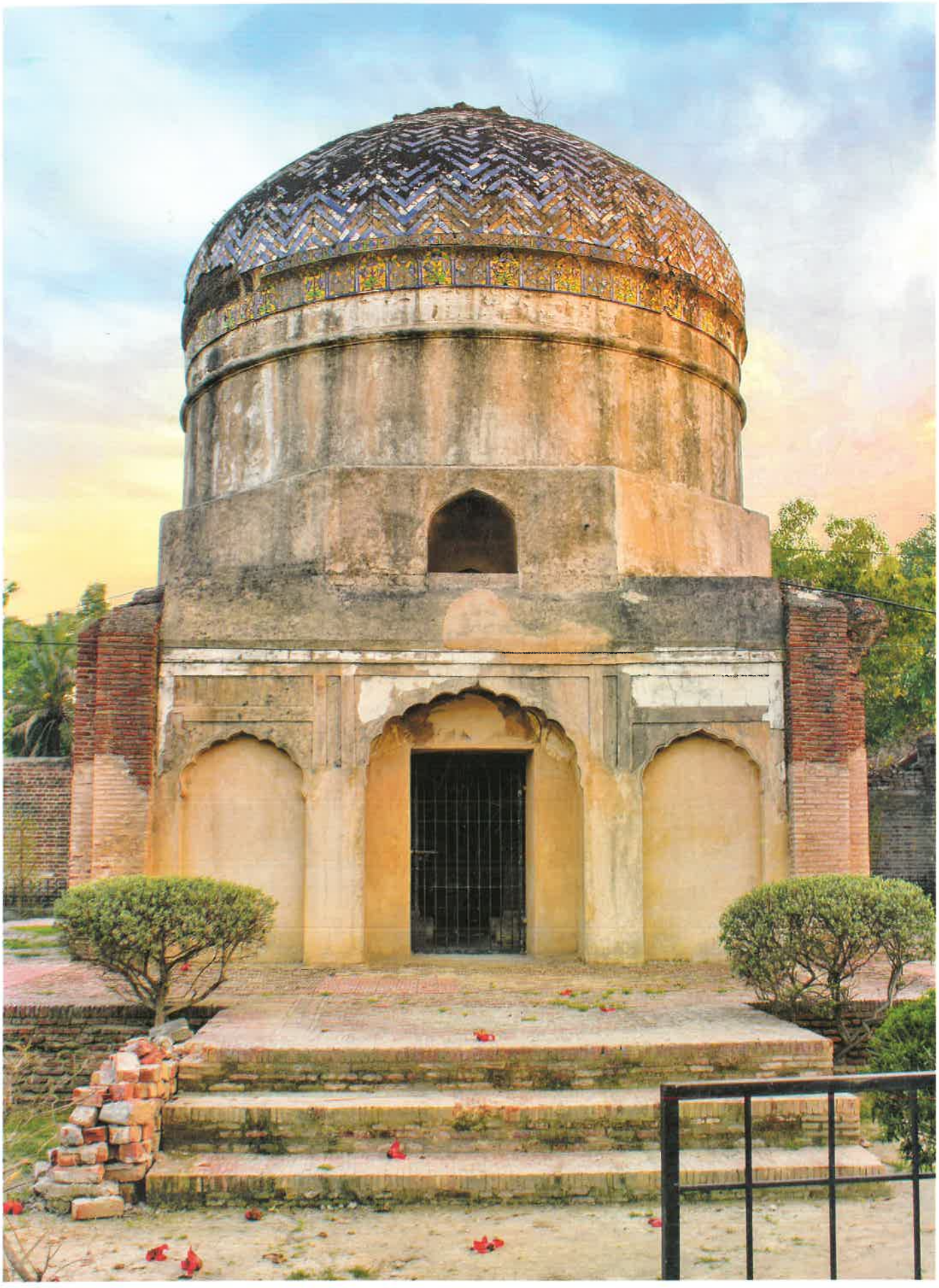
The Sunheri Mosque, also known as the Talai Mosque, is a late Mughal architecture-era mosque in the Walled City of Lahore. Sunehri Mosque is located in the Kashmiri Bazaar of the Walled City of Lahore. Sunehri Mosque was built in 1753 AD. The architect of the mosque was Nawab Bukhari Khan, deputy governor of Lahore during the reign of Muhammad Shah. The mosque was built on a plinth elevated 11 feet off of the bazaars surface, with shops occupying the ground floor beneath the mosque. The architectural style of the mosque reflects influences of Sikh architecture from nearby Amritsar. The staircase in front of the mosque has 16 steps, and opens up to a small courtyard measuring 65 feet by 43 feet. An ablution tank is in the centre of this courtyard. The prayer chamber measures 40 feet long, and 16 feet wide. The mosque has a gateway, which measures 21.3 metres in length and a courtyard that measures 161.5 by 160.6 metres (530 ft × 527 ft). The marble domes cover seven prayer chambers. Four lofty minarets stand at the four corners of the mosque, each with an outer circumference of 20 metres (66 ft), soaring up to 54 metres (177 ft).



Main entrance to the mosque.



Inner verandah of the mosque decorated with floral fresco paintings in arches and wood carving.



Buddu ka Aawa

Located on Grand Trunk Road across the street from the U.E.T. in Lahore, is the Buddhu ka Awa, a dilapidated monument with a fascinating history.

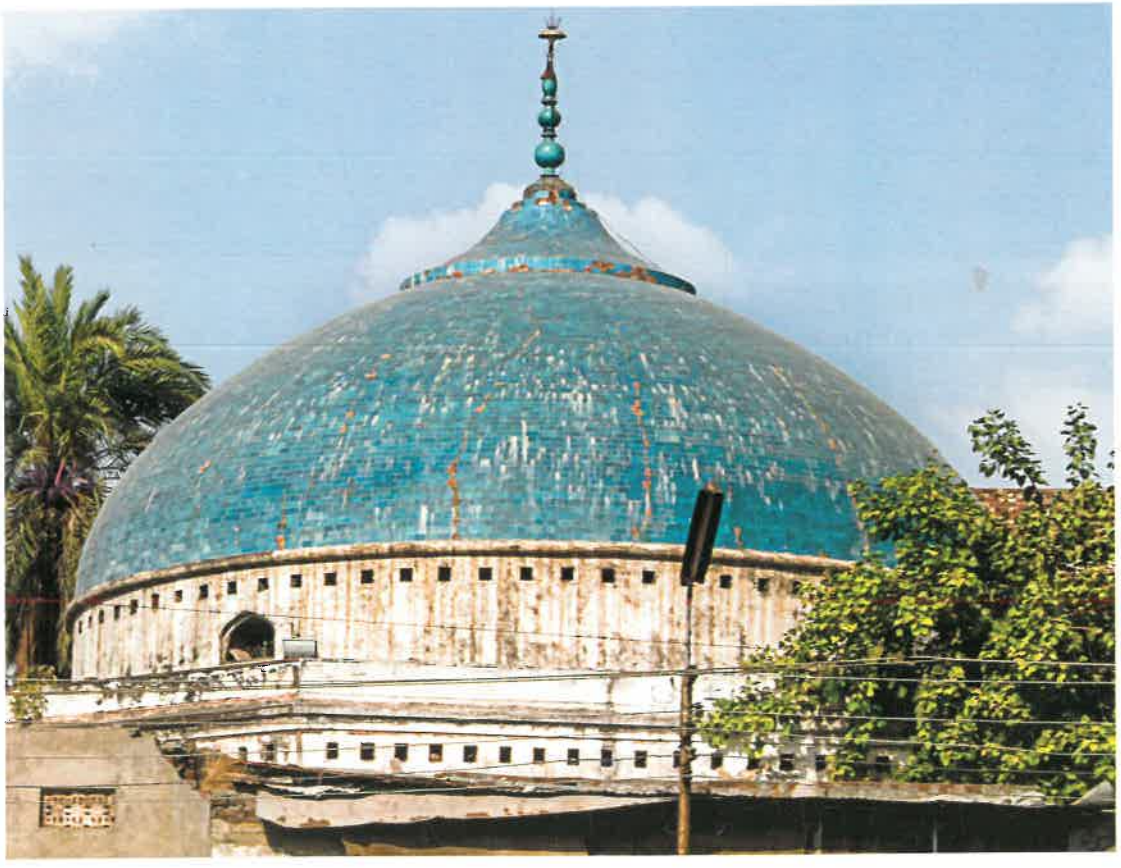
The monument is the tomb of Bhai Buddhu, a brick potter who supplied masonry for Mughal monuments during Shah Jahan's era when Mughals built their most majestic mosques and mausoleums.

Sikh history states that Bhai Buddhu had refused to feed a starving Sikh devotee, Bhai Kamliya, who was travelling through the area. In return, Bhai Kamliya cursed him which resulted in the downfall of Bhai Buddhu's brick pottery business. To overcome the curse, Bhai Buddhu requested Guru Arjan Dev to pardon him. Guru Arjan Dev blessed him with success in his business. Thereafter, Bhai Buddhu's business began to flourish. As a token of his gratitude to Guru Arjan Dev for his blessing, Buddhu built a huge Gurdwara in place of his brick kiln. With the passage of time, the building of Gurdwara collapsed but tomb of Buddhu remained there which is now with the Archaeological Department as a protected monument. According to a another tradition, Bhai Buddhu was cursed by Abdul Haq, who was a disciple of a Muslim Sufi holy man, Hazrat Mian Mir. On a stormy night Abdul Haq was passing through and sought shelter but Bhai Buddhu refused. There the disciple casted a curse and the business collapsed.

Neela Gumbad

The mausoleum of Nila Gumbad houses the remains of the great mystic Sheikh Abdul Razzaq. He belonged to Mecca city, and came to Lahore in the reign of Mughal Emperor Humayun (1508-1556). He became a 'mureed' of the famous saint Miran Muhammad Shah Mauj Darya Bukhari, who soon realised that his pupil had powers beyond the ordinary. He called him Sheikh Abdul Razzaq Makki. Abdul Razzaq Makki died in 1084 A.H. and was buried at this place. The Mughal court built him a fine mausoleum, which still stands as a testimony to the man. Next to the graves they also built an elegant mosque, which today is known as the Nila Gumbad Mosque.

When the Sikhs came to power, they ransacked the elegant building of its excellent marble, which they transported to Amritsar. Maharaja Ranjit Singh ordered that an ammunition dump be made of the mausoleum, and to one side in the mosque he housed a gun manufacturing facility. To the western side, among other graves, he built a cannon manufacturing facility.



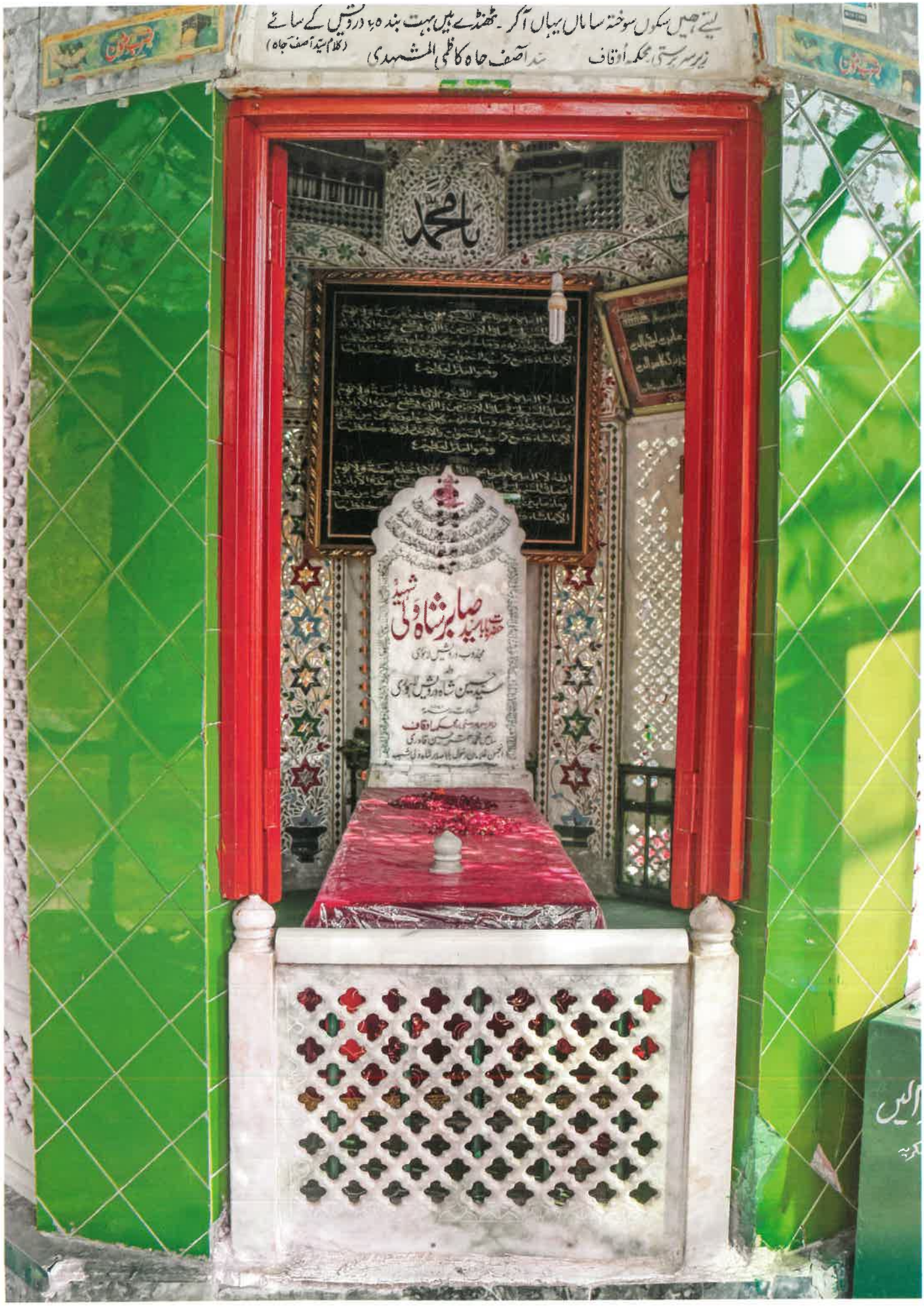
Neela Gumbad, Anarkali, Lahore.

Pir Zaki Shaheed

Pir Zaki's *mazar* is located at Yakki Gate, at the entrance to the Walled City—the location where on his being martyred, the severed head of the saint was found and buried. You will find the shrine on the left-hand-side (west) of the gate, across the street from a large mosque known as Madina Masjid. The gate is named after the shrine—Zaki Gate—which, over time became corrupted to Yakki Gate. The chamber itself is a simple structure of size 12' x 9'. Of recent vintage, it is accessible through a collapsible door directly from Yakki Gate Bazaar. The remaining portion of the saint's body lies interned in another tomb at a distance of approximately 50 metres, in an area known as Purani Ghas Mandi (the old market for grass or fodder), located at the north east of Madina Masjid. The chamber containing the remains is a slightly larger room of 15'x8'.

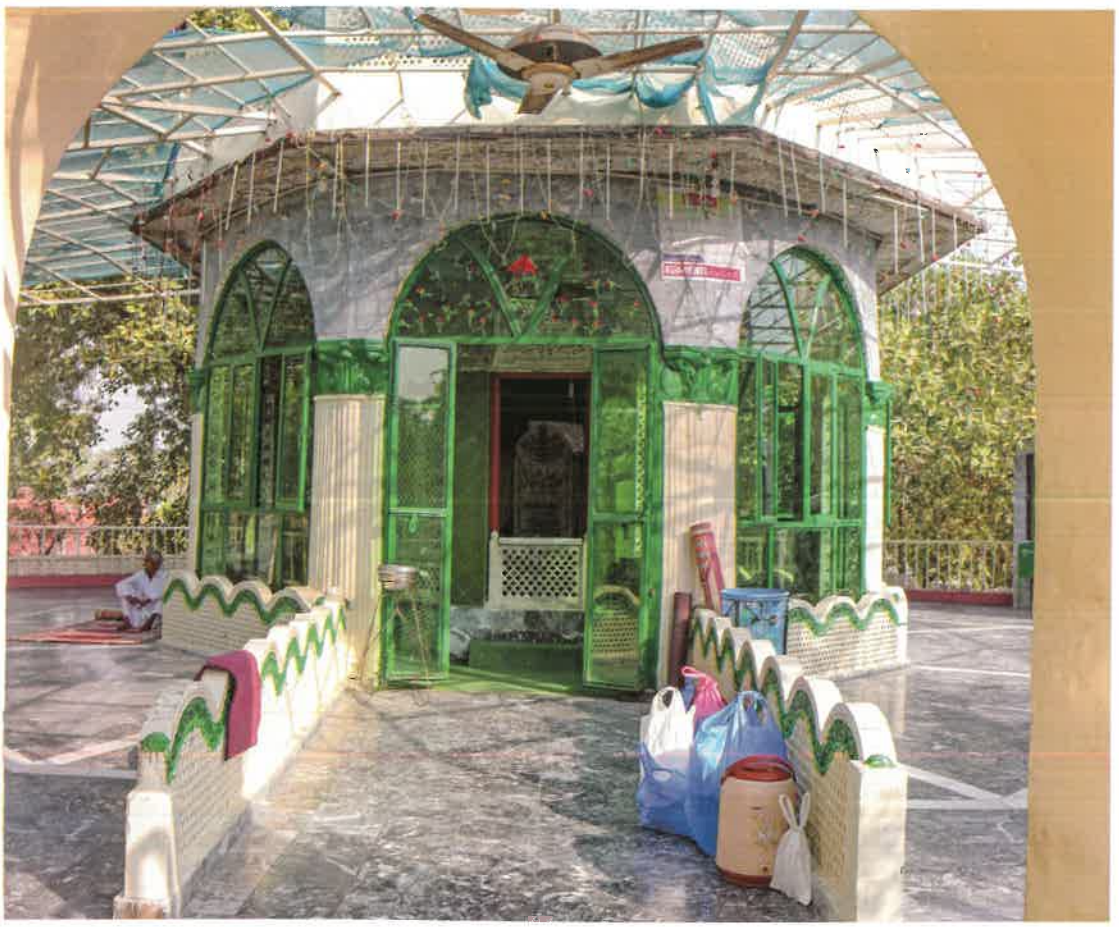
The saint lived during the reign of slave kings and was assassinated in a war against Mongol invaders. When the Mongols laid siege to the city, he was responsible for guarding the gate, where he fell fighting in the battle. Even after his head had been severed, the saint continued to fight, killing many with his sword, and this is the reason why his body is buried 50 yards from his head.

Tomb of Pir Zaki where he was martyred outside walled city.


لیتے ہیں سکوں سوختہ ساماں یہاں آکر ۔ ٹھنڈے ہیں بہت بندہ ہٰ درویش کے سائے
(کلام سید آصف جاہ)
زیر سرپرستی محکمہ اوقاف سید آصف جاہ کاظمی المشہدی
یا محمد
حضرت پیر سید صابر شاہ ولی شہید
سید حسین شاہ درویش لاہوری

Tomb of Pir Sabir Shah

Shrine of Hazrat Sabir Shah shaheed Lahori located on the west of Badshahi Mosque. Syed Sabir Shah was a sufi saint of later Mughal period. He fought against the Sikh along with his followers in Lahore and was brutally martyred here. After his death a mausoleum was constructed on his grave.



Grave chamber of the mausoleum of Pir Sabir Shah Shaheed Lahori.

Heavily gilded and fluted dome with its golden finial, kalas. Dera Sahib, Lahore.

Guru Arjun Mal & Smadh of Ranjit Singh

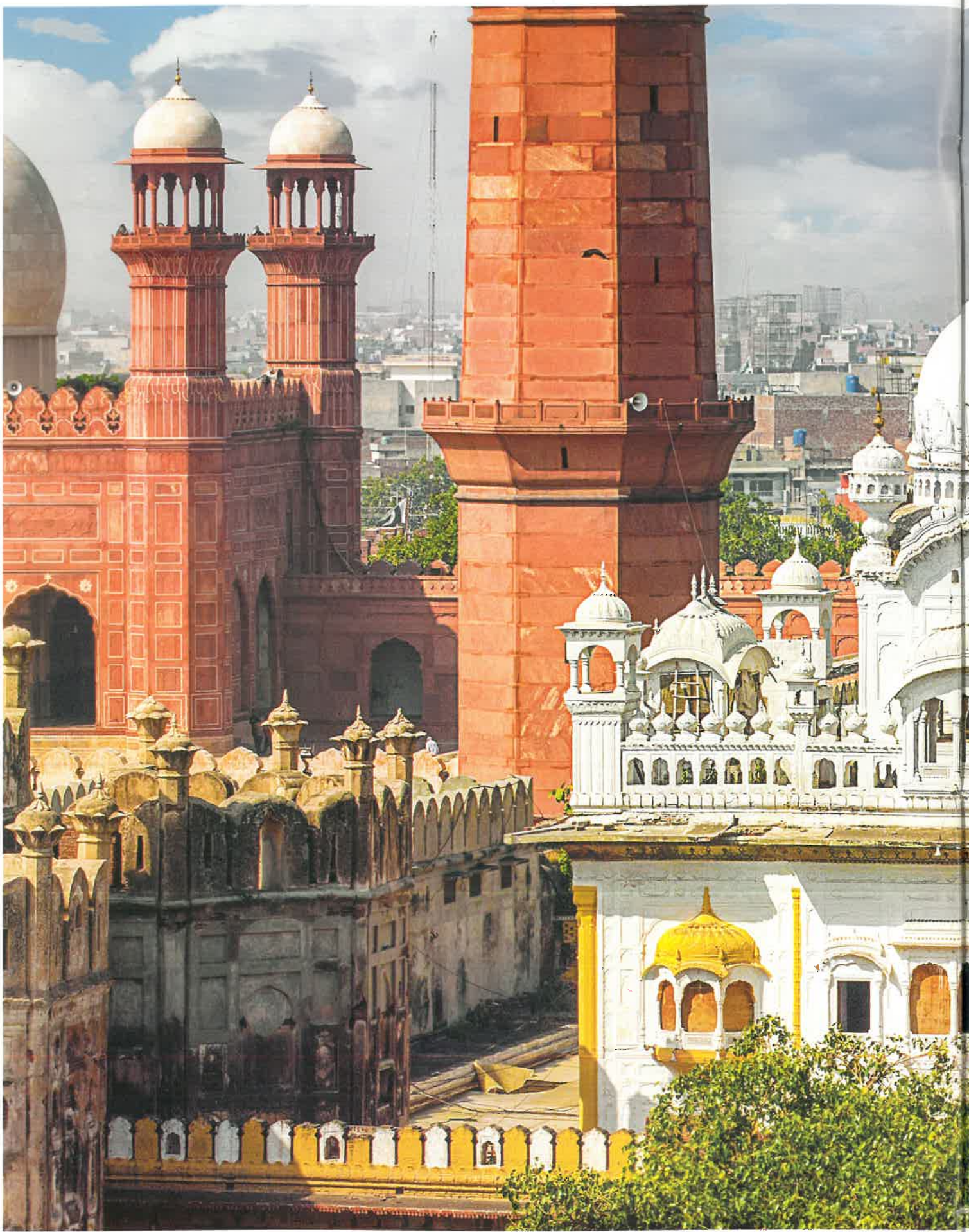
The golden dome marks the most holy of Sikh shrines in Lahore around which a whole enclosure with diverse activities has sprung up. It is a haven for those devotees who flock to it during the festivals, and otherwise too come from long distances from abroad to pay their respects to Guru Arjun. It is known as Gurdwara Dera Sahib.

The two structures of Shaheed Asthan and the Smadh of Ranjit Singh represent the "spiritual and secular glory."

Guru Arjun Mal (also known as Arjun Dev Ji) Shrine or Shaheed Asthan
This important Sikh enclosure contains the mausoleum of Ranjit Singh and the Gurdwara or prayer chamber. Beyond the Gurdwara is a courtyard and the room of Guru Arjun Mal, above which rises the 'heavily gilded and fluted' dome with its golden finial, *kalas* or *sakhara*, flanked with cupolas on the corners of a square chamber. Guru Arjun, the fifth guru of the Sikh, is associated with water and he is credited with having built several wells and tanks in Lahore's Walled City as well as the enormous tank at Durbar Sahib in Amritsar (India).

General of Samadh of Ranjit Singh.

Dera Sahib Guru Arjan Dev Mal Ji.



Samadh of Bhai Taru Singh.

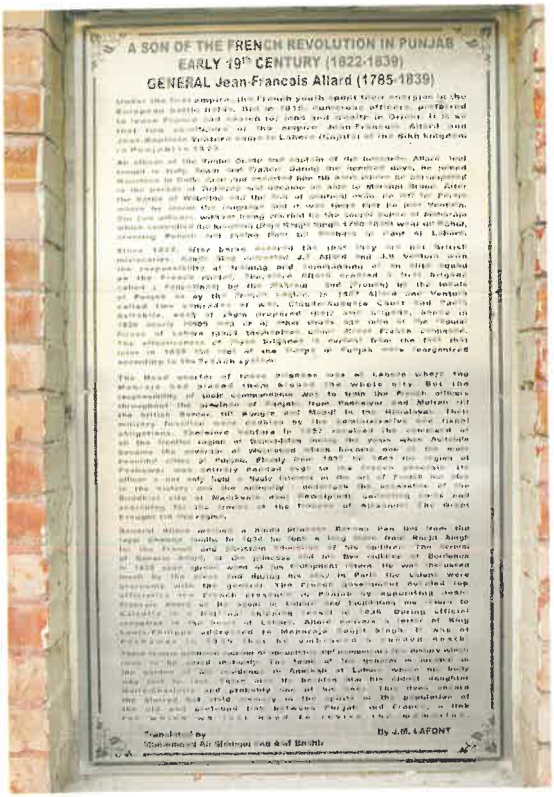
Gurdawara Shaheed Ganj

An important Sikh monument Gurdwara Shaheed Ganj (the Place of Martyrs), which includes the smadh of Bhai Taru Singh, is located in Naulakha Bazaar, in the Naulakha area, west of the Railway Station, in *Birun* (outside) Delhi *Darwaza* (Gate) of the Walled City. Shaheed Ganj was originally known as *Nakkhas* (horse market). This area is the original Dara Shikoh Chowk, where prince Dara Shikoh had built his palaces, a garden, a two-storeyed *katra* or bazaar along with a horse market. According to 19th century accounts Ranjit Singh, who was a regular visitor, allocated a daily grant for supply of *bhang*. He also granted land in Lahore and Amritsar for the up keeping of the Gurdwara. There was a large copper pot filled with liquid prepared from *bhang* used to be placed in a room on roadside, which was distributed gratis to those belonging to Sikh religion.

Gurdwara Singh Singhania, Lahore

Mir Mannu became Governor of Lahore and the surrounding provinces in 1748 AD. History relates Meer Manu's prison, where Singh bibies were forced to grind *Sava Man di Chakki*. An old piece of a *chakki* is still there. The old prison is still preserved as well as the well where Sikh bibies jumped in to save their honor. But the Gurdwara itself (on one side) is like any western country Gurdwara with very modern Langar hall on basement. The *sewa* is done by U.K. Sangat. The accommodation is one of best in Pak Gurdwaras.

Gurdwara Singh Singhania, Lahore.



A plaque placed on the outer wall.

Main entrance to the graves of Marie Charlotte and her father General Allard.

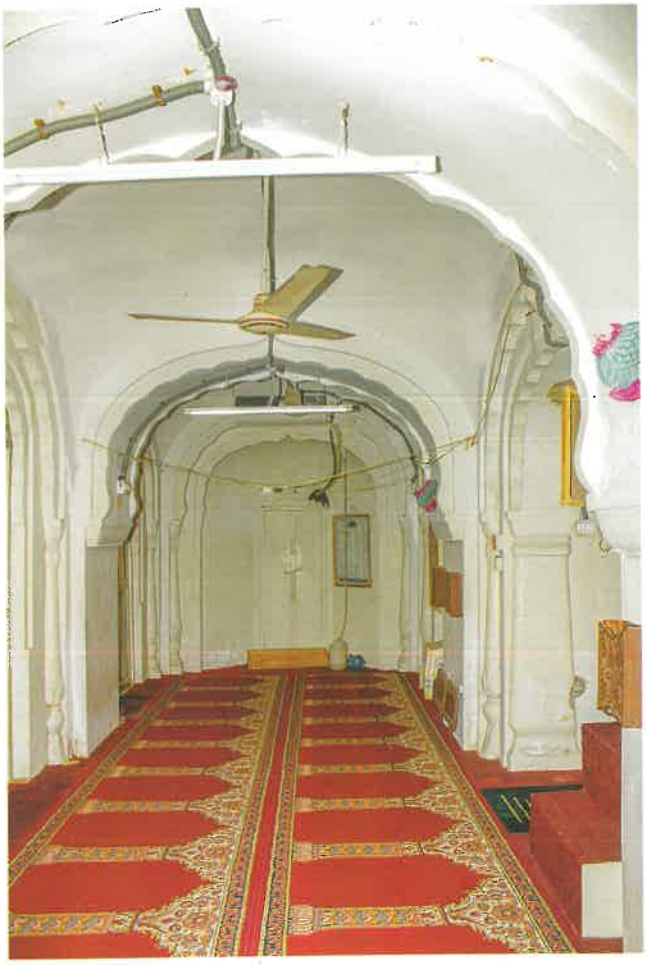
Kuri Bagh Tomb

The name Kuri Bagh (the Girl's Garden) was given to the area containing a tomb of Ranjit Singh's French General Allard and his daughter Marie Charlotte. The structure with its distinctive Sikh styled fluted cupola is an important monument of the period, having been built by a French general in the army of Maharaja Ranjit Singh. The tomb was built by Allard for his daughter in the garden attached to his house, which on that account came to be called Kuri Bagh (Punjabi 'kuri' means girl or daughter). The tomb, dating to 1827 carries the inscription: "Cette tombe a ete construite en 1827 sur l ordre du chevalier general Allard sahib bahadur pour sa fille Marie Charlotte que dieu lui aporte sa benediction au paradis." Jean Francois Allard (1785-1839) was one of the European adventurers employed by Ranjit Singh to train the Sikh troops against the growing threat of the British East India Company. He had arrived at the court of Ranjit Singh in 1822 along with Ventura, and received a command in the cavalry with an annual fixed salary of Rs. 50,000. Allard, together with Ventura, Court and Avitabile, is credited with instilling a high level of discipline in Ranjit Singh's troops—the brigades commanded by them were considered the elite force of the Khalsa (Sikh) army.

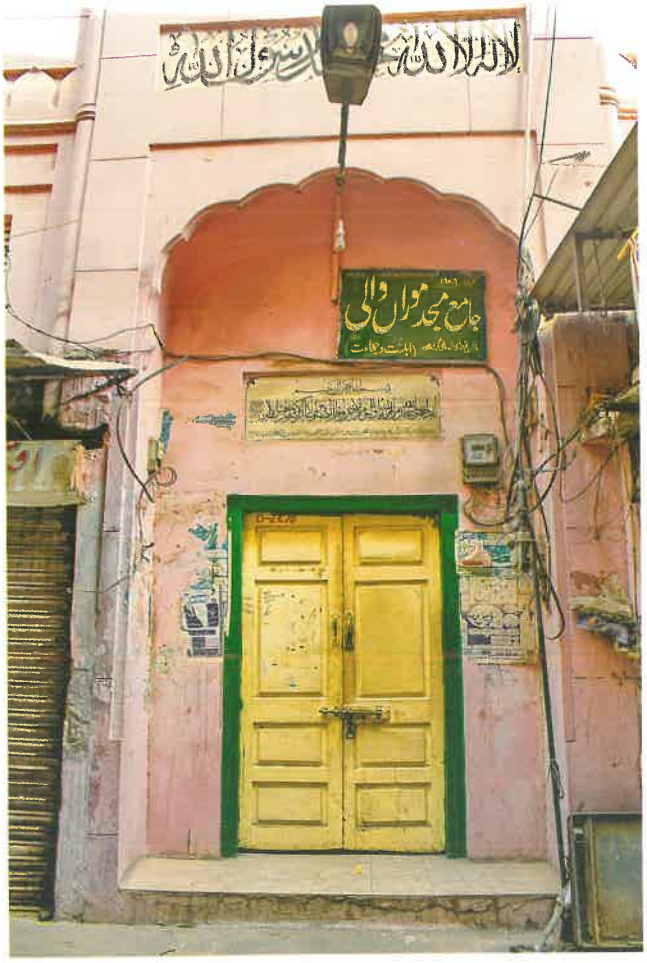
Always a favourite of Ranjit Singh, on his death Allard's body, was brought with full ceremonial from Peshawar, with salutes being fired at every principal station through which the cortège passed on its route. On arrival at Lahore, the three mile stretch from Shahdara to Anarkali was lined with troops who fired minute guns during the progress of the body to its last destination.

A preserved portion of the main entrance to Kuri Bagh.

Double domes on the roof of the mosque of Moraan Mai.



Prayer Hall of the mosque of Moraan Mai.



Main entrance of the mosque.

Moraan Mai Masjid

This mosque was constructed in the early 1800's. It is one floor higher than the street outside. It's narrow entrance leads to a spacious prayer hall. The simple, elegant and unadorned white interior of the building is a beauty in its own class. The only decorations were the dignified arches around the prayer hall. The mosque is solidly built of tough lime and has elegant domes. Moraan, an ordinary nautch girl, rose to such a great powerful position that coins were minted in her name and the Maharajah consulted her in all important matters. Ranjit Singh loved her so much that he faced the ire of his whole community and married her. She was a highly cultured and sophisticated lady and was famous for her philanthropic deeds. She convinced the Maharajah to build a mosque for her on this location. This mosque was officially named *Masjid e Tawaifan*, the Courtesan's Mosque, but came to be called *Kanjri ki Masjid* or Masjid Moraan Tawaif.

Original painted decorations can be seen on the outer walls of the mosque.

Smadh of Bhai Wasti Ram

This Smadh is arranged neighboring the northern fortress divider outside the Lahore Fort. It is completely worked in marble and speaks to an excellent example of engineering accomplishment amid the Sikh time frame in the nineteenth century. It remembers the incineration of Bhai Wasti Ram, who was the profound guide of Maharaja Ranjit Singh.

Recently, the Directorate General of Archaeology Government of Punjab excavated area around the Smadh of Bhai Wasti Ram which revealed the foundations of an old structure contemporary to the Smadh of Bhai Wasti Ram. Restoration and conservation work has also been done recently.

Tomb of Anarkali in Punjab Civil Secretariat.

Punjab Civil Secretariat, Lahore.

Tomb of Anarkali & Civil Secretariat

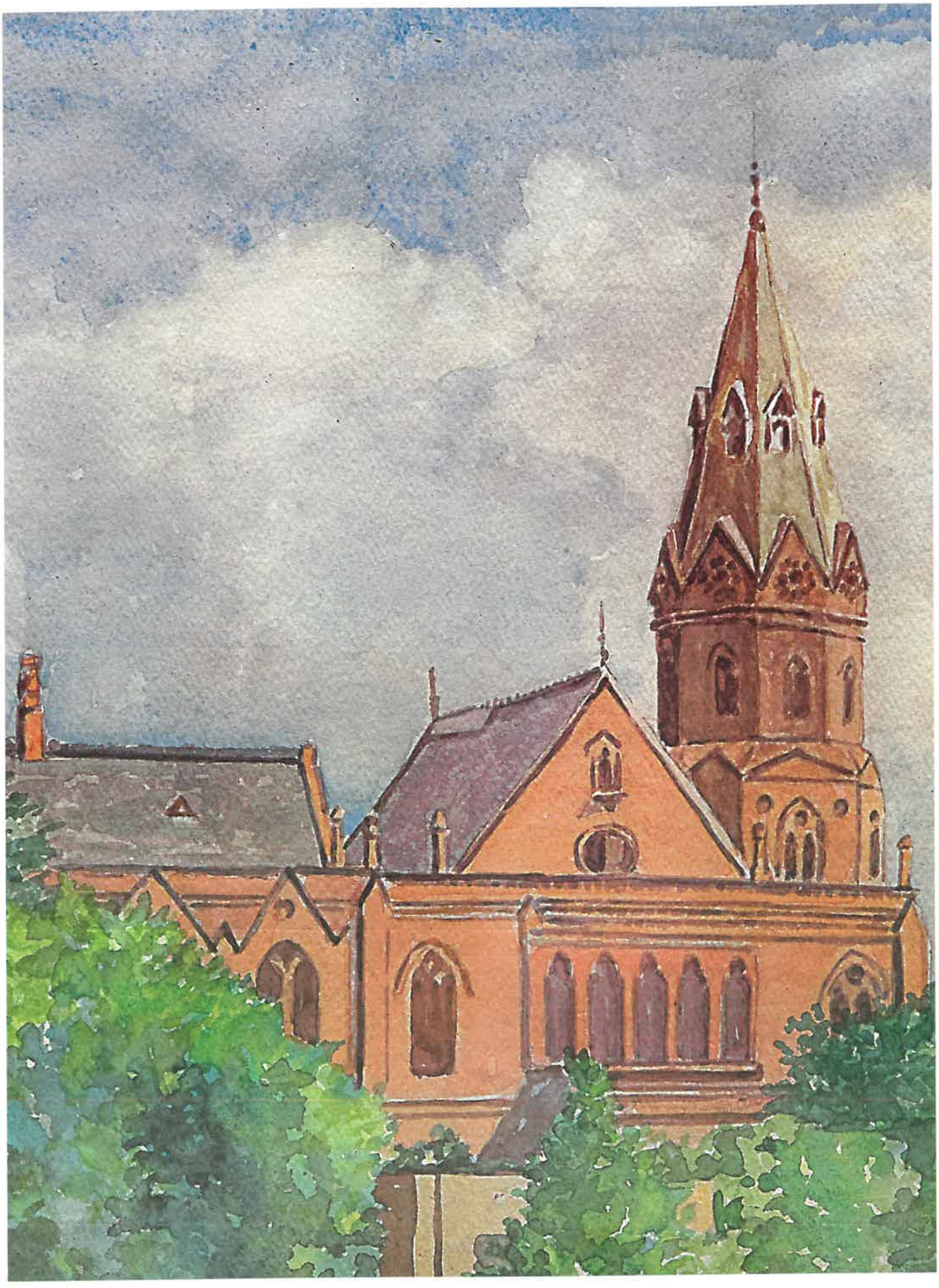
The tomb of Anarkali is located on the grounds of Lahore's Punjab Civil Secretariat complex near the British-era Mall, southwest of the Walled City of Lahore.

The tomb was said to be built by the Mughal Emperor Jahangir for his love Anarkali. When Prince Saleem ascended the throne and took the name "Jahangir," he is reported to have ordered the construction of a tomb over the site of the wall in which Anarkali was reportedly buried. The building is today covered in whitewashing. It was reportedly once surrounded by a garden. The building is currently used as the Punjab Archives, so access to the public is limited.

The Civil Secretariat, located in the Anarkali area, can be said to be the earliest extant British building in Lahore. Around a core dating to the Sikh Period, the building was extended, incorporating modest classical architectural elements to portray the British aspirations of the time. Originally built by Jean Baptiste Ventura, a general in Ranjit Singh's army, the building was known as 'Anarkali House', and was built in close proximity to Anarkali's sepulcher situated in a garden known as Anarkali Garden. The house was acquired by the British on payment of Rs. 2,000 against Ventura's demand of Rs. 10,000.

Although the Punjab Gazetteer of 1916 dates the erection of this building to 1845, a plaque installed in 1917 records: "Jean Baptiste Ventura, General in the service of the Maharaja Ranjit Singh erected this building in its original form, and lived in it for many years. It became the British Residency in 1847 and was occupied by Henry Lawrence and John Lawrence as Resident at the Court of Lahore, and after the annexation of the Punjab, as Member of the Board of Administration."

The main attraction of this modest linear structure lies in the deep front verandah carried on simple Doric columns, the whole unified by a parapet of cornices. An interesting feature is the central curved portion, accented by the utilization of double Doric columns. Honoria, daughter of Henry Lawrence, confirms that the verandah was built as part of the extended house, when it was also re-named 'Alhenho' after her siblings ALeck, HENry and HOnoria.



Watercolour by Nazir Ahmad (TI)

Government College University

The Government College University is among the most remarkable educational institutions in the country and is synonymous with Lahore. Its main college building which dates from 1870s (1872-77) is a majestic neo-Gothic architectural tour de force in mellow Lahori brick.

It was on January 1, 1864 that the college opened its doors in the palace (*haveli*) of Dhian Singh/Khushal Singh, in Lahore's Walled City under its first principal Dr. G. W. Leitner, a name identified with the GCU to this day. Among the first major structures of Lahore, the missionary zeal frequently expressed by the Lawrence brothers - Henry and John Lawrence, also sometime members of Board of Administration and Lieutenant Governor – has been clearly incorporated. During the early Victorian age, every administrator from England arrived as a missionary soldier in the subcontinent, and what could better express the Christian zeal than buildings clad in Gothic attire?

The building was designed by W. Purdon, Superintendent Engineer, and constructed under the supervision of Executive Engineer Kannhaiya Lal. It was completed in 1877 at a cost of Rs. 320,000]. In 1879 Viceroy Lord Lytton presided over the convocation of 'Punjab University College' held in "the great hall of the Lahore College, which was tastefully decorated and arranged for the occasion." Place picture of the Great Hall]

The Lahori brick is combined with sparing use of black Chiniot stone in the first floor columns as well as in the borders lining the openings. Pointed arches on the facade are accented with simple mouldings, and the building is topped by a steeply sloping roof, originally covered with slate from the Dalhousie mountains hundreds of miles away.

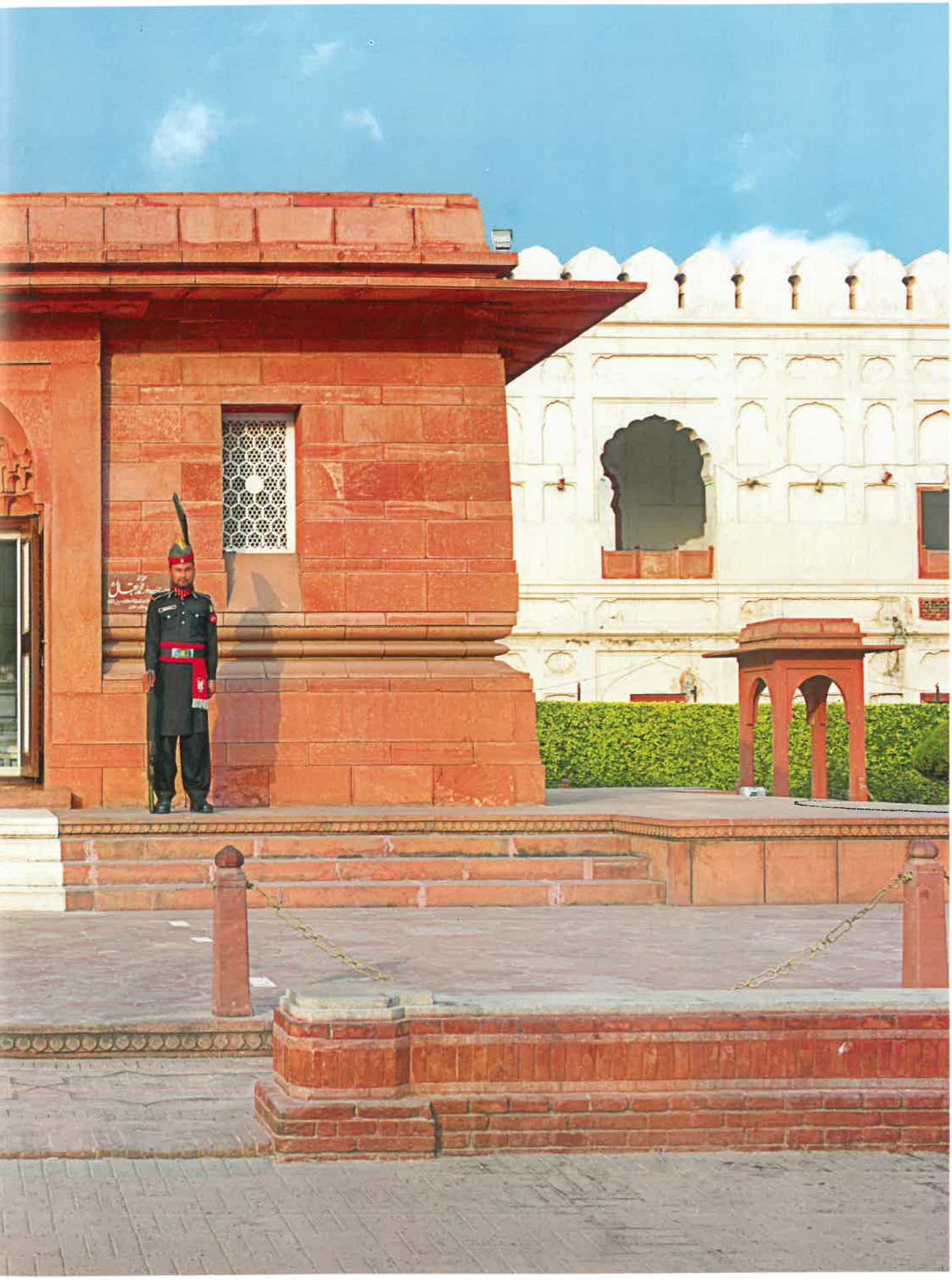
The centre of the building is marked with an enormous entrance tower—a most impressive element representing the image of Government College. Placed on a 15' high podium, the tower rises to a total height of 176', its four distinct storeys terminating in a spire. The battered sides of the octagonal tower carry quaint dormer windows, and incorporate enormous clocks visible from great distances. The classrooms are accessed from a deep verandah which also provides protection from the strong Punjab sun.

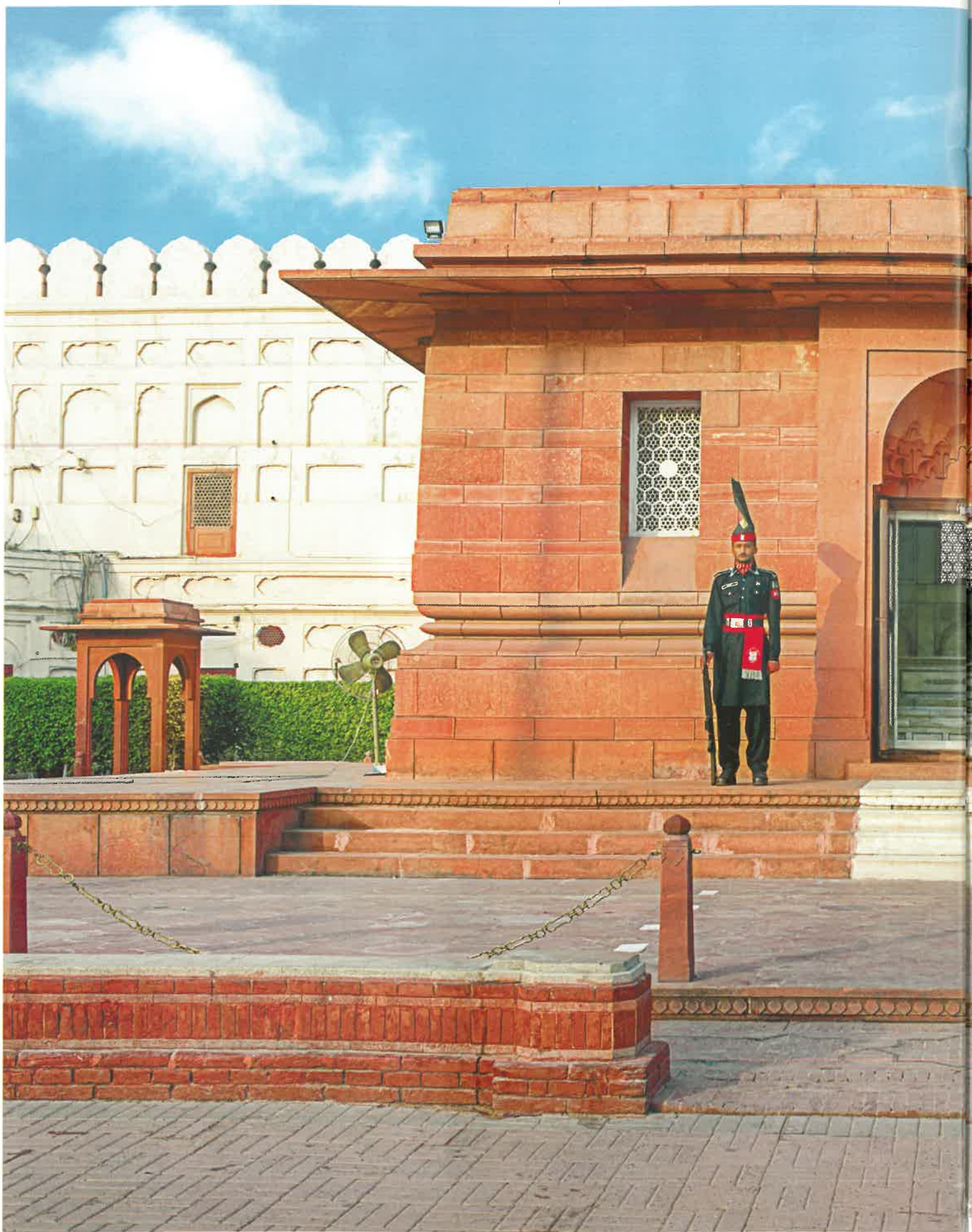
Other historic structures in its large campus include a boarding house, 1892 and a chapel, 1856, and one of the earliest libraries in the province.

Tomb of Allama Iqbal

Iqbal was born on 9th November 1877 in Sialkot within the Punjab Province of British India (now in Pakistan) and died on 21st April 1938. After his death the great poet was buried in Hazori bagh in front of Badshahi mosque.

Soon after Iqbal's death a committee was formed that was presided over by Chaudhary Mohammed Hussain. The initial round of the designs submitted by distinguished architects was not satisfactory. The committee suggested to innovate a new combination rather than following a specific school of architecture. The final design, thus, broke away from Mughal tradition and comprised a combination of Afghan and Moorish architecture. The architecture reflects a combination of Afghan and Moorish styles. The structure is entirely constructed of red sandstone, which was brought from Jaipur, British India, and building marble from Makrana, Rajputana. After the independence of Pakistan in 1947, construction was affected due to export restrictions of red stone from India. Six couplets of a ghazal are carved from Iqbal's poetical work *Zabur-e-Ajam* (Persian Psalms) on the mausoleum's interior surfaces. Outside, there is a small garden, distributed into small plots. The mausoleum was designed by Hyderabad Deccan's then Chief Architect, Nawab Zain Yar Jang Bahadur and took thirteen years to build at a cost of about one hundred thousand (Rs. 100,000) Pakistani rupees. The major reason for delay was the stoppage of red-stone from Jaipur in post-independence India.





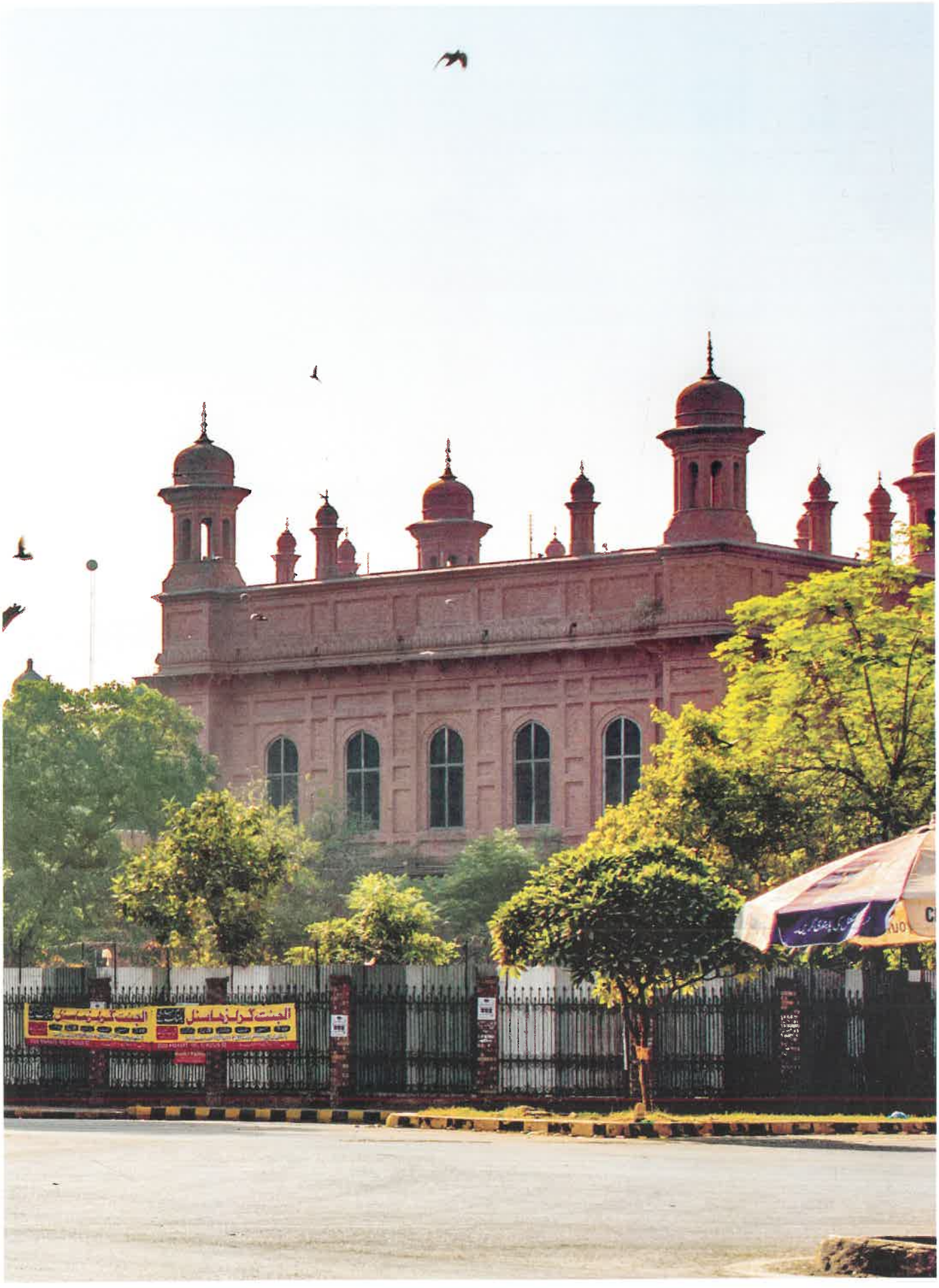
Kims gun.

Zamzama or Kim's Gun

The majestic canon, "Zamzamah" is large-bore cannon, having a huge historical significance. The name Zamzamah was given to it by its Afghan creators. The gun became a source of symbolic power for local princes and warlords and went through various nomenclatural transformations from the Zamzamah to *Bhangian di Tope* to Kim's Gun. It was crafted in the city of Lahore in the mid-eighteenth century and currently stands firmly at the lower end of the Mall opposite the Lahore Museum, Punjab University old campus and the National College of Arts. The Gun has an amazing history which makes it a unique symbol. For the Hindu population that lived in Lahore before 1947, it was almost a deity that had to be pleased if one was to be 'invincible.' In English literature, it has been immortalized by Rudyard Kipling as Kim's gun. It is perhaps the largest specimen of Indian cannon casting, and is celebrated in Sikh historical chronicles more as a marvel of ordnance than for its efficiency in the battlefield. Yet for its effectiveness it has been called "a fire raining dragon" and "a gun terrible as a dragon and huge as a mountain."

The Gun is 14 feet 4.5 inches (4.382 meters) long with a bore aperture of 9.5 inches (24 centimeters). It could fire a shell weighing up to 80 pounds. It has the date of manufacture, names of the monarch and the technician along with verses in Persian molded with geometrical patterns all over the barrel.

Over the course of its socio-historical trajectory the cannon has gone from a cutting-edge piece of military hardware to a symbolic piece of dominance repeatedly looted in an intractable power-struggle, to a monument of military valor, and finally to an archival museum object and historical landmark.



General view of National College of Art.

Mayo School of Art

These buildings of the National College of Arts and Lahore Museum are contiguous to each other, both institutions having admirably served the province for over a century in the promotion of culture and the arts.

The NCA buildings, constructed in attractive Lahori red brick, comprise architectural contributions by John Lockwood Kipling and his illustrious pupil Bhai Ram Singh, both being strong proponent of Anglo-Mughal architecture. The art school was named Mayo School of Art, since the cost of its construction was met by subscriptions to the Mayo Memorial in memory of Viceroy Lord Mayo (1869-72), who was stabbed to death by a prisoner in the Andamans.

Lockwood Kipling, father of the famous author Rudyard, had taught architectural sculpture at Bombay School of Art for ten years before arriving as principal of the Lahore School in April 1875. Kipling, considered the father of Indian arts and crafts, was followed by Bhai Ram Singh, another eminent personality. After independence many dedicated principals have served this institution but the most outstanding was Shakir Ali, whose name is synonymous with contemporary art in Pakistan.

The foundation stone of the Kipling Block was laid on January 3, 1880 by Prince Albert Victor, and presents an early example of the utilization of Mughal imagery and built in "Late Mughal: style. The construction was supervised by a famous engineer of Lahore, Khan Bahadur Ganga Ram, who later became well known for his philanthropy. The fountain in the front of the main entrance was designed by Sirdar Bahadur Bhai Ram Singh, much admired as a designer and craftsman when selected to decorate a section of Queen Victoria's Osborne House. There is a magical world of creative energy inside comparatively simple but elegantly detailed structure accessed through a lofty aiwan-like Mughal portal, with beautifully laid brick masonry of the walls is terminated at the roof with an outer cornice of red sand-stone from Delhi.

The interlinked spaces of the college create a world of their own, a world of charm and creativity, as if Kipling and Bhai Ram Singh had achieved his goal of insulating the creative urges of the future artists from the harsh reality of the outer world with the ambiance of a bygone era.

MUSEUM

Lahore Museum

The Museum *ajaib ghar* is one of the most impressive Anglo-Mughal edifices found anywhere in the subcontinent.

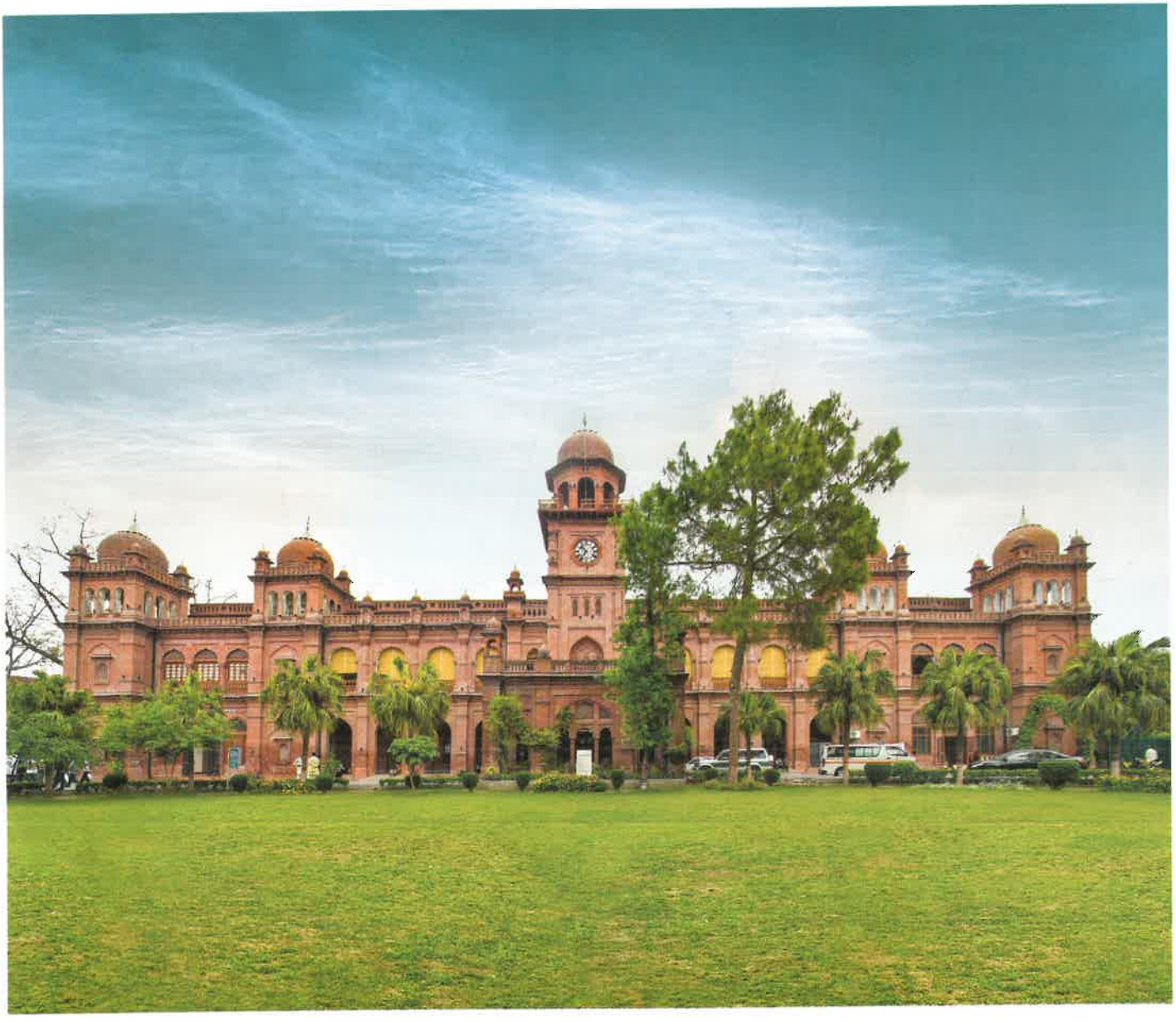
The history of the establishment of the museum is traced back to the first industrial exhibition held in 1864. The Lahore Exhibition was part of a series of exhibitions being organized at the time in several cities of British India in the wake of London's 1851 Great Exhibition, which had proved to be a remarkable showcase for the products of the empire.

The foundation stone of the present museum building was laid by 'Prince Albert Victor of Clearance and Avondale' in early 1890, and the building was completed in time to hold the third Punjab Exhibition in December 1893.

The first purpose built museum in the province was designed by Lockwood Kipling and Bhai Ram Singh allowing cool north light to filter into the museum galleries. Bhai Ram Singh, Vice-Principal of Mayo School designed the fountain in front of the building, and along with students of the Mayo School was deeply involved in its design and execution.

Its grand entrance, framed by a white marble portico provides the accent to this picturesque Anglo-Mughal ensemble with impressive massing. This architectural edifice expresses geometric purity in its formation of square corner cube-like towers surmounted by handsome hemispherical domes, providing an interesting interplay of light and shade in the strong sun of the Punjab. The contrast of deeply shaded voids against solid elements presents a dramatic view; and the slightly projecting portico in white Nowshera marble successfully highlights a crescendo of domes and cupolas of the red-brick structure. Although built more than a decade later, the museum building strives at compatibility with the school of art through a similar treatment of repetitive lancet arches on its side wings which flank the central pièce de resistance—the portico entrance.

Internally, the museum presents one of the most exciting architectural spaces designed to set off the valuable and unique collection.



Frontal façade of the University of the Punjab.

Punjab University Hall

Another fine educational institution of Lahore is the old campus of Punjab University, located opposite the Museum across the Upper Mall Road.

Historian Latif credits the people of the province in the creation of Punjab University, as a "result of their desire for a living and growing system of education, ... and which will blend with the ancient learning of the country, and make use of its classical and vernacular languages as the media of instruction."

The University began its life as "the Lahore University College" and in 1869 came to be called "the Panjab University College." The University was formally constituted on 14 October 1882, and Charles Aitchison, Lieut. Governor of the Punjab, appointed the first chancellor of the university.

Belonging to late-Anglo-Mughal style—its foundation stone was laid in 1905—the building boasts lancet arches and a profusion of cupolas in varying sizes. The two-storey building, now housing the university's fine arts department, is designed in the manner of Raj buildings, incorporating a deep arcaded verandah front. A heavy-set clock tower, placed above the projecting porch or *deorhi*, dominates the centre as it rises well above the main structure and corner towers. The square portion of the tower displays large clocks on its four sides, while its last stage is composed of an octagonal chattri-like structure capped by a dome terminated with a finial. The outer extremities are defined by corner towers with cupolas, while bays of verandah are defined by decorative columns terminating above the parapet in the form of towers capped by small cupolas. Its reddish-pink hue blends well with the surrounding environment.

The Woolner Hall built in 1933 to mark the jubilee celebrations of the university is named after Alfred C. Woolner, a dedicated teacher who rose from the position of registrar to being its vice-chancellor and whose enormous bronze statue on a granite base adorns the pavement outside the university campus.

Tollinton Market.

Tollinton Market

It was in this exhibition hall, now famous as Tollinton Market, that the first major exhibition (1864) of the produce and products of the province was held. It later housed the Punjab's museum collection consisting of objects d'art, arts and crafts and rare finds.

The quaintness of this picturesque building was captured in The Illustrated London News of May 14, 1864. The "Punjab Exhibition of Arts and Industry" was opened by Lieut. Governor Robert Montgomery on January 20, 1864. The displays included the best specimen in various categories of products from handloom items to illuminated manuscripts and calligraphic, from jewellery, exotic dresses, pashmina shawls and carpets, to implements and jewelled scabbards for weapons, articles made from steel, silver and leather as well as minerals of all kinds and fauna, animals and birds. Even the big gun Zamzama was displayed there.

The original building, modelled after the prevalent bungalow design, utilized encircling verandahs with sloping tiled roofs supported on simple wooden posts. The main exhibition hall, with a length of 112', rose above the verandah roof, its pitched roof with gable ends, sporting an array of dormer windows for bringing natural light into the hall. Two square towers rose 12' above the roof of the main hall, supplementing the natural light entering the central section of the hall.

The facade expressed the wooden structure of the building consisting of posts and a sloping roof, while internally brick walls supporting wooden trusses were punctuated by a multitude of pointed arch openings.

After the transfer of the museum collection, the building was handed over to Lahore Municipal Committee. In the 1920s the building was remodelled as a market by the famous municipality engineer, Rai Bahadur Sir Ganga Ram, and became known as Tollinton Market, after H.P. Tollinton, Secretary Punjab Government. For decades, it served the city well as a market, accommodating small stalls stocking a variety of daily provisions.

The building has been reconstructed and is likely to be used by the Lahore Museum as extension of its exhibition galleries.

Town Hall at night.

Town Hall

Originally built as Victoria Jubilee Town Hall, the Lahore City Government Building, was "dedicated to the joyful memory of the fiftieth year of the reign" of Queen Victoria. Its foundation stone was laid by Charles Aitchison, Lieut. Governor of the Punjab in February 1887 and the opening took place with great fanfare and ceremony attended by Prince Albert Victor on February 3, 1890.

This structure, although not very large, has an impressive presence. Consisting of two storeys, it has a large hall 80' x 40'wide on the first floor, while the ground floor is dedicated to offices. As was usual with town halls of the British period, the beautifully decorated hall, with its excellent teak floor, was used for exclusive functions such as dances, concerts and meetings, although the prince in his opening speech said that he hoped that it would also be utilized for "wise and quiet debates."

The competition, with a first prize of Rs. 500, was won by Pogson, a Madras architect who designed it "on an oriental principle." The square corner towers are the dominating element of the ensemble, and incorporate arch forms from varied sources—Mughal and Sultanate Period lancet-arches along with Spanish horse-shoe arches, reflect the influence of Robert Fellowes Chisholm of Madras.

The two-storey middle section of the building carrying an enormous lancet arch alcove is flanked by the massive three-storey corner towers, the roof line terminating with castle-like merlons. The corner towers are capped by a central dome and four onion-shaped corner cupolas. In spite of its 'oriental' imagery, and use of mouldings, the detailing is comparatively simple and the flourish of moulded brick or terra-cotta fretwork, found in the earlier Chief Court or the nearby Mayo School, is not in evidence.

The landscaped forecourt is dominated by an attractive fountain, said to be a gift of Raja Harbans Singh.

General Post Office, Lahore.

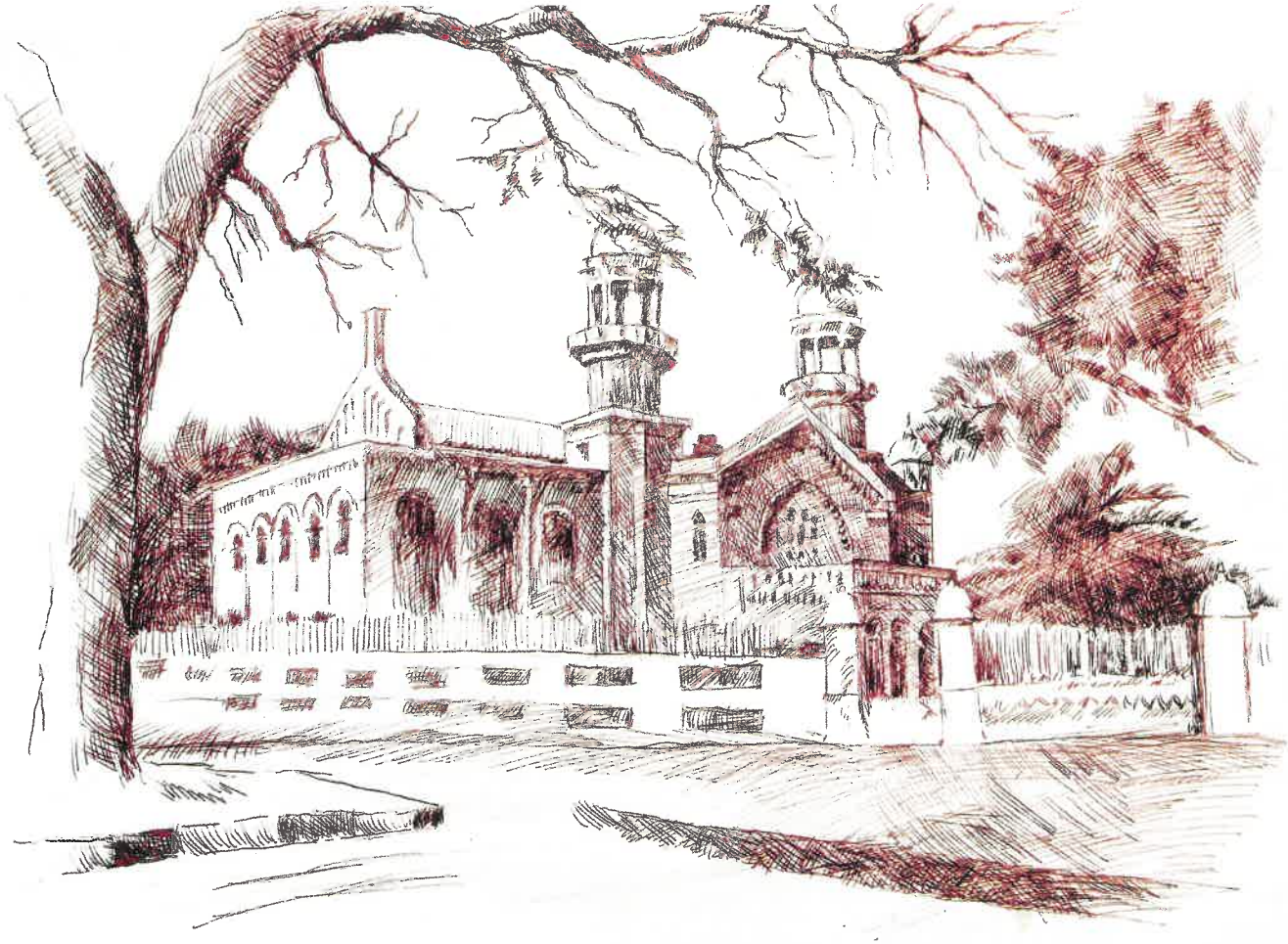
General Post Office (G.P.O.)

The building The General Post Office, with its commanding presence on the Mall exhibits a beautifully modulated façade. It employs a distinctive trapezoidal 'U' Plan form its façade composed of mellow, red brick Roman-arch arcading. The first British post office was built in 1849 but was later moved to the present location.

It is significant not only because of its special architectural character but also because of its key role since its restoration in 1985 by Heritage Foundation initiated Lahore's conservation movement and the acceptance of British-period architecture as the heritage of the city. The challenge was to restore the original modulated brick façade that had been mutilated in the mid-1970s by application of colour-creting on the facade.

The rhythm of repetitive Roman arch arcading on both the road and courtyard aspects lends the facade a graceful demeanour. The cadence has been achieved due to a triangular pediment, while in the lower section of ground floor arches deep grooves dividing the masonry into sections gift it with an imitation of Georgian-style stone courses.

The corners and ends of the building are defined by octagonal towers which rise above the two-storey linear wings and are capped by cupolas. The main tower is located at the junction of the two wings and rises well above the corner towers as an enormous battered element. The tower is crowned by a large hemispherical dome, defined by buttress-like elements, it carries enormous clocks on four sides.



A view of Lahore High Court.
Pen & Ink by Nazir Ahmad (TI)

Lahore High Court

In 1866 a chief court for the Punjab was established, but soon the need for a special Court building became evident. Thus, the foundations were laid in 1882-83 and the building was finally completed in 1889 at a cost of Rs. 4,19,724.

Contemporary accounts labeled it 'Indo-Saracenic' style and predicted it to become a "significant architectural ornament" since the building harmonized "admirably with the ancient monuments, history, and atmosphere of Lahore."

Following the trend of Anglo-Mughal architecture that was sweeping the subcontinent at the time, the Chief Court was among the first major Anglo-Mughal structures in the Punjab. In view of the pressure of nationalist movements and the interest of Lord Napier, Governor of Madras (1866-1872), in the architecture of the Muslim world, Madras became the first city to acquire an 'Indo-Saracenic' University Senate House, it is not surprising that "Brossington, a skillful architect," credited with the design is likely to be J.W. Brassington, Consulting Architect of Madras.

The building has a courtyard with a fountain as its central feature creating an oasis for counteracting the intense heat of the Punjab. The east and west wings of similar architectural character flank the central block, augmenting its impressive facade by forming a 'U' forecourt. Interestingly, at the time arrangement was also made for carriages to enter the inner courtyard, through an entrance in the south wing, close to the English and Persian record rooms.

Set in generous grounds, the majestic High Court dominates this stretch of Shahrah-e-Quaid-e-Azam (the Upper Mall). Handsomely proportioned the building profile is terminated with pitched roofs and gable ends. The central part is accented with a high porch, behind which rise two bastion-like 95' tall towers, which incorporate central fluted portions modeled after the Kutub Minar at Delhi, and terminated with corner kiosks topped with white marble cupolas on the pattern of Mughal domed kiosks.

The central gable-like front, which spans the space between two massive towers, carries the emblem of justice, the *tarazoo* (scales of justice), carved in white marble and set within exposed brick masonry. The roof edge is surmounted by an arcaded curtain wall of white Nowshera marble.

The structure is built of neatly laid brick masonry, with cornices and projections etc. composed of specially moulded bricks. The white Nowshera marble is employed to add a dramatic accent to the pink brick hue in the form of cupolas, elegant arcading, edgings to arched openings, and finely carved lattice for filtering the strong sunlight of the Punjab.

Punjab Assembly, Lahore.

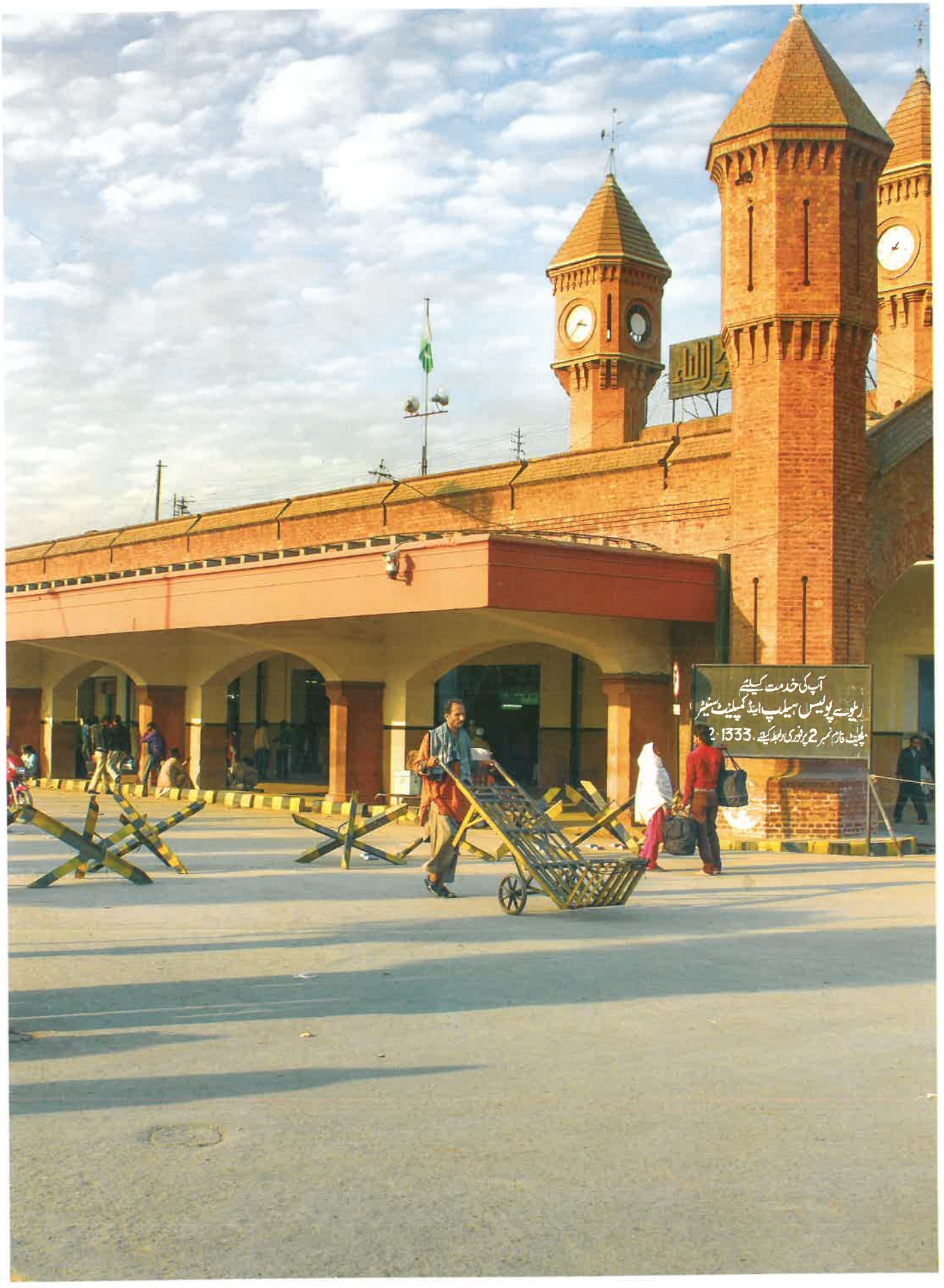
Punjab Assembly Building

The building of Provincial Assembly of the Punjab was designed by Mr Bazel M Salune, Superintending Architect, Architecture Circle, Punjab and built on Shahrah-e-Quaid-e-Azam, (The Mall) Lahore. It is not only a marvelous piece of Roman architecture, but is also one of the historical buildings of the country. Its foundation stone was laid down on November 17, 1935 by Sir Jogindra Singh, Minister for Agriculture and was completed in 1938.

At the time of its construction, however, viewed beyond the elegant Victoria Memorial pavilion, the Punjab Assembly held a commanding position on the vast expanse of Charing Cross square.

The Punjab Assembly is a two-storey building, with a central projecting portico composed of giant columns rising to the full height of the building. Although the columns carry Ionic capitals, influenced by the international movement in Europe and USA an architectural ensemble of simplicity and grace was created. The composition presents a unified appearance, capped by a sloping roof, while the portico, faced with soft pink stone, carries a distinctive roof. Situated amongst an expanse of open space, it retains a commanding position on Charing Cross.

The building, constructed at a cost of Rs. 246,030, was designed to accommodate 271 members in its semi-circular assembly hall. Other facilities include members' lobby, visitors' gallery and press gallery, as well as offices for ministers and staff. The building also houses an impressive collection of books on legislative matters.

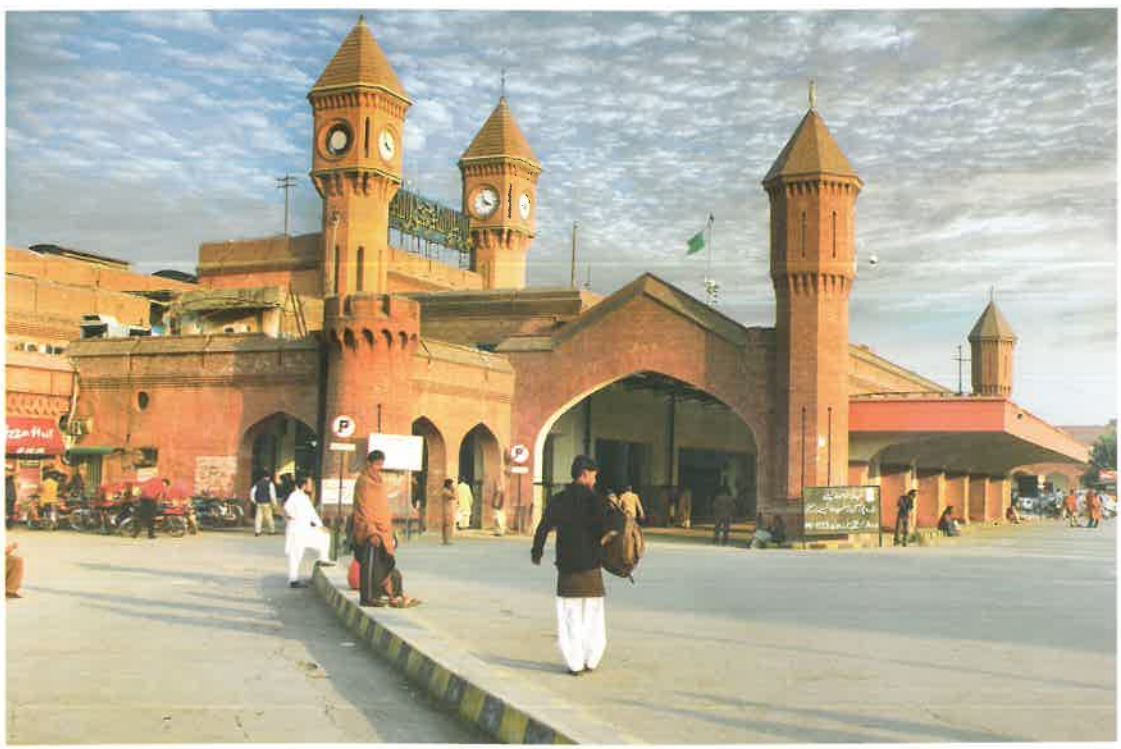


Pakistan Railways, Lahore.

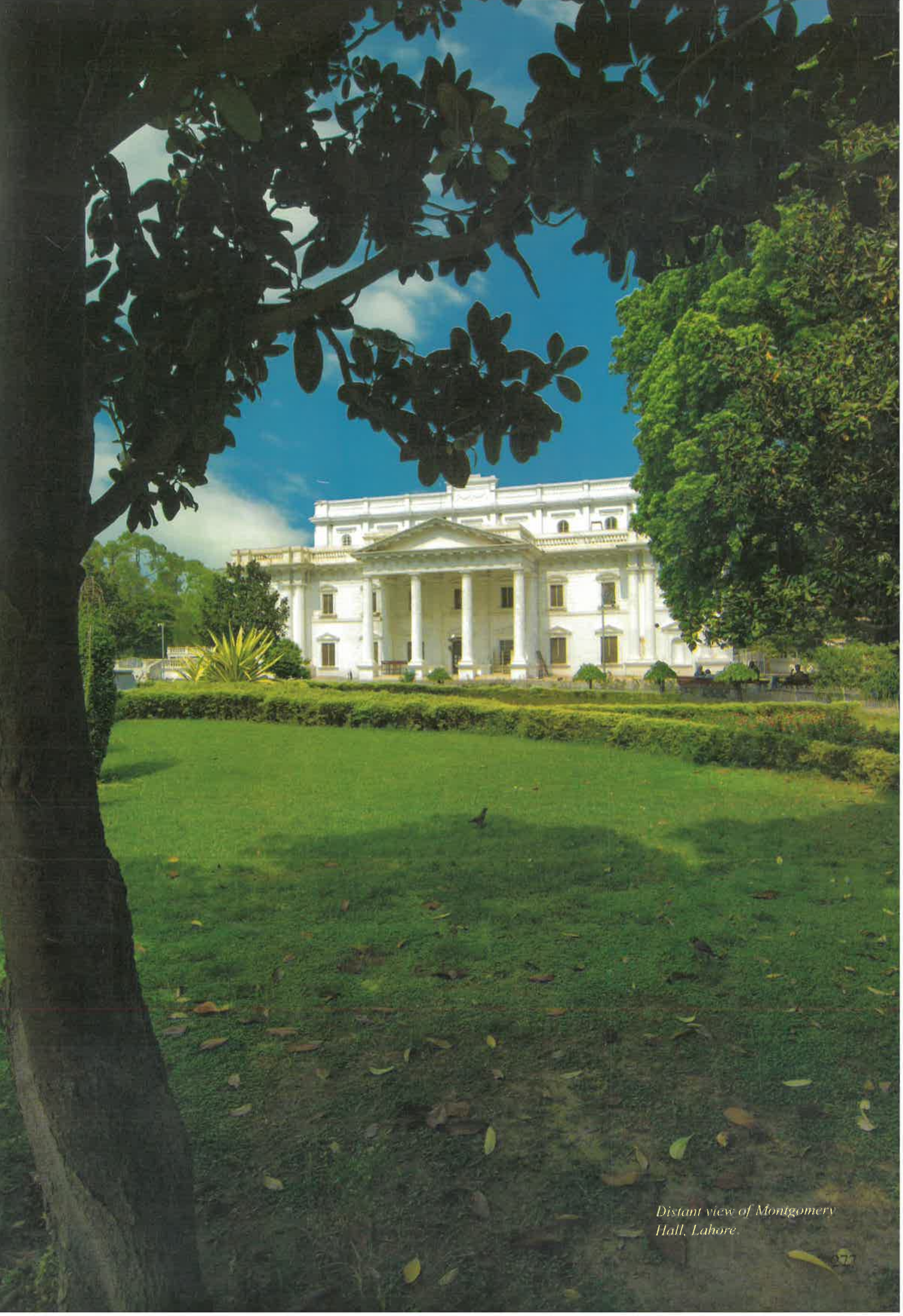
Railway Station

The Lahore Railway Station is the first purpose-built British imperial building of the city built at a cost of half a million rupees, its foundation stone was laid by John Lawrence in 1859. Constructed entirely of brick masonry, its quaint square turrets rise above the main structure and carry large clocks which could be visible from great distances, once again underscoring the importance of time that an industrialized society such as England was keen to inculcate in the local public.

The earliest of the Raj structures of Lahore, few railway stations can present a picturesque view such as this. The station provides a grand setting for the important railway junction that Lahore became ever since the first train was run to Amritsar in 1860. Later, when linkages had been established with Bombay, Calcutta and Peshawar, and in 1889 with Karachi, Lahore contributed significantly to making Karachi the largest exporter of wheat by transporting wheat from Punjab's canal colonies. During the Second Anglo-Afghan War (1878), Lahore played a key role by facilitating the passage of 75 trains every 24 hours to carry troops and provisions to the war destination.



Pakistan Railways, Lahore.



Distant view of Montgomery Hall, Lahore.

Montgomery Halls, Lawrence Gardens

The Montgomery Halls were built in memory of John Laird Mair Lawrence, first Chief Commissioner and Lt. Governor of the Punjab (1853-59) and subsequently Viceroy and Governor General of India, and Robert Montgomery, Second Lt. Governor of the Punjab (1859-65).

Lawrence Hall, the first building fronting the Mall, was built in 1861-62 as a tribute to Lawrence's critical role in ensuring a regular supply of troops from the Punjab to Delhi during the First War of Independence in 1857.

The second building at the rear of Lawrence Hall is Montgomery Hall, facing the central avenue of the sprawling Lawrence Gardens (now Bagh-e-Jinnah). It was built in 1866 from contributions by native chiefs. The conformity of style with the earlier building was ensured by G. Stone who, in order to present a single unified whole, linked the space between the two halls by a covered corridor.

Lawrence Hall, the first building fronting the Mall, was built in 1861-62.

Montgomery Hall.

Governor's House, Lahore. Oil on canvas by Nazir Ahmad (TI)

Governor's House

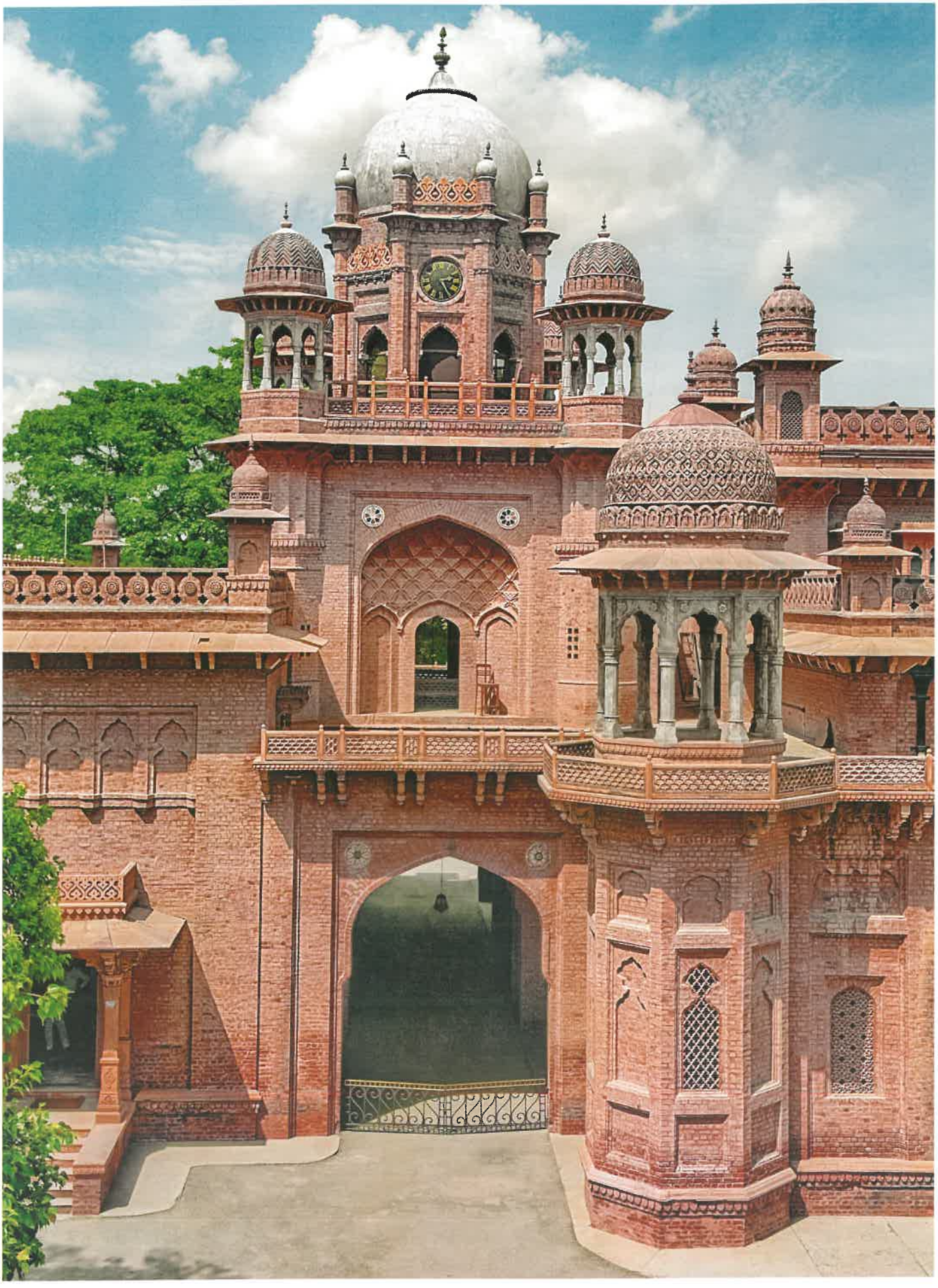
The Government House, within its sprawling estate housed successive lieutenant governors of the British Raj, and now acts as the residence of the governor of the province, and the reason why its name has been changed from Government House to Governor's House.

The origins of this important structure lie in the Mughal Period. 19th century historians agree that a 17th century Mughal tomb, known as Gumbud Kushti Wala, or Wrestler's Dome, because of the existence of an adjacent wrestling ground. During the Sikh Period, as was the fate of many other Mughal structures, Gumbud Kushtiwala fell on hard times. Towards the end of Ranjit Singh's reign, his Jamadar Khushal Singh, uncle of Raja Teja Singh, built a house around the tomb, with barracks in the vicinity to house the Sikh troops.

After British annexation a nearby mosque was demolished by Sirdar Khan, Lambardar of Mozung for the value of its bricks, and a large well, attached to the mosque, which had been filled with gunpowder during the successive Inter-Sikh wars unfortunately exploded, killing two zamindars and several bullocks.

After annexation the house was utilized as a residence by deputy commissioners Boring and Major MacGregor. In the early 1860s the building was acquired from Teja Singh in exchange for property given to him in Sialkot, and converted into Government House during the lieutenant-governorship of Robert Montgomery.

The earliest British additions included a two-storey high portico supported by simple double columns rising to the full two storeys, adding instant grandeur. Today, it is a sprawling mansion, and due to additions by Sullivan and white paint on plastered surfaces, it presents a unified appearance.



Aitchison College, Lahore.

Aitchison College

Aitchison College building is the fine example of Anglo-Mughal buildings that Lahore has to offer. The College was established by the British as an elite institution with the objective of educating "the relatives of the Ruling Chiefs of the Panjab, youths of good family, and the minors under the guardianship of the Court of Wards."

The campus, set up in 150 acres, was irrigated by an abundant supply of canal water. The earliest buildings consisted of the main college building, three boarding houses for 100 boys, and a house for the principal, and completed at a cost of Rs. 5-1/2 lakhs. There appeared no lack of funds for construction activities due to liberal contributions by "Native Chiefs of the Province, supplemented by grants from Provincial Funds, and a contribution from the Imperial revenues."

Some of the boarding quarters were completed in 1888, as was the residence of the principal (then titled governor), General Black, while the college building, consisting of class rooms, library, reading room, laboratory, play room, theatre or speech room and office rooms, was completed a year later. Subsequently, a mosque, a Hindu temple and a Sikh dharamsala were also constructed.

The building with its facing of mellowed brickwork presents an extraordinary and exciting ensemble: its cluster of brick domes and cupolas, corner chattris (kiosks) and deep chajjas over openings—its refined air achieved through intricate and fine detailing, and terracotta tracery. The selective employment of carved marble elements and tracery allow you to marvel at the superb skill of the local craftsmen. The campus exudes a magic entirely of its own, transporting the visitor to another, by-gone era. Since Independence, several additions have been made to its architectural repertoire as contributions from old students, belonging to the most prosperous and influential section of the city. Although still largely consisting of the elite, the student body today is much diversified, since doors have been opened to other not so fortunate, but bright students.

Frontal façade of the main building.

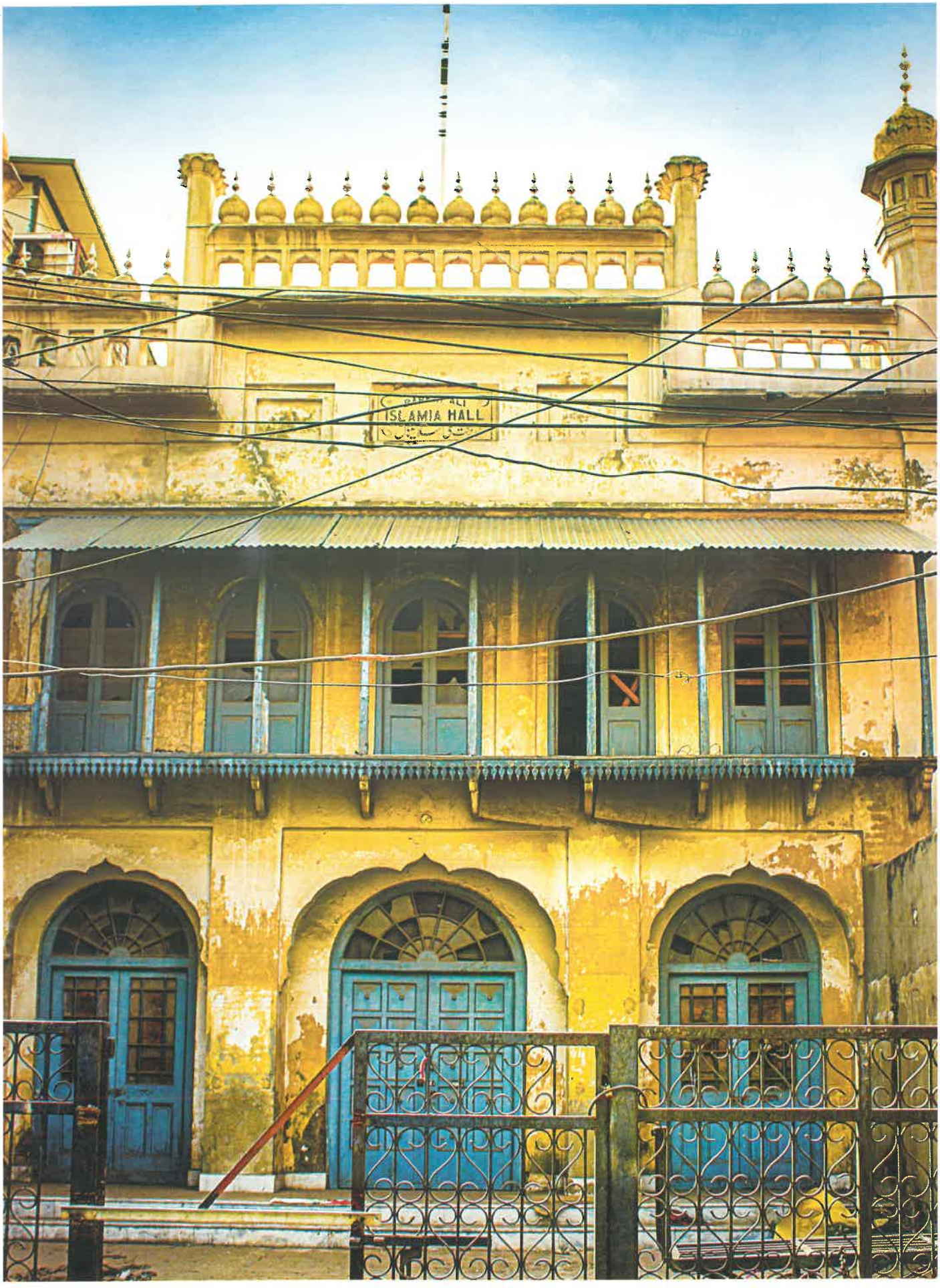
Another view of the Chamba House.

Chamba House

It is an area that was developed during the early 20th century to provide civil servants an exclusive and charming environment. Although the bungalows are small and rendered in simplified classical style, they are placed in generous lots. The mature trees have added to the calm and leafy atmosphere of the estate. The location of the estate was obviously selected with care, bordered as it is by some of the most exclusive estates in the city. To the north east, across the Upper Mall lie the grounds of Government House and Aitchison College; on its west the enormous Bagh-e-Jinnah or Lawrence Gardens; and in the south the race course, ensuring a freshness of air and a minimum of traffic congestion for those who toiled hard in the service of the empire.

An Anglo-Mughal building is located in the Golf Estate—the Chamba House, a building utilized as a government guest house. Although an extremely interesting structure, presently painted an unfortunate garish red, you will not be able to enter it without official permission.

Chamba House, Lahore.


ISLAMIA HALL

Barkat Ali Islamia Hall

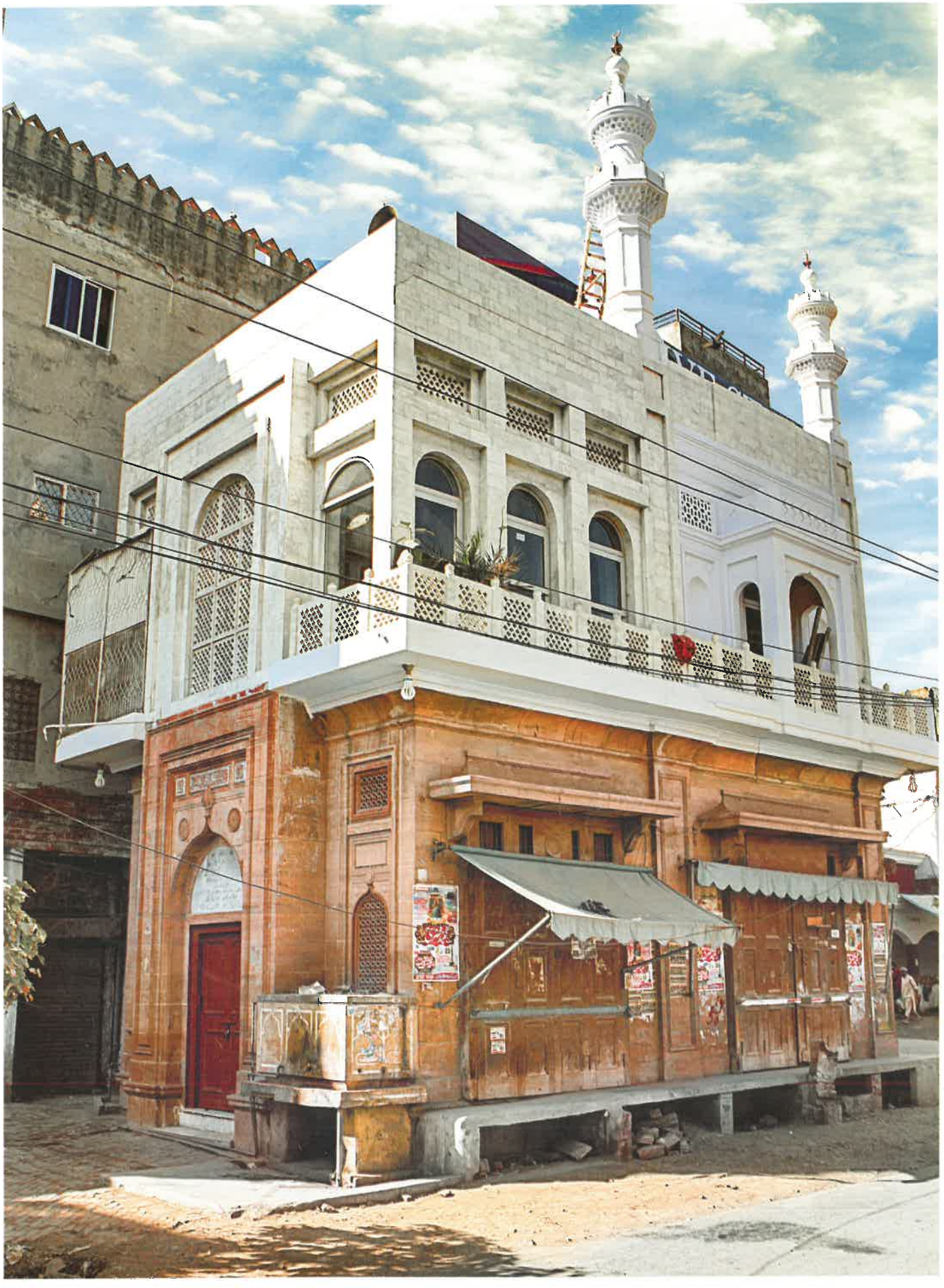
Malik Barkat Ali was born in April 1885 in Lahore a city of Punjab, British India, to a lower middle class family. After education at the local high school, he won a scholarship to the famous Forman Christian College, in Lahore. After graduating from there he remained an Assistant Professor at this college from 1905 to 1907 and then passed the LLB Law examination, and was selected as a Junior Magistrate in the Punjab Service in 1908, working there until 1914, when he resigned..

He practiced law full-time afterwards and also edited The Observer daily from 1914-1918.

Malik Barkat Ali joined the Punjab Provincial Muslim League in 1916, and was inspired by the Muslim nationalist ideas of Allama Muhammad Iqbal. For many years, he remained a staunch member of the League. He was elected to the Punjab Legislative Assembly in 1937 for the Muslim League. In his later years, however, he was very impressed by Syed Ata Ullah Shah Bukhari and he thus underwent a considerable change in his ideas, and joined the All India Majlis-e-Ahrar-ul-Islam.Barkat Ali also served as a secretary of the Anjuman-e-Himayat-e-Islam for some time.

Malik Barkat Ali died on 5 April 1946, at Lahore.

Marble slab showing the date of construction of the building.



Masjid Shub Bhur

It is located in Shah Alami Chowk, It was constructed in 1917. The issue was that Shah Alami Chowk was humongous place and in the center of Chowk was some place about 3-Marlas (Approx 270*3 Sq. Feet), Hindus Wanted to make their temple there and Muslims wanted to build a Masjid. This issue got fire and case was submitted to Court, British Judge, who ordered that He'll visit the place on the next day and then would decide what actually to do, this place was on stay that nothing can be build there. It was Law on that time that Graves and Religious Institutions will not be destroyed. The lawyer of Muslim advised Muslims that there's only one way that if you build the Masjid in the available night before tomorrow morning. They started to work aiming to accomplish their goal in a night. Every one contributed in it, He who works of Wood, brought its available resources and worked of Wood, Similarly everyone did whatever he/she could. Finally before Sunrise they build the Masjid. Without Labor, Without Engineers, Most important in one night they build it. The very important factor in building that Masjid in one Night was Their Believe "Emaan" The power of believe always helped Muslims in facing every problem and they solved it in seconds with the Help of Almighty Allah.

Entrance to the Mosque of Shub Bhar.

اطلاع عام
آخری موقع
تمام پراپرٹی ٹیکس نادہندگان
بچنے کیلئے اپنے

Bhati Gate

Bhati Darwaza (entryway) is alleged after the Bhattis, a Rajput tribe, a dwelling of whom initially was arranged in this quarter. The Hindu shahiya Kings of Kabul, who after they were driven out from Peshawar and Ohind (now Hund) by Mahmud of Ghazna in around 1008 CE made Lahore their capital. It were these individuals, who, as indicated by the historians were the Bhatti Rajput. It is after these Bhattis that this gate and the area came to be known. The present working of the door was built amid British period.

The entrance to the "Bhati Gate" is located on the western wall of the old city. The area inside the gate is well known throughout the city for its food. Just outside "Bhati Gate" is the Data Durbar, the mausoleum of the Sufi saint Ali Hajweri (also known as Data Sahib Ganjbaksh).

The Bhati Gate is the south-western gate of the Walled City; it lies between the Mori Gate on the east and the Taxali Gate on the north-west. The approach road leading from the gate lines up with a stretch of the Shahrah-i Pakistan, south of the Circular Road.

The Bhati Gate served as a connecting link between the Badshahi Mosque on the north and the tomb of saint Syed Ali Hajveri, just outside the Walled City. It was probably named after the tribe of Bhats who settled in this part of the town during the reign of Malik Ayyaz and remained there for several centuries. During Akbar's time, when the Walled City was divided into nine districts (known as guzars), the Bhati Gate marked the boundaries between two of them: the eastern half was part of the Guzar Mubara Khan and the western half of the Guzar Talwara.

The original gate structure was in ruins when it was reconstructed by the British. The new structure was built in a British colonial style totally unlike the original design. The arched entrance has a rebated pointed arch like the Kashmiri and Sheranwala gates and was probably built about the same time as they were in the late nineteenth century. In contrast to gates of an earlier period, this one had no residential quarters on the upper floors.

An entrance to a covered alley inside the Sheranwala Gate with figures of lions (sher) on its facade is sometimes mistaken for the Sheranwala Gate.

Sheranwala Gate

The Sheranwala Gate is one of the northern gates of the city between the Kashmiri Gate to the west and the Yakki Gate to the south-east. The gate building faces north. Small buildings are scattered haphazardly along the approach road on that portion of the Circular Garden between the Circular Road and the gate. The garden is about four metres lower than the level of the gate, and the roof tops of the structures along the approach road are lower than the road level at several places. The eastern side of the approach road is open park and used as a playground. A peripheral road, known as Maulana Ubaid Allah Anwar Road, runs along the outside of the gate.

Local tradition has it that Ranjit Singh kept two lions in cages at the gate, which the guards looked after. From this it became known as the Sheranwala Darwaza, or Gate of the Lions.2 The travel account of the Italian physician Niccola Manucci, who visited Lahore in 1667,3 described thirteen gates, but only eight of them bear the same names today and neither the Khizri nor the Sheranwala is included among them. It thus must have come to be known as the Khizri Gate much after that time. The neighbourhood inside the gate is still known as the Khizri Mohalla.

The present building was built amid the British time frame. The landmark, is on the secured list and is presently under the control of the Punjab Government.

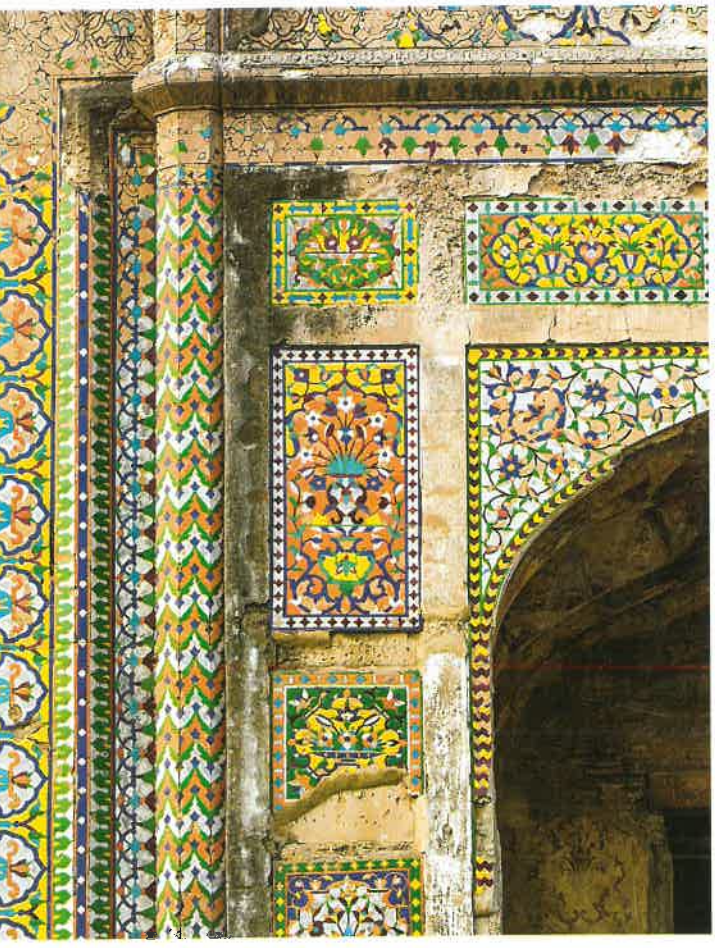
During the British period the gate was demolished along with the rest of the city gates and later reconstructed. As reconstructed, the Sheranwala Gate is similar in style to the Bhati Gate and identical to the Kashmiri Gate. The British had the lion cages removed, but the name Sheranwala is still used. Although new construction has now taken over the area once occupied by this section of the old city walls, remnants of the wall can still be found at low levels between the Kashmiri and Sheranwala gates. The architecture of the structure as a whole is only a symbolic interpretation of a city gate: it has no protective value, as the original gates would have had. Despite its foreign architectural style, however, the gate is of considerable urban design value and cultural significance and ought to be retained.

Kashmiri Gate

Kashmiri Darwaza (Gate) is so called from the fact of its facing in the direction of Kashmir. Inside there is a shopping area and market that is called "Kashmiri Bazaar" and a girls' college. This college, built upon an old *haveli* belonging to a shah, is a beautiful example of Mughal architecture.

The Walled City of Lahore once had 13 gates, all survived until the 19th century, when following 1857 Uprising, an effort to defortify the city was made that resulted in most of the gates being destroyed by the British. Some were rebuilt as simple structures, except for Delhi Gate and Lohari Gate. The Shah Alami Gate was destroyed during riots following the Partition of British India.

The present building of the gate is of the British period.

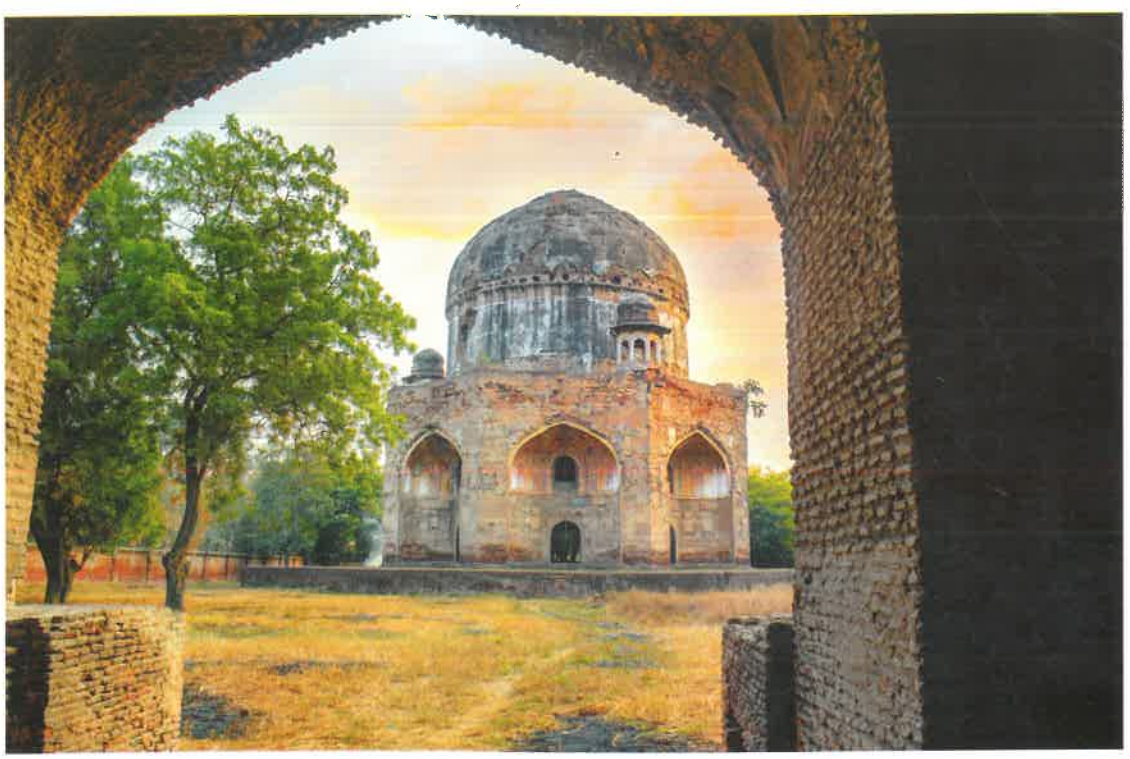


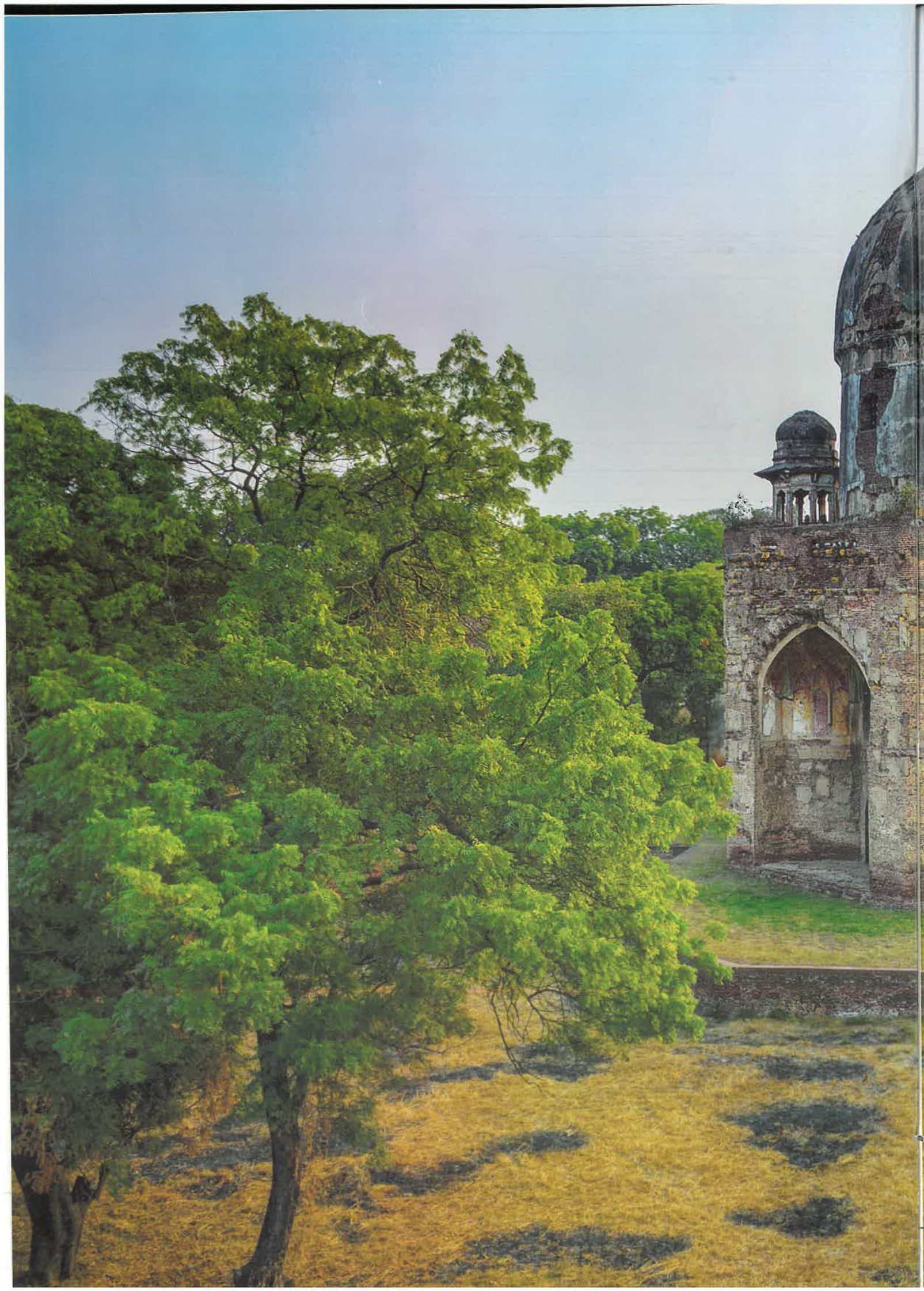
Tomb of Ali Mardan Khan

Ali Mardan Khan was the son of Ganj Ali Khan and was the Umerah of the court of Shah Thamasp, the Safavid King of Persia. Shah Thamasp appointed him the Governor of Kandahar. In the year of 1637, Ali Mardan Khan surrendered Kandahar to Emperor Shah Jahan, the Mughal King of Hindustan. The Emperor Shah Jahan appointed him the Governor of Punjab and Kashmir and also gave him the title of "Ameer-ul-Umerah". Ali Mardan Khan was very close to the emperor Shah Jahan. The Emperor called him "Yaar Wafadar" (the faithful friend). Ali Mardan Khan had great skills of civil works, during his Governorship of Punjab, he had dug a canal (Shah Nahar) from Rajpur (present Madhupur) at Ravi (at a distance of 100 miles to irrigate Shalimar Gardens at Lahore). He died at Mochhiwar on his way to Kashmir in the year of 1567 AD. His body was brought to Lahore and was buried by the side of his mother in her tomb, which once stood in the midst of a garden. Unfortunately, now the garden has totally disappeared. Only the Gateway exists which can give the idea of the excellence of the Garden, that once existed.

The Gateway is decorated with tile mosaic work. The tomb of Ali Mardan Khan is octagonal in plan, and is constructed with bricks, showing the architectural grace of that time.

Much destruction of the tomb was done during the Sikh period, who deprived it from all of its elegance. Some of the traces of decoration still exists.



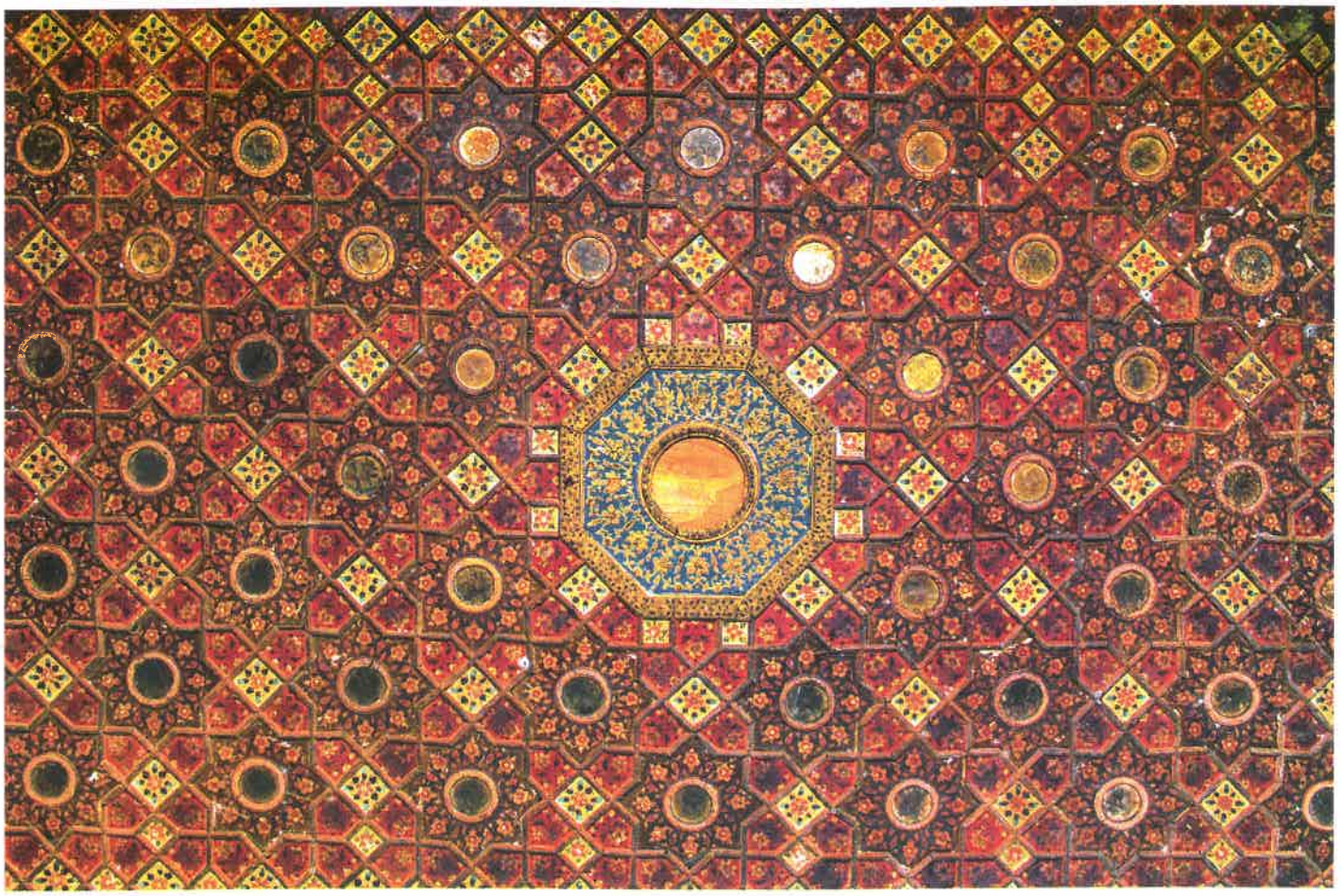


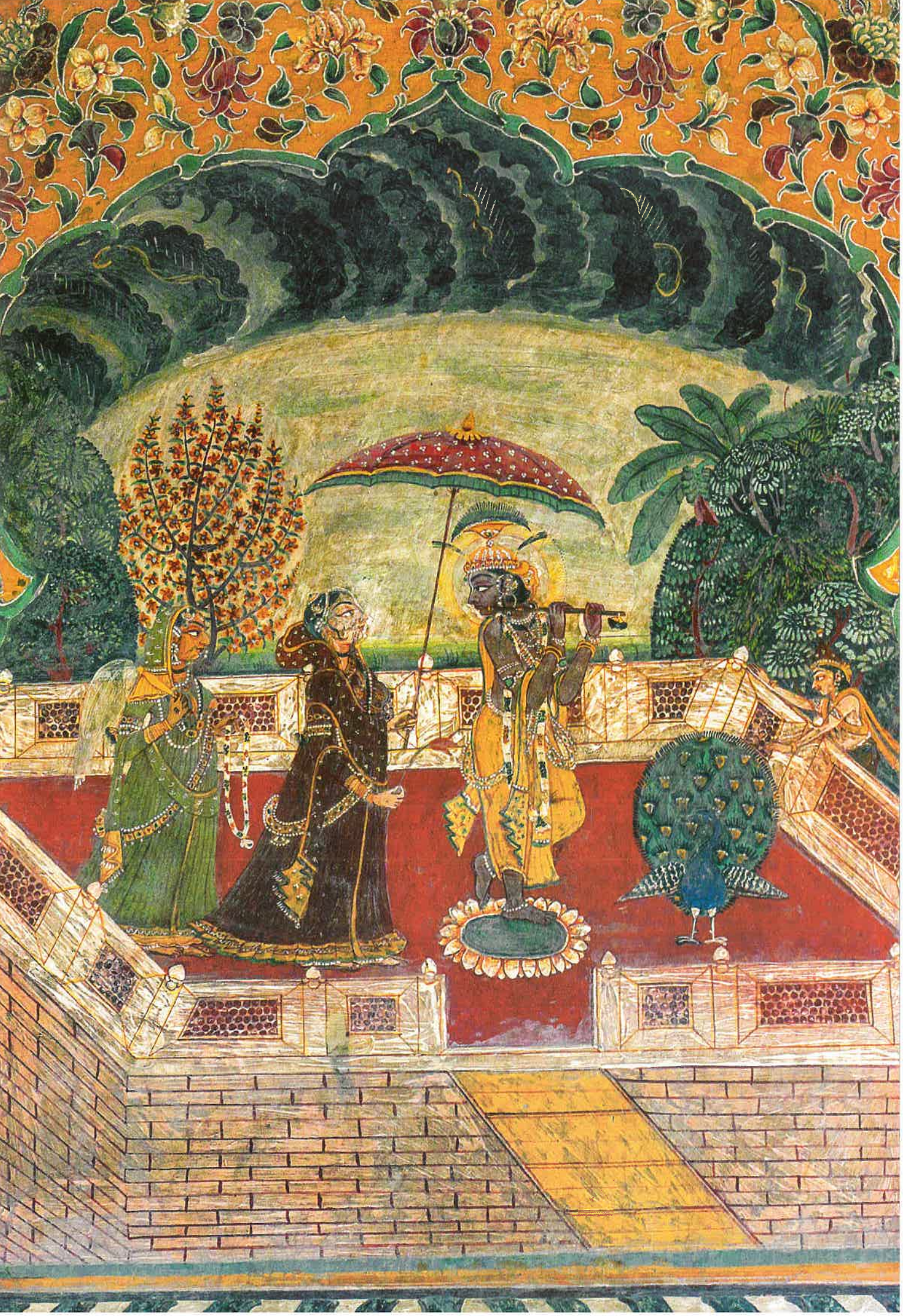
Welcome
والدین سے گزارشات

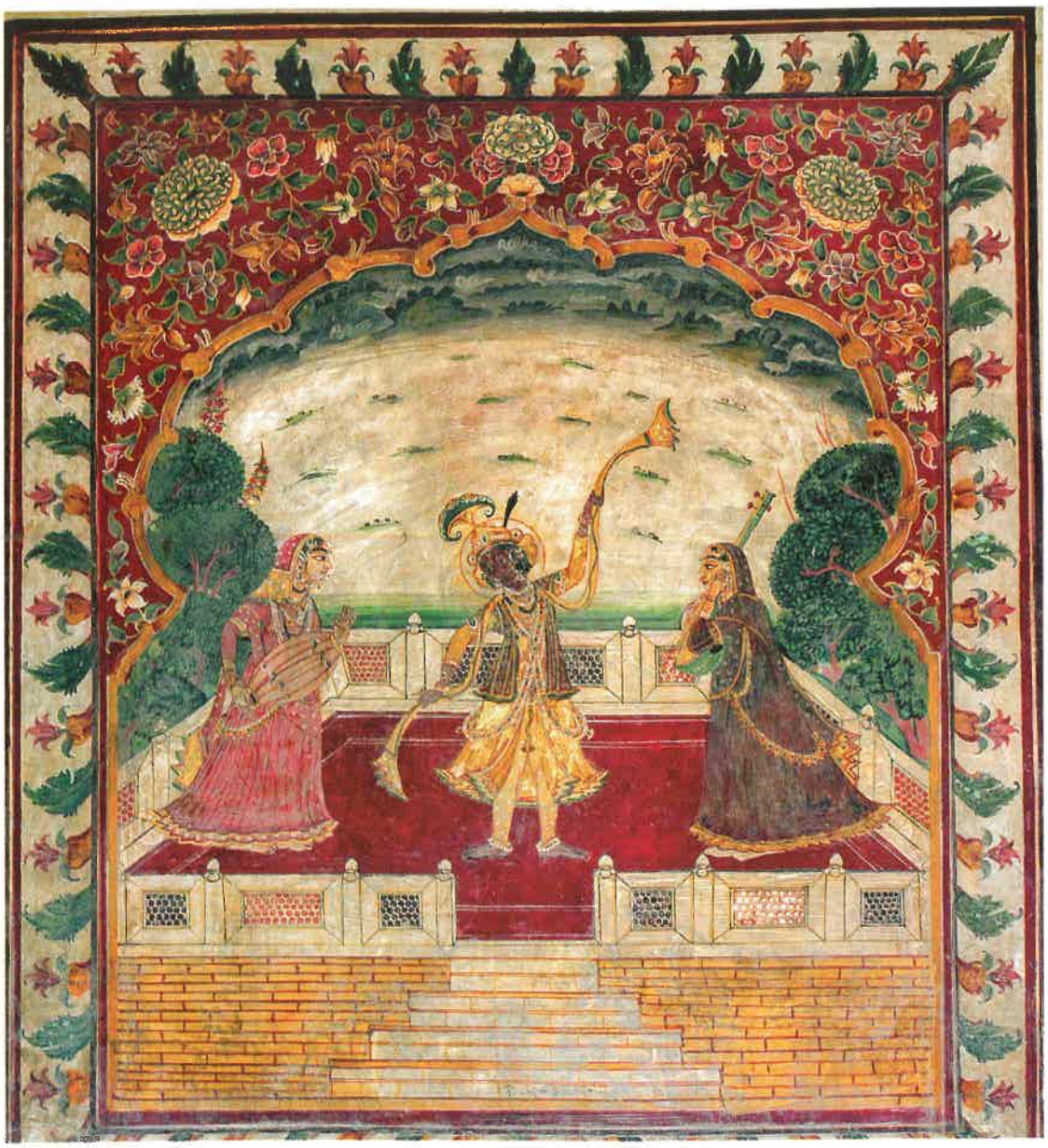
Haveli of Nau Nihal Singh

Sikh rulers of the Punjab were great lovers of music and dance and Nau Nihal Singh was no exception albeit he also patronized visual arts like painting and architecture. His haveli is a testimony to his taste. This lofty haveli is reckoned among the most magnificent buildings of the city of Lahore. Nau Nihal Singh used it as his private residence. It contains numerous specious chambers, halls and balconies. The roofs are decorated with paintings and mirrors, and are worked in gold. The walls are richly and tastefully ornamented with glass and artificial flowers. It is now government property used as Victoria Girls' High School.

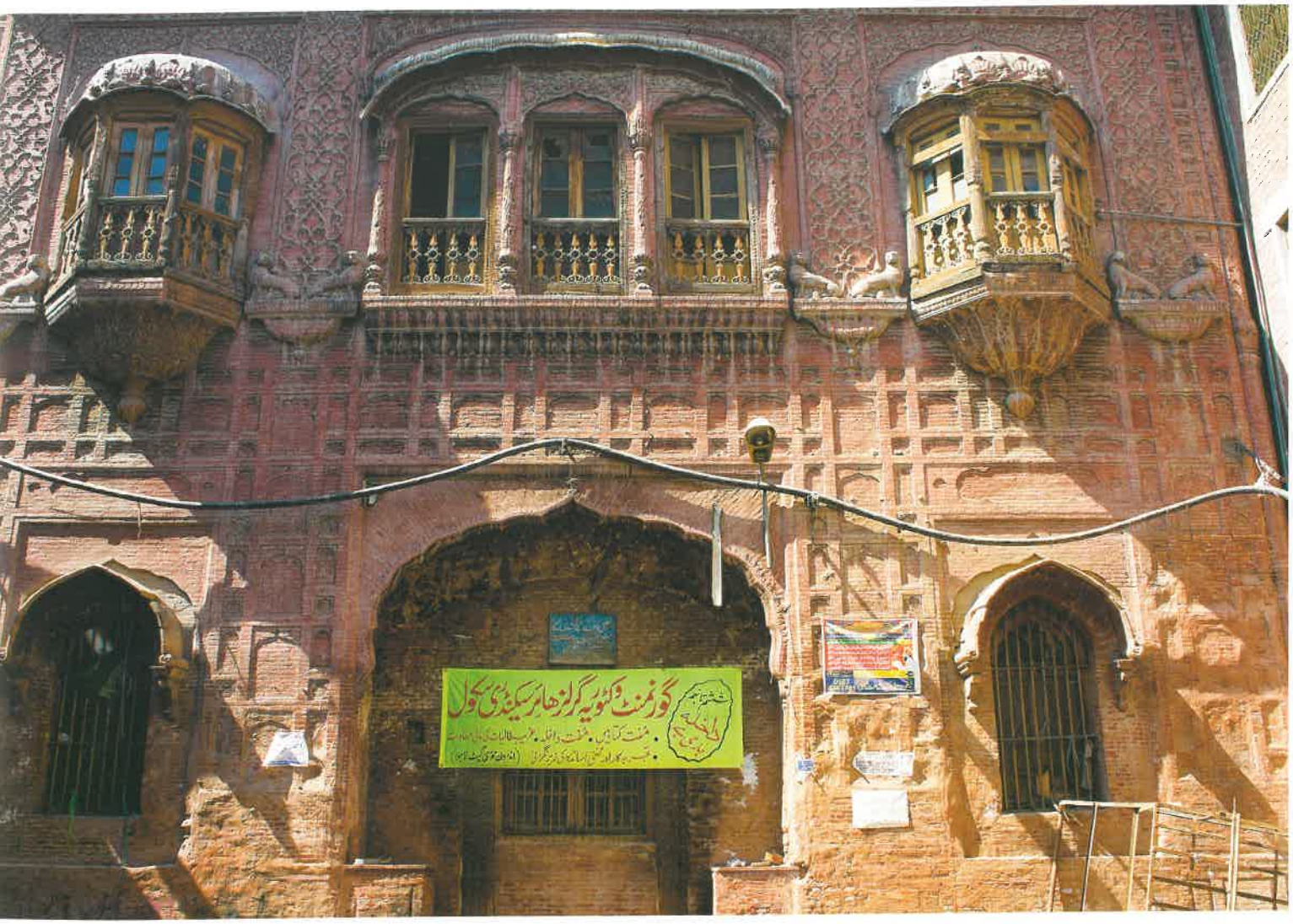
Nau Nihal Singh's haveli is situated inside Mori Gate. This gate is one of the 14 gates of Old Lahore and is located between Lohari Gate and Bhati Gate. The Mori Gate is the smallest of the gateways, and, as its name implies, was in old times used as an outlet for the refuse and sweepings of the city. Behind the place where Mori Gate once stood is a narrow street. This leads to an even narrower street on the left side. This street is hardly a meter wide. After meandering for some distance the street ends on an open area. This open area was once a large garden and the haveli of Nau Nihal Singh stood at one of its extremities. Not a vestige of that garden remains but the haveli survives with some of its decorative motifs in situ.







The haveli, rectangular in plan, is a fairly large building. Its entrance is on the west side and the façade has been divided into two clear sections: one housing the entrance gate, which is profusely decorated and the other is simple but has plenty of fenestration. If there was any decoration on this area it has been destroyed by the ravages of time. The building had a basement and four-storeys above the ground level. The basement is no longer approachable. Out of the four-storeys above ground level, two-storeys encompass the whole area, the third-storey is partially crumbled while the fourth-storey stands in the northwestern corner and is called Shish Mahal. Shish Mahal in fact is like the Mughal's Hawa Mahal or Palace of Winds. Hawa Mahal used to be at the top of the royal buildings where fresh breeze could be enjoyed and at the same time a view of the surroundings could be relished. The Shish Mahal of Nau Nihal Singh's haveli served these purposes very well. This Shish Mahal is in no way comparable to the Shish Mahal of the Lahore Fort which is huge, massive and matchless in its decorative exuberance.



The wooden roof of Nau Nihal Singh's haveli is divided into several geometrical compartments and each one is fitted with a small mirror in the centre. In the middle is the "Surya" or the sun-motif. Northern and western walls have fenestrations in the form of windows and ventilators. There are blind arches in between the windows and ventilators. These arches house miniature paintings depicting religious and secular themes. Their colours are still fresh and speak a lot of the expertise and paint manufacturing of the Sikh artists. Gold, blue, red, and orange colours dominate. These paintings are rendered in 18 x 18 inch areas. Beside these miniature paintings there are several other kinds of decorative works like cut-brick work, woodwork including carvings and engravings, painted floral motifs and stucco work. The cut-brick work, however, is of the finest kind. It seems that Sikh craftsmen especially excelled in this kind of masonry. This brick-work manifests its perfection under the oriel window and under the cornices. The carving of the bricks is so sharp, precise and accurate that bricks seem to be made of wax rather than of baked clay. Wood carving is noticeable on doors and windows and miniature columns introduced at the corners of the oriel windows. Painted work exists almost everywhere although it is decayed at several places. The quality of restoration, however, is very poor. The paint used is already flaking off. Stucco work was created for development of multifarious kinds of floral motifs. At places magnificence of the bygone days still stands out.

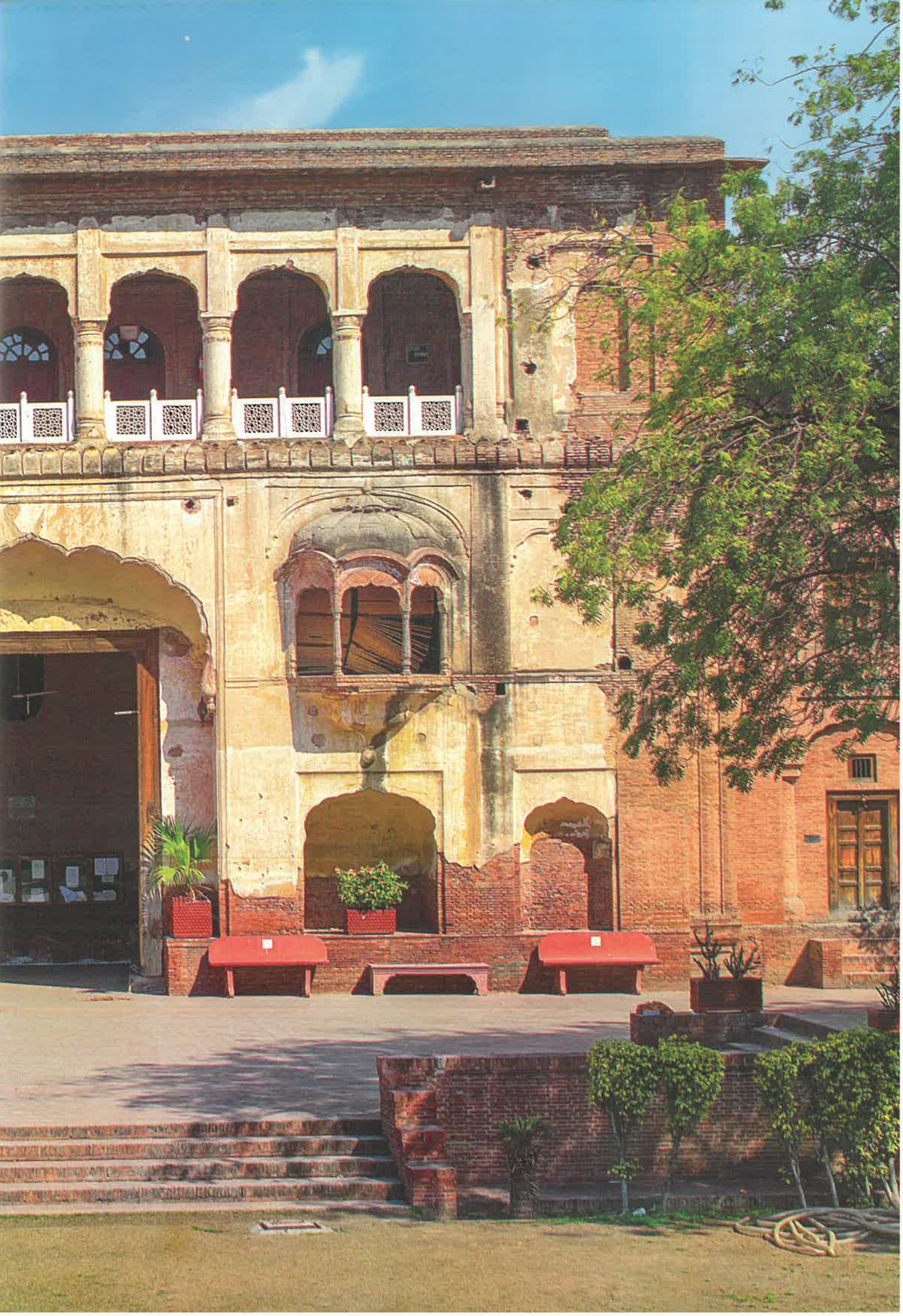
Govt. Fatima Jinnah College for Women
Chuna Mandi, Lahore.

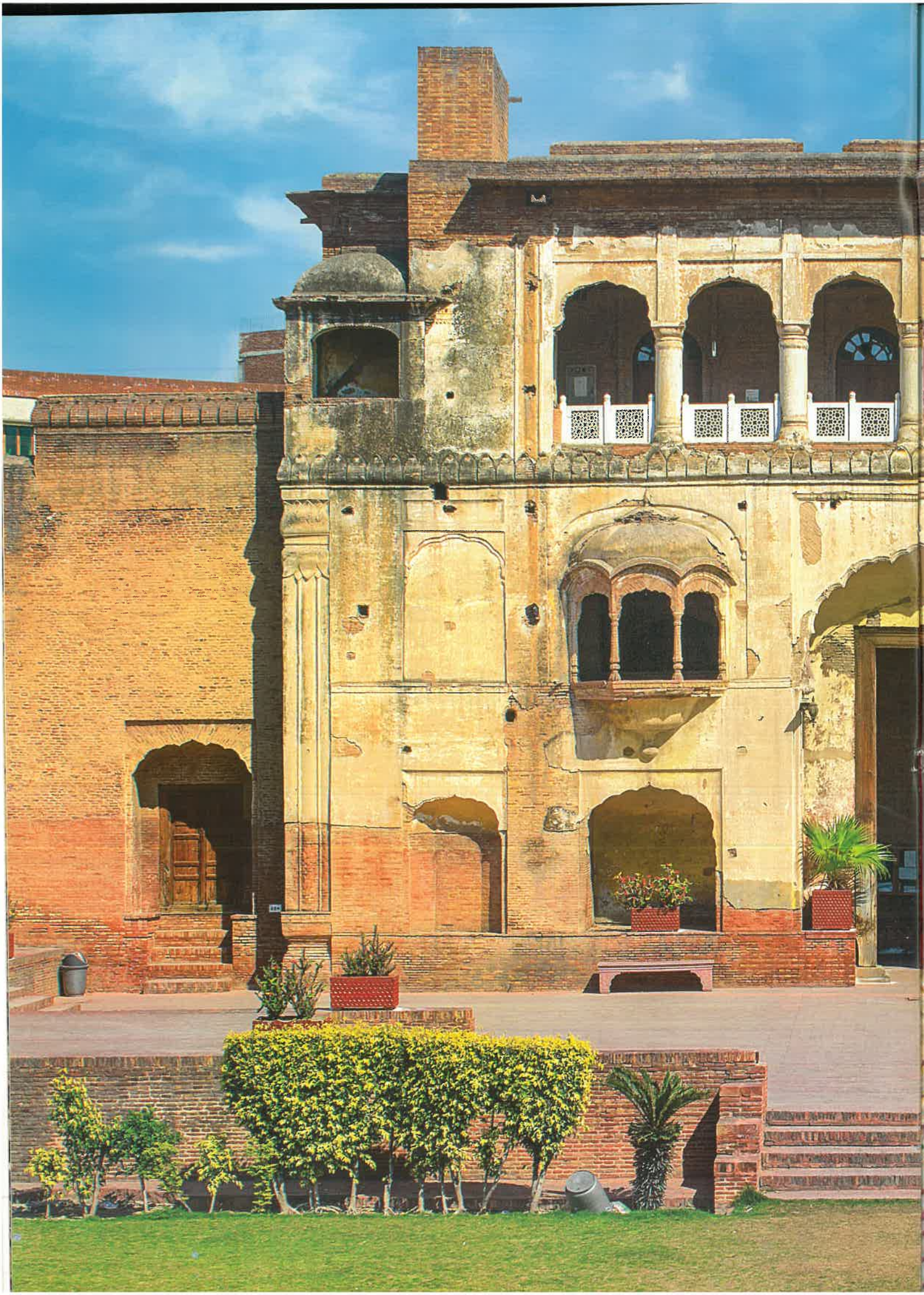
Haveli of Dhian Singh

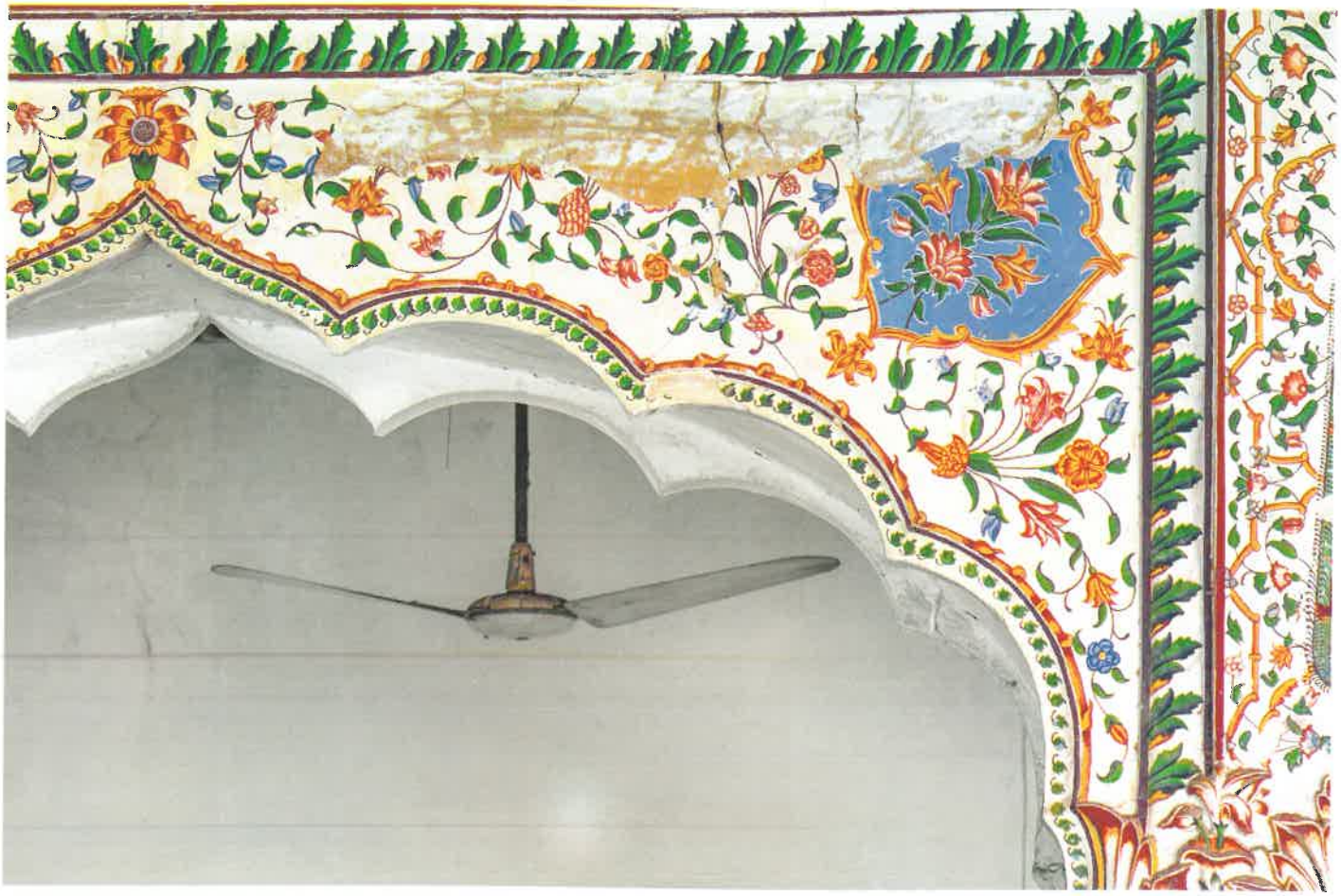
These havelis are part of a cluster of havelis known as Chuna Mandi Havelis, a significant group of historic buildings in the Walled City. It currently houses the Government Fatima Jinnah College for Women.

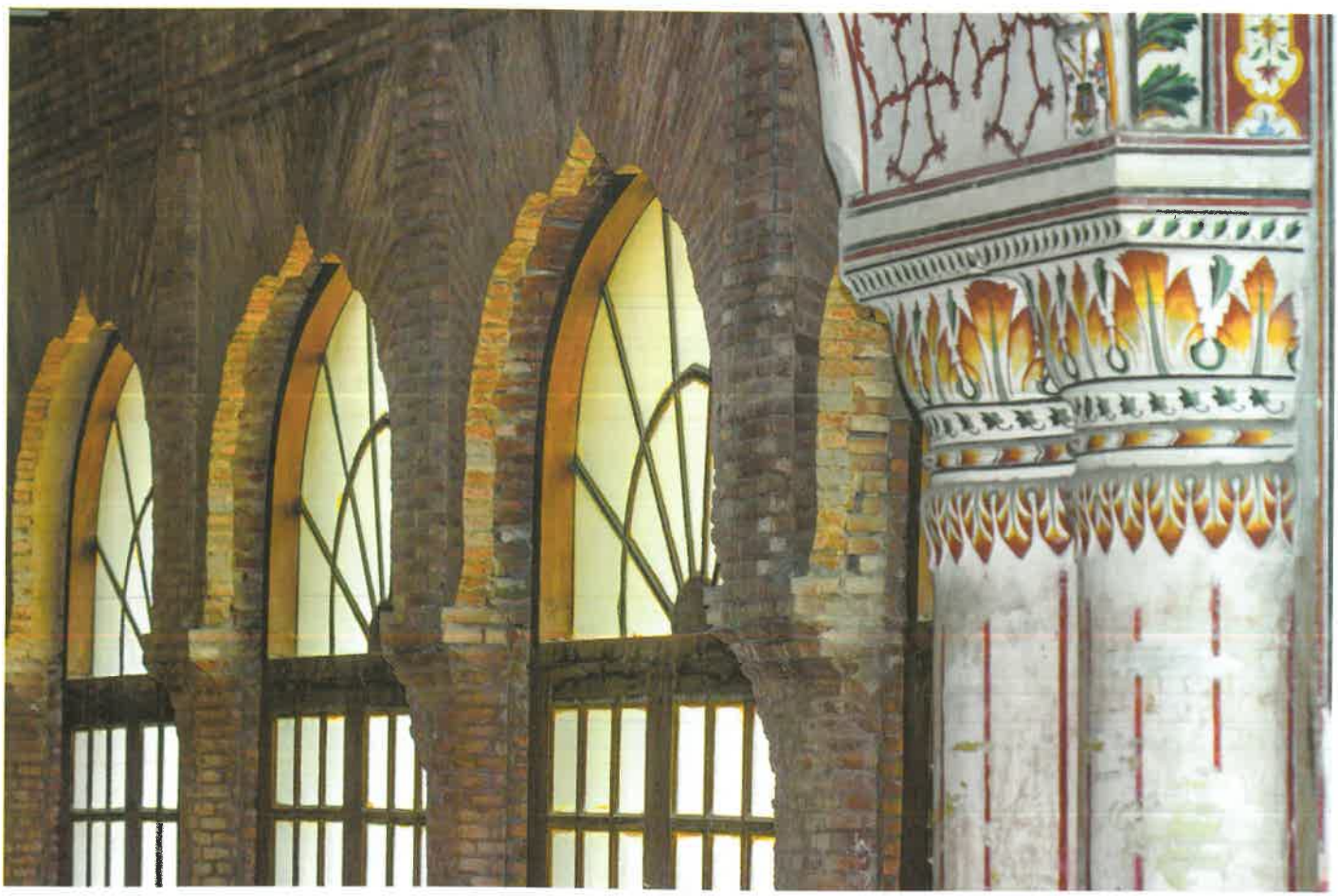
The College building, with its spacious courtyard and Sikh imagery, sometimes thought to be the famous haveli or Palace of Raja Dhian Singh, the young Rajput chamberlain of Maharaja Ranjit Singh, but is more likely to be the Palace of Jamadar Khushal Singh (d. 1844). Khushal Singh was a humble doorkeeper who later rose to the exalted position of Lord Chamberlain of Ranjit Singh. Khushal Singh may well have built upon earlier Mughal remains. The large expanse of the compound and existence of a garden, along with some other pre-Sikh remains, indicates the existence of a large Mughal mansion. This could be the palace of Asaf Khan, brother of Empress Noor Jahan and father-in-law of Shah Jahan. Asaf Khan was an arbiter of taste, and historical sources credit him with building a luxurious palace in Lahore which had cost an exorbitant 20 lakhs at the time. Another haveli in the group, located in the north, also sports a courtyard. It was built by Teja Singh, nephew of Jamadar Khushal Singh. The third extant structure, located on the east of the cluster is considerably smaller in size.

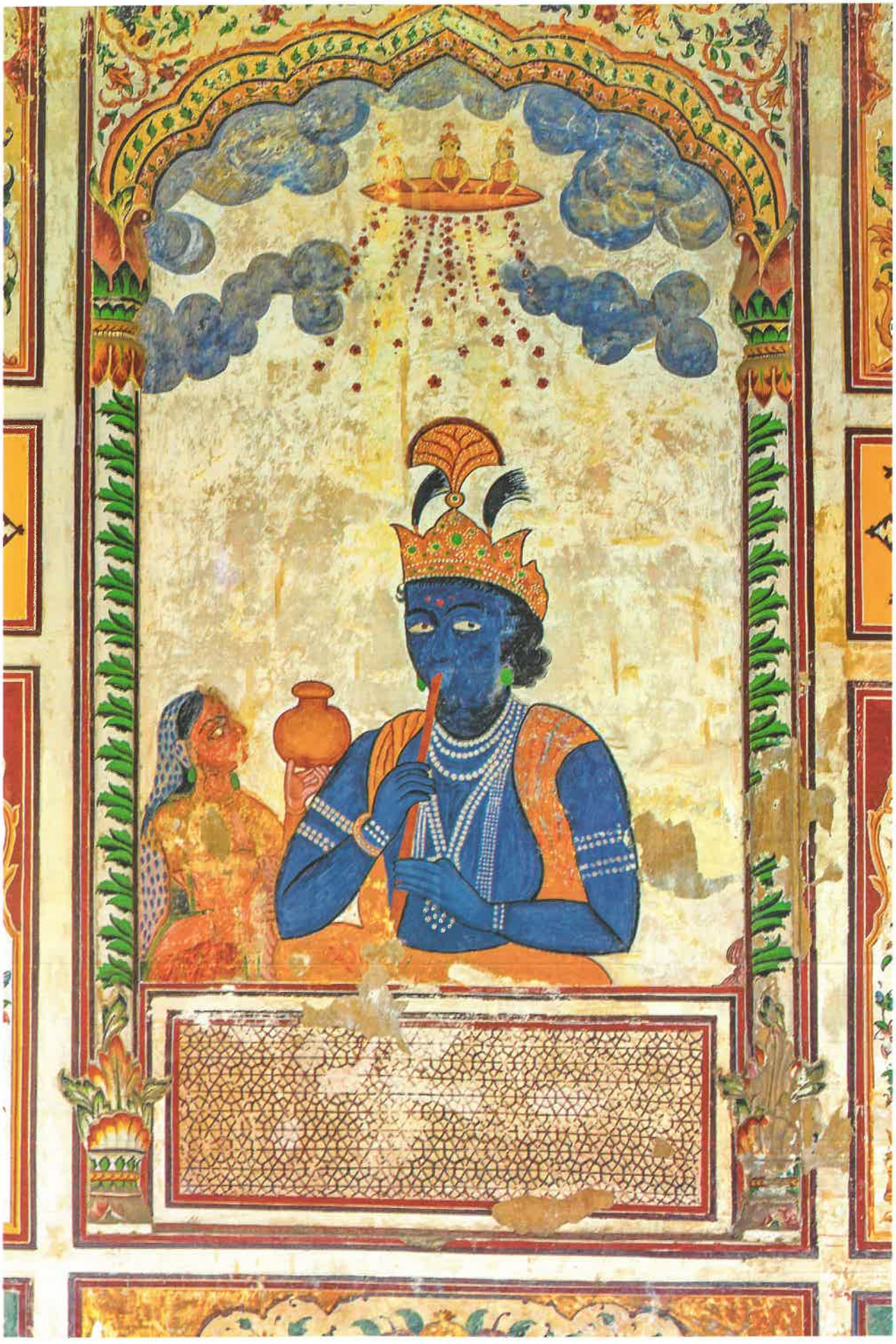
Interior of the Sheesh Mahal.

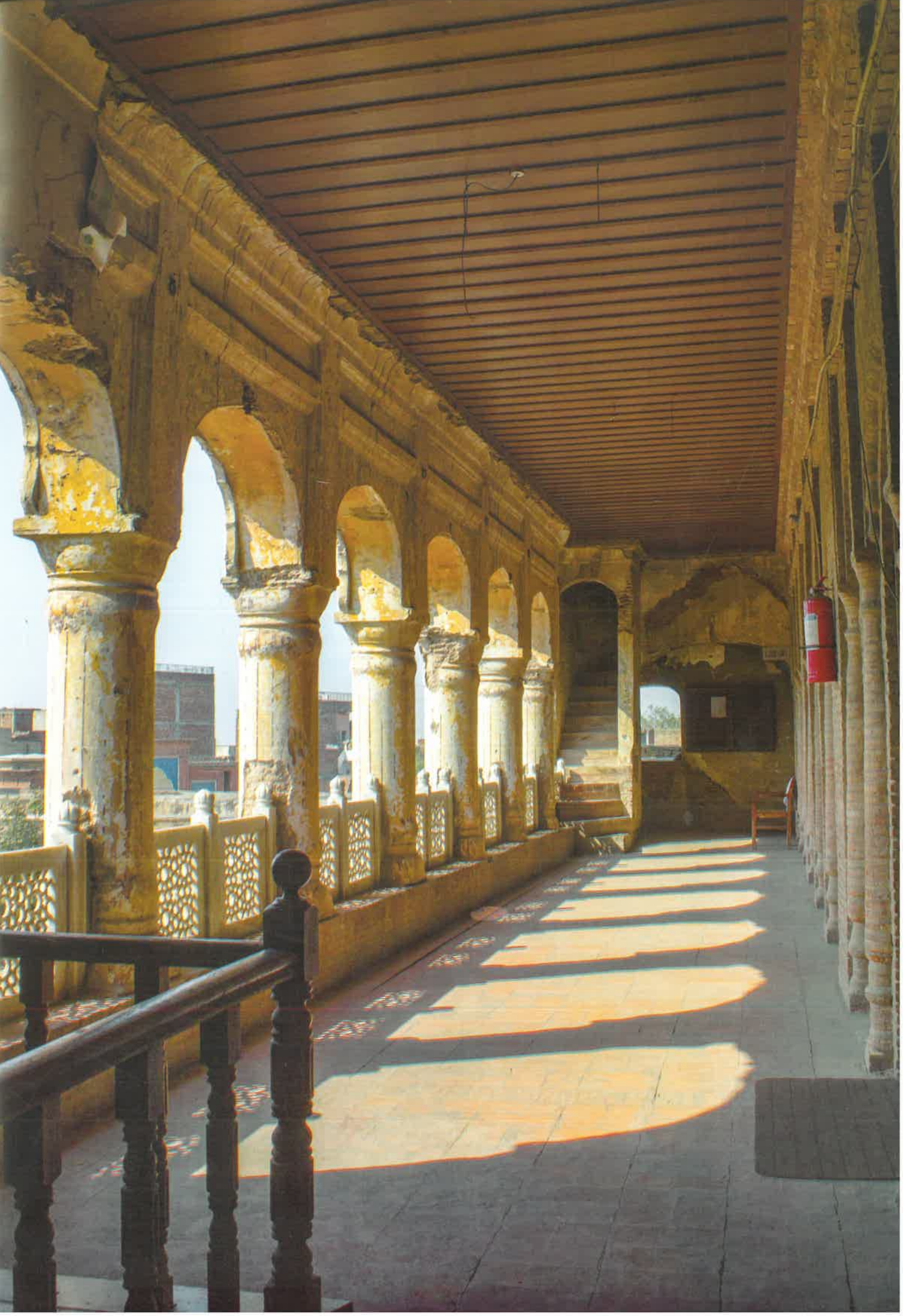












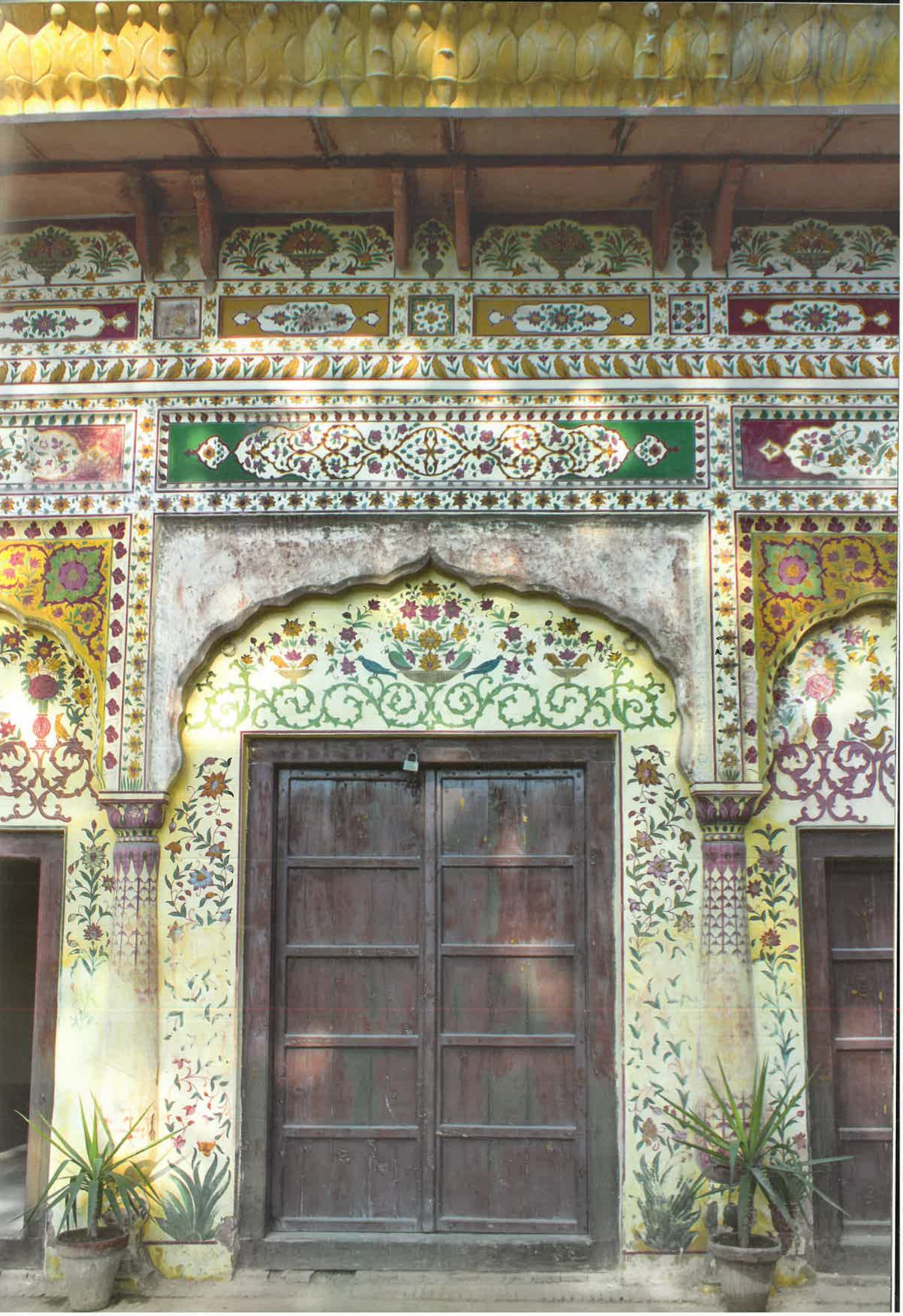
Not long after British annexation, the haveli was fitted up as the first place of public worship for the Christian garrison stationed in the fort, and continued to be utilized as such until the tomb of Anarkali began to be employed for divine service in 1851. At this time the palace served as Government District School. Later, as is well known. Government College made its beginning in this building when classes were begun by the first principal of the College, Dr. G. Leitner on January 1, 1864. It was in 1877, when the new college campus was constructed that the haveli was vacated and fell into desolation until its recent restoration.

Seeing the magnificent haveli, one can well believe that its owner must have spent a pretty penny on it. From its sprawling courtyards to its royal baths and from its arched hallways to its zenana gardens, the building is breathtakingly beautiful. But, perhaps what is far more important is that the haveli is as alive today as it was in its days of glory. Instead of being kept under lock and key it is being utilized as a college and every corner has been put to constructive use.

In fact, the college has put its premises to such fascinating use that it is not surprising to find students sitting in a math class that is bang next to a royal bath, or climbing up a dark turret that would lead them to their department. Jharokas and arched niches in the wall make for cozy and picturesque sitting arrangements where girls either partake of a snack or browse over their books. The school canteen, rather than being tucked away in some obscure corner is located right under the main entrance of the mansion, while the computer classroom and lecture hall are in the basement.

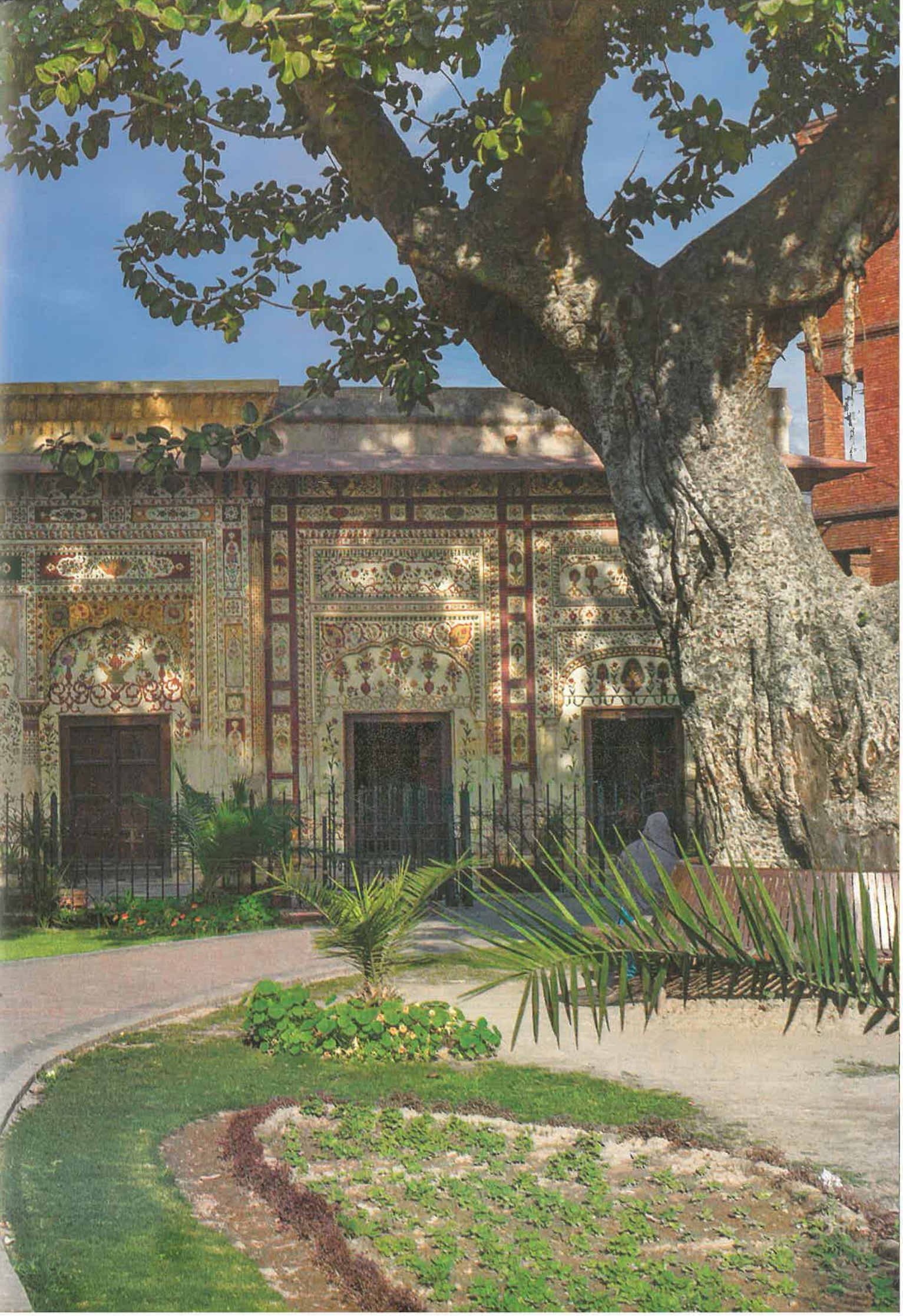
What's more, the roof tops allow a quaint vista of the old city so that you can spot the Lahore Fort, Badshahi Mosque and even the Minar-e-Pakistan if you climb right to the top. It is no wonder that the haveli is fast gaining popularity as an ideal venue for Basant celebrations.

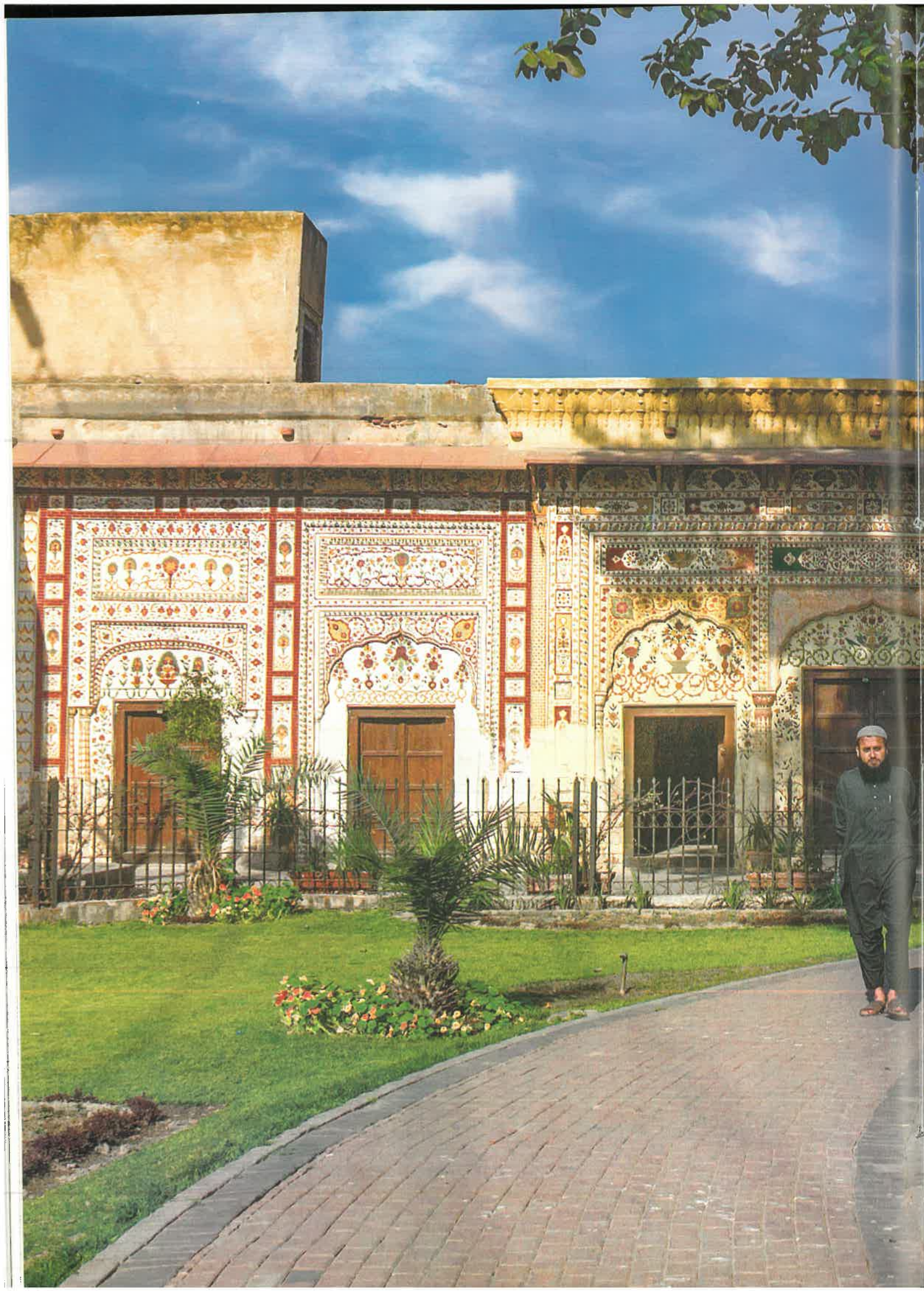
But, what is most heartening to know is that the heritage site is being properly looked after. Conservation work on the haveli was carried out by the Lahore Development Authority before it was converted into a college. One does wish though that it could be made accessible to more people, for by and large it is bypassed by tourists visiting Lahore.

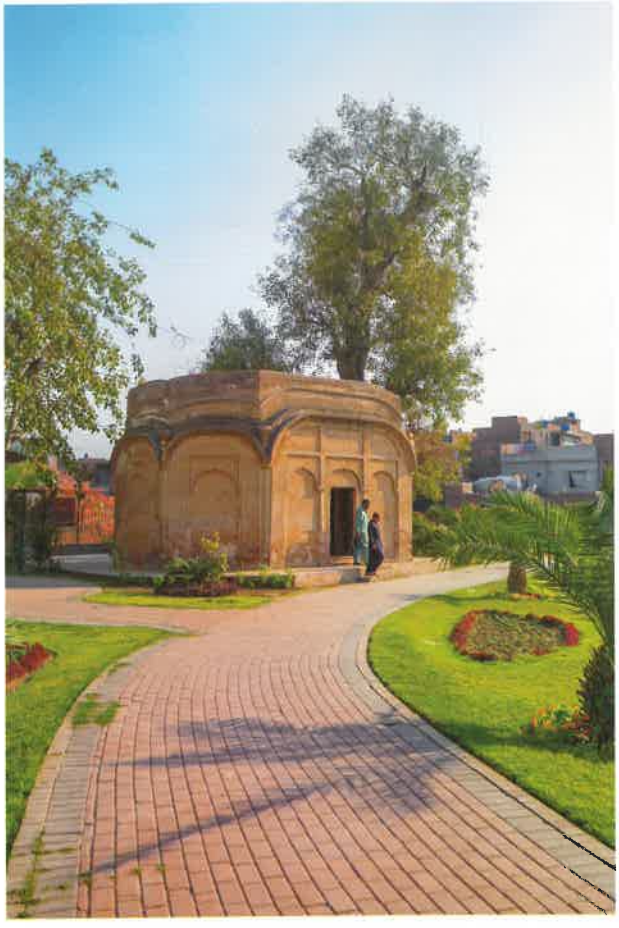


Baradari and Smadh of Maharaja Sher Singh

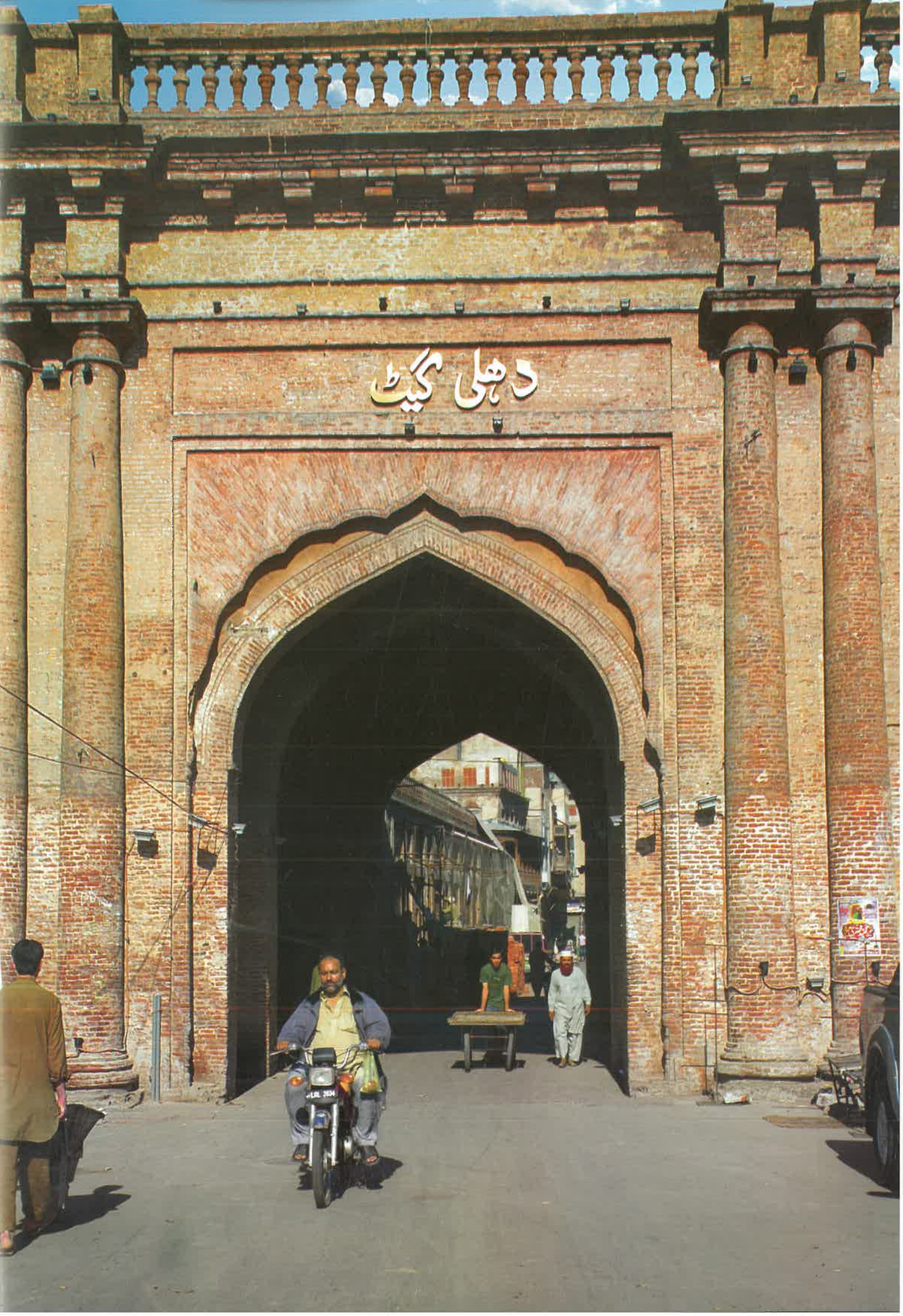
Punjab was ruled by Sikh dynasty from (1799-1849). The Main Sikh monarch was Maharaja Ranjit Singh (1780-1839) who ruled Punjab for forty years (1799-1839) Sher Singh was the son of Maharaja Ranjit Singh and Mahrani Mahtab Kaur. He became Maharaja of Punjab on 27th January, 1841 after the death of Maharaja Kharak Singh and immediately after the sudden death of Nau-Nehal Singh. Maharaja Sher Singh ruled from January 1841 to November 1843. Maharaja Sher Singh was known as a person who did good works for the betterment of his people. He ruled for two and a half years only but is remembered for improving the existing system of governance. Sher Singh and his young son were brutally murdered by the Sardaran-e-Sindha Walia. After his death Rani Randhawi Singh and her family constructed their Samadhis near this Baradari.







The complex at Kot Khawaja Saeed mainly comprised of shrine of Hazrat Bilawal Qadri(Shah Bilore), Samadhi and Baradari of Sher Singh. The baradari and Samadhi were nearly destroyed in 1992 when furiated gangs set it afire in misdirected retaliation for the destruction of Babari Mosque at Ajodhia in India. The Baradari and Samadhis have recently been restored by the Director General of Archaeology, Punjab. The major segments for the conservation and restoration are brick tile masonry, lime plaster, glazed lime plaster, fresco painting in geometrical and floral designs, lime terracing, wooden ceiling as per the remnants of original work, doors and windows, brick on edge flooring and protection of the premises with steel fence, restoration of vaulted roof of Samadhi construction of apron and cleaning and repair of old well were executed by Punjab Archaeology Department.


دھلی گیٹ

Delhi Gate

Delhi Gate (locally pronounced as Dilli Darwaza) is situated in the fortification wall towards the east facing Delhi city, which earns it this name. The gate was built during the Mughal era. Delhi Gate was once the main and only road that led from Lahore to Delhi. It is one of those famous gates of the city of Lahore, which is very busy for the movement of the people because of the establishment of Lahore Railway Station outside of this gate. A road leads to Lahore Fort through this old gate. The present two storeyed structured of the gate was built during the British period and renovated during the 1980s.

Although the gate suffered greatly in the 1947 riots, it has since been renovated and today is in its former glory.