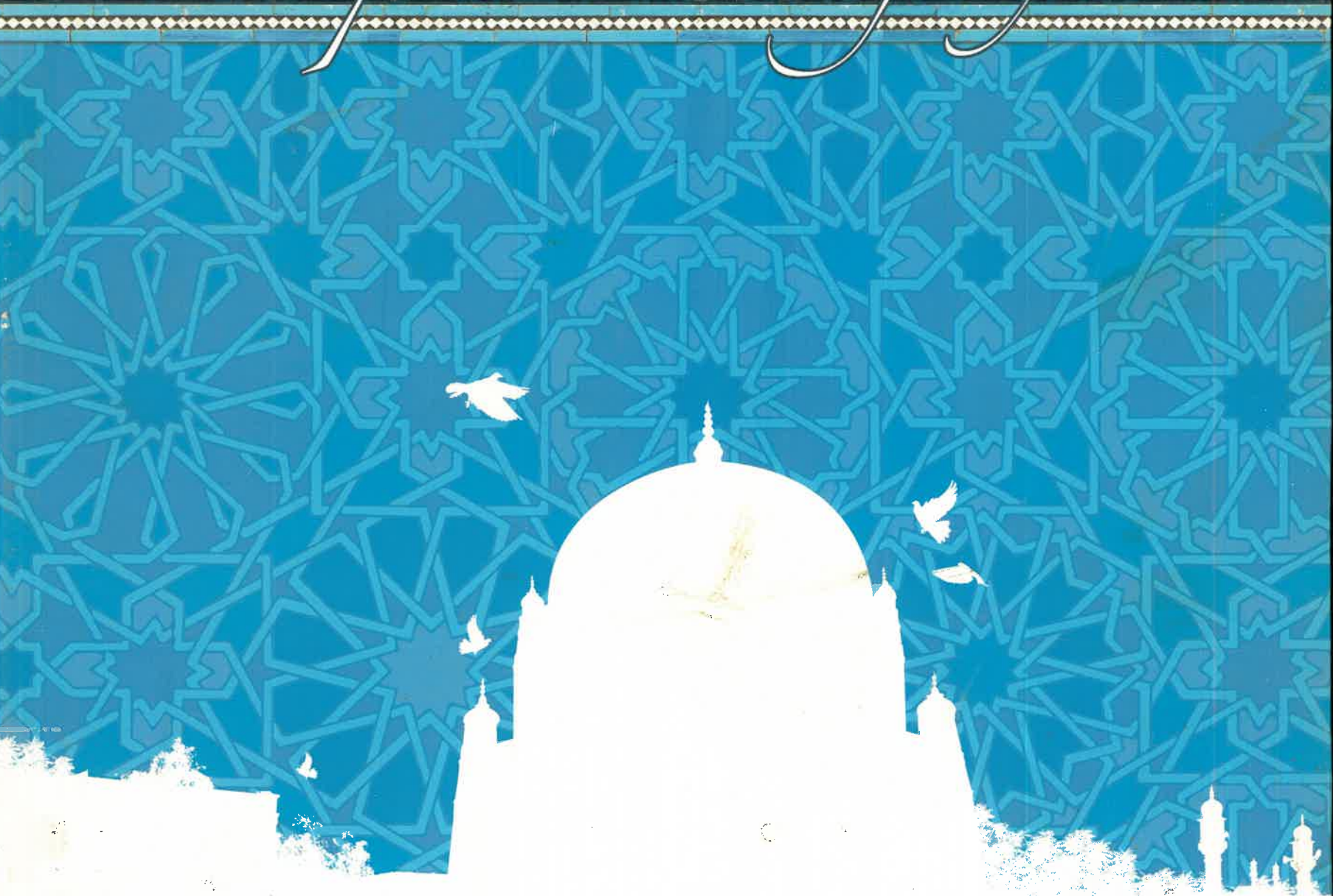


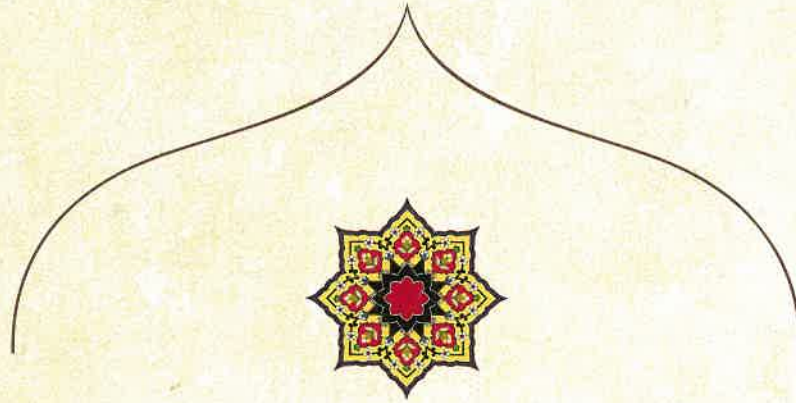
MULTAN

A Spiritual Legacy



Fauzia Husain Qureshi

10977



Multan: A Spiritual Legacy

By

Fauzia Husain Qureshi

Multan: A Spiritual Legacy

Text

Fauzia H. Qureshi

Photography

Sami ur Rahman

President's Award for Pride of Performance

Valuable Contributions of Archival Photographs & Maps

The British Library Board

Punjab Archives

Design & Layout

Aamir Ali

©All rights reserved.

No part of this publication may be reproduced or used in any form or by any means - graphic, electronic or mechanical, including photocopying, recording, taping or information storage and retrieval system without prior permission of the author.

ISBN 978-969-9251-35-1

Printed By

TOPICAL Lahore Pakistan

info@topicalprinters.com

Printing: Speed Master CD 74 Heidelberg

Contents

Prologue	v
Acknowledgements	vii
Chronological History of Multan	ix

MULTAN FORT

♦ Multan Fort (Qilla Qasim Bagh)	2
♦ Shrine of Shaikh Baha-ud-Din Zakariya	10
♦ Shrine of Shah Rukn-e-Alam	28
♦ Barood Khana	46
♦ Prahladapuri Temple	50
♦ Damdama	54
♦ Memorial of Patrick Alexander and William Anderson	58

WALLED CITY MONUMENTS

♦ City Wall (Faseel)	64
♦ Khuni Burj	68
♦ Bohar Gate	72
♦ Shrine of Shah Muhammad Yousaf Gardezi.....	76
♦ Jain Mandir	84
♦ Gopal Mandir	92
♦ Haram Gate	98
♦ Shrine of Hazrat Musa Pak Shaheed	102
♦ Hazrat Musa Pak Shaheed Mosque	114
♦ Shrine of Hazrat Sakhi Yahya Nawab	122
♦ Shrine of Pir Inayat Willayat	128
♦ Nawab Ali Wali Mosque	134
♦ Tarkhana Wali Mosque	140
♦ Shrine of Hamid Gilani	146
♦ Delhi Gate	150
♦ Tomb of Shahdana Shaheed	154
♦ Tomb of Saeed Khan Qureshi	158
♦ Tomb of Pir Mian Daler	164
♦ Dharamshala Dyal Singh	168

ALI AKBAR COMPLEX

♦ Tomb of Shah Ali Akbar's Mother	174
♦ Shrine of Shah Ali Akbar	178
♦ Shah Ali Akbar Mosque.....	188



EAST OF WALLED CITY

- ♦ Shrine of Shah Shams Sabzwari 194
- ♦ Shrine of Hafiz Jamal 204
- ♦ Eid Gah Mosque 212

WEST OF WALLED CITY

- ♦ Tomb of Mai Meherban 222
- ♦ Sawi Masjid 230
- ♦ Wazir Khan Mosque 236
- ♦ Tomb of Shah Hussain Saddozai 240
- ♦ Shrine of Allah Dad Gurmani 246
- ♦ Shrine of Pir Khawaja Ali Mardan Awaisi 254
- ♦ Khuddaka Mosque 258
- ♦ Ghanta Ghar 266

SOUTH OF WALLED CITY

- ♦ Tomb of Bibi Pak Damina 274
- ♦ Shrine of Khawaja Awais Khagga 282
- ♦ Khawaja Awais Khagga Mosque 286
- ♦ Suraj Kund Temple and Tank 294
- ♦ Shrine of Hazrat Sher Shah 298

EPILOGUE

- Shrine of Hazrat Musa Pak Shaheed, Uch Sharif 304
- Hazrat Musa Pak Shaheed Mosque, Uch Sharif 308
- Sufism and Shrine Culture 313

BIBLIOGRAPHY 316

GLOSSARY 318

INDEX 321

Prologue

In 2009 the Government of Pakistan, Ministry of Culture, Northern Circle of Archaeology awarded a project "Preliminary Survey and Studies for the Preparation of Conservation Plan for Preservation and Restoration of Historical Monuments of Multan" to my company M/s UNICON Consulting (Pvt) Ltd. In a presentation of the project in 2010 to the Prime Minister of Pakistan, Syed Yousuf Raza Gilani expressed the desire that the outcome the research of the project should be published as a book. The vision of the Prime Minister is finally in print.

A list of historical monuments in Multan was provided which included complete documentation, topographical survey of the site, historical background, intervention study and an environmental assessment report was prepared. The monuments primarily comprise of tombs, shrines, mosques, temples, gateways and the city and fort walls. A total of forty seven monuments are presented in the book and are presented as per geographical location in a chronological order of their history and each monument is provided with historical notes on the person/saint/event associated with it followed by the description and main features. These are further illustrated through architectural plans, sections and elevations.

The book has information which will be useful for any reader with an interest in the heritage of Pakistan however it will be specifically useful for architects and researchers as it is for the first time that these monuments have been documented in detail and all plans, sections and elevations of the monuments are available on scale. Historic photographs and maps add a special dimension which takes the reader back to see the condition of the monument and the environs of the site over 100 years. These were collected from the British Library during the summer of 2009 and I realized the wealth of historic records and information that is preserved in Britain about our region for ready access to researchers. I hope that this small contribution will be a step to preserve our historic record and generates the awareness to conserve our rich culture and built heritage for the future generations.





Acknowledgements

The seeds of the idea of publishing this book were sown whilst conducting research as the principal architect and team leader with Unicon Consulting (Pvt) Ltd for the project of the Ministry of Culture, Government of Pakistan, 'Preliminary Studies and Survey for the Preparation of a Conservation Plan for Preservation and Restoration of the Historic Monuments of Multan'. Unicon's experience particularly with the built heritage of Multan dated back to the early 1990's having completed a number of projects in Multan including conservation of the Services Club, Eid Gah, Ghanta Ghar (The Town Hall) and urban upgrading of the Ghanta Ghar Chowk. The publication of the research was further augmented by the approval of a grant by the Prime Minister of Pakistan, Syed Yousuf Raza Gilani which is graciously acknowledged. Without this funding this publication would not have been possible.

The number of persons who assisted in the research, documentation and provided support in terms of facilitation and access to the monuments is innumerable. This work would certainly not have been possible without the cooperation of the Secretary, Ministry of Culture Mr. Moin-ul-Hassan Bukhari and the Department of Archaeology, Ministry of Culture and their officers and staff. Mr. Maqsood Ahmed, Architect of the Department of Archaeology, was the pillar who had not only managed to convince the department to undertake the original project but provided us with relentless assistance throughout this period such as access to the available documentation in the department, ensuring physical access to the monuments and giving comments on the numerous drafts. The City Government of Multan particularly the Commissioner Multan Mr. Muhammad Gardezi and the DCO Mr. Khurram Agha were also instrumental in ensuring access to the monuments and providing adequate safety during the documentation stage. The historical research for the monuments was undertaken by Dr. Saif ur Rahman Dar and this component of the book would not have been possible without his input.

The whole venture would of course not have been possible without the architects, draftspersons and the surveyors of Unicon Consulting who did the tedious exercise of detail measured drawings and documentation of the monuments in the harsh and hot summer months of Multan between April-October of 2009. I am personally grateful to Architect Naveed Husain who performed his responsibility not only as the leader of the documentation team but also personally supervised the works of the documentation team comprising Architects Erum Akhtar, Sabrina Raja, Rabia Amin, Engineers Farrukh Jamal and Col. Niwaz Chaudary and Surveyor Ashraf Hammad. The documentation would have been incomplete without the assistance of our draftspersons Mr. Jamil Nausha, Mr Sardar Vincent, Muhammad Adnan and Ms Ayesha Rahman. I am also grateful to Shahid Raana for assistance in compiling and typing the numerous drafts of the book.

I am also grateful to Mehr Fatima for editing and correcting the numerous drafts and commenting on the final script. The presentation of this book would not have been complete without the inclusion of the professional photography done by the international award winning photographer and recipient of the Pride of Performance of Pakistan, Mr. Sami ur Rahman. I am also indebted to the team at Topical Publishers beginning with the CEO, Mr Naseer Baluch whose encouragement since the day he saw the initial draft, ensured that the book is appropriately designed and published. The design and layout of the book was handled meticulously by Aamir Ali. His astute and creative vision assisted in the overall editing and the final form of the publication and Faisal Iqbal for the cover design. To Farhana Rafiq, I am grateful for always being available for advice and assistance in all matters related to the publication at Topical.

To my daughters Myra and Rema, I am indebted for their continuous encouragement to complete this venture and for allowing me the time that was legitimately theirs. I dedicate this book to them with all my love and gratitude. Any errors and omissions in this book are solely my own.





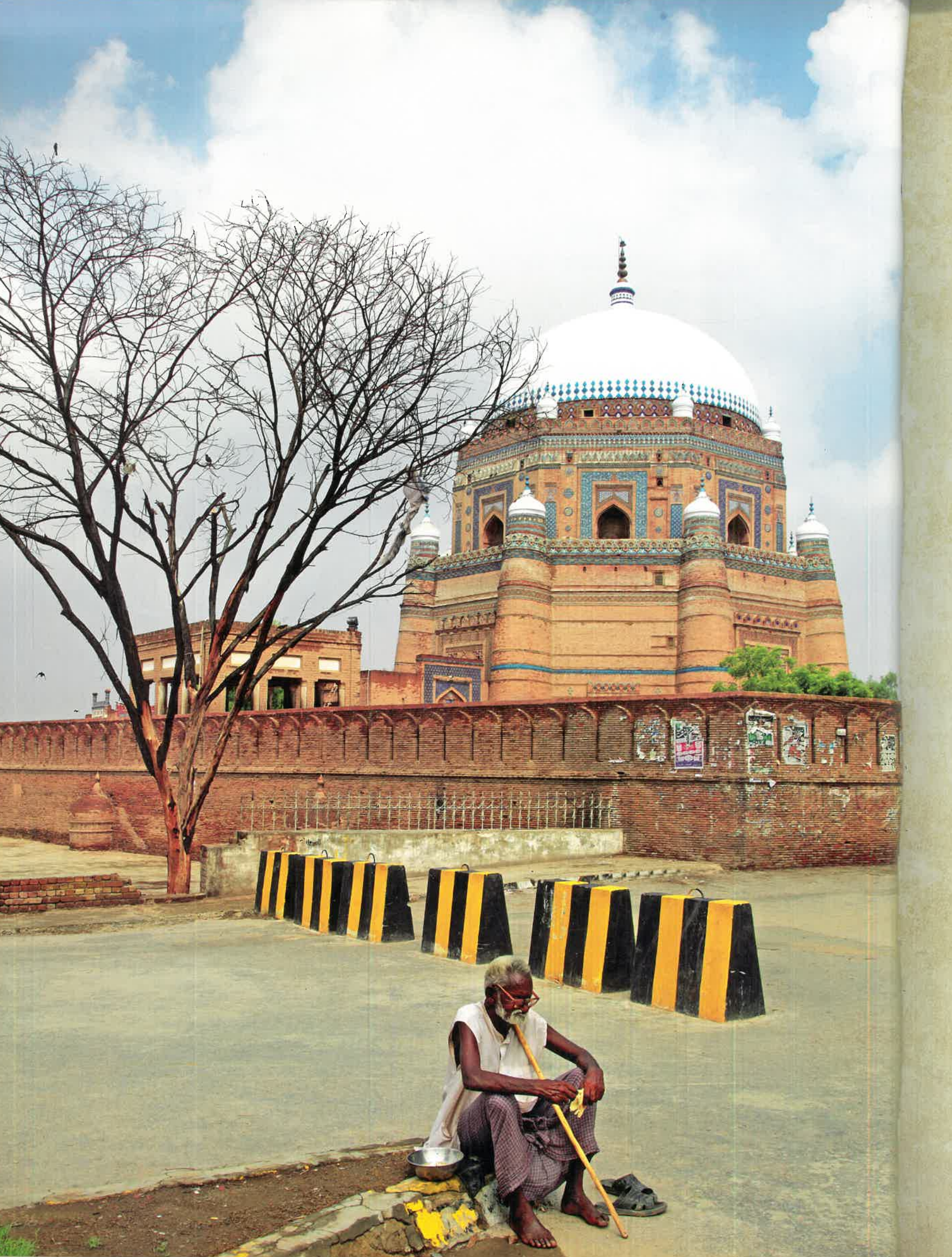
Google image showing location of monuments.



LEGEND

1. Multan Fort
2. Shrine of Shaikh Baha-ud-Din Zakariya
3. Shrine of Shah Rukn-e-Alam
4. Barood Khana
5. Prahladapuri Temple
6. Damdama
7. Memorial of Patrick Alexander and William Anderson
8. City Wall (Faseel)
9. Khuni Burj
10. Bohar Gate
11. Shrine of Shah Muhammad Yousaf Gardezi
12. Jain Mandir
13. Gopal Mandir
14. Haram Gate
15. Shrine of Hazrat Musa Pak Shaheed
16. Hazrat Musa Pak Shaheed Mosque
17. Shrine of Hazrat Sakhi Yahya Nawab
18. Shrine of Pir Inayat Willayat
19. Nawab Ali Wali Mosque
20. Tarkhana Wali Mosque
21. Shrine of Hamid Gilani
22. Delhi Gate
23. Tomb of Shahdana Shaheed
24. Tomb of Saeed Khan Qureshi
25. Tomb of Pir Mian Daler
26. Dharamshala Dyal Singh
27. Tomb of Shah Ali Akbar's Mother
28. Shrine of Shah Ali Akbar
29. Shah Ali Akbar's Mosque
30. Shrine of Shah Shams Sabzwari
31. Shrine of Hafiz Jamal
32. Eid Gah Mosque
33. Tomb of Mai Meherban
34. Sawi Masjid
35. Wazir Khan Mosque
36. Tomb of Shah Hussain Saddozai
37. Shrine of Allah Dad Gurmani
38. Shrine of Pir Khawaja Ali Mardan Awaisi
39. Khuddaka Mosque
40. Ghanta Ghar
41. Tomb of Bibi Pak Damina
42. Shrine of Khawaja Awais Khagga
43. Khawaja Awais Khagga Mosque
44. Suraj Kund Temple and Tank





Chronological History of Multan

The river Chenab flows quietly through Pakistan in South Punjab, a silent witness to the dramatic life of the ancient city of Multan which lies on its left bank. Multan's history and age is characterized by various names, rulers, invasions, cultures and religions which span over a period of three thousand years. From the Pre-Islamic era to modern times, Multan's culture has been rich with literary and academic knowledge, which has caused it to be the centre of learning throughout its history. From the development of mathematical solutions to composition of famous poetry and from the creation of mystic verses to artistic works, Multan has seen it all.

Historians differ over the original name of the city. Some believe that it was once called *Kashyapapura*, which became Hanspura, then Baghpura and eventually Mulasthana. Others tend to trace the history of Multan to its conquest by Alexander the Great in 325-326 BC identifying it as Mali-us-Than which over time became Mooltan and finally, Multan as we know it today.

The original city of Multan comprised of two mounds, the Fort, now known as Qilla Qasim Bagh and the Walled City, which were separated by a moat fed by the river water. It is not documented when these twin mounds were formed but they have been dated back to over 2000 years with the first documentation by the Greeks at the time of the conquest by Alexander the Great. In the Chach Nama, the earliest documentation of Multan of the pre-Islamic period dating back from the 5th century up to the ascent of the Muslim rule, the two mounds are referred to as Sikka and Multan, and are described as two forts separated by channels of river Ravi. At the end of the 11th century the Ravi changed its course and joined the Chenab which currently flows adjacent to Multan.

During the Pre-Islamic period, thousands of Hindus would congregate at Multan to visit their two revered sites located in the Fort, the Sun Temple and the Prahladapuri Temple. Subsequently, during the Islamic period, Multan became a centre for Islamic scholars.

One of the greatest Islamic mathematicians, Alberuni, discussed and analyzed some of the most profound mathematical problems with Indian scholars based in Multan. Persian poets including Iraqi and Mir Sadaat Hassan travelled to the city and stayed there periodically. Hazrat Amir Khusrau and his friend Hassan Dehlavi were known to have composed many of their verses while residing in the city as courtiers of Sultan Muhammad, the son of Sultan Ghiyas-ud-Din Balban (1200-1288) of the Tughlaq Dynasty. Unfortunately, Multan has also seen more than its share of wars, conquests, bloodshed and destruction. All these seemed to have overshadowed its historic contributions to Islamic learning in the subcontinent as there is a severe lack of acknowledgement and rewards that this city and its scholars deserve.

Evidence suggests that the documented history of Multan was initiated by the Greek historians, Herodotus and Arrian. Before the conquest of Multan by Alexander, it was a province of the Achaemenid Empire of ancient Persia. From 550-330 BC the Achaemenid's dominated this region of the Indian Subcontinent. At the height of their reign their kingdom stretched from Greece in the west, Egypt in Africa, West and Central Asia and Northern India. Darius I the Great who ruled from 521-486 BC





The Achaemenid Empire 500 BC before its greatest extent under Darius 1.

added North Western India to the Achaemenid realm which included Multan. Darius established a system of governance of 'Satraps' which was followed by the next successive empire of Alexander who defeated the Persians. At that time, Multan was inhabited primarily by Hindu Brahmins. It was during a battle with the city of Mali-Us-Than (326-325 BC) that Alexander was faced with fierce resistance which led to him being fatally injured. Enraged at seeing their King unconscious on the battle field, his sacred shield covered in dust and blood, the Macedonians attacked and successfully conquered Multan. Although Alexander's death two years later is attributed to either poisoning or a disease such as typhoid or malaria, the wounds received at the battlefield of Mali-us-Than had weakened his resistance which probably led to his death at Babylon. There was peace until the mid-5th century when in 454 AD the nomadic White Huns led by Toramana attacked Multan. Despite their successful conquest the nomads did not stay for long and eventually, Hindu rule was restored by Chach (610-682 AD), a Hindu Brahmin which lasted for two hundred years.

During 600-700 AD Multan was frequently visited by travellers, historians and writers. It was an important centre of pilgrimage by Hindus to the two prominent Hindu temples - the Prahladapuri



Map of the Limits of the Macedonian Empire and the route of Alexander the Great.

Temple which was built for Lord Vishnu and the Sun Temple both located in the Fort what is now Qilla Qasim Bagh. The Chinese historian Hsuan Tsang referred to its name being as 'Mulasthana' when he visited the city in the 7th century. Tsang took particular note of the Sun Deva in the temple dedicated to the Sun, the solar deity Mitra, and its ornate décor of yellow gold and eyes made of rubies. Tsang also mentions about eight Deva Temples and the lack of Buddhism in the region, a consequence of the Hindu rule.

The first evidence of Muslim influence came during the time of the Umayyad Caliphate in 664 AD when the Arab General Mohalib Bin Abu-Suffrah attacked the city and instead of conquering it, he returned with many prisoners of war. It was, however, during the Arab conquest led by Muhammad Bin Qasim in the 712 AD that Muslim integration in the region commenced. This began a millennium long period of Islamic domination. Islam was spread throughout the subcontinent by a variety of methods including coercion; inter marriages, trade and Sufi preachers. A new identity 'Islamic' was born which brought about a parallel social system, culture, religious practices, legal and administrative systems.

Between 800-1000 AD Multan suffered several attacks by the Arabs, particularly during the reigns of the Abbasid Caliphates. A major Shiite dynasty the Fatimid's had founded its own caliphate based in Egypt, in rivalry with the Abbasid Caliphate. The Fatimid's traced their ancestry to the Prophet's daughter Fatima (RA) and her husband 'Ali Ibn Abu Talib (RA), the first Shiite Imam and they were also acknowledged by different Isma'ili communities. They succeeded in making Multan a vassal state in 958 AD and their rule resulted in conversions to the Isma'ili sect, especially amongst the Buddhists. Mahmud of Ghazni, an enemy of the Isma'ili Shiites attacked and conquered Multan in 1005 AD. During this period, many indigenous temples, including the Sun Temple, were destroyed. At the same time, Multan turned into a centre for Islamic learning and pilgrimage and was thronged by Sufis for three hundred years. It was also during this period that this region became a hub for Arab scholars to develop Indian sciences which were later passed onto the West.

The Ghaznavids who originated from Afghanistan were defeated by Muhammad of Ghor, (Ghauri Dynasty), a Sultan of Persian origin and Multan was captured by him in 1175. Multan was ruled as a separate kingdom under Nasir-ud-Din Qabacha who was initially appointed by the Ghauri's as its Governor between 1206-1227. Nasir-ud-Din Qabacha eventually lost to Shams-ud-Din Altamash (1211-1236 AD), the ruler of Delhi of the first of the series of five dynasties of Turkish origin better known as the Delhi Sultanate that ruled India





Location plan of Multan Litho 1871.
(Courtesy: British Library)

from 1206 till their defeat by the Mughals in 1526. It was during the Delhi Sultanate Period (1206-1526 AD) that Multan was constantly under attack from Western and Central Asia by the Mongols. Due to constant Mongol invasions, Ghiyas-ud-Din Tughlaq, who was born in Multan, was initially appointed as the warden of the Western frontier from where he rose to become the Sultan of Delhi of the Tughlaq Dynasty. The Tughlaq's reigned until 1397 when the city was taken over by Amir Taimur (better known as Tamerlane) in 1398. His army also conquered Uch and passed across the river Beas to Pakpattan and Delhi. From 1300-1400 AD due to the presence of several saints including Shaikh Baha-ud-Din Zakariya as well as his son and grandson Shaikh Sadr-ud-Din Arif and Shah Rukn-e-Alam, Multan became a centre for spirituality. It was during, this period that several of Multan's tombs and shrines were constructed, establishing a specific Sultanate period architecture style of Multani, Pre-Mughal architecture. These monuments included the tombs of Shaikh Baha-ud-Din Zakariya, Shah Rukn-e-Alam and Shah Shams Sabzwari.

The city also became a cultural and learning centre due to the presence of figures such as Amir Khusrau (1253-1325). It was under the patronage of Sultan Muhammad, son of Ghiyas-ud-Din Balban (1266- 1286) that Amir Khusrau, the prolific classical poet and musician, resided in Multan and composed some of his poems. Khusrau is credited as the founder of Indian classical music and 'Qawwali' and he was associated with seven rulers of the Sultanate period. All this caused Multan to offer a distinct Islamic Culture, thereby attracting students from Central Asia and the Far East.

After the fall of the Delhi Sultanate by Amir Taimur, Shaikh Yusuf Qureshi, a descendant of Shaikh Baha-ud-Din Zakariya was chosen by the inhabitants of Multan as Governor. At this time Multan was being ruled by the Langahs, a tribe hailing from Afghanistan. The Chief of the Langah tribe, Rai Sehra, married his daughter to Shaikh Yusuf Qureshi and Rai Sehra went on to proclaim himself King of Multan upon sending Shaikh Yusuf to Delhi in 1445 under the title of Sultan Qutub-ud-Din. The Langah rule lasted till 1526 and it was during their 80 years rule that Multan became part of the trade route that existed between India and Kandahar.

In 1528 AD Shah Hussain Arghun the ruler of Sindh attacked Multan on the behest of Emperor Babar, (a descendent of Amir Taimur) founder of the Mughal Empire. This marked the beginning of the Mughal rule. Multan was governed initially by Langar Khan, who was one of the powerful 'Amirs' of Sultan Mahmud Langah and Mirza Askari, brother of Emperor Humayun. During 1540-43 when Mirza

Askari's brother, the Emperor Humayun fled to Persia, Sher Shah Suri took over the governance but the province was re-occupied by the Mughals in 1555 AD. With the advent of Akbar a well organized system of administration was established that lasted till the end of the Mughal Empire.

The province of Multan attracted attention due to the fertility of its soil for agricultural produce and brought prosperity of trade and commerce being near the river. Multan also enjoyed great cultural importance during the Mughal period. Its governorship was a prized post and a number of significant figures ruled Multan as Governors including Muhammad Quli Khan Barlas Barmaki, Abdul Rahim Khan-e-Khana, Khan-e-Jahan Lodhi, Qalij Khan Torani, Aurangzeb Alamgir (who would later become Emperor), Jahandar Shah (who became King of Delhi) and Nawab Abdul Samad Khan. However, these Governors hardly resided in Multan, preferring Delhi and as a result none of them built or maintained a relationship with the province of Multan.

In fact, it was only Emperor Aurangzeb (1618-1707) who stayed in Multan for a two year period and that too because of its mystical culture which emerged as a result of the Sufis who resided there. He used the entire revenue of Multan to build the historic Badshahi Mosque in Lahore. Emperor Aurangzeb's brother Prince Murad too invested in the city, rebuilding the inner road surrounding the walled city known as 'Alang'. While permanently residing in Lahore, Nawab Abdul Samad Khan built the Eid Gah in Multan.

The demise of Emperor Aurangzeb set in the decline of the Mughal Empire. The struggle for power amongst the Mughal princes consequently weakened their position in the eyes of their subordinates and eventually Multan was seceded to the Afghan King Ahmed Shah Abdali in 1752 AD.

For more than half a century Multan was ruled under Afghans, the Sadozais of Kabul. This was not a time of peace and the period was marked with great destruction due to the advent of the Sikhs who had consolidated their position in Lahore. In 1818, Maharaja Ranjit Singh annexed Multan but peace and prosperity failed to be established by the lawmakers. Nawab Muzaffar Khan Sadozai who had been Governor of Multan fought courageously against the Sikhs, using the great Bhangi Gun or Zam Zam of Ahmed Shah Abdali, but was eventually killed. This signalled the end of the Muslim rule.

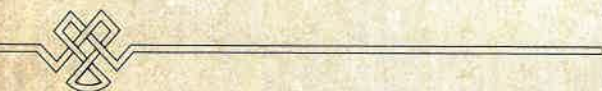
Although Ranjit Singh established and maintained a set of administrative decisions, Muslims paid a heavy price for the revenue

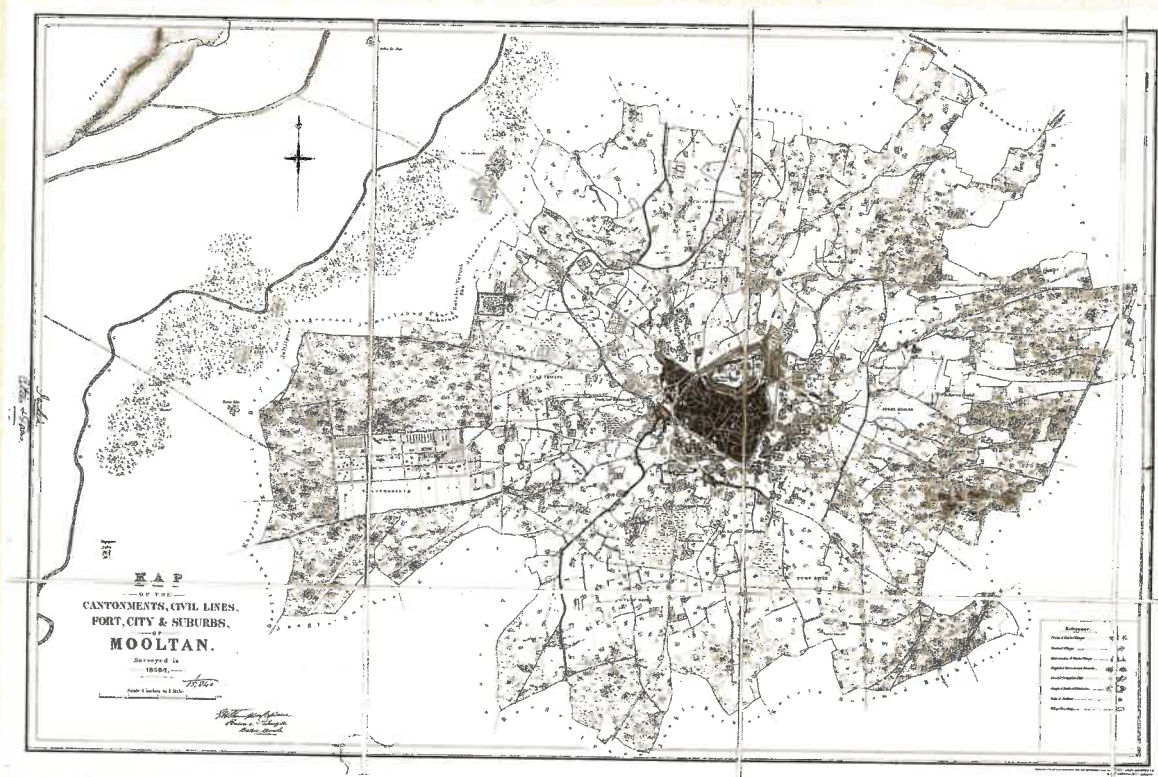


arrangements envisaged during his rule. Despite being the majority in Multan, Muslims were deprived economically as trade and commerce was in the hands of the Hindus. It was this animosity that eventually led the Muslims to support the English conquest.

The East India Company had by the 19th Century already begun to annex Indian states and began direct governance in India. The last of the areas to be annexed was the Punjab where the Sikh rule began to weaken soon after the death of Ranjit Singh. The British fought two wars against the Sikhs to consolidate their rule in the Punjab. The Second Anglo Sikh (1848-49) war was initiated in Multan which at this time was governed by a Hindu viceroy, Dewan Mulraj. After the end of the First Anglo-Sikh war, Mulraj behaved independently and the British-controlled Durbar in Lahore ordered Mulraj to pay the increased tax assessment and revenues along with the arrears. In order to ensure that the Sikh ruler complied to these terms the British decided to impose their own Governor, Sardar Khan Singh and sent a party led by British agent Lieutenant Patrick Vans Agnew and Lieutenant William Anderson in April 1848 to Mulraj to take possession of the keys of the Fortress. Mulraj's troops instead attacked and wounded the two officers who were initially rescued by the Sardar Khan Singh and taken to the Eid Gah, a mosque outside the city. However, the next day both officers were brutally murdered by Mulraj's troops although Mulraj later claimed that he had not instigated these attacks. The news of the killings spread over the Punjab, and unrest and disquiet increased. Large numbers of Sikh soldiers deserted the regiments loyal to the Durbar to join those under the leadership of Mulraj and disaffected Sardars.

This was the beginning of a long drawn and contested war that lasted nine months. Initially, the Sikh troops outnumbered the British particularly when Sher Singh's troops also rebelled against the British command and joined the Sikh forces. The British troops were also not accustomed to the harsh summer months and it was only in late November that the British managed to reinforce their troops to 32000 with about fifty percent of European origin. Mulraj's troops numbered 12000 only and the siege of Multan began. The British were able to breach the City walls and Mulraj retreated to the Fort. On December 30th the main magazine in the fort exploded killing 800 troops of Mulraj and destroying practically all the standing structures within the Fort. As the battle continued for another fortnight it further destroyed large sections of the walls of the fort and reduced it to a mound of debris. The battle ended on January 22, 1849 when finally Mulraj along with 550 troops surrendered and thus began the almost hundred year's British rule in Multan.





British Period Map of Multan 1874. (Courtesy: British Library)



Shrine of Rukn-e-Alam 1865. (Courtesy: British Library)

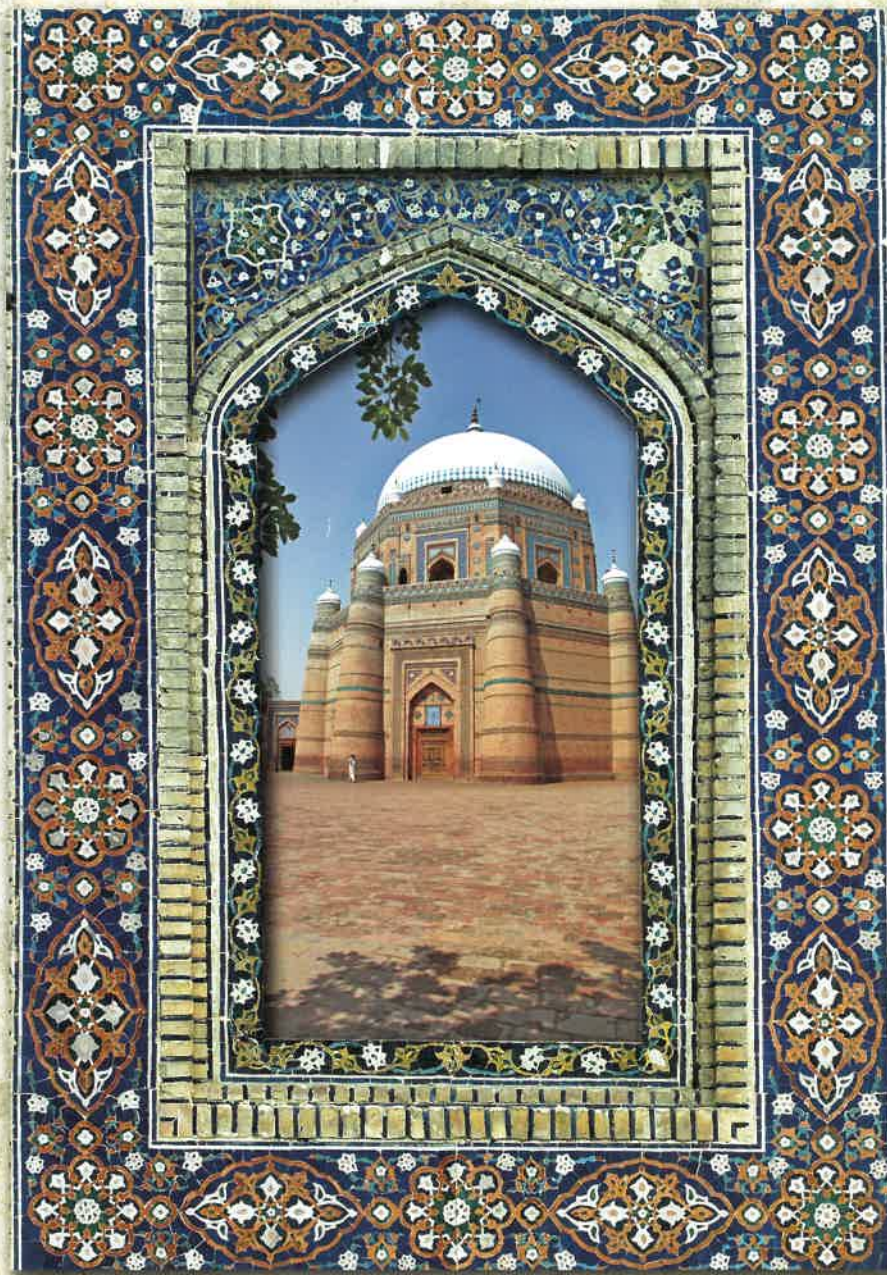


In order to earn the loyalties of the local population a new era of administration began under the English governors and religious freedom, which had been curtailed was restored. Muslims were restored their mosques and Hindus their temples. The initiatives of the British to modernize India through development of an administrative and legal system, education system, railways, postal and telegraphic communications, irrigation systems including construction of an elaborate systems of canals were all undertaken to facilitate their rule. The aim of British policy was to integrate the Indian economy with that of the British in way such that India supplied Great Britain with cheap raw material for being manufactured into value-added finished products. This exploitative intent was the cause of the Hindu Muslim struggle against colonialism. However, the nationalism espoused by Hindus did not appeal to Muslims and they felt that they would be subjugated in an India united by Hindus. This discrimination and fear or coercion was the root of separatism and creation of an independent state of Pakistan in 1947.

Today due to the increasing pressure of population growth and urbanization, the historic architecture of the city has been hidden away behind modern monuments and multi-level buildings. Some have been restored such as the Shah Rukn-e-Alam Shrine, which also won the coveted Agha Khan Award for Conservation in 1983. Furthermore, lack of awareness of the significance of cultural heritage continues to impact and destroy the built heritage.

Multan today is the sixth largest city of Pakistan and it is conveniently linked via road, rail and air. Post Independence it continues its significance and reputation as the centre of religion and is known as the 'City of Saints'. The city also capitalized on its economic success and has grown into an industrial city producing fertilizer, cotton products, processing textiles and also large scale power generating units. The mango orchards produce some of the finest varieties of the 'King of fruit'. Multan continues to produce local handicrafts and cottage industries ranging from ceramics to carpets. Since it geographically lies in the heart of an agricultural hinterland the city thrives on agricultural produce and livestock, dairy farms and products, animal and poultry feed, poultry processing units, leather garments and footwear manufacturing.





Multan Fort Monuments



MULTAN FORT (QILLA QASIM BAGH)



LOCATION
QILLA QASIM BAGH, MULTAN

STATUS
NOT LISTED OR PROTECTED

PERIOD / DATE
5TH CENTURY BC TO
19TH CENTURY



HISTORICAL NOTES

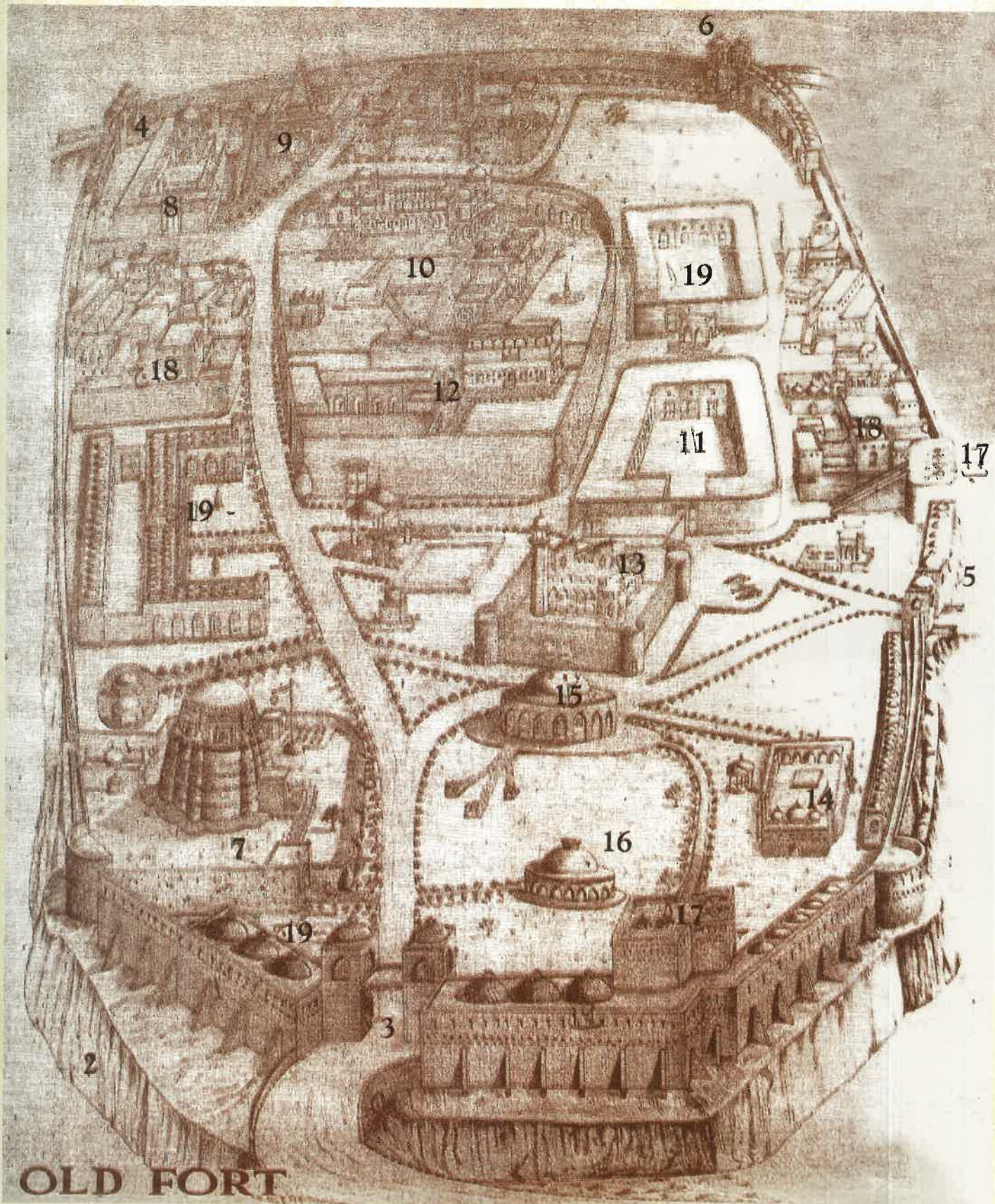
The original city of Multan comprised the Multan Fort, today known as Qilla Qasim Bagh and the Walled City. In the early records these are described as two forts separated by the channels of the river Ravi forming a protective moat for the forts. Both these sites are described as islands above the general plains of the area that lay between the channels of the river Ravi. The Ravi, having changed its course probably around the 1100 AD, today, joins the river Chenab approximately 80 kilometers north of the city and the Chenab flows from the north to the south, a few kilometers west of Multan.

The early history of Multan Fort is still quite obscure. This is possibly the same Fort that was captured by Alexander the Great in a battle with the city of Mali-us-Than in 326-325 BC. The Chinese historian, Hsuan Tsang visited the fortified city in the first half of the 7th century prior to the Muslim influence when the city was known as 'Moolasthana' and refers to it as an important centre of pilgrimage for the Hindus. He describes two prominent Hindu temples located in the Fort: the Prahladapuri temple which was built for Lord Vishnu and the Sun Temple. He provides a detailed account of a Temple in the Fort that was dedicated to the Sun, 'Mitra' and its ornate décor which included yellow gold and eyes made of rubies. Historical records mention this temple from Hsuan Tsang in 641 AD through to 951 AD in different accounts including Muslims records.

The Chach Nama is the earliest documentation of the history of Sindh and the Rai Dynasty which was written following the ascent of the Chach of Alor upto the Arab Conquest by Muhammad bin Qasim. This history is based on Muslim chronicles dating back to the 5th century. It was originally written in Arabic and subsequently translated into Persian in 1216. According to the Chach Nama, the two names of Sikka and Multan are joined together as two forts separated by the channels of the river Ravi. The conquest of these forts by Muhammad Bin Qasim in 712 AD is well documented. The conquest of Sikka located on the south bank of the Ravi was followed by the conquest of Multan Fort on the north Bank. It is mentioned that a ferry was used indicating a certain distance between the two locations. It took over two months with thousands of casualties for the conquest of Multan Fort by the Arab Muslims.

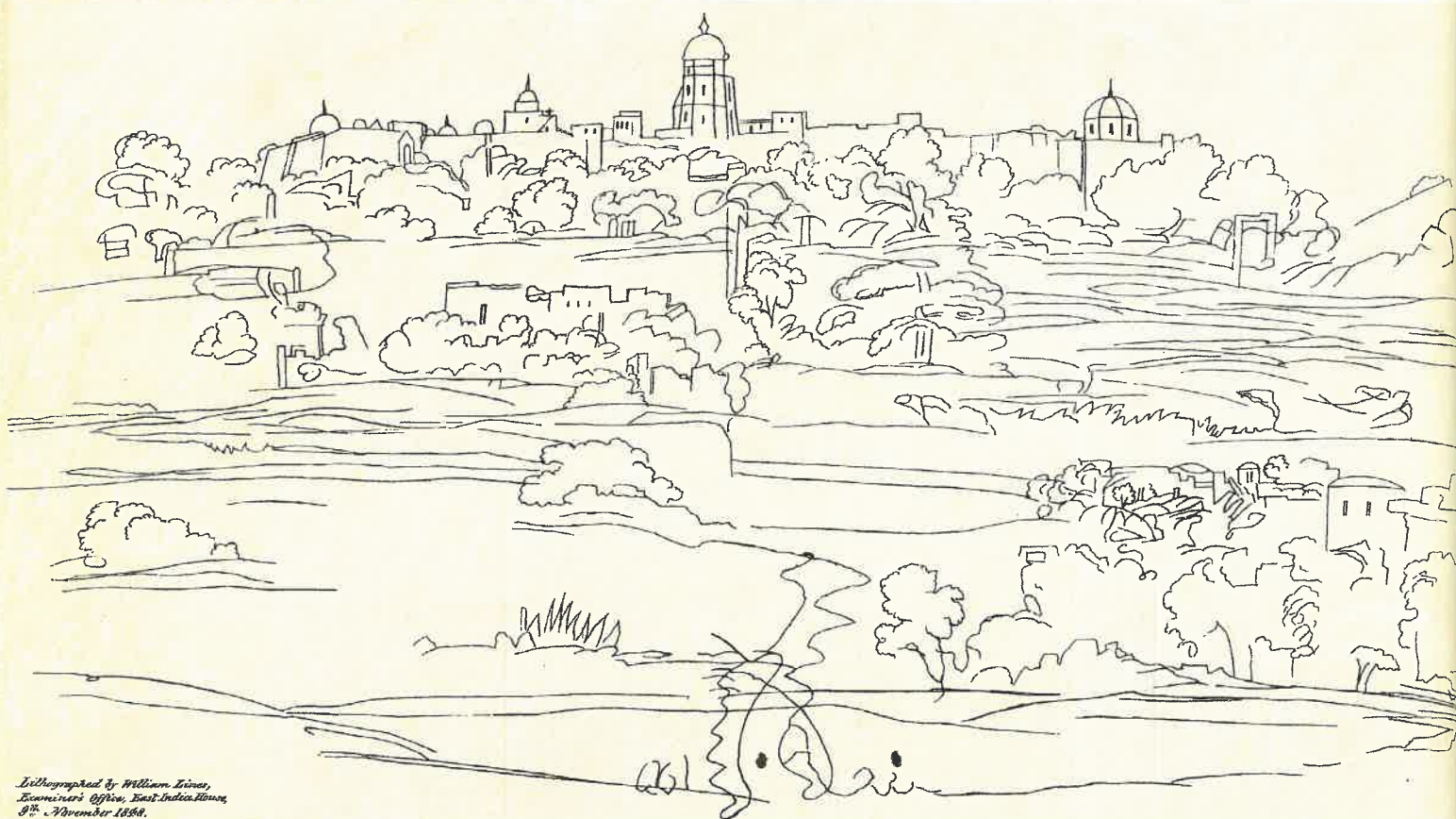


Plan of Multan City and Fort Lithograph: 1874;
Cunningham: Archaeological Survey of India.



Schematic view of Multan Fort, originally prepared during the reign of Nawab Muzaffar Khan, later copied by the Nawab of Bahawalpur.

- | | | | | |
|-----------------------|----------------------------------|-----------------------------|------------------|-----------------------|
| 1. Faseel/Wall | 5. Sikka Gate | 9. Prahladapuri Temple | 13. Jamia Masjid | 17. Damdama |
| 2. Mud Embankment | 6. Rehri Gate | 10. Palace of Muzaffar Khan | 14. Choti Masjid | 18. Residences |
| 3. Dehli Gate | 7. Shrine of Rukn-e-Alam | 11. Khush Khana | 15. Barood Khana | 19. Soldiers Barracks |
| 4. Khizri Gate (West) | 8. Shrine of Baha-ud-Din Zakaria | 12. Diwan Khana | 16. Sard Khana | |



Sketch of Multan Fort 1848. (Courtesy: British Library)

Chach Nama further mentions the Sun Temple in the Multan Fort which had over “three hundred and thirty maunds of gold and treasures buried under the idol made of pure gold and with eyes of red rubies” was plundered by Muhammad bin Qasim. The treasure was bought into the public treasury and was used to pay back the expenses of the war and construction of mosques in cities that were conquered by him. Due to the long hardships his soldiers had faced in this conquest part of the booty that was collected was also distributed amongst the soldiers. Multan possibly derived its name meaning ‘boundary of the house of gold’ from the idol that was placed in this Temple. The temple was again destroyed in early 11th century by Mahmud of Ghazni however, it must have been reconstructed again as the French traveller Jean de Thevenot mentions this temple in his 17th century travelogues ‘Voyages’. His travelogues inform us that Muslim authorities allowed the Sun-Temple of Multan to operate unhampered as it attracted large numbers of devotees from all over the subcontinent and generated considerable revenues for the shrine as well as for the state. This is the last documented historical record of the Temple and there is no documentation of how and when it was obliterated.

The arrival of the Muslims ushered in a new era in Multan. It became a strategic town for the Muslim rulers of Delhi between the 9th -13th century. Its geographical location made it a second line of defense from the invasions of the Mongols of Central Asia and the city was properly garrisoned and a large cantonment was established. This was also the period when large numbers of Muslim scholars and saints began to visit and settle in Multan who became very popular with the local population both Hindus and Muslims. Multan became a centre of the Suharwardy Silsila who believed that saints should lead a normal life and not one of salvation. Shaikh Umar the founder of this Silsila directed his disciple Shaikh



Sikki Gate 1850. (Courtesy: British Library)

Baha-ud-Din Zakariya to make Multan the centre of his activity. Shams-ud-Din Altamash the ruler of the Mamluk dynasty, overthrew the then ruler of Multan, Nasir-ud-Din Qabacha in 1227 and appointed Baha-ud-Din Zakariya as "Shaikh-ul-Islam". Shaikh Baha-ud-Din Zakariya was buried in the Multan Fort in a Mausoleum that was built by himself. His grandson Shah Rukn-e-Alam is also buried in the Fort in a mausoleum which was probably built by the Emperor Ghiyas-ud-Din Tughlaq for himself but later gifted to the saint.

Generally, it is believed that the present configuration of the Fort was given by Prince Murad Baksh during the years of his residence here as Governor of Multan (1642-1646) on behalf of his father Emperor Shah Jahan. He developed a cantonment inside the fort where the commanders of his army were allowed to live. However, Muslims and non-Muslims were also allowed to visit their respective sacred places inside the fort. The original fortification wall was rebuilt in 1757 by Ali Muhammad Khan Khakwani, the governor of Multan on behalf of Ahmad Shah Abdali. The Abdalis used the Fort as their military post subsequently followed by the Sikhs. The Fort at this time was like an island surrounded by branches of River Ravi. However when the river receded from the fort and the town, the Sikh's built a moat around the fort. It was on account of this moat and the high walls of the fort and his own bravery, that the last Sikh Governor Mulraj offered a brilliant resistance to the invading forces of the British for over nine months. John Dunlop published a series of lithographs titled 'Mooltan A Series of Sketches During and After the Siege' which illustrate the views of the Fort Wall and Buildings. There are no remnants left of the original wall today. Some old maps of the fort show the presence of large palaces and royal buildings, the Jamia mosque and garrisons for soldiers as well as the two Shrines of Baha-ud-Din Zakariya and



Shah Rukn-e-Alam. Practically all of these were destroyed due to the explosion of a main magazine during the siege of Multan in 1848. The only structure that withstood this blast were the Prahladapuri temple and the shrines of Shah Rukn-e-Alam and Shaikh Baha-ud-Din Zakariya. These have been illustrated in John Dunlop's book

Some English writers have left behind interesting accounts of the Fort wall. Mountstuart Elphinstone and Sir Alexander Burnes describe Multan as "about four and a half miles in circumference with the citadel situated on the opposite banks of the old bed of the Ravi. The walls were up to forty to fifty feet high and had bastions at regular intervals". Godfrey Thomas Vigne estimated this wall at places to be 65 feet high. When intact the Fort wall had a circuit of 6600 feet or 1¼ miles, and it had 46 bastions and four gates each having two flanking towers. The four gates were: Khizri Gate on the north, Deh (or Dewal) Gate on the west, Sikka or Sikhi Gate on the south-east and Rehri Gate opposite Hussain Agahi. None of these gates exist in their original form. However the present entry points correspond to the location of the old gates.

Sir Alexander Cunningham who was the Director General of the Archaeological Survey of India dug a 40 feet deep trench outside the Prahladapuri Temple in 1853 (Multan Gazetteer) and revealed the site has been in human occupation since 5th- 4th centuries BC. It has had two major periods of occupation namely Muslim Period from 712 AD onward, an occupation some 18 feet deep and Pre-Islamic Period from 712 AD backwards to the 5th century BC – an occupation of 32 feet.

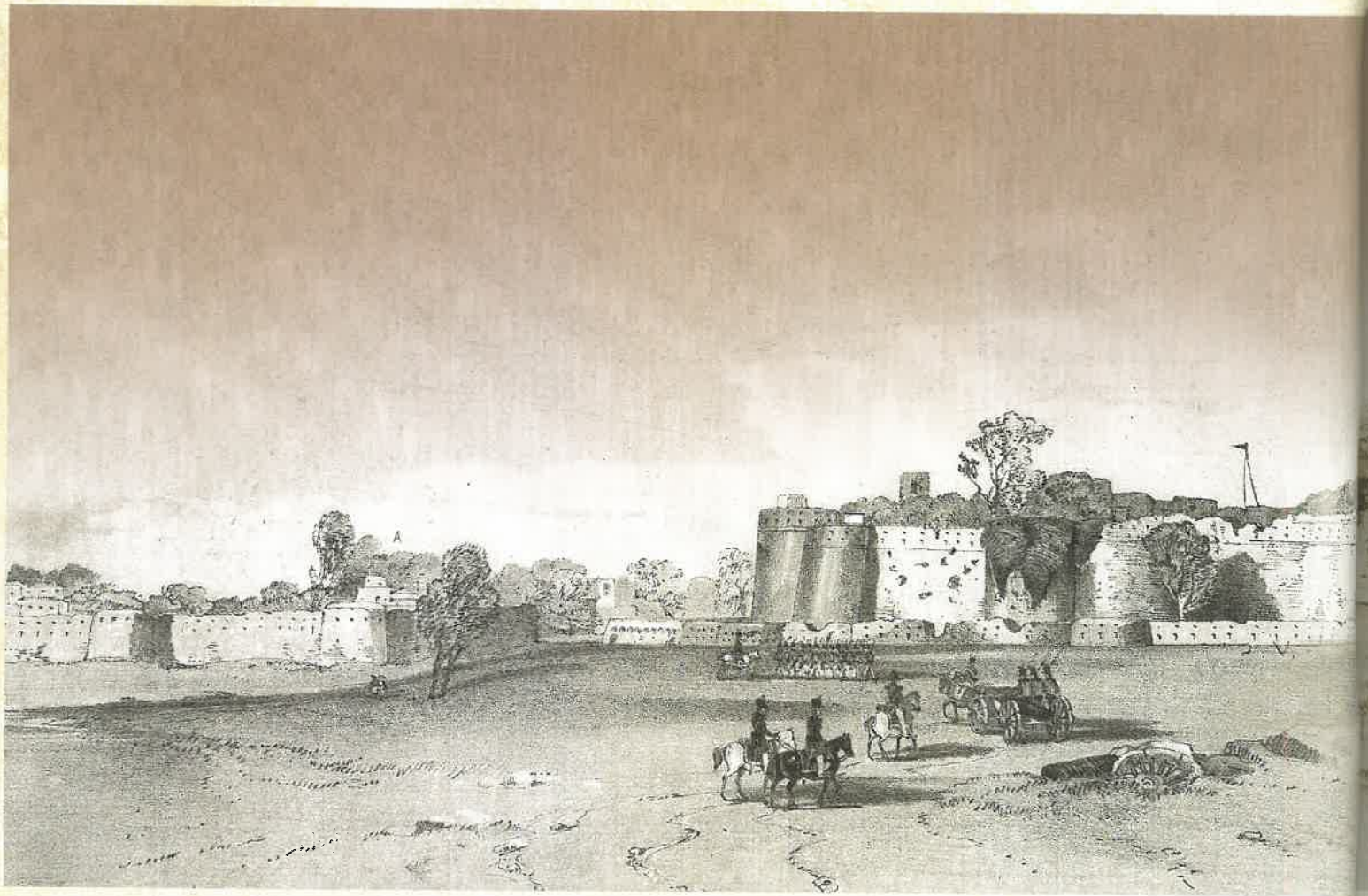
At the time of the British rule there was a ditch which ran along the outer wall that could be filled with the waters of the canals fed by the rivers. After its occupation by the British in 1849, the fort was used as a British Cantonment till a new one was laid out approximately five kilometers away and the fort was handed over to civil authorities in March 1891 (Multan Gazetteer 1901-02). However, it was taken over by the British Army in 1893 and was kept under army control till 1902. The army vacated the fort permanently sometime between 1902 and 1923 although the exact date of vacation is not available. As long as the Fort remained under the control of army, all buildings in it were maintained by the Military Works Department, however, the civil authorities were unable to maintain this treasure and it lead to further decay of whatever had survived the blast.

DESCRIPTION

The Fort is an irregular half of an octagon, enclosed within fortified walls, the circuit of which is almost two kilometers. Alexander Cunningham in his Archaeological Report of 1872-73 writes that the wall had 'forty six towers or bastions including two flanking towers on each of the four gates'. Two rows of fortification walls surrounded the Fort, the outer wall being four feet thick and the inner wall three and a half to four feet thick. The walls were constructed of burnt brick and mud mortar except the outer nine inch course which were laid in lime mortar. The outer wall of the Fort continued as the City Wall (Faseel) thereby fortifying both the Fort and the City. The Fort originally had four gates; Deh Gate on the west probably a conjecture to the name Dewal as this gate probably led to the Sun temple inside the fort today known as Qasim Gate. The Khizri gate on the northeast led directly to the river named after the Saint Khawaja Khizr who was known as the protector of water. The Sikka Gate is located in the south east which faces towards Daulat Gate one of the six city gates. It also leads to the Prahladapuri Temple and the shrine of Shaikh Baha-ud-Din Zakariya. Just opposite Hussain Agahi, the main bazaar of the city of Multan is the Rehri Gate leading into the Fort. The original gates of the fort have now disappeared and so have the walls except an inner wall adjacent to Deh Gate surrounding the shrine of Shah Rukn-e-Alam and at the base of the Damdama. The Multan Fort has lost most of its historic treasures in the explosion that occurred during the siege of Multan in 1849 except the shrines of Shaikh Baha-ud-Din Zakariya and Shah Rukn-e-Alam. Remnants of the Hindu Temple of Prahladapuri still stand and the Damdama which stood till 2011 has recently been demolished and a new structure is being constructed in its place. The British constructed an obelisk in memory of Patrick Alexander Van Agnew and William Anderson, two of its martyrs in the war against the Sikhs close to where the Palace of Mulraj stood.

The Fort, since the creation of Pakistan has had numerous structures constructed within its premises which have destroyed the authenticity of this historic site. These include a stadium, park, madrassa and numerous public sector buildings.





Eastern face of Multan Fort Wall. (Sketch from John Dunlop: Mooltan, A Series of Sketches During and After the Siege).



Southeast face of Multan Fort Wall. (Sketch from John Dunlop: Mooltan, A Series of Sketches During and After the Siege).





Northeast face of Multan Fort Wall showing shrine of Baha-ul-Haq and collapsed bastion.
(Sketch from John Dunlop: Mooltan, A Series of Sketches During and After the Siege).



West wall of Multan Fort showing shrine of Shah Rukne-Alam and Damdama.
(Sketch from John Dunlop: Mooltan, A Series of Sketches During and After the Siege).



SHRINE OF SHAIKH BAHU-UD-DIN ZAKARIYA



LOCATION

THE EASTERN FRINGE OF QILLA
QASIM BAGH

STATUS

PROTECTED BY DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

1260-67. DESTROYED IN 1849,
REBUILT BETWEEN 1850-55.
REPAIRED AND RENOVATED
SEVERAL TIME AFTERWARDS.



HISTORICAL NOTES

Shaikh Baha-ud-Din Zakariya, the great Suharwardy teacher, commonly known as 'Baha-ul-Haq', was born at Kot Karor, District Layyah, in 566 AH (1169-70 AD). The Saint was born in the house of Shaikh Wajeeh-ud-Din, better known as Muhammad Ghaus. Historians differ over the date of his birth (565 AH to 578 AH) and the family background of his mother, Fatima, as to whether she was from Baghdad or Kot Karor. His date of death is noted as Safar 7, 661 AH/December 21, 1262 AD and he was buried in the Shrine that he had built himself.

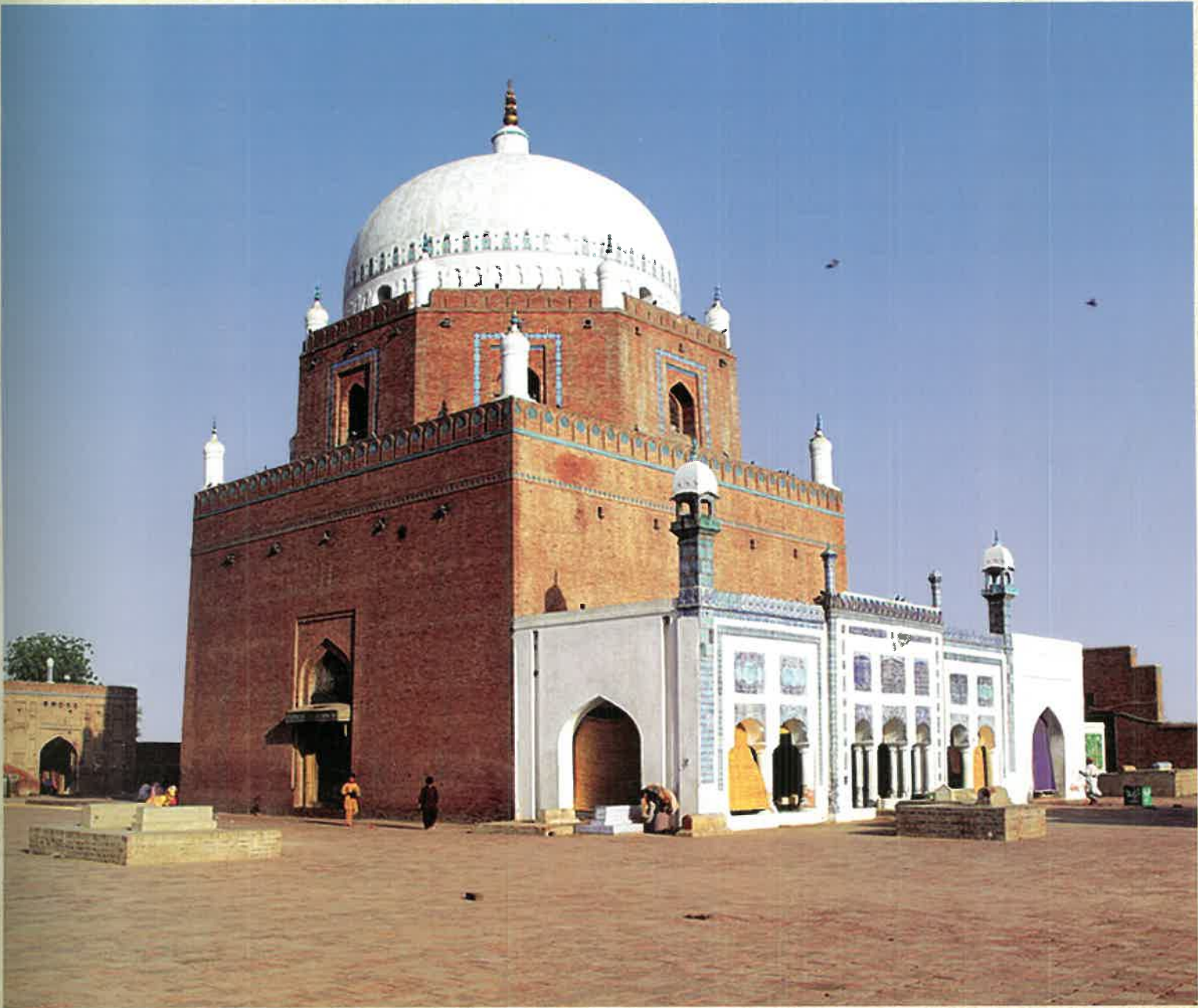
Baha-ul-Haq lost his father where he was only twelve years old. He received his initial education at Kot Karor where he learned the Quran by heart. He then left his home village and visited great Islamic centres including Khurasan, Bukhara and Medina. In Medina he studied the Hadiths by Shaikh Kamal-ud-Din Muhammad Yaman who was an eminent scholar.

After the completion of his formal education and having visited several religious centres, he reached Baghdad and became a disciple of Shaikh Shahab-ud-Din Suharwardy. This master described him as being "like a dry wood, ready to catch fire". The Shaikh appointed him his successor and ordered him to proceed to Multan in 614/1217 and establish a Suharwardy Khanqah there.

It is believed that beside the mausoleum which was built during his lifetime, where he was later buried, he built a magnificent *khanqah* and a *sarai*. Although he was married to Bibi Basran, the daughter of his uncle Shaikh Ahmad he also subsequently married another lady named Rashida Bano. He had several children from both of them but Sadr-ud-Din Arif, a son from the first wife succeeded him. This son is also buried beside him in the shrine. However it was his grandson Shah Rukn-e-Alam that surpassed all others in fame and following. The famous Persian poet Fakhr-ud-Din Iraqi was the son-in-law of Baha-ul-Haq.

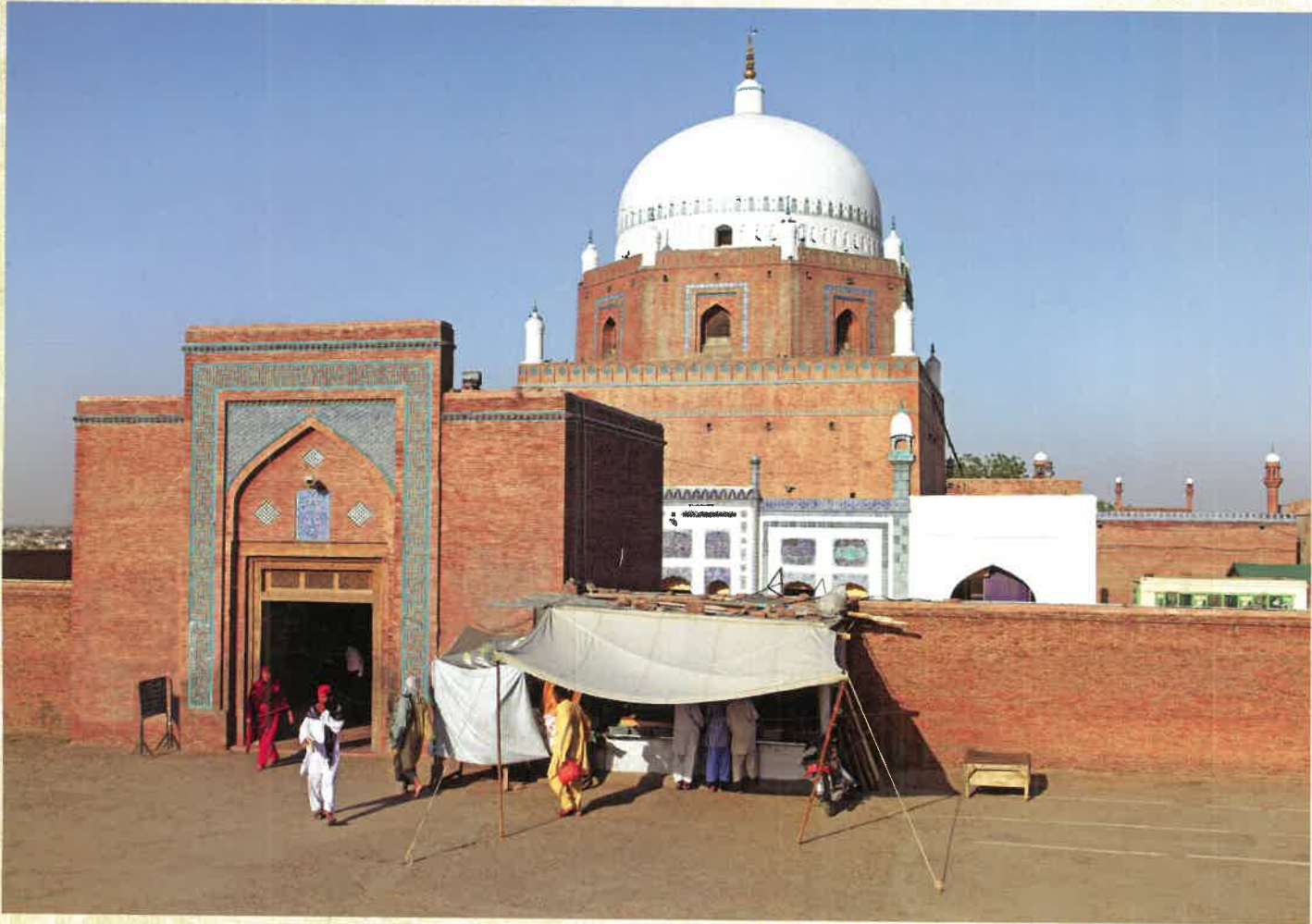
There are a number of legends and miracles associated with the Saint. It has been related that at the time of the arrival Shah Shams Sabzwari in Multan, Baha-ul-Haq did not welcome Shah Shams. Instead he sent Shah Shams a cup of milk filled to the brim implying thereby that in





North east view of the Shrine of Baha-ud-Din Zakariya.





View of the western entrance to the Shrine of Baha-ud-Din Zakariya.



Historic photograph of Western Gateway. 1908. Annual Report of DG Archaeology 1908-09. (Courtesy: British Library)

the presence of several eminent Sufis and religious personages in the city, there was no need of yet another holy man. Shah Shams understood the message and put a rose on the surface of the milk, indicating that the other Saints were like milk but he himself possessed the quality of a rose whose nature was to give fragrance and harm none.

One of his miracles was the preservation of a sinking boat, and the boatmen of the Chenab and Indus still invoke Baha-ul-Haq as their patron saint in times of difficulty.

A curious incident has been related by almost all the relevant authorities that occurred at the time of his death. According to them on the day before his death, Baha-ul-Haq was busy praying in his *Hujra* when an old man appeared and delivered a sealed letter to Sadr-ud-Din Arif, his son, with the instructions that it should be delivered to the Shaikh immediately. The son took the sealed letter to his father and, after delivering it, came out to find that the messenger had already left. No one knew about the stranger but it is said that the Shaikh read the letter and breathed his last. An invisible voice was then heard saying: "*Dost ba dost raseed*" (friend has joined friend).

Although the Saint left enormous sums of wealth to his son, Sadr-ud-Din Arif, he distributed the whole of it to the poor, saying that, although his father had sufficiently conquered himself to have no fear of an improper use of it, he himself, not being so advanced in sanctity, dreaded the temptation.

DESCRIPTION

The Shrine can be accessed by roads within the Qilla Qasim Bagh via Deh Gate, Sikka Gate and the new road from the north of the Fort. It offers an incredible view of the entire city's landscape below. Adjacent to the Shrine, to the south, are the ruins of the Prahladapuri Temple. The Shrine and Temple share the same boundary wall and it is believed that the entrance to the temple was from the Shrine's courtyard an indication of the harmony that existed between the Hindu and Muslim communities at the time.

It is the earliest type of square mausoleum building (53' x 53' internally and 61'9" x 69'9" externally) topped by a hemispherical dome with an octagonal second storey in between. It is a three storied brick masonry structure, square in plan on the ground floor. The second storey is octagonal and the third one is the semi-spherical white washed dome. The mausoleum with a total height of 80'8" stands in the middle of the vast courtyard 260' x 230', enclosed by a perimeter brick wall. The entrance is from two gateways in the east and west, via the courtyard which is paved with large brick tiles (11" x 8" x 2").

There are several other graves of the Saint's family members and disciples within this space. Opposite to the main door is a small grave adorned with blue tiles. Here lies the Nawab Muzaffar Khan who died at the Shrine's gate in 1818 while defending himself against Sikh invaders.

The Shrine has a long history of renovations, interventions and alterations. The oldest known sketch, as it existed prior to its



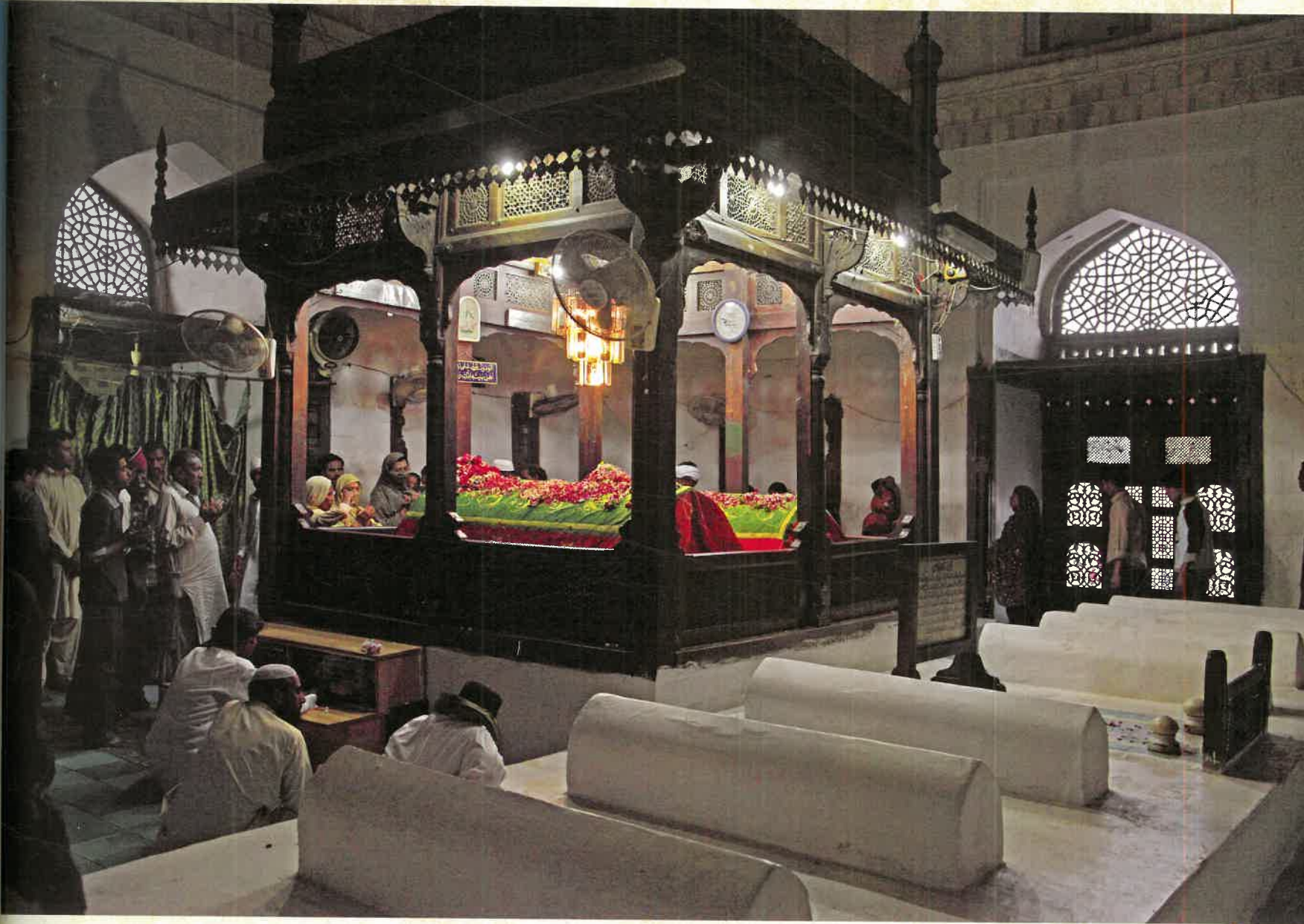


South west view of Shrine of Baha-ud-Din Zakariya.



Shrine of Baha-ud-Din Zakariya: Annual Report of DG Archaeology 1908-09. (Courtesy: British Library)

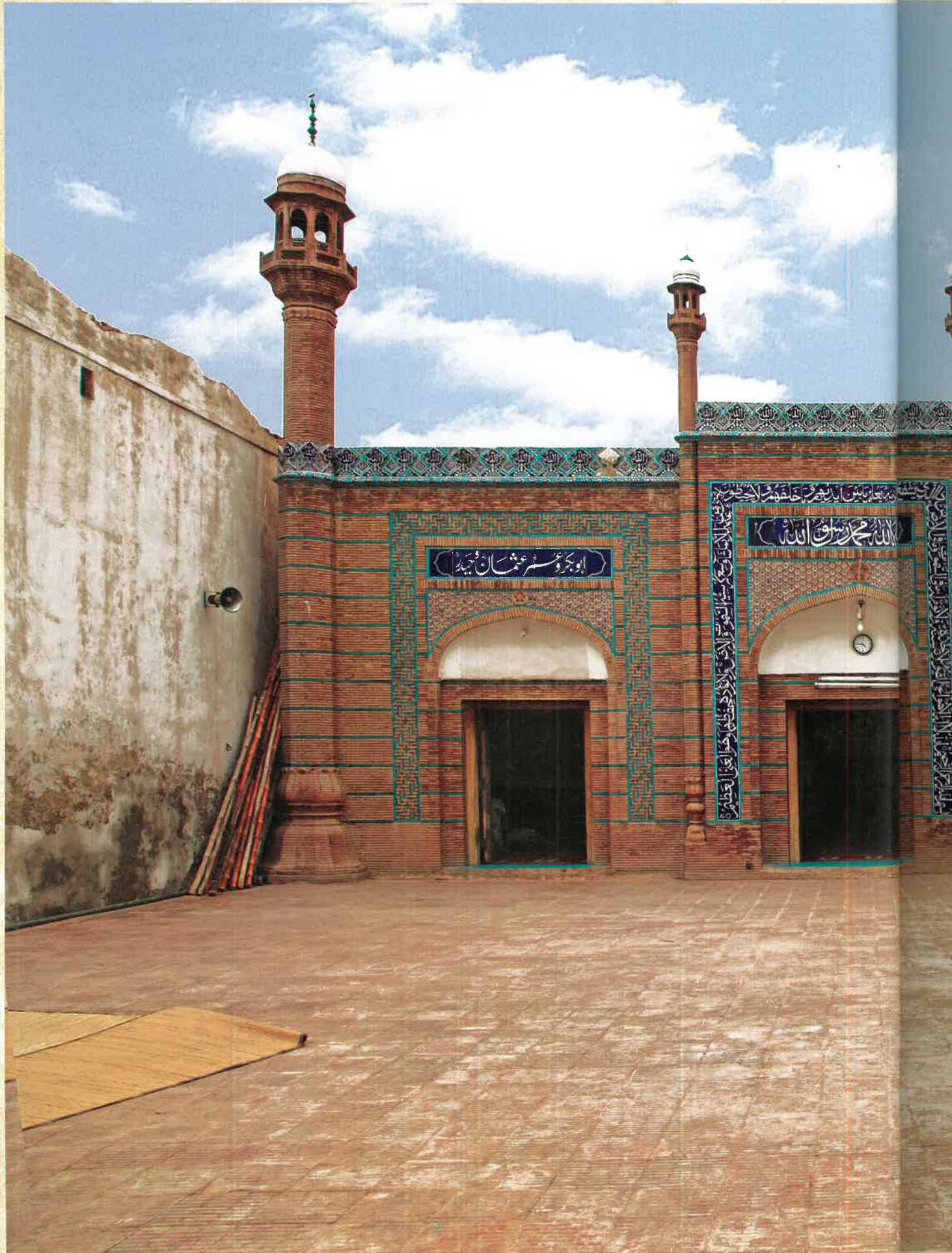
destruction in 1848, is available in the book 'Mooltan During and After the Siege' by John Dunlop published in 1849. As a result of severe bombardment during the prolonged siege of the city by British forces, there was very little of the original structure left intact. In 1850 the local government was requested for a grant of Rs.10000 for the repair of the two shrines of Baha-ul-Haq and Shah Rukn-e-Alam in the fort which was denied. However, in 1860, the building was rebuilt by Makhdum Shah Mahmud Qureshi by means of public subscriptions. A careful analysis of surviving inscriptions on the edifice itself reveals an interesting story of interventions being carried out on from time to time particularly those in 1319 AH/1901 AD. Muhammad Hameed Qureshi has located one inscription which shows that this building was repaired in 1904. As the number of graves of families increased, two verandahs on the south and west were added. According to one inscription on the building, the southern verandah was constructed by Shaikh Mureed Husain, a *Sajjada Nasheen* of the Shaikh. The eastern gateway of the *khanqah*, according to an inscription was rebuilt in the year 1343 AH/1924 AD by Mureed Hussein Qureshi. Muhammad

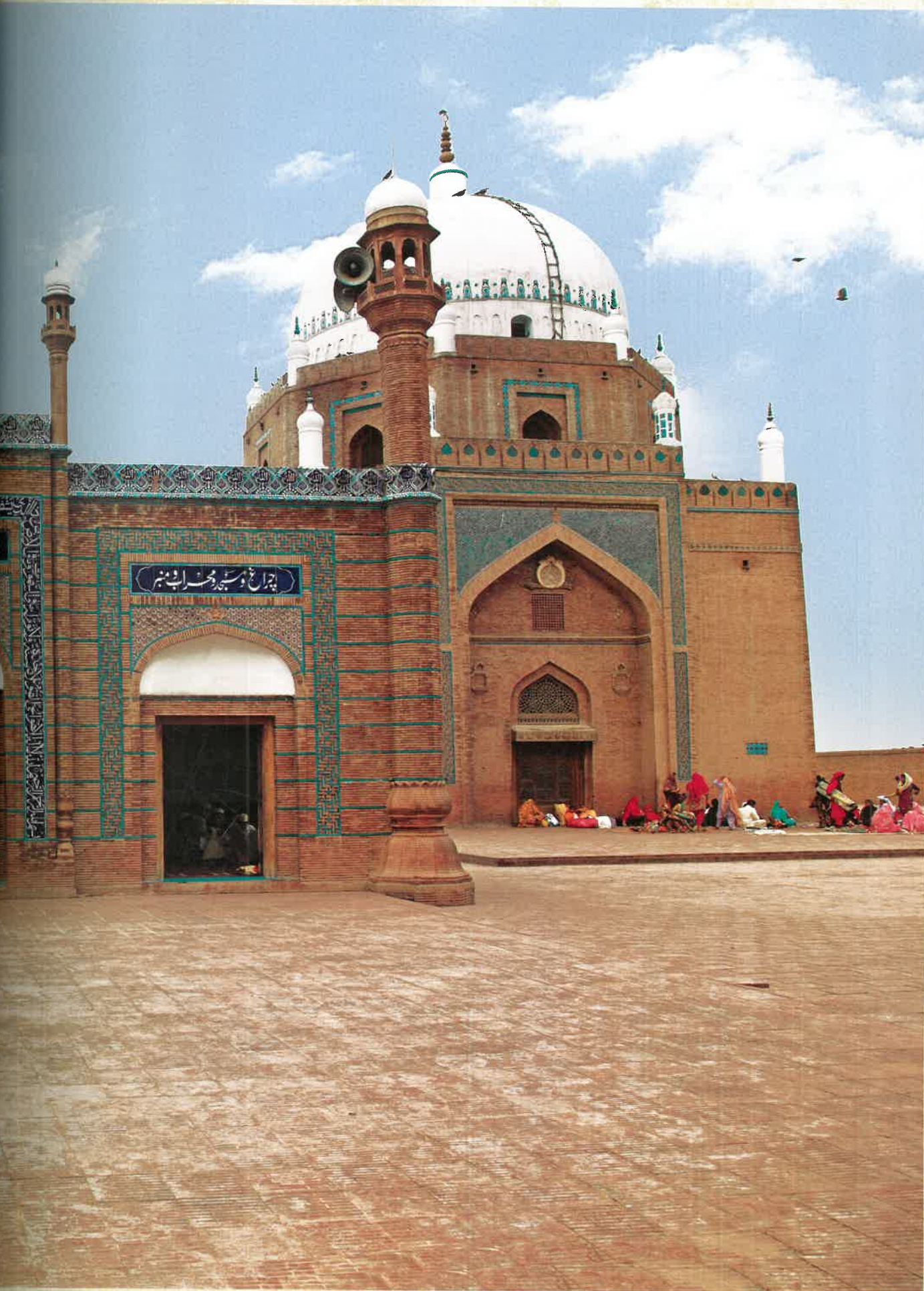


Interior of Shrine.



Detail view of dome.





Shrine and Mosque of Baha-ud-Din Zakariya adjacent to Prahladapuri Temple on the left.





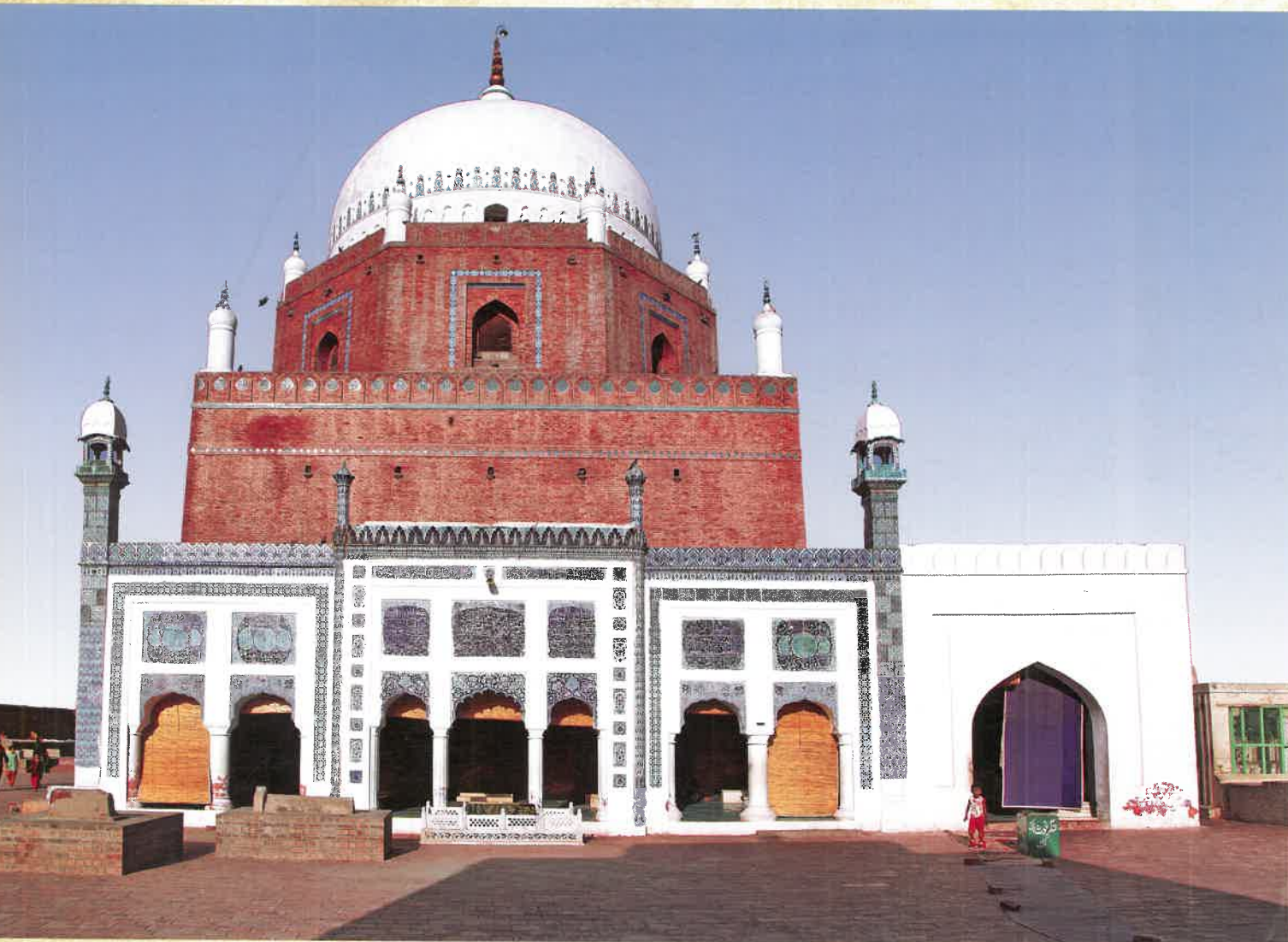
Eastern view of the Shrine.

Hameed Qureshi notes in 1927-28 that "the recent renovation of the Mausoleum has resulted in giving the edifice yet another modern look, though according to the original scheme". Another inscription records its restoration was undertaken by one named Muhammad however the date is not readable. On the eastern wall of the shrine an inscription commemorates the repair of the dome by Pir Muhammad of Thanesar. Similarly, the wooden canopy around the main grave is of a later date. After independence of Pakistan, the building was once again renovated extensively during 1974-1978 when the internal plaster and floor were replaced. During these repairs it was revealed that the western wall was the only original wall as all the other walls had been repaired or rebuilt after the damage caused in 1848.



Wooden fret work in the north opening of the Shrine.



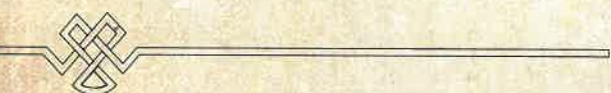


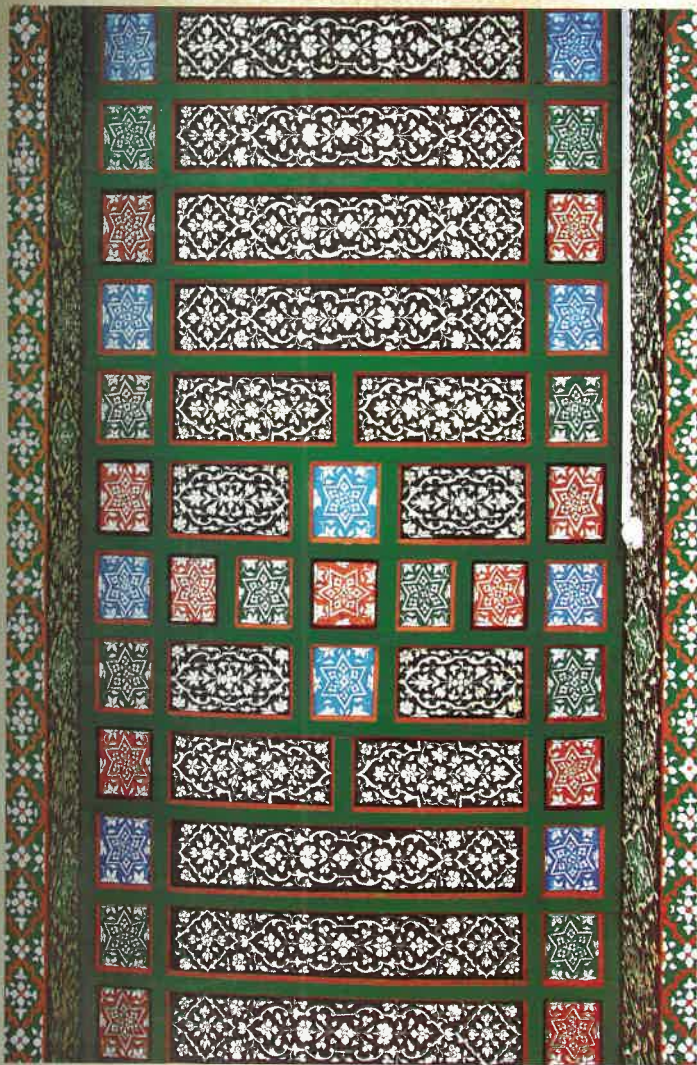
Western view of the Shrine.



Eastern Gateway.

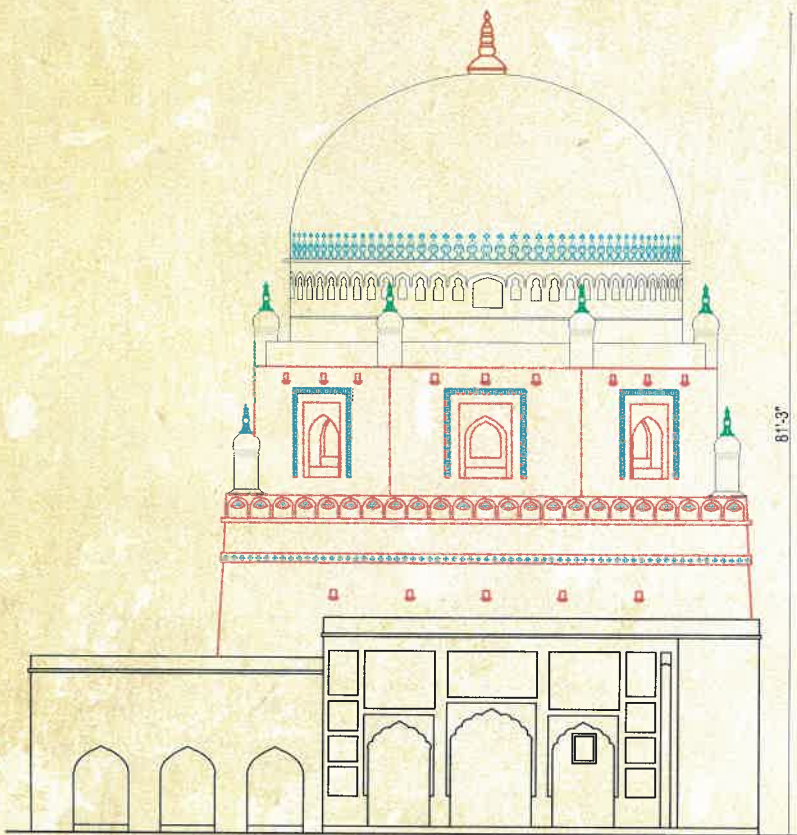
Outside the western Gate, Nawab Baqir Khan had constructed a well which was closed down during repairs undertaken in 1974. An indication of it in the form of a circular platform exists by the side of a new constructed *sabeel*. There was definitely an original mosque built by the Saint himself but there is no evidence left of it. The present day Mosque located within the Shrine area on the southeast of the Mausoleum is said to have been originally built on the orders of the Emperor Aurangzeb Alamgir along with a well in front of it. The well has disappeared and the Mosque itself has been completely rebuilt. According to a new inscribed tablet the construction work on this Mosque was completed on April 30th 1982. The latest intervention is the current repair work that is going on the western verandah including re-plastering of walls, pillars and pilasters.



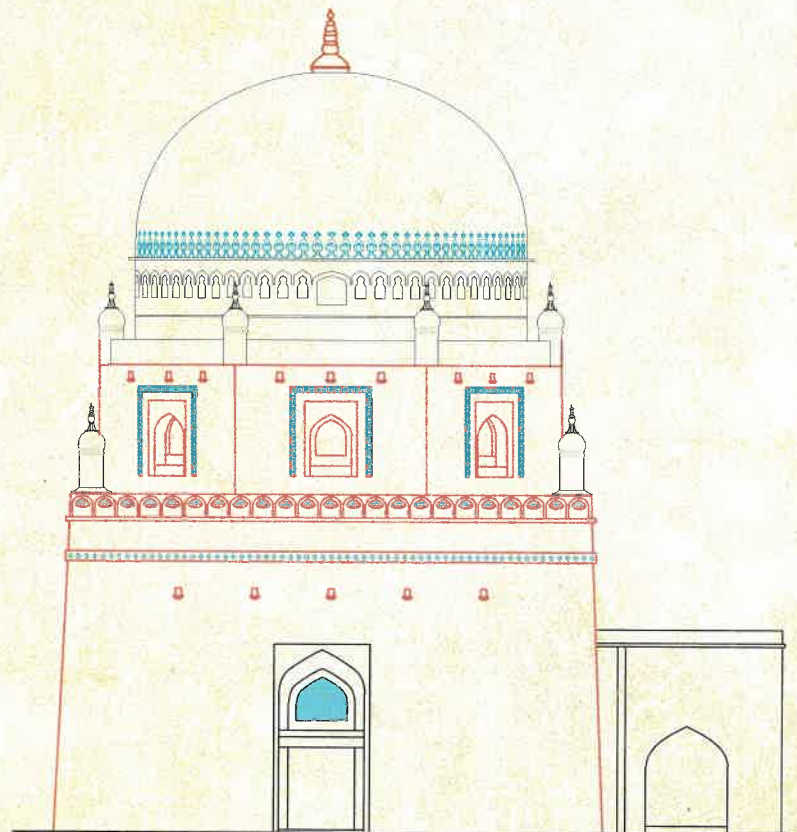


Roof Details of verandah.





SOUTH ELEVATION

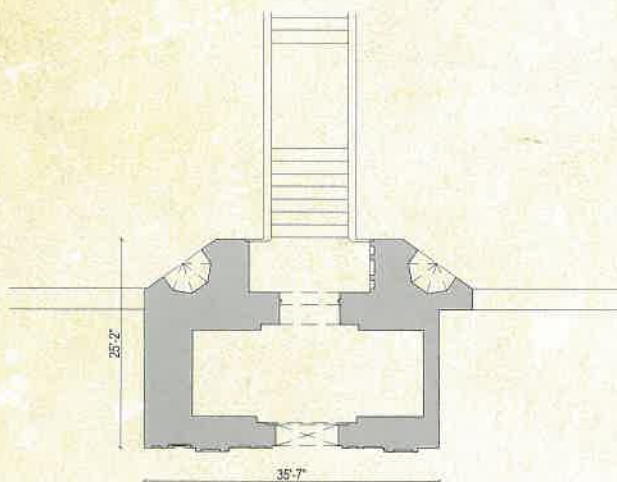


NORTH ELEVATION

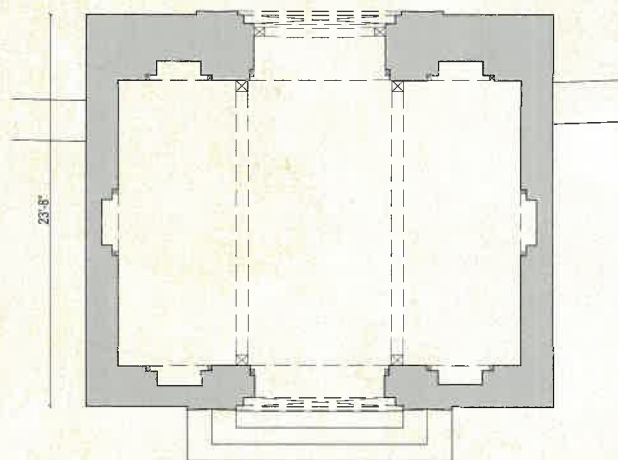


SECTION AA

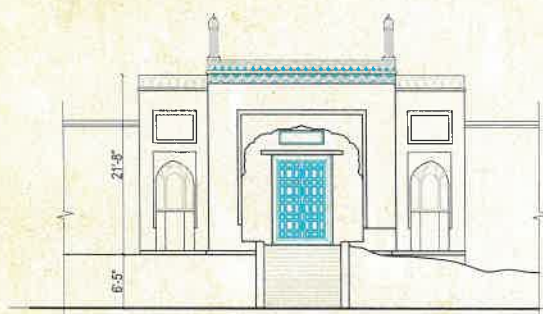




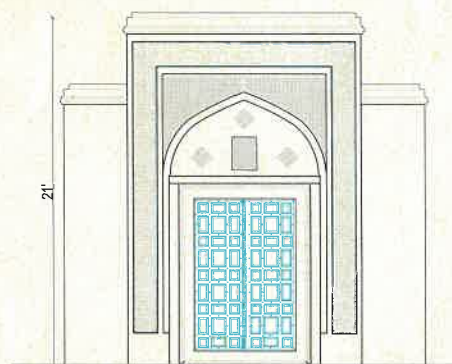
EASTERN GATE PLAN AT + 5'-0"



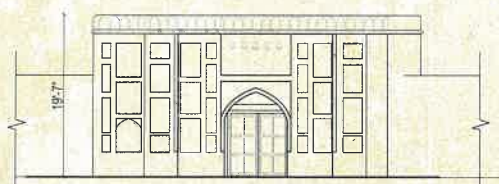
WESTERN GATE PLAN



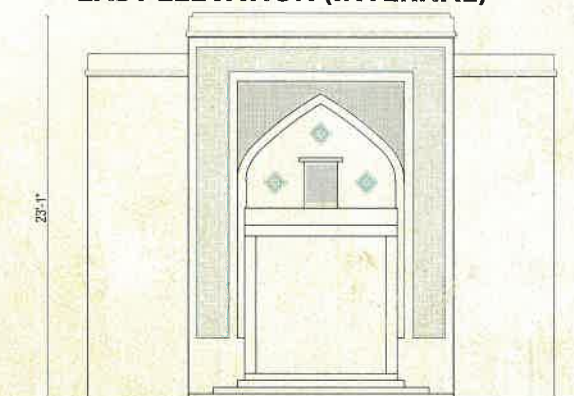
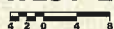
EAST ELEVATION (EXTERNAL)



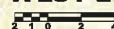
EAST ELEVATION (INTERNAL)

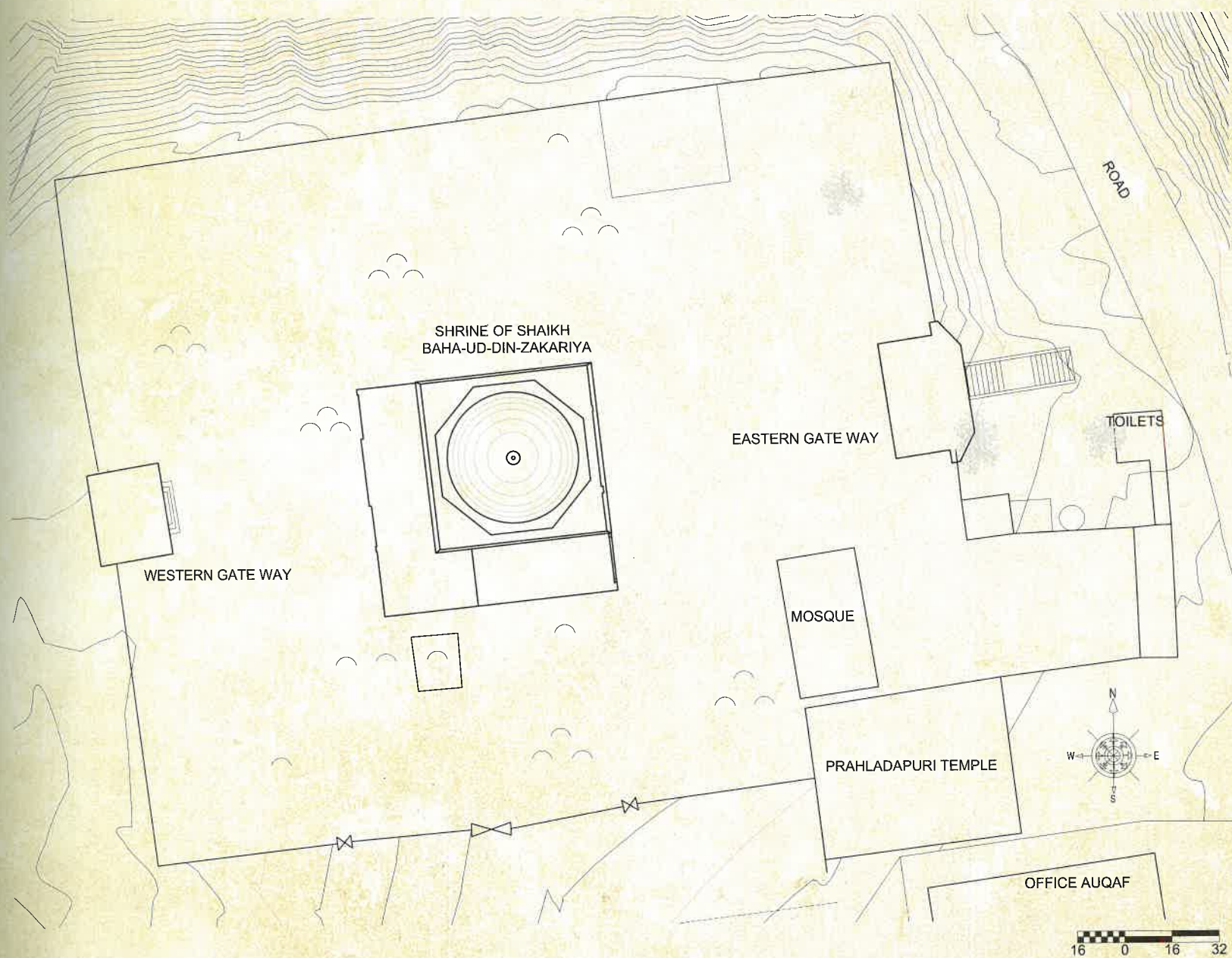


WEST ELEVATION (INTERNAL)



WEST ELEVATION (EXTERNAL)





SITE PLAN

SHRINE OF SHAH RUKN-E-ALAM



LOCATION

NORTH-WESTERN FRINGE OF
QILLA QASIM BAGH

STATUS

LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT
OF PUNJAB UNDER THE PUNJAB
SPECIAL PREMISES ACT

PERIOD / DATE

735/1335 (PERIOD OF
CONSTRUCTION 1320 - 1335)



HISTORICAL NOTES

Shaikh-ul-Islam Shah Rukn-e-Alam was the son and successor of Sadr-ud-Din Muhammad Arif and Shaikh Baha-ud-Din Zakariya's grandson. He is now commonly referred to as Shah Rukn-e-Alam or Shah Rukn-ud-Din. He was born in 649 AH/1251 AD and was brought up under the direct supervision of his grandfather. He succeeded Shaikh Baha-ud-Din Zakariya's *Suharwardy Silsila* in 1309 AD and was appointed as 'Shaikh-ul Islam' by Alauddin Khilji - a position which he maintained throughout the Khilji Dynasty as well as in the Tughlaq period. He enjoyed a very privileged position and held cordial and friendly relations with the other saints, scholars and officers of the court. Beside the *khanqah* that he inherited, he also established a *madrassa* called 'Madrassa-i-Bahaiya'.

Rukn-e-Alam died at the age of 86 in the year 735 AH/1335 AD and, according to his own desire, was buried in his grandfather's shrine. His coffin was later transferred to the present site, where, according to a popular belief, this beautiful building had already been built by Ghiyas-ud-Din Tughlaq during his governorship of Depalpur. It was gifted by his son Muhammad Tughlaq to the successors of the Saint for the latter's burial. Some scholars disagree with this popular assertion and believe that the Shrine was constructed by the Shah Rukn-e-Alam himself but at the time of his death, the construction work was incomplete and it might have taken 10 to 15 years to complete a building of such a colossal scale. The exact date of construction building has not been recorded but it is assumed to be the same as the date of the Saint's death in 736 AH/1334-5 AD. He was buried in the Shrine of his grandfather temporarily and later, when the building was ready his coffin was exhumed and brought to its present place. There are a number of myths and legends associated with the Saint and the construction of the shrine itself. One of these which appear to have originated due to the fact that the building was originally built by the Emperor Ghiyas-ud-Din Tughlaq for himself and was later given up by his son Mohammad Tughlaq for the last resting place of Shah Rukn-e-Alam. Tughlaq first began to build his mausoleum close to the Shrine of Shaikh Baha-ud-Din Zakariya when the Saint's voice was heard from the Shrine "You are treading on my body." Another site was then chosen at a short distance when again the Saint's voice was heard "You are treading on my knees." A third site, still further off was next taken when a third time the voice was heard "You are



View of Gateway and Shrine of Shah Rukn-e-Alam.

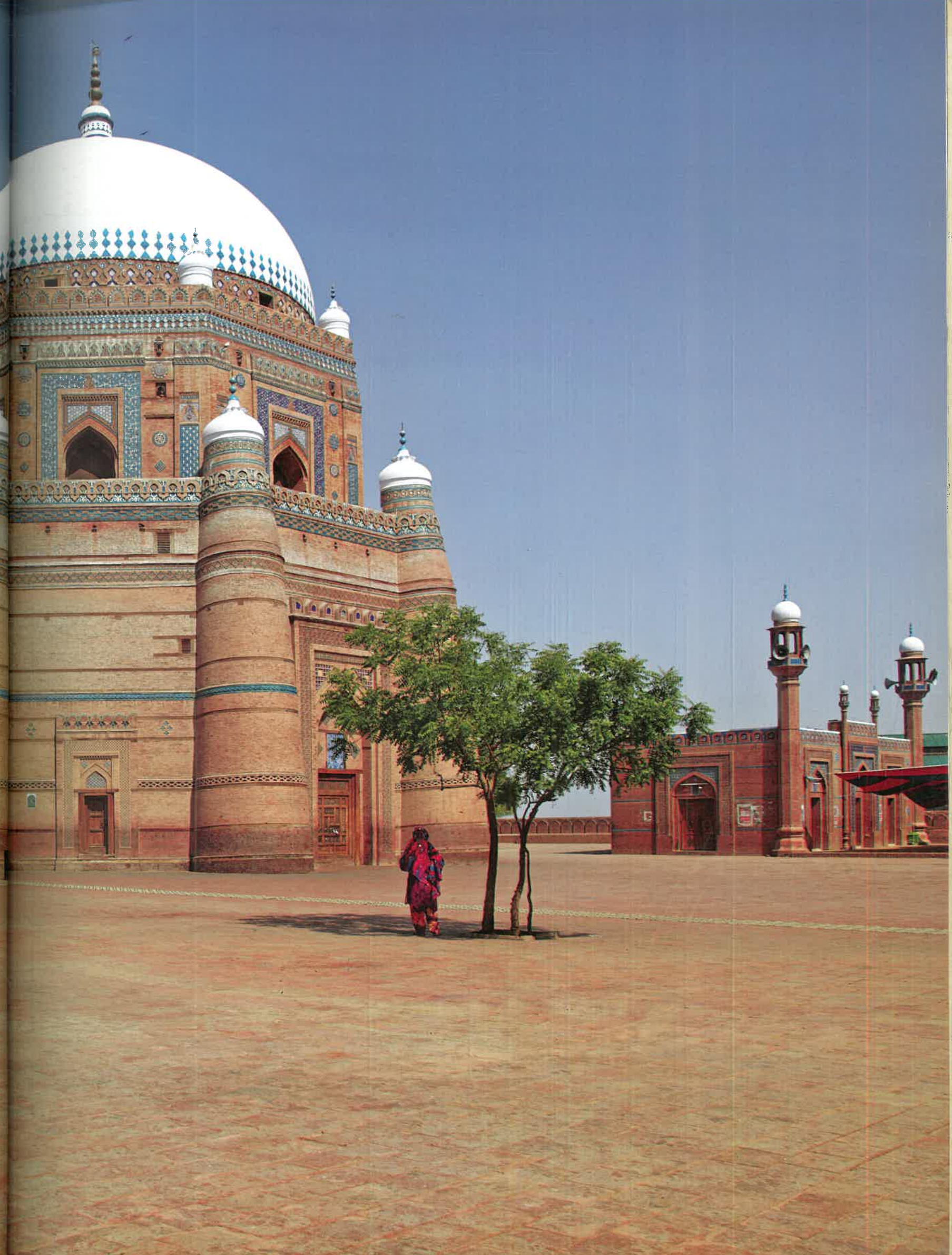


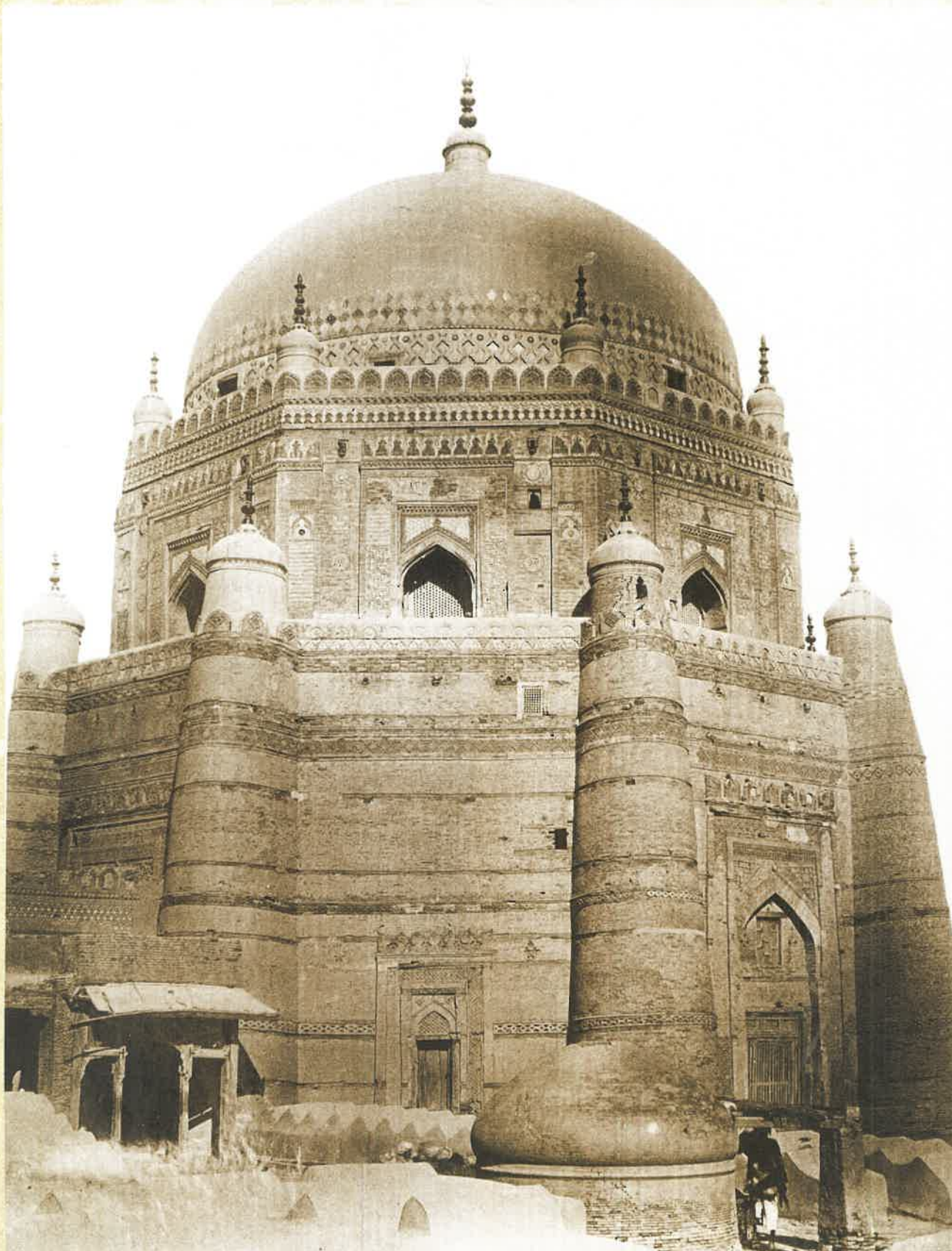
Multan Fort and Shrine of Rukn-e-Alam 1867. (Courtesy: British Library)



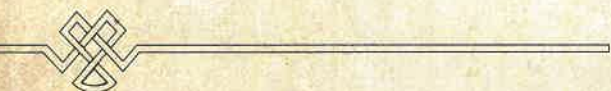


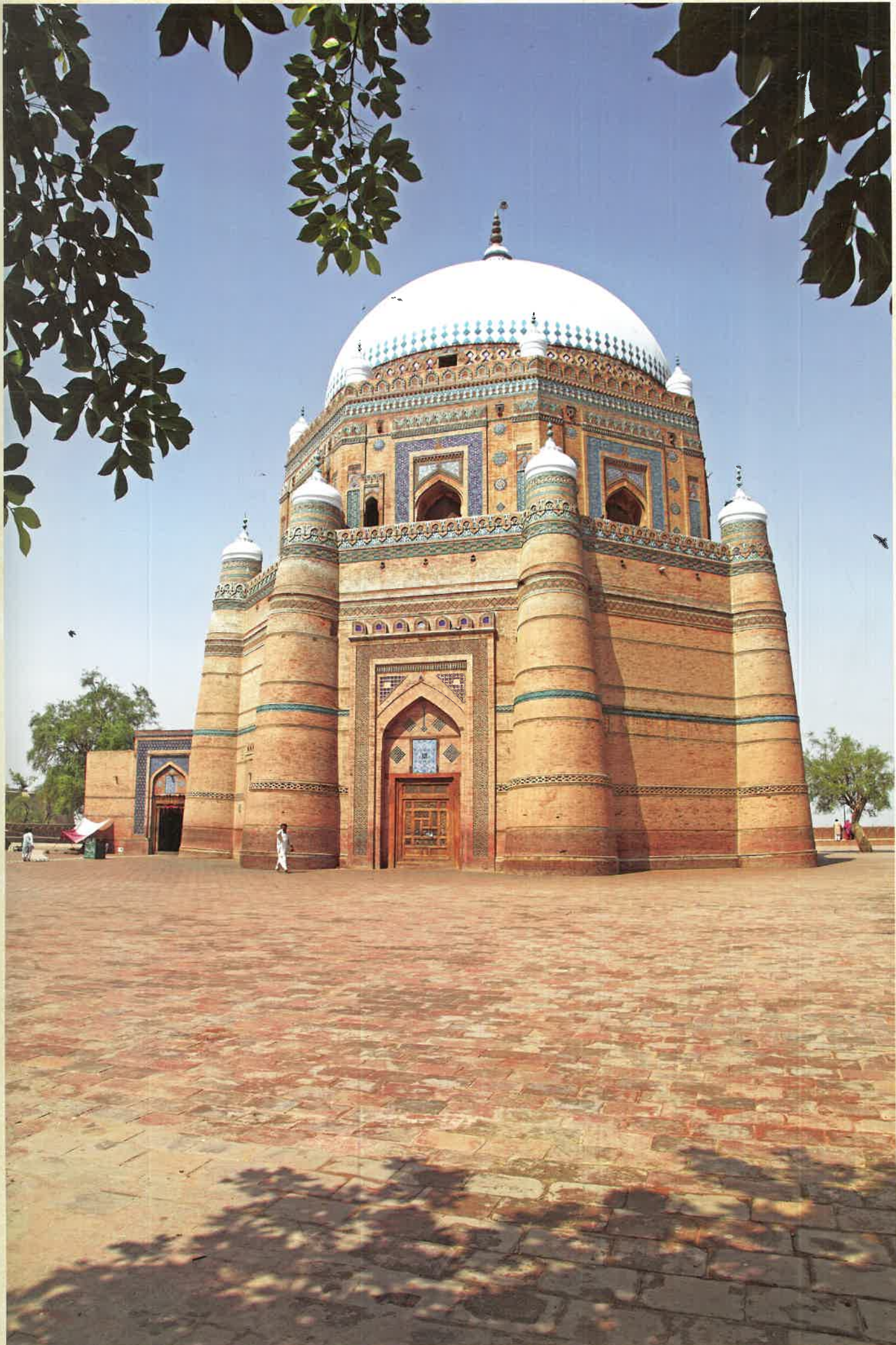
Shrine of Shah Rukn-e-Alam with Mosque in the background.





Shrine of Shah Rukne-Alam, photo from Archaeological Survey of India 1905-06.





Shrine of Shah Rukn-e-Alam, 2011.





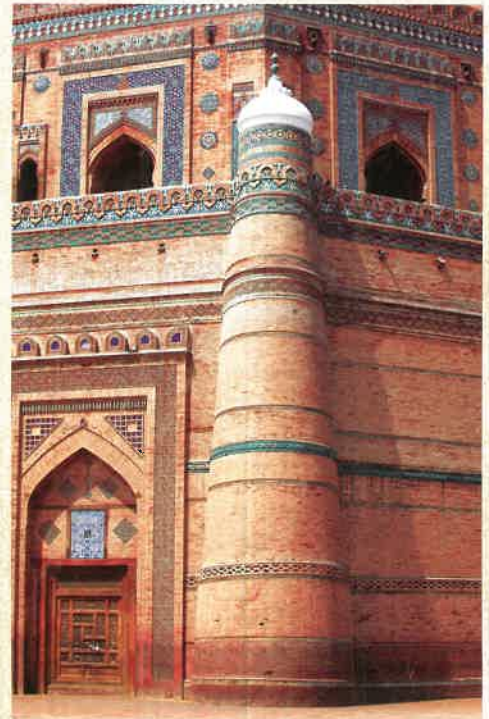
Photograph of Shah Rukn-e-Alam Shrine. Annual Report of Director General of Archaeology 1918-19. (Courtesy: British Library)



North wall of of Shah Rukn-e-Alam, showing detail of tile work. Annual Report of Director General of Archaeology 1918-19. (Courtesy: British Library)



Photograph of Shah Rukn-e-Alam Shrine. Annual Report of Director General of Archaeology 1918-19. (Courtesy: British Library)



Turret of Shah Rukn-e-Alam Shrine.



treading on my feet.” Tughlaq then selected the present site at the very opposite end of the Fort: and as the voice was not heard again, the mausoleum was built at this location.

Ibn-e-Batuta provides an interesting account of the death of Emperor Ghiyas-ud-Din Tughlaq that it was planned by his younger son Mohammad Tughlaq and carried out by Malik Zada, the Inspector of Buildings who was later promoted to Chief Wazir of Mohammad Tughlaq with the title of Khawaja-i-Jahan. Ibn-e-Batuta’s account was obtained directly from the Saint who was present at the time of the death of the emperor. His words are:

“Shaikh Rukn-ud-Din told me that he was near the Sultan, and that the Sultan’s favourite son Mahmud was with them. Thereupon Mohammad came and said to the Shaikh: Master it is now time for afternoon prayer, go down and pray. I went down, said the Shaikh, and they bought elephants from one side, as the prince and his confidant had arranged. When the animals passed along that side the buildings fell down upon the Sultan and his son Mahmud. I heard the noise, continued the Shaikh, and I returned without having said my prayers. I saw that the building had fallen. The Sultan’s son Mohammad ordered pickaxes and shovels to be brought to dig and seek for his father, but he made signs for them not to hurry, and the tools were not brought till after sunset. Then they began to dig and they found the Sultan, who had bent over his son to save him from death.”

From this narrative the anxiety of Mohammad Tughlaq for the safety of Shah Rukn-e-Alam as testified by the Saint himself is clear and at the same time it is seen from his trustworthy eye witness that Mohammad made signs for the safety of the Saint but betrays his guilty intentions towards his father. It is therefore, probably true that the great Mausoleum at Multan was given by Mohammad Tughlaq to Shah Rukn-e-Alam.

DESCRIPTION

The Shrine is a typical example of the Tughlaq style of architecture. The plan is an octagon with inclined walls and corner turrets. The second storey is also an octagon but without corner bastions and turrets. Each side of this octagon has an arched opening fitted with grills and set in rectangular frames decorated with Multani tiles. Each corner of this storey has a small kiosk on it. The third storey is the dome and its finial. The total height of the building is 100 feet including 40 feet for the dome. The mosque in the complex



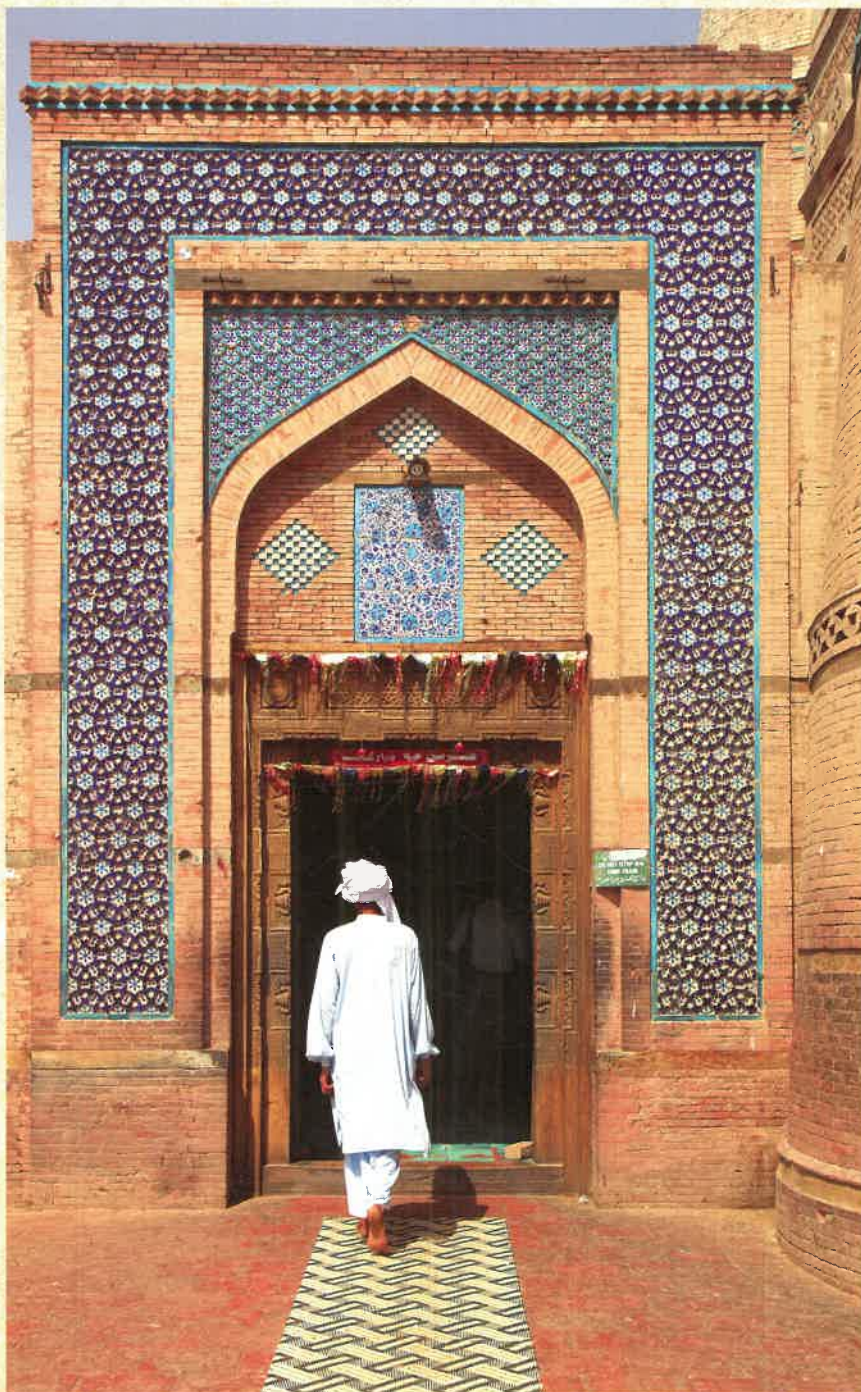




Interior View of Dome.



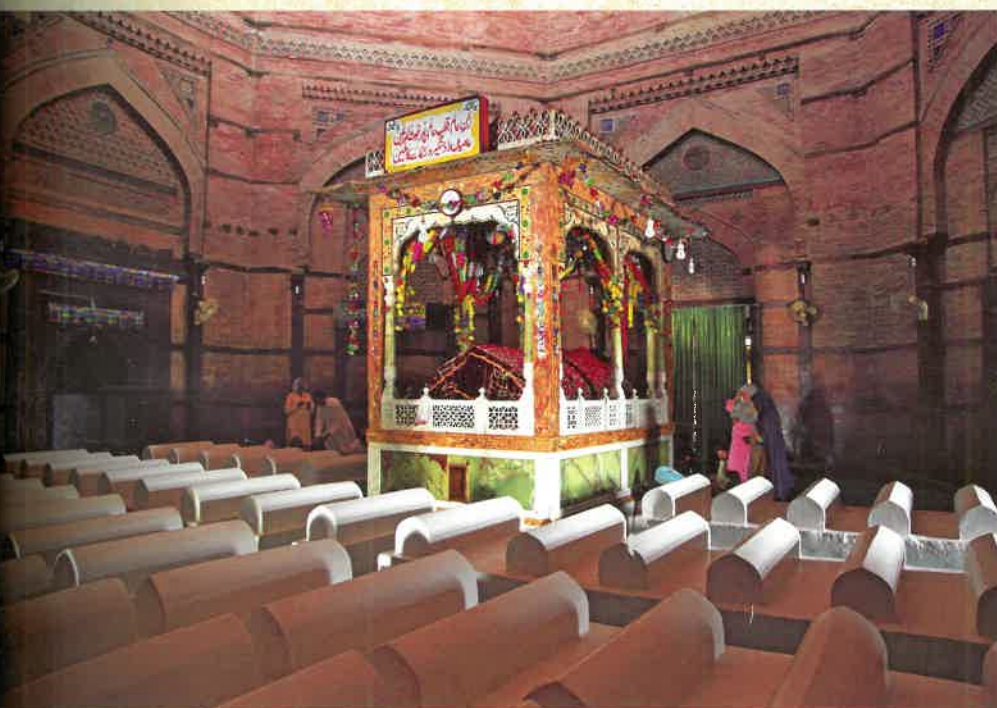
Historical picture of door of Shah Rukn-e-Alam Shrine, Annual Report of D.G. Archaeology 1908. (Courtesy: British Library)



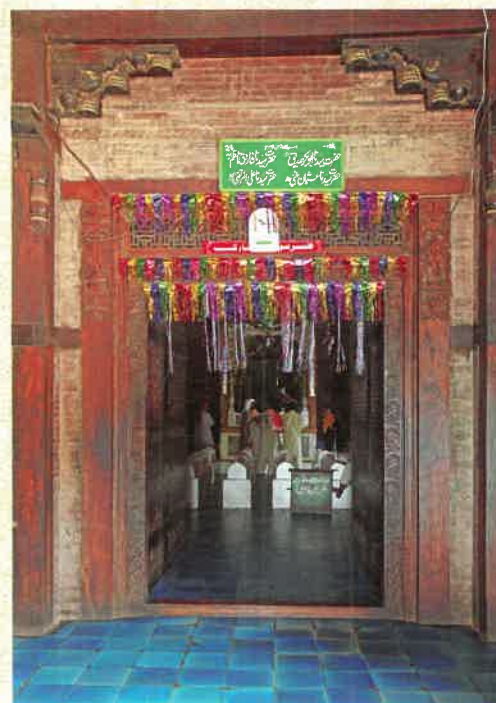
Entrance to Shrine.

was originally built during the reign of Emperor Aurangzeb and a smaller mosque in the southwest of the Shrine is believed to have been built by Jahaniyan Jahan Ghasht. There is little historic record available regarding the interventions that have taken place on the Shrine. It must have suffered, time and again, due to ageing as well as lapses by the management. The first major repair, renovation and even reconstruction were carried out soon after the establishment of British rule in Multan in 1849. This building along with many other





Interior of main chamber with the grave of the Saint under a canopy.



Entrance vestibule.

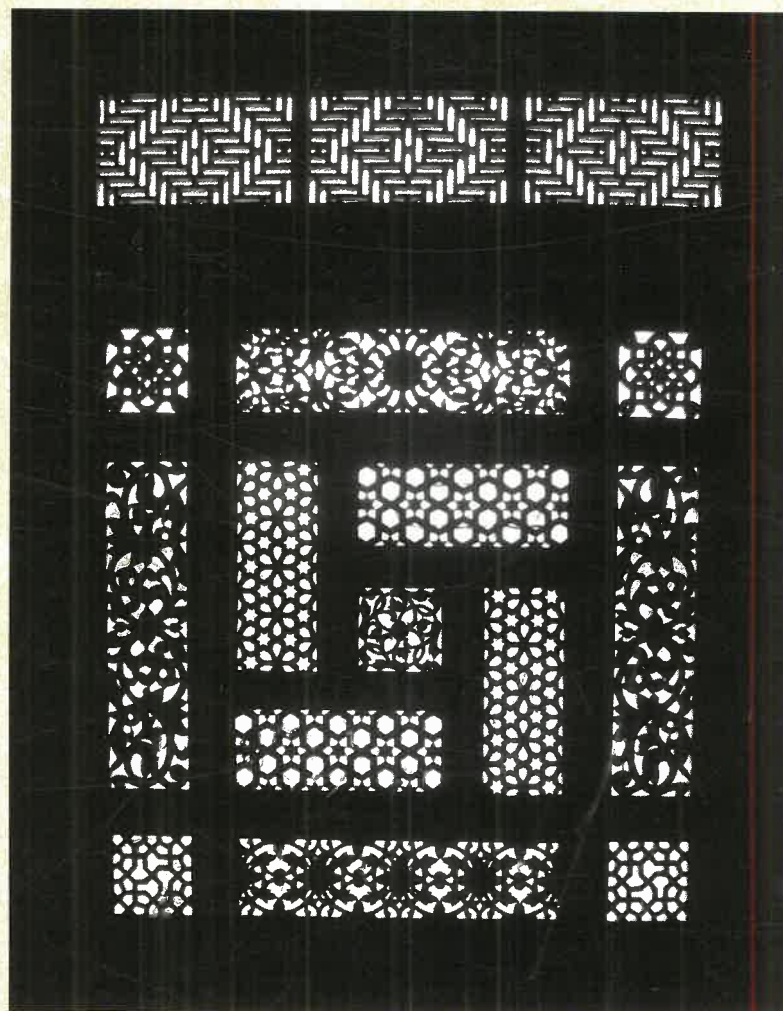
buildings in the Fort was severely damaged during the prolonged siege by the British preceding their final conquest of the city. John Dunlop (1849) provided an eye-witness account of the damage wrought to these buildings during the siege of which he was one of the actors. He writes that an explosion of powder-magazine in the Fort during the Siege created "a shock that knocked bottles off the tables at four miles". About the same explosion in the Fort he writes that "the site of the explosion is marked by a long deep pit, around which buildings are piled on buildings, and scarcely one brick remains on another". Some of his paintings prepared and printed by him in 1849 show how the two mausoleums looked like before the damage caused to them.

Alexander Cunningham, who was the first to describe these buildings at length, does mention the complete ruin of the Baha-ud-Din Zakariya Shrine but, strangely enough, does not mention any damage caused to the Shah Rukn-e-Alam Shrine. It is unlikely that this Shrine escaped any damage during such blasts and bombardments; however the damage has not been recorded. Funds that were raised through public subscription by Shah Mahmud Qureshi in 1850 were used for the restoration of both the Shaikh Baha-ud-Din Zakariya and Shah Rukn-e-Alam Shrines. However there is no record of the extent of the major or minor repairs that were carried out between 1848 and 1948. After Independence in 1947, the first major repair program was initiated in 1971 and finished in 1978 under the supervision of





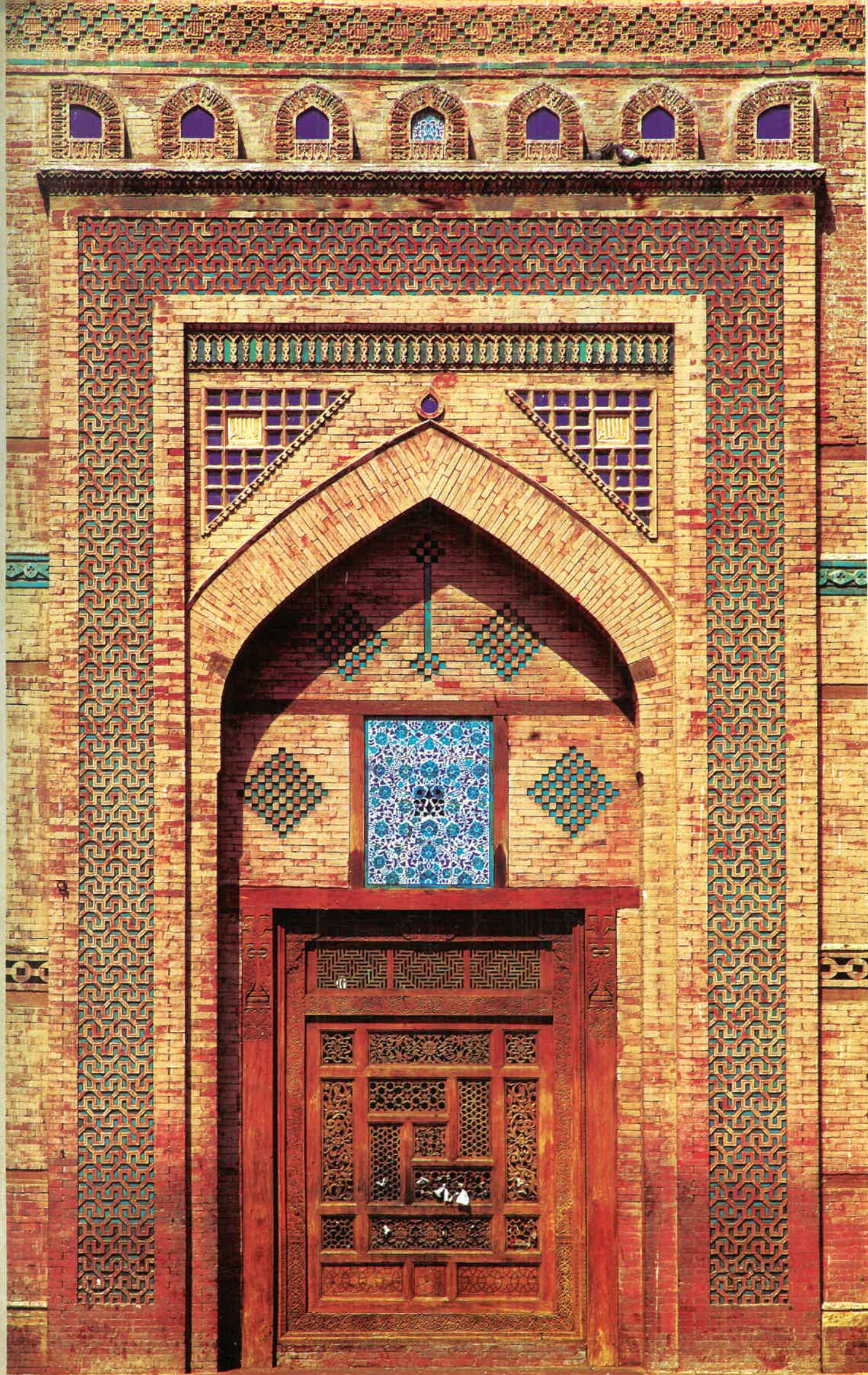
Detail of blue tile above the entrance door.

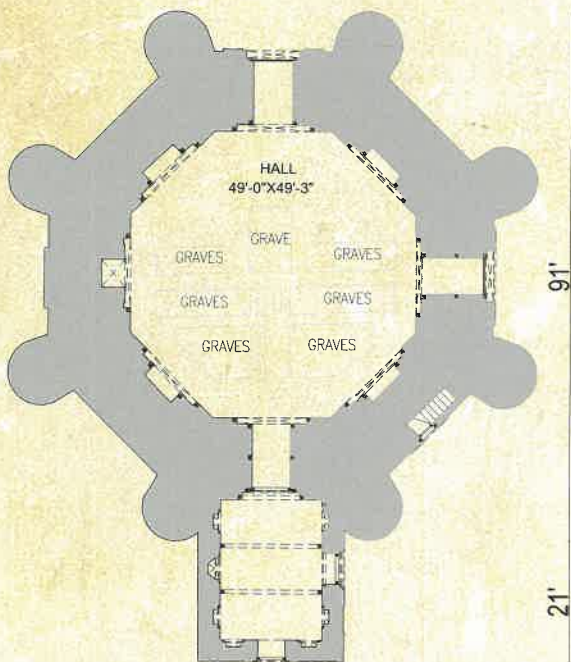


Detail of wooden fret work (jalli) in eastern opening of the Shrine.

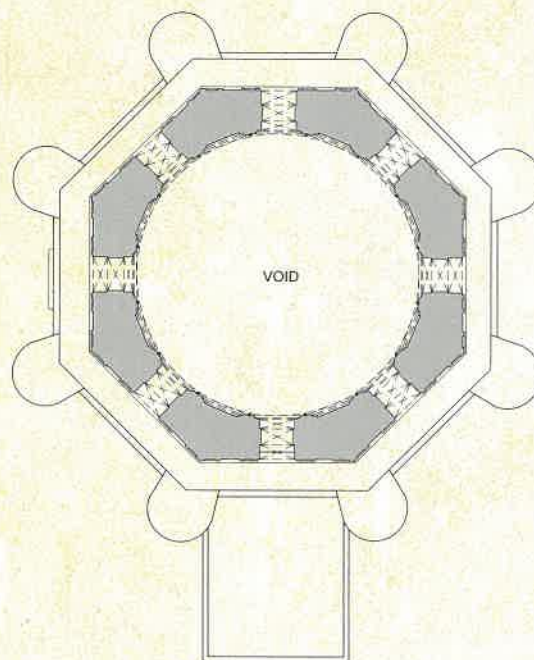
Muhammad Wali Ullah Khan. This included preparing 1,350,000 bricks and establishing a *kashi kari* workshop. Almost the entire tile work was remanufactured and re-laid with great care and precision. Most of the wood work was also replaced with similar wood in consultation with Forest Institute, Peshawar. The enclosure wall of the complex with the entrance gate was also repaired. The floor of the shrine was re-laid with new masonry tiles of the same size and colour as the original ones. All graves in the open courtyard were brought down to floor level but their locations were marked on floor. This conservation work under Director Auqaf, Department of Punjab, Muhammad Wali Ullah Khan was awarded the Agha Khan Award for Architecture in 1983.



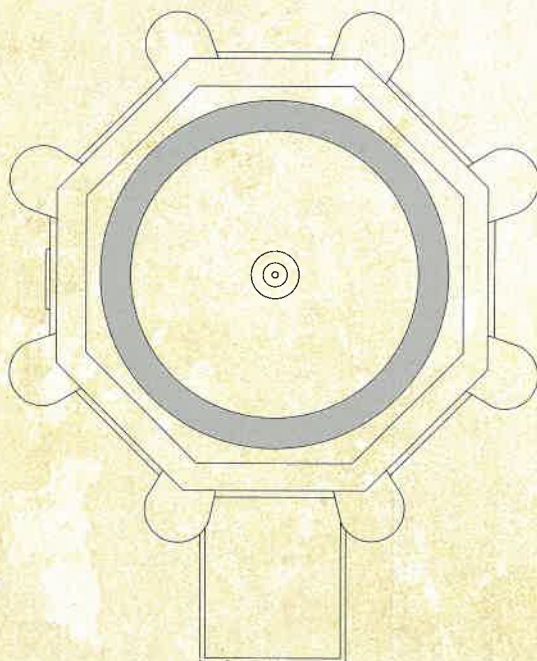




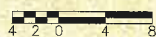
PLAN AT +5'-0"



PLAN AT +24'-0"

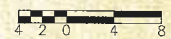


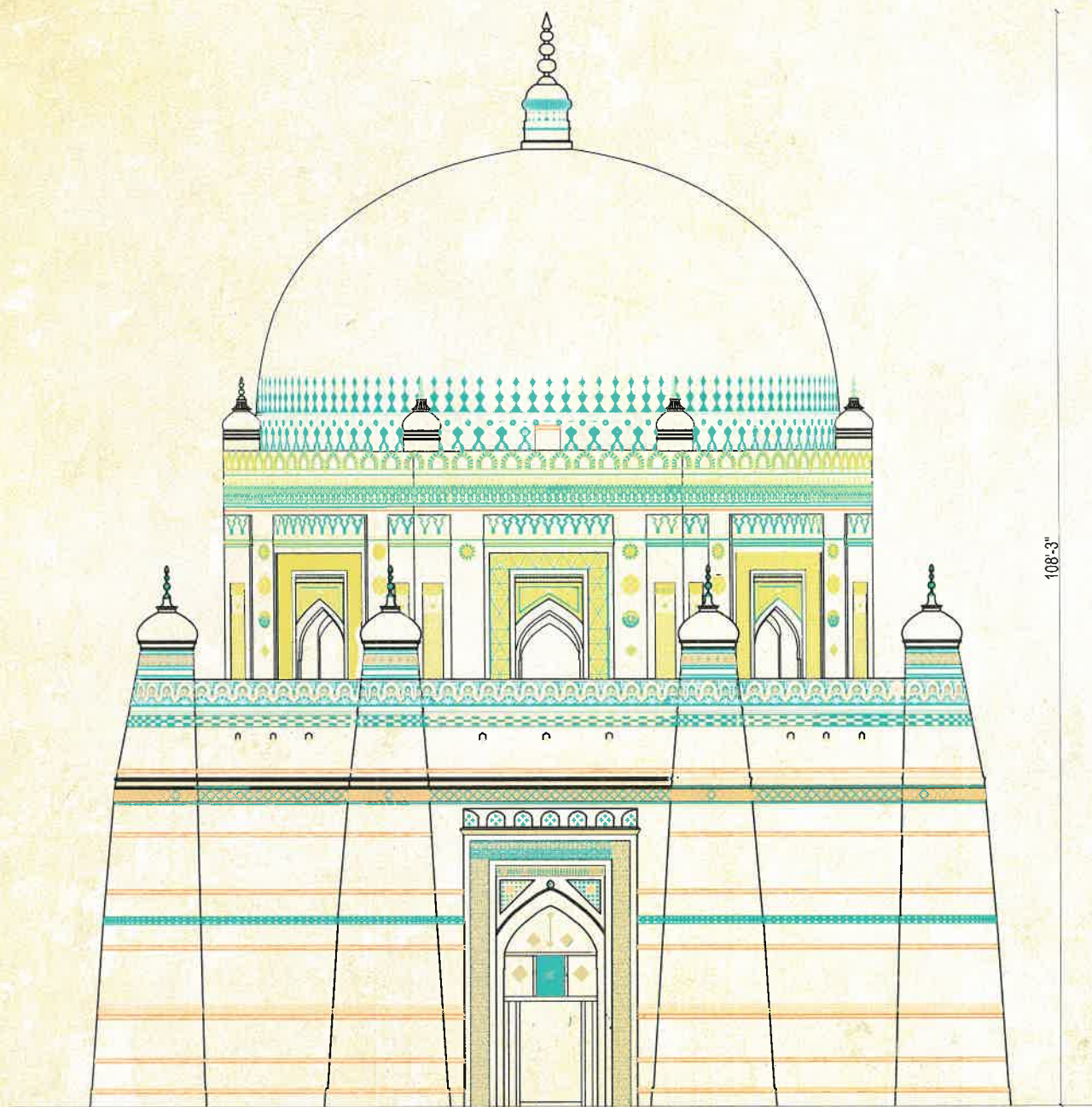
PLAN AT +40'-0"



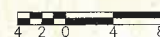


EAST ELEVATION





NORTH ELEVATION





SITE PLAN

16 8 0 16 32

BAROOD KHANA



LOCATION
QILLA QASIM BAGH

STATUS
NON LISTED OR PROTECTED

PERIOD / DATE
CIRCA 1720



HISTORICAL NOTES

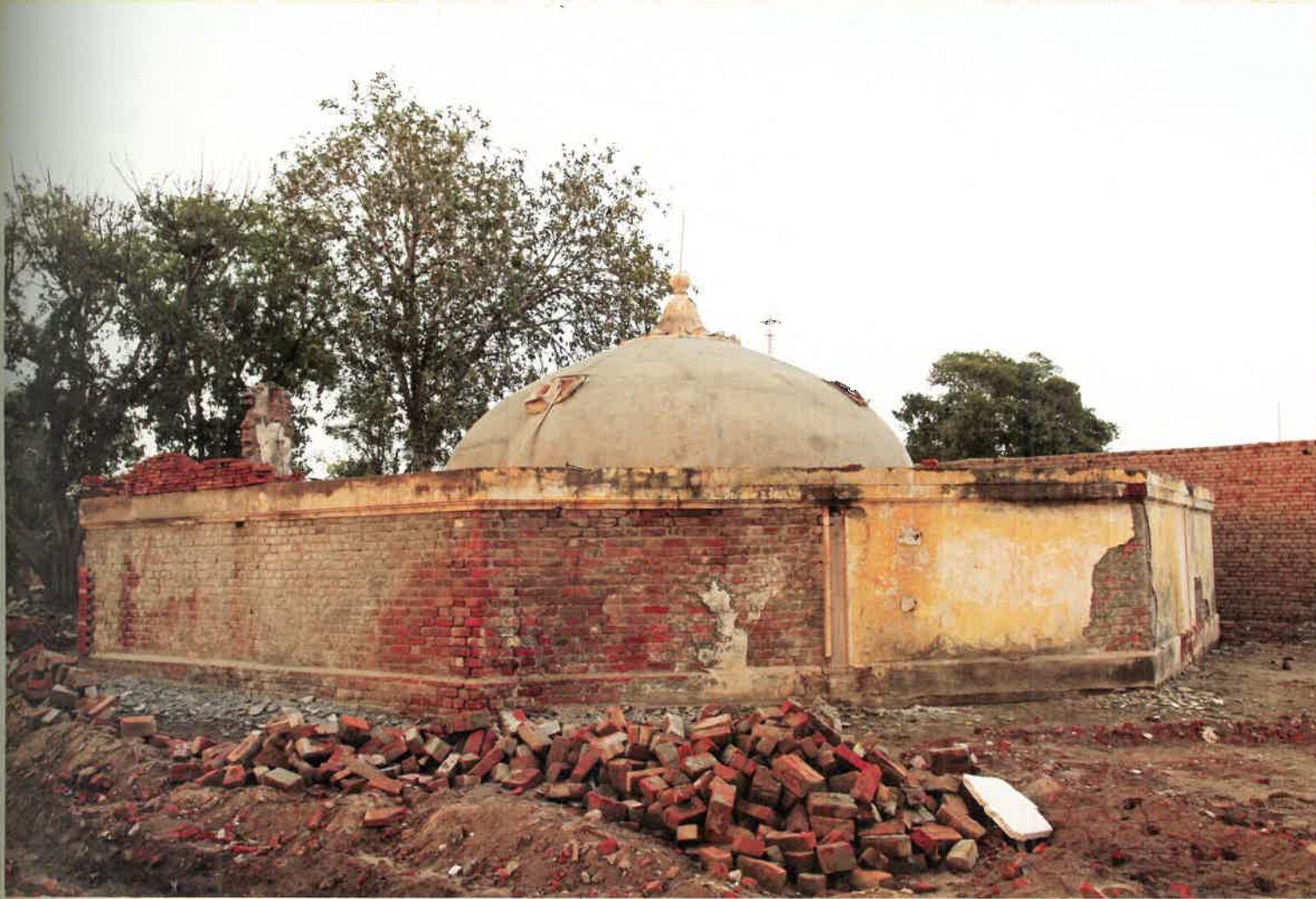
This subterranean domed chamber is believed to have been built in 1720, probably by Sher Afghan, the Naib Nazim of Multan, during the rule of Muhammad Shah (1719-1778). A map prepared during the reign of Nawab Muzaffar Khan Shaheed (1778-1818) shows the location of this building as being to the south of the shrine of Shah Rukn-e-Alam and quite close to Deh Gate (Qasim Bagh Gate). Also on the map, the Barood Khana, is shown to be placed between the Jamia Masjid and Sard Khana. This map was later copied by the officials of the Nawab of Bahawalpur. Both, the Barood Khana and Sard Khana, are shown as identical buildings each having a dome above ground, surrounded by an arched veranda all around. The name Barood Khana, today, is what is referred to in the map as the Sard Khana.

This structure survived the devastating powder magazine explosion in December 1848 during the siege of Multan by the British against Mulraj, which destroyed almost all the buildings in the Fort including the Jamia Masjid, the Palace of the Nawab and other nearby structures.

DESCRIPTION

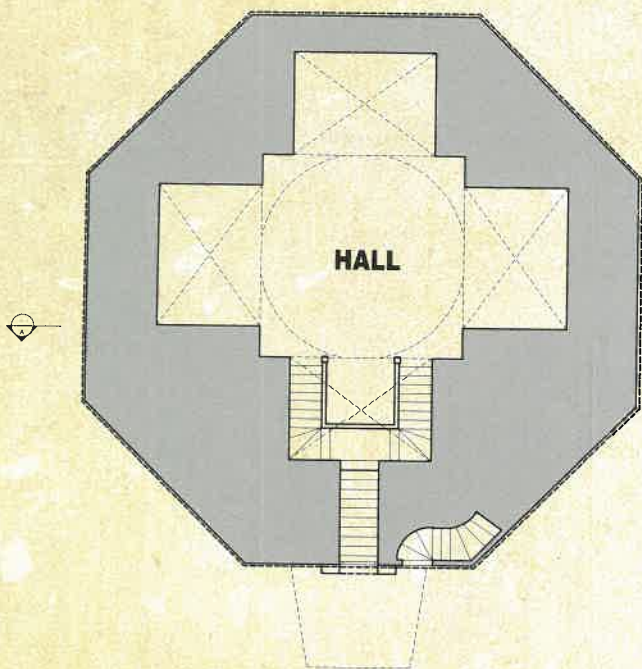
It is located in the garden immediately to the east of Damdama. It has a single entrance on the northern side which leads to a staircase that descends into the crossed shaped spacious room some 20 feet below the outside ground level. The light is filtered down through the main entrance and the three windows fitted in the neck of the dome on the remaining sides. A staircase also leads to the roof from an opening on the right of the main entrance.

The building which survived the devastating explosion of 1848 and subsequent neglect for over a hundred years is now being used as a souvenir shop. Moreover renovations had been done without any regard to the integrity of the historical character of the building with the façade being covered entirely by industrially produced ceramic tiles and an addition of a verandah in front of its entrance. In 2012 the city government has begun some restoration works on the Barood Khana and one of the first actions has been the removal of the ceramic tiles and exposed the original brick façade of this subterranean structure. It has also removed steel pylons of the broadcasting towers that stood almost adjacent to this structure.

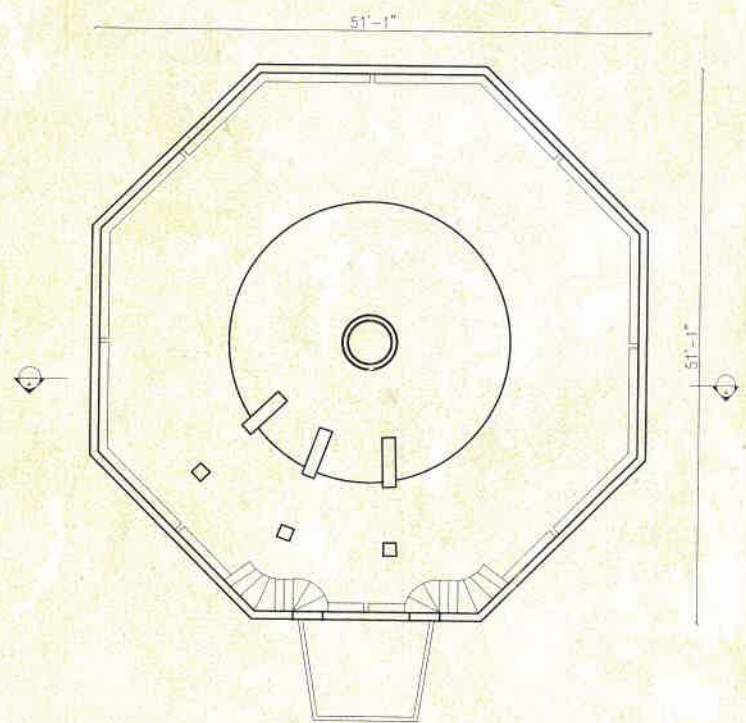


Dome of Barood Khana under renovation, 2012.

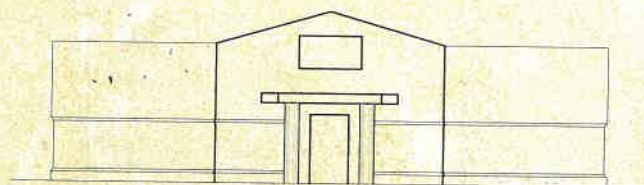




PLAN AT -10'-0"

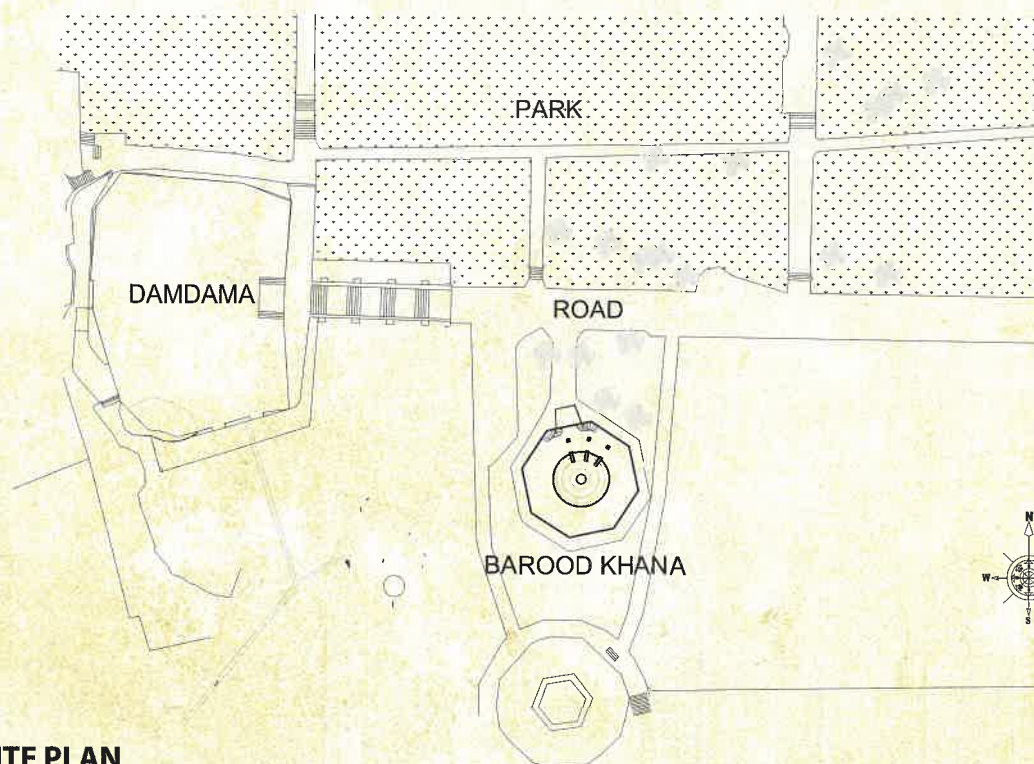
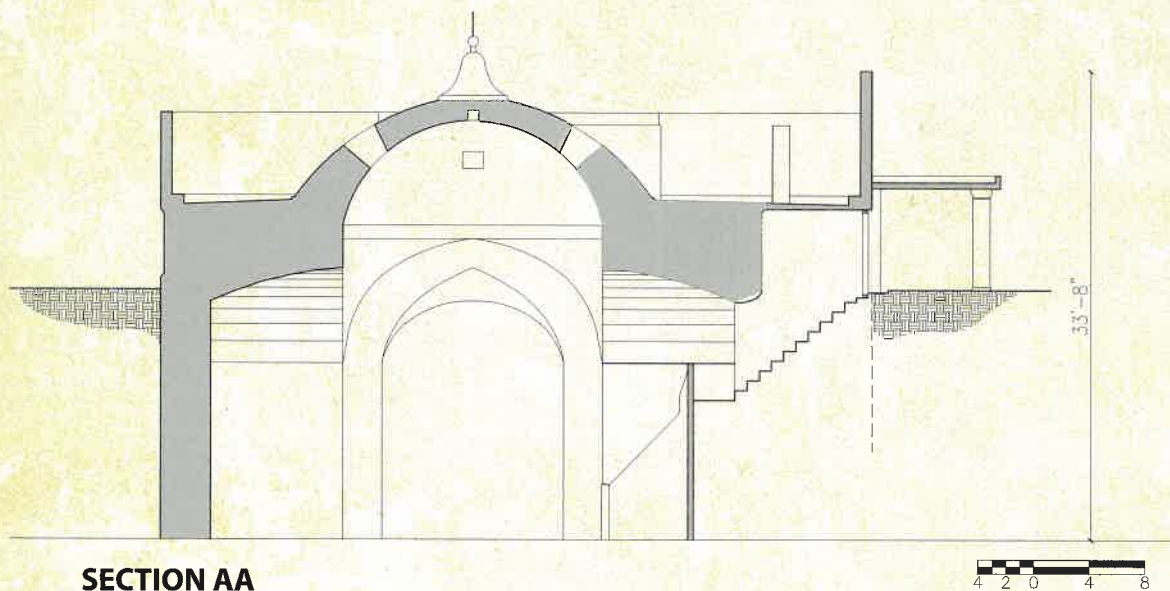


ROOF PLAN



NORTH ELEVATION





PRAHLADAPURI TEMPLE



LOCATION

QILLA QASIM BAGH
CONTIGUOUS TO THE TOMB
OF HAZRAT BAHA-UD-DIN
ZAKARIYA

STATUS

PROTECTED BY DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

RUINS OF A BUILDING AS
REBUILT IN ON REMAINS OF A
MUCH EARLIER DATE OF PRE-
MUSLIM ORIGIN



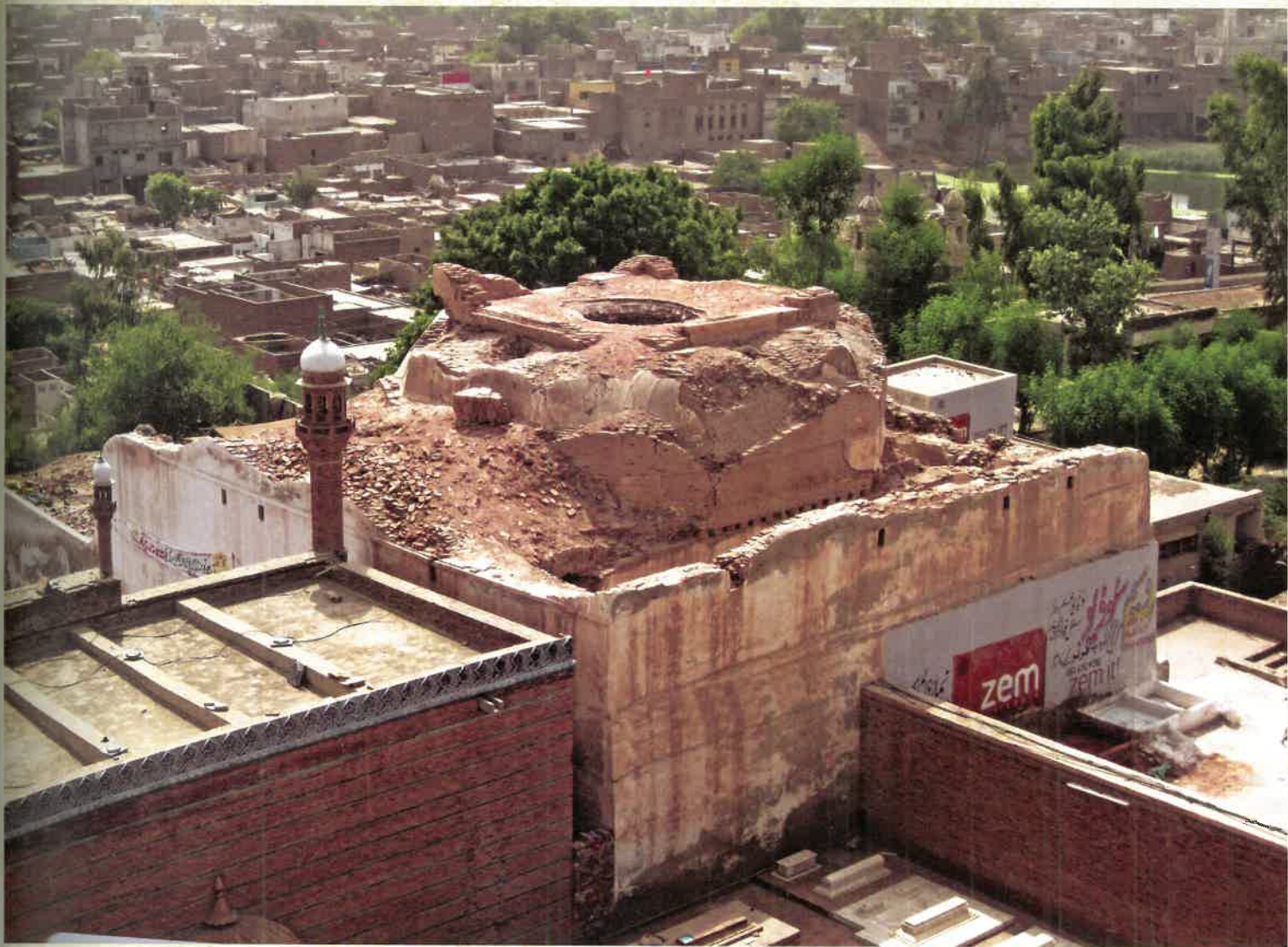
HISTORICAL NOTES

There was a temple on this site which dates back to the pre-Islamic period and the current remains date back to the 19th century. According to Hindu mythology the original temple was built by Prahlada, the son of King Hiranya Kashipu, in honor of Narasimha Avatar who was an incarnation of the Hindu God Vishnu. Prahlada was a devotee of the Hindu deity Vishnu, and his devotion was tested by his furious father Hiranya Kashipu who tried all means to kill him from poisoning to having him trampled under the feet of mighty elephants. Prahlada survived and the final attempt by the father was to burn his son in a pyre with his paternal aunt Holika. When the pyre was lit, Lord Vishnu appeared in the form of Narasimha—a half-man, half-lion avatar – and pounced upon the cruel father, cut him into two pieces and saved Prahlada from being burnt alive. Legend has it that the mythological Hindu festival of Holi started from Multan to commemorate this incident when the King's sister Holika was burnt at the pyre and Prahlada was saved illustrating the power of devotion over evil. This Temple was a revered site for the Hindus and it was believed that worshippers would find relief from skin diseases, leprosy and blindness. Consequently Multan became known as the 'City of Cures' and the mud of the city, "Multani Mitti" was used to cure diseases.

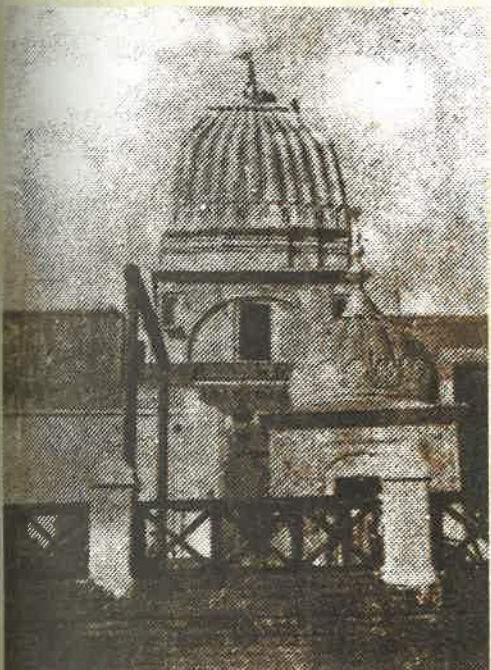
Legend says that this Temple existed in the 16th century and that it was destroyed by Sher Shah Suri who built the Bara Thimba Masjid in its place and when the Masjid fell down, a temple was re-erected on the same site. But all this needs to be authenticated as the Prahladapuri Temple definitely existed on this site when it was visited by Thavenot in 1665. A mosque built by a king could not have been destroyed within a hundred (100) years of its construction particularly during the reign of the Muslims.

There are claims that the original temple was a columnar building and both, the roof and the columns supporting it, were made of pure gold. According to Syed Muhammad Latif in his book "Early History of Multan" it is stated that for some unknown reason this entire building, mysteriously sank into the ground and a new temple was built over the original structure.

After British occupation of Multan in 1849, the Fort was converted



View of Pahladapuri Temple adjacent to the west wall of mosque of Baha-ud-Din Zakariya on left.



An old view of Pahladapuri Temple before its collapse.



Remains of the Pahladapuri Temple.





Different views of the ruins of Prahladapuri Temple.

into a cantonment area and access to its various parts was restricted particularly at night. A petition to the Government resulted in the Governor General of India restoring the Shrines and the Temple on the Fort to the Muslims and Hindus respectively. In August 1852, the Commissioner of Multan, Mr. M. P. Edgeworth decided that the Hindus should stop using entrance through the precincts of the shrine of Shaikh Baha-ud-Din Zakariya and in return Hindus were allowed to build their building as they liked. Later in 1859 an agreement was signed between the two communities in the presence of Commissioner that they will not make any conspicuous additions to their respective sacred buildings.

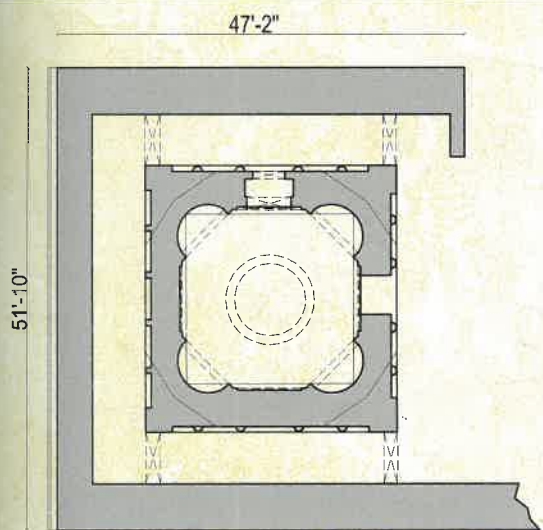
The Temple was rebuilt in the year 1861 by Bawa Ram Das, the Chief Mahant of the Temple through money (Rs. 11000) subscribed by public. But, soon a serious dispute arose between the two communities. In early 1870, Bawa Ram Das tried to raise the height of the spire of the Temple making it higher than that of the adjoining Shrine. The Muslims considered it a breach of the agreement of 1859 and protested violently. The local administration intervened and through an agreement signed on April 14th, 1876, both parties were made to agree to restrict the height of the spire to 33 feet instead of 44 feet as proposed by the Hindus. This feud between Hindus and Muslims prolonged for almost a quarter of century (1850-1876) and involved many government officers from the local Deputy Commissioner to the Governor General of India and was finally decided in favor of the Muslim being the aggrieved and Hindu the aggressive parties.

The Temple was demolished by a mob action in 1992 as protest by the Muslims against the demolition of the Babri Mosque in India and today only its ruins are visible.

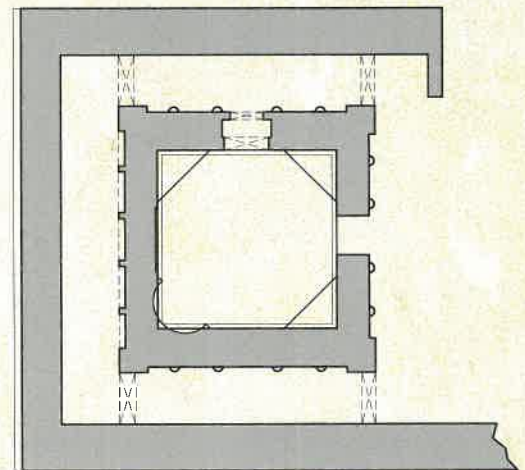
DESCRIPTION

In 1831, when Alexander Burnes visited this Temple, he found it deserted and without a roof. The Temple was further damaged during the siege of Multan in 1848. When Alexander Cunningham visited it in 1854, he found it "quite deserted" and still without a roof. However when he revisited Multan in 1872 he found that the building not only had a new roof but a new image of Narasimha Avatar had also been set up for worship. He described it as "a square brick building with some finely carved wooden pillars for the support of the roof"

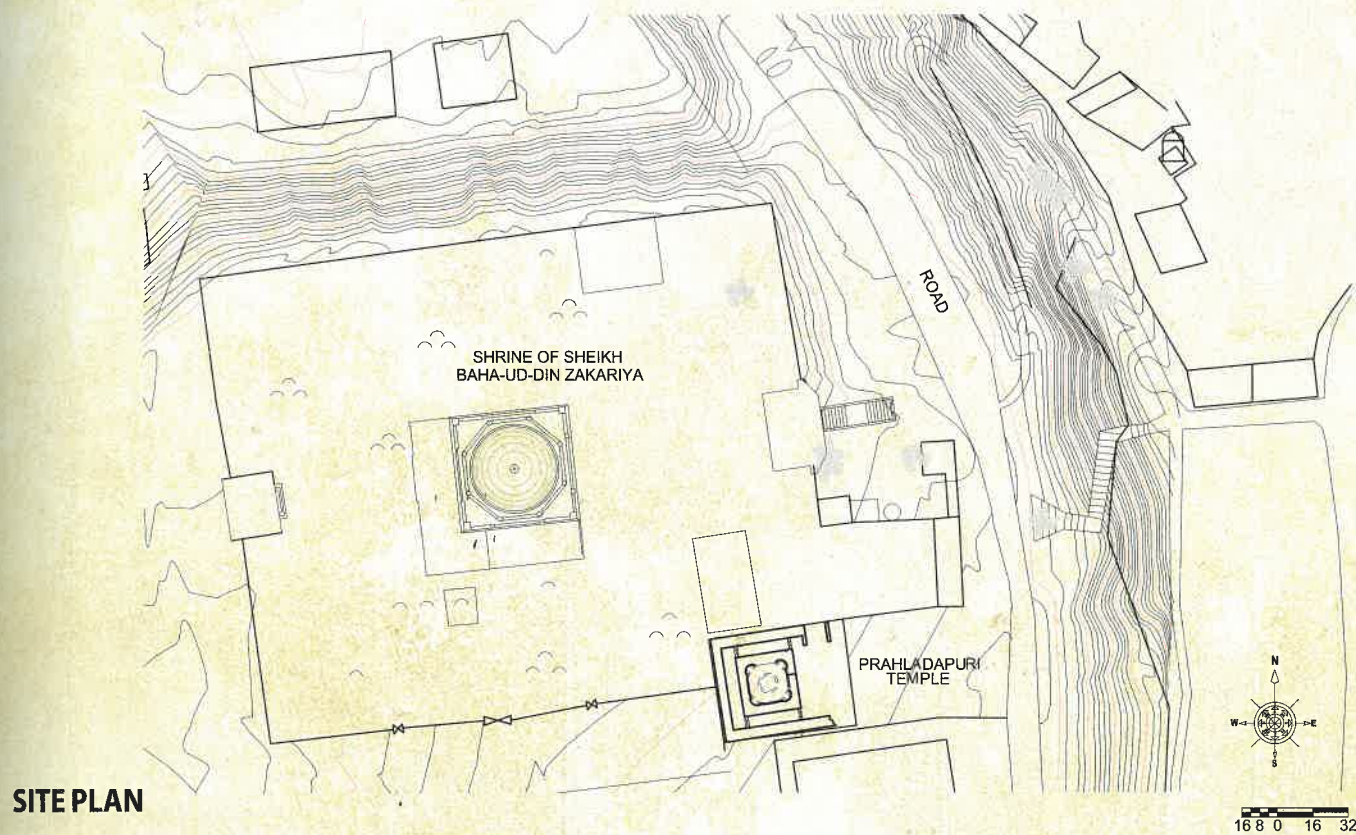
Prior to its destruction in 1992, this temple was a prominent landmark in Multan. It was built on a raised platform with a main hall and circumambulatory with skylights. The exterior was plastered white with a large *mandapa*. Adjacent to the Temple was a *dharamshala*, however today both are in ruins.



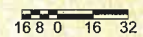
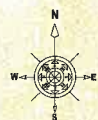
GROUND FLOOR PLAN (REMAINS)



ROOF PLAN (REMAINS)



SITE PLAN



DAMDAMA



LOCATION
QILLA QASIM BAGH

STATUS
NOT LISTED OR PROTECTED

PERIOD / DATE
EARLY 19TH CENTURY



HISTORICAL NOTES

Damdama was the only surviving bastion of the wall of Multan Fort after 1849 occupying its north-western corner till 2011. There is no mention of Damdama in all earlier records therefore its existence is a later period intervention amongst the structures built within the Fort. What was seen till 2011 was probably constructed just before the Sikh period. The Damdama is seen in a sketch prepared at the time of Nawab Muzaffar Khan, Governor of Multan before the takeover by the Sikh army in the early 19th century. John Dunlop's book 'Mooltan, A Series of Sketches During and After the Siege' has a sketch in which a high mound is seen with the British flag posted on it. From these sketches it appears to be amongst the few structures that survived the blast during the siege of Multan by the British troops. In 2011 the City District Government decided to pull down the structure and has had a new structure designed in its place comprising a restaurant and ramp which provides access to the roof top as a viewing terrace.

DESCRIPTION

Damdama was a massive mound of earth which was encased and retained with masonry walls and buttresses. Two of its walls were sloping while longer sides were vertical with five rectangular buttresses added to it. The buttresses were added to stabilize the Fort walls and the Damdama but massive settlement due to seepage of storm water and poor restoration resulted in the buttresses separating from the main structure with additional cracks in the masonry walls. The settlement of the flooring of the Damdama terrace and lack of repairs caused storm water to penetrate into the structure causing further damage. In 2011, the City Government sadly decided to pull down the original structure and a new building comprising of a restaurant and a ramp leading to the roof top is under construction in its place.



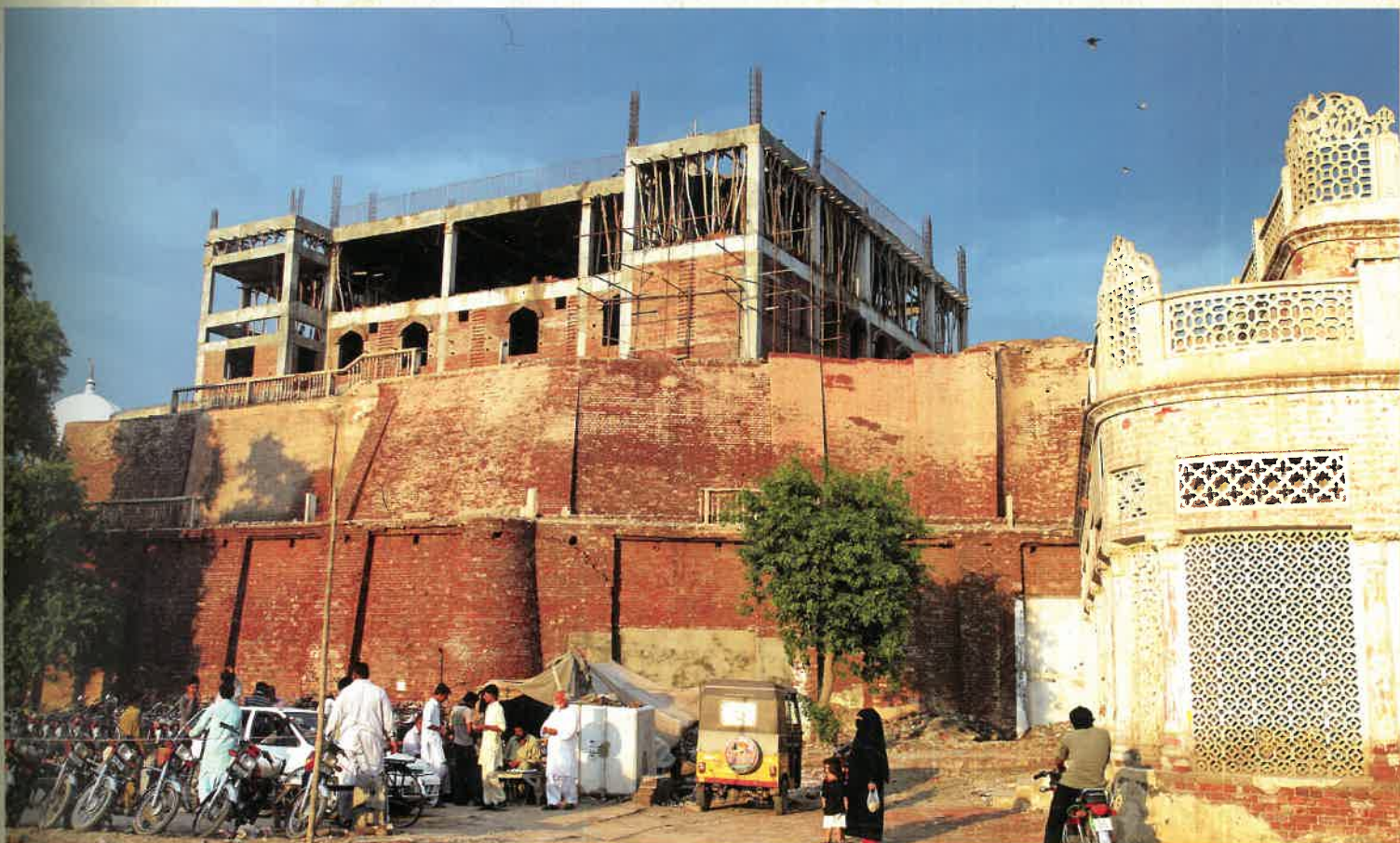
Damdama from inside the Fort as seen in 2011.



Damdama from inside the Fort as seen in 2012.

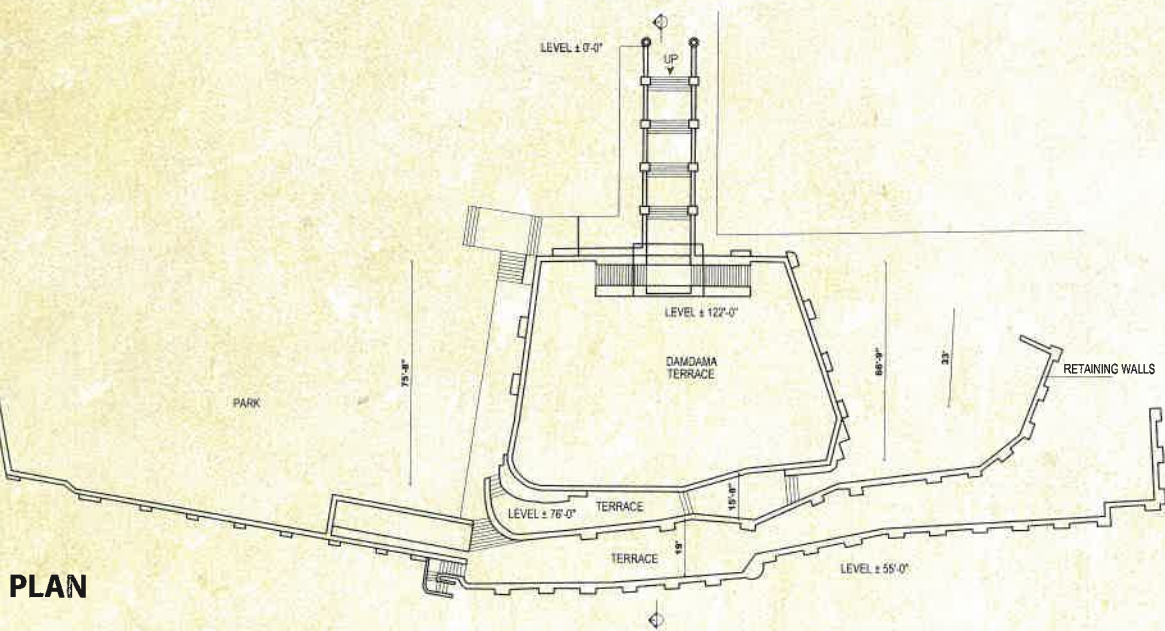


North façade of Damdama as seen in 2011.

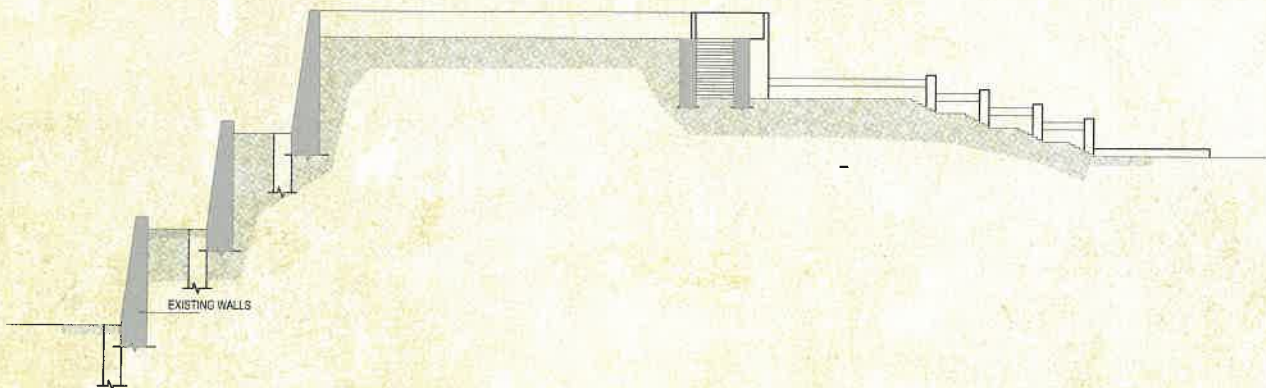


North façade of Damdama as seen in 2012 showing new construction underway.

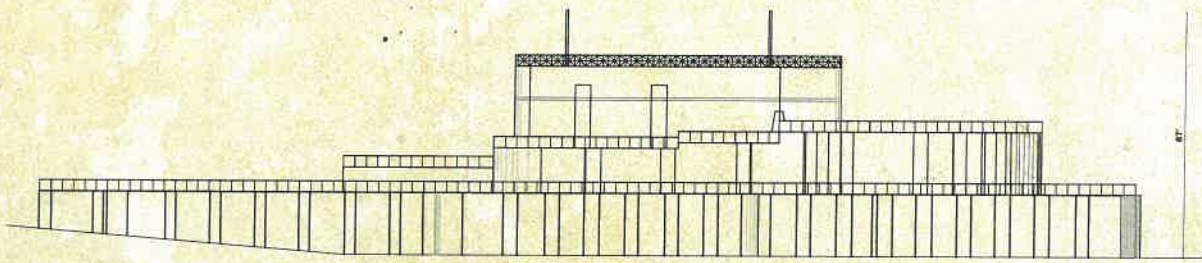




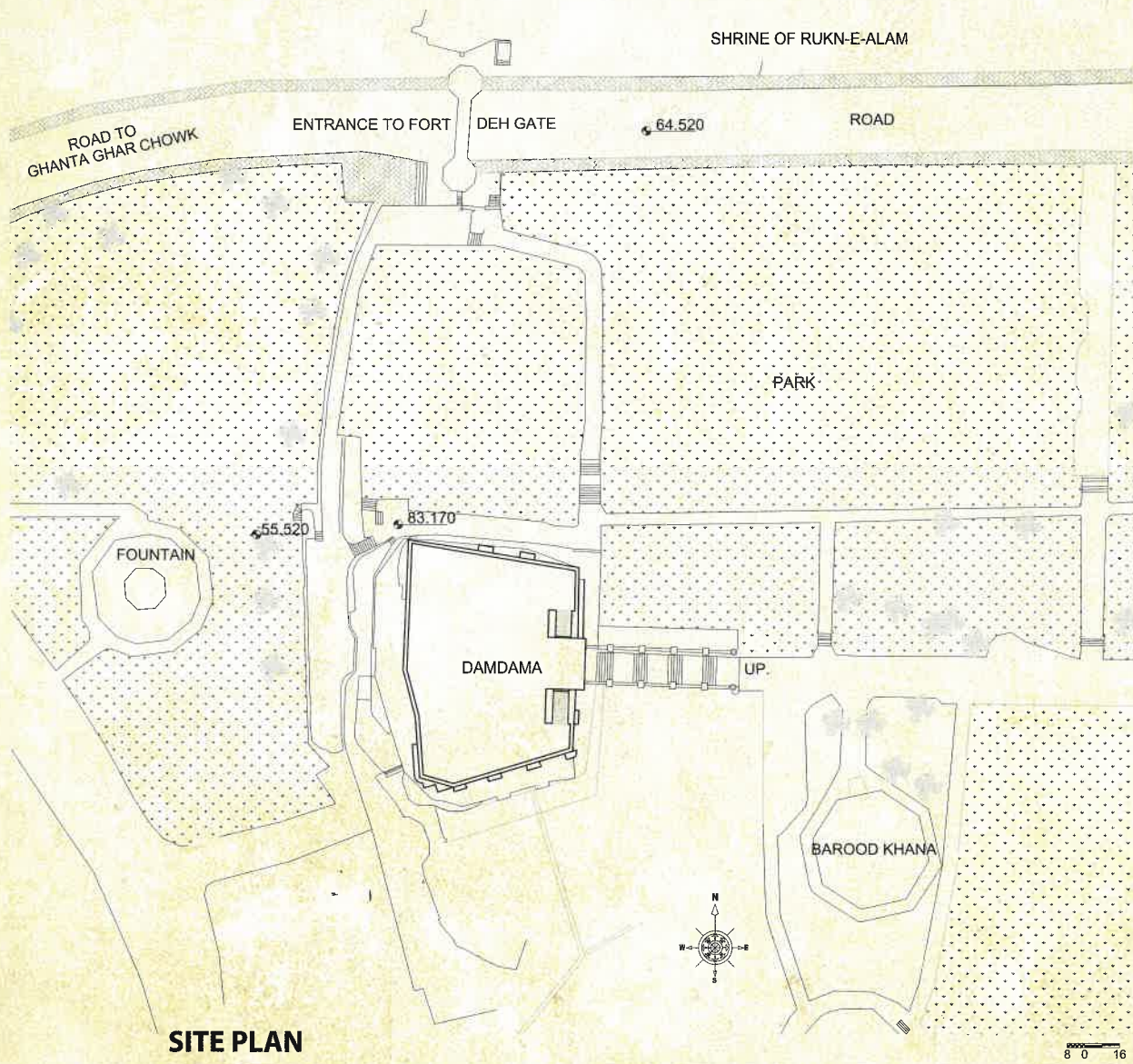
PLAN



SECTION AA



ELEVATION



MEMORIAL OF PATRICK ALEXANDER & WILLIAM ANDERSON



LOCATION
QILLA QASIM BAGH

STATUS
PROTECTED BY THE FEDERAL
GOVERNMENT OF PAKISTAN
UNDER THE ANTIQUITIES ACT

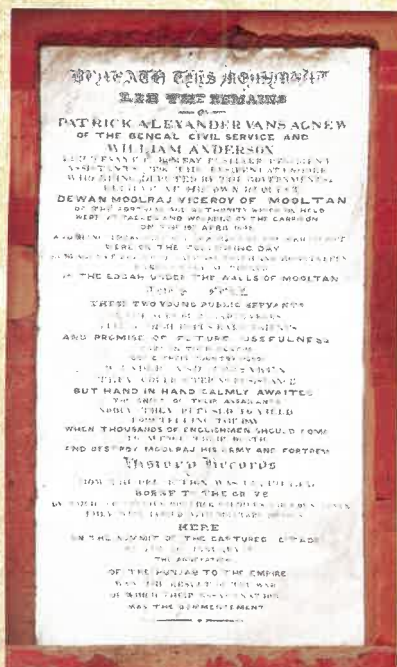
PERIOD / DATE
1850



HISTORICAL NOTES

Patrick Alexander Van Agnew of the Bengal Civil Service and Lieutenant William Anderson of the First Bombay Fusilier Regiment were both "Assistants to the Resident" Mr. Frederick Currie. Diwan Mulraj of Multan was unable to pay the taxes and had accumulated arrears to the British Durbar. Currie appointed another Governor Sardar Khan Singh in his place and sent him to Multan along with the two British officers, Patrick Alexander and William Anderson, to take charge from Mulraj. The party arrived in Multan on 18th April 1848, and the Diwan vacated the Fort and gave the keys to these representatives of the Lahore Durbar. This infuriated the Sikh soldiers who rebelled against Mulraj and attacked the British officers wounding them badly. Sardar Khan Singh took the two wounded officers to the Eid Gah, a mosque approximately a mile in the east of the Walled City. The next day the Sikh soldiers brutally murdered Patrick Alexander and William Anderson. These murders led to a long drawn and contested 2nd Anglo Sikh War that lasted over nine months in Multan, ultimately resulting in the victory of the British over the Sikh Rule with complete annexation of Punjab and what subsequently became the North West Frontier Province. Mulraj surrendered to the British on 22nd January 1849.

After being murdered the bodies of the two officers were initially buried in the Eid Gah. Their bodies were interred and disinterred several times and kept concealed from public eyes. The location of the two murdered envoys burial sites was finally discovered at the Eid Gah after the capture of the Multan Fort by the British and their bodies were exhumed and brought to the Fort for a proper and honorable burial. On January 26, 1849 the coffins were laid in a grave at the highest part of the Fort. The inscription fixed on the monument was written by Sir Herbert Edwards. However, the memorial, in the form of an obelisk was constructed much later. Although the officers of the Fusiliers and other assistants to the Lahore Residency had made a subscription for a proper memorial it is assumed that the construction did not take place till after 1864. This can be verified because when Dunlop published his book in 1849 'Mooltan, A Series of Sketches During And After The Siege' construction of the obelisk had not even started. Strangely, Sir Alexander Cunningham does not mention this monument, in his accounts of Multan's monuments after visiting the city in 1864 although a photograph attributed to an unknown photographer in 1860 is an indication that the memorial had already been constructed.



Detail of plaque.



Memorial of Patrick Alexander & William Anderson.

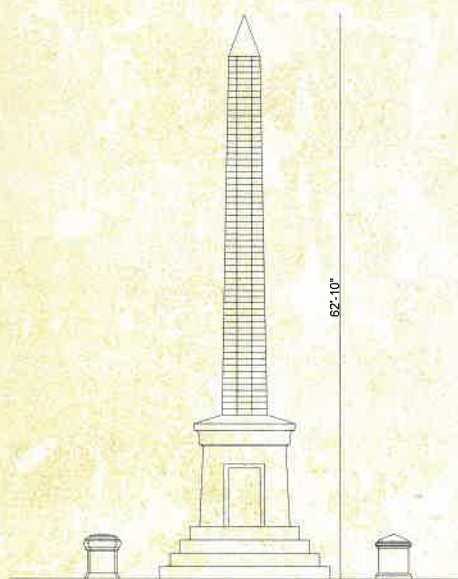




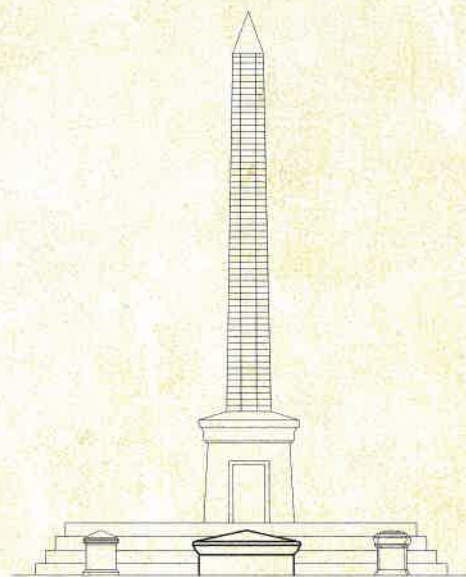
Photograph of Memorial of Patrick Alexander & William Anderson, 1860. Note the domed barracks in the background which have since been destroyed. (Courtesy: British Library)

DESCRIPTION

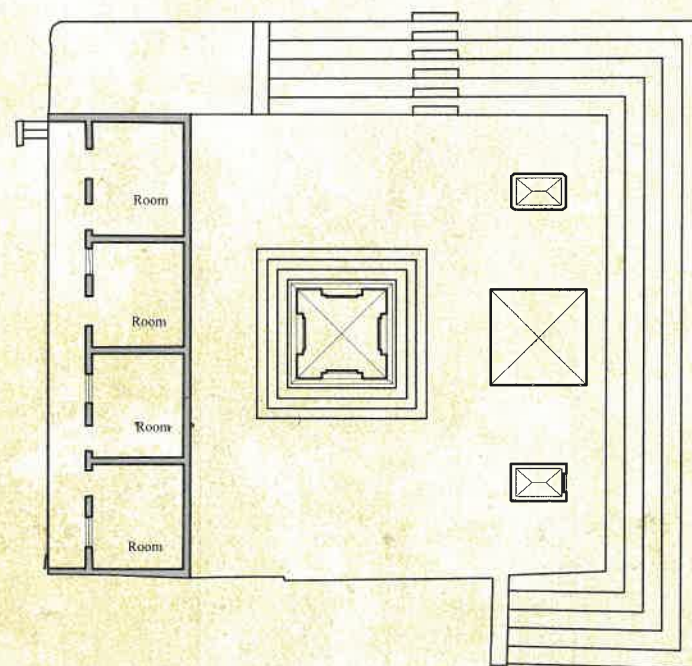
The obelisk is a 50 foot-high, conventional type of obelisk placed on a cubical shaped tapering podium. The raised podium which is 5 feet high is accessed by tall steps. Presently, the obelisk stands in a recently laid garden equipped with cascades, waterfalls and pavilions and can be accessed from the northern entrance of the stadium.



FRONT ELEVATION

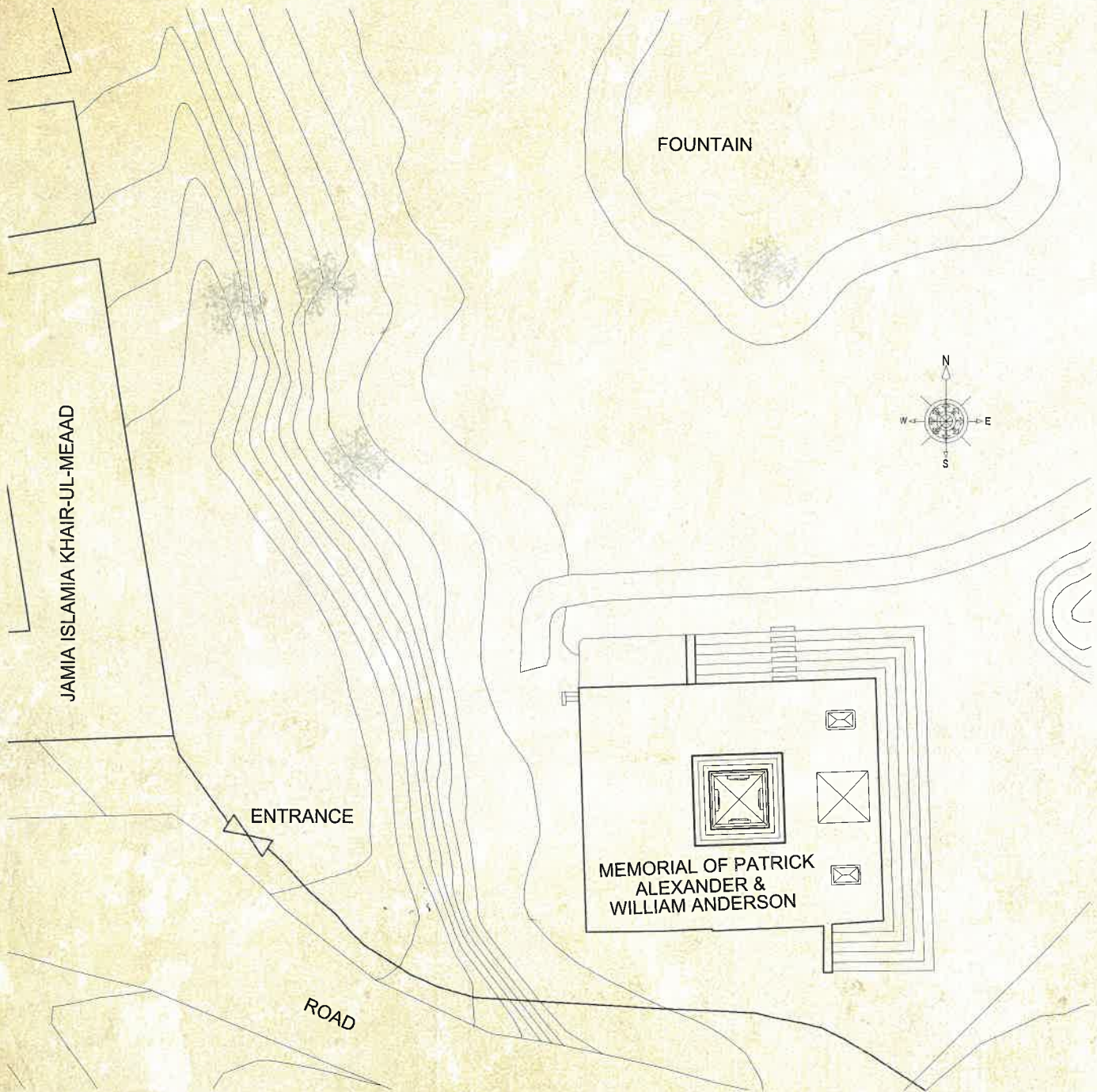


REAR ELEVATION

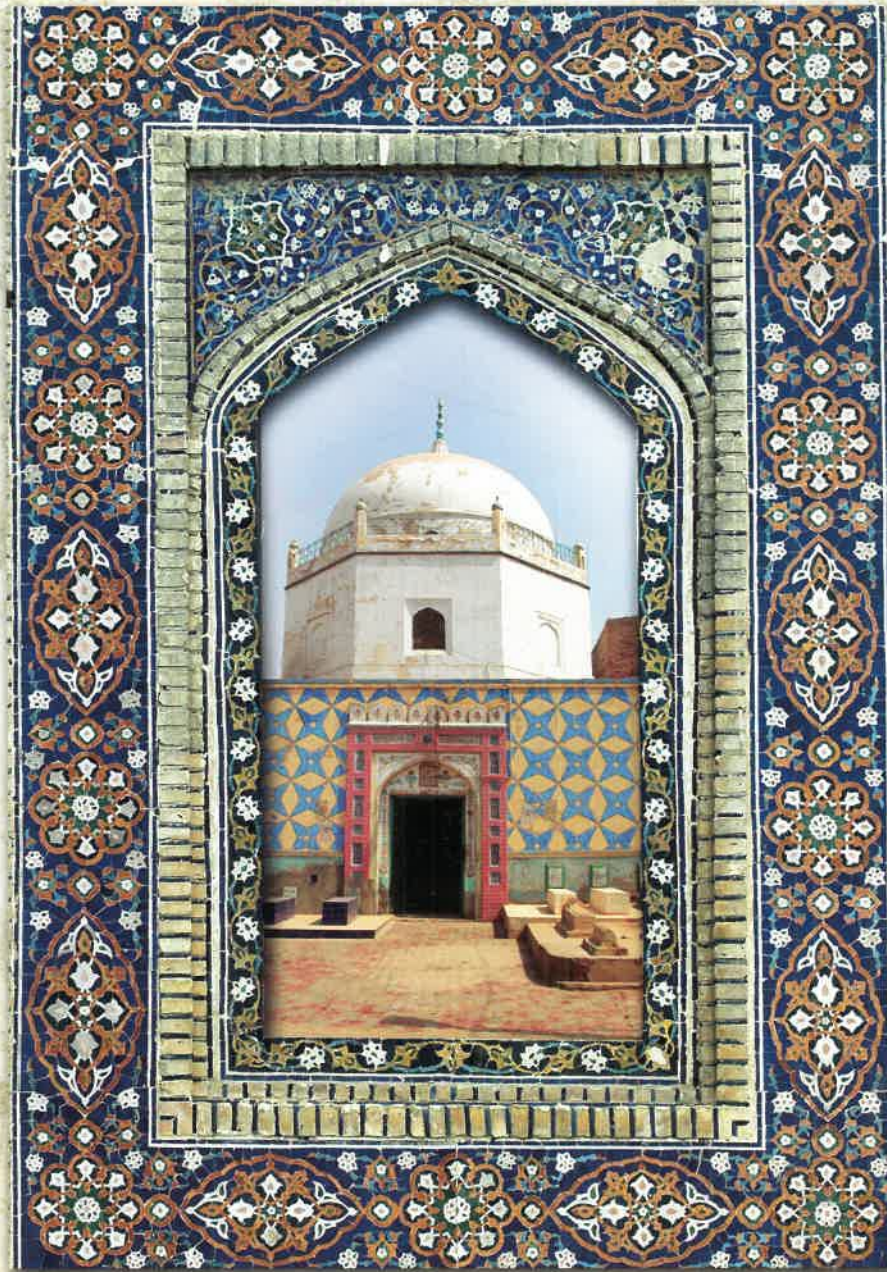


PLAN





SITE PLAN



WALLED CITY MONUMENTS



CITY WALL (FASEEL)



LOCATION

WALLED CITY, ALANG ROAD /
CIRCULAR ROAD

STATUS

NOT-LISTED

PERIOD / DATE

1170 AH/1756 AD



HISTORICAL NOTES

It is generally believed by historians that the City Wall or *Faseel* as it is colloquially referred has existed ever since the foundations of the city were laid. In the earliest historical records the name Multan is always mentioned jointly with Sikka as 'Sikka-Multan'. It is likely that Multan was the Fort on the north bank of the Ravi and Sikka was today's city of Multan on the south bank of the Ravi. The Sikka Gate of Multan Fort is also positioned in the north of the Walled City or the city of Sikka.

The city was surrounded by a fortified wall which had six gates with an overall circuit of almost 5 kilometers. The city wall had 6 gates—Bohar Gate on the west, Delhi Gate on the east, Haram and Pak Gates on the south, Lohari and Daulat Gates on the northeast and north west respectively (facing the Fort). The original wall and the gates have all disappeared except for Bohar, Delhi and Haram Gates. These gates which stand today have been reconstructed by the British after the annexation of Multan. The form and style of these gates is far removed from the original gates as can be seen in old paintings and sketches.

Within the city, the Alang was an inner road along the city wall. The walls of the city were said to have been constructed at the time of Emperor Shah Jahan by Prince Murad Bakhsh, Governor of Multan in early 1600 who was also the son of the emperor. The original wall was later rebuilt in 1170 AH/1736 AD by the Governor and great benefactor of Multan, Nawab Ali Muhammad Khan Khakwani on behalf of Ahmad Shah Abdali.

Although this wall was known to be quite high there are differences on the exact height. In 1808, Mountstuart Elphinstone observed that it was four and a half miles in circuit and 40 to 50 feet with high rectangular bastions at regular intervals, whereas Godfrey Thomas Vigne noted that it was 35 feet high. In 1836, both Sir Alexander Burnes and Vigne found the wall in a dilapidated and decayed state. However from John Dunlop's statement in 1845, it is apparent that the Sikh government had repaired the wall extensively in view of the impending attack of the British Army. After 1849 Syed Muhammad Latif records that the city wall was rebuilt, by the British, with its height reduced considerably. One of these bastions today, the Khuni Burj (Bloody Bastion), is in a circular shape as it is located where the wall turns almost 90 degrees on the south east corner of the city.

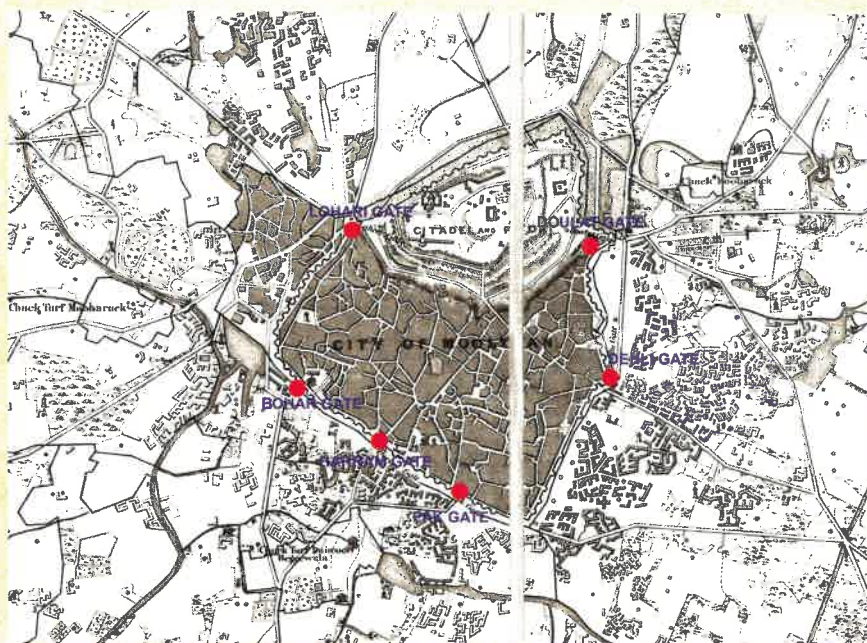


*View of city wall and city gate showing buildings within the city walls from John Dunlop:
Mooltan, A Series of Sketches During and After the Siege. (Courtesy: Punjab Archives)*

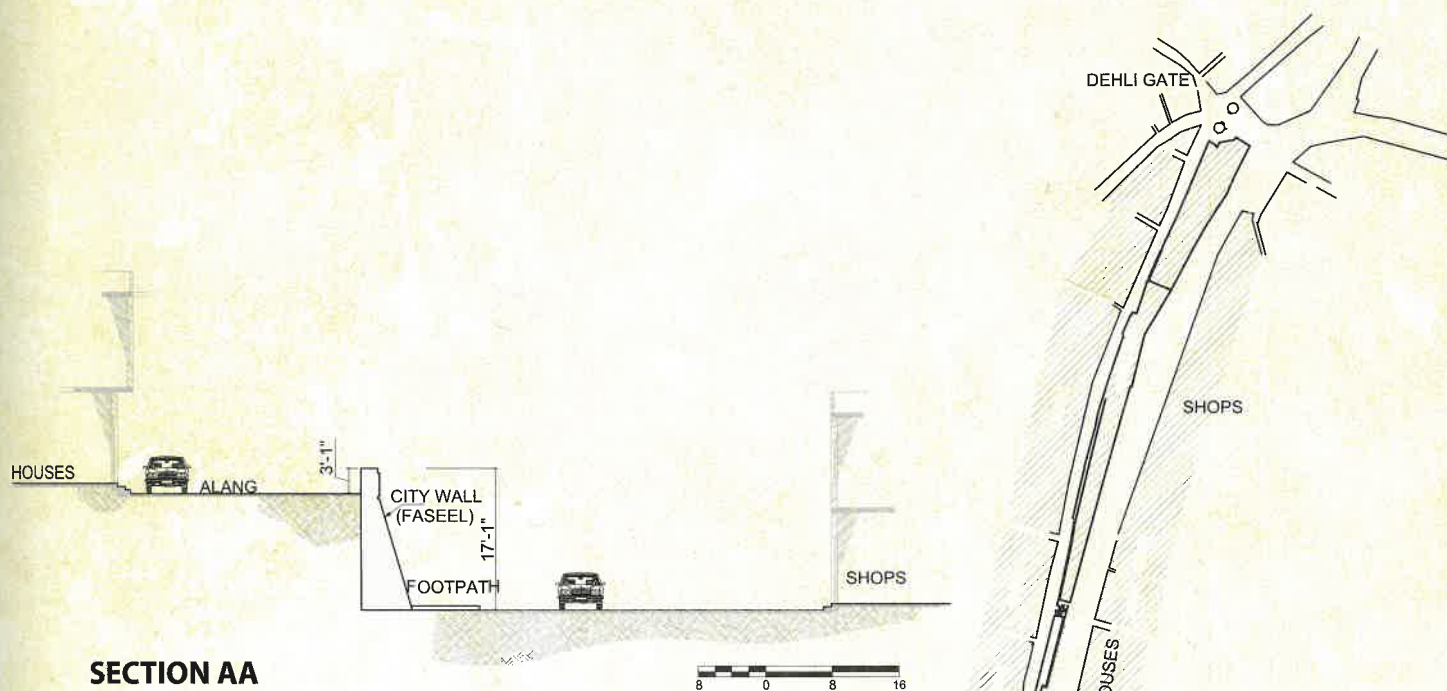


View of the reconstructed wall along the south Circular Road.

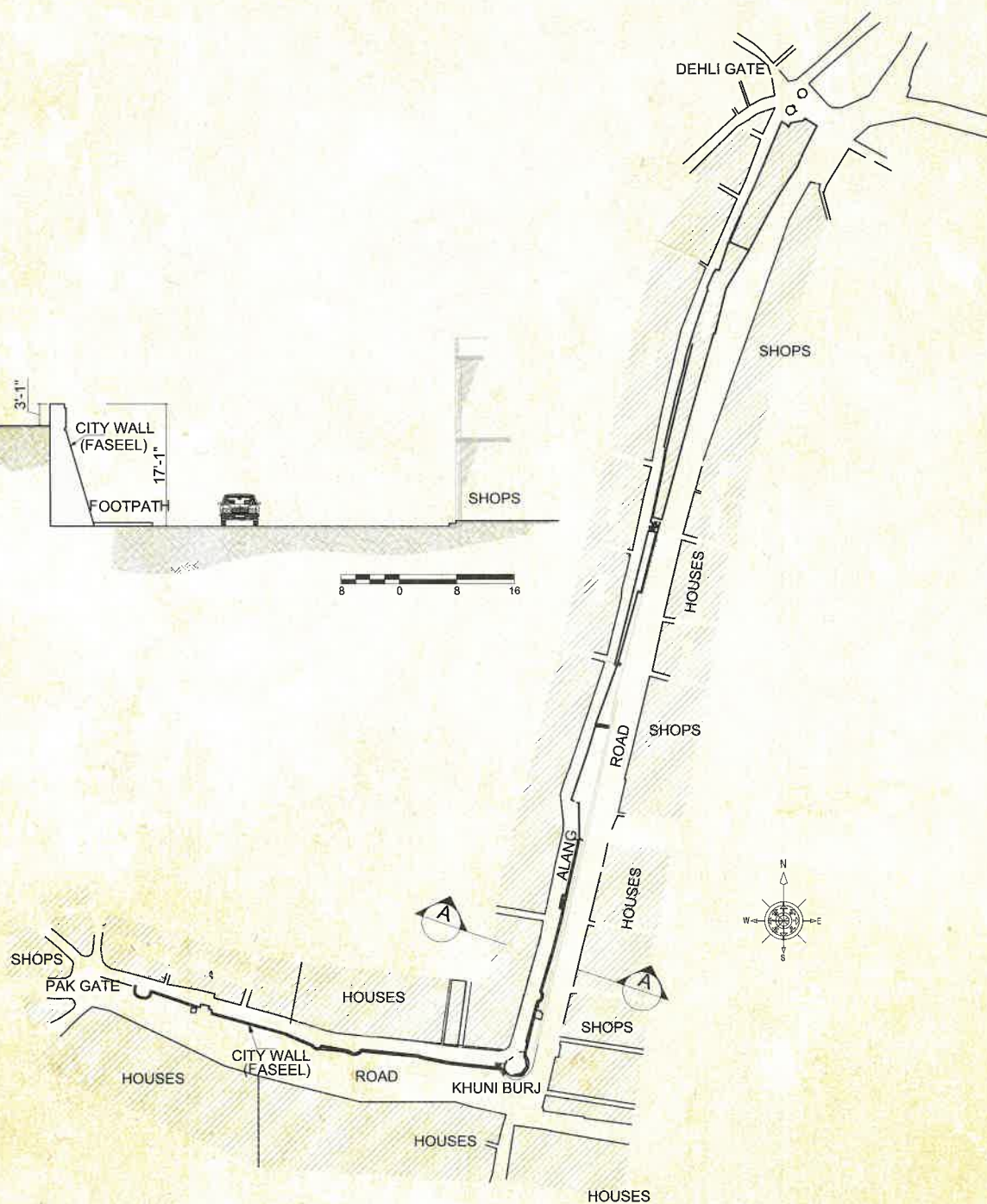
Today the city wall exists in portions only and nowhere does it retain its original features. A portion of the wall has been reconstructed between Daulat Gate, Delhi Gate and Haram Gate as part of the conservation plan of Multan City undertaken in 1995.



*Lithograph of Multan City showing Fort and City Walls 1874.
(Courtesy: British Library)*



SECTION AA



SITE PLAN

KHUNI BURJ



LOCATION

BETWEEN DELHI GATE AND
PAK GATE, CIRCULAR ROAD

STATUS

NOT - LISTED OR PROTECTED.

PERIOD / DATE

18TH CENTURY REBUILT AFTER
1849.



HISTORICAL NOTES

Khuni Burj (Bloody Bastion) is as old as Multan's fortification wall. It is generally assumed that this wall was the one that Alexander the Great scaled in 326 BC via this corner bastion in the south east section of the wall. It is said that Alexander was wounded whilst trying to scale this *Burj*/Bastion, with the result that the Greek army took full revenge from the local population by killing of most of the inhabitants of the city.

In 1848, the Sikh Army defended Multan against the British from the heights of this *Burj*. On January 1, 1849, the bloodiest encounter between the Sikh and British forces took place, followed by a ruthless massacre of Sikh soldiers and the breach of this *Burj* led to the final conquest by the British. Hence it was termed as the "Bloody Bastion" or Khuni Burj.

The original structure was completely destroyed during the siege of 1849, and the present structure was raised after the rule of the British Government was established and subsequently restored under the conservation plan of Multan City 1995.

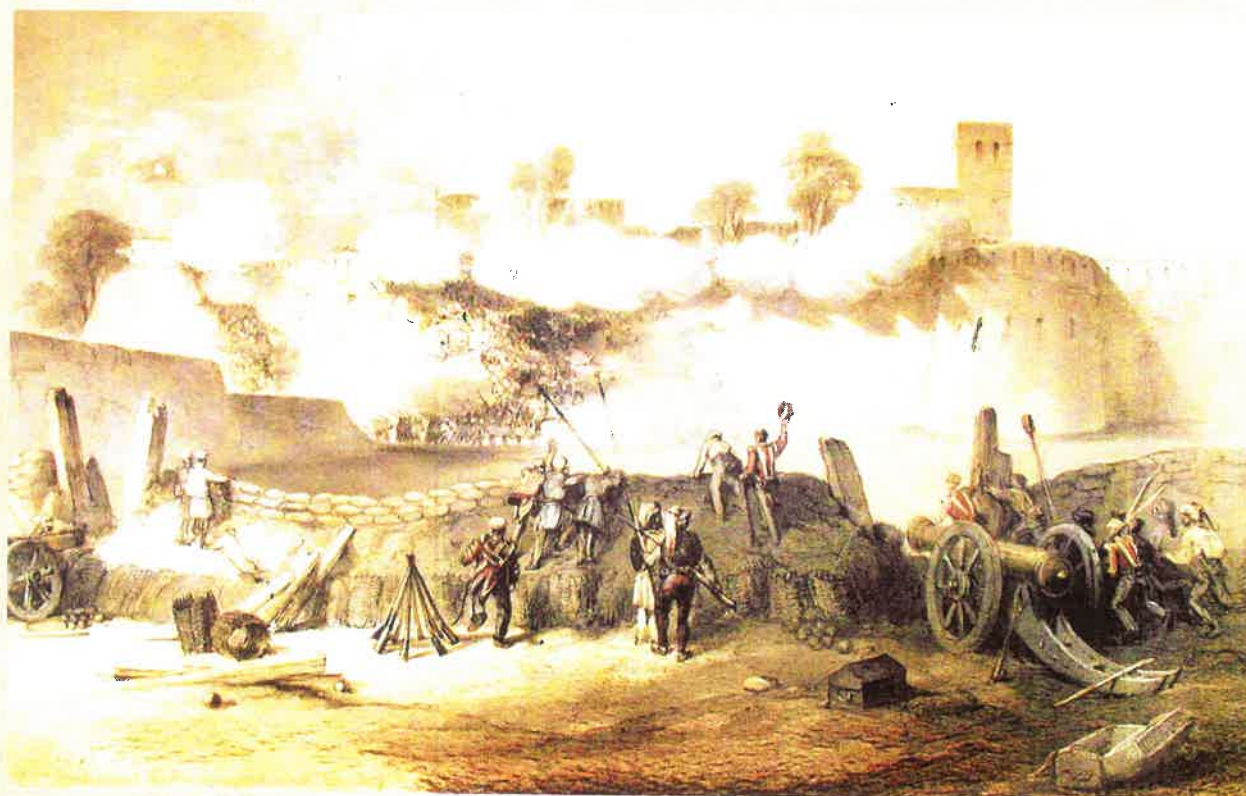
DESCRIPTION

It is a circular mass of rubble bound by bricks set in the south east corner of the City Wall (Faseel) along the Circular Road. From the western side of the *Burj* a curved flight of steps leads up from Circular Road to the Alang on the upper level. The structure has been reconstructed and restored as part of the 1995 conservation plan by the city government. The repair of the *Burj* was initiated in July 2006 and has since then been completed.



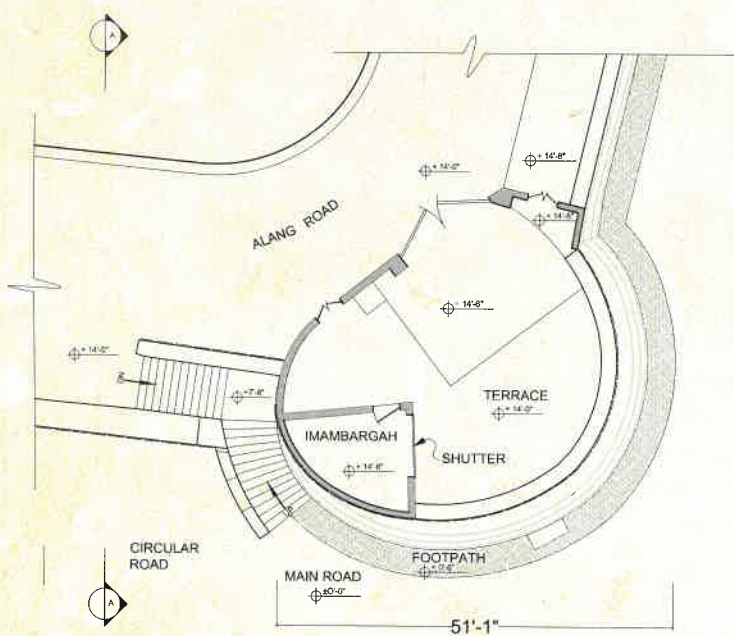


Khuni Burj from Circular Road showing construction of Imam Bargah on roof top.

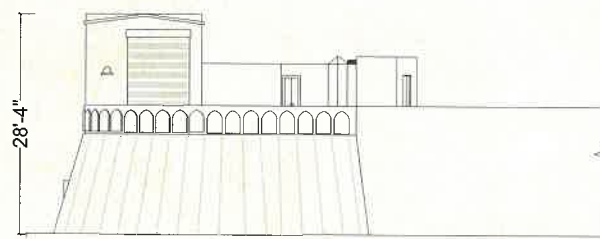


British troops storming the bridge at the Khuni Burj. Sketch from John Dunlop: Mooltan, A Series of Sketches During and After the Siege. (Courtesy: Punjab Archives)

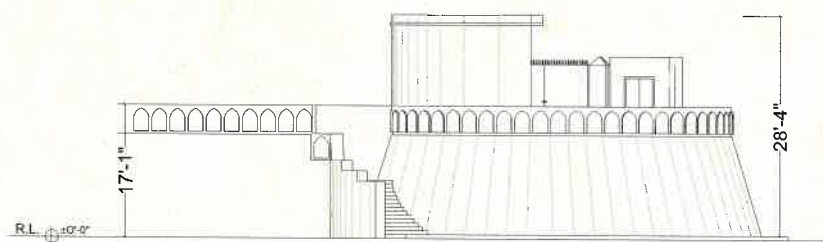




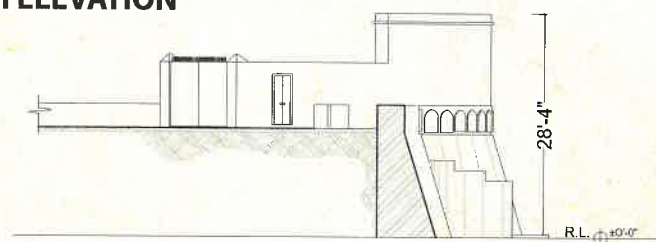
PLAN



EAST ELEVATION



SOUTH ELEVATION



SECTION AA





BOHAR GATE, WALLED CITY



LOCATION

BOHAR GATE / ALANG ROAD /
CIRCULAR ROAD

STATUS

NOT LISTED OR PROTECTED

PERIOD / DATE

DESTROYED IN
1848-RECONSTRUCTED DURING
BRITISH PERIOD



HISTORICAL NOTES

Bohar Gate provides the access to the Shrine of Shah Muhammad Yousaf Gardezi, the oldest in the Walled City. The City Wall (Faseel) was reconstructed in 1756 by Nawab Ali Muhammad Khan Khakwani, and due to lack of any earlier record of the construction dates of the city wall and gates it is assumed that the Bohar Gate's history commences from this date. The first mention of the name of any gate is given by Alexander Cunningham in the early 19th century, who mentions the name of a "Bor Gate leading to the west". The name originated from a large "Bor" (Banyan) tree that was located here.

Although intact during the siege of Multan in 1848-49, Bohar Gate was considerably damaged when the British annexed the city. The British on the excuse of providing better hygienic facilities within the walled city lowered the height of the city walls and although, the gateway openings were retained, the gates themselves were redesigned in the Colonial style, different from the original design of the gates that were recorded in paintings and lithographs of the time prior to the annexation of the city.

DESCRIPTION

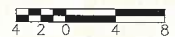
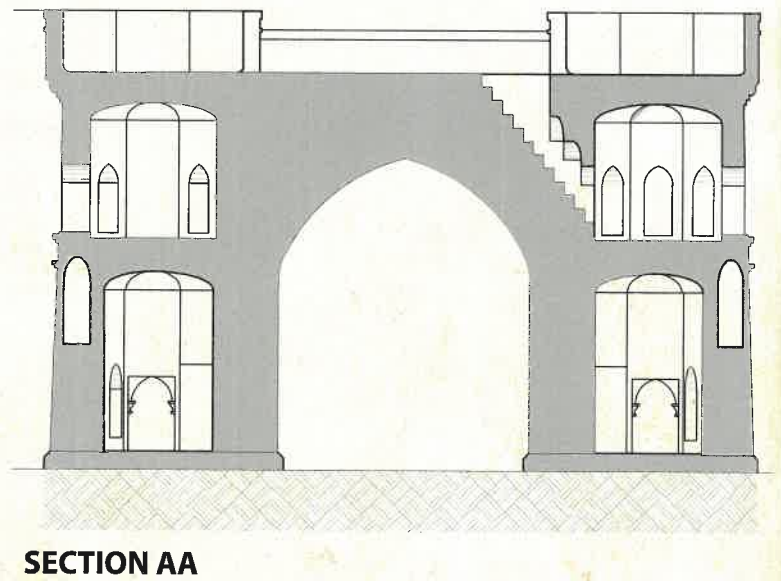
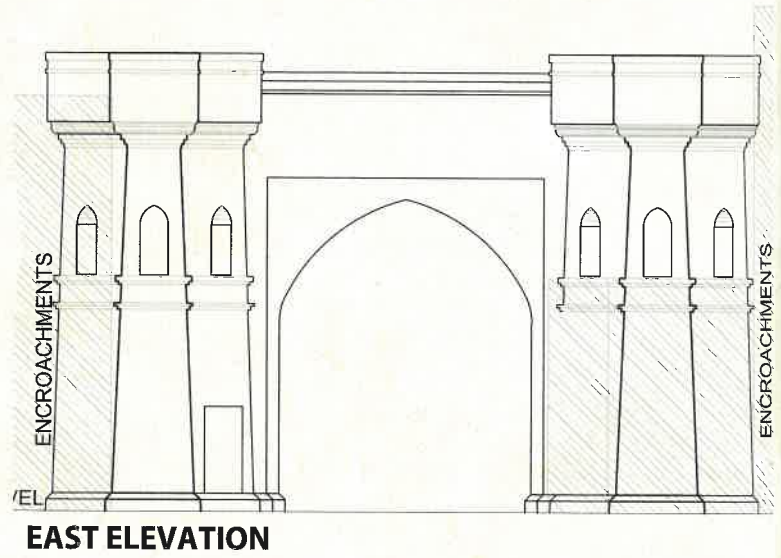
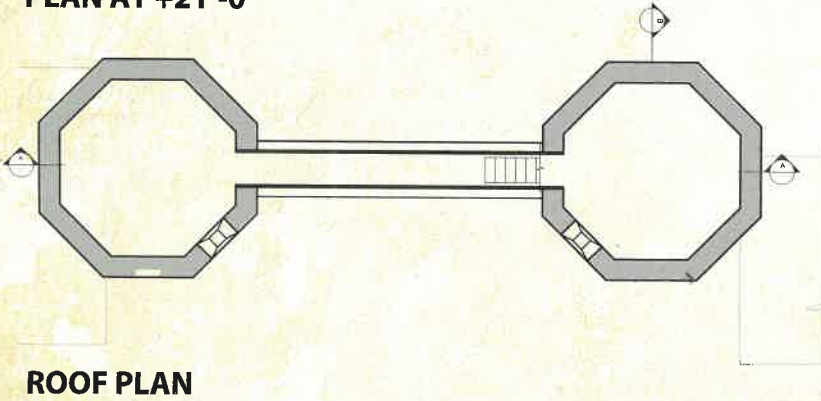
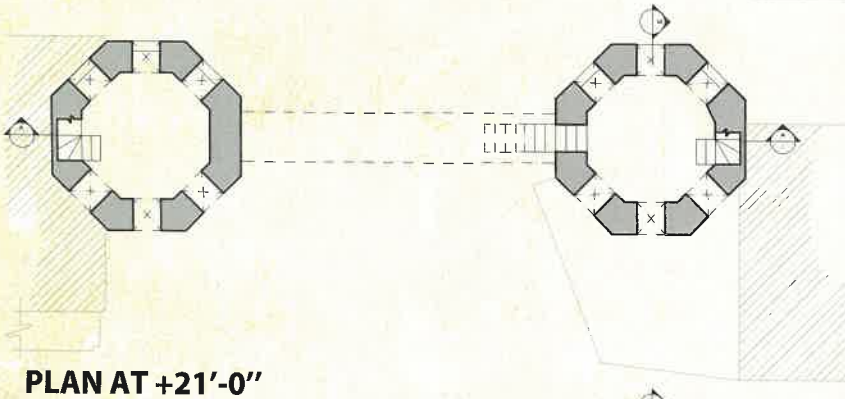
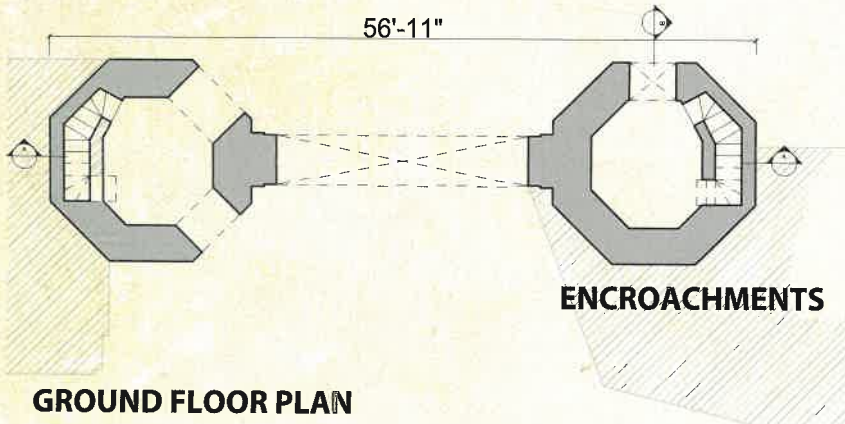
The present structure is a combination of two double storey castellated towers with a flat band above without much decoration. The pylons have been plastered whereas the center and top, where the earlier plaster had deteriorated, is in deep struck pointing. Residential and commercial encroachments about the gate pylons damaging the historic structure. The gate has undergone various attempts to repair and maintain it and the last repair works with cement plaster has caused a further loss of its authenticity.

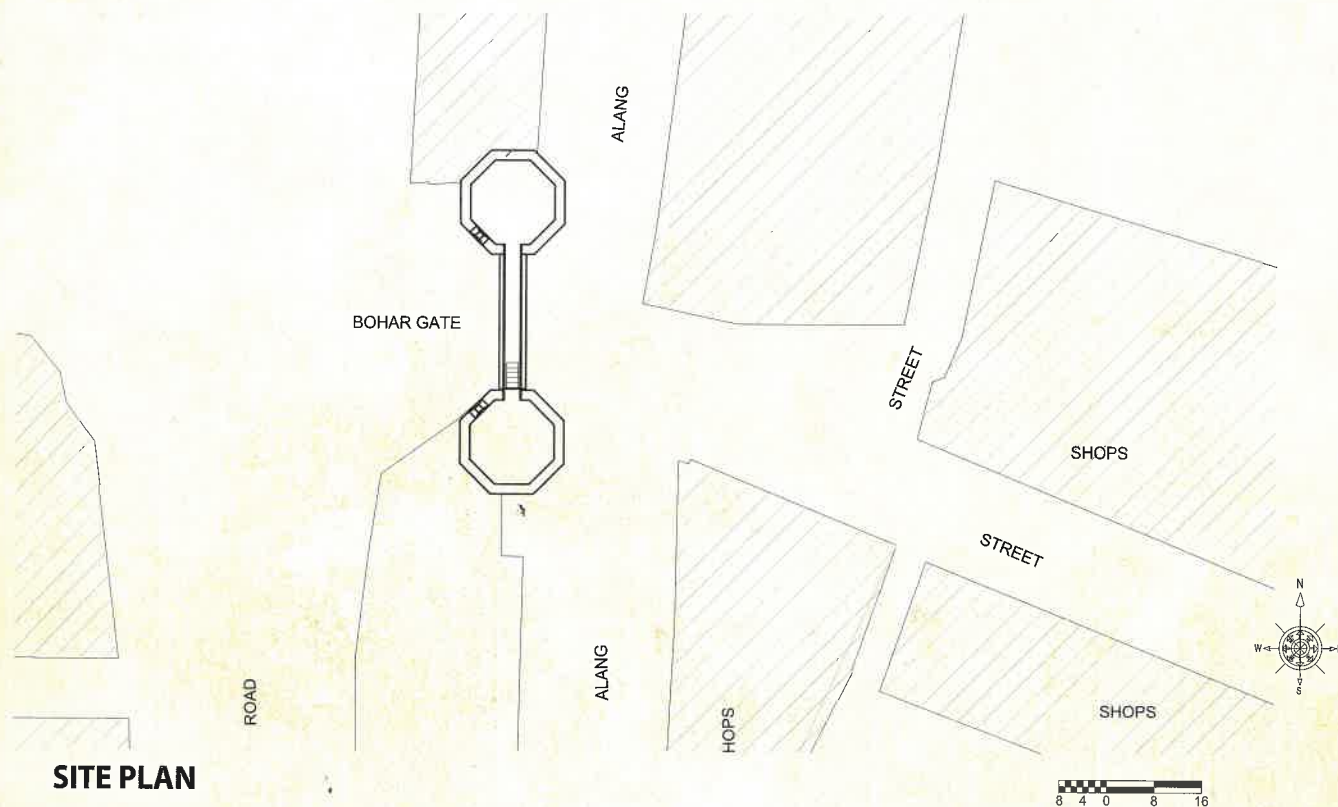
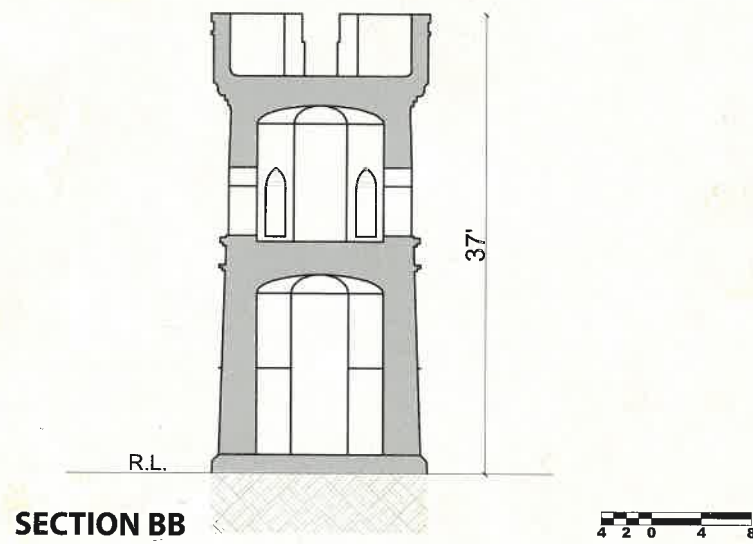




Bohar Gate.







SHRINE OF SHAH MUHAMMAD YOUSAF GARDEZI



LOCATION
MOHALLA SHAH GARDEZ

STATUS
LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT OF
PUNJAB UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE
545AH/1152AD



HISTORICAL NOTES

Shah Muhammad Yousaf Gardezi, commonly known as 'Yousaf Gardezi', was born in Gardez, near Ghazni in Afghanistan in 450 AH/1058 AD. He arrived in Multan sometime between 479 AH/1086 AD and 481 AH/1088 AD, and settled on the banks of a branch of the River Ravi which then flowed where Bohar Gate stands today. After the destruction of city by the Ghaznavid's the city is believed to have grown again and expanded from around his residence. After residing in Multan for 50 years he died here in 531 AH/1136 AD. He was buried in his own *hujra* near his residence. However, this shrine was built 14 years after his death in 1152 AD. The Shrine can be classified as the oldest shrine in Multan.

According to Alexander Cunningham legends say that Yousaf Gardezi was a specially gifted man who could ride tigers and could handle snakes. There is a hole in his grave where it is said that for 40 years after his death, his hand would occasionally come out of his grave to greet special visitors.

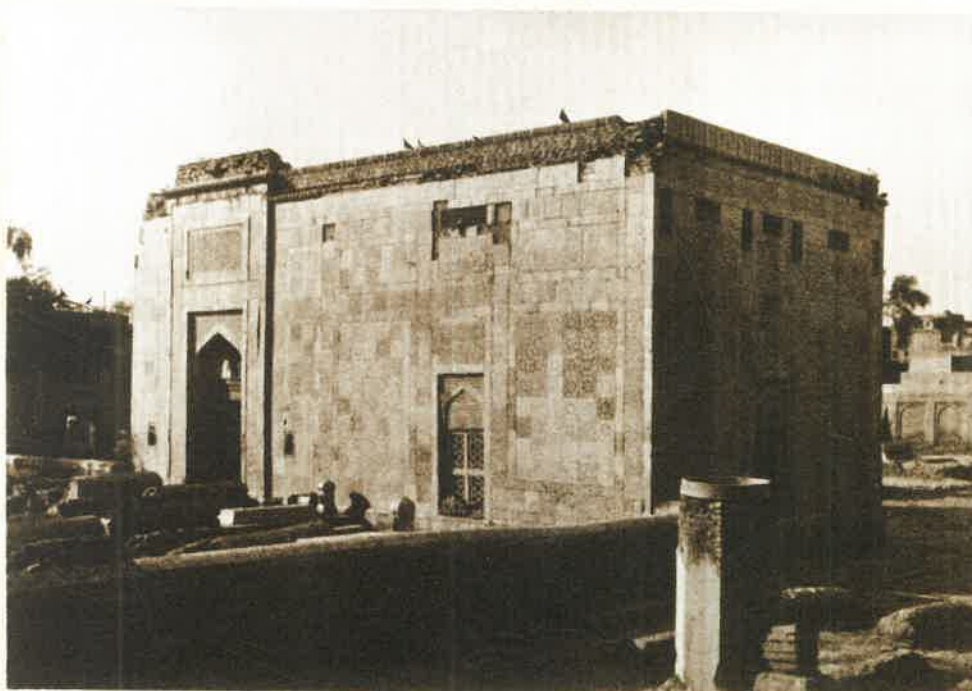
DESCRIPTION

The present building is the result of many renovations, interventions and alterations particularly in its decorations both internally and externally. This is the earliest standing shrine in Multan and differs in all its essentials from the domed shrine architecture which later on developed and became the hallmark of Multan. However, this flat roof style became a model for the earliest shrines that were built in Uch Sharif, a centre of Sufi scholars and saints approximately 100 kilometers south of Multan.

It is an oblong building 37 feet long and 32 feet wide with its roof supported on a semi-circular arch. The bricks used are 8 inches long and 2 inches thick. The external walls are entirely covered with glazed Multani blue tiles. On the gate used to be a wooden panel with an inscription in Persian which according to Mehr Abdul Huq, is now in the Lahore Museum. The interior ceiling is currently decorated with *aina qari* a craft form that Multan has always been famous for. The period of the decorations on the walls and ceiling are of a much later period than the times of the saint. However as is often the case of most shrines which undergo repairs by the various *Sajjada Nashin's* it is difficult to identify the dates of the repairs and finishes.



South view of Shah Muhammad Yousaf Gardezi.



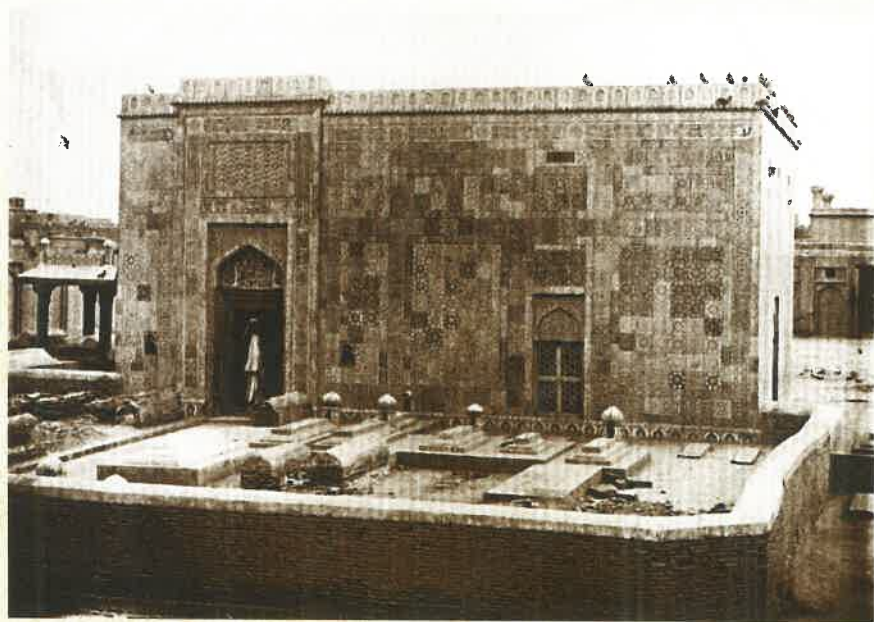
Photograph of Shrine from Annual Report of the Director General of Archaeology 1908-1909. (Courtesy: British Library)





Tomb with the Imam Bargah in the background.

The rectangular dome-less structure stands within a courtyard which contains several other tombs and graves as well as a mosque and an *Imam Bargah*. On the north under a lilliputian canopy is a footmark said to be of Hazrat Ali (R.A), the fourth caliph.



Photograph of Shrine from Annual Report of the Director General of Archaeology 1908-1909. (Courtesy: British Library)



Ceiling detail of Imam Barghah.

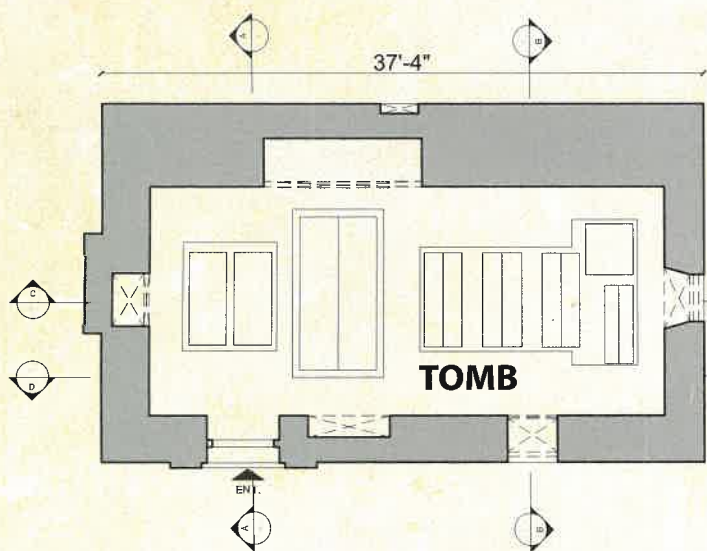


Taksim bandi on the ceiling of the shrine.

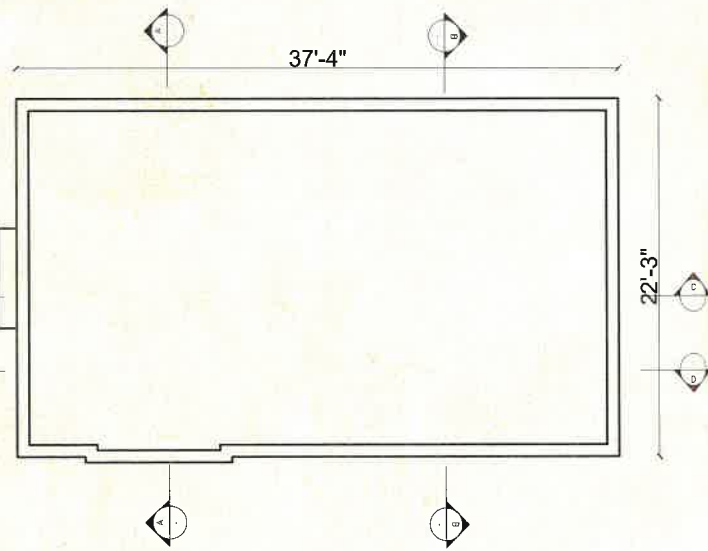


Aina kari work on wall of interior of the shrine.

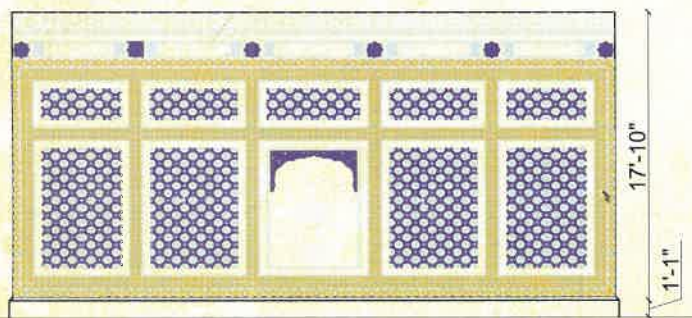




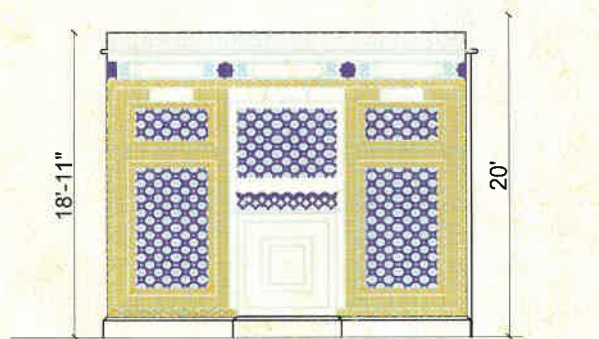
GROUND FLOOR PLAN



ROOF PLAN

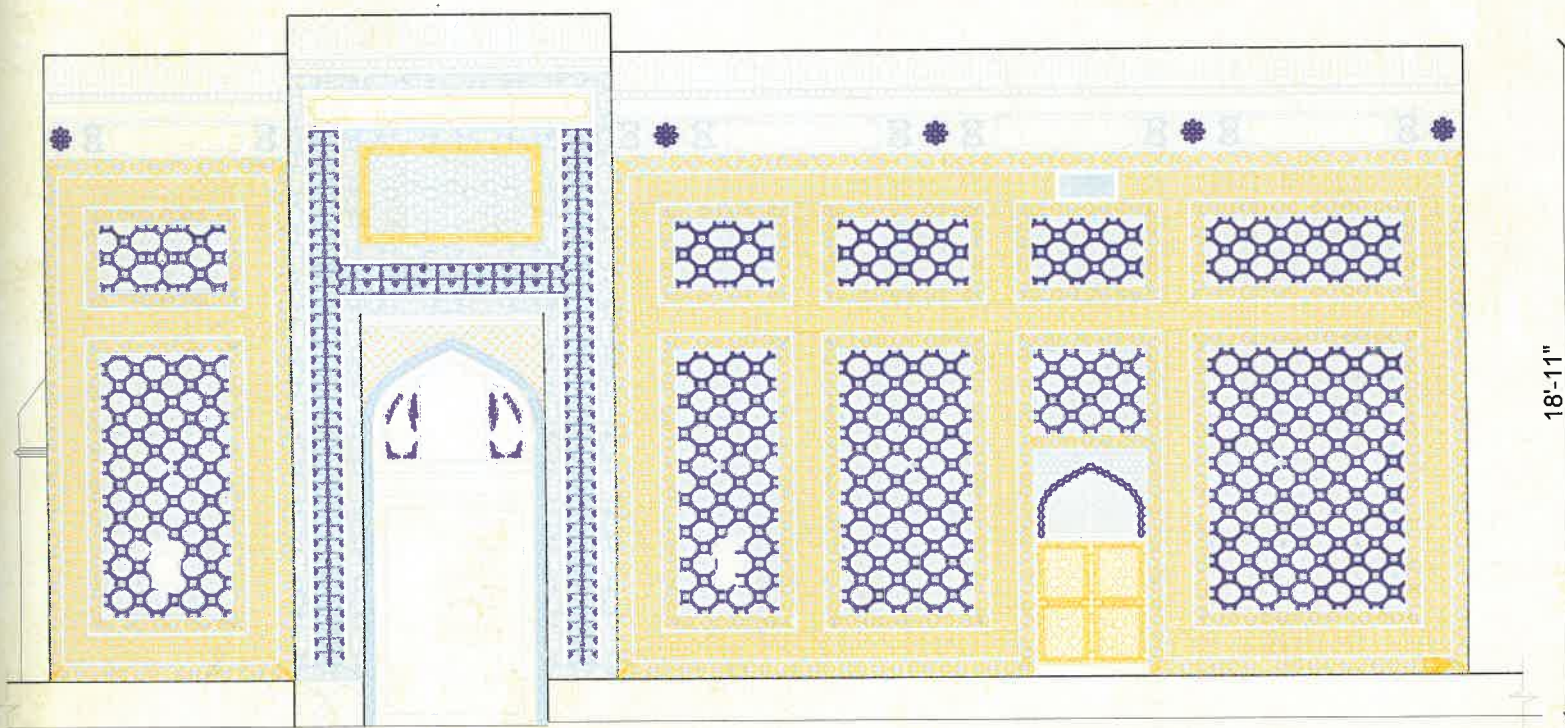


NORTH ELEVATION



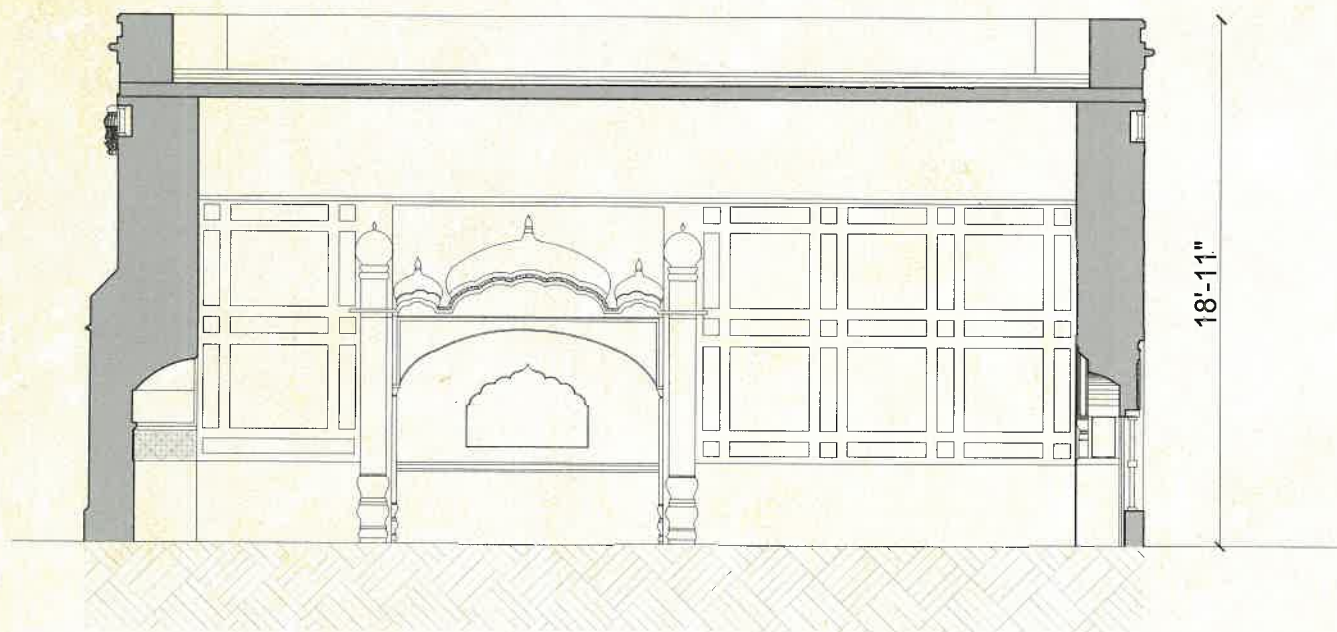
WEST ELEVATION



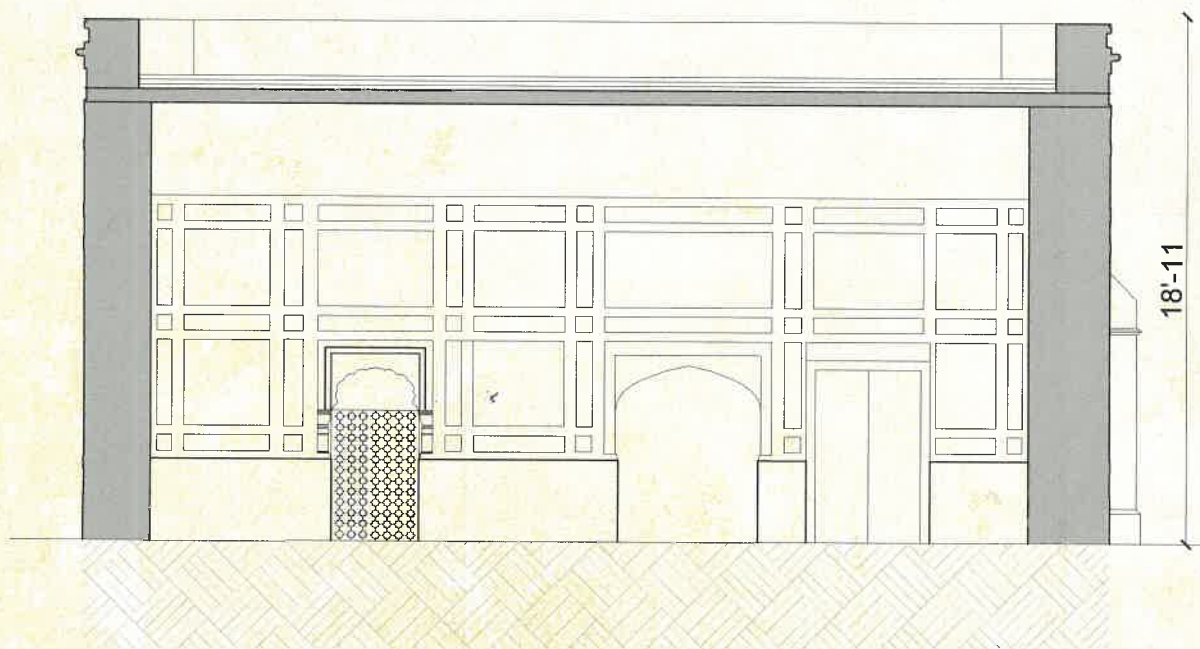


SOUTH ELEVATION



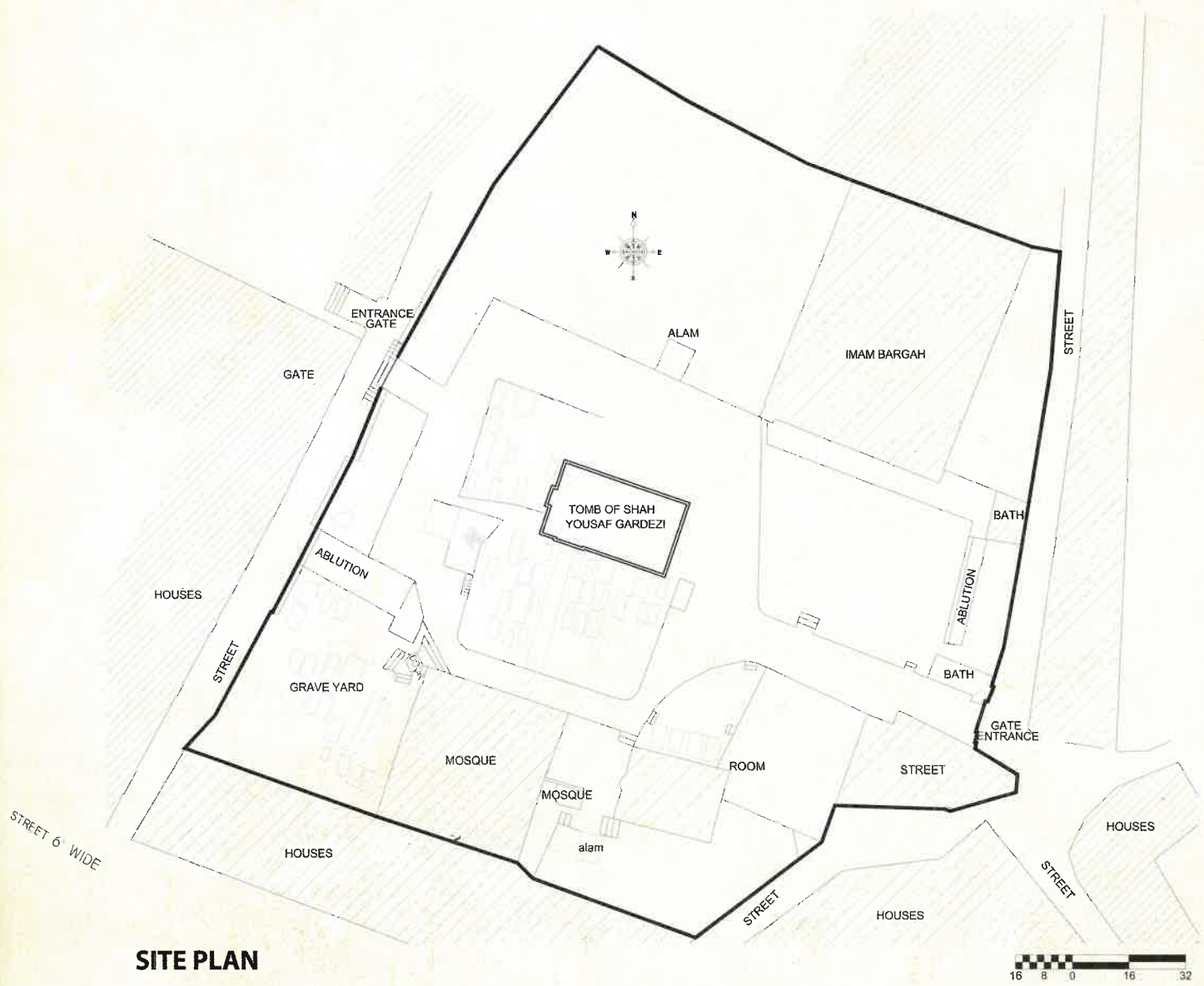


SECTION AA



SECTION BB





SITE PLAN



JAIN MANDIR



LOCATION
CHOWK BAZAAR NEAR MASJID
PHOOL HATTIAN, INSIDE
BOHAR GATE

STATUS
NOT LISTED/NOT PROTECTED

PERIOD / DATE
CIRCA 1850



HISTORICAL NOTES

There is no mention of the Jain Community in Multan in any of the voluminous literature that is available on the city's history and people. However, this Temple is generally referred to by the locals as 'Jain Mandir'. There was an oblique reference to the existence of a Jain community in the 1901-02 edition of the Multan District Gazetteer however in the 1923-24 edition there was no mention of the community in the ten page feature of the 'Non-Christian Religions of Multan'.

The only explanation of the mystery of the Jain community is found in the 1901-02 Gazetteer where a particular style of writing (among the various styles of writing found in Multan) was called 'Bhabra Akbar' i.e 'alphabet of the Bhabras'. In the Punjab, a Bhabra is the equivalent of Jain businessman. Shaikh Ikramul Haq in his book *Arz-i-Multan* offers an explanation by informing that the Jain Mandar actually belonged to the *Svetambara* sect of the Jain religion.



Arch detail on Mandir door.





Sikhara and domed roof of Mandir.





Details on walls.



DESCRIPTION

The access to the Temple is through a narrow street in front of the Phool Hattian Mosque. The Temple is built upon a raised platform which has a series of shops at street level. The façade is completely hidden behind the awnings hung by shop keepers and an extremely steep flight of steps leads up to the entrance which in turn takes the visitors to the central hall. The wood carving on the main entrance door reads the original name of the Temple 'Shiri Vishwanath Jain Shwetambar Mandir'.

The temple comprises a main hall which is two storey high surrounded by chambers at the first storey level. There are three arched openings on each of four sides of the hall with the chambers set behind these arches. The ceiling of this hall is decorated with *naqashi* and *aina kari* set in a geometric design of *taksim bandi* and fortunately well preserved. The interior walls are also profusely decorated with frescoes, *manbat kari*, *naqashi*, *aina kari* and carved decorative marble works including statues of Hindu deities painted on surfaces. The craftsmanship of the wood, stucco plaster, and fretwork in the interior has been very well preserved. In the northwest side of the hall there is a large size wall painting on a marble slab depicting what appears to be a road map showing access to a religious site. This is similar to the partly carved and partly painted map on two marble slabs from a Jain Temple (Bhabra Mandar) in Gujranwala now on display in Lahore Museum.

There are two stairs leading to a basement/lower ground floor and the roof terraces on the two extreme wings. The first floor has rooms looking down on to the main hall of the ground floor in the centre. Above the main hall is a usual temple *shikara* with melon shaped capping and a pinnacle.

At present the building is being used as a *madrassa* called Jamia Hamidia Taalim-ul-Quran. The fact that children are learning and reading the Quran amidst the profuse decorations depicting Hindu mythology and figures is indeed a rare and heartening phenomenon but sad since there are no Hindu worshippers who can carry out their religious rituals.

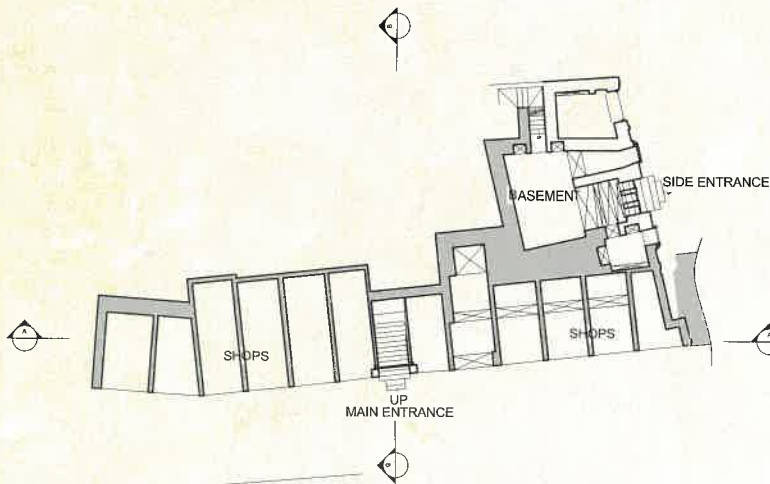


Ceiling of domed Mandir.

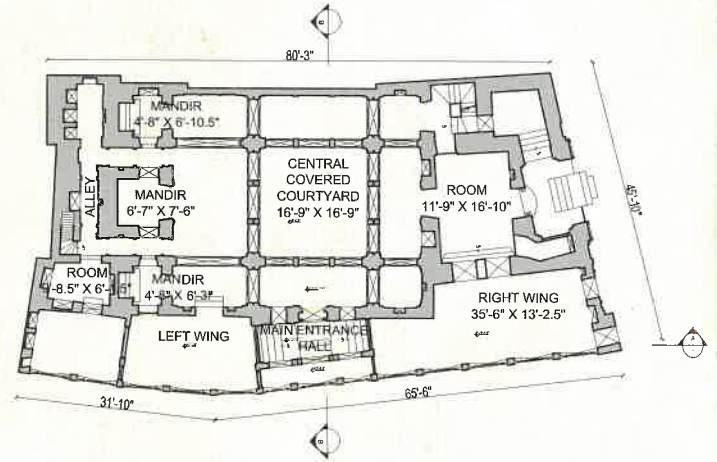


Verandah on the ground floor of Main Hall.

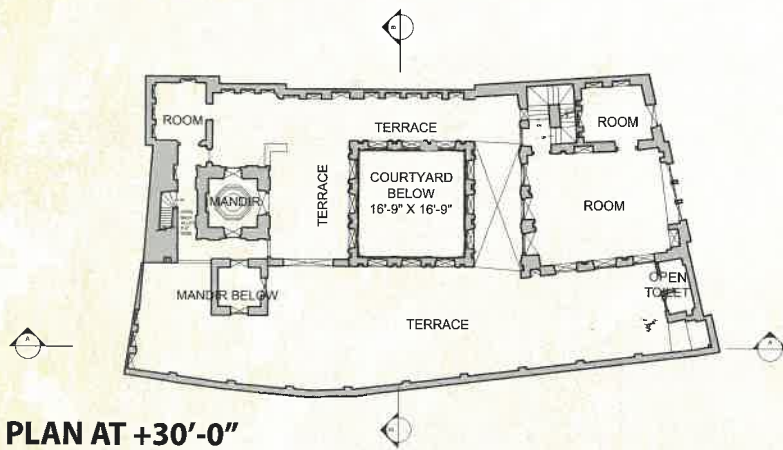




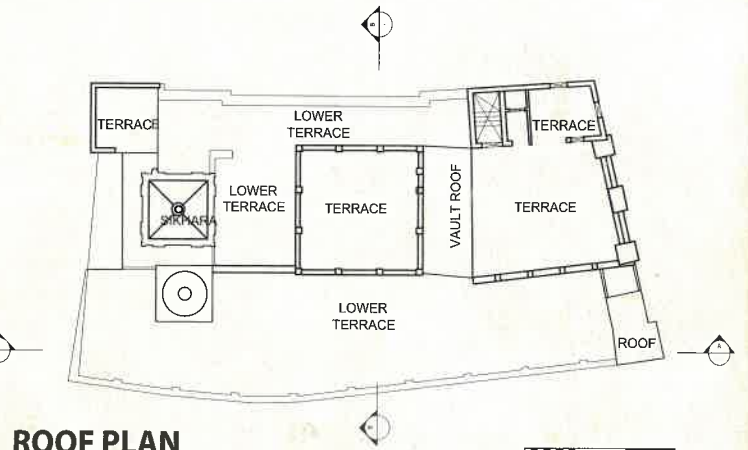
LOWER GROUND FLOOR PLAN



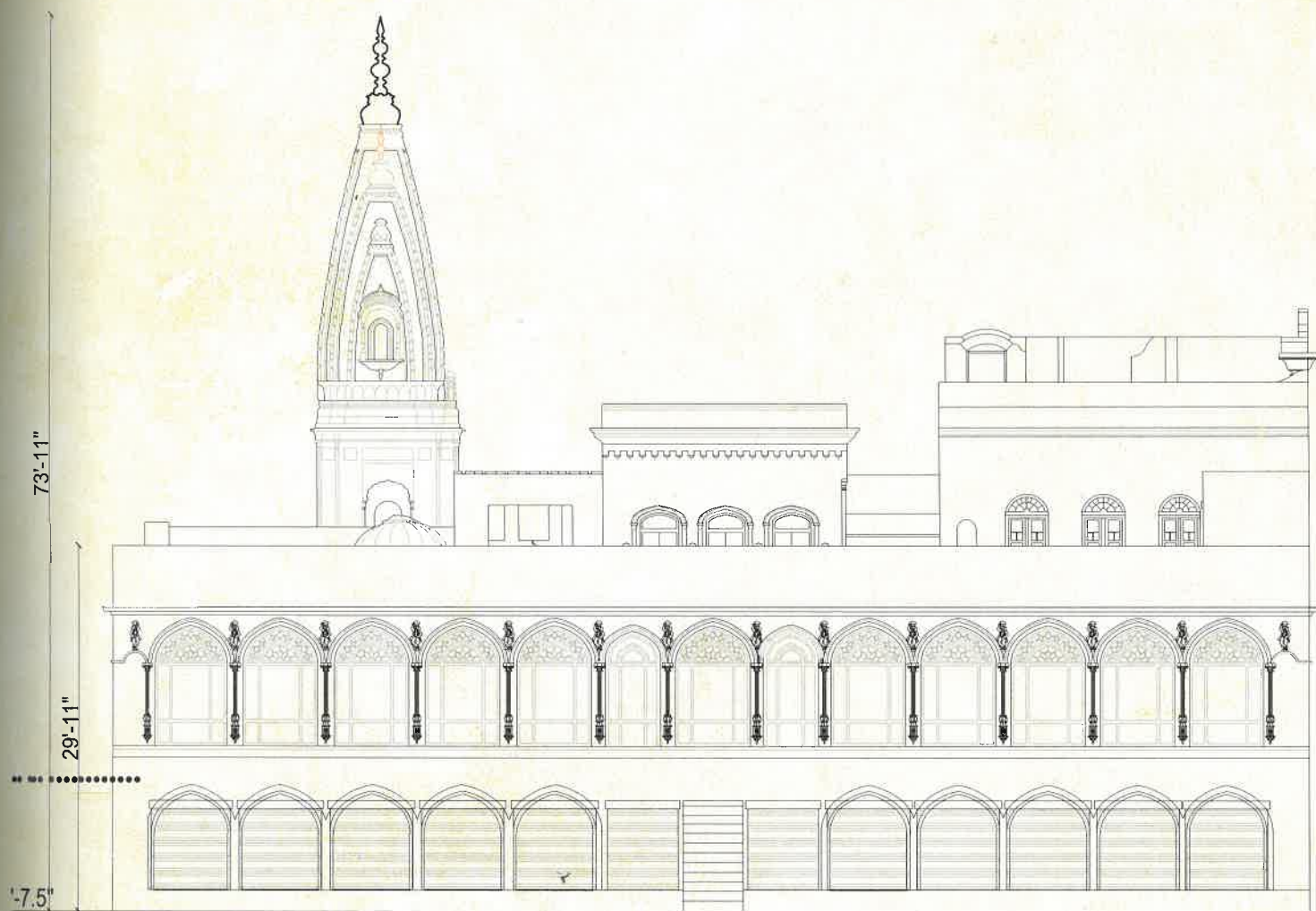
UPPER GROUND FLOOR PLAN



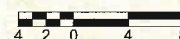
PLAN AT +30'-0"

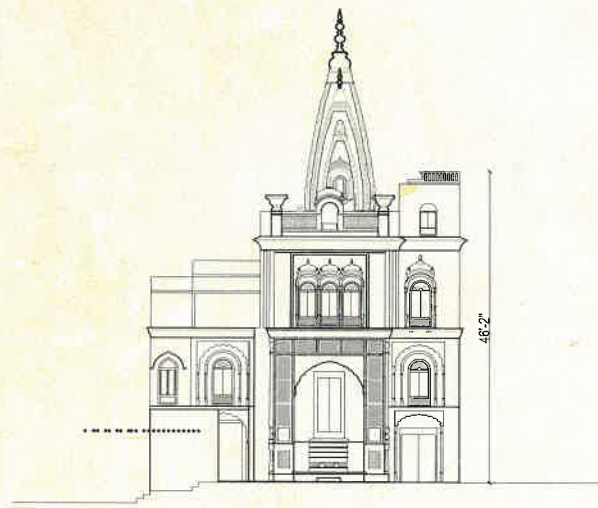


ROOF PLAN



SOUTH WEST ELEVATION

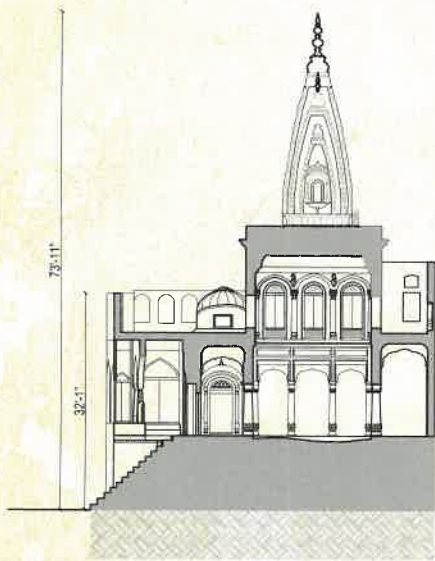




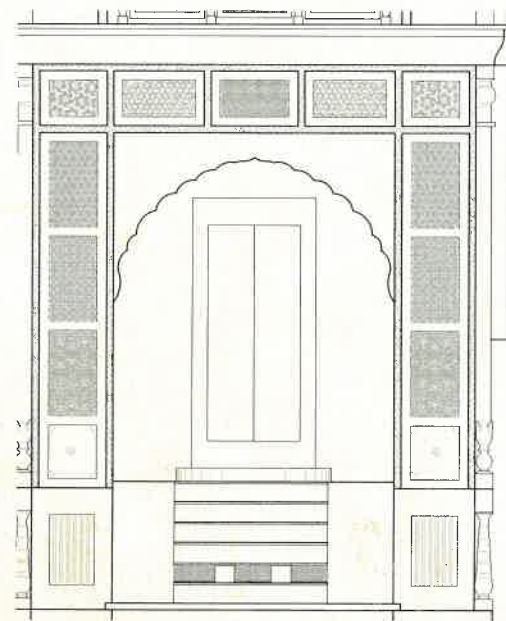
SOUTH EAST ELEVATION



SECTION AA

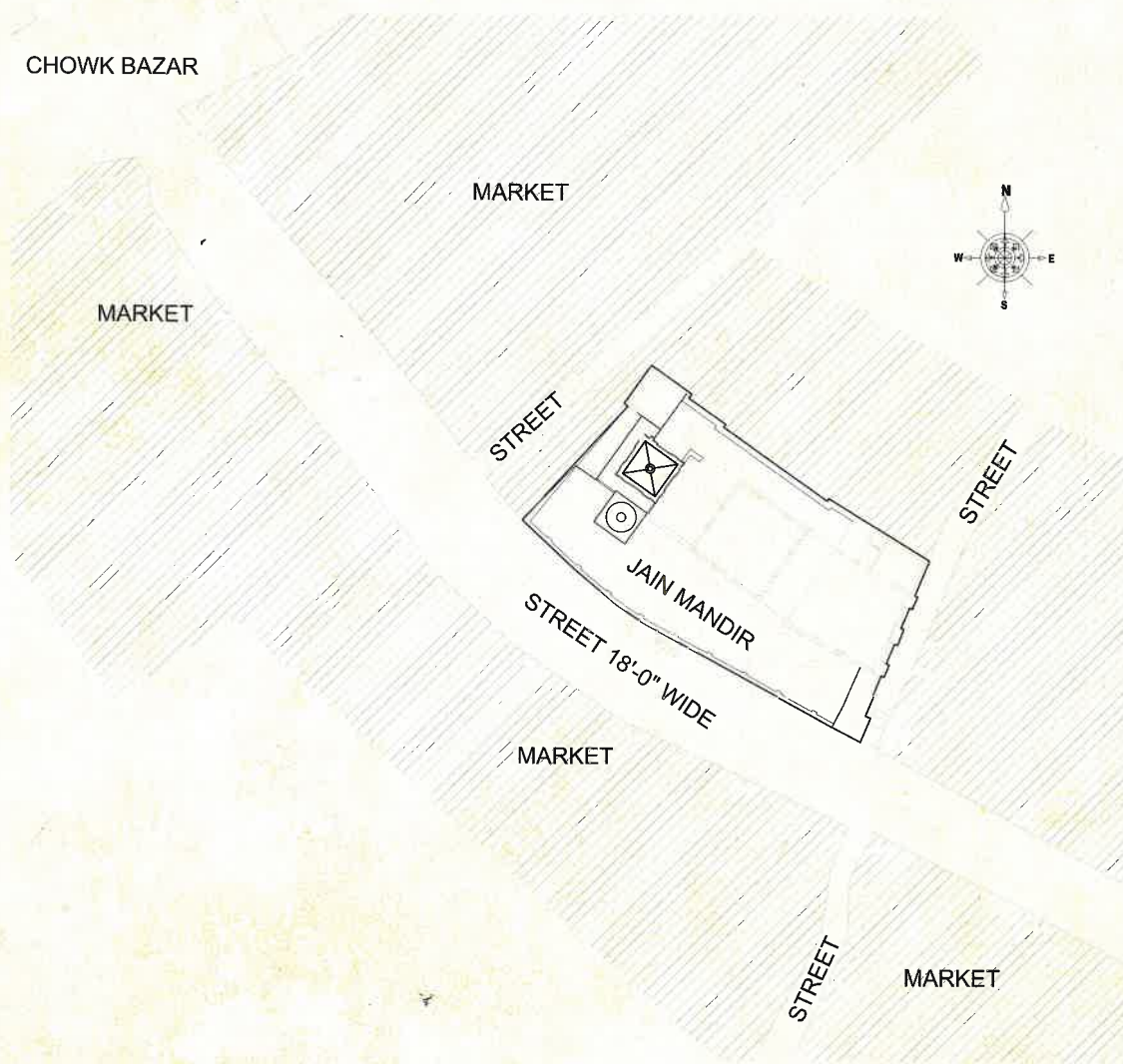


SECTION BB



ENTRANCE DETAIL





SITE PLAN

GOPAL MANDIR



LOCATION
KUP (CUP) BAZAAR,
KOOCHA MANDIR GOPAL

STATUS
NOT LISTED

PERIOD / DATE
1938



HISTORICAL NOTES

No information is available on the history of this temple. The 1990 survey of Multan Monuments by the Multan Development Authority has recorded the date its construction as 1938 although the source of the information is not given.

DESCRIPTION

This complex has two components namely an isolated temple with a vestibule and a larger building which looks like a dharamshala or residential area with the temple used for worship by the residents. Although the complex is in a very poor state it still retains some interesting elements that need preservation. The rectangular building is running parallel to the outside street with a central courtyard surrounded by double-storey buildings with a verandah running in front of the rooms. The verandah runs around the courtyard with a series of multi-foil marble arches, each arch resting on top of two double columns resting on a single high base. Above the rows of arches there runs another series of marble fretwork. Those on the north are the finest of all and most well-preserved. The Mandir is located on the western end of the courtyard. The main cell or sanctum of this monument is currently being used as residence. The ownership of all the non-Muslim places of worship lies with the Evacuee Property Trust Board and they have been unable to prevent illegal encroachments on temples and other places of worship which are not in use. There are some well preserved examples of stone work with figures of lions probably indicating this temple to be dedicated to the worship of Narasimha which for a long time remained the patron deity of the city of Multan. The floor is laid in geometric patterns using black and white marble. Certain portions of the temple have undergone repairs by the residents which have deprived the temple of several original motifs.



Main entrance from the street.



Detail of stucco tracery.





Vestibule to the Mandir.



Detail of wooden fretwork.





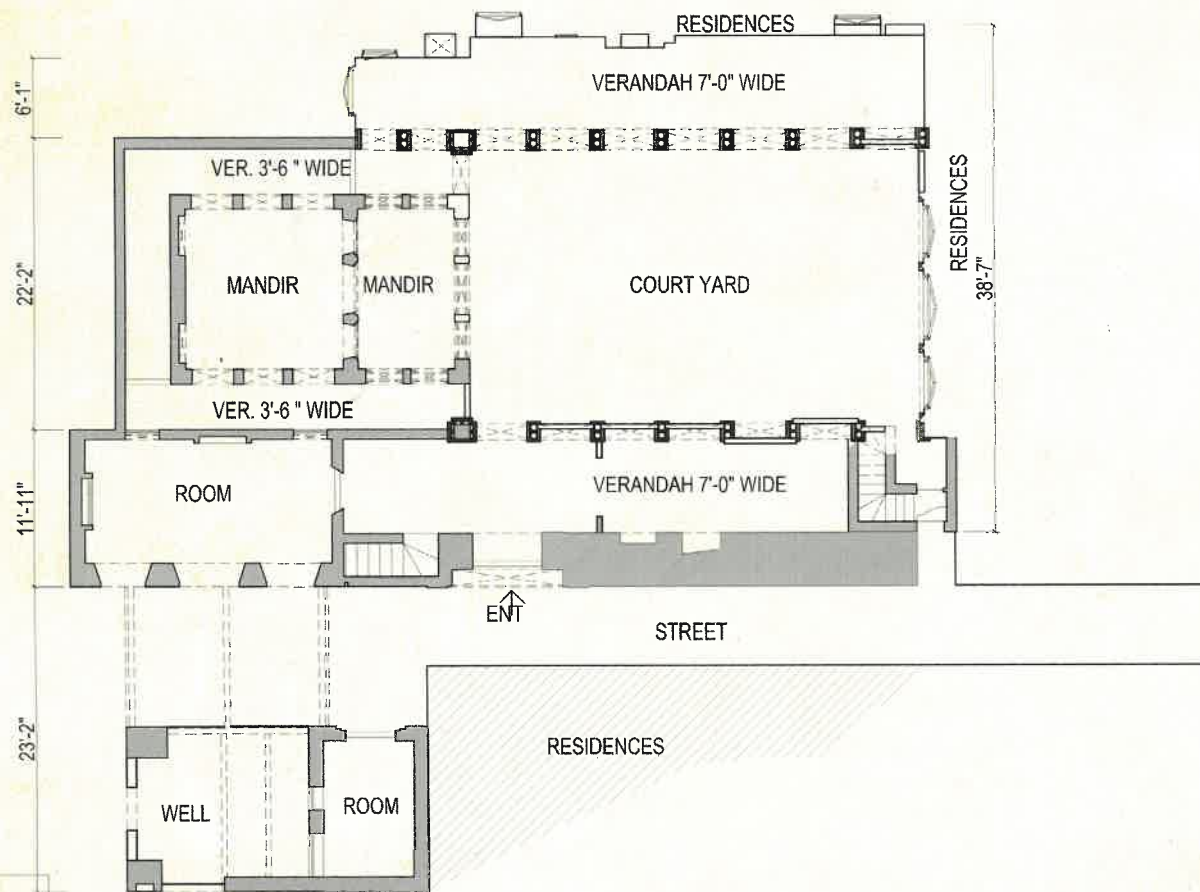
Detail of marble fretwork.



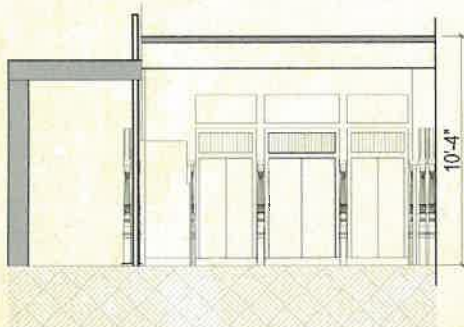


Veranda columns detail.

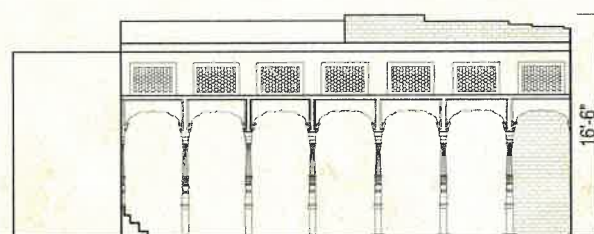




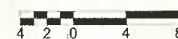
GROUND FLOOR PLAN

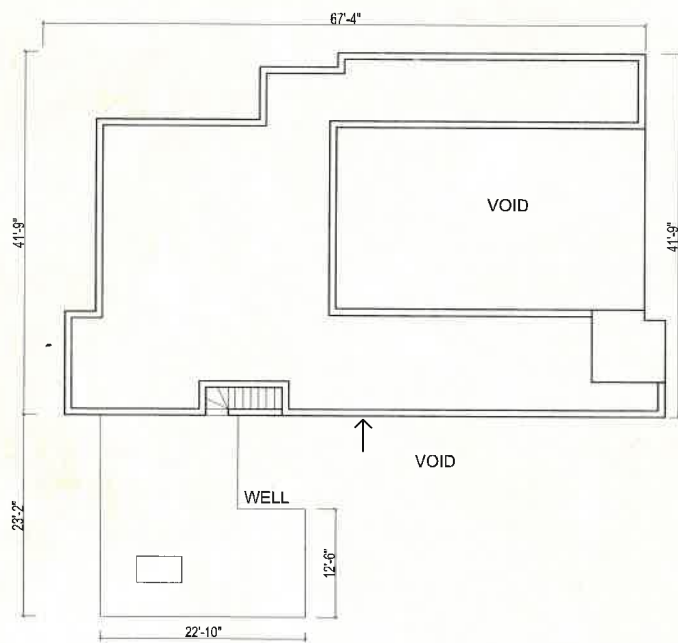


NORTH EAST ELEVATION

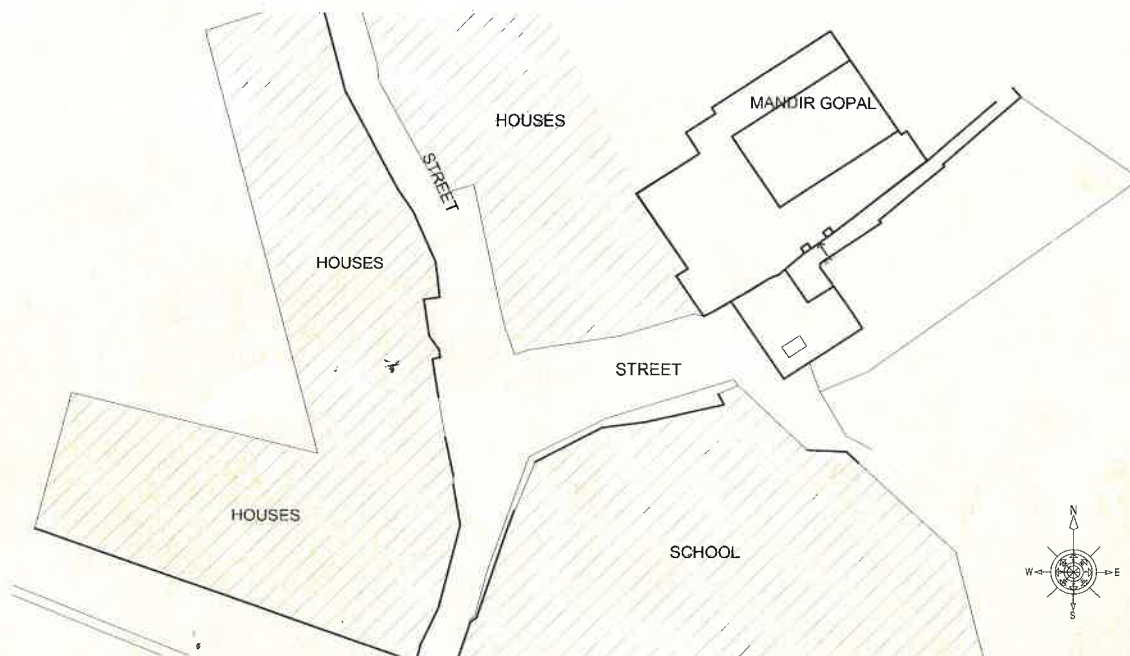
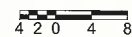


NORTH WEST ELEVATION

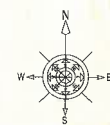




ROOF PLAN



SITE PLAN



HARAM GATE



LOCATION
HARAM GATE, ALANG/
CIRCULAR ROAD

STATUS
NOT LISTED

PERIOD / DATE
DESTROYED IN
1848-RECONSTRUCTED DURING
BRITISH PERIOD



HISTORICAL NOTES

Haram Gate stands in the original location of the city wall, its form today is quite different from the original gates of the Walled City. S.M. Latif wrote in 1891, that all the gates of the Fort had been destroyed by the British after their occupation of Multan City. The District Gazetteer compiled in 1923-24 makes no mention of the building of new gates. Therefore it can be assumed that the Haram, Bohar and Delhi Gates were built sometime between 1924 and 1947.

The name of this gate has probably been derived from the fact that within this gate was the 'haram' or the women's quarters of Musa Pak Shaheed. If this is assumed correct the name post dates the time of the saint which was the 16th century. The same date probably applies to Pak Gate which was named after the construction of the Shrine of Musa Pak located just inside this gate. Within the precincts of Haram Gate are a number of shrines all related to Hazrat Musa Pak, his sons and descendants. These include the shrines of Hazrat Sakhi Yahya, Nawab Pir Inayat Willayat and Hamid Gilani.

Haram Gate in its present condition has been extensively repaired recently. The gateway has been white washed & painted on several occasions in the past. The original wooden doors and most of the terracotta *jalli(s)* have disappeared.

DESCRIPTION

Comprising of two pylons on each flank, the gateway has a large four centered pointed arch in the middle. The pylons or castellated towers on flanks are double-storied. Near the parapet are attached pseudo-merlons hanging downward and standing in relief. The overall form and details are recognized as colonial period architecture incorporating details of the early-mid 20th century.

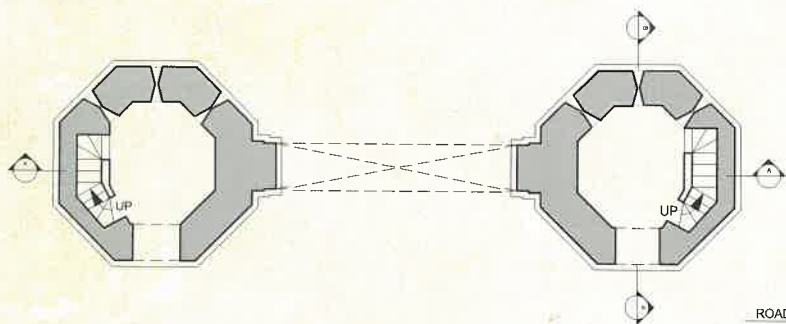


Detail of Arch.

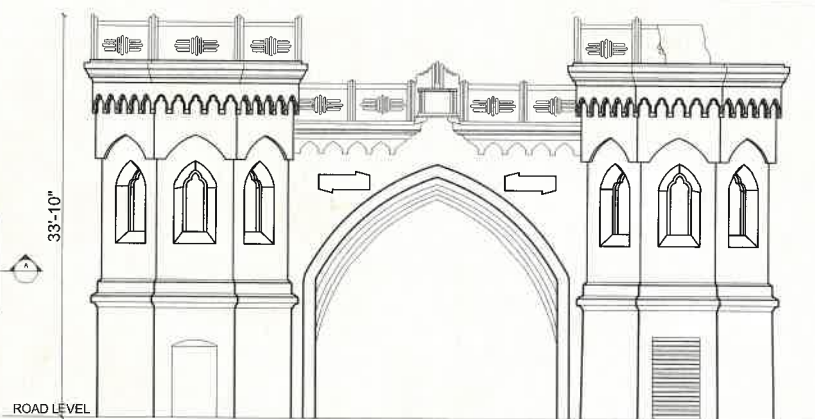


Haram Gate from Circular Road.

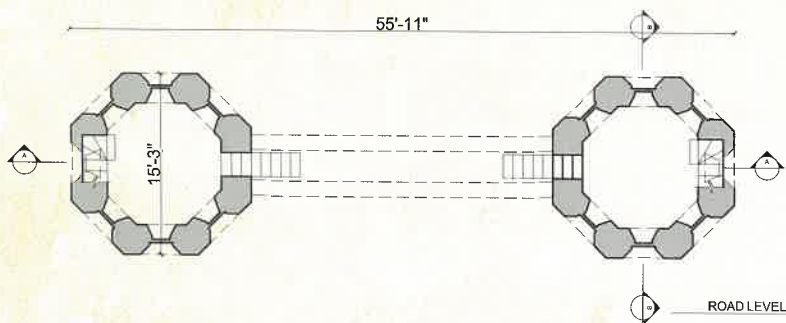




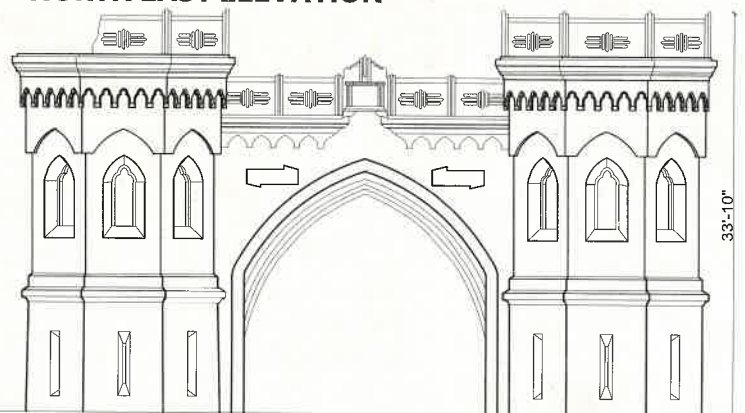
GROUND FLOOR PLAN



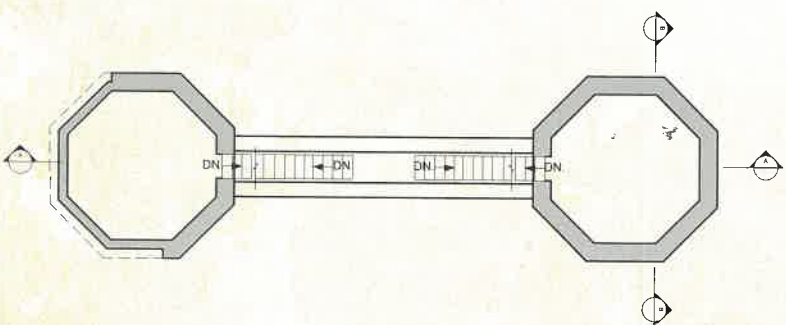
NORTH EAST ELEVATION



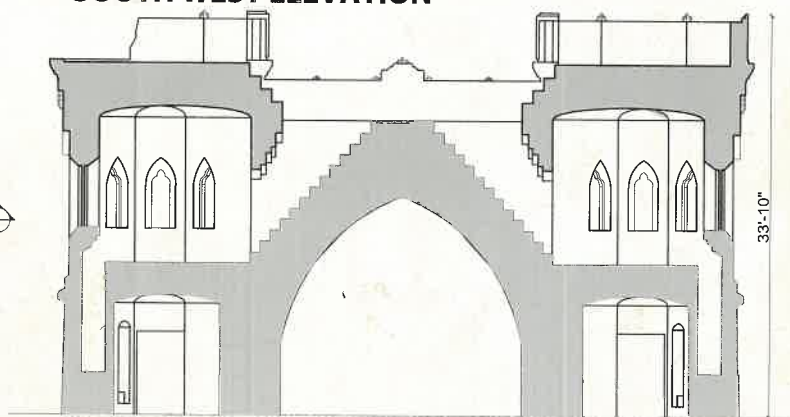
PLAN AT +17'-0"



SOUTH WEST ELEVATION

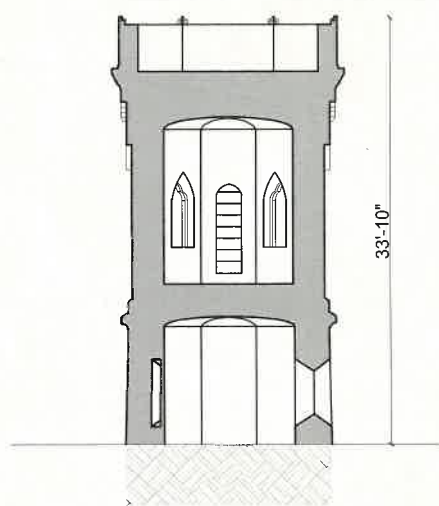


ROOF PLAN

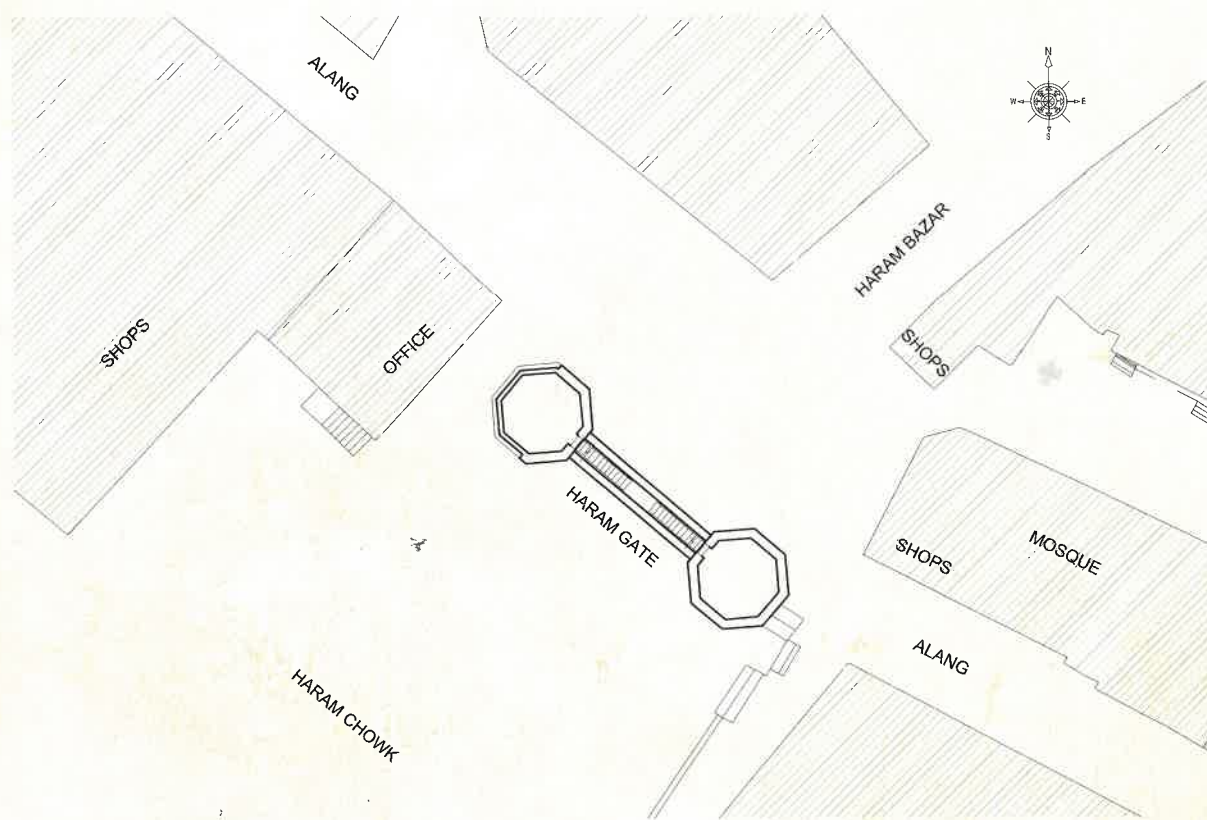


SECTION AA

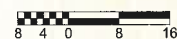




SECTION BB



SITE PLAN



SHRINE OF HAZRAT MUSA PAK SHAHEED



LOCATION

INSIDE PAK GATE (MOHALLAH
GILANI)/HARAM GATE

STATUS

PROTECTED BY DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

DEATH OF THE SAINT: 1001 OR
1010 AH/ 1592 OR 1601. TOMB
WAS BUILT 15 YEARS AFTER HIS
DEATH IN 1607 OR 1616AD

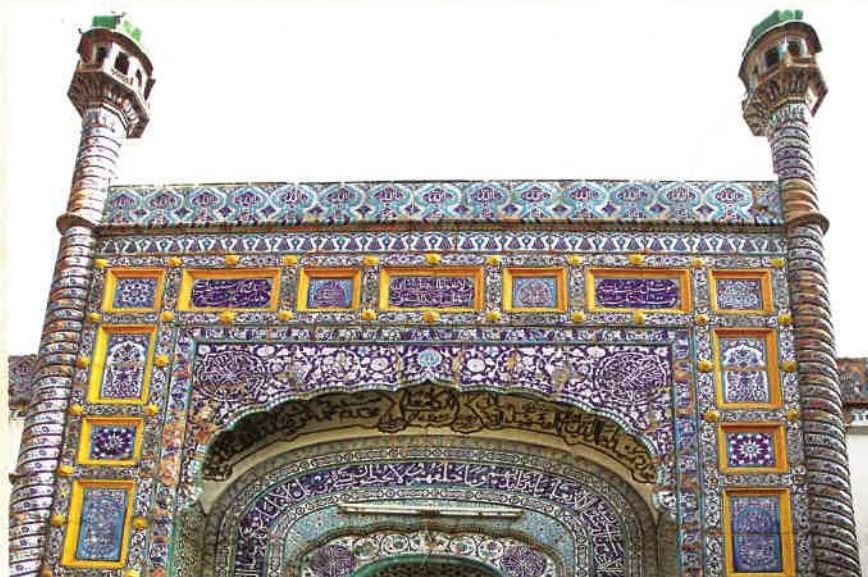


HISTORICAL NOTES

Shaikh Jamal-ud-Din Abdul Hassan Hafiz Musa better known as 'Hazrat Musa Pak Shaheed' was the son of Syed Hamid Bakhsh and a descendant of Hazrat Abdul Qadir Gilani. Syed Hamid Bakhsh was amongst the first of the Sufi's to arrive from the Middle East and settled in Uch Sharif.

Hazrat Musa Pak Shaheed was born in Uch Sharif in 952 AH/1545 AD. He got his initial education in his father's *khanqah* called 'Khanqah Qadiriya' in Uch Sharif. When he completed his education, both fundamental and spiritual, his father awarded him the title Jamal-ud-Din Abdul Hassan and appointed him his successor (*Khalifa*). When his father died in 978 AH/1570 AD) there was some ill will between him and his elder brother, however, the matter was amicably settled in favour of Hazrat Musa Pak by the Emperor Akbar himself. During his early days the Saint served for some time in the Emperor's army and consequently stayed in Agra and Delhi but finally, with the permission of the Emperor he returned to Uch Sharif in the year 985 AH/1577 AD.

He was martyred at Mangehatti near Multan by a member of Langah family therefore attaining the title of Shaheed. There are varying dates of his death by different scholars from 998 AH/1590 (Dasti), 1001 AH/1592 AD (A. N. Khan) or 1010 AH/1601 AD (Gilani.) His body was brought back to Uch Sharif and buried in the tomb of his own



Detail of North opening of Shrine.

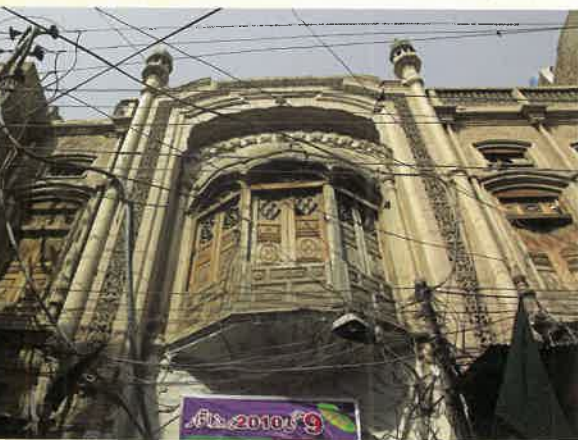




North view of Shrine.



Entrance to the Musa Pak Shaheed Shrine.



Gateway to the Musa Pak Shaheed Complex.

father situated within the Khanqah Qadiriya. But soon his son Syed Hamid Bakhsh was obliged to remove his father's body from Uch Sharif and he was buried in Mangehatti, for a second time, the place of his martyrdom. After some time, (some say 15 years after his death) the family once again decided to disinter his remains from Mangehatti and shift it to Multan where his family had settled by now. His final burial thus took place in Multan in 1616 in the premises of a Haveli donated by the Rind Balochs. It is said his body had not decomposed and he was brought sitting on a horse to Multan! A partially preserved Persian inscription in stone, still found on the site reads: 'Ta'amir Shaikh Hamid bin Shaikh Jeelani Shanzdeh 1005' (Built by Shaikh Hamid Bin Shaikh Jeelani Shanzdeh 1005 AH) which makes 1596 AD as its year of construction.

Hazrat Musa Pak Shaheed had a great following in countries including Balkh, Bokhara, Iran, Turan and Afghanistan. The Saint left behind four sons namely Syed Hamid Ganj Bakhsh (his successor), Syed Yahya Nawab, Syed Isa and Syed Jan Muhammad. The last one is buried in Delhi whilst the others are all in the neighborhood of the Shrine in Multan

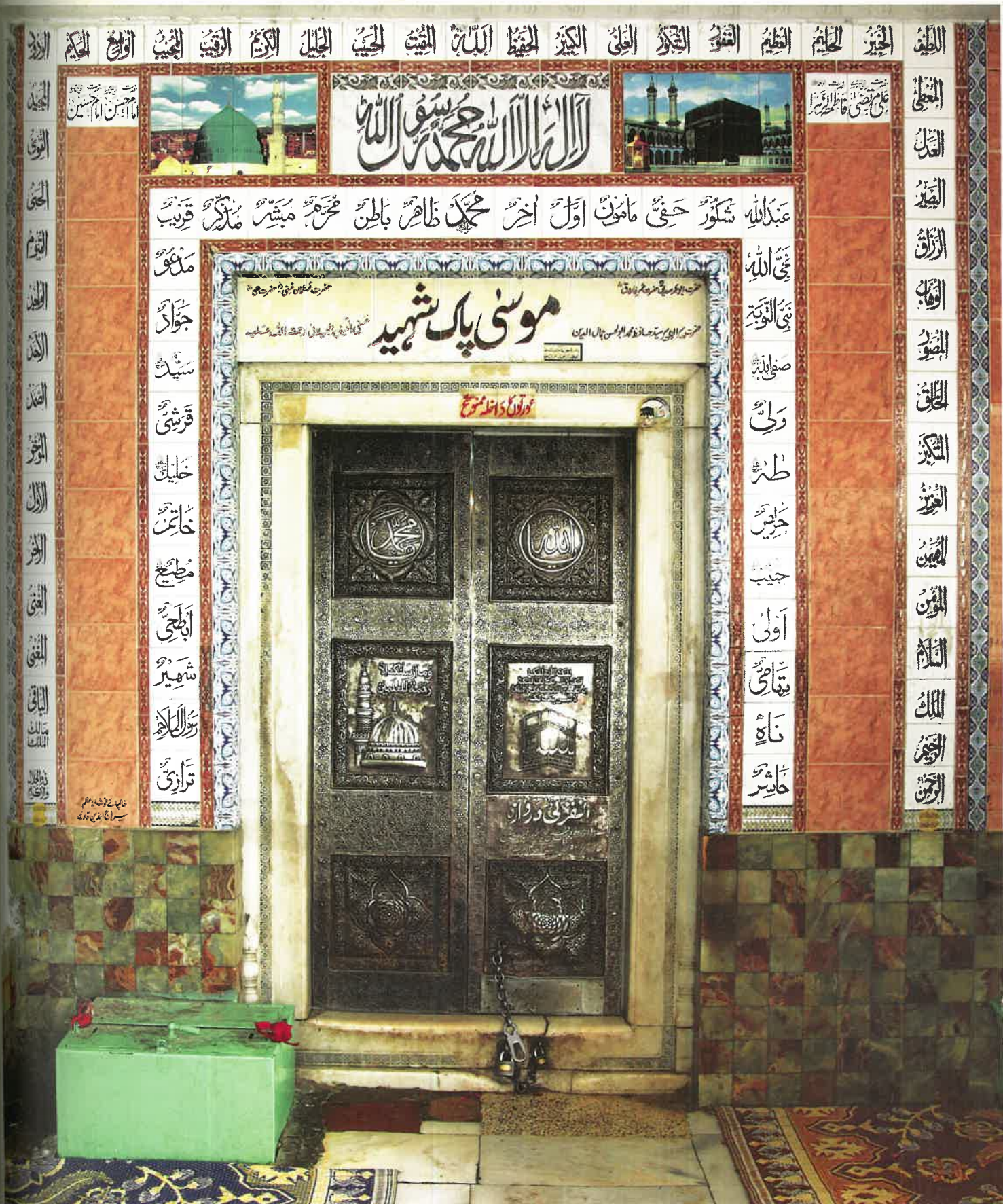
DESCRIPTION

The Shrine is located inside the Pak Gate and can be accessed through the main road that leads from the Pak Gate. It has gate way which was designed for members of the Gilani family who resided within this complex. The upper portion of this gateway was used as a *Khanqah* and a *Musafar Khana*. The gateway opens into a courtyard with the Musa Pak Shrine and Mosque standing on the opposite end and a number of residential buildings surrounding the courtyard.

The gateway structure was probably constructed in the mid late 19th-20th century. The 12 feet tall entrance is flanked by rooms on both sides and a stairway that leads to the upper floor. It is constructed of brick masonry walls in the traditional residential style with a beautiful *Jharoka* just above the entrance opening.

The Shrine is on the left of the courtyard and the mosque is almost directly in front of the Gateway. The entrance to the main Shrine is through a square vestibule which is flanked on the left with a verandah, which accommodates a number of graves of the descendants of the Saint. On the right of the vestibule are a large numbers of graves on an open platform. This platform is much higher than the floor level of the interior of the main Shrine and is the reason for the dampness and damage to the walls of the main structure.

The entrance door of the Shrine is ornately sheathed in silver. This



Main door of Shrine.



Fresco work on arch spandrels.

door is again a recent work of Wajahat Hussain Gilani, a silversmith from Bahawalpur, which was installed in Sha'aban 1421 AH/2000 AD. This entrance originally was defined with a framework of Multani tiles which is visible above the roof of the vestibule however inside the vestibule the blue tiles have been replaced with marble and ceramic tiles.

The Shrine comprises a square sanctuary measuring 22 x 22 feet internally, standing on four large arches with two half-domed lobbies on the east and west. The western lobby has been converted into a room for female graves which has a separate access door from the north. The main central domed chamber has the tomb of the Saint with numerous other tombs of his descendants. The grave of the Saint is under a wooden canopy now painted in a gold and green color.

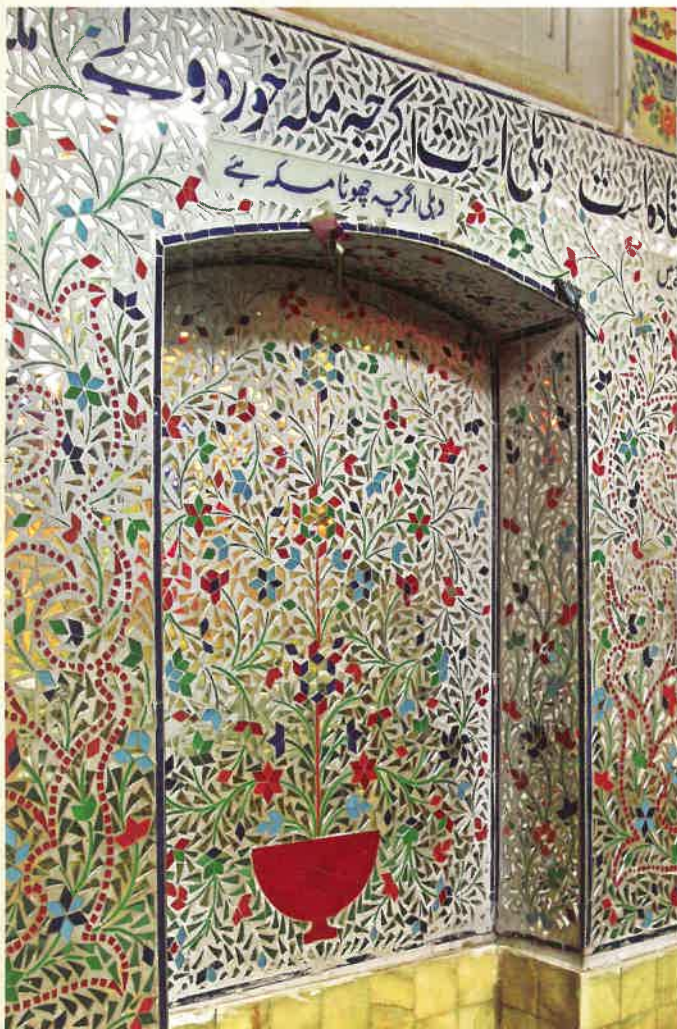
The walls are covered up to 10 feet with modern glazed ceramic tiles with Quranic verses and inscriptions on the south side and the three other sides are covered with modern *aina kari* work. The interior of the dome has a sparsely arranged band in *naqashi*, and a central rosette of original or earlier workmanship.

On the northern façade is a defined portal covered with Multani glazed tiles indicating possibly an entrance door however today there is a fixed window with a heavily painted wooden *jalli*. The portal defining the door to the room for the female graves is also embellished with Multani blue tiles. The rest of the façade is completely covered with white wash with a band of blue glazed tiles along the parapet. The work was carried out in 1331 AH /1912 AD by Munshi Jan Muhammad.

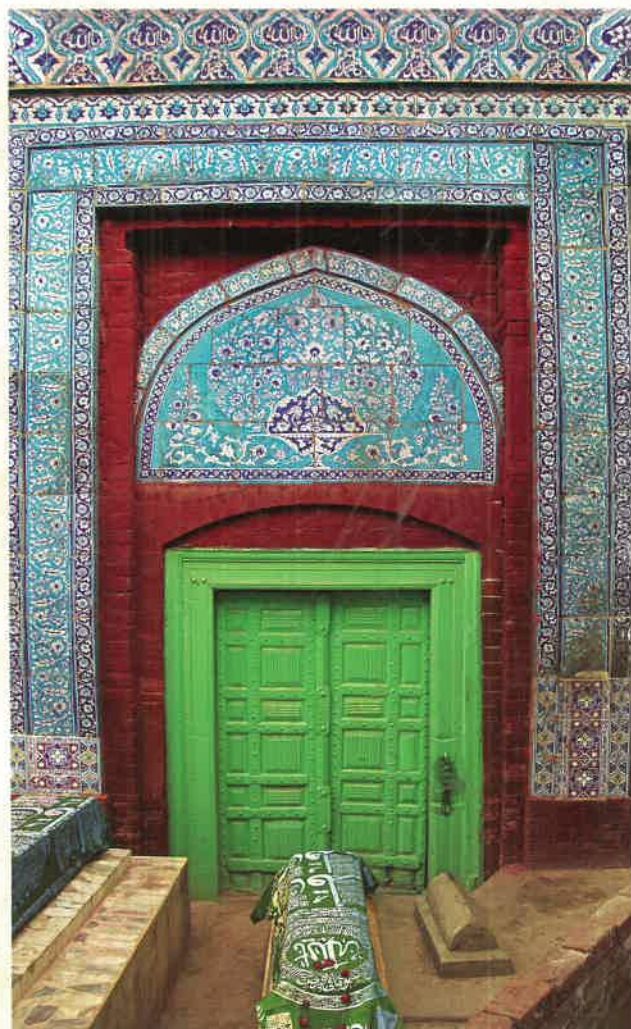
The Shrine has witnessed several interventions. The building was restored during the Sikh and British periods and nothing of the original decorative works have survived. It has been recently decorated with modern mirror work and ceramic tiles. The fresco above the mirror work is decidedly earlier although the work seems to have been retouched. The eastern façade has been rebuilt partly in 1331 AH/1912 AD by Munshi Jan Muhammad and partly in 1352 AH/1933 AD as per the dates given in glazed tiles. The last work has been ineptly done with modern ceramic tiles. In 2012 a number of renovations are underway and the residences which were abutting the main structure of the Shrine have been removed creating a large parking space linked to new direct access from the Circular road.



Picture showing the restored south wall after removal of residencies in 2012.

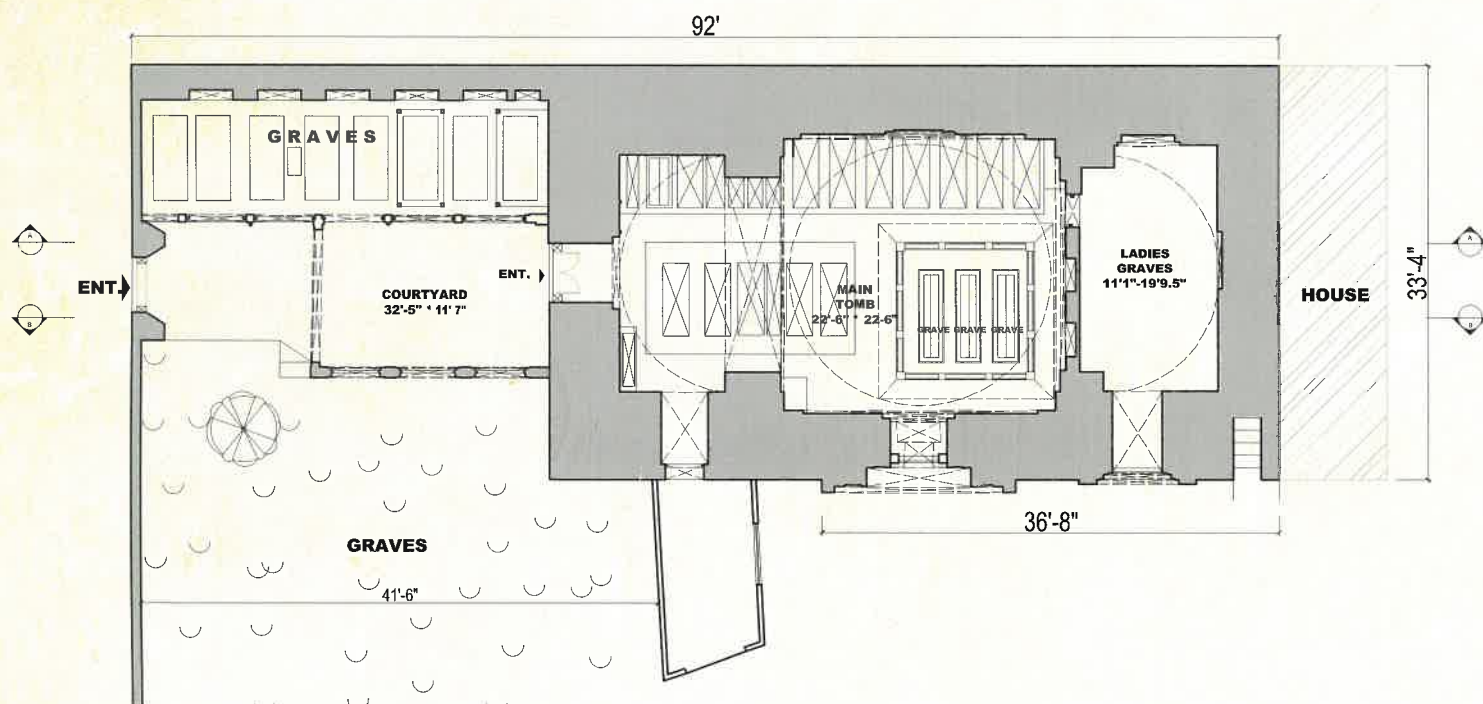


Aina kari work inside the Shrine chamber.

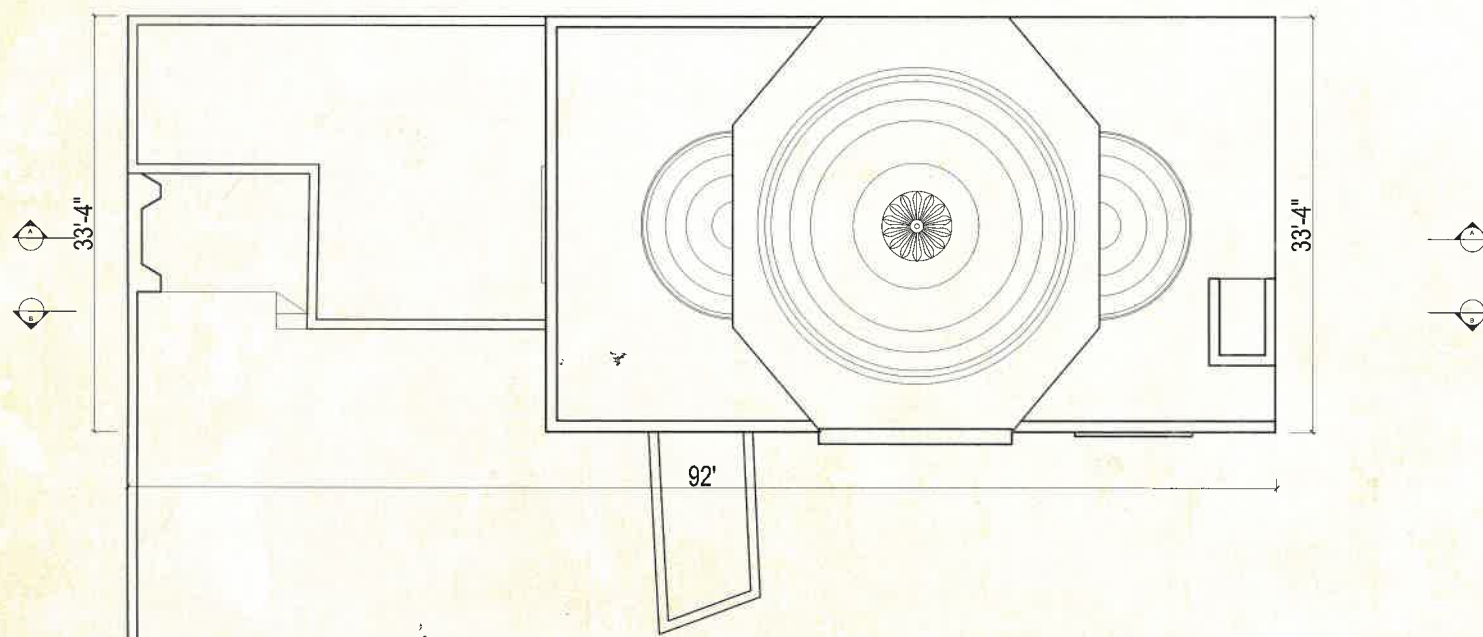


Entrance door to chamber of women tombs.

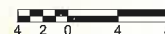


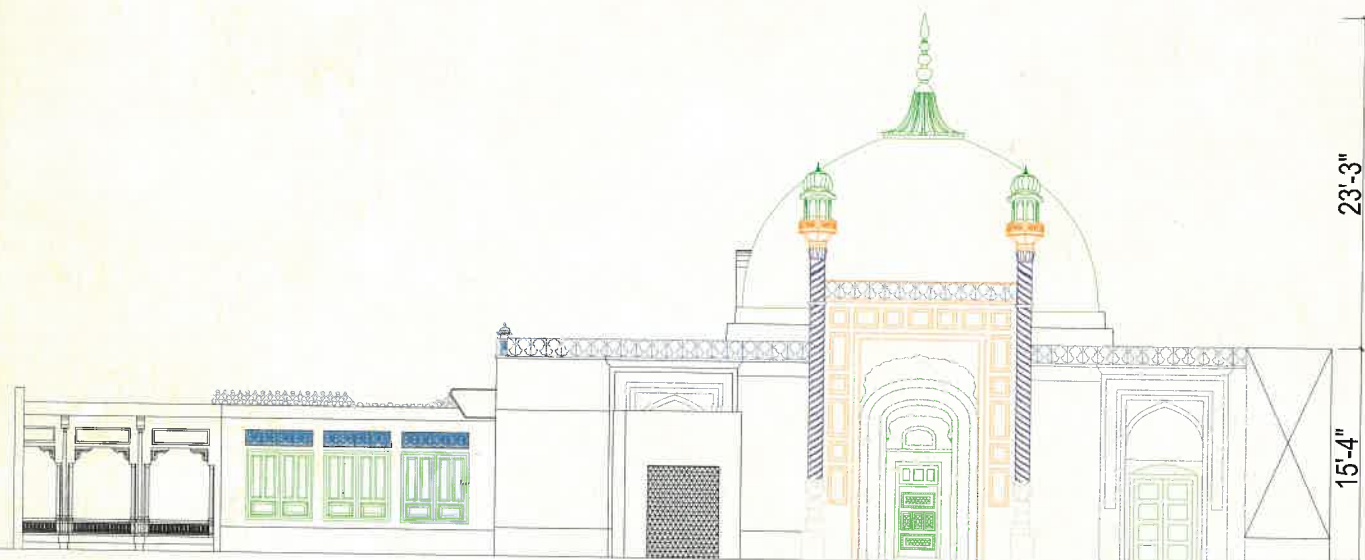


PLAN

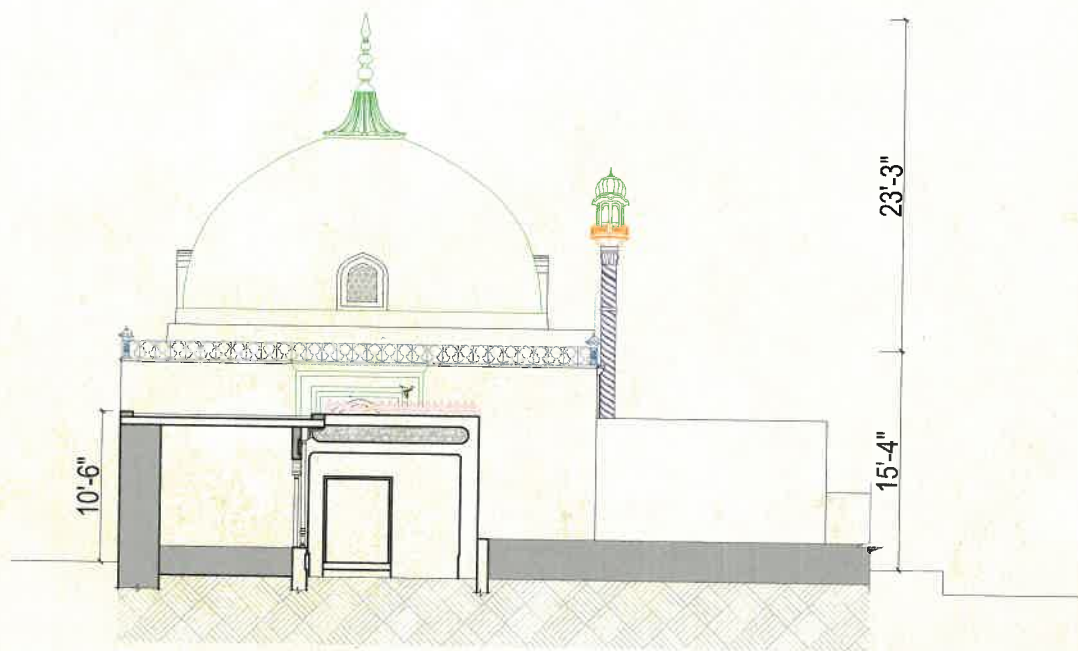


ROOF PLAN



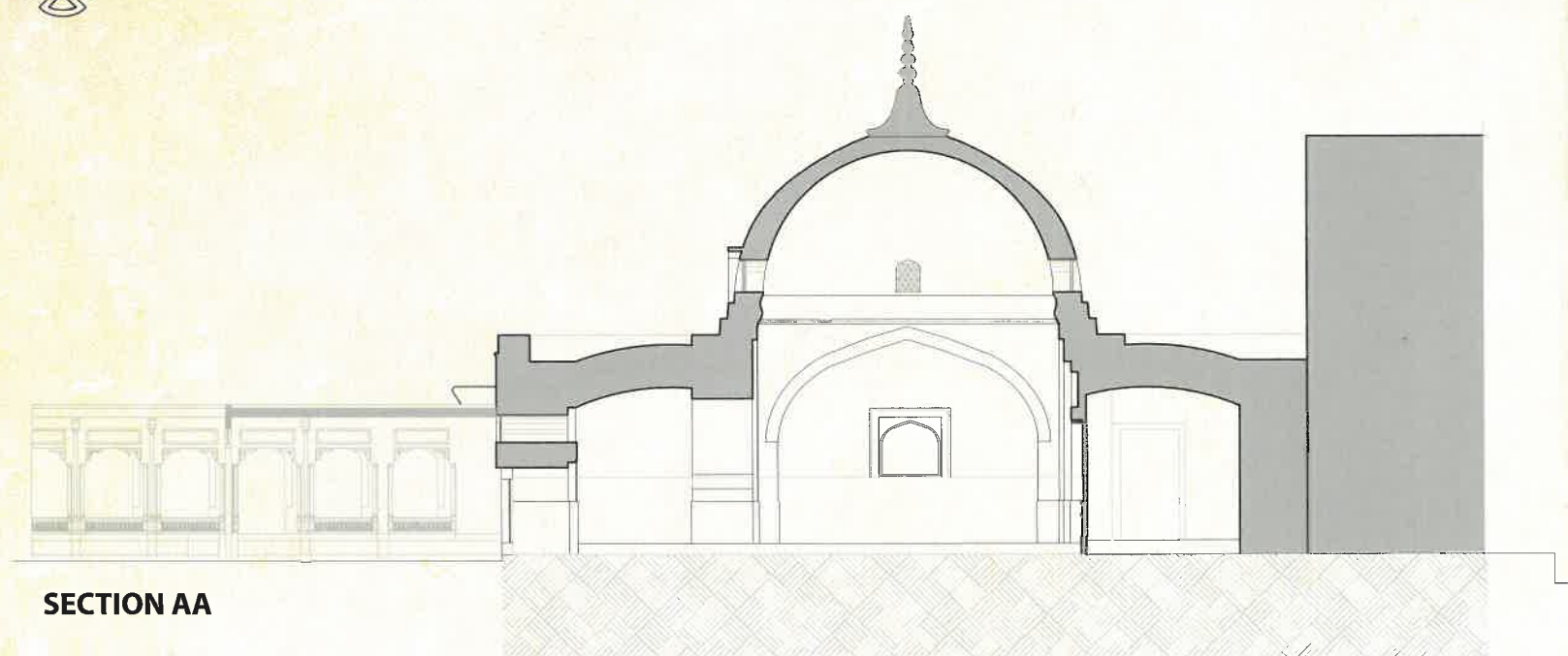


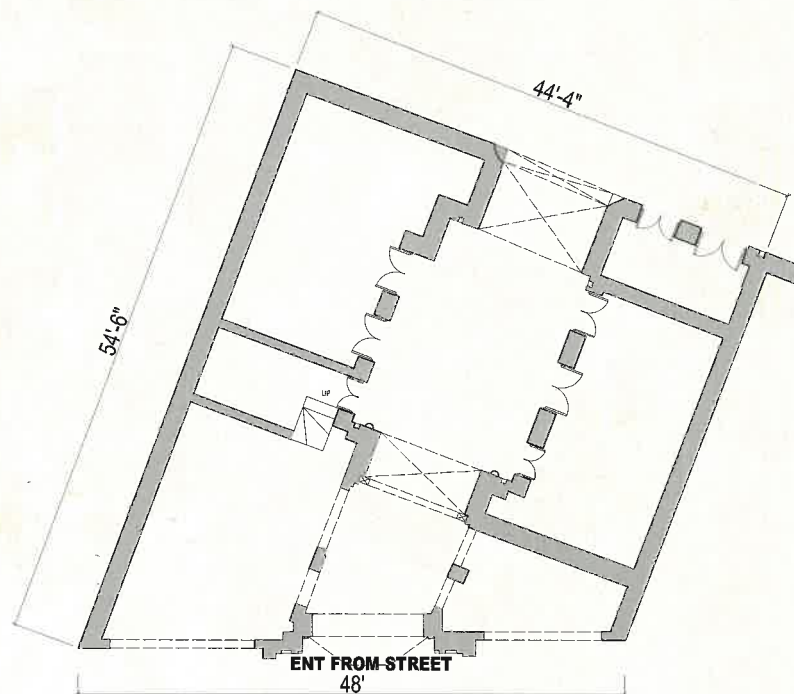
NORTH ELEVATION



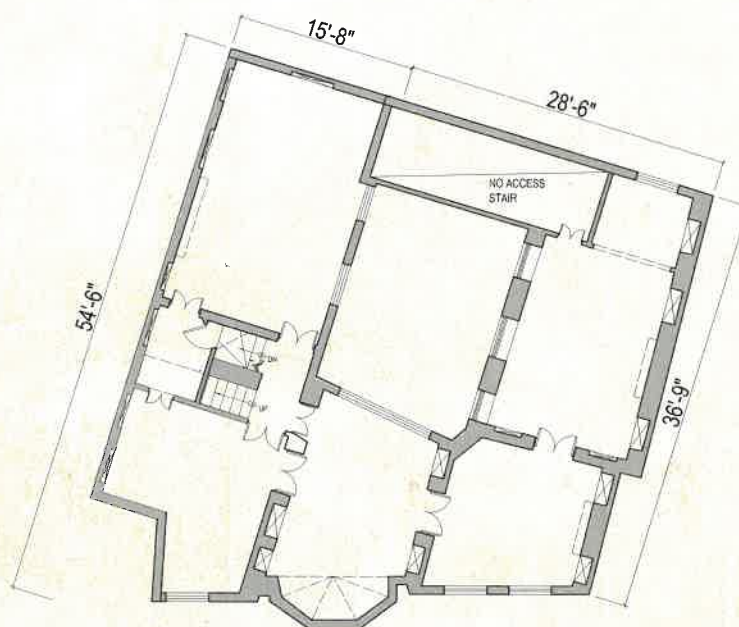
EAST ELEVATION



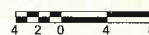


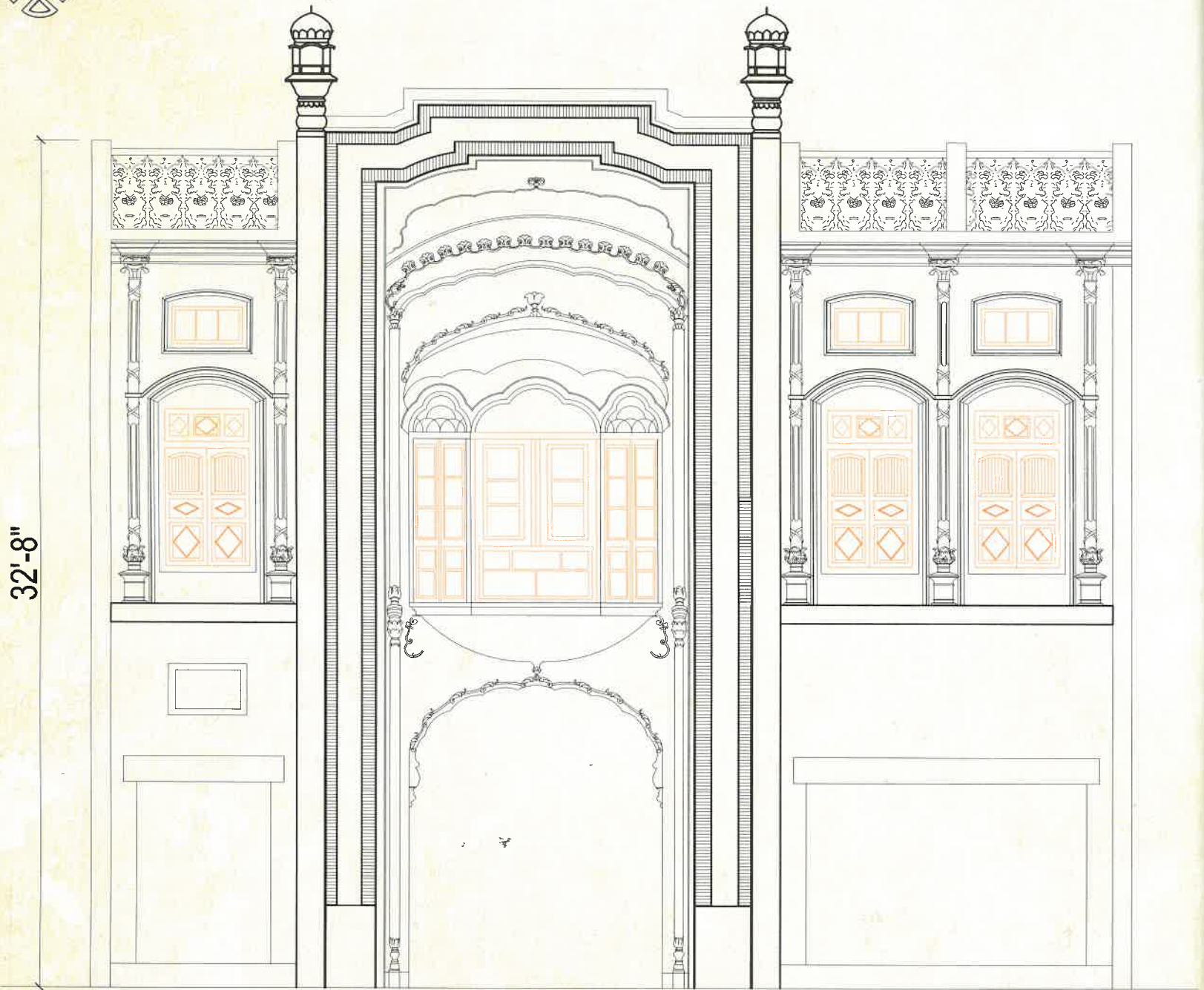


GATE WAY-GROUND FLOOR PLAN



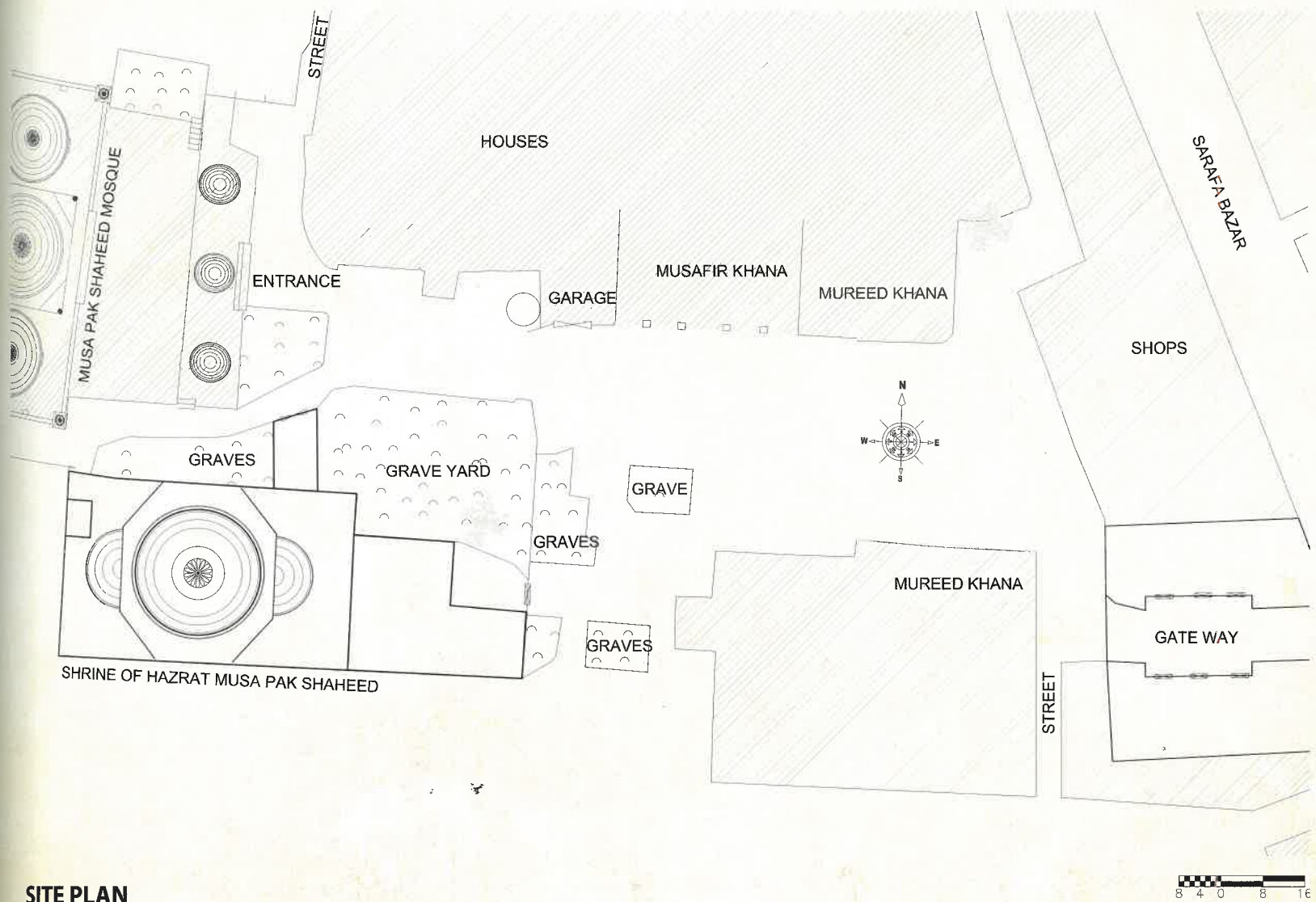
GATE WAY-FIRST FLOOR PLAN





GATE WAY-EAST ELEVATION





SITE PLAN



HAZRAT MUSA PAK SHAHEED MOSQUE



LOCATION

MOHALLAH GILANI INSIDE PAK
AND HARAM GATE,

STATUS

PROTECTED BY DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

11TH CENTURY AH/1616 AD



HISTORICAL NOTES

The Mosque is located on the north of the Musa Pak Shaheed Shrine. The date of construction of the mosque is said to be in the 11th century AH/17th century AD making the assumption possible that the Shrine and Mosque are contemporary. The assertion that it was built in 1025 AH/1616 AD can be supported as the Saint was buried in this present place in 1616 AD.

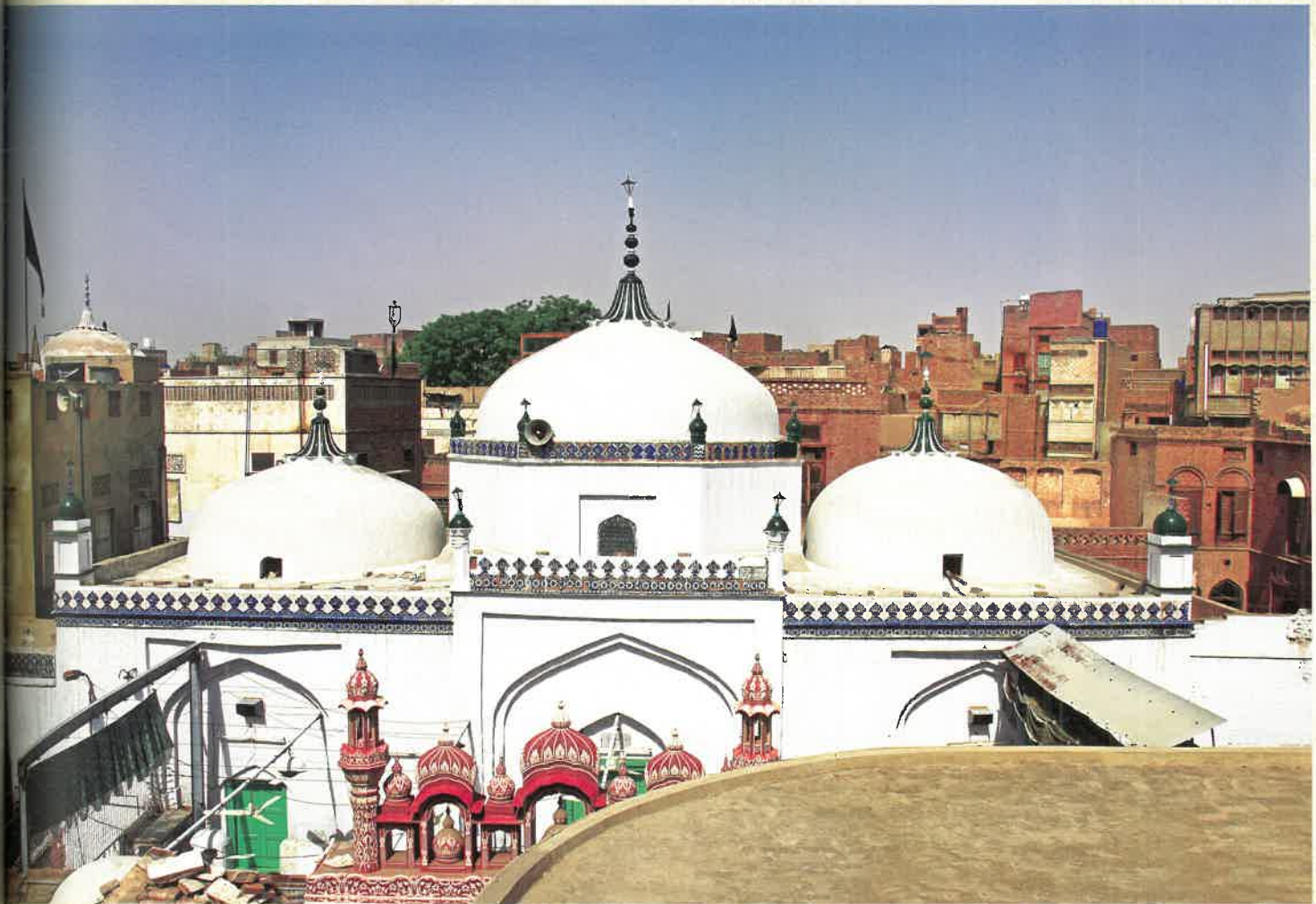
DESCRIPTION

The Mosque is accessed from a door fixed in a large portal which opens to the courtyard of the Mosque. The portal has been recently embellished in red cement terrazzo with floral motifs in white cement on the columns and double multi-foil arches. An ablution area is just adjacent to the entrance in the interior facing a courtyard. The main prayer chamber, a sanctuary of three bays, is approximately 60 feet x 30 feet. The central bay has a large dome which is flanked on both sides with two smaller domes.

The Mosque has retained some of the original fabric and the masonry brick walls which are more than a three feet thick. The interior decorative works are all very recent with a dado of industrially produced ceramic tiles up to three feet from the floor and new mirror work on the Mehrab wall.

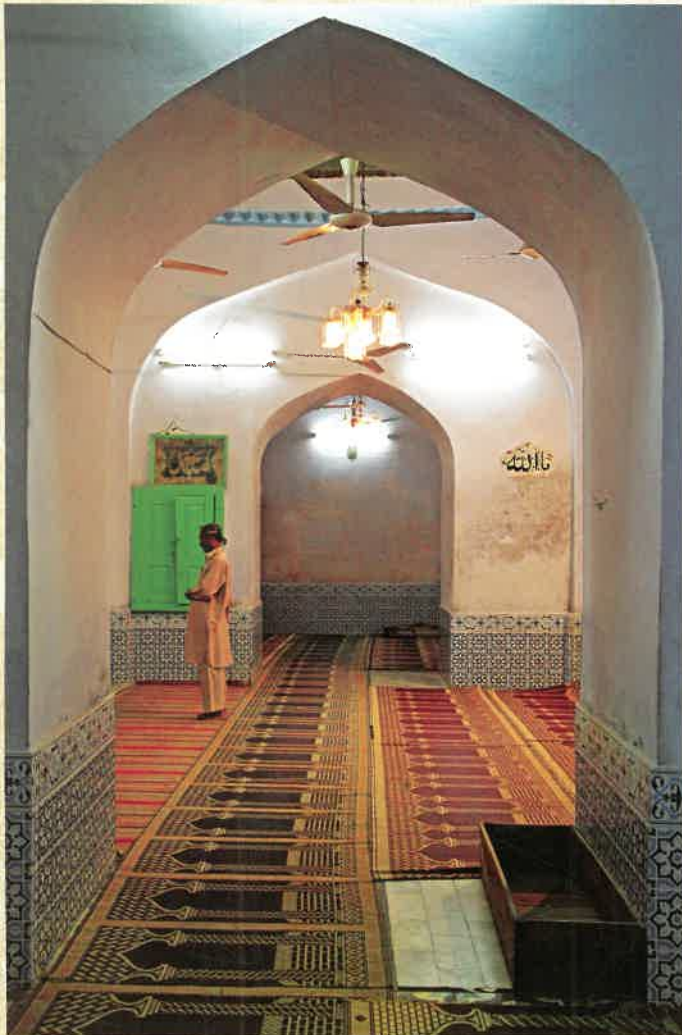
The façade of the mosque is plastered and finished in whitewash with bands of Multani blue tiles on the parapets. All three domes have a finial, each corresponding to the size of the dome.



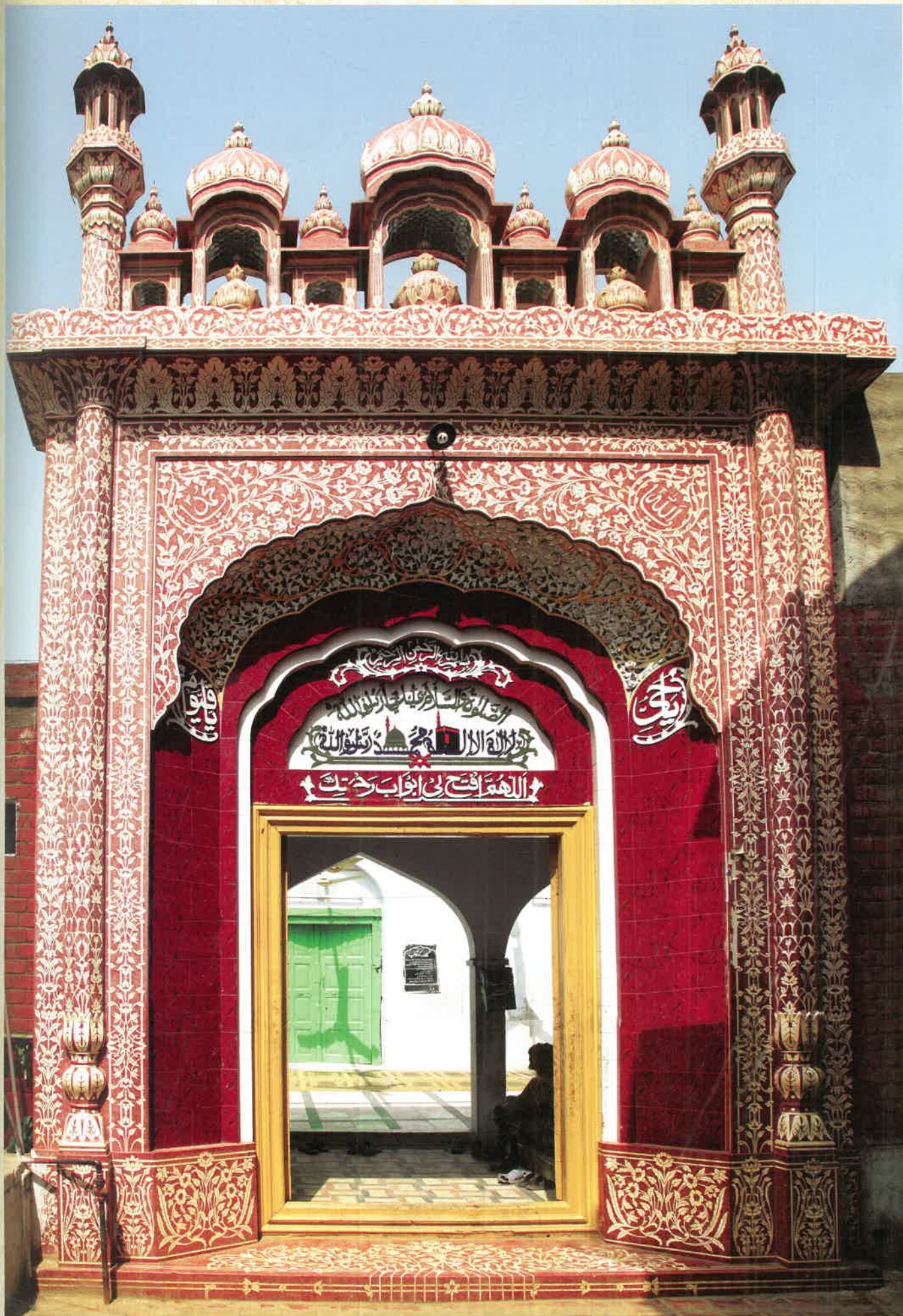


Eastern façade of the Mosque.

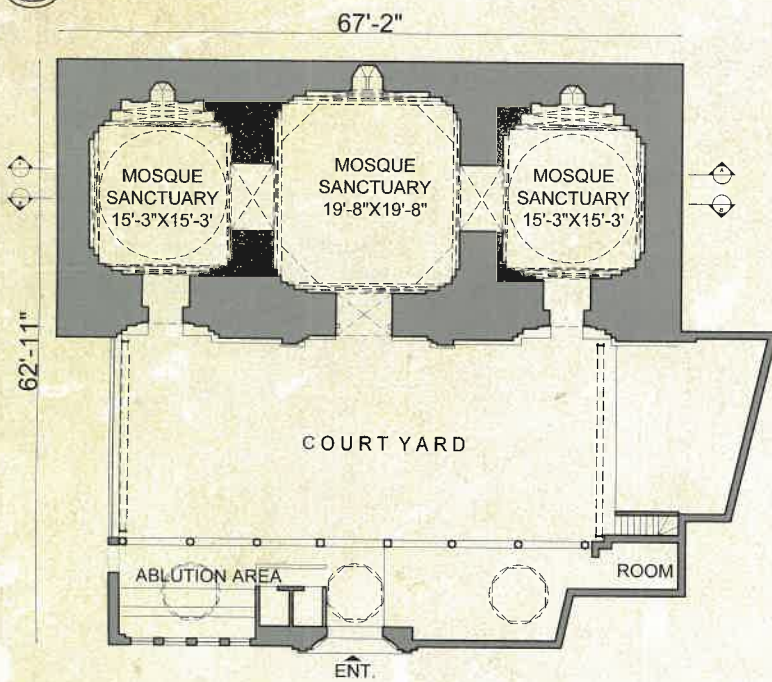




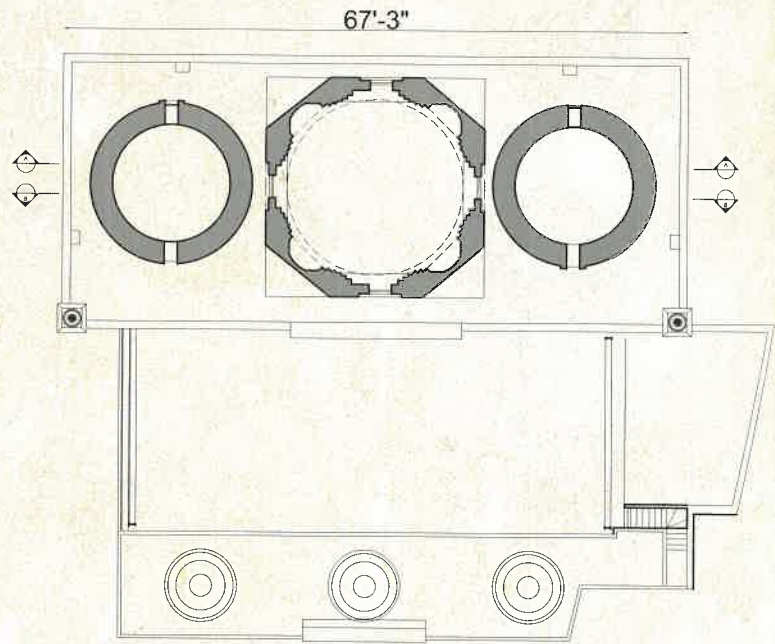
Interior views of praying Chamber.



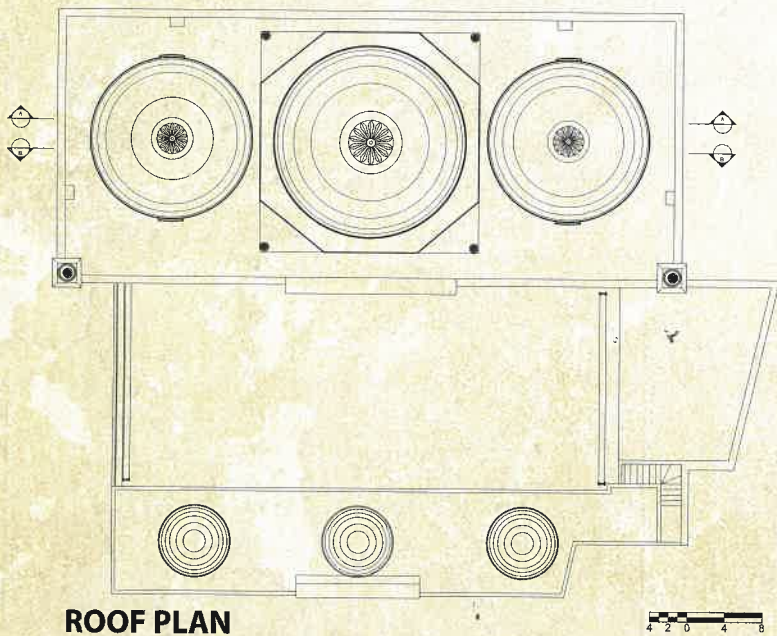
Entrance Gateway to Mosque courtyard.



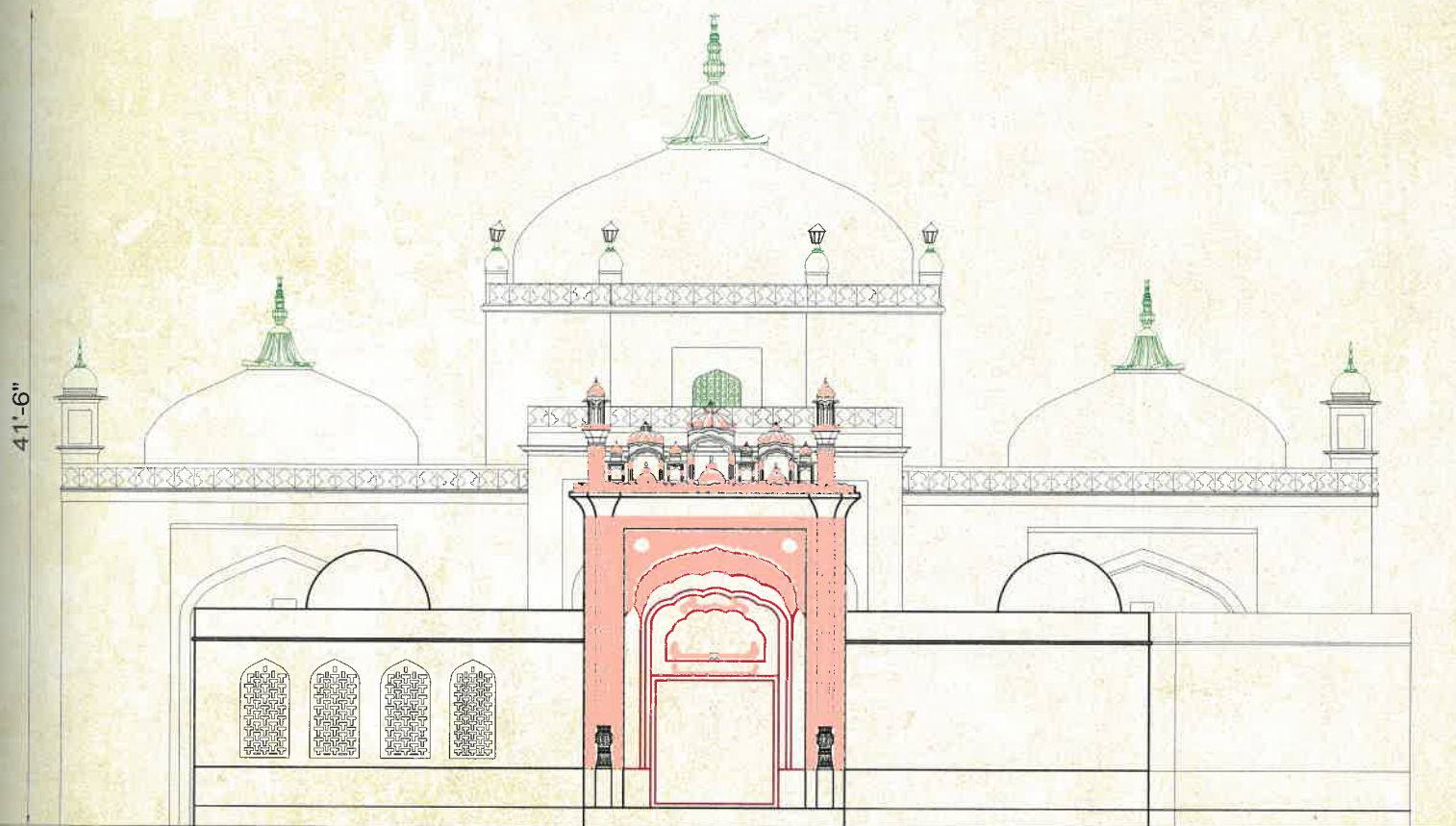
GROUND FLOOR PLAN



PLAN AT +12'-0"

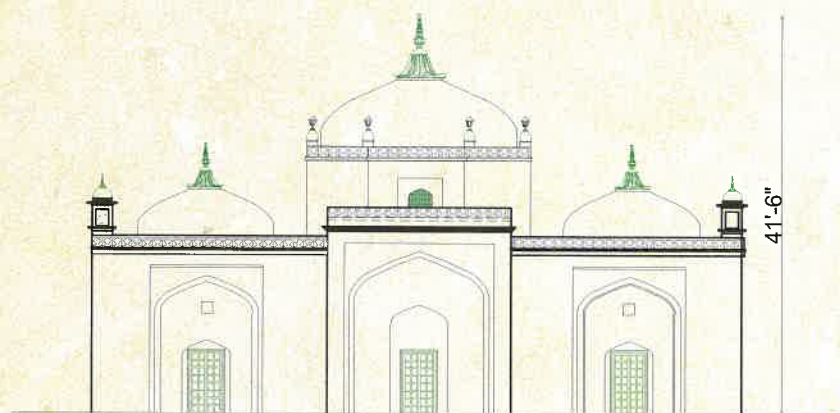


ROOF PLAN



EAST ELEVATION





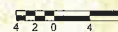
EAST ELEVATION FROM COURTYARD

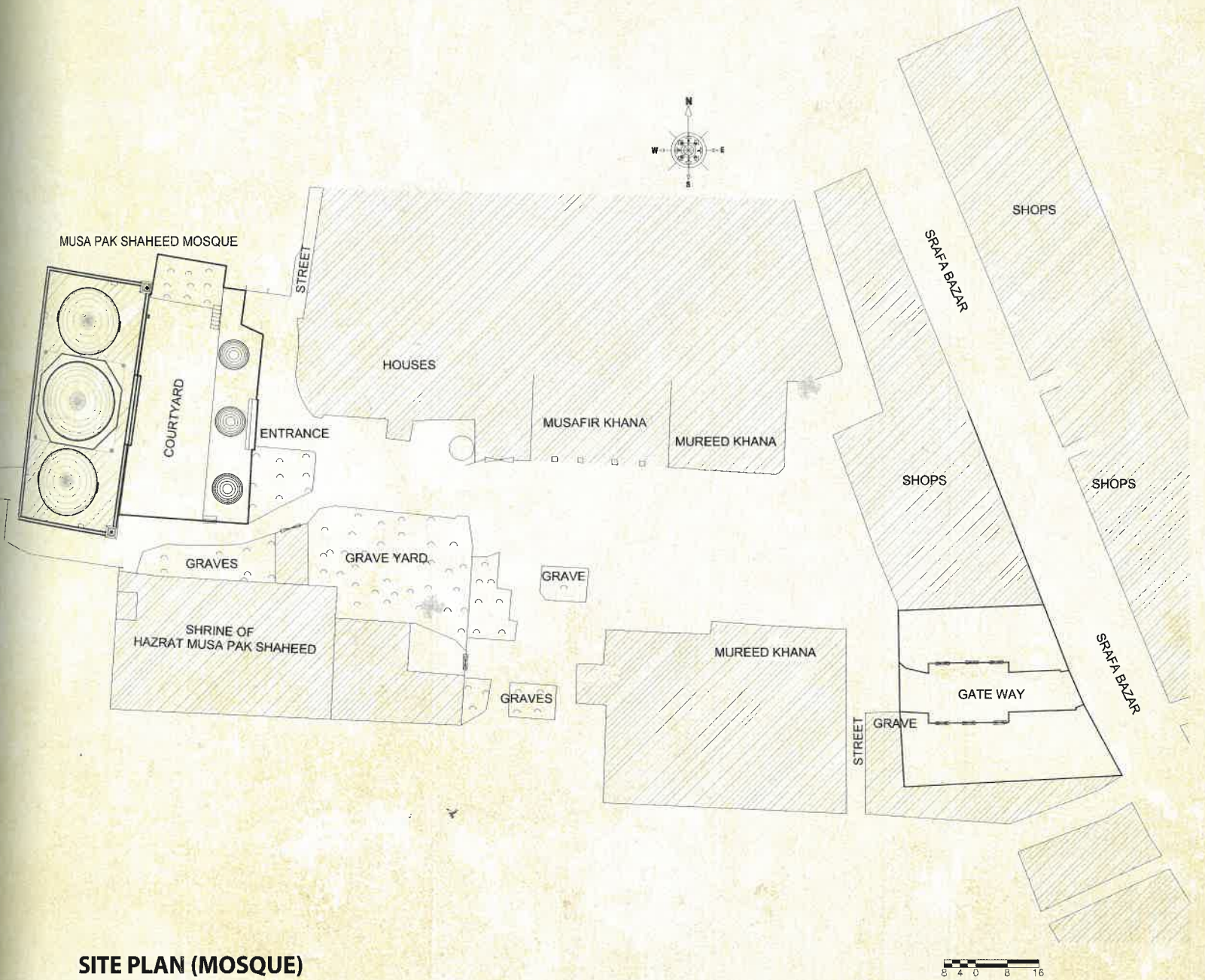


SECTION AA



SECTION BB





SITE PLAN (MOSQUE)

SHRINE OF HAZRAT SAKHI YAHYA NAWAB



LOCATION
INSIDE HARAM GATE

STATUS
LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT
OF PUNJAB UNDER PUNJAB
SPECIAL PREMISES ACT 1985

PERIOD / DATE
1381 AH/1560-1618 AD



HISTORICAL NOTES

Hazrat Sakhi Yahya Nawab was born in 1560 and died in 1618. He was the second son of Hazrat Musa Pak Shaheed and he lived during the reigns of the Emperors Akbar and Jahangir. His real name was Abul Hasan but was better known as 'Syed Yahya'.

DESCRIPTION

The Shrine can be approached from an access from the Alang road. In 2012, a direct connection with the Circular road with an underpass under the Alang has been provided. This road ends at the new parking lot created for the Shrine of Musa Pak Shaheed.

It is a square building with openings in the middle of each side and has sloping walls. It has recently been restored by the Auqaf Department, Directorate of Archaeology, Punjab. The second storey is octagonal which converted into a dome which does not exist today. A photograph taken in 1918 shows remnants of a demolished dome indicating that there was once a dome on the structure, however the reasons of its collapse are unknown.

The Shrine is finished in brick tile with blue Multani tile bands running at regular intervals with insets of diagonally placed squares in blue, white and terra-cotta tiles. The entrance gate is defined with a corbelled arch set in a rectangle frame with exquisite use of Multani blue tile in geometric and floral forms with Quranic inscriptions. The openings on the other three sides of the square base are also similarly decorated with window openings fitted with wooden grills in geometric patterns which are typical of this region. The octagonal structure above the square base has similar openings on each side which have an elaborate frame of Multani blue tiles and wooden grills in the openings. Since the dome does not exist the graves within the structure are exposed to the inclement weather. Consequently there is no decorative work visible on the interior walls and it has been white washed.

There is an adjacent mosque attached to the Shrine, recently constructed over an older structure with no architectural significance.



Wood fretwork.

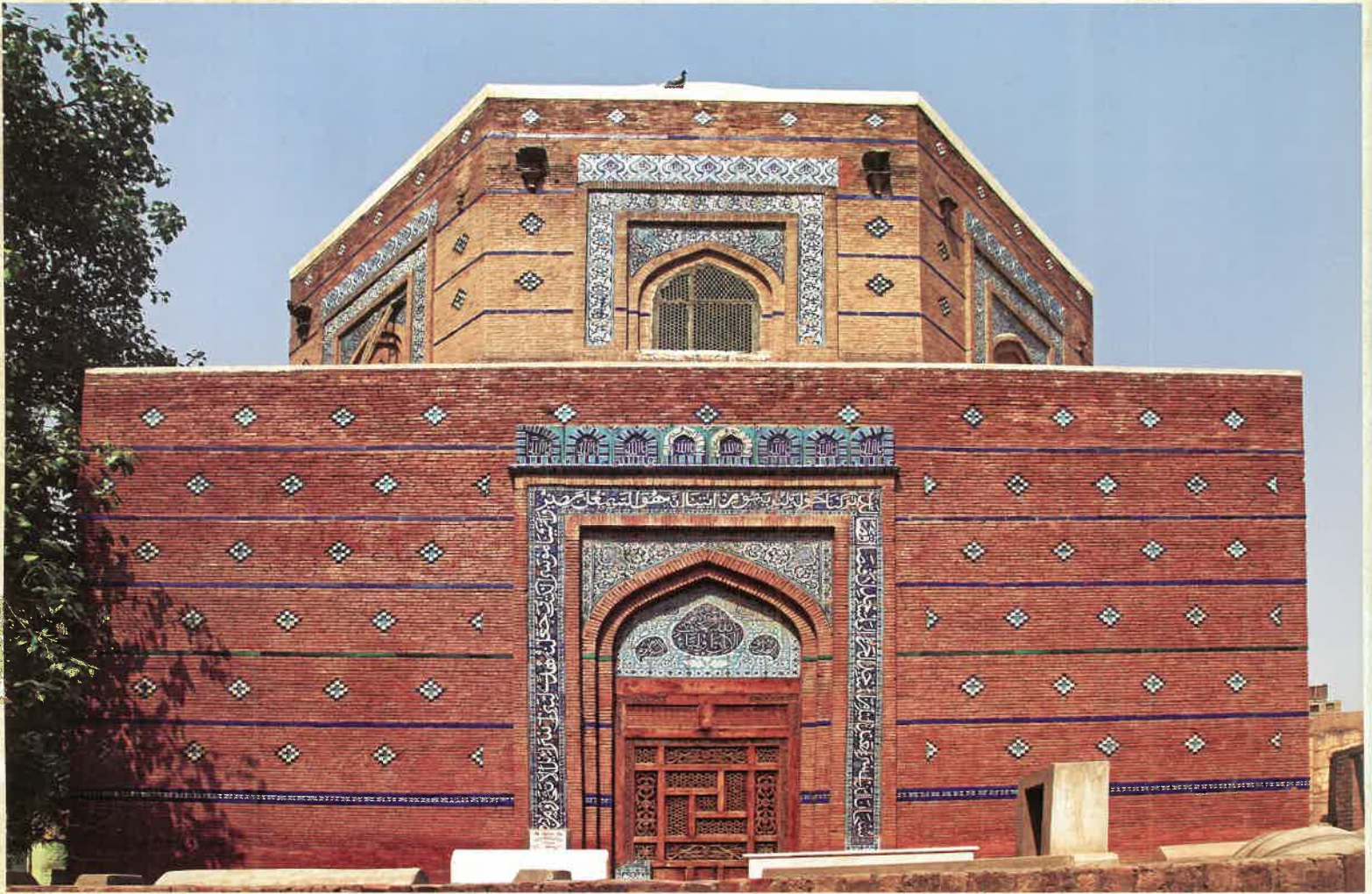


Entrance façade.

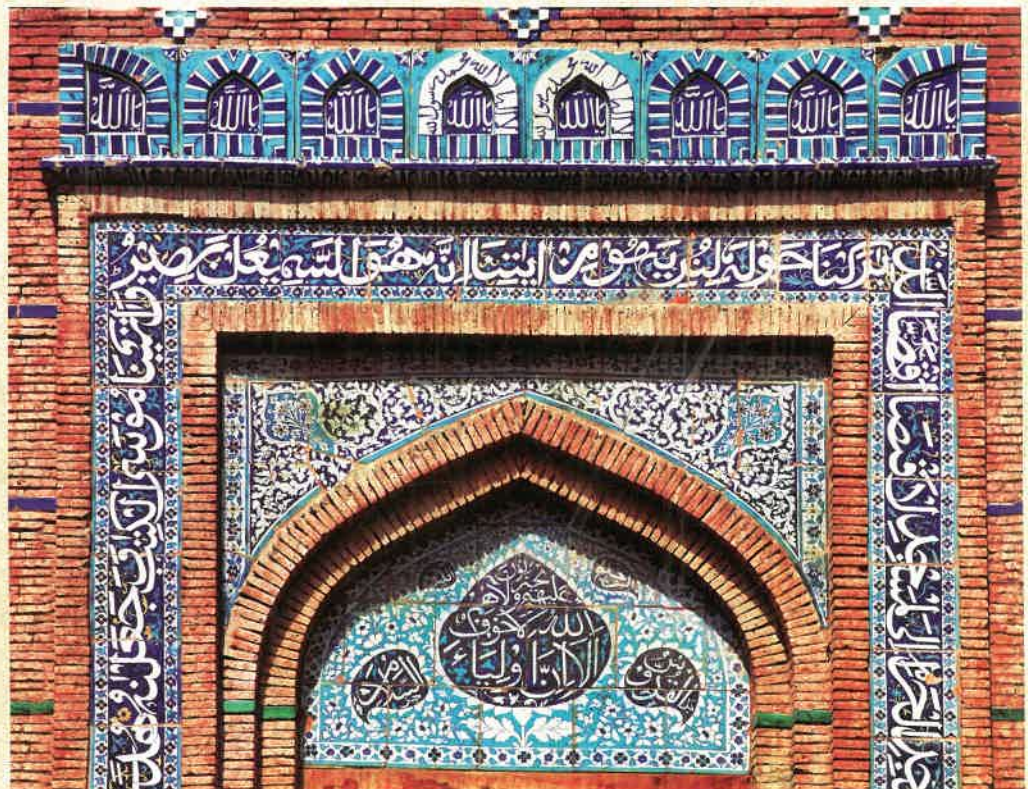


Photograph of Shrine of Sakhi Yahya Nawab – Annual report of Director General of Archaeology in India Sir John Marshal 1918-19. (Courtesy: British Library)



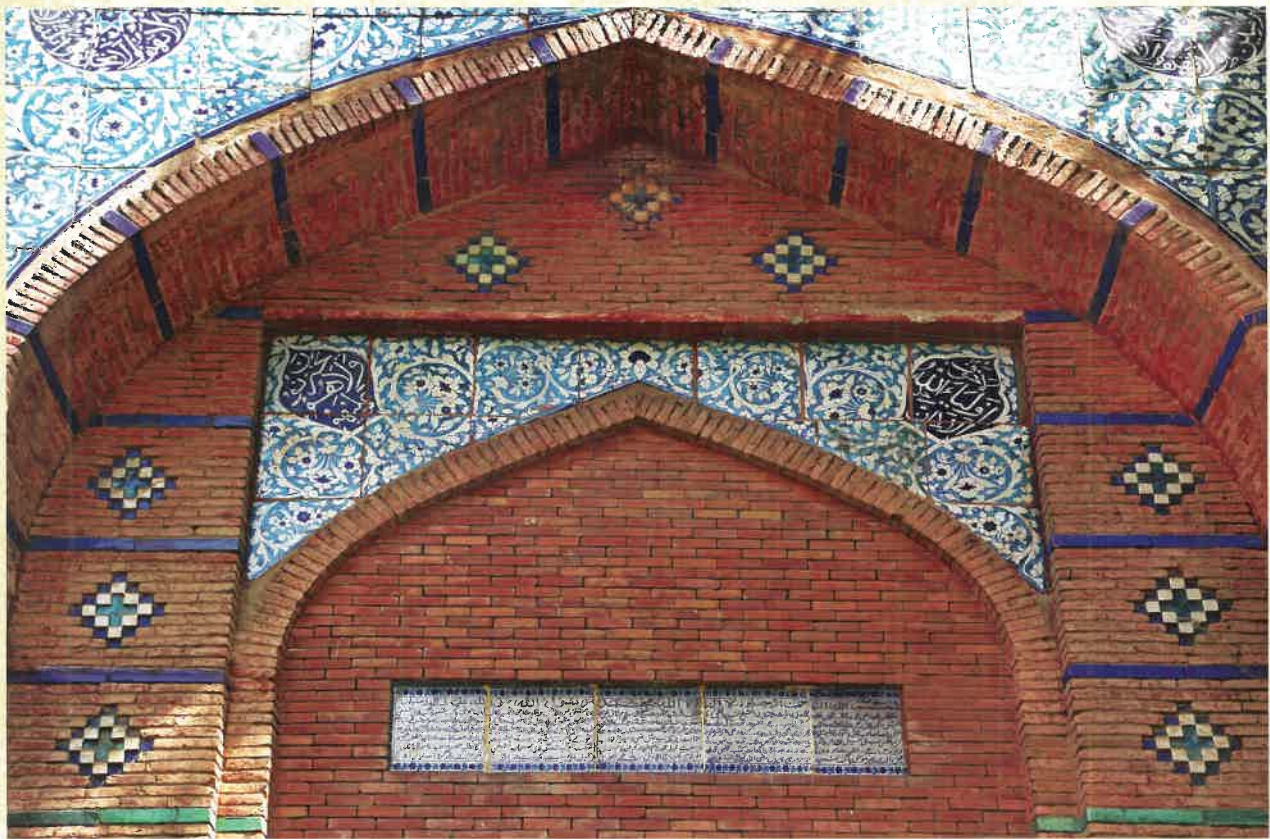


Eastern façade.

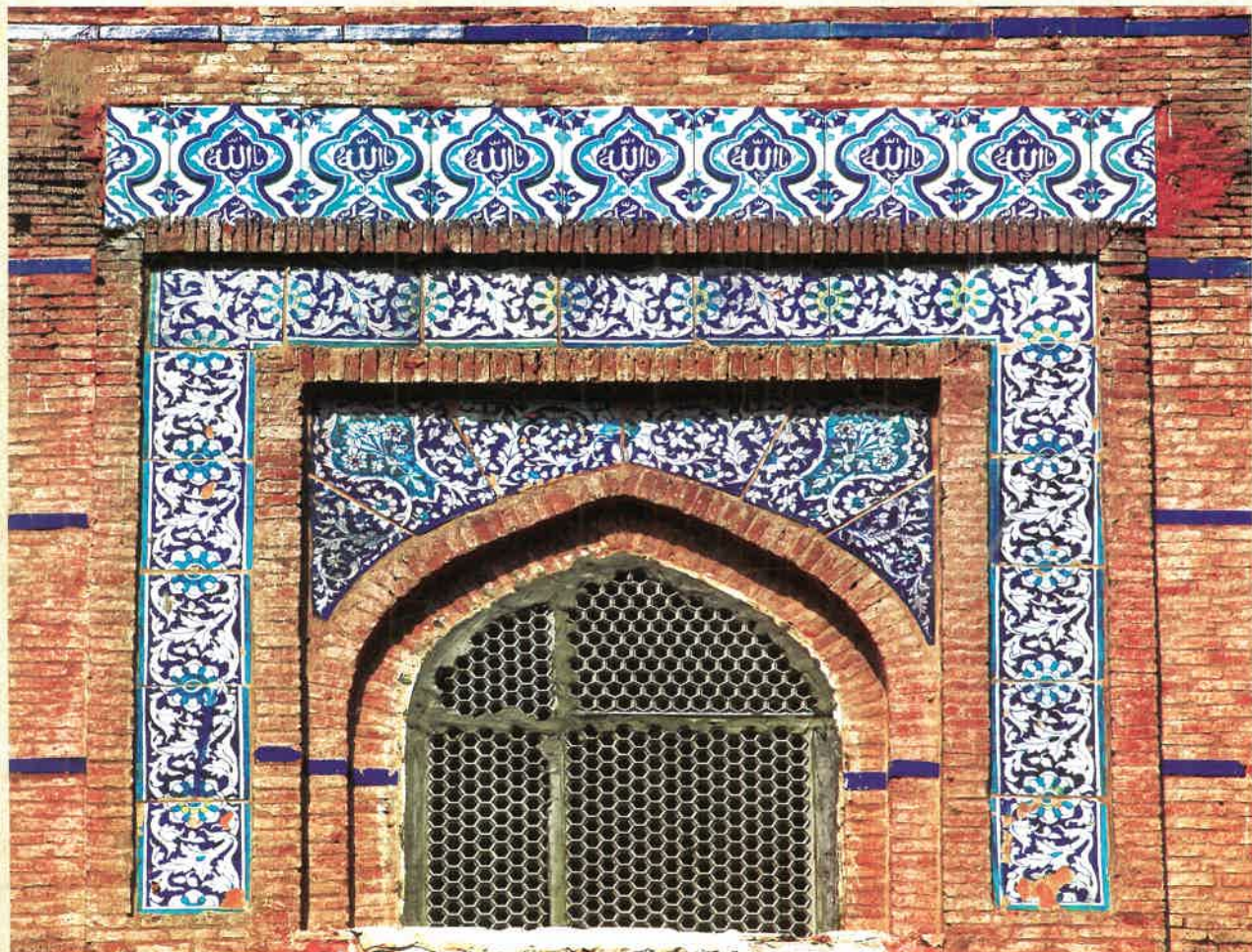


Detail of architrave on the eastern façade.



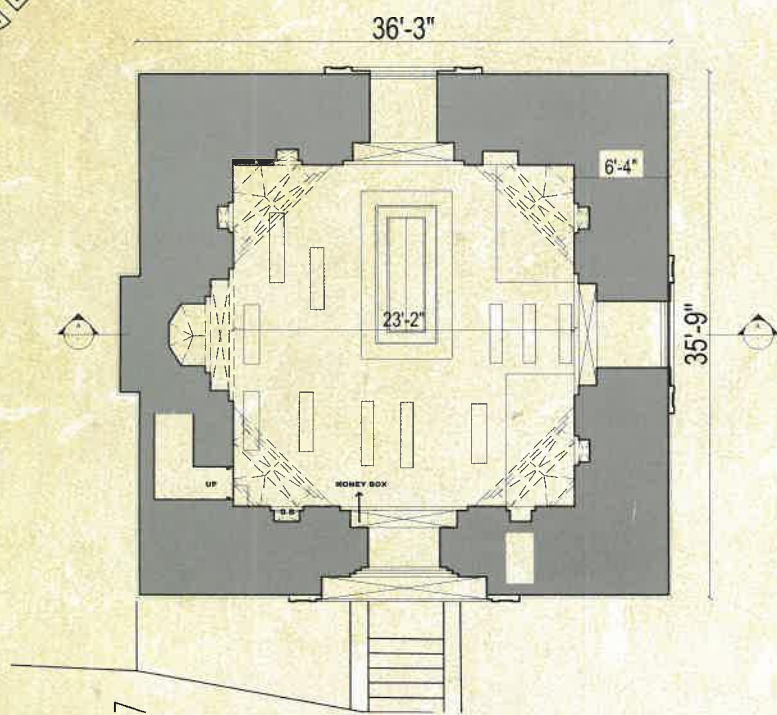


Detail of entrance door.

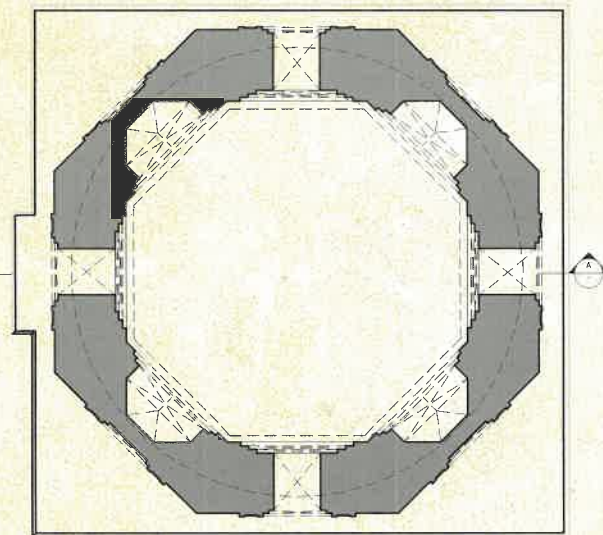


Detail of opening on the upper storey.

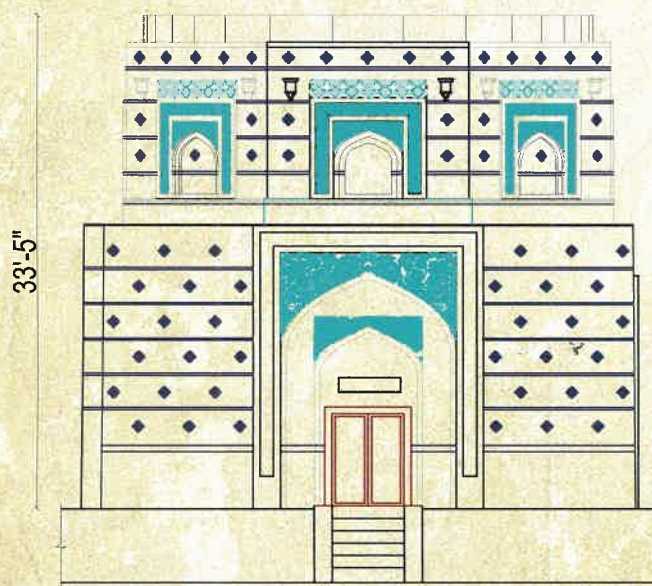




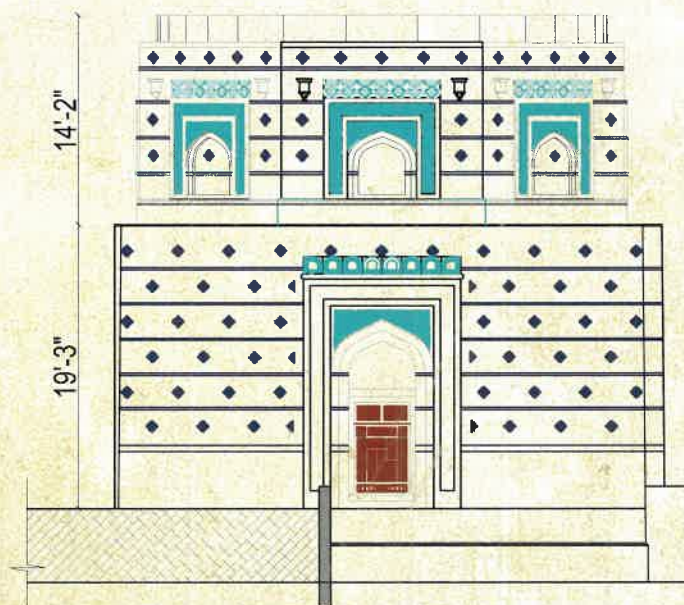
GROUND FLOOR PLAN



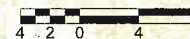
PLAN AT +24'-0"

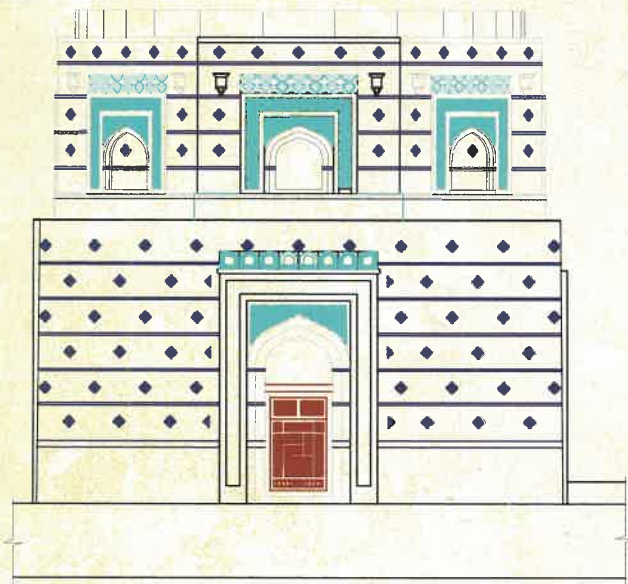


SOUTH ELEVATION

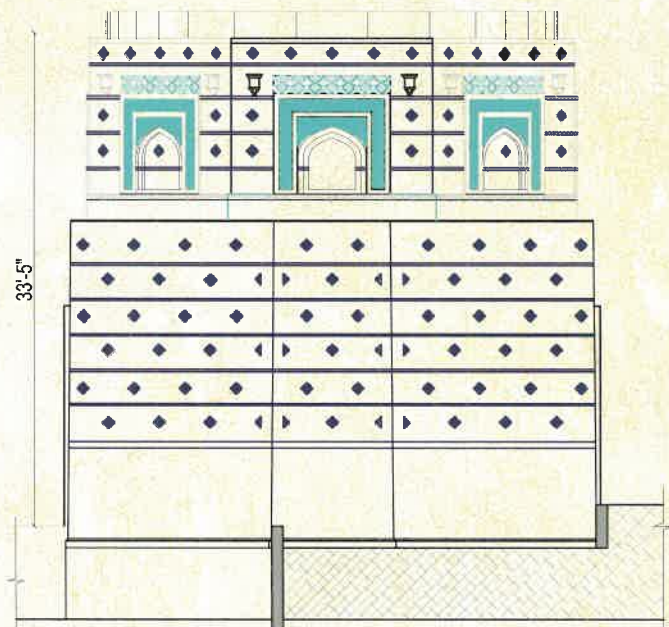


EAST ELEVATION

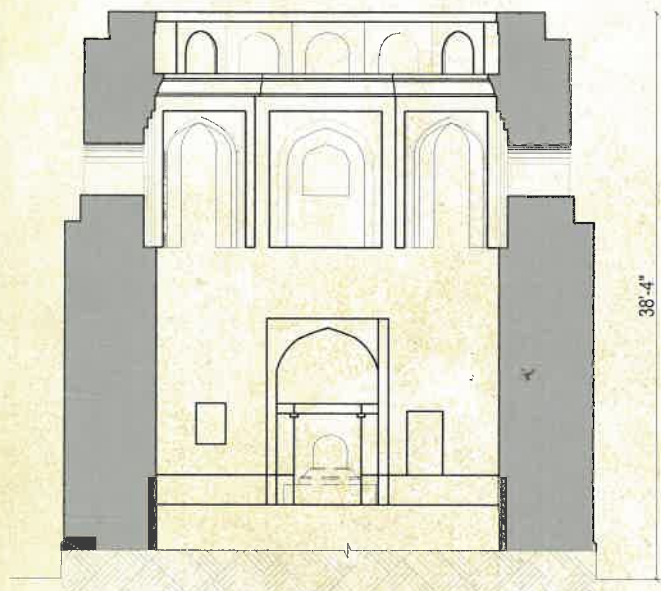




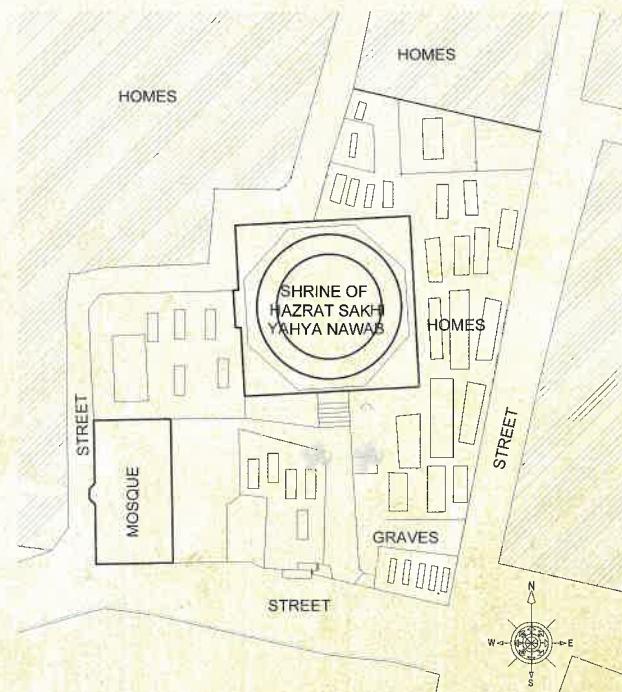
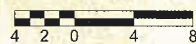
NORTH ELEVATION



WEST ELEVATION



SECTION AA



SITE PLAN



SHRINE OF PIR INAYAT WILLAYAT



LOCATION
INSIDE HARAM GATE

STATUS
LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT
OF PUNJAB UNDER PUNJAB
SPECIAL PREMISES ACT 1985

PERIOD / DATE
1068 AH/1658 AD



HISTORICAL NOTES

This Shrine belongs to the son and grandsons of Musa Pak Shaheed. There are three tombs inside the domed chamber belonging to Pir Syed Isa Gilani, the third son of Hazrat Musa Pak Shaheed and Pir Isa Gilani's two sons named Pir Inayat and Pir Willayat. However the Shrine is commonly called Pir Inayat Willayat. The dates of births of the two sons and their death are not known. It is believed that the present shrine was built in 1658, the first year of Emperor Aurangzeb's reign. A mosque by the same name lies to the west.

DESCRIPTION

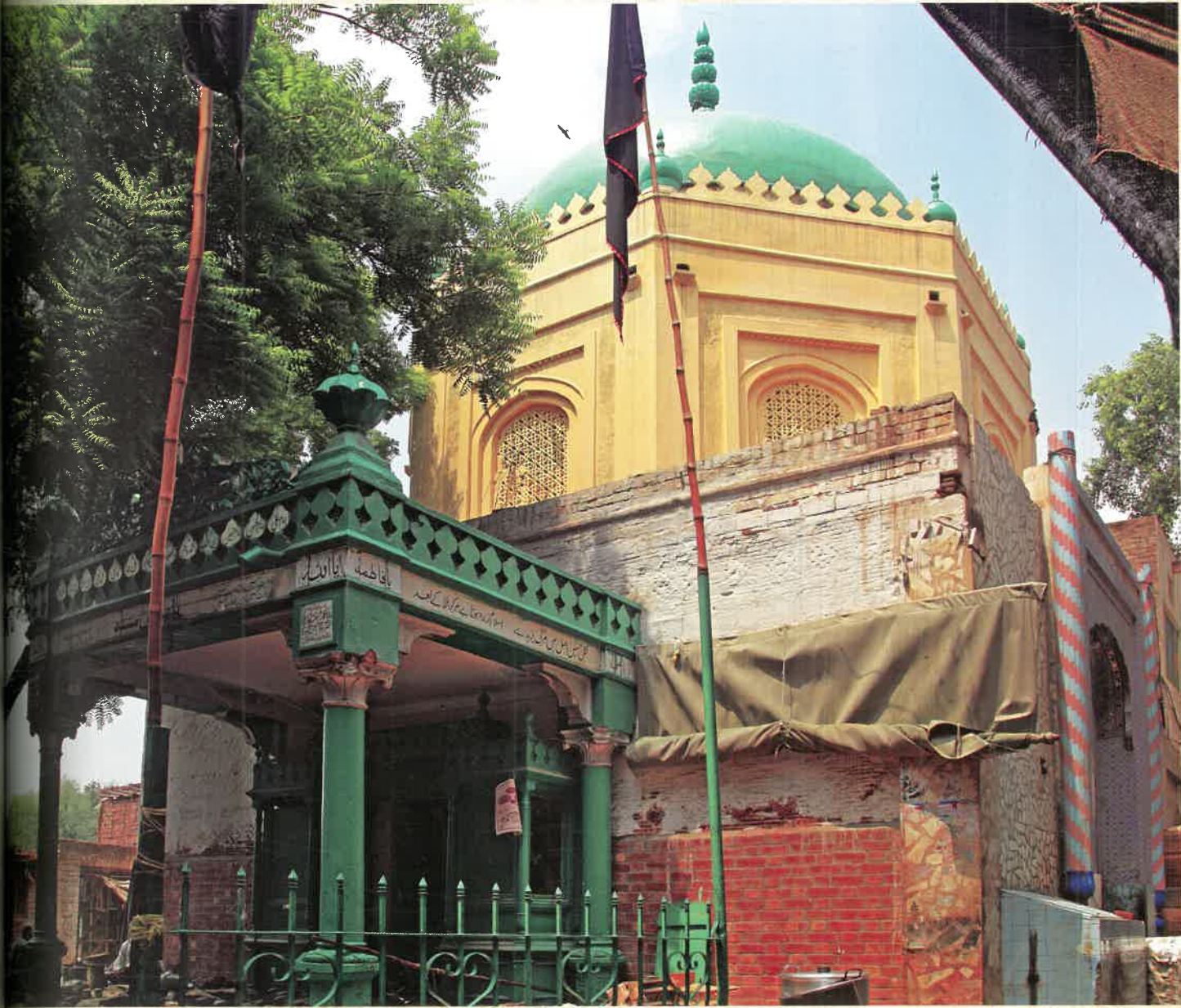
The Shrine is located inside the Haram Gate and is situated between two roads, Alang and Tilyan Wali Gali running parallel to each other. The distance between the two roads is approximately 18-22 feet. A small but profusely decorated portico in front of the eastern door is the main entrance although it is now closed to visitors. The main entrance today is from the north, finished in terrazzo and new ceramic tiles.

The Shrine is typical of the Multani style of architecture. A square chamber with straight walls is surmounted by an octagon having a window on each side with a dome resting on a drum. The dome is low with inverted lotus moldings. There are three main graves on a platform within the chamber. The graves are under an ornately carved wooden pavilion with a ceiling in *tarsim bandi* and *naqashi*. The interior walls are plain whitewashed devoid of any decorative works however on the interior of the dome are well preserved remnants of fresco which indicate that the interior was once profusely covered with frescoes in floral and geometric design. The external finish of the square chamber was in decorative fair face bricks which has deteriorated due to poor maintenance and only some evidence of the fine masonry is visible.

The Mosque is situated immediately on the west adjacent to the Shrine. It is a small structure with overall dimensions of 15 x 20 feet with an entrance on the southern side. The Mosque has no particular features or special decoration and all its historic evidences have been obliterated.



Detail of Portico.



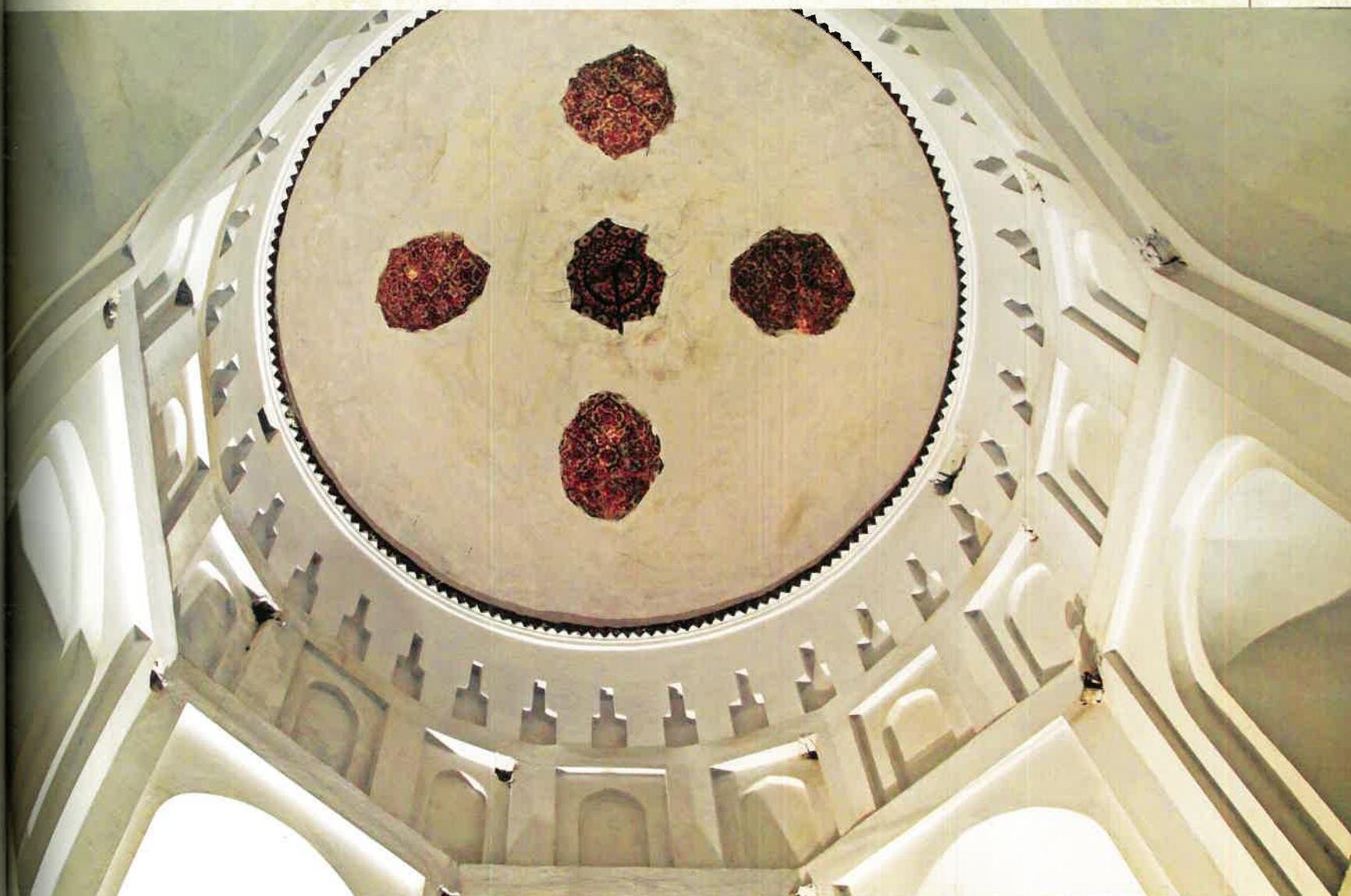
Exterior façade of Shrine and portico.



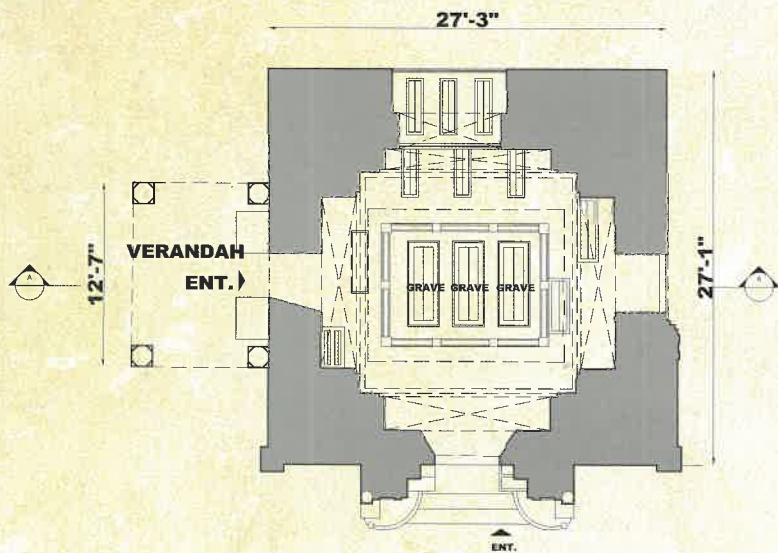


Graves within the Shrine.

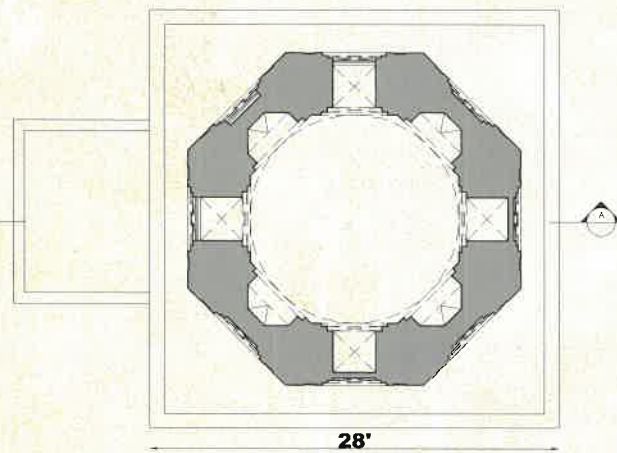




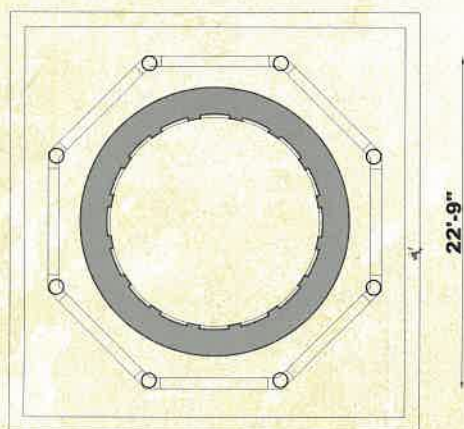
Interior view of dome showing remnants of original fresco work.



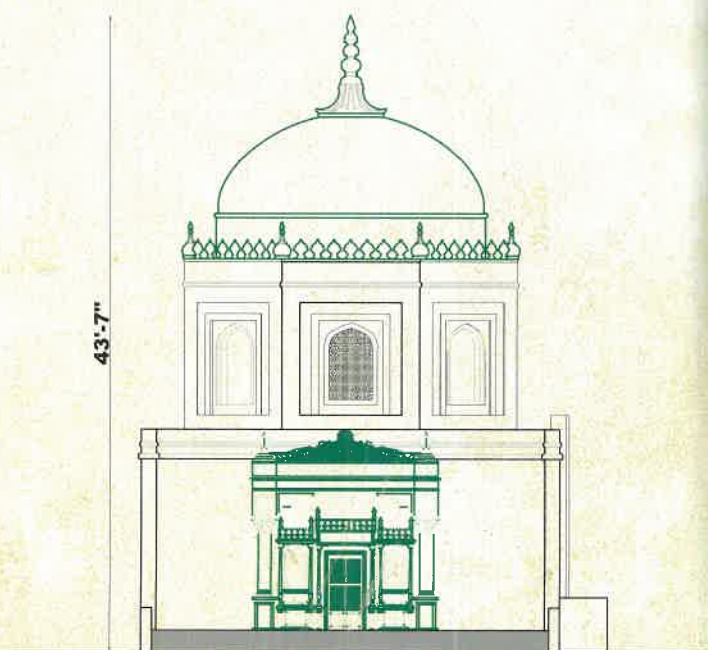
GROUND FLOOR PLAN



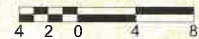
PLAN AT +20'-0"

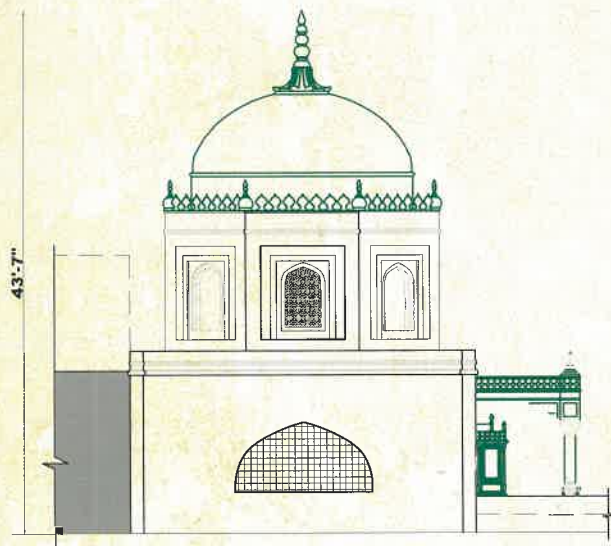


PLAN AT +28'-0"

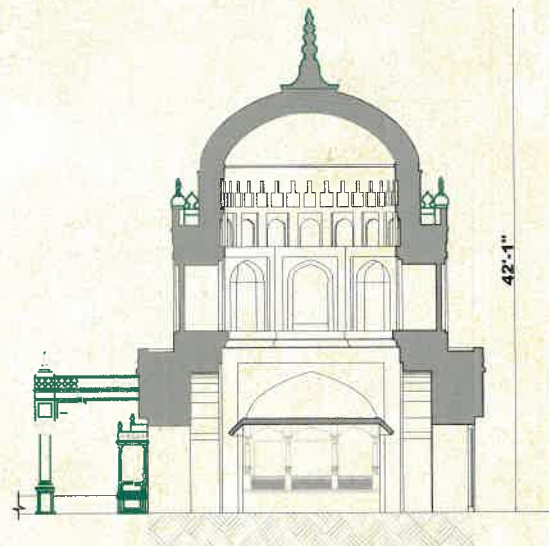


EAST ELEVATION

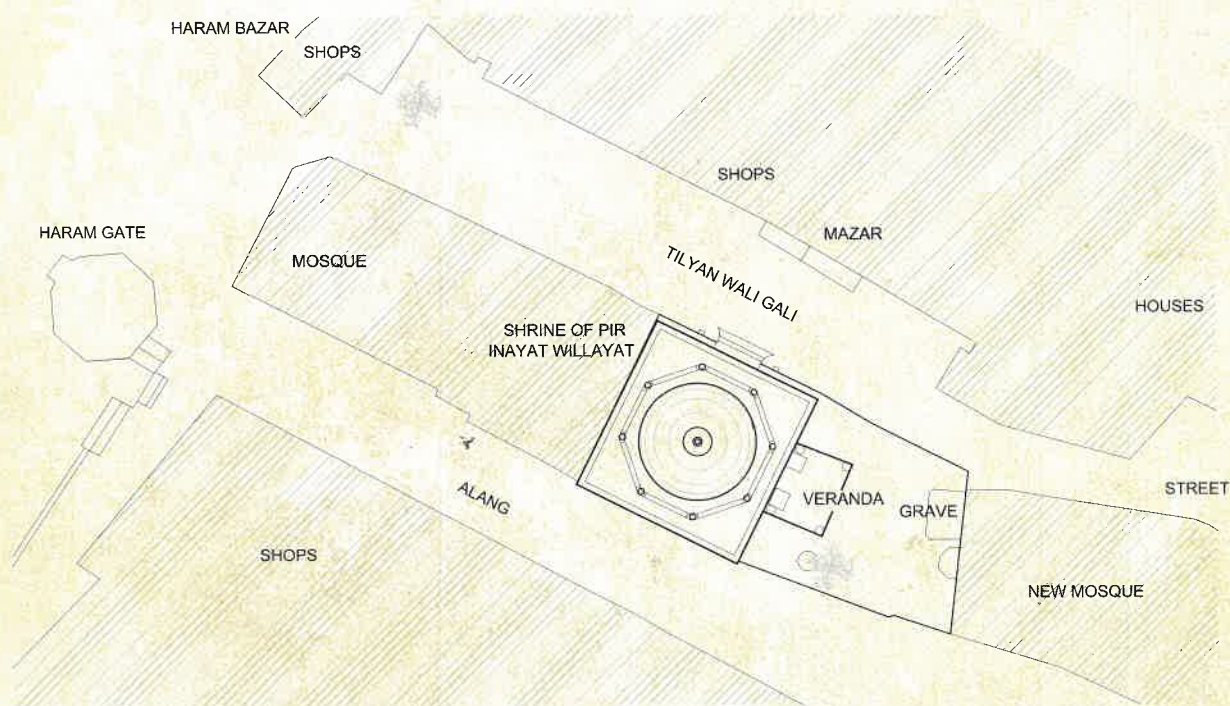
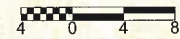




SOUTH ELEVATION



SECTION AA



SITE PLAN



NAWAB ALI WALI MOSQUE



LOCATION

CHOWK BAZAR, (HARAM GATE /
PAK GATE)

STATUS

PROTECTED BY DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

1752



HISTORICAL NOTES

The family of Nawab Ali Muhammad Khan Khakwani originally hailed from Qandahar and migrated to Multan during the reign of Emperor Akbar (1556-1605). The Nawab was popularly known as 'Nawab Ali Wali' or 'Ali Muhammad' or 'Nawab Ali Muhammad Khan' and was appointed as Governor of Multan by Ahmad Shah Abdali. He started a mint in Multan in 1165 AH/1751 AD and issued the first coin (now in Lahore Museum) in the name of his master, Ahmed Shah Abdali.

Nawab Ali Wali had a checkered political history. He was made Governor twice, the first time from 1751 to 1758 and second time from 1761 till his murder in 1764. Nawab Ali Wali contributed substantially to the development and beautification of Multan. He repaired the fortification wall and the inner perimeter road along the city wall of Multan which is today known as the Alang which was originally laid out by Shah Jahan's son, Prince Murad Bakhsh. He also dug a canal, Nala Wali Muhammad, which carried water to the city. In 1761 he repaired the shrine of Shaikh Baha-ud-Din Zakariya.

The Nawab Ali Wali Mosque was built in 1758 and is one of his outstanding contributions to Multan. A preserved marble inscription records that the complex was built by Nawab Ali Wali himself and besides the mosque it included, a *hammam*, a well and a tank. The builder of this Mosque himself is buried in a simple grave in Hasan Parwana *Qabristan* with a glazed inscription which is all obliterated except the words "Shaheed Ali Muhammad".

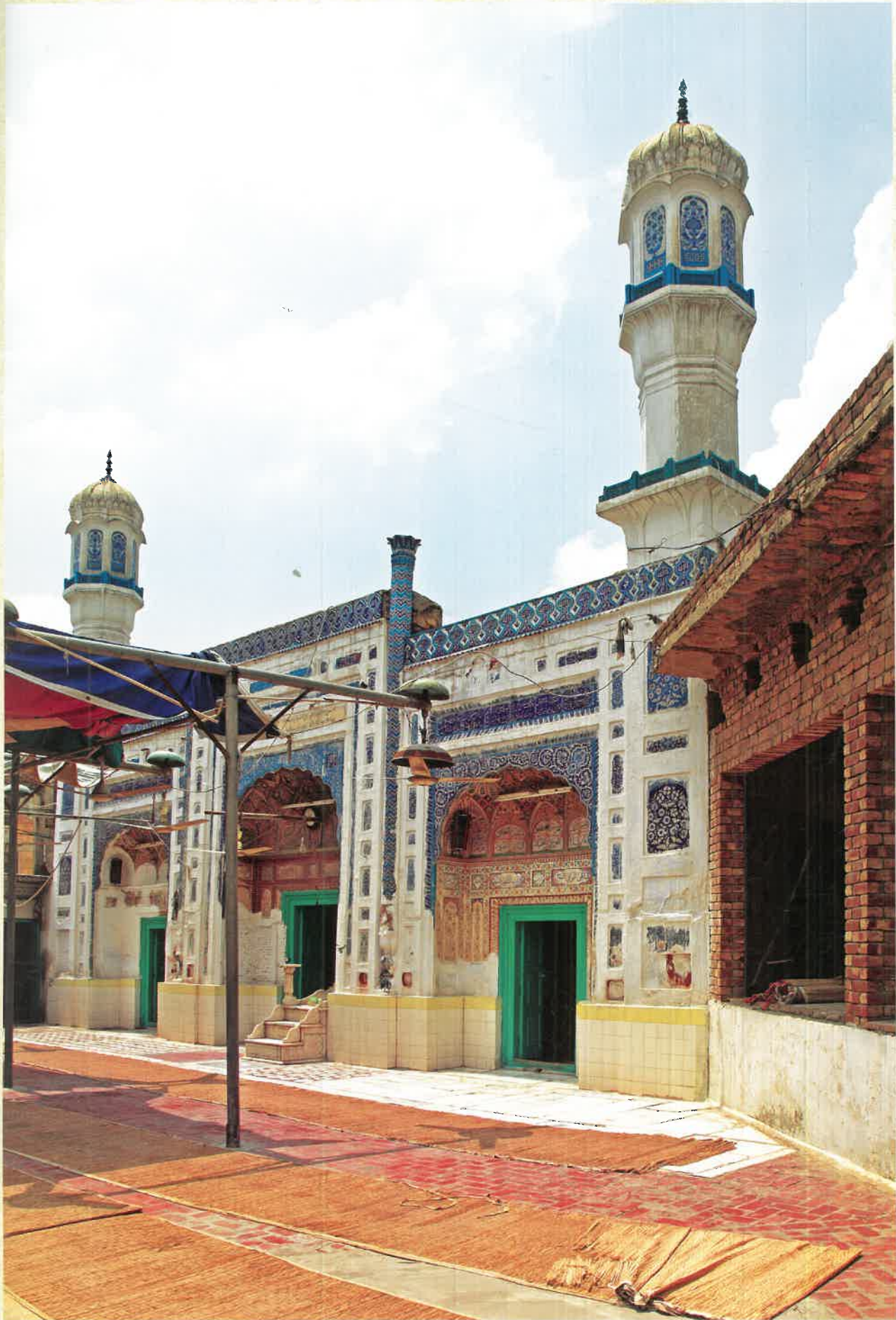
DESCRIPTION

The location of the Mosque is focally situated in the Chowk Bazaar and forms a nodal point similar to the Wazir Khan Mosque (1634) in Lahore. Similar to the Wazir Khan Mosque, it is also built on a raised platform which is surrounded by shops built for commercial purpose as permanent source of income for the maintenance of the mosque. A fire some years ago burnt down the shops in the area and new shops have been constructed abutting the historic Mosque.

The entrance is through a portico on the east facing the bazaar whose architectural features have some Hindu influence. The portico leads to an ablution area which faces a small courtyard. The Mosque which is to the west of the courtyard has a three bay prayer chamber. The entrance to the prayer chamber is through three doors, the central one being larger; with all the doors are set in multi-foil arches of the Shah Jahani style. These multi-foil



Corner detail of internal wall.



Mosque courtyard with a verandah extension in progress.





Entrance door of Mosque facing courtyard.

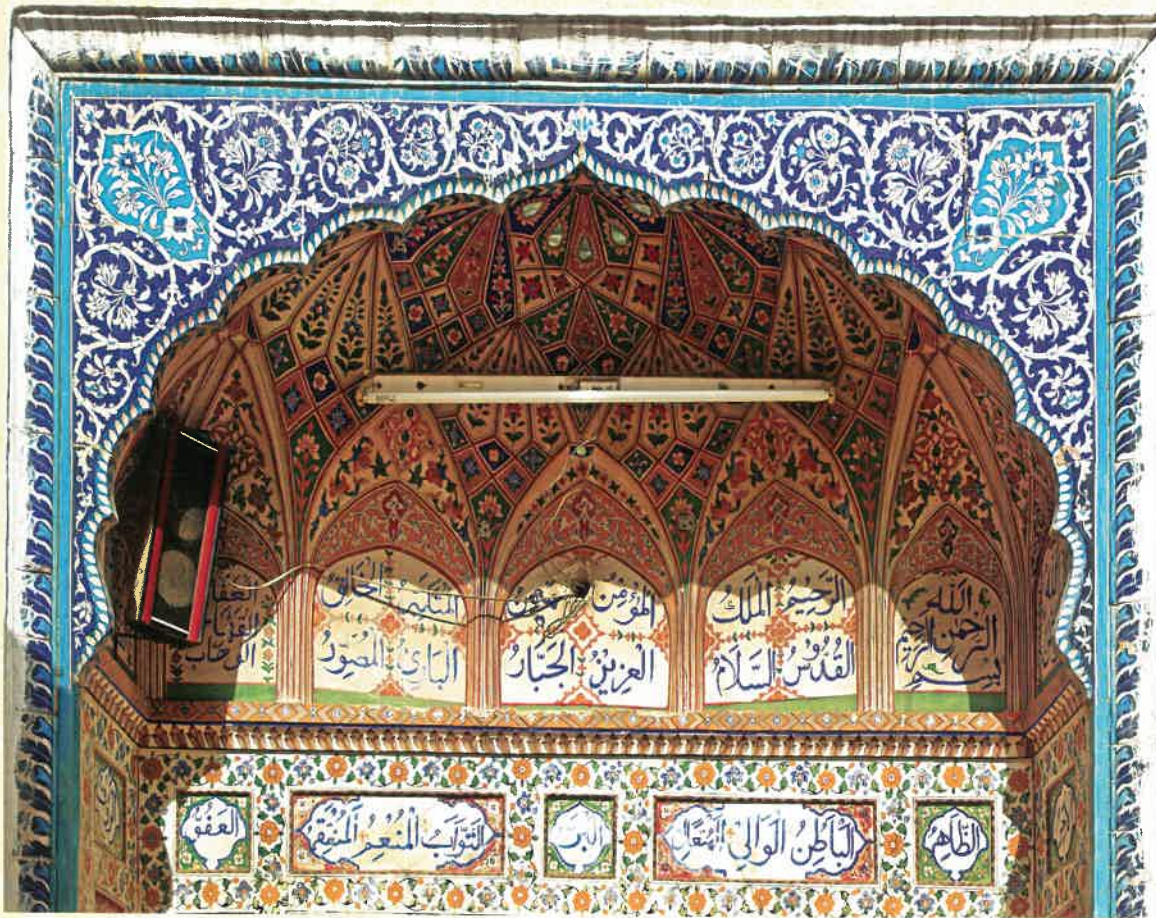
arches, in turn, are set in rectangular frames. The spandrels are decorated with arabesques of Multani blue tiles.

Like its builder, the Mosque has also seen many vicissitudes. The first incident took place in 1818, 60 years after its construction when it was occupied by the Sikh forces. They initially made into an army camp and later converted it into a *Gurdawara* and used it as such for approximately 30 years. The Sikh Nazim would hold his *kutcheri* in the courtyard. After the annexation of Multan by British in 1849, it was restored to Muslims in 1853. Once again it was seriously damaged in 1880 during Hindu-Muslim feuds. But soon thereafter, it was repaired by a local Seth named Allah Bakhsh in 1301 AH/1883 AD. The date and name are recorded in a Persian inscription on the facade of the Mosque which is still intact. It also refers to the fact that Mosque has been repaired after the defeat of Sikhs. One of the inscriptions reads: "*ba'd az shikast-e-singhan tayar shud*", (After defeat of the Sikhs repairs completed).

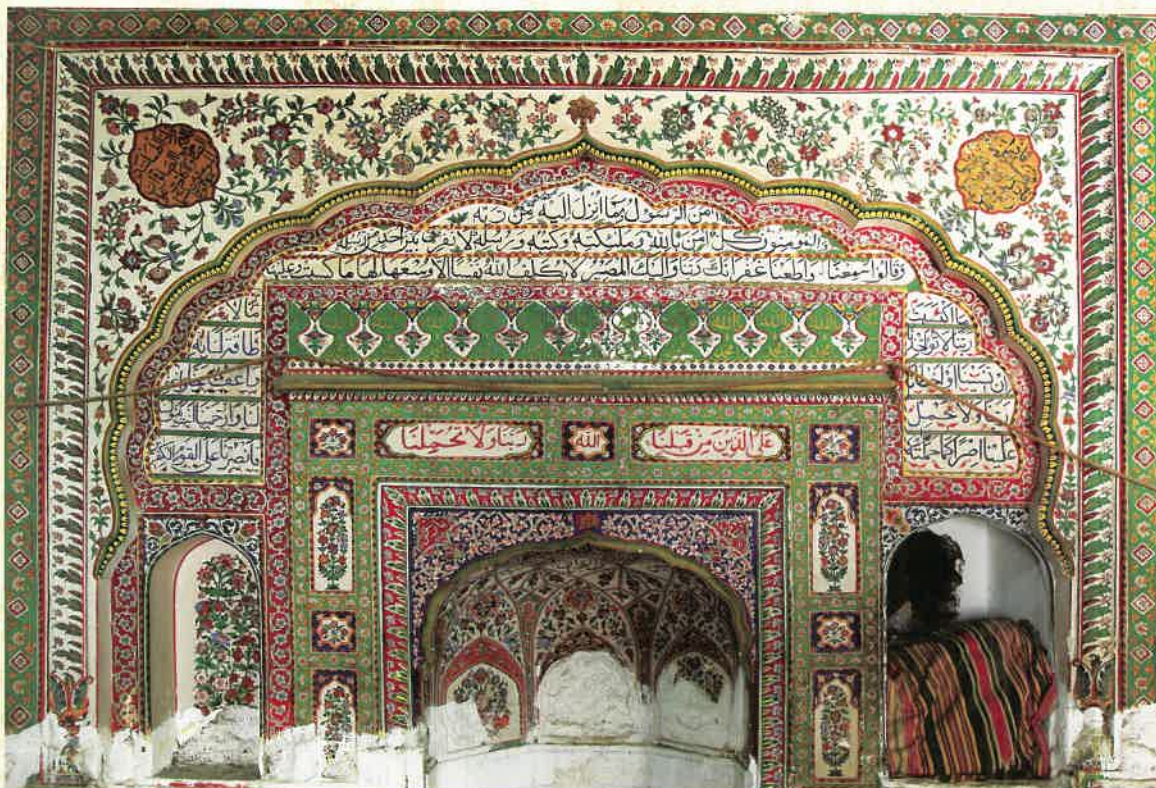
The present condition of the Mosque is an admixture of some original and some restored work. The interior is profusely decorated with floral and geometric patterns in frescoes on the walls and the ceiling. The original inscriptions above the floor level are damaged due to the rising dampness in walls however some of the original works above are in a good condition. Remnants of the original marble floor in Gule-nau white marble with black lines, is visible near the entrance of the sanctuary, a floor pattern that is similar to the Shahjahani style. Most of the courtyard floor has now been brick tiled. The main structure of the Mosque is sinking on the western side and a clear tilt is visible. The shops which were originally constructed on the north and south of the bazaar, for income generation, are now three feet below the street level as the level has been raised over the years. The shops have now encroached on to the street, using the original shop space of the Mosque for storage.



Prayer chamber of Mosque.

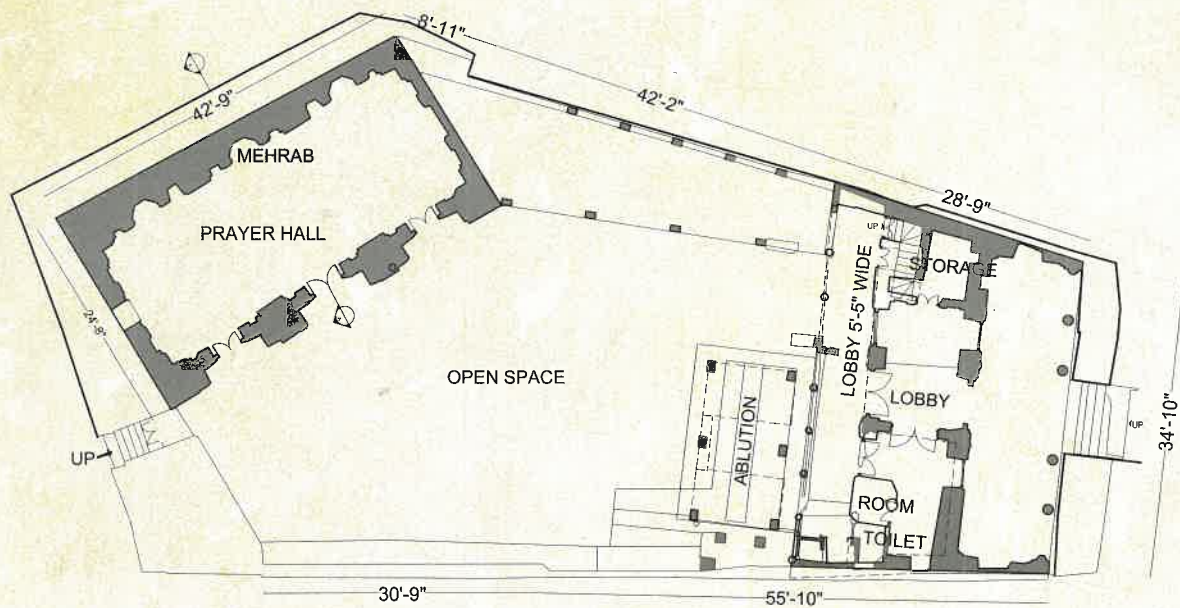


Detail of multifoil arches above entrance door.

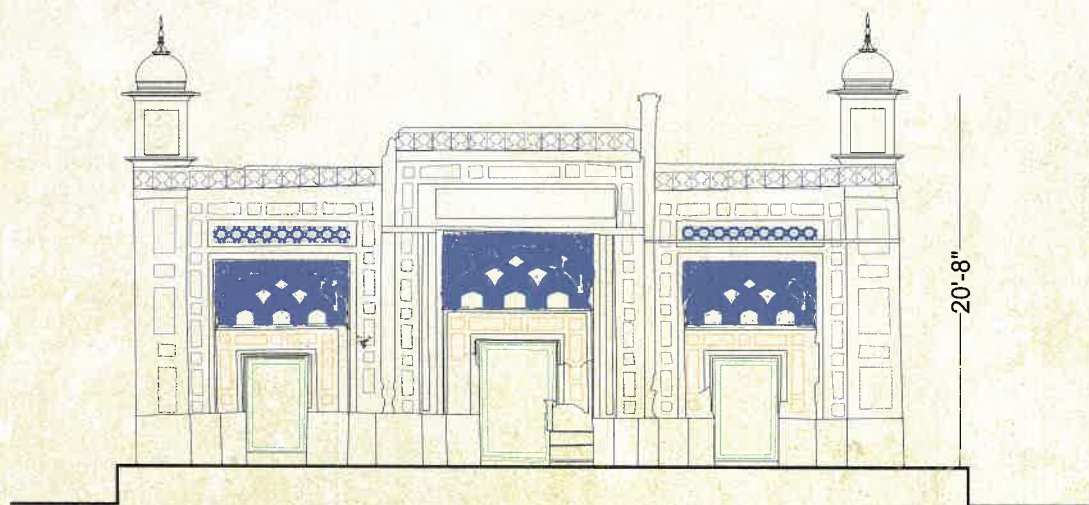
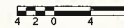


Detail view of Mehrib.

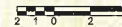


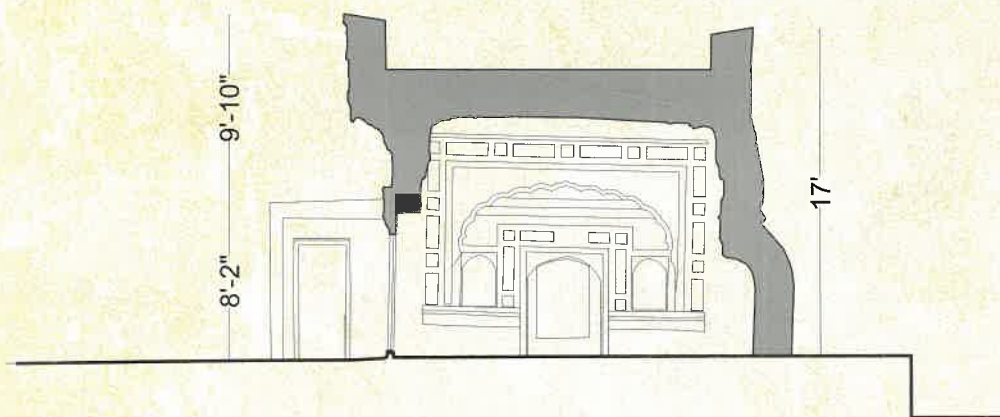


PLAN

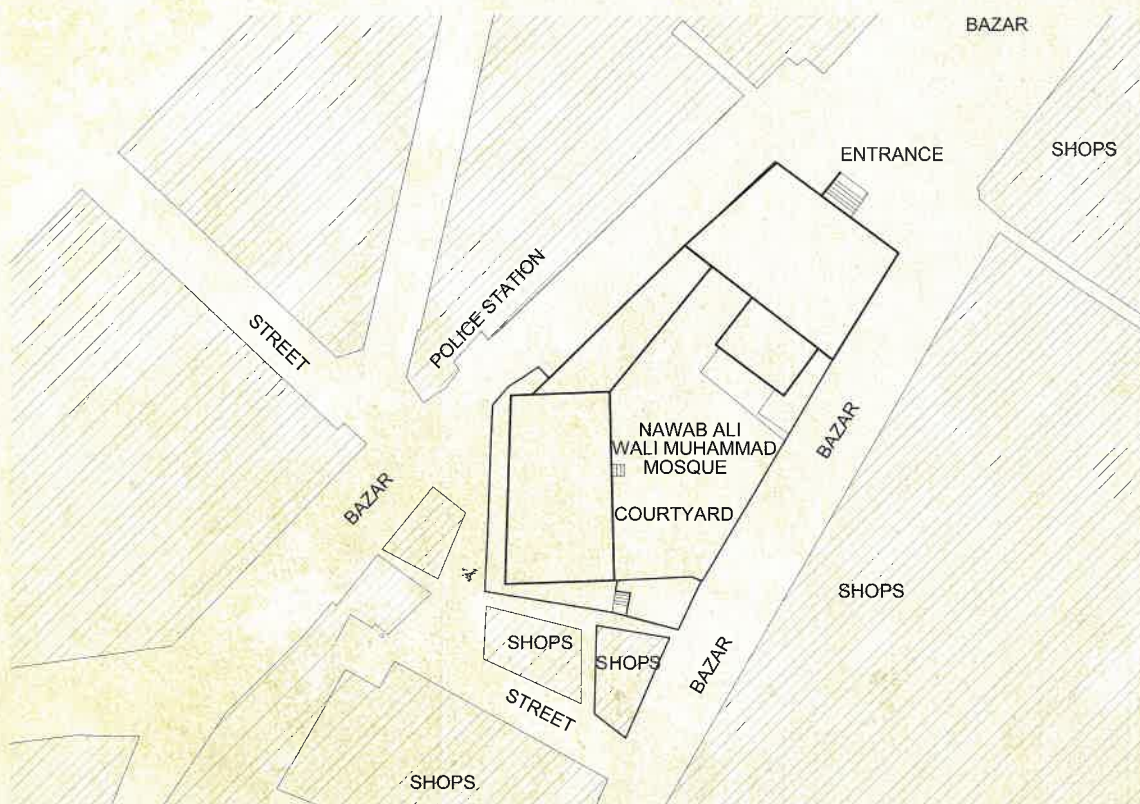


ELEVATION





SECTION AA



SITE PLAN



TARKHANA WALI MOSQUE



LOCATION
INSIDE HARAM GATE

STATUS
NOT PROTECTED OR LISTED

PERIOD / DATE
MID/LATE 19TH CENTURY



HISTORICAL NOTES

There is no written record about the history or development of either one of the two mosques known as Tarkhana Wali Masjid. One lies opposite to shrine of Pir Inayat Willayat and has recently been demolished and is being reconstructed. The other is inside Haram Gate and is described here. According to Wasti in 1992, this particular mosque located just inside Haram Gate is about a hundred years old and a *Dars-i-Quran* was started in it in 1936. Some eminent scholars are said to have taught in this Madrassa including Maulana Ahmed Saeed Qazmi.

DESCRIPTION

A small but unusual Mosque is located on the first floor with several shops and rooms below on the ground floor. A narrow staircase leads up to the first floor with an ablution area adjacent to the landing and the courtyard. The sanctuary has three entrances, central arch being larger than others facing the courtyard/terrace. The façade is decorated with Multani blue and turquoise tiles. There are insets of ceramic tiles in the door frames. The original fair face brickwork between the decorative panels of Multani blue tile and the timber door frames has been recently painted with a green paint. The frame of the central arch is flanked by spiral columns which are thin and have turrets on the top. *Manbat Kari* plaster work in three-dimensional ornamentation around the door frames and the multi-foil arches of the entrance doors adds further richness to the elaborate façade.

The rooms on the ground floor facing the bazaar have been rented out to shops and the rear rooms are being used as a ladies prayer room and storage.





Façade from the courtyard.



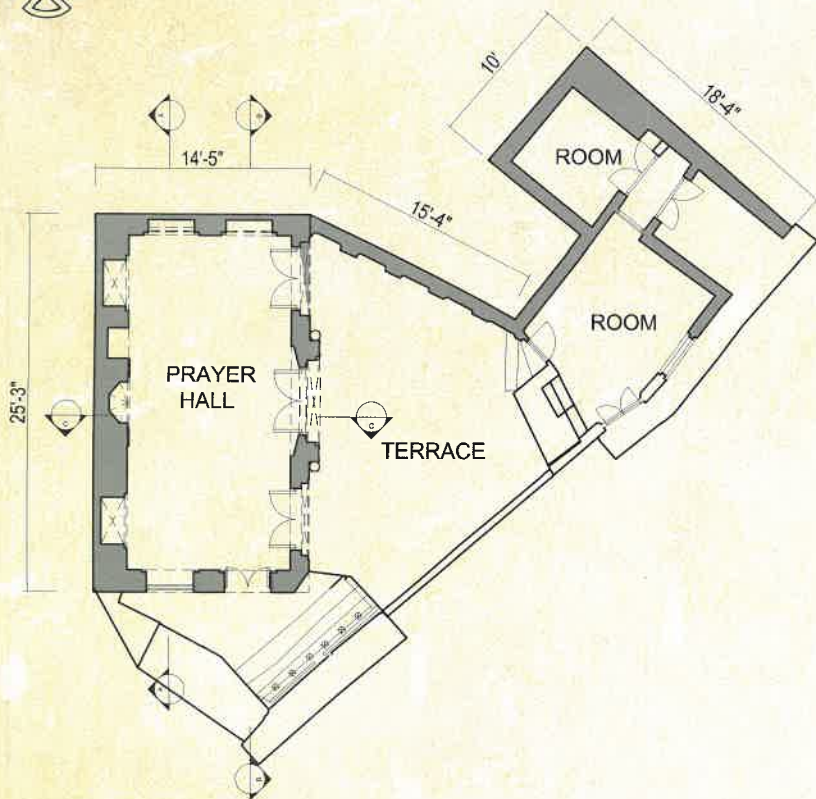
Door detail on the ground floor.



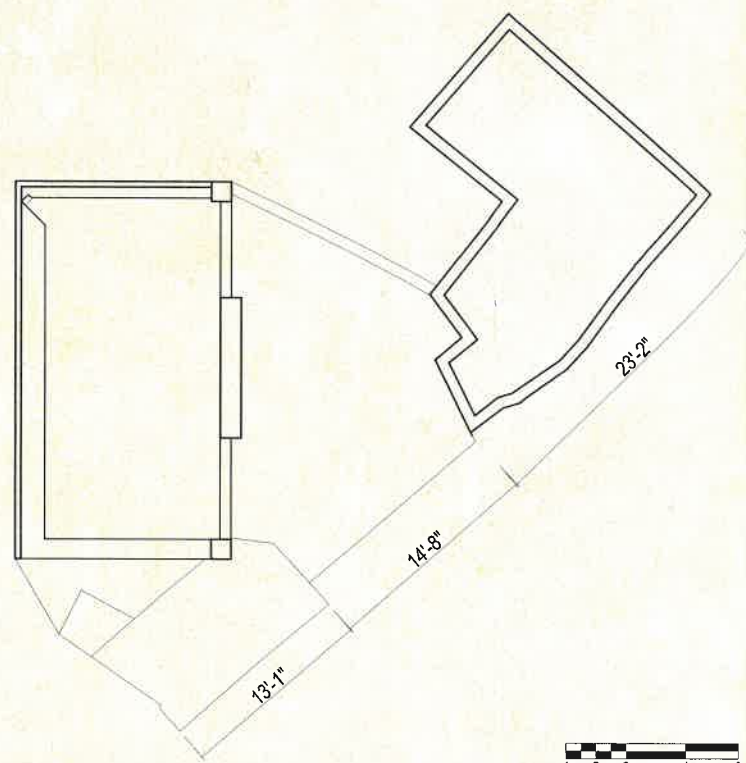


Main door of sanctuary.

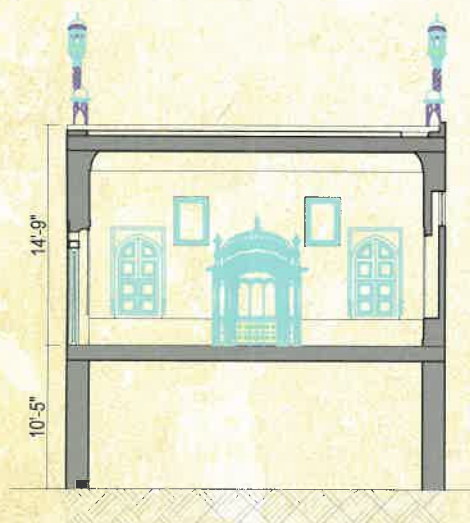
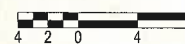




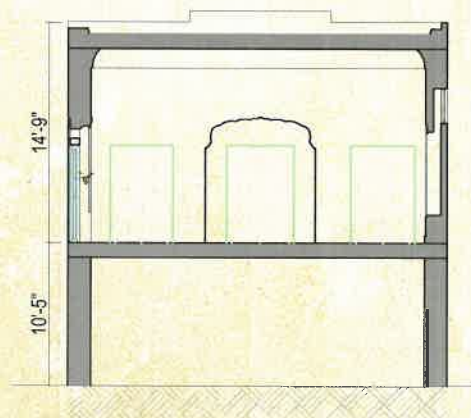
PLAN



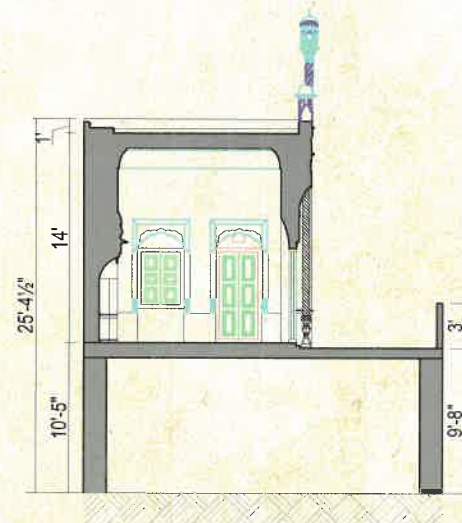
ROOF PLAN



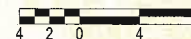
SECTION AA

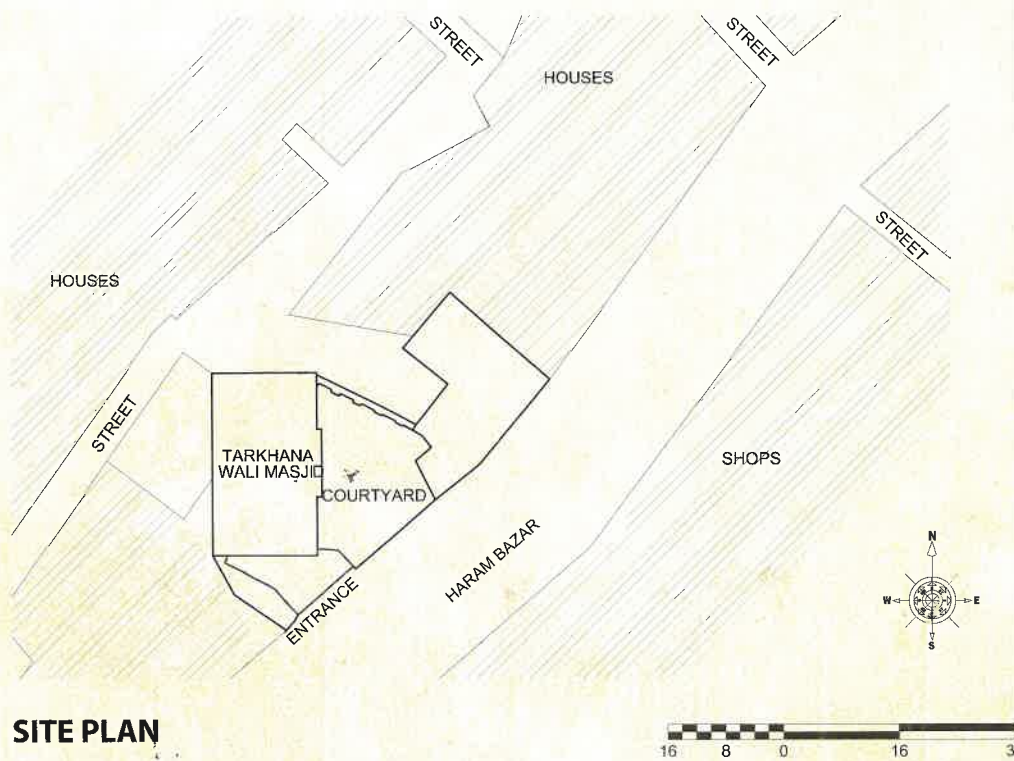
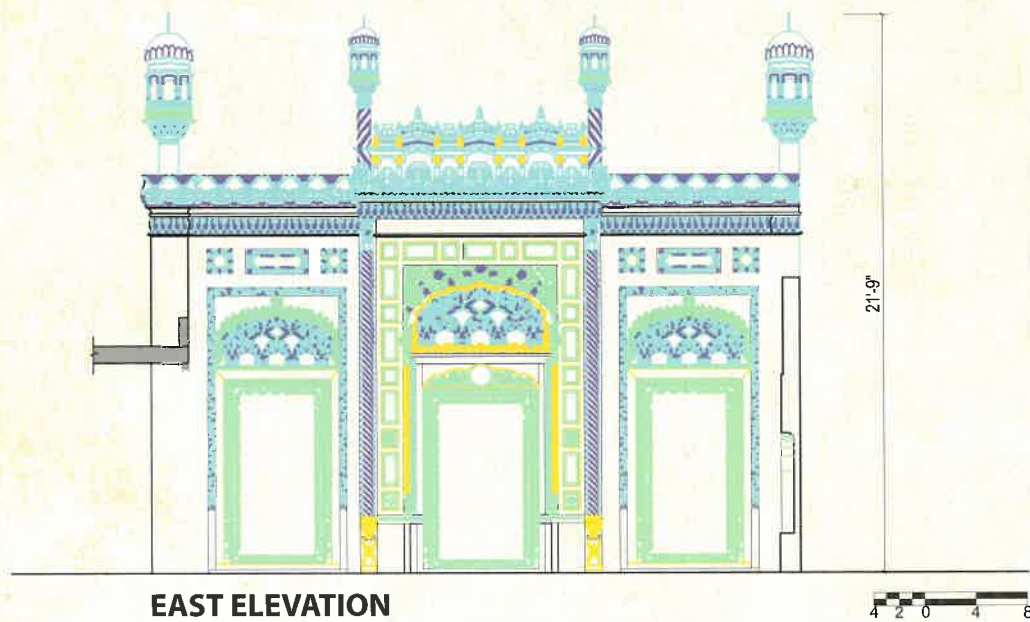


SECTION BB



SECTION CC





SHRINE OF HAMID GILANI



LOCATION
GILANI MOHALLAH, INSIDE
HARAM GATE

STATUS
PROTECTED BY DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE
1353 / 1934



HISTORICAL NOTES

Pir Hamid Gilani was one of Hazrat Musa Pak Shaheed's descendents and he was the grandfather of the Prime Minister of Pakistan, Syed Yousuf Raza Gilani (2009-2012). This shrine was built in 1934 and is the most recent shrine of the descendants of Hazrat Musa Pak Shaheed.

DESCRIPTION

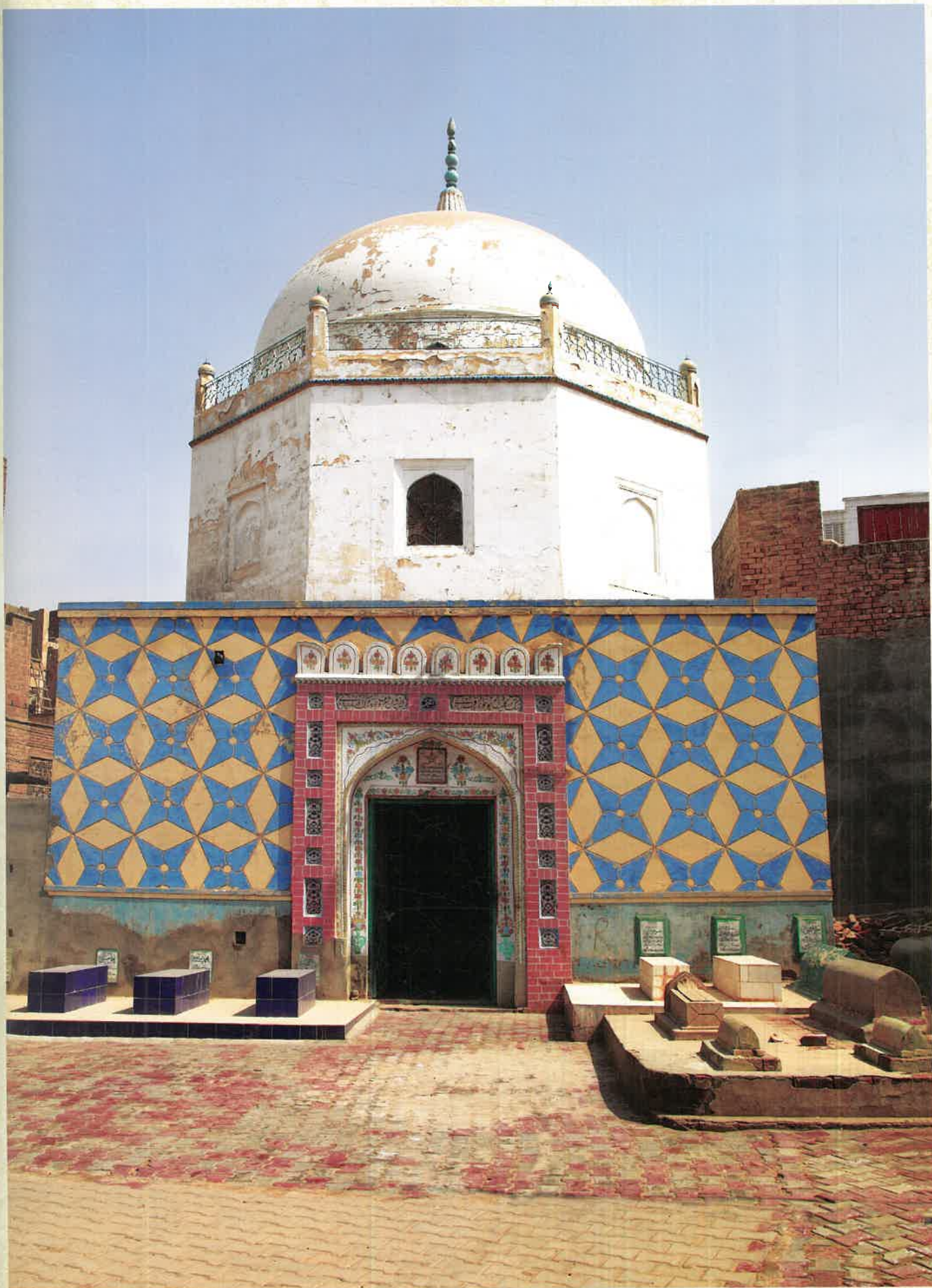
This site lies between the Shrines of Sakhi Yahya Nawab and Musa Pak Shaheed. There are two approaches to the Shrine, one through a narrow street behind Musa Pak Shaheed Mosque and the other through the recently constructed vehicular road past the Yahya Nawab Shrine. Since the construction of this road and the demolition of some residences to develop a parking lot for the Musa Pak Shaheed Shrine it has generated an interesting urban space connecting Musa Pak Shaheed Shrine with the Hamid Gilani courtyard.

The Shrine has a square chamber surmounted by a dome resting on an octagonal first storey. At each corner of this octagonal storey is a small turret having an iron balustrade in between. The dome is whitewashed. There are a number of graves within the chamber including Pir Hamid Gilani's which is within an iron fence in the centre.

The interior is decorated with traditional colorful wall-paintings mostly in floral patterns. Older *kashi kari* is visible on the upper levels of the interior whereas in the lower levels the *kashi kari* has been redone in the very recent past using oil paint. The exterior walls were painted in geometric diaper patterns in blue and beige paint which has recently been painted over with white paint.

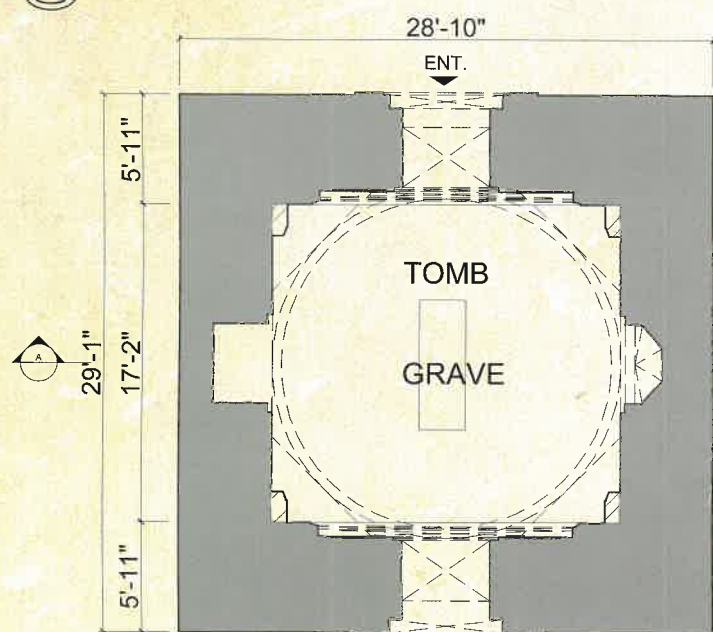


Tomb of Hamid Gillani.

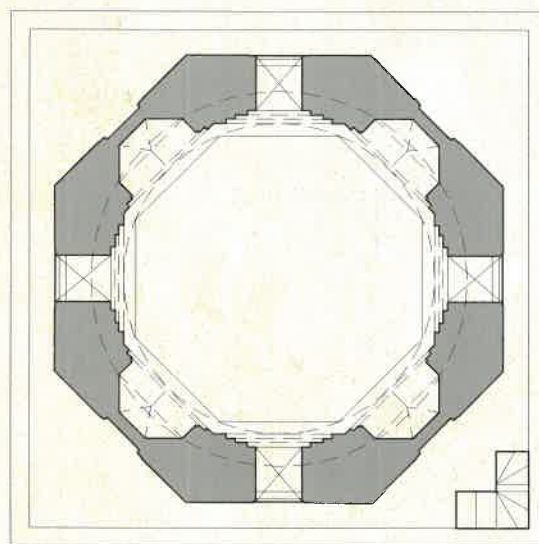


South façade of Shrine.

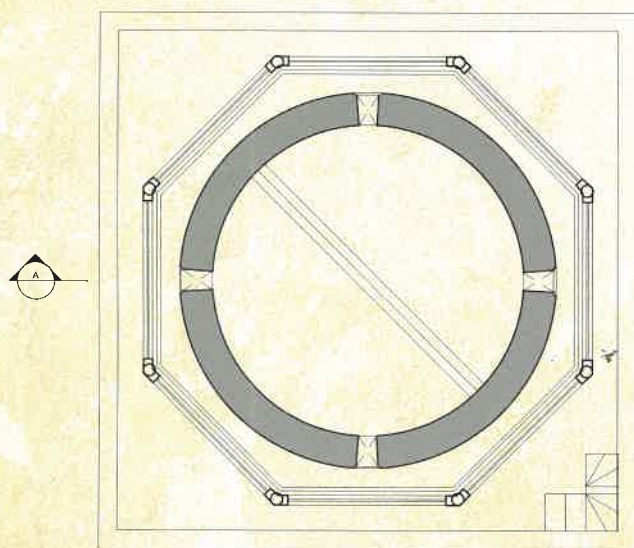




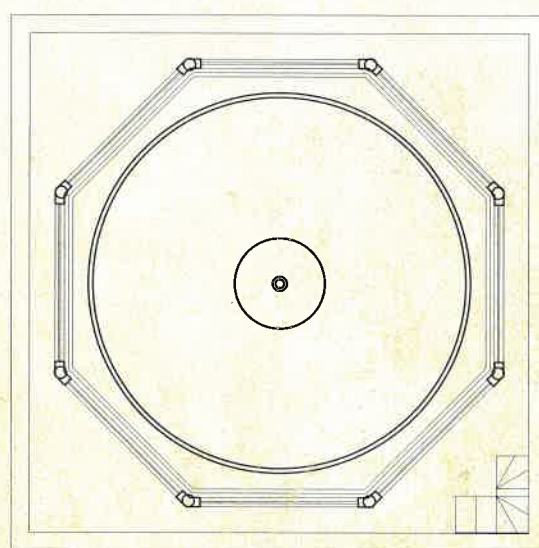
GROUND FLOOR PLAN



PLAN AT +18'-0"

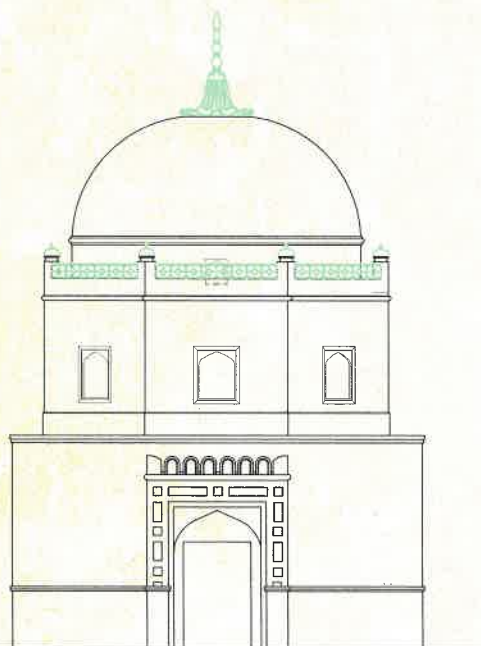


PLAN AT +28'-0"

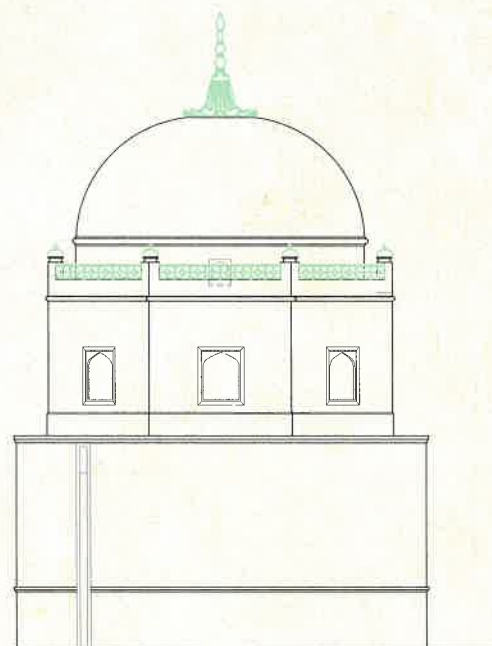


ROOF PLAN

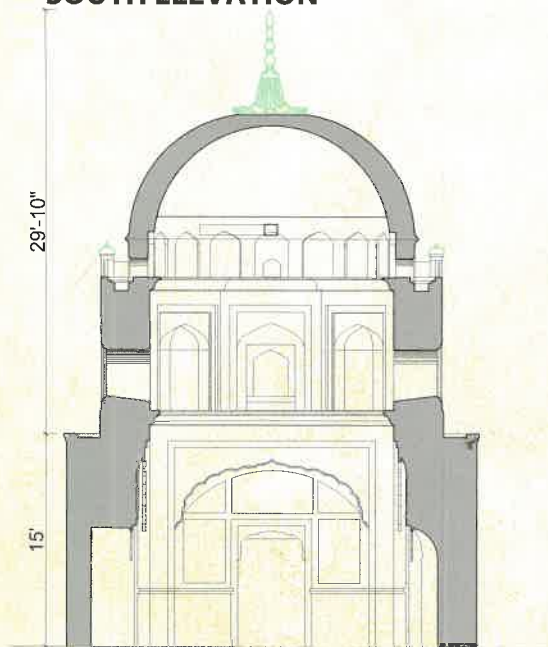




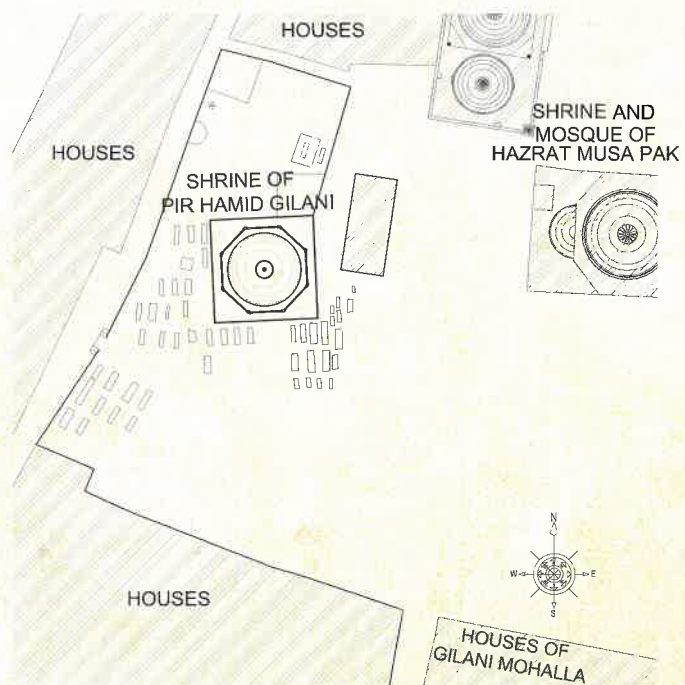
SOUTH ELEVATION



WEST ELEVATION



SECTION AA



SITE PLAN

DELHI GATE, WALLED CITY



LOCATION
DELHI GATE, ALANG ROAD /
CIRCULAR ROAD

STATUS
NOT LISTED

PERIOD / DATE
DESTROYED IN 1848
RECONSTRUCTED DURING
BRITISH PERIOD



HISTORICAL NOTES

Delhi Gate was a part of the City Wall when it was constructed in the 17th century by the orders of Prince Murad Bakhsh possibly on the earlier City Wall (*Faseel*) of Multan. It was subsequently repaired and rebuilt in 1756 by the then Governor of Multan, Muhammad Ali Khan Khakwani. It is said that inside Delhi Gate were once the spacious palaces and gardens of Nawab Saeed Khan Qureshi in the place where his tomb stands today. Saeed Qureshi was a favorite courtier of Prince Murad Bakhsh, Emperor Shah Jahan's son.

This Gate has been prominently mentioned in the accounts of the 'Siege of Multan' by John Dunlop, which took place in September 1848 and ended in January 1849. He has provided a vivid description of the attack on this Gate by the British army on December 29, 1848 and the subsequent complete destruction of it. He has also published a litho showing the massive destruction of Delhi Gate as a result of this breach. When the British Raj was established and peace restored, this Gate was also rebuilt not to defend the city from an enemy, but as a memorial to the fighting that took place here in 1848.

DESCRIPTION

It is a free standing structure standing in the middle of an open space at the meeting place of several roads. It looks like a memorial rather than part of a city wall guarding an entry point. Its construction is similar to Haram Gate and Bohar Gate except that its arch has a wider span than that of Haram Gate.



Breaching the Delhi Gate. Lithograph from John Dunlop: Mooltan, A Series of Sketches During and After the Siege. (Courtesy: Punjab Archives)



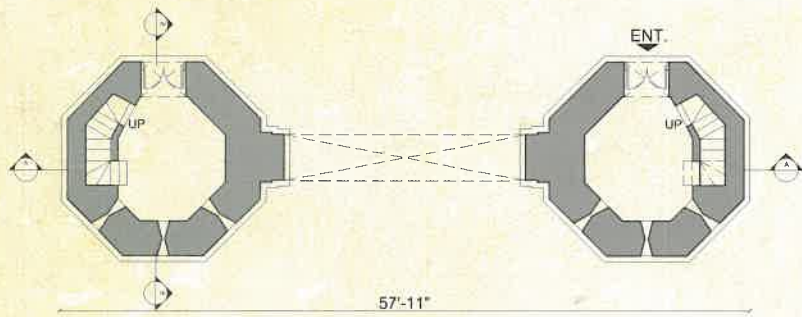


Delhi Gate from Circular Road.

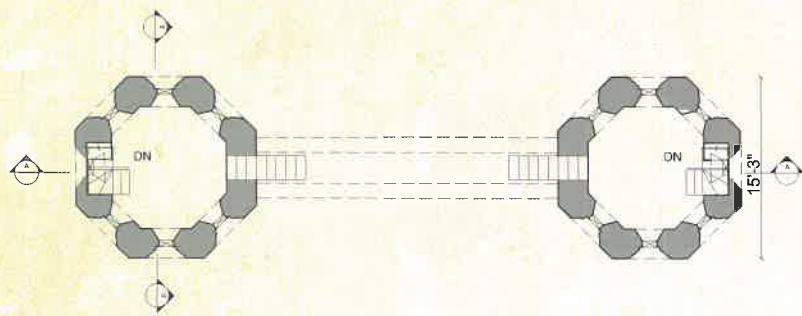


Detail of spandrel.

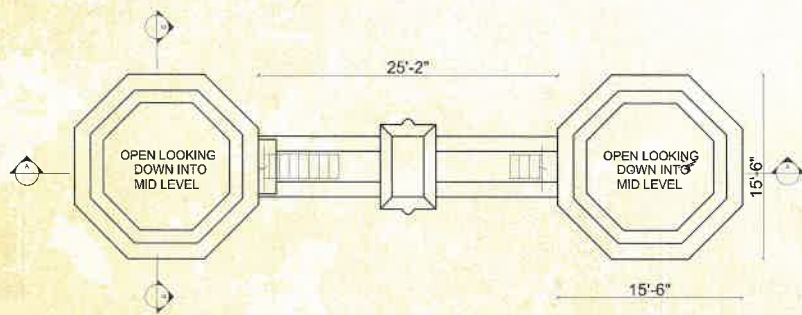




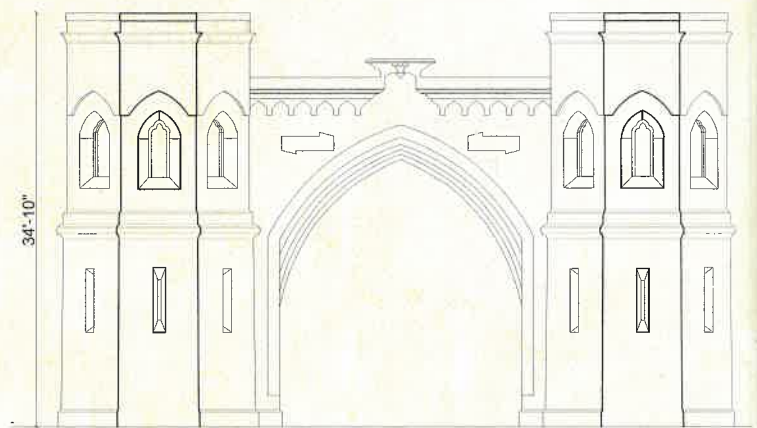
GROUND FLOOR PLAN



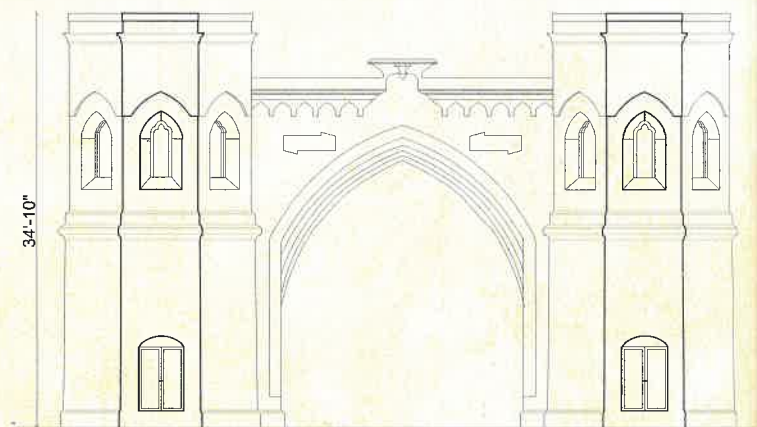
PLAN AT +18'-0"



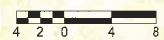
ROOF PLAN

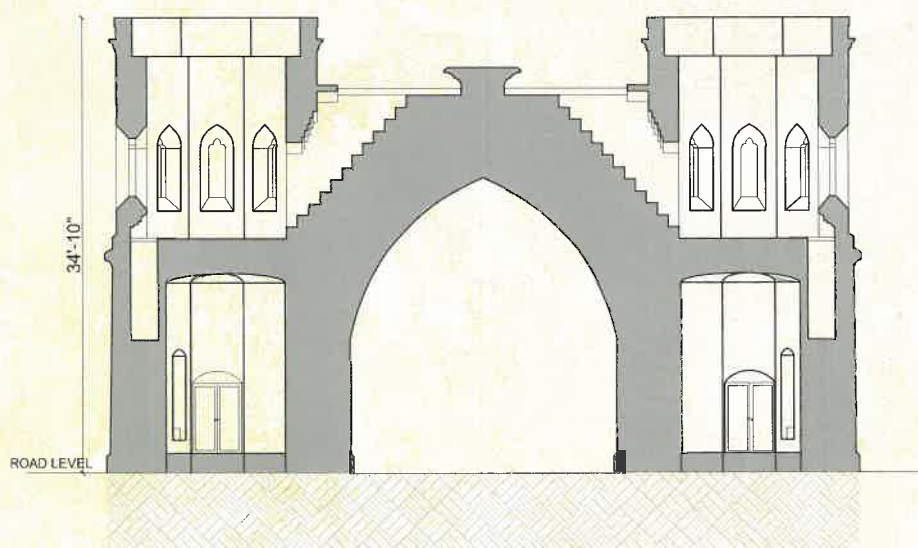


WEST ELEVATION

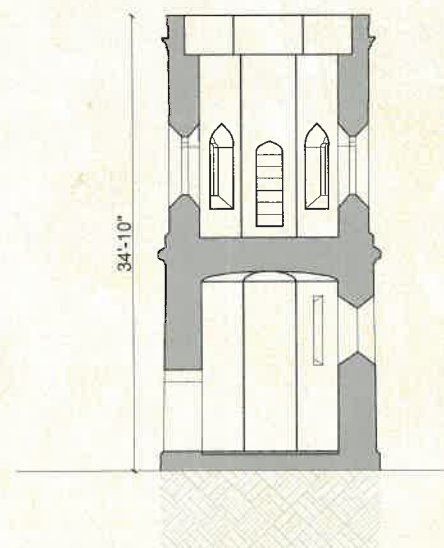


EAST ELEVATION

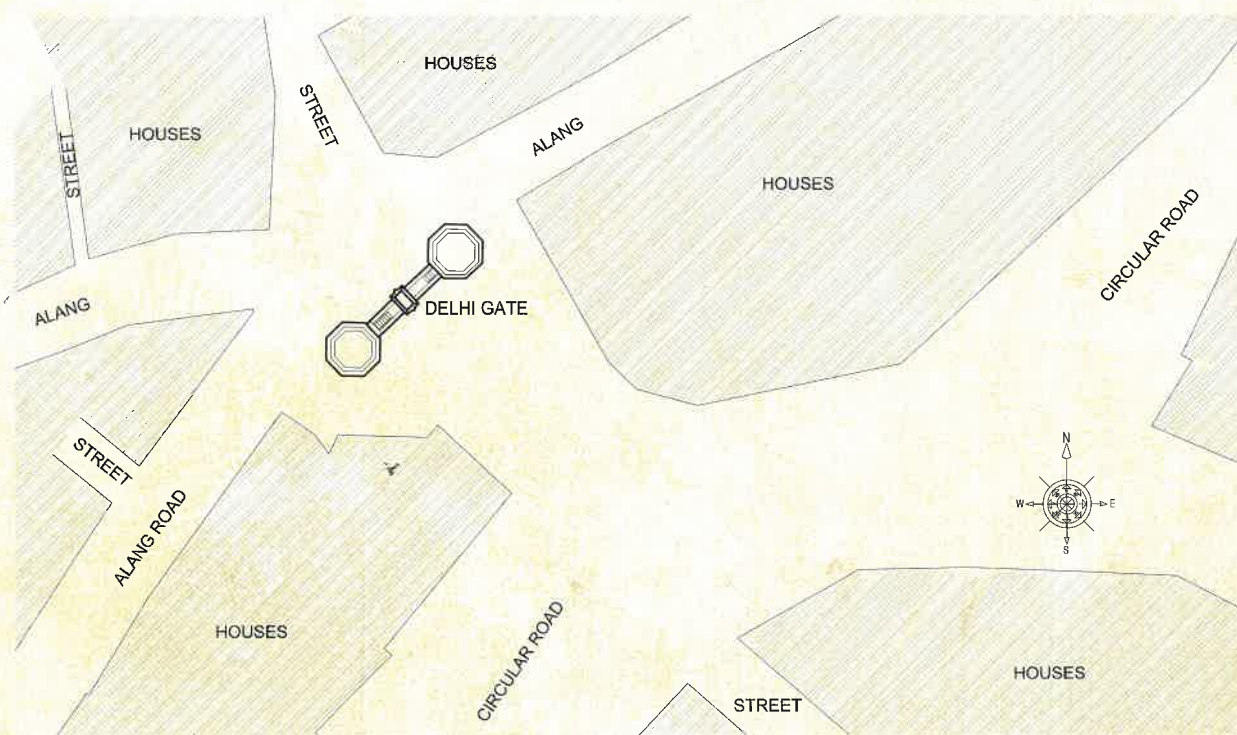
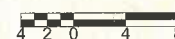




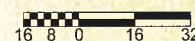
SECTION AA



SECTION BB



SITE PLAN



TOMB OF SHAHDANA SHAHEED



LOCATION
MOHALLAH KAMANGRAN
INSIDE DELHI GATE

STATUS
LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT
OF PUNJAB UNDER PUNJAB
SPECIAL PREMISES ACT 1985

PERIOD / DATE
669/1270 AD



HISTORICAL NOTES

The only facts that historians can confirm about this shrine are that the real name of the Shahdana Shaheed was Shaikh Saad-ud-Din bin Naseer-ud-Din who was born in a place called Khalj to a Mughal Barlas family. He was also known by several other names including Shahdana Shaheed, Shadna Shaheed, Shad Shaheed, and Shadi Shaheed. Historians differ over Shahdana Shaheed being a disciple of Hazrat Baha-ud-din Zakariya as well as a confident and companion of his son, Hazrat Sadr-ud-Din Arif (to whom Shahdana Saeed is said to have served as a servant). Similarly, his position as a *sipah salaar* of a Muslim army is also disputed.

He was killed during a Mongol invasion in 669 AH/1270 AD and was buried in Multan. But similar to his life, there is not much information about Shahdana Shaheed's Tomb as to who built it and when. The story of a prince having built it has no credibility.

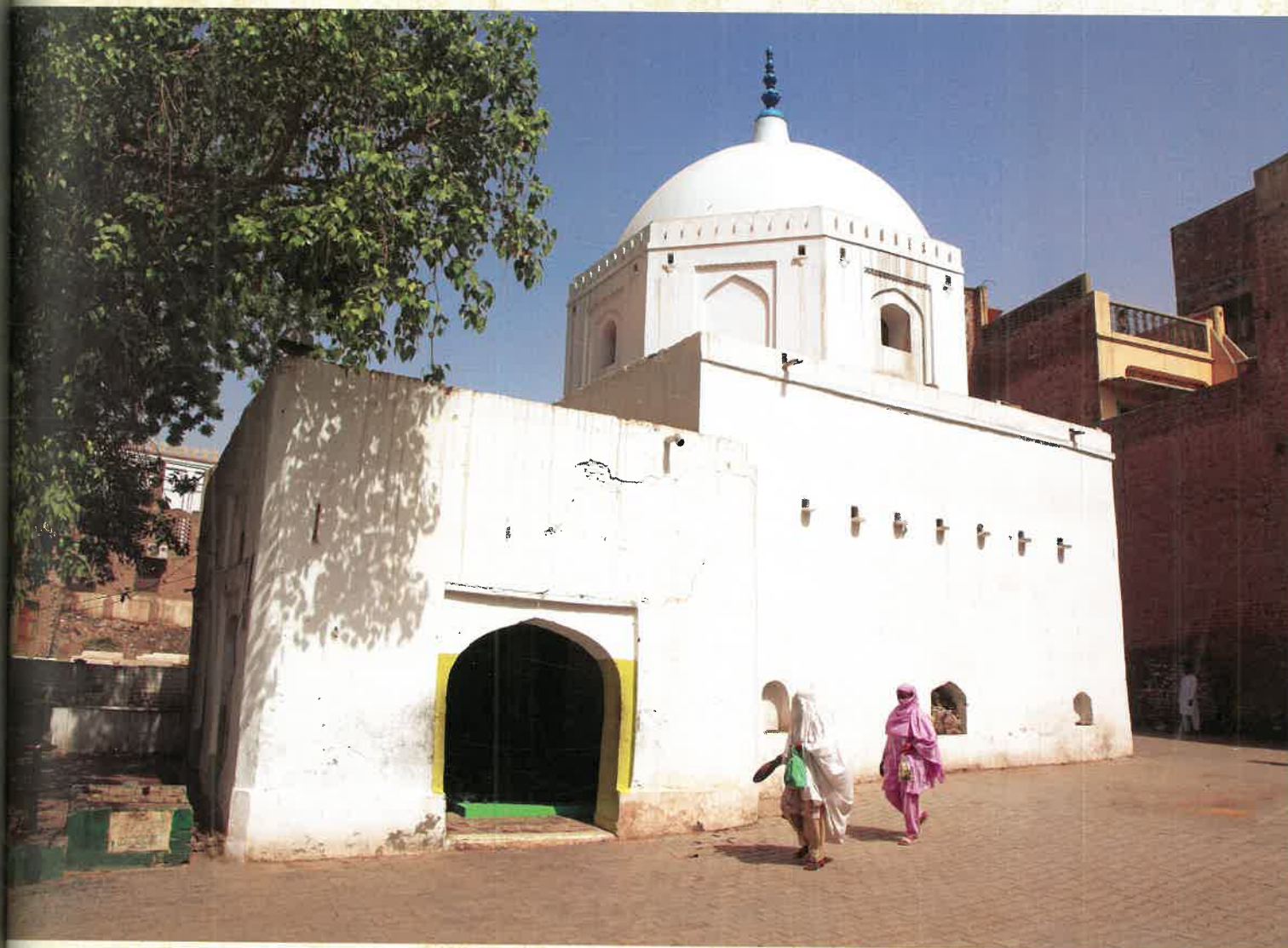
The tomb itself is a conscious attempt to copy the essential features of the Baha-ud-Din Zakariya Shrine. Therefore it is assumed that the date of its construction may be close to the date of its progenitor, sometime in the last quarter of the 13th century.

DESCRIPTION

This building is a typical representation of Multani tomb architecture having a square chamber with octagonal second storey and the dome. It has a low dome adorned with finial with a heavy cylindrical base. The four cardinal sides in the octagonal storey have arched windows set in rectangular frames. In front is a veranda with three openings which are superimposed by ventilators. The building currently is completely white washed and devoid of any surface decorations except the incorporation of brick masonry as decorative features in the framing of the arches.



Graves in the verandah.

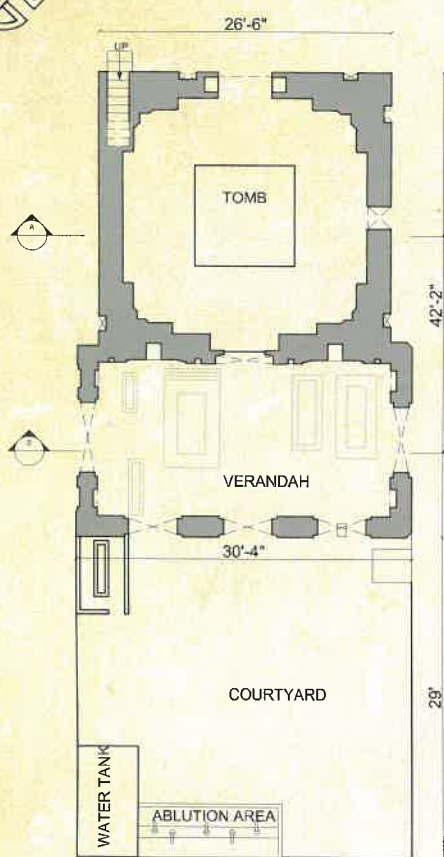


Façade of Shahdana Shaheed Shrine.

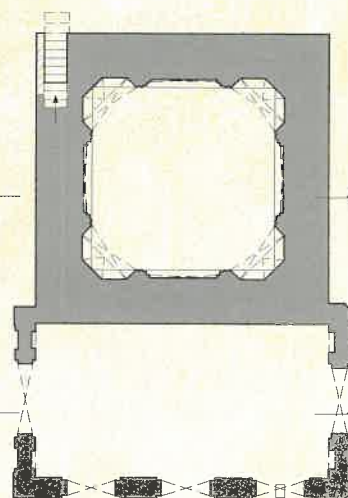


Detail of drum.

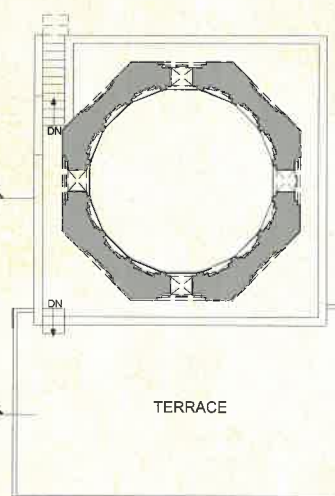




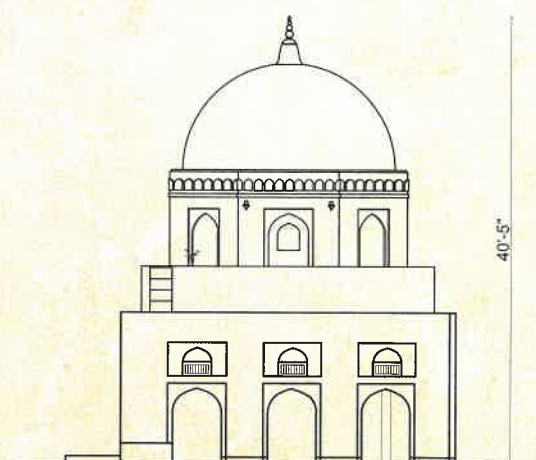
PLAN AT LEVEL +6'-0"



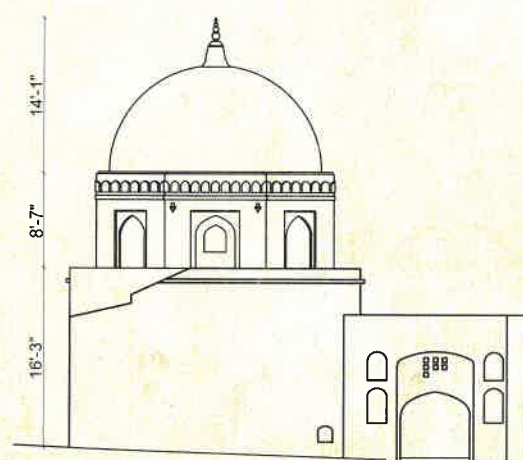
PLAN AT LEVEL +12'-0"



PLAN AT LEVEL +18'-0"

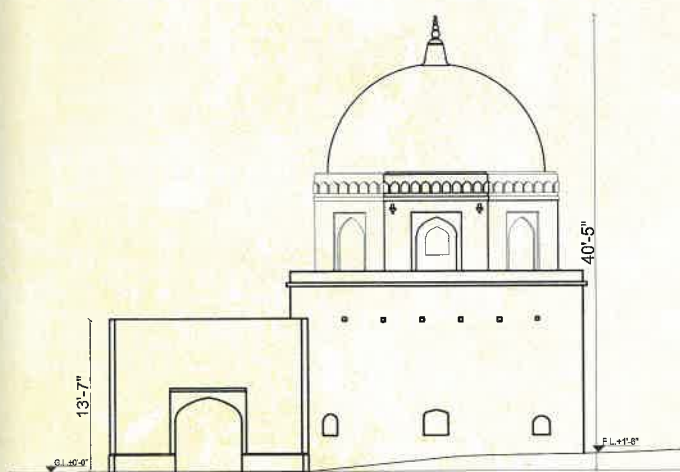


SOUTH ELEVATION

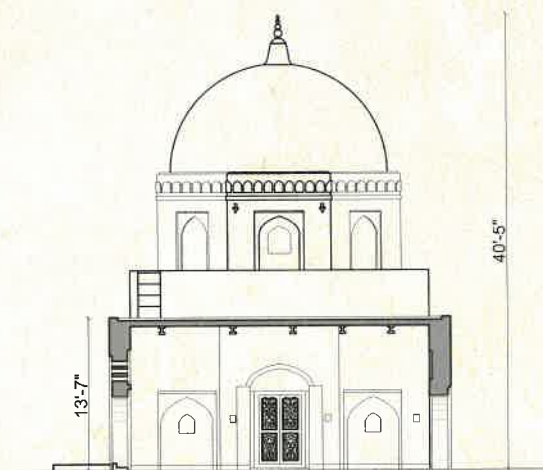


WEST ELEVATION

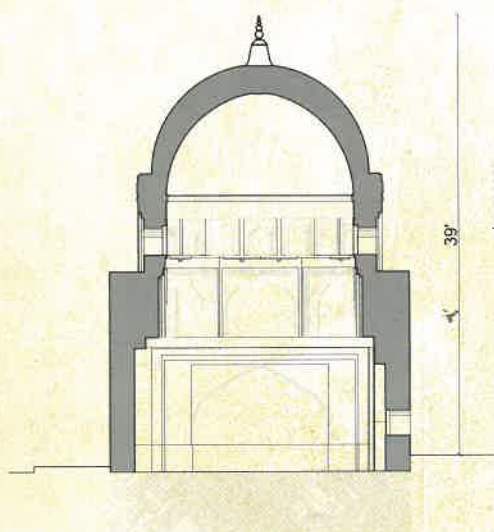
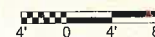




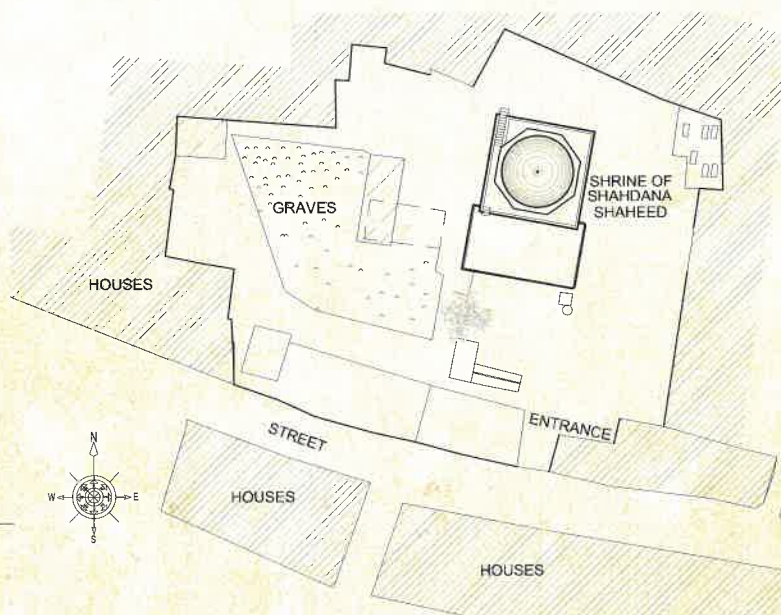
EAST ELEVATION



SECTION BB



SECTION AA



SITE PLAN



TOMB OF SAEED KHAN QURESHI



LOCATION

MOHALLAH KAMANGRAN,
(NEAR KHURSHID MARKET)
INSIDE DELHI GATE

STATUS

LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT
OF PUNJAB UNDER PUNJAB
SPECIAL PREMISES ACT 1985

PERIOD / DATE

1088 AH/1677 AD



HISTORICAL NOTES

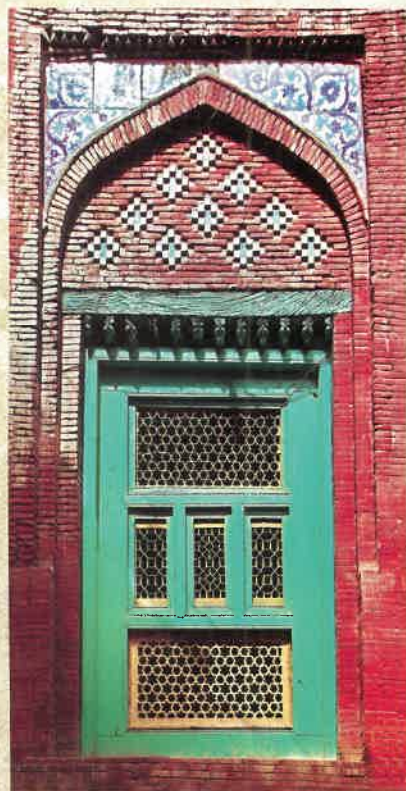
Nawab Saeed Khan Qureshi was probably a resident of Multan but it is not clear as to which Qureshi family he belonged to. During last days of Emperor Jahangir (1625-1627) he was assigned an important post in Multan and became a close confidant of Prince Murad Bakhsh, Governor of Multan during the reign of his father Emperor Shah Jahan. He was transferred to Gujrat and later to Delhi but he eventually returned to Multan. He died in 1088 AH/ 1677 AD and was buried in the mausoleum built by himself in corner of his palace-garden. He is also said to have built a mosque. He won appreciation from two Mughal Princes - Murad Bakhsh and Aurangzeb for his good taste in poetry and literature.

Originally, Saeed Khan's mausoleum stood in the midst of a vast garden with palaces all around but today all except the mausoleum have perished. The mausoleum has been pushed into an oblique narrow slot of a narrow street called Gali Kubri Titlian in Mohallah Kamangran.

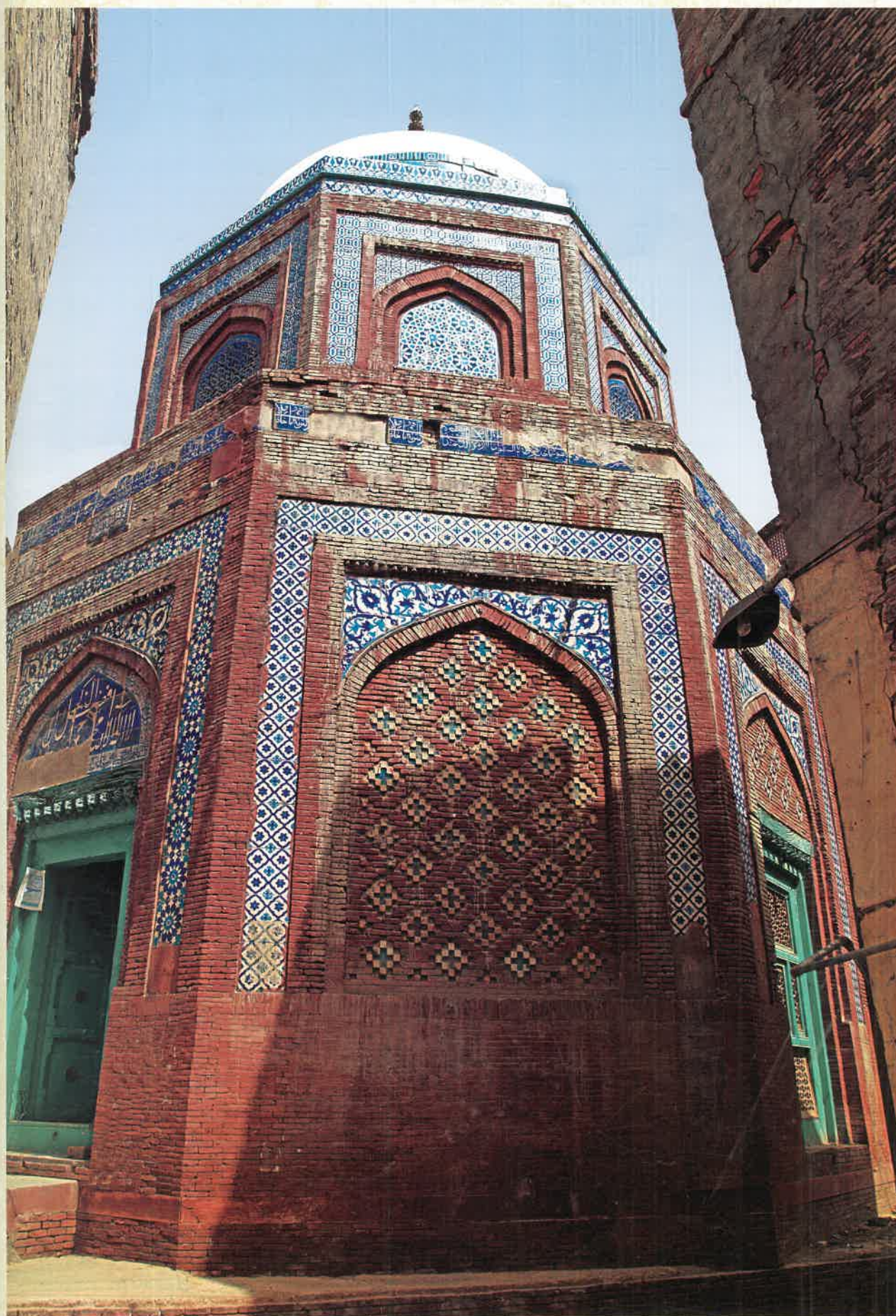
DESCRIPTION

The plan and elevation of the building is similar to that of Mai Meharban. The first octagonal storey is followed by another octagonal storey but smaller in plan and height. This is followed by a segmental dome positioned on a high drum. The mausoleum has a basement that is accessed through a narrow staircase just adjacent to the entrance door. This is the chamber that houses the grave of Nawab Saeed Khan Qureshi as his original burial vault. This chamber has recently been finished in ceramic tiles in order to cover the dampness in the walls. The chamber on the ground floor has the replica of the graves just above the original graves.

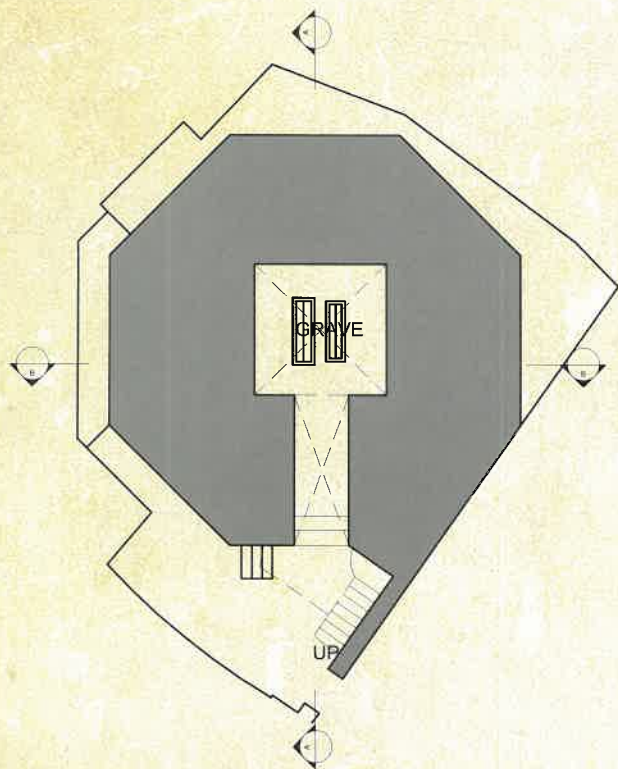
The exterior of the mausoleum is finished in terracotta brick tile with insets of blue Multani tile framing the arches, openings and parapets in floral and geometric patterns. The building is in a poor state of maintenance and only fragments of tile decoration and inscriptions survive on it. The openings are fitted with wooden grills, typical of Multani fretwork and the architrave of the openings including the entrance door is made of solid wood and has decorative hanging knobs a typical detail which is seen in Hindu temples.



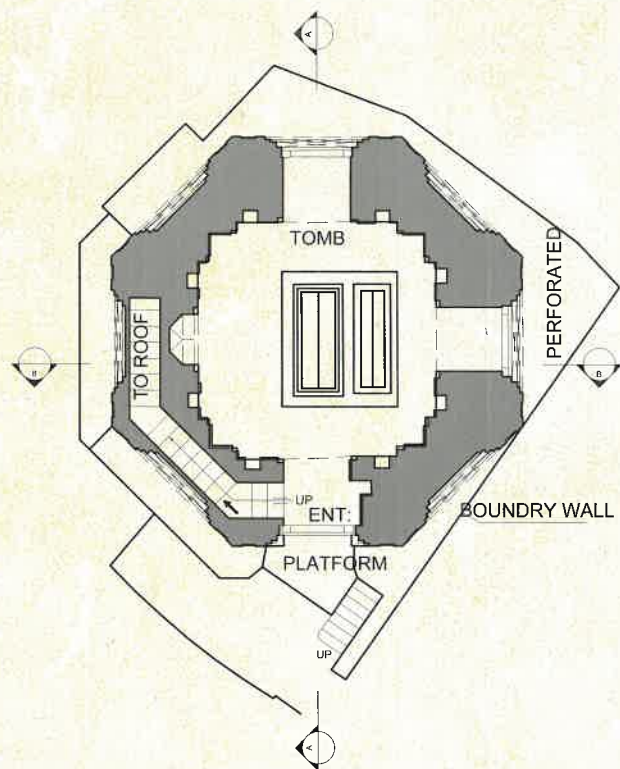
Window detail of wooden fretwork.



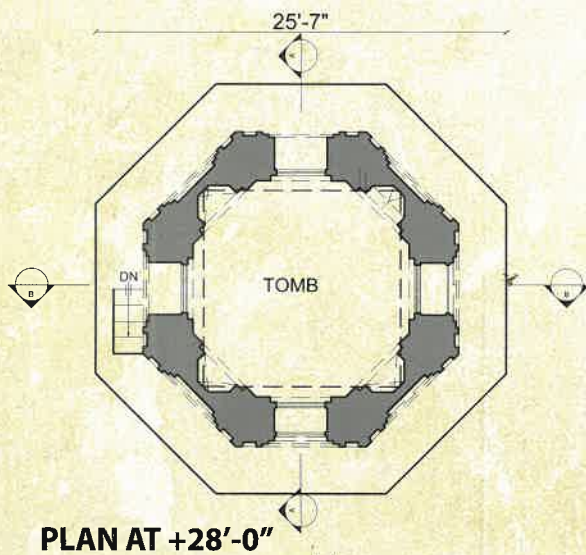
Exterior view of shrine from street.



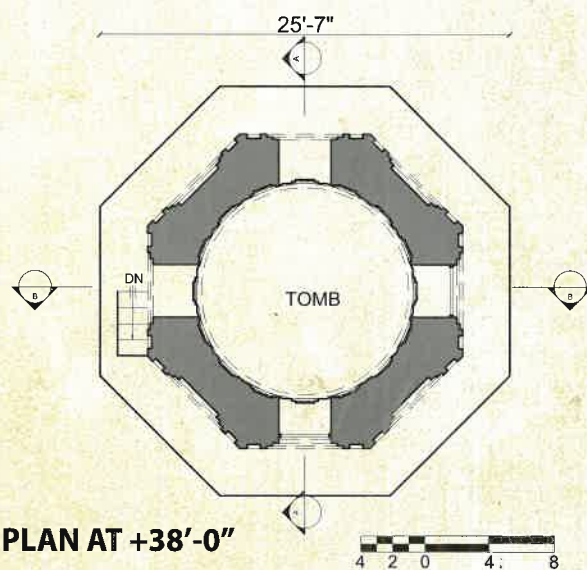
PLAN AT -2'-0"



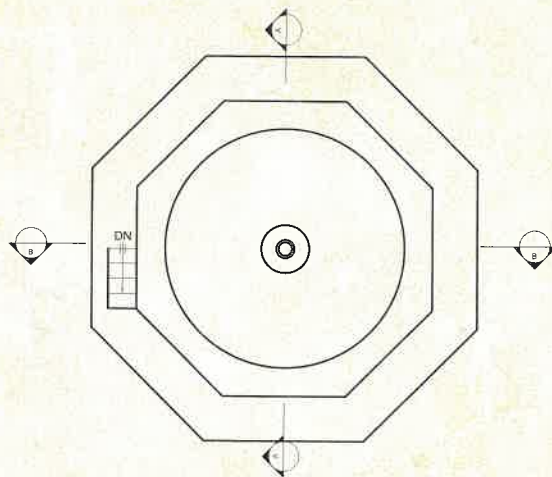
PLAN AT +10'-0"



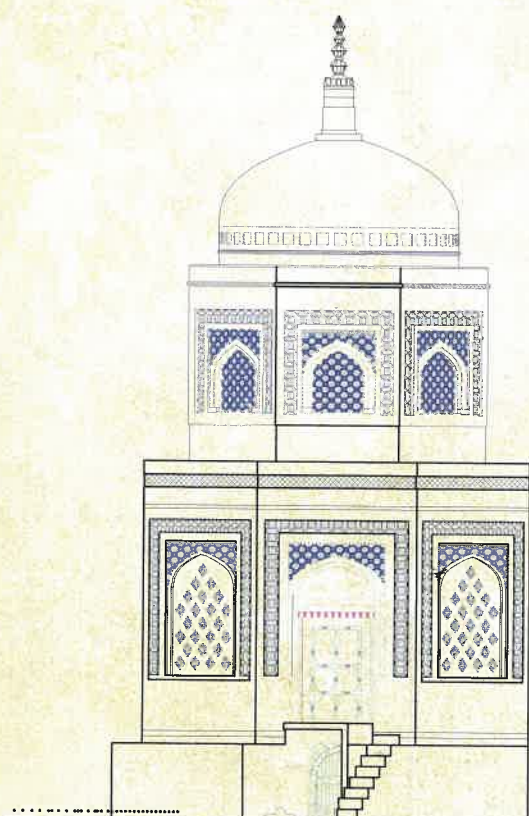
PLAN AT +28'-0"



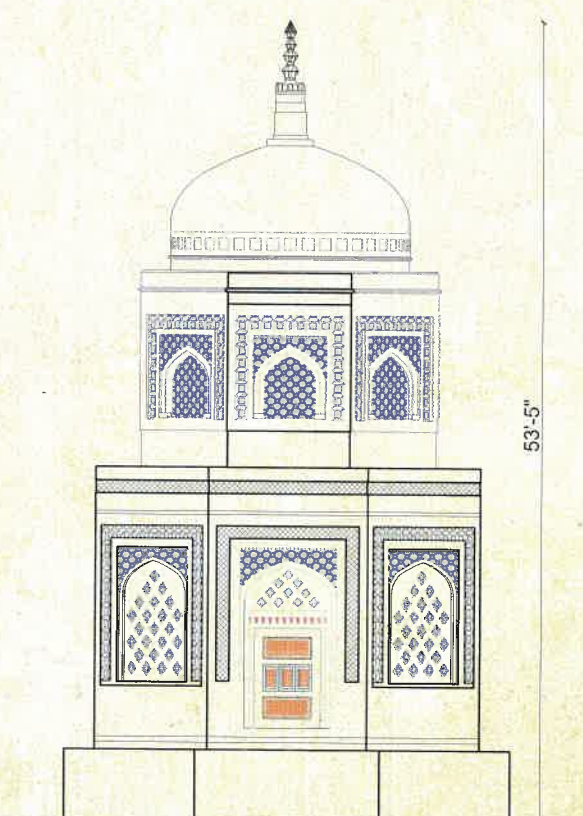
PLAN AT +38'-0"



ROOF PLAN

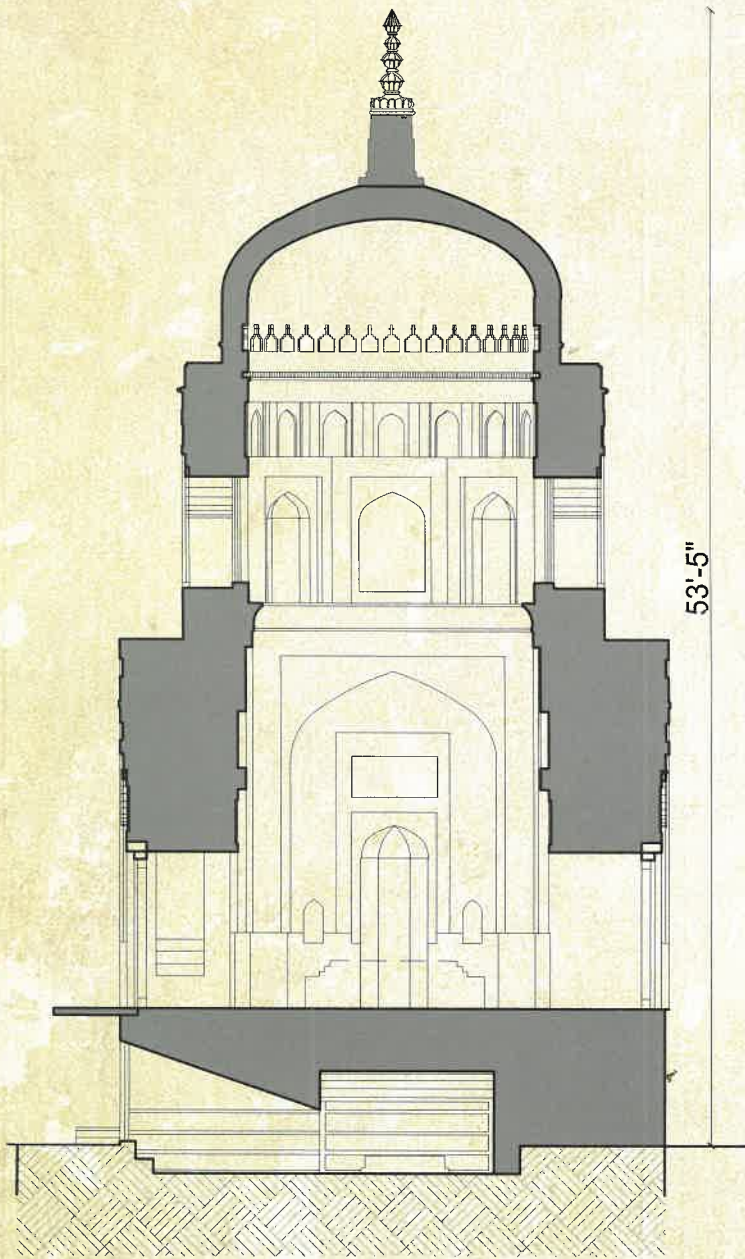


SOUTH ELEVATION

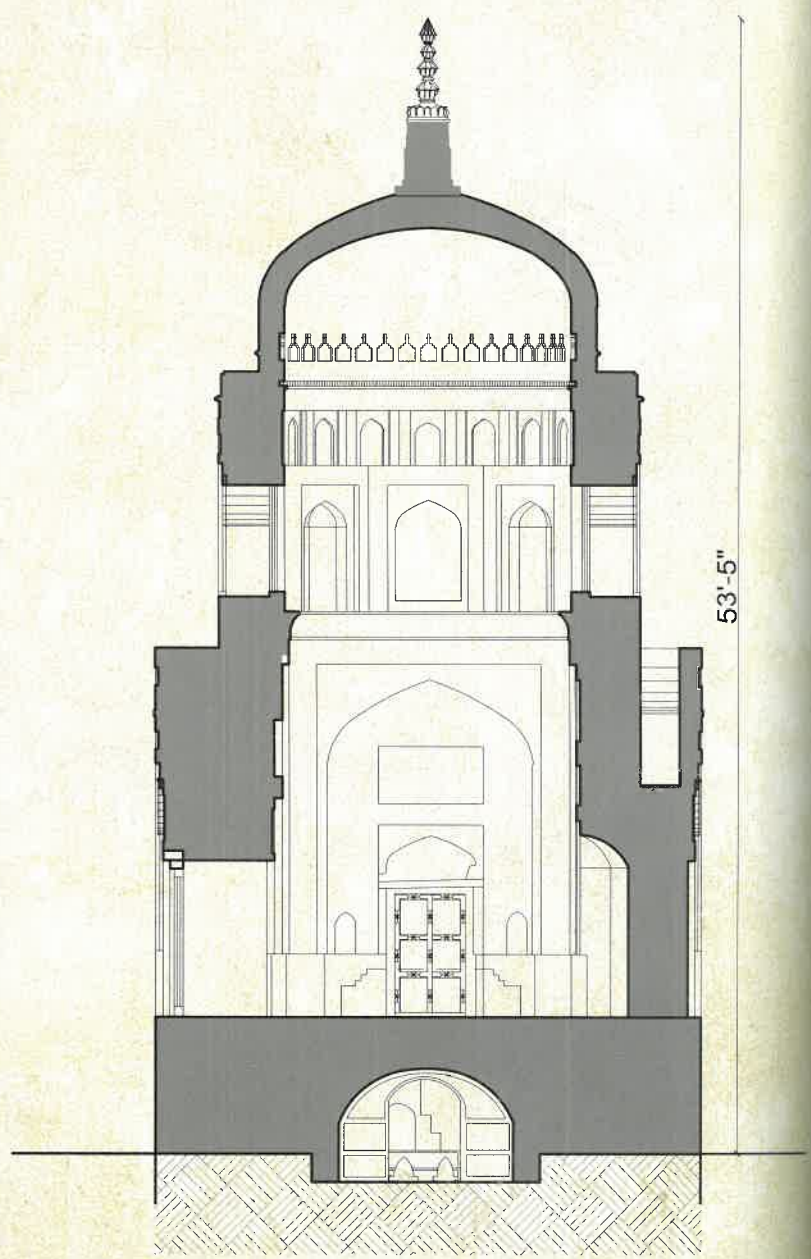


EAST ELEVATION



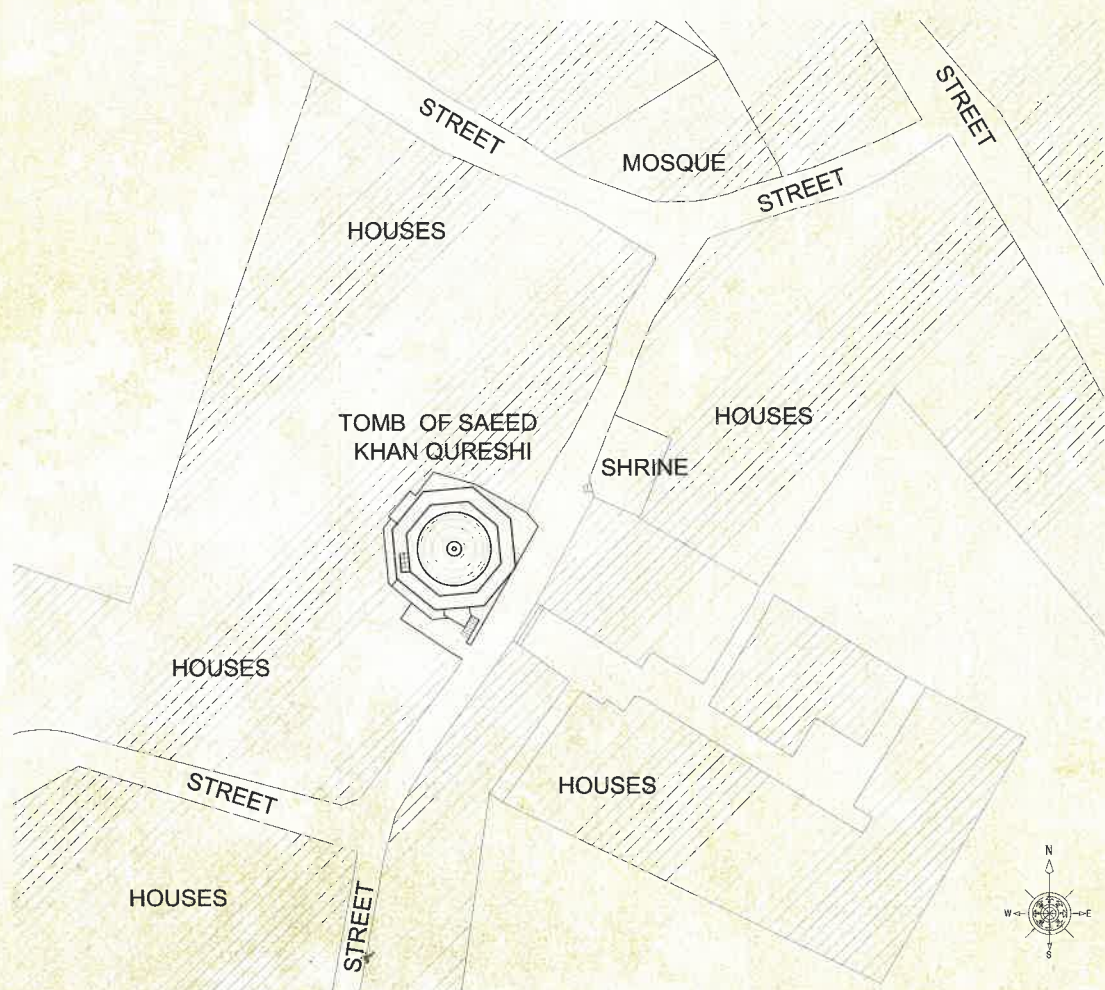


SECTION AA

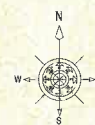


SECTION BB





SITE PLAN



TOMB OF PIR MIAN DALER



LOCATION
KUCHA KAMANGRAN,
OPPOSITE TOMB OF SAEED
KHAN QURESHI, FROM DELHI
GATE

STATUS
LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT
OF PUNJAB UNDER PUNJAB
SPECIAL PREMISES ACT 1985

PERIOD / DATE
1248 AH / 1832 AD



HISTORICAL NOTES

Pir Mian Daler's real name is unknown. Instead he is known by three other names including Mian Dalair, Banga Balail and Banga Bilal. It is said that he was Hazrat Baha-ud-Din Zakariya's *Muezzin*, commonly known as 'Banga' and honoured by the additional name of Bilal, the Prophet Muhammad's (PBUH) famous *Muezzin*.

According to Maulana Faridi, Pir Mian Daler was a great scholar and used to deliver lectures at the Madrassa-e-Bahaya. Although the Saints date of birth is unknown, the assumption is that he hails from the 13th century. However, the Tomb appears to be of a much later date and the decorative features appear to be new interventions.

DESCRIPTION

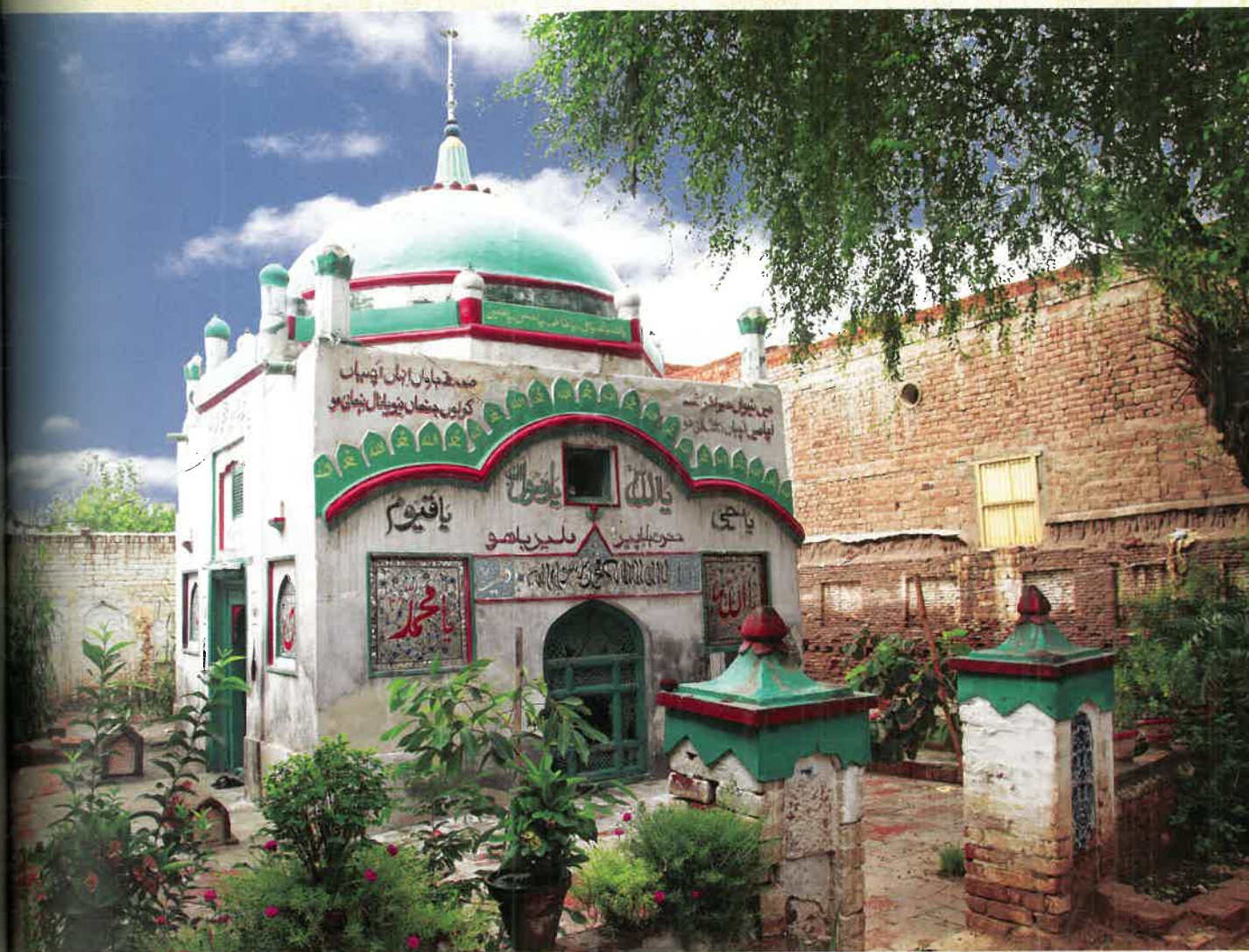
The tomb's building shows some departure from the usual plans of the Multani tombs. It is square in plan with four little turrets standing above each corner capped by lotus buds. Above this storey is the octagonal story with a little circular turret at each corner. A low dome rises above the drum. A departure from typical tomb decorations is seen in a huge trifoillic cornice attached to three sides of wall above the openings. Above this cornice are merlons in relief attached to the superficies. There is a single Tomb inside the shrine.



Fresco detail on the dome interior.

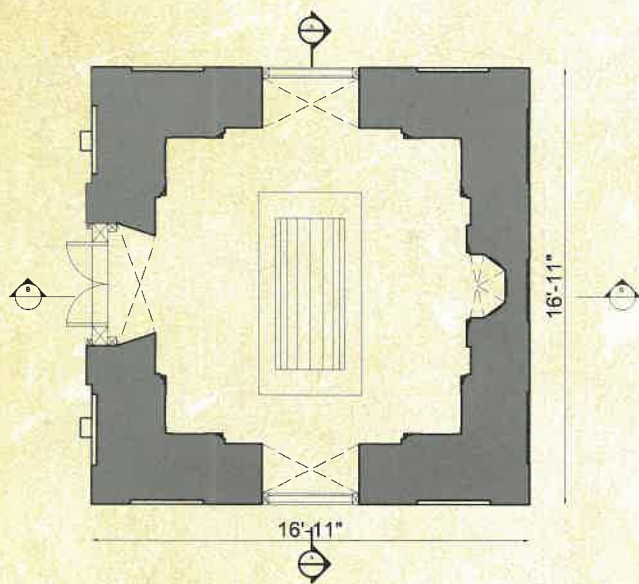


Wooden fret work in opening.

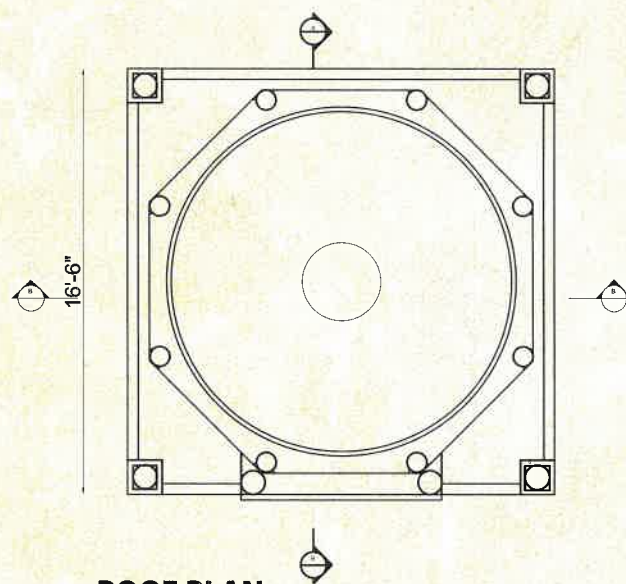


Tomb of Pir Mian Daler.

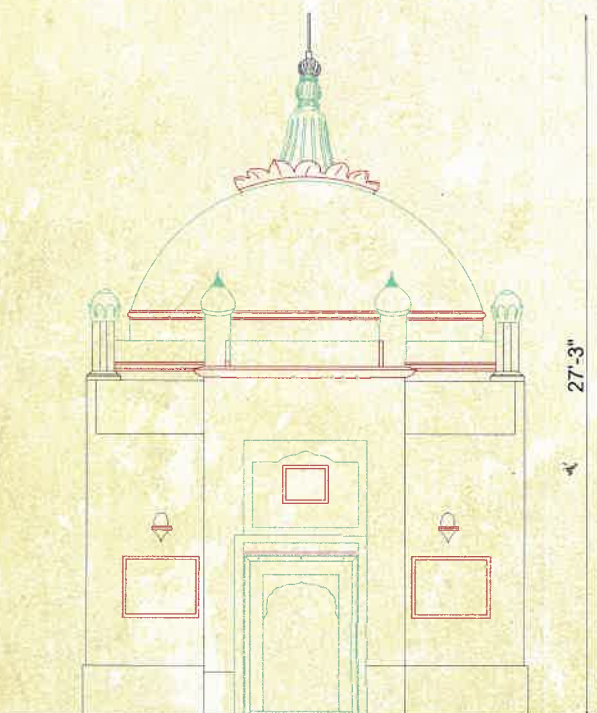




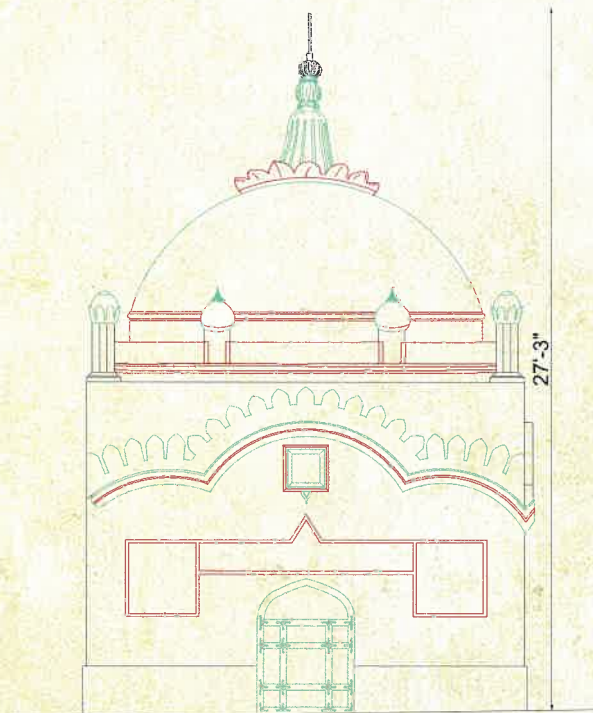
GROUND FLOOR PLAN



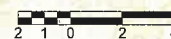
ROOF PLAN

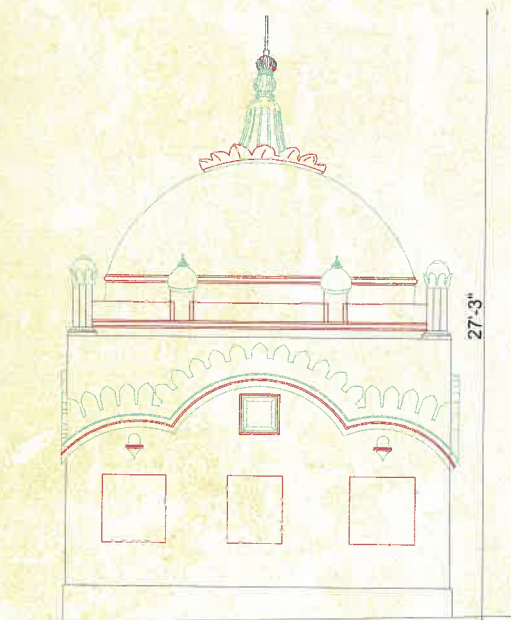


EAST ELEVATION

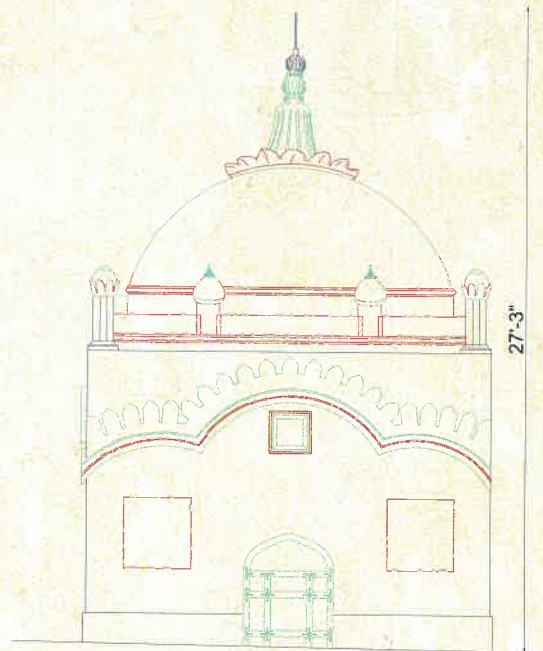


SOUTH ELEVATION

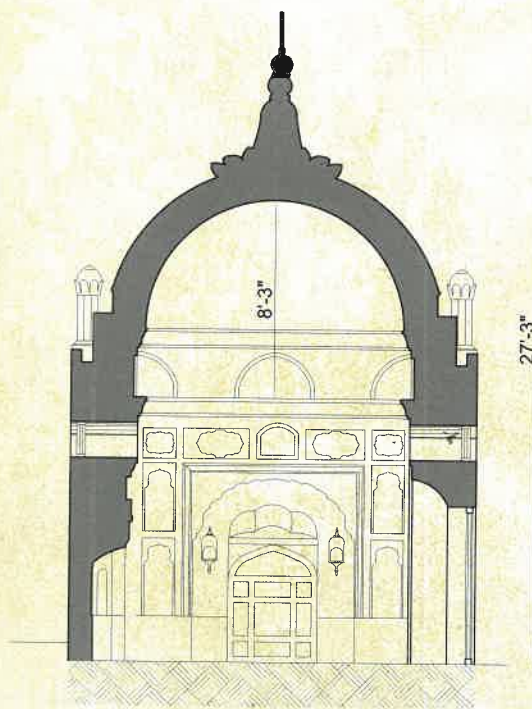




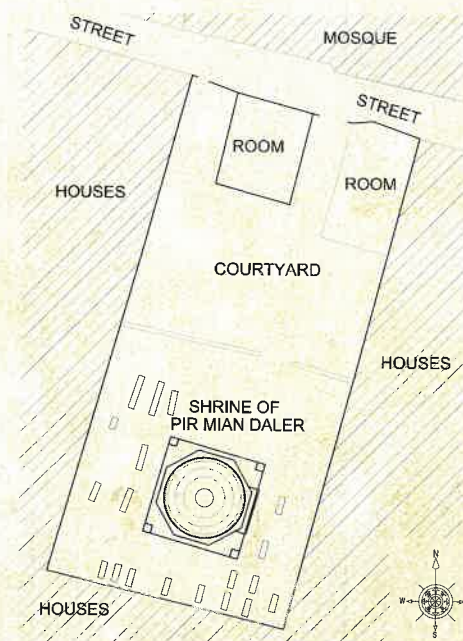
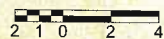
NORTH ELEVATION



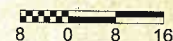
WEST ELEVATION



SECTION AA



SITE PLAN



DHARAMSHALA DYAL SINGH



LOCATION
KUCHA DYAL SINGH, INSIDE DELHI
GATE

STATUS
NON LISTED OR PROTECTED

PERIOD / DATE
LATE 19TH CENTURY - EARLY
BRITISH PERIOD

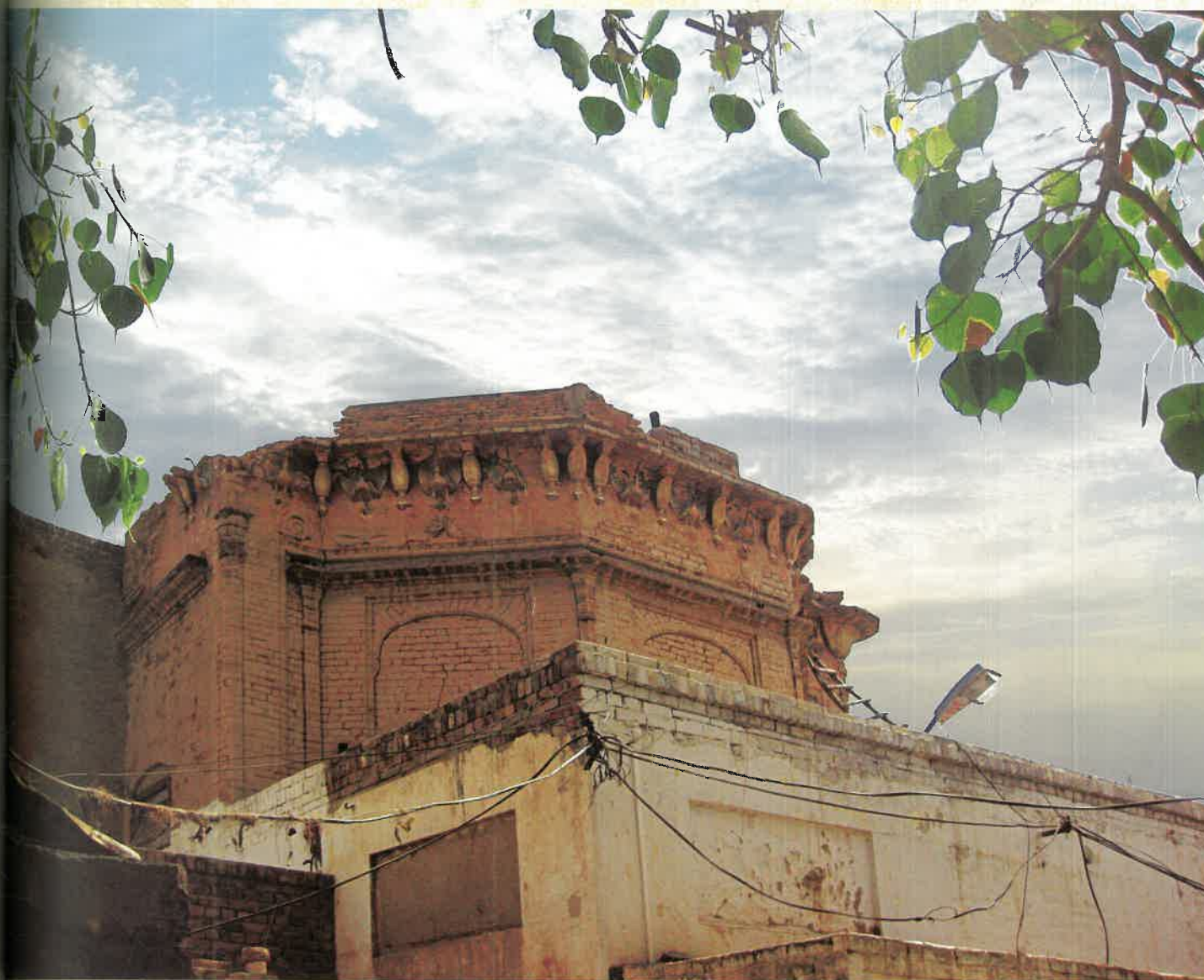


HISTORICAL NOTES

There is no evidence as to when precisely this Dharamshala was built and who was Dyal Singh the man after whom the Dharamshala is named. Only one reference to this institution is traced in the 1902 edition of the Multan District Gazetteer. In the subsequent edition of this Gazetteer published in 1923-24, this brief reference has been dropped for unknown reasons. According to the compiler of the 1902 edition, this complex was known as Dharamshala Bhai Dyal Singh. It was situated in the north-east of the city, maintained by a respectable group of Nirmala Sadhus (a Sikh Sect) and was also patronized by several of the better classes of Hindus in the city. The Dharamshala was supported primarily through donations by the Sikh Community. This is seen in the numerous inscriptions within the structure, which all reveal Sikh names. One inscription gives the name of Devi Dyal younger son of Hari Narayan Singh of Shujabad. Another inscription reads the name of Arjun Singh Qanungo, resident of Akal Garh Bikrami/1906 AD. One other inscription on a large marble slab scribed in English fixed on the wall is dedicated to Shri Mati Vira Bai, wife of Pokhar Dass, son of Lala Ganga Ram Chopra, who died on June 13, 1924. Another inscription in black stone written in the Urdu script informs us that one Chandar Bhan Poj Patta Bhai Buta Mal, caste Sukheja, resident of Multan rendered some service for this building (*seva karai* – in reward of service) in 1905 AD.

DESCRIPTION

The Dharamshala was originally spread over a large area with an entrance through a gate beyond which was a covered passage, traces of which still remain. The main building comprises a large hall with two attached wings on the left and right. All the three sections have been encroached and are occupied by different residents/families. The remaining property has also been parceled out among a group of tenants and occupants and clumsily overbuilt and ill-maintained. The only portion easily accessible and worthy of visit is the main central building. It is a fine example constructed of large size bricks. Various decorative features have been created either by cutting the bricks or by moulding them. The decorative projections and corner protuberances are particularly noteworthy. Brackets under the projections are made of peacocks, snakes and vegetable shapes. The façade is in the form of a half-octagonal shape with a rectangular hall behind. The remaining parts of the roof behind the façade show that once it had a beautifully

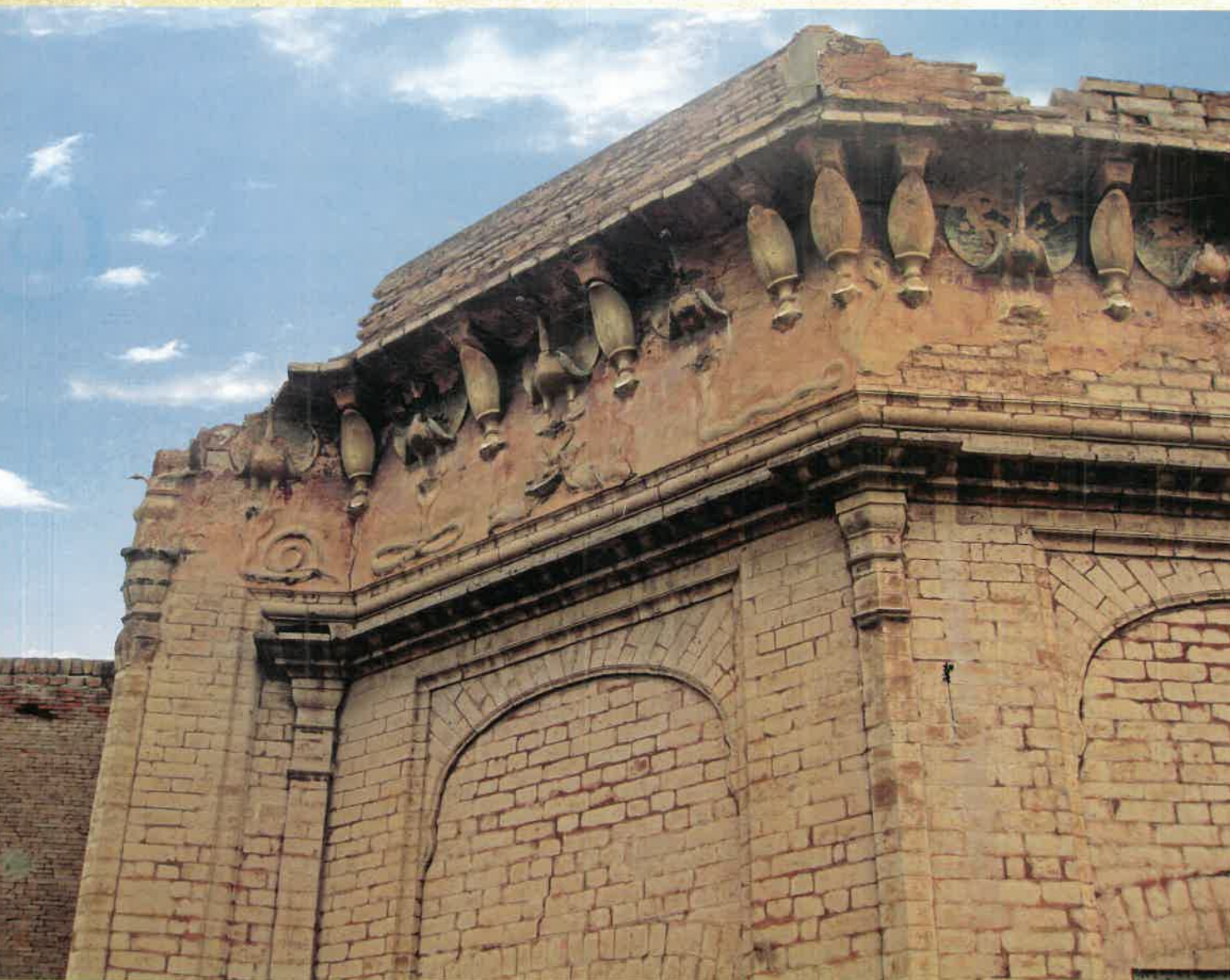


Front façade detail.



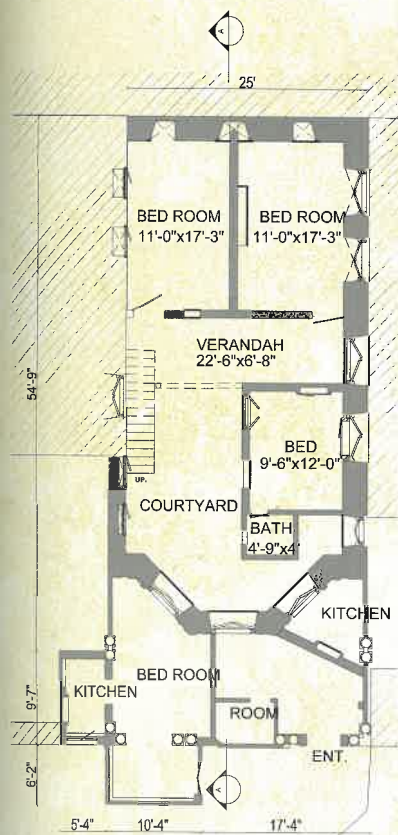
Detail of parapet.



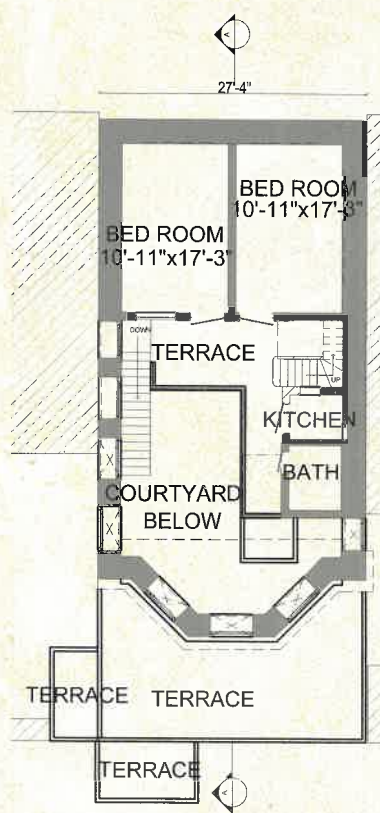


Wall detail.

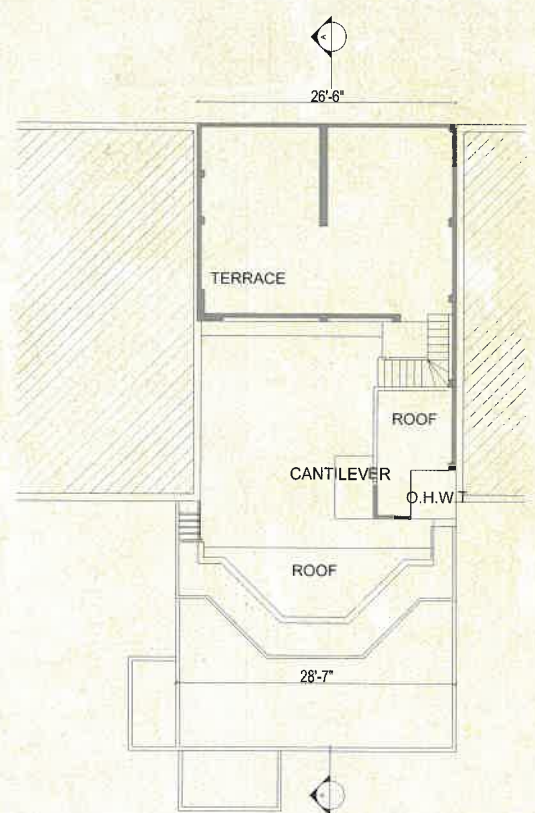
painted false ceiling, now preserved only over a small portion near the entrance. The hall has now been divided into various parts and is used by the residents for different purposes. The floor is laid with marble slabs many among them carry inscriptions in Urdu English and Landa scripts which record the names of those who had rendered some service for this building. Some of the dedicatory slabs are fixed on the dado of which three give dates of their dedications. It is currently encroached by at least 100 families for residential purposes.



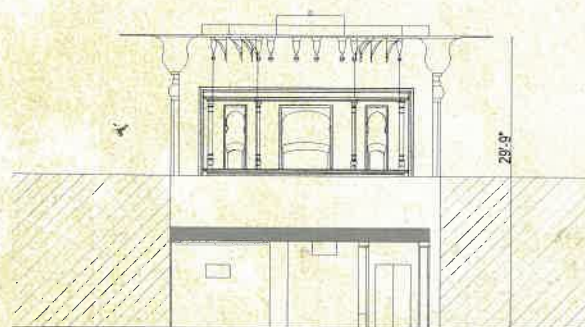
GROUND FLOOR PLAN



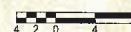
PLAN AT +18'-0"

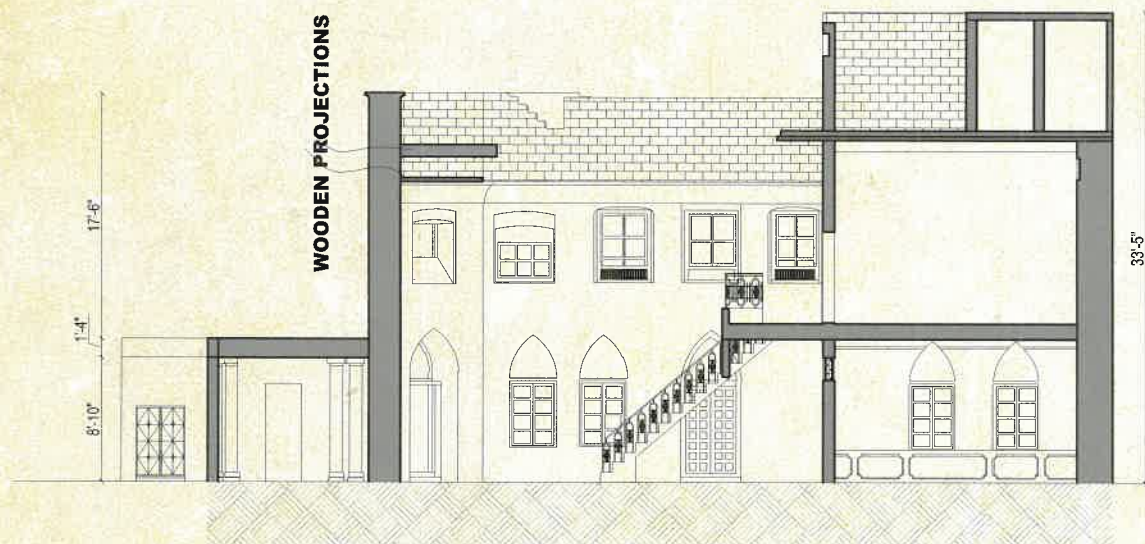


ROOF PLAN

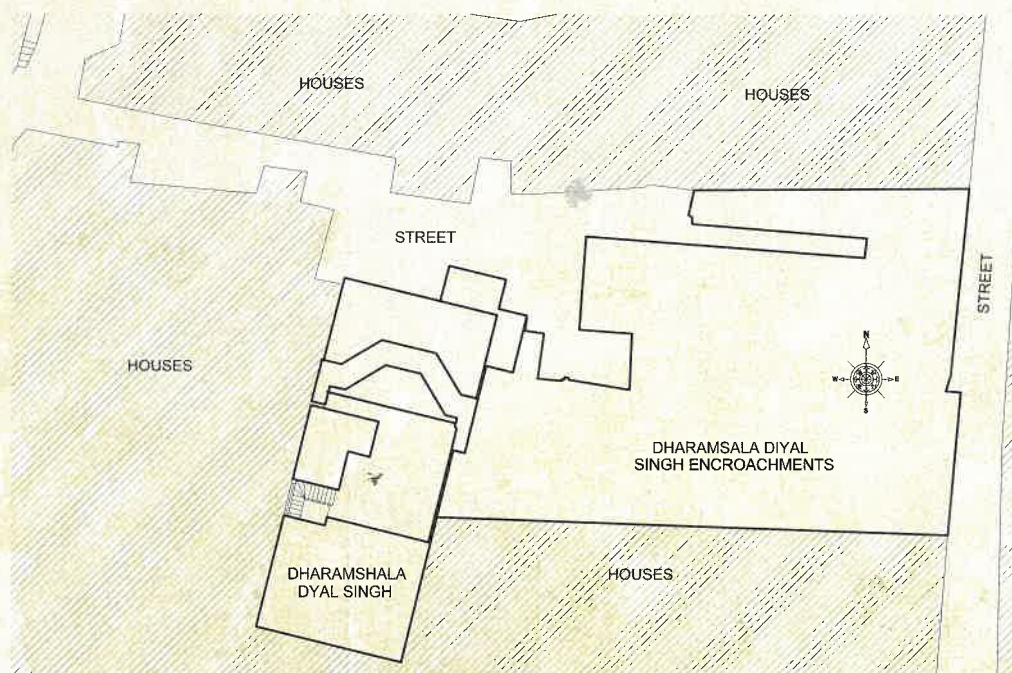
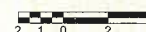


NORTH ELEVATION



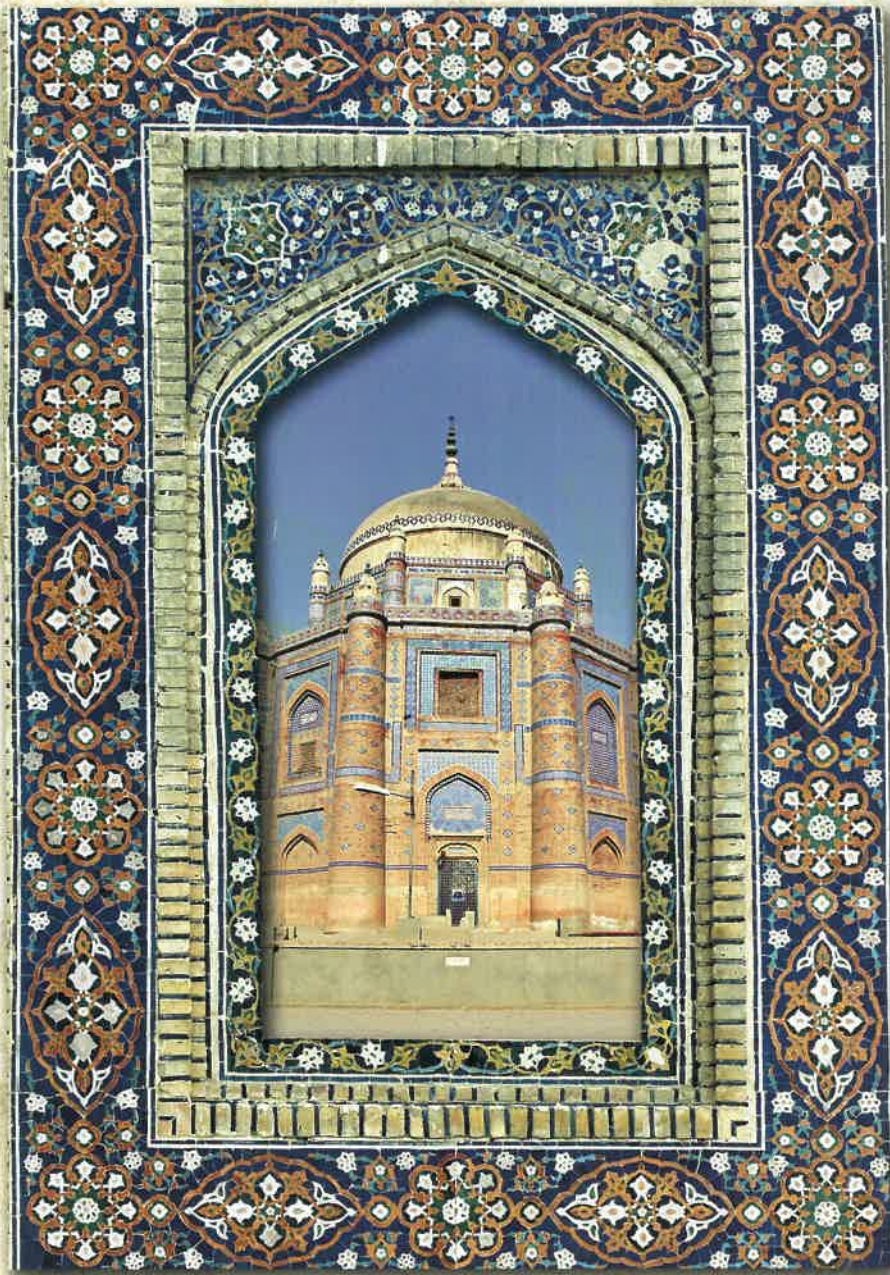


SECTION A A



SITE PLAN





ALI AKBAR COMPLEX



TOMB OF SHAH ALI AKBAR'S MOTHER



LOCATION

SOUTH OF SHAH ALI AKBAR'S
TOMB, SURAJ MIANI

STATUS

PROTECTED BY DEPARTMENT
OF ARCHAEOLOGY AND
MUSEUMS, GOVERNMENT
OF PAKISTAN, UNDER THE
ANTIQUITIES ACT 1975

PERIOD / DATE

1540-1550 AD



HISTORICAL NOTES

There is very little information about the life of Shah Ali Akbar's mother except that she was a descendant of Shah Shams-ud-Din Sabzwari (1165-1276). Shah Ali Akbar had this Tomb built before his own. Although, he hired the services of master builders from Lahore for his own Shrine, it is not clear whether the same builders also built his mother's because the style and form of the two structures are distinct from each other.

DESCRIPTION

This Tomb stands in isolation within a graveyard of Suraj Miani and lies to the south of Shah Ali Akbar's Shrine and Mosque. It resembles the earlier period of the tomb architecture of the Multan region which did not have a visible dome, and the roof was constructed with a low flat dome.

The Tomb is square in plan standing on a rectangular platform providing a raised fore-court in front of the entrance, about 2 feet high. The walls are further solidified with mass of masonry at the base. Externally, the walls are horizontally divided into two portions with lower portion covered with white plaster with the upper adorned with Multani Blue tiles on all the four sides. The building has a low segmental dome which is hardly visible from outside. The two rain water spouts are built in glazed bricks which are unique to this building.



*Photograph of Shah Ali Akbar's Mother's
Tomb, Annual Report of the Director
General of Archaeology 1908-09.
(Courtesy: British Library)*

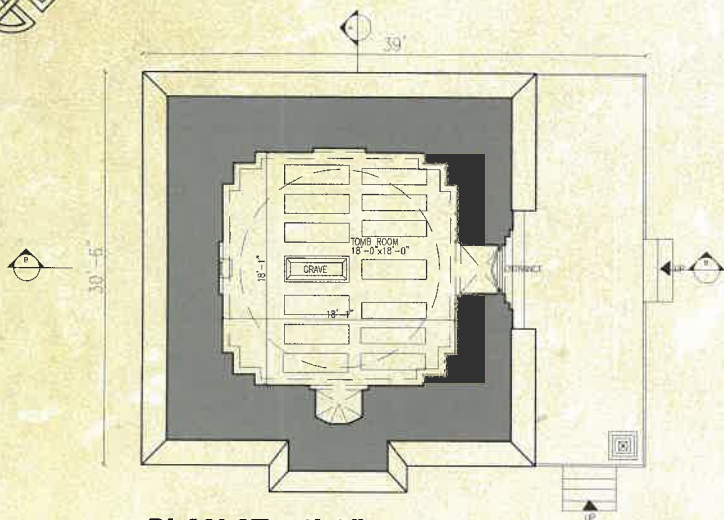


Tomb of Shah Ali Akbar's Mother –2011.

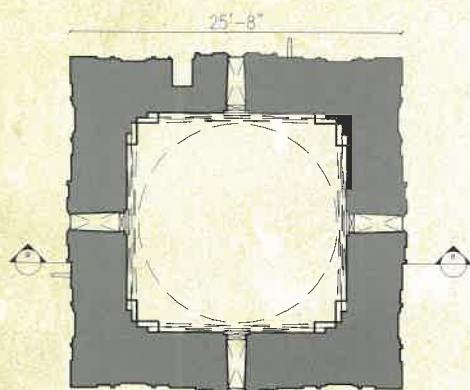


Detail of tile work.

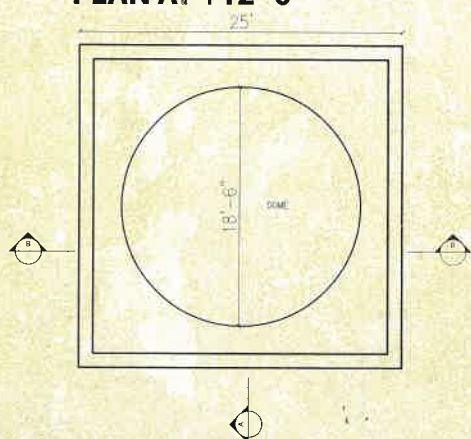




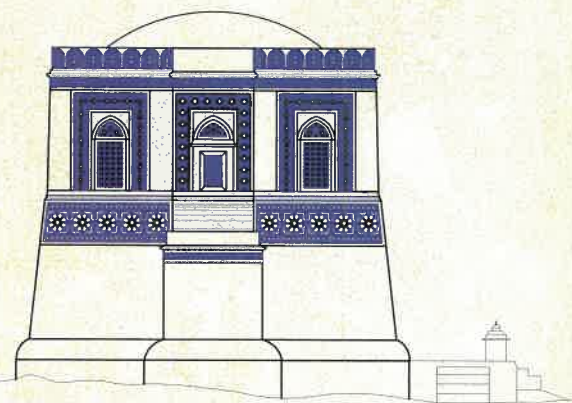
PLAN AT +6'-0"



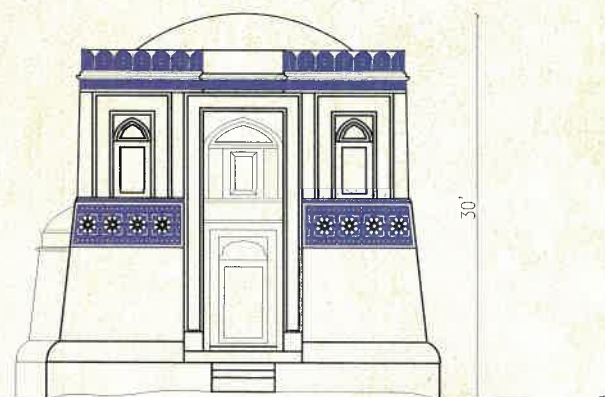
PLAN AT +12'-0"



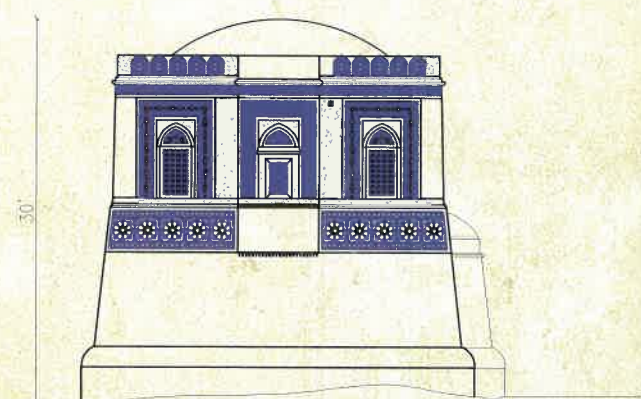
ROOF PLAN



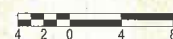
WEST ELEVATION

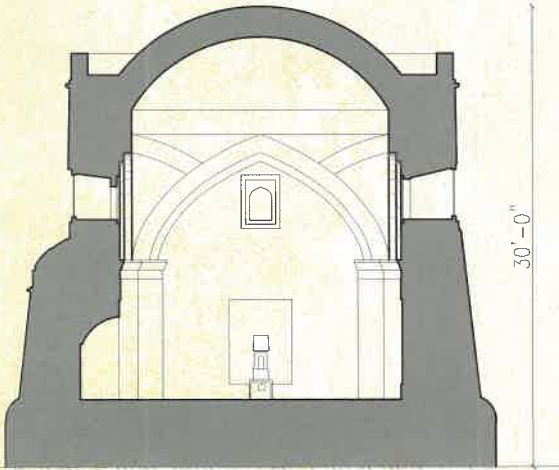


SOUTH ELEVATION

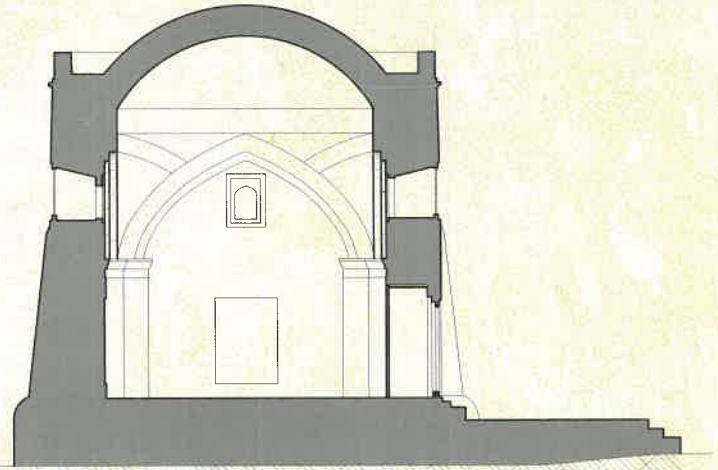


NORTH ELEVATION

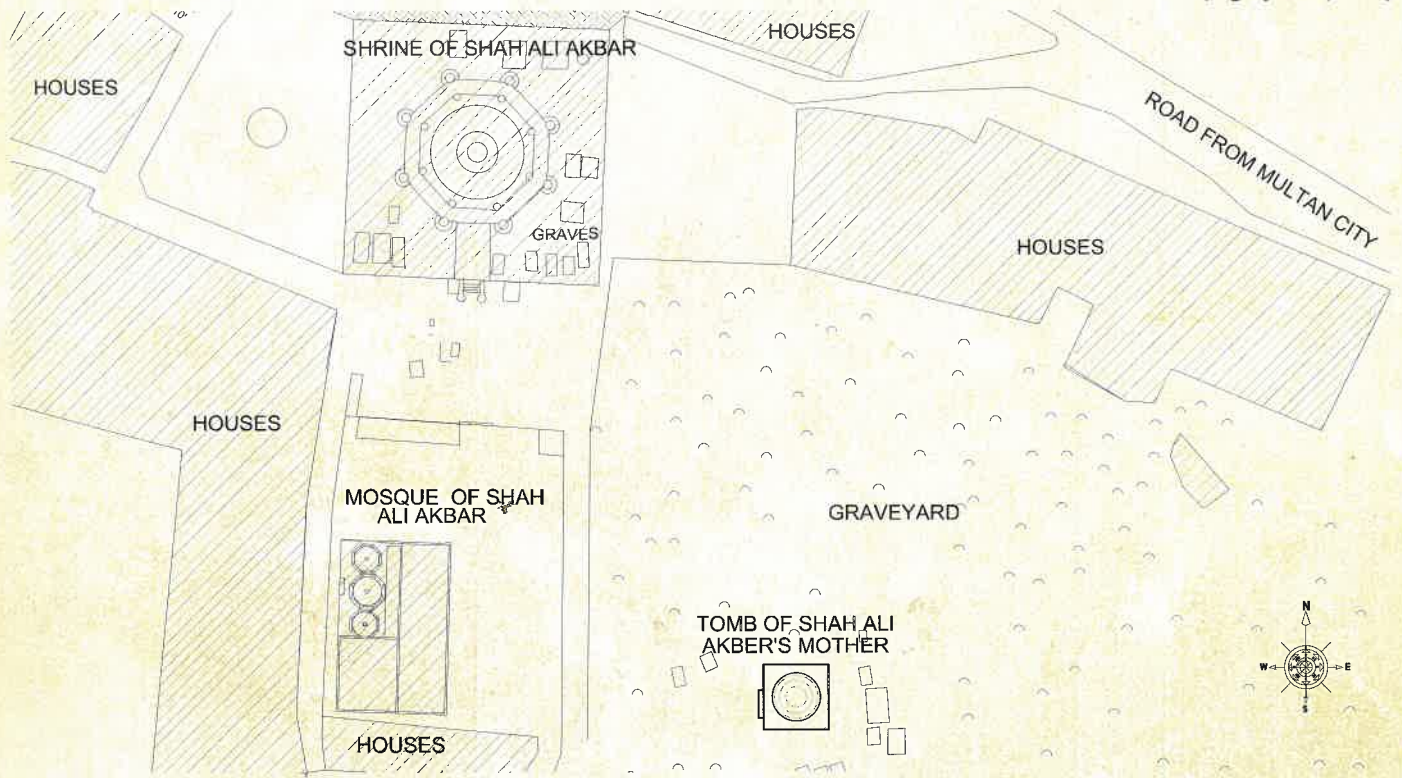




SECTION AA



SECTION BB



SITE PLAN

SHRINE OF SHAH ALI AKBAR



LOCATION
SURAJ MIANI
(KABULI MOHALLAH)

STATUS
PROTECTED BY DEPARTMENT
OF ARCHAEOLOGY &
MUSEUMS, GOVERNMENT OF
PAKISTAN UNDER ANTIQUITIES
ACT 1975

PERIOD / DATE
993 AH/1585 AD



HISTORICAL NOTES

Shah Ali Akbar was a descendant of Hazrat Shah Shams-ud-Din Sabzwari and eighth in line as one of his great grandsons whose disciples and descendants inhabited the Suraj Miani village. Suraj Miani is situated to the north west of Multan and it became quite well known during the Durrani period due to its trade with Kabul. In fact so strong was the relationship between Suraj Miani and Kabul that, the houses of the village imitated the style of Afghani residences. Consequently, the village was often referred to as a "Kabuli Mohallah", (Mohallah of Kabul, Multan Gazetteer, 1926).

However, there seems to be some Arab influence on the village as well. A local historian has recorded that the original name of Suraj Miani, "Sura Miani", was derived from Al-Mansura—the name of an Arab cantonment during the Abbasi period. There were once a number of palaces and gardens in the vicinity which today, have been overrun by the urban sprawl of Multan.

DESCRIPTION

The Shrine is situated adjacent to the graveyard of Suraj Miani, north of the tomb of the Saint's mother. It is surrounded by residences in the north and west and by the unplanned graveyard on the other sides. The site is accessible through a metaled road from the city.

It is believed that Shah Ali Akbar's Shrine was built by master builders hired from Lahore. Ahmed Nabi Khan mentions their names as Ibrahim and Rajab, sons of Musa of Lahore. The builders were evidently trained in the traditions of the early Mughal style of architecture and a unique feast of fresco ornamentations is seen on the Shrine which was unknown to the local artists.

Although this shrine is a smaller version of Shah Rukn-e-Alam's shrine, it is richer in faience embellishment and tile inscriptions. It has an octagonal plan, three stories tall and tapering angle buttresses crowned by turrets similar to the Shrine of Shah Rukn-e-Alam. The entire structure is almost 85 feet in height with an external finish of glazed geometric patterned tiles. These are still intact and reflect the development of the Multani style of blue tile set in brick masonry. The walls have horizontal wooden beams laid within the masonry courses and are decorated with brick designs and tile work.



*Photograph of Shah Ali Akbar Shrine. Annual Report of
Director General Archaeology 1908-09.
(Courtesy: British Library)*



Shrine of Shah Ali Akbar.

The openings have wooden grills, some of which have been damaged in the second storey and are now blocked by brick masonry. There are arches one above the other with openings set with wooden fretwork screens in the upper two levels. There is staircase created within the thickness of the wall just adjacent to the entrance that provides access to the roof of the second storey through one of the windows.

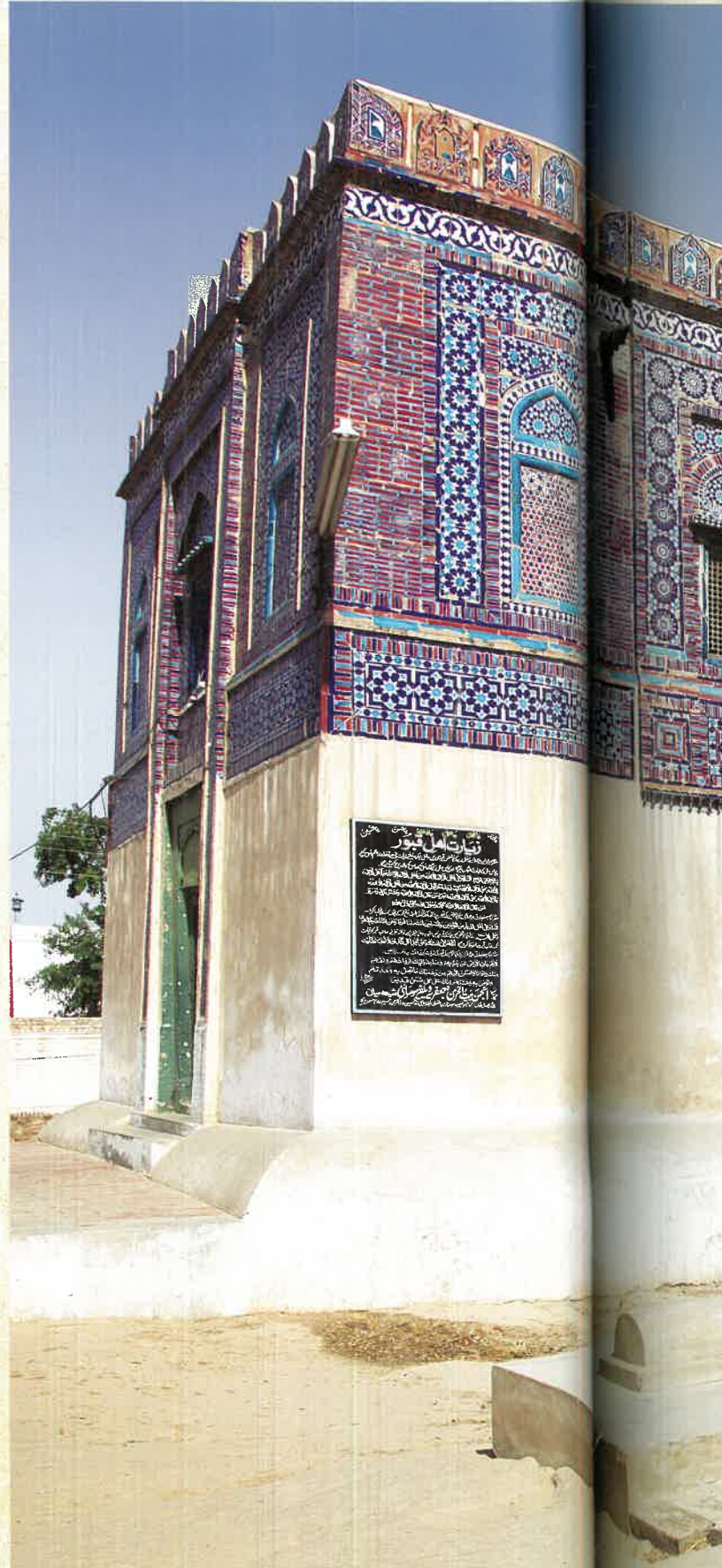
The floor of the entrance is finished in large square tiles with a glazed design whereas the rest of the floor inside the shrine is finished with bricks on the edge. The external six feet high platform, upon which the structure rests, has recently been plastered with cement. The front solid wood door is painted green.

The interior is richly embellished with original specimens of *naqashi* in floral and geometric patterns in horizontal and vertical panels, following the structural elements and recesses in the walls. Some of the rarest examples are arabesque designs in relief which can be seen on the interior walls. However all these specimens currently are in a precarious state. The interior of the monument has been considerably damaged by the smoke of the candles and mustard oil lamps that are lit by the pilgrims visiting the shrine particularly the *naqashi* work and lime plaster. Little of the original decoration survives in presentable condition. Externally, decay has set in at a number of places including walls, corner buttresses, grills and panels of inscriptions due to rising dampness and weathering.



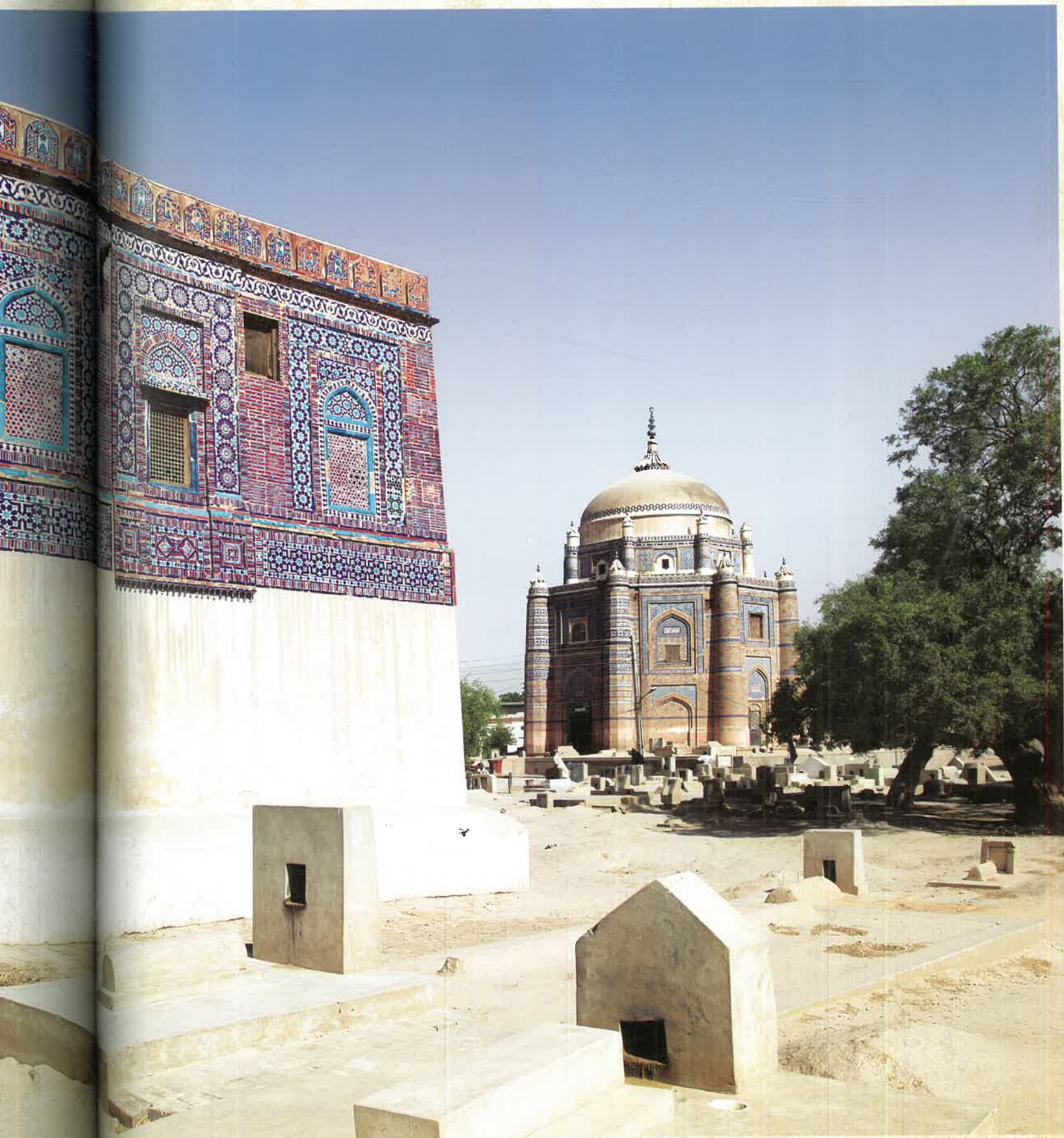


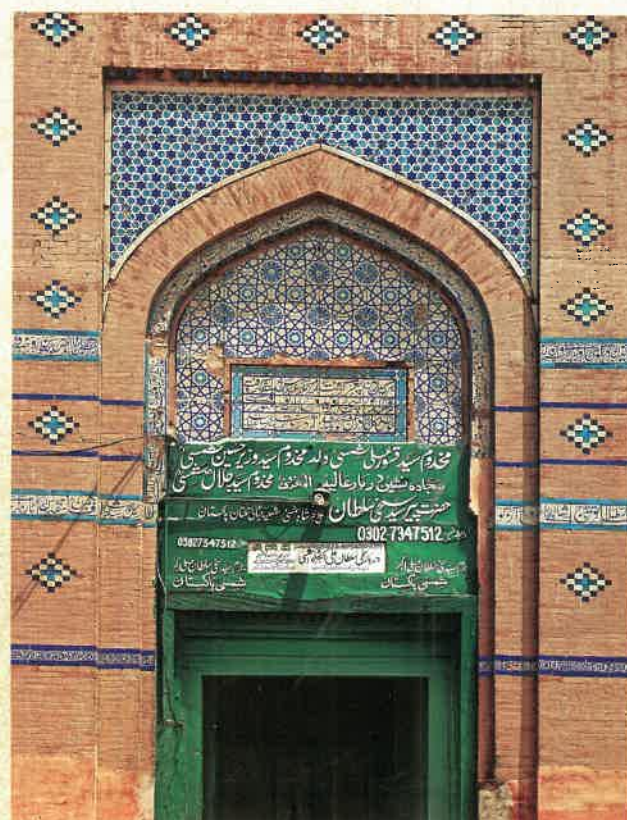
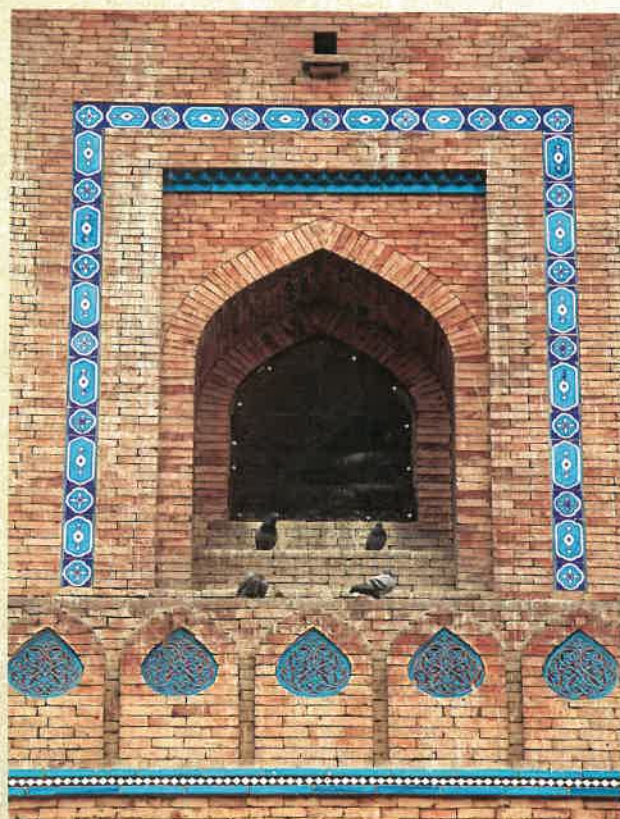
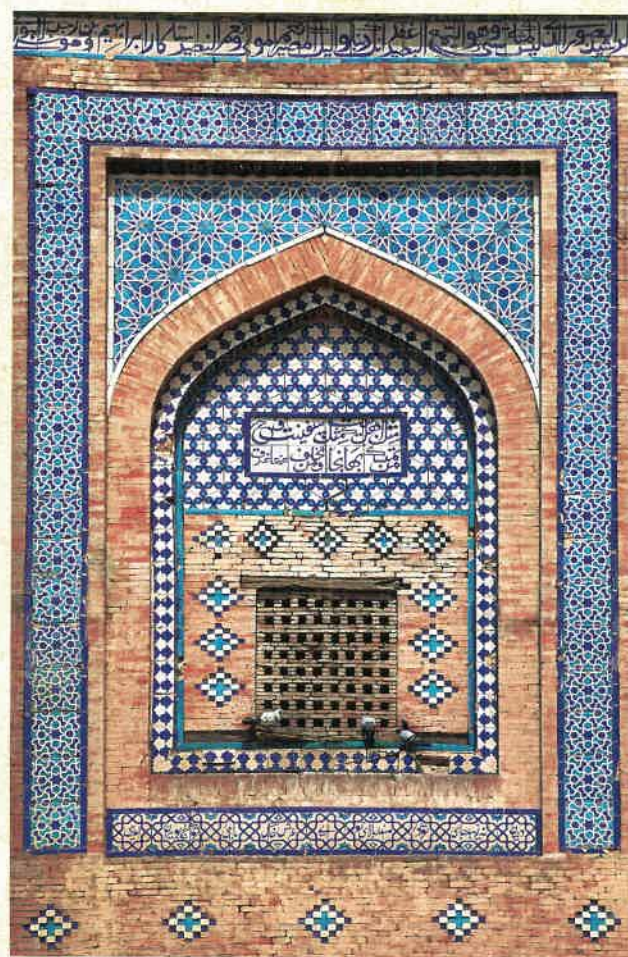
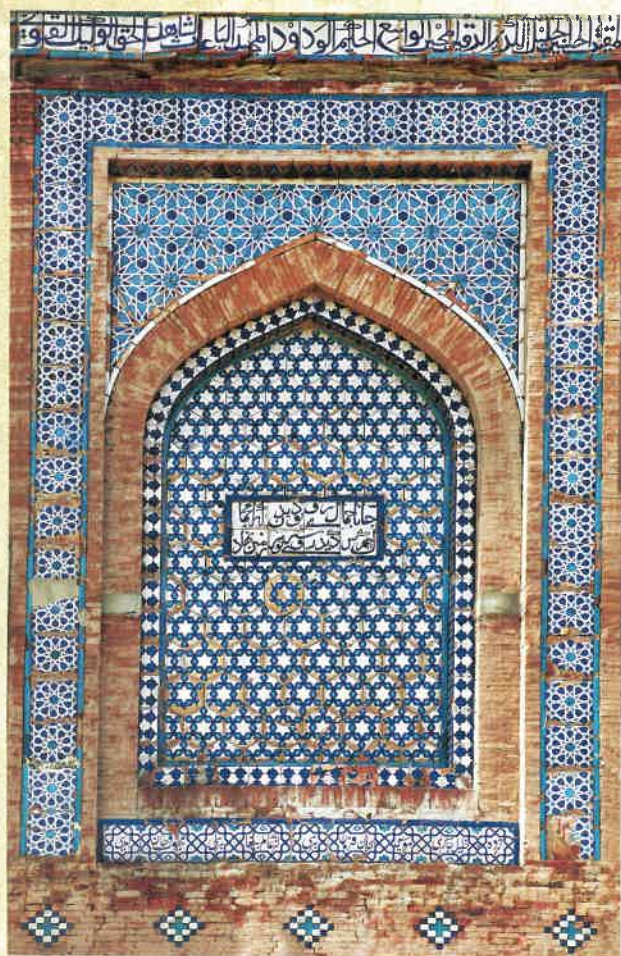
Photograph of Monuments at Suraj Miani. Annual Report of Director General of Archaeology 1905-06. (Courtesy: British Library)



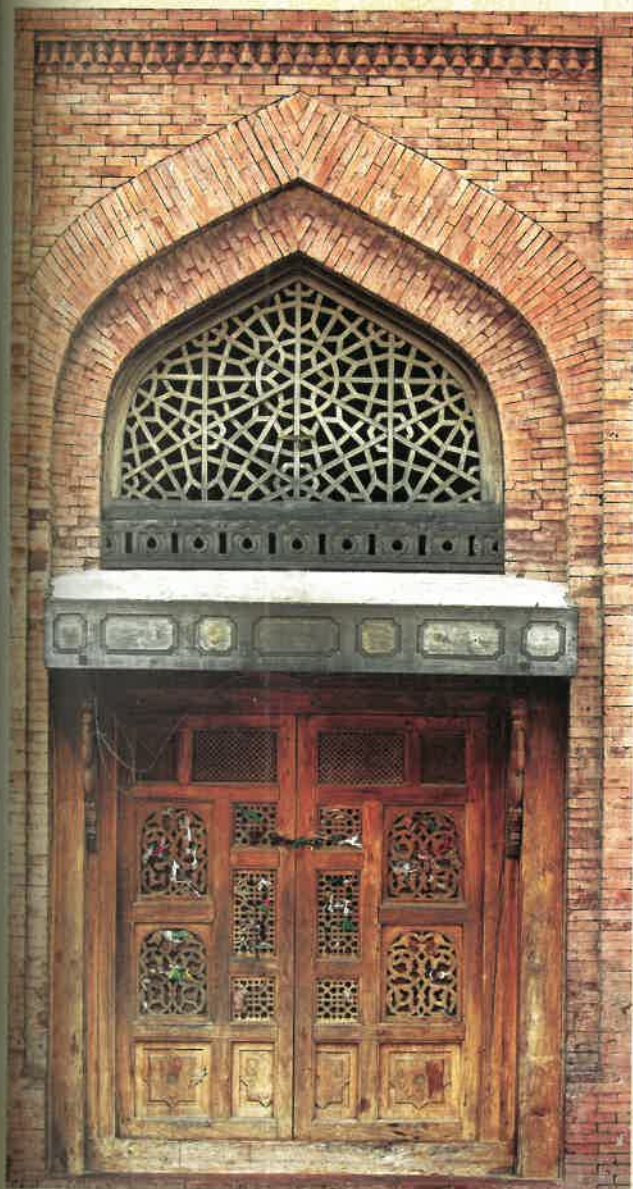
Shah Ali Akbar's Shrine with his mothers tomb in the foreground.







Exterior details of Shah Ali Akbar's Shrine.



Wooden fretwork on north opening of Shrine.

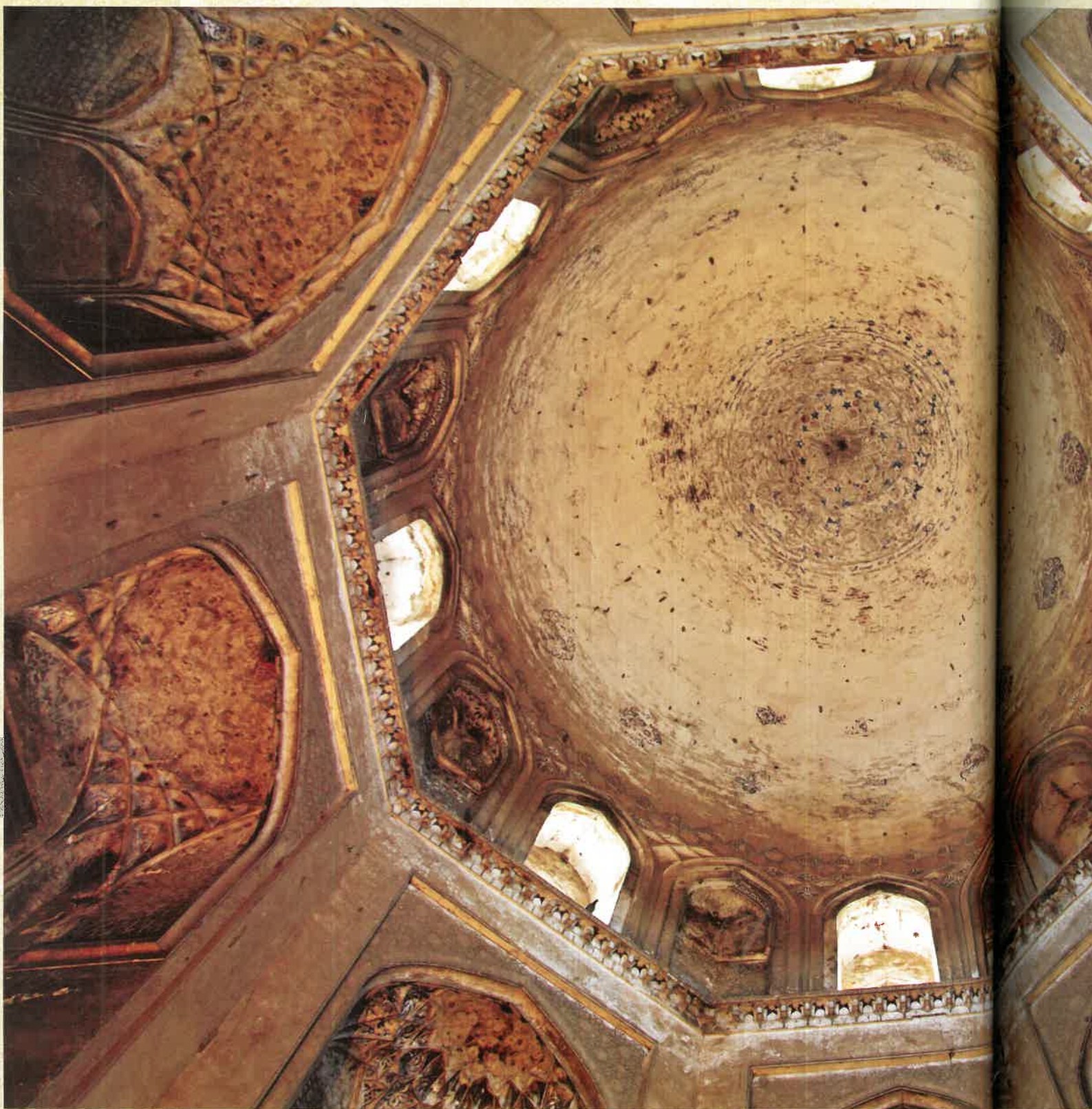


Detail of internal fresco.



Exterior detail of the Shrine.





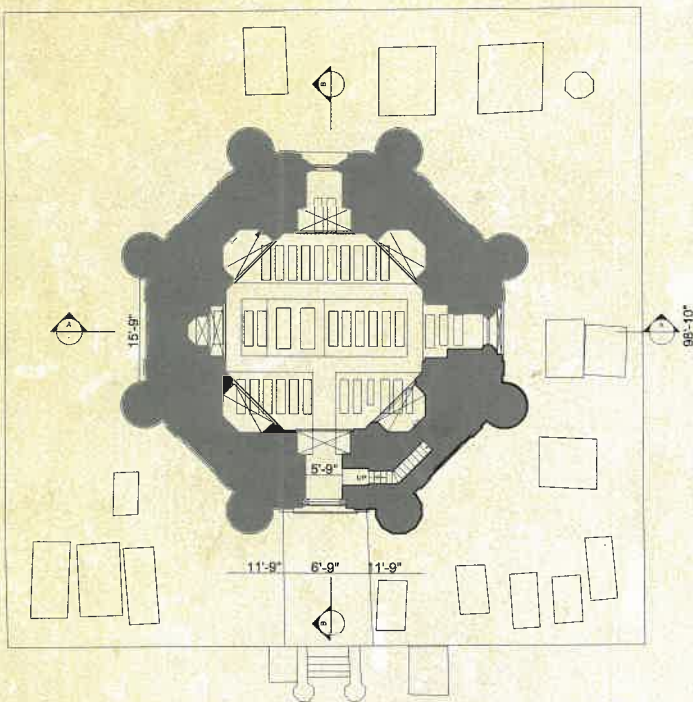
Interior of dome of the Shrine.



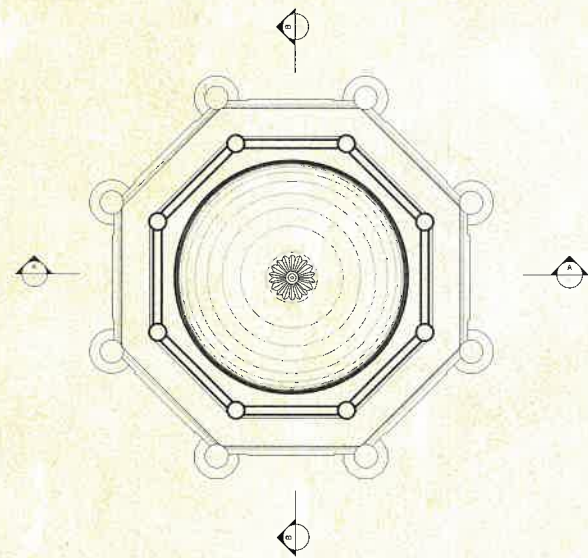


Interior details of the Shrine.

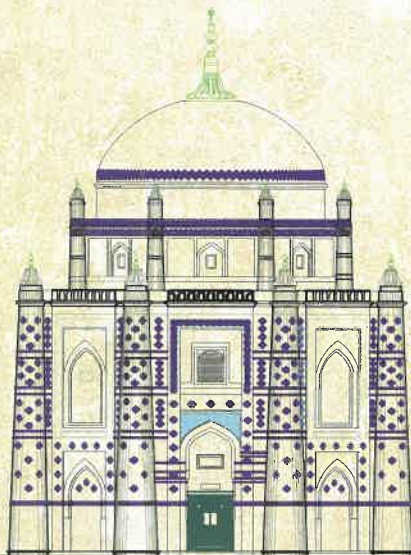




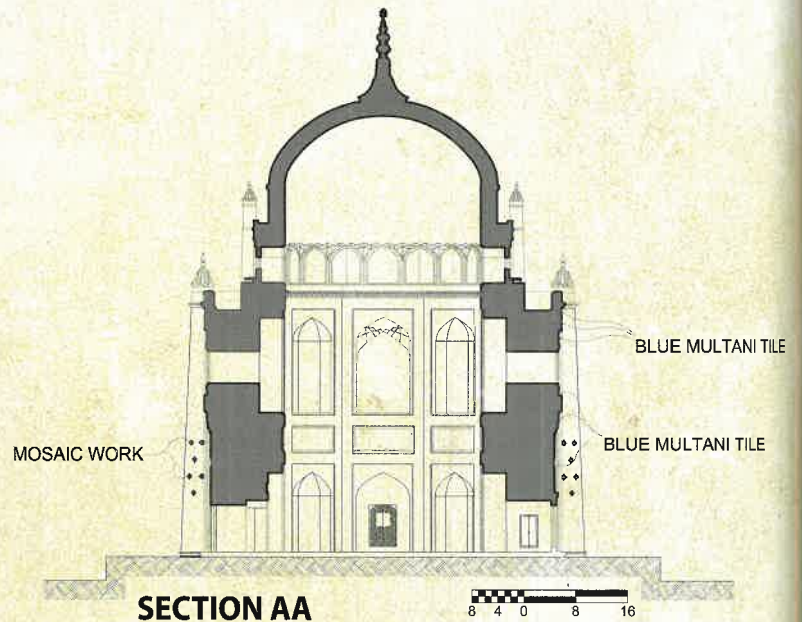
GROUND FLOOR PLAN



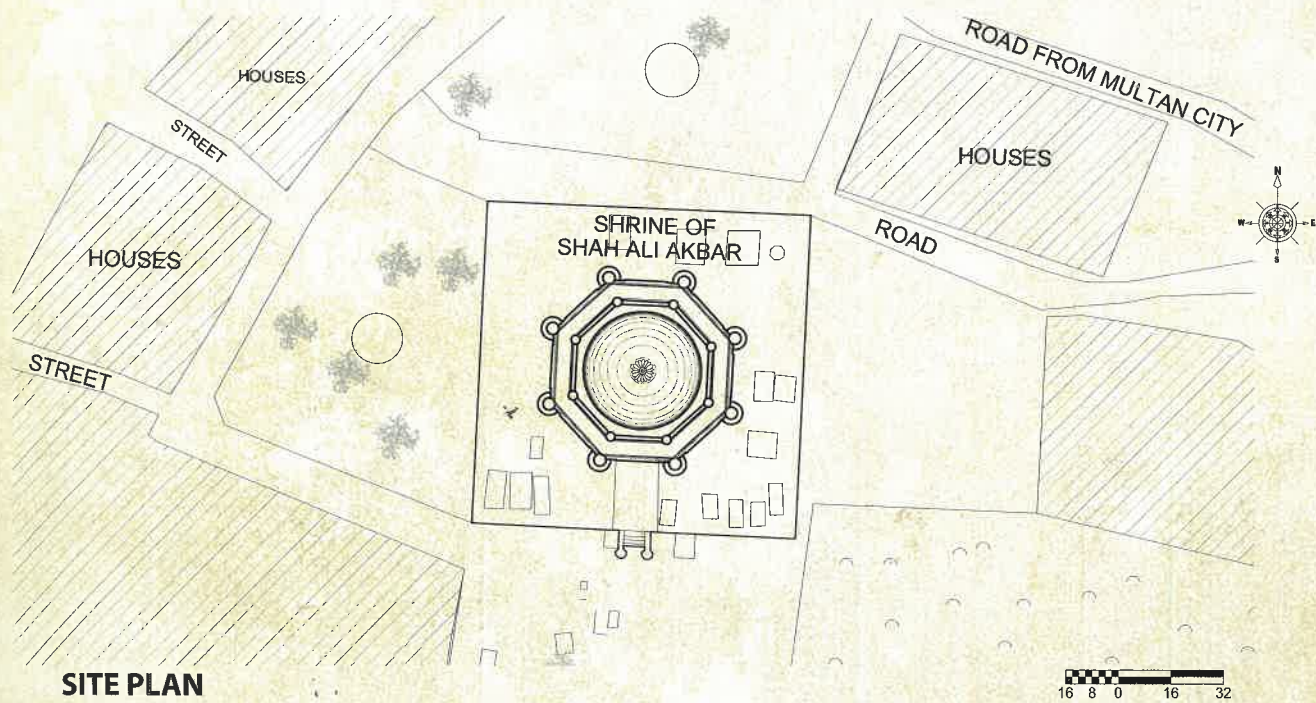
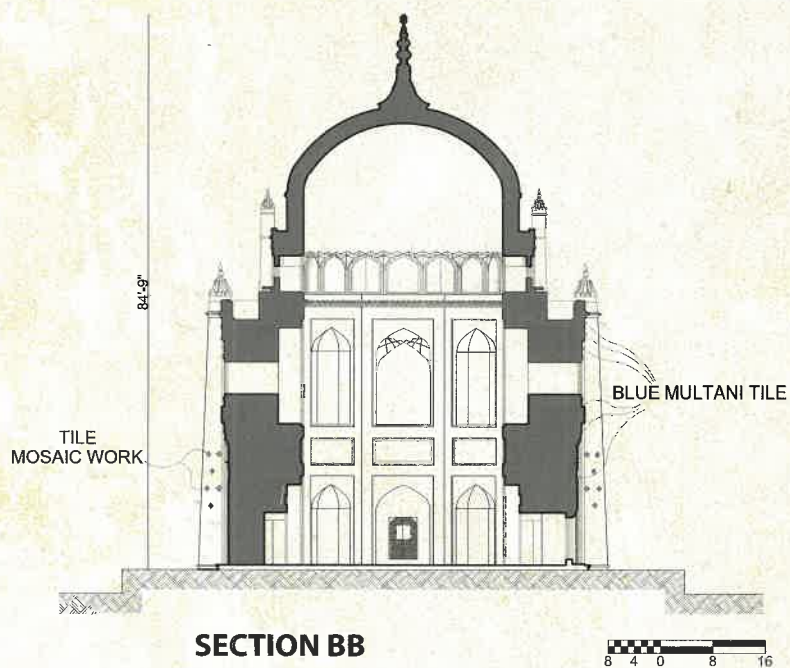
ROOF PLAN



SOUTH ELEVATION



SECTION AA



SHAH ALI AKBAR'S MOSQUE



LOCATION
SURAJ MIANI, SOUTH OF
ALI AKBAR'S TOMB

STATUS
PROTECTED BY DEPARTMENT OF
ARCHAEOLOGY & MUSEUMS,
GOVERNMENT OF PAKISTAN UNDER
ANTIQUITIES ACT 1975

PERIOD / DATE
CIRCA 1570 AD



HISTORICAL NOTES

Generally there is a mosque attached to the shrine. Such is the case with the Shah Ali Akbar's Shrine which also includes a mosque. All the three monuments at Suraj Miani—Shah Ali Akbar's tomb, his mother's tomb and the mosque, make a fine complex of buildings standing within a large graveyard. In the Annual Progress Report of the Archaeological Survey of India, 1905 – 1919, these monuments are shown to be standing amongst groves of trees.

DESCRIPTION

Originally this was a small Mosque with a sanctuary having three domes, each resting on a square base converted into a six sided polygon which acts as drum for the dome above it. Additions to the original mosque have destroyed the overall aesthetics and proportions of the structure. The prayer chamber has been extended along the south of the mosque and a verandah has been recently constructed as an extension to the original monument along the east. The floor level of the additions are at a higher level and in order to maintain this level, the original floor level of the mosque has been raised. This has led to the columns and walls of the Mosque to be buried by two (2) feet under the new floor level resulting in very disproportionate entrance columns and space.

The Mosque is finished with 1-½ inch brick tiles and lime plastered. Layers of white paint on the exterior have left little evidence of the original external finish. The ceiling of the verandah is profusely painted with *naqashi* paint on the wooden battens and ceiling. The domes' interior is finished with fresco painting with some Multani tile work done at a later stage. Little is left of the original interior decorative works as it has been continuously renovated over the years. The solid wood doors have been painted green. The condition of the original domes is poor and demands immediate attention.



Ceiling detail of the mosque.

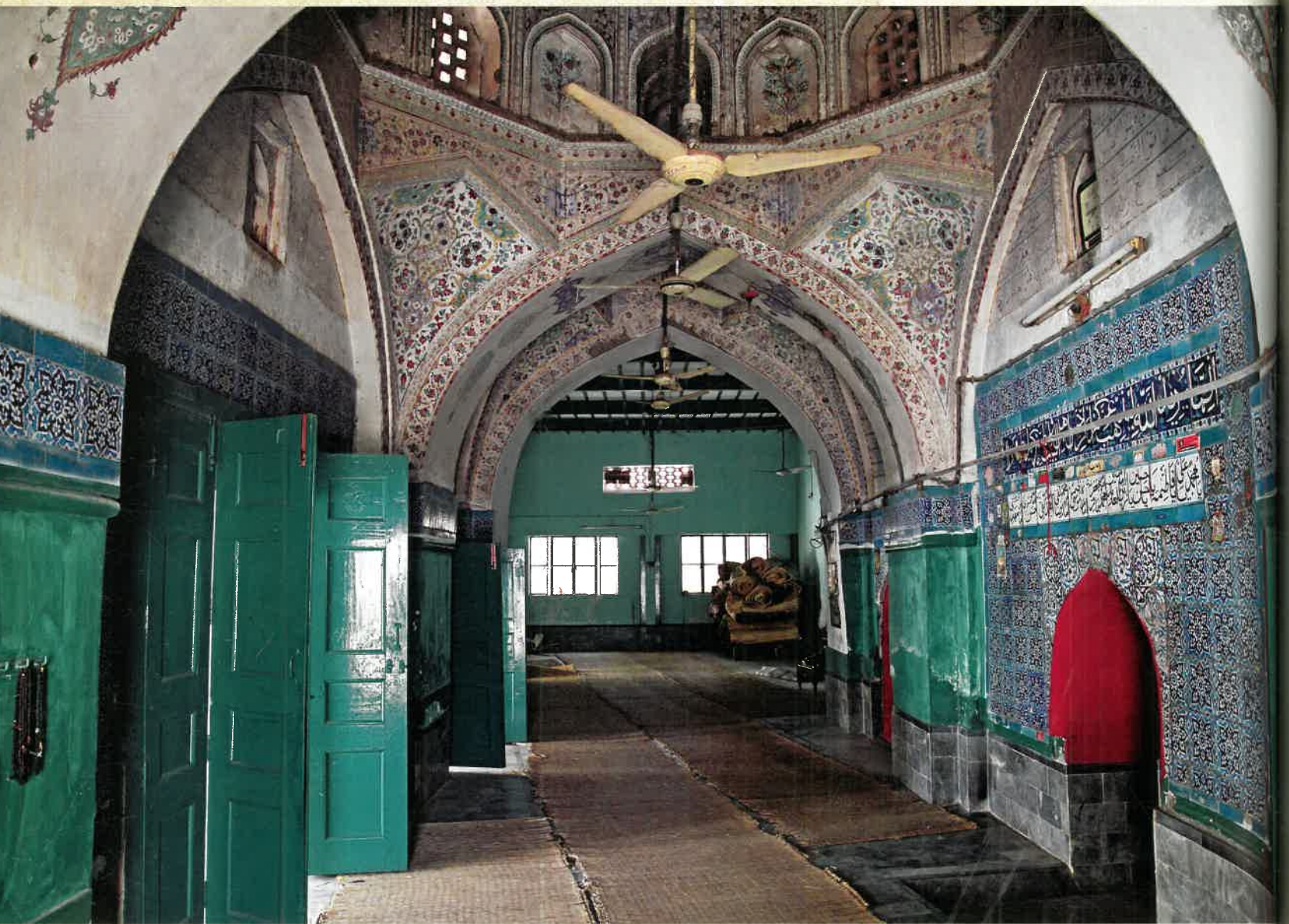




Original mosque with the new extension in the foreground.

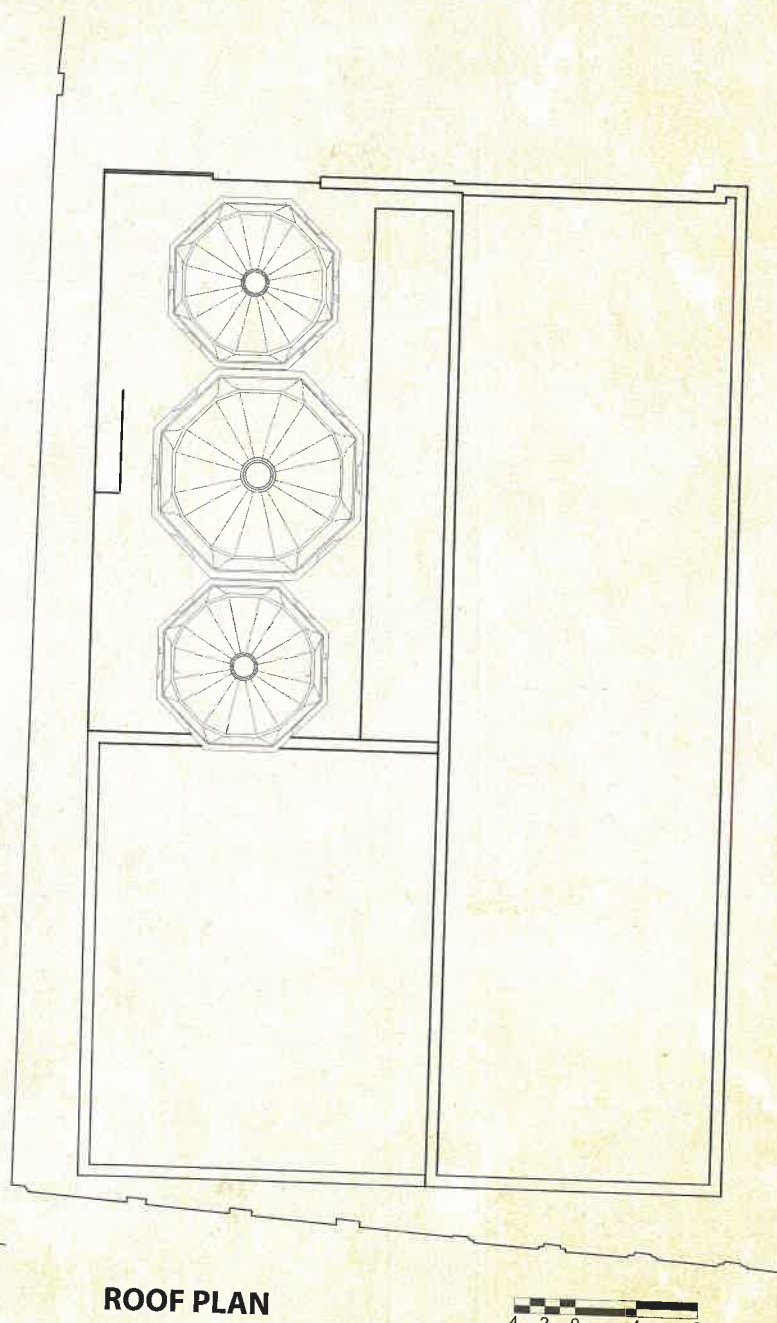
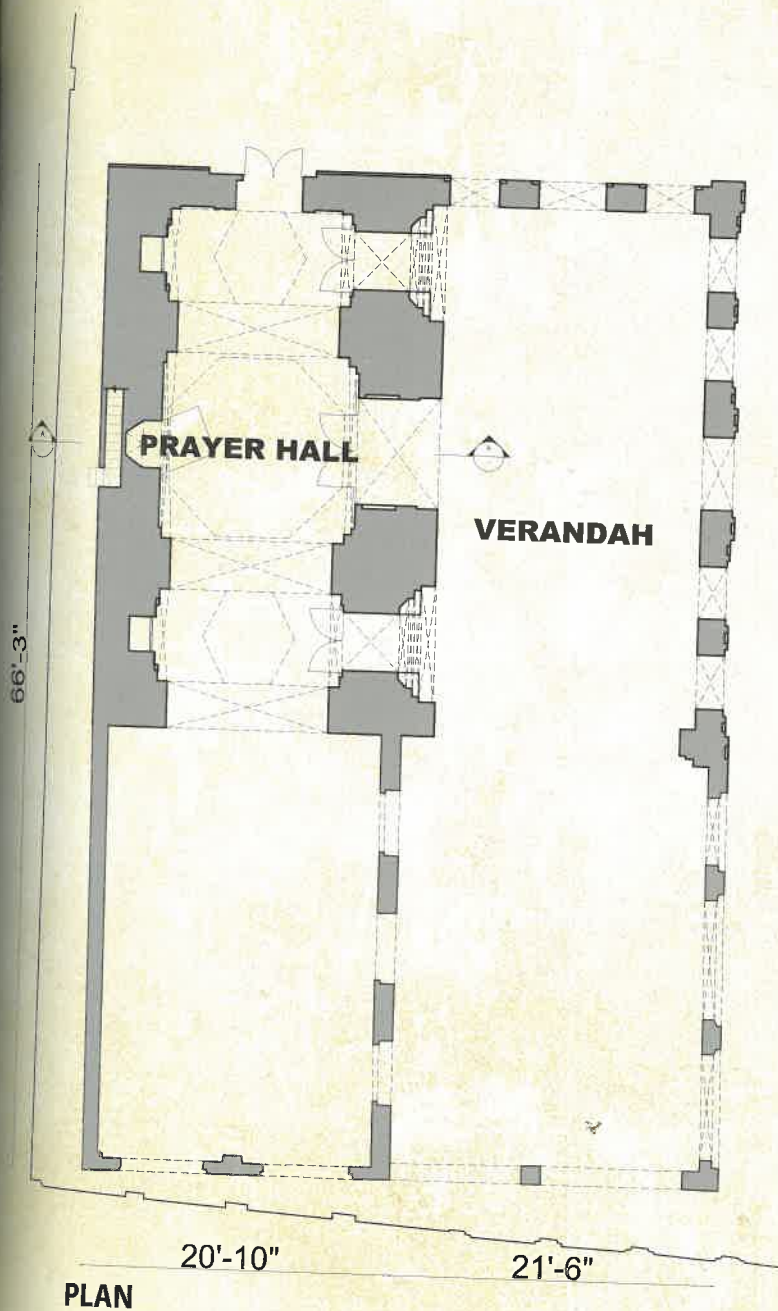


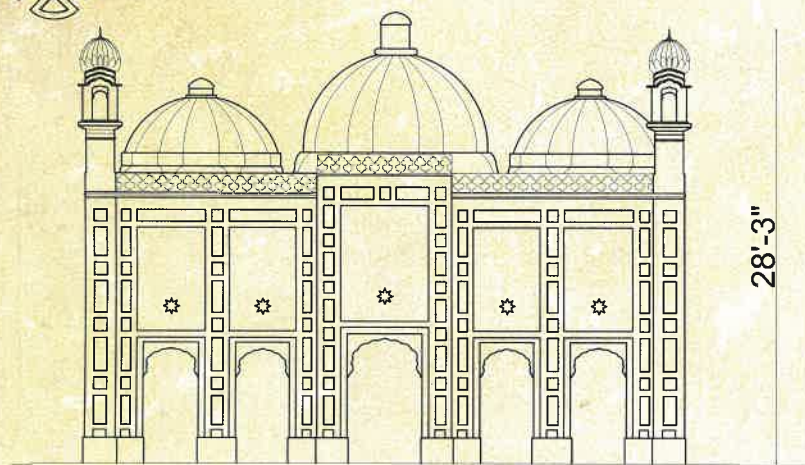
Photograph of Shah Ali Akbar's Mosque, Annual Report of Director General Archaeology Sir John Marshall, 1918-19. (Courtesy: British Library)



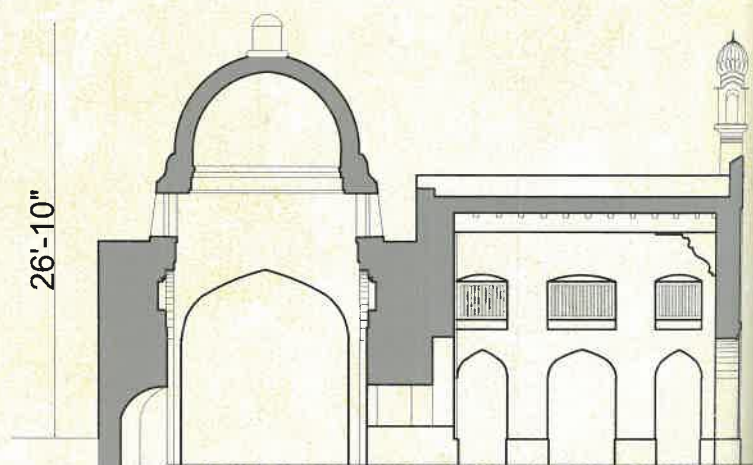
66'-3"

Prayer chamber of the mosque.

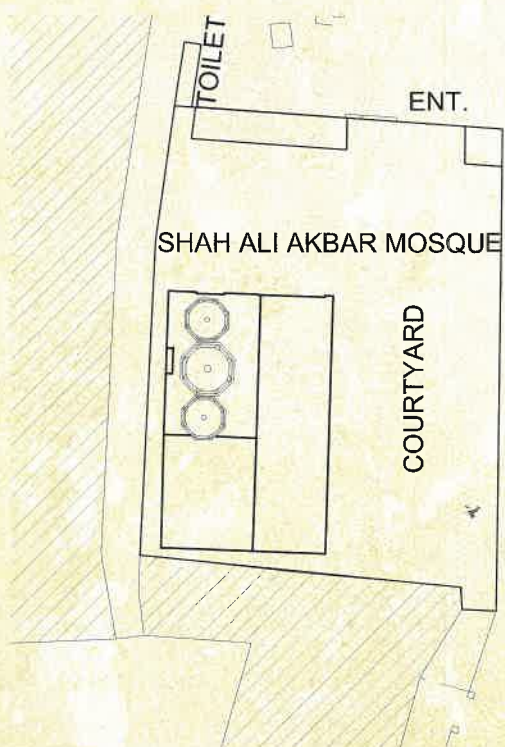




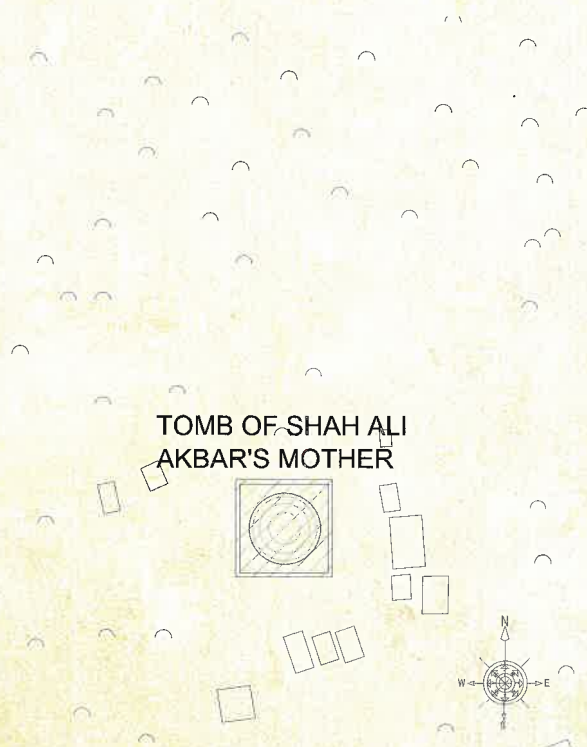
EAST ELEVATION



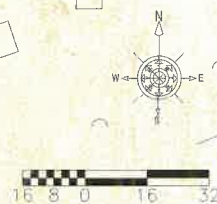
SECTION AA

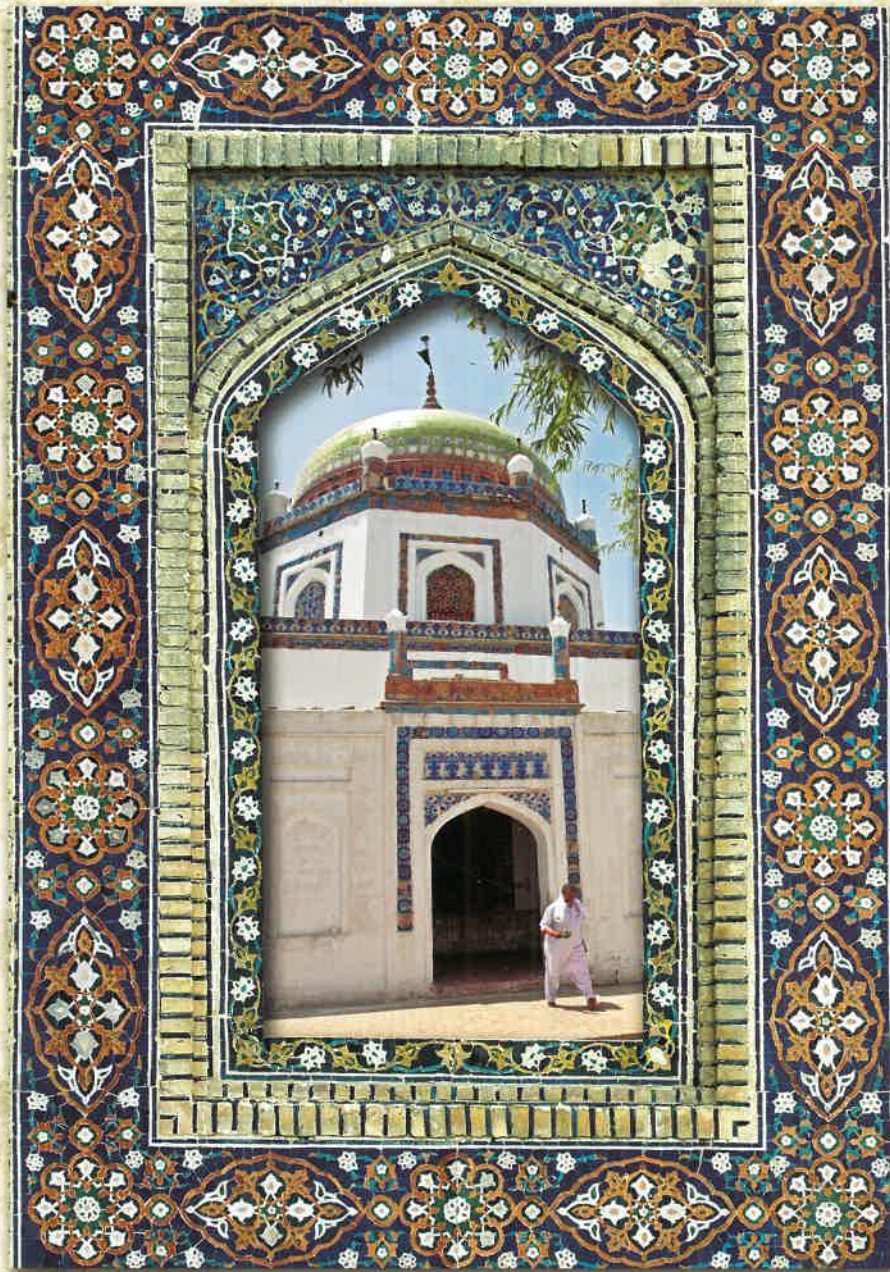


SITE PLAN



**TOMB OF SHAH ALI
AKBAR'S MOTHER**





East of Walled City



SHRINE OF SHAH SHAMS SABZWARI



LOCATION
SHAH SHAMS ROAD,
BASTI SAFRA

STATUS
PROTECTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT
OF PUNJAB UNDER PUNJAB
SPECIAL PREMISES ACT 1985/
PROTECTED BY DEPARTMENT
OF ARCHAEOLOGY &
MUSEUMS, GOVERNMENT OF
PAKISTAN UNDER ANTIQUITIES
ACT 1975

PERIOD / DATE
731 AH/1330 AD



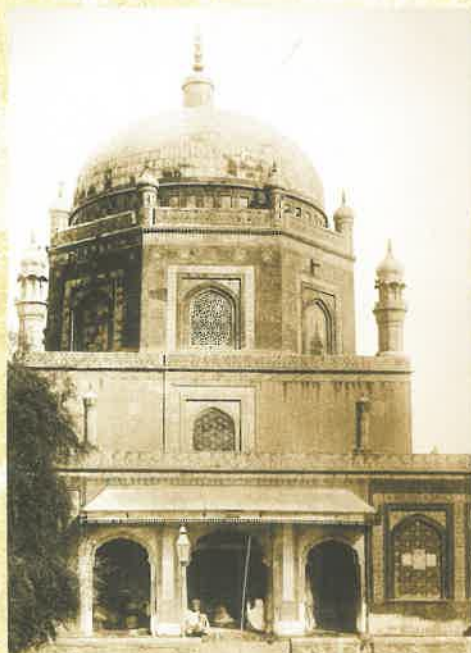
HISTORICAL NOTES

Shah Shams Sabzwari commonly referred to 'Shah Shams' was born in Sabzwari, Afghanistan in 560 AH/1165 AD and his genealogy is traced from Imam Jafar Sadiq. He completed his formal education in Sabzwari and in his early thirties he succeeded his father, Pir Shah-ud-Din. Although Shah Shams traveled across Badakhshan, Kashmir, Sindh and Gujarat, preaching Islamic doctrines, he eventually settled in Multan in 1201 AD. This became his permanent abode for the rest of his life. His preaching and writings gained him tremendous popularity amongst the masses as he mixed freely with people and adopted their customs, traditions and practices. During this period, Baha-ud-Din Zakariya was also at the zenith of his fame and power and so, numerous legends are attributed to the encounters between the two Saints in Multan. It is said that Shah Shams died in 1276 but Dr. Wasti attributes the date as 1279, indicating that at the time of his death, the Saint was 111 years old.

Shah Shams was known to be a prolific writer of both, prose and poetry in several languages including Seraiki, Punjabi, Gujarati, Purbi and Hindi. The subject of his writing was always religion which he effectively used for the propagation of his dogma. In fact so strong was his interest in religion that according to A. N. Khan, Shah Shams even established a new religious sect after his own name as "Shamsi".

Several *karamat* and legends are attributed to this Saint. According to the local guardians a popular legend is that he raised the temperature (*Tabrez*) of the city. This resulted in him being referred to as Shah Shams Tabrezi. However there are three variations of this legend. One of them is related by Sir Alexander Burnes who calls him 'Shams-i-Tabrezi', a saint from Baghdad who is believed to have performed many miracles and "even raised the dead". This worthy, as the story is told, was flayed alive for his pretensions. He had long begged his bread and in his hunger caught a fish which he held up to the sun and brought it closer so that he could roast the fish. Thus the natives to this day attribute the heat of Multan, which is proverbial, to this incident establishing his memory and equivocal fame on a firmer basis.

The second version consists of the Saint begging for food through the city. When he was dying from hunger, in anger he prayed to the sun: "O Sun your name is Shams and my name is Shams, come down and punish the people of Multan for their inhumanity". At once, the sun drew nearer and the heat of Multan has ever since been greater than any other place.



Photograph of Shah Shams Sabzwari's Shrine,
Diary of Archaeological Surveyor 1905-06.
(Courtesy: British Library)



Shrine of Shah Shams Sabzwari.



Photograph of Shah Shams Sabzwari's Shrine, from Annual report of the Director General of Archaeology in India 1918-19. (Courtesy: British Library)

The third version attributes the taunts of the people as being the cause for his anger leading him to call out to the sun to punish the city dwellers as the people would disturb and worry the Saint during his devotions.

The first structure of his tomb is said to have been a modest one which was built in 677 AH/1278 AD by Syed Ahmad Shukarbar and others (*Aulia-e-Multan*). However, according to the Multan Gazetteer (1926 edition) this current grand shrine was built over his tomb by the Saint's grandson in 1330.

A number of interventions have been undertaken on this shrine. The first serious intervention seems to have taken place in the year 1692, when the Diwan of Multan, Murshid Ali, carried out certain repairs in the original structure which had developed some serious cracks. Wasti has noted that a numbers of interventions were undertaken between 1739 and 1779. In 1739, the structure received serious injuries on account of war that was fought under the walls of this tomb between the then Nawab of Multan Zahid Khan Saddozai and the Shah Nawaz Khan. In 1779 the shrine was rebuilt at a cost of Rs. 75,000 by one of the Saint's followers, Seth Mehr Ali who hired two great masons named Abdul Latif, and Allah Ditta. The adjoining mosque was also repaired at the same time. The present verandah on all four sides, surrounding the original square building, which was not found in the contemporary buildings of that period, must be relegated to this period of reconstruction.

The Shrine suffered its worst assault in 1818, when Diwan Sawan Mal, Ranjit Singh's Governor of Multan, converted it into a Gurdwara and for almost 30 years Muslims could not enter its precincts. In fact, in 1831, Sir Alexander Burnes saw Sikhs reading their Granth Sahib in a verandah of this building. It was only in 1850 that the Shrine was restored to the Muslims by the newly established British government.

Cunningham, who was the first European to describe this building, attributed the building to the time of the Mughals (Archeological Survey of India-1982-73) but he probably was unable to discern among the fragments of tile work on the structure which belonged to the earlier original Tughlaq period.

DESCRIPTION

It is a square structure surrounded by a closed veranda with arched openings of varying sizes which are a later date intervention. The main chamber is surmounted by an octagonal story and then the dome reaching a height of 61 feet. Each corner of the square and octagonal story has a turret. The dome is placed on a drum which is perforated with windows and is covered externally with green square tiles fixed

with iron nails in the centre which is a unique feature. The window openings are covered with wooden grills in a distinctive geometric design typical of this region. Above the dome is an inverted lotus molding with a finial. It is constructed with small brick tiles decorated with Multani blue tiles and lime plaster which currently is damaged and in a poor condition. The flooring is finished with small brick tiles. The solid wood main door is set in a frame covered with Multani blue tiles.

The interior has recently been finished with 6x6 inches white ceramic tiles up to 4 feet as a dado. The interior of the octagonal walls and the dome is covered with new mirror work. The inside verandah ceiling finish in *kashi kari* work is in a poor condition however the quality of the woodwork in the shrine is of exceptional quality in terms of craftsmanship.



Photograph of Shah Shams Sabzwari's Shrine by Baker William, 1865. (Courtesy: British Library)



Water colour image of Shrine of Shah Shams Sabzwari 1876 by Alfred Frederick Pullock Harcourt. (Courtesy: British Library)





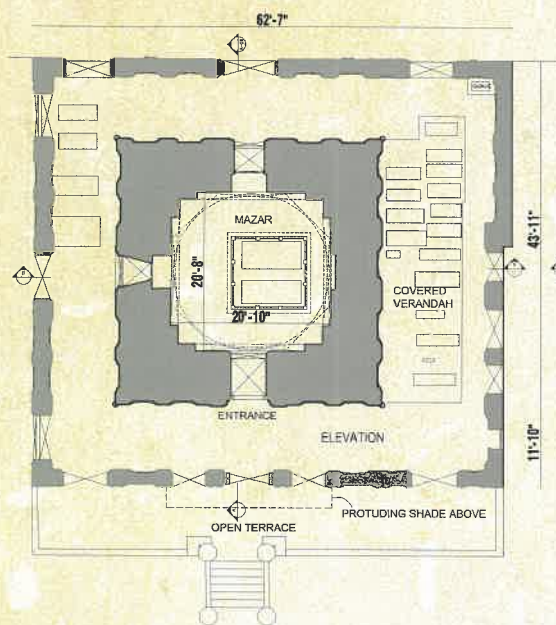
Ziarat of the shrine.



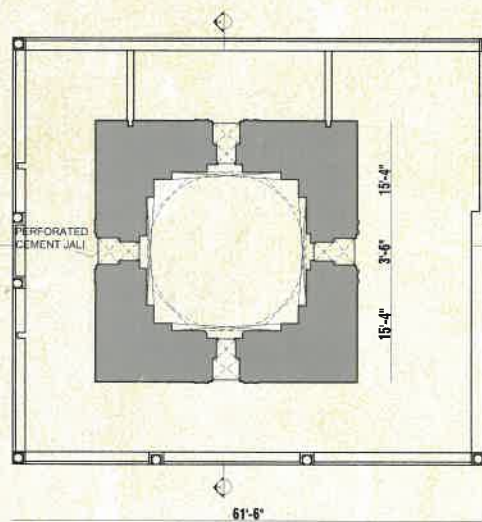


Entrance verandah to the shrine of Shah Shams Sabzwari.

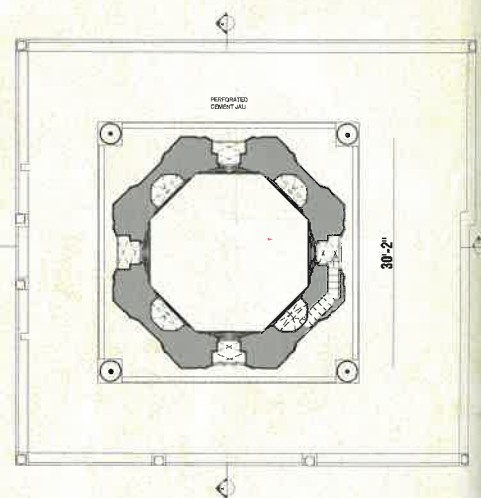




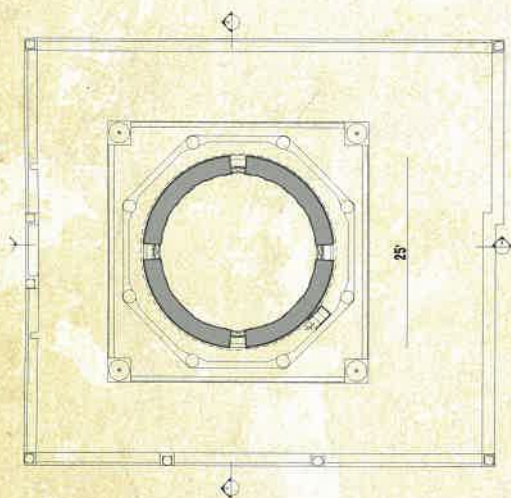
GROUND FLOOR PLAN



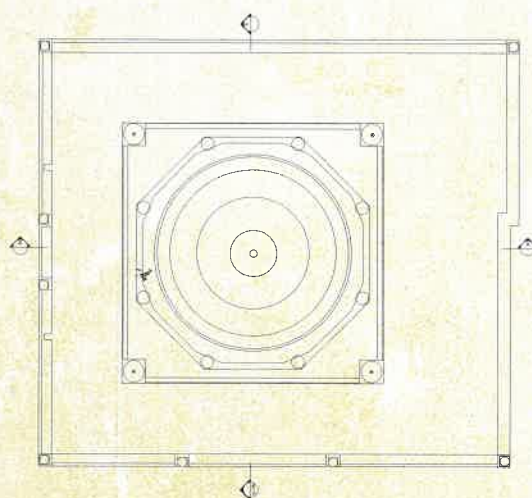
PLAN AT +16'-0"



PLAN AT +27'-0"



PLAN AT +47'-0"

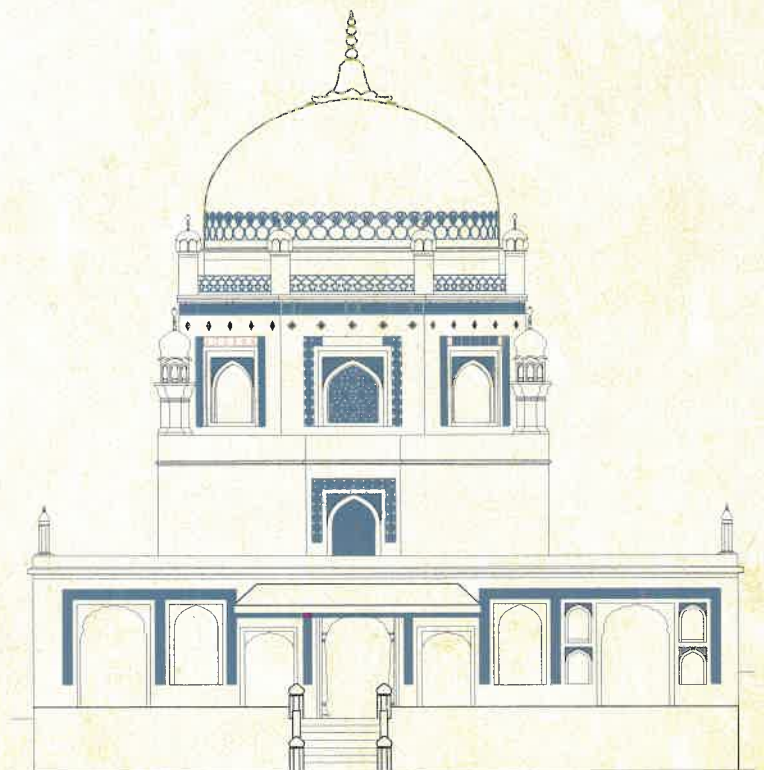


ROOF PLAN





SOUTH ELEVATION

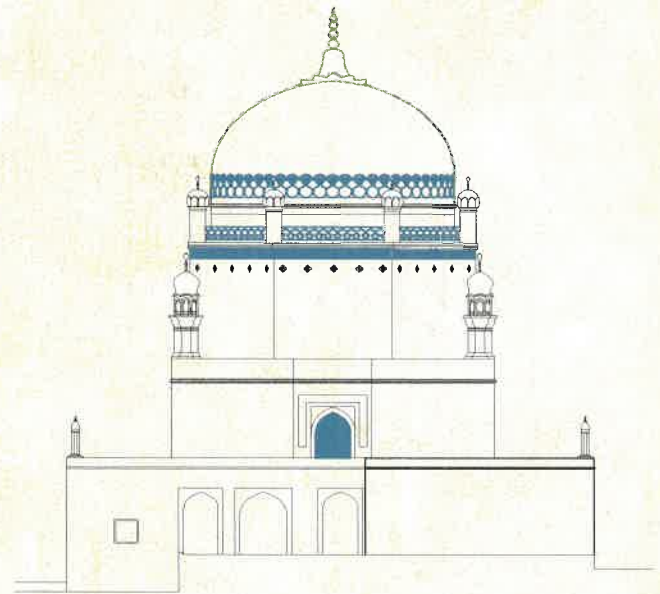


NORTH ELEVATION





EAST ELEVATION



WEST ELEVATION

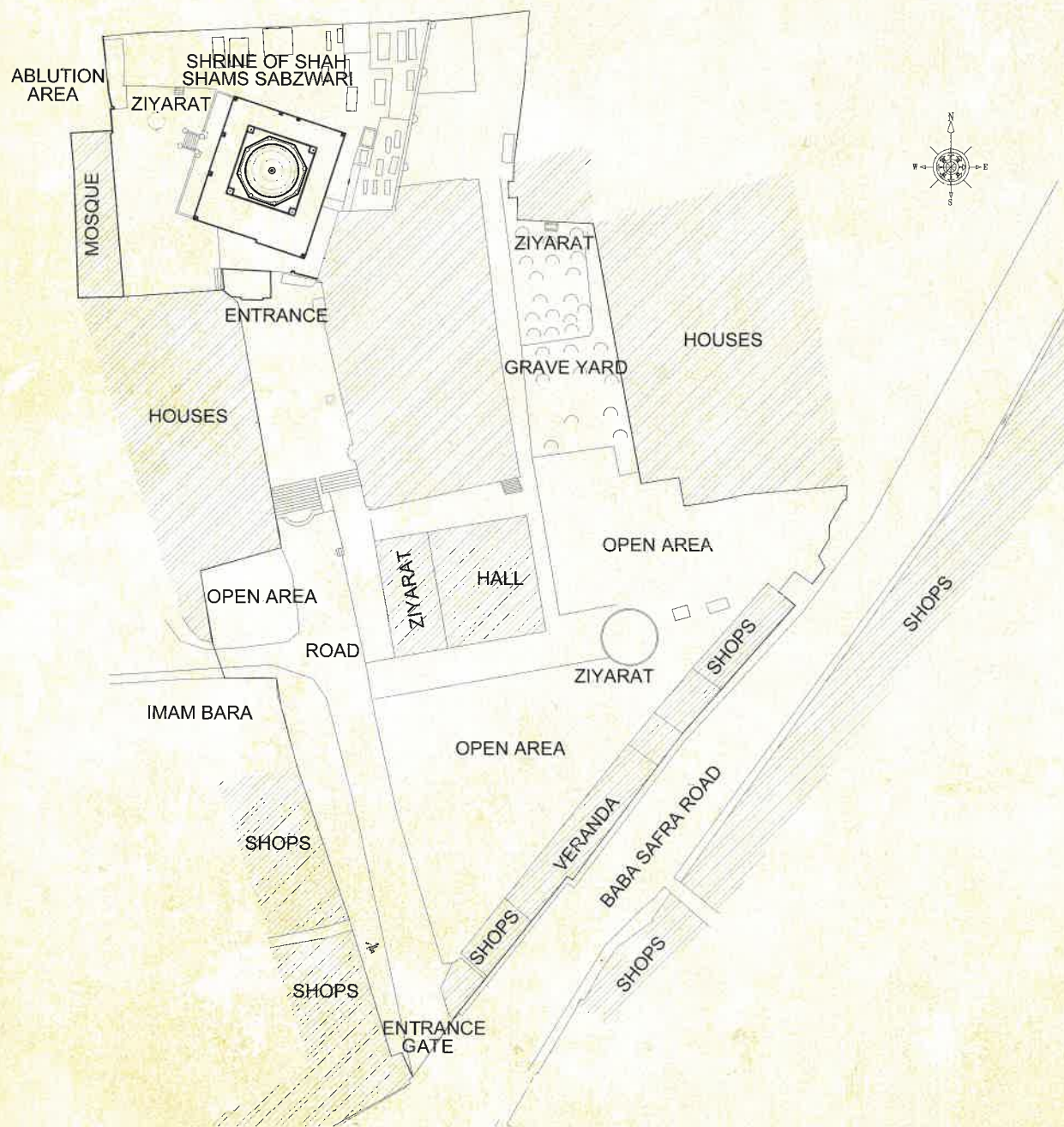


SECTION AA



SECTION BB





SITE PLAN

16 8 0 16 32

SHRINE OF HAFIZ JAMAL



LOCATION

ADJACENT TO AAM KHAS BAGH

STATUS

LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT OF
PUNJAB UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

1226 AH/1811 AD



HISTORICAL NOTES

Hafiz Jamal's exact date of birth is unknown as some historians state that he was born in the year 1125 AH/1713 AD whereas others provide a much later date of 1162 AH/1748 AD. What is known is that he was the son of Hafiz Abdul Rashid and hailed from an Awan family that had migrated from the Jhelum district.

Although Hafiz Jamal was a follower of Khawaja Noor Muhammad Maharvi, he established a *madrassa* in Multan whose syllabus pertained to the Chishtia School of mysticism. Hafiz Jamal held a deep interest in philosophy and was also a skilled swordsman as well as an excellent marksman with bow and arrow. In fact, during his lifetime, Sikh raids on Multan were quite frequent and he often took part in these fights in defense of his city and its people. It is said that Nawab Muzaffar Khan who died in the war against the Sikhs was his disciple.

Hafiz Jamal died in 1226 AH/1811 AD. The Shrine was built during the reign of Ranjit Singh and it is said that Sawan Mal, the then Governor of Multan donated the land for the shrine which was built under the supervision of Khawaja Khuda Bakhsh and Khawaja Muhammad Isa of Khanpur.

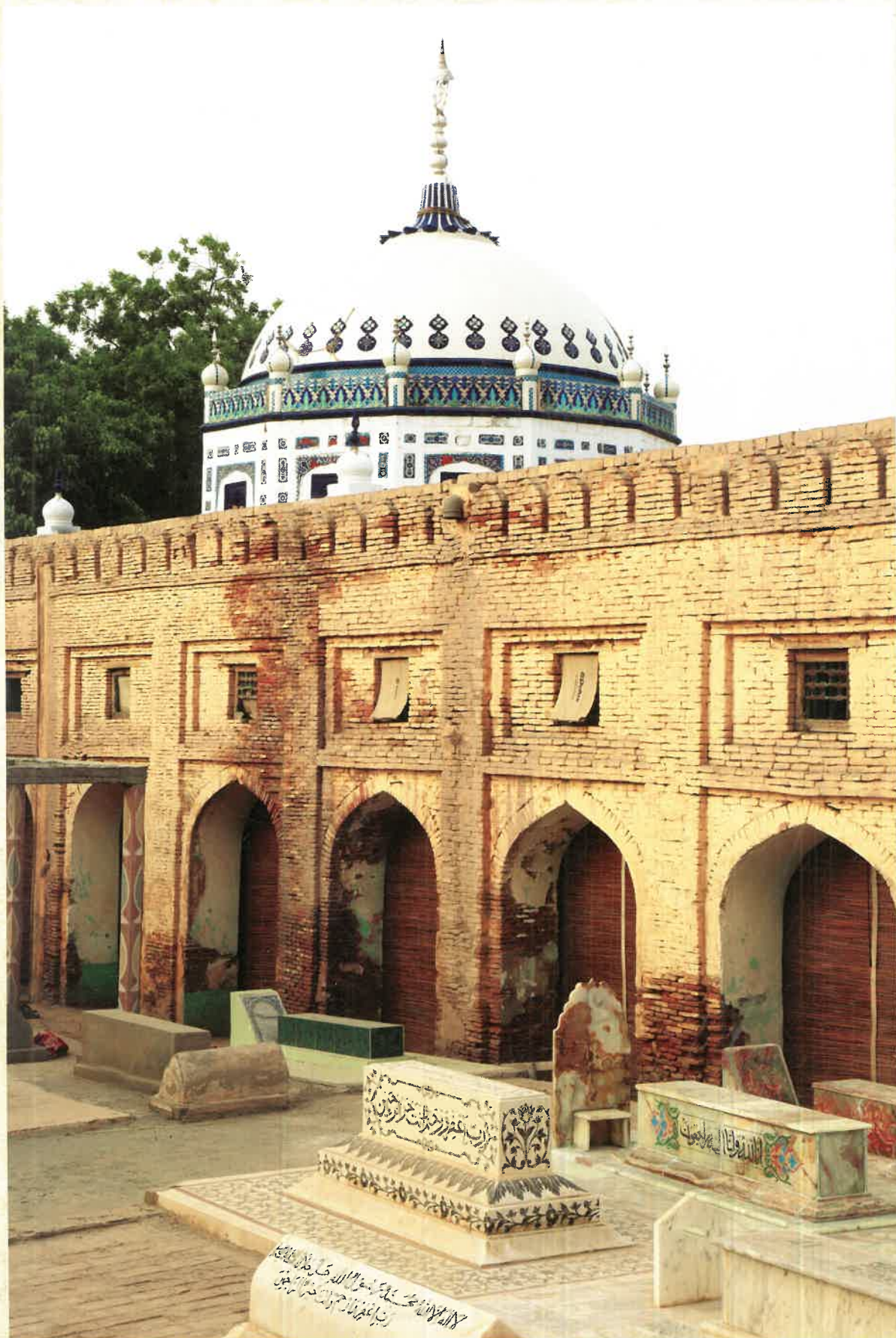
DESCRIPTION

Unlike most of the shrines in Multan the Hafiz Jamal Shrine has a clean and spacious access. The main Shrine is surrounded by a vast compound enclosed in an elegant girdle wall containing recessed rectangles and blind arches and heavy merlons at top. The masonry brick wall is not covered with plaster. Externally the wall has half-octagonal buttresses attached to the wall. Inside the walled complex there is large graveyard. The Shrine is within a huge pavilion made of exposed bricks. It has several arched openings on the east and south sides while openings on the other two sides rest on wooden columns and arches. It rises above this pavilion in the shape of a dodecagon which has a hemispherical dome above.

Although it is not precisely known when the Shrine was built, the two vaulted verandahs which are almost like tunnels surrounding it on the west and north were added by his first Khalifa and successor Maulana Khuda Bakhsh. The present gravestone and floor was added along with the eastern gate of the *khanqah* by Khawaja Allah Bakhsh, the *Sajjada Nashin*. Similarly, the marble frame on the southern gate is reported to have been added by Nawab Haji Ahmad Yar Khan whereas the northern gate was built by his son, Sufi Atta Muhammad. The *Majlis Khana* on the south side was added by the Khakwani Nawabs and other disciples of Hafiz Sahib. The timber roof of this hall is embellished with *nakashi*. The overall interior is profusely decorated with *nakashi* and *aina kari*, typical of Multani decorative works.



Photograph of the Hafiz Jamal's Shrine from
Diary of Archaeological Surveyor, 1905-06.
(Courtesy: British Library)



View from the south graveyard facing prayer hall and shrine in the background.





Entrance door to Shrine Chamber.



Vaulted verandah on the west of the Shrine.



Entrance gateway to the Shrine compound.



View of prayer hall south of the main Shrine.



Detail of ceiling.

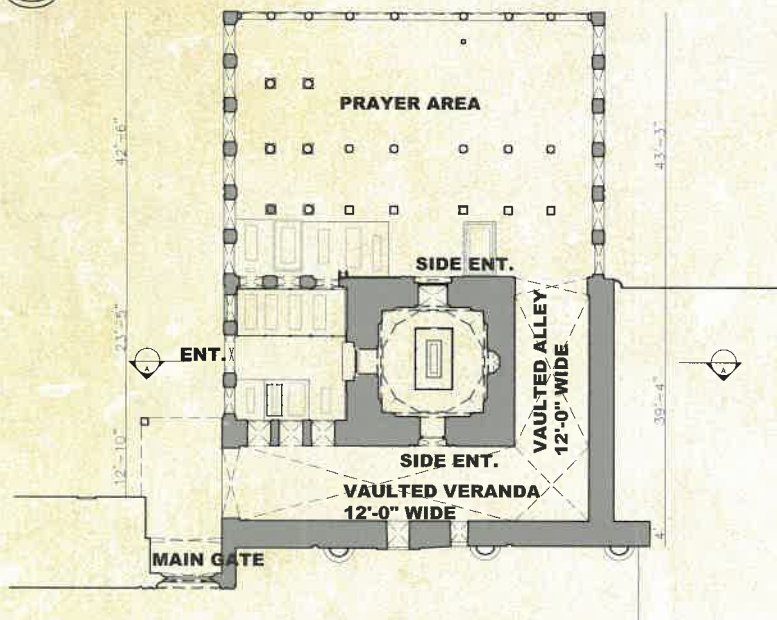


Detail of ceiling.

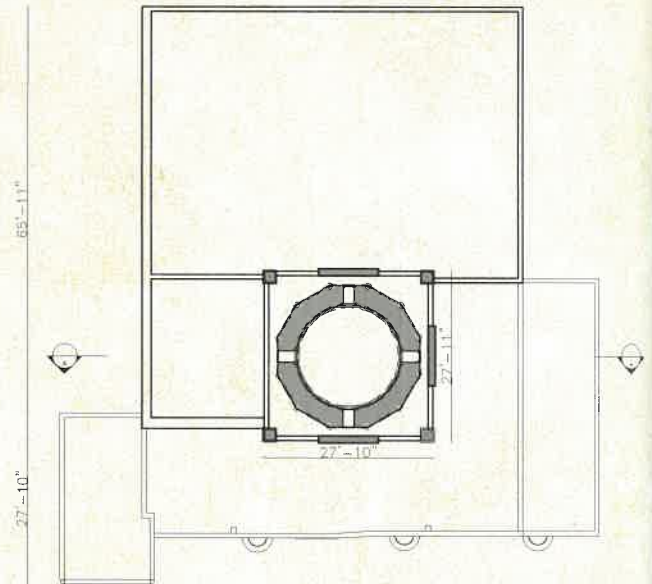


Detail of central dome.

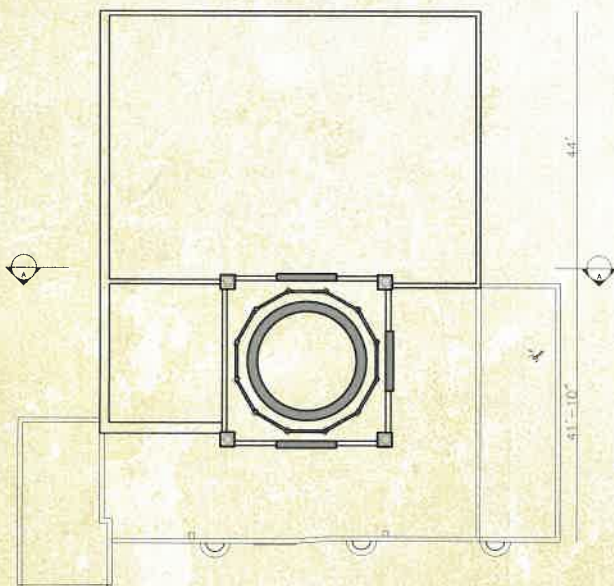




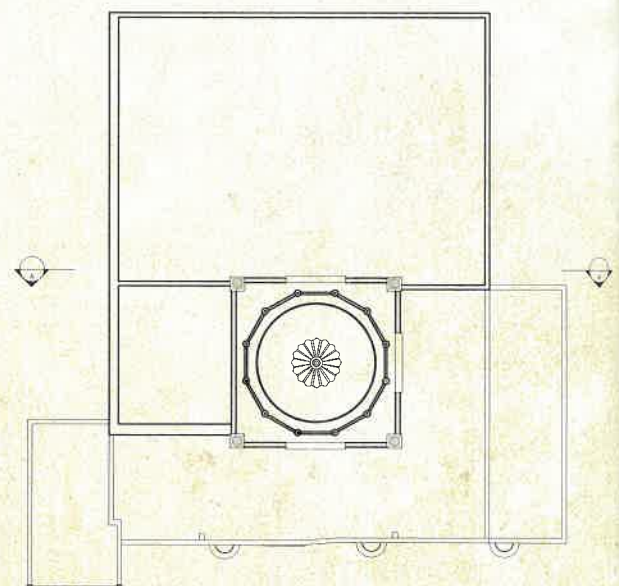
GROUND FLOOR PLAN



PLAN AT +21'-0"



PLAN AT +24'-0"



ROOF PLAN



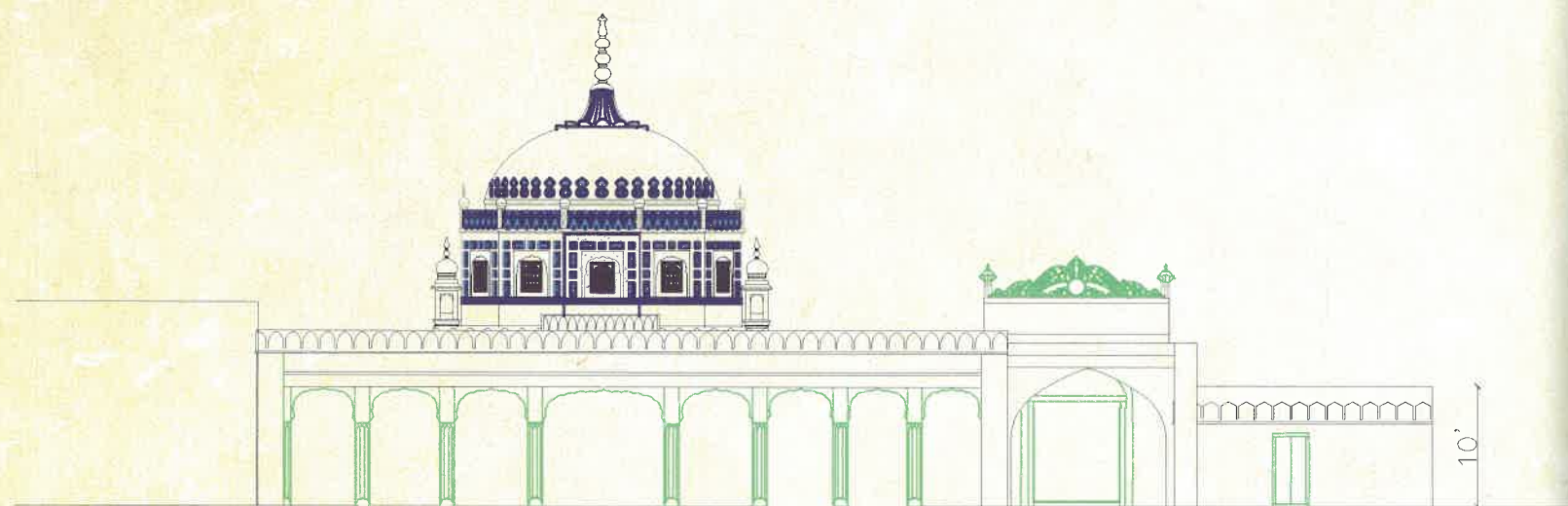


NORTH ELEVATION

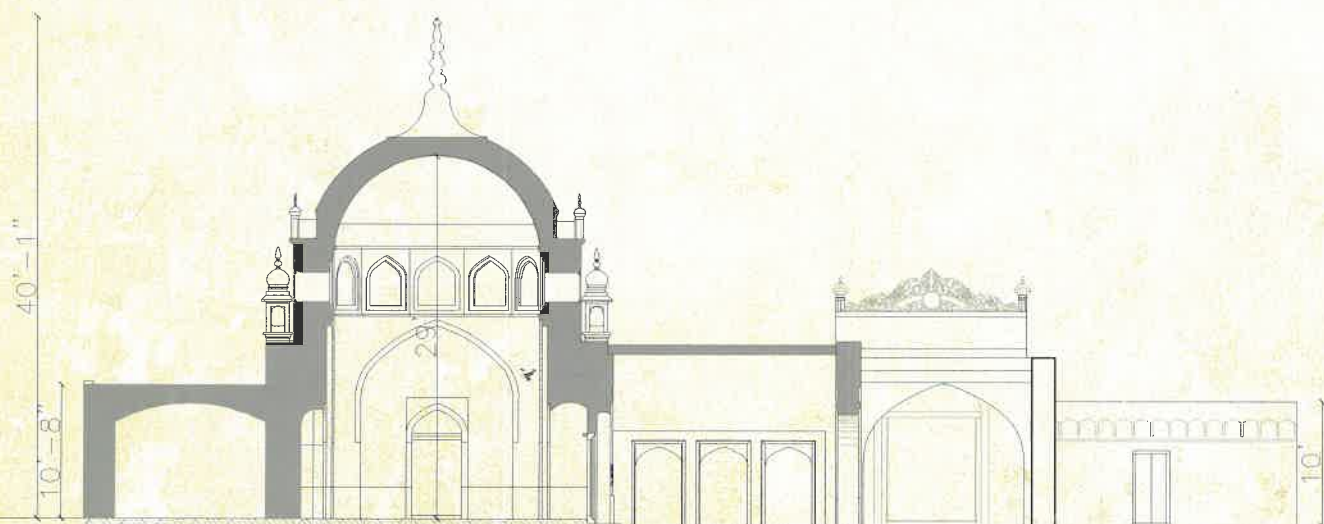


EAST ELEVATION



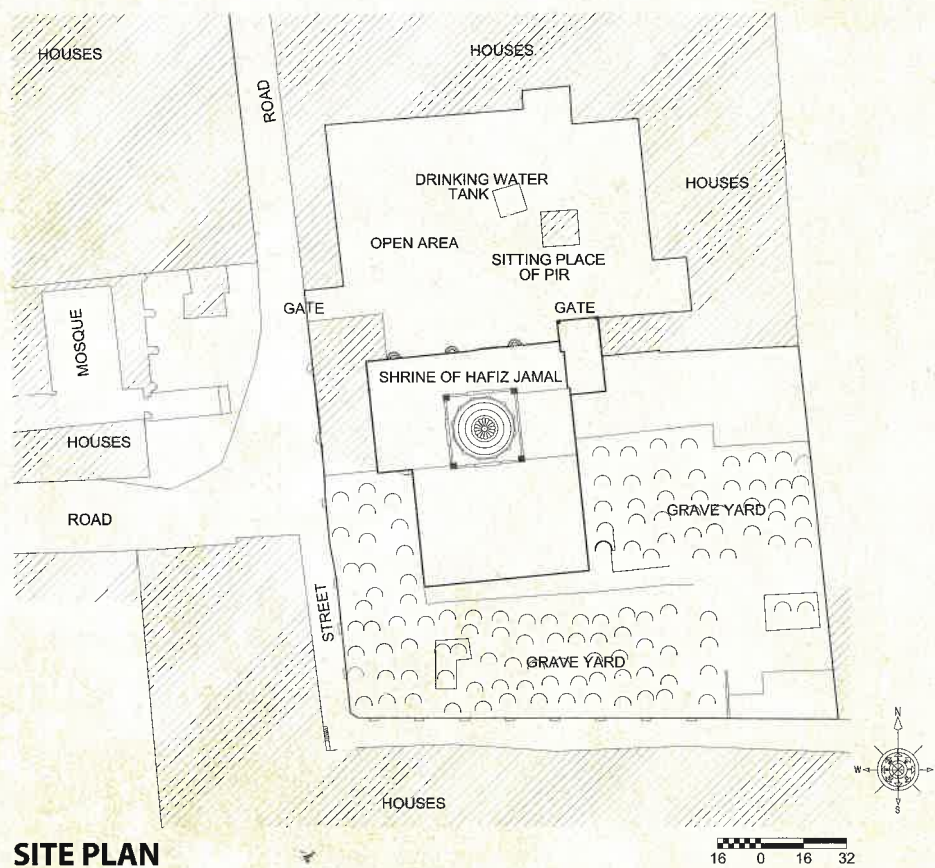


SOUTH ELEVATION



SECTION AA





SITE PLAN

EID GAH



LOCATION
NORTH EAST OF MULTAN CITY
ON LMQ ROAD

STATUS
NOT PROTECTED OR LISTED

PERIOD / DATE
1735 AD



HISTORICAL NOTES

About a mile to the north east of Multan city is the Eid Gah Mosque, which was built in 1735 by Nawab Abdul Samad Khan, Governor of Lahore. This is a mosque where a large congregation prays on Eid and other significant religious days. The mosque sits in front of a large compound half of which is paved and the rest is landscaped with lawns in four quadrangles and a fountain in the centre. It is located in the extreme west of this compound, an elegant structure covering an area of approximately 13000 Sft which can accommodate almost 2000 *namazi*'s. The paved courtyard can accommodate a further congregation of almost ten thousand *namazis*.

During the Sikh rule the Eid Gah was used for military purposes as a garrison and a powder magazine and it was during the war between the British and Sikhs that the mosque suffered damage from an explosion which resulted in the total collapse of the dome and the cupolas of its minarets. The main entrance of the mosque was also substantially damaged. It was here in 1848 that the Patrick Alexander Van Agnew of the Bengal Civil Service and Lieutenant William Anderson were massacred by the Sikh troops of Mul Raj. After the annexation of Multan by the British, the building was used for some years as the Deputy Commissioner's *kutchery*; but in 1868 it was restored to the Muslim community. However it continued to be in disrepair till as late as 1891, when it was restored largely at the instance of the Deputy Commissioner, Mr. Cookson and the Divisional Judge Nawab Muhammad Hayat Khan.

The Eid Gah, which was originally located outside the city in an area known as Mohallah Baqir Ali within a small fort, now lies surrounded by new developments. Today, there is no trace of the fort and the area around has been built up by new construction. The site itself has also been encroached upon by a residence for the imam of the mosque and a recently constructed tomb of Ahmed Saeed Qazmi just adjacent to the main entrance of the Eid Gah. A plaque installed on the facing wall of the Eid Gah which has been removed recently stated that Syed Karam Shah the then Assistant Commissioner of Shorkot along with two others assisted in the reconstruction of the Eid Gah.

Gardens and fountains in the large courtyard were a significant feature of the Eid Gah, which have vanished through the ravages of time. The façade has been recently restored to its original form but the columns have been plastered and painted several times over thereby covering the original finish of the columns.



Photograph of Eid Gah with collapsed dome and minarets by William Henry Baker, 1865.
(Courtesy: British Library)



Photograph of Eid Gah with reconstructed dome and minarets, Sir John Marshal, Annual Report of D.G. Archaeology, 1918-19. (Courtesy: British Library)





Main Entrance to the mosque chamber.

DESCRIPTION

It is a 240 feet long by 54 feet broad building, with one central dome and three flat domes on either side of the central dome domes in the late Mughal style making a total of seven domes. The four minarets are constructed in bricks whilst the *chatri* and the brackets of the minarets are made up of sandstone. The whole of the wall covering the main façade is fair faced brick tile with large expanses of glazed blue Multani tiles each of individual designs. This ornamentation is confined to the square and rectangular panels with geometric, floral and calligraphic motifs in blue and white. Quranic Verses are inscribed in different styles of calligraphy – *Nastaliq*, *Naksh* and *Sulus*.

The interior of the sanctuary is plastered and finished in white paint. The *mehrab* is ornamented with glazed tiles and fresco. Blue is the color of the tiles whilst red, gold and yellow are the main colors in fresco.

As one enters the site from the entrance gate there is a courtyard that through historic reference is assumed to be paved completely in bricks. Currently the flooring of the mosque is in Chinioti stone that probably has replaced the original brick tile flooring.

An ablution area and toilets have been constructed on the south of the site, a structure which does no justice to the historic mosque. Along the north boundary wall quarters have been constructed with additional ablution areas and toilets. The courtyard of the Eid Gah was partially paved to accommodate the regular *namaz* and the rest was probably unpaved area to cater to the large biannual *namaz* congregations for the Eid. The unpaved area currently has lawns designed on the *char bagh* concept with a fountain in the centre fed by four channels.



Detail of fresco in internal surface of the arch.



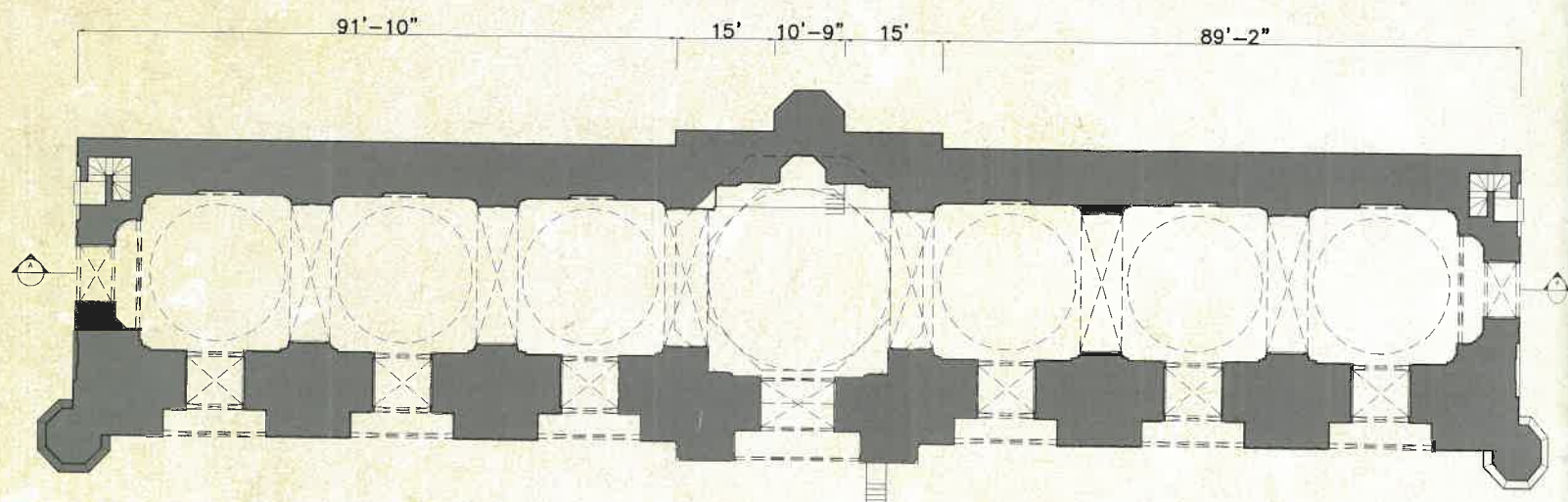
Eid Gah during the siege by the British troops. Sketch from John Dunlop: Mooltan, A Series of Sketches During and After the Siege. (Courtesy: Punjab Archives)



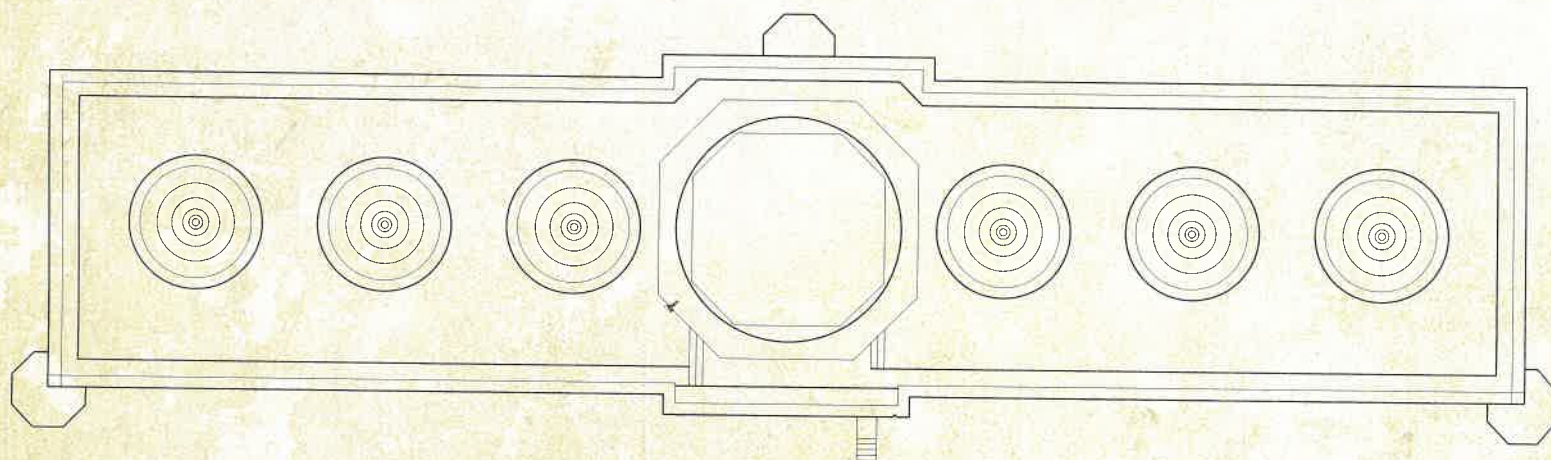


View of the Eid Gah from the courtyard.

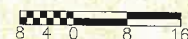


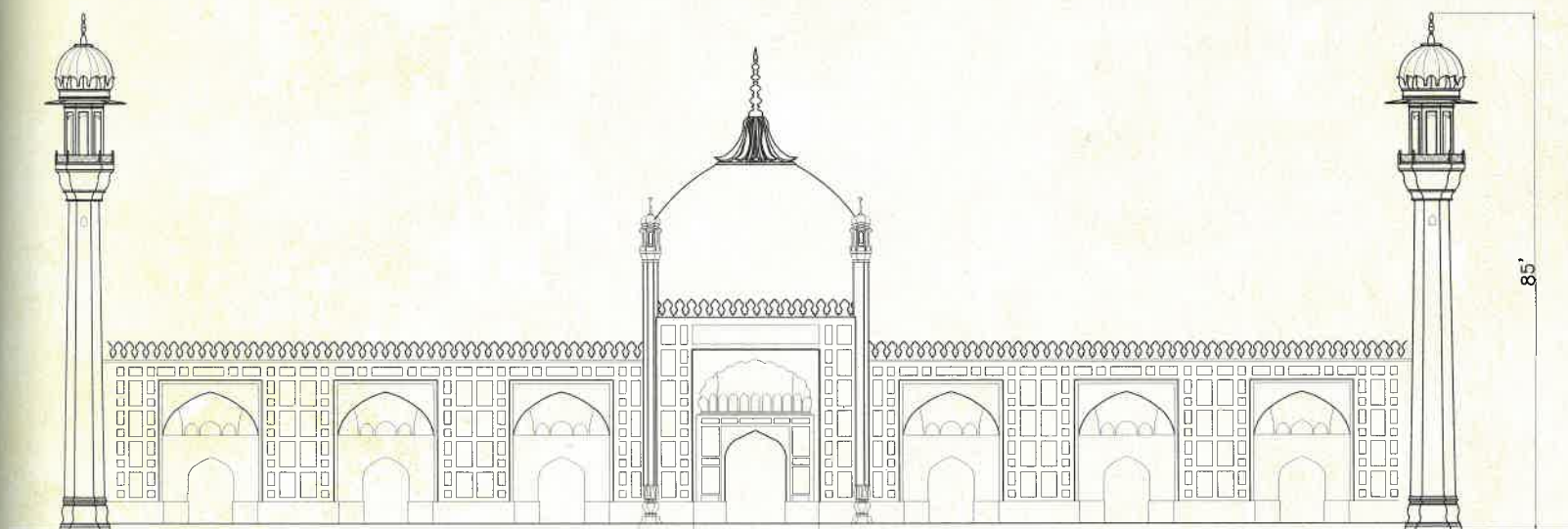


GROUND FLOOR PLAN

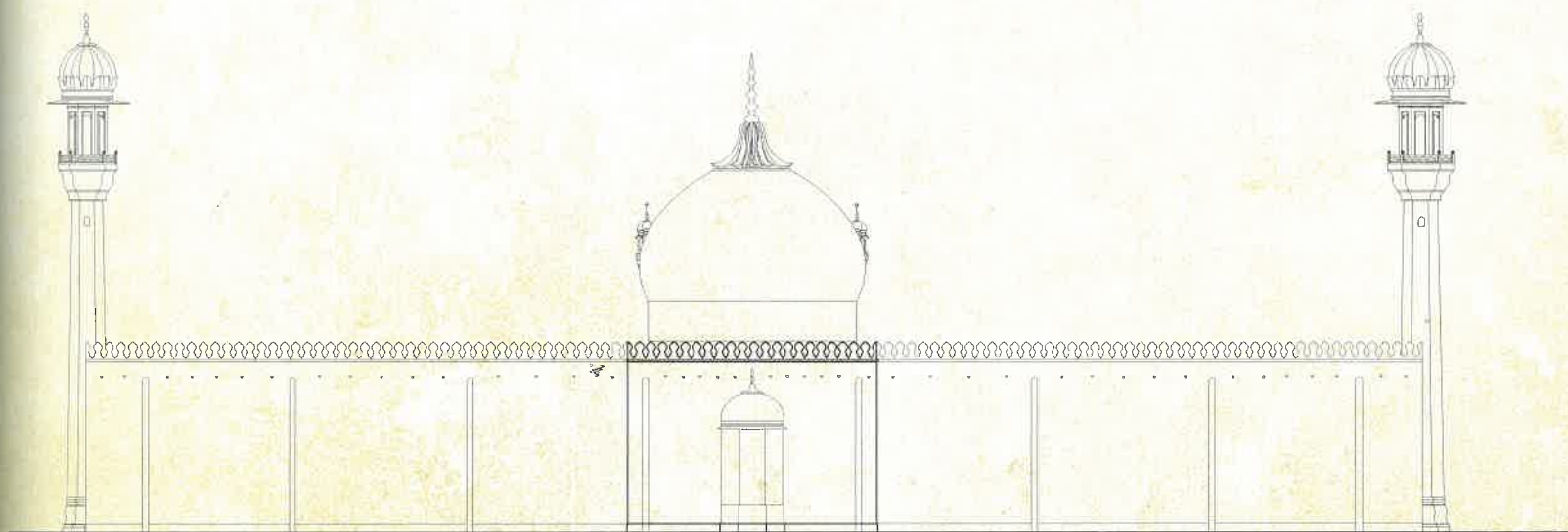


ROOF PLAN



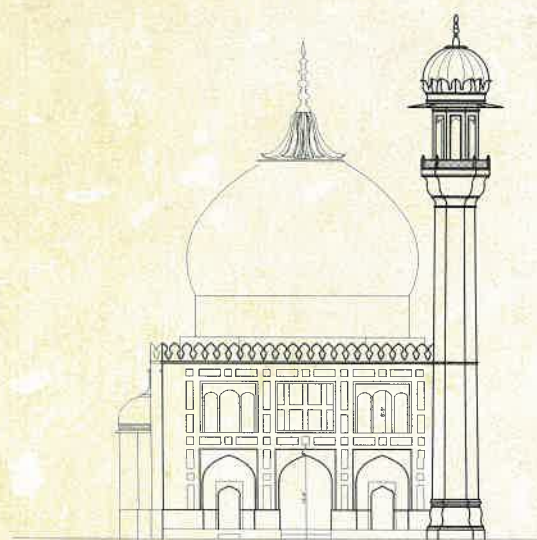


EAST ELEVATION

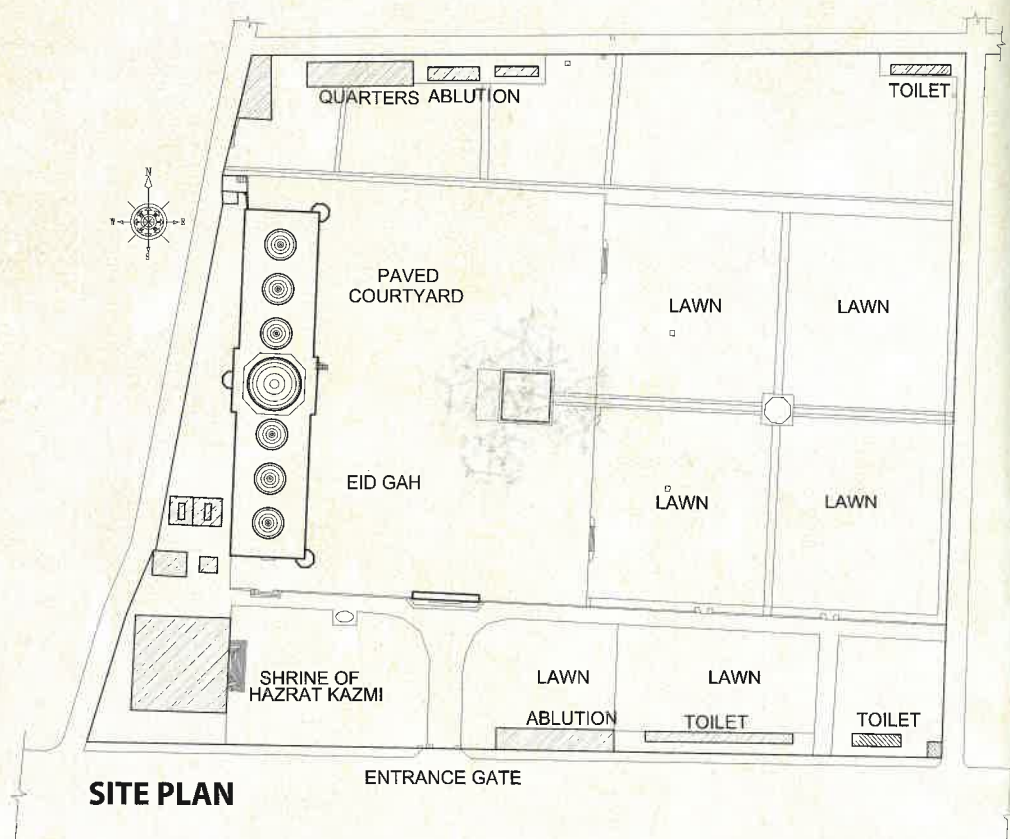


WEST ELEVATION

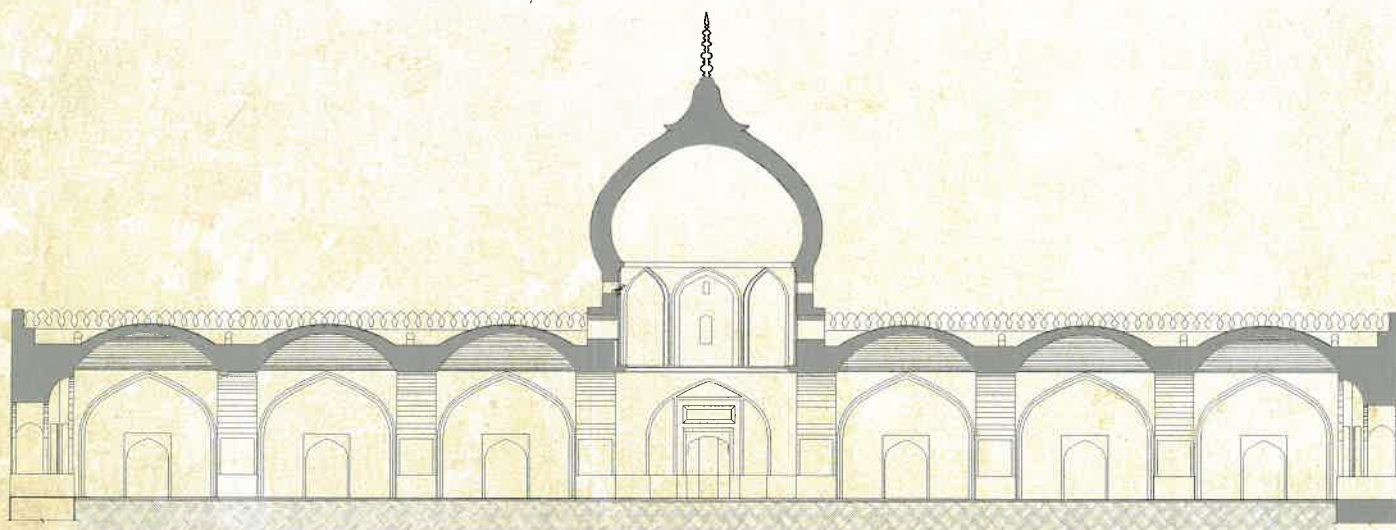
8 4 0 8 16



SOUTH ELEVATION

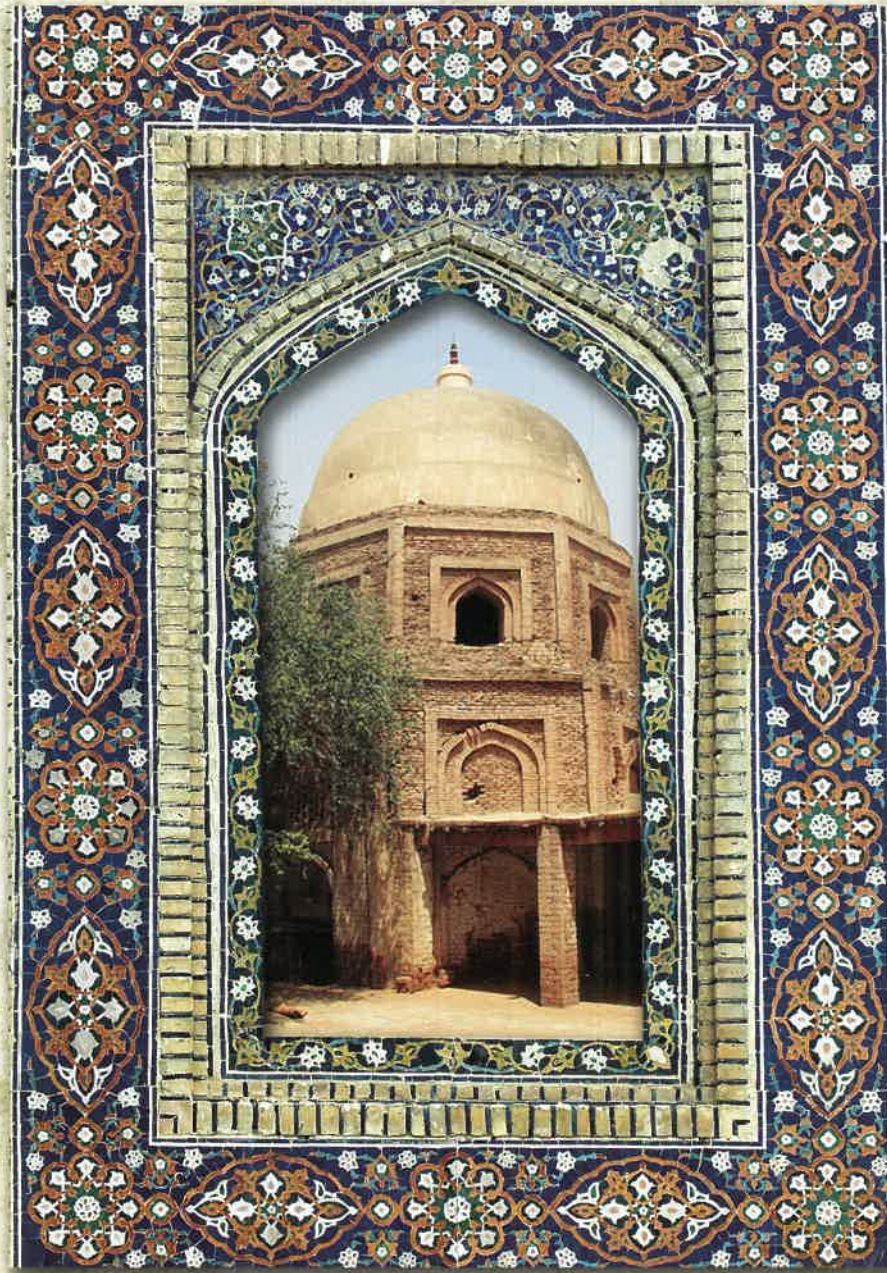


SITE PLAN



SECTION AA

8 4 0 8 16



WEST OF WALLED CITY



TOMB OF MAI MEHERBAN



LOCATION
NEAR CHOWK FAWARA

STATUS
LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT
OF PUNJAB UNDER PUNJAB
SPECIAL PREMISES ACT 1985

PERIOD / DATE
13TH CENTURY



HISTORICAL NOTES

There is no recorded history about Mai Meherban and very little has been written about the architecture of her tomb. Scholars like A. N. Khan mention her name only once but nothing about her life, time or the period of construction of this tomb. She was the wife of Shaikh Hasan who is said to have come to Multan shortly after the time of Shah Muhammad Yousaf Gardezi (1082-1136). However, the form of the mausoleum is very different from that of Shah Yousaf Gardezi but is similar in plan and elevation to the Shrine of Shaikh Baha-ud-Din Zakariya which was constructed over a hundred years later in 1267. Thus, for all intents and purposes, this structure may be related to the post-Baha-ud-Din Zakariya's time, towards the close of the 13th century.

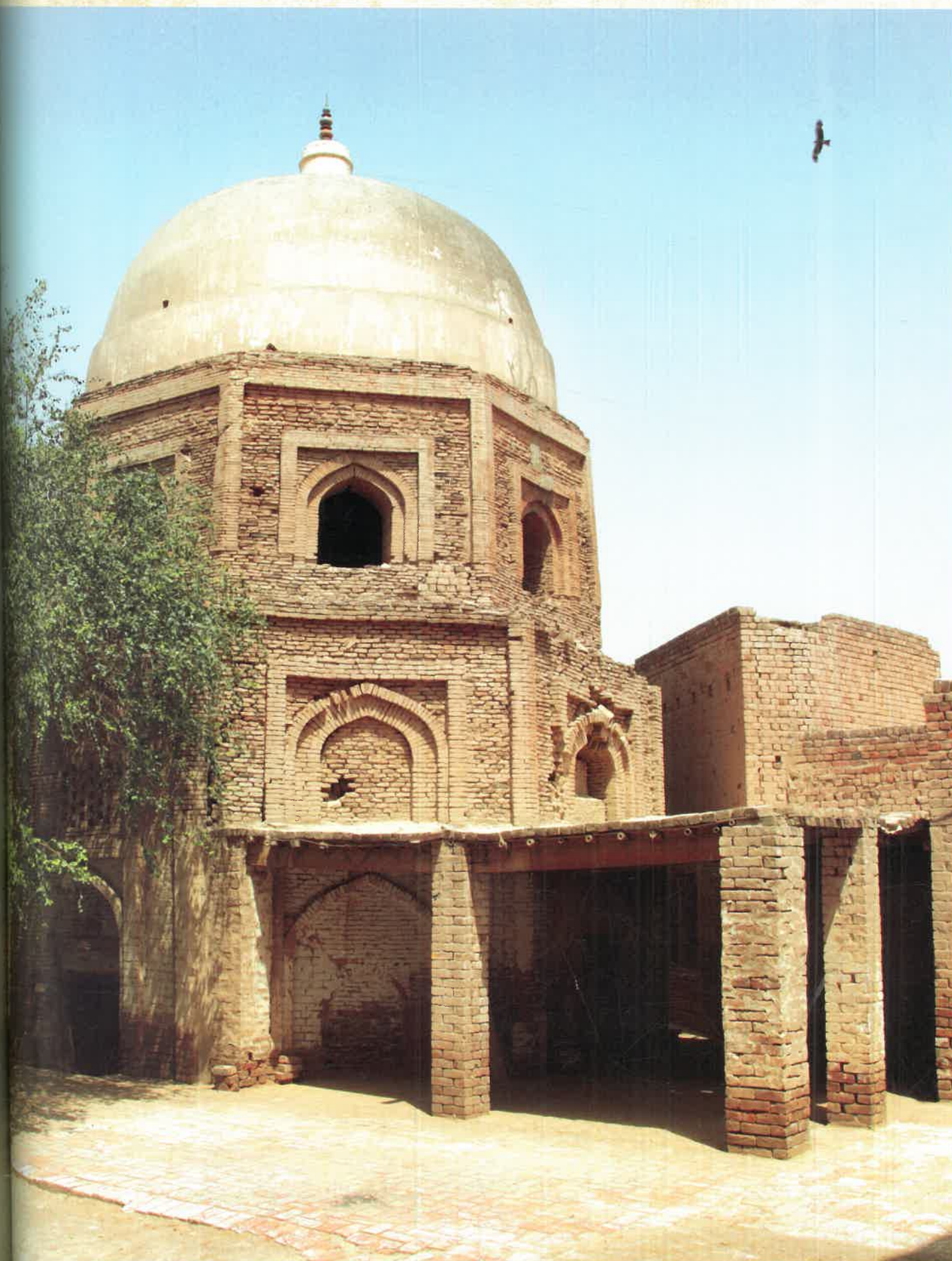
DESCRIPTION

The structure comprises of an octagonal building with octagonal second storey and a plastered dome with finial on a thick cylindrical mass of masonry laid in mud mortar. The exposed brick work laid in mud mortar is now decaying and certain portions are missing altogether. Due to lack of maintenance, water penetration and settlement, dangerous cracks have appeared both in the walls and dome of this majestic structure which can be classified as one of the oldest heritage buildings of Multan.



*Photograph of Mai Meherban's Tomb. Annual
Report of Director General of Archaeology, Sir John
Marshal 1918-19. (Courtesy: British Library)*



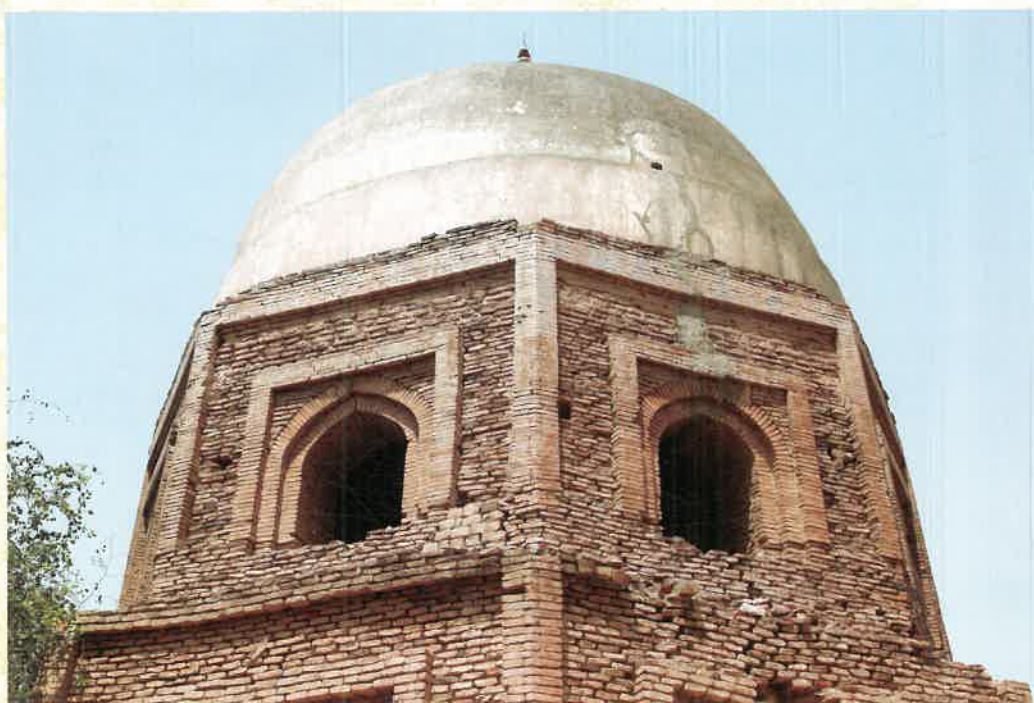


Shrine of Mai Meherban.

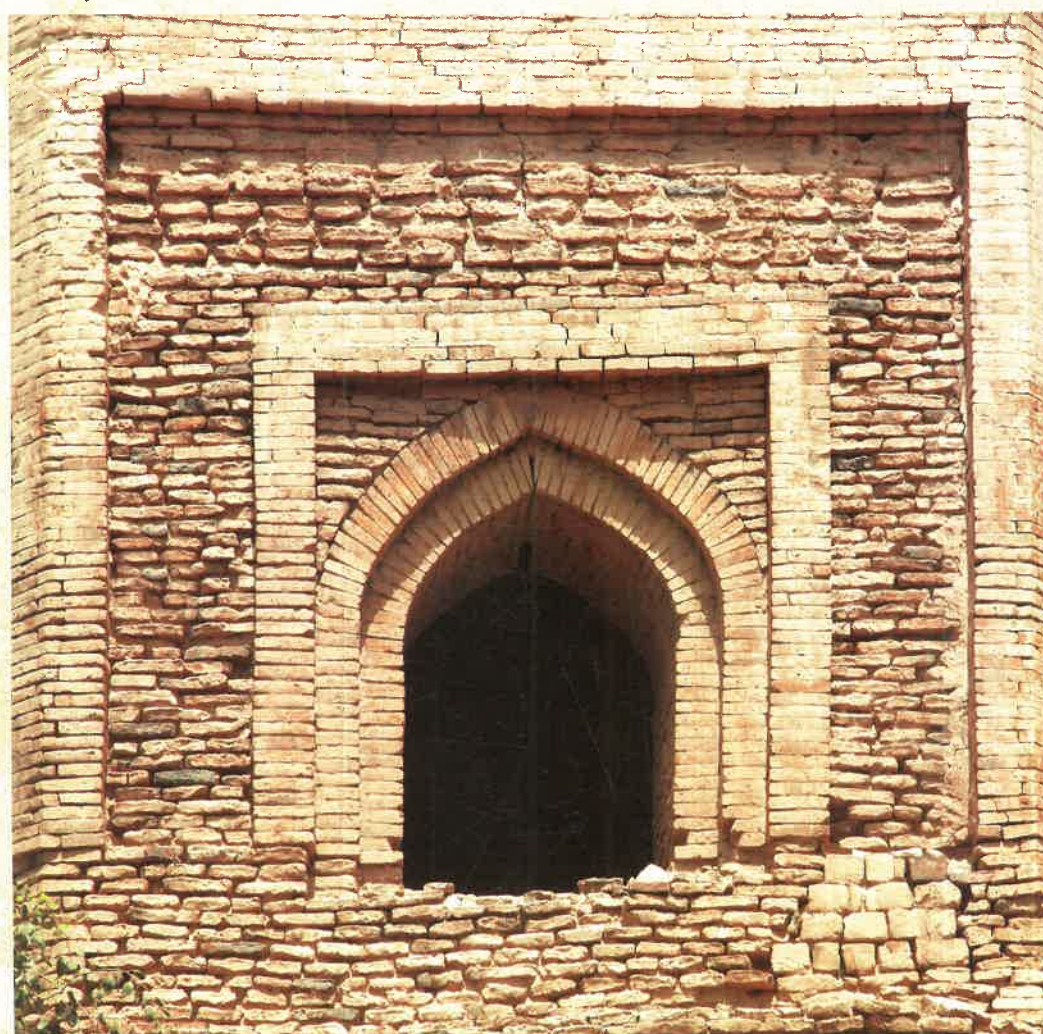


Detail showing deteriorating condition of the structure.



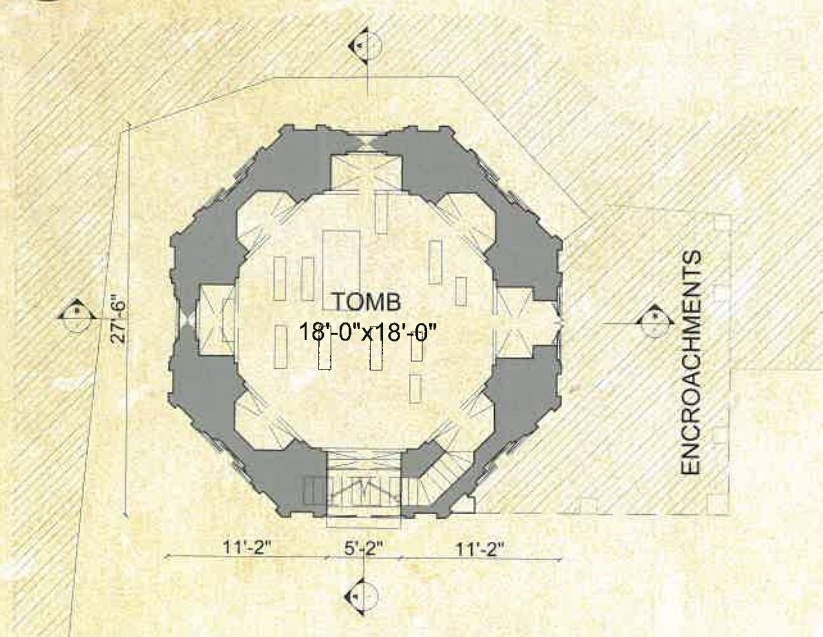


Detail of the dome.

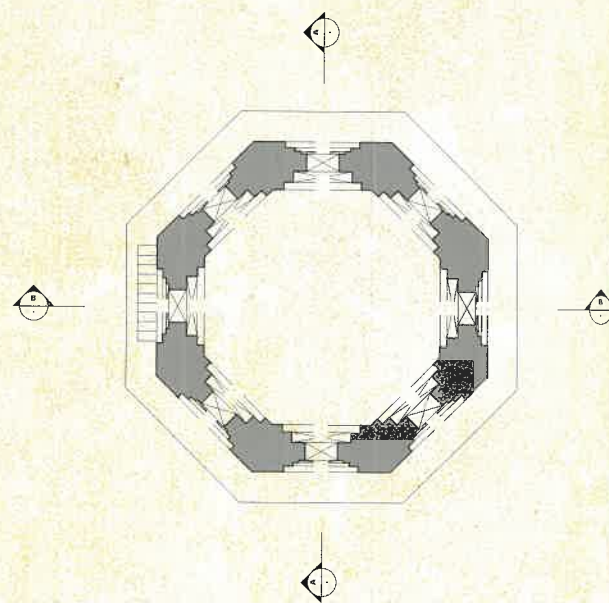


Detail showing deteriorating condition of the structure.

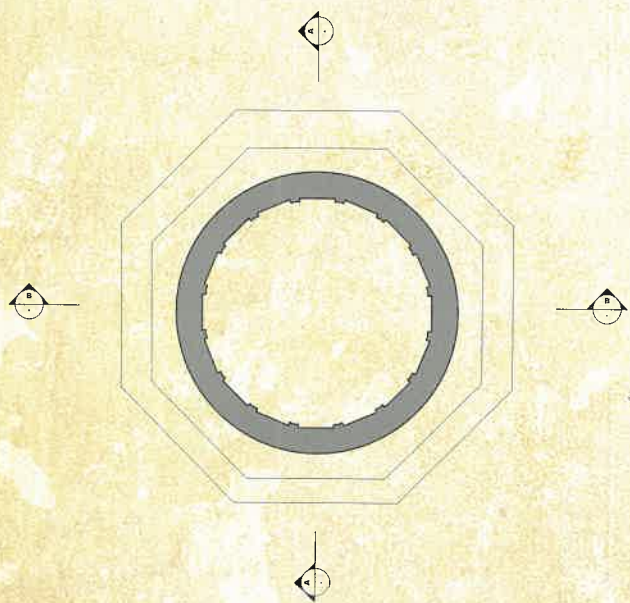




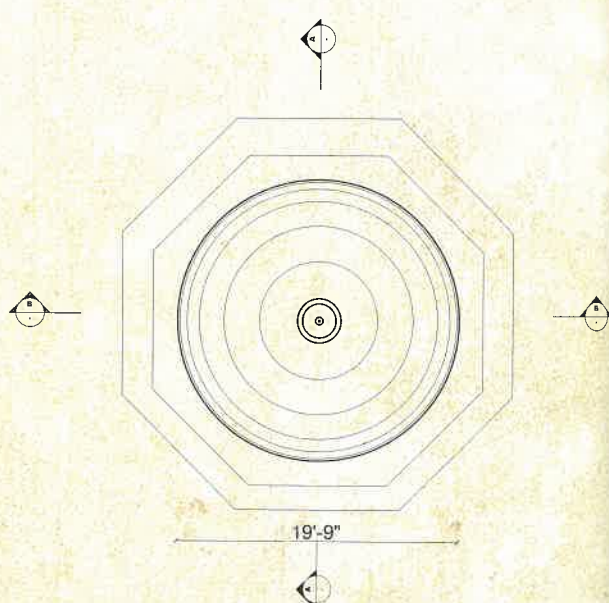
GROUND FLOOR PLAN



PLAN AT +16'-0"



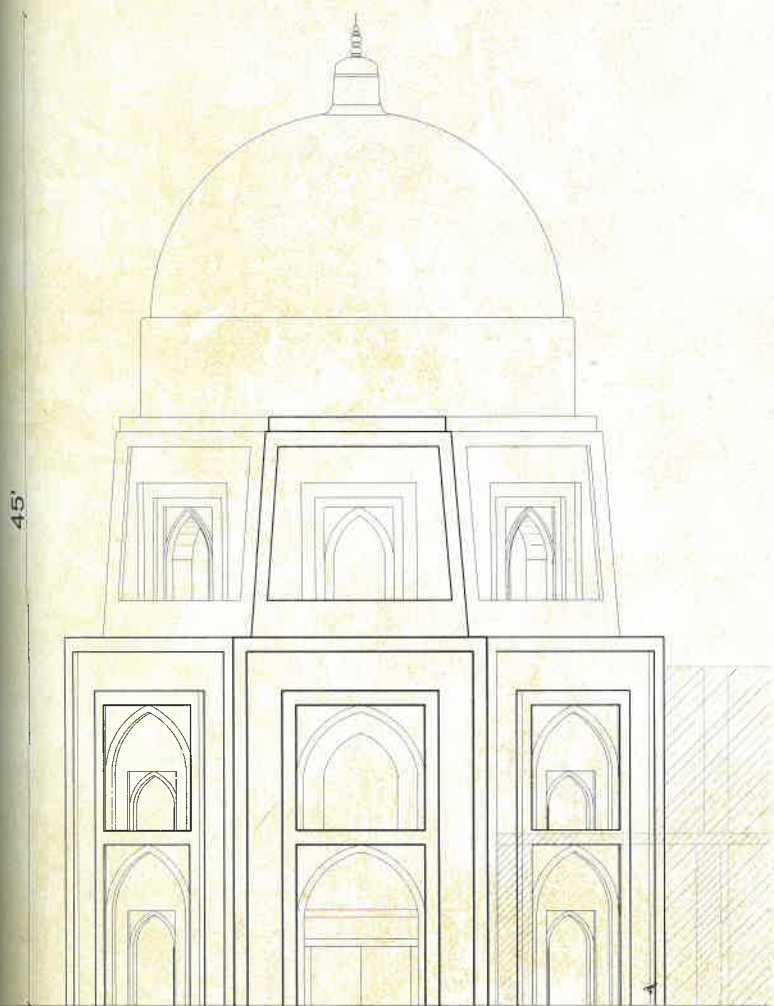
PLAN AT +21'-0"



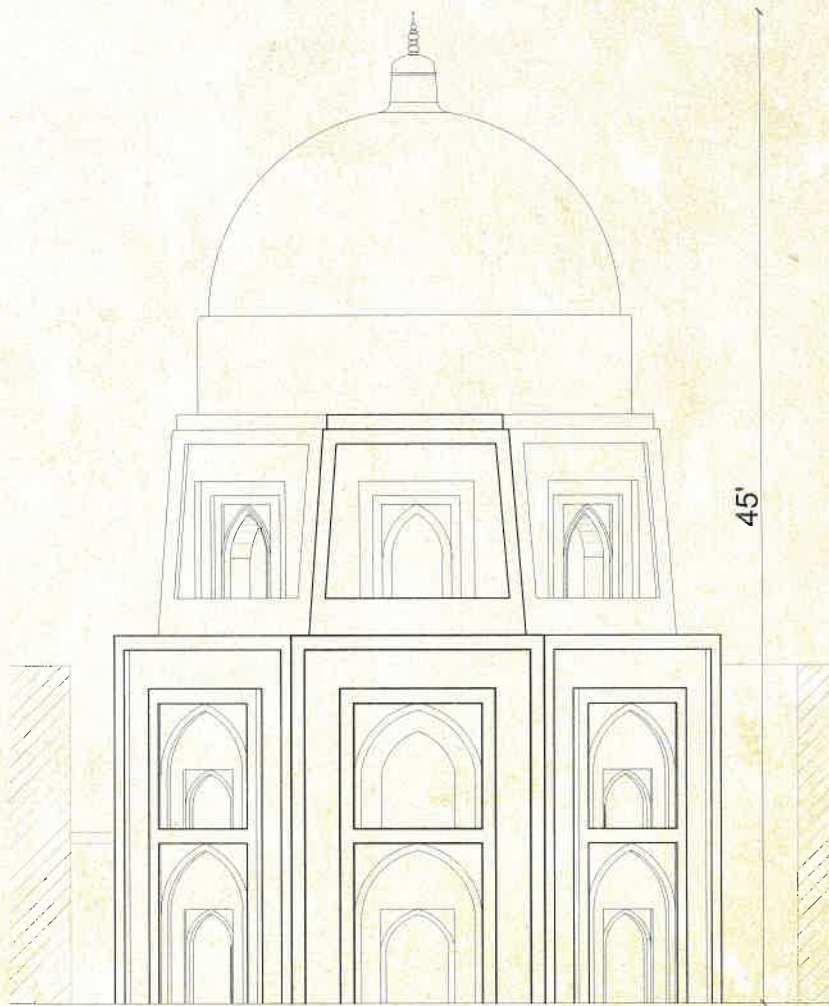
ROOF PLAN



45'

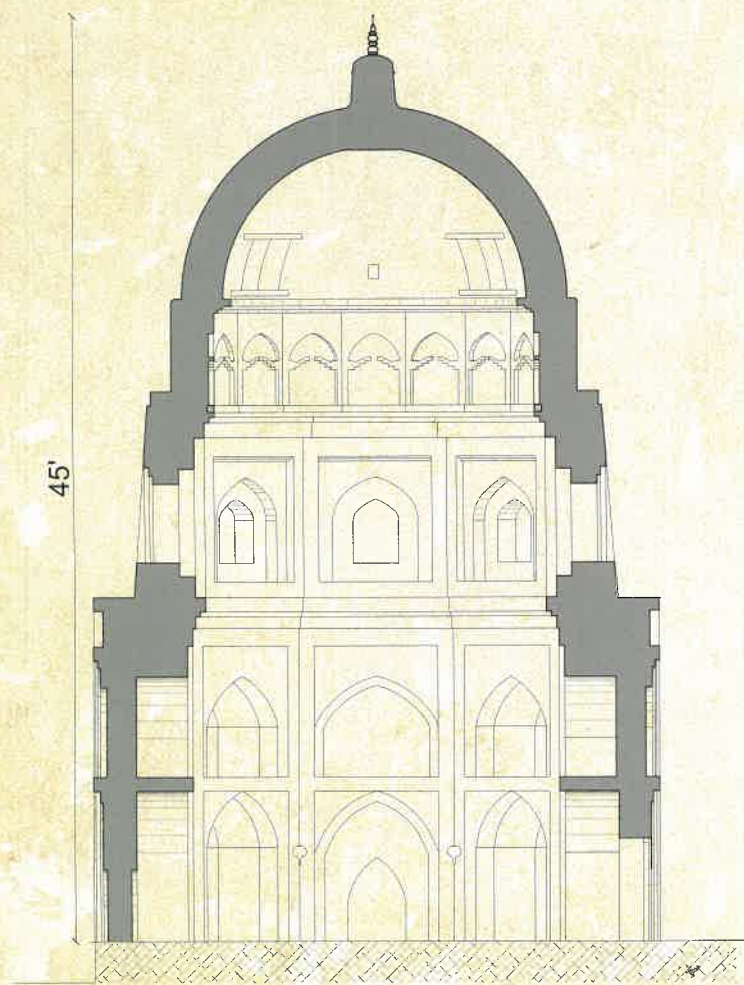


SOUTH ELEVATION

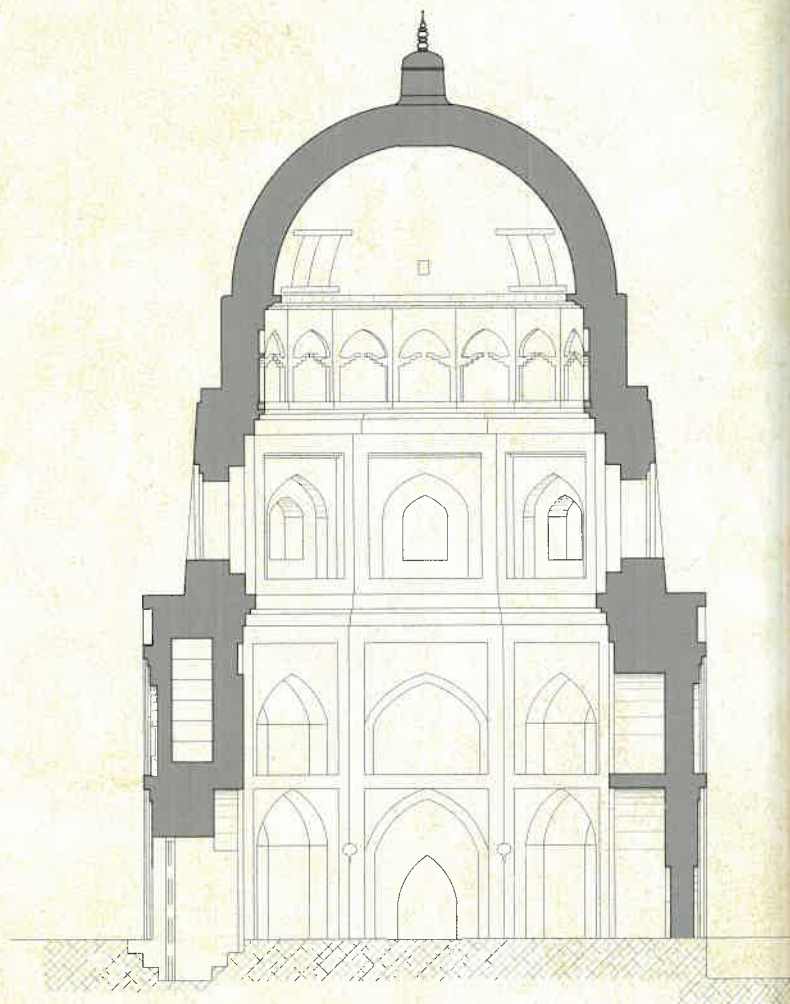


EAST ELEVATION



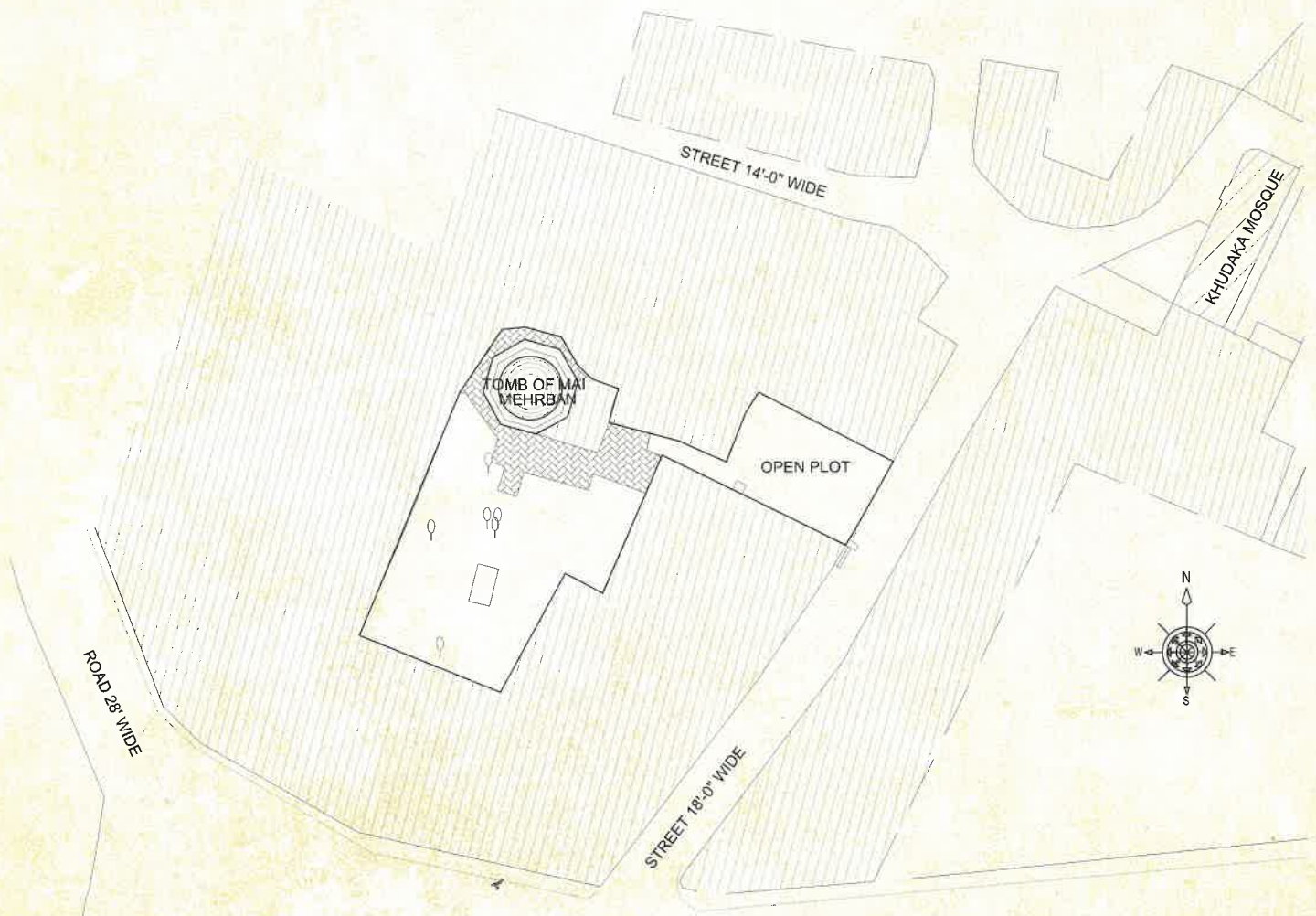


SECTION AA

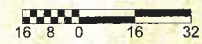


SECTION BB





SITE PLAN



SAWI MASJID



LOCATION

MOHALLAH KOTLA TOLAY
KHAN OUTSIDE LOHARI GATE.

STATUS

PROTECTED, ARCHAEOLOGY
DEPARTMENT, GOVERNMENT
OF PAKISTAN. NO. 100.

PERIOD / DATE

906 AH/1500 AD



HISTORICAL NOTES

The structure that is standing today is partially in ruins. It was built in 906 AH/1500 AD by two master-builders, Ustad Ahmad and Ustad Syed Ismail al-Hussaini, son of Jeeven Multani during the last days of Lodhi rulers.

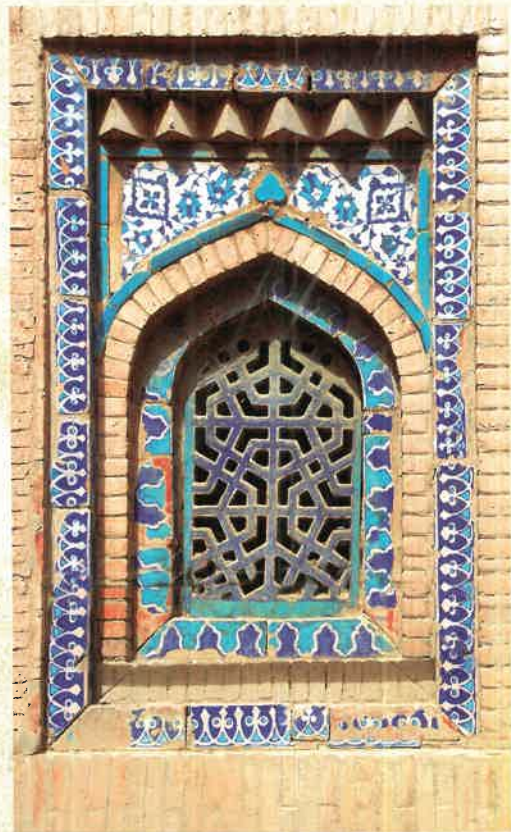
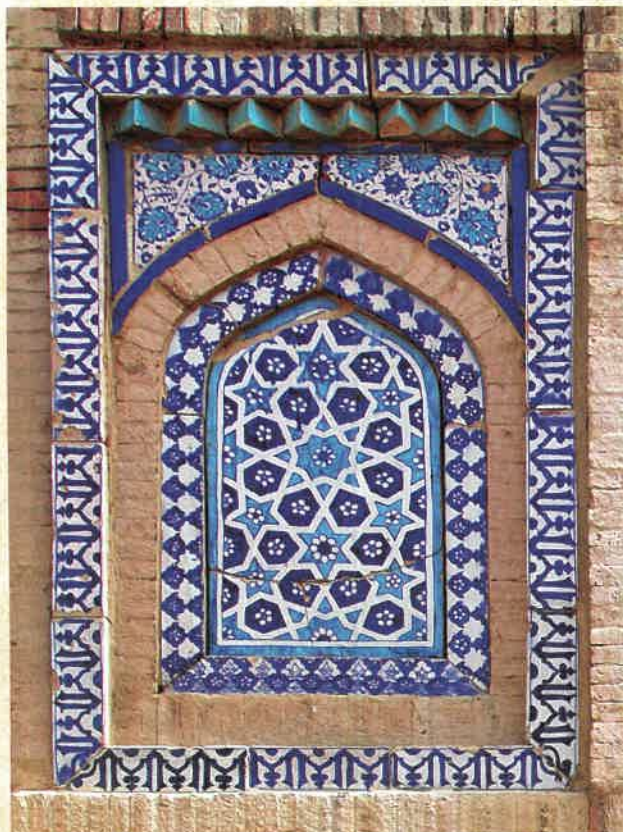
Although this structure is officially referred to as a mosque, there is strong evidence from the inscriptions and the architecture that it was originally designed as a mausoleum. A cursory look at the plan of the building and the nature of embellishments—particularly the epigraphic evidence indicates it to be an open-roofed mausoleum rather than a mosque. This can be further substantiated by the fact that at present the small courtyard-cum-prayer chamber is occupied by four graves with profusely carved stone carved cenotaphs and two stone headstones presently fixed on the wrong side of the grave. Only on one grave the name of the person buried is recorded. Safi Quli with a date inscribed on it as 999 AH/1590 AD.

Many of the people however believe that the graves inside this building are those of Prince Baha-ud-Din Khusru Khan the Governor of Multan and Karim-ud-Din, Qazi of the city during the reign of Sultan Ghiyas-ud-Din Tughlaq. All of them were brutally killed by the Sultan and buried in Multan in the same order. But this can be disputed because all three were killed in the 14th century (Tughlaq Period) whereas the building itself was built in the 16th century (Lodhi Period). A fourth grave was added later on in the year 999 AH/1590 AD (Akbar Period). The story of a rebellion by Baha-ud-Din, and his brutal killing along with two of his sympathizers has been narrated by the famous traveler Ibn-e-Batuta who was in Multan in 1334. The myth can be accepted that these graves belong to the three celebrities of the Tughlaq period if it is presumed that the present structure was erected over these graves at least 166 years after the visit of Ibn-e-Batuta. By this account, the building turns out to be a mausoleum with two graves exactly in the center of the hall and not a mosque.

At the time when this structure was built, the river was flowing very close to this neighborhood called Mohallah Tolay Khan and a ferry crossing was located close by. The 10 feet high podium was probably designed to save the mausoleum from the recurring floods. Today it is being used as a regular mosque and is open to tourists only twice a day during the Zohr and Asr times of prayers.



Engraved tombstones in the courtyard.



Details of blue tile work.





Blue tile work in the gateway.

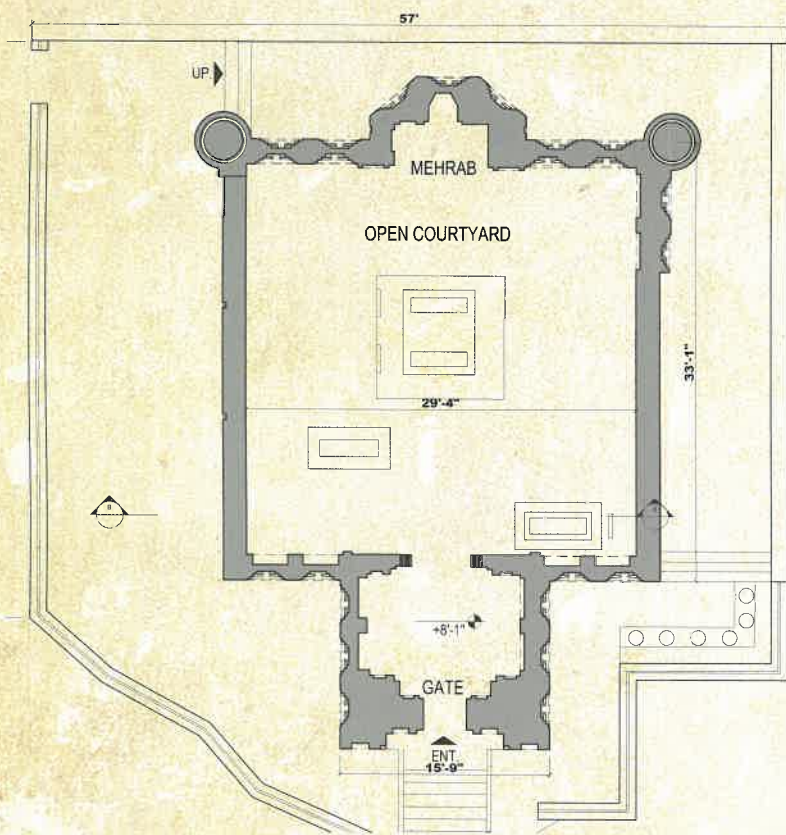
DESCRIPTION

It is a beautiful small structure built on a 10 feet high podium. An angled flight of 12 steps, on the east, leads to the entrance of the building. The entrance was once a square space with a dome but the roof has collapsed and only the walls are partially standing. The courtyard is brick paved and it has four graves in it, two in the exact centre and two off centered. On the opposite side of the entrance is wall with a beautifully embellished mehrab wall with two corner turrets. The standing walls of the entrance and the Mehrab wall have vertical panels and horizontal bands of Arabic and Persian inscriptions in blue Multani tile work.

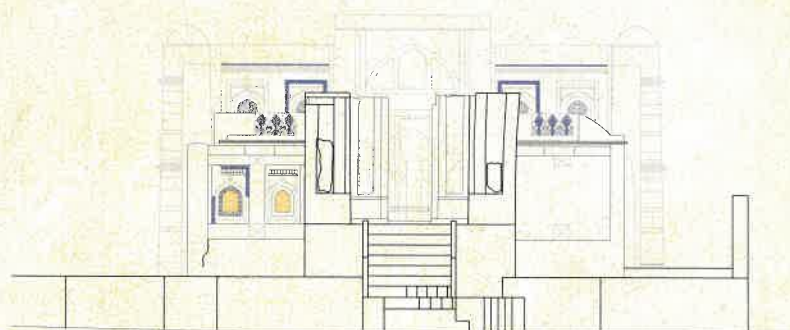


Detail of corner minarets.

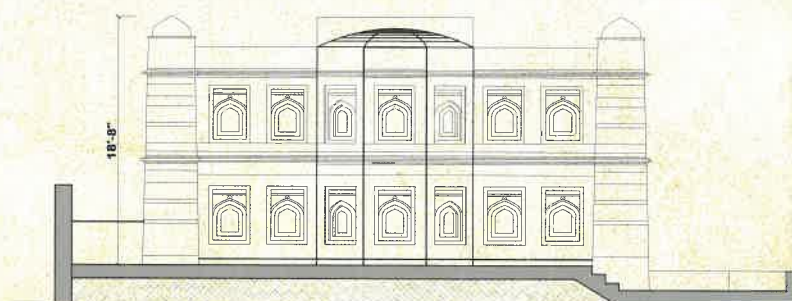




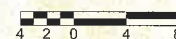
GROUND FLOOR PLAN

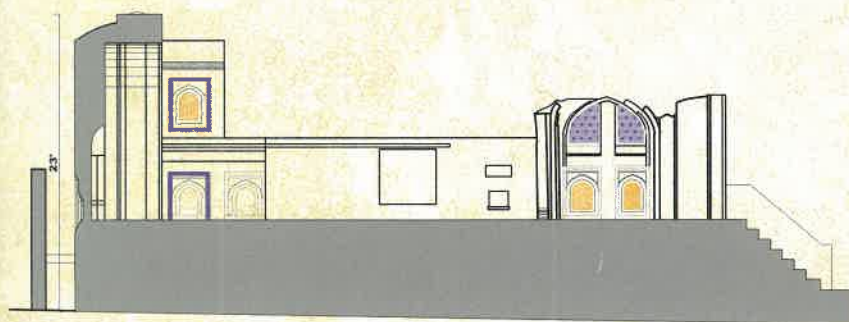


EAST ELEVATION

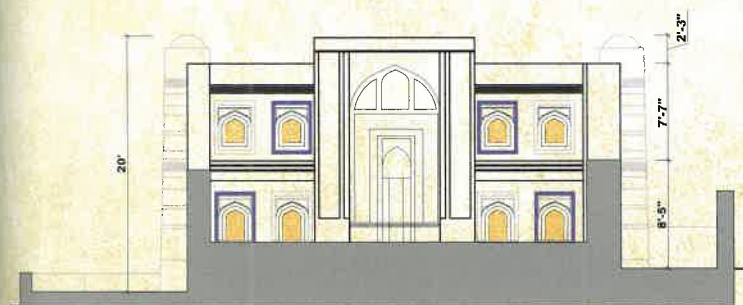


WEST ELEVATION

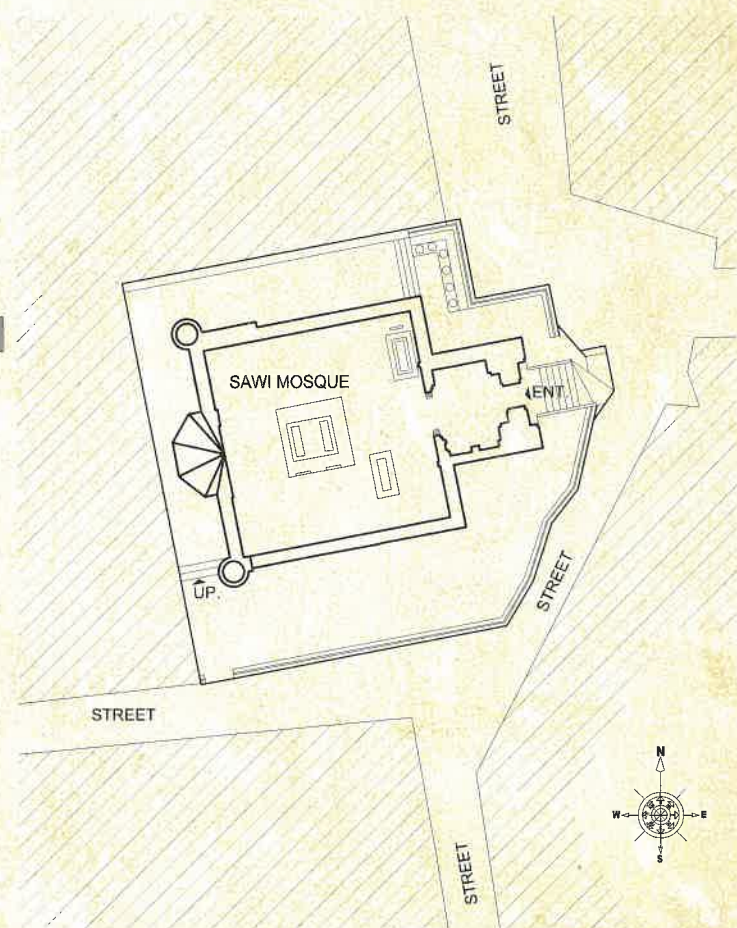




SECTION AT AA



SECTION AT BB



SITE PLAN



WAZIR KHAN MOSQUE



LOCATION
KOTLA TOLAY KHAN,
KUTCHERY ROAD

STATUS
LISTED, DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE
1650 AD



HISTORICAL NOTES

Nothing is known about the man Wazir Khan after whom this Mosque has been named. The entire *mohallah* is populated by Gandapur Pathans who hail from Dera Ismail Khan. Mr. Malik Kamran Gandapur is the present *mutawalli* of the Mosque and he bears all expenses for its maintenance. According to him, his family has been responsible for this Mosque for the last 125 years. However, the Mosque is certainly older than that. Tradition ascribes it to have been constructed about the year 1650 but on account of its heavy structure and broad arches, it might have been built earlier than the 17th century.

Attached to the northern wall of the Mosque is an old square building with a dome, which is ascribed to be the tomb of an unknown Saint called Haji Baba. The Tomb appears to be older than the Mosque as its floor level is lower than of the mosque. However, the level of the graveyard around the mosque has been raised, which is causing damage to the walls of the Mosque.

DESCRIPTION

The Mosque is almost obscure and is not visible from the street with an access from the Kotla Tolay Khan side and also from Kutchery Road. The basic structure is intact but nothing of the decoration inside and outside has survived due to repeated paint work and whitewashing. Saltpeter from the adjoining graveyard on the north is the main source of damage. Other than the prayer chamber, it has been completely renewed. The spacious courtyard which must have once been attached to this Mosque has been reduced to a very small area. In one corner an ablution shed and toilets have been constructed. With the exception of four walls of the prayer chamber and three domes, there are hardly any original remains left. All the three doors are modern and have been fixed after poorly reshaping the original frames of arches. The floor of the courtyard has been re-laid with marble tiles. A new room has been added on the south of the prayer chamber.

The central large dome is flanked by two smaller domes with the front of the sanctuary surmounted by merlons standing against the parapet. Four square turrets rise at each corner of the façade surmounted by blind cupolas. The central dome is devoid of a finial. The façade is plastered and painted but other walls have exposed brick work.

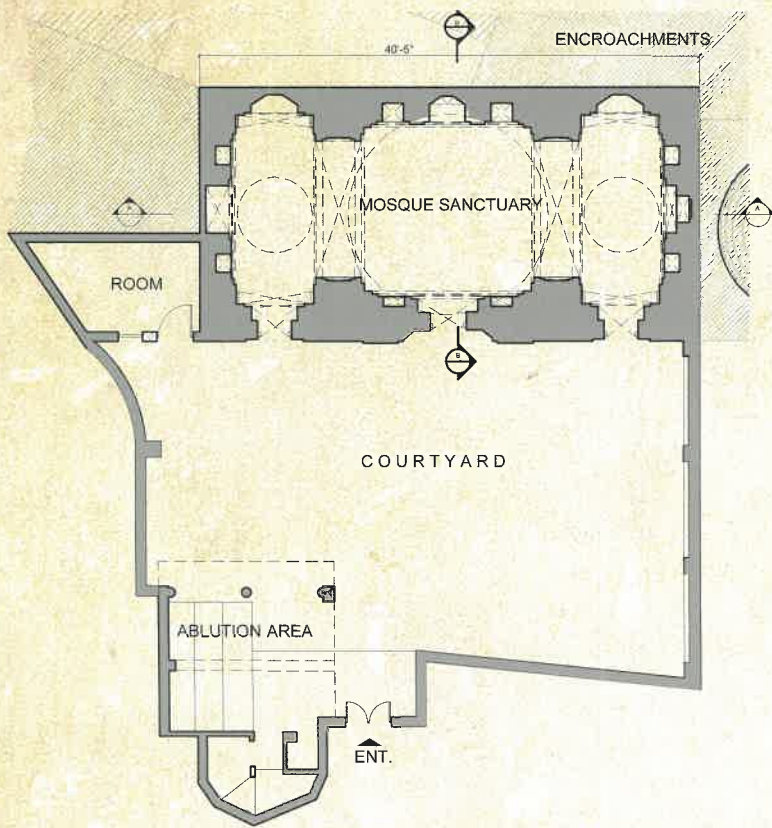


Western façade of Masjid Wazir Khan.

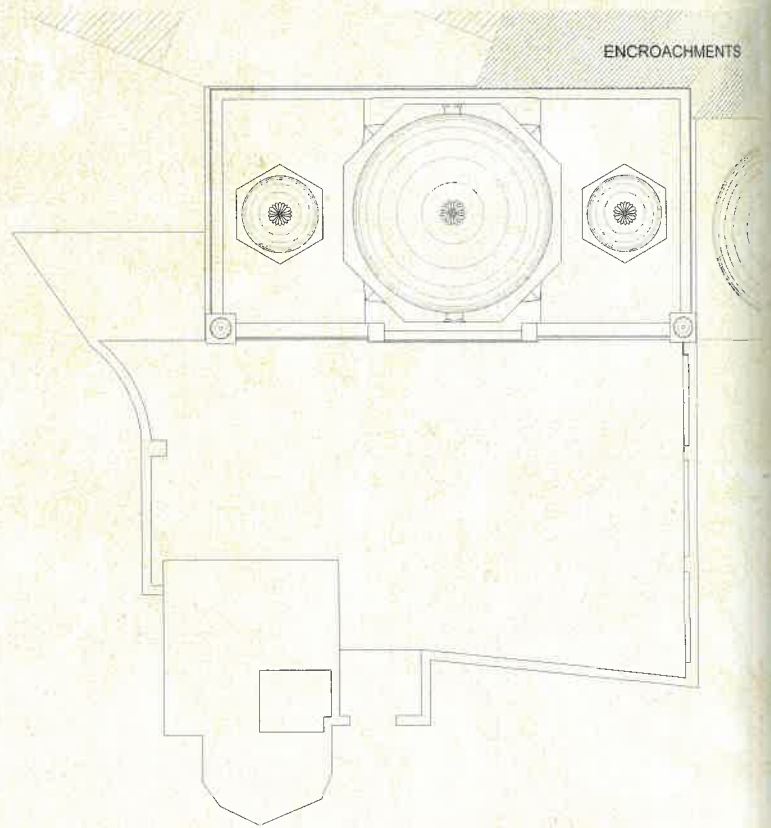


Prayer chamber of the mosque.

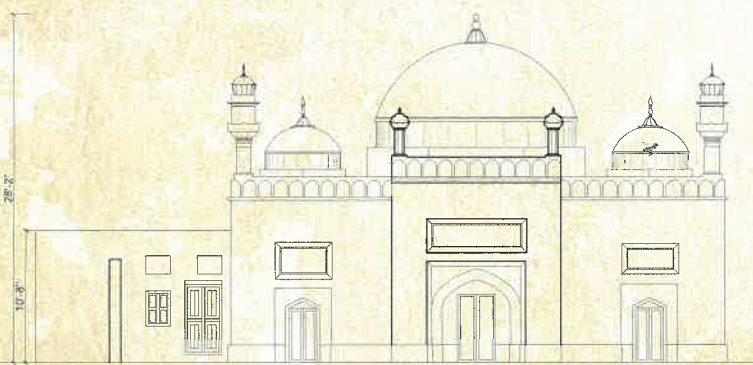




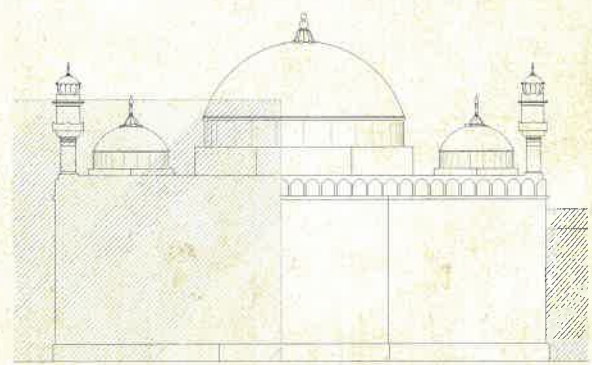
GROUND FLOOR PLAN



ROOF PLAN



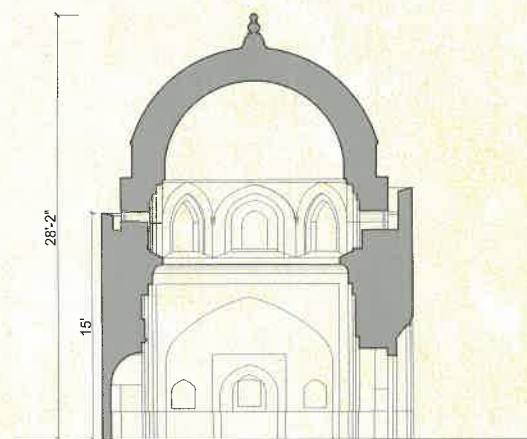
EAST ELEVATION



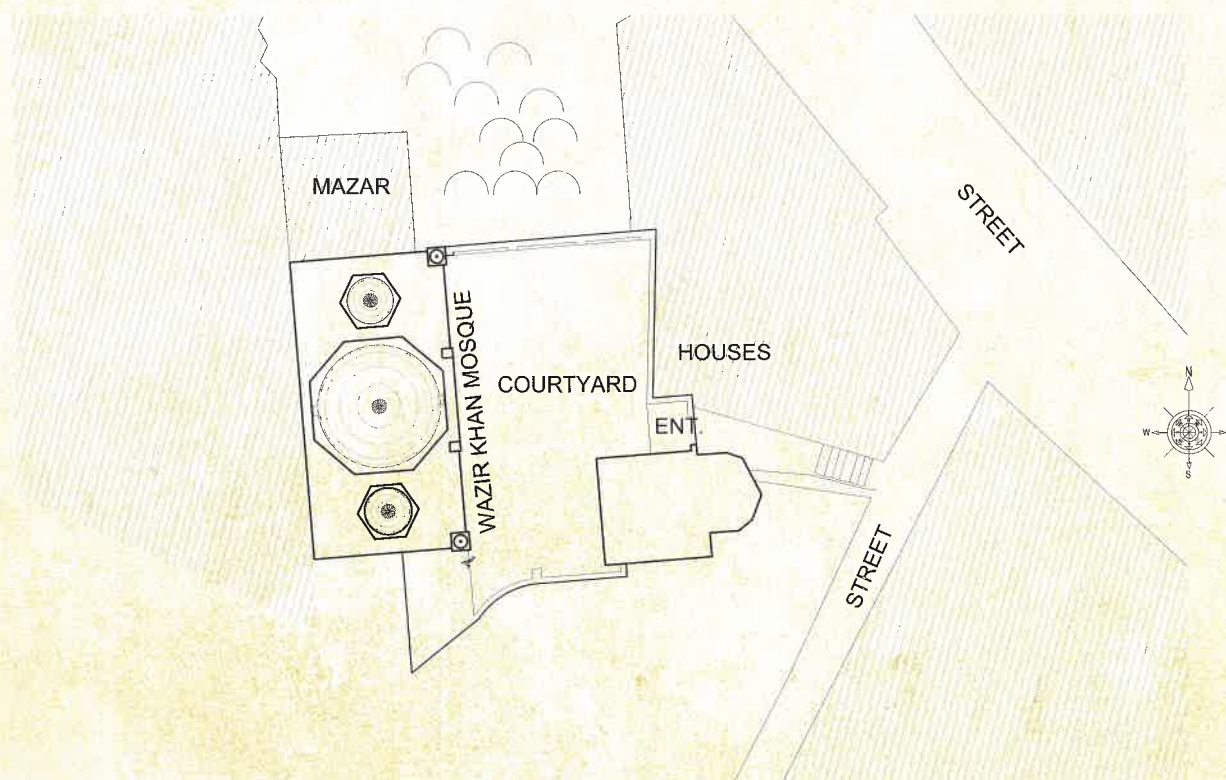
WEST ELEVATION



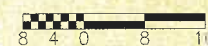
SECTION AA



SECTION BB



SITE PLAN



TOMB OF SHAH HUSSAIN SADDOZAI



LOCATION

WITHIN THE PRECINCT OF
MADRASSA SIDDIQUE AL AKBAR,
SOUTH OF ABDALI MOSQUE ON
ABDALI ROAD

STATUS

PROTECTED BY THE FEDERAL
GOVERNMENT OF PAKISTAN
UNDER THE ANTIQUITIES ACT 1975
LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT OF
PUNJAB UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

Early 1700 AD



HISTORICAL NOTES

According to the genealogical table published by Ahmed Nabi Khan, Shah Hussain Saddozai was the son of Maudad Khan and the grandson of Asadullah Saddozai who was also known as 'Saddo', the progenitor of Saddozais (1558–1626 AD). Shah Hussain Saddozai was also the cousin of Sher Khan, the head of the Khudakka branch of Saddozais. Asadullah Saddozai and his descendants held the chieftainship of Herat and Qandahar and were responsible for looking after the highway between the two cities during the Safavid rule. Shah Hussain Saddozai developed some differences with the chiefs of his tribes to such an extent that he finally migrated to Multan in 1652.

Shah Hussain was the first Saddozai to arrive in Multan and in India at the time when Prince Aurangzeb was the Governor of Multan (probably between 1647 and 1652). Shah Hussain recruited himself with the Prince and went to Deccan with him. Emperor Shah Jahan awarded him the title of 'Wafadar Khan'. When Prince Aurangzeb ascended the throne, he further favored Shah Hussain by granting him the *jagir* of Multan, which thus became the second home of Saddozais and Shah Hussain their progenitor in this city. He built a beautiful mosque and a palace called Shish Mahal which was surrounded with an ornamental garden.



Photograph of Shah Hussain Saddozai's Tomb, Annual Report of Director General of Archaeology in India 1918-19. (Courtesy: British Library)



Tomb of Shah Hussain Saddozai.



He eventually lost the confidence of Emperor Aurangzeb, who debarred him from court attendance forcing him to return to Multan to spend the remaining days of his life where he died issueless. Although he had an adopted son Jalal Khan, it was Abid Khan, his nephew, who was declared his successor (A.N. Khan). The exact date of his death is not known, but it is almost certain that his nephew might have built his tomb during the last years of the reign of Emperor Aurangzeb which was possibly 1700. Local traditions attribute the two other graves one each to Zahid Khan son of Abid Khan, who died about 1741 and Nawab Shakir Khan, son of Zahid who died in 1753.

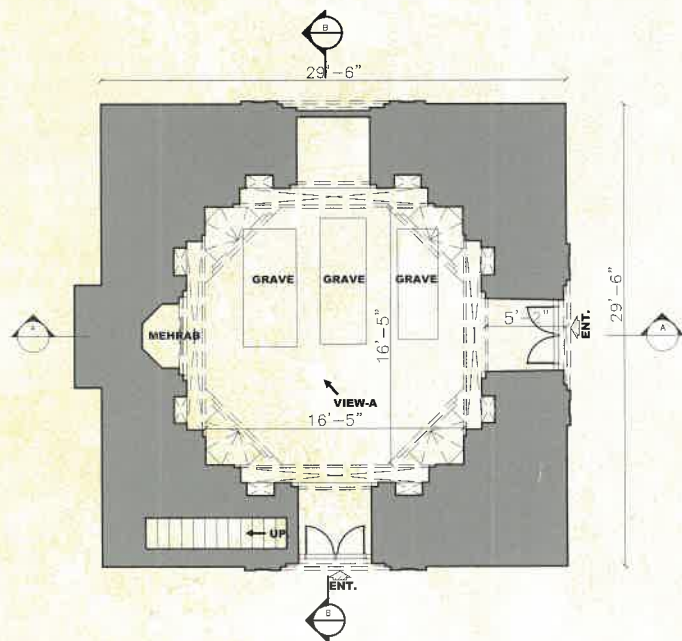
DESCRIPTION

The access to the Tomb today is only through the Madrassa Siddique-i-Akbar, Ahmad Shah Abdali Road. It is a small structure devoid of all of its former grandeur despite the fact that it is protected both by the Federal Department of Archaeology and Punjab Directorate of Archaeology, no effort has been made by either one of the organizations to prevent its decay by maintenance and repair.

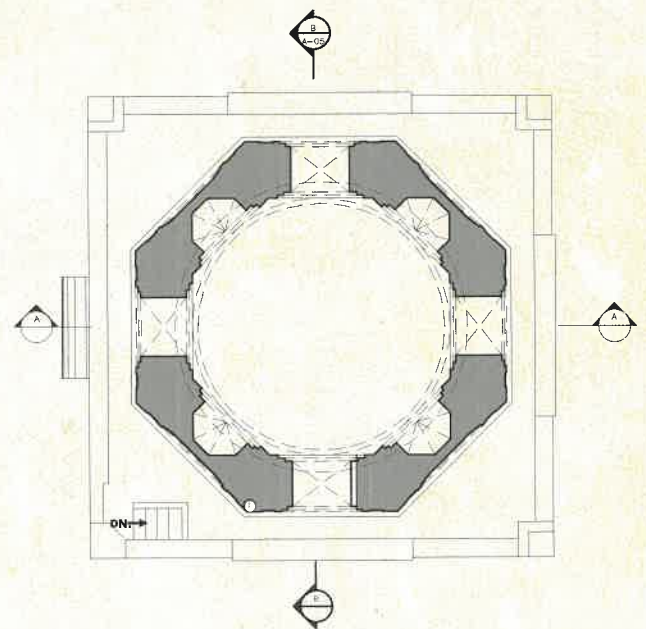
It is a typical 3 storied structure on a square base converting into an octagonal second storey topped with a segmental dome on top with heavy finials. Squinch arches in the interior zone of transition are resting on diagonally projected wooden beams.

The square base measures 29'-6" square externally with walls being 5'-4" thick and total height being 38'-3". The ground floor has three graves located in the north end of the square, one which is the largest is said to be that of Shah Hussain Saddozai, with the other two belonging to Zahid Khan and Nawab Shakir Khan. In the centre of the east and south walls are wooden doors. In the centre of north wall an opening has been walled with brick masonry and an alcove providing a place for *diyas*. The west wall has a *mehrab*.

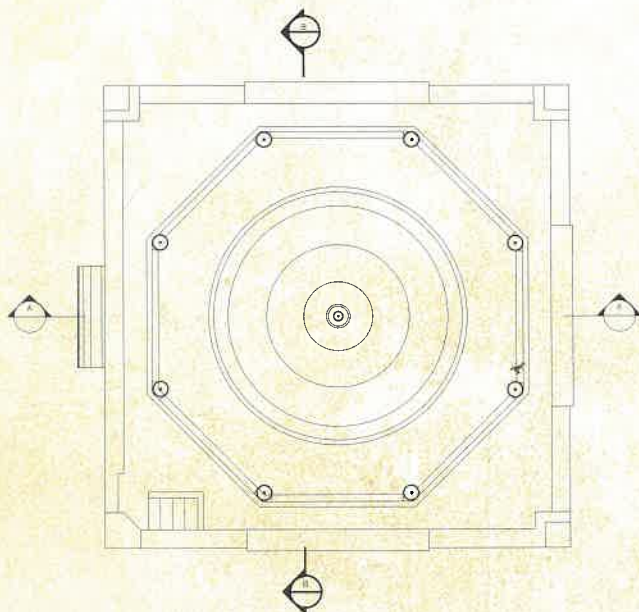
The plastered interior and exterior are covered with many thick layers of white paint. The plaster at many places has fallen off. Extensive decay in the wooden beams is also noticeable. Rising damp on all the walls is causing structural damage and the monument has been allowed to deteriorate while the adjacent madrassa is in excellent condition. Residences have been built very close to the Tomb with plinth levels that are higher than the floor level of the Tomb resulting in rising damp further deteriorating the structure.



GROUND FLOOR PLAN

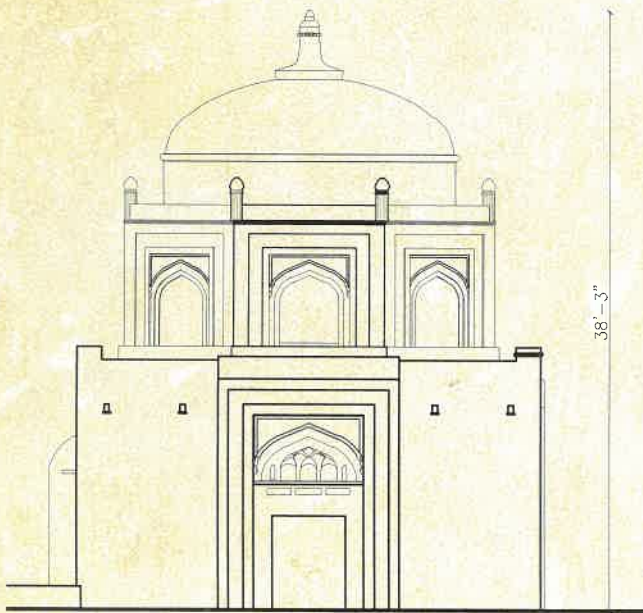


PLAN AT +19'-0"

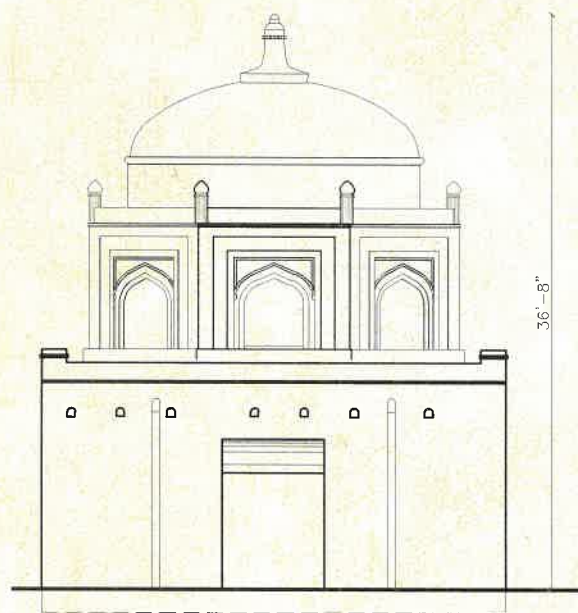


ROOF PLAN

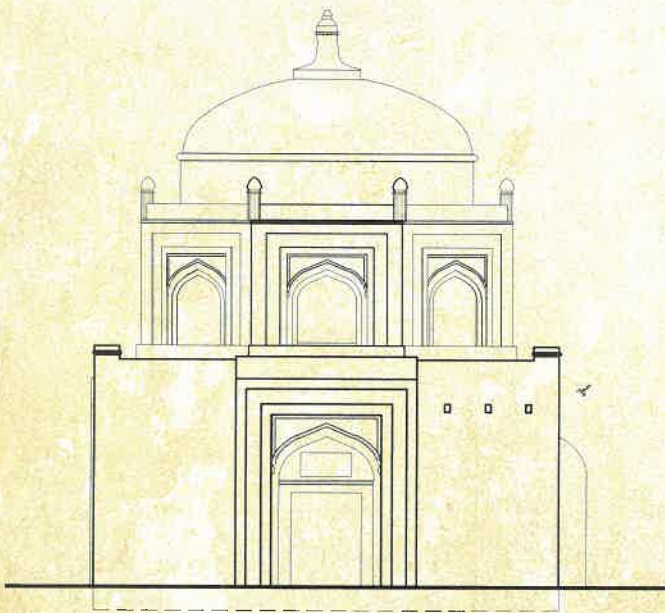




SOUTH ELEVATION



WEST ELEVATION

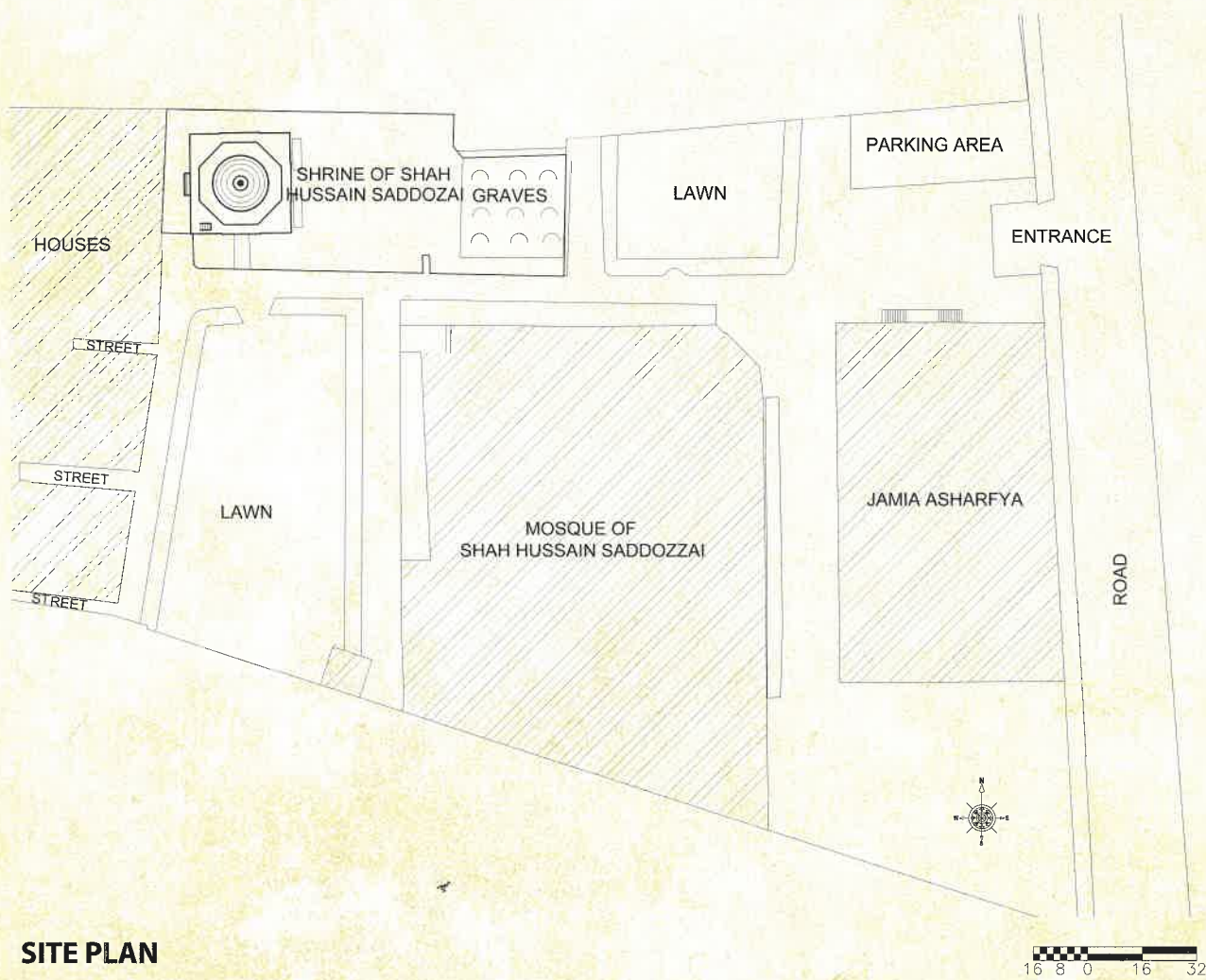


EAST ELEVATION



SECTION AA





SITE PLAN

SHRINE OF ALLAH DAD GURMANI



LOCATION

GALI IQBAL BANO,
NATHUPURA, MOHALLAH
NAWEEN BHOAIN, NEAR
CHOWK SHAHEEDAAN

STATUS

LISTED, DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

1268 AH/ 1851 AD



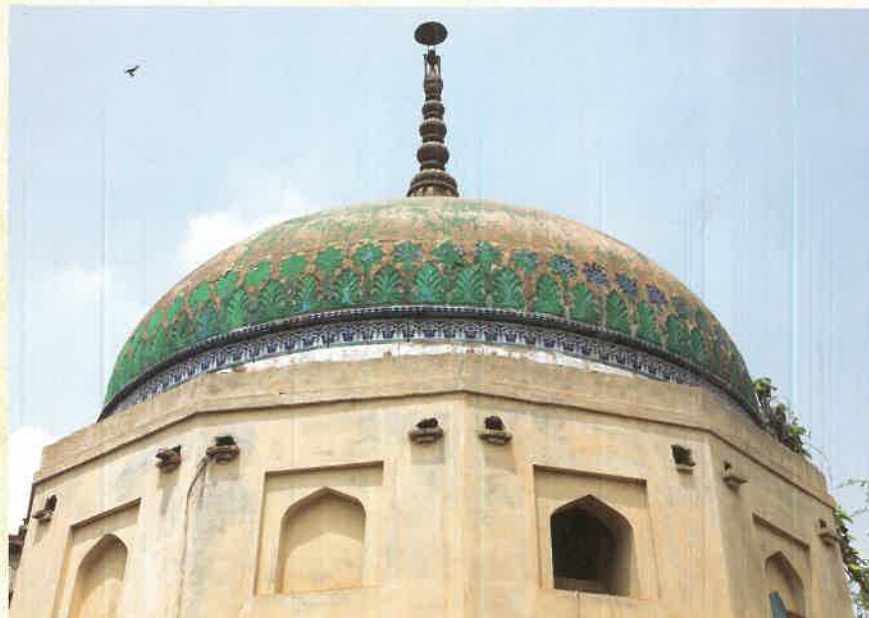
HISTORICAL NOTES

Allah Dad Gurmani was born in 1175 AH/1761 AD to the Baloch Gurmani family of Baloch's from Muzzafargarh. According to a chronogram by Ghulam Yaseen, scribed inside the tomb, he died at the age of 90 (1265 AH/1848 AD) in his village Rukanpur where he was buried as an *Amanat*. But, three years later his body was transferred to Multan in accordance with his will and buried in the *khanqah* founded by him. The Saint is among the lesser known of the saints of Multan.

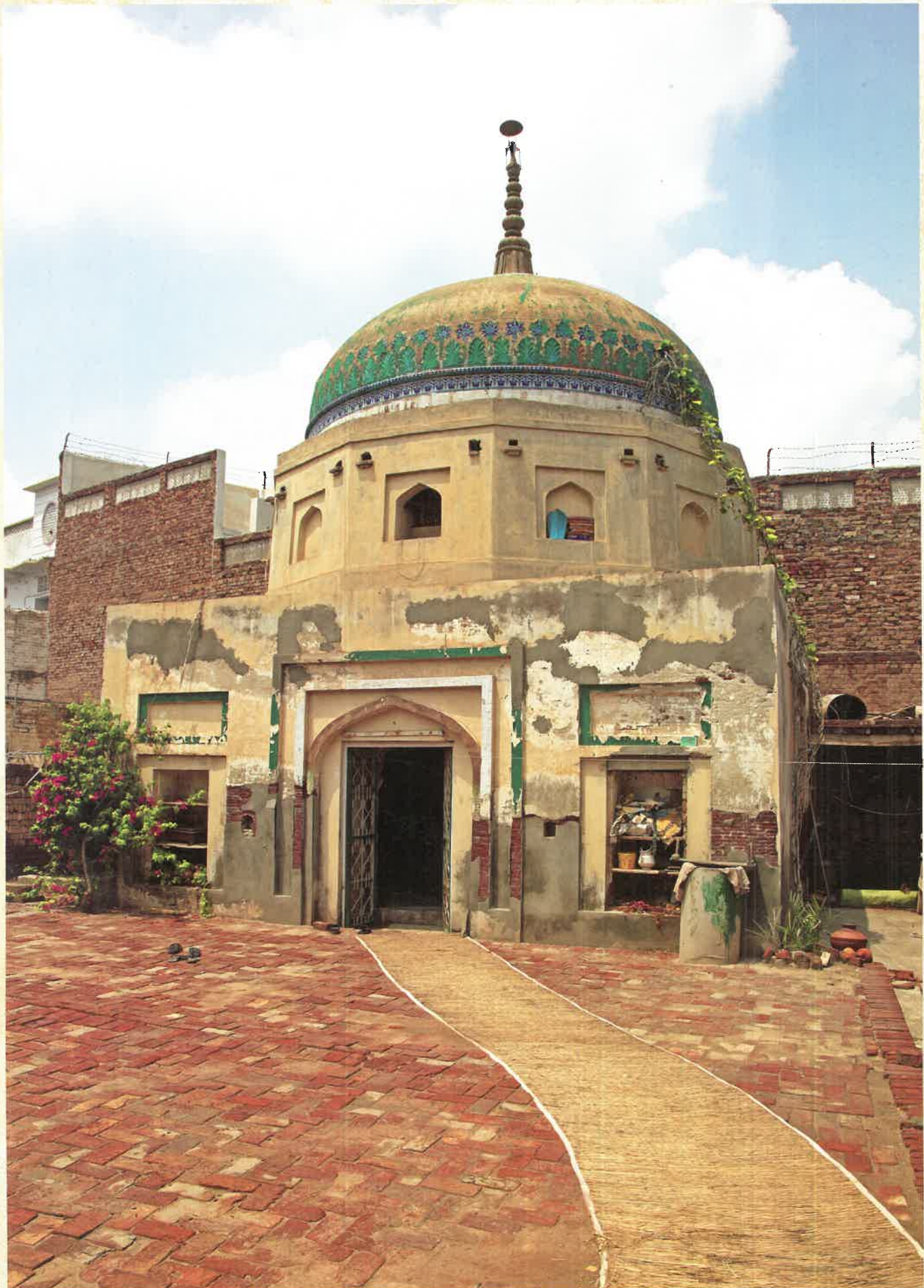
DESCRIPTION

The Shrine is located at a walking distance from Chowk Shaheedaan through Nathupura via Nawaen Bhoain, in Gali Iqbal Bano. It is situated to the south of the Jamia Mosque of the same name which itself is quite new. It is a free standing monument. However, a house has been built along its western wall.

It is a 26 feet square building externally with three openings on all except the western side. The walls are 5'4" thick. The floor has been raised and the finish has been replaced with terrazzo. At present the first storey square is 13 feet high and the second storey has twelve sides with eight blind arches and four arches incorporating windows in each of the cardinal points, fixed with a terracotta grill, above



Detail of dome of shrine.



Shrine of Allah Dad Ghormani.





Details of fresco on walls, arches and spandrels.

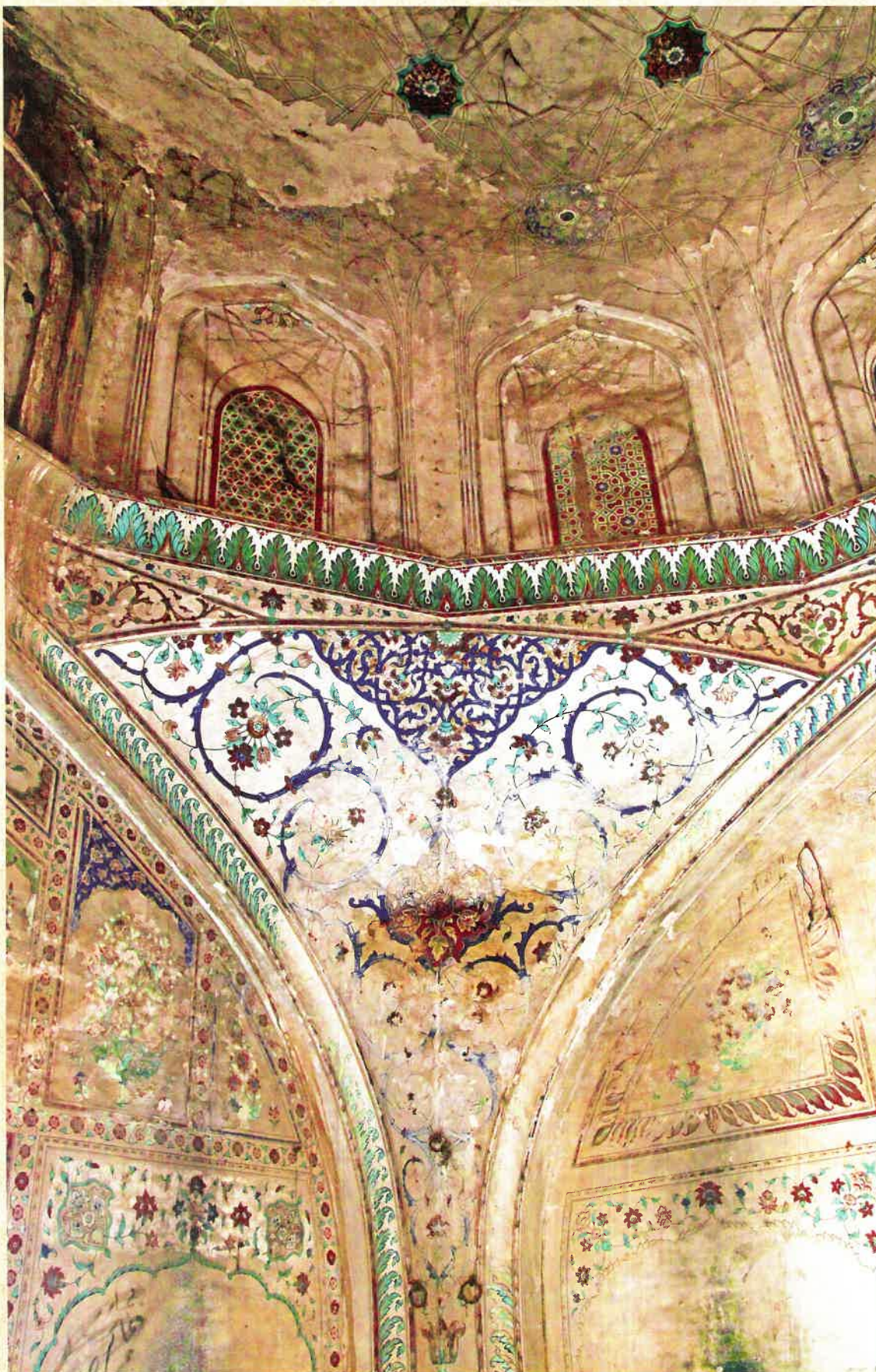


View of dome showing medallion and deteriorated frescos and ghalib kari.

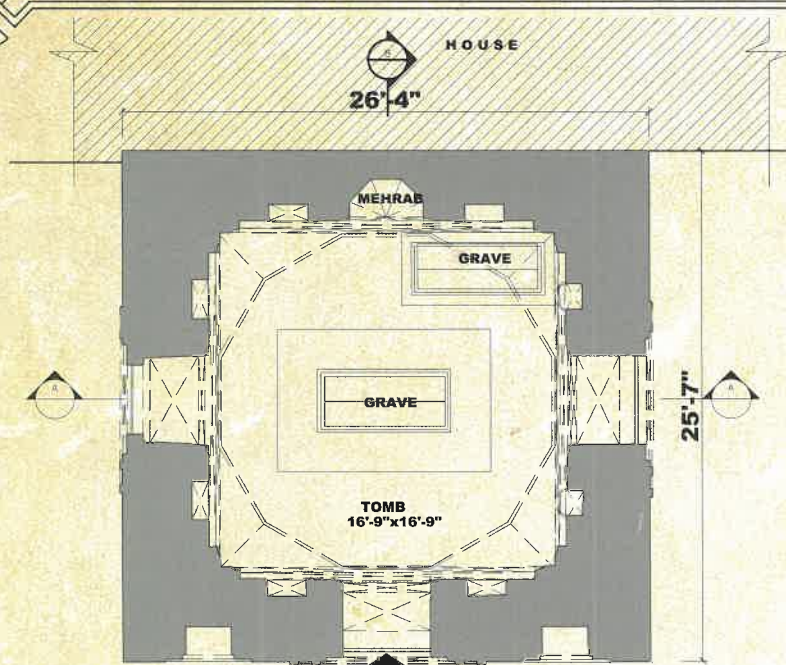
which is a short neck followed by a dome and finial. The total height of the tomb is 43'4" with an internal height is 27'5".

There are three graves in the centre of the room, all finished afresh in cement and terrazzo belonging to the Saint, his grandson (Sahibzada Jind Wada) and a great grandson. Internally, the building was originally decorated with fresco painting including the soffit of the dome. But presently, due to dampness and soot of oil lamps, these are deteriorating at an accelerated rate. The lower six to seven feet of the inner walls are almost totally devoid of original work.

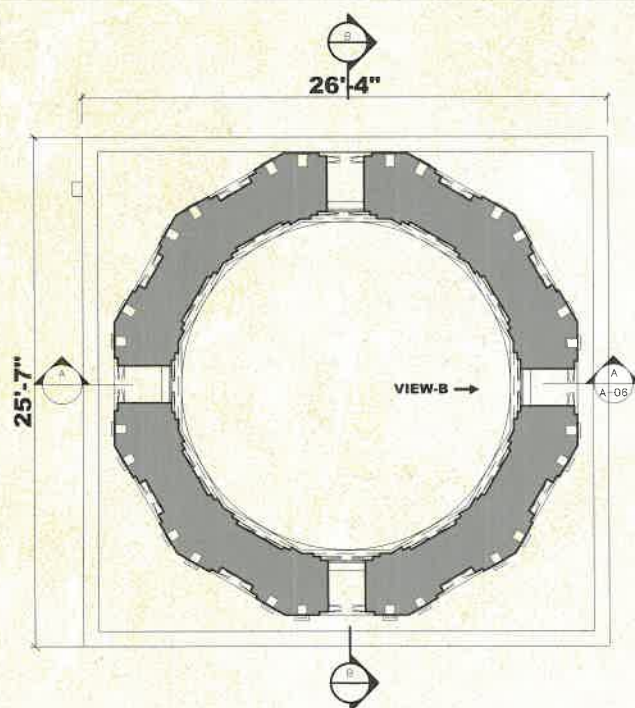
Today, the exterior of the Shrine is completely devoid of any decoration except on the dome. Internally, however, some beautiful fragments of glazed tiles, tile mosaics and fresco painting are still preserved. The tiles are of poly colours. The soffit of the dome has traces of *ghalib kari* with star-shaped medallions painted along with some mirror work. The colors used are deteriorating and indigo color dominates all others. Among the painted motifs, there are interesting calligraphic medallions including one of a tree which shows two different fruits growing on it simultaneously.



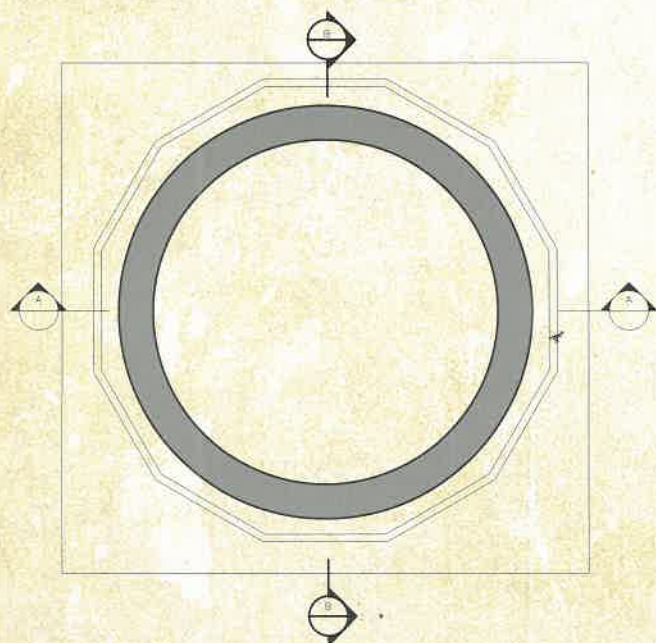
Fresco work on spandrels.



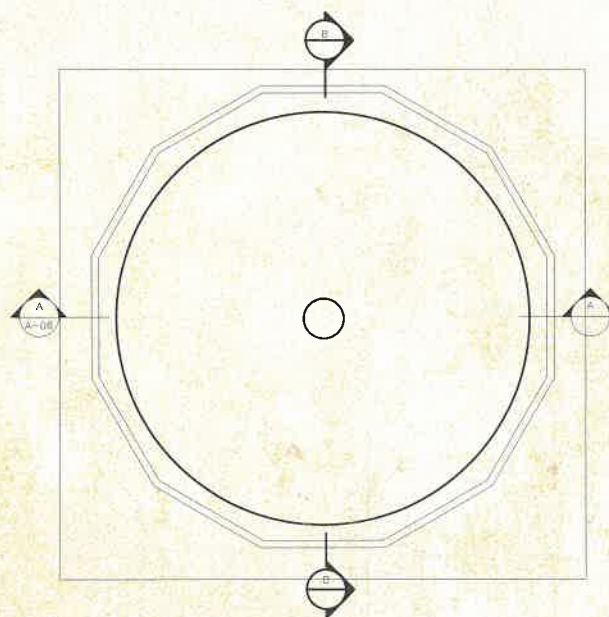
GROUND FLOOR PLAN



PLAN AT +16'-0"

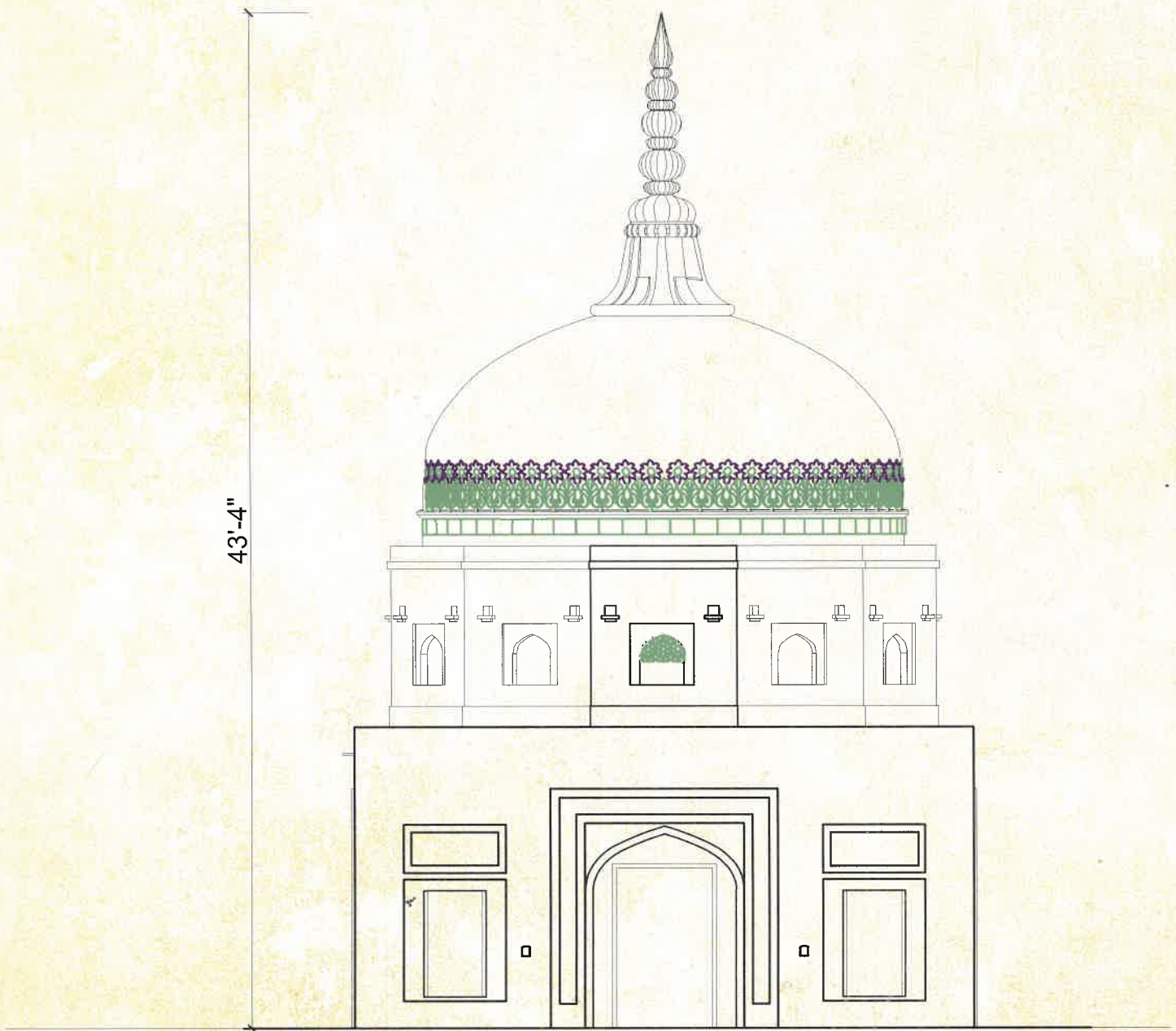


PLAN AT +22'-0"



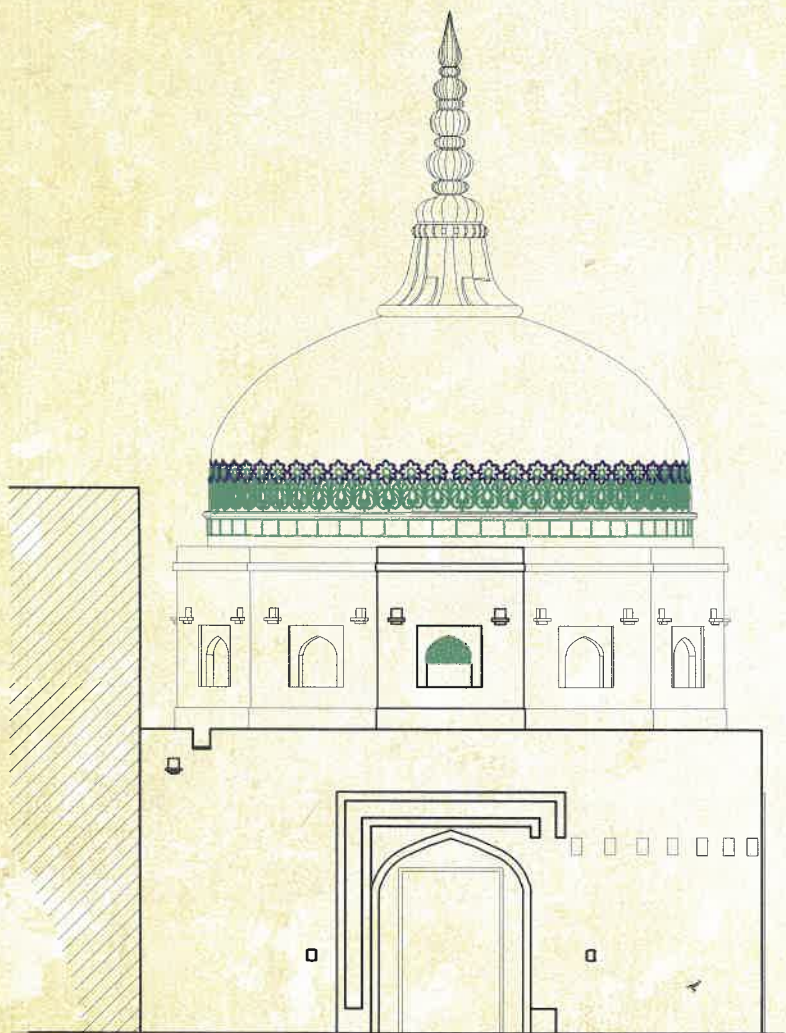
ROOF PLAN



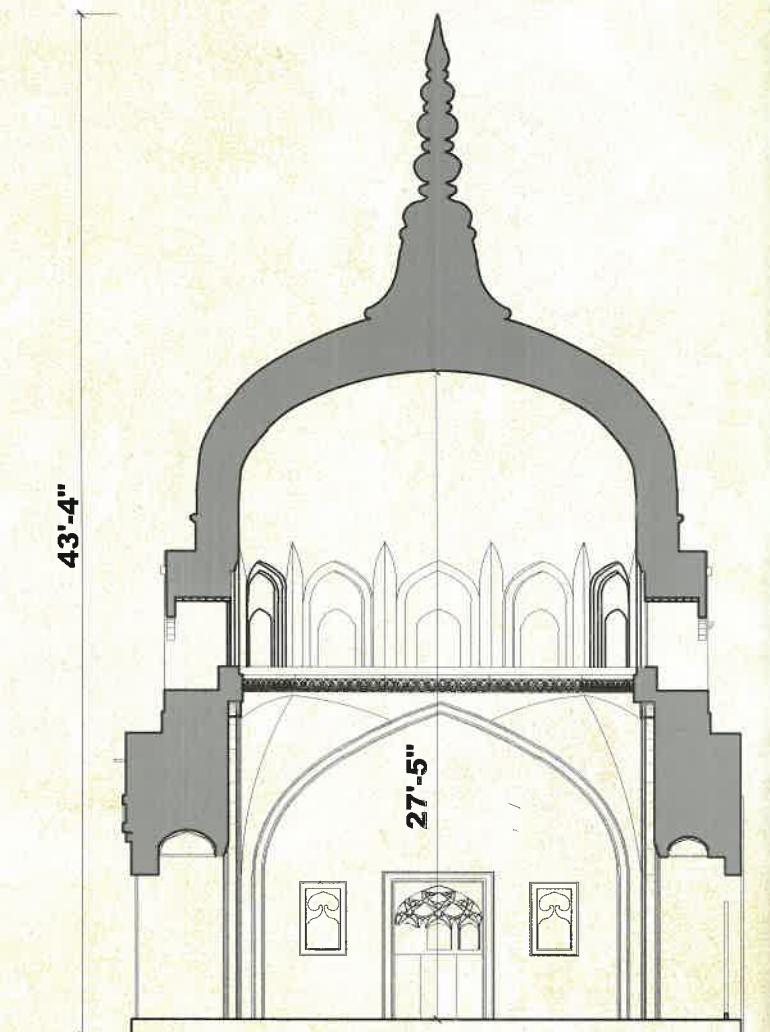


EAST ELEVATION





SOUTH ELEVATION

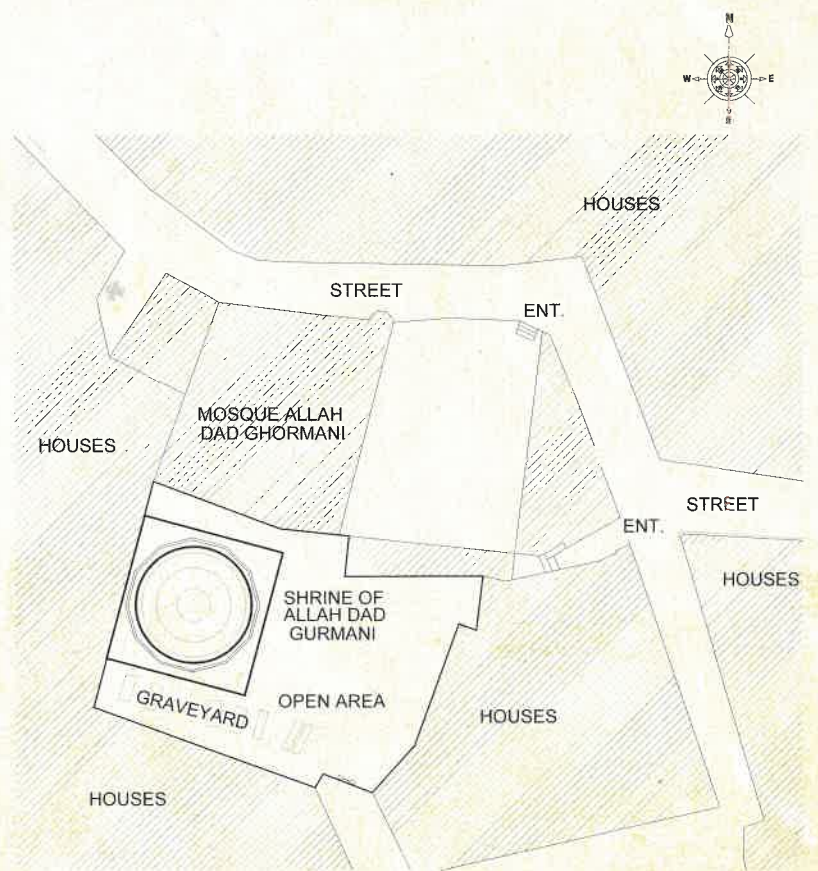


SECTION AA





SECTION BB



SITE PLAN



SHRINE OF PIR KHAWAJA ALI MARDAN AWAISI



LOCATION
CHOWK SHAHEEDAN,
AKBAR ROAD

STATUS
LISTED, DIRECTORATE OF
ARCHAEOLOGY, GOVERNMENT
OF PUNJAB UNDER PUNJAB
SPECIAL PREMISES ACT 1985

PERIOD / DATE
1282 AH/1865 AD



HISTORICAL NOTES

Pir Khawaja Ali Mardan Awaisi popularly known as 'Pir Ali Mardan' was born in Iraq in 1196 AH/1781 AD and died in Multan in 1282 AH/1865 AD. His father's name was Hafiz Ali Madad who was a disciple of Maulvi Muhammad Murad and Khalifa of Mohkam-ud-Din Seerani (d.1776 AD). Pir Ali Mardan belonged to the Awaisi Silsila of mysticism and author of the 'Lataif-i-Seerani'. Although he was a well known scholar of Quran, Hadiths and Islamic Jurisprudence, Pir Ali Mardan earned his living as a water carrier and led a very simple life avoiding the company of rich people and loving the poor. The shrine and some adjoining land is still in the private property of his family. Only members of the Awaisi family are allowed to be buried in the graveyard around the tomb.

DESCRIPTION

The Shrine can be approached from Akbar Road leading to Mohallah Chowk Shaheedan. It is set within the *Mohallah* and can be accessed through a narrow lane. It has been constructed in small masonry bricks in mud mortar which has been whitewashed completely destroying its original beauty.

The Shrine is a square chamber with an octagonal second storey. The short neck is surmounted by a dome painted with green paint. The main structure is made of small bricks and plastered with yellow white wash and green domes. On the south only the skeletal remains of the original wooden veranda are seen. A new veranda together with an arched masonry enclosure was added on the eastern side in 1982.

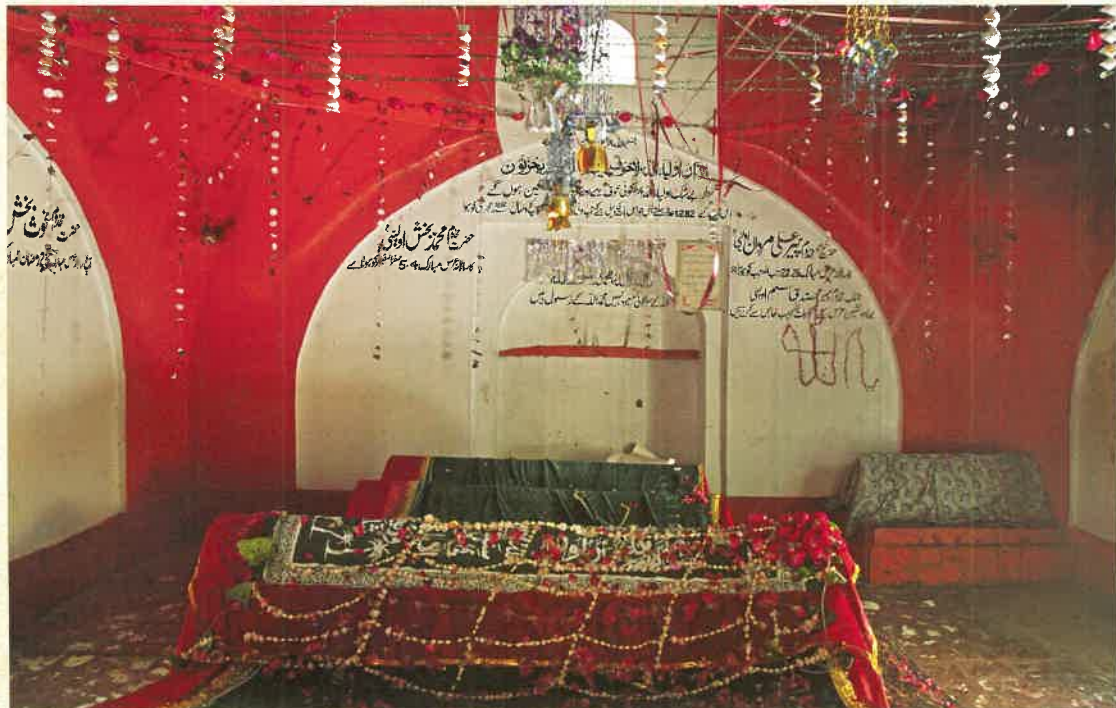
The six blue and white tiles fixed above the eastern door give the date of construction of the tomb as well as the death of the Saint in 1282 AH/ 1865 AD. A group of four tiles fixed on the right side of the eastern gate still bear inscriptions that are readable but those inscribed on a similar set on the left hand side have been completely effaced. The floor levels, both inside and outside the tomb has risen considerably with the inner one re-laid in terrazzo.

The entrance door leads to the tomb chamber which is set in an arch that in turn is set in a rectangular frame. The chamber has a low dome with an inverted lotus molding and finial.



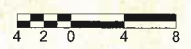
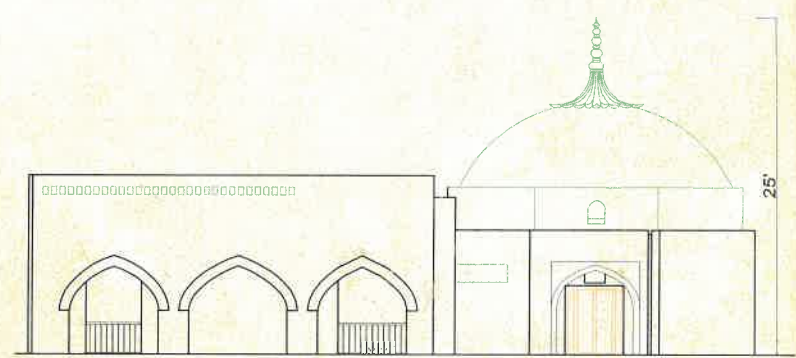
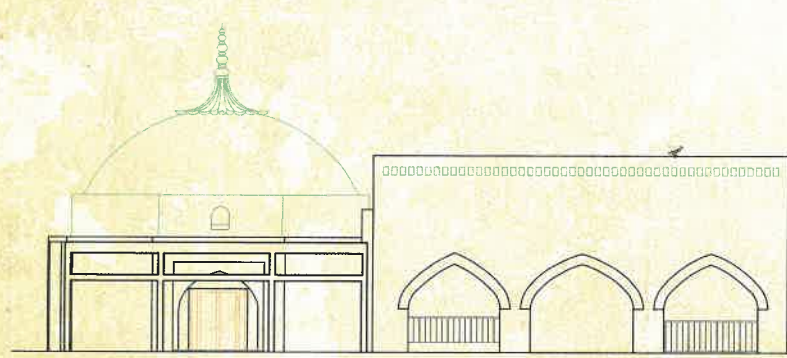
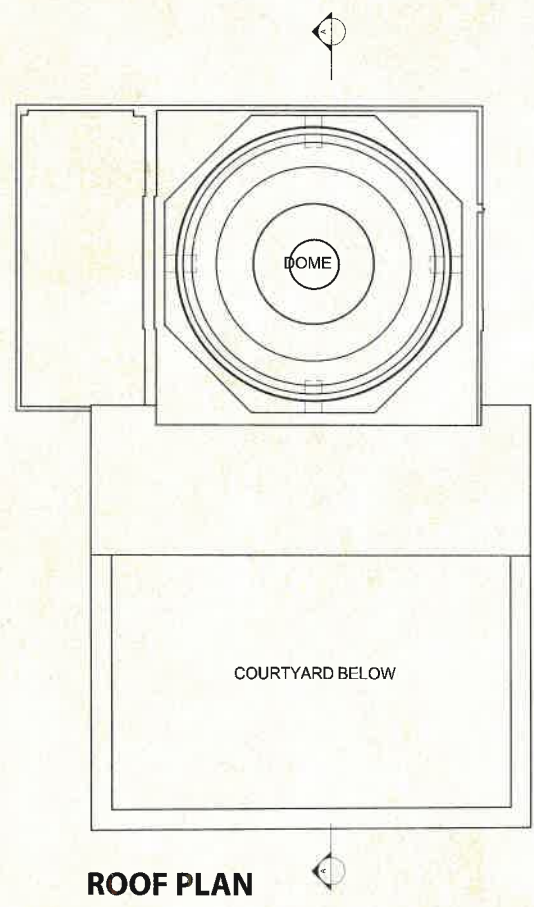
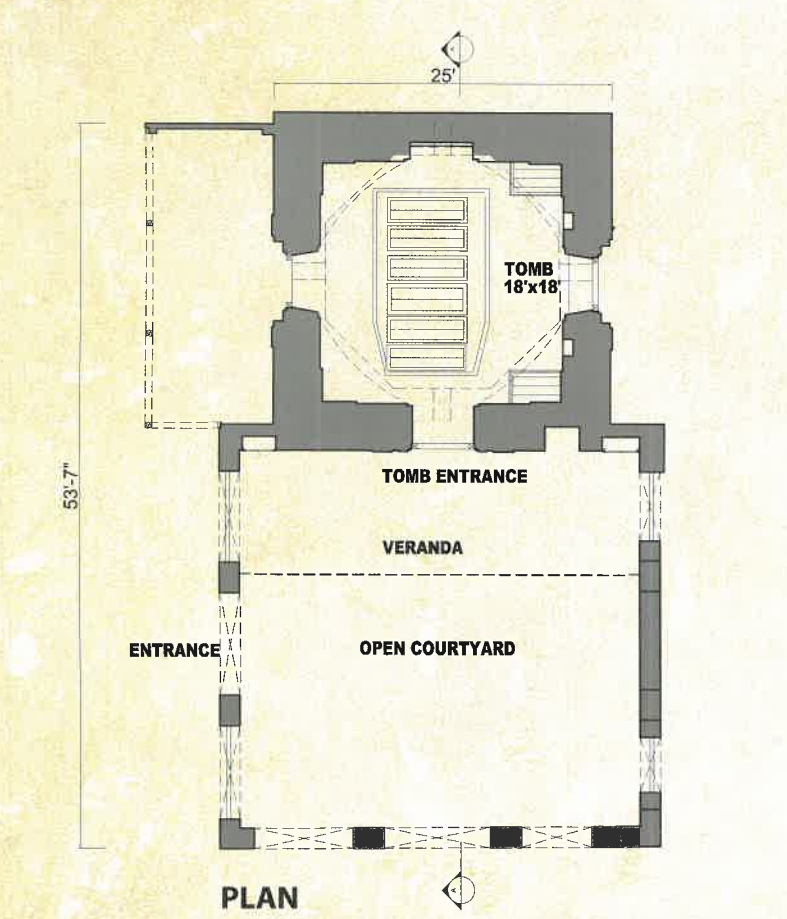


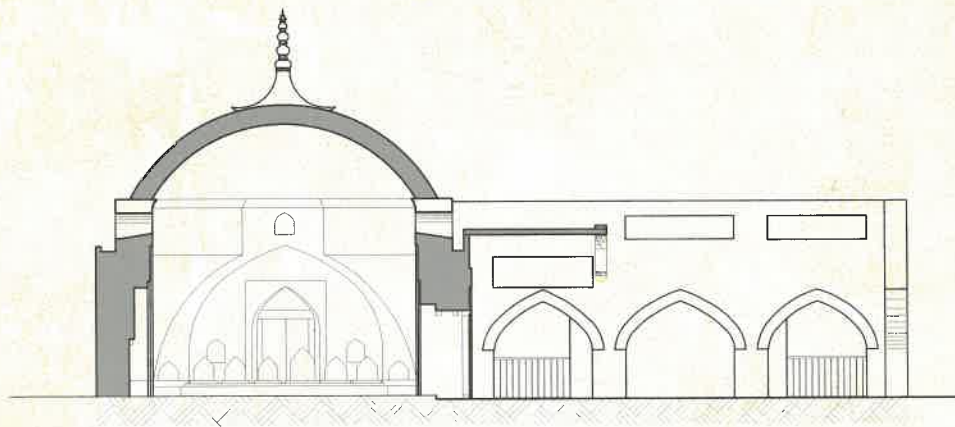
Entrance door to shrine showing the six tiles fixed above the door indicating the year of construction and date of the death of the Pir Ali Mardan.



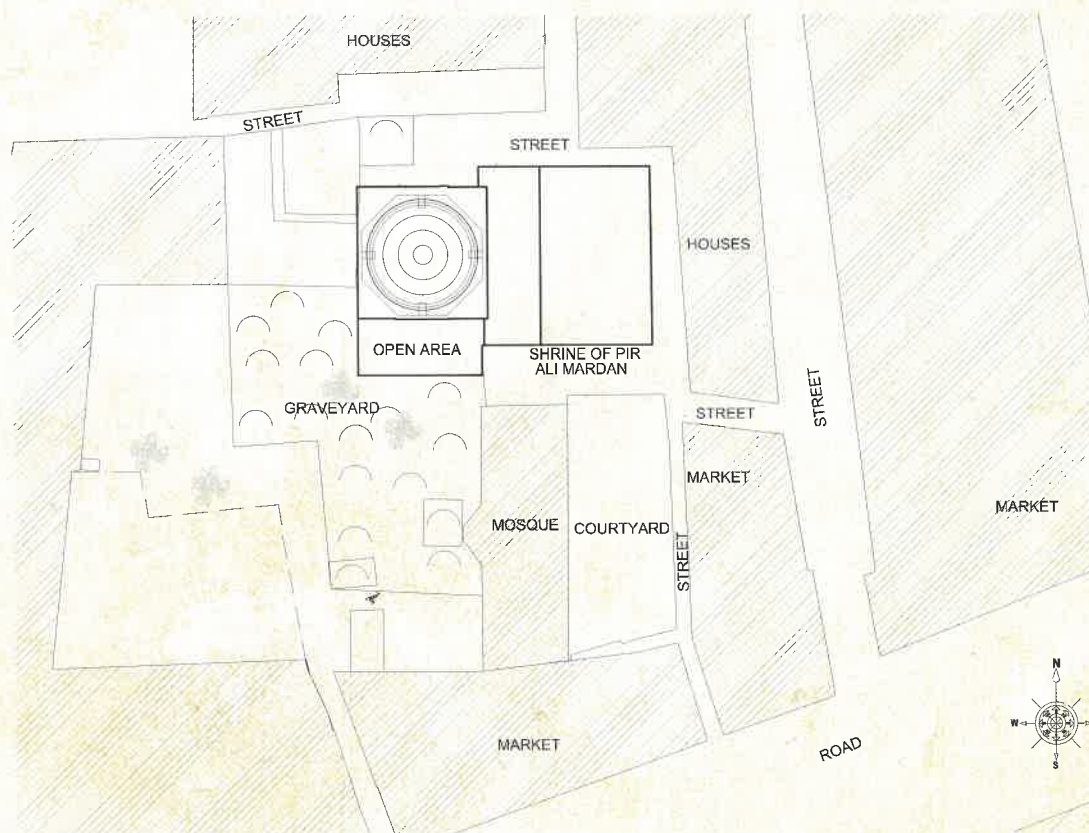
View of the tomb in the interior.







SECTION AA



SITE PLAN



KHUDDAKA MOSQUE



LOCATION

NEAR CHOWK FAWARA AND
TOMB OF MAI MEHERBAN

STATUS

LISTED, PUNJAB DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER THE PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

1290 AH/1873 AD



HISTORICAL NOTES

The history of Khuddaka family is intricately woven with that of the Saddozai's. Both are Afghans and have a common progenitor Asadullah known as 'Saddo' (1558-1626), who was a small chief of Qandahar under the Safavid King Shah Tahmasp. For his services as guardian of the Persian Highway from Herat to Qandahar, Saddo was awarded the title of 'Mir-i-Afghania'. After his death, his family was divided into two sections, one headed by Khawaja Khizr and the other by Khuddadad. Descendants of the former call themselves as Saddozai Afghans and the latter as Khuddakas because Khuddadad was also known as 'Sultan Khuddakei'. Sultan Khuddakei abdicated in favour of his son Sher Khan. This man was not on good terms with the Safavid rulers and was obliged to submit himself to Shah Jahan in 1638 and was bestowed with the title of 'Shahzada' (Prince).

The son of Sher Khan, Sultan Hayat Khan, also strained his relations with his Persian lords over some matrimonial affairs and finally decided to leave Qandahar in 1682 and migrated to Multan where he joined the Imperial forces. After his military service he retired to Multan and was granted a perpetual monthly *madad-i-ma'ash* of Rs. 10,000 by Emperor Aurangzeb. Sultan Hayat Khan died in 1728 and was buried in his own garden with a wooden edifice constructed over his grave.

Later on Abdul Aziz Khan, a son of Hayat Khan was appointed in 1748 to look after the affairs of Multan on behalf of Kaura Mal, the in-charge of Multan under Nawab Zakriya Khan the Mughal Governor of Lahore and Multan. The political significance of the Khuddakas gradually dwindled and they concentrated in the locality in the vicinity of present Mosque. A big wooden gateway adjacent to the Mosque still guards the entry to this locality.

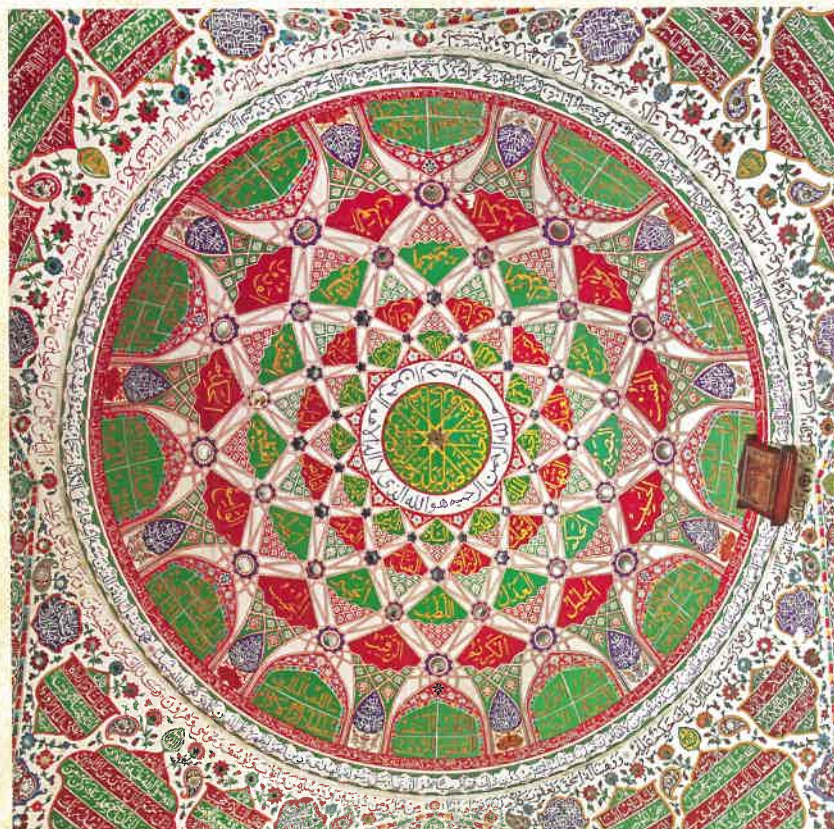
As far history of the Mosque is concerned not much has been recorded except that it was constructed in the year 1290 AH/ 1873 AD. Any intervention that might have been carried out before the present rebuilding of the mosque in 2000 is not recorded.

DESCRIPTION

The Mosque comprises of the old original structure and an extension towards the south. During the latest intervention in 2000 AD, a hall



Masjid Khudaka.



Profusely decorated interior of the main dome.

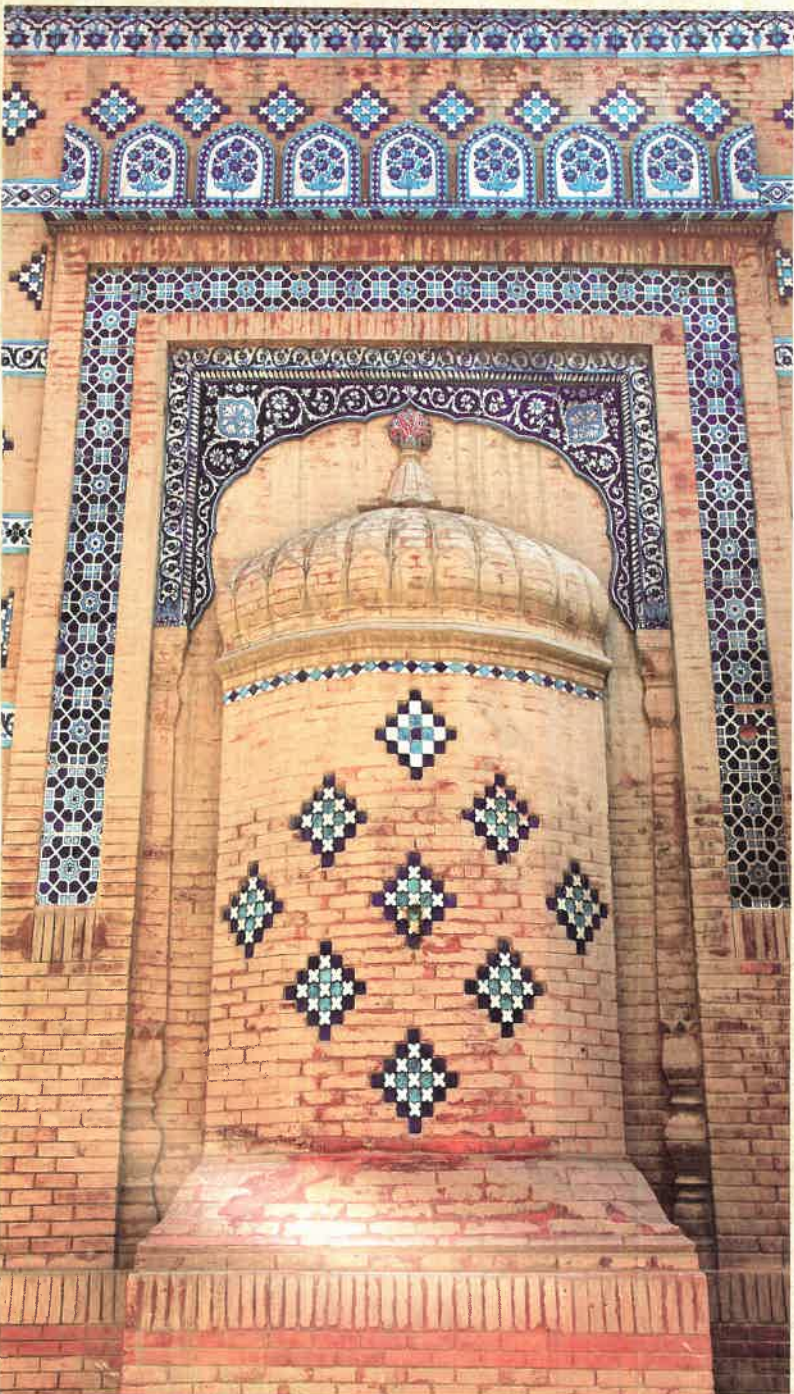




Calligraphy on tiles in the interior.



Interior detail of the mehrab.



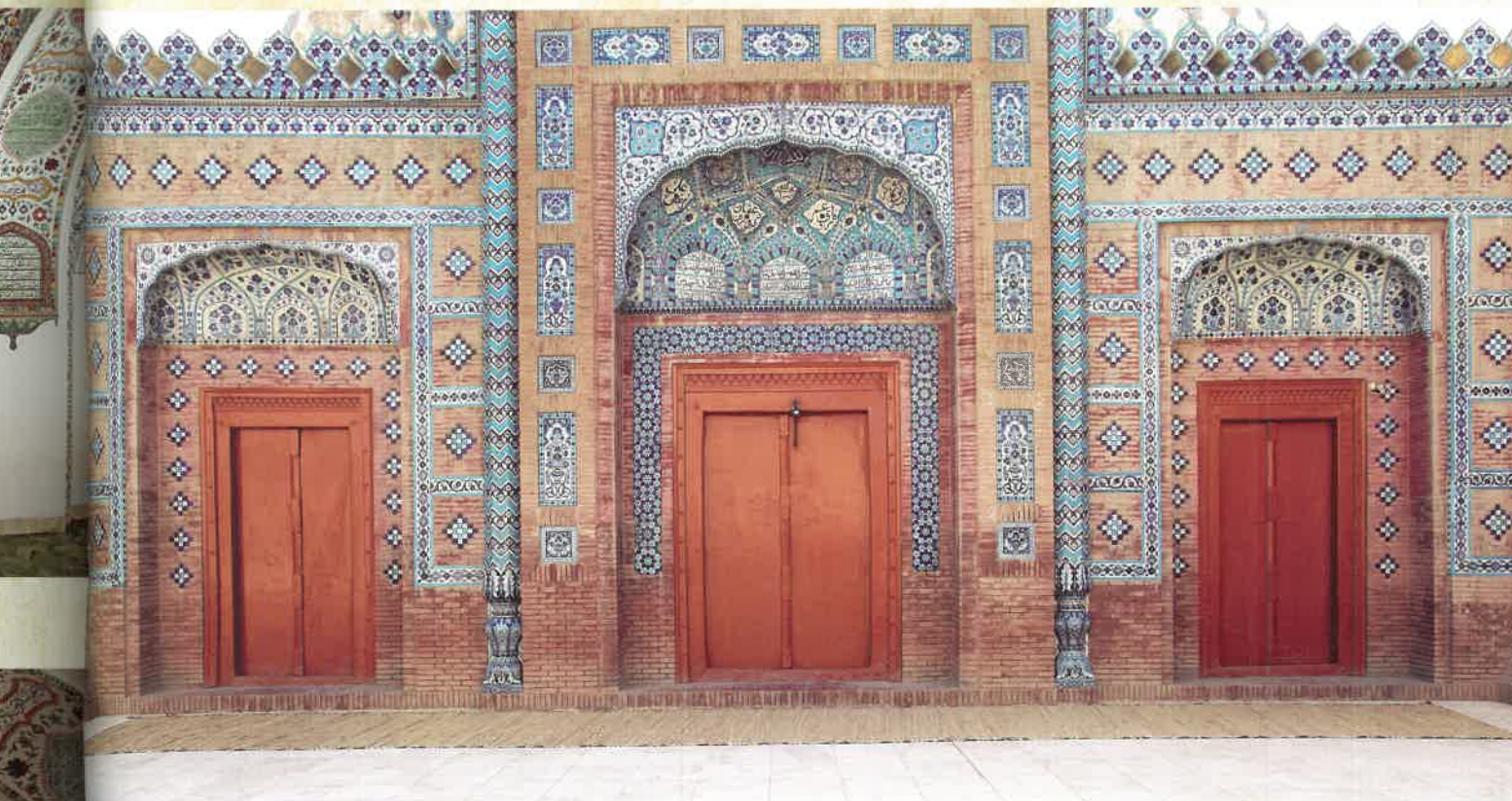
Exterior detail of the mehrab.



Main prayer chamber.



Interior details of small dome.



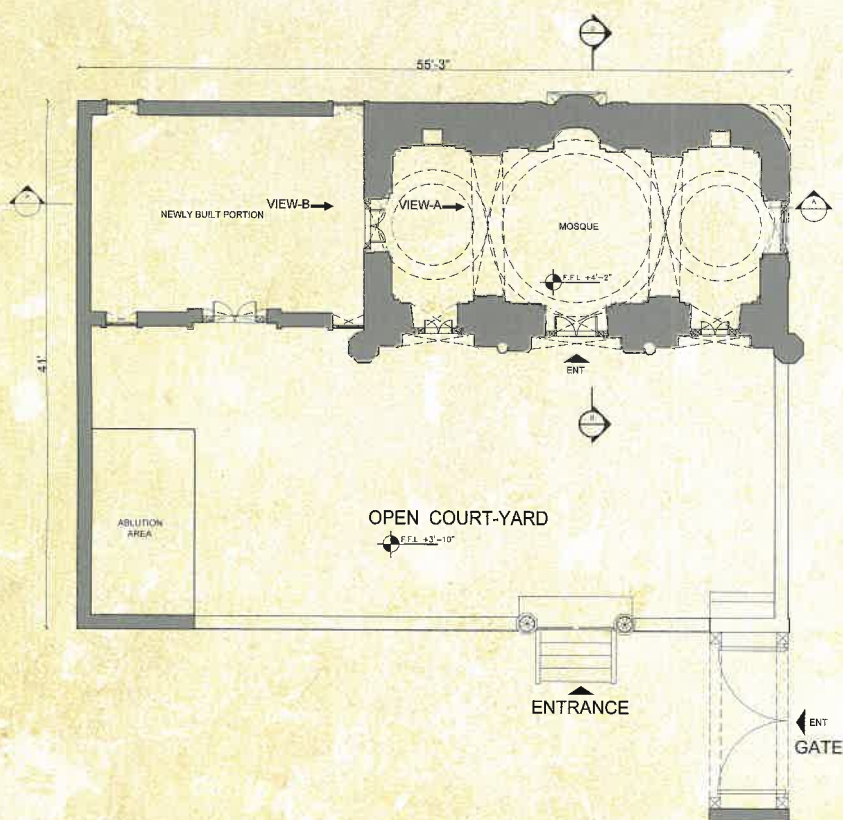
Detail of facade from the courtyard.

was constructed adjacent to the south wall of the prayer chamber and a basement that is being used as a store has been added in the north-east corner of the courtyard. A place for ablution and toilets has been built on the opposite side. The floor and eastern and northern boundary walls are also a recent addition. The entire façade on the east and northern and western outer walls of the prayer chamber has also been renovated with fresh glazed tile and fine brick works. The interior has also been renovated with *naqashi*. The restoration work which was carried out has very sensitively created a distinction between the old part and the new additions. The latter work has been left plain as compared to the former work which is quite ornate.

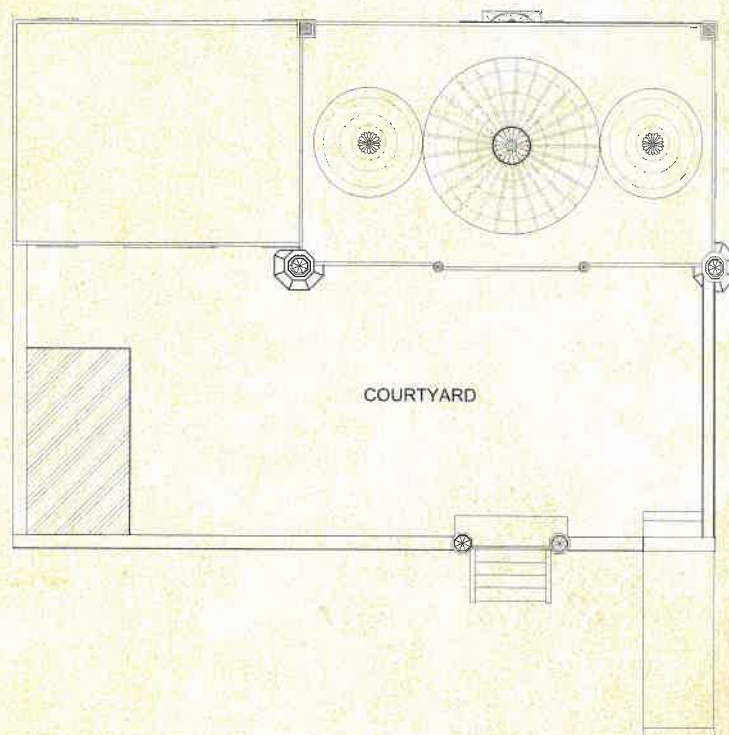
The external walls are in brick tiles with glazed blue tiles in the traditional Multani designs applied in horizontal rows. The domes are fluted. Minarets are octagonal, thin and tapering. Externally, the north-western corner is chamfered. The down-pipe from the roof is concealed in the wall and opens only near the ground. The courtyard has been re-laid with marble tiles.

Both the interior and exterior are profusely decorated. The new adjoining room on the south is plain both inside and outside. The interior is totally covered with *kashi kari*. The original prayer chamber is profusely covered with *naqashi*, whereas the roof has a painted ceiling.



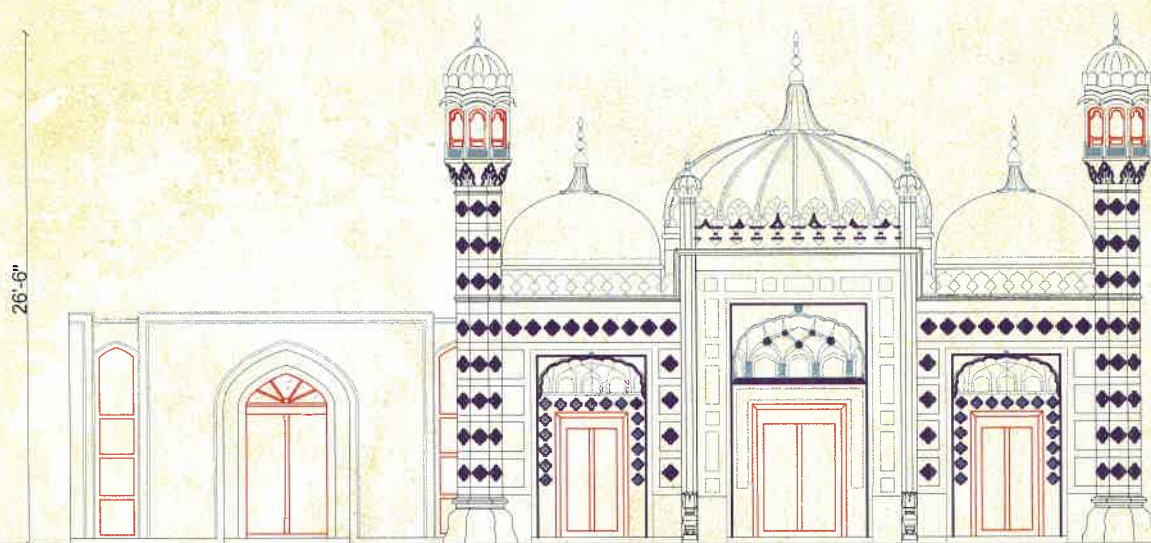


GROUND FLOOR PLAN



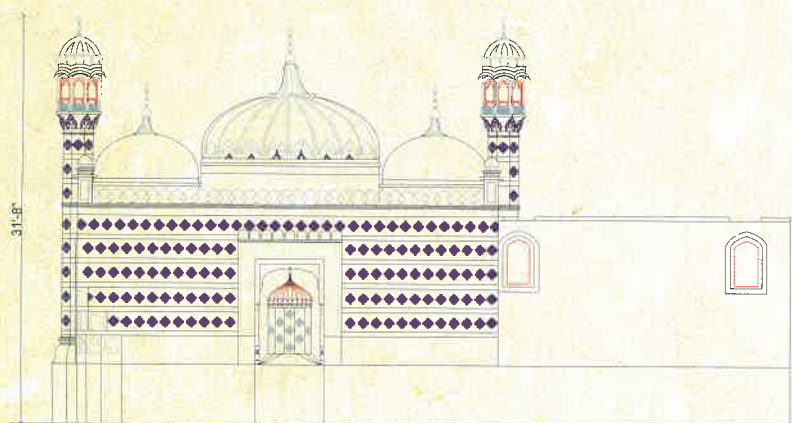
ROOF PLAN

4 2 0 4 8

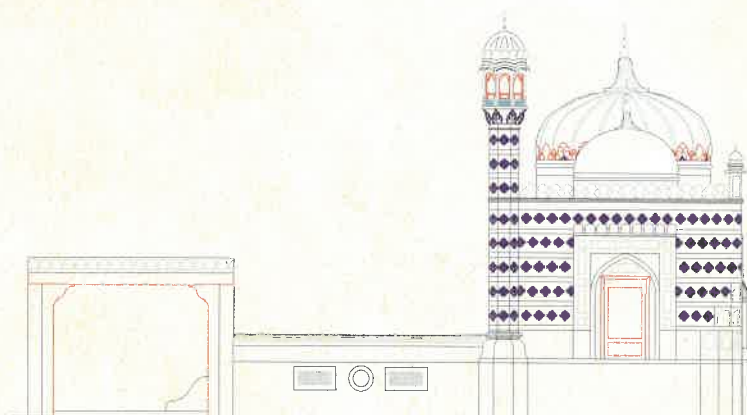


EAST ELEVATION

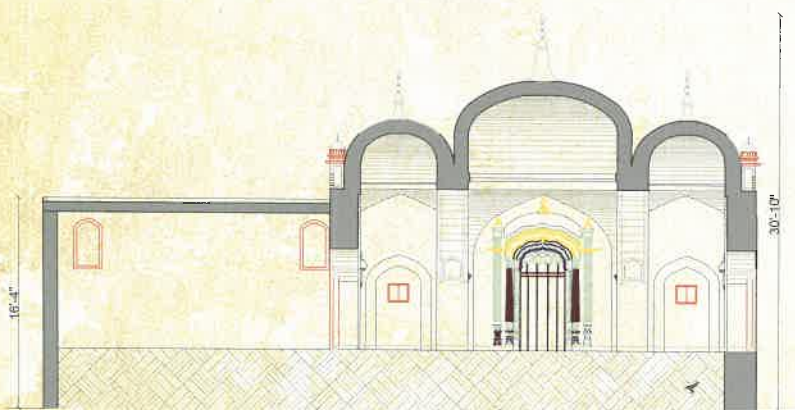




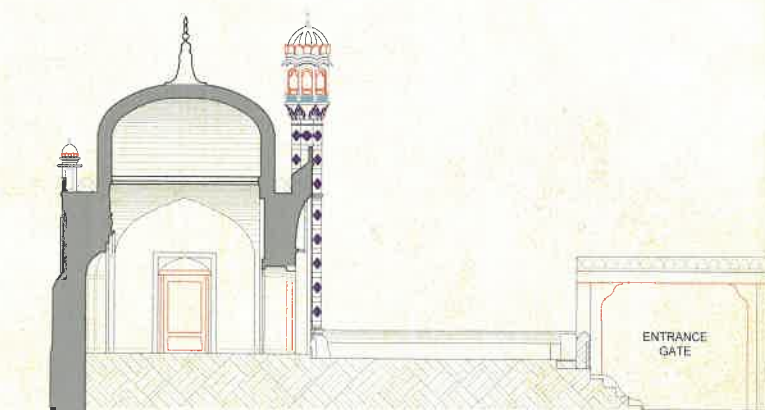
SOUTH ELEVATION



NORTH ELEVATION

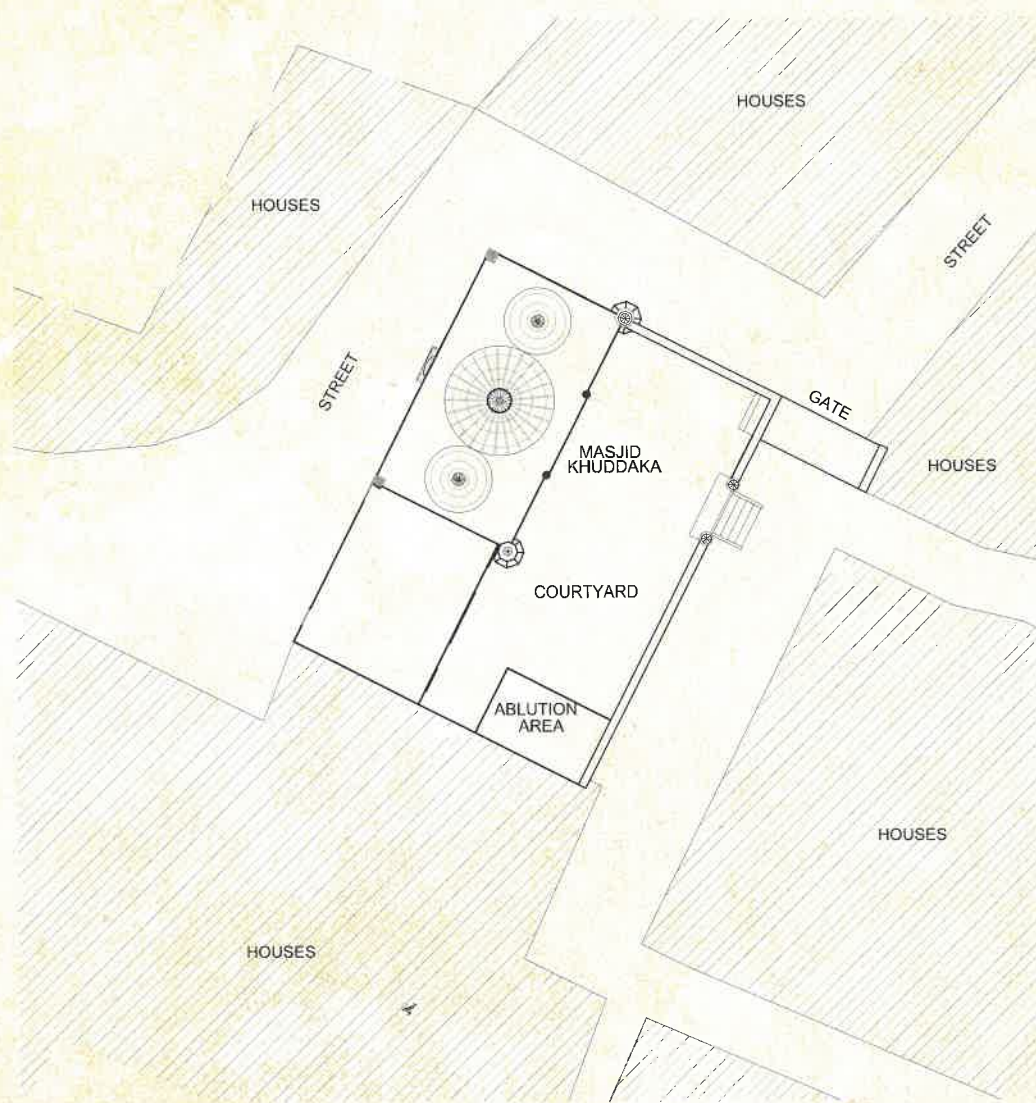


SECTION AA



SECTION BB





SITE PLAN

8 4 0 8 16

GHANTA GHAR



LOCATION

GHANTA GHAR CHOWK,
OUTSIDE LOHARI GATE

STATUS

LISTED, GOVERNMENT OF
PUNJAB UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

1884 AD



HISTORICAL NOTES

The Town Hall colloquially referred to as the 'Ghanta Ghar' was built in 1884. The entrance portico has a clock tower rising above the second floor of the building giving it a distinctive form after which the structure has come to be known – Ghanta Ghar or Clock Tower House. A plaque on its entrance porch indicates that the foundation stone was laid by Sir Charles Aitchison on February 19th 1884. The building was designed to function as a city hall.

Ghanta Ghar was located outside the walled city of Multan approximately 200 meters from the Deh Gate entrance to Qilla Qasim Bagh. At that time the area around Ghanta Ghar was not built up however the location facing the main entrance of the Qilla Qasim Bagh emphasized the significance of the building. The surrounding area developed in late 19th and early twentieth century during the British Period and over the years the site was encroached upon resulting in the area being surrounded by roads, houses and other commercial buildings. The front of the Ghanta Ghar has a setback of approximately forty feet from Kutchery Road and a fence has been built around the site. The construction of the fence provides some protection from encroachments and hawkers since the side verandah of the Ghanta Ghar opens directly upon the main road on the east.

In 2006 an Urban Redevelopment Plan was prepared and it proposed opening up the original Ghanta Ghar Chowk and the forecourt by removing the 3-4 storey encroachments which had destroyed the visual connection between the Ghanta Ghar and Qilla Qasim Bagh. The encroachments were removed and all the shopkeepers and residents were relocated in alternative premises. The demolition of these structures opened up the entire view from Qilla Qasim Bagh with the majestic shrine of Shah Rukn-e-Alam, Deh Gate and the Damdama in full view from the Ghanta Ghar. A large traffic roundabout was designed upon which opened nine roads. However, sadly before the landscaping of the roundabout could be completed, a mosque was constructed within this recently created space in lieu of a mosque that once stood in this area thereby creating a visual intrusion once again between the Ghanta Ghar Chowk and Qilla Qasim Bagh.



Inauguration plaque inside the entrance.



Main façade of Ghanta Ghar.



Detail of corner burj.



Detail of corridor arches.



Detail of the smaller burj.





Detail of Clock Tower.

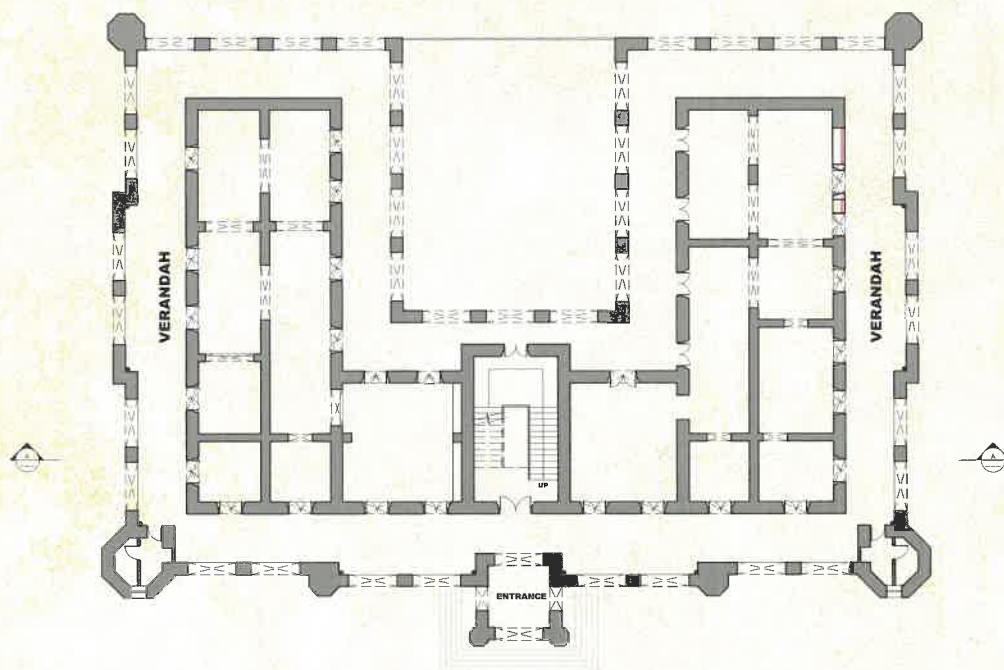
DESCRIPTION

The Ghanta Ghar is a U-shaped, double storied structure with verandahs on all the interior and exterior walls with a well defined entry portico. The front and the two wings of the U-Shaped building flank a central courtyard. The architectural style can be classified as Indo-Saracenic that draws elements from native Indo-Islamic, Mughal and Indian architecture, combined with the Gothic revival and Neo-Classical styles.

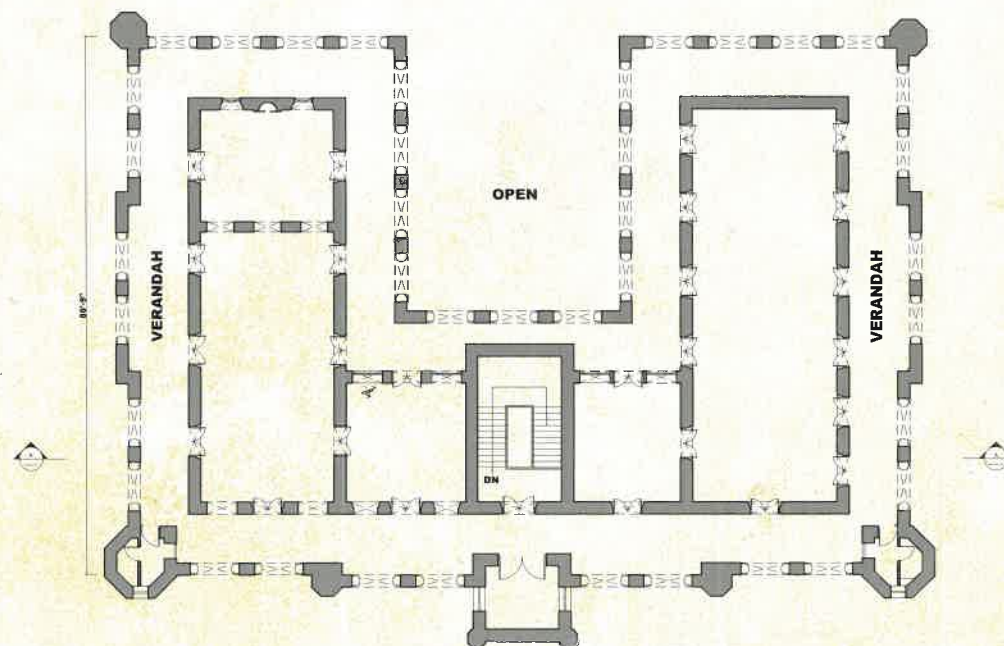
The verandahs run all around the wings, the front and along the internal courtyard. A grand U-shaped staircase is located at the main entrance which leads up to the first floor. The first floor is a repeat of the ground floor except that east wing comprises a large hall for the magistrate to hold court. The clock tower rises 12'-0" above the second floor of the building.

The verandahs comprise of semicircular arches and piers. The arches are fluted on the edges and are defined by plastering as compared to the fair face masonry piers. There are two main turrets on the sides of the front façade complimenting the central clock tower. The top of the clock tower has a similar cupola as the two side turrets. Smaller turrets rise in the rear of the building.

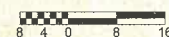
The semicircular arches of the verandahs give a balanced, light and airy view of the structure. The contrast of the red masonry with the white plaster gives a characteristic finish of the colonial period architecture. The 27 inches thick masonry walls are finished in fair face brick. The overall built up area of the Ghanta Ghar is approximately 24,000 square feet



GROUND FLOOR PLAN



PLAN AT 20'

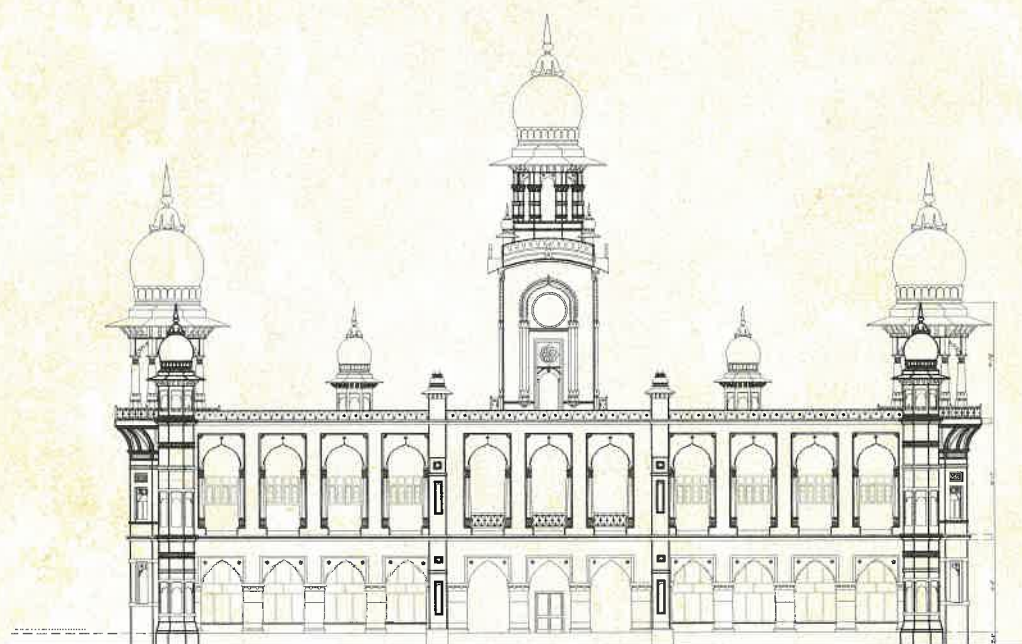




SOUTH ELEVATION



109'-6"



NORTH ELEVATION

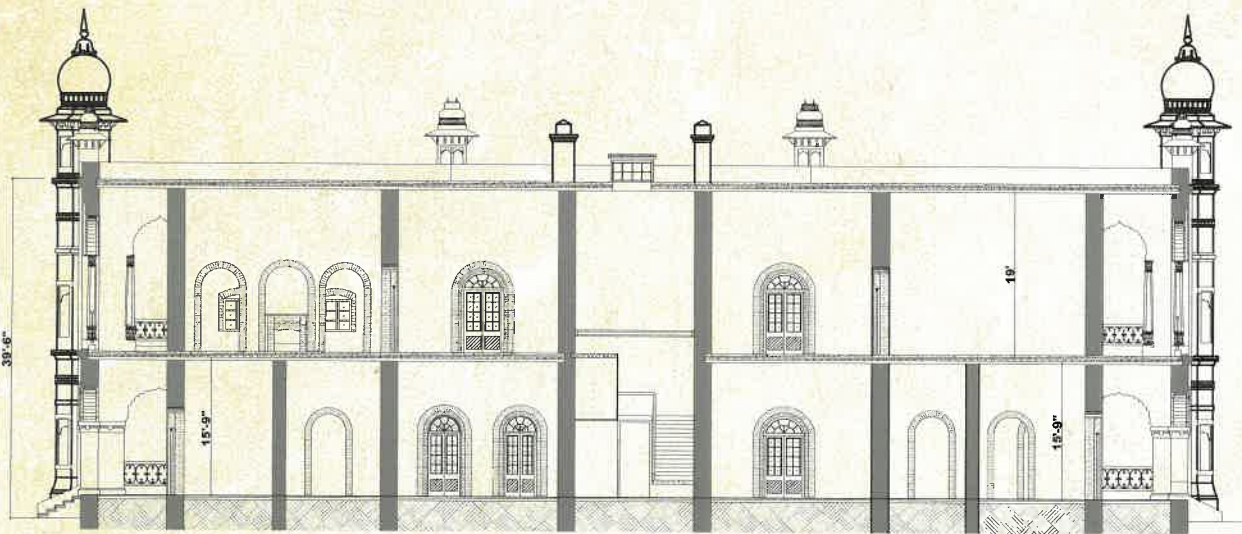


EAST ELEVATION

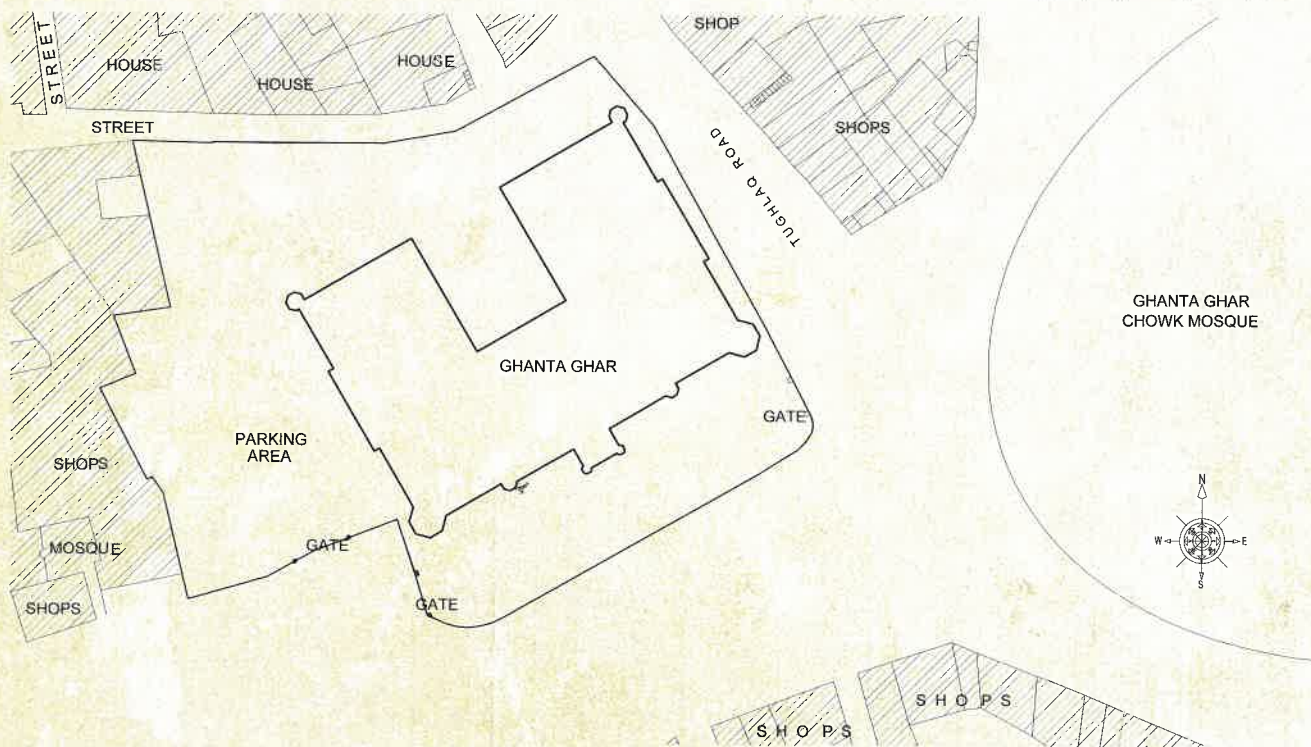
WEST ELEVATION

8 4 0 8 16

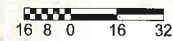


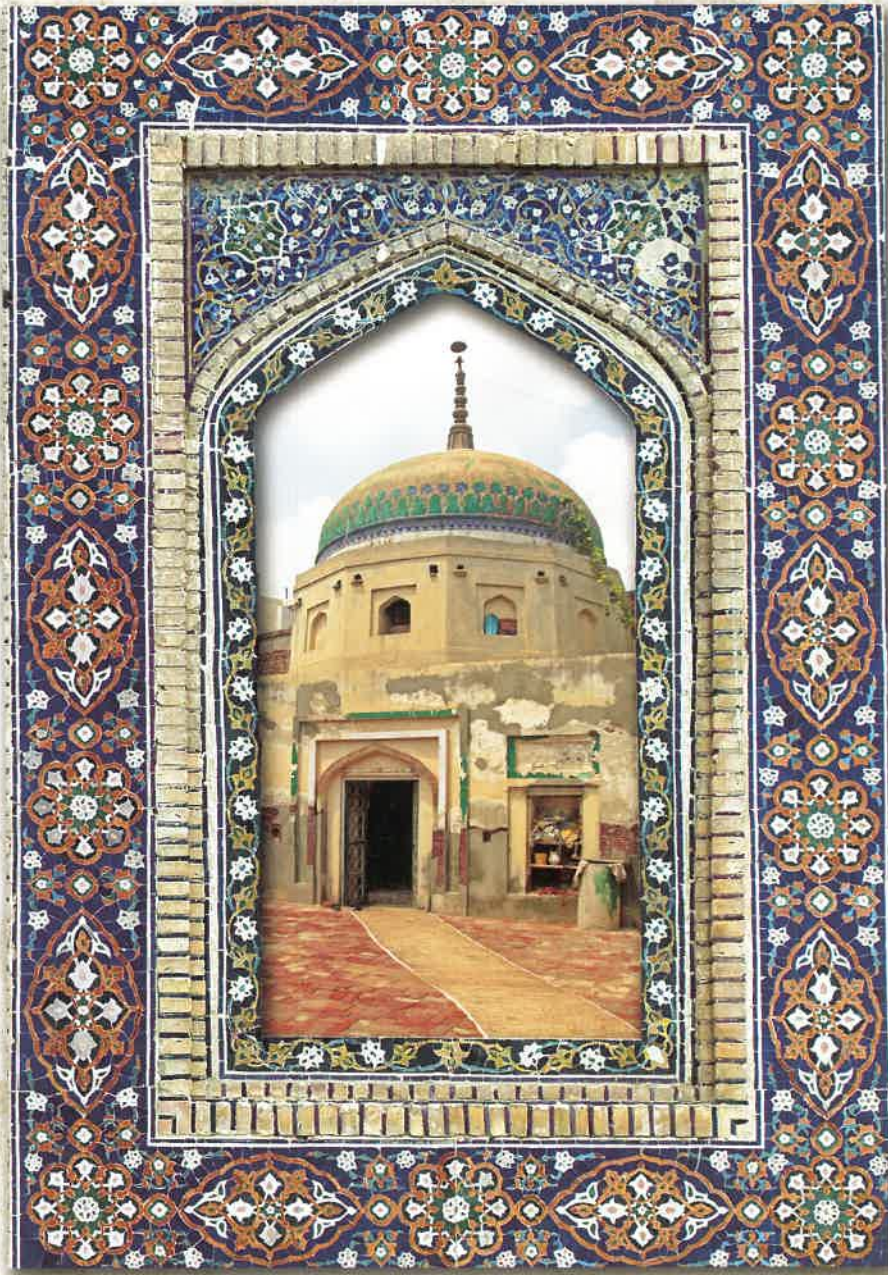


SECTION AT AA



SITE PLAN





SOUTH OF MULTAN CITY



TOMB OF BIBI PAK DAMINA



LOCATION

OFF NISHAT ROAD, BASTI
DAIRA, SOUTH OF THE
CITY RAILWAY STATION

STATUS

LISTED, DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

695 AH/1295 AD



HISTORICAL NOTES

Bibi Rasti, popularly known as 'Bibi Pak Damina', was the daughter of Sultan Jamal-ud Din Farghani, daughter-in-law of Hazrat Baha-ud-din Zakariya, wife of Hazrat Sadr-ud-Din Arif and mother of Hazrat Shah Rukn-e-Alam. She was also a disciple of her father-in-law Hazrat Baha-ud-din Zakariya. She was a pious lady and a *Hafiza* of Quran; it is said that she would recite the whole Quran in one day.

She died in 1295 and was buried in a graveyard which is now situated to the south of the city railway station. Close to her Tomb is a well whose water is believed to have some miraculous power for ladies who bathe in it. To the north of Bibi Pak Damina's Tomb was once the Temple of Mai Totla, one of the three major deities of Multan.

DESCRIPTION

The Tomb is situated amidst a vast graveyard which is easily accessible from three different directions by all weather roads. It is a large compound surrounded by a wall of brick masonry with an entrance gate at one end. The present entrance gateway is through a brick-built domed ante-chamber which is a square chamber on the outer side and an octagonal chamber inside.

Bibi Pak Damina's grave lies within a rectangular building in the large compound with a portico in front resting on carved wooden double columns and a projecting *chhajja*. The external surfaces of walls are exclusively covered with Multani tiles of blue and white colors. The front porch has two beautiful kiosks on front parapet. The wooden arches and ceiling in the interior comprise of wooden battens supporting a wood ceiling. The roofs are built of wooden battens and brick tiles.

Internally, the building is divided into two parts- the square chamber on the north and a rectangular room on the south. The square chamber contains a single grave of Bibi Pak Damina whereas in the rectangular room there are several other graves and a space for *nawafil* prayers. Similarly, in the verandah there are several graves with the latest one added in 2001. The internal walls of both the chambers are whitewashed devoid of decorations whereas graves are painted green. The doors are also painted in a similar green. The floor of the rectangular southern chamber is laid with square glazed tiles. The



Detail of boundary wall.



Entrance verandah to the tomb.



Detail of Burj.



Photograph from Diary of Archaeological Surveyor 1905-06.
(Courtesy: British Library)





Graves in the verandah.



Gateway view from courtyard of the tomb.



Entrance to the courtyard of the tomb.

floor of the courtyard is laid with bricks on flat side. The verandah originally had a dado fitted with octagonal glazed tiles; most of these have lost their glazed surfaces and the total dado has been painted over. The door opening in this wall from the verandah into the room still has panels of blue and white glazed tiles.

The external boundary wall of the courtyard is made of small bricks laid in mud mortar. The boundary wall was originally lime plastered and is in a relatively good condition internally but on the outer side encroachments particularly against the southern wall have damaged the wall considerably.

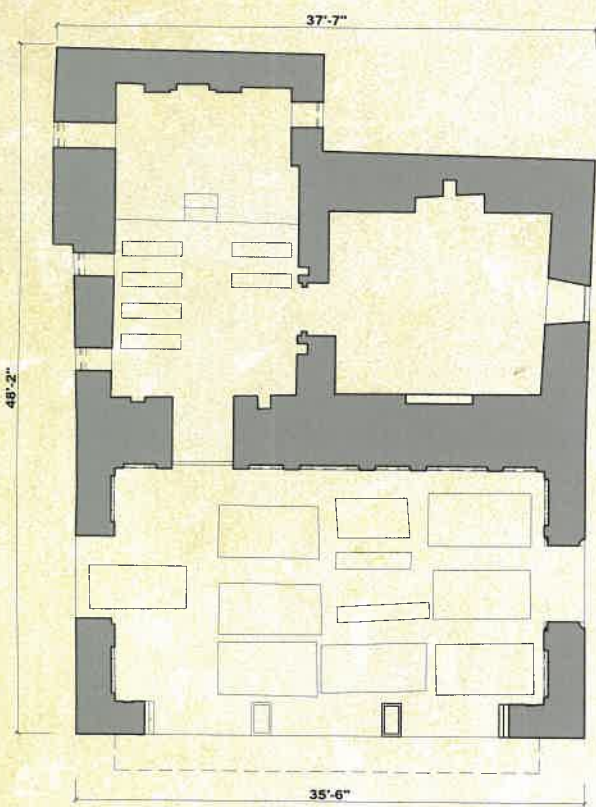


North facade of the tomb.

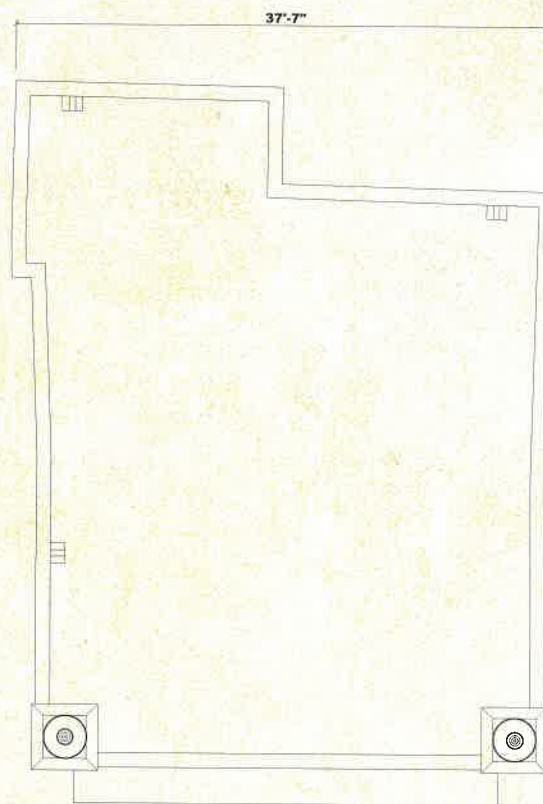


Photograph from the Annual Report of the Director General of Archaeology in India 1918-19.
(Courtesy: British Library)

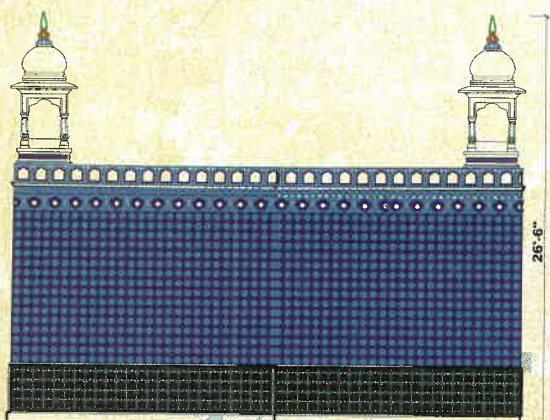




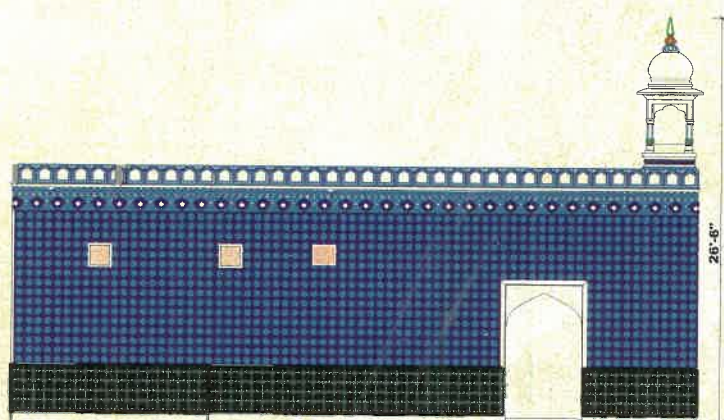
GROUND FLOOR PLAN



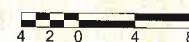
ROOF PLAN

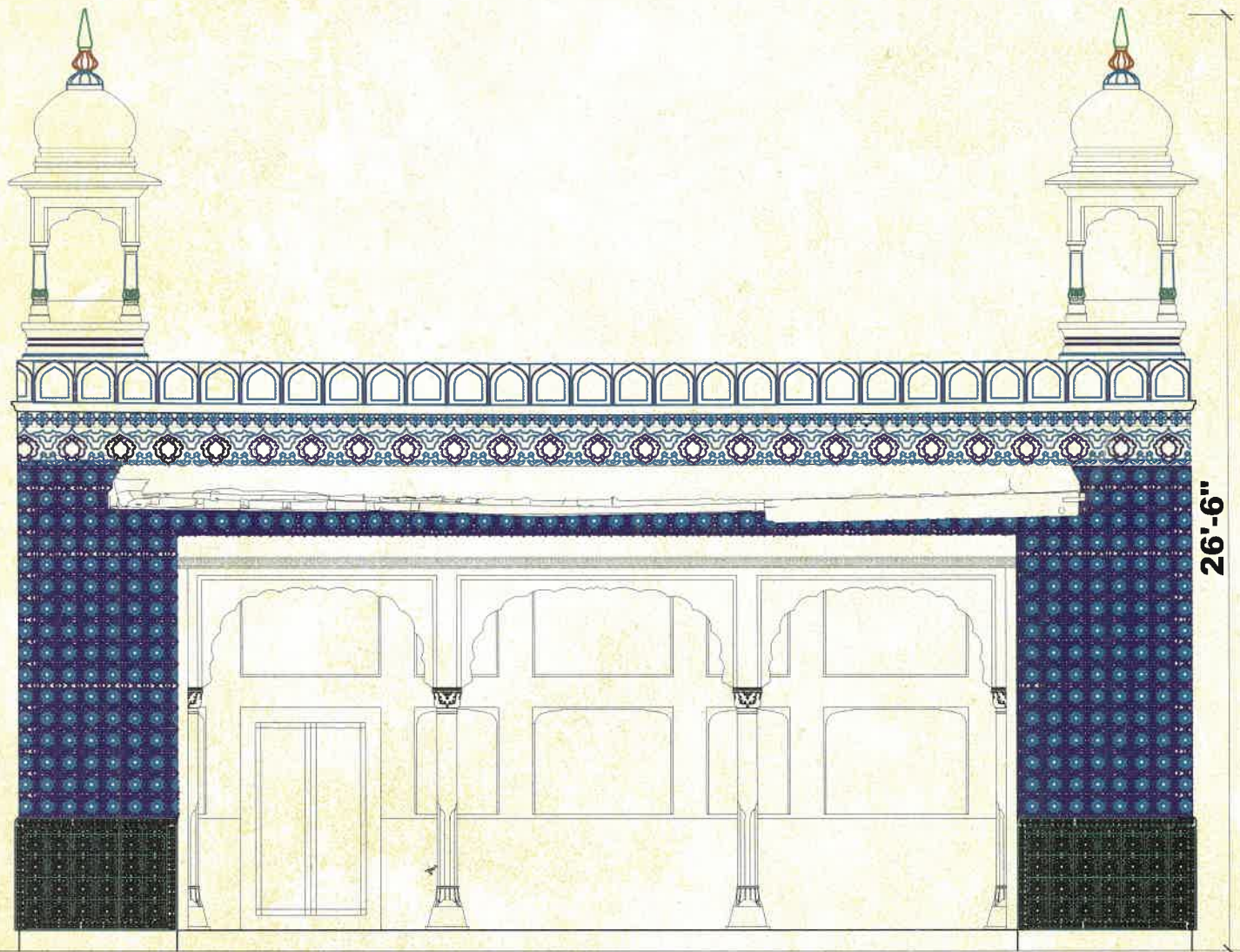


WEST ELEVATION



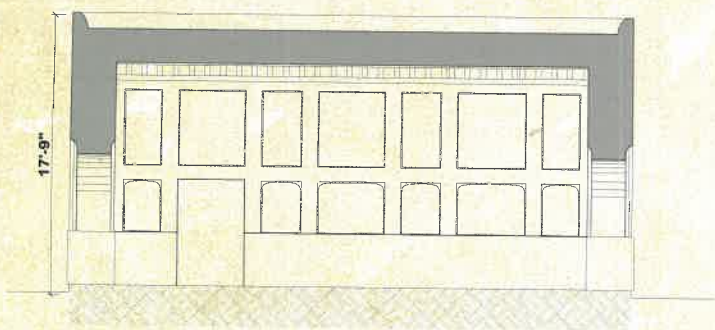
SOUTH ELEVATION



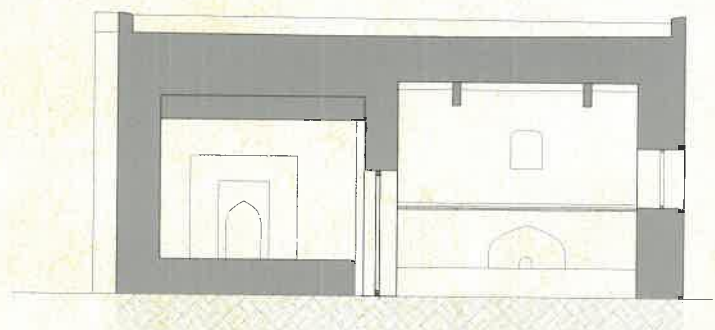


EAST ELEVATION

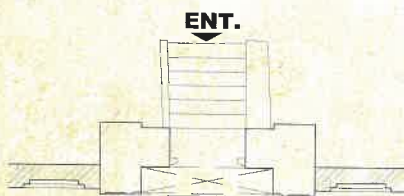




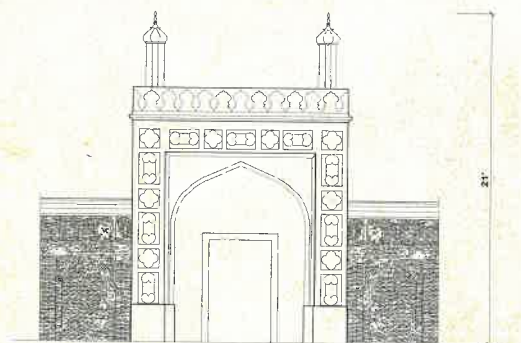
SECTION AA



SECTION BB

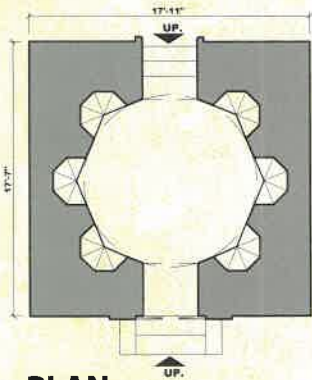


PLAN OF GATE

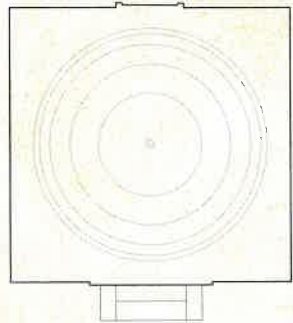


SOUTH ELEVATION OF GATE

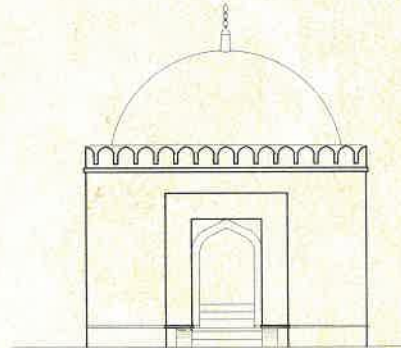




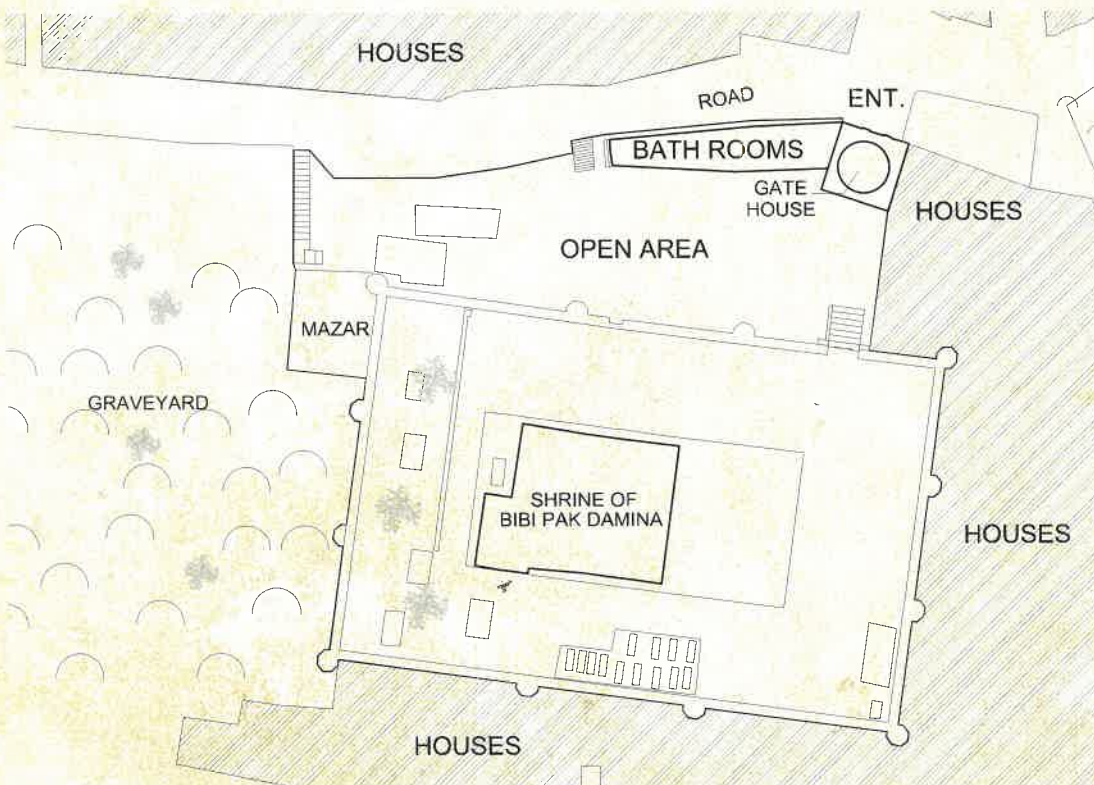
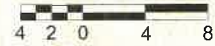
**PLAN
GATE HOUSE**



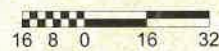
**ROOF PLAN
GATE HOUSE**



**NORTH ELEVATION
GATE HOUSE**



SITE PLAN



SHRINE OF KHAWAJA AWAIS KHAGGA



LOCATION

SOUTH PERIPHERY MULTAN,
BASTI DAIRA, SOUTH OF
CITY RAILWAY STATION

STATUS

PROTECTED BY DIRECTORATE
OF ARCHAEOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

DEATH OF THE SAINT:
700AH/1300AD



HISTORICAL NOTES

Khawaja Shah Jalal-ud-Din Muhammad Awais Jaafri Qureshi Hashmi Khagga is commonly known as 'Khawaja Awais Khagga'. His father's name is given as Bayazidai. Although his date and place of birth is unknown, the date of his death has been recorded on 700 AH/1300 AD.

Khawaja Awais Khagga was a disciple of Shaikh Muhammad Iraqi, a saint belonging to the *Awaisi Silsila*. He arrived in Multan during the time of Hazrat Sadr-ud-Din Arif and was buried in the graveyard of Basti Daira which was then known as Basti Shah Jalal. The foundation of Khawaja Awais Khagga's shrine was laid by Shah Rukn-e-Alam who also led the funeral prayers.

DESCRIPTION

Today, the shrine can be accessed through the courtyard of the Khawaja Awais Khagga Mosque which is located adjacent to the large graveyard. An entrance vestibule on the south leads to the main chamber.

The structure is square in plan with sloping walls having corner bastions and turrets. Each of the four sides has arches set in rectangular frame. The only entrance leading to the main chamber is on the south side from an entrance-vestibule, approximately 10 x 20 feet. The square plan converts into an octagon culminating in a drum on which sits the dome. This structure has a segmental dome which has rectangular depressions and four windows on each of the cardinal sides. The finial has a strong tapering cylindrical base. Light enters the main chamber on the ground floor from a perforated wooden *jalli* on the east and four openings in the dome from the top.

Externally the building is covered with blue tiles leaving only some parts as painted white. The dome is similarly embellished. Any part that is not covered with blue tiles has been painted white. The inner side of the chamber is decorated with *naqashi* as well as a dado of *Multani tiles*.

The entrance vestibule was probably added at a later stage. The eastern and western walls are covered in *naqashi* and with calligraphies in Arabic, Persian and Punjabi and these are probably the only couplets scribed in standard Punjabi that are seen in the Multan shrines. The flooring is finished with 12 inches square glazed light blue terracotta tiles. The door is painted in green, blue and red and is also a later date addition.

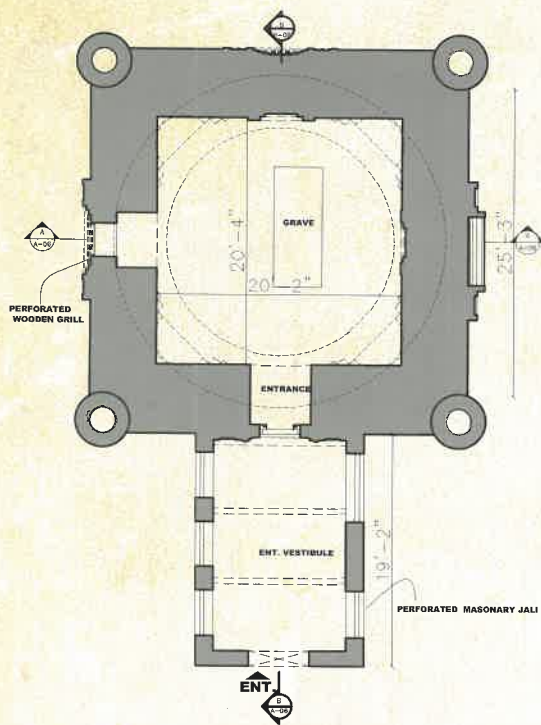


East façade of the Shrine of Khawaja Awais Khagga.

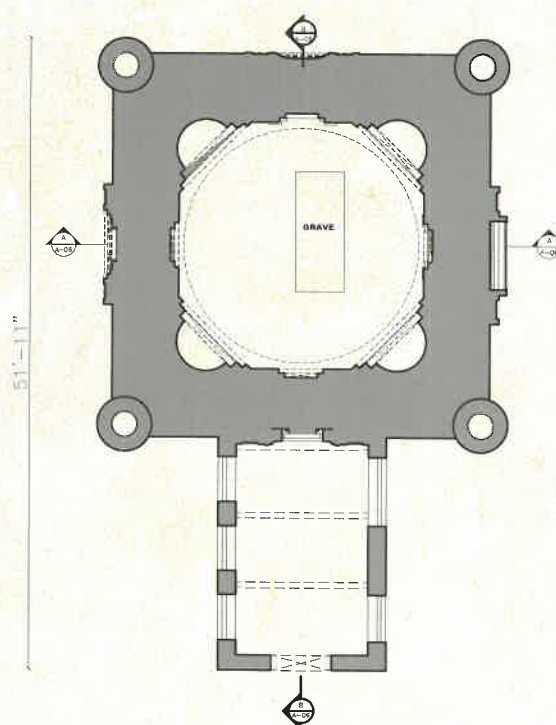


Interior view of dome.

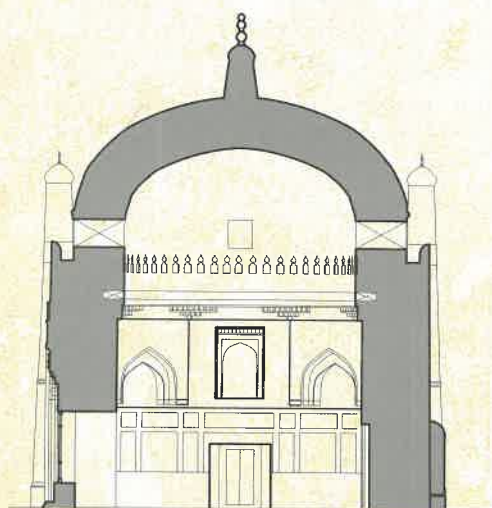




GROUND FLOOR PLAN



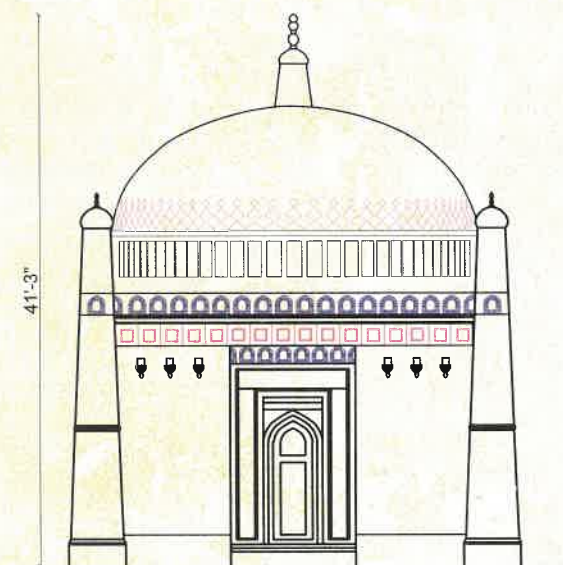
PLAN AT +20'-0"



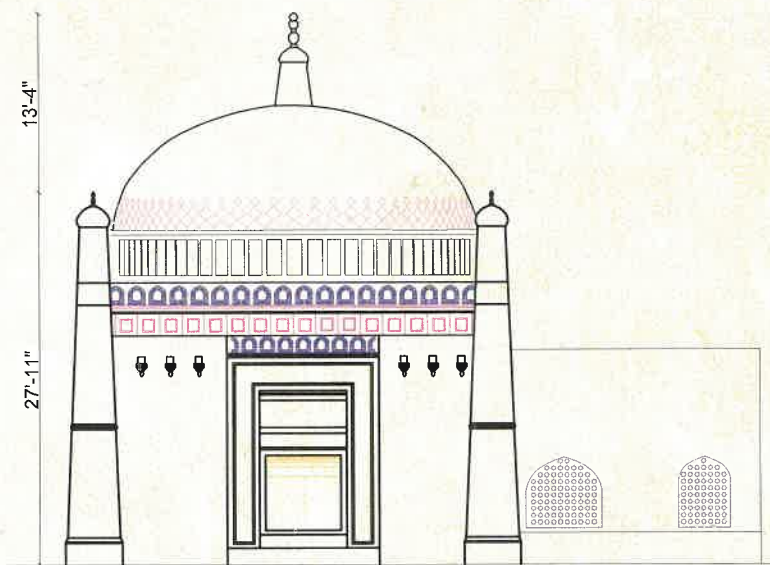
SECTION AA



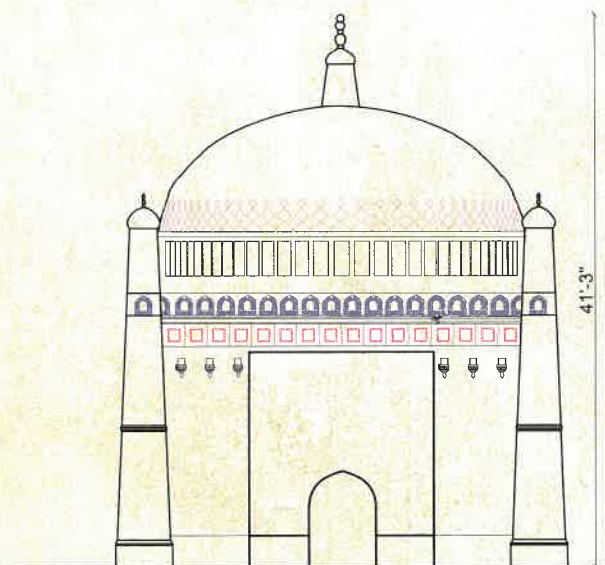
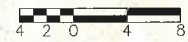
SECTION BB



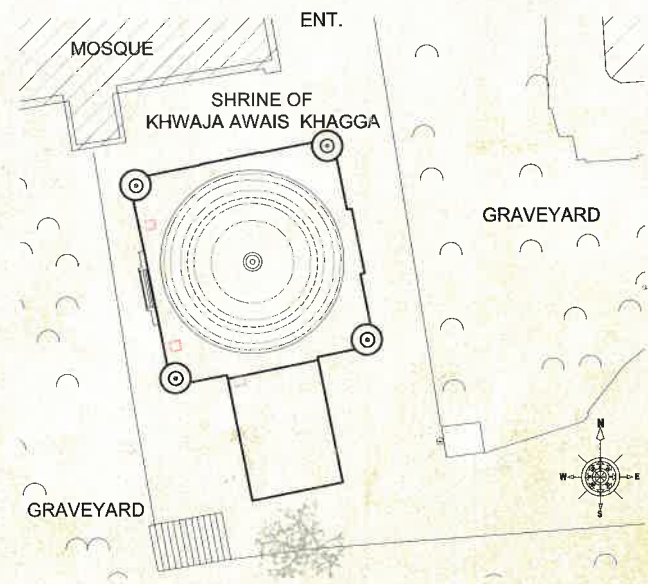
EAST ELEVATION



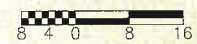
WEST ELEVATION



SOUTH ELEVATION



SITE PLAN



KHAWAJA AWAIS KHAGGA MOSQUE



LOCATION

BASTI DAIRA, SOUTH OF CITY
RAILWAY STATION

STATUS

NOT PROTECTED

PERIOD / DATE

PRESENT MOSQUE BUILT IN 1339
AH/1920; 1ST REFURBISHING
DONE IN 1406 AH/1986; 2ND
REFURBISHING DONE IN 2007.
ORIGINAL MOSQUE BELIEVED
TO DATE IN 703 AH / 1303 AD



HISTORICAL NOTES

This Mosque has a long history of construction and reconstruction. It is not precisely documented when the original Mosque was built but it is believed that it was originally constructed three years after the Saint's death in 1303 AD. The present structure was erected in the early 20th century and there is no documentation available how the original building fared over the last 700 years.

An inscription on the façade of the Mosque records that it was built in 1339 AH/1920 AD by Mian Muhammad Shah and other residents from Kasha Shah Sank of Moa Berea, Zila Multan. The interior decoration according to another inscription inside the prayer chamber informs us that the restoration and refurbishing work of the Mosque began on November 01, 1985 and was completed on February 14, 1986. Yet another inscription states that the renovation work in the interior was restarted on July 28, 2007 and completed on September 12, 2007. A *madrassa* has been added along the north and south sides of the main prayer hall.

DESCRIPTION

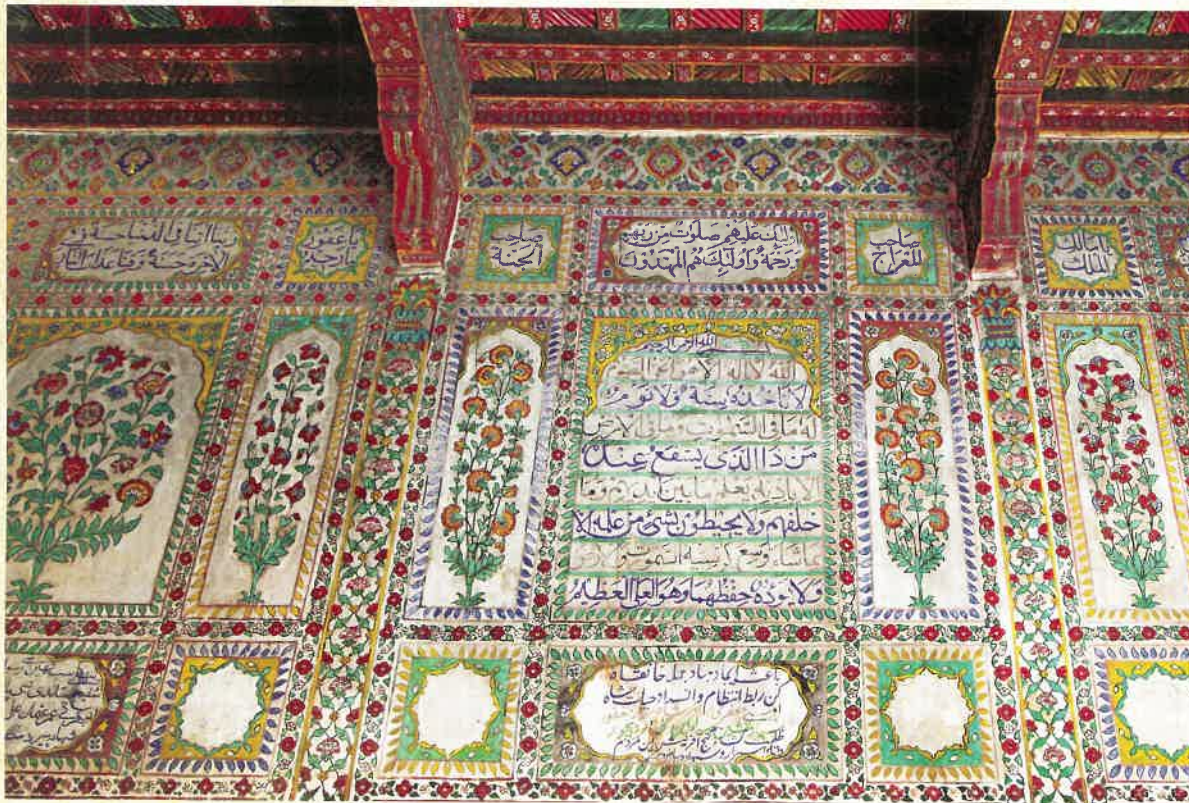
The access is from the main street of the locality. Both the Mosque and Shrine are set within a cluster of houses and graves. The limited open space on the east has been recently laid with cement tiles by the order of the Nazim of Multan, Faisal Mukhtar in 2009.

It is a small mosque with two entrances on northern and eastern sides, the former being the main entrance. The prayer chamber has three doors. The façade has been recently refurbished entirely with brick imitation work interspersed with glazed tiles in blue and white and occasionally in green colors in the form of square and oblong tiles both flat and in relief. The small courtyard is paved with bricks laid flat and has a low boundary wall similarly treated as the main façade with a gate. There are numerous specimens of calligraphies, mostly Quranic verses seen in the interior.

The interior has been repainted very recently but the standard of work is very poor with bright colors trying to replicate the traditional art form. The ceiling has also been recently completed, painted in *naqashi tarsim bandi* however in a better manner. The Mosque has no dome but it does have two slender minarets fully covered with glazed tiles from the base to the top of the kiosk.



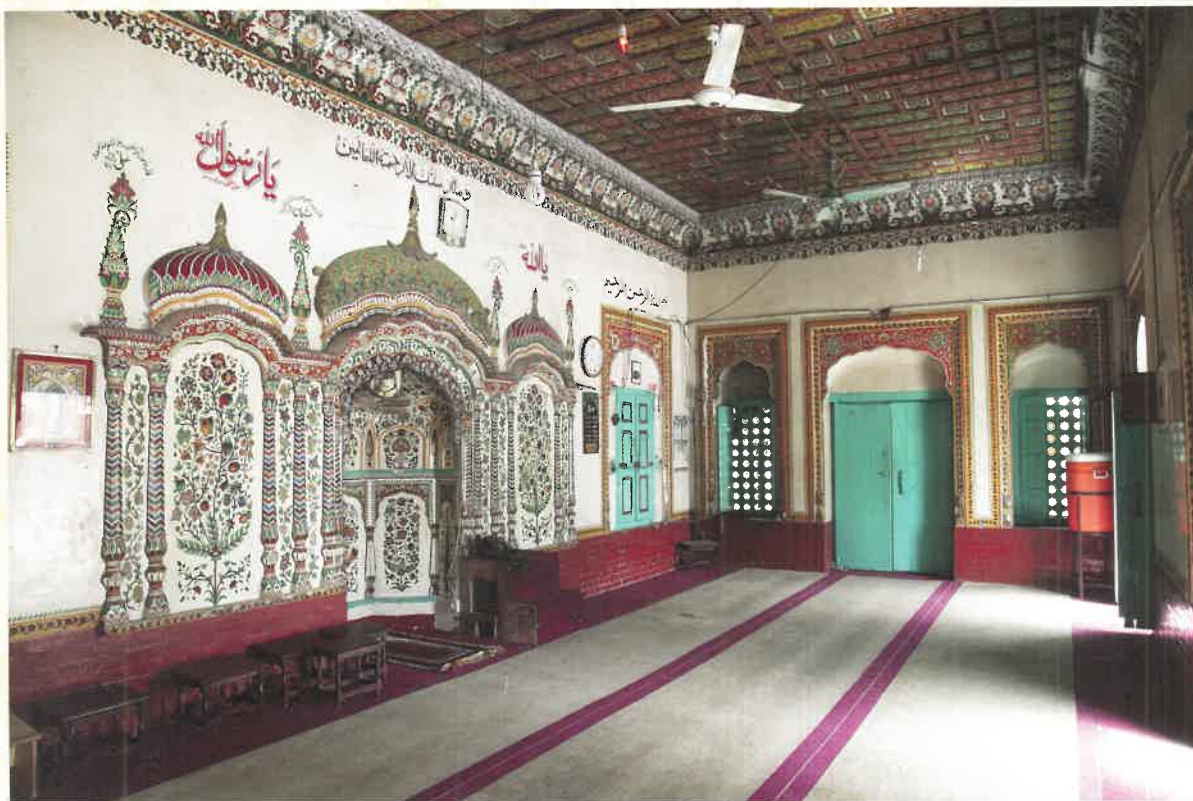
Façade from the courtyard of Khawaja Awais Khagga Mosque.



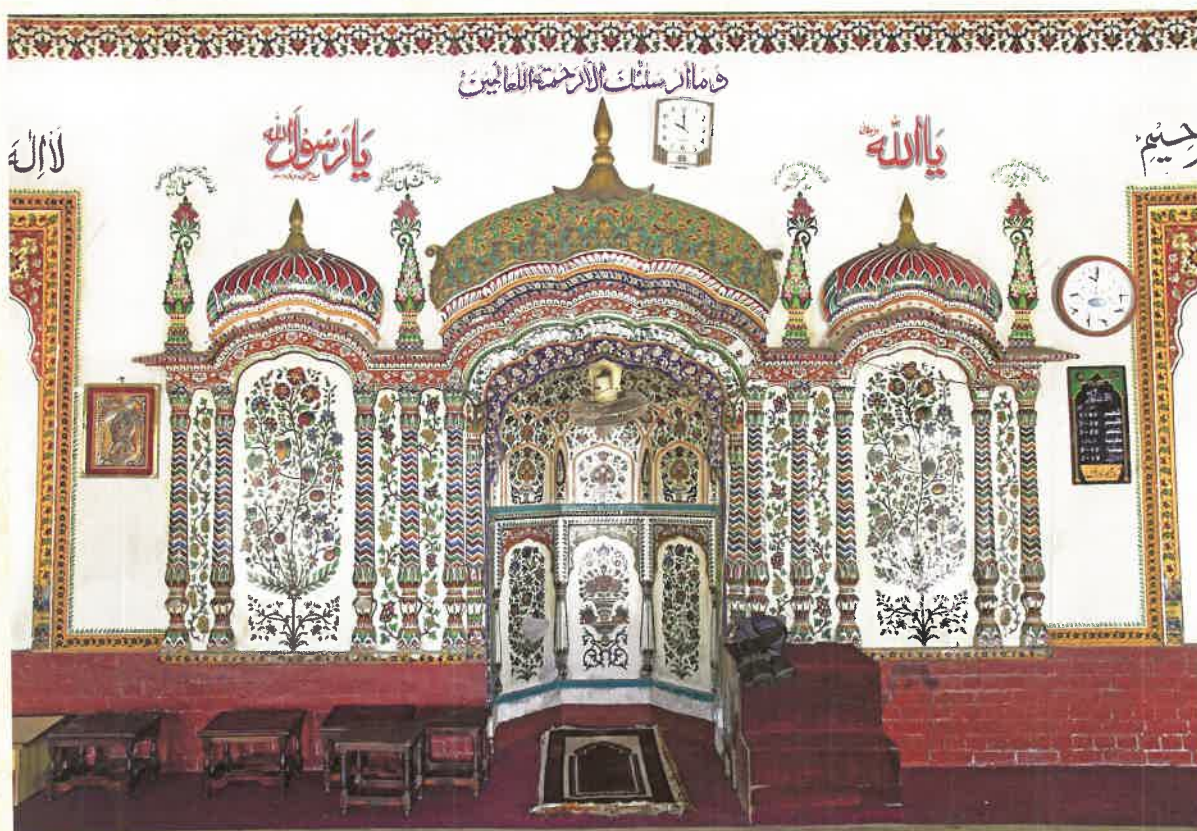
Calligraphy on interior walls.



Detail of ceiling in tarsim bandi.

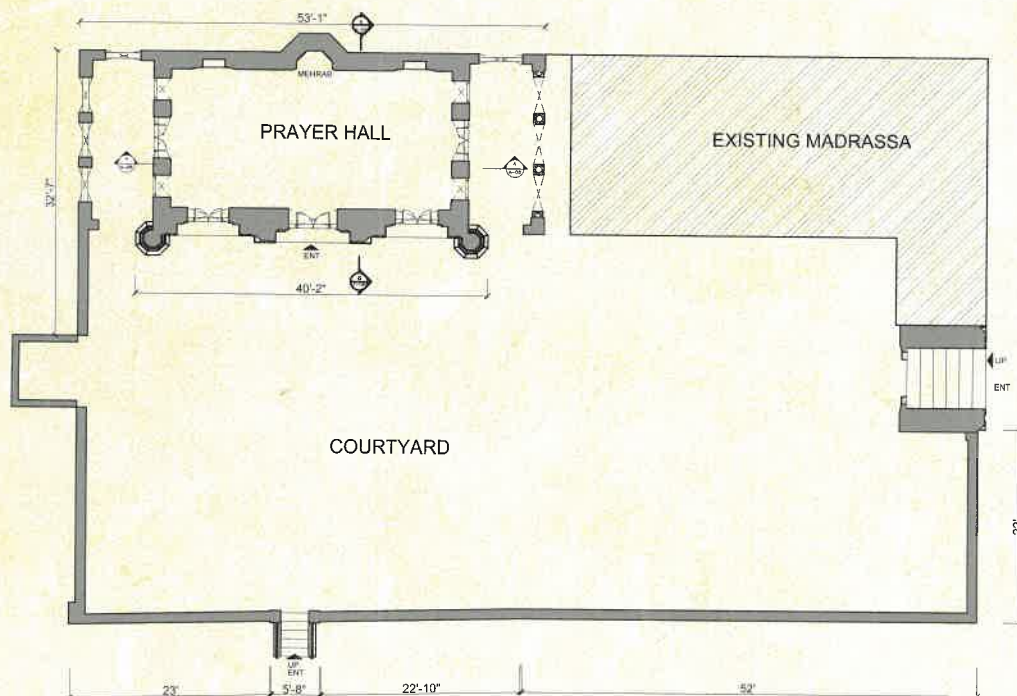


Prayer chamber.

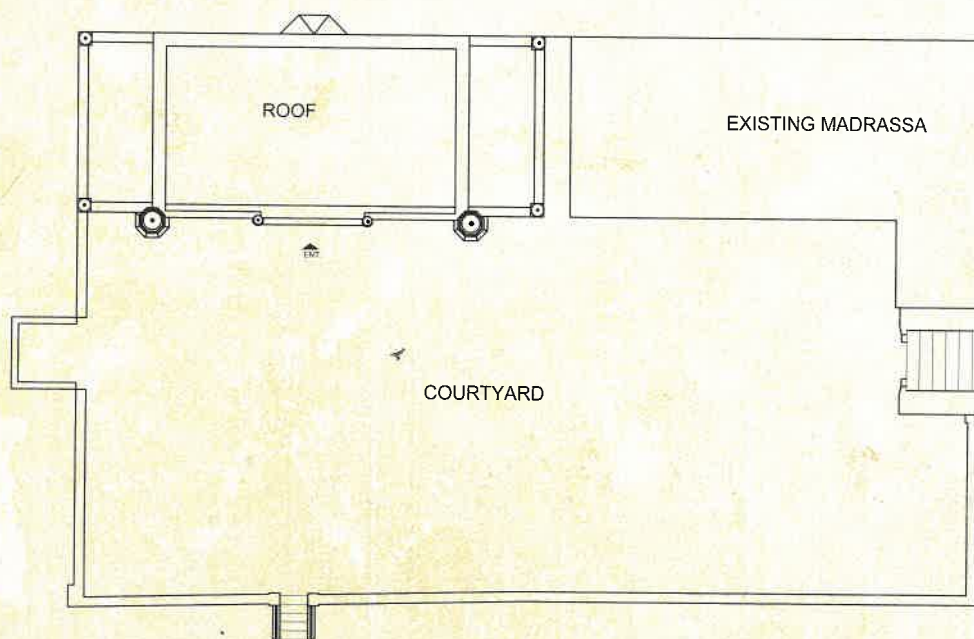


Detail of mehrab.

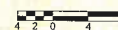


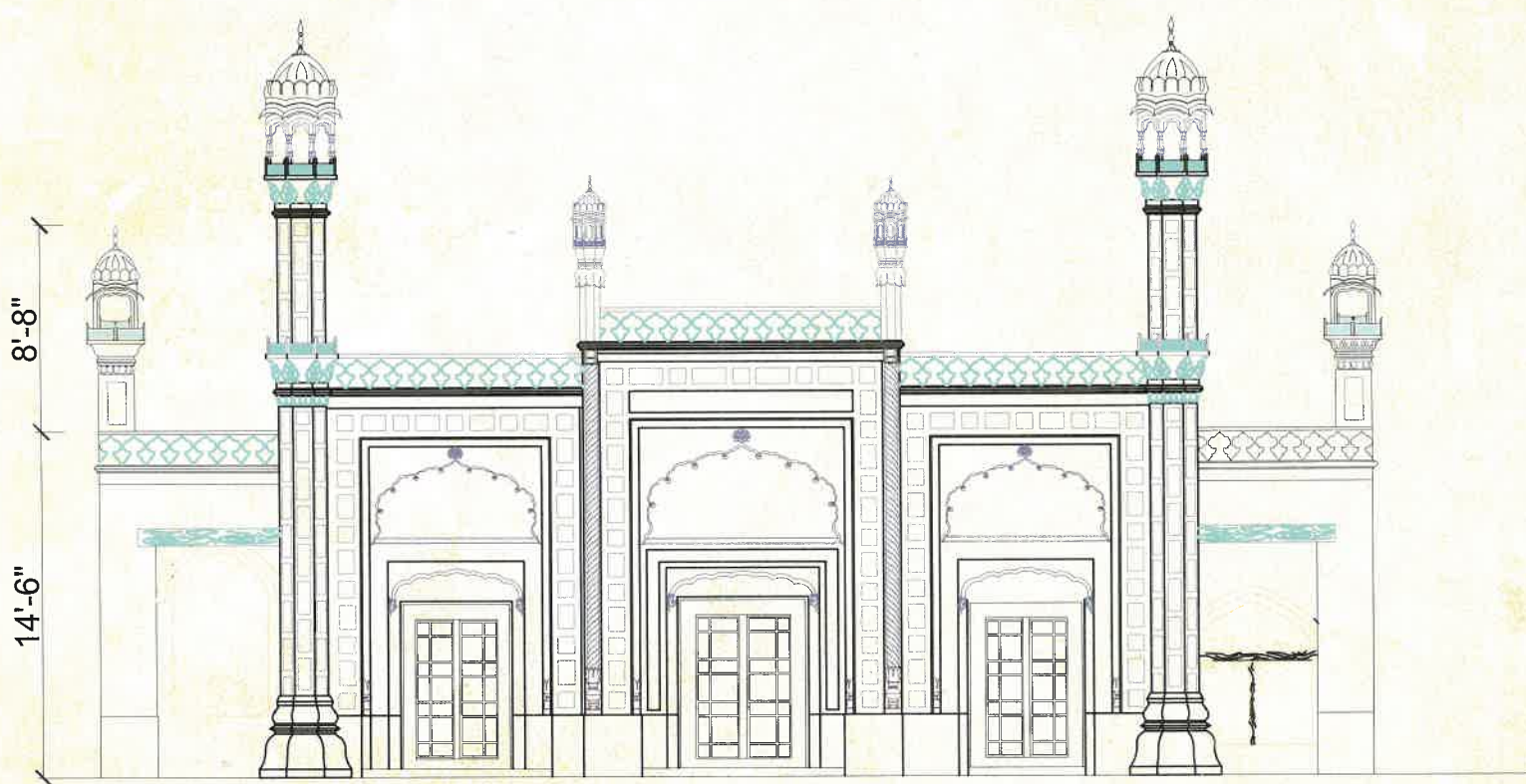


GROUND FLOOR PLAN

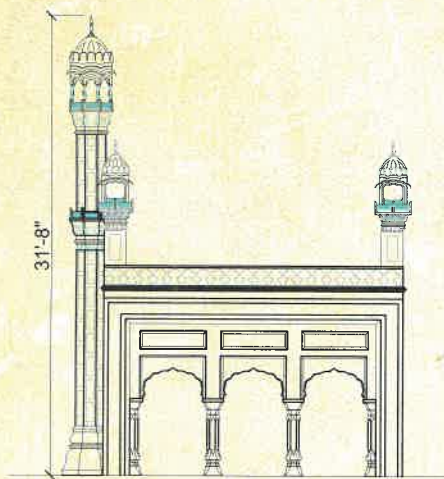


ROOF PLAN

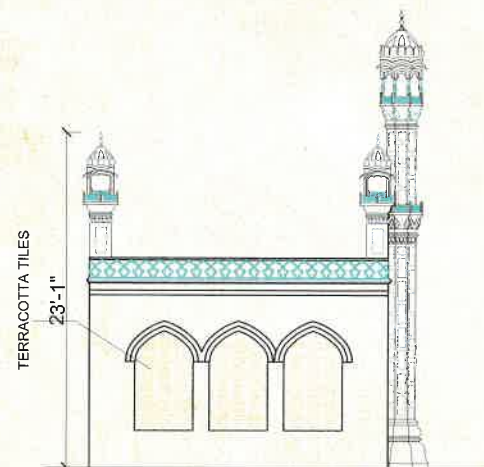




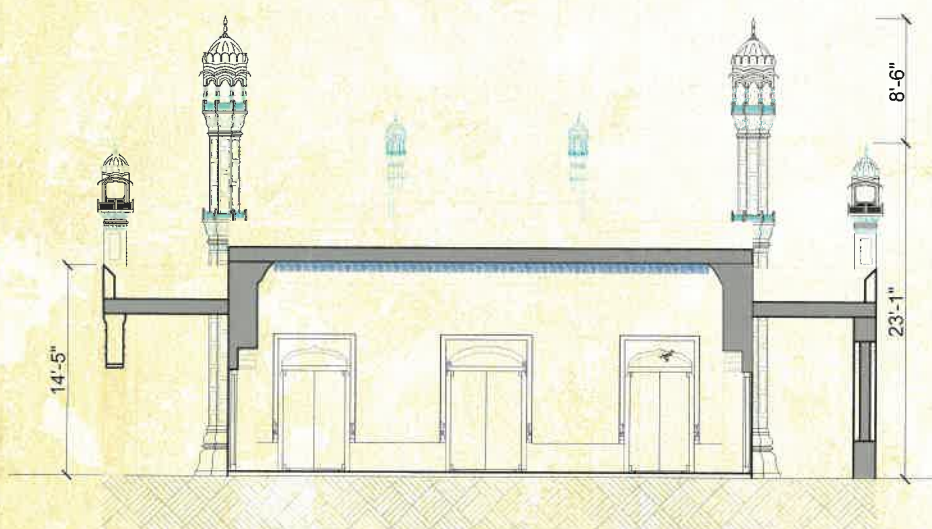
EAST ELEVATION



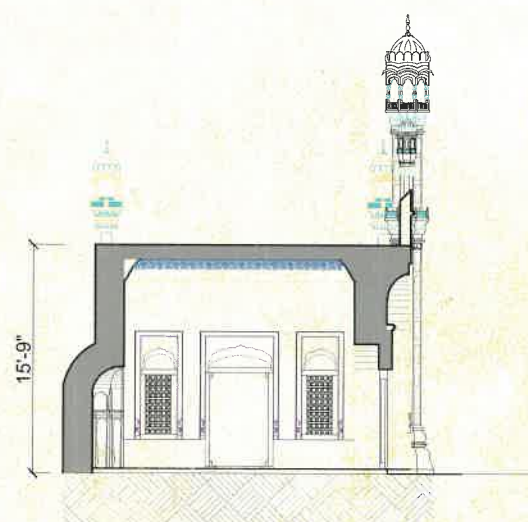
NORTH ELEVATION



SOUTH ELEVATION

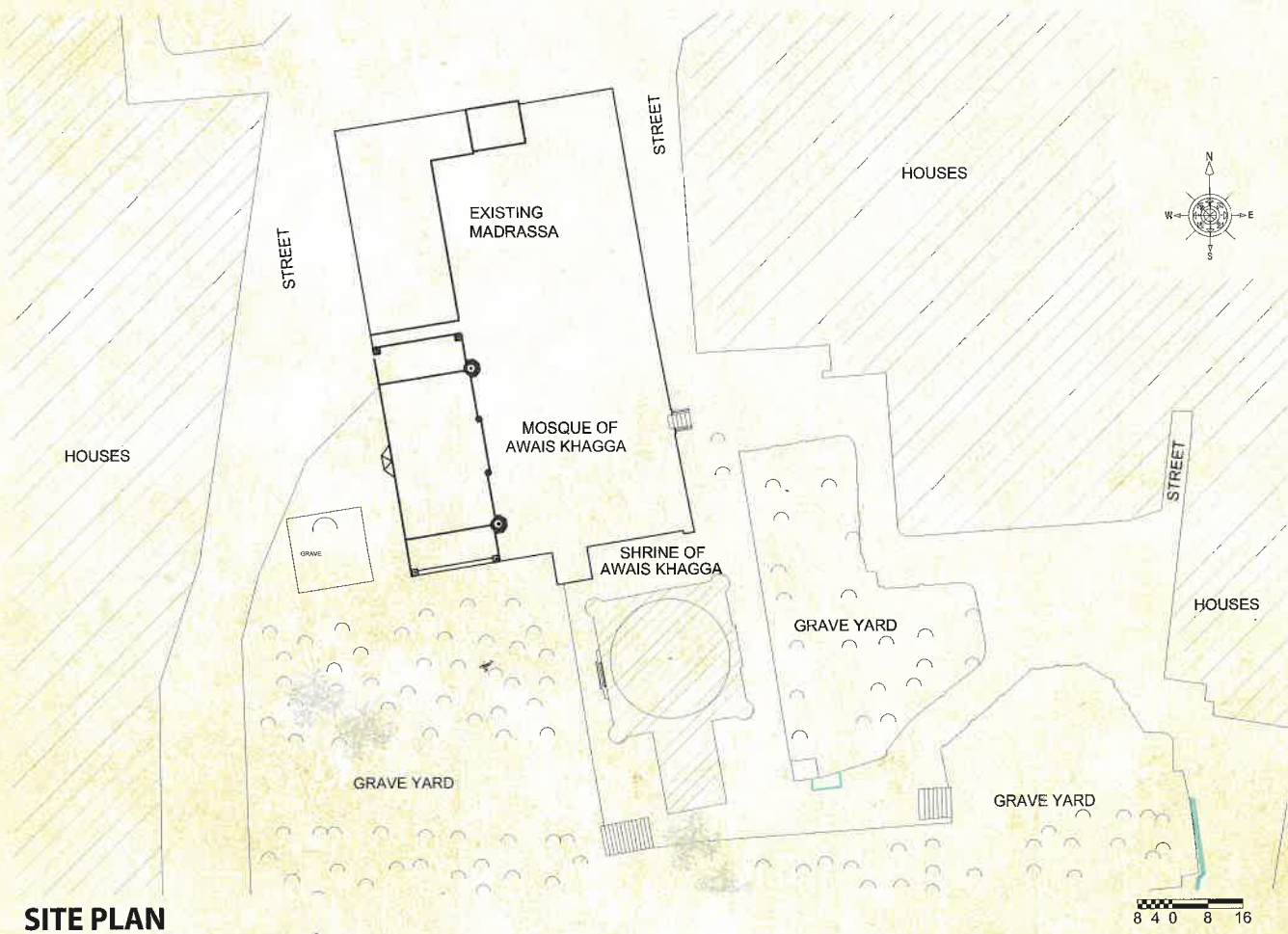
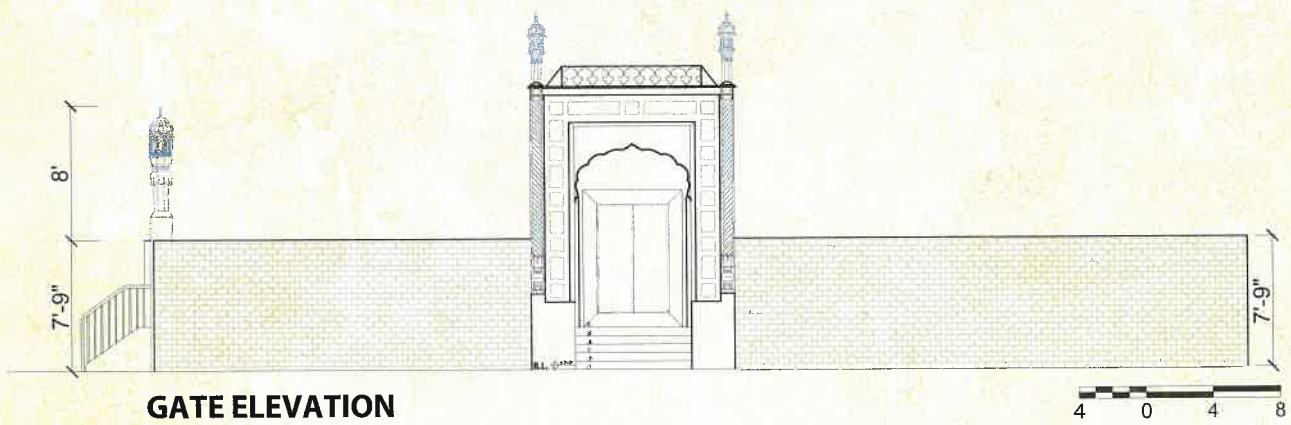


SECTION AA



SECTION BB





SURAJ KUND TEMPLE AND TANK



LOCATION
BASTI SURAJ KUND, OLD
SHUJABAD ROAD,

STATUS
PROTECTED BY DIRECTORATE
OF ARCHÆOLOGY,
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE
LATE 19TH CENTURY



HISTORICAL NOTES

According to legend, Sun worship began in Multan then known as Kashyapapura having been named after Kashipu, the mythical father, of the twelve Aditiya or Sun Gods. Alberuni has written about sun worship in Multan in 'Kitab-al-Hind'. The story of Suraj Kund begins when Narasimha Autar killed Hiranya Kasipu, and in order to satiate his anger, the *Devatas* led him along with other God's to a particular spot to refresh themselves. The Gods drank the water and dipped themselves in a pond located at some distance south of Kashyapapura. Among the God's was Suraj Devata or the Sun God who particularly took a fancy to this site. He declared "Whosoever shall bathe in this tank his sins will be forgiven and he will be benefited both in this world and in the next". It has since become a revered site for devotees and who believe that bathing in this sacred water will not only ensure emancipation in the next life but also heal sores and ulcers and confer blessings in the present life. Two annual fairs would be held at this site on the seventh of the moon of Bhadon and Magh, the number seven being significant in Hindu mythology. Later on, the site became famous as Suraj Kund. Close by were two other sacred ponds known as Chandar Kund and Tara Kund. In the temple erected near Suraj Kund an idol of Narasimha Autar was placed which had the shape of half-man and half-lion with four arms and two feet. There were also several other temples in Multan where the idol of this Autar was venerated till 1947. Hindus used to transport bones of their dead to be deposited in the pond of Suraj Kund. Diwan Suraj Mal, the Governor of Multan on behalf of Maharaja Ranjit Singh in 1821, rebuilt Suraj Kund along with several other Hindu sacred buildings in Multan. He is credited for having rebuilt Suraj Kund and fixing an inscription which tells the story of this reconstruction. However, this appears to have disappeared.

The pond of Suraj Kund in the Pre-Sikh period along with a temple on the northern side of the pond was unpaved or *katcha*. Sawan Mal reconstructed and paved the tank with a diameter of 130 feet and 22 steps leading down to the water at a total cost of twenty five thousand rupees. The Temple on the north was also rebuilt and embellished with the idol of the deity sculpted in white and red stone. This temple still survives along with some of the structures to house the priests but all are very rundown and dilapidated structures both in size and embellishments. Today, local people identify this temple as



Condition of Mandir.



Suraj Kund Tank.

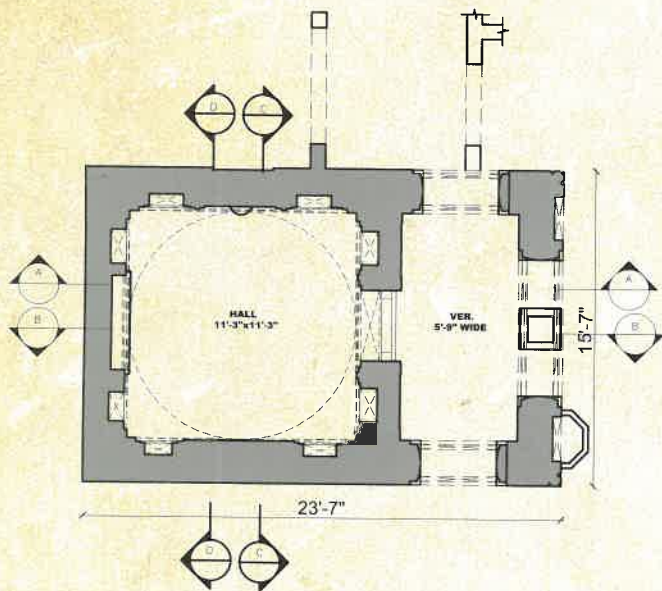
a Gurdawara which is not correct. A double story building with a big hall on the southern side of the tank is in a much better condition however there are families currently residing in this hall.

DESCRIPTION

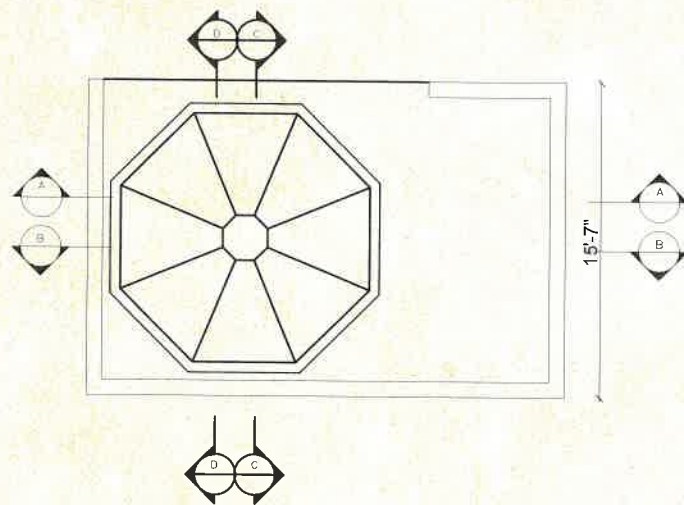
The Suraj Kund Temple and Tank are located half of kilometer away from the junction of Shujabad Road and Nishat Road approximately a 25 minutes drive towards southwest from the city centre.

In good condition, it was described as 132 feet in diameter with steps leading down to ten feet deep water. But today, with the exception of a few steps and their sidewalls and two small octagonal curtained and walled areas nothing of the Hindu period survives. The four walls which Diwan Sawan Mal built around it in the 19th century have completely disappeared. It is a sad reflection of Hindu heritage which, although protected, has not been maintained and left to the ravages of time, weather and human vandalism.





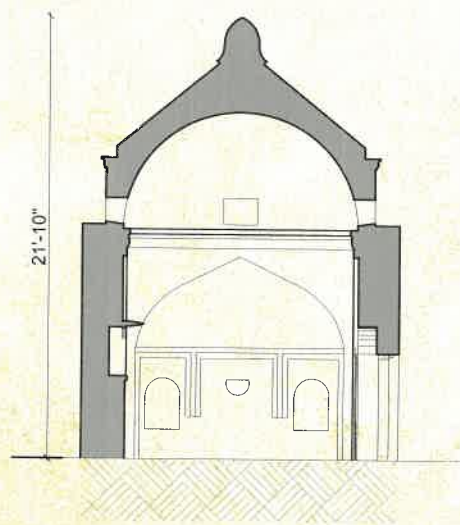
GROUND FLOOR PLAN



ROOF PLAN

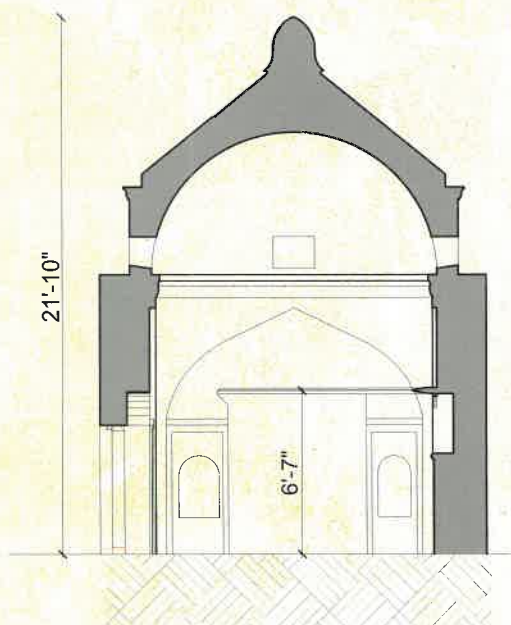


NORTH ELEVATION

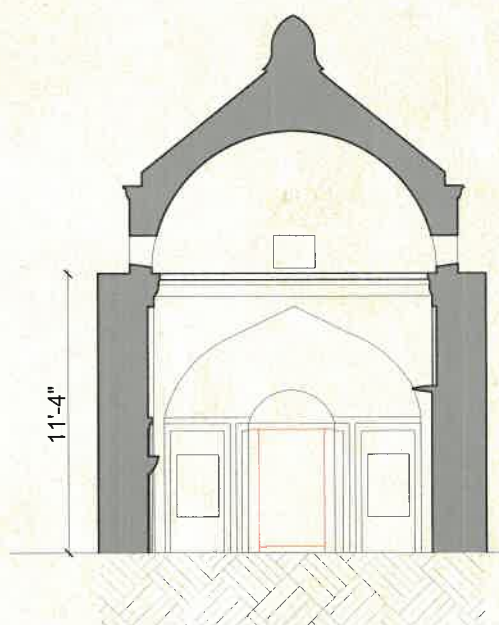


SECTION AA

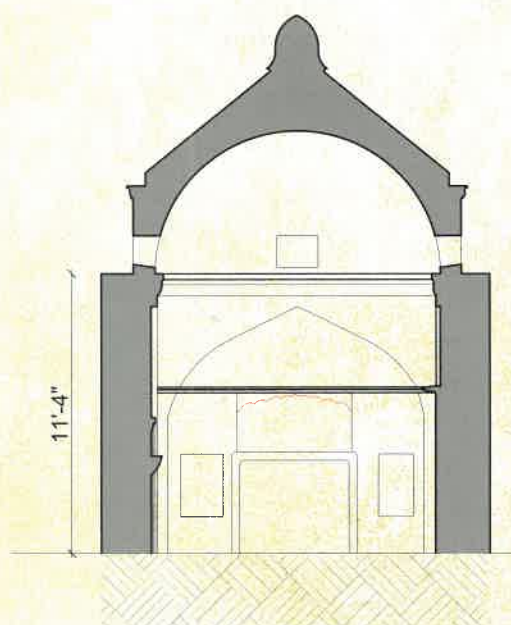




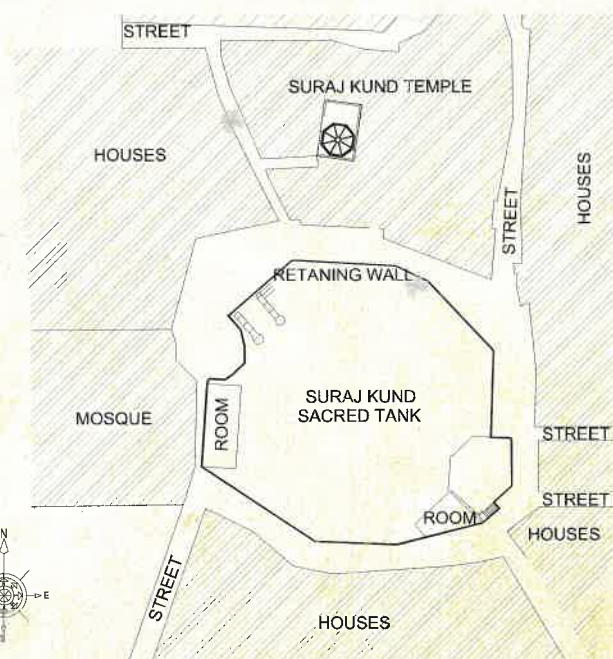
SECTION BB



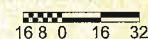
SECTION CC



SECTION DD



SITE PLAN



SHRINE OF HAZRAT SHER SHAH



LOCATION
SHER SHAH VILLAGE, SOUTH
OF MULTAN CITY.

STATUS
NOT PROTECTED OR LISTED

PERIOD / DATE
1930



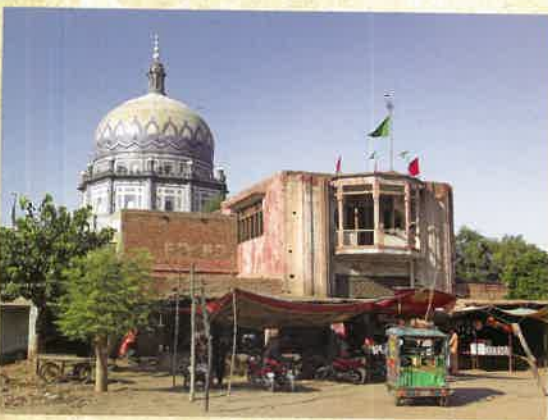
HISTORICAL NOTES

The genealogy of the Sher Shah family is traced back to Hazrat Imam Husain (RA), son of Hazrat Ali (RA), and grandson of the Prophet Muhammad (PBUH). In their genealogy it is recorded that the Sher Shah family originated from Mashhad, Iran. Hazrat Shah Ali Muhammad migrated from Mashhad in 1533 AD to Uch and he enrolled himself as a disciple of Makhdum Muhammad Ghaus, who was the great grandfather of Musa Pak Shaheed of Uch Sharif. Emperor Akbar is said to have gifted land to the Hazrat Shah Ali Muhammad after having heard and seen the miracles that the Saint could perform. It is said that the Emperor gifted a horse to the Saint with instructions that all the land that the Saint could traverse in one day on the horse would belong to him. Shah Ali Muhammad settled in a village called Ratanwahan near Multan which was later renamed as Sher Shah after his son Hazrat Sher Shah. Hazrat Sher Shah did not marry and the ancestry of the family today is attributed to his brother Hazrat Shah Sultan.

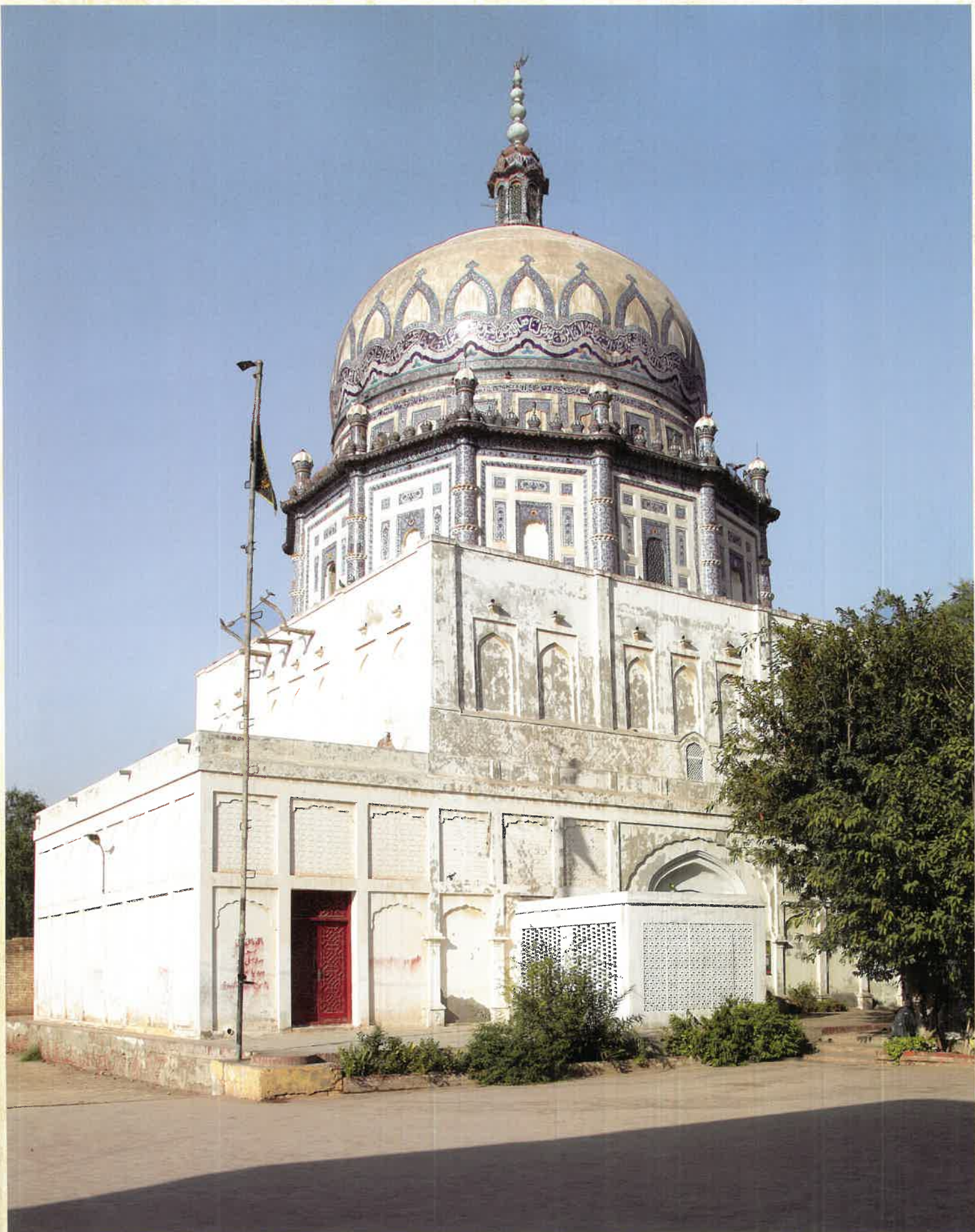
Upon the death of Hazrat Shah Ali a shrine was built in Sher Shah village. However this village and the shrine were washed away in the floods of 1901. One of the descendants Pir Shah moved the three graves of his ancestor Hazrat Shah Ali and his two sons, Hazrat Sher Shah and Hazrat Shah Sultan from the old Sher Shah site to New Sher Shah at the location where the Shrine is currently located. The shrine as seen today was built by, Makhdum Akbar Shah, son of Pir Shah in 1930 on the similar pattern of the typical domed shrines of Multan such as Shah Rukn-e-Alam and Shah Ali Akbar.

DESCRIPTION

The brick masonry structure has a 55 feet square plan on the ground floor with a height of 16 feet. The square converts into a dodecagon (12 sided polygon) which has a height of almost 40 feet with an octagonal second storey topped by a hemispherical dome. The total height from the ground to the top of the finial is 101 feet high. Since there is no built up area in the vicinity the imposing structure is visible from the main Multan Muzaffargarh road. The entrance to the main shrine is through an incomplete constructed gateway which opens into a large courtyard. Within the premises are a *mussafir khana* on the south and a mosque on the west which is profusely decorated with blue tiles. On the east is a landscaped garden. There is an old ablution tank adjacent to the mosque entrance which today stands derelict.



Main entrance to the Shrine.



View of the Shrine from the courtyard.





Graves of Gadi Nashin inside the main Shrine.

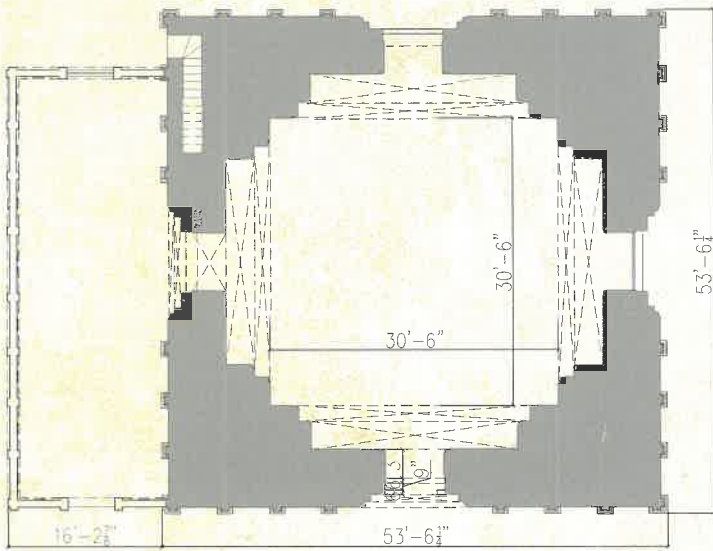


Grave of the mother of the current Sajjada Nashin.

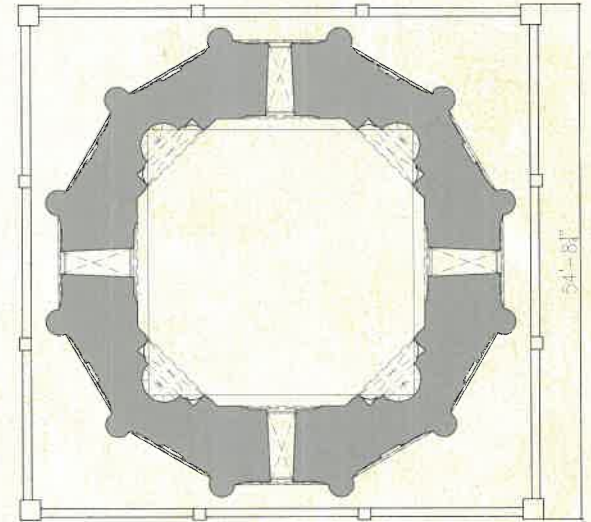


View of the interior of the dome.

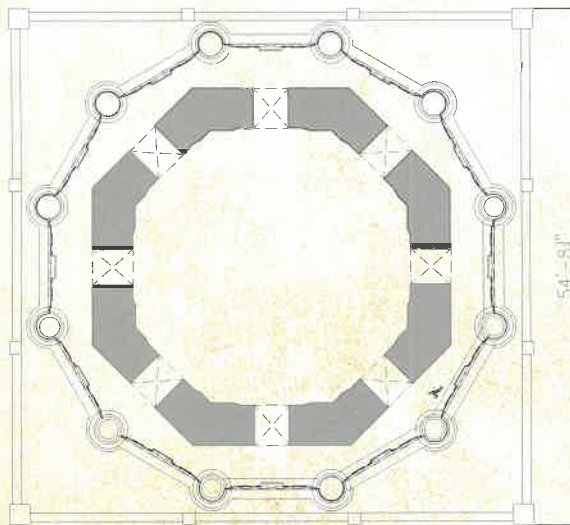
The Shrine itself is set back in the courtyard offering a magnificent view of the domed structure. The square base is without any ornamentation however the upper octagon and the dome are delicately decorated with blue tiles. Within the shrine are tombs of the saint and only male relatives and descendants. New structures have been added adjacent to the Shrine's entrance and the west façade for some of the recent descendants of the saint who have died in the past few years. The current *gaddi nashin* has built a room along the west wall for his mothers tomb although the female graves are located in the open space to the north of the shrine.



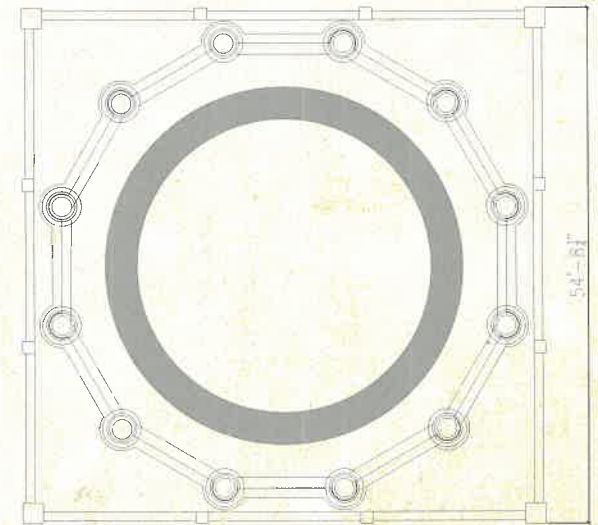
GROUND FLOOR PLAN



PLAN AT +16'-0"

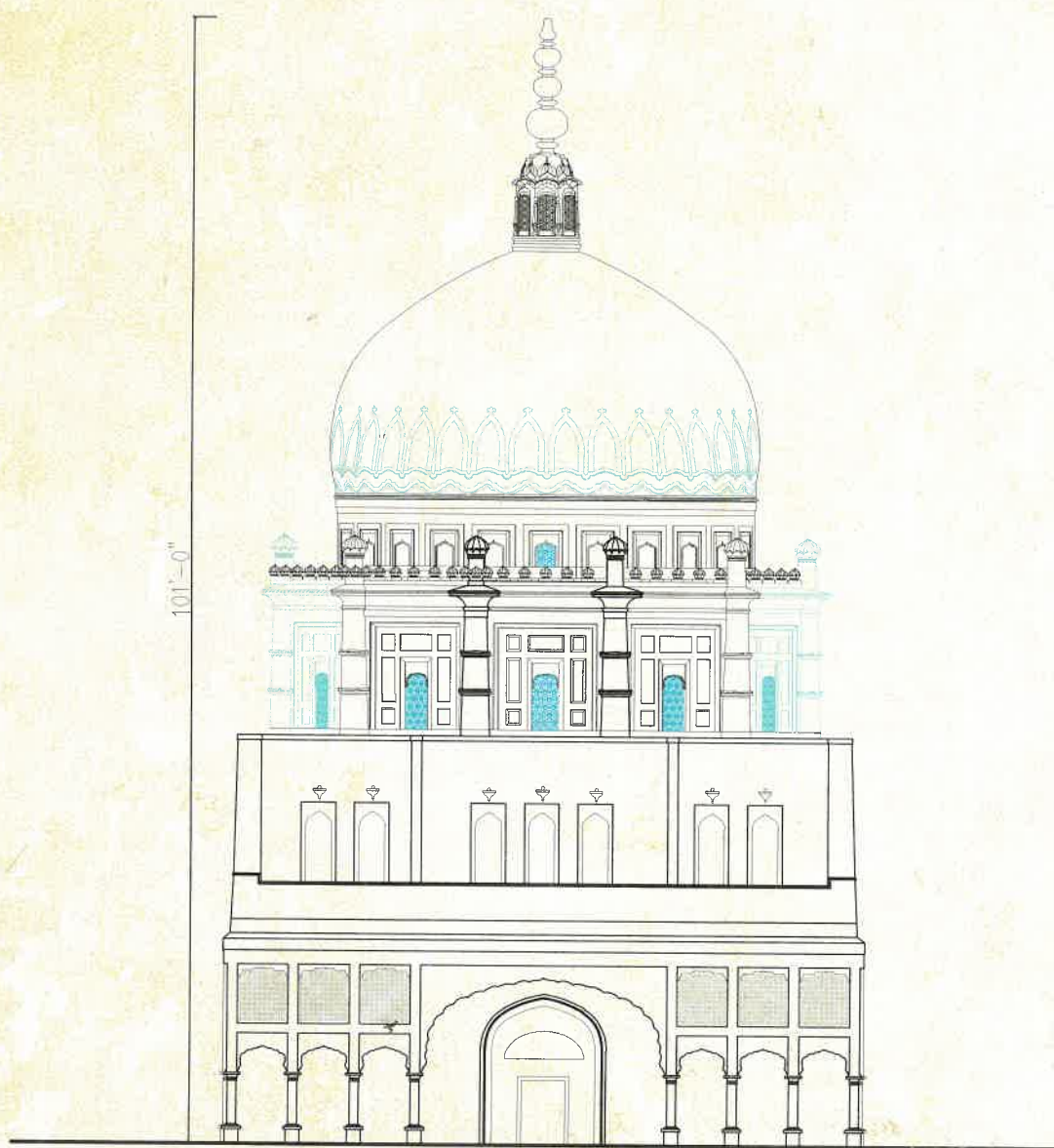


PLAN AT +53'-0"



PLAN AT +62'-0"





FRONT ELEVATION





EPILOGUE



HAZRAT MUSA PAK SHAHEED SHRINE

MOHALLAH GILANIA, UCH SHARIF



LOCATION
NEAR MASJID GILANIAN
MOHALLAH UCH GILANIAN,
UCH SHARIF

STATUS
PROTECTED UNDER
ANTIQUITIES ACT OF PAKISTAN

PERIOD / DATE
DEATH OF THE SAINT IN
1001/1592 OR 1010 AH/1601 A.D.
THE TOMB WAS BUILT BEFORE
HIS DEATH



HISTORICAL NOTES

Musa Pak Shaheed was born at Uch Sharif in 952 AH/1545 AD. He got his initial education in the *khanqah* of his father Syed Hamid Bakhsh called Khanqah Qadiriya. His father was a follower of Syed Abdul Qadir Gilani and was the first of the family to arrive in Uch Sharif from Khorasan. This Shrine was constructed on the tomb of his father who died in 1570. Musa Pak Shaheed was originally buried in this shrine after his martyrdom at Mangehatti in 1590. However, his son Syed Hamid Gunj Bakhsh, later moved his body to Mangehatti and then eventually to Multan just inside Haram Gate, approximately fifteen years after his death,

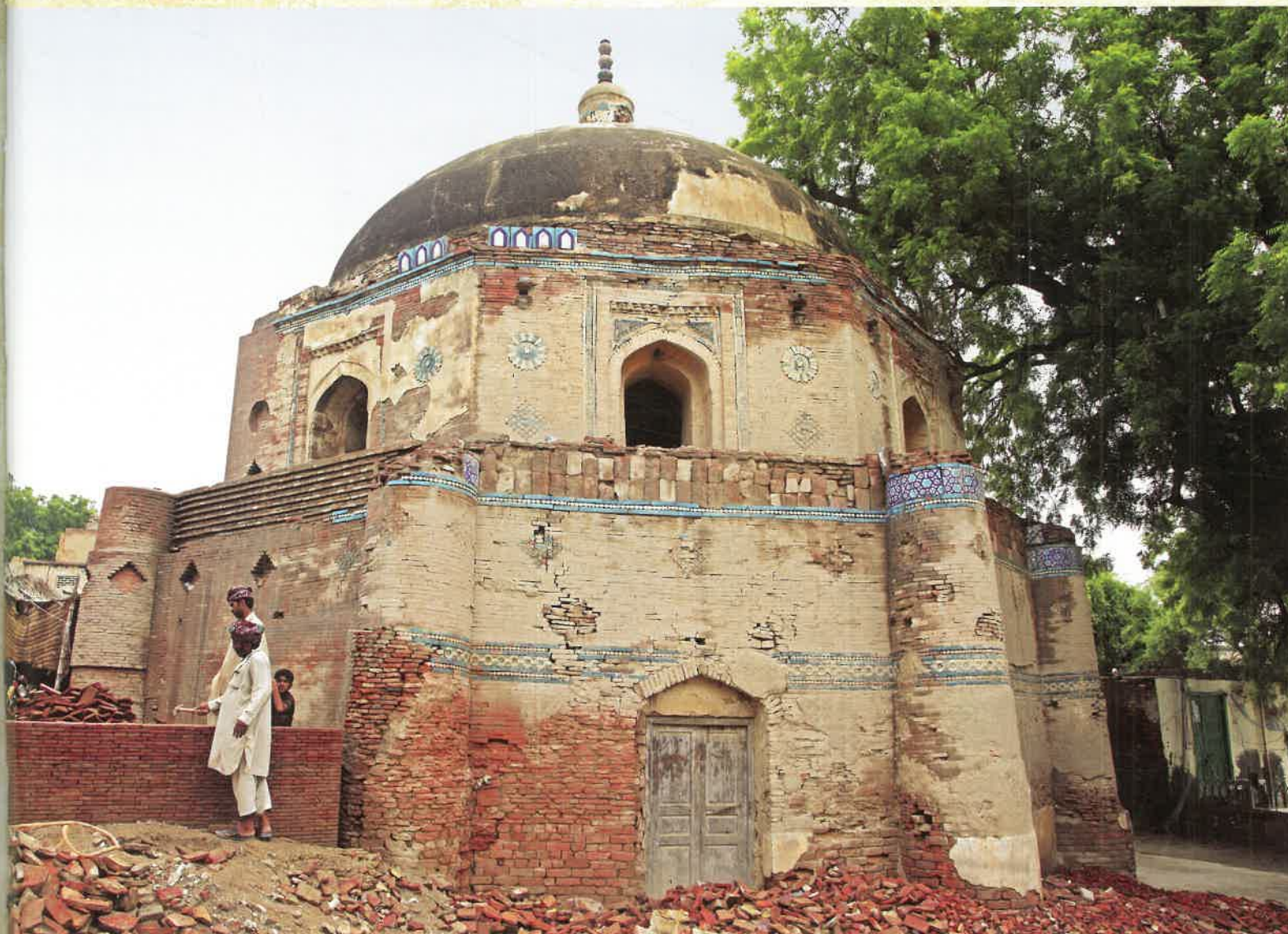
DESCRIPTION

The Shrine comprises of a three storey structure with two lower stories being octagonal and a dome on low neck. The dome is topped by a finial placed on an inverted lotus. The ground floor is supported with eight round turrets – one on each corner. There is ample evidence that this Shrine was originally decorated with traditional glazed tile mosaics – all now in poor state of preservation. It is believed that this building existed at the time of the initial burial of Hazrat Musa Pak Shaheed as his father's burial place. There could not have been enough time to build such a grandiose building if this mausoleum was exclusively built as his final resting place, considering his body was soon disinterred. According to Gilani (Aulia-i-Multan) the Saint was originally buried on the south side of the feet of his father whereas Huq states that the Saint was first buried in his ancestral *khanqah*, in Uch Sharif. In any case the building appears to have been built prior to 1592 or 1601 during the reign of Emperor Akbar.

The rarest thing in this building is a stone inscription carved on a marble stone measuring 2 feet 9 inches and 1 foot 4 inches (A.N. Khan). The text of the inscription is in ornate *naksh* script with a date 980 AH/1572 AD. However, a closer scrutiny of the text of inscription reveals that this inscription does not relate to the shrine. Instead, it was originally fixed on some mosque constructed in 980 AH/1572 AD. It is possible that this inscription was fixed on a Gilani Mosque attached with the *khanqah*. This mosque has since been replaced by a new mosque called Masjid Gilania just opposite the present mausoleum.



Tile and masonry detail.



East façade of the Shrine.

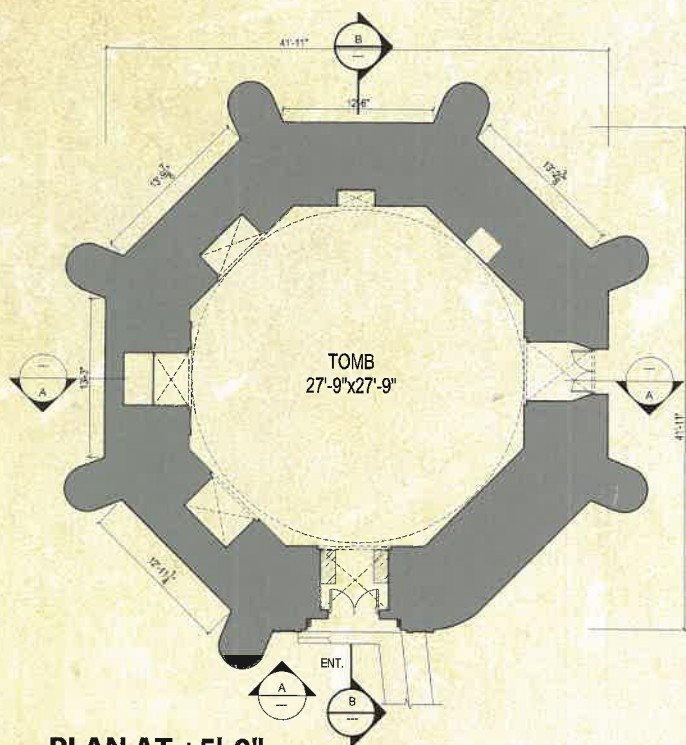


Interior view of dome.

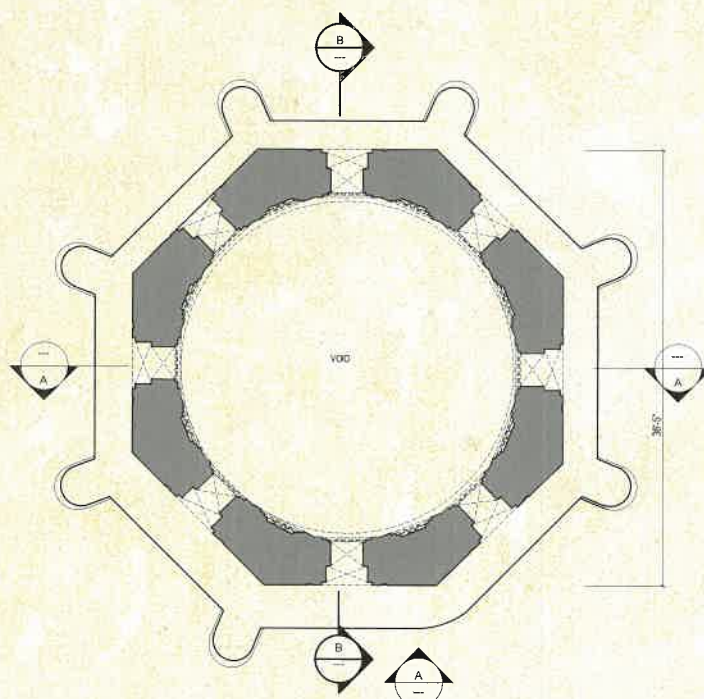


Fresco and tile design in centre of dome.

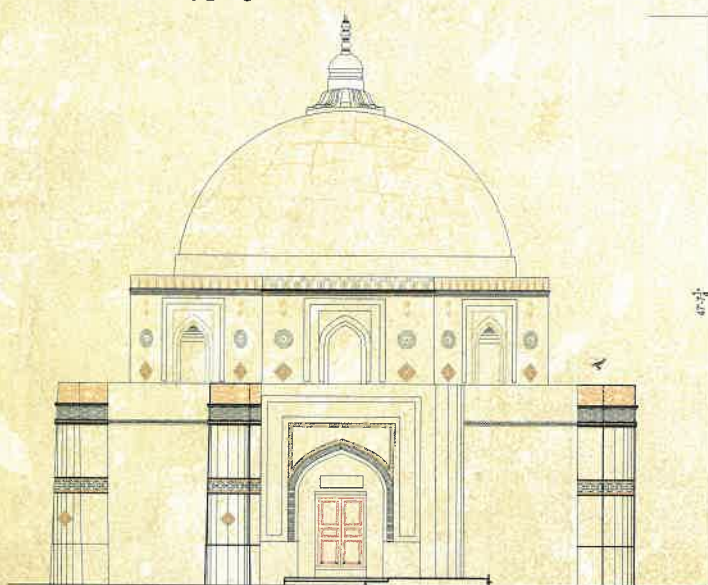




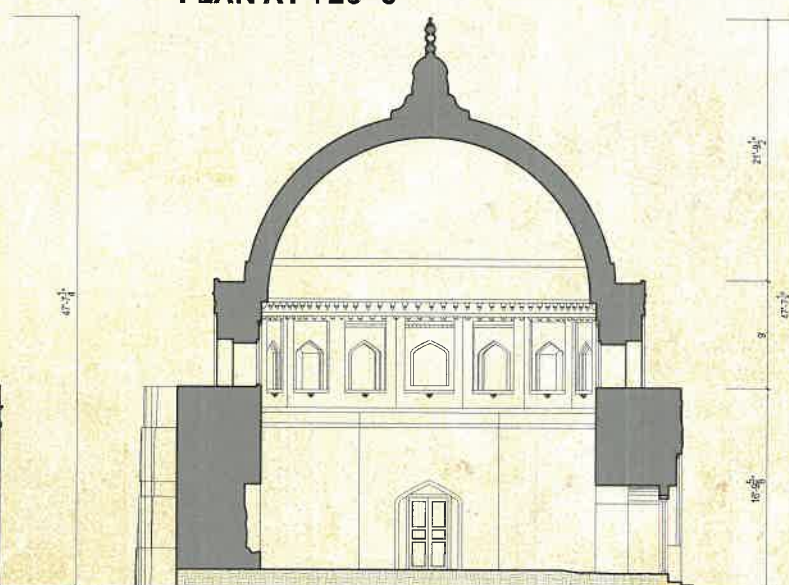
PLAN AT +5'-0"



PLAN AT +20'-0"

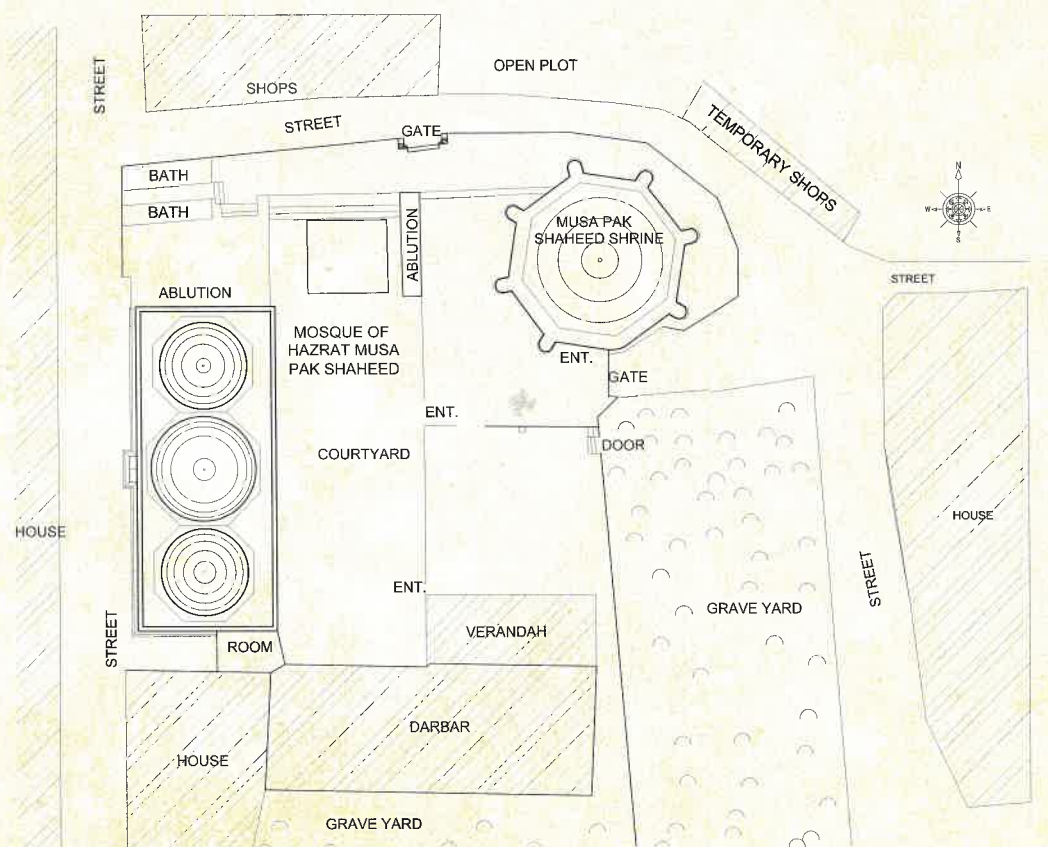


ELEVATION A



SECTION AA





SITE PLAN



HAZRAT MUSA PAK SHAHEED MOSQUE, MOHALLAH GILANIA, UCH SHARIF



LOCATION

NEAR SHRINE OF MUSA PAK
MOHALLAH UCH GILANIAN,
UCH SHARIF

STATUS

PROTECTED BY DIRECTORATE
OF ARCHAEOLOGY AND
GOVERNMENT OF PUNJAB
UNDER PUNJAB SPECIAL
PREMISES ACT 1985

PERIOD / DATE

980 AH/1572 AD



HISTORICAL NOTES

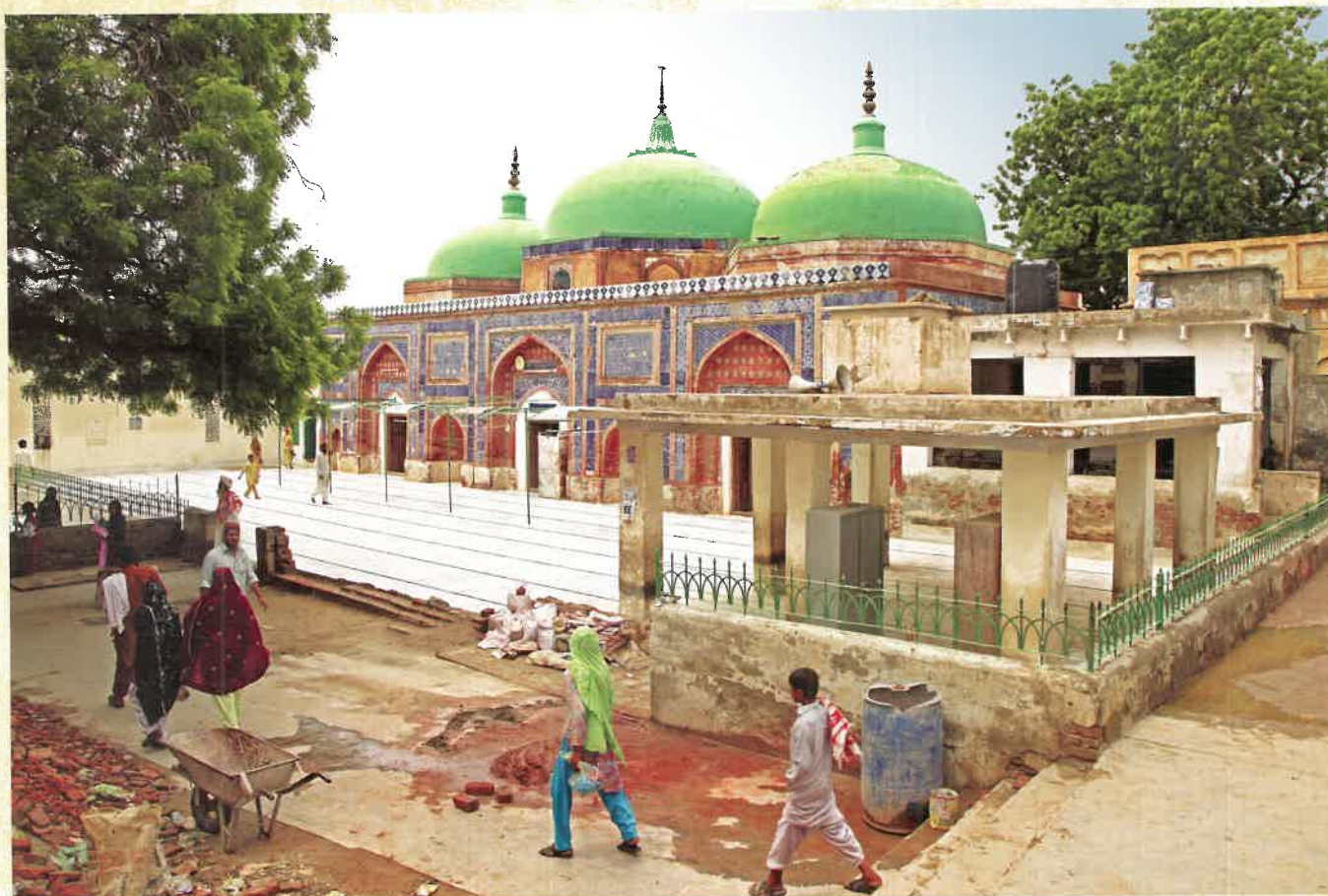
The mosque which stands today has replaced the original mosque which belonged to the Khanqah Qadiriya. The exact date of the construction of this Mosque and the reason for it being replaced is unknown. An inscription within the adjacent Musa Pak Shaheed Shrine which probably belonged to the original Khanqah Qadiriya Mosque is the only evidence which states that it was built in 1572.

DESCRIPTION

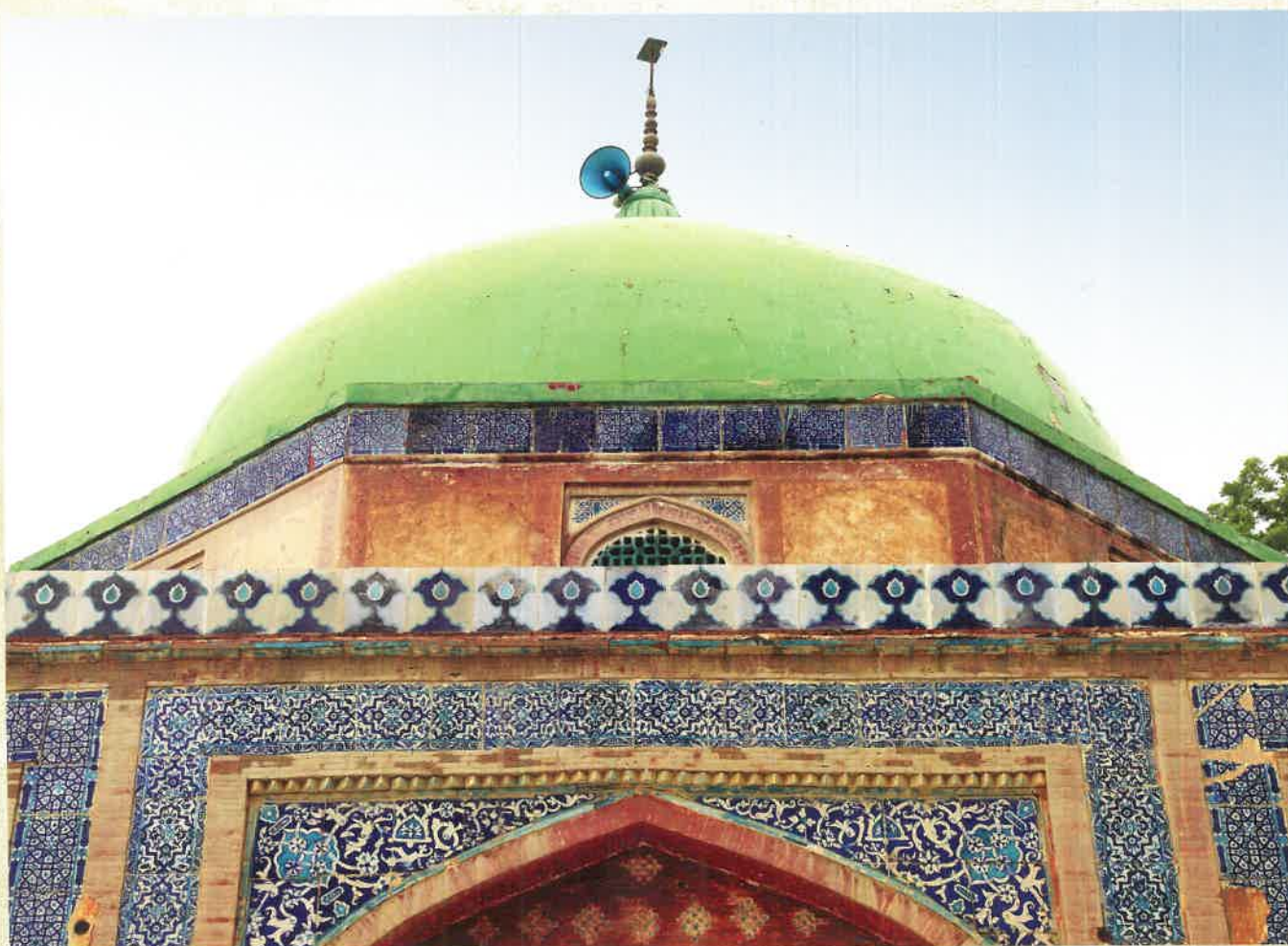
The Mosque is located to the west of the Shrine. The sanctuary of almost 2500 square feet comprises of three domes, with a larger central dome flanked by two smaller domes. The domes are painted green and the façade is profusely decorated with blue Multani tiles.



Blue tile details on the façade.

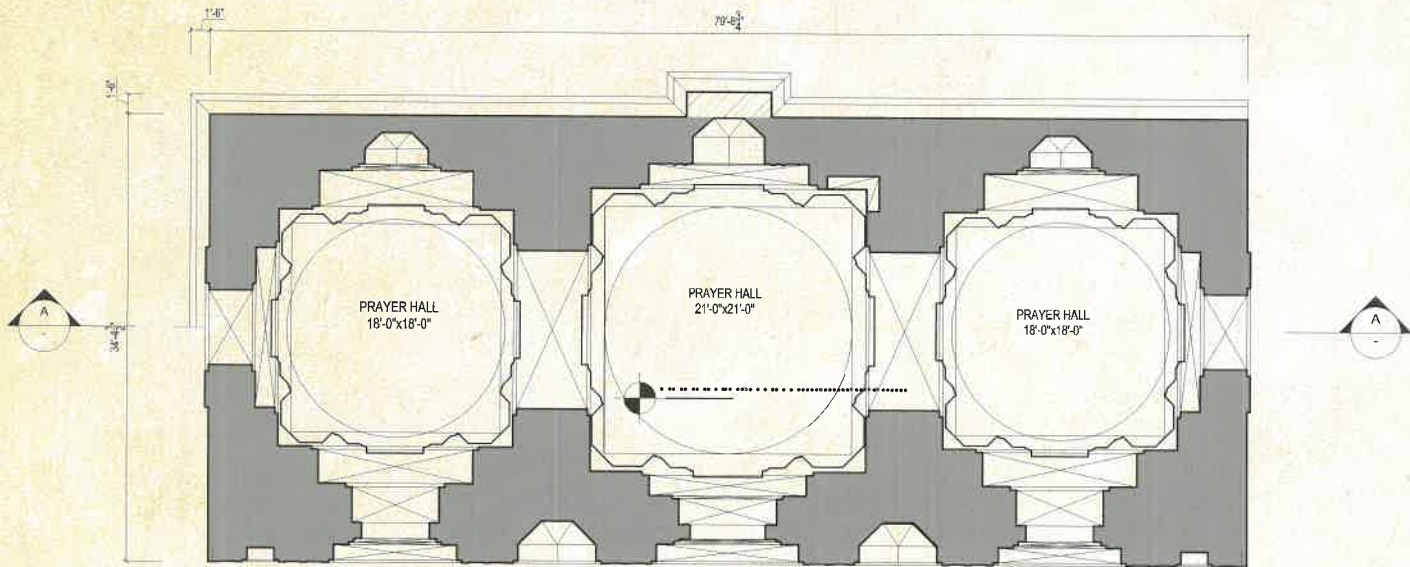


East façade and courtyard of the Mosque.

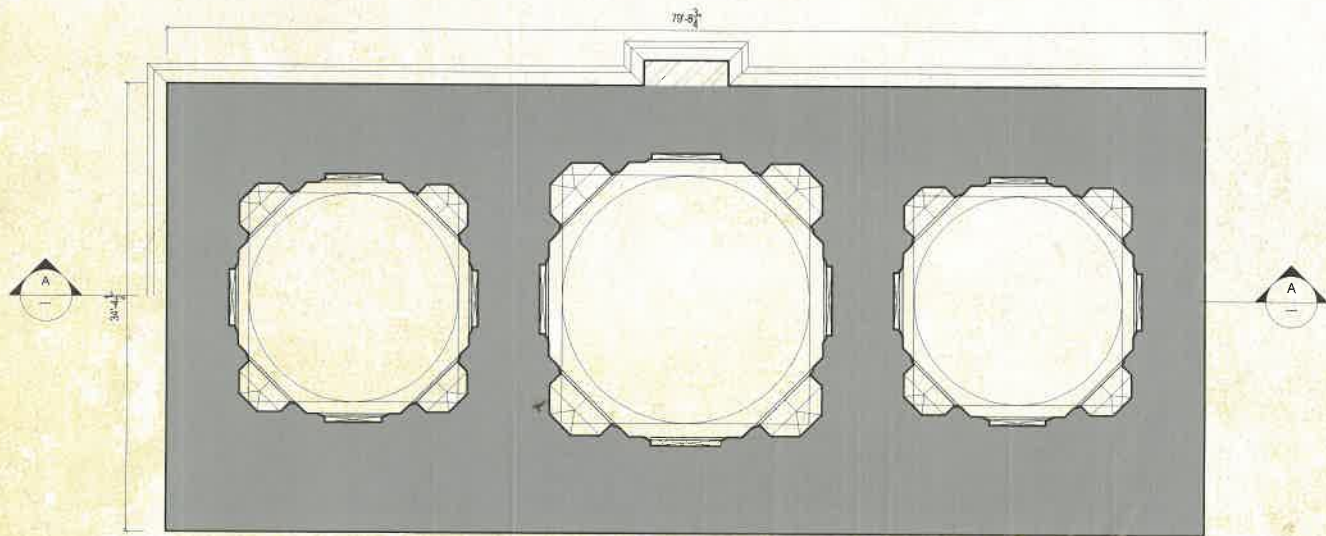


Detail of the central dome.



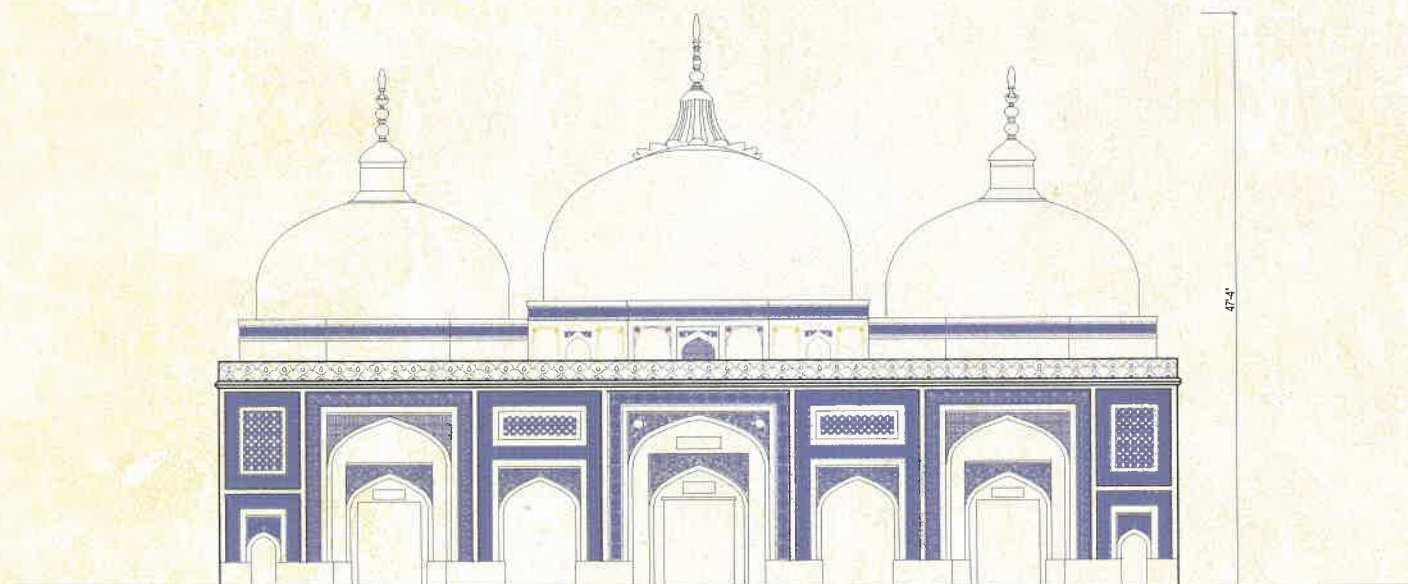


PLAN AT +5'-0"



PLAN AT +23'-0"



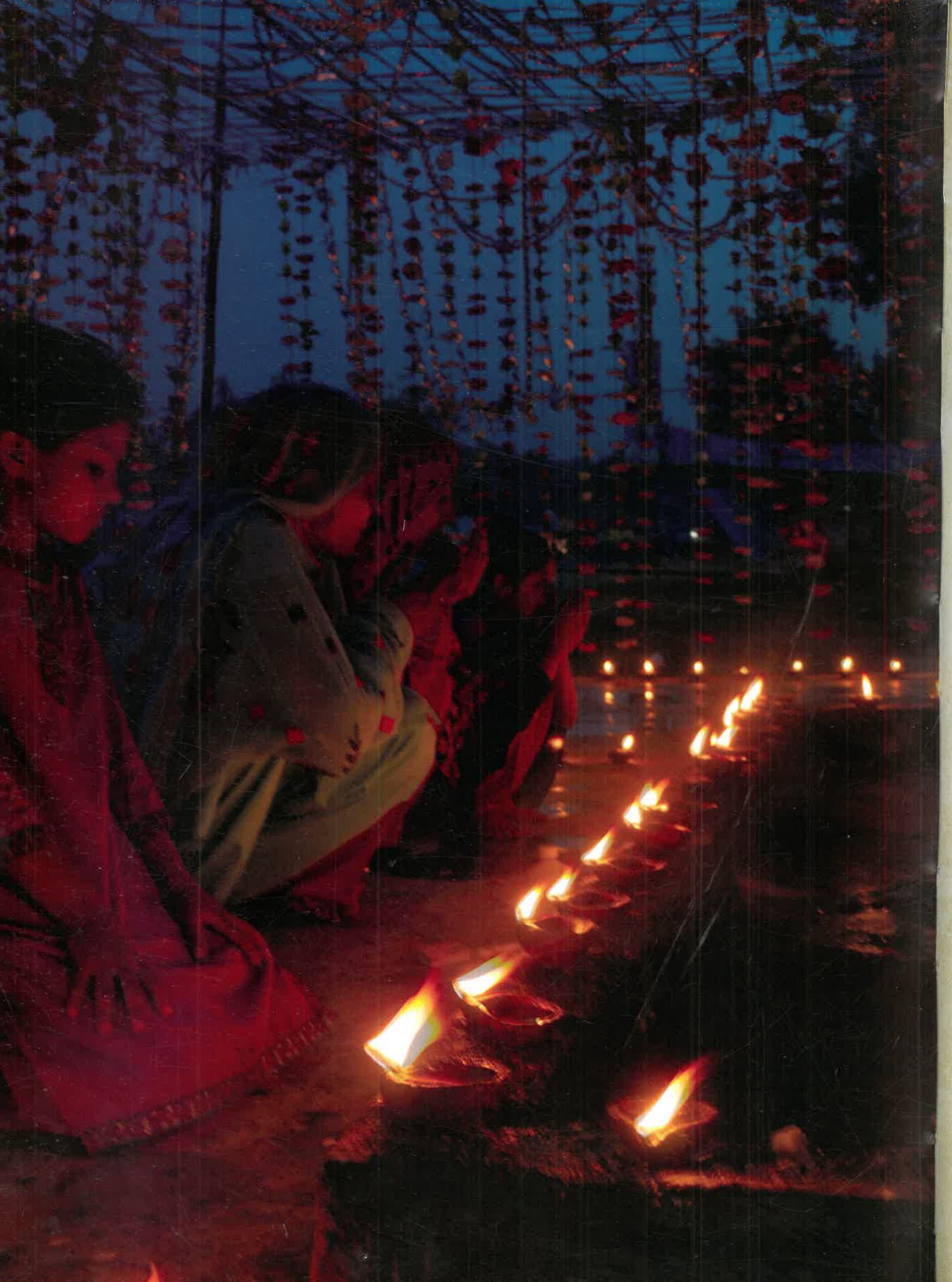


EAST ELEVATION



SECTION AA







SUFISM AND SHRINE CULTURE

The term "Sufi" did not exist during the time of the Prophet Muhammad (PBUH) and this branch of spirituality was an outcome of the interpretation of the Quran. It stems from the belief that a believer meditating on the meaning of the Quran is filled with Allah's overwhelming transcendence, realizes their total dependence on Allah, and as a result completely surrenders to Allah's will. Sufi theorists claim that the example of the earliest Sufis could possibly include the Prophet Muhammad (PBUH) and his chief companions and interpret the Prophet's meditation in a cave on Mount Hira as the basis for Sufi practices of seclusion and retreat.

The growth of Sufism was partly a reaction against the worldly orientation of Muslim rulers who began the conquests of the Middle East in the seventh and eighth centuries, as well as against political violence and official corruption. The Sufi teachers called Shaikhs', originated from Iran, Iraq and Central Asia and their missionaries spread Islam by amalgamating the religion with local beliefs and culture of the lands that were governed by Muslim rulers. Sufis also spread Islam along trade routes into sub-Saharan Africa, India, Central Asia, South Eastern Europe and the Caucasus, and Southeast Asia.

As Sufism developed, mystical orders or *Tariqas* which practised specific spiritual methods were established and a chain or *Silsila* of masters and disciples began to be formed each with its own doctrines, practises and genealogy. These chains were traced back to the Prophet Muhammad (PBUH) through his son-in-law Hazrat Ali (RA). There was great diversity within various Sufi practices. Particular orders were known for distinctive practices such as the loud *zikr* recitation in contrast to the silent *zikr*. Some integrated music and even dance in their practices while other resolutely shunned these activities. Some kept politics at arm's length, refused offers of land grants and refused to entertain rulers who visited them, while others had a history of close association with the ruling elite. Sufi orders that were established in the Indian sub continent included Chistiyya, Suharwardiyya, Qadiriyya and Naqshbandiyya Orders.

The initial entry of Muslim armies into the Indian subcontinent came in the first century after the death of the Prophet Muhammad (PBUH) when Muhammad bin Qasim's expedition reached Multan from the Arabian Sea. However he was unable to retain the conquests and expand Islamic rule in the region. It was the trade and missionary activities of the Sufi's that had a more lasting influence on the indigenous culture. These orders spread Islam at a popular level as the congenial, unstructured environment and unassuming ways of the Sufis contrasted sharply with the stratified social structure of the ruling class as well as the caste system of the Hinduism that was prevalent at the time.

The Sufi orders became well established with an extensive network of '*Khanqahs* which were typically places dedicated to prayer, study of the Koran, meditation, and communal meals. Here, travellers and the needy were welcome and Sufi masters would impart instruction and advice to these people. These institutions served both Muslim and non Muslim community life providing spiritual, social welfare educational and cultural functions. The *Khanqahs* was dependant on patronage in the form of contributions from the nobility or the community. The Muslim rulers, realizing the political importance of





Food stall at a fair (urs).

the saints, tried to bring them under their control by granting them large properties and contributing to the building of shrines. Government support of the shrines was one way of ensuring the legitimacy of the ruler among the population. The substantial *jagirs* granted by the state not only obtained the *khanqahs* cooperation in maintaining political and social stability, but also used their influence and power over their disciples to provide military recruits for the state at short notice. These land grants were given first by the Delhi Sultanate, then by the Mughal emperors and later by the British.

The 'Khanqah' social organization which was originally characterized by the Islamic ideal of equality and fraternity changed as economic and political forces began to influence it and the criteria of succession shifted from a merit based one to one based on hereditary. A new class of people emerged who by virtue of descent claimed spiritual status. They came to be known as 'Sajjada Nashin' or *Pir* who became the head and the intermediary between the devotee and God. The properties that are attached to the shrine belong to the 'Sajjada Nashin' although they may not bear much resemblance philosophically to the original saint. They write talismans and Quranic verses for the pilgrims and in return pilgrims give offerings in cash or kind. The 'Sajjada Nashin' has the responsibility of maintaining the original shrine of the saint and organizing the ceremonies associated with the birth and death of the saint known as *Urs*. The Sufi shrines became vibrant pilgrimage centres especially commemorating the Saint's death anniversary.

The *Urs* is the festival which marks the death anniversary of the saint and it is an annual event celebrated as a fair with masses of pilgrims gathering at the shrine performing devotional rites. The annual *Urs* is marked with *Qawwali*, dance, music and a fair where pilgrims throng



Oil lamps.

for festivity and fun. The pilgrims light oil lamps and lay *chaddars* (sheets of cloth embossed with calligraphy and Quranic verses) and flowers on the tombs of the saint and his descendants buried in and around the shrine. The wealthy often offer *degs* or cauldrons of sweets and food as offerings to the poor who have gathered at the shrine.

Requesting for a wish to be fulfilled is called “*Manat*” and pilgrims at the shrines pray for the fulfillment of the *Manat*. On a pilgrimage to a shrine devotee’s ask for their prayers to be answered and leave donations at the shrine. *Manats* or wishes are often conducted by tying a piece of cloth at the shrine on the lattice work or a tree within the shrine premises. Once the wish is fulfilled the pilgrim returns and unties the strip of cloth and offers a prayer of thanks. Other means of request or fulfilment of a *manat* is to light a lamp or cover the tomb with the *chaddar*. Pilgrims whose wishes have been fulfilled may donate food which is distributed to all visitors at the shrines. Devotees also gather at shrines looking for “*barakat*” or blessings from the saint which are distributed by the descendants of the saint.

SHRINE ARCHITECTURE

The Sufi Shrine is the burial place of the saint and it is the object of veneration by the followers (*mureeds*). The shrine, often referred to as a *mazar*, *dargah* or *maqbara* always has a mosque constructed in the proximity of the shrine where the pilgrims can say their prayers. Other spaces include living accommodation for the successor of the saint or *Pir*, cells for dervishes (*hujra*), halls for gathering, guest houses for pilgrims (*sarai*), and a public kitchen (*Langar Khana*) where food is provided to the poor, beggars and visitors to the shrine. Often but not always a *Madrasa* which is essentially a religious school focused on the teachings of the Quran is also attached to the shrine. Apart from the tomb of the saint a large number of graves of the saint’s relatives and disciples are also located within the main shrine or within the boundaries of the shrine. Often shrines are found in the midst of graveyards as graves continue to be constructed around the original shrine.

The typical Multani shrine which developed from the influence of Central Asia and Persian style comprised essentially a cube emanating from a square plan topped with a hemispherical dome. The transition from a square to a circle as the base of the dome is achieved with a series of geometric transitions from the square to a polygon culminating into a circle. As the square transits into a polygon, the niches which are created are developed into *Muqarnas*. The interior of the dome is often decorated with fresco and *ghalibkari* which is a lattice or network of ribs of a decorative geometric pattern in stucco plaster, applied on the curved surfaces of the domes. On the wall facing Mecca will be niche similar to a *Mehrab* of a mosque. No figurative works of animal or humans are found and the motifs used in the decorative work are purely geometric, floral or calligraphic patterns. Very often flowers, fruits and trees are also composed in a variety of forms and shapes. Multani tiles are primarily of three colors, indigo/cobalt, turquoise and white. Originally all the colors were prepared from natural materials or vegetable dyes. Crafts seen in the shrine and mosque architecture of Multan include, *kasha-kari*, *naqashi* or fresco painting on walls, wood, doors and ceiling, *taaza-kari* or brick imitation, *aina-kari* or mirror work, *pinjra-kari* or fretwork in wood and *tarsim bandi* in the ceilings.

Since shrines are living monuments and the celebration of the annual *Urs* results in perpetual repairs and additions being made to the original structure. The original decorative works are always not only repaired but often redone resulting in the original authenticity being lost. Funds for the maintenance and repairs of the Shrine are generated from the donations given by the ‘*Mureeds*’ or followers of the saint.



Bibliography

- Abdul Huq, Mehr
- Abdul Rahman, Munshi
Batra, Bal Krishan
Chaudhary, Nazir Ahmad
Chughtai, Dr. Muhammad Abdullah
- Cole, John Jones
- Cunningham, Sir Alexander
- Cunningham, Sir Alexander
- Cunningham, Sir Alexander
- Dasti, Humaira Faiz
- Dunlop, John
- Durrani, Dr. Muhammed Ashiq Khan
- Durrani, Dr. Muhammed Ashiq Khan
- Faridi, Maulana Nur Ahmad Khan
- Faridi, Maulana Nur Ahmad Khan
Faridi, Maulana Nur Ahmad Khan
Faridi, Maulana Nur Ahmad Khan.
- Fikri, Atique
- Foucher, Alfred
- Gardezi, Hassan
- Gazetter of the Multan District 1923-24,
Gilani, Sayed Muhammad Aulad Ali
- Gilani, Sayed Muhammad Aulad Ali
Hukam Chand, Lala
Ikramul Huq, Shaikh
- Multan (Punjabi). Pakistan Punjabi Adabi Board, Lahore, 1980.
- Aina-i-Multan*. (Cf. Naqsh-i-Multan)
- Tawareekh-i-Multan. Multan, 1926.
- Multan Glimpses. Sang-e-Meel Publications, Lahore, 2002.
- "Sun Temple of Multan", Journal of Research Society of Pakistan.
- A Sketch of the Siege of Mooltan, Calcutta, 1849, Reprint Sang-e-Meel Publication, Lahore, 2002.
- Ancient Geography of India. London, 1871, new ed. Edited by S. M. Shastri, Calcutta, 1924.
- Archaeological Survey of India Reports for the Years 1872-73, V. Calcutta, 1875.
- Archaeological Survey of India Reports, Vol. XIV, Calcutta, 1882.
- Multan, a Province of the Mughal Empire, 1525-1751, Royal Book, Karachi, 1998.
- Mooltan, During and After the Siege, Twenty-one Drawings, from Sketches Taken on the Spot. Lithographed in Tints by Andrew Maclure. Reprinted with Urdu translation by Zubair Sahfi Ghauri. Beacon Books, Multan, 2002.
- History of Multan from the early period to 1849 A.D. Vanguard, 1991.
- Multan Under the Afghans 1752-1818, Bazme Safaqaat, Multan, 1981.
- Hazrat Shaikh Baha' al -Din Zakriya*. Multan, Qasr al-Adab, 1954.
- Hazrat Shaikh Sadr al-Din 'Arif*. Multan, nd (before 1971).
- Sar Zameen-i-Multan*. Lahore, 1940.
- Hazrat Qutb al-Aqtab Rukn-i-Alam*. Multan, Qasrul Adab, 1961.
- Naqsh-i-Multan, Socio-cultural and political history of Multan, Pakistan, 2500 B.C. through the 20th century Fikri Ikaidami, 1982.
- "Ancient Multan" Woolner Commemoration Volume, Edited by Mohammad Shafi, Lahore, 1940.
- Crafts and Craftsmen of Multan. Edited by Dr. Saifur Rahman Dar. Punjab Small Industries Corporation, Lahore, 1988.
- Sang-e-Meel publications reprint 2001.
- Aulia-i-Multan* (Urdu). Ed. by Latif Malik. Sang-e-Meel Publications, Lahore, 1963.
- Muraqqa-i-Multan* (Urdu). Lahore, 1938.
- Tareekh Zila Multan. Lahore, 1875/1884.
- Arz-i-Multan. Tarikh-i-Multan ka Siasi, Madani, Maashi aur Lasani Jaiza, Al-Ikram, Multan 1972.

Imperial Gazetter of India: Punjab
Khan, Ahmad Nabi

Khan, Ahmad Nabi

Khan, Umar Kamal

Khan, Umar Kamal

Khan, Umar Kamal

Khan, Umar Kamal

Khan, Umar Kamal
Latif, Syed Muhammed

MacLagan, E. D.

MacLagan, E. D.
Muhammed Hassan Ali

Nadir, Sher Muhammad

Quraishi, Muhammad Hamid

Sabir, Muhammad Rafique
Shahamat Ali

Sharma, Dashratha

Sheikh, Ikramul Huq

Siddique, Muhammad

Skemp, F. W.
Syed Aulad Ali Gilani

Unicon Consulting (Pvt) Ltd

Wasti, Syed Zahid Ali
Whitehead, R.

Sange-Meel Publications, 1998.

Multan History and Architecture. Institute of Islamic History, Culture & Civilization, Islamic University, Islamabad, 1983.
Ucch History and Architecture, National Institute of Historical and Cultural Research, Centre of Excellence, Quaid-i-Azam University, 2001.

History of Judiciary and Administration of Multan. Multan, 1979.

History of Saddozais (Sultanate Period). Multan.

Nawab Muzaffar Khan Shaheed and His Period (Urdu *Nawab Muazaffar Khan Shaheed aur uska Ehd*). Multan, 1978.

Rise of Saddozais and Emancipation of Afghans. (A History of the Part Played by Multanis for the Establishment of Independent Afghanistan from the Year 1638 A.D. to Year 1747 A.D.). Multan, 1999.

Saddozais in Multan. Multan, 1966.

The Early History of Multan. Lahore, 1891 Reprinted Peoples Publishing House, Lahore, 1961.

District Gazetteer of Multan (1901-1902). Revised Edition. Lahore, 1902. "Civil and Military Gazette" Press, 1902
Settlement Reports of District Multan. Lahore, 1901.

Sufi Influence on Pakistani Politics and Culture
Pakistaniaat A Journal of Pakistan Studies Vol. 2, No.1 (2010).

Zubdat Al-Akhbar A history of Saddozai Afghans of Multan Persian Text, corrected and edited and critical Notes by Ahmad Nabi Khan. Rersearch Society of Pakistan, Lahore, 1977.

"Multan - Its Brief History and Persian and Arabic Inscriptions". In Epigraphia Indo-Moslemica, ASI, 1927-28
Muraqqa-i-Shujaabad. Multan.

Picturesque Sketches in India History of Bahawalpur with Notes of the adjacent Countries of Sindh, Afghanistan, Multan and the West of Indus. London, 1848.

"Some New Lights on the Route of Mahmud of Ghaznavi's Raid on Somnath Dr. Satkari Moskerji Felicitation Volume, 1969.

Arz-i-Multan. Siyasi, Madani, Ma'ashi, Lasani Jaiza. Lahore, 1972.

"Discovery of Ancient Settlements in Multan Region" Journal of Pakistan Archaeologists Forum, Vol. I, No. 1, June 1992.

Multani Stories. Lahore, 1917.

Muraqqa-e- Multan (Urdu) reprinted Jahzeb Publishers, 1995.

Historic Monuments of Multan. Reconnaissance Survey of 52 Monuments of Multan, July 2009.

Dekh Liya Multan, Bikan Books 1987.

Multan - The House of Gold, 1937.



Glossary

<i>Aina Kari</i>	Mirror work, the practice of covering an architectural surface with a mosaic of mirror-glass.
<i>Amanat</i>	In trust or keepsake.
<i>Awaisi Silsila-</i>	The teachings of the Awaisi Silsila (spiritual order) are basic in principal, they allow any human being to achieve 'Erfaan-e-Elahi', nearness to Allah. The word 'Awaisi' stems from the great Hazrat Awais Qarni (R.T.A.H) a devoted follower of the Prophet Muhammad (PBUH), who lived in Qarn, Yemen during his times and despite his lack of physical contact with the Prophet (PBUH), various events in Islamic history tell us that they shared a very close 'spiritual' friendship.
<i>Chaddar:</i>	A sheet of cloth embossed with calligraphy and Quranic verses that is laid on a tomb as a token of reverence.
<i>Chhajja/Chatri</i>	A projecting or overhanging eaves or cover of a roof, usually supported on large carved brackets.
<i>Chowk</i>	Road junction.
<i>Dargah</i>	Shrine-It is generally the place where a saint is buried and is considered by pilgrims as a place to seek spiritual guidance. The date of the death of the saint is celebrated at the shrine annually. The shrine generally is a complex of buildings which includes the tomb of the saint and his descendants as well as has a mosque attached to it. During the life time of the saint it was often a place where he lived and preached and was ultimately buried.
<i>Devatas</i>	Deva is the Hindu term for deity; devatas, are a kind of smaller more focused devas.
<i>Gaddi Nashin</i>	Successor in waiting of the saint or landlord.
<i>Ghalib Kari</i>	Stalactite work - a technique for architectural reinforcement and decoration of arched niches, vaults and capitals of columns.
<i>Hadith</i>	The term <i>hadith</i> refers to reports of statements or actions of Muhammad ^(PBUH) , or of his tacit approval of something said or done in his presence. <i>Hadith</i> are regarded by as important tools for understanding the Qur'an and in matters of Islamic law and history.
<i>Hujra</i>	Cells or rooms for prayers and meditation.
<i>Imam Bargah</i>	Congregation hall for Shia ritual ceremonies
<i>Jagir</i>	Land grant.
<i>Jainism</i>	<i>Svetambara</i> and <i>Digambra</i> are two sects of Jain Religion. Both the sects have exactly the same religious and philosophical beliefs and practically the same mythology. The difference between the two sects is that the Digambars think that all Jain ascetics should follow the example of <i>Mahaveer</i> and remain nude, while the Shvetambars wear white garments.
<i>Jalli</i>	Lattice work in wood - wooden slats are joined to form a geometrical grill pattern. Grill or fretwork in an interlaced decorative, floral or geometric design that is cut out in wood, stone and metal, used to adorn/decorate architecture.
<i>Jharoka</i>	A type of overhanging enclosed balcony used in typically Mughal architecture and Rajasthani architecture. Jharokhas jutting forward from the wall plane could be used both for adding to the architectural beauty of the building itself or for a specific purpose of a balcony.
<i>Karamat</i>	Miracles
<i>Kashi Kari</i>	Enamelled tile mosaic - thin enamelled burnt clay tiles in vivid colours cut and fitted on a surface to create floral, geometric, figural or calligraphic shapes.
<i>Khalifa</i>	Deputy or Caliph of a Sufi Saint.
<i>Khanqah</i>	A building designed specifically for gatherings of a Sufi brotherhood, or <i>tariqa</i> , and is a

	place for spiritual retreat and character reformation. In the past, and to a lesser extent nowadays, they often served as hospices for Sufi travelers (<i>salik</i>) and Islamic students (<i>talib</i>) during periods of political upheavals and warfare in the country.
<i>Madad-e-mash</i>	Grant often in the form of land granted by the state to obtain the <i>Khanqah</i> 's cooperation in maintaining political and social stability and to provide military recruits for the state at short notice. These grants (<i>Madad-e-Mash</i>), were given first by the sultans of Delhi and then by the Mughal emperors and later by the British.
<i>Madrassa</i>	An Arabic word for any type of educational institution, whether secular or religious.
<i>Manbat Kari</i>	Stucco tracery - fine plaster work either in three-dimensional ornamentation or on a flat paintable surface for fresco.
<i>Mandapa</i>	A mandapa is a pillared outdoor hall or pavilion for public rituals in Hindu Temples. It is used for religious dancing and music and is part of the basic temple compound.
<i>Maqbara</i>	Tomb- a repository for the remains of the dead. It is generally any structurally enclosed interment space or burial chamber of varying sizes.
<i>Mazar</i>	Shrine or mausoleum- which may be an external free-standing building constructed as a monument enclosing the interment space or burial chamber of a deceased person or persons. A mausoleum may be considered a type of tomb or the tomb may be considered to be within the mausoleum.
<i>Mehrab</i>	A semicircular niche in the wall of a mosque that indicates the <i>qibla</i> ; that is, the direction of the Kaaba in Mecca and hence the direction that Muslims should face when praying. The wall in which a <i>mehrab</i> appears is thus the "qibla wall."
<i>Mitti</i>	Mud.
<i>Mohallah</i>	Neighbourhood.
<i>Multani tile</i>	Blue tile work (<i>kashi gari</i>) of Multan. The history of Multani arts and crafts also goes back to medieval period. Kashi work, glazing and hand painting of ceramic products is an important art for which Multan is famous the world over. The use of foliage branches and leaves of trees, geometric patterns and superb richness of colours (mainly blue) in <i>Kashi</i> work is an evidence of Persian influence. As Persian arts themselves have been under Chinese (Mongol) influence, therefore some historians are of the view that <i>Kashi</i> work had originally come from Kashghar, China. Over a period of centuries Multani <i>Kashi</i> work has matured and developed a unique and distinctive style of its own. The art has survived for centuries through generations as its trade secrets like composition of colours were zealously guarded by a handful of artist and their families.
<i>Mussafir Khana</i>	Inn
<i>Mureed</i>	A disciple, follower, student of some learned man, scholar or Sufi saint.
<i>Mutawalli</i>	Caretaker.
<i>Namaz</i>	Prayer.
<i>Namazi</i>	Person who prays.
<i>Naqashi</i>	An art form using decorative floral and geometric motifs painted on walls and ceilings similar to fresco painting - On walls the patterns that are transferred onto a flat white lime plaster surface and colours are applied to them.
<i>Naskh</i>	One of the earliest calligraphy scripts to evolve and more Qur'ans have been written in Naskh than in all the other scripts together. Naskh appealed particularly to the ordinary person because the script was relatively easy to read and write.
<i>Nastaliq</i>	One of the main script styles used in writing the Perso-Arabic script, and traditionally the predominant style in Persian calligraphy developed in Iran in the 8th and 9th centuries.
<i>Nawafil</i>	Voluntary or optional prayers.



<i>Pietra Dura</i>	Inlaying semi-precious stones on a marble surface to create exquisite floral patterns.
<i>Pinjra kari</i>	Fret work in wood.
<i>Pir</i>	Saint or a spiritual teacher/leader.
<i>Pucca Qalai</i>	White lime glazed plaster - plaster coated with white lime cream to create a glazed and polished surface, which is durable and weatherproof.
<i>Qawwali</i>	A form of Sufi devotional music popular in South Asia, particularly in the Punjab and Sindh regions of Pakistan, Hyderabad, Delhi, and other parts of northern India. It is a musical tradition that stretches back more than 700 years, originally performed mainly at Sufi shrines throughout South Asia.
<i>Qila:</i>	Fort.
<i>Sabeel</i>	A source of drinking water.
<i>Sajjada Nashin</i>	The descendant of a Sufi Saint(Pir) or descendant of a disciple of a saint or a landlord, who is the heir, usually a man. During the lifetime of the <i>Sajjada Nashin</i> the next successor in waiting is called the <i>Gaddi Nashin</i> .
<i>Sarai</i>	A caravan station where traders and travellers and their horses, camels, etc. would rest.
<i>Shaikh:</i>	Revered wise man or a learned Islamic scholar, he can be referred to as such by those he teaches.
<i>Sikhara:</i>	A Sanskrit word translating literally to “mountain peak”, refers to the rising tower in the Hindu temple architecture of North India. Sikhara over the sanctum sanctorum where the presiding deity is enshrined is the most prominent and visible part of a Hindu temple of North India.
<i>Sipah Salar</i>	An army officer under an Amir- Amir’s commanded 1000 horsemen (divided into ten units, each under a <i>Sipah Salar</i> .
<i>Sulus</i>	A calligraphic script also known as the ‘mother of calligraphy’ developed by the Turks in the 11 th -12 th century. It is the most amenable of the scripts to artistic treatment surface which is later scratched to reveal the white lime underneath. This is usually rendered in proportions of the brick tile.
<i>Svetambara</i>	This is one of the two main sects of Jainism, the other being the <i>Digambara</i> . The Sanskrit word means “white-clad” which describes its ascetics’ practice of wearing white clothes, which sets it apart from the <i>Digambara</i> whose practitioners go naked.
<i>Taaza Kari</i>	Reflects Brick Imitation work often used for borders around entrances and masonry walls. Brick colour is mixed with lime and applied directly onto the surface.
<i>Tarsim Bandi</i>	A geometric division of panels using wooden pieces often in wooden ceilings and finished in <i>naqashi</i> paint using decorative geometric or floral motifs.
<i>Tariqah,</i>	A Sufi order-the major Sufi orders are the <i>Suhrawardiyya</i> (founded by Suhrawardi), the <i>Qadiriyya</i> (attributed to Sufism’s most famous personality, Abdul Qadir al-Jilani), the <i>Chishtiyya</i> (its master Moinuddin Chishti who is buried at Ajmer in India), the <i>Naqshabandiyya</i> (which is prominent in Iran), the <i>Shadhiliyya</i> , the <i>Mawlawiyya</i> (a Turkish order founded by Jalaluddin Rumi who is buried in Konya, Turkey).
<i>Urs</i>	Arabic literally “wedding” is the death anniversary of a Sufi saint in South Asia, usually held at the saint’s shrine or tomb. South Asian Sufis refer to their saints as lovers and God as beloved. They refer to their death as <i>wisaal</i> (union with the beloved) and death anniversary as <i>urs</i> (marriage).
<i>Zikr</i>	Arabic word translated ‘remembrance’ is an Islamic devotional act, typically involving the recitation of the Names of God.

Index

A

Abdul Qadir Gilani (Hazrat) 102
 Abdul Samad Khan (Nawab) xv, 212
 Achaemenid xi, xii
 Ahmed Shah Abdali xv, 134
 Akbar (Emperor) xv, 102, 122, 134, 298, 304
 Alauddin Khilji 28
 Alberuni xi, 294
 Alexander Burnes 6, 52, 64, 194, 196
 Alexander Cunningham 6, 7, 39, 52, 58, 72, 76
 Alexander the Great xi, xii, 2, 68
 Ali Mardan ix, 254, 255
 Ali Muhammad Khan Khakwani 5, 64, 72, 134
 Ali Wali Mosque ix, 134
 Allah Dad Gurmani ix, 246
 Amir Khusrau xi, xiv
 Archaeological Survey of India 2, 6, 32, 188
 Aurangzeb (Emperor) xv, 20, 38, 128, 240, 242, 158
 Awais Khagga (Khawaja) ix, 282, 283
 Awais Khagga Mosque ix, 286, 287

B

Baha-ud-Din Zakariya ix, xiv, 5, 6, 7, 10, 11, 12, 14, 17, 28, 39, 51, 52, 134, 154, 164, 194, 222, 274
 Baha-ul-Haq 9, 10, 12, 13, 14
 Banga Bilal 164
 Barood Khana ix, 3, 46, 47
 Bawa Ram Das 52
 Bhabra Akbar 84
 Bibi Basran 10
 Bibi Pak Damina ix, 274
 Bohar Gate ix, 64, 72, 73, 76, 150

C

Chach Nama xi, 2, 4

D

Damdama ix, 3, 7, 9, 46, 54, 55, 266
 Darius I the Great xi
 Deh (or Dewal) 6, 7, 13, 46, 266
 Delhi Gate ix, 64, 66, 98, 150, 151
 Dharamshala Dyal Singh ix, 168

E

Eid Gah vii, ix, xv, xvi, 58, 212, 214, 215, 216

F

Fakhr-ud-Din Iraqi 10

Faseel (city wall) iii, ix, xvi, 3, 7, 64, 66, 68, 72, 134, 150

G

Ghanta Ghar vii, ix, 266, 267, 268
 Ghiyas-ud-Din Balban xi, xiv
 Ghiyas-ud-Din Tughlaq xiv, 5, 28, 35, 230
 Godfrey Thomas Vigne 6, 64
 Gopal Mandir ix, 92

H

Hafiz Jamal ix, 204
 Hamid Gilani ix, 98, 146
 Haram Gate ix, 64, 66, 98, 99, 128, 140, 150, 304
 Hassan Dehlavi xi
 Hazrat Ali (RA) 78, 298, 313
 Hiranya Kashipu 50
 Holi 50
 Holika 50
 Hsuan Tsang xiii, 2
 Humayun (Emperor) xiv, xv
 Hussain Agahi 6, 7

I

Ibn-e-Batuta 35, 230
 Inayat Willayat ix, 98, 128, 140

J

Jahangir (Emperor) 122, 158
 Jain Mandir ix, 84
 John Dunlop 5, 6, 8, 9, 14, 39, 54, 64, 65, 69, 150, 215

K

Kashyapapura xi, 294
 Khizri Gate 3, 6, 7
 Khuddaka ix, 258
 Khuni Burj ix, 64, 68, 69
 Khawaja Khuda Bakhsh 204

L

Langah xiv, 102

M

Mahmud of Ghazni xiii, 4
 Mai Meherban ix, 222, 223
 Mali-us-Than xi, xii, 2
 Maulana Ahmed Saeed Qazmi 140, 212
 Mian Daler ix, 164, 165
 Mooltan xi, 5, 8, 9, 13, 54, 58, 65, 69, 150, 215



Mountstuart Elphinstone 6, 64
 Muhammad bin Qasim xiii, 2, 4, 313
 Mohammad Tughlaq 28, 35
 Muhammad Wali Ullah Khan 40,
 Mulasthana xi, xiii
 Mulraj xvi, 5, 7, 46, 58
 Multan Fort ix, 2, 3, 4, 5, 7, 26, 29, 54, 58, 64
 Multan Gazetteer 6, 196
 Multani Mitti 50
 Musa Pak Shaheed ix, 98, 102, 104, 114, 122, 128, 146,
 298, 304, 308
 Musa Pak Shaheed Mosque ix, 114, 146
 Musa Pak Shaheed Mosque (Uch) 308
 Musa Pak Shaheed Shrine (Uch) 304
 Muzaffar Khan (Nawab) xv, 3, 13, 46, 54, 204

N

Narasimha Avatar 50, 52
 Nasir-ud-Din Qabacha xiii, 5

P

Patrick Alexander ix, 7, 58, 59, 60, 212
 Pahlada 50
 Prahlapuri Temple ix, xi, xiii, 2, 3, 6, 7, 13, 17, 50, 51, 52
 Prince Murad Bakhsh 64, 134, 150, 158

Q

Qadiriyya 313,
 Qilla Qasim Bagh xi, xiii, 2, 13, 266

R

Ranjit Singh xv, xvi, 196, 204, 294
 Ravi xi, 2, 5, 6, 64, 76
 Rehri Gate 3, 6, 7

S

Sadr-ud-Din Arif xiv, 10, 13, 28, 154, 274, 282
 Saeed Khan Qureshi ix, 150, 158
 Sakhi Yahya Nawab ix, 122, 123, 146
 Sawan Mal 196, 204, 294, 295
 Sawi Masjid ix, 230
 Shah Ali Akbar ix, 174, 178, 179, 180, 182, 188, 298
 Shah Ali Akbar's Mosque ix, 188, 189
 Shah Ali Akbar's Mother ix, 174, 175
 Shah Hussain Saddozai ix, 240, 241, 242
 Shah Jahan (Emperor) 5, 64, 134, 150, 158, 240, 258
 Shah Rukn-e-Alam iii, ix, xiv, xviii, 5, 6, 7, 10, 14, 28, 29, 30,
 32, 33, 34, 35, 38, 39, 46, 178, 266, 274, 282, 298
 Shah Shams Sabzwari ix, xiv, 10, 194, 195, 196, 197, 199

Shahdana Shaheed ix, 154, 155
 Shaikh Shahab-ud-Din Suharwardy 10
 Shaikh Wajeeh-ud-Din 10
 Shams-ud-Din Altamash xiii, 5
 Sher Shah Suri xiv, 50
 Sher Shah (Hazrat) 298
 Sikka xi, 2, 3, 6, 7, 13, 64
 Suharwardy Silsila 4, 10, 28
 Sultan Muhammad xi, xiv
 Sun Temple xi, xii, xiii, 2, 4, 7
 Suraj Kund Temple and Tank ix, 294, 295
 Suraj Miani 174, 178, 180, 188
 Syed Hamid Bakhsh 102, 104, 304
 Syed Isa Gilani 128
 Syed Muhammad Latif 50, 64
 Syed Yousuf Raza Gilani v, vii, 146

T

Tarkhana Wali ix, 140

U

Uch Sharif xiv, 76, 102, 104, 298, 304

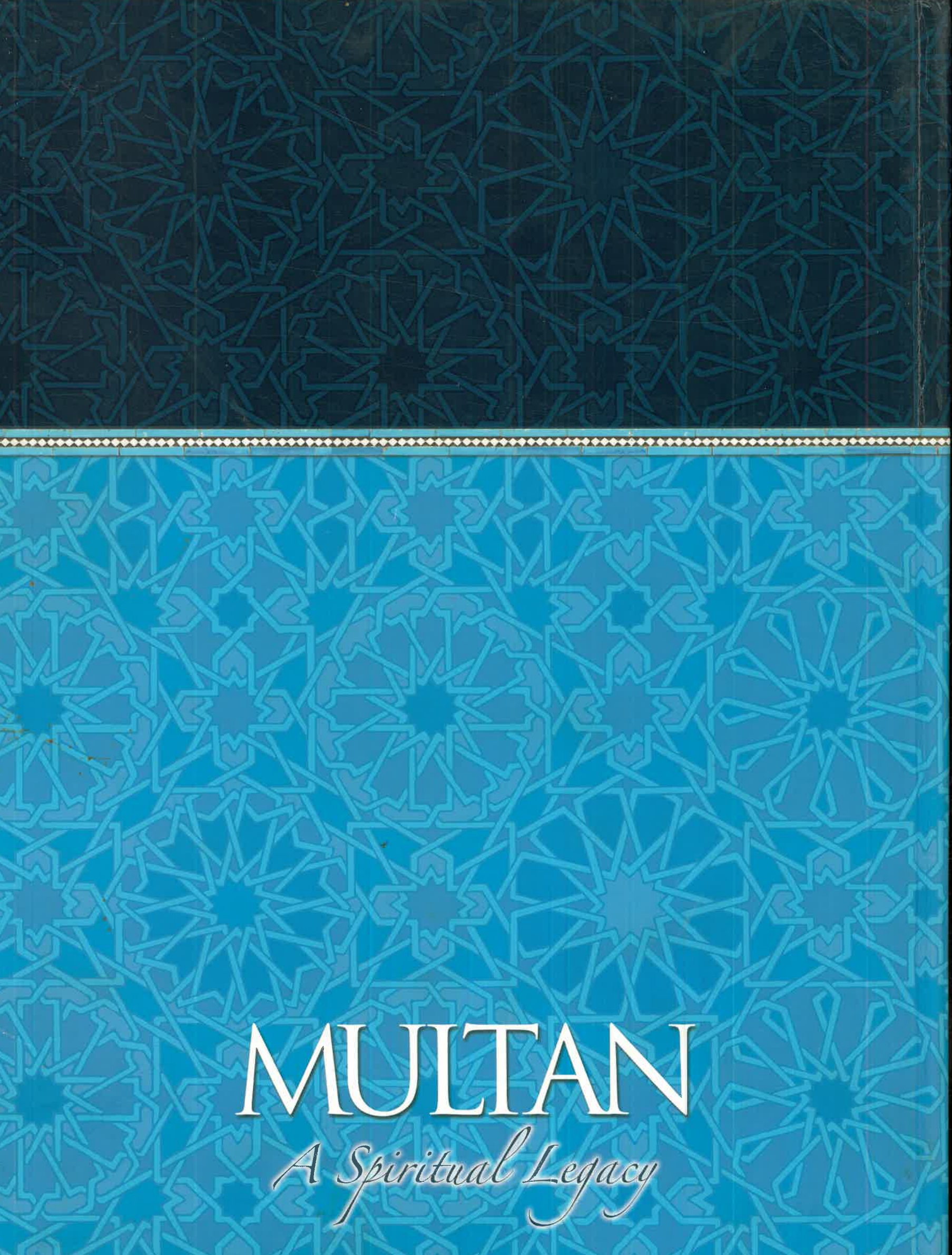
Unicon Consulting v, vii

W

Wazir Khan Mosque ix, 236
 William Anderson ix, xiv, 7, 58, 59, 60, 212

Y

Yahya Nawab ix, 104, 122, 123, 146
 Yousaf Gardezi ix, 72, 76, 77, 222

The book cover features a dark blue top half with a complex, interlocking geometric pattern. A thin, decorative horizontal band with a repeating diamond pattern separates this from the bottom half, which is a lighter blue with a similar but less dense geometric pattern. The title is centered in the lower half.

MULTAN

A Spiritual Legacy