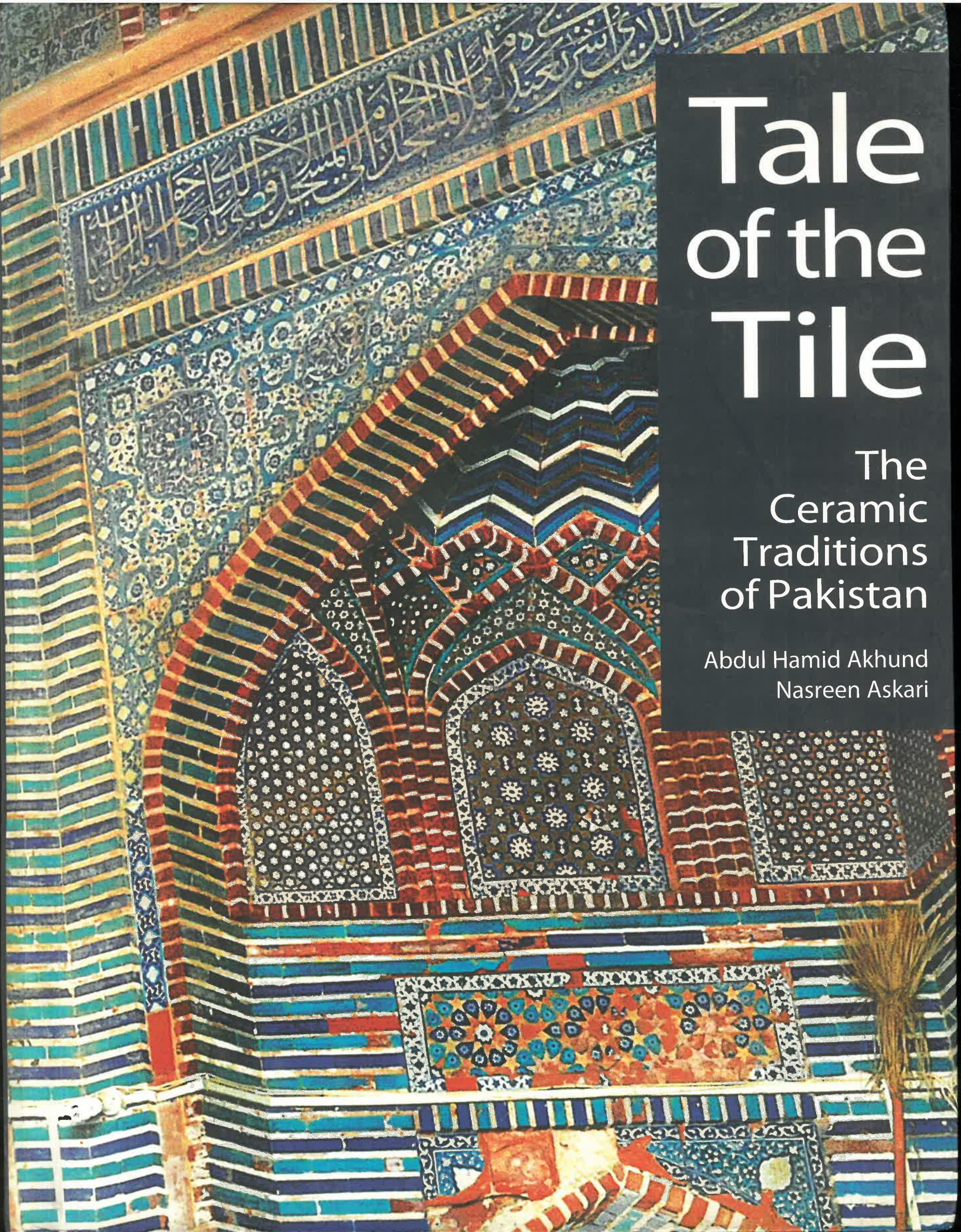




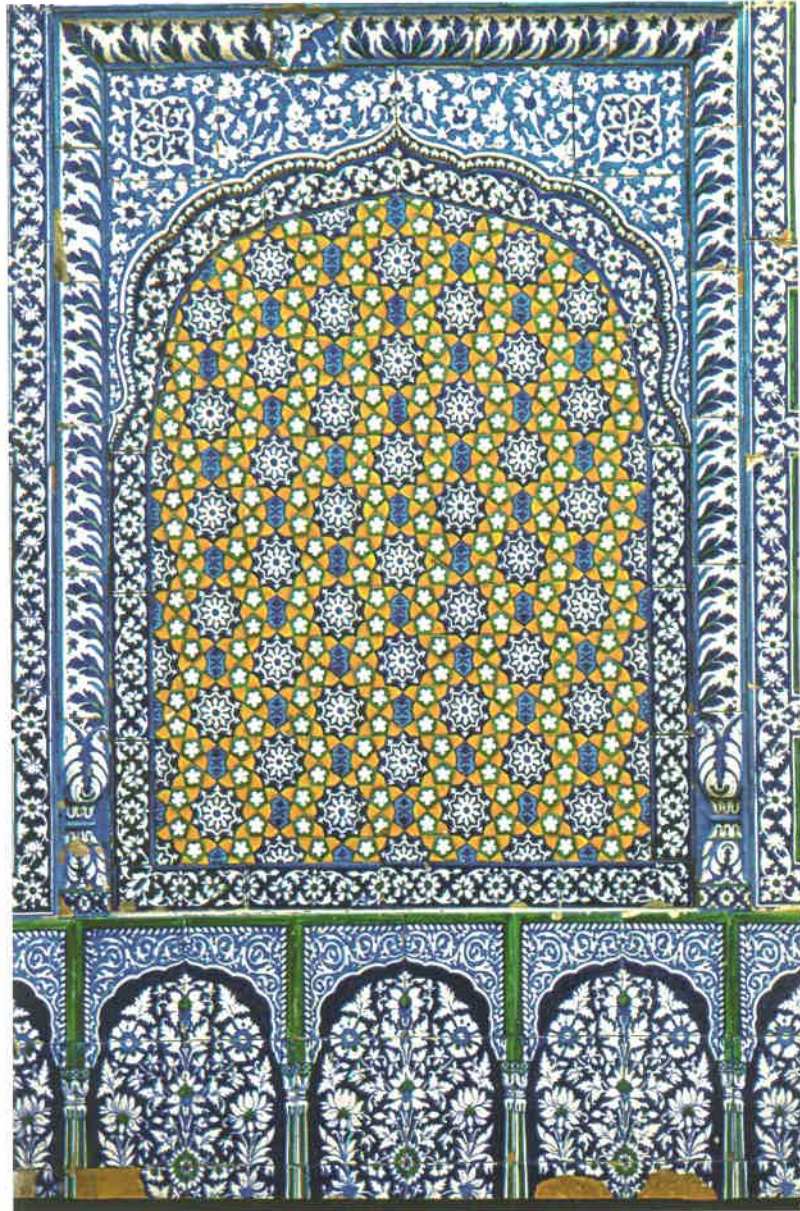
Tale of the Tile

The
Ceramic
Traditions
of Pakistan

Abdul Hamid Akhund
Nasreen Askari

Tale of the Tile

The Ceramic Traditions of Pakistan



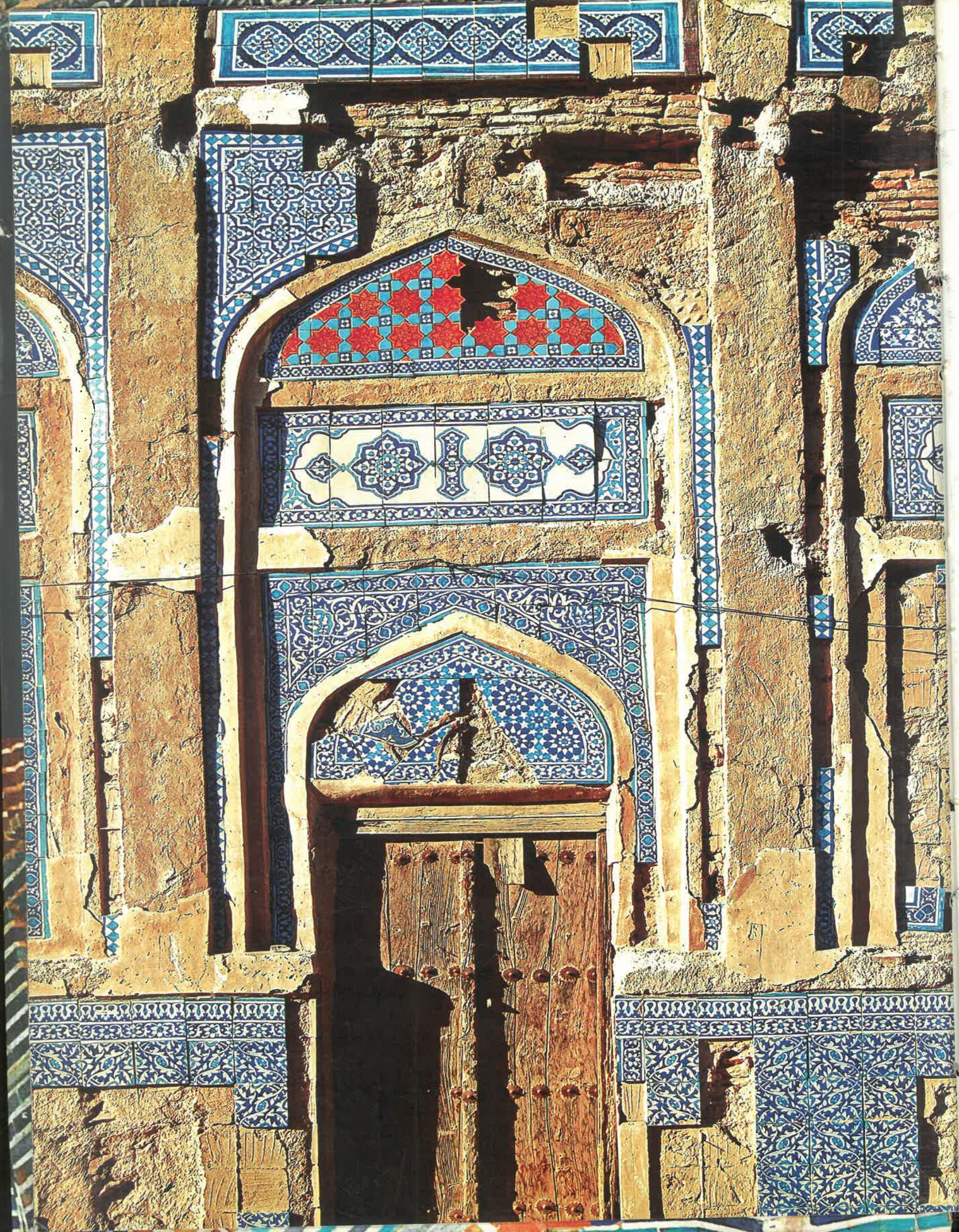
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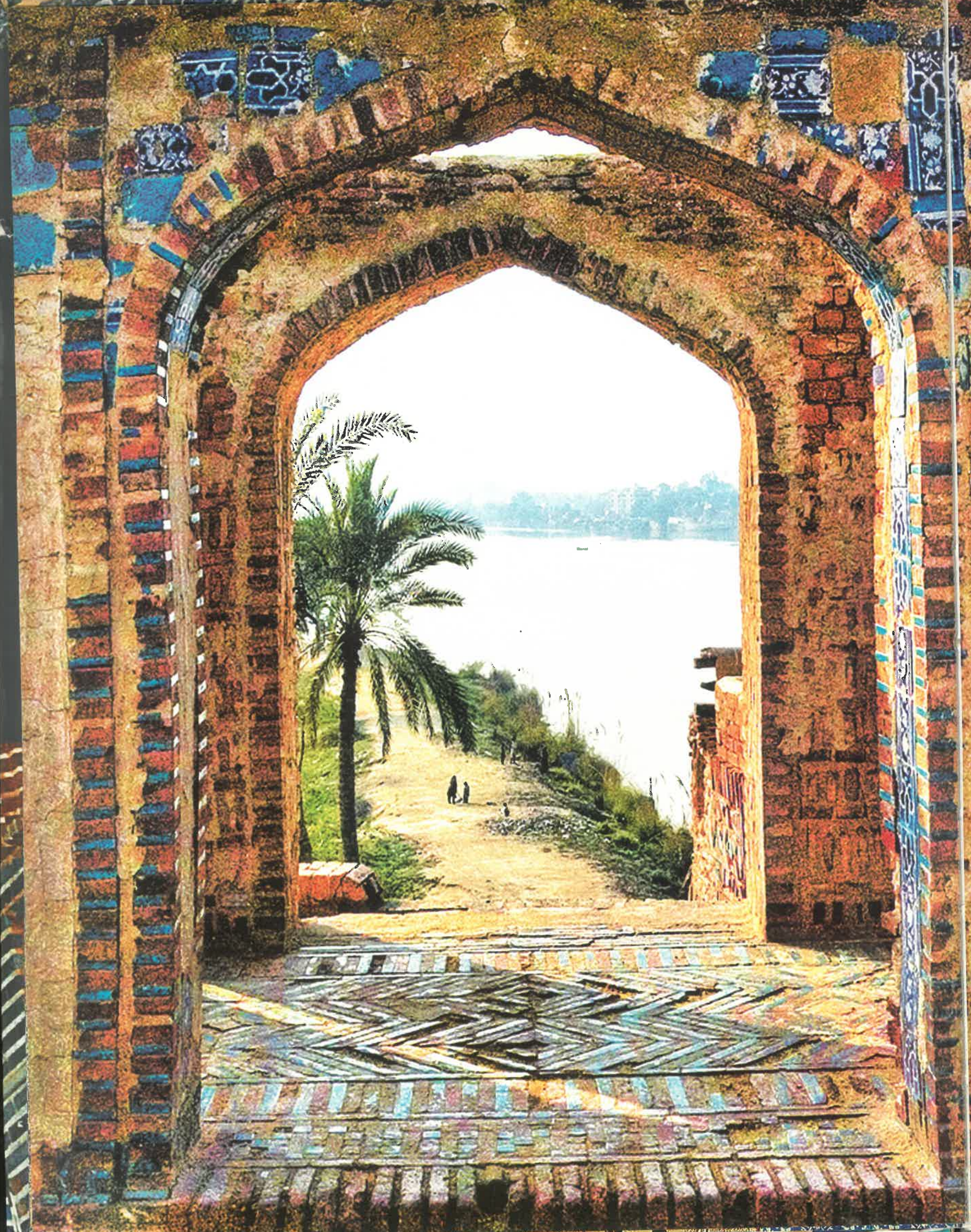
For they kindled joy

A. G. Akhund

Hasham and Sherbano Ismail

Aziz Akhund

Zulfiqar Ali Shah Jamote



Lament

Man and I are of the same mettle. I am him
When I had no form, the heavens broke open to give me fragrance
I was dug up, kneaded, beaten, painted and baked
The hands of the Creator that first gave me shape are blessed
The mason who worked me too is moulded from clay
The fire that burnt me is unrelenting nature
And as I burnt, I metamorphosed into beauty harder than a thousand suns
Behold the body perfect!
Man used me to decorate his surrounds and his grave
And left me to the vagaries of nature
The sun, rain and dust all strike me, but I stand proud
Since time immemorial, kings and emperors have appropriated me
Only I remain to provide warmth and solace, for I am of the earth
Such is my tale, the tale of the tile

Nasreen Askari and Abdul Hamid Akhund would like to express their thanks to the photographers and authors from whose works information has been drawn. While every care has been taken to acknowledge them, apologies are due if any person or source has been inadvertently omitted. If informed, they will make the necessary corrections in any future edition.

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Cover: Interior of Shah Jahan Mosque
Thatta

Mustar: Wall panel (detail).
Mosque of Makhdoom Noah, Hala
c. early 20th century

Half title page: Wall panel (detail)
Nasarpur mosque, Matiari
c. late 20th century

Following page: Façade of the mausoleum of
Sadiq Ali Shah
Sehwan Sharif
c. early 20th century

Preceding page:
A view of the Indus from the graveyard of
Abul Qasim Namkeen, Rohri
c. early 17th century

Facing page: Wall panel
Talpur tombs, Hyderabad
c. early 18th century

Lament: Abdul Hamid Akhund

Map: Ancient trade routes inspired
by the Silk Road project publication

Exhibition curated by Abdul Hamid Akhund
and Nasreen Askari

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BLACK SEA

CASPIAN SEA

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PERSIAN GULF

Astra Khan

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Konya

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Aleppo

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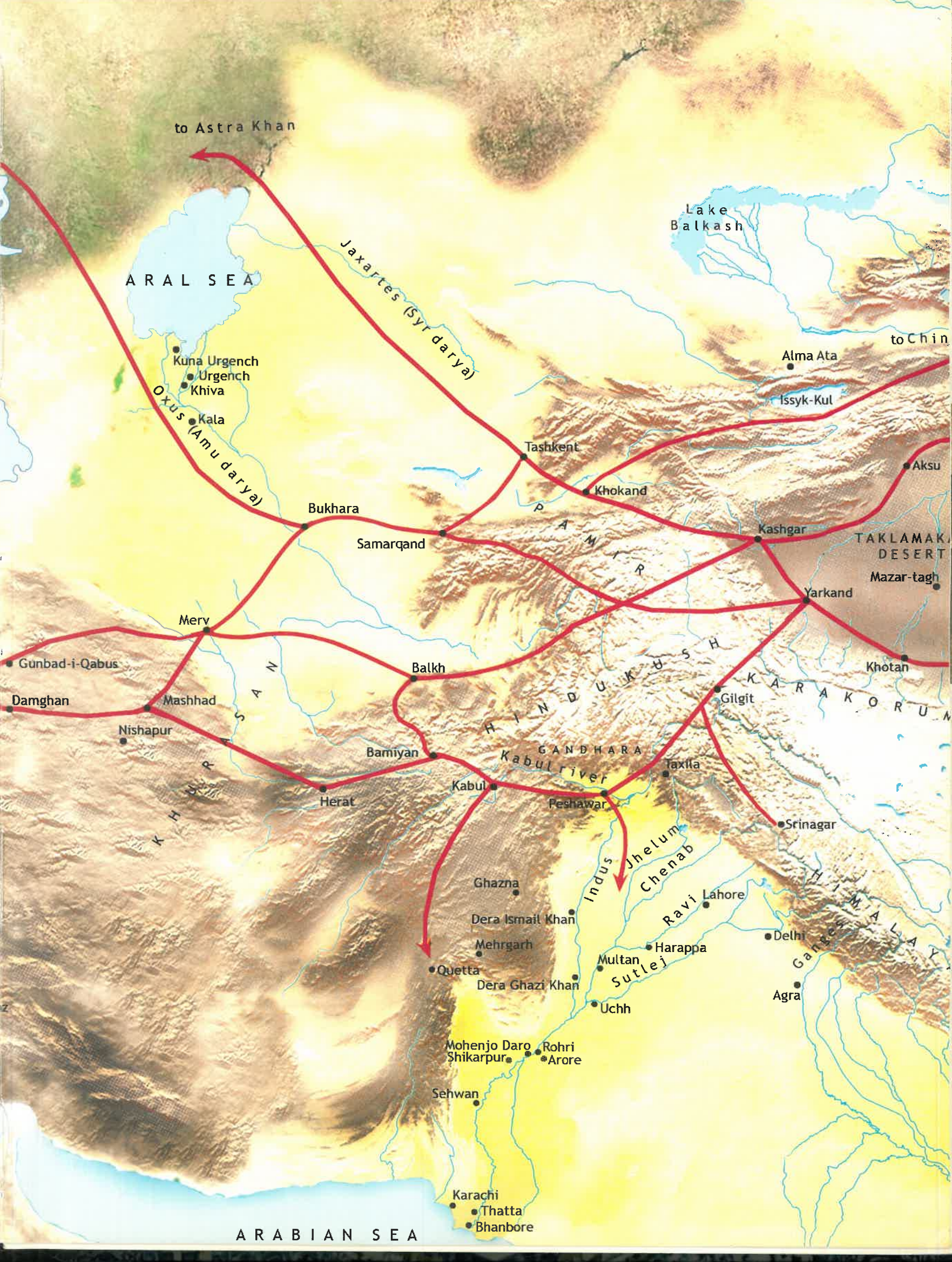
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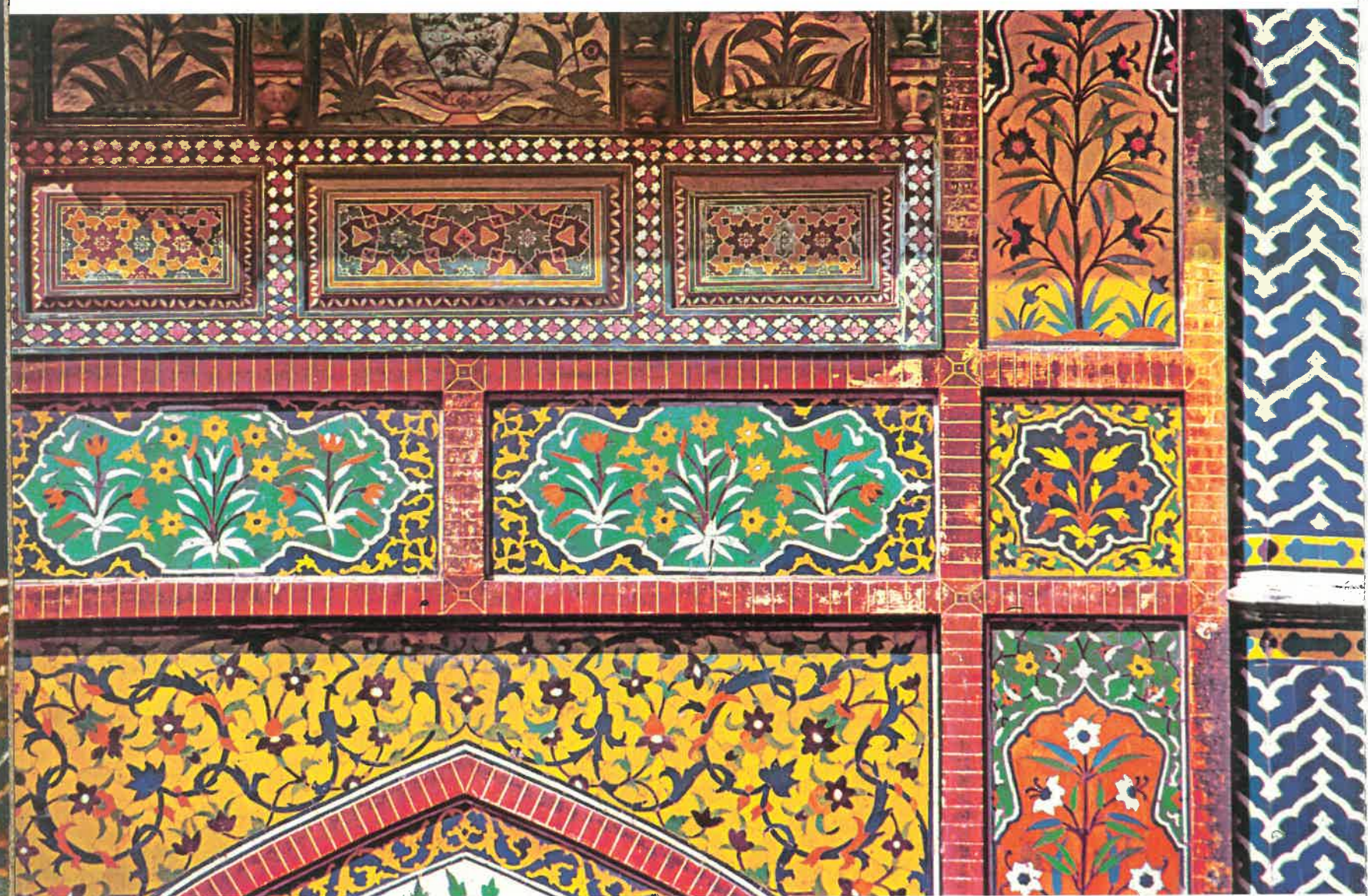
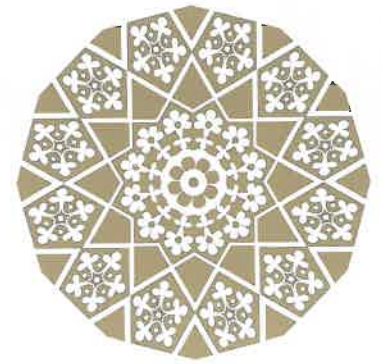


Fig. 1

Façade (detail)
Wazir Khan Mosque, Lahore
c. mid 17th century

Foreword



This publication began as a catalogue accompanying the exhibition *Tale of the Tile: The Ceramic Traditions of Pakistan*, held at the Mohatta Palace Museum from June 23, 2006 to July 17, 2010, showcasing the remarkable origins and tradition of ceramic architectural embellishment in the Indus valley, following the spread of Islam. It metamorphosed into a book as we began to trace the development of this tradition from the twelfth century, its influence and spread in the region.

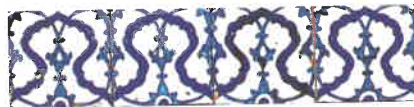
Except for sporadic references and a few written records on the history and practice of this craft by master potters in Iran, relatively little has been recorded for the areas that make up Pakistan. References relate to the work of artisans from conquered areas and elsewhere, commissioned by rulers in Persia and Central Asia, to enrich their cities and domains. During the Timurid (1370 – 1507 CE) and Safavid (1501 – 1737 CE) periods, tile decoration became a favoured heritage industry and successive rulers passionately pursued a vocabulary of artistic refinement in their urban settlements, not merely to fulfill ambitions of cultural superiority, but to promote commercial activity and foster a sense of identity and ownership amongst their peoples for a magnificent decorative tradition that was emerging in the greater Islamic community.

The art of glazing first began in 600 BC in Egypt and travelled to Persia, where it developed at Kashan and areas where suitable clay was available. Timur, with his inimitable quest for splendour, patronised and inspired perfection in this art form. The cities of Samarkand, Herat and Tabriz evolved as centres of artistic excellence, drawing inspiration from both east and west to forge crucibles of stylistic influences. Around the middle of the 13th century, China, with its diverse range of crafts, particularly glazed porcelain with its blue and white iconography, became an important source of inspiration for the Mongol style. Tile making appears to have spread eastwards from Central Iran to Anatolia and westwards to the outer reaches of China to assimilate local traditions and acquire elasticity, distinction and regional characteristics. Although revetments or ceramic cladding appear to be relatively uncommon in China, the Forbidden Palace in Beijing contains wall panels made up of hexagonal ceramic tiles in green and ochre glaze with lotus patterns. Similarly glazed and patterned tiles are found in Sindh, and it would be safe to assume that master craftsmen and their apprentices moved freely in the region in search of work and commissions. Anecdotal evidence from master potters in Punjab and Sindh lead us to recognise that Iranian and Chinese artisans settled in these areas and transmitted their skills to local craftsmen. It is no wonder that glazed wares are referred to as *kashi* in Sindh and Multan and *chini* in the Punjab and further

north. *Kashi* may also have been derived from the word *kas*, by which it is known in both Arabic and Hebrew. The rise of Sufism further influenced the development of common architectural structures that functioned as schools of theology and learning such as the *khanqa* and the *madrasa*.

Land, river and sea links with Persia brought Sindh and Multan under direct Persian, Timurid, followed by Safavid political and cultural influence. Although 14th century monuments in Multan are reported to be amongst the earliest examples of tile decoration in the region, their state of ruin and restoration makes it increasingly difficult to ascertain whether their ceramic revetments are part of the original façade or whether tile decoration was a popular style in the area when these structures were first erected. Monuments in Multan exemplify the early Persian *bannai* technique of brick and tile juxtaposition whereas those of Sindh display a later stage in tile decoration. It would appear that decorative cladding using monochrome and polychrome glazes became popular during the Mughal era and reflect a more mature Persian style.

Lahore, on the other hand, came under indirect Persian influence via centres in Central Asia, Afghanistan and Kashmir. The patterns and profusion of colour in tile patterns support this assumption while the disposition of motifs underscores a blend of Persian, Timurid as well as Safavid styles. As the diaspora of artisans at the time lacks any detail of configuration, there is little evidence of their movement and systems of production. The tradition of signing crafts was not common practice, except for a brief period from the mid 19th century during British colonial rule, from when some examples are available. However, not much is recorded about local artisans. The *karigar* and the *kashigar* did not enjoy a status in the social hierarchy, their economic and social status remains precarious to the present day.



My earliest recollection of tile work in Sindh is a vague and misty consciousness of a large courtyard decorated in blue and white at the mausoleum of Shah Abdul Latif in 1958, during the funeral of Dr. Umar Bin Muhammad Daudpota. Everything else is a faint labyrinth of images, colour and hues. No eyes, no ears, but a lurking melody with distant sounds rooted within the inner eye. These fleeting and fluttering fragments came into focus much later with frequent visits to the mausoleum and the hinterland of Sindh, shaping curiosity into pride, the dignity of which we have struggled to uphold.

Another indelible memory is my first visit to the *dargah* of Kamarro Sharif, a chance find during my aimless wanderings in the early 80's. Nasreen and I visited it again in September 2005 in connection with the *Tale of the Tile* exhibition and were saddened to find that most of the tile work on the mausoleum had been replaced. A heartening note was struck when the custodian, Pir Hameed Quraishi informed us that he had in fact stored the old tiles! He had begun restoration of

the mausoleum by engaging artisans from Nasarpur but the venture had rapidly turned into a nightmare. The artisans appeared oblivious of his concern for the quality of work and the constraints of time. He had been disheartened by their attitude and had no recourse but to opt for marble cladding.

A piquant recollection from this meeting relates to Pir Quraishi, who, dressed in a crisp white shalwar kameez and turban sported a salt and pepper beard. In the sun drenched courtyard of the mosque a familiarity unfolded. In his youth, Pir Hameed had been a trim and debonair police officer patrolling the streets of Hyderabad on a motorcycle, an enviable figure for us young students! Time and destiny had thrust gravitas upon his shoulders as custodian of the family shrine. He was most gracious in offering us the old tiles and calligraphic panels that were later handsomely displayed in the Museum. Had it not been for him, the project would not have materialised.



As we embarked upon the task of formulating the exhibition and an accompanying catalogue, it became evident that those who had documented this tradition before us were pioneers in the field of cultural anthropology and commanded commendation for their efforts. Our focus became to identify and record samples of an important artistic tradition of Pakistan, the fusion of influences within it and their affinities. In our quest to unravel strands in a rich tapestry of ebullience and refinement woven by the movement of peoples and ideas in the region, we learnt much more than we could ever have imagined. We followed countless tracks ending up with musk guiding us. Whatever our untrained minds experienced, we have recorded. It has been an odyssey of lofty heights.

We have ventured to highlight the major monuments of Pakistan, space and other constraints preclude an ambitious photographic depiction of many of the smaller ones. Every village we crossed, invariably, had some unusual tile work. Man made intervention, oblivious of original design, inundation caused by catastrophic floods in 2010, loss of life, property and damage to architecture and habitat and above all, vandalism, continue unabated, posing compound threats of obliteration, as has occurred in a vast number of monuments.

We very much hope this effort will help to foster awareness amongst those who regard these treasures as part of our proud heritage and also the authorities who have to ensure that whatever survives today, needs to be preserved for tomorrow.

September 15 , 2011

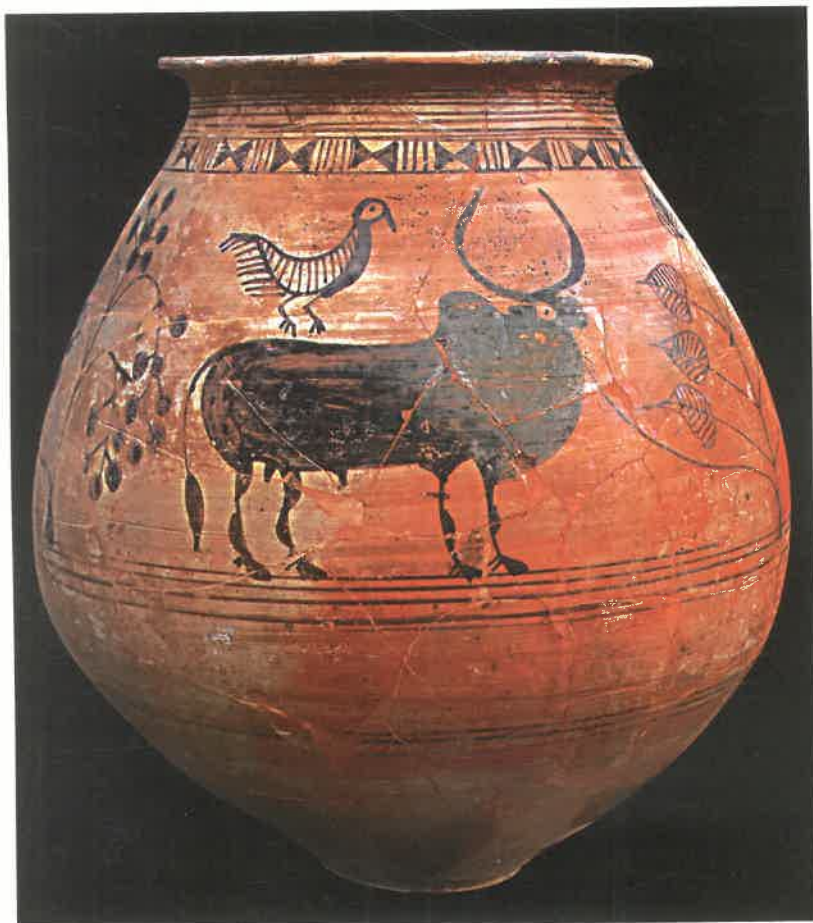


Fig. 2

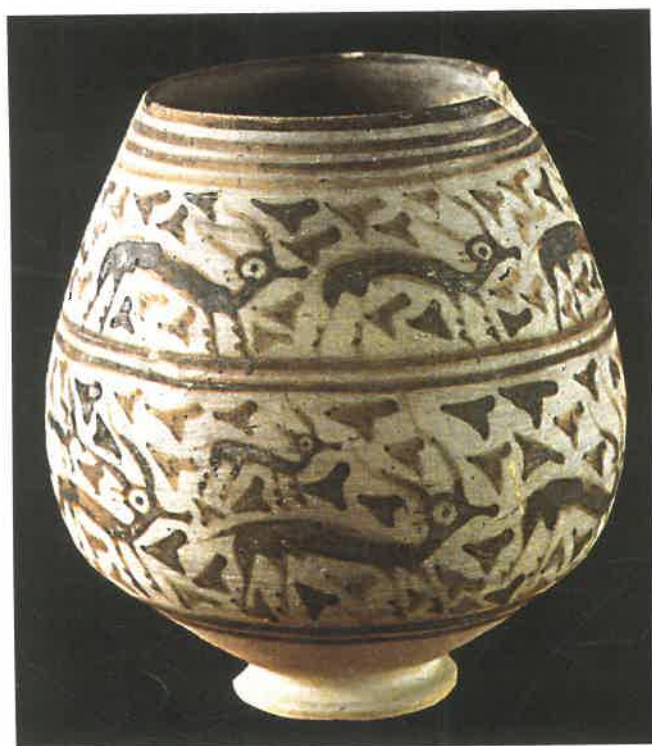


Fig. 3

Historical Perspective

The flow of trade between Europe and China is a fascinating phenomenon in history as it underpinned the ebb and flow of influences on the arts and cultures of the regions it traversed, irrespective of their geographical boundaries. Ancient trade routes have left us with indelible traces of patrons and artisans who transformed the world around them.

Along some of these routes, rippling golden sands, perilous brown peaks and infinite stretches of steppe would merge to bind nature into an eerie silence, as if all the birds had fallen out of the sky. This entrancing mosaic was occasionally broken by the movement of caravans: the tinkling of bells, the swishing of camels and the plaintive melodies of weary traders. The air was heavy with the promise of exotic merchandise from distant lands to match treasures that Timur would have sought for Samargand or those that were to grace the Taj Mahal of Shah Jahan.

To witness such a kaleidoscope one would have to travel back in time to dimly lit taverns where adventurers of all origins, attire and tongues could be seen, some clamouring for food and drink whilst others, hungry with excitement, were entertained by laughter or the gyrations of belly dancers. They were all greedy for deals, be they Zoroastrian, Christian, Muslim, Jew, Hindu or Buddhist. Each had borne the grim isolation and piercing solitude of the journey only to be able to sell his goods, make money and move on.

Each had cursed the wailing storms and gruelling tracks to emerge occasionally, upon oases of blossoming orchards and lush green meadows. They could now feast upon fragrant frying vegetables and sizzling meat, just as their souls drank in the landscape outlined with soaring slender minarets and arresting domes in shades of blue: silhouettes of splendour.

This short interlude would soon pass; the caravan still had far to go over tortuous snow covered paths in the distant copper mountains, as it began to snake ahead it left its traces in the earth.

Earth is the source of all life. It has been a receptacle for man's labours, his creativity and ultimately his remains. Since the beginning of time, it has yielded to man's manipulations, to be moulded, baked and fired. Man, too,



Fig. 4



Fig. 5



Fig. 6

Fig. 2
Unglazed painted vessel.
Mehrgarh, Baluchistan.
c. 3800-3500 BCE.

Fig. 3
Unglazed painted goblet.
Mehrgarh, Baluchistan.
c. 2500 BCE.

Fig. 4
Terracotta bull figurines.
Nindowari, Baluchistan.
c. 2500 BCE.

Fig. 5
Female terracotta figure.
Mohenjodaro, Sindh.
c. 2500 BCE.

Fig. 6
Female terracotta figurines.
Mehrgarh, Baluchistan.
c. 4000 BCE.

has been mindful of what the earth has to offer. In ancient Mesopotamia, the first brick of a new temple was moulded by the king. Archaeological excavations at a number of settlements amongst which pottery is the most abundant find, indicate that more prosaic needs inspired the birth of pottery as early as the 8th – 6th millennia. It began with crude hand moulded shapes in clay, but with the invention of the potter's wheel the freedom to create forms gave a new dimension to this creative tradition, (Figs. 2 and 3).



Our journey commences in Jarmo in north eastern Iraq, where unbaked fragments of clay figurines have been found that date to 4750 BCE. A century or so later, finds from a village at the base of Tell in Siraq near Kashan, on the edge of the Persian desert, indicate that its inhabitants who hunted with slings and clubs, spun and wove fibres also made vessels of stone and pottery. Embellishments on pots provide us with evidence that free hand moulded pottery had evolved into a new form that could not only be thrown but decorated with geometric, plant and zoomorphic motifs

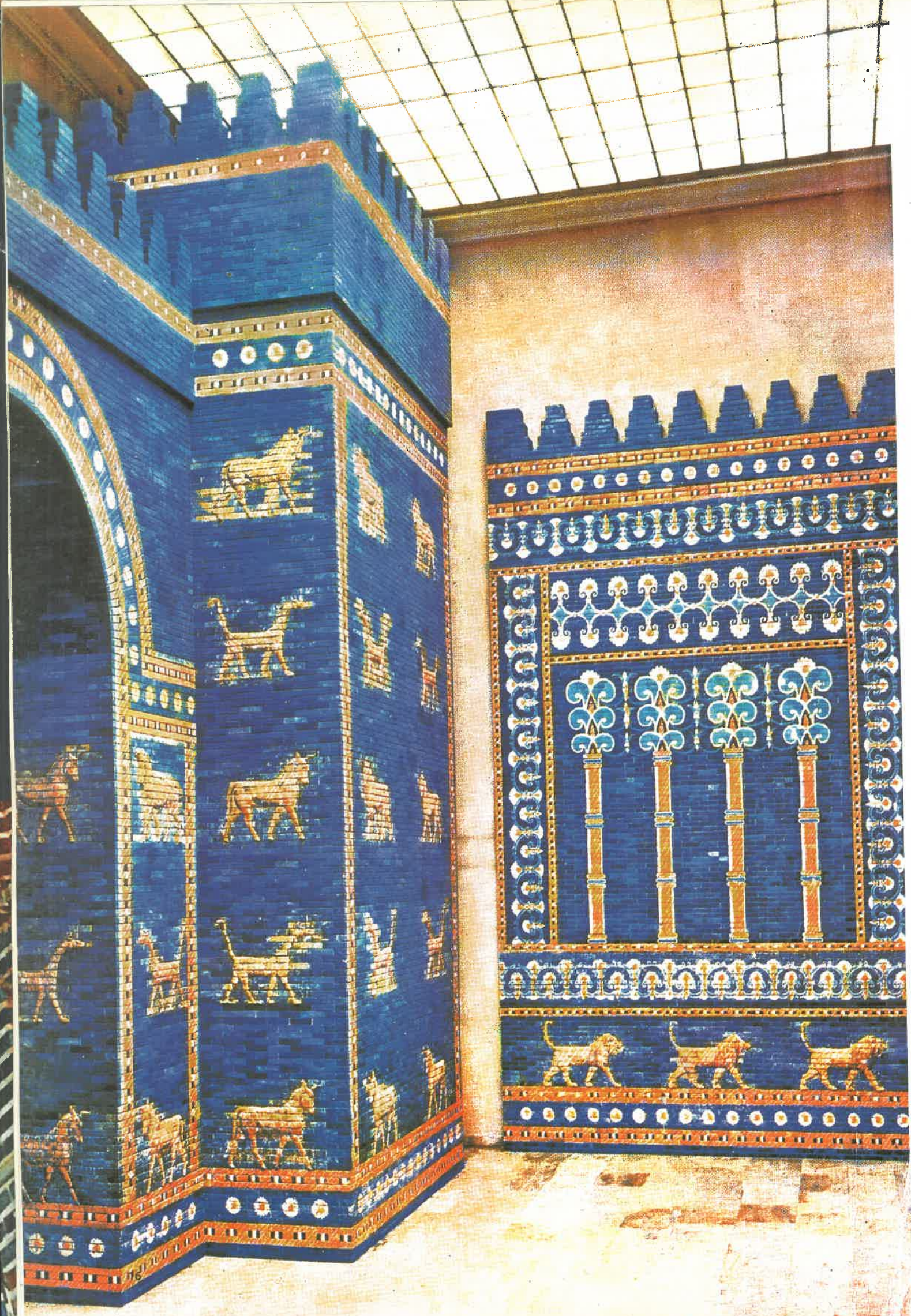


Fig. 7

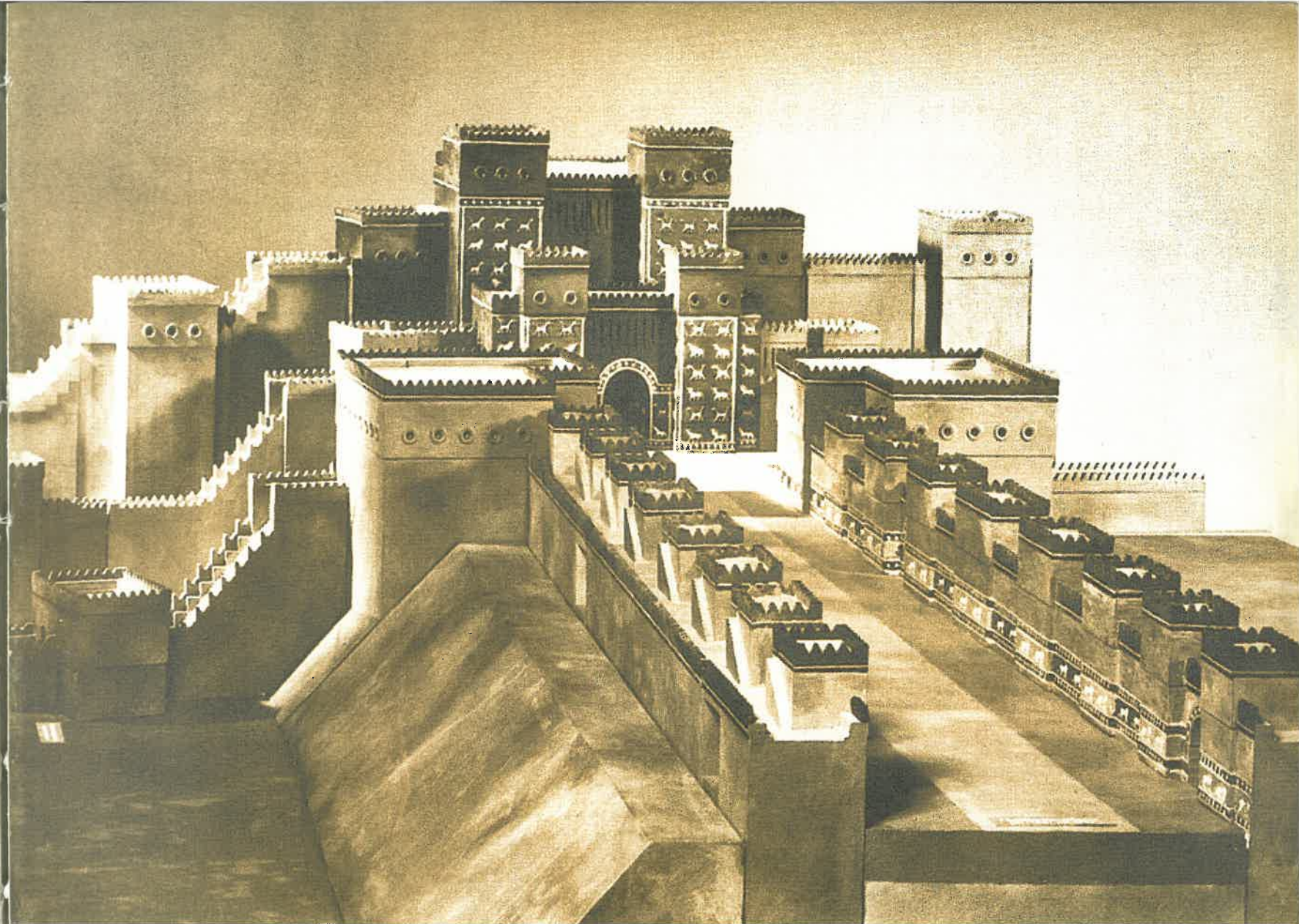


Fig. 8

as well. Painted pottery from Nal, Kulli, Mah and Mehrgarh¹ in Baluchistan dating to the 4th millennium and finds at Harappa and Mohenjodaro c. 2500 BCE have all yielded extensive finds of decorated pottery, (Figs. 4-6).

The art of firing or baking clay objects gave them a greater permanence but the most significant innovation of firing clay was yet to come. It was now only a matter of time before artisans would attempt to create wares impervious to liquid and resistant to chemicals. Potters discovered that a thin glassy layer or glaze on the surface of an object could render it impermeable. Two different materials for glazing evolved. The first, used since ancient times in Egypt and the Eastern Iranian areas, was an alkaline glaze made of a mixture of ground quartz (glass) and soda (sodium carbonate) or potash (potassium carbonate) made of ash or salt. The other was a lead glaze developed and used in the Roman Empire and China for ceramic objects. In order to

apply these glazes to earthenware, additional techniques were developed.

The earliest example of coloured tiles as cladding on brick walls can be seen in the Sumerian temple of Uruk (c. 2000 BCE). However, for cladding or revetments on a monumental scale we must turn to the remains of Nebuchadnezzar's Gate of Ishtar (Figs. 7, 8 and 9) and the throne room of the South Palace in Babylon. King Nebuchadnezzar II (605-562 BCE) built an entire city using kiln baked bricks of a particular form and size. Bricks were produced by putting clay into wooden moulds which also produced patterns in relief. The frame of the brick had to be a little larger than the brick itself to allow for shrinkage and was filled in order to obtain a complete brick that was dried in the sun and fired. The brick was then painted with a compound of plant ash and most likely a sandstone mix containing silicates ground into a fine glass mass by repeated pulverising, melting and cooling. With the addition of minerals, the

Fig. 7
Installation from
Nebuchadnezzar's
Gate of Ishtar, Babylon.
Berlin Museum.

Fig. 8
Model reconstruction of
Processional Way and Gate
of Ishtar, Babylon.
Berlin Museum.



Fig. 11

The palace of Darius (522-486 BCE) in the capital at Susa was decorated with friezes of figures, lions and winged bulls. Amongst them a masterpiece known as the *Frieze of the Archers*, depicts blue bearded archers with headdresses as guardians of Mesopotamian lore, underscores the use of monochrome glazes as embellishment (Figs. 10, 11 and 12).

Alexander's conquest of Persia between 334 and 330 BCE led to an exchange of artistic traditions between Greek kingdoms on the Mediterranean coast, Bactria² and the Indus delta. Although Hellenistic artistic traditions with their emphasis on mosaics made from pebbles and glass fragments embedded in mortar were popular, they did not gain a foothold in Central Asia, East Asia or the Indus valley. Over the next thousand years or so there was a marked decline in the art of glazed brick architecture in the region, due in large part to political upheaval. The region remained in conflict following Alexander's invasion, first with the Parthians followed by the Sassanians (224-651 CE) and finally Byzantium (667 CE).

The struggle between the Sassanian and Byzantine empires had reached a decisive phase when Prophet Muhammad began to preach Islam. Under the leadership of his successors, the Caliphs, the first Muslim state was founded in the Arabian peninsula and the Arabs fanned out to spread his message. Syria, Babylon and Ctesiphon fell to them at the battle of Al-Qadisiya in 636 CE and a year later, they took the city of Jerusalem. Egypt



Fig. 12

Fig. 11
Panel of polychrome glazed bricks in relief with a lion.
Processional Way, Babylon.
c. 605-562 BCE..

Fig. 12
Marble bust of Alexander as Helios.
c. 1st century CE. Vatican Collection.





Fig. 13



Fig. 14

was conquered in 640 CE and the city of Fustat founded where Cairo would subsequently appear. In Mesopotamia, the Arabs founded the cities of Basra and Kufa and by 654 CE had advanced across the Iranian plateau as far as Khorasan and beyond, to Afghanistan, Seistan and the borders of the Indian subcontinent. By the middle of the 8th century CE with the political unification of this vast area, the first Arab empire took shape.

The Arabs were remarkably astute in acquiring and adapting advanced building techniques of the urban settlements they encountered. Early Islamic architecture laid celebratory emphasis on community and religious buildings such as mosques, *madrāsas* and mausolea to depict the grandeur of Islam. The Arab hypostyle³ mosque was based on the Prophet's house in Medina, which served as a communal centre, prayer hall and residence, but the incorporation of a large vaulted hall (*iwān*), an arch and a dome, drew on early Iranian features.

Fig. 13
Ruins of royal residence at Ctesiphon, capital of the Parthians and Sassanians built by Cyrus on the left bank of the Tigris. Iraq. c. 224 CE.

Fig. 14
Reconstruction (detail). Façade of Umayyad Palace at Mshatta, Jordan. Museum of Islamic Art, Berlin. c. 743-744 BCE. The main feature of the palace was its limestone façade elaborately carved with scrolling vines and rosettes, lobed hexagons and octagons.

Fig. 15







Fig.16

The early historic phase of Islam began with the Umayyad dynasty in 662 CE. Umayyad rule spread out westwards towards the Mediterranean and eastwards towards Persia and beyond, absorbing and assimilating differing influences, the Syrian, Roman and Byzantine worlds on the west and the Sassanian dominions of Iraq, Iran and Western Central Asia on the other. The eastern and western halves of the fast expanding Islamic empire were heirs to two distinct artistic traditions: stone and brick. Building with brick was an eastern tradition, whereas stone structures appear in the Anatolian, most particularly, the Armenian tradition. Carved stone decoration in the Achaemenid era was designed to cover the surfaces of walls rather than to become an intrinsic part of their fabric. Brick decoration, on the other hand, was intended to become an integral part of the architectural space. Walls, arches, frames and other decorative features were created with varying arrangements of brick and brick decoration appears to have been disseminated from Central Asia to Iran and Anatolia. (Figs. 13 and 14).

The earliest Islamic structure, the Dome of the Rock, (Fig. 15) was built in Jerusalem in 687 CE under the Umayyad ruler Abd al Malik (685-705 CE). This magnificent octagonal edifice had an ornate cladding of mosaic patterns with small cubes of coloured and gilded glass and stone, echoing the Hellenistic tradition. It was constructed over a rock, believed to have been the site of Solomon's temple, of Abraham's sacrifice and the Prophet Muhammad's ascension to heaven. In the 16th century, however, during the reign of Suleiman, the mosaics on its façades were replaced with tiles and it currently has tile revetments in a remarkable *hafrang* technique.

During the Umayyad era, a stucco or lime plaster technique popular with the Sassanians (637-711 CE) was adopted for the decoration of walls. Stucco had been used in the past to fill spaces or gaps between bricks, but it was now increasingly used in the form of panels, as parts of, or in conjunction with brick ornamentation. Motifs were carved or applied on the plaster and finished by using stippling techniques. When the Umayyad dynasty was overthrown by the Abbasids⁴ (749-1258 CE) the capital moved from Damascus to Baghdad. The Abbasid cities of Baghdad and Samarra heralded new heights in technical virtuosity as artisans from all over the Muslim world looked to Baghdad and its artistic styles for inspiration.

The era of the Abbasids, the longest ruling dynasty of the mediaeval Islamic world is viewed as the classical age of Islamic civilisation. The influence of Abbasid arts and architecture spread from the Atlantic to the Indian Ocean and from Central Asia to the Sahara. In addition to brick and stucco work (Fig.

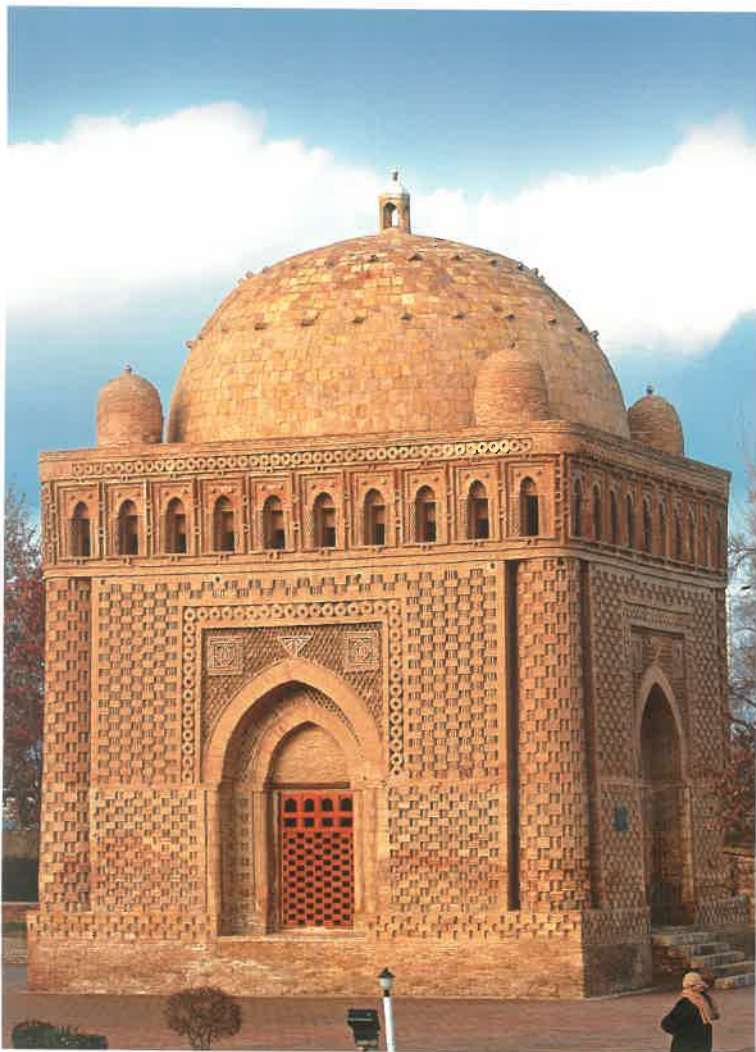


Fig. 17

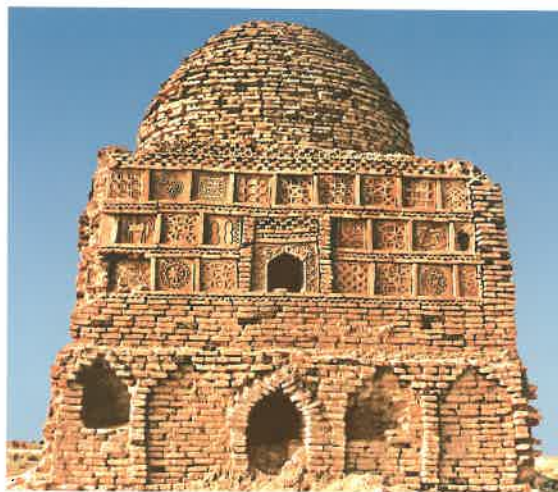


Fig. 18

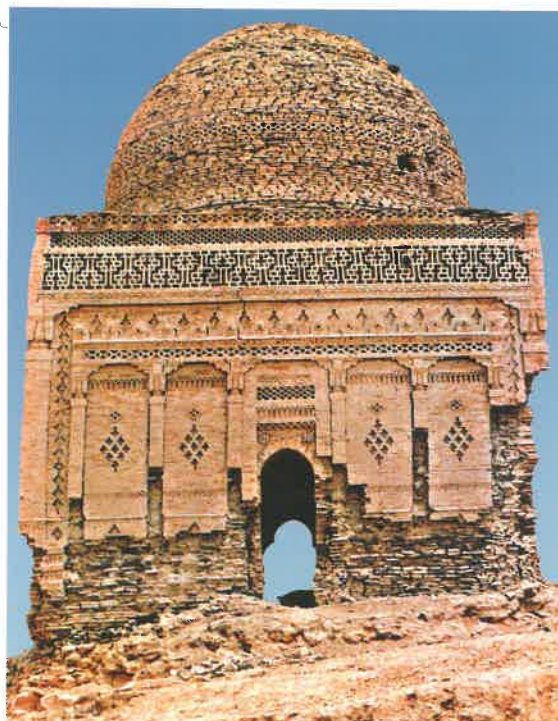


Fig. 19



Fig. 20

Fig. 15
Dome of the Rock (*Haram-al-Sharif*).
Original faience mosaic clad façades replaced
with tile revetments in the 16th century.
Jerusalem.
691-692 CE.

Fig. 16
Carved stucco revetment on a wall in a private
home, Samarra, Iraq. *Museum of Islamic Art,
Berlin*. c. 9th century CE.
One of three styles of Abbasid stucco
decoration, repeating motifs cover surfaces in
rows, a style later adopted on marble and wood.

Fig. 17
Mausoleum of Ismail ibn Ahmed Samanid.
Bukhara. 892-907 CE.
An early Islamic example of a light and shadow
effect created by differing arrangements of
wood and sun-baked bricks.



Fig. 21

16), which they continued to refine, structures were decorated with carved wood and stone. Given the lack of written records and a scant oral tradition it is difficult to determine how and when a craft with no fixed boundaries developed or spread to a particular area. It is not possible therefore, to attribute a precise date to the use of monochromatic tiles as architectural embellishment, but it is generally accepted that glazed ceramics evolved in Egypt during the early years of the 4th century BCE and spread to other regions, including Parthian Iran. Although the production of glazed wares continued throughout the Sassanian period into the early Islamic era, Abbasid potters reworked a technique devised by Syrian glassmakers of using metallic oxides to give wares a lustrous sheen after they had been fired for a second time in a reducing low oxygen kiln. From Iraq, Abbasid potters took this technique to Egypt where it achieved new momentum. Brick decoration gradually

began to incorporate coloured elements. While monochrome glazed bricks were used to highlight Qur'anic inscriptions in the kufic script, bricks with polychrome glazes were used to create repeating geometric patterns. It is during the Abbasid era that glazed tiles first appeared as a form of architectural embellishment.

Tombs were decorated with subtle variations in brick laying to create the effect of light and shadow on a variegated surface. The tomb of Ismail ibn Ahmed (892-907 CE) in Bukhara, the most distinguished member of the Samanid dynasty, was to exert a marked influence on later Islamic architecture, both in terms of structure as well as decoration (Fig. 17). The tomb is an example of the adoption of a pre-Islamic Soghdian⁵ tradition of architecture, with its use of less solid and less durable sun and wood baked bricks. Examples of similarly decorated tombs, dating from the thirteenth

Fig. 18
Nikodari tomb of Amir
Nausherwani. *Kharan, Baluchistan*.
c. 13th-14th century CE.
Made of brick, ornamented with
recessed arched panels and
friezes of cut brick.

Fig. 19
Tomb of Shakarganj Shaikh.
Arore, Sukkur.
c. 12th-13th century CE.
Ghaznavid era cut brick tomb,
ornamentation of chevrons,
circles, interlinked triangles and
beaded friezes reflecting
Achaemenid and Central Asian
styles.

Fig. 20
Tomb of Khatal al din Shaikh or
Qabil Shah. *Arore, Sukkur*.
c. 12th-13th century CE. This brick
tomb is popularly referred to as
suhagan ji qabar.

Fig. 21
Tomb of Shaikh Sadan.
Muzaffargarh, Multan.
c. 13th century CE.



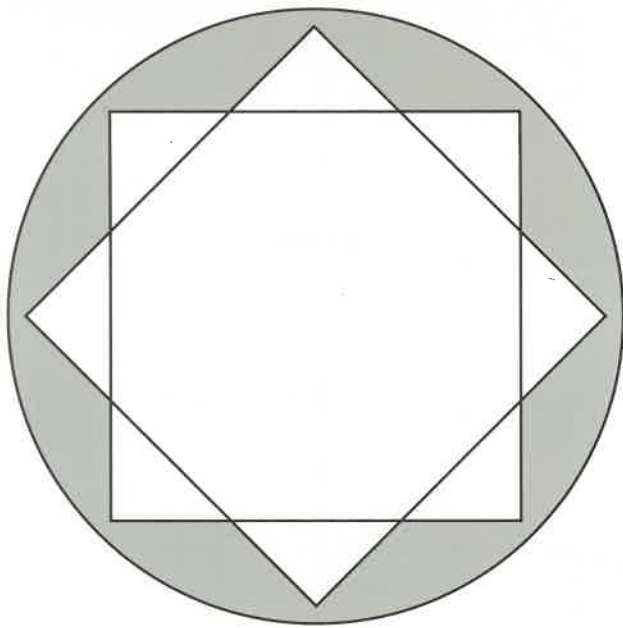


Fig. 23

century, can be seen at sites in Pakistan, the Nikodari⁶ tombs (Fig. 18) in the district of Kharan in Baluchistan, Arore in Sindh (Figs. 19 and 20), and at Muzaffargarh in the Punjab (Figs. 21 and 22).

Under the Iranian Seljuqs in the 10th century, a design feature was added to religious structures in the form of a squinch or segmented arch, built diagonally across each corner of a square chamber to convert it into an octagonal base to support a dome. The squinch led to an astonishing range of ornamental vaulting based on a precise geometric division of the areas demarcated (Figs. 23-26). It was filled with mini niches or small concavities known as *muqarnas*, arranged in clusters or as tiers tapering towards the apex of each squinch giving it a honeycomb appearance (Figs. 27-31).

At this time, Persian influences were beginning to infiltrate the Indian subcontinent. By the 9th century the Abbasids in the region, challenged by their Samanid governors in Transoxania and Khorasan were forced to cede to the Ghaznavids. Although Arab Muslims had reached Sindh in 711 CE their influence had remained marginal and as the central authority of the Abbasids waned local dynasties managed to break away. The Ghaznavids, who were descendants of the Turkish military commander Subuktigin (976-997 CE) established an independent principality

in Central Asia and Afghanistan, on the eastern fringes of the Islamic world, with an eye to India, and from about 999 CE began to raid North India (Fig. 32). Subuktigin's son, Mahmud of Ghazna (998-1030 CE) crossed the Khyber pass to plunder the rich cities of the Indus plains, initiating an era of Turkish expansion whereby northwest India, Khorasan and Eastern Iran became important political and cultural foci (Fig. 33). He allied himself with the Abbasid Caliph in Baghdad and promoted a militant Sunni Muslim orthodoxy, persecuting Fatimids in Multan and Sindh. By 1186 CE the Ghaznavids had been ousted by the Seljuqs in Iran and by the Persian Ghurids in Afghanistan and the Punjab. The process of Persianisation of the Indian subcontinent had begun. A series of remarkable buildings erected in Delhi reflected both Iranian Muslim and indigenous Hindu features and were to have a profound impact on Indo-Muslim art and architecture (Figs. 34-36).

The Ghaznavids and the Ghurids were patrons of the arts and looked to Iran for skilled artisans. Monumental buildings were erected in Muslim India by these Afghan conquerors using indigenous red sandstone and marble and the local workforce that was trained by Persian master craftsmen in the art of fabricating arches, vaults and architectural embellishments (Fig. 37). In 1215 CE the western dominions of the Ghurids fell to the Khwarizm Shahs and

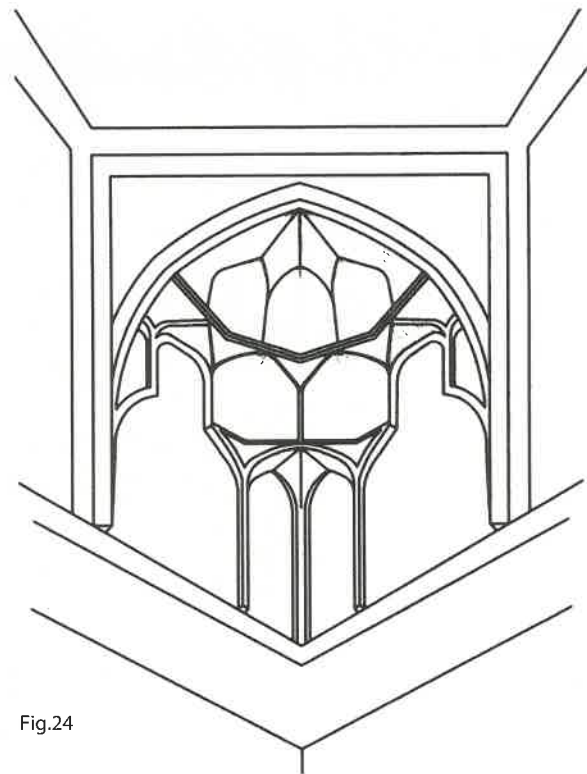


Fig. 24

Fig. 22
Recessed panel (detail), tomb
of Shaikh Sadan. Muzaffargarh,
Multan.
c. 13th century CE.

Fig. 23
Line drawing of a squinch
based on the Sassanian method
of supporting a dome on a
square base by bridging the
corner spaces. The squinch was
improvised upon in Islamic
architecture by converting a
square base into an octagon.

Fig. 24
Line drawing of an arched
recess created by a squinch.

Fig. 25
Squinch, tomb of Baha al Halim.
Uchh. c. 14th century. The dome
was supported on an octagonal
base.

Fig. 26
Squinch, Shah Jahan Mosque.
Thatta. 1644-1647 CE.

Fig. 27
Muqarnas, line drawing of mini
concavities or niches, filling in
space demarcated by a squinch.

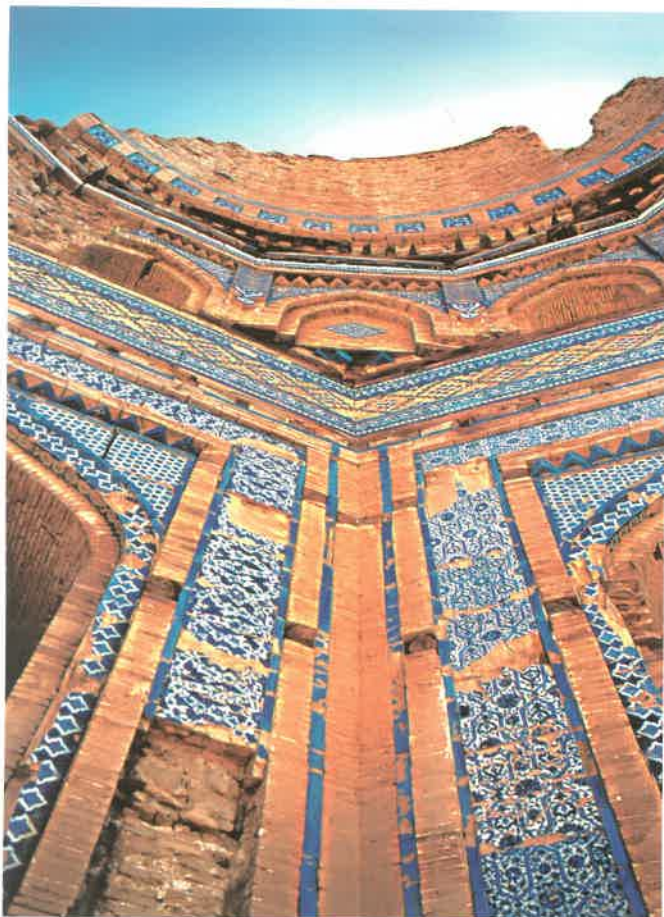


Fig. 25



Fig. 26

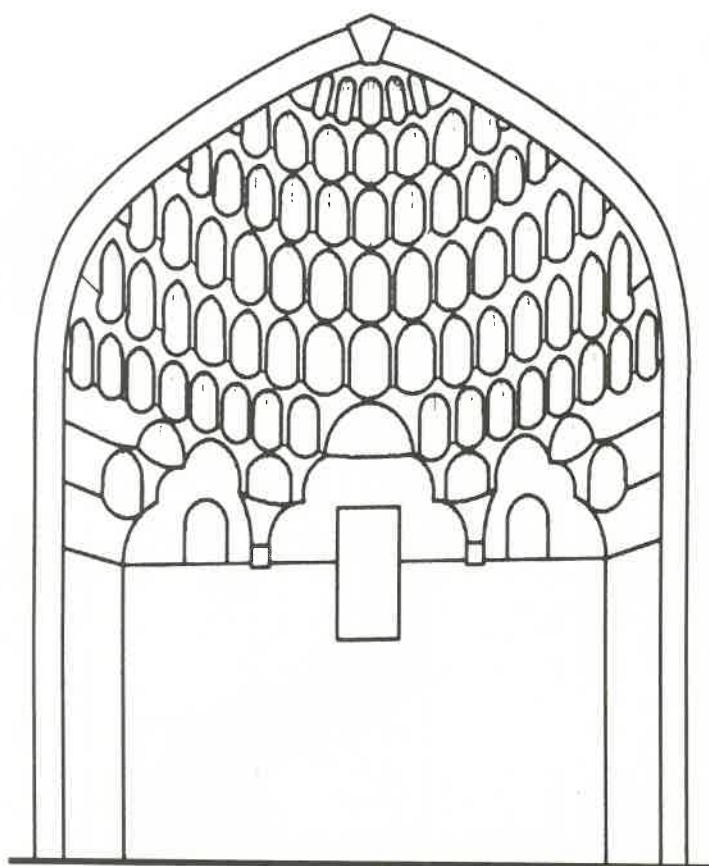


Fig. 27

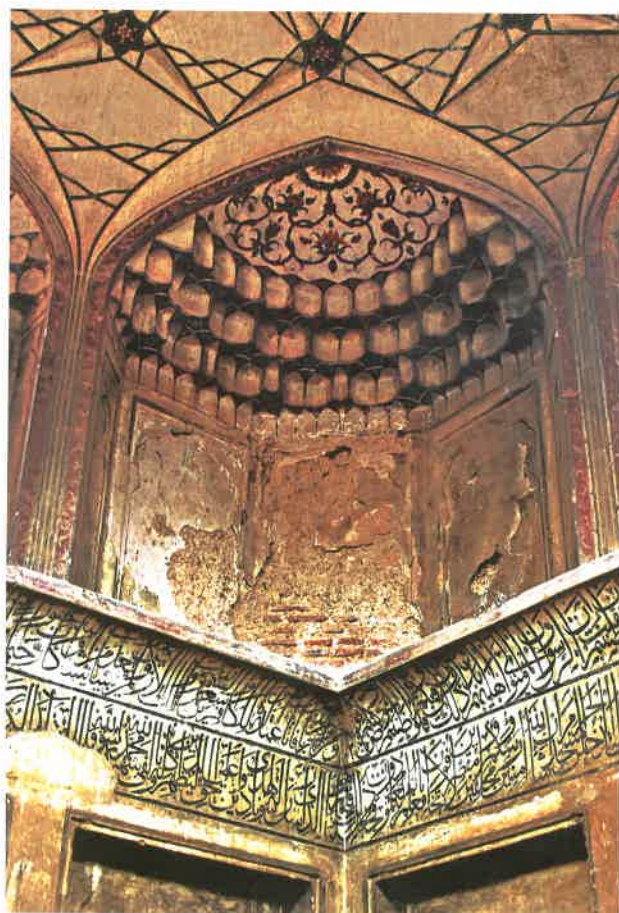


Fig. 28

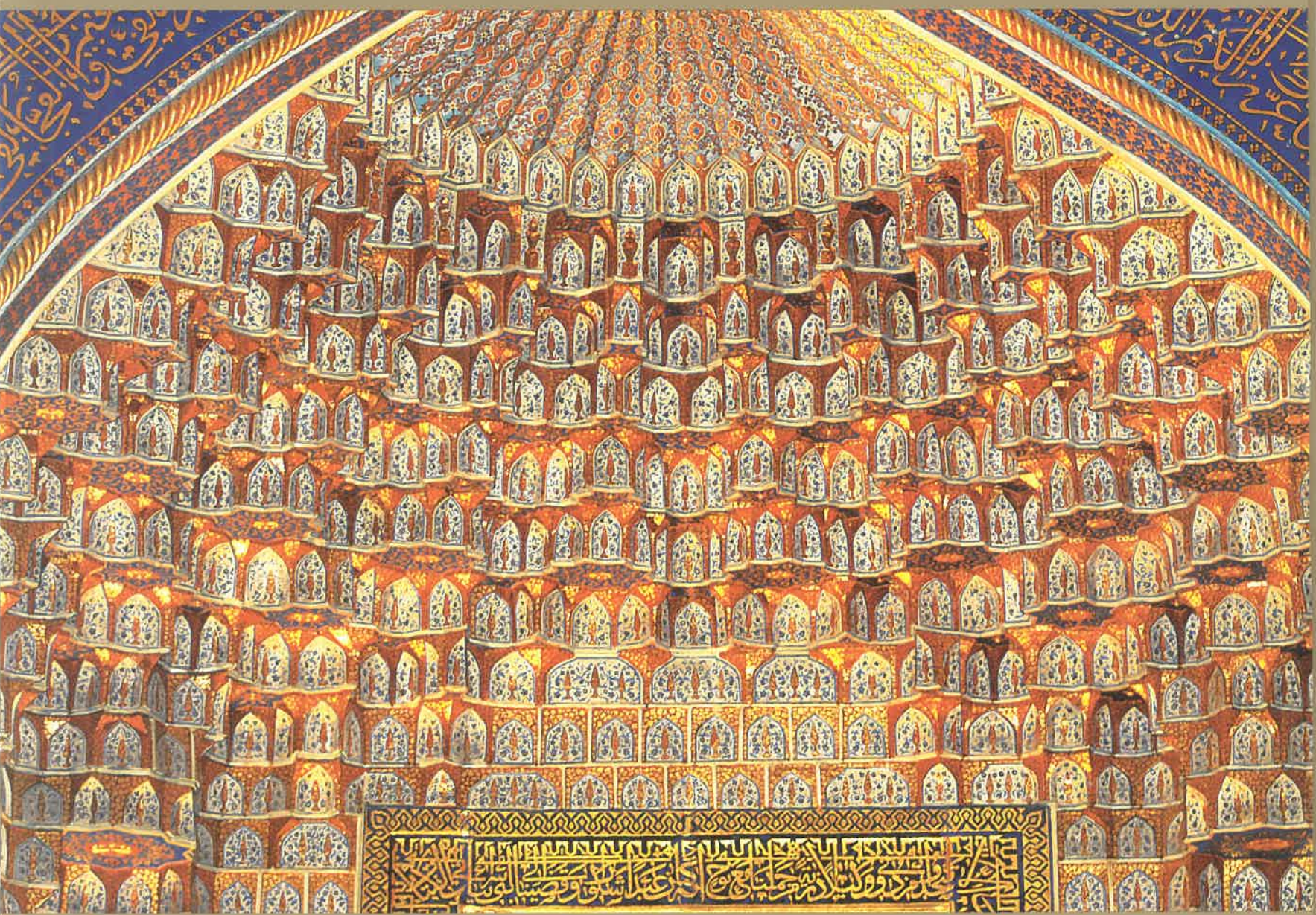


Fig. 29

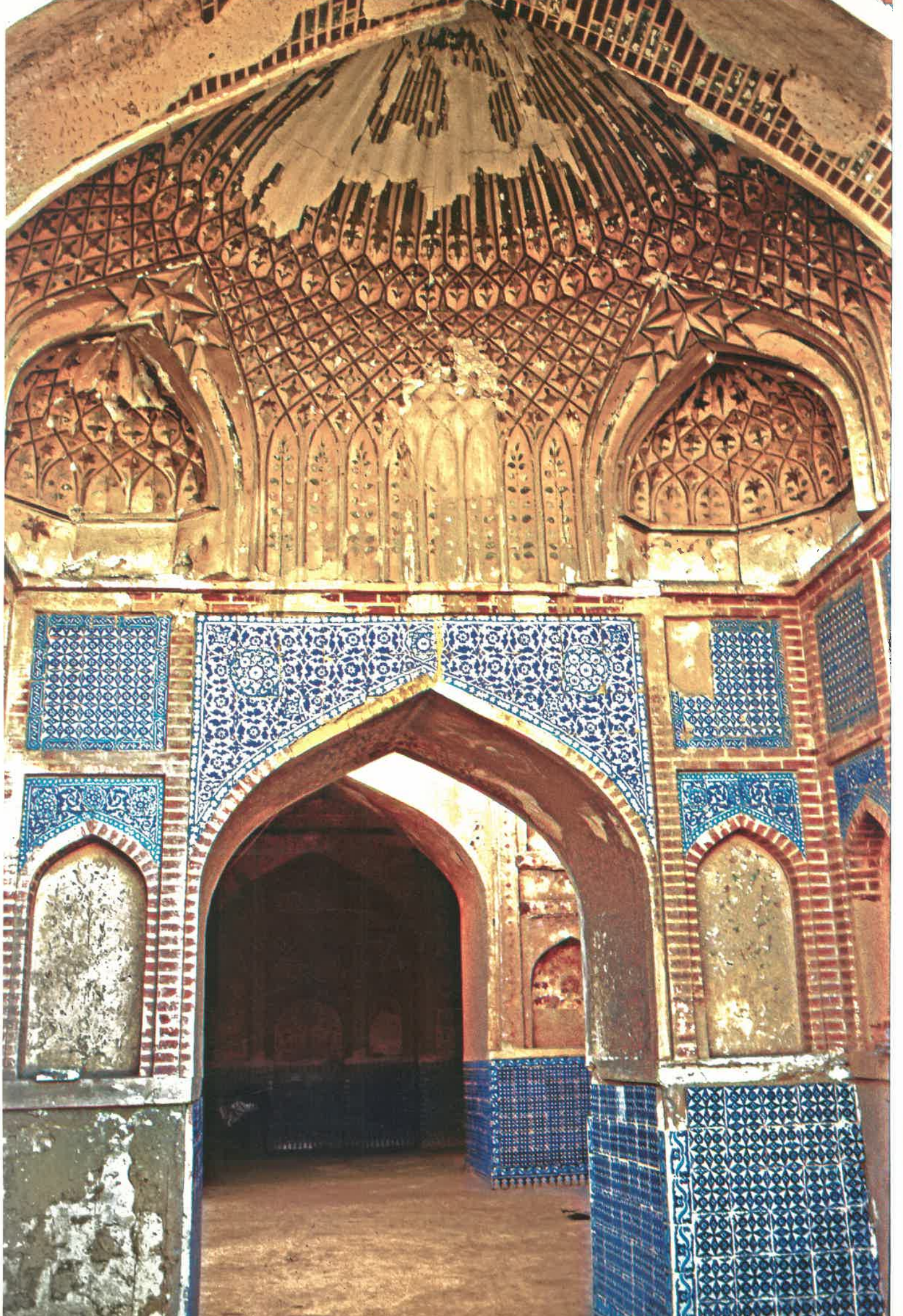


Fig.30

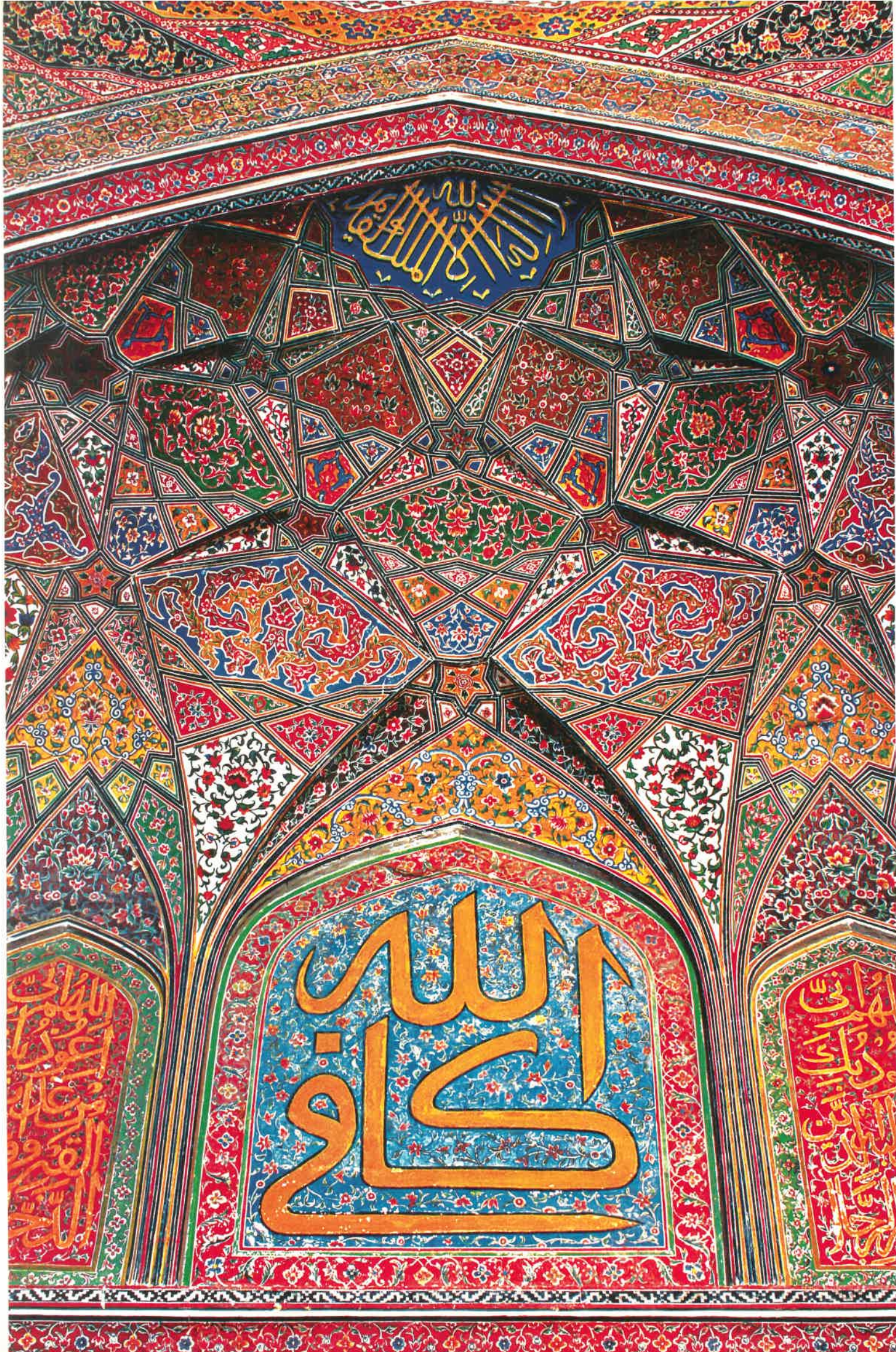


Fig.31

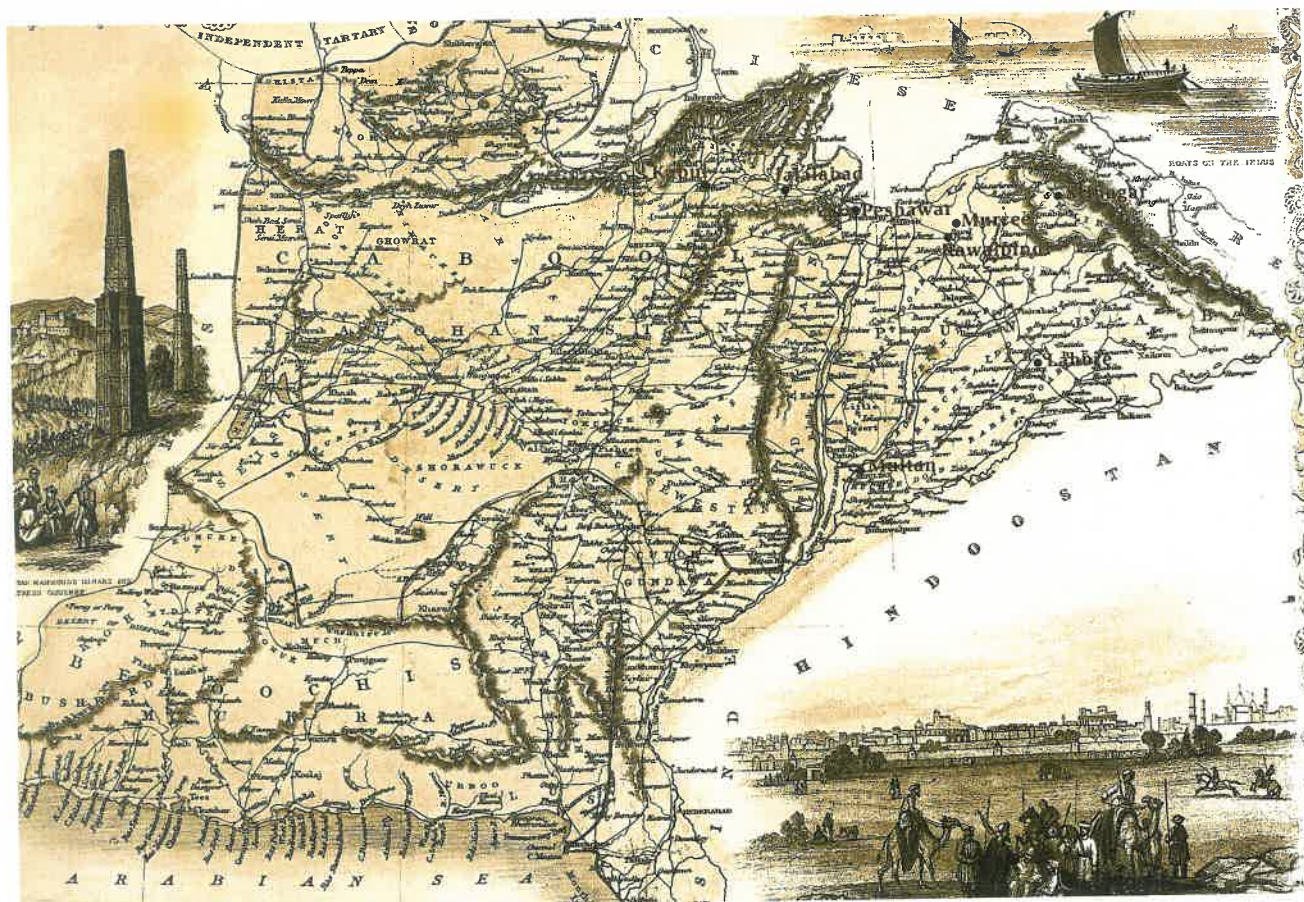


Fig. 32



Fig. 33



Fig. 34



Fig. 35



Fig. 36

Qutbuddin Aibak and his successors known as the Muizzis Sultans or Slave Kings began to rule independently. They were the first of a series of Muslim dynasties known collectively as the Delhi Sultanate and their successors, the Khiljis, gained access to the subcontinent as far south as the Deccan.



One of the earliest references to tile revetments in the Islamic world is by Ibn Rustah, who, in 903 CE., described the dome of the great mosque in Baghdad as being entirely covered in lapis lazuli bricks. In his work, *Golden Meadows*, written in the mid 10th century, Al Masudi refers to a green dome in Baghdad while in 1157 CE the geographer Yakut refers to the dome of a mausoleum with glazed blue tiles. This decorative tradition of Islamic architecture reached its apogee under the Mongols, particularly during the reigns of the Timurids followed by the Safavids. The 12th and 13th centuries in Iran are especially significant in the history of ceramic production as Iranian potters perfected the art of producing ceramic

Fig. 28
Muqarnas, mausoleum of Dai Anga. Lahore. c. 1671 CE.

Fig. 29
Squinch and *muqarnas* mausoleum of Timur, Gur i Mir, Samarqand, 1404 CE.

Fig. 30
Muqarnas, Khudabad Mosque. Dadu. c. 1799 CE.

Fig. 31
Muqarnas above a *mihrab*, Wazir Khan Mosque. Lahore, 1634 CE.

Fig. 32
Map of North West India and Afghanistan. Tallis/Rapkin, 1895, illustrating Ghaznavid minarets.

Fig. 33
Lithograph from the folio *Views in Affghaunistan*, from sketches taken during the Campaign of the Army of the Indus. Keith A. Jackson, Bart, 1839.



Fig. 37

objects from a mixture of ground quartz, white clay and ground glaze. The traditional clay based body gave way to a quartz based body known as fritware that was white, hard, translucent and easily covered with a thin, transparent, alkaline glaze. Generally attributed to Kashan, fritware was manipulated to produce an extraordinary range of decorative techniques, wares that could be covered with a monochrome glaze, incised, carved, under or over glazed. Distinct regional styles evolved based on locally available materials and traditional techniques of construction.

During the Seljuq era, overglazed pottery was based on two different techniques. The first, lustreware, required two firings where glazed pieces were painted with copper oxide

or silver and fired for a second time with regenerated heat so that the metal oxides could leave their imprint on the softened surface of the glaze. The other innovative technique was the production of overglazed enamel wares popularly known as the *hafrang* or *minnai*, which used a palette of several colours. Both wares were fired twice, first to obtain a white glaze and then a second firing at a lower temperature allowing the enamel colours to appear on the glaze. Underglaze painting however, was cheaper, more durable and hence popular. It was during this period that Persia was split into local kingdoms and we find glazed turquoise bricks forming a part of external embellishment. The minaret of the Masjid e Jumah at Damaghan in 1058 CE, is most likely to have had the first glazed inscription

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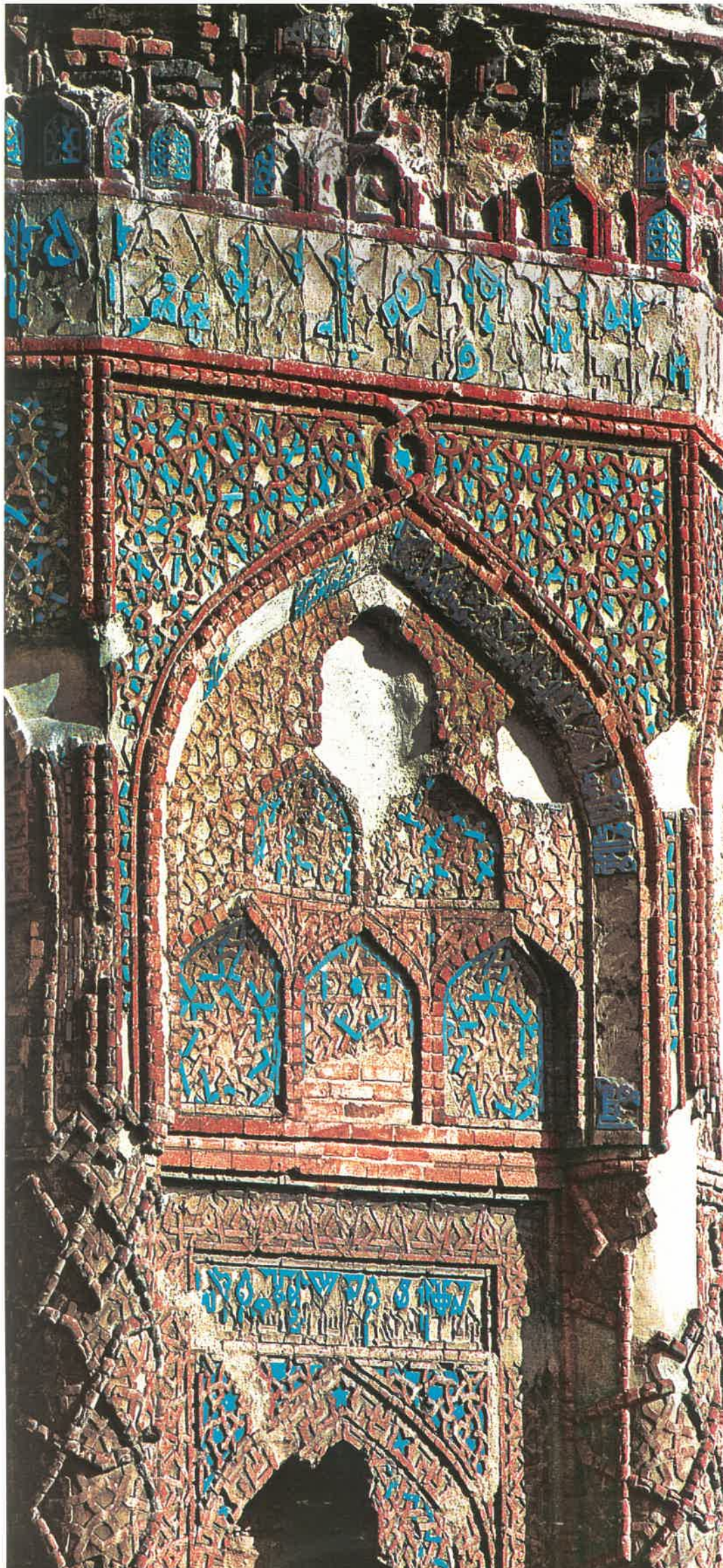


Fig. 38

Fig. 34

Minaret of Jam.
Central Afghanistan.
c.11th-13th century.

Built by the Ghaznavids, the monument bears the name and titles of Ghiyasuddin, 1163-1203 CE.

Fig. 35

Tower of Masud III.
Ghazna, Afghanistan.
c. early 12th century.

Fig. 36

Qutb Minar and the Quwwat al Islam Mosque. *Delhi*. 1199 CE. Built by Qutbuddin Aibak, Turkish governor of Ghurid dominions in India, the monuments reference Ghurid and Ghaznavid structures in Central Asia.

Fig. 37

Tomb of Isa Khan. *Delhi* 1547 CE. A characteristic façade with local architectural (tripartite) features and dome.

Fig. 38

Mosaic tile work (detail) on façade, Gunbad i Kabud. *Marageah, Persia*. 1196 CE. One of the earliest manifestations of an integrated pattern using brick and glazed tiles.

Fig. 39
Tomb of Shah Takesh,
Kuna Urgench, Khwarizm.
1172-1200 CE.
Nicked façade and a high conical
roof adorned with monochrome
tiles arranged in geometric
patterns.



Fig. 39

Fig. 40
Muqarnas (detail) under a band
of glazed turquoise bricks with
Qur'anic inscriptions in relief.

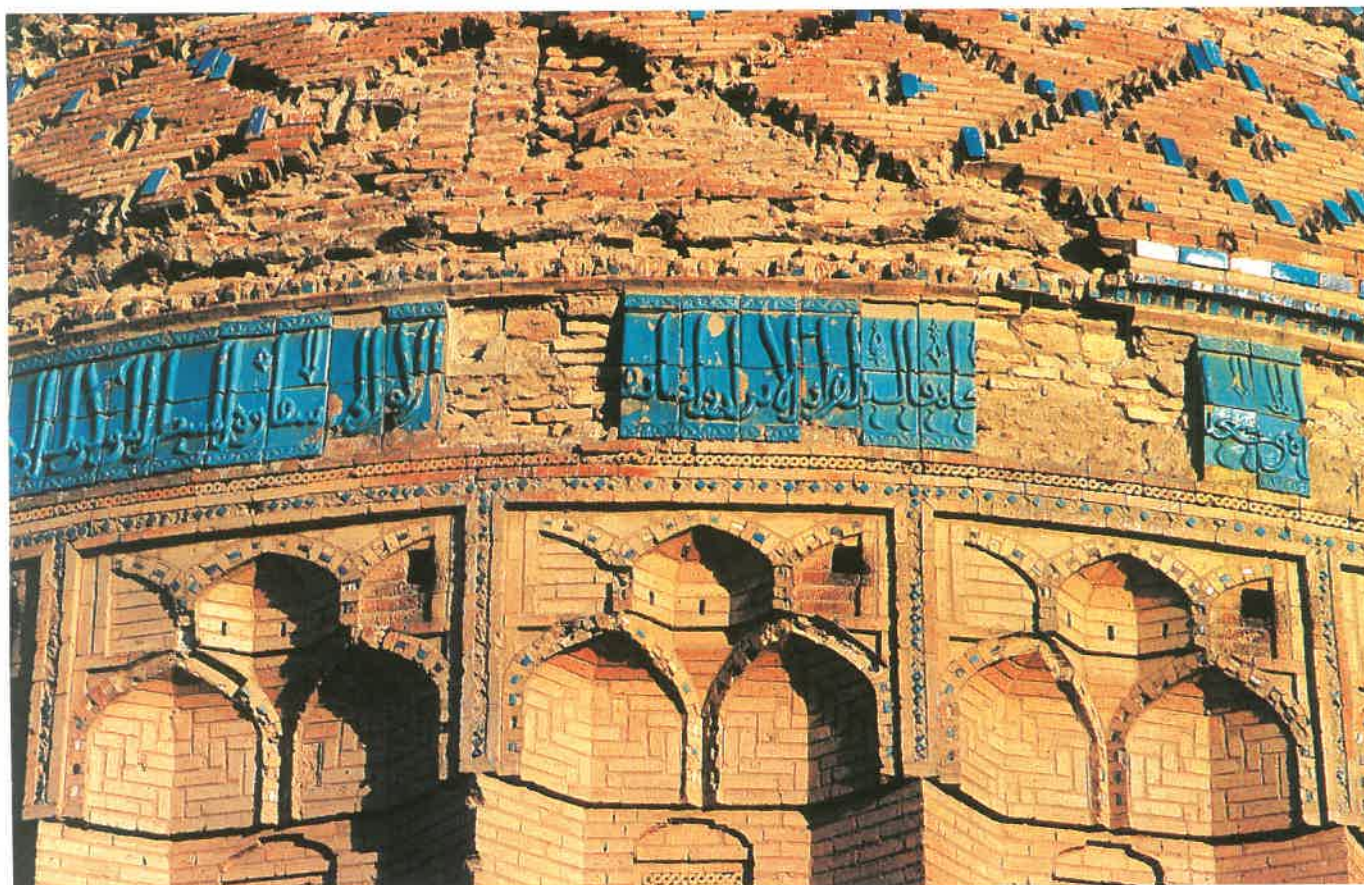


Fig. 40



Fig. 41



Fig. 42



Fig. 43

on brick revetments. The tombs at Kharraqan (1067-1093 CE) and the Gumbad i Surkh (1147 CE) and Gumbad i Kabud (1196 CE., Fig. 38), at Marageah, in Iranian Azerbaijan reflect the early use of glaze in highlighting inscriptions, patterns and architectural elements.

The first major use of ceramic decoration was adopted in the region during the Khwarizm Shah era (1150-1231 CE). One of the oldest surviving monuments of the period dating to the 12th century at Kuna Urgench, the Khwarizm capital, is that of Arsalan (1156-1172 CE) erroneously known as the mausoleum of the theologian Fakhr al din Razi who died in 1208 CE and lies buried in Herat. An outstanding feature is a pyramidal roof

made up of monochrome blue and green glazed bricks. The façade with three arches is densely decorated with stone inscriptions and arabesques. The remains of a monochrome turquoise frieze in Kufic script around the base can be seen along with turquoise glazed bricks arranged in an encircling geometric pattern of diamonds and chevrons using the *bannai* technique. Another early example of skilfully arranged glazed bricks is to be found on the tomb of Shah Takesh (Figs. 39 and 40), in Kuna Urgench. The tomb, which served as an audience chamber to the palace dates to the late 12th or early 13th century.

The period between the 12th and 13th centuries is regarded as the golden age of the arts of Persia. By the end of the 13th century, the

Fig. 41
Lotus flowers in bloom.
Karachi, 2008.

Fig. 42
A lotus flower on an
underglaze tile, a motif
commonly seen in Sindh
and Multan monuments.

Fig. 43
Stylised lotus in cut tile
mosaic technique.
Wazir Khan Mosque,
Lahore. 1634 CE.



Fig. 44



Fig. 45

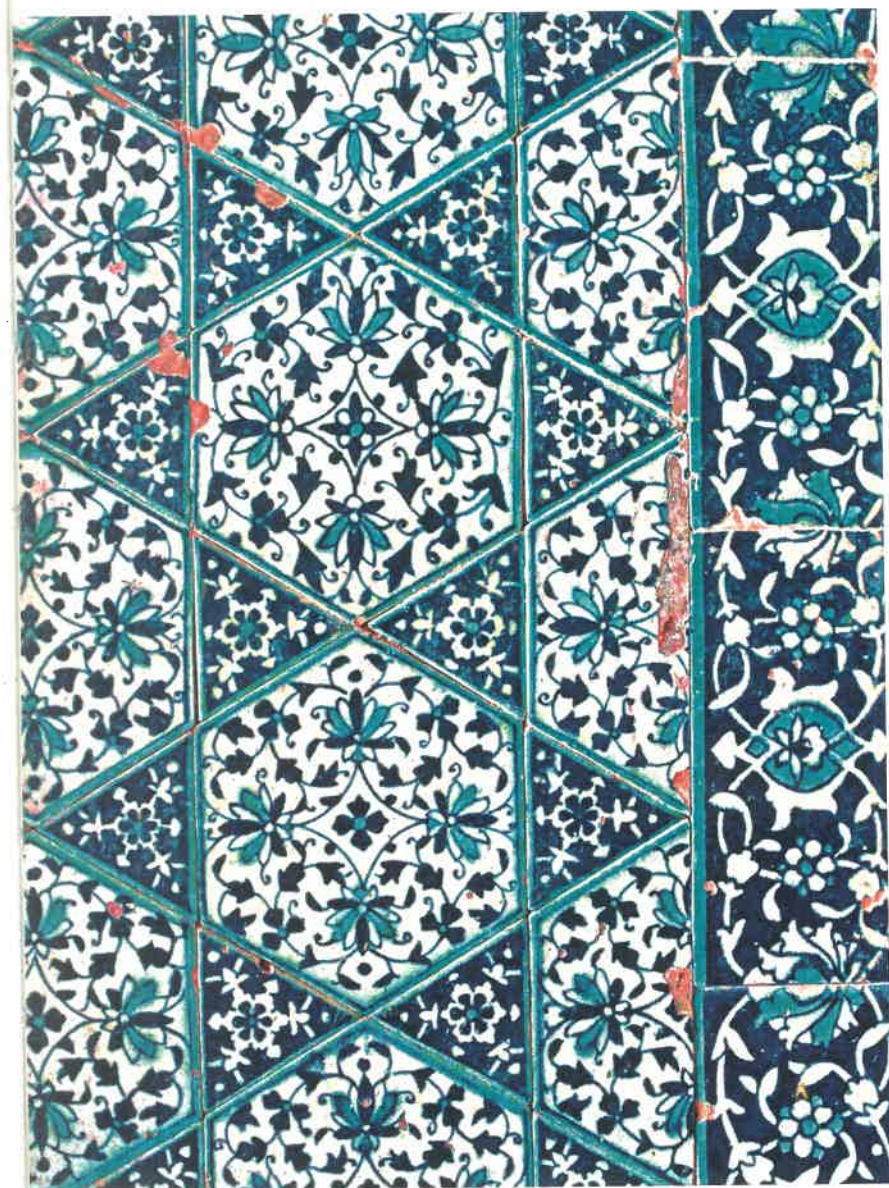


Fig. 46



Fig. 47

Iranian plateau had evolved into a powerful cultural nexus. In his treatise of 1301 on ceramic production, *The Virtues of Jewels and the Delicacies of Perfumes*, Abul Qasim bin Ali bin Muhammad bin Abu Tahir, a ceramicist in Kashan, writes that the over glaze painted *minnai* technique of the time had gradually been replaced by the *lajvardina* technique in which the colour palette was limited and decorative themes more restrained. Colours such as black, white and red were being used in lieu of the more traditional *hafrang* or seven colour palette. Developments in architectural embellishment with ceramics were closely allied with those of pottery and the city of Kashan seems to have exercised a monopoly in the art, as its craftsmen and tiles travelled all over the region in response to patronage. The term *kashi* or *kashani* appears to have first been

used by the calligrapher Yakut al Mustasimi (d. 1298 CE) while Ibn Batutta (1304-77 CE) refers to *kashi* decoration on mosques in Mesopotamia, Isfahan, Tabriz and Mashhad. The Persian term *kashi* is an aberration of Kashan (i.e. from Kashan) and is popularly used throughout Sindh and Multan to denote all glazed terracotta wares including tiles. In Lahore and Delhi, however, ceramic wares continue to be referred to as *chini*, perhaps because the base material is not clay but a mixture of siliceous sand and lime.

The advent of the Mongols in 1240 CE led to a process of cultural retrogression that disrupted the political, social and economic life of the entire region. As the Mongols advanced across Central Asia, the Iranian plateau and beyond, large numbers of peoples, including

Fig. 44
Border tile with lotuses seen on Thatta and Multan monuments. c. 17th century CE.

Fig. 45
Frieze (detail), Surkh Bukhari Mosque, Uchh. c. 16th century CE.
A band of alternating lotus fleurons in relief above a frieze of inverted lotus blooms and buds.

Fig. 46
Dado (detail), underglaze hexagonal and triangular tiles with a lattice pattern of lotus flowers, echoing the Chinese style. Makli. c. 16th - 17th century.

Fig. 47
Spandrel (detail), Surkh Bukhari Mosque, Uchh. c. 16th century.
The pattern has lotuses rendered in the Chinese and Iznik styles, serrated petals and cypress (*saz*) leaves.

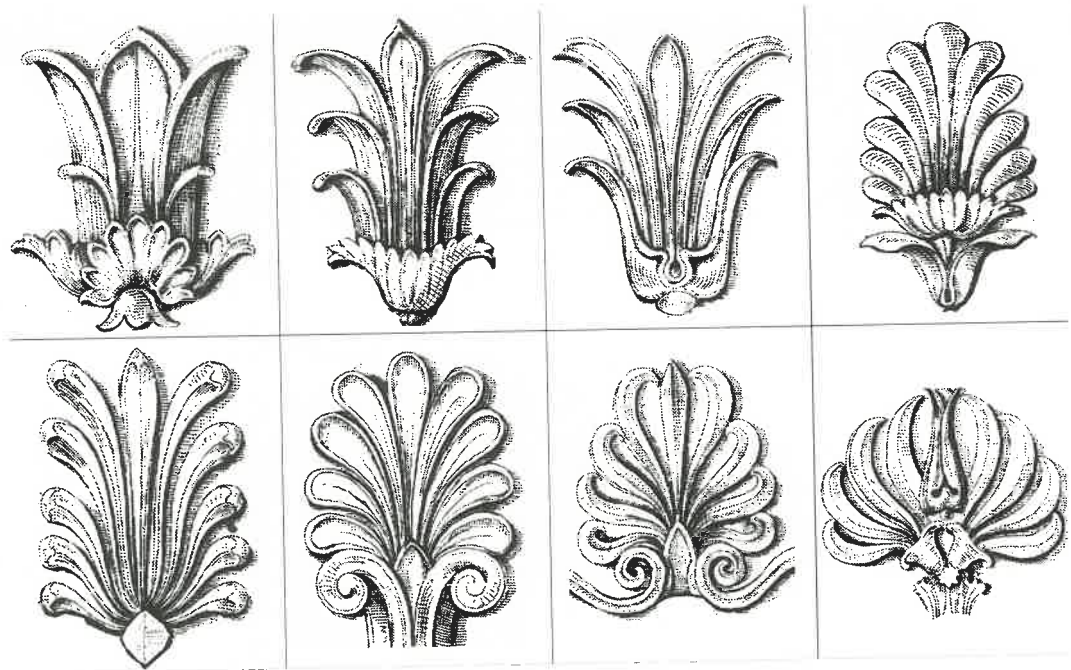


Fig. 48



Fig. 49



Fig. 50

Fig. 48
Acanthus forms derived from thistle leaves, a popular decorative motif in Graeco-Roman art. The acanthus appears in the arts of Islam since at least the 7th century CE.

Fig. 49
Visigothic capital, featuring acanthus leaf forms, Great Mosque, Cordoba. Museum of Islamic Art, Berlin c. late 7th century CE.

Fig. 50
Emirates capital, featuring the evolution of the acanthus form where leaves are accentuated in both form and relief, Great Mosque, Cordoba. Museum of Islamic Art, Berlin c. early to mid 9th century CE.

Fig. 51
Stone carving showing acanthus leaves and a sunflower, Makli. c. 17th century CE.



Fig. 51

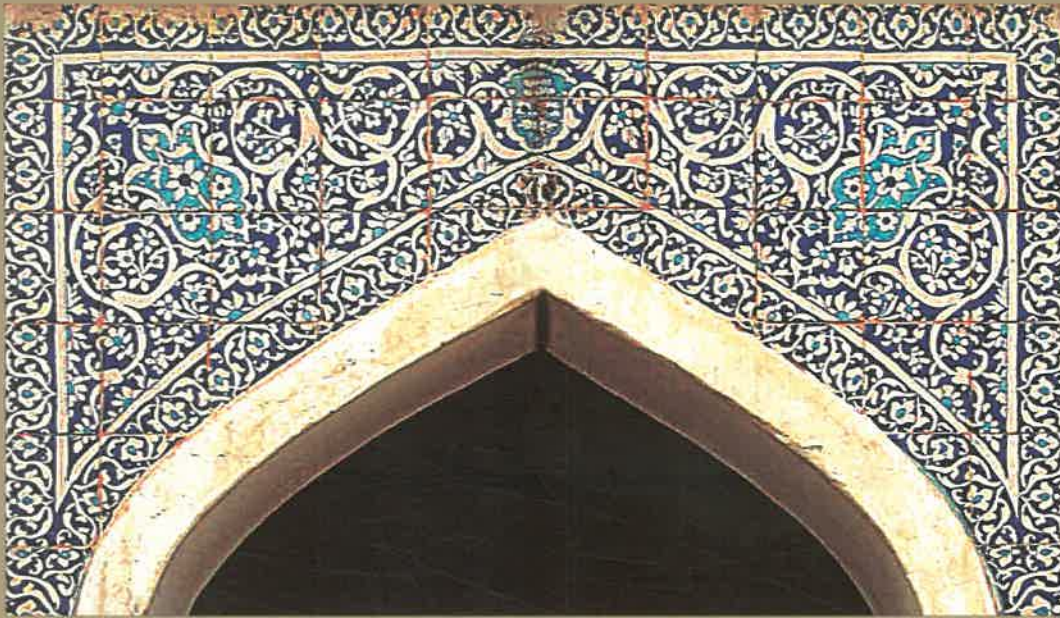


Fig. 52



Fig. 53

artisans, fled in their wake. Historical records document the patronage of Sultan Ala ad din Kay Kobad (1219-1236 CE) the Seljuq ruler of Konya who patronised learned men and artists from Isfahan. Iranian potters settled throughout the region and left their imprint on the architectural adornment of monuments. The decoration in faience or glazed tiles on the tomb of Kay Kaus (1220 CE) at Siras, shows a distinctive late 12th century Iranian influence with patterns executed in glazed light blue and black brick. A frieze of white calligraphy on a blue cartouche bears the inscription *Work of Ahmed Ibn Bakr of Marand*, a town north

of Tabriz and reportedly the birth place of Qalander Lal Shahbaz Usman Marwandi, a Sufi mystic who emigrated to Multan in 1235 CE and later to Sehwan in Sindh. The prayer niche or *mihrab* of the Burmali Minar mosque (1237-1247 CE) at Amasya in Azerbaijan is decorated with faience⁷ revetments of four rows of square glazed light blue tiles and a cartouche inscribed: *Work of Muhammad Ibn Mahmud of Erzan*.⁸ The diaspora of craftsmen in the region can be surmised by evidence of their craftsmanship on a number of monuments.

By 1256 CE the Mongol ruler Halagu had

Fig. 52
Arabesque, scrolling vine
and floral pattern (detail)
in underglaze technique,
Makhdoom Noah Mosque,
Hala, Matlari.
c. 18th century.

Fig. 53
Entrance of Gulabi Bagh
(Rose Garden), Lahore.
c. mid 17th century CE.
The spandrels of the arch
are decorated with scrolling
arabesques and flowers in
brilliant colours executed in cut
tile mosaic, highlighting
Persian influence.

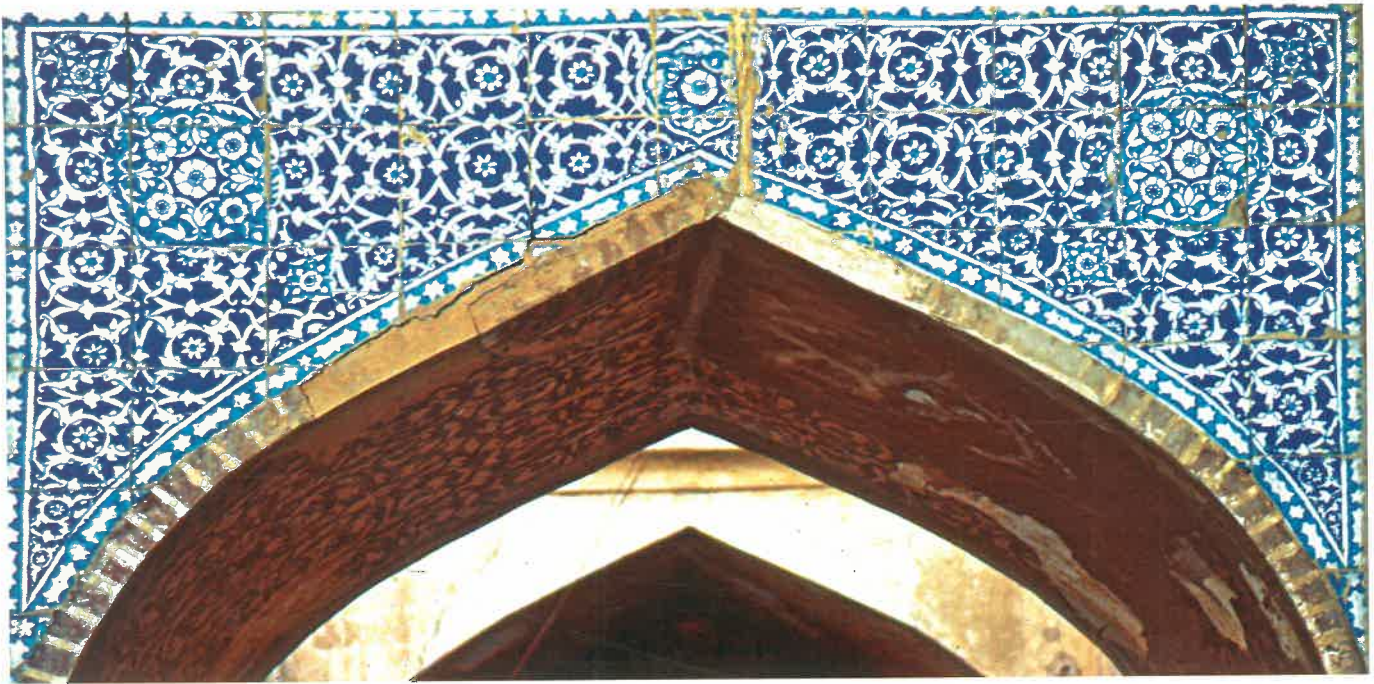


Fig. 54



Fig. 55



Fig. 56

Fig. 54
Spandrel decorating the side entrance of Khudabad Mosque. *Dadu*, c. 1799 CE.
Medallions and whorling arabesques combine floral patterns in an underglaze
technique. The symmetrical scrollwork shows Ottoman and Safavid influence.

Fig. 55
A panel from Tash Haveli, *Khiva*, *Uzbekistan*. 1831-41 CE.
A continuing arabesque with whorls of stems, leaves and blooms.
Tile patterns in both Sindh and Multan have great affinities with those in Khiva.

Fig. 56
Spandrel showing arabesque pattern, Abdul Aziz Madrasa, Bukhara,
1651-1652 CE.



Fig. 57



Fig. 58

established the Ilkhanid dynasty (1256-1353 CE) in northwest Iran and around Baghdad. His son, Abaqa (1265-1281 CE) commissioned the construction of a summer palace at Takht i Sulaimania, an old Sassanian site in Azerbaijan, thus establishing Mongol links with pre-Islamic Iran. Excavations at Takht i Sulaimania by Professor Rudolf Naumann³ and his team have uncovered evidence of Abaqa's palace with kilns, walls decorated in glazed monochrome, lustre, under glazed and over glazed pottery, including examples made in the *lajvardina* technique. The Mongols showed a marked preference for monochrome turquoise or cobalt blue tiles in bright colours with gold.

The early Ilkhanid rulers (1256-1336 CE) were sympathetic to Christianity and Buddhism, but with the conversion to Islam of the Ilkhanid ruler, Mahmud Ghazan Khan, the region underwent a vast expansion in economic and cultural exchange. The Central Asian steppes became an important highway of trade and communication, caravanserais were built along the main trade routes and each city had its own mosque. Tabriz, located at the junction of several trade routes was the obvious choice for the Ilkhanid capital and evolved into a bustling entrepot. The east-west route linking Khorasan and Central Asia with China and India via the Black Sea and Constantinople passed through Tabriz, as did another route

Fig. 57
Monochrome glazed tiles with
kufic inscription in relief,
tomb of Shah Takesh.
Kuna Urgench, Khwarizm.

Fig. 58
Monochrome glazed tile with
kufic script in relief, mausoleum
of Lal Shahbaz Qalander,
Sehwan.
c. 16th century CE.

Fig. 59
Panel of cut tile mosaic with
calligraphy in cursive *nashki*,
Wazir Khan Mosque, Lahore.
1634 CE.

Fig. 60
Calligraphic panel in
thuluth script in underglaze
technique, mausoleum of
Baha al din Zakariya, Multan,
1267 CE.

Fig. 61
Frieze of cobalt blue and
white underglaze tiles with a
Qur'anic inscription in *thuluth*,
Dabgir Mosque, Thatta,
1588 CE.

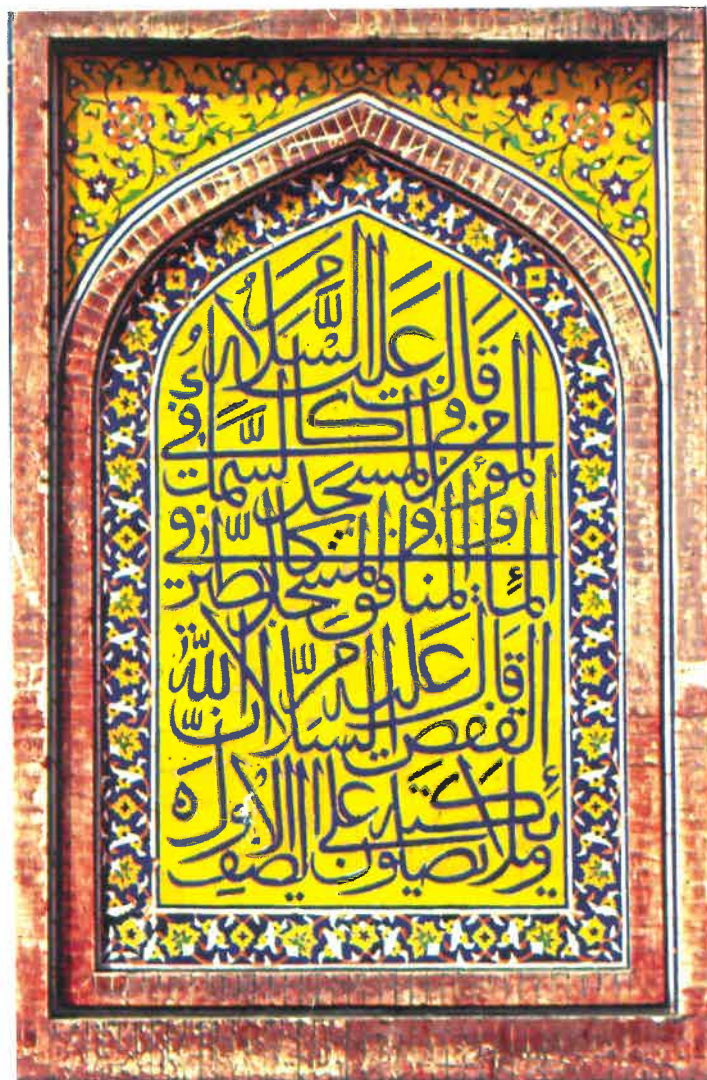


Fig. 59



Fig. 60



Fig. 61

to Baghdad and beyond, right up to the Mediterranean. The sea route to China linked the ends of the two continents and helped to transfer cultural influences across Europe and Asia. Commerce promoted the pooling of human experience and the diffusion of artistic practices as craftsmen sought markets for their skills. Travellers who crossed geographical boundaries observed and recognised the cross pollination and assimilation of distinct styles. As culture accompanied commerce, the growth and decline of artistic traditions relied on the degree of patronage they enjoyed.

During the 13th century, Far Eastern decorative styles with motifs such as the lotus (Fig. 41) were brought to Islamic lands and to Europe giving rise to hybrid compositions of motifs that combined traditional Chinese iconography with geometric Islamic patterns. Lotus composition (Figs. 42-47). Following the Mongol invasion of 1256 CE the arabesque, a popular ornamental motif attributed to the Hellenistic style based on an intertwined leaf and stem form took on a more Chinese appearance and became known as *kathai* (i.e. from Cathay). During the Ottoman era, *kathai* motifs evolved into interlacing stems and leaves in conjunction with flowers that included the peony, the iris, the chrysanthemum, the carnation and the lotus. Floral ornamentation assumed an increasingly abstract form and was frequently integrated into complex geometric patterns that could stretch across large areas. The metamorphosis of the acanthus leaf and tendril of the Graeco-Roman world into the forked leaf tendril of the arabesque (Figs. 48-51), completed the transformation and led to a dense, sophisticated and stylised motif known as the *islîmi*, which became synonymous with the arts of the Islamic world (Figs. 52-56). Alongside the *islîmi*, the linear *kufic* script gave way to a more flexible, curving and decorative *nashki*, and later the *thuluth* scripts (Figs. 57-61).

Mahmud Ghazan Khan was succeeded by Ulayjaytu Khudabanda (1304-16 CE) who sought to make Shi'ism the official religion of the Ilkhanid dynasty. He began the construction of a mausoleum at Sultaniyeh (Tabriz) intended to house the relics of the Imams, Ali and Hussain. The mausoleum (Fig. 62.), one of the largest in the Islamic world, has an ethereal glazed turquoise dome, sumptuously decorated with red, blue, black and white glazed tiles arranged in striking geometric patterns juxtaposed with brick, using a mosaic technique (Figs. 63 and 64

reflect the architectural influence of Sultaniyeh monument at Makli).

Halagu's successors, the Golden Horde in Southern Russia, the Chaghatayids in Khwarizma and the Ilkhanids in Iran patronised and made exceptional contributions to Islamic art and architecture incorporating Iranian, Central Asian, Chinese and European influences. By this time, areas in the Indus plains had been taken over by rulers of Turkish, Afghan and Persian lineage and magnificent monuments began to appear along the banks of the Indus both in the Punjab and Sindh. One of these monuments, erroneously believed to be similar to Ulayjaytu's mausoleum at Sultaniyeh, was built in Multan in 1340 CE by the Turkish governor Ghiyasuddin Tughluq to house the remains of his spiritual mentor, Shaikh Rukn ud din Shah Rukn e Alam (Fig. 65). Although the structure of the Rukn e Alam monument is predominantly Persian in style it is made primarily of brick clad with glazed blue and white tiles and its embellishment employs a number of tile revetment techniques that were employed in Iran and Central Asia at the time. The highly unusual patterns on its spandrels, borders, panels and parapets of interlacing and arabesque motifs echo in particular the decorative motifs of Kashan and Tabriz.

The slack central administration in Transoxania under the Ilkhanids of Persia eventually led to anarchy throughout the entire region, further exacerbated by the onslaught of the Turkish Mongol, Timur. Timur conquered Transoxania in 1370 CE, chose Samarqand as his capital and sought the unification of Iran and Transoxania (Turan) by attempting cultural harmony between the Iranians, the Mongols and the Turkomans. He asserted his sovereignty over Russia, Anatolia, Iraq and India up to the borders of China.

By the 14th century, tile revetments began to dominate the architectural landscape of the region; monuments in Samarqand, Herat and Balkh reached new heights in ornamentation and complexity of design. The range of colour in ceramic decoration expanded beyond turquoise, royal blue and white. Epigraphic motifs underwent a reformation, adopting sophisticated knot shapes known as *girikh*. The *kufic* script, with its propensity for curving lines, lent itself to complex *girikh* drawn from intertwining arrangements of pentagons, hexagons and octagons, while floral motifs were executed on arches, vaults and spandrels.



Fig. 62



Fig. 63



Fig. 64



Fig. 65

Fig. 62
Mausoleum of Ilkhanid ruler
Ulayjaytu Khudabanda, *Sultaniyeh*,
Iran. 1304-16 CE.
One of the largest mausolea of
the Islamic world, a glazed brick
turquoise dome, embellished
in cut tile, inlaid tile mosaic and
bannai techniques.

Fig. 63
Lithograph of mausoleum of
Mirza Isa Khan Tarkhan II, *Thatta*.

Fig. 64
View of the mausoleum of
Mirza Isa Khan Tarkhan II, *Makli*.
c. 1651 CE.
The tomb's high onion-shaped
dome references the Central
Asian mausoleum of Ulayjaytu
Khudabanda.

Fig. 65
View of the mausoleum of Shah
Rukn e Alam, *Multan*. c. 1335 CE.

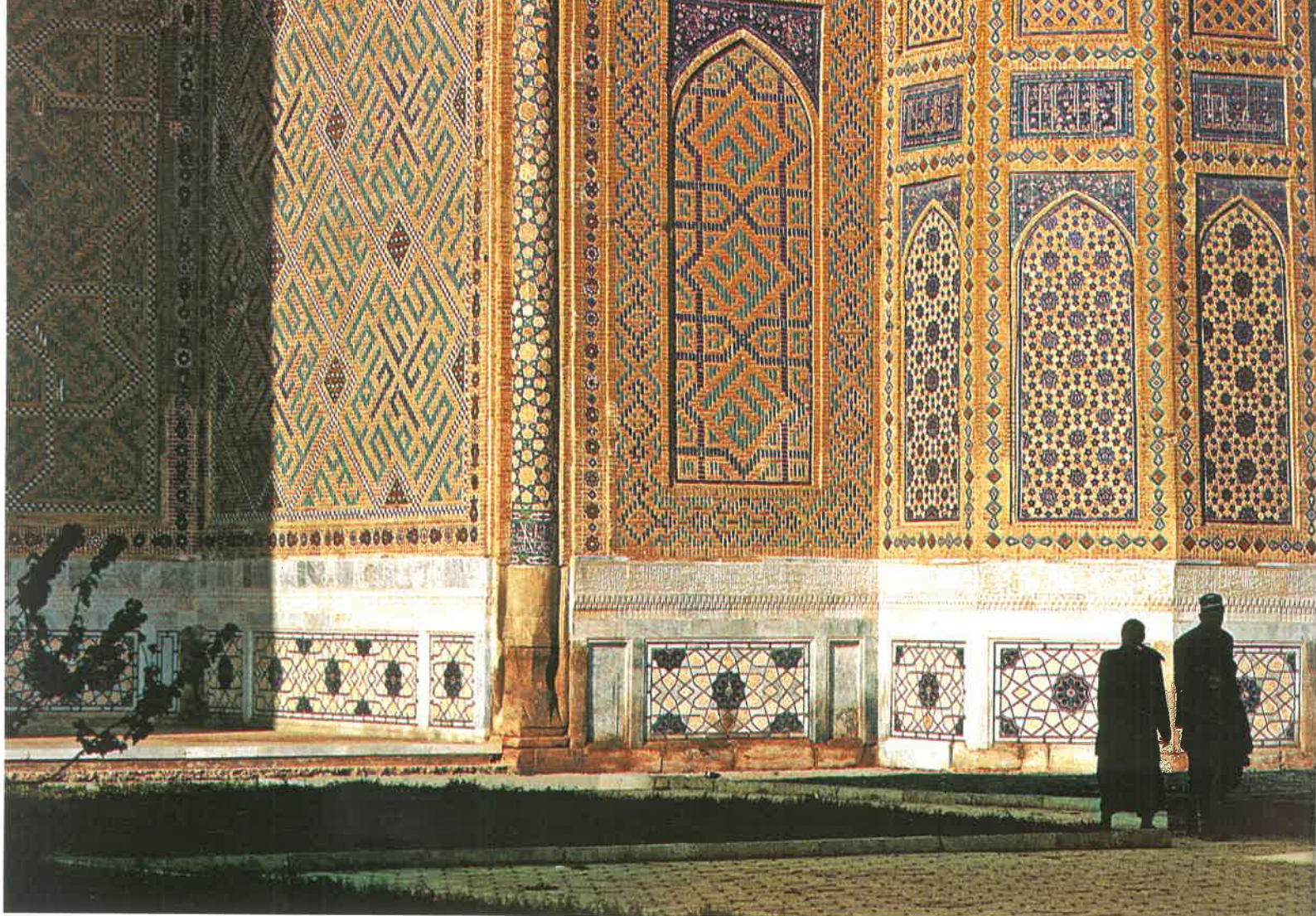


Fig. 66

Fig. 66
Bibi Khanum Mosque
(Friday Mosque), *Samarqand*.
1398-1404 CE (restored). Precursor
of a new Timurid architectural style,
it is considered one of the largest
mosques in the Islamic world. It
has polygonal minarets with an
arch spanning 18 metres over 44
metres high. Glazed polychrome
epigraphic, vegetal and mosaic
panels are particular features.

Fig. 67
Mausoleum of Timur,
Gur i Mir, *Samarqand*.
1404 CE.

Fig. 68
Façade of Tilla Kari Madrasa (detail),
Samarqand. 1660 CE.
The portal is decorated in a twisted
rope formation of moulded
underglaze terracotta in the
hafrang technique.

Fig. 69
Tile panel, tomb of Usto Ali Nasafi,
Samarqand. 1385 CE.
The panel is located on the side
of an archway framed with bands
of tiles arranged in a wickerwork
pattern.

Fig. 70
Panel, (detail) tomb of Amir Hussain,
Samarqand. 1376 CE. Monochrome
glazed brick colonnade with an
arabesque pattern in relief.

Entire surfaces of buildings were covered with mosaics using glazed tiles that were cut, shaped and fitted into specific segments. Highly complex arrangements were composed of mosaic panels of small polychromatic tiles in different sizes. Timurid era tiles used the *bannai* technique to perfection with a juxtaposition of plain brick and glazed tiles in geometric arrangements along with large *kufic* calligraphic inscriptions.

The development of urban centres with important monuments in a predominantly Persian style became the hallmark of the architectural heritage of Islam. Timur encouraged and supported accomplished artisans to transform the cities of Samarkand and Turan reflecting the glory of the Islamic world. External influences in the architecture of the Timurid renaissance are well documented, especially in the Persian mode of decorative detailing on buildings in Samarkand. Persian ornamental schemes also employed brilliant turquoise green, yellow and gold on tiles and faience mosaic patterns with geometric, interlacing, arabesque, foliate, scrolling, star and lotus palmette motifs alongside glazed and carved tiles in relief. Clavijo, a Portuguese ambassador to the court of Timur records the

presence of Turkish, Arab, Moorish, Persian, Armenian, Greek and Indian artisans at work.¹⁰ The transmission of decorative techniques was abetted by the diaspora of craftsmen, traders and peoples. The melding of traditions led to extraordinary compositions of unglazed and glazed bricks on structures such as the mausoleum of Shad i Mulk Aga in the Shah i Zinda necropolis of Samarkand. The tile mosaic technique perfected by Timurid craftsmen and referred to as the *moarraqqari* or Persian inlay is found in all the former capital cities of Iran, the monuments of Herat and of Samarkand. The Bibi Khanum mosque, the Shah i Zinda cemetery, the tomb of Khadija Ahmed, the Gur i Mir, Emir Zadeh and the gardens of Samarkand are of unmatched splendour (Figs. 66-73).

Timur's legacy lives on in a vast region stretching between the Euphrates, Indus and Ganges rivers not only as a destructive conqueror, but as a patron of men of letters, artists and craftsmen and as an ambitious builder. The extant buildings of the Timurid era, its cultural complexes, its thriving economy and the employment of diverse artisans all bear testimony to the enlightenment of this restless warrior. Timur's legacy is a compelling amalgam

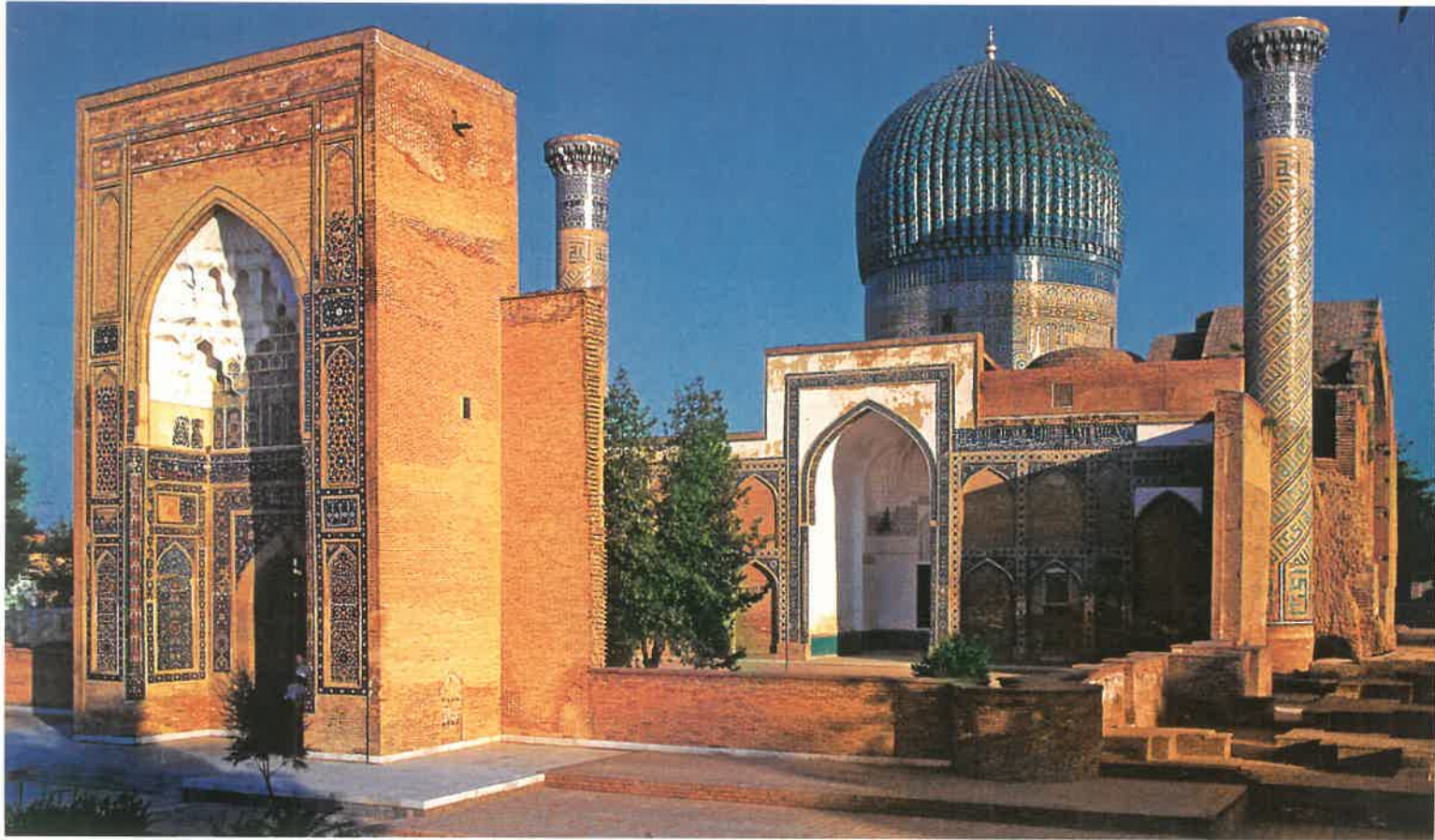


Fig. 67



Fig. 68

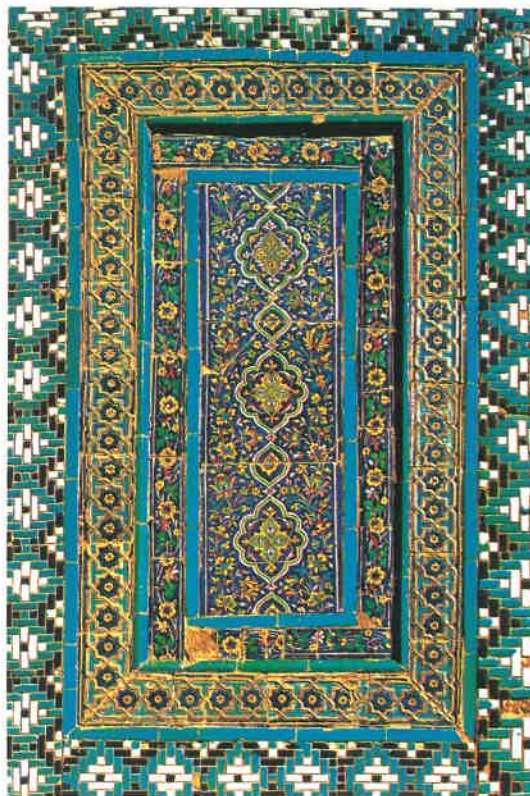


Fig. 69



Fig. 70

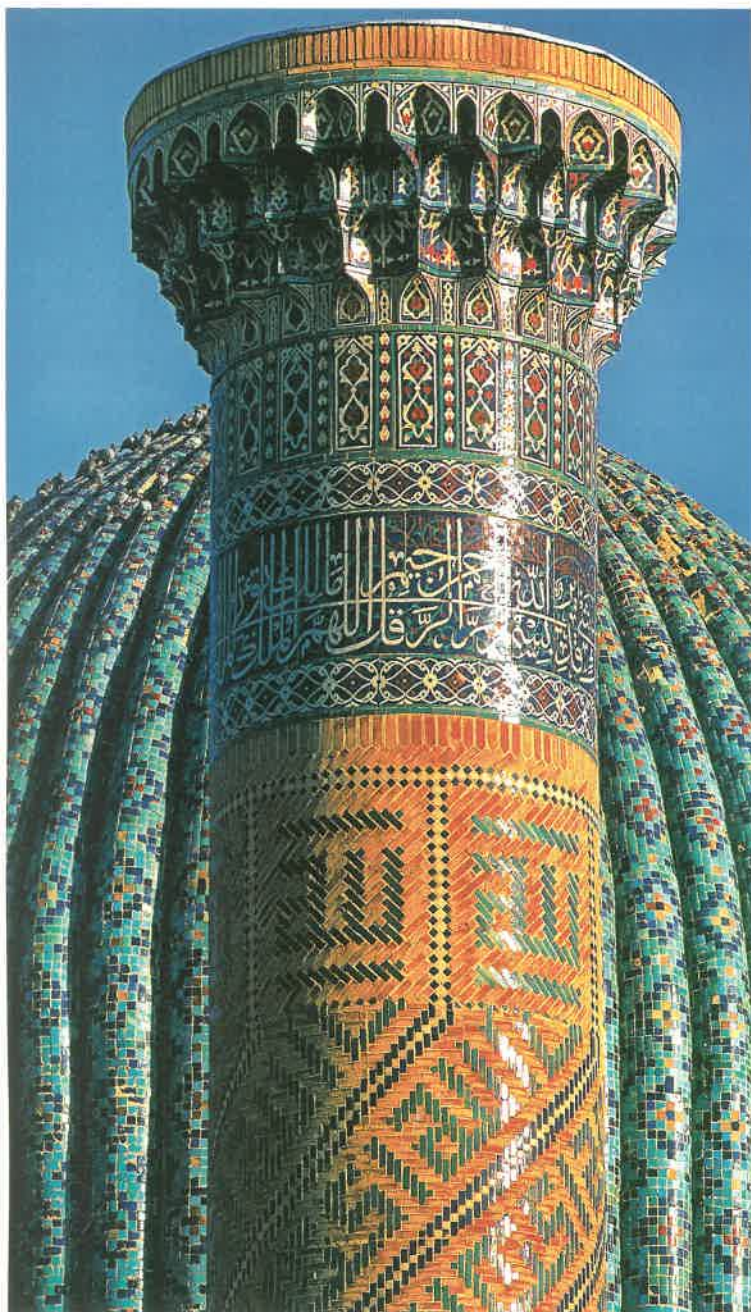


Fig. 71

Fig. 71
Mausoleum of Timur,
a minaret and a ribbed dome
decorated with mosaic tiles.
The minaret surmounted by
muqarnas has an epigraphic
band, white on blue in a
hafrang technique and its
shaft has inscriptions in the
bannai technique.

Fig. 72
View of the Funerary Avenue,
Shah i Zinda complex,
Samarqand.

Fig. 73
View of the Mir i Arab
Madrasa, Bukhara.
1535 CE. (restored).

of styles and currents as he oversaw spectacular progress in architecture and the decorative arts, marking almost a century of prosperity, progress and creativity. His heritage is a towering influence in the arts of Islam; the undimmed shades of blue, turquoise and white ceramic mosaics of his monuments continue to dazzle us with their brilliance. Devoid of his virtuosity, his successors came to naught and the mighty Timurid dynasty came to an end in 1500 CE when the Uzbeks seized Bukhara, Samarqand, Balkh and Herat and the Safavids seized power in Iran. Zahiruddin Babar, Timur's lineal descendant, defeated the Lodi ruler, Ibrahim Shah in 1526 CE and went on to establish the Mughal dynasty in India. ⁴

With the disintegration of Timur's empire, India became the focus of political and artistic pursuit. The Afghans (1186 CE) the Sayyids (1414-51 CE) and the Lodis all had brief stints as rulers in Delhi. The celebrated aesthetic of Turko-Persian architecture combining styles of ceramic embellishments from Persia and Central Asia had yet to appear in India, where the emphasis remained on stone structures, although Lodi architecture in North India drew on a sparkling architectural vocabulary of coloured ceramics in blue, green and yellow from Central Asia. Babar's invasion of North India in 1526 CE added new impetus to the indigenous architecture of India that referenced both Timurid and Persian styles. Although, the first half of the sixteenth century was essentially a battle for control of the Indian subcontinent, it was also a remarkable period for Islamic arts. In the eastern Islamic world, Mughal India is regarded as the second flowering of the arts of Islam.

At this time, a number of Sufi mystic¹¹ orders emerged and with state patronage wielded significant political power. Under the Timurids, the Naqshbandi Sufi order upholding the Sunni doctrine held sway in the social, political and economic spheres, but with the ascent of the Sufi leader, Shah Ismail Safavi (1501-1524 CE) the self-appointed Shah of Iran, the Shi'a sect of Islam became the state religion. Under Safavid rule, the world's first ideological dictatorship came into being and Muslims were expected to follow Shi'a precepts or else leave the area, putting paid to the tradition practiced by the Ilkhanids and Timurid rulers of allowing Sufi orders and other religious institutions to function autonomously. The Qadiriya and Naqshbandi Sufi orders chose not to conform to the injunctions of the state and fled to the mountainous and desert fringes of Afghanistan and areas beyond.¹²

This important turning point in history contributed to an extraordinary exodus that was to have the profound effect of a permanent political and religious expansion beyond the frontiers of the region into the subcontinent, changing its geopolitical and cultural landscape forever.

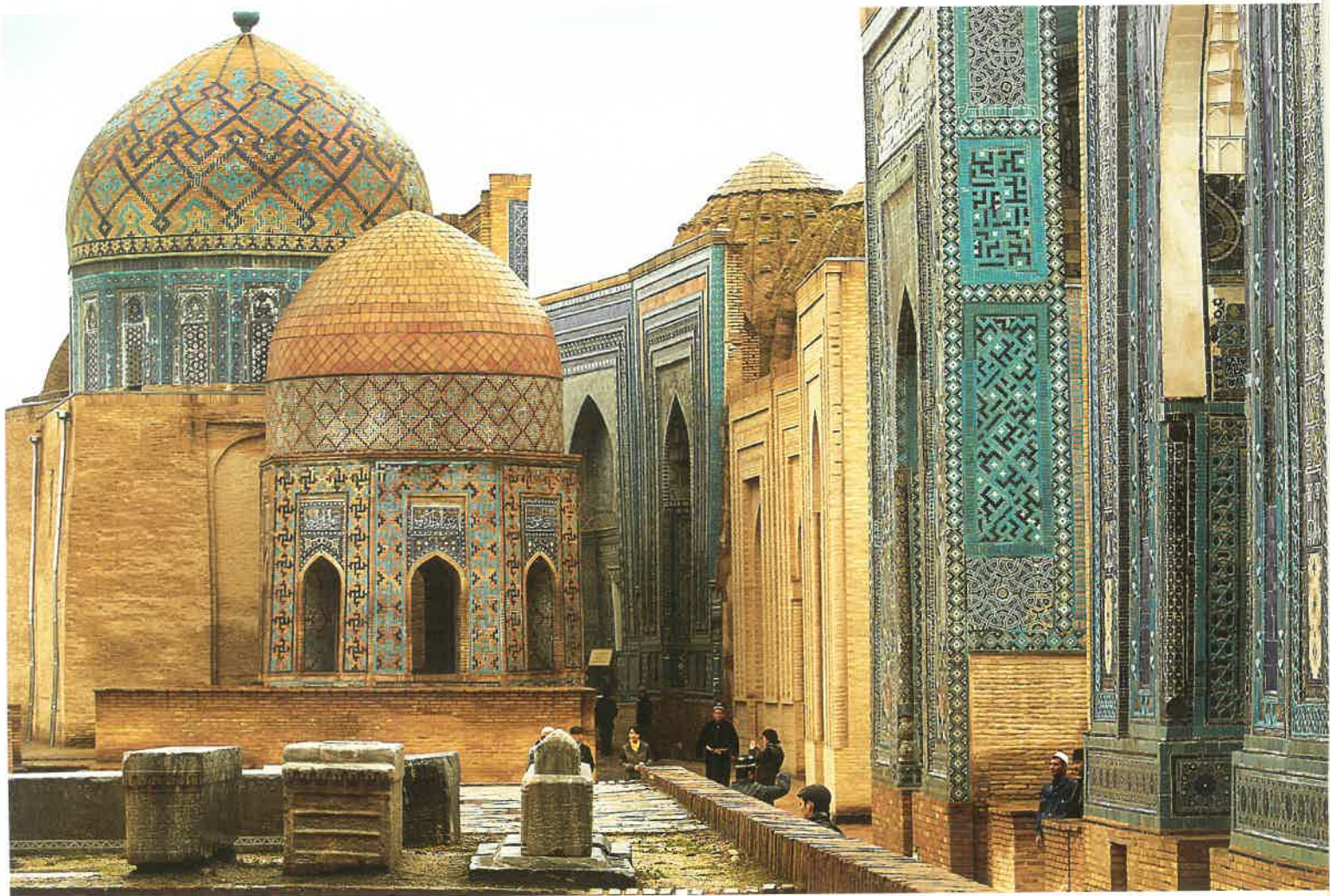


Fig. 72

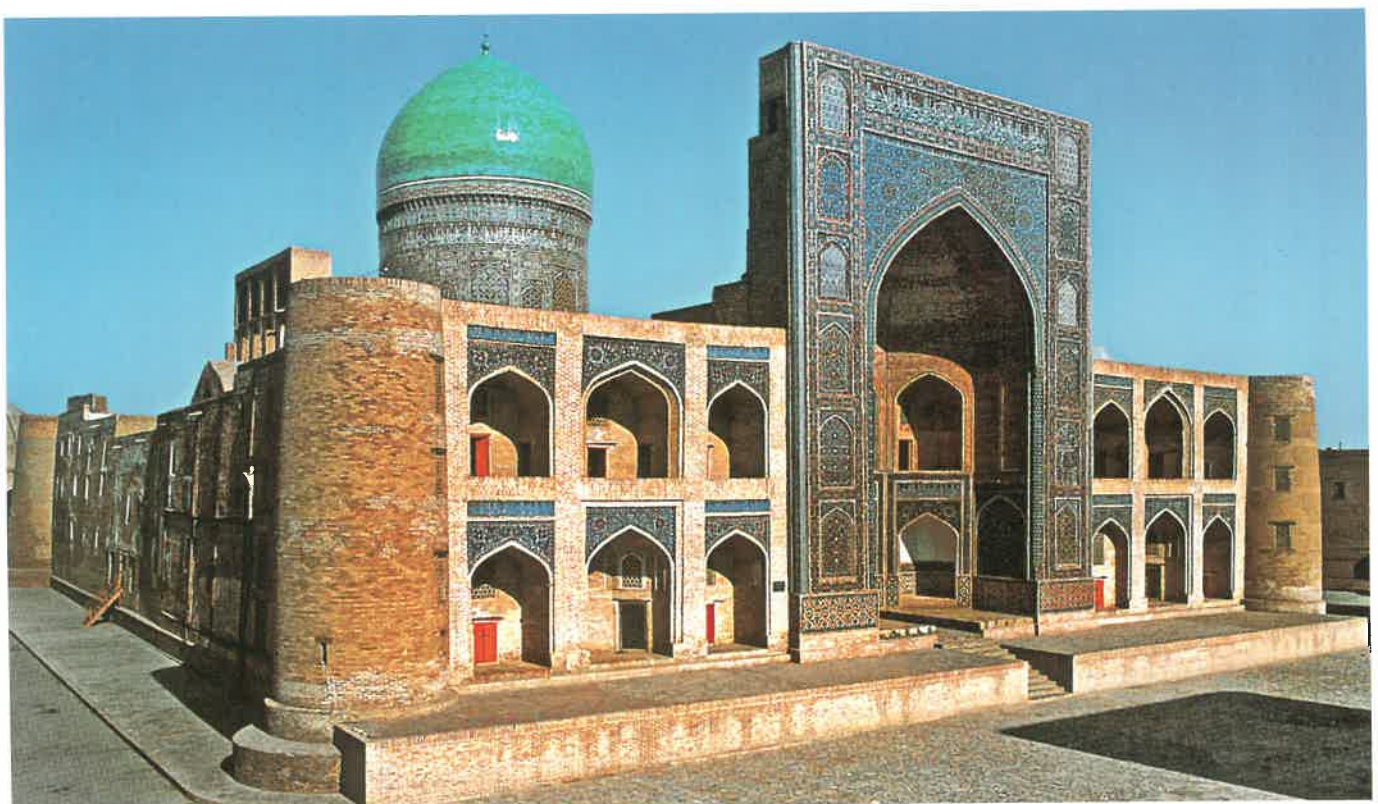
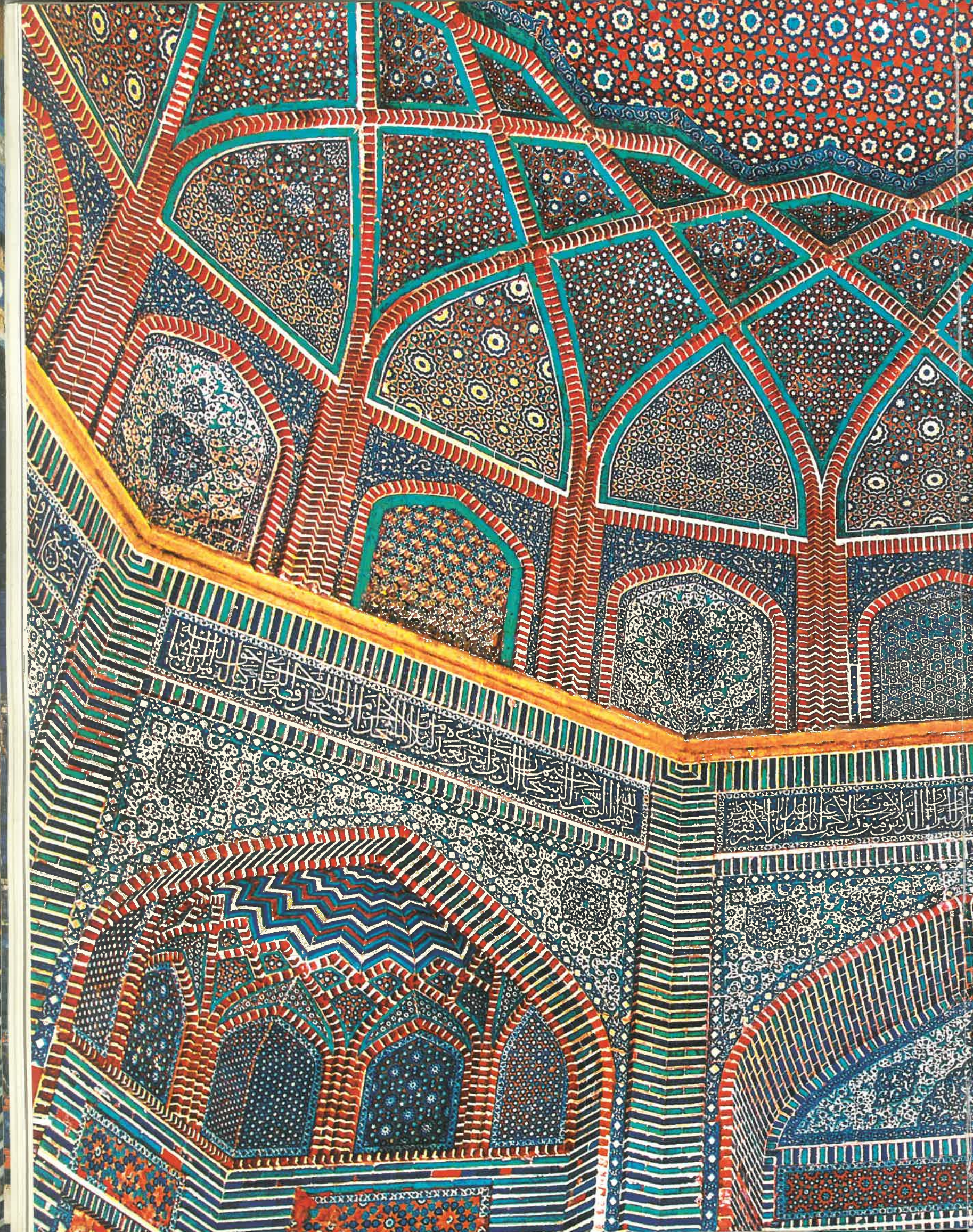


Fig. 73



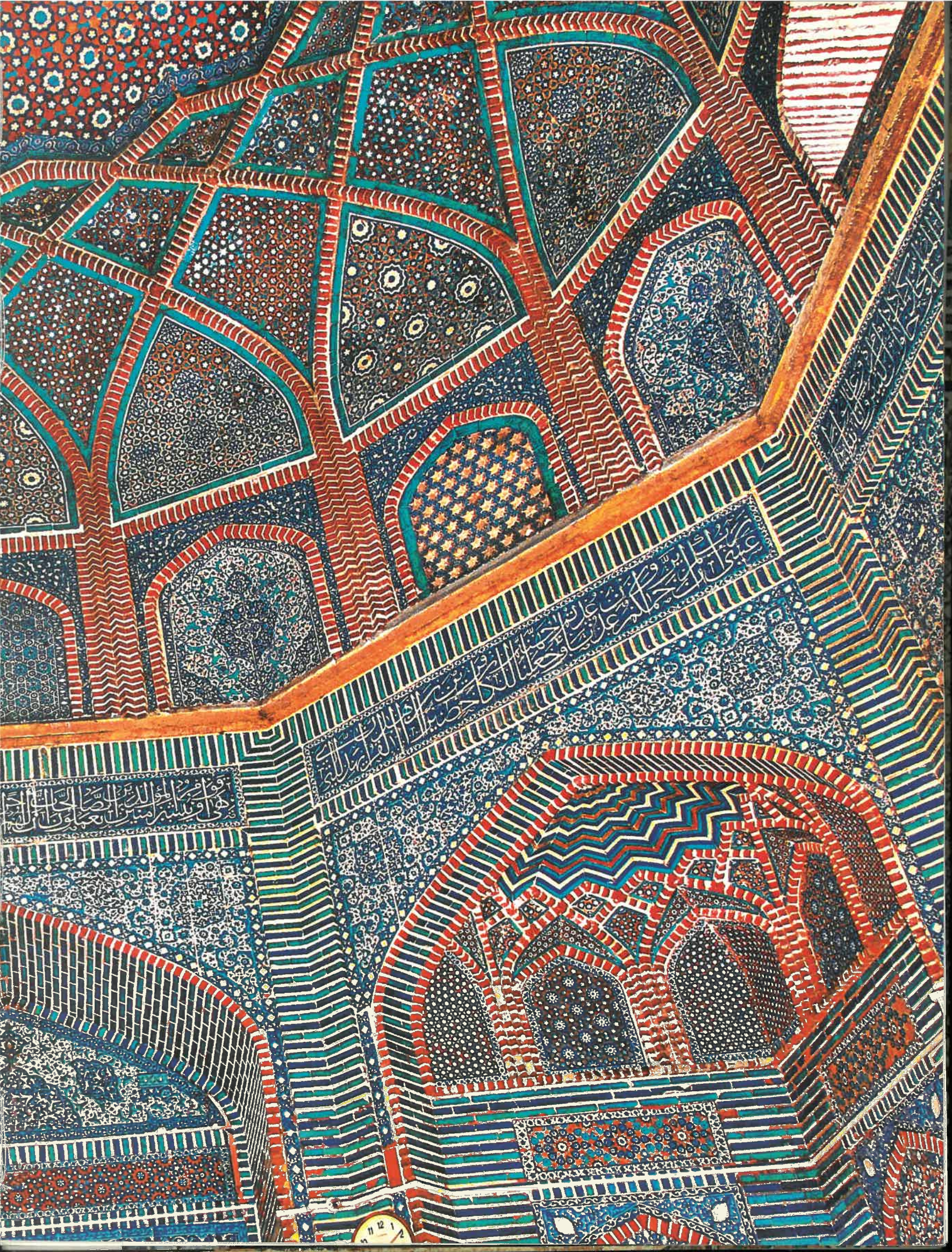




Fig. 75



Fig. 76

Fig. 74
Iwan interior (detail) Shah Jahan Mosque,
Thatta. 1644 CE. Showing a cupola, squinches,
muqarnas, niches, spandrels and calligraphic
panels clad in a variety of tilework techniques
with a diversity of motifs.

Fig. 75
Dove-shaped vessel, *Brahminabad*. British
Museum, London, c. 10th century CE.
Lustreware vessel with a hare painted within,
similar to wares made in Samarra in the 10th
and 11th centuries.

Fig. 76
Tomb of Jam Nizamuddin Sammo, *Makli*,
1509 CE. Finely carved stone buttresses on
the north western wall. First example of stone
ornamentation with buttresses, arched panels,
pillaretttes and serpentine brackets.

Fig. 77
Tomb of Jam Nizamuddin Sammo (detail).

Sindh

History

The valley of the Indus has remained a coveted prize for conquerors over the centuries. From 520 to 515 BCE., the Persians attempted to conquer Sindh and incorporate it into the Persian empire. Darius sent a naval expedition under Scylax in 517 BCE to explore the areas watered by the Indus stretching from Kashmir down to the Arabian Sea. The expedition made its way from the region of Gandhara, above the confluence of the Indus and Kabul rivers down the Indus to its delta, eventually returning to Egypt some two and a half years later. In 324 BCE Alexander dispatched his friend and the admiral of his fleet, Nearchus, for a voyage from the Indus to the Euphrates and on to Pasitigris near Susa. Voyages such as these indicate ancient maritime connections between the valley of the Indus, the Persian Gulf and north-west India. In 200 CE the Sassanians conquered Sindh and their influence was felt as far east as western Rajputana. Sassanian control ended with the conquest of Sindh by the Arabs in 711 CE. It is reasonable to assume that the Indus valley imbibed advances in craftsmanship from the Persians through commerce and cultural exchange.

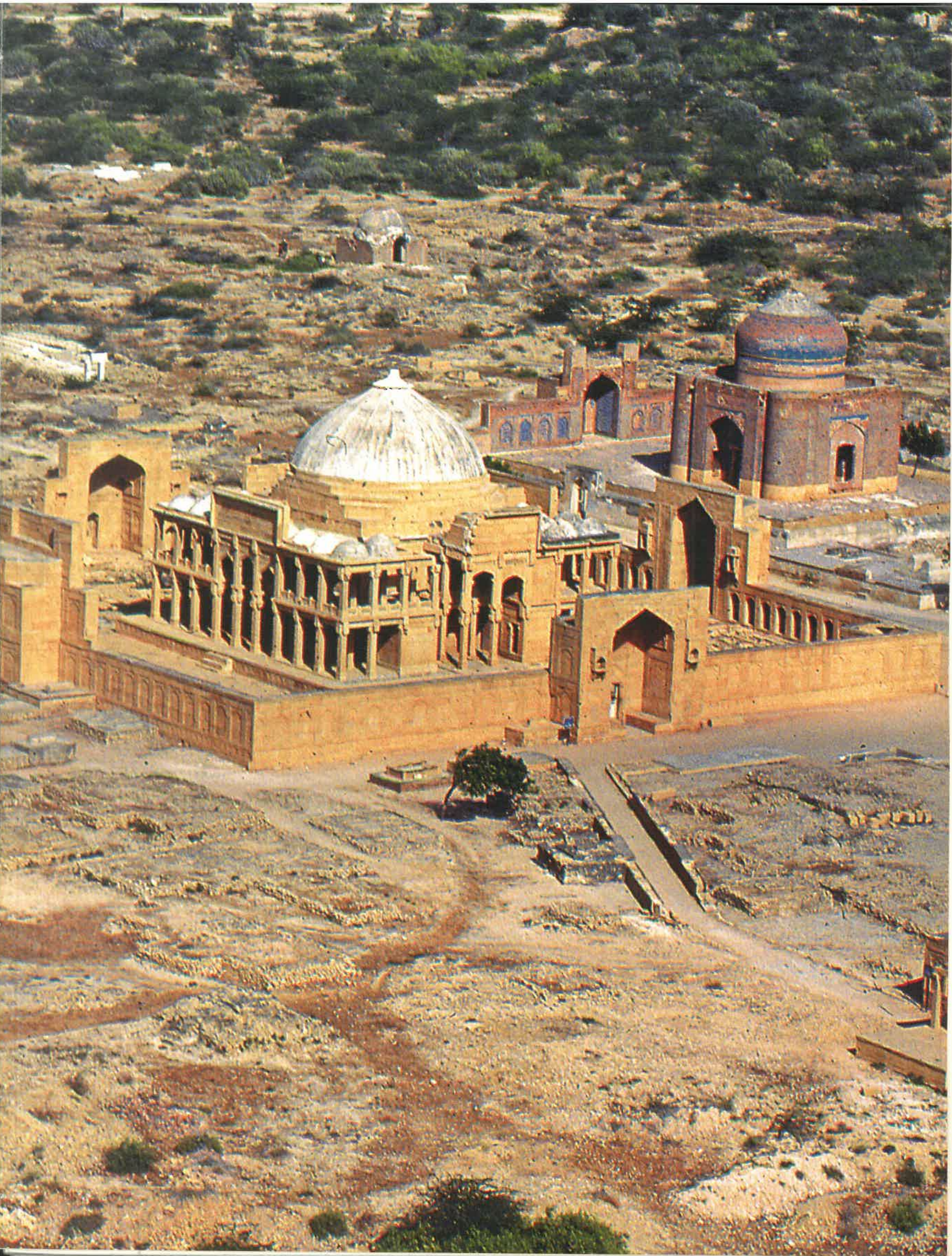
Archaeological finds from early Muslim levels at Bhanbore¹³ have yielded a number of clay objects that provide evidence of stylistic cross pollination between the Indus valley and areas to the north-west. Discoveries include a distinct type of light and thin moulded pottery with fine floral and geometric patterns and *kufic* inscriptions in an applied or incised technique. A small cup, with a handle, inscribed in *kufic* script is of particular interest as it is similar to objects found at Susa and Fustat dating to the 10th century. Glazed pottery discovered at Bhanbore, Sehwan, Al Mansura and other Muslim sites in Sindh all reflect strong Persian influence. Alkaline glazed jars, reportedly of Sassanian origin, have also been found at Bhanbore. A highly interesting group of potsherds found in the ruins of Brahminabad a flourishing city at the beginning of the 7th century about fifty miles northeast of Hyderabad in Sindh, include lustreware of the type found at Samarra and Fustat as well as sgraffiato wares in opaque white glaze akin to Chinese wares and stone ware. Another



Fig. 77

Fig. 78





vessel discovered at Brahminabad, with a bird's head at one end and a partially averted rim, depicts a hare on a dotted background similar to a dove shaped vessel discovered in Iraq dating to the 10th century¹⁴ (Fig. 75).

Islam came to the Indian subcontinent from the Arabian and Mesopotamian deserts, and in the 9th century to north-western Pakistan from the Irano-Afghan plateau. The Arabs extended their control from the Arabian Sea to Multan and beyond. Under the central authority of Baghdad and Damascus, Arab communities settled along trade routes and continued to exert considerable cultural and commercial influence whilst assimilating local practices.

From 711 to 750 CE Sindh remained under the control of the Umayyad Caliphate. The Abbasid Caliphate was to follow, appointing some thirty seven governors during the space of their rule. Abbasid political control in Sindh began to decline in the late 9th century and by the beginning of the 10th century, Sindh was divided into two separate provinces, Multan and Al Mansura, both ruled by local dynasties of Arab origin professing nominal allegiance to the Abbasid Caliph in Baghdad. The Quraishis of the Banu Asad tribe ruled Multan, stretching from Kashmir to Arore near Rohri and included a large portion of south east Punjab, with the notable exception of Lahore, whereas the descendants of Habbar ibn al Aswad held Al Mansura which extended from Arore to the shores of the Arabian Sea including present day Sindh and some areas in Kutch and Gujarat.

Towards the end of the 10th century, the Fatimid Ismailis and the Qarmathians¹⁵ had begun proselytising in Multan and Sindh. The Qarmathians occupied Multan for a brief period, before ceding it to the Ismailis who enjoyed support from the Fatimids in Egypt. The Soomra rulers at Al Mansura accepted the Ismaili faith and eventually recognized Fatimid rule. Bashshari al Maqdisi, an Arab geographer who visited Sindh in 986 CE writes that the kingdom of Multan was under the Fatimids of Egypt and Al Mansura was in the process of being brought into the fold.

In 1010 CE Multan was attacked and subjugated by Sultan Mahmud of Ghazna, its ruler Abul Fath Daud taken prisoner to Afghanistan and its territories were incorporated into the Ghaznavid empire. Sultan Mahmud invaded Mansurah on his way back from the sack of the Somnath temple in 1025 CE and appointed a Soomra prince as governor. A

year later, he returned to the Indus valley and ravaged large areas of Sindh. In the wake of these incursions throngs of scholars, men of letters, mystics and artisans from Persia and Central Asia contributed to a refulgence in the socio-cultural environment of the area. Influenced by the Sufi mystic, Sayyid Jalaluddin Bokhari (d. 1291 CE) the Soomra rulers of Multan turned to orthodox Islam, ending their allegiance to the Ismaili faith, the rulers of Sindh subsequently followed suit. Compounded by their defeat in Egypt, the destruction of Alamut by Halagu, the collapse of Girdukh and other Ismaili strongholds in Iran, the Fatimids found their control greatly weakened in Multan and Sindh. With the patronage of the Ghaznavids, the Ghuris and the Muizzi sultans of Delhi, the Suhrawardi, Qadiri, Chisti and Naqshbandi Sufi orders played a major role in the campaign to evict the Fatimids from Multan and Sindh.

The Soomras continued to rule Sindh from 1059 to 1349 CE initially under the patronage of the Sultans of Ghazni and from 1186 CE under the suzerainty of the Tajik Shansabanid dynasty of Ghur, when Shahabuddin Ghuri finally conquered Lahore and his lieutenant Qutbuddin Aibak conquered Sindh. Aibak was to become the first Muizzi king of Delhi, and after his death in 1210 CE his son-in-law Nasir al din Qabacha established control over Uchh, Multan and Sindh. Reverberations from political and military convulsions in Central Asia were felt in Multan and Sindh when in 1226 CE. Ghazna and Ghur were taken over by the Mongols. Iltutmish, son-in-law of Shahabuddin Ghuri, now the sultan in Delhi (1211-1236 CE) invaded the territories held by Qabacha. Qabacha reportedly drowned in the river Indus near Bhakkar in 1228 CE and Sindh fell to the forces of Sultan Iltutmish. The Soomra chief Chanesar, pledged allegiance to Iltutmish's general Nizam ul Mulk Junaidi; Sindh passed from the Delhi Muizzi sultans to the Khiljis and then to the Tughlaq dynasty.

In 1335 CE Firozuddin Jam, a Samma chieftain, laid claim to autonomy and wrested Sindh from Muhammed bin Tughlaq and Feroze Shah Tughlaq. Thatta is mentioned as the capital of Sindh for the first time in 1350 CE under the Samma's. As Sindh's power base expanded, it developed networks for trade and commerce, establishing links with Gujarat, the Mongols and the Timurid Sultans in Herat. It became an important asylum for artists, artisans, poets and Sufis from Central Asia, Iran and Burhanpur. Where trade led, art followed

Fig. 78
Aerial view of necropolis,
Makli, c. 15th century CE.
The tombs of Jan Baba, isa
Khan Tarkhan II and Dewan
Shurfa Khan are seen in the
foreground.

Fig. 79
Funerary monuments,
Makli, c. early 15th century.
Octagonal stone pavilions
with carved pillars and domes
with finials.

Fig. 80
Wall (detail) from the
mausoleum of Mirza Jani Beg,
Makli, c. 1600 CE. Bricks with
glazed pointing are found on
many 15th century monuments
in Thatta and Makli.

Fig. 81
Southern façade, tomb of
Qais as Sultani, sister of
Fateh Khan, Makli, c. 1492
CE. The interior of this tomb
has a faceted *mihrab*. The
rectangular frame on the arch
of the *mihrab* has a trellis
pattern in stucco.



Fig. 79

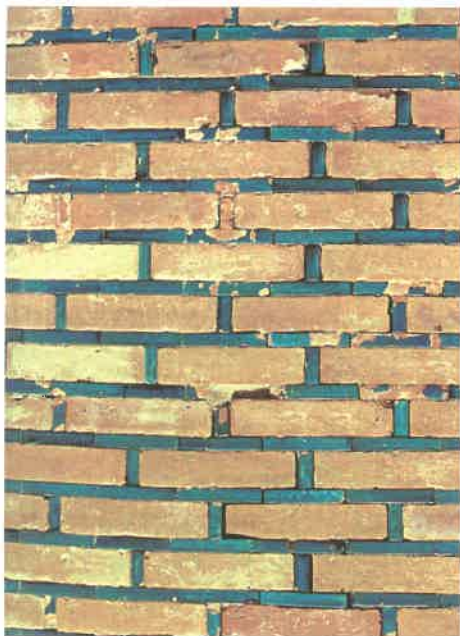


Fig. 80



Fig. 81



Fig. 82

Fig. 82
Inner wall of the mausoleum
of Mirza Isa Khan Tarkhan II,
Makli. c. 1651 CE. A central tall
peshtak is flanked by an oriel
and deep arched niches.

Fig. 83
Niche with *mihrab* (detail),
tomb of Mirza Jani Beg, *Makli*.
c. 1600 CE. Fine stone tracery
and epigraphy with carved
motifs and rosettes in relief.

Fig. 84
Northern wall (detail),
tomb of Jam Nizamuddin,
Makli. Stone tracery, lotus,
floral and geometric patterns
in deep relief with rosettes.

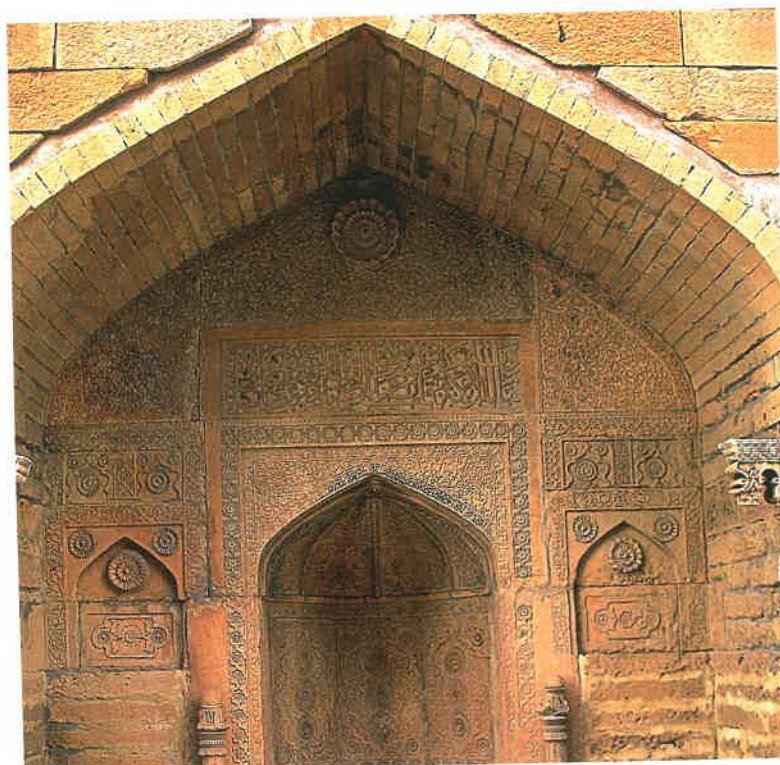


Fig. 83

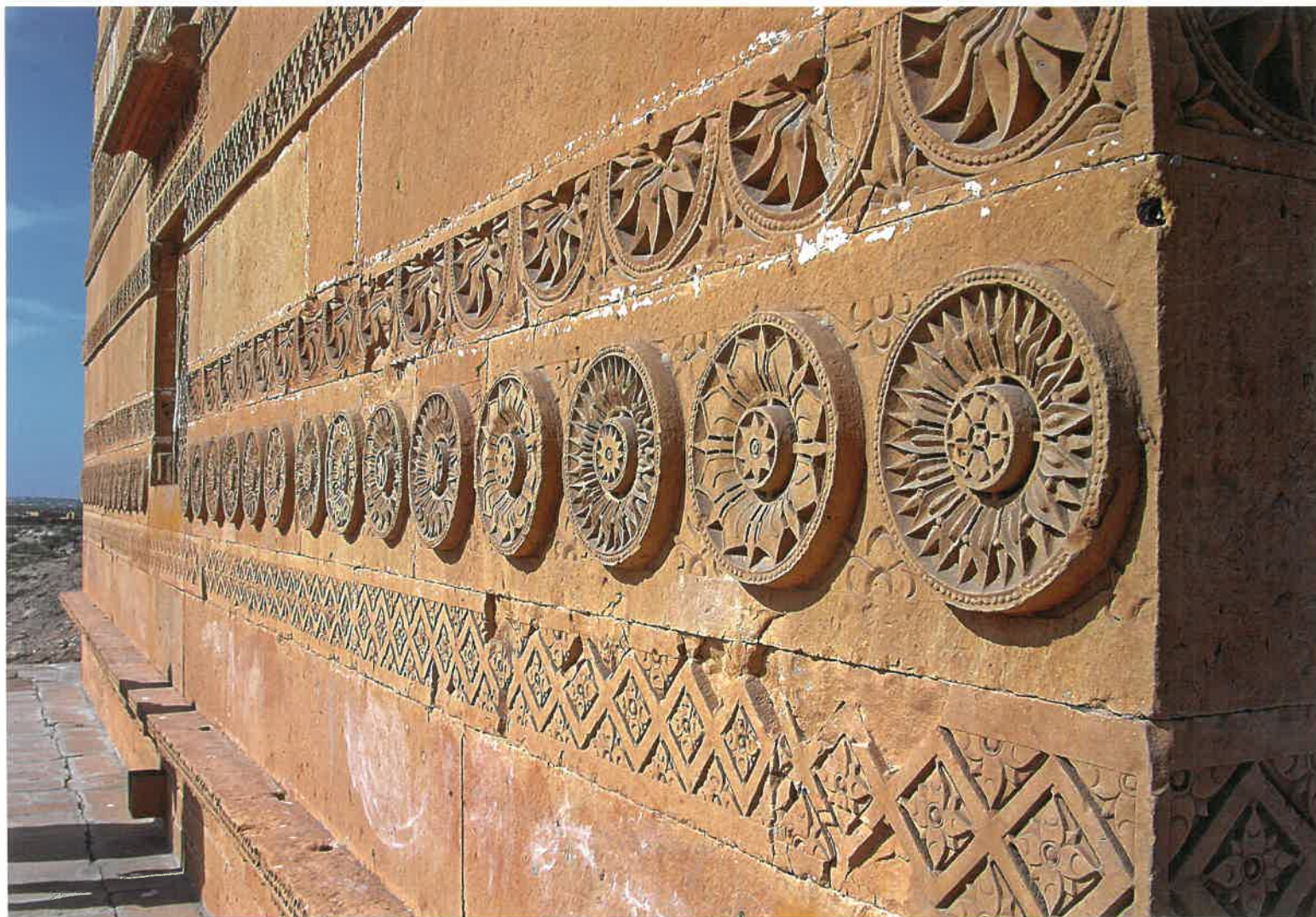


Fig. 84

and edifices with ornamentation using glazed bricks and tiles became a prominent feature linking cities in Central Asia, Multan and Sindh.

Throughout the 11th and 12th centuries, invasions over the Khyber Pass into the northwest of the subcontinent brought traffic from Persia and Central Asia to the northern reaches of the Punjab and beyond, towards Delhi. By the 13th and 14th centuries, Turko-Iranian influence had extended as far as the Deccan and Bengal. This extension of political control coincided with vigorous preaching by Sufi orders who attempted to foster social harmony and spiritual tolerance that would transcend sectarianism. In the 9th century as Al Mansura became politically less important, Multan became the capital of an independent Arab province. It was occupied by Mahmud of Ghazna in the 11th century and control of Multan and Lahore shifted from Ghazni and Khorasan to the Sultanate of Delhi. By the 12th century both

these cities developed a commercial culture that attracted trade and scholars from South and Central Asia.

Zahiruddin Babar had already occupied Kabul in 1504 CE and the advent of the great Mughal empire was nigh. The Arghuns, a Turkic Afghan race based in Kandahar were in control of Siwi on the borders of present day Baluchistan. With the shadow of Babar looming over Kandahar from Kabul, and that of Shah Ismail Safavi of Persia from Herat, the Arghuns had no option but to move southwards into Sindh. Shah Beg Arghun captured Thatta in 1520 CE and by 1524 CE his son Shah Hasan had stepped into his shoes. Upper Sindh, however, remained under the control of his brother, Sultan Mahmud, who ruled from Bakhar. For a short period, Shah Hasan also ruled over Multan but entrusted its administration to Langar Khan Lodi, who subsequently ceded it to Babar.



Fig. 85

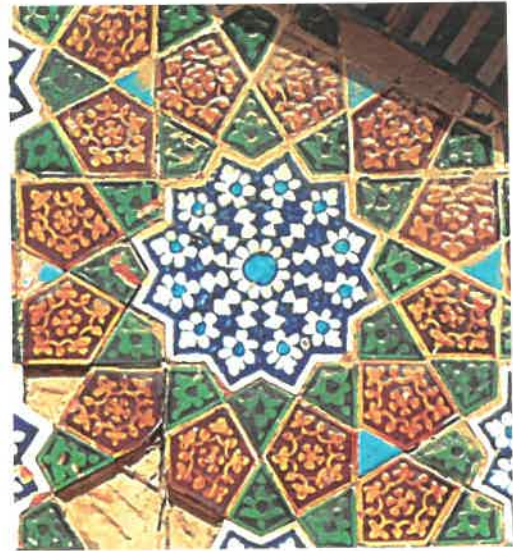


Fig. 86



Fig. 87

Fig. 85
Interior wall (detail),
tomb of Isa Khan Tarkhan I,
Makli, early 17th century CE.
Elaborately carved niches,
arches, pillarettes, lamp
brackets, borders with
geometric patterns, ovals
and rosettes in relief.

Fig. 86
Reyza (tile detail), tomb of
Mian Ghulam Shah Kalhoro,
Hyderabad, c. 18th century CE.
A mosaic technique particular
to Sindh where small tiles in
specific colours and shapes
are fitted or interlocked to
form patterns.



Fig. 88



Fig. 89

Shah Hasan lost Thatta to the Tarkhans;¹⁶ who like the Arghuns were descendants of Genghis Khan. Mirza Isa Khan Tarkhan was chosen by the Arghun and Tarkhan nobility to replace Shah Hasan in 1554 CE; the Tarkhans continued to rule Thatta until its inclusion in the Mughal empire in 1592 CE when Mirza Isa Khan Tarkhan's grandson, Mirza Jani Beg, was defeated by Akbar's general, Abdur Rahim Khan e Khanan. While Mirza Jani Beg and his son Ghazi Beg were allowed to continue as governors of Thatta, the reins of power were managed by the Mughal governor Mirza Khusrav Charkas (d.1593 CE) who was also a patron of the arts. After Charkas the Mughals appointed forty successive governors at Thatta and by the second half of the sixteenth century Mian Naseer Mohammad Kalhoro, a descendant of the Abbasids, claimed political power in Upper Sindh. The Kalhoras were revered for their religious teachings and had a large following. By 1737 CE Thatta fell to them and Sindh came under their rule. Internecine squabbles, intrigues and erosion of territorial boundaries to aggressive neighbours led to the takeover of Sindh in 1782 by the Talpurs, who served as mercenaries to the Kalhoras. In 1843 the British agent, Charles Napier defeated the Talpurs at the Battle of Miani.

Monuments

Muslim dynasties of various ethnic origins had gained access in Iran, Central Asia, Turan and the Indian subcontinent. Successive waves of immigrants: Arab, Turk, Turkoman, Iranian and Uzbek, introduced a repertoire of influences that were absorbed into indigenous architecture. Marble and brick were introduced alongside stone as basic building materials, indeed brick techniques played a major role in Islamic architecture and its ornamentation. The Arghuns and Tarkhans breathed new life into the local architecture of Sindh, most particularly at Makli (Fig. 78). In Thatta, where construction had relied on horizontal wooden beams, buildings were now constructed in stone with arches, domes and vaults.

Not much detail is available on the historical evolution of architecture in Sindh as it has traditionally been based on a nomadic way of life with temporary or semi-permanent dwellings. The Samma era (1349-1520 CE) depicts the first settled form of architecture at Makli using both stone and brick where the tomb of Mubarak Khan is perhaps the only monument of the period with glazed tile revetments. Most of the stone monuments along with a number of cenotaphs at Makli are

Fig. 87
Reyza technique showing
tile imprints in mortar,
Talpur tombs,
Hyderabad.

Fig. 88
Underglaze border tile
with a lotus and flowers,
Dabgir Mosque, Thatta.

Fig. 89
Panel of underglaze
hexagonal tiles (detail),
Makli. c. 18th century CE.



Fig. 90



Fig. 91



Fig. 93

Fig. 92



Fig. 94



Fig. 95



Fig. 96

Fig. 90
View of brick making,
Multan, 2007.

Fig. 91
View of a traditional wood
fired kiln, *Hala*, 2009.

Fig. 92
Karigar beating clay into
moulds, *Hala*, 2009.

Fig. 93
Quartz, moulds, clay
tiles and moulded forms
treated with a quartz
mixture (*astar*), *Hala*, 2009.

Fig. 94
Ceramic workshop,
kashigar painting a tile,
Hala, 2009.

Fig. 95
Kashigar painting a
pillarette, *Multan*, 2008.

Fig. 96
Above
Parapet tiles ready for
firing.

Middle
View of interior of
kiln post firing.

Below
Underglaze tiles.

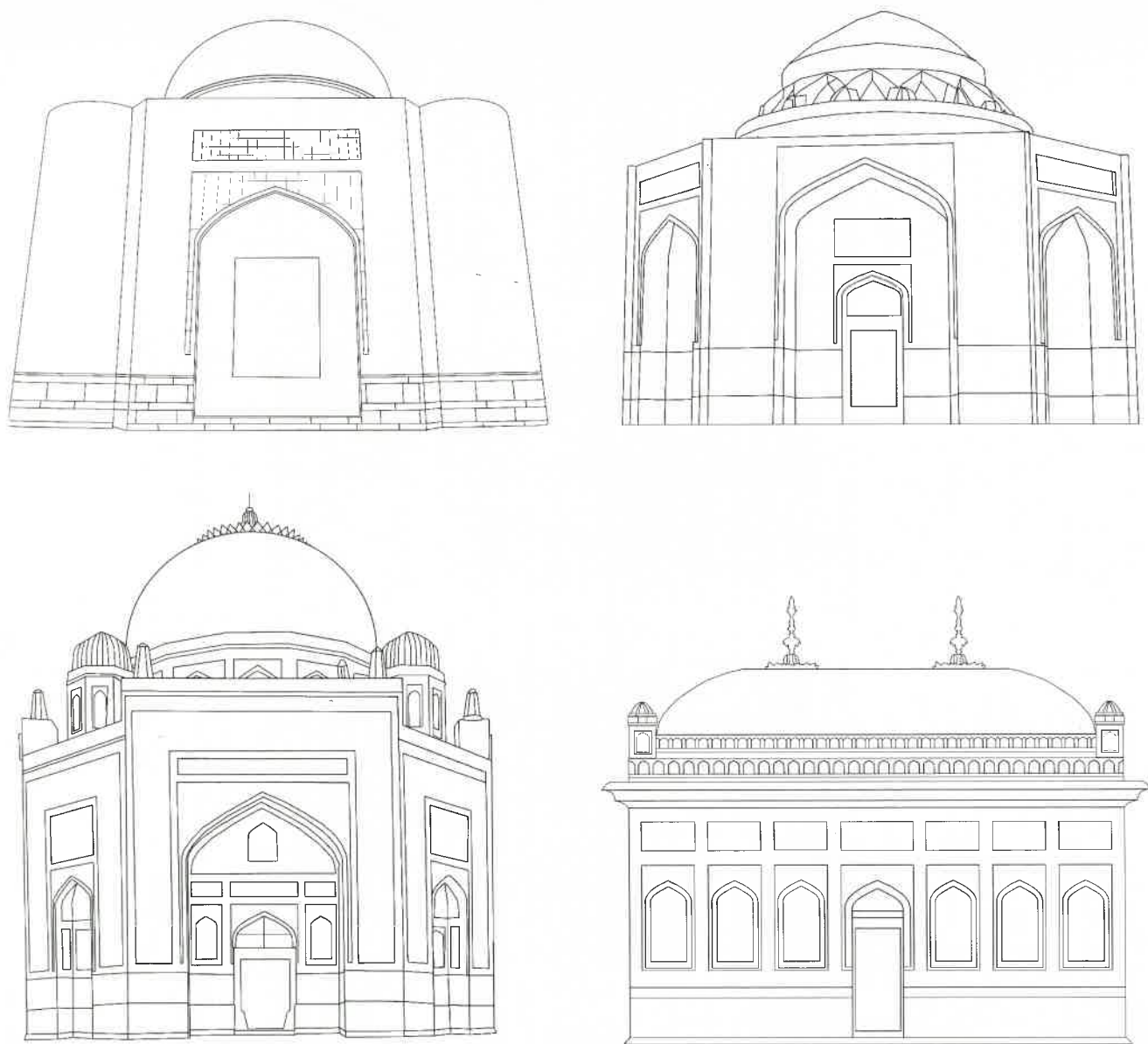


Fig. 97

exquisitely carved with calligraphic inscriptions bordered by geometric and floral compositions. These monuments are of critical importance for our purpose as they illustrate the use of indigenous stone referencing Central Asian architectural styles. The combination of both indigenous and external elements resulted in the emergence of a style of architecture best described as Sindhi Islamic (Figs. 79-81).

The mausolea and tombs of the Arghun and Tarkhans at Makli clearly reflect Central Asian architectural elements with their structures, arches, columns, beams and lintels of brick and stone. The construction of domes was improved upon and arches were erected in a rounded form, replacing the lancet shaped arches of earlier monuments. Motifs and patterns in stone were refined using geometry

and arabesques bearing the local lotus.¹⁷ In addition to stone carving, tracery was also adopted for embellishment and under the Mughals, both forms of surface decoration became considerably more Persianised (Figs. 82-89). Tarkhan structures in Sindh show marked affinities with those in Gujarat and some historians are of the view that craftsmen and artisans may have migrated to Gujarat as Sindh underwent periods of political instability and decorative architectural styles may well have travelled eastwards.

The cultural divide between the Persian and the Indian worlds formed by the river Indus manifested itself in the later architecture of the Arghuns and Tarkhans in Thatta. Brick buildings, characteristic of Sindh were constructed all along the Indus and beyond,

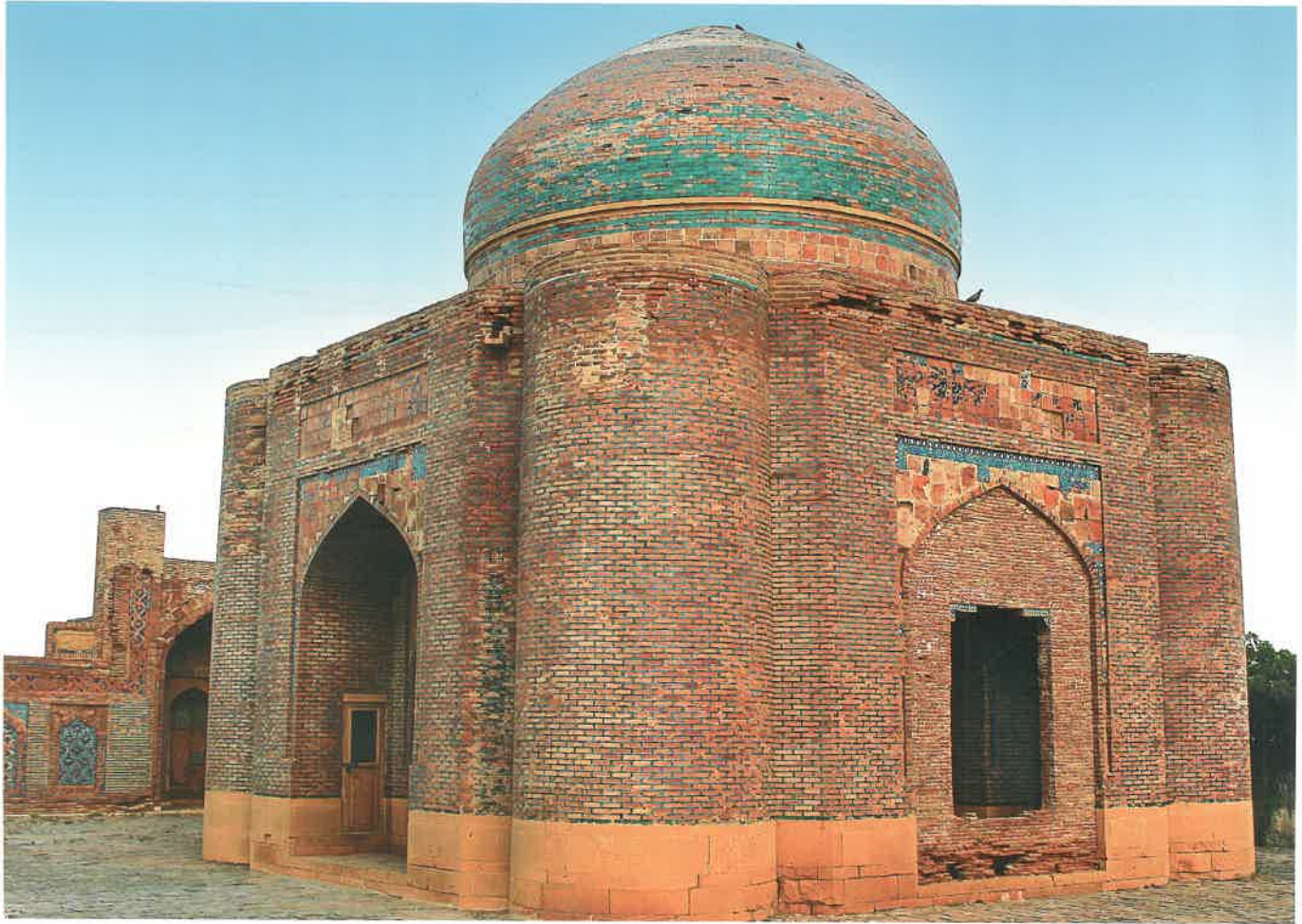


Fig. 98

to Multan. The brick walls of monuments in Thatta, Multan and the structures of the Tughlaq period are generally tapering, whereas the Makli monuments are square or rectangular and those of Multan are octagonal. The Mughal style of the late sixteenth century, adopted by Mirza Isa Khan Tarkhan II (d. 1644 CE) in the form of stone buildings with two levels constructed on a platform in the centre of a courtyard, was not favoured by Shah Jahan, who looked elsewhere for inspiration, using bricks in combination with tiles. The Shah Jahan Mosque in Thatta, is the first spectacular manifestation of this new style. Tile work is not generally seen on the stone and brick structures of the Samma and Tarkhan monuments at Makli.

The Timurid school in 15th century in Herat favoured the use of glazed tiles as embellishment to give buildings a luminous or reflecting appearance. Tiles used on broad and simple brick surfaces with very little moulding conformed to the Persian style where almost all moulding was deliberately omitted so that the surface of the façade could be kept clear

for the application of terracotta and glazed tiles. The same tradition was adopted in Sindh. *Made by local potters the tiles were principally blue and white and occasionally purple and yellow, they were used to create geometric, floral or calligraphic bands and were also cut into small pieces to create mosaic patterns (mosaic raisin). This technique became special in Thatta and was exported to neighbouring areas of Multan. The Tarkhan style continued even after the annexation of Sindh by the Mughals.*¹⁷

Terracotta tiles made from locally available clay are dried in the sun and coated with a fine layer of glaze referred to as *astar*. A pattern is produced on this dull white surface by pouncing or a stencil, the dots being joined by a mix of blue copper oxide to reproduce the pattern. Colours are filled into the pattern and covered with another layer of glaze. The tiles are fired in wood burning kilns for over a day; the copper oxide outline not only defines the design but prevents the colours, generally cobalt blue, turquoise and white, from running into each other. The tiles are all predominantly underglazed with floral patterns that link

Fig. 97

Line drawings of monuments in Sindh.

Above left: Dewan e Shurfa, Makli.

Above right: Mirza Jani Beg, Makli.

Below left: Mian Ghulam Nabi Kalhoro, Hyderabad.

Below right: Talpur Mir tombs, Hyderabad.

Fig. 98

View of the tomb of Dewan e Shurfa, Makli. 1638 CE.

Square tomb with towers at the corners; high circular drum with a conical dome and monochrome glaze pointing on the walls.

up with each other, the arabesque being a favoured element (Figs. 90-96).

The use of glazed tiles in Sindh continued for several hundred years after it was incorporated into Akbar's empire, initially reflecting the influence of the Arabs and gradually, of Persia.

The traditional Sindhi tile had a distinctive character. The craftsman adapted the elements of a pattern, geometric or floral, in a strictly conventional order to fill a requisite space. The motifs were not necessarily uniform or fixed but remained somewhat fluid; the tiles were generally square or rectangular but were also made in varying geometric shapes to correspond to the area they needed to cover. Tiles produced in the mosaic technique where small tiles are fitted or interlocked with one another are referred to as *reyza* in Sindh (Fig. 86). Patterns are arrived at by using tiles in specific colours and shapes with an element or motif from the pattern in each tile, in a repeating series. The tiles are then set in place in mortar so that they fit together to complete the pattern (Fig. 87).

Cunningham writes:

In the early buildings of the Pathan kings the different colours of glazed tiles were usually found on separate tiles and where geometric or other patterns are attempted they are formed of small pieces joint together like mosaics. But in the later buildings of Mughal emperors, several colours and ornaments are found painted on the same tile and flowered patterns of many colours are made on large square tiles, and afterwards joined together like a common pavement. The art of glazing tiles is for the most part now confined to Multan and Sind but the present manufactures have lost some of the knowledge....The enamelled pottery of Sind and Punjab has been referred to as sumptuary art introduced to the region from China through Persia by the Afghan Mongols.¹⁹

Makli

The Makli monuments are in two distinct styles: cut stone with carved surface tracery (early period) or brick work structures on a stone plinth with glazed tile revetments. The glazed or enamelled bricks are light blue, dark blue and white; the joints between the bricks are exceedingly fine and are almost invisible, with a thin white glaze moulded on sunk bands. When used to line domes, the glazed bricks have been arranged to form a zigzag chevron pattern. The tiles were generally fixed with a thin coat of mortar and powdered

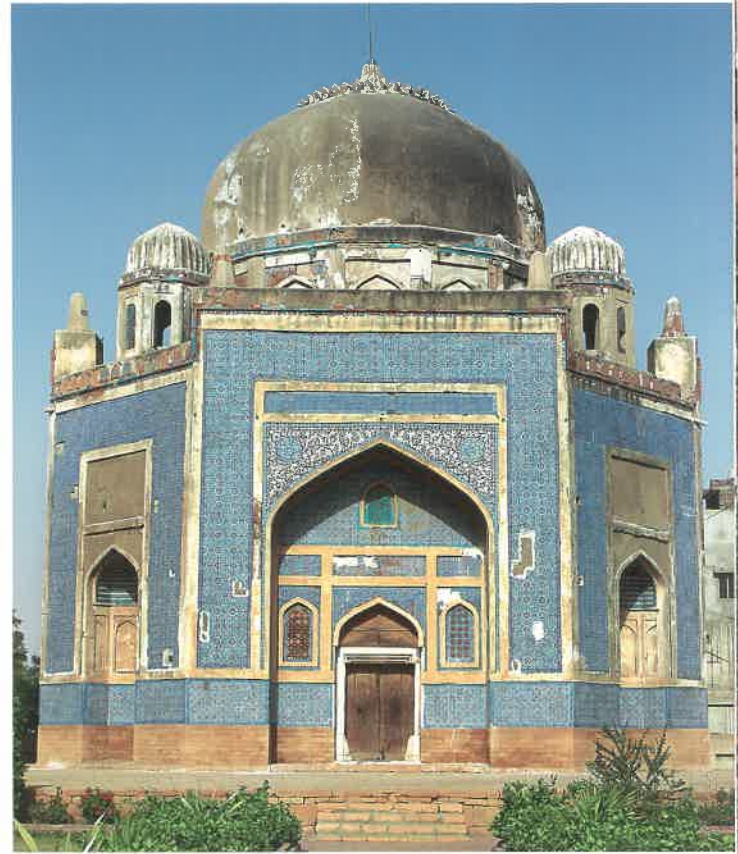


Fig. 99



Fig. 100

Fig. 99

View of the tomb of Mian Ghulam Nabi Khan Kalhoro, Hyderabad. c. late 18th century CE. Octagonal tomb with hemispherical dome resting on a drum. The Kalhoras favoured elaborate cladding and narrow chambers by the sides of domes, here lantern like chambers have ribbed domelets.

Fig. 100

View of the tomb of Mir Karam Ali Talpur, Hyderabad. 1812 CE. Square tomb with hemispherical dome resting on a twelve sided drum; lantern shaped minarets with domelets at the corners. Referencing the Kalhora style, the façade is divided into three ornamental levels, each containing blind arches.

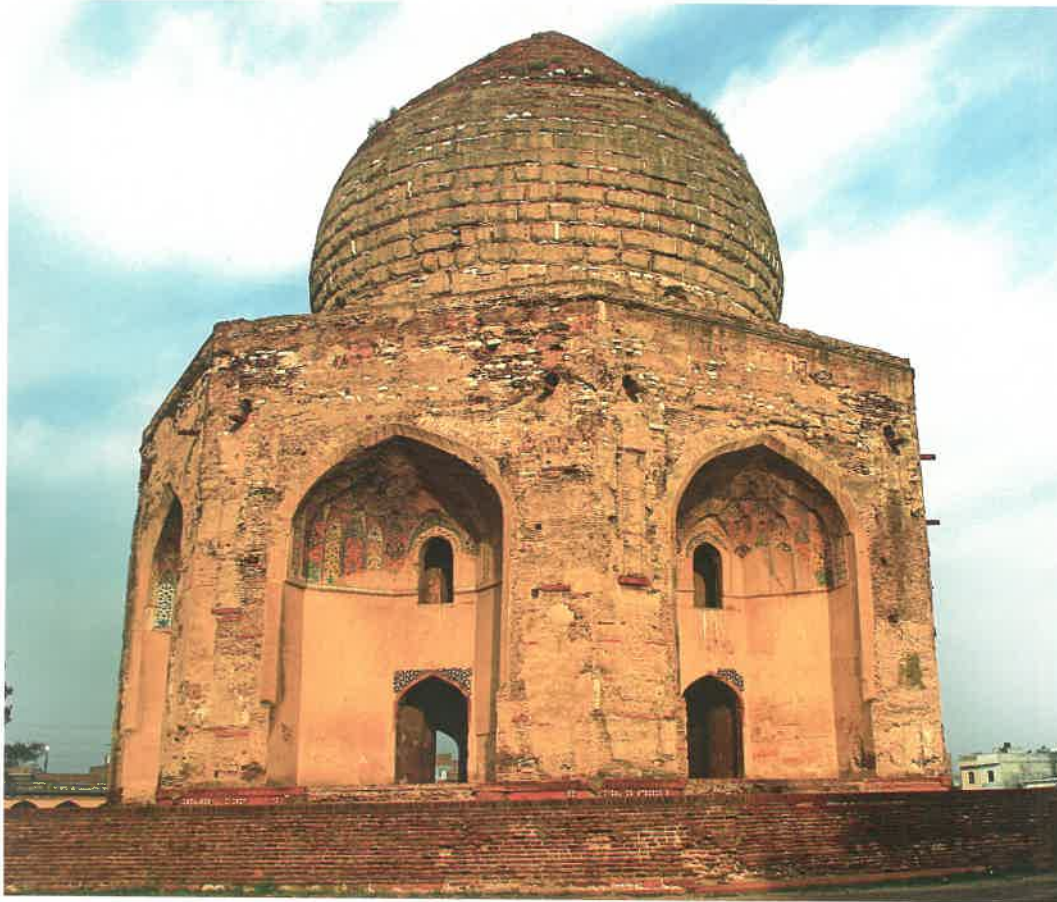


Fig. 101

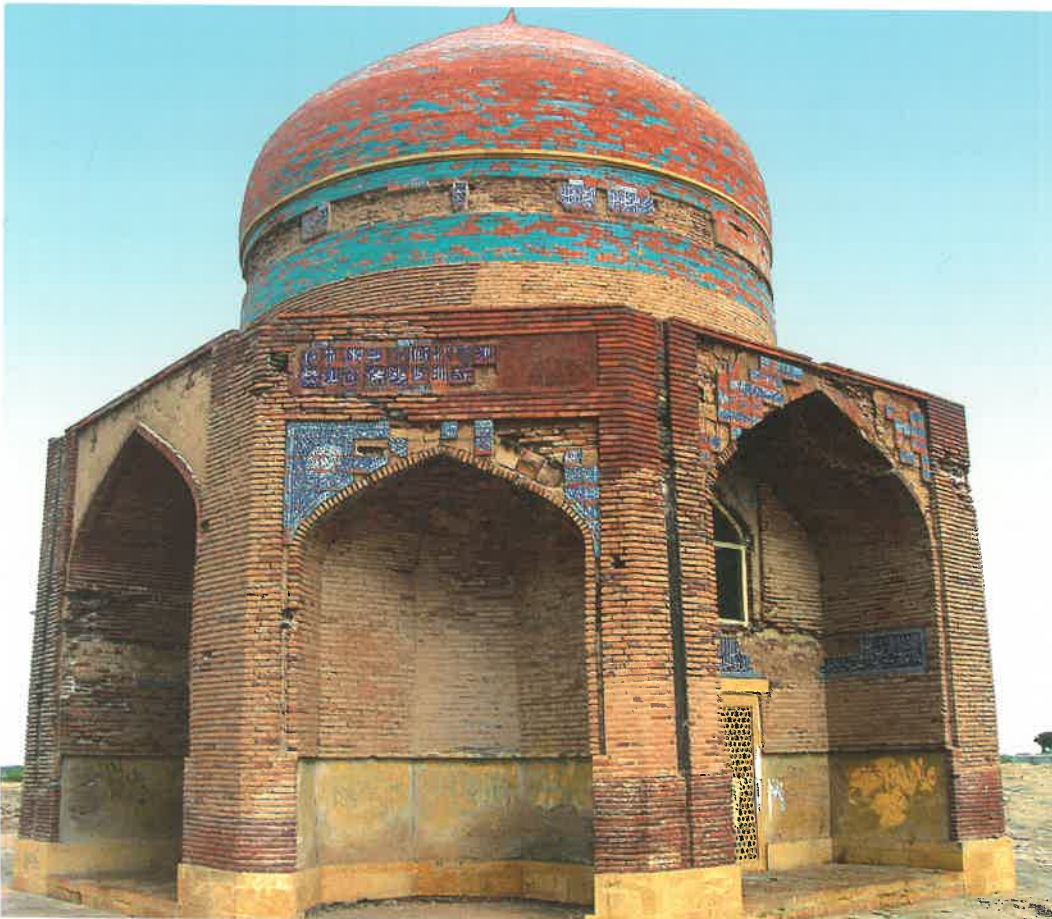


Fig. 102

Fig. 101
View of the tomb of Asaf Jah Khan, Lahore. 1641 CE. Octagonal tomb crowned by a conical double dome originally covered in marble. The arched entrance retains traces of stucco and cut tile mosaics. Faience mosaics in half-domes have floral patterns of yellow, blue, orange and dark brown similar to the *Chini ka Rauza* monument in Agra.

Fig. 102
Tomb of Sultan Ibrahim, Makli. 1559 CE. One of the earliest octagonal tiled structures, its arched façades have deep alcoves; the four main alcoves are taller and contained within rectangular architraves; the remaining alcoves are surmounted by rectangular tiled panels. A hemispherical dome originally covered in turquoise glazed bricks rests on a high drum.

Fig. 103
Dado (detail), interior of
Sultan Ibrahim's tomb.
Underglaze painted
hexagonal tiles, white on
blue, with arabesques and
floral motifs have been
inspired by the Timurid
style.



Fig. 103

Fig. 104
Interior (detail) of a
dome on squinches,
Sultan Ibrahim's tomb.
Glazed bricks in white,
blue and turquoise set
in a concentric zigzag
arrangement. Underglaze
tiles set on spandrels
within an architrave.



Fig. 104

Fig. 105
Inscriptional frieze,
Sultan Ibrahim's tomb.
White in *thuluth* script on
blue underglaze.



Fig. 105

brick overlaying a rough brick facing, and elaborate patterns in colour were worked out with variously shaped tiles.

Burton reports:

Behind the Idgah rises an infinite variety of mausolea and sepulchres, many ruined by the earthquake shock.... vaulted domes, arches and towers, porticoes, gate ways and colonnades, rise in long succession above shapeless heaps and

mounds.... Many of the edifices, the tombs of the Amirs, Jams and Sayyids, must have been the labour of years and years. In some, the cupola, surrounded by a ring of smaller domes, rests upon a single or a double colonnade, enclosing a gallery and platform broken by pointed arches in each of the four fronts: other are grit by lofty stone walls, forming square courtyards, with gates leading to the different doorways. Some consist of heavy marble canopies supported by light



Fig. 106



Fig. 107

fantastic columns and sheltering a parallel line of tombstones; and many are built of coloured and glazed Dutch tile and brick, which by the by, might rival those of old Rome....When stained and glazed they look as if enamelled; and nothing can be richer than the appearance of the inscriptions, in large white letters upon a dark purple ground. They were probably made by Persian bricklayers who are celebrated throughout the East for their skill in this craft.²⁰

Under the Arghuns and Tarkhans brick structures became popular throughout Sindh. The form and height of monuments underwent a change as domes became more conical, buildings octagonal and alcoves were introduced, giving structures a lightness and delicacy. Glazed tile embellishments replaced intricate stone carvings. Colourful floral and geometric tiles were to be found at ground level as dados, murals or vertical panels, in arched or rectangular niches on

Fig. 106
View of Dabgir mosque,
Thatta. 1588 CE.

Fig. 107
Panel on the façade of Dabgir
mosque. On each side of
the main entrance, a small
arched panel occurs within
the rectangular architrave
of cut brick. The joints are
glazed in turquoise blue.
Spandrels are missing but
fragments of a narrow border
are visible within the arch.
Interlaced floral tendrils, ivy,
lotus blossoms and spiral
arabesques drawn from
Chinese and Persian motifs
can be seen.



Fig. 108

spandrels, squinches and *mihirabs* and on the borders of calligraphic panels. This decorative art manifested the Timurid style where enormous panels were used to create a sense of overwhelming splendour. Later Mughal monuments in the region also drew on this style with the use of polychrome tiles (Figs. 97 and 98). The funerary monuments of the Kalhoras (1700-1782 CE) and the Talpur rulers (1782-1843 CE) made of rubbed brick and glazed tiles are an important landmark in the indigenous tile traditions of Sindh as they were a synthesis of local influences and those from further afield (Figs. 99 and 100). It may be noted that domelets appear on the Kalhora and Talpur structures.

Mausoleum of Sultan Ibrahim Tarkhan

One of the earliest tiled monuments of Sindh is the tomb of Sultan Ibrahim (d. 1559 CE) son of Isa Khan Tarkhan I, in the Makli necropolis. It is thought to have been built in the reign of Mirza Baqi Beg (1572-1584 CE) and is the first octagonal tomb of Thatta, built in the style of funerary buildings in Central Asia and reflects an affinity with the tomb of Asaf Jah Khan in Lahore but differs from the octagonal monuments of Multan and the Lodi monuments in Delhi in that it stands in splendid isolation (Figs. 101 and 102).

The main structure of Sultan Ibrahim's mausoleum is located in the centre of a rectangular courtyard with an arched entrance

on the east and a mosque on the west wall. The external façade appears to have been profusely decorated with blue glazed tiles of which only a few traces remain. It has eight arched alcoves, of these, the four principal aspects have tall deep arches with rectangular frames. The main entrance has a stone door frame below an arched window, while other aspects have fretwork screens, stone frames and arched windows surmounted by bands of Qur'anic calligraphy in white on blue glazed tiles. The glazed tiles in the spandrels are patterned with scrolling vines and ivy. The onion shaped dome with its high drum and circular base is identical to that of the Gur i Mir monuments of the late 14th and 15th centuries in Samargand and other tombs of the area. The interior of the square chamber, transformed into an octagon by squinches, was also decorated with glazed tiles (Figs. 103-105).

Dabgir Mosque (Fig. 106)

The Dabgir or Dabgaran mosque in Thatta is one of the oldest and most significant records of the tile traditions of Sindh. Located in the neighbourhood of box makers (*dab* meaning a wooden box), it was built in 1588 CE by the Mughal governor Khusro Khan Charkas. Charkas is said to have built over three hundred and fifty public buildings of which only two survive: the Dabgir Mosque and the ruins of Satcharni (seven stairways) at Makli. Despite the ravages of time, vandalism and poor restoration, the grandeur of the Dabgir

Fig. 108

Niche (detail), Dagbir mosque, cut brick and glazed turquoise pointing. A rectangular panel with a blind arch is surmounted by a broad horizontal panel in monochrome tiles arranged in a wickerwork pattern. Arabesques and floral tile revetments on the spandrels.

Fig. 109

Dabgir mosque (interior). Archway between chambers. Soffit of monochrome glaze cobalt blue, turquoise, white and orange tiles arranged in distinctive geometric pattern references stone tracery at Makli.



Fig. 109



Fig. 110

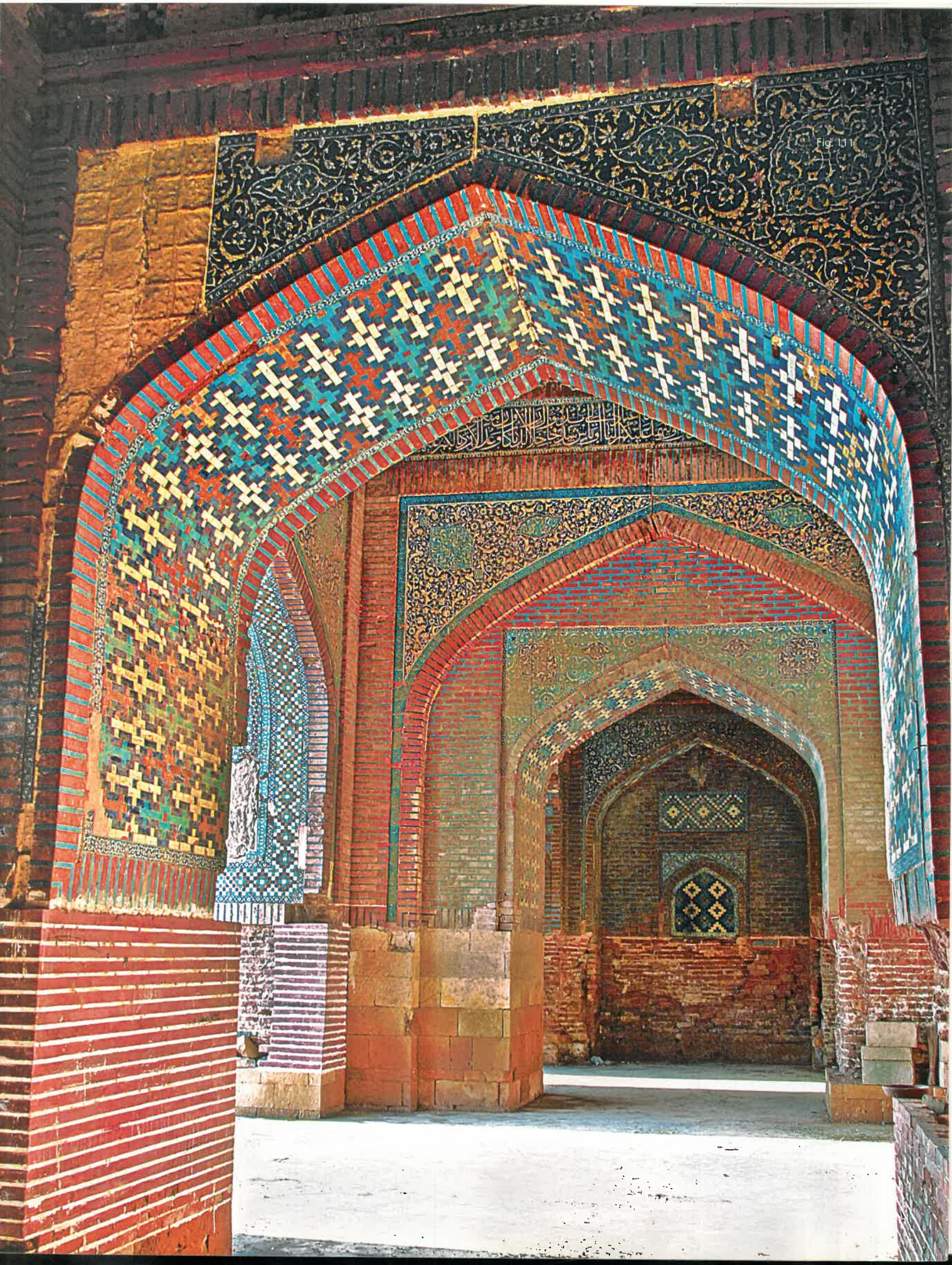


Fig. 110
View of southern bay (detail). Immaculately placed square tiles in a basket weave arrangement on soffits, squinches and wall panels with sinuous arabesques on spandrels. Half-domed niche with underglaze tiles are juxtaposed to create geometric patterns akin to the Friday mosque in Yazd, Iran 1325-34 CE.

Fig. 111
View of the interior showing tile decoration with diversity of motifs.

Fig. 112
View of *Qibla* wall, central *mihrab* (detail). Fine stone tracery, floral formations, rosettes and Qur'anic verses. The niche on the right is actually an arched window.

Fig. 113
View of interior, showing a variety of tilework, juxtaposed on walls and niches.

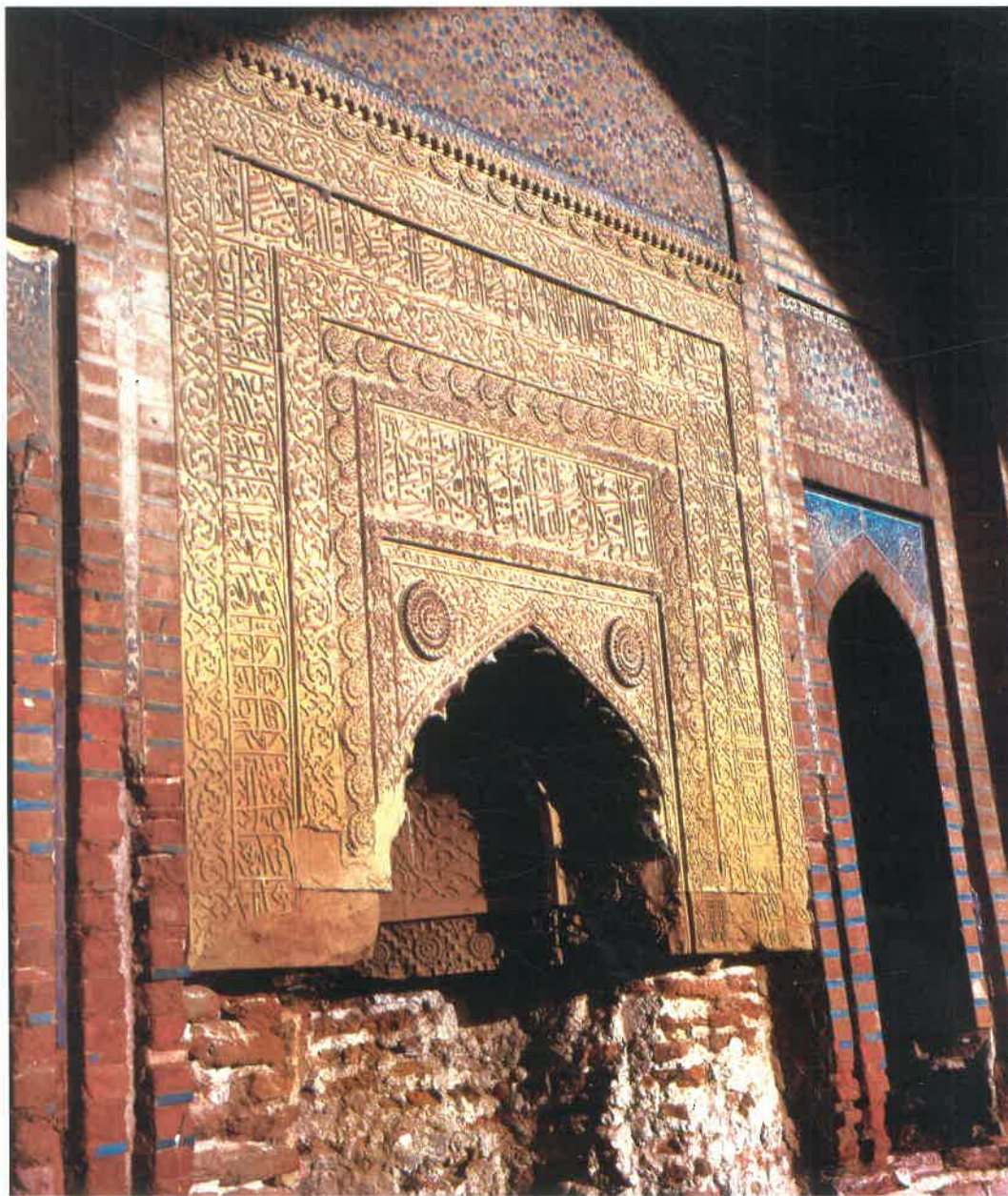


Fig. 112

Mosque is unmistakable. Exquisite recesses and niches are embellished with glazed tiles, arabesque patterns melding into one another, with blue and white tiled convex and concave mouldings (Figs. 107-111).

Like other monuments in Thatta and Makli, the mosque is built of brick on a stone foundation. It is an oblong structure with three chambers; the central vaulted hall or *iwān* with a carved stone *mihrab* (Fig. 112), and windows on either side is connected to smaller side chambers through high arched passages. The central bay is converted with squinches into a high-domed octagon, now in a state of collapse. The oblong span of the side chambers is transformed into a square with the use of squinches and domed.

Fine examples of *naskh* and *thuluth* calligraphy decorate the rectangular panels surrounding the *mihrab*, as well as its outer arch. A long broad frieze of Qur'anic calligraphy runs along the walls of the square central chamber (Fig. 113).

Lingering traces of tile and unglazed brick work on the surface suggest that the entire façade was once covered in tile revetments with fine floral and geometric patterns. Tiled dados, blind ogival arched and recessed niches on each side of the main central entrance, and parapet panels are placed within raised brick work above the arches and the entrances. These have all disappeared except for tiles arranged in geometric patterns on the soffits



Fig. 113

and niches that have fine arabesque and floral scrolling tendrils with stylized Chinese dragons in blue on white. Glazed tiles with geometric patterns and floral borders also line the soffits within the arched piers of the entrance.

Within the mosque, the west wall of three chambers has arched *mihrabs* in niches, the central chamber contains the main *mihrab* in a deep niche enclosed in a large frame of yellow sandstone (see fig. 112). This elaborately carved stone, surmounted by an arch of polychrome tiles, is decorated with bands of delicately carved floral and Qur'anic inscriptions. The calligraphic bands are in high relief with intertwined scrolls, an ornamental chain of lotuses in bloom and dentils. The spandrels of

the arches have large projecting medallions and the sunken niche has similar carving.

The arch over the stone panel is decorated in a skilful interlinked star and circle pattern in tile mosaic. Its spandrels are clad in deep turquoise glazed tiles with scrolling arabesque motifs and crown medallions in dark blue and white, these are contained within a large arched niche, which in turn has arabesques of twirling stems, lotuses and other floral forms with crown medallions. The arched windows on either side of the *mihrab* have glazed floral surrounds and rectangular panels above with interlinking star and circle pattern and borders. The faience mosaic on the walls, the arches and their soffits linking the chambers are all

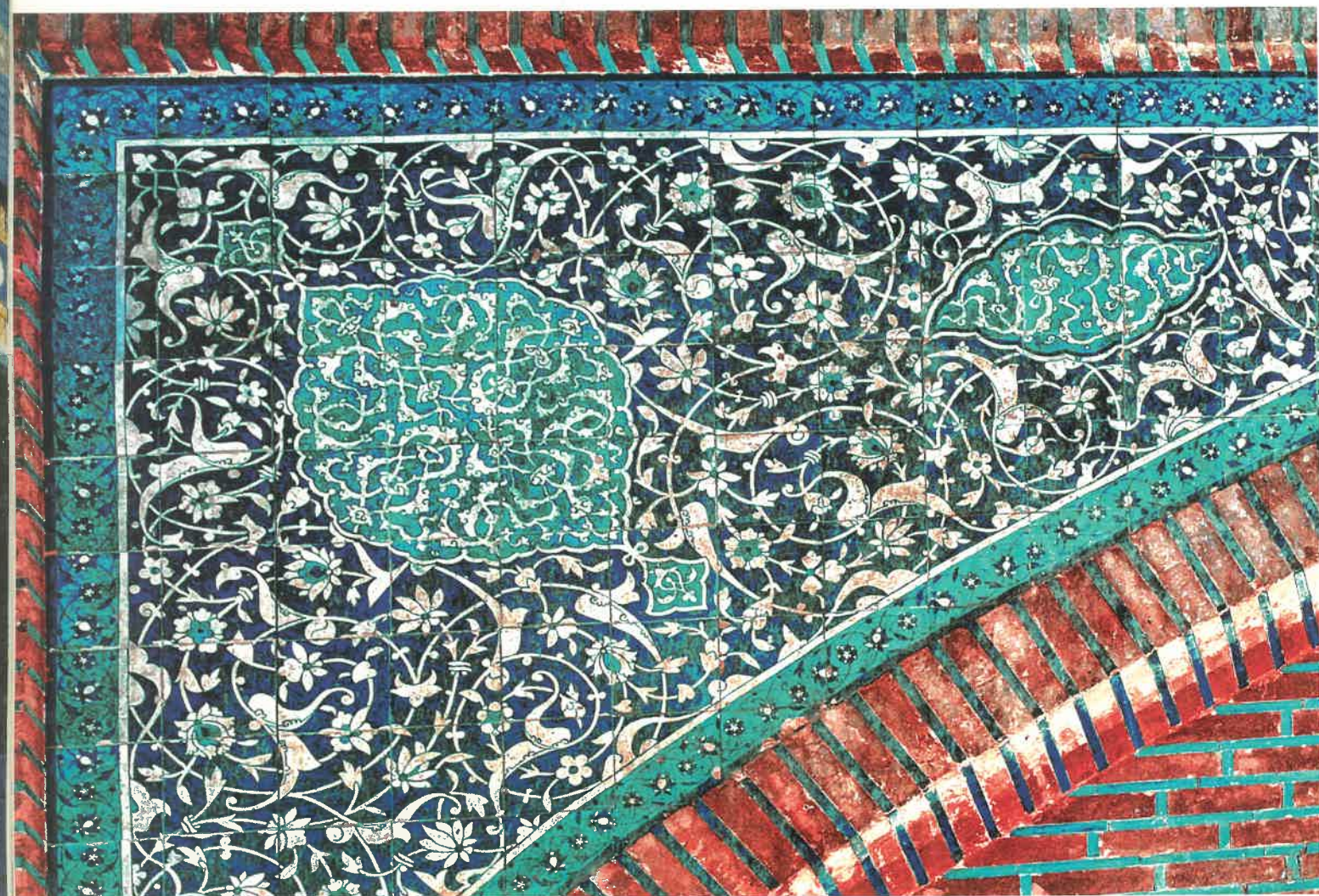


Fig. 114



Fig. 115

Figs. 114 and 115
Spandrels (detail)
showing arabesques,
cusped ogivals, split
palmettes, lotus and
floral blooms.



Fig. 116

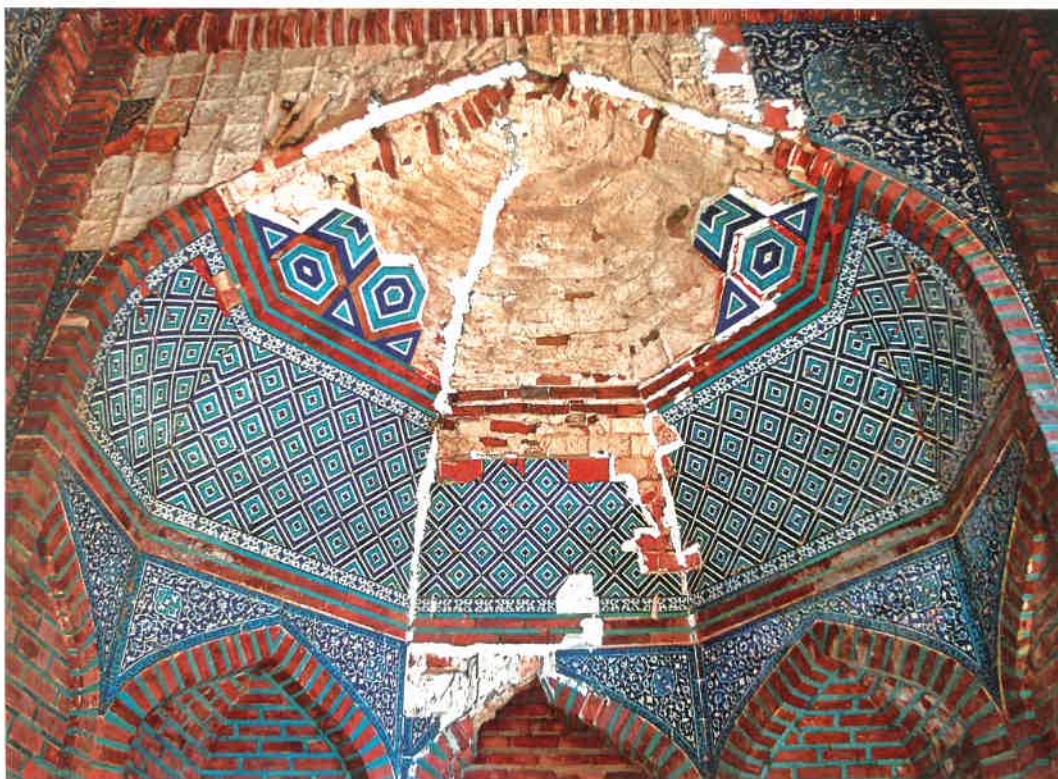


Fig. 117

Fig. 116
Niche (detail).
Brick pointing with
turquoise glaze, foliate
arabesque patterns
on the spandrels and
geometric patterns in
borders above.

Fig. 117
Half domed niche
(detail). Patterns made
up of interlinking
triangular, diamond
and hexagonal tiles.



Fig. 118



Fig. 119



Fig. 120

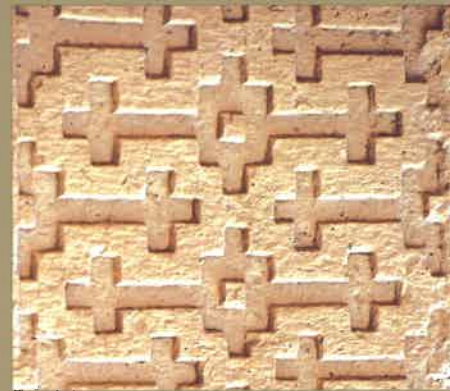


Fig. 121



Fig. 122



Fig. 123



Fig. 124



Fig. 125

Figs. 118-125
Underglaze tile
patterns (detail).

magnificently decorated (Figs. 114 and 115). The interior of the prayer chamber has tiles on its panels, spandrels, soffits, arches and borders with different techniques used for each revetment. Square glazed tiles with floral motifs in blue and white have continuing arabesques (Fig. 116), while intricate geometric patterns of lozenges, crosses, triangles, grids, squares and rectangles have been created in conjunction with glazed brick in various shades, either as alternating continuous rows linking different colours, or by alternating brick and glazed tiles (Fig. 117). Mosaics combining cut and glazed pieces of terracotta have been used to create inscriptions and elaborate floral patterns. Decorated panels of glazed tiles sunk within rectangular frames border the arches between entrances. The margins of the arches are delineated by cut brick, the joints of which have a light blue or deep blue glaze. Scrolling floral borders terminate in cinquefoil flowers and the soffits of the archways between the chambers are adorned with medallions of differing size with border tiles of scrolling tendrils and flowers arranged in the *bannai* technique. Rows of stars in white on deep blue, turquoise and yellow make up the principal colours in the decorative theme.

The glazed brickwork of the Dabgir mosque is not only visually exciting, but also illustrates a new decorative technique. The glazed tile mosaic panels on the surfaces of the monument are the earliest examples of their kind in the area, and reflect the blend of both Persian and Timurid styles. The ornamentation is of an extraordinarily high order, exploiting a variety of motifs including glazed brick surfaces, faience mosaic, and calligraphic friezes with vegetal or floral patterns similar to those seen on the Bibi Khanum monument in Samarkand (Figs. 118-125).

Mausoleum of Mirza Jani Beg (Fig. 126).

The last independent Tarkhan ruler of Sindh was defeated by Akbar's commander Abdul Rahim Khan e Khana and was taken to his court in Agra and made to pay his respects. He was appointed Governor of Sehwan, Thatta and the Lahori seaport but was not permitted to return. He remained at Akbar's court for eight years and reportedly died at Burhanpur.

A splendid octagonal monument was erected for him in 1601 CE that stands on a raised platform in the centre of a stone wall enclosure (Fig. 127). The entrance to the monument is a perfect rendition of the Tarkhan style: a richly carved stone doorway in geometric and floral

tracery with a lobed arch enclosing rosettes. Qur'anic verses occur in relief on panels, and on the western wall of the enclosure, a *mihrab* opens under a high arch with pillarettes on either side.

The tomb is set with two different compositions of arched alcoves, one is half-domed blind recess on four sides and the other consists of four high arched alcoves with deep entrances (Figs. 128 and 129). The alcoves and the walls within the arches are faced with alternating unglazed red and glazed blue bricks pointed in white glaze. The main walls have turquoise bricks, offset with the cobalt blue of the arches. Hexagonal and triangular underglazed tiles in a six sided star arrangement make up the dados (Fig. 130). Given that Cousens²¹ does not mention the absence of dados on the external walls but remarks on similar internal adornments, it would be fair to assume that the external dados are of a later date (Fig. 132). The hexagonal tiles on the dado have floral arabesques in white on blue, commonly found in the Timurid repertoire. Running beneath the dados is a band of glazed tiles with alternating reversed lotus fleurons in blue on white. The half-domed recesses are set within rectangular frames. Their spandrels are made up of narrow tiles with a small floral pattern arranged in vertical bands. A horizontal recessed panel above the rectangular frame, now devoid of tiles, most likely housed a Qur'anic inscription.

A stone door frame with fine geometric and floral tracery stands within the arched entrance on the southern side of the mausoleum. Above the frame is a latticed arched window with interlacing hexagons. The other side entrances have stone lattices in lieu of doorways. Similar arrangements of vertically placed tiles adorn the rectangular frames covering these entrances and the half-domed recesses. A framed rectangular panel containing a Qur'anic verse in *thuluth* is seen above the spandrels. The spandrels on the outside arch are patterned in a blue ground in arabesques with vegetal and floral scrollwork around a central turquoise medallion.

Mirza Jani Beg's mausoleum is a splendid compositional ensemble; its external dados are designed along the same principle as the ones within. Oblong recessed panels of arabesques in white on turquoise, and unusual formations of bold and undulating medallions line the internal walls. The panels are framed by a narrow tiled floral border and recessed blue and red bricks (Fig. 131). The high arched



Fig. 126



Fig. 127

Fig. 126
Aerial view of tomb of
Mirza Jani Beg Tarkhan,
Makli. 1601 CE.

Fig. 127
View of tomb of Mirza
Jani Beg Tarkhan.

Note the dome is missing
in the image above
as Fig. 127 has been
photographed following
restoration.

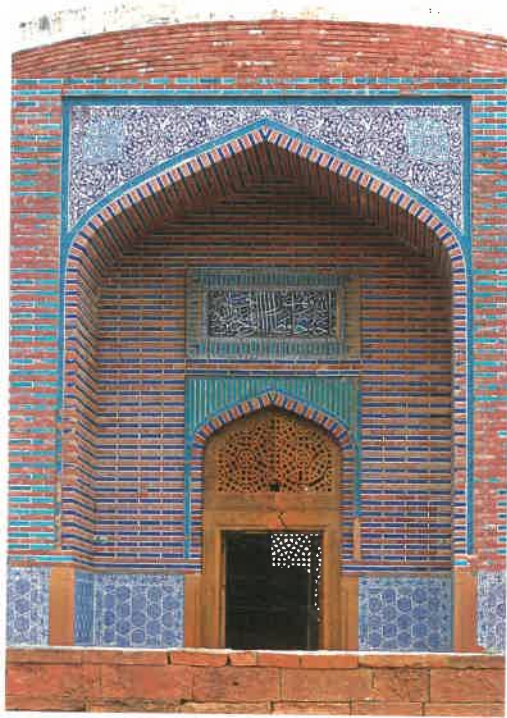


Fig. 128

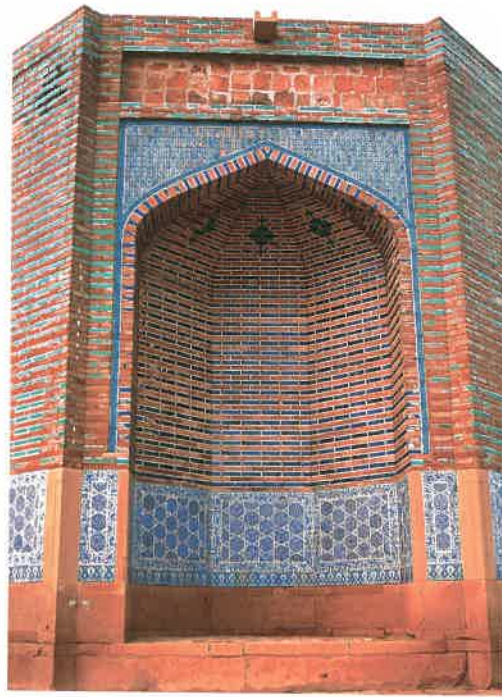


Fig. 129

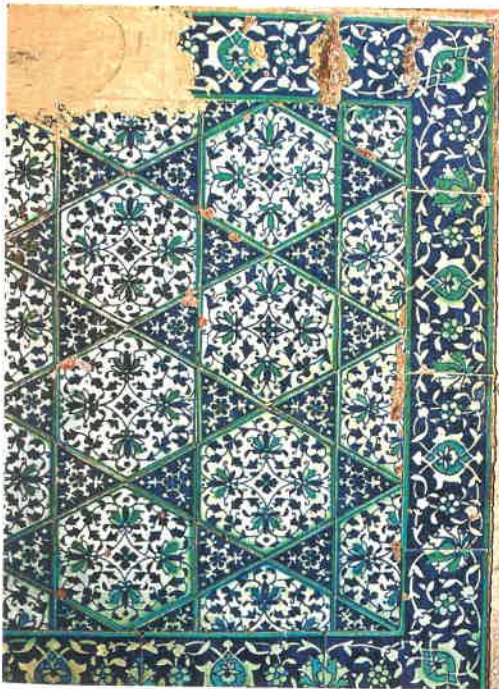


Fig. 130

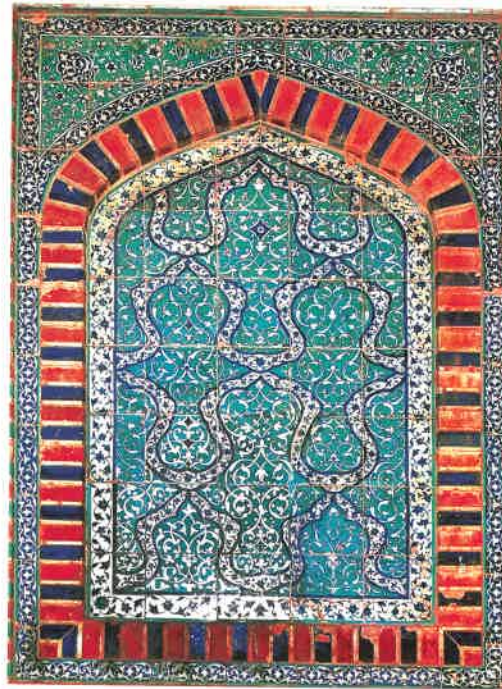


Fig. 131



Fig. 132

Fig. 128
View of the entrance alcove.
Stone fretwork lunette,
tiled panel with epigraphic
inscription, decorated spandrels
and dados.

Fig. 129
Half domed blind alcove with
dado on the façade.

Fig. 130
Dado on interior wall (detail).
Hexagonal and triangular
underglaze tiles arranged
to form a six-pointed
star pattern with a lattice
of lotus blooms.

Fig. 131
View of panel
on the interior wall.
Narrow floral border on
recessed wall, cusped ogival
medallions and arabesques.

Fig. 132
Dado on exterior wall (restored).
The pattern in this revetment is
the reverse of the internal dado
i.e. hexagonal tiles have blue
backgrounds and the triangular
ones are white. Border has
inverted lotus fleurons.



Fig. 133



Fig. 134



Fig. 135



Fig. 136



Fig. 137

panels on either side of the entrance and the recessed arches have floral arabesques encircling oval medallions, but the squinches appear to have lost their embellishments. The exterior and inner walls have similar tiles and the dome is thought to have been located below a second, outer dome. The refinement and overarching plan of adornment suggest a monument of great ebullience. Unfortunately, the lacklustre restoration of the mausoleum does not do justice to the resting place of the last of the Tarkhans.

Tomb of Dewan Shurfa Khan (Fig. 133)

The tomb of Dewan Shurfa Khan, minister to Nawab Amir Khan, a Mughal governor of Sindh, is reported to have been constructed in 1638 CE. The mausoleum is located in the centre of a bricked wall enclosure. Along the western wall is a central domed *iwan* with a *mihrab* and four recessed rectangular frames on either side (Fig. 134). A glazed frieze with a geometric stepped square pattern runs continuously over the *peshtak*. The rectangular frames contain arched panels bedecked in glazed tiles in similar stepped arrangements. Floral arabesque patterns in turquoise blue decorate the spandrels, and while some of these decorations are still in place, the tile work on the *peshtak* is entirely missing. The soffits, the frame of the *mihrab* and the interior all have bold glazed geometric motifs

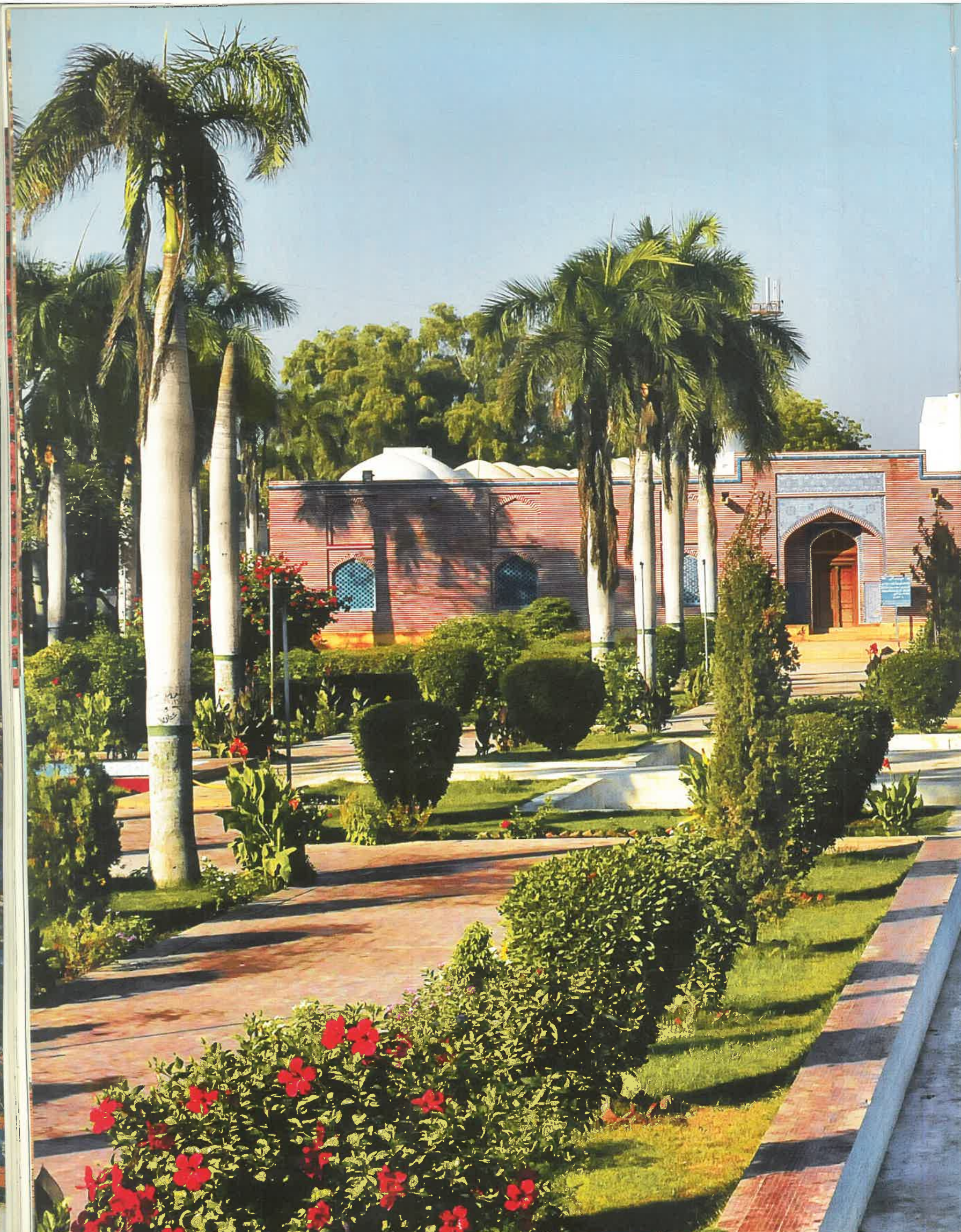
Fig. 133
Aerial view, mausoleum of
Dewan Shurfa Khan,
Makli, 1638 CE.
Peshtak on western side of
the enclosure.

Fig. 134
Façade of mausoleum.
Enclosure wall has
rectangular panels with
recessed blind arches.
Geometric patterns in the
bannai technique are seen
on the *mihrab* and *peshtak*

Fig. 135
View of mausoleum. Square
brick tomb with glazed
turquoise brick clad dome on
a high drum.

Fig. 136
View of cupola (interior).
Concentric zigzag pattern in
glazed white and turquoise
tiles with red brick and a
central boss.

Fig. 137
Finely carved stone graves,
interior of the Dewan Shurfa
Khan mausoleum.



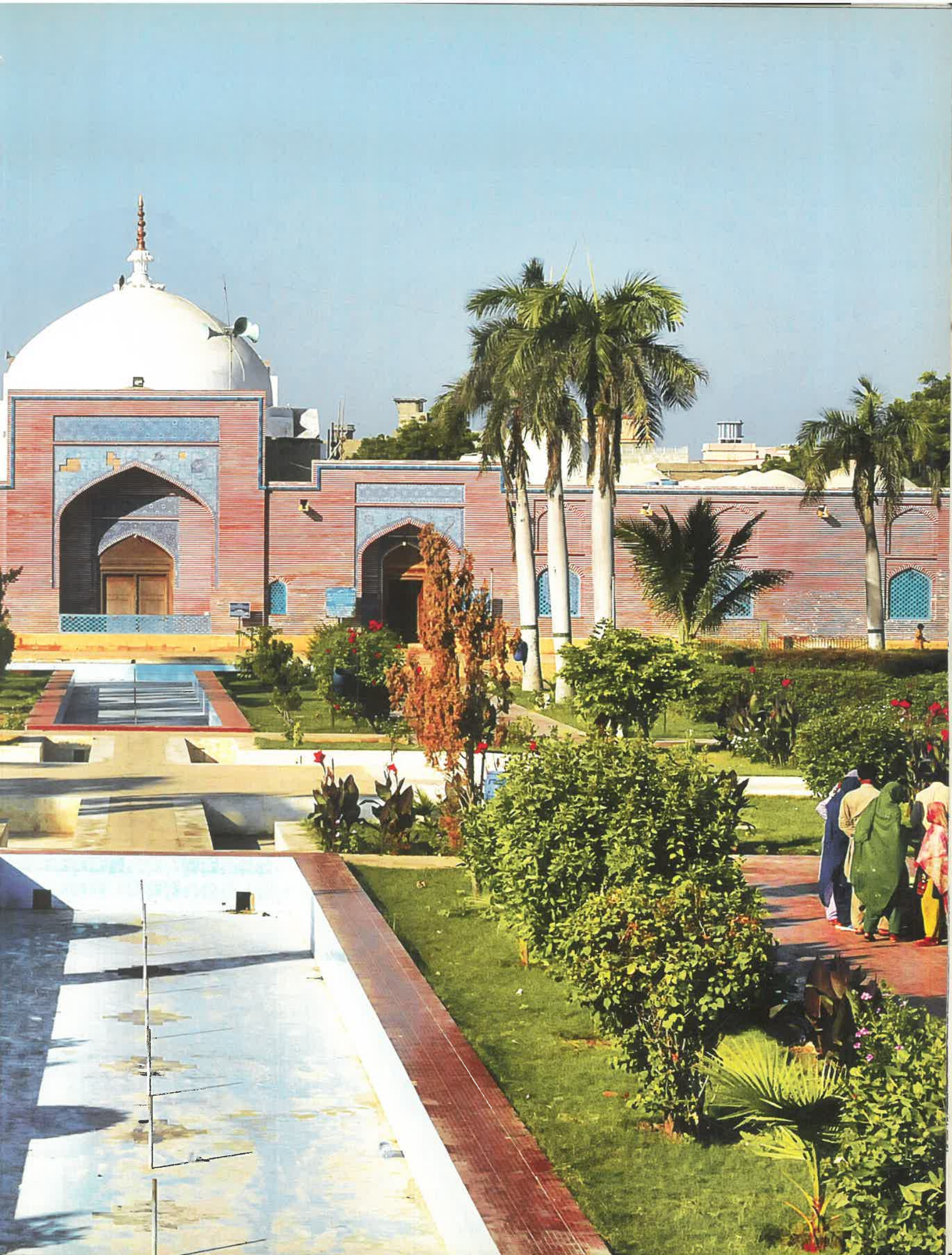




Fig. 139

reminiscent of Timurid tile revetments on the Bibi Khanum Mosque.

The main tomb is a square structure with an onion shaped dome covered in turquoise bricks in the Persian style (Fig. 135). It has circular projecting towers at its four corners, the only such example in Pakistan. Two opposing sides have high archways with recessed rectangular frames and horizontal panels above, now devoid of their epigraphy. The few tile revetments remaining on the spandrels of the external arch suggest that the glazed white on turquoise tiles were decorated in arabesques of twirling stems and flowers around blue medallions. The inner archways have arabesques on their spandrels. The south wall opening has a turquoise lattice surrounding a carved stone door frame. The ceiling of the dome has a radiating chevron pattern (Fig. 136), the spandrels on the inner aspects of the arches have glazed turquoise tiles while the walls of the mausoleum and the western wall of the enclosure are adorned in rubbed brick with turquoise glazed pointing in the joints. Most of the tile work is missing. The stone cenotaphs on graves inside are intricately carved with Qur'anic inscriptions, scrolling vines and floral designs (Fig. 137).

The Shah Jahan Mosque (Fig. 138).

The Jam'i Masjid or the Shah Jahan Mosque in Thatta is an artisan's dream. The mosque is situated at the western end of an enormous quadrangle (Fig. 139) with an arched entrance on the eastern aspect opening into long colonnades that connect the north and south wings (Fig. 140). The mosque has an astonishing ninety minor and three principal domes. Begun in 1644 CE and completed by 1647 CE it was a gift from Shah Jahan, commemorating an earlier visit to Thatta, when he reportedly prayed in the Dabgir mosque. Several restorations have been recorded since 1692 CE, to the most recent from 2000-2008.

The Jam'i Mosque conforms to the alluring decorative style of the Dabgir mosque with extensive use of brick and glittering tile ornamentation. Its architecture draws on Timurid structures in Bukhara and Safavid monuments. The domed entrance chamber is decorated with tightly dovetailed and intricately patterned dados of glazed tiles (Fig. 141) that are not usually seen in the Central Asian styles of embellishment. The central high dome of the prayer chamber (Figs. 74 and 142), is eclipsed by its high *peshtak* or vaulted entrance reflecting the Timurid style. The low domes over the *iwān* on the western

Fig. 138
View of Shah Jahan Mosque,
Thatta. 1644 – 1647 CE.
The central portal leads to a
domed chamber (restored).

Fig. 139
Inner courtyard, Shah Jahan
Mosque, with a decorated
peshtak.

Fig. 140
View of an arched colonnade;
tile decoration on spandrels,
soffits and a series of brick
arches. Colonnades link the
wings of the mosque.

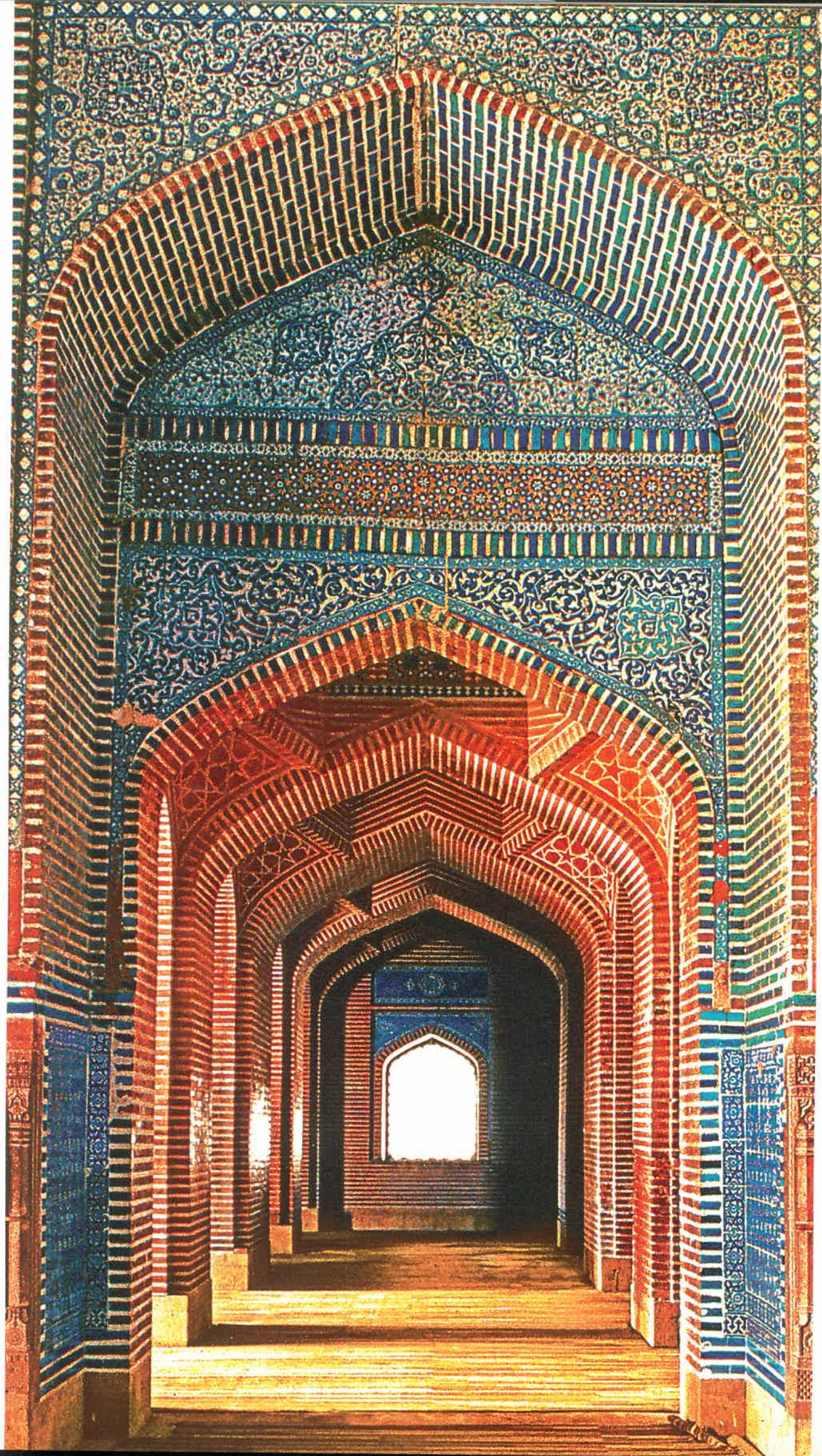


Fig. 140



Fig. 142





Fig. 143

Fig. 141
Interior of portal.
Walls clad in glazed tiles,
central dome with squinches,
interlacing arches and dados
in an unparalleled variety of
motifs and techniques.

Fig. 142
Cupola of entrance portal.
Dazzling display of glazed
tiles in differing patterns lends
the look of a starry sky to the
interior of the dome.

Fig. 143
View of one of the cupolas,
dome on squinches with
stellar patterns in the
tile mosaic and *bannai*
techniques.

side are three bays deep (Figs. 143 and 144). The interiors of the small domes are adorned with glazed central rosettes whilst the larger domes are entirely inlaid with glazed tiles set in brick, in concentric circles of blue, white and yellow. By virtue of their configuration, the tiled circles unfurl like petals of flowers surrounded by white stars on a blue ground. Each dome is akin to a starry sky within which radiates a sun; interlacing arches and squinches offering up a kaleidoscope of stars and flowers. The other domes have squinches with stalactites or *muqarnas* outlined in white bands (Figs. 145 and 146), their small interlacing arch forms decorated with bright blue and white flowers. The western façade has a tall *maqsura* or space in front of the *mihrab* and all the domes have

squinches and *muqarnas* (Figs. 147 and 148).

The mosque has spectacular tile work, (Figs. 149-152), a series of red brick lateral arches, ornate façades, a stunning *mihrab* chamber with exquisite glazed tiles and *muqarnas* in a range of patterns provide testimony to the skills of local artisans. The motifs all appear to rely on the division of a circle into equal parts to create stellar shapes in varying shades of blue. The influence of the mosaic technique on tile work is pronounced in the domes containing the star motif (Fig. 153). The depiction of a starry sky around the sun may well be rooted in cosmological principles generally adopted by Islamic patterns. The varied techniques and shapes of tiles: triangular, square, rectangular

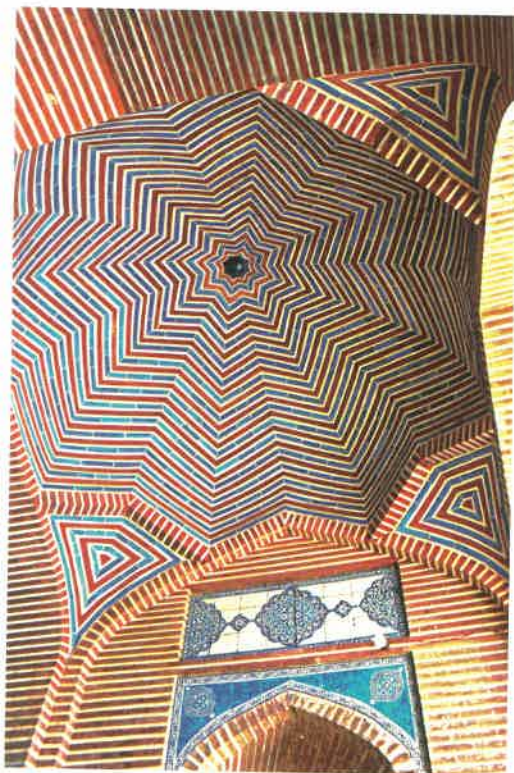


Fig. 144

and hexagonal, reference design formats on mosques in Samarqand, Bukhara and Herat.



The mausoleum of Qalander Lal Shahbaz (d. 1274 CE) at Sehwan Sharif was a milestone in the tale of the tile, a product of the fruitful exchange of artistic traditions between Persia and the lower Indus Valley (Figs. 154 and 155). The monument, first built by governor Malik Ikhtiyaruddin in 1356 CE was rebuilt by Mirza Jani Beg with further additions by his son, Mirza Ghazi Beg. Records confirm the use of glazed tiles as revetments by the governor Dindar Khan, 1639 CE. The dome collapsed in 1995 and a new structure with poor quality tile work is currently under construction.

Kalhora and Talpur tombs

The monuments of the Kalhora and Talpur eras located in Khudabad, Hyderabad, Bhitshah, Hala, Nasarpur, Sehwan Sharif, Kamarro Sharif and Daraza, Sukkur and Larkana, most particularly those of Mir Masum Shah, Shah Khairuddin and Mir Abdul Baqi Purani in Sukkur are examples of the close affinities that existed between the tile making traditions of Sindh, Multan and Persia.

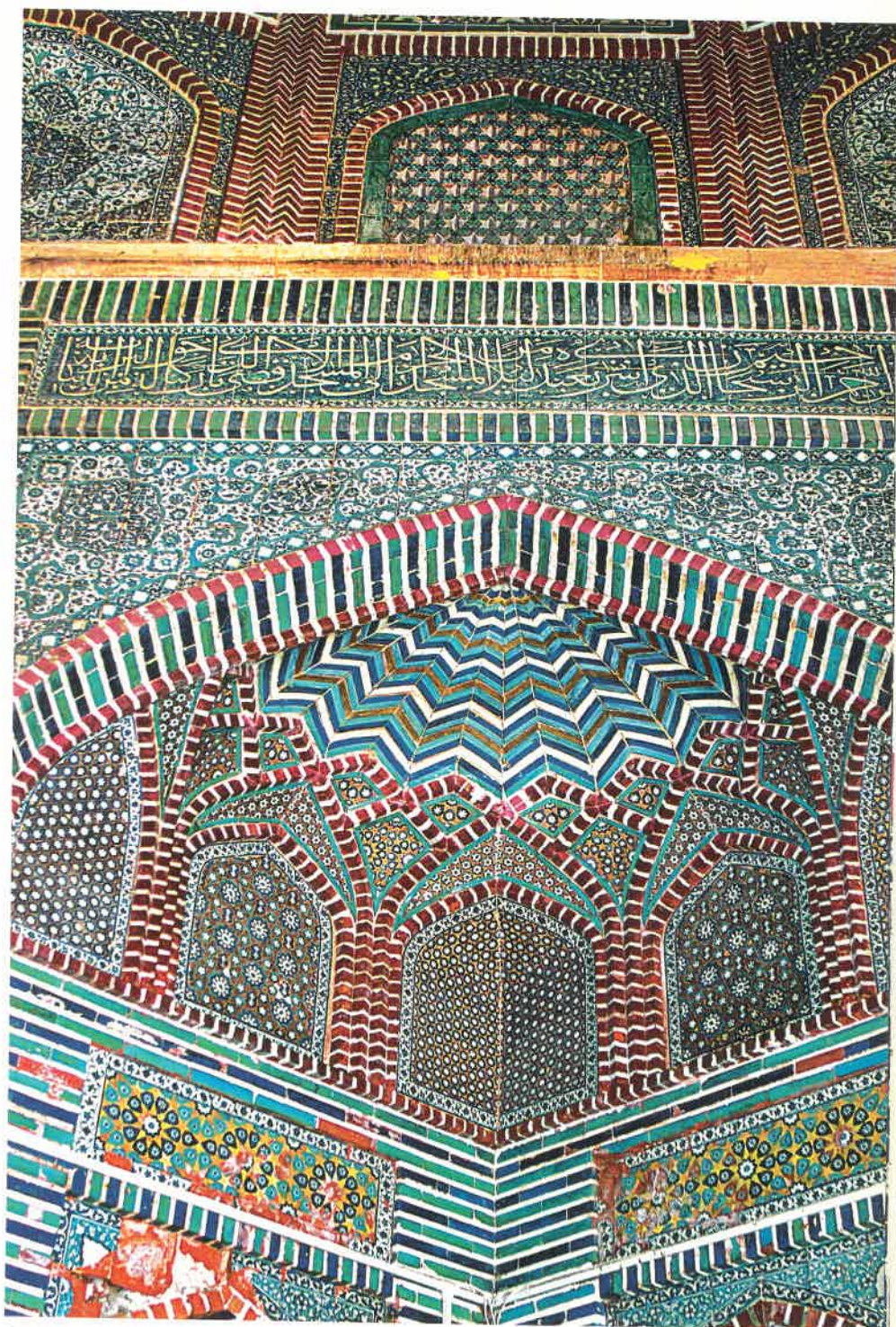


Fig. 145

Fig. 144
Ceiling of a side dome.

Fig. 145
View of vault. Mosaic
tile work on squinches
ornamented with *muqarnas*.



Fig. 146

Fig. 146
Dome and squinches.
Bold floral and stellar
patterns, squinches
outlined with brick
pointing in white. Floral
motif based on a ten-
pointed star.

Fig. 147
View of soffit and dome
of *peshtak*.

Fig. 148
Panel (detail). Depiction
of a starry sky in *bannai*
technique, here the motif
is based on eight and
twelve pointed stars.

The Kalhoras and the Talpur Amirs ruled Sindh after the Arghuns. Mian Yar Muhammad Kalhoro was appointed as the Governor of Sibi in c. 1714 CE by the Mughal Prince Muiz ud din to safeguard their interests in Afghanistan. The Kalhoras were great builders and during their two hundred year rule, founded numerous towns and structures. The size of their buildings reflects their fondness for huge sumptuously decorated buildings. No serious attempt has been made to study their architectural heritage.

Pottinger writes: *The houses (in Thatta) are built*

*on a plan that I have never met in any other country, as the walls are made hollow by small pieces of sticks being nailed across each other from the outer edges of a small frame of wood... on which is a solid wall. Some of these buildings erected on the principle are three to four storeys high with flat heavy roofs, which is a proof that they are strongly built.*²²

The Kalhoras and the Talpurs remained under pressure from Persian and Afghan dynasties and paid tribute.

The Khudabad mosque (Figs. 158 and 159),



Fig. 147

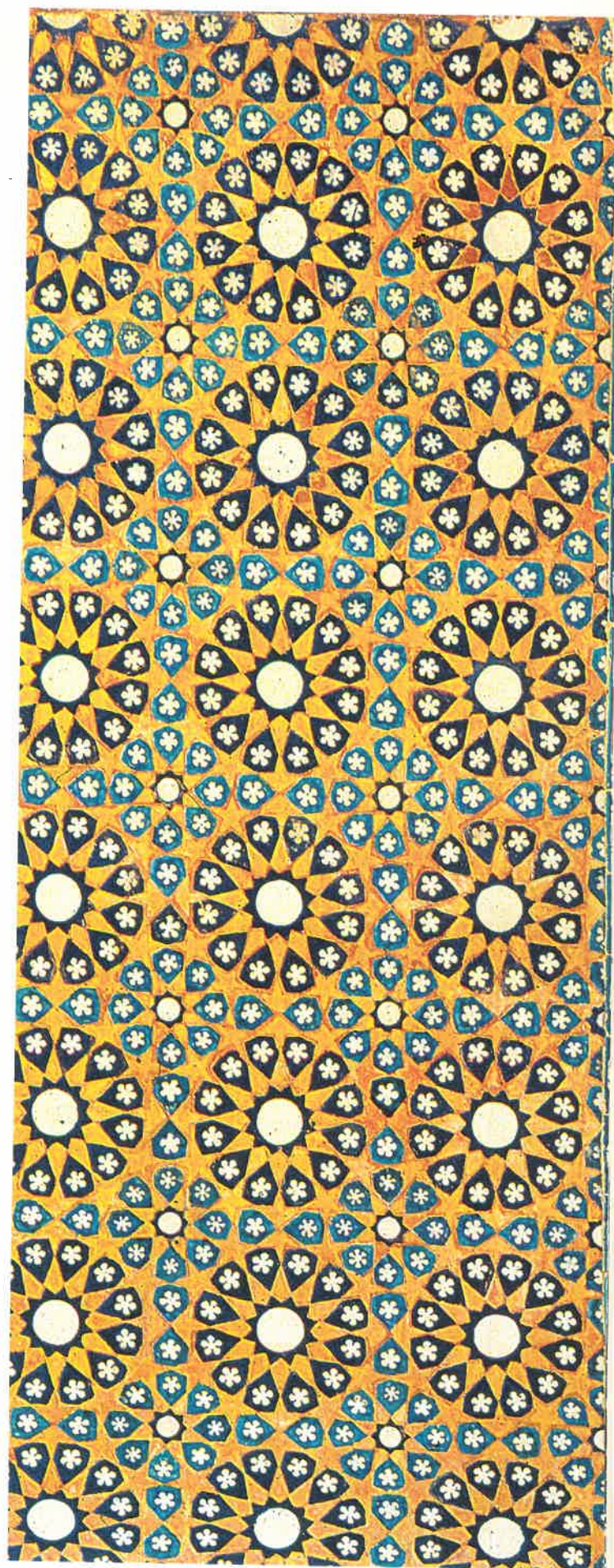


Fig. 148

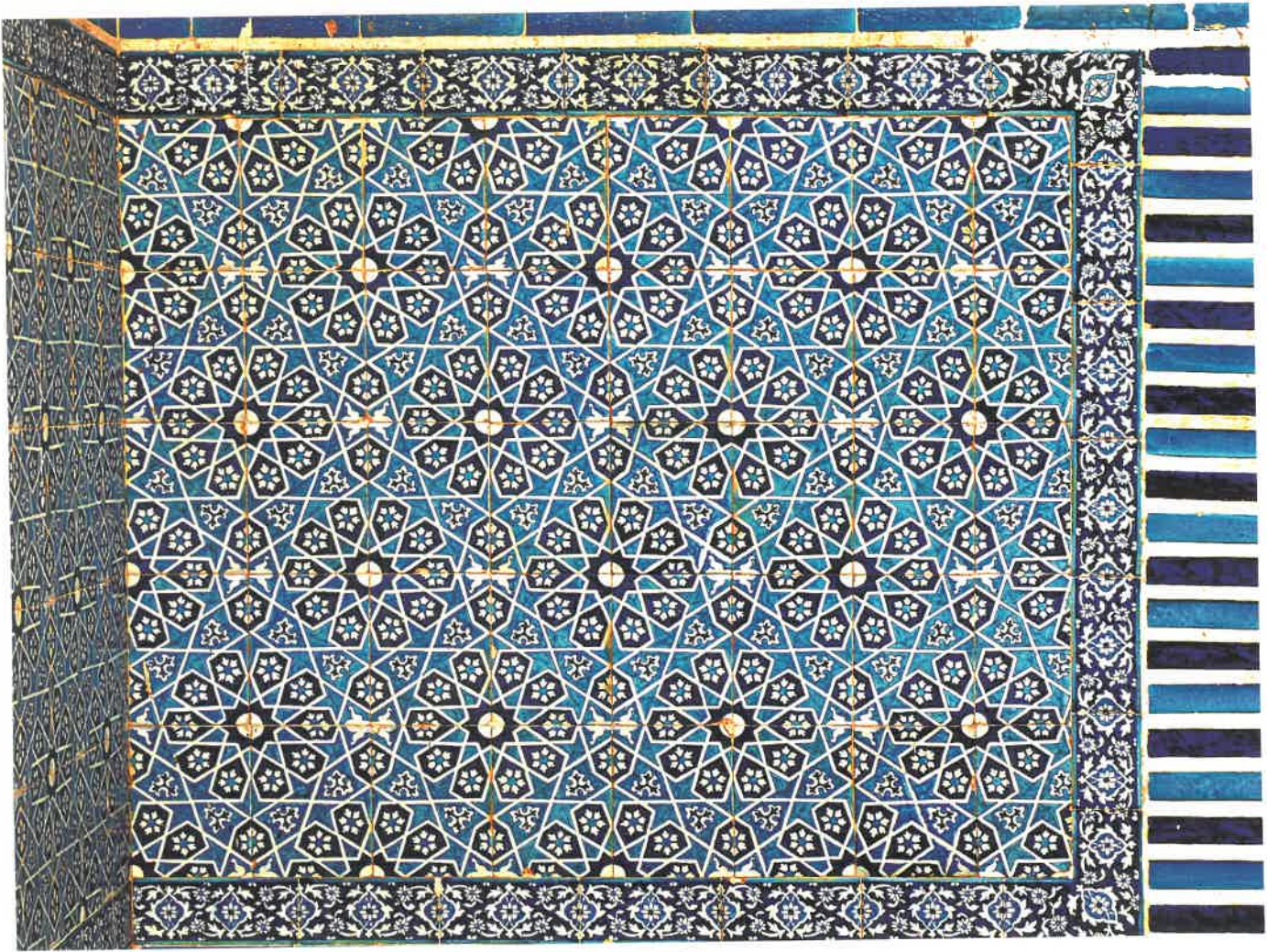


Fig. 149



Fig. 150

the Hyderabad fort, mausoleum of Shah Abdul Latif and other Kalhora monuments (Figs. 160-165), have distinct characteristics; some of which were adopted by their successors, the Talpurs. The Kalhora and Talpur monuments have distinctive styles, whilst relying on the geometric and arabesque common to most Islamic decorative tile traditions. The Kalhoras adopted the underglaze tile mosaic with

shades of blue and white with large medallions. The Talpur style had more colour and mosaic representation, yellow, brown, green and blue. The pre Kalhora monuments were usually devoid of parapets and corner spires, here we find parapets, corner spires and kiosks. The Kalhora monuments appear to be multi-storeyed with monumental gates, large open areas contained within their enclosures,

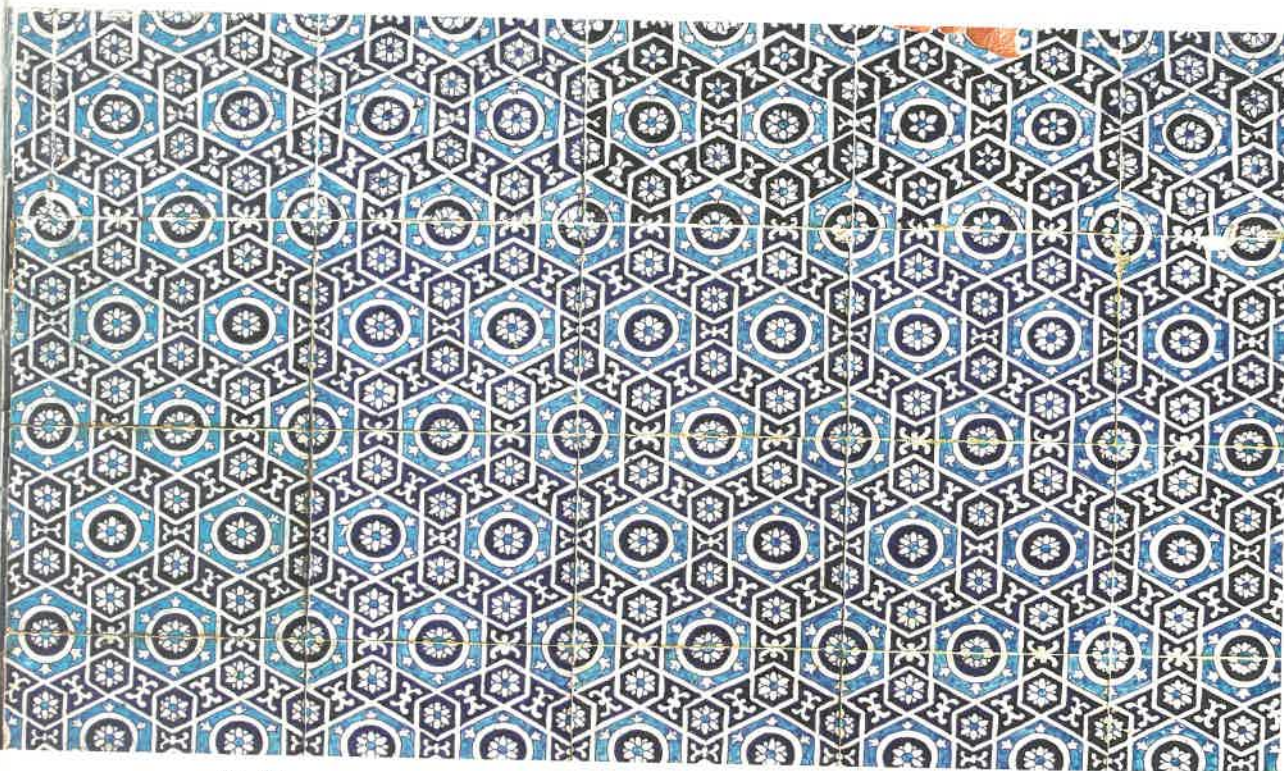


Fig. 151

Fig. 149
Dado decorated with stars and floral motifs within interlacing hexagons.

Fig. 150
Soffit (detail). Floral and stellar patterns are created in the *reyza* technique.

Fig. 151
Tiled dado with interlacing hexagonal arrangement.

Fig. 152
Tiled dado around the courtyard decorated with large ogival medallions containing floral bouquets.

Fig. 153
View from under the *peshtak*. The central cupola is flanked by half cupolas of underglaze tiles, set in *bannai*.

Fig. 154
Mausoleum of Lal Shahbaz Qalandar, Sehwan, Jamshoro. (1177-1274 CE.)

This structure has now been rebuilt with a different architectural plan and tile revetments.

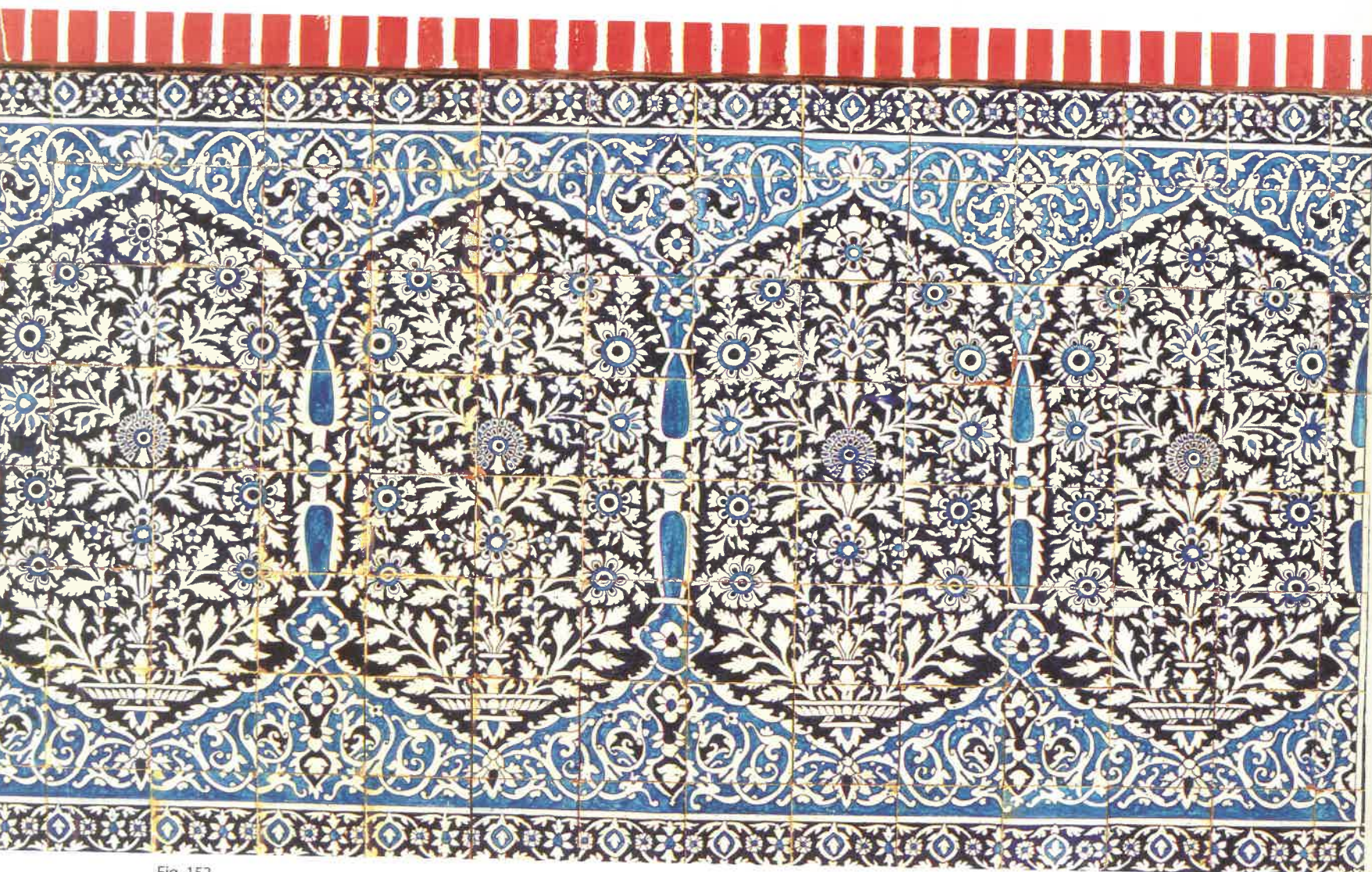


Fig. 152



Fig. 153

الحمد لله الذي جعلنا من عباده المخلصين



Fig. 154

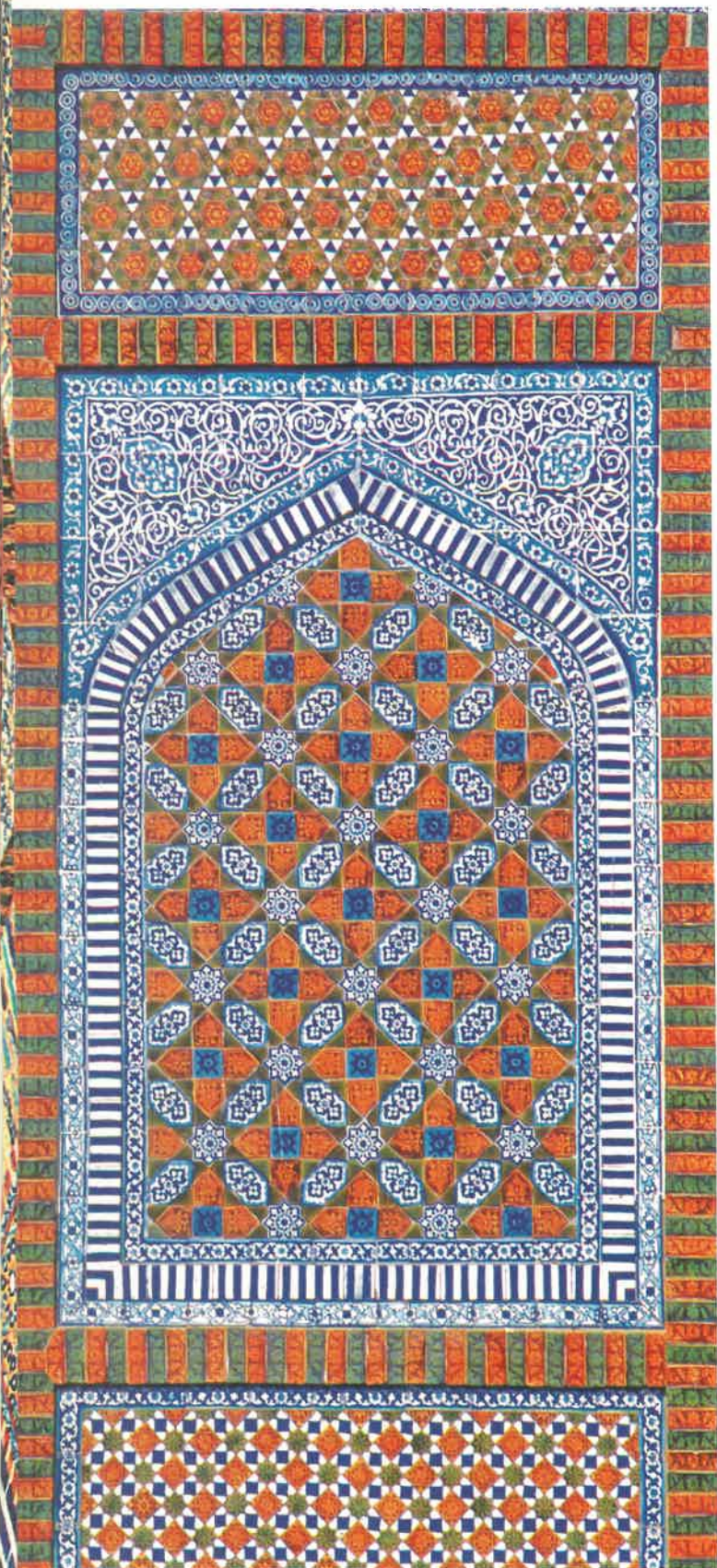


Fig. 155



Fig. 156

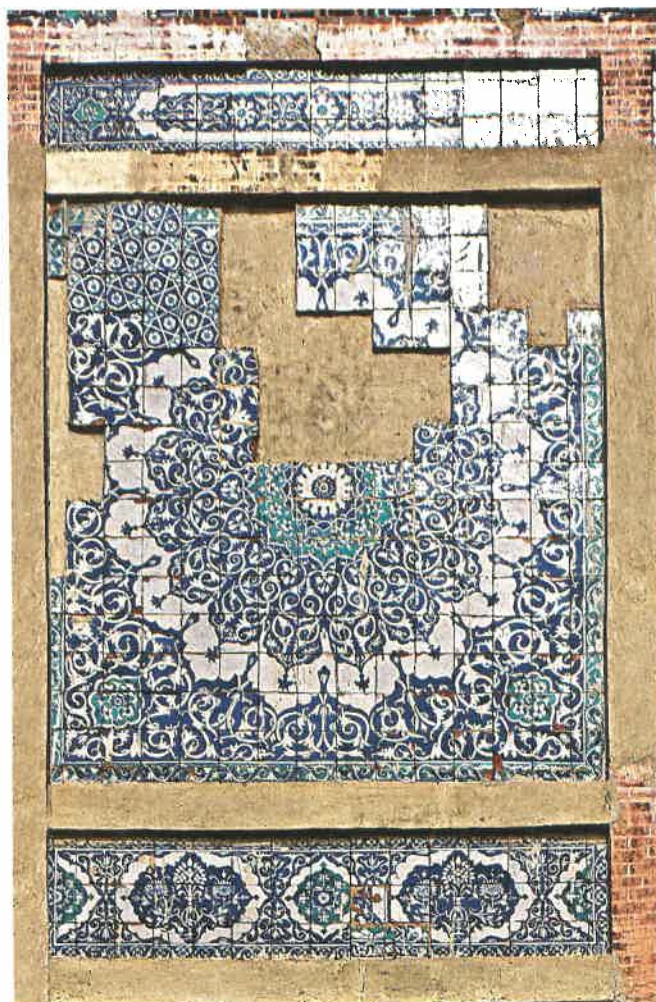


Fig. 157



Fig. 158

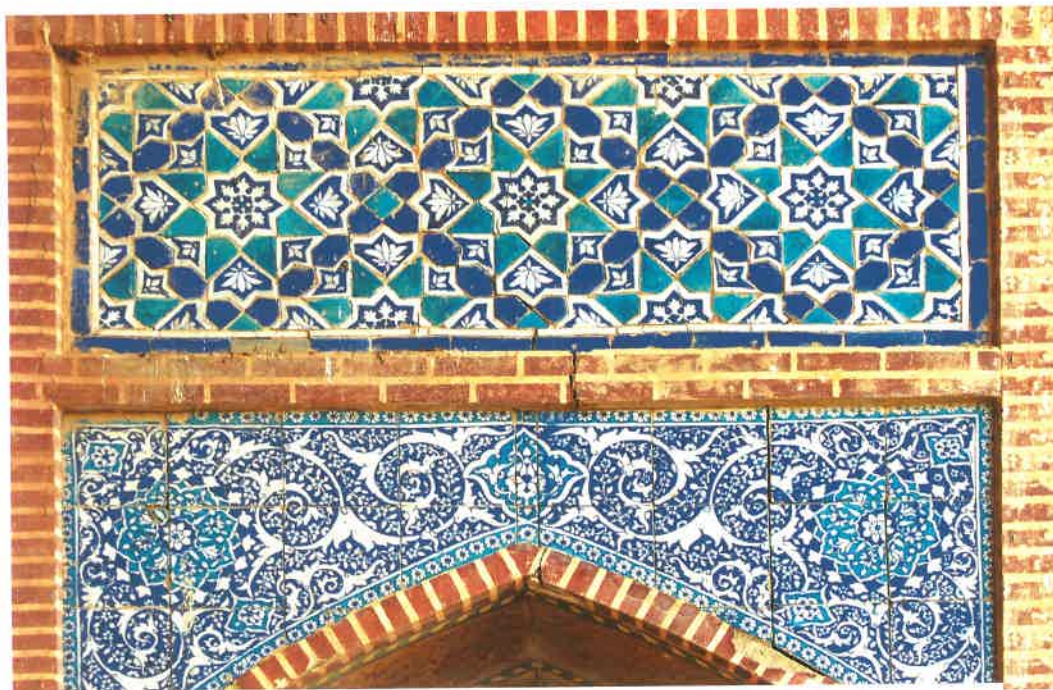


Fig. 159

Fig. 155
Panel (now replaced) mausoleum
of Lal Shahbaz Qalandar.

Fig. 156
Devotee in the courtyard of Lal
Shahbaz Qalandar's mausoleum.

Fig. 157
Central panel (detail), mausoleum
of Mian Yar Mohammad Kalhoro,
Dadu. c. early 18th century CE.
The façade with high recessed
archways is divided into a number
of vertical panels with underglaze
tiles. A square panel above the
door is uniquely ornamented with
a sunflower medallion made up
of over 200 small tiles. Considered
a remarkably perfect piece by
Cousens who compares it to the
great rose windows in
Gothic work.

Fig. 158
View of *iwān*, Khudabad Mosque,
Dadu. c. 1701-1718 CE.
Panels of rectangular bands
arranged in the *reyza* technique
flank the central arch. Recessed
alcoves of the central arch are
decorated in monochrome
geometric patterns.

Fig. 159
Panel, Khudabad mosque.
Eight-pointed star motif in
monochrome mosaic; interlacing
arabesque design with medallions
in underglaze faience on
spandrels.

Fig. 160
Niche, tomb of Mian
Ghulam Nabi Kalhoro,
Hyderabad, 1776 CE.
Mosaic of small star-shaped
tiles in ochre, yellow,
turquoise and white within
the arch. Spandrels have
a variant of a Timurid
arabesque pattern of
tendrils and lotus blossoms
in underglaze square tiles.

Fig. 161
Doorway (detail), tomb
of Mian Ghulam Nabi
Kalhoro, *Hyderabad*, 1776
CE. Arabesque pattern
on spandrels distinctive
of Kalhora monuments,
similar to that seen on the
monument of Baha al Halim
in Uchh.

Figs. 162-165
Tiled panels from the tomb
of Mian Ghulam Shah
Kalhoro, *Hyderabad*, c. late
18th century.

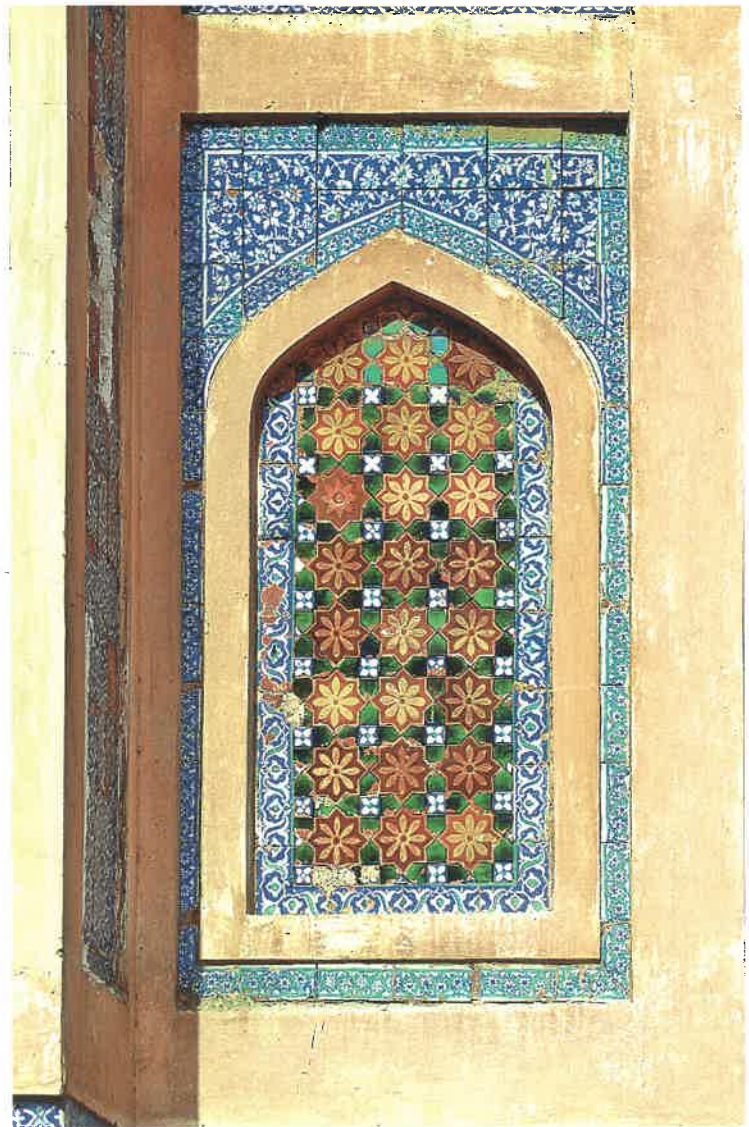


Fig. 160

Fig. 161



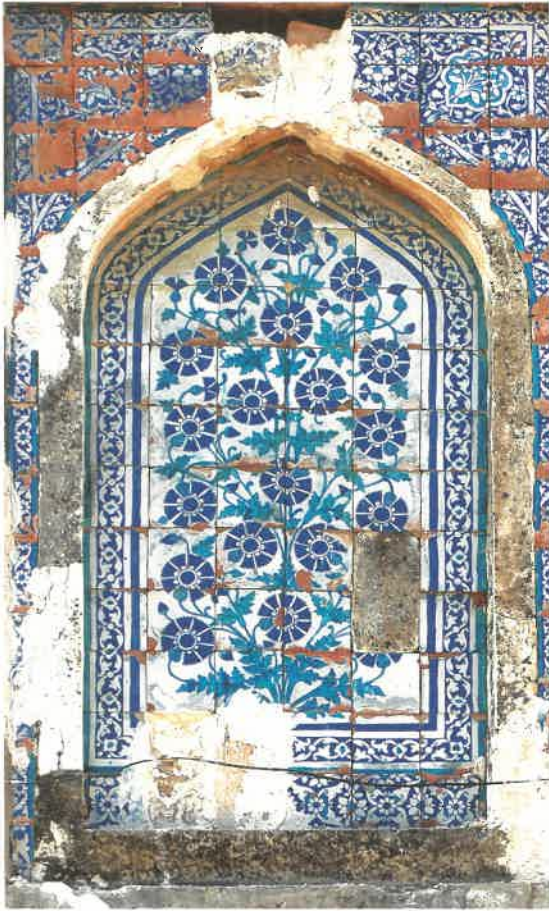


Fig. 162



Fig. 163



Fig. 164

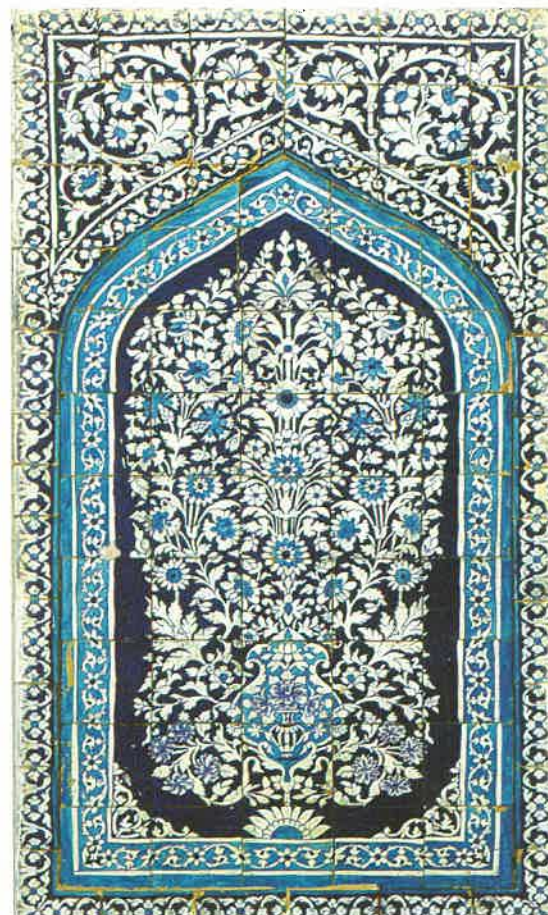


Fig. 165



Fig. 166

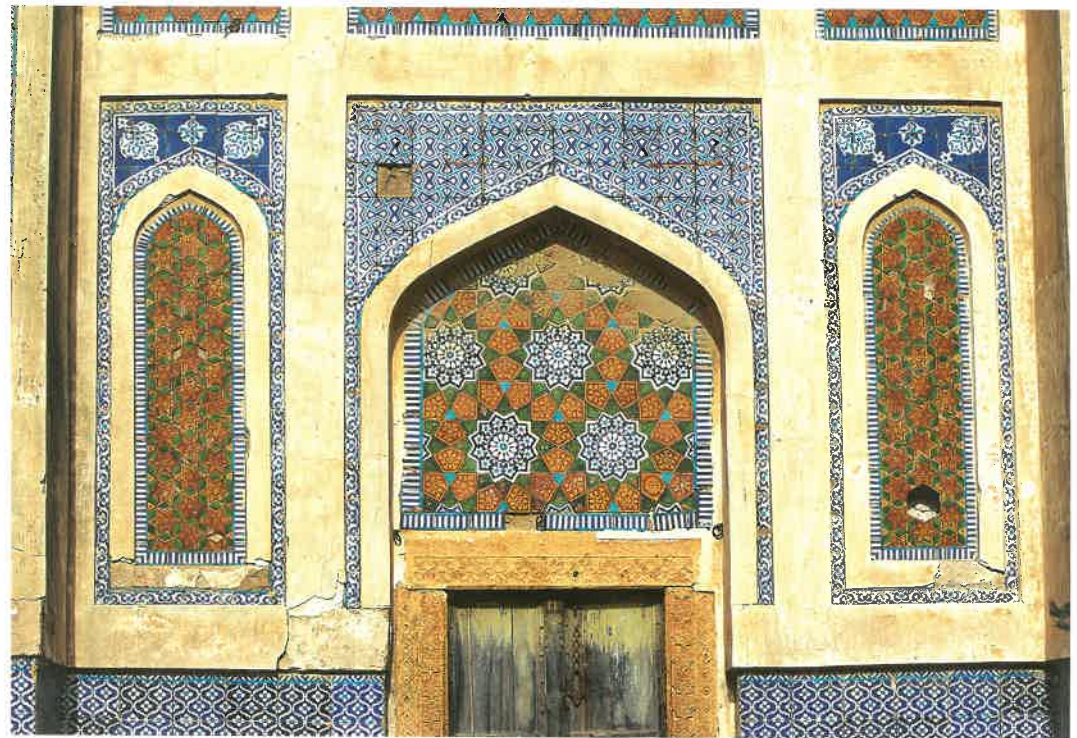


Fig. 167

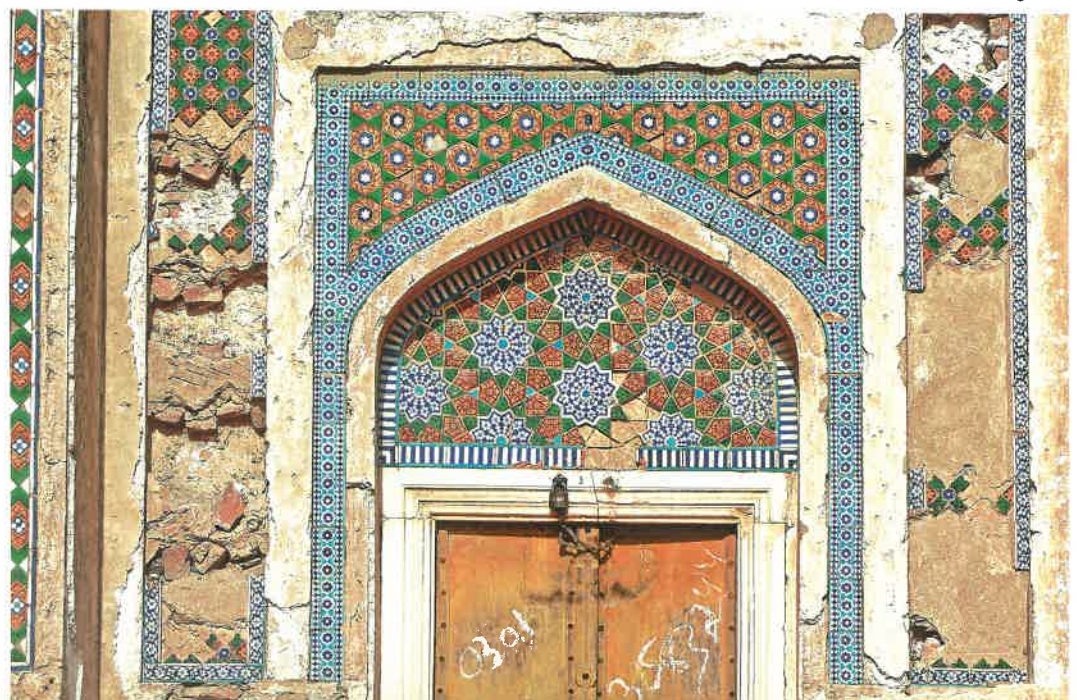


Fig. 168

Fig. 166
Postcard (reprint), tombs
of the Amirs of Sindh,
*Hyderabad. A. Hajee Doosul
and Sons, Karachi.*
c. mid 20th century CE.
A hemispherical dome, vault
and a flat roof were adopted
by the Amirs.

Fig. 167
Tomb of Mir Karam Ali
Talpur, *Hyderabad*. 1812 CE.
One of the four Amirs who
jointly ruled Sindh, referred
to as the *Chauyari*.

Fig. 168
Entrance, tomb of Mir
Muhammad Khan Talpur,
Hyderabad.
c. mid 19th century CE.
A radiating star pattern
surrounded by tiles in
brown, ochre and blue over
the arch. Rectangular bands
flanking the door, spandrels
have geometric panels in
tile mosaic, a style favoured by
the Amirs of Sindh.

Figs. 169-172
Panels, Talpur tombs,
Hyderabad.
c. late 18th-19th century CE.
Arches contained within
brick borders. Evident
similarities with Persian,
Mughal and late Kalhora
tile patterns.



Fig. 169

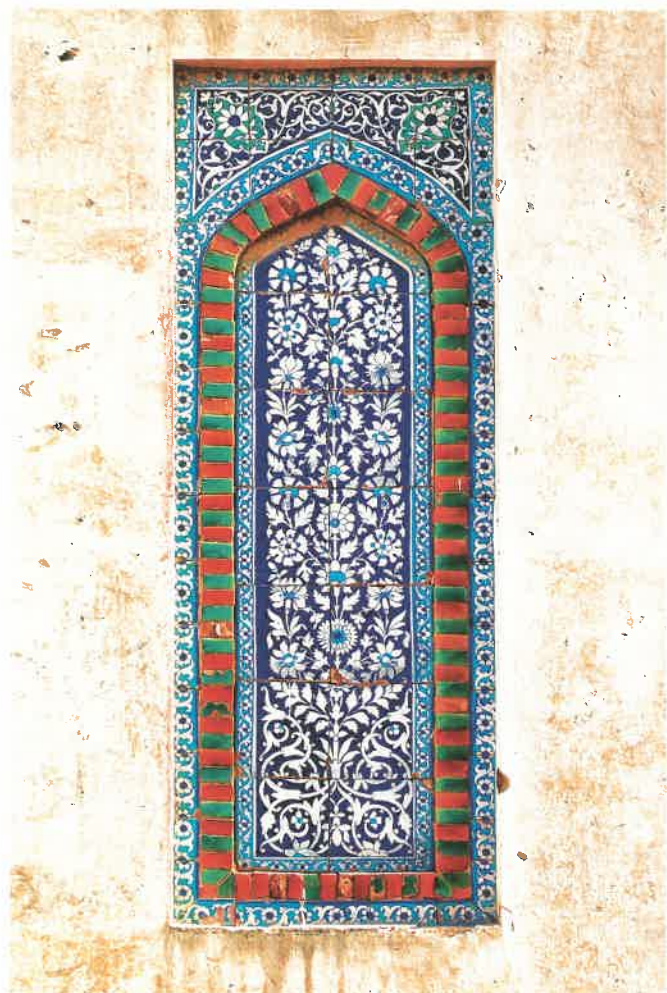


Fig. 170

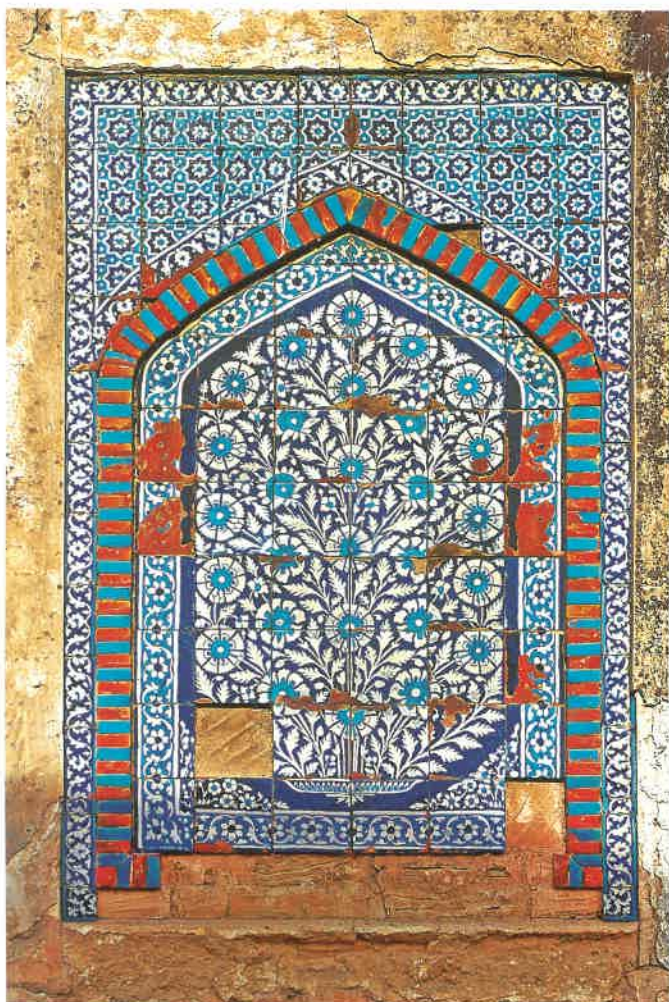


Fig. 171

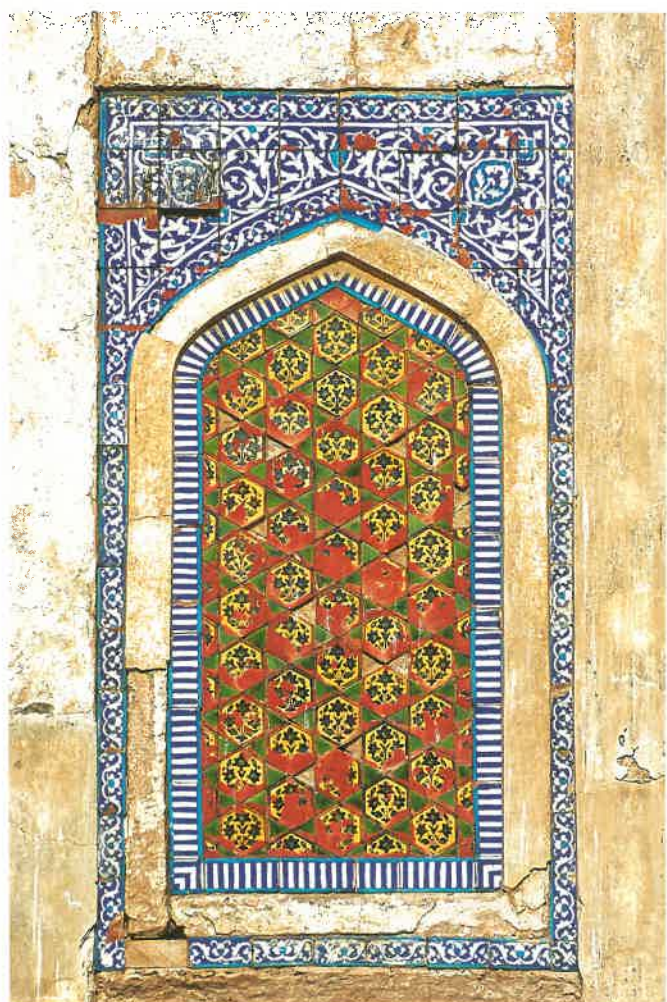


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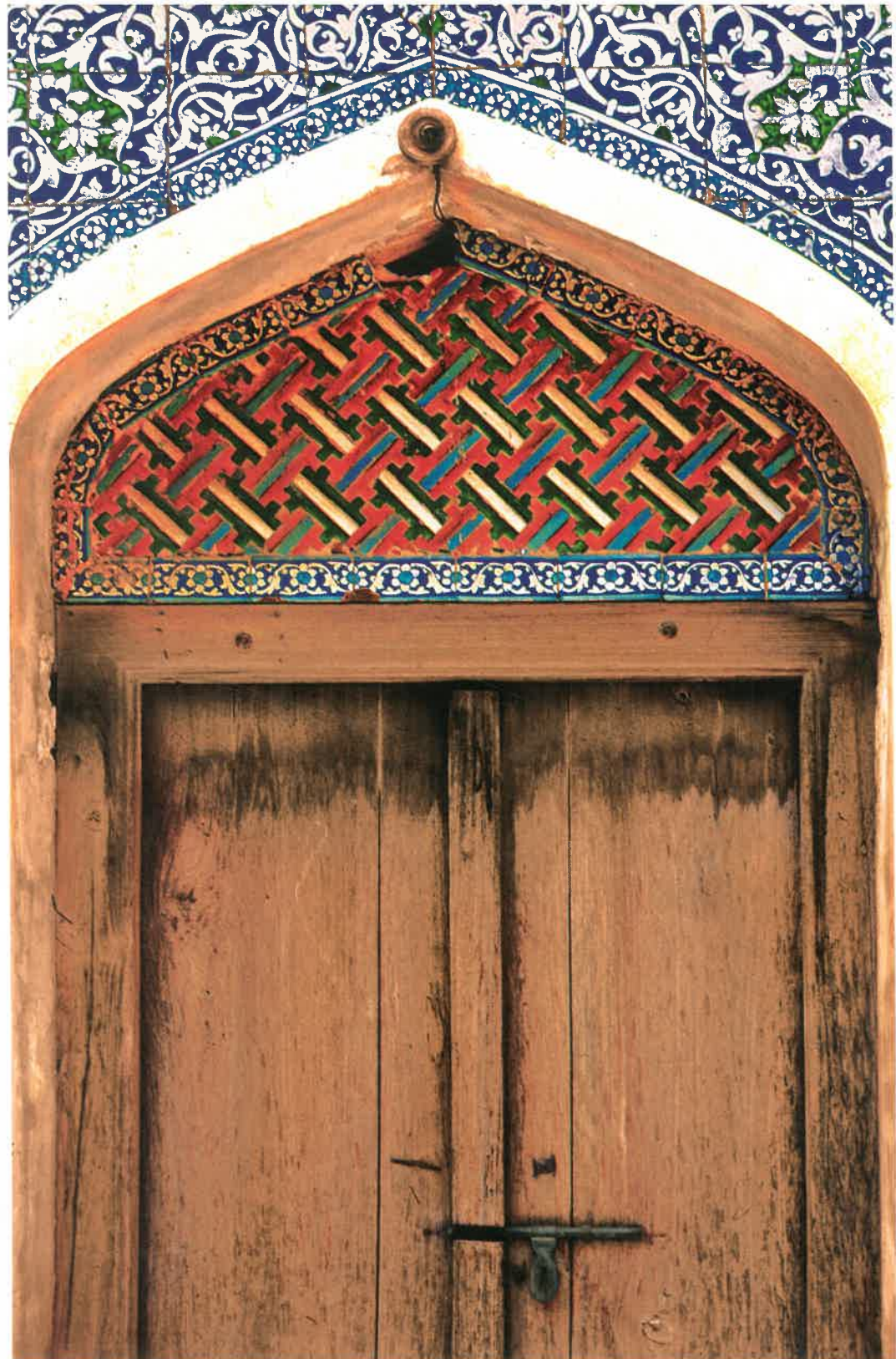


Fig. 173
View of entrance, tomb of
Mir Muhammad Naseer Khan
Talpur, Hyderabad.
c. mid 19th century CE.

Fig. 174
Lunette (detail). This
interlocking geometric
pattern is distinctive to the Mir
monuments.

Fig. 175
Spandrel (detail) on the
southern aspect has an
arabesque scrolling vine
pattern. The ground is filled
with white flower blossoms.

Fig. 176
Zenana of Talpur Amirs,
Hyderabad. Horizontal row of
arched and rectangular panels
of underglaze blue, white
and yellow tiles over a carved
stone dado decorate the *tajar*
or vault.

Fig. 173

heavy domes surmounted by lanterns which appear to reflect Afghan influence from earlier monuments in India (Fig. 99). The exterior façade has ceramic revetments in broad recessed horizontal and vertical panels around the entrances, while the walls have recessed blind rectangular panels in rows one upon the other. The ceramic adornment is based on local adaptations of intermixed Persian, Turkish, Afghan and Mughal influence. The surfaces are decorated in floral patterns in geometric shapes in underglaze

square tiles and mosaic tiles embedded in mortar. Here the hues of blue are enhanced by tones of green, brown, yellow, turquoise and cobalt.

The glazed ornamentation reveals an un-conventional treatment. The rectangular panels have plants with lilies, lanceolate leaves, sprouting flowers and birds. Cousens has described the Talpur monuments in detail. They are depicted here in all their splendour (Figs. 100, 166-176).



Fig. 174



Fig. 175



Fig. 176

Fig. 177







Fig. 178

Fig. 177
View of dome and parapet,
mausoleum of Sufi poet Shah
Abdul Latif, *Bhitshah, Matiari*.
c. late 18th century CE.
Built by Ghulam Shah Kalhoro,
this monument is an amalgam
of both Sindh and Multan
decorative styles.

Fig. 178
View of the mausoleum of
Shah Abdul Latif, *Bhitshah*
(restored).

Fig. 179
Dado (detail), Pattern of
twelve-petalled flowers
in interlinked hexagons
(restored).

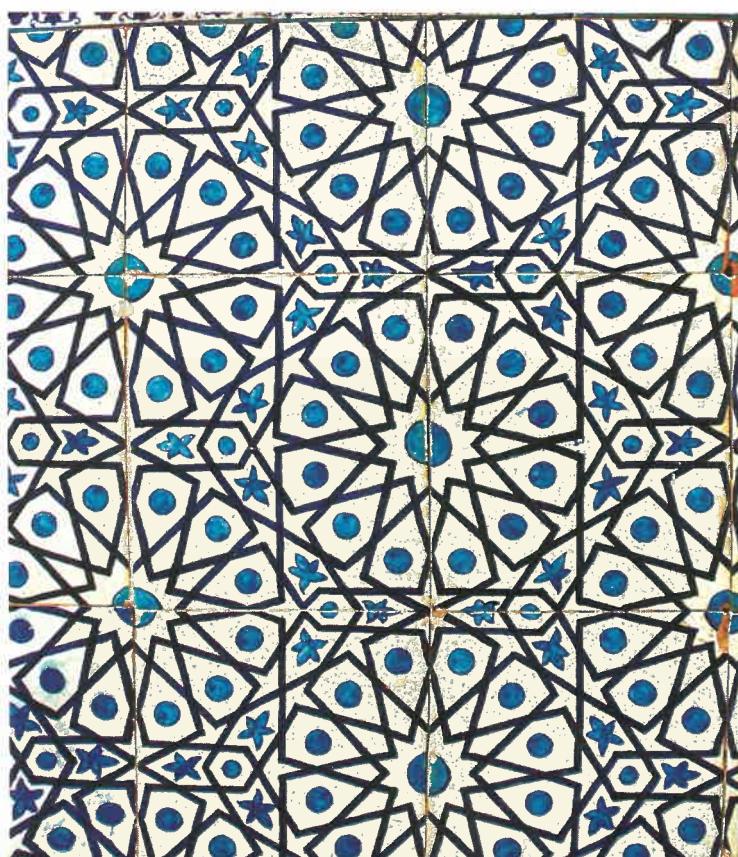


Fig. 179



Fig. 180

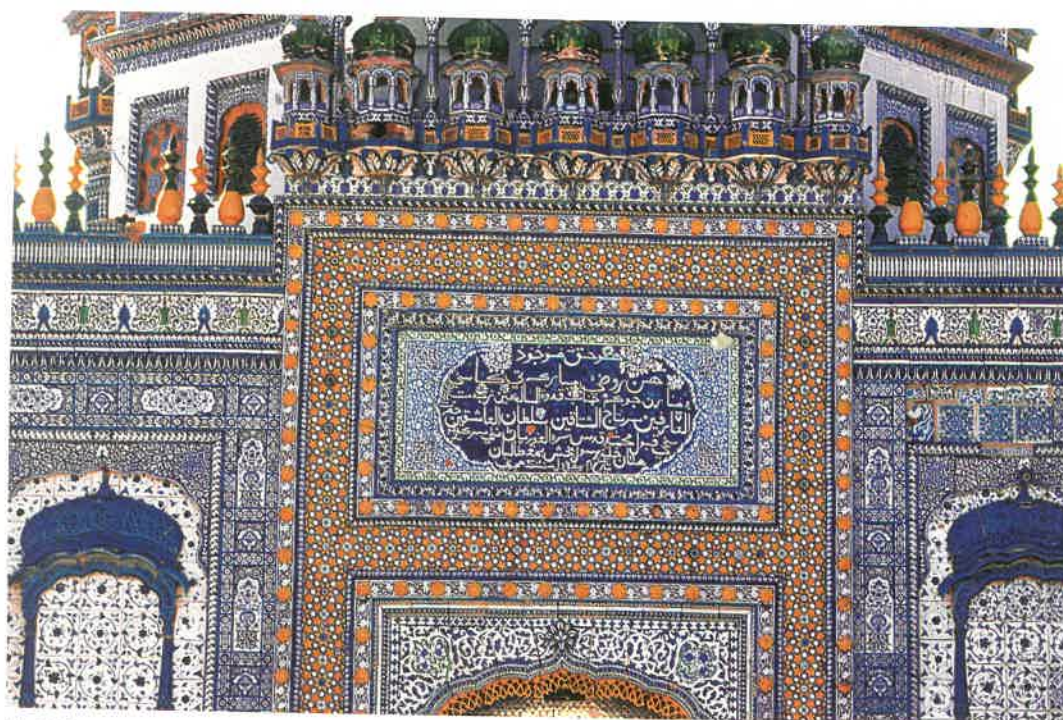


Fig. 181

Fig. 180
Mausoleum of Sufi poet
Sachal Sarmast, Daraza,
Khairpur. c. 19th century CE
(restored).

Clad in an underglaze
hafrang style, the ribbed
dome with a finial rests on
an octagonal drum, turrets
are clad in tiles with relief.
Jharokas flank the entrance,
lantern-shaped merlons on
the parapet are a particular
feature of mid 19th century
ceramic ornamentation
in Sindh.

Fig. 181
Mausoleum of Sachal
Sarmast (detail).
Divided into compartments,
panels in a rich colour
palette, have underglaze
tile revetments in relief and
mosaics.

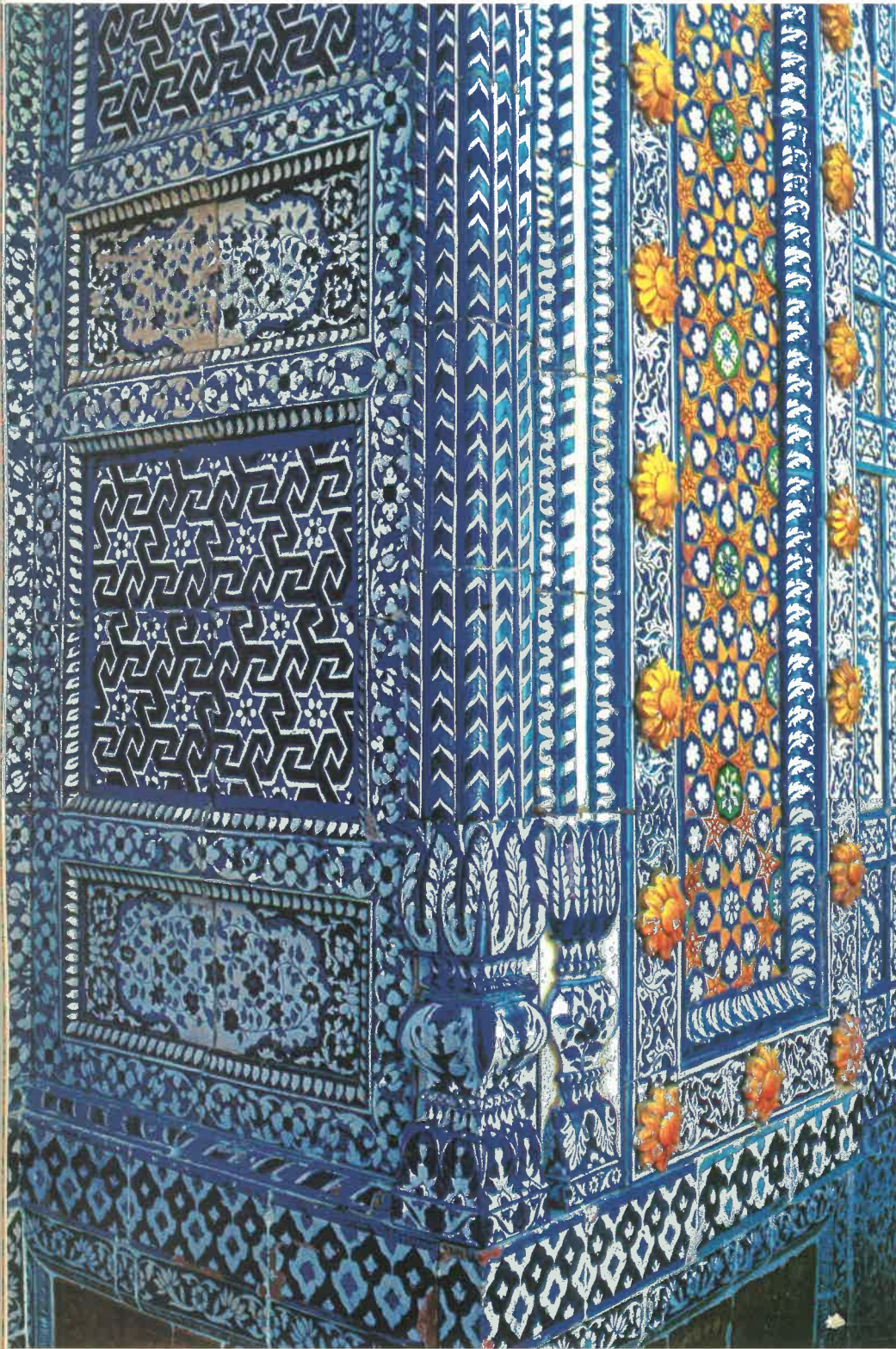


Fig. 182

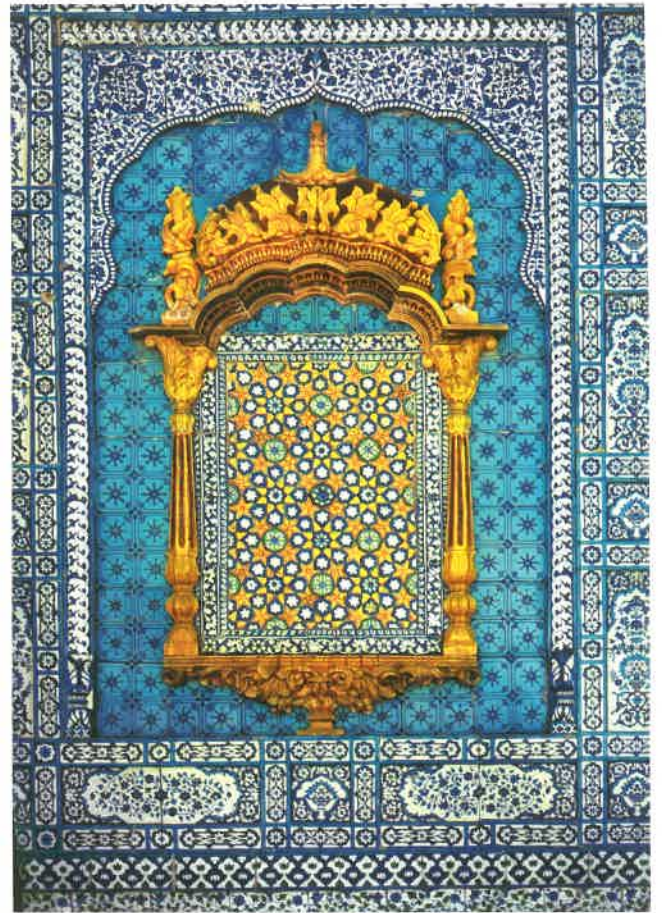


Fig. 183



Fig. 184



Fig. 185



Fig. 186

Fig. 182

Tile panels located near the doorway. Geometric and floral patterns, stylised yellow rosettes in relief and repeating eight-pointed star motifs on panels and pilaretttes.

Fig. 183

Canopy, ornamentation on the façade, rectangular niche with a cusped overhang, flanked by brilliant yellow brown and turquoise pillaretttes.

Fig. 184

Canopy, decoration on the façade, ornamental overhang on rectangular panel of underglaze blue and white tiles in a scrolling vine pattern and floral blooms.

Fig. 185

Tomb and minaret of Mir Muhammad Masoom Shah, Governor of Sindh under Emperor Akbar, *Sukkur*. 1594 CE. Overlooking the river Indus and Bhakkar fort, this impressive red brick octagonal tomb appears three tiered with a band of glazed tiles running around the first tier parapet. *Jharokas* sparingly decorated with stone tracery and underglaze tiles (restored).

Fig. 186

View of the Abul Qasim Namkeen graveyard, *Rohri*. c. early 17th century. Also known as *Sathian Jo Aastan*, mentioned in *Akbarnama* as *Koh Haft Dukhtar*, i.e. dwelling place of seven sisters. The enclosure of the graveyard has small decorated minarets, the most prominent grave is that of Abul Qasim Namkeen.

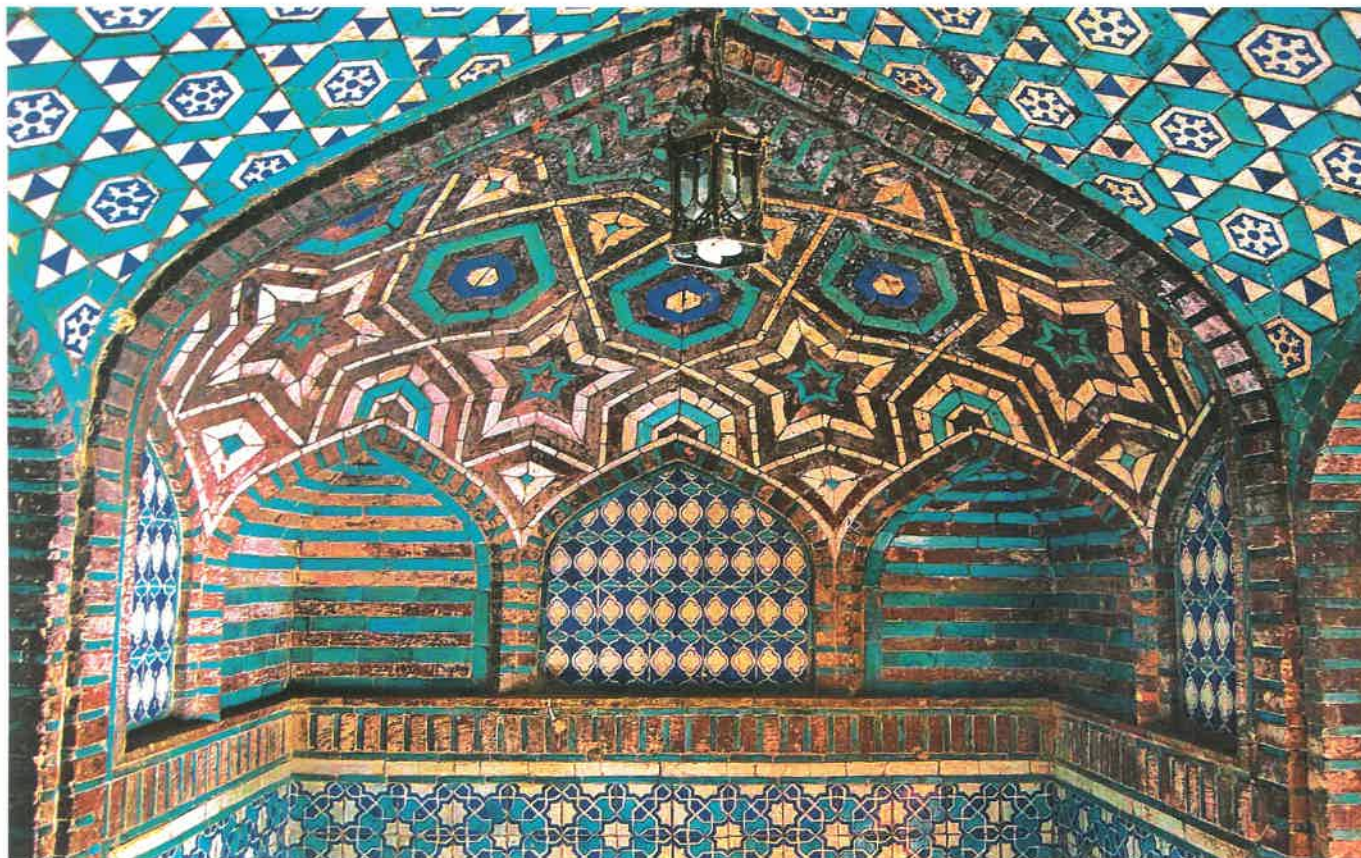


Fig. 187

Fig. 187
Niche (detail) Abul Qasim Namkeen graveyard. Geometric interlacing pattern of stars and hexagons in underglaze and tile mosaic.

Fig. 188
View from a flight of steps overlooking the river Indus. The entire pathway appears to have been decorated with underglaze tile revetments.

Fig. 189
Tomb of Pir Mohammad Ashraf Quraishi, *Kamarro Sharif, Tando Allahyar*. 1917 CE.

Fine example of underglaze tile work in southern Sindh combining *hafrang* elements from Multan and Sindh. Profusely embellished dome, the edifice is divided into compartments composed of horizontal and vertical bands, calligraphic panels, relief work and slender corner turrets or pinnacles.

Fig. 190
Horizontal and vertical borders frame beautiful panels; Persian calligraphy in *naskhi* script in white on blue underglaze. Recessed arch with floral and geometric patterns in brown, green, blue and white in underglaze tiles and tile mosaic.

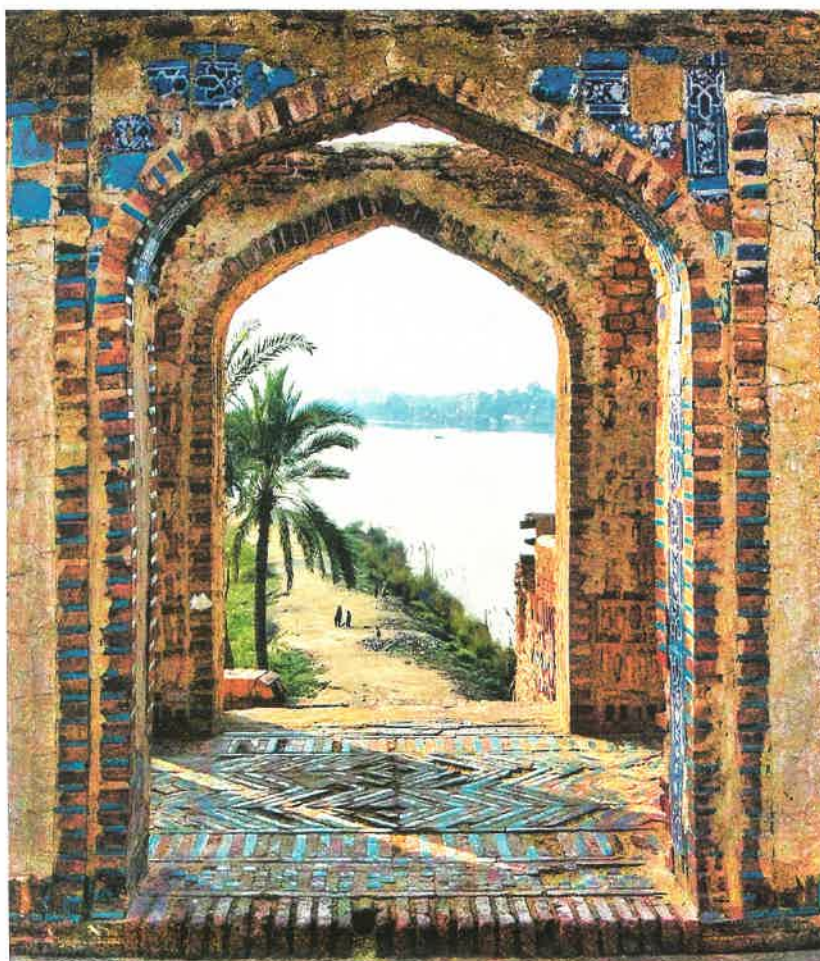


Fig. 188



Fig. 189

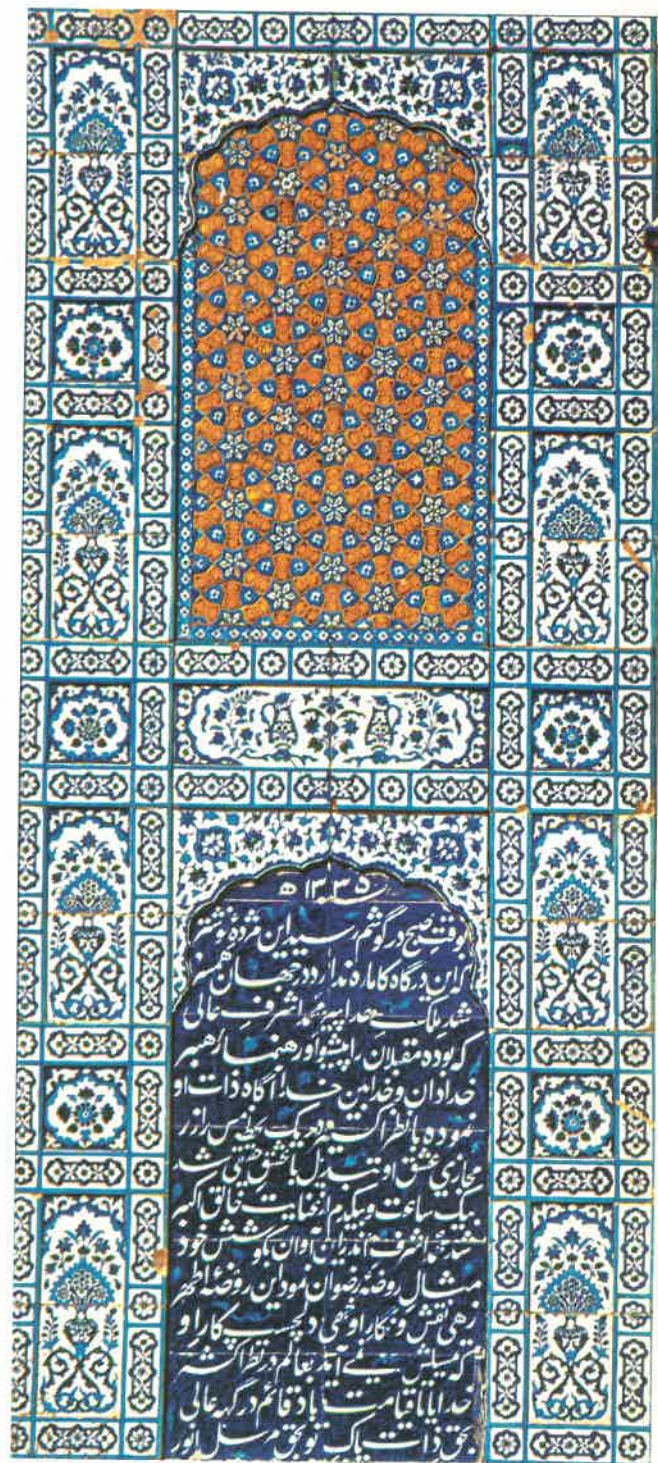


Fig. 190



Fig. 191



Fig. 192

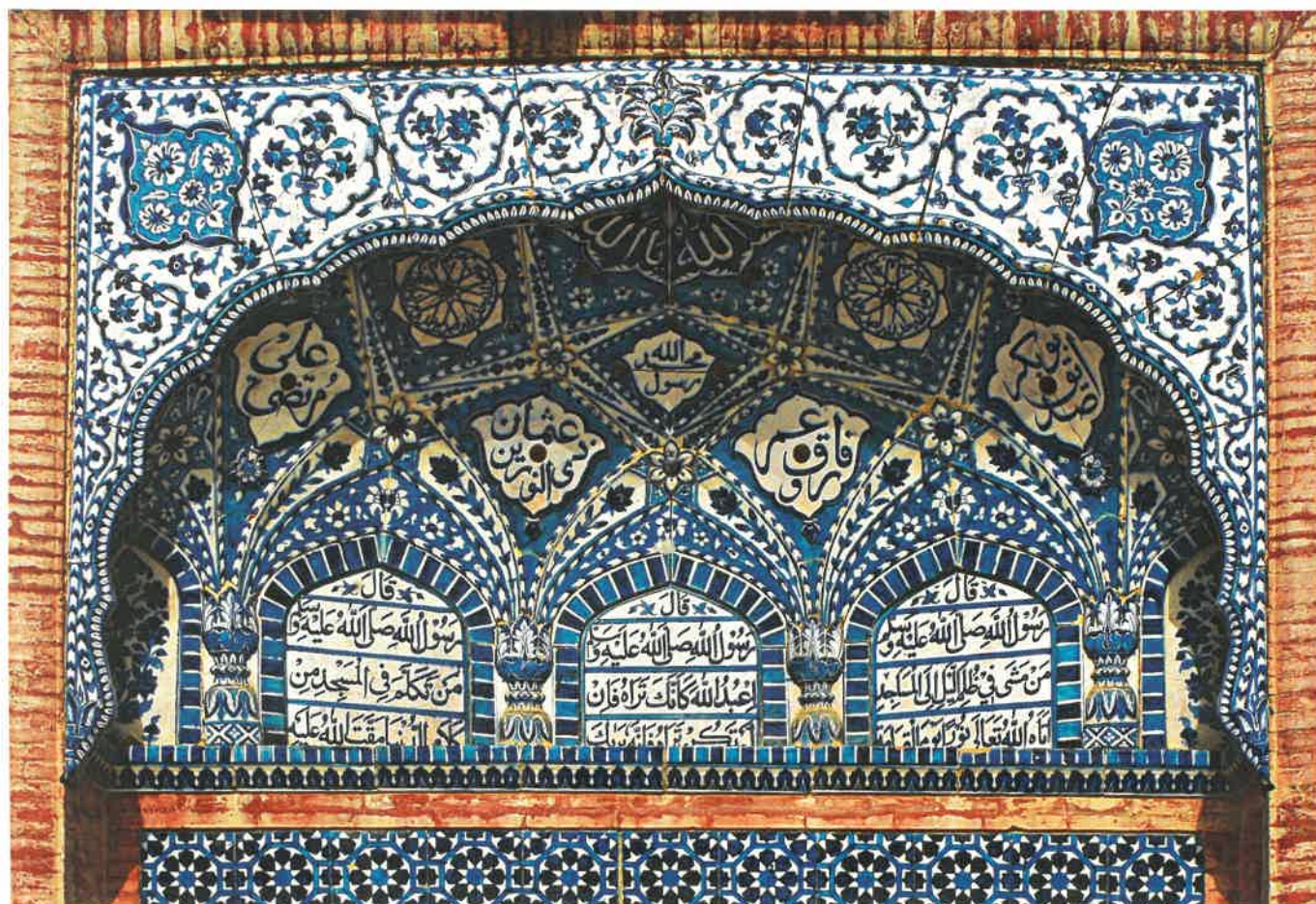


Fig. 193



Fig. 194

Fig. 191
Façade, Pir Mohammad Ashraf
Quraishi mosque, Kamarro Sharif,
Tando Allahyar. Compartments
with floral borders, floral bouquets
and cartouches with epigraphic
inscriptions. A row of yellow moulded
and glazed terracotta merlons on
the parapet with a series of crowned
panels and pillarettes above. Work of
artisans from Multan and Nasarpur.

Fig. 192
Blind arcade. Profusely decorated
with *muqarnas* inscribed with
Allah, Muhammad, Fatima and the
four caliphs of Islam. Rectangular
cartouches above alcove have
Arabic and Persian inscriptions,
leaf scrolls, arabesques and floral
patterns.

Fig. 193
Blind arcade, Sadozai mosque, Multan,
c. 19th century CE. Stylistic similarities
with the Kamarro mosque appear to be
influenced by 18th century baroque.

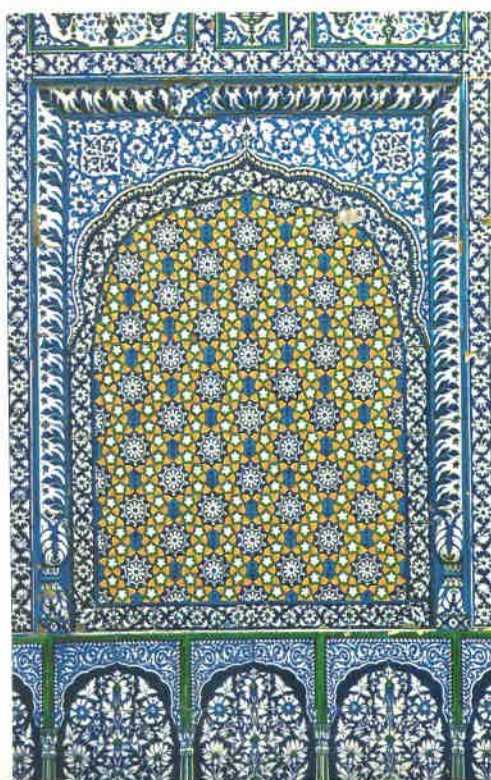


Fig. 195

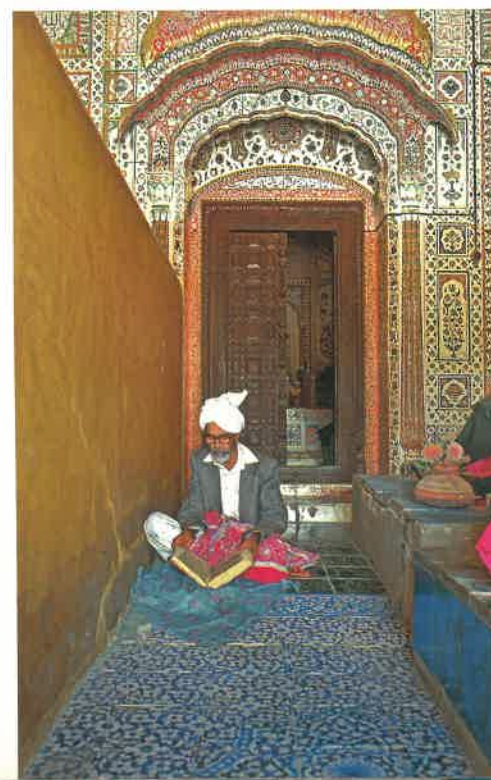


Fig. 196



Fig. 197

Fig. 194
Façade of Nasarpur Mosque,
Nasarpur, Matiari.
mid 20th century CE.
Recently restored in a style
similar to the mausoleum
Sachal Sarmast

Fig. 195
Rectangular panel over dado
encloses a cusped blind arch
with stellar patterns similar to
the Dabgir and Shah Jahan
mosques

Fig. 196
Mosque in Nasarpur, *Tando
Allahyar, Matiari*. 2005.
The façade has floral patterns in
fresco, the floor is of underglaze
ceramic tiles

Fig. 197
Tomb of Bibi Gilani, Gilani
graveyard, *Kamarro Sharif*.
c. early 20th century CE.
Crown-shaped parapet
with series of fleurons.

Fig. 198
Mausoleum of Makhdoom
Bilawal, *Dadu*, c. 16th century CE
Tile clad façade with painted
hemispherical dome, horizontal
and vertical bands, recessed
arches set within horizontal
panels on the sides. Mosque in
foreground has ribbed domes
with glazed lotus palmettes at
their bases (restored).



Fig. 198



Fig. 199



Fig. 200

Multan

History

The origins of Multan are lost in the mists of time, but throughout antiquity, the city, in its myriad appellations, maintained its pre-eminence in the region. It was part of the Achaemenid empire and developed as an important centre for sun worship; one of its first names is reported to have been Kasya-papura or Kasyapur. The Chinese pilgrim Hiuen Tsang, who visited Multan in 641 CE refers to it as Mulosanpola or Mulasthanpura, the city where the image of the sun god was cast in gold and adorned with precious stones. In historical records, Multan extended along the river Indus from Kalabagh down to the Arabian Sea. It has also been referred to as the *Omphalos*, or navel of the Hindu world, the *Bait al Zahab* of the Arabs and the *Dar ul Oman* of the Mughals. In 671 CE it was taken over by Chach, the ruler of Sindh and made the capital of one of the provinces of

his Hindu kingdom. Over the centuries, Multan remained an integral part of Sindh, either as its capital or as one of its provinces. From 700 – 900 CE it came under the direct control of the Umayyads of Baghdad and from 972-1206 CE it was the capital city of the Qarmathians.

In the wake of Mongol ravages in Central Asia and Persia, Multan served as an important sanctuary where the Suhrawardiya Sufi leaders acquired immense spiritual and political authority. Under Ismaili control, many Ismaili preachers (*dais*) settled in the neighbouring areas of Multan. Pir Shams Sabzwari, the first Ismaili *dai* who is buried in the city lived in Multan between the second half of the 12th century and the first quarter of the 13th century. He is reputed to have created a new religious sect in Kashmir, the *Shamsiyah*; and to have propagated Ismaili'ism through poetic compositions known as *ginaans* along with a number of other literary works. Under the rule of subsequent Ismaili dynasties, Multan evolved as a centre for the preaching and

Fig. 199
Panel above door
mausoleum of Shah Rukn e Alam
c. mid 17th century
Tile embellishments in
underglaze.

Fig. 200
View of tomb of
Hazrat Khwaja Sulaiman Taunsvi
(d. 1850) Taunsa, Dera Ghazi Khan.
1855 CE.
Ribbed dome surmounting
profusely decorated base,
underglaze tiles with geometric
and floral patterns. Identical
styles found in Sindh in early 19th
century monuments.

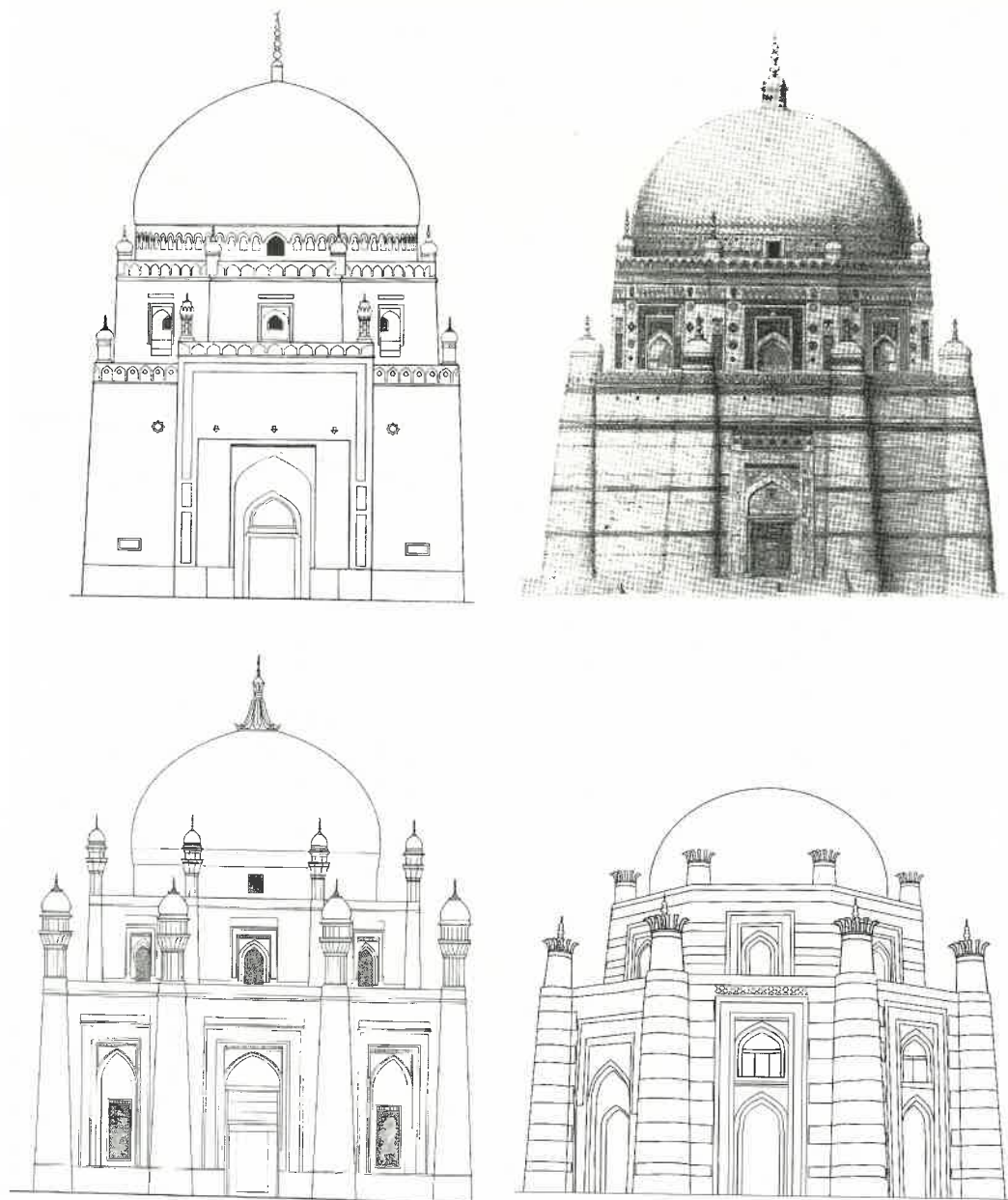


Fig. 201

Fig. 201
Line drawings of funerary
structures, *Multan* and
Uchh.

Above left:
Baha al din Zakariya, *Multan*.

Above right:
Shah Rukn e Alam, *Multan*.

Below left:
Tahir Khan Nahar, *Sitpur*.

Below right:
Bibi Jawindi, *Uchh*.

Figs. 202-204
Lithographs of *Multan*
mausolea reproduced from
Mooltan:
A Series of Sketches During and
After the Siege by John Dunlop
M.D. Assistant Surgeon of
H.M.'s 32nd regiment. c. 1848 CE

propagation of the Ismaili dogma or *dawa*. By this time, it had become an important focus for the Suhrawardiya Sufi order led by Shaikh Baha al din Zakariya (1171-1262 CE) who had strong connections with Khwarizm, from where his disciples migrated to Multan, Uchh and other settlements in Sindh.

The Muizzi governor Nasir al din Qabacha (1206-1228 CE) declared independence from Delhi and for the next two decades ruled the area of Multan and Uchh, extending up to Lahore. Qabacha, a patron of the arts and letters, encouraged the influx of deposed chieftains, historians, craftsmen and prominent literati from Central Asia and neighbouring areas. He was ousted by Iltutmish in 1228 CE and Multan now became a province of the Turkish Sultanate. In 1270 CE Muhammad Sultan, the governor of Multan and Lahore received Amir Khusrau,²³ Amir Hasan and Usman Marwandi (later known as Qalander Lal Shahbaz) at his

court. The presence of important spiritual leaders in the area promoted discursive exchange enhancing bonds of brotherhood within the local population and facilitated the adoption and assimilation of a new vocabulary into the arts and architecture of Multan.

Multan passed on to the Khiljis when Jalal al din Firuz Shah Khilji (1288 CE) became the Governor of Multan. In 1290 he seized Delhi and appointed his son Arkali Khan as governor of Multan, Uchh and Lahore. Multan was subjected to recurring onslaughts of Central Asian hordes during the 13th and 14th centuries until in 1443 CE when its people elected Shaikh Muhammad Yusuf, a great grandson of Shaikh Baha al din Zakariya as governor, thereby announcing their independence from the Delhi Sultanate. By 1437 CE Yusuf had lost power to his father in law Rai Sahra Langah who assumed the title of Qutubuddin Langah.²⁴ However, Langah rule was shortlived and



Fig. 202



Fig. 203



Fig. 204



Fig. 205

Fig. 205
Mausoleum of
Baha al din Zakariya,
Multan 1267 CE (restored)

Fig. 206
Façade (detail),
Brick and tile
ornamentation in the
bannai technique.

Fig. 207
Entrance to the vestibule.
Underglaze arabesque
patterns on the spandrels
of the cusped arch.
Qur'anic inscriptions on
panel above

came to an end when the Arghun army from Afghanistan entered the city in 1527 CE. The Arghun governor Shamsuddin was expelled within a year and in 1528 CE Zahiruddin Babar appointed Langar Khan as its governor. Multan was eventually absorbed into the Mughal empire in 1554 CE by Muhammad Quli Khan Barlas, Humayun's trusted governor. The Mughal rule ensured a long period of stability and Multan became a province of South Western Punjab, which often included Sindh. Multan became an important trading centre between the Mughal and the Persian empire. In about 1554, Sidi Ali Reis, a Turkish sailor who passed through Multan en route to Lahore has noted:

In the beginning of Ramazan we came to the river Kara, or Kere, which we crossed by a raft. The

*people of Sindh gave us permission to proceed as far as the Machrara and the river was crossed by boats. On the other side we found Jats awaiting us, but our fire-arms frightened them and they did not attack. We advanced unmolested and reached the town of Multan on the 15th of Ramazan. In Multan, I only visited the graves of the Sheikhs, Bahauddin Zakariya, Ruknuddin and Sadruddin....we proceeded towards Lahore.*²⁵

According to the Multan District Gazetteer, the Kara river was most likely to be the Ghara or Sutlej and the Machara, the Beas.²⁶ Multan thrived as a crucible of differing faiths: Zoroastrian, Hindu, Judaeo-Christian, Buddhist, Sikh and Muslim. Its social and cultural traditions bore the stamp of different groups who settled here. Not much evidence of Multan's architectural heritage is available



Fig. 206

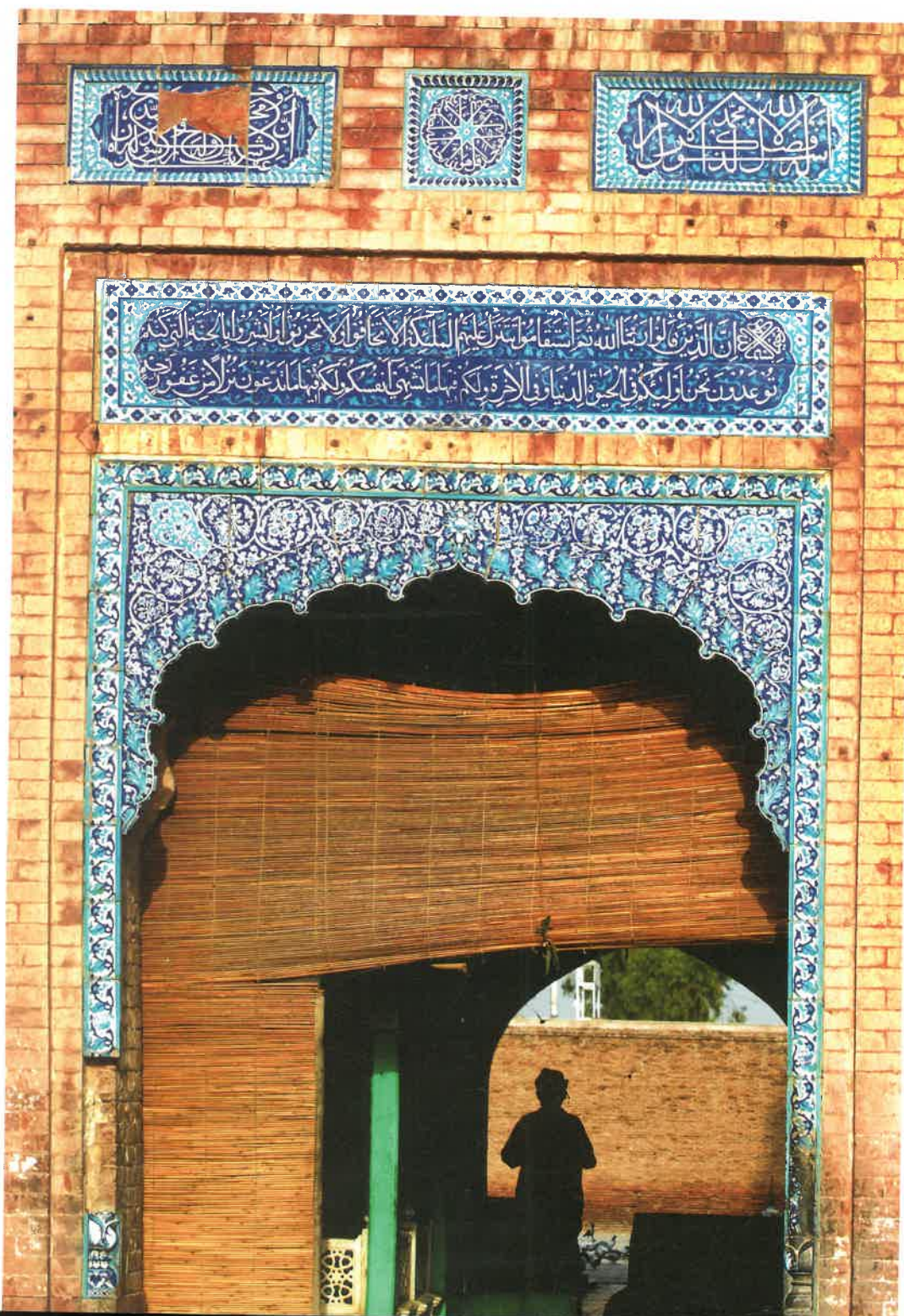


Fig. 207

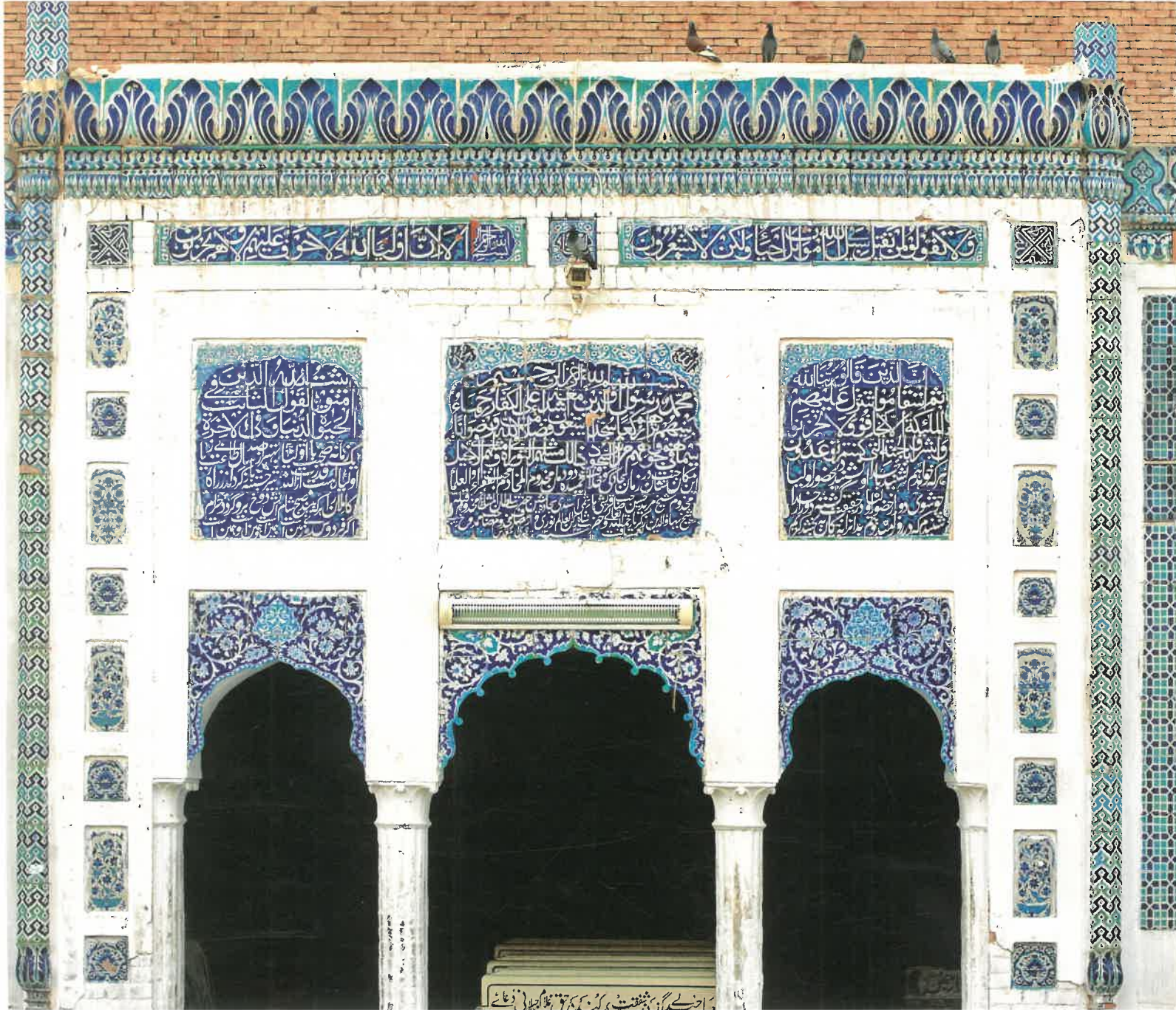


Fig. 208

prior to the 11th century, however a distinctive style of funerary architecture appears to have evolved from the 13th century onwards. It was a hybrid form best described as a Hindu Islamic style, consisting of brick structures decorated with glazed brick and tile cladding that drew on Karkhanid, Ghaznavid, Seljuk, Ilkhanid and Timurid schools of ornamentation.

Structures that preceded the evolution of tile decoration in Multan include the tomb of Khalid Walid Kabirwala. Built in the late 12th century and considered to be the earliest known funerary monument of Multan, it drew on Ghaznavid brick architecture melded with Buddhist elements. The monument is based on a rectangular plan, the tomb being square with an octagonal drum and an ambulatory gallery. It is embellished with cut brick panels and terracotta friezes with geometric motifs in

the Central Asian style. The *mihrab* is within an elaborate arched recess in the middle of the outer wall and has cut brick Arabic inscription in foliate *kufic* script.

The Shah Gardez memorial at Adam Wahan in Bahawalpur, built a little later than that of Kabirwala, is a three tiered structure built of sun-dried and baked brick.

Traditional Multani structures shared an architectural style that can be summarized in four main elements (Fig. 201). Firstly, the structures appear to be constructed externally on three storeys as in the Central Asian models. The ground level included a principal chamber containing a grave, the next level was a transition space with a circumambulatory gallery on the exterior and the uppermost level was of a drum supporting a hemispherical dome. Secondly,

Figs. 208 - 209
Entrance to the vestibule.
Lotus leaf shaped merlons
on parapet common to
Multan, Uchh and Sindh echo
antefixes with palmettes
found on roofs in Graeco-
Bactrian architecture as early
as the 3rd century BCE .

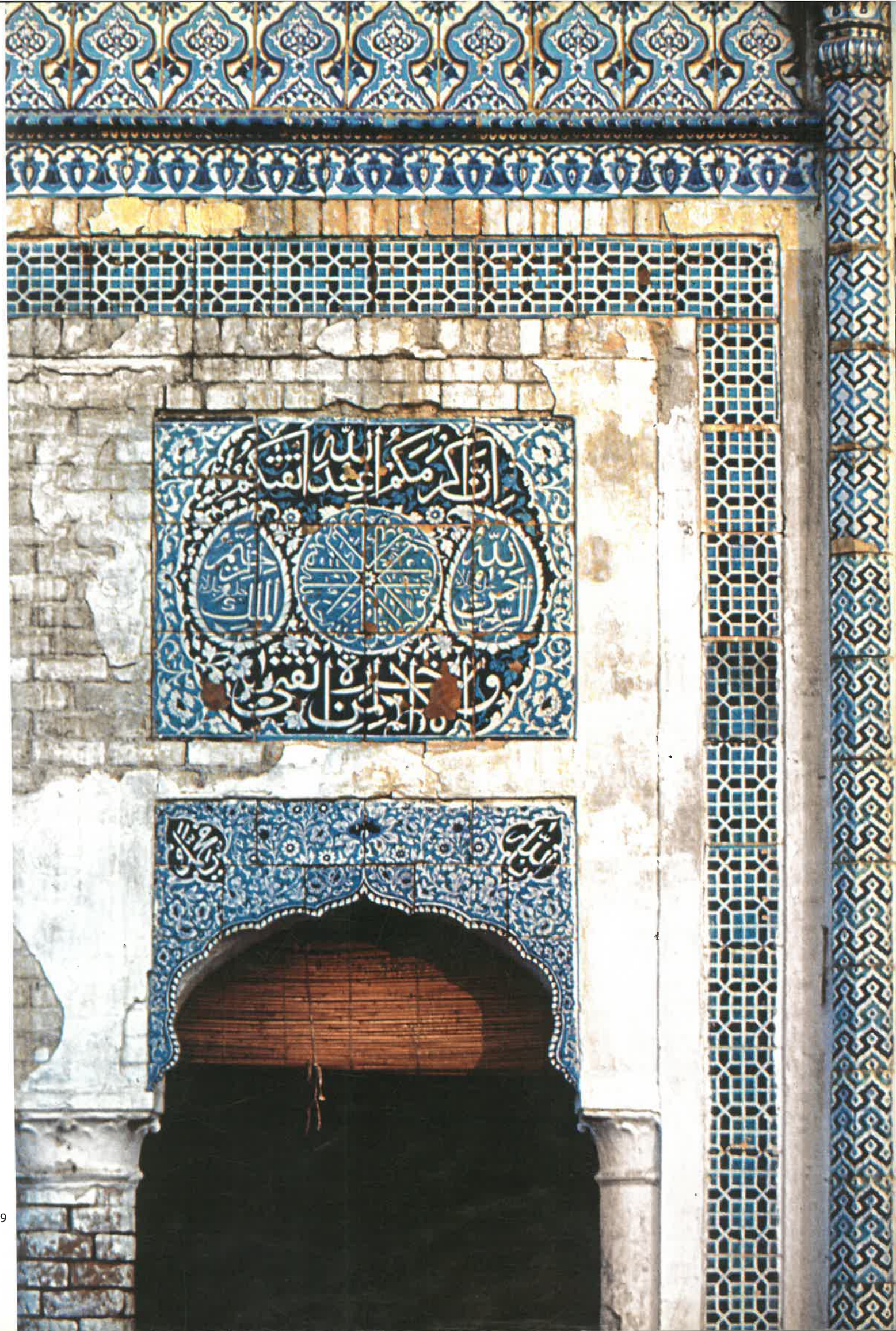


Fig. 209



Fig. 210



Fig. 211



Fig. 213A



Fig. 212



Fig. 213B



Fig. 214

the walls tended to be inclined or sloping, with or without side turrets. Many old towns had sloping or inclined mud fortifications and these figure prominently in baked brick mausolea from the 13th and 14th centuries in Bukhara and Merv. Multani architects adapted them along with corner turrets for square and octagonal structures as measures for fortification as well as for aesthetic reasons. Thirdly, Multani architecture took into account the spiritual significance and symbolism of domes and squinches. These were important considerations, as *the form or curvature of the dome was thought to symbolise the aspect of divine beauty or jamal, its octagonal base, a throne or a pedestal for the angelic world and its square or rectangular base, the corporeal or temporal world.*²⁷ The walls of the mausoleum supported a hemispherical dome; the dome or drum was generally placed on a square or

an octagonal plan with corner squinches. Over this another zone of transition with a series of corner squinches enabled the octagon to acquire from eight to thirty two sides. The stalactites or *muqarnas* inside the squinches were an important decorative feature. The fourth element of Multani architecture relied on faience and faience mosaic, an outstanding characteristic of ornamentation, where segments of glazed tiles are juxtaposed or arranged to form a pattern, the earliest use of which can reportedly be seen on a small panel on the tomb of Baha al din Zakariya.

Tile decoration first appeared in the region of Multan in the 13th century and is generally more restrained than the delicate tile work of Lahore, or even the glazed terracotta tile work of the lower Indus valley. Its colours, however, are similar to those seen in the



Fig. 210
Alternating fleurons (detail)
Faience inscription of *Allah* over
sunburst motif.

Fig. 211
Embellished graves Mausoleum
of Baha al din Zakariya.
Sarcophagi on outer perimeter
are clad in underglaze tiles with
Qur'anic inscriptions, geometric
and floral patterns

Fig. 212
Panel showing chronogram.

Fig. 213A
Underglaze square tile inscribed
Bismillah hir Rehman ir Rahim.

Fig. 213B
Square tile with vase, floral
blooms and foliage

Fig. 214
Mausoleum of
Pir Shams Sabzwari, Multan.
1329 CE. The tomb stands in
the centre of a large courtyard.
Green tile embellished dome,
rectangular architraves have
glazed green fretwork.



Fig. 215



Fig. 216

Fig. 215
Dome, drum and parapet
(detail). Lower level parapet
shows alternating inverted
lotus fleurons in relief
inscribed with *Ya Allah, Ya
Muhammad*.

Fig. 216
Parapet, turret and drum
(detail). Dome has glazed
green tiles fastened with
nails in the centre. Two
bands on the base, one with
pomegranate forms and the
other with lotus palmettes.

Fig. 217
Dome (detail).
Tomb of Imamzadeh Yahya
(nephew of Imam Reza)
Semnan, Iran. c. 14th century
CE. Turquoise tiles are fixed on
dome with nails at the corners
(restored)...

early tile work of Thatta; a palette of dark blue, light blue, turquoise and white. In the Multani tradition, the principal patterns are in relief, sometimes as much as three quarters of an inch above the background, creating interplays of light and shadow. Invariably, monochrome relief work consists of individual tiles shaped and set in series, as for example on the Baha al din Zakariya and Shah Rukn

e Alam monuments. Generally, continuing patterns run along panels, friezes, borders and bands made up of uniformly shaped tiles. Motifs are painted on these tiles prior to firing and they are then placed alongside one another in order to complete the pattern. Contrary to the emphasis laid in Sindh on floral motifs and foliage with arabesques, the unique feature of the Multan school is



Fig. 217

the frequent use of geometry, principally hexagons and polygons and their harmonious interplay on glazed tiles.

The motifs and patterns on structures in Multan are customarily geometric variations on a diamond or star within a hexagonal outline; interlocking lines, squares, and arabesques; or plant forms including spiralling tendrils, leaves, buds and flowers; along with frescoes painted in geometric and floral motifs. Calligraphic inscriptions of *kufic*, *naqsh* and *nastaliq* in cobalt blue and white complete the repertoire. Unlike monuments in Central Asia and Persia, architectural ornamentation in the Punjab and Sindh does not include stucco, but lime plaster is generally used as a building material. Most of these monuments were almost entirely destroyed in 1848 CE by British military bombardment while the city was under siege. All of them have been restored (Figs. 202 - 204). We also need to bear in mind that the early monuments could initially have been made of clay bricks and later adapted for embellishment.

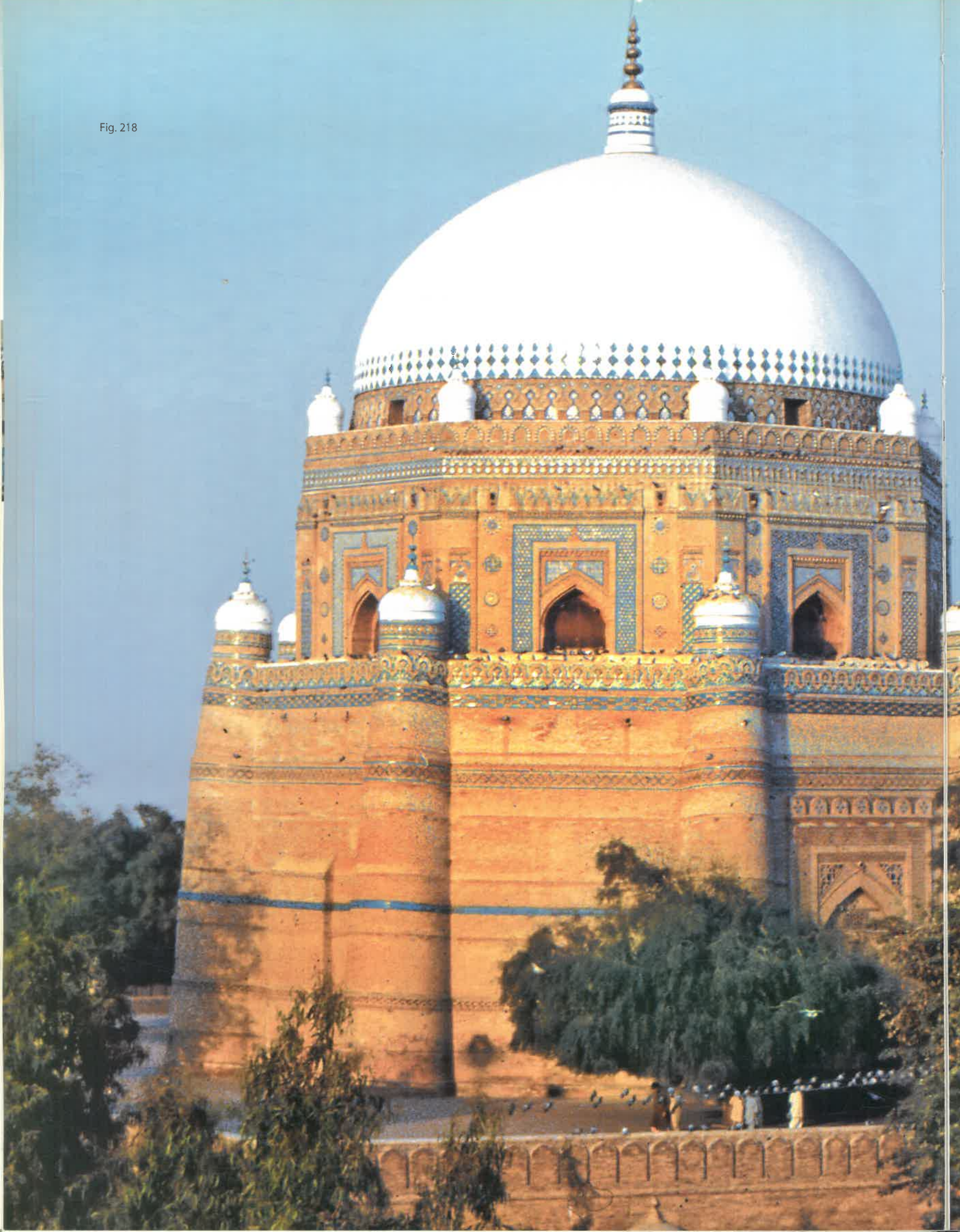
Tomb of Shaikh Baha al din Zakariya
(Fig 205).

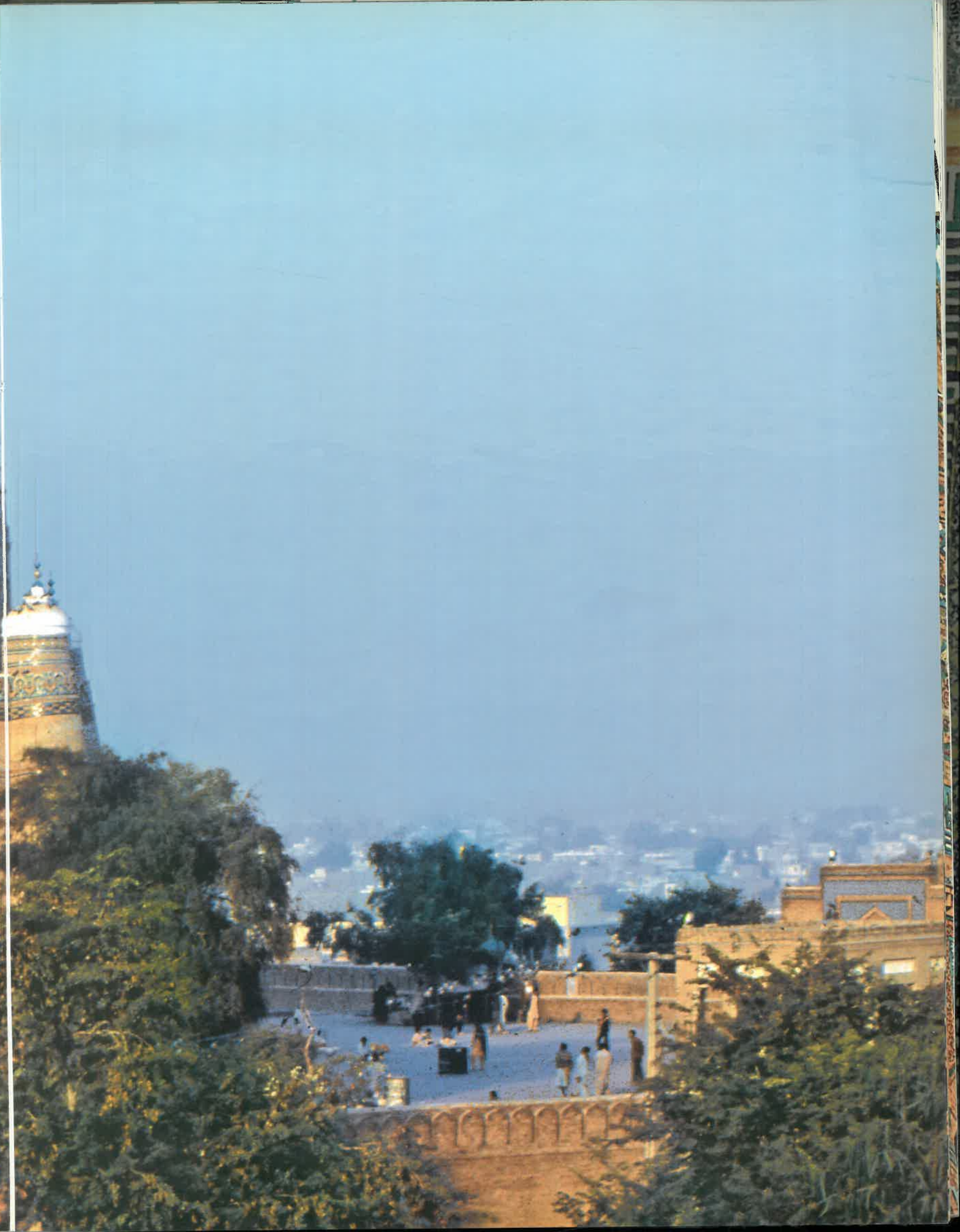
The mausoleum of Shaikh Baha al din Zakariya (1262 CE) is the first pre-Mughal

tilled mausoleum built in Multan. He is thought to have been buried in the tomb he commissioned for himself. The 17th century traveller Manucci refers to the tomb's dome, tiled in blue. The present structure, restored to conform to the original by Makhdoom Shah Mehmood, probably dates to the late 19th century, as indicated by several encaustic inscriptions that mention restoration in 1904 CE. A panel of glazed tiles in a diaper or diamond form at the entrance of the tomb is the earliest example of the use of faience in the region. The square brick tomb has two entrances, one on the east and the other on the west with a row of enclosures or *hujras*. Tall cylindrical turrets at the corners of the lower level give the tomb an imposing appearance.

The mausoleum is on three levels, the lower level is square in form and is sparingly decorated with glazed tiles. On the next level, a bridging zone with squinches and arched corner recesses resting on brick projections transform the square into an octagon, a series of squinches and panels serve to accommodate the base of a hemispherical dome. Geometric tile patterns, relief brickwork

Fig. 218





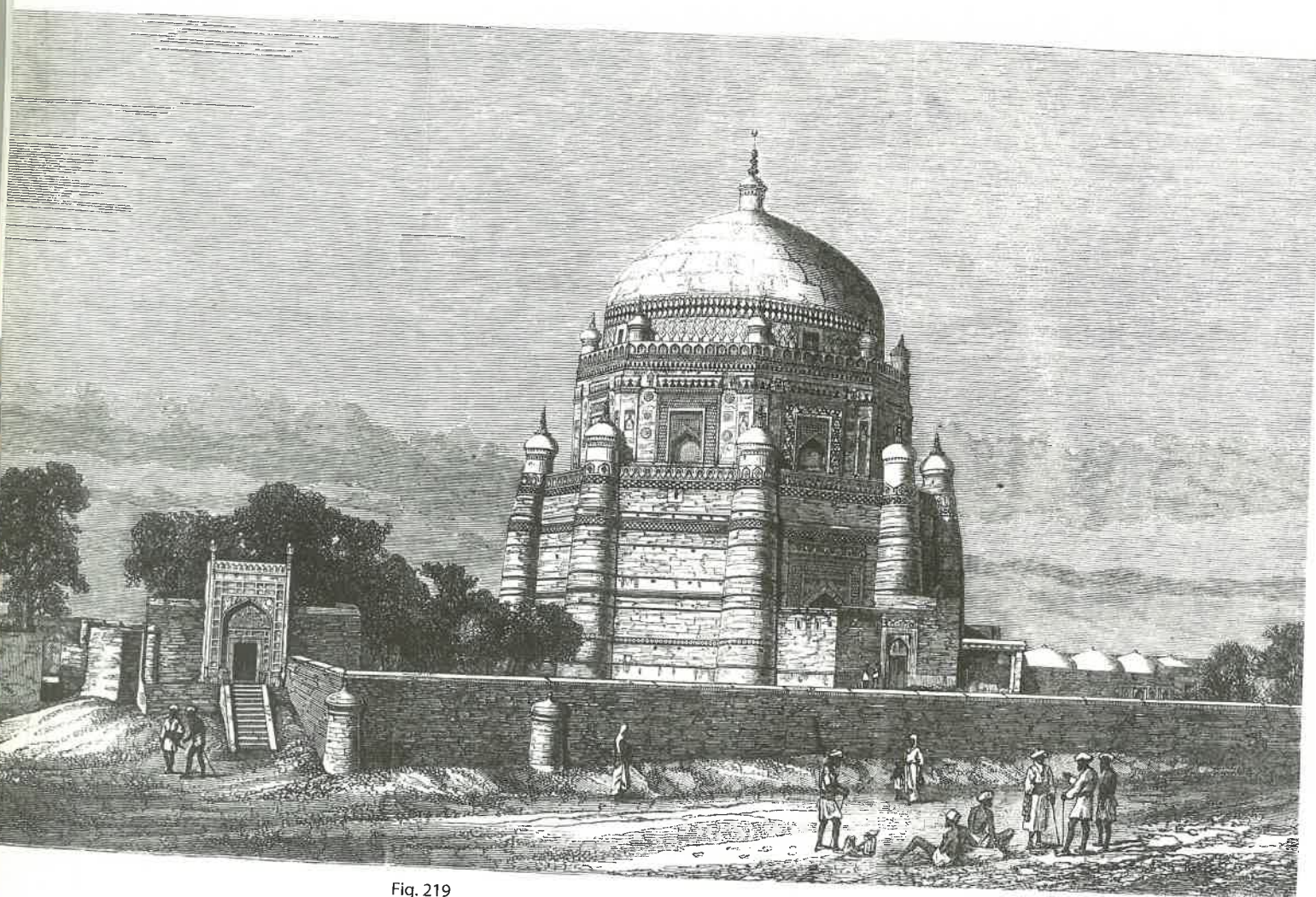


Fig. 219

Fig. 218
Mausoleum of Shah Rukn e Alam,
Multan. 1335 CE (restored)

Fig. 219
Mausoleum of Shah Rukn e Alam.
Engraving from photograph by
Captain Robert Hickory published
in the *Illustrated London News* 5th
December 1863 (Repr.)

Fig. 220
Doorway. Architrave in *bannai*
technique, brickwork in relief
has interstices filled in with
monochrome turquoise tiles.

Fig. 221
View from the courtyard,
mausoleum of Shah Rukn e Alam.
Sloping walls show diversity of
brick ornamentation including
brick on angle, string courses,
carved brick and faience mosaic
on both levels.

Fig. 222
View showing three levels.
An octagonal first level, a second
level with architraves decorated
in rectangular bands, arches and
tapering pinnacles. The third
is a hemispherical dome with
its drum. The mosque in the
foreground is a later addition.

with sunken glazed tiles (Fig. 206), a stunning carved wooden door and wooden panels in a honeycomb pattern, endow this monument with outstanding simplicity and elegance. A panel on the eastern entrance of the tomb is composed of glazed tiles patterned with interwoven meanders that create a *kufic* inscription echoing those seen on Seljuq and Ilkhanid structures (Figs. 207 - 213).

Mausoleum of Pir Shams Sabzwari (Fig. 214). The mausoleum of the celebrated missionary or *dawa* Pir Shams Sabzwari III (1165-1276 CE) is situated on the outskirts of the city. It is built on the same plan as the tomb of Shaikh Baha al din Zakariya. Pir Shams Sabzwari, also known as *Shams Taprez* (literally heat giving sun), was born to Pir Salah al din at Sabzwari in Afghanistan, and took it upon himself to preach the Ismaili doctrine in Badakshan, Kashmir and further south in Multan, Sindh and Gujarat. He came to Uchh in 1201 CE and travelled to Multan where he acquired a large following. He died in 1276 CE and was buried in Multan where his grandson, Pir Sadr al din erected a grand mausoleum over his grave in

1329 CE. The mausoleum has been frequently restored since 1779 CE when it was reportedly rebuilt by its custodian or *sajjadanashin*, Sayyid Mehr Ali.

The mausoleum stands in the centre of a courtyard with a perimeter wall of brick punctuated with recessed arched panels. Its double arched vestibule is recessed and decorated with square glazed tiles. The structure is adorned with glazed tile panels of different shapes and sizes within narrow brick borders. The tiles on the entrance and the ground floor depict twelve petalled flowers within a circle, surrounded by twelve small stars in white over cobalt blue. Vertical and horizontal bands run along arched recesses that are similarly decorated with tile panels, while the central tablet has a composite colophon or *tughra* of the *Sura Ikhlas*.²⁸ The main recessed arch, housing a wooden door frame, has three rows of glazed tiles above it, two patterned with cypresses and one with twigs and flowers. The parapet is adorned with a crenellated border of glazed tiles adorned with alternating lotus fleurons in relief and



Fig. 220

Fig. 221



Fig. 222

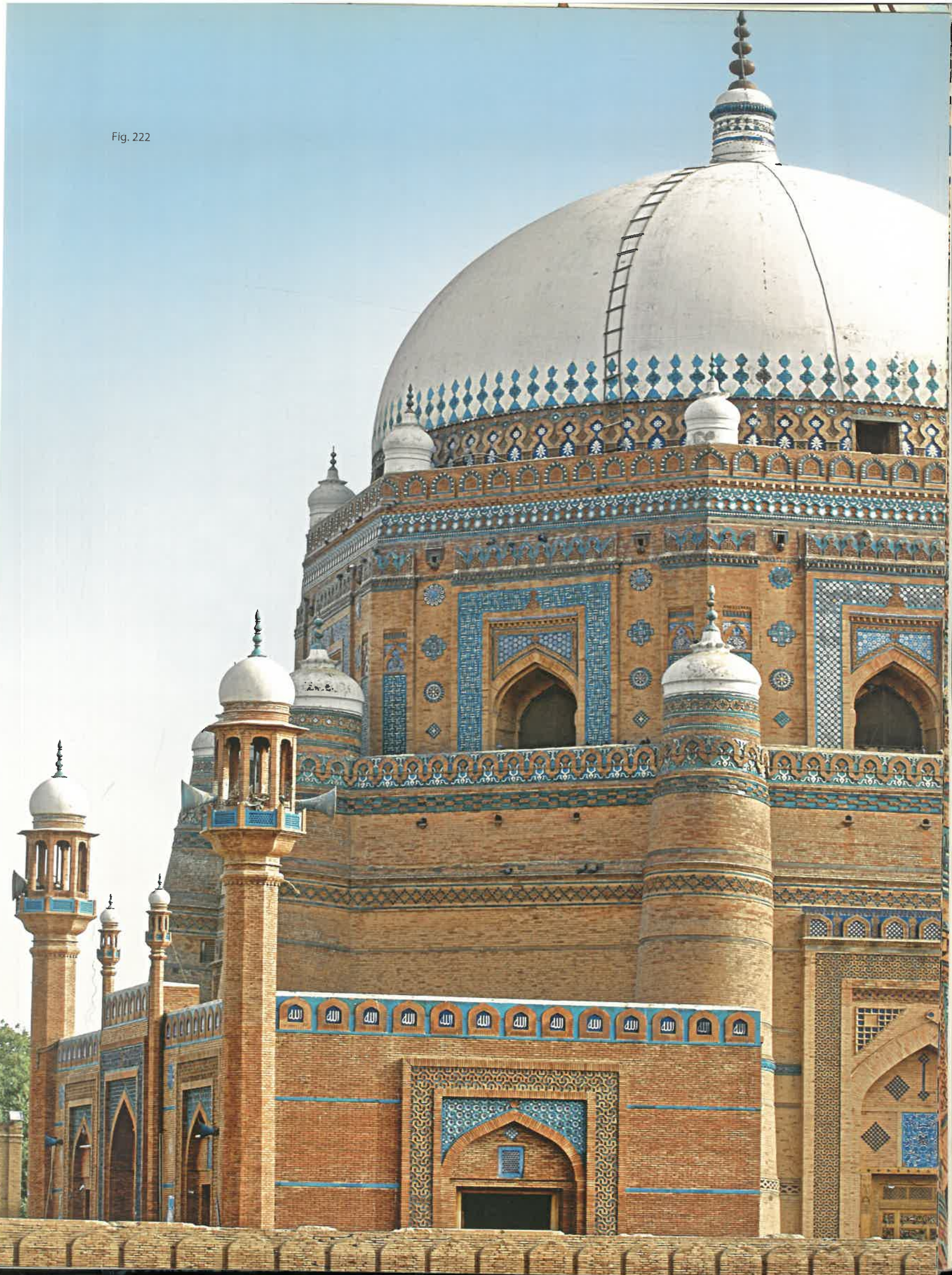


Fig. 223







Fig. 224

Fig. 223

Ornate brick and faience mosaic above the entrance (detail). Row of merlons of alternating glazed blue and white tiles in a chequer board pattern. Cut brick pilasters on blind parapet above ground level architrave. Band at the top of segments in cut brick repeats the name of *Allah*.

Fig. 224

View of three levels. Tapering buttresses and parapet clad in brick and monochrome tiles with blind crenellations.

Fig. 225

Tapering buttresses on either side of the entrance with bands of carved brick, tile faced bricks and wooden beams.

inscriptions of *Ya Allah* (Fig. 215). The wall framing the entrance to the mausoleum has two rectangular arches over a dado. Geometric and floral decorative patterns have been applied to them, the geometric patterns are a complex juxtaposition of diamonds and squares while the floral patterns are lush with tendrils, foliage and lotus blooms.

The four aspects of the lower level have faience mosaic revetments in a broad band, the spandrels and arches are covered with glazed tiles, as are the second and the third levels. The rectangular frames on the walls of the second levels are decorated with an Arabic inscription on glazed tiles. The frames on the second and third levels have glazed perforated screens within the arches. The interior of the dome has an intricately painted medallion or *shamsa*. The external surface of the dome is covered in square green tiles, each held in position with a central nail (Fig. 216) similar to the dome of the 14th century mausoleum of Imamzadah Yahya's nephew, Imam Reza, at Semnan in Iran, where

the turquoise green tiles are affixed with nails on their corners (Fig. 217).

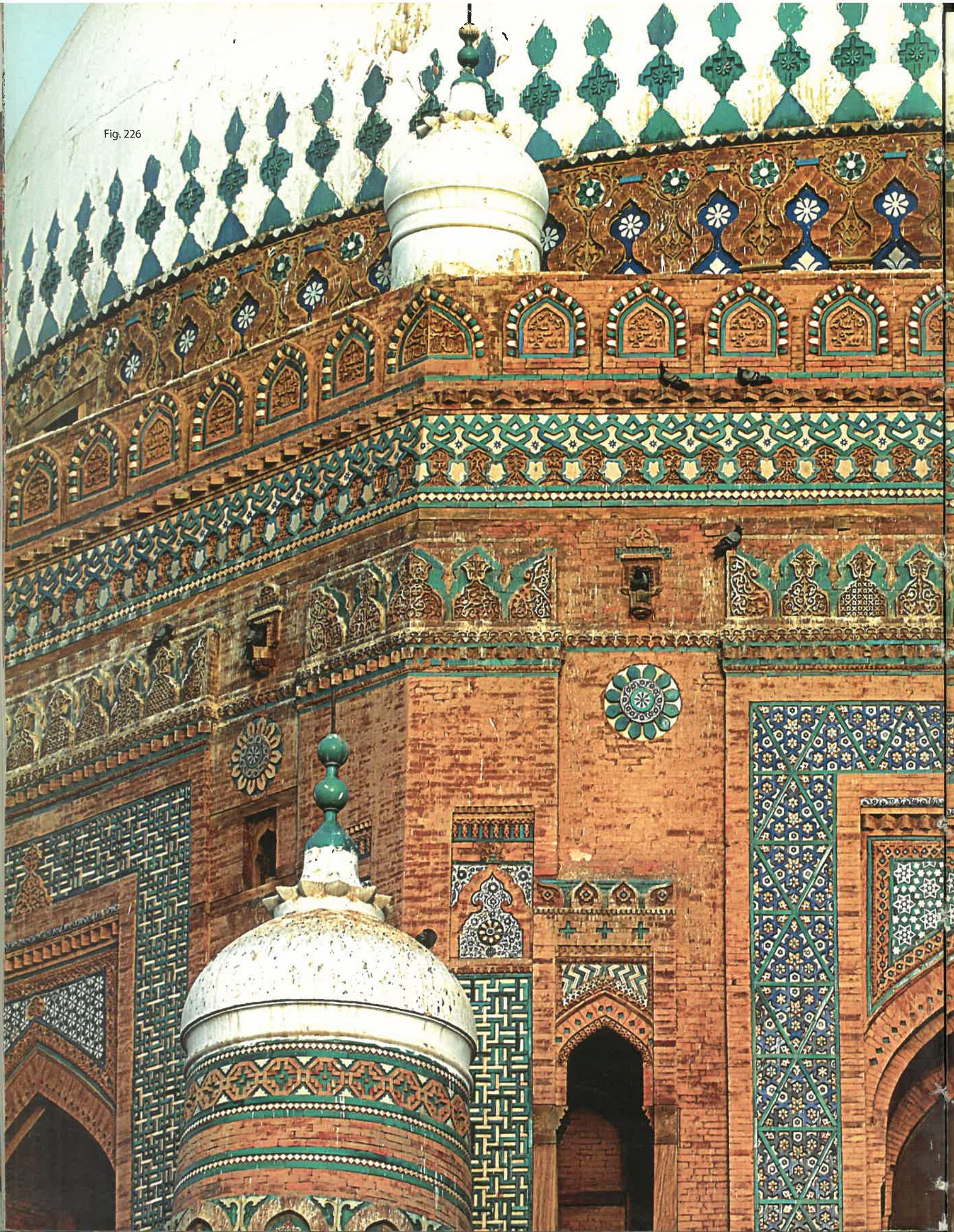
Mausoleum of Shah Rukn e Alam (Fig. 218).

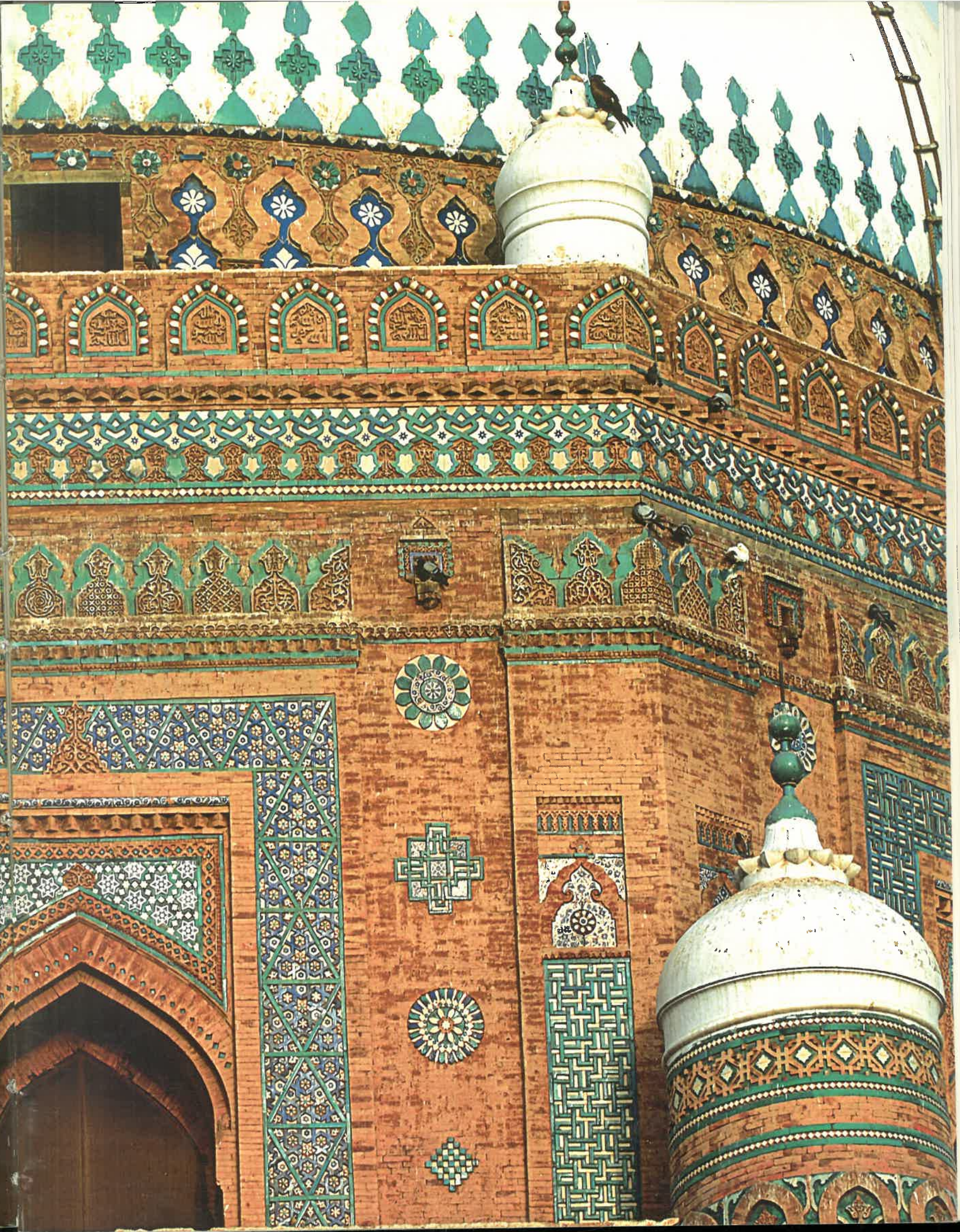
The mausoleum of Shah Rukn e Alam, (1251-1335 CE) regarded as the earliest example of an octagonal plan in the Indus valley, is the culmination of the Multan style of funerary architecture (Fig. 219). Shaikh Rukn ud din Rukn e Alam, a Sufi mystic of the Suhrawardiya order was the spiritual successor of his grandfather, Shaikh Baha al din Zakariya. He succeeded his father, Shaikh Sadr al din Muhammad Arif, and maintained this office throughout the Khilji and Tughluq periods. His centre or *khanqah* was a hub of spiritual discourse, attracting leaders from throughout the Islamic world. Shah Rukn e Alam died in 1335 CE and was buried in the mausoleum of Baha al din Zakariya, but his coffin was subsequently interred in the mausoleum believed to have been constructed by Sultan Ghiyasuddin Tughluq, a governor of Multan. According to local belief, Shah Rukn e Alam commissioned



Fig. 225

Fig. 226





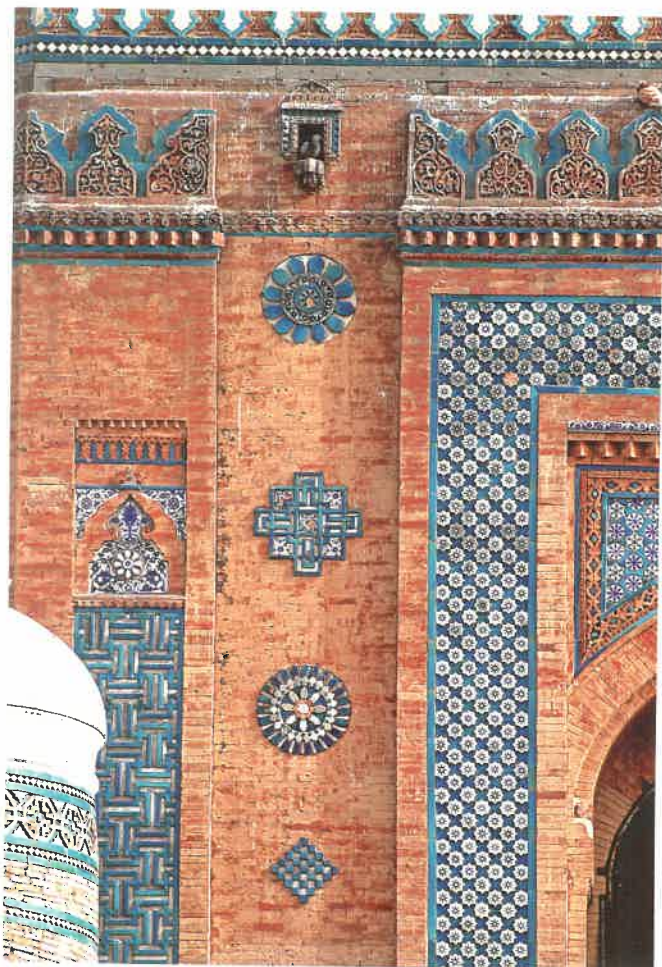


Fig. 227

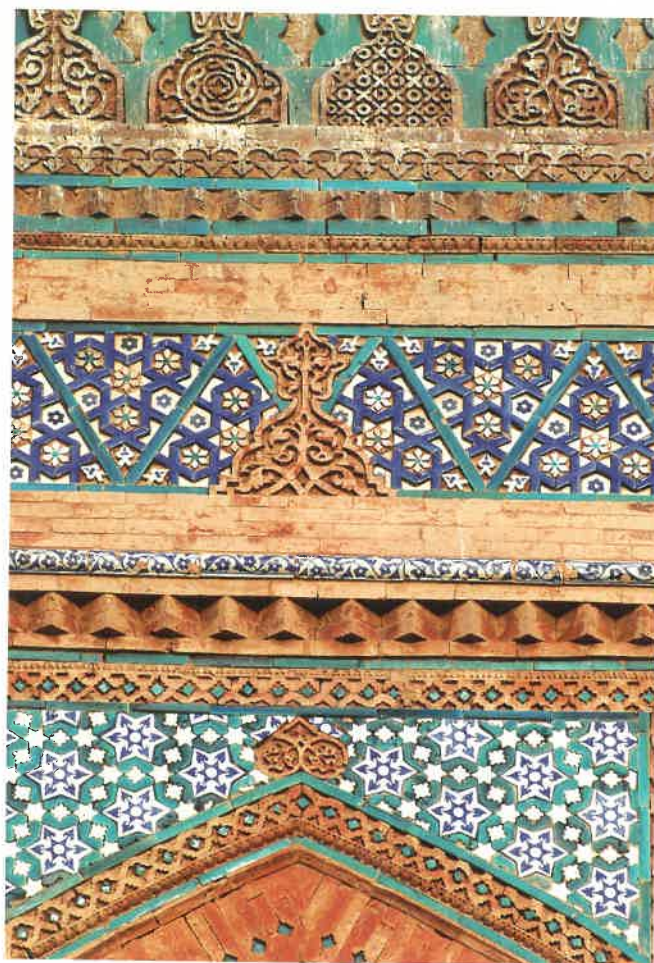


Fig. 228

the mausoleum for himself but died before it was completed and had to be buried in the tomb of his grandfather. The mausoleum was badly damaged in 1848 CE and had to be rebuilt.

Rukn e Alam's final resting place is built of baked red brick embellished with cut and moulded brick and wooden door frames, (Figs. 220 and 221). Ahmed Nabi Khan²⁹ is of the view that it was inspired by the near contemporaneous tomb of the Ilkhanid Sultan, Ulayjaytu Muhammad Khudabanda at Sultaniyeh (1310 CE) and is predominantly Persian in character. J. Burton-Page writes:

*This building (Shah Rukn e Alam) seems to be the immediate inspiration of the octagonal series of tombs in Delhi....it was, successfully imitated, although on a smaller scale, in two very fine tombs in nearby Uchh, those of the teacher and the daughter of the celebrated Jalaluddin Bukhari.*³⁰

John Marshall refers to five tombs founded before 1526 and claims that no vestige of these structures are left, two of these are so extensively renovated as to be little more than mere semblances of their former selves

(i.e. Baha ul Haq and Pir Shamsuddin) Both monuments were designed on the same plan and consist of a square tomb chamber, with walls battering on the outside, surmounted by a lofty octagon and crowned by a hemispherical dome. Concealed beneath modern plaster and glazed tilework, it is not possible to determine how much has been restored, but comparing them with other tombs in the neighbourhood, it can hardly be doubted that their present form is substantially that of the originals and that they represent an earlier stage than the tomb of Shah Rukn e Alam in the development of the local Multan style.

The tomb of Shah Rukn e Alam, the grandson of Baha ul Haq which Ghiyasuddin Tughluq caused to be built between the years 1320-1324, exhibits a marked advance on its predecessors....Taken all in all, indeed, this tomb of Rukn e Alam is one of the most splendid memorials ever created in honour of the dead....The superb surface decorations which distinguish this building have been widely renovated in the course of the centuries....Compared with the memorials of the Sayyid and Lodi kings of Delhi....it must be conceded that in the matter of surface ornament

and particularly the brilliant colour effects, the tomb of Shah Rukn e Alam has the advantage... the difference between these monuments is the difference largely between the Persian and the Indian ideals. For despite the local character of much of its craftsmanship the spirit underlying its design is largely Persian....³¹

Rukn e Alam's tomb is a three-tiered octagonal structure with an enormous hemispherical dome (Fig. 222). The lower level has inwardly inclining walls and semi-circular turrets at the corners that end in cupolas and finials above a parapet with blind crenellations (Fig. 223). The second level, also octagonal, is set back from the first in order to create an open ambulatory gallery with turrets at its corners. Cupolas over the turrets have finials of inverted lotuses, infusing the entire structure with vertical energy (Fig. 224). The façades are decorated with plain brick, cut brick and tiles in an ingenious interplay of angle-string courses, friezes, frames, inset motifs, tile faced bricks, panels, arched openings on each side and battlements in the *bannai* technique (Figs. 225 and 226).

Frames on the upper level have broad tiled borders and blind battlements clad in elegant tiles with star motifs and interlacing arabesques (Figs. 227-232). The geometric patterns are created by repeating stars, lozenges, swastika-like crosses, meanders, isometric tessellations, pentagons, hexagons and decagons. The floral patterns are a medley of tendrils, scrolls, rosettes, circles, medallions and *shamsa* (Figs. 233-246). The mock parapet on the façade girdling the circumference of the structure has blind crenellations with elements in moulded terracotta. The terracotta band is bordered by tiles in relief, a fleuron frieze with inverted lotus flowers in turquoise. A particular feature of the tile cladding is the use of square or rectangular tiles in series to create a repeating pattern with their juxtaposition. The tiles reference monuments in Kashan, Natanz and Tabriz.

The lower level has ten narrow and broad horizontal bands, strings of cut and dressed bricks, tile faced bricks and wooden beams that run all around the structure. The adornment underscores the traditional role of a band in Islamic ornamentation as a link that visually unites different points on the façade. Barring the western aspect which contains the *mihrab*, the other façades have rectangular framed accesses with decorative elements. Their frames have bands of glazed tiles on three sides with patterns in high relief, the recessed

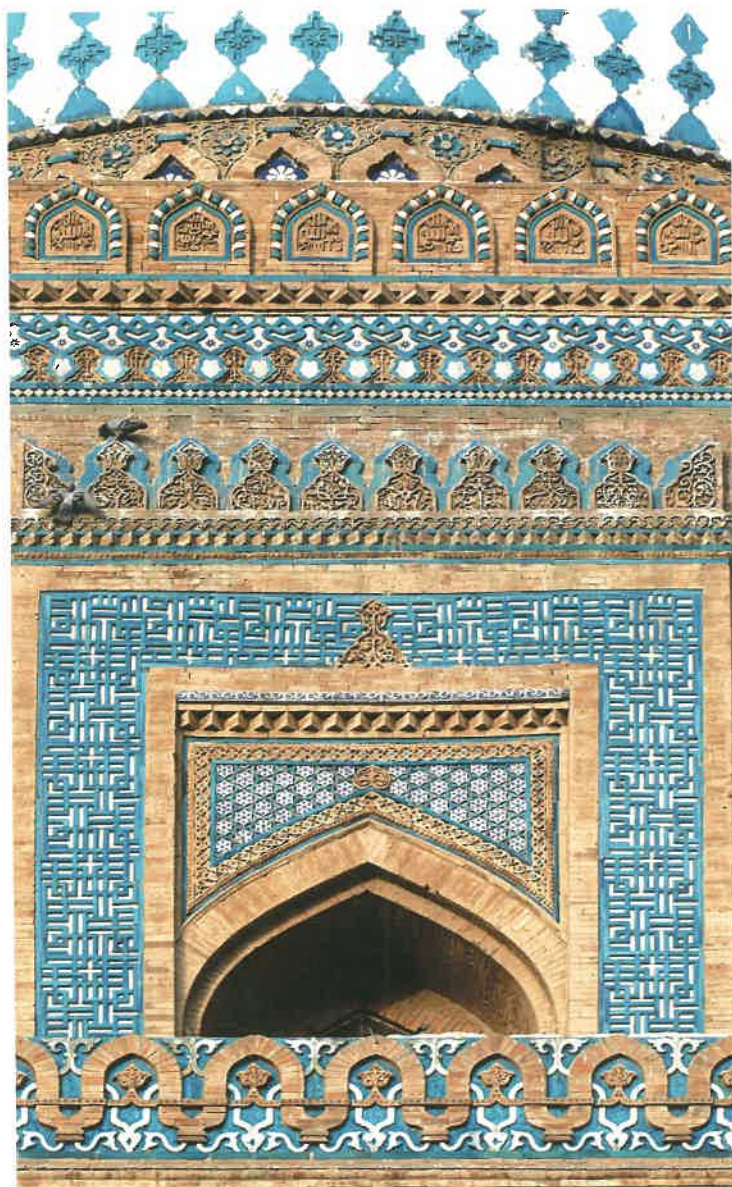


Fig. 229

Fig. 226
Tile revetments on the second level are profusely decorated with cut brick, *bannai* and faience mosaic. Richly adorned architraves, frames with broad panels, dressed bricks, repeating motifs, lozenges and merlons.

Fig. 227
View of architrave (detail). Star shaped and hexagonal faience mosaic tiles. Lozenges with differently shaped glazed components are located on the side.

Fig. 228
Faience mosaic decoration on spandrel (detail). Ornamental band of architrave, brick dentils and merlons with arabesques and floral patterns in high relief.

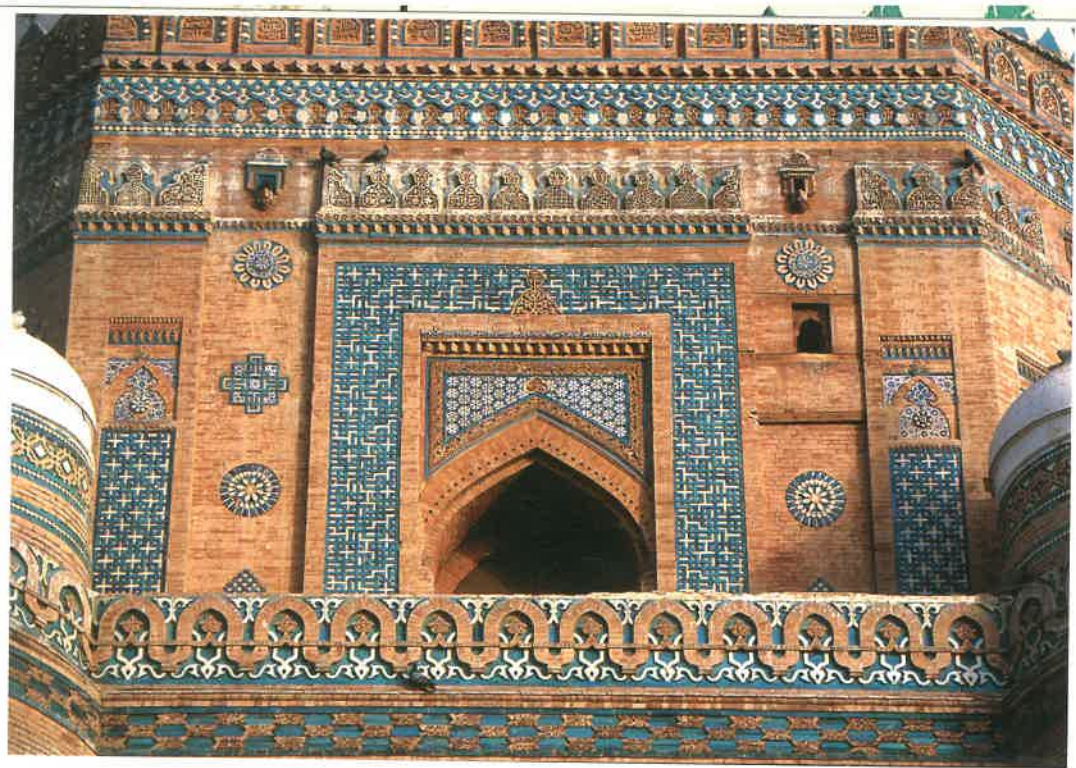


Fig. 230



Fig. 231

Figs. 229-232
Second level.
Decorative patterns in
faience mosaic (detail).

Fig. 233
First and second level
turrets. Cupola with
turquoise finial on inverted
lotus base. Ground level
parapet has a row of brick
merlons in relief and glazed
foliate tendrils.

Fig. 234
Boss or projecting circular
ornamentation of glazed
petal shaped tiles in relief.
The ground floor parapet is
seen in the foreground.

Fig. 235
Panel with geometric
pattern in faience mosaic
tiles.

Fig. 236
Decorated spandrels
clad with hexagonal
tiles arranged in a star
pattern, cut brick border
surmounted by dentils



Fig. 232



Fig. 233



Fig. 234

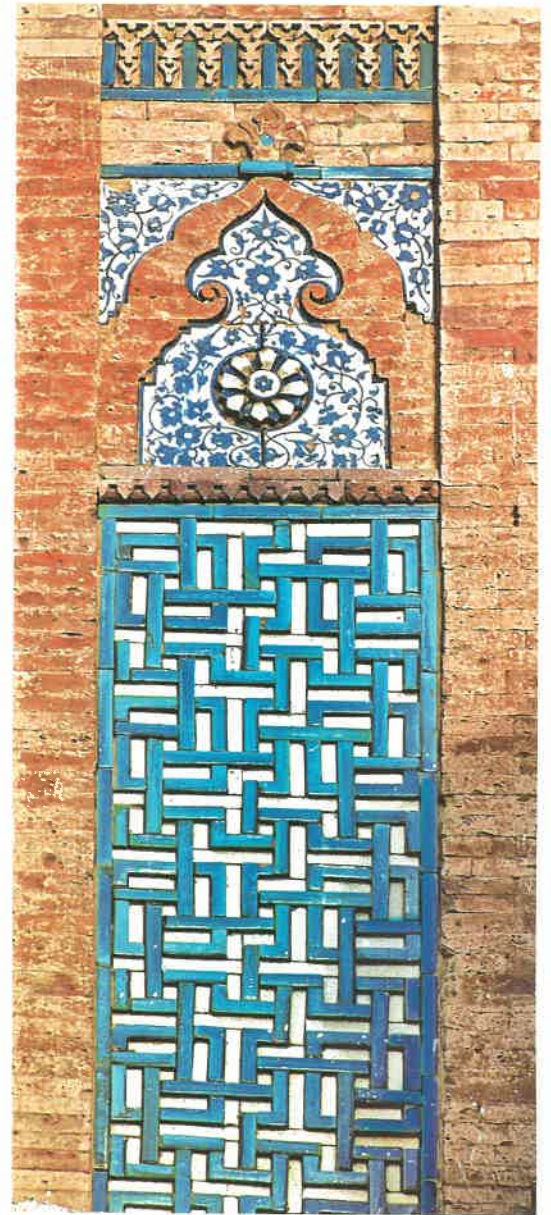


Fig. 235

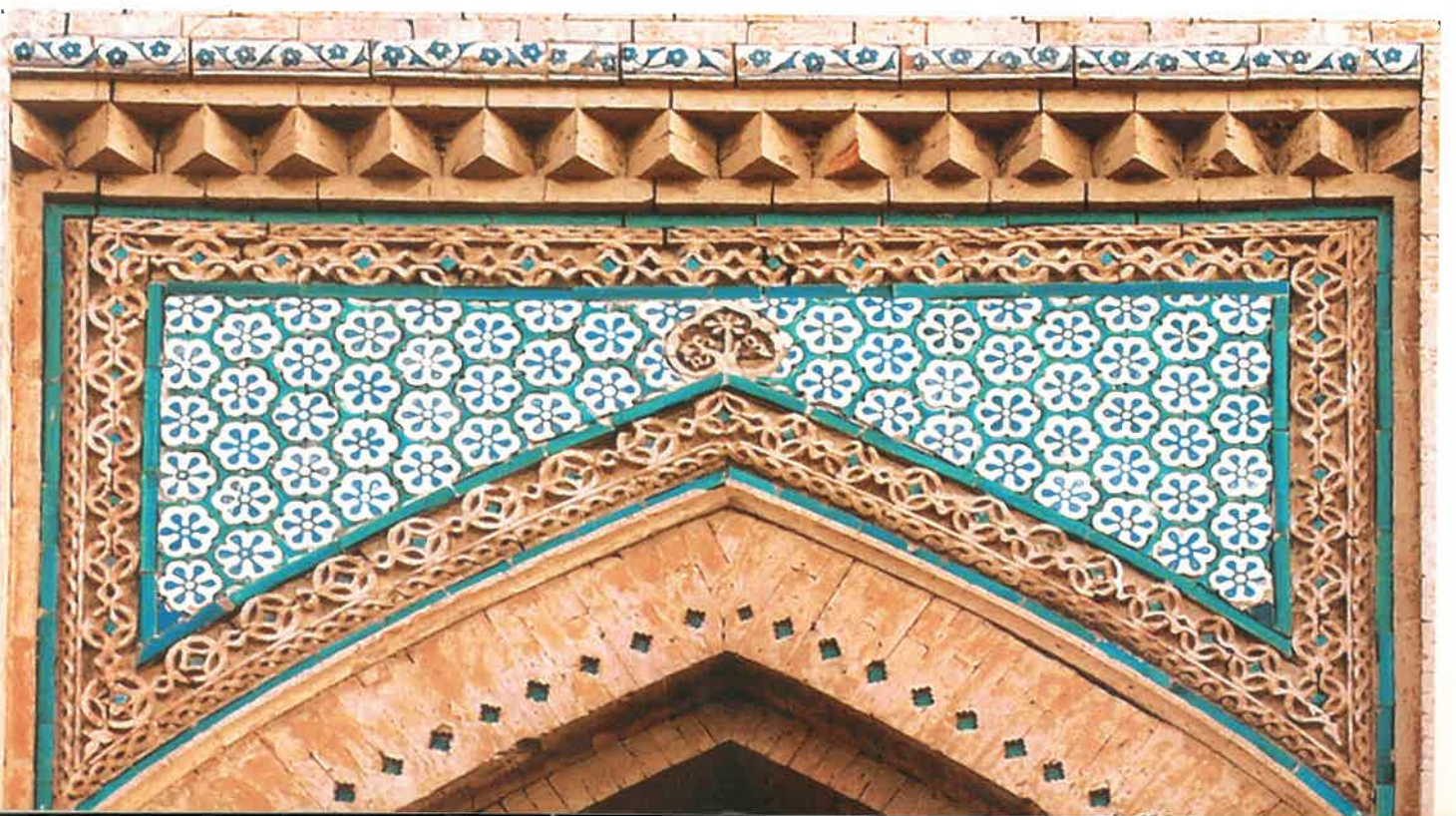


Fig. 236



Fig. 237



Fig. 238

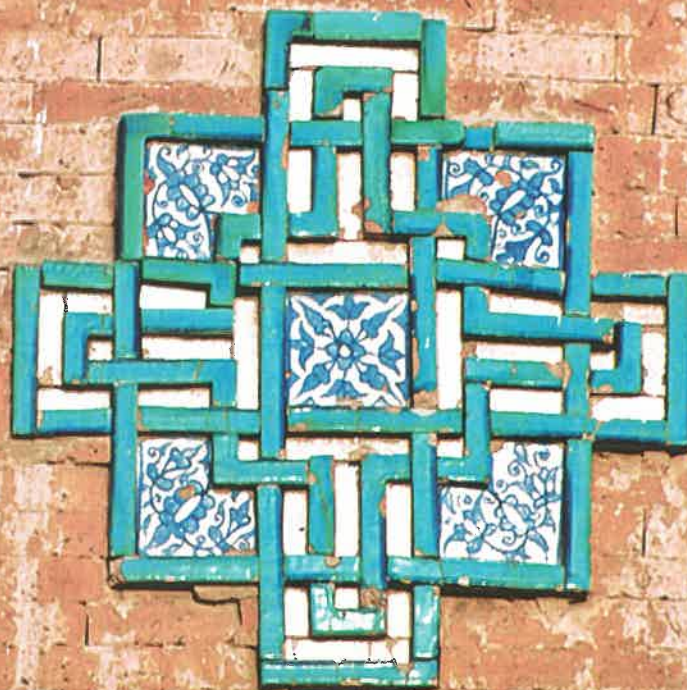


Fig. 239

Figs. 237-245
Glazed tile ornamentation,
mausoleum of
Shah Rukn e Alam (detail).

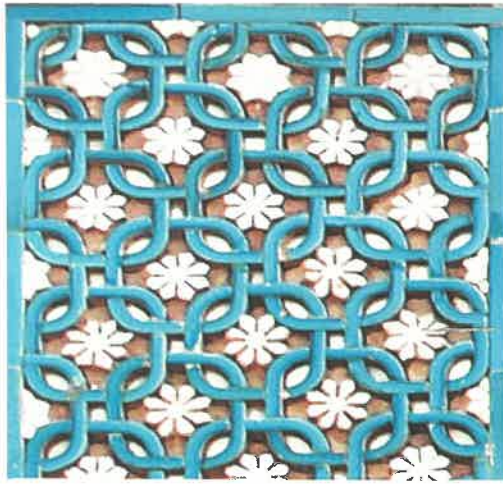


Fig. 240

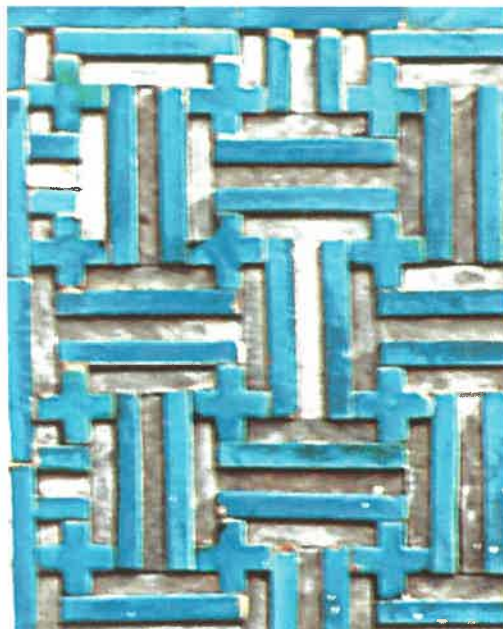


Fig. 242

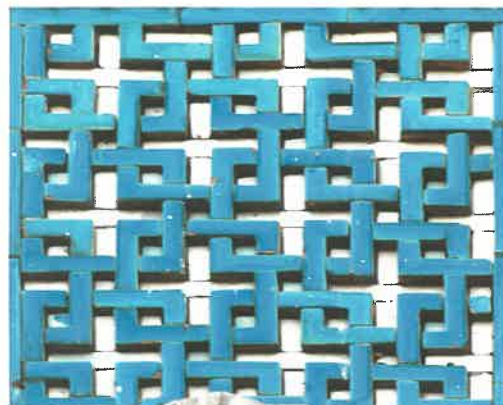


Fig. 243



Fig. 241

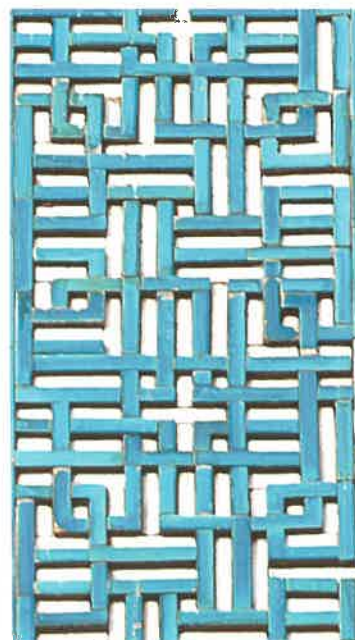


Fig. 244

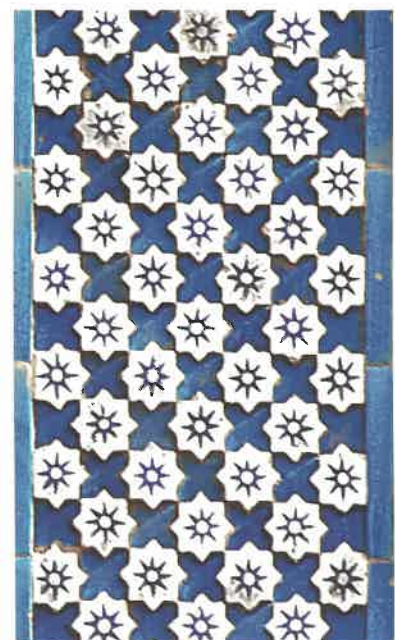


Fig. 245

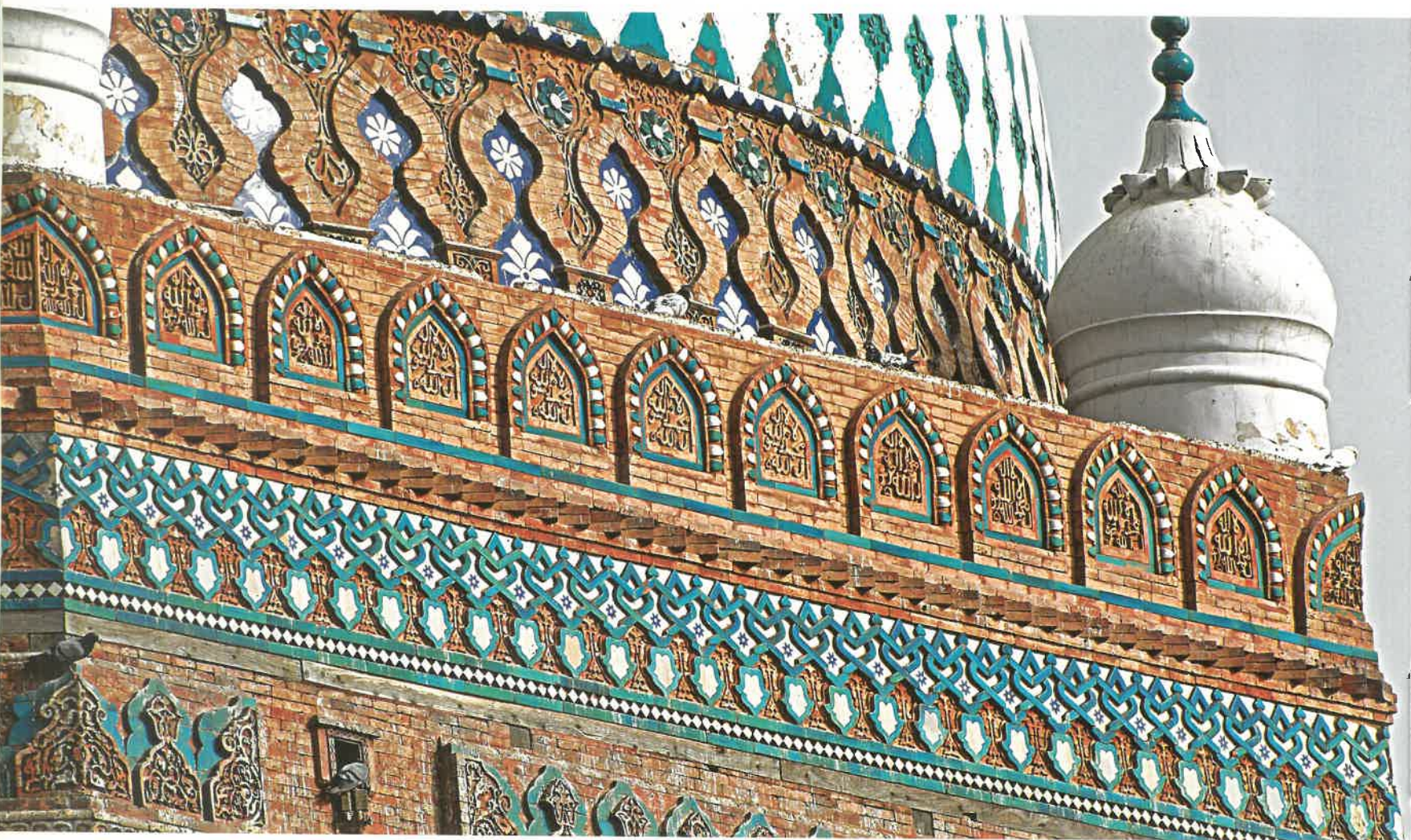


Fig. 246

ground filled with glazed tiles in blue. The spandrels of the arch within the frame support a diamond pattern of glazed and unglazed bricks. The eastern entrance, set in the same architectural format, has a frame in tile mosaic. Its spandrels are decorated with square tiles that have motifs in relief. The top of the rectangular frame bears seven crenellations of large and small diamonds, the larger diamond depicting the name *Allah* in a bold *suls* script. A band with an intricate geometric pattern in faience mosaic runs below, around the entire structure. The projecting parapet has blind shield-shaped merlons with a brick tile border in high relief and a cut brick series above.

The upper level is a superb expression of variation on a single graphic theme, with a juxtaposition of panels and bands. The panels are generally recessed to break the monotony of the brick surface, a decorative style developed in early Iran. The surface ornamentation covers the brick structure like a wall hanging and

imparts clarity and technical unity as seen in Safavid architecture. All the sides of the edifice have the same ornamental elements: panels and arches contained by bands within projecting rectangular frames. The frames have been designed in a pattern of intersecting polygons and hexagons, the interstices of which are set with turquoise, cobalt blue and white glazed tesserae, together with cut and polished brick. The spandrels above the arches and under the frame are embellished with a series of star-shaped and hexagonal glazed tiles. The parapet frieze above the frame is filled with an intricate floral design of cut-brick merlons. Rosette-shaped insets in turquoise faience mosaic fill the spaces between the frame and the corner of the octagon. Each space contains five such insets, one above the other, alternating lozenges and swastika shapes in a series of square compartments. A row of recessed merlons and a broad border engraved in *suls* script adorns the parapet and the recessed space bears the *kalima* in relief on

Fig. 246

Parapet on second level. Blind merlons of cut brick in high relief are filled with intricately carved *kalima*. Row of palmettes and diamonds in cut brick on hemispherical drum.

Fig. 247

Wooden screen in doorway.



Fig. 247



Fig. 248



Fig. 249

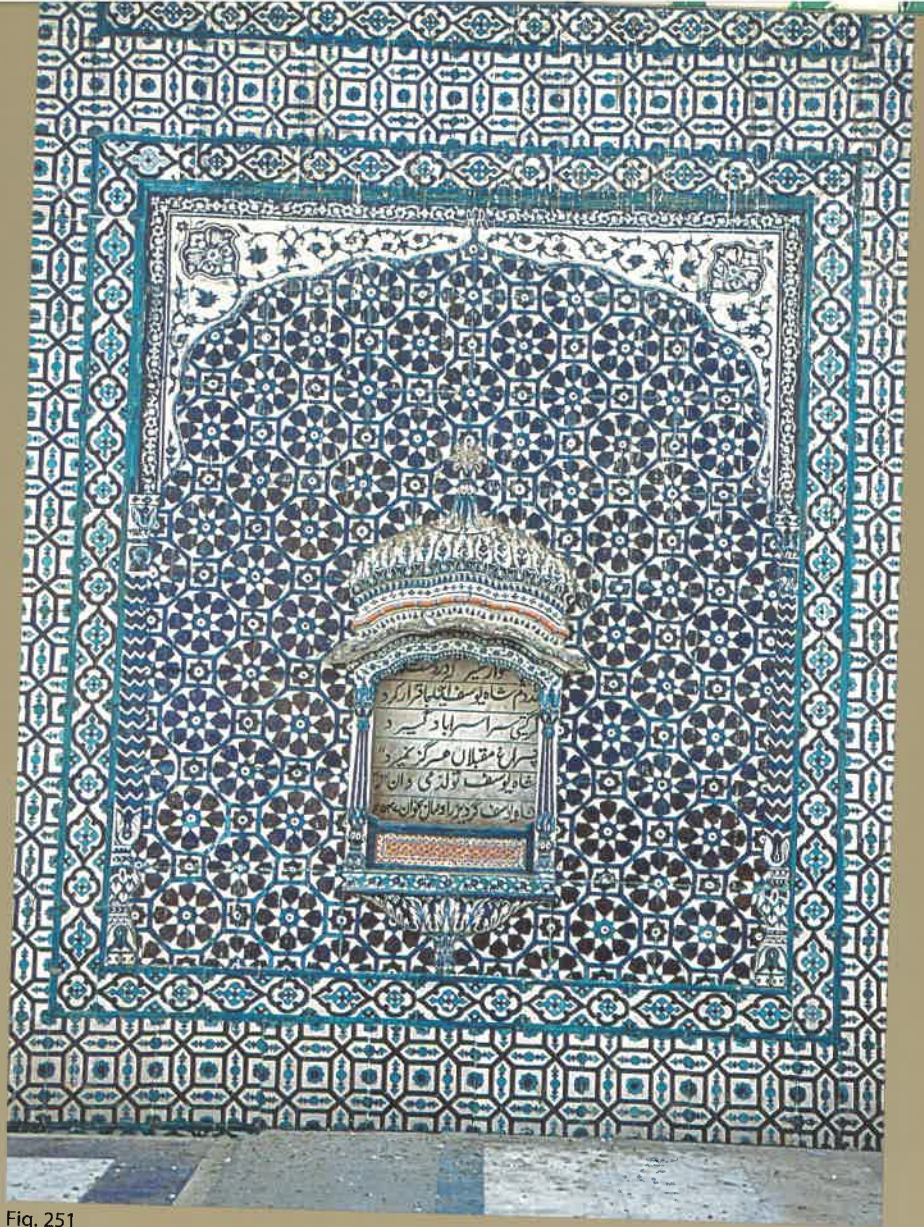


Fig. 251

Fig. 250



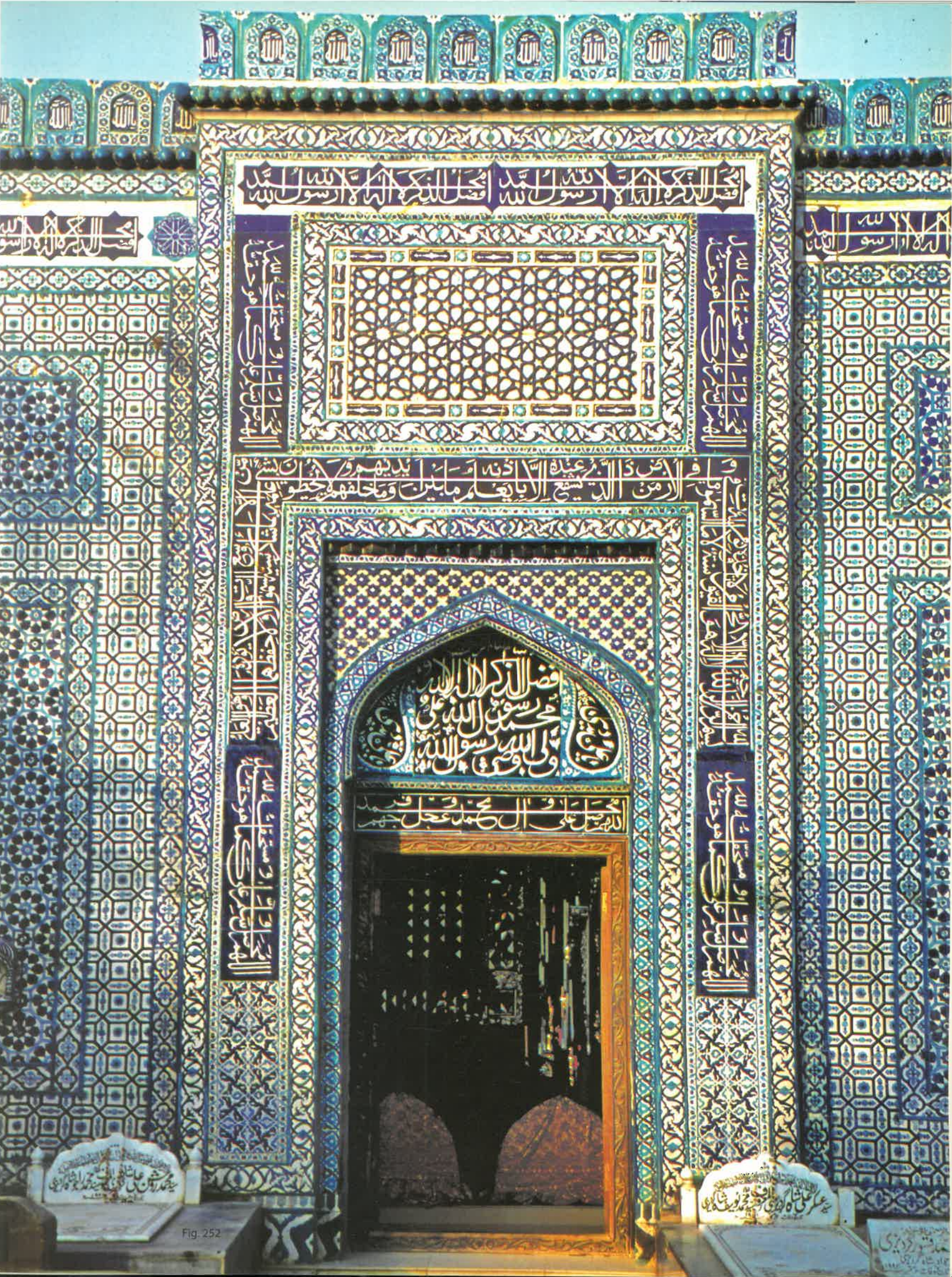


Fig. 252

Fig. 248
Spandrel (detail).
Inscription in relief, *Ya Allah*.

Fig. 249
Panel over main doorway.
Rectangular glazed panel with a lattice pattern of floral blooms includes a Persian rendition of the lotus, an unusual accent in the monuments of Multan.

Fig. 250
View of tomb of Mohammad Yusuf Gardezi (d. 1137), *Multan*.
Quadrangular flat-roofed monument located in the centre of a courtyard clad in underglaze tiles in floral and geometric patterns (restored).

Fig. 251
Central wall panel with canopy, underglaze ceramic ornamentation.

Fig. 252
Main entrance clad with underglaze tiles, calligraphic panels and merlons.

Fig. 253
Mausoleum of Sultan Ali Akbar, *Multan*, 1585 CE. Erected on the same plan as Shah Rukn e Alam, the turrets located on either side of the entrance are octagonal whilst the others are circular.

Fig. 254
Upper level (detail).
Tapering buttresses decorated in glazed horizontal bands. Oblong panels on octagonal walls in underglaze ornamental tiles of varying shapes.

Fig. 255
Niche on first level. Hexagonal tiles in a star pattern. Radiating sunburst pattern on spandrels, decagons based on a star motif adorn the architrave.



Fig. 253



Fig. 254

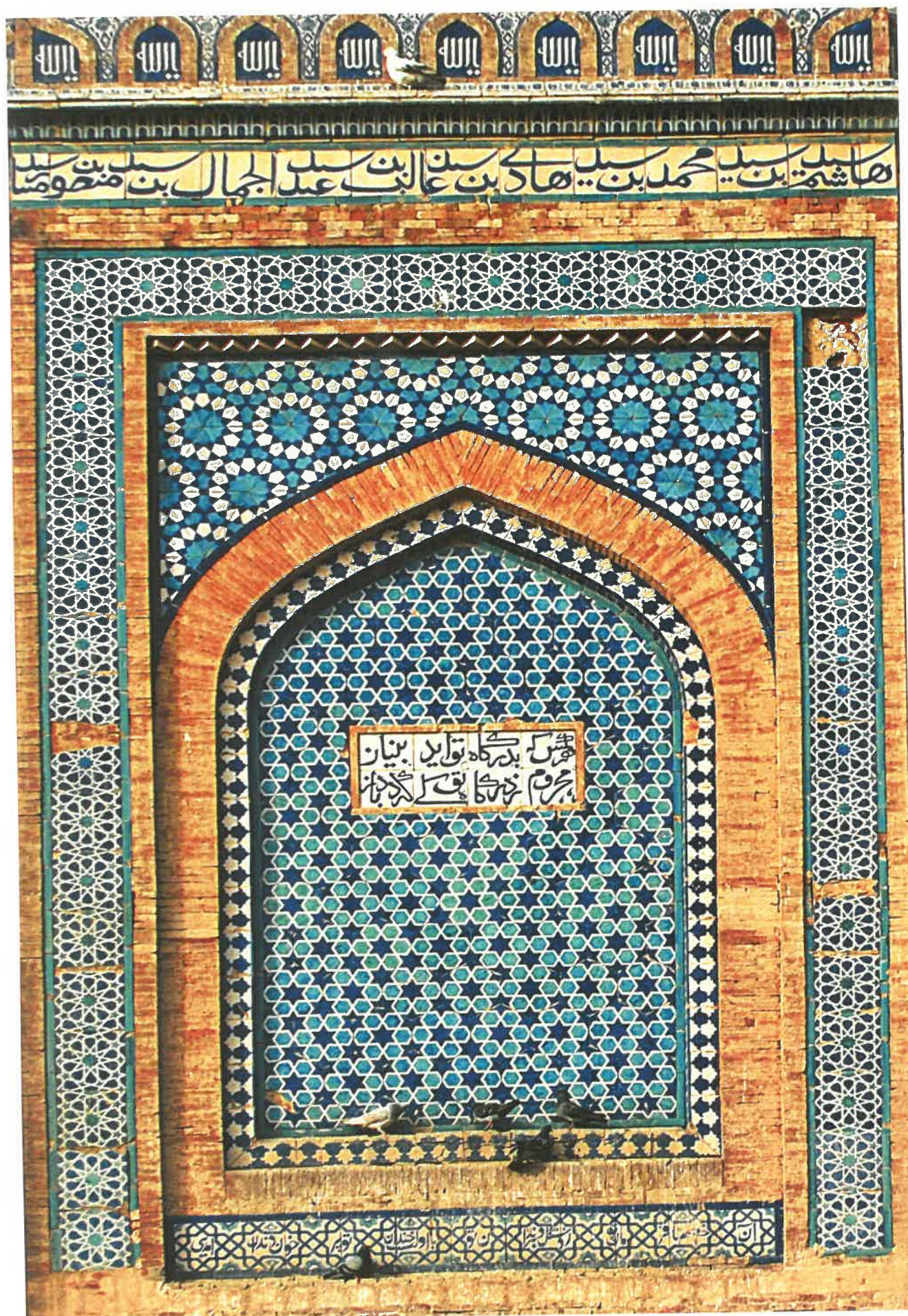


Fig. 255

Fig. 256





Fig. 257



Fig. 258

cut brick. Beneath this, a broad horizontal band contains a row of glazed interlacing chevrons and triangles offset by a series of inverted lotus-shaped palmettes. The sides of the octagon are crowned with cupolas ending in finials.

The hemispherical dome is augmented by a broad frieze of glazed and unglazed cut brick

circling the base further divided into upper and lower registers. A row of turquoise glazed tiles with palmettes, diamonds and embossed flowers lines the upper section, while the lower contains a row of merlons and alternating lotus flowers in reverse. Glazed cobalt blue tiles in the shape of eight-petalled white flowers fill the spaces between the lotuses.

The interior of the mausoleum is decorated sparsely with chiselled and glazed brick. Beautiful carved panels of wood with Qur'anic inscriptions in *nashk* script that enclose the *mihrab* compensate for the somewhat austere décor. Patterns in cut and glazed brick echo the motifs on the exterior (Figs. 248 - 249).

Tomb of Abul Fazl Jamal al din Muhammed Yusuf Gardezi (Fig. 250).

Of the flat roofed structures in Multan, the rectangular tomb of the venerated saint Abul Fazl Jamal al din Muhammad Yusuf Gardezi ranks as the oldest mausoleum in the region. Gardezi was a venerated saint, born at Gardez in Iran who settled in Multan. According to an inscription at the mausoleum, it was built during the reign of Shah Islam Shah Suri in 1548 CE. Its façades are decorated with blue and white glazed tiles in the Multani style with floral and geometric configurations on rectangular, square and border panels (Fig. 251). Below the parapet, glazed merlons on a border enclose the inscription *Allah* in a repeating calligraphic band (Fig. 252).

Fig. 256
Ornamentation on the façade.

Fig. 257
Revetments on first level (detail). Fenestrations flanked by octagonal buttresses. Turrets on the second level and a portion of hemispherical dome with inverted fleurons.

Fig. 258
View of bastion (detail). Horizontal bands of tiled epigraphic friezes geometric and floral patterns run around the edifice. An inscription on the uppermost band relates the genealogy of Sultan Ali Akbar.



Fig. 259

Fig. 259
Faience revetments on upper level (detail). Glazed horizontal bands of star motifs, cartouches, inverted fleurons, an inscription of *Ya Allah* and a genealogical band

Fig. 260
Faience revetments (detail), underglaze tiles of different shapes.

Fig. 261
Tomb of Sultan Ali Akbar's mother, *Multan*, 16th century CE. Square monument with inclining walls and flat roof. Lower half is covered with glazed lime plaster and the upper half is embellished with glazed brick and tile revetments (restored).

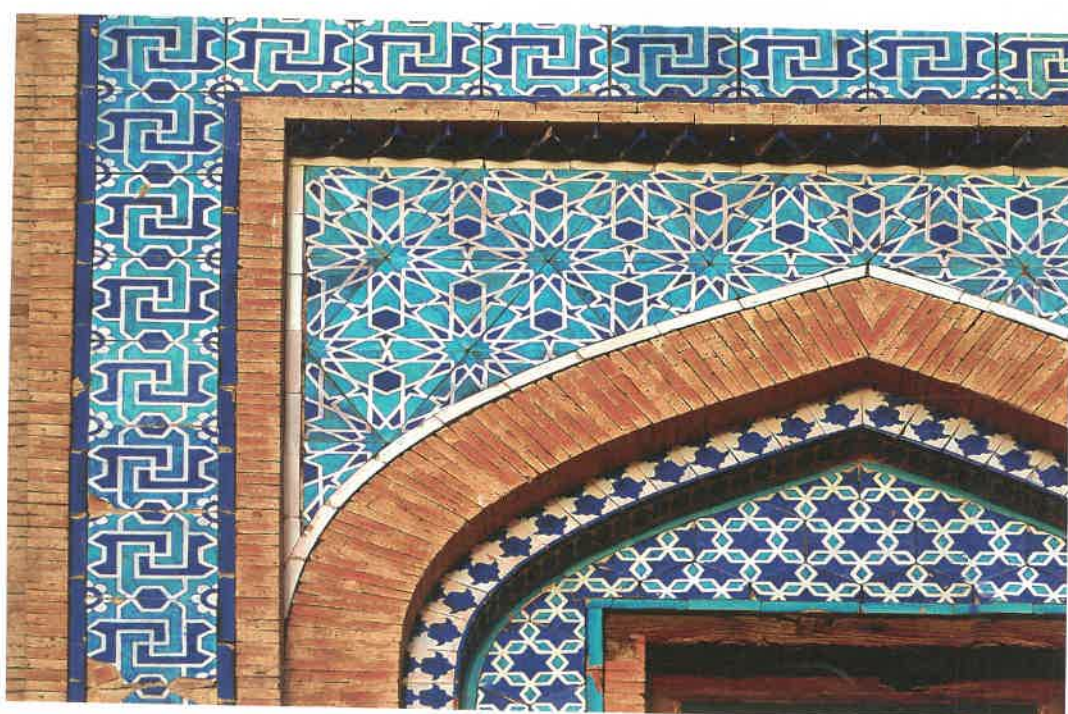


Fig. 260



Fig. 261

Tomb of Sultan Ali Akbar (Fig. 253).

The tomb of Sultan Ali Akbar (1585 CE), located in the district of Sura Miani, is often described as a miniature version of the mausoleum of Shah Rukn e Alam. It is elaborately clad in faience work designed and executed in 1585 CE by Ibrahim and Rajab, sons of Musa Lahori, a master craftsman from Lahore. Little is known of Sultan Ali Akbar except that he was an Ismaili *dawa* during Emperor Akbar's reign and a great-grandson of Pir Shams Sabzwari.

The imposing edifice is octagonal in its plan and rests on a square three-tiered base embellished with bricks and glazed tiles. It has impressive faience revêtements in square, oblong and octagonal panels containing exquisite patterns of stars, hexagons and octagons, fenestrated niches with star-shaped tiles around a central inscription in *nashk* and *nastaliq* scripts, (Figs. 254 and 255). The monument has perpendicular walls, strengthened by eight buttresses that taper inwards ending in low cupolas in the shape of inverted lotus petals supporting finials (Fig. 256). The buttresses flanking the main western entrance are also

octagonal in cross section and are decorated with thirty one horizontal bands of brick and tile combinations in the *bannai* technique. The bands include calligraphic friezes, geometric and floral patterns and a frieze of inverted lotus-shaped fleurons alternating in shades of blue and white. Each of the towers is accented with five bands of glazed tiles.

The façade at ground level is divided into two oblong frames placed one above the other in different formats on alternating walls. One format has framed rectangular recessed arches bordered in diamond-shaped faience mosaic framed in brick, one above the other. The other format has a large rectangular frame below and an almost square one above (Fig. 257). The east and west openings act as entrances; while the remaining sides are merely fenestrations with screened wooden panels. Above these settings, a continuous horizontal band runs around the structure inscribed with genealogical details in white on cobalt blue. The parapet has blind merlon crenellations with *Allah* transcribed in white on deep blue recesses. A projecting glazed

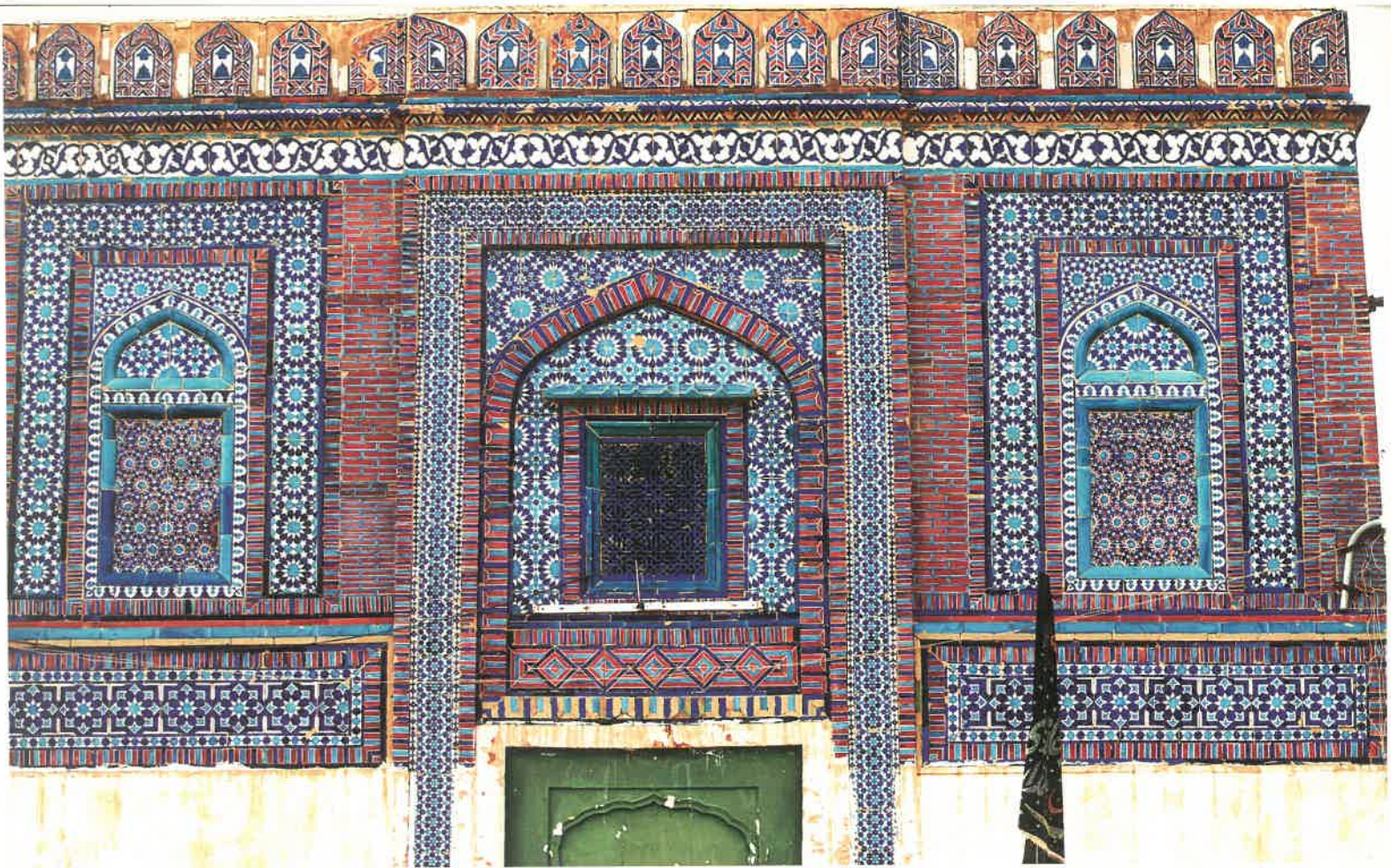


Fig. 262

moulding runs around the edifice under the merlons and cupolas (Fig. 258).

On the second level a border of flat narrow bricks delineates edges of three oblong recessed panels in the narrow ambulatory gallery. The central panel is designed as an arch in relief with a latticed window. Its spandrels have floral patterns while the panels on either side are decorated with geometric configurations of twelve petalled rosettes with interlacing hexagons. There is a frieze of alternating cartouches and stars above the three oblong panels. The parapet is defined by a horizontal moulding, the turrets at the corners of the structure rising above with cupolas similar to those at ground level. The second level supports the drum and a hemispherical dome (Fig. 259). The base of the dome is defined by a cavetto and a crenellated frieze. The lime plastered dome has an inverted lotus pinnacle. The interior of the mausoleum is adorned with frescoes in a lattice of floral, horizontal and vertical panels.

Fig. 262
Façade (detail). Glazed tile compartments with horizontal and vertical bands in white, shades of blue, yellow and brown. A window in the central panel is flanked by two rectangular niches with geometric and floral patterns.

Fig. 263
Tile panel (detail).
Eight pointed star motifs.

Fig. 264
Tile panel (detail).
Sixteen pointed star motif in blue, white and brown.

Fig. 265
Panel with rectangular compartments, a blind niche with brick and tile ornamentation.



Fig. 263

Fig. 264



The tomb of Sultan Ali Akbar's mother (Fig. 261), unusual because of its square shape, inclining walls and flat roof is not far from this mausoleum. The lower half of the structure is entirely covered with glazed lime plaster. The western aspect has a projecting rectangular frame and a *mihrab*, and there is a small rectangular entrance on the south. The upper



Fig. 265

Fig. 266



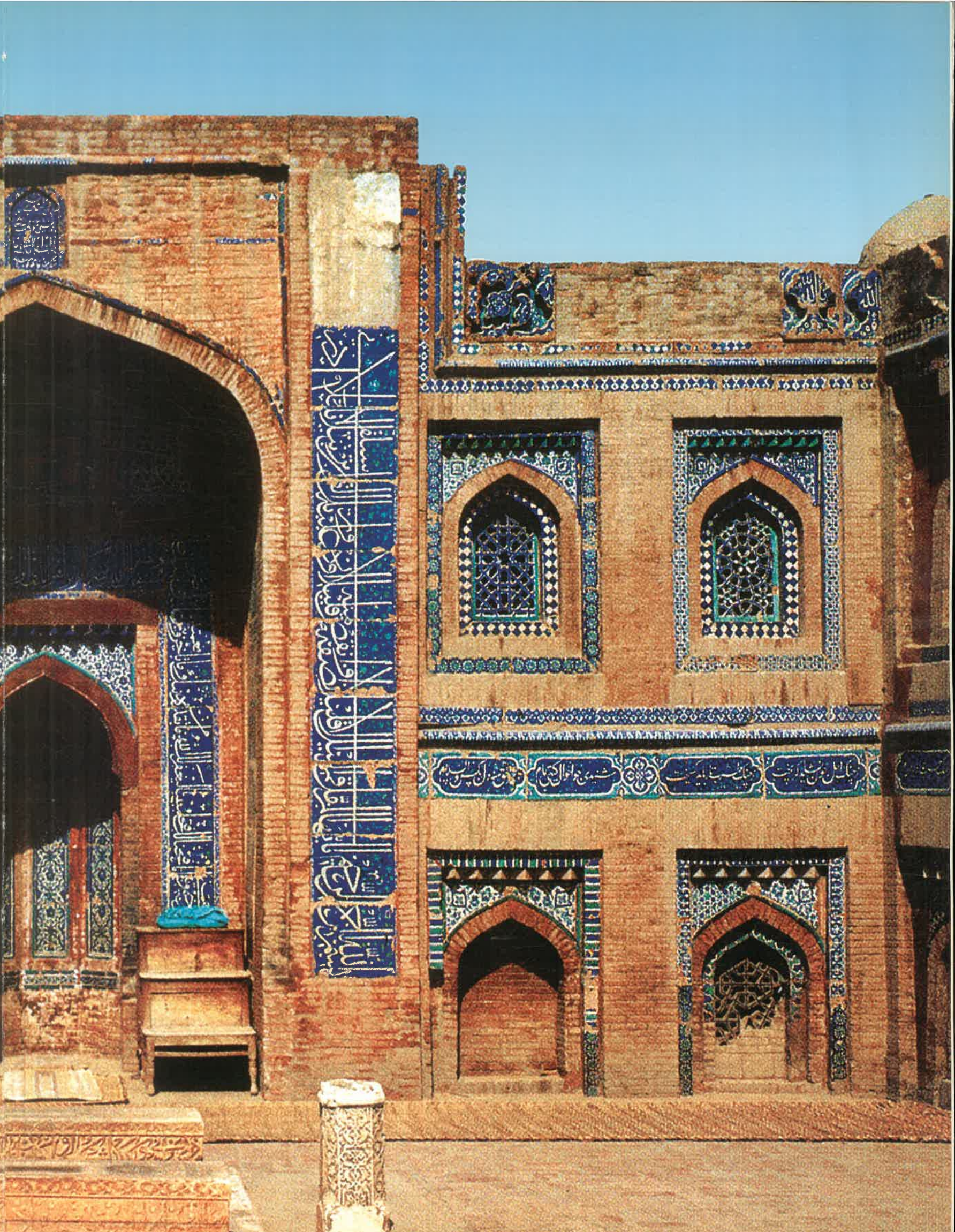




Fig. 267

Fig. 269

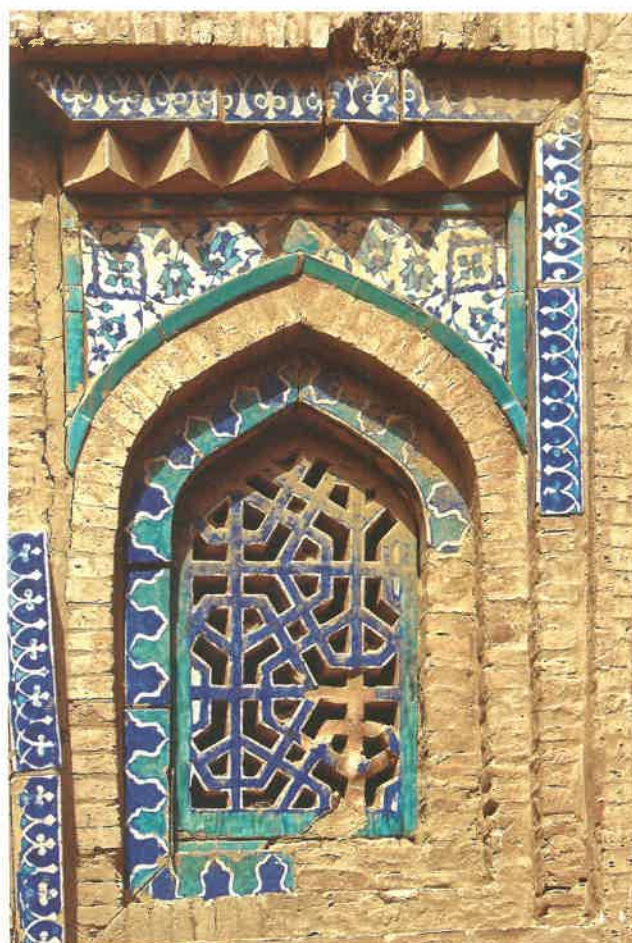


Fig. 268



Fig. 266
View of western enclosure,
Savi Masjid, Multan. 1590 CE.
A quadrangular courtyard
with *peshtak* and a niche in
its western wall. Qur'anic
inscriptions in *thuluth*
script, white on blue. The
internal walls have two
horizontal rows of rectangular
compartments divided by
bands of tiles and cartouches.

Fig. 267
View of exterior wall.

Fig. 268
Panel with central fretwork
and glazed dentils.

Fig. 269
Corner bastion (detail).
Broad bands of tile
revetments.

Fig. 270
View of Eidgah, Multan,
c. 1735 (restored).

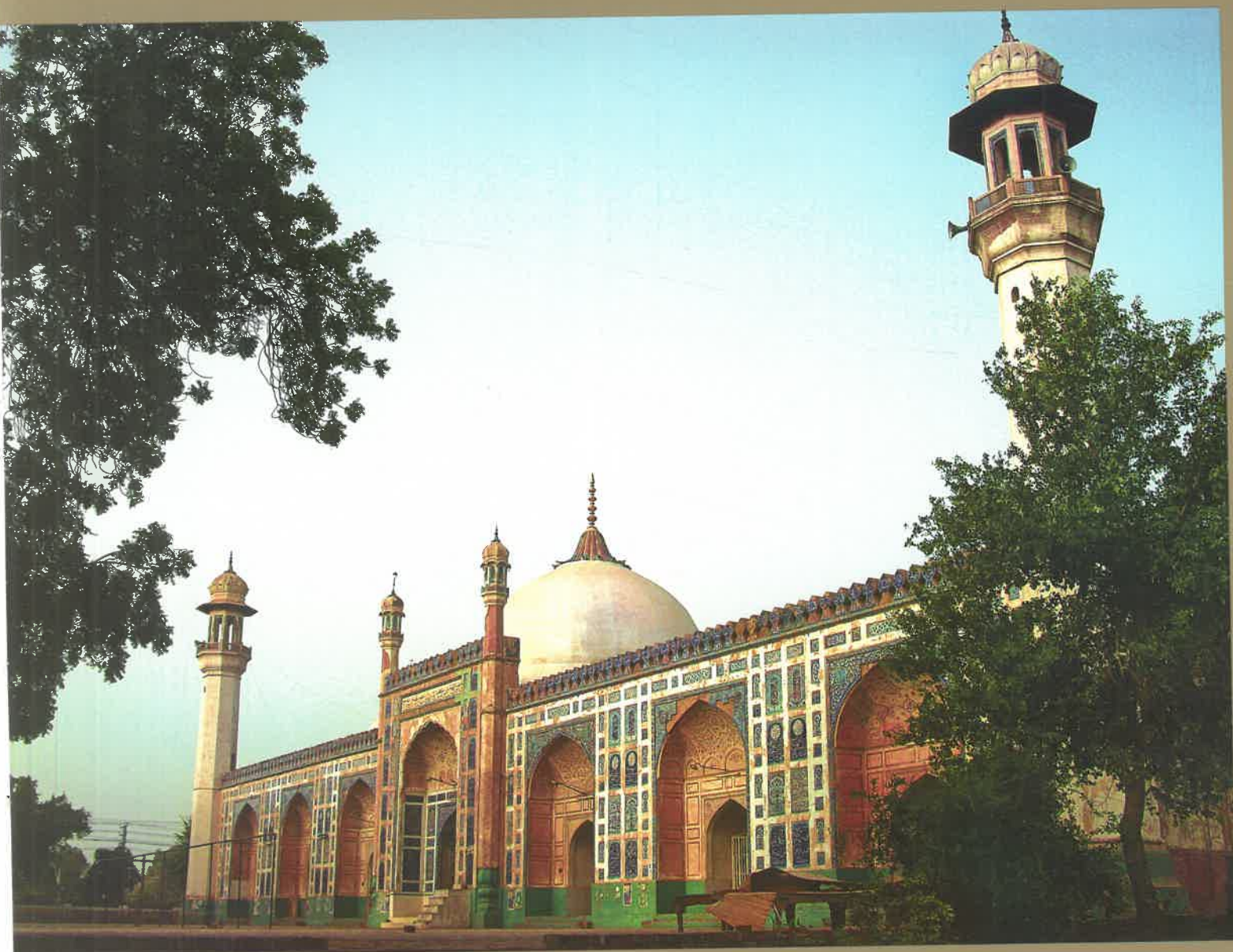


Fig. 270

half of the structure is embellished with brick and tile revetments in horizontal and vertical bands: three panels on each side with a central window surrounded by a rectangular niche and a recessed arch with glazed fretwork. Blind merlons in relief over a moulded projection and a floral band on the parapet encircle the edifice (Fig. 262). The geometric and floral patterns on the monument are variations on a circle, interlacing hexagons, rosettes and stars, in shades of blue and white, brown and amber yellow, all leitmotifs in the design repertoire of Multan and Uchh (Figs. 263 -265).

Sawi Masjid (Fig. 266).

By all accounts, Muhammad Bin Qasim built the first mosques in Debul and Multan in 712 CE but the earliest existing mosque in Multan is in the neighbourhood of Mohalla Tule Khan

and was built by the Mughal governor, Nawab Muhammad Said Khan in 1590 CE. It is popularly referred to as the Sawi Masjid. It is a funerary memorial, erected over a raised quadrangular courtyard enclosing four graves, with high walls clad in tile embellishments on the interior and the exterior and it has an imposing vestibule resting on pendentives, an *iwan* on the western wall with an arched *mihrab* and two corner bastions. The monument is decorated with glazed tiles and unglazed bricks and has the first ever inscriptions of Qur'anic and Persian verses in the region executed in *suls*, *naqsh*, and *nastaliq* scripts respectively. Its decoration reflects the tradition of faience revetments and brick work of the Safavid period. Epigraphic records date the monument to 1590 CE and indicate that the tile embellishments and the stone carvings were executed by local



Fig. 271

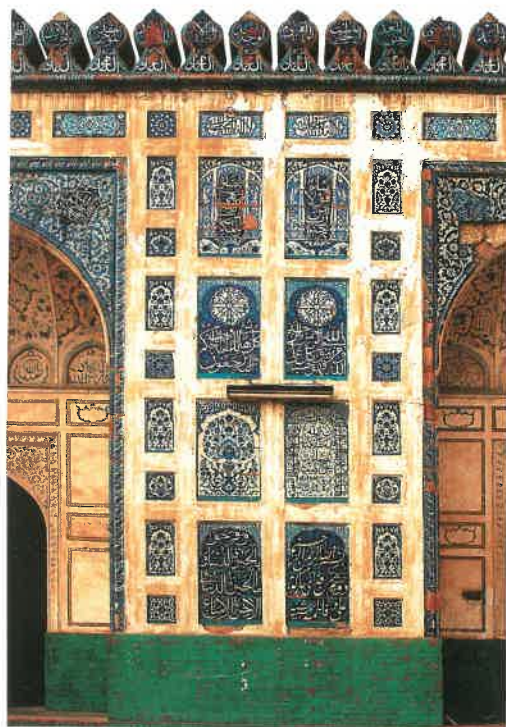


Fig. 272

kashigars. The name of an artisan, Zakariya, appears on the recessed arch over the *mihrab*, and on the cenotaph of the main grave his full name, *Zakariya Ibn Ustad Mohammad Valid Jeeoun Multani*.

The vestibule of the Sawi Masjid, that had an arched entrance, now stands roofless, most of its tile revetments missing. Two broad recessed panels within flat brick frames containing Qur'anic verses in a bold *suls* script grace the entrance, of which only a few tiles now remain. The external façade of the mosque and the internal walls are covered in a series of oblong and rectangular frames within brick borders (Fig. 267). The frames contain arches with recessed borders, niches with spandrels created with faience revetments and brick arches. The frame above the spandrels of the lower arches has

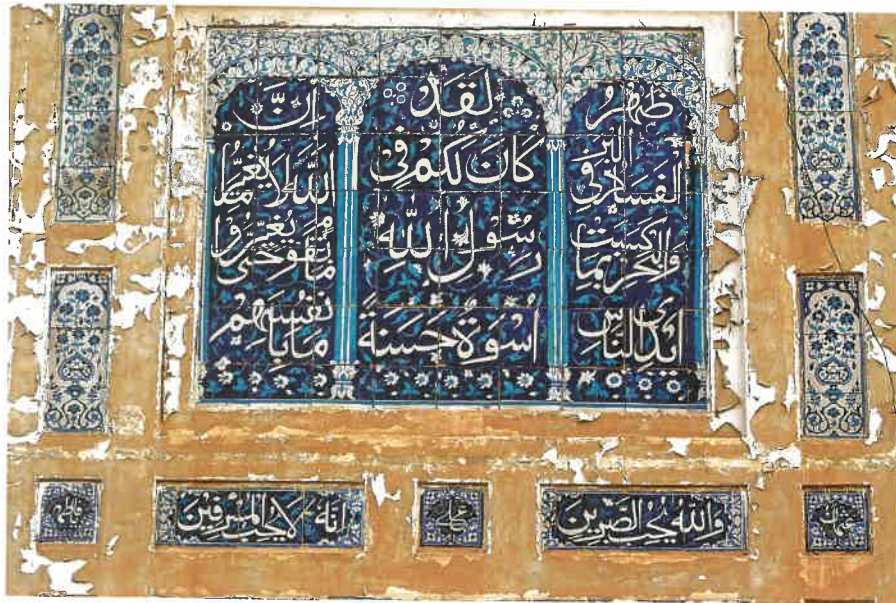


Fig. 273

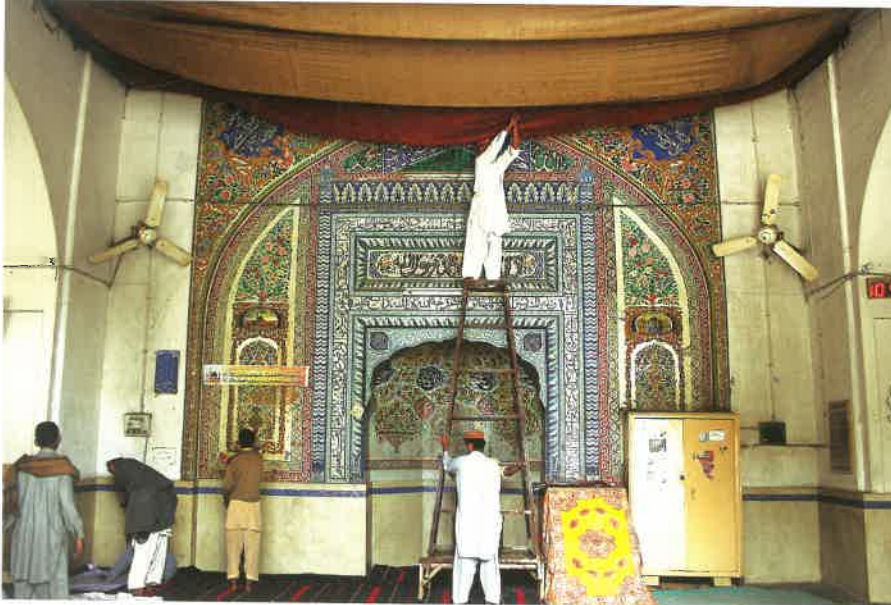


Fig. 274

unglazed corrugated friezes, while the upper arches have cobalt blue friezes. The walls of the recessed blind niches within the arches of these frames are embellished with faience fretwork in geometric patterns while the arches on the external wall contain variations of stars, polygons and hexagons. On the external wall, broad brick enclosures separate the oblong frames, the interior registers are in a rectangular format separated by cartouches in *nastaliq* script, white on blue tile revetments (Fig. 266). Above this frieze, a moulding and a second frieze run continuously along the walls. The spandrels have unusual compositions with arabesques depicting chrysanthemums, lotuses and spiralling tendrils, reflecting the

influence of Timurid design.

The upper part of the northern wall is missing. The walls have palmette shaped merlons created in relief with *Ya Allah* in glazed white on blue. Two tapering circular bastions with low cupolas are seen at the corners of the western wall. They are decorated with bands of tiles in a predominantly geometric motif with cartouches containing Persian verses. A glazed moulding divides the bastion in two equal halves.

The *iwan* or vaulted arch in the centre of the west wall is enclosed within a brick framework with vertical panels of Qur'anic verses in *nashk*

Fig. 271

View of the Eidgah, Walls are decorated with underglaze tiles in recessed compartments. Merlons on parapet carry ninety nine names of , one on each merlon. Qur'anic inscriptions, medallions and floral decorations.

Fig. 272

Panels on exterior (detail). Qur'anic inscriptions are flanked by floral and geometric patterns.

Fig. 273

Panels (detail). Quranic inscriptions in white on cobalt blue.

Fig. 274

View of central chamber with.

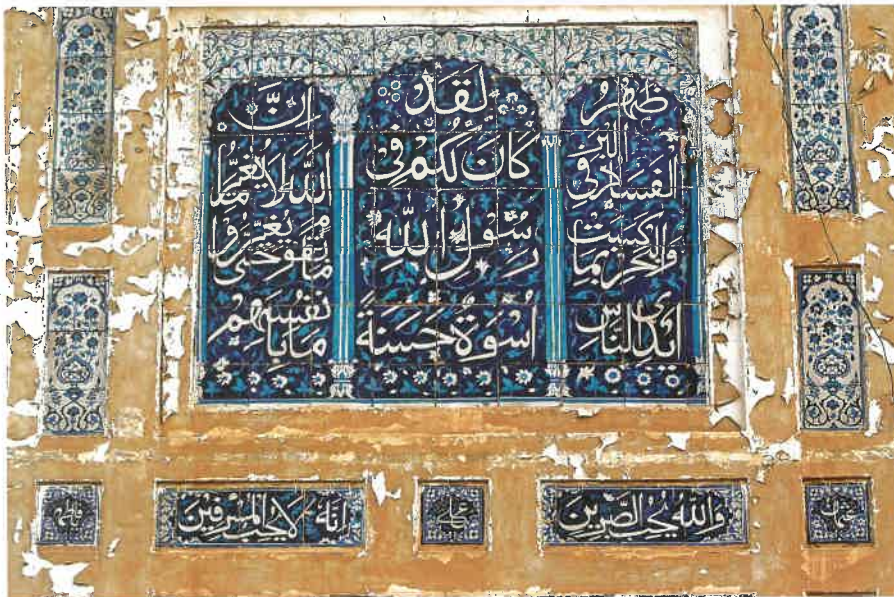


Fig. 273

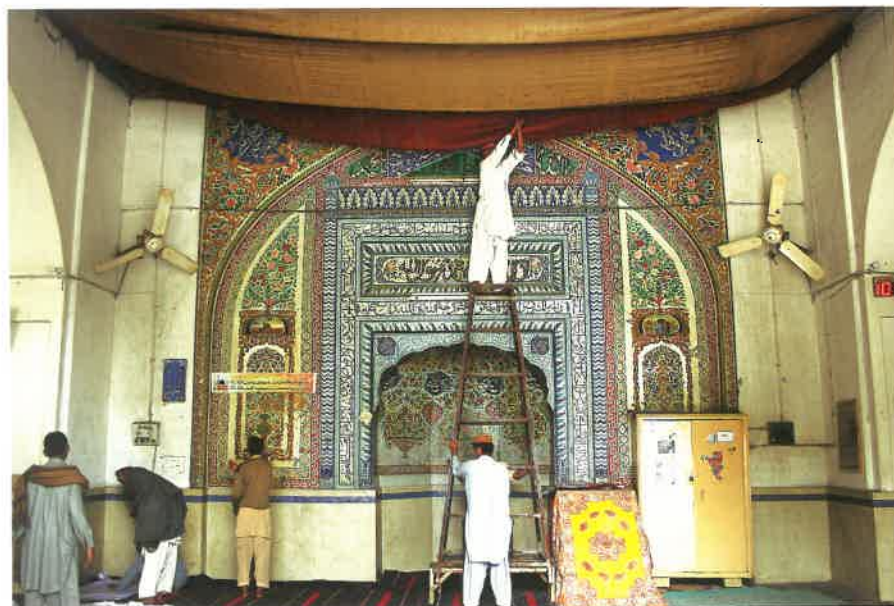


Fig. 274

unglazed corrugated friezes, while the upper arches have cobalt blue friezes. The walls of the recessed blind niches within the arches of these frames are embellished with faience fretwork in geometric patterns while the arches on the external wall contain variations of stars, polygons and hexagons. On the external wall, broad brick enclosures separate the oblong frames, the interior registers are in a rectangular format separated by cartouches in *nastaliq* script, white on blue tile revetments (Fig. 266). Above this frieze, a moulding and a second frieze run continuously along the walls. The spandrels have unusual compositions with arabesques depicting chrysanthemums, lotuses and spiralling tendrils, reflecting the

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The upper part of the northern wall is missing. The walls have palmette shaped merlons created in relief with *Ya Allah* in glazed white on blue. Two tapering circular bastions with low cupolas are seen at the corners of the western wall. They are decorated with bands of tiles in a predominantly geometric motif with cartouches containing Persian verses. A glazed moulding divides the bastion in two equal halves.

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Fig. 271
View of the Eidgah,
Walls are decorated with
underglaze tiles in recessed
compartments. Merlons on
parapet carry ninety nine
names of , one on each
merlon. Qur'anic inscriptions,
medallions and
floral decorations.

Fig. 272
Panels on exterior (detail).
Qur'anic inscriptions are
flanked by floral and
geometric patterns.

Fig. 273
Panels (detail).
Qur'anic inscriptions in white
on cobalt blue.

Fig. 274
View of central chamber with.



Fig. 275



Fig. 276



Fig. 277



Fig. 278



Fig. 275
Mausoleum of Owais Khagga,
Multan c.15th century CE.
(restored).

Fig. 276
Parapet (detail). Blind merlons
and underglaze faience tiles.

Fig. 277
Lunette (detail).
Cut tile mosaic floral
decorations within underglaze
bricks and tiles.

Fig. 278
Tomb of Bibi Pak Daman,
mother of Shah Rukn e Alam,
Multan. c. 14th century CE.
A quadrangular edifice clad
in tile revetments, three
cusped archways and two
lantern-shaped cupolas on
the eastern aspect.

Fig. 279
Faience revetments (detail).
Diverse star motifs are visible
on the dado and walls.

Fig. 279

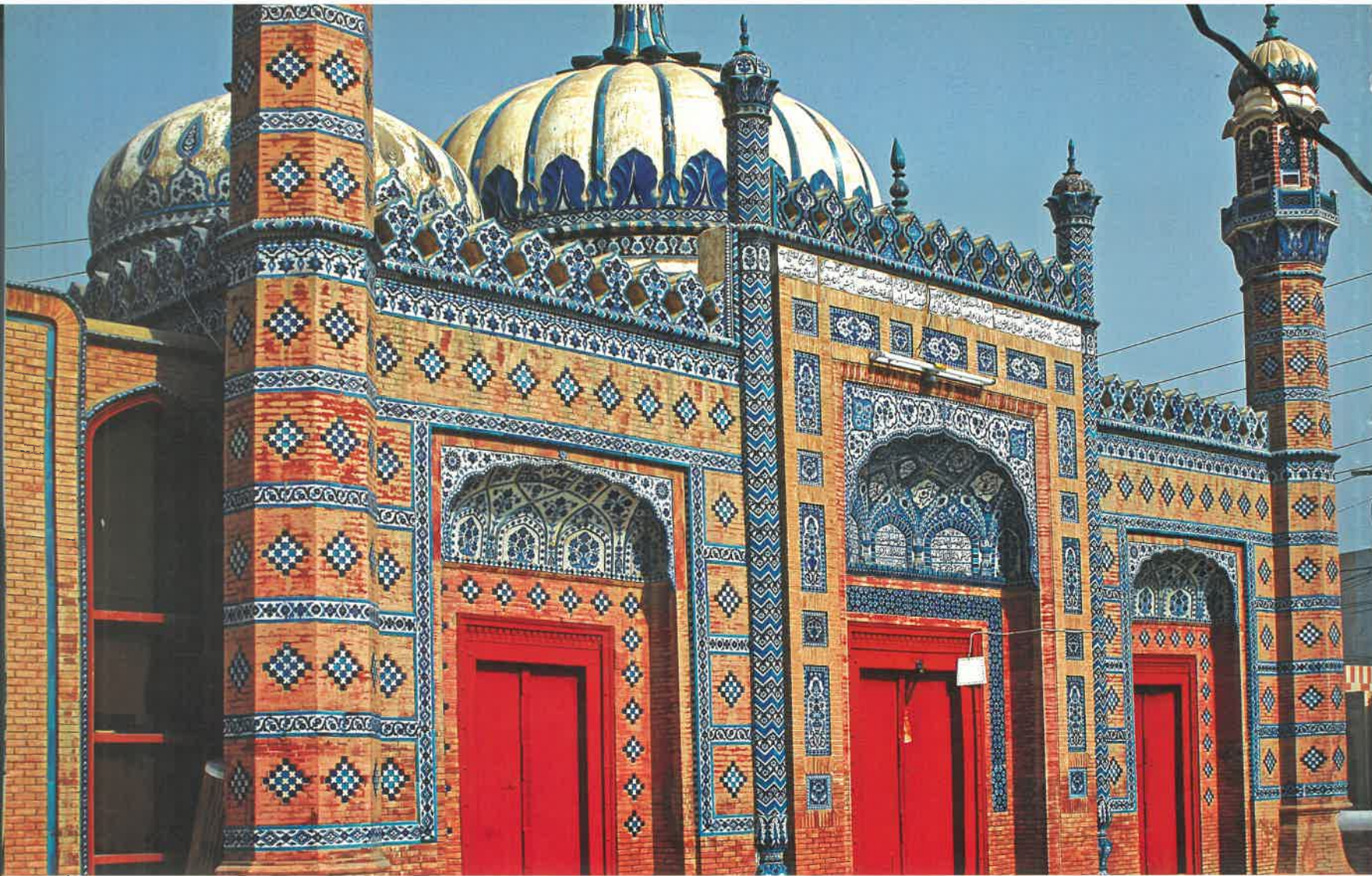


Fig. 280



Fig. 281

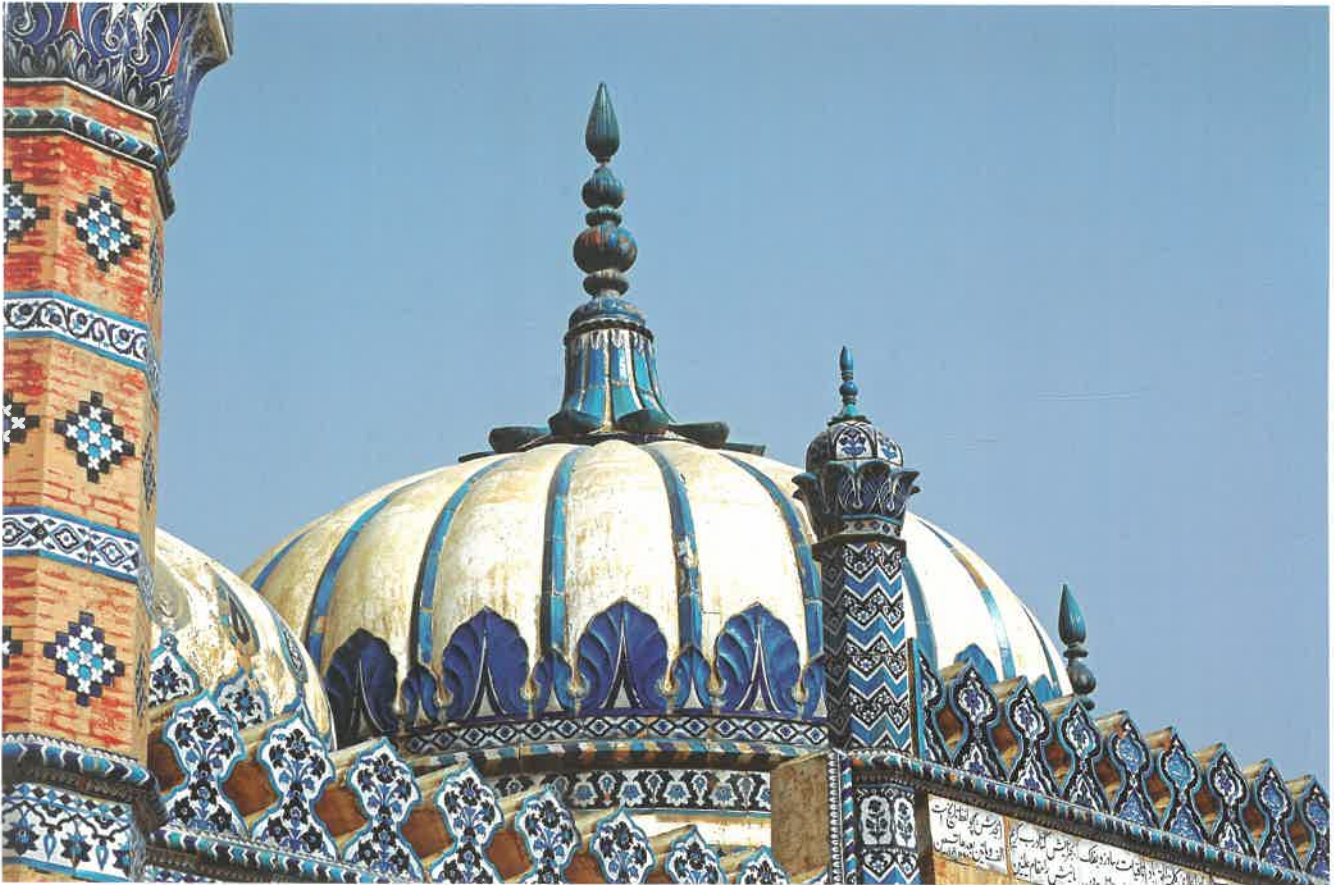


Fig. 282

script on its sides. The recessed spandrels of the arch are devoid of their embellishment, however Ahmed Nabi Khan reported that they were filled with glazed tiles in geometric patterns of intersecting circles. The internal face of this arched frame is set with faience tiles in a similar pattern. Another recessed arch within the *iwan* enshrines a niche framed by a brick border and a panel of Qur'anic verses in *naskh* script. The arched space above the rectangular frame is divided into three segments by glazed tiles with patterns of intersecting circles contained in a floral border. The central frame contains the *Na'ad-i-Ali* and Persian verses. An alcove within this arch is impressively decorated, the interior of its dome is clad in tiles with intricate arabesque and floral patterns. The pentagonal walls of the alcove have tile panels with cusped ogival medallions containing lotuses. The spandrels on the arch are patterned in turquoise and blue arabesques on a white glazed background. Unfortunately, the restoration work on the bastion (Fig. 269) and the interior is not of the standard of the original tile work. This is a functional mosque.

The Eidgah (Fig. 270).

The Eidgah built in 1735 CE by governor Nawab Abdus Samad Khan, has a spacious courtyard with a large central bay and three small bays on either side. Each bay has two rows of recessed rectangular tile revetments (Fig. 271), the large outer panel is decorated with calligraphy in a number of scripts whilst the inner ones have tiles underglazed in floral patterns (Figs. 272 and 273). The spandrels are all tiled with arabesques, creeping vine motifs and central medallions. The parapet merlons each contain the inscription *Allah* and the *mihrab* is embellished with glazed tiles and frescoes (Fig. 274).

Mausoleum of Tahir Khan Nahar. Sitpur (Fig. 285).

The first monarch of the Lodi dynasty, Bahlul Lodi (ruled from 1450-88 CE) who ascended the throne of Delhi in 1455 CE having previously served as the governor of Multan under the Sayyid Sultans, granted an area between the Indus, north of Shikarpur (Sindh) and the Sulaiman Range (modern day Baluchistan), to Islam Shah Lodi, the founder of the Nahar

Fig. 280
View of Sadozai mosque,
c. 19th century CE. Façade
of mosque, ribbed
dome and minarets
are decorated in the
technique (restored).

Fig. 281
Blind arcade with floral
compositions.

Fig. 282
Dome (detail).
Glazed ribbing and lotus
palmettes at the base. The
finial rests on an inverted
lotus, merlons and
minarets are decorated in
under glaze tiles.

Fig. 285

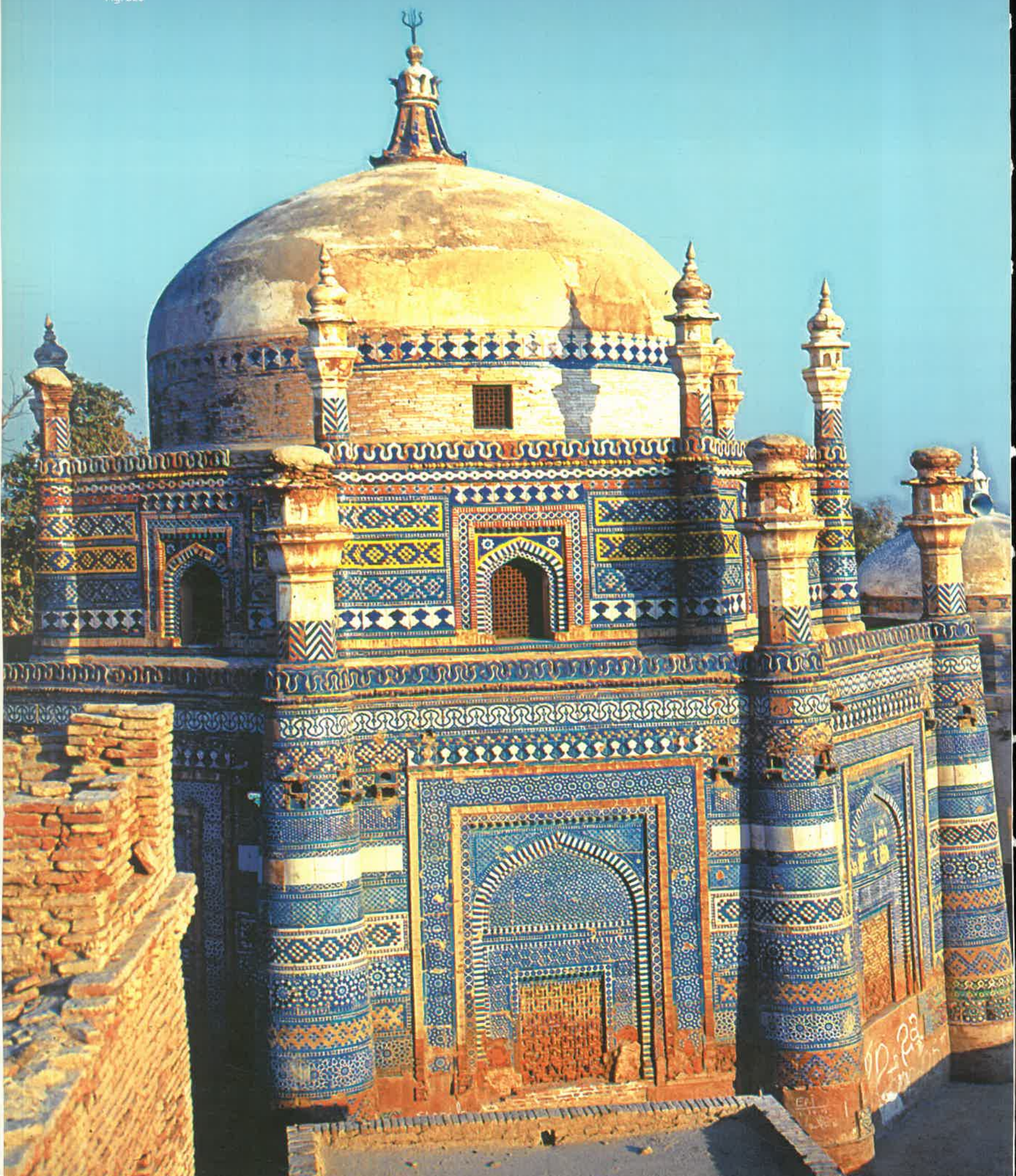


Fig. 285

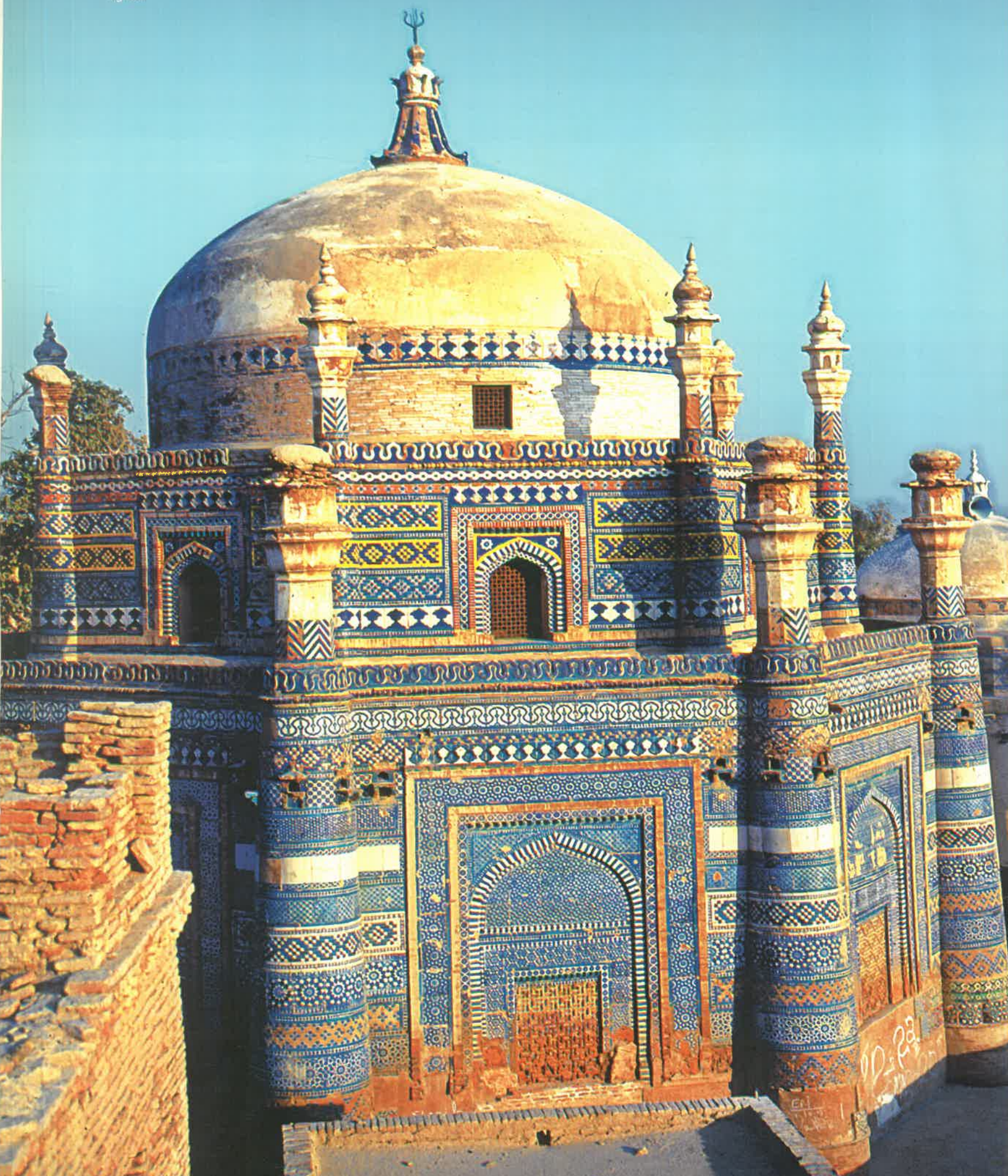




Fig. 286

squares and friezes of different proportions depict an extensive geometric repertoire. The octagonal sides of the lower level have recessed arched panels with glazed terracotta lattices in relief. The recessed arches are contained inside broad rectangular panels with projecting brick frames and are clad with glazed tile borders. Motifs of eight and twelve petalled flowers within flat narrow borders are seen on the tiles. The spandrels are embellished with glazed tiles patterned with interlacing arabesques and the space within the recessed arch is decorated in an underglaze double lattice arrangement. The frame above is crowned with a broad frieze of fleuron shaped merlons. There are twenty five bands of square tiles on the façade, including one in tile mosaic technique; the bands depict interlacing geometric compositions, floral combinations, honeycombs, interlinked hexagons and brick in classic *bannai* technique (Fig. 289). The parapet is embellished with a

crenellation of merlons in high relief over a projecting glazed moulding. The lower band of the octagonal turrets displays underglaze blue and white tiles in a chevron pattern, whilst the top of the turret is a lime plastered lantern shaped cupola (Fig. 290).

The second level of Tahir Khan Nahar's mausoleum is profusely decorated in faience mosaic (Fig. 291). Each face has an arched opening with a projecting rectangular frame embellished with glazed coloured tiles and flanked by horizontal bands of tiles. The projecting frame around the arch has a brick border with a narrow band of blue and white tiles in a pattern of interlinked white octagons. The two recessed arch panels within have simple diamond and beaded patterns with eight petalled flowers in their spandrels. The frame has a projecting parapet of merlons in relief. Monochromatic glazed bricks in geometric compositions are arranged in

Fig. 285
Mausoleum of Tahir
Khan Nahar, *Sitpur*. 1530
CE. Glazed brick and
tile cladding in brilliant
renditions of floral and
geometric patterns.
Considered one of the
finest tiled monuments
of Pakistan for its
artistry of colour and
embellishment

Fig. 286
South western view.
Horizontal bands of
decorative underglaze
tiles surround the
octagonal structure.
Brushed brick
fenestrations on niches
within rectangular
frames, recessed arches,
dentils, merlons and
tapering turrets.

Fig. 287

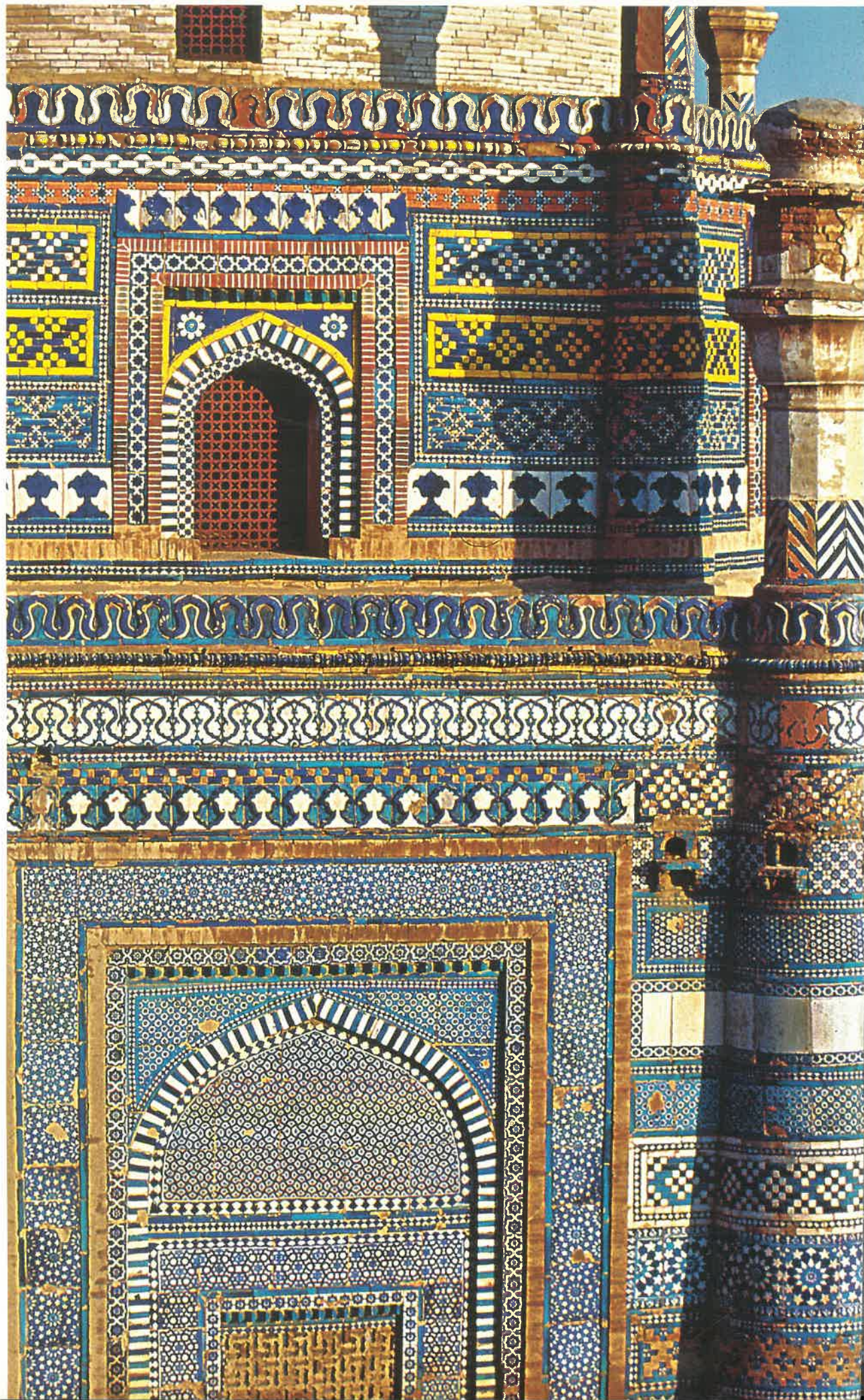


Fig. 287
Façade (detail).
Blind opening within arch
on upper level is encased by
a projecting architrave with
glazed brick borders. Mazes,
beaded and floral patterns
on panels, fleurons and
palmettes in underglaze relief
and mosaic.

Fig. 288
Façade (detail).
Geometric patterns of star
mazes and wicker weave on
horizontal bands.

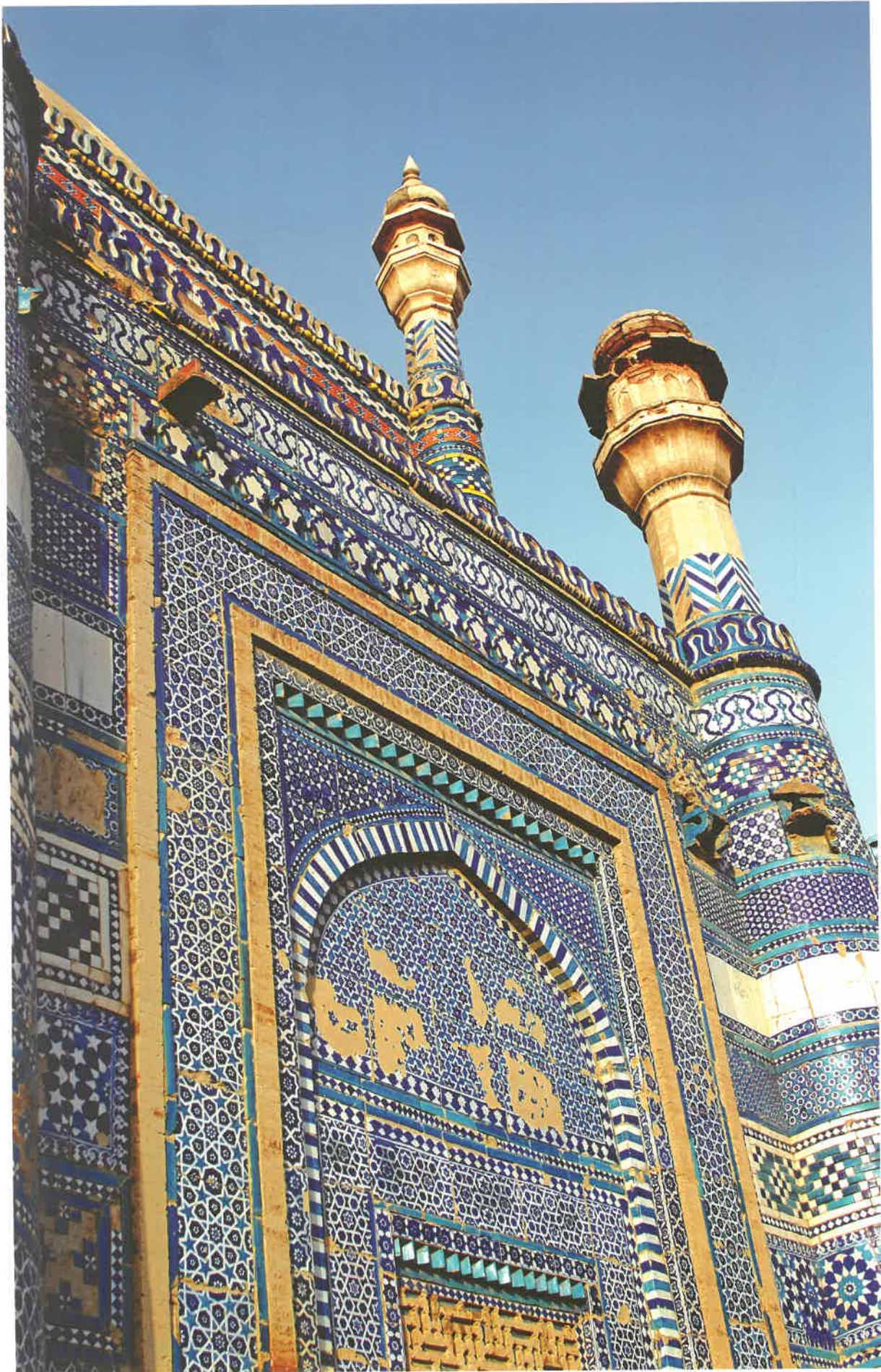


Fig. 288

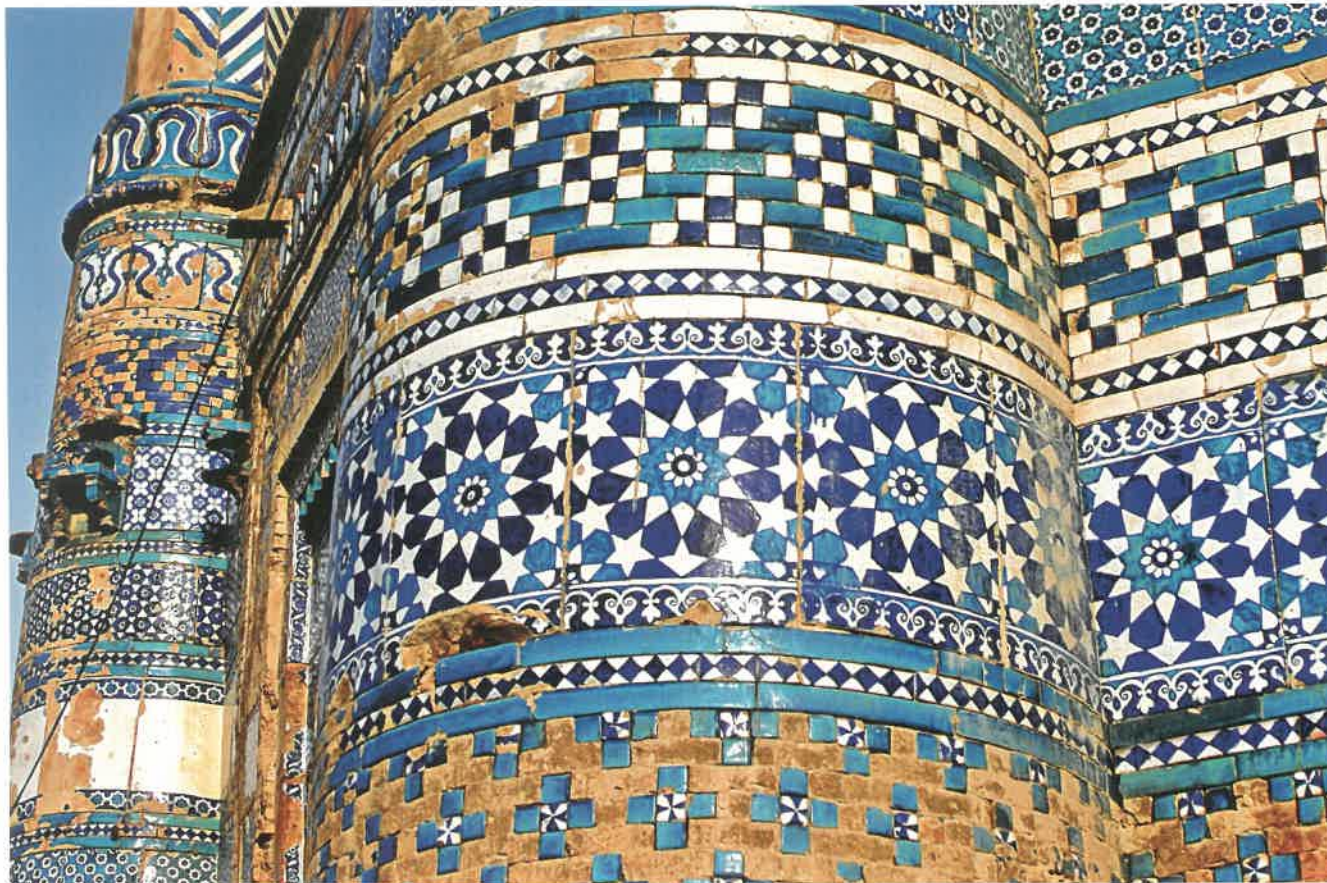


Fig. 289

Fig. 289
Turret (detail). Decorative horizontal bands of monochrome glazed bricks in *bannai*, wicker weave and punched star patterns, the most striking of which is the twelve pointed star pattern in a circle.

Fig. 290
Decorated facade (detail). Profusely decorated in faience mosaic, diamond-shaped and beaded arrangements together with monochromatic glazed bricks in geometric and chain or *zanjira* compositions.

Fig. 291
Second level (detail). A Byzantine palette with bright yellow glazed tiles, lime-plastered lantern shaped cupolas decorated with tiles in a chevron pattern.



horizontal decorative bands on the façade. The turrets follow the same regime as that on the lower level. On the uppermost level a circular drum in white glazed brick is surmounted by a dome, its base decorated with a row of glazed blue merlons. The spherical surface is covered in lime plaster and crowned with a finial resting on an inverted lotus flower. The interior space of the mausoleum is octagonal (Fig. 292). The *mihrab*, made up of cut brick with glazed tiles, has a band in blue and white with the *kalima* inscribed on it in *nastaliq* script. The mausoleum is entirely covered in a seemingly endless combination of motifs that include diamonds, chains (*zanjira*), sunflowers, stars, merlons, blossoms, hexagons, octagons and polygons in brilliant colours (Fig. 293).

Mausoleum of Sultan Ahmed Qatal (Fig. 299).

In a similar decorative style to that of Tahir Khan Nahar the mausoleum of Sultan Ahmed Qatal (1542-1631 CE) at Jalalpur Pirwala is situated

150 kilometres from Multan. Sultan Ahmed Qatal was born in Uchh and came to Jalalpur in 1582 CE, his mausoleum was built in 1696 CE by Ustad Nigah Ali, a resident of Sitpur. The tomb has a square plan and is built in three receding tiers with sloping bastions at the corners. The external walls have central recessed arched doorways with twin rectangular frames enclosing the panels. The southern arch serves as an entrance whilst the two sides have latticed screens (Figs 300 and 301). All the walls are profusely decorated with exquisite horizontal tiled bands in a variety of geometric and floral patterns set in the *bannai* technique (Fig. 302). The colour palette is typical of Sitpur; the band within the projecting rectangular frame of the arches has a geometric pattern while the inner spandrels and recessed spaces have dense vegetal patterns on glazed tiles in dazzling yellow, azure, cobalt blue and white. The parapet, a projecting beaded cornice, is tiled in a decorative inverted fleuron relief pattern (Fig. 303). Glazed tiles with cypress tree motifs adorn the bases of the turrets and the cupolas rest on glazed bricks in the shape of lotus petals (Fig. 304).

The tapering towers of the octagonal first

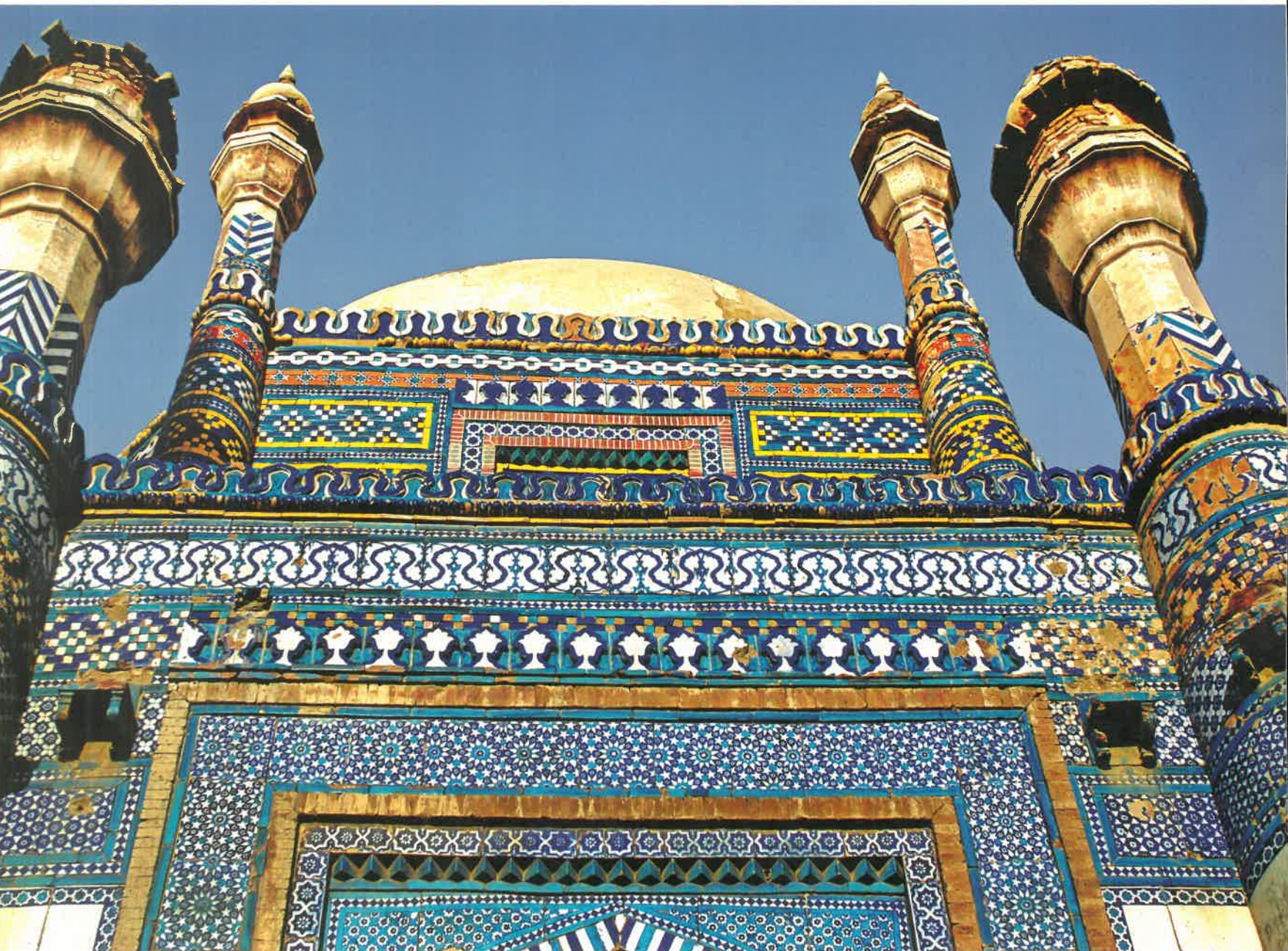


Fig. 290

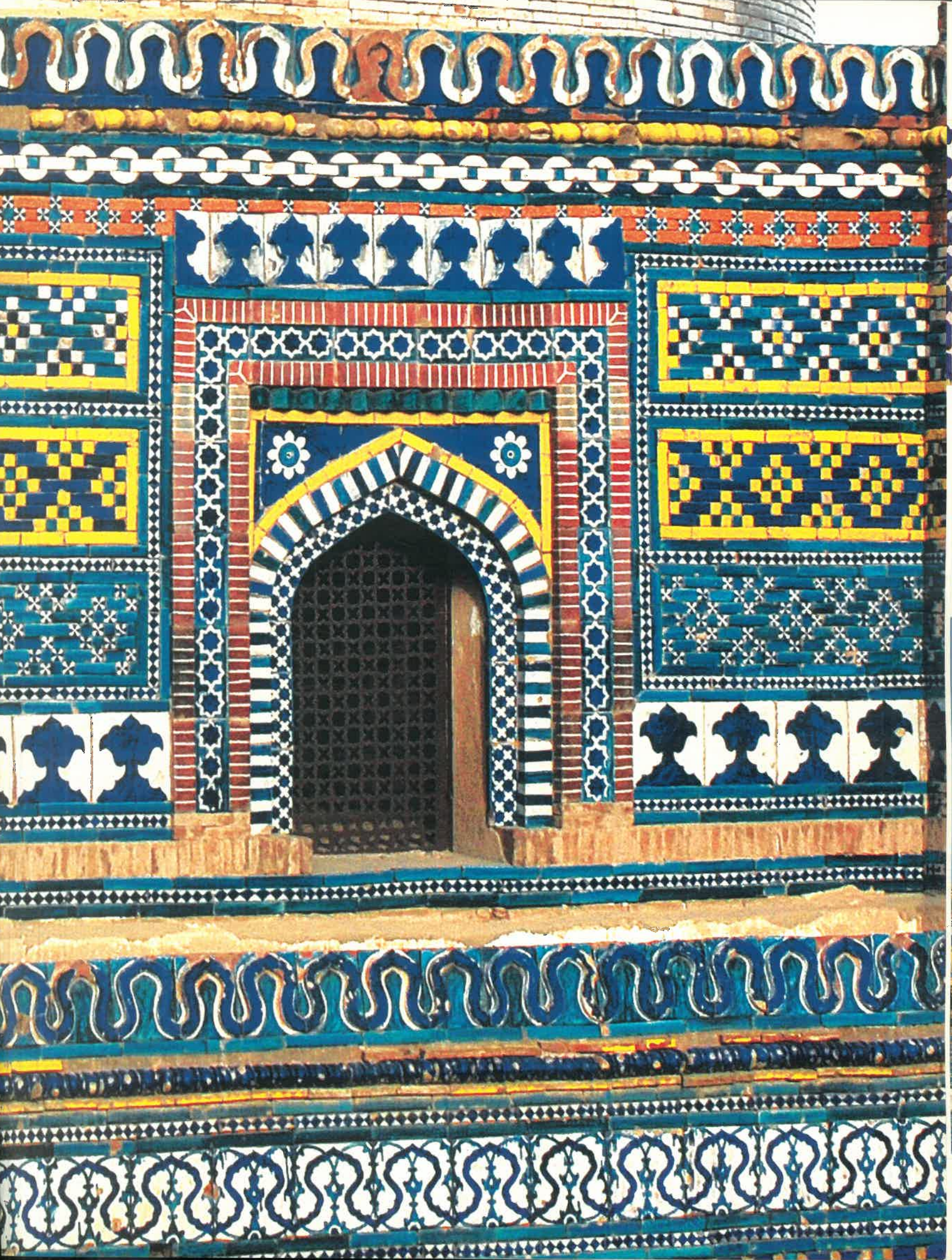
level support small cupolas on glazed lotus petals. The cupolas have zigzag patterns on glazed tiles along their length; the walls and turrets are clad in an astonishing variety of glazed tiles arranged in bands. The bands are composed of diamonds, chains, interlinking stars, hexagons and sunflowers in the *bannai* technique. A rectangular projecting double frame incorporates an arch. As the entire wall is covered in bands of geometric and floral patterns, the overall effect is one of magnificence through pattern and colour. The parapet is similar to that of the lower level; the dome rests on an octagon with recessed

tile panels around its neck, above which two friezes of floral patterned glazed tiles are interspersed with a round stringcourse. The pinnacle of the dome is a plaster cast of a stylized inverted lotus supporting a finial. The interior is decorated with faience mosaic, cut brick and tile mosaic in a chequerboard arrangement of five squares (*punjkhani*) and nine squares (*naukhani*).

Tomb of Abdul Wahab Din Panah (Fig. 306). The tomb of Abdul Wahab Din Panah (1548-1603 CE) is another monument of note in the arrangement of monochrome bricks.



Fig. 291



Abdul Wahab Din Panah was born in Uchh and is buried at Daira Din Panah, a small town in the Muzaffargarh district of the Punjab. His octagonal mausoleum is constructed on three levels with inwardly inclining walls. The side turrets are topped with ribbed domelets, augmented with pinnacles, cupolas and finials; the turrets, spandrels and frames are decorated with glazed tiles (Fig. 307). Unlike the monuments of Uchh, the horizontal panels on these turrets do not encircle the monument but merely span the area from the turrets to the sides of the structure (Fig. 308). The walls of the lower level are clad with glazed revetments in a variety of decorative patterns on recessed arches within rectangular projecting frames (Fig. 309). Bands of glazed tiles with geometric patterns decorate the frames, interlacing hexagons and octagons create a network of star motifs within circles. The spandrels are decorated in beautiful and unusual floral patterns, floral merlons in blue and white glaze adorn the rectangular frame above. The

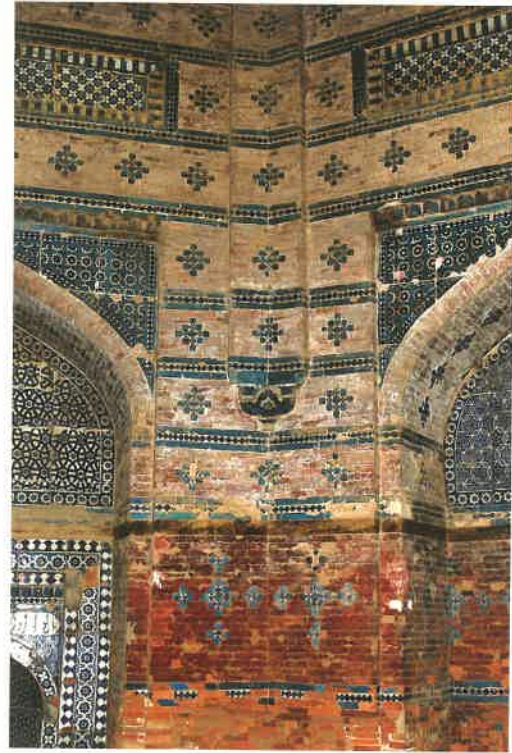


Fig. 292

Fig. 293

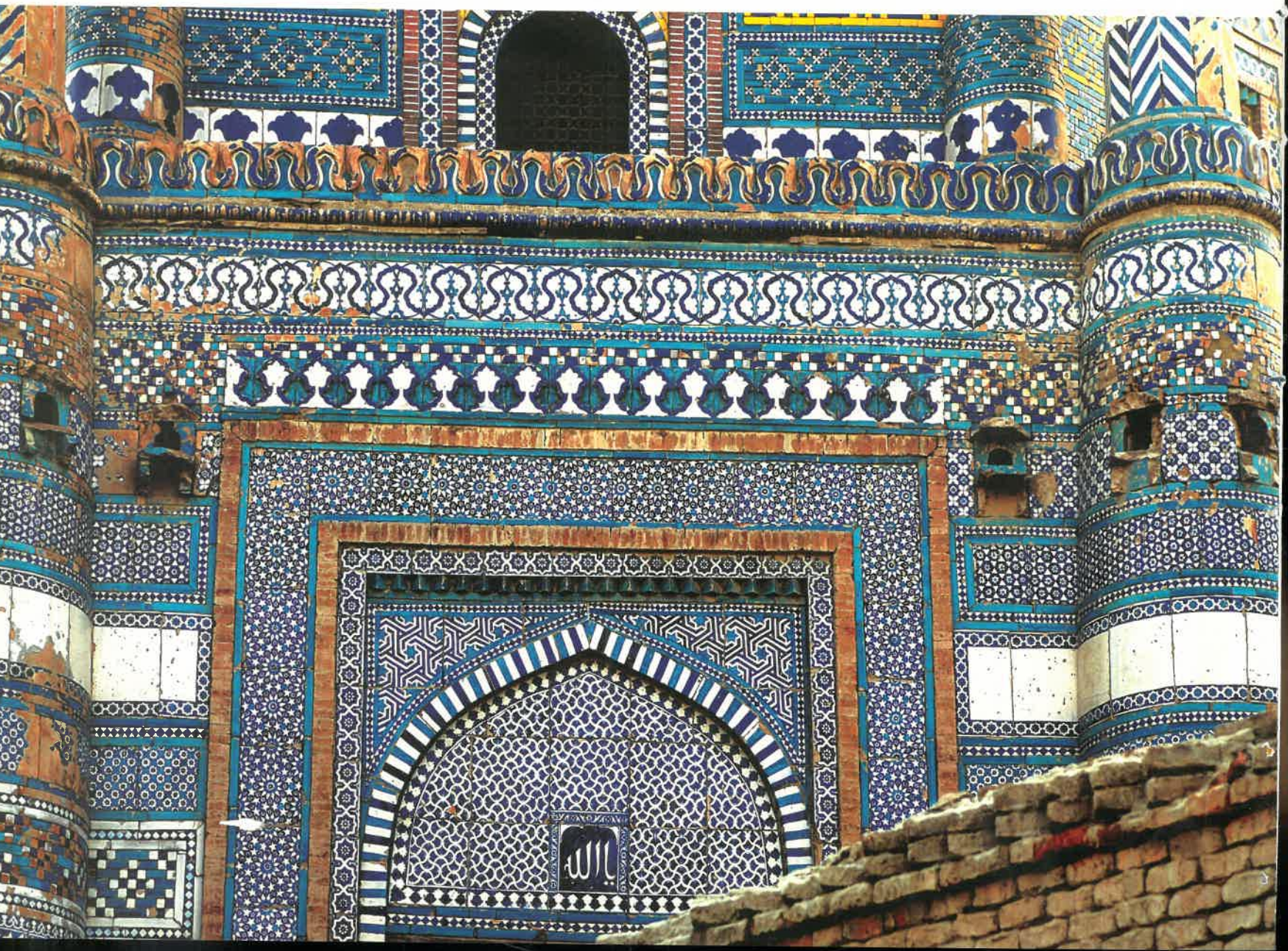




Fig. 294



Fig. 295



Fig. 296



Fig. 297



Fig. 298

lower level under the parapet, is encircled by a frieze of glazed tiles decorated with floral motifs. The vestibule of the main entrance draws on the decoration of Shah Rukn e Alam's mausoleum. The panels and spandrels have arabesques. Merlons on the parapet bear the inscription *Ya Allah* above a border of glazed tiles. The turrets on either side of the vestibule are octagonal whilst the remaining ones are circular.

The upper level of the tomb is of the same height and form as the lower, it is octagonal with

a narrow open gallery for circumambulation and is elaborately decorated. The walls are divided into two tiers by a projecting dentil or corrugated frieze in the form of a moulded strip of turquoise blue tiles under a band of glazed fleurons of inverted lotus flowers. The two tiers differ in their embellishments (Fig. 310).

The spandrels are decorated with floral patterns whereas the tiled bands within the projecting rectangular frames of the arches display elaborate geometric and interlacing configurations. The frames have three vertical

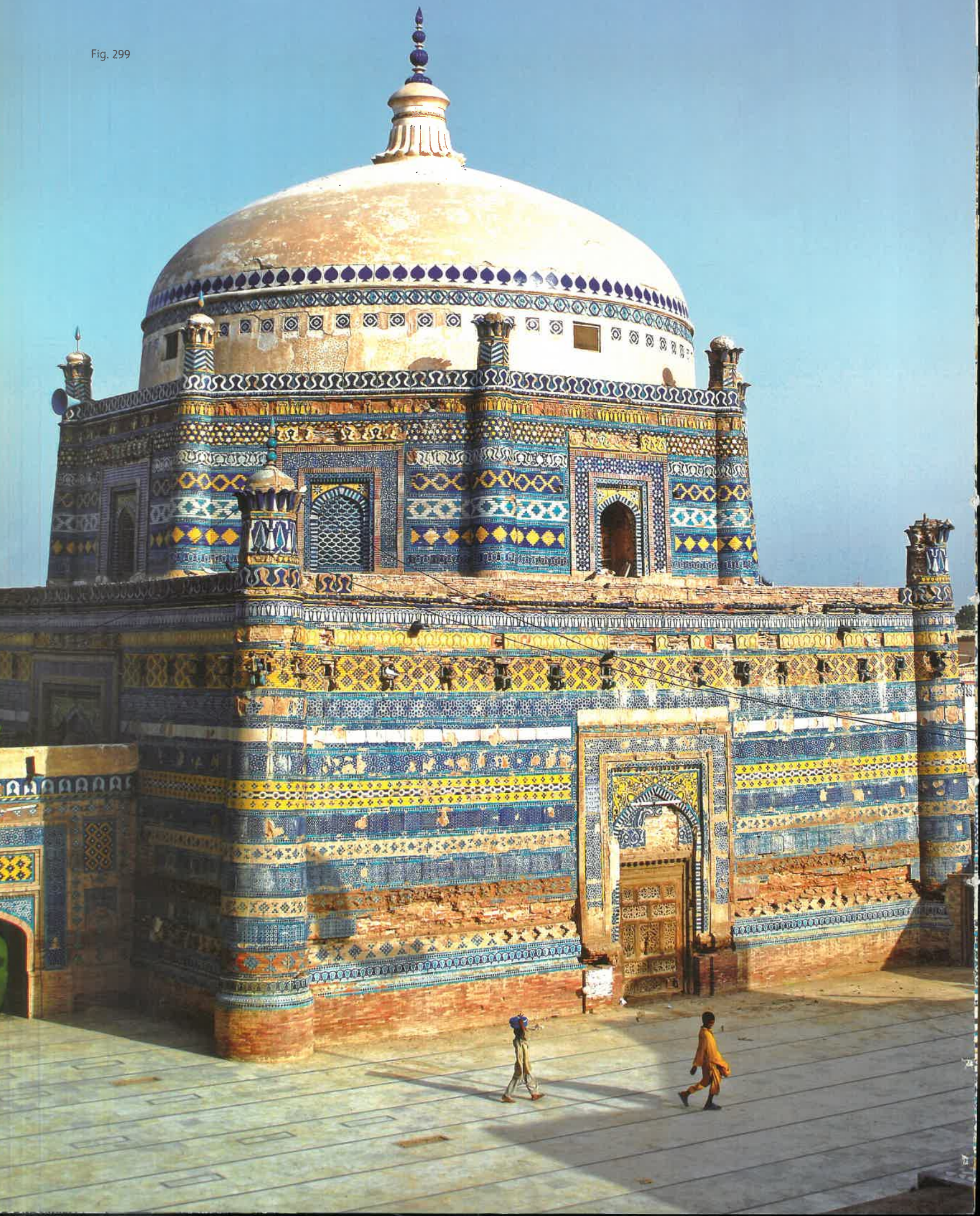
Fig. 292
Interior chamber.

Fig. 293
Façade (detail).
Rare interlinking geometric
pattern on spandrels, arch
with an inscribed tile, *Ya Allah*.

Figs. 294-296
Underglaze tiles.

Figs. 297 and 298
Tahir Khan Nahar mosque,
monochromatic glazed brick
revetments.

Fig. 299



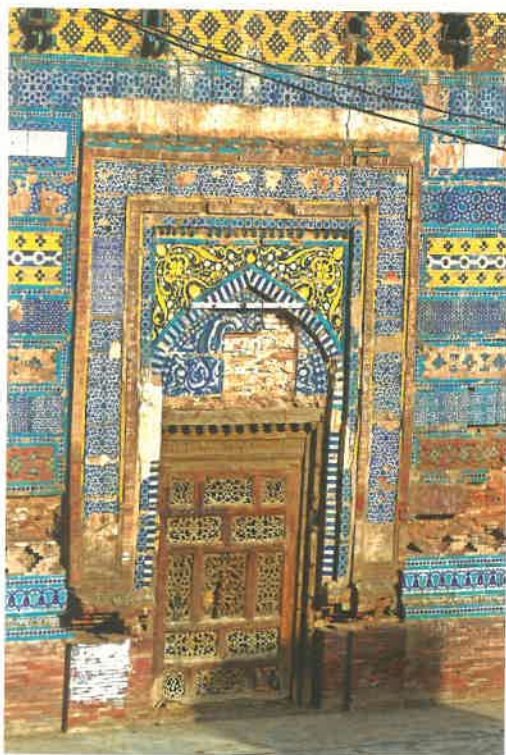


Fig. 300

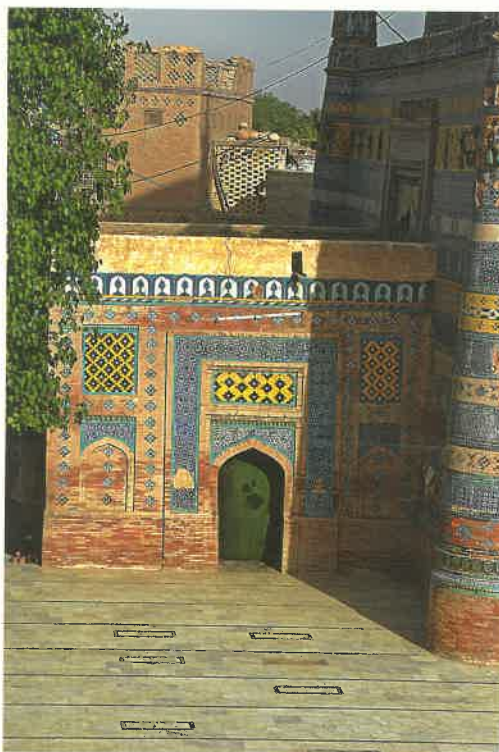


Fig. 301

Fig. 299
Tomb of Sultan Ahmed Qatal,
Jalalpur Pirwala. 1696 CE.
Similar in decorative style
and colour palette to that
of Tahir Khan Nahar. Square
tomb with receding tiers
and tapered corner bastions.
Horizontal geometric and
floral faience bands.

Fig. 300
Western aspect (detail).
Spandrels and arch above
latticed wooden screen
decorated in bold blue and
yellow arabesque patterns.

Fig. 301
View of vestibule.

Fig. 302
Façade revetments (detail).
Dovecotes, floral and
geometric patterns, bands in
faience and *bannai*, stylised
lotus blooms on frieze under
parapets.

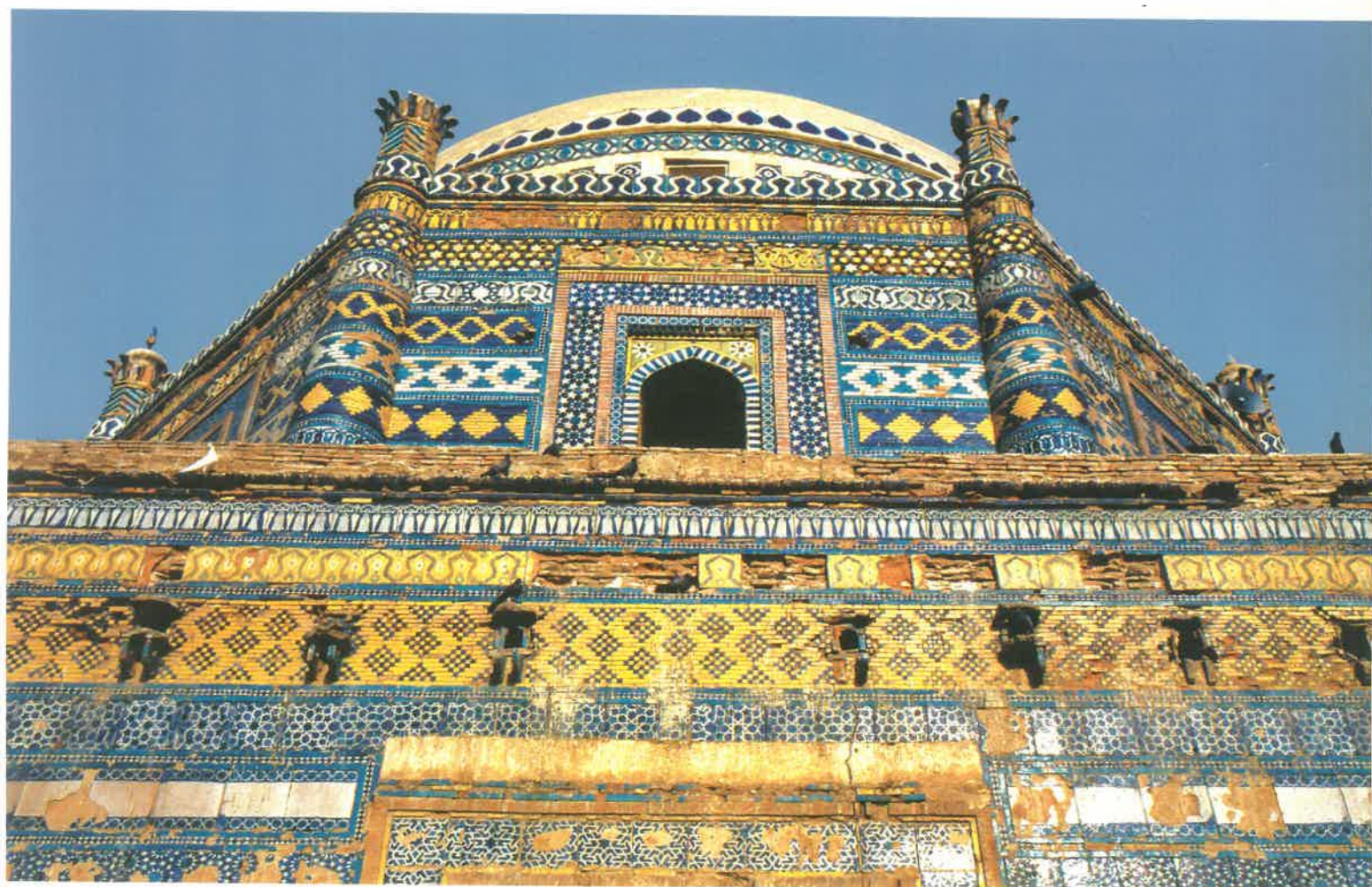


Fig. 302

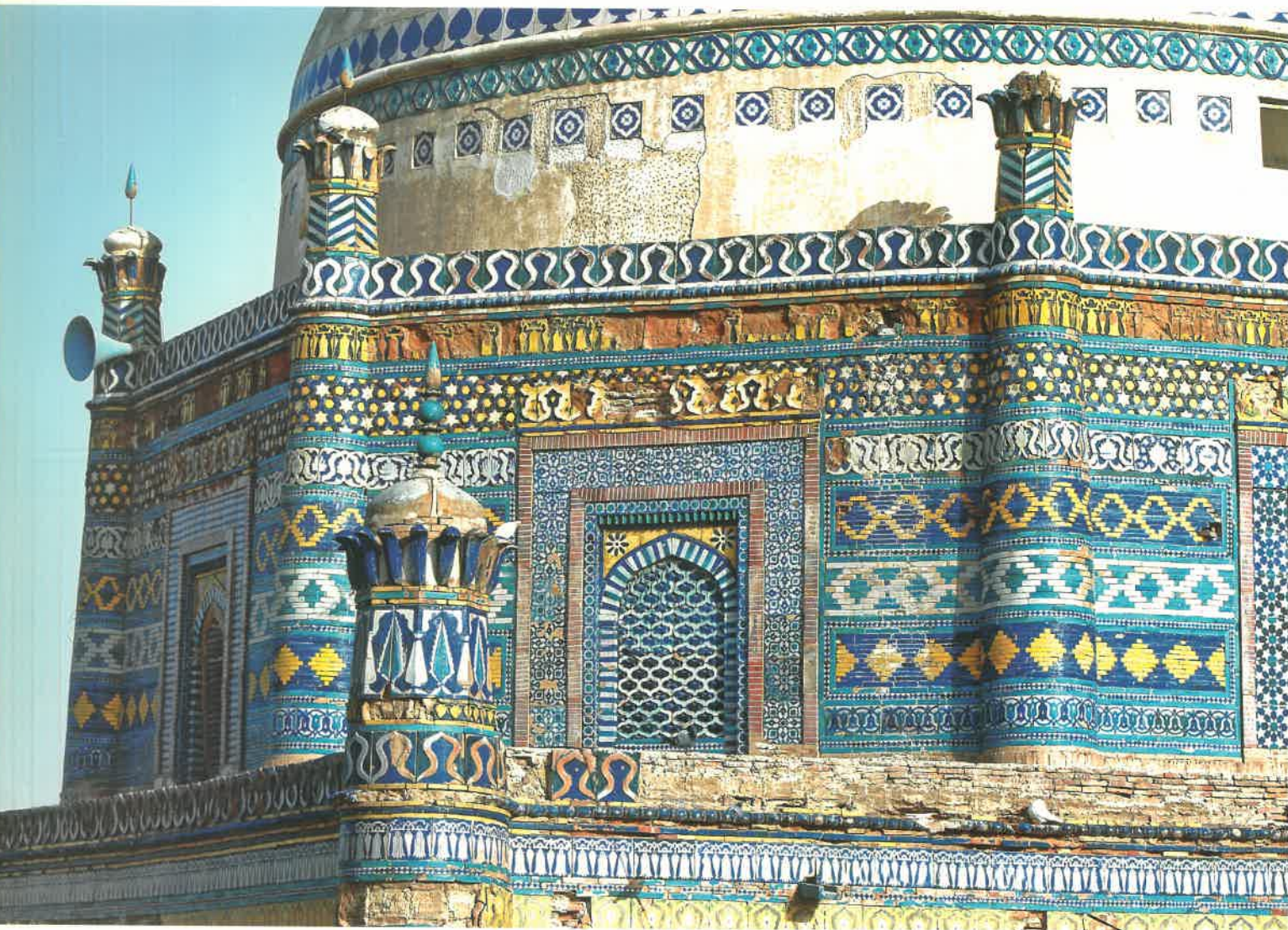


Fig. 303

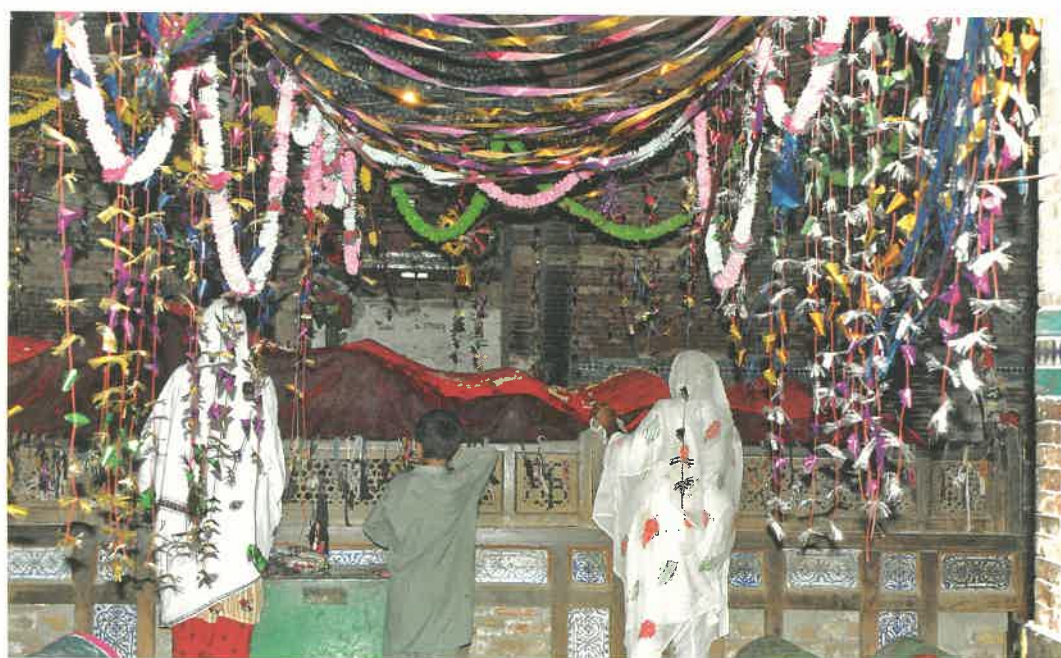


Fig. 305



Fig. 304

Fig. 303
Second level (detail). Distinctive decoration, bright colours and patterns in tiled bands of diamonds, chains, interlinking stars, hexagons and fleurons. Tile revetments in three horizontal bands on a large hemispherical dome. Chevron patterns on shafts of cupolas.

Fig. 304
Cupola (detail). Supported on glazed lotus petal shaped tiles, the octagonal base is decorated with underglaze cypress tree motif on rectangular tiles. Band of tiles with inverted fleurons in relief on the parapet.

Fig. 305
Devotees at the tomb of Sultan Ahmed Qatal.

panels on either side, the central one longer than the other two, with an interlacing pattern of hexagons and polygons in glazed tiles together with a chain or *zanjira* border. The side panels have floral patterns in relief. The upper tier is meticulously divided into horizontal bands, narrow friezes and borders of glazed brick. The central band has a geometric pattern of eight-petalled flowers, whereas the projecting parapet is placed over a twin frieze of corrugated turquoise dentils under a crenellation of merlons alternating with inverted lotus flowers on glazed and relief moulded bricks. The turrets on the parapets

are clad in a band of glazed tiles and their lime plaster cupolas rest on lotus flowers. A broad band of two distinct patterns surrounds the drum of the dome: the one above is bold and floral, set in relief within a chain border, and the one below has alternating plain turquoise and cobalt blue tiles with lotus palmettes. Over this divide runs a vertical band of fleurons; the lantern of the dome and the finial is clad in glazed tiles.



Fig. 306

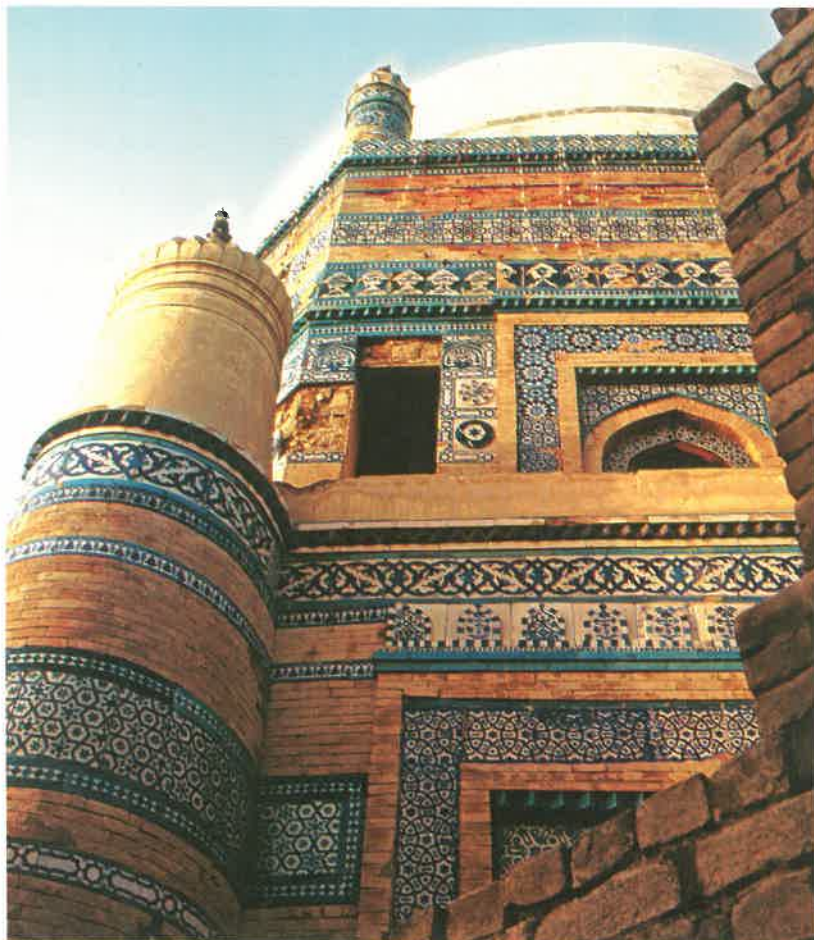


Fig. 307



Fig. 308

Fig. 306
Tomb of Abdul Wahab Din Panah, *Daira Din Panah*, Muzaffargarh, c. 17th century CE. Built on an octagonal plan with inclining walls, the edifice is sparingly clad with faience revetments. Tile revetments on the dome have been replaced by marble tiles (restored).

Fig. 307
View from the southern aspect showing three levels.

Fig. 308
Façade, eastern aspect with door. The vestibule to the left appears to have been added later.

Fig. 309
Ground level architrave (detail). Tile cladding in interlinking hexagons and octagons creates a network of star motifs.

Fig. 310
Upper level (detail). Walls are divided into two tiers; upper tier with crenellation of lotus flowers have inscriptions, *Ya Allah* in blue on white over a turquoise frieze of dentils. Tile below carries an obverse inscription of *Ya Allah* (left to right).



Fig. 309

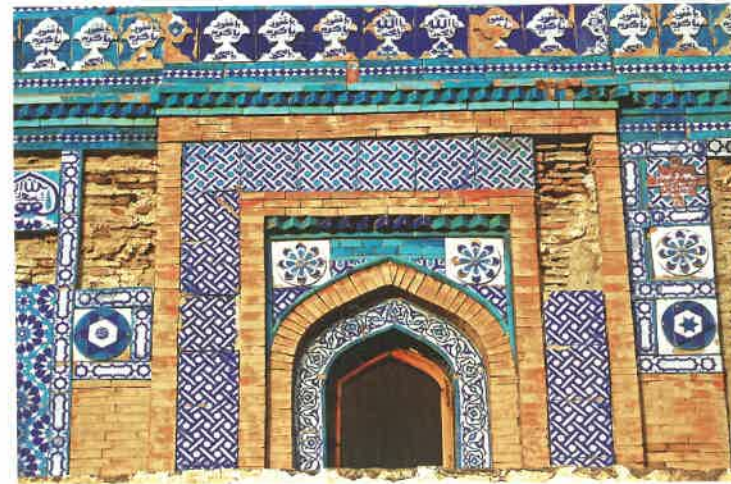


Fig. 310



Fig. 311



Fig. 313



Fig. 312

Uchh

Uchh architecture parallels that of Multan with its single domed three tiered monuments on an octagonal plan or a low flat roofed structure on a square or rectangular plan. Octagonal bases with conical buttresses and an overwhelming sense of grandeur created by a combination of plain brick, glazed brick, glazed tiles and cut tiles in infinite patterns of surface embellishment are the hallmarks of the Uchh tradition of funerary architecture.

The tile work of Uchh however, has its own individuality, where extensive use is made of shaped tiles: square, oblong, triangular, looped and hexagonal to cover surfaces. The tiles are often set as bands in relief using diamond and looped shapes to create an interlocking chain design. Turquoise, cobalt blue and white are the principal colours used in large panels. The interiors are ornately decorated, the main walls of the structure clad in glazed tiles decorated with geometric motifs, stellar shapes, zigzags, chevrons, borders, bands, friezes, square and rectangular relief work in the *bannai* technique. The tile panels with floral and geometric motifs and friezes in *kufic* and *naskh* scripts with the name of *Allah* and *Muhammad* in Arabic and Persian confirm inspiration obtained from accents in Seljuq and Timurid architecture. Tile decorative styles and techniques range from the forms of the late 14th century to those of 17th century Persian and Mughal styles.

During the reign of Nasir al din Qabacha, Uchh enjoyed a cosmopolitan status, attracting religious luminaries, scholars and men of letters. In 1817 CE high floods in the Chenab inundated the city resulting in irreparable damage to its monuments. Although considerable portions of monuments were washed away, ruins of three monuments in the area of Surkh Bukhari are noteworthy. The meticulous colour gradation and relief work of these monuments bear witness to the artistic sensibility of the planners and craftsmen who created them. The tomb and mosque of Surkh Bokhari (d. 1291 CE) Hazrat Baha al Halim (1349-1378 CE) and the very well known monument of Bibi Jawindi (1499) are worthy of mention (Fig. 314).

Mausoleum of Qazi Baha al din Uchhi (Fig. 315).

The mausoleum of Qazi Baha al din Uchhi popularly known as Baha al din or Baha al Halim, was built by his disciple Makhdum Jahaniyan Jahangasht (1307-1383 CE) but the

precise date of construction is not known. It is built of baked brick on a three tier octagonal plan with circular turrets tapering inwards. The entrance of the tomb is through an elaborately designed arch framed by five recessed rectangular mounts. The first two are created with plain brick and the remaining with glazed tiles. The spandrels of the arches are decorated in glazed tiles with blue arabesques on a white ground, the bands in glazed tiles show columns of intersecting polygons, the interstices of which are filled with six-petalled flowers under glazed in turquoise and cobalt blue on a white ground (Fig. 316). The façade is decorated with horizontal bands continuing around the edifice and turrets. Tile mosaic revetments in abstract geometric patterns with cartouches, floral borders and friezes are particularly striking. A band under the parapet is made up of brick faced diamond shaped motifs in the *bannai* technique interspaced with doves. A portion of the existing parapet is marked by a band of glazed tiles in the shape of merlons (Fig. 317).

The second level has a small arch surrounded by a rectangular projecting frame on each face. The panels within the frame are clad in tiled mosaic revetments and the surface of the octagon is adorned with horizontal bands of glazed tiles alternating with plain brick. On either side of the frame and at the top of the horizontal bands a six pointed blue and white star-shaped tile is seen in relief (Fig. 318). The dome of the monument has collapsed barring a portion with three rows of superimposing turquoise fleurons and diamond shapes. The interior of the funerary chamber is built of burnt brick and decorated with broad bands of exquisite blue and white tiles in the *bannai* technique (Fig. 319). It has recessed niches and arches on either side of an octagonal structure contained within the rectangular frames (Figs. 320 and 321). The spandrels have stars enclosed within hexagons under a turquoise glazed dentil or corrugated band. Below, the zone of transition between the dome and the walls has a broad band of glazed tiles and burnt brick in a combination of blue squares and white quatrefoil elements. The squinches are tiled in geometric mosaics.

Mausoleum of Bibi Jawindi (Fig. 323).

The mausoleum erected over the remains of Bibi Jawindi (1402 CE) granddaughter of Jahaniyan Jahangasht, with an extraordinary range of underglaze patterned tiles is one of the most compelling of the Uchh monuments. The monument was constructed in 1494 CE

Fig. 311
Panel above doorway (detail). Faience revetment over entrance door of the vestibule. Arabesques on spandrels, glazed fenestration surrounded by floral patterns.

Fig. 312
Dome of old *haveli* adjacent to the mausoleum. Glazed turquoise dome has floral patterns, overlapping lotus palmettes on a border at its base. The drum is decorated with two floral borders.

Fig. 313
Square tile. Interlocking pattern of trefoil and star, a finer version of the pattern is also seen at the mausoleum of Sachal Sarmast (Fig. 187).

Fig. 314







Fig. 315

by a Khorasani prince. About half the structure survives with a façade and segments of two side walls that shimmer in the sun (Fig. 324).

Built of finely baked brick on an octagonal plan, it has perpendicular walls flanked by turrets tapering inwards. The use of colour is restricted to turquoise, blue and white. The dome, the upper storey and the walls are all clad in white rectangular glazed tiles (Fig. 325). The lower level is elaborately decorated with broad bands of glazed tiles in cobalt blue and turquoise blue on white. The façade is embellished with eighteen horizontal bands or friezes, varying in width and made up of alternating white glazed brick and tiles decorated in geometric and floral patterns of intertwined pentagons, hexagons and octagons in a knot or *girikh* formation. The bands all appear to display

a range of stellar motifs with triangular and hexagonal shaped tiles set as six, eight and twelve pointed stars, polygons and six to eight petalled flowers. (Fig. 326). The decorations in faience revetments are in underglaze painted tiles as well as relief tile mosaic (Fig. 327).

The parapet consists of projecting palmette shaped crenellations, each inscribed with *Ya Allah*. A raised rectangular frame surrounds an arched entrance on each side of the façade, with smaller arched alcoves above, access is through an impressive arch on the adjoining aspect. Recessed arches are outlined in bands of glazed white, blue and turquoise tiles (Fig. 328). Like the monuments of Sindh, the spandrels of Bibi Jawindi's tomb have geometric interlacing polygons on them and framed panels around the arch have faience



Fig. 316

Fig. 314
View of the tombs of Baha al Halim, Bibi Jawindi and Ustad Nuria, *Uchh.* c. 14th and 15th century. Although in ruins, traces remain of the decorative repertoire of motifs, geometric, woven and interlocking patterns with stars in panels and friezes run around all the structures.

Fig. 315
Tomb of Baha al Halim, *Uchh.* c. 14th century CE.

Fig. 316
Tomb of Baha al Halim. Horizontal and vertical bands of tiles of interlacing geometric patterns



Fig. 317



Fig. 318

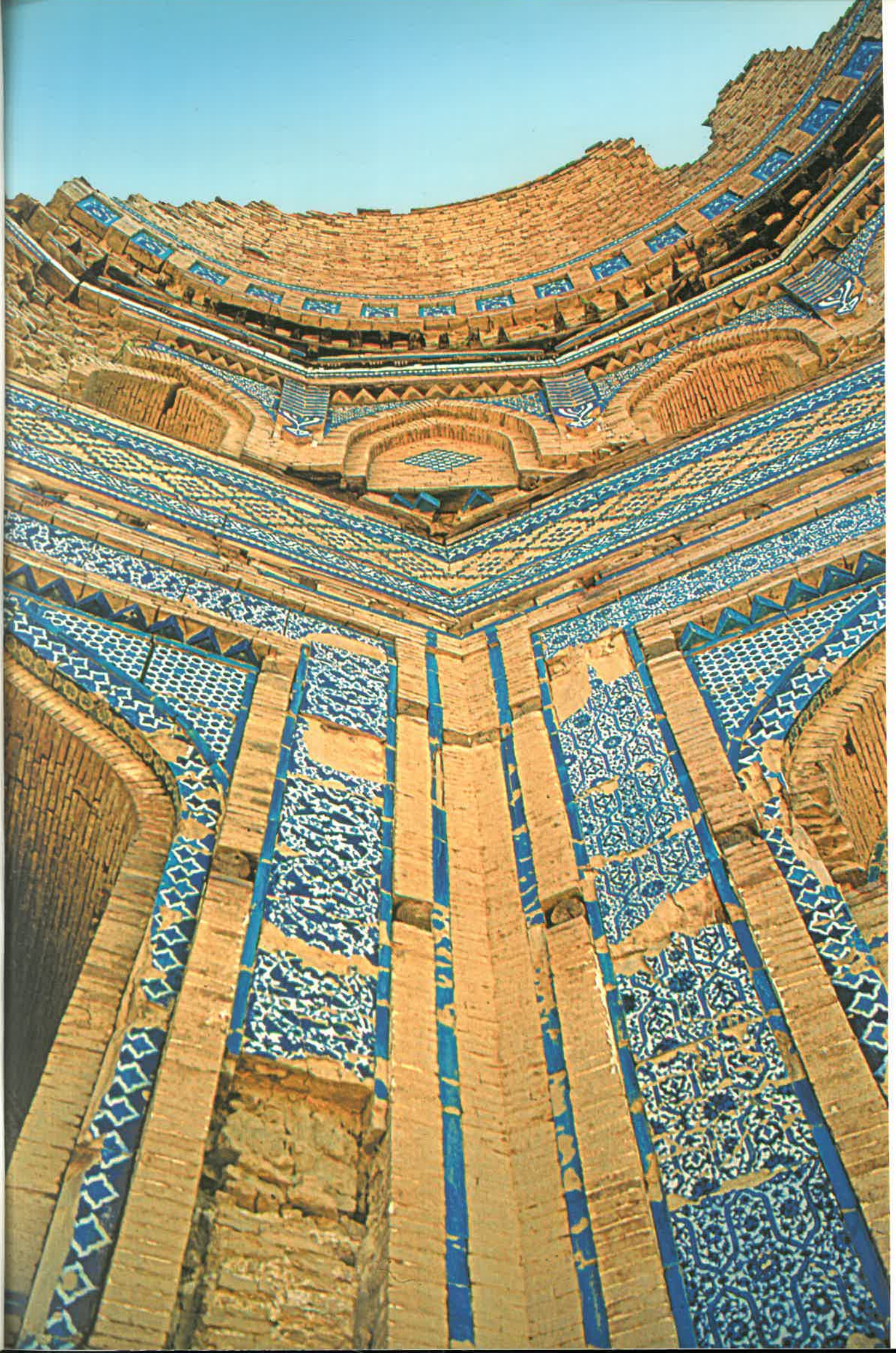


Fig. 319



Fig. 320

Fig. 317
Wall (detail). Bands of tile mosaic revetments. The lower band has an abstract interlacing pattern while the central one has an interlinking hexagonal pattern and star motifs. Dovecotes alternate with diamond-shaped motifs in *bannai*.

Fig. 318
Second level (detail). A six pointed star made of triangular and a hexagonal tile.

Fig. 319
Funerary hall interior (detail). Transitional octagon of dome has arched niches decorated at its base in brick and faience.

tiles with intersecting polygons. A frieze of fleurons runs across the top of the rectangular frame. The ornamentation of the entrance is echoed in and around the sides of the internal octagon with a smaller recessed arch and a small alcove above, except that a dentil has been added under the alcove. One horizontal band has a row of six pointed stars in faience mosaic. The turrets are crowned with a cluster of broad leaves projecting outwards and capped with a finial.

The second level supporting the dome is octagonal with blind sides and an ambulatory gallery (Fig. 329). It is decorated along the same lines as the lower level. Arched fenestrations have been provided on either side within rectangular frames of turquoise tiles. Hexagonal repeats of twelve petalled rosettes in tile mosaic cover a panel within this frame. The spandrels are dressed in glazed tiles with geometric motifs. Around the walls run horizontal bands, profusely decorated with glazed tiles and radiating rosettes, alternating

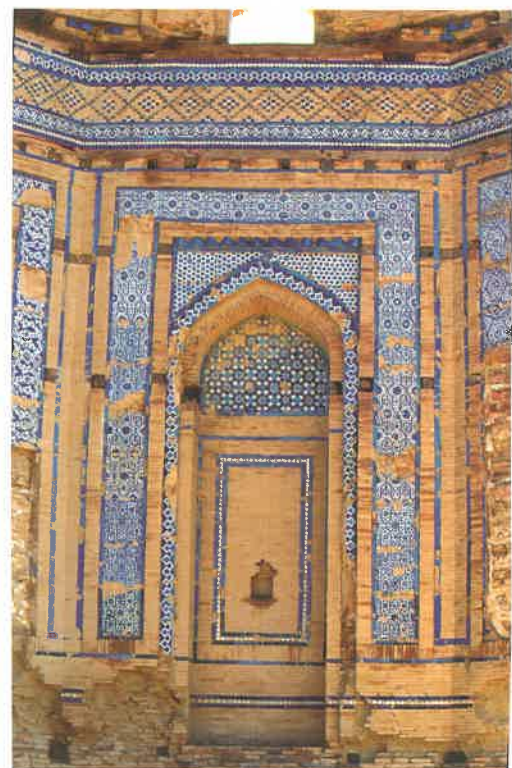


Fig. 321



Fig. 322

with white glazed tiles, while along the parapet, there are bands of projecting glazed merlons in the shape of inverted lotuses and flowers in cobalt blue, turquoise and white. The cupolas atop the turrets seem to nestle within glazed leaves curving outwards. The collar of the dome is decorated with a row of alternating brick and glazed tiles with floral motifs. The interior of the tomb is a stunning interplay of faience and faience mosaic with its glazed tiles and glazed lime plaster. The spandrels and the horizontal bands have geometric patterns, while the arches are recessed with spandrels covered in a radiating eight petalled lotus pattern created in glazed tiles (Figs. 330-339).

Tombs of Jahaniyan Jahangasht (Figs. 340-348). **Rajan Qatal** (Figs. 349-352).



Andira tombs (Fig. 353).

Very similar to the ornamentation of the Uchh monuments are the funerary memorials of Lal Mahra village in the Dera Ismail Khan district of the North West Frontier Province (now Khyber Pakhtunkhwa). Known locally as the Andira tombs, their dates of construction are not well established nor are the identities of their occupants. It is generally accepted that these tombs are of an earlier period than the Multan monuments. Four tombs survive, all of which are designed on a square plan built of burnt brick with perpendicular walls. Two have columns whose turrets appear to have collapsed, the other two, less elaborately designed, have blind corners. The domes over the main chambers of the four tombs have partially collapsed. The exterior of these monuments are embellished with horizontal bands and cut brick friezes of faience and faience mosaic in a diamond pattern. All of them have arched entrances with three recesses enclosed in a rectangular frame and are elaborately decorated. The tiles are generally rectangular,

Figs. 320-321
Interior chamber (detail).
Octagonal base of collapsed dome rests on squinches and recessed arched niches.
Recessed arches on walls with architraves clad in tiles.
Geometric mosaic patterns on spandrels.

Fig. 322
Horizontal band (detail).
Underglaze interlocking elements create an eight pointed star with eight petalled flower in faience mosaic.

Fig. 323







Fig. 324

Fig. 323
Tomb of Bibi Jawindi, Uchh.
1494 CE. Built of finely baked
enamelled bricks on an
octagonal base, conical corner
turrets and a hemispherical
dome with ornamental
bands of glazed bricks run
horizontally.

Fig. 324
View of tomb showing extant
structure with turrets.

Fig. 325
Turret, glazed tile bands
with star and floral patterns
in faience and mosaic
techniques.

Fig. 326
Façade (detail). Eighteen
horizontal ceramic bands
of alternating white glazed
bricks and underglaze tiles
with stellar motif patterns.

plain with moulded decoration, engraved
and incised patterns. The decoration is
predominantly geometric, combined with
cut brick and glazed tiles. Panels and bands
are composed of cut brick interspersed
with carved brick tiles and brick plugs
simulating leaf patterns. Stepped lozenges,
beaded patterns, overlapping circles, chain
and interlacing honeycomb patterns make
up the friezes. There is an intricate interplay
of glazed and unglazed brick plugs and
inlays creating unusual configurations.
The buttressed tombs have arched panels
created in relief by means of corbelled
bricks that are worked in the *bannai*
technique (Figs. 354-356).

Tomb of Ghazi Khan (Fig. 357)

The tomb of Ghazi Khan (d. 1494 CE) is a brick
structure on two levels with tapering walls.
The dome appears to have collapsed but
the drum, of unusual height, is intact and



Fig. 325



Fig. 326



Fig. 327

Fig. 327
View of southern aspect.
Ribbed brick architrave
encloses arched doorway with
tiled alcove above.

Fig. 328
Main entrance, oblong frame
of glazed tiles contains
an impressive three stage
recessed archway. Geometric
interlacing polygons on
spandrels, faience revetments
on framed panels, crowned
turrets have broad glazed
leaves radiating outwards.

the circular turrets on the octagonal angles of the lower level taper inwards. The mausoleum has an arched entrance on the southern aspect created by a projecting rectangular frame and panels outlined by borders of glazed tiles with diamond shaped motifs. Horizontal bands encircle the turrets and side walls of the structure; geometric patterns of intersecting polygons in cobalt blue on a white ground form a broad band at the lower level. A central band has a glazed chequerboard pattern in a diamond shaped motif, while a large frieze of fleurons in glazed cobalt blue, turquoise and white relief depicting alternating inverted lotuses runs along the top. The frieze has a series of embossed eight petalled medallions

and the octagonal drum is similarly decorated. Its inner surface is clad with coloured tiles arranged in a geometric pattern.



The claim that tile decoration first appeared in the region of Multan in the 13th century can only be upheld on the premise that this decoration was in monochrome glazed bricks in similar form to that of the structures in Delhi during the Saiyyid, Lodhi and Tughlaq eras. The tradition evolved to include arrangements of plain monochrome and relief tiles and tile mosaics in blue and white, together

Fig. 328

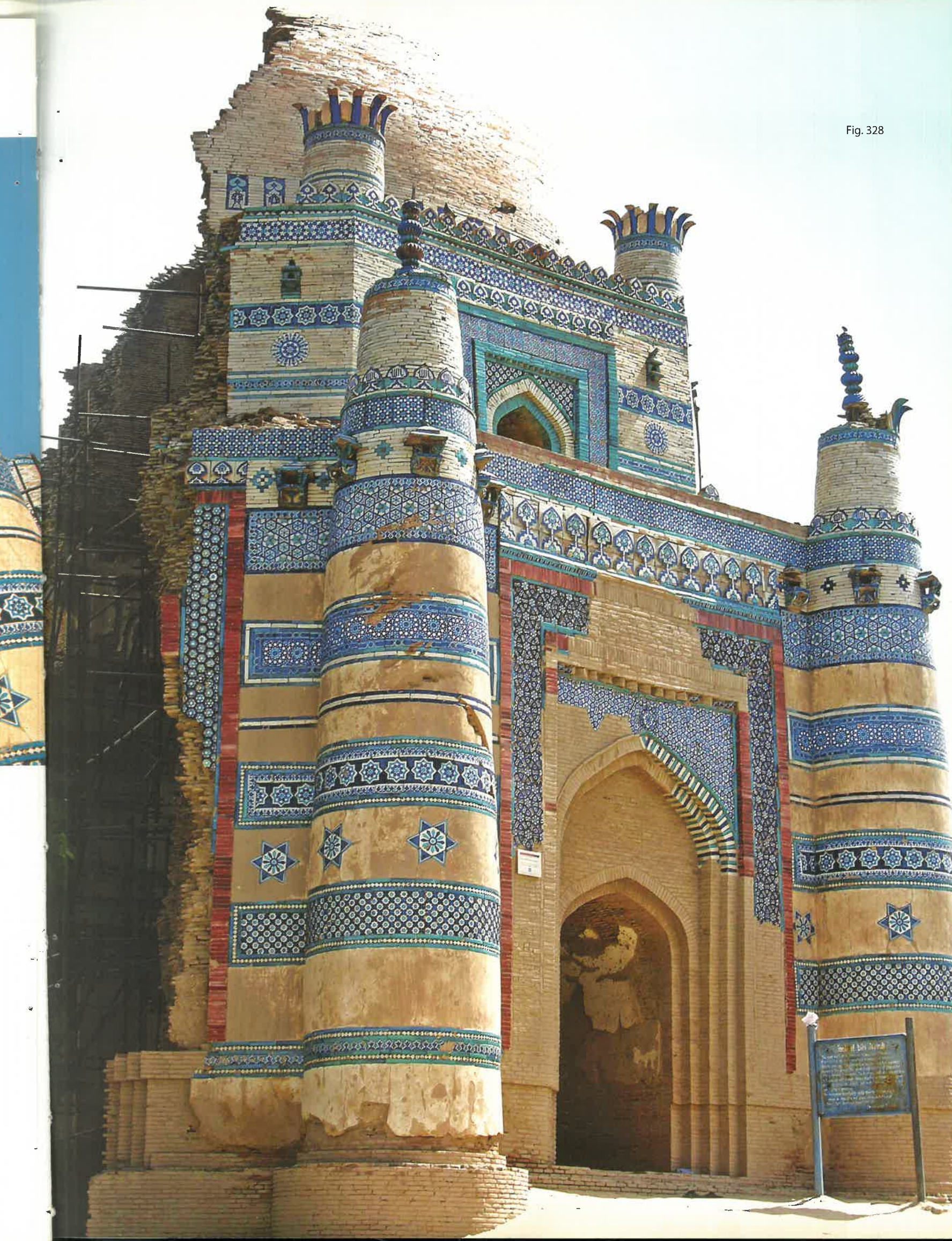
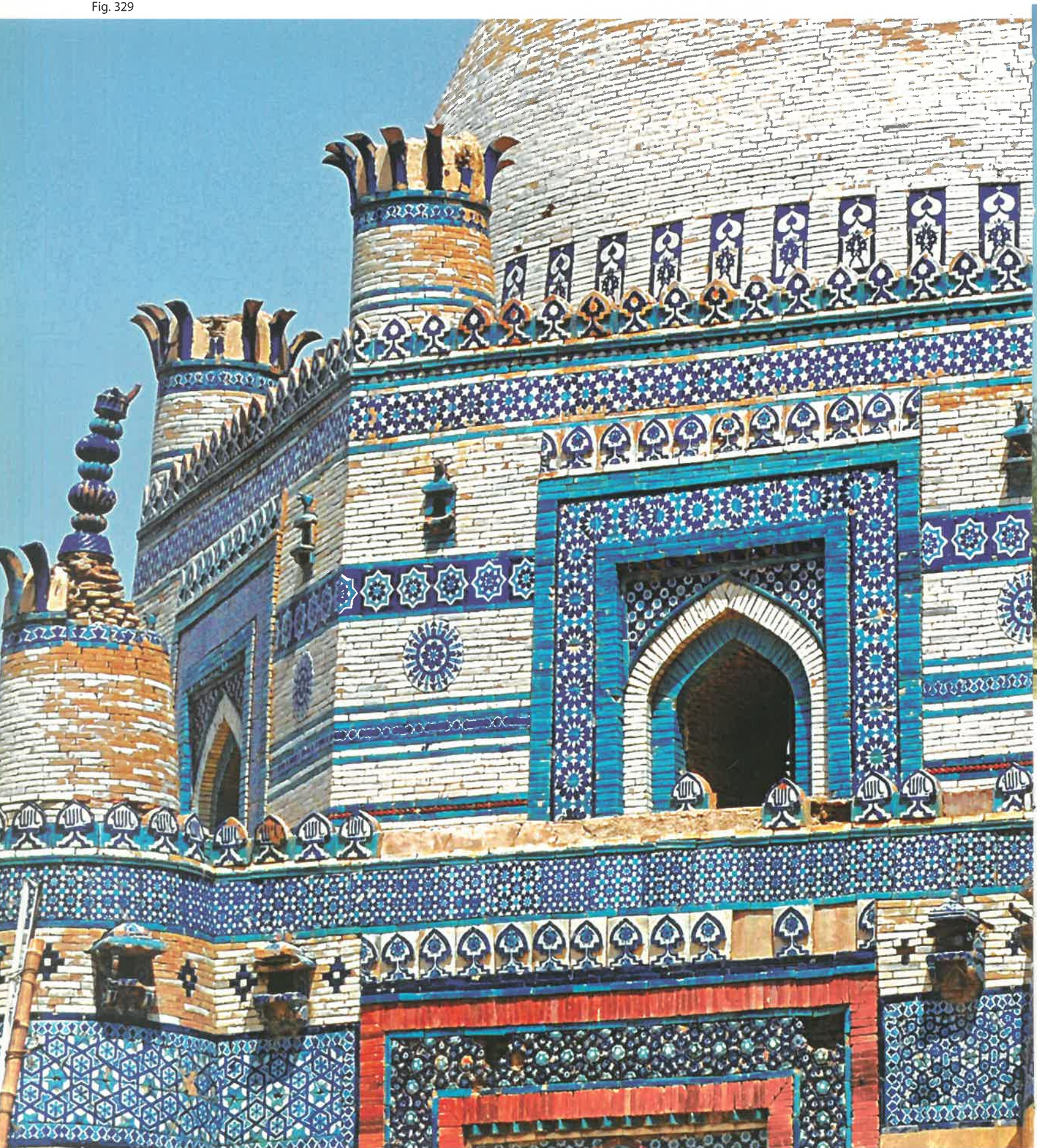


Fig. 329



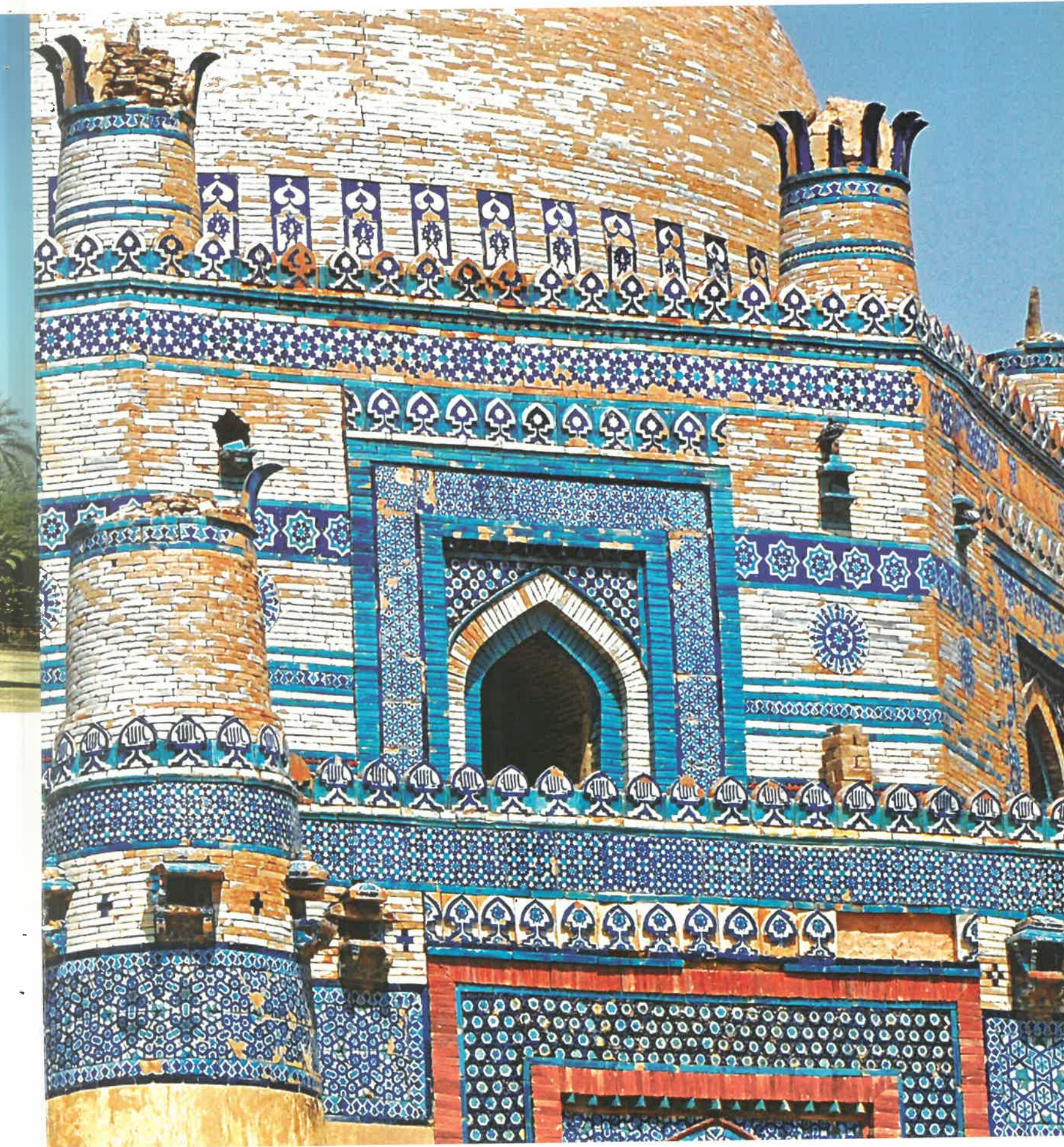




Fig. 330

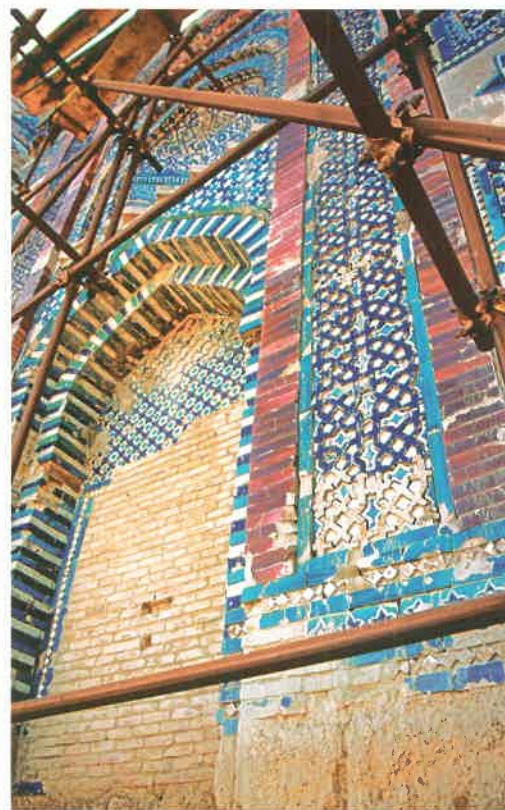


Fig. 331

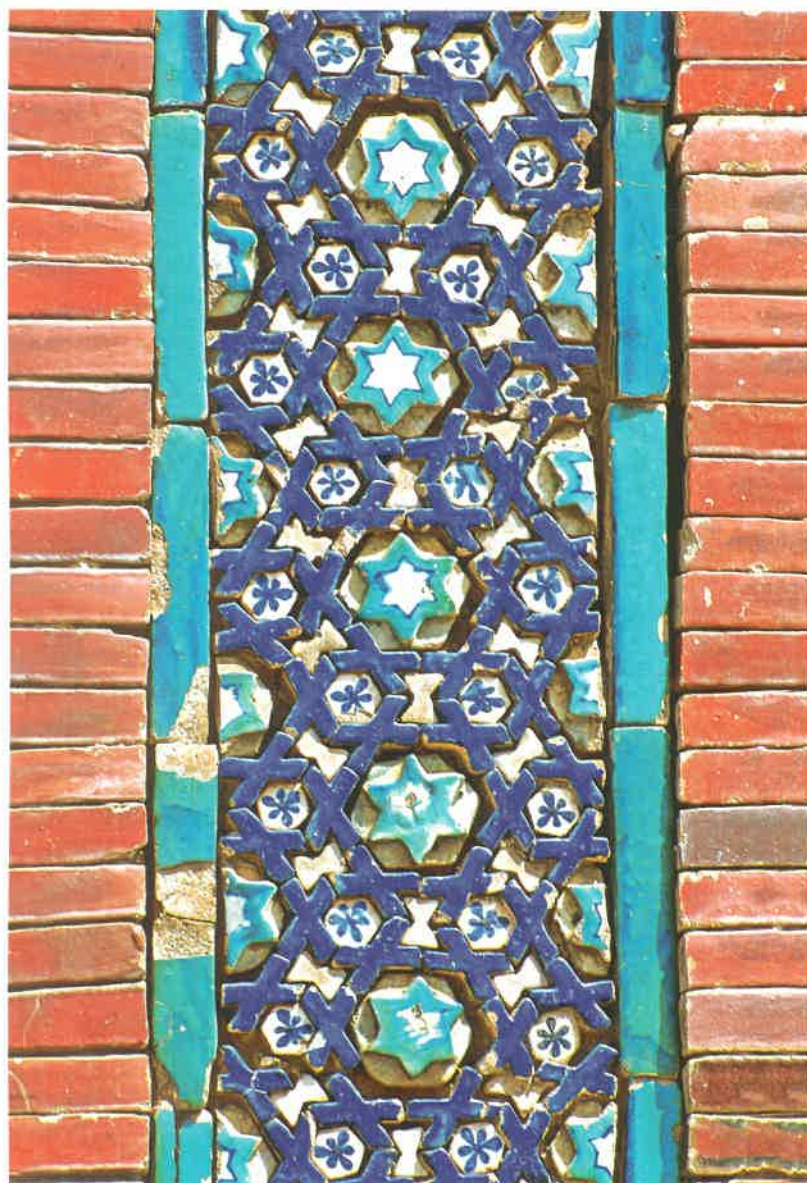


Fig. 332

with unglazed brick bonding and geometric forms in relief. These forms dominate the embellishments in friezes, rectangular and ogival panels, portals, windows and turrets. The tiles, conservative in design elements, are of a fine quality terracotta in underglaze shades of blue and white, in the popular Safavid technique. Glazed relief tile mosaic of a much later period is found at the Shah Rukn e Alam mausoleum believed to be the earliest pre-Mughal monument and the Baha al din Zakariya memorial. Other popular techniques, such as overglaze, lustre, cut tile and *cuerda seca* found extensively at Lahore are not seen in either Multan or Uchh, except on one lunette above the door of the Owais Khagga tomb in Multan and on Sultan Ahmed Qatal's tomb at Jalalpur Pirwala. The underglaze process, a simpler and less time consuming technique, where colours were painted directly on to a thin quartz surface with cobalt blue and then glazed with a transparent, alkaline glaze prior to firing, came into its own during the late 14th and 15th centuries.



Fig. 333



Fig. 334

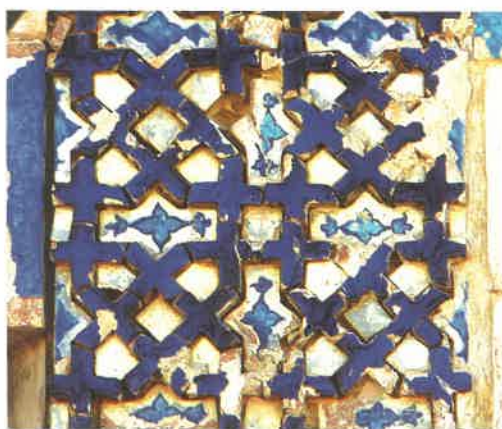


Fig. 335



Fig. 336



Fig. 337



Fig. 338



Fig. 339

Fig. 329
Second level (detail).
Arched fenestrations
are contained within
rectangular frames of
turquoise tiles with
hexagonal repeats of twelve
petalled rosettes. Geometric
patterns are in a knot
shaped or *girikh* formation
and radiating rosettes.
Glazed merlons in the
shape of lotus palmettes
and cupolas rest on glazed
leaves.

Figs. 330-331
View of restoration work,
interior of the mausoleum.

Figs. 332-339
Tile revetments.
Faience mosaic set in
different geometric
formations on the walls of
the mausoleum.

Fig. 340





Fig. 341



Fig. 342

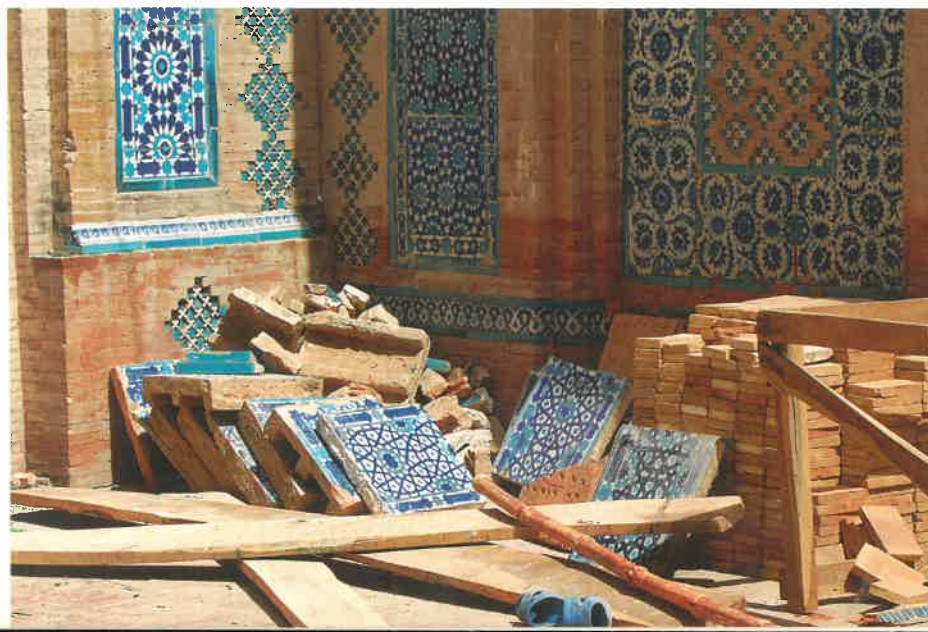


Fig. 343

Fig. 340
Jahaniyan Jahangasht mosque,
Uchh. c. mid 19th century CE.
Tile revetments in *bannai*,
mosaic and underglaze
techniques, an unusual frieze
of fleurons in relief under the
parapet (restored).

Fig. 341
Doorways within decorated
panels. Floral arabesques and
geometric patterns in faience
and faience mosaic. Star motifs
are based on the geometric
division of the circle. Serrated
cypress leaves and lotus
blooms on the spandrels.

Figs. 342 and 343
Artisan shaping terracotta
brick. New glazed tiles in
mosque courtyard.



Fig. 353



Fig. 354



Fig. 355



Fig. 356



Fig. 356b

Fig. 353
View of Andira tombs at Lal Muhra, Gomāl Valley, Dera Ismail Khan. c. 13th-14th century CE. Now in ruins, the four finely chiselled burnt brick tombs are embellished with rectangular glazed blue tiles.

Fig. 354
Tomb I, Lal Muhra. Flat cut brick tomb with horizontal bands of faience revetments. Dentils with a narrow border of blue tiles run around the circumference with a chequerboard band in *bannai*. Revetments consist of lozenges, chains, interlacing honeycomb, foliage, geometric and floral motifs, merlons carved in brick masonry.

Figs. 355-356
Tombs II and III, Lal Muhra. Horizontal tiled bands encircle turreted square tombs. Walls have arched blind niches with bands, decorated chevrons, crosses and repeating circle patterns in monochrome and *bannai*.

As many of the Multan monuments were destroyed, it is clear that they were rebuilt in line with architectural form, but not necessarily to the original decorative repertoire. There is no written record of tile decoration in Multan prior to the 17th century when Manucci describes the tomb of Baha al din Zakariya as having a large dome with blue tiles. His description of the tiles echoes the kind of embellishment mentioned on funerary monuments in Iran and Central Asia, recording the early use of monochrome bricks and tiles cladding domes with epigraphic decorations in *kufic* script employing the *bannai* technique. It is plausible that these monuments were initially erected as plain brick structures and were decorated much later with glazed tiles adopting decorative features and techniques of the

late 16th and 17th centuries, predominantly influenced by Persian and Sindhi tile traditions. By this time, tile work in Sindh appears to have reached an advanced stage of tile making in the Iranian and Seljuq styles with *tilè* mosaic and underglaze tile work highlighting fine arabesques and geometric patterns. Notably, here too the *cuerda seca* technique was not adopted.

At this time Kashan and Herat had emerged as two different centres of tile genealogy in colour, style and design variations. The Timurid school of Herat with its greater reliance on blue and white, came to Sindh and Multan via Kandahar. It is therefore fair to assume that tile-making in both Multan and Sindh were contemporaneous traditions,

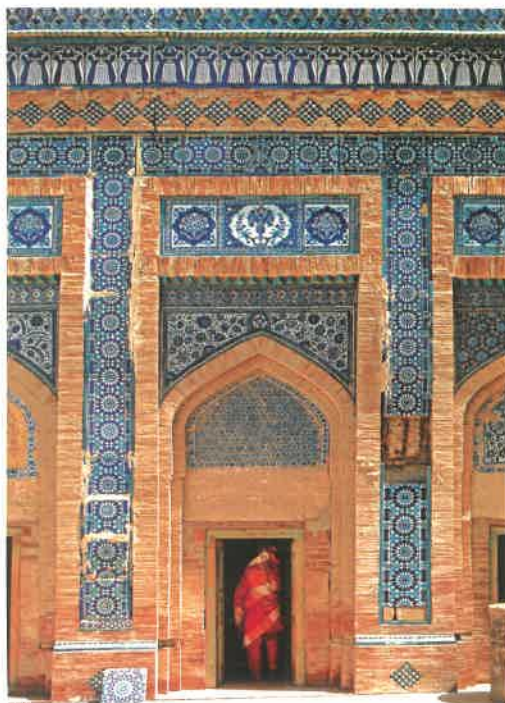


Fig. 344

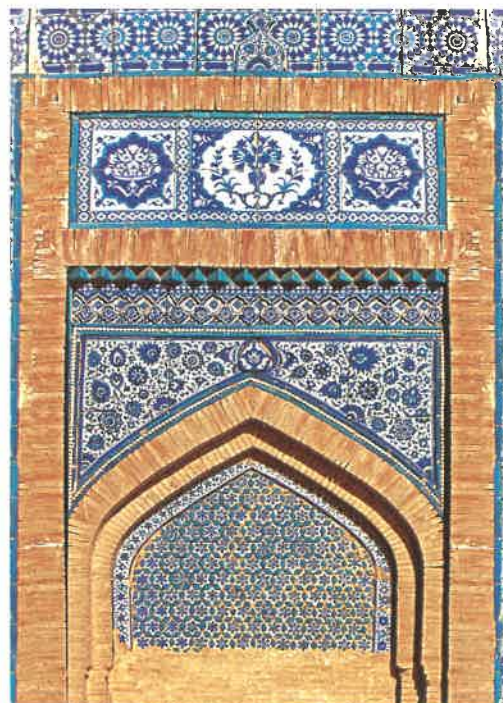


Fig. 345

Fig. 344
One of four doorways leading into an ornate interior, band in *bannai* visible under an unusual frieze of fleurons.

Fig. 345
Arch (detail). Floral and arabesque tile decorations both in the Safavid and Timurid styles. Lotus palmettes in relief above the spandrels.

Figs. 346 and 347
Embellishments on doorways (detail). Different styles with lotus buds, blooms, serrated leaves and floral medallions.

Fig. 348
Tomb of Jalal al Din Surkh Bokhari, *Uchh*. c. 17th century CE.

Figs. 349-352
On the tomb of Rajan Qatal, *Uchh*. c. 17th century CE. Porch flanked by rectangular frames of floral, octagonal, geometric and interlacing star patterns in underglaze and *bannai* techniques. Intricately carved wooden screen echoes regional stone, brick and tile patterns (restored).

Fig. 351.
Detail of wooden fretwork.

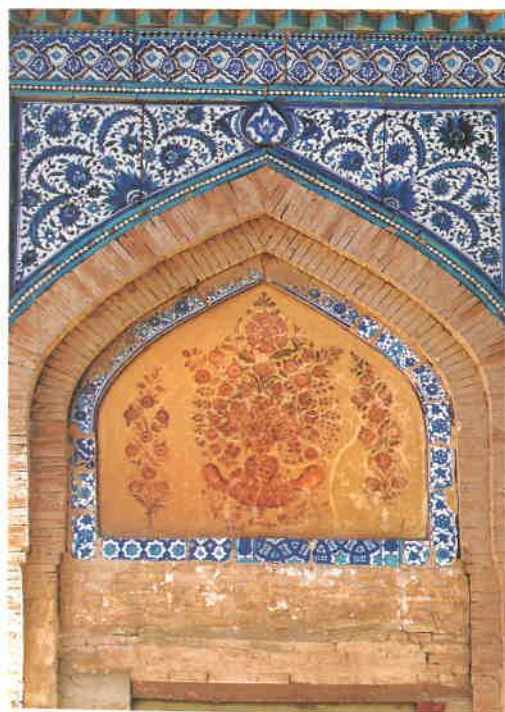


Fig. 346

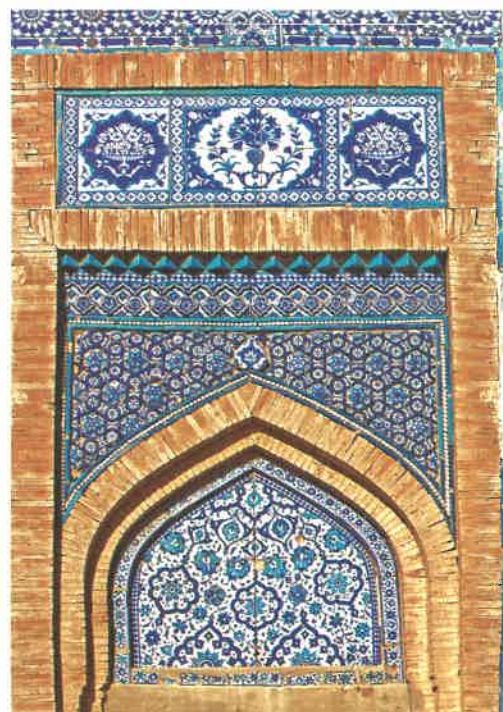


Fig. 347

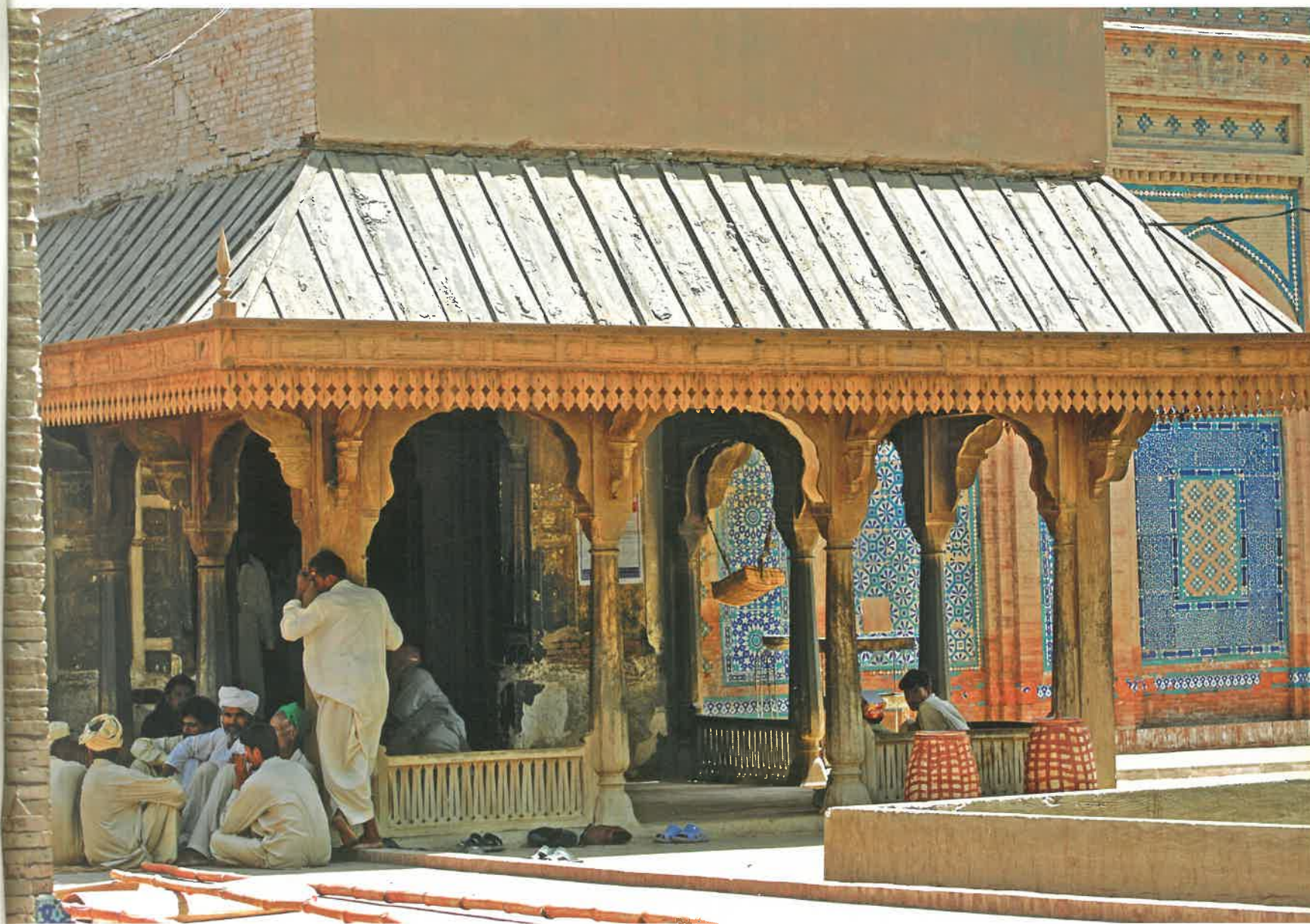


Fig. 348

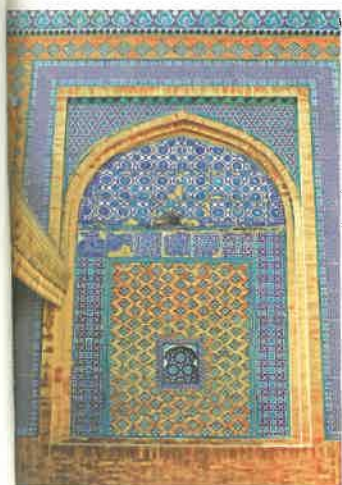


Fig. 349



Fig. 350

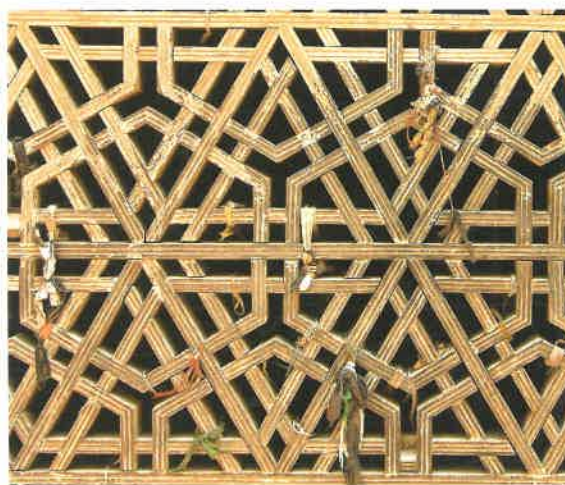


Fig. 351



Fig. 352



Fig. 353



Fig. 354



Fig. 355



Fig. 356



Fig. 356b

Fig. 353

View of Andira tombs at Lal Muhra, Gomai Valley, Dera Ismail Khan. c. 13th-14th century CE. Now in ruins, the four finely chiselled burnt brick tombs are embellished with rectangular glazed blue tiles.

Fig. 354

Tomb I, Lal Muhra. Flat cut brick tomb with horizontal bands of faience revetments. Dentils with a narrow border of blue tiles run around the circumference with a chequerboard band in *bannai*. Revetments consist of lozenges, chains, interlacing honeycomb, foliage, geometric and floral motifs, merlons carved in brick masonry.

Figs. 355-356

Tombs II and III, Lal Muhra. Horizontal tiled bands encircle turreted square tombs. Walls have arched blind niches with bands, decorated chevrons, crosses and repeating circle patterns in monochrome and *bannai*.

As many of the Multan monuments were destroyed, it is clear that they were rebuilt in line with architectural form, but not necessarily to the original decorative repertoire. There is no written record of tile decoration in Multan prior to the 17th century when Manucci describes the tomb of Baha al din Zakariya as having a large dome with blue tiles. His description of the tiles echoes the kind of embellishment mentioned on funerary monuments in Iran and Central Asia, recording the early use of monochrome bricks and tiles cladding domes with epigraphic decorations in *kufic* script employing the *bannai* technique. It is plausible that these monuments were initially erected as plain brick structures and were decorated much later with glazed tiles adopting decorative features and techniques of the

late 16th and 17th centuries, predominantly influenced by Persian and Sindhi tile traditions. By this time, tile work in Sindh appears to have reached an advanced stage of tile making in the Iranian and Seljuq styles with tile mosaic and underglaze tile work highlighting fine arabesques and geometric patterns. Notably, here too the *cuerda seca* technique was not adopted.

At this time Kashan and Herat had emerged as two different centres of tile genealogy in colour, style and design variations. The Timurid school of Herat with its greater reliance on blue and white, came to Sindh and Multan via Kandahar. It is therefore fair to assume that tile-making in both Multan and Sindh were contemporaneous traditions,



Fig. 357



(detail)

with two distinct approaches to design. The monuments in Multan were more sparingly ornamented than those in Sindh most particularly the Thatta monuments. In both these regions and that of Lahore, pottery was relatively less popular. Lahore adopted the cut tile mosaic and *cuerda seca* of the Mughal period found in Kashmir, Agra and Deccan, more akin to the Kashan school.

Fig. 357
Ghazi Khan tomb, *Dera Ghazi Khan*. 1494 CE. Striking two tiered octagonal brick structure with tapering walls and stout corner bastions. Horizontal bands of underglaze blue and white tiles with patterns of intersecting polygons, diamond shaped motifs in *bannai* and large alternating inverted fleurons encircle the structure. Series of large embossed eight petalled medallions, traces of underglaze palmettes and glazed tile octagons are seen on the upper level.

Fig. 358
The evolution of simple
geometric forms into
complex formations.
Reproduced from *Islamic
Patterns: An Analytical and
Cosmological Approach*,
Keith Critchlow.

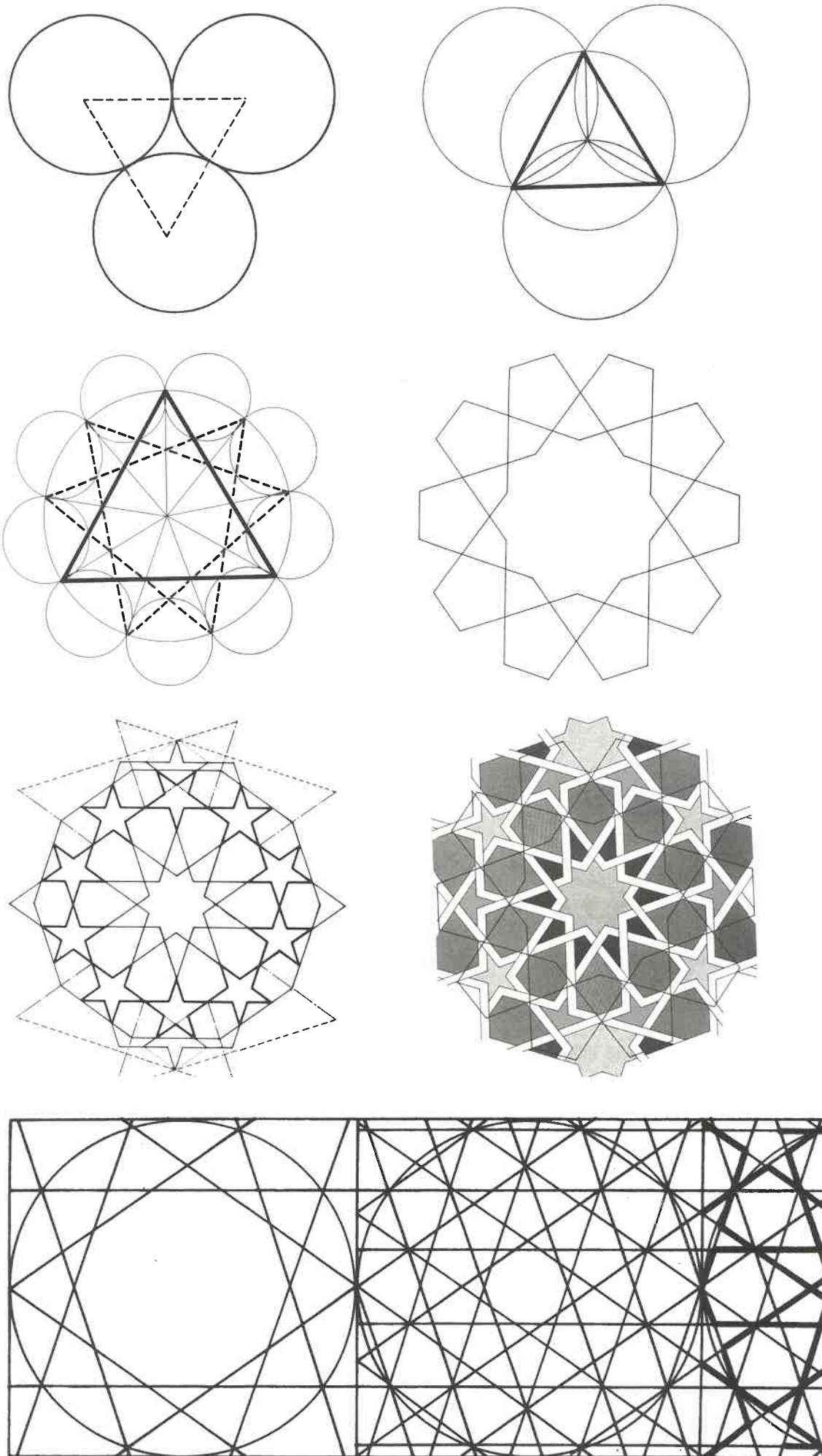


Fig. 358

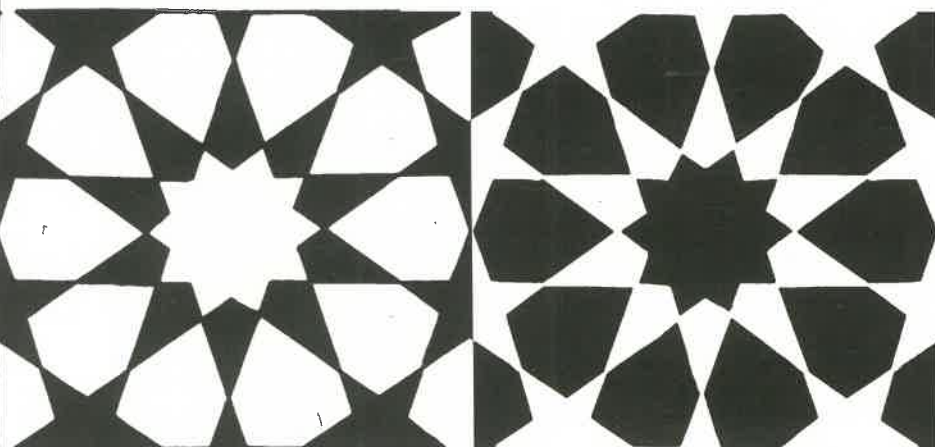
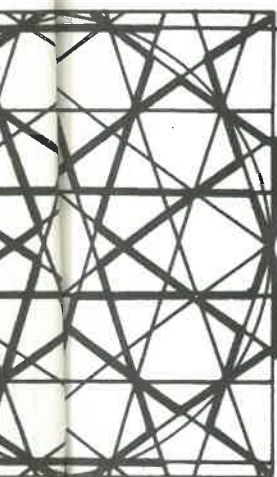
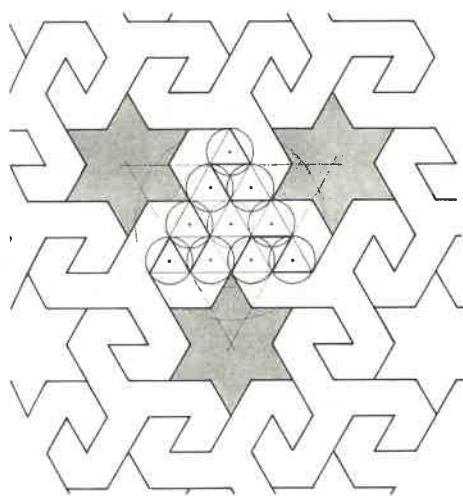
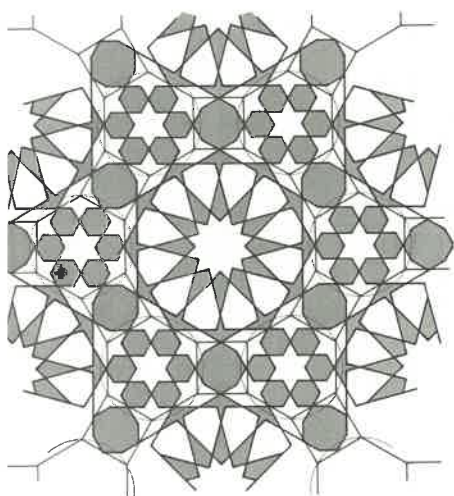
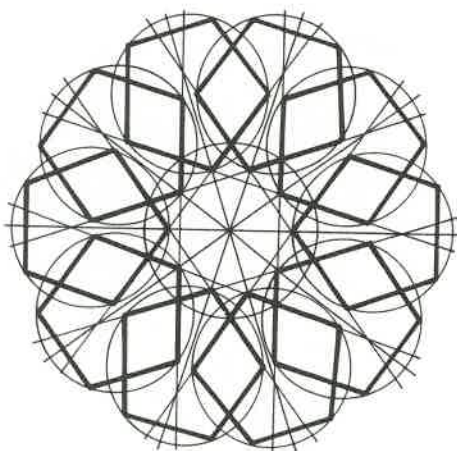
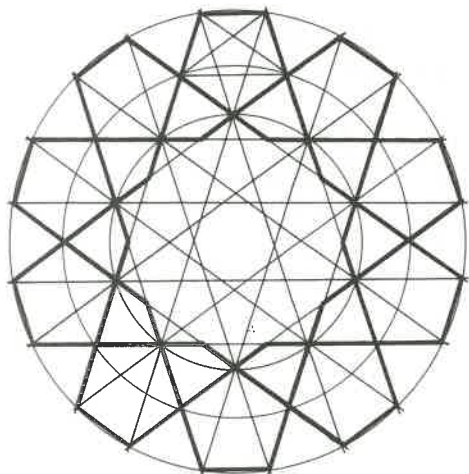
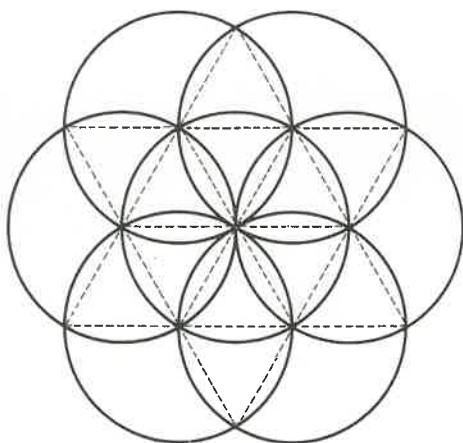
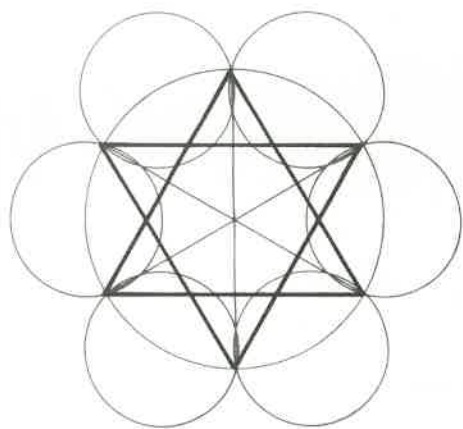
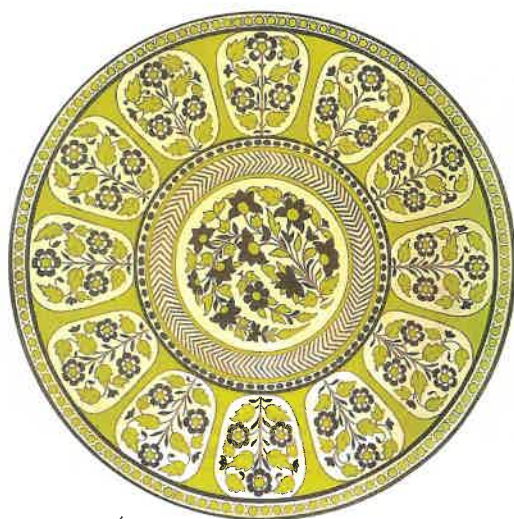




Fig. 359



Figs. 359 and 360
Reproduced from plates
61-67 and 71.
*The Decorative Art of
India* Multan and Lahore
pottery. (Repr.) 1990.



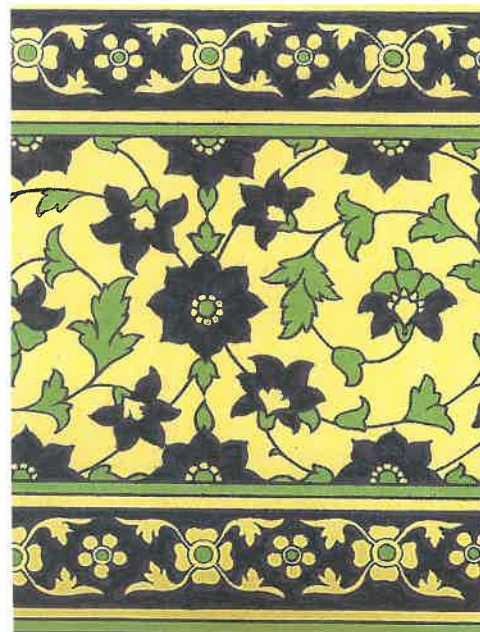
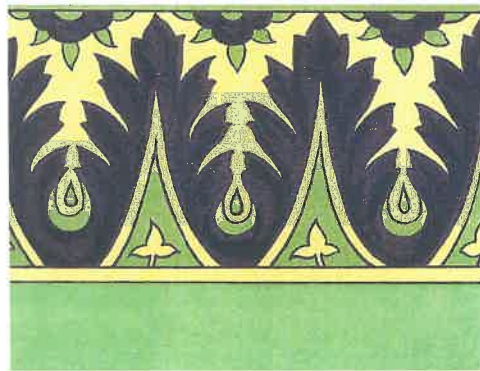
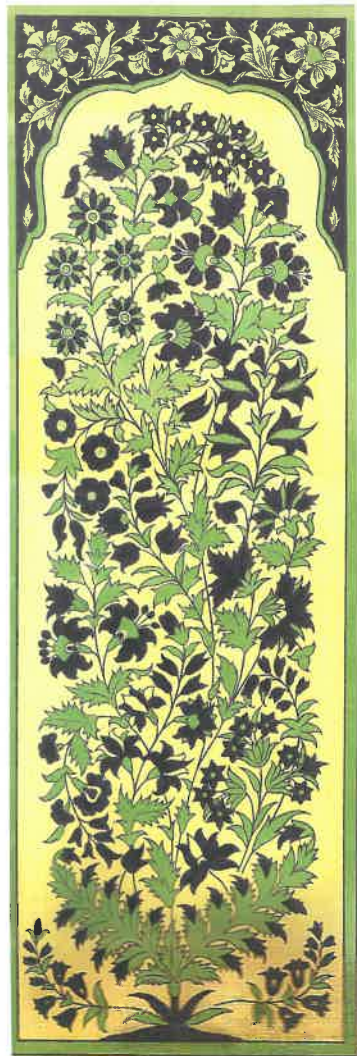


Fig. 360

Fig. 361





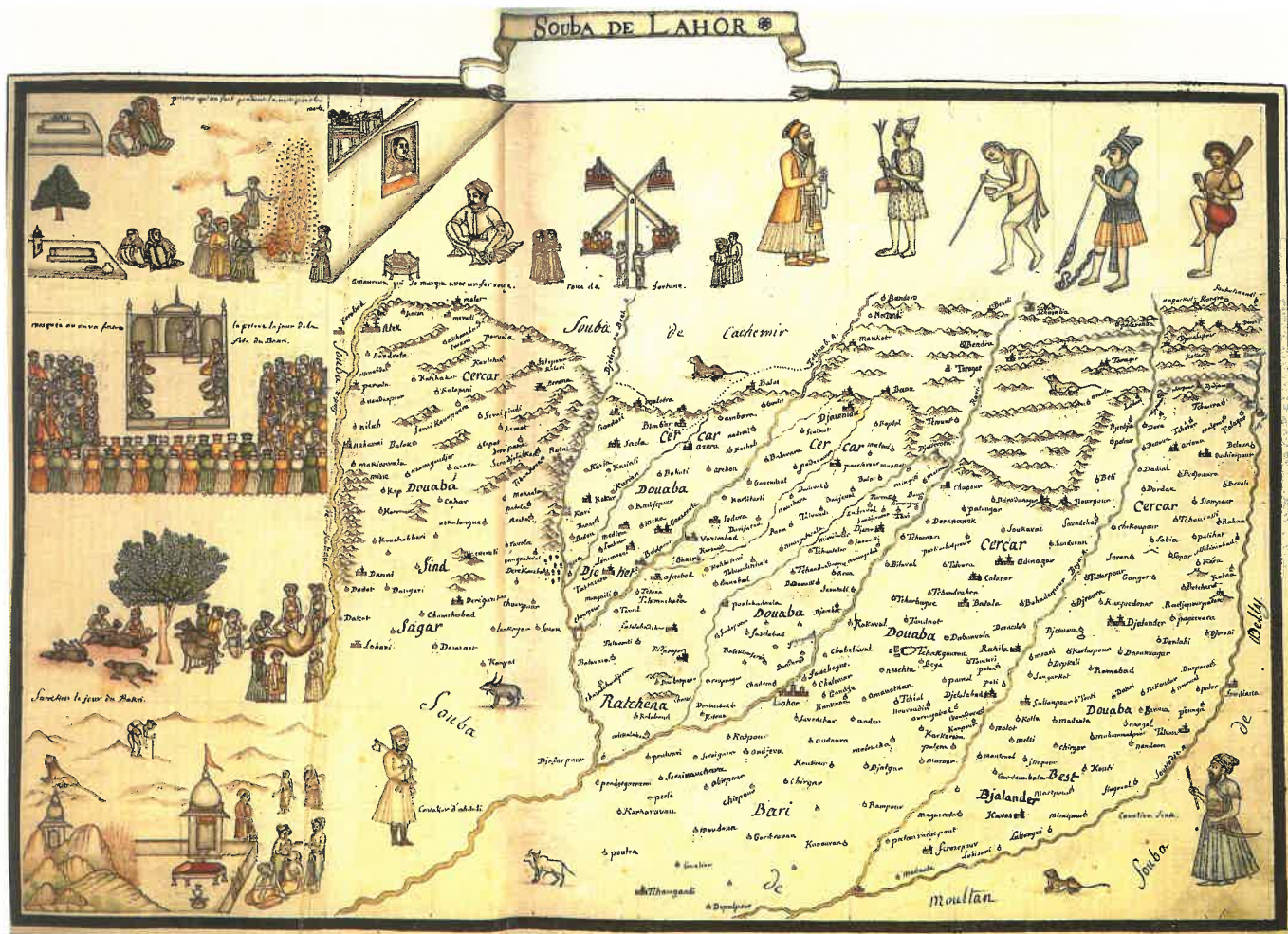


Fig. 362

Lahore

History

Lahore sustains a mystique in conjuring illusions and fables, many of which relate to its founding and throughout its long history, to romantic tales such as that of Anarkali and Prince Salim, the young emperor Jahangir, who lies buried on the banks of the Ravi, a tributary of the Indus that winds down from Kashmir. Lahore is a city of mystics and emperors, of splendour, traditions and ingenuity. It has been the guardian of the eastbound route from Central Asia and Afghanistan to the heartland of India, the divide commanded by the river ranges of the northern Indus plains and the Ganges.

It is generally accepted that it was referred to as Lohkot by the end of the 1st century or at the beginning of the 2nd century by Rajputs from Ajudhia (Ayodhya), who had links with the Rajputs of Gujarat and Marwar. Ptolemy refers to Labokla situated on the route between the Indus and Palibothra (Patna). Lahore is mentioned in the 8th and 9th centuries as the

capital of the reigning Brahmins, and in the 10th century Al Beruni refers to it as a province with its capital at Mandhukur (near modern day Sialkot). Later in the 10th century Lahore was invaded by the Ghaznavid Sultan Subuktigin and his son and in 1026 CE. Mahmud of Ghazna established it as his seat of government and absorbed it into the Ghaznavid domains,³³ Lahore thus became a part of the first Islamic Turkish empire of the Indian subcontinent.

In 1187 CE the Ghaznavids ceded control of Lahore to the Afghan warlord Muizzuddin Muhammad Ghuri, who went on to conquer Delhi and extended his control from Ghur to Bengal. Ghuri appointed his trusted Turkish general, Qutbuddin Aibak³⁴ governor of Hindustan. After his death in 1206 CE Aibak took over his dominions and de-linked them from Ghazna and Khorasan, making Lahore the capital of his new empire. The capital reverted to Delhi under his successors, the Sultans or the Slave kings.³⁵ Lahore was subjected to repeated invasions by hordes who entered the plains of the Punjab from Afghanistan and Central Asia, until Timur crossed the Indus

Fig. 361

Outer wall, Lahore Fort, Lahore. 1631 CE. The wall is divided into compartments embellished in cut tile panels with an extraordinary variety of brightly coloured geometric, figurative and floral compositions.

Fig. 362

Map of the province of Lahore, 1770 CE. Commissioned by Col. Jean Baptiste Joseph Gentil showing the provinces of Kashmir, Lahore, Multan and Sindh. (Repr.)

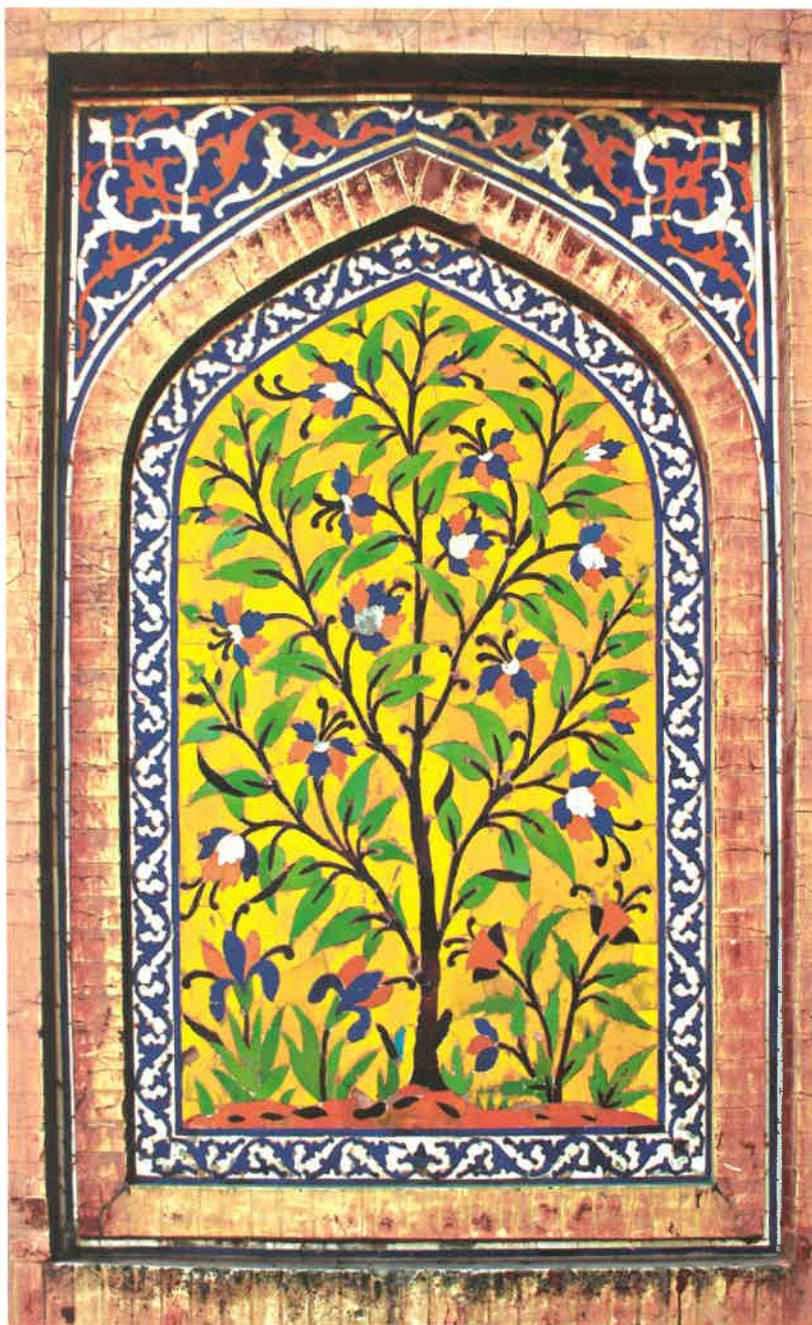


Fig. 363

in 1398 CE conquering Multan, the Punjab and finally, Delhi. Timur returned to Turkestan having achieved his objective and appointed Sayyid Khizr Khan as viceroy. Khizr Khan went on to found the Sayyid dynasty but lost Lahore in 1451 AC to the founder of the Lodi dynasty, Bahlul Lodi.

The Afghan Lodis who were representatives of the emperor in Delhi, were defeated in 1524 CE by the young Timurid prince Zahiruddin Babar. Babar defeated Sultan Ibrahim Lodi at the Battle of Paniput and laid the foundation of the Mughal dynasty that was to rule the subcontinent for over three hundred years

(1526-1858 CE) barring a brief interlude in 1540 CE when Sher Shah Suri was able to defeat Babur's son, Humayun, who fled to Persia. A great builder, Sher Shah ruled India for fifteen years and left a permanent legacy: the Grand Trunk Road linking Kandahar with Bengal through the Punjab. Humayun's triumphant return and regaining his territories after Sher Shah's death in 1555 CE led to the consolidation of Mughal rule in India.

The Mughal artistic legacy in Pakistan is crystallised in the architecture of Lahore (Fig. 361) as it was the Mughal capital from 1584-1598 CE and thrived as an important



Fig. 363
Tile revetments Lahore
Left: Panel in the cut tile mosaic technique, the edges of each piece are discernable
Right: Tiles in the cuerda seca technique.



Fig. 364

Figs. 364 and 365
Jahangir's tomb,
Shahdara, Lahore.
Illustration of cut
tile mosaic panels.
Reproduced from Plates
4 and 5, *The Decorative
Art of India*, 1990.



Fig. 365

cultural centre under the emperors Jahangir and Shah Jahan. With the demise of Aurangzeb's successor, Bahadur Shah, the last Mughal emperor, in 1712 CE Lahore became the focus of intrigue and incursion. In 1738 CE Nadir Shah of Iran, with a large army of Persian, Georgian and Turkish soldiers, dealt a death blow to the Mughal empire. However, the Turrani governor of Lahore, Nawab Zakariya Khan was spared and the family continued to govern Lahore from 1738 to 1748 CE.

During this time a number of insurgencies were suppressed, including one by the Sikhs. In 1748 CE Ahmed Shah Abdali, the Afghan ruler, took Lahore and advanced towards Delhi. For over two decades from 1748 until 1767 CE he led eight invasions to Lahore, eventually reconciling with the Sikh chieftains by permitting their representative Lahna Singh to govern Lahore. The Sikh (*Bhangi*) Sirdars ruled the province until 1797 CE when it was threatened yet again by the Afghan monarch, Shah Zaman Abdali, grandson of Ahmed

Shah Abdali. Following his second invasion in 1798, Shah Zaman was forced to withdraw, granting Lahore to Ranjit Singh in recognition of services rendered by the Sikhs to the Durrani clan. Ranjit Singh became the Maharajah of the Punjab, ruling the area for almost forty years until his death in 1839 CE when Lahore was occupied by British troops. From the first north western invasion to Shah Zaman Abdali's final incursion, Lahore remained the bulwark for Delhi and territories beyond.

Lahore is best described in a Persian couplet by Talib ul Amuli³⁶:

*Tell Alexander that eternal life
Is found in the sweet waters of Lahore!
It is a quiet city – mercury
Would barely tremble in the calm of Lahore!
Like weavers weave from evening to morn
Soft cotton veils the moonlight of Lahore!*

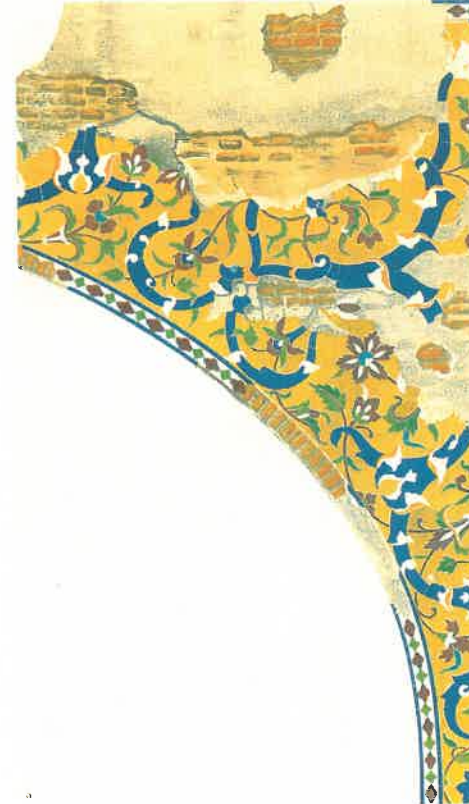


Fig. 366

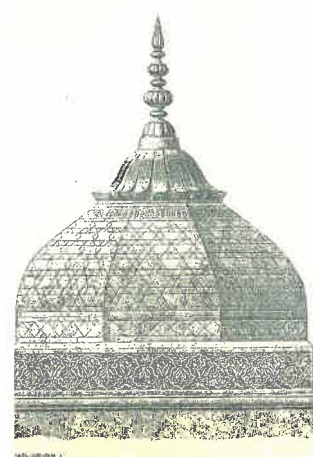


Fig. 367

Fig. 366
Tile ornamentation.
Akbar's tomb *Sikandra*,
Delhi, c. 1605 CE.
Illustration of tile mosaic
and cut tile mosaic panels.
Reproduced from plate LXI and
LIX, *The Archaeological Survey of
India, Annual Report of 1902-3*.

Fig. 367
Tile ornamentation.
China ka Rauza, *Agra*, c. 1605
CE. Illustration of tile panels on
the exterior of the monument.
Reproduced from plate No. XI,
*The Archaeological Survey of
India, Annual Report of 1902-3*.



Turns of events in the Indian subcontinent were a continual source of upheaval in the destinies of regional dynasties and the areas under their influence. A change in the political hierarchy of Baghdad, Isfahan or Samargand had ramifications as far afield as Delhi, whilst skirmishes in Afghanistan could impact Central Asia and stretch to the Indus valley in the south. Yet, despite the extraordinary challenges they faced, many warlords and chieftains were keen to establish territorial control over cities, often thousands of miles and many months away from their own. Disruptions, large or small, led to far reaching political, cultural and military repercussions and the areas that constitute modern day Pakistan were continually affected by events on their northern and western reaches.

As each new invader routed his weaker neighbour or displaced a nobleman he had served, the vanquished were forced to seek other havens. The period from the 11th to the 15th centuries witnessed new geographical mergers in the wake of battles fought between influential yet fragmenting dynasties and the emergence of regional warlords. By the 12th century, Lahore had become a dynamic trading and cultural outpost of the Muslim subcontinent. Continuing incursions from Central Asia and the northwest brought in Timurid, Safavid and later Mughal influences that had far reaching consequences for the decorative arts, architecture and literature of the entire region.

Under the Mughals, the region saw its boundaries redefined. Sindh, which had erstwhile included the valley of the Indus from Kashmir down to the Arabian Sea, now became an independent Mughal domain divided into upper and lower Sindh with Al Mansura and Thatta as its capital cities. The city of Multan became the capital of an eponymous province, whilst Lahore, once the pride of both Ghazni and Delhi, was now the capital of the new province of Lahore. Delhi and Kashmir were turned into separate provinces (Fig. 362).

The interplay and exchange of artistic styles, techniques and integrated regional designs opened up new vistas. Soon after the Mongol invasion, the motif of the arabesque integrated the form of the acanthus leaf and stem together with elements from

Chinese iconography to develop into a vine and floral motif that found its way into the decorative arts of stone and wood carving, manuscripts, textiles, bookbinding, ceramics and architectural ornamentation stretching from Anatolia to Mughal India. The Timurid tradition in particular, favoured tile revetments on the façades of buildings using a range of brilliant colour and pattern. Geometric, floral and calligraphic motifs were executed using various ceramic techniques, the most demanding being the cut tile mosaic.

By the 14th century, entire façades were being decorated in elaborate faience mosaic consisting of glazed ceramic fragments cut to predetermined shapes and fixed into murals. Blue and white schemes were skilfully enriched with green, yellow ochre, orange, purple and black. 15th century Timurid structures in Herat and Tabriz mark a high point in the design and use of glazed tiles, flamboyance of design and colour replaced the restrained classicism of earlier styles. The artistic traditions perfected under Timur's patronage continued to thrive under the four successive Muslim dynasties that ruled over Turkish, Persian and Indian territories well into the 18th century.

Given its strategic geo-political location as a dominion of the Afghans and the Turkomans and a major urban settlement with territorial links to Kashmir and Delhi, Lahore saw its architectural heritage destroyed by frequent invasions from the northwest, particularly Afghanistan. It functioned as a crucible in which the architectural and decorative traditions of the Afghans, Turks and Persians had fused and acquired new qualities of strength and grandeur. The western Persian architectural style, with its emphasis on form, had not had much impact on local architecture, but the eastern Persian approach with its diversity and innovative focus on ornamentation, spilled over into Kashmir and mainland India, leading to the adoption of colour and different techniques of decoration. Samanid and Persian influences flowed southwards through Lahore and Ghaznavid architecture spread to the Indian provinces. New forms of minaret construction emerged, free standing towers with tall and slender shafts, and calligraphy in lime mortar was adopted on domes along with pure arches. The Khilji style that favoured red stone and white marble with stone coursing and accents, more akin to the Central Asian style preceding the popular use of glazed tiles was subsequently adopted in Delhi. Here, the abundance of white marble



Fig. 368



Fig. 369



Fig. 370



Figs. 368 - 378
Tile revetments on the external wall of the Lahore Fort. Walls are divided into square and rectangular recessed panels with cut tile mosaics portraying life at court: hunts, elephant fights, parades, polo matches, horsemen, camels, winged angels and floral motifs.



Fig. 371



Fig. 372



Fig. 373



Fig. 374



Fig. 375

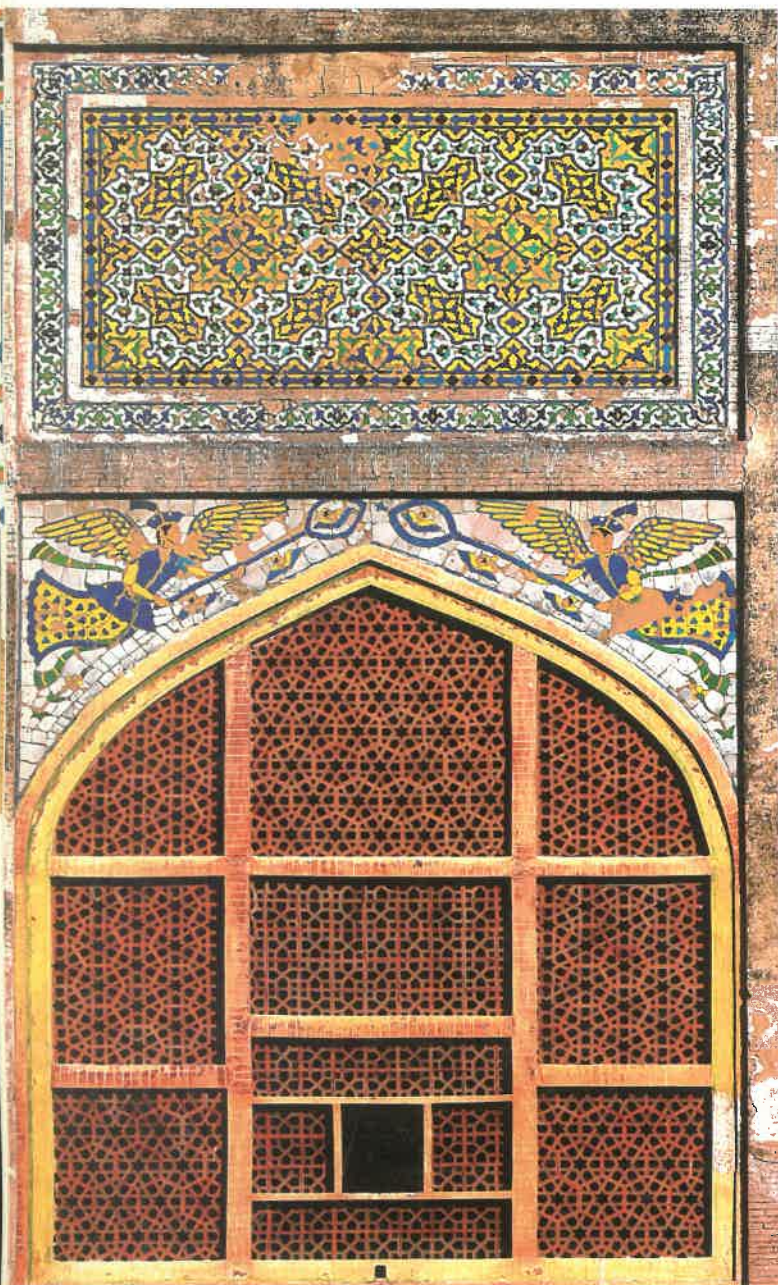


Fig. 376

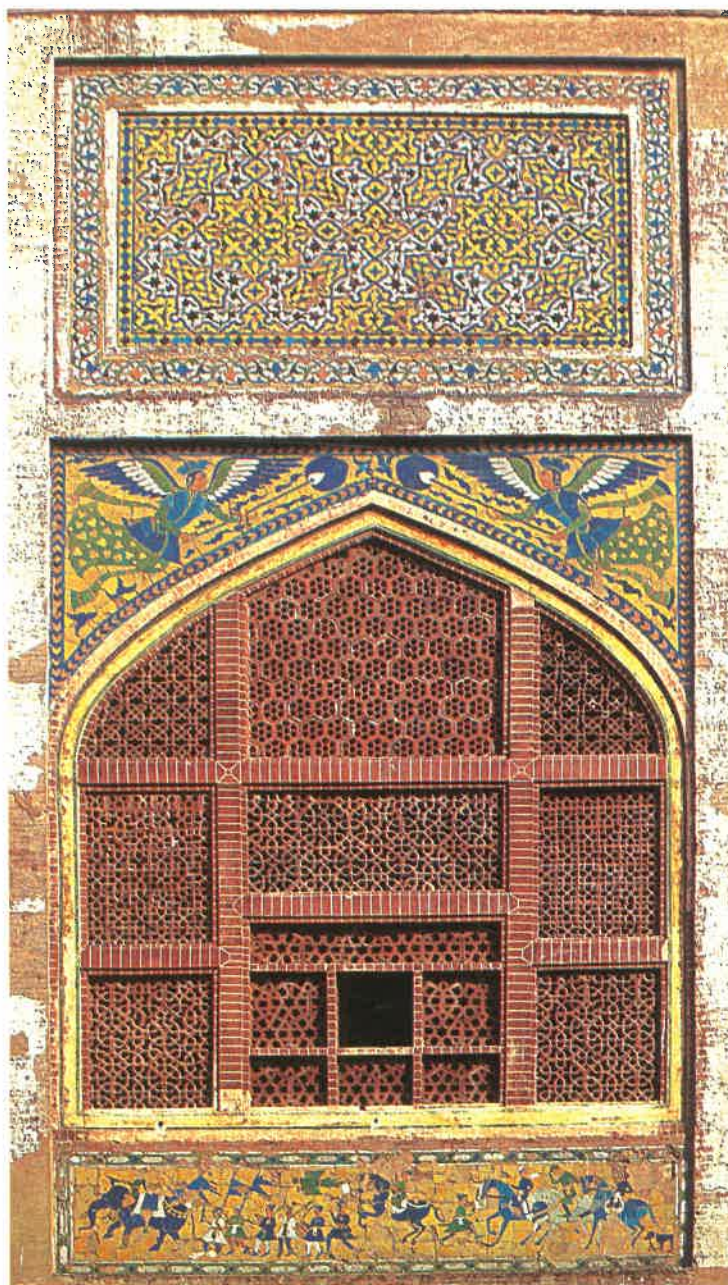


Fig. 377

Fig. 379
Elephant Gate (detail).
Panels of cut tile mosaic with
floral arabesque patterns on a
high arched gate referred to as
the Elephant Gate or *Hathi Pol*.

replaced stone and coloured inlay or *pietra dura* decoration became common.

Structures built in Lahore under the Ghaznavids echo the unadorned brick architecture of the northwest. During the 17th century the Ghaznavids adopted the Safavid architectural style closer to Timurid models in Herat and Samargand with their coloured accents of faience mosaic on brick. Although Mughal architecture generally favoured white marble, Lahore, Multan and Sindh acquired tile revetments as decoration on brick and sandstone structures. The tiles of Sindh and Multan were made of hard baked terracotta

whereas those of Lahore were made up of a composite of siliceous sand with lime and different ingredients held together with a binding material.³⁷

Tile revetments in Kashmir, Delhi and Lahore were principally derived from 16th and 17th century models of Persian faience mosaic cut tile that marked a later stage in the development of the tile mosaic technique. Vogel mentions an example of faience mosaic from the Imam Reza Mosque in Mashhad acquired in Teheran that is contemporaneous with the Blue Mosque of Tabriz and similar to those found in Lahore.³⁸

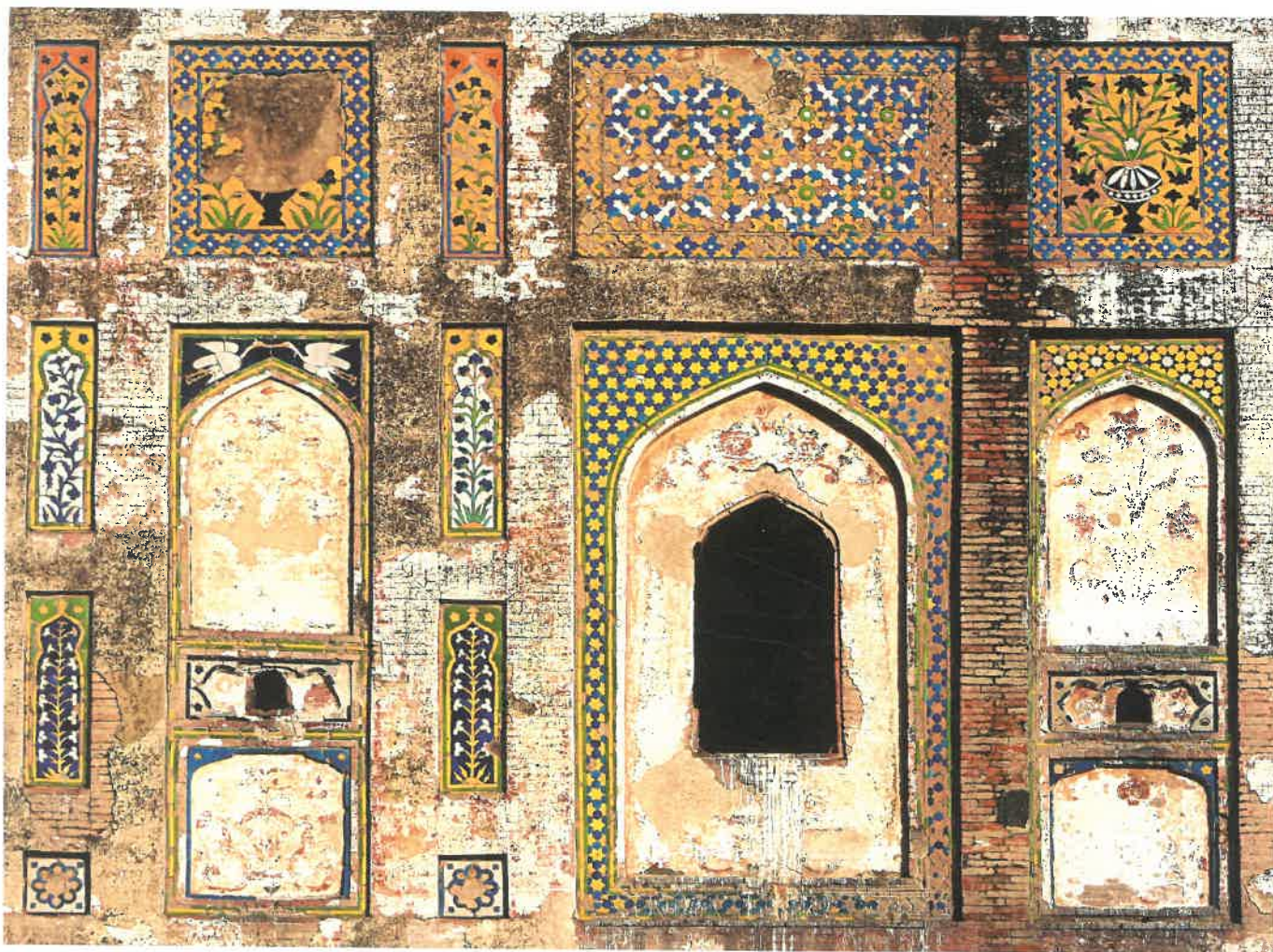


Fig. 378



Fig. 379



Fig. 380
Panel on gateway. Rectangular panel with blind recessed arch, cut tile mosaic depicting floral blooms.



Fig. 381



Fig. 382

Fig. 381
Panel on gateway. Elaborate flowering plant in cut tile mosaic on recessed arch.

Fig. 382
Panel on external wall. A pair of herons in cut tile mosaic on spandrels.

Fig. 383
External wall. Broad band of moulded brick in *bannai*, with rows of narrow and broad arched panels below.



Fig. 383

The tile work of Lahore is unmatched in its splendour. Although the Sayyid and Lodi tombs in Delhi were decorated with faience in the 15th century, the techniques employed in Lahore are more intricate. The patterns display a brilliant colour palette and the faience mosaic panels tend to dominate the architecture of the building. The tiles appear to have been made using two different techniques, the cut tile mosaic i.e. the *moarraqqari* employing an inlay or implant technique. The other is the resist or dry chord, *cuerda seca* (Fig. 363). Although local artisans were reportedly employed, it is reasonable to assume that Persian craftsmen would have been brought in to oversee and execute. The technique of *moarraqqari* reached its zenith in Iran in the 14th century, but with its versatility in the production of complex floral patterns, the tile work of Lahore is unmatched (Figs. 364-367).

Perfected by Timurid ceramicists, the tile mosaic or faience mosaic technique became a popular form of adornment in the cities of Central Asia and Iran as it allowed for freer designs and floral decorative motifs. The more specialised cut tile mosaic technique found in Lahore involves the preparation of monochrome enamelled tiles of various colours, as different colours require different

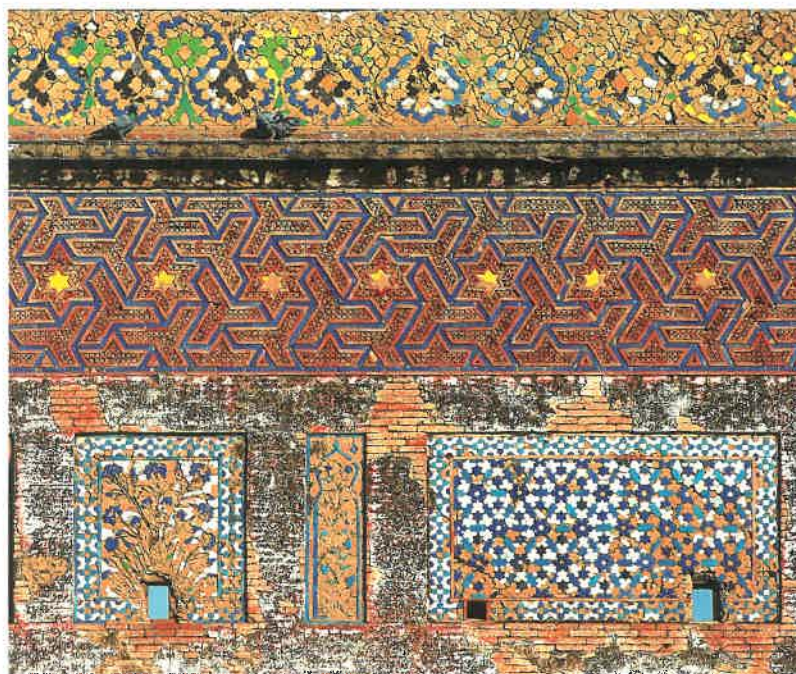


Fig. 384

Fig. 384
External wall (detail).
Band of moulded brick runs
along the entire length of
the wall under the parapet
with a repeating pattern
enclosing six pointed yellow
glazed star enclosed by
trefoils.

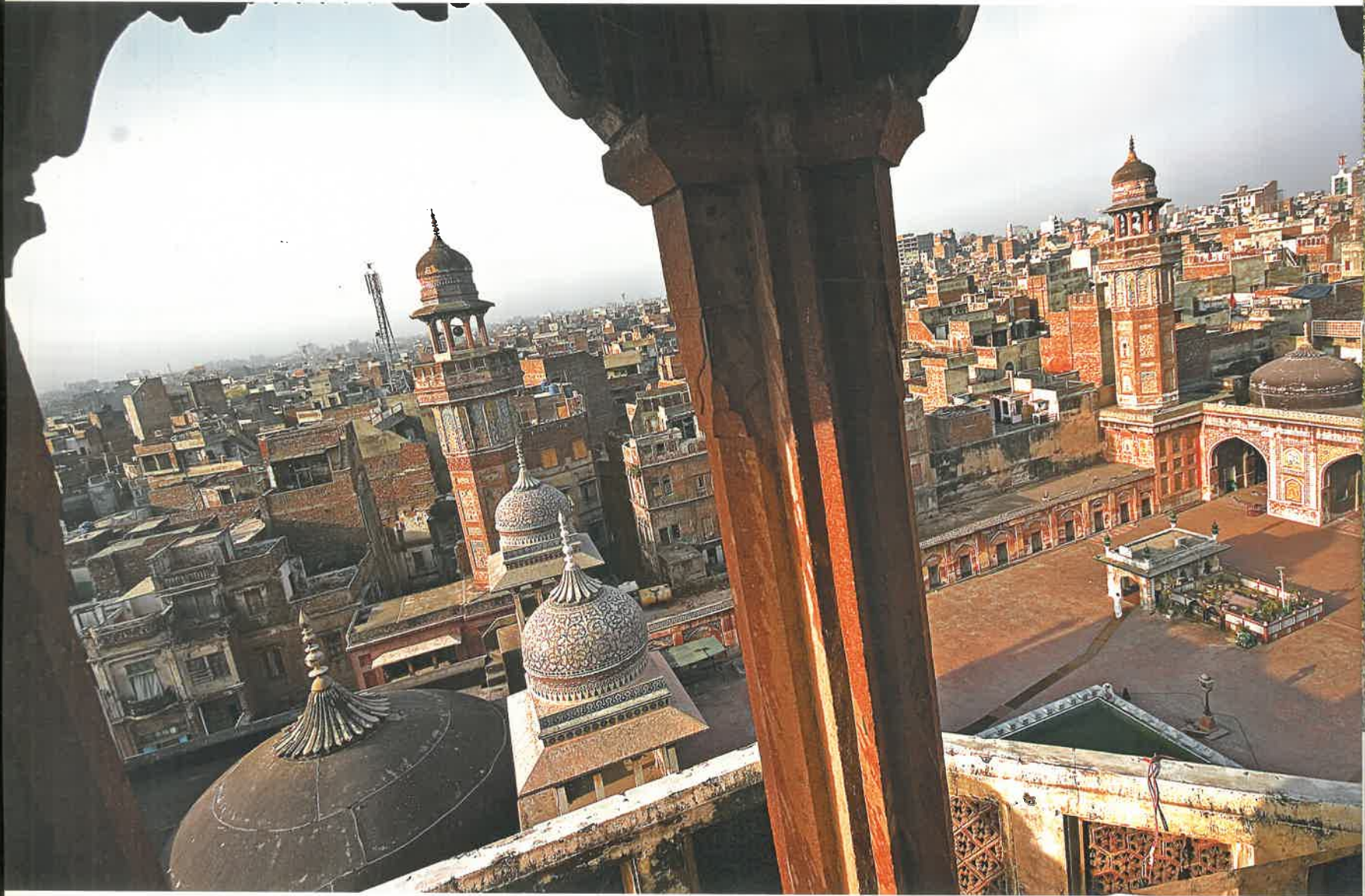


Fig. 385



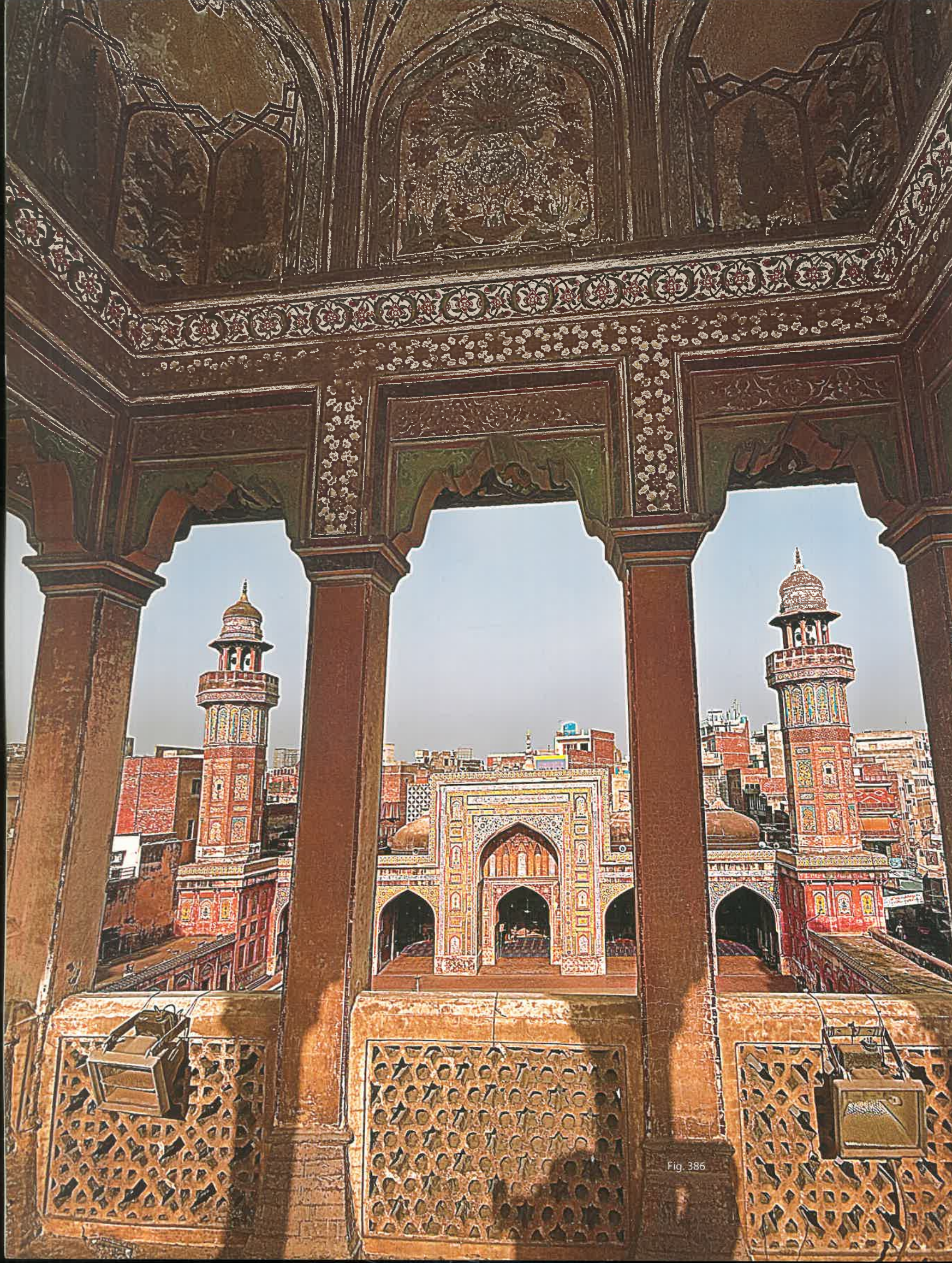


Fig. 386



Fig. 387

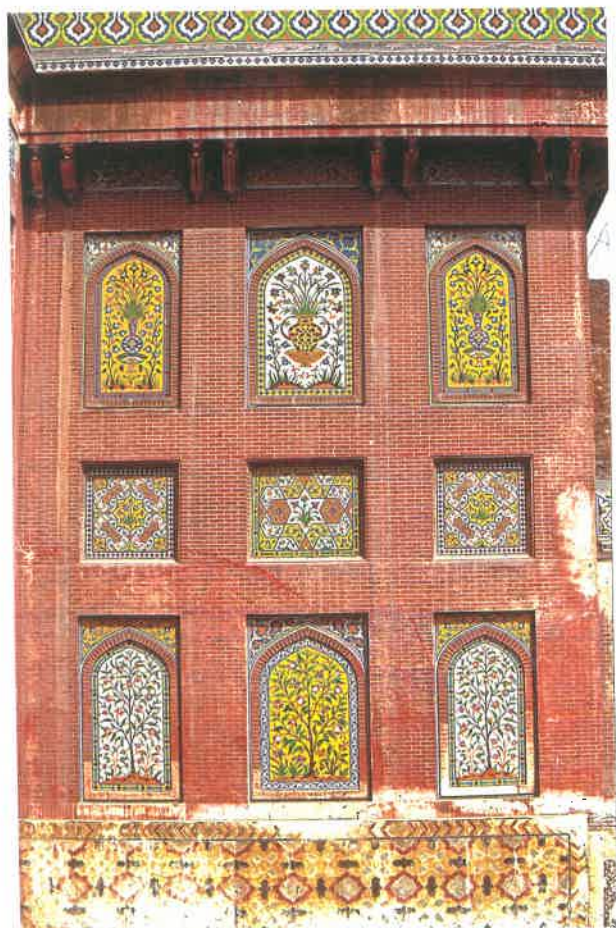


Fig. 388

Fig. 385

View of Wazir Khan Mosque from a minaret, *Lahore*. 1634 CE. Single aisle plan, fine cut tile mosaic and brick plan, fine cut tile mosaic and brick monument with an extraordinary variety of motifs.

Fig. 386

View of the mosque from a turret. Courtyard, main mosque and two octagonal minarets are seen in the background, stucco floral pattern on squinches and *muqarnas* inside the turret.

Fig. 387

Cut tile mosaics on *peshtak*, flanked by arched openings with interspaced rectangular panels between the arches.

Fig. 388

View of courtyard wall showing three rows of decorative compartments. Blind arches with vases of flowers feature in the uppermost row, geometric and floral combinations in the middle and delicate flowering branches in the row below.

firing times. The tiles are then cut and chiselled according to the pattern and fitted together face down in an adhesive mortar. A layer of mortar made up of siliceous sand and lime is then poured over with this pieced setting in a mould in order to produce a tile or a block.

In Sindh and Multan however, the faience mosaic variant consists of monochrome tiles with a terracotta base embedded in gypsum and lime or siliceous sand. The Lahore technique differs in that small monochrome pieces or tesserae are prepared from fired quartz or frit that are trimmed and skilfully placed to fit in a predetermined pattern and the siliceous sand with lime poured over it. This cut tile technique is found in Lahore, Srinagar, Delhi, Agra and further south.

According to one description of the production, *the first step in the production of a frit, an easily fusible glass is by mixing siliceous stone, soda and metallic oxide and firing the mixture. Some of this frit is then powdered and mixed with lime and sand to form the base of the tile, this base then receives a thin coat of lime and powdered frit suspended in a rice-water paste. Finally the coloured glass frit alone, ground finely and suspended in rice water or thin gum is painted over the lining coat, smoothed and polished when dry and the whole may require further light firing. The resultant bits are then cut down and the precise shapes dictated by the pattern are then ready to be fixed to the receiving surface. This process is of course repeated for each colour required. The result is a kaleidoscope of colour with yellow, orange, green, blues and white predominating. The lighter colours tend not to be pure colours in terms of spectrum but mixed with some measure of white (unsaturated shades), the darker colours are used more sparingly in borders and in tile calligraphy. The designs are for the most part floral. Some are naturalistic flowering trees and herbs. Irises are a favourite subject almost filling their panels, others are more formal – vases or ewers filled with sprays of flowers – while some areas such as the spandrels of arches are filled with a more conventionalized floral arabesque. Geometrical designs are favoured for borders and for some panels based on the square, octagon and hexagon...*³⁹

Another decorative technique that evolved simultaneously is based on square tiles, on which patterns are painted directly on to the enamelled or glazed ground, continuing from one tile to the next, until the pattern is complete. One such form generally restricted to a blue and white palette is referred to as

cuerda seca or dry chord, so called because of a thin and dull dark line composed of manganese and a greasy substance that evaporates during firing and serves to divide hues and prevents colours from running into one another. The other form, known as the *haftrang* technique uses several colours, an alkaline glaze covering, protecting and preventing the mingling and overflowing of colours.

Panels of such tiles occur alongside cut tile mosaics on the tomb of Asaf Jah Khan (d. 1641) at Shahdara near Lahore. Tiles from the mid 15th century tomb of Madani near But Kadal in Srinagar and the *Neeli Chhatari* monument in Delhi are clad in square tiles made in the *cuerda seca* technique. These bear a striking similarity to the *haftrang* tiles associated with Safavid Persia whose use of a varied colour spectrum gave the style its distinctive name. Magnificent tile mosaics were made during the reign of Shah Jahan in Lahore, more particularly under the patronage of the Persian noblemen Asaf Jah Khan and Ali Mardan Khan, a governor of the Punjab.

Monuments

The most noteworthy Mughal structures of the 17th century in Lahore include the Lahore Fort, the Wazir Khan Mosque, Jahangir's tomb, the *Chauburji* or the gateway to the garden of Zaibunissa and the Dai Anga mosque.

The Lahore Fort

The foundations for both the Lahore and Agra Forts were laid by Akbar between 1617-18 CE. The fort in Lahore was completed during the reign of Shah Jahan, although some work appears to have been carried out under Aurangzeb. This magnificent monument bears the imprint of three Mughal emperors, subtly illustrating the transition that occurred in architectural embellishment. Imprints range from the earliest green-glazed dome on the tomb of the blacksmith, Shaikh Musa Ahangar (c. 1519 CE) to the *Nila Gumbaz* or blue dome erected over the remains of Abdul Razak Makai of Sabzwar, Ghazna, who settled in Lahore during Humayun's reign, to a host of cut tile mosaic panels with brilliant compositions.

The walls of the Lahore fort are unparalleled in the region for their finesse of line and colour, most often arranged in relief and bordered with red and white plaster to create a brick and mortar effect. The tile revetments on the walls cover a surface area of some 8000 square yards and are made up of brightly coloured panels in geometric and floral compositions. A number

Fig. 389
Prayer chamber archways.
Parapet of inverted fleurons,
Qur'anic inscriptions
in *thuluth* on white
calligraphic band above.
Spandrels adorned with
interlacing floral scrolls in
arabesques and calligraphic
compositions in cursive
nashki on rectangular
panels between the arches.

Fig. 390
Tile mosaic panel with
Arabic inscription in *nashki*.

Fig. 391
Minaret and turret (detail).

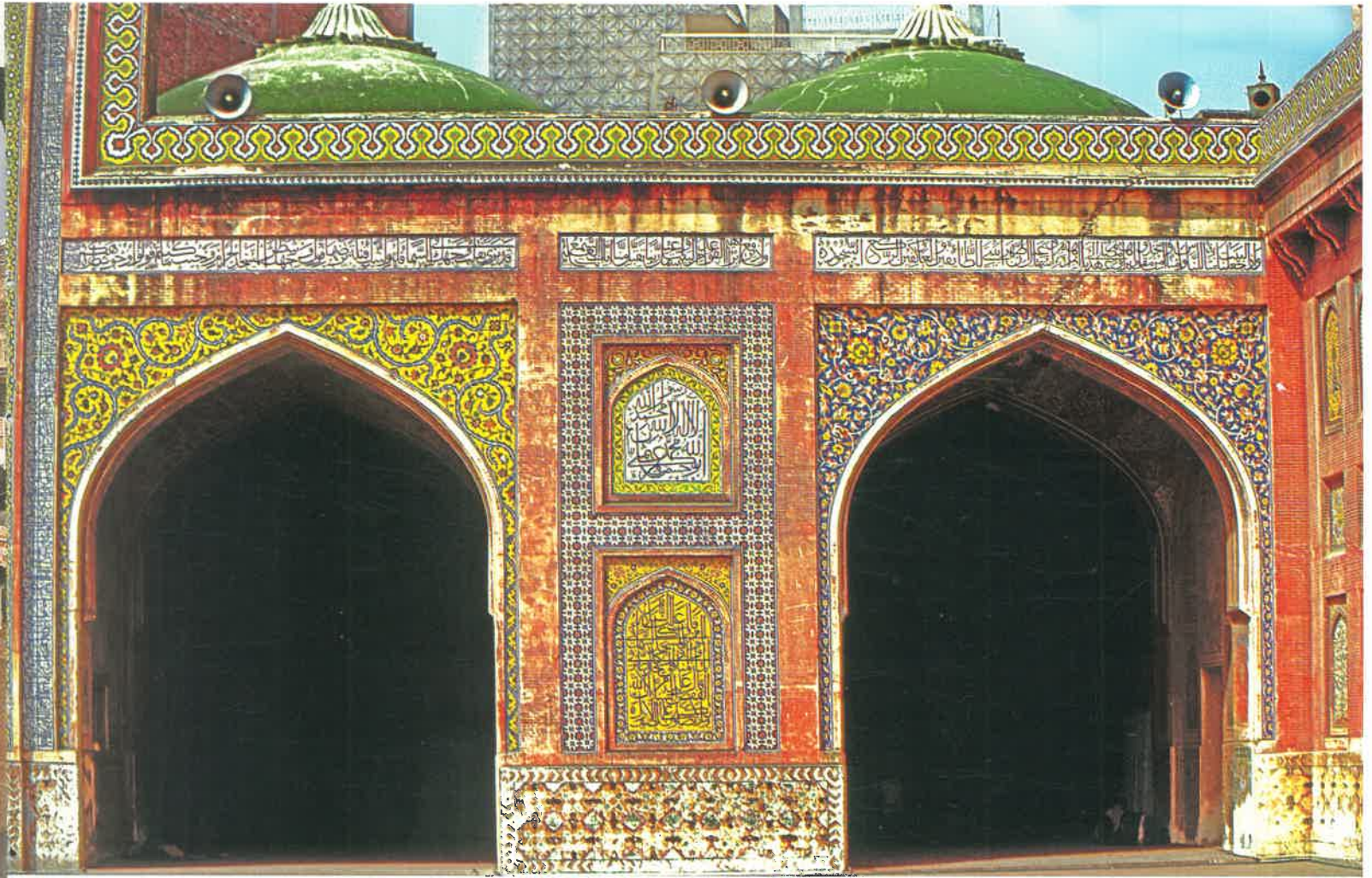


Fig. 389

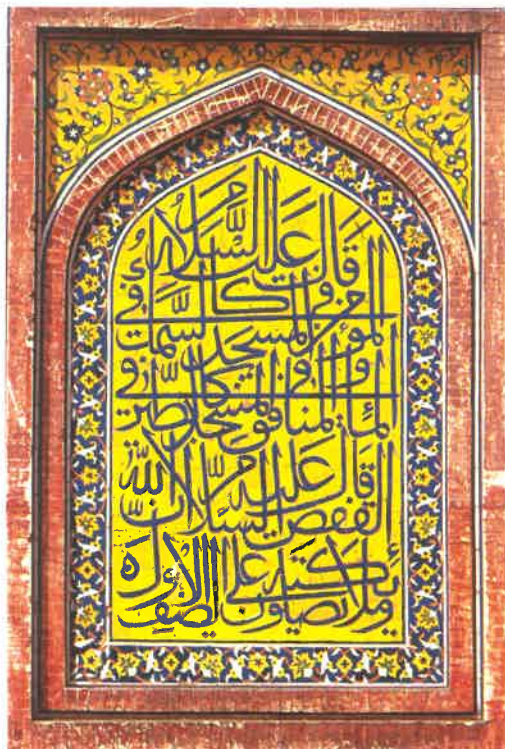


Fig. 390



Fig. 391

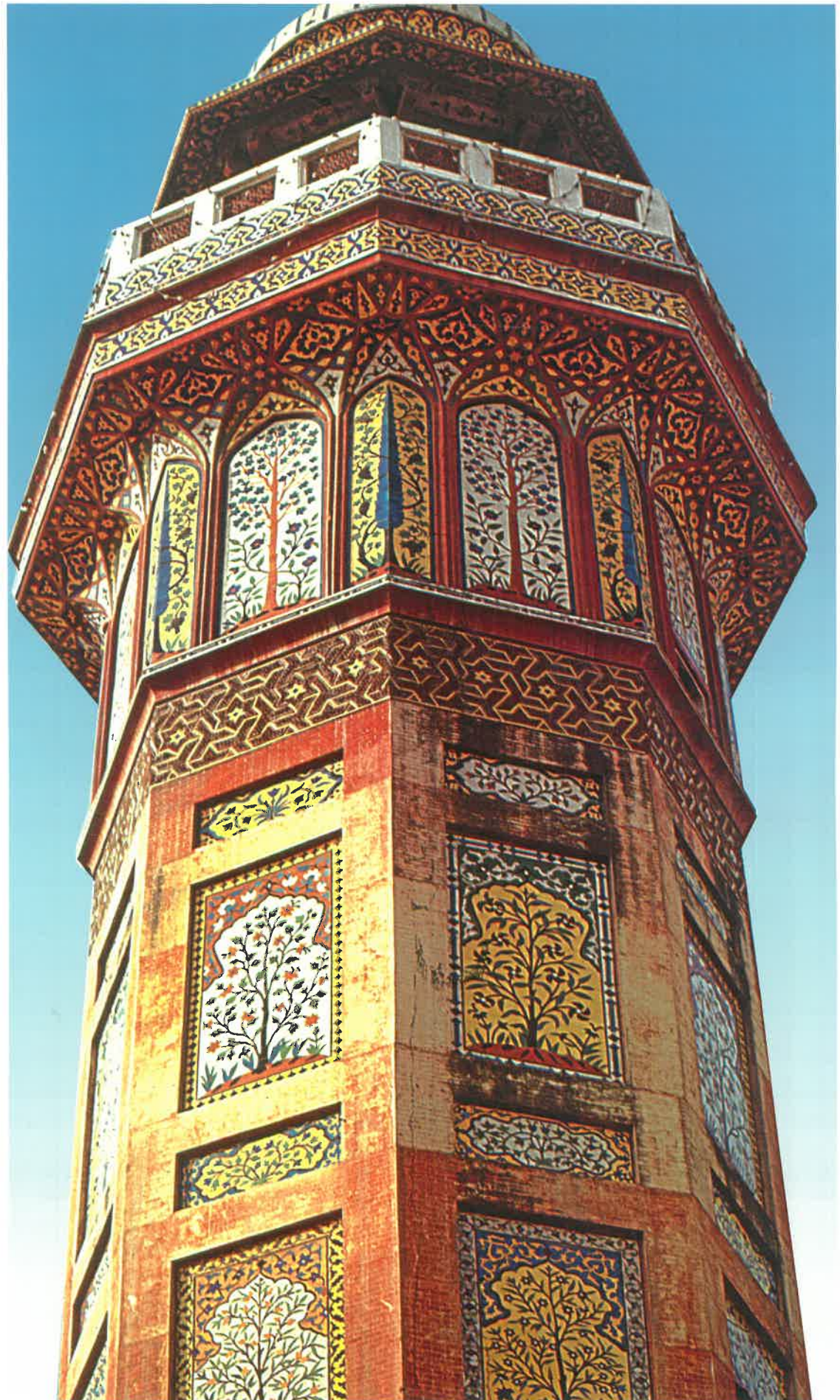


Fig. 392
View of minaret. Each octagonal aspect has alternating horizontal panels of floral amulets and vertical panels of flowering irises. Floral patterns are seen on the spandrels under the curved bellies of the balcony with cypress and *chenar* panels. Cut brick *bannai* band below with a trefoil motif is similar to that of the Lahore Fort.

Fig. 393
Watercolour of the Wazir Khan Mosque by W. Carpenter, Lahore 1854 CE.

Fig. 394
Main entrance. Wazir Khan Mosque. A horizontal frame above the arch is inscribed with the *Kalima* in *nastaliq*. The *Peshtak* is divided into panels, bands, projecting balconies and a high archway, all brilliantly decorated in cut tile mosaic with calligraphic, geometric and floral patterns.

Fig. 392



Fig. 380

Fig. 380
Panel on gateway. Rectangular panel with blind recessed arch, cut tile mosaic depicting floral blooms.

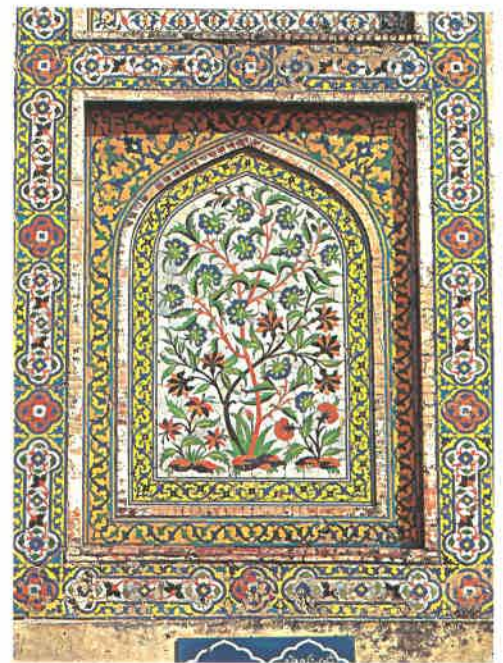


Fig. 381

Fig. 381
Panel on gateway. Elaborate flowering plant in cut tile mosaic on recessed arch.



Fig. 382

Fig. 382
Panel on external wall. A pair of herons in cut tile mosaic on spandrels.

Fig. 383
External wall. Broad band of moulded brick in *bannai*, with rows of narrow and broad arched panels below.

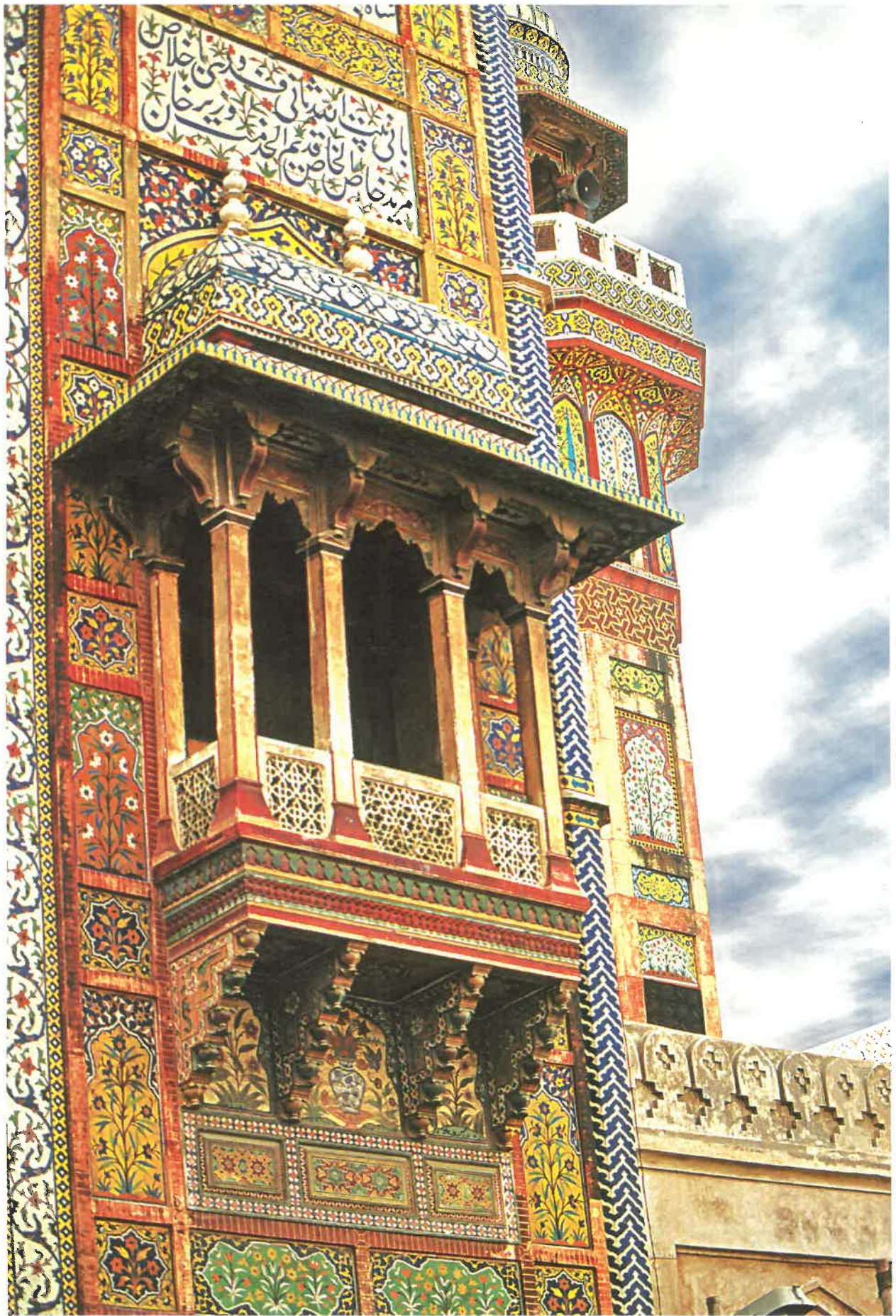
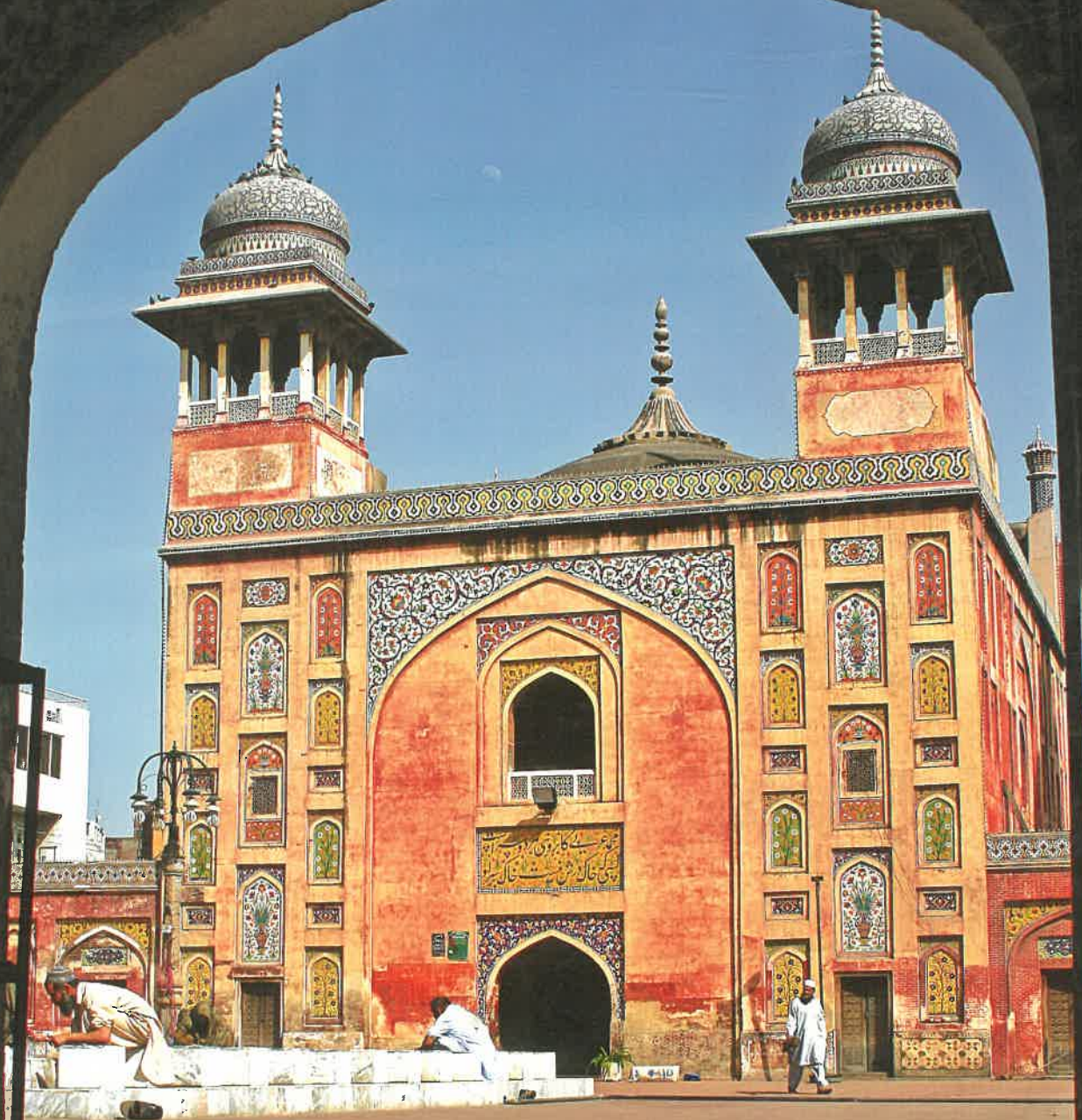


Fig. 395

Fig. 396



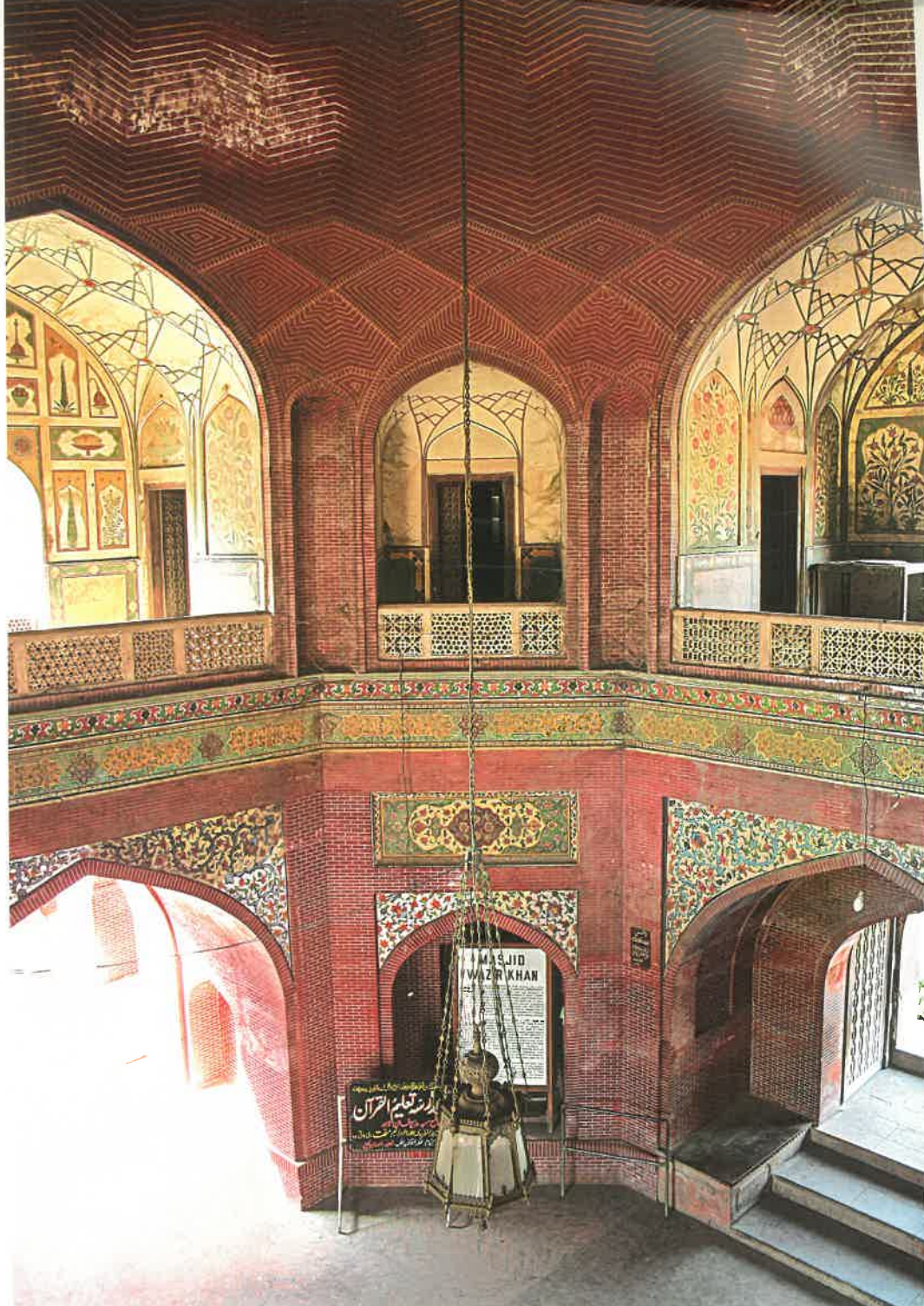


Fig. 397

of these depict arabesques, court scenes, riders, elephants, hunting scenes, dragons and mythical birds that echo Mithraic Persian symbolism. Horses with thick set bodies, curved necks and diminutive heads have been drawn from Persian prototypes but the cloud filled spaces reflect the influence of Chinese iconography⁴⁰ (Figs. 368-378). The Fort and the Palace wall span approximately 500 yards from east to west. Immediately after the first gateway, an imposing gothic arch referred to as the *Hathi pol* or *paon* (elephant's foot) (Fig. 379) bears a Persian inscription recording the date of its construction as 1631 CE. Panels of tile revetements in relief line the arch of the gateway (Figs. 380 and 381), while elaborate

compositions of scrolling vines and flowers, animals including camels, horses, dragons and herons (Fig. 382), and a variety of popular courtly pastimes such as polo, sword fighting, hunting, elephant and bull fights adorn the adjoining walls.

Two terracotta cornices, outlined in narrow glazed turquoise bands, and approximately thirty feet apart run along the entire length of the external wall. The superior cornice has a repeating pattern of a six-pointed star enclosing a smaller yellow star and surrounded by trefoils, identical to the ornamentation seen on the Wazir Khan Mosque. The cornice below has a repeating pattern of swastika motifs. Two

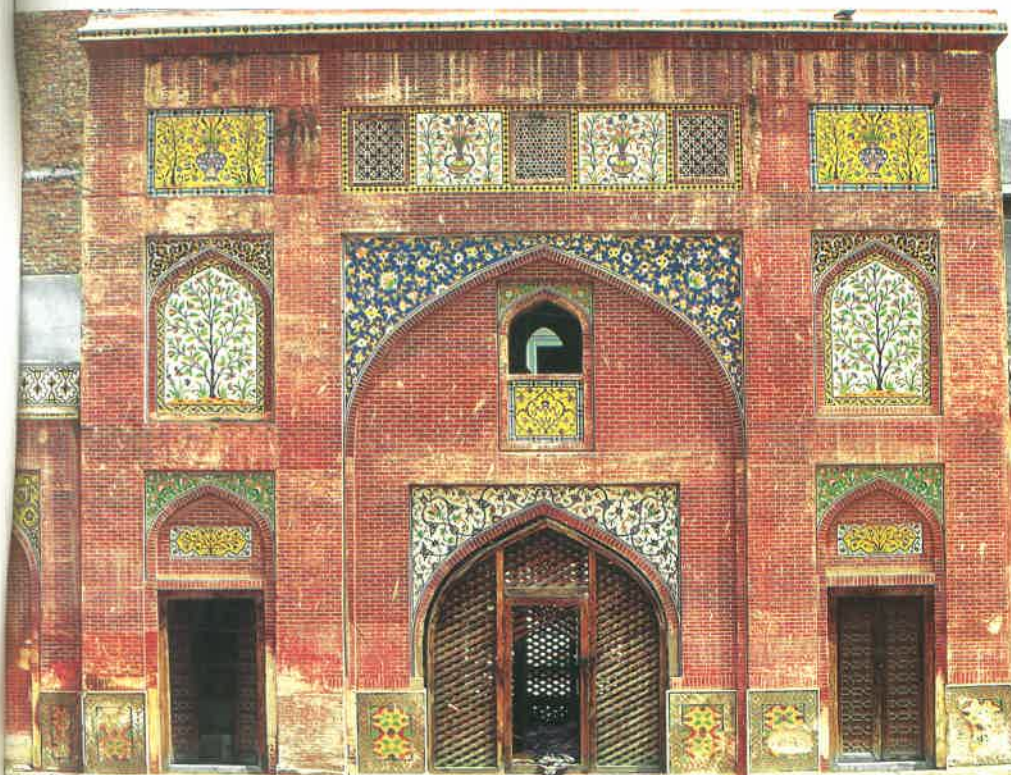


Fig. 398



Fig. 399

rows of arched recesses bridge the surface between the cornices. Alternating narrow and wide recesses are divided by a horizontal band of small glazed squares. Fine yellow, blue and white geometric patterns adorn the spandrels of the arches (Fig. 383). The wide recesses above have blind arched openings while the lower ones have projecting balconies. A frieze of court scenes runs between the recesses. The wall between the superior cornice and the recess is clad with alternating rectangular panels of geometric and floral patterns in faience mosaic. The upper geometric panels are more or less intact, but the lower ones have lost much of their decoration. The west wall forms part of the *Shah Burj* pavilion and is a compelling example of tile work depicting human figures. It has five large balconies, *jharokas*, with winged angels in robes and a mythical bird, *simurgh*, on their spandrels (Fig. 384).

The Wazir Khan Mosque (Fig. 385).

Another extraordinary monument of Mughal Lahore is the Wazir Khan Mosque, built in 1634 CE by Shah Jahan's governor, Ilmuddin, a native of Chiniot. It exhibits features of classical Mughal architecture: overlapping arches, high domes, tall corner minarets, a large paved courtyard and a high vaulted entrance. Elaborate glazed cladding in brilliantly tessellated mosaics together with

medallions and arabesques painted on stucco embellish the mosque (Figs. 386 and 387). The walls are entirely covered in a profusion of colour provided by cut tile mosaics, similar to those on the Lahore Fort (Fig. 388). An assortment of geometric, calligraphic and floral panels illustrate immaculate juxtapositioning of shaped tiles: stars, squares, rectangles, pentagons, hexagons, octagons, foliage, flowers, cypresses, Persian and Arabic scripts. The calligraphy is of a uniformly high standard in *thuluth* and *nastaliq* scripts along with colophons or *tughras* (Figs. 389 and 390). The predominantly yellow arches with their spandrels and crenellated borders are stunning in their exuberance. Towering minarets end in large cupolas with eight arches, parasol-like pavilions (*chhatris*), balconies and recessed panels of faience mosaic continue up to the curved underbellies of the balconies (Figs. 391 and 392).

The access to the mosque is an edifice in itself with a monumental arched entrance and a deep recess (Figs. 393 and 394). Its adjoining aspects are divided into panels, each with a projecting balcony and engaging side columns, decorated with a chevron pattern in blue and white tile mosaic (Fig. 395). The side entrances also have recessed panels with beautiful floral and scrolling vine patterns, decorative foliage, rosettes, calligraphic inscriptions and

Fig. 395
Projecting balcony or *jharoka*
adjoining the main entrance.
Panels with a compelling side
pillarette in a chevron pattern.
Rectangular panels with
Persian couplets in *nastaliq*.

Fig. 396
View from the prayer
chamber.

Fig. 397
Interior of the vestibule.

Fig. 398
Façade of the tomb of Shaikh
Mohammad Ishaq Gazruni,
c. 14th century CE., within
the courtyard of the
Wazir Khan Mosque.

Fig. 399
Revetments above a
door in the courtyard.

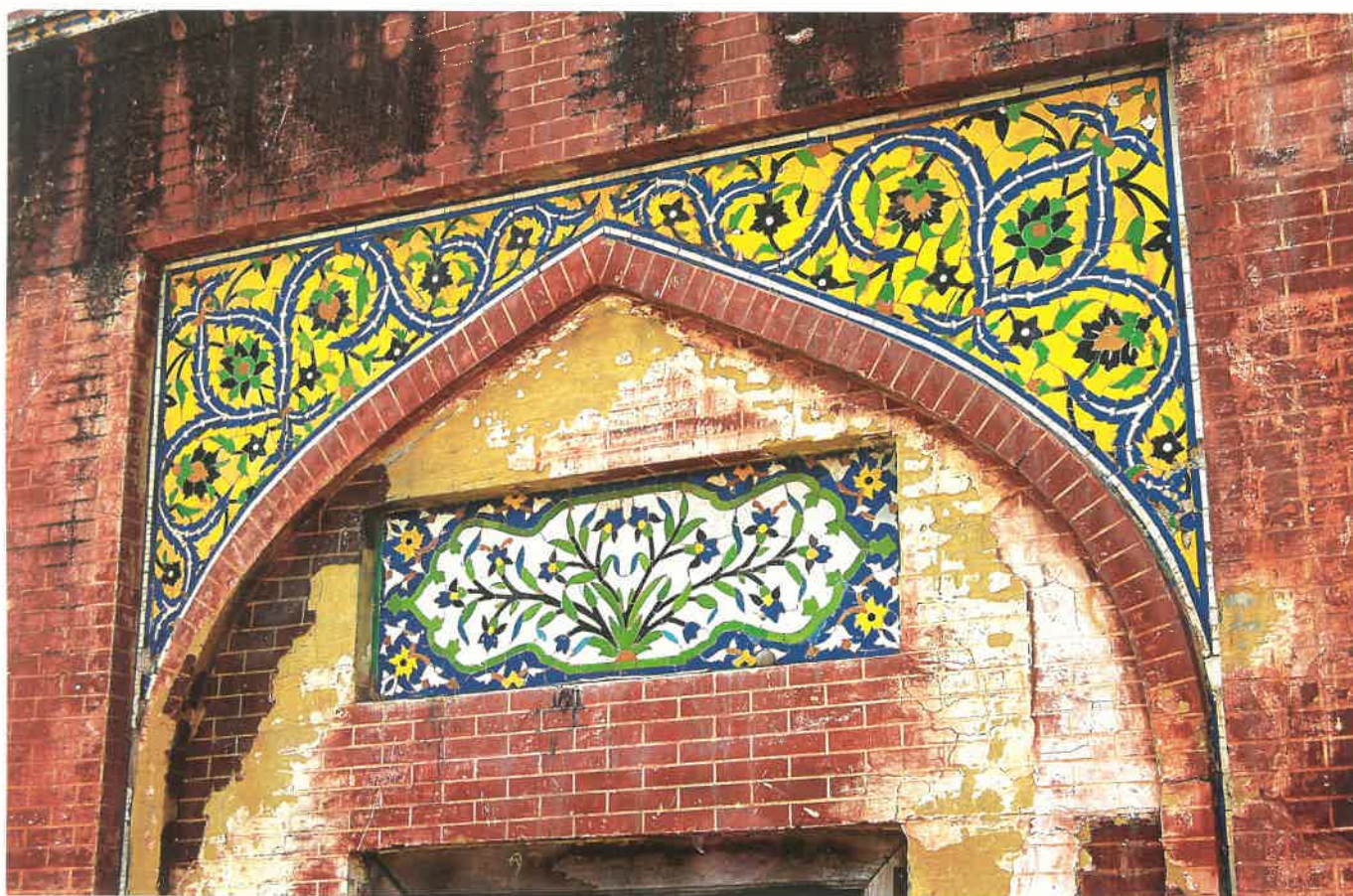


Fig. 400



Fig. 401



Fig. 402

Fig. 400
Cut tile mosaic decoration in the courtyard (detail). Bold arabesque pattern on the spandrels, amulet with a floral composition.

Figs. 401-405
Cut tile mosaic panels. Ornamentation with floral blooms and foliage.



Fig. 403



Fig. 404

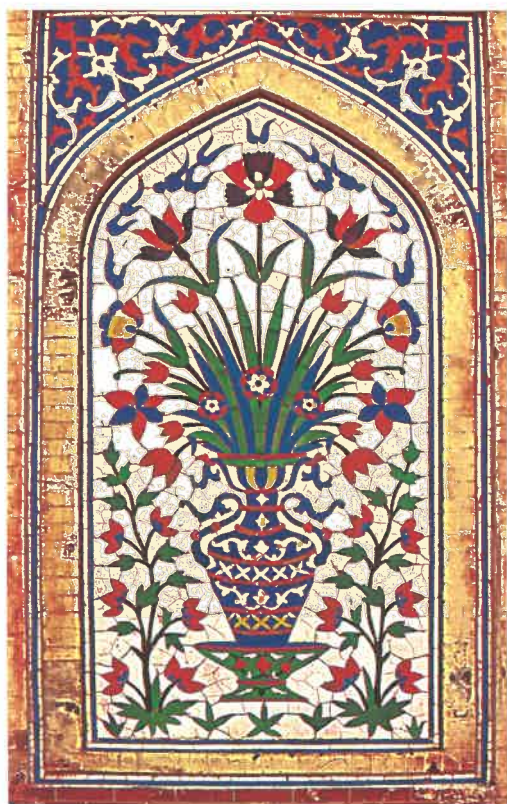


Fig. 405

decorative bands (Figs. 396-399). Termed as the perfect grammar of ornamentation (Figs. 400-406), the Wazir Khan Mosque has been compared to the Alhambra in Spain.⁴¹

Cut tile mosaic traditions in this part of the world declined after Shah Jahan; and we have an account by B. H. Baden Powell of a family of master ceramicists who decorated the Wazir Khan Mosque in this technique.

We have now living at Jalander a lineal descendant of the artist who decorated the beautiful Wazir Khan mosque at Lahore, so well known for its complete and exquisite covering of encaustic tiles and pottery mosaic. This person also possessed the art of making tiles, producing a glaze of hardness and finish far superior to that of other makers and producing colours notably a pure yellow and splendid browns and greens which are nothing like equalled by any of the better known Iranian potters...At rare intervals he will produce a simple tile or a panel of tiles and that is all. No inducement, however, can persuade the manufacturer to pursue this branch of his craft in a regular way.⁴²

During the Timurid and Safavid periods, the interiors of the domes were decorated with

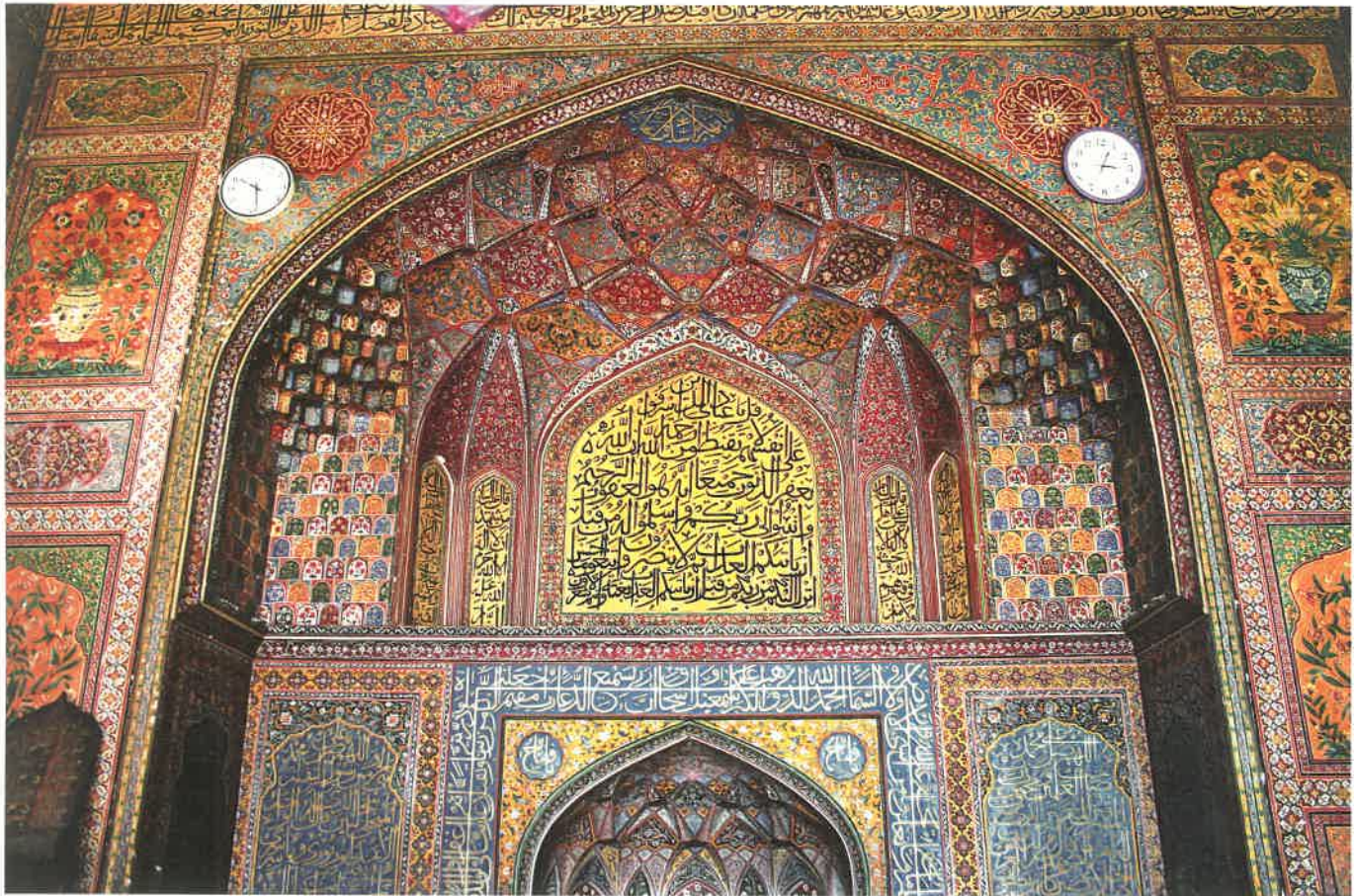


Fig. 406

leaf-like interlacing patterns. The domes in the monuments of Thatta and Delhi have cosmic configurations with repeating polygons, stars and rosettes that do not feature in the Lahore repertoire.

Mausoleum of Asaf Jah Khan (Fig. 407).

The mausoleum of Asaf Jah Khan (c. 1641 CE) the empress Noor Jahan's brother, is located close to Jahangir's tomb and has both square tile and cut tile mosaics sunk in rectangular panels. The octagonal tomb with a conical dome has high arches on its sides supporting half domes. The spaces between the blind corners and the arches are embellished with elaborate cut tile mosaic panels in floral patterns of yellow, blue, orange and dark brown; irises, lilies and chevron bands embellish either side of the entrance (Figs. 408-412). The floral patterns on the white marble cenotaph are in *pietra dura*.

Most of the buildings in Lahore are designed and built in a manner similar to Jahangir's tomb (1637 CE): the beautiful *Gulabi Bagh* (Fig. 413) or gateway to the Rose Garden (1655 CE) with its profusely decorated walls in floral

and calligraphic tile mosaic panels (Figs. 414-416), leading to the splendid monument of Dai Anga, (1671 CE, Figs. 417-419), of which only a tracery of string courses remain; and the *chauburji* (1646 CE) all have identical cut tile mosaic embellishments of blossoming plants, bouquets, leaves and cypress trees. The same motifs are seen on Akbar's mausoleum in Sikandra and Afzal Khan's tomb, the *Chini ka Roza* in Agra (Figs 420 and 421).

Sharfun Nisa Begum and the Cypress Tomb

Other monuments worthy of note are that of Sharfun Nisa Begum, the sister of Nawab Zakariya Khan, governor of Lahore from 1719-48 CE and the mid-18th century *Sarv wala* Maqbara or cypress tomb. The *Sarv wala* Maqbara is the only example of a rectangular tapering brick structure with a low vaulted dome supported on a band of glazed tiles. A mosaic of four alternating cypress trees interspersed with small flowering plants adorns each of the walls on its upper half. The other monument is that of the potter Buddha whose father Suddhu was supposedly a supplier of bricks for construction. The square monument, its coloured glazed octagonal top

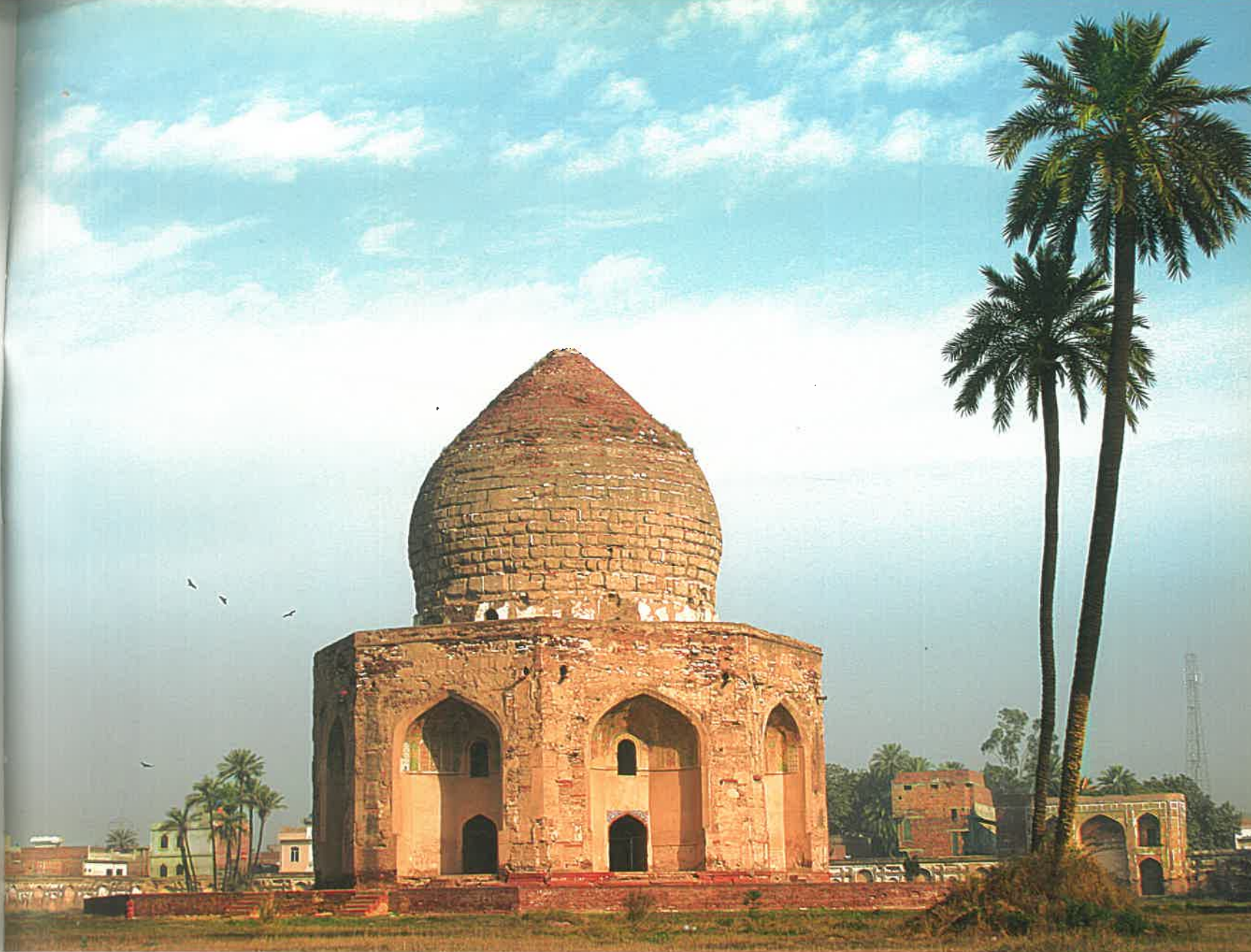


Fig. 407

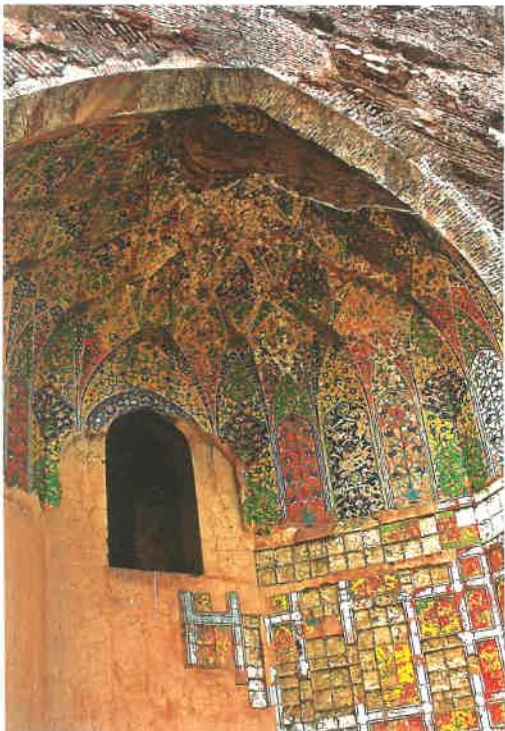


Fig. 408

supporting a high dome and a cylindrical drum, is decorated in glazed tiles arranged in zigzag patterns.



Of all the elements earth is the most sacred. The fragrance emanating from parched soil flushed by droplets of rain resonates deep within man, recalling the everlasting bond between him and mother earth. Created from clay, baked, burnished and destined to lie within it, seeking union and resurrection into another world, man has used this very element to record his epitaph. From clay, he created models that manifest his evolution, the codification of his existence to the adornment of his final resting place.

From prehistoric times, objects of clay have played an important role, prosaic as well as sacred. In the earliest stages of human

Fig. 406

Wazir Khan Mosque, *mihrab* (detail). Painted stucco and epigraphic panels on a semi vaulted alcove, squinches and *muqarnas* in multi coloured floral (*gulab kari*) and vegetal patterns.

Fig. 407

View of the tomb of Asaf Jah Khan, Lahore, c. 1641 CE. Octagonal tomb with conical dome and high arched door ways. Most of the tile work is missing, traces of cut tile mosaic and *cuerda seca* can still be seen.

Fig. 408

Vault within alcove, lined with panels of faience mosaic, floral compositions in blue, green, yellow, orange and dark brown.



Fig. 409

Fig. 409
Cut tile mosaic
compositions of
arabesques and floral
patterns on *muqarnas*.

Fig. 410
Gateway, façade decorated
in horizontal and vertical
panels and bands in
the style of Mughal
monuments of the period
in Delhi and Agra.

Fig. 411
Balcony on first level
(detail). Chevron pattern
on corner pilarettas and
arabesques on spandrels.
The decoration is based
on horizontal and vertical
compartments with floral
and vegetal compositions
in cut tile mosaic.

Fig. 412(A,B & C)
Tiled panels on
mausoleum of Asaf Jah
Khan and illustrations
of cut tile compositions
on *Chini ka Rauza*, Agra.
Reproduced from plate
No.XI, *Archaeological
Survey of India, Annual
Report of 1902-03*.



Fig. 410

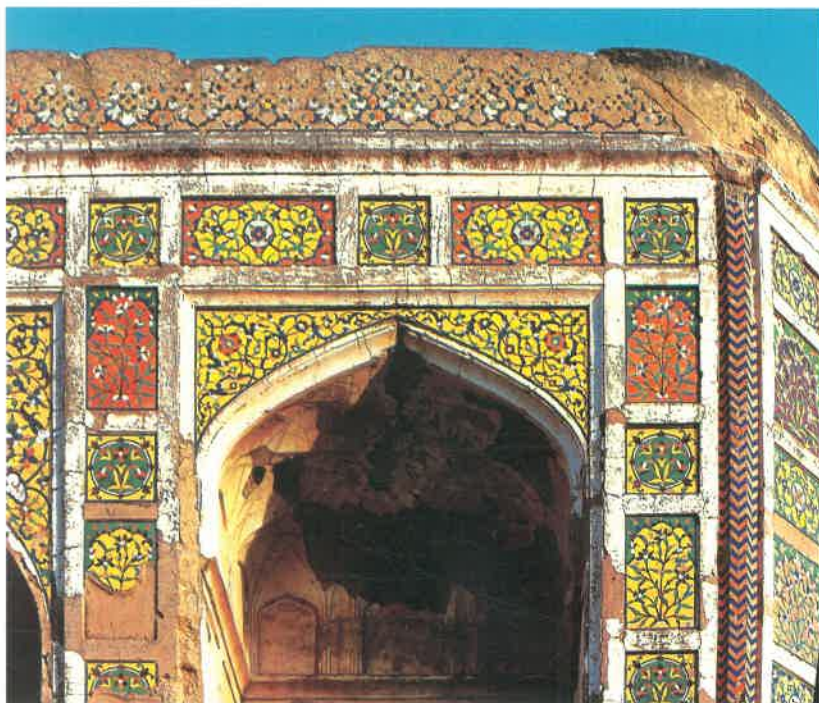


Fig. 411



Fig. 412



Fig. 412 A



Fig. 412 B



Fig. 412 C

development, not only were crude clay vessels used to store the first harvest and cook the first meals, but clay was also used to mould objects of worship. The use of clay evolved to include brick making and tiles and with the knowledge of glazes man was able to construct and adorn places of dwelling and worship.

In the arts of Islam, ceramics occupy an inspired almost spiritual status. The wondrous versatility of clay and the revelation that a thin, transparent layer of glaze could render a brick's decorative sheath permanence gave birth to a new architectural design vocabulary. The initial monochrome tile and decorative *bannai* traditions that relied on the play of light and shadow for effect were surpassed by

the more refined techniques of polychrome, over-glaze and lustre. As patterns on tiles grew in sophistication the scope and scale of their usage expanded accordingly. At first used to shape the dome of a mosque, tiles bore calligraphy and embellished walls, becoming de rigueur in the beautification of mosques most especially the *mihrab*.

Techniques such as over glaze enamelling, lustre ware and *minnai* all absorbed different design influences, but tile mosaic emerged as the most decorative medium, allowing large surfaces to be covered in brilliant colours. Eventually over glaze painting, which abraded easily, was replaced by underglaze and *cuerda seca*, techniques superior in terms of durability.

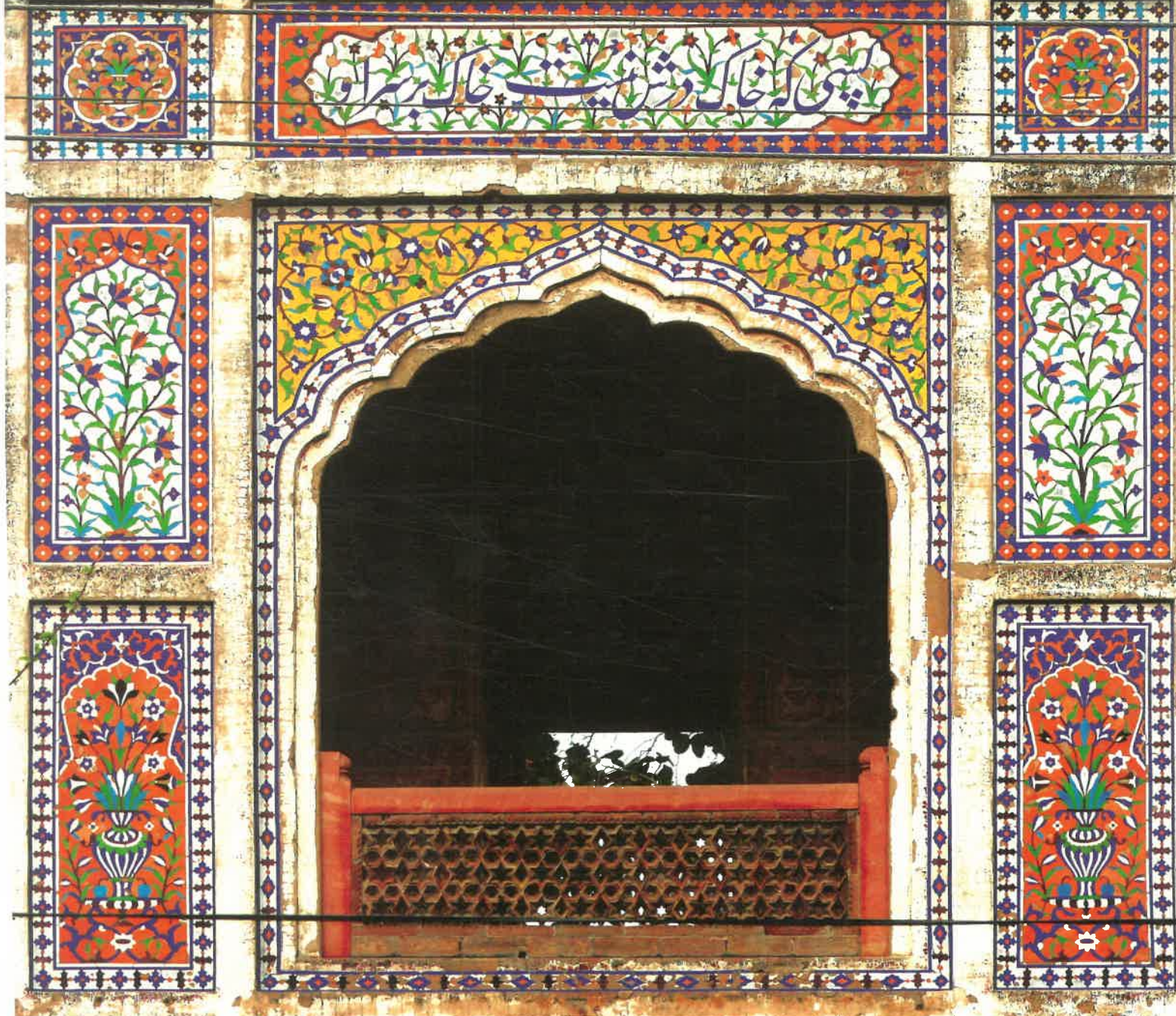


Fig. 416

Fig. 416
Balcony on the upper level
flanked by cut tile mosaic
panels with vases and floral
blooms. Cartouche above
with Persian inscription.

Fig. 417
Tomb of Dai Anga,
Lahore. 1671 CE.
Decorated in cut tile mosaic,
traces remain of a chevron
pattern on the dome.

Fig. 418
Cut tile pattern (detail).
Remnants of cut tile mosaic
reveal mortar that held the
glazed tile elements together.

These techniques which made their way to Sindh and Multan in the 15th century enabled a greater spectrum of decorative styles that could keep pace with the rapid change of development that dominated the 15th and 16th centuries. The diaspora throughout Central Asia of highly skilled artisans dedicated to perfecting the craft resulted in a bewildering range of techniques and designs. The blue and white tiles on the monuments of Kashan, Bukhara, Samarqand, Herat, Khargird and Persia in the 15th century appear to have stemmed from the same source, possibly Kashan, a centre of gravity for the ceramic arts. Islamic potters mastered complex techniques of colouring, firing and finesse; decorative motifs drawn from nature and from *chinoiserie* defied artistic and geographical boundaries.

The 15th century witnessed the zenith of the ceramic tradition; the dazzling and flamboyant

tile decorations patronised by Islamic dynasties for four hundred years commencing in the 14th century stretched across Turkey, Persia, Central Asia, Transoxania and the Indian sub-continent. The spread of the Islamic tile tradition was significantly enhanced by the Mongols who fanned out throughout the region, diffusing the craft and incorporating into it local techniques that lent new impetus and freshness.

Interestingly enough, mosques and mausolea are the only surviving examples of the art of ceramic decoration using tile revetments. The practice of adorning private residences in this manner does not appear to have gained currency due perhaps to a lack of ready supply or it may well have been considered expensive, time consuming and beyond the reach of the common man or because the blue and white colours were deemed too vivid for domestic



Fig. 417

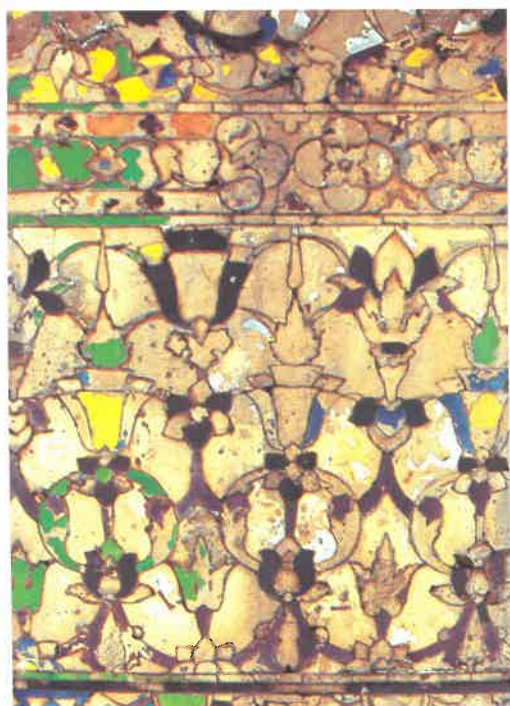


Fig. 418

decor. It may also be that tiles with their complex decorative techniques and colours demanded large areas in order to be pleasing to the eye or more plausibly, this form of decoration was regarded as sacred and better suited to monuments. What is clear is that the tradition flourished under state patronage; it was under the benign influence of a powerful patron that artisans and craftsmen from the 15 to the 18th centuries experimented with glazes and introduced new designs and techniques; imparting greater sophistication to the form. Viewed historically, the muslims of the subcontinent contributed very little to the refinement and use of the tradition and today it is on the verge of extinction in the region, barely surviving in the centres of Sindh and Multan. The art form that was once the pride of Islamic civilisation is no longer a rewarding profession nor does it bring honour.

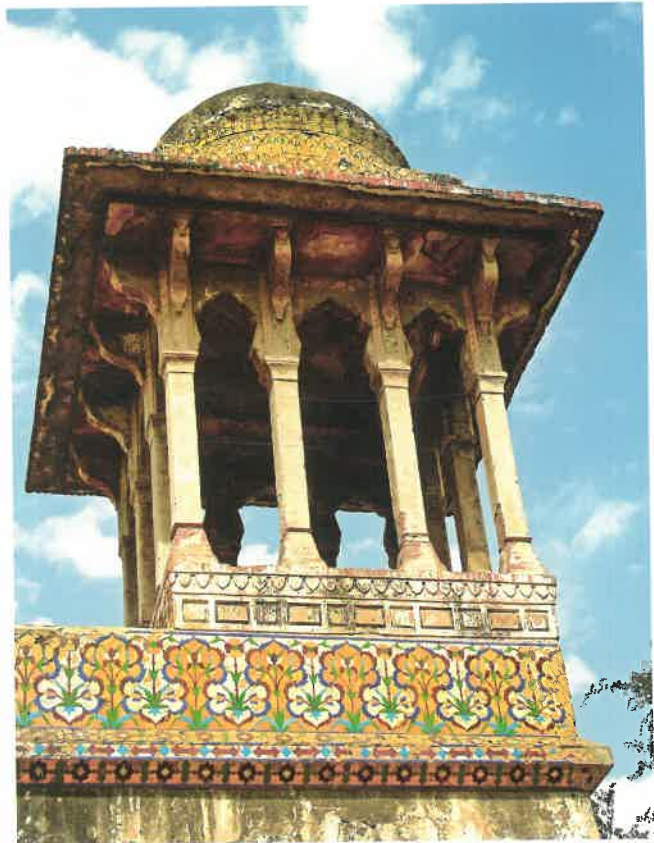


Fig. 419

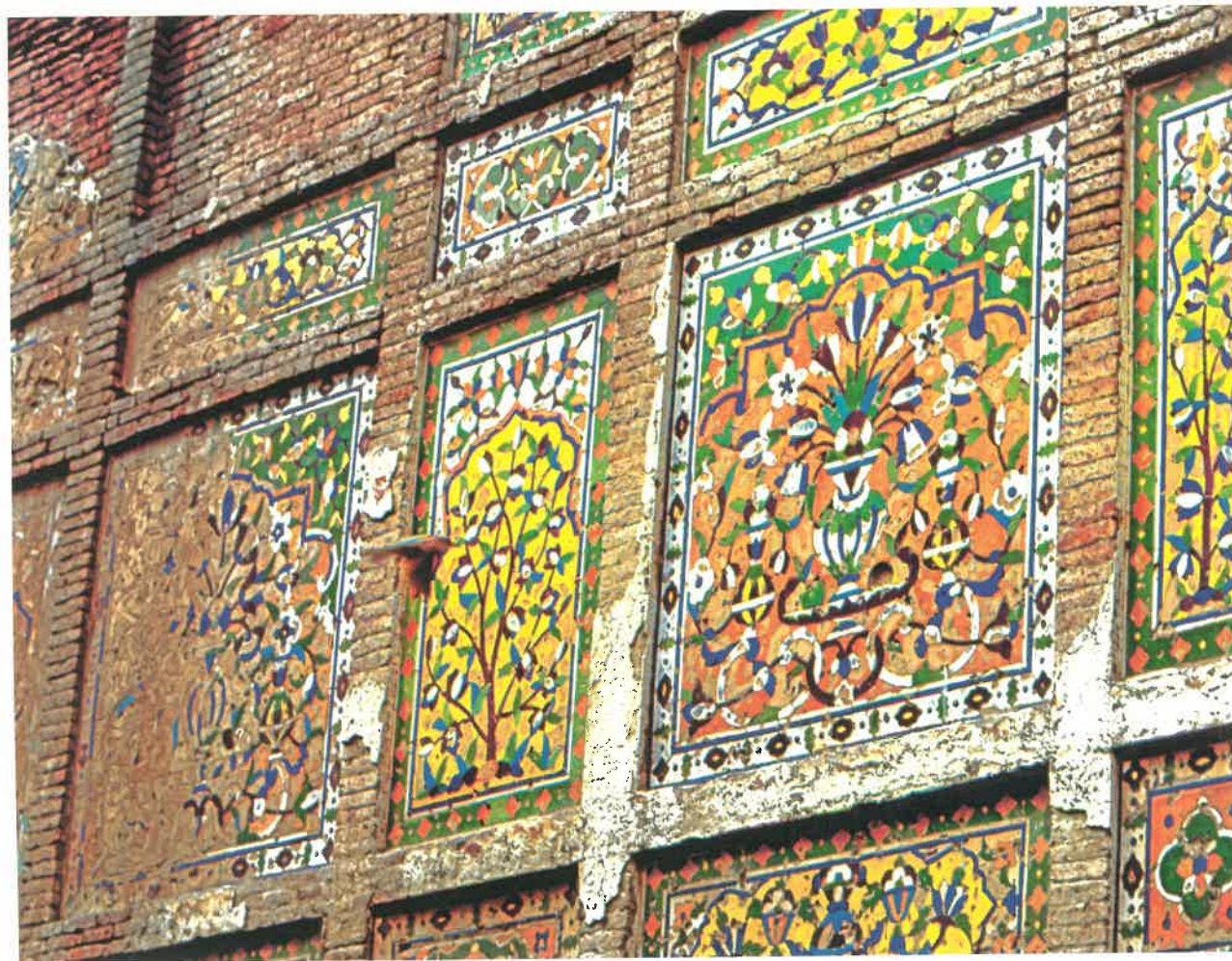


Fig. 420

Fig. 419
Corner kiosk (detail).
Dai Anga. One of the square
kiosks (*burj*) at each corner.
Extant decoration on parapet
is of alternating reversed
fleurons in orange and white
cut tile mosaic.

Fig. 420
Side wall of gateway to
Zubaida Begum's garden
Nawan Kot (detail).

Fig. 421
Zubaida Begum's garden,
corner turret with yellow
ribbed dome. All tile
embellishments appear to
have been lost.



Fig. 421



As a moveable feast, let us relive the vision of Sultan Ulayjaytu and his architects, the ingenuity of Amir Timur and his successors, the Ottomans and the Safavids, and of each sultan who contributed to a living legacy passing on a culture rich in its diversity, yet uniform in its spiritual inspiration.

The decorative tradition of tile revetments lives on in monuments throughout the world of Islam. As these monuments crumble and turn to dust, on the verge of completing the circle, one dreams of going back in time to the ateliers of the *kashigars*, the kilns of Kashan, the *karigars* of Isfahan, the Shah i Zinda, Masjid Jam'i and the Bibi Khanum mausoleum, to be able to visualise these structures from the minaret of Jam and the tomb of Isa Khan Tarkhan, in the company of sultans who made all this splendour possible: glorious creations

destined to return, like all beings of clay, to the earth.

This book attempts to document the tile traditions of Pakistan, a study of the trends that led to the evolution of one of Islam's fascinating decorative traditions in the region based on structures that stand magnificent, even in ruin. There are only two known comprehensive treatises on the art of ceramics in the muslim world, one written by Abul Qasim of Kashan in 1301 CE and the other written in 1888 CE by Ali Mohammad Ispahani, both of which are reproduced here.

*For years let there abide this inlay work and craft
When every dot and speck of us have fallen
This limnings purpose? Something of us should last!*

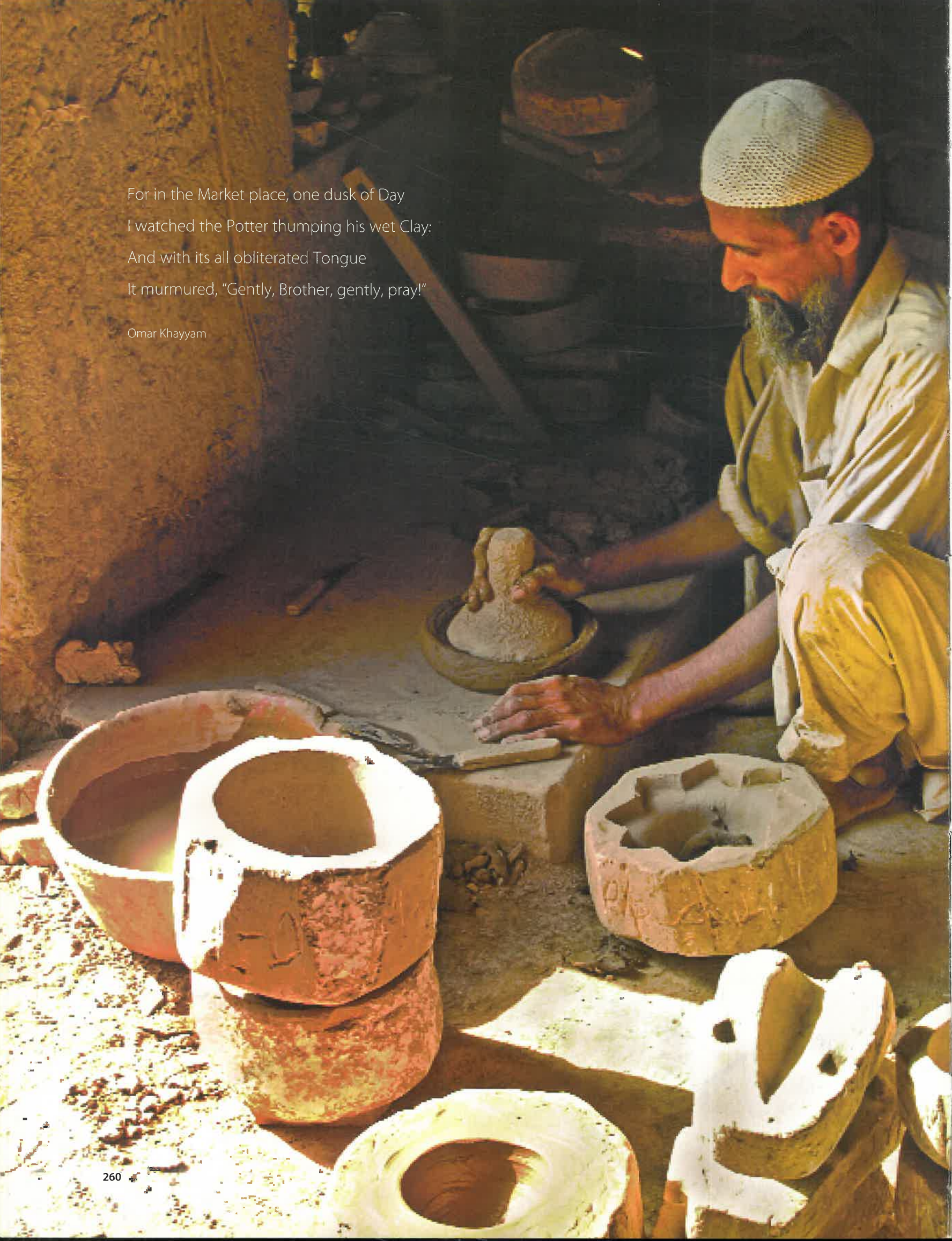
To our abiding here, I see no purpose

Saadi

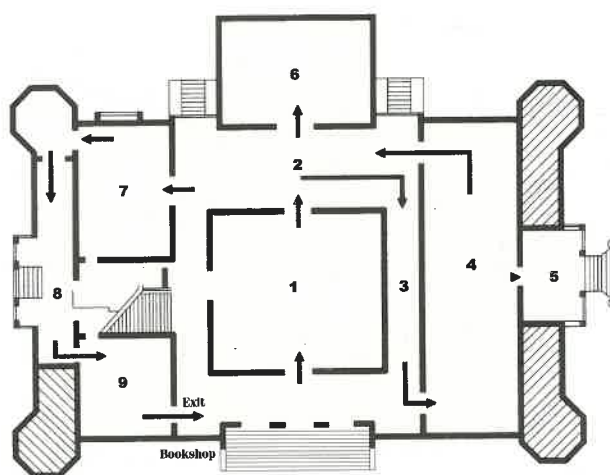
Inscribed in azure and midnight blue on the walls of
Haus e Khas, Herat.

For in the Market place, one dusk of Day
I watched the Potter thumping his wet Clay:
And with its all obliterated Tongue
It murmured, "Gently, Brother, gently, pray!"

Omar Khayyam



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This catalogue comprises of seven themes based on contexts ranging from the traditional to modern studio ceramics. The configurations put into perspective ways in which tile making evolved, what tiles came to represent, their variations, and finally, the results of ceramics becoming a part of contemporary art school curricula.

From one era to the next certain themes have endured for historical reasons, given rise to styles that have disappeared, reappeared and become part of our landscape.

Preceding page

Installation on the façade
of the Museum at the
entrance to the exhibition

A view of Room I

Colours of the Heavens





Historical Overview

Although unglazed earthenware has been discovered at numerous sites along the river Indus (c. 6000 BCE – 1500 BCE) the earliest examples of silica tiles decorated with turquoise blue glazes were found along the river Nile.

The Assyrians and Babylonians, from the 13th to the 6th centuries BCE used earthenware bricks and tiles painted with patterns or figures in coloured glazes. The Achaemenid palaces at Susa in ancient Persia (550 - 330 BCE) had magnificent friezes of brick decorated in coloured relief with figures, lions and winged bulls. Although this technique may have declined after Alexander's invasion in 334 BCE., Persia excelled at tile making during the Sassanid era (221 – 641 CE). Among the decorative arts of the time, a new form of wall covering, the stucco technique, evolved. Stucco plaster could be carved, painted and used in conjunction with glazed tiles.

Further east, the Ummayyad Caliphate (661 - 750 CE) patronised Graeco-Roman artistic traditions in their capital at Damascus followed by the Abbasids (750 - 1258 CE) who moved the epicentre of the Islamic world to Baghdad, heralding a return to the artistic traditions of Mesopotamia. Persia, however, continued to remain the dominant influence in the arts of Islam.

Craftsmen were drawn to Baghdad from all parts of the expanding Islamic world. Inspired by imports from China and the Far East, hybrid traditions evolved. As the power of the Caliphate waned, many artisans transferred their allegiance to the Fatimid rulers of Egypt (969 – 1171 CE), who made Cairo a cultural and artistic capital that rivalled Baghdad. The Fatimids controlled an empire that stretched from North Africa to the River Indus. Methods of tile construction and ornamentation were thus dispersed eastwards from Northern Mesopotamia, across the Mediterranean, Persia and North Africa to the Indus Valley.

In the 13th century, the Mongols destroyed cities and peoples but craftsmen were often spared and carried off to serve their conquerors. They were thus able to enrich the design repertoire of their artisans with the artistic traditions of the Chinese and Turkic peoples. The Mughal emperor Babar and his successors (1526-1857 CE) brought new life to the tile making traditions of South Asia. The valley of the Indus became the centre of an evocative tile tradition with marked Persian and Central Asian influences.

Room 7

The Grammar of Ornament

September 2008



Goblet

Mehrgarh
c. 2500 BCE

Faiz Muhammad black on gray ware

H: 7 cm D: 5 cm

ACQ 340

Courtesy Quetta Museum



ROOM 1

The Beginning: Mehrgarh

Mehrgarh in Baluchistan, Mohen jo daro in Sindh and Harappa in the Punjab represent the zenith of the Indus Valley civilisation. These forgotten cities flourished for over two millennia between 3500 and 1500 BCE testifying to the birth, flowering and decline of a civilisation that stretched over the whole of Pakistan and areas beyond.

Since 1974, artefacts excavated by the French Archaeological Mission supplemented by research findings of Italian, British, American, French, German and Pakistani archaeologists have enhanced our knowledge of advances made in the art of fired brick making by settlers in the Indus Valley. The historical view of the Mehrgarh settlements as offshoots of an advanced civilisation from South Central Asia has been challenged by the French Mission, who contend that Mehrgarh was at least as old as some of the settlements in Iran and Turkmenistan (c. 7000 BCE) and possibly older.

The period covering the 4th millennium and the first half of the 3rd millennium BCE saw the development of monochrome and polychrome wares in Baluchistan and the Indus Valley. Traces of large firing areas with kilns, vitrified vessels, workshops, store rooms and finished wares at Mehrgarh, Nausharo, Mohen jo daro, Chanhudaro, Harappa and Cholistan, all indicate how the production of earthenware may have been organised. This industry was complemented by parallel advances in the making of human and animal figurines. Thousands of figurine fragments found at Mehrgarh show close affinities with examples found in regions bordering Baluchistan, most particularly Mundigak in Afghanistan, Shahr i Sokhta in Iranian Seistan and Altyn Tepe in Turkmenistan.

The objects from the collections of the Quetta Museum excavated at Mehrgarh highlight important links between the Indus Valley, the Iranian plateau and South Central Asia. They also confirm that the pottery traditions of Pakistan are amongst the most ancient in the world.

The oldest known pottery from Mehrgarh in Baluchistan is decorated with geometric, goat or bird motifs, resembling motifs on pottery found at archaeological sites of the Iranian plateau. Unglazed ware found at Mehrgarh is mostly fine and dense in texture. It is well fired and varies in colour from a cream to orange, frequently coloured in a plum red slip and painted with motifs using a brown pigment.



Fig. 1

Large bowl

Mehrgarh
c. 3000 BCE

Unglazed earthenware, black painted on buff
H: 6 cm D: 36cm
Private collection



Fig. 2

Goblet

Mehrgarh
c. 2500 BCE
H: 7 cm D: 5 cm
CQM 340

Faiz Muhammad
black on gray ware.
Artefacts such as this goblet have been found at sites in Nal, Mundigak, Shehr e Sokhta, Kot Diji and Amri. It displays black painted decoration of gazelles on a background with pipal leaves and fish swimming among aquatic plants.



Fig. 3

Small pot or vessel

Mehrgarh
c. 4000 - 3600 BCE
H: 8 cm D: 6.5 cm
CQM 4421

Unglazed earthenware
brown on cream slip.



Fig. 4

Tall beaker or footed goblet

Mehrgarh
c. 3500 - 3000 BCE

Kechi Beg Style
Polychrome earthenware
H: 40 cm D: 21 cm
CQM 3879

The period covering the 4th millennium and the first half of the 3rd millennium was of great cultural importance in Baluchistan and the Indus valley, as it saw the evolution of the Kechi Beg and Quetta styles of ornamentation, regarded as a landmark of the Chalcolithic Age.



Fig. 5

Bowl

Mehrgarh
c. 4000-3000 BCE
Unglazed earthenware
H: 8 cm D: 40 cm
CQM 3921 D 2113



Fig. 6

Vessel

Mehrgarh
c. 3500-3000 BCE
Polychrome earthenware
H: 16 cm D: 14.5 cm
CQM 5967



Fig. 7

Small vessel

Mehrgarh
c. 3500-3000 BCE
Black on gray ware
H: 8 cm D: 8 cm
CQM 295





Fig. 8

Dish or shallow bowl

Mehrgarh
c. 3500-3000 BCE
Kechi Beg style
Polychrome earthenware
H: 4 cm D: 40 cm
CQM 556



Fig. 9

Head of bull with horns

Nindowari
c. 2500 BCE
Terracotta
H: 8 cm W: 5.5 cm
CQM 760



Fig. 10

Pair of bulls

Nindowari
c. 2500 BCE
Unglazed earthenware
H: 6 cm L: 8.5 cm
CQM 100 and 101

Fig. 11

Stamp seals

Mehrgarh
c. 3500 BCE
Unglazed earthenware
with relief



H: 4.5 cm W: 5 cm
CQM 2877



H: 5.5 cm W: 5 cm
CQM 4345



H: 5.5 cm W: 3 cm
CQM 4571
Unglazed earthenware with relief.

Fig. 12

Female figurines

Mehrgarh
c. 3000 BCE

Terracotta

The oldest figurines found at Mehrgarh are made of local clay, finely modelled and usually portrayed as seated.

They are minimalist representations with their limbs fused together and range from 1.5-10cms in height, occasionally coloured with red ochre. The high fired clay may also be cream in colour.



Fig. 12A
CQM 1131
H: 9 cm W: 5 cm



Fig. 12B
CQM 1121
H: 12 cm W: 7 cm



Fig. 12C
CQM 760
H: 7 cm W: 5 cm



Fig. 12D
CQM 435
H: 8.5cm W: 6 cm



Fig. 12E
CQM 7678
H: 7 cm W: 5 cm



Fig. 12F
CQM MR78
H: 5.5 cm W: 4.5 cm



Fig. 12G
CQM 7415
H: 9 cm W: 5 cm



Fig. 13

Globular jar

Mehrgarh
c. 3800-3500 BCE

CQM 6430
H: 35 cm D: 22.5 cm

Earthenware painted in a plum red slip with motifs of a humped bull with a bird perched on its back, pipal leaves and a geometric border.



Fig. 14

Globular jar

Mehrgarh
c. 3800-3500 BCE

Buff painted
earthenware
H: 38 cm D: 22.5 cm
CQM 6006



A view of Room 1

Colours of the Heavens



ROOM 1

Colours of the Heavens: Sindh

Mohen jo daro flourished on the banks of the Indus (c. 3500 – 1500 BCE) where it met the sea much further inland than its present location. Due to the availability of suitable clay, high grade pottery in terms of its making on a fast wheel, firing techniques and surface decoration may well have evolved here .

Although large ceramic finds discovered at a number of settlements along the Indus share common characteristics, pottery excavated at Amri in west Sindh bears a distinct resemblance to that found at Nal and Nandara in Baluchistan. The Arab invasion of Sindh early in the 8th century CE gave a new impetus to the art of pottery and fired brick making with the evolution of glazed wares and decorative tiles. Sehwan and Thatta thrived as centres of trade that remained in close economic, social and political contact with areas well beyond Sindh. Much of the early glazed ware was imported: alkaline and turquoise blue glazes of Sassanian origin from Persia, sgraffiato ware from Nishapur and others from Egypt, Syria and China.

The artefacts displayed in this gallery help to illustrate the transformation of baked earthenware into glazed pottery and the use of glazed tiles as a form of architectural ornamentation or revetments.

Tiles have been drawn from the floors, walls and ceilings of monuments in Sindh where their colour and decoration, akin to the colours of the heavens, were intended to be a source of inspiration and wonder for the viewer. The merit of the tiles depends firstly, on their contribution to the architecture of which they formed a permanent part; secondly, on the mass effect of a number of them placed together; and thirdly, on the coherence and continuity of the colours applied to each tile.

Sehwan Sharif

Sehwan Sharif, one of the oldest living towns in Sindh has been variously described through history as Sindimana, Sadusan, Siestan, and later as Siwistan. Today, it is best known for the Sufi saint, Lal Shahbaz Qalandar (538-650 AH) who is buried here.

Archaeological and written records enable us to trace the history of Sehwan from 325 BCE when Alexander captured territory around Sindh by defeating Mousikanaus.

Sambos, the king of Siwistan surrendered at Sehwan and Alexander went on to build a fort here, which still stands on the outskirts of the town. In the 8th century CE, Sehwan became the capital of five provinces of the Hindu kingdoms of Sindh until it was annexed by the Arabs in 712 CE.

It has a chequered history as a seat of provincial government during the Mughal era. Humayun failed to seize the fort in 1541 CE and Sehwan was subsequently captured by Akbar.

The French Archaeological Mission highlighted six main phases in the history of the city and classified their ceramic finds accordingly.

Fig. 15

Phase I

c. 400 - 300 BCE

Gray and black ceramics



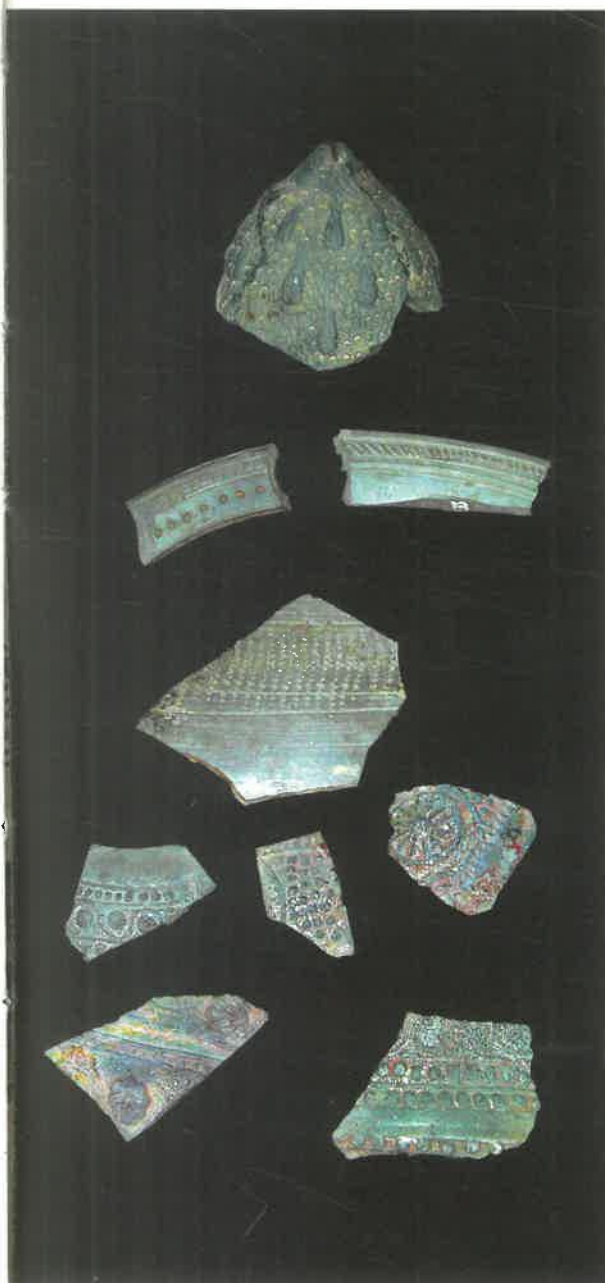


Fig. 16
Phase 2
 c. 50 BCE – 400-420 CE
 Red ceramics predominant

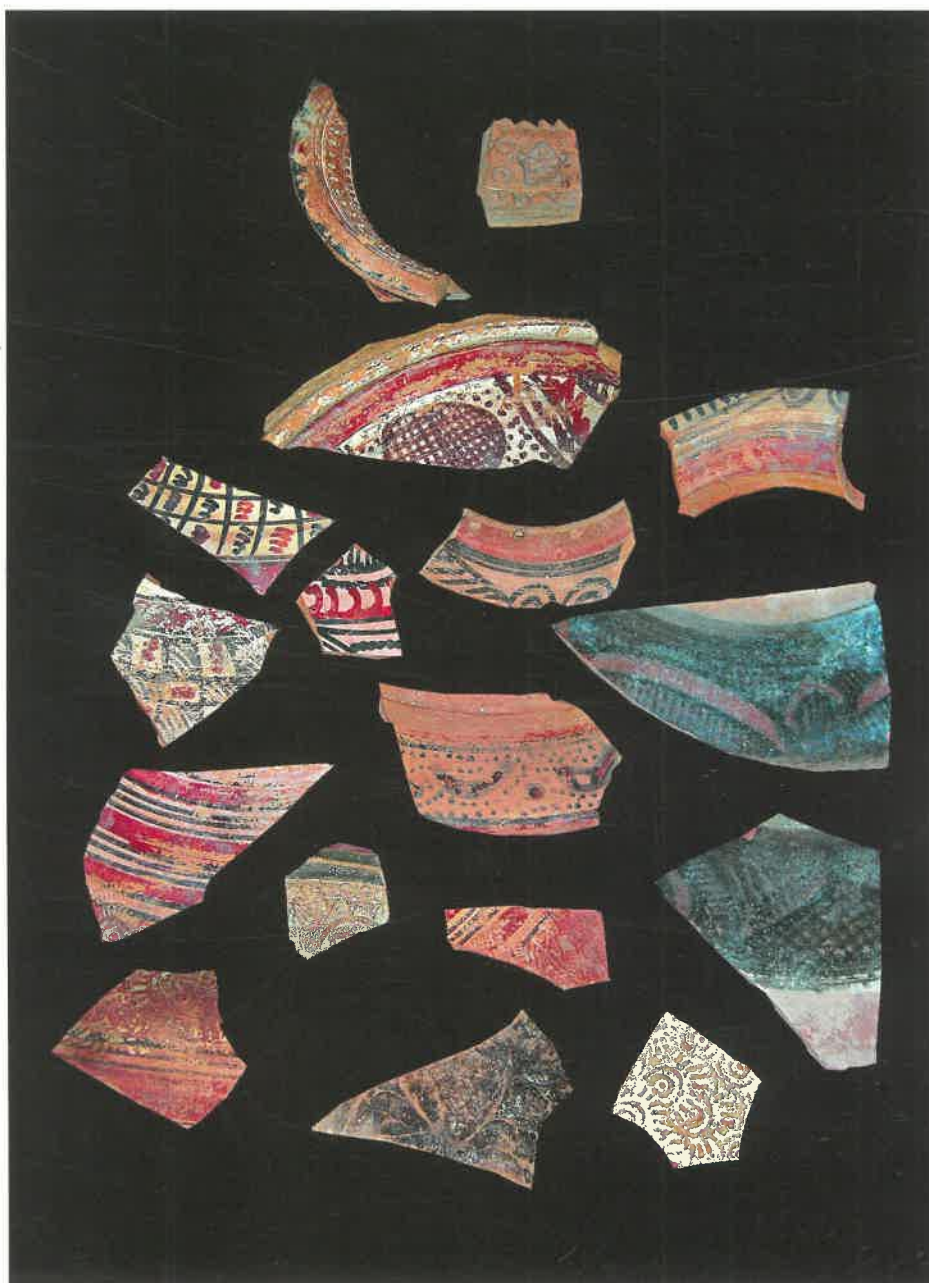


Fig. 17
Phase 3
 c. 420 - 711 CE
 Red ceramics replaced by
 heavily decorated wares.
 Moulded and painted
 wares first seen.

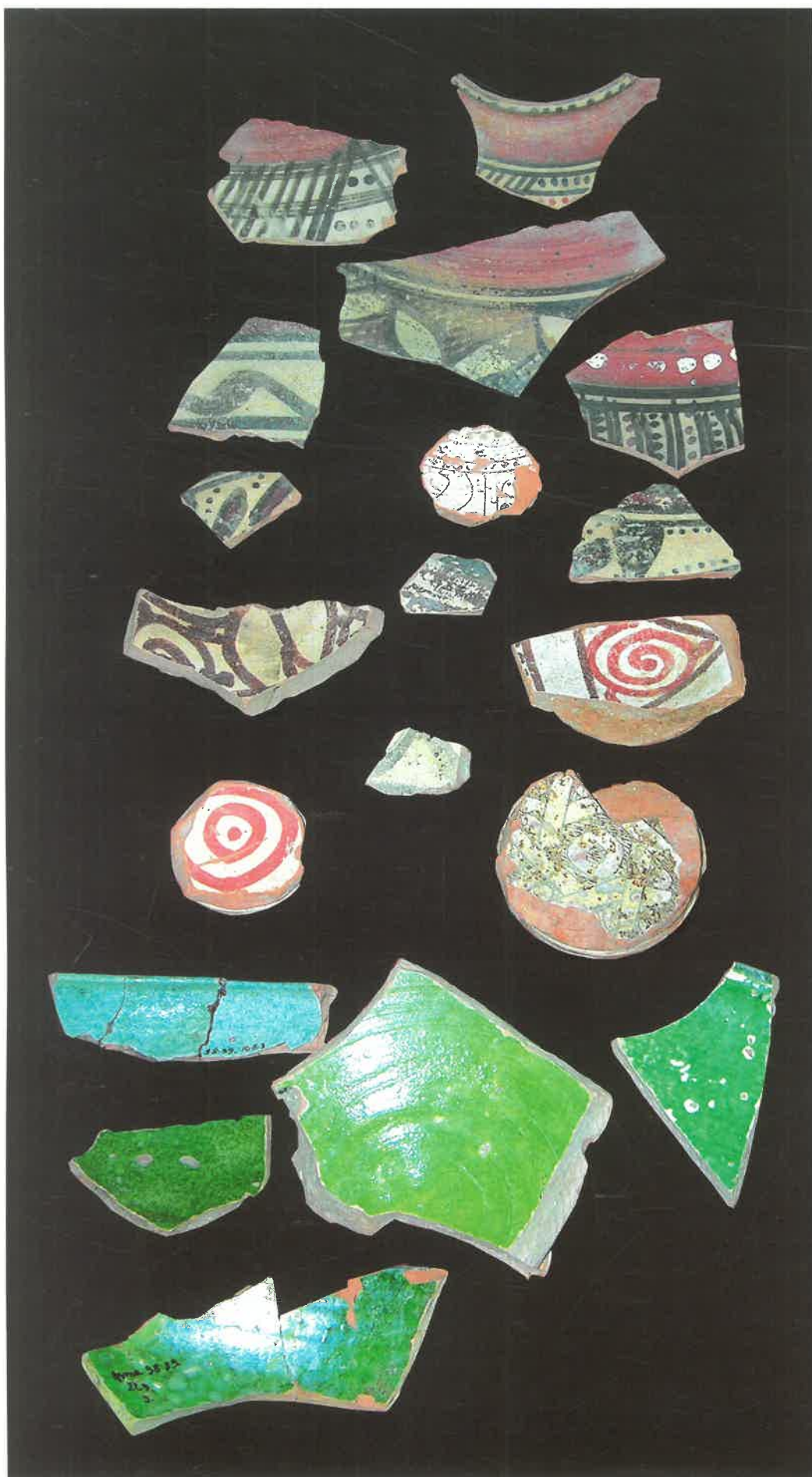


Fig. 18

Phase 4

c. 711-1210 CE

First glazed ceramics. Gray ceramic wares stamped. First blue glazed ceramics including opaque white lustre, green splashed glazes and first sgraffiato ware. These show links between Sindh and the rest of the Islamic world.

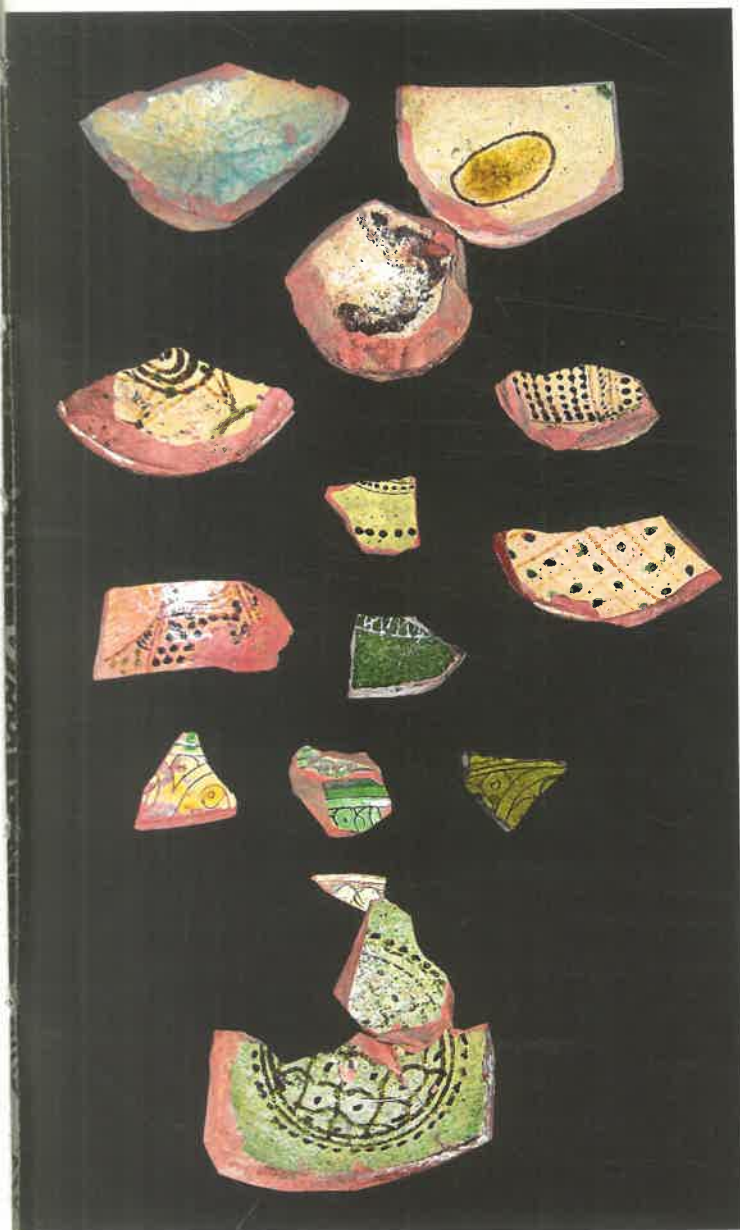


Fig. 19

Phase 5

c.1210-1520 CE

Decline of ceramic traditions

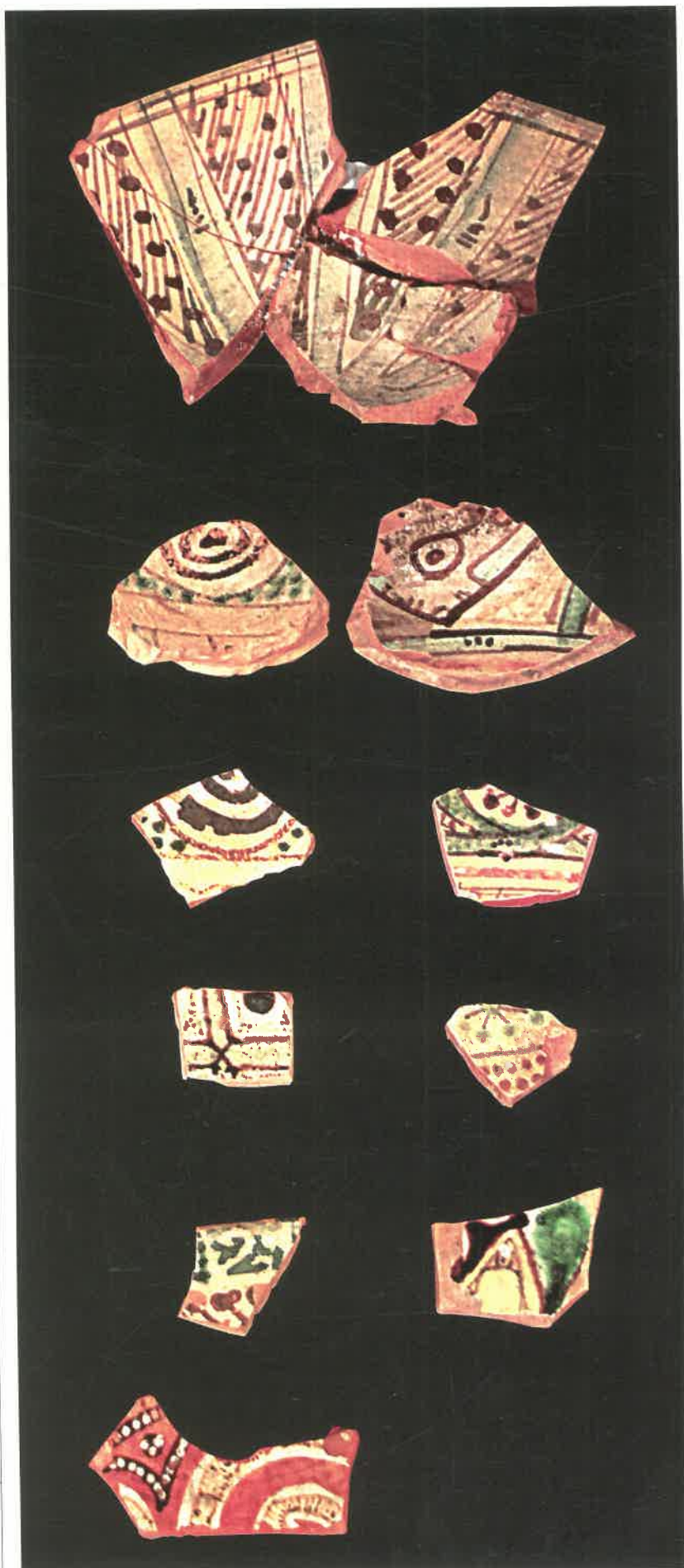


Fig. 20

Phase 6

1524-1590 CE

New types of moulded
ceramics, polychrome tiles, blue
and white porcelain

Fig. 21
Vessel
H: 17 cm D: 17 cm
Seh 577-3



Fig. 22
Vessel
H: 9 cm D: 8 cm
Seh 577-4

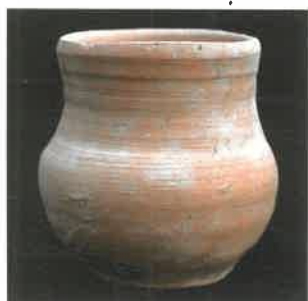


Fig. 23
Bowl
H: 6 cm D: 8.5 cm
Seh 514-7



Fig. 24
Whorl
H: 1 cm D: 8 cm
Seh 424



Fig. 25
Whorls
L: 4 cm
Seh 509 and 525



Fig. 26
Bowl
H: 4 cm D: 11 cm
Seh 590



Fig. 27
Pouring vessel (jug)
H: 14 cm D: 12 cm
Seh 665



Fig. 28
Plate (fragment)
D: 16 cm
Seh 404-1



Diverse pottery finds dating to the 12th and 13th centuries have been discovered at digs conducted inside the fortress (*Purana Qila*) at Sehwan Sharif. These include unglazed terracotta pots, jars, vessels, lamps, beads, pellets, spheres, decorated glass and zoomorphic forms. Fragments of mica have also been found.



Fig. 29

Jar

H: 22 cm D: 10 cm

Seh 554-10



Fig. 30

Incense burner

H: 10 cm D: 14 cm



Fig. 32

Oil lamp

H: 3 cm D: 6 cm

Seh 577



Fig. 31

Oil lamp

H: 5 cm D: 12 cm

Seh 500-18



Fig. 33

Oil lamp

H: 3 cm D: 6 cm

Seh 577-6



Fig. 34

Fragment of vessel with moulded decoration

H: 6 cm D: 13.5 cm

Seh 225



Fig. 35

Ewer

H: 23 cm D: 17 cm

Seh 490

Terracotta animal figurines



Fig. 36
H: 15 cm L: 12 cm
Seh 503



Fig. 39
H: 8 cm L: 5 cm
Seh 633



Fig. 42
H: 5 cm L: 3 cm
Seh 385



Fig. 37
H: 10 cm L: 18 cm
Seh 127

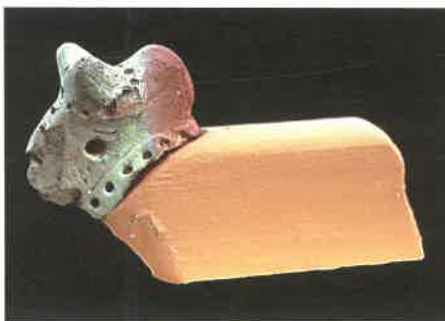


Fig. 40
H: 8 cm L: 13 cm
Seh 534



Fig. 43
H: 8 cm L: 13.5 cm
Seh 429



Fig. 38
H: 5 cm L: 6.5 cm
Seh 702



Fig. 41
H: 3 cm L: 7 cm
Seh 174



Fig. 44
H: 9 cm L: 12 cm
Seh 429

Fig. 45
String of beads
Seh 596



Fig. 46
Animal figurine
H: 19 cm L: 10 cm
Seh 503



Fig. 47
Animal head

H: 4 cm W: 4 cm



Fig. 48
Animal figurine
H: 11 cm L: 12 cm
Seh 668



Fig. 49
Animal head
H: 8 cm W: 3 cm
Seh 538

Tiles found at Sehwan
attributed to the Tarkhan era
c. late 16th century CE.





Fig. 50

Sherds

c. 1200 - 1300 AD

Earthenware with underglaze and polychrome decoration excavated at Sehwan Sharif.

Courtesy Sehwan Museum
Government of Sindh



Fig. 51
Sherds and tile



Fig. 52
Sherds of mica and glass



Fig. 53

Tiles from a wall panel

Sehwan Sharif,
c. early 20 century

Courtesy Auqaf Department
Government of Sindh

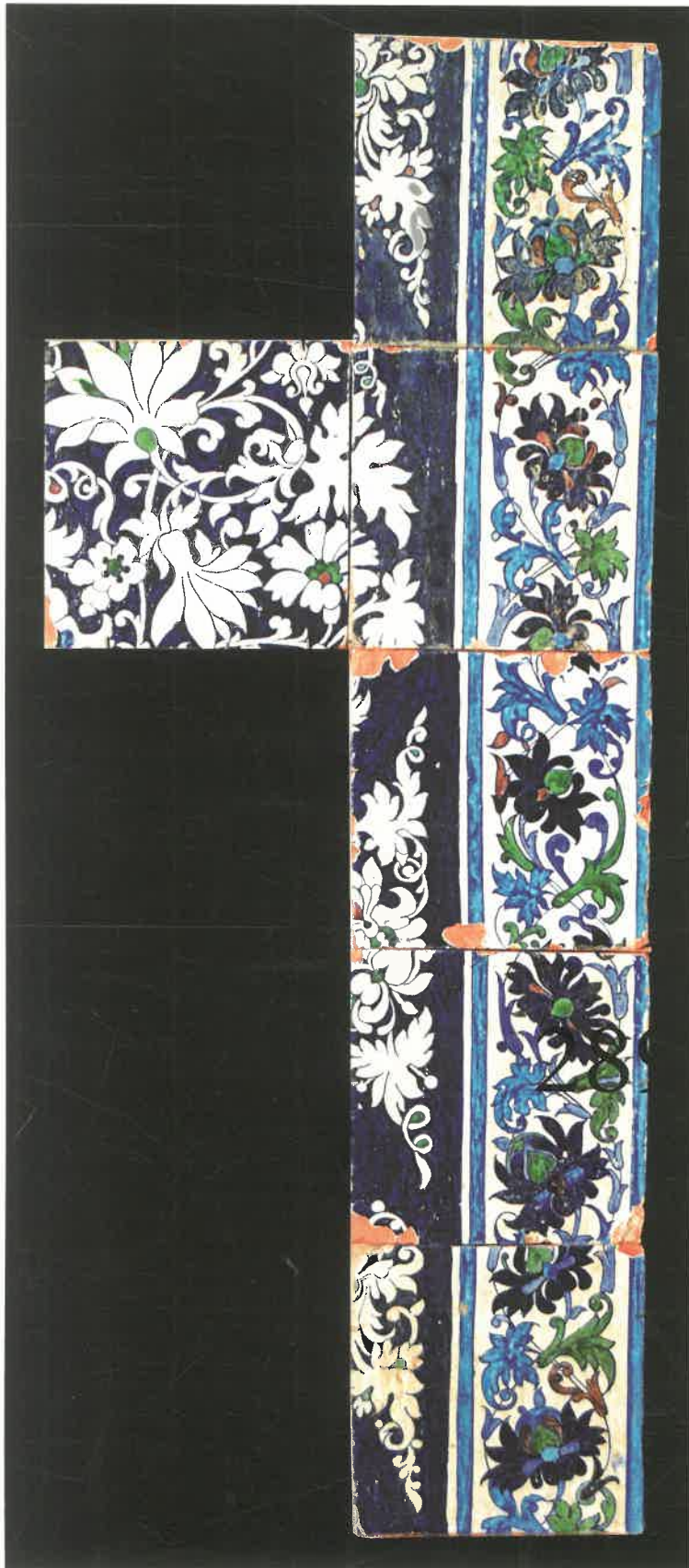


Fig. 54

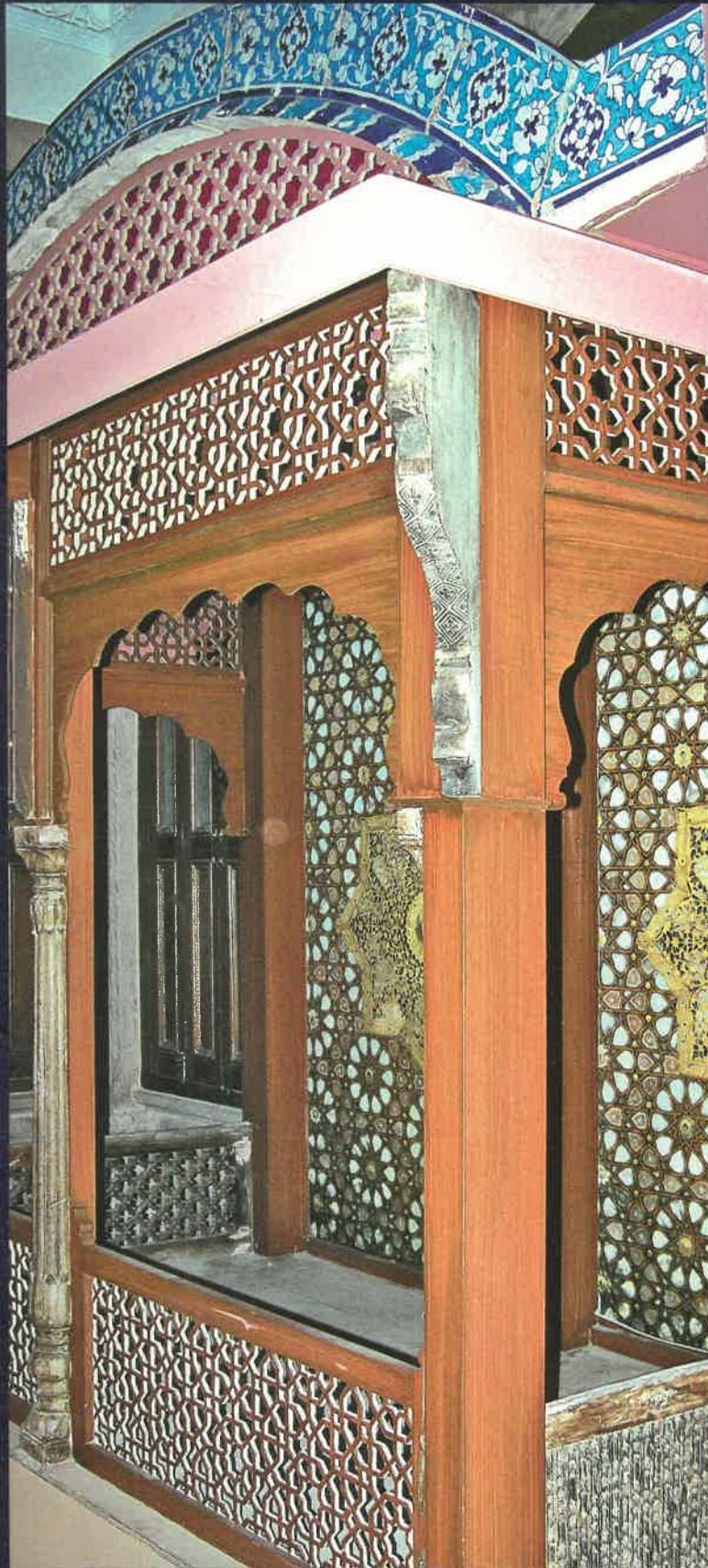
Tiles from a wall panel

Sehwan Sharif
c. early 20 century

Tiles decorated in a scrolling vine pattern with lotus flowers from the shrine of Lal Shahbaz Qalandar a Sufi saint of Sehwan Sharif, obtained during restoration.

The first rebuilding was reportedly conducted in 1639 CE under the Mughal Governor, Mirza Jani Beg Tarkhan.

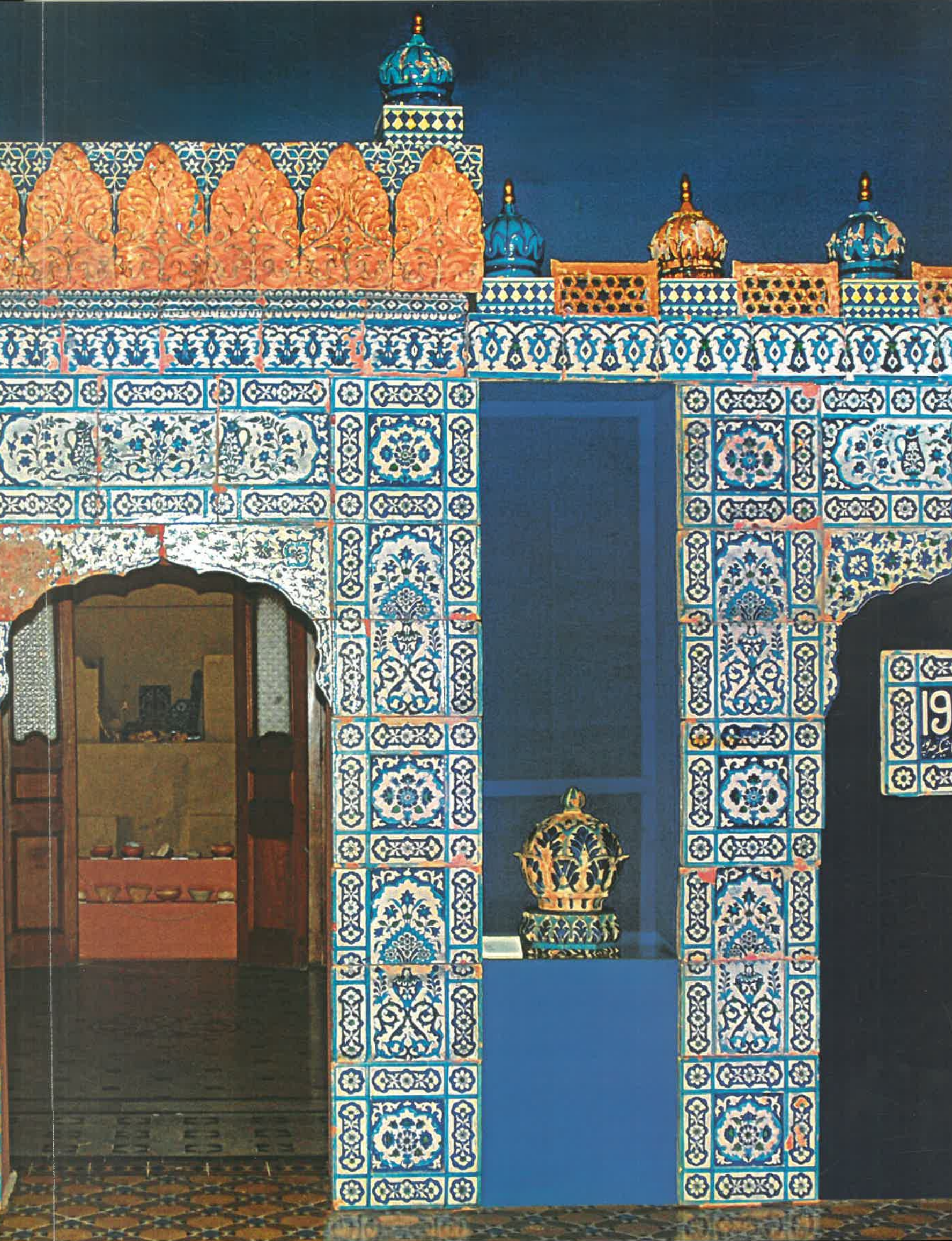
Courtesy Auqaf Department
Government of Sindh



Room 5

Installation of a Sufi retreat

Inspiration derived from the Gillani graveyard, Kamarro Sharif.



ROOM 1



Kamarro Sharif

This façade of arches, c.1917, has been reconstructed with original ceramic revetments from a mosque at the mausoleum of Pir Mohammad Ashraf Shah Quraishi (1799-1860 CE).

The Suhrawardiya order established in Baghdad by Shaikh Suhrawardi set up centres early on in Sindh and the Punjab. Baha al din Zakariya from Multan and Baba Farid Ganj Shakar in Lahore are amongst the earliest known mystics. In lower Sindh Bukayra (Bukaira) Sharif and Tando Jan Mohammad were important centres.

In the late 17th century, Pir Mohammad Ghous Quraishi emigrated from Multan to establish a religious centre at Tando Bagh close to Tando Jan Mohammad. He later settled in Kamarro Sharif where he and his son, Pir Mohammad Ashraf Shah Quraishi (1799-1860 CE) are buried.

A mosque and mausoleum constructed in Kamarro Sharif in 1917 by local and Multani artisans was a fine example of the ceramic traditions of Pakistan. It has now been completely restored.

The façade (facing page) has been reconstructed with original ceramic revetments from the mosque, the tiles having been loaned to the Mohatta Palace Museum by Pir Abdul Hamid Quraishi.

Fig. 55

Reconstructed façade of mosque

Kamarro Sharif



Fig. 56

Parapet tile

Daraza, Khairpur
Shrine of Sachal Sarmast
c. late 19th century

H: 31 cm W: 33 cm

Courtesy Auqaf Department
Government of Sindh



Fig. 57

Wall tile

Pir Patho, Thatta
c. early 20th century

H: 23 cm W: 21 cm

Private collection





Figs. 58

Parapet tile

Bhit Shah
c. early 20th century
H: 32 cm W: 23 cm
Private collection

Fig. 59

Tile from a calligraphic frieze

Sehwan Sharif
Shrine of Lal Shahbaz Qalandar
c. mid 19th century
H: 39 cm W: 21 cm
Courtesy Auqaf Department
Government of Sindh

Figs. 60

Mosaic tile

Hala

Late 20th century

H: 33.5 cm W: 30.5 cm

This tile is made up of individual tiles using a mosaic technique referred to locally as *reyza*.



Fig. 61

H: 33 cm W: 16.5 cm

Figs. 60, 61 and 62

Ornamental wall tiles from Hala
c. early to mid 20th century
Private collection



Fig. 62

c. 19th - mid 20th century.

H: 15 cm W: 15 cm



Fig. 62A

H: 33 cm W: 39.5 cm

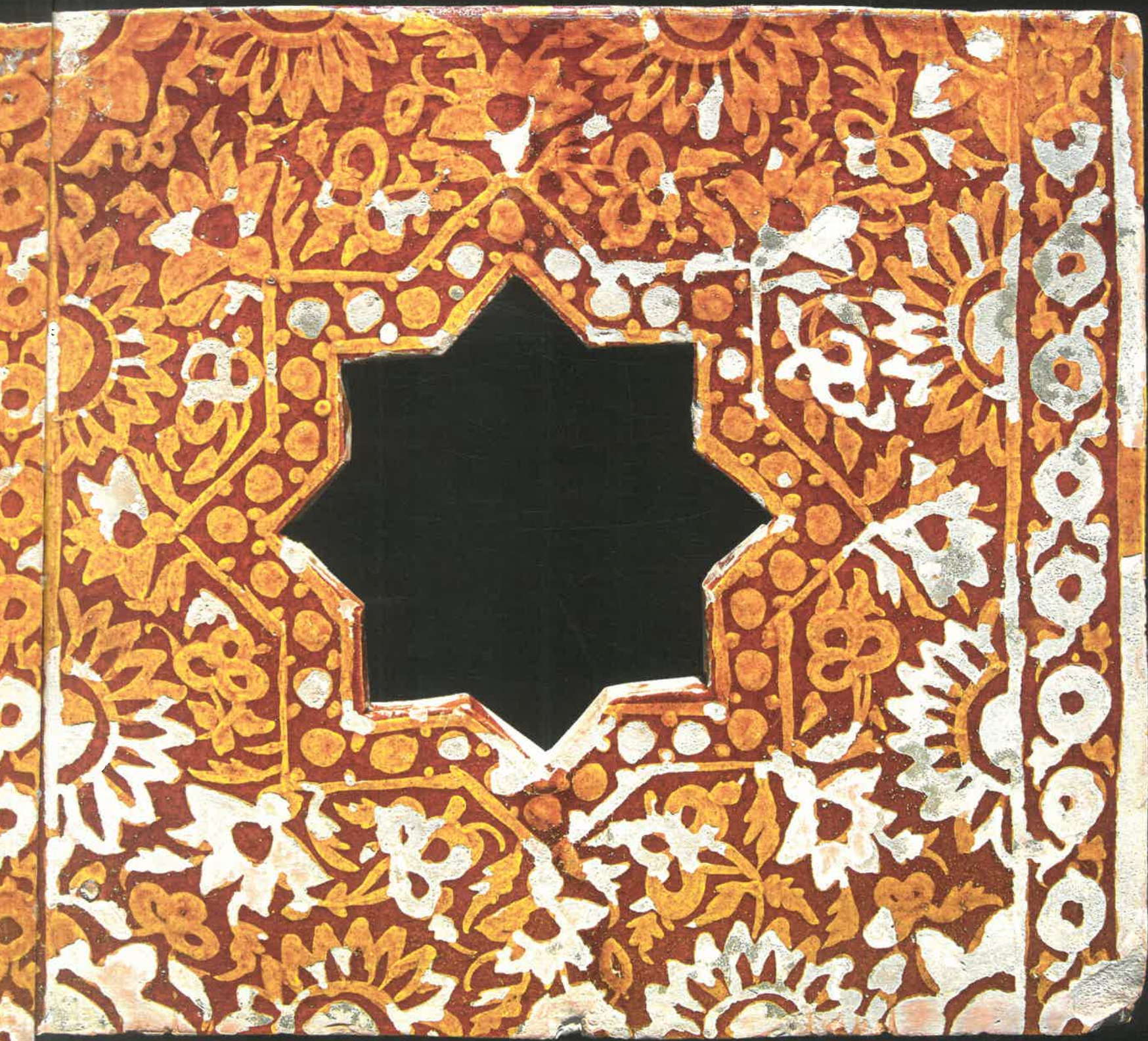




Fig. 63

Wall tile

Nasarpur
c. early 20th century
Glazed earthenware
H: 26.5 cm W: 26.5 cm
Private collection

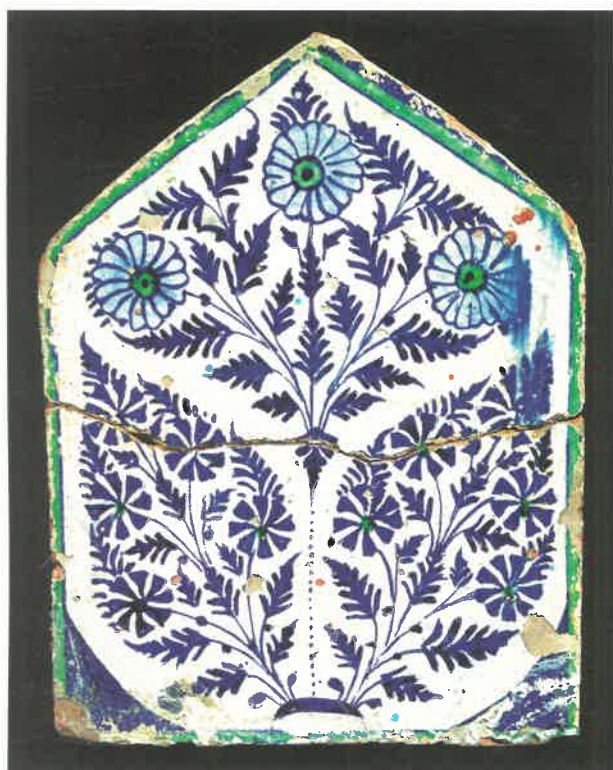


Fig. 64

Parapet tile

Talpur tombs, Hyderabad
c. early 20th century
Glazed earthenware
H: 29.5 cm W: 23 cm
Private collection



Fig. 65

Border tile of wall panel (*dado*)

Dabgir Mosque, Thatta
c. late 19th century
Glazed earthenware
H: 12 cm W: 19 cm
Private collection





Fig. 66

Tile from wall panel

Talpur tombs Hyderabad
c. late 19th century
Glazed earthenware
H: 30 cm W: 12 cm
Courtesy Sehwan Museum

Fig. 67

Tile from wall panel

Talpur tombs Hyderabad
c. late 19th century
Glazed earthenware
H: 30 cm W: 16 cm
Private collection



Fig. 68

Corner tile

Hala
c. late 19th century
Glazed earthenware
H: 31.5 cm W: 9 cm
Courtesy Sindh Provincial Museum,
Hyderabad

Fig. 69

Part of column with capital

Kamarro Sharif, Tando Allahyar
c. early 20th century

Glazed earthenware
H: 108 cm W: 64 cm

Courtesy Pir Abdul Hamid Quraishi



Fig. 70

**Finial of dome
(*gumbad e minar*)**

Hala
c. early 20th century

Glazed earthenware
H: 110 cm W: 30 cm

Courtesy National Museum of Pakistan
Karachi





Fig. 71 (above and below)

Base of column

Kamarro Sharif, Tando Allahyar
c. early 20th century

Glazed earthenware

H: 70 cm W: 100 cm

Courtesy Pir Abdul Hamid Quraishi

Fig. 72 (opposite)

Ornamental column

Kamarro Sharif, Tando Allahyar
c. early 20th century

Glazed earthenware

H: 120 cm W: 25 cm

Courtesy Pir Abdul Hamid Quraishi



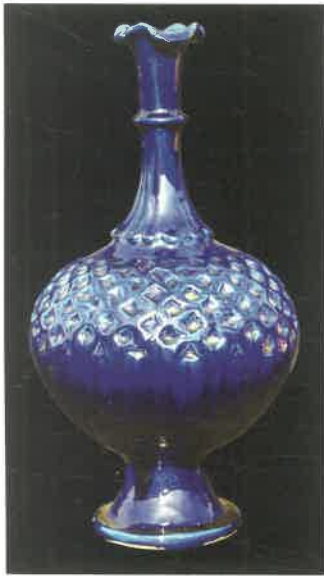


Fig. 73

Bottle

Hyderabad,
c. mid 20th century

Earthenware with monochrome blue and relief
decoration
H: 30 cm D: 12 cm

P002

Courtesy Sindh Provincial Museum
Hyderabad

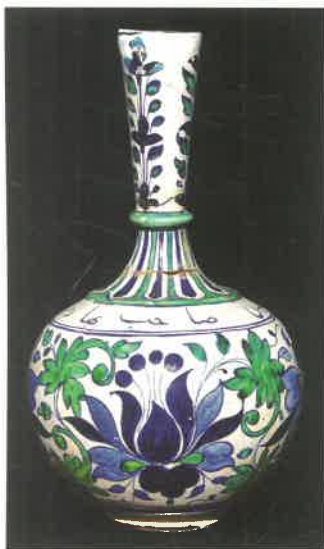


Fig. 74

Vase

Hyderabad
c. late 19th century

Earthenware with underglaze white,
blue and green. An inscription reads
dedicated to Sahib Bahadur A. Giles
H: 32 cm D: 18 cm

Courtesy National Museum of Pakistan
Karachi

Fig. 75

Jar

Hyderabad
c. late 19th century

Earthenware with underglaze painted brown, green and yellow
H: 30 cm D: 18 cm

A270

Courtesy National Museum of Pakistan
Karachi





Fig. 76

Vase

Nasarpur
c. early 20th century

Earthenware with
underglaze painted dark
brown and yellow
H: 35 cm D: 18 cm

A259

Courtesy National Museum
of Pakistan Karachi



Fig. 77

Vase

Nasarpur
c. early 20th century

Earthenware with
underglaze painted brown,
yellow, green and pink
H: 32 cm D: 18 cm

Courtesy National Museum
of Pakistan Karachi



Fig. 78

Dish with lid (*dhakoon*)

Hyderabad
c. early 20th century

Earthenware with underglaze painted white,
cobalt and turquoise blue
H: 6 cm D: 22 cm

D467

Courtesy Sindh Provincial Museum
Hyderabad

Fig. 79

Vase

Hala

c. mid to late 19th century

Earthenware with underglaze painted white and blue, inscribed in blue with the name of the potter

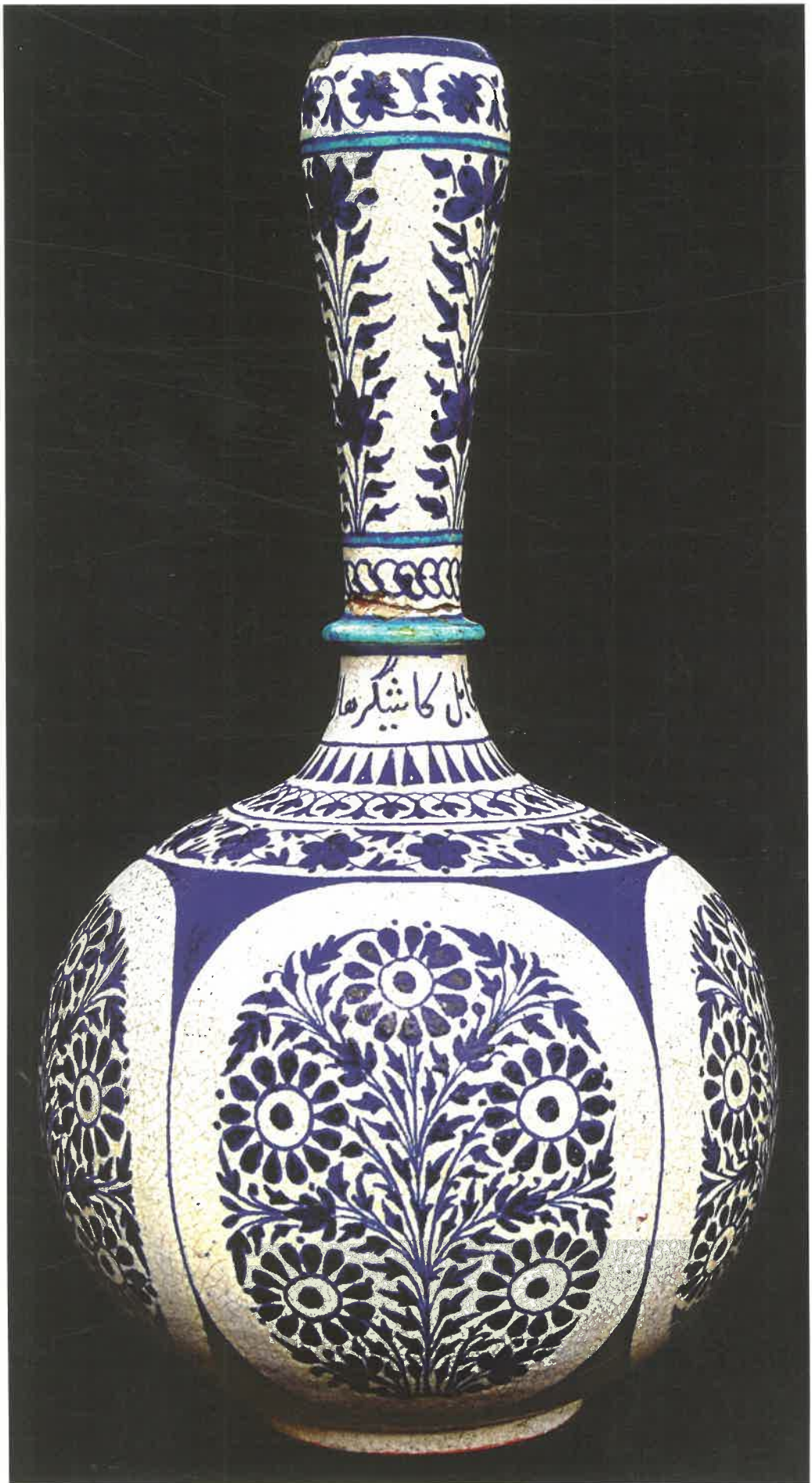
Allah Warayo son of Qabil kashigar.

This vase is significant in that craftsmen had now begun to inscribe their names on wares in response to colonial patronage and commissions.

H: 33 cm D: 16 cm

M1176

Courtesy Lahore Museum



Figs. 80

Vase

Hala

c. late 19th century

This vase is inscribed with the name *Kadmil bin Mohammad Yusuf of Hala*. Kadmil (popularly known as Qabil) was employed at the court of the Talpur Mirs in Hyderabad. His wares were shown in the *Great Exhibition of the Arts of India* held in London in 1871. Qabil was included in a list of master potters mentioned by George C. Birdwood in Vol II of the series, *The Arts of India* published in 1880.

H: 22 cm D: 24 cm
SPM 34 D-462/2

Courtesy Sindh Provincial
Museum, Hyderabad

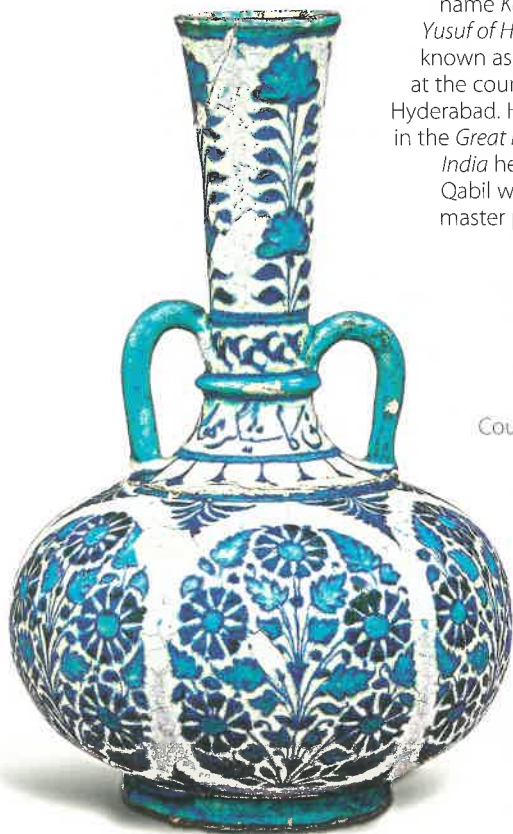


Fig. 81

Vase

Hala

c. late 19th century

Inscribed with the name
Qabil bin Mohammad Yusuf

H: 32 cm D: 20 cm
P179/1

Courtesy Sindh Provincial Museum
Hyderabad

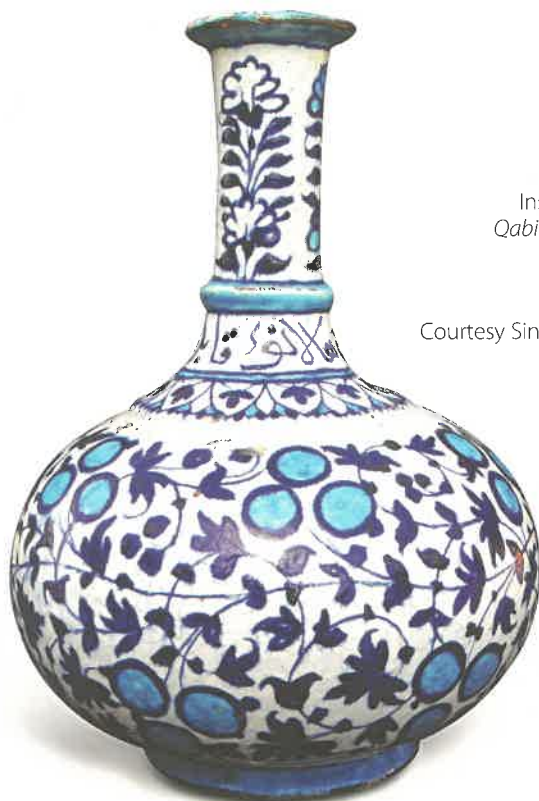


Fig. 82

Vessel

Hyderabad

c. late 19th century

Glazed earthenware painted
brown and ivory

H: 23 cm D: 30 cm
M1239

Courtesy Lahore Museum

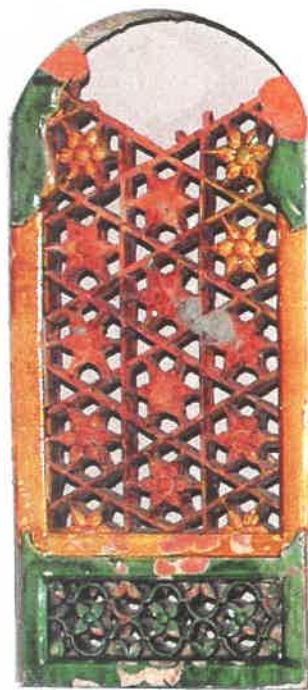




Fig. 83

Ornamental architectural tiles

c. late 19th to mid 20th century

These tiles have been used in a variety of ways: as parts of lattices, roof tiles, windows or turret adornments for minarets and columns. They have been drawn from collections in Sehwan Sharif, Daraza, Hala, Hyderabad, Kamarro Sharif and Thatta.

Private collection



Fig. 84

Platter

Thatta
c. late 19th century

Glazed earthenware painted
white and blue
D: 46.5 cm
P179/3

Courtesy Sindh Provincial Museum
Hyderabad

Figs. 85 - 87

Three platters

Hala and Hyderabad
Late 19th century

Glazed earthenware

Courtesy Sindh Provincial Museum
Hyderabad

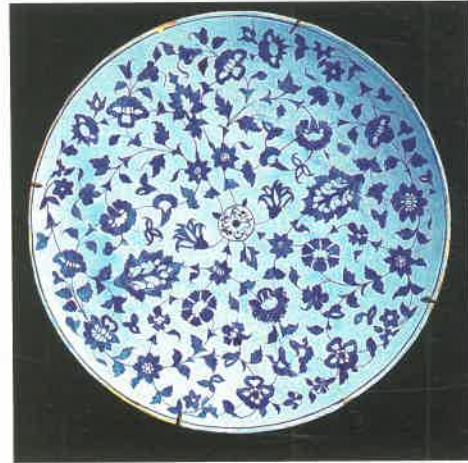


Fig. 85

D: 58 cm

P179/1

Inscribed with the potter's name
Qabil bin Mohammad Yusuf



Fig. 86

D: 46 cm

P179/4



Fig. 87

D: 48 cm

P179/2



Fig. 88

Vessel

Hyderabad

An inscription reads: *karigar kashigar*
Kabil and Sabu 1281 A.H.

H: 75 cm D: 38 cm

Base H: 20 cm D: 18 cm

A1299

Courtesy National Museum of Pakistan
Karachi

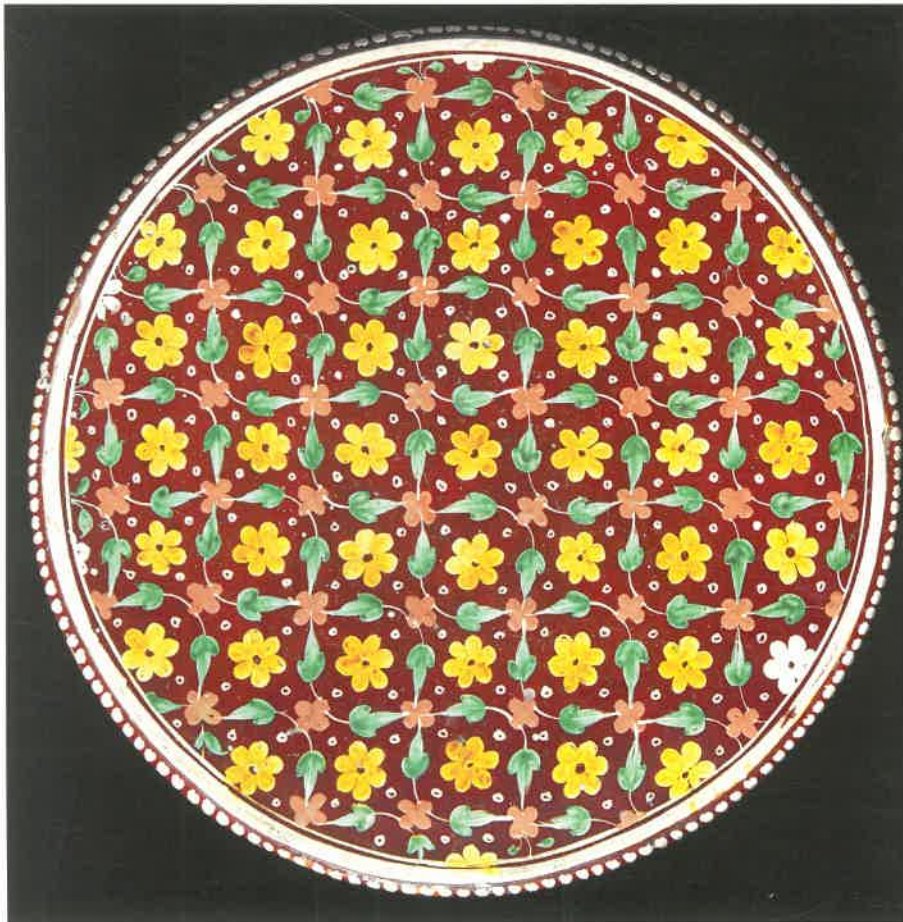


Fig. 89

Table top

Hala

c. mid 20th century

Earthenware with underglaze painted brown, reddish brown, green and yellow

H: 8 cm D: 58 cm

VM97

Courtesy National Museum of Pakistan Karachi



Fig. 90

Table top

Hala

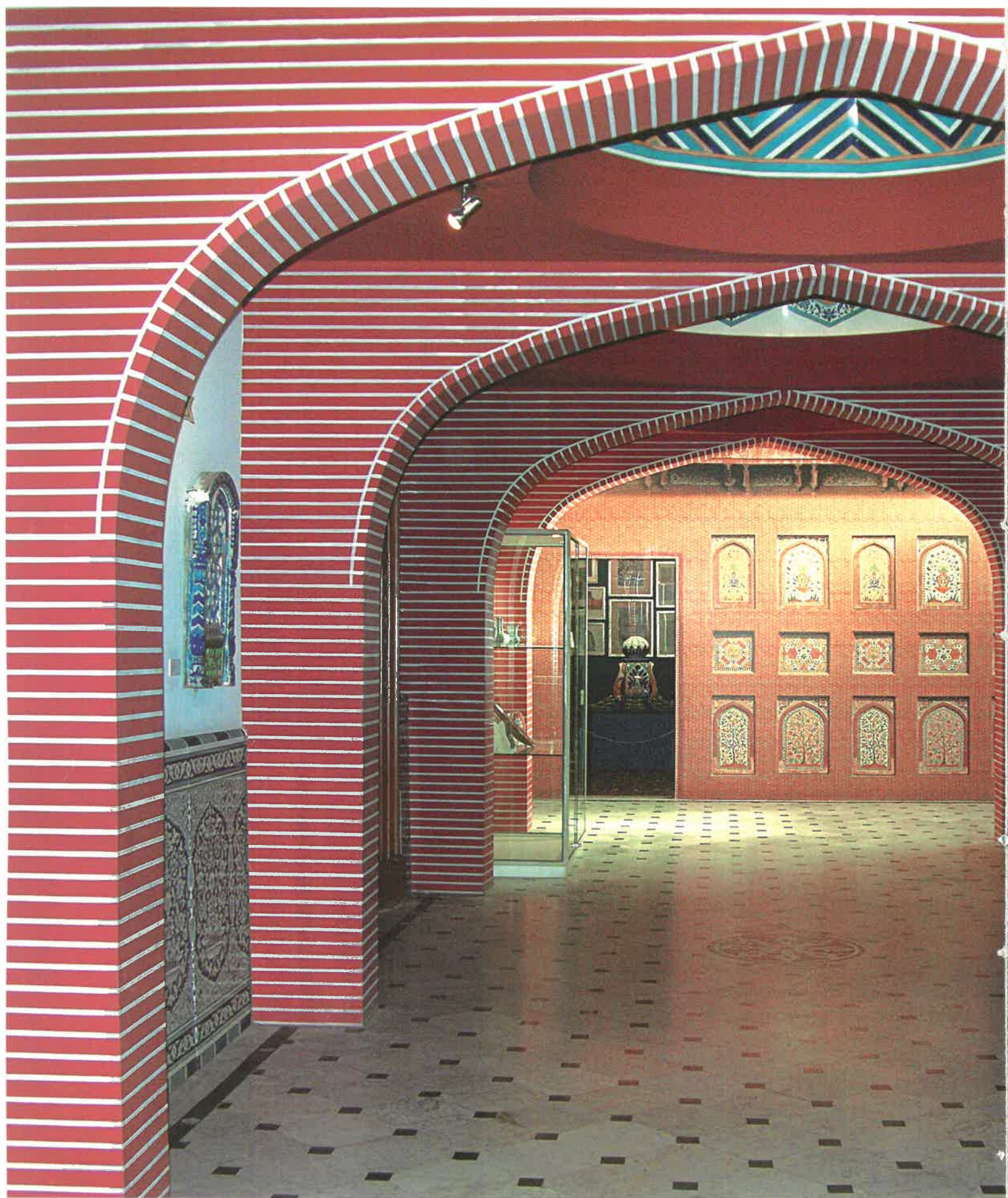
c. mid 20th century

Glazed earthenware

H: 1.5 cm D: 42 cm

VM94

Courtesy Sindh Provincial Museum Hyderabad





ROOMS 2&3

Imperial Patronage: The Shah Jahan Mosque

As Arab rule ended in Sindh in 1058 CE the local dynasty of the Soomras emerged. They were followed by the Sammas who, by the middle of the 14th century, made Thatta their capital. Thatta remained the seat of government for the Arghun and Tarkhan rulers and their successors, the Mughals (1526-1857 CE).

The Jam'i Masjid of Thatta was built by Shah Jahan and building commenced in 1644 CE. Its distinction lies in the concept of interlinking domes and arches, a style of architecture derived from Timurid monuments and later influenced by Mughal decorative elements. Its ornamentation is a rich blend of Persian, Mughal and indigenous design elements. An outstanding mosaic or inset tile technique on brick is seen in its domes and squinches whilst its **mihrab** and walls are decorated with glazed tiles and painted stucco.

Tiles were especially commissioned for the project and their juxtaposition on the domes give the effect of the firmament, depicting the sun and the stars. They show remarkable variation in form: square, round, triangular, diamond, rectangular and hexagonal. Their colours and configuration drew inspiration from the decorative tile techniques of Timurid monuments in Samarqand, Bokhara, Khiva and Herat.

The Jam'i Masjid was first restored in 1692 during the reign of Aurangzeb and the last major repairs were carried out some thirty years ago. Some aspects are in a considerable state of disrepair and are being replaced. The walls of the mosque were originally built of finely cut red bricks fitted together with a plaster mix.

Its domes have remarkable tile mosaic patterns often with rosettes at the apices with concentric arrangements of star shaped tiles glazed in blue, ochre and white. The main dome at the entrance has glazed tiles in blue, white and bright yellow set in circles around sunflower motifs.

Craftsmen from Hyderabad, Hala and Nasarpur were commissioned by the Mohatta Palace Museum to prepare an installation of domes and panels (**dados**) on the gallery walls.

Fig. 91

Installation of a colonnade with arches and domes

Shah Jahan Mosque

Overleaf

Detail of the central dome







Fig. 92

Wall tiles

Hala
c. early 20th century
Earthenware with underglaze painted
brown and ochre
H: 29 cm L: 72 cm
Private collection

Fig. 93

Border tile of lattice

Thatta
c. early 20th century
Earthenware with underglaze painted
white and blue
W: 12 cm L: 28 cm
Private collection



Fig. 94

Border tile of arch

Hala
c. early 20th century
Earthenware with underglaze painted
green and yellow
W: 12 cm L: 30 cm
Private collection



Fig. 95

Tile from wall panel

Nasarpur
c. early 20th century
Earthenware with underglaze painted
turquoise and cobalt blue
W: 22 cm L: 42 cm
Private collection



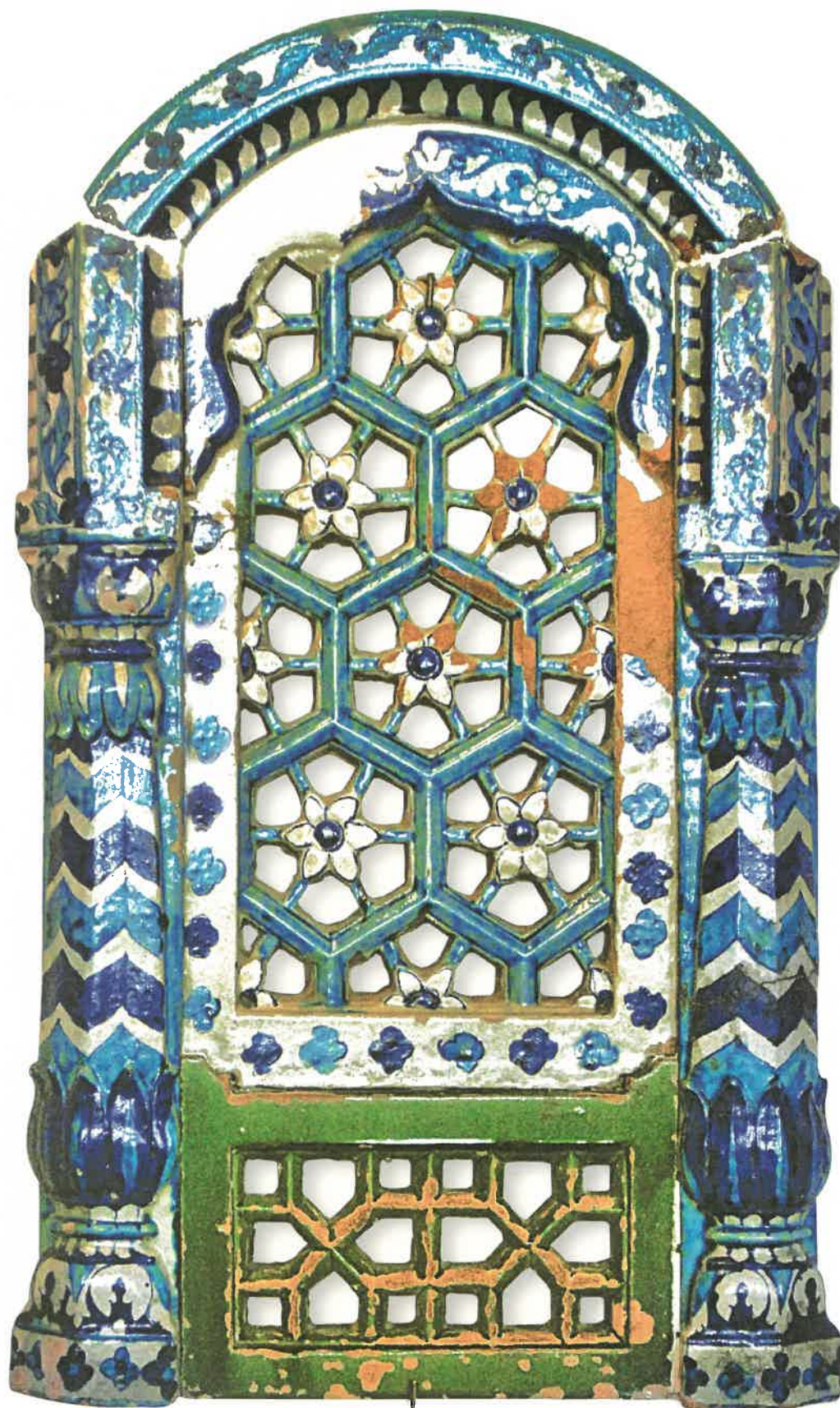


Fig. 96

Lattice

Kamarro Sharif, Tando Allahyar
c. early 20th century

Glazed earthenware painted
white, turquoise and cobalt blue
H: 76 cm W: 43 cm

Private collection

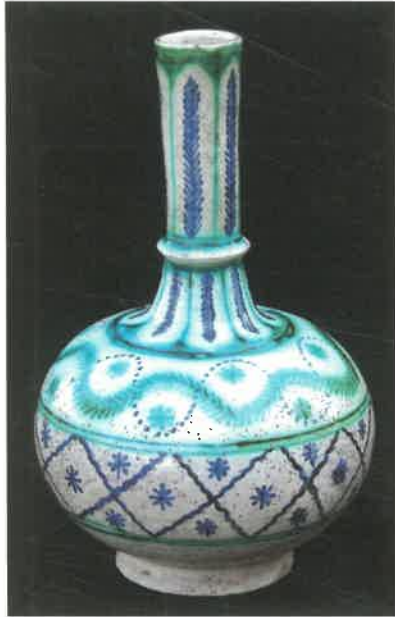


Fig. 97
H: 19 cm D: 11 cm
M1182



Fig. 98
H: 22 cm W: 15 cm
M1184

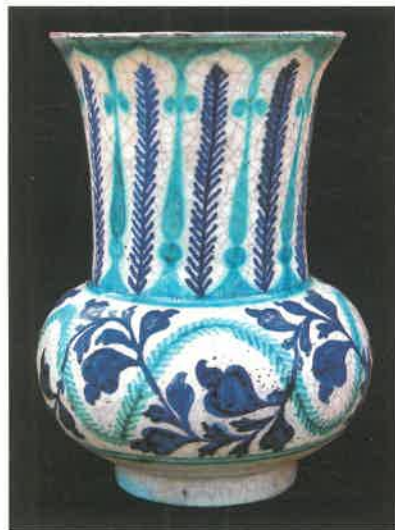


Fig. 99
H: 14 cm D: 10.5 cm
M1194



Fig. 100
W: 23 cm
M1050



Fig. 101
W: 16 cm
M1038

Figs. 101 - 106

The vases shown here are made of fritware with underglaze white, cobalt blue and turquoise blue, while the tiles made of earthenware are underglaze white and reddish brown, are both drawn from the collections of the Bombay School of Art established in 1851 by George Levy. The school was endowed by Jamsethji Jijibhai, a Parsi industrialist who was appointed a member of the selection committee for the Great Exhibition of London held in 1851.

At the exhibition, the success of Indian art objects led Jijibhai to offer funds for an art school that would hone Indian students' artistic skills and lead to improvement in the traditional crafts.

Courtesy Lahore Museum



Fig. 102

Platter

Bombay School of Art
c. mid to late 19th century

D: 45 cm
M1214

Earthenware with underglaze
yellow, brown and black

Courtesy Lahore Museum

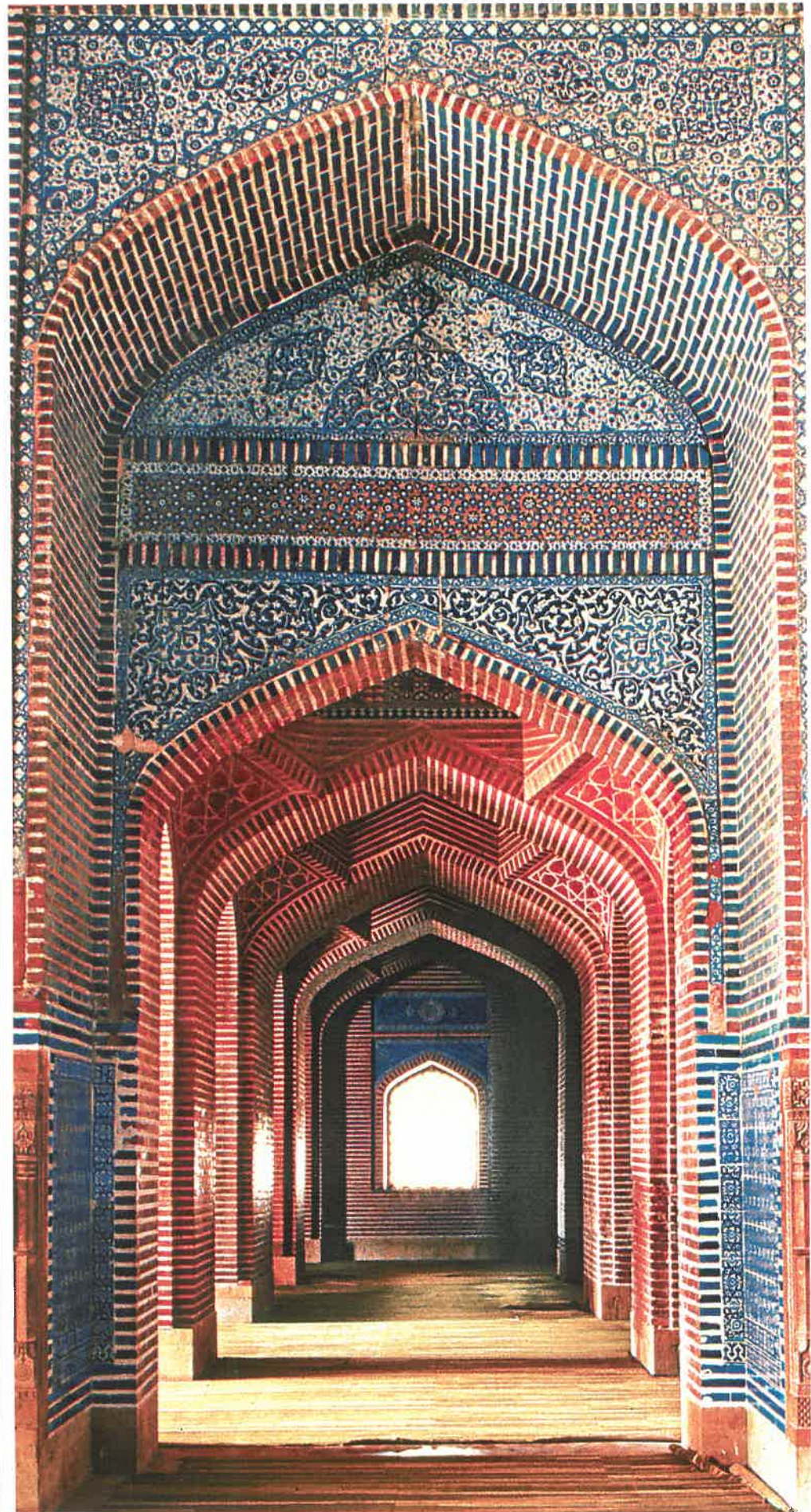


Fig. 103
Photograph of a colonnade
in the Shah Jahan Mosque
Thatta

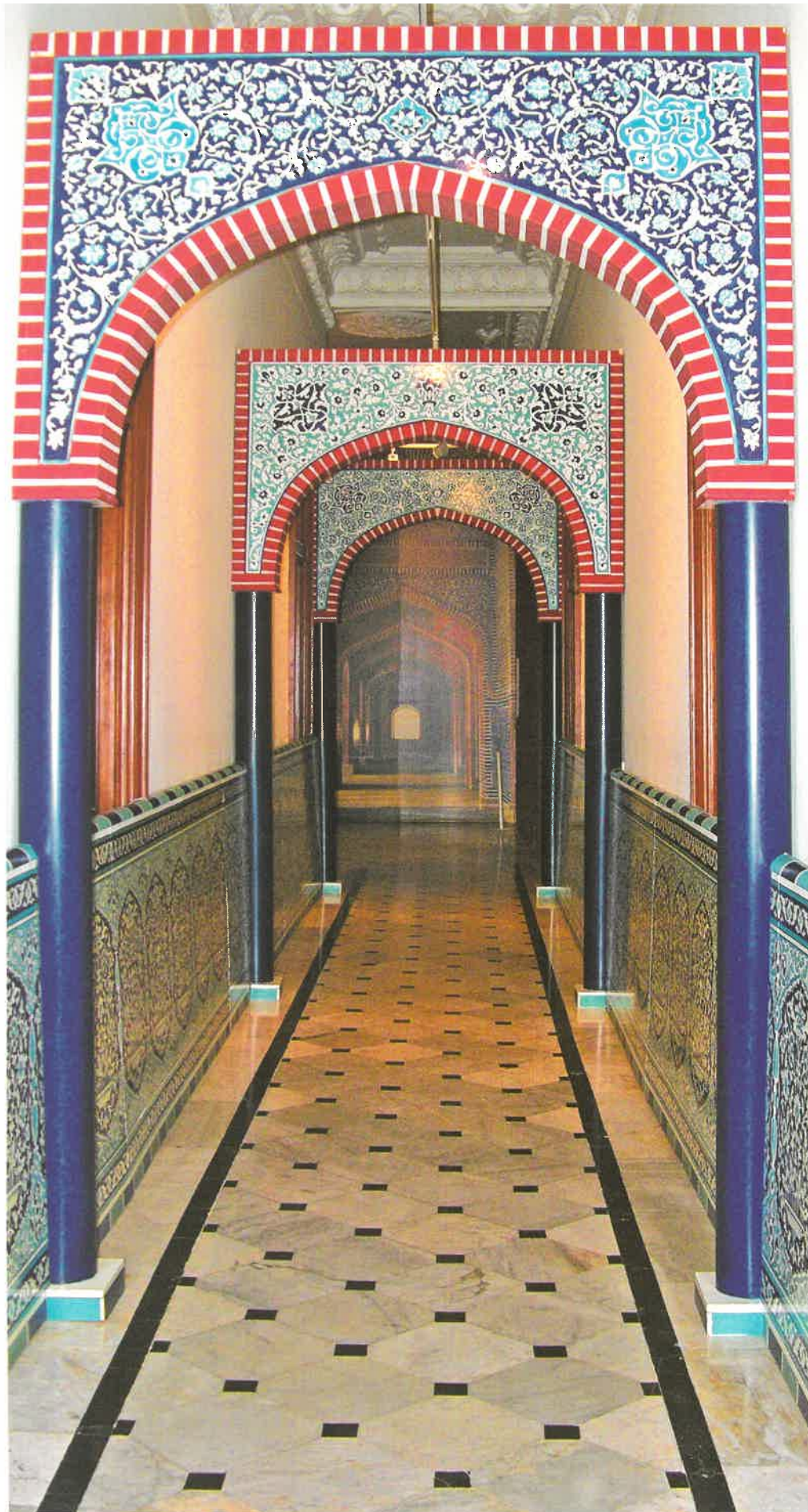


Fig. 104

Installation of a corridor
with arches and wall
panels (*dados*) from the
Shah Jahan Mosque

Thatta





ROOM 4

Monarchs, Mystics and Minarets: Uchh and Multan

Situated at the confluence of trade routes from Iran, Afghanistan and the Arabian sea, Multan has always been a pre eminent city on the western reaches of South Asia. In addition to its geo political importance, Multan developed a further dimension in the 12th and 13th centuries CE when it became an important religious centre. The religious context was noted for its vibrancy, attracting scholars from parts of India and abroad, diversity (Shia, Sunni and Ismaili doctrines were practiced and preached) and intellectual advancement. This discursive approach to religious issues led to the promotion of Sufi schools of mysticism. The Sufi Suhrawardiya order, which had its centre at Multan was at the forefront of this approach.

Uchh Sharif, close to Multan, developed along similar lines but its ascendancy began when Nasir al Din Qabacha (d.1228 CE) was appointed Viceroy of Multan and Uchh in 1206 CE by the ruling dynasty in Delhi. At the death of Sultan Qutubuddin Aibak in 1210 CE, Qabacha declared his independence and went on to transform Uchh into a centre of scholarship that was able to attract men of letters from Khurasan, Ghazni and areas further north. Like Multan, Uchh developed a tradition of mysticism and tolerance.

Architecturally, this was a period of radical change from the local Hindu Shahiya style of temple architecture with noteworthy indigenous elements to a more eclectic style. As trade flourished and links were established between South and Central Asia, edifices with ornamentation using glazed bricks and coloured tiles in striking combinations became a common feature. Design elements from Karakhanid and Seljuq mausolea were incorporated into structures along trade routes between Dera Ismail Khan, Multan and further westwards.

The tombs of Yusuf Shah Gardezi (d. 1152 CE), Baha al din Zakariya (d. 1162 CE), and Shah Rukn e Alam (d. 1320 CE) are amongst noteworthy monuments decorated in this style.

Fig. 105

Installation of a façade from
the mausoleum of Bibi Jawindi

Uchh





A view of Room 4

Monarchs, Mystics and Minarets:
Uchh and Multan

Multan

Multan is arguably the oldest inhabited city in Pakistan. Although its origins are shrouded in antiquity, its existence has been chronicled by the Persians (c. 500 B.C.) and Alexander (c. 325 BCE.). It was the first Muslim capital following the Arab invasion of Sindh in 712 CE and the seat of an independent Arab state that extended from Alor to Kashmir. Being a gateway to the plains of North India, Multan was subject to repeated invasions from the north and the west. It was also coveted by the ruling dynasties in Delhi both as a defensive line and as a bridgehead to the west.

From the artistic point of view, the proximity of Persia appears to have had a greater direct influence over the art and architecture of both Multan and Sindh, whereas Lahore and central Punjab, the main seat of the Ghaznis and the Ghurids, had strong links with Afghanistan. The monuments in Multan can be described as Arab-Persian in origin while those in Lahore are Ghaznavid Seljuq.

Multan and Uchh are prime examples of the gradual fusion of an indigenous South Asian architectural style with Central Asian elements.



Fig. 106

Plate

Multan
c. mid 19th Century
Glazed earthenware
D: 41 cm
Private collection



Fig. 107

Plate

Multan
c. mid to late 19th century
Glazed earthenware
D: 36 cm
Private collection



Fig. 108

Plate

Multan
c. mid to late 19th century
Glazed earthenware
D: 38 cm
Private collection



Fig. 109

Plate

Multan
mid to late 19th century
Glazed earthenware
D: 32 cm
Private collection



Fig. 110

Vase

Multan
c. mid 19th Century
Glazed earthenware
H: 32 cm D: 16 cm
M1164
Courtesy Lahore Museum



Fig. 111

Vase

Multan
c. mid to late 19th Century
Glazed earthenware
H: 30 cm D: 16 cm
Private collection



Fig. 112

Vase

Multan
c. mid 19th century
Glazed earthenware
H: 30 cm D: 18 cm
VM198
Courtesy National Museum of Pakistan
Karachi



Fig. 113

Vase

Multan
c. mid 19th century
Glazed earthenware with fretwork
H: 23 cm D: 13 cm
M1174
Courtesy National Museum of Pakistan
Karachi



Fig. 114

Vase

Multan
c. mid 19th century
Glazed earthenware with fretwork
H: 22 cm D: 13 cm
VM197
Courtesy National Museum of Pakistan
Karachi

Fig. 115

Vase

Multan
c. mid 19th century
Glazed earthenware
H: 44 cm D: 26 cm
Private collection

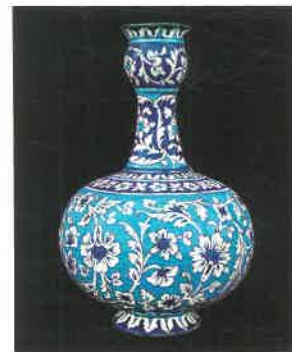


Fig. 116

Plate

Multan
c. mid 19th century
Glazed earthenware
D: 25 cm
Courtesy National
Museum of Pakistan



Fig. 117

Jar with lid

Multan
c. mid 19th century
Glazed earthenware
H: 30 cm D: 19 cm
M1178

Courtesy Lahore Museum







Figs. 119 and 120

Wall tiles

Uchh

c. early to mid 19th century

Glazed earthenware with lotus blooms and foliage

Opposite: H: 40 cm W: 40 cm

Above right: H: 40 cm W: 27 cm

Courtesy Department of Archaeology
Multan



Fig. 121

Moulded parapet tiles

Uchh

c. early to mid 19th century

Glazed earthenware

L: 28 cm W: 3 cm

Courtesy Department of Archaeology
Multan

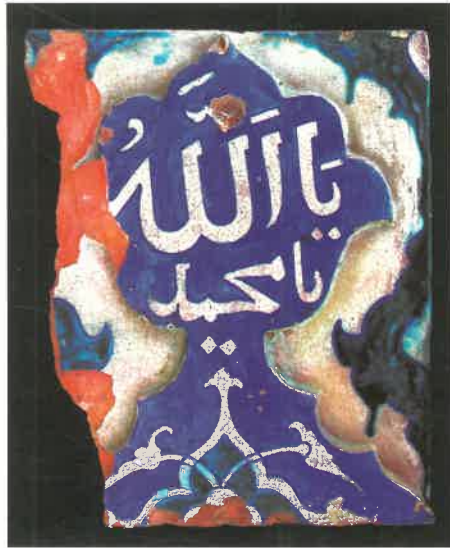


Fig. 122

Parapet tile

Multan
Mausoleum of Baha al din Zakaria
c. early to late 19th century

H: 32 cm W: 26 cm

Courtesy Department of Archaeology
Multan



Figs. 123 and 124

Wall tiles

Mausoleum of Shah Rukn e Alam
Multan
c. 1251– 1335 CE

Left: H: 19 cm W: 19 cm

Right: H: 22 cm W: 22 cm

M1063 and M1007

Courtesy Lahore Museum



Fig. 125

Tile from a column

Multan
c. early 20th century

H: 27 cm W: 16 cm

Private collection



Figs. 126 and 127

Glazed bricks

Multan
c. early 20th century

Left: H: 30 cm W: 16 cm

Right: H: 12 cm L: 34 cm

M995 and M996

Courtesy Lahore Museum

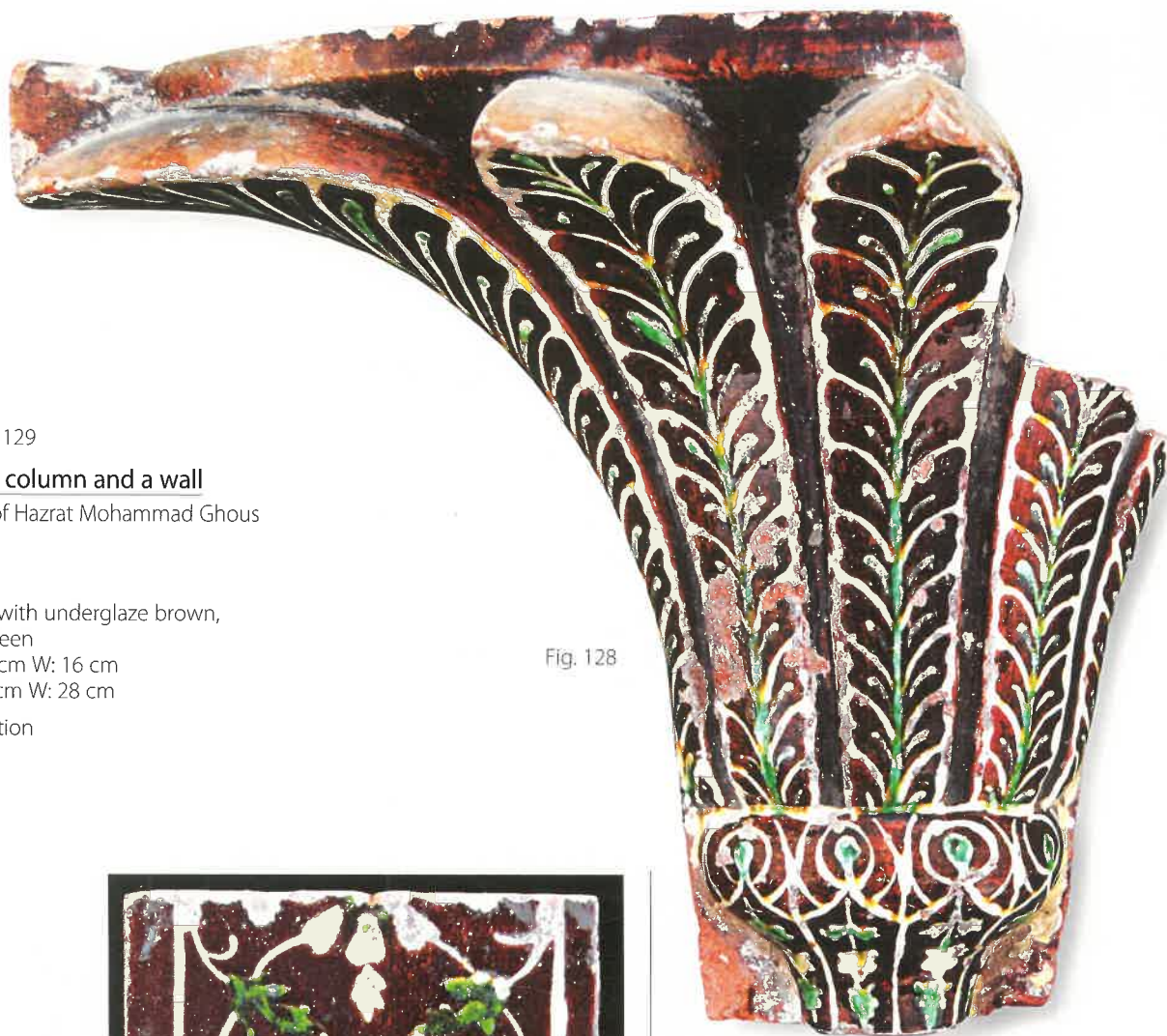


Fig. 128

Figs. 128 and 129

Tiles from a column and a wall

Mausoleum of Hazrat Mohammad Ghous

Balapur, Okara

c.1936

Earthenware with underglaze brown, cream and green

Above: H: 27 cm W: 16 cm

Below: H: 30 cm W: 28 cm

Private collection



Fig. 129



Fig. 130

Wall tile

Mosque of Shah Sadiq Nahang

Shorkot, Jhang

c. 1878.

H: 18 cm W: 14 cm

Private collection



Fig. 131

Parapet tile

Mausoleum of Syed Jalaluddin Bukhari
Uchh

c. late 19th to early 20th century

Earthenware with underglaze painted
in white, turquoise and cobalt blue in a
pattern of alternating reversed fleurons.

H: 35 cm W: 25 cm

Courtesy Lahore Museum



Figs. 132, 133 and 134

Tiles

Mausoleum of Shah Rukn e Alam
Multan

c. mid to late 19th century

H: 31 cm W: 31 cm

M1015

Earthenware with underglaze white, turquoise and cobalt blue and white
in a pattern of irises, lotus, floral blooms and foliage.



Fig. 133

H: 16 cm W: 16 cm

M998



Fig. 134

H: 14 cm L: 31 cm

M991

Courtesy Lahore Museum



Fig. 135

Part of finial

Tomb of Pir Shams Sabzwari
(1165 - 1276 CE)

Multan

c. late 19th century

D: 22 cm

Courtesy Department of Archaeology
Multan



Fig. 137

Wall tile

Uchh

Mausoleum of Syed Jalaluddin Bukhari
c. early 19th century

Glazed earthenware

H: 28 cm W: 28 cm

Courtesy National Museum of Pakistan

Fig. 136

Wall tile

Mausoleum of Shah
Yousuf Gardezi (d.1152)
Multan

W: 28 cm

M1018



Courtesy Lahore Museum



Fig. 138

**Ornamental tile
from a frieze**

Multan

c. early 20th century

H: 30 cm W: 25 cm

M1024

Courtesy Lahore Museum



Fig. 139

Tiles

Mausoleum of Shah Rukn e Alam
Multan

It is difficult to date these tiles precisely as the mausoleum was first built in 1320 CE by Sultan Ghiyas al Din Tughlaq for himself and restored on numerous occasions. The monument is innovative in its octagonal plan and ornamentation, setting an important trend in funerary architecture of the region. It is decorated in an ingenious counterpoint of floral and geometric patterns using red brick and tile work, referred to as the *bannai* technique. The overall style of ornamentation appears to have been influenced by mausolea in Iran and Central Asia. These tiles would have been obtained during one of the restoration procedures.

Courtesy Department of Archaeology, Multan

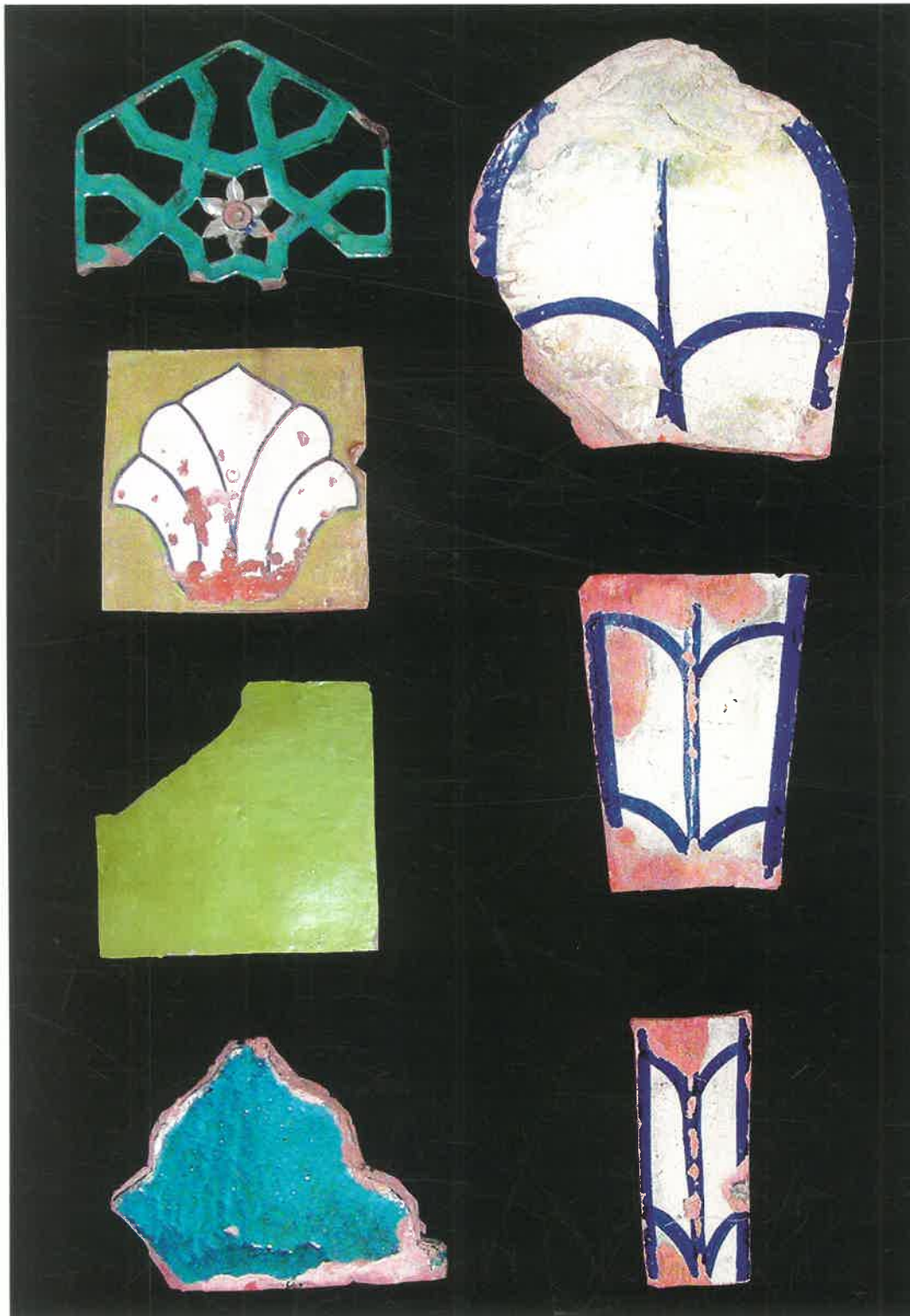


Fig. 140

Tiles, fragments and part of a lattice

Mausoleum of Pir Shams Sabzwari

Multan

c. late 19th century

Shams Sabzwari was born in Sabzwari in Uzbekistan in 1329 CE. His grandson, Pir Sadruddin built this mausoleum in 1779 A.D. and it was later re-built by his disciples. The tiles may well date to this period. Pir Shams is a celebrated Ismaili saint and a prolific writer who wrote prose and poetry in a number of local languages, including Purbi, Hindi, Gujrati, Sindhi, Siraiki and Punjabi. The writings are primarily religious, highlighting tolerance, harmony and devotion to God. In Kashmir Pir Shams was responsible for the creation of a new sect referred to as the Shamsi.

Courtesy Department of Archaeology, Multan

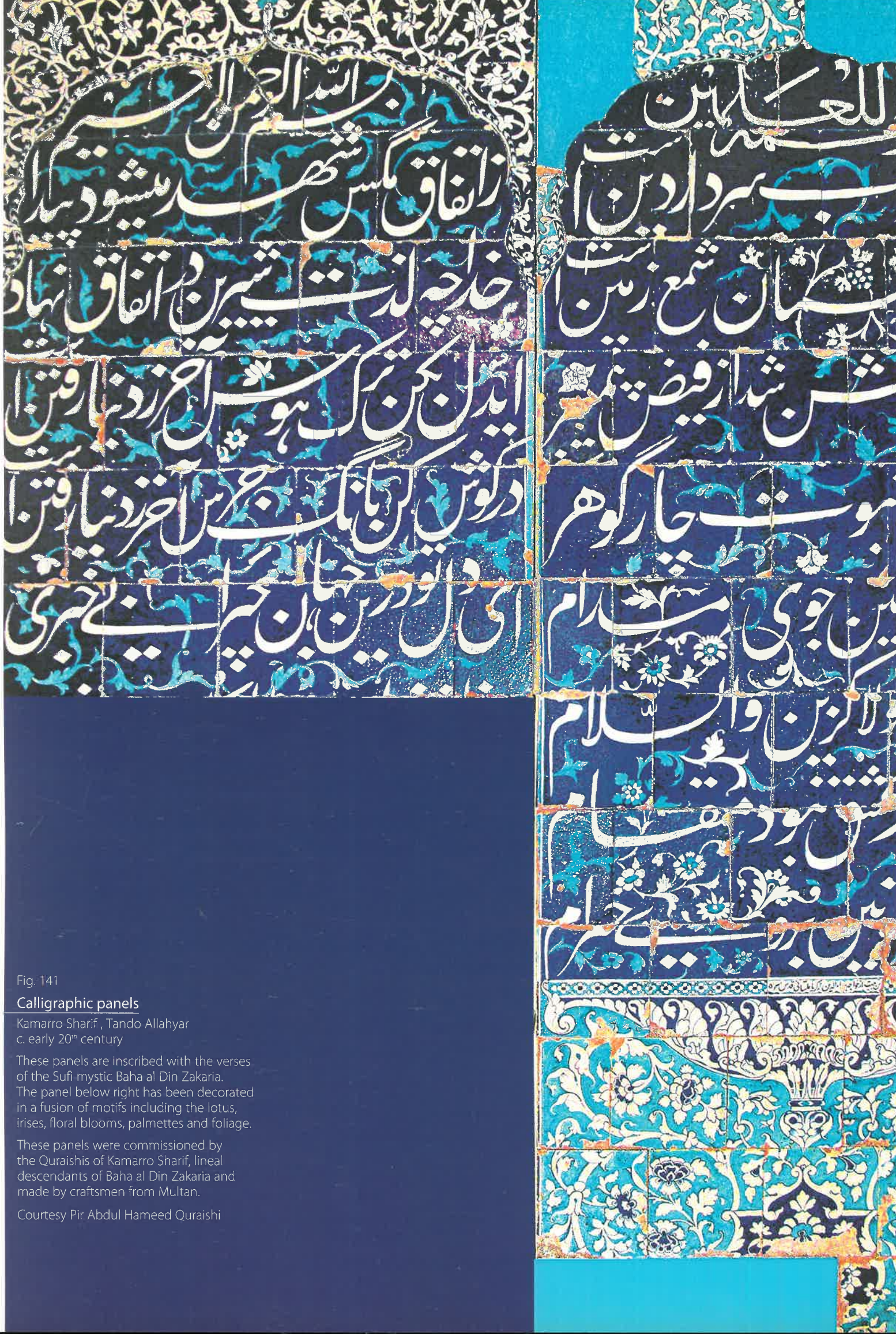


Fig. 141

Calligraphic panels

Kamarro Sharif, Tando Allahyar
c. early 20th century

These panels are inscribed with the verses of the Sufi mystic Baha al Din Zakaria. The panel below right has been decorated in a fusion of motifs including the lotus, irises, floral blooms, palmettes and foliage.

These panels were commissioned by the Quraishis of Kamarro Sharif, lineal descendants of Baha al Din Zakaria and made by craftsmen from Multan.

Courtesy Pir Abdul Hameed Quraishi



Mausoleum of Shaikh Baha al din Zakariya

Shaikh Baha al din Zakariya was revered as a great sage of the Suhrawardiya Sufi order and spent most of his life in Multan preaching Islam until his death in 1262 CE. His pre-eminence as a preacher led to both political and religious authority; he assisted Shams al Din Iltutmish, who ruled Delhi from 1211-1236 CE., to consolidate his power in the region. In 1246 CE he succeeded in deflecting a Mongol siege of the city and received the title of *Sheikh-al-Islam* from him.

His mausoleum is built with fired brick on three floors of diminishing height and width. The dome has corner squinches similar to those found in the mausoleum of Iltutmish. The structure is a magnificent fusion of elements from Seljuq architecture and the square domed tomb (*imamzadi*) of the Iranian plateau. The façade of the eastern gate bears a monumental inscription in glazed tiles.

Mausoleum of Bibi Jawindi

Among the renowned monuments of Uchh Sharif, the tomb of Bibi Jawindi is particularly well known. Famed for her piety, Bibi Jawindi died c. 1404 CE and was buried on the northwestern edge of Nasir al Din Qabacha's fort in Uchh. The current structure was built in 1493 CE by a Khurasani prince, Muhammad Dilshad. A flood in the river Chenab in 1817 destroyed almost half of the monument along with the adjoining tomb of Baba al Halim.

Bibi Jawindi's tomb is two storied and octagonal in plan. Built of small finely burnt bricks, it is decorated with glazed blue and white tiles skilfully set in horizontal bands. The tiles are of varying thickness, with geometric and floral motifs, juxtaposed with star shaped tiles embellished with six and eight petalled flowers.

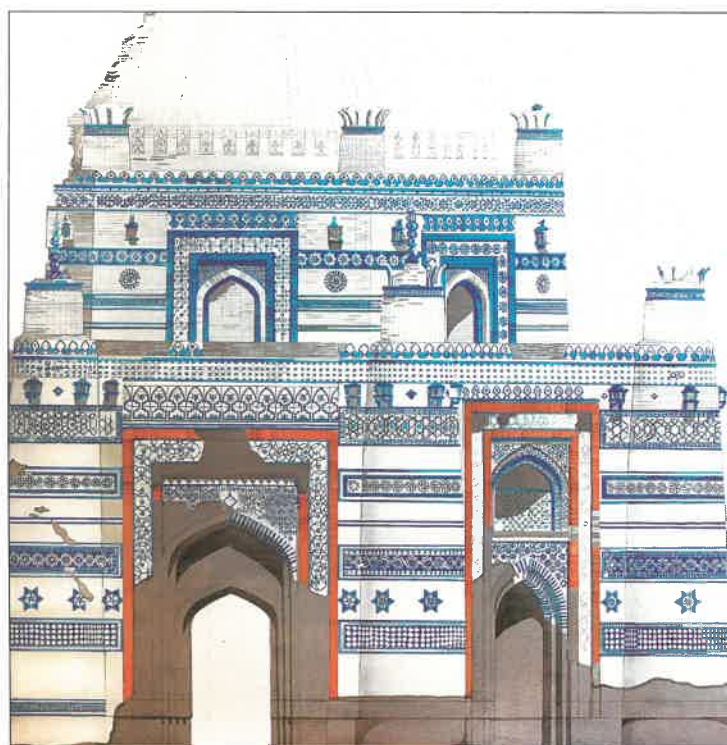


Fig. 142

Bibi Jawindi's mausoleum

Uchh

Watercolour

c. late 20th century

Courtesy Hameed Haroon

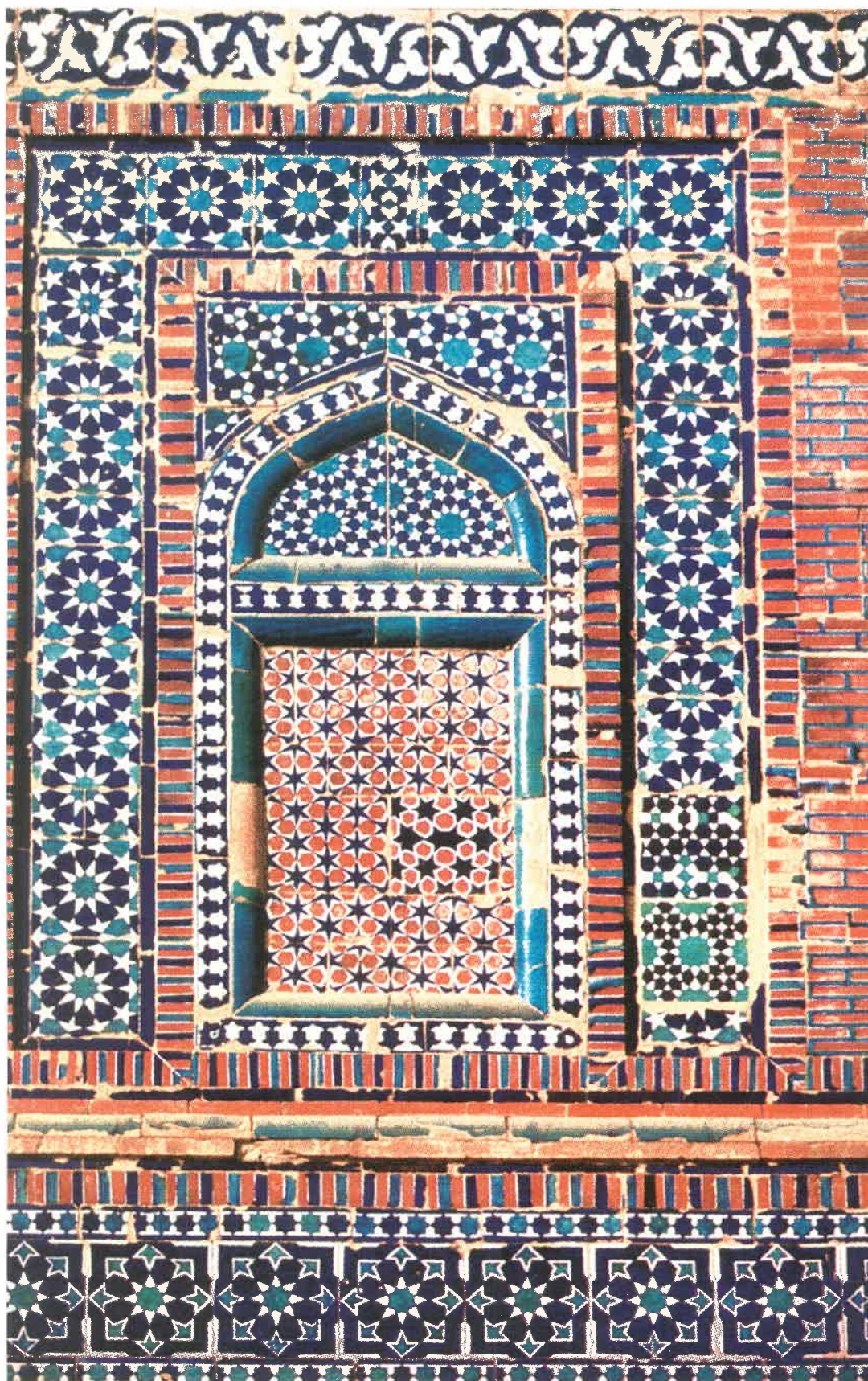


Fig. 144

Photograph of a façade

Tomb of Sultan Ali Akbar's mother
 Multan
 c. early 20th century



Fig. 145

Photograph of a wall panel

Mosque of Jahaniyan Jahangasht
Uchh

Fig. 146

Bowl with inscription of *kalima*

Multan

c. late 19th to early 20th century

Earthenware under glaze with white, turquoise and cobalt blue

D: 20 cm

Courtesy Muhammad Fayyaz
Lahore



Obverse



Fig. 147

Bowl with calligraphic inscription

Multan

c. late 19th to early 20th century

Earthenware under glaze with white, turquoise and cobalt blue

D: 20 cm H: 7 cm

Courtesy Muhammad Fayyaz
Lahore



Obverse



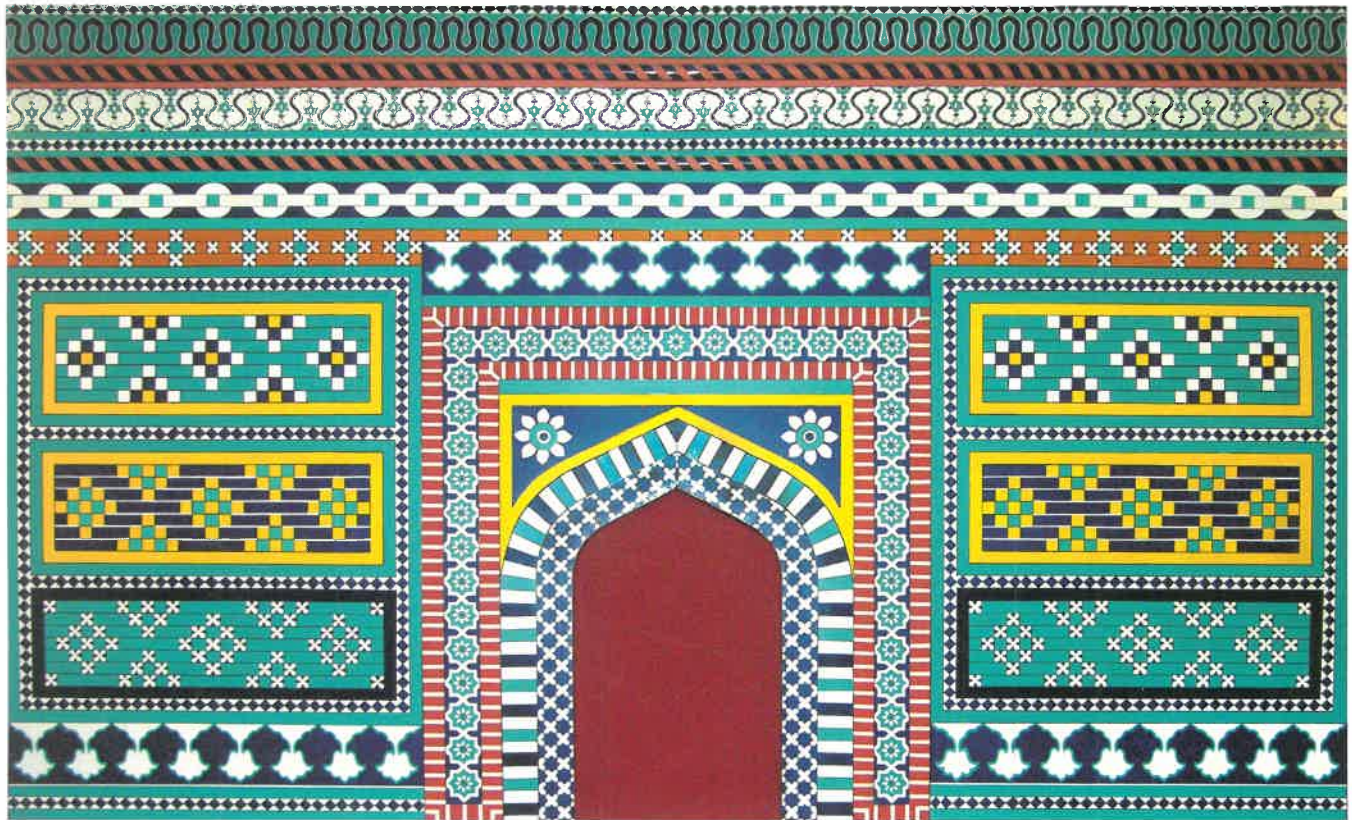


Fig. 148

Glazed bricks

Uchh, Multan and Jhang
c. late 19th to early 20th century

Courtesy Department of Archaeology
Multan



Sitpur

This installation is a reproduction of a façade from the mausoleum of Tahir Khan Nahar in Sitpur in the Muzaffargarh district of the Punjab. The monument is one of the earliest funerary structures in Pakistan and unique in terms of the patterning and colour of its glazed mosaic revetments.

Islam Shah, Tahir Khan Nahar's grandfather and founder of the Nahar dynasty was granted the territory of Sitpur in Muzaffargarh, Kia in Dera Ghazi Khan and Kashmor in northern Sindh by Bahlul Khan Lodi.

The mausoleum was built by Tahir Khan Nahar for himself. It is decorated in a variety of styles that combine the use of fine brick in combination with glazed tiles. The varied shapes of tiles are decorated with geometric triangular, chain, star, merlon and sunflower motifs. The glazes are in a striking palette of white, yellow, dark brown, turquoise and cobalt blue.

Fig. 149

Painted installation of a façade from the mausoleum of Tahir Khan Nahar

Sitpur



Fig. 150

Wazir Khan Mosque

Lahore
A view of the central bay

Lahore

Excavations at the Lahore Fort have yielded evidence pertaining to the existence of Lahore between the 4th and 5th centuries CE. By the end of the 10th century, the city was ruled by the Hindu Shahiya dynasty with its headquarters at Wihind (*Hund*) on the right bank of the Indus. Lahore continued as the capital of the Ghaznavids and the Mughal emperors (1526 - 1857 CE) and the site of Ranjit Singh's ascendancy.

From an architectural point of view, Lahore reflects the Mughal style. Under the Mughals, it became a city of royal residences, attracting artisans, artists, poets, scholars and preachers from the region. Numerous gardens, tombs, mosques, and decorated public spaces were built and it became in the words of Emperor Akbar's favourite courtier, Abul Fazl, the grand resort of all countries.

Records suggest that the use of glazed tilework in Lahore commenced during the reign of Shah Jahan (1627-58 CE). The most well known monuments being the mosque of Wazir Khan, the tombs of Jahangir and his viceroy, Asaf Jah Khan and the mosque of Dai Anga, Shah Jahan's wet nurse.

The Lahore Fort

The precise date of construction of this magnificent monument is unknown. The overall layout appears to have commenced under Emperor Akbar and subsequently added to by his successors.

Among the singular decorative features of the fort are its north and west walls, where panels in a unique tile mosaic or faience mosaic technique have been used as revetments. Their construction was begun by Jahangir in January 1624 CE and completed by Shah Jahan in 1631 CE. Set with geometric floral patterns the panels depict cherubs, angels, fighting bulls, elephants, horsemen, courtiers, spectacles, military parades and other aspects of Mughal court life.

The tiles seen here are prototypes of those on the Lahore fort. They have been produced as part of a collaborative project between UNESCO, NORAD and the Department of Archaeology, Government of Punjab, aimed at conservation and restoration of the fort.

The tile mosaic technique relies on glazed tiles being cut and painstakingly fitted into pre-determined patterns. In addition to tiles, other procedures being carried out by the project are marble inlay work, *pietra dura*, painted stucco and stucco with mirror work.

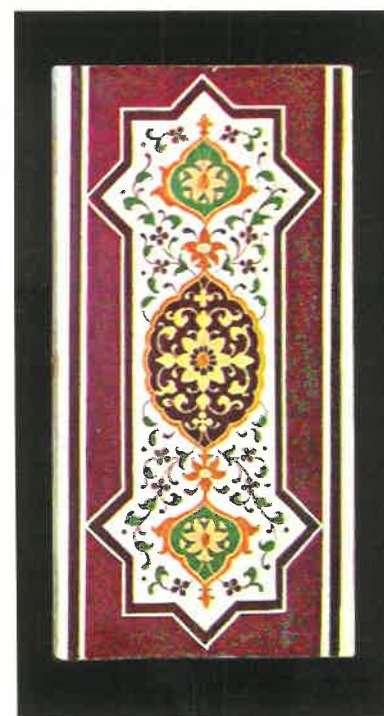
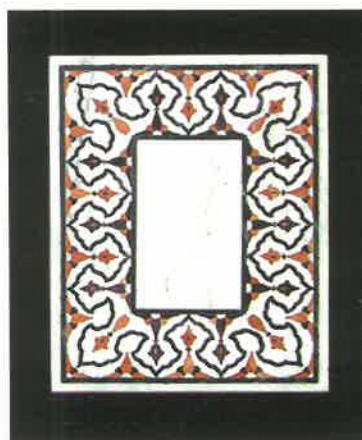


Fig. 151

New tile work

The Lahore Fort
2008





Fig. 152

Tiles attributed to the mausoleum of Mian Mir

Lahore
c. mid to late 17th century

The Sufi saint Mian Mir, a native of Sehwan Sharif (1550-1635 CE), was a mentor to Prince Dara Shikoh and later, the Emperor Aurangzeb. He is buried in Lahore where his impressive mausoleum was decorated with panels of handsome tiles decorated in the cuerda seca technique. Towards the middle of the 19th century, following restoration of the mausoleum a large number of the original tiles were dispersed. The tiles reflect a Chinese influence with sprigs of carnations and lotuses in bloom and clouds. They have been decorated using brilliant yellow, blue, orange, green, black, brown and white in the hafrang or seven colour range popularly associated with Safavid Persia.

Similar tiles were exhibited at the Great Exhibition of 1851 held in London; during Queen Victoria's reign (1819-1901), decorative objects from South Asia had become much sought after and could be purchased through British firms conducting trade in India. Tiles from this collection may also have been acquired by the South Kensington Museum in London (later the Victoria and Albert Museum) for their school of art and design.

S229, S334, S372, M745-755, M775-785

Courtesy Lahore Museum



Fig. 153

Tiles from the tomb of Asaf Jah Khan

Lahore
c. mid to late 17th century

The tomb of Asaf Jah Khan, brother-in-law of the Mughal Emperor Jahangir and governor of Punjab, was built in 1641 CE., and is located adjacent to that of Jahangir. The tomb was octagonal in plan, its walls were originally covered with tiles such as these and the dome was of white marble.

The decoration is made possible as the glazes are kept apart by a dry line made up of a mixture of manganese oxide and an oily substance that functions as a resist and evaporates on firing. The dry line prevents the glazes from flowing into one another.

S389-91, M756-763

Courtesy Lahore Museum

Wazir Khan Mosque

Hakim Ilm-ud-din, son of Shaikh Abdul Latif of Chiniot, was awarded the title of Wazir Khan by the Emperor Shah Jahan on his accession to the throne in 1627 CE. A year later, Wazir Khan was appointed Governor of Agra and in 1631, he became the Governor of the Punjab.

His architectural commissions in Mughal Punjab includes *sarais*, *bazaars*, *gardens*, *havelis*, *hammams* and *mosques* but the Wazir Khan mosque in Lahore, embellished in a magnificent cut tile mosaic technique is his most remarkable contribution.

The mosque was completed during 1634-35 CE., using thin bricks made of *kanker* lime and a sprinkling of red sand stone. Rectangular in plan, it has an imposing quadrangular courtyard. The construction and design of its component parts are elaborate in their contrast and balance. The tile mosaic (faience mosaic) panels on all the façades are made up of stylized motifs of flowering plants, cypress trees, geometric patterns and Persian calligraphy the *nastaliq*, *thuluth* and *naqsh* scripts often framing the doors and windows.

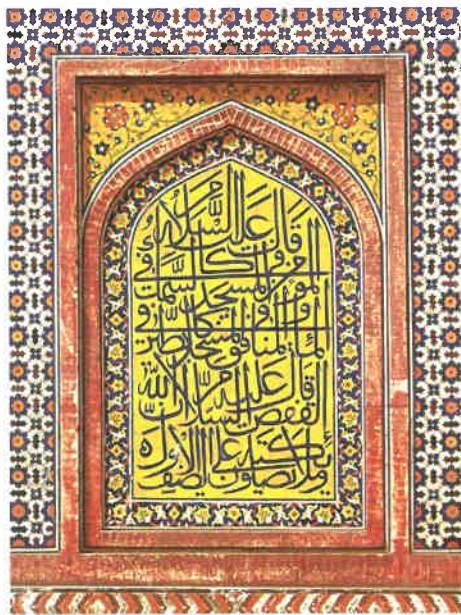


Fig. 154

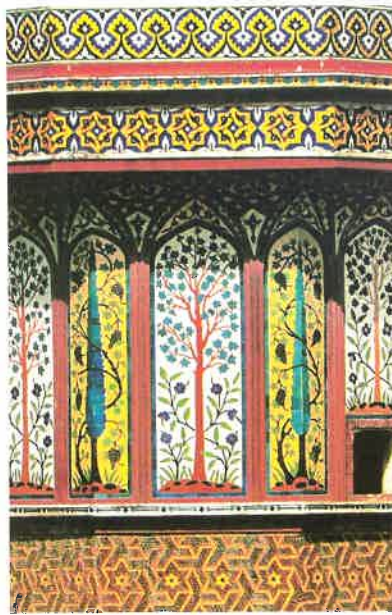


Fig. 155



Fig. 156

Photographs of tile revetments

Wazir Khan Mosque
Lahore
c. 1634-35 CE.

Details of a calligraphic panel (Fig. 154), a minaret (Fig. 155) and a balcony (*jharoka*) (Fig. 156) decorated with elaborate cut tile mosaic patterns. This form of wall decoration was first introduced from Persia and is unequalled for its repertoire of design and vibrancy of colour.

The tile mosaic technique involves the chiselling of coloured tiles that are then precisely fitted into predetermined patterns.

Fig. 157

Installation of a potter's atelier



ROOM 6

The Potter's Atelier: Where it all takes shape

O hide your love, as potters do
that cover up the kiln,
Free fire cannot bake a pot,
the potters way pursue;
As potters do with the kiln, so you
must never uncover fire

Shah Abdul Latif





ROOM 7

The Grammar of Ornament

In the temples of the subcontinent, sculpture played a prominent decorative role while painting fulfilled a similar function on the walls of churches in Europe, but in Muslim monuments however it is the Islamic art of ceramic tile work that takes pride of place. Mosques, madrassahs and mausoleums were the recipients of this tradition. The development of geometric pattern in tile work was well adapted to the techniques of tile making. The interplay of tiles was particularly effective in highlighting architectural form: the verticals, the horizontals, the curves of arches or the *murqarnas* hanging from a vault.

Repeating geometric patterns or designs would also lend themselves to calligraphy such as the angular *kufic* script. Geometric designs formed simple shapes: triangles, squares and hexagons and when combined together created more complex forms such as multi-pointed stars that could be linked by geometric interlacing. In the Iranian region, these interlaced motifs are known as *band e Rumi* (Rumi's bands) or as *traceria* (tracery) in Spain. The *Persian* term *hazar baf* (a thousand weaves) describes decorative patterns, in which plain and glazed bricks alternate in a manner reminiscent of basketweave or wicker weaving.

Vegetal ornamentation patterns drawn from plant forms were in use before the advent of Islam the most popular of which was the arabesque motif. One form, which continued to be used in the Islamic lands, depicts an undulating stem with leaves; when repeated symmetrically the abstract pattern created can be effectively spread over a surface. Other forms of the arabesque include highly stylised leaf shapes.

In the *Maghreb*, the arabesque was known as the *tuariq*, in Spanish as *ataurique* and in the Iranian and Turkish regions, as *islîmi*. Following the Mongol invasion in 1256, these vegetal patterns took on a more Chinese appearance and were described as *kathai* (from *Cathay*). During the Ottoman era, elaborate arabesques were used in conjunction with flowers such as peonies and the lotus.

The lotus which already featured in Buddhist sculpture is found in the arts of the sub-continent ranging from literature, painting, architecture, textiles and religious sculpture to ceramics. The lotus symbolises hope and each immaculate resplendent flower arising from allegedly murky waters reminds man of the ability to rise above adverse circumstances and achieve freedom from constraint.

The tiles and architectural elements displayed in this gallery illustrate the predominant use of the lotus as a decorative motif.

Fig. 158
A view of Room 7

The Grammar of Ornament



Fig. 159

Calligraphic panel

Kamarro Sharif, Tando Allahyar

c. early 20th century

L: 110 cm W: 45 cm

Courtesy Pir Abdul Hameed Quraishi



Fig. 161

W: 30 cm



Fig. 160

Parapet tile

Multan

c. mid 20th century

H: 32 cm W: 30 cm



Fig. 162

H: 30 cm W: 30 cm



Fig. 163

L: 26 cm W: 13 cm

Private collection

Figs. 161–182

The lotus in tile work

c. late 19th - early 20th century

Private collection



Fig 164

H: 30 cm W: 30 cm



Fig 165

L: 50 cm W: 8.5



Fig 166

H: 18 cm L: 50 cm

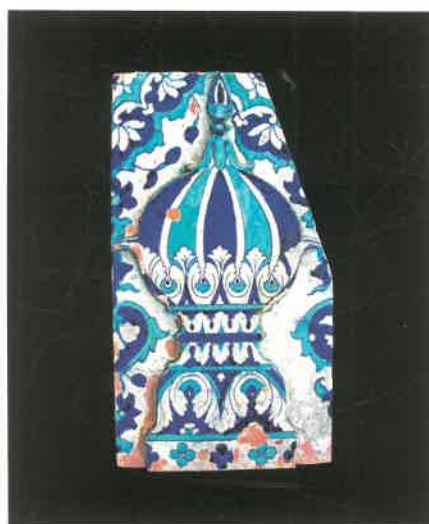


Fig. 167

H: 52 cm W: 32 cm



Fig. 168

H: 48 cm L: 26 cm



Fig. 169

W: 20 cm

M1032

Courtesy Lahore Museum



Fig. 170

W: 20 cm



Fig. 171

H: 24 cm L: 30 cm



Fig. 172
H: 30 cm W: 25 cm



Figs. 173
W: 19 cm
Courtesy National Museum of Pakistan
Karachi

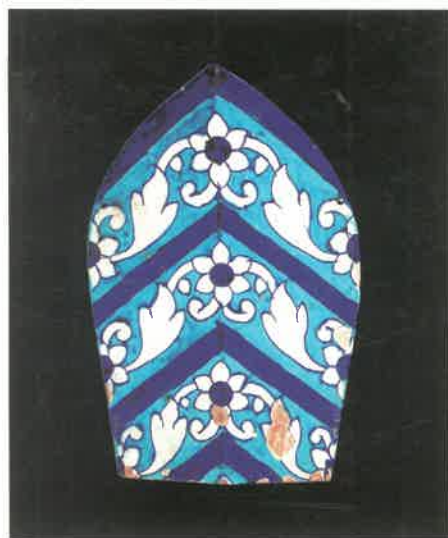


Fig. 174
L: 32 cm W: 25 cm

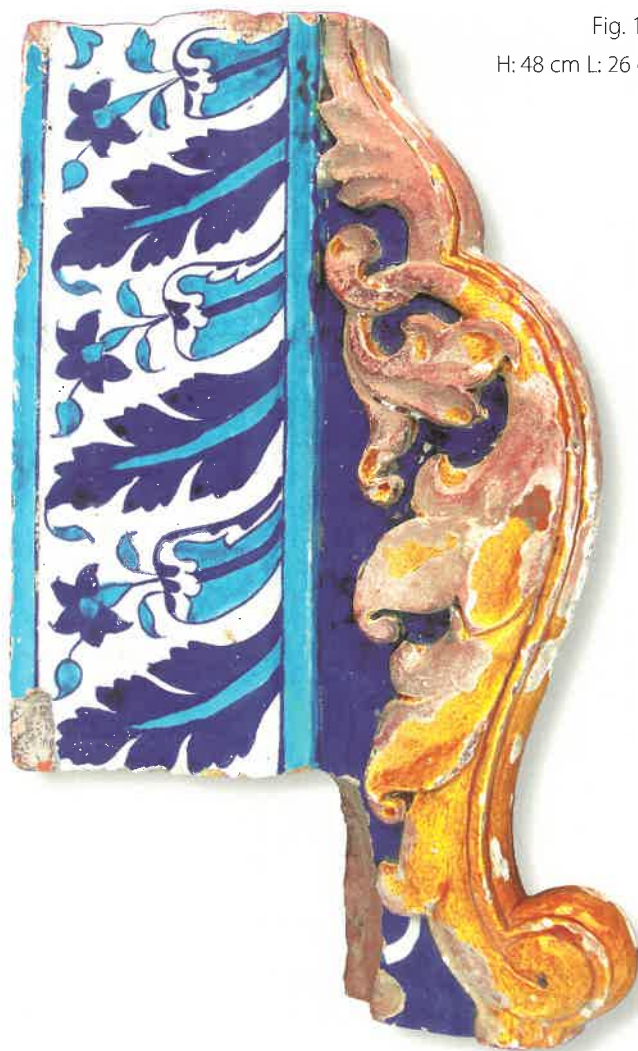


Fig. 175
H: 48 cm L: 26 cm



Fig. 176
H: 25 cm W: 35 cm



Fig. 177
H: 26 cm W: 40 cm



Fig. 178
H: 40 cm, W: 12 cm

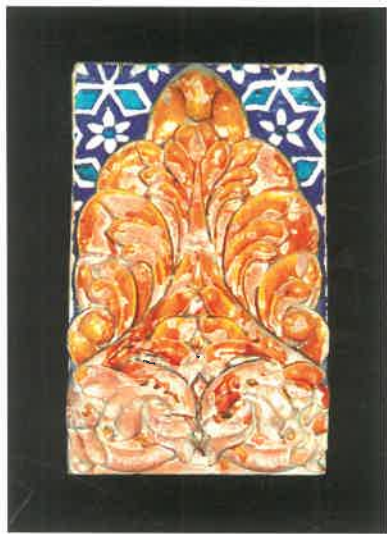


Fig 179
H: 48 cm, W: 28 cm



Fig 180
H: 28 cm, L: 58 cm



Fig 181
H: 23 cm, L: 38 cm



Fig 182
H: 30 cm, W: 24 cm
Private Collection



Fig. 183

Urn

H: 83 cm D: 22 cm
 Courtesy Shahana Raheel Ahmed



Fig. 184

Urn

H: 75 cm D: 30 cm
 Courtesy Talat and Dabir Ahmed

ROOM 8

Closer to the Master: Mian Salahuddin (1940-2006)

Mian Salahuddin, Pakistan's pioneering studio ceramist, was a prolific artist. As a graduate of Lahore's National College of Arts in the early sixties, he succeeded in deconstructing traditional forms in clay to create a visual language of his own. His innovative techniques of throwing, altering, coiling, stamping and glazing, led to an unusual interplay between form, colour and texture.

Mian excelled not only in the manipulation and changeability of form in his wares but in the space that they would occupy. Many of his cylindrical forms and vessels are more sculptural than utilitarian. They are, in his own words, "amorphous." He revelled in creating varied textures or surfaces akin to polished stone or marble and held firmly to the view that his work, like his medium, was full of paradox: versatile and ultimately original.

A selection of his work seen here, is drawn entirely from private collections and celebrate his career as a master potter.



Fig. 185

Witch's pot

H: 83 cm D: 22 cm
Courtesy Shahnaz Siddique



Fig. 186

Horse head

H: 28 cm L: 54 cm
Courtesy Marjorie Husain

Bowl and pouring vessels



Fig. 187
H: 7 cm D: 16 cm
Private collection



Fig. 188
H: 12 cm D: 17.5 cm
Private collection

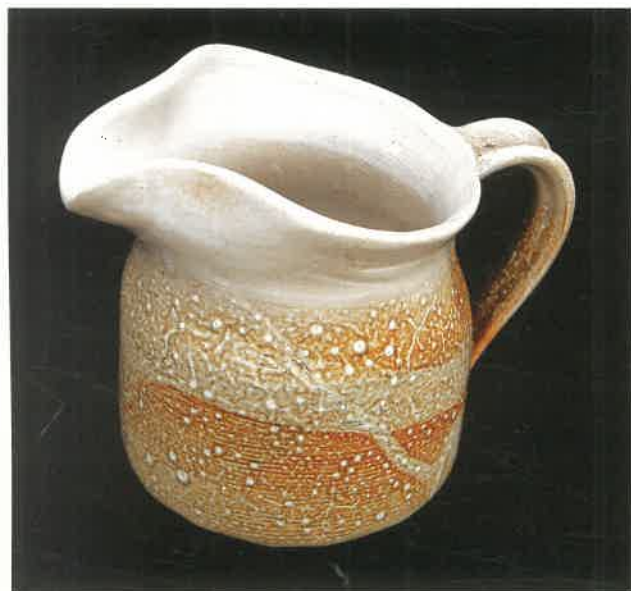


Fig. 189
H: 12 cm D: 14 cm
Courtesy Shehnaz Ismail



Fig. 190
H: 14 cm D: 19 cm
Courtesy Shehnaz Ismail



Fig. 193
H: 5 cm D: 20 cm



Fig. 192
D: 23 cm
Courtesy Drs. Ghazala and Hasan Aziz



Fig. 191
H: 6 cm D: 18 cm
Courtesy Rizwan Sadiq



Fig. 194
H: 16.2 cm D: 17.8 cm
Courtesy Rizwan Sadiq



Fig. 195
H: 6 cm D: 15 cm
Courtesy Tanveer Ahmed

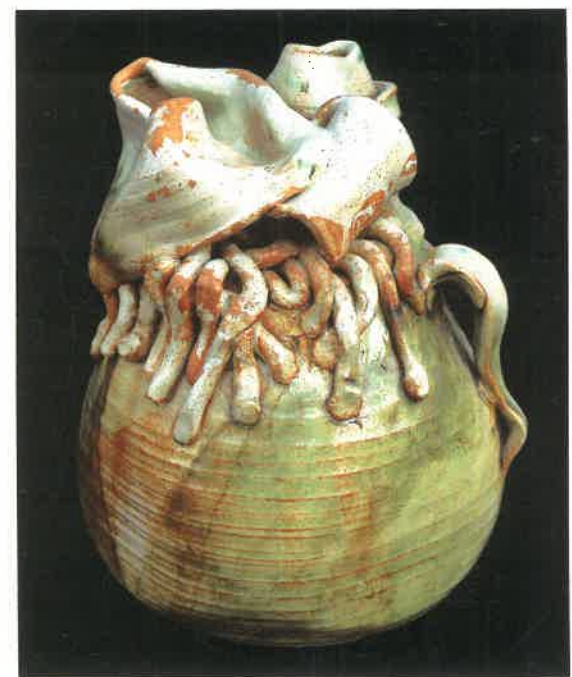


Fig. 196
H: 5 cm D: 16 cm
Courtesy Shahana Raheel Ahmed



Fig. 197

H: 15 cm

Courtesy Shehnaz Ismail and Drs. Ghazala and Hasan Aziz



Fig. 198

H: 20.5 cm D: 17.2 cm

Courtesy Shahana Raheel Ahmed

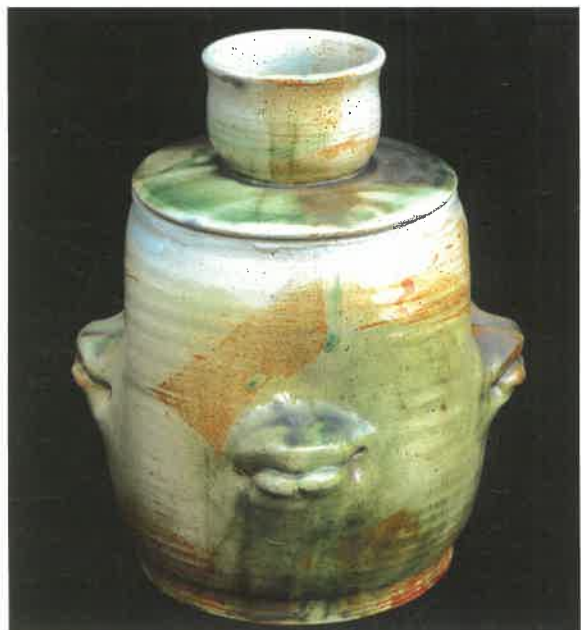


Fig. 199

H: 22.75 cm D: 16.2 cm

Courtesy Razia and Adil Salahuddin



Fig. 200

Diam: 3.5 cm L: 4 cm

Courtesy Drs. Ghazala and Hasan Aziz



Fig 201

H: 7.5 cm D: 20 cm

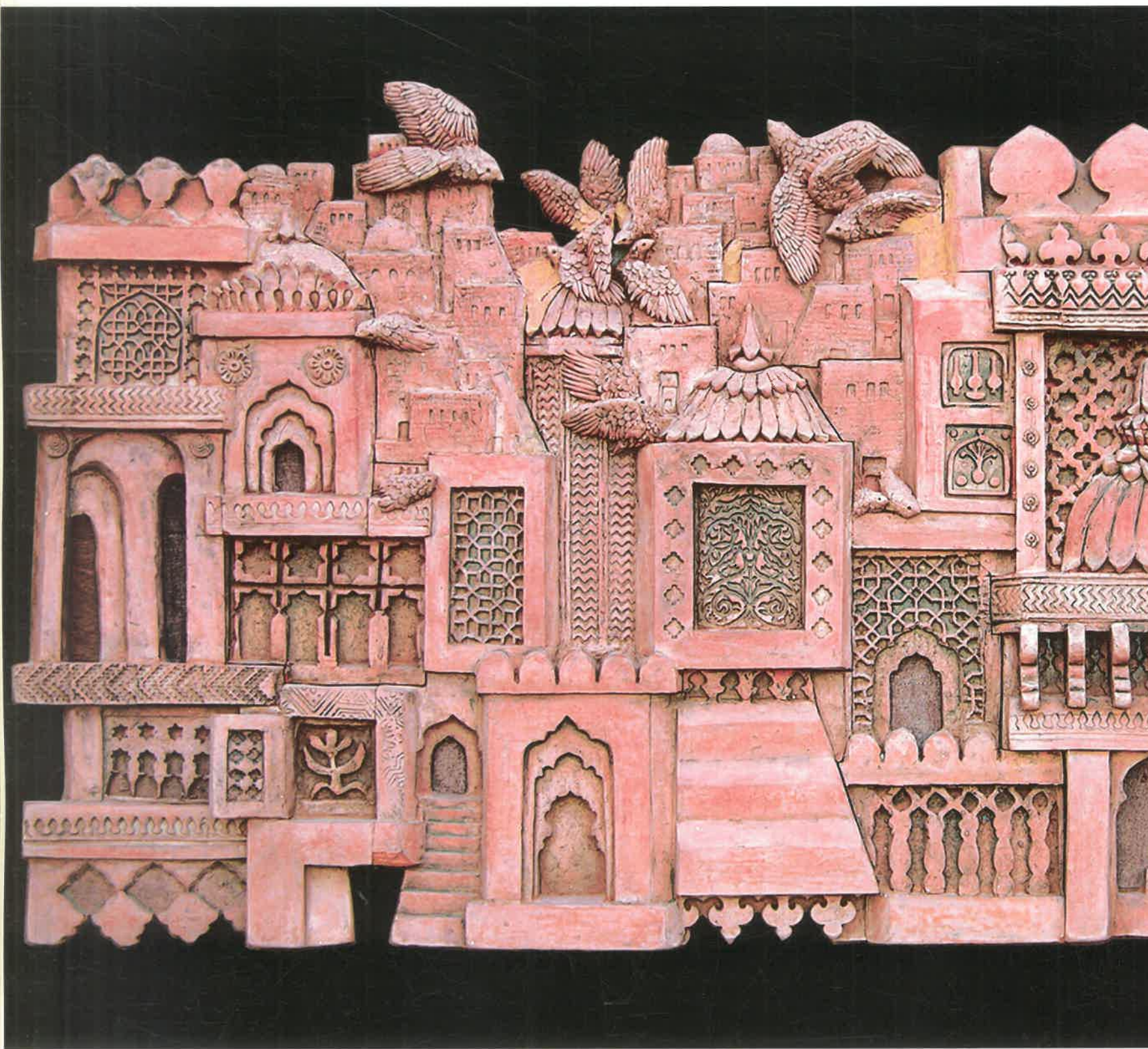
Courtesy Rizwan Sadiq and Shehnaz Ismail



Fig. 202

D: 34 cm

Courtesy Marjorie Husain



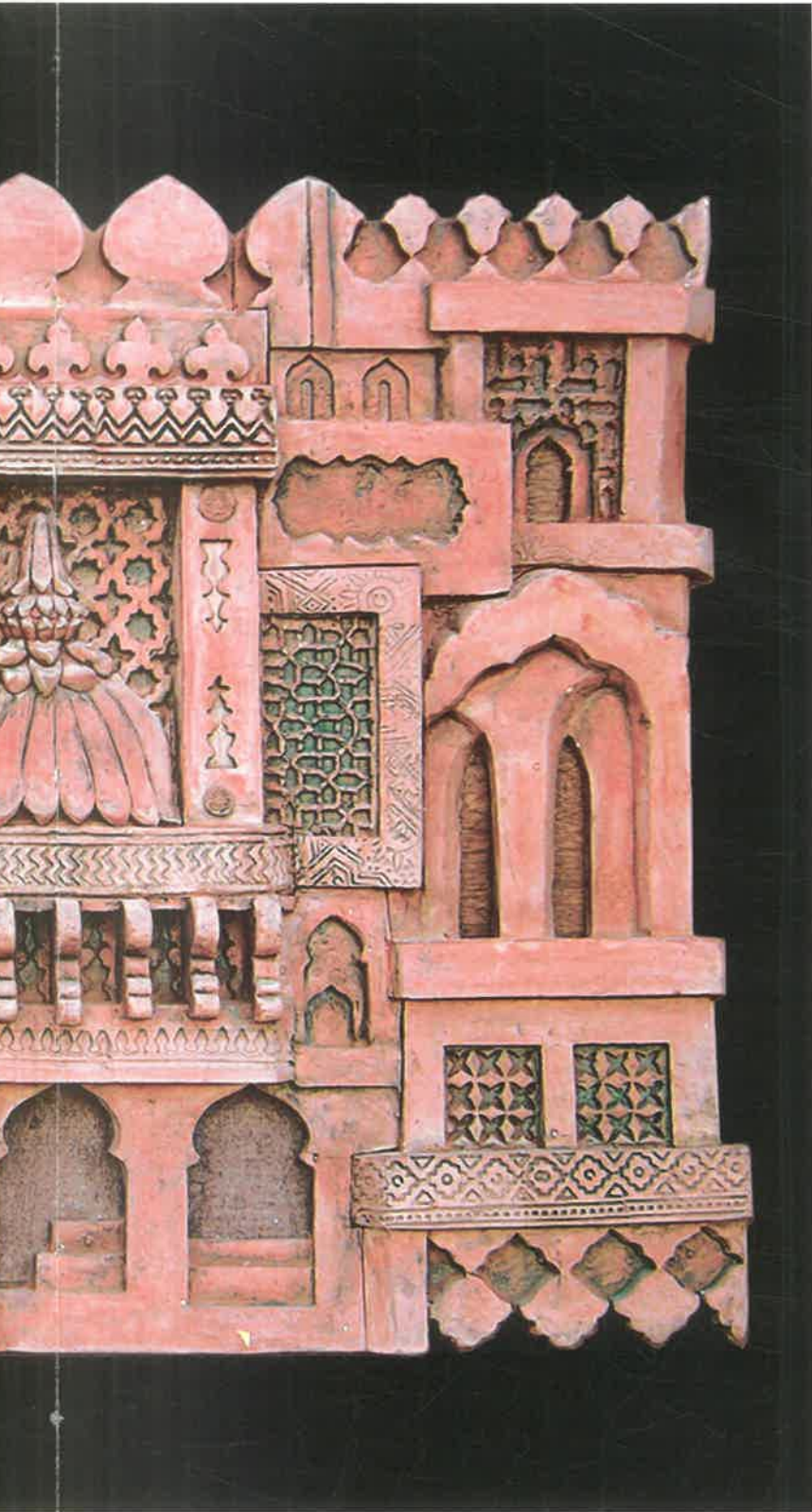


Fig. 203
Cityscape
2005
Terracotta
Talat Ahmed

Studio Ceramics

Works of art in clay produced in studios have been difficult to define by both practitioners and critics since at least the early 20th century. Traditionally, ceramics have been regarded as a craft using natural material, manipulating it, building and shaping it, decorating and firing and finally turning it into objects of form or function. This triad of traditional material, technique and context continues to provide us with a point of reference for contemporary ceramics.

The objects illustrated here have been produced by contemporary potters in art schools and studios. For each of the ceramists it has been a circular journey, starting out with design training, discovering new materials and techniques, making and firing wares and creating forms that can be relevant to modern life.



Fig. 204

The Book and the Alphabet

2003

Terracotta

Riffat Alvi



Fig. 205

Organic pebble series I

2003

H: 25 cm W: 26 cm

Earthenware fired at 1080°
manganese glaze reduced with borax flux

Shazia Zuberi



Fig. 206

Set of bowls

2005

Raku fired clay
Sadia Salim



Fig. 207

Tea bowls

2005

Raku fired clay
Sadia salim



Fig. 208

Untitled

2005

Shigaraki clay, anagama wood fired
Sadia Salim



Fig. 209

Plate

2003

D: 29 cm

Soda and wood fired stoneware
Raania Azam Khan Durrani



Fig. 211

Bowl

2003

H: 10 cm D: 18 cm

Soda and wood fired stoneware
Raania Azam Khan Durrani



Fig. 210

Containers and bottles

2005

Low fired Karachi clay, stained with slip
Raania Azam Khan Durrani



Fig. 212

Bowl

2004

Wheel thrown and altered, ash glazed and soda fired
Shazieh Gorji



Fig. 213

Large bowl

1990

D: 62 cm
Dabeer Ahmed

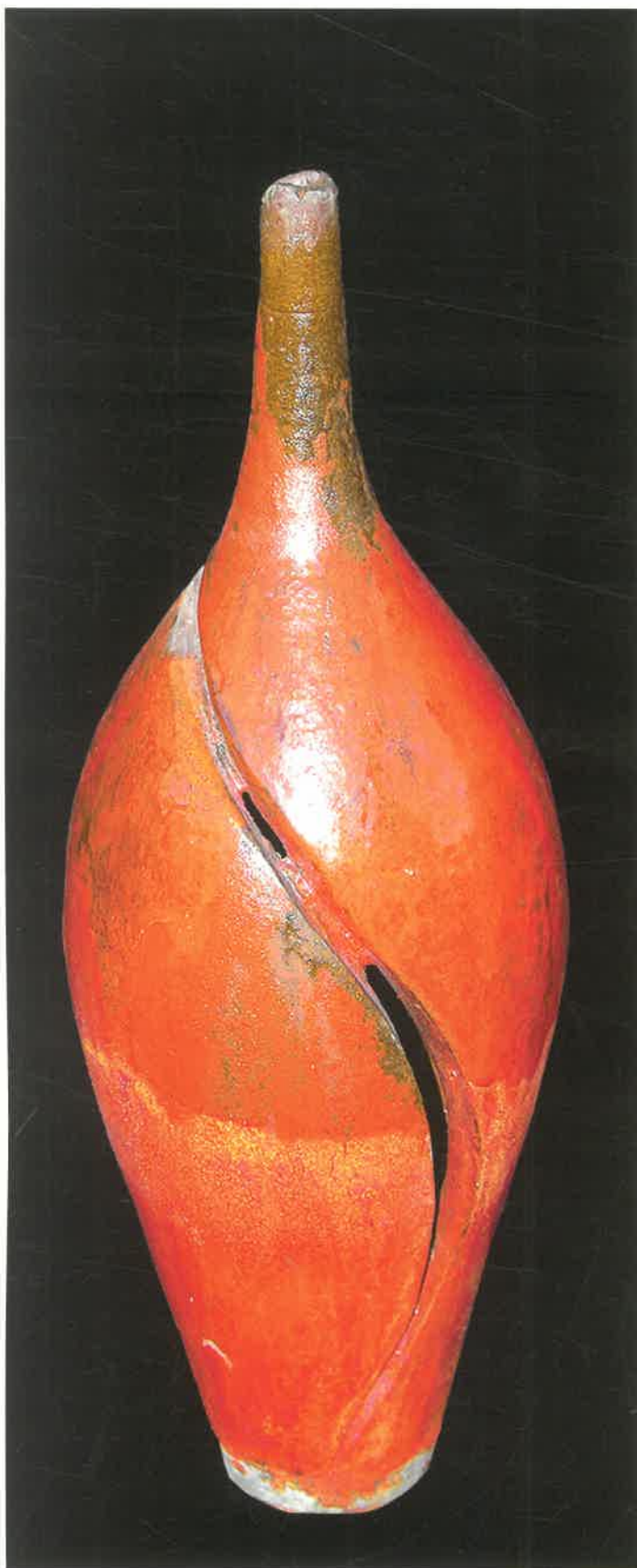


Fig. 215

Bottle

2002

Glazed terracotta

Sara Ahmed



Fig. 214

The concept of relationships I

2002

Glazed and unglazed terracotta

Sara Ahmed



Fig. 216

The concept of relationships II

2002

Sara Ahmed



Fig. 217

Bottle

2005

Salman Ikram



Fig. 218

Bowl

2005

Salman Ikram



Fig. 216

The concept of relationships II

2002

Sara Ahmed



Fig. 217

Bottle

2005

Salman Ikram



Fig. 218

Bowl

2005

Salman Ikram



Fig. 219

Calligraphic panel

1988

Glazed terracotta

H: 42 cm L: 150 cm

Dabeer Ahmed



Fig. 220

Plates and bowls

2002

Glazed terracotta

Isbah Mansoor



Fig. 221
Kala Jadu series
 2006
 Raku ware
 Nabahat Lotia

Bowls

1990-2000

Sheherazade Alam

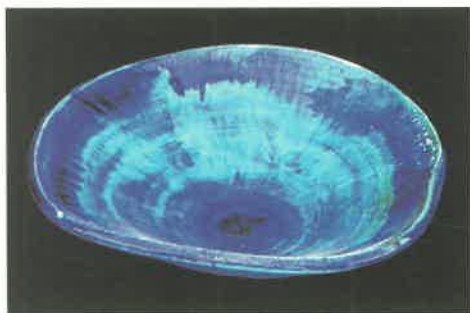


Fig. 222

H: 10 cm D: 26 cm

Courtesy Drs. Ghazala and Hasan Aziz



Fig. 223

H: 10 cm D: 24 cm



Fig. 224

H: 7 cm D: 16 cm



Fig. 225

H: 9 cm D: 33 cm

Courtesy Shehnaz Ismail

Bowls and vessel

1990-2000

Sheherazade Alam



Fig. 226

H: 9 cm D: 24 cm

Courtesy Drs. Ghazala and Hasan Aziz



Fig. 229

H: 14 cm D: 38 cm



Fig. 227

H: 13 cm D: 16 cm



Fig. 230

H: 8 cm D: 29 cm

Courtesy Shehnaz Ismail



Fig. 228

H: 13 cm D: 12 cm

Private collection

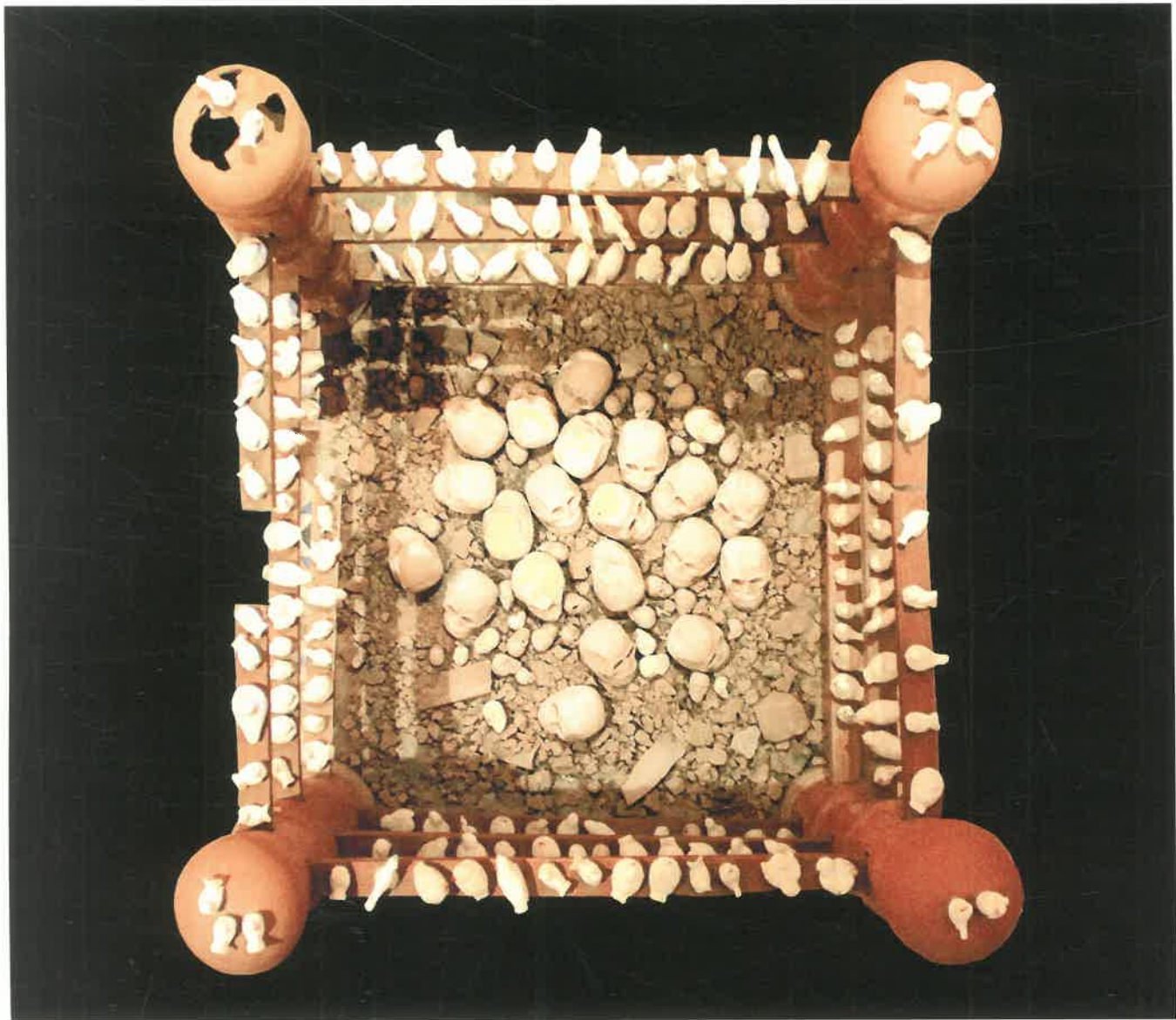


Fig. 231

Conference of the Birds

2003

H: 100 cm W: 100 cm

Terracotta and wood

Riffat Alvi

This installation is based on Fariduddin Attars' 12th century epic poem *Mantaq al Tair* (Conference of the Birds). The birds set out in search of ultimate truth.



Fig. 231 (Detail)

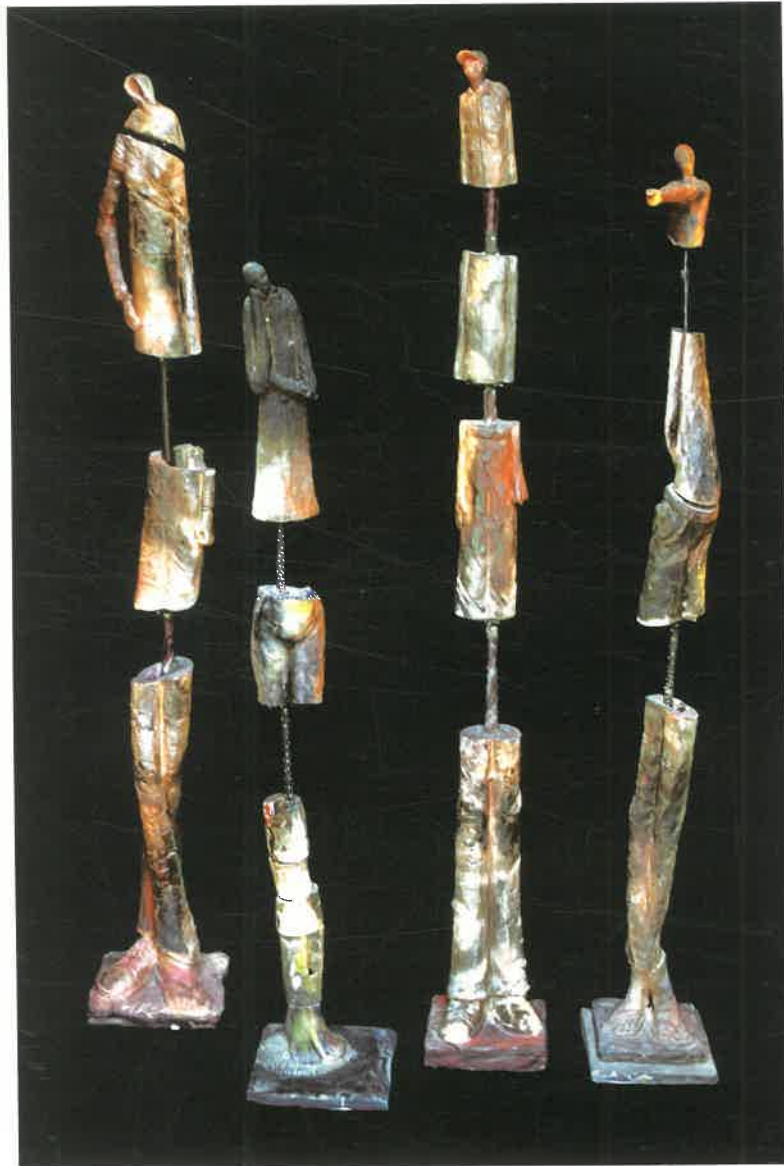


Fig. 232
Keepers of the soil
 2005
 Glazed terracotta
 Munawar Ali Syed

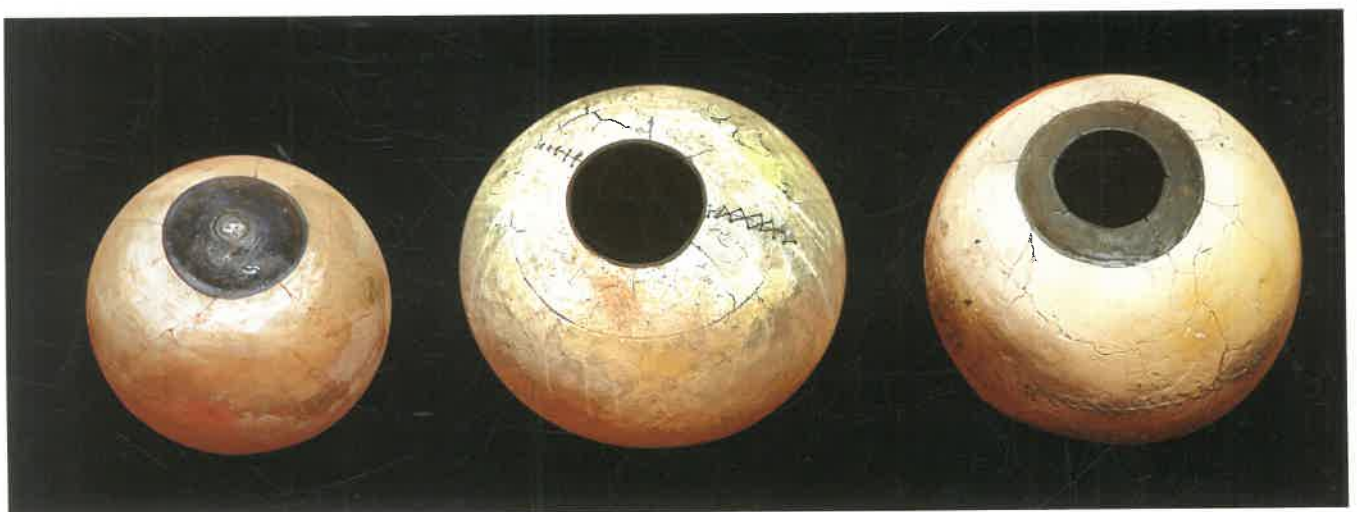


Fig. 232a
Point of vision
 2005
 Glazed terracotta
 Munawar Ali Syed

Notes



1. pg. 46, Jarrige, *Mehrgarh: Its Place in the Development of Ancient Cultures in Pakistan* in *Forgotten Cities on the Indus: Early Civilization in Pakistan from the 8th to the 2nd millennia BCE*.

2. A defining role was played by ancient north Afghanistan, known as Bactria in Western sources. Its culture reflected contacts with Greece, Iran, Mesopotamia, India, China and the Eurasian steppes. Bactrian craftsmen absorbed the artistic traditions of these areas and developed their own singular style. The walls and floors of buildings were made of baked brick using a Greek style of architectural embellishment consisting of baked clay antefixes in the shape of palm leaves along the edges of the roof tiles.

3. A hypostyle, derived from the Greek term is a hall where the roof is supported by columns. In Islamic architecture the area in front of the *qibla* is also referred to as a hypostyle.

4. The Abbasid dynasty flourished for two centuries but went slowly into decline with the rise of the Mamluks who were Turkish soldiers in their armies. Within a hundred and fifty years of gaining power across Persia, the Mamluks were forced to give way to local dynastic war lords who only nominally acknowledged their power. The Abbasids had to cede Al-Andalus to an Umayyad royal while territories in North Africa were annexed by independent forces of the Aghlabids and the Fatimids.

5. Sogdia included the region east of the Oxus river and west of the Pamir range. It was a collection of city states that served as an important nexus for traders on the Silk Route from the third century onwards. The population was essentially Iranian who practiced Zoroastrianism and spoke a language derived from Persian.

6. The origins of the Nikodaris are not very clear, however the term itself meant a slave. They were a nomadic tribe in the areas of Khurasan and Sistan who were regarded as brigands and warriors on horseback. They may have been Zoroastrians who converted to Islam.

7. Faience derives its name from the Italian city of Faenza and denotes a type of quartz pottery with multi coloured motifs. The term is commonly used for underglazed pottery.

8. Erzan is a district in north Azerbaijan.

9. pg. 16, Fehervari, *Ceramics of the Islamic World in the Tareq Rajab Museum*.

10. pg. 171, Markham, (Tr.) *Narrative of the Embassy of Ruy Gonzalez de Clavijo to the Court of Timour at Samarcand CE. 1403-6*

11. Islam's mystical tradition of Sufism that seeks intimate knowledge of God traces its origins to the Prophet Muhammad. It developed in Central Asia in the tenth century and by the eleventh century Sufi sanctuaries had proliferated along trade routes throughout the region, Persia and India. Sufi orders (*silsila*) disseminated their message through local literature, poetry and music using the vernacular. Initially confined to spiritual teaching, these orders were to become involved in politics. With the advent of the Ghaznavids, a number of scholars including Al Beruni and Hujwiri came to the subcontinent. The most distinguished Sufi to settle here was Shaikh Saifuddin Kazirimi who made Uchh the centre of his teaching and focused attention against rapidly growing Ismaili influence in the area.

The first formally recognized Sufi tradition (*tariqah*) is the *Qadiriya*, which practices the ritual of *dhikr* with rhythmic repetition of religious phrases. The *Naqshbandi*, regarded as the most traditional order dating to the Caliph Abu Bakr (632-634 CE) practices strict adherence to the *Shariah*, promotes silent *dhikr* and the avoidance of music and dance. The *Chistiya*, the most popular *silsila* in the sub-continent promotes music and remembrance of God through recital or *sama*. The *Chistiya*, underscoring the virtues of poverty (*faqr*) and egalitarianism exerts great influence in the subcontinent. The *Suhrawardi* order, founded in the twelfth century by Abdul Qadir Abu Najib Suhrawardi is receptive to the idea of worldly life and political participation. In the sub-continent its focus of influence was based in Multan and Baha al din Zakariya (d. 1262) exercised a great impact on religious life. The Suhrawardis encouraged *nazr*, *niaz* and accumulation of wealth and property – a major source of conflict between them and the *Chistiyas*.

12. pg. 165, Graham

13. The site of Bhanbore is located inland from the Arabian sea near Karachi and is regarded by some historians as the ancient city of Debal, where Muhammad bin Qasim is reported to have landed in 711 CE. Elliot refers to its capture by the Arabs during the Caliphate of Harun al Rashid. Muhammad Bin Qasim is believed to have built the first mosque of the region in Bhanbore, having won the city in a wager using his catapult!

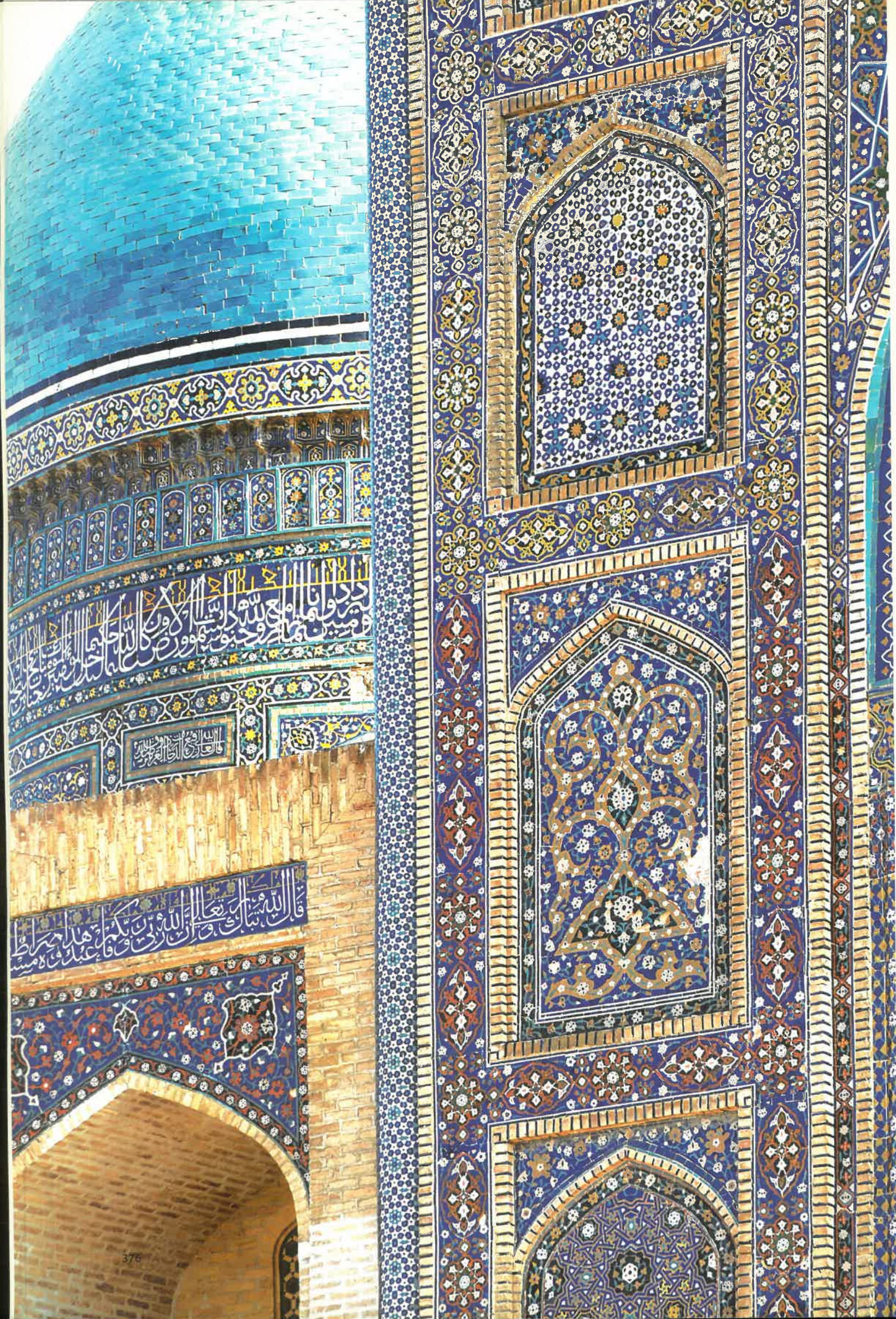
14. pg. 8, Hobson

15. The influence of the Ismailis and Qarmathians in Sindh can be dated to the rise of the Fatimids in Egypt (969 - 1171 CE). The Qarmathians were members of an orthodox Shi'a Ismaili movement founded by the Iraqi astrologer Qarmat in southern Iraq. He formed an independent state in the region of present day Bahrain espousing communal ownership of property, freedom from taxation and shared leadership. The Qarmathians rebelled against the Abbasids by occupying trade routes and attacking caravans. In 901 CE they laid siege to Damascus, annexed Oman and Hadramat and proselytised in parts of Syria, Khorasan and Yemen, finally being dispersed in 1070 CE by the Abbasid caliph in Baghdad.

16. Tarkhan was a title originally conferred by Genghis Khan; in Sindh, the Tarkhans were a branch of the Arghuns who were descendants of Eku Timur, a soldier who died fighting for Timur. Eku Timur's eldest son Shah Mulk was given the title of Tarkhan whilst the descendants of his siblings were referred to as Arghuns.
17. The lotus has featured in Buddhist iconography, on stupas and on the walls of monasteries throughout the sub-continent since at least the second century BCE
18. pg. 176, Frishman, Martin and Khan
19. Cunningham, *Report of 1869, SKM Indian Catalogue* 1874
20. pgs. 151-152, Burton, *Sind Revisited Vol. 1.*
21. pg. 96, Cousens, *The Antiquities of Sind*
22. pg. 353, Pottinger
23. Amir Khusrau, (1253-1325 CE) poet and historian and a Turk by birth, is the most well known and widely read of the Persian poets of the sub continent. He proclaimed Shaikh Nizam al Din as his spiritual guide, collected his sayings and eulogised him in his works. Among his numerous works are five compendia or *mathnawis* that record contemporary events. The *Tughlaqnama* relates to the reestablishment of Muslim power under Ghiyasuddin Tughlaq. In the *Nuh Sipihr* (The Nine Heavens) he describes India as paradise on earth (*bihishti bay zameen*). He was a musician of a high order and used the Persian and Indian music forms in his compositions.
24. The Langahs ruled Multan from 1445-1526 CE. Not much is known about their origins; an Afghan or Baluch descent is often ascribed to them but it is more commonly believed that they were Rajput from Sindh.
25. pg. 45, Vambery's translation of Admiral Sidi Ali's *Mirat ul Mamalik*
26. pg. 43, *Multan District Gazetteer* 1923-1924
27. pgs. 49-50, Nasr, *Islamic Art and Spirituality*.
28. Sura 112:4. This verse is regarded as the essence of the Qur'an because of its all embracing doctrine of the oneness of God. *Ikhlas* is Arabic for sincerity or purity.

Say, He is God Unique
 God, Lord Supreme!
 Neither begetting nor begotten
 And none can be His peer

Al Quran Translation by Tariq Khalidi
29. pg. 174, Ahmed Nabi Khan; *Islamic Architecture in Pakistan*
30. pg. 81. J. Burton-Page, *Tomb of Rukn e Alam*, in *Splendours of the East*
31. pgs. 598-599, Chapter XXIII, *The Monuments of Muslim India* by Sir. John Marshall, Director General of Archaeological Survey of India in Cambridge History of India Vol. III, *Turks and Afghans.*, 1928
32. Yellow first appeared in Iran and became noteworthy on Seljuq monuments towards the end of the fourteenth century.
33. The Ghaznavid sultans introduced brick architecture from Central Asia and Persia into the Indian subcontinent. After Baghdad and Ghazna, Lahore became the most important city of the empire under their rule.
34. Qutbuddin Aibak was taken slave from Turkestan in his youth. He was bought in Nishapur by the local governor and ended up with Muizz ud din Ghauri.
35. The Sultanate ruled the subcontinent from Gaur to Bengal during the years 1206-1555 CE and was made up of five successive dynasties; the Sultan Kings (1206-1290), the Khiljis (1290-1320), the Tughlaqs (1320-1414), the Saiyyids (1414-1451), the Lodis (1451-1526) and the Suris (1540-1555).
36. Talib ul Amuli was a Persian poet who was poet laureate at the courts of Jahangir and Shah Jahan. He is reported to have visited the court of Mirza Ghazi Beg in Thatta.
37. Cousens, *Portfolio of Illustrations of Sind Tiles*
38. pg. 19. Vogel, *Tile Mosaics of the Lahore Fort*
39. pg. 98. J. Burton-Page, *Tomb of Rukn e Alam*, in *Splendours of the East*
40. pg. 15. Vogel, *Tile Mosaics of the Lahore Fort*
41. pg. 123, A. N. Khan. *Development of Mosque Architecture in Pakistan*
42. Baden-Powell, *Journal of Indian Art*



A view of the
Mir i Arab Madrasa
Bukhara
c. 16th century.

Appendices



A MEDIEVAL CERAMIST AND HIS CRAFT
Extract from

THE VIRTUES OF
JEWELS AND THE
DELICACIES OF PERFUMES

Written by
ABUL QASIM BIN ALI BIN MUHAMMAD BIN ABU TAHIR

Translated from Persian MS Aya Sofya 3614 (Istanbul) 1301; additions in square bracket from MS Aya Sofya 3613 dated 1583

Published by
RITTER, RUSKA, SARRE AND WINDERLICH, ISTANBUL 1935

Courtesy, Colour and Symbolism in Islamic Architecture by Michael Barry, Thomas and Hudson Ltd.
London 1996

A Medieval Ceramist and His Craft.

Extract from The Virtues of Jewels and the Delicacies of Perfumes by Abul Qâsim

And concerning the art of the city of Kâshân (*kâshi-gari*) which they call (faïence) (*ghazâreh*, literally "the abundance"), it is a craft which in truth is a sort of Alchemy (*eksir* = "elixir"), and it is of three kinds: the first concerns the knowledge of its instruments and means and ingredients and what is necessary thereto; second is the knowledge of the solution of these elements; and third is the knowledge of their composition.

[THE TWELVE ELEMENTS]

The instruments and means and ingredients pertaining to this matter are many:

1. First is the *mahâ* stone (quartz) which in Arabic they call *hasat*, and in the expression (*estelah*) of the craftsmen "sugar of stone" (*shakar e sang*). It is a stone that is white, pure, sparkling, less so than crystal, but far whiter and purer than marble, hard to an extreme, and many sparks fly forth when it is stricken with the flintstone. Its quarries are in many places, and the virtue (*faideh*) of the *hasat* stone is the same as that of crystal, save that crystal is rarer and less of it may be found, therefore they do not use it.
2. And like unto quartz (*mahâ*) are other stones. One sort they call *sâ ashkanâ* (Arabic-Persian hybrid for *asâ eshkaneh* = "stickbreaking" = lime- or chalk-stone). It comes in large pieces, but its purity and lustre ("gem-essence") are less than that of the "sugar of stone", although it is found in more places than that stone.
3. The third stone is a grey-white powder which arises in the hills of the village of Fin in the area of Kâshân: it is the colour of lime, which the craftsmen call *batâneh* ("the lining of clothes"). And this is the prime matter (*mâdeh ye asl*) for vessels made by means of the "Two Fires". (R. Winderlich suggests translating this ingredient by "feldspath".)
4. The fourth stone is the *Qamsari*, thus known from a village [also in the area of Kâshân]. This they bake and crush into powder like unto white sugar [and this stone is used in the composition of turquoise colours]. (Winderlich: "borax"?)
5. The fifth is potassium (*shakhâr*) which they also call *qeliyeh* (*qeli*), and it grows in the manner of the *oshnân* (saltwort) to an extreme of perfection. This they burn pure without mixing it with *shôreh* (saltpetre). And the best potassium is that which, when ground, yields in its midst a red colour giving forth a sharp smell. [Saltwort may be found in all places, and potassium's virtue is that it may enter into composition with other stones.]
6. The sixth stone is the stone of azure (*lâjward*), which the craftsmen in their expression call the "Solomonic" (*Solaymâni*). Its mine is at the village of Qamsar in the hills visible from Kâshân, and in their view it was from thence that it was extracted by Solomon the Prophet, upon whom be peace! And it is like unto the silver of *Talqam* [white] sparkling, in a matrix of [hard] black stone. From thence proceed the colour of celestial Azure (*lâjward e abgineh*) and other colours (= cobalt oxide, according to Winderlich). And another sort they bring from the land of the Franks, ashen and soft (cobalt-manganese in Winderlich's view, asbolane in J.W. Allen's). And there is a sort of a red colour, in the mine it is exuded from the surface of the rocks. It is like unto the

red shell of the pistachio. It is of great power, but a deadly poison and a killing venom. [And the virtue of the Solomonic Stone is its azure colour, which they use for Aleppo glass vessels and blue beads of India.]

7. And the seventh stone [like pitch] is black and dark to an extreme like unto kohl or eye-ointment; even in fire its blackness flashes like lightning; its mines are in the regions of Khorâsân amongst the hills of Jâjarm, where there they call it "chain-mail" (*mozarrad*= graphite). And its virtue lies in its black colour with which they paint vessels.

8. The eighth is marcassite (*marqashithâ*), gold or silver; and magnesium (*maghnisiyâ*) male or female (= hard or soft); and yellow vitriol (*zâj e zard*, pyrite mixed with its own gradual oxidization); and [yellow and red] arsenic (*zarnikh* = orpiment, arsenic sulphite); and litharge (*mardâ sang*); and antimony (*sormeh*); and tutty (*tûtiyâ* or zinc); and lead (*osrob*). Each enters into its proper place.

9. The ninth is a clay (*gel*), white and clinging, and of great virtue (Winderlich: kaolin). While it may be found everywhere, the white is rarer, and that of Kashan is the most white, and of perfect virtue. And the craftsmen call it *Warkânî* and *Lûrî*, for it pertains to a village of the Lûr people. And thereof is a sort like unto white snow; its mine lies in the hills of Nâîn, in the neighbourhood of Esfahân; this they mix with plaster, and therewith whitewash houses. [And its virtue, in the craft, lies in its body and gem essence, *jawhar*.]

10. The tenth of the stones is that born of the Seven Metals. And one is the gem essence of tin, *qal'î*, which they call (in Arabic) *rasâs*. [And its mines may be found in many famous places, and the first of these is] the land of the Franks where it is moulded in the form of a snake and stamped with a seal [against admixture]. And divers sorts are brought from the land of China, in large plaques, and others from the marches of the land of the Bulgars (= southern Russia), thinner, like pieces of paper folded above one another, and such is the best sort of tin.

11. The eleventh is the gem essence of lead (*osrob*), found in many places such as Kermân and Yazd and Byzantium (*Rûm*; possibly Turkish Anatolia is meant) and the land of the Bulgars where it occurs in pieces. The best of the sons of lead is that whose gem essence is white to an extreme, and the poorest are all those from Byzantium (or Anatolia). And from thence the painters derive, for their use, litharge (*mardâ sang*), red and yellow vermilion (or cinnabar: *esrenj e sorkh ô zard*), and white lead (*safêdâb*). [And the virtue of tin and lead is the sealing of the colour turquoise, and the virtue of lead lies in the sorts of blue enamel, *minâ-hâ*, it yields.]

12. The twelfth is baked copper (*nohâs e moharraq*), and copper hammer-Hakes (*tûbâl e mes*). [Its mines are in *Rûm* and at *Dezh Mâr* - Snake Castle - in Azerbaijan.] And the best is of a greenish-red (*sorkh e sabzfâm*), a most pliable sort (*narm âhang*). From it is born the colour green. And likewise from hammer flakes of baked iron the colour yellow arises in the fire.

BUT CONCERNING THEIR SOLUTION (*TAHLÎL*)

One must smash and crush these matters (gem essences) like unto atoms of eye ointment, by pounding them and grinding them and so pulverizing them and sifting them and screening them. And some of these matters must be struck with an iron mallet until they are like unto chickpeas, and crushed in a mill - and if by means of a hand-mill, so much the better and the more virtue: so for the "sugar of stone" and the "stickbreaker" and the "lining of clothes" and the divers sorts of the Seven Metals, I mean tin and lead and copper and iron and stone of azure and "chain-mail" and the other kinds of gem essences, to be ground upon the long mortarstone which they use.





ON THE MANUFACTURE OF

MODERN
KASHI EARTHENWARE
TILES AND VASES

IN IMITATION OF THE ANCIENT

Written at the Request of
MAJOR-GEN. SIR R. MURDOCH SMITH, K.C.M.G.

By the Inventor
USTAD ALI MOHAMED
of Teheran

and Translated from the Persian Ms. by
JOHN FARGUES
Assistant Superintendent English Telegraph Staff in Persia
Member of the Asiatic Society of Paris, etc., etc.

MUSEUM OF SCIENCE AND ART, EDINBURGH
1888

ON THE MANUFACTURE OF KASHI EARTHENWARE.

The Master, Ustad Ali Mohamed, the inventor of that process, son of Ustad Mahdi, architect, native of Ispahan, and at this date, A.H. 1305, a celebrity in Islam, has allowed the humble scribe, Mirza Ali Mohamed, to write a pamphlet displaying the secret and describing the process of the art; and as the best deeds are those which award most profit to the doer, I the writer has wished to explain how to procure the ingredients and requisites of that beautiful art in order to acquire a good name amongst those who pursue it.

By order of the Master, the writer has divided the subject into five chapters.

CHAPTER I.

How to procure the ingredients with which the coating (*la'ab*) is made

You gather glasswort (*shoora-i-biabani*), and burn it till it turns into ashes. Its alkali (*kela*) collects amongst the ashes. Take this alkali.

In the quarries is found a white stone which the Persians call *seng-i-chekhmaq* (a kind of flint). At Ispahan, in the river Zeyendeh-Rood, it is found in great quantity, the water carrying it down from the hills. In Nayin and Ardastan, two villages of Ispahan district, a very good quality of that stone and of *shoora* is found—in fact, this is the best of all places. The stone is to be found also at Koom; and in the neighbourhood of Tehran in a hill called *Bibi-shahrbanoo*.

Anyhow, procure the stone whencesoever you can, pound it fine with an iron hammer, then mix one part of it with an equal part of *kela* (*alkali*), place it in the kiln, which heat.

Keep on making fire, and with an iron poker keep stirring the compound till the stone and *kela* melt and flow into a basin which you have made under the kiln. On cooling, it will be found to resemble hard glass. It is called alkali-paint (*rang-i-kolai*). We must send you a sample.

Now with an iron hammer pound fine this alkali-paint glass (*shisha-i-rang-i-kolai*) and pass it through a fine sieve. Then procure two quarry stones, called *shahdanej*, so hard as to

resist calcination. Set up one of these stones, and with an iron bore make a round hole in the middle of the other, fit a wooden handle to its edge, place it upon the first, and pour gradually the sifted glass into the hole, twirling all the time the top stone until the glass-paint has become as fine as collyrium (*surma*). We will send a sample of this also as a criterion of the degree of fineness. Set aside this fine paint.

Melt in the kiln one maund of lead (*surb*) and one quarter maund of tin (*gal*). But I must explain how to do this. Take an earthen vessel, on its sides make two holes opposite to each other, place it in the kiln, throw in the lead and tin, stop up the mouth of the vessel, and heat the kiln so that the flame enters from the back hole of the vessel and comes out from the front hole in such a way that the fire clasps the lead and tin from above and below. Thus you keep on heating till the lead and tin melt. After melting, you decrease the fire gradually till the melted lead and tin give forth a froth (*kurk*), then you remove the lid of the vessel, and remove to one side the froth, again decrease the fire, froth is again formed which you remove as before, and so on gradually reducing the fire and taking off the froth until the whole of the lead and tin has turned into froth. You take it and bray it fine on a stone. Then take four parts of the previously mentioned refined paint and one part of this lead and tin (turned into froth and brayed), and mix them for a coating or varnish (*la'ab*). Keep this kind.

CHAPTER II.

How to make another coating (**la'ab**) which is especially used for work of a superior quality.

You must take some of the above mentioned alkali (*kela*), put it in a kettle (*fatilcheh*), place it on the fire and boil it (adding the necessary water). After boiling, pour it into an earthen bowl and leave it all night. Next morning you will find at the top the essence of the alkali or *kela*, crystallized in form of ramifications like sugar candy (*nabat*), or winter ice—the refuse sinking to the bottom. Take this essence (*jauher*), which the master of our art calls “essence of alkali.” Take one part of this, mix it with one part and a half of flint stone (*chekhmaq*) very, very finely pounded—finer even than the former fine flint; pour as much as you like of this mixture in ten to fifteen earthenware vessels, and place them all round the kiln, thus filling up all the space round the kiln. Then you heat the kiln. At first, it will smoke a little, after two hours the smoke will cease, and the colour of the fire will turn red; heat again, and after another

two hours the fire will become white. Then look: you will see the contents of the vessels melted and shrunk. Let the kiln cool, then remove the vessels, break them and preserve the contents, which is a kind of paint (*la'ab*), looking like hard glass. Pound it fine with an iron hammer, and then pass it through a sieve. Take four parts of this substance and one part of the froth of lead and tin prepared as before described, mix them, and again place the mixture in earthenware vessels and, as before, set them all round the kiln. Heat the kiln till at first the fire smokes, then turns red, then white, at which the contents of the vessels melt. You again let the kiln cool, remove the vessels, break them, and preserve the contents. This you pound with an iron hammer, pass through a sieve and bray—the finer the better. This paint or drug (*la'ab* or *deva*), is specially required for work of superior quality.

CHAPTER III.

How to make the paste of the bricks or vessels; with what difficulty the workman procures the ingredients and works them up, &c.

Pound with an iron hammer some of the before-mentioned flint stone (*chekhmaq*), and pass it through a sieve, then bruise it well in the mill-stone, which I have above described, till it becomes fine—the finer the better.

We have a kind of clay of a white colour, the mine of which is at the village of Vartoon in the Ispahan district. The master of our art calls it fire-clay (*gil-i-bootah*—literally, crucible-clay). It is to be found at Tehran also, but not of such good quality. Put some of this clay in water, so as to form a sort of whey-water (*doogh-ab*) and pass it through a rag. Now take eight parts of powdered flint stone (*chekhmaq*), one part of dry fire-clay (*gil-i-bootah*), and one part of that stone and alkali which you had first burnt with the refuse. (This refers to the first *la'ab*, in 1st chapter, i.e., the *kela* and *chekhmaq* stone, well bruised.) Mix the three together, and with the *doogh-ab* make a paste—owing to the presence of the *gil-i-bootah* they will stick

together. Take a handful of this paste, roll it out on a flat hard surface, and, with a mould made of plaster, shape your bricks until all the paste is used up: let the bricks dry. If you wish to make figures or flowers in relief on the bricks, you must, while they are still a little damp, smooth the surface with a special tool (*abzar-i-makhsooseh*), and with a plasterer's engraving tool (*qalam-i-gachbur*) make your designs. When dry and before applying the colours (*neqqashi*) the bricks require a coating (*la'ab*) which is made as follows:—Bray some very white *chekhmaq* stone in the manner before mentioned, take one part of it and one-eighth of *gil-i-bootah*, mix them together with water in an earthenware vessel till they form a solution (*doogh-ab*), wash with a damp rag the surfaces of any bricks which have dried up, and then spread the above solution over the bricks to the thickness of a tin plate, keep the bricks inclined to let the excess drain off, and then set them to dry.

CHAPTER IV.

Different colours applied to, and various designs made upon, bricks and vessels. how to procure and mix the ingredients of the different colours, &c.

First, procure a stone which men of the craft call *siah-qalam-i-ma'dani*, and also another stone called *maghn*. To as much as you like of the former you add one tenth the quantity of the latter, add water and bruise on a soft flat stone until the mixture becomes like syrup of grapes (*shireh*), pour into a vessel and add a few drops of syrup of grapes. With this you paint (using a hair pencil) on the bricks prepared as above described any figure or design your wish or taste may suggest.

Now let us go back to the various colours which you require for your flower, figure, or whatever you have designed. Now, my friend, listen attentively, by order of the master of this craft I will give you a receipt with which you can do anything you like.

Put half a miscal of gold in aquafortis (*tizab*), dissolve a quarter miscal of tin (*gal*) in about a bowl (*kasseh*) of aquafortis, then pour the two solutions into an earthenware vessel containing five maunds of water. The water will turn red (*qermez*) verging to black, mix with it thirty—two miscals of crystal glass well pounded to the fineness of collyrium (*surma*), it will then throw up a red froth which will subside, pour away the water which is at the top, put four miscals of dross of gold (*murdeh-sang-i-tela*) with the deposit—(to melt gold one uses lead and water, when the melted gold is removed, the refuse lead, water, and dross of gold is the *murdeh-sang-i-tela* meant here)—add also two miscals of *tanagar* (a dissolvent similar to borax), bray the whole well, and with a hair pencil you may paint with this *deva* any part of your sketch which you wish to come out red.

Now for what you wish to colour in cerulean (*lajverdi*). In the environs of Kashan is a hill with a mine of lapis-lazuli (*lajverd-khak*); the lapis breaks out of the hill like blossoms. Every few years the inhabitants of Kashan collect some of this blossomed earth and make it into bud-shaped balls. Men of the craft buy these lapis-lazuli buds, pound them and add half the quantity of Yezd borax (*booreh-i-Yezd*) such as goldsmiths use, and half

the quantity of essence of *tanagar* which blacksmiths use, and which comes from Khorasan. The three mixed together you put in an earthenware vessel, place it in the kiln, heating it till, as in previous cases, the compound melts. Let the kiln cool, remove the vessel and break it, break open also the contents which will be found to enclose a white substance like silver. Keep this and throw away the rest. Take now one part of this silver-like substance, one part of these raw lapis-lazuli balls, and one part of chekhmaq stone, finely pounded, mix and bray all three very fine. This is the cerulean colour, as men of the craft like it. If the colour be too deep add some finely-bruised chekhmaq stone—the more of which you add the paler will be the colour.

If you want a turquoise colour (*rang-i-firoza*) know that when copper is heated and hammered it gives off a dross (*risesh*). Mix one part of this dross, well pounded, with half a part of pounded *chekhmaq* stone and you obtain turquoise colour, any place you paint with it coming out of the fire turquoise colour.

If you want violet colour, take one part of the red colour above described, and mix with it one third part of cerulean, bray the mixture and you have violet colour.

If you pound the *maghn* stone raw, and paint with it, you will have iris-violet (*benefsh-i-zanbaki*).

For yellow colour, men of the craft procure from Khorasan a kind of clay called *ukhra* (ochre). They extract the essence of the refined part of it, which when pounded becomes yellow paint.

Another kind of yellow colour is procurable at the alchemists (*meshshaq*).

Green colour is also procured, if necessary, from the alchemists.

CHAPTER V.

Varnish (*la'ab*) after applying the colours.

Now we must write a chapter about the varnish (*la'ab*) which is put on the bricks after the colours have been applied. Take a little of those two kinds of varnish which we have made, cooked, and put aside in Chapters I. and II., place it in an earthenware vessel, take some gum arabic (*katira*), infuse it, clear it, and add it to the varnish, mix, adding water until the compound becomes as fluid as *doogh*-water. Then spread this varnish over the bricks, keeping them inclined so that the excess may run off, then lay the bricks horizontal to dry; when dry, set them round the kiln, as you would set looking-glasses, and apply the fire. The master of the craft says, first for two hours make a light fire till the surface of

the bricks gets black, then increase it a little for two hours when the black changes to red, then for three hours make a moderate fire, that is not too strong so as to produce smoke, and not too light lest the colours dry up again; this fire must be kept on till the varnish becomes clear. At this point stop the opening of the kiln and let it cool down for two or three days when the bricks may be removed.

This first process is finished. It is the work of our master, and is known as drawing under varnish (*naqshzirla'ab*). The fuel you burn in the kiln must be white and dry wood, in order to avoid too much smoke.

End of Part I.

PART II.

SEVEN-COLOURS PROCESS.

From the master of the craft we have learned another process which is known as the "seven-colours process" (*haft-rang-sazi*). It is of two kinds; one consists in making each brick of one uniform colour, the other in making one brick of seven colours.

Should you wish to make vases, the paste must be of the *chekhmaq* stone, before mentioned, and if you wish to make bricks of seven colours, or of one uniform colour, you may make them with potter's clay (*khak-i-russ*), provided that in order to decrease the strength of the potter's clay you mix with it a little sand, which Persians call *masseh*, or even a little ashes.

Aye, my friend, to make vases you must pound the stone as before, but if for easiness sake you make bricks of potter's clay, mixed with ashes, you may do so, there is no harm. If you want to make vases you take *chekhmaq* stone, well pounded, fire-clay (*gil-i-bootah*), and the stone and alkali (*kela*) previously mentioned, mix them together as we have before taught you so as to form a paste, and on the potter's wheel turn it into the shape of a vase.

To make a brick, the master takes a wooden mould, fills it with potter's clay, well handled, and mixed with ashes or sand, then with a wire he cuts off the excess of paste; he then turns the mould over on the ground and so leaves it for twenty-four hours. Next day he removes the mould, beats and presses the brick on a flat stone to smooth its surface, then places it upright against the wall so as to dry without warping. When dry, he rubs the surface with a damp rag and begins colouring.

CHAPTER I.

How to make colours special to the seven-colours process for bricks or vases.

Bray as before, three parts of lead and one of tin, add to them six parts of that glass-like paint, before mentioned, put all in a vessel of water with a little clear gum arabic. With this paint the brick uniformly, place it in the kiln—using only half the previous degree of heat for this the seven-colours process. On removing the brick from the kiln it will be found to be white—the effect of the above drug.

If you want a turquoise colour, add to that colour which has come white out of the kiln, one-sixteenth of copper dross (*tufaleh-i-mes* — the pieces which chip off when copper is hammered)—place it in the kiln and heat. It will come out a turquoise colour.

If you want a yellow colour, take sixteen parts of lead and one of tin, melt them together, take the froth (*kurk*) and heat it; when it begins to melt, add a quarter of its quantity of well-brayed stone, and mix thoroughly. Bricks or vases painted with this preparation and heated, will come out of the kiln a yellow colour—like a servant who has acted perfidiously, and who, as is well known, turns yellow. With an iron ladle (*sikh*), skimmer-like, you must take out that yellow colour when melting, bray it, mix it with solution of gum arabic (*la'ab-i-katira*), and apply it to bricks or vases. This requires only half the heat of other colours.

If you want a black colour (*meshki*), mix and bray together three parts of crystal glass, four parts of the glass-like paint, and one part of *maghn* stone; add some liquid gum arabic, and eight miscals of essence of alkali well bruised. This requires the same degree of heat as the white colour, and comes black out of the kiln.

If you want a cerulean colour, this is the process. Take five seers or one part of lapis-lazuli raw, fifteen seers or three parts of crystal glass, four parts of the glass-like paint, one miscal of essence of lapis-lazuli, and eight miscals of essence of alkali; bray the whole, adding clear liquid gum arabic and water. Apply this to bricks or vases, place them in the kiln with full heat. They will come out of a cerulean colour.

If you want a green colour, bray and mix one part of copper dross, three parts of vermilion (*surenj*), six parts of crystal glass, six parts of *chekhmaq* stone, and six parts of the glass-like paint, add water, apply to bricks or vases, heat them in the kiln, and they will come out green.

If you wish to have a red colour (*qermez*), take half a miscal of gold in a vessel containing aquafortis (*tizab*), dissolve six nukhuds of tin in aquafortis in a separate vessel, fill an earthenware vessel with water, add the gold solution, and stir briskly; now add the tin solution. It will turn the water red, verging to black; add thirty seers, Tabriz weight, of pounded crystal glass. The water will give forth 21 froth and make a sediment, throw away the water, add to the sediment about thirty seers of the glass-like paint, mix all well. Bricks or vases painted with this compound (*deva*) will, when heated in the kiln, come out red.

If you mix one part of this red paint with four parts of cerulean colour, you get a violet paint (*benefsh*).

Again, put iron filings (*suvalah-i-ahen*) in aquafortis, and let them stand for some days; they will have a chemical action on each other (eat each other) and become the iron saffron (*zaferan-ul-hadid*-burnt green vitriol), mix with water and use as paint, it will give an orange or jujube colour (*naranjiorannabi*).

CHAPTER II.

Seven colours on one brick.

But if you want one brick to come out with seven colours—(this does not mean superposed colours, as in the "Reflet," but seven designs, each with a different colour)—you must first prepare the seven colours and test them, counterbalancing the moisture and dryness of the ingredients, so as to obtain equilibrium. Then you begin, following the direction of the master I have written it all down.

Know first, that a brick which comes out of the kiln white, is fit to receive the seven colours. Now let us make anew the colours, so as to get colours special to the seven—coloured bricks. First, take two miscals of essence of lapis-lazuli, four miscals of bud-like balls of raw lapis-lazuli, thirty miscals of pounded crystal glass, thirty miscals of pounded *chekhmaq* stone, thirty miscals of *tanagar*, thirty miscals of essence of alkali; bray all together, put in an earthenware vessel, and place it in the kiln; heat up, take out, break the vessel, bray the contents, and add water. This is the cerulean of the seven-coloured process.

As for the yellow colour, it is the same here as what you made for the uniform (single) colour process.

When you want a green colour, take four miscals of copper, four miscals of lapis-lazuli, thirty miscals of crystal glass, thirty miscals of flint stone, thirty miscals of essence of alkali, thirty miscals of saltpetre (*shoora-i-qalam*); mix all in a vessel, put in the kiln, take out, break the earthenware vessel, bray the contents, apply it to a white brick, and it will come out green.

For turquoise, you must take four miscals of copper, four of lapis-lazuli, thirty of crystal glass, thirty of flint stone, thirty of essence of alkali, and thirty of saltpetre; put in a vessel and bake. It will come out turquoise paint.

For black, take four miscals of *maghn*, thirty of crystal glass, thirty of *chekhmaq* stone, thirty of essence of alkali, thirty of saltpetre; mix in a vessel, bake, bray, and you will have black paint.

For red, take half a miscal of gold in aquafortis, also six nukhuds of tin (*gal*) in other aquafortis, fill a bowl with water and add the gold solution, stirring briskly, next add the tin solution, stirring it with your hand, the froth will set, pour away the water; add half a Tabriz maund or 320 miscals of crystal glass and 110 miscals of *tanagar*, and bake in an earthenware vessel. The compound will be red paint.

For violet (*benefsh*), mix four parts of this red colour and one part of cerulean (*lajverd*), and you will get violet paint.

The method of testing is this; paint those seven colours (separately) on a piece of brick, and place it in a portable kiln, which you heat. Taking the brick out, examine it, any colour which is dry, unclear, dull, must be increased in moisture according to the degree which each requires. After thus regulating the strength of the colours (raising what is too low, lowering what is too high), apply all the seven colours separately, by making a design with each, on a brick or vase, and cook it in the kiln in the way before described.

These seven-colour bricks want only half the degree of heat required for the previous process. Let the kiln cool down for forty-eight hours, then draw out.

This is called the seven-colour process (*haft-rang-sazi*), and supercoloration, or *kar-rooi-rang*.

The pamphlet is finished. To him who ordered it, and to the master of the craft

HAIL !

Tehran, 1888.

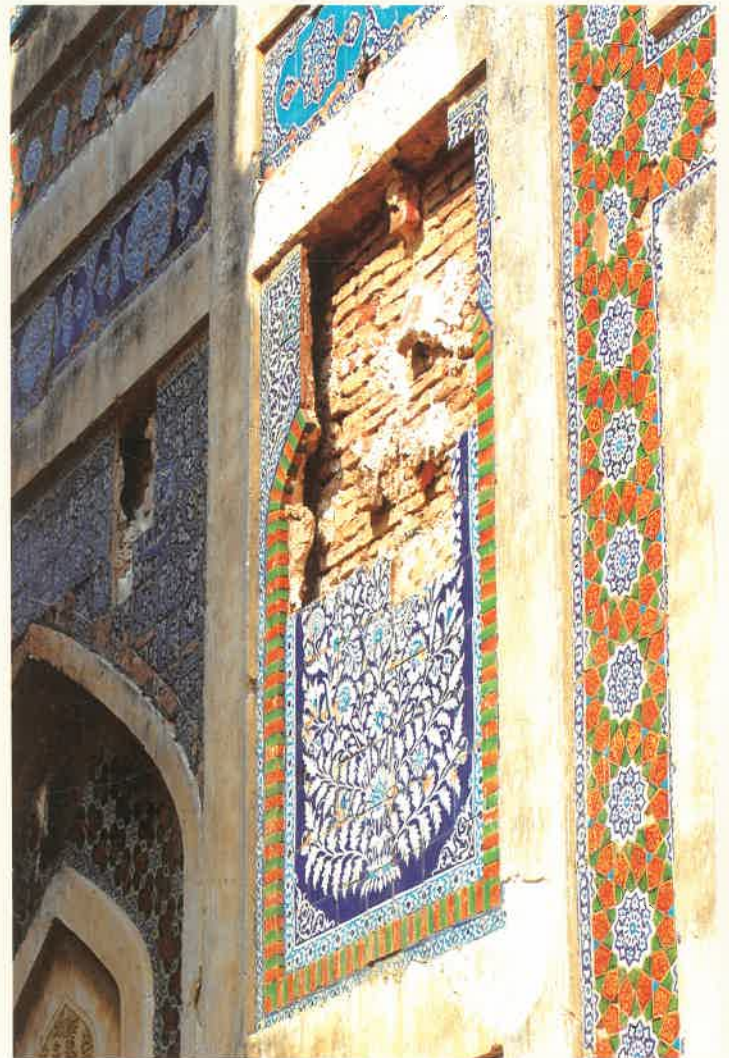
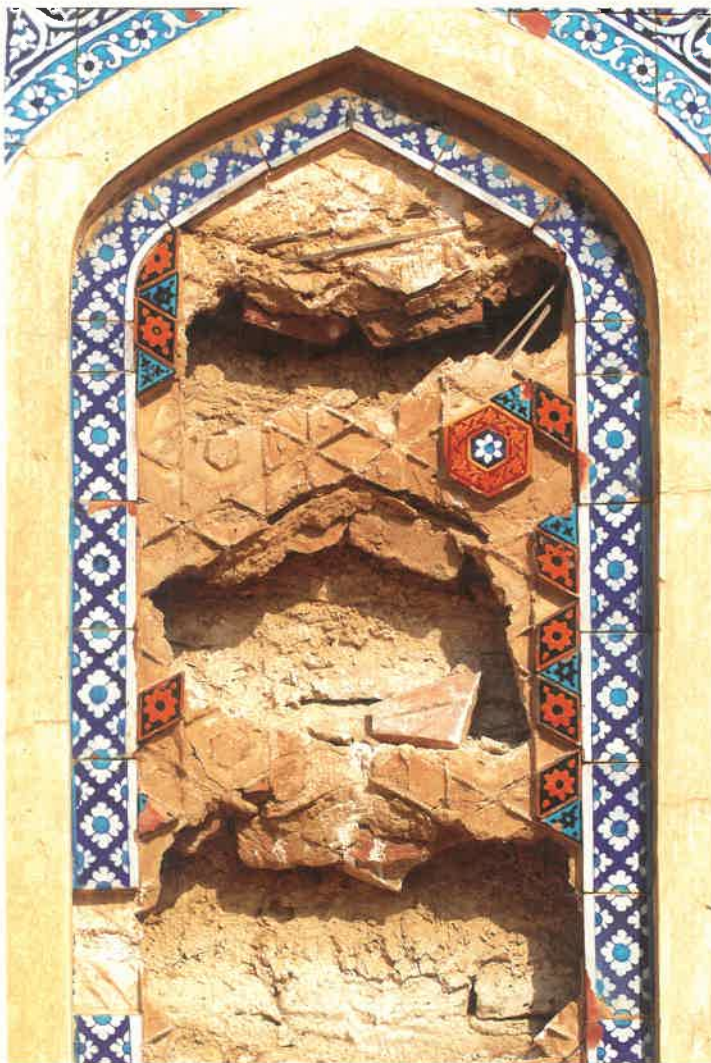
N.B.

1 maund, Tabriz weight, = 40 seers.

1 seer, Tabriz weight, = 16 miscals.

1 miscal, Tabriz weight, = 24 nukhuds.

The glazed architectural veneering on the Kalhora and Talpur period monuments in Sindh is laid in gypsum mortar applied over a bamboo lathing. The lathing rests on a framework of brick supports placed two glazed tiles apart, both vertically and horizontally that does not continue over the supports. There is a 3 inch deep hollow space between the veneering and the masonry core of the monument's walls. The flat projecting horizontal and vertical bands divide the veneering into panels of different sizes and shape in gypsum mortar covered with lime plaster, closer to the Persian style of application.



Mausoleum of
Mir Karam Ali Khan Talpur
showing the application of
glazed tiles laid in gypsum
mortar on lathing.

Tilework and pottery: Technique and preparation

Collated by Ayela Khuhro



Raw materials

Clay is the cheapest and most abundant raw material found in Pakistan, the most desirable of which is collected on the sites of old river beds and lakes. Clay is easy to shape when wet and enjoys a unique degree of plasticity. It shrinks when dry and shrinks further when it is fired.

Dolowits are used in white ware, available in the northern areas and Jhelum and Mianwali districts while limestone is found in the Salt Range area and Sargodha.

Kneading

Preparation of clay is an important process. Typically, lumps of clay (measured quantity) are kneaded individually in round piles. These are kneaded further with a little water to form a doughy consistency by a repeated process of spiral turning, twisting, pressing and patting. The dough must become plastic enough to form easily and hold shape but not be too slippery as it would be difficult to control. It must be kneaded enough to remove pockets of air to make the clay smooth and homogenous. It is then stored under wet jute sacks in a shady area that must be watered daily to retain moisture.

Wedging

The clay is formed into a block or wedge after which the potter is easily able to cut the piece and proceed to shape them.

Shaping

The earliest artifacts show that vessels were modeled by hand, using fingers and thumbs to pinch, roll and squeeze the forms. Coiling long rolls to form circles was also popular. Later the development for the slow or hand turned wheel was popularized and after that the kick wheel rotated by foot went on to become the potters principal tool.

Throwing

The clay must be thrown precisely on the center of the potters' wheel (centering) spinning as a homogenous mass around the axis. The spinning throws the clay upwards and outwards. The potter can now start coning by squeezing upwards and steadying the clay with both hands. The depth of the pot must be determined by hollowing out i.e. once the clay has been centered the potter uses his hands to form a hollow. The hollow is then widened as required by moving the thumb to the right. When the clay is widened as desired the speed of the wheel is reduced. While the clay is spinning on the wheel, pressure is applied to give it desired thickness and height (raising). At this stage, the speed of the wheel is very important as it controls the force acting on the clay. Maximum speed is used to center and hollow out the clay and as the form becomes wider, thinner or higher, the wheel should run slower.

Cutting and turning

With the help of a cutting wire or thread, the pot is removed from the wheel. The cutting wire or thread is passed through the clay several times to separate the pot from the wheel and then the form is taken off the wheel to suitable place to dry, this being an essential part of the process to prevent cracking or warping. Next, the form must be turned for finishing touches by being placed upside down on a clean wheel and centered precisely by slow turning.

Tile making

Tiles are made with the same kneaded clay used for pottery. After wedging the clay, the potter (*Kumhar*) measures the quantity of clay precisely for each tile and spreads it on a flat surface. The amount of clay used must be an inch larger than the size of the tile itself as it will shrink during drying and heating. After drying and trimming in shape, (usually square, rectangular or arched), the tile is handed over to the decorator (*Kashigar*) for slip carving, decorating and glazing.

Slip carving

Slip is prepared with two types of round stones (*frit* and *karund*). They are first broken into small pieces and then crushed into powder. The powder is mixed together in equal parts. Water is added to this dry mixture with twenty five percent flour glue to make slip. After thinning the slip with water the potter applies the slip to the tile twice over to make it smooth and bright. After the drying process is complete, more flour glue is applied for durability. Then the tile is carved with a sharp knife leaving a raised design on the slip.

Decoration

The art of painted tiles known as *Kashikari*, is most often seen in Sindh and Punjab on the walls of mosques and public buildings.

The designs are intricate and the colours brilliant. The designs are generally floral, geometric patterns, figures or calligraphy and are carved through the slip into the body of the brick or tile with a sharp knife or chisel. Another method would be to draw an outline of the painting by placing a template over the tile and tracing or buffing the outline into it. When the template is removed from the tile the outline of the motif appears. One colour is applied at a time and in accordance to the old tradition, blue is used in contrast to white.

In earlier times, slips were stained with metal oxides to achieve the colours. By the nineteenth century, the oxides were tin, cobalt, copper, iron, manganese and antimony. Tin oxide would produce white, gray blue and sapphire, copper would create blue and green, ferric would create pale yellow and black, manganese would create bright red, purple and brown and finally antimony would produce yellow.

Engobing (*Astar kari*)

Engobe or *astar* is the layer of white coloured composite powder applied to the tile to obscure its actual colour to attain a white surface under a transparent glaze. To apply *astar*, the *kashikar* uses the *kurund* stone

(Corundum stone in white quartz, found near Taunsa Sharif, Dera Ghazi Khan). The engobe is made with crushed stone that is ground into a powder and then mixed with water. It may now be laid by hand.

Glazing and firing

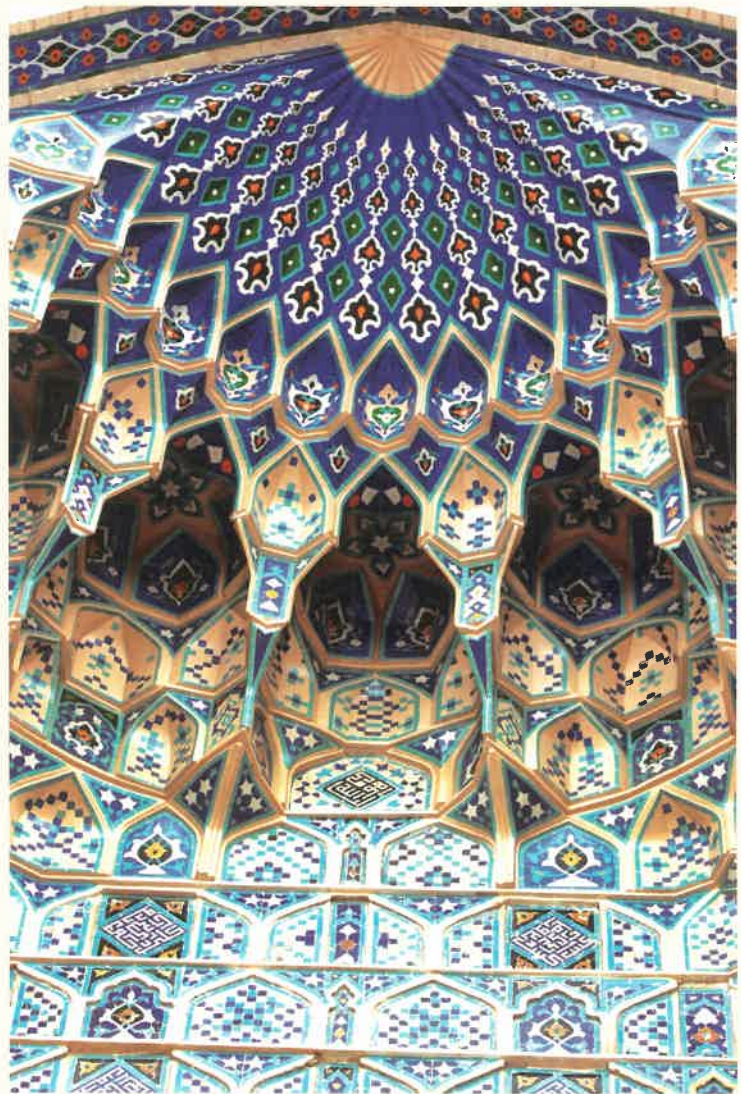
Glaze is prepared with two basic materials, *karund* stone and *khar* or plant ash. Glass or borax may also be used. Equal parts of powdered *khar* and *karund* are mixed together. A small quantity of water is added and then small balls are made from the mixture by hand, after which they are placed in the sun to dry. After drying they are placed in a furnace for firing at a low temperature. After the application of heat they go from a dark colour to white. They are crushed into small pieces and then seven percent of borax and twenty five percent powdered glass is added to the dry mixture. The materials are then mixed by hand and placed in small earthenware pots and placed in a furnace at the temperature 1500°F. After four to six days the pots are removed and cooled, the materials are removed for further preparation. They are crushed into small pieces and then powdered. The powder can now be used for glaze.

Water is poured into the powder and it is then kneaded by hand to make the mixture fluid. Twenty five percent flour glue is added to make it a paste. When the glaze is ready it is applied to the tiles by hand. After the coating they are set aside to dry. The glaze, besides preserving the tiles also protects the decorations on them from catching fire. Due to the transparency of the glaze, these decorations show up after the firing, the tile itself shines and brightens.

Once the clay has been dried, decorated and glazed it is placed in a wood fired kiln. This is meant to harden the clay so that it may be easily glazed. Tiles are placed vertically on the edge of the kiln, ensuring that they do not touch one another while other wares such as pots, plates etc are set on stilts with the interior of the dishes facing up. The process takes about twenty four hours; until the wood is burnt out completely. Then the wares are left to cool for three days.

Lenders to the exhibition

National Museum of Pakistan, Karachi
Quetta Museum
Sehwan Museum
Sindh Provincial Museum
Department of Archaeology, Punjab
Lahore Museum
Lahore Fort Museum
Sara Ahmed
Talat and Dabir Ahmed
Tanveer Ahmed
Shahana Raheel Ahmed
Abdul Hamid Akhund
Riffat Alvi
Nasreen Askari
Drs. Ghazala and Hasan Aziz
Raania Azam Khan Durrani
Mohammed Fayyaz
Shazieh Gorji
Hameed Haroon
Marjorie Husain
Salman Ikram
Shehnaz Ismail
Nabahat Lotia
Isbah Mansoor
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Glossary



<i>astar</i>	a fine layer of glaze used to coat terracotta tiles
<i>bannai</i>	technique of brick and tile ornamentation in which plain brick and glazed tiles are juxtaposed to create patterns
<i>chhatri</i>	cupola
<i>chini</i>	a term for ceramic wares in Lahore and Delhi; the base here is siliceous sand and lime
<i>cuerda seca</i>	from the Spanish for a dry cord; a popular ceramic technique using a resist to prevent coloured glazes from running into one another
<i>dais</i>	preachers
<i>dawa</i>	missionary
<i>fritware</i>	a quartz based body in pottery
<i>ginaans</i>	poetic compositions propagating the Ismaili doctrine
<i>girikh</i>	from the Persian word <i>gereh</i> or knot; a formation of knots or girikhs in ceramic decoration
<i>hafrang</i>	from the Persian word for seven, an overglaze technique of ceramic decoration using several colours on a single tile generally attributed to Safavid Persia, also known as the <i>minnai</i> technique
<i>hujra</i>	enclosure
<i>islimi</i>	motif of a stylized fork leafed tendril
<i>Ismaili</i>	a sect of Shi'a Islam
<i>iwan</i>	vaulted hall
<i>jharoka</i>	balcony
<i>kalima</i>	literally translates as word in Arabic. In Islam, avowal of the <i>kalima</i> is the first pillar of the faith, acknowledging the oneness of God and Muhammad as his last prophet
<i>karigar</i>	artisan
<i>kashi</i>	(Persian, from Kashan) a generic term, popularly used in Sindh and Punjab to denote all glazed terracotta wares including tiles

<i>kashigar</i>	an artisan who practices the art of decorating on ceramics
<i>kathai</i>	from Cathay
<i>khanqah</i>	centre
<i>kufic</i>	a linear or angular calligraphic Arabic script, without diacritics
<i>lajvardina</i>	<i>Sang-i-lajvard</i> is Persian for lapis lazuli and takes its name from Lajvard, a village in Iran, near the mines of the naturally occurring stone usually dark blue and occasionally turquoise.
<i>lunette</i>	half moon shape, generally used to describe an architectural space delineated by an arch
<i>lustreware</i>	ceramic ware glazed with lustre
<i>madrasa</i>	traditional school of theology, the sciences, history, literature and interpretation of the Qur'an
<i>maqsura</i>	space in front of the <i>mihrab</i>
<i>mihrab</i>	niche in the wall of a mosque or a room that indicates the direction of Mecca (<i>qibla</i>)
<i>minnai</i>	a technique in applying overglaze colours in pottery or painting
<i>moarraqqari</i>	a cut tile mosaic technique
<i>muqarna</i>	a transcription of an Arabic word for a stalactite and refers to a three dimensional version of a flat surface, usually made up of a point and a flat side with a concavity between them.
<i>Naad i Ali</i>	a eulogy to Ali, the last Caliph of Islam and son in law of Prophet Muhammad.
<i>naskhi</i>	cursive Arabic script developed in Baghdad in the tenth century
<i>nastaliq</i>	Persian script
<i>naukhani</i>	an arrangement of nine squares
<i>nazar</i>	favour
<i>niaz</i>	offering
<i>overglaze</i>	decoration applied on a layer of glaze
<i>peshtak</i>	vaulted entrance
<i>pietra dura</i>	Italian technique using coloured marble inlay
<i>punjkhani</i>	an arrangement of five squares
<i>reyza</i>	tile mosaic technique where small tiles are fitted or interlocked with one another
<i>sajjadanashin</i>	custodian of a mausoleum or a sufi order (<i>silsila</i>)
<i>shamsa</i>	medallion
<i>simurgh</i>	a mythical bird
<i>thuluth</i>	a cursive Arabic script derived from the <i>naskhi</i> and popularly used from the twelfth century in monumental inscriptions
<i>tughra</i>	a calligraphic seal or signature of an Ottoman sultan affixed to his official correspondence, documents or stamped on to his coins
<i>underglaze</i>	A technique where decoration is applied to a surface before it is glazed
<i>voussoir</i>	wedge shaped element used for an arch
<i>zanjira</i>	chain(s)
<i>zenana</i>	ladies quarters

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