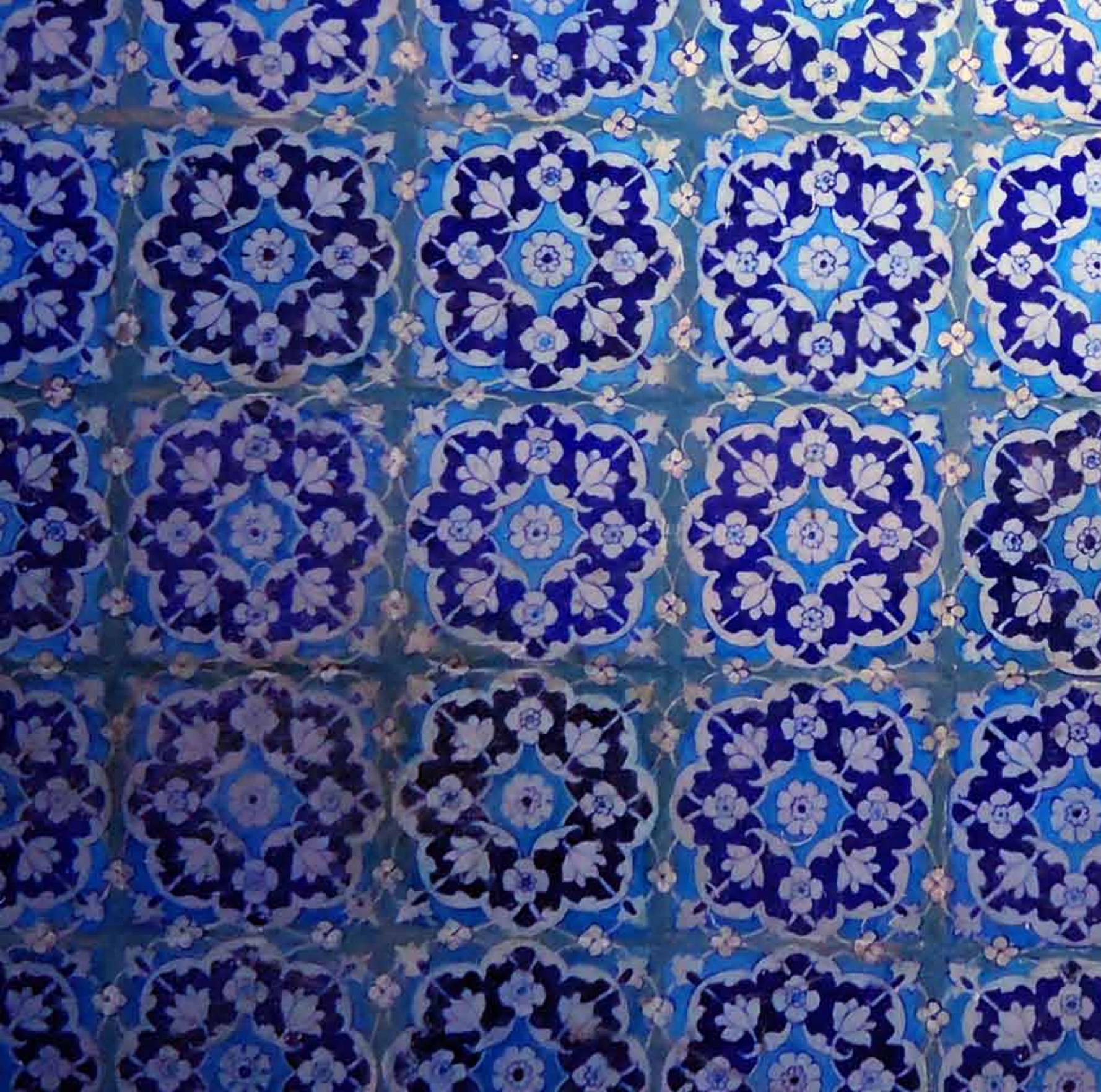


cultural
expressions
of South Punjab

Sajida Haider Vandal with contributions from Nasrullah Nasir, Saba Samee and Aisha Imdad



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Preface

The cultural assets of the communities of South Punjab encompass a vast gamut of their intangible and tangible heritage. This not only gives identity and a sense of pride to the present generation by providing a critical link to a past of which they are the inheritors, but also identifies the need for its safeguarding for the future generations. South Punjab has a distinct and unique culture influenced by the inherited ancient civilizations and historical past which flourished in this region and has permeated their present day culture and its expressions. The tangible cultural assets range from the ancient archeological sites of the Hakra-Indus Civilization to Harappan sites, mounds, *thulls*, medieval forts, palaces, public institutional buildings, heritage premises/structures and clusters of high value assets and walled towns which bespeak of its ancient past. Embedded within the region are the vernacular and adobe structures of the village communities which reflect a building tradition rooted in its past. The region is the inheritor of one the oldest continuously inhabited cities of the world, the walled city of Multan and a remarkable cache of heritage structures of the Sultanate period and later civilizations which thrived in the region and left an indelible mark.

The intangible heritage assets of the communities are the rich oral poetic and literary traditions, the alluring devotional music associated with the numerous shrines in the region as well as the rich folk traditions of dance, music, rites and customs which reflect a way of life, value system and world view which is distinctive and unique to the communities of the region. South Punjab is a land of legends, myths, folklore and the Sufi philosophical and material culture which are carried forth by its continuing relevance to the present communities. *Saraiiki*, the melodious language of the region knits together the various cultural sub-groups into a unified and distinct group with a shared past rooted in antiquity. The region is also well known for its crafts which range from the unique Multan *kashikari* tiles to *naqaashi*, *sheesha kari*, textile crafts and others which still continue to be practiced by the communities who are its tradition bearers.

Safeguarding this rich and unique heritage is the imperative which is the shared responsibility of the communities as well as the present generation of the Pakistani nation and the international community for it is a shared heritage of humankind and the present generation is its custodians. Recognizing its responsibility, UNESCO gave the framework through its various conventions and protocols on ways and means to safeguard, protect, preserve and conserve the cultural assets within a nation state. Pakistan being a signatory to these conventions has specific obligations which it must endeavor to meet. The Convention 2003 which pertains to the Intangible Cultural Heritage is a critical step forward and needs urgent action for the intangible assets are transient and can be easily lost. One of these measures is the “recognition of, respect for and enhancement of the intangible cultural heritage in society”. This volume is thus an effort to contribute towards raising awareness and respect for the cultural assets of South Punjab communities. It endeavors to provide a brief insight into a region which is immensely rich but under acknowledged.

The book is sourced from the information gathered in the mapping of cultural assets of South Punjab which was spearheaded by UNESCO Islamabad and carried out in three districts that is of Vehari, Multan and Bahawalpur, in 2010. Funded by the Royal Norwegian Embassy at Islamabad and the Joint One UN Program, this wealth of information provides a unique opportunity for researchers and scholars to delve further into the identified cultural assets, intrinsic to the local communities, to enable a better understanding of the nuances therewith. It also provides the opportunity of safeguarding these assets through various programs to ensure that the communities and the nation can continue to enjoy and take pride in its cultural identity.

Several scholars and researchers contributed to this work. It begins with a chapter, by Sajida Vandal, giving an overview of the cultural heritage of South Punjab; Dr. Nasrullah Nasir of the Islamia University, Bahawalpur has written about the *Rohi*, its musical traditions and the associated folk heritage of stories, songs, traditions, proverbs and anecdotes which continue to be a part of the intangible culture of the nomadic tribes of the desert terrain; Saba Samee’s contribution is on the architectural development of the State Architecture of the Capital city of Bahawalpur while the contribution of Aisha Imdad is on the living textile craft traditions of the region. A chapter on the decorative building crafts, by Sajida Vandal, reflects on the ornamentation of the extant architectural heritage of the Sultanate period and its present relevance.

Sajida Haider Vandal
Lahore, April 2011



OVERVIEW OF THE CULTURAL ASSETS OF THE
COMMUNITIES OF DISTRICT MULTAN AND BAHAWALPUR



OVERVIEW OF THE CULTURAL ASSETS OF THE COMMUNITIES OF DISTRICT MULTAN AND BAHAWALPUR

Sajida Haider Vandal

South Punjab, in particular, the districts of Multan and Bahawalpur which were recently mapped under the aegis of UNESCO-Islamabad, have a vast range of cultural assets. The living culture of the communities carries influences of the inherited ancient civilizations and historical past which flourished in this region and has permeated their present day culture and its expressions. Cultural zones within these two districts are discernable which have infused the living culture of communities influencing their lifestyle, value system and world view; giving the South Punjab region a distinct cultural identity reinforced through their shared language, *Saraiki*. The earliest, dating back to 3800 BCE, is that of the Cholistan desert, the *Rohi* made famous by the region's premier Sufi Saint Khawaja Ghulam Fareed. Although the built assets are contained within the desert yet its intangible expressions of poetry and oral narratives, song and dance is embedded within the culture of the region, in particular Bahawalpur. The influences of the material culture of the ancient people of the Hakra Valley Civilization can still be found in the pottery making traditions and in the motifs and designs which continue to be used. The other identifiable culture ethos permeating the living culture of the region is that engendered by the advent of the Sufi saints in the 10th century onwards. The Sufi philosophical and material culture emanated from the ancient cities of Multan and Uch Sharif, the central abode of mystical Islam in the region, which had far reaching impact on the whole of South Punjab and further into Sind and Northern India. The erstwhile Bahawalpur State (1802-1955 CE) has also had deep influence on the culture of the district and the built form engendered during the State period has left an indelible mark on the built environment of the entire area, most prominent in its capital city, Bahawalpur and the twin capital Dera Nawab Sahib. The long history of the region can be traced from the Hakra River Civilization (3800-1500 BCE) till the present day.

OVERVIEW OF THE CULTURAL ZONES

THE CHOLISTAN DESERT -ROHI

The Cholistan Desert is spread over 26,933 sq km (Lesser Cholistan 8081sq km and Greater Cholistan 18852 sq km)¹ in districts Bahawalpur, Bahawalnagar and Rahim Yar Khan, which was at one time the erstwhile State of Bahawalpur. Once a fertile region fed with what is now the dried Hakra river, the *Sarswati* of ancient times, the area is a repository of significant and unique cultural assets. The Cholistan "*Rohi*" in Saraiki, is steeped in ancient history resonating in the folklore, poetry, handicrafts, dances and myths which form the narrative of the people of the *Rohi*. The built assets include the archeological sites, forts, settlements with their unique patterns, and house form of a mainly nomadic people who travel through the desert in search of water for their cattle and arable land. The area usually referred to as "Deep/Greater Cholistan" is approachable only through what can at best be called dirt tracks but are no more than shifting sand dunes where paths have to be found to reach the settlements and the forts tucked within. M. Rafique Mughal in his seminal work "Ancient Cholistan, Archeology and Architecture"² has identified 410 extant sites in the desert, 370 of which are in the present day district of Bahawalpur, including the largest archeological remains at Ghanwerai Wala. These archeological sites are strewn with pottery shards which are visible from a distance due to the red hue of the remains. These sites date back to the different periods i.e. the Hakra Ware period (3800-3100 BCE), Early Harappan (3000-2500 BCE), Mature Harappan (2500-2000BCE) and Late Harappan (1900-1500 BCE). The importance of the Hakra civilization has been noted by various scholars such as the archeologists Rafiq Mughal³ and Virendra Misra⁴ who have concluded that the remains of the civilization along the Hakra have special significance, more so than the Indus Valley, because of the large number of sites identified which remain undisturbed due to the desert terrain and it's remoteness. These remains, locally referred to as *thors* are believed by the local people to be associated with ghosts and the dead and thus remain undisturbed by them.

The remains of the Medieval period within the *Rohi* are a series of forts of which the earliest, known as the Bijnot Fort, is reputed to have been built in 757 CE. Most of the 18⁵ extant forts date back to the 1770s⁶, although these were considered to have been built on the remains of earlier structures as indicated by the high mounds on which they are sited. The Derawar Fort, located on the right bank of the now dried bank of the Hakra river, was the desert abode of the Nawabs of Bahawalpur and remained in use till about the 1970s. A number of structures were built, during the State period (1805 to 1954), within and near Fort Derawar including a palace, mosque, bazaar and housing for the imperial army; as well as the Abbassi royal graveyard



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1. Khangarh Fort, Cholistan.
2. Base of a pot at Mound of Ganweri Wala, Cholistan.
3. Camp Wali Dahar.
4. Bushes at Mound of Ganweri Wala, Cholistan.



5. Bijnot Fort, Cholistan.
6. Mojghar Fort, Cholistan.



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nearby with its funerary structures. Due to its prolonged usage Fort Derawar is the only one amongst the 18 other forts which is still in a relatively better state of preservation. The remaining forts are in a derelict condition due to human neglect, vandalism and erosion of the mud walls. The forts are reputed to have been built alongside the River Hakra where fresh water could be available and attracted the desert nomads who built settlements around the forts some of which still exist, such as the ones around Forts Bijnot, Derawar, Dingarh and Mojgarh. Mystery shrouds the intent and purpose of these forts which were located approximately at regular interval of 29 km.



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The communities of the desert comprise 0.155 million⁷ people, who are essentially nomadic, battling for survival in a harsh and hostile environment. Half of the total area, that is approximately 9881 square miles, is arid desert.⁸ According to the Cholistan Development Authority (CDA) there are a total of 407 *Chaks*⁹ out of which 205 are within the irrigation boundary thus about half of these are in the arid Deep Cholistan area. The local communities live in traditional settlements in small family/clan groups, tending their cattle¹⁰ which are their only source of livelihood. Some of the settlements are located in areas where the earlier sub-ground sweet water, drawn through Persian wells, could be found. However, the traditional system for collecting water in *tobas* (ponds) and *kunds* (narrow wells) is their main source of water for themselves and their cattle. All tribes have designated *tobas* several of which have now dried up due to the draught conditions. The *Rohi* communities have a tribal system of dispute resolution and water sharing which is rooted in antiquity. With scarcity of water being a perpetual problem, most tribes are nomadic and one often comes across village upon village where houses have been locked and people are wandering with their cattle in search of water. Survival is difficult and most of the time is spent searching, fetching or thinking about water.



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There are two traditional house forms; one is a circular mud house with thatch roof called a *Gopa*, and the other a rectangular thatched room called the *Sal*. They are found mixed in the peripheral desert villages, however in Deep Cholistan only the *Gopa* is found. Each of the settlements is a fenced-in area with a few *Gopas* which are spatially organized in a circular arrangement. The materials used for the houses and the fence are mud, twigs and locally available grass for the thatch.

The richness and distinctiveness of the intangible cultural assets of the desert tribes is nothing short of a national treasure. The way of life, the music, dance and storytelling traditions, customs and rituals, the exquisite crafts of *ralli* and *falasi* (sheep/camel wool carpets) constitute the richness of the culture of the communities. The poetry and mysticism of the Sufi Poet,



7. Khangarh Fort, Cholistan.
8. Kunds, Khangarh Fort, Cholistan.
9. Bijnot Fort, Cholistan.
10. Camel trough, Bijnot village, Cholistan.



11. *Gopa* Settlement at Khahrari, Deep Cholistan.
 12. *Sal*, Basti Shabir Hussain, Cholistan.



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Khawaja Ghulam Fareed, who wandered in the desert for eighteen years, is entrenched in the soul of the desert. The *Urs* of this poet-philosopher is commemorated annually with the tribes gathering at the *toba* associated with him at Chacharai.

The Chanan Pir *Mela* is another annual event where the tribes from all over the desert assemble for seven consecutive Thursdays in February-March every year for the *Urs* of Chanan Pir. Legend has it that Chanan Pir was the son of a Raja who some believe was converted to Islam, under the influence of Syed Jalauddin Bukhari (1303-1383) the grandson of the illustrious, Syed Jalaluddin Surkh-Posh Bukhari of Uch Sharif sometime in the 13th century. Other writers such as Salman Rashid¹¹ have associated Chanan Pir Shrine with that of *Darhi-Mata* (Mother Goddess), sacred to the earlier tribes of the Cholistan desert. The shrine was, till recently, a mere sand dune and the popular belief was that no structure should be built here for this was the legendary meeting place of the desert tribes to pay homage to the earth goddess, praying for sons, wealth and a good crop at the advent of spring. Extraordinary effort was made by the tribes not to disturb the purity of nature, the dunes and the surrounding ambience. When they left after the *Mela*, nature returned to its original self. Some years ago, the sand dune was, quite mistakenly, paved and covered with cement by the Auqaf depart, thus forever changing the character and ambience of Chanan Pir. A disproportionate octagonal structure was also later constructed to enshrine the cemented mound which was painted red and covered with a green *chaddar* (sheet) thus claiming and reinforcing its Muslim identity. A mosque, built by the Abbassi Nawabs of Bahawalpur stands close by calling the faithful to prayer. The desert people, however, continue to assemble at the shrine and perform age old rituals amongst which is obeisance by the colorfully decked cattle at the mound which seems to indicate that indeed it was the shrine to the Mother Goddess.

Other rituals at the shrine undeniably point towards its ancient pre-Muslim existence. Notwithstanding, the legends and folklore of Chanan Pir, the *mela* associated with the annual *Urs* is an occasion for the tribes to celebrate with songs, music and prayers and to perform age old rites such as that of making *mantas*, tasting the salt, oiling their skins with the mustard oil from the *diyas* (oil lamps) in the belief that the sacred oil will cure skin problems and such others. Thus, Chanan Pir has been adapted by a new generation but continues to respond to the devotees, as it has for millenniums, be it the cults of the Hakra civilization or the Muslims and Hindus who come every year to pay homage.

Cholistan's inimitable repertoire of music includes songs lamenting the drying of the Hakra River, as well as others which extol the wealth of



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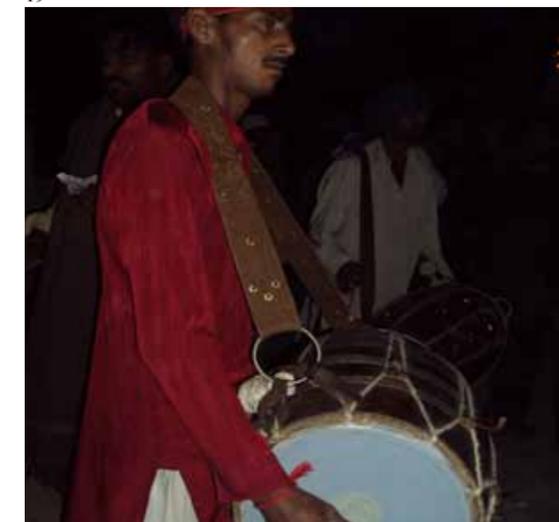
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- 13. *Diyas* being lit by devotees as part of the rituals at the Shrine of Chanan Pir
- 14. *Mantats* tied to a tree at the Shrine of Chanan Pir
- 15. Salt tasting at the Chanan Pir Shrine.
- 16. Chanan Pir Shrine and mosque.
- 17. Chanan Pir *Mela*.
- 18. A bedecked goat brought for obeisance at the Shrine of Chanan Pir *Mela*.
- 19. A devotee playing Dhol at the Chanan Pir *Mela*.



20. Oblique view of the Abbassi Mosque and the imperial Abbassi tombs from Derawar Fort, Cholistan.

their way of life, their desert abodes, the various food and animals with whom they share the sparse resources. Sung in the restful hours after long hours of labor, fetching water, feeding the animals and wandering in search of food and water, the oral poetic traditions are a part of their every day existence. Cholistan is a land of legends, myths, romance, folk melodies, medicinal plants, wildlife and color and a people who have learnt the skills of surviving in a hostile environment.

The women, in this natural awe-inspiring landscape of the desert, wear colorful clothes to belie the harshness of their surroundings. Dressed in bright colored and vivid patterned and embroidered calico *ghaggras*, *cholis* (short blouse) and *chaddars* (veils); bedecked with *nath* (nose pin), *katmala* (necklace), *kangan* (bangles), and *pazeb* (anklets) the women attend to their daily chores. In their spare time they make the most exquisite *gindi/rallis*, (bed/floor spreads) traditionally made by layering worn out clothes stitched together with *katcha tanka* (running stitch), embellished with appliqué, cut work and beadwork. Other household items are prepared, such as *rumals* (cloth cover), *khalti* (multi-colored embroidered purse) and storage bags in the *ralli* techniques, while the men weave *falasis* and prepare colorful woven saddle bags and adorn their camel with coat hair cut into patterns and train them to dance at the festivals and *melas* of Cholistan.



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21. Local women of the Menganwal tribe of Cholistan wearing colorful attire and jewelry.
22. Some exquisite samples of the jewelry worn by Cholistani women.

THE SUFI ABODE OF MULTAN AND UCH SHARIF

The Sufi philosophical thought and material culture has left an indelible mark on the region and continues to prevail. The value system and world view propagated by the philosopher-poets was that of an egalitarian society where people of all faiths could find and obtain comfort. This differed from that of the exclusivist orthodoxy of the time and became popular with the communities who supported it with fervor. They flocked to the *madaris* (schools), mosques and *hujras* of the mystic-scholars for intellectual deliberation and succor and the *khanqahs* (hospices) and *langars* (public kitchens) for material support, food and nourishment. Establishments were maintained by the Sufis, through the support of people, to cater to the needs of the numerous disciples and *shagirds* who came from all over the Muslim world to learn and understand the mystical Islam that these scholarly men propagated. Upon the saint's death his burial place, often sited where he preached and practiced, was given the status of a shrine and became the symbolic center embodying the Sufi philosophical thought and value system based on egalitarianism practices. As a counterpoise to orthodox Islam the institutionalization of Sufi Islam began to take shape in the 10th century and continues to prevail as an important element of the culture of the communities of South Punjab.

Sufi shrines can be found throughout the region, some of which are in clusters such as those in the ancient cities of Multan and Uch Sharif which acquired importance during the medieval period for the proliferation of the mystical and egalitarian side of Islam. The seeds for these centers of Islamic mystic thought and philosophy were laid in the 10th century; however it was by the 12th century that they became firmly established as centers of learning and mysticism. In Multan, Shah Yusuf Gardez (1058-1157 CE), the renowned Shiite scholar-mystic is reputed to be the first to have arrived via Afghanistan, in the 11th century, to make Multan his last and permanent abode beckoning his devotees to his eternal resting place in the *Mohallah* Shah Gardez. By the later years of the 12th century the progenitor of the Shurwardiya *Silsila* of Sufi Islam in Multan, Baha-ul-Din Zikaryia (1171-1262 CE), made the city his home and established a *madrassa* (school) and *khanqah* from whence spread the philosophical thought of the *Silsila* to Uch Sharif where his student and disciple, Syed Jalaluddin Surkh Posh Bukhari (circa 1198-1291 CE) was sent in 1244 CE. Both Multan and Uch became the nuclei of the Shurwardiya *Silsila* and were firmly established as great centers of learning with important *madaris* associated with the learned mystics of the order. Historical accounts mention a number of *madaris* and *khanqahs* associated with religious teachers in Uch Sharif, none of which exist now. These included that of Shaikh Safi-ud-Din Gazurani (980-1008), Shaikh Razi-ud-Din Khandaru and the famous Madrassa Firuziya, expanded by Nasir ud-Din Qabacha and that of Baha-



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23. Matam at the Shrine of Shah Shamas Sabzwari, Multan.

24. Padlock used as manats at the Shrine encasing the footprint of Hazarat Ali (RA), Shrine of Yusuf Gardezi, Multan.

25. Shrine of Baha-ul-Din Zakariya, Multan.

26. Shrine of Shah Shamas Sabzwari, Multan.

ud-Din Uchchhi, the teacher of the highly influential Jehaniya Jehangasht (1308-1384), the Madrassa Baha'ya¹². In Multan too, the Shurwardiya *Silsila* developed deep and lasting roots with their *madaris*, *khanqahs* and shrines. After Baha-ul-Din Zakariya (1171-1262), his illustrious grandson Rukhn-e-Alam (1251-1335) became a notable personage of the Shurwardiyas, followed by other disciples and *shagirds* whose shrines are now an integral part of Multan's landscape. Multan also drew into its ambit other luminaries belonging to the other Sufi orders such as Shah Shams Sabzwari (d. 1276), an Ismaili saint, Hafiz Jamal (1747-1811) who brought the Chistia *Silsila* to the ancient city and others. Both Multan and Uch acquired an important position as great centers of learning and the arts which attracted scholars, poets and thinkers from all over the Muslim world. These mystics gave to the region a heritage which is still held sacred by their numerous devotees and followers although much of its philosophical underpinning has been lost. The manuscripts from their *madaris* and libraries which constitute a national treasure lie scattered in family collections, still waiting to be explored to rejuvenate the scholarly content of the Sufi teachings. Notwithstanding their ancient past, both Multan and Uch Sharif came to be popularly known as "Madina-tul-Auliya" (the city of saints) and the "City of Sawa lakh saints" (city of twenty five thousand saints) respectively.

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The living city of Multan is reputed to be at least 5000 years old¹³ with a recorded history of about 2500 years. The old walled city is built on a mound which is considered to be the accumulated debris of ancient civilizations¹⁴. Multan has been known in the past by various names such as Kasyapapura, Hamsapura, Bagapura, Sambhapura and as Mulasthana, the 'original place', or else the city of the temple of the Sun¹⁵ indicating its antiquity and importance in the ancient and medieval world. The city was central for the Hindus as the *omphalos*- 'naval' ¹⁶of the world, Arabs chroniclers referred to it as *Bait al-Zahab*, while the Mughals called it the *Dar al-Aman*¹⁷.

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Its mention in the Mahabharata and the Ramayana and further the city's sacred temple to the Sun-Idol, destroyed by the Mughal Emperor Aurangzeb, the Phaladpuri Temple of Vishnu, the remains of which can still be seen at the citadel, underscores its importance in the ancient world. Being at the cross roads of the route from Central Asia, the city of Multan saw various invasions and its chequered history had left indelible and lasting impressions on the city itself and its people whose present day culture has internalized aspects of its historic past and influenced their cultural practices.

Multan has an old walled city which was earlier fortified with six gates around which the British period settlements developed and where later the sprawl of the city took over. The walled city, divided into clan quarters, has



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20 shrines including the exquisite shrines of Multan's premier saints of the Shurwardiya *Silsila*, Baha-ul-Din Zikaryia and Rukhn-e-Alam, at the citadel and the shrines of Shah Gardez, Hafiz Muhammad Jamal and others. Within the old city are also heritage and historically important mosques of which the oldest extant mosque, the Sawi Masjid and the Khakwani Masjid are not only outstanding examples of architecture but also reinforce the spiritual identity of this ancient city. Outside the walls several heritage assets are identifiable such as the Shrine of Sultan Ali Akbar and his mother at Suraji Miani erected in the Mughal period (circa 1585) and that of the renowned Shah Shams Sabzwari, an Ismaili Sufi saint.



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Uch Sharif is also a historic town and at one time was an important trading post of the ancient world. Located earlier on the south bank of River Sutlej, before it changed its course, and at the confluence of the Rivers Sutlej and Chenab, it is now about 20 km away from the present point of convergence of these two rivers with the others at Panjnad. Its ancient past is shrouded in mystery; it has been said that it could be 4500 years old and thus of the Harappan civilization¹⁸ and further that it was once associated with Usha, the Aryan's Dawn Goddess. According to Ahmed Nabi Khan the city could have been founded by them "sometime in the 2nd millennium BCE"¹⁹.

Alexander Cunningham²⁰ identified it with Ussa-Alexandria, the city mentioned by Greek chroniclers as founded by Alexander. The earlier chronicles have also recorded that Uch was the capital of Nasir-ud-din Qubacha who made the city a famous center of the arts. Uch Sharif comprises three distinct domains, Uch Bukhari, Uch Gilliani and Uch Mughalia, the first of which is attributed to Syed Jalaluddin Surkh Posh Bukhari, the premier saint of the Surwardiyas in Uch. Uch Gilliani, named after the Gillani clan and founded by Muhammad Bandagi Ghaus²¹, who established the Gillani *silsila* in the 15th century while Uch Mughalia is distinguishable as the area set up by the Mughal's. The first two of these still exist and are the religious seat of the respective descendents while the Mughal quarters which were near the river has been washed away with the changing of its course. The only evidence of its once glorious past are the remains of the Masjid Mughalia. Uch Bukhari or *Mohallah* Bukharian is considered to be the oldest area; its extant morphology is reputed to be about 1000 years old²². It was in this area that the great luminaries of the Shurwardiya *Silsila* lived and were buried.

Along with the spirituality embodied in these two cities of the saints is the development of a unique architectural style which had far reaching impact in the entire region and beyond. Engendered in Multan, through the amalgamation of the Central Asian influences with the local vocabulary of the region, two distinct styles of funerary buildings developed, the octagonal domed and the flat roofed, which enshrine the remains of the luminaries

- 27. Tomb of Bibi Jawindi, Uch Sharif.
- 28. Tomb of Baha ul Haleem, Uch Sharif.
- 29. Ceremonies at Shrine of Shah Shamas Sabzwari, Multan
- 30. A child wearing a *Nazar Kanda* (amulet) to ward off the evil spirit. This is presented by the child's maternal uncle at the time of his birth.

of the Sufi orders. These became the model for the religious buildings and along with their exquisite ornamentation, embodying the symbolic meaning of the Sufi teachings, are reflective of the inspiration for excellence that the Sufis engendered in their disciples and *shagirds*.

The Sufi Shrines also gave rise to practices which are important aspects of the intangible cultural heritage of the communities. These include an array of devotional songs accompanied with music and the genre of *Qawwali*, *Sufinaya Kalam* and the ecstatic *Dhamal* (mystical dance). *Mehfil-e-Samma* (devotional gathering) is a regular feature on Thursday nights when devotees flock at the shrine to renew their faith and love for these luminaries. The commemoration ceremonies at the *Urs* (death anniversary of the saint) and its associated *mela* (festival) is an annual event much awaited by the communities for these are truly the peoples festivals, unencumbered by all else than their faith in the teachings of the Sufi saints. Similarly at the Shiite shrines the event of Thursday is marked by remembrance of the martyrdom of Imam Hussain, the grandson of the Holy Prophet (RA) and accompanied by the devotional repertoire of the faith. Some practices at the shrines are rooted in the attributes which the saints are reputed to have possessed thus some have become known for curing the ill while others for the gift of a child and so on and so forth. However, what is undeniable is the impact that the Sufi abodes of Multan and Uch Sharif have on the culture of the communities which is embedded deep within the ethos of South Punjab.

THE INFLUENCES OF THE IMPERIAL STATE OF BAHAWALPUR

The State of Bahawalpur emerged through efforts of the Daudpotra tribe of Shikarpur, Sind, to establish a political identity out of the chaotic conditions prevalent on the collapse of the Mughal Empire. The tribe made their home in the Cholistan desert establishing a launching pad near the Derawar Fort from where they spread along the left bank of the Sutlej both upstream and downwards to Sind. It congealed into a state (*riyasat*) as the Daudpotra tribe took over the role of the ruling family. They pursued a peaceful existence with the Sikh Maharaja and generally were acknowledged as the rulers east of the Sutlej. The capital of the new state was the city founded by Bahawal Khan I in 1748, on the ruins of an earlier settlement, and named after him as Bahawalpur, the land of Bahawal. Their earlier seat of government had been at Fort Derawar in the Cholistan desert²³ and later with the establishment of its twin city, Dera Nawab Sahib, the ruling family continued their link to the arid desert. The erstwhile State of Bahawalpur comprised a vast area which spread over the present districts of Bahawalpur, Bahawalnagar and Rahim Yar Khan of which a substantial part was the desert of Cholistan, the *Rohi*.

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The Modern State of Bahawalpur was founded in 1802 during the decline of the Durrani Empire with Muhammad Bahawal Khan II reaffirmed as the Nawab of the newly established state. Eight others were to follow before the State was merged into Pakistan on 14 October 1955, to which it had already acceded at the partition of the sub-continent in 1947. Claiming descent from the t, the clan came to be known as the Abbassis who ruled Bahawalpur for over 250 years. The family actively promoted its professed Arab identity through measures such as naming its capital city as Baghdad-ul-Jadeed, promotion of Arabic language and courtly practices. Later, its Muslim identity leant towards the Ottoman Caliphate and it became paramount to continuously reinforce this through various means. One of the visible signs was the *fez* cap or the *Rumi Topi*²⁴ which was adopted as the courtly attire and became the symbol of the elite. Courtly practices also reinforced this, as can be seen from examples such as the Ottoman room set up at the Sadiqgarh palace, where the Nawab could relax on Ottoman seats and cushions inspired by its Turkish origin. When the first series of stamps of the State of Bahawalpur were issued on 1st January 1945 all were with Arabic and English script, indicative of the two important links of the royal family. As was the case with all princely states in British India, Bahawalpur State's survival depended on good relations with the British colonialist which had to be constantly reaffirmed throughout the long period of colonization of the Punjab. Treaties and pacts were signed earlier with the East India Company (1833 and 1838) and later with the British Government.

The cultural practices and their physical manifestation over the 250 years of reign of the ruling family became a fusion of its professed Arab identity, British ruling elite's aspirations in the colony and local practices. The architectural styles of the royal edifices and government buildings truly reflect this amalgamation as seen by examples of the range of palaces such as Nur Mahal, Sadiqgarh Palace et al. The Nawabs also engendered a courtly lifestyle with trappings of royalty which set them apart from the common person. The Bahawalpuris²⁵ recall that when the royal women travelled on the *rath*, (bullock driven wagon) bedecked with cushions and curtains, the men on the streets were required to turn their backs to the carriage signaling respect and acknowledgment of their special status. The form of dress, particularly of the men of the royal family, their jewels and general bearing set them apart from their subjects. The Nawabs also brought into the State a class of people, mostly from the Punjab, locally referred to as *Abadkar* (settlers) who, over the years acquired importance in the State machinery, and in time their cultural practices seeped into that of the region.

It was however the local language *Saraiki*, and its State variation, *Riyasti*, which tied together this disparate group of people, the ruler and the ruled, the *Saraiki* communities and those of the *Abadkhars* and the Daudpotra clan. The other unifying factor was the shared respect for the scholars of

31. Abbassi tombs, Khangah, Derawar.
32. Central Library, Bahawalpur.
33. Nur Mahal Palace, Bahawalpur.



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34. Khanawali Masjid Khairpur, Bahawalpur.

35. Sui Vehar Thull, Buddhist site, Musaffar Khana, Bahawalpur.



the Sufi orders in Uch Sharif and the poet-philosopher Khawaja Ghulam Fareed, who was elevated as the *murshid* (spiritual guide) of the Nawabs. While the Nawabs reserved a room in Sadiqgarh Palace for Khawaja Fareed, the people narrated his poetry in their villages and claimed him as their own. They attributed the great Sufi with miracles and created stories and legends which lasted beyond the State's existence and continues to enthrall people with the embedded mysticism of the Sufi who made this region his home.

The State support for the arts was mainly in the literary field and devotional music. There are accounts of artists and musicians attached to the courts such as Mahbub Ait, popularly known as Bhai Buba, who was appointed the court musician²⁶ probably during the 1880s indicating the position of a court musician in the State. At special occasions, folk music and the region's famous folk dance, *jhumer* was danced for entertaining the royal household. However, unlike some of the other princely states, Bahawalpur does not have any specific school of painting or a music *gharana* identifiable with it. The craft ornamentation of their palaces, mosques and royal edifices is reputed to have been done by Multan artisans. There are accounts of some local craftsmanship developed under the aegis of the Multan artisans; however Bahawalpur could never surpass the skills and aesthetic vision of the Multanis. Bahawalpur however did develop a distinctive style of architecture which remained restricted to their royal palaces, residences and public buildings insofar as their grandeur and ornamentation is concerned. The residential homes built by the courtiers and landed gentry emulated the plan and spatial organization of the *kothi* (bungalow) style propelled by the prevalent British influence and similar to that of the royal edifices, but none of the exquisite crafts such as of *naqasshi*, lacquered ceilings, *kashi kari*, stucco tracery and such others were used for decorative purposes. This was perhaps the reason that no building ornamentation craft guilds developed in the State.

What Bahawalpur surpassed was in the textile crafts perhaps due to the fact that the women of the royal household used local craftsmanship for their apparel and dressed in a fashion inspired by local dress traditions.²⁷ *Gota* work was profusely used to decorate and embellish their clothing and there are accounts of how dress styles developed amalgamating the local *ghagara*, *choli* and *chaddar* in a decorative ensemble with *gota*, mirror work and fine embroidery. Similarly hand-woven cloth, particularly fine silks and cotton *lungis*, *chaddars*, *salaras*, *sussi* and muslin cloth of Bahawalpur became well known and amongst the important handmade products of the State. The crafts of *chunri* making and *katcha tanka*, on locally woven fine muslin and silks *kurtas*, also received patronage of the royal women and the courtiers. Other crafts²⁸ too received royal support, such as pottery,



36, 37. Masjid Shamas, Bahawalpur, the simple abode structure and the interior decorative wall paintings.

38. *Chunri* from Abbass Nagar, Bahawalpur.

39. *Khussas* of the Menganwal tribe, Cholistan.



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camel skin containers with exquisite *naqaashi*, *khussas* with fine embroidery, enameled gold and silver jewelry and block printing. The patronage of the crafts by the State left a lasting legacy which continues till now. The villages specializing in particular crafts, patronized by the royal household outlasted the erstwhile Princely State and are its lasting legacy.

Such traditional craft villages can be found throughout the region and are the repository of the rich craft tradition inherited and influenced by the various political and social developments that took place in the region. The crafts produced in these villages are known by the name of the village and are much sought after in the local bazaars and beyond. In the erstwhile Bahawalpur region, Abbass Nagar is known for its *chunri*, while pottery from Ahmedpur Sharkia is much sought after, particularly the *kaghazi* (paper-thin) variety. In such traditional craft villages almost the entire adult community is involved in the craft making process and most earn substantial livelihood from this activity. Some of the crafts are exclusively prepared by women, particularly those pertaining to the embellishment of textiles e.g. embroidery, patchwork, *gota* work, *chunri* and such others. Sadly traditional craft villages have not been recognized as important cultural entities, as repositories of a rich craft tradition, and thus remain under developed and unexplored. Thus a rich legacy is under threat and endangered.



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SAFEGUARDING THE CULTURAL HERITAGE OF COMMUNITIES OF SOUTH PUNJAB

The Mapping of two districts of South Punjab, carried out under the aegis of the UNESCO-Norway funded Project “Mapping of Cultural Assets in Districts Multan and Bahawalpur” and later extended to district Vehari through the One UN Joint program revealed an invaluable cache of built and intangible cultural assets. In Bahawalpur and Multan 130 and 137 built assets were identified respectively by the communities while 126 and 95 intangible assets were mapped. The valuable GIS database generated through the Project will be housed at the Lok Virsa Institute of Culture and Heritage, Islamabad to bring these into a national database. (See Annex for List of Built Assets)

Ranging from the natural landscape of Cholistan, worthy of being recognized as a World Natural Heritage Site, the identified Built Assets fall within distinct categories of palaces, forts, religious establishments including shrines, mosques, Hindu temples and *gurdwaras* as well as public institutional buildings, heritage premises/structures within and outside walled cities including British period interventions. A considerable number



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- 40. Folk singers with harmonium at Basti Tofera, Bahawalpur.
- 41. Venarcular Masjid, Deep Cholistan
- 42. Traditional musician playing the bagpipe at Basti Shabir Hussain.
- 43. *Gota* embellishment, Bheli, Bahawalpur.
- 44. Rajo Mai, Menganwal tribe, Cholistan.
- 45. Basti Meghanwal. Attired in traditional clothes with tabacco pouch.

of vernacular heritage buildings and adobe structures were also mapped. There were also significantly outstanding clusters of premises/streets/quarters of historic and archeological value in various towns as well as walled towns. The markers of the historicity and antiquity of the region are many, from the Hakra/Harrappa sites to the Buddhist remains at Sui Vehar, unprotected archeological mounds and *thulls*, Sultanate and Mughal period buildings and those of the Princely State of and the British period.

Juxtaposed with the tangible is the immensely rich intangible cultural heritage of the communities which cover an entire gamut of craft making traditions and the performing and literary arts. Folk poetry and music traditions of both districts are very strong and much appreciated, nourished and loved by the communities. For many this is a major form of entertainment reflective in the impromptu gatherings around poetry and singing arranged in the villages. The large repertoire of folk poetry and songs can be classified as marriage songs, lullabies, harvest songs and river songs of the tribes inhabiting the banks of the River Sutlej. *Dhuras*, *kafis*, *vars*, *mayas*, are some of the prevalent forms entrenched in the village culture. *Sufiyana Kalam* is a regular feature at the shrines throughout South Punjab and most have a couple of musicians regularly performing using a harmonium and *dhol*. Folk dances like the *jhummar* with its variations (*dakian wali*, *kharawen*, *daudi*, *dhamaal* etc.) are still found throughout the districts although separately danced by men and women. The *agni* (fire) dance of Cholistan continues with the Hindu tribes. *Marasis*, the traditional clan providing entertainment in the Punjab villages are found throughout the districts although due to their low status most of the younger generation is leaving their traditional work.

The extant crafts of South Punjab are many ranging from the building decorative crafts such as *naqaashi*, *sheesha kari*, *kashki kari*, lacquered ceilings and cut brick work to the textile crafts and others. Embroideries, *rallis*, *chunris*, block printing and to a limited extent organic dyeing still prevails and is widely produced in the villages. The South Punjab *khussa* is much appreciated throughout the country and is constantly innovated with new designs reaching the urban markets. Hand woven products such as carpets, *falasis*, *chaddars* and *susi* cloth continues to be skillfully crafted. A whole range of others include camel bone products, earthenware pottery, paper craft, camel skin products, *naqaashi* and lacquered wooden boxes, lacquer work and palm leaf and straw work products. The craft traditions, although many have survived, are now driven through market demands thus losing their traditional fineness and skills. Some are endangered with few artisans who know the traditional skills while some others are known to have been lost. A lot of these crafts are village based and practiced by women, for some of whom this provides the only means to supplement



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46. Camel coats are cut in intricate designs in preparation for *Melas*, Deep Cholistan.
 47. Azeemwala Toba, Deep Cholistan.





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their income. However, with the diminishing interest of the modern buyer for hand-made products, the artisans are generally marginalized, exploited and amongst the poorest segments of society yet they are custodians of the immense wealth of the Pakistani nation.



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While acknowledging that culture is intrinsic to communities, who are the inheritors and custodians of the tangible and intangible assets, and that it changes and develops over time, it is also imperative that safeguarding measures should be put in place. An agenda needs to be delineated which creates synergies to safeguard the cultural expressions of the cultural groups and its sub-groups to ensure that this important resource enhances pride and ownership, appreciation of cultural diversity leading to peace and harmony within the varied cultural groups at the sub-districts, districts, provincial and national levels. It is now also beginning to be acknowledged that culture is a resource which can be harnessed for the economic well being of communities and thus must create its nexus with development. And at the village level, where opportunities are limited and the poorest of the poor reside, it is most crucial. Interlinked areas of intervention were suggested in a report²⁹ submitted to UNESCO within the framework of their mapping project. These were guided by a “peoples centered approach” towards Safeguarding Cultural Assets and ways and means to alleviate poverty and empower communities through culture driven interventions. The seven areas of intervention suggested are as follows.



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Enhancing Cultural Knowledge amongst Stakeholders:

With the focus on creating awareness amongst the general public this intervention is in tandem with mapping and inventorying of cultural assets and creating a national database of cultural assets, which is easily accessible to the public. This can then be used to promote cultural assets using the electronic and print media and thus put into the public arena the hidden treasures of the nation which remain largely unknown. For example some of the assets identified in the three districts such as archeological sites, *thulls*, and heritage built assets are largely under acknowledged. The transient intangible cultural assets need even more attention because these can be easily lost. So far, Intangible Culture Heritage has received little attention. Much has to do with Pakistan’s effort to impose a common/uniform agenda on the entire population at the cost of ignoring the rich cultural diversity within the nation state. The living culture of the Pakistani nation is embodied in its intangible culture, the languages of its people and the variety of cultural expressions, such as dance, music, storytelling, crafts, folklore, customs and local artistic expressions, which are the inalienable rights of communities and need to be recognized.



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Transmitting Culture to Young Hands (Linking Culture to the School System):

The intergenerational transfer of cultural knowledge is weak in the present formal system of education. The school curriculum does not include any aspects of local culture thus undermining pride and identity. Interventions to alleviate this gap include local artisans and practitioners linked to the schools, introducing heritage education in the school system using UNESCO Kit as well as developing special resource material for teachers and students in local languages, strengthening museum program with school children and such other. The suggested mechanisms also provide income opportunities for the most marginalized and vulnerable groups in the community, the artisans and performing artists. Reaching the youth also contributes towards developing a culture of peace and harmony through an appreciation of cultural diversity and also protects and promotes local languages. The resource material on culture for use in schools in local languages is an important aspect of this objective. It is suggested that local stories/poetry/historical narratives, located in time and place, must be prepared for which local scholars and writers should be engaged.

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Enhancing opportunities for cultural activities at district and sub-district level

The opportunities for exchange of cultural knowledge amongst stakeholders and cultural practitioners have been diminishing over the years. Much of this has to do with urbanization and the effect of the new media, the accessibility of TV/cable channels and such others. This has resulted in people losing contact with and pride in their local cultural expressions, and diminishing opportunities for practitioners. Revival of interest in local culture can only be successfully done and sustained if a critical mass of patrons can be developed locally. Local festivals have traditionally provided such opportunities which need to be revived and cultural open houses established to serve as the locale for cultural events. It was also suggested that the government’s role should be that of facilitators to ensure that a spirit of freedom and inquiry may prevail.

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- 48. Noor Muhammad Mor singing the River songs at the Cultural Dialogue Bahawalpur.
- 49. Ghaus-e-Sahara Akhat, Bahawalpur. Cultural Dialogue amongst Stakeholders, 23 Feb 2010
- 50. The Late, MB Ashraf, renowned storyteller at the Cultural Dialogue Multan, 29 March 2010.
- 51. A view of the audience at Multan
- 52. A young Cholistani girl enacting a traditional folk tale.
- 53. Youth Awareness in the Culture in Education Schools program..



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Promoting Cultural Products and Cultural Industries

Cultural products and industries based on the cultural assets have not developed in Pakistan inspite of the immense opportunity that is available. These are not only a means to provide economic opportunities for the well being of local communities but also serves to safeguard cultural assets if strategies recognize this as being important objectives. This can be most effective when the focus is aimed at developing the village craft base to enable artisans to earn livelihood while remaining in their homes. Usually village craftsmanship is appropriated by the more organized urban based entrepreneurs, designers and such others and benefits accrued through the revival of village based crafts does not filter down to the village crafts persons. This is one of the primary reasons why crafts are facing extinction, deterioration of standards and exploitation by middlemen and design houses.



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A pilot project was spearheaded under the aegis of UNESCO-Islamabad in partnership with THAAP within the framework of their Norway funded project which was carried out in three districts of South Punjab, namely Multan, Bahawalpur and DG Khan. The project aimed at empowering women through crafts for which capacity building of village craftswomen in preparing products for the contemporary buyer, management and marketing skills were the key components. Through a six months initiative, it was demonstrated that the skills to produce fine contemporary products can be transferred by linking designers to the village artisans however marketing would require a more concerted effort and needs to be taken up at the national level to realize the potential of craft making skills of the village artisans. Necessary adjuncts to this endeavor would be setting up craft museums, emporiums and mobile design units. Pakistan still lacks a craft museum inspite of the large repository which exists. Similar efforts need to be made to set up cultural industries based on the traditional repertoire as well as the building decorative arts for which South Punjab is famous. Skill enhancement and opportunities for *kashigars*, *naqaash* and such others is direly needed.



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Recreating cities: Promoting and Enhancing the living culture of walled cities and historic cores

The walled cities and historic cores within cities like Multan, Bahawalpur, Jalalpur Pirwala and many others in the region have become ghettoized. The heritage premises within these areas have been rapidly deteriorating through neglect; some have been subjected to uncontrolled urbanization while in others heritage assets have been replaced with modern structures. Cultural Management Plans are a tool which helps

54-56. Designer-artisan collaboration during the "Empowering Women through Crafts" Project, Abbass Nagar, Multan, and joint session with craftswomen from districts Multan, Bahawalpur and Dera Ghazi Khan.

direct development while safeguarding the built assets and incorporating the intangible assets of the communities and thus must be prepared for all such areas in the region. Attention must also be given to the smaller towns, hitherto ignored, such as those of Uch Sharif, Jalalpur Pirwala, Shujabad et al. While developing management plans due attention must be given to poverty alleviation strategies so that benefits can be accrued towards the urban and rural poor. A people's centered approach acknowledges that local communities are the custodians of the heritage and thus communities need to be enabled to protect and own their heritage. Demystifying conservation, transfer of knowledge and skills and thus empowering communities to look after their own heritage is an important step with long term benefits.

Promoting Sustainable Cultural Tourism

Tourism, domestic and international is an important aspect of promoting cultural assets and long term sustainability and for providing income opportunities. Tourist circuits in South Punjab need to be identified and a tourism master plan developed which should include all potential tourist destinations in the area and their development. Places like Multan, Uch Sharif, Jalalpur Pirwala et al offer opportunities to develop a Sufi Circuit, while others like the Cholistan desert which is a remarkable natural heritage with significant asset has potential for tourism. A tourism master plan can best be developed with inclusion of all stakeholders particularly the local communities so that benefits can accrue towards them through such initiatives.

Re-Crafting Destiny: Economic Opportunity for Communities in Cholistan

The Cholistan desert is rich in cultural assets particularly the intangible and living culture of a unique group of desert dwellers. The tangible assets include archeological sites, forts, and settlements. This is also the habitat of the poorest people living in hostile conditions. Cultural assets can serve to alleviate poverty in this region which can be achieved through the provision of economic and livelihood opportunities for local communities, promotion of the unique Cholistani culture and small business enterprise development, capacity building of local people especially women. Along with this, provision of basic services such as health and education is essential for these very deprived communities. Given the great natural beauty of the desert, it is suggested that the government make the necessary effort and prepare the relevant documents of having Cholistan desert recognized on the UNESCO World Heritage List as a unique cultural and natural heritage of humankind.



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58

57. A Panel display of Cholistani crafts at the Exhibition *Connecting People through Crafts*, 21 December 2010, Islamabad.

58. Cholistani women who crafted innovative cultural products at a training session at Basti Menganwal

ENDNOTES

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- 5 See Annex based on MR Mughal's identification
- 6 Mughal, MR *Ancient Cholistan, Archeology and Architecture*; Ferozsons Ltd Lahore, 1977
- 7 ibid
- 8 Cholistan Development Authority Official Website
- 9 ibid
- 10 Total cattle heads are estimated to be around 1.5 million which include Cows, Sheep, Goats and Camels
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- 12 Ahmed Nabi Khan p 76-79 , *Nabi Uchchh: History and Architecture*, National Institute of Historical and Cultural Research, Quaid-i-Azam University, Islamabad, Second Edition 2001
- 13 Gazetteer of District Multan 1923-24. Reprint Sang-e-Meel ???
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- 18 Ahmed Nabi Khan, p. 7, *Uchchh: History and Architecture*, National Institute of Historical and Cultural Research, Quaid-i-Azam University, Islamabad, Second Edition 2001
- 19 ibid p. 9
- 20 Alexander Cunningham, p. 279 *Ancient Geography of India* quoted in Ahmed Nabi Khan p. 1 *Uchchh: History and Architecture*, National Institute of Historical and Cultural Research, Quaid-i-Azam University, Islamabad, Second Edition 2001

- 21 *Gazetteer of Bahawalpur State* 1904 p. 385
- 22 ibid
- 23 Imperial Gazetteer of India Vol. 6 page 204
- 24 A felt hat with black tassel in the shape of a red truncated cone
- 25 Remembrances of Bilquis Waheed Haider
- 26 Encyclopedia of Sikhism
- 27 Oral reminiscences of local people such as Bilquis Waheed Haider and others. No paintings or photographs of the women of the royal family could be found. We were told that none were taken due to the strict *pardah* observed by the Nawab's wives.
- 28 See Gazetteer of Bahawalpur State (1904) p 267-272 Arts and Manufactures for a list of Crafts prevalent at the time
- 29 *Safeguarding Cultural Assets and Future Projects*: Unpublished report for Ms Pervaiz Vandal and Associates for the UNESCO-Norway Funded Project "Mapping of Cultural Assets in District Multan and Bahawalpur, South Punjab".





THE CAPITAL CITY OF BAHAWALPUR
AND ITS ARCHITECTURE



THE CAPITAL CITY OF BAHAWALPUR AND ITS ARCHITECTURE

Saba Samee

The rich culture and architecture of the Capital City of the erstwhile State of Bahawalpur constitutes the features of the rule of the Nawabs and their State Architectural Style that evolved because of their inclination towards Europe. These architectural edifices in the form of residential palaces, official durbars, public libraries and hospitals, exhibits a comfortable yet European dominated amalgamation of completely different styles of architecture. This chapter is a story of how this unique architectural blend came into existence, prospered and was promoted under the rule of the Abbassi Nawabs and eventually got sealed into dilapidation.

The evolution of this State Architectural Style is visibly distinguishable if the architectural similarities between these buildings are considered, from the perspective of the period in which they were built and the social and political history of the time in which they were erected. With this, four different periods are discernable. The First Era consists of the period before and of the reign of Ameer Muhammad Bahawal Khan Abbassi I (r.1746-1749) and the only structure surviving from this era is the much renovated old haveli known as the Sheesh Mahal. The Second Era is that of the reign of Ameer Sir Sadiq Muhammad Khan Abbassi IV (r.1866-1899) which is dominated with imperial palaces. The Third Era comprises of the rule of Ameer Muhammad Bahawal Khan Abbassi V (r.1899-1907) and his famous Durbar Mahal. In the end, the Fourth Era constitutes of the reign of the Ameer Sir Sadiq Muhammad Khan Abbassi V (r.1907-1954) and the main feature of this era was the coming of the railways, public sector buildings, a much Europeanized Gulzar Mahal (1906-1909) and the post-independence *itihad* (unity) with Pakistan (1947).



1. Frontal Façade detail of the Rahat Mahal showing architectural features belonging to different architectural styles and periods.



2

Ameer Muhammad Mubarik Khan Abbassi (r.1702-1723) was awarded the *jagirs* of Shikarpur, Bakhtiyarpur, Khanpur and Bhakkar by Prince Muizz-ud-Din of Multan for his bravery against the unexpected revolt of Ghazi Khan Mirrani, governor of Dera Ghazi Khan. These *jagirs* were added into under the rule of Ameer Sadiq Muhammad Khan Abbassi I (r.1723–1746) when he was granted the *ilaqa* (region) of Chau-Dhari¹ by Nawab Hayat-Ullah Khan, Subadar of Multan. Afterwards the Ameer laid the foundations of the city of Allahabad which was located only three miles away from Chau-Dhari.

This Abbassi Ameer was entrusted with the title of ‘Nawab’ upon his submission to the invasion of Nadir Shah in 1730 and his *jagirs* now also included Derawar among many others which became the ancestral seat for the future nawabs. This first Abbassi Nawab was succeeded by his eldest son under the title of Nawab Muhammad Bahawal Khan Abbassi I (r.1746–1749). It was under his reign, in 1748, that a number of cities were founded of which one was the imperial city of Bahawalpur, the upcoming capital city of the future Bahawalpur State.

The *ilaqa* of Bahawalpur was previously known as ‘Sadho ki Jhok’². The nawab gave his name ‘Bahawal’ to the city upon the fortification of this area³. It is recorded that the earliest residence of the Nawab and his family was located within this city fortification⁴, very near the present site of the Jamia Masjid Al-Sadiq which was commissioned by Ameer Sadiq Muhammad Khan Abbassi V in the 1950s, although the exact location was neither confirmed or identified. It was during the progression of the project of Cultural Mapping within this city that an old *haveli*, still standing though very dilapidated, was discovered inside the old walled city area, near the *androon* (inner) Ahmadpuri Gate, and within the vicinity of the Jamia Masjid, in the *Mohallah* Maroof Khan Abbassi. This *haveli* is known as the Sheesh Mahal and at present is under the ownership of Begum Naseem Bibi, daughter of Maroof Khan Abbassi.

The layout of the compound of the Sheesh Mahal is based on the typical courtyard style plan commonly used in this region. At present the compound is no longer intact but has been divided among imperial family members. This compound is accessed from a gateway and was initially planned around three courtyards of which the first one was located inside this gateway, at the entrance of the compound which lead to the *deowri* (entrance foyer) and *baithak* (formal sitting room) area used by the male family members. The Sheesh Mahal is located at the end of this courtyard and an arched veranda opens into this courtyard. The other two courtyards surround this Mahal leading into other mahals which have now been

2. The old Haveli known as the Sheesh Mahal, walled city of Bahawalpur.

3. The double heighted central hall of the Sheesh Mahal showing the remains of a wooden gallery.



3



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divided into individual units. The boundary wall of this compound has entirely collapsed leaving this structure exposed to the outside street.

The main Sheesh Mahal building constitutes a very simple geometric plan which is rectangular in shape and is double storied. The rooms are placed along the periphery walls and the center comprises of a central hall. The corner rooms are developed into square shaped spaces while the remaining middle rooms are of rectangular shape. The central hall is of double height and earlier the first floor supported a gallery which overhung into the central hall. This assumption is based on the fact that the wooden support beams of the collapsed gallery are still in place and helps in providing clues as to the gallery's material, height and width. The Mahal presents an image of a once luxuriously equipped town house which was much decorated with the local building crafts of *naqaashi*⁵ and lacquered wooden ceilings with mirror work, hence the name 'Sheesh Mahal' – the palace of mirrors. In some rooms this ceiling is constructed by employing the traditional method of *tarseem bandi* in which small pieces of cut wood are fixed within each other in a geometric form through a complicated interlinked joinery.



5

On the other hand the Daulat Khana is recorded as the oldest surviving palace in the city of Bahawalpur. Originally, it was constructed during the reign of Ameer Muhammad Bahawal Khan Abbassi I and rebuilt during the reign of Ameer Sadiq Muhammad Khan Abbassi IV. It is also claimed that this palace was the birth place of Ameer Muhammad Bahawal Khan V (r.1899-1907) and Ameer Sadiq Muhammad Khan V (r.1907-1954), the last two rulers of the State of Bahawalpur. The palace has features that belong to both the First and Second Era of the State Architectural Style. This can be attributed to the fact that although much of the exterior was rebuilt later the interior was left as per the original construction in which the original lacquered wooden ceilings and its *naqaashi* decorations got preserved. The inclination towards preserving the old building crafts and blending it with the new and modern European style may indicate a degree of respect for the indigenous building crafts at the time which was in later buildings completely overthrown by the European inspiration.

The Daulat Khana has a rectangular layout with a frontal porch and a circular foyer which is double heighted and domed. These are common features which were inspired by the British planning and can also be seen in the arrangement of the rooms that are planned in a double row and placed at the back of the palace near the garden front. This garden front is very unique in its layout as it comprises of a protruding circular room which has not been used in any of the other palaces. The arches located at the front of the structure are semi-circular frequently used by the British. In the front these arches create an arcaded veranda whilst the arches located at the sides are multi-foiled blind arches as used by the Mughals.

- 4. The main gateway of Daulat Khana.
- 5. Detail showing the double heighted corner rooms and its window detailing.
- 6. The dilapidated wooden ceiling of the Sheesh Mahal showing intricate and colorful *Naqaashi* and mirror work.



6



7. The garden front of Daulat Khana showing the circular rooms.

8. The frontal façade of Daulat Khana showing the entrance porch and the central dome crowned with wrought-iron grill.



An example of this blending of styles can also be seen in the exterior of the double heighted corner rooms where the window frame of the lower level is decorated by using the multi-foiled arched frame composition commonly used during the Sikh period and the window frame of the upper level is decorated by employing the neo-classical double pedimented composition which is inspired by the colonial style. The internal ceiling of one of the rooms is the restored original flat ceiling which was constructed by employing the method of wooden *tarseem bandi* and then the surface is profusely decorated with floral and geometric patterns through *naqaashi* and the entire wooden ceiling is then lacquered.

The entire palace of Daulat Khana and the once well laid out green gardens, including a mosque, are enclosed within a thick and high fortification wall. The approach is from a multi-foiled arched gateway whose spandrels still proudly exhibit the coat-of-arms of the State of Bahawalpur. The palace is under the disputed ownership of Lady Katherine, one of the wives of Sir Sadiq V and has remained closed since before her death⁹.

Very close to this palace is another building known as the Shimla Kothi – 2, the date of the initial construction can just be assumed as being during the reign of the Ameer Muhammad Bahawal Khan Abbassi I. This structure at present houses the governmental offices of the provincial treasury and hence is often confused as the original Daulat Khana. The Kothi without doubt can be placed in the First Era architectural style as it exhibits both the local and the European styles. Infact it seems that the ground floor of this structure was constructed earlier and then the top stories were added much later, presumably during the reign of Ameer Sir Sadiq Muhammad Khan Abbassi IV.

This assumption can be made after observing the differences such as in the arches of the ground floor and that of the top floors. The ground floor front facade has multi-foiled arches supported by Corinthian columns whereas the top floors comprise of semi-circular arches. The side facades, however, also have semi-circular arches indicating that the earlier structure may have been also extended. Another such difference can be seen in the domes of the square corner rooms which are made in the architectural style favored by the Sikhs. The parapet walls are also different at the ground floor and the top floor level, the earlier is made with brick fretwork whilst the latter is a balustrade.

The Second Era of the State Architectural Style is dominated by the magnificent building of Nur Mahal constructed in 1872. However, the main structure representative of the Second Era is that of the Sadiqgarh



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- 9. The lacquered wooden ceiling in one of the rooms of Daulat Khana.
- 10. Façade detail of Shimla Kothi-2.
- 11. Façade detail of Shimla Kothi-2 showing the different periods of construction.



12



13

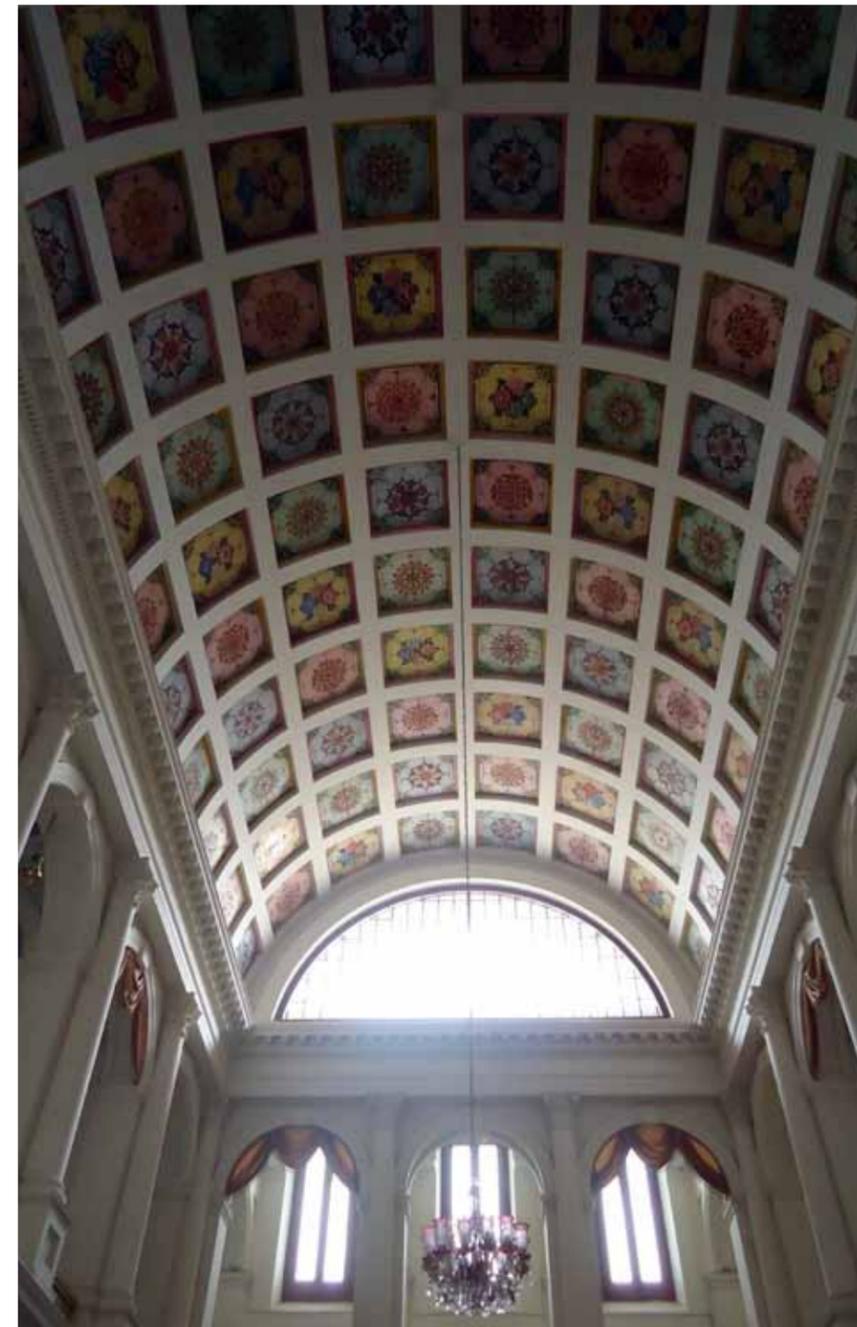
- 12. The entrance foyer of Nur Mahal.
- 13. The entrance foyer of Sadiqgarh Palace showing the central fountain.
- 14. Detail of waffled barrel-vaulting of Nur Mahal.
- 15. Detail of the waffled barrel-vaulting of Sadiqgarah Palace.

Palace Complex constructed in 1882-1895. The Sadiqgarh Palace is by far the largest among the imperial palaces. The similarities between these two palaces can be observed right from the basic layout and the building crafts used for decorating these palaces. For instance, both the palaces comprise of a rectangular frontal porch area followed by a double heighted square entrance foyer which is domed with an elongated octagonal dome crowned with a wrought iron circular grill. This style of dome later became the mark of the State Architectural Style of Bahawalpur and its imitations are still used in various structures in Bahawalpur. The only other example which can be considered closest to this style of dome is found in the princely State of Kapurthala⁷.

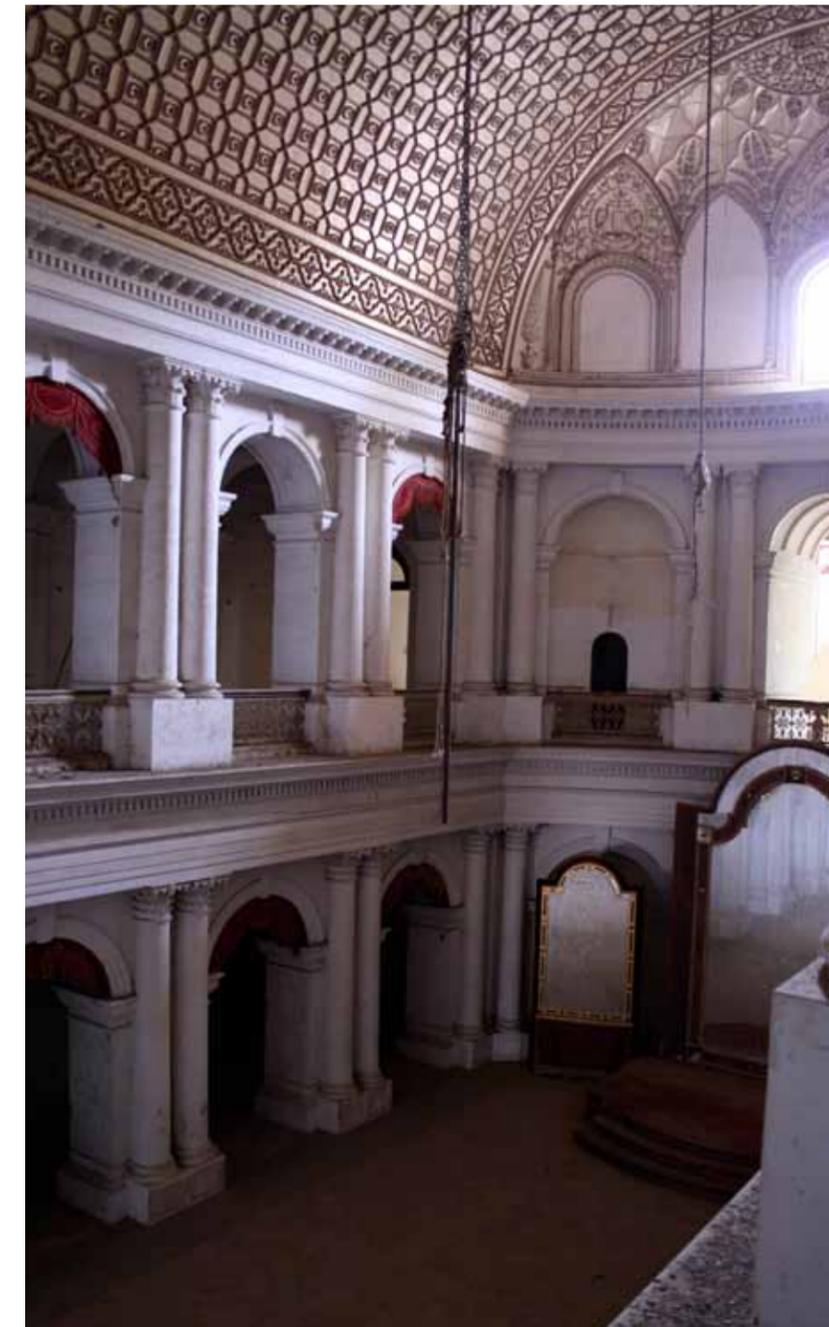
Both, the Nur Mahal and Sadiqgarh Palace, have yet another important similarity which is the central space of these palaces known as the Durbar Hall. These Durbar Halls are rectangular in layout and are double heighted, roofed with a deep waffled barrel-vault which provides them with an increased height of an entire storey. This barrel-vault is supported by a lavishly embellished architrave resting on a number of Corinthian columns placed at equal intervals and arranged in double rows. The arches in between these columns are semi-circular, although in Nur Mahal the upper row comprises of a continuous arched corridor with windows located on its external walls, whereas in the Sadiqgarh Palace the upper row opens into the first storey creating a deep gallery overlooking the Durbar Hall.

The other difference between these two halls is in the way the internal waffles, within the barrel-vaulted ceiling, are decorated. The vault of Sadiqgarh is gleaming with gold colored gilding while the Nur Mahal vault is decorated with colorful floral patterns in oil painting. The farthest end of the vaulted ceiling of Nur Mahal is decorated with a European inspired painting which is a picturesque and romanticized image of a lone castle upon an island surrounded by sailboats. On the other hand, the end of the vaulted ceiling of Sadiqgarh Palace is embellished in gold gilding with the insignia of the State of Bahawalpur.

Both of these palace Halls are surrounded on three sides with an aisle space separated through colonnades and generally regarded as *ghulam gardish* (maneuvering space for servants) area. The basic layout of the rooms and long side rooms in both of these palaces are also done in the same manner. The only difference is that the Nur Mahal is single storied excluding its four corner rooms which are double storied and domed, whilst the Sadiqgarh Palace is three storey high including its four corner rooms which are also domed. The parapet walls of both of these palaces have ornamented balustrades topped with goblets placed at regular intervals, another European feature.



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16. The frontal façade of Sadiqgarh Place .



17. The frontal façade of Nur Mahal.



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Regardless of these similarities both of these palaces have completely different ambiances, maybe because of the employment of different building crafts. For instance, the external arches used in the facades of the Nur Mahal are semi-circular arches indicating British influences whereas the external arches used in the facades of the Sadiqgarh Palace are multi-foiled arches pointing towards Mughal influences. Another difference is in the framing of the windows. The windows of Nur Mahal are pedimented whilst the windows of Sadiqgarh Palace are framed in the Sikh-period architectural style and the ground floor windows have traditional *jharoka* style bay windows. An additional feature which the Sadiqgarh Palace exhibits and the Nur Mahal lacks is the bracketed *chajja* which runs along the external periphery of the four corner rooms at the first floor level.



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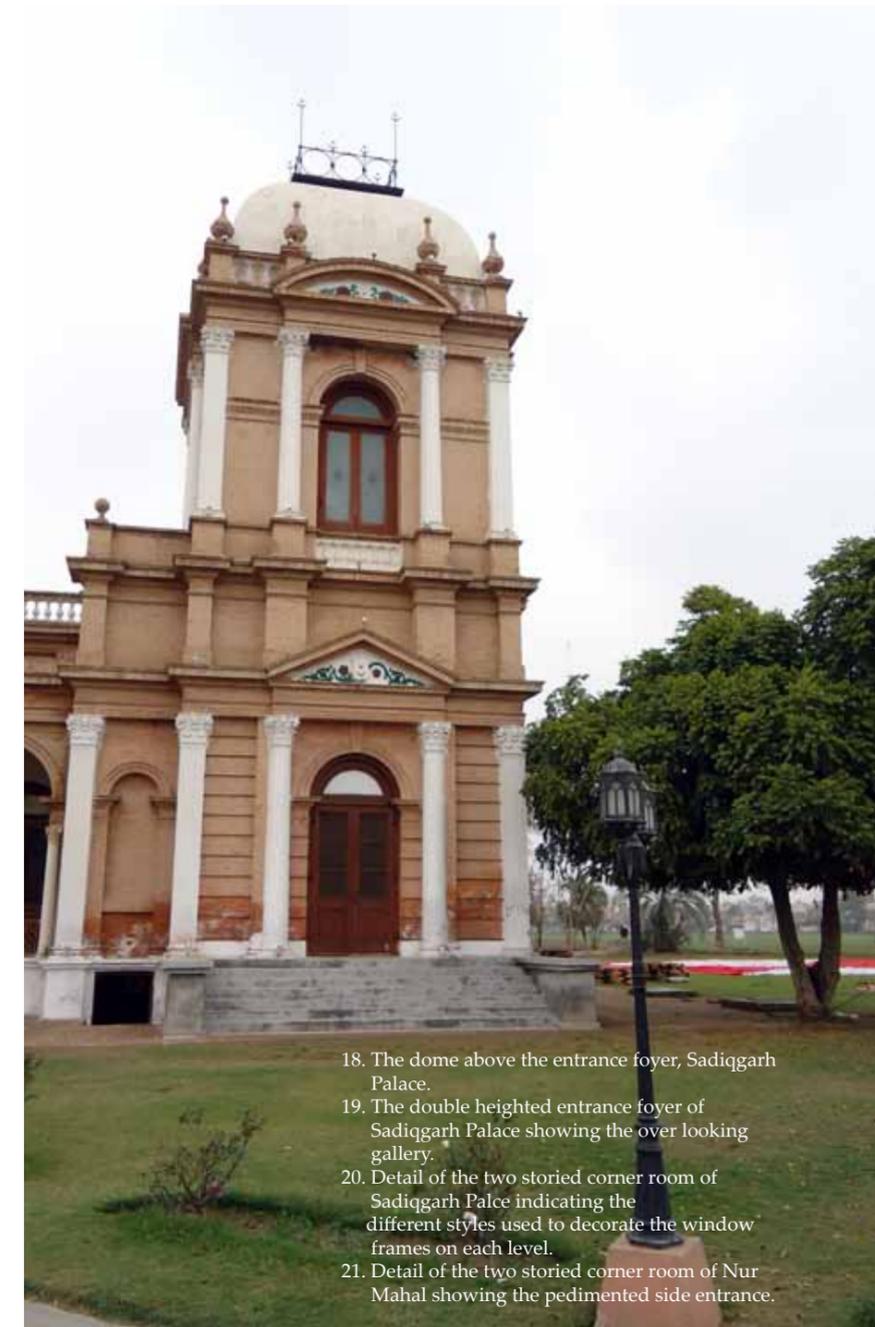
Internally, these palaces seem to be set in entirely different time periods, maybe due to the fact that the Nur Mahal remained in use and was properly maintained while the Sadiqgarh Palace got sealed by the Court of Law and is still inaccessible without permission, hence was not maintained for a long time and is continuously deteriorating. The interiors of these palaces are profusely decorated from the floor till the ceiling with imported floor tiling used in the Nur Mahal, richly decorated wall paneling of mirrors, wall papers and fresco paintings in Sadiqgarh Palace, decorated arches and floral spandrels in the Nur Mahal and extensively decorated waffled barrel-vaults in both of these palaces.

The domed square entrance foyer of both the Nur Mahal and Sadiqgarh Palace are similar in the layout although the height of Sadiqgarh Palace's foyer is one storey higher than the Nur Mahal. Both the foyers has an overhanging gallery supported through intricately patterned cast-iron brackets and railing. These entrance foyers are separated from the main Durbar Hall through arched openings and are well lit through windows located at the first floor. The most interesting feature to be encountered upon entering the foyer of Sadiqgarh Palace is the central fountain area right under the central dome which once exhibited a crystal fountain.

It is in the long side rooms of the Sadiqgarh Palace that one gets a full exposure to the exquisite fresco paintings done on the entire wall surface in combination with blue glazed tile work and huge framed mirrors. Intricate gold gilding is carried out both on the mirror frames mounted on the walls and on the ceiling. The whole effect is mesmerizing and due to the sheer number of mirrors the entire room feels double its size and doubly decorated. The upper storey rooms have doors with the lintel area comprising of a molded pedimented projection, a feature very commonly used in the English country houses. Similar to this style are the ceilings



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- 18. The dome above the entrance foyer, Sadiqgarh Palace.
- 19. The double height entrance foyer of Sadiqgarh Palace showing the over looking gallery.
- 20. Detail of the two storied corner room of Sadiqgarh Palace indicating the different styles used to decorate the window frames on each level.
- 21. Detail of the two storied corner room of Nur Mahal showing the pedimented side entrance.



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which are decorated with intricate floral moldings done in stucco tracery work. All the rooms have large fireplaces that are Victorian in style.

These palaces are unapproachable to the common public who frequently romanticize the State period with creative myths and stories. One such myth is associated with this palace and the Nawab who was mourning the death of his beloved wife known as Gamu Gadoki, a local Cholistani girl who lived in the Daulat Khana. The Nawab loved her very much and upon her death he mourned her for months and did not come out of the Daulat Khana palace. His condition was explained to the saint Khawaja Ghulam Fareed who came to visit the nawab. The nawab requested to bring his wife back to life as this was the only way he will be happy again. After much persuasion Khawaja Fareed gave in and said that he will make the wife appear but the Nawab was not allowed to touch her because if he touched her she will vanish forever. In desperation the Nawab agreed and for two and a half months the wife appeared before the Nawab and they talked and spent time together. One night the Nawab desired to touch her and the moment he embraced her and opened his eyes he saw that he was infact embracing Khawaja Ghulam Fareed. She never again appeared and the Nawab accepted her death. One of the long side rooms on the first floor of Sadiqgarh Palace is called the Khawaja Ghulam Fareed Room where it is said that the saint sometimes lived on his visits to console the Nawab, which could indicate towards the truth of this folklore or else the nexus that existed between the rulers and the saints.



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In the Nur Mahal the long side rooms are presently converted into billiard rooms, offices and guest rooms. The one unique thing which is not present in the Sadiqgarh Palace is an efficient ventilation system built within the Nur Mahal which has managed to keep the high temperature low in the summer seasons. This comprises of two tunnels built in the basement opposite each other and running along the wind direction. These tunnels pull the cooler air from the lower ground level and push it into the upper levels of the building through shafts and ventilators.



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The floor of Sadiqgarh Palace is of marble tiles in which are placed imported ceramic tiles at regular intervals whereas the floor of Nur Mahal is decorated through the use of a unique European tile known as the 'Encaustic and Geometric Tiles' that were manufactured in Britain during the 19th century⁸. The only other royal structure in which these tiles are used is the *Cheeti Kothi* (White Bungalow) located within the Sadiqgarh Palace Complex. These tiles were manufactured in a number of floral and geometric patterns in varied colors, thus they added color to the interior.



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- 22. Ceiling detail on the first floor of Sadiqgarh Palace.
- 23. Pedimented door detail of Sadiqgarh Palace.
- 24. Ceiling detail showing the molded decoration in Victorian style medalions.
- 25. Detail of the tile work from one of the long rooms.
- 26. Detail of one of the long room on the first floor of Sadiqgarh Palace showing the European influence.
- 27. The long room on ground floor of Sadiqgarh Palace showing the tile embellishment.



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The Encaustic tile is particularly of great historic value in England nowadays as these belonged to the Victorian Era and only few samples of such tiles are still intact⁹. During the 1860s, these tiles started to appear in important public buildings and royal palaces thus becoming an elite item¹⁰. These were made by overlaying two kinds of clay, the first base clay was darker in color and it was pressed against a patterned mould so that the desired pattern gets embossed in it. The second clay was of a lighter color and was much diluted with water. It was poured over the first clay so that it fills the embossed pattern¹¹. When baked the two clays produced different colors and hence, a monotone pattern emerged which was not created within the surface glaze but was embossed inside the tile, making it more durable.



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One of the explanations for this strong influx of foreign inspirations can be the publication of the all-famous and readily available English 'Pattern Books', packed with illustrations of popular motives and ornamentation patterns that can be selected and replicated either on a furniture item or a textile item or even on a building façade. This assumption can be true in the case of the Encaustic and Geometric Tiles as the border and floor pattern were shown to the customer for the selection of the tiles and when a pattern was selected, the tiles were given according to the pattern's requirement.

The main reason for the European influence was because of the desire of the reigning families of the Indian Colonial period to emulate their masters. In the case of Bahawalpur State the appointment of the British Political agents contributed towards this attitude¹². For instance, since 1808, in the reign of Ameer Muhammad Bahawal Khan II (r.1772-1809), the State started soliciting for the appointment of a British Agent and as a result Lord William Bentinck was appointed from the British government to the State of Bahawalpur. He was followed by Captain Wade and Lt. Mackeson (1833), Dr. Gordon (1837), Captain Thomas (1840), Captain Charles Graham (1843) and finally by Lt. Cunningham (1845) who also contributed in organizing the laying out of the boundaries for the States of Bahawalpur and Bikaner¹³. In 1849, after confirming his loyalty towards the British Government through his administrative and military support, Ameer Muhammad Bahawal Khan III (r.1825-1852) was invited by Messrs. Hansel and John Lawrence for an audience with Lord Dalhousie. After the 1857 War of Independence the responsibilities of the British Political Agent for the State of Bahawalpur was given directly to the Chief Commissioner of Punjab who at that time was Sir John Lawrence.

At the time of the succession of Ameer Sir Sadiq Muhammad Khan Abbasi IV (r.1866-1899), a minor of around five years of age, his reign's commencement encountered a revolt from his paternal uncle, Ameer Muhammad Bahawal Khan IV (r.1858-1866). In this turmoil the dowager



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- 28. The imported geometric and encaustic tiles used in the *Cheetti Kothi* of Sadiagarh Palace.
- 29. The encaustic and geometric tiles used in Nur Mahal.
- 30. The entrance foyer of Nur Mahal showing the use of encaustic tiles.



³¹ Nawab Begam requested British intervention in order to achieve stability¹⁴. The commissioner of Multan, Mr. W. Ford, was deputed to Bahawalpur to look into the stately affairs and organize the installation of the rightful heir to the throne. In the efforts of doing so Mr. Ford became the appointed Political Agent of the State of Bahawalpur and the time of the British superintendence came to be known as the Agency Period (1866-1879). These circumstances strongly suggest that since the 1800s the British influence had started to penetrate within the nawabi lifestyle of Bahawalpur State and it finally settled in when the young mind of Sir Sadiq Muhammad Khan Abbassi IV got generously influenced towards developing a European inclination which later became apparent in not only his lifestyle but also in the palaces he commissioned.

Of these British inclinations the Nur Mahal exhibits one feature most prominently and that is of the frontal pedimented entrance porch. This front façade treatment combined with the square double height entrance foyer and the central Durbar Hall with its aisles of Classical columns resembles the main features of the 'Palladian Style'¹⁵. Though the Sadiqgarh Palace does not have a pedimented porch but it has the rest of these features. This style originated in Italy through the works of an architect, Andrea Palladio. His ideas were based on the concept that a house/villa is a 'temple' for the residents especially for the lord of the house. Hence, he took inspirations from the Greek Classical Temples and applied its most significant features on his Italian villas. The idea of living in a temple excited the elite and as a result this concept developed into a popular style especially in Britain around the 18th and 19th centuries. The British introduced the Palladian Style in their colonies and eventually the colonial architecture style got dominated by this pedimented style. The dominating features of this style are as follows.

Entrance Pediment

The central feature of the front façade consists of a much focused pediment followed by a double height entrance foyer covered by a magnificent dome on the top. This feature is particularly visible in Nur Mahal as it comprises of a pedimented frontal porch which is followed by a square double height entrance foyer. In this palace the pediment is decorated with the coat of arms of the State of Bahawalpur.

Central Hall

Both Nur Mahal and Sadiqgarh Palace have a central hall called the Durbar Hall with aisles as *ghulam gardish*. In the Palladian Style this space was symbolized as the sanctuary of the temple, hence was the center

of activity and extremely sacred. The use of this space as a Durbar reflects the European ideology of the ruling nawabs as they took the official durbar ceremonies to be sacred and hence placed it in the symbolic space of the central hall.

Neo-Classical Columns

In the case of both of these palaces these columns are of the Corinthian Order.

Emphasized Corners

All the facades are balanced with the corners of the building emphasized either through domes or pediments or through creating a double storey. In the case of Nur Mahal the corners are of double storey with a dome on the top storey. The doorway on the ground level also has a pediment on it. In the Sadiqgarh Palace the corner rooms do not have an extra storey to create the height although the desired visual effect is achieved through domes. The entire square of the corner rooms are treated differently from the rest of the façade in terms of its bay-windows on the ground floor, Sikh style window treatment on the first floor with the side panels exhibiting pediments and the *chajja* which is only running around the corner rooms.

The context of these palaces plays a significant role in defining the character of these structures. For instance Nur Mahal stands alone in the vastness of green lawns, within the city of Bahawalpur, while Sadiqgarh Palace is located within a compound known as the Sadiqgarh Palace Complex (cons.1882-1895) which is outside the city and within Dera Nawab Sahib. Nur Mahal was built as a residential palace for Ameer Sir Sadiq Muhammad Khan Abbassi IV (r.1866-1899) but was briefly lived in due to its proximity to a graveyard and as it was placed within the city it was used as a state guest house. Official and stately matters were also conducted in this palace. The palace is also famous for hosting the coronation ceremony of Ameer Muhammad Bahawal Khan V in 1903. On the other hand, the Sadiqgarh Palace remained a residential complex and some of its palaces are still lived in by the family. The main palace was frequently used for official ceremonies such as durbars and state dinners.

The Sadiqgarh Palace Complex was built by Ameer Sadiq Muhammad Khan IV in 1882. Before the palace complex was constructed the official residence of the nawabs was in the Qadeem (ancient) Mahal, also known as Rangeel Mahal and Mahal-i-Qadeem, which was demolished some years back. From the archival photographs available of this old mahal, it appears that it was constructed in the style of the palatial *havelis*, a three story structure with an internal courtyard and with *jhorakas* (bay-windows) and other elements of the earlier architectural vocabulary. With the construction



31. The central dome and its crown grill of Sadiqgarh Palace, the mark of State Architectural Style.

32. Neo-classical columns used in the Nur Mahal.

33. Neo-classical columns with multifoil arches in the frontal façade of Sadiqgarh Palace.



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of the new palace complex the imperial family shifted to the new palaces and the Qadeem Mahal fell into disuse and was finally demolished.

This complex comprises of a number of diverse structures of varied building typologies of which the Sadiqgarh Palace is the largest, being the official residence of the reigning Nawab. The palace complex was equipped with a number of modern facilities of which only skeletons of unused structures remain. These facilities included a DC-electric power station equipped with a lightening conductor, an over-head water tank sufficient for the entire complex, an armory and a mint factory, a hospital for imperial *zenana* (females), zoo for the royal children, an indoor swimming pool and cinema hall for entertainment, a museum for the display of the Nawab's heritage and an electrical lift. Most of these facilities were located at the front of the complex and are visible to every visitor, especially the DC-electric towers, the pole of the lightening conductor and the over-head water tank. Taking into consideration the location it can be safely assumed that the Nawab desired to display the technologically advanced gadgets in order to project his image as being both progressive and modern.

It is reputed that the swimming pool was built for the use of the Nawab Sir Sadiq Muhammad Khan Abbassi IV's British wife pointing towards the possibility that maybe she lived with him in the Sadiqgarh Palace as did his mother who also lived in this complex. It is also told that the Sadiqgarh Palace had an underground tunnel which connected the Zenana Mahal, known as the Rahat Mahal, to the main palace so that the Nawab could visit the women of his household.

This complex is enclosed within a high fortification wall and its main approach is through a majestic Arched Gateway richly decorated with fresco paintings and stucco tracery work. The Gateway comprises of three layers of arches in the front facade, a pointed arch at the base layer with a multi-foiled arch in the middle layer and a semi-circular arch including a Lotus petal edge at the outer layer. Each of these layers has been decorated with fresco paintings and stucco tracery work. The spandrels of the outer layer are profusely decorated with fresco paintings. The side panels comprise of multi-foiled blind arches and niches. This multi-layered floral fresco painting presents an ambience of entering into a paradise garden.

The placement of the Sadiqgarh Palace is in keeping with the colonial configuration of spatial organization as it is visible from the entrance gateway with all its majesty. Along the central axis which comprises of the long straight driveway, the palace elegantly sits within its once lush green



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- 34. The electrical elevator installed in the Sadiqgarh Palace.
- 35. The DC electrical plant of Sadiqgarh Palace .
- 36. Map of the Sadiqgarh Palace compound showing a number of important buildings.

BUILDINGS CONSTITUTING THE SADIQGARH PALACE COMPLEX

- | | |
|-----------------------------------------------|---------------------------------------|
| 1. Main Arched Gateway | 11. Haram Sara |
| 2. Central Aath-Dara Gazebo | 12. Main entrance to the Rahat Mahal |
| 3. Sadiqgarh Palace | 13. Arched Gateway to the Rahat Mahal |
| 4. Sadiqgarh Mosque | 14. Rahat Mahal |
| 5. Cheetti Kothi / White Kothi | 15. Chau-Burji-W |
| 6. Cinema Hall | 16. Chau-Burji-E |
| 7. Museum Khana Sultani & Kutab Khana Sultani | 17. Hospital |
| 8. Mubarik Manzil | 18. Dairy Farm |
| 9. Shimla Kothi - 1 | 19. Servant Quarters & Stores |
| 10. Children play palaces & Zoo | 20. Stable Area |



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lawns and gardens. At equal intervals, the driveway is lined on both sides with Victorian style cast-iron lamp-posts probably imported directly from Britain.

A handsome little *Aath-Dara* (eight doors/openings) gazebo is placed in the foreground of the palace which tends to emphasize the view of the main palace. This gazebo is placed on an elevated platform which is of an octagonal layout. The platform is decorated by using architectural features belonging to the Mughal period such as recessed panels and carved border. The gazebo comprises of eight multi-foiled arched openings supported on Corinthian columns. The spandrels of these arches are richly embellished with lavish stucco tracery work in a floral design and a band of blue glazed tiles runs at the top of the arches. The individual arch is framed within another set of Corinthian columns which in turn supports the parapet wall. This whole structure is placed in the front lawn at the central intersection of two perpendicularly running water channels which once had fountains in them.

The driveway circles around this front lawn and approaches the palace from the right side. The indoor swimming pool and cinema are located along the driveway at the far end. Also located along the way is the *Cheeti Kothi*, which once accommodated the Military Secretary and ADC's offices. At some point in its history this *Kothi* was also used as the telephone exchange. At the farthest end of this driveway is a small mosque for the royal family which is decorated with fresco paintings.



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While the Sadiqgarh palace can be viewed from the driveway, the other palaces and structures in the complex are hidden behind perimeter walls to provide privacy to the imperial *zenana* who resided in them. Among these palaces are the Mubarik Manzil – located right behind the Sadiqgarh Palace and currently the residence of the Nawab of Bahawalpur, Shimla Kothi-1, miniature palaces made for the children to play and a Zoo, the Haram Sara – located at the main entrance of the Rahat Mahal, the main Arched Gateway of Rahat Mahal and the Mahal itself which was in use of the *zenana* of the imperial family, a pair of *Chau-Burjis* (four turrets) placed on either sides of the Rahat Mahal's entrance, a hospital, dairy farm, servant quarters and stables.

At present the complex has been internally divided and individual accesses have been created to connect other palaces of the complex. One of these accesses leads into the *Chau-Burji-East* and *Chau-Burji-West*. Both of these structures are alike in appearance although the *Chau-Burji-West* was used to house the Armory, Military Offices and the Mint Factory which is adjacent to this structure whereas the East was used as a Guest House

37. One of the cast-iron lamp-posts installed along both sides of the main driveway of Sadiqgarh Palace compound.

38. The *Aath-Dara* located in front of the Sadiqgarh Palace.

39. The ceremonial gateway of Sadiqgarh Palace compound.



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and next to it are the dairy farms and the servant quarters. Single storied and perfectly square in layout these *Chau-Burjis* comprise of four circular corner rooms covered with domes and four rectangular rooms protruding outwards from the middle area. The middle area is internally divided into two rooms with a corridor running in the middle. The entrance has a frontal semi-circular arched foyer comprising of three arches supported by Sikh style fluted columns. The spandrels are richly decorated with fresco painting and stucco tracery work. Running at the top of the arches is a band of zig-zag patterned blue glazed tiles.



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The present entrance of the Rahat Mahal is beyond the *Chau-Burji-West* and is marked by a pair of pillars profusely decorated with fresco painting. The base is circular with the shaft of the pillars octagonal in layout. The capital is composed as a Corinthian column but with many variations. This is topped by a square pad richly decorated with stylized patterned fresco painting. The entire ensemble is crowned by fluted goblets. This entrance is followed by an arched gateway approached through a narrow passageway. Like the main gateway of the Sadiqgarh Palace Complex this gateway is richly decorated and is also multi-layered although the layers in this gateway are only two, the base layer has a pointed arch and the second layer has a multi-foiled arch. The side panels are paneled and decorated with floral fresco paintings. The keystone of the arched gateway is painted with the royal insignia of the State of Bahawalpur.



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The Rahat Mahal is visible through the arched opening of the gateway with a huge lawn in the foreground which is currently used for growing seasonal crops. This palace is very different from the rest of the imperial palaces of the Second Era of the State Architectural Style for two major reasons. Firstly it does not have a dome atop the square entrance foyer, infact it doesn't have any domed roofing. Secondly there is a central hall but is neither huge nor double heighted or barrel roofed, it is used as a dining area and a huge dilapidated wooden table for twelve is still placed within this room. This clearly signifies that the Rahat Mahal was not to be used as a palace in which official durbars were held but it was used as a home in which the imperial *zenana* was housed to the utmost of comfort, luxury and privacy.

Observing the architectural features of this palace and the reconstructed parts of Shimla Kothi-2 in the Bahawalpur city, it may be assumed that this palace was constructed about the same time as the Shimla Kothi-2 was getting renovated by Ameer Sir Sadiq Muhammad Khan Abbasi IV (r.1866-1899). For instance both of these palaces are an intricate blending of the Mughal, Sikh and Colonial styles of arches in the facades as

40. The *Cheetti Kothi*.
 41. *Chau-Burji-East*.
 42. Detail of arches in *Chau-Burji-West*.
 43. The mosque of Sadiqgarh Palace compound.



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well as in the window frame treatments. This palace also has a similarity with the Daulat Khana in the pedimented window composition used in the façade of the corner rooms of both of these palaces. This is the only palace which has fresco paintings on its façade which are still visible around the first floor level of the corner rooms.

A combination of multi-foiled arches and semi-circular arches are used all around the façade of this palace. The semi-circular arches are located along the corridors and recesses within the façade whereas the multi-foiled arches are used around the areas comprising of private rooms. A pair of Gothic arches is also used in the front façade of the porch. All of these arches are supported by Corinthian columns upon which traces of a blue painted band are found. The spandrels of both of these types of arches are profusely decorated with floral patterns created in stucco tracery work.

The layout of Rahat Mahal is very simple starting with a rectangular porch leading into a square entrance foyer and then into the main dining room area. On the left is a room which has traces of pink painted door frames and nursery furniture still inside it. Probably at some point this must have been a nursery area for the children. Textile wall paneling of red color was also found in one of the rooms. The rest of the palace comprises of rooms of varied sizes which have connecting rooms with them. The flooring throughout this palace is of terrazzo with colored motifs created in the center of the floors. The ceilings are decorated with moldings of floral pattern made with stucco tracery work. The entire structure is single storied with a reduced height for the veranda and corridor areas as opposed to the

44. The frontal façade of Rahat Mahal.
45. The garden front of the Rahat Mahal.

high roofed rooms whilst the corner rooms appear double heighted as they comprise of water towers hidden behind the high parapet walls. At some areas, especially around the garden façade, different panels in the parapet wall display the insignia of the State of Bahawalpur and the date palm tree. Despite the use of local architectural features the ambience of this imperial structure is very Victorian.

Another significant building typology that evolved during the Second Era of the State Architectural Style under the patronage of Ameer Sir Sadiq Muhammad Khan Abbassi IV belonged to the public sector. The first 'hospital' in accordance with the perception of the West, was built during this era and named as the Bahawal Victoria Hospital which officially started operating in 1867. Upon the invitation of the Nawab this historic institution was inaugurated by Lord Viscount Wavell, the Viceroy of India at that time. The main block comprises of similar architectural features as employed in the Sadiqgarh Palace, for instance, the pedimented porch, entrance foyer and domed corner rooms. However, later extensions carried out in the 1950s are much different from the original block and pertain to the features found in the post-Independence architectural styles.

The Third Era of the State Architectural Style, under the rule of Ameer Muhammad Bahawal Khan Abbassi V (r.1899-1907), managed to introduce a unique architectural vocabulary in its famous Durbar Mahal, located within the Bahawalgarh Palace Complex, the construction of which started in 1904 and was completed in 1911. Among other utilitarian structures the complex comprises of three major palaces among which the Durbar Mahal is the





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largest. The other two palaces known as Farrukh Mahal and Nishat Mahal are more domestic in nature whilst the Durbar Mahal was mainly used to hold courtly events and was purpose-built to house the central offices of the State¹⁶. The entire complex is enclosed within a fortification wall which can only be accessed through a grand arched entrance gateway decorated with intricate fresco painting and boasting a carved wooden plank in place of its lintel beam. The grounds of this complex are lush green and carefully landscaped so as to maintain the exquisite surroundings, the initial reason for choosing this location for the building of these palaces.



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Upon entering the complex the first structure which is visible is that of the Durbar Mahal Mosque. This is a humble structure situated along the main driveway of the complex. It is built on a raised platform and has a square layout plan. Located at the four corners of the mosque are slender minarets the surface of which has been divided into panels and richly decorated with fresco painting. The façade is divided into three portions, the middle one has a multi-foiled arched doorway and the two side ones comprises of multi-foiled arched windows. The arched doorway leads into the rectangular prayer chamber which is roofed with three fluted domes of which the middle one is larger. The spandrel of these arches are richly painted with fresco, although many painted panels have been white washed and very few remain with original fresco paintings.



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From the mosque the driveway turns left and approaches the Durbar Mahal to clearly manifest the elegant palace. The Durbar Mahal was initially known as the Mubarak Mahal, Mubarak being the birth name of the Ameer Muhammad Bahawal Khan V. In 1947 the Nawab introduced the democratic system of government¹⁷ in the State of Bahawalpur and the official ceremonies for which this palace was used changed into state assembly sessions and housed ministers' offices, hence it came to be known as the Durbar Mahal.

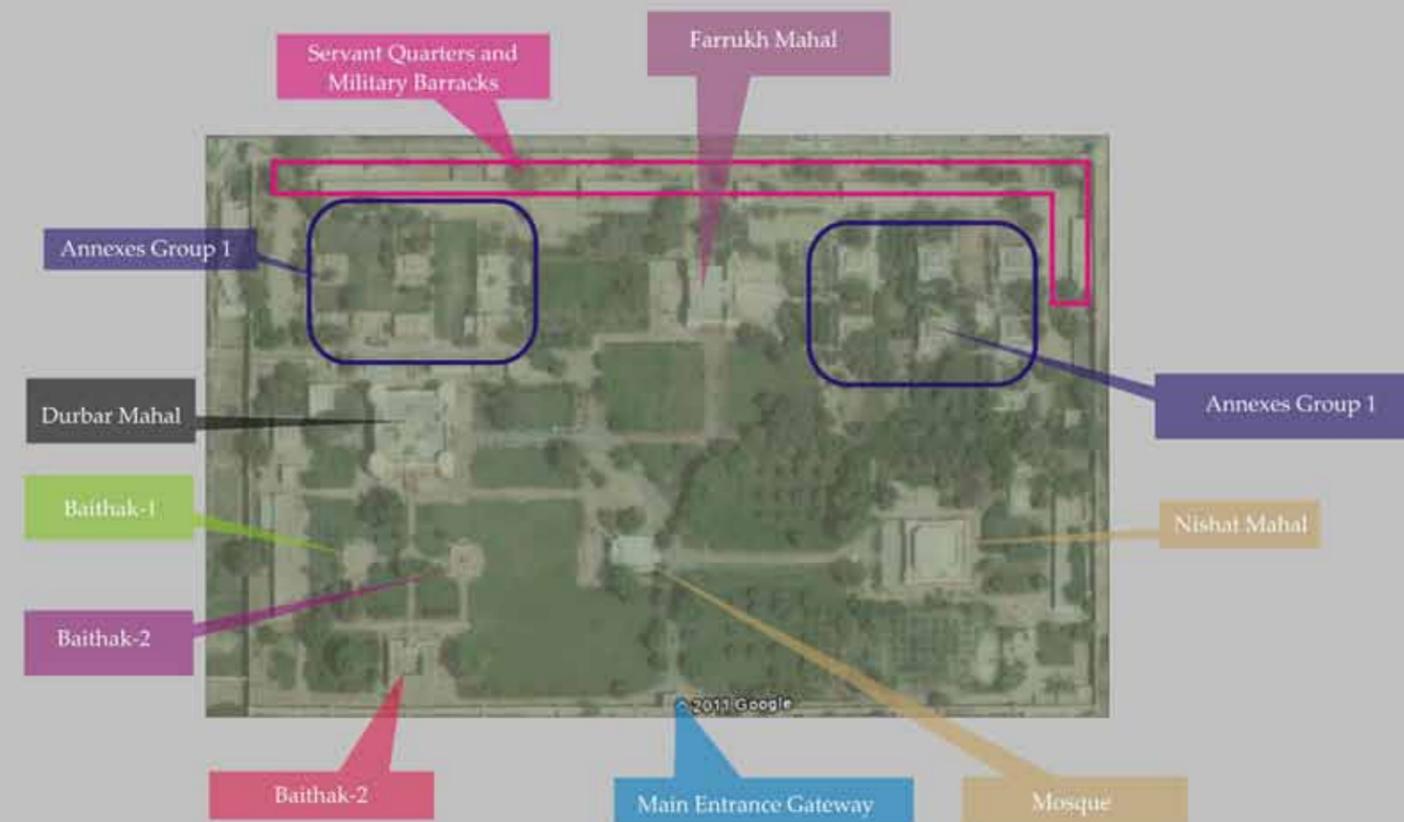
The external facades of the Durbar Mahal exhibits a unique combination of local architectural features blended with a foreign architectural vocabulary. If observed globally the construction of Durbar Mahal was carried out at a time when the British architecture was culminating in the shape of Victorian style (1837-1901) whilst establishing the Edwardian style (1901-1910/14) and simultaneously reinventing the Victorian style in the shape of Art Nouveau (1890-1905)¹⁸. On the other hand if observed locally, the architecture of the Mughal and Sikh period was taken as a symbol of prestige and glorification.

Inspirations from all of these styles can be found while observing the profusely decorated facades of the Durbar Mahal. For instance the goblets

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BUILDINGS CONSTITUTING THE BAHAWALGARH PALACE COMPLEX

1. Main Gateway
2. Mosque
3. Durbar Mahal
4. Bara-Dari
5. Farrukh Mahal
6. Nishat Mahal
7. Servant Quarters
8. Military Barracks

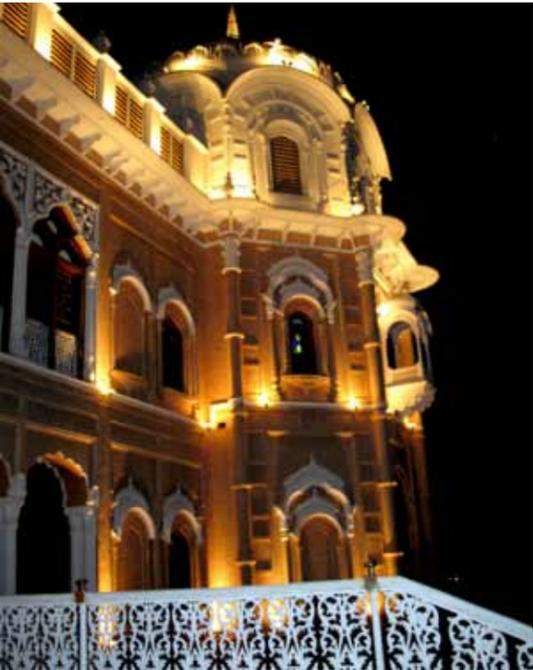


46. Detail of the wall panel decorations at the Rahat Mahal.
47. Door and window framing style of Rahat Mahal.
48. The intricate recessions within the facades of the Rahat Mahal. Note the parapet wall and the palm tree.
49. Map of the Bahawalgarh Palace Complex.



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placed on top of the parapet walls and the intricate carvings, fretwork and stucco tracery work on the spandrels of arches, cast-iron railings and balconies suggest a Victorian inspiration. On the other hand, the octagonal corner turrets and an emphasized entrance placed within the center of an elevation which is divided into three panels is in harmony with some of the basic characteristics of an Edwardian style, for example, the decorative grouping of the façade within which the central panel is always emphasized and contains an entrance. Yet the multi-foiled arches, the window frame compositions, the *jharoka* in the corner turrets, the bracketed projecting central balcony and the fluted Sikh style domes all are indicative of the Mughal and Sikh style of architecture. The entire structure is raised on a platform and is double heighted. This platform has a *dassa*, a carved border of red sandstone running along the entire length at the plinth level, again a typical Mughal element.



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The decorative grouping of the façade consists of three panels from which the two side ones are the same whereas the centre one comprises of the arched entranceway. This panel is separated from the remaining two by tall composite columns within which is a multi-foiled arch with intricately carved spandrels of floral patterns and the insignia of the State of Bahawalpur. This ensemble is crowned with a Mughal-Sikh style *chatari*¹⁹ with its arched windows holding red sand stone louvers. On the ground floor this entrance panel constitutes of a multi-foiled arched opening upon which a bracketed balcony is projecting outwards. On the first floor level this panel constitutes a wooden framed and glass paneled window within a pointed arch.

The side panels comprise of two groups, one containing three arches and the other containing two arches. On the ground floor the group of three arches has multi-foiled arched openings leading onto open verandas whereas on the first floor these are tri-foiled arches with the spandrels decorated with floral stucco work. The arches contain wooden framed and stain-glass paneled windows in them. At the base these windows have cast-iron railings with intricate cast-iron fretwork. The group of two arches is the same on both the floors and is of Sikh period style windows. Similarly every face of the octagonal corner turrets is divided into individual panels from which the frontal face has a *jharoka* whose inner ceiling is decorated with fresco painting. The remaining panels around the turret exhibit window framing compositions which were frequently used during the Sikh period and was usually carried out in brickwork and moldings. The parapet wall comprises of red sandstone louvers placed horizontally within rectangular openings and a *chajja* runs around the entire base of the parapet wall.



50. The Bahawalgarh Palace mosque.
51. A night view of the frontal façade of Durbar Mahal.
52. The frontal façade of the Durbar Mahal.



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The layout of this palace is very symmetrical and perfectly square with the corners protruding out into octagonal spaces. All the rooms are arranged around a central octagonal room which can be approached from all four sides. The interior floors in the main areas are mostly made of marble mosaic and the side room floors are of wooden boards. The central octagonal hall has a mezzanine gallery supported on intricately patterned cast-iron angular brackets and protected with a similarly patterned cast-iron railing. The doorways and windows are emphasized with fresco painted borders. The cornice of this hall is also decorated with fresco floral patterns. The rest of the rooms are now converted into offices and the past glory can only be imagined.

A formal *chahar bagh*²⁰ is laid out on the south side of the Durbar Mahal. Two raised platforms are located on either side of this *chahar bagh* and the opposite end has a *Baradari* (twelve doors/openings). This *Baradari* has a typical Mughal style layout plan that is square and symmetrical with a central water tank consisting of five fountains. This tank is surrounded by profusely decorated arcades. The arches of these arcades are multi-foiled. The central panel of the front façade comprises of a group of three multi-foiled arches of red bricks framed with a semi-circular *chajja* and an exaggerated parapet wall. The central arch is decorated with the coat-of-arms of the State of Bahawalpur. The middle panels of the façade have a group of two multi-foiled arches of white color the spandrels of which are decorated with intricate stucco tracery work. The side panels of the front façade are made of single tri-foiled arches of red brick which are supported on fluted columns with lotus base and capital.

The borders of these arches are decorated with stucco tracery work while the remaining decoration consists of oil paintings done directly on the brick surface. This is the only instance that a decoration is found to be directly painted on the brick surface, probably the result of the restoration work carried out on the palace in 2004 and 2007. Traditionally the brick surface was always prepared and plastered before it was decorated with paintings. The play of arches and colonnades combined with the intricate fretwork and painted motifs presents an image of extreme luxury and lightness.

Diagonally on the right of the Durbar Mahal is another palace known as the Farrukh Mahal. It is considerably smaller than the Durbar Mahal as this palace was mainly used as a residential palace for the wife of Ameer Muhammad Bahawal Khan V. Once again the European inspiration is dominant both in the facades and the layout of this palace. It has a rectangular layout plan with the four corner rooms of double storey height. All the four facades are similar and the ground floor has a continuous veranda on all

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53. Detail showing the central panel of the frontal façade of the Durbar Mahal. Observe the stained glass and cast-iron railing.
 54. The *chatar* in the parapet wall.
 55. The first floor window detailing showing wooden paneled tri-foiled windows with cast-iron railing and stucco tracery work on spandrels.



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the four sides which is only interrupted by the corner rooms. The verandas comprises of multi-foiled arched openings of which the spandrels are decorated with intricate floral patterned paintings. From the two opposite sides raised terraces stretch outwards from the plinth of the Farrukh Mahal creating an open extension of the arched verandas.

All the four façades are divided into symmetrical panels similar to the Mughal period feature. The arches are topped with ventilators and a *chajja* runs along the entire façade. The windows of the corner rooms placed in the window frame, reflect the compositions much favored during the Sikh period. The door frames are decorated with fresco painted floral borders. The wooden door base-panels are painted probably in oil paints and the imagery²¹ created in some of these panels is very European, reflective of the romantic and nostalgic style of European paintings. Other panels bear the coat-of-arms of the State of Bahawalpur. The ceiling comprises of lacquered wooden beams and the space in between these beams is decorated with paintings using motifs that are possibly of European origins.



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Another elegant structure which is located within the Bahawalgarh Palace Complex is of Nishat Mahal, on the right of the approach driveway. The entire structure of this palace is placed on a platform which extends outwards from all four sides. This palace has a unique layout plan which is basically square whilst all the major rooms are of octagonal shaped. The corner rooms are not exaggerated into double storey, infact the opposite has occurred, the middle rooms are double storied and as the veranda is single storied, the upper storey is recessed back creating a terrace on the first floor level.



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The front arches are multi-foiled with the edges richly decorated with stucco tracery work. The combination of European layout and local architectural features again creates an interesting balance. For instance the geometric paneled division upon the facades in combination with multi-foiled arched openings and window compositions of the Sikh period style are in complete harmony with the fretwork, balustrades and goblets of the parapet walls. The British inspired fountain is placed in the foreground of this palace and considering the background of three multi-foiled arches the arrangement looks in complete harmony with its surroundings.

Coming to the Fourth Era of the State Architectural Style which evolved during the reign of the Ameer Sir Sadiq Muhammad Khan Abbasi V (r.1907-1954) and corresponded with the coming of the railways, the Prime Minister's house, probably constructed around 1942, and a much Europeanized Gulzar Mahal constructed during 1906 till 1909 are significant



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56. Central octagonal double height hall showing an over hanging gallery.
 57. The raised platform located within the gardens of the Durbar Mahal.
 58. The decorative border of the door frame.
 59. The recently renovated Baradari of the Durbar Mahal



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60. Frontal view of the Farrukh Mahal.
61. The frontal façade of Nishat Mahal showing multi-foiled arches and detail of the parapet wall.

architectural works. Unfortunately some of these structures could not be accessed because they were either in use by members of the erstwhile imperial family or the army, for instance the Gulzar Mahal. Sir Sadiq V also transformed the city of Bahawalpur through his progressive approach into a center of excellence and learning. Among many other buildings established under this new approach within the public sector, some of the important ones are the Central Library of Bahawalpur and the Sadiq Dane High School.

The building of the prestigious Central Library of Bahawalpur was constructed in 1924, the auspicious year in which the coronation of Ameer Sir Sadiq Muhammad Khan Abbasi V was celebrated. Sir Rufus Daniel Isaac, the Viceroy and Governor-General of India at the time, inaugurated the construction of the library by laying the foundation stone. The library is reputed to contain a vast depository of historic documents in reference to the State of Bahawalpur and Khawaja Ghulam Fareed, the much favored Sufi saint.

The architectural merit of this structure is unique as it is the only building that displays the Neo-Gothic arches in all of its facades unlike the multi-foiled arches used previously. The front façade comprises of a frontal porch leading within a tower which has the elongated dome and the cast-iron railing crown. The tower is of octagonal shape and the top floor of the tower has a continuous balcony supported with brackets and protected with railing of balustrades. The arches on the tower are covered with fretted *jali* work. The base of the tower is ornamented with stylized Victorian scrolls. The parapet walls are the most interesting as they create a highly delicate ebb and flow of balustrades and goblets as the roof is split in four levels with each level recessing back and gaining height from the previous one. On the ground floor an arched corridor runs along the entire periphery of the building whilst the top floors create recessed terraces.

The overall look of the Library is of a Neo-Gothic-Victorian style with a hint of the Art Deco style creating an ambience which is regal and grand. It seems that by this time the characteristics and features of the State Architectural Style were solidly established. These dominant characteristics were the elongated dome crowned with a cast-iron railing, the use of balustrades and goblets in the parapet walls in place of brick fretwork, European layout plan yet employment of local decorative features belonging to Mughal or Sikh periods, pedimented porches and the use of the pediment form in relief on both the facades and window framings as well as internally as pedimented door moldings. In short the combination of western styles and eastern features to develop a grand and richly decorative stately image. Each of these structures have an individual character and they



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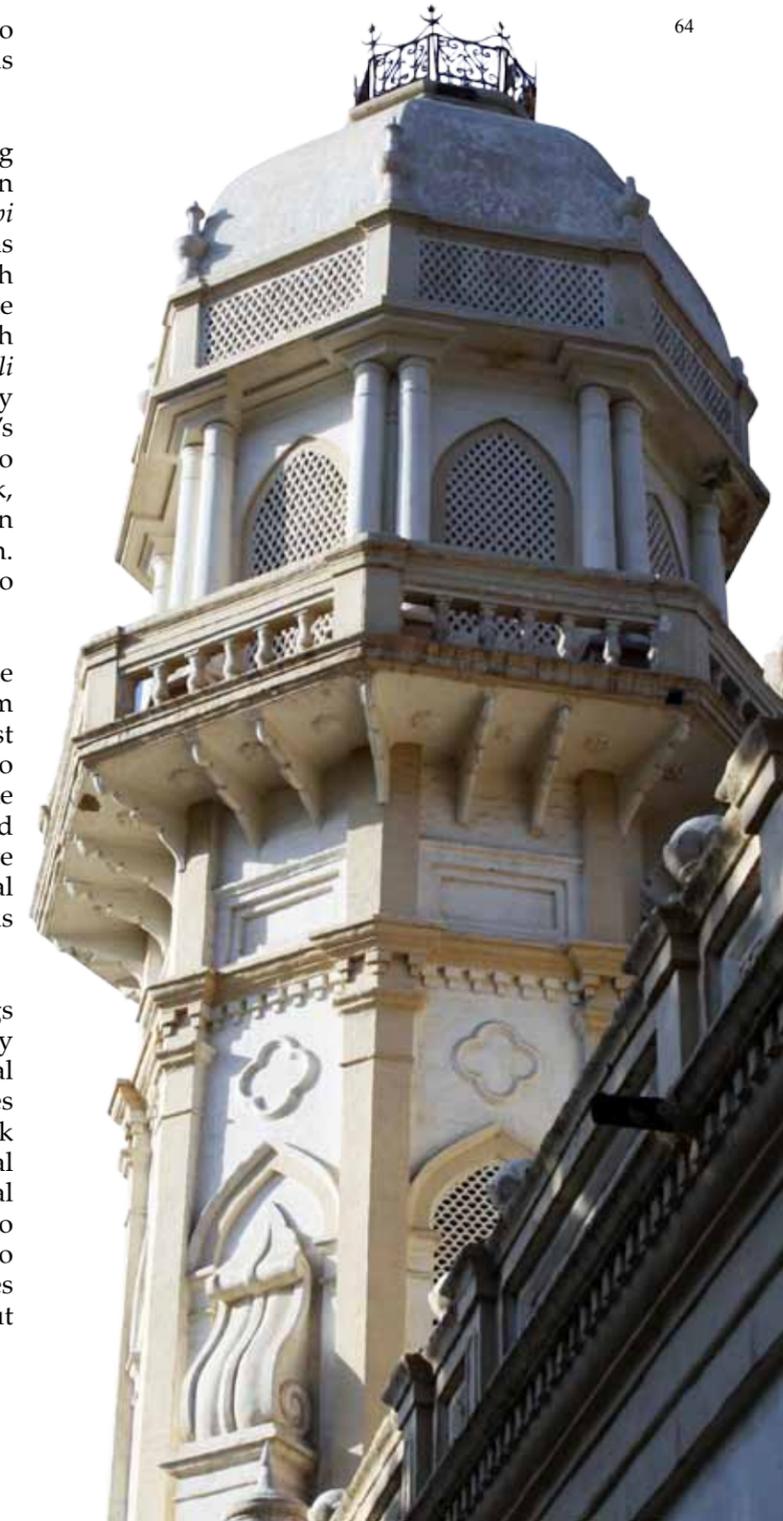
62. Detail of Nishat Mahal.
63. Detail of Farrukh Mahal.
64. The tower of the Central Library.
65. The Central Library building.

all demonstrate respect for architectural features belonging to both local or foreign style and its co-existence in a harmonious design.

At almost the end of the Cultural Mapping Project a building was discovered which also belonged to this era and is known as the 'Prime Minister's House'. Located within the *Nawabi Mohallah, androon shehar*, it seems that this building was constructed within the grounds of an earlier *haveli* which can still be seen at the rear and is in the use of the erstwhile imperial family. Unfortunately access was not possible in both of these structures although from the outside the earlier *haveli* appeared to belong to the Art Deco style and was probably constructed during the 1920s. As for the Prime Minister's House, the exterior had architectural features belonging to the later colonial period. For instance exposed brick work, British period semi-circular arches, bay-windows, Corinthian columns and most importantly the pedimented central porch. The style of the treatment of doors and windows is also reflective of the colonial period.

The probable date for this structure can be approximately around 1940s. This assumption is made from the available records of the Bahawalpur State and its first officiating Prime Minister, Sir Richard Marsh Crofton, who was appointed to the offices in 1942. Also as in the case of the Central Library this building does not have any multi-foiled arches which demonstrate the shifting trends in the State Architectural Style. The inspiration seems to be the colonial style as was being adopted in the rest of the Punjab during this time.

This shifting trend can also be observed in the buildings of the Sadiq Dane High School which was constructed by Sir Sadiq Muhammad Khan Abbasi V in 1953. The initial structures consisted of the main block, two boarding houses and five staff houses, all of which are in exposed brick work and have pedimented entrance porches and other architectural features which were prominently used for institutional buildings during the colonial period. The difference can also be seen in the style of the domes which no longer belongs to the earlier State Architectural Style but are bulbous domes with pointed pinnacles. Brick ornamental work is carried out



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65. The central library of Bahawalpur



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on the exterior of the buildings in place of the stucco tracery and fresco painting. A single clock tower is located in the center of the façade and probably its concept is similar to that used in the Central Library which is reflective of the clock towers that were incorporated all over India during this period. Another late colonial period concept used in this structure is that of placing the emphasis on the front facade alone rather than a three dimensional composition which was practiced on earlier structure, once again showing the definite shift in the trends of the State Architectural Style according to the new British inclinations.

Thus comes the end to the story of the evolution and progression of the State Architectural Style which became the representative of the once prosperous State of Bahawalpur and its Nawabs. At present much of this heritage is dilapidated due to the heredity conflicts among the royal family and many are being ill-used by the public sector. A Conservation Master Plan is urgently needed in order to preserve these historical structures and appropriate adaptive reuse plans developed. The architectural features, spaces created in the layout and the building crafts used in these buildings are unique to the city of Bahawalpur which are second to none in its authenticity.



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66. The Haveli located at the rear of the Prime Minister house.

67. The Gothic arches detail of the Central Library.

68. Detail of the fretwork in the parapet wall of the Prime Minister house.

69. The frontal façade of the Prime Minister house.

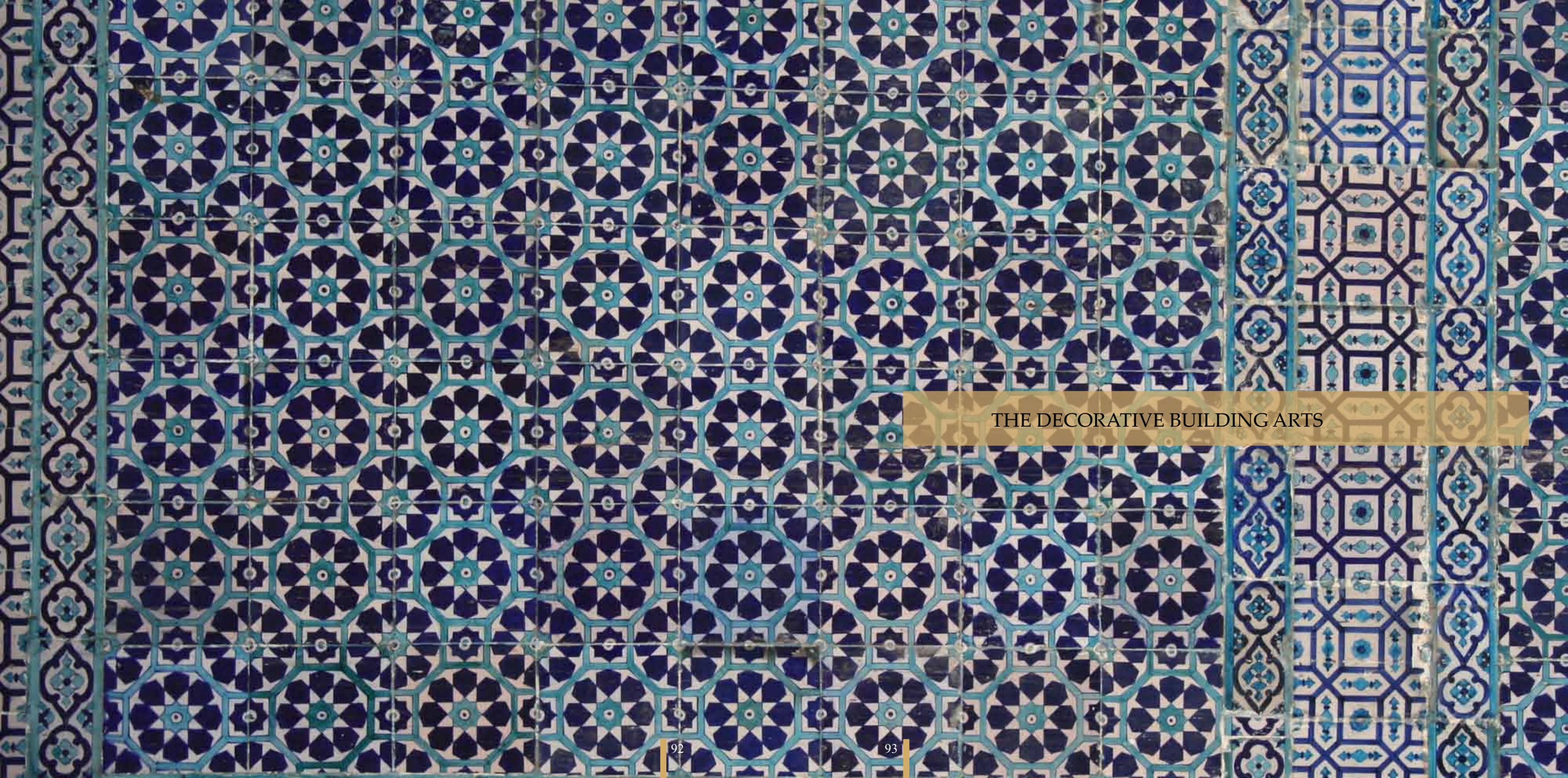


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ENDNOTES

- 1 *Chau-Dhari* – Four doors or gates
- 2 Din MM (1904) reprint (2001) *Gazetteer of the Bahawalpur State*: Sang-e-Meel Publications. Lahore
- 3 Dar SZ (2007) *Sights in the Sands of Cholistan: Bahawalpur's History and Architecture*: Oxford University Press. Karachi
- 4 *ibid*
- 5 As referred to in Chapter 2
- 6 *ibid*
- 7 Lawrence SW (1930) republished (2005) *Ruling Princes & Chiefs of India*: Sang-e Meel Publications. Lahore. Pg 264
- 8 Dunnill HP est(1872) *Craven Dunnill Jackfield Limited: Handmade wall & floor tiles*: www.cravendunnill-jackfield.co.uk
- 9 Curtis R (2007) 'Ceramic Tiled Flooring' - *INFORM:Information for Historic Building owners*: HISTORIC SCOTLAND-Technical Conservation, Research and Education Group. Edinburgh
- 10 *ibid*
- 11 Dunnill HP est(1872) *Craven Dunnill Jackfield Limited: Handmade wall & floor tiles*: www.cravendunnill-jackfield.co.uk
- 12 Din MM (1904) reprint (2001) *Gazetteer of the Bahawalpur State*: Sang-e-Meel Publications. Lahore
- 13 *ibid*
- 14 *ibid*
- 15 The 'Palladian Style' which developed during the British colonial period evolved in combination with local features and influences and as a result a regional colonial 'Palladian Style' was introduced
- 16 Dar SZ (2007) *Sights in the Sands of Cholistan: Bahawalpur's History and Architecture*: Oxford University Press. Karachi
- 17 *ibid*
- 18 Conway H and Roenisch R (2005) *Understanding Architecture: an introduction to architectural history*: Routledge. London
- 19 *Chatari* – literal meaning 'umbrella' – over here this word is representative of a stylistic image of a pavilion which is located within the parapet wall
- 20 *Chahar Bagh* –'Chahar' meaning 'four', 'Bagh' meaning 'garden' – in this chapter the reference is made in regard to the famous Persian 'paradise gardens' much used during the Mughal period landscaping
- 21 Dar SZ (2007) *Sights in the Sands of Cholistan: Bahawalpur's History and Architecture*: Oxford University Press. Karachi





THE DECORATIVE BUILDING ARTS



THE DECORATIVE BUILDING ARTS

Sajida Haider Vandal

Ornamentation of buildings is an integral part of the traditional architectural vocabulary of South Punjab as can be seen in the Sultanate period buildings and further in those of the later periods. Constructed primarily as load bearing brick structures making use of cut and molded bricks, the buildings were embellished with *naqaashi* (fresco, fresco secco, wall paintings), *sheesha kari* (mirror work), *kashikari* (tile work) and lacquered *naqaashi* wooden ceilings, intricate wooden *jallis*, carved wooden doors and ventilators and stucco tracery which were some of the crafts used for the purpose. The extant funerary structures and mosques of the Sultanate period best exemplify the decorative building arts which were prevalent from at least the 11th and 12th centuries in Multan and those which were inspired by these and built later in Multan and in other parts of South Punjab. Attributed largely to the influence from Persia and Central Asia as a consequence of the third Muslim invasion of Sind and Multan in the 8th century CE and the subsequent interventions of the Afghans, these structures are a testimony to the exquisite craftsmanship that the Multan artisans had achieved.

There is little record to establish whether the earlier structures constructed by the adherents of Hinduism, Buddhism and tribal religions of the area had similar decorative arts for embellishing their buildings. Early travelers and writers¹ mention the existence of the Sun-Idol Temple or Aditya which was profusely decorated with the upper part of the dome gilded and the walls colored. The Sanskrit text of the 5th/6th century CE, the Vishnudharamotaram, contains a description of the techniques of wall paintings and Multan being an important center in the medieval world may well have had access to this knowledge. Due to the subsequent destruction of Multan not much extant evidence exists to ascertain definitely the ornamentation of the earlier structures. It can however be conjectured that some of these crafts, particularly that of fresco painting, must have existed

1. Corner Detail of Koday Wali Masjid, Multan.
2. Mosque, Sadiqgarh Palace, Dera Nawab Sahib, Bahawalpur showing the fresco ensemble.





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before the Muslims gave Multan and the region an enduring decorative vocabulary which continues to be practiced to date. While the art of *kashikari* is definitely attributed to the Persian and Kashan influences as the name itself indicates, other decorative arts such as *sheesha kari* and the exquisite *naqaashi* lacquered wooden ceilings may have existed earlier. Even though the origins of the variety of decorative building crafts found in South Punjab cannot be ascertained, it is undisputable that each developed through the centuries carrying influences of the past in its motifs and compositions but rendered anew by each generation. It was however during the Sultanate period that the decorative building arts reached their zenith.

The Shrine of Shah Yusuf Gardezi (1058-1157 CE) is the earliest extant funerary structure in Multan. Constructed in circa 1152 CE, it is now a simple flat roofed rectangular building which contains the grave of Shah Gardez and some of his companions. The structure is completely covered from the exterior with a profusion of the blue Multani tiles, which are reputed to be of a later period; however this may have been part of the original schema. The alignment, discoloration, difference in color tones as well as the manner of the erosions of the tiles used in the façade indicates that various interventions were made over a long period of over 900 years of the building's existence. It is a common practice which still prevails that in preparation of the annual events at the shrine which may be the *urs*, the death anniversary, of the saint or as in the case of Shah Gardez, a *Al-e-Tashi* saint, the annual commemorative events of the martyrdom of Imam Hussain, the grandson of the Prophet of Islam (RA), maintenance of the shrines and associated structures is carried out. At times this can be the replacement of some eroded elements such as tiles or a simple white wash but periodically more extensive interventions can also be made such as the recent replacement of the stucco tracery ceiling with *sheesha kari* at Shah Gardez Shrine. The common practice, we were told by the artisans and was also observed at some sites, is that the craft persons engaged for the restoration of decorative works usually prepare *khakas* (drawings) of the motifs by tracing the originals and replicating them. Many of the compositions and motifs may thus be a replica of the original; however these can at best be considered as a record of the vocabulary at the time. Some interventions at the shrines and mosques can be traced back to when major renovation tasks were carried out of which some records exist but to discern the exact periods of these an indepth study would be required.



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3. Shrine of Shah Yusuf Gardezi, Multan. Front façade profusely decorated with *kashikari* tiles.

4. Shrine of Shah Yusuf Gardezi, Multan. Niche embedded on the front wall of the Grave Chamber.

5. Shrine of Shah Yusuf Gardezi, Multan. *Alms* flutter above the rooftops demarcating the sacred space of the shrine..

The Shrine of Shah Yusuf Gardezi is located in a compound inside the Bohar Gate, embedded within the Mohallah Shah Gardez, the heredity quarters of the clan inside the walled city of Multan. The Gate, named after the Banyan trees which at one time grew outside it along the now dried bed of River Ravi, is at a short distance from the Shrine. A number





6. Mosque at the Shrine of Shah Yusuf Gardezi, Multan. Lacquered ceiling with *naqaashi*.

7. Shrine of Shah Yusuf Gardezi, Multan. Pigeons at the terrace which is reputed to be earlier a pond.

8. Shrine of Shah Yusuf Gardezi, Multan. Entrance façade of Mazhar of Hazrat Abdul Jalil

9. Shrine of Shah Yusuf Gardezi, Multan. Sacred Space with the *Alm*. This venue is for the events held to commemorate the martyrdom at Karbala. The *Alm* is carried in a procession of mourners from the *imambargah* across the court yard to this sacred space.

of *alms* (emblems-flags) within the shrine complex, fluttering high above the buildings, demarcate the premises from a distance. Within the Shrine compound there was earlier a pond fed by the River Ravi through an *abshar* (water fall). The *abshar*, now covered with layers of whitewash, still exists with a terrace below, reputed to be the earlier pond. The terrace now is the homing ground for the pigeons which are reputed to be the descendents of those which, according to the local legends, accompanied Shah Gardez when he entered Multan riding on a lion and holding a serpent. A rich narrative of stories, legends, folklore and miracles are attributed to the saint which are kept alive by his descendents and numerous devotees. The complex besides the shrine has other buildings which are essential for the practice of Shia Islam such as the *Imambargah*, a Mosque and *Ziarat* where the main *Alm* is housed to commemorate the Karbala events. The dates of construction of the various buildings in the compound can only be conjectured since no records seem to be available, however the style of construction in some cases give clues to their period of construction. For example the Mazhar of Hazrat Abdul Jalil, of unknown date, located at the southern corner of this compound, is a brick structure decorated with bands of blue tiles and may thus have been constructed around the period of the two monumental Shrines of Multan, Baha-ul-Din and Rukhn-e-Alam, as discernable through the decorative schema, that would thus be sometime during the middle of the 13th century CE. Some of the structures in the Shah Gardez compound still have the earlier embellishments such as the wooden ceiling and columns in the mosque and *imambargah* with *naqaashi* work. The flat roofed, rectangular Shrine of Shah Yusuf Gardezi became the model for some of the other flat roofed shrines in Uch Sharif, which is another important Sufi center of South Punjab. The Shrines of Syed Jalaluddin Surkh Posh Bukhari, Abu Hanifa, Jahaniyan Jahangasht and Rajan Qattal are prominent examples of the flat roofed structures in Uch which contain some of the features of Shah Gardezi's shrine in Multan.

The Shrines of Baha-ul-Din Zakariya (1171-1262 CE) and that of his grandson Rukhn-e-Alam (1251-1335 CE), located at the citadel of the walled city of Multan, are amongst the earliest extant domed funerary structures of the Sultanate period. Khaliq Walid's small domed tomb in district Lodran near Multan is considered by some scholars to be the earliest funerary structures of the Muslim rule in the sub-continent and the precursor of the later magnificent tombs at the Multan citadel. These two Multan shrines became the model for the domed funerary structures built throughout the region of South Punjab. Noteworthy amongst these are the tombs and shrines at Uch Sharif, prominent amongst which are the tombs of Baha al Halim Uchchi, Bibi Jawindi, Ustad Ladla (Nuryia) and the Shrine of Musa Pak Shaheed. Other prominent structures inspired by the two imposing





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shrines of Multan are the miniature replica of the Shrine of Rukhn-e-Alam i.e. the Tomb of Sultan Ali Akbar at Suraj Miani in Multan, the Shrine of Shah Shams Sabzwai (d. 1276 CE) constructed in 1329 CE by his grandson, the Shrine of Hazrat Shah Suleman (d. 1850) at Taunsa Sharif, Shrine of Shah Din Panah Bokhari (d. 1603) at Daira Din Panah, the tomb of Ghazi Khan constructed in 15th century CE at DG Khan and Zain-ul-Abadin's Shrine at Lar in District Multan.

Baha-ul-Din Zakariya's shrine is square in plan with a dome resting on an octagonal drum with minarets at the four corners. The shrine is ornamented with *kashikari* tiles on the exterior and the interior with some fresco motifs and a beautifully carved wooden door rendered in the Punjab *pinjra* work patterns and carvings. This tomb in its simplicity and controlled designed surfaces exemplifies the refinement that had been achieved in Multan's architectural vocabulary by the middle of 13th century, when the shrine is reputed to have been built by the saint himself in the prime of his life. This structure was destroyed during the siege of Multan in 1848 CE and was rebuilt presumably on the original pattern. This style of architecture found its exuberance a few decades later when the shrine of Baha-ul-Din Zakariya's grandson, Rukhn-e-Alam was constructed in circa 1320-1324 CE. The magnificence of the structure has led scholars to the conclusion that the tomb was built by Ghiyas-al-Din Tughluq for his own use but was given by Firuz Shah Tughluq for the burial of the saint who according to popular belief was earlier buried in the mausoleum of his grandfather where his father Sheikh Sadr'ul Din Arif was also buried later. Notwithstanding the local folklore it must be kept in mind that the sufis of the Suhrawardiya *Silsila* enjoyed a close relationship with the rulers which may have contributed towards the splendor of the shrines. These two shrines represent the zenith of the Suhrawardiya *Silsila* both in its architectural manifestation and in the philosophical teachings of the Sufi saints.

The imposing Shrine of Rukhn-e-Alam is a lofty structure of 150 feet. The structural system comprises of burnt brick masonry interspersed with timber framing. A three story high structure, the first story has an octagonal plan with corner turrets buttressing the massive 13.3 ft thick walls. The second story is the zone of transition to the third story which is covered with a hemispherical dome with its finial. The exterior and the interior are finished with fine brick tiles interspersed with glazed *kashkikari* tile work of geometric and floral patterns with some calligraphic panels. Carved and *pinjra* work wooden doors, windows and ventilators filters in the light creating patterns of sun and shade which further contributes to the serenity of the final abode of Multan's premier saint of the Suhrawardiya *Silsila*.



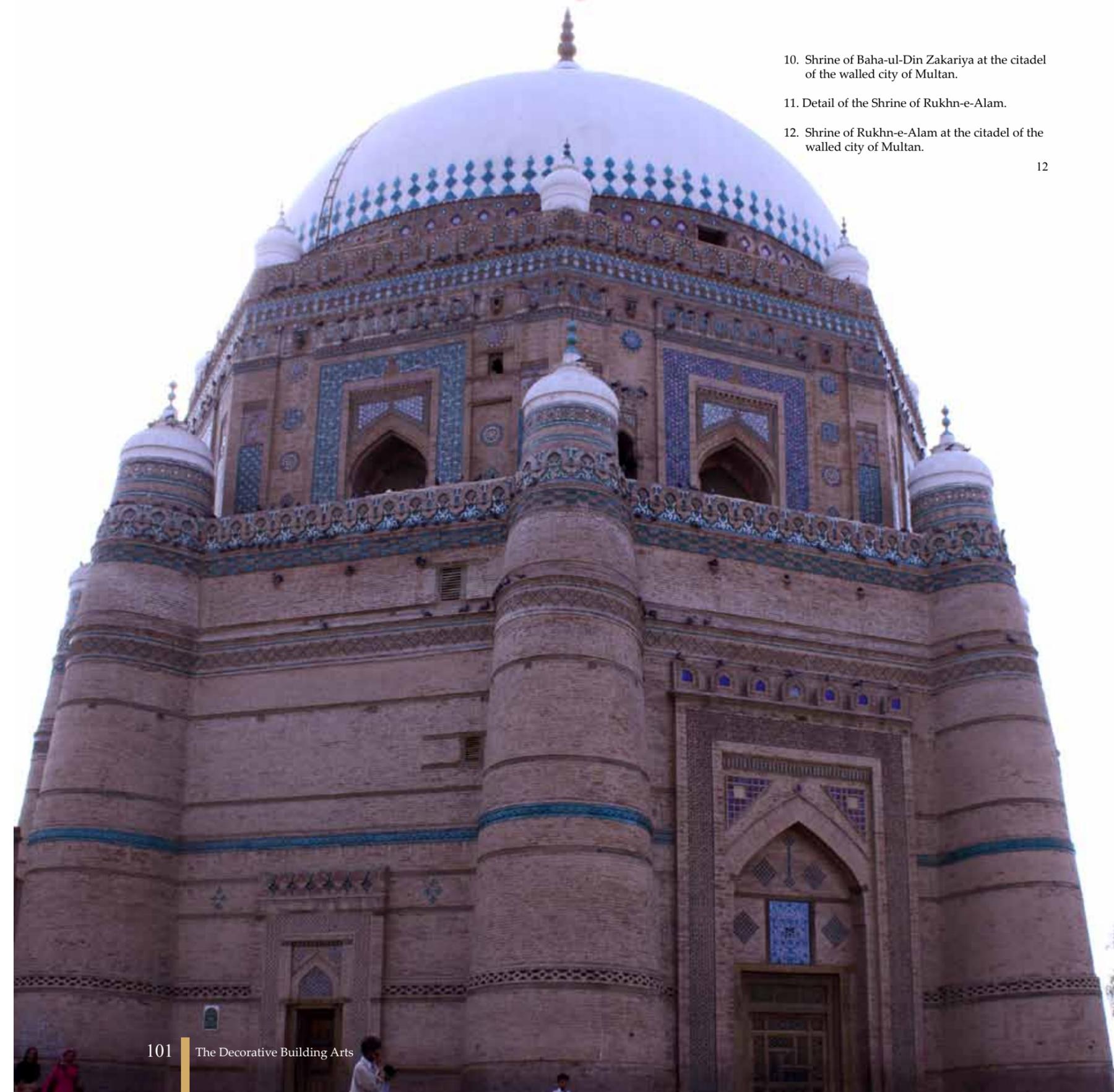
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10. Shrine of Baha-ul-Din Zakariya at the citadel of the walled city of Multan.

11. Detail of the Shrine of Rukhn-e-Alam.

12. Shrine of Rukhn-e-Alam at the citadel of the walled city of Multan.

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Other than the domed funerary structures of the Baha-ul-Din Zakariya and Rukhn-e-Alam and the flat roofed shrine of Yusuf Gardezi which were the inspiration for so many others to follow, the mosques of Multan also became the model for others in the region. It was not only the architectural form which was emulated but the decorative schema acquired a similarity through the use of *kashikari* or *naqaashi* and other decorative elements in various combinations and permutations invoking Multan's mosques. The oldest extant mosque of Multan is the Sawi Masjid at Kotlay Tolay Khan, built during the Mughal period. Ornamented with tiles interspersed with brickwork both in the exterior and the interior, the mosque even in its present ruined form, shows the delicacy and refinement of design that had been achieved by the artisans of Multan and the Mughal influences which were incorporated and became a part of the Multan artisan's repertoire. The second oldest, the Mohammad Khan Wali Mosque, at Chowk Bazaar was built by Nawab Ali Mohammad Khan Khakwani in 1757. This mosque is profusely decorated with fresco painting, *sheesha kari*, gold gilding and other craft embellishments which also became the model for several others which followed taking their inspiration from the architectural and decorative vocabulary of the earlier mosques. Multan acquired a distinct position in the region and still continues to inspire and set the standards for the architecture and ornamentation of funerary structures, religious buildings, *havelis* and palaces.

MULTAN AS THE CENTER OF BUILDING CRAFTS

Multan played a pivotal role in the development of the decorative building crafts and it was mainly the Multan artisans who were called upon to take up the ornamentation on at least the major buildings in the region and elsewhere. The role of the *naqaash* and *kashigars* of Multan has not received the scholarly attention that it deserves thus it is difficult to definitely establish whether it was infact the Multan *naqaash* who rendered the frescoes and other ornamentation in the numerous shrines, mosques, palaces, public buildings and *havelis* scattered throughout the South Punjab region as claimed by the two leading families of *naqaash* of Multan, the Mian and the Malik family. Through preliminary investigations their claim is supported by the oral narratives of various individuals including artisans that we spoke with during the last few years. It seems that for important buildings the *Ustads* of Multan would be commissioned by the wealthy families and *sajjada nashins* and such others for the ornamentation of the buildings. They would arrive with some of their *shagirds* and recruit others from the local area and together the work was carried out using the traditional repertoire of the *naqaash*. Those that had been trained through



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13-15. Sawi Masjid, *kashikari* embellishment.
16. Interior of Sawi Masjid.



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this process would then be commissioned by the local gentry and add onto the traditional vocabulary of the *ustads* with motifs and compositions using their own artistic vision. An interesting example of this, among others, is from the fresco work in the small mosque at the Abbassi tombs at Khangah Sharif, Derawar, where the mango tree has been rendered in a style quite different from those found at other buildings in the region and could thus be the work of the local artisans.

The *kashikari* found in the region also spread from its center in Multan and many stories are narrated by local communities of how the Multan artisans would arrive to carry out assignments. The similarities in the *kashikari* designs in the Sultanate period buildings and those which followed, spread in the geographic area of South Punjab, could well be because of the direct involvement of the Multan artisans and the *shagirds* trained by them. The recruitment of a cadre of local artisans is also stated to have been the norm and continues to be practiced.

The traditional training system relied on repetition and tracings made of the *ustad's* work, with each pattern and design given a specific name and meticulously repeated as *mashaik* (practice). Training in geometry, which was an integral part of the design vocabulary, was also taught through various exercises as was the basics of drawing motifs. Thus the similarity in designs that one finds in various monuments of the region is probably because of the fact that a selection was made from the *ustad's* repertoire on which his *shagirds* worked under his supervision. The *shagirds* developed particular expertise in rendering parts of the work and were thus called upon by the *ustad* to render a particular task, for example some were trained in preparing the surface for a fresco while another may have developed the skill of applying color while yet another may be called upon for the final polishing and so on and so forth. In totality all craft work was prepared by a group of artisans of one *baradri* under supervision of the *ustad*. That is not to say that there was no growth or evolution in the designs but contrary to this the *ustads* worked at developing new designs some of which were inspired from their own environment while others derived from different parts of the sub-continent where the Multan artisans were often commissioned. A study of the evolution of the traditional designs can be made through a systematic study of the extant structures in South Punjab which represent a long period of ornamentation traditions emanating from Multan and spreading in different parts of the region. It is in the differences in the motifs and compositions that the evolution of the design can be discerned and the artisans identified.

The *naqaash* of South Punjab developed a repertoire of motifs and compositions much of which is unique to the region and is very much a part of the artistic expressions of local communities embodying their world



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17. Abbassi Tomb, Khangah Sharif, Derawar.
 18. Fresco of a Mango Tree in the compound of the Abbassi tombs, Derawar.
 19. Abbassi Tomb, Derawar. Fresco work covers the entire interior surfaces using a variety of borders and motifs such as the tree of life, the lotus leaf etc.



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view, value systems and artistic skills. The motifs and compositions from the repertoire can be found in various techniques and depending on its limitations can be either prepared with very fine lines, as in the case of book covers and frescoes, or else with broader lines, for example in *kashikari* and *sheesha kari*. This can be best illustrated by the variations of the Tree of Life, the universal symbol of the celestial and terrestrial life which has been rendered in *kashikari*, frescoes and book covers. Some of these renderings are inspired from the local flora and fauna in South Punjab while others appear to have outside influence. The exquisite *Ham-a-Gul*, composed with varied pairs of fruits and vegetables, signifying unity and togetherness is unique to South Punjab as is the Mango tree found in the shrines and mosques of the region. Variation of the *Hum-a-Gul* like that with pairs of different flowers is yet another motif which demonstrates the changes brought into the design while carrying the same meaning of togetherness. In keeping with the religious injunctions of the Sunni sect of Islam, no figurative work can be found in mosques, shrines and other religious establishments. The artisans of Multan speak about birds, animals and human figures which were used for secular buildings but none were found in any of the buildings in the region other than in *gurdawaras* and temples, for example at the Jain Mandirs at Bazaar Choori Sarai, and Chowk Bazaar in the walled city of Multan where deities are depicted. One *khaka*, in the collection of Abdul Rahman *Naqaash*, is a drawing of a tree with a bird. According to him this drawing can be assumed to be about 150 years old and was possibly used for an object such as a box or similar items, for this motif could not be seen in any of the buildings in the region. Other motifs such as the watermelon, the banyan tree, compositions with roses and different floral patterns and geometric designs can be found in the traditional craft work embellishing the region's historical buildings.

TECHNIQUES: NAQAASHI & SOZENNE KARI

The common denominator for all the building crafts is the skill of drawing and the ability of preparing fine *sozenne kari* for transference of the design to the wall surface, the tiles or the object on which the design has to be rendered. For *naqaashi*, the *ustad* hones his drawing skill through continuous practice or *riyazat* and prepares the *khakas* or templates by tracing the motif on butter paper through which tiny pin pricks are made along the drawn lines so that the drawing can be transferred onto the surface. After this stage of the work, the pattern/composition is transferred through dabbing along the *sozenned khaka* using charcoal dust or *neel* (powder derived from indigo plant). This can now be rendered by the *naqaash* in any of the craft techniques as determined by the *ustad*.



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- 19. Masjid Mithan Shah, Multan. Detail of the Tree of Life, *Hum-a-Gul*, attributed to Ustad Allah Wasaya.
- 20. Drawing from the Exercise Book of Mian Ghulam Yasin.
- 21. Drawing of the Tree of Life, *Huma-a-Gul* attributed to Ustad Ellahi Buksh and presumed to be about 200 years old.
- 22. The Huma-a-Gul in Jaffer Khan Legari *Haveli*, Choti-Zarin, DG Khan.



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KASHI KARI

The tile work at the Multan Shrines of Baha-ul-Din Zakariya (1167-1262 CE) and that of Rukhn-e-Alam (1251-1335 CE) are some of the most refined *kashikari* work found in the funerary structures of Multan. Interspersed with brickwork, the intricate craftsmanship and the interplay of colors presents an imposing architectural statement emphasizing the grandeur of the mausoleums. These are the most imposing mausoleums amongst the numerous other shrines within the walled city of Multan and set the standards for the *kashikari* faience tile work which the Multan artisans tried to emulate in the subsequent structures. Tiles are either flat surfaced in plain colors or with motifs rendered in *naqaashi* or in relief work composed in geometric patterns which have been crafted either by using tiles of different shapes and colors and set as a mosaic or with brick tiles to achieve a two tone relief effect. Bricks with one of its surfaces finished with *kashikari* were also in use, examples of which can be found on the exterior of the Shrine of Pir Sultan Ahmed Qattal at Jalalpur Pirwala and Bibi Jawindi's tomb at Uch Sharif. The latter has a unique arrangement of star shaped bricks wedged into the brick masonry which have a faience decorated surface.



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The fundamental requirement to get good quality tiles is appropriate clay, well prepared glazes and the skill of the *naqaash* and *kashigars*. The tile was traditionally made on a base of *Ajri* (terracotta) using clay which has been purified by soaking into water, stilling and sifting to remove the salts. The quality of the clay determines the finesse of the tile thus this is considered as an important stage of the work. The tiles are prepared according to the desired shape and size and then sun dried. These are then coated with an *astar* (undercoat) of glaze to acquire a smooth surface for the *naqaash* to render the design. The *naqaash* starts by transferring the drawing onto the surface of the tile from the *sozenned khaka* or sometimes directly onto the surface depending on his skills. A number of *shagirds* work under the supervision of the *ustad* and sometimes the more skillful amongst them prepare the finer details of the motif. Pigments and natural material were traditionally used for the *naqaashi*.



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The traditional method of preparation of the glaze powder, as explained by Ustad Muhammad Wajid of Multan, is by grinding a stone locally referred to as *kurand* (limestone) into powder form and mixed with *sajji* (impure carbonate of soda) and baked at a temperature of 800° centigrade. The mixture when taken out of the kiln is in the form of glass crystals and known as *kanch*. The *kanch* is grinded and melted which results in the glass rising to the surface leaving behind the waste material at the bottom. The glass is then grinded again and mixed with sifted *maidah* (wheat flour) in a proportion of 75% and 25% respectively. The preparation is kept aside in dry form till it is used for glazing.



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23. Sozenned Khaka of the *Gul-e-Daudi* attributed to Ustad Allah Wasaya.
 24. Sozenned Khakas attributed to Ustad Allah Wasaya.
 25. Detail of a pillar at Jalalpur Pirwala, Multan.
 26. Sozenned Khaka attributed to Ustad Allah Wasaya.



27. Tomb of Bibi Jawindi, Uch Sharif. Corner Turret
 28. Shrine of Pir Sultan Ahmed Qattal at Jalalpur Pirwala



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Multan tiles are mainly of three colors, that is cobalt/indigo blue, azure/turquoise blue locally referred to as *sabzi*, and white, all of which were traditionally derived from colors prepared from natural material. The Cobalt blue color is obtained by mixing 22.5% of cobalt oxide in 100% of glaze powder. Some artisans² believe that earlier the *Lajwanti* stone was used to attain the brilliant cobalt blue color. Water is added to this mix and stirred to the required consistency. Azure/Turquoise blue is obtained by mixing 7% of cobalt oxide in 100% of powder glaze and water added to obtain the required consistency. White color is obtained by mixing the pure powdered glaze with water. Traditionally the firing was done in wood fired kilns but recently gas kilns have been introduced and the earlier terracotta base has been replaced with white china clay and chemical colors are now in use.

Relying mainly on compositions of geometric shapes or floral designs following a strict geometry, the *naqaash* renders the pattern as selected by the *ustad* from his repertoire. A plethora of designs have been used following a strict geometry within which the geometrical, floral or calligraphy motifs are composed. Exquisite renderings of the flowers, fruits and trees in a variety of shapes and forms, set within borders and arches have been used.

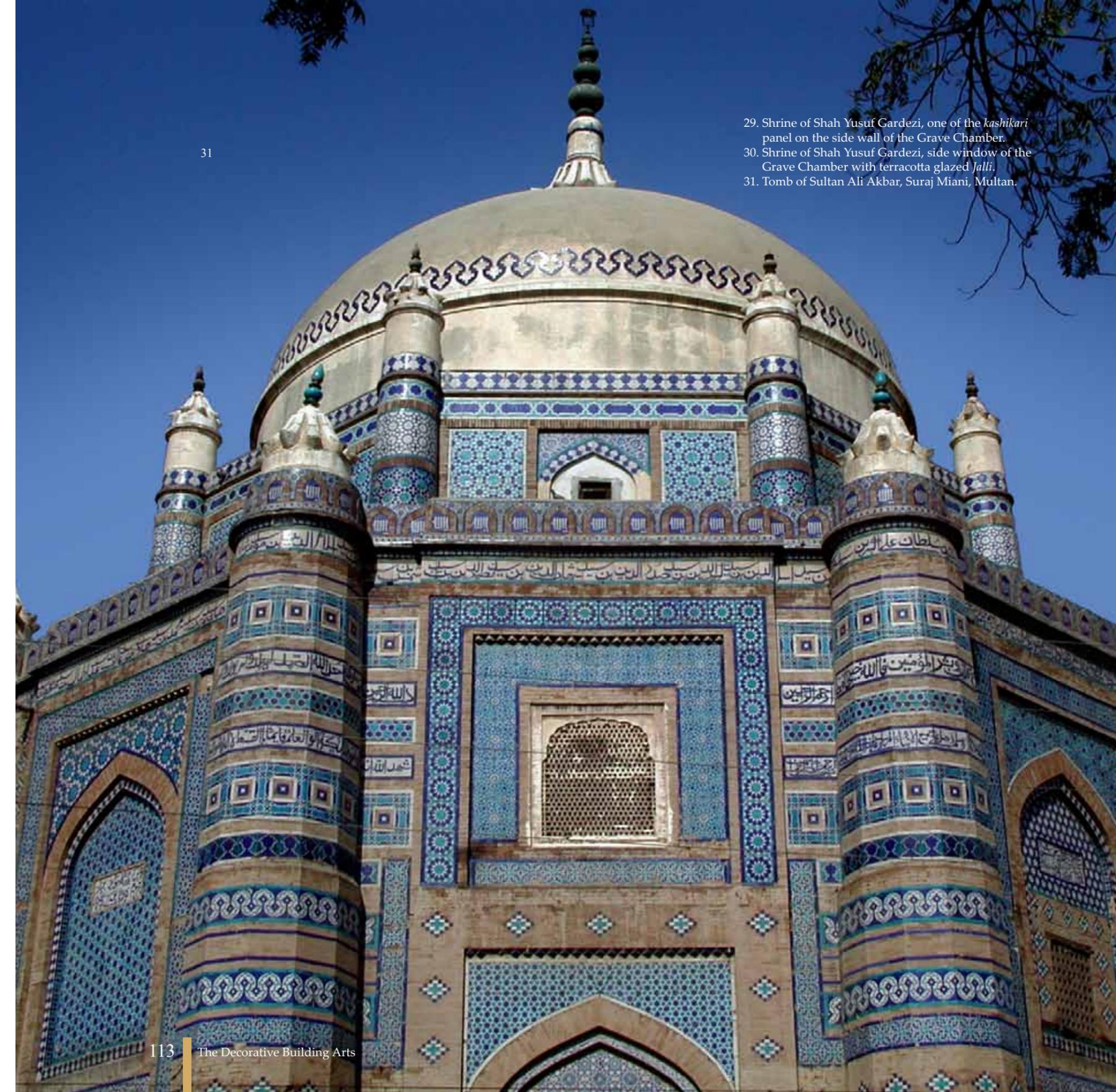
Intricate geometrical forms created out of octagons, squares, circles, revolving squares and others have been rendered giving a vast range of motifs and compositions which have been used as ornamentation in different combinations giving each of the buildings a unique pattern. The ensemble of the external ornamentation of various Sultanate period buildings and those inspired by it are legible as a unified architectural vocabulary rendered in colors which have become synonymous with the region. Blue being the dominant color the tiles are known as Multan blue tiles although other colors such as yellow and green have also been used in some places, for example at the Shrine of Pir Qattal at Jalalpur Pirwala.

It is not certain whether the colors carry a definite meaning or whether the techniques and processes were the determinants, however some writers have concluded that the cobalt blue represents the night, azure/turquoise blue, the day and white symbolizes purity and peace. At the main shrines of the Suhrawardiyas, that is of Baha-ul-Din Zakariya and his grandson Rukhn-e-Alam, the patterns used for the *kashikari* work as well as the frescoes embody a representation of the faith as reflected through the use of colors and motifs and influenced by the historical past which appears to have permeated into the artistic vision of the builders.

The composition of the swastika, the auspicious Indus Valley symbol, found place within the decorative ensemble of Baha-ul-Din Zakariya's shrine as did the lotus leaf which is integral to the decorative motifs of the Sultanate



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29. Shrine of Shah Yusuf Gardezi, one of the *kashikari* panel on the side wall of the Grave Chamber.
 30. Shrine of Shah Yusuf Gardezi, side window of the Grave Chamber with terracotta glazed *Jalli*.
 31. Tomb of Sultan Ali Akbar, Suraj Miani, Multan.



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period shrine and is a common shape used during the earlier periods. The symbolic representation of the rotating square and other geometric compositions thought to symbolize unity and oneness of the universe has been much used in the *kashikari* decorative works at both the shrines and mosques while the colors also have symbolic significance to enhance the primary concepts of Sufi Islam, that of oneness in the universe, purity and equality. The *kashikari* embellishment also had other benefits which were more functional such as keeping the internal environment cool by retaining the moisture thus enhancing the serenity and calm which prevails in these types of buildings.



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A few of Multan's artisans still have the knowledge of how to prepare tiles in the traditional methods but many have succumbed to the diminishing clientele and the market demands. Many have taken up other professions while others have started preparing objects for home décor. Muhammad Wajid, a lineage *kashikigar* of Mohallah Pir Pathan whose family has been practicing the art form for 500 years, continues to use terracotta and colors derived out of natural material for his work while others have long since given up the traditional methods and now use white china clay and chemical colors for the glazes. Ustad Muhammad Zafar Somroo, who traces his lineage to 300 years back, also continues to use the traditional methods.



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- 32. Shrine of Pir Sultan Ahmed Qattal at Jalalpur Pirwala. Pigeon Perch
- 33. Detail of the swastika pattern at the Shrine of Baha-ul-Din Zakariya.
- 34. Shrine of Pir Sultan Ahmed Qattal at Jalalpur Pirwala.
- 35. The tomb complex of Uch Sharif.



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36. Shrine of Shah Shams Sabzwari, Multan. Entranceway from the residential courtyard to the sacred court of the shrine and mosque.



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37. Mosque attached to the Shrine of Musa Pak Shaheed, Multan. Entrance façade profusely embellished with kashikari.

38-40. Details of the Decorative Motifs at the Shrine of Musa Pak Shaheed.



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FRESCO /WALL PAINTING

The Art of Wall Painting in the Punjab region has its roots in antiquity although it is difficult to determine its origins. It is well known that during the Mughal period fresco painting achieved its zenith, in its design, technique and skill, as can be seen from the Mughal monuments in Lahore, such as the Maryam Zamani Mosque, the Lahore Fort, the Shalimar Gardens and many others. During the Sikh suzerainty of the Punjab this art form continued to be used to embellish the buildings such as the *havelis*, forts, palaces and temples and *gurdwaras* built throughout the Punjab.

In the region of South Punjab the earliest extant structure with fresco paintings is the Shrine of Baha-ul-Din Zikariya, which was constructed in circa 1262 CE and destroyed in 1848 and subsequently rebuilt, hence the frescoes may well be of a later period. It is however, acknowledged that the early Muslim rulers in India patronized fresco/wall paintings. RP Srivastava³ quoting Taj Reza writes about a large portrait of Sultan Iltumish (1210-36 CE) which was made "to adorn the streets of Delhi on the visit of Caliph Mustansinbillah in 1224 CE", and further quoting Tarikh-i-Ferozshahi mentions "an order issued by Feroz Tughlaq for effacing murals from the doors and palace walls and painting flora and fauna instead"⁴. Thus, it can be assumed that at least from the Sultanate Period which is the prime period of Multan's architectural glory, fresco painting could have been used to ornament the buildings. Several extant buildings such as shrines, mosques, temples, *gurdwaras* and secular buildings from the Sultanate and later period can be seen in the region which are embellished with frescoes/wall paintings rendered in compositions and motifs inspired from local flora and fauna and influences from elsewhere. Among these the most exquisite example is that at the lesser known Shrine of Zain al Abedin at Lar.

Located on the Multan-Bahawalpur road, at a distance of about 15 km from the city of Multan, the Zain al Abedin shrine is assumed to have been built sometime in the 17th-18th century CE. The saint was the father of a famous Sufi, Saki Sarwar (d.18th century CE⁵) who lies buried in DG Khan. Zain al Abedin is reputed to have settled in Shahkot near Multan in 1220 CE⁶ and was buried at Lar along with his wife in a separate enclosure. The Shrine of Hafiz Jamal and the Khakwani Mosque are amongst the more famous fresco embellished structures in Multan whereas in other parts of the region, the Nawab of Bahawalpur's palace within the Derawar Fort, the Sadiqgarh Palace mosque, the Leghari *haveli* at Choti Zarin and the small exquisite mosque of Dia Baktha, the nursemaid of Nawab Balawal Khan IV at Merabwala, are some good examples of fresco work of the period.

With the frequent maintenance and retouching of some of the profusely frescoed buildings in Multan, Bahawalpur, Daria Din Panah,



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- 40. Dai Baktha Mosque, Mehrabwala, main prayer chamber with profusely embellished naqaashi work.
- 41. Internal view of the fresco ensemble of the Mosque at the Sadiqgarh Palace, Dera Nawab Sahib, Bahawalpur.
- 42. Shrine of Zain al Abedin, Lar. The Grave Chamber fresco surrounded by a variety of the Tree of Life motif.



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Vehari and DG Khan, much of the original work has been irrevocably destroyed either by over painting in oil or whitewashed or in some cases scrubbed off and replaced with some other form of embellishment, as in the case of the Shrine of Musa Pak Shaheed at Multan. The frescoes at the Jehazi Mahal of Nawab Muzaffar Khan, built in 1808 at Shujabad, are said to have architectural images of buildings which have long since been destroyed. The only trace of this celebrated work mentioned by writers such as J. Ph, Vogel⁷ and Ahmed Nabi Khan⁸ is a faded painting above an arched entranceway of the severely damaged *haveli*. Of the redone frescoes it is difficult to discern whether the design & motif is original. According to the *ustads*, tracings of the original are prepared when maintenance work is being done thus it is possible that the motifs may be copies of the original but now rendered with oil paints with the result that the original finesse gets marred with bright painted surfaces. At Hafiz Jamal's Shrine the restoration work was carried out by Ustad Baqir Naqaash who claims that he has faithfully reproduced the originals.

The traditional method used in the region for preparing the authentic or true fresco required that the painting be done on wet lime plastered surface to enable the pigments made from natural materials to get absorbed in the plaster. The traditional methods are now endangered with very few adherents. Most of the work now being done is on dry plastered surfaces with oil paints. The compositions and motifs are mostly from the traditional repertoire of a particular artisan *baradri* with some added features if required for a particular commission.

The traditional method of fresco painting, as described by some writers and artisans, including R P Srivastava⁹ and Ustad Saif ur Rahman¹⁰, involved the careful preparation of the surface on which the painting has to be rendered. The first layer is of lime applied with a wooden *garmala* on the *kankar* lime surface. The lime is well slaked and is usually kept soaked in water for at least a week. With the addition of sand to lime in proportion of 2:1 and thoroughly grinded and mixed, the plaster is readied for application. While applying to the rough surface, making sure that all crevices are covered, the area is kept wet so as to allow for curing and then allowed to slightly dry. When still semi-wet thin coats of the lime plaster is repeatedly applied to attain a thickness of ½ inch. Only parts of the surfaces to be rendered with frescoes are prepared at a time so that these can be available in a semi-wet form to achieve the desired permeation of the color into the plaster. The *khaka* is transferred to the semi wet surface using charcoal dust by daubing it with a *potli* (rag cloth tied together). While the surface is still wet the colors are applied and gently dabbed in with a *nehla* (wooden shovel) which sets in the colors. While still wet other colors, according to the pattern, are applied and continuously pressed into the surface with the *nehla* to ensure their



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- 43. Dai Baktha Mosque, Mehrabwala, Dera Nawab Sahib. The interior is profusely decorated with *naqaashi* attributed to Multan artisans.
- 44. Shah Shams Sabzwari, Multan. Decorative fresco work on soffit.
- 45. Abbassi Palace inside the fortification walls of Fort Derawar. An ensemble of the tree of life motif.
- 46. Shrine of Shah Shams Sabzwari, Multan. A wooden latticed opening of the Grave Chamber bordered with *naqaashi*.



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penetration into the lime plaster. This step is continued till the painting is complete. The final coating on the painted surface is prepared with marble lime which is well slaked to the extent that this process takes months to get the perfect preparation. To this *dahi* (curd) is added, the mixture is soaked and allowed to stand overnight, then drained and remixed with water till the required perfection has been achieved for application to the painted surface in two or three thin layers. The last stage involves polishing with a burnisher to get the final sheen.

Traditionally the colors used for fresco painting were prepared from natural materials and kept wet in *matkas* (earthenware jars). For obtaining the range of colors the natural materials used were *hirumchi* for red, burnt coconut husk for black while green from *sand-e-sabz* (green stone), yellow from yellow clay, white from burnt marble chips and blue from *Laagward* or *Lajwanti* (Lapiz Lazuli) was obtained. Various tones of the colors could be prepared by mixing with white with the exception of blue for which yellow clay was used. Brushes used by the *naqaash* were traditionally prepared from squirrel tail, goat, mongoose and camel hair. Fresco-secco or tempera technique was also used in the traditional methods which involved painting on dry lime plastered surface which is drenched with fresh lime water, thus the permeation of colors is not as deep and permanent as in the true fresco method. Brick Imitation locally referred to as *Taaza Kari* is sometimes used for borders around entrances and to emphasize cornices and such other details. For this the brick color mixed with lime is applied directly onto the surface which is later scratched to reveal the white lime underneath usually rendered in proportions of the brick tile. An example of this work can be found at the Shrine of Shah Shams at Multan.

The traditional techniques in their entirety are no longer used by the Multan artisans. Some aspects have been retained such as the preparation of brushes which still continue to be made in the earlier method as well as the *sozenned khakas* and their transference to the surfaces. Paintings are now made on dried cement plaster surfaces using oil paints and thus cannot be called frescoes but more appropriately wall paintings. Ustad Mian Baqir Naqaash of Multan explained that he has developed a technique of mixing oil paints with zinc oxide powder, burnt sienna, raw sienna and *hurmachi* to soften the colors. Examples of Mian Baqir Naqaash's work are in the interior of the Holy Redemption Cathedral at Multan where he is currently working using the modified techniques, rendering traditional motifs within the cross and other symbolic but non figurative iconography of the Christian faith.

The decorative ensemble at the Shrine of Zain al Abedin at Lar exemplifies, perhaps, what the master craftsmen were trying to achieve



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48. Detail of the Tree of Life in the Khakwani Mosque, Multan.

49. Mosque at the Sadiqgarh Palace, Dera Nawab Sahib. Doorway decorated with fresco and two cypress trees.



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Shrine of Shah Shamas Sabzwari, Multan. A craftsman doing *Taaza Kari*.

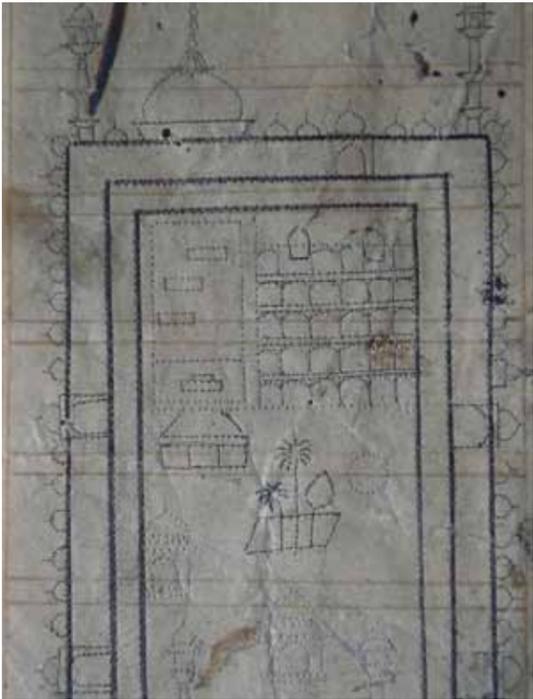
Detail of fresco work in the Holy Redemption Church, Multan.





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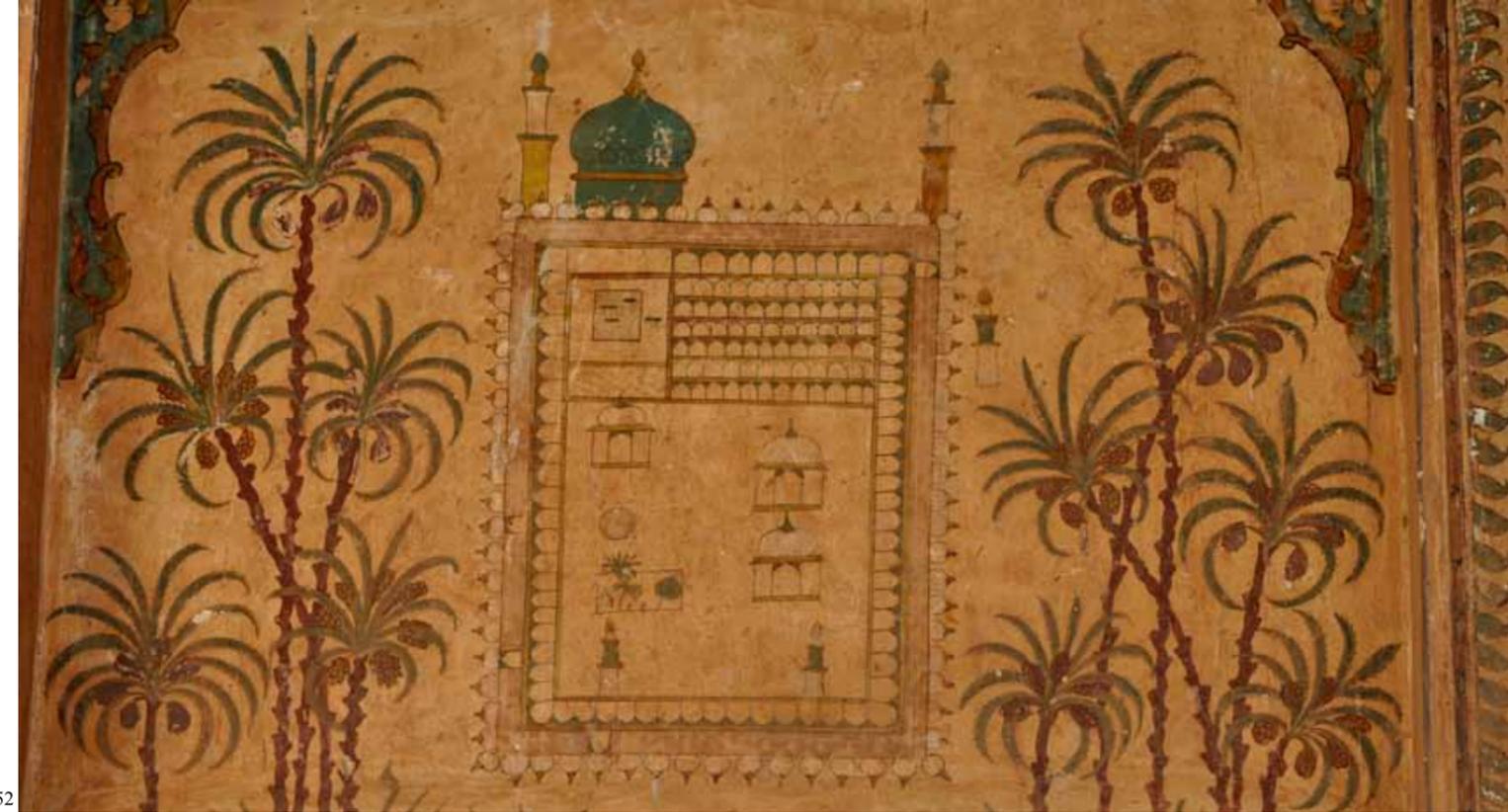
through the internal and external ornamentation of the shrine. The main shrine which has the remains of Shaikh Zain al Abedin has not been subjected to the extensive changes of the ornamentation that is seen elsewhere and thus the original has survived although considerably damaged. The last record of the restoration work is on the internal wall surface which states “naqaashi repairs carried out by the order of the Majlis Khana Khankha Sharif, dated 1325 AH “. The profusely frescoed wall surfaces of the veranda and the main chamber has a variety of trees, foliage and decorative floral borders which create an impression of the celestial garden of paradise in which lies the remains of the Sufi saint. The grave covered with a carved canopy invoking the pavilion in a garden. A profusion of the Tree of Life motif includes the pomegranate tree, date and coconut palms, apple blossom trees, apple trees, mango trees, floral shrubs entwined with fruits such as grapes and pomegranates, floral trees rendered with different flowers such as the *gul-e-daudi* (*chrysanthemum*) , *anar kali* (pomegranate flower) as well as floral shrubs and trees placed in vases and bowls with a selection of fruits such as mangoes, pomegranates, apples and pears further emphasizing the celestial garden aspect of the ensemble.



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In the veranda leading to the grave chamber are two frescoes with architectural plans which show an arcaded rectangular courtyard with cupolas on the periphery and some structures within. Both plans are different in the sense that in one there is a structure shown at the upper end which appears to be the square shaped grave chamber of the saint which is surmounted with a green colored dome; attached to that on the right is a structure which appears to be the mosque within which now is the grave of Zain al Abedin’s wife. The second architectural fresco is somewhat similar to the extent that it too has an arcaded rectangular courtyard with some small structures within, however the grave chamber of the saint is not shown. The arrangements of minarets in both the frescoes is the same, with two prominent ones on the upper end, two small ones at the lower end and two external to the structure on the right side which suggests that both of these plans are of the same place. In both cases the building rests within a grove of palms, date palms in the grave chamber fresco and coconut palms in the second rendering. The exquisite timber ceiling of the grave chamber is decorated with floral *naqaashi* embedded with mirrors with a prominent motif in the center of an eight pointed star created out of a revolving square.

- 50. Shrine of Zain al Abedin, Lar. Grave Chamber Fresco detail showing a grape vine with flowers
- 51. Sozzened khaka of the fresco in the grave chamber of Zain al Abedin, Lar.
- 52. Grave Chamber of Zain ul Abedin. The fresco shows the Grave Chamber and the compound of the Shrine.
- 53. The Fresco below is the second architectural motif presumably of the shrine compound but without the grave chamber.



52



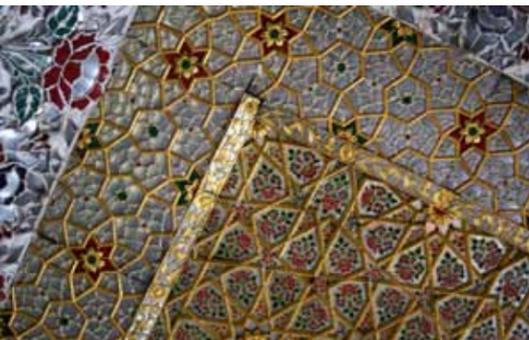
53



54a

SHEESHA KARI

The craft of *Sheesha Kari* has reputedly been in existence in the South Punjab region for about two centuries¹¹. Used mainly as ornamentation for the internal walls or ceilings in shrines and mosques this exquisite craft gave rise to the genre of “Sheesh Mahals” which are large rooms in *havelis* and palaces which are embellished with mirror work. Exquisite examples of this can be found in the region such as the Sheesh Mahals in the walled city of Bahawalpur, Taunsa Sharif, Multan and elsewhere. Multan’s artisans, who were considered the acknowledged masters of this craft, were called upon for various assignments in the region and elsewhere. It is claimed by some of Multan’s lineage families of *sheeshakars* that their forefathers embellished some of the exquisite ceilings of the Mughal period buildings. In the walled city of Multan, the Shrine of Hafiz Jamal near Aamkhas Bagh and the Masjid Wali Muhammad Khan mosque, built by Nawab Ali Muhammad Khan Khakwani in 1657 CE, popularly referred to as the Khakwani mosque are excellent examples of this craft. The Shrine of Musa Pak Shaheed inside Pak Gate of the walled city of Multan is another fine example where probably the earlier frescoed wall surfaces have been partially covered with an ensemble of the tree of life motif and calligraphic script. A few years back the interior of Shah Yusuf Gardezi’s shrine was also embellished with *sheesha kari* ceiling replacing the earlier stucco tracery work.



54b



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The technique of *sheesha kari* is fairly simple. The finesse of the work is achieved through well drawn *sozenned khakas* and skillful cutting and embedding of glass pieces. *Sheesha kari* was traditionally done directly onto the surface of the wall or ceiling but now chipboard panels are also being made and affixed to the surface. The traditional method as described by Ustad Muhammad Ajmal Chisti of Multan involved the preparation of the *khakas* by the *ustads* and according to the design, pieces of 1mm mirror/glass, either colored or plain, are cut with a diamond nib pen into the desired shapes. The surface of the wall or ceiling is leveled to ensure that the work when ready is even. *Sozenned Khakas* are transferred to the surface through dabbing with charcoal or *neel* powder and the cut pieces are stuck onto the surface using a paste prepared with synthetic varnish, white glue, *kikar* gum (*Acacia Arabica*) and *dana suresh* (granular gum) well mixed together. After the glass pieces have been fixed to the surface they are allowed to dry for at least 24 hours and when the entire piece has been prepared it is covered with plaster of Paris and the excess is wiped with a wet cloth. The final finish to remove all excess material and polish the glass pieces is done with petrol using rag cloth. Ustad Muhammad Ajmal Chisti learnt the craft of *Sheesha Kari* from Shaukat Hussain and Malik Muhammad Ashiq Naqaash, two of Multan’s acknowledged *ustads*. Ustad Ajmal Chisti’s work can be seen both in the Multan monuments such as at the Shrine of Shah Shams Sabzwari and elsewhere, the most prominent being the Serena Hotel, Aiwan-e-Sadr, State Guest House Lahore, Governor House Lahore and in some private residences.

54a/b. Mohammad Khan Wali Mosque. Detail of gold leafing and *sheesha kari* on the ceiling of the prayer hall.

55. Shrine of Shah Shams Sabzwari. Dome of the Grave Chamber which has recently been embellished with *sheesha kari*.

56. Shah Yusuf Gardezi. Interior of the Grave Chamber which has recently been embellished with *sheesha kari*.



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WOOD WORK & OTHER CRAFTS

Wooden ceilings embellished with *naqaashi* and sometimes embedded with mirrors is yet again a unique and exquisite craft that can be found in the traditional buildings of the region. Examples from Uch Sharif such as the Shrine of Jalal Din Surkh Posh, Abu Hanifa, Jahaniyan Jahangast and Rajan Qattal show the manner of construction of flat roofed structures supported on timber columns, beams and brackets. The elaborately embellished timber ensemble is rendered with carvings, *naqaashi* work of floral motifs sometimes embedded with mirrors and lacquered. Inspired by these earlier examples the embellished timber ceiling was frequently used in private residences such as the Bokhari Haveli at Jalalpur Pirwala, the Legari haveli at Choti Zarin, the Durbar Mahal at Bahawalpur and several other such large residences built for the wealthy landed gentry.



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The *naqaashi* lacquered ceilings have sometimes raised motifs rendered which according to Mian Baqir Naqaash are done with a special technique referred to as "*bathor*". For this clay is obtained by scraping the clay from an in-use *tandoor* (earthen oven) or if that is not available a block of clay is placed in it and when thoroughly baked it is grinded and mixed with *suresh* to form a paste with which the patterns can be made in relief of varying depths with a squirrel tail brush. This is also used in the base for gold leafing and gilding work.



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Tarseem Bandi ceilings can also be found mainly in the *havelis* such as that of Maroof Khan Abbassi *Haveli* in the walled city of Bahawalpur, the Abbassi Palace inside Fort Derawar and several others buildings. Carved and fretwork doors, window and ventilators are found in some monuments a few of which have been very skillfully crafted such as at the Shrines of Baha-ul-Din Zakariya, Shah Rukhn-e-Alam, Pir Qattal at Jalalpur Pirwala and others. Wooden *jalli* screens in patterns of the Punjab *pinjra* work can be found frequently in both the religious and secular buildings.



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- 57. Shrine of Shah Shamas Sabzwari, Multan. Wooden door frame.
- 58. Bokhari Haveli, Jalalpur Pirwala showing *pinjra* style wooden fretwork.
- 59. Shrine of Zainul Abedin. Detail showing *sheesha kari* with *naqaashi* in a timber ceiling.
- 60. Shah Shams Sabzwari, lacquered and *naqaashi* ceiling. The flower motif is often found in the historic buildings of South Punjab.

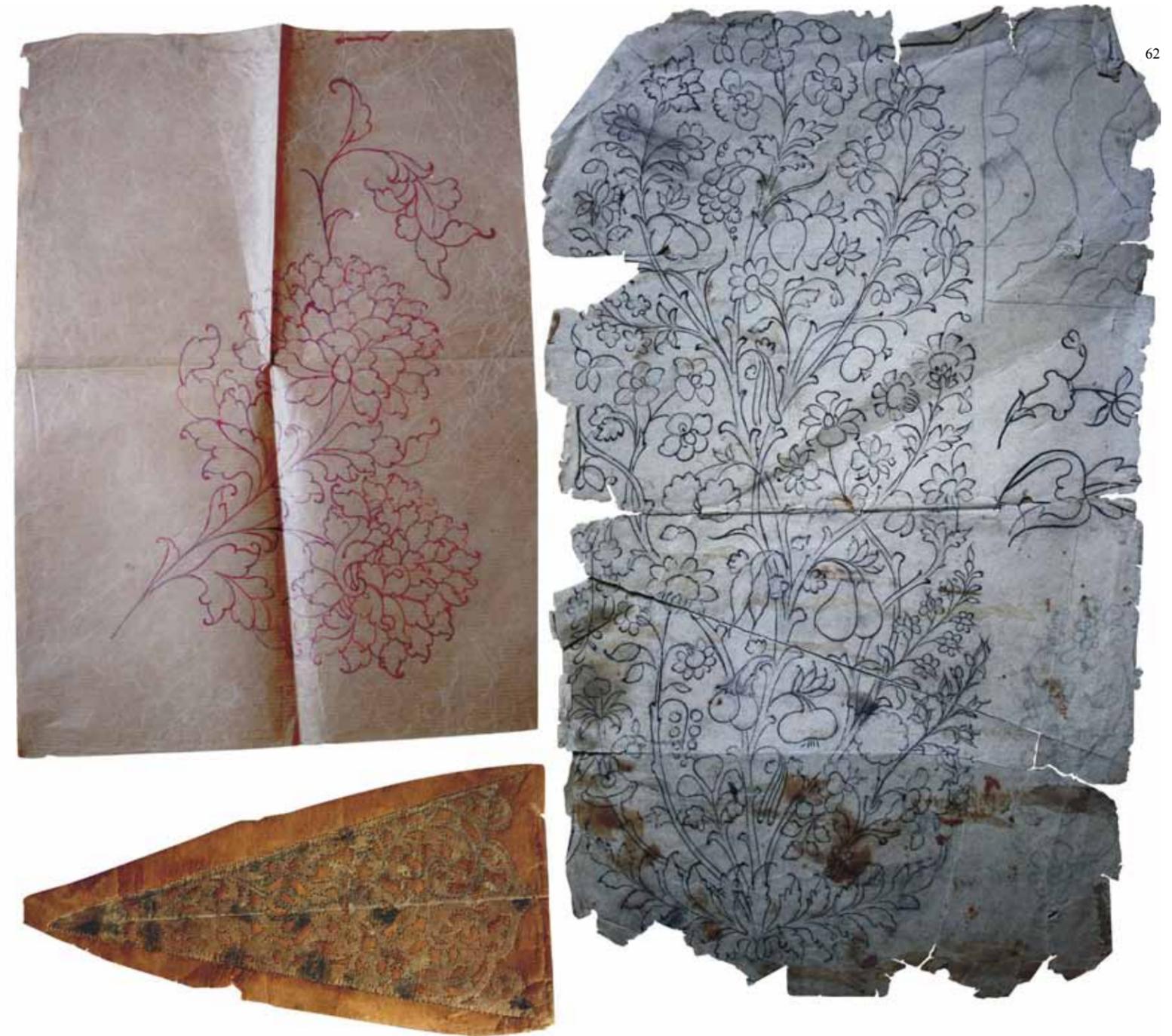
NAQAASH BARADRIS OF MULTAN

Looking at the extensive and exquisite monuments from the Sultanate and later periods which are found in South Punjab one cannot help being intrigued about the master builders and artisans who were responsible for these works. Very little is known about the artisan families and *baradris* who rendered the earlier works in the region's historical buildings for this aspect has not received much scholarly attention and information remains anecdotal. Historical written sources are rare and the only instance of any acknowledgment of the artisans on a building is a plaque on the Tomb of Sultan Ali Akbar which records that Ibrahim and Rajab, sons of Musa of Lahore were the architects. Writers mention that Hafiz Jamal's shrine was constructed in 1810 CE under the supervision of Khawaja Khuda Bakhsh Tamiwaly and Khawaja Muhammad Isa of Khanpur, who were disciples of the saint-philosopher. The similarity of internal décor of the mosque at Khairpur Tamewala in district Bahawalpur supports this contention. Given the absence of records there are many claims made by the present artisans that their ancestors were responsible for some historical structure or the other. Often these claims are made by several for the same work thus it becomes impossible to discern the truth. This led us to a search which revealed some excellent resource material in the collection of a family of *Naqaash* in Multan the earliest of which dates back to about 150-200 years.

THE MIAN FAMILY OF MOHALLAH KHAMANGARH

Embedded within Mohallah Khamangarh (The Bow Makers quarter) of the walled city of Multan is Mohallah Kalin Batta which is the traditional abode of a family of well known *Naqaash* of Multan. The Mian family traces their origins to Iran which according to Mian Baqir Naqaash, the present scion of the Mian family, was some centuries ago but he does not remember whether the crafts of book binding, illumination, calligraphy and *naqaashi* for which the family became famous, was learnt in Multan or these were the skills which they brought with them from their home in Iran. Not much is remembered of the earlier days but Mian Ghulam Mustafa, Baqir's great great grandfather who lived and worked in Multan has left behind a cache of *khakas* and drawings which are now part of the family's treasured possession. The family can thus trace their connection with these crafts to Mian Ghulam Mustafa's drawings and earlier through the family folklore to about 17th- 18th centuries. The family retains some of his drawings and *khakas* which continue to be used as reference for the work that they are now doing. Mian Baqir's great grandfather, Mian Ghulam Murtaza and his brother ran

61. Flower *khakas* attributed to Ustad Mian Abdullah Naqaash.
 62. Fragments of drawings of different flowers by Ustad Mian Abdullah.
 63. Spray of *Gul-e-Daudi*, a fragment of a drawing of *Hum-a-Gul*, *khaka* for the segment of a dome probably for a book cover by Mian Abdullah Naqaash.



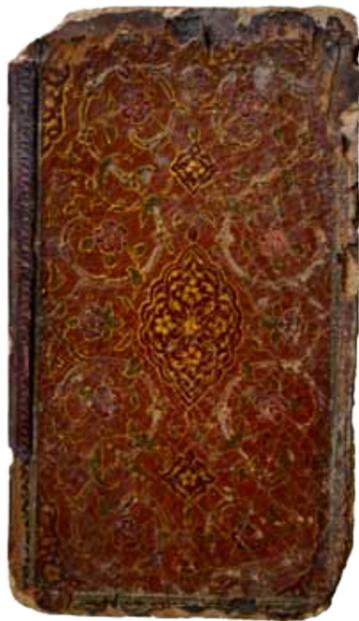


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a successful business in the Bow Makers quarters. Mian Yasin Naqaash was an acknowledged master calligrapher and is reputed to have always signed his work as “Mian Yasin *Khusnaweez*” (calligrapher) indicating his position in the family business. However, he appears to have been given various assignments of fresco painting as well both within Multan and elsewhere. Baqir Naqaash recounts that he had worked on the frescoes at Mohabbat Khan Mosque in Peshawar, the main mosque and Shrine of Hazrat Shah Suleman (d. 1850) at Taunsa Sharif particularly on the veranda walls.

From the Exercise Book of Mian Yasin Naqaash which is in the family collection, one can see his exquisite drawing capabilities. Done with squirrel hair brush and with ink in *syiah qalam* this little book remains a source of inspiration as do the *khakas* prepared by him which are also in the family’s possession. Yasin’s brother Ghulam Murtaza was considered as the expert in book binding and illumination, thus the family prepared a number of books both on orders as well as calligraphic copies of the Quran to be gifted in the dower of every family member. Mian Ghulam Sarwar’s son, Mian Allah Wasaya and his son-in-law Mian Abdullah Naqaash continued with the family tradition and built upon it with their own repertoire of designs and compositions. Their *khakas* are now being extensively used as references. It is interesting to note that among the repertoire of flowers there are some which have been repeatedly used on the walls of shrines and mosques and could have been either done by the family themselves or their *shagirds*. Apparently the tradition is that birds, animals and human figures are used only in secular buildings while Quranic *ayaats*, geometric patterns and floral arrangements are for religious buildings. Locally called *Beirani* which literally means external or *gul-kari* i.e. flower rendering, each of the traditional motif and flower has been given vernacular names such as *Gul-e-Daudi*, *Anar Kali*, *Khat-e-Turgah* and so on. Abdullah Naqaash was considered an expert at *gul-e-daudi*, although he rendered with great ease all the other flowers in the repertoire as can be seen from the exquisite *khakas* he left behind which continue to be used as references.

The “*basta*” (briefcase/bag) of Mian Abdullah Naqaash gives interesting insight into the development of the art of wall painting in Multan and provides some indication into when factory produced paints started being used from the shade cards and the catalogues in the *basta* titled “fresco distemper”. Another catalogue of Pestonjee P. Pocha & Sons, Poona (established as a small shop in 1884 in Pune) containing the pictures and drawings of various flowers was used by Ustad Mian Abdullah Naqaash. According to the information provided by his nephew Baqir, Abdullah Naqaash would also often go to the gardens to study and draw the flowers and foliage and later use these for his compositions. The *khakas* attributed to him show the drawings of *Hazara*, *Susaan*, *Zab Bakh*, *Kalga*, *Gul-e-Daudi*



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63-64. Book Cover in gold leafing attributed to Mian Ghulam Murtaza
65. Sketches from the exercise book of Ustad Ghulam Yasin

(chrysanthemum), *Nargis*, (narcissus) *Anar Kali* (Pomegranate flower) and others.

Mian Baqir Naqaash now carries on the family tradition of wall paintings. He has honed his skills through tutelage with some well known *naqaash* of Multan. With Ustad Mureed he, alongwith other *shagirds*, worked on the restoration of the ceiling of the Shrine of Pir Rajan Qattal in Uch Sharif which was restored under the guidance of Waliullah Khan of the Department of Archeology and under the tutelage of Ustad Shabbir Naqaash, Baqir further developed his skills. Another tradition followed by artisans is that of *baeet* (allegiance) to a Sufi Saint because of the belief that a work of art being a creative act is a prayer to extol the Almighty. Mian Baqir is a devotee of Babu Jee Sarkar of Golra Sharif in keeping with his ancestor's ways, each of whom gave their allegiance to a Sufi saint in Multan and elsewhere. However, the technique he now uses is no longer the traditional fresco methods of the earlier days as can be seen from his skillfully rendered work at the Holy Redemption Cathedral in Multan. With the oil paints diluted with other materials, as described earlier, the work has some of the softness of the true fresco but lacks the muted affect of authentic works.

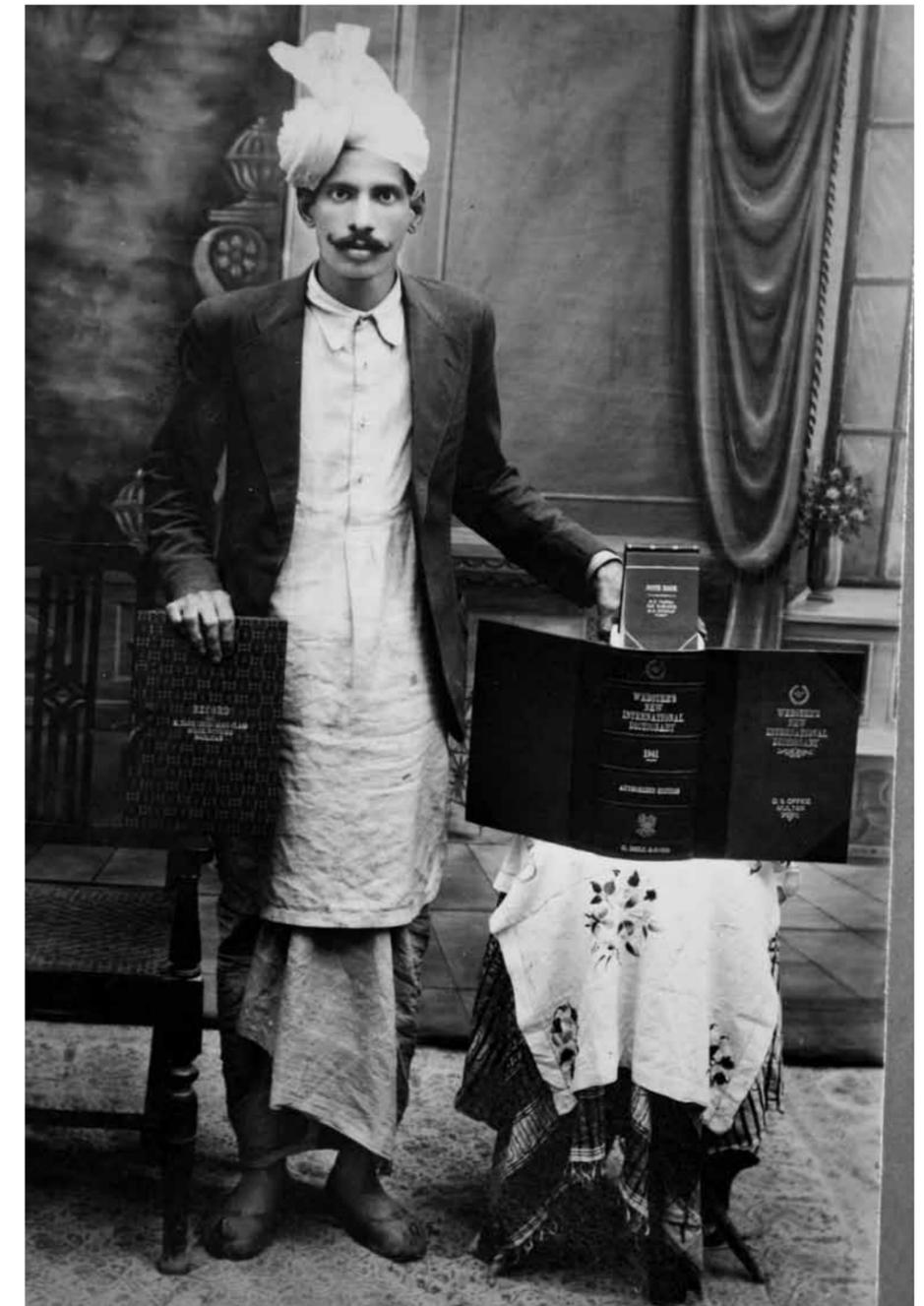
Another well known family of *naqaash* is that of Malik Abdul Rahman who claims to belong to a lineage family of artisans of the Rajput clan. According to the family it is said that they embraced Islam in the 13th century under Multan's primer Sufi of the Suhrawardiya *silsila*, Baha-ul-Din Zakariya, and according to their narrative they were already at the time known as a *baradri* of artisans in Multan. Upon conversion to Islam and under the influence of the great Sufi their artistic repertoire changed from its earlier figurative work depicting Hindu mythological imagery to the geometric and floral designs which are more in keeping with Sunni Islamic teachings of the Suhrawardiyas. As it was customary for the artisans to owe allegiance to a Sufi Saint the philosophical teachings of the *silsila* permeated the artwork rendered by the particular *baradri*.

Ustad Abdul Rahman has the *khakas* in his collection which still continue to be used as references for the work he does now. Several of these are claimed to belong to Malik Muhammad Ashaq and Ustad Adullah, his father and grandfather respectively. It is ofcourse not clear whether these motifs continue to carry the same meaning that it did in the past or whether it has become more of a design element used merely for its decorative value. As in the case of the Mian *baradri*, Abdul Rahman is now using the modified technique of painting on dry surfaces with oil paints. Ustad Abdul Rahman attributes this change of technique to his grandfather Ustad Abdullah Naqaash which according to him was in response to the needs of the time.



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66. Ustad Baqir Naqaash with Ustad Mian Abdullah Naqaash's Basta.
67. Photograph of Ustad Mian Nazar Muhammad at the Commissioner Multan's office. Mian Nazar was a renowned *jildsaz* of Multan. He also worked on a number of books for the Nawab of Bahawalpur's Library. The family had established a firm in Multan specializing in *jildsazi*, *naqaashi* and fresco painting in the 1700s.



This was clearly during the British period but it is not clear whether this was the time that the original technique of preparing lime surface and rendering on wet paint was changed to the later use of distemper/oil paints on dry plaster surfaces in the family repertoire. Shrines, mosques, palaces and *havelis* in Multan and elsewhere have been attributed to the *baradri* such as in the Durbar Mahal Palace Complex in Bahawalpur. It is said that Usad Abdullah Naqaash received a gold medal from the Bahawalpur State in 1930 for the work he rendered in the state and much later, in 1990, he was also awarded the President's Pride of Performance. Abdullah's son Muhammad Ashiq Naqaash (b. 1933) became a famous *naqaash* who was also known for his work on camel skin. Famous *naqaash* in the lineage mentioned by the family include a few generations of artisans starting with Ustad Elahi Buksh Naqaash, Ustad Rahim Bukhsh Naqaash, followed by Ustaad Khuda Bux Naqaash, his son Abdullah Naqaash and his son Ashiq Naqaash to the present scion of the family Abdul Rahman. The works attributed to Ashiq Naqaash include the Awan-e-Iqbal (1996-97), Serena Hotel (1983-86), Prime Minister House Islamabad, restoration at the Durbar Mahal Complex in Bahawalpur (2004), which is claimed by the family as having been done originally by their ancestors, and some shrines and mosques. Just before his death in 2005 Ustad Malik Ashiq Naqaash prepared a book for the teaching of *naqaashi* titled 'Abjad-e-Naqaashi' which remains unpublished.

68. Detail of *Sozzened Khaka* with charcoal dust marks attributed to Ustad Ghulam Yasin.
69. Fragment of Drawing attributed to Ustad Allah Wasaya from his exercise book



ENDNOTES

- 1 Hieun Tasang (641 CE), Abu Zaid (c 916 CE) Al Biladuri (883-84 CE) Idrisi (c 1108v et al. See Chaudhry, Nazir Ahmad, (2002) Multan Glimpses, Sang-e-Meel Publications, Lahore pages 58-60
- 2 Interview with Muhammad Wajid Naaqash, Dated Multan 8th July 2009, Aisha Imdad Report “Situational Analysis of Craft Sector in District Multan & Bahawalpur” ; Pervaiz Vandal & Associates unpublished report for UNESCO-Norway funded Project “ Mapping of Cultural Assets in District Multan and Bahawalpur”
- 3 Srivastava, RP *Punjab Paintings*, page 12 Abhinav Publications, India 1983
- 4 Ibid page 12
- 5 There are conflicting dates given by various writers regarding the life span of Sakhi Sarwar. Sir Denzil Ibbetson places him in the 12th c while Major Templeton in the 18th c. The Sikhs believe that he lived during the time of Baba Guru Nanak. See *A Glossary of the tribes and castes of the Punjab and North-West Frontier Province, Volume 1*-H.A. Rose
- 6 http://en.wikipedia.org/wiki/Sakhi_Sarwar. This can at best be considered as an approximate date for there are conflicting dates given by various writers.
- 7 J. Ph, Vogel *The Jahazi Mahal, Shujabad* in Journal of Indian Art, X, No. 85, Jan 1904, pg 39
- 8 Ahmed Nabi Khan *Multan: History & Architecture*, Institute of Islamic History, Culture & Civilization, Islamic University, Islamabad 1983
- 9 R P Srivastava, page 11-13 *Punjab Painting*, Abhinav Publications, India, 1983
- 10 Ustad Saif ur Rahman is Lahore’s leading fresco painter who faithfully works in traditional techniques both for new and restoration assignments
- 11 Jamil, Tariq and Gardezi, Has-Saan page 118 *Crafts of the Punjab, Vol II, Multan*, Punjab Small Industries Corporation. Nisar Art Press Lahore. 1988





THE ODES OF CHOLISTAN DESERT



THE ODES OF CHOLISTAN DESERT

NASRULLAH KHAN NASIR

Rohi is an ancient and local name for the Cholistan Desert. I presume that when the lush green Hakra Valley was converted into a vast and extensive ocean of sand, then the fertile and prosperous valley would have been buried in the sand dunes. When River Hakra was lost under the soil, then this barren and desolate desert would have been named as *Roh* or *Rohi*; and it is possible that the vast land deprived of fertility, sterile with sandy soil became a land unable to sustain its natives. This region has been credited with various credentials of *Rohi*, *Thal*, *Maro* and *Cholistan*. Even today, the aforementioned references have been the characteristics of this desert. The central part of the ancient Indus Valley Civilization had already been the carrier of the glory of the Dravidian Civilization centuries ago. The archaeologists divide the primeval civilization of Indus Valley into three periods, the initial is called as the pre-Harrappan period, which extends from 4000 to 3000 BCE, the second is known as the developed era and extends from 2500-2000 BCE, to the last stage of the Harrappan period up to 1800 BCE. When the renowned archaeologist of Pakistan, Dr Rafiq Mughal evaluated the excavated clay pottery and other antiques from the surface of the scattered reminiscences found at the archaeological site of *Ganweri Wala* in Cholistan Desert, he identifies the material to be contemporary to the third and fourth underground layer of the Moenjodaro ruins.

This great breakthrough forced the archaeologists to determine the pre-Harrappan as the age of Hakra civilization. A fact which indicates that the birthplace of the great civilization of the Indus Valley which is three to four periods older than Moenjodaro and this great and ancient civilization of the Hakra was born in this region and then flourished. This is the reason that the maximum reminiscent of the developed Indus Valley have been discovered from this area. The statue of dancing girl found in Moenjodaro, its nexus with the *Katha Kali* dance of the Dravidian civilization and such



1. Pottery Shards at the Archeological Site of Ganweri Wala.



seals with the imagery of ancient musical instruments are ample proof of the fact that the society existing at that time was very fond of fine arts like dance, music and melodies. The rendering of songs and the melodies were immersed in the soul of that society.

According to the conclusions of the renowned researcher Ain-ul-Haq Fareed Koti, the melodies of *Mani Puri* have been greatly influenced by the Dravidian impacts; following which history adopted a new course and the ancient civilization of Indus Valley was converted into the Aryan civilization and an entirely different culture overwhelmed this part of the world. The newly arrived Aryans gradually made this soil their abode and on this place of *Rohi*, right in the middle of the area of the Indus Valley civilization extended over thousands of square miles, was compiled the most ancient *Rig Veda*. The author of *Indian Vedic*, Madam Z. A. Ragussun, mentions that determining of this area as Punjab is not correct because this is the central region; where on one side *Shatadur* or *Sutlej* would flow and on the other two sides *Sapatsindhu* or *Indus River* and *Sarswati* or *Hakra* used to flow. With this irreversible witness, the place of composition and compilation of *Rig Veda* is clearly determined and this is the region where the most ancient literature was created in the form of *Vedas* and in the praise and admiration of the rivers flowing around Bahawalpur, i.e., *Sutlej* or *Shatadur*, *Indus* or *Sapatsandhu* and *Hakra* or *Sarswati*, the Aryans composed a number of religious songs and melodies. They also mentioned the tale of their magnificence and rendered eulogies based on their grandeur.

Sarswati flows and produces noise and tumult. It provides us food and is like an impregnable fortress for us, a citadel of brass like a warrior who has been causing his chariot to run fast and similarly the Sindhu stream flows swiftly and leaves behind other ravines.

Sarswati is the most sacred of all tributaries and brings wealth and welfare for the world. The people who are inhabited on its banks are blessed with milk and honey through its water.

Similar verses and melodies are also found in praise of River Indus.

The glittering, brilliant, majestic, invincible has been blessed with more quantity of water than other ravines and it is elegant like a beautiful mare.

(*Vedic Hind -Chap 7, pp: 203-204*)



2. Camels with *ralli* saddle near Fort Bijnot.
3. At Basti Bijnot.

Similarly another melody which is like a rare gem of historical significance is the one in which mention of Biyas (*Vipash*) and Sutlej (*Shatadur*) has been made with reference to their parallel flow.

In unison and tantalizing with each other like two released mares or like two cows playing with each other, in the similar way Vipash and Shatadur descend from the mountain and bring water, which is absolutely white like milk.

Likewise many verses and melodies of Rig Veda leave us in excitement, but moving further we discovered a melody, in which the poet chats with Sutlej and Biyas,

O' sister I have brought my chariots from "very" far off place, so please bend yourself for a while, so that my chariots may go to the other side safely and soundly.

The streams address the poet and replies:

We will definitely obey you and change our direction before you, like an obedient slave bends before his master or a bride before her bridegroom. But you must not forget our reference in your composition, so that when the generation of indefinite future will listen to these verses and melodies, they may not forget us and pay due respect to us.

(*Vedic Hind Chap: 8, p: 247*)

The fact is quite amazing for us that even centuries ago there was the awareness about the eternity of a masterpiece of an eulogy or melody which can survive for centuries, even if flowing rivers dry up. As we go through these lines now, we see that Biyas and Sutlej have been enshrouded in coffins of sand while a quotation of a poet of thousand years ago, or the melody of an elapsed period provide the remembrance of the truth of the text of the article. Civilizations are thus reflected and survive in poetry.

The question arises that when centuries ago the *Saraswati* or *Hakra* was lost and the land converted in a desolate and an uninhabitable desert, whether the pieces of music and poetic art also perished along with the fertility and prosperity of the area? Where the cultural heritage was lost, what was the elegance of *Hakra Valley*? Whether it is possible to discover the marks of



4. Nomads of the *Rohi*.
5. Shelter of the nomadic tribes.



the distant past in this vast and extensive desert or *Rohi* which would have references to ancient times? During the search for the reminiscences of the ancient *Bheel* tribe of Cholistan desert, I got a chance to come across an old nomadic *Bheel*, who was about one hundred years old, *Lakha Jee Bheel*, and simultaneously interviewed him and listened to a melody. *Lakha Jee Bheel* used to render this melody with the help of a traditional musical instrument, *Ranrti*, which was earlier fabricated with the nerve chords of animals which were now replaced with the fine wires of metal. The text of the melody is as under:

*The night was passed in traveling and the Sun
was rising,*

*As the daylight scattered, the horses had reached
the ocean*

*And a storm of fumes due to tidal waves had
erupted in the sea.*

*The water was getting jet black and everyone
was greatly frightened with its inundation.*

*The chief asked that how the ocean would be
crossed. His co-travelers said that they swallow
the ocean in a single sip*

*And then put the remaining water in the water
sacs,*

Then the chief said that then all the marine life

*Including fish, crocodile and other animals
would die,*

*So erect your lancers in the water and make
bridge of arrows,*

To make crocodiles your slave,

*Then the surplus water of sea was filled in the
sacs*

And the level of water lowered

And reached the level of the toes of horses



6

6. A young boy under tutelage of the tribal elders for learning the oral poetic traditions of the community, the future tradition-bearer
7. The nomadic tribes narrate poetry from their rich repertoire while wandering in the desert.



7



*The rumbling of the camels started resounding
from across the ocean*

*And all of them safely landed on the other side.
Everyone put off their luggage hurriedly and
sat down on the mats, beds*

And put the pitchers on one side.

This is a short extract from a great epic, which relates to the nomadic vocalist and storyteller of the Cholistan, Lakha Jee Bheel. According to him this marathon verse is a part of a long tale, which is known as *Bapu Jee's tale* and this nomadic tribe is a protector of this ode for the last seven successive generations. Lakha Jee told me that he had learnt this very long melody or tale by heart from his father, in a period extending to six years. If this melody is studied in detail, then this presumption is strengthened that it is related to some lost part of its contemporary Vedic song due to the sound effects of Dravidians in its rendition of great warrior style diction and its mode. The assurance to the chief for seeking permission for sucking the water of the ocean in a single sip and the filling of surplus water in the sacs or to erect a bridge by nailing the lancers in the ocean and proper arrangements of the arrows is a lucid and amazing imagery. The signifying style of the *Veds* has been adopted in the same manner, as has been mentioned earlier through the dialogue of a poet and two rivers, which has been determined by Madam Ragussun as relating to the same period when the Aryans were passing through Hakra Valley or Sutlej to Ganges and Yamuna. It is our presumption that the time period determined for the epic verse, tale or poem, is when the Aryans were entering Hakra Valley from Indus Valley, because the Aryans would call Indus as *Sindh Sagar* (ocean). This refers to their crossing the Indus Valley, because there they heard the sound of camel rumbling and green pastures on the other bank of the river. Otherwise the revolving reference of Ganga and Yamuna does not possess any significance. In this melody the crossing of Indus River and their settling in Hakra Valley has been mentioned. After many years of finding this war assonance, I had a chance to go through the composition authored by Romila Thapur, *Somnath*, in which the tale of *Bapu Jee* has been mentioned as an ancient war song of Rajasthan, the topic on which a British scholar has also researched some years ago.

In the ancient times, the usage of human voice was extremely limited. Similarly two to three musical notes were in practice, instead of the seven musical notes in use at present. The witnesses to this fact have been discovered in this part of world and in many other ancient centers of culture. At present when the ravine of seven musical notes is flowing,



8. A woman clad in *ghagara* and *bochan* battling the sandstorm near Basti Bijnot.
9. A Cholistani performer.

it invokes the desire to explore the past to search for a melody with two to three notes. Eventually I succeeded to have access to such a lullaby in which two or at some places three musical notes have been applied.

In this lullaby, a mother of *Rohi* while providing her new born child comfort through the rendition of the lullaby desires for her child, with prayers and good wishes, a prosperous future that God may bring the day when he travels from north to south, reaps the crop and offers him water with her hands.

In the Cholistan desert, the shepherds still blow the circular *Ghughhoos* made of clay with three to four inches radius. *Ghughoo* is considered to be amongst the most ancient musical instruments of the Indus Valley. Similarly in this unkind and barren desert only the illusions of water are visible instead of water at different places. These riverian songs rendered in the state of suffering from thirst even today remind us of the magnificence of the Hakra Valley. The discovery of riverian songs in this barren region is an amazing advancement as these songs bear witness to the historical significance of this region. According to old traditions, the abandoned and lost river of Hakra or *Ghara* used to merge with the Indus River at the place referred to as Patan Minara, a lost Buddhist temple near Rahim Yar Khan which is invoked in the song below.

Translation:

Come on and anchor my ferry;

My boat is filled with salt;

Convert it into sugar candy;

While the rainfall brings blessings

The fleet of Uch Rani starts sailing;

And the Indus stream merges with Ghara;

While the rainfall brings blessings

Come on and anchor my ferry.



10

10. A rudimentary shelter in Deep Cholistan.
11. The hostile environment of the *Rohi* gives few opportunities to the nomadic people.

11



Similarly even today, so many melodies can be found which are rendered in *Saraiki* language which are comprehensive translations of the ancient Vedic melodies. The nomads of this *Rohi* of metaphorical colors and reflections speak *Marwari* and other languages and dialects apart from *Saraiki*. This can be seen in the reminiscence of the ancient natives of Indus Valley, the *Bheel*, *Mainghwal* and other nomadic tribes who still speak such ancient dialects in which the folk heritage has been preserved in the shape of melodies, through which we can get an insight about the culture, society and civilization of those tribes. Hence in the remaining part of this article, I will mention the melodies of those dialects only instead of those in *Saraiki*. Presently almost in 65 countries of the world deserts have formed and the modern world is keen to know and understand the life style, social values, folk heritage and collective mutual wisdom of the nomads of the deserts. In the folk songs of these nomads, there are found some of their actualities and simultaneously their dreams which are concealed in these melodies.

The famous melody of the Cholistan desert, *Chirmi*, the darling daughter of her parents is presented below:

Translation:

O' ye, the beloved of your parents,

Don't go away from me.

I have got all the world's comforts for you.

The sweet and sour plums,

The banyan tree with intense shade on the bank of tributary

And the esteem of my tribe"

In this melody, the joint family system based on strength and love; and the sweet and sour fruits bear the status of truthfulness. The bank of the bay and a thick shaded tree is the earnest dream of every nomad. A number of melodies are found in favor of the blessings of the joint family system. With reference to the sacred honor of human relations, let's review another folk song known as *Moro Bai*,

Translation

Moro Bai all the green pastures have been left behind

And you have come to remind me in the desert and sand dunes.



12

12. Grinding wheat at the stone mill with *matkas* in foreground which continue to be made in the same design as found at the Hakra-Indus archeological sites of the desert.

13. Battling against the harsh environment, the communities have a unique and rich intangible cultural heritage.



13



14



15

My stranger brother,

Please don't forget me.

O' brother I am all alone.

Please tie the ropes of my tent very tightly, as this is a desert

And here the sand storm blows with great speed

In the last sentence, *Moro Bai* addresses her brother in a marked style and expresses woe concealed in her inner self. Similarly, in another elegy, the feelings and emotions of a daughter separated from her mother have been expressed. In this ode, the cry of a mother for help has been mentioned whose daughter has been married in *Jessalmir*; the mother says that if the camel is lost in the desert then who will recover him. In the next stanza, she expresses great hope that if the camel is lost, then the shepherd will eventually recover it someday, so she is also hopeful that her son will bring her daughter and herself together.

Most of these nomadic melodies are either based on prayers for rainfall or the delight and enchantment over the landscape after rainfall.

Translation:

The sand after the rainfall has humidified,

So please come back to the inhabitant, my dear.

At present there is vegetation all around,

So please come back to your native

Translation:

It looked like a dark current of lamp black,

When the lightening startled among the dark clouds

Translation:

The dark black clouds have covered the sky like mountains, and the rainfall season has landed

And the sky is also overcast.

14.-15. Young girls demonstrating how the *matka* is carried on the *Senu*, Village Bo danwalli, Mojgarh.

16. Mojghar Fort, Cholistan.





In this romantic weather,

I have been looking for you with eyes ornamented with lamp

Black

In the ancient melodies scattered in the Cholistan desert, the astonishing interpretation of love and conjunction; and separation and solitude have been expressed.

Translation:

O' breeze, my beloved breeze

Go along steadily,

'Cause I have been cherishing the remembrance of my dear ones;

So breeze, my beloved breeze

Go along steadily.

Translation of another song:

O' you the bird as beautiful as goose

Don't go away tonight.

If you stay with me

Then I will cook sweet meat for you

And on the eve of farewell

Will offer you a treat of deer's meat

I wish to make myself a container

And fulfill all delights of my heart.

17. The Persian wheel which continues to be used where sub-ground sweet water is available.

Translation:

The forehead of Momil is like a coconut

And his hair like black cobra;

Momil's nose is like a crescent of New Year;

Momil's eyes are similar to the ponds of red water in the desert;

Momil is the dearest of all.

In brief, there is a fascinating universe concealed in the melodies of the nomads of the desert. Its impact, romanticism, extremity of passion and the eternal human feelings and condition which are unmatched is undisputable; however, we are still not fully familiar with the great cultural heritage of the nomads of the Rohi desert.

17





THE VIBRANT HERITAGE OF
THE TRADITIONAL TEXTILE CRAFTS



THE VIBRANT HERITAGE OF THE TRADITIONAL TEXTILE CRAFTS

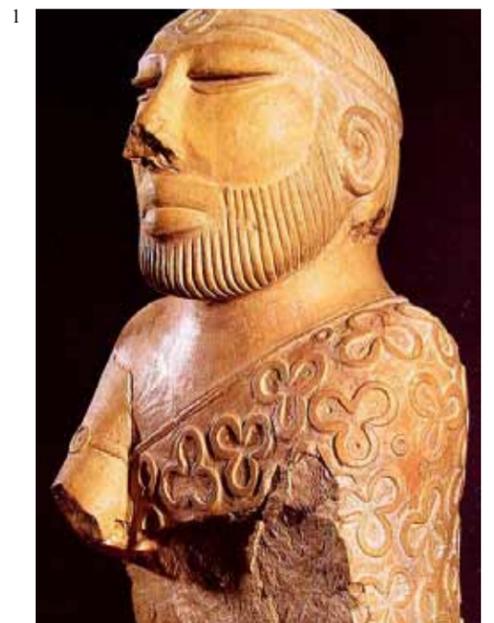
Aisha Imdad

The Traditional Crafts of South Punjab create a very colorful and vibrant picture embodying the culture and lifestyle of the people of this region. Crafts are the expression of the diverse and colorful traditions of the sub-cultural groups inhabiting the vast region, which gives each its distinct identity while providing objects, which still continue to be of use to the communities. These crafts are created by hand, usually with a great deal of skill and mastery which the artisan has acquired through centuries of family involvement. These creations are rightly known as the Traditional Crafts as they uphold the age old techniques and designs employed by the artisans in the creation of these unique items.

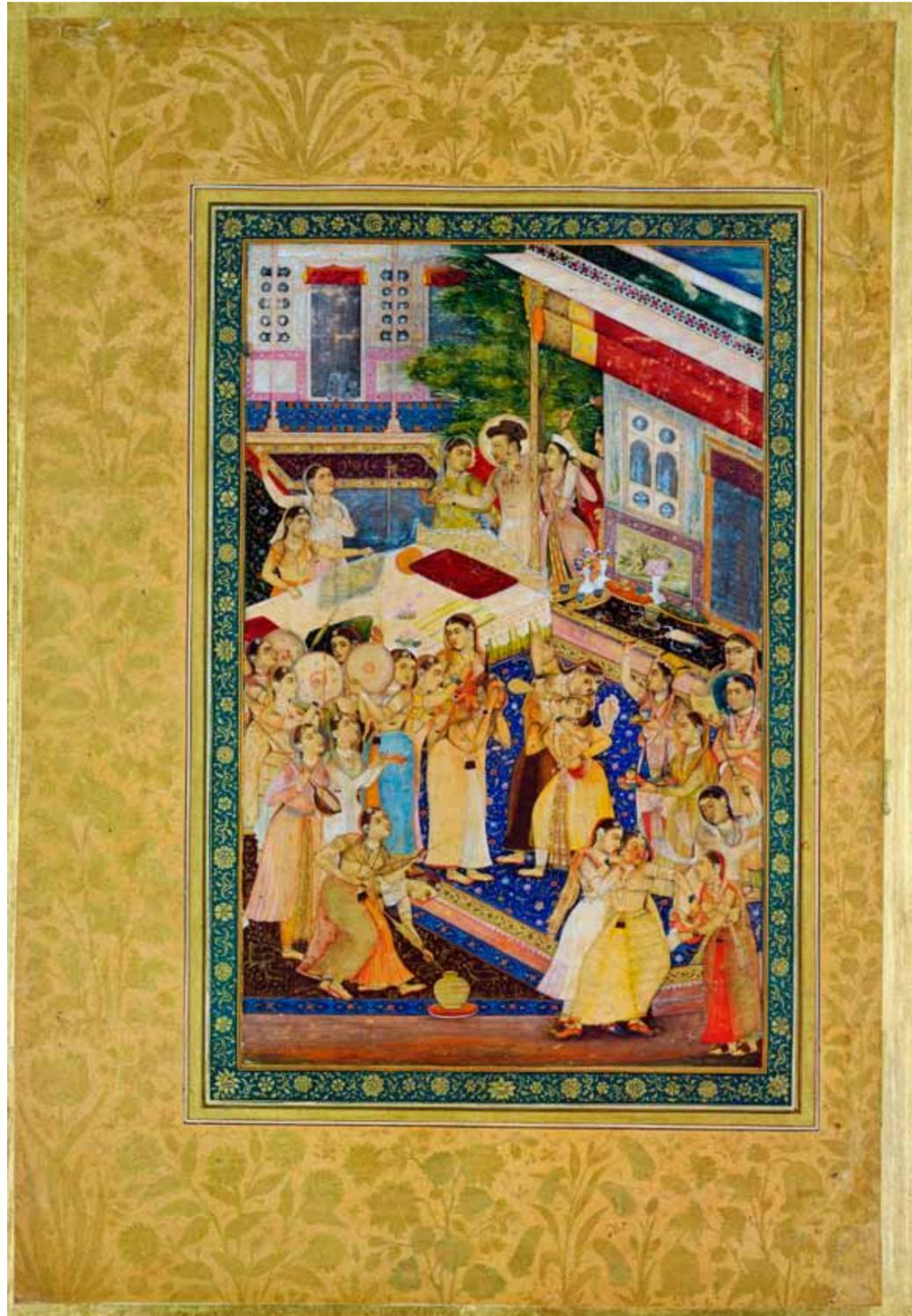
Historical Perspective

The origins of the textile crafts of the South Asian region are very difficult to trace as its roots lie in antiquity and no direct evidence or record exists which can lead to a specific time period or to their existence. The earliest indication of their existence comes from Mehrgarh where evidence of cotton growing has been found. The terracotta figurines found at the Indus valley sites also give us clues to the existence of the textiles as some figurines are dressed in shawls, skirts and turban like headdresses. The Neolithic era town of Mehrgarh in the Katchi plain of Baluchistan is considered to be one of the earliest settlement towns of the world and it has revealed the presence of cotton seeds dating to the sixth millennium BCE.¹

This evidence indicates that cotton was in cultivation since at least the sixth millennium BCE and cloth could have been woven out of that cotton. This is further supported by examining the bust of the priest king discovered from the Indus Valley who appears to be wearing a trefoil patterned cloak/garment on his left shoulder. Traces of floral pattern covered with red pigment have also been found on this bust.² The Priest King thus



1. King Priest of Indus Valley



2. A Mughal period miniature painting showing the colorful attire worn in the Mughal Court.
The festival of Holi, Courtsey, The Trustees of the Chester Beatty Library, Dublin.

indicates the existence of decorated or dyed cloth in 2500 – 1800 BCE. The trefoil pattern probably was made either in block printing, embroidery or tie and dye color technique. There is also the example of the terracotta statute of the mother goddess from the Indus Valley. The goddess is bare on her upper body but is wearing a *Ghaghara*/skirt like garment on her lower body. The check pattern on her skirt in black paint looks similar to the traditional *dhoti/lungi* design pattern worn till today by the Punjabi people. The example of the priest king with his shawl or cloak and mother goddess with her *ghaghara* gives a clear understanding that the textiles were definitely in use in Indus Valley civilization. The patterns suggest the use of various kinds of techniques that could have been applied to decorate the cloth.

The textile weaving of the prehistoric times became the basis of all the later development in the textiles of the South Asian region. The people of the sub-continent turned the textiles crafts into a timeless art form. Even today we see a large variety in cotton as well as silk and woolen cloth, which have distinct mark of the area where it is produced.

The Vedic literary sources confirm the use of textile in a variety of ways by both men and women in ancient times. Men used to cover their lower body with unstitched cloth where as women covered their lower body with a very brief sarong like cloth.⁵ These appear to be quiet similar to the Indus Valley civilization where the priest king is wearing what appears to be an unstitched cloth on his shoulder; the female figurine is wearing an unstitched skirt like garment on her lower body.

By the 2nd century CE there was a distinct change in clothing in the sub-continent. The statue of King Kanishka of the Kushan Empire shows him wearing an elaborate costume, which provides the evidence that by this time clothing had developed from unstitched to stitched apparel. The King is wearing a long coat like garment over his inner shirt and fitted pants tucked into long boots on his feet.⁶ A huge sword is hanging from a belt on his waist.

The development of textiles as ascertained through the rich and colorful cave fresco paintings of the Ajanta from 5th to 8th centuries CE also shows trends of dressing in yards of flowing unstitched and stitched fabrics by dancers, nobles and servants.⁸ The colors that are used are in natural tones i.e. white, various shades of brown and black.



3

The Greeks also mentioned the dress of the Indians as made of cotton in bright colors. A fairly detailed account by Alexander's Admiral, Nearchus, explains the dress code of the time which states that the populace wore clothes in layers including jewelry and leather shoes and use parasol as protection against hot scorching sun.¹⁰ In Gupta Period the textile crafts were further defined, developed and became more elaborate as many references to textiles development written by various writers are available. Kalidasa, a famous writer of Gupta period mentions the use of sari with gold embroidery in one of his plays. Whereas another poet, *Bana*, from 7th century CE in the court of Harsha mentions muslin, and silks in his writings.¹¹

The Indian textiles continued to develop in the same traditional pattern and style of stitched and unstitched cloth until the Mughals came to India in the 16th century. They were great patrons of textile arts and its development. Under their benefaction various kinds of fine hand woven brocades, silks and muslins with different kinds of embroideries were produced.¹² They also developed the layering of stitched and unstitched style of clothing into a more refined form. The *pishwas*, a long coat like shirt, or a *ghaghara*, a long skirt, *choli*, a small blouse, with *choridar pajama*, and a large unstitched shawl or *chaddar* on top. These textile styles and materials were famous all over the world and were exported to the West. To this day the women of India and Pakistan, in various regions, still wear a refined style of stitched and unstitched clothing.

Various paintings belonging to the Mughal times show exquisite textiles being worn by the Mughal royalty and courtiers. The ornate and rich textiles displayed in the colorful miniature paintings indicate that the textile craft had developed into an art form. From the wife of Emperor Shah Jehan to the dancing girls of the Mughal court, the costumes of the women were extremely rich and colorful embellished with intricate embroideries done in gold and silver work, encrusted with precious and semi precious stones, and also prepared in techniques of block printing and tie and dye.

After the decline of the Mughals, the textiles of India went through a very big setback under the colonial rule. The cheaper machine-made cloth from England overtook the Indian textile market and traditional designs were replaced by the modern western designs. The fine hand woven cloth industry which was the backbone of Indian textiles was closed down resulting in massive unemployment of the textile weavers.¹⁵ This changed the textile arts and crafts of South Asia forever and many traditional designs and techniques were lost during this period. A very rich and vibrant traditional way of life, which was considered the epitome of high culture, was thus lost forever.

3-5. His Highness Nawab Sadiq Muhammad Khan Abbasi IV, in ceremonial dress
6. His Highness, Nawab Bahawal Khan Abbasi, V in his courtly attire



4



5

Even today the impact of colonial times is visible on the traditional textile arts as it is struggling to stay afloat among the modern day industrial textile products. South Punjab is considered to be amongst the richest area in textile crafts in Pakistan. The pit-loom weaving, hand embroidery, *bandhini* or *chunri* making and *ralli* making are some of the famous traditional textile crafts from the region. These textile products have very unique and distinctive styles and techniques and variety that need to be preserved.

Traditional Way of Dressing in Colonial Era in South Punjab:

In colonial times the village communities of South Punjab dressed in simple *kurta* or *chola* with a *lungi* or *shalwar* and a *pagrai* on the head. The traditional *lungi* had a plaid design distinctive to this region. On the shoulder there was usually a *chadar* in summers and a woolen shawl in winters. The *chadar* for the rich had a plaid design on it like on the *lungi*, whereas the poor had a simple coarse blanket known as *bhangal* or *lugar*.¹⁶

According to the Multan Gazetteer of 1923-24, the women of the region wore *pajama* or *ghaghara* to cover the lower part of their body and on the upper part wore a short *kurta* or *choli*. With the *ghaghara* a long *chola* was worn whereas with the *kurta* a *pajama* was worn. The colors of the clothes were very bright and were adorned with different kinds of techniques of textiles. The women covered their heads with a *chadar* or *bhochhan*; which traditionally was a white or red unstitched cloth. White was usually worn by Hindu widows where as red was worn by the married women. It is stated that "the women usually dress up very well at their homes but when they go out they usually dress down so as not to draw attention to themselves".¹⁷

The Abbasi Nawabs, in keeping with their royal stature dressed very luxuriously using richly ornamented clothes, while the common people wore simple clothing. The dresses of Nawabs of Bahawalpur in colonial era were the embodiment of a regal and traditional style. The Nawab used to wear a frock like coat/tunic also called *angrakha* or *peswas* with either a *Patiala shalwar*, a style of *shalwar* which has number of folds or a *choridar pajama*, a style which clings to the leg and forms folds at the ankle. They wore a huge turban, adorned with a jewel to signify their royal status. They usually carried a bejeweled sword in their hands or tied to their waist.

Their coat like tunics called *Sherwani* in the local language, were always adorned with precious and semi-precious gemstones, with heavy gold and silver weave and embroidery. Their dresses were colorful and elaborately made to highlight their majestic position. They wore handmade



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traditional *khussa* on their feet, which was embellished with intense *tilla* embroidery. The Nawabs with their long hair were the personification of the high culture of the Royal Princely States of the British Colonial era. It is said that the ensemble for the royal house was made outside the district in Calcutta or Lahore while the ordinary person's dress as described above was made locally. Embellishment of the textile was an essential part of the apparel and give rise to some of the most exquisite crafts which have survived and continued to be practiced in several places in the districts

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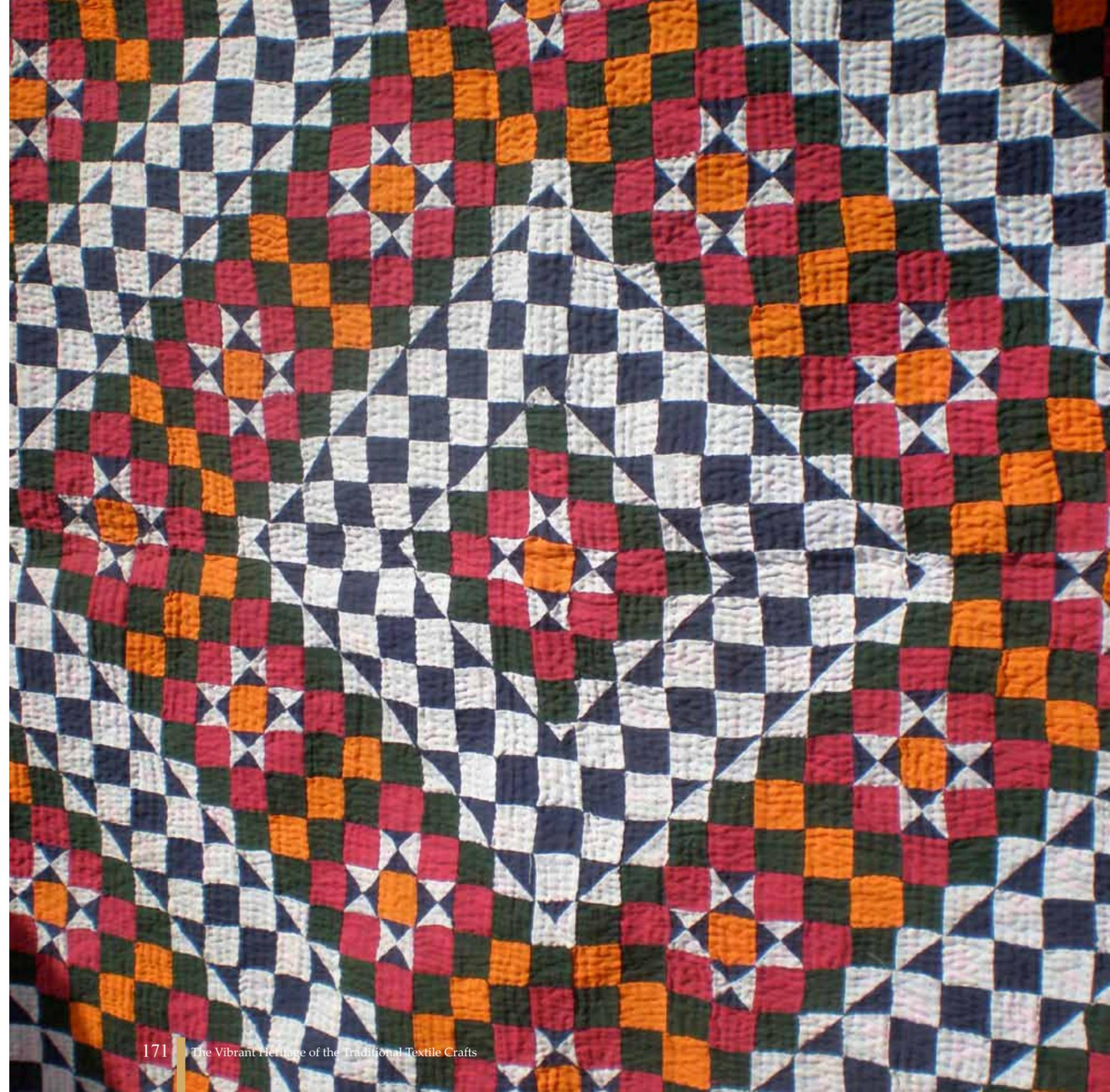


Traditional Techniques of Textile Crafts of South Punjab

Today the handmade textile crafts from South Punjab are in particular famous for their bright and exciting colors and various traditional techniques, which create its distinctive identity. The bright colors represent the essence of South Punjab's rich cultural heritage. The various shades of bright colors like red, maroon, yellow, fuchsia pink, blue and green gives the palette of South Punjab its vibrant outlook. The inspiration for textile crafts comes from its natural environs and the bright colors that it gives to the landscape. These colors are derived from the natural materials and are used on traditional textiles. The cloth weaving in silk and cotton is very famous and is used to make various items of daily use. Various types of embroidery *tankas* (stitches) are exceptionally unique to this region and are used on all sorts of textile material surfaces to adorn them. *Chunri* or *Bandani* technique of tie and dye is distinctive to this area as is block printing.

Ralli making is like an identity mark of this region as not a household is found without a *ralli* in it. Traditional meaning of *ralli* is derived from word, *rallana*,²³ which literally means to 'get together' or to 'connect' with other people. Hence *ralli* expresses true essence of the friendly nature of the people of this region. These colorful textile crafts are part of the lives of the people of South Punjab and preserve the traditions of the land.

7. The traditional attire, Basti Bijnot, Cholistan.
8. *Ralli* from Basti Mengawal.





Pit-Loom Weaving

The traditional pit-loom is one of the oldest weaving techniques that have survived till today. The craftsman sits inside a pit in the ground and weaves on the loom set on the ground above the pit. This weaving style is very difficult and leads to back ache after sitting inside a pit for long hours. Various kinds of fabric have been made with the pit-loom for thousands of years in the sub-continent, some of which still continues to be made. Cotton, silk and woolen fabrics are made with exquisite design patterns in the villages of the region.

South Punjab although still famous for its pit-loom industry, however, it is now on the verge of extinction due to lack of interest in this traditional craft. Most artisans have shifted from pit-loom in the last 15 or 20 years to the Kasuri handloom which is of larger width and easier to use. For weaving on the handloom the craftsman sits on a chair and weaves on the loom, which is placed above the ground. This shift has not only affected the traditional designs, which were being created on the pit-loom but also there are only a handful of weavers left in South Punjab who can weave on the pit-loom. With pitloom the weavers are producing three different kinds of products i.e., *Khais* (bedspread), Shawls and *khadi* cloth (plain or with stripes and patterned border).

Tana Bana (Wrap and Weft) Weaving Technique

The craftsman first of all has to prepare the yarn which is to be used for weaving. This is prepared on the spinning wheel, locally called the *Charkha*. Once the thread is ready the craftsman is set to move to the next stage. He prepares the *Tana*, or wrap, which is done by wrapping the thread in lengthwise direction around a nail at one end and the wooden heddles of the pit-loom at the other end. This stage is also called *Rach* in the local terminology of the craftsmen.

The next step is to make the *bana* or weft. That is the thread going in the widthwise direction. The cloth is woven through the *bana* and all the intricate designs are created through it. *Tana* and *Bana* together make the cloth by interweaving threads in two different directions (length and breadth). The pit-loom width is restricted to the maximum of 30 inches.

The cycle of preparing cloth on pit-looms traditionally involved both men and women hence it is usually a family business. The women prepare the yarn/thread on *charkas* and the *tana* is mostly prepared by the men. The



9. Craftsmen working on the Pitlooms weaving *Khais*.
 10. A variety of threads used for weaving on the pitloom.
 11. The '*Tana*' thread of the weave.

weaving is done both by women and men. A craftsman can create a simple shawl of three and a half yards length in 3 days. The fabric is woven in two *puths* meaning two parts which are later sewn together with hand in a special hand stitch called *Machli Tanka*.

Khais:

There are two types of khais being produced by the pit-loom weavers, known as the *Saada Khais* and the *Majnu Khais*.

Saada Khais is plain with stripes on the borders of varying sizes,²⁹ whereas *Majnu Khais* is more intricately designed and is based on two contrasting colors.³⁰ *Khais* on the pit-loom is made in two *puths* of about 24 inches each which are later sewn together to get the size of a bedspread.

The pit-loom craftsmen Bhoja Ram, Bhera Ram and their family belonging to a Hindu majority village of Chak 110DB, in Yuzman create beautiful *khais* in *saada* and *majnu* designs. They have been working in this profession for at least three generations. Bhoja Ram and his wife, Imlee Mai, both make *khais* on traditional pit-loom. Bhoja Ram said that he works on orders and the client provides him with the required material. He further explained that only locals of the village buy his *khais*. According to him the traditional name for the woolen thread used in making *khais* is called *Pasham*.

Bhoja Ram's younger brother Behra Ram and his wife, Asia Bibi, also make *khais* on the pit-loom. They have been making *khais* for the last three generations. Like his elder brother Behra Ram also works on orders. He said that he makes around 2 *khais* in one day and can also make old traditional designs in *khais*. Bhera Ram explained that his expertise is in three specific traditional designs of *khais*. They are all traditional designs and are being produced by him and before him by his family in the same way as they were for centuries. These designs are basically in the style of the *majnu khais* and are known as *the Maky Khori, Kamal Khori and the Diwani Dabi*.

The family of the Ram brothers had a small temple in their house made out of mud but it had no statue of a deity in it. Imlee Mai explained that they belong to the lowest cast in the Hindu religion and are thus not permitted to put any idol in the temple. They had, however, decorated the temple with fused and broken electric bulbs, as they could not afford to use anything else. In their house they had posters of many Hindu deities to compensate for not having any idol in the temple. The Hindu community



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12. Bhera Ram and his wife Asia Bibi.
13. The *Saada Khais* weaved on the pitloom.
14. The '*Tana-Bana*' of the pitloom.
15, 16. Detail of the *Majnu Khais*.

living in this village is called *Magraicheay*. They live at the farthest end of the village while the main area of the village is occupied by the Muslim community.

Khadi Fabric:

The fabric made on the pit-loom can range from coarse to very fine cloth made in cotton and silk in a variety of designs. Among these is *Susi*, weaved in stripes, which is the most famous and popular. The silk variety from Multan was particularly famous at one time including that prepared with silkworm thread which is now almost extinct. Another variety of hand-woven cloth was *daryai* which was prepared with silk thread on the pit-loom using two color threads weaved together and was popularly referred to as *doop- shaun* meaning sun and the shade. At one time, the trade of this silk from Multan was considered the best in the province³⁶, however sadly this is now extinct and no weaver can be found who can produce *daryai*.

The family of traditional weavers in *Basti Gadan* makes beautiful *khadi* fabric for dresses. Mohamad Ramzan and his uncle are working on traditional pit-looms to produce cloth with various design motifs. It is their ancestral profession for four generations. They have a traditional pit-loom in their house, which according to them is 150 years old. Mohammad Ramzan said that he could make both traditional and modern patterns on the pit-loom. Most of his clientele belongs to the city of Bahawalpur.

Shawl:

Traditional shawls are very popular in the Multan and Bahawalpur region. Craftsman can make 8-10 yards of thick woolen shawl cloth in one day, thus one woolen shawl in two *puths* can be completed in two days. The material used in the woolen shawl is called *Pasham* which is prepared from sheep wool. Mohammad Nadeem and his family of weavers from the village 33 BC near Bahawalpur city, has been using the same designs and colors he has learnt from his ancestors and continues to make them in the same way because people still like the traditional designs and he is able to sell them in the surrounding villages. He proudly asserts that he sells all his products, as people still prefer to buy his shawls rather than go to city for modern products.

Nadeem's family is probably the only pit-loom weavers left who can make shawls in silk. The silk weaving is an extremely difficult process as the thread is very thin and it takes a much longer time to make one shawl. According to Nadeem, who is the eldest son, they can make one shawl in



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17. The *Khadi* which is replacing the pit-loom.
18. The traditional pit-loom in Basti BC 33, Bahawalpur.
19. A hand woven *darri*.



19

one week approximately. These shawls are called *Salari* and are used on special occasions to honor the guests in South Punjab. For example the bridal side in a wedding party presents these shawls to honor the groom's family.

The major issue in pit-loom industry is that it is rapidly being replaced by the larger loom known as the *Amritsari/Kasuri* loom, where cloth of a wider width of 1.25 yards can be prepared which is more suitable for apparel and of a comparable size to factory produced fabric. The exquisite cloth prepared on pit-looms is thus an endangered craft and the traditional motifs are being forgotten. The art of pit-loom needs to be promoted by opening new avenues for the product, finding buyers and a market for this most fine material and an exceptionally rare craft.

Hand Embroidery:

Hand Embroidery is a prevalent craft throughout the South Punjab region. It is an art in which designs or patterns are stitched on the fabric with fine needle or an *ar* (awl). The process involves the following steps:

- Tracing of the design on the fabric.⁴⁰

The fabric is then stretched out on a round wooden frame for small embroidery patterns or an *ada*, a large wooden frame that can hold the entire length of a duppatta. It is usually used for making larger lengths of embroidery on cloth like on *sari* or *duppatta*.

- Thread of various kinds and colors is used according to the requirement of the *tanka* or stitch. Usually the tread of Anchor brand is used for expensive clothes and Staple brand is used for less expensive clothes. The color of the threads is selected according to the color scheme of the design.
- The embroidery work is started by using needles or *ars* of varying sizes according to the design requirement of the motif or pattern.
- Various kinds of stitches locally known as *tankas* are used to fill the design according to the motif and pattern.
- Various kinds of beads, *sitaras* and *sheeshas* are also used sometimes to make the pattern more elaborate.

The Hand embroidery is especially famous for its delicate and intricate



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designs and motifs. Few of the popular *tankas* are as follows:

Kacha Tanka:

Kacha Tanka is also known as the Running Stitch work, mostly women from the villages do this kind of embroidery. It is made with very fine needle and a single thread, in minute stitches thus creating a very intricate effect. The running stitch, in fine work, looks the same from both sides of the fabric giving the impression of a woven cloth rather than an embroidered one. This stitch is mostly used on *kurtas* and *duppattas* on very fine fabrics like muslin lawn, light silk and chiffon. This *tanka* is considered as a specialty of Dera Ghazi Khan.

Katcha Pucca Tanka:

In *Katcha Pucca Tanka*, a very minute stitch is used as well as the filler stitch which is called the *Pucca Tanka*, which is in contrast to the *kacha tanka's* intricate and delicate stitch. It is mostly done in Bahawalpur, Multan and DG Khan. In the majority of villages women know how to make this exquisite *tanka*. Sometimes to make it more elaborate they use mirrors, beads and gold or silver thread called *tilla*. It is usually made on silks, chiffons and cottons.

Aari Tanka:

Ari Tanka is a very rare craft and was adopted in cloth embroidery from *tilla* work on leather *uppers*, an embroidery technique used in making of *Khusas*, the traditional leather slipper. Its implements are a hook like needle called *ar*. *Ar* is of various sizes to achieve more refinement in the embroidery. Very sophisticated embroidery is produced on fabric, which is the hallmark of Multan.

Salma Sitara and Gota Kinari:

These *tanka's* are used to produce elaborate and expensive clothes for special occasions like weddings and festivals⁴¹ using a shiny material known as *gota* and tinsel thread which is stitched onto the fabric in intricate patterns. Beads, an assortment of shapes such are also used to further decorate the fabric. *Gota* can also be used by itself to create elaborate geometric and floral designs which is a specialty of Bahawalpur while the elaborate and rich work of *gota kinari* is especially famous from Multan.



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20. Sample of the hand embroidery with *Katcha Pucca Tanka*.

21. Sample of the *Pucca Tanka*.

22. Sample of the *Salma Sitara and Gota Kinari*.

23. Sample of *Kacha Tanka*.

Chicken-Kari:

The technique of *Chicken-Kari* is very intricate and complex. Very few people know how to do chicken-kari as it requires certain amount of mastery. Various kinds of stitches are used in different combinations to create a *chicken-kari* design. *Chicken-kari* is known for its 'pulled' work in particular, which is a lattice like design created by pulling the fabric in a designed out format, the result is a pierced cloth with holes like in lace design which is stunning to look at.⁴²

Chicken-Kari is a very unique stitch from Dera Ghazi Khan. Tibba Walla, a small village near Dera Ghazi Khan is famous for its *chicken-kari* embroidery. Mostly women make *duppattas* and *kurtas* embellished with this exquisite style of embroidery. To further develop the rare art of *chicken-kari* a wider market needs to be created.

Banarsi Tanka:

Banarsi Tanka is a very unique and intricate style of embroidery. A very fine needle is used with single thread to create a design pattern on the fabric which looks like woven *banarsi* work. Sometimes silk thread is also used to create this exquisite embroidery. It requires long painstaking hours of hard work to create one piece. Usually women make *kurta* and *duppatta* from it on fine fabric like lawn or silk. This kind of stitch is usually made for refined embroidery, which women make for their own *jaheez* (dowry).

Shadow Work or Machli Tanka:

Shadow work or *Machli Tanka* is another very unique style of embroidery from Bahawalpur and DG Khan. The cloth used for this embroidery is semi-transparent as the effect of the embroidery can only be seen through a thin fabric. The embroidery is done on the reverse side in a herringbone pattern which can be seen from the front side of the fabric. The outer edges of the shadow work are sometimes embroidered in outline stitch to highlight the pattern. Mostly *duppattas* and *kurtas* are made using this embroidery style.

Tar-Kashi:

Tar-Kashi is unique to the South Punjab region. It is an extremely painstakingly complex *tanka*. The thread of the fabric is pulled and a pattern is interwoven with thread of contrasting or self colors resulting in an intricate and delicate lace like pattern. Well prepared *Tar-kashi* is a dying craft, which needs a niche market to be created for its support.



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Sheesha Booti:

Sheesha Booti is done with the mirrors as the name suggests. It is another distinctive *tanka* from the South Punjab, particularly popular amongst the Baluch tribes in DG Khan. The embroidery is done with small mirrors sewn to the fabric through an embroidery stitch in various patterns. The mirrors catch the light and shimmer and create a beautiful impact. It is a commonly used to embellish clothes for daily wear. It is also used to decorate items of various utilitarian uses; like cushion covers, table cloths and many such items.

These popular crafts of hand embroidery have found a commercial market with the ensuing problems of loss of quality and exploitation by the middlemen/contractors. Although some women are working full time but mostly it is a spare time activity since it fetches little revenue. It is common to find young girls alongwith their mothers preparing embroidered products for the *jehaz* (dowry) for themselves and their brothers, which is usually of fine quality and often very exquisite and intricate compared to the products prepared for the market which is almost always coarse and restricted to a few popular designs provided to them by the middlemen.

Traditionally the embroidery was taught to the young girls by their elders or by the traditional teacher who taught them the Quran as well as survival skills but now there are *Dastakri* (handicraft) centers run by some of the enterprising women of the village where the craft can be formally taught. Men too are increasingly involved with embroidery work usually working at an "*adda*" (large frame) for the commercial market.

Fazilla, an expert in *kacha tanka* embroidery stitch in particular, runs an embroidery center in Choti, Dera Ghazi Khan. She says that she learnt *kacha tanka* from her mother and other elder women of her family as a child. Mariam Ayub from Multan is an expert of *ari tanka* and in her spare time does embroidery to supplement the income of her family. Mariam learnt *ari tanka* from her mother, as is the usual practice in the villages of South Punjab. She makes beautiful shirts and *duppattas*.

The potential of the extensive hand embroidery sector has not been fully appreciated due to a variety of reasons amongst which is the prevalent view that women are often confined to their homes through this work. This may well be true in the current scenario but the possibility and potential of women setting up their own small enterprises as has happened in the urban areas exists which is the direction that needs to be considered and the capacity of the village embroidery craftswomen needs to be enhanced to cope with the modern business world.



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- 24. Sample of *Banarsi Tanka*.
- 25. Sample of Shadow Work or *Machli Tanka*.
- 26. Sample of *Sheesha Booti*.

Chunri Making:

Chunri/Bhandhini Making or the art of tie and dye is a famous craft of the *Sarai* speaking region as well as Sind. Bahawalpur ranks high as a center of *chunri* making and villages like Abbass Nagar are known centers of this craft. *Chunri* is also made in DG Khan and Multan however the vibrant Bahawalpur *chunri* is most sought after.

The Making of Chunri:

The process of making *chunri* involves various steps. First the appropriate cloth has to be selected which is preferably of white color made of silk or cotton.

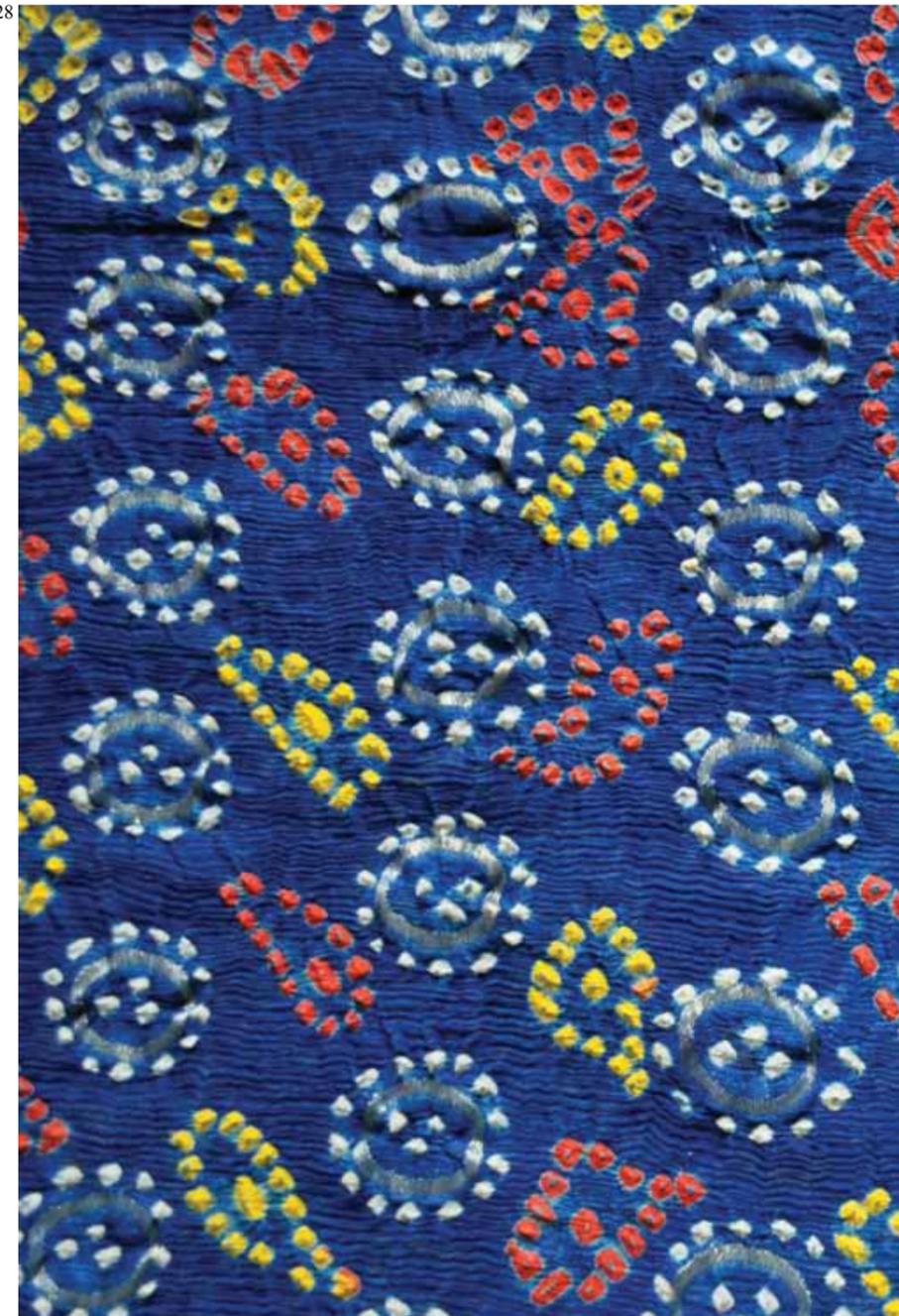
- The process involves the cloth being first starched to provide a better grip while tying the tiny knots, which have been traced on the cloth in the form of dots according to the pattern. The tying of cloth in tiny knots is done through a special tool called *nalki*. This process is called *Bandhini* (tying). While the *bandhini* process is going on the dyeing is done on the dots with hand according to the design pattern and color scheme. The tying of dots resists the other color from coming on the tied parts. Very elaborate and interesting designs can be created through tying and dyeing of cloth in this specific manner. The tracing of design, in the form of dots or lines is done usually with a pencil.
- Once the process of *bandhini* is finished the next stage starts, which is called *Aimen*. It is the color preparation stage. In this stage the red and the maroon colors are prepared. Colors are prepared by boiling them in hot water
- The dye was traditionally done in different bright colors popular in the Cholistani area of Bahawalpur. Earlier natural dyes, referred locally as *matka* colors, named after the earthenware urns used in the process, were popular but now chemical dyes are mostly used. There are very few women who know this ancient way of preparing natural dyes since chemical dyes are easily procurable and the constraint of time and resources has almost made the traditional knowledge of *matka* colors extinct.
- If a border has to be made then first it is dyed separately after which it is wrapped in plastic so that the remaining parts can be dyed without disturbing the colored border. Then the cloth is soaked again in the other contrasting color to dye the rest of the cloth.
- Once the color dyeing process is over the cloth is washed in water mixed with alum and sodium salt to remove the surplus color and



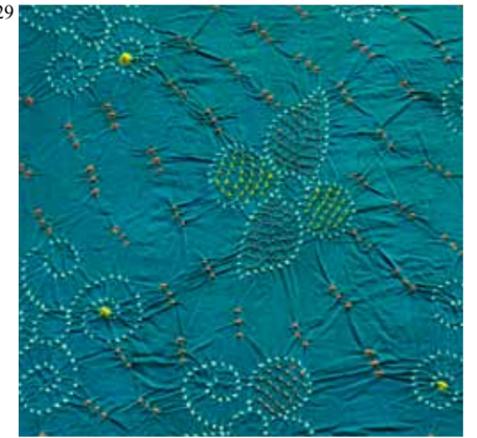
27

27. Mai Abdullah demonstrating the technique of *Bandhini*.
28, 29, 30, 31. Various samples and color schemes of *chunri*.

28



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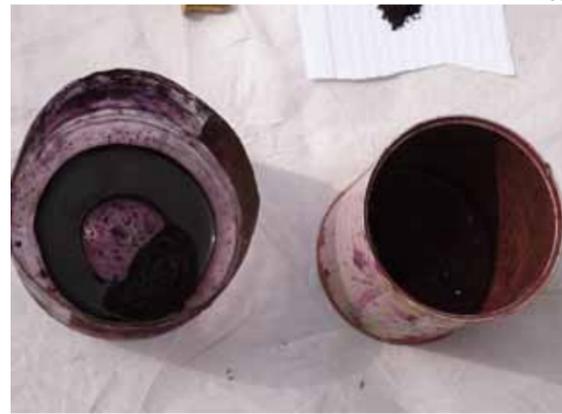
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make it permanent. The process of washing goes on until cloth stops bleeding color. The cloth is put in bright sunlight for drying.

- When dried, the tiny knots of thread are opened to reveal all the vibrant colors that the *chunri* technique has created on the cloth.

The above stages in the preparation of a *chunri*, a predominantly women's craft, are usually done by different craftswomen. Fazalan Bibi, of Basti Majnoon, Abass Nagar, District Bahawalpur, binds the *chunri* designs on orders for the *chunri* dyers. According to her, it is an extremely difficult task in which the nails get badly injured. She has been doing this work for as long as she can remember and it takes her around 3-4 days to complete one pair of clothes.

Nusrat Bibi and Saleem of Abbass Nagar make *chunri* on a professional basis. They have been practicing this craft since their young days under the tutelage of the family matriarch Abdullah Mai. The market for good quality *chunri* needs to be created and the crafts persons should be encouraged to go back to their original intricate and refined traditional designs, and make new products which appeal to the modern buyer.

- Steps of *Chunri* Making: Tracing of the pattern on the cloth.
- The process of *bandhini*.
- The preparation of desired color dyes.
- The preparation of contrasting color dyes.
- Dabbing of the cloth in the variety of prepared color dyes.
- Dyeing the cloth in the first base color
- Tying the cloth in plastic so that only the required border gets dyed.
- Dyeing the cloth in the final color of the border.
- The cloth is thoroughly washed in water.
- The final prepared cloth is left for drying.



Ralli Making:

Ralli is thought to have its origins in the need to strengthen old clothes which were stitched together with finely done running stitches for utilitarian household use and then started being a treasured item for a variety of products, especially prepared for trousseau and special use. *Ralli* making is synonymous with the Cholistan desert, where it is widely practiced. It is an intricate method of creating traditional quilts although it is found in other parts of the region as well.

In Cholistan desert *ralli* is also called *rindhi* or *gindhi*. The women of Cholistan make these *rallies* for their daughter's trousseau. They say that the day their daughter turns ten years old they start making the *rallies* for their dowry. Various kinds of *rallies* are created for different occasions in her married life, the most intricate being for the marriage day. Sons too get their share of *rallis* for their married life.

There are three kinds of *rallis* that are made by the women. The basic and the most common being the one made of cut out squares and triangles stitched together with needle in a form of patch work quilt. It is the most common *ralli* which is used every day by the people in their lives. The second kind of *ralli* is more formal. It is made of design patterns cut out of cloth in various stylized shapes. These are stitched with hand on the cloth in various design formations as in appliqué work. The third is the most formal and elaborate kind of *ralli*. The mother or the bride herself usually makes it for her daughter's wedding day. It has appliqué work, patchwork and intricate embroidery with mirror work, beads and other decorative materials.

These *rallis* are very versatile in their use for the local people, if they are traveling they put it on the ground to rest, if they feel cold in the cool desert night it can be used as a cover, if they are in the house they use the *ralli* as bedspreads on their *charpais* (cots) where they sleep. In every way the colorful *rallies* bring brilliant colors in their lives with a variety of bright yellows, reds, fuchsia pinks, bright greens and blacks.

Mostly the colorful *cheeth* (cotton cloth), which is the commonly used cloth for apparel, is used to make *ralli*. The *cheeth* cloth is cut in a traditional design pattern by the craftswomen and then stitched together with a needle. Once all the pieces are stitched together the crafts women put two to three layers of cloth under the patchwork cloth and stitch it with a needle. The very minute stitches are done in straight lines on all the *ralli* used as bedspreads, floor covers, pouches, storage bags, camel saddlecloth and saddlebags and such other items. Sometimes appliqué work is rendered on the borders of the *rallis* and at times embroidery of stylized birds and plants can also be found. The process is time consuming and painstaking and done by women in whatever time they can get from their daily toil.



Appliqué work *rallis* with patchwork borders can also be found.

Bags and others such objects made out of cloth creates the needed versatility for people of the desert who are by force nomadic and having to travel large distances in search of water.

In Basti Khangah, Derawar, Cholistan, Mai Razia makes exquisite *rallies*. When she talked about her origins she said that they are a Pathan tribe and came with the Nawabs from Shikarpur, Sind with her great great grandfather, Hafiz Ali Buksh. They have 18 houses in the *basti*. Each house has between 40-50 persons of the family. In her house beside her husband Riaz, they have 50 people in their family. They cannot send their children to school. She said 'there is no school hereand don't expect that the children will travel one hour on foot to get to a school. What is the use of the primary school for boys and girls in Derawar. The teachers never come more than twice a week. They are paid salaries but never bother to teach.'

She learnt *ralli* work before she was married. She remembered 'maybe I was 10 years old...I think. I was married when I was 17. I never went to school but learnt the Quran. Satho Mai, she is the best one at the *ralli* work. We have loads of *rallis*; first we used to prepare them in cotton but are now using flat crepe. The colors are fast but the cotton now also tends to fade.'

42, 43, 44, 45. Steps in the preparation of *ralli* with cutout designs.

46, 47, 48, 49. Steps in the preparation of patchwork *ralli*.

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NARRATIVES

NARRATIVES

CONNECTING PEOPLE THROUGH CRAFTS
EXHIBITION of the Project “Empowering Women Through Crafts”
UNESCO-Norway Funded Project in partnership with THAAP
Interview Dated Multan, August 2009

Extract from Exhibition Promotional Material

Ghulam Fatima Mai, (Born circa 1965)

“My husband, Manzoor Malang and I earn our livelihood through collecting garbage and then selling the paper in the market. It is from this paper that we find some which can be used for making the *ghoogo ghoras*, we also have to buy the more decorative paper to make them bright and colorful. In the beginning we were only making *ghoogo ghoras* (horses) but then we started marking other animals like camels and parrots. We just prepare these toys for festivals because there is nowhere else that we can sell them. *Eid* is a good occasion, we make a lot of toys and sell them at the Multan Eidgah, where lots of people visit. It is a good occasion, the final touches (decoration) are put on in front of the buyers, and children especially love to see us making the toys. There are about 40 people in our community and most of us learnt this from the elders. We are told that this is an old craft which are grandmothers and their mothers made. I think maybe it is from our Rajastani tribes. We are *khanabadosh* (nomads), we are here one day and then somewhere else in search of livelihood. We have been here for some time now but we fear that we will be asked to move. They tell us that we are squatters we have no title on this land. We think that Wasti Sahib (Director Arts Council, Multan) can help us. He has been good to us, he took us to Islamabad and we made a lot of money. None of our children are in school, they just help with our work....I don't think that their lives will be any different from ours.



1, 2. *Ghooga ghoras* prepared by Ghulam Fatima Mai & Malang for the Exhibition.



CONNECTING PEOPLE THROUGH CRAFTS

EXHIBITION of the Project “Empowering Women Through Crafts”

UNESCO-Norway Funded Project in partnership with THAAP

Interview Dated Tibba Wala, DG Khan, August 2009

Extract from Exhibition Promotional Material

KHADIJA AND RAHMAT TIBBA WALLA, DG KHAN

Age about 35 and 37 years

I day dream when I work. I dream stories which are pleasant and shut my ears to the abuses and curses of my mother-in-law. There is no toilet in our house, just one hand pump and all of us are looking for our turn to get water for washing, cooking and cleaning. When it rains we have to leave our house and go to our sister-in-laws house. We had to leave DG Khan and move to my in-laws house in Tibba Walla. My husband sold our house that is why we had to move. He remained unemployed for ages but now he has a job with his Chacha (paternal uncle) driving his van. He will be paid Rs 5000 and with what I make from my work we should have about Rs 8000 per month. That is a blessing because there was a time when we had only one meal in the day. The floods created havoc in our village so we were all homeless for a while. It is strange for us to be taking charity. We are “*safad posh*” people and do not believe in compromising our dignity but what could we do?

I have 4 sons and 2 daughters to feed. I learnt the *kacha paka tanka*, shadow work, *sheesha* work from the Dastakari School in DG Khan but chicken kari from my elders. Our village is known for chicken kari but nowadays you need to know a variety of work. None of my children went to school. As soon as my sons were old enough to work we put them with an *ustad*. First they had to learn the work then they started getting paid. People ask us to prepare embroidery work for them. It is sporadic but enough to keep my daughters and I busy for the month. It is just lowly paid. I think we can make a good living if our work is of high quality.

REHMAT

My husband is a gambler. He brings no money home but loses all the money that he can lay his hands on. I have to hide all my money from him. My only source of income is from the embroidery work that I do. I do enjoy my work. People look up to me and all the girls in the village ask my opinion. I can do the most intricate work. My mother was good at embroidery and taught me all what she knew and then when Khadija went to the Dastakari School I learnt some more stitches. It gives me pleasure to see the work as it evolves. Although I have already imagined what the finished work will look like, but to see the completed work and have others admire it gives me a real thrill. I do a lot of commercial work to earn money to raise my young children. I earn about Rs 4000 in a month. I feel this Project is a good opportunity for me. I have saved some money and I think if I can set up my own business that would be really something.

The sisters, Khadija and Rehmat were amongst the group of women that we met on our very first visit to DG Khan. All the women had brought in some crafts prepared by them to show us the type of work that they can do. All of it was embroidery and the patterns were limited to about five. We asked if there was other craftwork that they would like to do as well but they insisted that embroidery was the best craft and that is what they want to improve and market. During the training sessions, the women started naming stitches after their near and dear ones, most wanted to give it their husbands’ name. Black was playfully called “*bhaiyins*” (water buffalo) as they insisted that they will not use the black color because it is taboo. We had stepped into the private world of the village women and through these few months they shared their secret thoughts and aspirations.



3-4. *Kacha Pucca Tanka* prepared for the Exhibition
5-6. *Tarkashi* and *Pucca Tanka* prepared for the Exhibition

CONNECTING PEOPLE THROUGH CRAFTS

EXHIBITION of the Project “Empowering Women Through Crafts”

UNESCO-Norway Funded Project in partnership with THAAP

Interview Dated Chah Bajay Wala, Multan, June 2009

Extract from Exhibition Promotional Material



MARIAM AYUB: MULTAN- BORN CIRCA 1985

“I am the eldest child in my family. I never had a chance to go to school because girls in our family are not given the chance to get education. I started working in the house helping my mother with chores and looking after the babies. There were 4 girls and 3 boys who followed me. My mother lives in a village near Multan, Budla Sant, where my father has a small tent shop. I now live with my brother in Multan who has a small job in a chemist shop and gets Rs 4000 per month. There are 4 of us there in the house and my paternal grandparents. I did not get married and neither do I want to. I got polio when I was six months old. I do not want to get married.

I learnt Ari Khusa making from Budla Bola Khan about 8 years back. I am paid very little, just Rs 12 for a dozen *khussa uppers*. It seemed to be a waste of time. I like to do any and every craft work. I am here to learn some other crafts. I like to do some work and earn money.....otherwise the day seems like a mountain. I can't take the risk of annoying the Contactor otherwise I might lose what little I make preparing *khussa uppers*. I know it is very little that is why I also want to take up embroidery, the same stitch can be used so it is easy for me. I am already an expert at *Ari Khusa tanka*.

We did not notice that Mariam was a polio victim till we interviewed her in the Training Session in Multan. This was at the house of Amma in Chah Bajay Wala, in the vicinity of to the exquisite Sawi Masjid, a protected monument. On this hot dusty day sitting in the courtyard of the house we were humbled and saddened with her narration but amazed at the resilience of the human spirit when she talked about her future plans. “Yes I want to become a great craft woman...I want people to know me for the beautiful objects that I prepare. I find peace while I work” Mariam plans to set up her own business and studiously listened to all that the designers taught. She was worried about where she would find a market for her craft, which is the dilemma faced by the artisans.

7-8. Designer-Artisan Collaborative Workshop for the Project Empowering Women through Crafts.

9. A display of embriodred products at the Exhibition.

SADAF, MULTAN

Born: I don't know when I was born but I am twenty years old I think

“I have nine brothers and sisters. I live in Multan. I am not married. My sister Sharifa Nasir did a diploma in handicrafts from Shujaabad. She used to travel everyday to Multan and would come home in the evening. She taught us this work, now three of us sisters work together. I started working when I was in Class 9. The market contractor gives us work and pays very little for it...like Rs 400 for a suit. From this money we buy material and pay the women embroiders. So how much can we pay then? We can save maybe Rs 100 – Rs 150 for a suit. If we make 10 suits in a week we can make Rs 1000 in a week....that gives us Rs 4000 for a month. We usually get 40 suits in a month and we, my sisters and I, try to embroider as many as we can ourselves because that's how we can make the most money. My mother keeps the money and we can take from her whatever we need. We use this money for our education. I have already done B.Sc from this earning. I got good results ...a first division. I want to work in a bank but my father is very strict. He will not permit.

An intense young woman with a smiling face was listening when we were interviewing Mariam Ayub. She turned to us and said “Do you want to hear my story?” “First, all those people who say they make a lot of money are just not speaking the truth, none of us make much but all of us are very skillful in our work” She looked towards her sister Sharifa and said “Don't you think she is good?” Sharifa had already been selected as the Master Cutter and was busy training a group of women to assist her. She had reams of newspapers and a “*tahn*” of cloth spread on the tailoring table. We liked Sadaf's aggressive and confident style and thought “*she appears to be very determined*”. Very soon we were all ears when she started telling us how the Contractor exploits them but how few options they have to make a livelihood. She loved the Jewan Rukh Akath, it inspired her most. She said it reminds her of her Life.... connected to the earth but soaring towards the heavens.





10

CONNECTING PEOPLE THROUGH CRAFTS
EXHIBITION of the Project “Empowering Women Through Crafts”
UNESCO-Norway Funded Project in partnership with THAAP
Interview Dated Chak 36 DNB, Yazman, September 2009

Extract from Exhibition Promotional Material

MASI BACHAL MAI, CHAK 36 DNB- YAZMAN TEHSIL-BAHA-WALPUR, (BORN CIRCA 1945)

“We are here now in 36 DNB but our home is in DNB 112. We have 10 acres of land from Shah Sahib to till and harvest. We will get 1/8 share of the crop. Let’s hope that we can take care of our needs for some time. We have no spare money so it is difficult. All of us are here now. It is actually my daughter Surraya’s house. She is actually my niece....she is my daughter’s friend so she is my daughter. My daughter is Papli Mai. My husband died so I am here with my children at our niece’s house

You see we are making these *changiers* (wheat stalk & palm leaf platters). These hardly fetch us any money. People give us palm leaves and we prepare *changiers* and mats. They take half and we get to keep the other half. Sometimes we are given some embroidery work. We get paid for our labor, money equivalent to the cost of the material. The bead work we do is just for ourselves, nobody has ever asked us to prepare any. Yes ofcourse we make it for our daughters for their weddings and just to wear.....it looks pretty. Even my son prepares some. Every time I go to the bazaar I get some beads. We learnt these crafts from our elders. Actually the best work that we Cholistani women can do is *ralli*. We are under debt of Rs 25,000. Last year we were at Chak 23. You see we have to keep roaming about but our home is in DNB 112”.

We first met Bachal Mai in Chak DNB 11. She was the matriarch of an extended family with her children and grand children around her and her sisters and brothers living close by with their families. Her husband was lying on a *mangi* (cot) in the veranda. She told us that the doctors have sent him home because there is no cure for his disease anymore. The next time we met her, Bachal Mai’s husband had died and she had been uprooted from her home. These too are Internally Displaced Persons (IDPs) we thought, uprooted from their homes through poverty and lack of options. Amazing how a support system develops, we pondered, a friend of her niece, herself trapped in poverty, who is willing to share her worldly goods with Bachal



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10-15. Various designs of *Changiers*.

Mai, along with her sons and daughter she was now with her in Chak 36 DNB.

Bachal Mai had been attending the training sessions in Bahawalpur, colorfully dressed in the traditional clothes of her tribe, a *ghagrara* and *kurti* (short shirt) wearing the traditional ornaments of camel bone bangles and beads. She told us that we all can do this beadwork. She gave us a bracelet saying “wear this....it will remind you of us”. We asked her to make some bracelets for the exhibition but we want to see if there are other products such as mirror frames and buttons that can be developed. She took up the challenge, and crafted exquisite work for the exhibition with beautifully coordinated beads bought from Kot Rajan. When we met Bachal Mai in her new abode she brought out a bracelet and said “This has been made by my son....he also wants to join the Project”.



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CONNECTING PEOPLE THROUGH CRAFTS
EXHIBITION of the Project “Empowering Women Through Crafts”
UNESCO-Norway Funded Project in partnership with THAAP

Interview Dated Abbass Nagar, June 2009

Extract from Exhibition Promotional Material

Nusrat Bibi, (b. 1985) Abbass Nagar.

“I learnt *chunri* from my Nani Ama. She is so good, she can make colors from “*jari buti*” (organic material). She used to make *ghagaras* on *khadi* (handloom) and her work was famous. She used to take her work to Hindustan on a camel. I loved the work and started learning very early from Nani Ama. By ten years of age I could prepare an order just by myself and could also help my father and sisters.

I wanted so very much to go to school. I am just educated till Class 4. I was the eldest and had to look after the house. My mother was ill and I needed to stay in the house. I really wanted to go to school but.....I used to cry so much. I would work and cry all the time.

I am now married, 8 months back. It was a “*Wata Sata*” marriage. My brother is married to my sister-in-law, Zarina. *Chunri* is our family craft and my business. I am really proud of my work. I can work the most difficult patterns....everyone in Abbass Nagar knows that....they come to me for the most difficult tasks.

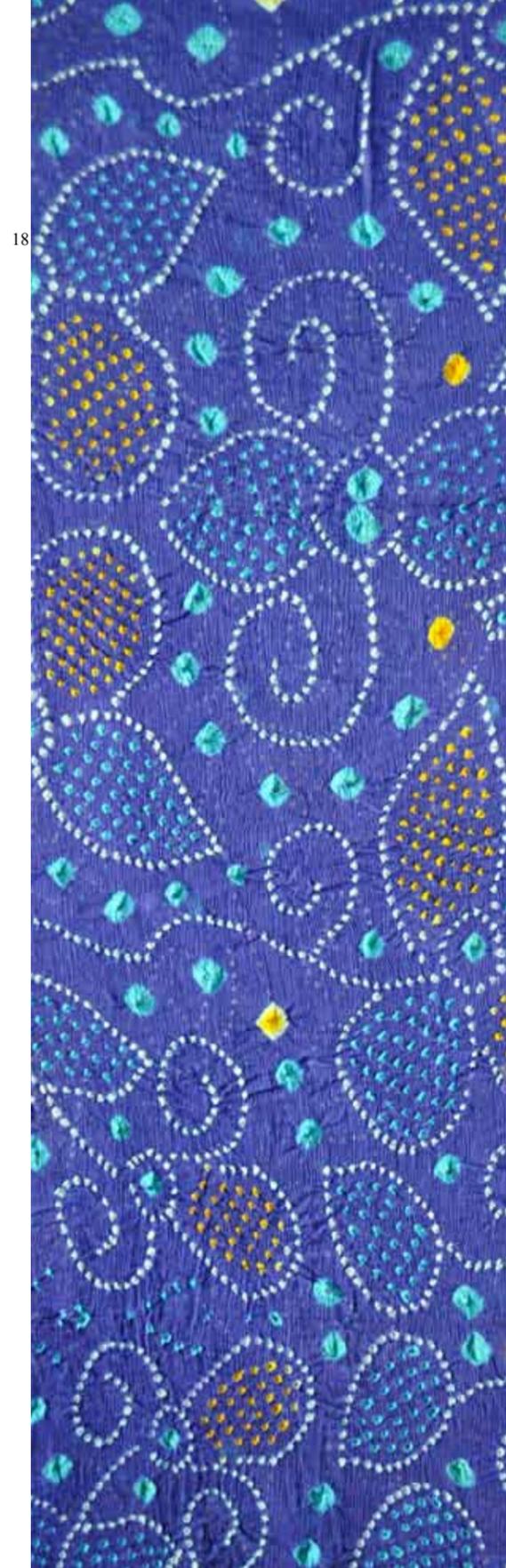
I have never calculated how much money I earn. I keep the accounts of my family business. I pay for the material and pay the girls who do the *bandhini* (tie). There were only five women who were experts in *bandhini* but now we have many more. Our business was very good but our work was for the market so it was *mota mota*, (coarse) not fine work like you want. Sometimes we sent work to Khairpur for *bandhini* but now we can prepare anything ourselves. There are several of us and we can take care of any order. I can immediately think of 14 women who are now expert *bandhini* makers....there is Azra, Shahnaz, Nazia, Nasreen, Abida Parveen, Mehwish, Ama Gulan Mai, Amna, Ulfat, Nasreen, Zarina, Shamshad, Najma, Riffat. I will make a list and give it to you.”

On our first meeting Nusrat was reserved and doubtful. She was at her mother’s house and did not say anything when we asked to see her work, just kept listening. A tall beautiful woman, graceful with that inimitable confidence, we knew that she was sizing us up, wondering whether we were buyers and should she indeed bother with us at all. The buzz of excitement



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and chattering of the other women and the way they kept looking at her made us aware that Nusrat was the one that we needed to give our explanations. She was very doubtful and wary of us, as she later confessed, but decided to show us the *chunri* that the women had prepared for the market. Suits upon suits were brought out but the quality was poor. We showed her and the others the exquisite pieces of finally done *chunri* that we were carrying, from the dowry of one of our team members, made some thirty years ago in her village. She said “*Yes we know that some very special work can be done but you have to pay a good price*”. One particular piece caught their attention. This was a finally done “*ghar jola*” which was made in a village near Feroza by a Cholistani community. She insisted that this was not *chunri* but must be a block print. We invited the women to our training program in the Bahawalpur city and some reservations were spoken of, such as the men will not allow them to go and they have never been allowed to go outside of their village. To our delight she surprisingly turned up, alongwith ten other women, at the first training session and has been a leader of her community ever since.

When the themes for the cultural products were discussed, Nusrat suddenly perked up and said “*I can make you a lovely parrot for the Tooti Nama Akath (collection), give me till the morning*”. Next morning Nusrat and her group came along with the samples that they had prepared. There was the “*toota*” (parrot) staring at us with its golden eye and the shape was created out of the finest *bandhini* and then there was a “*bael*” (border) made for the Jewan Rukh Akhat (Tree of Life Collection). She smiled shyly when we praised her work and merely said “*I can even do finer work*”.

Nusrat intently studied the illustrated book that we had taken, turning every page and commenting to her sister-in-law that this must have been done at Abbass Nagar by our elders. They looked at the patterns till late at night and we thought to ourselves that if John Willow and Nicholas Barnard, the authors of “*Indian Textile*”, ever were to see this they would give free copies of their book to all the women. We had made colored prints of some illustrations and Nusrat wanted all of them.

16-18. Various designs of *Chunri*.



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Nusrat is a natural leader and over the days of the Project we saw her commitment, confidence and pride in all the work she does. She would not like it if we suggested a color scheme but would say *“Leave that to me. I know all the colors in the themes. I will pick the colors which go well together”*. And we left it at that. She would ask her village girls to prepare a pattern for a *duppatta* and then show us only the ones which met her approval. Soon we noticed that the craft of *chunri* making developed a life of its own, hens and chicken and ducks starting making an appearance in *saris* and *dupattas*, the shirts had exquisitely crafted *baels* composed in patterns which would be a designer’s dream.



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Nusrat’s most poignant remark summed up the entire project. One day she said to us *“Abbass Nagar was known for its fine crafts but we had lost our position because we started making commercial work for the market. We are responsible for this state ourselves, now we have a chance. We will recover are position and make sure everyone gets to know that we at Abbass Nagar are experts”*. Nusrat introduced us to several crafts women of her village and dug out the crafts which have long been abandoned. Abdullah Mai, her Nani Ama, we found knew the skills of making *“matka”* colors (natural dyes) and the blocks that her father, long since dead, used for his block printing work. She told us that there were *karigars* (craftsmen) here who could paint on walls as well but all that was gone. She got all excited when we suggested that *“Let’s have a THAAP Center at your house”* and started planning to revive all the crafts that had been lost and forgotten. On our next visit she gave us a list of crafts women and asked if she could include the names of the men as well since they too help with the procurement of material to the marketing and dyeing....how can they be left out....it is after all the family’s craft.



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Nusrat gave birth to a boy-child in August 2010. She asked her village Syed (Pir) to find an auspicious name for her first born son. The child has been named Omar Farooq. He is blessed with a talented mother!



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19. Nusrat Saleem discussing the *chunri* design with Zarina
 20. Zarina
 21. ABdullah Mai
 22. Nusrat in a group photograph with some of the expert *bandhini* artisans.



ANNEX

DISTRICT MULTAN: LIST OF BUILT ASSETS

Source: M/s Pervaiz Vandal & Associates; UNESCO-Norway Funded Project, Mapping of Cultural Assets in District Multan & Bahawalpur, April 2010

1	2	3	4	5	6	7				1	2	3	4	5	6	7				
						Category	of	Merit								Form ID	Site Name	Settlement	Kind of Asset	Type of Asset
						1	11	11*	111								1	11	11*	111
2001	Shrine of Hazrat Baha-ud-Din Zakaryia	Multan	Shrine	Historical/Religious	Auqaf					2706	Satta Sahaba	Jalalpur	Graveyard	Historical	Private					
2002	Shah Rukn-ud-Din Alam	Multan	Shrine	Historical/Religious	Auqaf					2709	Shahi Masjid	Jalalpur	Mosque	Religious	Private					
2003	Damdama	Multan	Building	Historical	Diistrict Govt					2711	Durbar Peer Auliya	Jalalpur	Shrine	Historical/Religious	Auqaf					
2004	Bab-ul-Qasim	Multan	Gate Way	Historical	Diistrict Govt					2712	Mosque Kho Karari Wala	Jalalpur	Mosque	Historical/Religious	Private					
2005	Sawi Masjid	Multan	Mosque	Historical/Religious	Fed. Archaeology					2055	Railway Station	Multan	Railway Station	Historical	Diistrict Govt					
2006	Dehli Gate	Multan	Gate Way	Historical	Diistrict Govt					2511	Darbaar Rasheed Shah	Shujabad	Shrine	Historical/Religious	Private					
2008	Khaga Shah Jalal-u-Din	Multan	Shrine	Historical/Religious	Fed. Archaeology					2506	Rasheed Shah Gate	Shujabad	Gate	Historical	TMA					
2010	Shahi Masjid Eid Gah	Multan	Mosque	Historical/Religious	Auqaf					2059	Darbaar Sakhi Sultan Ali Akbar	Multan	Shrine	Historical/Religious	Private					
2011	Hazrat Shah Shams Tabraizi	Multan	Shrine	Historical/Religious	Diistrict Govt					2508	Shrine of Nawab Shuja	Shujabad	Shrine	Historical/Religious	TMA					
2014	Durbar Mosa Pak Shaheed	Multan	Shrine	Historical/Religious	Auqaf					2509	Multani Gate	Shujabad		Religious	Private					
2015	Sarey Sindian Wali Bagh Baji	Multan	Temple	Historical/Religious	Auqaf					2514	Nadeem Raj's	House	Shujabad	House Vernacular	Private					
2016	Aam Khas Bagh	Multan	Garden	Historical	TMA					2056	Nishtar Hospital	Multan	Hospital	Historical	Diistrict Govt					
2018	Peer Khassy Waly (Qadeer Abad)	Multan	Shrine	Historical	Private					2512	Mandar Bagh Wala	Shujabad	Temple	Historical	Auqaf					
2019	Hawaili Raj Pootan	Basti Nou-Mlt	House	Historical	Private					2515	Hawaili	Shujabad	House	Vernacular	Private					
2021	Lange Khan Bagh	Multan	Garden	Historical	Private					2060	Childern Complex	Multan	Hospital	Historical	Diistrict Govt					
2022	Library Lange Khan	Multan	Library	Historical	Diistrict Govt					2510	Chotaka Gate	Shujabad	Gate Way	Historical	TMA					
2023	Jain Mandar Choori Saraye	Multan	Temple	Historical/Religious	Auqaf					2058	Civil Hospital	Multan	Hospital	Historical	Diistrict Govt					
2024	Ghanta Ghar	Multan	Clock Tower	Historical	TMA					2507	Eid Gah	Shujabad	Building	Historical	Auqaf					
2025	Jamia Masjid Hazrat Khawaja Awais	Multan	Mosque	Historical/Religious	Auqaf					2720	Peer Abdul Hadde	Jalalpur	Shrine	Historical/Religious	Auqaf					
2026	Chochekzai Temple	Multan	Temple	Historical/Religious	Auqaf					2723	Jame Mosque Shiekh Sahab Wali	Jalalpur	Mosque	Historical/Religious	Private					
2027	Peer Mohabat Shah Bukhari	Multan	Shrine	Historical/Religious	Private					2729	Temple	Jalalpur	Temple	Historical/Religious	Auqaf					
2029	Peer Shah Shakoor	Multan	Shrine	Historical/Religious	Private					2721	Faizul Uloom, Hafiz Wala	Jalalpur	Mosque	Religious	Private					
2030	Durbar Abdur Rasheed Haqani	Makhdom Rashid-Mlt	Shrine	Historical/Religious	Auqaf					2730	Dera Dewan	Jalalpur	House	Vernacular	Private					
2032	Durbar Shah Machine	Khanpur Marral-Mlt	Shrine	Historical/Religious	Private					2077	Railway Station Tattaypur	Multan	Railway Station	Historical	Diistrict Govt					
2034	Shahi Masjid Totalaan Wali	Multan	Mosque	Historical/Religious	Private					2078	Old Baradaris	Multan	Pond	Historical	Auqaf					
2036	Haqania Masjid	Multan	Mosque	Religious	Auqaf					2079	Union Council Office	Multan	Office	Historical	Diistrict Govt					
2037	Masjid Shah Machine	Multan	Mosque	Historical/Religious	Private					2070	Khudakka Masjid	Multan	Mosque	Historical/Religious	Auqaf					
2038	Bibi Rasti Pak Damni Durbar	Multan	Shrine	Historical/Religious	Private					2072	Masjid Nawaban Wali	Multan	Mosque	Historical/Religious	Auqaf					
2039	Graveyard Basti Shah Machine	Multan	Graveyard	Archaeological	Private					2063	Shah Machine	Multan	Mound	Archaeological	Private					
2041	Durbar Ghaus Mahayuddin	Multan	Shrine	Historical/Religious	Private					2066	Shah Shakoor, Makhdoom Rasheed	Multan	Mound	Archaeological	Private					
2043	Mosque Chashma Bibi Pak Damini	Multan	Mosque	Religious	Private					2082	Patti Sarkar	Multan	Mound	Archaeological	Private					
2044	Double Phatak	Multan	Phatak	Historical	TMA					2076	Baba Gulzar Shah	Multan	Shrine	Historical/Religious	Auqaf					
2046	Canal Rest House	Multan	Rest House	Historical	Diistrict Govt					2074	Qamar Din	Rehmat Colony-Mlt	Shrine	Historical/Religious	Auqaf					
2047	Telegraph office	Multan	Office	Historical	Diistrict Govt					2069	Peer Maskin Shah	Multan	Shrine	Historical/Religious	Private					
2501	Jahaz Mahel	Shujabad	Palace	Historical	Diistrict Govt					2081	Hazrat Peer Masoom Shah	Multan	Shrine	Historical/Religious	Private					
2701	Shrine of Sultan Peer Qattal	Jalalpur	Shrine	Historical	Auqaf					2083	Al-Jilani Masjid	Multan	Mosque	Historical/Religious	Private					
2702	83/5, Marla Scheme	Jalalpur	Mound	Archaeological	Private					2084	Kho Maqsood Wala	Multan	Mound	Archaeological	Private					
2704	Hazrat Sheikh Ismail Durbar	Jalalpur	Shrine	Historical/Religious	Auqaf					2090	Karai Baloach	Multan	Mound	Archaeological	Private					
										2086	Durbar Pir Kari Wala Sarkar	Multan	Shrine	Historical/Religious	Private					

1 Form ID	2 Site Name	3 Settlement	4 Kind of Asset	5 Type of Asset	6 Ownership	7 Category of Merit			
						1	11	11*	111
2088	Gumbad Wali Masjid	Multan	Mosque	Religious	Private				
2094	Masjid Pawaliyan Wali	Multan	Mosque	Religious	Private				
2085	Habib House	Multan	House	Vernacular	Private				
2087	Durbar Sayed Bukhari Sharif	Multan	Shrine	Historical/Religious	Private				
2092	Durbar Hazrat Sayed kamal Shah	Multan	Shrine	Historical/Religious	Private				
2093	Durbar Sheikh Mohammad Kabir	Multan	Shrine	Historical/Religious	Private				
2733	Rasheed House	Jalalpur	House	Vernacular	Private				
2736	Shabbir House	Jalalpur	House	Vernacular	TMA				
2738	Naik Muhammad	Jalalpur	House	Vernacular	TMA				
2734	Ismael House	Jalalpur	House	Vernacular	Private				
2101	Walled City	Multan	Wall	Historical	TMA				
2089	Rageelpur Masjid	Multan	Mosque	Historical/Religious	Private				
2096	Moj Darya	Multan	Shrine	Historical/Religious	Private				
2100	Nigar khana	Multan	Building	Historical	Auqaf				
2098	Kaloo Wala	Multan	Mound	Archaeological	Private				
2741	Masjid Pherana	Jalalpur	Mosque	Historical/Religious	Private				
2746	Old Mosque Umerpur	Jalalpur	Mosque	Historical/Religious	Private				
2113	Haram Gate	Multan	Mosque	Historical	Diistrict Govt				
2521	Suresh Chand House	Shujabad	Building	Historical	Private				
2522	Mandar Jinnah Colony	Shujabad	Temple	Historical/Religious	Private				
2760	Madrassa Arbia	Jalalpur	Madrassa	Historical/Religious	Private				
2759	Masjid Mehriya	Jalalpur	Mosque	Historical/Religious	Private				
2757	Tahir House	Jalalpur	House	Vernacular	Private				
2751	Bangla Dewan	Jalalpur	House	Vernacular	Private				
2126	Lakhi Wala	Multan	Mound	Archaeological	Private				
2130	Akbar Shah Tomb	Multan	Tomb	Historical	Private				
2131	Akbria Masjid	Multan	Mosque	Historical/Religious	Private				
2526	Peer Mehbob Shah	Shujabad	Shrine	Historical/Religious	Private				
2538	Masjid Noori Wali	Shujabad	Mosque	Historical/Religious	Private				

Note: Tehsil Multan-Mlt;Shujabad-Shjb;Jalalpur Pir Wala -Jpw

LISTING CRITERIA

Identification Criteria for Listing of Built Assets

The formulated identification criterion is mainly based on the categories of the Antiquities Act, 1975, with an added conceptual support from the documents consulted.

Category- I

Monuments and archaeological sites, urban/rural heritage structures or precincts/premises either protected or unprotected, which from their present condition symbolize unique values, like historic, architectural, archaeological, cultural or artistic, any one or all together. These can be monuments and sites which should be maintained in permanent good repair due to their outstanding, unique and authentic architectural or historic interest.

Category- II*

Monuments and Archaeological sites, urban/rural heritage structures or precincts/premises which possess undiscovered values and significance of both architectural and historic interest. These can be either explored or unexplored archaeological mound or those mounds, as yet unlisted heritage structures on which surface collection has been carried out but are of sufficient significance to require preserving in their present state and safeguarded against further deterioration.

Category- II

Monuments and Archaeological sites, urban/rural heritage structures or precincts/premises unprotected, for which it has only become recently possible or desirable to be restored and conserved from further decay by 'early preventive conservation' such as the eradication of vegetation, protection from water seepage from walls and foundation, contextual stabilization and general maintenance. These can be monuments which are particularly significantly both architecturally and historically and signify more than a local interest or are valued by the community as significant assets.

Category- III

Monuments and archaeological sites, urban/rural heritage or precincts/premises of lesser importance for which preservation and conservation has either become impossible or unnecessary due to their advanced state of decay, or inappropriate interventions which have damaged irrevocably their authenticity. These should be documented at the minimum.

DISTRICTBAHAWALPUR: LIST OF BUILT ASSETS

Source: M/s Pervaiz Vandal & Associates; UNESCO-Norway Funded Project, Mapping of Cultural Assets in District Multan & Bahawalpur, April 2010

Form ID	Site Name	Settlement	Kind of Asset	Type of Asset	Ownership	Category				Form ID	Site Name	Settlement	Kind of Asset	Type of Asset	Ownership	Category			
						1	11	11*	111							1	11	11*	111
1	Thull	Abbas Nagar -Bhp	Watch Tower	Archaeological	Private					500	Central Library	Bahawalpur	Library	Historical	TMA				
2	Tomb of Bahawal Haleem	Uch Sharif-AP	Tomb	Historical	Fed. Archaeology					501	Uch Shrif Bazaar	Uch Sharif-AP	Bazaar	Historical	Private				
3	Nooria	Uch Sharif-AP	Tomb	Historical	Fed. Archaeology					502	Abdul Qadir Sani	Uch Sharif-AP	Shrine	Historical/Religious	Auqaf				
4	Tomb of Bibi Jawindi	Uch Sharif-AP	Tomb	Historical	Auqaf					503	Saifudeen Hakani	Uch Sharif-AP	Shrine	Historical/Religious	Auqaf				
5	Vernacular House	Uch Sharif-AP	House	Vernacular	Private					504	Peer Hassan Kabir-u-din	Uch Sharif -AP	Shrine	Historical/Religious	Auqaf				
6	Ubaidia Masjid	Mohallah Jomani-Kpt	Mosque	Historical/Religious	Private					505	Dollet Khanna	Bahawalpur	Building	Historical	Private				
7	Khanan Wali Masjid	Mohallah Gaggrah-Kpt	Mosque	Historical/Religious	Private					506	Kalla Dhari Temple	Bahawalpur	Temple	Historical/Religious	Auqaf				
8	Khawaja Khuda Baksh	Mohallah Jomani-Kpt	Shrine	Historical/Religious	Auqaf					507	Boarding House	Bahawalpur	House	Historical	TEVTA				
9	Hindeera of Ashraf Beig	Jawan Peer-Kpt	Tomb	Historical	Private					508	Muhammadpura House	Bahawalpur	House	Vernacular	Private				
10	Hindeera of Imam Shah	Jawan Peer-Kpt	Tomb	Historical	Private					515	Malook Shah	Bahawalpur	Graveyard	Historical/Religious	Private				
11	Hindeera of Khuda Yar	Jawan Peer-Kpt	Tomb	Historical	Private					517	Masjid Abdul Ghani	Basti Merana-Yzm	Mosque	Religious	Private				
12	Hindeera of Abbasi Family	Jawan Peer-Kpt	Tomb	Historical	Private					518	140 DB Well	140 DB-Yzm	Well	HistoricalPrivate					
13	Mari Khanan Wali	Bheli-Kpt	House	Vernacular	Private					520	Masjid Hajaat	Uch Sharif-AP	Mosque	Historical/Religious	Auqaf				
14	Al-Madina Masjid	Behli-Kpt	Mosque	Historical/Religious	Private					521	Mosa Pak Shaheed	Uch Sharif-AP	Shrine	Historical/Religious	Auqaf				
16	Fazaluddin Ladla	Uch Sharif-AP	Shrine	Historical/Religious	Auqaf					525	Wool factory	Bahawalpur	Building	Historical	Private				
17	Ram Ram Well	Uch Sharif-AP	Well	Historical	Private					532	Budha Khu Masjid	Yazman	Mosque	Historical	Private				
18	Jalal Qutab Kmal	Uch Sharif-AP	Shrine	Historical/Religious	Auqaf					533	Civil Veterinary Hospital	Yazman	Building	Historical	Private				
20	Khoh Chader	Basti Maghera-Kpt	Well	Historical	Private					540	Khewtal Wala	Darawar Fort-Yzm	Mound	Archaeological	Private				
21	Shrine of Aaqil Shah	Aaqil Shah-Kpt	Shrine	Historical/Religious	Private					1000	Bait-ul-Maal		Palace	Historical	Private				
22	Shrine of Ahmed Sher	Syed Imam Shah-Kpt	Shrine	Historical/Religious	Private					1001	Peer Jahanian	Uch Sharif-AP	Shrine	Historical/Religious	Auqaf				
23	Peer Gareeb Shah	Syed Imam Shah-Kpt	Shrine	Historical/Religious	Auqaf					1002	Masjid Mughlan	Uch Mughlan-AP	Mosque	Historical/Religious	Private				
28	Jame Masjid Habib Shah	Tibi Sohagen-Bhp	Mosque	Historical/Religious	Private					1003	Abu Hanifa	Uch Sharif -AP	Shrine	Historical/Religious	Fed. Archaeology				
29	Jamil House	Tibi Sohagen-Bhp	Building	Vernacular	Private					1004	Sadrudin Rajan Qatal	Uch Sharif-AP	Shrine	Historical/Religious	Auqaf				
30	Habib Shah	Tibi Sohagen-Bhp	Shrine	Historical/Religious	Private					1005	Jamia Masjid Alsadiq	Bahawalpur	Mosque	Historical/Religious	Auqaf				
33	Thull	Hasilpur-Hsp	Mound	Archaeological	Private					1007	Sadiq Dain High School	Bahawalpur	School	Historical	Punjab Edu.				
34	Rangeela Shah	Gareeb Mehala-Hsp	Shrine	Religious	Auqaf					1008	Masjid Sodagar Wali	Bahawalpur	Mosque	Historical/Religious	Auqaf				
38	Tiba Chip Wala	Darawar Fort-Yzm	Mound	Archaeological	Private					1010	Rana ka Bhana	Bahawalpur	House	Historical	Private				
39	Run Wala Ther	Darawar Fort-Yzm	Mound	Archaeological	Private					1015	Garib Shah	Riaz Abad-Bhp	Shrine	Historical/Religious	Auqaf				
40	Prehar Wala	Darawar Fort-Yzm	Mound	Archaeological	Private					1019	Jamal Dervesh	Uch Sharif-AP	Shrine	Historical	Auqaf				
41	Ganweri Wala	Darawar Fort-Yzm	Mound	Archaeological	Private					1024	Noor Muhammad House	Mohalla Shadran-Bhp	House	Historical	Private				
42	Rayasti Wali Ther	Darawar Fort-Yzm	Mound	Archaeological	Private					1042	Mian Sher Factory	Hasilpur	Buliding	Historical	Private				
45	Ziarat Shah	Yazman	Shrine	Historical/Religious	Private					1046	Tiba Kalian Paran	Kalian Paran-Yzm	Mound	Archaeological	Private				
47	Masjid Jano Wali	Basti Usmanpur-AP	Mosque	Historical/Religious	Private					1047	Masjid Mughlan	Uch Sharif-AP	Mosque	Historical/Religious	Private				
48	Madrassa Usmania	Basti Usmanpur-AP	Building	Religious	Private					1048	College Wala Tibba	Uch Sharif-AP	Mound	Archaeological	Private				
49	Masjid Abdul Wahid	Basti Usmanpur-AP	Mosque	Religious	Private					1055	Jame Masjid Haidria	Pipli Rajan Qattal-AP	Mosque	Historical/Religious	Private				
60	Ahmedpuri Gate	Bahawalpur	Gate	Historical	TMA					1056	KalianParan Khoo	Moj Garh-Yzm	Well	Historical	Private				
61	7 Sahaba	Moza Nahar Wali-Bhp	Graves	Historical	Private					1064	Sui Vihar Stupa	Khanqah, Bwp	Stupa	Historical/Religious	Private				
62	Jamia Masjid Mian Sahib	Basti Mian Sahib-Bhp	Mosque	Historical/Religious	Private					1068	Badshahi Masjid	Derawar Fort-Yzm	Mosque	Historical/Religious	Private				

Form ID	Site Name	Settlement	Kind of Asset	Type of Asset	Ownership	Category	Form ID	Site Name	Settlement	Kind of Asset	Type of Asset	Ownership	Category
						1 11 11* 111							1 11 11* 111
1070	Peer Jume Shah	Basti Luqman -Bhp	Shrine	Historical/Religious	Private	■	1094	Jhari Wala	Yazman	Mound	Archaeological	Private	■
1071	Old Railway Station	Samma Satta -Bhp	Station	Historical/Religious	Private	■	1095	Khar,ri	Yazman	Mound	Archaeological	Private	■
1072	Purani Bethak	Dera Masti-Bhp	House	Vernacular	Private	■	1096	Kasai wala	Yazman	Mound	Archaeological	Private	■
1081	Masjid-i- Aqsa	Bahawalpur	Mosque	Historical/Religious	Private	■	1097	Kane wala Tibba	Yazman	Mound	Archaeological	Private	■
1079	Old House	Bahwalpur	House	Vernacular	Private	■	1098	Camp wali Dahar	Yazman	Mound	Archaeological	Private	■
1076	Chbotra Bazaar	AP	Market	Vernacular	Private	■	1099	Kothi thal	Yazman	Mound	Archaeological	Private	■
1073	Sher Shah	AP	Shrine	Historical/Religious	Private	■							
51	Moj Garh Mosque	Moj Garh-Yzm	Mosque	Historical/Religious	Private	■							
54	Moj Garh Fort	Moj Garh-Yzm	Fort	Historical	Private	■							
55	Nawab Maroof Khan tomb	Moj Garh-Yzm	Tomb	Historical	Private	■							
56	Qalander Shah Tomb	Hasilpur	Tomb	Historical	Private	■							
66	Derawer Fort	Derawer-Yzm	Fort	Historical	Private	■							
72	Derwer Graveyard	Derawer-Yzm	Graveyard	Historical/Religious	Private	■							
71	Bandel Shah Tomb	Ap	Tomb	Historical	Private	■							
72	Nagan Wala Mander	Ap	Temple	Historical/Religious	Private	■							
74	Railway Station	Mubarkpur-Bwp	Railway Station	Historical	Punjab Govt	■							
75	Shah Mahmood Shrine	Mubarkpur-Bwp	Shrine	Historical	Private	■							
76	Ghaipur Fort	Kpt	Fort	Historical	Private	■							
77	Masjid Gulzare Madian	Kpt	Mosque	Historical/Religious	Private	■							
78	Masjid Gudkain	Kpt	Mosque	Historical/Religious	Private	■							
79	Peer Bader Shah Shrine	Kpt	Shrine	Historical/Religious	Private	■							
80	Thull	Kpt	Watching Tower	Archaeological	Private	■							
81	Bhorey Shah Shrine	Kpt	Shrine	Historical/Religious	Private	■							
82	Marot Fort	Fortabbas	Fort	Historical/Religious	Private	■							
548	Thana Moj Garh	Moj Garh-Yzm	Thana	Historical	Private	■							
551	Noor Mahal	Bwp	Palace	Historical	Private	■							
552	Farid Gate	Bwp	Gate	Historical	TMA	■							
553	Shamas Masjid	Hasilpur	Mosque	Historical/Religious	Private	■							
555	Durbar Mahal	Bwp	Palace	Historical	Private	■							
560	Khawaja Hakeem Serani	Khangerh-Bwp	Shrine	Historical/Religious	Private	■							
565	9, Wali Ther	Head Rajkan-Yzm	Mound	Archaeological	Private	■							
566	Hakeem Khakwani Tomb	Ap	Tomb	Historical	Private	■							
568	Al-Sadiq Masjid	Bahwalpur	Mosque	Historical/Religious	Private	■							
572	old School	Bahwalpur	School	Historical	Private	■							
1084	Chachran Mosque	Yazman	Mosque	Historical/Religious	Private	■							
1085	Nawan Kot Fort	Yazman	Fort	Historical	Private	■							
1086	Bijnor Fort	Yazman	Fort	Historical	Private	■							
1087	Khan Garh	Yazman	Mound	Archaeological	Private	■							
1088	Khan Garh Fort	Yazman	Fort	Archaeological	Private	■							
1089	Rukanpur Mound	Yazman	Mound	Archaeological	Private	■							
1090	Rukanpur Mosque	Yazman	Mosque	Historical/Religious	Private	■							
1091	Rukanpur Fort	Yazman	Fort	Historical	Private	■							
1092	Dhari Watt Tibba	Yazman	Mound	Archaeological	Private	■							
1093	Kharambi	Yazman	Mound	Archaeological	Private	■							

Tehsil Ahmedpur- Ap; Tehsil Bahawalpur- Bwp;Tehsil Hasalpur -Hsp;Tehsil Khairpur Tame Wali -Kpt;Tehsil Yazman -Yzm

DISTRICT VEHARI: LIST OF BUILT ASSETS

Source: M/s Pervaiz Vandal & Associates; UNESO Joint UN Project, Mapping of Cultural Assets in District Vehari, July 2010

1	2	3	4	5	6	7	1	2	3	4	5	6	7
Form ID	Site Name	Settlement	Kind of Asset	Type of Asset	Ownership	Category of Merit	Form ID	Site Name	Settlement	Kind of Asset	Type of Asset	Ownership	Category of Merit
						1 11 11* 111							1 11 11* 111
2007	Dohrey Wali Masjid	Mailsi	Mosque	Historical/Religious	Private		3001	Shrine Baba Farid's Mother	Burewala	Shrine	Historical/Religious	Auqaf	
2008	Badshahi Masjid	Mailsi	Mosque	Historical/Religious	Private		3002	Shrine of Falak Sher	Burewala	Shrine	Historical/Religious	Auqaf	
2009	Shrine of Abu Bakar Warak	Mailsi	Shrine	Historical/Religious	District Govt		3003	Purani Khoi	Burewala	Well	Historical/Auqaf		
2021	Abdul Majeed House	Mailsi	House	Vernacular	Private		3004	Gurdawara	Burewala	Gurdawara	Historical/Religious	Private	
2022	Shrine of Jati Sathi	Mailsi	Shrine	Historical/Religious	Private		3005	Purani Masjid	Burewala	Mosque	Historical/Religious	Auqaf	
2025	Rao Azam House	Mailsi	House	Vernacular	Private		3006	Shrine of Shah Shakoor	Burewala	Shrine	Historical/Religious	Auqaf	
2026	Rao Riaz House	Mailsi	House	Vernacular	Private		3007	Shrine of Haji Sher Dewan	Burewala	Shrine	Historical/Religious	Auqaf	
2028	Radha Krishna Building	Mailsi	House	Historical	Private		3008	Chilla Gah	Burewala	Shrine	Historical/Religious	Auqaf	
2029	Railway Station	Mailsi	Railway Station	Historical	District Govt		3011	Shrine of Abdullah Shah	Vehari	Shrine	Historical/Religious	Auqaf	
2033	Jamia Masjid	Mailsi	Mosque	Historical/Religious	Private		3012	Purani Masjid	Vehari	Mosque	Historical/Religious	Private	
2034	Purana Mander	Mailsi	Temple	Historical/Religious	District Govt		3013	Jamia Masjid	Vehari	Mosque	Historical/Religious	Private	
2036	Muhammad Abbas House	Mailsi	House	Vernacular	Private		3014	Astabal	Vehari	Astabal	Historical	Private	
2037	Tomb of Fateh Khan Joiya	Mailsi	Tomb	Historical	Private		3015	Shrine of Lal Shah	Vehari	Shrine	Historical/Religious	Private	
2038	Dakhan Wali Masjid	Mailsi	Mosque	Historical/Religious	Private		3016	Shah Hussain Masjid	Vehari	Mosque	Historical/Religious	Private	
2039	Pul Wali Masjid	Mailsi	Mosque	Historical/Religious	Private		3017	Granary	Vehari	Granary	Historical	Private	
2040	Purana Mander	Mailsi	Temple	Historical/Religious	Private		3018	Khakwani Dera	Vehari	House	Vernacular	Private	
2042	Darber Peer Momin Shah	Mailsi	Shrine	Historical/Religious	Private		3019	Zikriya House	Vehari	House	Vernacular	Private	
2048	Puran Mander	Mailsi	Temple	Historical/Religious	Private		3023	Bagh Wali Masjid	Vehari	Mosque	Historical/Religious	Auqaf	
2049	Ghulam Nabi House	Mailsi	House	Vernacular	Private		3024	Purana Mander	Vehari	Temple	Historical/Religious	Private	
2050	Jabbar House	Mailsi	House	Vernacular	Private		3025	Serai	Vehari	House	Vernacular	Private	
2051	Abdul Satter House	Mailsi	House	Vernacular	Private		3028	Purana Kho	Vehari	Well	Historical	Private	
2052	Gul Sher House	Mailsi	House	Vernacular	Private		3029	Shrine of Shaeikh Fazal	Vehari	Shrine	Historical/Religious	Auqaf	
2054	Jamil House	Mailsi	House	Vernacular	Private		3030	Durbar of Peer Zinda Shah	Vehari	Shrine	Historical/Religious	Private	
2059	Shrine of Imam Shah	Mailsi	Shrine	Historical/Religious	Private		3031	Chishti Hujra	Burewala	Hujra	Historical/Religious	Private	
2062	Shahi Masjid	Mailsi	Mosque	Historical/Religious	Private		3032	Babul Maroof	Burewala	Gate	Historical	Private	
2063	Shrine of Syed Ahmed Shah	Mailsi	Shrine	Historical/Religious	Private		3033	Purana Mander	Burewala	Temple	Historical/Religious	Private	
2064	Shrine of Baqir Sher	Mailsi	Shrine	Historical/Religious	Private		3034	Durbar of Peer Sarwar	Burewala	Shrine	Historical/Religious	Private	
2065	Shrine of Noor Alam Shah	Mailsi	Shrine	Historical/Religious	Private		3035	Durbar of Charagh Shah	Vehari	Shrine	Historical/Religious	Private	
2066	Noor Shah Bhir	Mailsi	Mound	Archaeological	Private		3037	Puran Khoo	Vehari	Well	Historical	Private	
2067	Shrine of Jalal-u- din	Mailsi	Shrine	Historical/Religious	Private		3038	Purani Mandi	Vehari	Market	Historical	Private	
2068	Jamia Masjid	Mailsi	Mosque	Historical/Religious	Private		3046	Salman House	Mailsi	House	Vernacular	Private	
2511	Dera Javed Daultana	Vehari	House	Vernacular	Private		3048	Purani Masjid	Mailsi	Mosque	Historical/Religious	Private	
2516	Jamia Masjid	Vehari	Mosque	Historical/Religious	Private		3052	Shrine of Bahadar Shah	Mailsi	Shrine	Historical/Religious	Private	
2525	Shrine of Makhdoom Shah	Mailsi	Shrine	Historical/Religious	Private		3053	Jamia Masjid	Mailsi	Mosque	Historical/Religious	Private	
2526	Shrine of Maryala	Mailsi	Shrine	Historical/Religious	Private		3054	Durbar of Itbar Shah	Mailsi	Shrine	Historical/Religious	Private	
2528	Shrine of Malhar Shah	Vehari	Shrine	Historical/Religious	Private		3055	Durbar of Bahar Shah	Mailsi	Shrine	Historical/Religious	Private	
2532	Shrine of Gul Hassan Shah	Vehari	Shrine	Historical/Religious	Private		3058	Shrine of Asghar Shah	Burewala	Shrine	Historical/Religious	Private	
2533	Moran Wali Masjid	Vehari	Mosque	Historical/Religious	Private		3059	Shrine of Yousaf Shah	Burewala	Shrine	Historical/Religious	Private	
2554	Shamshan Ghat	Vehari	Shamshan Ghat	Historical/Religious	Private		3060	Shrine of Wali Shah	Burewala	Shrine	Historical/Religious	Private	
2563	Burana Masjid	Mailsi	Mosque	Historical/Religious	Private		3061	Shrine of Din Shah	Burewala	Shrine	Historical/Religious	Private	
2567	Purana Mander	Mailsi	Temple	Historical/Religious	Private		3062	Shrine of Abdulla Shah	Burewala	Shrine	Historical/Religious	Private	
2570	Shrine of Peer Ibra him	Vehari	Shrine	Historical/Religious	Private		3063	Shrine of Baba Sabir Shah	Burewala	Shrine	Historical/Religious	Private	
							3071	Durbar Jindey Shah	Burewala	Shrine	Historical/Religious	Private	
							3069	Madina Masjid	Burewala	Mosque	Historical/Religious	Private	

GOVERNMENT OF PAKISTAN
DEPARTMENT OF ARCHAEOLOGY
CATEGORIZED LIST OF IMMOVABLE ANTIQUITIES
MONUMENTS AND SITES
PROTECTED UNDER THE ANTIQUITIES ACT 1975.

PROVINCE	CATEGORY			TOTAL
	I	II	III	
Balochistan	07	08	14	29
N.W.F.P.	26	34	33	93
Sindh	50	52	27	129
Punjab	79	58	14	151
Total	162	152	88	402

Category-I Those monuments which from their present condition or historical or archaeological value ought to be maintained in permanent good repair.

Category-II Those monuments which it is now only possible or desirable to save from further decay by such measures as the eradication of vegetation, the exclusion of water from the walls, and the like.

Category-III Those monuments which, from their advanced stage of decay or comparative unimportance, it is impossible or unnecessary to preserve.

MONUMENTS AND SITES IN DISTRICT MULTAN & BAHAWALPUR
PROTECTED UNDER THE ANTIQUITIES ACT 1975.

DISTRICT/LOCALITY	NAME OF THE MONUMENTS	CATEGORY
Bahawalpur	Noor Mehal, Bahawalpur	I
Bahawalpur	Derawar Fort, Cholistan	I
Bahawalpur, Uch Sharif	Tomb of Nuria	I
Bahawalpur, Uch Sharif	Tomb of Abu Hanifa	I
Bahawalpur, Uch Sharif	Tomb of Bibi Jawindi	I
Bahawalpur, Uch Sharif	Tomb of Bhawal Haleem	I
Bahawalpur, Uch Sharif	Tomb of Musa Pak Shaheed	I
Multan, Chak No.167/IOR	Mound Maryala	III
Multan, Head Bust 133 Village		
Bhatianwala, Tehsil Kabeerwala	Mound Ratti Khari	III
Multan, Kotla Khan	Sawi Masjid & Graves	II
Multan, Mohalah Kirianloghana	Tomb of Mir Meharban	II
Multan, Multan	Tomb of Shah Usuf Gudezi	II
Multan, Multan (Old Fort)	Tomb of Petric Alexander Vana, Andrew & William Anderson	I
Multan, Multan (Old Fort)	Shrine of Rukn-e-Alam	I
Multan, Near Abdal Road	Tomb of Shah Hussain Sodazai	I
Multan, Sura Miana	Tomb of Shah Ali Akbar's Mother	II
Multan, Sura Miana	Tomb of Shams Tabraiz	II
Multan, Sura Miana	Tomb of Shah Ali Akbar	II
Multan, Village Sargana	Ruined Mosque	II

List of Built Assets, District Bahawalpur

Form ID	Site Name	Settlement	Type of Asset	Ownership	Category		
					1	11	11*
1	Thull	Abbas Nagar -Bwp	Archaeological	Private			
2	Tomb of Bahawal Haleem	Uch Sharif-AP	Historical	Fed. Archaeology			
3	Nooria	Uch Sharif-AP	Historical	Fed. Archaeology			
4	Tomb of Bibi Jawindi	Uch Sharif-AP	Historical	Auqaf			
5	Vernacular House	Uch Sharif-AP	Vernacular	Private			
6	Ubaidia Masjid	Mohallah Jomani-Kpt	Historical/Religious	Private			
7	Khanan Wali Masjid	Mohallah Gaggrah-Kpt	Historical/Religious	Private			
8	Khawaja Khuda Baksh	Mohallah Jomani-Kpt	Historical/Religious	Auqaf			
9	Hindeera of Ashraf Beig	Jawan Peer-Kpt	Historical	Private			
10	Hindeera of Imam Shah	Jawan Peer-Kpt	Historical	Private			
11	Hindeera of Khuda Yar	Jawan Peer-Kpt	Historical	Private			
12	Hindeera of Abbasi Family	Jawan Peer-Kpt	Historical	Private			
13	Mari Khanan Wali	Bheli-Kpt	Vernacular	Private			
14	Al-Madina Masjid	Behli-Kpt	Historical/Religious	Private			
16	Fazaluddin Ladla	Uch Sharif-AP	Historical/Religious	Auqaf			
17	Ram Ram Well	Uch Sharif-AP	Historical	Private			
18	Jalal Qutab Kmal	Uch Sharif-AP	Historical/Religious	Auqaf			
20	Khoh Chader	Basti Maghera-Kpt	Historical	Private			
21	Shrine of Aaqil Shah	Aaqil Shah-Kpt	Historical/Religious	Private			
22	Shrine of Ahmed Sher	Syed Imam Shah-Kpt	Historical/Religious	Private			

23	Peer Gareeb Shah	Syed Imam Shah-Kpt	Historical/Religious	Auqaf			
28	Jame Masjid Habib Shah	Tibi Sohagen-Bhp	Historical/Religious	Private			
29	Jamil House	Tibi Sohagen-Bhp	Vernacular	Private			
30	Habib Shah	Tibi Sohagen-Bhp	Historical/Religious	Private			
33	Thull	Hasilpur-Hsp	Archaeological	Private			
34	Rangeela Shah	Gareeb Mehala-Hsp	Religious	Auqaf			
38	Tiba Chip Wala	Darawar Fort-Yzm	Archaeological	Private			
39	Run Wala Ther	Darawar Fort-Yzm	Archaeological	Private			
40	Prehar Wala	Darawar Fort-Yzm	Archaeological	Private			
41	Ganweri Wala	Darawar Fort-Yzm	Archaeological	Private			
42	Rayasti Wali Ther	Darawar Fort-Yzm	Archaeological	Private			
45	Ziarat Shah	Yazman	Historical/Religious	Private			
47	Masjid Jano Wali	Basti Usmanpur-AP	Historical/Religious	Private			
48	Madrassa Usmania	Basti Usmanpur-AP	Religious	Private			
49	Masjid Abdul Wahid	Basti Usmanpur-AP	Religious	Private			
60	Ahmedpuri Gate	Bahawalpur	Historical	TMA			
61	7 Sahaba	Moza Nahar Wali-Bhp	Historical	Private			
62	Jamia Masjid Mian Sahib	Basti Mian Sahib-Bhp	Historical/Religious	Private			
500	Central Library	Bahawalpur	Historical	TMA			
501	Uch Shrif Bazaar	Uch Sharif-AP	Historical	Private			
502	Abdul Qadir Sani	Uch Sharif-AP	Historical/Religious	Auqaf			
503	Saifudeen Hakani	Uch Sharif-AP	Historical/Religious	Auqaf			
504	Peer Hassan Kabir-u-din	Uch Sharif -AP	Historical/Religious	Auqaf			
505	Dollet Khanna	Bahawalpur	Historical	Private			
506	Kalla Dhari Temple	Bahawalpur	Historical/Religious	Auqaf			
507	Boarding House	Bahawalpur	Historical	TEVTA			
508	Muhammadpura House	Bahawalpur	Vernacular	Private			

515	Malook Shah	Bahawalpur	Historical/ Religious	Private					
517	Masjid Abdul Ghani	Basti Merana-Yzm	Religious	Private					
518	140 DB Well	140 DB-Yzm	Historical	Private					
520	Masjid Hajaat	Uch Sharif-AP	Historical/ Religious	Auqaf					
521	Mosa Pak Shaheed	Uch Sharif-AP	Historical/ Religious	Auqaf					
525	Wool factory	Bahawalpur	Historical	Private					
532	Budha Khu Masjid	Yazman	Historical	Private					
533	Civil Veterinary Hospital	Yazman	Historical	Private					
540	Khewtal Wala	Darawar Fort-Yzm	Archaeological	Private					
1000	Bait-ul-Maal		Historical	Private					
1001	Peer Jahanian	Uch Sharif-AP	Historical/ Religious	Auqaf					
1002	Masjid Mughlan	Uch Mughlan-AP	Historical/ Religious	Private					
1003	Abu Hanifa	Uch Sharif -AP	Historical/ Religious	Fed. Archaeology					
1004	Sadrudin Rajan Qatal	Uch Sharif-AP	Historical/ Religious	Auqaf					
1005	Jamia Masjid Alsadiq	Bahawalpur	Historical/ Religious	Auqaf					
1007	Sadiq Dain High School	Bahawalpur	Historical	Punjab Education					
1008	Masjid Sodagar Wali	Bahawalpur	Historical/ Religious	Auqaf					
1010	Rana ka Bhana	Bahawalpur	Historical	Private					
1015	Garib Shah	Riaz Abad-Bhp	Historical/ Religious	Auqaf					
1019	Jamal Dervesh	Uch Sharif-AP	Historical	Auqaf					
1024	Noor Muhammad House	Mohalla Shadran-Bhp	Historical	Private					
1042	Mian Sher Factory	Hasilpur	Historical	Private					
1046	Tiba Kalian Paran	Kalian Paran-Yzm	Archaeological	Private					
1047	Masjid Mughlan	Uch Sharif-AP	Historical/ Religious	Private					
1048	College Wala Tibba	Uch Sharif-AP	Archaeological	Private					
1055	Jame Masjid Haidria	Pipli Rajan Qattal-AP	Historical/ Religious	Private					

1056	KalianParan Khoo	Moj Garh-Yzm	Historical	Private					
1064	Sui Vihar Stupa	Khanqah, Bwp	Historical/ Religious	Private					
1068	Badshahi Masjid	Derawar Fort-Yzm	Historical/ Religious	Private					
1070	Peer Jume Shah	Basti Luqman -Bhp	Historical/ Religious	Private					
1071	Old Railway Station	Samma Satta -Bhp	Historical/ Religious	Private					
1072	Purani Bethak	Dera Masti-Bhp	Vernacular	Private					
1081	Masjid-i- Aqsa	Bahawalpur	Historical/ Religious	Private					
1079	Old House	Bahawalpur	Vernacular	Private					
1076	Chbotra Bazaar	AP	Vernacular	Private					
1073	Sher Shah	AP	Historical/ Religious	Private					
51	Moj Garh Mosque	Moj Garh-Yzm	Historical/ Religious	Private					
54	Moj Garh Fort	Moj Garh-Yzm	Historical	Private					
55	Nawab Maroof Khan tomb	Moj Garh-Yzm	Historical	Private					
56	Qalander Shah Tomb	Hasilpur	Historical	Private					
66	Derawer Fort	Derawer-Yzm	Historical	Private					
72	Derwer Graveyard	Derawer-Yzm	Historical/ Religious	Private					
71	Bandel Shah Tomb	Ap	Historical	Private					
72	Nagan Wala Mander	Ap	Historical/ Religious	Private					
74	Railway Station	Mubarkpur-Bwp	Historical	Punjab Govt					
75	Shah Mahmood Shrine	Mubarkpur-Bwp	Historical	Private					
76	Ghaipur Fort	Kpt	Historical	Private					
77	Masjid Gulzare Madian	Kpt	Historical/ Religious	Private					
78	Masjid Gudkain	Kpt	Historical/ Religious	Private					
79	Peer Bader Shah Shrine	Kpt	Historical/ Religious	Private					
80	Thull	Kpt	Archaeological	Private					
81	Bhorey Shah Shrine	Kpt	Historical/ Religious	Private					

82	Marot Fort	Fortabbas	Historical/ Religious	Private				
548	Thana Moj Garh	Moj Garh-Yzm	Historical	Private				
551	Noor Mahal	Bwp	Historical	Private				
552	Farid Gate	Bwp	Historical	TMA				
553	Shamas Masjid	Hasilpur	Historical/ Religious	Private				
555	Durbar Mahal	Bwp	Historical	Private				
560	Khawaja Hakeem Serani	Khangarh-Bwp	Historical/ Religious	Private				
565	9, Wali Ther	Head Rajkan-Yzm	Archaeological	Private				
566	Hakeem Khakwani Tomb	Ap	Historical	Private				
568	Al-Sadiq Masjid	Bahwalpur	Historical/ Religious	Private				
572	old School	Bahwalpur	Historical	Private				

Tehsil Ahmedpur - **Ap**; Tehsil Bahawalpur -**Bwp** ; Tehsil Hasilpur -**Hsp**; Tehsil Khairpur Tame Wali -**Kpt**; **Yzm** Tehsil Yazman

Forts of Cholistan

Source M.R, Mughal (1997); *Ancient Cholistan: Archeology and Architecture*, Ferozsons, Lahore

- | | |
|-----------------------------------|--------------------------------------|
| 1. Bara Fort Yazman | 14. Moj Garh Fort Yazman |
| 2. Bijnot Fort Yazman | 15. Nawan Kot Fort Yazman |
| 3. Bhagla Fort Yazman | 16. Phulra Fort Fort Abbas |
| 4. Derawer Fort Yazman | 17. Ghanipur Fort Khairpur Tame Wali |
| 5. Duhienwala Fort Khanpur Tehsil | 18. Rukanpur Fort Yazman |
| 6. Falji Fort Not Known | 19. Mou Mubarak Fort Not Known |
| 7. Islam Garh Fort Khanpur Tehsil | 20. Bahawalpur Fort Not Known |
| 8. Jam Garh Fort Yazman | 21. Mithra Fort Not Known |
| 9. Kandra Fort Yazman | 22. Din Garh Fort Yazman |
| 10. Khair Garh Yazman | 23. Ghauspur Fort Not Known |
| 11. Khan Garh Yazman | |
| 12. Machki Fort Yazman | |
| 13. Marot Fort Fort Abbas | |
- Note: the forts which are marked in green have been mapped in the Project.



23. Rukanpur Fort, Deep Cholistan.



GLOSSARY OF TERMS

Glossary of terms

Aath-Dara	Eight doors/openings	Gul-e-Daudi	Chrysanthemum
Aari/ Ari	Lit. Saw; a hooked tool used in Chain - Stitch Embroidery	Dahi	Curd or yogurt
Abadkar	A name given to settlers in the State of Bahawalpur	Dana Duresh	Granular gum
Al-E- Tashi	Shiite sect of Islam	Durbar	Royal Court
Alm	Flag	Daryai	Hand woven cloth traditionally made in Multan
Ajri	Terracotta	Dassa	A carved border of red sandstone running along the entire length at the plinth level
Anar Kali	Pomegranate Flower		
Androon	Inner	Dastakri	Handicraft
Astar	Undercoat in kashikari	Deowri	Entrance foyer
Ayaat/S	Passage from the Holy Quran	Dhamal	Mystical dance performed by men and women in a state of ecstasy
Baithak	Formal sitting room		
Basta	Bag/ Brief case		
Beirani	Lit external or outer. Term used in South Punjab fo fresco/ wall painting	Dhupchon	A double – shaded Daryai cloth of hand – woven silk
		Diyas	Oil lamps made of terracotta or metal
Bhochhan	A type of Chadder used as head cover	Durry/Durrie	Cotton or woolen carpet usually hand-woven
Bana	Weft		Falasi Hand-woven rug with sheep or camel wool. Traditional craft of Cholistan
Baradari	Pavilion with twelve doors/openings		
Baradri	Clan or Artisan Guild	Ghulam Gardish	Ghulam (Lit. Slave) gardish (movement). Space for movement of servants usually a part of palaces, forts and havelis. Gallery Around A Hall Traditionally Used By Soldiers Standing Guard
Chahar Bagh	Garden divided into four sections		
Chaddar	Sheet used as bed spread or covering the head		
Changair	A hand-made tray/platter of wheat stalk or palm leaves usually used for roti (leaven bread)	Gopa	A circular shaped Traditional House of the Cholistan desert with thatch roof and mud walls
Charkha	Spinning Wheel		
Charpais	Beds/ cots	Gota Kinari	Embellishment on clothing with decorative golden or silver tinsel like material
Chau-Burjis	Four turrets		
Chatari	Lit. Umbrella, usually umbrella structure on a building	Guldasta	Flower Bouquet
Chhajja/Chajja	Eave	Gulkari	Floral Painting
Choli	Sleeved Bodice	Gurdawaras	Lit home of the Guru. Sikh Temple
Cheetti Kothi	White Bungalow	Havelis	A large mansion
		Hujra	Small room or cell of a mystic/scholar
Chunri/ Bhandini or Bandani	Tie & Dye work	Hukka	Hubble Bubble



Hirumchi	Red pigment for preparing color for fresco painting
Imambargah	Lit. House of the Imam. Sacred ritual space of the Shiite sect of Islam
Itihad	Unity
Ilaqa	Region
Jagirs	Large agricultural land holdings
Jaheez	Dowry
Jalli	Perforated screen of stone, brick, marble or wood with ornamental design
Jharoka	Balcony
Kashigars	Traditional Tile crafts persons
Kashi Kari/ Kashikari	Tile making
Katcha Chapa	Temporary printing or impression usually to transfer pattern/design on cloth
Katcha Tanka	Running stitch, an embroidery technique using a very small, delicate needle in running stitch
Khaka	Template or tracing of design pattern usually on paper
Kanch	A form of rough glass crystals used in the process of making glazes for kashi kari
Khalti	Multi-colored embroidered purse
Khaddi	Loom
Khangah	A place associated with a Sufi saint where disciples can live and receive spiritual guidance
Kangan	Bangles
Khes/Khais	Bed Sheet of cotton or silk usually hand-woven
Kikar Gum	Acacia Arabica
Khussa /Desi Juti	Flat heeled hand- made leather slipper with or without an embroidered upper made in Punjab or Sind
Khusnaweez	Calligrapher. Lit a person with beautiful writing
Kothi	Bungalow

Rumals	Lit handkerchief. Small cloth covers
Katmala	Necklace
Kund	Narrow well lined with gypsum found in the Cholistan desert
Kurti	Small length paneled collarless shirt
Kurta	Paneled collarless shirt
Qalm	Originally a Reed Pen or any pen made of metal or any other material used for chiseling, gold leafing etc
Qadeem	Ancient
Qawwali	Form of oral devotional music usually with a group of singers with one or two lead singers
Langars	Public kitchens/dinning usually associated with Sufi establishments
Lajwanti/ Laagward	Lapis Lazuli
Loi	Woolen Blanket usually hand-woven
Lungi or Dhoti	A long narrow piece of cloth made of cotton or silk thread used as covering for the lower part of the body.
Madaris/Madrassa	Traditional Islamic schools
Machi Kanda	Literally, Fish Scales, term used for herringbone stitch in embroidery
Maidah	Sifted wheat flour
Majitha	Madder
Majnu Khais	A hand- woven, checked and patterned cloth made as bed sheet
Mashaik	Practice associated with traditional crafts
Mantas	Objects such as pieces of cloth, locks used at Sufi shrines for a prayer to be answered.
Matka	Shaped large earthen jar
Mehrab	Arched niche in the wall of a mosque where imam leads the prayers facing Mecca

Mehfil-E-Samma	Devotional gathering usually at the shrine of a Sufi saint
Mohallah	Quarter in traditional settlement
Mela	Traditional festival
Murshid	Spiritual guide
Naqaashi	Painting on wall or wood usually with floral or geometric designs/patterns
Naqaash	Traditional artist/ painter of floral/ geometric patterns on tile, wood, camel skin/ fresco etc
Nath	Nose pin
Nehla	Wooden shovel
Neel	Powder derived from indigo plant
Pazeb	Anklets
Pinjra	Wooden lattice work in geometric shapes from the Punjab
Potli	Rag cloth tied together to form a little sac
Pucca Chappa	Permanent Fixed Printing or Block Printing
Punja	Emblem symbolizing the five sacred imams of the Shiite faith. (Punj-tan Pak). Also the symbol of Hazarat Fatima, the daughter of the Holy Prophet of Islam (RA)
Puths	Parts
Qadeem	Ancient
Qalmkar	Artist
Ralli	A traditional craft for making bed sheets etc prepared by layering sheets of cloth and stitching it together with a running stitch. Originated in Cholistan
Riyazat	Continuous practice usually a part of the learning process used by artisans, classical musicians
Sahn	Courtyard
Sal	A rectangular shaped traditional house of the with thatch roof and mud walls found in Bahawalpur and Cholistan desert
Salari/ Salara	A chaddar given to guests as a sign of respect or welcome

Sajji	Impure carbonate of soda, used in kashikari
Shagirds	Students or disciples
Sajjada Nashins	The principal spiritual disciple of a Sufi Saint
Salma Sitara	The names of two embroidery materials, Salma- Golden Thread Lace, Sitara- Small round pieces of shiny material, or sequins
Shamsa	Sun Motif or Circular Medallion in Architecture. Ornamental Roundel
Sheesha Kari	Mirror Work, a mosaic made out of small pieces of mirror/glass usually as architectural embellishment
Sheesha Booti	Embroidery stitch in which flowers are created with mirror
Silsa	Spiritual Lineage usually associated with a Sufi order
Sozenne Kari	Small pin pricks made in a Khaka for transferring design/pattern onto surfaces of objects or wall for painting used in traditional crafts
Sufinaya Kalam	The poetry of the Sufi saints
Susi	A striped cloth, traditionally hand-woven
Tana	Wrap
Tarseem Bandi	Wooden ceiling prepared with thin slats fixed within each other in a geometric form through a complicated interlinked joinery
Tandoor	Earthen oven for making traditional bread roti/nan
Taweez	An amulet
Taaza Kari	Brick imitation
Tilla	Gold thread
Tobas	A pond for collecting rainwater found in the Cholistan desert
Tar-Kashi	A type of embroidery in which thread is pulled out and designs are created in those portions
Ustad	Master teacher
Urs	Death anniversary of a Saint
Zanana	Women's Quarter



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