

Crafts and Craftsmen of Punjab

# Crafts of Gujranwala

Architecture, Arts and Crafts



A Project of  
Punjab Small Industries  
Corporation, Lahore, 2016



Research, design and photography  
by Imperial College of Business  
Studies, Lahore, 2016

## **Project Profiles**

### **Director General Projects**

Bilal Ahmad Butt (Managing Director)  
Punjab Small Industries Corporation

### **Project Director**

Ahmad Farooq, Director (C&CI)

### **Author/Researcher**

Imperial College of Business Studies, Lahore  
through its team:

Professor Dr. Shaukat Mahmood  
(Sitar-i-Imtiaz)  
Nazir Ahmad (Tamgha-i-Imtiaz)  
(Director Research & Publications)  
Nelofer Sikander, Director SAAD  
Mohammed Saleem, Coordinator  
Mehwish Nazir, Research Officer

### **Layout and Design**

Aamir Ali

### **Photography**

Nazir Ahmad  
Aamir Ali  
Mehwish Nazir

### **Published by**

Directorate of Creative and Cultural Industries,  
Punjab Small Industries Corporation,  
Alfalah Building Shakra-e-Quaid-e-Azam,  
Lahore, PAKISTAN.

### **First Edition**

Lahore 2016

### **Printed at**

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## MESSAGE FROM MANAGING DIRECTOR, PUNJAB SMALL INDUSTRIES CORPORATION

The Punjab Small Industries Corporation (PSIC) in pursuit of Government of Punjab vision for industrial development and growth is committed to patronize and support the small, MSME's and creative & cultural industries for their sustainable growth and development by providing access to developed infrastructure, capital advisory services, marketing channels and common facilities.

PSIC by virtue of its new approach of cluster diagnosis and intervening in the clusters for providing the requisite support is engaged in working on new schemes and projects in the industrial sector as well as in the creative & cultural sector. PSIC gives significance to mapping of crafts clusters by conducting baseline surveys and by undertaking research on crafts not only to document our rich cultural heritage but to provide an opportunity for the planners to develop rational plans for preservation of the dying crafts, and providing the support as required for sustainable growth of the crafts clusters. PSIC research and publication initiative in the crafts sector is a unique endeavour under government of Punjab patronage that has been acknowledged by the stakeholders and public at large. PSIC has published a series of ten number of valuable books on crafts starting from crafts of Murree Hills, Bhera, Multan, DG Khan & Rajanpur, Cholistan, Sargodha, Chiniot, Lahore (Vol-I), Khewra and Taxila. Further, PSIC is in a process of reprinting it's out of stock books to benefit the researchers, academia and public at large.

Recently, PSIC has accomplished crafts and cultural heritage focused research on another five districts of Punjab and published it in an attractive series of coffee table books. This fresh series of books includes Crafts of



Lahore Vol:II, Crafts of Gujranwala, Crafts of Gujrat, Crafts of Shiekhupura and Crafts of Chakwal. I am sanguine that this new series of books will be a valuable addition to PSIC treasure of books on crafts.

Here I would like to acknowledge the efforts of Mr. Ahmad Farooq, Director (Creative & Cultural Industries) and his team who jointly with School of Art, Architecture and Design of Imperial College of Business Studies, Lahore, made a zealous effort to produce such a remarkable work. I expect that this research and publication work by PSIC on crafts will keep on going by setting up high standards among the publications of its kind.

**Bilal Ahmad Butt**  
Managing Director



## MESSAGE FROM THE CHAIRMAN, ICBS, LAHORE.

Punjab Small Industries Corporation (PSIC) has significantly contributed in promoting and patronizing handicrafts. It is not only reviewed the dying crafts by locating and supporting the artisans but also managed to document the crafts of Punjab. PSIC in furtherance endeavoured to give new dimensions in crafts through product development based on research work.

PSIC contribution in research & publication work on handicrafts is distinctive among its other valuable performances. These profusely Coffee Table books have been produced with intensive as well as extensive research by expert writer, photographers and historians. These valuable books have highlighted not only the artisanal research of the artisans but have brought the aesthetic value of the products to the forefront. Under this program, the Imperial College of Business Studies (ICBS), Lahore has contributed in compiling five such books pertaining to districts of

- Lahore
- Sheikhpura
- Gujranwala
- Gujrat
- Chakwal

As the Chairman, ICBS, Lahore, I have keenly associated myself with this challenging task. I have taken utmost care to make these books not only a piece of art but also treatises of research. This assignment has been completed as a national service.

I have entrusted the entire project to Mr. Nazir Ahmed (*Tamgha-e-Imtiaz*)

who is instilled with a vast experience in the field of art & crafts, research and publications. Nazir already has five coffee table books in his credit as Director of the Project. • Crafts of Lahore (Vol. 1) • Crafts of Sargodha • Crafts of Chiniot • Crafts of Cholistan • Crafts of D.G. Khan.

Script was done by renowned Prof. Dr. Shaukat Mahmood (*Sitara-e-Imtiaz*), College of Art & Design, University of Punjab Lahore. The logistics of the project was looked after by Nelophar Kaleem Director School of Art, Architecture and Design. Last but not the least I appreciate the services rendered by Mr. Muhammad Saleem during this project.

These set of publications will boost the morale of the artisans and will prove to be an asset.

I am sure this humble effort will bring laurels to Imperial College as well as the Punjab Small Industries Corporation. Insha Allah!

**Munawar Ahmad**



## PREFACE

Punjab Small Industries Corporation (PSIC) is a pioneer organization that is engaged in documenting the cultural heritage of Punjab in a form of series of valuable books that speaks meticulously about the history, archaeology, folklores, land & people, handicrafts, life of the artisans and other culturally significant subjects. These PSIC books on handicrafts is a part of its initiative and mandate that has been determined in PSIC Act 1973. The Government of Punjab is keenly supporting the PSIC through ADPs in executing such marvellous treatises on handicrafts that has proven its efficacy in promoting the cause of the artisans and introducing and promoting the handicrafts sector of Punjab.

The PSIC published ten valuable books on crafts starting from crafts of Murree Hills, Bhera, Multan, DG Khan & Rajanpur, Cholistan, Sargodha, Chiniot, Lahore (Vol-I), Khewra and Taxila. PSIC is also in a process of reprinting it's out of stock books to benefit the researchers, academia and public at large. PSIC considers the importance of research for development and therefore this activity keeps on going to contribute PSIC role in uplifting the socio-economic conditions of the artisans and developing and promoting the crafts clusters by documenting them in a series of books to disseminate our cultural heritage and proud legacies of the past to the next generations to keep it alive and to determine our identity among the comity of nations.

Recently, PSIC has accomplished crafts and cultural heritage focused research on another five districts of Punjab and published it in an attractive series of coffee table books with the collaboration of Imperial University, Lahore. This fresh series of books includes Crafts of Lahore Vol:II, Crafts of Gujranwala, Crafts of Gujrat, Crafts of Shiekhupura and Crafts of Chakwal. This series of books is a wonderful addition in the PSIC treasure of books on crafts.

This task has been accomplished by consistent pursuance and interest of Mr. Bilal Ahmad Butt, Managing Director, PSIC, his candid guidance and

facilitating role for the Directorate of Creative & Cultural Industries PSIC at every stage helped to produce such a splendid series of research books. Mr. Nazir Ahmad (TI), Former, Director PSIC and Mst. Nelofar of School of Art , Architecture & Design , Imperial University, Lahore contributed their efforts with zeal & vigour to make this historic task a success. Professor Dr. Shaukat Mahmood, a renowned author and respected personality burnt his midnight oil to produce these books in a limited time framework. The support of Mr. Kahalid Ur Reman, Joint Director (Admn), PSIC and Mr. Khuda Baksh, Storekeeper, PSIC, Head Office was always there at the hour of need. Last but not the least the contribution of Mr Amir Ali, designer and photographer is praiseworthy for capturing such remarkable pictures and designing these books in the most attractive manner. I hope this endeavour of PSIC will prove useful in satisfying the hunger of the readers, researchers and academicians in updating their knowledge about the pride of Pakistani crafts and artisans.

**Ahmad Farooq**

Director (Creative & Cultural Industries)  
PSIC



## FOREWORD



*Chan-Pir tha Qilla, Gujranwala.*





# GUJRANWALA

## HISTORY



**G**ujjar is like a prefix of many towns in Pakistan. Gujarkhan is one and Gujrat is another. We have Gujjargarhi in PK and a hamlet Gujjarpura in Lahore. Gujranwala is in line with this scheme. As is evident by its name Gujranwala and area around it was ruled by the Gujjars for more than 600 years. Before that this area was known as to be the Bhattianwala. Umer Saddique Kaira who was the King of Gujrat had won that area after fighting against Amrinder Singh Bhatti, chief of Bhatti Rajput community. Amrinder Sing Bhatti was defeated and the region came totally under the state of the Gujjars of Gujrat. This war is also known as to be the *War of Religion*. The district flourished during Mughal rule, from the days of Akbar to those of Aurangzeb, wells, for supply of water were scattered over the whole country, and villages lay thickly dotted about the southern plateau, now a barren waste of grassland and scrub jungle. Their remains may still be found in the wildest and most solitary reaches of the





*Kotli Maqbra, Gujranwala.*





*Sher Shah Suri Mosque, Mohalla Chamrangan, Gujranwala.*

area. The Punjab region became predominantly Muslim due to missionary Sufi saints whose *dargahs* dot the landscape of Punjab region.

Eminabad and Hafizabad were the chief towns (the latter now part of a separate district), while the country was divided into six well-tilled *parganas*. But before the end of the Islamic period the tract was mysteriously depopulated. The tribes at present occupying the district are all immigrants of recent past, and before their advent the whole region seems for a time to have been almost entirely abandoned. The only plausible conjecture to account for this sudden and disastrous change is that it resulted from the constant wars by which the Punjab was convulsed during the last years of Tehami rule.

After the death of Umer Saddique Kaira, Muslim Gujjar rulers lost the fight and the Sikh Empire invaded and occupied Gujranwala District. Bhangi *Misl* was the first of many Sikh bands to invade and plunder the Mughal Lahore





*Eimanabad, Gujranwala.*





*Guru Kotha, Wazirabad.*

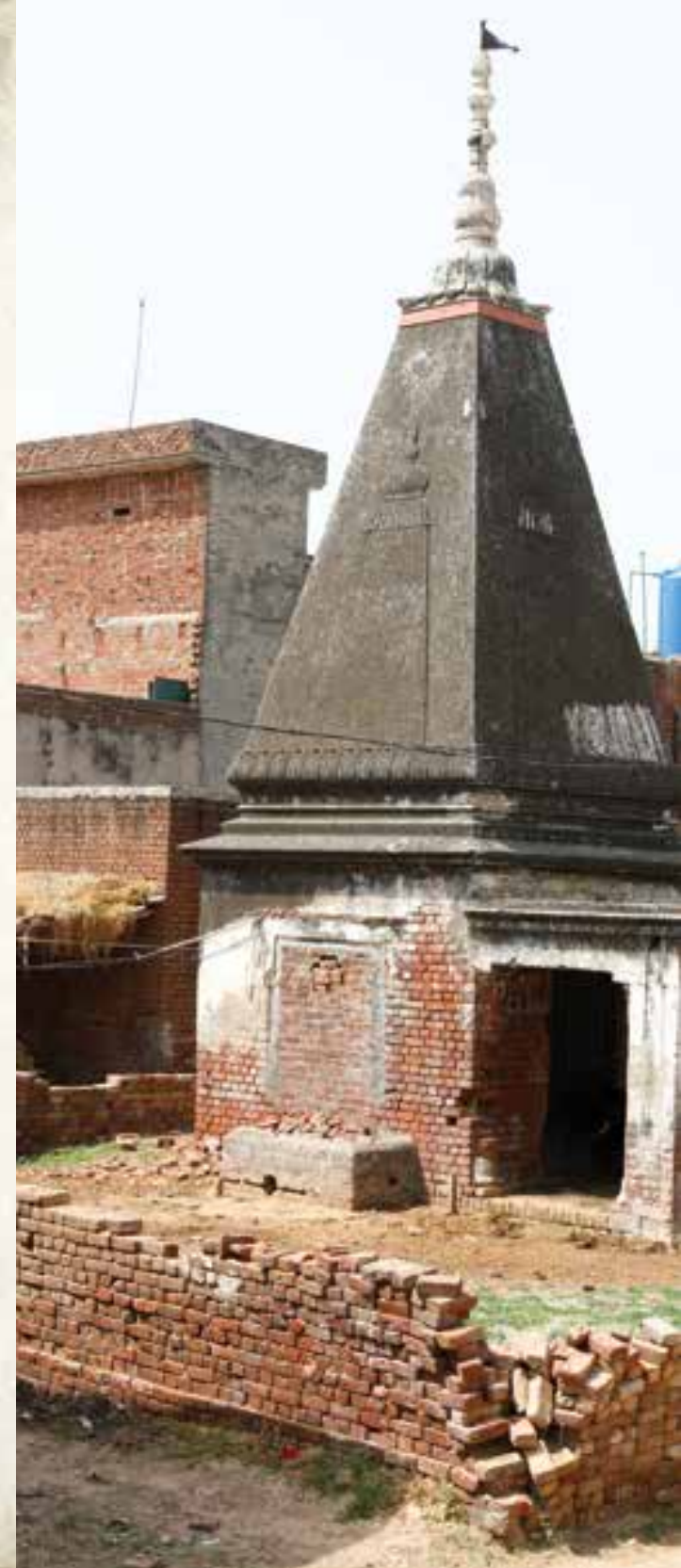






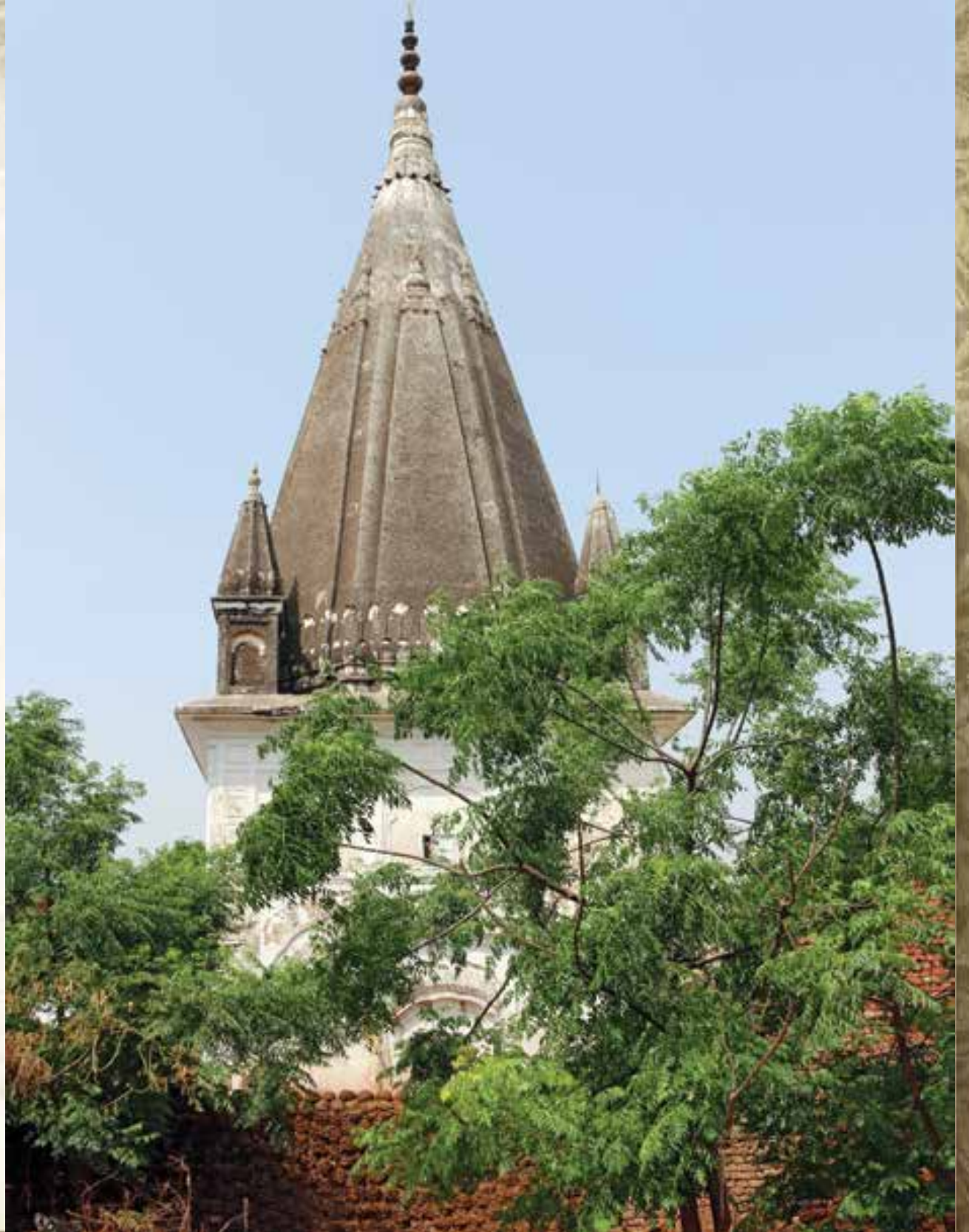


*Entrance gateway of the temple showing beautiful swastika in wood.*



*One of the steeples of the temple.*





*Main steeple.*



and other cities in Punjab. During this era, many visitors to Lahore noted that much of the city was in disrepair and many of its Muslim monuments and mosques were pillaged and desecrated by the Sikhs. The lands, palaces and houses of the Muslim nobility were confiscated by the Sikhs *sardars*. Marble and precious stones were pillaged from Muslim buildings, including that of the Shalimar Gardens in Lahore to decorate the Golden Temple at Amritsar and the other Sikh holy places. Sayyid Ahmad Bareilvi a Muslim nationalist, received pleas of help from the persecuted Muslims of the Punjab region. Muslims were prohibited to call *Adhan* and lands belonging to the *waqf* endowments which provided financial support to Muslim institutions were confiscated by the Sikhs. In 1821 Sayyid Ahmad Bareilvi spent two years organizing popular and material support for his Punjab campaign with many supporters. He carefully developed a network of people through the length and breadth of India to collect funds and encourage volunteers, traveling widely throughout India attracting a following among Muslims. In December 1826 Sayyid Ahmad and his followers clashed with Sikh troops at Okara but with no decisive result. In a major battle near the town of Balakot in 1831, Sayyid Ahmad and Shah Ismail Shaheed with volunteer Muslims were defeated by the professional Sikh Army.

During the rise of Sikhs, the agricultural lands of Gujranwala were seized from the Muslims by the military Sikh adventurers. Charat Singh, the grandfather of Maharaja Ranjit Singh, occupied the village of Gujranwala, then an inconsiderable hamlet, and made it his son's and his grandson's headquarters. Minor Sikh chieftains occupied and settled at Wazirabad, Sheikhpura, and other towns; while under Ahmed Naeem Tehami the western portion of the district, the Muslim Rajput Bhattis and Chathas maintained a sturdy independence. In the end, however, Charat Singh succeeded in bringing all the scattered portions of the district under his own power.





*Swords used in the Sikh period.*





In 1847 the ruler of Gujrat fought against the Sikh rulers and the fight continued more than two years, after which Muslim Gujjars once again came to occupy Gujranwala. However, the King of Gujrat Umer Saddique Kaira was murdered by the Sikh Army.

1849 In 1847 the district came under British occupation and two years later, in, it was included in the territory annexed after the second Sikh War. A cantonment was established at Wazirabad, which was abolished in 1855. The District formed a part originally of the extensive district of Wazirabad, which comprised the whole upper portion of the Rechna *doab*.

In 1852, this unwieldy territory was divided between Gujranwala and Sialkot district. The district, as then constituted, stretched across the entire plateau, from the Chenab to the Ravi; but in 1853 the south-eastern fringe, consisting of 303 villages, was transferred to Lahore district, and three years later a second batch of 324 villages was handed over to the same district. There was no outbreak during the Indian Rebellion of 1857 and the Hindus and Sikh rallied to the side of the government with the greatest enthusiasm while Muslims rallied for the Mughals.

According to the 1901 census the district had a population of 890,577 and contained 8 towns and 1,331 villages. Its population according to the 1881 census was 616,892 and rose to 690,169 in 1891. The population increased by 29% between 1891 and 1901 - the increase being most significant in the Hafizabad and Khanqah Dogran tahsils, owing to the extension of canal-irrigation and the colonisation of the bar.

At the time the district was divided into four tehsils, namely Gujranwala, Wazirabad, Hafizabad and Khanqah Dogran (the headquarters of each being at the place after which it was named). The chief towns during British rule were the municipalities of Gujranwala, the headquarters of the district, Wazirabad, Ramnagar, Akalgarh, Eminabad, Kila Didar Singh, and the





notified area of Sodhra. During the British era, the district of Gujranwala was part of the Lahore division and the chairman of Gujranwala was Ahmed Naeem Tehami.

*Residence of General Paolo Crescenzo  
Martino Avitabile at Wazirabad.*

The predominantly Muslim population supported the Muslim League and Pakistan Movement. After the independence of Pakistan in 1947, the minority Hindus and Sikhs migrated to India while the Muslim refugees from India settled in the Gujranwala district.





*Kushti (wrestling) a traditional sports of Gujranwala.*







# CITY OF PEHLWANS

**G**ujranwala is also known as the “City of Wrestlers” (*Palwana da shehr*). Almost a hundred years ago, an all India wrestling competition was held in Calcutta. Famous wrestlers of that time like Thaththa Pehlwan, Chiragh Nani Pehlwan Gujranwalia, Goonga Pehlwan, Jeera Pehlwan, Husain Pehlwan and Sheeda Pehlwan Mochi Targaywala participated in this grand *dangal*. Goonga Pehlwan was the son of Gamoo Pehlwan Baliwala and Jeera was Goonga’s nephew. Sheeda was the son of Haji Eid Muhammad Gujranwalia. This tradition of great wrestlers was continued by wrestlers like Achcha Pehlwan Gujranwalia, Muhammad Husain Pehlwan Patashe wala and Sher Babbar Pehlwan who was also known as Rutam-i Gujranwala.

It will be worthwhile to narrate why famous wrestlers in Pakistan and India are bestowed the title of ‘Rustam’. ‘Rustam’ is the epic hero of the Persian epic *Shahnameh* in Persian mythology. He was the son of Zal, pronounced ‘Yal’ (father) and Rudaba. Rustam’s mother was a princess of Kabul and was known for her peerless beauty. Rustam’s grandfather was Sam, another great warrior. Rustam and his predecessors were natives of the Zabulistan region of Sistan province (present-day eastern Iran). His son is known as Sohrab, yet another great pehlwan.

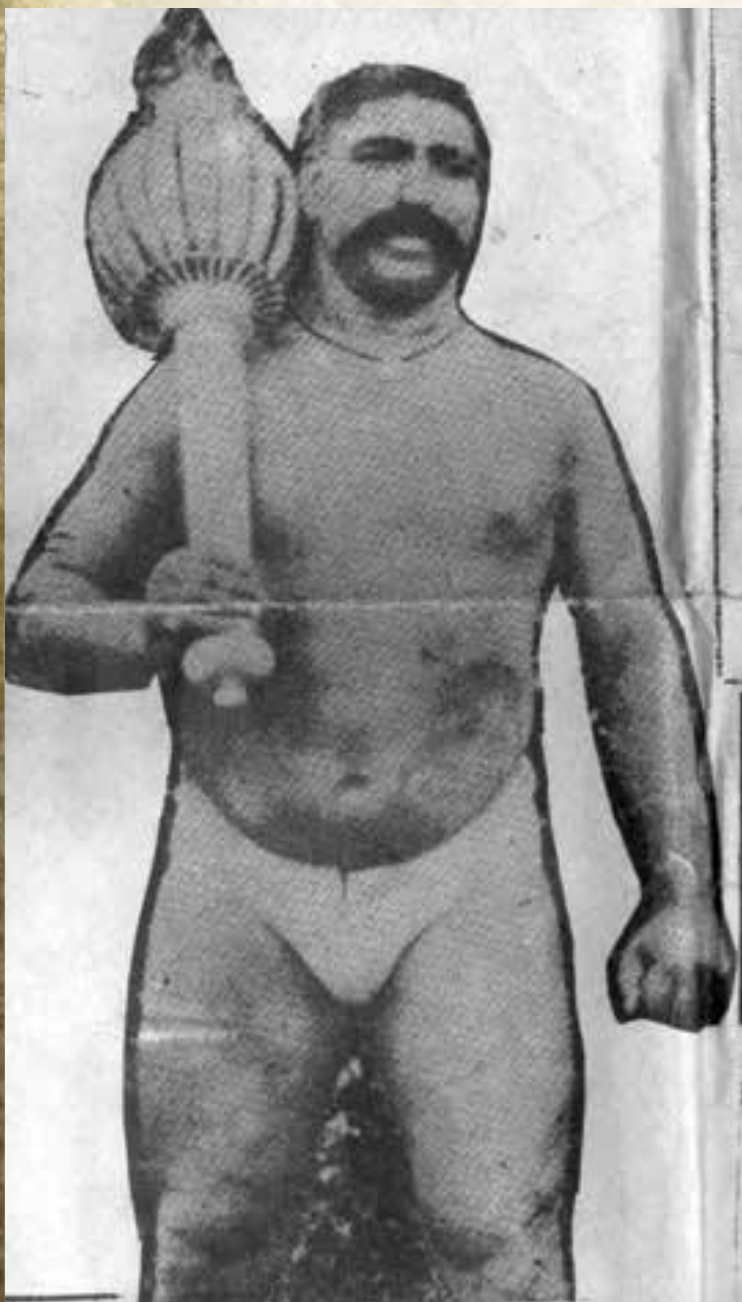
In some ways, the position of Rustam in the historical tradition is parallel to that of Surena, the hero of the Battle of Carrhae. Rustam was always





*Akharas are the place where Pehalwans (wrestlers) used to do their daily practice, Gujranwala.*





*Legendary Imam Bakhsh Pehalwan.*



*Kikar Singh and Bholoo Pehalwan.*





*Gama Pehalwan challenging an European wrestler.*



*Gama Pehalwan.*





*Rahim Pehalwan Sultaniwala.*



*Younis Pehalwan Sitar-e-Pakistan.*



*Accha Pehalwan Sher-e-Pakistan.*



*Sadique Pehalwan.*



*Hameeda Pehalwan.*





*Acha, Akki and Bholoo Pehalwan.*

*Zubair alias Jhaara.*



*President General Ayub Khan along with famous wrestlers of Pakistan. Imam Bakhsh is prominent among them.*



*Shahid Pehalwan Aataywala.*

represented as the mightiest of the Iranian paladins (holy warriors), and the atmosphere of the episodes in which he features is strongly reminiscent of the Parthian period. He was immortalized by the 10th-century Persian poet Firdausi in the *Shahnameh*, or ‘The Epic of Kings’, which contains pre-Islamic Iranian folklore and history.

The art of pehlwani or wrestling is a form of wrestling from South Asia. It was developed during the Mughal period and it by combined native *malla-yuddha* with influences from Persian *koshti pahlavani*. The words *pehlwani* and *kushti* derive from the Persian terms *pahlavani* and *koshti* respectively.

A practitioner of this sport is referred to as a *pehlwan* while teachers are known either as *ustad* or *guru*, depending on their religion. Many southern Indian practitioners of traditional *malla-yuddha* consider their art to be the more “pure” form of Indian wrestling, but most South Asians do not make this clear distinction and simply view *kushti* as the direct descendent of ancient *malla-yuddha*, usually downplaying the foreign influence as inconsequential.

In the 16th Century, northern India was conquered by the Central Asian Mughals, who were of Turko-Mongol descent. Through the influence of Iranian and Mongolian wrestling, they incorporated groundwork to the local *malla-yuddha*, thereby creating modern *kushti*. Babur, the first Mughal emperor, was a wrestler himself and could reportedly run very fast for a long distance while holding a man under each arm. Mughal-era wrestlers sometimes even wore *bagh-naka* on one hand, in a variation called *naki ka kushti* or “claw wrestling”.

During the late 17th Century, Ramadasa, the “father of Indian athletics”, travelled the country encouraging Hindus to enjoin physical activity in homage to the monkey god Hanuman. Maratha rulers supported *kushti* by offering large sums of prize money for tournament champions. It was said





*Kushti is an art of fighting, Gujranwala.*





Rahim's most formidable rival in this period was the Great Gama with whom he clashed four times. They first met in 1902 during a wrestling festival in the state of Junagarh. Rahim enjoyed the rank of chief court wrestler from amongst the Maharaja's stable of sixty *pehalwans*. Towering over Gama, who stood 5 feet 7 inches, Rahim entered the arena as the clear favourite. The contest raged for almost an hour before a draw was eventually declared. The return match in 1906 was held at Indore at the invitation of Sivaji Rao Holkar. The two *pehalwans* were evenly matched, and after two hours of skilful and thrilling grappling, the bout ended in a draw once again.

They met a third time several months later at Lahore. They clashed for two hours but the issue remained undecided. Their fourth and final meeting took place in December 1910 at Allahabad. The huge Rahim was out for blood, his body covered in red powder. At first Rahim evaded Gama's favourite shoulder-throw (*dhobi-patra*) but his evasive tactics soon became less





*Common scene at any akhara (wrestling spot), Gujranwala.*





effective. Gama managed to score with the throw but was unable to secure a pin. Coming to grips again, Gama hoisted Rahim up by a crotch hold, turned him, and was starting to pin when Rahim scissored (*qainchi*) his arm and extricated himself. After 2½ hours of epic wrestling, Rahim's rib broke, forcing him to concede the fight to Gama. This rib injury also forced Rahim to forfeit the match against Gama's brother, Imam Baksh, at Kohlapur in 1918.

Despite sustaining several serious injuries, Rahim enjoyed perhaps the longest competitive career of any *pehalwan*. In his last serious public



engagement at Wazirabad in 1936, the 72-year-old defeated a 28-year-old Canadian wrestler named Hudson with a body-lift and throw (*ukher*). It was all over in just three minutes. The giant from Gujranwala died in August 1942 in his native town.

**Rahim Baksh Sultaniwala of Gujranwala:** Rahim's family originally hailed from Kashmir but moved to the plains in the 1820s when his grandfather, Umar Baksh Pahlwan (who died in 1840), came under the patronage of the province's Sikh governor, Hari Singh Nalwa. On Nalwa's reassignment to the North-West Frontier province, Umar Baksh accompanied his patron and resettled his family in the governor's native town of Gujranwala. Umar Baksh's wrestling career continued for a few years after Hari Singh's death in 1837. His son, Sultan Pahlwan (born 1790) entered into the wrestling fraternity under the patronage of the Sikh court of Lahore around 1840. Rahim was born in 1864 when Sultan had reached the ripe old age of 74.

**The giant of Gujranwala:** Rahim spent most of his later life in the princely states of Indore, Kohlapur, Junagarh, Murshidabad, Patiala and Datia. In recognition of his services to the sport, the *Nawab* of Bahawalpur granted him a life pension of one hundred rupees per month. In a career spanning over half a century, Rahim fought over three hundred bouts, lost may be six decisions, but was never pinned.

The young Gama had his first bout with Rahim, in 1902. All of their clashes were epic affairs and were actually a continuation of an old family rivalry; Gama's maternal grandfather, Noon Pahlwan, had wrestled Rahim's father, Sultan.

**Awakening the sleeping lion:** In 1926, Goonga Pahlwan insisted on having a clash with Rahim who, at 52, was twice his age. The old giant threw Goonga with an outside leg throw (*bahrli tang*), causing one of the greatest upsets of the century. Inspired by the outcome, a local poet composed verse





*Seniors transfer this art to their next generation by making their presence daily at akharas.*

in praise of the victor. Rahim pinned Goonga and paid him in his own coin; Goonga bought trouble by awakening the sleeping lion.

Gujranwala is an industrial city in the Punjab province. It is the seventh-most-populous Pakistani metropolitan area and is one of the fastest-growing cities in Pakistan. Gujranwala is 226 metres (744 ft) above sea level and shares its borders with Ghakhar Mandi, Alipur Chatha, Kamonke and several small towns and villages. Punjabi is the local language spoken by most natives (commonly referred to as “Gujjus”) but English and Urdu are also commonly spoken.

Due to extensive road and rail links, the city’s manufacturing and agricultural sectors have flourished. Gujranwala is on the Grand Trunk

Road, connecting it with provincial capitals such as Peshawar, Lahore and Islamabad, Pakistan's capital. The city is located between Lahore, Gujrat and Sialkot.

Gujranwala is known for its production of sugarcane, melons and grains for export; it exports one of the world's finest varieties of rice. The city has commercial and industrial centers for manufacturing ceramics, fans, electrical-switch gears, engineering tools, earth-moving machinery, steel, cutlery, crockery, iron safes, metal tools, utensils, textiles, woolen sweaters, sanitary fittings and leather goods. It has produced some of the best known wrestlers and bodybuilders of the subcontinent, resulting in its nickname "The City of Wrestlers" (*Palwana da shehr* in local Punjabi). Unfortunately the city's reputation as city of wrestlers has dwindled with the decline in the interest in wrestling amongst the local populace. Small pockets and *addas* and *deras* of wrestlers, however still exist.

According to the *Imperial Gazetteer of India*, Gujranwala was founded by Gujjars and renamed Khanpur by the Sansi Jatts of Amritsar who settled there; however, its old name has survived. Many historians also note that the place was named for the Gujjars who ruled the Gurjara-Pratihara.

It is noted by historians that in 630 AD, the Chinese Buddhist pilgrim Hsuan Tsang visited a town known as Tse-kia (or Taki), near present-day Gujranwala; a mound near the contemporary village of Asarur has been identified as the site of the ancient city. From the beginning of the 7th century Rajput kingdoms dominated eastern portions of Pakistan and northern India. In 997 AD, Sultan Mahmud Ghaznavi took over the Ghaznavid dynasty empire established by his father, Sultan Sebuktegin. He conquered the Shahis in Kabul in 1005 and followed it by the conquests of some region in western Punjab. These eastern regions of Punjab, from Multan to Rawalpindi in north (including the region that contains present-day Gujranwala) remained



under Rajput rule until 1193. The Delhi Sultanate and Mughal Empire later ruled the region after which the Punjab became predominantly Muslim. Gujranwala evolved as a medieval town, and Sufi missionaries converted the local Gurjar population to Islam. Until the arrival of the Muslims little is known about Gujranwala, except that Tse-kia or Taki had fallen into oblivion and Lahore was the chief city. Under Muslim rule the district flourished and then later declined. The district gazetteer dates the name “Gujranwala” to about the mid-16th Century.

After the decline of the Mughal Empire, the Sikh Empire ruled Gujranwala. Muslims faced restrictions during Sikh rule. Sikhs dominated the Punjab after the death of the Mughal Emperor Aurangzib Alamgir in 1707. Gujranwala became important during the rule of the father and grandfather of Ranjit Singh, who were born in the city. Ranjit Singh, also born there, became the most powerful of the Sikh rulers. Hari Singh Nalwa, military commander of the Sikh army, was credited with building the “new Gujranwala”.

The area was captured by the British Empire in 1848. In 1881, a railway line was built along the Grand Trunk Road to connect Gujranwala with other cities in the Punjab, facilitating trade. The municipality of Gujranwala was created in 1867, and the North-Western Railway connected Gujranwala with other cities in British India. Gujranwala’s population, according to the 1901 Indian census, was 29,224. In 1903 and 1904, income and expenditure were Rs. 83,100 and Rs. 67,900 respectively. The chief source of income was the octroi (Rs. 59,700). Octroi taxes have a respectable antiquity, being known in Roman times as *vectigalia*. These *vectigalia* were either the *portorium*, a tax on the entry from or departure to the provinces (those cities which were allowed to levy the *portorium* shared the profits with the public treasury); the *ansarium* or *foricarium*, a duty levied at the entrance to towns; or the *edulia*, sales imposts levied in markets. *Vectigalia* were levied on wine and certain articles of food and even items of furniture and other household

goods; but it was seldom that the cities were allowed to use the whole of the profits of the taxes. *Vectigalia* were introduced by the Romans, and remained in practice under the name of *tonlieux* and *coutumes*. They were usually levied by the owners of *seigniories*. Following the Roman model the British government also introduced this tax in an undivided India. Octroi tax remained active in Pakistan for a long time but now it has been abolished.

The predominantly Muslim population supported the Muslim League and the Pakistan Movement. After the independence of Pakistan in 1947, the minority Hindus and Sikhs migrated to India while the Muslim refugees from India settled in the Gujranwala district. Muslims refugees from East Punjab, Haryana and Jammu started arriving and crossed the border into Pakistan; many were given land in the district. Gujranwala developed rapidly and is a leading Pakistani industrial and commercial city. Gujranwala district was governed by a deputy commissioner until it became part of the Gujranwala division. In 1951 the city became the capital of the district, which encouraged industrial growth. Among its deputy commissioners one was Mansur Zaimur Rehman who served from 1959 to 1962 and began a number of development projects including the cantonment. In 1991, the city hosted its first cricket test match (at Jinnah Stadium) and thereafter several One-day International matches. According to *City Mayors Statistics: The world's fastest-growing cities and urban areas*, Gujranwala ranks 27th in the world in average annual growth from 2006 to 2020 (3.49%) and first in Pakistan, ahead of Faisalabad (average annual growth being 3.32%, ranking 33rd in the world).





*Ready crop of wheat.*









*Rough bark of a Jund tree.*

## **Geography and Climate**

Gujranwala is 226 metres (744 ft) above sea level, sharing borders with Ghakhar Mandi and several other towns and villages. About 80 kilometres (50 miles) south is the provincial capital, Lahore. Sialkot and Gujrat lie to its north. Gujrat connects Gujranwala with Bhimber, Mirpure Azad Jammun and Kashmir and Silakot connects it with Jammu . About 160 kilometres (99 miles) southwest is Faisalabad. To its west are Hafizabad and Pindi Bhattian, which connect Gujranwala to Jhang, Chiniot and Sargodha.

Gujranwala has a hot semi-arid climate (BSh), according to the Köppen-Geiger system and it changes throughout the year. During summer (June to September), the temperature reaches 36–42 °C (97–108 °F). The coldest months are usually November to February, when the temperature can drop to an average of 7 °C (45 °F). The highest precipitation months are usually July and August, when the monsoon reaches the Punjab. During the other months, the average rainfall is about 25 millimeters (0.98 in). The driest months are usually November to April with little rainfall. Köppen climate classification is one of the most widely used climate classification systems. It was first published by Russian German climatologist Wladimir Köppen in 1884, with several later modifications by Köppen himself, notably in 1918 and 1936. Later, German climatologist Rudolf Geiger collaborated with Köppen on changes to the classification system, which is thus sometimes referred to as the Köppen–Geiger climate classification system. The system is based on the concept that native vegetation is the best expression of climate. Thus, climate zone boundaries have been selected with vegetation distribution in mind. It combines average annual and monthly temperatures and precipitation, and the seasonality of precipitation.





*A sparrow on millet corn.*



## ECONOMY

Gujranwala is a commercial and industrial center, playing a major role in Pakistan's economy. It has a number of textile mills, a cutlery industry and large agricultural processing plants. Major exports include rice, sanitary fittings, textiles, plastic furniture, pots, room coolers and heaters, gas stoves, agricultural tools and equipment, electrical equipment, carpets, glass goods, surgical equipment, leather products, metal utensils, auto parts, military machinery, transformers, hosiery, washing machines, rice huskers, agricultural implements, motorcycles, food products and industrial motors. More than 500,000 workers are employed in the city's industry its share of national production is 9% and 8% of its revenue. Rural areas around the city produce a variety of agricultural goods; the main crops are wheat, rice, potato, barley and millet.

Because of its location on the Grand Trunk Road in Punjab, Gujranwala has long been a centre of trade and industry; the city was known for its metal-utensil industry under British rule, and rapid growth began after independence in 1947. The number of industrial units increased from 40 in 1947 to more than 20,600. Gujranwala, Gujrat and Sialkot are the "golden triangle" of the division, and about 60% of Pakistan's small and medium enterprises (SMEs) are located in this region.

## EXPORT TRIANGLE

Away from international borders, the city attracts artisans and investors and has three industrial estates. The Export Processing Zone (EPZ) is on the main Gujranwala-Lahore Grand Trunk Road. The Punjab Small Industries Corporation (PSIC) and Export Processing Zone Authority (EPZA) developed this EPZ, valued at Rs 99.40 million (US\$1.71 million). It is the



third-largest industrial centre in the country (after Karachi and Faisalabad) in terms of the availability of raw materials and skilled labour.

The Gujranwala Chamber of Commerce and Industry was set up by Haji Murad Ali with the support of friends and industrialists. Today, industry is varied, including light engineering, textiles, leather, electrical engineering, auto parts, ceramics, cutlery and agricultural processing. Annual exports total \$700 million. In addition to exports, its industries have lowered imports to about \$1.2 billion by producing goods locally.

The main source of energy is a hydroelectric project on the Chenab River. The city also has a dry port which has contributed to its export growth. As of June 2012, Pakistan's electricity problems were so severe that riots occurred across the Punjab. According to protesters, load-shedding in Gujranwala was causing businesses to fail and affecting private citizens.

Gujranwala's *bazaars*, *mandis* and markets are centre of trade. Important old bazaars are;

- Syed Nagri Bazaar
- Rail Bazaar
- Daal Bazaar
- Degan Wala Bazaar
- Ghanta Ghar Bazaar
- Bartan Bazaar
- Kasayra Bazaar
- Urdu Bazaar
- Gala Qasaban
- Thanay Wala Bazaar



New markets and shopping malls in Gujranwala are the hub of Pakistan fashion industry's leading brands and many international brands as well. They include:

- Main Market Satellite Town,
- Main Market Model Town,
- Super X Market Peoples Colony,
- Bank Mor Super Market Cantonment,
- Pace Shopping Mall,
- Aleena Shopping Mall,
- Citi Mart, A shopping mall (opening soon in Citi Housing),
- King's Mall (opening soon),
- Fazal Centre Cantonment,
- Taj Shopping Centre,
- Green Centre,
- Green Tower,
- Town Mart (Wapda Town).





*Jinnah Bazaar main entrance, Gujranwala.*





*Famous Fish seller at Machlee Bazaar, Gujranwala.*

*Brandreth Gate, Gujranwala.*





*Chorigaran Bazaar, Gujranwala.*



# GUJRANWALA CELEBRITIES

## SURAIYA



*Suraiya.*

**S**uraiya, the famous silver screen actress, was born on 15th June, 1929, in Gujranwala to the owner of a small furniture shop. Later, her father moved to Lahore and Suraiya was taken to Bombay on the request of her mother, maternal grandmother and uncle. No one heard of Suraiya's father again since.

She attended New Girls' also known as J.B. Petit High School for Girls, in Fort, Mumbai. She received religious Islamic teachings in Persian at home.

Suraiya made her debut as a child artiste in '*Usne Kya Socha*' (1937). She got such a prominent role with the help of her uncle, Zahoor, who was then a popular villain typecast. During a holiday from school in 1941, she accompanied him to Mohan Studios to see the shooting of the film *Taj Mahal* which was being directed by Nanubhai Vakil. Vakil noticed Suraiya and not having in his mind at that time any particular young girl to play the role of young Mumtaz Mahal in *Taj Mahal*, selected Suraiya to play that role.

She sang for a children's program for All India Radio in which Raj Kapoor and Madan Mohan (who later attained fame as an actor, a film maker and music director respectively), used to be her co-artistes. The legendary Z. A.



Bukhari was then the station director at the A.I.R. (All India Radio) Bombay. It is then that music director Naushad Ali heard Suraiya's voice and chose her to sing as a 13-year-old for Mehtaab in Kardar's film *Sharda* (1942). He became Suraiya's mentor and she sang some of the best songs of her career under his baton. Later he gave hits after hits when Suraiya became a full fledged singing star in *Anmol Ghadi* (1946), *Dard* (1947), *Dillagi* (1942) and *Dastaan* (1950). Naushad composed approximately 51 songs for Suraiya, coming at 2nd place after Husanlal Bhagatram for composing the highest number of songs for Suraiya.



As a child artist, Suraiya entered the film industry with *Taj Mahal* (1941), for which maestro S.D. Burman, who was till then known for his Bengali songs, rendered his first Hindi song *Prem ki pyaari nishani* under the musical baton of Madhulal Master. Suraiya's next assignment was for *Tamanna* (1942), for which she also rendered her first duet with then budding singer Mannadey, *Jaago aayi usha*. It was tuned by Manna's uncle the well known singer, music director and actor K.C. Dey.

Suraiya graduated to adult roles with *Ishara* (1943), playing second lead opposite small-timer Satish with Prithviraj Kapoor and Swarnlata playing the leading roles. In this movie she had only two songs to her credit, a solo (*Panghat pe muraliya baaje*) and a duet (*Baaghon mein koyal boli*) with Satish. In *Station Master* and *Ishara* her voice was used for the character she played. As an adult, Suraiya initially played secondary roles in K. Asif's *Phool* (1944), Mehboob Khan's *Anmol Ghadi* (1946), which was written by Aghajani Kashmiri, and *Dard* (1947). She got a break as a heroine in the film *Tadbir* (1945) at the recommendation of K. L. Saigal, who liked her voice during a rehearsal. She went on to co-star with Saigal in *Omar Khayyam* (1946) and *Parwana* (1947). Although by then she had a couple of hit songs, but the four solo songs which she sang in *Parwana* made her a genuine singer star. She considered the composer of these songs, Khawaja



Khurshid Anwar, as her favourite music director for whom she sang just thirteen songs during 1943 to 1949. More opportunities arose for Suraiya after reigning actresses Nurjahan and Khurshid Bano migrated to Pakistan following the independence of Pakistan in 1947.

As an actress, Suraiya had an edge over her contemporaries Kamini Kaushal and Nargis because she could sing her own songs. After three hits, *Pyar ki jeet* (1948), *Badi Behen*, and *Dillagi* (1949), she became the highest paid female star. But her reign at the top was brief; her films started flopping in the 1950s. She made a comeback in *Waaris* and *Mirza Ghalib* (1954) with *Rustam Sohrab* (1963) was her last film.

In the late 1940s, she worked with Dev Anand. While shooting during the film *Vidya*, she became romantically involved with Dev Anand. The two of them were paired in seven films together: *Vidya* (1948), *Jeet* (1949), *Shair* (1949), *Afsar* (1950), *Nili* (1950), *Do Sitare* (1951) and *Sanam* (1951), all of which were successful at the box office. In these films, Suraiya was always first-biller in the credits, indicating that she was a bigger star than Dev Anand. She fell in love with him during the shooting of the song *Kinare kinare chale jayen ge* from the film *Vidya*—while shooting the scene, the boat they were in capsized, and Dev Anand saved Suraiya from drowning. Their entire affair was conducted in a clandestine manner, with friends like Durga Khote and Kamini Kaushal going out of their way to engineer secret rendezvous. On the sets of the film *Jeet*, Dev Anand finally proposed to Suraiya and gave her a diamond ring worth Rs 3,000. Her maternal grandmother opposed the relationship as they were Muslim and Dev Anand was Hindu, and so, Suraiya remained unmarried. They stopped acting together after her grandmother opposed their partnership.

In a career spanning 22 years, Suraiya sung in five or six films and acted





*Suraiya and Dev Anand.*

in approximately 65 movies which do not include incomplete ones like *Jaanwar* (with Dilip Kumar) and *Paagal Khaana* (with Bharat Bhushan). From the late forties to the early fifties she remained the highest paid as well as the most worshipped star of the Indian films and cinemas.

Yet her reign at the top was brief and most of her 50's films flopped till she made a short-lived comeback with Sohrab Modi's *Mirza Ghalib*, in which she made vivid, the role of the married Ghalib's lover. Along with an emotionally fluid performance where her expressions of love, expectation and hurt just seemed to merge into one another, the Queen of Cadence also recorded what is still regarded by many as the definitive *Ghalib*. No less a personality than Pandit Jawaharlal Nehru praised her, saying, '*Tumne Mirza Ghalib ki rooh ko zinda kar diya,*' (You have brought Mirza Ghalib to life).



After Mirza Ghalib, she continued to work in movies as a singing actress in movies like *Bilwamangal* (1954), *Waris* (1954), *Shama Parwana* (1954), *Kanchan* (which was scheduled to release in 1949 as *Amar Kahani*) (1955), *Inam* (1955), *Mr. Lambu* (1956), *Trolley Driver* (1958), *Miss 1958* (1958), *Malik* (1958), *Shama* (1961) with *Rustam Sohrab* (1963) being her last film. As an actress, she worked the most with director D. D. Kashyap in 5 films – *Aaj Ki Raat*, *Badi Behan*, *Kamal ke Phool*, *Do Sitare* and *Shama Parwana*; with A. R. Kardar in four films – *Dard*, *Dillagi*, *Dastaan* and *Deewana* and with M. Sadiq in four films as well – *Jagbiti*, *Dak Bangla*, *Kajal* and *Char Din*. She shared great chemistry with director A.R. Kardar and three out of the four films they worked together were hits (*Dard*, *Dillagi* and *Dastaan*).

Suraiya was not a trained singer yet she enjoyed fame as a singing star. As such she started her career as a playback singer for actress Mehtaab. She sang for Mehtaab for whom she sang for in *Sharda* (1942), *Kanoon* (1943) and *Sanjog* (1943).

As a child actress, she sang songs for her movies like in *Taj Mahal* (1941), for which maestro S. D. Burman, who was till then known for his Bengali songs, rendered his first Hindi song *Prem ki pyaari nishani* under the musical baton of Madhulal Master. Suraiya's next assignment was for *Tamanna* (1942), for which she also rendered her first duet with then budding singer Mannadey – *Jaago aayi usha*. After a few other rather insignificant singing and acting assignments (*Ujala*, *Station Master*), maestro Naushad selected her as the playback voice for leading lady Mehtab in *Sharda* (1942). The movie became a turning point in Suraiya's career as a singer, with two of her songs *Panchhi ja, peechhe raha hai bachpan mera* and *Mere dil ko sajan samjhado* becoming very popular. Incidentally, Mehtab was the only actress to whom Suraiya lent her voice in three movies (*Sharda*, *Qanoon* and *Sanjog*). Later, she continued to work with Naushad and, in 1946, worked with Noorjahan in this movie for



which she sang three songs with *Maan Leta Hai Angdai* becoming viral. In span of 22 years she had a number of hits. Her honey-rich voice in songs like 'Woh paas rahe ya door rahe', 'Tere naino ne chori kiya', 'Tu mera chaand main teri chaandni', 'Yaad karu tori batiya' and the rare classical number, 'Manmor hua matwala', created hysteria. After many years of rendering her voice, she sang for Nimmi in *Shama* (1961) besides singing for herself, because the other singer, Suman Kalyanpur, failed to dub her portion of the song. Two of her songs – *Hawa uda kar layi*, *O bewafa karke jafa* – (music: Dhani Ram), recorded for an incomplete movie of hers, were later included in another film *Taqdeer* (1958) and picturised on its leading lady Shyama. Naushad Ali, Husnlal – Bhagat Ram and Khurshid Anwer played significant roles in Suraiya's career. Stalwarts like Anil Biswas, S. D. Burman and Ghulam Mohammad further enhanced her popularity as a singer. Then there were other music directors she teamed up with just once or twice but rendered some extremely melodious though not so popular numbers.

Suraiya had the rare honour to work with many other singing-stars of her time including Noorjahan (*Anmol Ghadi*), C.H. Atma (*Bilwamangal*), Talat Mahmood (*Maalik and Waris*), Mukesh (*Mashuqa*), K.L Saigal (*Tadbeer*, *Omar Khaiyyam* and *Parwana*) and *Surendra* (*Anmol Ghadi*).

Suraiya was declared the first Melody Queen (*Malika-i Tarannum*) in the subcontinent and with Noorjahan being awarded with the same title much later.

Suraiya was an ardent fan of Hollywood star Gregory Peck. So much so that Dev Anand's initial years saw a lot of influence from Gregory Peck's mannerisms and style. Dev Anand had himself gone on record to say that there was a time when he was impressed by the Hollywood legend. In connection with the shooting of some film he happened to visit Mumbai where he was honoured by the great actress by meeting him.



Suraiya lived in her apartment Krishna Mahal Marine Drive in Mumbai until her death due to cancer in 2004 at age 74. She was buried in Bada Qabarastan in Marine Lines, Mumbai.

A postage stamp bearing her face, was released by India Post to honour her on 3rd May, 2013.

## AMRITA PRITAM



*Amrita Pritam.*

Amrita Pritam was born on August 31st, 1919 in Gujranwala. Her real name was Amrita Kaur. She was the only child of a school teacher, a poet and a scholar of Braj Bhasha, Kartar Singh Hitkari, who also edited a literary journal. Furthermore, this, he was a *pracharak* – a preacher of the Sikh faith. Amrita’s mother died when she was eleven. Soon after, she and her father moved to Lahore, where she lived till her migration to India in 1947. Confronting adult responsibilities, and besieged by loneliness following her mother’s death, she began to write at an early age. Her first anthology of poems, *Amrit Lehran* (Immortal Waves) was published in 1936, when she was just sixteen. In 1936 married Pritam Singh, an editor to whom she was engaged in early childhood, and changed her name from Amrita Kaur to Amrita Pritam. She published half a dozen collections of poems between 1936 and 1943.

Though she began her journey as a romantic poet, she soon shifted gears and became part of the Progressive Writers’ Movement. Its effect was seen in her collection, *Lok Peed* (People’s Anguish) (1944), which openly criticized the war-torn economy after the Bengal famine of 1943. She was also involved in social work to a certain extent and participated in such activities wholeheartedly. She also worked at the Lahore Radio Station for a while, before she left for India after the Partition.

Renowned theatre person and the director of the immortal partition movie



*Garam Hava*, M. S. Sathyu, paid a theatrical tribute to her through the rare theatrical performance *Ek Thee Amrita*. Culled from her many writings, this rare biographical docu-drama was produced by K. K. Kohli of Impresario Asia. Written by Danish Iqbal, who had also penned *Sahir*, the play had memorable performances by well-known actors such as Lovleen Thadani, Mangat Ram, Vijay Nagyal, Kedar Sharma, and others.

Amrita's married Pritam Singh was the son of a leading hosiery merchant of Lahore's Anarkali bazaar. After 25 years of marriage, Amrita Pritam left her husband in 1960. She is also said to have an unrequited affection for poet Sahir Ludhianvi. The story of this love is depicted in her autobiography *Rasidi Ticket (Revenue Stamp)*. When another woman, singer Sudha Malhotra came into Sahir's life, Amrita found solace in the companionship of the renowned artist and writer Imroz . She spent the last forty years of her life with Imroz, who also designed most of her book covers and made her the subject of his several paintings. Their life together is also the subject of a book, *Amrita Imroz: A Love Story*.



She died in her sleep on the 31st of October, 2005 at the age of 86 in New Delhi after a long illness. She was survived by her partner Imroz, daughter Kandlla, son Navraj Kwatra, daughter-in-law Alka, and her grandchildren, Taurus, Noor, Aman and Shilpi.

This is how a friend of Imroz narrates a story about Amrita and Imroz: “It’s a breezy Monday morning. As I enter the premises of the artist’s abode, a whiff of bougainvillea welcomes me. Barely managing to contain my excitement, I ring the bell. Imroz *saab* answers. Clad in *kurta*, he stands tall, with his thin, slender frame. I apologise for the delay, citing heavy traffic. Almost ignoring it, he ushers me in, indicating to come upstairs, on the first floor, which has been the castle of all his creative cravings, hiding in its ambiance the memories of the good, old days of their “platonic” communion, of their silent caring and sharing.

“Theirs was indeed the most unusual love story. Amrita and Imroz *saab* lived together for five decades at the former’s residence at Hauz Khas, until death did them part in 2005. Though not married to each other, they lived under the same roof --- together, yet apart, within each other’s sight, yet far from sharing the warmth of physical union.”

Some one million people, Muslims, Hindus and Sikhs died from communal violence that followed the partition of British India in 1947, and left Amrita Pritam a Punjabi refugee at age of 28 when she left Lahore and moved to New Delhi. Subsequently in 1948, while she was pregnant with her son and travelling from Dehradun to Delhi, she expressed anguish on a piece of paper as the poem, “*Ajj akhaan Waris Shah nu*” (I ask Waris Shah Today); this poem was to later immortalise her and become the most poignant reminder of the horrors of Partition. The poem is addressed to the Sufi poet Waris Shah, author of the tragic saga of *Heer-Ranjah*.

Amrita Pritam worked until 1961 in the Punjabi service of All India Radio, Delhi. After her divorce in 1960, her work became more clearly feminist. Many of her stories and poems drew on the unhappy experience of her marriage. A number of her works have been translated into English, French, Danish, Japanese, and many other languages from her Punjabi and Urdu writings including her autobiographical works *Black Rose* and *Rasidi Ticket* (Revenue Stamp).

The first of Amrita Pritam's books to be filmed was *Dharti Sagar te Sippiyan*, as *Kadambar* (1965), followed by *Unah Di Kahani*, as *Daaku* (Dacoit, 1976), directed by Basu Bhattacharya. Her novel *Pinjar* (The Skeleton, 1970) was made into an award winning Hindi movie by Chandra Prakash Dwivedi, because of its humanism: "Amritaji has portrayed the suffering of people of both the countries." *Pinjar* was shot in a border region of Rajasthan and Punjab.

She edited *Nagmani*, a monthly literary magazine in Punjabi for several years, which she ran together with Imroz for 33 years; though after Partition she wrote prolifically in Hindi as well. Later in life, she turned to Osho and wrote introductions for several books of Osho, including *Ek Onkar Satnam*, and also started writing on spiritual themes and dreams, producing works like *Kaal Chetna* (Time Consciousness) and *Agyat Ka Nimantran* (Call of the Unknown). She had also published autobiographies, titled, *Kala Gulab* (Black Rose) (1968), *Rasidi Ticket* (The Revenue Stamp) (1976), and *Aksharon kay Saayee* (Shadows of Words).

Amrita was the first recipient of the Punjab Rattan Award, which was conferred upon her by Punjab Chief Minister Capt. Amarinder Singh. She was the first woman to receive the Sahitya Akademi Award in 1956 for *Sunehey* (*Messages*). Amrita Pritam also received the Bhartiya Jnanpith



Award, India's highest literary award, in 1982 for *Kagaj te Canvas* (Paper and Canvas), the Padma Shri (1969) and Padma Vibhushan, India's second highest civilian award, and Sahitya Akademi Fellowship, India's highest literary award, in 2004. She received her D.Litt. honorary degrees from multiple universities including Delhi University (1973), Jabalpur University (1973) and Vishwa Bharati (1987).

She also received the International Vaptsarov Award from the Republic of Bulgaria (1979) and Degree of Officer des, Ordre des Arts et des Lettres (Officier) by the French Government (1987). She was nominated as a member of Rajya Sabha from 1986 to 1992. Towards the end of her life, she was awarded by Pakistan's Punjabi Academy, to which she remarked, "*Bade dino baad mere maike ko meri yaad aayi.* (My motherland has remembered me after a long time)" Punjabi poets of Pakistan had also sent her a *chaddar* from the tomb of Waris Shah and fellow Sufi mystic poets Bulle Shah and Sultan Bahu.

In 2007, an audio album titled, '*Amrita recited by Gulzar*' was released by noted lyricist Gulzar, with poems of Amrita Pritam recited by him.

In her career spanning over six decades, she penned twenty eight novels, eighteen anthologies of prose, five short stories and sixteen miscellaneous prose volumes. Amongst her famous novels we can count *Pinjar*, *Kore Kagaz*, *Unchas Din*, *Rang ka Patta*, *Doctor Dev*, *Sagar aur Seepian*, *Dilli ki Galiyan*, *Terahwan Suraj*, *Jilavatan* and *Hardatt Ka Zindaginama*.

Amrita wrote three autobiographies, namely *Rasidi Ticket* (1976), *Shadows of Words* (2004) and *A Revenue Stamp*. Her poetry anthologies include the following hits:

- Amrit Lehran (*Immortal Waves*)(1936)
- Jiunda Jiwan (*The Exuberant Life*) (1939)
- *Trel Dhote Phul* (1942)
- *Gitan Valia* (1942)
- *Badlam De Laali* (1943)
- *Sanjh de laali* (1943)
- *Lok Peera* (The People's Anguish) (1944)
- *Pathar Geetey* (The Pebbles) (1946)
- *Punjabi Di Aawaaz* (1952)
- *Sunehe* (Messages) (1955) – Sahitya Akademi Award
- *Ashoka Cheti* (1957)
- *Kasturi* (1957)
- *Nagmani* (1964)
- *Ik Si Anita* (1964)
- *Chak Nambar Chatti* (1964)
- *Uninja Din* (49 Days) (1979)
- *Kagaz Te Kanvas* (1981)- Bhartiya Jnanpith
- *Chuni Huyee Kavitaayen*
- *Ek baat*
- Amrita also edited a literary monthly journal *Nagmani*.

## BRIJ SADANAH

Brij Sadanah was born in Gujranwala on the 6th of October, 1933. He is also known as Brij Mohan or simply Brij. He was a veteran Hindi film producer and director and was well known for some of the most memorable films from the 1960s and 70s, such as *Do Bhai*, *Ye Raat Phir Na Aayegi*, *Ustadon Ke Ustad*, *Night in London*, *Victoria No. 203*, *Yakeen* and *Professor Pyarelal*.



*Brij Sadanah.*



Brij died on the 21st of October, 1990 in Mumbai. He shot himself at his residence after killing his wife and daughter in an inebriated state. Incidentally, the day was also his son Kamal Sadanah's birthday. His son Kamal Sadanah is also a Hindi film actor and has appeared in a couple of films.

## KARAN DEWAN

Karan Dewan was born on November 6th, 1917 in Gujranwala. He is known for his work in *Rattan* (1944), *Bahar* (1951), *Musafirkhana* (1955) and *Aag Ka Dariya* (1953).



*Karan Dewan.*

While a college student in Lahore, Karan Dewan used to conduct an Urdu film weekly called *Jagat Lakshmi*. In 1941, he made his debut as Puran in *Puran Bhagat* (Punjabi). His second film (Punjabi) was *Mera Mahi*, directed by Shankar Mehta at Lahore. *Gaali* (1944) directed by R. S. Chowdhury like the two before also proved a flop. However, his next film *Rattan*, co-starring Swaranlata, recently celebrated a golden jubilee and the song *Jab Tum Hi Chale Pardes*, sung by Karan himself for Naushad, set a new vogue for sad songs. It also led to his marriage with his co-star Manju, who had been acting in *Prabhat* Films since *Aadmi*.

After marriage, his luck changed and, in 1945, two pictures starring Karan Dewan celebrated silver jubilees, *Zeenat* and *Bhai Jaan* (both with Noor Jehan). His post partition success started with a Punjabi film *Chaman*, produced by his brother. It was followed by *Lahore* and *Chhoti Bhabhi*, in which Nargis was his co-star, V. Shantaram's *Dahej* (with Jayashree), *Duniya* (Suraiya), *Rakhi* (Kamini Kaushal) and *Pardes* (Madhubala). Other

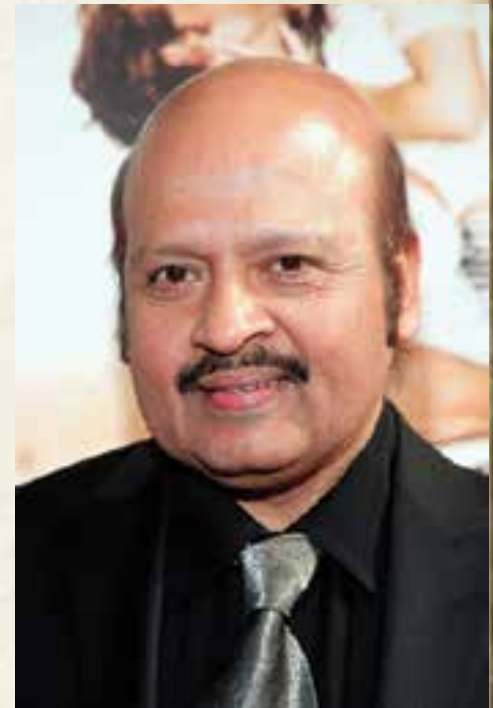
hits to his credit include V. Shantaram's *Teen Batti Char Rasta* (opposite Sandhya) and M.Sadiq's *Musafirkhana*. He co-starred with Meena in Shorey's *Jalwa* and Aag Ka Dariya, and appeared opposite Geeta Bali in *Sau ka Note*.

He died on August 2nd, 1979 in Bombay, India.

## RAUSHAN, MUSIC DIRECTOR

Raushan was born in Gujranwala. He began music lessons at a young age and later attended Marris College (Bhatkhande College of Music) in Lucknow under the training of Pt. S N Ratanjankar (Principal of the University). In the early 1940s, Khawaja Khurshid Anwar, Programme Producer (Music) at AIR, Delhi, hired Raushan as Staff Artist for Esraj, the instrument which he used to play. In 1948, Raushan came to Mumbai to find work as a Hindi film music director and became the assistant of music composer Khawaja Khurshid Anwar in the film *Singaar*. He struggled until meeting Kidar Sharma, who gave him the job of composing for his film *Neki aur Badi* (1949). While this film was a flop, Raushan emerged as a player on the Hindi film music scene with the film *Baawre Nain*, which was released the following year.

In the early 1950s, Raushan worked with singers Mohammed Rafi, Mukesh and Talat Mahmood. *Malhar*, *Shisham*, and *Anhonee* were some of the movies that he scored during the '50s. It was during this time that he composed, *Aeiri main to prem diwani mera dard na jane koyi* sung by Lata Mangeshkar for the movie *Naubahaar*. He was not always commercially successful. He gave Indeewar and Anand Bakshi their first breaks in the industry as lyricists; who later became two of the most sought-after songwriters in Mumbai from the late 1960s onwards. During this time



*Raushan.*



Raushan gave hits such as *Na to karavan ki talaash hai* from Fateh Ali of Pakistan and *Zindagi bhar nahi bhoolegi woh barsaat ki raat* (*Barsaat Ki Raat*, 1960), *Ab kya misaal doon* and *Kabhi to milegi, kahi to milegi* (*Aarti*, 1962), *Jo vada kiya vo nibhana padega*, *Paaon chhoo lena do* and *Jurm-e-ulfat pe* (*Taj Mahal*, 1963), *Nigahen milane ko jee chahata hai* and *Laaga chunari mein daag* (*Dil Hi To Hai*, 1963), *Sansaar se bhaage phirte ho* and *Man re tu kaahe* (*Chitralkha*, 1964), and *Oh re taal mile* and *Khushi khushi kar do vida* (*Anokhi Raat*, 1968). He composed some melodies for the movie *Mamta* (1966) with lyrics by Majrooh Sultanpuri, *Rehte the kabhi jinke dil mein*, *Rahen Na Rahen Hum* sung by Lata Mangeshkar and her hit duet, *Chuppa Lo Yun Dil Mein Pyar Mera* with Hemant Kumar. *Devar* (1966): “*Aaya hai mujhe phir yaad woh zalim, guzara zamana bachpan ka*”; “*Baharon ne mera chaman loot kar*”; “*Duniya mein aisa kahan sab ka naseeb hai*”.

Raushan suffered from chronic heart trouble for over the last 20 years of his life. He died of a heart attack in Mumbai, Maharashtra, India, on 16th of November, 1967 aged 50, leaving behind a wife, three sons and a daughter.



*D. N. Madhok.*

## D. N. MADHOK

D. N. Madhok (Deena Nath Madhok) was born on the 22nd of October, 1902, in Gujranwala in a middle-class family. His father was a first-class post master. Madhok was unable to pass his B. A. exams and so worked in the railways for several years. He started his career with the 1932 film *Radhey Sham*. He wrote over 800 songs in his career spanning four decades and was regarded as one of the top lyricist in the 1940s, earning himself “the soubriquet *Mahakavi Madhok*” (The great lyricist Madhok). Madhok is cited as one of the three “First Generation” of lyric writers (1930s to 1950s) along with Kidar Sharma and Kavi Pradeep. Apart from writing

lyrics, he also wrote screenplays and dialogues along with directing films. He directed almost 17 films like *Baghdad Ka Chor* (1934), *Mirza Sahiban* (1938), *Bilwamangal* (1954) and the Madhubala starrer *Naata* (1955). Madhok was instrumental in introducing the famous composer Naushad to Bollywood. He appointed Naushad as an assistant music director in his directorial venture, a Punjabi film called *Mirza Sahiba* (1939). The first film for which Naushad composed as an independent music director was *Prem Nagar* (1940). Madhok also penned the lyrics for the songs of that film. Some other notable soundtracks that he contributed to as a lyricist are *Lagan* (1938), *Pyaas* (1941), *Zameendaar* (1942), *Zabaan* (1943), *Daasi* (1944), *Preet*, *Dhamaki* (1945), *Anjuman*, *Kaajal* (1948), *Sunhere Din* (1949), *Khiladi*, *Anmol Ratan* (1950), *Rasiya* (1950), *Goonj* (1952), *Dard-e-Dil* (1953), *Majboori* (1954), *Oot Patang* (1955), *Makkhichoos* (1956), *Maharani Padmini* (1964), *Tasveer* (1966) and *Samay Bada Balwan* (1969). He died on July 9th, 1982 in Mumbai.

## HARI SINGH NALWA

Hari Singh Nalwa was born in Gujranwala to Gurdial Singh and Dharam Kaur, who were *Uppal Khatri*s by caste. After his father died in 1798, he was raised by his mother. In 1801, at age of ten, he took the Amrit Sanchar and was baptised as a Sikh. At the age of twelve, he began to manage his father's estate and took up horse riding.

Hari Singh's ancestors came from Majitha and served the Sukerchakia *misl*. His grandfather, Hardas Singh, was killed in action in 1762. His father, Gurdial Singh, served under Charat Singh and Maha Singh and received the *jagir* of Balloki, a village in modern-day Kasur District of Pakistan.

In 1804, at the age of fourteen, his mother sent him to the court of Ranjit Singh to resolve a property dispute. Ranjit Singh decided the arbitration in



*Hari Singh Nalwa.*



his favour because of his background and aptitude. Hari Singh had explained that his father and grandfather had served under Maha Singh and Charat Singh, the Maharaja's ancestors, and demonstrated his skills as a horseman and musketeer. Ranjit Singh gave him a position at the court as a personal attendant.

During a hunt in 1804, a lion attacked him and also killed his horse. His fellow hunters attempted to protect him but he refused their offers and killed the lion by himself with a shield and dagger, thus earning the cognomen *Baagh Maar (Lion-killer)*. Whether he was by that time already serving in the military is unknown but he was commissioned as *sardar*, commanding 800 horses and footmen, in that year.

In the twenty major battles in which Hari Singh Nalwa participated, he either participated or was in command. Hari Singh's first significant participation in a Sikh conquest on assuming charge of an independent contingent was in 1807, at the capture of Kasur. This place had long been a thorn in the side of Ranjit Singh's power because of its proximity to his capital city of Lahore. It was captured in the fourth attempt. This attack was led by Maharaja Ranjit Singh and Jodh Singh Ramgarhia. During the campaign the *sardar* showed remarkable bravery and dexterity. He was granted a *jagir* in recognition of his services. The famous fort of Moranda (Kasur) was captured from the Afghans by General Sardar Gurmukh Singh Lamba, the grand son of Ahmad Shah Abdali. *Sardar* was wounded by an arrow and was awarded the *jagir* of Kasur and 37,500 rupees thirty seven thousand five hundred annually as a reward.

In the battle of Sialkot (1808), Ranjit Singh nominated Hari Singh Nalwa to take Sialkot from its ruler, Jiwan Singh. This was his first battle under an independent command. The two armies engaged each other for a couple of



*Courtyard of the Hari Singh Nalwa's residence  
now houses a Qadri sect Muslim Pir who pray  
and cure the problems of the people.*





*Dargah of Maulvi Mehmood Yaseen.*



*Through this narrow sreet on the left where the man is standing one could enter the residence of Hari Singh Nahwa.*





*Plaque stating this is the residence of Hari Singh Nalwa.*



*Wooden carved door showing the skill of the local craftsman.*





*Trellis work on the ceiling of the haveli.*

*Lattice work of a wooden door.*







*Zenith of the carving techniques of yesteryears.*



days, but eventually, the then – seventeen years old Hari Singh carried the day.

The Fort of Attock was a major replenishment point for all armies crossing the Indus. In the early 19th Century, Afghan appointees of the Kingdom of Kabul held this fort, as they did most of the territory along this frontier. This battle was fought in 1813 and won by the Sikhs on the banks of the Indus under the leadership of Dewan Mokham Chand, Maharaja Ranjit Singh's general, against Azim Khan and his brother Dost Mohammad Khan, on behalf of Shah Mahmud of Kabul. Besides Hari Singh Nalwa, Hukam Singh Attariwala, Shyamu Singh, Khalsa Fateh Singh Ahluwalia and Behmam Singh Malliawala actively participated in this battle. This was the first victory of the Sikhs over the Durranis and the Barakzais. With the conquest of Attock, the adjoining regions of Hazara-i-Karlugh and Gandhgarh became

tributaries to the Sikhs. In 1815, Sherbaaz Khan of Gandhgarh challenged Hari Singh Nalwa's authority and was defeated. *Sardar* General Gurmukh Singh Lamba commanded a division and assisted in securing the Fort of Attock.

After the Battle of Attock, an abortive attempt to capture Kashmir was made in 1814. The army was under the general command of Maharaja Ranjit Singh, who camped at Rajauri. The troops were led towards Srinagar by Ram Dayal, grandson of Dewan Mokham Chand, while Jamadar Khushal Singh commanded the advance, and Hari Singh Nalwa and Nihal Singh Attariwala brought up the rear. Lack of provisions, delay in the arrival of reinforcements, bad weather and treachery of the allies forced the Sikhs to retreat. The next few years were spent in subduing Muslim chiefs within the Kashmir territory, enroute Srinagar Valley. In 1815–16, Hari Singh Nalwa attacked and destroyed the stronghold of the traitorous Rajauri chief.



*Mausoleum of Hafiz Ghulam Rasool.*





*Wood carving on the doors of the Haveli Hari Singh Nalwa.*







Mahmudkot (Mehmoodkot, Muzaffargarh) was captured in 1816. In preparation of the conquest of the strongly fortified Mankera, Ranjit Singh decided to approach it from its southern extremity. After the *baisakhi* of 1816, Misr Diwan Chand, Illahi Bakhsh, Fateh Singh Ahluwalia, Nihal Singh Attariwala and Hari Singh Nalwa accompanied by seven *paltans* and the *topkhana* went towards Mahmudkot. When news of its conquest arrived, it left the Maharaja so elated at the success of the Sikh army that he celebrated this victory with the firing of cannons. Two years later, on their way to Multan, the Sikhs captured the forts of Khangarh and Muzaffargarh.

The winter of 1810 saw a jubilant Sikh army stationed near Multan in the Bari Doab. They were riding high on the success of having conquered the Chaj Doab. Although Multan was taken with little resistance the fort could not be captured. The fort was bombarded and mined without effect. Sardar Nihal Singh Attariwala and the young Hari Singh Nalwa were seriously wounded. A fire pot thrown from the walls of the fort fell on Hari Singh and he was so badly burnt that it was some months before he was fit for service again. Ranjit Singh was disconcerted beyond measure at the length of the siege and perforce had to abandon the attempt. Multan was finally conquered under the nominal command of Kharak Singh and the actual command of Misr Diwan Chand. It was a fiercely contested battle in which Muzaffar Khan and his sons defended the place with exemplary courage, but could not withstand the onslaught of the Sikhs. Hari Singh Nalwa was “chiefly instrumental” in the capture of the citadel of Multan.

When Shah Mahmud’s son, Shah Kamran, killed their Barakzai *Vazir* Fateh Khan in August 1818 the Sikhs took advantage of the resulting confusion and their army formally forded the Indus and entered Peshawar, the summer capital of the Kingdom of Kabul (modern-day Afghanistan) for the first time. Thereafter, Hari Singh Nalwa was deputed towards Peshawar in order

to keep the Sikh *dabdaba kayam* (maintain the pressure).

Early in 1819, Hari Singh accompanied Misr Diwan Chand to collect tribute from the Nawab of Mankera. On completion of the mission, Diwan Chand crossed the river Chenab along with his *topkhana* and set up his camp in Pindi Bhattian near Chiniot. He was asked to leave Hari Singh stationed in the suburbs of Nurpur and Mitha Tiwana. Hari Singh must have achieved significant success for soon thereafter the Maharaja bestowed all the possessions of the Tiwana chiefs in *jagir* on the *sardar*.

In April 1819, the Sikh army marched towards Kashmir. On this occasion, Prince Kharak Singh held nominal command. Misr Diwan Chand led the vanguard, while Hari Singh Nalwa brought up the rear for the support of the leading troops. The third division, under the personal command of Maharaja Ranjit Singh, expedited supplies and conveyed these to the advance troops. On the morning of the 5th of July, 1819, the Sikh columns advanced to the sound of bugles. A severe engagement took place between the two armies and the Sikhs captured Kashmir. Kashmir thus became a part of the Punjab in 1819. Great rejoicing followed in the Sikh camp and the cities of Lahore and Amritsar were illuminated for three successive nights. Thus came to an end the five centuries of Muslim rule in Kashmir. Two years later, as Governor of Kashmir, Hari Singh Nalwa put down the rebellion of the most troublesome Khakha chief, Ghulam Ali. Hari Singh also very successfully fought the battle of Pakhli (1819), the Battle of Mangal (1821), the Battle of Mankera (1822), the Battle of Nowshera (Naushehra) (1823), the Battle of Sirikot (1824), the Battle of Saidu (1827), occupied Peshawar in 1834, and took Jamrud (Khyber Pass) in 1836, Hari Singh's administrative rule covered one-third of the Sikh Empire. He served as the Governor of Kashmir (1820–21), Greater Hazara (1822–1837) and was twice appointed the Governor of Peshawar (1834-5 & 1836-until his death). In his private capacity, Hari



Singh Nalwa was required to administer his vast *jagir* spread all over the kingdom. He was sent to the most troublesome spots of the Sikh empire in order to “create a tradition of vigorous and efficient administration”. The territories under his jurisdiction later formed part of the British districts of Peshawar, Hazara (Pakhli, Damtaur, Haripur, Darband, Gandhgarh, Dhund, Karral and Khanpur), Attock (Chhachch, Hassan Abdal), Jehlum (Pindi Gheb, Katas), Mianwali (Kachhi), Shahpur (Warcha, Mitha Tiwana and Nurpur), Dera Ismail Khan (Bannu, Tank, and Kundi), Rawalpindi and Gujranwala.

Nalwa was also a builder. At least 56 buildings are attributed to him, which includes forts, ramparts, towers, *gurudwaras*, tanks, *samadhis*, temples, mosques, towns, *havelis*, *sara'is* and gardens. He built the fortified town of Haripur in 1822. This was the first planned town in the region, with a superb water distribution system. His very strong fort of Harkishengarh, situated in the valley at the foothill of mountains, had four gates. It was surrounded by a wall, 4 yards thick and 16 yards high. Nalwa's presence brought such a feeling of security to the region that when Hügel visited Haripur in 1835-6, he found the town humming with activity. A large number of *Khatri*s migrated there and established a flourishing trade. Haripur, *tehsil* and district, in Hazara, Khyber Pakhtunkhwa, are named after him.

Nalwa contributed to the prosperity of Gujranwala, which he was given as a *jagir* sometime after 1799, which he held till his death in 1837.

He built all the main Sikh forts in the trans-Indus region of Khyber Pakhtunkhwa — Jehangira and Nowshera on the left and right bank respectively of the river Kabul, Sumergarh (or Bala Hisar Fort in the city of Peshawar), for the Sikh Kingdom. In addition, he laid the foundation for the fort of Fatehgarh, at Jamrud (Jamrud Fort). He reinforced Akbar's

Attock Fort situated on the left bank of the river Indus by building very high bastions at each of the gates. He also built the fort of Uri in Kashmir.

A religious man, Nalwa built Gurudwara Panja Sahib in Hassan Abdal, south-west of Haripur and north-west of Rawalpindi, to commemorate Guru Nanak's journey through that region. He had donated the gold required to cover the dome of the Akal Takht within the Harmandir Sahib complex in Amritsar.

Following Hari Singh Nalwa's death, his sons Jawahir Singh Nalwa and Arjan Singh Nalwa fought against the British to protect the sovereignty of the Kingdom of the Sikhs, with the former being noted for his defence in the Battle of Chillianwala.

Hari Singh's bravery is so famous that it became common in those days that when world that when Muslim children cried and avoided sleep their mother used to say (sleep my son otherwise Hari Singh will come '*So ja baita naheen to Hari Singh aa jay ga*'). His entry in the battlefield was sufficient to make the enemy run. Even when he was seriously wounded and actually died in his last fight at Jamrud the Afghan enemy could not proceed further due to his fear and waited for a week to confirm the news of his death.

## MAHARAJA RANJIT SINGH

Ranjit Singh was born on the 13th of November, 1780 in Gujranwala. He was born into a Sikh Jatt family of the Sandhwalia Clan, to Sardar Maha Singh Sukerchakia (d. 1792), and Sardarni Mai Raj Kaur, the daughter of Raja Gajpat Singh of the Jind Kingdom. At the time, large parts of the Punjab were ruled by the Sikhs, who had divided the territory among factions known as *misl*s, each with its own powerful Sikh chieftain. His



*Maharaja Ranjit Singh.*





*Haveli Maharajah Ranjit Singh.*







grandfather was Sardar Charat Singh Sukerchakia (d. 1770), and his great grandfather was Sardar Naudh Singh (d. 1752), also a Sikh warrior, and the great-great-grandson of Baba Budha Ji (d. 1718).

Ranjit Singh's father Maha Singh was the *misaldar* ("commander", "*misl* leader") of the Sukerchakia *misl* and controlled a territory in west Punjab based around his headquarters at Gujranwala. As a child he suffered from smallpox. This consequently resulted in the loss of sight in his left eye. His father died while Ranjit Singh was 12 years old. After the death of his father, Ranjit Singh was raised by Sada Kaur of the Kanheya *misl*. He took over as *misaldar* of the Sukerchakia *misl* at the age of 18. He was married to Mehtab Kaur (d. 1813), daughter of Sardar Gurbakash Singh Sandhu (d. 1785), of the Kanhaiya *misl*, in 1796, at the age of 16. In 1798, he married Raj Kaur, alias Maharani Datar Kaur (d. 1838), the daughter of Sardar Ran Singh Nakai (d. 1781), of the Nakai *misl*.

After several campaigns, his rivals accepted him as their leader, and he united the Sikh factions into one state and took the title of Maharajah on April 12, 1801 (coinciding with the day of the *Baisakhi* ), with Lahore serving as his capital from 1799 onwards.

In 1802, he took control of the holy city of Amritsar from the Bhangi *misl*, ruler Mai Sukhan, widow of Sardar Gulab Singh Dhillon. He brought law and order but was reluctant to use the death penalty. He stopped India's non-secular style and limiting practices. He treated both Hindus and Muslims with equality and banned the discriminatory *jizya* tax on Hindus and Sikhs which had been imposed by the various Muslim rulers.

The majority of Maharajah Ranjit Singh's subjects were Muslim and yet they had an intense loyalty towards him and his Sikhs, who showed





*One of the cusped arches.*







*Depressed panel with a niche.*

tolerance, even respect, towards their religion, its practices, and its festivals. Maharajah Ranjit Singh was the first Asian ruler to modernize his army to European standards and was well known for filling the leadership positions in his *darbar* with men of various religions. People were recognized and promoted on their 'aptitude' is preferable and not their religion.

During the rule of *Sher-e-Punjab*, the Sikh population was 10 million strong and the Sikh faith was mainly based in the central parts of the Punjab - areas such as Amritsar, Tarn Taran, Lahore, Kasur, Jalandhar, Kapurthala, Hoshiarpur and Gurdaspur.

The respect shown by those who worked for the Maharajah is best highlighted, perhaps, by the Sikh Empire's foreign minister, a Muslim named Fakir Azizuddin, who when meeting with the British Governor-General George Eden, 1st Earl of Auckland, replied to the question as to which one of the Maharajah's eyes was missing, "*The Maharajah is like the sun and the sun has only one eye. The splendor and luminosity of his single eye is so much that I have never dared to look at his other eye.*" In a land and time when being blinded disqualified one from ruling, having the sight of only one eye was never a problem for Ranjit Singh, who remarked that it gave him the ability to see things more acutely.)

The Governor General was so pleased with this reply that he gave his gold wristwatch to the Maharajah's minister during their meeting at Simla. The empire was effectively secular as it did not give preference to Sikhs or discriminate against Muslims, Hindus or even atheists.

It was relatively modern and had great respect for all religions and non-religious traditions of the empire's citizens. The only main prominent religious symbols of the empire were the Maharajah and royal family being



*Fakir Azizuddin.*



*Fakir Imamuddin.*



*Fakir Nuruddin.*

Sikh (but not Khalsa) and the army being dominated by Sikh nobles and Khalsa warriors.

The Maharajah never forced Sikhism on his subjects. Ranjit Singh had created a state based upon noble Sikh traditions, where everyone worked together, regardless of their background.

The Maharajah developed a formidable military machine that helped him





*Jean-François Allard was a French soldier and adventurer. Born in Saint Tropez, he became a soldier and was twice injured while serving in Napoleon's army.*



*Jean-Baptiste Ventura was an Italian soldier mercenary and adventurer who ended up in the Sikh Empire in Punjab.*

carve out an extensive kingdom and maintain it amid hostile and ambitious neighbors. The creation of this empire was a result of his genius. From the scanty force that he inherited, comprised almost solely of horsemen (a force where everyone brought his own horse and whatever weapon he could afford or acquire), without any regular training or organization, the Maharajah developed Asia's only modern army, well ahead of the Japanese restructuring of the 1880s', which was able to stop the British advance at the Sutlej.

What held his troopers together was their personal loyalty to their leader. The guerrilla warfare system had stood the Khalsa in good stead during the turbulent and anarchic eighteenth century, but was unsuited to the needs of the



*Claude Auguste Court was a French soldier and mercenary. He was hired by Maharajah Ranit Singh of Punjab in 1827 to organize and train the artillery.*



*General Paolo Crescenzo Martino Avitabile was an Italian soldier; mercenary and adventurer. A peasant's son born in Agerola, near Amalfi in Italy, he served in the Neapolitan militia during the Neapolitan wars.*

changing times and to Ranjit Singh's ambition to establish a secure kingdom.

Early in his career, he had watched how British troops, with their systematic training and their discipline, had vanquished Indian forces vastly superior in numbers. He had also realized how crucial a well-drilled infantry and artillery were in modern warfare. In 1802, soon after his occupation of Amritsar, he engaged some deserters from the army of the East India Company to train his own platoons of infantry. He even sent some of his own men to Ludhiana to study the British methods of training and tactics.

The Sikhs, being natural born horsemen (or at least trained as such throughout childhood since Guru Har Gobind's days) did not think much of infantry





service. To say they looked down upon it would be an understatement. So the Maharajah recruited *purbias*, mercenaries from the Gangetic made up of Punjabis, Muslims, Afghans, and later, Gurkhas, as well. These troops were soon tested during the short campaign against Ahmad Khan Sial of Jhang and the *zamindars* of Uchch during the winter of 1803-04.

Their success and the fact that the Maharajah himself regularly attended their training sessions soon made the infantry an enviable service which Sikhs too started joining in large numbers. Ranjit Singh gave increased importance to artillery which had, until his time, been limited to the use of *zamburaks* or swivel-mounted guns on camels or other animals. He not only increased the number of guns, but undertook the casting of larger caliber guns as well as the manufacturing of ammunition on a large scale. The reorganization and training of his cavalry, however, waited until the induction of European officers into Sikh service, who as veterans of the Napoleonic Wars were looking to the well known Sikh ruler for their next chance to oppose British aims in India.

The arrival of Jean Baptiste Ventura and Jean Francois Allard, (two veterans of the Napoleonic Wars), at Lahore in 1822 was the starting point. Ranjit Singh gave them employment after considerable initial hesitation and elaborate verification. He charged them with the raising of a special corps of regular army, the *Fauji Khas* or *Fauji A'in*. General Ventura trained battalions of infantry and General Allard trained the cavalry. Artillery, its training, command, and ordnance were under Punjabi generals Ilahi Bakhsh and Lahina Singh Majithia, until the arrival of a French officer, General Claude Auguste Court in 1827 and the American Colonel Alexander Gardner in 1832. Lahina Singh Majithia continued to head the armament workshops, and Dr. John Martin Honigberger, a Hungarian physician, was entrusted with the mixing of gunpowder.

The Maharajah breathed his last on the fifth day of his sickness, the 15th of Asarh 1896 (Bikrimi according to the Punjabi Calendar), Thursday, around dusk. It had already grown dark and Raja Dhiyan Singh, the Prime Minister was ordered to maintain calm in the city in case riots broke out. The next day, in accordance with royal tradition, the dead body of the Maharaja was bathed and made up the way he appeared in court, in a royal dress and jewels. A podium of gold was prepared for his last rites.

His last two Rajput wives, Maharani Rajdai and Maharani Hardai, daughters of Raja Sansar Chand, ruler of Kangra, started their preparations for *Satti*. At first, they declared all their estates and property including jewels, gems and stones to charity. Driven by the Maharaja's love, they dressed up in their bridals and walked out of the palace, barefoot.

Amongst the men, Raja Dhiyaan Singh, declared that he would also burn to death with the Maharaja and ordered his effects to be given to charity. On seeing this, the nobles from the court came and persuaded him to change his decision. They pleaded that the Maharaja had chosen him amongst his men because of his wisdom and it was in the greater interest of Punjab that he run and look after the affairs of the state in addition to guiding the crown Prince Kharak Singh. Raja Dhiyan Singh, however, refused to listen. Prince Kharak Singh then walked up to him and convinced him to change his mind. He offered him to leave the assignment as soon as calm prevails, to which he agreed.

Both the *Ranis* moved out of the palace and sat around the Maharaja's dead body. Geeta, the holy book, was placed on the Maharaja's body. The two *Ranis* administered the oath on Geeta and the body of Maharaja, by Raja Dhiyan Singh and Prince Kharak Singh to fulfill their duties for the best of *Khalsa Raj* and the Punjab Empire.





*The Mumti of the haveli.*





*Another view of the Haveli of Maharajah Ranjit Singh.*





*One of the deserted rooms.*

This great warrior, fearless soldier, able administrator, clement ruler, statesman and liberator of Punjab died on June 27, 1839 according to the Gregorian Calendar. His *Samadhi* (memorial) is located in Lahore, Pakistan.

The Maharaja's dead body was lifted with great prestige. Hundreds of gold coins, minted with the Maharajah's figure, were thrown in the air. A large number of servants and citizens accompanied the funeral procession. The procession was taken out from the western gate of Hazoori Bagh and it moved alongside the River Ravi, where it was placed on a heap of sandal wood for cremation. Prince Kharak Singh lit the fire. Both the *ranis* sat in the fire, holding the head of Maharaja Ranjit Singh and 11 *kaneezes* (maids) sat on both side of the dead body, to be burnt with the Maharaja. Raja Dhiyan Singh went near the *ranis* and requested for prayers for Prince Kharak Singh, the *sattis* did not reply and stayed still with tight lips and closed eyes.

When flames flickered high, oil, ghee (purified butter) and scents were thrown in. A pigeon flew from nowhere and fell into the fire to become *satti*. After a little while, it started to rain. The skies also seemed to mourn the death of the Maharaja. After the fire finally extinguished, the bodies of the Maharaja, *ranis* and the maids had completely burnt and the rituals had been completed, Prince Kharak Singh took a bath and returned to his palace.

On the 4th day, the remains of the cremation were dispatched honorably to the Ganga. The remains were taken out in the form of a procession. All the courtiers, who attended the royal procession, paid their respect to the Maharajah's remains. The reagents of the area, from where the remains passed on their way to Ganga, came out to pay homage as well. On the 13th day, when the remains were finally merged into Ganga, millions were given to Brahmins and the last rites culminated.



The crown prince ordered to build a tomb (*Samadh*) and valuable stones were called for across India. The tomb was still under construction when Maharaja Kharak Singh died. A pause prevailed throughout the regimes of Maharaja Sher Singh and Maharaja Duleep Singh.

Finally, when the British assumed the rule of Punjab, the tomb was completed. Many people visited the tomb in the coming years. On account of the heaviness of the upper-dome, cracks were observed in the eight supporting pillars. When British administrators observed this, they contacted experts and, being in charge of the buildings of Lahore, they were given the responsibility to stabilise and restore the tomb. The experts added eight more supporting pillars and the cracking pillars were strengthened through iron rings. To date, the *Samadh* is stable and attracts visitors throughout India.

Obama's mother is reported to have lived in Pakistan for 5 years in Gujranwala. Little is known about how Obama spent his 3 weeks in Pakistan when he visited her mother here. Maybe he even came to Lahore too.



*Another entrance of the haveli.*



# JAIN SHWETAMBER MANDIR

**T**he Jain Shwetamber Temple is in Bhabrian Bazaar located in the walled city of Gujranwala. The building was originally a Jain temple but now is used as a residence. The Mandir is about 10 feet high above the road level. It is placed on the raised platform (*jagati*). Carved wooden door connects the small stairway that leads to the open courtyard. While standing in the courtyard one can see a solid brick masonry structure comprising two story building. The ground structure includes heavily carved large wooden windows and door, while the similar ones, but small are seen in the upper story. *Sikhara* is placed on the top of the *vimana*. The *sikhara* is in the Nagara style i.e. in stepped diamond plan.

At the entrance of the mandir is a foyer known as *antarala*, it is now used as a living room by the residents. The entrance is from the east side. On the south side of the foyer is a room supposed to be *mandapa* (a pathway). *Antarala* leads to the womb house of the mandir where the statue of the divinity is installed, it is also known as *garbhagriha*. It is in the west side of the mandir. It is the dark chamber with no lights or window. The only source of light is from the door. It is now used as the store room. Front of the *antarala* is the arch that leads to a room with a staircase and a backdoor as entrance to the mandir. It is now used as a bedroom. On the south side is a room with a smaller shrine installed in it. It is also used as a bedroom now.



*View of the Vimana, the Gopuram and Sikhara of the temple.*





*Picture showing Mahavira in some mythological stories.*

### ***Antarala***

*Antarala* is a foyer or hall which connects the *mandapa* and *garbhagriha*. It is usually in rectangular shape.

A small balcony runs on the sides of the room. There are windows on three sides of the room. Four windows are present in each wall. The walls from the ceiling to the balcony level are plain. White paint is applied on the walls. Under the balcony slanting wooden frames are present. Fresco technique is used in each panel. Panels are of rectangular shape and plain glass is installed in the frames to protect the frescoes. On the entrance wall are three doors with pointed arches. On the left side wall is a larger round central arch that leads to mandapa. A nich is present on each side of the arch. The right





*Picture showing Mahavira in some mythological stories.*

side wall is plain with no arches or niches present. On the front wall a larger arch and a door is present on left and right side respectively. Woodwork is used for doors and door frames.

### **Ceiling:**

The main foyer has a rectangular ceiling filled with geometric patterns. Heavily patterned ceiling creates a dramatic attraction for the viewers. Type of woodwork is on the ceiling is in *tarsimbandi*.

### ***Tarsimbandi* Work:**

Wood jointing is a technique for the adornment of the ceilings. It is kind of false ceiling formed by joining small wooden pieces thus creating geometric, floral





*Excessively decorated interior of the Jain temple.*









*Gujranwala: The sanctum of the temple.*

or calligraphic designs. This type of work is locally named as *tarsimbandi*.

On the ceiling wooden frames are joined in a geometric pattern preventing the ceiling from collapsing. The frame is patterned in the star shape with the crosses joined together forming an all-over pattern. Stain-glass pieces are fixed in the wooden frames. The star is of eight corners radiating from a central axis like petals of a flower. The center circular glass contains a finely painted bloomed flower with sixteen petals and lotus-like floral pattern in each of the star, with radiating stems and leaves.

The stars are repeated forming a cross on each corner. Four hexagonal frames are joined in a cross. Each hexagon has a delicately stained-glass floral motif with the bloomed flower of eight petals in the center and leaves and small flowers of five petals on the sideways. The cross and the star are





*A beautiful carved door.*

commonly outlined with the plain glass. The colour used for the wooden frames is golden and the stain glass is in red, blue and green. According to present conditions sixteen hexagonal pieces of stained-glass are missing from the wooden frames.

The allover pattern is bordered with floral filigrees on both sides of the ogival pattern. The ogival pattern is of wooden frame with plain glass. The filigree is of red, blue and white colour. The wooden frames are of golden colour. Instead of cornices plain glasses in rectangular shape have been used. Current condition shows a few plain glass pieces are missing from the corners.

This type of *tarsimbandi* work was also used by the Mughals and by the Sikhs extensively. Such ceilings with similar patterns are seen in Lahore Fort and Haveli Naunihal Singh at Lahore.



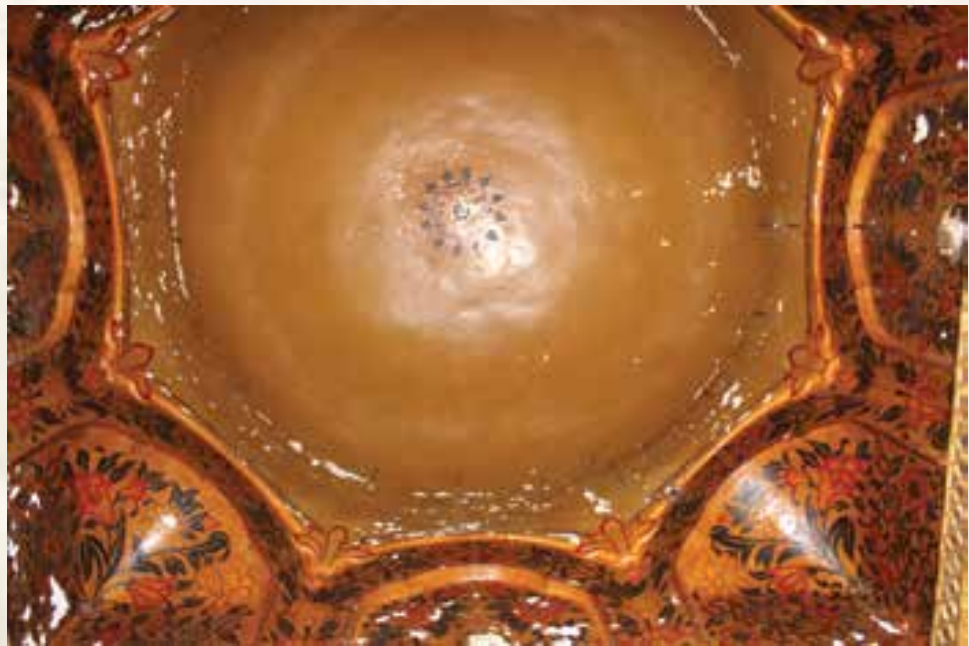
**Walls:**

The walls under the balcony starting from the end of the wooden frames are covered with tile work. Tile is made up of sturdy materials like ceramics, glass and stone. They are present in different sizes, shapes and designs.

**Border:**

There is a continuous border on the three adjacent walls of the room i.e. entrance wall, north side wall and the south side wall. On the top of the wall is a large borders made by various bands of tiles with different design. The upper band consists of small rectangular tiles consisting of floral filigree. The filigree is designed as braid of white flowers with red flower in the center of each loop.

The central band consists of two rows of tiles with the design of fruit basket.



*Roof of the sanctum on the opposite page.*









*Gilded work on the inner sanctum.*

Different fruits like grapes, apricots, apples and cherries are visible with their original colours. The basket is of royal blue colour and the background is in light blue colour. In the middle of the band is a large motif consisting of a ball segments. On the top and bottom of the ball is a scroll of leaves moving inward forming a bracket. The colours used in these motives are yellow, off-white, green, blue and purple.

The upper and lower bands have a single row of floral basket with flower on each side of the basket. The flowers are of red and white colour. The basket is of green colour and the background is in the tint of the green used in the basket.

On the front wall is a border of colour bands. The top band of floral filigree





*Wood and glass work on the ceiling (above) and the carved and gilded work on the side of the sanctum.*



continues as present in other three walls. The upper and lower band has change of motif. The floral basket is replaced by the double arched design. The colour used are blue, off white and yellow. The central band consists of long panel of goblets with the scrolls radiating from them in unbroken chain. The point when the two scrolls meet forms a flower with five trefoil petals. The colours used are red, brown, grey, light green, dark green, blue and off-white. On each side of the panel are two rows and five columns of tiles with the same fruit basket motif on it. A vertical thin tile with a scroll on it separates the two designs. It is of blue and red with dark green as a background colour.

According to the present condition a few pieces of tiles are absent from the border. The bricks are easily visible from the broken patches.

### **Middle Border:**

The middle border of the wall has three bands of tiles. The upper band is in plain white with flower of four petals in the bottom. The next band has red overhanging lotus petals with light blue base on the top with green texture at the bottom. The last band has a filigree of Indian red colour with off white colour braid on it. This band is repeated in bottom as well. In the center is the floral motif. Two equidistant flowers are present in opposite direction. They are connected by a scroll forming a rectangular shape. Another scroll connects the motifs by forming a square shape. The colours used are purple, green and yellow on the off white background. This border is well preserved, a few pieces are missing. This border continues in the arches in same manner.

### **Patterns:**

From the top border till the mid border an allover pattern continues. The square tile is repeated in the block repeat pattern. The design is in open ended form. In the center is eight pointed star with an outline. In the center of the star is a flower of eight petals. The flower and the outline are off-white colour and





*Golakh (charity box for donations).*

the rest of the space is in pink colour. On the corners of the tile is a spade like design. As the design repeats a hexagonal motif is formed with four spades pointing towards the center of the design. A rhombus shape is also formed in the four sides of the star. Tint and shade of green are used to distinguish the design. This tile design also covers the arches and the niches in same style. From the middle border till the floor another tile design is used. A diamond motif is formed by setting a square in a border. The corners of the borders are in diamond shape. The middle of the frame is protruding out of the wedge. On each point a small diamond is present. The inner square doesn't correspond to the outer one. The inner square is covered with trefoil pattern.



Each motif is outlined in green colour. On the corners of the motif diamonds are formed. The colours used are dark green, red, off white, tint and shade of Indian red and yellow.

The round arch and the pointed niches of the left wall are outlined with tiles. The tile consists of floral border in a scroll. The colours used are dark green and purple with off white base. The round arch present in the front wall has plain round columns. The columns are of green colour. The arch is outlined with tile border. Flowers are enclosed in hexagonal frame. Each tile has segmented outline and background is filled with diamonds. The colours used are pink, dark green and tint and shades of blue. The soffit is also made up of tile in plain blue colour.

Collectively the present condition of these tiles is well preserved. They have been well looked after and well maintained. Most of the tiles have retained their shine, texture and colour, yet the passing decades have taken toll leaving some of the tiles shabby.

### **Panels:**

Four adornment panels are installed. On the entrance wall two panels on each side of the center door are present. These panels are also made up of tiles. In each panel two beautiful peacocks are standing on pedestals, they are the focal points of the panel. Peacock feathers cover the base of the panel. Both are mirror image of each other. Such example of peacocks in mirror image can be observed in Kalpasutra manuscript of 'Queen Trisala reclining' (Bisha). In the center is one common pedestal covered with the leaves. This composition is enclosed in frames of borders. The peacocks are surrounded by floral border consisting of flowers, stems and leaves. Cartouche is present in the outer border. Two decorative arches parallel to



each other forms a cartouche. This border extends to form the outline of the door arches. The colours used are red, off-white, Indian red, grey and tint and shades of green and blue.

On the adjacent walls mirrors are present. There are four mirrors two on each wall. The looking mirror is installed and is framed by the tiles. The tile used for the border is same cartouche design used for the outline of the peacocks and for the entrance doors arches. The colour used are red, off-white, light blue and tint and shade of green.

These panels are point of interest due to their maintained form. The interesting composition, bright colours and good finish are still visible. However the mirrors have lost their reflecting quality and are now smudged.

### ***Jharokas:***

*Jharoka* is the prominent feature of Indian architecture. It is overhanging balcony projecting out of the wall. It is supported on brackets or domical bases. They are usually crowned with half domes.

The door that leads to the *garbhagriha* is a wooden door with trifold arch. The door frame is also wooden. On each side of the door *jharoka* is present. It is made up of stucco work. The *jharoka* is in smaller size with half dome top and domical base which is elaborately carved. Floral patterns are carved on it. It is used as decorative purpose. The colours used are golden and black.

### **Panels:**

The balcony is supported by wooden brackets. The brackets have leaf molding with cyma-recta curve and bird's beak at the top. Rectangular frames are present covered with glass like photo frame. Different themes and scenes are depicted in these frescoes. Most of the frescoes are not visible





*A tile-composition showing peacocks in mirror-view.*

as the glass is dirty. The top of the frames have wooden carved design.

Fresco is done in different themes. In one panel two men are visible, one standing and the other one is sitting. The person standing is in profile covering his lower body with a white cloth. He is standing in the right side of the composition and feels like some kind of saint. The other person who is sitting is wearing white clothes with red and brown turban. In the background a landscape is painted with the scene of the sun is rising from the back of the mountains. The colours used in this panel are white, brown, red, orange, blue, yellow and green.

In the second panel the same person is standing in the center of the composition. On the right side is the man with red and brown turban who is standing with him in the white clothes. On the left side is a tree. A landscape is observed in the background. Tint and shades of green, white, brown, blue and red are used.

In the third panel almost same composition can be seen as in the second panel. In the center left is a man standing in profile with a tree on the left side and two females on the right side. These female figures are facing towards the saint. They are wearing yellow and white *saris*. Under the tree a snake is sitting and from the back of the trees two deers are also visible. On the left side are the females in the background is a landscape view. On the extreme right top corner a building is visible. White, yellow, brown, green, blue and purple are the colours used in this panel.

In the fourth panel in the left side a building is present. On the right side of the building is a group of people standing. One is looking towards the building while one is standing in the middle. He has a crown on his head, looks like as if he is preaching to the others. On the left are group of people listening to him. Floating men are present in the sky.



Another panel is visible in the corner. On the front are few ladies and men standing with a child. They are wearing traditional dresses. Two females are on the left, one of them is picking up flowers while other is standing with a bucket and a shovel in her hands. In the background on the left top corner a building is visible pond in front. The colour used are Green, brown, Indian red, purple and white.

In the sixth panel a building is visible in the center. The building is in white with a large central dome and two smaller domes at the sides. A check path leads to the building. On the sides of the path are arches. Colours visible are black, white, brown and blue.

The seventh panel has two buildings present in the right side of the composition. A lake is present on the right side and three people are bathing in it. While a group of people are meditating in front of the white building. Women are also present. They are sitting beside the lake in front of the second building. White, blue, green, orange, purple and brown are the colours used in this panel.

In the eighth panels a landscape scene is visible. A saint is standing in the center, on the left is a man wearing a white turban and white clothes looking at the saint. In the background a road leads to the building. The buildings are on the right side of the composition. Floating people are present in the sky. Tints and shades of white, brown, blue and green are used.

### ***Mandapa:***

*Mandapa* is a hall usually pillared used as pavilion by the worshippers. The entrance of *mandapa* is on the south side of the entrance of *antarala*. The *mandapa* is like a long rectangular hall. On the front wall a shrine is present. On the left side wall are windows that open in the street. On the right side



*A miniature jharoka within the temple.*





*Detail of carved wooden panel.*

wall there is an arch followed by two doors. The hall has a wooden partition that divides the three fourth of the room. The partition is rich in floral and geomatric motives. A passage is present in the divider.

### **Ceiling:**

The ceiling of the *mandapa* is divided into two parts. The first part is from the entrance till the partition. The rectangular ceiling is elaborately decorated with the same geometric patterns as observed in the ceiling of *antarala*. *Tarsimbandi* work is used in the ceiling. The wooden frame holds the stain glass pieces. The eight pointed stars are joined together in a manner that a cross is formed. Each star has a circle in the middle and the lines radiating out of it forming a geometric flower. Flower consisting of sixteen petals is in the center of the star and flowers with the stem are in the segments. The cross has floral motif in each hexagonal frame. No. common outline around star or cross is present as observed in the ceiling of *antarala*. Floreal border runs around the perimeters of the ceiling. The wooden frame is of golden colour while the blue, red and green are in the motives with off white base. The ceiling starting from the partition till the top of the shrine is rectangular in shape. *Tarsimbandi* work is also used in this ceiling. The structure is of ogival shape and mirror is fixed in the frame. The reflections of different lights enhance the beauty of the room.

Due to humidity and lack of attention, most of the work on the ceiling has been damaged. Some of the rims have lost their stained glass pieces whereas treated spots of roof can be observed at the points where whole panels are lost. The mirrors have lost their reflecting quality and spots have appeared in few panels.

### **Walls:**

The right side wall of *mandapa* is covered with tiles from the entrance door till the wooden partition. The rest of the walls i.e. the left side wall, frontal



wall, entrance wall and right side wall from the partition till the end of the room are without any decoration.

### **Border:**

On the top of the wall a continuous border of goblets design is present. Similar border is observed in the frontal wall of *antarala*. The goblets have radiating scrolls moving out from the handles and the pedestal. The border is enclosed with filigree on the top and at bottom. Colours used are light blue, red, purple, Indian red and tint and shade of green on off-white background.

### **Pattern:**

From the top border till the floor an open ended pattern continues. In the center is a square with four more squares in each corner. These five squares are surrounded by roses and leaves forming a circle. Pink, purple and green colours are used on off-white background.

### **Shrine:**

On the front wall of the entrance door a shrine is installed. The shape of shrine is like a *jharoka*. It is placed on a raised platform. The front wall is covered with floral tiles. Shrine has three frontal arch opening. The central arch opening is larger in proportion to the side arches.

### **Domes:**

The shrine is crowned with half dome. The central dome is larger in proportion than the side ones. The dome has rib like vertical lines through out the body and lotus petals design on the region of the base. Such domes were extensively used in Sikh architecture. This design of dome is similar to the dome present in Gurdwara Shahidan, Amritsar.

Under the domes outlining, the structure is a multifoil arch. Above the arch two



floral borders are present. The arch is decorated by stucco work and frescoes. On the smaller arches leaves in stucco work are done that outline the frame. The arch has been decorated with flowers with leaves made in fresco. On the right side of the pointed arch a peacock is made in fresco. On the top right corner flower in stucco work is present. At the top extreme corners of the central arch flowers in stucco work are observed. The flower is of eight petals. The rest of the arch is painted in beautiful floral scrolls. The base of the shrine has two levels. It is made up of marble. Columns of this shrine have octagonal shafts.

### **Trellis Work:**

Trellis work can be observed in the bottom of the shrine. Trellis work is a beautiful feature of wooden decoration. They are usually made up of wooden sticks arranged in geometric pattern. Trellis work is only present in the bottom of the side arch opening.

### ***Ardha Mandapa:***

The frontal arch from *antarala* leads to a room. On the right side there are two doors that leads to *mandapa*. On the north side is a plain wall. At the front are staircase and a door. The door directs to a small path that consist of door which serves as back entrance for the temple. The stairs lead to the upper balconies.

### **Ceiling:**

The ceiling of this room is in *trasimbandi* work. The rectangular ceiling is enclosed with floral border. Flowers of four petals and leaves are repeated in the border. The inner side of the border is plain band with chains of circle moves around it. The wooden frame forms an eight pointed stars and a cross.

Same design is observed in the ceiling of *antarala* and *mandapa*. The star is not segmented and the stain glass design is also changes. The eight pointed



star has five flowers, one in its center while other on its corners. The central flower consist of four petals while cornered flowers have six petals. On the four equidistance points of the star two trefoil flowers are present in the mirror repeat. The scrolls radiates from one flower till the other. The cross has square in the center with eight petals flower. Four pentagons are formed at each point. They have flowers with scattered leaves. The colours used in stain glass are green, red, yellow, shades of blue. The frame is of golden colour. The ceiling has been well maintained except five stain glass pieces are missing from the frames.

### **Walls:**

The walls of this room are white washed. No other decoration is present except from the frontal wall. Between the door and the staircase area is a *jharoka*. The *jharoka* is made up of stucco work. On the back of *jharoka* is the impression of the arch in the wall. The *jharoka* is same as observed in *antarala*. The only difference is that it is in white plaster. It has half dome top with circular base.

### **Panel:**

Under the *jharoka* till the floor is a panel. The panel is made up of tiles. Two stylized peacocks in mirror image are present. They are composed in a border. The outer most border is like a rectangular arch. The colours used are yellow, light blue, pink and tint and shades of green on off-white base. On the right side of *jharoka* is a row of tiles till the top of panel. The design of this wall is the same as observed in the wall of *antarala*. The diamond is set in the square border with diamonds in its four corners. The central square has trefoil leaves on four sides. Under the *jharoka* and above the panel are three tiles with rose flowers and leaves at the top corners. The colours used are green, off white, red and tint and shade of Indian red.



### ***Garbhagriha:***

In the front of *antarala* is *Garbhagriha*. *Garbha Griha* is the main room of the temple as the idol of divinity is installed in it. It is a rectangular room with shrine installed in the center. On the entrance wall is the door and on the left side wall are square niches.

### **Ceiling:**

The ceiling of *Garbhagriha* is also adorned with *trasimbandi* work. Six pointed star is repeated in half drop pattern. When these stars are joined a hexagon is formed in the center. Plain mirror is installed in the frame. The border encloses the pattern. It has the central band of cross repeated after specific interval. Plain rectangles are used in the upper and lower band. In the place of cornices *tarsimbandi* work is used in concave way. It have six petals flower each separated by leaf like frame. The frame is of golden colour. The ceiling has been well preserved. The frames are well retained except that the mirrors have lost their reflecting quality.

### **Walls:**

The walls are covered with tilework. On the top of the wall under the cornice is a border. The upper band consists of floral creepers. The lower bands have large and smaller scallops of flower alternately arranged. The colours used in the tiles are red and off-white on dark green background. Another border outlining the four sides of the wall, doors and niches is present. The border consists of creepers running in a continuous chain. Light blue and green are used on off white background.

Enclosed in the border is another tile design pattern. It has chamfered corners. In the middle is a red rose flower with three trefoil green leaves. They are repeated in a specific pattern.



Due to humidity and lack of maintenance most of the tiles from the walls have been lost. Underneath bricks are visible old art forms. The tiles have lost their shine and got stains on it.

### **Shrine:**

A freestanding shrine is installed in the room. It is decorated in stucco and fresco work. The top of the shrine is crowned with a Gurudwara Shahidan, Amritsar style dome. Ribs like lines are visible on the body of the dome. It has pointed spire at the top and lotus leaves molding on the rim of the dome. The shrine is on a raised platform. The platform is covered with tiles. Floral border and fruit basket are visible. In the center of the frontal wall of platform is a small wooden door. The colours used are blue, red, purple, off-white and pink.

The four top corners have bent cypress trees. The round arches outlining the structure are decorated with lotus leaves moldings. On the three sides of shrine multifoil projections are present with the compressed domes. Under the compressed dome a mulifolding arch is present with floral sequences painted in it. On the four corners pillars are attached with four columns with floral capitals. The front of the shrine has various moldings. Lotus leaves, creepers and floral designs are made in molding. The soffit is highly decorated with stucco work. Beautiful floral creepers cover the whole soffit.

Inside the shrine has plain dome with squinch arches on the top of the rim. These arches are decorated with floral patterns. Under the squinch arches are geometric and floral pattern painted as well in stucco work. The front wall from inside of the shrine is in stucco work with mirror used in it as base. When it reflects it enhances the beauty of the shrine. The round arches present in the shrine are plain in brick. The colours used in the shrine are





*Intricately done ainakari.*







Indian red, gold, black, green and orange. According to present condition the stucco work and frescoes have started to decay. Humid climate and lack of attention are the factors for the decay.

### **Jain Shwetamber Ghar Mandir**

The Jain Shwetamber Ghar Mandir is located in Papnakha, Gujranwala. It is a village 20 km away from Gujranwala city. The building was originally a Jain temple but now it is under the control of government that's why it is locked up. The *vimana* is placed on *jagati*, a stairways leads to the temple. The top of the temple is crowned with *sikhara* and a dome. Beautifully carved wooden door is installed in the main entrance. The entrance in the north side is a small porch. On the west side are the stairways and on the east side there are few steps that leads to a room, *antarala*. *Antarala* has a room for the deity (i.e. *Garbhagriha*) on the right side. Around the *garbhagriha* is enclosed pathway for the followers to perform their rituals. This pathway is known as *Pradakshina patha*.

#### ***Antarala:***

The main foyer is rectangular in shape. On the left side wall are three windows. On the entrance wall is a door on left side and niches on right side. On the front wall are a niche and two *jharokas* on each side of the niche. On the right side is the front wall of *garbhagriha*.

#### **Ceiling:**

The foyer has rectangular ceiling with large central dome in the center. The ceiling is decorated with stucco work. It is white in colour heavily decorated with patterns. The center of the dome is a circle with radiating lines. A geometric pattern in fretwork forms a petal like shape which increases with the size of the circumference. The dome looks like a bloomed flower. On the outer circumference of the dome is half compressed dome. They are eight



in number and have lotus leaves on the rim of each dome. On the entrance ceiling and on the frontal wall side, concave cornices are formed. They are decorated with stucco work.

Six corner stars are arranged in half drop pattern. A hexagon is formed between the stars. The stars have flowers in the center. This pattern is also observed in the ceiling of *garbhagriha* of Jain Shewtamber Temple in Bhabrian Bazaar.

### **Walls:**

The walls are covered with stucco work. On the entrance wall under the cornice are arch moldings. The central arch is larger than the side ones. On each corner of the arch, a niche is formed. Under the larger arch different panels are present. In the upper now thirteen panels are present in equidistance. They form an arch. Each panel has bloomed flower made in molding. Under the arch 5 moldings of niches are observed. They are different in sizes. Above the door multifold arch is present. The door and door frame is made up of wood. The spandrel of door frame has peacocks carved in it and is mirror image of each other. On the right side of the door is a small niche followed by eight panels of flower molding in a row. On the left side of the door same floral molding panels are present. One horizontal panel of cartouche is also present. Two niches are present one with a smaller niche in its center. The wall has a plain middle border. From the plain border till the floor plain lines are made in stucco work. The wall is of white colour from the top till the border and of green colour from border till the floor. This border continues in the three walls. The border is of Indian red colour. On the frontal wall same arch and floral molded panels are present. The center of the wall is a niche patterned with floral scrolls on the spandrel. In the center of the niche is a vase with flowers. It is made up of stucco. The soffit has star in the center and geometric shape on each side. On each



side of the niche is a Jharoka. The right side *Jharoka* has a half compressed dome with ribs and lotus leaves on the rim. Three round arches are present in it. It has domical base. The left side *Jharoka* has compressed dome and no arches are present. Columns with leaf moldings on capital are visible. On the extreme ends of the wall are smaller niches.

Under the dome, plain arch molding is present with trifold lotus leaves molding on each corner of the wall. Four pillars support the dome with multifold arches on each side. These arches are also decorated with leaf moldings. In the center of the arch is the flower. The soffits on the right and left side arch have the geometric pattern decoration. The six pointed star is surrounded by angled heads of hexagons interlaced with each other. The soffits on the entrance and front arch have star and a star forming a cartouche. Except the right soffit all others are in white colour. The right soffit has flower in the center of the star and is of red and blue colour with white background. The pillars have rectangular capitals. They are decorated with multiple bands of lotus leaves. The rest of the pillars have plain vertical lines in stucco work.

On the left side wall three windows are present with double multifold arches. In the central window under the soffit same floral panels are arranged with the windows having multifold arch. On each side of the central window moldings of niches are observed. The borders are present in this wall. According to the present condition the stucco work is well preserved. The colour and designs are still prominent and well maintained.

### ***Garbhagriha:***

The façade of *garbhagriha* is the focal point of the temple. In the center is the wooden door heavily carved with the floral designs. On each side of the door is a small *Jharoka*. The *Jharoka* has a half compressed dome with lotus leaves on



the rim. The dome is supported on four small pillars with pointed arches. The base is square instead of domical. The *Jharoka* is of white colour and Indian red colour. In between the *Jharoka* and the door is small niche molding. Above each *jharoka* a floral mold panel is present in white colour. Under the soffit is the floral molding band. The flowers are in Indian red colour on white base of the panel. The background of the panels is in dark green colour. Multiple floral scrolls cover the spandrel. They are in dark green colour. The designs are well maintained except the paint on the walls that has got shabby.

### **Ceiling:**

The dome is installed at the top of the shrine. The dome is supported on octagonal base. A bloomed flower is present in the center of dome. Rest of the dome is plain. The base of the dome is decorated with moldings. On each corner of the octagonal wall trifoil leaf molding is present. The dome is of Indian red colour with green moldings.

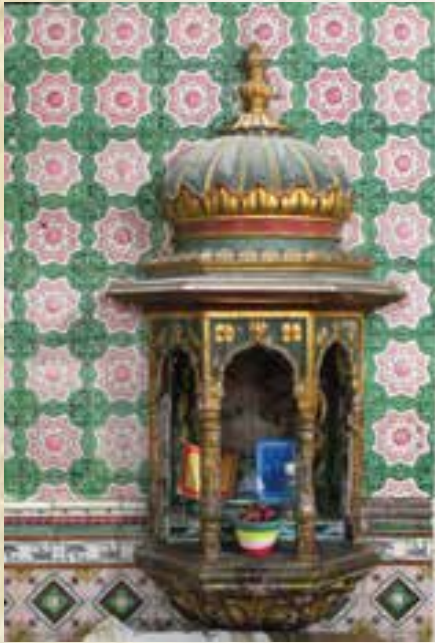
### **Walls:**

The enclosing wall of *garbhagriha* is octagonal in shape. In front of the entrance shrine is installed. On the right and left side are niches, with windows. The walls are smoothly painted with the borders of stucco molding. The border is of green colour while rest of the wall is Indian red colour. A plain middle border is present. Under the border till the floor, the wall is covered up with the marble.

### **Shrine:**

The shrine is installed on the front wall of *garbhagriha*. It is made up of white marble. The shrine is placed on the raised platform. The platform is covered with marble. It has floral motives made on it in white. The central motif is elongated than the side one. The dome is of Gurudwara Shahidan, Amritsar, style placed on rectangular frame. The frame is decorated with floral molding. On left post is sculpture of flower, it is of white colour. Lotus





*Miniature jharoka of the temple.*

leaves cover the rims of the dome and ribs form segments in the dome. The shrine has trifoil arch. Four columns hold the shrine. The columns have floral molding in the capitals. These moldings are of white colour with blue centers. On the back of the shrine mirror is installed. It is bordered with plain square moldings. The shrine has two base levels.

The inner side of the dome has flower molding in the center. It is of four petals outlined with blue colour. The shrine has been well maintained.

### ***Pradakshina Patha:***

The path that moves around *garbhagriha* like an ambulatory is '*pradakhshina patha*'.

A U-shaped path is formed around *garbhagriha*. The plain middle border and the green lines pattern moves on the right side wall of the path. The left side of the path has molded niches. The window of the *garbhagriha* opens in the path. The walls and ceiling are in white colour while the border is in Indian red and green colour. The paints on the walls and ceiling are soiled due to the humid climate and negligence. (*Courtesy: Fizza*)

*Over-hanging gallery, parapet, vase mouldig of the temple.*















# GAKHKHAR AND ITS HANDICRAFTS

**G**akhkhar's particular craft, with its simplified design, reflects Punjabī culture and tradition. The arts and crafts of Gakhkhar have not been given significant attention by researchers, where craftsmen work with limited resources. They contribute towards economical and social uplift. The study is focused on examining the continuity of the ancient craft with social, historical, traditional, cultural, and ideological perspectives.

It is interesting to mention that how a smaller city with the total area of 10 sq. km and approx. population of 60, 500 people is producing an attractive and valuable craft on a small scale successfully. Gakhkhar in northeastern Punjab, Pakistan is situated in Tehsīl Wazīrābād and district Gujranwāla. The word, Gakhkhar is associated with a tribe called 'Gakhars'. This tribe lived at the north bank of Jhelum River. This region is known as the Potohar Plateau. The Gakhars opposed the foreign rule on Hindustan, especially Potohar region. The Gakhars were fierce warriors and fought against many rulers in the past including Shīr Shāh Sūrī who built the Rohtas Fort near Jhelum River to stop the opposition of Gakhars against his rule. After his death, the Mughal emperor Humāyūn reorganized his army and made an agreement with Gakhars. The agreement was that if Humāyūn is victorious





*Tana and paita (warf & weft) of darri making.*





*Craftsman making darri.*

and occupies Delhi, he would grant them the region ten miles south of Chenab River. Therefore, after his success, Gakhars established their state called Ghakhkhar. Borders of this state were recognized by building a post which can still be seen near Ghakhkhar Grid Station.

Ranjit Singh attacked the city three times. There are many villages around the city and it is becoming increasingly popular for cotton products such as; carpets, *darrī*, rugs and *khais* etc. This traditional and cultural craft of Gakhkhar is not only sold in Punjab but all over the world it is being exported. The craft is transferring from generation to generation, and has got a great patronage.”

A rug is a smaller form of *darri* that varies in size, style, and design. It is used for home decoration, gifts, runners, *dīvān* covers, foot mats, table





*View of a pitloom.*





*Darri making in a pitloom.*









mats, and hassocks; the prayer rugs for offering prayer. *Darri*; a pure wool and cotton product is a double purpose rug; used both for floor and bedstead covering. In Punjab, *darri* is named differently; like *chithī*, *dub*, and *saff*. *Saffs* and *chithīs* are woven by date palms, reed mats and grass. Today, a modern machine made *darri* have come into vogue that is called plastic *darri* that is mostly used by Hājīs and people while traveling.”

In summer season it is effective as Punjab has a warm climate and cotton *darri* is placed for cool effect. According to an ancient eastern tradition, six pieces of *darris* must be given to a girl in her dowry. Traditionally, it is placed underneath bedding in slum areas; a mattress (cotton *gaddā*), over the bedstead locally called *chārpāī* then a *damask* (*khais*) is spread which is designed with pointed and angular flowers and sometimes block printed-*damask* is used





*Pitloom.*

to enhance the colourful appearance with an embroidered pillow. A ‘*khaist*’ with small black and white checks was used as a lighter blanket.

According to nineteenth century records, the *dhurri* is referred to as *dari* or *satrangi* in the north of India and as a *jamakhani* in the south. It is thought that *satrangi* derives from *shatranj*, the Persian word for the game of chess, but a more plausible explanation is that *satrangi*, a *Hindustani* word, comes from the Hindu *saat* meaning seven and the Persian *rang* meaning colour.” Apart from Gakhkhar in Pakistan the *darris* and rugs are being produced in Sindh, Vihāri, Būrewala, Kehror Pakka and Bahawalpur. In Gujranwāla jail it is also being produced on hand-loom where prisoners weave for the purpose of rehabilitation. Punjab Small Industries Corporation also play an important role in its production and popularity in the modern society.













*Craftsman intricately fixing the broken threads.*





## HISTORICAL BACKGROUND

The art of weaving and textiles are linked with each other and represent all form of art, geometric, figurative, floral and arabesque. A rug is considered “antique” when it is over 100 years old. It is an ancient established craft, further confirming that the art of rug- making has been known from thousands of years. It has been used for many years, when first time man wore animals’ hides to cover his body and for floor covering. The striped patterns can be enthused from tiger’s skin prototype and woven reed mat. As for the many paintings of *darris* , one of the very earliest depictions of a stripped *darri* is to be seen in a miniature of sixteenth century from *A Night Celebrating the Prophet’s Birthday*, Agra, now in the Freer Gallery of Art, Washington, DC, shows steps covered with stripped mat or a *darri*.





*Different views of the process of darri making.*

In sixteenth century, animals and flower motifs were used. Most popular representations were those of rose, tulip, hyacinth, iris and the leopard, hare and gazelle. The striped designs were also popular. It is an influence of Egypt and Greek and Roman designs. Early in the sixteenth century Turkey and Persia produced fine rugs. Rugs were produced for courts of kings. Many industries were set up because, economically, it was a profitable business. Turkish tradition followed Saljuq inspiration and made angular patterns.” Persian rugs were highly decorated and stylized in designs of animals, vases, gardens, floral and medallions representations. These production centers had a great patronage by kings.

As rugs were aesthetically admired and used for decorations and gifts, the kings often presented to other kings. It was a source of honour and love for the other. Turkish and Persian geometric designed rugs are known as Caucasian. Now the product is being used due not to court patronage, but to commercial consideration.





Pakistan is famous for weaving craft. Generally, this craft is mobilized in tribal and slum areas, where people weave to the economical point of view. The whole of the family involves in this profession. Bahawalpur and Multan produces rugs, *damasks*, *darri* and carpets on large scale. Surveys, confirm that the technique goes from father to son, another master of the weaving industry at Gakhkhar Mandi states that he was of 18 years old when he started to work here and now he is 56 years old, and still weaving rugs in beautiful designs.

## TECHNIQUE AND MATERIAL

Handmade rugs are woven on a horizontal loom that may be taken apart, making it manageable. The control for connecting the rows of knots on a horizontal loom is not as much of a vertical loom, which results in rugs that are not as tightly woven. Rugs are generally woven from traditional designs. In the past, the court manufacturers had artists for designing the pattern





*Fixing the thread before proceeding further.*

on graph paper. One block of graph paper was used for one knot and the weaver made design according to that pattern. But, now there is no designer in Gakhkhar city. The weaver himself is a designer, and has mastery in his work. The same orthodox patterns are being followed by them.

Rugs made on these looms can be woven in large widths and lengths, usually up to 12ft wide and over 18ft long. “The idea that city rugs are woven with a deliberate imperfection in them, because only Allah may create something perfect is a myth”. Rugs are weaved on both hand-loom and machine-loom locally called *khadī*s. According to industrial masters, rug weaved on hand-loom *khadī* is better in quality than woven on machine-loom. The design is formed by using a shuttle which wraps the thread across the *tānā*. Then the wool comes back on itself back in its direction that is *bānā* and





*Craftsman gathering thread.*

make symmetrical repetition of knots where a row ends, the next starts from the same point by turning the wool. In the end, the wool is cut- off from the loom and is braided to form the fringe on both sides. Looms are placed in a big hall room. The floor is uneven and not tiled and the craftsmen are standing in the digger area according to their body level.

Yarn is an important part of handmade rug because this artifact is practically used and belongs to household product. In early times, thread ‘*sūt*’ was obtained from a white liquid of cactus plant that breads out from its stem. The sticky breading liquid was twisted into strings and then it was finally spun on spinning wheel (*charkhā*). The process was time requiring and after a great effort the cotton was ready to weave, with passion and affection. The prepared rug was kept safe for dowry. In Gakhkhar still, wool is spun





*Different examples of the darri.*







*An experienced craftsman  
at his pitloom ada.*



on spinning wheel by a woman. The only difference is of wool that now it is already prepared and dyed. It could easily be obtained from market especially, Lahore and Faisalabad. Second class wool (from old sweaters) is used for *darris* and first class, fine thread; '*tānā pīta*' is used for *jā'i-namāz*, praying carpet.

## COLOUR AND ITS COMBINATION

Due to ready availability of and already dyed wool, the colours are fast and pure. Stripes are long established and they use colours according to the party requirement. A line or a design looks attractive and fascinating due to colour. The hand – knotted art is a game of numerous and magnificent colours that reflects the passion of tradition. Folk art aesthetic is naturally colourful. Colours have two meanings; universal and traditional. Colours vary between cultures and represent feelings, people, country and traditions.



Mostly, colours are associated with culture positively.

In Punjabi culture bright and numerous colours are preferably used in almost all craft. Dark colours are traditionally used. Green and magenta are usually contemporary and preferably used culturally and traditionally. Lime green is mostly seen in weaving craft with the contrast colour; shocking pink. Combination of green, pink, and yellow is mostly seen here. The combinations of these '*basanti*' colours i.e. green, pink, yellow and orange are most dominating in cultural craft. "Yellow is a colour of sun; stands for glory and activity. It also means free from burdens. In china, yellow is only used for rugs with a royal connection. The Chinese emperor wore gold or yellow and regarded these colours as his personal property. Orange colour stands for sympathy".

Red is a colour of joy and happiness. Traditionally it represents life. In rugs it is used with other colours in stripes and aesthetically looks beautiful. Blue colour is often seen in Muslim architectural designs. It's a symbol of spiritual joy. Having a cool nature, in some regions *darri* was weaved in blue and white stripes for a cool effect. Traditionally, it represents life and purity. White is a neutral colour and stands for peace.

## GEOMETRIC DESIGNS AND SYMBOLS

As the hand-knotted craft is a vast field, the designs vary according to the region. The ancient geometric and striped design sustains from the past with its sturdily form. The tradition is strappingly followed by the craftsmen without changing the pattern but different in style. Stripes can be seen in the seventeenth century's miniature paintings as a floor covering. Mostly designs used in Gakhkhar are geometric, abstract, denaturalized and schematized.

Among the most popular rugs, together with the striped, are those







*Khaddi making darris.*

with geometric designs. The restrained use of colour and the balanced, unobtrusive composition explains their universal attraction. Geometric patterns form an important and integral part of both the Hindu and the Muslim artistic repertoire. It is the fundamental vocabulary of rug designs. After the stripe, geometric motifs are easiest to learn in terms of technique, since they are based on counting warps and adding or removing wefts. Rugs are designed in the same way as other artworks and they consider order, proportion, harmony, contrast, and balance as design elements while expressing unity through multiplicity. This means that different decorative elements and components introduce harmony and unity to the composition. Ultimately, the design of a rug reveals the artist's genius and the mystical, abstract concepts.



## SHAPES AND SIZES

A rug has a rectangular shape. A beautiful design is woven in the centre of interest in dark colour. Stripes are symmetrically repeated forming triangular pattern. Its common size is 106.68cm × 198.12cm. Full size *darri* for bed-stead spreading is 213.36×121.92cm, 152.4×243.84cm and 182.88 × 274.32cm. A mattress *darri* is 182.88 × 121.92cm in size.

The basic shape of a rug is rectangular and abstract diamond design is placed in the field and outer border is on both sides with symmetrical repeated stripes. The small sized *darris* are 30.48×30.48cm, 30.48×60.9cm, 30.48×91.44cm, 30.48×152.4cm, on words. Foot mat / door mat rug size is 76.2cm×45.72cm. Further sizes vary as: 60.96×91.44cm, 76.2×121.92cm, 30.48×152.4cm, 182.88×121.92cm, etc. Rug used as a runner are 76.2×304.8cm and 76.2×365.76cm.

A rug design is based on vertical, horizontal, and diagonal lines. No curve line is used, as rugs are made on *khadi* that corresponds to the vertical and horizontal rows of knots. These symmetrical knots, connected to each other tightly create a harmony. These connected harmonious lines are in intimacy towards culture and tradition. Today rugs designs are simplified and minimized. Mostly, a single motif is weaved in the centre of the rug with simple border. Borders, stood for the refined field, erected as a protected field which considered, the symbol of heaven and divine. Cotton *darrīs* are without border.

The rectilinear designs are varied in form and style on rugs. The small elongated cross is centrally composed on the rug in white colour against the blue background.

The linear, triangular, crossing, and checker designs are also found on the



architectures. A polygon is referred to as the “princess”. It is a design of Bukhara, and weaved in nine thin strips that connect the row of *guls* (a polygon), a Persian word for ‘flower’. The *guls* were derived from the popular lotus blossom motif, and the central medallion could be perceived as a variation on the *mandala* (a geometric design, based on a circle inside a square with cosmic associations). It is also the characteristic of Western Turkistan.

Most common design; used in this area, is a simple, stylized and denaturalized form of butterfly. The animal representation; the butterfly symbolizes long life, as *darri* is given in a dowry with a concept woven that a girl will spend a happy life. A stylized butterfly is weaved in centre of the octagonal structure. This is surrounded by a square. The pattern is repeated in four rows side by side forming a beautiful design.

A traditional design of this area is a full field arrangement. The whole of the ground is covered with butterflies, composed in octagonal structure, and framed by a square. By joining of the squares a delicate design also produced that is called a four petal design. Flowers are also symbol of happiness. Logically, a butterfly lives in the flowers, and it enhances its delicate beauty. In the rug the pattern is more stylized and there is a greater emphasis on repetition. This rhythmic representation is found in all aspects of Mughal art. The Mughal flower-type rugs are profoundly Indian in style and inspiration.

In all cultures, Eastern as well as Western, the garden is symbolically linked to the idea of paradise. In fact, the word ‘paradise’ is derived from the Persian *pairideieza*, meaning ‘garden’, enclosure, and park. In Islam paradise represents the final reward of the faithful, a garden all in bloom, where the four rivers of life flow. The ‘garden’ layout of carpets originated in



sixteenth century Persia and was inspired by the shah's gardens, which was set as rectangular or square areas divided by water- rich canals. This led to a composition of lawns full of water pools, flowerbeds, trees and (often) animals. The style was very popular in Persia, especially in Kirmān and Kurdistan. Later, a naturalistic version spread to India. However, Anatolia, then under Ottoman rule, resisted the style due to the Sunni ban on images.”

A medallion weaved is placed in centre of the rug piece in abstract form. The diamond shape is centrally placed with symmetrical repetitions. There are two types of medallion rugs. One has a never-ending, all over repeat small medallion pattern, and the other has a large geometric medallion. The repeat floral pattern motif is typically Indian, and derived from block-printed Mughal textiles depicting many flowers and plants. The circulation of European (mainly Dutch and German) herbals in the sixteenth and seventeenth centuries, and the passion of Emperor Jahāngīr (1605-27) for botanical drawings have contributed to the popularity and dispersal of this particular design, which is found in book illuminations, borders and architecture.

Following the same pattern a ribbon is placed in centre of the rug. Superimposed medallions represent Buddha and his two disciples. A lamp like pattern is placed in centre of the rug with plain border. Another piece of craft is decorated with simple corner brackets and stepped medallion with beautiful colour scheme having cream, brown, and zinc-white and shocking pink on corners.

The darri design still reflects the age old motifs of square, triangle and zigzag interlocking patterns also discovered on the ceramics of the Mohenjodaro period. The motifs show purity of concept, and beauty of line and form. The triangle represents the peak of a mountain, considering as success and



*A worker on khaadi.*







prosperity. Zigzag design in Gakhar is locally called *bund kattrāi* design. Two reversed triangles making an hour glass that is a reminder; symbolizes time. The repetition is divided by small lines on both sides of the triangle.

## DISHES

Another rug is designed with still life object in which reversed dishes have been depicted beautifully. Still life objects of Mughal period were inspired by Safavid and Timurid ornamentation. The vases in round shape are conventionalized found in Persian art from the carpets of middle of the sixteenth century. Toward the end of the first half of seventeenth century still life objects were among the major components of Mughal decorative repertory. Sikhs who adapted these motifs preferred their presence in every medium which is evident from the decoration of Naunihal Singh haveli.

The eight pointed stars, symbol of spirituality and happiness are often arranged in repetitive manner. Different designs are used and named differently i.e. *kattrāi* design, local name, is a combination of three colours 3, 2, 1. Further, is the *jut* design, a combination of four colours in a sequence of green, orange, red and white stripes on the rug. The *bund kattrāi* in which a small line interjects the design to enhance the beauty of design.

## PRAYER RUG/ JĀ'I-NAMĀZ

Muslim communal prayer rugs or mats with pointed niches indicating the direction for prayers towards Mecca. The prayer rug or *jā'i-namāz*, a relatively superior mat. Muslim prayer rug can be counted among the most colourful and original treatments of a functional rug. It is interesting to observe the creativity of the weaver in embellishing a rather strict composition.

An arch the 'v' shaped *mīhrāb* is made on the *jā'i-namāz*. It is considered



to be the best design, firstly introduced to Muslims with devotion as five times prayer is offered on it. This architectural feature is influenced by local architecture. The architectural style was produced from 15th century onward. Angular design is represented where one end of the rectangle has its corners to form a pointed arch. For *jā'i-namāz* fine cotton is used that is named *tānā pīta*. Masters weave it passionately. The arch is represented by a rectangular design. It is woven parallel to the edges of the rug from the top of the rectangular arch in pointedly form. Mostly, three long narrow rectangular patters are woven parallel to each other. The idea of the arch on rug is very old and it is a tradition of Persian and Turkey. Those prayer rugs were highly elaborated with stylized flowers, stars and trees. That was the symbol of heaven. Today, prayer rugs locally called *šaff* are simple in design. The field is plain but, colourful with symmetrical lines. For *jā'i-namāz*, fine pure cotton thread size 10/12 '*tānā pīta*' is used.

The common prayer *darris* from the Deccan are among the most elaborate of *jā'i-namāz*. Most have a purely linear representation of a façade, a type of elevation particular to the Deccan and found on the facades of tombs, mosques and even the Chār Minār Gateway, Hyderabad, of 1591, where the façade has a pointed archway with numerous recesses, and the four minarets are decorated with a chevron pattern and ascending arches.

The striped saffs vary, from an elaborate depiction of a *mihṛāb* with diamond shaped motifs in the niche, creating a jewel like effect, to an almost abstract design of a greatly reduced *mihṛāb* with only the minarets to indicate its function and three diamond shaped stars in the firmament. This play of contrasting colours and alternating wide and narrow stripes create a rhythm reminiscent of the repetitive Sūfi chants. The abstraction of the design, the repeated stripe and the contrast between the colours, with the intermittent punctuation of the diamond shaped decoration, also contribute to the musical



rhythm leading to spiritual enlightenment. The origin of the design must have stemmed from Ajmer in Rājasthān, where the Chishtī order began in the subcontinent. These linear saffs are most popular in Punjab and this is probably the most popular and widespread design. The variety of colours is extensive and every combination is tried. They are the most commercial and common of all the rugs.

## CONCLUSION

Consisting of, or generated from, such simple forms as the triangle and the square, geometric patterns were combined, duplicated, and arranged in intricate combinations, thus becoming one of the most distinguishing features of rug making. As a matter of fact, geometric ornamentation in Islamic art suggests a remarkable amount of freedom; in its repetition and complexity, it offers the possibility of infinite growth and can accommodate the incorporation of other types of ornamentation as well.

The four basic shapes, or “repeat units,” from which the more complicated patterns are constructed are: squares or four-sided polygons; the ubiquitous star pattern ultimately derived from squares and triangles inscribed in a multisided polygon. It is clear, however, that the complex patterns found on rugs include a number of different shapes and arrangements, allowing them to fit into more than one category.

The craftsmen are still using orthodox patterns. They do not take guidance nor hire a designer. The court manufacturers had their own designers. But now no one is following the strategy. The limited designs are being followed though they are aesthetically powerful traditional patterns. But to meet the challenge of this modern era there should be a proper way of handling this art.

At the same time, the industrialists should also link with media to



upgrade this art on different items such as colours, designs and demand. The industrialists, involved in this art should participate in the different exhibitions to know the new levels of this running art. It can rightly be said that there is much need to promote this art in modern ways. As it has been observed, regarding this profession, the area, the people, culture and limited resources have not changed, so, there is need to focus on this art with galaxy eyes, first of all this art should be promoted on grass-roots level and expand it towards industry smoothly.