

The Art and Architecture of Tomb of Ghazi Khan, District Dera Ghazi Khan Punjab



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*All birds find shelter during a rain, but eagle avoids rain by
flying*

*Above the clouds, problems are common, but attitude makes
the difference.*

D.r. A. P. J. Abdul Kalam

*My This Humble Effort Is Dedicated To My Beloved
Family*

&

Respected Teacher

Dr. Sadeed Arif

DECLARATION OF AUTHENTICATION

I certify that the research work presented in this thesis is to the best of my knowledge my own. All sources used and any help received in the preparation of this dissertation have been acknowledged. I hereby declare that I have not submitted this material, either in whole or in part, for any other degree at this or any other institution.

Signature.....

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Usman Ahmed

Abstract

The main objective and aim of this research under the title ‘The Art and Architecture of Tomb of Ghazi Khan, District Dera Ghazi Khan Punjab’ is to establish historical art and architecture. The aim of this research is to know about the historical background of the Tomb, document the prominent features of the art and architecture of the Tomb and to give the comparison of the Tomb with other Tomb. The Tomb of Ghazi Khan is in Mohallah Zamindaran, Dera Ghazi Khan. This is the oldest structure of the city. The Tomb of Ghazi Khan was built in the beginning of 15th century. This research explores Its principle entryway which is from eastern side and two little entryways are within north and south. In it there are 11 graves, which are of the group of Ghazi Khan. The tomb of Ghazi khan is a very rich architectural point of view, this tomb has all the basic characteristics of Kalhoro period architecture and give us the historical Kalhoro emperor’s background.

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Chapter 1

1.1. Introduction

Pakistan is an Islamic country. It has five provinces. Punjab, Sindh, Khyber Pakhtun Khuwa, Baluchistan and Gilgit Baltistan. Punjab has five rivers and many famous cities like Lahore, Faisalabad, Gujranwala, Gujrat, Sialkot, Rawalpindi, Sahiwal, Jhelum, Sargodha, Dera Ghazi Khan, Multan and Dera Ismail Khan. This region is situated in the North western part of South Asia.

Dera Ghazi Khan is a metropolis situated in Dera Ghazi Khan District. Dera Ghazi Khan is individual of the nearly all crowded urban areas in Punjab, and it is the biggest setting in Punjab concerning region, mortal roughly 5,306 square miles (13,740 km²) in degree. It is an old and chronological city of Pakistan. Dera Ghazi Khan declared as a partition in 1982. Dera Ghazi Khan city is the base camp of Division, which includes the Dera Ghazi Khan, Rajanpur, Muzaffargarh and Layyah zones. The city was built up in 1484 on the western bank of the Indus River and named after Nawab Ghazi Khan Mirani, offspring of Nawab Haji Khan Mirani, a Balochi boss.

The area of Dera Ghazi Khan is confined on the north with Dera Ismail Khan District of Khyber Pakhtun Khuwa and its adjacent Tribal area, Musa Khel and Barkhan district of Baluchistan region, Rajanpur district and Muzaffargarh and Layyah unraveling the latter two districts by river Indus.

There are many historical buildings in Dera Ghazi Khan like Tomb of Hazrat Sakhi Sarwar, Tomb of Ghazi Khan, Church Yard, Shah Bagh Mosque, Jamia Masjid, Fort Munro, Taunsa Barrage.

The Tomb of Ghazi Khan is in Mohallah Zamindaran, Dera Ghazi Khan. This is the oldest structure of the town. The Tomb of Ghazi Khan was built in the beginning of 15th century. This is available in the Mulla Qaid Shah Graveyard. Its principle entrance is from eastern side and two little entryways are within north and south. In it there are 11 graves, which are of the collection of Ghazi Khan.

1.2. Statement of problem

The art and architecture of the tomb of Ghazi Khan carries the importance of our cultural heritage, therefore there was need to study the above mention tomb in detail scientific documentation of the tomb will highlight the history of Muslims in Dera Ghazi Khan Punjab.

1.3. Hypothesis

The tomb of Ghazi Khan is a very rich architectural point of view, this tomb has all the basic characteristics of Kalhoro period architecture and give us the historical Kalhoro emperor's background.

1.4. Objectives of research

The major objectives of the study are:

- To know about the historical background of the Tomb.
- To document the prominent features of the art and architecture of the Tomb.
- To give the comparison of the Tomb with other Tomb.

1.5. Literature Review

The current research was carried out by consulting all the primary and secondary sources. The secondary sources were the related books. Personal visit to the tombs served as a primary source, this visit was conducted to take the measurement and photographs. Along with primary sources, books, catalogues, articles were studied as secondary source.

In Gazetteer of the province Sindh, location of the tomb is mentioned that located on rocky station overlooking the old river bed and in the near to the ruins of the fort.

“Naked Brick Architecture of Early Islamic Period of Pakistan” written by Ahmed Nabi Khan documented almost all the architecture including tomb of Duhagan and Suhagan that are constructed and decorated with bricks and belongs to Shakarganj and Khataluddin.

“A Glance at Sindh before Napier”. In this book Eastwick mentioned that he found a picturesque which bear the name of Alamgir’s Mosque and two tombs of syed shakarganj and khataluddin Shah. Twice a year people from the neighboring villages come to these tombs for ziyarat.

“The art and architecture of Islam” written by Richard Ettinghausen and Oleg Grabar . The world Islamic as connected to craftsmanship alludes to those individuals who have developed and lived under rulers who pronounced the confidence of Islam or in societies and social orders which have been firmly affected by the methods of life and thought normal for Islam.

“Mughal architecture” written by Ebba khan the architecture of southern Asia be in debts to the support of the Mughal one of its the majority creative and richest period each of the Muslim dynasties that established themselves in the Indian subcontinent from the end of the twelfth century ahead made its own engineering style yet no other time of Indo Islamic design the Mughals has handed down to us such an abundance of extraordinary common and religious

structures. *“Some aspect of Mughal architecture”* written by *R. Nath* in this book, author define various phases of the growth and development of this art and architecture from Baber to Shah Jahan (1526-1658 A.D) they elucidate the builders personality and at the same time provide an appraisal of the tastes and they believe of the contemporary people.

“Geometric patterns from Islamic art and architecture” written by *Robert Field*. The aim of this book is to enable the reader to recreate and as a result thoroughly appreciate some of the wonderful Islamic patterns that there are. The outstanding richness of Islamic art lies in the complex use of geometrical pattern. It is evident that many of these patterns have their origin in the previous cultures that once dominated these lands-Greek, Roman, Byzantine, Central Asia and Persian, but the Islamic craftsmen soon developed a distinctive style and have, over the years, discovered and devised ever more complex patterned schemes.

“Islamic Art and geometric design” written by *Mary and James G. Wallach*. Show-stoppers can be animating beginning stage for interdisciplinary examination driving understudies to investigations of history, social investigations, topography, culture and, less generally, yet not less interesting workmanship might be an upgrade for investigating ideas in math and geometry. This asset gives the way to educating about the history and giving a prologue to Islamic craftsmanship and design are while finding out about the assortment of geometric examples utilized by craftsmen to set up a wide scope of masterpiece, including materials, pottery, metalwork, structural components, and original copies. Through the exercises, understudies will gain proficiency with the structure standards and procedures by which the craftsmen made these lovely and many-sided designs.

1.6. Methodology

The exploration did by the specialist is logical all the important architectural element were recorded each and every part of the tomb has been measured by using the modern elements and photographs of the tomb have been studied in developing any idea the plan and necessary drawings have been prepared with the help of computer software descriptive and scientific and relative strategy are utilized analyst took meetings of the nearby individuals and gather field information.

I hope this examination will be useful in taking care of chronicled issues just as save the social legacy site for what's to come.

Chapter 2

Area Profile

2.1. History

Dera Ghazi Khan city masterminded on the western bank of conduit Indus, was set up by a Balouch leader Haji Khan Mirani in 1476 and name it following the name of his valiant kid Ghazi Khan. In those days the environs of Dera Ghazi Khan had a lot of untamed life and playgroups. Haji Khan Mirani was a phenomenal dairy animals' owner and was maneuvered into the site by the abundant supply of grass. It was an astounding town and was called as "Dera Phoolan the Sehra" in light of a great deal of nurseries and kastori conduit which was tunneled from stream Indus.

In 1909-10 the town which was backing of Mirani Civilization was broken down by intense and unconventional conduit Indus. However, the tomb of Ghazi Khan masterminded close Chorhatta in the present town of Dera Ghazi Khan is a alive instance of the fine building of that period. Before it was cleaned up, there were masses of about 23.731 in 1910. The fresh town was worked at the present place around 10 miles from the mature town. It was spread out according to the town organizing plan on system iron model containing 66 ruins with wide long avenues and streets. Two unlock spaces were masterminded in each square for gatherings a part of these have been encroached upon.

According to the measurements report the quantity of occupants in new made town in 1911 was 18446. This decrease of masses at the pace of 2.22% was a direct result of separation of people which came about as a result of the breaking down of old town.

In the year 1913, the civic group came into nearness. Around then the zone of the town was close to nothing. Afterward, with the movement of time the bodily advancement continued and now the locale was around 4 square miles. The noteworthy advancement of the town has happened during post 1947 period. In any case, the example of advancement in this period has, all things considered, been in the northern and southern course. The town couldn't create toward the west in view of danger of slants storms as the town was affected by the slant downpours in 1955. In any case, advancement has furthermore happened in the eastern side. For all intents and purposes the greater part of the new movements in north and east of the planned town are sporadically created.

The movement in the town from 1947 to 1958 stayed moderate, because of nonattendance of transportation and correspondence working environments. There was just beat enlargement on River Indus in Winter Sea on and steamer association for summer season which related Dera Ghazi Khan with rest of Punjab.

Taunsa Barrage on River Indus was done in 1953 and the pace of advancement snatched essentialness and 72 mechanical units were created after 1970. Ghazi Textile Mills is another endeavor to set up an amazing complex to raise the money related base of the town. The Ghazi Ghat Bridge over stream Indus and of Indus superhighway draws in being developed the zone.

Dera Ghazi Khan is the capital of Dera Ghazi Khan Tehsil, a conclusive subdivision of the zone. The city of Dera Ghazi Khan is itself conclusively subdivided into seven Union Councils.

City's court and legal authority framework need some improvement. Paths near to entire foundation of the city are in hopeless condition because of remissness of the affiliation. This

circumstance can be improved by better association and all around broadened budgetary uses for the adolescent space of Dera Ghazi Khan

As per the District Census report 1998, the full scale masses of Dera Ghazi Khan District was 1,643,118 of which 13.9% were urban degree with an improvement of 57.43 % since March 1981 when it was 943,663. The customary yearly improvement rate was 3.31% during this period. The amount of tenants in tehsil Dera Ghazi Khan was 1,151,236 in 1998 of which 16.6% were urban masses. In 1981 the complete individuals was 635,612.

The conventional yearly headway pace of Tehsil was 3.55 % during this period. Dera Ghazi Khan is a retrogressive Tehsil of Southern Punjab. Dera Ghazi Khan Tehsil is a managerial subdivision of Dera Ghazi Khan District; the Tehsil is subdivided into 41 Union Councils - 7 of which structure the city of Dera Ghazi Khan.

As indicated by the individuals projection by the Urban Unit Planning and Development Department, the amount of tenants in City Dera Ghazi Khan was 320,481 of each 1998, which are 421,308 at present. There are 13 Katchi Abadis in the Dera Ghazi Khan City zone of which 6 Have an appealing basic water supply.

The present city was arranged by the facilitator as the old city was wrecked in flood during 1910. There are different recorded and intriguing spots with regards to Dera Ghazi Khan City, of which some are delineated underneath;

2.2. Geographical condition

The town is the bit of stream Indus fields in that capacity the land is created utilizing an alluvial soil blended with sand. Its preparation is through far reaching channel water system structure. The Dera Ghazi Khan channel is the basic wellspring of water system in the zone and it is upheld

by a relationship from the stream Indus at Taunsa Bridge. For the most part the normal incline is North-West to South-East. As a rule the area is level.

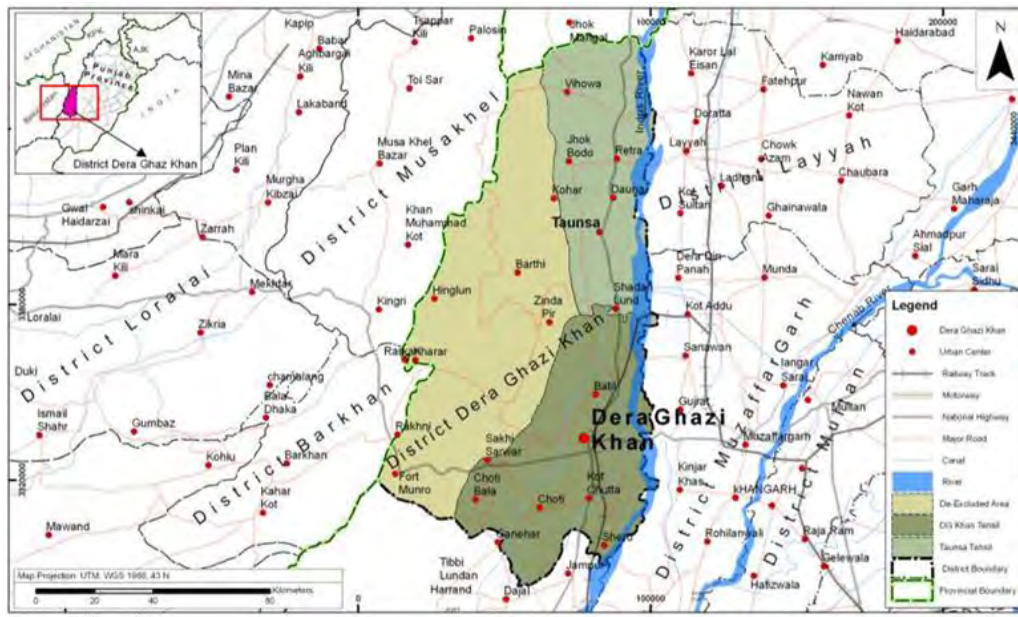


Figure 2. 1 Map of the Dera Ghazi Khan

2.3. Physical Features

The City of Dera Ghazi Khan lies in the north degree 30-4 and longitude 70-49. It is organized at 15 Kilometers on the right bank of the stream Indus, 96 Kilometers west of Multan, the divisional headquarter. The town is arranged on the Lahore-Quetta Railway line which runs west of the town. The proposed Indus Highway partner Peshawar and Karachi contacts the town in western side.

2.4. Flora and fauna

The trees normally found in the region are Jand, frash. The Kikar also develops broadly. Shisham and Sirin are likewise found. Smaller individual palm, which is called pish, makes in the

Suleiman Mountains. Mats are conveyed using pish leaves and ropes and Sandals are made using its coarse leaves. Deb is commonly made and is dominantly utilized as feed for creatures.

Pig and group deer are found in agitated regions in the riverain. Rabbits are extremely common. Diminish and reduce partridges are additionally found. In chilly environment different groupings of duck and greenish blue visit the area. The Indus contains a game plan of fish. The best one is Rohu. In nippy climate when the channel fades away fish are gotten in logically prominent sum.

2.5. Historical Places

There are many historical places in Dera Ghazi Khan like:

2.5.1. Tomb of Ghazi Khan

The tomb of Ghazi Khan was worked in the start of fifteenth century. This shows up the tomb of Shah Rukn-e-Alam in Multan.

This is open in the MullaQaid Shah Graveyard. Its basic entryway is from eastern side and two little entries are inside north and south. In it there are 11 graves, which are of the social occasion of Ghazi Khan. The tomb of Ghazi Khan is the most settled structure of the city.

2.5.2. Church Yard

Before focal correctional facility there is a private state named Canal Colony. The gathering yard is arranged in the northern side of the area. This is the phenomenal church yard which is planned in the dividers on its four sides. This social event yard couldn't spread in view of minority of the Christian in the region. This was appeared in the year 1910.

2.5.3. Shah Bagh Mosque

After the pulverizing of the old Dera Ghazi Khan when the general open of Dera Ghazi Khan moved in the new city, this was the major Mosque where they played out their first Jumma Namaz. It is in the Block No. 7. In the city individuals played out their first Jumma Namaz behind the Mutawali of the Mosque named Syed Bagh Ali Shah. Thusly, it named after the Imam of that time.

2.5.4. Jamia Masjid

This is the best Masjid of the city. This was worked in year 1916. There is a colossal pool in the Masjid which is utilized for making washing. It has an imperative foyer whose length is 100 feet (30 m) and width is 45 feet (14 m), in which 3,000 people can say their supplication at one time. Its yard is in addition wide in which 10,000 men can say their supplication. The minarets of the Masjid are 85 feet (26 m) high in which there are 100 ladders.

2.5.5. Taunsa Barrage

Taunsa Barrage is sorted out in the northern side of the city Dera Ghazi Khan at the parcel of 60 km. It legitimizes seeing spot. It is besides an OK excursion point. Many school excursions and families use to go for joy.

2.5.6. Wildlife Park

Untamed life Park Dera Ghazi Khan has beginning late been redeveloping, much comparable to the Lahore Zoo yet it is fundamentally littler than Lahore Zoo. It is a superior than normal spot for fervor. It has different sorts of creatures and winged animals. It is regularly called Dera Ghazi Khan Zoo. The Wildlife Park is government financed and allowed to visit for all ages. It has various attractions, bistros and pulls in a giant number of occupants and guests dependably.

Dera Ghazi Khan is a rich agrarian land with cotton, wheat, sugarcane, rice, tobacco being the veritable yields made. Dera Ghazi Khan is moreover unmistakable for its dates. The city is at present related by railroad with different bits of the nation including Multan, Lahore, Karachi and Quetta. The railroad was worked by the British before the bundle of India.

Dera Ghazi Khan International Airport is engineered more than 13 km from the city of Dera Ghazi Khan. It has a solitary, twofold sided, runway. The plane terminal offers flights to Multan, Lahore, Karachi, and Islamabad and considering absurd interest is working flights to and from Dubai since 2008 making it an overall air terminal. The traffic to and from most air terminals is

normally low, regardless of the way that flights to Karachi, particularly, get an enormous number of explorers.

2.5.7 Post MUNRO

Post Munro is an inclination station in Dera Ghazi Khan which lies on the Quetta Road at 85 km from Dera Ghazi Khan city in the Sulaiman Mountains Range. Its tallness is 1800 meters (6,470 feet) above ocean level and pulls in different individuals for short remains all through the mid year. It is likewise a not all that terrible outing point. Many school treks and families use to go for pleasure. Families from south punjab urban systems like Multan, Muzzafargarh, Rajanpur, JampurLayyah, Taunsa, Kotaddu, Lodhran, Bahawalpur and KotMithan make excursions to this awesome slope station during summer. In summer when temprature achieves 48 degree in south Punjab, individuals race to this contamination place where temperature remains 20 degree in summer.

Chapter 3

Muslim Architecture of Indo-Pak

Though the Muslim had accomplished the conquest of Sind in 712, yet India did not feel the impact of the Islamic culture until the beginning of the eleventh century, when the repeated invasions of Sultan Mahmood of Ghazna from the North compelled her to take notice of the new force. History fortunately gives credit to Sultan Mahmood who, first of all simply to celebrate his victory over the Hindu Kingdom, founded some Islamic buildings of (Khishti) bricks at Lahore, which do not exist today. Similarly, the epigraphical evidence shows that in Western India Gujrat the target of Sultan Mahmood's attacks, some monuments were also built.

The Sultan died in 1030. In the absence of these early Muslim monuments of the Ghazanavide regime, it is very difficult to assess their architectural merits. However, it could easily be presumed in the light of those extant relics in Ghazna that they had followed the tradition of the Tulunid monuments of Egypt and of those of the Abbasi dynasty in Mesopotamia. In short, these early Muslim conquerors, who were mostly Persian, Turkish and Pathan origin, were undoubtedly endowed with a natural instinct for the art of building, although the Muslims in the beginning were much influenced by Sasanian and Byzantine motifs. Islamic art was not made by a country like numerous Western aesthetic developments, however by a religion which was and is even to-day the faith of many nations in many parts of the world (Nath. R., 1976).

The real the past of Indo-pak Muslim engineering creatures with the most antiquated existing landmark, the masjid Quwwat-ul-Islam at Delhi and its minar, which situates out as a milestone for miles around. It was established by Qutb-ud-Din Aibak, a Viceroy of Sultan Muiz-ud-Din Muhammad Ibn Sam Ghori, to praise his triumph over the Rajput powers in 1191; and was raised under the management of Fazl container Abil-Ma'ali. The exterior of the imploring council of the mosque bears elevated pointed curves which are enhanced with improved friezes and Quranic engravings in relief.

But within the mosque there are still some indigenous lower roofed chambers whose trabeated system presents a contrast with the arcuated system of the Muslims. In all actuality this mosque was based on the site of old Hindu and Jain sanctuaries out of their crown jewels. It had likewise

vaults as referenced by the contemporary students of history, which, be that as it may, don't exist at present.

So this equivalent style quickly experienced India and it ended up fundamental with the Muslims. They had utilized nearby non-Muslim artisans who were unmindful of the best possible Muslim strategies and structures, yet they worked by the recommendations of the Boss Muslim organizers. Sir John Marshall has all around stated: "To make an effective structure out of such material, to accommodate two styles so typically restricted without violating the standard formulae of Islamic craftsmanship, may well have been considered an unthinkable assignment. For the complexity between the Hindu sanctuaries and the Muslim mosque could barely have been additionally striking.

The altar of the previous was moderately little and tightened; the supplication council of the last was wide and extensive. The single direction melancholy and secretive; the other lit and open to the breezes of sky. The Hindu arrangement of development was trabeate, in view of segment and architrave; the Muslim was arcuate, in light of curve and vault. The sanctuary was delegated with slim towers or pyramidal towers; the mosque with broad vaults. Hinduism discovered solid articulation in the love of pictures and its landmarks were improved with innumerable symbols of its divinities; Islam unbendingly disallowed worshipful admiration

‘or the portrayal of any living thing. Decorative ornament in Hindu architecture delighted in plastic modeling; it was naturalistic as Gothic and far more exuberant; Islamic ornament, on the other, inclined to color and line or flat surface carving and took the form of conventional arabesques or ingenious geometric battern. Yet, with all these conspicuous contrast (and there are many more that might be added), there are certain factors common to both forms of architecture which materially assisted towards their amalgamation.” (Rehman D. A 1981).

This was the period when under the Gouride, the Muslim rule was permanently established in India. After Sultan Shams-ud-Din Iltutmish (1234 AD), comes an gap of ninety years when Alau-ud-Din Khilji had added a entry (1309 AD) to the Quwwat-ul-Islam Mosque and just after it he also built a Jama’at Khana (meeting --place) in the premises of Hazrat Niazam-ud-din Aulia. These two monuments of the early 14 “century having cusped domes and slightly

horse~shoe arches can be considered the perfect specimens of the Islamic style of architecture in India without any tinge of non-Muslim construction. The non-Muslim masons, under the guidance of their Muslim masters, were duly trained to carry out their designs in arches, domes, arabesque decorations and other minor details.

Here it appears necessary that in the spirit of Muslim architecture, the true arch must be defined, for it is considered a great innovation brought by the Muslims. It is just possible that some would object that before the Muslims such forms existed in rock-cut constructions. This is true, but the true arch, scientifically speaking, is an assemblage of large wedges put together without cement, remaining stable by the balance of parts. Arthur Kingsley Porter has well remarked that the pendentives (muparrians), the main feature of dome construction, were known in the East at a very early epoch and the arch among the Arabs was so common as a special feature of their construction, that they used to say an arch never sleeps. Thus the arch and dome with the Muslims have been from time immemorial the key-note of their construction, and though in their newly adopted styles they frequently perpetuated the trabeate system, it was the arch and dome that they always regarded as peculiarly their own and as symbolic of their faith. Other characteristic features which they introduced were minar or minaret, the pendentive and squinch arch, stalactite, honey-combing and half-domed double portal. Elaborate decoration and highly colored ornament were at all times dear to the heart of the Muslim, and in both these spheres he introduced striking innovations. The rich floral designs of the Indian artists he supplemented with flowing arabesque or intricate geometric devices of his own, or sometimes interwove with them (as only a Muslim calligraphist could) the graceful lettering of his sacred texts and historic inscriptions. Nor was it enough that his buildings should be beautiful merely with a wealth of carving executed in stone or brick or plaster; the Muslim required color also and color he supplied by painting and gilding, or by employing stones of various hues to accentuate the architectural features. Later on, by the more laborious processes of tessellating and pietradura, he reproduced the designs themselves in colored stones and marble. Still more brilliant were the effects he attained by encaustic tiling, which he used at first sparingly and in a few colors only, but later without restraint to embellish whole buildings with the glistening surface of enamel.

So the Muslims always followed these characteristics with a great distinction in India and elsewhere. Massiveness and exterior simplicity characterized in Tughluq architecture like early

Norman in England. This dynasty lasted almost a century but their monuments having slope walls and perfect semi-circular domes, are mostly found in Delhi, Multan, Sindh etc. The Tughluq are also credited for planning new towns after their own Muslim point of View. In this respect we should put forth the instances of Tughluqabad and Daulatabad. However, Sultan Feroze Shah Tughlaq can specially be regarded as one of the most illustrious builders of India. His public works are mentioned in his own autobiographical account known as Futuhat-i-Firoze Shahi. By that period the art of town planning and building had attained a high level and various buildings such as forts, palaces, mosques, hospitals, bunds, tombs etc., had seen the light of the day. At the close of the 14th century almost all the provinces broke away from the suzerainty of the Sultans of Delhi, and thus different dynasties in different parts adopted their own designs according to local facilities. (Khan, A. N. 1990)

Accordingly the Sharqi kings in Jaunpur created a curious hybrid of Hindu and Muslim art, Bengal developed a Muslim style of its own which is mostly found in Gour and Pandua in {he Malda district; the Mandu-Malwa under the Sultans of the Khilji dynasty developed a Purely Muslim style and they built their monuments on the tops of hills; in Gujrat, the centre of the Jains and other orthodox Hindus, the Muslims were compelled to create a new Style of their own, basing it on the facilities of the material and the utilization of some of the pre-existing nonMuslim monuments with their peculiarities of the dome and arch as seen quite clearly even in the very early monuments at Cambay. In the latter part of the rule of the Gujrat Sultans particularly under Sultan Mahmood Begarah, we find the Turkish influence such as in the Juma Masjid of Chamaneer's facade having two minarets on its fronton. And essentially in the Deccan the styles of the Bahamani Barid Shah and Nizam Shah Kings are extremely most significant parts ever of design.

In any case, the Bahamani Kingdom (1343 AD) was practically an Iranian Kingdom and they had employed the services of architects from Qazveen such as a Rafi son of Shams who built the famous Gulbarga Juma Masjid, and Shukarullah who designed the tomb of Wali Bahmani. Similarly, the Madrasa (University) of Khawaja Mahmood Gavan is a unique specimen of an educational institution. At Bijapur the style made by the Adil Shah Kings truly requires extraordinary consideration in light of the fact that on easygoing perception it seems to hold up under close affinities to the Mughal design. Their two extraordinary draftsmen, Malik Sandil and

Malik Yaqut Dhabhuli, were emphatically affected by Turkish themes. Their names are saved in engravings. The greatest arch on the planet, over the grave of Sultan Muhammad Adil Shah known as the G01 Gumbadround vault was worked in 1665. (Rehman D. A 1981).

Under the Muslim impact the arch developers of India achieved an authority over this structure obscure to them previously, however further the Pathans had particularly presented polygonal bases for their tombs and different structures with nearly hemi-circular vaults over them; various examples of which are found in Lahore, Multan, Delhi and so forth.

The best of them and the most punctual one is the tomb of Shah Rukn-I-Alam at Multan (1335) which is based on a customary octagonal arrangement. It has a twofold bow on the zenith of its vault which is a conspicuous Saljuk advancement. In any case, the best of them is the sepulcher of Sher Shah Suri (1539-45), the most 'illustrious of his race, near Sasram in Shahabad with colored Persian tiles. He had devoted his special attention to public works. The mosque and Sher Mandal in the Delhi old fort are also the best specimens of his architecture with more elaborate designs of decoration in Stone. (Brown, P. 1942)

The tomb of Humayun at Delhi was built by his widow, Hamida Bano Begum who borrowed the services of a Central Asian Architect, Mirak Mirza Ghias. This double storied mausoleum stands within a spacious square garden and it is full of Persian and Gurkish decorated motifs. Its double bulbous dome is very significant. Some writers regard it the prototype of the Taj Mahal of Agra. In the enclosure of Nizam-ud-din Aulia there stands the tomb of Shams-ud-Din Khan of Ghazna, alias Atka Khan, which was built almost at the time of the construction of Humayun's tomb (974 AH. 1566 AD.) Despite the fact that it is a lot littler than that of Humayun yet both these are totally indential particularly as respects their arches and the material utilized in them. The name of the planner of Atka Khan's tomb is Ustad Khuda Quli, as engraved on the eastern entryway of the tomb. (J .G.1978).

It is referenced in Ma'athir-I-Rahimi that Agra had been the seat of the Government of the Gorgani Sultans, who manufactured grand, sensitive, delightful and amazing structures there. Among the modelers of the age there was a most famous designer, Ustad Hirvi (of Hirat). The contemporary writer Moulana WashiYazdi made sections in commendation out of his exceedingly talented Workmanship. Ustad Hirvi was a criminal from Iran settled in India. He

developed a considerable number of structures. The Mahathir-I-Rahimi likewise gives a record of the tomb of Abdur Rahim Khan Khana's better half at Delhi, where Khan Khanan himself was buried later on. This fine tomb is viewed as a model of the Taj by Creswell. It was apparently structured by the equivalent Ustad Hirvi, who is uncommonly referenced by the creator as a main engineer of those days.

The same is true of the Taj Mahal at Agra, built under the instructions of Shah Jahan himself. It follows the tradition of Central Asian Muslim monuments like Gour-Amir, the tomb of Amir Timur at Samarqand. Lutfullah, the son of Ahmad of Lahore claims that his father Ahmad had designed the Taj, which is not so far corroborated by any authority. It is a fact that Ahmad of Lahore was a great architect as well as a great mathematician. The credit goes to Mir AbdulKarim who had supervised the construction of the Taj and just before that he was at Lahore and under his guidance the chief buildings of Lahore Fort were built. His name is still preserved in inscriptions in the fort of Lahore. Lahore is one of the oldest towns of Indo-Pakistan where so many monuments of a great variety have been built, but at present the majority of them belong to the Mughal emperors. The tile work of these monuments is worthy of note. Especially the mosque of Wazir Khan can claim to be far superior in many respects to Iranian monuments. (Khan, A. N.1990)

As far as the building material is concerned, the red stone as a chief material mostly played a great role up to the reign of Akbar (1605). The best specimens of his monuments are of Fatehpur Sikri. When Jahangir built the tomb of his father at Agra, he introduced inlaid decorative motifs of white marble on red stone. But it was Shah Jahan, who totally replaced red stone with white marble and decorated it in the pietradura technique with variegated precious stones. (R.NATH, 1976).

In the beginning we have mentioned the Sind conquest, when Muhammad bin Qasim had erected a mosque at Dybul. This has been lost to us along with Dybul and Sind remained in abeyance for many centuries until the beginning of the 14th, when some building activities began in the tradition of Gujrat, at Thatta, which also at present contains the ruins of tombs. But Shahjahan's mosque at Thatta is a grand monument. Its plan and tile work require careful study.

I conclude this short account in the words of Allama Muhammad Iqbal who has wonderfully described these Muslims tombs in his poetical job, the (Zabur-i-Ajam), under the heading.

Architecture is the art of building. It provides for the human need of shelter, but all shelters which do not come up to the standard of art do not fall within its scope. However, all buildings which are included within architecture must be real shelters to get together the social wants of the group of populace living in a given area and to provide facilities against inclement weather. Buildings are thus a part of the society in which they are built and are meant to suit the climate and geography of the place where they are built.

Hence arises the question of the suitability of a building for one or the other place. The preference leads to one or several styles of architecture that may be studied on a regional level or on a social level. It is in the first sense that we talk of the Roman architecture or the Indian architecture, and in the second sense that we talk of the Muslim or Islamic architecture. But all architecture is expressed in terms of the technical knowledge achieved by man at a given time and through those material media which are available to him within the means at his disposal in the country where the building is erected.

Therefore the first criterion is the social need which is fulfilled in terms of three basic elements: (i) the technical knowledge, (ii) the building material and its resulting forms and (iii) the money at the disposal of the builder. Given all of them in plenty, the architecture is not a random product because man does not want to waste money. He intends to have a building which is durable, beautiful, convenient, and as cheaply constructed as possible. Therefore architects are not completely free. They cannot build a house for the sake of experiment and demolish it just as a scientist does with his experiments in his laboratory. For this matter a house once built is built for ever.

That edifice, if it survives, remains an example of credit or discredit to the architect. It is for this reason that an architect falls back upon the experience of his generation or previous generations and designs his building in the light of this accumulated human knowledge. This knowledge again resolves itself regionally or socially. In other words the architect becomes a victim of tradition and makes changes very gradually. And it is mainly for this reason that historians come

forward to study the evolution of architecture and resolve it into one or the other style.(Khan, A. N. 1990)

The Muslim (or Islamic) style of architecture is not governed by any canonical text. Its origin and development completely depend upon the factors analyzed in the previous paragraph. The Muslims had no hesitation in drawing upon the technical skill even of their enemies and importing building materials outside their dominion. The style that they developed is thoroughly based on the traditional knowledge of architecture. It is for this reason that in my book on Muslim Architecture of Bengal I have defined Muslim architecture as that phase of architecture which serves the purpose of the Muslims.

This need not be created exclusively by the Muslims, and history bears evidence that Muslim architecture is the product of the architects of different faiths. But this architecture must fulfill the needs of the Muslims. It is the fulfillment of this aim, which no doubt was limited to the demands of the mediaeval society, that the Muslims evolved a particular style which we today call Muslim or Islamic. This style became traditional and fixed in terms of the technical knowledge and building material then known to the Muslims and finally expressed in the forms that were based on them and on the conception of beauty that appealed to the Muslims. It must, however, be remembered that beauty is a relative term, Where one sees beauty, the other need not take it so.

By the early part of the 8th century, Arabia, Persia, Mesopotamia, Syria, Palestine, Egypt, North Africa, Spain and Sind were in tum, wholly or in part, subjected to the influence of Islam. The vast area, with differing geographical situation and varying geological formation and its multiracial elements, had in the past, undergone cultural influences of Hellenism, and Byzantium Persian and India. It is true that the followers of Islam established their faith in those lands but nowhere did they carry the style of architecture with them. They were content to adopt that which had already been proved suitable to the locality. Certain phenomena interpreted as especially Islamic in the field of architecture had already existed in the pre-Islamic times or were to be found in the then contemporary Byzantium or Iran.

This is the same kind of argument which is brought up against the originality of Islam as a whole. It was said that such and such features were Jewish, Christian, Zoroastrian or India. This is nothing but an over-emphasis on the obsolete theory of relationship. (Brown, P. 1942)

There is however, at the beginning of every civilization little that is really first hand, yet the specific choice from earlier to contemporary civilization and the new combination and interpretation of those older elements can, and do resulting original creation. This is evident in the evolution of all the civilizations of the world and the Islamic civilization is no exception. It drew heavily from Hellenism, Byzantine and Persian. But the borrowed elements, though they existed before, appear now under the influence of Islam in entirely different lines since they play a different role.

Though Islam did not ally itself with arts in a way comparable to Christianity and Buddhism, it nevertheless created a way of life and attitude which deeply influenced its architecture. It is essential to grasp the particular attitude of minds which arises out of the basic Islamic teaching - unity of God and the unity of mankind, which is so broad based that it embraces all the previous cultures that are not antagonistic to the fundamentals of Islam. Archaeological exploration and researches in the recent past have brought to light architectural specimens of the early Arab period in Syria, Iran, Egypt and Mesopotamia.

The study of these monuments shows that under the early Umayyad, the construction method in Syria followed the Hellenistic tradition. The result was that the mosque developed there was stone-walled and gable roofed. The type of mosque developed in Iraq was square in plan with its flat roof rested directly on the column without the intermediary of arches. The mosques at Basra, Kufa, and Wasit belong to this type. The earliest example is the mosque of Wasit. This mosque plan diffused over the eastern caliphate and continued in the Abbasid period.

Architecture is the product of thoughts and craftsmanship of individuals compiled together. Muslim architecture is the architecture of the period of the Muslim Empire of the Indo Pakistan sub-continent as well as that of other Muslim nations such as Iran, Turkic, Arabia etc. If we trace the history of Muslim architecture, we find that it was at its summit during the reign of the Moghul Empire in India.

The Taj Mahal is still considered to be one of the best pieces of architecture on earth, and is also regarded to be one of the wonders of the world. More so because it was constructed in a period when erection equipment's were not of any significance compared to those huge equipment's available in the present age. How was it then that the Taj Mahal and other prominent structures like the Jamia Masjid and Qutb Minar came into existence? One would naturally ask. I would say it was the result of the confidence which the rulers of that age had in their own people. Those farsighted rulers encouraged and gave all the facilities to their own artisans. They had national pride and they knew that where there is a will there is a way. Here we are, taking pride in what our Muslim brothers did centuries ago. (R.NATH, 1976).

With the decline of the Moghul Empire and its replacement by the British, whatever vigor and vision that our people possessed in the field of architecture, seemed to evaporate, and a gradual slowing down of the mind set in. We became entirely tradition bound, losing all our imagination and that genius for creativity.

We seem to have completely lost our sense of direction and do not know whether to go. Our way of thinking has become purely electrical, borrowing one part from this and one part from that. The end product is at the best, a hotchpotch with nothing of that sense of balance rhythm, proportion and beauty which had gained for Indo-Pakistan such a preeminent position in the sphere of Muslim architecture. The period of decline has been without an out-come of any particular building style of its own. Reliance on the architectural forms of the past and the styles of others has betrayed the inner self confidence. Reliance on these has been such that on occasions the copying of the forms of existing traditional buildings has been done without regard to function or character.

The social and intellectual revolutions that have occurred in the mean-time can no longer be dependent on entirely traditional ideas of Muslim architecture.

In the past, Muslim architecture has been associated with what were essentially unchanging building problems, mosques, tombs, forts, palace fortresses, public buildings and the like. But the advancement of technology and the resulting demand for specialization has set new and varied tasks for the architect to overcome. Factories, hospitals, workshops, administration buildings, hotels, highways, airports, bus terminals, sports buildings, stadia, schools, hostels,

libraries and exhibition halls etc., are all problems that are taxing the imagination of the architects of today.

At the same time there has arisen an acute need to consider, from the view-point of over-all control, the immense increase of requirements and regulations. Faced with such a multiplicity of problems, selecting from different styles with each system based on historical precedents, has failed again and again and is found to continue failing. (Khan, F. A, 1968)

A complete change in production methods has taken place. Techniques have appeared to become the determining factor. The impetus given by new principles and materials is an important factor in architecture today. If we the architects of Pakistan are to make a success of Muslim architecture and put it back in its rightful place as a pace-setting style, we have to re-assess our position. The style of architecture for public buildings in Federal Capitals, and for Pakistan in general has become quite a disputed subject for the present day architects. Some of the top officials are of the View that why should we not go in for Muslim architecture to comply with the needs of the Islamic State of Pakistan. (Ashraf, S. 2006)

While appreciating their views, I feel it is quite a difficult job for an architect to get back to the old scale, particularly when the mode of living has changed and when we are adopting new social and economic conditions. We are living in a period of reconstruction, with new type of materials in the market. The history of architecture reveals modifications of structures and monuments according to the materials available from time to time.

Be that as it may, over the most recent 50 years steel and cement have brought as new success, which is a record of a more prominent limit of development according to the modern approach overturning the old codes.

I am of the View that the buildings proposed for the new site and for the new cities should be of rather contemporary character. When most of the progressive countries like the United States and other European countries are advancing towards contemporary designs, I just wonder why we should not keep pace with them. Imagine a city like London, which has a reputation for its conservative character, is now breaking away from its traditions and going for the entirely new type of designing in the midst of orthodox Renaissance, structures, however, maintaining a scale

compromising with the existing structure. At times an architect cannot be too exotic from his surroundings. (Rehman.1981).

The Muslims brought to this subcontinent tradition of a highly developed civilization. In the domain of architecture also, as in so many other phases of life, they had made considerable progress. It is therefore not surprising that they introduced new elements and principles in design and structure as well as in the method of construction and decoration. They introduced the use of mortar that enabled the builders to span larger areas by the use of arches.

Thus they were able to counteract the effects of oblique or lateral thrust, and to resist the force of strain and stress. It also resulted in an economy of material. The introduction of the dome and minaret gave a better sky-line and an appearance of dignity to their buildings. This contribution of the Muslims coupled with the indigenous craftsman mastery in the manipulation and use of stone, adapted to the new principles of construction, produced the Indo Islamic architecture. (Ashraf, S. 2006)

The impact of Islam and Islamic ideas produced dynamic results in all spheres of Indian life; architecture was no exception to it. From the early days when the Muslim conquerors had to use the material of buildings destroyed in wars, to the period of the Mughals when the art of building reached its highest water-mark, there was a long continuous evolutionary process. In order to understand and appreciate the Mughal architecture, we have to keep this fact in mind. (Khan, F. A, 1968)

Chapter 4

Architectural detail of tomb of Ghazi Khan

The Tomb of Ghazi Khan was worked in the start of fifteenth century. This shows up the tomb of Shah Rukn-e-Alam in Multan. This is open in the Mulla Qaid Shah Graveyard. Its standard entrance is from eastern side and two little entryways are in side of north and south. In it there are 11 graves, which are of the social affair of Ghazi Khan. Each side of the tomb is 13 feet (4.0 m) and 3 inches (76 mm) from inner side and which are diminished minarets from outside. Its roundabout extraordinary ways from the earth is 17 feet (5.2 m) and half. The half division across over of the cone shaped minarets remains 34 inches (860 mm) on the most huge of 19 feet (5.8 m). There are 28 stepping stools from northern side in the inward side. The Graveyard appeared because of the tomb of Ghazi Khan. This is the most arranged structure of the city Dera Ghazi Khan.



Figure 4. 1 Main Entrance of the Tomb



Figure 4. 2 Baticions of the Tomb

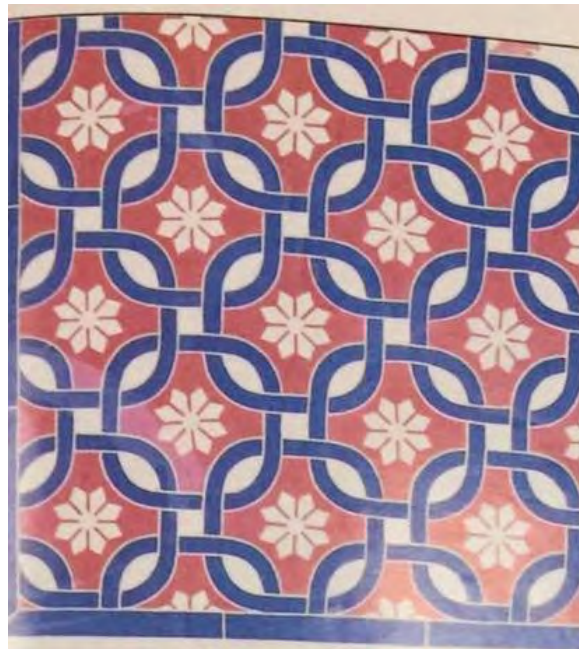


Figure 4. 3 Interior Decoration of the Tomb

Made in high relief every octagon of the second story of the Rukn-I-"Alam has four of these managers, made out of a few petals of different sizes also, shapes set up together to make the total plan. This is, surely, an interesting element of surface ornamentation, made just because at these pulcher.

The tile work at Uchchh has its very own distinction. Here, not just have the straight toward square or oval painted and coated tiles been used to cover the surface, tile mosaics, in the shape of recreated block plugs, have additionally been used widely to make an unending assortment of diapers and other geometric examples. The tombs of Bahau'- Halim and Bibi Jawindi underscore the complexity of hues and the interaction of white, sky blue and blue. The examples made with the collection of mimicked block plugs at the tomb of Jahaniyan Jahan Gasht and that of Sadr ud-Din.

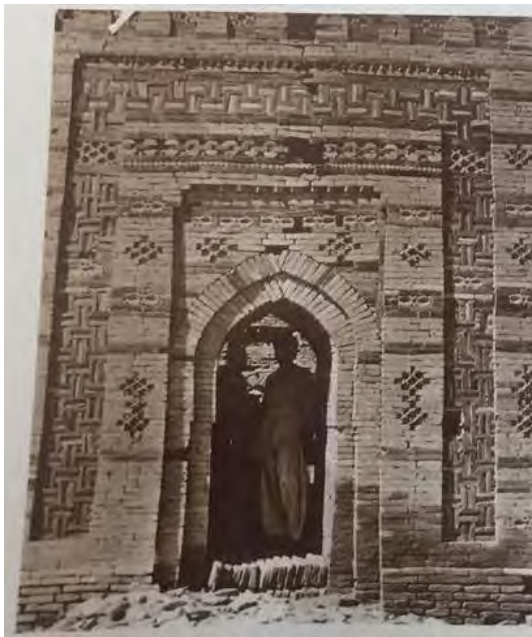


Figure 4. 4 Mehrab of the Tomb

The Merab gives a reasonable and unquestionable proof of the obtaining and blending of the focal Asia and the Hindu Buddhist craftsmanship conventions. Gives the idea that at this point the comprehension between the neighborhood and remote ace expert had increased distinct ground to accomplish, for example, absorption it is specific enthusiasm to take note of that the Mehrab has been given in the thickness of the western mass of the stronghold encompassing external passageway of the principle Mausoleum. Doubtlessly the block enrichment belongs to

the Ghaznavid time of the eleventh century. The outside of the landmark has along wide composite frieze, for all intents and purposes covering the upper half with cut blocks ornamentations in the state of even groups of chevrons. Chains in the state of circles in contact diaper and so on the system utilized there is to cut the examples in high alleviation on the long edge of the blocks.

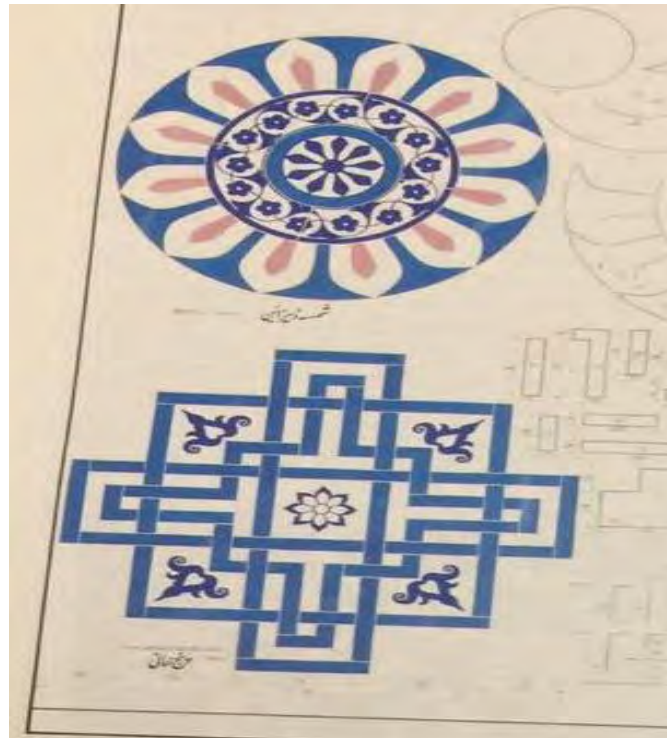


Figure 4. 5 Chiseled block decoration of the Tomb

Of recreated chiseled block lays, with the assistance of these gadgets, various examples and themes were made, for example, geometric cross sections wind. Most importantly engravings chiefly harsh Naskh. While and floriated plans were made epigraphy, three or pieces, which were assembled to make the structure. These themes have been utilized on different landmarks at Uchchh, Multan, D.I. Khan, Sitpur and a few different spots. Among other normal basically, which of the geometric mosaics? The best Bosses polygons with the assistance of mosaics examples were carried on block tiles themes is the composite patte make with the reiteration of meeting might be seen on a few form period. Examples, the medium been utilized these and a few of them of coated tile ne floriated examples of which are in the state of managers.

4.1 Ornamental decoration

In architectural monuments of the sub-continent Mughal buildings are specified for their expensive decoration. Mughals had used various ornamental techniques to add beauty to their majestic structures. This tomb is remotely an octagonal structure based on falsely raised low stage. It has four curved passage on four cardinal focuses. On all other four sides there is twofold curved break, one over the other. One side access to the upper breaks just as the rooftop was given through staircases. Presently there are altogether blocked and not present in their genuine condition. The parapet divider is low and featureless.

There is no vault on the top, domical bit of the primary curved passage were initially enlivened with fine art which isn't done on top. The entrance to the inward chamber is given through low rectangular entry way, each set somewhere down in one curved passage. The outside was secured with thick layer of lime mortar and embellished with tracery work. The structure was worked by limestone, blocks and lime mortar. Surface was adorned with bright fresco (painting on divider mortar) depictions which are presently vanishing due to enduring and absence of fix work. (Wallach, M. A. 2004)

4.2 Bastions

Bastion is a precise structure anticipating outward from the drape mass of a stronghold, most generally at the corners. The completely created bastion comprises of two appearances and two flanks with flame from the flanks having the option to secure the drapery divider and furthermore the nearby bastions. It is one component in the style of stronghold predominant from the mid sixteenth to mid nineteenth hundreds of years.



Figure 4. 6 Bastions of the Tomb

Bastion strongholds offered a more noteworthy level of aloof opposition and more extension for extended resistance in the period of explosive big guns contrasted and the medieval fortresses they supplanted. The singe bagh of the grave is encompassed by hexagonal bastion and the top part is round. (Field, R. 1998).

4.3 Arches

Arches are a twisted structure that navigates a space and could possibly support weight above it. Bend may be synonymous with vault, yet a vault may be perceived as a steady bend encircling a housetop. Bends appeared as in front of calendar as the second thousand years BC in Mesopotamian square plan, and their deliberate use started with the Ancient Romans who were the first to apply the methodology to a wide extent of structures. (J. G.E 1978) 3.8 Pointed curve Pointed curves were regularly utilized by developers of Gothic-style engineering. The preferred position to using a pointed bend, rather than a cycle one, is that the bend action conveys less push at the base. This advancement thought about taller and even more immovably isolated openings, ordinary of Gothic building. (J. G.E 1978).

4.4 Niches

Niches are brightening break set into a divider to show a statue, jar, text style, oil lights or other item. Specialties were utilized widely in both inside and outside dividers by the draftsmen of antiquated Rome. It work as container for putting lights and sacred books they break the repetitiveness of plain divider or utilized for surface enrichment too niches inside the graves utilized for putting lamps.(Wallach, M. A. 2004).

4.5 Techniques

Fresco painting done on newly laid wet mortar with colors broke up in lime water. As both dry they become totally coordinated. Known as "genuine" fresco, this system was most famous from the late thirteenth to the mid-sixteenth hundreds of years. The normal suspicion that all wall painting is fresco painting is a mistaken thought. The facts confirm that one can in certainty paint on crisp mortar, or intonaco, to make a work of art in fresco.

In evident fresco the craftsman must begin applying his hues on the wet (or fresco) intonaco when it has been arranged and laid on the divider. The hues would thus be able to be consumed by the wet mortar. When it dries and solidifies, the hues become one with mortar. In fact talking the mortar does not "dry" yet rather a concoction response happens in which calcium carbonate is shaped because of carbon dioxide from the air consolidating with the calcium hydrate in the wet mortar. (Field, R. 1998).

4.6 Naked Brick's Tombs in Pakistan

Disposal to dead body remain practiced in all religion through different means. These means include water burial cremation, cave deposit, mummification, earth burial etc. this disposal of dead body is done by relatives of the dead. Each faith has an ideology regarding to their burial

means but cremation and earth burial are the major methods practiced by different faiths. Earth burial method is followed by Abrahamic faith- Jews, Christians and Muslims.

Tradition of earth burial in Muslims began with the incident when Abel was killed by his brother. this incident revealed in Holy Quran (V. 31): When Cain (Qabil) had killed Abel (Habil), he did not know as to how to dispose-off the dead remains. The Allah showed him a method from side to side practical demonstration, a raven was shown as digging the earth for the funeral of a lifeless one. Therefore, Muslims follow earth burial method.

4.7 Tombs

Because of no authentic source it is impossible to trace out, When Muslim start erecting tombs and mausoleum over their graves. In last sermon of Prophet Muhammad (S.A.W.) forbid

His followers to worship his grave or put up his statue for the purpose of worship or meditation as it were practiced by Jews and Christians. This proof that Prophet Muhammad (S.A.W) strictly forbade construction of tombs and mausoleum so that his followers should not worship graves

(Hassan, S. K, 2001)

Abbasids are the trendsetter of tomb and mausoleum in Muslim architecture because according to consensus of scholars Qubatt-us-ulaolya consider as the first mausolcum in the first history of Muslim architecture

4.8 Types:

There are four types of mausoleum found throughout Muslim architecture basis of their plan and structure.

First type: their first type of tomb is cube in diagram having Dome chamber with octagonal ambulatory gallery. The best example of this type tomb is Qubatt-us-Sulabiya.

2nd type: this type of tomb is known as a tomb tower. Such type of tomb is common in northeren Iran. These towers are polygonal or round in plan with conical or pyramidal roof its example is Gumbad-e-Qubus. Later a variation accur in plan of this tomb tower these were built in Anatolia with octagonal plan.

3rd type: This type of tomb is square in plan with dome on its top. The earliest example of this type of tomb is tomb of ismail the Sammanid Char Taq.

4th Type: The last type of tomb is octagonal its example is tomb of Sultan Oljeitu at sultania. In Pakistan all four types of tomb are present. Sarvala makbara is the extant tower present in Lahore. This tomb tower is the resting place of Sharfund Nisa Begum, sister of Mughal governer builds in mid of 18th century. A few octagonal tombs found in multan for example Shah Rukhn-e-Alam. Tombs following square plan are abundantly found in Multan, Lahore, Peshawar, Thatta, Hyderabad etc.

4.9 Tomb Architecture in Pakistan:

In 8 Century A.D when Arab conquest Sindh the advent of Islam took place. Up till now, no detail research is done to trace out the beginning of tomb architecture in Pakistan.

4.10 Earliest Tomb Architecture:

The earliest tomb architecture according to literary Source is tomb of Abu Turab or Haji Urab a celebrated Sheikh and governor of Sindh, erected 8 miles southwest of Thatta. According to literary source the dome bore a date of 787 A.D. Different scholars proposed tombs to the earliest tomb in Pakistan.

A.Masson: He proposed that earliest tomb and shrines found near Bibi Nani in Balochista at Rohri and Bakkhar in Sindh.

b.Stein: According to him Bibi Ziyarat located in Baluchistan is the oldest tomb for

Justification he says. Built with burnt bricks decorated with panels of carved bricks showing geometrical relief pattern over a sunken ground, it is a typical specimen of the style of decoration to be found in Mohammedan sepulchral structure in Kharan and Makran apparently dated from late medieval period.

C.Khan. A. N: A tomb attributed to Muhammad Bin Harun located in Bela built in Multan style and tomb attributed to Khalid bin Walled in Multan is the earliest tomb in Pakistan.

4.11 Categories of Earliest tomb in Pakistan:

On the basis of survey conducted time to time tombs in Pakistan divided into four categories.

a) Naked brick architecture, this category considered to be earliest,

b) Seraiki style- mostly cover pre-Mughal period, these tombs follow square plan with various heights, steep domes constructed with rings of bricks. Exterior surface of dome is plain while interior of the dome is decorated with bands. For decoration blue color glazed tiles were used these tiles are generally rectangular in shape, along with glazed tiles terracotta plugs in various forms also done.

e) Mughal architecture,

d) Regional style including Summas, Tarkhans, Kalhoras, Talpur and many others.

4.12 Summas: in Summa style two type Of Structure found. The structure made up of stone and the structure made up of bricks. Stone built Structure categorized into three groups, pavilions with dome raised by over lapping system of lintels and corner brackets or pavilion with hexagonal or octagonal plan, dome raised through over lapping system of stone rings. Tombs within walled enclosure - Domed mausolca on square plan (Hassan, S. K, 2008).

4.13 Tarkhan: first category of tomb is Tomb enclosure which is of two types, having several grave without dome structure while second type of tomb having graves on raised platform having dome or series of dome.

Tomb pavilion is the second category of Tarkhan's tomb, the tradition of these tombs traditions carried out from Summas. This is on square or octagonal plans. Brick built structure were also the style followed by Tarkhan, to save structure from effect of weather these were built with stone on plinth up to dado level (Hassan, S. K, 2008)

4.14 Kalhora: their tombs follows square and octagonal plan. Square tombs were mostly built for nobles while for royal personage octagonal tombs were built. To give multi storey impression façade were decorated with blind arches and rectangular bands. Ambulatory gallery found in some of their tombs. To give super-structure impression main entrance built with central recessed arch. Some of the tombs bear turrets on the corner (Hassan, S. K, 2008).

4.15 Talpur: in tomb architecture took advantage from previous rulers of Sindh. influence on their domed mausoleum is clearly from Kalhora funerary architecture. While the stone pavilions got their root from Summa style (Kalhor, Z. A, 2004).

4.16 Naked Brick Architecture:

Naked brick architecture classified into two categories

4.17 Naked brick with terracotta plaques:

Tombs constructed with naked bricks with use or terracotta plaques for decoration. These Tombs are double storied. The burial system of these tombs is based on Zoroastrian tradition. According to their tradition earth is pure so they do not bury their dead. Instead the corps, which considered as impure, is kept above the ground or in tower of silence, where it is eaten by vultures. The Zoroastrian's dead mausolea are found at a number of places of Baluchistan. The most important are located at Rohri in Kharan District and date goes back to 8century.

4.18 Naked bricks with cut brick ornamentation:

The second category includes those tombs built with naked brick and for ornamentation used cut brick. These are located in Sukkur District, Sindh, Khanewal and Muzaffargarh of Punjab. The exterior surface of the tomb is naked but embellish with cut element decoration in endless varieties of prototype and plan. Almost every visible brick is at the same time element of architecture and part of décor. Such ornamentation owes its origin of Central Asia. The Ghaznavid first introduced this style of architecture. But it reached its climax in Sammanid and Seljuk period e.g. tomb of Ismail Sammanid. Following are the naked brick architecture with cut brick ornamentation that is located in Baluchistan and Punjab.



Figure 4. 7 Front side of the Tomb



Figure 4. 8 Side view of the Tomb



Figure 4. 9 Eastern side main entrance of the Tomb



Figure 4. 10 Graveyard of the Tomb



Figure 4. 11 Graveyard front side of the Tomb



Figure 4. 12 Graveyard side area of the Tomb

4.19 Analysis

The Tomb of Ghazi Khan was worked in the beginning of fifteenth century. This shows up the tomb of Shah Rukn-e-Alam in Multan. This is the most prepared structure of the city Dera Ghazi Khan. Made in high help every octagon of the second story of the Rukn-I-"Alam has four of these managers, made out of a few petals of different sizes also, shapes set up together to make the total plan. This is, surely, an interesting element of surface ornamentation, made just because at these pulcher.

The tile work has its very own distinction. Here, not just have the straight toward square or oval painted and coated tiles been used to cover the surface, tile mosaics, in the shape of recreated block plugs, have additionally been used widely to make an unending assortment of diapers and other geometric examples. The tomb of Ghazi Khan is the interaction of white, sky blue and blue tiles. The Merab gives a reasonable and unquestionable proof of the obtaining and blending of the focal Asia and the Hindu Buddhist craftsmanship conventions.

Doubtlessly the block enrichment belongs to the Ghaznavid time of the eleventh century. The outside of the landmark has along wide composite frieze, for all intents and purposes covering the upper half with cut blocks ornamentations in the state of even groups of chevrons. Chains in the state of circles in contact diaper and so on the system utilized there is to cut the examples in high alleviation on the long edge of the blocks.

There is no vault on the top, domical bit of the primary curved passage were initially enlivened with fine art which isn't done on top. The entrance to the inward chamber is given through low rectangular entry way, each set somewhere down in one curved passage. The outside was secured with thick layer of lime mortar and embellished with tracery work. The structure was worked by limestone, blocks and lime mortar. Surface was adorned with bright fresco (painting on divider mortar) depictions which are presently vanishing due to enduring and absence of fix work.

Bastion is a precise structure anticipating outward from the drape mass of a stronghold, most generally at the corners. The completely created bastion comprises of two appearances and two flanks with flame from the flanks having the option to secure the drapery divider and furthermore the nearby bastions. It is one component in the style of stronghold predominant from

the mid sixteenth to mid nineteenth hundreds of years. Arches are a bended structure that traverses a space and could conceivably bolster weight above it. Curve might be synonymous with vault, yet a vault might be recognized as a constant curve framing a rooftop.

Fresco painting done on newly laid wet mortar with colors broke up in lime water. As both dry they become totally coordinated. Known as "genuine" fresco, this system was most famous from the late thirteenth to the mid-sixteenth hundreds of years. The normal suspicion that all wall painting is fresco painting is a mistaken thought. The facts confirm that one can in certainty paint on crisp mortar, or intonaco, to make a work of art in fresco.

Conclusion

Dera Ghazi Khan is one of the most crowded urban areas in Southern Punjab, and it is the biggest setting in Punjab. The area of Dera Ghazi Khan is confined on the north by Dera Ismail Khan District of Khyber Pakhtun Khuwa and its adjacent Tribal area, Musa Khel and Barkhan district of Baluchistan province, Rajanpur district and Muzaffargarh and Layyah unraveling the latter two districts by river Indus.

There are many historical buildings in Dera Ghazi Khan like Tomb of Hazrat Sakhi Sarwar, Tomb of Ghazi Khan, Church Yard, Shah Bagh Mosque, Jamia Masjid, Fort Munro, Taunsa Barrage. The Tomb of Ghazi Khan is in Mohallah Zamindaran, Dera Ghazi Khan. This is the oldest structure of the city. The Tomb of Ghazi Khan was built in the beginning of 15th century. This is available in the Mulla Qaid Shah Graveyard. Its principle entryway is from eastern side and two little entryways are within north and south. In it there are 11 graves, which are of the group of Ghazi Khan.

The tomb of Ghazi Khan is a very rich architectural point of view, this tomb has all the basic characteristics of Kalhoro period architecture and give us the historical Kalhoro emperor's background. The main objectives of this research are to know about the historical background of the Tomb, document the prominent features of the art and architecture of the Tomb and give the comparison of the Tomb with other Tomb.

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