

History, Art and Architecture Tomb of Bhambho Khan Chandio Kambar

Shahdadkot Sindh.



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Candidate's Declaration

I hereby declare that the thesis presently submitted bearing the title **“History art and architecture tomb of Bhambho Khan Chandio Kambar Shahdadt Sindh.”** is the result of my own research and has not been submitted to any other institution for any other degree.

Javed Ahmed

Supervisor Declaration

I hereby declare that this dissertation titled **History Art and Architecture tomb of Bhambho Khan Chandio. Kambar Shahdadt Sindh** has been completed under my supervision. I recommend it for submission in candidacy for the degree of Master of Philosophy in Asian Studies.

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Abstract

Art and architecture of South Asia has gained its importance through histories. Moen-Jo-Daro is the example of its legacy. Gradually invasions occurred and invaders brought their features with them. Stagnant cultures are buried beneath earth which is not known to public. Bhambho Khan Chandio tomb is the part of that cultural continuity. It covers both domains of story particularly with reference to archaeology. Systematic study has been carried out by researcher for its proper documentation. The tomb has a distinctive Islamic architectural style; the structure of Bhambho Khan Chandio tomb is an amalgamation of Mughal and Kalhora style of architecture. Some elements of the tomb resemble that of Mughal era, whereas masonry, artistic features more specifically Susan Vine, Belladonna, are the influences of Kalhora style of architecture. This fusion of two different styles can be seen due to contemporary rule of Mughals in sub-continent and Kalhoras in Simdh.

Introduction

The earliest authentic history of Sindh dates from the time when Alexander abandoned his scheme of conquest towards the Ganga alarmed at the discontent of his soldiers (Bhavnani, 2012: 34-35). He embarked a portion of the army in boats, floated them down the Jhelum and the Chenab, and marched the remainder on the banks of the river till he came to the Indus. There he constructed a fleet, which sailed along the coast towards the Persian Gulf with part of his forces, under the command of Niarchos and Ptolemy, whilst Alexander himself marched through Southern Baluchistan and Persia to Seistan or Susa (Bhavnani, 2014: 35). At that time Sindh was in the possession of the Hindus, the last of whose rulers was Raja Shahi, whose race, as reported by native historians, governed the kingdom for over two thousand years. The Persian monarchs invaded them in the sixth century BC, they defeated them extended their authority as far as the Indus (Bhavnani, 2014:36).

The Indus valley civilization is the farthest visible outpost of archeology in the abyss of prehistoric times. The areas constituting Pakistan have had a historical individuality of their own and Sindh is the most important among such areas. The prehistoric site of Kot Diji in Sindh has furnished information of high significance for the reconstruction of a connected story which pushes back the history of Pakistan by at least another 300 years, from about 2,500 BC. Evidence of a new element of pre-Harappan culture has been traced here. When the primitive village communities in Baluchistan were still struggling against a difficult highland environment, a highly cultured people were trying to assert themselves at Kot Diji one of the most developed urban civilization of the ancient world that flourished between the year 25,00 BC and 1,500 BC in the Indus valley sites of Moenjodaro and Harappa. The people were endowed with a high standard of art and craftsmanship and well-developed system of quasi-pictographic writing which despite ceaseless efforts remains undeciphered. The remarkable ruins of the beautifully planned Moenjodaro and Harappa towns, the

brick buildings of the common people, roads, public-baths and the covered drainage system envisage the life of a community living happily in an organized manner.

The Arab conquest of Sindh by Muhammad Bin Qasim in 712 AD gave the Muslims a firm foothold on the Sub-continent the description of Hiuen Tsang, a Chinese historian, leaves no doubt that the social and economic restrictions inherent in the caste differentiations of Hindu society had however, gradually sapped the inner vitality of the social system and Sindh fell without much resistance before the Muslim armies (Boivin, 2008: 41). According to Al-Idreesi, the famous city of Al-Mansura was founded during the reign of Mansur (754-775 AD) the second Khalifa of the Abbasid dynasty. Khalifa Harun-ai-Rashid (786-809 AD) was able to extend the frontiers of Sindh on its western side. For nearly two hundred years since its conquest by Muhammad Bin Qasim, Sindh remained an integral part of the Umayyad and the Abbasid caliphates. The provincial governors were appointed directly by the central government. History has preserved a record of some 37 of them (Boivin, 2006: 68).

The Arab rule brought Sindh within the orbit of the Islamic civilization, Sindhi language was developed and written in the Naskh script Education became widely diffused and Sindhi scholars attained fame in the Muslim world. Agriculture and commerce progressed considerably. Ruins of Mansura, the medieval Arab capital of Sindh (11 kms south east of Shahdadpur) testify to the grandeur of the city and the development of urban life during this period (Bhavnani, 2006:120). In the tenth century, native people replaced the Arab rule in Sindh. Samma and Soomra dynasties ruled Sindh for long. These dynasties produced some rulers who obtained fame due to judicious dispensation and good administration which was influenced by the Delhi Sultanate who later ruled over Sindh until the Mughal Empire (Uikho, 2006 :17).

Sindh was partially independent, and the scene of great disorders lasted till sixteenth century when it fell into the hands of Emperor Akbar, and for a hundred and fifty years the chiefs paid tribute, but only as often as they were compelled to do so, to the Emperor. Later the Kalhora clan

claiming descent from the house of Abbas and long settled in Sindh produced religious leaders of whom Mian Adam Shah attained prominence in the 16th century.

His descendants continued to gather large following and this enabled them to capture political power in the north western Sindh under the leadership of Mian Yar Muhammad. This happened in the second half of the seventeenth century. By this time, foundations of the Kalhora power were firmly laid in the northern Sindh under the leadership of Mian Yar Mohammad. During the reign of his son, Mian Noor Muhammad, lower Sindh with Thatta as its capital came under the Kalhora administration (1150 CE) (Memon, 1994:55).

Islamic art and architecture emerged in the subcontinent with the advent of Muslims who introduced a distinct style of architecture. That was the time Muslim architecture started in the region. Muhammad Bin Qasim. Introduced an entirely new concept of architecture by erecting mosque at every place he conquered; same time, pre-Muslim influence remained in Muslim architecture (Brown, 1952: 111).

Archaeology has revealed fully developed and mature style of architecture existed before the advent of Islam in 8th Century. The people, who were ruling on Sindh, were either Hindus or Buddhists; With Muslims invasion many religious buildings were destroyed, and material was reused that was one of the reasons of remaining pre-Muslim influence in Islamic architecture (Brown, 1953:5).

In Sindh, tombs and graveyards depicting decorative motifs are mostly associated with Baloch tribes. The builder of tomb was converted to Islam. They have expressed their emotions, social, political and religious thoughts, through carvings and depictions of motifs in their architecture (Mujumdar, 1996: 51).

The Tomb of Bhambho Khan Chandio is located 16 miles south of Kambar Shahdadkot, Sindh. Where many men and women from the family of Chandios and their associates are buried

Tomb, mosques, Imam Bargahs, imposing palaces and forts, mainly represent the architecture of the Kalhora dynasty. This graveyard is approximately two centuries old and it covers an area of 35 acres (Hassan K A, 2006:55). In Sindh, there is unique example of stone architecture. But in this Tomb of Bhambho Khan and surroundings, the art of making tombs and graves could be classified in three style,

- (i) Stone-Carved,
- (ii) Enamelled and
- (iii) Simple.

Most of the graves are of the stone-carved category, which are associated with the Chandios (Majumdar, 1996: 71). The graveyard of Bhambho Khan Chandio, built on a raised platform is furnished with screens and ornamented with floral designs. Almost every tomb is inscribed with the Bismillah, Kalima-i-Tayyibah and Quranic verses. Apart from this, graves decorated with glazed tiles are also found here, though they are in a worst condition (Hassan 2003: 54).

Statement of Problem

The comprehensive work of historians and archaeologists on architectural history of Sindh, have solved many problems. But still there are many Islamic monuments on which satisfying work has not been done so far. The necropolis in which the tomb of Bhambho Khan is situated is one of them. The research reveals the history, art and architecture of Bhambho Khan Tomb.

Bhambho Khan Tomb and pavilions contain excellent architectural designs, Quranic, Persian inscriptions, and fresco paintings, many of them are in dilapidated condition. This research is an attempt to highlight the rich cultural heritage by its systematic documentation and analysis. The present study will attract the attention of authorities to work for its conservation and preservation.

Objectives and significant of Research

This thesis is focused on the important tomb of Bhambho Khan Chandio located at Kambar Shahdadkot Sindh. The tomb was constructed during the reign of the Kalhora period, who was the ruler of Sindh. The art and architecture of the tomb of Bhambho Khan Chandio is very significant. The objectives of the research are to provide a detailed account of the tomb. The research focuses on the art and architecture through an analytical study, as the tomb of Bhambho Khan Chandio is an important architectural structure that has deteriorated due to calamities.

Scope of the Study

No systematic work has been done regarding this topic. This research is based on documentation as well as the history of the rulers who ruled in Kambar Shahdadkot. This study will help to fill the gaps in the history of the region under study.

Literature Review

Coastal areas of Sindh: Evolution of stone-carved graves in Kohistan and Baluchistan (1992) by Kaleemullah Lashari. Provides a different perspective on the origin of the name "Chaukundi". It further discusses the ancient geography and history of Sindh and Baluchistan. The author also mentions the views of other writers on this topic.

Cut brick architecture and its decorative importance in Islamic monuments in Pakistan (2006) is an article by Sheikh Khurshaid Hassan, which discusses the origin of the naked brick style of architecture. The author has further mentioned all such tombs of this type. He also briefly mentions tombs of "Sohagen and Dohagen" located in the ancient city of Alore, Rohri, Sindh; these tombs still exist and are solid evidence of naked brick architecture.

Study of decorative patterns and their evolution on stone-carved graves (1993) by Kaleemullah Lashari, describes the strange and baffling beauty of Kohistan (of Sindh and Baluchistan) graves, which are mainly due to their carvings. The systematic structures have geometric

patterns, carved with great accuracy. He further states that early crude graves and their architecture and identifies the Persian influence on the graves.

Jewelry on Chaukundi graves (1993) by Hussain Shabbir, elaborates in the context of archaeology about the tradition of jewelry depiction on the graves and tombs. He further gives proof of Stone Age that men were interested in stone tools and carvings.

The forgotten necropolis of Manikani Talpurs in Badin, Sindh (2007) by Zulfiqar Kalhoro, tells history of the Manikani Talpurs. Manik Khan was the Founder, whose tomb is in cemetery of Mir Allah Yar, Johi, Sindh.

Mausoleum of Mian Gulam Shah Kalhoro and its special architectural features (2003) by Khurshaid Hassan. It focuses on the Kalhora period of Sindh and describes the short history of Kalhora. Painting inside of their tombs is specifically mentioned.

Studies in Islamic archaeology of Pakistan (1997) by N. A Khan gives a brief history of Islamic architecture of subcontinent.

Thatta Islamic architecture (1982) by Ahmed Hasan Dani, mentions all monuments of makli and other Islamic monuments near Thatta including their history and architecture.

Sindhi tombs and textiles (1980) by Bunting, explains all architectural features of tombs and cemeteries. Writer further tells depiction of human or animal figures on them.

Methodology

This research will be an addition to the previous work done on this topic. Qualitative research methodology will be followed for the documentation and analysis of Bhambho Khan Chandio site. Primary and secondary sources were consulted for this study.

Chapter 1

Kambar Shahdadkot Sindh

1.1. Historical Background

In a broad sense, Sindh which takes its name after its river Sindhu (Indus) is synonymous with the larger Indus Delta or the Lower Indus Valley. Throughout its length, from north to south, the region assumes a pattern of three collateral belts; a central stretch of rich alluvial plain bisected by the long and winding silvery line of the Indus, flanked on the right (west) by rocky range, and bounded on the left (east) by the sand dunes of semi desert region. Burton, whose imagination ran riot in the Indus Valley, metaphorically spoke of this “flat valley of the Indus, a luxuriant green level blue-glazed by the intervening air. And throughout Sindh, you will ever see this contrast of the desert and the fertile land; of Osiris sitting side by side with his mortal brother-foe, the ass-headed set-Typhon, god of rock. Along its course and on both sides of the river, lies the most fertile alluvial plain superior in scenery, soil, cultivation and climate.

The Indus has been the main artery and the life-stream of Sindh. Economic life (and consequently, political history) of Sindh has been the function of the Indus: it has changed for better or worse with the changing courses of the mighty river. The Indus has fertilized as well as eroded the soil; it has made the most renowned ports to flourish in its delta and then obliterated them by its sweeping changes; it has facilitated navigation from the ocean up to the Punjab by cutting deep channels in the delta and has also blocked up all trade by sitting them up beyond excavation; it has brought into existence flourishing towns and capital cities on its banks and in the fertile delta and has also impoverished them by shifting its course. On the whole, it has always provided the Sindh population with sufficient means of livelihood in its rich and fertile plains by its unfailing seasonal waters. But the long historic struggle to channel the course of the Indus permanently, has after al

been won with the construction of the man-made barrages which once played with its bounds waters and created fertile deltas is beginning to have an empty thirsty bed at its tail end in winter.

It is important to note that through ancient and medieval times, the Indus valley has marked a vague but important political boundary line between „Hind“ (India proper) and „Sind“. The territories west of it have in the remote past, more often formed parts of the kingdoms and empires whose seats of Government were situated variously in Persia, Greece, Turkistan, Arabia, Iraq and Khurasan. Only a brief interval did some Indian rulers gain any foothold in these lands. At other obscure historical intervals, these trans-Indus territories became either no-man's land or every man's land. Though the Greek historians still contested whether Indus was the westernmost boundary of India proper, the Persian and the Arab Governments, and historians later, were in no doubt that the Indus and its valley formed the boundary line between their dominions and the territories of the Indian rulers. The ancient civilization of Moen-jo-Daro as an independent and distinctive „non-Aryan civilization“ a people different from those of India, and contemporary and comparable with the latter part of the early dynastic period of Babylonia, further confirms the ancient socio-political affinity of the Indus valley lands with lands of the West.

Sindh taking its name from river Sindhu or Indus, is a province of modern-day Pakistan. Earliest mention of word Sindhu comes in Rig Veda, almost 1400 - 1000 BCE. In Rig Veda it is mentioned as Sapta Sindhu, meaning 'land of Seven Rivers (Vasunia, 2013:45).

Kambar Shahdadkot, the fourth biggest district of Sindh, also known as "Mehran" and "Bab-ul-Islam" (Narayan, 2009:72). encompassing ranges of Kambar Shahdadkot incorporate Shikarpur town, Sukkur, Ghar channel and numerous archaeological destinations (Smyth 2005:45).

History of Kambar Shahdadkot goes back to Indus Valley Civilization. The so-called Aryans may have arrived at Sindh. Many people came but none could eliminate the indigenous culture, which was Hinduism based cultural beliefs and later Buddhist tradition prevailed (Narayan2008:65). But

during the time of Persian invasion by Achaemenids, Sindh was influenced by Zoroastrian. Alexander invaded Sindh after defeating King Porus in 326 BCE. His strengths had crossed little town known as Mahota. After Alexander, Sindh was a part of mighty Mauryan Empire (322-187 BCE) (Lambrick, 1973:45).

Later, it came under Indo-Greeks or Indo-Bactrians. Sakas or Indo-Scythian took control from Indo-Bactrians. Parthians started their conquest towards South Asia and took control of Sindh under the leadership of Gondophares. The Indo-Parthians were overthrown by the powerful Kushans coming from Central Asia. The Kushan Empire was at its peak under the leadership of Kanishka (Lari, 1996:32). Sassanians were the one who defeated Kushans in 3rd century and took control over Sindh until the end of 5th century. But Sassanians allowed the Kushans now they are called as lesser or Kidara Kushans to rule under their supremacy by giving them taxes occasionally. It was the time when Gupta Empire was increasing its boundaries and captured the whole eastern side of Indus River. Buddhism was the state religion until Kushans, but after them Sindh was controlled by Gupta Empire from 320 CE to 525 CE. In this period Brahmanism degraded Buddhism and became state religion (Lambrick, 1972:39).

A fierce group of horsemen arrived from Central Asia; they were called as White Huns. They burnt down most cities in Taxila Valley and caused a lot of damage to Gupta Empire. They even ruled in Gandhara region for some time. Now Gupta Empire's control over Sindh was weakened which allowed Rai Dynasty to rule the land and Rivers of Sindh. The Rai dynasty ruled for 143 years from 524-632 CE and was succeeded by Brahman dynasty. The kingship was Brahman Hindu in religious faith but allowed Buddhism to flourish on their land.

Raja Dahir, the last Hindu ruler, was defeated by Muhammad bin Qasim in 710 CE and Sindh became part of the Umayyad Caliphate (Lambrick, 1971: 25). The Caliph of that time was Al-Walid ibn Abd al-Malik or Al-Walid -The part of Sindh, became semi-independent, under the Umayyad Caliphate and formed the Habbari dynasty. During the famous 17 expeditions or raids of

Mahmud of Ghaznavi, Habbari dynasty was weakened and replaced by Soomra dynasty. But in 1026 CE Sultan Mahmud Ghaznavi defeated Khajif (the ruler at that time), destroyed Mansura and annexed the region under the Ghaznavid rule. The rule of Soomra was recovered after the death of Mahmud of Ghaznavi in 1030 CE and later they acquired entire of Sindh (Lari, 1996:5). In 1182 AD Sultan Shahabuddin Ghori involved Bakhar and Multan. In the meanwhile.

Kambar Shahdadkot was the part of Bakhar (Now known as Sukkur). After Soomra dynasty Sammas dynasty or Jamot Dynasty, under Jat Rulers, acquired Sindh and Thatta was made as capital of Sindh, Jam Nizamuddin II was most famous Sultan of Sindh. During this time the Samma dynasty was defeated by Delhi Sultanate (five different dynasties) and was part of it. The Samma rulers were allowed to rule on the behalf of Delhi Sultanate. But Samma dynasty was defeated by Arghun dynasty which was later overthrown by Tarkhan dynasty (Uikho, 2006 :35).

Now it was the time of mighty Mughals, who ruled for a long time. In the meanwhile, Kalhora dynasty (1701-1783) reigned over Sindh as a semi-autonomous domain of Mughal Empire. In 1757, Ahmad Shah Durrani dismissed Delhi, but permitted the Mughal dynasty to remain in control as long as they acknowledged Ahmad Shah's rule over Punjab, Sindh, and Kashmir (Tripathi, 1967:7). Kalhora dynasty ruled under the shadow of Durrani Empire. After end of Kalhora dynasty, Talpur dynasty came into power. In 1843, Talpur dynasty was defeated by British in the Battle of Miani. They partitioned Sindh in three sections Karachi, Hyderabad and Shikarpur. Kambar Shahdadkot was historically a part of Shikarpur. (Talpur, 2002). Now Kambar Shahdadkot is a district in the province of Sindh and a part of Pakistan after gaining independence in 1947 from British (Wink, 2002:61).

1.1.1. Pre-History

Indus Valley Civilization is the furthest visible out-post of Archeology in the abyss of prehistoric times. Following this Civilization 92200- 1800 B.C.0, there is a gap of more than a

millennium in our knowledge of the early history, except for one legendary tale of a mythological king (Jayadrath, 12-13th century B.C) of ancient Sindh.

The early history of Sindh opens with contacts with Iran. Darius- I sent an army (520-515 B.C) and Sindh was annexed to the Persian Empire. Nearly two centuries later, Sindh was stormed by Alexander, the Great, whose sweeping march through the Valley (326-325 B.C.) has been described by Greek Historians. The route followed by Alexander has been conjectured by a host of modern researchers with as many conflicting details as could possibly be guessed. The main feature of Alexander's march through opposition. The swords of Greek soldiers avenged his injury at Multan by an unparalleled slaughter in the Indus Valley. However, he also made several alliances and stationed Greek garrisons in the key towns. Foundation of the still existing town of Shikhan is attributed to Alexander, though in all probability it grew up as a Scythian settlement. He is also said to have founded a town in the lower Indus Delta from where he marched onwards through the present Las Bela and Makran territories.

Greek influence may have lasted in Sindh during the political supremacy of his successor Seleucus Nicator, also the founder of the Syrian monarchy, until 305 B.C. when his Indian possessions passed on as a dowry to his daughter whom he is said to have given in marriage to Chandragupta, Chandragupta of the Mauryan Dynasty.

After an interlude of less than one hundred years during which the Sindh rulers might have paid their homage to the Mauryan ruler, Greek rule was re-established in Sindh through the Bactrian Greek conquest of the north Indus region (195 B.C.). This influence lasted until probably 150 B.C., since coins of Menander, the Hellenistic king of Kabul, Punjab and Sindh (155 B.C.) have been discovered at Moen-jo-Daro in Sindh.

This was followed by the conquest of the Sakas of Scythians and the Kushanas (120 B.C- 200 A.C.). (OF Debal) indicate that they had advanced far to the south of Sindh. Both Scythians and

kushans were of Turkic origin and their conquest also brought in Sindh the cult and culture of the Turki tribes. later, the great kushan Emperor, Kanishka, became the champion of Mahayana Buddhism which spread into Sindh during 100 B.C.- 100 A.C. Kanishka's third successor Vasudeva ruled Upper Sindh and the Indus territories. His coins have also been found at Moen-jo-Daro.

Turk influence was strengthened under the Parthian kings (50.A.C. – 200 A.C). and his successors have been found in Seistan, Kandhar and Sindh. Turkish influence was further strengthened under the Ephthalites and the White Huns (4th & 5th centuries A.C.). Under the White Huns, Buddhism infiltrated into the upper classes, though population remained attached to Buddhism.

With the rise of the Sassanids in Persia by the middle of the third century A.C., Sindh passed under the suzerainty of the Persian power became weak at home that the Parthians, White Huns and local Indian rulers got opportunity to extend their sway over the Indus lands. On the death of Emperor Firuz (459-531 A.C), they also conquered North Western India and crushed the Gupta power by about 495 A.C. Since Persian power did not recover from its internal weakness during the reign of Kavad (487-531) Sindh probably remained under the suzerainty of the White Huns. It was during the reign of Kavad Naushervan (531-590) that Sindh along with other Indus lands was annexed to the Sassanid Empire.

1.1.2. Pre Muslim-Era.

During the sixth century, the princes of the Rai Dynasty ruled over Buddhist Sindh. They struggled to become independent of Persia. With the defeat and death of Rai Sehas at the hands of the Persian army sent by the Satrap of Seistan, Sindh again passed under the suzerainty of Persia.

The Persian power declined in the 7th century with the death of Khusraw Pervez (590-628). By this time, a crafty Brahman, Chach, usurped the throne of Sindh (622 A.C.) and the Brahman Dynasty supplanted the Rai Dynasty. Taking advantage of the waning power of Persia, Chach

became independent and tried to occupy the Makran province of Persia. This brought him in conflict with the Arab –Muslim armies in Makran. A policy of restraint was followed during the pious Caliphate and the early Umayyids, and all efforts were made for peace on the frontiers of Sind. When conciliation failed, Hajjaj, the Governor of Iraq, sent a strong army under Muhammad b. al-Qasim, and Sind was conquered and brought under the Umayyid rule in 711/12 A.C.

1.1.3. Muslim Period

The Arab period (712): For nearly two hundred years since its conquest by Muhammad b. al-Qasim, Sind remained an integral part of the Umayyid and the Abbasid caliphates; Governors were appointed regularly by the Caliphs and history has preserved a record of 37 of them. By the end of the 9th century A.C. The Saffarids administered Sind for Baghdad. After the local Arab Emirate rule continued in Sind for nearly 150 years. During this period, the Fatimids of Egypt tried to extend their influence in Sindh. but their success was a short lived one. Their agents were eliminated during the reigns of sultan Mahmud and his son Masud. The Sumara Chiefs who were influenced for some time by the Fatimid propaganda, rejected all foreign persuasions and established their own independent rule in Sindh.

The Arab rule brought Sind within the orbit of the Islamic civilization. Sindhi language was developed and written in the naskh script. Education became widely diffused and Sindhi scholars attained fame in the considerably. Ruins of Mansurah, the Arab capital of grandeur of the city and the development of urban life during this period.

1.1.3.1. The Sumaras (1258-1338).

Sumaras belonged to the stock of the indigenous population of Sindh. Having accepted Islam and associated themselves actively with the affairs of the local Arab Emirates of Mansurah and Multan, the Sumaras eventually became powerful enough to establish their independent rule by the middle of the 11th century. Names of some 21 sumaras rulers are recorded in history. They ruled nearly for three hundred years. The great Sindhi epic of „Dodo-Chanesar „indicates that Sultan

Alauddin of Dehli had sent his forces against the Sumaras, but they fought back bravely and preserved their independence. Tharri, Vigah Kote, Muhammad Tur and Rupah were their capitals. Due to changes in the courses of the Indus (the Eastern Nara and Puran System) their prosperity and power declined by the middle of the 14th century. Theirs was the romantic period of sind history which gave birth to patriotism and folk literature.

1.1.3.2. The Sammas (1339-1519)

The Sammas had accepted Islam with the advent of Islam in the early 8th century A.C. Their chiefs, entitled as „Jams“, snatched power form the Summaras, and made Thatta as thir capital. Their graveyard stands on the northern tip of the Makli hill, where the tomb of Jam Nizamuddin, the most renowned of the 17 rulers, is of great architectural beauty. It was during this period that sind came in direct contact with Dehli and Persian became the official language in place of Arabic. It marked the birth of Sufi poetry in Sindhi language.

1.1.3.3. The Arghuns (1520-1555)

Shah Beg Arghun sent his armies from Qandhar against the province of Sibi which was under Jam Nizamuddin. These forces were defeated by the famous prime Minister and Commander Darya Khan; and Muhammad Beg, brother of Shah Beg eventually left Qandhar and marched against sind. By this time, Jam Nizaamuddin was succeeded by his son Jam Feroz, a weak ruler; in his reign shah Beg conquered Thatta (927 A.H.) and established his power in sind. The Argun Dynasty came to an end with the death of Mirza Shah Hasan (son of Shah Beg) in 962/1555. An important event of this period was the advent of Humayn in Sind and the birth of Emperor Akbar at Umarkot (District Tharparkar).

1.1.3.4. The Turkhans (1555-1592)

On the death of Mirza Shah Hasan, his two chiefs divided the country between themselves; Mirza Isa Turkhan ruled at Thatta and Sultan Mahmud Khan at Bakhar. Antagonism between the two brought the Portuguese in sind; they sacked Thatta in 1556 burning the city and massacring its

populations. This tragedy was followed by internecine wars between the sons of Mirza Isa. Mirza Mohammad Baqi won and ruled with terror. Peace returned when his grandson Mirza Jani Beg took over the administration. Hardly had he settled down when Akbar's army knocked at the doors of Sind. Mirza Jani Beg fought back bravely but he had to submit to the superior forces and strategy of Khan-e-Khanan.

The Mughals (1592-1737): Mirza Abdul Rahim Khan-e-Khanan conquered Sind for Emperor Akbar from Mirza Jani Beg in 1000 A.H. However, the country continued to be administered as a jagir by Mirza Jani Beg and his son Mirza Ghazi Beg until 1021/1621 when the latter died and Sind came directly under the Mughal administration. Some forty governors were appointed during the period. The central Mughal administrative pattern was adopted for Sind, and its basic features continued for the next two centuries. Some beautiful mosques and monuments were found, e.g., Akbar's mosque at Rohri, Mir Masum's monuments at Sukkur and Rohri, and Shah Jehan's Mosques at Thatta and Sehwan.

In the second half of the 18th century, Kalhora chiefs gained power in Upper Sind (territories of the present Dadu and Larkana districts). The rule of the Mughal governors remained effective mainly in Lower Sind with Thatta as the Capital. In 1150 A.H. the province of Thatta also came under the control of the Kalhoras.

1.1.3.5. The Kalhoras (1700-1782)

A clan claiming descent from the house of Abbas and long settled in Sind, produced religious leaders of whom Mian Adam Shah (buried on hill-top in Sukkur) attained prominence in the 16th century. His descendants continued to gather large following and this enabled them to acquire political power in the north-western Sind under the leadership of Mian Nasir Muhammad. This happened in the 2nd half of the 17th century. By the turn of that century, foundations of the Kalhora powers were firmly laid in the northern Sind under the leadership of Mian Yar Muhammad (Son of Mian Nasir Muhammad). With the conferment of the title of „Khuda Yar Khan „, he received official

recognition from the court of Farrukh siyyar. During the reign of his son, Mian Noor Muhammad, Lower sind with Thatta as its capital also passed on under the Kalhora administration (1150 A.H.) His son Mian Ghulam Shah proved to be an illustrious ruler. He founded the city of Hyderabad in 1182/1768. After his death, his son and brothers, due to lack of statemanship and personal designs, got their powerful Baloch chiefs and courtiers assassinated, and thus alienated the sympathy of the people. Under the banner of Mir Fateh Ali Khan Talpur, the Baloches defeated the last Kalhora ruler, Mian Abdul Nabi, in the battle of Halani in 1196/1782.

1.1.3.6. The Talpurs (1782-1843):

Talpur Amirs regained the parts of Sindh Karachi, Khairpur, Sabzul Kote and Umarkote) which the last Kalhora chiefs had conceded to the neighbouring rulers. By eliminating foreign interference which had plagued the Kalhora rule, and by their essentially democratic way of governance, the Talpurs inspired confidence among the people and inculcated patriotism which led to great achievements during a short period of 60 years. Sindh became secure from outside attacks and peace prevailed internally. They built up a secure system of forts and fortresses guarding the frontiers; extended the irrigation system; encouraged scholarly pursuits and educational institutions; and promoted trade and commerce internally as well as with the neighbouring countries. The Talpur period was the most peaceful and prosperous period of Sindh history.

In 1843, Sindh lost its independence falling prey to the British imperialistic policy. The Talpurs were defeated on the fields of Miani, Dabba and Kunhera and taken prisoners. Napier had confessedly sinned to have Sindh.

1.1.4. The British Rule 1843-1947)

The British had conquered Sindh from their bases in Bombay and Kutch. Therefore, Sindh was annexed to the Bombay presidency, and a consistent policy to subdue the Muslim majority and build up the Hindu minority in Sindh was followed. This shattered peace and harmony between different sections of the people which was a hall mark of the Sindhian society under the Muslim rule.

Commerce, services and education became monopolies in the hands of the minority. Within a few years, 40% of the lands of the Muslim debtor passed on to the Hindu creditor. It was after a long struggle that the Muslims succeeded in getting sind separated from The Bombay presidency in 1937. The benefits of the provincial autonomy, however, could not be reaped immediately due to the world War 11 and both economically and educationally the condition of the Muslims of the sind remained poor till the establishment of Pakistan in 1947.

1.1.5. Achievement of Pakistan

Due to its geographically isolated position, sind had preserved its political independence for longer period in history. Foreign domination was always resisted and the cause of it was in sind that sayyid Ahmad Bareilvi had received all support from pir Paggaro Sayyid Sibhghatullah Shah, to fight against Sikh domination in the Frontier region. Sind was one of the last provinces in the subcontinent to be conquered by the British, and the Muslims of sind were never reconciled to the British rule; they alighted themselves with movements seeking to get rid of the alien domination.

The first hero of the Freedom Movement in Sindh was undoubtedly Mir Sher Muhammad Khan Talpur, The Chief of Mirpur. After the British had defeated the main Sindhian force at Miani and the Talpur Chiefs of the ruling house of Hyderabad were taken prisoners, Mir She Muhamad khan raised the banner of patriotism, gathered the forces that he could and fought two pitched battles at Do-abo (Dabba) and Khhero against the British forces. he did not win but his patriotic struggle set an example for the people to continue on their fight against foreign domination.

In the great struggle of 1857. Sindh responded to the patriotic call to throw off the foreign yoke. Besides open revolt in the British army units in the south, the three great leaders from northern sind – Darya Khan Jakhrani, Dilmurad Khoso and Sayyid Inayat Shah – had planned to spearhead a general revolt from the north. They failed, but their brave attempt had a great impact in the Balochi areas.

The Hur Movement against British rule started in the heart of Sindh 30 years later. Pir Pagaro Sibghatullah Shah -1 had supported Sayyid Ahmad Barelvi. The foundations of the Hur Movement were firmly laid. The followers of the Pir Pagaro gradually built up strong passive resistance to the Britishers whom they considered aliens and enemies. In 1896, the Hurs set up their own government in the Makhi Lake territory (in the present Sanghar district) with Faqir Muhammad Bachat as „King“ Faqirbakhsh as „Vazier“ and their ten other associates together forming a cabinet of 12 members. The British Government declared them dacoits and outlawed them. They fought back bravely and gave their lives but did not submit. The repressive measures subsequently adopted by the British took the form of Lrhas, the first „concentration camps“ ever set up in the subcontinent, to confine the Hurs with their children and women folk. Hundreds of them were exiled, generation after generation, to distant parts of India, but this did not break their will to resist and fight back the British rulers.

By 1914, another revolutionary party started working in Sind against the British government. Their leader was Maulana Ubaidullah Sindhi. He later carried on his mission from Kabul, where he planned to seek support from the then ruler Amanullah Khan to free India from the British rule. King Amanullah was considerably influenced by his mission.

During the twenties, the people of Sind gave all support to the Khalifat Movement. Later they stood behind the Muslim League. The Congress which was supported mainly by the Hindu money lender class, had conspicuously insignificant following among the masses of Sind.

By the late thirties, Pir Pagaro Sayyid Sibghatullah Shah-11, after a long period of jail confinement, returned as a revolutionary, determined to fight against British. He recruited Ghazi volunteers.

From amongst his followers and personally put them to hard discipline in order to prepare them as a strong force of freedom fighters as and when necessary. Despite the well planned strategy, the British government received intelligence from the reliable elite in their special service and saw

through the pir Shaer's plans. He was arrested and sentenced to death for having risen in revolt against King George, the Sixth. But the British power, even after imposing Martial Law in Sind for a long period could not crush spirit of the Hurs who became heroes of the guerrilla war that they waged, and they continued to fight to the very last when the British left in 1947.

On the political front, Muslims of Sind supported the Muslim League whole heartedly. They considered Quaid-i-Azam Mohammad Ali Jinnah as son of the soil. The Sind provincial Assembly was the first in the British India to pass, the resolution demanding establishment of Pakistan.

1.2. Geographical Description

The Kambar Shahdadkot District lies between 25° 53' and 28° North latitude and 61° 11' and 68° 33' on the right bank of the river Indus and covers an area of 5,053 square miles. It is neighboured by the Upper Sind Frontier District on the north and the Sukkur District, on the east, by the river Indus and on the west and by the territory of His Highness the Khan of Kalat: at the south there is Karachi District (Smyth 2005: 6).

1.2.1. Physical Features.

It may be divided into two parts which are different from each other in characteristics:

1.2.2 The Kohistan, or hill country.

The Kohistan has a range of limestone hills, previously known by locals as Hala, at present generally known as the Khirthar Range. This range occupies whole western boundary of the district, with a maximum width ranging from twelve to fifteen miles. At the south in the Sehwan Taluka these hills approach the Laki hill, so that nearly the whole of the Taluka is hilly. Khirthar Range has many flat valleys in between the ridges and are given different names by the local people. For example, Kakrio, or Kukrio (i.e., broken), Kara (black) or Zarad (yellow), Pinaro (saffron-coloured), and so on. (Larkana District: Socio-political Profile, 2006) The highest ridge of the range forms the boundary between Sindh and Balochistan, having an average height of about 5000 feet. The highest peak, named Kute-ji-kabar (i.e., the Dog's tomb) is 6878 feet above sea level. Eight hundred feet

below it to the north is a plateau known as Daryaro. These hills look black, rugged and barren, but they afford grazing for large groups of sheep and goats (Smyth, (2004 :67).

The valleys are grassy green and are suitable for cultivation when it rains. In the twisting rocky channels of the hills, there are pools sufficient to permanently secure several species of fish. Near the pools ferns, wildflowers and even shady trees are found. Vegetation which requires less water, such as *Salvadora indica*, the leafless Caper, and the small Fan Palm, called Pis (*Chamorops ritchiana*) are available on the hill sides. At lower levels the flood beds are blocked with dams for the purposes of irrigation (Smyth, 2002 :3-4).

1.2.3 The lowlands which lie between the Kohistan and the Indus.

Between the hills and the Indus, the land is shallow, as it is below the level of the Indus and from the base of the hills. Due to this shallowness the rainwater steeply down the hill and the waters of the western Nara find their way to the Manchhar Lake and thereafter by the Aral to the Indus. The soil is rich alluvial deposited by river Indus. The northern part of the district is under the radar of the Indus flood. The Kashnor flood from the Upper Sindh Frontier, the Muhro Mari flood from Shikarpur Taluka, and the Jali flood from Garhi Yasin Taluka, destroy everything in their path. For the last forty years the safety of the area has been increased. Cultivation has developed unobstructed and the district produces crops of rice, wheat and other grains. Babul trees are planted near the canals and roads, but there is little forest. Most part of the lowlands is remarkably fertile. This is especially in the north of the district, which gets water supply from the Ghar Canal, and in the east, between the Western Nara and the Indus. To the west canal irrigation is restricted by the gradual rising of the land in the direction of the hills, this piece of country which is known as the 'Kacha' (the bare and dull). This and the less supply in the Nara combine, to make the Johi Taluka the least productive in the district (Smyth, 2000 :2-3).

1.2.4 Hill

The Khirthar Range has total length of about 150 miles, but of which about 120 are present in this district. A line of hills about two to five miles runs parallel to the Khirthar range, which are geologically quite distinct. Next in importance is the Laki range which begins from the south of the town of Sehwan, runs southwards along the boundary of the District for nearly 35 miles and then enters into the Karachi District. Its total length is about 80 miles and has an average elevation to 1,500 feet above sea level. (Larkana District: Socio-political Profile, 2006) This range is mainly of limestone, but partly of bright colored sandstone. The land between Indus and the Khirthar Range is occupied by nearby ranges of similar but lower hills. The largest is the Badhra Range, which lies west of the valley crossed by the Karachi-Sehwan Road and south of the Manchhar. The Bhit Range, smaller but rising to nearly 3,000 feet, lies west in the Johi Taluka (Smyth, 2003: 3).

1.2.5 Canal

In Kambar Shahdadkot district, the river Indus flows for about 150 miles along the eastern boundary of this district, but its path not constant. The Western Nara, Manchhar Lake and Aral River a loop of the Indus. There are no other rivers in the district, but there are numerous water courses which drain the hills and are known as Nais these are flooded after rainfalls are dried up speedily when the rain end (Smyth, 2001:6).

The most important of them is the Gaj Nai, which can supply the lands below the hills, with water till February in a year of normal rainfall. It is formed by the union of two channels, the more important of which appears to have its origin in the Jhalawan near Kalat, while the other rises in the Khirthar. On arriving at the foot of the hills there are three channels, which of these channel takes the flood, or all three channels take the flood depends upon its force and volume and upon the band (short dams) built to restrain and direct the flow. In any case the surplus water eventually travels southward, until it reaches the Manchhar Lake.

There are other Nais worthy of notice. The Mazarani Nai, when in flood, flows into Warah Taluka and ends in the Hamal lake. At Mazarani about 6 miles within the lower ranges of the hills, the water is stored and a rectangular sheet of water about 250-yards long by 40 yards broad is held up. From here water is carried off to irrigate the nearby lands. Mahseer are to be caught at this band and at all the larger pools of the streams feeding it.

The Khenji Nai is at the extreme north of the district and forms the border between it and the Upper Sind Frontier (Kalhoru 2007: 12). The most important Nai between it and the Mazarani Nai is the Sita Nai which opens out into the Ghaibi Dero Jagir in Kambar Taluka. Dilan Nai. This is formed of three smaller Nais which debouch on the gorge of Shah Gordro in Mehar Taluka. Dhand near Garkan in Mehar Taluka. Water is found at certain places in the higher reaches of this Nai throughout the year. Nearly 5,000 acres of land can be cultivated from the flood water of the Nai in a year of heavy rainfall Safari Nai is a shorter Nai, can do much damage when it comes down in flood. Its water flows into the Salari Dhand near Khairpur. The Nali Nai is important Nai in Johi Taluka. Except for the Nai Gaj all the Nais in this taluka flow into the Manchhar Lake. Crocodiles are found in some of the pools of the Nai Gaj and the Sehwan Nai. No crops are grown from the water derived of Nai Naing and Nai Bandhi, except little wheat (Smyth, 2002: 4-6).

1.2.6 Climate

The climate of Kambar Shahdadkot district is the severest after the Upper Sind Frontier. The heat of summer months is little affected by cool breezes coming from the river at night, while the canal helps only by adding moisture to the heat. This provides an environment for mosquitoes to grow, which must be an element of the climate.

Dust storms, and severe hot winds come during the "chaliho", forty days starting from the 10th Jeth (local month of Sindh), i.e., May 15th. Sehwan, surrounded by high hills, is worst affected, but available statistics comes from Kambar Shahdadkot city, and from these it appears that the temperature in May ranges from a minimum of 20° Celsius and maximum of 53° Celsius. The cold

season, which begins in November, the maximum temperature is about 37° Celsius and the minimum about 6° Celsius. In January temperatures fall to 28° maximum and -1° Celsius minimum (Kalhoro 2007 :77).

Kambar Shahdadkot district is the monsoon rain affected area, so it receives nice amount of rain annually. The mean rainfall is about 80 mm. The maximum recorded one-day rain was 181 mm in 1997, but the average highest collective monsoon rain season came in 1994 when it received 510 mm. The distribution of rain in the district is uniform. But the areas near the river receive a little more than those to the north-west (Smyth, 2000:3-9).

1.2.7 Permanent Tribe

The percentage of non-Muslims in the District are small. Among Muslims two tribes of Baloch, the Rind and Chandio, are in sufficient numbers. The old name of Kambar Shahdadkot was Chandko (Chanduka) given by Chandios. Brahuīs who are in no other district except Karachi are also present here. More than one-third of the whole Muslim population have a lineage claim to the Samaas (Kalhoro 2007:63). The Chandios are the most prominent Baluch tribe of the district. The Chandio Nawab are the first amongst the Jagirdars and Zamindars resident of Sindh. The Rinds are found in the Sehwan Division. There is only one prominent family of Syeds in the district, the Lakiari Syeds, who have the ownership of the shrine of Lal Shahbaz at Sehwan. The family however lives in the Karachi a short distance from the border of Kambar Shahdadkot district (Smyth, 2001: 11-12).

1.2.8 Agricultural Irrigation

The Kambar Shahdadkot division is divided into three talukas Kambar Shahdadkot, Kambar and Kambar Shahdadkot -may be divided into two parts, one which is between the river Indus and the protective bunds, and the other which is on the further side of these bunds. Rabi crops, and especially wheat, are grown on most part. The latter is one of the best cultivated land of Sindh. The

cultivation is entirely by the Ghar canal and the Western Nara. Rice is the predominant crop in this region.

Kambar - one of the most fertile Talukas of Sindh. Contrasts in the soil are of unique character. To the west of Kambar city, is a widespread area of salt land, not good for cultivation. The western part of the Taluka is hilly and depends on hill streams and rain for its water supply. The remaining area of the Taluka is the best rice land and have a special status for the quality of rice it produces. The water supply comes from the Ghar canal (Kalhor 2007 :34).

Lttbdarya - it is irrigated by the Western Nara. This Taluka is not so fertile as Kambar Shahdadkot and Kambar, but it produces very good quality of crops. Wheat and other rabi crops are cultivated. Trees grow very well Neem, Siriah and Babultrees are the finest in this area. Also, Mango gardens are numerous in number in this is Taluka than anywhere else in the district (Smyth, 2005:21).

The Ratodero Division consists of the Ratodero and Mirokhan Talukas. Ratodero -the land is watered by Ghar and Sukkur canals and their branches. The most fertile area is between Naodero and Ratodero.

Mirokhan - also irrigated by the Sukkur canal and Ghar canal. Large portions are uncultivated. The area is sparingly inhabited, and the villages are scattered (Larkana District: Socio-political Profile, 2006:5).

The Mehar Division consists of Mehar, Kakar and Warah Talukas. Mehar - land between the Indus and the Kohistan hills. The portion between the river and the Nara, supports dry crops. The area is provided water from the Western Nara and Pritchard Canals for irrigation (Smyth, 2005 :13-18).

1.2.9 Archaeological Sites

Kambar Shahdadkot district is famous for archaeological sites. Mohenjo Daro is situated on 25-28 minutes of drive from Kambar Shahdadkot and has a historical significance of Indus Valley civilization. This site is a huge attraction for tourists from all over the world. Another archaeological site in Kambar Shahdadkot is Jhukar Jo Daro which is also a main source of attraction for tourists. Apart from archaeological sites there are a number of religious sites and famous markets such as Allah Wari Masjid, Resham Gali, **Sonarki** market, Machhi (Fish) Market and Khatan (Pickle) Market. (Larkana District: Socio-political Profile, 2006:21).

Chapter 2

Art and Architecture Tombs of Chnadio Tribe

Chandio tribe is an ancient tribe of Sindh. Originally the inhabitant of Baluchistan later moved to Sindh and other parts of Punjab most notably Southern Punjab. There are various lineages of Chandio namely Marphanis, Husnanis, Goganis, Mirwanis, Rotis and Mondranis (Kalhoro 2007 :12).

Chandio tribe played a very significant role in the history of Sindh. they were famous for their gallantry, courage and swordsmanship, and popularly known as the warrior tribe. They always protected western Sindh from invaders and held very important positions during the rule of various dynasties. They also had their own standing army, which, in the time of crisis, fought side-by-side with the army of the ruling class against the invaders. They also established their independent territory called Chandkia, which ran parallel with Khirthar up to Sehwan extending even into Khanote in Dadu District, in the west. and in the east, it included four talukas of Larkana where they were predominantly concerned and still hold major portion of each talukas.

2.1. Notable Chandios

1) Mondar Khan Chandio

Mondar Khan Chandio, was a fighter of Kalhora anny. Related to Husnanis group of Chandio lineage. The historic stories of Mondar Khan Chandio are still remembered in the folklores. Died in the battle of Gerelo. A necropolis was named after him and contains several graves of those who died in the Battle of Gerello. His descendants are known as Mondranis, mostly live in the Kambar Tehsil of Kamber Shahdadkot district (Bunting, 1980: 9).

2) Bago Khan Chandio.

He was a soldier of Mian Nasir Muhammad Kalhoro. His tomb is located in the Khairpur Nathan Shah Tehsil of Dadu District the necropolis of Mian Nasir Muhammad Kalhoro contains many graves of his soldiers who died in various battles fighting against Mughals and their supporters (Hasan 1996:87).

3) Wasai Potra Chandio

Wasaipotra Chandio claim their descent from Shah Wasao Chandio, who was a disciple and a member of advisory council of Mian Nasir Muhammad Kalhoro. Wasaipotra Chandio is buried in Aban Faqir Abro necropolis situated in the Mithi Tehsil of Tharparkur District All graves in this necropolis are in bad condition. Mian Noor Muhammad Kalhoro is believed to have dug wells near the graveyard. The water was used by Kalhora soldiers, travelers and pilgrims (Boivin, 2005: .33).

4) Shah Wasayo Chandio

He was very close to Mian Nasir Muhammad Kalhoro that is why he was given the title of 'Shah'. He belonged to the Mirani lineage of Chandio tribe. He was made head of दौरا (commune), where he gave religious education.

Today his grave lies near Faridabad. One of the takiya (people associated with saintly persons) of Shah Wasayo is located near Shahdadkot. His shrine is look after by Mastoi tribe.

Annual Urs (commemoration) is also held at this shrine. An administrative unit in Shahdadkot is also named after him (Khan 1997:44).

2.2. Islamic Architecture of Tombs in Sub-Continent

The earliest Islamic mausoleum belongs to Qubbat at Sulaibiya in Iraq. The first Muslim tomb on Subcontinent soil is that of Muhammad Harun in Balochistan, erected during the Ghaznavid Empire. But Balochistan was mostly a part of Middle East at that time, which makes the tomb of Sultan Ghauri the earliest Muslim tomb on the heart of Indian soil This was carried on by the coming

Sultans and later influenced the Great Mughals, whose piece of architecture are still praised today (Brown, 1952:55).

Muslims rulers introduced mosques, mausoleum and centers for learning in India. The earliest architecture in India with reference to imperial style can be divided into five phases according to the five Muhammadan Dynasties who ruled over India from 12th to 16th century. These are the following

- I. Slaves (1191-1246)
- II. Khiljis (1290-1320)
- III. Tughlaqs (1320-1413)
- IV. Sayyids (1414-1444)
- V. Lodhis (1451-1557)

Slave dynasty introduced the tombs. Iltutmish built a tomb for his son. He also built his own tomb in his lifetime, which was very impressive. Some scholars also say that this tomb was built by his daughter Razia Sultana. The building is squared and made of red stones. After the tomb of Iltutmish the Indo-Islamic architecture disappears for 60 years during the Slave dynasty. However, in the meanwhile we see the tomb of Balban made by him. The 'House of Balban' ruled over Delhi for a short period of time from 1266 to 1287 CE. The construction of this tomb was a landmark in construction and first time introduced the real Islamic arch in India. It is a stone building faced with red sandstone and has a dome on top. The masonry work along with plaster is rough and not very impressive. (Khan 1997:2-5).

Then comes Khilji Dynasty and ruled from 1290 to 1320 CE. Khiljis erected some new monuments and made extensions to the previous ones. But the most contributions were made by Ala-ud-din Khilji. He made some extensions in Quwat-ul-Islam mosque of Aibak. The monumental building of his period was Alai Darwaza, erected in 1305. He also constructed some mosques,

bridges, water reservoirs and founded some towns. The most remarkable work of Khilji Dynasty was Ukha mosque in Bharatpur state of Rajputana. However, there was no such remarkable development in tombs during the time period of tombs. The tomb of Alauddin Khilji is the only tomb produced by the Khilji Dynasty. But the tomb is now in decay and needs preservation attention. According to the inscription on the tomb of Sufi saint Farid ud Din Ganj-i-Shaker, that it is removed by Alauddin Khilji.

The Khilji s was overthrown by Tughlaqs The Tughlaqs were very impressive and trained builders. They have left their mark on Delhi and on other places of India. Ghais ud din Tughlaq was the founder of the Tughlaq Dynasty, ruled for five years and constructed a new city called Tughlaqabad, which was a fortified city. The masterpiece of Ghais ud din was his tomb which he constructed in his capital. The tomb still exists today along with the ruins of the city. The plan of tomb is pentagonal along with conical bastions at a specific angle. The tomb is built in red sandstone with minimum panels in white marbles. The tomb's interior is single chambered having three arches openings for light the domed ceiling has four arches in the same manner as in Alai Darwaza. The white marble dome was crowned by a finial (Wink, 2002:51).

Muhammad Shah Tughlaq was not much interested in architecture; therefore, his contributions are also less. The number of monuments in his 26 years of reign is very less. He only founded some new cities. He also built a dome on the grave of Shaikh Nizamuddin Auliya. Later it was renovated by Firuz Shah, who was the great builder of Tughluq Dynasty. He built many tombs, palaces, mosques and towns. Firuz Shah built many mosques in and around the old Delhi which includes the Kali mosque, Begumpuri mosque and Khirki mosque at Jahanpanah and a mosque at Timurpuri. He constructed many tombs also. One of the most beautiful structures is his own tomb. Three tombs of Tughlaq Dynasty are present in Delhi. One belongs to Firoz Shah, another to his prime minister, and the third was built for a famous Sufi saint Kabirud din Auliya. The tomb of Khan-i-Jahan Tilangani, prime minister of Firoz Shah has octagonal plane. Before this only square

shaped planes were used. The octagonal plane of Tilangani's tomb provided a base for the succeeding Sayyids and Lodhis Dynasties who mostly adopted this model (Lambrick, 1974 :32).

When Slaves and Khilji were building their tombs with stone masonry, exposed brick structures were present and being constructed on the soil of Pakistan. There are many tombs of this style in the provinces of Punjab, Balochistan and Sindh. They are called as 'Naked Brick Tombs ' or 'Exposed Brick Structures'. Some scholars suggest that these tombs date back to Ghaznavids and Ghouris. While some assumes that they were introduced by Ghaznavids. Earliest tomb of this style on the soil of Pakistan belongs to Muhammad bin Haroon, an Arab governor of Makran, at Lasbela. While the second is a mausoleum which belongs to a saint Khalid Walid, in Khaniwal District of Punjab. This tomb was erected by Shahab ud din Ghouri. Later tombs belong to Yousaf Gardezi in Bahawalpur, Bahaud din Zakariya and Shahid Shaheed both in Multan, two tombs in Sukkur, a tomb at Muzafargarh and some tombs in Makran. These tombs are made in exposed brick style or naked brick style but have a variety of patterns and designs.

Then comes the Sayyids and Lodhis. Khizar Khan founded the Sayyids Dynasty, which was short lived only for 30 years. But surprisingly they left many tombs in their short life span. The octagonal style of architecture, taken from Khan-i-Jahan Talangani, was chosen for making royal tombs. Khizar Kahn built his tomb at Khijarabad, a city which is now disappeared completely. During the Sayyids and Lodhis, three types of octagonal tombs were built and are those of Mubarak Sayyid (1434), Muhammad Sayyid (1444) and Sikander Lodhi (1517). The tomb of Sikander Lodhi is made with fine architectural techniques and is well finished. The tomb is enclosed by a wall, having a gate at the southern side and a mosque on the western side. The royal tombs were made with octagonal plane while the nobles and ministers tombs were made with square planes. Seven square tombs are present at the neighborhood of Delhi (Boivin, 2008 :7).

For a small period of rule almost of fifteen years of Suri Dynasty (1540-1555) many monuments were built. Founded by Sher Shah Suri, had a very short span of rule of just five years

(1540-1545). But he had built many monuments in Delhi, Jhelum and Bihar. The tombs of Sher Shah Suri, Hasan Khan Suri and Ibrahim Suri are very impressive and show grace and elegance in their art and architecture (Lari, 1996:6).

The most outstanding work of art and architecture was done during the time period of the Mughals. Rulers, nobles and ministers all had the desire to make good piece of art and architecture. It is to be noted that Mughals built their tombs according to the square plane model. But not always a few structures were also erected in octagonal style. But majority were in square model. Almost all the Mughals great mausoleums like the tombs of Humayun, Akbar and Jahangir were in square plane along with minarets at the corners. But Taj Mahal and the tomb of Abdur Rahim Khan-i- Khanan at Delhi were built in octagonal style. The main centers of Mughals had been Delhi, Lahore and few other centers for the constructions of tombs (Memon, 1994:9).

2.3. Tomb Architecture in Sindh

Many mosques and tombs in were built by Arabs in the early ages of Muslim architecture in Sindh. The remains one of the earliest mosques in Sindh has been recovered from Bhambhore. But no tombs were spotted on the site and the sites like this period. It can be taken that only few parts were excavated which gave only partial information about the site. It may be possible that tombs should also be present along with mosques and public residential buildings. This has yet to confirm with evidences (Bunting, 1980 :32).

Earliest tombs on the land of Sindh have been erected by Ghaznavids and Ghorids. The earliest tombs are in Sukkur and Shakarganj. They are made of Exposed Brick Style or Naked Brick Style. The tombs start a new period of art and architecture in Sindh (Hassan 2003:21).

From fourteenth century we start to see tombs in Makli hill in Thatta. Stone and Brick monuments both are found here. Hamad Jamali made Makli hill a holy place for worship for burials and tombs building. Makli hill is home to many tombs, containing many rulers and slaves in its belly.

The rulers of four dynasties are observed here: Sammas (1350-1524), Arguns (1524-1555), Turkhans (1555-1590) and Mughals (1590-1737). Many tombs of saints are also found in Makli hill (Dani, 1982:45).

The tombs of Samma Dynasty are located on the North Side. The tombs have a square plan. The Samma tombs have a unique feature. They have a canopy or chattri on top of them. This chattri was later adopted and used by many upcoming generations. During the time of Samma Dynasty many innovations were also introduced for the canopy, as this became an identification mark for them. Chcyja or Dripstone was also used on the canopy by the later years. Carved pillar and finial on the Dome were also unique features of the Samma Dynasty.

The Tomb of Darya Khan, son and prime minister of Jam Nizam ud Din Samma, had an enclosure. It is the only tomb of Samma Dynasty on Makli hill which had an enclosure. Fine examples of stone carvings are also present on the enclosure. Inscription is found on the southern door (Lakho, 2006 :47).

The tombs of Jam Nizam ud Din Samma is also an outstanding piece of art and architecture. The tomb is distinctive in its detailed decoration inside, from outside the tomb does not look any important building. Square plan brick tombs with a single dome have been a common feature of Samma Dynasty. But the tomb of Jam NizamudDin Samma was the first in stone. The Sindhi artist and masonry work at the time period of Samma Dynasty was praised by many scholars. The architectural planning of the tombs was also appreciated. Addition of buttress for meharab was seen first time in Sindhi architecture, which was quite common on the Gujrat side. Also, one of the most prominent features of the tomb is its balcony on the west side of tomb. The balcony was inspired from Gujrat, from which many other tombs were also inspired. But the carving and masonry work done with extreme delicacy was the pure talent of the Samma craftsman. (Lashari, 1993:34).

Many brick tombs were also built during Samma period. They have a square plane. Astonishing feature was the transformation from a square chamber to an octagonal one. Some other features were low drum, three to five arches and a stone framed door. Mehrab was also present Tombs were built on low podium. Glazed tiles were not used, which tells that they were not common for the purpose decoration at that time (Brown, 1958 :45).

On the south of Samma tombs cluster on the Makli hill, there are stone and brick tombs of Arghuns and Tarkhans. There are four main features of Arghuns and Tarkhans tombs: 1) tomb enclosure wall, 2) stone carved graves, 3) single dome, 4) canopy or chattris. Canopies are also a feature of Tarkhan tombs. Both octagonal and square shaped canopies are found. Some canopies are also attached with the walls of mosques. The buildings of Tarkhans are very impressive and are made of bricks. These buildings also show Central Asian trait of Tarkhans. A new age of tomb development is seen during this age. Tombs were square in plane and made with bricks but now every tomb was enclosed in a wall. All tombs were made on podium. A mosque was also attached to the tombs on the west side (Bhavnani, 2014:56).

One of the impressive tombs is that of Dewan Shurfa Khan. It was a square tomb with round corner towers along with stone framed doors, having Qur'anic verses on it. The tomb has a circular drum with blue tiles and a dome. This was unique and impressive of using round towers and introduced a new chapter in Sindh's architectural history Circular drum was also an achievement. In the Samma period drums were in octagonal shape, while Tarkhans had both (Majumdar, 1996: 47).

Octagonal brick tombs were also made during the Tarkhans. It was something special as octagonal plane was not common and was used by some rulers of Tarkhan dynasty. The tomb of Sultan Ibrahim was made with octagonal plane model. This introduced a new variety of tombs structure in Sindh. The building of Sultan is surrounded by arched colonnade. This style was later adopted by Mughals who gave it a new touch and given us the tombs which we know today (Boivin, 2008 :42).

Tarkhans has also used brick tomb enclosure, which is first for its kind. Before that stone made enclosure were used. Glazed blue tiles are used intensively, almost every Tarkhan buildings has these tiles (Hassan 2006: 44).

Makli hill also has Mughal period structures. Almost every Mughal governor of 'is buried here. Thatta came under Mughals after Tarkhans during the reign of Akbar. Some structures of Tarkhans were made during the rule of Mughals. The tomb of Isa Khan Tarkhan was built during this period. He was first appointed as the governor of Gujrat and later moved to Thatta. His tomb was made of stone in square plane. The drum for dome is high. Nine graves are situated in the middle of the tomb chamber (Hassan 2003 :12).

The tomb of Mirza Isa Khan Tarkhan II is also of great significance, as it was also made during the Mughal period. The tomb was planed according to the tombs in Gujrat but was made with local stones and with art decoration of Tarkhan period. The monuments of Tarkhans and Sammas are only found in Sindh while Mughals are found in areas other than Sindh (Khan 1997 :14).

2.4. Kalhora Period Tombs and their Special Features

In the plains and deserts the beauty of Kalhora tombs attracts the nearby living people and the passing by tourists and travellers. Massive structures with glazed tiles or plastered dome with white lime adds up to the natural beauty. At some places the tombs stand as a famous point to identify the place. The tombs have given small villages their identity from them. Even in the narrow passageway of the Khirthar Range have some tombs which give some significance to these remote places. The Kalhora art and architecture is mainly represented by mosques, tombs, forts and watch towers (Memnon, 1993: 53).

Most of the Kalhora architecture is razed to ground either by vandalism or by encroachment. From the remains it can be concluded that many monumental buildings of religious and semi-religious nature were constructed besides secular and military buildings. The Kalhoras founded

dozens of new cities. It is obvious that this new town had many buildings have great amount of art and architecture. But unfortunately, only a few of those towns survive today. Therefore, it is difficult to assume which kind of buildings existed in those cities. Some historians mention palaces, residential apartments and other private and public buildings. But it was evident from some buildings that different wooden balconies, cylindrical pillars and arches were a common feature of Kalhora architecture. Due to flawless and marvellous piece of art and architecture in Kalhora period, some scholars give them the title of 'The Mughals of Sindh (Hassan 2006 :22).

Many scholars have written about the art and architecture of Kalhora period, discussing about the tombs, forts and mosques. However, Lundkhwar (1978 p.21) was the first to discuss the Kalhora architecture particularly of tombs. This article also discusses about the Jamia mosque at Khudabad, two forts at Hyderabad and the tomb of Shah Baharo, a general of Mian Noor Muhammad Kalhoro. It was a remarkable effort to document the Kalhora art and architecture, thus providing a base for scholars to carry further research. Researchers continued to research, and their focus was on the cluster of monuments, old towns and capitals of Kalhora period (Hassan 2003 :31).

The monuments which were built under Kalhora period of rule are found throughout the region of Sindh. There were four different types of tombs built under Kalhora rule, square, octagonal and rectangular and oblong (a rectangle with unequal sides). Almost all the tombs of rulers are square with some exceptions. These exceptions were made in octagonal and belong to Mian Nasir Muhammad and Ghulam Nabi, and oblong shapes tombs of Mian Din Muhammad and Mian Muradayab. The square tombs were of Mian Sarfaraz Kalhoro, Mian Noor Muhammad Kalhoro, Mian Ghulam Shah and Mian Yar Muhammad Kalhoro. These structures are huge and had glazed tiles on the exterior and decorative paintings on the interior side (Dani, 1986 :34).

The tombs which were rectangular in shape belonged to noble persons of the Kalhora family and the ministers of their court. Four noble graveyards have been recorded which are in Khudabad Dadu. Muhammadabad and Mian Nasir Muhammad graveyard. Earliest monument of Kalhora

period was a mosque with three domes. The mosque has been damaged a lot and only its remains stand. Earliest surviving monument of Kalhora period is also a mosque with three domes, built by Mian Nasir Muhammad in 1660 (Memon, 1992: 19).

Most notable builders of Kalhora dynasty were Mian Ghulam Shah, Mian Noor Muhammad and Mian Yar Muhammad. These rulers not only built tombs for royal people but also for soldiers and other brave people who fought against Mughals and defended their state and area. In the necropolis of Mian Nasir Muhammad there are 60 structures with domes and 4 mosques. Mian Yar Muhammad, son of Mian Nasir Muhammad, had built 38 tombs in this necropolis. He had also erected his own tomb during his life, which is very beautiful and showcase the architectural talent of Kalhora period. Other tombs are also built by later rulers (Qazi & Durrani, 2012 :18).

Mian Noor Muhammad Kalhoro also a great builder, built many mosques and tombs. He had built some dual dome tombs which were new to that time and it may be the first example of such activity. Tombs were built for noble and for ministers. Most notable tombs which were built by Mian Noor Muhammad belonged to Tajo Leikhi, Gut and Hamida Bibi (both his sisters), Haji Marri and the canopy of Shahdad Faqir Langha.

Mian Ghulam Shah Kalhoro was a great builder, and many recognized him as the greatest builder of Kalhora Dynasty and in Sindh's history. In his sixteen years of reign he constructed many tombs, mosques, cities, forts and many public and administrative buildings. Most notable tombs built by him includes the tombs of Mian Adam Shah, Shah Baharo, Sufi Shah Abdul Latif and many more (Hassan 2006 :48).

Mian Sarfaraz son of Mian Ghulam Shah also built some tombs out of which his fathers', sisters and wives are prominent. Apart from urban centers he had also built some cemeteries in rural centers. Also, some stone carved graves were also built. Some scholars believe that he had made his own tomb in his lifetime while have a view that his tomb was built by his wife (Memon, 1994 :19).

The last ruler of Kalhora Dynasty Mian Abdul Nabi also erected some monuments and tombs. He had made some octagonal tombs and also some vaulted tombs. Few mosques with three domes were also built by him (Talpur, 2002 :22).

It is observed that four architectural development in tombs had taken place during the Kalhora Dynasty. Domes on square and octagonal structures, domed canopies, vaulted tombs and stone carved graves also known as Chaukundis. Stone canopies were first observed in Samma rule and used by Tarkhans and Mughals but Kalhora rulers used them in large numbers. Along with stone canopies, brick canopies were also used by Kalhora rulers. Vaulted tombs were also seen during Kalhora period Before Kalhora period no such thing was observed at Makli hills. So, it can be assumed that it was originated during Kalhora Dynasty (Kalhor 2005:19).

The rulers of Kalhora Dynasty had erected tombs and other monuments like mosques almost in every corner of Sindh. Tombs other than royal tombs were not decorated with glazed tiles but those who were royal had their tombs decorated with glazed tiles. These decorative arts included plants, trees, calligraphy and geometric signs (Kalhor 2005:20).

1.2.10 Plan

The plan in Kalhora period can be divided into three types; square, octagonal and rectangular in shape. The square and octagonal plan tombs were made for noble and rulers, but initially rectangular plan tombs were made for royal women of Kalhora family. Later this was adopted by the rulers (Hasan 1996:45). Square plan tombs were most used one during the Kalhora dynasty with few octagonal ones. Square tombs were initially used by Samma and carried on to the Kalhoras. While first recorded octagonal tomb was that of Shah Rukn-i-Alam in Multan, built by Ghias ud din Tughlaq, who was appointed as a governor by Ala ud-Din Khilji (Kalhor 2000 :4).

Octagonal tomb was present in Makli hills before Kalhora period and was used by Tarkhans and Mughals. Kalhora rulers followed the Tarkhan style tombs as Lodhis and Sayyids had arches on

their tombs. Some octagonal canopies were brick built by Kalhoras which were decorated by beautiful paintings (Bunting, 1980:9).

1.2.11 Platform

There are three types of platforms in Kalhora period; square, octagonal and rectangular. The royal tombs were made on raised platforms. The tomb of Shah Baharo was made on rectangular platform. While the tomb of Mian Nasir Muhammad was made on square platform (Hassan K, 2003:59).

Some rulers used a double platform and erected stone canopies on it, just like the tomb of Shahdad Faqir Langha. For double platforms usually square or rectangular model was used. Some exceptions also existed like in the graveyards of Mian Nasir Muhammad some graves with brick-built canopies had rectangular platforms (Majumdar, 1996 :21).

1.2.12 Entrance Gate

The Kalhora rulers and builders used this architectural technique of their predecessors. On mosques and tombs both were given this architectural feature. However, Kalhora builder added a new feature in this, they added a dome. Dome was almost present on every mosque and tombs entrance gate and was used on other monumental building. The adjacent room of entrance was also treated with care, it was decorated with different plants and animal paintings. one more feature was added it was semi-circle staircase just like in the tomb of Mian Yar Muhammad. These stairs lead to the top of entrance gate. The interior side of domes were sometime given a honeycomb like structure which was complimentary to the whole building (Lakho 1989: 45).

1.2.13 Tombs Enclosure Walls

The royal tombs and the tombs which belonged to nobles and ministers were enclosed inside a wall. Almost every royal tomb of Kalhora family is surrounded inside a wall. Tomb enclosure was

introduced by Altamush for his eldest son. Later on, Ghais ud din Tughlaq tomb was surrounded by a fortress. This feature was later adopted by later rulers and by Kalhoras. The tomb of Mian Ghulam Shah is surrounded by a fortress.

Many scholars believe that it may be first time in the history of Sindh that a tomb is surrounded by a fortress. This was inspired by Ghais ud din Tughlaq tomb inside a fortress in Delhi. Some say this fortress of Mian Ghulam Shah was used as a military post, but no such evidence was observed. This fortress was built to guard the tomb of Mian Ghulam Shah. Mian Nasir Muhammad tomb had the highest wall enclosure, almost 16 feet high. It is only second to the fortress of Mian Ghulam Shah. Another unique feature of Mian Nasir Muhammad's wall enclosure was the sunken panels. Later rulers used this feature of sunken panels on the interior and exterior of the wall (Ghulam2001 :19).

1.2.14 Dome

Dome is an important feature of Kalhora architecture. Variety of domes were used and varied sizes. The royal tombs, almost all had a hemispherical shape dome, with few exceptions. A four-sided dome was also found with stucco ribs to make it more prominent.

During the Mughal period four and even six sided domes are also observed. Later, conical domes are also seen much like that of Mian Nasir Muhammad's tomb. It can be said that the domes in Sindh can be divided into three types conical, hemispherical and four sided (Durrani, 2012 :20).

Mian Nasir Muhammad tomb has conical tomb. It was believed by many people that Mian Nasir Muhammad was a Sufi saint, so he was given a conical dome which is mostly present on Sufi saint's tomb. Later his followers also used this feature on their tombs to show their love and devotion for him.

Another evolution in Kalhora period in dome architecture was having dual or two domes. It was used by Kalhora rulers and their nobles. The tomb of Bago Faqir Chandio in the necropolis of

Mian Nasir Muhammad has two domes. Double dome feature was famous in Central Asia but in South Asia it may have come with Sikandar Lodhi but became famous and prominent in the Mughal period. The tomb of Humayun had dual dome. Later, many public and private buildings of Mughal period had this feature. Soon it was spread to across the Mughal empire extent (Kalhoro 2007:19).

1.2.15 Lantern

The dome of Kalhoro period has many features and one of them is the lanterns. It may have first time used during Kalhoro period. These lanterns are very impressive ornaments for the domes of the buildings. The lanterns can be divided into three types; true lanterns, false lanterns and the imitation of false lanterns. The true lantern has arched openings while the false one has blind arched panelling. The third one only has masonry lines. The lanterns' top is sometimes in the shape of a lotus (Hassan 2006:16).

1.2.16 Drum

The true and false lanterns are octagonal in shape and are present on many tombs. These lanterns add up to the beauty of the domes. The tombs which have more than one dome, each dome is provided with a lantern. The tomb of Mian Noor Muhammad doesn't have a lantern, or it may be stolen (Hasan 1996 :60).

The tomb of Mangho Faqir may have been the first to have this ornamental feature, built by Mian Yar Muhammad. The lantern is absent, but the base of lantern is still present. True lanterns on the tomb of Shah Baharo are very impressive. It has eight arched openings along with glazed tiles. Shah Khair ud Din tomb has a similar kind of lantern. The floral design on both the lanterns are somewhat very similar. The tomb of Shah Khair ud Din was also built during Kalhoro period (Boivin 2008: 17).

The tomb of Jaral Shah also has a true lantern which is octagonal in shape. It was also built during the Kalhora period by Ghulam Shah. The lantern has panels and is fitted with a finial (Hassan 2003 :18).

False lanterns are also present in the domes of on many tombs in the necropolis of Mian Noor Muhammad. The tomb of Sakhi Dilwar Rind has a big lantern. It has a false cupola with false arches. The tomb of Qaim Khan Korai also a similar lantern (Majumdar, 1996:12)

The imitation of false lanterns or the third category of lanterns can be seen in some tombs of the necropolis of Mir Allahyar and Mian Noor Muhammad. The tomb of Ghana Khan has this kind of lantern (Durrani: 2011: 21).

Lanterns were first observed in Central Asia. In India it was first seen on the tomb of Sayyid Mubarak Shah. In India it was a unique and rare feature. Later Kalhora used this feature widely and even popularized it by using this on their tombs and the mosques which were built by them.

1.2.17 Windows with Arches

The building of Kalhora period also have windows with arches or arched windows. These windows have floral, animal and geometrical decorations on them. Present on all sides of building. On the royal tombs these windows are also provided with glazed tiles just like the tomb of Mian Yar Muhammad. These windows are filled with terracotta screens also have different decorations on them (Bunting, 1981:.25).

Arched windows having stone screens was first time used on Jam Nindo tomb. On Makli hills it was first such kind of tomb. During the Kalhora period the arched windows were very common and present at the four sides of wall of the tombs. Even other monumental buildings made by Kalhora rulers also have arched windows (Lakho 1988 23).

1.2.18 Façade Gateway

It is one of the special features of Kalhora architecture. The tomb of Mian Yar Muhammad first used this feature. On Makli hills few tombs have high facade gateway and they also lack ornamental features. The facade gateway of Mian Yar Muhammad's tomb was used by the later rulers (Bunting, 1980: 44).

It is observed that in the early ages the facade gateway was high and elongated such that only the dome was visible from a distant. But later, the size of facade gateway was reduced. Even the noble people and ministers were also given facade gateway like the tomb of Shah Baharo (Hasan 1996 :15).

1.2.19 Corner Kiosks

Corner Kiosks are also a unique feature of Kalhora architecture near the domes. In Sindh, Kalhora ruler were the first to use this feature which was originally inspired from Lodhis. The tomb of Mian Yar Muhammad has the most notable corner kiosks. The kiosks are eight pillared with cupola and finial. Mian Ghulam Shah and Mian Noor Muhammad tomb also have these corner kiosks. However, the kiosks on the tomb of Mian Ghulam Shah lack finial and are not that impressive. Floral patterns can also be seen on these kiosks. Most are now broken (Hassan 2003 :32).

Other noble people and minister tombs also have these kiosks. Some are square while others are octagonal in shape. Most notable kiosks are those of Mir Allahyar's tomb which have square shaped kiosks.

1.2.20 Turrets

Turrets are also an impressive feature of Kalhora period. They are present at the corner of the tomb buildings. Many tombs of rulers of Kalhora dynasty have turrets. Some turrets were even polished with blue tiles. It was first time used on the tomb of Mian Ghulam Shah and was later present on almost every ruler of Kalhora dynasty. Turrets were first used by Mughals and later used

by Kalhora rulers. The turrets of Shah Baharo are the most impressive turrets in Sindh (Lakho 2003 :33).

1.2.21 Ambulatory Gallery

First observed in Central Asia later migrated to Subcontinent. Many tombs of Kalhora rulers were provided with this feature. Only the royal tombs had this feature the noble and ministers were given such feature. It was seen that the rulers of Kalhora period were not only rulers but also religious leaders as Kalhoras claim their descent from Hazrat Abbas, uncle of Holy Prophet (SAW). So, for this purpose and for the veneration of these great leaders an ambulatory gallery was built for the followers and devotees. The architecture of the tomb was designed to have a path of circumambulation (Memon, 1994:60).

1.2.22 Staircase

Steps were present in every tomb and mosque to access the roof. The rulers of Kalhora dynasty along with nobles and ministers tomb were provided with staircase. The tomb of Shah Baharo, Mian Noor Muhammad and Mian Yar Muhammad all have staircase (Durrani, 2012:13).

1.2.23 Marks of Mason

A unique feature on the tombs of Kalhora period tombs were the symbols and marks of the masons. A large of sign and marks are present on the tomb of Kalhora rulers. It can be assumed that every worker working on the tomb had engraved his mark on the tomb to associate themselves with the ruler of that time. Most sign and symbols are present on the flagstone of the tombs. In some cases, symbols and marks are present on the arches of tombs. Some tombs have 8 marks while others have up to 100 marks. (Kalhor 2005:32).

1.2.24 Stone Railing

Stone railing around the graves are another feature of the Kalhora tomb architecture. These railings are made of sandstone. The mother's grave of Mian Nasir Muhammad was the first of the Kalhora tombs to have a stone railing. These railings are supported by pillars at intervals.

The tomb of Mian Nasir Muhammad has two stone railings. The stone railings are decorated with geometrical and floral symbols. Also supported by pillars at intervals. First railing is present on the platform while the other is around the cenotaph. The railings have openings at southern side. Swastika sign is also present on the pillars supporting the railings. Few other tombs belonging to the Kalhora family have this swastika sign but the sign on Mian Nasir Muhammad mother are quite impressive.

Swastika sign was used only as a piece of decoration. The tombs of nobles and ministers of Kalhora dynasty also have swastika signs. The swastika signs are present on the pillars, arches, domes and on the mehrabs. Some buildings made by Tarkhans also have swastika signs on them. Some shafts have interlacing swastika signs depicted upon them.

Samma, Arguns, Tarkhans, Mughals and Kalhora all have some monumental building having swastika sign. Swastika sign has attracted numerous artists for many of years. On brick buildings we also see this sign.

The railings of Mian Ghulam Shah are very noticeable. The designs are very clean and impressive, made with buff sandstone. Some stone canopies also have railings around them, and few even have double railings. The stone railings of most tombs are damaged and needs treatment. Double stone railing most probably arrived in the Kalhora period (Hassan 1996 :44).

Stone railing was later used by Jokhias and Kalmatis in Chaukhandi tombs. Some tombs may even have marble railing apart from stone and brick the tomb of Mian Ghulam Shah is reported to have one marble railing which was destroyed when the dome of the tomb fall to the ground.

1.2.25 Nook Shaft

In Subcontinent it was first noticed in Alai Darwaza at Delhi. Later Kalhoras were the first to introduce this feature in Sindh. The tomb of Mian Nasir Muhammad's mother was the first to have nook-shaft in Sindh. Stone nook-shaft was present at the four corners of the tomb. The tombs of the wives of Mian Nasir Muhammad also had nook-shafts. The tomb of Ghulam Shah Kalhoro has marble shafts which are very impressive. The platform and tombstone both have marble shafts (Kalhoro 2008:10).

1.2.26 Cusped Arches

Kalhora rulers were the one who used this feature in many of their buildings. The tombs of ministers and nobles also had this feature. The gates of monumental buildings and fortress were also provided with this feature. This ornamental feature adds up to the beauty of the building (Bunting, 1979: 25).

1.2.27 Attached Pillars

Few tombs built during Kalhora period have round pillars. These pillars are found in the tomb of Rajo Leikhi in Hyderabad and in some other tombs. Several tombs were made having this feature but only few still stand today. These pillars rise from the thickness of the walls (Kalhoro 2009:55).

1.2.28 Four Arched Entrance

This kind of tombs were made popular by Kalhora rulers. First appeared on the Sassanian fire temples later adopted by Central Asians. The Samma artist use this style and made few buildings having this style. Kalhora artist were the ones who made it famous and built many tombs with this feature like the tombs of Ramin Faqir Khoso (Hassan 2006:7).

1.2.29 Mehrab

The royal tombs have a distinctive feature of having a mehrab on the western side. The tomb of Khalid Waleed is the earliest to have this feature in Subcontinent. The mehrab is perforated in the wall with a half dome. The interior side of mehrab is mostly decorated with Quranic verses and with different animal, floral and geometrical motifs. .

Mehrab are also seen on the tombs and monumental buildings of Samma, Arguns, Tarkhans and Mughals. Mehrab is a place to offer prayers, tombs were given such a feature so that the devotees and followers could pray for their loved ones. Sometimes rather constructing a mosque, a hall with mehrab was given to the tombs of rulers and other noble persons, which served the purpose of worship and praying (Dani, 1982:54).

The mehrab of Mian Noor Muhammad's tomb is decorated with blue, green and brown coloured tiles, which makes it very impressive. The tomb of Mian Ghulam Shah has a painted mehrab along with a marble nook-shaft (Khan 2003:33).

1.2.30 Kashi Tiles

It has recorded that, information provided by historians on artwork, materials, production techniques, color making and design formation are very limited or not enough to cover all these stages of art and craft. In Sindh most of the artwork is done on ceramic tiles and this type of art is known as Kashikari in local language. In Sindh, it is believed that the word Kashikari and the technique came from Persia, during Sultanate period. Kashikari is divided into two types; Kashi paint tiles, and Mosaic tiles (Brown, 1955:38).

Different cultures and countries have different terminologies for glazed tile making and names for every raw material are also different. In Sindh, glazed ceramic tiles are known as Kashi-a-fi Sir. Clay is the main ingredient in making these tiles. In Sindh, natural red clay is mostly used for this ingenious purpose. Various sizes and shapes of clay are made, after that they are placed under open sky. Now different motifs and art craft work is done with the help of tracing paper. The desired

design is carved on the tiles with brushes and small pointer like sticks. In the end the tiles are transferred into the kiln where it is burnt down at a high temperature. It is noted that blue colour is abundantly used in tile, pottery and vases all over Sindh. Therefore, a new type of class has been made for these blue tiles, pottery and vases. (Hasan 2001:10).

1.2.31 Mosaic Tiles

Mosaic tiles are made from a different method from Kashi tiles. In the manufacturing process, different coloured tiles are made and put into the kiln for baking. After baking, Kashigari designs are cut from paper and pasted on the tiles. Then the motifs are made up with fragmented pieces, which are joined together to make the mosaic. This method is used by almost every craftsman which makes Mosaic tiles. In Sindh the craftsman makes mosaic tiles in

a little bit different way and with a different name called rezo kasha. red and blue are the main colours of rezo kashi but later on yellow and green colours were added in the mix and can be seen on many monuments in Sindh (Haider1990:77).

1.2.32 Arab Development in Mosaic Tiles

Islam has given a lifestyle and dimension to the people of Arabia. In this changing environment the decorative values on buildings and monuments were also changed. Floral and geometrical shapes along with Quranic verses began to be used on the walls of mosques and monumental buildings. Earliest example of Kashikari on mosaic tiles appears on Masjid e Nabvi in 680 CE by Caliph Waleed Bin Abdul Malik. Masjid e Umayyad, also erected in the same time period, had mosaic work and fortunately original works remain today. Kashikari had become a major part of today Islamic architecture. The Islamic ideology was represented in art and architecture. As time passed the techniques and methods for decorating monumental and religious buildings improved. The use of glazes tiles, colors and different designs were implemented on pottery. Kashi

art gain a lot of popularity over the years and had become an essential part of architecture. Kashikari tile work with Islamic ideology can be seen from Morocco to India (Chaghatai, 1975: 39).

1.2.33 Glazed Tiles in Central Asia

The empire of Tamerlane was extended to a vast majority of populated areas. In that period many buildings were made. Many skilled artisans, like artists and craftsman were appointed from Iran, Iraq, India, Turkey and Azerbaijan. This led to the intermingling of ideas and we see different masterpiece of art and crafts in different places. Most importantly, nearly every building had some of mosaic work on them. In Central Asia, monumental buildings represented the power of ruler. In that case, monumental buildings were constructed with marvelous decorative art. Even domes with blue Kashikari tiles were made (Chuvin & Degeorge, 2001:18).

1.2.34 Mosaic Tiles in Lahore

Lahore city is one of the biggest cities, having Kashi tiles mosaic work. Lahore has several buildings with Kashi tile work and during the Mughal period, the Kashi tile work of Lahore craftsman was known as 'Lahore Kashi '. It was the Mughal period which supported and recognized the crafts work of Lahore. The best recognized example of Kashi work in Lahore is Masjid Wazir Kha, built in 1643 CE. The original work of Wazir Khan Mosque is still preserved today to observe the minute perfection of Kashi mosaic tile work. Mosque of Dai 'Anga is also an example of Kashi tile work, which was built in 1641 CE. The tomb of Asif Khan is decorated with square, triangular and rectangular glazed tiles. Chauburji, another building on the Multan road, has polychrome Kashi tiles with floral decoration (Vogel, 1920:19).

The polychrome color scheme came later in Lahore Kashi tile work and blue, green, yellow, white, red and black colours were used. These developments were remarkable also introduced different variations in designs. Later geometrical, floral, calligraphy along with figurative imagery were seen. This advancement divided the mosaic work into two types: representative and non-

representative. The non-representative is found on mosques, sacred buildings and on any other building. The representatives were found on private buildings and were used by emperors to show their period of reign in visual language with the help of Kashi mosaic tiles (Chuvin & Degeorge, 2000:7).

1.2.35 Kashi Art in Uch Sharif and Multan

Uch Sharif and Multan are two historical places of Subcontinent Uch Sharif contain many historically important tombs of religious figures. Multan is known as the 'city of saints', because it has large number of shrines and tombs. The tombs in Uch and Multan are decorated with glazed tile works. The ceramic tiles of Shah Sadan tomb are decorated and covered with blue glaze; it is also the earliest tomb in this region with such decorative patterns. The tomb of Shah Yusuf Gardezi is simple cubic building in Multan, built after his death in 1152 CE. The tiles are painted with cobalt and turquoise blue on white ground. (Nath, 1988) The tombs of Baha at Din Zakariya, Shadna Shahid, and Shams-a/ Din Tabrizi all are decorated with blue mosaic tiles. Diaper glazed tiles are present on the tomb of Bibi Jiwindi at Uch Sharif. In fourteenth century, the Kashikari was done at a big level for the construction of religious buildings as well as for the memorial buildings for the state's ruler. In Multan and its neighbouring areas painted Kashi tiles are seen, while in Lahore, Delhi and Agra Kashi tile mosaic work are observed. Earliest example of glazed work in Multan is noted at the tomb of Shah Yusuf Gardezi, while the finest piece of tile work is observed at the tomb of ShahRukn-e-Atam, built by Ghiyath at-Din Tughluq (Khan 1983:32).

1.2.36 Kashikari in Sindh

Blue color is the earliest tradition in Sindh. It has been used on pottery, monumental and religious buildings. The origin of Kashi can be linked to the Indus Valley Civilization, by the Kunbhar or craftsman of that period. The Kunbhar made terracotta vases, plates, bowls, bricks and tiles from the soil taken from river's bed. Finally, glazes were used for shining purpose. Thus, the

tradition of decoration can be traced back to Indus Valley i.e. Moenjo-Daro (Bukhari, 2006:18). As time passed, the art of Kashikari reached new heights and gained more popularity. The walls of stupa at Moen-jo-Daro are decorated, which suggests that the art in Sindh is as old as 3rd or 4th century CE. Later with the arrival of Islam and conquest of Sindh, a paradigm shift is observed in the style of art and crafts work. Also, with time, the artisans of Sindh got influenced with the ruler of that time. During the Mamluk sultanate, Khiljis and Tughlaqs, Turkish and Iranian motifs are observed. While in the case of Sayyids and Lodhis period of rule, Central Asian art prevailed. In the time of Mughal rule, floral and calligraphy art reached new height. Surface decoration of buildings and monuments has always attracted the visual aspect of Sindh people and became a part of their social and cultural element. The decoration was applied not only to buildings but also on textile, pottery, wood works and even on animals. During the different periods of history, little change is observed in art and styling techniques and methods. Before Muslims conquest of Sindh, the aesthetical work was different but after that Islamic ideology prevailed. The buildings built by Muslim rulers throughout the world have some common features but differ due to the cultural effects. Just like this the architectural features in Sindh also differs from other areas of Subcontinent. (Hasan, *The Islamic Architectural Heritage of Pakistan*, 2001) By the time of Kalhora period we see different type of floral and geometrical decorations. The tomb of Shah Abdul Latif Bhitai is the most impressive one. It is decorated with floral, geometrical and calligraphy designs through Kashikari art many other monuments are made with this style of art and design. The art, craft and architecture is distinctive due to the presence of Islamic features. Through various years of advancement, visual recognition and relation with social and cultural elements, the art of Kashikari has become an indigenous part of Sindh art and architecture. (Bukhari, 2006).

1.2.37 Thatta

Thatta is a historical city of Sindh. It has been capital for lower Sindh in 14th century. Thatta was an important port on river Indus during the time period of Alexander. Later ruled by Mauryan,

Parthians, Sassanians and Hindu Shahi's. Muslim conquest of Sindh came in 8th century and Thatta came under Muslim influence until British took control over it in 19th century in East India company had also started a trading post in Thatta. Dabir mosque at Thatta is the earliest mosque in Sindh with tile work, built by a descendent of Genghis Khan, served as a Jamia mosque until the Shahjahan mosque was built. Before Dabgir mosque, no example of Kashikari is found in Sindh. The mosque has three domes aligned in horizontal manner as the center one is bigger than the others. At the facade there are three arches decorated with glazed tiles. Plinth of the walls is made with sandstone. Small windows are also present for ventilation and light. Currently, the mosque is damage and not in useable condition. In Thatta, earliest example of Kashikari is found, so it is assumed that Kashikari in Sindh started at Thatta. Tombs at Makli hill are found with tile work. Small graves have less refined work but the work on monuments is highly organized. The craft work, color filling, designs and aesthetical work shows the quality of skilled work by craftsman. People started to apply the art Kashikari on pottery in later ages (Nadeem, 2000:42).

1.2.37 Nasarpur

Nasarpur, also an old city and was capital of Kalhora dynasty in 14th century. Situated on the banks of river Indus, known for its cultural importance. Crafts work, textile, woodwork and Kashikari style of art are mostly means of commercial source. In recent times, Kashikari School of art is dying and the Kashikari craft workers are suffering from this effect. In the past, many families adopted Kashikari as a profession, nowadays only few families had retained those skills and crafts work. After partition it is noted that no such impressive contribution is given to the art of Kashikari (Haider, 1990:10).

1.2.38 Sehwan Sharif

It is also a historic city, located in Jamshoro district, on the banks of river Indus. Also famous for the tomb of Saint Qalandar La! Shahbaz, whose tomb is also decorated with Kashi work of art. Sehwan Shariff is surrounded with mountains, these mountains have lot of raw material of Kashi art.

By far this reason, local people had developed an industry of Kashi art in this area. The crafts person is famous for glazed tiles and glaze toys. Pottery makers also use Kashi art and produce Kashi style pottery. In 1940, the government established a small cottage industry, to boost the Kashi art. This provided many families an opportunity to stabilize themselves. From 1980's this industry has seen a great decline, due to the negligence of government. Now only in few cities this style of art is being practiced with a limited number of craftsmen (Kalhoru 2009 :23).

Chapter 3

Art and Architecture of Tomb Bahmbho Khan Chandio

Mohammad bin Qassim an Arab militant came into Sindh in 712 CE. Subsequently they started to be annexed upper areas of Sindh; until 206 Muslims could not make strong rule in India. It was the time when Muslims became successful to establish political hegemony over the entire India. After that, five dynasties seemed in succession in Delhi and the kings named themselves. Sultans of Delhi, so those dynasties are called 'Delhi Sultanate' as a whole. Their governing people were Turkish or Afghan nations, but culturally Persia had been ruling Central Asia from Iran. Islamic architecture brought to India was Persian Islamic architecture too. Henceforth they are not dead but are living monuments of human endeavour to create beautiful shapes. They are made in accordance with the resources and technological abilities available at the time. Therefore, material resources and engineering skills are the basic factors, which transform social and spiritual needs into aesthetically pleasing creations. Through the study of architecture, we can understand the role of man and his society behind all these noble creations. Muslim architecture of the North West Pakistan encompasses various buildings, which are associated with different phases of history and may be divided into two broad groups: (a) Religious and (b) Secular Buildings. The religious buildings may be further divided into two subgroups: (i) Mosques and (ii) Tombs.

The decorative media employed in the tombs mainly comprised paintings, glazed tiles, calligraphy, lacquer work, glass work, stucco and brickwork. Of these the first three occur throughout whereas the last four are confined to the latest structures erected during the British period. The most popular medium of the first three was painting. Its use was confined to the inside of the grave chamber in the form of murals, which technically may be described as tempera paintings. No frescoes paintings done rapidly in water color on wet plaster on a wall or ceiling, so that the colors penetrate the plaster and became fixed as it dries are reported. This abundant use of the

medium brings us face to face with the question is the use of paintings in such religious buildings admissible under Islamic law.

3.1. Architectural Features

The tomb of Bhambho Khan Chandio is rectangular in plan, covering an area of 195 sq. ft, the said tomb is built on three feet of embankment. Tomb has a height of twenty feet (excluding dome). (Fig. 1)

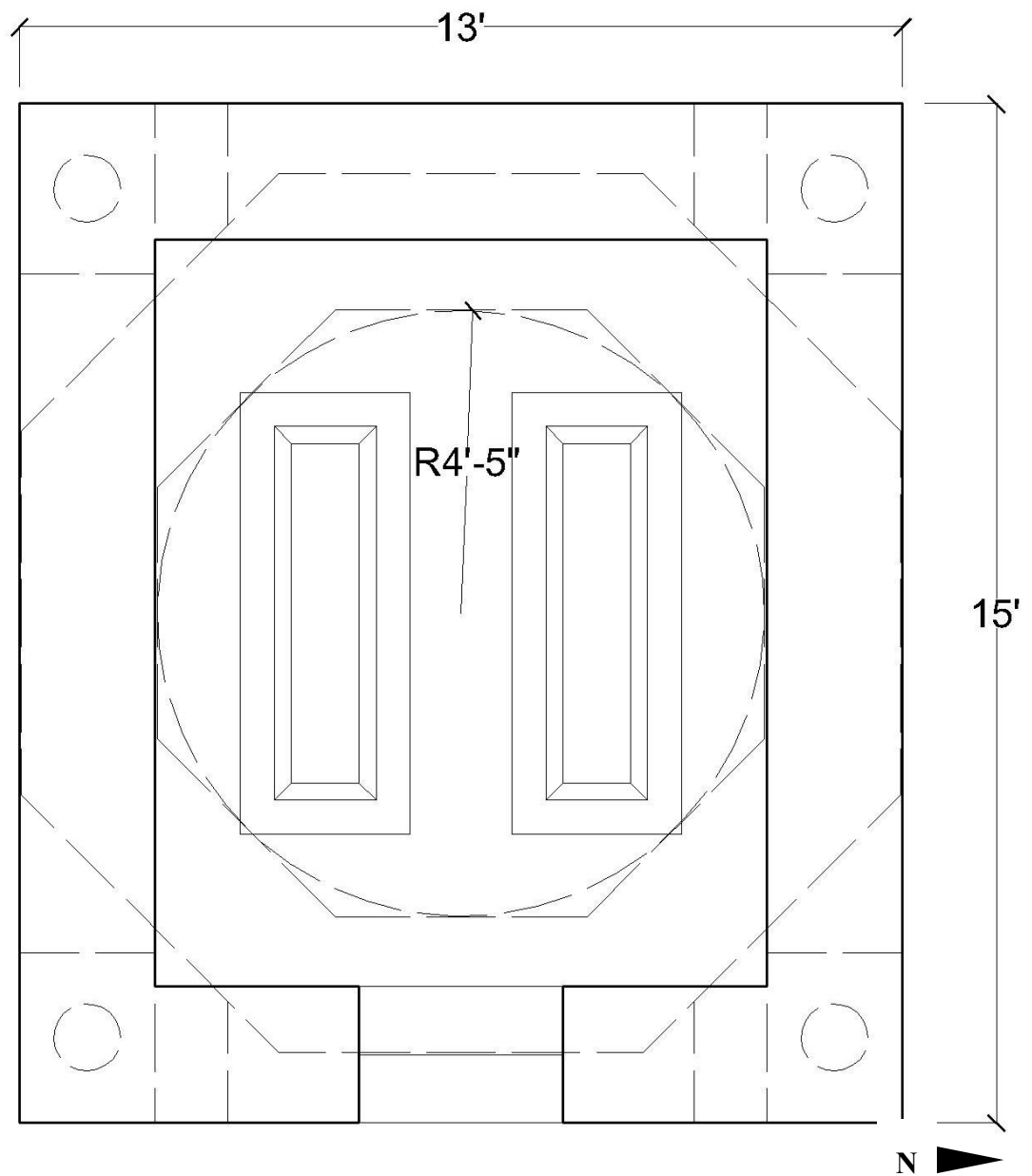


Figure 1: Layout of the Tomb (drawing by Researcher)

3.2. Masonry

The tomb has brick masonry, bricks are covered with plaster.

3.3. Recessed Exterior

The tomb has recessed exterior. The niches on the exterior walls were made for the sole purpose of decoration. Niches found in the top two rows are smaller in size than the niches of bottom rows.

Tomb's upper most part which is topped by a horizontal row of rectangular panels decorated as gul-e nau designs. This rectangular chamber, at a height of thirteen feet, is in its turn topped by vaulted roof of curved beams and rafters, with a decorated with plaster. Lined pattern on its borders makes it clearly distinctive with reference to its horizons.

3.4. Dome

On the top of the walls dome is constructed with its octagonal base. Each side has two-dimensional base which connects to four sides to make it octagonal. Four cupolas on each corner are found. Where circular dome starts right their small arches are affixed for decoration, they have height of one foot.

The top of the dome shows inverted lotus in relief with the pinnacle having metallic crescent. The lotus is a common feature of the Muslim buildings, but it is rooted in the pre-Muslim architecture and may be noticed in numerous Buddhist and Hindu monuments. Lotus symbolizes life, while the finial stick at the top is considered as the akasalinga an element used in Hindu temples.

The squinches and intermediate arches in the phase of transition are decorated by rectangular sunk panels with small pointed arches. These are separated from each other by elongated narrow arches in relief, while empty spaces within the squinch arches are covered with a series of pointed arches.

3.5. Gothic Arches

Entrance of the tomb is from southern side which is 1.5 feet elevated from the surface it has the height of Gothic arch is 2 feet. The width of the entrance is 4 feet, stairs are formed two steps are properly made. To reach the ground level of tomb where graves are present is right above third step.

southern side of tomb has an entrance to which architectural decoration slightly varies. It also recessed six from right side. Two of them are right above the door. On topmost there is recessed of arch semi arch shape, with representation of squinch inverted like Misri Khan Chandio Tomb.

3.6. Artistic Features

While writing on the philosophy of art and its representation in Islamic religious buildings is categorized in two groups, first one is mosques and second is tombs. However; both types do not contain any fauna representation in nearly two centuries. After that gradually floral decoration appeared with little diffusion of Hindu style. It is believed to be in Islam there is restriction of such art more specifically fauna representation. That is the solid reason behind the absence of such depiction. Instead, the art which was vastly revered by the Muslims themselves was that of calligraphy and floral decoration in polychrome and in verity of writing styles and design (Khan, Rahman, & Basit, 2015:34).

3.7 Floral Design

The Bhambho Khan Chandio tomb has the floral decoration on the walls as well as inside the dome. Floral adornment and geometric designs have been represented brilliantly with artistic approach. Arabesque, floral arabesque, floral scroll, trees, plants, leaves and traditional representation of floral designs. Polychromatic colors have been applied. Brown, yellow, white, blue, orange colours are prominent colors.

3.8 Hawaiian Flowers Inner

Inner most line compact with Hawaiian flowers with blue color are present its four petals Blackeyed Susan Vine is the most frequently present with ranging from tetra to hexagonal formation.

3.9 Balladona

The flower which is depicted in second stage of centre part. Inner core of that follower is diffused with the petals of Plumbago.

Decoration of round lily flowers enclose lines are creating marvellous scene; visible from quite distance having white theme, middle line section tented with blue coloured. Where its complete dented border design is found filled with brown colour. The tip the dented pattern is adorned with tulip, space between two dented is filled with rose flower.

Onion fragment of dome from its interior is totally fresco decoration with the flowers Moth Mullein, Impatiens, Hibiscus, Golden Trumpet, and Fuchsia. Leaf's are randomly associated with flowers. Artist has tried to show natural ecosystem.

3.10 Lancet Arches

Inner side of drum is decorated with recessed arches, eighteen arches are made having different size and different floral design. Arabesque, floral arabesque, floral scroll, trees, plants, leaves are adorned masterly. Geometric squares are painted as border decoration in transition area of drum and pendentive.

3.11 Arched Alcove

Internally every side of the tomb chamber has profound arched alcove. Alcoves are design and its outer side has multi foiled arch. In its curved has vegetative decoration. It contains white and golden colors inside the floral motifs.

On its inner part the reare painted ogee arches. Ogee arches also contained variety of lowered combination frose perhaps monocot. Its size 2 feet width and upper is 5 feet.

Berseem clover *Trifolium* leafs are painted in inverted border. These types of clover are found in entire India; however, the natural colour of this clover is green while in this case colour is brown. It also attests the creative skills of artist. It is the art of manufactured imitation flower which looks no difference from natural flowers.

Conclusion

The Bhambho Khan Chandios'' tomb is situated in the vicinity of Kambar Shahdad Kot. It traces out its point source; features of tomb are more like Mughal architecture. When Mughals were ruling over India; their contemporary period of Kalhora reign was on Sindh. Here in Sindh, there are hundreds of monuments built by Kalhora Rulers. The tomb of sovereigns, pastors, governors and holy people with stone cut plinths, block brick work and Kashi surface beautification are the principle highlights of the Kalhora design. Further the wall surfaces of tombs decorated with representation of nature, trees and plants were the main visuals of the ornamentation. Such representations attest that tomb under study was built in 18th century.

The building is in a very bad state of preservation as the roof has collapsed and the sidewall of the grave chamber is exposed to rains and other natural hazards. Black stainshave appeared on walls. Thermal expansion has created serious threat to its integrity. Lower border of tomb has salinity issue. Ground water is raised due to capillary action. It is necessary to protect the building as soon as possible. Front side of tomb is more vulnerable to decay, foot stairs are smashed down. Wiled growth in its enclosure has been raised. Conservation work should take place by authorities which shows the complete negligence. Modern binding materials have been used. Modern brick is used to restore the tomb which is violation of conservation manual.

This tomb is gradually decaying due to natural causes, coupled with negligence from government, the tomb is on the verge of destruction, which will eventually lose its attraction for tourists. This requires proper care and attention from Cultural & Heritage Department of Sindh.

Recommendations

Historic tomb physically connect us with our past, protecting monuments is not just saving the bricks but protecting the layers and layers of information about our ancestors, their style of living and culture .Without protection, the information of our past would be erased, as if our ancestors

never existed. Tomb of Bhambho Khan is deteriorating due to change a climate and chemical presence in the atmosphere. Following recommendation should be followed to protect the site.

1. Concern departments should collect the site material from Bhambho Khan and carefully study the material for chemical conservation treatment. The main aim should be the study of material deterioration process and basic studies of intervention technologies and diagnostic technologies.

2. Train the workers in the field to gain expertise on the way to improve and stabilize the brick structures by maintaining their looks. To give additional strength to the structures to undo the harms done by pollution, acid rains and other chemicals. Improve the foundation properly to make them natural- disasters resistant.

3. Contemporary awareness program should be arranged by the concern department and institution to spread awareness about the tombs. Its preservation and process of their preservation among citizen in general and students in pecific, because people around Pakistan are unaware of most of historical monuments.

4. Before authorizing name to monument, a detail research should be done through each historical source to avoid confusion.

5. In order to restrict local vandalism, enough measures are required. This can be done through advocacy campaigns, mass media programmes to sensitize local people. The concern department should be engaged in proper administration of the tomb. The example can be taken from Agha Khan Development Network which takes care of historical buildings in Gilgit Baltistan

6. Capacity building of government officials is required in this regard. Donor agencies such as UNICEF and AKDN can be engaged for this purpose

7. Concern department should seek funding for maintenance and renovation of this tomb.

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Glossary of terms

Alcove – In architecture, an alcove is a small recessed section of a room or an arched opening. The section is partially enclosed by such vertical elements as walls, pillars and balustrades.

Arabesque - Style of decoration, these design usually were composed of either twining or sinuous scrolls of branches and leaves or ornate lines abstracted from such natural forms.

Arch – A curved symmetrical structure spanning an opening and typically supporting the weight of a bridge, roof or wall above it.

Blind arch – A blind arch is an arch found in the wall of a building that has been infilled with solid construction and so cannot serve as a passageway, door or window.

Canopy – A projecting roof structure that shelters an entrance.

Ceiling – The upper interior surface of a room or other similar compartment.

Ceramic – made of clay and permanently hardened by heat.

Chamber – A large room used for formal or public events.

Cupola – A small structure projecting above a roof that provides ventilation and can serve as a “look-out.”

Cusped arch – A trefoil arch or three foiled cusped arche is an arch incorporating the shape or outline of a trefoil, three overlapping rings. It has been widely used for its symbolic significance in Christian architecture.

Dome – A rounded vault forming the roof of a building or structure, typically with a circular base.

Drum – A percussion instrument sounded by being struck with sticks or the hands typically cylindrical, barrel shaped, with a taut membrane over one or both ends.

Façade – The exterior faces of a building often used to refer to the wall in which the building entry is located.

Fauna - The animals of a region, habitat, or geological period.

Flora – The plant of a region, habitat, or geological period.

Fresco – is a technique of mural painting executed upon freshly laid or wet lime plaster.

Glazed Tile – After the ceramic tiles are fired, a thin coat of liquefied glass is applied over the top surface. The glass is what makes glazed tiles so highly moisture and stain resistant and what gives them their colour. (Glazed window or door frame or similar structure fitted with panes of glass.)

Gothic arch – A pointed arch; usually has a joint (instead of a keystone) at the apex. Gothic arch like a lance.

Kashi tile – Ceramic architectural decoration.

Mehrab – The mihrab is semi-circular nich in the wall of a mosque that indicates the qibla; that is, the direction of the Kaaba in Mecca and hence the direction that Muslims should face when praying. The wall in which a mihrab appears is thus the “qibla wall”.

Minarets – A slender tower, typically part of a mosque, with a balcony from which a muezzin calls Muslims to prayer.

Motif – A theme or predominant feature of a design.

Mural painting – A painting or other work of art executed directly on a wall ceiling or other permanent surface.

Niche – A shallow recess, especially one in a wall to display a statue or other ornament.

Ogee arch – A molding with an S-shaped cross section used on top of a baseboard or other structure.

Panel – A flat or curved component, typically rectangular, that forms or is it surface of a door, wall or ceiling.

Pendentive – A curved triangle of vaulting formed by the intersection of a dome with its supporting arches.

Pillars – A tall vertical structure of stone, wood, or metal used as a support for a building, or as an ornament or monument.

Pinnacle – an upright architectural member generally ending in a small spire and used especially in Gothic construction to give weight especially to a buttress.

Plaster – A soft mixture of sand and cement and sometimes lime with water for spreading on walls, ceiling or other structure, to form a smooth hard surface when dried.

Plinth – A heavy base supporting a structure, statue or vase.

Pointed arch – An arch with a pointed crown, characteristic of Gothic architecture.

Polychrome – Painted or printed in several colour.

Scroll – A roll of parchment or paper for writing on. Scrolls has a flower.

Semi-circular arch – Is a form of half circle and is a major feature of all Roman architecture.

Squinches – A squinch in architecture is a construction filling in the upper angles of a square room to form a base to receive an octagonal or spherical dome.

Stucco – A fine plaster used for coating wall surfaces or moulding into architectural decoration.

Sunk panel – A panel forming a shallow recess below the face of its framing or other surrounding surface.

Tempera painting – A method of painting with pigments dispersed in an emulsion miscible with water, typically egg yolk. This this method was used mainly on wood panels.

Terracotta – A type of fired clay, typically of a brownish-red colour and unglazed, used as an ornamental building material and in modelling.

Tile – A thin rectangular slab of baked clay or other material used in overlapping rows for covering roofs.

Trifolium leaves – The four-leaf clover is a rare variation of the common three-leaf clover, such clovers bring good luck.

Photographs



Plate I: Kashi Tiles found at Sachal Sarmast Dome



Plate II: Glazed Tile at Sindh Hala



Plate III: Traditional Kashigari on a Mosque Pillar (Source: Dawn.com)

A look at Tomb of Bhambho Khan Chandio



Plate IV: Facade of the Tomb (photo by Researcher)

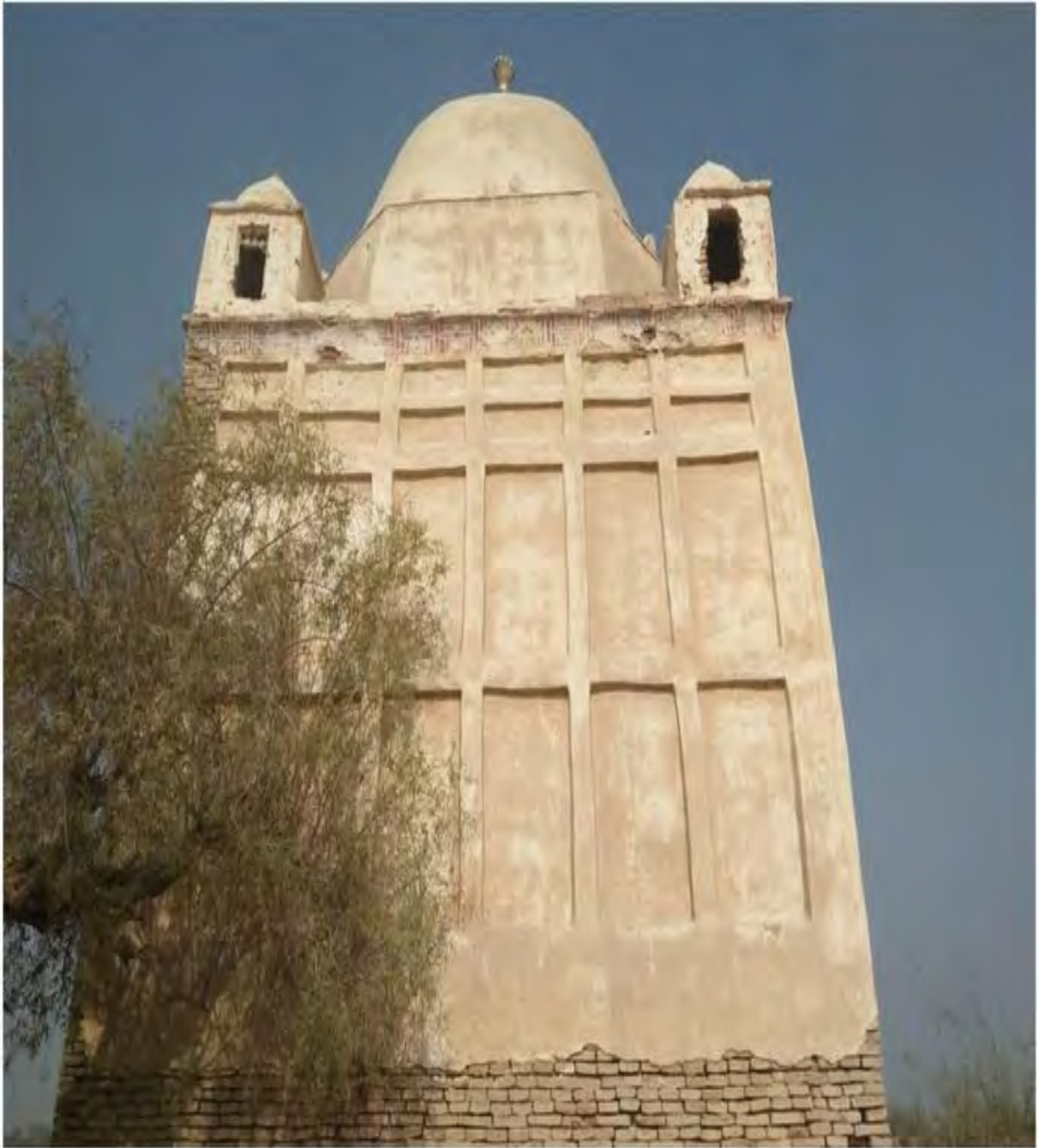


Plate V: Recessed Exterior (photo by Resaercher)

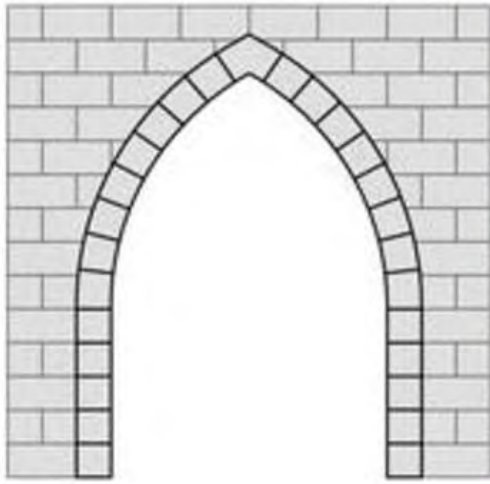


Plate VI: Pointed Arch of Main Entrance (photo by Researcher)



Plate VII: Main Entrance (photo by Researcher)



Plate VIII: Dome of the Tomb (photo by Researcher)



Plate IX: Dome with pinnacle (photo by Researcher)



Plate X: Cupola above the structure (photo by Researcher)



Plate XI: Cupola (photo by Researcher)



Plate XII: Berseem clover leaves (photo by Researcher)



Plate XIII: Painting on Inner Dome (photo by Researcher)



Plate XIV: Inner Dome (photo by Researcher)



Plate XV: Decorated Alcove (photo by Researcher)



Plate XVI: Naked brick masonry border on exterior of the building (photo by researcher)



Plate XVII: Floral motifs found inside the structure (photo by Researcher)