CHAPTER 7
ARCHITECTURE

7.1: Major Buildings; Built during Mughal Era

Sind had an interesting architectural history, reflecting changes in the political power and artistic tradition. These changes depict the influence of the introduction of other regional architectural features on Sindhi building, as a result of Mughal occupation on Sind. The Mughal officials, who came here, and constructed buildings, carried with them the different styles of architecture.

Buildings which were constructed during the Mughal period were mainly categorized into two: (1) Mosques, and (2) Tombs. While the mosques were erected in Rohri, Sukkur and Thatta, the mausoleums were generally confined to graveyard of Makli hills; which according to Alexander Hamilton, “looks like a small town of Tombs; and the tombs in it numbered forty-two.”

1 Alexander Hamilton, vol I, pp. 120-121. “In traveling from Dungbam [situated between Thatta and Lahari Bandar] towards Thatta, about four miles short of the city, on smooth rising ground there are forty two fine large tombs, which from the plain appeared to be a small town. These are the burial places of the Kings of Sindy.”
The buildings are generally made of two types of materials; either they are made of yellow colour sand stone (which was locally available to them), or of the finely backed red bricks being made of best pottery clay. The previous types have carvings on stone for decoration, while the latter have decoration of glazed tiles; which were locally manufactured.²

The Mosques:

In upper Sind, the mosques of Mughal period are present in Rohri and Sukkur. In Rohri, there are two Qāziān mosques, one was built by Amīnuddîn Husaîn in A.H. 1062 (1651-52 A.D), as corroborated by chronogram,³ and is situated near the end of Lansdowne bridge, while the other Qāziān mosque was built by one Muḥammad Umar in A.H. 1114 (1702-1703 A.D.).⁴ Besides this, other mosques which were noted by Henry Cousens during his survey,

² Hala, thirty five miles north of Hyderabad, still manufacture these kind of tiles; though at Nasarpur the tiles were also manufactured (and also in Multan), but the tiles of Hala were the best. Henry Cousens, Antiquities of Sind, p. 113. The Mughals patronized this industry and tiles were exported to different parts of India. Pakistan Journal of Historical Society, 1990, vol XXXIII, part III, p. 252.
³ Henry Cousens, p. 157
⁴ Ibid.

At Sukkur, Mīr Māsam Bhakkarī had built many buildings during the reign of Akbar. He had constructed a mosque which was a ship shape on the top of a hill on the bank of river, with a flight of stone stairs which descended to river for people to perform ablution. Henry Cousens records this mosque having an inscription dated 1597-98 A.D. The inscription also refers to a pleasure house and the garden of Iram. The pleasure house was probably Sītāsār, which had a

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5 East Wick, Dry leaves from Egypt, pp. 43, 44. This mosque has following inscription, “in the time of khilāfat of great Shāh Mohammad Akbar---this building was erected for good purpose by the noble Muḥammad Māsam of Bhakkar, son of Sayyed Safa, for the common benefit of all Musalman --- in 1008 A.H.” Shaikh Farīd Bhakkarī informs us of one ‘Idgāh masjid built at Sukkur and one at Rohri, by Qāsim Khān Namkīn. He also constructed a Jam‘i mosque in Sukkur. Zakhrīt-ul-Khwānin, vol I, pp. 198-199.

6 Ibid.


8 Henry Cousens, p. 154.
green dome and served as a beautiful recreation spot. During the survey of Sukkur by Henry Cousens, this building with an octagonal dome was noted, which gives the date of 1595-1596. It was built of brick and coloured tiles and has four arched entrances; east and west have carved stone windows (oriel) above the entrance. It had glazed windows and glazed doors. About fourteen feet from the floor inside is a gallery running round the walls, above which is written an inscription with Qur’anic verses, and it gives the date 1595-1596 A.D.

As far as garden of Iram is concerned, Shaikh Farid Bhakkarī informs that, “Mīr M’asūm had laid out a garden in twenty-bigha plot a land, and had planted trees of fruits and flowers.” He had also constructed

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9 Mazhar-i-Shāhjahānī, vol II, p. 4. It states that,” at a distance of half a kuroh, there used to be a small hillock in the middle of the river. During the summer when water subsided it became visible whereas in flood season it disappeared, consequently boats coming downstream ran it were ship wrecked and sunk. Mīr M’asūm Bhakkarī caused a ship laden with stones to be at that place, and upon it constructed a green dome, naming it Sitāsār, which has developed into a beautiful recreational spot. This was also called Gumbad-i-Dariyya as the charonogram suggests. Ma’asir-ul-Umara, vol III, p. 327, while Zakhirāt-ul-Khwānin, gives the date1593-94. Zakhirāt-ul-Khwānin, vol I, p. 203.

10 Zakhirāt-ul-Khwānin, vol I, p. 204. However it does not tell about the layout of the garden, whether it was based on chāharbāgh pattern of Mughals or not.
a tall minar. It was built of brick, but had a thick layer of building material (plate II). Its lantern top is surrounded with an iron cage, which gives it an appearance of lighthouse. A spiral stair case was also constructed in the centre of minar. It's total height is about hundred feet, and circumference at the base is eighty four feet, the date of its construction is A.D.1594. It was probably started by Mīr M‘asūm, as the inscription on the door gives this date, while date of completion is A.D.1618. Its inscription was composed by Mīr Buzurg (son of Mīr M‘asūm), which suggest that the minaret was probably completed by his son.

In lower Sind i.e. in Thatta, there are three notable mosques, even present in the modern days. According to Tūḥfat’ul Kirām, two mosques in Thatta were built by Abūl’l Baqā or better known as Nawāb Amīr Muḥammad Khān, during Shāhjahān’s reign. The first

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11 This minar was visible from twenty kos. See Zakhīrāt-ul-Khwānin, vol I, p. 204. See also Henry Cousens, pp. 150-151.

12 Tūḥfat’ul Kirām vol III, part I, pp. 325, 326. He was the brother of Yusuf Mirak, author of Mazhar-i-Shāhjahānī, and the son of Mīr Qāsim Khān Namkin. Mazhar-i-Shāhjahānī, vol II, pp. 121-22. He held the mansab of 2500/1500 during the time of Jahāngīr but had a raise of 500 and became mansabdār of 3000/2000 at the time of Shāhjahān. He was also governor of Thatta twice from in 1629, and again from 1643-47. Lahōrī, Bāḍshāhnāma, vol I, p.287; vol II, pp. 302, 641; Ma’asir-ul-Umara, vol I, pp.172-74.
mosque is situated in *Mahalla Bhāī Khān* (plate III).\(^{13}\) The inscription on southern wall of the mosque gives the date of its construction 1039 A.H.-1040 A.H. (i.e. 1629-30-1639-40 A.D.)\(^{14}\) While the northern wall gives the name of Amīr Khān. This mosque is made of unglazed cut and rubbed red baked bricks, and is a single domed square structure, measuring 23'6" externally and 16'3" internally.\(^{15}\) Its main entrance is towards the east. The eastern wall had three arches inside rectangular frames, of which central *pishtaq* is higher and has carved stone door jamb. The central *pishtaq* has arcuate and trabeate style. Their decoration has almost vanished, but inscription in Arabic are still there. Similarly chevron pattern are visible in the tympanum of the arch. The walls have blue enamel frieze. The prayer chamber is surmounted with a conical dome, which rests on circular drum, again decorated with blue glazed tiles arranged horizontally, and deep blue tiles in vertical *guldasta* form against white background. Upper frame has same pattern but bigger in size, and had white and blue colour against red bricks. The dados have panel decoration which have the

\(^{13}\)Amīr Khān had named the locality as Amīrābad. *Tūḥfat ‘ul Kirām*, vol III, part I, pp. 325,326n.

\(^{14}\)Ibid.

design of blooming flower plants, fruit vases, guldastas designs made out of glazed tiles, the ceiling also have tile decoration.\textsuperscript{16} Since the structure is of bricks, the only decoration could be done was with tiles.

\textit{J 'ama Mosque:}

The \textit{J'ama masjid} of Thatta was built on the orders of Shāhjāhān and probably Amīr Khān was made in charge, because \textit{Tūḥfat'ul Kīram} mentions the construction of one \textit{J'ama masjid} by Amīr Khān, built on the orders of ShāhJāhān.\textsuperscript{17} The inscription on the southern wall of the mosque, gives the date of starting of construction as 1644 A.D., and completion date 1647 A.D.\textsuperscript{18} But the floor was laid later, as its inscription gives the date 1657 A.D.\textsuperscript{19} Its total coast is said to have amounted to six lacs rupees, given from the royal treasury.\textsuperscript{20}

Probably this was the first grand and expansive building of Sind. The

\textsuperscript{16} \textit{Ibid.}, p. 190.
\textsuperscript{17} \textit{Tūḥfat'ul Kīram}, vol III, part I, p. 326n, while Michael Barry says that the construction of mosque began by ShāhJāhān, but completed by Aūrangzēb after he overthrew ShāhJāhān. Michael Barry, \textit{Colour and symbolism in Islamic Architecture}, France, 1996, p. 300.
\textsuperscript{18} Amīr Khān also died in the year 1647 A.D. See \textit{Tūḥfat'ul Kīram} vol III,part I, p. 325. The eastern wing was added later in 1658-59 A.D. by Aūrangzēb, (Henry Cousens, pp. 120, 121)
\textsuperscript{19} Henry Cousens, p. 121.
\textsuperscript{20} \textit{Ibid.}
mosque is made of red bricks with tiles decoration, and is built upon a stone plinth with heavy square piers and walls. It’s in the form of a great quadrangle, the prayer chamber occupying the western side. A corresponding block of building on the eastern side from the entrance with long corridors on the north and south sides, connecting these, close in great oblong courtyard which measures 164' X 97" while the whole building covering 305' X 170".\(^1\) The longer side being east to west; with the \textit{liwāns} on western, northern, and southern sides (plate IV). The western \textit{liwān} is four bay deep, while those of northern and southern sides are only two bays deep.\(^2\) Each bay is covered with a low dome, which makes the roof composed of no less than ninety three domes,\(^3\) (the multiplicity of domes was first introduced in India by Firūz Shāh Tughlaq), three of which are principle ones i.e., on western, northern, and southern arches, which are much larger than the rest. In the western side, the view of main dome is completely

\(^{21}\)Ibid, p. 121.

\(^{22}\)A.H. Dani, p. 192.

\(^{23}\)In the mosques built during Firūz Shāh Tughlaq period, bays are generally roofed by a cup shaped dome; a feature which is dominant in \textit{Kālr Masjid} (Delhi, 1370 A.D), \textit{Bēgumpuri Masjid} at JahanPanah (1370 A.D.), the \textit{Khīrki Masjid} at Jahanpanah (1375 A.D.). Percy Brown, \textit{Indian Architecture (Islamic period)}, Mumbai, 1956, p. 24.
blocked by the height of central pishtaq which opens in the projected rectangular frame [plate V], having an Arabic inscription on stone, while the entire façade is decorated with the glazed tiles. The spandrels of the central maqsūra have a lovely scroll in white and other floral patterns in blue, and the main motif in light blue, on tiles. The phase of transition is quite visible in the main mihrāb chamber, in interlacing of the arches. The main mihrāb is made of white marble, which has a marble lattice window, contained within a series of frames; rectangles, and arches. Each frame is demarcated by glazed material, blue opposite to red or deep blue against light blue, and a peculiar honey comb vaulting. The main mihrāb is flanked by two arched latticed window, opening in deep alcove. The northern arch is again accompanied by mimber of four stairs. The dados have floral motifs, set within a horizontal band of white and deep blue tiles, alternating with horizontal band of white, deep blue and light blue glittering linings. At the ceiling, the side arches have interlaced arches, and chevron pattern in red, blue and white, while the rectangular frames of all the three arches have Arabic inscription in red against the blue.
Right opposite the central mihrāb, there is a domed monumental entrance on the east. Inside of which has a flight of stairs that goes up. There is another additional door complex in the east, with one high arched entrance, in the middle, and a smaller arched entrance on either side. These allied entrances led to a central square courtyard having ablution pond in the middle, unlike that of conventional mosque, in which main courtyard has ablution pond.

The eastern facade has three arches within a rectangle frame; the central one being higher than the side ones, each one is half domed. The central arch is closed by a modern wooden door due to the presence of a grave (built later probably). The side arches provides the entry whose spandrels have glazed decoration with lobed oval design and small floral decoration in light blue, dark blue and white, opposite the red (plate VI). Behind this high projected frame, rises the white plastered dome crowned with inverted lotus finial. The ceiling of the dome has glazed tiles of blue, white and yellow arranged in concentric circles, around the central flower motif, accompanied by stars,24 in white on blue background.

24 The star and chevron patterns are also found in Mughal buildings, a design which is borrowed from central Asia. Chevron pattern is found very commonly on Mughal
There was another Jam‘i mosque in Thatta, built by Mir Farrūkh Arghun, whose description is not available; may be it perished with the passage of time and therefore could not be recorded.  

**Khirkī Mosque:**

Another mosque, which is situated in Thatta and went unnoticed by Henry Cousens, is Khirkī mosque which is situated inside the Shāhī Bazar locality of Thatta. This building is also a brick structure, and is decorated with glazed tiles. According to inscription on its mihrāb, it was built by Nawāb ‘Abdūr Razzāq Muẓaffar Khān in 1613 A.D., before he became the governor of Thatta.

buildings, as on Taj Mahal (1634), and Jam‘i Masjid of Agra (1648), and so the star pattern which is found on the spandrels of main gate of Hūmāyūn’s tomb. Percy Brown. Plate LXXXVI; W.E. Begley and Z.A. Desai, *Taj Mahal, the illumined tomb*, London, 1989 Plate 21. For star pattern see Janya Rama Nathan and D.N. Dube, *Monuments of Delhi*, Delhi, 1997, pp. 100-101.

25 *Tārīkh-i-Ṭahiri*, p. 111. When Portuguese attacked Thatta, many of the inhabitants had taken shelter in this Jam‘i mosque.

26 Although Henry Cousens gives a detailed description of all the monuments of Thatta, yet this mosque is not taken into notice by him, but A.H. Dani gives the description of this mosque. A.H. Dani, p. p. 186-187.

27 Nawāb ‘Abdu’r Razzāq Muẓaffar Khān Ma’amūrī came to Sind, when Mirza Rustam Safawī was the governor of Thatta in the year 1616-1617. *Tuzuk*, vol I, p. 110; vol II, p.156; *Ma’asir-ul-Umara*, vol III, p. 378.
The mosque consists of a rectangular prayer chamber measuring 53’ each side. The main entrance to which is provided in south east corner of the courtyard, having a high enclosure walls. The western *liwān* has series of seven arches, decorated with glazed tiles of deep blue, light blue, and white colour. The western *liwān* has conventional three domes view of which is obstructed by the high eastern facade. The eastern facade has three arches set within rectangular frame, the central one higher than the flanking ones, opening under high alcoves. These arches have total six nook shafts, the flanking arches having one on each side, while the central *pishtaq* has two extra to it. The spandrel have a floral motif of blue set within lobed oval motif of white tiles.

The prayer hall is divided into three bays; the central one is bigger and square and has lateral arches on north and south, while the side bays have recessed arches on east and west to make the room square. The central square chamber is converted into octagonal with the use of squinches and pendentives. The main *mihrāb* has three latticed windows, while the side bays have single *mihrāb* and single latticed window. Decoration on the dadoes has totally gone, which was again of glazed tiles, but still some glimpses of it are remaining.
There is another masjid, Dabgīr masjid, which was built by Khūsro Khān Chirkīs in 1588 A.D., prior to the Mughal occupation of Sind.\(^{28}\)

There is a reference of another mosque of Sehwan, for whose maintenance land was granted, but again I am unable to locate it.\(^{29}\)

**Tombs:**

Among the tomb building at Sukkur, first is the tomb of Mīr Muḥammad Mʿasūm Bhattī, his father and other members of the family on a raised platform (plate VII), which are in the form of open canopies, the roof of which is supported on carved stone\(^{30}\) pillars, some of which are square, and octagonal. The roof has battlemented parapets and three domes at the top, with central one being larger in size with crown finials. The shafts of the pillars are covered with Persian writing in relief and other ornamental tracery. Mīr Mʿasūm’s grave is dated 1605-06 A.D., and that of his father, which has several inscription bears the date 1583 A.D.\(^{31}\) Since he himself was a very

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\(^{28}\) Henry Cousens, p. 122.

\(^{29}\) There is a reference pf this Jāmʿi mosque in Jamm-i-Badī. It says, in the Jāmʿi mosque of Siwistan(Sehwan), Sayyed Maḥmood, and Sayyed Raḥīm were imām and khaṭīb, who had daily allowance (wajah-i-yaʿmūta) of 7 annas and 5 annas. In addition to this some land was also granted to meet the expences. Jamm-i-Badī, ff 73a-74a.

\(^{30}\) This form of tomb is called Chaūkbandī. Zakhīrāt-ul-Khwānin, vol 1, p.204.

\(^{31}\) Henry Cousens, p. 152.
good calligrapher, Farīd Bhakkārī tells that he himself did epigraphic calligraphy on his grave [and probably of his father], and on sarcophagus of his grave, he had inscribed, ninety nine names of god.32

Then there is a tomb building of Mīr ʿAbdul Bāqī Purānī, situated to the south-west of collector’s house; whose chronogram been composed by Shaikh Qāzī Shāh Muḥammad and it gives the date 1610 A.D.33

Another building which was made during the Mughal period was Suffah-i-Safā (the platform of purity); which was a quadrangular platform, with a minaret on every corner of it, built by Qāsim Khān Namkīn where he used to have meetings with learned persons.34

The tombs of ruling dynasties of Thatta are confined to Makli hills, which looks like a small town of grave.35 The material used for

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34 Mazhar-i-Shāhjahānī; vol II, p. 3. Although Shaikh Farīd Bhakkārī, and Mīr ʿAbdul Hayy identified it as his mausoleum, where he was buried. Maʿasir-ul-Umara, vol III, p. 77; Zakhirāt-ul Khwānin, vol I, p.199. This building was probably not surviving when Henry Cousens had made his survey of Sukkur buildings.
35 Alexander Hamilton, vol I, pp. 120-121.
the construction of these tombs is yellow trome stone or fine baked bricks.

**Tombs of Jānī Beg and Ghāzī Beg Tarkhān:**

The important tomb in the Makli hill, built during Mughals especially during Akbar’s period, is of Jānī Beg Tarkhān. The inscription provides the date of his death A.D.1601. The main octagonal tomb building stands on a stone plinth (plate VIII), within an enclosure measuring 78' 6" x 71' 9". This enclosure has an entrance to the east, and a mihrāb on the west, made of stone, set under a high arch, and has two small carved brackets on each side and also a decorated niche (plate IX). The mihrāb has carved pillars on each side, (a typical Sindhi style) the mihrāb forms a half octagon, and has profuse carving of rosette and other motifs. The rectangular frames at cornice level have Arabic inscription, while the side niches have oval lobed motif with rosette carved in low relief, while the rosette above it, and above the rectangular frame of main arch, have been carved in high relief.

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37 *Ibid.* The date is given as 20th *Rajab* 1009 A.H.
The tomb is made of superior brick work, with pointing of sunken stripes of white enamel along the edges of each brick. The joints are so fine, that a knife blade can hardly be inserted between the bricks.\textsuperscript{38} The octagonal tomb has eight lateral arches set within rectangular framework divided by eight piers. While the arches at the corner are closed one, the arch on north east has grilled window and Arabic inscription above it in blue and white. This grilled window opens under a high lateral arch set within rectangular frame. Only opening is from southern arch, made of arcuate and trabeate combination, and has a latticed window set above the door level. While the rectangular frame has Arabic inscription set in blue, while against the red.

The interior of the tomb is in the form of square chamber, and decorated with glazed tiles at the spandrels of the squinches, above it is a series of arcaded zone, and at the top is inter lacing of arch; everything is decorated with dark blue, light blue and white tiles, in vertical, horizontal bands and floral, and geometrical motifs on the floor. In the chamber lies three graves, the cenotaph of the two graves

\textsuperscript{38} Henry Cousens, p. 119.
is made of marble. The dome of the tomb is low, rests on circular glazed red brick base, from which lotus petals are springing, encircling the dome. Its’ finial is, however, missing. The tomb of Ghāzī Beg is however recorded neither by Henry Cousens, nor by A.H. Dani. But Alexander Hamilton gives the account of Ghāzī Beg’s tomb building. According to him, “I went into the largest [tomb], which is built in the form of a cupola, and in the middle of it stood a coffin-tomb, about three foot high, and seven foot long, with some others of a lesser size. The materials of the cupola were yellow, green and red porphyry, finely polished, and the stone set in regular order in chequered way…… the tomb is about ten yard high and seven in diameter.”39  Tūhfat’ul Kirām also tells that, “Ghāzī Beg, after his death in Qandahar was brought to Sind, and his body was buried in the neighborhood of his father; and do not have any inscription.”40

Keeping in view all these description, there is one unidentified tomb

39 Alexander Hamilton, vol I, p. 121. He further says, “I was told that it’s the burying place of the last king of the country, who was robbed of his sovereignty by Jehāngīr, grandfather to the famous Āūrāngzēb in the beginning of the seventeenth century….. He had built this tomb, which coasted him two lacs of rupees or twenty five thousand pound sterling.” Here he is probably taking about Ghāzī beg Tarkhān. But the amount he is telling may be an exaggeration.

40 Tūhfat’ul Kirām, vol III, part I, p.188.
building near Jānī Beg’s tomb, which is probably tomb of Ghāzī Beg. This building is situated to the south of Jānī Beg’s tomb, and is twelve pillared pavilion covering a grave with a ruined brick mihrāb beside it. This pavilion is 14'x 6" rectangle stands on raised plinth of three feet and four inch high. The dome’s ceiling has a chevron pattern made of tiles, and interlacing of arches, similar to that of Jānī Beg’s tomb. But its dome is made of corbelling technique.

**Tomb of ‘Isa Khān Tarkhān:**

The largest mausoleum in Makli Hill is of ‘Isa Tarkhān II, built in between 1627-28 – 1628-29 A.D. The tomb is made inside an enclosure; which has closed arcaded zone, eastern side of which has an opening entrance. This entrance is in the form of a high pishtaq, which is a lateral arch and a semi dome set within a rectangular frame.

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41 *Tūḥfat‘ul Kirām*, vol III, part I, p. 191. Mirza ‘Isa Tarkhān II, was the son of Jan Baba son of Mirza ‘Isa Tarkhān I, who entered into service of Akbar in 1603-1604 A.D. During the reign of Shāhjahān, he was made šūbedār of Thatta after his posting to Gujarat. He was mansabdār of one thousand. After his death in 1651-52 A.D., he was buried in his tomb at Makli hill, which he had constructed during his life time. *Tārikh-i-Tāhirī*, pp. 347, 348, 349. *Ma’āsr-ul-Umara* tells that in the year 1642 A.D., when he was the governor of Gujarat he had reached the rank of 5000/4000 dü aspah sīh aspah. *Ma’āsr-ul-Umara*, vol III, p. 487; but according to *Mīrāt-i-Ahmādī*, he was mansabdār of 5000 zāt and 5000 sawār with 2500 sawār being dü aspah-sīh aspah. *Mīrāt-i-Ahmādī*, vol I, pp. 227-8.
The central pishtaq is flanked on each side by oriel windows. The inner side also has an arcaded zone. The western enclosure wall has a raised plinth, having a mihrāb in the same level, while north-west and south-west have separate platform, but these platform, have graves on it. The main tomb is square and double storied situated on a square plinth, which is approached by steps of three in the middle of each of the four sides. The plinth has carving of rosette within carved arch. The main hall is square domed hall, supported on square pillars, and surrounded by pillared galleries on all the four sides. The rows are double, and each side has ten pillars, the centre of which has three arched openings (plate X), which leads inside the galleries. On the eastern side, both the sides of arch opening provide stairs to go to first floor.

The central chamber on the first floor is also a pillared hall, with twenty pillars standing on the four sides on which the weight of the dome rests. These pillars are closed by curtain wall which is profusely carved but in a low relief. There is a stone balustrade added to upper story on all the four sides. The triple arches have spear headed fringes carved out of stone and has Arabic inscriptions on rectangular panel above the spandrels. While the stone pillars of
upper story have floral motifs carved. The curtain wall has lobed oval motif, and rosette carved in low relief. The roof has multiple domes, which are shallow inverted cup like domes, while the main dome rests on the octagonal stepped carved base, and has vertical flutings, but these flutings are not smooth, these are sharp flutings. The finial is broken, but the inverted lotus is clearly visible. The lower pillars have honeycombed capitals (plate XI). There are six graves of which four are situated in west the fifth grave on eastern side is grave of Mirza 'Isa, and had the inscription with the date of death and his name on it. The tomb of ‘Isa Tarkhān II, is made of yellow stone locally available, and has lot of Gujarati influence on it.

**Tomb of Jān Bābā:**

Another tomb which has Gujarati influence on it is tomb of Jān Bābā built in 1608 A.D.\(^{42}\) The tomb is in enclosure, with closed arcaded zone, and is rectangular in plan; measuring 48'x34" internally, with a pillared porch in south measuring 25' 6"x20' 2", having an arched entrance which is the main entrance with battlemented parapets at the top. North-east corner of the tomb has a zanāna

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\(^{42}\) Tāriḵ-i-Ṭahri, p. 349. Jān Bābā, who was son of ‘Isa Tarkhān I, was murdered by his cousin Bāqī Beg Tarkhān. See Tuhfat‘ul Kirām, vol III, part I, pp. 138-139.
(ladies) enclosure measuring 11' 3"x 10' 8" approached from south. The western wall of the enclosure has a highly ornate mihrāb projection.

In the middle of the large enclosure, there is a raised platform on which stand three pillared pavilions, which had three domes, but today only the central one is remaining. The pillars are square and have molded capitals. The western mihrāb is very ornate, it opens under an outer arched frame having two pillarette, and rosette motif on the spandrels. The extrados of arches have laced stone work. The door entrance to the south is fronted with the pillared porch behind which, is an entrance fitted within rectangular frame carved in local style, and is topped over by a raised rectangular frame fronted by carved chajja (drooping eaves) on brackets. The raised frame is crowned by a series of pointed merlons, decorated with framed star pattern the door frame and has series of rosettes within geometrical designs.

**Tomb of Diwān Shūrfā Khān:**

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43 A.H. Dani, calls it honeycombed. In fact the capitals are molded, but the honeycombed design in low relief is below the capitals. A. H. Dani, p. 136, and plate No. 104.
The tomb of diwān Shūrfa Khān is the best preserved brick building of Makli hill, constructed in 1638 A.D. It's a massive square structure standing on a platform, thirty-eight feet square, and has a series of open arches at all the four sides with heavy round towers at the corners; in place of arched alcove; containing staircase to go to rooftop (plate XII). The rooftop has a high circular drum on which rests the pointed dome, which had tile decoration, mainly blue in colour, but now only some of it is remaining.

The mausoleum was enclosed from all the four sides, but presently only the original western wall is remaining, which has a mihrāb, decorated with blue and white tiles, and is flanked on either side by four closed arch panels within a rectangular frame. The flanking arches are smaller in size as compared to central pishtaq. These arches and their spandrels are decorated with blue and white coloured tiles, set in geometrical patterns.

The tomb has four arched entrance, opening under a high arch. These entrances are combination of arcuate and trabeate style, with

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44 Henry Cousens, pp. 117, 118. This tomb was built during the lifetime to Shūrfa Khān, who was the grandson of Mīr Arghun, and minister to Nawāb Amīr Khān in 1644 A.D.
lattice work above the beam. Only the southern arch is fitted with stone door frame, and had Qurānic verses above its spandrels. The main chamber was also a square one, but it had been converted into an octagon with the help of squinches. The ceiling has a chevron pattern, with a light blue lining.

The floor has seven graves. The main grave cenotaph has a tall headstone, which is divided into stepped platform, filled with arched panels, flower motifs, rosette motif, chain motif, and Qurānic verses, with the inscription in Persian, and, engraving of kalimah. The chain bands separating the smaller panels on the headstone are very effective.

**Tomb of Tūghrīl Beg:**

There is another tomb in Makli hill built, during the Mughal period is of Tūghrīl Beg; which was built in 1649 A.D. The tomb building is twelve pillared pavilion, built on high platform, and is sixteen feet square. These pillars are made of stone, richly carved, and have honeycombed capitals. The western side has sculpted mihrāb. The central arch flanked on each side by two smaller ones, within

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45 Henry Cousens, p.119.
rectangular frame,\textsuperscript{46} with battlemented parapets at roof level. At both the ends of this western wall rests high turrets. The arches on the western wall are carved out in low relief. The pavilion has four pillars on each side. Above these at roof level rests drooping eaves, and slightly above them are battle mented parapets. The dome is preserved, but the finial is missing.

\footnote{\textit{Ibid}, plate no. LV.}
Plate II
Octagonal Tomb Building and Minar at Sukkur, built by Mīr M ʿasūm.

Plate III
Mosque at Thatta built by Amīr Khān
Plate IV
*Ja 'mī* Mosque at Thatta; Northern Liwan

Plate V
*Ja 'mī* Mosque at Thatta; Western Liwan

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Plate VI
*Ja‘mī* Mosque at Thatta; Tile Decoration

Plate VII
Mausoleum of Mîr M‘asūm at Sukkur

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Plate VIII
Mousoleum of Jânī Beg

Plate IX
Western Mihrāb Mousoleum of Jânī Beg

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Plate X
Mousoleum of 'Isa Tarkhan II

Plate XI
Front view of Mousoleum of 'Isa Tarkhan II

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Plate XII
Mousoleum of Diwān Shurfā Khān
7.2: Resemblance and difference between the classical Mughal architecture, and Sind architecture

During the period, when Mughals were setting trends of imperial architecture in India, Sind was developing an independent style of its own. When the region was incorporated into Mughal Empire, Sind had already assimilated trends of Arabic art, and Persian, in its architectural decorative patterns; but to a limited extent. The buildings which were constructed before the Mughal rule in Sind, were generally of stone and bricks and the decorative patterns included arabesque, engraving of Qurānic verses, pilarette, rosette and other lower relief carving on stone of geometrical patterns. The buildings of bricks, was encouraged by the alluvial formation of the country, but engraving was not possible for decorative purpose, and moreover, the vast plain needed a colour scheme, therefore custom of decoration the building with glazed tiles, was introduced, which was definitely a Central Asian influence.¹ But before the coming of Mughals, there was no such grand buildings existing in Sind, as were

¹ This method of ornamentation was probably first introduced by Arabs, was later revived by its intercourse with Persia. See Wolseley Haig, *The Cambridge History of India*, ed. by Sir Richard Burn, New Delhi, 1963, VI vols, vol IV, p.569.
introduced during the period of Shāh Jahān, as Thatta Ḡānī Mosque, and tomb of 'Isa Ḵān Tarkhān II, during Akbar and Jahāngīr’s period. The buildings, which were constructed during Mughal period were, Sitāsār, mosque, minaret and ‘Idgāh and mausoleum of Sayyed Māśūm Bhakkarī in Sukkur and Rohri, Suffa-i-Safâ by Qāsim Ḵān Namkīn, tomb of Mīr ‘Abdūl Bāqī Purānī, and tomb of Jān Bābā and Mirza Jāmī Beg, and Ghāzī Beg. These buildings were all constructed on high stone plinth to avoid salt erosion. These are all made of stone, and one does not find any similarity between Mughal architecture and Sind architecture. The only building which has some similarities of stone buildings of Akbari period especially that of Fatehpur Sikri, is tomb building of Jān Bābā, and of ‘Isā Ḵān Tarkhān II, which was made during Shāh Jahān’s period. The dominance of pillars in these buildings reminds a person of the dominance of pillars in the buildings of Fatehpur Sikri, which were made of monolith stone, and had carvings on it, similarly the pillars in the tombs of Jān Bābā, and ‘Isa Ḵān Tarkhān II are made of single monolith stone, and floral and geometrical carvings are done in low relief. Especially the carving

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and tracery of Fatehpur Sikri, do have some similarities with these pillars. The only thing missing here is the use of struts of various verities. The general character of the structure has much of the temperament of Akbar’s capital, and this specially applies to the low relief patterns, with which all the surfaces are profusely adorned. But with the tiles this carving a not a servile imitation.

The tomb of ‘Isa Khan Tarkhan II, was built in 1644 A.D by himself, and his fathers’ in 1608 A.D, the similarities of these tombs to that of Mughal architecture in stone is quite visible, but the multiplicity of domes of ‘Isa Khan II’s tomb and the oriel windows\(^3\) are borrowed from Firuz Shāh Tughlaq, and Sher Shāh Sur’s architecture. The tomb of ‘Isa Khan Tarkhan II, have similarity with the Gujarati architecture, as here the use of double pillars, one on the top of other, is a Gujarati feature, which is perhaps the influence of his stay in Gujarat as its governor.\(^4\)

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\(^3\) The oriel windows are visible on the arched entrance of the enclosure of ‘Isa’s Tomb. See A.H. Dani, p.104, Plate No.38.

\(^4\) *Ma’asir-ul-Umara*, vol III, p.388. ‘Alī Shēr ‘Qani states that, “the stones for his tomb building was brought from Gujarat.” *Tuhfat ‘ul Kirām* vide A.H. Dani, p.141. But this can’t be true as the building material of the tomb is yellow limestone, which was locally available.
The building of tomb within the enclosure one find very common is Mughal tombs, whether it’s of Hūmāyun, Akbar’s tomb, Jahāngīr’s tomb, or the Tāj Maḥal. But in Sind, this practice, started only after its annexation to the Mughal Empire. All the tombs which were made afterwards have walled enclosure; but they are missing the chāhar bagh (garden divided into four, a typical Timurid architectural pattern). May be because of the arid climate, they did not go for this type of garden. But in Sukkur, Sayyed M‘asūm Bhakkarī had constructed buildings with gardens.5 There is one more reference to chāharbāgh present during Hūmāyūn’s visit to Sind, at mauza Babrulu near Rohri (Alor).6 This was probably built by the Arghun rulers who had carried Timurid traditions with themselves.

But the building which has evident Mughal influence is Jām ‘i mosque of Thatta. Firstly, since it was built on the orders of


6 In 1560, Sultan Mahmūd was alarmed by hearing the news of the journey of Ba‘īram Khān to Mecca via Bhakkar. He directed that chāharbāgh, where Hūmāyūn had stayed in the neighborhood of Bhakkar, be laid waste, so that Ba‘īram Khān might not think of staying there, when Ba‘īram Khān come to know of this, he changed his route and went to Gujarat via Pattan (Tārikh-i-Sind, p.224).
Shāhjahān, a huge amount was spent on it. It is one of the largest buildings in Sind and decorated with the finest type of coloured glaze tiles. Though unlike other imperial mosques of Sikri, Agra, Delhi and Lahore, which are built in stone, this mosque goes back to past tradition of Thatta of making buildings in brick; which endured the phase of building in stone. The grandeur of the building; and the symmetrical placement of lateral arches in western liwān, dado decoration definitely owe its lineage to Mughal architecture. Besides this, in decorative pattern, the introduction of star motif, which replaces the rosettes of the other buildings situated on Makli hill.

These stars are used dominantly on the ceiling made of tiles with, extensive use of colours like light blue, dark blue and white, arranged generally in circle around the central motif, which gives the effect of a starry sky. In the Mughal buildings, these stars are used in spandrels, and on the floors (as evident in Hūmāyuns’ tomb). But the tile decoration in these buildings is indigenous and is linked to tile

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7 According to Henry Cousens, “six lacs of rupees were spent from the royal treasury.” Henry Cousens, p.121.

8 While describing the great glazed tiles of central Asia, Middle East, and India, the description of Jām‘i mosque of Thatta, and it’s tile work, finds a place in Michael Berry’s *Colour and symbolism in Islamic Architecture line*, pp.245, 300.
decoration are of Samarqand, Bokhara and Heart;\textsuperscript{9} the type still practice restoring the technique of \textit{haft rang} (seven colours) in \textit{kashi} style. This method of decoration introduced in Sind probably by the Arabs and was revived with its contacts with Safawids.\textsuperscript{10} In Sind these enameled tiles are always laid in flat surfaces upon one level, but in Multan and Lahore, they are sometimes laid on raised and sunk platform alternatively.\textsuperscript{11} For the tile decoration mainly two types of tiles were used; one was rectangle in shape and has single glazed colour, and the second was square in shape with geometrical or floral design in shades of blue, against white or sometimes blue background. The second were also glazed tiles. The floral motifs were probably hand painted, and it needed skill to join the pieces together to form a particular design, which was done (probably) with the help of prepared graph of a particular pattern. But with the coming of Mughals, the Sind tiles travelled farther afield than Sind itself. They are used in dado decoration in gallery, and near the altar on either side in the old ruined church of the Jesuits at Bassein, near Bombay. They have been

\textsuperscript{9} \textit{Ibid}, p. 273.

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\textsuperscript{11} Henry Cousens, p.113.
sparingly used in some of the old buildings at Bijapur, and the whole front of the old madarsa at Bidar.\textsuperscript{12}

Besides this, the use of pilarette on the gates use of rosette, pavilion type of tombs, are typical of indigenous style of Sind. They larger buildings were generally of two distinct styles of work. In the one, they were constructed, of cut stone (yellow limestone locally available) covered with carved surface tracery similar to Akbar's capital buildings, while in others they were built of brick work, all except the plinth, on which they stand, and depend for their decoration upon a lavish use of enameled tiles. This brick work was very superior; especially the surface bricks (due to erosion) were made of best pottery clay, perfectly formed and dense, raving cleanly cut sharp edges, and of rich dark red. The enameled tiles of blue and, white colours were placed on outer surface.

The indigenous style remained dominant in the latter buildings (buildings made of bricks), while the stone buildings had Mughal impact on it. Besides the Mughal, the features of 'Ala'i architecture i.e. spearheaded fringes on the intrados of arches; of Firuz Shâh Tughlaq's

\textsuperscript{12} \textit{Ibid.} In Hala, thirty-five miles north of Hyderabad, and in Nasarpur, the tile making was still present, when Henry Cousens did survey of Sind.
architecture i.e. multiplicity of domes; and of Sūr architecture i.e. oriel windows, were also mixed with the native style. However, the decorative motifs especially oval lobed motif, star, *guldasta* form, fruit vases, lattice work, is Safawid influence, while the tile decoration and carving on stone remained indigenous.