CHAPTER - XII

ART, ARCHITECTURE, PAINTING, SCULPTURE, GARDENING
AND
BUILDING OF TOWNS

A. ART AND ARCHITECTURE:- The Central Asian architecture with the arches and the vaults, the lofty minarets, the domes brought by the early Turkish invaders had, by the time of Babar's invasion of India, flourished for more than three hundred years side by side with the native architecture characterised by the arches built on the cantilever principle and corbel brackets narrow columns and flat roofs. The former had not been able to influence the latter to an appreciable extent, but on the other hand the Hindu ideas of art had influenced, to a considerable extent, the early Turkish architecture in this country. The reasons for this were:-

The foreign Turkish rulers had to employ Indian craftsmen and sculptors, who while sticking to their own traditions about the form and method of construction, introduced unconsciously, into the Muslim buildings many decorative and architectural details, which had been in vogue in the country for centuries in the past.

The early conquerors, almost in all the cases, built their places of worship, royal edifices and even tombs out of the material got from the Hindu and Jain temples which were so callously pulled down by those fanatics. Thus, the necessity of adjustment which the material required, influenced and modified the foreign art and architecture.

Notwithstanding the striking contrast between the Muslim and Hindu styles, their buildings resembled in some particulars. Therefore
the Sultans of Delhi sometimes converted Hindu and Jain temples into mosques just after the demolition of the roofs and by erecting domes in their place with an addition of the minarets.

On account of the circumstances enumerated above, the old native art continued to exert influence upon the Muslim architecture and this influence continued beyond the period of the Sultans of De and expressed itself in the narrow columns plasters, corbel brackets and other ornamental features of the Mughal Buildings.

In the domain of the fine arts, the richest contribution of the Muslims, is in the Indo-Saracen School of Painting, which had influenced the Great Mughals, mingled with the traditional Indian paintings under the patronage of Akbar. As a result of the fusion a new art of Indian painting was evolved.

The Muslim rule caused a distinct advance in architecture. As demonstrated by the relics of the past buildings, it seems that the Hindu kings squandered their wealth and artistic skill on temples and not on their palaces. But the Muslims built palaces and tombs in addition to their places of religion. The semi-circular radiating arch, the vaulted dome as also the geometrically laid out gardens, particularly are within the purview of Muslim art.

Babar intended to invite from Constantinople, a pupil of the famous Albanian architect, Sinan, to assist him in his building projects; he had a poor opinion of Indian art and skill. Most of his magnificent monuments have perished. From an architectural point of view, Lahore is a Mughal city and its Muslim remains, with a few exceptions are in the Mughal style, the exception being the tomb of Shah Musa, by the Lahore Railway Station, which is in Afghan style and the Mosque of Maryam Makani or Maryam Zamani by the eastern gateway of the Lahore fort, the style of which is transitional
between the Afghan and the Mughal styles.

Humayun's life was too unsettled to allow him to give free and full scope to his aesthetic fancy. Instead of using marble, stone or brick in the construction of his buildings he used wood right through and this is the most striking feature of his architecture. The material records which have survived of both Babar's and Humayun's contributions to the building art of the country are almost negligible. However, owing to the unsettled conditions of the country under the first two great Mughals, a little encouragement to architecture was possible during the early years. A few buildings of a private character which were erected in those days, in the Panjab, show that the style of the Sayyeds and Afghans as produced in the previous century still continued. According to Sir Wolseley Haig "Babar's marked aesthetic sense, communicated to his successors inspired them under more favourable conditions to the production of their finest achievements, while Humayun's forced contact with the culture of the Safavids is reflected in the Persian influences noticeable in many of the Mughal buildings which followed." Most of the Babar's magnificent monuments have perished; the only one that have survived in the Panjab out of the major works, is the Kabul Bagh at Panipat.

The Surs, who supplanted the Great Mughals (Babar and Humayun) for the time being, were remarkable builders. The palace built in the citadel of Agra by Sher Shah or his successor, Islam Shah, was as exquisite a piece of decorative art as anything of its class in India. "This palace must have gone for to justify the eulogium more than once passed on the works of these Pathans - that 'They built like giants and finished like goldsmiths; for the stones seem to have been of enormous size and the details of most exquisite finest." Sher

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1. History of India - Vol. IV, Elliot and Dossen, pp. 832-834
   In his Memoirs, Babar bitterly complained of the ugliness of the cities of Hindustan.
2. The Cambridge History of India - Vol. IV, p. 635
3. History of Indian and Eastern Architecture - Ferguson, pp. 573-573
Shah's one of the most magnificent monuments is the Fort of Rohtas (Khurd) details of which with some more minor monuments are given at their proper place.

In Akbar the Great, the greatest exponent of Hindu-Muslim unity, architecture, like other fine arts, found a most active and powerful patron. His buildings were characterised by the unity of Hindu and Muslim styles, of which some times the one predominated and some times the other, so much so that Fatehpur Sikri, the nucleus of architectural splendour in the reign of Akbar, has been very aptly described as "a reflex of the great mind of the man who built it." Even Akbar's architecture speaks for his statesmanship, aiming at Hindu-Muslim Unity.

The style of architecture evolved by Akbar represented a fusion of the Hindu and Muslim styles and may be called the mixed Hindu-Muslim style or national Indian style of architecture. Although Lahore was regarded as only the secondary capital of the Empire, which Akbar had from 1584 to 1598, the fort that Akbar constructed there, almost at the same time as that of Agra, was conceived and carried out on practically the same grand scale. However, its lay-out as it general indicates an advance on that of the more southerly capital as it is rectangular in plan and the interior arrangements are more regularly aligned.

Jahangir's interest centered mainly round painting and gardening. His father's building activity was so vast and varied and it carried such a long period that he found it hard to rival him. Even then Jahangir's reign is not without architectural glory. A few magnificent buildings were erected during his reign and the Emperor himself had a hand in their plan, design and execution. "Under Jahangir's spasmodic supervision, which on occasions looked like undue interference and with his dilettante temperament, the fine state of the structure is perhaps largely due. Jahangir had a trained eye for a picture,
but not a mind that could understand the largeness and breadth required for architectural effect.

The development of architecture reached the zenith of perfection in the time of Shah Jahan who built palaces, mosques, tombs and pavillion of white marble at Agra, Lahore, Delhi, Kabul, Kashmir, Ajmer, Kandhar, Ahmedabad and other places. To the popular mind the glories of Shah Jahan's reign are far more vividly depicted in the art than in the literature of that period. The Emperor's entire attention was devoted to the development of architecture; and the building constructed in his reign stand as a living monument of unsurpassed constructive skill. They breathe sublimity, peace, elegance, and grandeur, though ever-elaboration in some of them appears a little grotesque to an expert. The unscrupulous beholder of art is simply enchanted by their all round beauty. Even if the entire historical literature had perished, and only the buildings had remained to tell the story of Shah Jahan's reign, there is little doubt that it would have still been asserted as the most glorious in history.

Experts held divergent views on the architectural style of this period. Those who hesitate to credit Indian genius with the creative originality to produce anything new or original, trace in it a powerful extraneous influence. But others hold a contrary opinion and assert that this style is the natural growth and consummation of strict Indian artistic traditions. It is impossible to pronounce a final judgment on such a delicate question, but it seems clear that the truth lies between the two extremes. The style, it may reasonably be presumed was the product of an impact of one culture on the other. It was not a Minerva-like creation springing full grown from the head of

1. Fergusson, P. 386
2. P. 1
3. AVELL, Chapter-VI
one man, but a continuous growth of art in which many men of different cultures and followers of different traditions took part. It had a steady growth which attained perfection in this period, when it received impetus and patronage.

After the death of Shah Jahan, the Mughal architecture began rapidly to deteriorate. His successor Aurangzeb was little interested in construction of buildings. He did not display any love for fine arts. He constructed only a few buildings none of which compare in architectural merit to the splendid monuments erected by his father, grand father and great-grand father. The Indo-Muslim architecture registered a downward trend after Shah Jahan's death.

B. PAINTING: The art of painting did not get the patronage by the Sultans of Delhi because owing to the quranic prohibition, this art was shunned by all the Muslim rulers, the Muslim nobility, and rank and file. It was believed by them that a painter who painted the figures of living beings imagined that he was giving life to the object of his painting and thus he presumed to rival Allah (God), who alone is the giver of life. In view of this, the art of painting, at least of living beings, was considered irreligious by orthodox Muslims.

Akbar though a Muslim, was a lover of fine art and used to say that far from making a man irreligious, painting urges an artist to turn to God and seek His blessings in the task of imparting individuality to his work. The early Muslim artists confined themselves to the painting of inanimate objects, such as trees, mountains, rivers, water and fire. The next step was to take to the drawings of birds and animals and then finally to human portraiture. Under Akbar, this art had very much developed in every corner of India. Akbar gave birth to the Mughal School of Pictorial Art. Under his patronage this art mingled with the style of Indian painting which despite neglect and lack of...
patronage had survived since ancient times.

The art of painting flourished during the reign of Jahangir. He was brought up at a court which extended a splendid patronage to art, where he developed and trained his aesthetic faculties to a remarkable degree. In later life, he could distinguish at sight the hand of different painters on the same or different canvases or in the same portrait. Under his encouragement Indian painting reached its high water mark. The picture galleries at Lahore representing the Imperial family, and baronage would have ranked among the finest in the world.

Painting continued to flourish in the time of Shah Jahan, but he was more fond of architecture than of painting. This, together with the sensuousness of his taste, led to a certain decadence in picture art. The paintings of this time are characterised by graphic colouring and ornamental borders. During the reign of Aurangzeb who was antipathetic to all forms of art, painting still continued to exist, though it did not flourish as the Mughal nobles and the Hindu rulers in spite of the lack of royal encouragement, still continued to patronise it. "The art of painting of the Great Mughals was full of softness and sentiment, for chivalry and romance – scenes of love-making, Laila and Majnoun, Shirin and Farhad, youths and maidens dallying in gardens by the side of a stream, of gorgeous reception of foreign embassies in royal courts, of feasts and festive functions, where wine passed freely round, where dainty dishes were served and where tooth-some viands were spread in abundance – are depicted equally well and in plenty. Then like every age of romance, conquest and mystery, this age was greatly interested in the supernatural and the marvellous. Genii, goblins, monsters and fairies moved amidst men as common well-known,

2. Vol.IV, William Finch, pp. 59-58
familiar figures. They were the stock-in-trade of the story-teller and the painter."

C. SCULPTURE: Sculpture, has reliefs and tile-work which were so closely connected with architecture, a short reference is necessary here. Following the example of the Iranian Kings, the Great Mughals sought the aid of the sculptor's art for the beautification of their buildings, palaces and pleasantries. The Great Mughals, however, patronised ivory carving and the miniatures in ivory were prized by them, and this art reached perfection during their rule. Other crafts such as ornamental pottery and metal work were also highly developed all over Northern India. Ornamental brassware, silver, gold and other metal vessels with inlay work (Koft-gari) were turned out on a large scale. 'Bidri' pots were also manufactured. Dainty carved vessels, brass toys, embossed shields, decorated with figures of heroes and heroines, vases on salvers with engraved signs of the Zodiac, metal trays in high relief perforated and embossed lamps, water pots. The 'Sarai' of Mur Jahan erected at Nur Mahal in Jullundur District, the details of which are given elsewhere in this chapter, is remarkable for its exquisitely sculptured front.

D. GARDENING: The Great Mughals were great lovers of laying gardens. When they consolidated their power, they patronized the art of gardening equally well. Akbar followed the example of his ancestors and laid out beautiful gardens. Jahangir was the greatest among all the Great Mughals. His principal delight was in the laying out of large formal gardens, the romantic beauty of which has contributed a lot to the aesthetic reputation of the Mughal dynasty. Though Jahangir's love of nature, inherited from his progenitor, Akbar, the Mughal garden was brought to perfection and at all places where this Emperor sojourned

1. "Grosvenor, P.P. 578-590"
for any length of time one of these pleasures was generally prepared.

Though Shah Jahan's aesthetic fancy mainly centred around architecture, he was no less interested in gardens which were indispensable for the ornamentation of his beautiful buildings. Aurangzeb who denied himself many other pleasures had no particular fondness for gardens also. The latter Mughals were even more devoted to gardening and other fine arts than their predecessors.

With high-walled enclosures, redolent with fragrant flowers, gaily plumaged birds, a captured stream running through the garden in rhythmic harmony, arching trees sheltering the spring flowers, a tank in the middle reflecting the flower-beds around and the scenes surrounding it on its transparent surface, the charming nightingales chirping and wooing the fully bloomed roses, and decently dressed 'burs' and 'ghilmans' moving about the legendary paradise was fully attained and nothing beautiful that could be conceived by human mind seems to have been left wanting.

The love of gardening displayed by the Mughal Emperors, had an enduring impression on the taste of the people of the Punjab, Hindus as well as the Muslims. But unfortunately, most of the gardens, where the nightingales (Bulbuls) sang so sweetly the songs of splendour are now lying in ruins or are given to cultivation and good many more have died out for want of care. Yet there is enough in the remnants to indicate the tastes of their founders and the beauty that surrounded them.

In the following chapter, efforts have been made to describe in details the achievements of the Great Mughals, in the field of art architecture, painting, sculpture, gardening and building of towns.

1. *Amarnath.* - Vol. , PP.
2. *January, ? - 338
3. *Paradise.*
4. *Gardens o of Paradise.*
5. *Gardens of the Great Mughals-C.M.V. Stuart, PP. 133-134

*January 1936, P. 338*
these works are stated emperor-wise, so that a clear idea may be
formed about their time to time development.

Babar

Kanauj (NORTHERN UTTAR PRADESH):- Kanauj was refounded by Malik Mahdud Khan, a
servant of Babar, but before it was founded by Mahdud Khan, it is said
that it was inhabited by Brahmans of the Kansudia group, from whom it
derived its name. It remained a pargana of the Sarkar of Narnaul under
the Mughal Emperors.

Garden of Mirza Kamran (Lahore):- This garden was founded by Mirza
Kamran in 1630 when he was the governor of the province. The building
is made of solid masonry and its appearance on the banks of the river
Ravi is imposing and picturesque. The Baradari of Mirza Kamran was
built in this garden, which was one of the earliest laid-outs in India
by the Mughals. The Ravi then flowed at a distance of two miles from
its present course. The paintings in gorgeous colours beneath the
arches are still to be seen as also the marks of old paths in the
garden.

Maulakha (Lahore):- Prince Kamran, the younger brother of Humayun,
governor of the Punjab, seems to give the first impetus to the archi-
lectual embellishment of Lahore by building a palace and garden near
the suburb of Maulakha and afterwards extending to the river Ravi. A
'Baradari' said to have been built by the same prince, the oldest monu-
ment of Mughal architecture in Lahore, which was used for many years a
a toll house till 1947 at the old bridge of boats on the Ravi, is now
a protected monument in the charge of the Archaeological Department.

Chandira Fateh Mubarik (Karnal):- After the battle of Panipat, Babar

1. aman La 1 P.1
2. - - Text, A. Tadgar, F.P. 128-129
3. a rem 5 of the palace is a large gateway now used as a
   private house in the vicinity of S. Lehra Singh's Chaumi" (Lahore
   District Gazetteer, P. 27)
erected a mosque with a garden, a tank, and some years later, when
Humayun defeated Salim Shah, some four miles north of Panipat, he
added a masonry and called it 'Chabutra Fateh Mubarak'. These build-
ings and the garden still exist under the name of the Kabul or Kabli
Bagh. The building bears an inscription into the words engraved "Bina
1
831 Rabieul-Awal 934 Hij." Babar had a wife called Kabuli Begum and Sir
E. Colebrooke says "her name might possibly be derived from the name o
2
species of myrobalan."

HUMAYUN

Hatur:- There is one tomb of Rai Ferowala near the village of 'Hatur'
or 'Arhatpur' 34 miles south-west of Ludhiana, which, it is said, was
built in the times of Humayun. The heirs of Ferose had been living in
these villages till the partition of the Panjab in 1947, when almost
3
all the Muslims left East Panjab and migrated to the West Panjab
(Pakistan). Other old buildings of historical value of this village
are the Amat Khaswali Masjid which was built by Amat Khan in the
times of Shah Jahan; the Nikka-mal-wala Math, one mile north-west of
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the village, and a brick mosque all-built in the reign of Akbar.

Mehm (ROHTAK) :- The Juma Masjid at Mehm in Rohtak district was built
in 1521 by Roxana Sultan who lived in the times of Humayun and is tra-
5
ditionally said to have been one of his wives.

Jhelum :- The present town of Jhelum, 103 miles from Lahore, is of
modern origin. The old town of Jhelum was on the left bank of the
river and remains of that still exist. About the year 1632, some boat-
men from old Jhelum established themselves on the right bank for the
better management of the ferry and, thus, founded the modern town. The
settlement gradually grew in size and was found at the time of annexa-

1. Foundation was laid in 1627 A.D. (District Gazetteer Karnal, P.15)
3. Ludhiana District Gazetteer, P. 228
4. Ibid.
5. Rohtak District Gazetteer, P. 44
tion of the Panjab in 1849 by the British to contain some five hundred houses.

**THE SURREY**

**ROHTAS (Jhelum)**: About ten miles north-west from Jhelum and three miles to the south-west of Dina railway station, is situated the great fort of Rohtas. After the expulsion of Humayun in 1542, the Emperor Sher Shah Sur found it desirable to take measures against the return of the exiled Mughal emperor and for the purpose of over-awing the warlike and powerful Oakhars. He, therefore, selected the spot, where the fort could command the entrance of the 'Kuhan' pass, to be named after the fort of Rohtas in Bengal. The Oakhars did all they could, to boycott the builders and as much for some time, to attract labour, an ashrafi (golden coin) was paid for each laying stone, but eventually the work was completed in 1543.

This fort has a circumference of about two and a half miles, and a dividing wall in addition about 1/3 mile long. The walls are at their base in many places thirty feet thick and from thirty to fifty feet high. There are sixty-eight towers of bastions and twelve gateways, and the walls are everywhere pierced for musketry or archery, and here and there for cannon in the parapets. Near the gateways are machicolations, from which molten lead could be poured on attacking troops. The fort has never stood a serious siege, and even in mediaeval warfare would not have been able to hold a large army in it, for, some of the gates are not only taken easy of access, but are also mal-constructed. Many of the gateways are still imposing, the finest being the Sohol Gate in front of Tilla, which is over seventy feet high; the balconies on the outer walls of this gate are fine specimens of the work of the times. The best gateways after the Sohal Darwaza are the

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Khavas Khan where the road from Jhelum enters the fort. The northern part of the fort is separated from the rest by an interior wall, much the same as those on the outside, so as to form a kind of citadel. Within it, is a small high building of incongruous appearance said to have been erected by Man Singh in the time of Akbar, fort contained two walls with long flight of steps on the side giving access to water.

SHER GARKH (GULRAMPUR): The old town, known as Saidpur, was destroyed by Sher Shah Suri in about 1543 and a new city Shergarh, the ruins of which are still visible, was founded about one and a half mile to the south-west of the present site. The Afghan garrison was expelled after a long siege by Amin Beg one of Humayun’s generals, who under the orders of Akbar razed the old city and founded with its materials the existing one which has never been destroyed in the subsequent invasions.

GANDAL AND HANJALI (SHAHPUR): The only architectural remains in the plains of the Shahpur district are of comparatively recent date. The construction of many of these buildings such as the Mosque at Bhera, the "vans" (Staircased walls) at Ganjali and Hanjali, and the remains of a massive masonry purpose of distributing the water of the stream was undertaken during the reign of Sher Shah Suri.

NEW BHERA (SHAHPUR): The new town of Bhera was founded in 1640 during the reign of Sher Shah, near a spot where a Muslim holy man of great spiritual repute called Pir Kaya Nath, had for sometime resided and where his followers are still residing round the tomb of their spiritual father. Pilgrims come to pay homage from far and near.
The Serai of Khavaspur was built in 1548 by Khavas Khan, who was a general of repute and the governor of the Panjab during the reigns of Sher Shah and his son Islam Shah.

Basi (Sirhind): Malik Haider Khan Umarzai founded this village in 1540. He was the Pathan Malik who is said to have settled here in the time of Sher Shah Sur. Basi was called Basti Malik Haider Khan in the times of the Mughals. It could not come into eminence as an old and strategic big town, like Sirhind, was only three miles distant which was also the headquarters of the Suba of Sirhind during the regime of the Great Mughals.

Marnaal: Marnaal is one of the most important towns in the Patiala Division. It was one of the Sarkars of the Suba of Agra under the Mughal Emperors. Ibrahim Khan, father of Sher Shah Sur, died here and his tomb still exists. This tomb represents the architecture of that time. In the reign of Akbar, Shah Jali Mulkram adorned the town with buildings and large tombs.

Akbar

Bahlolpur (Mohali): This village is situated in Samrala tehsil near the bridge over the Budha Nala twenty seven miles from Ludhiana. It was founded in the reign of Akbar by two Afghans, Bahlol Khan and Bahadur Khan, whose descendants resided there until 1947. There is a tomb of Rasala Khan, a brick tomb built in the times of Akbar which is still in a fair condition. There are also the tombs of Nawab Bahadur Khan, Alawal Khan, Daud Khan, Kamal-ud-din and of some other important

1. The rema (S.P.O.) as remains of the Serais and Baolis (wells) erected by the Mughal Emperors.
2. District Gazetteer, P.15
3. Alm-Tabar-Vol.I, Blochman, P.300
4. A brick fort. Ibid. P.399
3. Phulkian State Gazetteer, P.183. Under Delhi Sultanate and the Mughal sovereigns, Sirhind was one of the most flourishing cities of the Empire, and the capital of the Suba of Sirhind.
4. ibid., P.197

A brick fort. Ibid. P.399-407
persons, which were all built in the times of Shah Jahan.

**Tihara (Ludhiana):** One tomb, according to an inscription was built 978 A.H. (1570 A.D.) at Tihara in Ludhiana. The 'Maqbara' of Shah Jahan was situated one mile west of the village of Tihara, is said to have been built in the times of Akbar. It was given the grant of 190 bighas of land for sustenance. During his rebellion while marching from Dipal to Jullundur, Bairam Khan passed over Tihara, where Abdullah defeated a party of his friends under Wali Beg.

**Karnal:** Masjid of Shaikh Tayub, was built by himself in the reign of Akbar in the Karnal District; here cupola is coated with enamel.

**Karnal:** At the shrine of Hisam Shah at Karnaul, there are two mosques; one was built by Akbar and the other by his son Jahangir.

**Hissar:** The mosque and a tomb of Bahlol Shahi is about one mile east of Hissar on the Hanai Road. It was built in 1634 on the site of an old temple. The place is now called Dana-Sher. Sher Bahlol is said to have been a saint who had prognosticated to Chiyas-ud-din Tughlaq that he would one day be a king.

**The Fort of Attock:** The fort was built by Akbar at Attock in 1581 on his return from an expedition against his brother Mirza Hakim, the Governor of Kabul, when the latter invaded the Punjab. He gave it the name of Attock Banaras in contradiction to that of Katak Banaras, the chief fort at the other extremity of his empire. It is a massive structure, built mostly for the purpose of defence of the frontier and is not of great architectural value. It is now in ruins.

**PUNJAB SAINIB (HASAN ABDOAL):** There are fine objects of architectural

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interest at Hasan Abdal, Attock District. It is known to the Sikhs as Panja Sahib in consequence of the mark of the hand of Guru Nanak, the founder of the Sikh religion, supposed to have been miraculously imprinted on the side of one of the tanks of the Sikh temple in the city, where it is still to be seen.

WAH (ATTOCK):— About two miles from Hassan Abdal in the direction of Rawalpindi, there are the ruins of a Mughal Sarai, said to have been a halting place, built by the Emperor Akbar for use on his journeys to and from Kashmir. To the south of the Sarai on the opposite bank of the Haro, is situated the garden of Wah, formerly a resting place of the Great Mughal Emperors on their way to the valley of Kashmir.

KHARAIN (GUJRAT):— There are two very large wells at Kharain in Gujerat district which are said to have been built under the orders of Akbar by Fateh Ulla, son of Haji Habib Ullah at the cost of 11,000 Akbari rupees. The work was completed in 1504. The inscription is still to be seen there.

HELAM (GUJRAT):— There is a large tomb still in a very good order at Helam, district Gujerat. Slabs were let into the wells bearing inscriptions. There is tomb of Mirza Sheikh Ali Beg, an Amir of Emperor Akbar who built it in 1587.

CHEKANDI (GUJRAT):— Chekandi was also built by Akbar in 1580 and it was the first halting place after crossing Chenab in the royal progress from Delhi to Kashmir.

JALALPUR (Jhelum):— It was in Akbar's time that a new name Jalalpur, for Jhelum, was adopted in honour of the Emperor.

MIRZA ALI BAG (GUJRAT):— Mirza Sheikh Ali Beg, an Amir of Emperor

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1. a 2. Gunjerat District Gazetteer, P. 15
2. Jhelum District Gazetteer, P. 15
4. Gunjerat District Gazetteer, P. 15

contains the shrine of a celebrated Muslim saint known as Wali Gandhari (The Land of the Five Rivers—D. Ross, P. 176)
Akbar, who was killed in an encounter with Qakhars, laid the foundation of a village close to Helan, still called after him, Shaikh Alipur. The village is still in the possession of Mughal descendants and there exists Shaikh's large tomb in a very good order.

KALANOUR (GURDASPUR): In 1685, Akbar was installed as Emperor on a masonry platform at Kalanour, sixteen miles west of Gurdaspur. The bricks from the dilapidated buildings were used as ballast for the Amritsar-Pathankot railway line. Four large wells and some small wells with groves of few fine old mango trees are the only remains left of Akbar's courts and palaces.

BATALA (GURDASPUR): In 1687 Shamsah Khan, foster brother of Akbar and the Krori of Batala, built a fine tank to the north-east of the town of Batala and planted gardens in the suburb known as Amarkali where his tomb still stands close to the tank which bears his name. The city was enriched with a bazar and shops constructed in Aurangzeb's reign by Mirza Muhammad Khan, who received the title of Wazir Khan. A Jama Masjid was erected by Qasi Abdul Haq, and a fine garden in three terraces was constructed by Amar Singh Qamungo. The tomb of Shuhab-ud-din BuKhari still stands there. Batala was given by the Emperor to his foster brother, who neither left any stone unturned nor was reluctant to incur the necessary expenses in improving the town.

MAHATPUR (JULLUNDUR): Mahatpur, a village in Jullundur district, is of considerable antiquity, and is mentioned in Ain-i-Akbari under the name of Muhammadpur. It was refounded in the time of Akbar by Muhammad Khan, who was an Afghan horse dealer and considered the country to be suitable for rearing stock. Some architectural remains, though in ruins are still to be seen there.

1. Ain-i-Akbari, p. 1216
2. Jullundur District Gazetteer, p. 1216
3. The Land of the Five Rivers and Sindh-Ross, p. 202
HARIANA (ROSHIARPUR) - There are two mosques in Hariana, Roshiarpur district the first Mutfi's and the second that of Qazi. The former is a small one in the west of the town. Its spandrills are adorned with horses in stucco. It has an inscription which states that the mosque was built in the reign of Akbar in (1567-68), by Haji Sambal Khan. The date is given in figures and in the chronogram. The Qazi's mosque is a little larger and of somewhat later date and without any inscription.

In fact the new style of architecture under Akbar produced a profound effect on buildings all over the country including those of the Rajput rulers of Rajasthan. The palaces built during the reign of Akbar at Amber, Bikaner, Jodhpur, and Daitia indicate unmistakable Mughal influence. Even Hindu temples could not escape the nationalisation effect of Akbar's architecture. Hindu temples at Vrindaban show clearly that their certain features were borrowed from the contemporary style of the Mughals.

JAHANGIR

THE KHABARGAR OF JAHANGIR (LAHORE CITY) - It is a marble sleeping pavilion which stood within a large quadrangle enclosed on three sides by a colonade of red stone pillars, intricately carved with bracket capitals, consisting of the figures of peacocks, elephants and griffins. In the centre of the fourth side, which overlooked the Ravi, stood a pavilion, in the Mughal style of architecture and on either side at the point of contact of the colonade with the outer wall were two chambers with verandas of elaborately carved pillars supporting a sloping 'chhaja' in the Hindu style.

SHAHDA GARDENS AND JAHANGIR'S TOMB (LAHORE CITY) - The Shahdra gardens owe their existence to the tomb of Jahangir raised by his devoted widow, Nur Jahan, in memory of her husband. The gardens probably grew

1. (() 1 A. A. 1
2. Roshiarpur District Gazetteer, P. 219
3. Lahore - Muhammad Latif, PP. 104-106
up gradually around the tomb. The tomb itself is a very striking building and its four high minarets with their graceful cupolas of white marble are visible for miles round. The tomb is approached by four corridors leading from the garden, three of which are closed by perforated marble screens. The sarcophagus is of marble decorated with coloured inlay. At the head is a Persian inscription "The illuminated resting place of His Majesty the asylum of pardon Bur-ud-din Jahangir Badshah."

ANARKALI'S TOMB (LAHORE CITY):— Anarkali, the title given to Nadira Begum or Sharif-ul-Nisas, a favourite slave girl of Emperor Akbar, was suspected of the offence of returning a smile from Jahangir, his son, was buried alive. The edifice was executed by Jahangir in 1615. It was once used as the station Church and Pro-cathedral, and then the store house for the Secretariat Records of the Panjab. The marble tomb which stood beneath the central dome, bears the following Persian inscription:

* Ah! Could I behold the face of my beloved once more
I would give thanks unto my God unto the day of resurrection*

THE NOTI MASJID (LAHORE CITY):— The most unpretentious but exquisite building inside the fort is the Noti Masjid (Pearl Mosque), which was completed at a cost of three hundred thousand rupees during Jahangir's reign. It is an instance of supreme perfection of art combined with simplicity. Formerly, it was the private Chapel Royal of the ladies of the imperial harem.

PIND DADAN KHAN (JHELM):— Pind Dadan Khan was founded in 1623 by Dadan Khan, the head of the family of Khokhar Rajputs. Kot Sultan and Kot Sahib Khan were built subsequently by the chiefs of the same tribe.

1. Jahore. a. i, P. 317-318
2. History of Indian and Eastern Architecture—Perrusson, pp. 317-318
3. Jahore: Mohamad Latif, p. 158
4. Jhelum District Gazetteer, p. 273. Opposite Miani, on the right bank of the river Jhelum, is situated Pind Dadan Khan, the head quarters of the Salt Department of West Pakistan.
PASUR (SIALKOT):- Pasur, about 30 miles south of Sialkot, was once a place of considerable size and importance. Traces of its former prosperity remain in and about the town, amongst which is a large tank constructed during the reign of Jahangir. It is now fed by cutting down the Deigh stream. A canal was built for the same purpose by Dara Shikoh. The remains of the canal and the bridge which were built by Shah Daula, are still discernible on the Amritsar road. To the north of the town is the grave known as Mehra Manga-di-Mar. It is held in much repute by the Bajwa Jats of the district.

PINDORI (GURDASPUR):- There is a temple constructed at Pindori, seven miles to the east of Gurdaspur, on the right bank of the river Bess in the shape of a Muslim domed tomb. The place was much resorted to by the Mughals and the rulers of Kashmir and Kangra Hills. There are thirteen smadhs (tombs) representing thirteen gaddis (thrones). A copper plate, on which are inscribed the terms of the grant of pasture by the Emperor Jahangir, is still preserved at the shrine.

SADHAURA (AMBALA):- Two old gateways of Sadhaura, built of red bricks in 1628 according to an inscription a stone left into one of the arches, withstood the savages of time.

BASTI (JULLUNDUR):- Basti Danishmandan, originally Ibrahimpur, was founded by Ansari Shaikh from Kani in 1606. Basti Shaikh Darvesh, originally Surajabad, was founded by Shaikh Darvesh, also an Ansari from Kani Kuram, in 1614. Basti Chasan, was founded in the reign of Shah Jahan by Baraki Pathans of the Ghaz Section, who are the disciples of Shaikh Darvesh. Basti Baba Khel, originally called Babarpur, was founded in 1620-21 by Baraksai Pathans of the Baba Khel Clan. In Basti Shaikh Darvesh there are the mosque and tomb of Shaikh Darvesh, which

1. Appen
2. Ross, P. 142
3. Ambala District Gazetteer, P. 22
were built in the Pathan style, and two temples and a tank, known as Dhab Balia Hasi Dass, which were built in 1703.

KARTARPUR (JULLUNDUR):-Kartarpur, forty miles from Amritsar and nine miles from Jullundur city, is situated on the Grand Trunk Road. It was built in 1588 by Guru Arjan. The site was granted to his father Guru Ram Dass by Emperor Jahangir.

NIKODAR (JULLUNDUR):-Nikodar possesses two fine Muslim tombs, which are situated close together amongst some very fine old trees, the remains of a former garden. One of the tombs was built in 1613 during the reign of Jahangir and the other in 1667 near the close of Shah Jahan's reign. The former is popularly known as the tomb of the 'ust-ad' (teacher) and the latter as that of his pupil. These are both ornamented on the outside with various patterns in glazed titles, but the work is not so good as that of the best examples at Agra and Lahore. But though similar in external decoration and in general styyp they are quite different in their designs.

There is a short inscription of one line over the entrance doorway on the south, which is repeated on the north side, indicating the date 1021 A.H. (1613 A.D.). There is also a Baradari, in which is situated the shrine of Bahadur Khan who died in the reign of Jahangir.

NUR MAHAL (JULLUNDUR):-The modern town of Nur Mahal in district Jullundur commemorates the memory of Nur Jahan, the spouse of the Emperor Jahangir, and who is said to have been brought up here. She had the imperial Sarai constructed and had inhabited numerous families in her new town. The Sarai is 551 feet square outside, including the octagonal tower at the corner. The western gateway is a double storeyed building faced on the outside with red sand stone from the Fatehpur Sikri quarries. The whole front is divided into panels

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2. -- -- -- -- -- -- ssP.
ornamented with sculpture but the relief is fine and the workmanship coarse. There are angels and fairies, elephants and rhinoceroses, camels and horses, monkeys and peacocks with men on horse-back and archers on elephants. The sides of the gateway are in much better style, the ornament being limited to filigreed scroll work with birds sitting on the branches. But even in this the design is much better than the execution, as there is little relief. On the entrance, there is a long inscription. There was also a similar gateway on the western side, but this is now only a mass of ruin and all the stone facing has disappeared.

On the northern side of the courtyard there are thirty two rooms with a verandah in front. In each corner there were three rooms, one large and two small. Jahangir's apartment formed the central block of the southern side, three storeys in height. The rooms were well designed but all their charm is not clearly discernible under the white wash. The main room was oblong in shape with a half octagon recess on two sides similar to the large rooms in the corners of the Sarai.

The Sarai is said to have been built by Zakariya Khan the Nazim of the Subah of Jullundur, during the reign of Jahangir. It was erected by the order of Mur Jahan. The inscription over the eastern gateway gives the date of erection A.H. 1038 (1629) A.D. It is remarkable for its exquisitely sculptured front.

2. Zakariya Khan seems to be an energetic man. The inscription consists of six short lines shown as below—
"Taking payment from travellers is forbidden, the Nawab Zakary Khan Bahadur, Governor of the district, having exempted them, should any Faujdar of the Doab collect these dues may his wives be divorced."
BURIA (AMBALA):— There are the ruins of a Mughal palace called the Rang Mahal near Buria. It is said that Emperor Jahangir used to halt here on his way to his favourite hunting ground at Kalesar. Buria itself is said to have been the birth place of Birbar who was one of Akbar's ministers.

SIRHIND (PATIALA):— There was a garden of Khawaja Wais at Sirhind situated on the Grand Trunk Road, 36 miles north of Ambala. The Khawaja distinguished himself for his skill in architecture and for his taste in laying the foundations of gardens and ornamented grounds. "I found myself immediately in a covered avenue planted on each side with scarlet roses, and beyond these arose groves of cypress, fir, palms and ever-greens, variously disposed. We entered the garden, which now exhibited a variegated pattern, ornamented with flowers of the utmost brilliancy of colours and of the choicest kind." In the midst of this open pattern was a noble reservoir of water, and in the centre of this piece of water was an elegant and lofty pavilion, of eight sides, capacious enough to accommodate two hundred persons with convenient sitting room, and surrounded by a beautiful colonnade of trees. It was, moreover, two stepped high and the figures alluring to the eye were painted round it. The reservoir was environed with hewn stones and nearly two thousand water fowls supported on its bosom. Under the Mughal sovereigns, this city was one of the most flourishing cities of the Empire. It is said to have three hundred and sixty mosques, tombs, sarais and wells.

BAJUR (PATIALA):— The ruins that surround Bajur, nine miles north-east of Rajpura, testify its former importance. Its ancient name is said to have been Pushpavati, the city of flowers. The town became a 'mahal' of the Mughal government of Sirhind under Akbar. There is a well known by the name of Banno Chhimban (Washer-woman), a famous
musician, who lived in the time of Jahangir. Chhat, seven miles east of Bamur, is another ancient village, closely connected with it. The ruins of old buildings, still to be seen, show that Chhat must have been one of the suburbs of Bamur. There are good many Muslim tombs. It contains an old fort also.

PHUL (BHALINDA):- The historic town of Phul, district Bhatinda was founded by Baba Phul in 1637 and is the ancestral home of the former rulers of Phulkian States of Patiala, Nabha and Jind. There is a Kash fort and the shrine of Baba Phul.

SHAH JAHAN

HATHI PAON GATEWAY (LAHORE):- Returning to the fort entrance and then to the left, one passes under a second gateway of marble called the Hathi Paon. The entrance to the harem formerly was to the left, a stair case of broad steps, now destroyed. It was built in 1631. Shah Jahan ordered a tower to be erected which in height should be beyond measurement and conception, like up to the highest Heaven. In beauty, loftiness, and excellence, such a tower never has been and never will be seen under the sky. The road to the right by which the fort is now reached is work of the British.

DEWAN-I-AM (LAHORE):- In the centre of the Fort is the Takht of Shah Jahan of red and sand stone, which is the only existing example of its kind. In this Dewan-i-Am (Hall of Audience) the Emperor daily sat in state and as he took his seat the musicians stationed in the 'Nigar Khana' opposite struck up a material strain, while a glittering pageant of men horses and elephants passed in review before Shah Jahan. It

1. Pers spr on
2. "The gate of the fort was called Hathi Poon or Elephant Foot gate, because ladies of the Harem, when going out for an airing passed through it on their elephants" (Lahore-Muhammad Latif, p. 11)
3. "A band of music, the place at the porch of a palace where the drums are beaten at stated intervals."
is remarkable for the Hindu character of the details, especially
pillars of the red stone consoles supporting the caves which are in
the form of elephants and other conventional animals, precisely simi-
lar to those to be found in the Hindu temples.

ARZBEGI (LAHORE):—In the enclosure of the Fort and Palace of Lahore
there is a ruined building on arches immediately beneath a marble
pavilion with perforated lattice work. This was the Ars Begi, where
the (nobles) of the court assembled in the morning to receive the
emperor's commands.

THE KHVAR GAI OF SHAH JAHAN (LAHORE):—The Khavabgah of Shah Jahan is
an elegant little pavilion of marble arches and open lattice work
immediately over the Ars Begi mentioned above. In this pavilion,
protected by curtains hanging from rings in the walls, the Emperor
slept, and on rising showed himself at the marble windows to the
nobles gathered below. The upper frieze is an inlay of cornelian etc.
and gracefully designed.

THE SHISH MAHAL (LAHORE):—The Shish Mahal is a much more striking
object, the iridescent sheen to its myriad fragments of looking glass
of different colours set in arabesque, patterns of white cement at
once attracted the visitor's attention. This is the work of both Shah
Jahan and his son Aurangzeb. The artistic execution of the 'Shish'
(Mirror) work, though brilliant, narrowly escapes the charge of vulga-
rity, especially when contrasted with the marble inlay of the 'Naula-
Kha' and of the spandrels of the marble arches on the inner side of
the 'Shish Mahal'. In the small rooms leading to the upper tower are
fair specimens of the wooden ceiling made in geometrical patterns,
gaily painted and guided, which produce a remarkable effect of intri-
easy and richness. The principle on which their elaborately panelled ceilings are constructed is of the same pattern which was adopted in similar work at Cairo.

HAZIR KHAN’S MOSQUE (LAHORE):—The mosque of Hazir Khan was built in 1634 by Hakim Ali-m-ud-din, a Pathan of Chiniot who rose to the position of Hazir in the reign of Shah Jahan. It is remarkable for the profusion and excellence of the inlaid pottery decorations in the panelling of the walls. Its origin is manifestly Persian, and the descendants of the craftsmen employed to this day pride themselves on their Persian origin. In these arabesques each leaf and each detached portion of the white ground is a separate piece of pottery or tile, and that the work is strictly inlay and not painted decoration. The panels of pottery are set in hard mortar. In the mosque itself are some very good specimens of Perso-Indian arabesque painting on the smooth lime walls. This work, which is very freely painted and good in style, is true fresco painting, the buono fresco of the Italians and, like the inlaid, ceramic work, is now no longer in vogue. Modern decoration being usually fresco or mere distemper painting. Though its builder was a native of the Panjab, its style is more Perso-Mughal and less Indian than that of any other building in the city. Two chronograms inscribed on the walls give the date of the foundation of the mosque.

SHALAMAR GARDENS (LAHORE):—Shalamar Gardens were laid out in 1647 by the order of the Emperor Shah Jahan. Ali Mardan Khan and Nawab Faiz Khan were commanded to build for the Emperor a garden like that of paradise. They accordingly laid out the garden in seven divisions, symbolic of seven stages of the Paradise of Islamic conception, of

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1. oss,PP.107-108
2. or as were sent for expressly from China to execute the work, but there is no historical evidence for this.
3. "Saifid gah-i-Ahl-Faiz and Banai Masjif Nazir Khan."
these four have been destroyed and three only are included in the
present area, which covers about thirty nine acres. The garden itself
has the stately formality and symmetry usual in the east. The paralle-
logram bounding all is sub-divided into squares and in the centre is
a reservoir bordered by an elaborately indented coping and studded
with pipes for jets d'eau. A cascade falls into it on a slab of mar-
corrugated in an ornamental carved deeper.

Romshah Ara, Shah Jahan's daughter was a poetess and had a
great love for the flowers and the fall of water in the gardens. She
had a special attachment with Shalamar Gardens of Lahore and drew
her inspiration from the picturesque scenery presented by the fasci-
nating waterfall (abshar) at the centre of the gardens. One day the
princess was enjoying the sparkling water on this waterfall descend-
ing on the slope of marble, forming the artificial fall, and was all
ear to the sound so produced when the following verses came to her
lips spontaneously:

"A lettre hah sur as hahr-i-kisti
Sar dar nigum figand a ze andoh-i-kisti
Aya chi jar d bud koh chun ma tamam shab
Sar ra b a sang misadi-o-migirsti " 2

"Whose absence, 0 Waterfall are thou
Lamenting so loudly?
Why acute was thy pain that throughout
the night,
Restless, like me, thou wast striking thy head
against the stone and shedding tears profusely"

THE CHAUBURJI (LAHORE) - At the end of the old Mall on the right side
of the Multan Road, is the fine gateway, commonly called the Chaubur-
ji, once the entrance into the garden of Zabida Begum, one of the
daughters of Shah Jahan and an authoress who, in her shady retreat on
the banks of the Ravi composed a volume of mystical poems (Dewan-i-

1.Shala means house (Sanskrit - and Mar means - hou - s - - ous o
Joy"
2. Gazette, January 10, 1936, p. 388
Makhiti) which are still read and admired.

DHAUNKAL (GUJRANWALA): - The house of the great saint Sakhi Sarwar, at Dhaunkal district Gujranwala was turned into a mosque in the time of Shah Jahan. The well attached to it, was also much improved and beautified.

DASKA (SIALKOT): - It is said to be founded during the reign of Shah Jahan, as it appears from the papers in the possession of the qamanges of the town, and originally named Shah Jahanabad. During the later Afghan invasions it is said to have been depopulated, its inhabitants taking shelter in the mud fort of Kot Daska.

DIPALPUR (MONTGOMERY): - The important buildings in the very old town of Dipalpur are the temples of Lalu Jas Raj where an annual fair is held in the month of February. There is an old mosque, built in the time of Khan Khanan, Wazir of Shah Jahan, and a tomb of Imam Shah, where also an annual fair is held. It is said that Hazrat Behawal Shah himself built a mosque and a Hujra and the town was given the name of Hujra Shah Wukim because of its being the birth place of Hazrat Shah Wukim.

SHAH MAHAR (GURDASPUR): - The celebrated engineer Ali Mardan Khan in 1633 in accordance with the instructions of Emperor Shah Jahan, started the construction of Shah Mahar, in Gurdaspur district to carry the waters to Shalimar Gardens near Lahore. Alal-ul-Mulk or Faiz Khan remodelled and completed the work within this district.

2. The are use attended by ten thousand persons from all over adjoining districts of the Panjab and Jammu Kashmir State
3. Sialkot District Gazetteer, pp. 11
4. 10 miles south of Okara stands Dipalpur, on the old high bank of the Beas. In the time of Akbar and his successors this was the chief town of the district yielding a revenue of over 33 lacs. Babar after taking Lahore, marched and stormed Dipalpur in 1526. It was rebuilt by Mirza Akbar Rahim about 1599. (The Land of the Five Rivers and Singh-Ross, pp. 113-114)
5. Montgomery District Gazetteer, pp. 73-77
SIRI HARGOBINDPUR (GURDAWARA):—Siri Hargobindpur, 18 miles north west of Batala on the right bank of the Beas was refounded by the six* 1 th Sikh Guru Hargobind, which was formerly known as Rahila a word which was considered most unlucky to pronounce in the early morning, owing to the curse of the Gurus to the effect that all who would do so sh have no wife nor family. It ranks next to Amritsar as a place of sanctity and pilgrimage to the Sikhs.

PHILLOUR (JULLUNDUR):—The modern town of Phillaur, situated on the right bank of the Satlej dates from the time of Shah Jahan when the site, then covered with ruins, was re-occupied having been selected for the erection of a sarai on the Imperial line of the road from Delhi to Lahore.

RAHON (JULLUNDUR):—There is an old sarai which, as is asserted, was built in the reign of Shah Jahan (1627-58) at Rahon. There are 30 mosques and 24 temples which were built during the Mughal period.

RAHANI SARAI (JULLUNDUR):—Dakhani Sarai, 5 miles from Nikodar is an old sarai built by Shah Jahan and had been used as a leper asylum. The style is Muslim of the late Mughal period. The interior surfaces of the gateways are covered with brilliant tile work of the mosaic class.

PHAGWARA:—The town Phagwara, which is situated 12 miles south east of Jullundur, was founded in the reign of Emperor Shah Jahan.

RAHAUN (LUDHIANA):—A mosque of brick was built at Rahaun about two miles from Khanna Railway station to the east, in the reign of Shah Jahan, which still stands there.

BASSI (SIRHIND):—At Bassi (Sirhind) is the shrine of Shaikh Ahmad Mujaddid Alf-i-Sani, a descendant of Shahab-ud-Din Faruq Shah Alfaq4

1. Gurdaspur District Gazetteer (1914), p. 18
2. Gurdaspur District Gazetteer, p. 17
3. The Land of the Five Rivers and Singh-Ross, p. 231
4. Jullundur District Gazetteer, p. 204
5. Kapurthala State Gazetteer, p. 44
the Kabuli, who came to India from Kabul. The family first settled in Sunam, but Imam Rafi-ud-Din took up his abode in Sirhind in the time of Piros Shah. Mujaddid, his descendant in the sixth generation, was born there in 1563 A.D. He was a disciple of Baqi Billa of Delhi and founded the Naqshbandi Mujaddadia order in India, introducing the practice of Zikr-i-khafi or silent prayer. He wrote many religious works of which the Maktubat is the most important. He died at Sirhind in 1617 A.D. at the age of sixty four. His tomb is the principal shrine of the Naqshbandis in India, and is a beautiful structure, built in the reign of Shah Jahan. The 'urs' is held on the 17th of Safar and is the occasion of a considerable gathering. Pilgrims from Kabul visit this shrine. The Naqshbandis absolutely forbid music and singing, but they are said to advocate the use of fine clothes and luxurious food.

Kotla (KALI-KOTLA): The ancestors of the reigning family of this Muslim town came from Kabul, and held high offices in Sirhind under the Great Mughal Emperors. Bayazid Khan, the fifth in descent from Sadr-ud-din founded Kotla in 1656. The name of Kotla is said to be derived from the kot (fort) or wall which was built round the town in the said year.

Shahabad (SHAHABAD): The royal sarai is one of the oldest buildings in the town of Shahabad, district Karnal. It was constructed earlier, but was protected in the time of Shah Jahan by a fortified wall built in a style which reminds us of the Red Fort at Delhi. It comprised the residence of certain Mughal officials, but it is most probable that the sarai also was connected by the main road to Delhi passing through it.
AURANGZEB

THE JAMA MOSQUE (LAHORE):- The Jama Masjid is the most striking buil
ning in Lahore and its white domes and lofty towers may be seen from
miles round. The gateway opens on a large quadrangle paved with bri-
ks and over-shadowed by two rows of 'pipal' trees. The absence of
side entrances and the position of the minarets at the four corners
of the quadrangle give to the building a very grim appearance, and we
miss the graceful symmetry which is so pleasing in the Delhi mosque.
There is moreover, a defective style, the cornices at the side are
plain in the extreme and minars, divested of their cupolas which were
so shattered in the earth quake of 1840. The flight of steps is paved
with a beautifully variegated stone from Kabul hills known as 'Abrie'.
This stone is also found in the Kowaget hills in the Rawalpindi dist-
rist, and was favourite material with Muhammadan buildings for inlaid
floors.

THE SAMMAN BURI AND NAULAKHA (LAHORE):- There was only one part of
Lahore fort and palace which had not been put to some practical
use. This was the Samman Burj. Although it does not merit the
agent eulogy of the inscription, an examination of its parts will be
found interesting. There is a small, though costly, marble pavilion,
inlaid with flowers, wrought in precious stones and known by the
significant name of the Nau Lakha or the building which cost nine lakhs.
This delicate and beautiful work belongs to the time of Aurangzeb, and
it is distinguished from other architectural forms near it by the sur-
villines roof. The inlay, much of which has unfortunately been destre
eyed is remarkable for excessive minuteness and artistic skill.

1. e p on n e ga ay wa a was
the year of 1074 A.H. (1664 A.D.)
2. Lahore District Gazeteer, PP. 382-383
3. 'Samman' is an abbreviation of the Arabic word Musamman meaning
    octagonal.
4. Lahore-Muhammad Latif, P. 135
MARGALLA (RAWALPINDI) :- At Margalla, district Rawalpindi, there is an old cutting through the hill on the Lahore-Peshawar road. The roadway is paved with flags of stone, while a stone slab inserted in the wall on the side contains an inscription which shows that the work was completed in 1672 about the time Aurangzeb marched to Hassan Abdal and sent his son prince Sultan with an army against the Khattaks and other trans-Indus tribes. The pavement was no doubt a remarkable achievement in those days.

NAURANGABAD (GUJRAT) :- The sarai of Naurangabad, district Gujerat was built by the Emperor Aurangzeb, who gave his title of Alamgir, to it.

MACHIANA (JHANO) :- The present town of Machiana, fifty six miles north west of Cheenavatni was founded during the reign of Aurangzeb in 1669 by a Sayansi Faqir, Lal Nath, the thirteenth descendant of Shiv Sant Kumar who dwelt in the Nath Sahib in the centre of the town.

SARAI LASHKARI KHAN (LUDHIANA) :- Sarai Lashkari Khan, district Ludhiana eight miles west of Khanna on the Grand Trunk Road, similar to that at Khanna was built in the time of Aurangzeb, the interior of which is now used for cultivation.

ANANDPUR (HOSHIARPUR) :- About fifty miles from Hoshiarpur is the sacred Sikh town of Anandpur, the abode of bliss, founded by Guru Gobind Singh in 1672. It is situated at the foot of the Rana Devi Peak on the left bank of the Satlej.

Guru Ka Nahal was built about the year 1660, when the town of Anandpur was founded. There is an under-ground cell Baha Sahib. Gurdwara of Keshgarh was also built in 1699. Gurdwara Anandgarh Dandana Sahib, Manji Sahib, Tilla Lohgarh (Stronghold of the tenth Sikh Guru),

2. a proper sarai of Naurangabad, which is a village half a distant altogether out of the Alamgir lands, which were granted to certain Khatriis to preserve the Sarai. But during the Sikh Rule there was a cantonment at Naurangabad. (Guirat District Gazetteer, p.10)
3. The Land of the Five Rivers-D. Ross, pp.105-106
4. Jassar District Gazetteer, pp.810-813
Harmandir Sahib, the Shiah Mahall, Takhat Sahib, Patapur and Khan-
gah Budhan Shah (a Muhammadan Saint), samadhi of Baba Gurditta are all
the important architectural places built during the Mughal rule.

SULTANPUR (KAPURTHALA):— It is situated at a distance of sixteen miles
to the south of Kapurthala. It was founded, according to the tradi-
tion, by Sultan Khan Lodi, a general of Mahau of Ghazni. The ruins of
five huge old bridges over the Bein stream, as is maintained, were
constructed in the time of Sher Shah which still survive the wages of
time. A little down the stream is a second handsome bridge built in
the time of Aurangzeb, which is still in a good condition. There is
also a fine Sarai, erected about the same period, which is now used
as the Tahsil building. Several buildings of no architectural inter-
est are connected with Guru Nanak, the founder of the Sikh religion.

LAIJON (NASHALPUR):— Raja Ram Singh who began to reside at Jaijon,
had constructed the fort in 1701 A.D. This place commanded the pass
in the hills of Shivalik.

BAHADURGARH (PATAKALA):— The village Saifabad, four miles from Patiala
in which the fort (of Bahadurgarh) is situated, took its name from
Saif Khan brother of Nawab Fidal Khan, who founded it in the time of
Emperor Aurangzeb. The date of founding the village is given by Shaikh
Naser Ali Sirhindi, a popular poet of that time in an inscription on
the inner gate of the fort. The mosque in front of the palace was
built by Saif Khan in 1077 A.H. (1666 A.D.) as the inscription on the
doorway of the mosque denotes Saif Khan is the founder of this mosque.

PATLALI (PATAKALA):— Fidal Khan, foster brother of Aurangzeb turned
out the Hind: Raja of Mahan in 1661 and established his own residence

1. The Land of the five Rivers and Singh—Ross, p. 318
2. Kapurthala State Gazetteer, p. 45
3. This fort was taken by Maharaja Ranjit Singh in 1815. (Noshahpur
   District Gazetteer (1904), p. 34)
5. Banie een Masjid Saad Saif Khan
At Panjaur, a small village about three miles south of Kalka and fifteen miles north of Chandigarh. He was a great man of skill and architectural taste. He laid out a beautiful terraced garden in imitation of the Shalimar Garden of Lahore and built magnificent mansions the glory of which is still discernible to the present day. He dug a canal at the foot of the neighbouring hill and brought it to the garden to irrigate its numerous grass plants and flower beds and to feed its springs which added to the grandeur of the place. The garden was known for its red roses. According to Sujan Rai there existed at Panjaur towards the end of the 17th century, an old Hindu temple of great sanctity, known as Bhima Devi which is no more there now.

HARYA (BARMALA): This town contains a Gurdawara (Sikh temple) of Guru Teg Bahadur and a large tank at which a large fair is held in April.

After the death of Aurangzeb, the style completely deteriorated and the buildings that were erected during the first half of the 18th century revealed degeneration of taste and artless design.

Art and architecture reached its zenith during the Mughal period. But it was not a Minerva-like creation, springing full grown from one head of man, but it was a continuous development of art and architecture, which culminated during the reign of Shah Jahan, who was a great patron of art and architecture. During his reign many buildings were constructed, in the structure of which, is clearly discernible the decoration and effeminacy, which are to be distinguished from the simple austerity of the Turkish buildings. The seeds of the real progress of art were sown when Babar who was a great lover of art came to India; but he had neither time nor resources to develop art and architecture. Humayun who always lived in the opium-eater's

1. Khulasat-ul-Tavarkh-Sujan Rai Chandari (Zaffar Hussain), P. 38
THE LAND OF THE FIVE RIVERS - D. ROSS, P. 334
paradise, was devoid of aesthetic taste. Akbar began to patronise it. The simplicity of the buildings of Akbar’s reign, who was the first Mughal Emperor to patronise art and architecture, is to be distinguished from the profuse embellishment and effeminacy of the buildings of Shah Jahan’s reign during which art reached the climax. After Shah Jahan there was anti-climax, because Aurangzeb was too austere and abstuse to have the aesthetic sense. An account of important roads and routes, during the Great Mughals is given in Appendix-D.