

DIMINISHING TOMBS OF THE REMINISCENT OF LAHORE; AN UNAPPRECIATED AND NEGLECTED HERITAGE

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ABSTRACT

Lahore, a city rich with the engravings of time is now a sprawling city of Punjab, sets like a verdant gem that sparkles with the beautiful colors of life, full of culture and traditions. Lahore reaches the peak of glory and splendor in the world of architecture, during the Mughal era. Massive constructions and various building structures have glorified Lahore amid this time period. Elegant gardens, canals, caravansary's, mosques, mausoleums, forts, palaces, were designed by the Mughals. History reveals that Mughal sovereigns built numerous tombs throughout Indian Subcontinent. They gave special attention to their tomb architecture as compared to other monuments. There tombs were not specifically built only for the emperors but they also house their queens, wazirs, umrā's and Sufi saints. Other than the famous mausoleums of the nobles and Sufi saints, there are some lesser known and unappreciated tombs in Lahore that are historically significant but are not center of attention and attraction for people, also belong to same architectural legacy. Many such historic structures of tombs suffered the negligence of decades and fell into despair appearing as remains in derelict condition at present. This research aims to document the historical importance, surviving surface decorations/elements and current situation of these neglected and lesser known tomb structures, which are in the process of deterioration.

Keywords: Lahore, Neglected, Heritage, Architecture, Tombs.

INTRODUCTION

Lahore is renowned for its tombs and mausoleums of many legendary Sufis who were appreciated and acknowledged by the Mughal emperors, due to their significant role in disseminating the message of Islam in the region. Their tombs have been a source of inspiration since ages and are visited by a huge number of people from far distances on significant occasions. These tomb structures have been so neglected despite being a vital component of Lahore's architectural heritage. The art and construction produced in the reign of Mughals, reached the peak of aesthetic and glory. After laying the foundation of Mughal Empire in India, Lahore became the first town of importance that was benefited by the advent of the Mughals in Punjab. Numerous constructions were done including the magnificent Lahore Fort, Bādshāhi mosque, Hazūribāgh, 'Ālamgīrī Gate, Motī Masjid, Begumshāhi mosque, Mariam Zamāni mosque, Chauburji, Tomb of Jahāngīr, Tomb of Nūr Jahān,

Tomb of Āṣif khān, Akbari Sarā'ī, Kāmraṅ Khān bārādārī, etc.

Similarly, the Mughal rulers had deep reverence towards the Sufi saints. They used to visit occasionally various the khānqahs (spiritual retreats) of these saints to seek blessings for themselves and also for their empire. As a gesture of devotion, they also built mausoleums of several saints, whose structures are still present and celebrated today. These are places where people visit in veneration of these Sufis due to their faiths. For instance, Akbar who built the mausoleum of Saint Shaikh Salīm Chishtī in India, while another Mughal prince named Dārā Shikoh, who was the son of Shāhjahān constructed a beautiful tomb of a Sufi saint Ḥaḍrat Miān Mīr in Lahore, Pakistan. Ḥaḍrat Miān Mīr was a renowned sufi saint and a descendent of the second caliph 'Umar ibn al-Khattāb and belongs to Qādiriyyah Sufi order. Emperor Jahāngīr and Shāhjahān had deep respect

towards Ḥaḍrat Miān Mīr, in particular, the prince Dārā Shikoh was the devoted follower of Ḥaḍrat Miān Mīr. Dārā Shikoh had planned a majestic mausoleum for the saint after his demise in 1045 A.H/ 1635 C.E. at Lahore.¹

The main objective of this research is to reveal the fact that numerous tomb structures which were once developed as expression of faith and hold significant artistic value in their individuality, have unfortunately fallen into wreckages. These structures undoubtedly deserve proper care and preservation, just like the way some of such structures are been given. This research focuses on various tombs namely the Tomb of Ḥaḍrat Miān Mīr, Tomb of Nādrah Baigam, Tomb of Ḥaḍrat Khawajah Bihārī, Tomb of Ḥaḍrat Īshān, Tomb of Miān Nawāb Khān, Tomb of Mahābat Khān, Tomb of Shahzādah Parwaiz, Tomb of Ma'ī Da'ī. These tombs have been observed in the oldest localities of Lahore, that including Dharampura, Begampura, Bāghbānpura, Singhpura and Kot Khawajah Saeed.

Tomb of Ḥaḍrat Miān Mīr

The mausoleum is located in Dharampura, closer to Sadar Cantt, Lahore. Ḥaḍrat Miān Mīr Ṣaḥab is extremely revered among the Sikh community also, because he laid the foundation stone of Gurudawara Harminder Ṣaḥib famously known as the Golden Temple. Under the directives of Dārā Shikoh, the construction of the Tomb of Ḥaḍrat Miān Mīr commenced and was completed in 1640.² The mausoleum is designed in a rectangular plan on a vast area, features two entrances one on its northern side and the other one is on the southern side. Generally, the northern entrance provides access to the mausoleum. The entire structure of this mausoleum is surrounded by a brick wall which is comprised of niches at regular intervals. Inside the structure, a huge courtyard is designed in red sandstone and the main tomb building or chamber which have the grave of the saint, is standing in the middle of the courtyard. At the west of this courtyard, a mosque is situated and on the eastern side some ḥujrās³ are located. In the middle of this huge courtyard, a marble plinth is erected upon

which the tomb building is standing. The tomb and its platform are constructed in pure white marble, whereas the mosque, ḥujrās and the boundary wall are made of bricks.

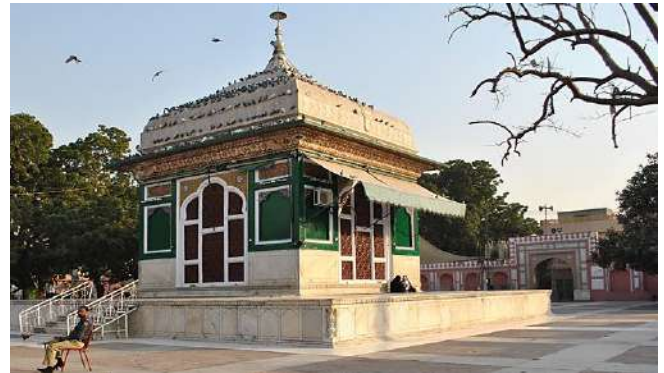


Plate.1 Tomb of Ḥaḍrat Miān Mīr, Dharampura, Lahore.

Source:

<https://www.orientalarchitecture.com/sid/824/pakistan/lahore/hazrat-mian-mir-tomb>, (accessed 19th November, 2020).

The ornamentation of this mausoleum and its historical architectural features still grab the attention of the viewers. The marble platform, on which the tomb building is standing, contains multifoil arched niches on each side. (Plate.1) This platform also contains some steps on its southern and northern sides, which provide access to the chamber above. The tomb building consists of (a flat dome) a pyramidal roof with an ogee profile, also having a finial at its top. The dome is entirely made of white marble and adorned with carved designs. Below the dome, a frieze is running on its architrave around the tomb building. (Plate.2) This band is decorated with floral frescos in various colors.

¹ Shaukat Mahmood, *Architectural Heritage of Pakistan-A Travelogue*, (Lahore: Pakistan Writers Cooperative Society, 2018), 199.

² Taimur Shamil, "A Sufi, a Sikh and their message of love-A journey from Lahore to Amritsar", *Dawn*, May 6,

2016, <https://www.dawn.com/news/1235304>, (accessed 20th November, 2020).

³ *Ḥujrās* are small chambers or prayer rooms usually built in the mosques for meditation.



Plate. 2 Floral band running on the exterior of the tomb of Ḥaḍrat Miān Mīr.

Source:

<https://www.orientalarchitecture.com/sid/824/pakistan/lahore/hazrat-mian-mir-tomb>, (accessed 19th November, 2020).

The entrance to this single chamber tomb is provided at its southern side, whereas the other three sides are closed with perforated jālis or marble grills having intricate geometric and abstract patterns. Each side contains horizontal panels on the top of the marble grills and was originally adorned with frescos. However, over time, these panels have been completely covered with dark green paint, resulting in the loss of their aesthetic appeal. The marble grills have been entirely concealed by the layer of red paint completely and causing the disappearance of the magnificent texture and elegance of white marble. Inside the chamber, the grave of the saint is resting. The grave is entirely covered with white marble slabs and also surrounded by marble grills (Plate.3).



Plate. 3 Interior view of the tomb of Ḥaḍrat Miān Mīr, Dharampura, Lahore.

Source:

<https://www.orientalarchitecture.com/sid/824/pakistan/lahore/hazrat-mian-mir-tomb>, (accessed 19th November, 2020).

The interior of the dome has lost its original grandeur and dilapidated but now it is renovated and ornamented with fresco work. The mausoleum is still functional and in good condition as compared to the other mausoleums. Several people came here throughout the week to offer Fātiha⁴ and seek blessings of the saint, especially on Thursday as it is regarded as the most “blessed day” of the week. Qawwāl vocalists visit the shrine every Thursday and sings here as an act of veneration. Some devotees also perform dhammāl⁵. Every year the urs⁶ ceremony of the saint is celebrated in the month of Rabi‘ al-Awwal⁷ on a grand scale. On the death ceremony of the saint, maylā⁸ is also held for about fifteen to twenty days. Various food stalls, jewelry stalls and also other handcrafted items are displayed around the tomb. Some food items are specified to the Sufi shrines in Lahore like qattlammā⁹, till walay laddu¹⁰, mīthi tikkiyān¹¹ etc. These food items are also found around the tomb of Ḥaḍrat Miān Mīr. (Plate.4)

⁴*Sūrah Fātiha* is the first *Sūrah*/Chapter of the Holy Qur’ān. *Fātiha* means “beginning”. In Muslim traditions this *Surah* is recited for the dead ones for their forgiveness in the next world.

⁵ *Dhammāl*: In performing arts, *dhammāl* is the specific form of dance practice usually done on the death anniversary of the saints. The performer completely gets in the state of Trans and forget the physical world and rotate his body in circular formation, like anti-clockwise.

⁶ *Urs* means the death anniversary. Celebration of death anniversary of a personality, especially a religious personality is known as *urs*.

⁷ Rabi‘ ul-Awwal is the third month of Islamic calendar.

⁸ *Maylā* means funfair.

⁹ *Qattlammā* is also known as *desi* (local) pizza. It is made of flour and mixed herbs. It is traditionally found on the funfairs held on the death anniversaries of the Sufi saints in Punjab.

¹⁰ *Till walay Laddu*, deep fried semolina balls covered with sesame seeds.

¹¹ *Mīthi Tikkiyān*, deep fried sweet cutlets made of semolina.



Plate.4 Food stalls outside the tomb of Ḥaḍrat Miān Mīr.

Source: <https://www.dawn.com/news/1235304>, (accessed 20th November, 2020).

Devotees from all over the world including Muslims and Sikhs also, came here to seek the blessings of the saint. Ḥaḍrat Miān Mīr Ṣaḥāb holds a special place in the Sikh community as well as he is esteemed and considered divine due to his significant contribution in laying the foundation stone of renowned Gurudawara Harminder Ṣaḥīb widely known as the Golden Temple. Every year, a considerable numbers of Sikh yātris¹² visit the shrine to pay homage to Ḥaḍrat Miān Mīr Bālā Pīr (head of the saints).¹³

The mausoleum of Ḥaḍrat Miān Mīr is recently renovated by the efforts of (WCLA) Walled City of Lahore Authority. The main chamber of the tomb is renovated where the grave of the tomb is situated. The recessed panels located at the exterior of the chamber are adorned with Persian floral motifs. Previously these panels were covered with dark green paint without any design and lost all its grandeur. But now they are ornamented with intricate floral detailing in the beautiful color palette that is also used in various Mughal monuments of Lahore. Mughal monuments are usually containing hues of blues, yellows and oranges etc. as these colors are highly inspired by Persian architecture. (Plate.5)

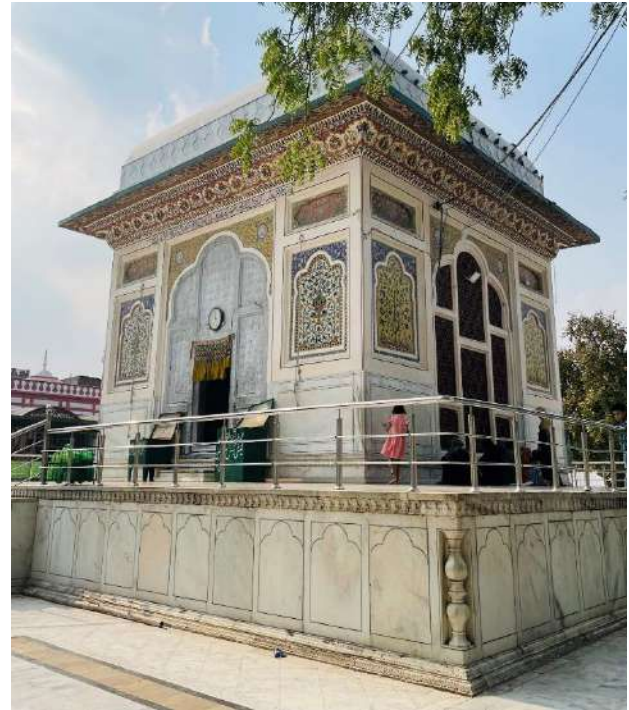


Plate.5 Recent renovations at the tomb of Ḥaḍrat Miān Mīr.

Source: Photography by the author.



Plate.6 Interior view of the recent renovation of the tomb of Ḥaḍrat Miān Mīr.

Source: Photography by the author.

Previously the interior walls of the tomb were covered with dark green paint, and the inner structure of the dome features a disappointing mirror work, which was a failed attempt to imitate

¹² Yātris means tourists.

¹³ Taimur Shamil, "A Sufi, a Sikh and their message of love-A journey from Lahore to Amritsar", *Dawn*, May 6,

2016, <https://www.dawn.com/news/1235304>, (accessed 20th November, 2020).

exquisite mirror work found at the Shīsh Maḥal¹⁴ at Lahore Fort. However the interior has been renovated, resulting in a significant improvement. Instead of entire mirror work, only the inner surface of the dome is embellished with sophisticated mirror work, whereas, the inner surface of the ceiling and walls are adorned with intricate floral patterns, which enhance the overall aesthetics and appeal of the tomb. (Plate 6, 7)



Plate.7 Interior view of the tomb of Ḥaḍrat Miān Mīr.

Source: Photography by the author.

Tomb of Nādrah Baigam

There is another tomb adjacent to the mausoleum of Ḥaḍrat Miān Mīr. The tomb of Mughal princess Nādrah Bāno was built in 1698 and famously known as the bārādārī of Nādrah Baigam. (Plate.8) She was the noblest princess and was also the beloved consort of Dārā Shikoh, who was the eldest son of emperor Shāhjahān. Dārā Shikoh was also known as the poet-prince and also served as a governor of Lahore in the 1640s. Dārā Shikoh and his brother Aurangzeb were engaged in a fight for the throne in 1659 but sadly Dārā was defeated in the battle of

Deorai (near Ajmīr). After losing the battle, Dārā Shikoh with his wife Nādrah Bāno tried to escape to Iran. On their way to Iran, unfortunately Nādrah lost her life due to dysentery.¹⁵

Prince Dārā Shikoh had ordered his troops, to bring the dead body of his beloved wife to Lahore and buried her closer to the tomb of the Sufi saint Ḥaḍrat Miān Mīr. Dārā and his wife both were followers of the saint and extremely venerated him. The structure of this tomb comprises some interesting features. Such as, the entire structure of the tomb was originally built in the middle of a water tank, which deviating from the typical Mughal Chahārbāgh layout. The ground plan of the tomb is square and the structure of the tomb is elevated on a raised plinth measuring ten feet in height, accessible through a flight of a few steps (plate. 8). Unlike the traditional tomb, the roof of the building is flat, adorned with a parapet on all four sides. The overall design gives the impression of a pavilion rather than a conventional tomb. The entire area is enclosed with a brick wall having two gateways on its northern and southern sides which provide access to the tomb building through a bridge. It is a low heightened bridge standing on thirty multifoil arches. The tomb is constructed on a two storied structure and the grave of the Princess Nādrah Bāno is located in the middle of the ground floor. On the northern side of the tomb, a water channel is also designed with small fountains, which is now completely dry and the fountains are now broken. It is now used as a cricket pitch by the locals.¹⁶



¹⁴ *Shīsh Maḥal* is the part of Lahore Fort. It was highly adorned with mirror work in which gems and precious stones are also utilized by the Mughal architects. Later all the precious gems and stones are robbed and now only mirror work is left in a miserable condition.

¹⁵ "Save me please! Cried Nādrah Begum", *Pakistan Today*, April 29, 2018,

<https://www.pakistantoday.com.pk/2018/04/29/save-me-please-cried-nadra-begum/>, (accessed 20th November, 2020).

¹⁶ Tania Qureshi, "A 17th century tomb lost in Lahore", *Daily Times*, October 10, 2018, <https://dailytimes.com.pk/308305/a-17th-century-tomb-lost-in-lahore/>, (accessed 20th November, 2020).

Plate.8 Tomb of Nādrah Begum, Dharampura, Lahore.

Source: <https://dailytimes.com.pk/308305/a-17th-century-tomb-lost-in-lahore/>, (accessed 20th November, 2020).

The square pavilion is constructed in burnt bricks, featuring intricately designed pointed arches in the middle of the façade. The cusped arches were designed in a recessed form that serves as the main entrance of the tomb (Plate. 8). Additionally, the pavilion comprised of blind cusped arches and rectangular panels. The entire structure of the tomb is covered with lime plaster, which has unfortunately developed extensive cracks over time. The interior of the pavilion was adorned with amazing stucco tracery work, which can now hardly be seen. The white marble cenotaph of the princess is laid in the middle of the pavilion (Plate.9). It also contains Qur.ānic verses in a beautiful calligraphic manner, the name of the princess and her date of demise also inscribed. On the southern side the stairs case is designed inside the pavilion to access the upper-story and roof-top. But they are closed now because it is too much dilapidated and can fall down at any time.¹⁷



Plate.9 Grave of the tomb of Nādrah Baigam. Dharampura, Lahore.

Source: Photography by the author.

In historical accounts, it is recorded that originally this pavilion was adorned with pietra dura work and also contained embellishments with precious and semi-precious stones. But sadly, like other Mughal

¹⁷ “Save me please! Cried Nādrah Begum”, *Pakistan Today*, April 29, 2018, <https://www.pakistantoday.com.pk/2018/04/29/save-me-please-cried-nadra-begum/>, (accessed 20th November, 2020).

monuments this tomb was also robbed and disgraced by the Sikhs. Later in the British Rāj, Muḥammad Sultān who was the chief contractor of the British demolished the tank from the structure. He also dismantled the fortified wall of the Walled City (Lahore) and used those bricks in the construction of the Railway station and Lahore Cantonment.¹⁸

The tomb was in a miserable state and was in shambles. (Plate.10) The walls and other parts of the tomb are affected by absurd graffiti and senseless poetry. Unfortunately, dirty graffiti are now becoming a common practice of unethical visitors and can be seen at many other monuments. Wild plantation is grown around the tomb and heaps of garbage can be seen at many corners thrown by the locals. Consequently, this marvelous monument had lost its splendor due to massive constructions and encroachments around it. The dilemma of our built heritage is that most people are not aware of the significance of these monuments. The area around the tomb is still misused by the locals as a cricket ground. (Plate.11) Pavements as well as fountain channels are used as a cricket pitch and severely damaged.



Plate.10 Condition of the tomb of Nādrah Baigam. Dharampura, Lahore in 2019.

Source: Photography by the author.

¹⁸ Tania Qureshi, “A 17th century tomb lost in Lahore”, *Daily Times*, October 10, 2018, <https://dailytimes.com.pk/308305/a-17th-century-tomb-lost-in-lahore/>, (accessed 20th November, 2020).



Plate.11 Fountain area on the northern side of the tomb of Nādrah Baigam, Dharampura, Lahore
Source: Photography by the author.

Walled City of Lahore Authority (WCLA) has taken some steps to renovate or preserve this beautiful heritage site in 2020. The broken areas and cracks are now filled. The entire structure is painted and the absurd poetry and graffiti done by the visitors is vanished now. Moreover, a protecting grilled fence is provided around the structure to protect the monument. Although it's a good initiative by WCLA but the monument lost its original aesthetics. The overall structure is now just simply white washed, bold outlines in red and green color are used to give the effect of stucco traceries at its ceilings. (Plate.12)

Surface decorations are the key features of these monuments, especially in Mughal architecture. So, the renovation works of these monuments should be done by skilled artisans and highly professional architects and interior designers, who can restore and replicate the original designs and elements of the structure perfectly. In this way future generations can better understand and appreciate, the importance of these heritage sites and architectural monuments. (Plate 13,14)



Plate.12 Front façade (renovated) of the tomb of Nādrah Baigam, Dharampura, Lahore
Source: Photography by the author.



Plate.13 Renovation work at the interior of the tomb of Nādrah Baigam, Dharampura, Lahore
Source: Photography by the author.

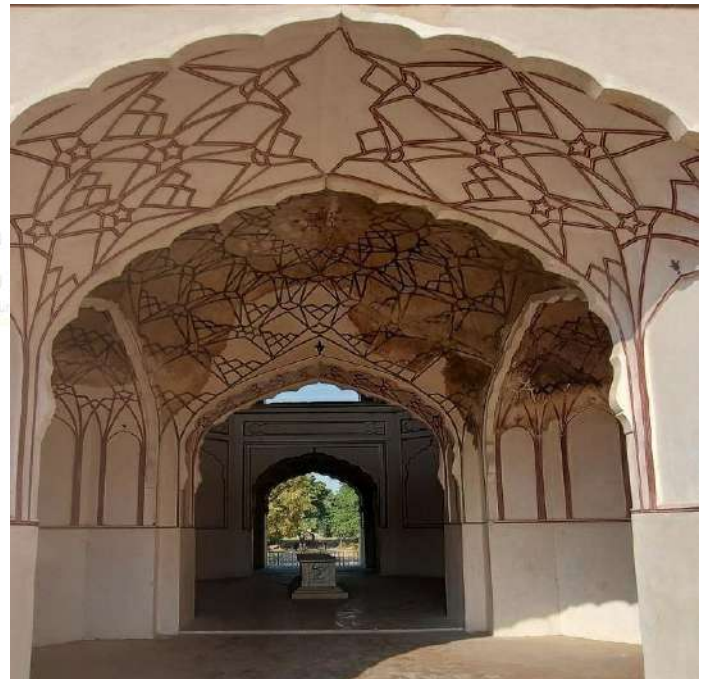


Plate.14 Renovation work at the interior of the tomb of Nādrah Baigam, Dharampura, Lahore
Source: Photography by the author.

Tomb of Ḥaḍrat Khawajah Bihārī

Another significant tomb need to be documented is the tomb of Ḥaḍrat Khawajah Bihārī. He was one of the most favorite disciples of Ḥaḍrat Miān Mīr. He was an Islamic scholar and an expert in fiqh¹⁹,

¹⁹ *Fiqh*: Islamic jurisprudence.

hadīth²⁰ and tafsīr²¹ al-Qur'ān. His residence was in city Hajipur. He left his city for the sake of education and went to the madrasa of Sheikh Jalil al-Dīn Awlī'a in Kodapur. After getting education from Sheikh Jalil, he went to Lahore and got Islamic education from Muḥammad Fāḍil Lahori. He was a brilliant, honorable and most favorite student of Sufi saint Ḥaḍrat Miān Mīr. After the death of his murshad²² (Ḥaḍrat Miān Mīr), he guided people to reach the divine path towards Allah. He was blessed with numerous followers and many of them were benefited from him. The mausoleum of Ḥaḍrat Khawājah Bihārī is also located in Lahore and the area is known as Miān Mīr Pind²³ (upper mall) located near Dharampura. (Plate.15) This area is named after the famous Sufi saint Ḥaḍrat Miān Mīr. Ḥaḍrat Khawājah Bihārī was one of the most devoted disciple of Ḥaḍrat Miān Mīr. His mausoleum is very much similar to the mausoleum of his murshad²⁴ and it is situated on the western side of the mausoleum of Ḥaḍrat Miān Mīr.

The mausoleum is enclosed in a rectangular plan, comprises on a tomb structure/chamber in the middle of the platform, a mosque on the western side and two small rooms which serve the purpose of Hujras adjacent to the mosque. Two entrances are provided to the mausoleum, one on the northern side and the other one on the eastern side. The entire area is enclosed within a small wall that is exaggerated with iron grills. The tomb is standing on a platform in the middle of a huge courtyard. This platform is three feet in height and could be reached through five steps, the sixth being the platform.



Plate.15 Tomb of Ḥaḍrat Khawajah Bihārī. Dharampura, Lahore.

Source: Photography by the author.

The beautiful mausoleum of Ḥaḍrat Khawajah Bihārī is a single-chamber monument. The interior and exterior walls are adorned with intricate fresco work. The mausoleum is constructed with bricks and it was initially adorned with white marble on its surface. At the pinnacle of the tomb, a huge elegant onion dome was designed on a circular drum which is simply covered with plaster now. (Plate. 15) The dome is crowned by a beautiful finial; below the finial, a splendid lotus flower motif is carved. Below the dome, a projected eave is also constructed, encircling the entire structure with a band of frescos fracturing with geometric and floral motifs on all four sides.

The main entrance to the chamber is provided on the southern side and features a beautifully carved wooden door adorned with geometric patterns. (Plate.16) Each wall of the tomb structure contains three vertical recessed panels with identical ornamentations. Among all these three panels, the central one being the largest and fitted with perforated terracotta jāli work. The other two panels are shorter in length as compared to the central jāli panel, also rectangular in formation and contains multifoil recessed blind arch. These arched panels

²⁰ *Hadīth*: (meaning breaking news) sayings of the prophet PBUH.

²¹ *Tafsīr*: detailed study.

²² *Murshad*: Master.

²³ *Pind*: Village.

²⁴ *Murshad*: Master

are extremely adorned with Persian floral designs, along with vases and arabesque motifs. All these motifs inside the panels, are designed with perfect craftsmanship and contain warm colors like maroon, mustard and dark green along with white background. The spandrels also contain intricate floral designs. The area around these three panels contains small square and rectangular panels arranged (in vertical and horizontal formations) which are likewise adorned with floral motifs.

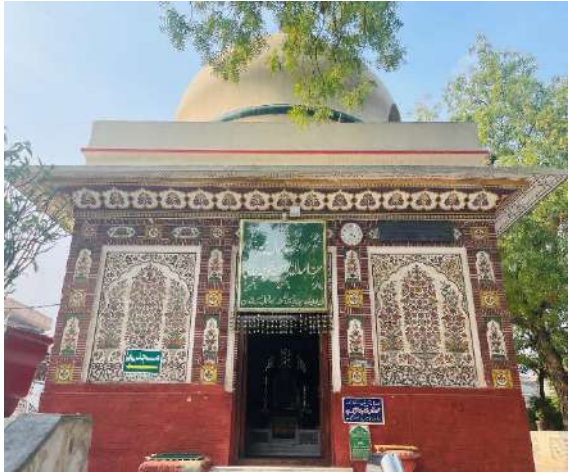


Plate.16 Entrance of the main chamber of the tomb Ḥaḍrat Khawājah Bihārī.

Source: Photography by the author.

Inside the chamber, the grave of the saint is situated. The grave is entirely covered with white marble and also surrounded by marble grills or perforated jālis having the same geometric pattern which is used around the grave of Ḥaḍrat Miān Mīr. (see Plate.6) The interior of the structure is also extremely adorned with various designs and motifs including geometrical shapes, floral patterns and arabesques. These embellishment showcase the perfect craftsmanship and intricate details. All the designs are painted above white background. (Plate.17) The interior of the chamber is well maintained. All the ornamentations inside the chamber are recent work of renovation because it gives very fresh and flawless appearance.



Plate.17 Interior of the tomb of Ḥaḍrat Khawājah Bihārī.

Source: Photography by the author.

Tomb of Ḥaḍrat Īshān

There is another tomb located in the vicinity of Begampura Lahore, which belongs to a famous Sufi saint and Islamic scholar of the Mughal era, known as Ḥaḍrat Sayyid Mīr Khawājah Khāwand Maḥmūd Naqshbandi, also known by the title Ḥaḍrat Īshān Shāh Ṣāhib. He belongs to Naqshbandi Silsla (school of thought). He was the son of Ḥaḍrat Sharf al-Dīn and his lineage belongs to a famous Sufi saint Ḥaḍrat Khawājah ‘Alā’u al-Dīn Attār Naqshbandi from his paternal side. Though, his ancestry from his maternal side meets back to Ḥaḍrat ‘Alī (R.A). Ḥaḍrat Īshān was born in 971 A.H. in Bukhara (now known as Uzbekistan). He completed primary education from his father and then went to Madrassa-i Sultāni of Bukhara. At the age of twelve, he had memorized the Holy Qur’ān completely. Later at the age of eighteen, he became an expert in fiqh, tafsīr and ḥadīth. He was appreciated among the people and scholars of that time because of his intellectual abilities. Numerous people from Bukhara, Samarqand, Herat and Kabul were included in his devotee’s circle.²⁵

He provides his spiritual services to the various parts of the world. For a long period, he stayed in Kashmir. Later, the Mughal Emperor Jahāngīr requested Ḥaḍrat Īshān to come to Akbarabad as he was waiting to seek his blessings. He stayed there for some times and again went to Kashmir along with the Emperor Jahāngīr. On their way towards Kashmir the Emperor passed away and Ḥaḍrat Īshān

²⁵ “Hazrat Khawaja Khawand Mehmood Naqshbandi Known as Hazrat Eshan”, *Correct Islamic Faith*, <https://aalequtub.com/>, (accessed 22nd January, 2021).

had to come to Lahore with the dead body of Jahāngīr. He stayed there and with the passage of time Lahore became his permanent residence. He constructed a mosque in Lahore under his own supervision, along this mosque his tomb was later constructed.²⁶

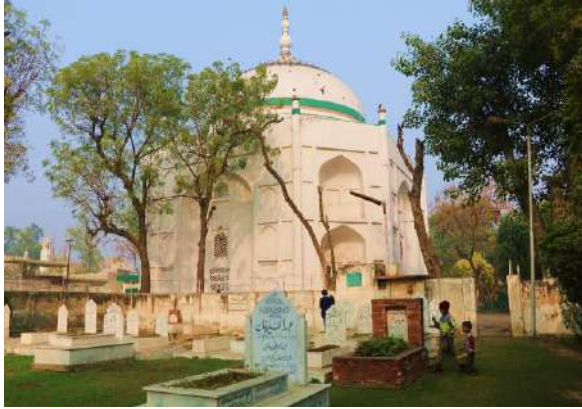


Plate.18 Tomb of Ḥaḍrat Īshān, Begampura Lahore.

Source: Photography by the author.

It has an octagonal structure with a huge dome at the top. (Plate.18) The first octagonal tomb structure was found in mid-fourteenth century India, belongs to Khān-i-Jahān Tilangani, prime minister to Firuz Shāh Tughlaq, located at the south of Nizām Al-Dīn Auliya's dargāh²⁷. (Plate.19) Other best example of the tomb incorporating octagonal layout is the tomb of Mughal Emperor Ḥumāyūn. The structure comprises of octagonal plan is known as “hasht-bahisht” by the architecture historians. As the octagon contains eight sides, hasht-bahisht refers to the “eight gates of paradise” according to the Islamic concept of Jannah. The theory behind designing a mausoleum in (octagonal) hasht-bahisht layout is to frame the manifestation of the deceased reaching the gates of Jannah.²⁸ The use of geometrical shapes such as circle, square and octagon etc. became a prominent feature of Islamic architecture. The intensity of light also plays an important role with geometric shapes (in architecture), visually as well as aesthetically.

²⁶ Ibid., (accessed 22nd January, 2021).

²⁷ Varun Shiv Kapoor, “Rebirth of a Tomb”, *India Today*, February 12, 2018, <https://www.indiatoday.in/magazine/from-india-today-magazine/story/20180212-khan-i-jahan-tilangani-aga-khan-trust-historical-monuments-delhi-1160806-2018-02-02>, (accessed 22nd January, 2021).



Plate.19 Tomb of Khān-i-Jahān Tilangani, India.

Source:

https://www.indiapicks.com/Heritage/Humayun/Humayun-B-Isa_Khan.htm, (accessed 22nd January, 2021).

The structure of the mausoleum of Ḥaḍrat Khawājah Khāwand Maḥmūd is highly inspired from Mughal architectural style. It is a single chamber mausoleum but it looks like a double storey building from outside because of the use of windows and arches on two levels. The entire structure of the mausoleum is white washed from the exterior. Each wall of the structure has a huge central blind arch further the pishtāq²⁹ around the central arch is divided with rectangular false arched panels. Arched panels fixed with terracotta brick screens are used in the recessed area of archivolt of the wall with. (Plate.20)

A huge hemispherical dome is resting at the top of the mausoleum. It rests on a raised drum and is supported by squinches (from inside). The top of the dome also has a finial that comprises of tear drop formation along with the pinnacles. Below the pinnacle, a half bloom inverted lotus flower motif is also designed topping of the dome. Domes are always considered an important feature in Islamic architecture. It became an essential part of Mughal architectural style and can be found widely in Mughal monuments in the Indian Subcontinent. Turrets are also used at the top of the building that represents Timurid influence.

²⁸ “Emperor Humayun's Garden Tomb”, *MughalArch.com*, <http://mughalarch.com/plan1.html>, (accessed 22nd January, 2021).

²⁹ *Pishtāq* is a projected portal from the façade of a building, that act as a gateway to the *I'wān*, which is very often adorned with glazed tile work, calligraphic bands and geometrical designs.



Plate.20 Exterior of the tomb of Hadrat Ishaan, Begampura Lahore.

Source: Photography by the author.

The main entrance inside the tombs chamber is provided on the western side through a wooden door. The wooden door is adorned with octagonal geometric patterns. The name plate and wooden threshold on the main entrance was installed by Ahmad Baig Nabayrah. It is adorned with glazed tiles with photo print representation of Masjid-i Nabwi and Khana-i Ka'bah. After passing through the wooden door, a vaulted passage gives access inside the tomb's chamber. (Plate.21)

The interior of the chamber is richly decorated as compared to the exterior of the structure. Inside the chamber, the grave of the saint is located along with some other graves. In the middle of the chamber, a raised platform is located having three cenotaphs on it. These graves are of Hadrat Ishaan Shah Sahib, Hadrat Sayyid Mir Jan Shah Sahib, Hadrat Sayyid Mahmud Shah Sahib. The raised platform is between three to four feet in height above the ground level where cenotaphs are surrounded with gridded fence. Platform is constructed exactly underneath the dome of the tomb. (Plate.22)



Plate.21 Vaulted passage that give access inside the tomb's chamber.

Source: Photography by the author.



Plate.22 The grave of the Hadrat Ishaan, inside the tomb.

Source: Photography by the author.

The interior of the mausoleum is extremely adorned and ornamented from all sides including the dome, following symmetrical manner. Ornamentations, including stucco tracery, intricate fresco work, arches, niches and squinches etc. are glorifying the interior of the structure. Stylized floral motifs are widely used, in the adornment of Islamic art and architecture, as the representation of living being is prohibited. Arabesque and interlaced patterns, scrolling vines and rhythmic floral motifs along with intricate geometric patterns and calligraphy are the chief characters of Islamic art.

Each wall of the interior chamber contains a central arch, fixed with a panel of terracotta grill. The area of the wall, around the central arch is subdivided with compartments. (Plate.23) The lower end of each wall is covered with white and green colored glazed tiles. Above this checker pattern of glazed tiles, a decorative band is running on the walls that consist of scrolling vines and floral motifs. A row of guldasta³⁰ motif is designed above the band. This row contains two different types of guldasta motifs, one bouquet is of double opium poppies and the other bouquet is of peonies. These floral motifs are used widely in the adornment of architectural structures during Mughal era.

Above this row of guldasta motif, two rows of multi foiled recessed arched panels are designed vertically, on both sides of the central arch (four panels on each side). These recessed panels are

³⁰ *Guldasta* means bunch of flowers or flower bouquet.

ornamented with frescos that are adorned with the motifs of floral vases of blue and white porcelain, inspired from Iznik (Persian) pottery style. Minute flowers with intricate detailing are also designed inside these recessed panels, depicting flowers flowing out of the flowerpots. The borders of these panels are also adorned with stylized leaf and acanthus leaf motifs. A wide variety of floral motifs are used in the adornment of the spandrels of these recessed arched panels. Two more panels are designed on the upper section of the walls; they are also in rectangular formation but are designed horizontally. They are also bordered and further decorated with floral details. A beautiful band, designed with a continuous stylized acanthus leaf motif is running on the architrave of the interior structure.



Plate.23 Interior walls of the tomb, highly adorned with frescos containing wide variety of floral motifs.

Source: Photography by the author.

The arched windows of the mausoleum are adorned with intricate geometric patterns in red sandstone lattice work. The upper section of the central arch contains false muqarnas adorned with inter twined geometrical stem patterns in stucco tracery and alcove are adorned with a combination of geometry

and floral ornamentations, along with star motif that contains minute floral motifs and arabesque designs. (Plate.24)



Plate.24 Interior of the upper section of central arch of the chamber.

Source: Photography by the author.

It is a beautiful piece of architecture but people are hardly aware of it, only the locals of this area visit this shrine usually on Thursdays. There is also a traditional mannat area outside the tombs chamber, here the visitors' burn diyā³¹ and agarbatti³² usually on Thursdays, as Thursday is considered the most blessed day of the week in Muslim community. (Plate 25,26) A beautiful mosque is also located on the western side of the mausoleum. This mosque is also constructed in the same era and contains three huge domes at the top. A very well organized graveyard is also situated in the surroundings of the shrine; here the grave of Dr. Javed Iqbal, son of the National poet Allama Iqbal is also located.

³¹ *Diyā* is a small oil lamp made of clay. It is considered as a compulsory element of tombs and mausoleum, usually burnt on Thursday and *urs* ceremony of the saints.

³² *Agarbatti* is an incense stick, usually burnt on shrines and mausoleums.



Plate.25 Oil lamps (diyā) burnt by the visitors, outside the mausoleum.

Source: Photography by the author.



Plate.26 Incense sticks (agarbatti) burnt by the visitors in mannat area.

Source: Photography by the author.

The mausoleum is a highly adorned structure of Mughal era that showcases the highly crafted and exquisite work of frescoes and delicate stucco tracery that have been glorified this tomb. Among its ornamentations are intricate floral designs and motifs, but now it is being neglected and all its vibrant ornamentation is fading away. This beautiful structure had also gone through the act of vandalism, after the Mughal period. According to some historical accounts, amid the rule of Mahārājā Ranjīt Singh, General Gulāb Singh dismantled the surrounding walls of the mausoleum and built a cantonment closer to the shrine of Ḥaḍrat Īshān. He removed the marble from the shrine and several bricks sellers also stolen the bricks from the site.³³ Still this mausoleum is standing with its glory but now it became a lesser known structure of Lahore due to urbanization around it. Numerous parts are broken and cracking, including the grilled panels of

³³ Tania Qureshi, The forgotten and neglected Shrine of Khawaja Mehmud, *Daily Times*, November 13, 2018, <https://dailytimes.com.pk/321293/the-forgotten-and->

the arched windows. Inside frescos are decaying and chipped off and their colors are fading. (Plate 27,28) Many parts of the interior and exterior are now damaged and need maintenance as present condition is very alarming.



Plate.27 Damages of the beautiful structure of the tomb.

Source: Photography by the author.



Plate.28 Decaying frescos inside the tomb's chamber.

Source: Photography by the author.

Tomb of Miān Nawāb Khān

The tomb of Miān Nawāb Khān is another seventeenth century monument constructed in 1671, located in Singhpura near Shiwala Chowk Lahore. (Plate.29)

neglected-shrine-of-khawaja-mehmud/, (accessed 22nd January, 2021).



Plate.29 The tomb of Miān Nawāb Khān, Singhpura, Lahore.

Source: Photography by the author.

It is one of the most elegant heritage sites of Lahore, that is being neglected and ignored by the authorities. Miān Nawāb Khān was the son of a Prime Minister Miān Nawāb Sā'd Ullah Khān, who belonged to Chiniot and became an important member of the royal court of Mughal Emperor Shāhjahān. Nawāb Sā'd Ullah Khān's intellectual skills and ultimate honesty in dealing with Emperor's finances had impressed Shāhjahān. As a reward, the emperor gave him cash prize of two hundred fifty thousand rupees and made him the prime minister of Lahore. Nawāb Sā'd Ullah Khān constructed several architectural structures from this rewarded money in Lahore and Chiniot, included Ḥaveli Miān Khān in Rang Maḥal (Lahore) and Shāhi Maṣjid of Chiniot etc. Later his son Miān Nawāb Khān, also became a noble of the royal court and soon gained close association with (Shāhjahān's son) Emperor Aurangzeb. Amid the reign of Emperor Aurangzeb, Miān Nawāb Khān became the governor of Lahore. In 1671, Miān Nawāb Khān had passed away and his death became a shock for all the royal members of the court included the Emperor also. To pay tribute towards this revered Nawāb, a beautiful tomb structure was constructed for him.³⁴

In some historical accounts it is recorded that, the tomb of Miān Nawāb Khān was constructed on high expenditures and is composed on a colonnaded structure without any dome. The tomb is rectangular in plan and provided with twelve openings to form a "bārādārī" a typical Mughal pavilion. Bārādārī

structures were mainly constructed for the leisure and pleasure of the Mughal Emperors where they can enjoy the performances of the courtesans and dancers. The earliest known bārādārī structure of Mughal era belongs to Kāmraṅ Mirza. He was the son of first Mughal Emperor Babur and later became the first Mughal Governor of Lahore. He seized Lahore after the demise of his father Emperor Babur and then constructed a bārādārī for himself at the outskirts of river Ravi. Bārādārī structures were later became the favorite element of Mughal architecture as it provides excellent ventilation and also serves as a summer pavilion. Bārādārī structures are also designed in other Mughal monuments including the Ḥazūribāgh and Shalimār Garden etc.

The size of the bārādārī of Miān Nawāb Khān is smaller, as compare to other bārādārī structures and was also surrounded by a garden. The tomb was constructed with red sandstone and the black stone of Chiniot. According to historical accounts, this tomb was one of the most expensive and highly adorned structures of that era. The magnificent bārādārī tomb is standing on a raised platform and reached through the flight of six steps. The platform is paved with large slabs of black stone of Chiniot are used to cover the floor of the platform. The edge of the platform is decorated with a continuous band of perfectly carved leaf motifs. In the center of the platform, a raised podium (about seven to eight inches high) is designed, upon which the structure of the bārādārī is constructed. (Plate.30)



Plate.30 Bārādārī of the tomb of Miān Nawāb Khān.

Source: Photography by the author.

The bārādārī consists of twelve openings; all these openings have multi foiled arches, three on each

³⁴ Tania Qureshi, Tomb of Mian Nawab Khan — a forgotten monument, "Daily Times", April 20, 2018, <https://dailytimes.com.pk/230083/tomb-of-mian-nawaz->

khan-a-forgotten-monument/, (accessed 28th January, 2021).

side of the structure. These arches are supported with beautifully carved double semi-columns. Between these double semi-columns, a repressed arched panel is also designed. These semi-columns are slightly compressed from the top, like the Doric orders of classical Greek architecture. The capital of the column is adorned with acanthus leaf motifs and the base is adorned with a carved half bloomed lotus flower motif. The exterior of each wall is divided with recessed square and rectangular shaped panels, in vertical and horizontal formation. The building structure also has a projected eave, under which a band of frescos with floral motif is running around all four sides of the structure.

All the adornments are vanished from the structure. The interior is also highly damaged and deteriorating. Inside the *bārādārī*, another raised podium is located that contains the grave of Miān Nawāb Khān which was originally built with marble but later it is destroyed by the Sikh army. (Plate.31)



Plate.31 The podium inside the *bārādārī*, where the grave of Miān Nawāb Khān was constructed.

Source: Photography by the author.

This tomb faced horrible effects of vandalism. It was plundered and disrespected amid the Sikh rule. All the ornamentations from the exterior and interior of the structure were robbed. The precious stones, gems used in the adornment and marble from the grave were removed; even the bricks were also robbed by the brick sellers. Later the slabs of black stone from the *bārādārī* were removed in a large quantity by the orders of Shaikh Imam al-Dīn (while the tomb came under his custody). He used

³⁵ Tania Qureshi, Tomb of Mian Nawab Khan — a forgotten monument, “*Daily Times*”, April 20, 2018, <https://dailytimes.com.pk/230083/tomb-of-mian-nawab-khan-a-forgotten-monument/>, (accessed 28th January, 2021).

these stolen slabs in the construction of his own *ḥavelī*.³⁵

The misery of this tomb is not ended here, after some time Raja Suchat Singh had occupied this tomb in the reign of Raja Ranjīt Singh. Raja Suchat Singh gave some attention to this structure. He had planted some new plants and flowers in the garden, renovated the walls of the tomb and entitled it as Raja Suchat Singh’s *Bāgh*. After this, the miserable *bārādārī* of Miān Nawāb Khān was bought by Nawāb ‘Ali Raza Khān Qazalbāsh in only twenty-two hundred rupees during the British Raj. He became the new owner of this historical gem. At last, this tragic tomb came under the possession of Pakistan government after the partition of Indian Subcontinent.³⁶

Now the tomb is an abandon structure and its condition is very alarming. It is extremely neglected and ignored by the concerns. The surrounding walls of the garden are now destroyed, only some remains of the walls are left. The garden around the *bārādārī* is destroyed and it is used as a cricket ground by the locals. The tomb structure is decaying and severely damaged. Numerous parts of the structure are crumbling. (Plate.32)



Plate.32 Present condition of the interior of the tomb of Miān Nawāb Khān.

Source: Photography by the author.

Garbage is also thrown inside the structure and left over cigarettes are found there in a large quantity. It seems that this place is also misused by the drunken addicts. The structure needs security, maintenance and restoration; otherwise we will lose this magnificent marvel of Mughal era, very soon.

³⁶ Tania Qureshi, Tomb of Mian Nawab Khan — a forgotten monument, “*Daily Times*”, April 20, 2018, <https://dailytimes.com.pk/230083/tomb-of-mian-nawab-khan-a-forgotten-monument/>, (accessed 28th January, 2021).

Tomb of Mahābat Khān

There is another historical structure located in Bāghbānpura Lahore, known as the tomb of Mahābat Khān or Mahābat Khān's garden. His actual name was Zamana Baig Kabuli, as he belonged to Kabul. He was also entitled as Khān-i Khānaṣ Sīpah Sālār. He rose rapidly in Mughal army and became Chief General of the royal army. He was a member of private military force of Prince Salīm, who later got the throne. In 1605, Prince Salīm (famously known as Emperor Jahāngīr) got the throne and blessed Zamana Baig with the title of "Mahābat Khān" and also granted him with the rank of commander in Mughal army. He became a prominent member of the state in 1623 after defeating failed rebellion of Prince Khurram in Deccan.³⁷

He had enjoyed powerful ranks in Mughal army during his life and finally passed away in 1634. According to historical accounts, he was buried in Delhi, in the ground of Dargāh³⁸ Qadam Sharif³⁹. Later his elder son Mirza Amānullah got the title of "Khān Zamān" and younger son was blessed with the title of his father "Mahābat Khān". So might be Zamana Baig's younger son Luhrasp who got his late father's title was buried in Mahābat Khān's garden located in Baghbanpura Lahore. Still it is not confirmed that who is buried here either Mahābat Khān's younger son or someone else.⁴⁰

Mahābat Khān's garden was once a beautiful garden, designed by himself Zamana Baig, at the west of Shālāmār garden in the Mughal era. (Plate.33) Initially this garden was enclosed with a huge masonry wall made of bricks. Now only few remains of the walls are left in a dilapidated condition. The garden is now surrounded with a grilled fence. A large area of this garden is occupied by the locals and they have constructed their own houses there. Inside the garden, a dilapidated grave structure is located in a miserable condition without any name and description. A controversy exists

about the reorganization of this tomb, as some historians say that this grave is of Mahābat Khān or Mahābat Khān's younger son, but still it's not confirmed as no description is mentioned on the grave.



Plate.33 Mahābat Khān's garden in Begampura, Lahore.

Source: Photography by the author.

On the western side of the garden is an arcuated structure. (Plate.34) Arcuated structures are utilized by the Persians and ancient Romans, and that's why domes, vaults and arches became important elements of their architecture. These elements were also utilized by Muslim architects and they further developed a range of designs and techniques in constructing arches and domes. A huge variety of architectural elements including arches, columns, piers, and the use of geometry etc. have a great impact on both secular and religious constructions of Muslims. Arches are always considered an important element in Muslim architecture. A wide range of arches is used by the Muslim architects including round arch or semicircular arch, pointed arch, multifoil arch, horse shoe arch, tudor arch, transverse arch etc. Semicircular or round arch is the most common and earliest form of arch used in numerous historical monuments by Muslim architects. Originally, the semicircular arch is borrowed from Byzantine and Roman architecture. Muslims introduced new styles of arches that proved excellence in terms of design and aesthetic.

³⁷ Tania Qureshi, Mahabat Khan's Garden, "Pakistan Today", September 29, 2017, <https://archive.pakistantoday.com.pk/2017/10/01/mahabat-khans-garden/>, (accessed 30th January, 2021).

³⁸ Dargāh means shrine.

³⁹ Dargāh Qadam Sharif was actually a tomb, built in Delhi (1309-1388) by Firuz Shāh Tughlaq for himself, but later his son Fateh Khān was buried there. This tomb structure is famously known as Dargāh Qadam Sharif

because a stone (brought from Mecca) with a footprint of the Holy Prophet (pbuh) was placed there, by Ḥadrat Sayyid Jalal al-Dīn Hussain Bukhari (who was spiritual guide of Firuz Shāh Tughlaq).

⁴⁰ Tania Qureshi, Mahabat Khan's Garden, "Pakistan Today", September 29, 2017, <https://archive.pakistantoday.com.pk/2017/10/01/mahabat-khans-garden/>, (accessed 30th January, 2021).

Roman used arches in various ways, from huge aqueducts to a recurring architectural symbol in buildings e.g. in the Colosseum in Rome (round arches are widely used in it repeatedly).⁴¹



Plate.34 Arcuated structure located inside the garden of Mahābat Khān.

Source: Photography by the author.

The great mosque of Isfahān (Persia) and later the Tāj Maḥal from Mughal era, are the best examples of historical monuments which display the excessive use of arches. The pointed arch is extensively used in the architecture of Indian Subcontinent by the Mughals. The pointed arch comprises on a round design with a tapered apex. Numerous monuments including tombs, gardens, forts, palaces etc. are glorified with various types of arches.⁴²

Arches are widely used for aesthetic reasons as well as to provide access to air and sunlight to pass into the building. The only element left in the miserable garden of Mahābat Khān is its arches. Pointed arch and semicircular or round arch are used in this structure though, the arcuated structure possesses round arch. The structure is extremely damaged and has lost all its grandeur. All the ornamentations, designs and motifs are entirely vanished and only bricks are left in it. (Plate.35)



Plate.35 Inside view of the arcuated bārādārī Mahābat Khān's Garden.

Source: Photography by the author.

According to historical accounts, initially this garden of Mahābat Khān was enclosed with high masonry wall.⁴³ Now some portions of the wall are left on the western side of the garden, where the arcuated structure is located. Some remains of pointed arch, round arch and multifoil arch are also found on this portion of the wall. (Plate.36) Passing through this arcuated structure, there are remains of the old gateway of the garden. This gateway is now enclosed with bricks as a large area of the garden is replaced by houses built by the locals.



Plate.36 Remains of arches, left in the old masonry wall of Mahābat Khān's garden.

Source: Photography by the author.

The garden of Mahābat Khān was also known as "Saithān di Baghichi" (garden of the elites) as

⁴¹ Ashish Nangia, *The Arch as an Architectural Symbol- Evolution and Technology*,

<https://www.boloji.com/articles/15250/the-arch-as-an-architectural-symbol>, (accessed 1st February, 2021).

⁴² Porticos, arches, domes and gardens, key elements of Persian architecture, "*Tehran Times*", January 3, 2020, <https://www.tehrantimes.com/news/443707/Porticos->

arches-domes-and-gardens-key-elements-of-Persian, (accessed 2nd February, 2021).

⁴³ Qasim Khan, *Garden of Mahabat Khan – Bagheechi*, "Lahore History", December 13, 2014, <http://lahore.city-history.com/garden-of-mahabat-khan-bagheechi.html>, (accessed 2nd February, 2021).

mentioned in historical records. Just like other monuments of Lahore, this garden had also gone through the harsh effects of vandalism and also urbanization. Amid the rule of Mahārājā Ranjīt Singh, this miserable garden of Mahābat Khān was sold to Parsi merchants of Bombay.⁴⁴

The poor monument is now extremely damaged and decaying. Only the garden is left, which is now utilized by the locals as a public park. The grave structure and the bārādārī are in shambles. The poor grave is entirely broken and extremely damaged, and is used as a wicket by the locals who played cricket there. (Plate.37) The structure needs restoration and proper maintenance otherwise it will be fallen down very soon.



Plate.37 Damaged grave located inside the garden of Mahābat Khān.

Source: Photography by the author.

Tomb of Shāhzādah Parwaiz

Lahore is a wonderful city that is glorified with numerous historical monuments, not only in the Walled City of Lahore; there are many other areas which also house marvelous historical structures. Among these areas, Kot Khawajah Saeed is also included in the oldest localities of Lahore, but unfortunately it is not much popular among the historians, visitors and tourists like the Walled City of Lahore. This congested area of Kot Khawajah Saeed is a market hub filled with population and workshops, hidden three beautiful structures belong to Mughal era. These three architectural marvels are

the tomb of Shāhzādah Parwaiz, tomb of Ma'ī Da'ī and the Shrine of Rasūl Shahyun (old Gumbad).

The tomb of Shāhzādah Parwaiz is a seventeenth century tomb located in Kot Khawajah Saeed, Lahore. Shāhzādah Parwaiz was the son of Mughal Emperor Jahāngīr. According to historical accounts, Emperor Jahāngīr was blessed with five sons named Prince Khusru, Prince Parwaiz, Prince Jahāndār, Prince Shahryār, Prince Khurram and also have two daughters named Bahār Bāno Baigam and Sulṭān Nisār Baigam. Prince Khusru, Prince Parwaiz and Prince Jahāndār had passed away during the life of father (Emperor Jahāngīr).⁴⁵

Prince or Shāhzādah Parwaiz was also blessed with two children, a son and a daughter. His son passed away amid his life whereas his daughter later got married to Prince Dārā Shikoh, who was the son of Emperor Shāhjahān. Shāhzādah Parwaiz during his life, were always very fond of architecture and construction, just like other Mughal Emperors. He had constructed an elegant palace for himself in Kot Khawajah Saeed, Lahore which was later destroyed. He was extremely loved and admired among the people of this area and because of him this area was named Parwaiz Abad.

There are some controversial opinions of some historians about the tomb of Shāhzādah Parwaiz. Some said this tomb belongs to Dārā Shikoh and some claims, it is of the son of Shāhzādah Parwaiz. According to the available history and details about this monument, this tomb is attributed to Shāhzādah Parwaiz. Initially, this marvelous structure was entirely covered with marble including its floor also. It was also surrounded by four huge gateways on all four sides of the structure (one on each side), which are now entirely vanished. Amid in the rule of Mahārājā Ranjīt Singh, all the marble from this tomb was removed or stolen and only a brick structure was left. Later, the British government had repaired it but still it is decayed.⁴⁶

The tomb of Shāhzādah Parwaiz is now standing on a raised platform of concrete and can be reached through a series of steps. It is a single chamber

⁴⁴ Qasim Khan, *Garden of Mahabat Khan – Bagheechi*, “Lahore History”, December 13, 2014, <http://lahore.city-history.com/garden-of-mahabat-khan-bagheechi.html>, (accessed 2nd February, 2021).

⁴⁵ Shahab Omer, *Tomb of Prince Pervaiz in decline and neglect*, “Daily Times”, July 13, 2018, <https://dailytimes.com.pk/266991/tomb-of-prince->

[pervaiz-in-decline-and-neglect/](https://dailytimes.com.pk/266991/tomb-of-prince-pervaiz-in-decline-and-neglect/), (accessed 4th February, 2021).

⁴⁶ Shahab Omer, *Tomb of Prince Pervaiz in decline and neglect*, “Daily Times”, July 13, 2018, <https://dailytimes.com.pk/266991/tomb-of-prince-pervaiz-in-decline-and-neglect/>, (accessed 4th February, 2021).

mausoleum with a huge dome at its top. (Plate.38) The tomb structure was also provided with an octagonal podium where the tomb is standing. The recent renovations are done to the floor and the octagonal podium is now vanished by leveling it equally with the cemented floor. The dome of the tomb is resting on a raised drum seems to be the highest dome in Lahore. Its dome is even higher than the dome of the tomb of 'Ali Mardān Khān in Mughalpura, Lahore.



Plate.38 The tomb of Shāhzādah Parwaiz located in Kot Khawajah Saeed, Lahore.

Source: Photography by the author.

Domes had been utilized as an essential architectural element from prehistoric times. Domes were formally introduced by the ancient Romans and the Arabs. The Dome of the Rock is considered the first dome of Islamic architecture. Muslim architects had experimenting on the designs of domes since five decades, but in the Sultanate and Mughal period the innovation of various styles of domes had been observed perfectly by the Muslim architects. In terms of Islamic symbolism, dome is considered as “a vault of heaven”. Numerous architectural structures are roofed with various

types of dome, including mosques, tombs, temples, Gurudawara, and also some contemporary government buildings.⁴⁷

The shape and design of early domes of Islamic era were corbelled, similar to pre Islamic architecture. They were the true domes and are shallow in structure. Amid Tughlaq and Lodhī period, pointed and lofted domes were designed along with a drum to increase the height of the structure. Later in early Mughal period, double shell bulbous dome was introduced and it reached the peak of aesthetic and glory in Mughal monuments. In the Sultanate period, squinches were also utilized for the transition of square base into an octagon and then converted into a circular shape for constructing dome. Mughal architects prefer to use muqarnas instead of squinches. In Islamic architecture, dome became an essential and prominent element for roofing a structure, as well as in terms of aesthetics.⁴⁸

The dome of the tomb of Shāhzādah Parwaiz is one of the best domes of Mughal architecture but less appreciated as compare to other tombs of Lahore. The dome of the tomb is now blackened because of weather changes and fungus, and lost all its grandeur and aesthetical appeal. The beautiful structure is also surrounded by eight arches that give access inside the chamber. (Plate.39) These huge arches are pointed from the exterior but segmental from the interior. All these arches are designed perfectly in symmetry and balance to hold the huge dome of the tomb of Shāhzādah Parwaiz. These arches are now wrecked and cracked because of negligence and the massive load of the dome, and might collapse at any time.

⁴⁷ The Significance of Domes in Islam Architecture, Prezi, May 31, 2015, <https://prezi.com/2m0zmacj0gtw/the-significance-of-domes-in-islam-architecture/>, (accessed 5th February, 2021).

⁴⁸ Ahmed Sanusi Hassan, “Typology study of domes in Islamic Architecture of North India”, *University Sains Malaysia*, 2019. https://www.europeanproceedings.com/files/data/article/100/6437/article_100_6437_pdf_100.pdf, (accessed 12th October, 2020).



Plate.39 Arches of the tomb of Shāhẓādah Parwaiz.

Source: Photography by the author.

All the adornments from the interior and exterior of the structure are entirely vanished and only bricks are visible. The bricks are also crumbling and falling out. The miserable grave of Shāhẓādah Parwaiz is laid inside the chamber. (Plate.40) All the marble from the grave is also stolen and it is now covered with cement. The interior of the structure is also damaged. (Plate.41) The dome of the tomb bears extensive cracks and holes, allowing rainwater to seep into the chamber, resulting in detrimental effects on the structure.



Plate.40 The miserable grave of Shāhẓādah Parwaiz inside the tomb.

Source: Photography by the author.



Plate.41 Interior of the dome of Shāhẓādah Parwaiz's tomb.

Source: Photography by the author.

Tomb of Ma'ī Da'ī

There is another tomb located to the east of the tomb of Shāhẓādah Parwaiz, in Kot Khawajah Saeed known as the tomb of Ma'ī Da'ī. (Plate.42) It is famously known as "Ma'ī ka Gumbad" by the locals. This tomb is of the daughter of Khawajah Saeed. He was the elephant driver of Prince Parwaiz and on his name this area is named as Kot Khawajah Saeed. Some locals referred this tomb to the wife of Shāhẓādah Parwaiz, however it is not confirmed till yet, that who is buried here.



Plate.42 Tomb of Ma'ī Da'ī located in Kot Khawajah Saeed, Lahore.

Source: Photography by the author.

The tomb of Ma'ī Da'ī is unique in terms of its dome and raised height. The tomb has a raised platform similar to the Cypress tomb that is located in Baghbanpura. This beautiful structure is standing on a huge raised platform and can be accessed through a series of steps. It is also surrounded by a wall along with a grill. The tomb structure is quadrangular in plan and also surmounted with a marvelous and unique dome at the top along with a drum. This beautiful dome is standing on a raised octagonal drum.

The tomb of Ma'ī Da'ī is the only tomb in Lahore that possesses an eight sided dome. Its dome is pointed and elliptical in structure and seems to be inspired by the dome of Nasir al-Din Sulṭān Ghari constructed by Sulṭān Iltutmish in 1231, at Delhi. (Plate.43)



Plate.43 Tomb of Nasir al-Din Muhammad Sultan Ghari, Delhi.

Source: <https://www.archnet.org/sites/1586> , (accessed 24 October, 2020).

The inner shell or interior of the dome of Ma'ī Da'ī's tomb is hemispherical whereas the outer shell is eight sided. Below the dome and its octagonal drum, a cornice is also designed. Small ornamented minarets or turrets are designed on all four corners of the roof. The upper portion of the tomb structure is entirely reconstructed, including the dome and turrets also. According to the locals, the original structure of this dome was too much cracked and fell down. Later, the government had renovated this structure. Below the projected eave of the tomb's exterior structure, one can find ornate supports known as brackets/corbels. (Plate.44) These brackets are designed in pair or set of two; each side wall of the structure contains ten sets of brackets. The lower end of each bracket is adorned with a beautiful carved pendant.



Plate.44 Dome of the tomb of Ma'ī Da'ī.

Source: Photography by the author.

The internal and external walls of the tomb of Ma'ī Da'ī, is divided with square and rectangular compartments in both vertical and horizontal formation, along with a huge central multifoil arch. (Plate.45) The entire structure is white washed from inside and outside; the blank compartments are simply outlined with various colors including red, yellow and green. Some compartments also contain

painted geometric and arched motifs. The multifoil central arch of each side of the structure contains geometrical designs in stucco tracery work on the intrados of the arch.



Plate.45 Exterior of the tomb of Ma'ī Da'ī.

Source: Photography by the author.

The tomb of Ma'ī Da'ī is a single chamber structure. Inside the structure the grave of the person is located, in whose honor the grand tomb is constructed. The adornment of the interior structure of the tomb is very much similar to its exterior. (Plate.46) Inside the structure, on its upper portion a continuous band of floral motif and scrolling vines is running on its frieze. Squinches are also constructed on the upper part of the internal structure to provide base for the dome. The inner shell of the dome contains a designed floral motif in its center, which is a recent work of renovation. There is no evidence left inside or outside the structure about the old historical adornment or motifs used in it, as the entire structure is reconstructed including the grave also.



Plate.46 Interior of the tomb of Ma'ī Da'ī where the grave is located.

Source: Photography by the author.

The entire structure of the tomb of Ma'ī Da'ī is reconstructed but still it is not in a good condition. The building is decaying and the grave is broken. Cracks became visible on numerous areas of the walls. Dirty and ugly graffiti on the walls, done by the locals or visitors have ruined the beauty of this structure. The locals are unaware about the importance of this heritage. The location of the tomb is very much complicated because it is surrounded by numerous small congested houses that one can hardly notice it. It is hidden in narrow and thin alleys and could be reached only by walk, as no vehicle can pass through these narrow streets. The structure needs maintenance, cleaning and security also.

Conclusion

Islamic tombs architecture that became noticeable in early centuries of spread of Islam, though tomb structures were not much common in practice. Tombs initially were attributed to kings, nobles and Sufi saints, but when the tomb structures matured by opting inspiration from previous cultures with new innovations the tradition of constructing tombs became an integral part of Islamic belief system. Art of embellishing tomb structures following local traditional crafts and variation of motifs, established an architectural legacy in Indian Subcontinent. This legacy continued in later years with same passion till today. Tombs constructed to venerate holy figures became a common tradition in Pakistan where we find many well-known tombs structures of famous Sufi saints rather only attributions to kings, queens, and nobles.

Lahore's lesser-known tombs that are historically significant but are not center of attention and attraction for people also belong to same architectural legacy. These tomb structures are neglected to the extent that very few people know about their existence though they are a significant part of architectural legacy of Lahore. Though derelict in stipulation these structures make us recall the impressive past when these structures were constructed while carefully choosing the motifs, designs, and Qur'ānic verses for interiors and exteriors. Incorporating a wide range of patterns and crafts in adornments, from vegetal to geometric representations all showcase the splendid era of faith that gave basis to the creation of this art.

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