

Lahore's Magnificent Mausoleums: A Glimpse into Mughal Architecture and Cultural Legacy

Ruba Babur Mughal^{1*}

¹Ph.D. Scholar & Lecturer, Institute of Design & Visual Arts, Lahore College for Women University, Lahore, Pakistan.

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Abstract

Lahore, a city located in Punjab, is abundant in historical remnants and has evolved into a vast urban center. Despite its modernization, Lahore retains its natural beauty and shines with the splendid imprints of various historical periods including the Mughals, British, and Sikh reigns in the Indian subcontinent. It clasps inside it, bustling bāzārs, marvelous architectural structures, multifaceted cultures, and also charming hues of traditions and rituals. According to legends, the creation of Lahore is linked to Rāmā, the emperor of Ayodha, and the legend of the Hindu epic Ramayana. Lahore was named by a Hindu prince "Loh" the son of Rāmā Chandra. However, the recorded history of Lahore goes back to 850 A.D. conquered by a Muslim leader Maḥmūd Ghaznavi. Lahore is enriched with buildings and historical architecture. It is a city that is culturally and historically very rich. With the span of time, the ruling powers of Lahore brings different changes in its architecture but it is still a great masterpiece of design. Many buildings like mausoleums, tombs, forts, gardens, havelis, Muslim masājīd, Sikh gurudwaras, Hindu temples, and Christian churches all are still standing here with their magnificent glory. Under British control, the architecture that developed in Lahore was an amalgamation of various styles embracing Mughal, Gothic and Victorian features.

Keywords: Lahore, Architecture, Mausoleums, Tombs, Forts, Gardens.

Introduction

The golden period of Lahore started under the Mughals. The Mughals are credited for 800 years of Islamic buildings in architecture. The buildings and gardens constructed by Timūr at Samarqand were the favorite of Emperor Bābur. When Humāyūn was in exile, he moved to Persia and because of him the links between the Mughals and Persian Safavid Empire got stronger. While a refugee at the court of Shāh Tahmāsp, Humāyūn became much familiar with the culture and traditions of Iran. He learned a lot about the art and architectural features of Iran. Mughal architects blended Indian, Persian, and Islamic architectural styles very effectively.¹

Akbar's court was the best honorable place for artists, philosophers, scholars, poets, Sufis, 'ulima',² and architects.

His court was sparkled with these gems-in particular nine people known as *Nauratan*³ "the nine jewels". Among them were Abu al-Faḍal and Faiḍī, sons of religious scholars Sheikh Mubārak and Rājā Bīrble. Abul al-Faḍal's ancestral home is famously known as Mubārak Manzil still present in *andrūn*⁴ Lahore.⁵

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 period. Elegant gardens, canals, caravansary, mosques, mausoleums, forts, and palaces, were designed by the Mughals. Numerous constructions were done including the magnificent Lahore Fort, Bādshāhi mosque, Hazūribāgh, Ālamgīr Gate, Motī Masjid, Begumshāhi mosque, Mariam Zamāni mosque, Chaurji, Tomb of Jahāngīr, Tomb of Nūr Jahān, Tomb of Āshif khān, Akbari Sarā'i, Kāmran Khān bārādārī, etc. Mughal architecture is an amalgamation of Islamic,

*Corresponding author's ORCID ID: 0000-0000-0000-0000
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¹ Rai Farhatullah, "Mughal Architecture", *Academia.edu*, April 16, 2018, https://www.academia.edu/37824273/Mughal_Architecture, (accessed 12th May, 2019).

² 'Ulmā' means religious scholars (religious Muslim scholars are known as 'Ulmā').

³ *Nauratan* means "The nine jewels". Mughal emperor Akbar's court was the best honorable place for artists, philosophers, scholars, poets, Sufis, 'ulima' and architects. His court was sparkled with these gems-in particular were nine people known as '*Nauratan*'.

⁴ *Andrūn* is a local term means, inside. *Andrūn* Lahore is used for old Lahore (Walled City of Lahore).

⁵ Martin Roberts, *Timeline-1000 years of change*, (United Kingdom: Oxford university press, 2007), 113.

Persian, and Indian designs. Mughal design's major source is the religion of Islam. The ideas like power, pleasure, and demise are reflected in their forts, mausoleums, mosques, gardens, etc.

The Mughal architectural style is generally known as the Indo-Islamic Persian style. It can be divided into two periods: Early Mughal architecture and later Mughal architecture. Initially, their buildings were constructed in red sandstone with white marble inlays. A perfect example is the Red Fort at Delhi and Humāyūn's tomb etc. Later pure white marble surfaces and tiles were also used in their constructions, which can be seen at *Motī Masjid*⁶ in Red Fort Delhi. Another beautiful *Motī Masjid* is also situated in Lahore Fort. It is also constructed in white marble with beautiful carvings and has a domical structure. Its elegance and hues of pure white marble still grab the attraction of the viewers. Glazed tiles were also a part of Mughal constructions, inspired by Persian architecture. The tomb of Afḍal Khān at Agra, famously known as *Chini kā Rauḍah* (porcelain tomb) is one of the finest Mughal edifices highly ornamented with glazed tiles.⁷

The most significant feature of Mughal architecture is their gardens. Mughals used to construct gardens for relaxation and also for providing setting for palaces and mausoleums. Mughal sovereign Bābur who invaded Lahore at least four times, loved ornamented gardens. Sadly, most of his building marvels no more survive. However, two famous gardens of his era are still present in India, "*Ārām Bāgh*" at Agra and the other one is "*Kābuli Bāgh*" at Pānipat where he was buried. Later his tomb was renovated by Jahāngīr in the seventeenth century. Kāmrān Khān, son of Emperor Bābur had also designed a garden along with a *bārādārī* near river Ravi at Lahore. The garden is now completely vanished but the rebuilt *bārādārī* is present in a miserable condition.⁸ Various gardens were laid out along the river Ravi, outside Lahore near Shāhdara. Some mausoleums of royal family members are also situated here including the tomb of Jahāngīr, the tomb of Nūr Jahān, and Āṣif Khān along with Akbari Sarāī. Jahāngīr's mausoleum is known as, one of the finest mausoleums with intricate ornamentation after the Tāj Maḥal. Jahāngīr's tomb was constructed inside the Bāgh-i Dil Kushā in Shāhdara. (Plate.1) This garden belonged to his beloved Persian consort Nūr Jahān. The tomb was constructed (from 1627 to 1637) after the demise of the emperor in 1627, by the orders of his wife Nūr Jahān. It is constructed in a vast area of about five hundred meters and also surrounded by *Chahārbāgh* garden style. The entire structure is constructed with red

sandstone and white marble. The tomb consists of a single-story structure, constructed on a raised platform. The structure comprises a flat roof instead of a dome. Four minarets were constructed at the corners of the structure. Each minaret is about a hundred feet in height and made with white marble in excellent symmetry and perfection which is a credit of Mughal architects. The minarets are inspired by the tomb of I'timād al-Daulah (at Agra) that is also designed by Nūr Jahān. These minarets were initially ornamented with precious gemstones including sapphire, lapis lazuli, coral, etc. But later, all the precious elements were stolen and robbed during the Sikh period. The minarets are designed with various geometric and floral motifs.⁹



Plate.1 The tomb of Jahāngīr at Shāhdara, Lahore.

Source: <https://tribune.com.pk/story/2266133/emperor-jahangirs-tomb-awaits-restoration/>, accessed 25th November 2020.

The tomb building comprised vaulted compartments on all sides. The grave of the emperor is laid in the central chamber of the structure. This chamber is octagonal in plan and entirely constructed and designed with marble including a grave. The grave is ornamented with *pietra dura* inlay and also ninety-nine attributes of Allah Almighty in excellent calligraphic formation are inlaid in black marble. The mausoleum is adorned with various architectural elements including minarets, cupolas, arches, calligraphy, perforated *jālis*, intricate carvings, etc.¹⁰

But unfortunately like the other monuments it was also, extremely damaged and disgraced by the Sikhs and the British as well. The Sikhs had robbed a lot of its elements and sent them to Amritsar to be utilized in Sikh architecture. Later the mausoleum was used as a storage house for the Shāhdara Coal Plant in British Raj. It also served as the private residence of some British army officers. Numerous floods have also damaged and

⁶ *Motī masjid*: It is also known as pearl mosque because it is entirely constructed in pure white marble.

⁷ Rai Farhatullah, "Mughal Architecture", *Academia.edu*, April 16, 2018, https://www.academia.edu/37824273/Mughal_Architecture, (accessed 12th May, 2019).

⁸ Dr. Shaukat Mahmood, "Mughal Architecture in Lahore", *The Nation*, January 19, 2014, <https://nation.com.pk/19-Jan-2014/mughal-architecture-in-Lahore>, (accessed 25th November, 2020).

⁹ Asif Mehmood, "Emperor Jahangir's tomb awaits restoration", *The Express Tribune*, September 29, 2020, <https://tribune.com.pk/story/2266133/emperor-jahangirs-tomb-awaits-restoration/>, (accessed 25th November, 2020).

¹⁰ Emperor Jahangir's Tomb: Finest Mughal Era Royal Tomb, *Around Pakistan*, <http://aroundpakistan.com/emperor-jahangir-tomb-finest-mughal-era-royal-tomb/>, (accessed 25th November, 2020).

weakened the foundations of the structure. Now the garden was destroyed and only the mausoleum is standing there like a miserable faded remnant of history.¹¹

A group of monuments have been constructed in Dil Kūshā Garden in Shāhdara during Mughal reign. The tomb of Āṣif khān is also included in these marvelous monuments. The tomb of Āṣif khān or Āṣif Jāh is located on the western side of Jahāngīr's tomb. (Plate.2) Mirza 'Abd al-Hassan famously known by his title Āṣif Khān, was the brother of Empress Nūr Jahān and also a *wazīr* of her husband Emperor Jahāngīr. He was the father of Arjumand Bāno Begum famously known as Mumtāz Maḥal. His tomb was commissioned to be constructed by Emperor Shāhjahān and took four years to complete (1641 to 1645).¹² The tomb of Āṣif Jāh is entirely constructed with bricks and marble. The tomb was initially surrounded by a lush green garden enclosed by a brick wall. It is a single-story structure designed in an octagonal plan, standing on a plinth. It possesses a huge bulbous double dome, entirely constructed with bricks, which is a significant feature of this tomb. Each side of the octagonal chamber under the dome comprises recessed arches or alcoves with a door.

The exterior of the tomb is elegant in its structure and initially, it was adorned with marble and blue glazed tiles which no more survive. The interior contains the grave of Āṣif Jāh, entirely covered with marble and also adorned with floral motifs along with Qur'ānic inscriptions.



Plate.2 Tomb of Āṣif Jāh at Lahore.

Source: <https://archnet.org/sites/2740/>, accessed 26th November 2020.

Inside the chamber, *pietra-dura* work had also been done for the adornment of the structure. The interior of the dome was covered with plaster and adorned with various

¹¹ Asif Mehmood, "Emperor Jahangir's tomb awaits restoration", *The Express Tribune*, September 29, 2020, <https://tribune.com.pk/story/2266133/emperor-jahangirs-tomb-awaits-restoration>, (accessed 25th November, 2020).

¹² Fraaz, "Asif Khan's withering tomb", *Pakistan Today*, June 29, 2011, <https://www.pakistantoday.com.pk/2011/06/29/asif-khan%E2%80%99s-withering-tomb/>, (accessed 26th November, 2020).

geometric patterns in stucco tracery work. The tomb was sadly robbed and disgraced in the reign of Mahārājā Ranjīt Singh. All the marble slabs, glazed tiles, precious stones, and gems were robbed by the Sikhs and were used in their architecture. The grave was disgraced and uprooted by the Sikhs to find treasure and the garden was also destroyed.¹³ Right now the tomb is standing in a poor condition and needs some serious restoration work.

Another tomb belongs to the royal family and is also located in the area of Shāhdara, Lahore. This tomb is of Empress Nūr Jahān, who was a beloved Persian consort of Emperor Jahāngīr. Her tomb was constructed under her supervision during her life. It was completed in 1645 the same year the Queen passed away. This tomb houses two graves of the imperial members one is of Empress Nūr Jahān and the other one is of her daughter Princess Lāḍli Begum. It is a single-storied structure without any dome and minarets. It is also surrounded by traditional Mughal four-fold gardens. The structure is entirely constructed with red sandstone and marble, which is the most common material, used in the Mughal monuments. The tomb contains various architectural elements and ornamentations including marble inlays, *pietra dura* work, use of precious gems and stones, floral motifs, geometric and abstract patterns, stucco tracery, frescos, arches, etc. (Plate.3)

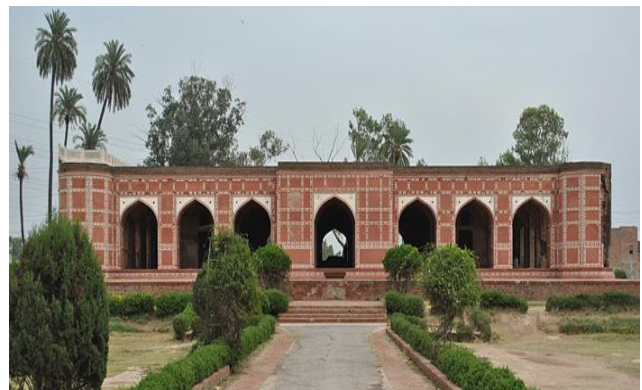


Plate.3 Tomb of Nūr Jahān at Shāhdara, Lahore.

Source:

<https://www.orientalarchitecture.com/sid/841/pakistan/lahore/nur-jahan-tomb/>, accessed 26th November 2020.

The walls, floors, and ceilings of the tomb are now extremely damaged. A lot of ornamentations were robbed and uprooted by the Sikhs. Even the graves were destroyed during the Sikh era. The renovated cenotaphs of the Queen and Princess were located in the tomb. Cracks are visible now and frescos are faded. The tomb is in shambles and numerous parts of it are derelict and chipping off. It needs serious restorations and care before we lose this masterpiece.

¹³ Fraaz, *Asif Khan's withering tomb*, *Pakistan Today*, June 29, 2011, <https://www.pakistantoday.com.pk/2011/06/29/asif-khan%E2%80%99s-withering-tomb/>, (accessed 26th November, 2020).

Lahore has been considered the royal seat for the Mughals. It became the favorite place for the emperors and their Queens. Numerous constructions and developments had been done in Lahore amid the Mughal reign. At this time, it was also adorned with elegant gardens. Gardens were generally planned for the leisure, pleasure, and relaxation of the royal families. *Shālāmār Bāgh* in Lahore is also planned by Mughal emperor Jahāngīr. It is one of the wonderful examples of Mughal gardens. It is divided into four sections, in the formation of traditional Persian "*Chahārbāgh*" by connecting through water channels and fountains. These four sections of the garden were named: *Angūri Bāgh*¹⁴ (southern side of the garden), *Gulābi Bāgh* (western side), *Chāndni Bāgh*¹⁵ (northern side), *Bāgh-i Dārā* (eastern side). *Shālāmār* garden was designed and prepared in fourteen months. All the plants were imported from Iran. 'Ali Mardān *Khān* was the chief engineer. He planned long channels ingeniously to bring water to the garden, with its lakes, waterfalls, and four hundred fountains. It was a spacious, airy kind of palace for the royal family. It is still present in Lahore but in a miserable condition. The path used by the emperor to reach the garden is known as "Ghaurāy *Shāh*". Here a *khānqāh* of a saint known as Ghaurāy *Shāh* Darbār¹⁶ (actual name is Sayyid Jhūlan *Shāh*) is situated. And because of him, this road is named Ghaurāy *Shāh* Road.¹⁷

There are numerous marvels of the Mughal era still present in Lahore. *Shālāmār* Garden, which is known as one of the finest gardens of the Mughal era, is located in Mughalpura, Lahore. In some historical accounts Mughalpura, Begampura, *Bāghbānpura*, and Dharampura are known as the oldest localities of Lahore. These areas were established amid the reign of *Shāhjahān* to develop some elitist societies for the nobles of that time. These areas of Lahore have been blessed with numerous Mughal monuments like the tomb of Daī Angā, Sarw wālā Maqbrah, *Gulābi Bāgh*, Tomb of 'Ali Mardān *Khān*, etc.

While passing through the Grand Trunk Road (G.T road), a unique tomb from the early eighteenth (18th) century is located. This tomb is known as the Cypress tomb or famously known as "Sarw wālā Maqbrah" situated in Begampura Lahore. This tomb is not easily accessible now because of the massive constructions around it. In some historical accounts, it is recorded that once this tomb was surrounded by a lush green garden but unfortunately it is now no more. Because of sheer negligence and damages that occurred amid the British Raj, while constructing the Railway lines and redeveloping Lahore, a lot of gardens were also destroyed. The Cypress tomb is famously known as "Sarw wālā Maqbara" because of the Cypress motif used frequently in the adornment of this tomb. *Sarw/saru* or Cypress is a conifer

tree usually found in dry areas and planted mostly as an ornamented tree. The motif of Cypress used in this tomb was highly inspired by Persia. From ancient times till now, the Cypress tree always gained wide attention in beliefs, arts, architecture, and literature, specifically in Persia.

There were various beliefs behind this tree, usually, it is known as the "tree of life" as the Cypress tree is evergreen. The other belief is that this tree symbolizes the link between the soul of the dead and paradise, because of this belief this tree motif can be found on many gravestones in Persia. It is also believed that its conical formation and height pointed towards the heaven so it is also considered as a spiritual tree. The Cypress tree is also an important element of Mughal art and architecture and can be seen in adornments of various Mughal monuments including tombs, mosques, forts, gardens, etc.¹⁸

This cypress tomb belongs to *Sharf al-Nisā'* Begum. She was the sister of the governor of Lahore Nawāb Zakriya *Khān* (Nawāb *Khān* Bahādur *Khān*). He was the trusted fellow of Emperor Muḥammad *Shāh* Rangila. The structure of the Cypress tomb was constructed by the orders of *Sharf al-Nisā'* Begum during her life during 1735-1740. She built this conical tower consisting of the pyramidal vault for herself to spend some quality time in isolation to get rid of the politics of the rulers. It is a one-floor chamber built about sixteen-feet high above the ground level. *Sharf al-Nisā'* Begum usually spent her time in this chamber in meditation and reading the Holy Qur'ān. She was also buried in this chamber according to her wish, with her jeweled sword and Holy Qur'ān. Sarw wālā Maqbrah became a unique jewel of Mughal architecture because it was adorned with a Cypress motif made of square glazed tiles. Its motifs can be seen now, which shows the high quality of the material used for this tomb.¹⁹ (Plate.4)



Plate.4 The Cypress tomb or "Sarw wala Maqbara" is situated in Begampura Lahore.

Source: Photography by the author.

¹⁴ *Angūri Bāgh*: grapes garden.

¹⁵ *Chāndni Bāgh*: moonlight garden.

¹⁶ *Darbār* means court.

¹⁷ Shaukat Mahmood, *Architectural Heritage of Pakistan-A Travelogue*, (Lahore: Pakistan Writers Cooperative Society, 2018), 141.

¹⁸ Mina Safizadeh, Qamar Ul Islam, The study of Cypress appearance in the Persian art and architecture in the light of Gestalt theory, *International Journal of Architecture and Urban Development*, November 2019, https://www.researchgate.net/publication/337560063_The_study_of_Cypress_appearance_in_the_Persian_art_and_architecture_in_the_light_of_Gestalt_theory, (accessed 15th November, 2020).

¹⁹ Tania Qureshi, Lahore's Cypress: A unique tomb that lies 16 feet above the ground level, *Daily Times*, July 19, 2018, <https://dailytimes.com.pk/269608/lahores-cypress-a-unique-tomb-that-lies-16-feet-above-the-ground-level/>, (accessed 15th November, 2020).

The structure is based on a square plan and the chamber consists of a single flat dome. An ornamented band with colored glazed tiles surrounded the neck of the dome. The dome was covered with white and blue glazed tiles in chevron or zigzag patterns which are now faded away. The only access that could be possible to the chamber is through a moveable ladder. The concept behind this raised tomb is, to keep the grave of such a pious lady inaccessible to the public, as there were no stairs constructed to reach the chamber. The exterior walls of the tomb were adorned with the motif of a cypress tree along with little blooming floral motifs and attributes of Almighty Allah in a beautiful calligraphic manner. (Plate.5) The garden around the tomb is now destroyed and vanished. Cracks are now becoming visible from all over the structure. Numerous pieces of glazed tiles were lost, and only very few of them are left now. The tomb is now in miserable condition and needs some serious restoration work.



Plate.5 Partial damages on the Exterior of the Cypress tomb which is adorned with Cypress motifs in glazed tiles.
Source: Photography by the author.

As mentioned before, Lahore was known as the "City of Gardens" because there were numerous enchanting gardens in and outside Lahore. These gardens were the reason for the cool, alluring, and comfortable environment of Lahore. Negligence, vandalism, and urbanization have done irreversible damage to this heritage. Gardens that were designed for leisure purposes also provided settings for some mausoleums. There are several tombs of the Mughals in Lahore, which were surrounded by gardens. The tomb of Da'i Angā is also included in the list of such garden tombs built during the Mughal reign. While passing through the Grand Trunk road towards the *Shālāmār Bāgh*, next to U.E.T (University of Engineering and Technology), is a marvelous gateway with eye-catching details. This magnificent gateway comprises various historical features and is known as *Gulābi Bāgh Gateway*. *Gulābi* in Urdu is Pink and *Bāgh* means garden (Entrance of Pink Rose garden). (Plate.6) Among all the gardens around the *Shālāmār Bāgh*, *Gulābi Bāgh* was known as one of the biggest gardens. It was designed in 1066 A.H/1655 C.E by Mirza Sulṭān Baig. He was an *Amīr al-Baḥr*²⁰ (admiral of the navy) and a cousin

²⁰ *Amīr al-Baḥr* is the rank given to the senior most commander of the royal navy of the Mughals.

of Mirza *Ghiyāth* al-Dīn, who was the husband of Emperor *Shāhjahān's* daughter Sulṭān Begum. Inside the *Gulābi Bāgh Gateway*, a mausoleum is located known as the tomb of Da'i Angā. The mausoleum houses two graves one is of Da'i Angā who was the wet nurse of emperor *Shāhjahān* and the other grave is of the daughter of Da'i Angā.²¹ (Plate.7)

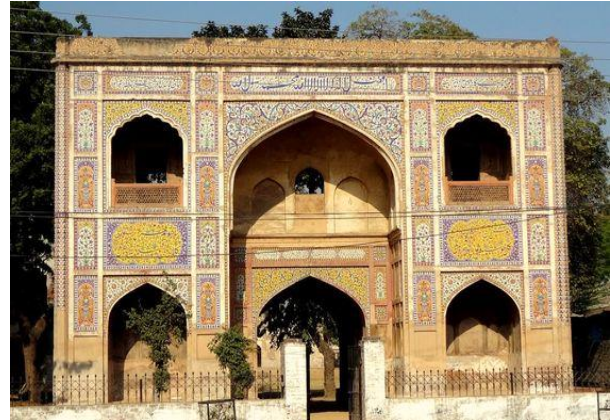


Plate.6 *Gulābi Bāgh Gateway* at G.T. Road Begumpura, Lahore.

Source: https://www.triposo.com/poi/T__838f859ed7f2/, accessed 18th, 2020.



Plate.7 Tomb of Da'i Angā inside the *Gulābi Bāgh*.

Source: Photography by the author.

Da'i Angā or Zaib al-Nisā' was the consort of magistrate of the royal court Murād *Khān* of Bikaner.²² The tomb of Da'i Angā is located about two hundred meters away from the Cypress tomb. The tomb is situated in the center of the *Gulābi Bāgh*. The plan of the mausoleum is square and comprises nine chambers inside it. Narrow and low passages were designed to join all these chambers with each other. All eight chambers encircle the main ninth

²¹ Tomb of Da'i Angā -Lahore Pakistan, *Triposo travel guide*, https://www.triposo.com/poi/T__838f859ed7f2/, (accessed 18th November, 2020).

²² Nadeem Dar, *Gulabi Bagh gateway and Dai Anga's tomb*, *Pakistan Today*, December 24, 2015, <https://www.pakistantoday.com.pk/2015/12/24/gulabi-bagh-gateway-and-dai-angas-tomb/>, (accessed 18th November, 2020).

chamber, which is larger than all of the others. The main chamber contains the two cenotaphs of the ladies, as the actual graves were constructed in the subterranean chamber. The subterranean chamber could be reached through the series of steps located outside the building but now it is completely closed due to the serious condition of the building.

The building of the mausoleum consists of a domical structure. On the top of the building, a centralized majestic dome is standing on a huge drum of about two meters in height. This type of domes can be seen in Wazir Khān Mosque, Begum Shāhi Mosque, and Tomb of 'Ali Mardān Khān and also in Buddha ka 'Āwa (situated in front of the U.E.T). The dome was decorated with faience mosaics in chevron pattern. Around the dome, at the corners of the top of the building, four kiosks are situated on square columns. These kiosks also contain elegant domed pavilions which also comprise projecting *chajjās* (eaves) and cupolas. Originally the exterior of the building was covered with glazed tiles and mosaic work which no more exists. The building was adorned with *kāshikāri*²³ or faience mosaics in vibrant colors. Except for the main dome, the exterior was adorned with floral designs infused with geometric patterns and linework. Like all other Mughal monuments this building also became the victim of negligence of the authorities and weather changes.

Kāshikāri or faience mosaics, frescos, scratch-work, and calligraphy were the chief decorative features of this building. Scratchwork appears on the spandrels of the blind arches. Frescos adorned the exterior and interior of the building as well. External frescos are completely vanished and faded because of environmental changes. Whereas, the internal frescos are little preserved but in miserable condition, because the smoke of the oil lamps was burnt by the locals inside, harmed these frescos and most of them are now like faint images. The floors of the mausoleums are almost destroyed. The cenotaphs are missing. The main dome and its drum have lost their splendor and cracks became visible throughout the structure. Vibrant colors and minute detailing of the Gulābi Bāgh Gateway catch the attention of the travelers passing through the G.T road. But after the construction of the Orange Line, the splendor of this monument hides in dust and fades away. The tomb of Daī Angā is one of the finest examples of awe-inspiring tile work and mosaics in Lahore, but now it has lost its splendor and needs some serious restoration work.

Another tomb with some historical background is also located on the Grand Trunk road closer to the tomb of Daī Angā in Begampura, Lahore. In front of gate no: 3 of the University of Engineering and Technology, a small domical structure is located containing some historical architectural features. This small building of the

seventeenth century is a tomb known as "Buddhū Kā 'Āwa" (Buddhū's kiln). (Plate.8) Buddhū was known as a resident of Lahore and the son of Suddhu, who was a famous brickmaker of Shāhjahān's period. He supplied numerous bricks for the construction of several Mughal monuments in Lahore including the Shālāmār Bāgh. In some historical accounts, it is recorded that this tomb was designed for the wife of Khān-i Daurān Bahādur Nuşrat Jang, who was a senior member of the Mughal royal court and later he was buried here.²⁴

The tomb contains a simple structure as compared to other historical tombs of the Mughal era. The building is standing on a raised platform and comprises a single huge dome at the top. The design of the dome, obviously took inspiration from the dome of Daī Angā's tomb, as both domes are very much similar to each other. The top of the dome was covered and designed with a chevron pattern in blue glazed tiles. Below this zigzag pattern, a decorative band with floral motifs in blues and yellows is running around the dome. Vibrant colors were used in the adornment of this tomb. But sadly all the designs are vanished now, except very few of them are left which can be hardly seen.



Plate.8 Buddhū ka 'Āwa at G.T. road Lahore.

Source: Photography by the author.

According to the typical Mughals tomb architecture, this tomb was also initially surrounded by a garden, which is now destroyed. The area around the tomb has been converted into heaps of garbage and becomes a drug den at night for the addicts and beggars. The building was once renovated and restored by the Archeology Department but it was not seriously well preserved and a lot of the parts of the building were still derelict. The bricks were also falling. The negligence of the authorities and also the construction of the Orange Line Train Track

²³ *Kāshikāri*: *Kāshi* means ceramics whereas *kāri* means work. Origin of this craft dates back to Mesopotamian civilization and later it became an important craft for adornment in Islamic architecture.

²⁴ Shahab Omer, Newly-restored Buddhū's tomb in shambles again, *Pakistan Today*, December 26, 2018, <https://www.pakistantoday.com.pk/2018/12/26/newly-restored-buddhus-tomb-in-shambles-again/>, (accessed 18th November, 2020).

became one of the major reasons for the destruction of these heritage sites of Lahore.

Mughal monuments have also glorified the old Lahore (*purānā shihr*) famously known as the "Walled City of Lahore". The Walled City of Lahore was once secured by thirteen massive gateways, which were encased with a thirty feet huge brick wall. Later the wall was dismantled in British Rāj by a contractor Muḥammad Sulṭān. The gates of the Walled City of Lahore were introduced by Mughal sovereign Akbar in the 1600s, to secure the city. Among all those thirteen gates of the Walled City of Lahore, very few are left but in a miserable condition. Delhi gate is one of the most well-known gates of the Walled City of Lahore situated on its eastern side. The Gate is named Delhi Gate because it faces Delhi, which was once the capital of the Mughal Empire. This gate was the principal access, utilized by the royals to reach the city. Delhi Gate is still standing with its old magnificence and serves as a business hub nowadays. This glorious gate contains various architectural marvels inside it that belong to the Mughal era and also from the Sikh reign. Numerous markets, massive *havelis*, elegant mosques, and other historical monuments became the zenith of this gate. Among all those structures, some of the most significant are Haveli Dinā Nāth, Haveli Baij Nāth, Shāhi Ḥammām, and the magnificent Masjid Wazīr Khān. Masjid Wazīr Khān is one of the most beautiful and highly ornamented mosques in the Walled City of Lahore. (Plate.9) It was constructed by a Mughal Courtier, Ḥakīm 'Ilm al-Dīn Anṣārī famously known as Wazīr Khān. He was also a well-trusted and experienced physician of the royal family. He was once rewarded by Empress Nūr Jahān after he cured her disease. After getting rid of the disease, the Empress rewarded Ḥakīm 'Ilm al-Dīn with a lot of wealth. From this reward, the Ḥakīm planned an elegant mosque structure inside the Delhi Gate known as Masjid Wazīr Khān. Adjacent to the Wazīr Khān complex, a small tomb belonging to a religious personality is situated, which belongs to a Sufi saint known as Ḥaḍrat Sayyid Muḥammad Ishāq Kāzīrūn.



Plate.9 Masjid Wazīr Khān inside Delhi Gate, Walled City of Lahore.

Source: <https://archnet.org/sites/16757/>, accessed 3rd December 2020.

Sufi saint Ḥaḍrat Sayyid Muḥammad Ishāq Kāzīrūn was much venerated among the people of Delhi Gate, Lahore. He was famously known as Ḥaḍrat Mīrān Bādshāh by the locals. He died almost two and a half centuries ago, before the mosque structure is erected here. The tomb of the saint is still present on the premises of Masjid Wazīr Khān. Numerous devotees visit this shrine to pay homage to the saint and seek his blessings. On the 13th and 14th of the Rajab, the death anniversary (*urs*) of the saint is celebrated every year. Many people visit the shrine, recite *fātiha* and also distribute *langar* among the poor. *Mahfil-i Samā'* is also conducted by the men vocalists. Mystic music, including *qawwali* and *dhikr*, and performing arts like *dhammāl*, are also performed by the devotees, on the *urs* ceremony of the saint. This place was once a religious school of learning and the saint also lived there. This is one of the reasons that 'Ilm al-Dīn had chosen this place to construct the mosque. This small tomb is a masterpiece of Mughal architecture. It is located on the southwestern side of the courtyard of Masjid Wazīr Khān. (Plate.10) It comprises numerous architectural elements including pillars, pilasters, arches, niches, minarets, etc.



Plate.10 Mazār Ḥaḍrat Sayyid Muḥammad Ishāq Kāzīrūn adjacent to Masjid Wazīr Khān Complex, Delhi Gate, Lahore. Source: Photography by the author.

It is also highly ornamented with frescos bearing various floral and geometric patterns. The tomb is composed of a small structure divided into two sections. One section of the tomb is square in plan and consists of an open area without a roof. Inside this open area, the cenotaph of the saint is constructed which is also surrounded by gridded fence. The actual grave of the saint is located under the cenotaph, in the subterranean chamber. The other half section of the tomb is composed of a colonnaded structure with a roof in a rectangular plan. It comprises a series of columns or piers spanned by arches on its southern and eastern sides. They are twelve in number, six on each side, and are highly inspired by the Doric orders of ancient Greek architecture. These elegant columns are standing on the longitudinal sides of the rectangular structure and thus looking a *bārādari*. These columns are designed in a round formation and become slightly compressed when getting toward the top. They are adorned with carved flutes on the shaft, whereas the top and base of the columns have floral designs, beautifully carved and painted in various colors. (Plate.11)

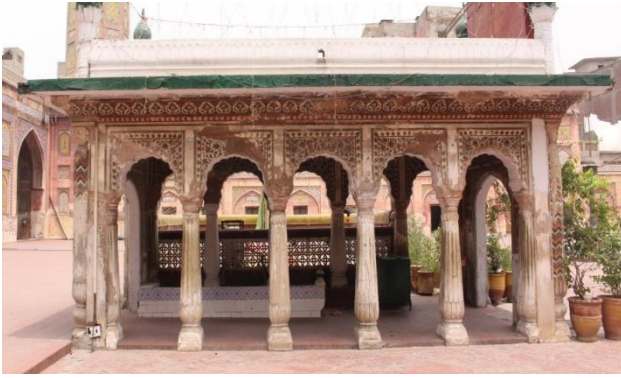


Plate.11 Colonnaded *bārādārī* of the tomb of Ḥaḍrat Sayyid Muḥammad Ishāq Kāzīrūn. Delhi Gate, Lahore.
Source: Photography by the author.

Four pilasters are also constructed on the cardinal points of the colonnaded structure, one on each corner. These pilasters are attached to the structure on its western and northern sides and spanned by cusped arches. Their shafts are designed with chevron patterns in white, black, red, green, and yellow colors. The base of these pilasters contains a carved half-blossomed lotus floral design. Though a lot of designed elements and colors from the pilasters are vanished now, very few designs are left on the top of the pilasters, which can be hardly seen. The top of the *bārādārī* also contains four small minarets on each corner. These small minarets contain all architectural elements including the shaft, pavilion, cupola, and finial. But now they are entirely covered with dark green color and lost their elegance.

The most significant feature of this tomb is its highly crafted ornamentations. The interior of the tomb is decorated with frescos composed of minute detailing and vibrant colors. The arches and the space between the arch and pilasters are ornamented with floral, vegetal, and arabesque patterns. Some frescos are vanished completely but some are left and can be seen clearly. (Plate.12)



Plate.12 Fading frescos inside the *bārādārī* of the tomb.
Source: Photography by the author.

The ceiling of the *bārādārī* is the most beautiful part of this tomb. It is entire ceiling is adorned with complex wooden patterns. (Plate.13). The woodwork is utilized in various geometric shapes, including squares, hexagons, pentagons, octagons, etc. Inside these wooden patterns, minute floral designs were painted in various colors. But with time, all those floral designs on the ceiling are faded now.

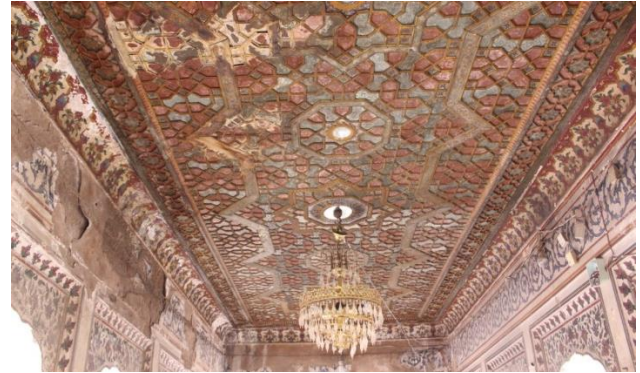


Plate.13 Ceiling of the tomb.
Source: Photography by the author.

The tomb is open to the public and many devotees visit it daily but the architecture of this marvelous structure is now becoming a subject of negligence. Many of its parts are broken and cracked. The wooden ceiling of the *bārādārī* of the tomb had lost its elegance. All the designs and motifs inside the wooden ceiling are now vanished completely, only the broken wooden frames are left. The structure needs serious restoration work, to save this gem of Mughal architecture for future generations.

Conclusion

All discussed tombs in this research are those tombs of Lahore that prove the power of faith behind the creation of such masterpieces of architecture. These tombs are equally creations of faith and are purely developed out of the passion of venerators. Each of them is an art piece in its individuality. 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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