

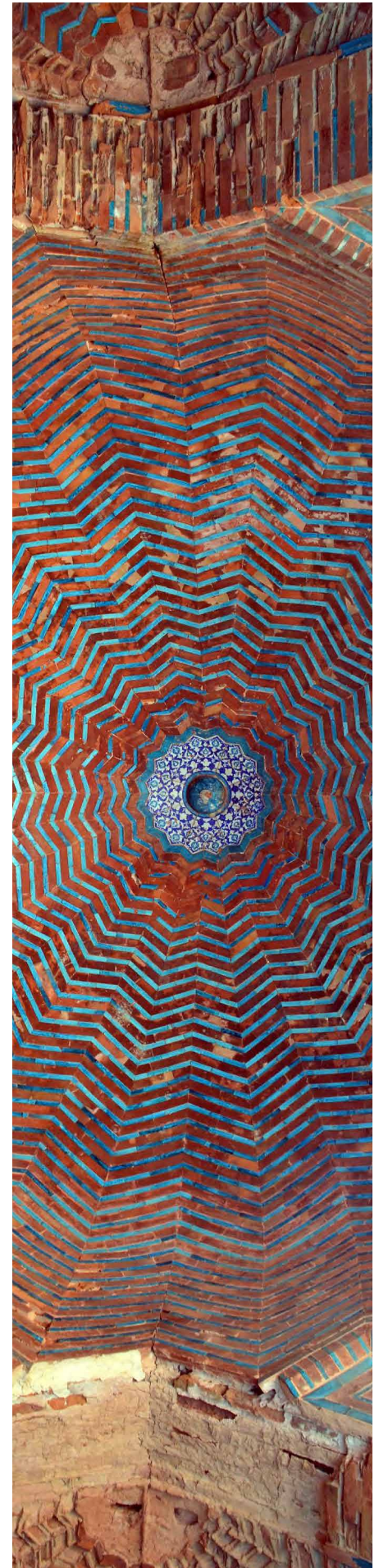


A UNESCO/Republic of Korea Funds-in-Trust Project
A Study by Heritage Foundation of Pakistan

REVIVAL OF ANCIENT KASHI IN SINDH

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Kashi or glazed and encausted tile work is an ancient art, which has been practiced by skilled artisans throughout the subcontinent. Unfortunately, in spite of efforts at its rejuvenation during the British rule and displays in various international exhibitions, it could not be flourish. The art has lingered, mainly due to its acceptability for mosque and mausolea embellishment. Once popular glazed tile pottery is also on the decline due to ready availability of cheap varieties of china.

It is acknowledged that encausted glazed tiles can provide a sumptuous environment if these are used in architectural edifices; however, contemporary architects, being unfamiliar with its potential, and lack of quality assurance, are reluctant to use it. Due to meagre returns, as is the case of many other crafts, most families who had practised the craft over generations, have been forced to adopt other means of livelihood.

Considering that so many heritage monuments at Makli and Thatta carry kashi remains, there is little doubt that in addition to Hala and Nasarpur, Thatta must have been a flourishing center of kashi. During our investigations, we found a *Kashigar Mohallah* in Thatta, pointing towards its ascendance in Thatta. However, no workshop could be located where the craft is practised today. As we know crafts play an important role in the cultural sensibilities of nations. If these can be revived and sustained, they can enrich the lives of not only the privileged but also the marginalized sections, uplifting their spirits and bringing pride in their traditions.

Fortuitously, I had done considerable research earlier for my book on the encaustic tile-mosaics of Lahore Fort's Pictured Wall (still in manuscript form), and thus had ready access to source material for writing about the historical perspective as well as on composition of glazes as recorded by 19th and 20th century writers. The earlier research helped me to piece together various aspects of kashi in Sindh to finalize the study.

We are grateful to the World Heritage Centre and particularly Ms. Juni Han for initiating the process of revitalization of ancient kashi as part of Republic of Korea Funds-in-Trust 'Sustainable Development and Community Involvement Initiatives' project. Heritage Foundation of Pakistan (HF) is proud to be associated with this venture. We are also grateful to Ms. Shim Hye-seung at UNESCO Paris, and to Ms. Vibeke Jensen and UNESCO Islamabad office for their support, as well as the Culture Department, Government of Sindh, due to whose cooperation we have been able to prepare this study.

I am also grateful to HF colleagues for their hard work to complete the document: Ar. Ashfaq Ahmed, Naheem Shah, Ijlal Karim, Ar. Waseem Akbar, Nadeem Shah and Ar. Saifullah for their contribution towards investigations, interviews and photography, Noor Sadiq for cover design and Ar. Hina Zaidi for compilation. Above all, I am deeply grateful to master artisans who generously spared their time to provide information on their current activities.

Yasmeen Lari, SI, HI

Chair & CE, Heritage Foundation of Pakistan
Karachi, 3 June 2015

PREFACE & ACKNOWLEDGMENTS

A UNESCO/Republic of Korea Funds-in-Trust

Sustainable Development and Community Involvement Initiatives

BACKGROUND

The project is being undertaken in cooperation with UNESCO (UNESCO Islamabad Office and the World Heritage Centre) and Directorate of Archaeology, Culture Department, Government of Sindh

The objective is to bring about a revival of the ancient art of glazed tile or kashi that was practised in the subcontinent, and particularly in the kashi centres in area that is Sindh, in Pakistan.

By carrying out studies and conducting surveys it is hoped to develop an understanding of the glazed tile production in and around Makli, Thatta, particularly which is associated with the ancient historic monuments of Makli hills.

These studies include surveys and interviews with selected artisan communities in the vicinity of Makli e.g. Hala, Nasarpur, mentioned in historic accounts as great centres of glazed ceramics production. The studies undertaken by Heritage Foundation of Pakistan point toward the degree of survival of the ancient tile production and identification of artisans that are still engaged or are likely to be engaged in glazed tile or kashi production. The aspect of artisan's years of experience and expertise on tile making and their initiation into tile production whether by family tradition or by village or guild system is being recorded as part of the Kashi Artisans' Directory.

It is hoped that the studies that have been undertaken will help in determining existing infrastructure and venue of local kilns for tile production of kashi in Makli.



Sayyid Amir Khan Grave Enclosure, Makli.

PROJECT INTRODUCTION

1.0

FUTURE PLANS

In the long term the study is expected to lead to establishing a flourishing glazed tile-making atelier in order to perpetuate and revive the ancient glaze tile production activity.

While the present tile production methods are being recorded, the essential part of analysis of the original kashi tiles being undertaken by UNESCO, as part of the project, will provide an authentic basis for their production.

In addition, it is hoped that this unique UNESCO project will identify ways and means that need to be developed in order to bring the craft into every day lives of communities. While ancient kashi production methods will allow conservation work to be carried out in an authentic manner, the application of kashi tiles for general use can assure the continuity of its production for years to come.

Heritage Foundation of Pakistan is making endeavours to engage the community in safeguarding Makli due to the conservation works that have been undertaken at WH Makli through support provided by the US and German Governments and from civil society Spiritual Chords, South Africa. The conservation of the tomb of Sultan Ibrahim, due to an award from the US Ambassador's Fund for Cultural Preservation, provides a rare opportunity to utilize the master artisans trained through the UNESCO project. This would help to employ the artisans rather than wrapping up the work after the training workshop ends.



Mirza Jani & Ghazi Baig's Tomb, Makli.

INTRODUCTION

Since the 19th century, several experts have commented on the prolific use of decorative tiles in the architecture of the Muslim World, the subcontinent of India and Pakistan being no exception, considering the extended rule of Muslims in the region.

Gordon Campbell, in *The Grove Encyclopedia of Decorative Arts* points out that architectural edifices built by Muslim are notable for the “range of techniques used [and] the superb quality of the tiles.” He further adds that “most importantly from an architectural standpoint, [it is notable] for its ability (admittedly not always achieved) to clothe a whole building in colour and, by judiciously varying the type, pattern and locations, to preserve the integrity of the underlying architecture.” He also points out that the choice of subject was related to the function for which buildings were built (Gordon Campbell 2006:I.472)

Birdwood concurs “The Saracens from the first used glazed tiles for covering walls and roofs and pavements, and of course with a view to decorative effect.” He further explains: “The old glazed tiles to be seen in India are always from Mahommedan buildings, and they vary in style with the period to which the buildings on which they are found belong; from the plain turquoise blue tiles of the earlier Pathan period, AD 1193-1254, to the elaborately-designed and many colored tiles of



Tomb of Mirza Jani & Ghazi Baig, Makli.

the latter part of the great Mogol period, AD 1556-1750. Wherever also the Mahommedans extended their dominion they would appear to have developed a local variety in these tiles” (Birdwood JSA 18 Feb. 1879).

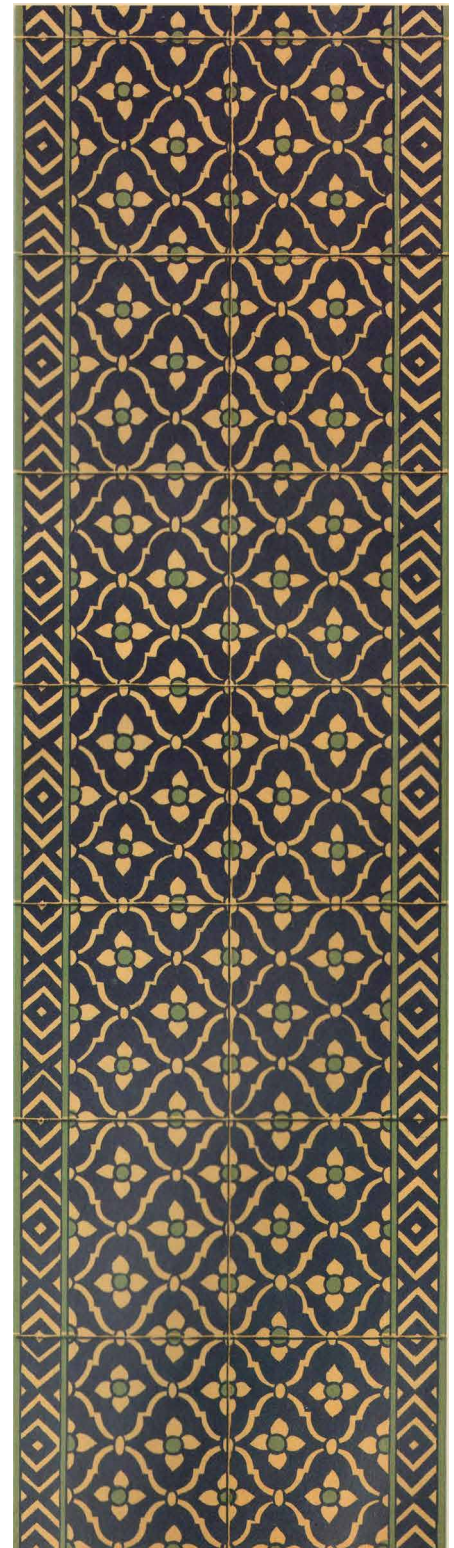
Thus, while there are many instances of representation of a range of subjects from human, animal and bird figures and even scenes of classical and heroic ventures, such as the *Pictured Wall* of the Lahore Fort, the Sindh decoration is mostly confined to geometric and vegetal patterns and calligraphic writings.

TRADITIONAL TILES

Some authors have pointed out that use of glazed tiles was found in earlier times, quoting Birs-i-Nimrud, of the Temple of Seven Spheres at Borsippa near Babylon, of the temple of Sakkara in Egypt (Birdwood JSA 18 Feb. 1879), and that in ancient Persia the art of glazing earthenware had been practiced during the period of Chaldaea and Assyria (Birdwood 1884: II.414). But the tradition having fallen into disuse “before the rise of the saracens,” Birdwood reiterates that it was “undoubtedly the conquest of China by Chingiz Khan, 1212, that was the event that made known to the rest of Asia and Europe the art of glazing earthenware” (Birdwood II.390), and which extended their general use throughout the nations of Islam” (Birdwood JSA 18 Feb. 1879). In view of the widespread conquests made by Tamurlane, Birdwood stated that after 1402 “In all the imperial Mogul cities of India where it [the art of glazed pottery] is practised, especially in Lahore and Delhi, the tradition is that it was introduced from China through Persia, by the Afghan Mongols, through the influence of Tamerlane’s Chinese wife.” (JSA, 28.2.79:310; Birdwood 1880: II.415).

Furnival relates from Sir John Malcolm’s History of Persia, that one hundred “families of artisans and engineers came to Persia with Hulaku Khan about AD 1256. Among these may have been ceramists (Furnival 1904:82; Persian Arts 1876: 11 Chapman and Hall).”

Purdon Clarke, Director of Victoria and Albert Museum, believed that around 16th century “a colony of Chinese potters was introduced into Persia, and that their descendants still live near Ispahan, and are called Bacha-Chinese, or sons of the Chinese.” He believes it to be the reason behind Chinese motif in Persian output of 16th and 17th century: “old coloured enamels, applied either cloisonné or mosaic fashion, are



Coloured tile work from the Talpur Tombs, Hyderabad (Cousens 1906).

thus augmented by painted designs in blue on white, so like Chinese products” (Furnival 1904:82).

Gordon Campbell is of the view that the tradition of ceramic decoration apparently developed slowly in the early centuries of Islam before exploding in the 11th century in parallel but distinct ways in the eastern and western Islamic worlds. He traces the development from carved and patterned brickwork and the early clay coloured bricks in Kharraqan (1067-8 and 1093-4) in the northwest Iran, noting that addition of “a contrasting colour was but a natural step in the evolution of decoration.” Once the coloured glazes were begun to be used, the rectangular tiles provided innumerable possibilities of being arranged “in friezes, but patterns with arabesques, strapwork or epigraphy” which required that small pieces should be fitted together “like a jigsaw” leading to a technique of mosaic or mosaic faience. Although this required a greater effort and time, however, the technique provided greater freedom of design, “and the growing intensity of the colours obtained justified the cost.” Since cobalt deposits were in abundance in Iran, it led to the extensive adoption of light or turquoise blue, which could be seen in 12th century structures in Sin in Iran and Jam in Afghanistan. He identifies two additional colours “white and dark blue,” that were found “in one monument erected shortly before the Mongol invasion, the madrasa at Zuzan (1219) in north eastern Iran” (Campbell 2006:1.473)

Campbell traces the production of lusterware to 1290 to 1340 at Kashan. “Being the most expensive type of ceramics, its use was confined to the internal surfaces,” and, not surprisingly, the best art work was reserved for use in the mihrabs “or panels covering cenotaphs.” He also mentions a related technique of “lajvardina, in which enamels are painted over a dark-blue or turquoise glaze, is used for tiles with Chinese lotuses, dragons and phoenixes.” These specimens were found in northwest Iran in Takht-I-Sulayman Palace (c. 1275). He also mentions other monuments “in the Shah-i-Zinda at Samarkand before dying out at the end of the 14th century” (Campbell 2006:1.473).

Campbell also mentions “banna’I (builder’s technique),” for treatment of large surfaces that could be decorated with ease. This technique provides alternating courses of ordinary burnt brick and glazed bricks, along with creating geometric patterns. This technique had become



Portions of coloured tile bands from the Talpur Tombs, Hyderabad (Cousens 1906).

“exceedingly popular in later periods, where the colour range (475) was increased from the two tones of blue and the pattern became more elaborate.” Another technique mentioned by him that was used successfully in 13th century monuments in Konya and Ankara, consists of creating a contrasting white effect through the use of “sgraffito, scratching away the glaze to reveal the biscuit colour of the tile beneath.” This technique was used successfully in 13th century monuments in Konya and Ankara (Campbell 2006:1.473).

Did the title kashi originate in Kashan, a town famous for glazed tiles in Iran, or, as Birdwood conjectures, was it derived from the Semitic word kas or kasi, used in Hebrew and Arabic for glass, that would take the process “back direct to the manufacture of glass and enamels, for which “great Zidon” was already famous 1,500 years before Christ” (Birdwood 1880:II.414).

Birdwood points out that the designs used for decoration of the pottery originating from Sindh and Panjab “also go to prove how much it has been influenced by Persian examples, and the Persian tradition of the ancient art of Ninevah and Babylon.” (Birdwood 1880:II.414).

According to *Encyclopaedia 1911* “Kashi, or Kasi, formerly the Persian word for all glazed and enamelled pottery irrespectively,” became the accepted term for “certain kinds of enamelled tile-work, including brick-work and tile-mosaic work, manufactured in Persia and parts of Mahommedan India, chiefly during the 16th and 17th centuries.”

The *Encyclopaedia* also expresses the possibility that the name kashi was derived from Kashan, “a town in Persia noted for its faience.” It quotes George Birdwood as “the art of glazing eathenware from Persia, descended in an almost unbroken tradition from the period of the greatness of Chaldaea and Assyria.”

According to Birdwood, “the designs used in the decoration of Sind and Punjab glazed pottery also go to prove how much these Indian wares have been influenced by Persian examples and the Persian tradition of the much earlier art of Nineveh and Babylon.” He believed that “the two native names for glass, *kanch* and *shisha*, common to Persia and India, are, seemingly, modifications of kashi” (Birdwood 1884:II.414).



Tomb of Sultan Ibrahim, Makli.

Birdwood informed about the tradition related to Chinese potters having settled in Lahore and Hala, who are reputed to have travelled “eastward from Persia with the Moguls.” He points out that “It now seems an established fact that a colony of Chinese ceramic experts migrated to Isfahan during the 16th century (probably in the reign, and at the invitation, of Shah Abbas I.), and there helped to revive the jaded pottery industry of that district” (Encyclopaedia 1911).

TILE TRADITION IN THE SUBCONTINENT

The information regarding the practice of glazed tiles and glazed pottery in Sindh has come to us largely from various British sources.

Encyclopaedia 1911 confirms that “in India the finest examples of kashi work are in the Punjab and Sind provinces.” Birdwood asserts that the glazed pottery of the Punjab and Sindh probably dates from the period of Chingiz Khan. No doubt he was acknowledging the continuity of the Timurid tradition, spawned by the vast empire of Genghis Khan’s descendant the Timurids, when their protégées the Arghuns, arrived in Thatta from Herat, bringing with them the art of glazed tiles to Sindh.

The fascination of the travellers with the scintillating tiles that they encountered is evident from historical accounts of the 19th century: “But the sight of wonder is, when travelling over the plains of Persia or India, suddenly to come upon an encaustic-tiled mosque. It is colored all over in (401) yellow, blue, and other hues; and as a distant view of it is caught at sunrise, its stately domes and glittering minarets seem made of purest gold, like glass, enameled in azure and green, a fairy-like apparition of inexpressible grace and the most enchanting splendor” (Birdwood 1884: II.401). The art of brick making appears to have been perfected and nothing could rival the brick laying of Thatta. The experience of Dr. Kennedy who visited Makli is full of admiration for the brickwork that he saw in the ruins of Makli the most beautifully chiseled stone could not surpass the sharpness of edge and angle of accuracy of form, whilst the substance was so perfectly homogenous and skillfully burned, that each brick had a metallic ring, and fractured with clear surface like breaking freestone.” (Furnival 1904:115-16; Pict. Gallery of Useful Arts).



Coloured tile panel from the Talpur Tombs, Hyderabad (Cousens 1906).



Coloured tile work from Ghulam Nabi Khan’s Tomb, Hyderabad (Cousens 1906).

As Cousens points out “Sind being pre-eminently a brick country, most of the buildings, particularly those covered with enamelled tiles, were built in that material, with stone foundations to save the brick-work from destruction by the kalar, or saltpetre, rising in the walls and pulverising them” (Cousens 1926:82).

As in the case of the Punjab potters, those of Hala in Sindh were also known as kashigars. Again, folklore in Sindh linked Sindh potters to China, a surmise discounted by Cousens. According to this tradition the potters of Hala claimed “their descent from some prehistoric Chinaman who was induced to settle in Sind by one of the Amirs. It is said that that the Amir had to pay a very large sum and rich presents to the first settler and that the present generation of potters is directly or indirectly descended from him.” Cousens could not determine the Chinese patrimony from the features of the Sindh Kashigars, and he asserts that the workmanship had more the character of the Persian rather than the Chinese (JIAI II.17); Cousens 1906:1).

From the items displayed at the Paris International Exhibition of 1878, it seemed that artisans were active in Hala, Hyderabad, Tatta and Jer-ruck in making glazed pottery. Although the towns of Bulri and Said-pur have also been mentioned (Birdwood 1884:II.399), however, these are not found in other sources, nor during the work of cataloguing Sindh’s heritage undertaken by Heritage Foundation of Pakistan in collaboration with Aachen University.

It is interesting that among all the structures carrying kashi listed in Sindh in the British 19th century sources, the largest number of such structures are located in Makli and Thatta. This leads to the conclusion that where glazed pottery and glazed tile as a craft was flourishing in other cities such as Hala or Nusserpur, however, the art of kashi was most prevalent in Thatta. There was kashi in Dabgir Mosque as well as large application in the Shah Jahan Mosque, in addition to which, although found in a highly degraded state, at least 15 heritage structures can be identified in the Makli necropolis that carried the application of kashi. Therefore it can be conjectured that 1550s onwards Makli or Thatta must have been a great centre of kashi, and has in fact been mentioned as such by various sources. It is not surprising then that Furnival while mentioning the the tile work in “Haidarabad and Hala relates that “In both of these cities, including their environs are tombs and other buildings decorated with tilework of the *Tatta type*” (Furnival 1904:124).



Tomb of Ghulam Nabi Kalhoro, Hyderabad.

INTRODUCTION

This document presents information regarding the towns and cities where kashi or glazed ceramic work has been identified. The concentration of kashi production centres appears in the region of Lower Sindh in the vicinity of Hyderabad, which was once a capital of Sindh. Although Hyderabad itself does not appear to have ever been a production centre; however, it seems to have been instrumental in supporting kashi or glazed tile and glazed pottery work.

There has been an attempt to present as many locations as possible in this document where either historic structures embellished with kashi have been identified, or those towns/cities where kashi workshops are surviving and artisans are able to eke a living through this craft. For this purpose, several 19th century sources have been consulted, along with carrying out a field study and location surveys by the teams of Heritage Foundation of Pakistan.



Map of Sindh (Google).

KASHI CENTRES, SINDH

3.0

HALA

GPS Coordinates: N 25 48' 58.4"
E 68 25' 15.5"



Google map of present Hala.



Hala.

HALA

Hala is situated about 30 miles north of Hyderabad. The lineage of the city is traced to AD 1422, during the time that the Samma dynasty ruled Sindh. It appears to have been partially deserted during AD 1800, threatened as it was due to the encroachment of the river Indus (Hughes 1878). The British established a municipality in May 1860. From 16th century onwards it became known as a “leading centre of the Suharwardi silsila of Sufism, drawing large number of devotees. Gazetteer 1876 identified Hala as being famous for glazed pottery, “in the shape of tiles, dishes, plates, vases, flower-pots and other articles.” At the time the production could be counted in several thousands per year. Since the products were priced reasonably, they were in great demand and found ready sale. Hughes noted that “several prizes were gained by the Hala workmen in this manufacture” (Hughes 1876:218).

Henry Cousens, in his comprehensive study on Sindh glazed tiles, had shown his despondency in 1906. He remarked that there were only a few families in Sind who continued “to manufacture these tiles, to which they have added ornamental pottery. The art is languishing, and if it is to be rescued from a natural death more active interest must be taken in it by the local authorities” (Cousens 1906). Aitken also records Hala as the chief seat of the craft of glazed pottery, even though the craft of making tiles like “those in the tombs on the Makli hill, or in the mosques at Tatta” (Aitken 1907) had been lost. It would seem that glazed tiles used in most structures e.g. in Hyderabad were manufactured in Hala which was part of Hyderabad Col-lectorate at the time (Furnival 1904). Several kashi workshops are surviving in Hala which have been listed as part of the Kashi Artisans’ Directory in this document.

Historic Monuments at Hala



Jamia Masjid Mir Fateh Ali



Jamia Masjid Mir Fateh Ali



Tomb of Mir Fateh Ali Khan Talpur, Hala



Tomb of Mir Fateh Ali Khan Talpur, Hala



Hazrat Sheikh Mohd. Tahir at Oderolal



Hazrat Sheikh Mohd. Tahir at Oderolal



Tomb of Mai Khair, Hala



Tomb of Mai Khair, Hala

HYDERABAD

GPS Coordinates: N 25 22' 37.6"
E 68 21' 10.4"



Google map of present Nasarpur.



Hyderabad.

HYDERABAD

Hyderabad rose to prominence during the Talpur rule in Sindh when the capital of Sindh was shifted from Khudadad in 1789. The foundations of the city were laid by Mian Ghulam Shah Kalhoro in 1768, as the legend relates, upon a fishing village known as Neroon Kot. It was the focus of attention by the British conquering armies in 1843, when its towers were considered to be the depository of the entire treasure of the Talpur dynasty. The tower of the Pucca Qila or Qilo was immortalized through the engravings created during the 19th century. Its municipality was established by the British in 1853.

Although many crafts e.g. ornamental silks and cottons, silver and gold work, lacquered ornaments and even arms, attaining “great celebrity” in gold and silver and silk embroidered fabrics.

Although it has some fine examples of kashI kari on the tombs of the Talpur family, erected between 1786 to 1855; however, it appears from various accounts that the production took place in Hala, 30 miles distant.

No centres of production of kashi could be located in Hyderabad.

Historic Monuments at Hyderabad



Unknown Female Tomb Four, Enclosure of Talpur Tombs.



Unknown Female Tomb Five, Enclosure of Talpur Tombs.



Unknown Female Tomb Two, Enclosure of Talpur Tombs.



Tomb of Mir Ghulam Khan Talpur.



Tomb of Mur Abdullah & Mir Ghulam Hussain Talpur.



Unknown Female Tomb One, Enclosure of Talpur Tombs.



Tomb of Ghulam Nabi Kalhoro.

Historic Monuments at Hyderabad



Tomb of Ghulam Shah Kalhoro.



Tomb of Ghulam Shah Kalhoro.



Unknown Female Tajjar Five, Enclosure of Mir Karam Ali Talpur



Unknown Female Tajjar Six, Enclosure of Mir Karam Ali Talpur



Tomb of Mir Naseer Khan Talpur, Enclosure of Talpur Tombs.



Tomb of Mir Naseer Khan Talpur, Enclosure of Talpur Tombs.



Unknown Female Tajjar Three, Enclosure of Mir Karam Ali Talpur

MAKLI

GPS Coordinates: N 25 43' 03.48"
E 67 53' 56.21"



Google map of present Makli & Thatta.



View of Makli

MAKLI

The World Heritage Site of Makli, spreads over an area of 10 km, and according to the documentation by Heritage Foundation of Pakistan consists of 75 above-ground structures and 402 platforms with over 3,000 graves. The site is close to the historic town of Thatta, once the capital of Sindh. Inscribed in the World Heritage List in 1981, the Makli necropolis presents a remarkable array of tombs, monasteries, mosques and enclosures situated at the ridge of the Makli Hill. The uniquely Islamic religious character witnessed in this 'City of Dead', is a consequence of the grouping of princes' and rulers' mausoleums close to the tombs and *khanqahs* (hermitages) of saints revered by them. The Saints or Sufis who arrived from Central and East Asia, preached the message of peace and togetherness for Muslims and non-Muslims alike. Over time Makli became a famous centre as an abode of some of the most significant saints of the subcontinent. The structures represent a culture of tolerance among people belonging to different religious orientations. Thus, the architectural characteristics present an eclectic mix, amalgamating diverse traditions of Muslim and Hindu cultures. Many are remarkable for devotional carvings of exquisite charm, presenting motifs drawn from Muslim inscriptions as well as Hindu imagery. The adornment of the necropolis by later rulers portrays the variations in architectural style which unfolded under the Mughal rule. The existence of an old kashi kiln at the foot of southeast of the necropolis established by the Department of Archaeology, points towards the existence of expertise in Thatta and the production of kashi for at least conservation work.

Historic Monuments at Makli

WH4

TOMB OF SHAIKH HAMMAD JAMALI

BRICK STRUCTURE NORTH OF TOMB OF JAM NIZAM AL DIN

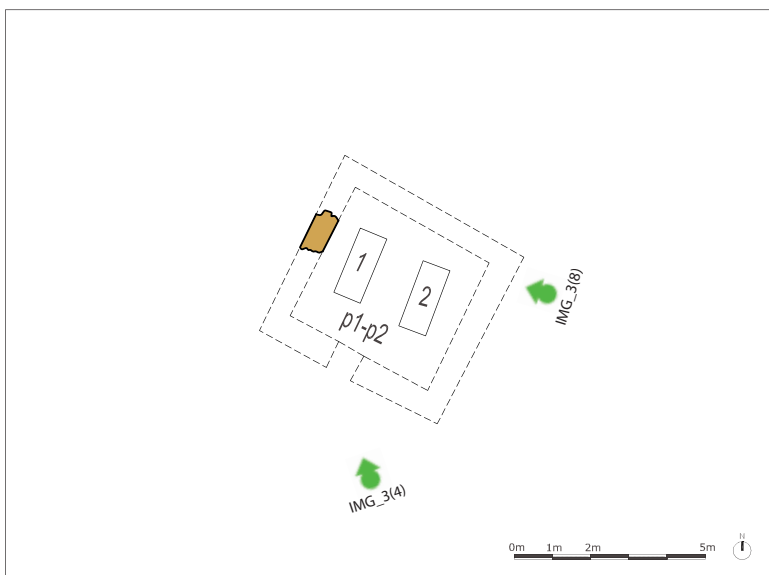
(1)-03



Image No. IMG_3(4)

Description

One of the earliest structures in the Samma Cluster erected sometime after the Jamia Masjid is in a ruinous state. It is likely to have employed the true arch and dome construction, similar to several other later-period square chamber tombs found in the cluster. No inscriptions are found on the graves making it impossible to identify the grave of the celebrated saint.



NAME AND REFERENCE
 Primary Reference Number [WHS4-1(1)-03]
 GPS: N 24° 46'33.2"; E 67° 54'12.81";
 Elevation 28m
 Name [Tomb of Shaikh Hammad Jamali]
 Description [Funerary Chamber]

MONUMENT CHARACTER
 Monument Type [Historic Monument]
 Minimum Date [AH 791/1389 AD]
 Maximum Date [AH 795/1392 AD]

RESOURCES
 Archive/Source Title [Heritage Foundation Archives]
 Organization [Heritage Foundation]
 Archive Source Location [HFP WH4]

EVENT
 Name [-]
 Event Type [-]
 Minimum Date [-]



Suhail Z. Lari Collection, c. 1980



Image No. IMG_3(8)

Tomb of Shaikh Hammad Jamali



Image No. DSC0192



Image No. DSC0193



Image No. DSC0194



Image No. DSC0195

Historic Monuments at Makli

WH4

MAQBARA ENCLOSURE SOUTH OF JAM NIZAM AL DIN

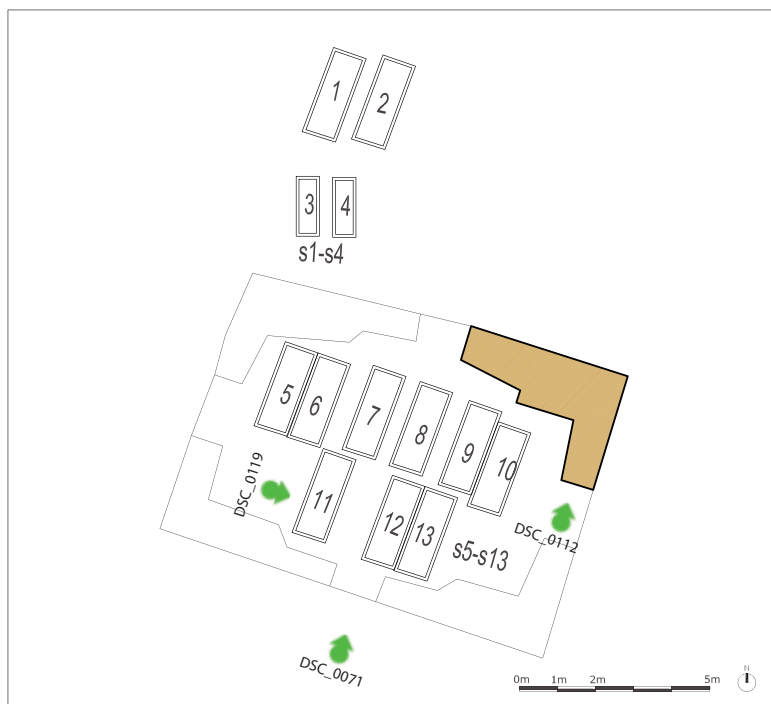
1 (4)-12



Image No. DSC_0071

Description

With its superstructure entirely of brick, this parallelogram, internally measuring 11m (36') x 7.3m (24'), has been constructed on a stone plinth. The brick used is well made burnt brick and is laid in neat courses as found in other brick monuments. The structure is in complete ruins, extreme damage to brickwork having been caused due to its exposed condition.



<ul style="list-style-type: none"> NAME AND REFERENCE
Primary Reference Number [WHS4-1(4)-12] GPS: N 24° 46'35.1"; E 67° 54'12.0"; Elevation 30m Name [Maqbara Enclosure South of Jam Nizam al din] Description [Grave Enclosure]
<ul style="list-style-type: none"> MONUMENT CHARACTER
Monument Type [Historic Monument] Minimum Date [AH 866/1461 AD] Maximum Date [AH 914/1508 AD]
<ul style="list-style-type: none"> RESOURCES
Archive/Source Title [Heritage Foundation Archives] Organization [Heritage Foundation] Archive Source Location [HFP WH4]
<ul style="list-style-type: none"> EVENT
Name [-] Event Type [-] Minimum Date [-]



Suhail Z. Lari Collection, c. 1980



Image No. DSC_0119



Image No. DSC_0112

Maqbara Enclosure South of Jam Nizam al-Din



Image No. DSC0197



Image No. DSC0198

Historic Monuments at Makli

MAKLI NECROPOLIS AT WORLD HERITAGE SITE THATTA

WH4

3(2)-03

TOMB OF SULTAN IBRAHIM

WRONGLY KNOWN AS AMIR KHALILI KHAN'S TOMB



Image No. IMG_1(321)

Description

The Tarkhan ruler Sultan Ibrahim is buried in this octagonal funerary Mughal tour de force, a forerunner to the later Mughal tombs of Mirza Jani Beg and Dewan Shurfa. The dome, rising to a point and terminating in a finial, is set upon a high drum, which in turn is supported by well crafted lancet arched squinches. Arabesque designs and Quranic verses rendered in scintillating glazed tiles (*kashi*) once embellished this fine tomb, however, due to deterioration and vandalism, only small renderings are now extant.

- NAME AND REFERENCE**
 Primary Reference Number [WHS4-3(2)-03]
 GPS N 24° 45'29.46"; E 67° 54'11.34";
 Elevation 28m
 Name [Tomb of Sultan Ibrahim]
 Description [Funerary Enclosure]
- MONUMENT CHARACTER**
 Monument Type [Historic Monument]
 Minimum Date [AH 966/1558-59 AD]
 Maximum Date[-]
- RESOURCES**
 Archive/Source Title [Heritage Foundation Archives]
 Organization [Heritage Foundation, Pakistan]
 Archive Source Location [HFP WH4]
- EVENT**
 Name [Stabilization; Conservation & Safeguarding]
 Event Type [Restoration; AFCP Conservation]
 Minimum Date [c. 1950-56; 2014-16]



Suhail Z. Lari Collection, c.1980

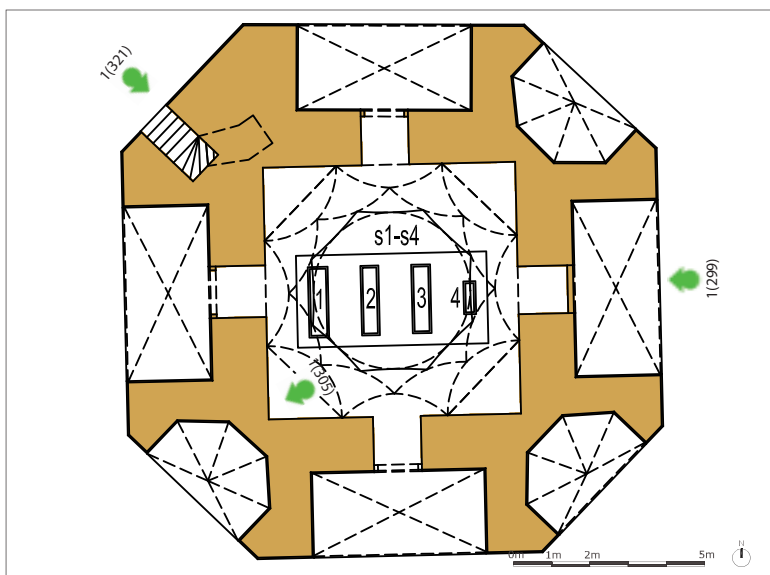


Image No. IMG_1(305)



Image No. IMG_1(299)

Tomb of Sultan Ibrahim



Image No. DSC0909



Image No. DSC92



Image No. DSC08



Image No. DSC07



Image No. DSC09



Image No. DSC081



Image No. DSC08

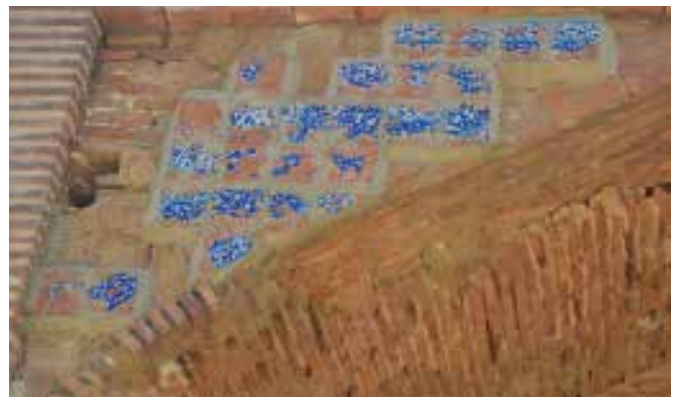


Image No. DSC08

Historic Monuments at Makli

WH4

UNKNOWN ENCLOSURE

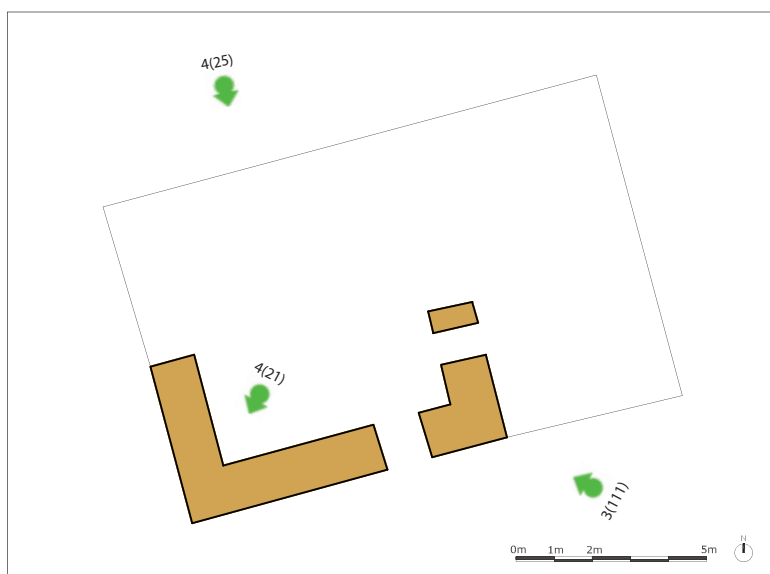
3(8)-14



Image No. IMG_3(111)

Description

This once imposing structure, now in ruins, appears to be the forerunner of some Mughal structures that have similar attributes. The lofty Mihrab arch is composed of finely laid brickwork, with elegantly crafted receding squinches and stalactites (*qalib kari*) defined with raised mouldings. There is evidence of simple glazed tile work (*kashi*); however it is likely that the entire structure was embellished with (*kashi*).



NAME AND REFERENCE

Primary Reference Number [WHS4-3(8)-14]
GPS N 24° 46'08.58"; E 67° 54'11.26";
Elevation 24m
Name [Unknown Enclosure]
Description [Funerary Enclosure]

MONUMENT CHARACTER

Monument Type [Historic Monument]
Minimum Date [c. 16th century]
Maximum Date [-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]
Organization [Heritage Foundation, Pakistan]
Archive Source Location [HFP WH4]

EVENT

Name [-]
Event Type [-]
Minimum Date [-]



Suhail Z. Lari Collection, c. 1980



Image No. IMG_4(21)



Image No. IMG_4(25)

Unknown Enclosure



Image No. DSC018



Image No. DSC0160



Image No. DSC018

Historic Monuments at Makli

WH4

MIRZA JANI & MIRZA GHAZI BAIG'S TOMB*

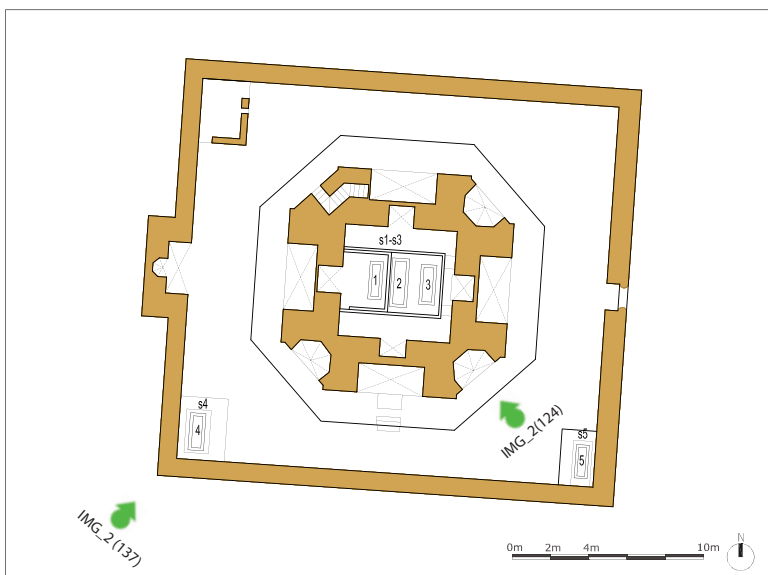
4(1)-01



Image No. IMG_2(137)

Description

The octagonal tomb of Mirza Jani Baig and Mirza Ghazi Baig stands on a high plinth built with dressed stone masonry. Pointed cusped arches form lofty portals with a doorway on the east and a *mihrab* (prayer niche) on the west. The unusual cupola carries pierced openings. There is extensive use of Thatta's signature blue glazed tile work in different forms. Two of the cenotaphs are believed to belong to Mirza Jani Baig and Mirza Ghazi Baig.



NAME AND REFERENCE

Primary Reference Number [WHS4-4(1)-01]

GPS N 24° 45'9.36"; E 67° 53'59.1";

Elevation 37m

Name [Mirza Jani and Ghazi Baig's Tomb]

Description [Funerary Chamber]

MONUMENT CHARACTER

Monument Type [Historic Monument]

Minimum Date [AH 1009/1600 AD]

Maximum Date [-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]

Organization [Heritage Foundation, Pakistan]

Archive Source Location [HFP WH4]

EVENT

Name [Stabilization/Reconstruction]

Event Type [Dome & structure rehabilitation]

Minimum Date [1950s & 1990s]



Suhail Z. Lari Collection, c. 1980



Image No. IMG_2(124)



Image No. IMG_2(132)

Mirza Jani & Mirza Ghazi Baig's Tomb



Image No. DSC0016



Image No. DSC002



Image No. DSC0005



Image No. DSC0003



Image No. DSC0007



Image No. DSC0011



Image No. DSC0012



Image No. DSC0011

Historic Monuments at Makli

WH4

TOMB OF KHUSRAU KHAN CHARKHAS

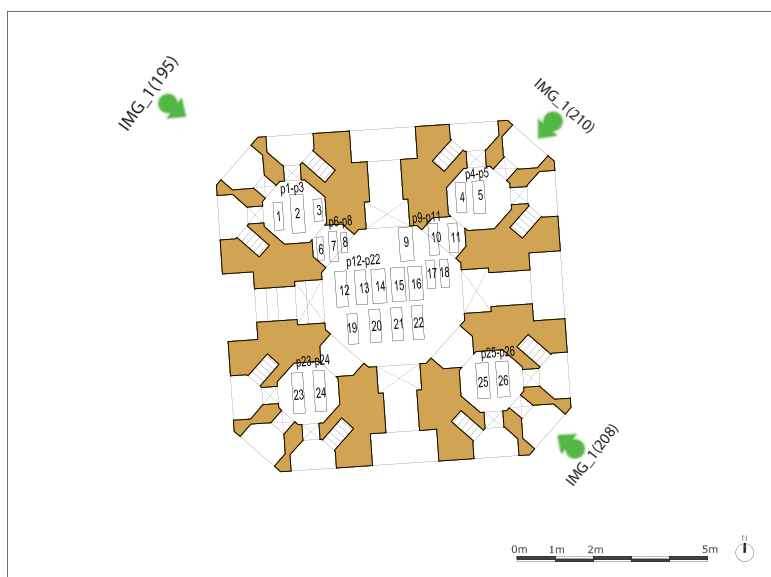
4(2)-02



Image No. IMG_1(195)

Description

Popularly known as Satcharni, this is believed to be the tomb of Khusrau Khan Charkas, a descendant of the great conqueror Chengiz Khan, who began his long service in Thatta under Isa Tarkhan the Elder. The lofty structure, with tall cusped arched bays, stands on a high stone plinth. With spliced corners and an octagonal footprint, the entire complex structural system is based on arcuate imagery. The dome is no longer extant and several graves inside are not identifiable, all having been plastered over.



NAME AND REFERENCE

Primary Reference Number [WHS4-4(2)-02]
GPS N 24° 45'51.54"; E 67° 54'13.26";
Elevation 31m
Name [Tomb of Khusrau Khan Charkhas]
Description [Funerary Chamber]

MONUMENT CHARACTER

Monument Type [Historic Monument]
Minimum Date [AH 1010/ 1601-02]
Maximum Date [-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]
Organization [Heritage Foundation, Pakistan]
Archive Source Location [HFP WHS4]

EVENT

Name [Debris Clearance; masonry underpinning]
Event Type [Structural Stabilization]
Minimum Date [1950-51]



Suhail Z. Lari Collection, c. 1980



Image No. IMG_1(208)

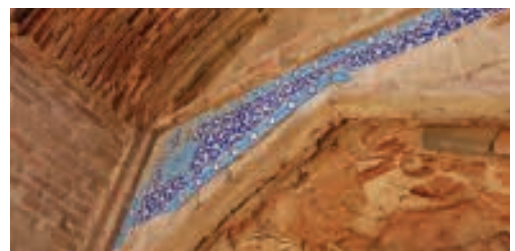


Image No. IMG_1(210)

Tomb of Khusrau Khan Charkhas



Image No. DSC0167



Image No. DSC017



Image No. DSC017



Image No. DSC013



Image No. DSC018



Image No. DSC018

Historic Monuments at Makli

WH4

TOMB OF NAWAB/DEWAN SHURFA KHAN

4(3)-03



Image No. IMG_1(368)

Description

This tomb is of Dewan Shurfa Khan, the Arghun minister of Amir Khan who died in AH 1048/1638 AD. The building stands on a brick platform. Unusual circular staircase towers define the corners of the square brick structure. The unquestionably Mughal dome is elevated on a drum making it visible from a distance. The facade was once embellished with fine glazed tile work, some of which is extant.

NAME AND REFERENCE

Primary Reference Number [WHS4-4(3)-03]
GPS N 24° 45'14.94"; E 67° 53'58.92";
Elevation 29m
Name [Tomb of Nawab/Dewan Shurfa Khan]
Description [Funerary Chamber]

MONUMENT CHARACTER

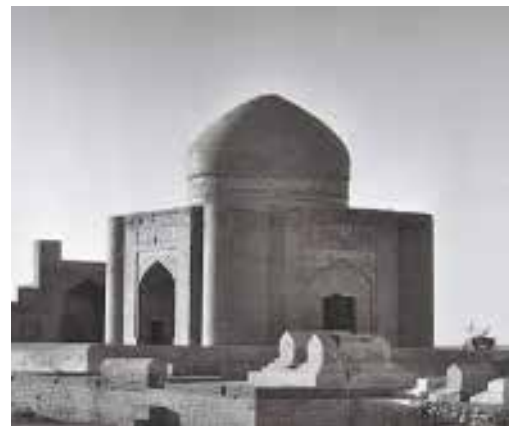
Monument Type [Historic Monument]
Minimum Date [AH 1048/1640 AD]
Maximum Date [-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]
Organization [Heritage Foundation, Pakistan]
Archive Source Location [HFP WH4]

EVENT

Name [Restoration]
Event Type [Stabilization & kashi restoration]
Minimum Date [1926-27 & 2000s]



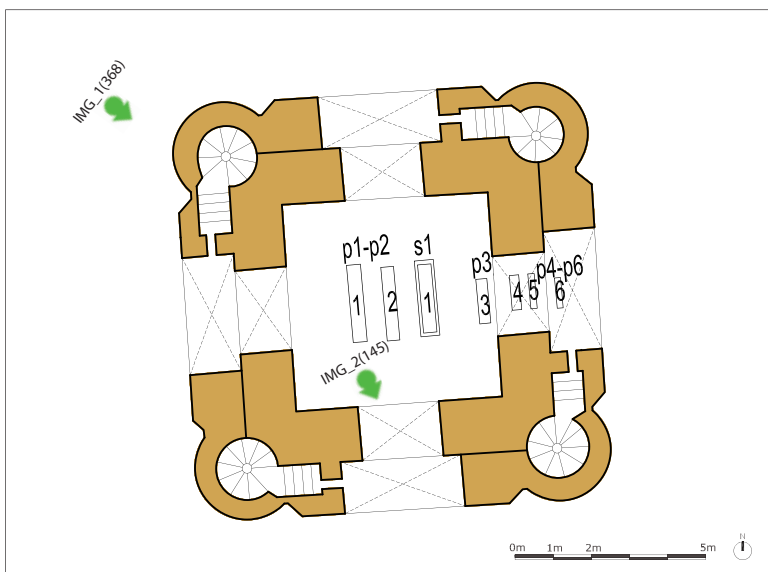
Suhail Z. Lari Collection, c. 1980



Image No. IMG_2(145)



Image No. IMG_2(160)



Tomb of Nawab/Dewan Shurfa Khan



Image No. DSC008



Image No. DSC008



Image No. DSC008



Image No. DSC008

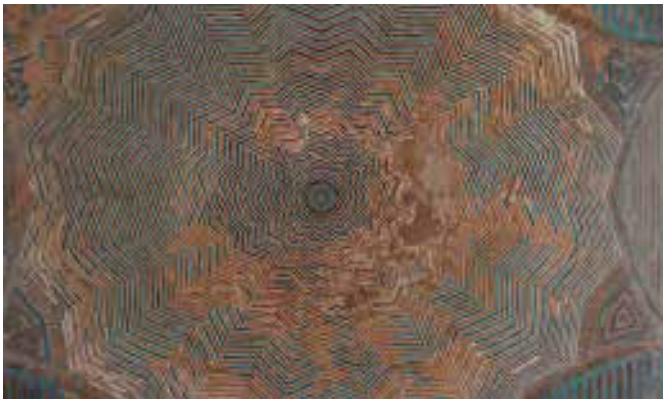


Image No. DSC0090



Image No. DSC0097



Image No. DSC0099



Image No. DSC0097

Historic Monuments at Makli

WH4

BRICK ENCLOSURE OF MIRZA BAQI BAIG UZBEK

SOUTH OF NAWAB ISA TARKHAN THE YOUNGER'S TOMB

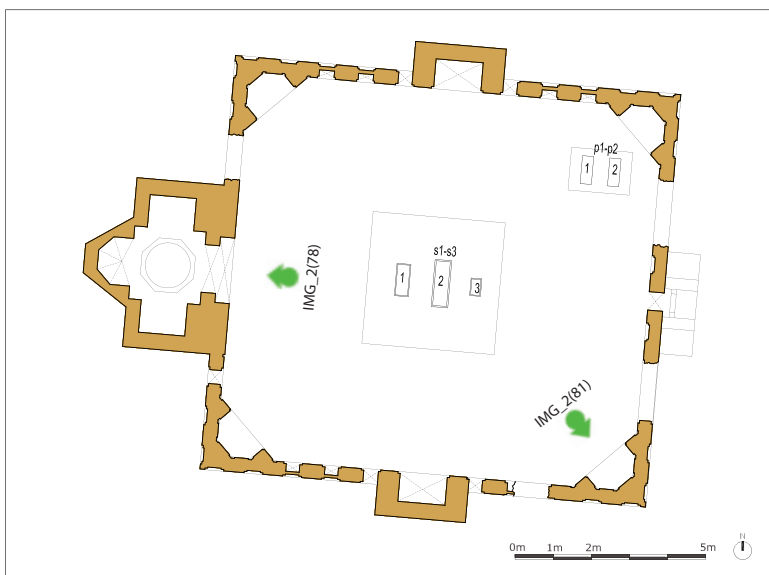
4(4)-04



Image No. IMG_2(78)

Description

The grave of Baqi Baig Uzbek (d. 1641) is one of the three graves in this elaborate enclosure. The high walls of the enclosure are built with finely laid brick and divided into recessed arch panels. The western wall is dominated by a protruding, impressive prayer chamber faced with lofty, well decorated lancet arch, flanked by two level arch panels, surmounted by a dome. The corners of the perimeter wall are treated in the form of semi circular alcoves, the north and west walls with rectangular alcoves. The entire structure was decorated with scintillating glazed tile work (*kashi*).



NAME AND REFERENCE

Primary Reference Number [WHS4-4(4)-04]

GPS N 24° 45'11.7"; E 67° 53'54.48";

Elevation 26m

Name [Brick Enclosure of Mirza Baqi Baig Uzbek]

Description [Funerary Enclosure]

MONUMENT CHARACTER

Monument Type [Historic Monument]

Minimum Date [AH 1045/ 1635 AD]

Maximum Date[-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]

Organization [Heritage Foundation, Pakistan]

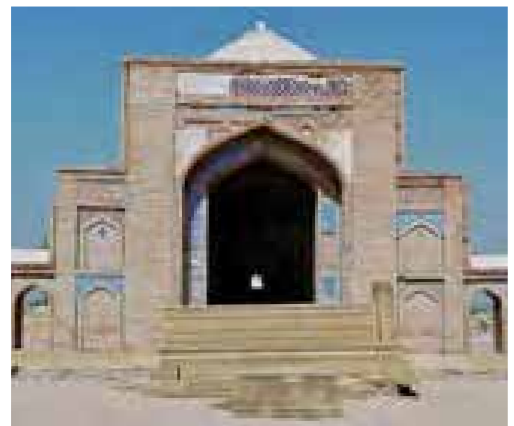
Archive Source Location [HFP WH4]

EVENT

Name [Dome repairs and restoration]

Event Type [Stabilization & *kashi* restoration]

Minimum Date [1950s & 1970s]



Suhail Z. Lari Collection, c. 1980



Image No. IMG_2(84)



Image No. IMG_2(81)

Brick Enclosure of Mirza Baqi Baig Uzbek



Image No. DSC003



Image No. DSC002



Image No. DSC003



Image No. DSC006

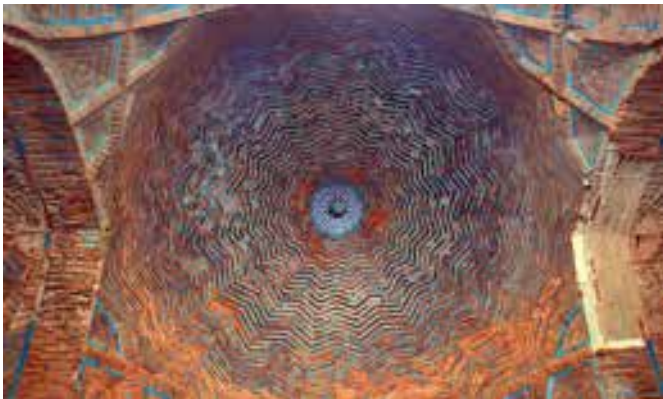


Image No. DSC004



Image No. DSC006



Image No. DSC003



Image No. DSC0061

Historic Monuments at Makli

WH4

MUGHAL GOVERNOR I GHAIKAT KHAN

4(5)-05



Image No. IMG_1(401)

Description

This tomb is similar to the earlier tomb of Unknown Governor I, only *mihrab* (prayer niche) wall is extant today, with a high plinth and platform indicating the extent of the enclosure. In this case too a tall lancet arch defines the mihrab and rises above three sets of arched panels flanking it on either side. The entire super structure is built with brick masonry, while the plinth is constructed with equal sized stone masonry pieces.

NAME AND REFERENCE

Primary Reference Number [WHS4-4(5)-05]

GPS N 24° 45'11.4"; E 67° 53'58.26";

Elevation 23m

Name [Mughal Governor I Ghairat Khan]

Description [Funerary Enclosure]

MONUMENT CHARACTER

Monument Type [Historic Monument]

Minimum Date [AH 1050/ 1640AD]

Maximum Date[-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]

Organization [Heritage Foundation, Pakistan]

Archive Source Location [HFP WH4]

EVENT

Name [Repairs]

Event Type [Stabilization]

Minimum Date [1960s]



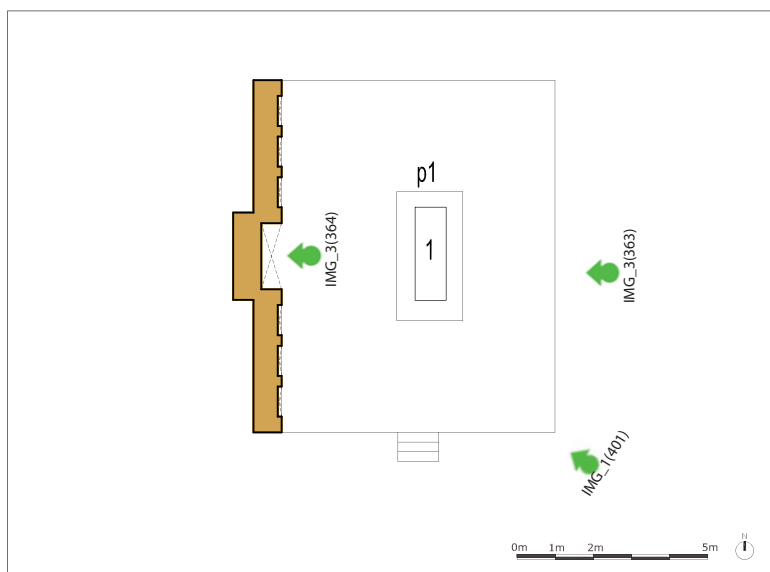
Suhail Z. Lari Collection, c. 1980



Image No. IMG_3(363)



Image No. IMG_3(364)



Mughal Governor I Ghairat Khan



Image No. DSC0068



Image No. DSC0066



Image No. DSC0067



Image No. DSC0066

Historic Monuments at Makli

WH4

SAYYID AMIR KHAN GRAVE ENCLOSURE

4(8)-10



Image No. IMG_1(329)

Description

The extensive family graveyard is named after Amir Khan Mir Abul Baqa, an Iranian, who was appointed Mughal *Subahdar* (Governor) of Thatta (1629-30.) Although the Nawab was buried in Bhakkar next to his father, this graveyard is a reminder of the power and influence that his family exercised in Sindh. The enclosure is built with cusped arch panels, while the lofty Mughal cusped arch is used to provide accent on the entrance. The west structure incorporates the *mihrab* (prayer niche), and is decorated extensively with blue glazed tile work (*kashi*).



NAME AND REFERENCE

Primary Reference Number [WHS4-4(8)-10]
GPS N 24° 45'23.7"; E 67° 54'6.48";
Elevation 24m
Name [Sayyid Amir Khan Grave Enclosure]
Description [Funerary Enclosure]

MONUMENT CHARACTER

Monument Type [Historic Monument]
Minimum Date [AH 1127/1715 AD]
Maximum Date [-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]
Organization [Heritage Foundation, Pakistan]
Archive Source Location [HFP WH4]

EVENT

Name [Stabilization]
Event Type [Brick Masonry Repairs]
Minimum Date [1960s]



Suhail Z. Lari Collection, c. 1980



Image No. IMG_1(327)



Image No. IMG_1(331)

Sayyid Amir Khan Grave Enclosure



Image No. DSC019



Image No. DSC017



Image No. DSC017



Image No. DSC013



Image No. DSC019



Image No. DSC013



Image No. DSC013



Image No. DSC013

Historic Monuments at Makli

MAKLI NECROPOLIS AT WORLD HERITAGE SITE THATTA

WH4

4(8)-11

BRICK MOSQUE

LIKELY TO BE SAYYID AMIR KHAN'S MOSQUE



Image No. IMG_1(344)

Description

This structure, although a complete ruin, is constructed with massive brick walls. The size of bricks, elegant cusped arch openings, transitional squinches to transform the square base into a circle for mounting a dome, point towards a high level of Mughal building skills. Although the dome is no longer extant, all the preparations are clearly visible, including the stalactite (*qalib kari*) squinches.

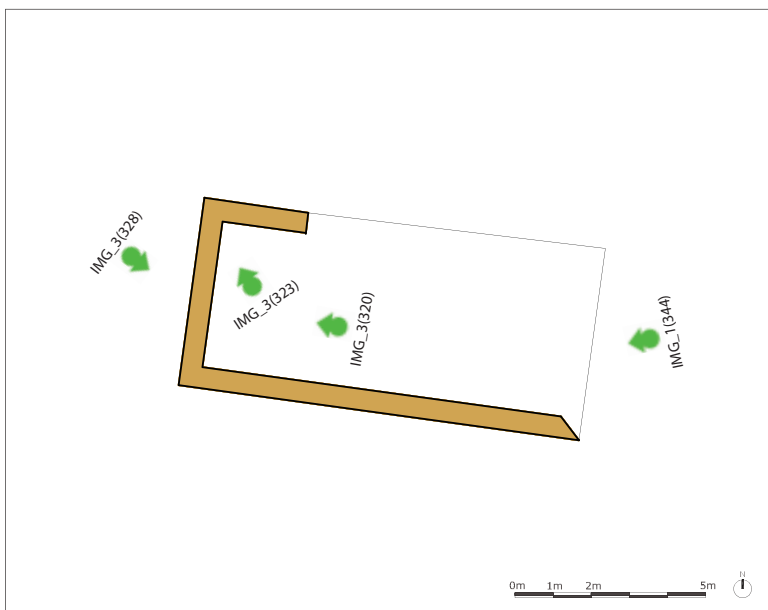


Image No. IMG_3(320)



Image No. IMG_3(328)



Image No. IMG_3(323)

Brick Mosque



Image No. DSC092



Image No. DSC09



Image No. DSC091



Image No. DSC08



Image No. DSC090

Historic Monuments at Makli

MAKLI NECROPOLIS AT WORLD HERITAGE SITE THATTA

WH4

4(9)-12

UNKNOWN ENCLOSURE



Image No. IMG_1(342)

Description

The remains of a once impressive enclosure on raised ground are a total ruin. Only the central portion of the *mihrab* wall and a small portion of the enclosure wall are now extant. The *mihrab* wall carries remains of well crafted lancet arched openings and arched squinches laid with finely laid brickwork. There has been considerable deterioration when compared with images of a couple of decades ago.

<ul style="list-style-type: none"> NAME AND REFERENCE
Primary Reference Number [WHS4-4(9)-12] GPS N 24° 45'25.02"; E 67° 54'4.02"; Elevation 26m Name [Unknown] Description [Funerary Enclosure]
<ul style="list-style-type: none"> MONUMENT CHARACTER
Monument Type [Historic Monument] Minimum Date [circa 17th century] Maximum Date [-]
<ul style="list-style-type: none"> RESOURCES
Archive/Source Title [Heritage Foundation Archives] Organization [Heritage Foundation, Pakistan] Archive Source Location [HFP WH4]
<ul style="list-style-type: none"> EVENT
Name [-] Event Type [-] Minimum Date [-]



Suhail Z. Lari Collection, c. 1980



Image No. IMG_3(346)



Image No. IMG_3(352)



Unknown Enclosure



Image No. DSC0190



Image No. DSC016



Image No. DSC018



Image No. DSC016



Image No. DSC018



Image No. DSC019

Historic Monuments at Makli

MAKLI NECROPOLIS AT WORLD HERITAGE SITE THATTA

WH4

4(10)-13

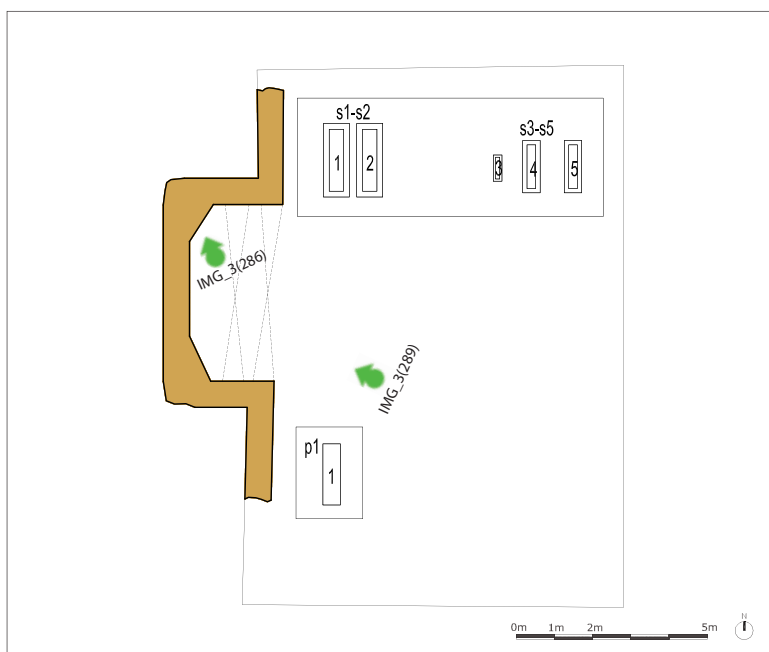
UNKNOWN TOMB ENCLOSURE



Image No. IMG_3(289)

Description

The remains show a once highly decorative, impressive brick structure. Only a portion of *mihrab* wall is extant which carries sophisticated treatment of squinches and stalactites (*qalib kari*) incorporating remarkably executed glazed tiles (*kashi*). Use of stone in dado pilasters and plinth shows an understanding of materials available. The enclosure wall having been lost, the *mihrab* structure is also on the verge of collapse.



<ul style="list-style-type: none"> NAME AND REFERENCE
Primary Reference Number [WHS4-4(10)-13] GPS N 24° 45'37.56"; E 67° 54'17.70"; Elevation 17m Name [Unknown] Description [Funerary Enclosure]
<ul style="list-style-type: none"> MONUMENT CHARACTER
Monument Type [Historic Monument] Minimum Date [circa 17th century] Maximum Date[-]
<ul style="list-style-type: none"> RESOURCES
Archive/Source Title [Heritage Foundation Archives] Organization [Heritage Foundation, Pakistan] Archive Source Location [HFP WH4]
<ul style="list-style-type: none"> EVENT
Name [-] Event Type [-] Minimum Date [-]



Suhail Z. Lari Collection, c. 1980



Image No. IMG_3(286)

Unknown Tomb Enclosure



Image No. DSC03



Image No. DSC02



Image No. DSC03



Image No. DSC03



Image No. DSC03



Image No. DSC03



Image No. DSC03



Image No. DSC00

Historic Monuments at Makli

WH4

BRICK ENCLOSURE

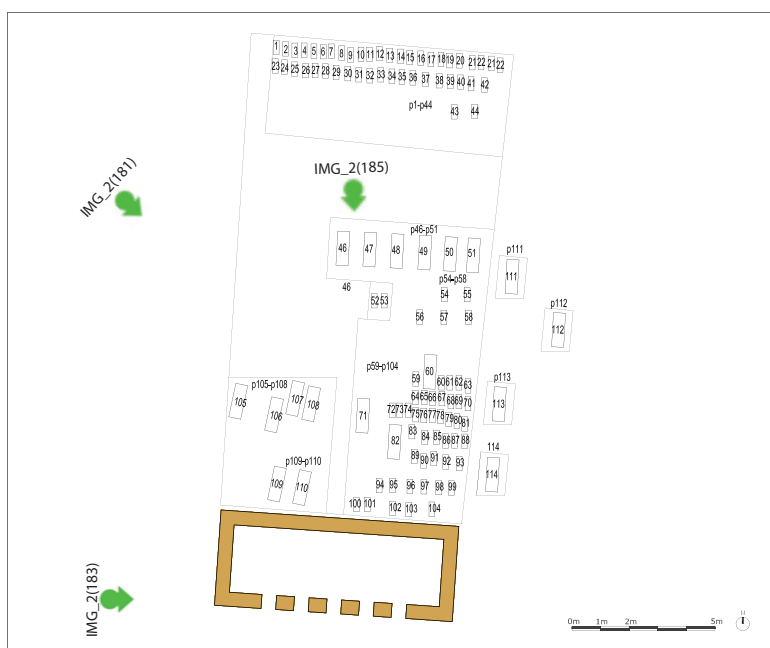
4(15)-19



Image No. IMG_2(181)

Description

The Enclosure is composed of a large perimeter wall built to provide a protected enclosed space to the graves of his family. The perimeter wall is unusual in its treatment of the encircling structure. Tall perimeter wall constructed in well laid brickwork is divided into panels, rising above the surrounding wall to provide accent to the entrance. The entire wall is punctured with regular square openings, possibly to provide refuge to birds who could populate this enclosure to bring life to the dead.



NAME AND REFERENCE

Primary Reference Number [WHS4-4(15)-19]
GPS N 24° 45'6.54"; E 67° 53'54.78";
Elevation 22m
Name [Unknown Enclosure]
Description [Grave Enclosure]

MONUMENT CHARACTER

Monument Type [Historic Monument]
Minimum Date [c. 17th century]
Maximum Date [-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]
Organization [Heritage Foundation, Pakistan]
Archive Source Location [HFP WH4]

EVENT

Name [Wall masonry repairs]
Event Type [Stabilization]
Minimum Date [1960s]



Image No. IMG_2(186)



Image No. IMG_2(185)



Image No. IMG_2(183)

Brick Enclosure



Image No. DSC000



Image No. DSC003



Image No. DSC007



Image No. DSC003



Image No. DSC006



Image No. DSC005

Historic Monuments at Makli

MAKLI NECROPOLIS AT WORLD HERITAGE SITE THATTA

WH4

4(19)-24

UNKNOWN TOMB



Image No. DSC_0518

Description

This ruin of the sepulcher is a testimony to its once splendid grandeur. Sporting a lofty, large dome, elevated on a drum that is punctured with several arched openings, the structure consists of three interconnected chambers. Two Built with burnt brick masonry the walls are punctured with wide graceful cusped arched openings. Connected with the main structure containing several graves was a walled enclosure.

NAME AND REFERENCE

Primary Reference Number [WHS4-4(19)-24]
GPS N 24° 45'43.74"; E 67° 54'5.40";
Elevation 30m
Name [Unknown Platform]
Description [Funerary Platform]

MONUMENT CHARACTER

Monument Type [Historic Monument]
Minimum Date [-]
Maximum Date[-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]
Organization [Heritage Foundation, Pakistan]
Archive Source Location [HFP WH4]

EVENT

Name [-]
Event Type [-]
Minimum Date [-]



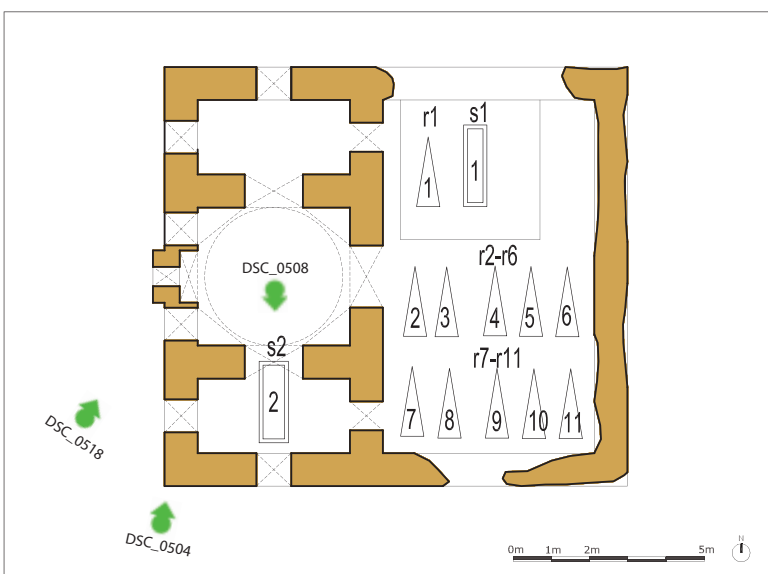
Image No. DSC_0504



Image No. DSC_0510



Image No. DSC_0508



Unknown Tomb



Image No. DSC0164



Image No. DSC0161



Image No. DSC0163



Image No. DSC0162



Image No. DSC0165



Image No. DSC0162

Historic Monuments at Makli

MAKLI NECROPOLIS AT WORLD HERITAGE SITE THATTA

WH4

4(20)-25

UNKNOWN ENCLOSURE



Image No. DSC_0520

Description

This consists of an enclosure with two structures, one built with massive brick walls entrance. Since the roof has collapsed it is difficult to surmise as to the kind of arcuate dome or vault was utilized. The extant portion of *kashi* (glazed tile) at the upper level shows the calligraphic frieze. An adjacent enclosure consists of a well preserved small stone enclosure which is divided into panels carrying elegantly crafted carved patterns and calligraphic verses.

NAME AND REFERENCE

Primary Reference Number [WHS4-4(20)-25]
GPS N 24° 45'51.06"; E 67° 54'16.98";
Elevation 25m
Name [Unknown Platform]
Description [Funerary Platform]

MONUMENT CHARACTER

Monument Type [Historic Monument]
Minimum Date [-]
Maximum Date [-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]
Organization [Heritage Foundation, Pakistan]
Archive Source Location [HFP WH4]

EVENT

Name [-]
Event Type [-]
Minimum Date [-]



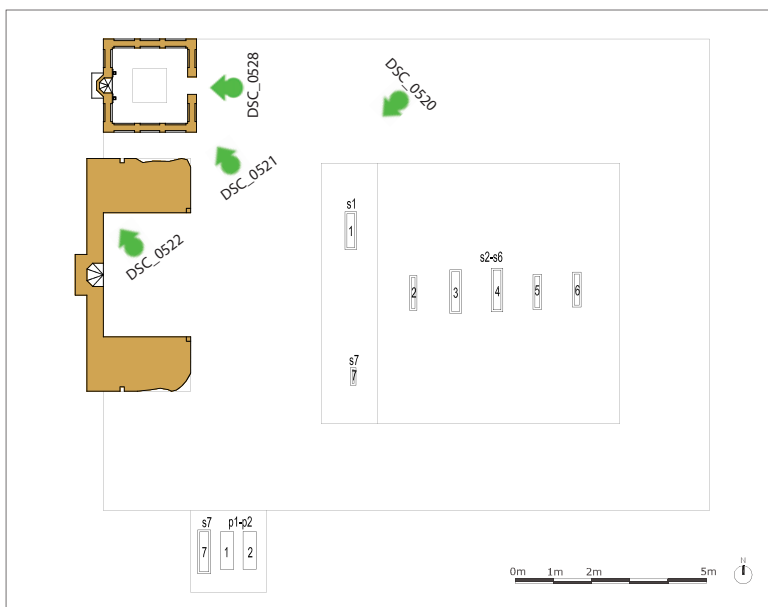
Image No. DSC_0521



Image No. DSC_0528



Image No. DSC_0522



Unknown Enclosure



Image No. DSC015



Image No. DSC016



Image No. DSC018



Image No. DSC013



Image No. DSC017



Image No. DSC018



Image No. DSC019



Image No. DSC010

Historic Monuments at Makli

MAKLI NECROPOLIS AT WORLD HERITAGE SITE THATTA

WH4

4(23)-28

UNKNOWN PLATFORM



Image No. DSC_0339

Description

This is a ruined structure where only one small part of the wall is surviving. It appears to have been built with massive walls composed of burnt bricks. From the remains it can be surmised that it carried pointed cusped arch niches with a deep inset for a *mihrab*. The surviving portion of walls carry remains of *kashi* (glazed tiles) that are on the verge of extinction.

NAME AND REFERENCE

Primary Reference Number [WHS4-4(23)-28]

GPS N 24° 45' 21.36"; E 67° 54' 2.46";

Elevation 25m

Name [Unknown Platform]

Description [Funerary Platform]

MONUMENT CHARACTER

Monument Type [Historic Monument]

Minimum Date [-]

Maximum Date [-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]

Organization [Heritage Foundation, Pakistan]

Archive Source Location [HFP WH4]

EVENT

Name [-]

Event Type [-]

Minimum Date [-]



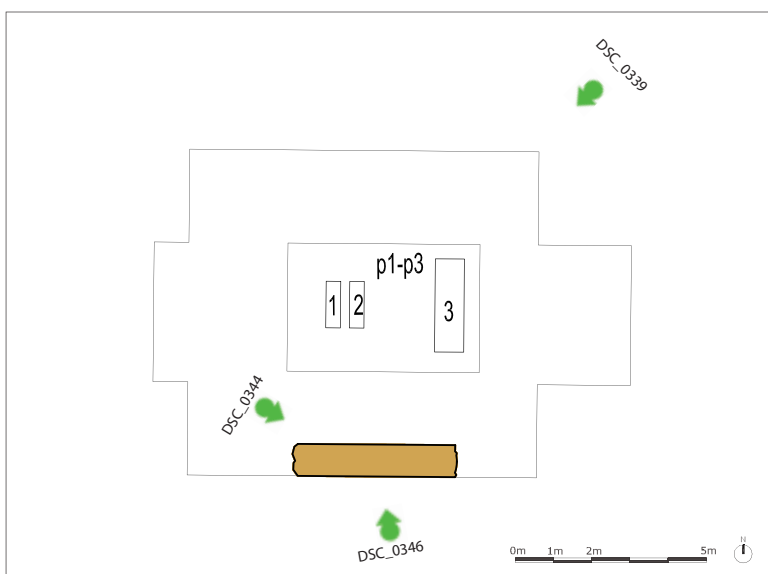
Image No. DSC_0346



Image No. DSC_0344



Image No. DSC_0342



Unknown Platform



Image No. DSC013



Image No. DSC013



Image No. DSC013



Image No. DSC013



Image No. DSC015



Image No. DSC016



Image No. DSC017

Historic Monuments at Makli

WH4

UNKNOWN TOMB

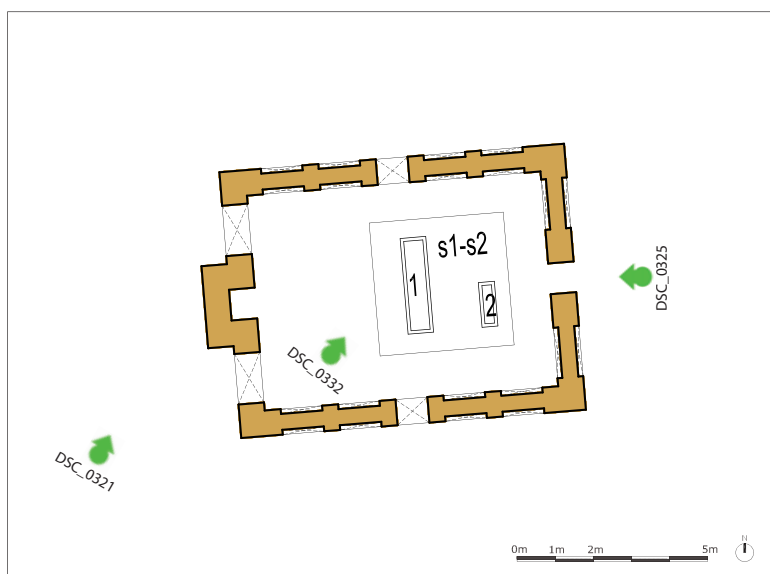
4(24)-30



Image No. DSC_0321

Description

This tomb enclosure is built with burnt brick masonry walls carrying wide cusped arched openings, which are placed on a high dressed stone plinth. The *mihrab* alcove on the west, with decorative stucco pendentives, is defined by projecting masonry capped by a half-dome. *Kashi* (glazed tiles) edging terminates the top, although much of it has been lost. The stone graves inside the enclosure are composed of carved stone slabs, which are placed on a stone platform.



NAME AND REFERENCE

Primary Reference Number [WHS4-4(24)-30]
GPS N 24° 45'5.46"; E 67° 54'1.98";
Elevation 22m
Name [Sayyid Amir Khan Grave Enclosure]
Description [Funerary Enclosure]

MONUMENT CHARACTER

Monument Type [Historic Monument]
Minimum Date [AH 1039/1629 AD]
Maximum Date [-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]
Organization [Heritage Foundation, Pakistan]
Archive Source Location [HFP WH4]

EVENT

Name [-]
Event Type [-]
Minimum Date [-]



Image No. DSC_0325



Image No. DSC_0332



Image No. DSC_0331

Unknown Tomb



Image No. DSC0108



Image No. DSC0106



Image No. DSC0107



Image No. DSC0109



Image No. DSC0110



Image No. DSC0111



Image No. DSC0110

Historic Monuments at Makli

WH4

ENCLOSURE

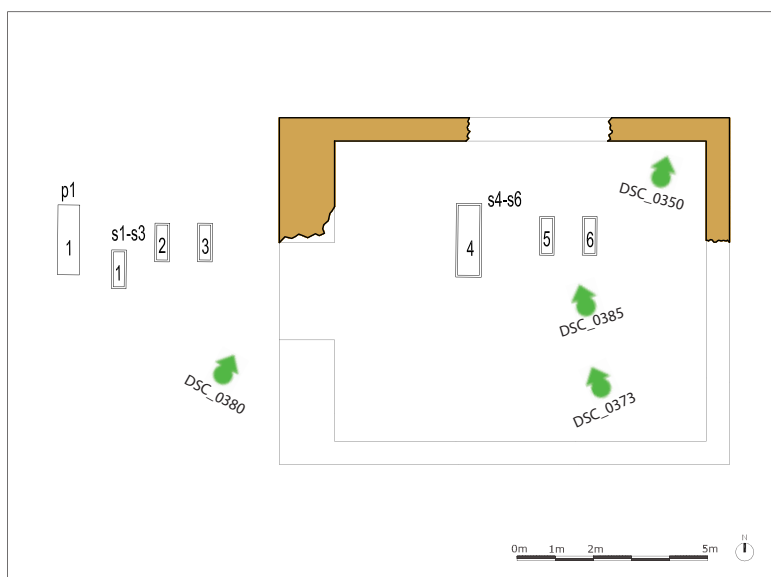
4(29)-35



Image No. DSC_0373

Description

The major part of this burnt brick masonry structure has been lost and only part of a corner walls are surviving. Built with massive walls, the remains indicate the phase of transition leading to construction of a dome. The evidence of patterned *kashi* (glazed tiles) shows that the interior dado was profusely decorated as well as flooring where remains of hexagonal plain tiles are visible.



NAME AND REFERENCE

Primary Reference Number [WHS4-4(29)-35]
GPS N 24° 45'23.7"; E 67° 54'4.14";
Elevation 25m
Name [Sayyid Amir Khan Grave Enclosure]
Description [Funerary Enclosure]

MONUMENT CHARACTER

Monument Type [Historic Monument]
Minimum Date [-]
Maximum Date [-]

RESOURCES

Archive/Source Title [Heritage Foundation Archives]
Organization [Heritage Foundation, Pakistan]
Archive Source Location [HFP WH4]

EVENT

Name [-]
Event Type [-]
Minimum Date [-]



Image No. DSC_0385



Image No. DSC_0380



Image No. DSC_0350

Enclosure



Image No. DSC013



Image No. DSC014



Image No. DSC015



Image No. DSC016



Image No. DSC017



Image No. DSC018



Image No. DSC019



Image No. DSC020

NASARPUR

GPS Coordinates: N 25 31' 13.5"
E 68 37' 00.2"



Google map of present Nasarpur.



Nasarpur Railway Station, Nasarpur.

NASARPUR

Nasarpur, situated 18 miles northeast of Hyderabad, is reputed to be one of the oldest city-settlements in the Indus Valley Civilization which thrived in ancient times along the Indus River. However, it appears to have been built and rebuilt several times. Its re-building is attributed to Sultan Feroz Shah Tughlaq and his Ameer Naseer, after whom the city was named. It rose to prominence during the reign of emperor Akbar as being one of the major cities on the artery between Delhi and Sindh to allow speedy travel for buyers and goods (Wikipedia). A municipality was established in Nasarpur in 1860 by the British.

Hughes, writing in 1876 noted, that Nasarpur was well known as a centre of manufacture for pottery, However, he noted that the glazed products made there are considered to be inferior to those of Hala.” Other products such as Suisi and kheiss were also fabricated in Nasarpur which found good markets in large towns in the Hyderabad Collectorate (Hughes 1876:592).

According to Cousens, in early 1900s the art of manufacturing tiles was being practiced only by a few families some of whom lived at Hala or at Nusserpur (Cousens 1906).

Several kashi workshops are surviving in Nasarpur which have been listed as part of the Kashi Artisans’ Directory in this document.

Historic Monuments at Nasarpur



Dargah Hazrat Pir Noor Mohd. Shah Jilani, Nasarpur



Dargah Hazrat Pir Noor Mohd. Shah Jilani, Nasarpur



Dargah Hazrat Pir Noor Mohd. Shah Jilani, Nasarpur



Dargah Hazrat Pir Noor Mohd. Shah Jilani, Nasarpur



Dargah Hazrat Pir Noor Mohd. Shah Jilani, Nasarpur



Tomb of Mian Shah Inayat Rizvi , Nasarpur



Tomb of Mian Shah Inayat Rizvi , Nasarpur

SEHWAN & JAMSHORO

GPS Coordinates: N 24 44' 55.8"
E 67 55' 24.1"



Google map of present Sehwan.



Google map of present Jamshoro.



View of Sehwan.



View of Jamshoro.

SEHWAN

Sehwan is located 80 miles to northwest of Hyderabad. It is one of the talukas of Jamshoro District. The city is reputed to be of great antiquity as the old fort is “said by the natives to have been built by Alexander the Great” as narrated by the Sindh Gazetteer, 1876. Captain Delhoste of the Bombay army, confirms the existence of a fort which was located on an artificial mound, and saw the remains of several old towers of brick and a “remarkably lofty” gateway. The town is famous for the tomb of saint Lal Shahbaz Qalandar (mendicant). The tomb was built first in mid 16th century and Delhoste confirms it being embellished by “encaustic tiles, bearing numerous inscriptions In the Arabic character” (Hughes 1876:723). The shrine of the saint draws a large number of devotees which keeps the place alive.

JAMSHORO

Jamshoro is located 18 km to northwest of Hyderabad. It is reputed to be a historic city, some writers tracing its lineage in the Sassanid Persians and the Greeks. It houses the famous Ranikot Fort with its impressive towers, which has been on the tentative list of World Heritage Sites for the last couple of decades. Its geographical boundaries were redefined after it was delineated as a separate district from Dadu in 2004. Its present talukas consist of Sehwan, Manjhand, Kotri and Thano Bolah Khan.

Historic Monuments at Jamshoro & Sehwan



Tomb at graveyard of Sehwan, Jamshoro.



Tomb at graveyard of Sehwan, Jamshoro.



Tomb at graveyard of Sehwan, Jamshoro.



Tomb at graveyard of Sehwan, Jamshoro.



Sakhi Suleman Shah, Sehwan, Jamshoro.



Sakhi Suleman Shah, Sehwan, Jamshoro.



Sakhi Suleman Shah, Sehwan, Jamshoro.

THATTA

GPS Coordinates: N 24 44' 55.8"
E 67 55' 24.1"



Google map of present Thatta.



View of Thatta.

THATTA

The town of Thatta is reputed to be of great antiquity and is synonymous with the Greek Patala. Thatta and Ucch Sharif in Punjab are said to be the most ancient towns in the subcontinent. Thatta town is built on an eminence “in an alluvial valley at the foot of the Makli range of hills.” During the British period it gained a negative image due to the collection of pools of water after the annual inundation of the river, since the troops stationed here on their march to undertake the First Anglo-Afghan War in 1839 “suffered such a dreadful mortality.” Thatta was once a capital of Sindh and has been much praised by various travellers of 18th century. Pottinger relates that at the time of Nadir Shah’s forays into Sindh (1742) there were “40,000 weavers and 20,000 other artisans and 60,000 dealers in other departments.” The town presented a picturesque and striking roofscape due to the abundance of wind catchers or badgirs rising above the roofs. It rose to great prominence during the Samma rule and particularly during the reign of Jam Nizam al-Din whose tomb, with its extraordinary devotional carving, stands tall amongst the sepulchres at Makli hill. Later, in 1555 it was sacked by the Portuguese mercenaries and suffered further setback during the reign of emperor Akbar. The most spectacular assembly is of the necropolis structures that are spread over 12 km on the ridge of Makli hill. No doubt it is due to the proliferation of encaustic tiles used in the town of Thatta as well as in many of the sepulchres that Furnival, in his treatise on glazed ceramics, calls the decoration found in Hyderabad and Hala as ‘Tatta type’. The existence of Kashigar Mohallah points towards the expertise that existed in Thatta, although no workshops could be located.

Historic Monuments at Thatta



Debgar Mosque, Thatta.



Nawab Amir Khan Mosque, Thatta.



Jamia Masjid (Shah Jahan Mosque), Thatta.



Jamia Masjid (Shah Jahan Mosque), Thatta.



Jamia Masjid (Shah Jahan Mosque), Thatta.



Jamia Masjid (Shah Jahan Mosque), Thatta.



Jamia Masjid (Shah Jahan Mosque), Thatta.



Jamia Masjid (Shah Jahan Mosque), Thatta.

GLAZED TILE PRODUCTION

It is fortuitous that several 19th century accounts have delved into the production of Sindh (and Punjab) glazed pottery and tiles.

While going through the relevant accounts information has been gleaned regarding the composition of the glazes that were used at the time. It is interesting that it was the international exhibitions that were held during the British period in the subcontinent as well as internationally (in London and Paris) that brought about awareness of the beauty of Sindh pottery in general and Sindh glazed tiles in particular. Several scholars compiled information, which is being related in the hope that it may help in determining the methodologies that were used for the production of this remarkable craft.

During the 19th century, several experts have praised the production of glazed pottery of Sindh. James Ward writing in a detailed study of *Historic Ornament* (1891) is fascinated by the craft: “The Sindh glazed pottery is beautiful, though very simple in colour and decoration. The colours are mostly blue of two or three shades, turquoise green, and creamy whites, and sometimes the glaze is purple, golden brown or yellow. Many of the vases are bulbous or oviform in shape, with wide neck and button, and are decorated with the Sventi, or daisy like flow-



Brick Enclosure or Mirza Baqi Baig Uzbek, Makli.

er, or the lotus. The enameled tile from Sindh has a knop-and-flower decoration, the larger flower having the character of an iris, and at the same time, something of the lotus flower in its composition” (Ward 1891:106).

Birdwood is clear that the quality of kashi in both Sindh and Punjab was superb. He considers it a “sumptuary” and not a folk or village art, and was thus sophisticated and was done with extraordinary expertise. He traces the success of the art due to the encouragement that was provided by the great native princes and chiefs, and the cultivated taste of the common people, that the sumptuary arts of India have been brought to such artistic perfection.” It was thus that, every house was like “a nursery of the beautiful” even in the most insignificant village (Birdwood 1884: I.157).

Birdwood quote (157) Sir John Chardin, who during his travels to Persia (1664-1670) noted that the kings and nobles there “manufactures of all the arts and trades in their “carrones” [karkhanas] or workshops.” The tradition was carried throughout the rule of the Great Timurid Mughals as evinced by the writings of Abul Fazl, the court historian of Emperor Akbar (AD 1556-1605). He relates “Once a week he inspected the work of every artist, when in proportion to their individual merits they were honoured with premiums, and their regular salaries were increased.....They entertain in these places a large number of excellent master-workmen, who have a salary and daily rations for their lives, and are provided with all the materials for their work. They receive a present, and an increase of salary, for every fine work they produce” (Birdwood 1884: I.157).

COMPARISON WITH PUNJAB TILE-WORK

Henry Cousens, who carried out major studies on the glazed tiles of Sindh, while comparing the works in Punjab and Sindh comes to the conclusion that the Sindh work is “better on the whole.” He goes on to record that “The Multan tile-work, ... is decidedly inferior both in design and combination of colours, to that of Sindh.” In analyzing the tile-work in the subcontinent, Cousens found “three distinct varieties of work.” While in Northern India and Kashmir human and animal forms were found, however, the work inspired by medieval Iranian or perhaps he meant the



Coloured tile bands from the tombs of Lal Shahbaz, Sehwan (Cousens 1906).

Timurid tradition, he found divided into two varieties. One in which “the patterns in various colours are traced over the tiles irrespective of the shape of the tiles, which, as in Sind, are usually square, and that in which the tiles take the shapes of the flowers, buds and stems in the ornament – a pure mosaic” (Cousens 1906:1).

He also found that in the body of the tile. In Sind and at Multan it is a hard-baked red terra-cotta,” however the tiles in Lahore’s Wazir Khan mosque as well as those found at the Lahore Fort were “of an altogether different make, being made up of a composition of siliceous sand with lime and other ingredients, held together with some cementing material.” He further explains that “the tiles are applied flat to the building, their surfaces being on the same level,” in Sindh, which is different from the treatment in Multan where the main part of the pattern is raised “half an inch above the ground work.”

In the guidebook on Lahore by Kipling and Thornton, Kipling explains the analysis carried out by the Chemical Examiner of the Punjab Government on a specimen of kashi work. He found it to consist “of a layer of glass spread on a hard kind of plaster; sometimes on a material porcelaneous in structure.” The glass “was found to be an ordinary silicate colored by metallic oxides” and the plaster “composed of a mixture of lime and siliceous sand, the hardness being due to silication,” which accounted for “its bearing the heat required to fuse glass.”

The technique of tile-work found in Wazir Khan Mosque is recorded by Kipling: “The work consists of three parts: 1st, the plaster is called *khamir*; 2nd the glass called *kanch*; and 3rd, a material called *asthar* put between them. The first operation is to make an easily fusible glass by melting powdered siliceous sandstone with carbonate of soda. Portions of the glass are pounded, mixed and fused with metallic oxides to produce glasses of various colors. Considerable skill was shown in producing the oxides from the metals or from the raw materials of the bazar. In particular a species of black sand got from Ajmer is used to furnish three colors—black, green, and blue. It contains sulphuret of copper and magnetic iron sand. These were separated by washing according to their specific gravities, and were reduced to oxides in the furnace.



Artisan applying glaze by dipping tiles in them.

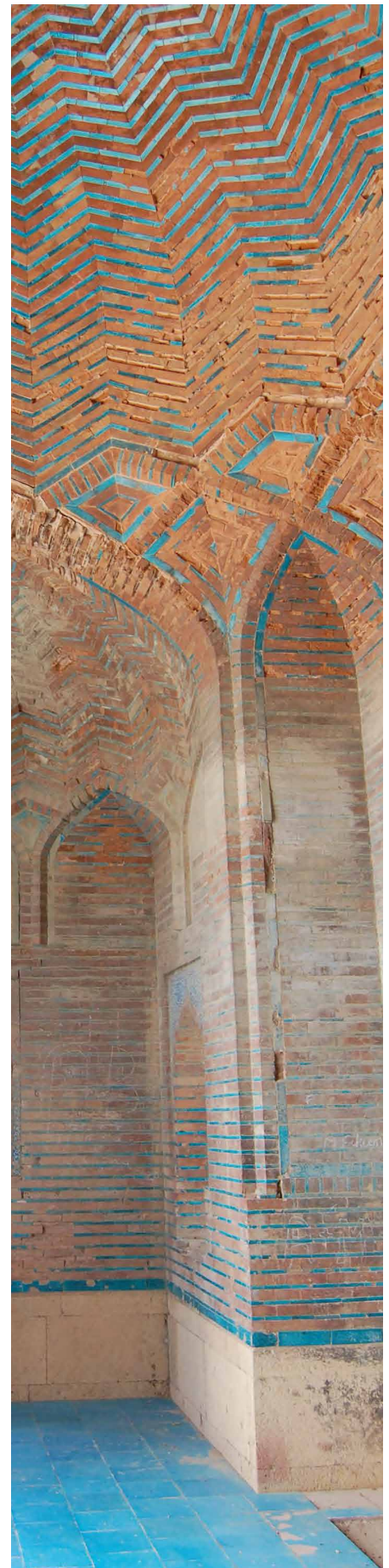


Comparison of a Glazed tile, before and after being fired in the kiln.

“The *khamir* is made by mixing siliceous sand, lime and a quantity of the pounded glass first prepared, and according to the quantity of glass used it turns out a hard kind of mortar, or has a porcelaneous structure. It is made into a paste with rice water, and cut into pieces suitable for the pattern. It is then dried at a gentle heat, and afterwards covered with *asthar*, which consists of lime or pounded glass containing a large quantity of lead. This is suspended in a viscid [sic] fluid and painted on plaster, and its use is to cover small inequalities and to act as a medium to unite the glass and plaster. ...The colored glasses are then pounded, suspended in a viscid fluid, made from mucilaginous plants, and painted over the *asthar*, and the whole is placed in the furnace till all the glass on the surface is fused. The pieces of the pattern are then put in their places and fixed by cement.” (Kipling and Thornton 1876:148-150; IOLR T 35684; Gazetteer 1883-4; Lari Lahore Fort draft).

Encyclopaedia 1911 relates that the “Kashi work consisted of two kinds: (a) Enamel-faced tiles and bricks of strongly fired red earthenware, or terra-cotta; (b) Enamelfaced tiles and tesserae of lightly fired “lime-mortar,” or sandstone.”

Tile-mosaic work is described by some authorities as the true kashi. From examination of figured tile-mosaic patterns, it would appear that, in some instances, the shaped tesserae had been cut out of enamelled slabs or tiles after firing; in other examples to have been cut into shape before receiving their facing of coloured enamel. Examples are given from the description by J.L. Kipling of the mosaic panels of Emperor Jahanagir and Shahjahan located at the Northern and Western faces of the Lahore Fort, known as the *Pictured Wall*, which had been so extensively documented by Ph. Vogel. Kipling mentions the panels as “showing a *gul dasta*, or foliated pattern of a branching tree, each leaf of which is a separate piece of pottery.” He explains: “Conventional representations of foliage, flowers and fruit, intricate geometrical figures, interlacing arabesques, and decorative calligraphy inscriptions in Arabic and Persian - constitute the ordinary kashi designs. The colours chiefly used were cobalt blue, copper blue (turquoise colour), lead-antimoniate yellow (mustard colour), manganese purple, iron brown and tin white. A colour-scheme, popular with Mogul and contemporary Persian kashigars, was the design, in cobalt blue and copper blue, reserved on a ground of deep mustard yellow. Before applying the enamel colours, the rough face of the tile, or the tesserae,



Tomb of Mirza Baqi Baig Uzbek, Makli.

received a thin coating of slip of variable composition. It is probably owing to some defect in this part of the process, or to imperfect firing, that the enamelled tile surfaces on many old buildings, particularly on the south side, have weathered and flaked away” (Thornton & Kipling 1876:148-150).

SINDH TILE WORK

Gordon Campbell writing in the Grove Encyclopedia of Decorative Arts explains that in 16th and 17thc Thatta a “distinct tradition of blue, turquoise and white tile was favoured in addition to under glaze-painted tiles.” He believed that the tradition of slip-painted tiles usually covered with brownish or greenish glazes. blue and white under-glaze tiles” was adopted by Hala as well as Multan ceramists during the 18th and 19th centuries., noting also that at the “tile-work appeared on a large scale in Sind, where Hala became a centre for glazed tile production” (Campbell 2006:1.472).

While writing about the Indian Court in the Paris Universal Exhibition, 1878, George Birdwood explains that “In Scinde the pattern is picked out on paper, and drawn by laying the paper o the surface of the jar and dusting it along the prickings. This gives a sufficient outline of the design to enable the decorator to paint it on with the greatest of freedom and dash, pdte-sur-pate [sic], and the effect is rich free, and harmonious beyond belief” (Birdwood 1878:122).

Analysis was carried out by Drury Fortnum on Sindh pottery displayed at the International Exhibition, 1871, who observed: “The turquoise blue painted on a paste beneath a glaze, which might have been unearthed in Egypt or Phoenicia – a small bottle painted in blue or white – is of the same blood and bone as the ancient wares of Thebes But the tiles are very important. ... They are in general character similar to, although not so carefully made as, the Oriental tiles known as Persian, which adorn the old mosques of Egypt, Syria, Turkey, and Persia.... The colours used upon them are rich copper green, a golden brown, and dark and turquoise blue...” (Birdwood 1878:122).

W.J. Furnival in his compendium on leadless Decorative Tiles, Faience and Mosaic provides the analysis developed by Stanley Clarke regarding “The ordinary coloured glazes of Tatta and Hala, in Sind:-



Lattice Glazed Tiles, Nasarpur.



Artisan painting designs on the tiles with glaze, Hala.

1. Turquoise	Siliceous (leadless) glazes	Copper
2. Cobalt blue	coloured with oxides of	Cobalt
3. Purple		Manganese
4. Amber yellow	Lead glazes coloured	Lead
5. Green	with oxides of	Lead + copper
6. Chocolate brown		Lead + manganese"

He also notes that both towns produced a moderate quantity of coloured glazed, slip decorated pottery and tile-work, in green as well as in amber yellow (Furnival 1904:124).

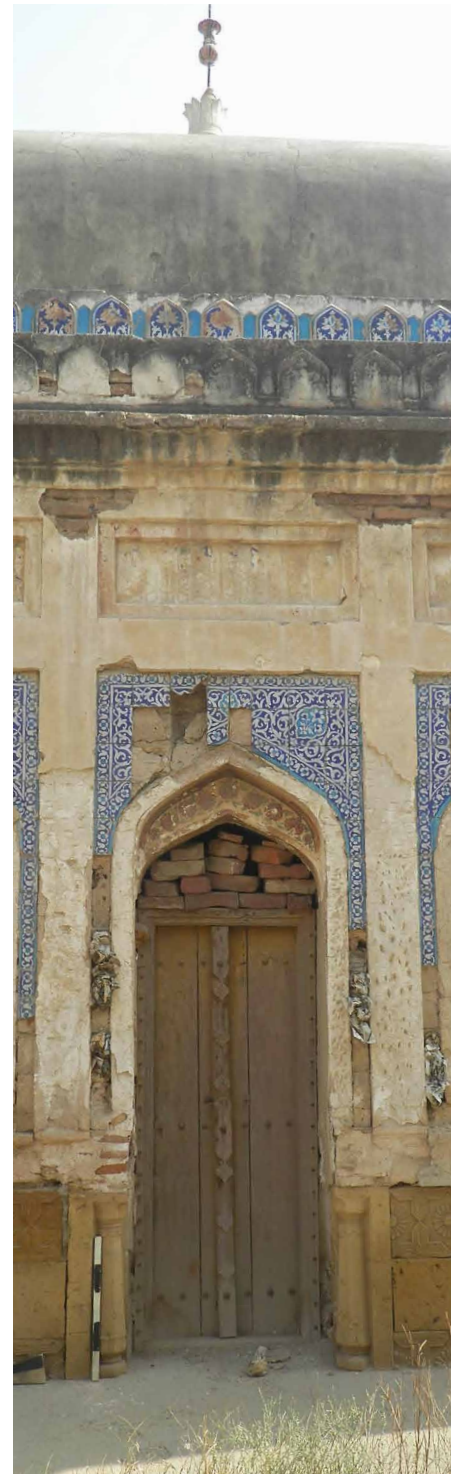
Gazetteer 1876 provides analysis of Sindh glazed tiles by Dr. Stocks who confirms that the body of the tile is of clay. He distinguishes three glazes "colourless, green, and brown," while a variety of colour "is obtained in different ways on a bed of finer clay, laid on the surface to be glazed; metallic pigments, viz., those of manganese, cobalt and copper, are traced on the figures wished to be represented, and over these the transparent glaze, in a pulverized state, is placed" (Hughes 1876:218).

Once prepared they are subjected to heat when the fine clay transforms into "white porcelain, the pigments into the figures, coloured purplish black, azure and green, and the glaze into the transparent glass which forms the surface and transmits to view the coloured figures."

He explains that

"The tile (219) therefore presents these colours – white, black with purple tinge, azure and green; when the green glaze is used on a dark ground, white clay is laid, over which the green glaze is put, and when mixed the tile presents a dark green ground, with bright green figures. These tiles are in two colours. The brown glaze is used in the same way as the last, and gives the colours of dark brown and yellow" (Hughes 1876:218).

Dr. Stocks provides the recipe for the production of the glaze: "These comprise the colours commonly produced: the glazes are formed of the base of sand and litharge, 6 of the former to 20 of the latter, which is the transparent glaze. The green has added 1-1/2 of oxide of copper, and he brown 2-1/2 of karmaji, which appears to be oxide of iron with a little cobalt mixed with it." He further informs that the sand used for



Unknown Female Tomb, Enclosure of Talpur Tombs, Hyderabad.

the glaze is brought from Sehwan; the flint for the porcelain clay from Mount Anjar: the cobalt is called auria; the litharge, mardar sing; and the substance called harmaji, which gives colour to the brown glaze, is principally oxide of iron” (Hughes 1876:218).

USE OF KANCH OR GLASS

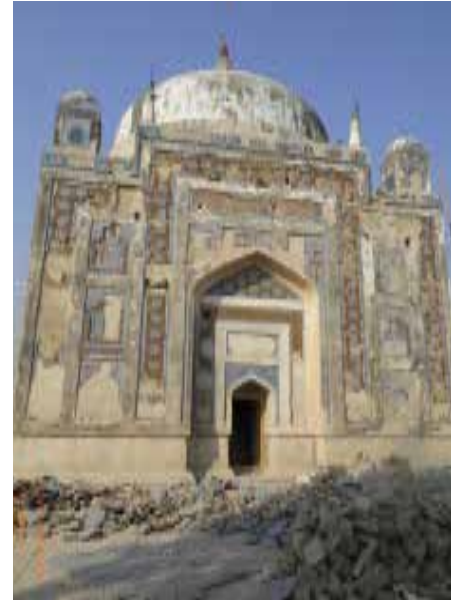
Birdwood in his compendium on Industrial Arts of India informs that in glazing and colouring of Sindh [and Punjab] pottery two preparations were considered essential: kanch or glass and sikka or oxides of lead, while kanch is divided into Angrezi kanch or English glaze and desi-kanch or country glaze.

He also provides the recipe for Angrezi kanch which is made of “sang-i-safed, a white quartzose rock 25 parts; sajji, or pure soda, 6 parts; sohaga telia, or pure borax, 3 parts; and nausadar or sal ammoniac, 1 part. Each ingredient is finely powdered and sifted, mixed with a little water, and made up into white balls of the size of an orange. These are red-heated, and after colling again,, ground down and sifted. Then the material is put into a furnace until it melts, when clean-picked shora kalmi, or saltpeter, is stirred in. A foam appears on the surface, which is skimmed off and set aside for use. The desi-kanchi is similarly made, of quartzose rock and soda, or quartzose rock and borax, or siliceous sand and soda. A point is made of firing the furnace in which the kanch is melted with kikar, karis, or Capparis wood. Four sikka, or oxides of lead, are known, namely, sikka safed, white oxide, the basis of most of the blues, greens and greys used; sikka sard, the basis of the yellows; sikka sharbati, litharge; and sikka tal, red oxide” (Birdwood 1884:II.401). He further explains that “Sikka Safed is made by reducing the lad with half its weight of tin; sikka sard by reducing the lead with a quarter of its weight of tin; sikka shabati by reducing with zinc instead of tin; and sikka lal in the same way. Oxidizing the lead until red” (Birdwood 1884:II.402).

PREPARATION OF OXIDES

Discussing the preparation of the oxides he records that

“The furnace is always heated in preparing these oxides with jhand, or prosopis wood. The white glaze is made with one part of kanch and one part sikka safed (white



Tomb of Mir Fateh Ali Khan Talpur, Mat-iari.



Unknown Brick Enclosure, South of Khusrav Khan Charkhas, Makli.

oxide), well ground, sifted, and mixed, put into the kanch furnace, and stirred with a ladle. When melted, borax in the proportion of two chittaks to the ser [1 chittak = 1/16 ser; 1 ser = 2-3/5 lbs. avoirdupois] is added. If the mixture blackens, a small quantity of shora kalmi, or saltpetre, is thrown in. When all is ready, the mixture is thrown into cold water, which splits it into splinters, which are collected and kept for use” (Birdwood 1884:II.402).

PREPARATION OF BLUE GLAZE

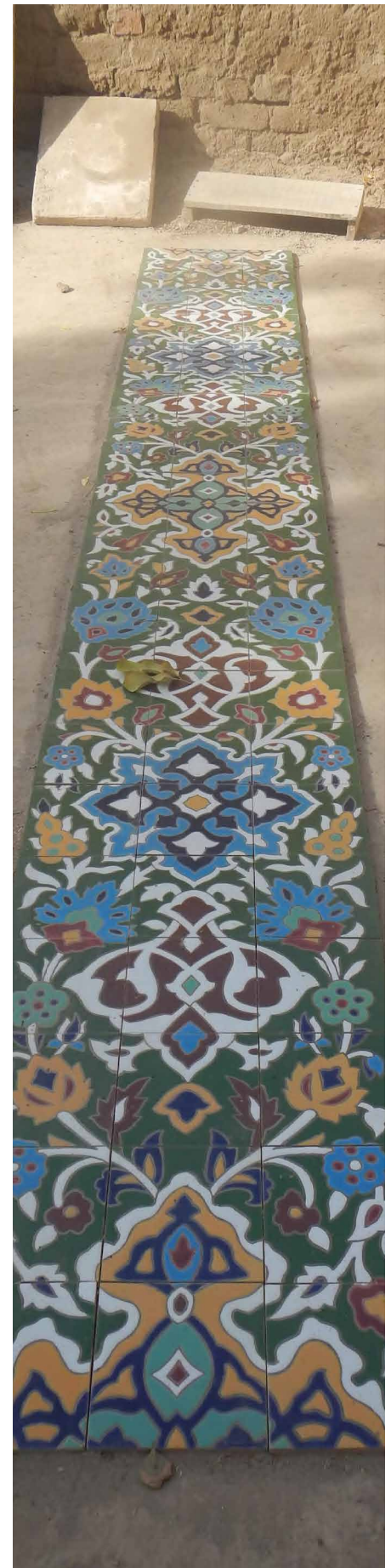
In explaining the preparation of the blues, he records that they are produced by “mixing either copper or manganese, or cobalt, in various proportions with the above white glaze. The glaze and coloring matter are ground together to an impalpable powder ready for application to the vessel.”

The following are the blue colors used:

1. Firoza, turquoise blue 1 ser of glaze, and 1 chittak of chhiltamba; or calcined copper.
2. Firozi-abi, pale turquoise ... 1 ser of glaze, and 1/24 of calcined copper.
3. Nila, Indigo blue 1 ser of glaze, and 4 chittaks of reta, or zaffre (cobalt)
4. Asmani, sky blue 1 ser of glaze and 1-1/2 chittak of zaffre.
5. Halka-abi, pale sky blue 1 ser of glaze, and 1 chittak of zaffre.
6. Kasni, pink or lilac 1 ser of glaze, and 1 chittak of anjani, or oxide of manganese.
7. Sosni, violet 1 ser of glaze, and 1-1/2 chittak of mixed manganese and zaffre.
8. Uda, purple or puce 1 ser of glaze, and a chittak of manganese.
9. Khaki, grey 1 ser of glaze, and 1-1/2 chittak of mixed manganese and zaffre.

Birdwood provides another recipe for preparing the nila or indigo blue glaze by assembling the ingredients and bruising them together in the kanch furnace described earlier:

Powdered flint	4 parts
Borax	24 parts
Red oxide of lead	12 parts
White quartzose rock	7 parts
Soda	5 parts
Zinc	5 parts
Zaffre	5 parts



Kashi tile work from a workshop in Nasarpur.

PREPARATION OF YELLOW AND GREEN GLAZE

The yellow glaze used as the basis of the greens is made of sikka zard, white oxide 1 ser, and sang safed, a white quartzose rock, or millstone, or burnt and powdered flint, 4 chittaks, to which, when fused, 1 chittak of borax is added.

The green colors produced are:

1. Zamrudi, deep green 1 ser of glaze, and 3 chittaks of chhil tamba, or calcinated copper.
2. Sabz, full green 1 ser of glaze, and 1 chittak of copper.
3. Pistaki, or pistachio (bright) green .. 1 ser of glaze, and 1-1/2 chittak of copper.
4. Dhani, or Paddy (young shoots of rice) green 1 set of glaze, and 1/128 chittak of copper.

Birdwood cautions that “it will be noted that a great deal is thought, by the native manufacturers, to depend on the particular wood or other fuel used, in the baking, which, if it really influences the result, makes all attempts at imitating local varieties of Indian pottery futile.”

(Birdwood 1884:II.390).



Tomb of Nawab Dewan Shurfa Khan, Makli.

INTRODUCTION

The Kashi Artisans' Directory has been prepared in order to provide identification of artisans that are practicing the craft of kashi in Sindh. In spite of adverse conditions and insufficient returns, many of them are continuing to impart training and making a great effort in keeping the art of kashi alive.

Most of the artisans are working through workshops or *karkhaneh*, which are headed by master artisans, who have learnt the craft from their elders. In many cases a continuity of tradition can be seen as having been passed from one generation to another.

The craft is normally learnt from master artisans, while there seems to be an effort in providing training in the craft through Sindh Youth Development Program or, for example, being taught in one university Jamshoro by Hasan Kashigar, graduate of National College of Arts, Lahore,







KASHI ARTISANS' DIRECTORY

5.0

Hala Kashi Centre One, Hala

KHL-001

Code	City	District	GPS	Team		
KHL-001	Hala	Matiari	N 25 48’ 57.24” E 68 25’ 52.71”	5 Members		
WORKSHOP DETAILS						
Name		Hala Kashi Centre One				
Established		1970				
Address		Hala Kashi Centre One, Near Shalimar Bus Stop Hala Bypass Rd., Hala				
Expertise		Blue pottery, Tiles				
ARTISANS TEAM						
Master Artisan/Trainer		Naeem Soomro - 43 years				
Tile Painting		Ayaz - 35 years				
Glazing		Haji Mehmand - 38 years & Qamar Deen - 50 years				
Clay Worker		Mehmand Baksh - 65 years				
MASTER ARTISAN						
Name		Naeem Somroo				
Father's Name		Mohammad Fazul				
Contact No.		0300-3070410 & 0334-2083723				
Age		43 years				
Education		BSc Sindh University - Jamshoro				
Experience		40 years				
Trained by		Mohammad Fazul				
PROJECTS						
Projects		Wagah Mosque - Jacobabad Zangi Mosque - Jacobabad				
Awards		Presidents Award 1992 Pride of performance 2001				

THEIR STORY

Naeem Soomro's Narrative

Hala Kashi Centre moved to its current location almost 5 years ago, where as I took over the workshop in 1998 after completing my BSc from Sindh University. My first memory of the workshop is when I was five years old, I used to go to the school and in the evening used to watch my father and grandfather work in the workshop, and was fortunate enough to be trained by the finest of artisans of their time. Two of the artisans working in my workshop have been around since my father's time, whereas the others I have trained them myself. *Hala Kashi Centre* is known for its tiles and pottery, we do not sell through a middle man, buyers come to us, and chose items from our display at the workshop, or provide us with a sample or their requirements and we cater to their needs. Kashi is a part of cultural heritage that is slowly dying, at *Hala Kashi Centre*, we try to contribute as much as we can to the revival of the Kashi Culture. We regularly take part in exhibitions organized by the Sindh Cultural Department, two weeks ago we displayed our crafts at the Karachi Arts Council, also we took part in Lok Virsa in April, 2014. This part of our cultural heritage can only be saved only if the artisans chose to share their learning with others.

Form filling and identification of artisans by: Ar. Ashfaq Ahmed & Ijlal; interview narration by Ar. Hina Zaidi.

Hala Kashi Centre One, Hala

KHL-001



Hala Kashi Centre Two, Hala

KHL-002

Code	City	District	GPS Location	Team		
KHL-002	Hala	Matiari	N 25 48’ 57.99” E 68 25’ 53.01”	4 Members		
WORKSHOP DETAILS						
Name		Hala Kashi Centre Two				
Established		1970(s)				
Address		Hala Kashi Centre Two, Near Shalimar Bus Stop Hala Bypass Rd., Hala				
Expertise		Pottery, Tiles, Glazing, Mould & Cast				
ARTISANS TEAM						
Master Trainer		Mohammad Aslam - 48 years				
Tile Painting		Muzzafar - 40 years				
Clay Worker		Ghulam Shabir - 30 years				
Helper		Shahid Hussain Bhatti - 35 years				
MASTER ARTISAN						
Name		Mohammad Aslam				
Father’s Name		Mohammad Fazul				
Contact No.		0302-3094117				
Age		48 years				
Education		--				
Experience		45 years				
Trained by		Ustad Baradi Arbab (trained by Mohd. Fazul)				
PROJECTS						
Projects		Sachal Sarmast Tomb				
Awards		--				

THEIR STORY

Mohammad Aslam's Narrative

This Kashi Centre has been around for almost 45 years. I have been in charge for over 20 years, and before that my teacher Ustad Baradi, for over 25 years. I was lucky to be trained by two of the most talented artisans, Ustad Baradi who was taught by my father and my grandfather.

Tiles are our most popular item. We have produced tiles for several Tombs and private houses including the Shrine of Sachal Sarmast, which was an honor on its own. My team members have all been either trained by my teacher or myself. I have also been presented with an opportunity to give back to my teacher by training his children, who now run their own workshop. The working conditions and demand for Kashi crafts has decreased significantly in the past 10-15 years. Our earnings each month are just enough to get by. The quality of raw material has also decreased. We have to create some kind of a platform that saves this dying art, so the livelihood of those involved is not endangered.

Form filling and identification of artisans by: Ar. Ashfaq Ahmed & Ijlal; interview narration by Ar. Hina Zaidi.

Hala Kashi Centre Two, Hala

KHL-002



Hala Kashi Training Centre, Hala

KHL-003

Code	City	District	GPS Location	Team		
KHL-003	Hala	Matiari	N 25 48’ 55.96” E 68 25’ 54.32”	5 Members		
WORKSHOP DETAILS						
Name		Hala Kashi Training Centre				
Established		1970(s)				
Address		Hala Kashi Training Centre, Near Shalimar Bus Stop Hala Bypass Rd., Hala				
Expertise		Pottery, Tiles, Glazing, Mould & Cast				
ARTISANS TEAM						
Master Trainer		Khuda Dino - 45 years Mehmand Iqbal - 35 years; Hanif Soomro - 30 years				
Tile Painting		Mola Bux Arbab - 40 years				
Clay Worker		Meer Mohammad Kumbh - 35 years				
MASTER ARTISAN						
Name		Khuda Dino				
Father’s Name		Ustad Baradi Arbab				
Contact No.		0300-3064515 & 0333-2106944				
Age		45 years				
Education		Metric				
Experience		40 years				
Trained by		Ustad Baradi Arbab				
PROJECTS						
Projects		SIDCO ceiling tiles Sachal Sarmast Tomb Private Project for Hamid Haroon				
Awards		--				

THEIR STORY

Khuda Dino Arbab's Narrative

This centre has been around for over 30 years. In that period I have trained several artisans. We encourage them to continue education during the day and work after school. At the moment one of my trainees Hanif is teaching the art of Kashi, at Hala college during the day.

The most popular items from our workshop, are minarets and tiles. We produce small birds, that are installed in bird baths, and fountains, those are also very popular. Our items are also available at local handicrafts shops, but for a wider range, we encourage people to visit our workshop.

A lot has changed in the past decade, the raw materials are not the same, nor is the demand for these items. We make enough to get by, at the end of the month we can only manage to save up to 15-20 thousand rupees.

Form filling and identification of artisans by: Ar. Ashfaq Ahmed & Ijlal; interview narration by Ar. Hina Zaidi.

Hala Kashi Training Centre, Hala

KHL-003



Gul Kashi Centre, Hala

KHL-004

Code	City	District	GPS Location	Team		
KHL-004	Hala	Matiari	N 25 48’ 50.34” E 68 25’ 54.14”	7 Members		
WORKSHOP DETAILS						
Name		Gul Kashi Centre				
Established		1970(s)				
Address		Gul Kashi Centre, Near ADBP Bank, National Rd. (Old National Highway), Hala.				
Expertise		Pottery, Tiles, Glazing, Mould & Cast				
ARTISANS TEAM						
Master Trainer		Allah Bux - 48 years Qamar Deen- 54 years Ghulam Mohammad Elahi - 50 years Qadir Bux Soomro - 45 years				
Tile Painting		Jamil Soomro - 20 years				
Clay Worker		Khair Mohammad - 55 years				
Helper		Mehran - 18 years				
MASTER ARTISAN						
Name		Qamar Deen				
Father’s Name		Gul Mohammad Soomro				
Contact No.		0301-36016110				
Age		48 years				
Education		MA in Islamic Culture, Hala College				
Experience		40 years				
Trained by		Gul Mohammad Soomro				
PROJECTS						
Projects		Sindh University Jamshoro, Bhatai Tomb Bab-e-Nuh (Hala Main Gate), AIOU Islamabad				
Awards		Pride of Performance 1990 (Gul Mohammad Soomro) Pervaz Musharaf Gilgit Exbit Award 2001 (Qadir Bux Soomro)				

THEIR STORY

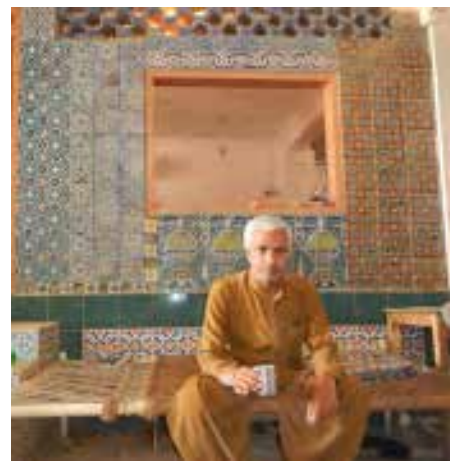
Qamar Deen's Narrative

I inherited the art and skills of Kashi from my ancestors. I am a fifth generation Kashi artisan. Our most famous items are glazed tiles, crockery and planters. We have a wide range of items displayed at our workshop. Many of my family members have gone into different fields, but I have tried to keep this tradition alive. I have trained more than 10 artisans so far. The inflation is also to blame for the demise of the Kashi traditions, after paying my team members, I am left with not more than 15-20 thousand rupees, which is very hard to get by. In order for us to preserve this culture, we have to take serious measures. For example, Kashi Kari should be taught to art students in colleges by trained artisans. Display centres should be created where people can exhibit their crafts, as well as show people how items are created. This will create better opportunities for both the buyer and the seller.

Form filling and identification of artisans by: Ar. Ashfaq Ahmed & Ijlal; interview narration by Ar. Hina Zaidi.








Gul Kashi Centre, Hala

KHL-004



Sadiq Kashi Centre, Hala

KHL-005

Code	City	District	GPS Location	Team		
KHL-005	Hala	Matiari	N 25 48' 39.54" E 68 25' 05.91"	13 Members		
WORKSHOP DETAILS						
Name		Sadiq Kashi Centre				
Established		1970(s)				
Address		Sadiq Kashi Centre, Albab Mohalla, Hala				
Expertise		Tiles, Minarets				
ARTISANS TEAM						
Master Trainer		Manzoor Ahmed - 50 years Munir Ahmed - 45 years Amjad Ahmed - 32 years Abdul Hafeez - 41 years				
Tile Painting		Mohammad Suleman - 54 years Mohammad Ismael - 36 years Qamar Deen - 60 years Mohammad Ibrahim - 40 years Nisar Ahmed - 54 years				
Helper		Shah Zaman - 30 years Bashir Ahmed - 40 years Irshad Ahmed - 52 years Majeed Ahmed - 26 years				
MASTER ARTISAN						
Name		Manzoor Ahmed				
Father's Name		Allah Bachayo				
Contact No.		0332-2035946 & 0300-3084146				
Age		48 years				
Education						
Experience		40 years				
Trained by		Mohammad Sadiq (Uncle)				
PROJECTS						
Projects		Sindh Culture Department: Jani Baig - Makli, Sati Jo Astana - Rohri, Ghulam Nabi Kalhoro - Hyd., Ghulam Shah Kalhoro - Hyd., Yar Mohd. Kalhoro - Dadu, Khuda Abad - Hala. Auqaf Department: Sachal Sarmast - Bhatai, Shah Karim - Rohri, Abdul Kareem Kalhoro Private: Bhndi Dargah, Dargah Makhdoom Sarwar Nuh, Shaheed Makhdum Bilawal - Dadu, Benazir Gallery - Jamshoro, Shahnawaz Bhutto Gallery - Larkana				
Awards		--				

Sadiq Kashi Centre, Hala

KHL-005

THEIR STORY

Manzoor Ahmed's Narrative



Kashi is not only our family business, it is also our tradition. We learn these skills as a rite of passage. As a kid I used to go to school in the morning and from there come straight to the workshop, where I used to watch my father and uncles work magic with clay and paint beautiful designs on tiles. It used to fascinate me how an ordinary looking gray and white glaze used to become so vibrant after coming out of the kiln. We have kept the tradition of focusing on tiles and minarets only. Our team members have either been trained by my uncle, or by me. The Kashi business is not what it used to be 10-15 years ago. Ceramic tiles are easily available and much cheaper than Kashi tiles, they last longer also, as the raw material's quality has decreased so the Kashi easily chips away. But recently, a lot of conservation work has been happening, people want to preserve the heritage and that provides us artisans with livelihood opportunities.

Form filling and identification of artisans by: Ar. Ashfaq Ahmed & Ijlal; interview narration by Ar. Hina Zaidi.



Al Habib Kashi Centre, Nasarpur

KNP-001

Code	City	District	GPS Location	Team		
KNP-001	Nasarpur	Tando Allahyar	N 25 31’ 20.58” E 68 37’ 02.49”	3 Members		
WORKSHOP DETAILS						
Name		Al Habib Kashi Centre				
Established		1980(s)				
Address		Al Habib Kashi Centre, Pir Jamal Shah Mohalla Ward No. 1, Nasarpur				
Expertise		Tiles, Minarets				
ARTISANS TEAM						
Master Trainer		Mohammad Akram - 35 years Mohammad Ayub - 50 years				
Trainee		Mohammad Waqas - 22 years				
MASTER ARTISAN						
Name		Mohammad Ayub Chana				
Father’s Name		Qamar Din Chana				
Contact No.		0301-2819131 0332-3992492				
Age		35 years				
Education		MA in Sociology & Sindhi				
Experience		30 years				
Trained by		Qamar Din Chana				
PROJECTS						
Projects		Sachal Sarmast 2010 Sabit Ali Shah Karbalai 2014 - Sehwan Qazi Ahmed - Mirpur Khas				
Awards		--				

THEIR STORY

Mohammad Ayub's Narrative

Al Habib Kashi Centre is a family business for over 5 generations. I was taught by my grandfather, father and uncle, and now I am training my son along with other people. I have been fortunate to have had good opportunities to display my skills, and received great recognition nationally as well as internationally. My uncle was taken on board on a project by the Queen of England, on her visit to Pakistan, he went to train and get trained for 6 months to England. It was those days when work was flourishing.

We get some work which gets us by, at the end of the month we are not left with much profit. Now a days people want cheap and good quality products. I am a writer and a poet also, hence I understand the importance of preserving cultural traditions and values, and Kashigars are an important part of that history. The government and private sectors both need to understand the significance and help in promoting these skills through organizing various events, where artisans such as myself, can be presented with different opportunities to display their skills.

Form filling and identification of artisans by: Ar. Ashfaq Ahmed and Ijlal; interview narration by Ar. Hina Zaidi.



Sindh Indigenous & Trad. Arts, Nasarpur KNP-002

Code	City	District	GPS Location	Team		
KNP-003	Nasarpur	Tando Al-lahyar	N 25 31’ 15.62” E 68 36’ 53.22”	15 Members		
WORKSHOP DETAILS						
Name		Sindh Indigenous & Traditional Arts				
Established		1990(s)				
Address		Sindh Indigenous & Traditional Arts, Palijani Stop, Near Mohd. Ali Shah Pump, Nasarpur				
Expertise		Tiles				
ARTISANS TEAM						
Master Trainer		Ghulam Haider Daodpotta - 36 years				
General Manager		Imran Ali Daodpotta - 30 years				
Chemist		Amjad Ali Daodpotta - 30 years				
Tile painting		Mohd. Yosuf Daodpotta - 44 years Ali Gul - 22 years Afaq uz Zaman - 22 years Taimur Khan - 21 years Gul Sher Ali - 40 years Fayaz Ali - 22 years Shahrukh Khan - 18 years				
Clay worker / Tile making		Majid - 20 years Sajid Ali Khan - 25 years				
Trainee		Arsalan - 17 years Yasir - 17 years Akbar - 16 years				
MASTER ARTISAN						
Name		Ghulam Haider Daodpotta				
Father’s Name		Mohammad Khan Daodpotta				
Contact No.		0334-2875378 0332-3694503				
Age		36 years				
Education		MA Visual Arts - NCA MA Islamic, Visual & Traditional Arts - TPSTA, UK				
Experience		20 years				
Trained by		Mohammad Khan Daodpotta				
PROJECTS						
Projects		Imam Bargah - Hala Mir Haveli - Tando Ghulam Ali Masjid - Haider Qarar, Gilani Mazar - Lahore, Culture Department Office				
Awards						

Sindh Indigenous & Trad. Arts, Nasarpur KNP-002

THEIR STORY

Ghulam Haider Daodpotta's Narrative

Kashi came to me as naturally as walking comes to a child. My family has been in this art for at least 6 generations. My father taught me the skills that I possess today, he encouraged me and my siblings to continue with our education and learn the family trade. His encouragement sent me to National College of Arts for MA in Visual Arts, from where I won a scholarship for a short course to England, and there I completed my MA Islamic, Visual & Traditional Arts from TPSTA, UK. SITA is not a traditional Kashi Centre, we have innovated the technique of tile production & glaze application practices, these changes were achieved through intensive research. It is after taking these steps, that we see a new ray of hope in the field of Kashi. The quality of our final product is improved, and the tile will not chip. Although SITA is yet to see a profit, but I am hopeful that our efforts will not go wasted. We have also started a programme for training local women to paint the tiles at home. This programme will help SITA achieve new milestones in

Form filling and identification of artisans by: Ar. Ashfaq Ahmed & Ijlal; interview narration by Ar. Hina Zaidi



Samar Kashi Centre, Nasarpur

KNP-003

Code	City	District	GPS Location	Team		
KNP-004	Nasarpur	Tando Al-lahyar	N 25 31’ 16.81” E 68 36’ 53.32”	3 Members		
WORKSHOP DETAILS						
Name		Samar Kashi Centre				
Established		1970(s)				
Address		Samar Kashi Centre, Ward No.1, Pir Jurial Shah Mohalla, Nasarpur				
Expertise		Tiles, Pottery, Mould & Cast, Mosaic, Emboss				
ARTISANS TEAM						
Master Trainer		Mohammad Siddique - 36 years Mohammad Kamil - 30 years Ranjhu Khan - 42 years				
MASTER ARTISAN						
Name		Mohammad Siddique				
Father’s Name		Pir Buksh (Punnu Khan)				
Contact No.		0301-3731008, 0332-3985327				
Age		36 years				
Education		MA in Political Science				
Experience		20 years				
Trained by		Ghulam Haider Soomro Ustad Gul Mohammad Mohammad Hashim				
PROJECTS						
Projects		Shahjahan Mosque - Makli Oxford University Press - Korangi Karachi Office Tomb Syed Ahmed Arab - Sakhi Hasan Karachi Maymar Construction Company				
Awards						

THEIR STORY

Mohammad Siddique's Narrative

I have been running this centre for over 20 years. I was trained by my uncle and grandfathers. I used to go to school in the morning, and come to the workshop after school. Kashi was not only my interest, but my passion. Although I have a MA in Political Science, I chose this workshop over any other kind of office job I could get. The Kashi culture is slowing dying, old Kashi families are leaving this trade and taking up jobs in offices and banks. I have taught my children to not leave their heritage behind, one of my sons who is well trained in Kashi skills is a 3rd year Architecture student at Mehran University. I have been blessed to have worked with Kamil Khan Mumtaz and his son Taimur Khan Mumtaz, and I keep getting work from them every now and then. Our earnings are neither in loss nor profit, it is only enough to get by, and keep our family traditions alive.

Form filling and identification of artisans by: Ar. Ashfaq Abmedi & Ijlal; interview narration by Ar. Hina Zaidi.




Samar Kashi Centre, Nasarpur

KNP-003



Gul Mohd. Kashi Centre, Nasarpur

KNP-004

Code	City	District	GPS Location	Team		
KNP-005	Nasarpur	Tando Al-lahyar	N 25 31’ 21.23” E 68 37’ 03.64”	3 Members		
WORKSHOP DETAILS						
Name		Gul Mohammad Kashi Centre				
Established		1970(s)				
Address		Gul Mohammad Kashi Centre, Ward No.1, Pir Jurial Shah Mohalla, Nasarpur				
Expertise		Tiles, Pottery, Mould & Cast, Mosaic, Emboss				
ARTISANS TEAM						
Master Trainer		Mohammad Hassan Kashigar - 31 years Mohammad Qasim Kashigar - 38 years Dhani Bux Kashigar - 39 years				
Clay Worker		Irfan Ali Kashigar Mir Mohammad				
MASTER ARTISAN						
Name		Mohammad Hassan Kashigar				
Father’s Name		Late Ustad Mushtaque Ahmed Kashigar				
Contact No.		03123693375				
Age		31 years				
Education		BA in Ceramic Design				
Experience						
Trained by		Late Ustad Mushtaque Ahmed Kashigar				
PROJECTS						
Projects						
Awards						

THEIR STORY

Mohammad Hassan Kashigar's Narrative

This Kashi workshop was established by my great grandfather, almost 200 years ago. I was trained by my grandfather and father. I developed an early interest in the ceramic arts. After completing my intermediate, I worked at the workshop for a little while, then I was admitted into the most prestigious Arts college in the country, National College of Arts, Lahore. I completed my Bachelors in Ceramic Design from there, even my thesis included inspirations from the traditional Kashi of Sindh.

I am currently the Head of Ceramic department at CEAD, Mehran University. The university has proven to be a great platform for me to attract students interests in the traditional arts of Kashi through Ceramic design. I have received great opportunities to display my work locally as well as internationally. Last year I was invited to Saudi Arabia, for an exhibition of my Kashi work. I believe if we continue our efforts to save this traditional art, we can easily succeed.

Form filling and identification of artisans by: Ar. Ashfaq Ahmedi & Ijlal; interview narration by Ar. Hina Zaidi.



Kashigar Mohalla, Thatta

KTH-001

Code	City	District	GPS Location	Team		
KTH-001	Thatta	Thatta	N 25 31’ 21.23” E 68 37’ 03.64”	5 Members		
WORKSHOP DETAILS						
Name		Gul Mohammad Kashi Centre				
Established		1930(s) to 1980(s)				
Address		Kashigar Mohalla, Ward No. 4, Thatta.				
Expertise		Tiles, Pottery, Mould & Cast				
ARTISANS TEAM						
Master Trainer		Ghulam Rasool Ali Bux Ghulam Mustafa				
Clay Worker/ Tile Glazing		Balaj Anayat				
MASTER ARTISAN						
Name		Ghulam Mustafa				
Father’s Name						
Contact No.		0316-3040555				
Age						
Education						
Experience						
Trained by		Late Ghulam Hussain & Mohammad Bux				
PROJECTS						
Projects						
Awards						

THEIR STORY

Ghulam Rasool's Narrative

The workshop that was once run by the family is now closed, although these are trained artisans with years of experience, due to no demand for Kashi work in Thatta. Not finding sources for sufficient income, the family members have sought employment in other fields, especially as service in government agencies, for example, police and school systems.



*UN Recognition Award for Promotion of Culture and Peace, 2002
Islamic Development Bank Laureate 2013 for Women's Development
Emirates Greener Tomorrow Award 2013-14
Finalist World Habitat Awards 2014-2015*



United Nations
Educational, Scientific and
Cultural Organization