

Mir Chakar Khan Rind and his Mausoleum at Satgarha: An Obscure Chapter in the History of the Baloch in Pakistan

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The Baloch community in Pakistan comprises a major part of the population in the country living in some areas of Sindh, Punjab and mainly in Balochistan. It is a highly profiled tribe right from the beginning of their history. Among their tribal chiefs, perhaps the most prominent one has been Mir Chakar Khan Rind. But still very little is known about him beyond the fact that his turbulent career forced him to leave his motherland ignominiously and found a home in the Punjab along with his tribe. His mausoleum at Satgarha, District Okara, is one of the few monuments of the Baloch tribe that have survived the ravages of time. Hence, there is a need to study the history of this great hero and the architectural merits of his tomb. At present the tomb is in a very poor condition unworthy of a great Baloch hero. It has suffered a lot through centuries both at the human hands and natural agencies, as a result of which, it has lost almost all of its structural beauty, decoration and even the dome. Despite the official claim of several schemes prepared for its uplift, very little improvement can be seen on the site itself.

This paper is an effort to narrate, albeit briefly, the history of the Baloch tribe from its legendary origin in Central and Western Asia, its arrival into that part of Pakistan which carries their name –Balochistan – the abode of Baloches. Their influx into the plains of the Indus Basin, towards close of the Sultanate period, created Baloch colonies in the Punjab. They were strongly organized into unification by their great hero, Mir Chakar Khan Rind, who ruled his tribe in the eastern diasporas for about 70 years, and died at the age of 96. His mausoleum in the village of Satgarha, District Okara is the best among the surviving monuments that can be attributed to the Baloch tribe. Indeed, this paper is the first ever serious study of the mausoleum of this great Baloch hero. The plan and elevation of this tomb have been dug up from the archives of the Department of Archaeology and Museums and are being published here for the first time.

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Origin of Baloch Tribe and Mir Chakar Khan Rind

Baloch tribe is believed to be one of the most important semi-nomadic tribes of the world. The tribe earned its fame and popularity from martial activities and extensive wandering of its members in Western and Central Asia, Iran and Pakistan. No old written record of this ethnic group is available, and that is why it is difficult to write an authentic account of the chequered history of this tribe.

The reconstruction of Baloch history has always been a difficult task. This is so because of the total absence of the any supportive material left behind by the Baloches. They do not have any written literature; no coins and very few architectural remains. Baloches are basically nomadic people. The only source material about them is a few Ballads or War poems which, no doubt, were composed in praise of Baloch warriors. These ballads were again preserved orally in the hearts of the Baloches and thus were transferred from generation to generation. But historically, there is very little information which can be used for writing an objective history of the Baloch tribe. The word Baloch has been assigned several meanings. According to Muhammad Sardar Khan, the term Baloch means 'Cockscorb' or 'crest' in Persian language. In Halabi dialect of the Syrian language, they are referred to as people living on the fringe of high mountains. Some believe that the word 'Baloch' is a combination of two Sanskrit words, *Bal* and '*Qocha*', meaning the, most powerful (Baluch 1984:1).

From the limited information derived from etymological and ethnological hints, the Balochs appear to belong to that Syro-Arabian group of Semetic tribe whose original home was Caldia or lower Iraq. From Caldia they migrated towards mountain regions of Armenia in the Northern Province of Persia from 708 to 612 B.C.E. After living here for more than a thousand years, they scattered in different parts of Iran and

established their center in Kirman. Afterwards during the 9th and 10th century some of their tribes appear to have been migrated to Panjgur, the capital of Makran in the present day Balochistan. By this time, we get some definite information about them. In some of the chronicles of Arab writers these Baloches are referred to as 'Koch' and 'Baloch' (Marri 1977:98).

Nothing is known about their original religion, beliefs and customs. Before embracing Islam during the period of second Caliph, Hazrat Umar the Great in the 7th century C.E., they appear to have been interested more in fighting than in spiritual matters. When they were converted to Islam they were living in Kirman, in the central Iran. The Baloches retain this martial disposition even till present day. Today, majority of the Baloches belong to *Sunni* sect. However, some also profess the *Shia* faith (Baluch 1977:55).

The Baloches have always lead a wandering life, each under a tribal chief. During their stay in Kirman, the Baloches appeared in history for the first time as querulous people fighting with others, as well as, among themselves. It is during these tribal wars that we learn about one, *Rind-Lashari War*, which continued almost for 30 years. In this war, finally Mir Chakar Rind became victorious.

During their stay in the mountains of Kirman and the desert 'Lut' one of the Baloch chiefs was Ameer Jalal Khan (1100-1185 C.E. He had four sons, named Rind, Korai, Lashar and Hot. Each of them later on became the progenitor of an independent Baloch tribe christened after their respective names as Rind, Korai, Lashar and Hot tribes. Among them, the Rind dominated all others and thus earned fame and repute (Baluch 1984:34-35). Mir Chakar Rind, whose body is entombed in a mausoleum at Satgarha (Punjab), is one of the descendents of this same Rind tribe. He is by far the most renowned Baloch chief who has ever lived in history.

Most of the Baloch glory is buried in the dust raised by their wandering. They have no written history and the only source of history is their folk traditions and ballads composed in praise of their heroes. It was only during the prominence of Rind tribe that they re-entered the history with full glory. This age is also called the "Classical Age" of Baloch history (Baluch 1977:70). During this period they not only consolidated their empire but contributed to art and literature as well. This is further evidenced by a series of ballads, poems and war songs, indicating the day to day life of Baloch tribe particularly during Rind period. These ballads are also one of the basic sources of information about Baloch tribe in Pakistan and Iran. But the academic interest in these ballads has only been a recent trend.

In the closing decades of the 15th century, Amir Shaikha, the 8th in line of the founder of the dynasty of Ameer Jalal Khan, was the father of Ameer Chakar. Amir Sheikha had already established his government and authority over Makran. As he was too old to control his newly expanded state he handed over the government to his son Ameer Chakar in 1484. This new Baloch chief, young and energetic, as he was, did not content himself with what came to his lot. He took further steps for expanding the boundaries of the Baloch State. Gradually and systematically, he first consolidated his power in Makran and then, later on, added to it new areas like Kharan, Lasbela, Kalat and Kachi. Still later, he marched through the Bolan Pass and captured Sibi where he defeated Jam Nanda, also known as Jam Nizam ud-din, the famous ruler of Sammah dynasty in Sindh.

Sibi served as the central seat under Ameer Chakar. Here he built a fort, the remains of which though in very poor condition, are still intact. (Nadiem 2004:86-88, Hasan 2005:119-120, Hassan 1996:114-118) The Rinds continued their reign in Sibi till 1511 A.D. However, soon thereafter, Chakar Khan started having troubles with the Arghun rulers of Sindh. Hard pressed by this new menace of Arghuns, and betrayed by some of

his own people, Chakar Khan was forced to leave his capital city of Sibi ignominiously at night along with his tribesmen, and moved out to find a new home for his tribe. He crossed a river, now named after him as River Chakar, near Mawand in Marri tribal area and entered the plains of the Punjab (Marri 1977:177-179).

Chakar Khan soon managed to reorganize his people and eventually settled them in Punjab. A singular Baloch ballad, as recorded by M. Sardar Khan informs that, Chakar Khan, during his wandering in the Punjab, appears to have helped Humayun in his effort to defeat Sher Shah Suri and recapture Delhi in 1556. But as Chakar Khan was already quite old, it was his son, Mir Shahdad Khan, who actually might have helped Humayun. This son of Chakar Khan is also considered responsible for introducing Shiaism in Multan. But when were the Rinds themselves converted to Shiaism, is not known.

A Baloch tradition also asserts that Humayun, after recapturing the throne of Delhi, granted some land to the Rind Baloches in the vicinity of Satgarha in the present day district Okara. Here, Chakar Khan built a city. Only a few remains of this habitat are traceable today near the village of Satgarha. Amir Chakar did not survive long to enjoy the fruit of his newly acquired *jagir*. He died at the age of 96, sometime in 1555-6 C.E. During his long reign for 70 years, the Baloch tribe enjoyed a very prosperous rule. Chakar Khan was also known as Chaks-i-Azam, Mighty Chakar Rind, Sardar-e-Azam. This Great Baloch Chief is considered as the pillar and base of his own tribe. Soon after his death, the Baloch tribe began to lose its power, prestige, control and image. None of his successors could equal him in statesmanship and chivalry and thus the whole tribe plunged into anonymity.

After his death Chakar Khan was buried in an open place near the city which he founded in his life-time. Later on, to commemorate the grandeur, power and

character of this epic Baloch hero, his descendants built an octagonal tomb over his grave (Figs. 1-5 & Pl. II). The present day town of Satgarha appears to have been built at some later date. This is confirmed from the fact that the fortification of Satgarha took within its folds a part of the mausoleum of Mir Chakar Khan.

Location and Environment of the Mausoleum

The present town of Satgarha is located approximately 49 miles/ 80 kilometers north-west of Okara on the eastern side of a road locally known as *Jandara Ka Road* or *Satgarha Road*. According to Sir Alexander Cunningham, Satgarha is situated 13 miles / (23 kilometers) to the east of Gugera (Cunningham 1924: 243-244). We do not find enough written material about the nomenclature of Satgarha, beyond some information preserved in oral traditions. According to Cunningham 'Satgarha' stands for seven castles or forts. But this seems to be quite contradictory as there are no remains of seven forts or castles in this area or any such fort that was destroyed and reconstructed as much as seven times. Another tradition says that when it was built, it had beautiful setting, such as gardens, canals, parks etc. and special attention was given by the royal men to keep the city neat and clean. So due to its neatness and tidiness the city was named Satgarha *i.e.* a neat house. But according to my opinion the word '*satgarha*' is in fact a combination of two Sanskrit words - *sata* and *garha* meaning true house. We must not confuse the Satgarha village in Okara District with another "Satgarha" – the site of Seven Hindu Temples – also known as *Katas* in the Salt Range, District Chakwal. The latter is one of the most sacred Hindu pilgrimage places in whole of the subcontinent.

The location of the town of Satgarha in district Okara is important in several respects. Firstly, it is positioned on the southern side of the old G.T. Road from Lahore to Multan that was built by Sher Shah Suri. While traveling

from Lahore to Multan, a keen observer may see along this road a number of different *Sarais* at regular intervals for example *Sarai Chheemba*, *Mughal Sarai*, *Sarai Wan Radha Ram*, *Sarai Satgarha*, *Mughal Sarai at Harappa*, *Sarai Khati Chore* and finally *Sarai Sidhu*. (Dar 2000:174) The aspect of our G. T. Road between Lahore and Multan and the position of Satgarha on it demands a detailed study which will be conducted at some later stage.

The *Sarai* of Satgarha is located about half a kilometer south of the old G.T. Road which is locally known as "Kakhhan Wali Sarak". It is further manifested by the series of cells unearthed during excavations some time about 1985. This was a sort of regular excavation work, but no written records are available, except a few photographs. The excavation, among other things, revealed some structures of the cells in series all around the interior of the fortification wall. Such cells are characteristic of the layout of a *Caravan-Sarai*. But the architectural style of the fortress-like-*Sarai* at Satgarha does not seem to be contemporary with other *sarais* of the medieval period (Pl 1). It was definitely built in some what later period of Akbar's reign or even later in the time of Jahangir and Shahjahan. But this is another matter and may not detain us here.

Besides, the ancient fortress of Satgarha is surrounded by a number of isolated mounds as mentioned by Alexander Cunningham in the *Ancient Geography of India*. These mounds seem to represent the structural remains of the earlier Satgarha, because the present town of Satgarha was built mainly during the later half of 16th century. A Hindu temple with traditional pool with Zanan Khana, Shahi Mosque, 19th century tombs etc, standing scattered among ruins, clearly indicate a historical continuity of the environment, which imparts a halo of reverence around the mausoleum of Mir Chakar Khan Rind.

Architecture of the Mausoleum of Mir Chakar Khan Rind

The plan of this building is based on a square measuring 43'-6" x 43'-6". However, with four corners having been chamfered, the building has turned into a *Musaman - e - Baghdadi*, each of the larger sides measuring 21'-10" and the smaller one 14'-9" (Fig 1). However, the inner side of the mausoleum offers a perfect octagon with all sides equal in length.

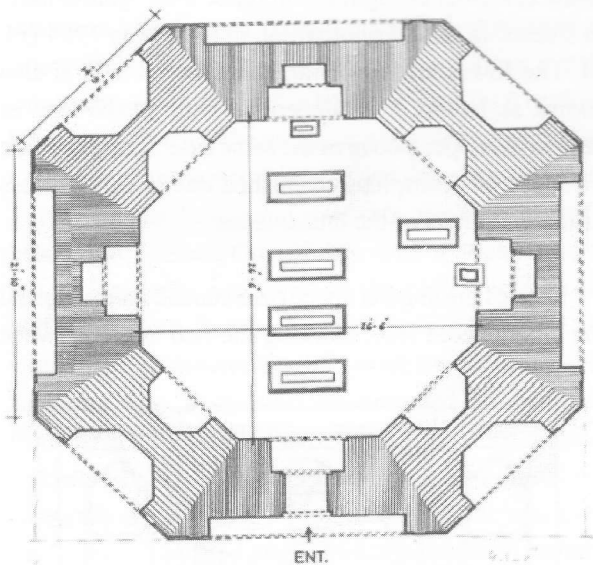


Fig. 1: Ground Plan of the Tomb of Mir Chakar

The building originally carried a dome above a neck or drum but by now both have vanished. It is difficult to presume the precise shape and height of the dome. However, by comparison with some of the contemporary or near contemporary mausoleums, as will be discussed below, the neck appears to have been a short one carrying above it a low squat dome. Externally, all the four larger sides are identical (Pl.2) but are different from the chamfered corners. The latter ones are also identical among themselves. Each of the larger sides comprises a huge, deep and high recessed pointed blind arch which provides a majestic frame to the facade. This is further embellished with a series of five panels set one

above the other in the centre of the side. Three of these are square and two are oblong arranged in a vertical order. The upper rectangular panel is punctured with an arched opening which admits light and air inside the mausoleum. The lowest oblong panel in the main side facade i-e the Eastern one, provides the main entrance to the mausoleum with a flat arch. On the other three sides all these panels are sunken and blind except the largest rectangular panels in the upper half which being an open flat arch admit light and air inside the mausoleum. The locations of the square panels, however, slightly vary from side to side. The spandrels of the huge arches, especially in their present naked form, are not as impressive as the main arches themselves.

As at present, there is no decoration on the eight sides. The square and rectangular frames as well as the spandrels are devoid of any decoration. Fortunately, in the archives of the Northern Circle of the Department of Archaeology and Museums, there are preserved some photographs, taken some time after 1958, one of which shows that all sides were originally finished with thick stucco plaster. Keeping in view the sunken nature of these frames, it appears almost certain that these must have had some decoration on the plastered surface like so many examples seen in several Mughal monuments at Lahore. But the thick layer of stucco as reflected in the Pl. 2 clearly tells the decorative treatment applied on the mausoleum that now has been vanishing quite rapidly.

The four chamfered sides offer different views – both externally and internally - each side with two alcoves one above the other. Externally, both storeys are provided with an alcove each set in the thickness of the wall with a half-dome above and an arched front. The back wall of the lower alcove is blind, but each of the upper alcoves is provided with an arched opening, as seen in the four main sides, for admitting light and fresh air inside the mausoleum. All the alcoves are similar to one another with the exception one on the south-western

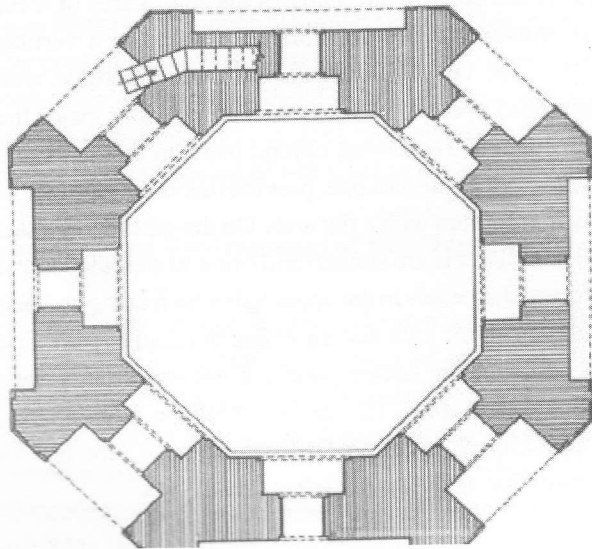


Fig. 2: Plan of the Tomb of Mir Chakar at 16ft height

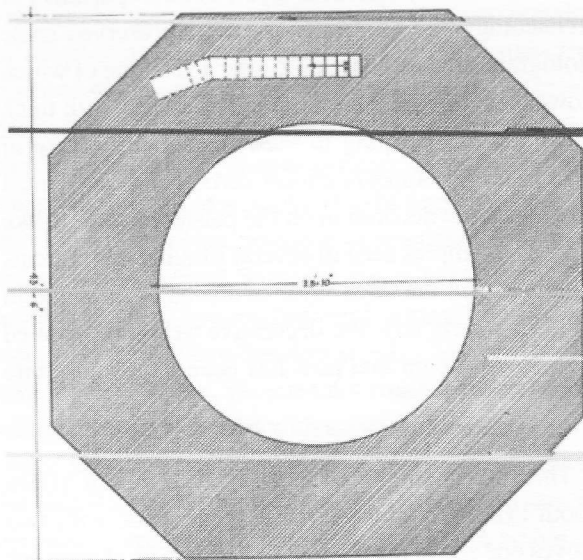


Fig. 3: Top Lan

side where there a staircase now blocked at the ground level (Fig. 2 and 3, Pl.3).

The upper alcove is also set in a frame and has an arched opening and a half dome above. In plan, the upper

alcove below the spring point of the dome is oblong with a pointed arched opening in the centre of the back wall. There are similar openings in all other sides. In each upper alcove, a projected molding separates the half dome from the arched opening below. The upper part of the alcove actually comprises half of a square domed-chamber cut vertically into two halves. Thus, between the half square chamber and its half dome the transitional zone, comprising two quarter-domed-arches and blind arch are clearly marked. The entire quarter dome is further brought out in relief with “ghalib kari” in stucco. In an old photograph published in 1964 (Pl. 4). The lower alcove of the chamfered side is also shown as having been decorated with *ghalib kari* as seen in the upper alcove of the same side. Today this rare evidence has completely vanished due to carelessness of the guardians of the mausoleum.

Each of the angular space between the main side and the chamfered side, marking the real angle between

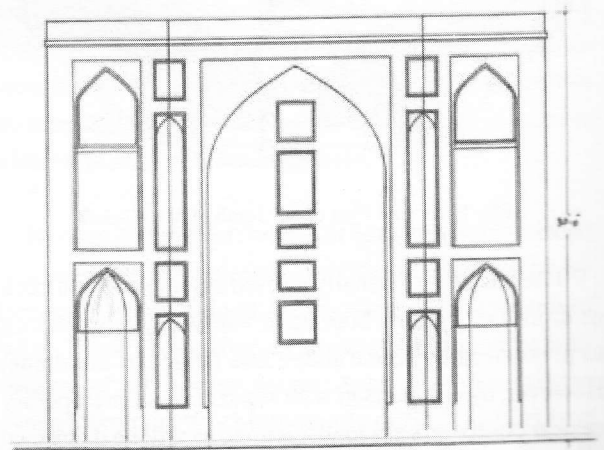


Fig. 4: Front Elevation

each set of two sides, is embellished with two oblong and two square panels arranged vertically one above the other in an alternate manner (Fig. 4). The larger rectangular panels have each a recessed but narrow and high.

Above the arched facades and chamfered sides there are two projecting bands under a low parapet wall. At present nothing is preserved above this low parapet wall except a damaged hexagonal pseudo-minaret at one of the corners (Pl. 5). The top of the north-western chamfered side is crowned with an hexagonal minaret resting on the cornice of the second storey. Just like the dome on the tomb itself, the upper portion of this minaret is also missing, that makes it difficult to state whether it was originally covered with small domelet or not. Similarly the exact function of this pseudo minaret is unknown. Was it a functional minaret or a part of the decorative scheme? Probably, it was merely a decorative element of this building. But was it really so? A search through the archives of photographs revealed a different story. According to this there were originally eight slender hexagonal minarets one each at each of the eight corners. One of this, with a domelet on top, is still partially preserved on the north-eastern corner of the eastern facade. At some later date, there were constructed massive merlons with rounded, instead of pointed, tops. These merlons concealed the eight corner minarets with in their masonry which were originally plastered white. Whether or not they had domelets on top, we are not sure. Unfortunately all the merlons by now have vanished after 1964 together with seven out of eight minarets. When were these merlons added (before 1964) and when did these disappear after this date is not known. But the latter certainly happened due to the carelessness of those who are responsible for the maintenance of this protected building.

At present the entire building is devoid of decoration on the outer sides. But was it really so; originally? We think it was certainly not so. The old photograph already referred to above, comes to our rescue for this purpose. It shows how at least the upper and lower alcoves set in the chamfered sides of the building were decorated with stucco ttribery i.e. *ghalib kari*. This evidence has also by now completely disappeared. It is possible that the interior was similarly decorated but due to some reason

the building lost most of its decoration and was never restored. Keeping in view the tradition of the vicinity where this building is located we have ample examples of mausoleums having profuse decorations both on the interior and exterior. Some very good examples can be seen in several Mughal period monuments in the city of Lahore and one at Shergarh not very far from Satgarha.

Entrance

Unlike many other tombs and mausoleums of the contemporary period, the tomb of Mir Chakar Khan was, originally, accessible through a single opening through the eastern side. This small arched opening, along with some other architectural parts of the mausoleum, has been completely damaged up till 1964.

Later on as a result of the conservative work carried by the concerned authorities for the preservation of the mausoleum, the entrance was reconstructed (Pl. 6,7). Moreover a wooden gateway was also added to stop the wild animals from going inside the tomb.

At present there is another indirect opening through the western corner of the fortification wall. This definitely was introduced at some later stage. However, we come to know through the photographic record of the 1985, that this opening was also badly damaged. So it was also restored from both sides (Pl. 8 and 9) along with the addition of a wooden door, which is no more visible now. This particular opening is few steps higher than the actual ground level of the mausoleum.

Interior

The interior of the mausoleum comprises a true octagon with each side of equal width and identical in elevation. Like the exterior, the interior of the tomb has also been treated humbly. Each of eight sides in the lower storey is composed of a deep recessed double arch

set in a large rectangular frame with prominent dado near the floor (Fig. 5 and Pl. 10). Each of these arches, except the one on the West, is further embellished with

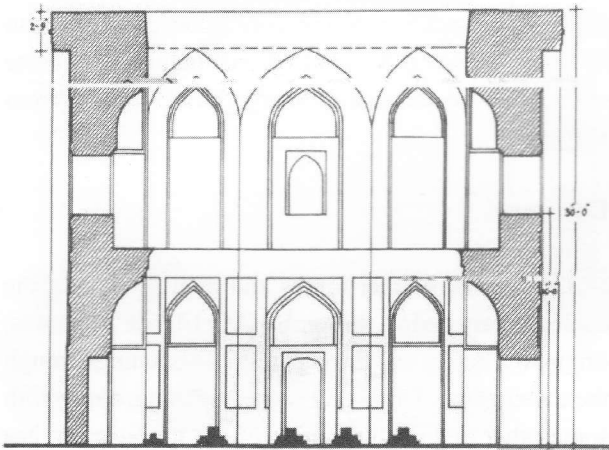


Fig. 5: Section from West to East

a deep blind rectangular frame as Mehrab. The one on the eastern side comprises the only opening serving as the entrance to the mausoleum. Secondly these arches are flat as compared with the side arches which show definite division.

Above the dado two blind rectangular frames are provided standing vertically one above the other. The lower storey is separated from the second at 16 feet height through one broad and three comparatively small projected moldings. A narrow walking passage runs all around the base of the second storey. Behind this passage, a tall standing pointed arch with opening in the main body of the alcove, occupies each hexagonal wall. All these tall arches are flat internally with semicircular curvature on the top. Moreover the eight deep pointed arched openings which are also visible externally must have been meant for light and air inside the dome.

The spandrels of these arches have been turned out to make space for transitional zone, thus preparing the required circular base for the drum and ultimately the dome above. The drum above the transitional zone is

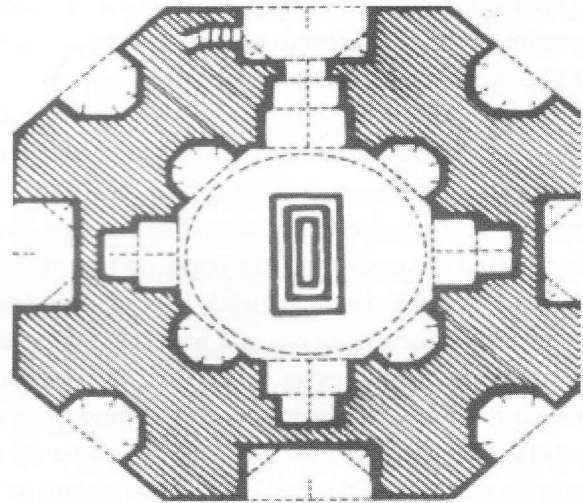


Fig. 6: Batala (India) Tomb of Shamsher Khan, Plan

now missing, But there is enough to show that the drum and dome had a diameter of 25'-10". How was the dome built? Fortunately there has survived an identical mausoleum in Batala, East Punjab (India) (Fig. 6).

It is the tomb of Shamsher Khan, a noble of the Court of Akbar (Fig.7 and Pl. 11). It is dated by an inscription of the year 997A H/1598 A D. (Parihar 1999:103-106) This mausoleum at Batala is almost identical in size, height, plan and elevation with the Mausoleum of Chakar Khan Rind at Satgarha. The only difference between the two is the division of main side into two alcoves and difference in thickness of their walls - those of the tomb of Shamsher Khan are thicker than those of the tomb of Chakar Khan. The Batala mausoleum preserves its drum as well as dome. The drum is some five feet high over which there rests a squat dome.

On this analogy, we can confidently propose a similar short drum and low dome on the roof of the mausoleum of Mir Chakar Khan Rind at Satgarha as shown in dotted lines in drawings at Figs. 4 & 5. The make-shif arrangement of a roof of foreign material is ugly and odd and, ultimately must go and be replaced

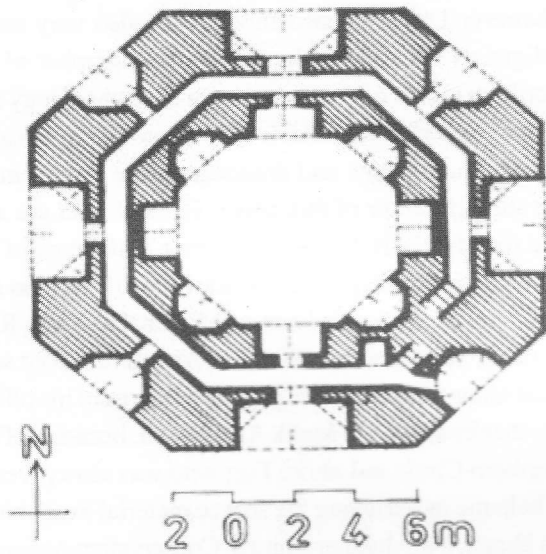


Fig. 7: Batala: Tomb of Shamsher Khan, Plan of Upper Storey

with a drum and dome as proposed. Similar drums and domes were reconstructed over the prayer chamber of the Jami Mosque inside the Rewat Fort (actually a caravanserai) in 1960's.

At present the ground level of the mausoleum is comparatively lower than the surrounding area, so the seasonal water enjoys an easy access inside the main chamber. The original floor of the mausoleum seems to have been paved with kankar lime which is no more there now. At present bricks, covered with uneven coating of the soft clay, has taken place of the original floor.

There are seven stepped graves of different sizes, arranged in two rows running from east to west. The first main row consists of five graves among which the central one, larger in size, is considered to be that of the Baloch Chief Mir Chakar Khan Rind. The remaining two small graves are located close to the north-eastern side of the building. No body knows who are buried there.

Material

The mausoleum is built of baked bricks measuring $6\frac{1}{2} \times 4 \times 1$ laid in mud mortar. The whole masonry was originally covered with $\frac{3}{4}$ thick layer of kankar lime. This lime covering was again finished by using the $\frac{1}{32}$ thick layer of flat lime cream. The tribe of which still can be observed.

Recommendations

Keeping in view the present state of the tomb it is strongly recommended that every possible measure must be taken by the concerned authorities to preserve it thoroughly as the tomb has already lost most of its beauty due to natural as well as human agencies. In the absence of written record about Rind Balochs, this monument becomes unique in the sense that together with whatever remains of the Rind Fort at Sibi, the mausoleum at Satgarha is a singular surviving example of the architectural traditions of Rind Baloches in Pakistan.

The inside ground level of the tomb is very low as compared to its outside surrounding. In absence of a proper drainage system, seasonal rain water stagnates inside and damages the floor as well as the lower parts of the walls.

Externally, the surrounding level is higher due to the construction of a modern road running north to east close to this building. That is why considerable part of the lower storey has been covered up. There is no parapet wall on the top which must be there as a part of the original scheme. The dome of the tomb must be reproduced as early as possible in accordance with the original design of the monument. We have a few comparable examples which can help reconstruct the dome on this mausoleum such as the dome on the tomb of Hazrat Daud Bandagi, at Shergarh, district Okara, the dome on the tombs of Shamsher Khan at

Batala in East Punjab, India. (Parihar 1999:103-106), a similar dome on the pavilion of baoli at Mahfoozpora, (Dar 1997:95-99) Lahore Cantonment and the domes of the mosque and mausoleum of Sarang Khan inside of the Rewat Fort. All these, to some extent, show similar architectural layouts and plans – in particular their domes. Among these the tomb of Shamsheer Khan provides us the exact height of the drum (1.6m) as well as the low dome. This type of structure of tombs appear to be quite popular during the reign of Akbar which developed particularly in the Punjab.

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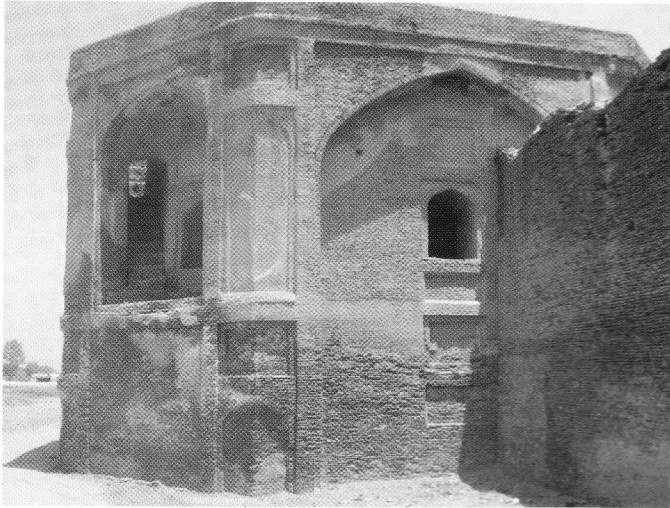
Mani and Ravishankar, Amroha, Pl.1: Amroha Copper-Plate Inscription



Hameed , Satgarha, Pl. 1: Sarai Satgarha. While clearing the debris around the mausoleum some parts of Sarai of Satgarha were also exposed opposite the main opening of the mausoleum



Hameed , Satgarha, Pl. 2: Main view of the mausoleum from Western side along with chamfered corners



Hameed , Satgarha, Pl. 3: Staircases leading to the second storey of the mausoleum from South-western champhered corner



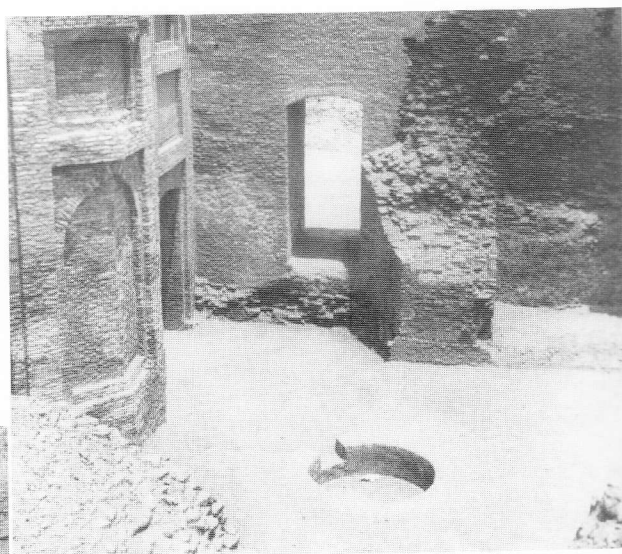
Hameed , Satgarha, Pl. 4: Tomb of Chakar Khan. An old photograph taken before 1964, half of the building is buried under the debris, ghalib kari work is visible the alcoves of as champhered side ,opening is damaged. Later period merlons partially hide and two minarets of original construction



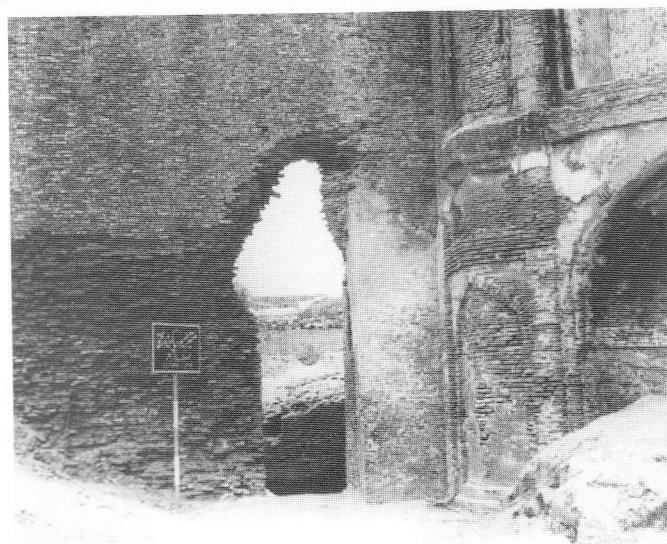
Hameed , Satgarha, Pl. 5: Photograph showing fortification wall of the *Sarai* and the mausoleum along with the corner minaret above the parapet wall at the North- eastern corner of the fort



Hameed , Satgarha, Pl. 6: Ground level of the mausoleum showing two entrances –one of the mausoleum and the second cut through the wall of *sarai*



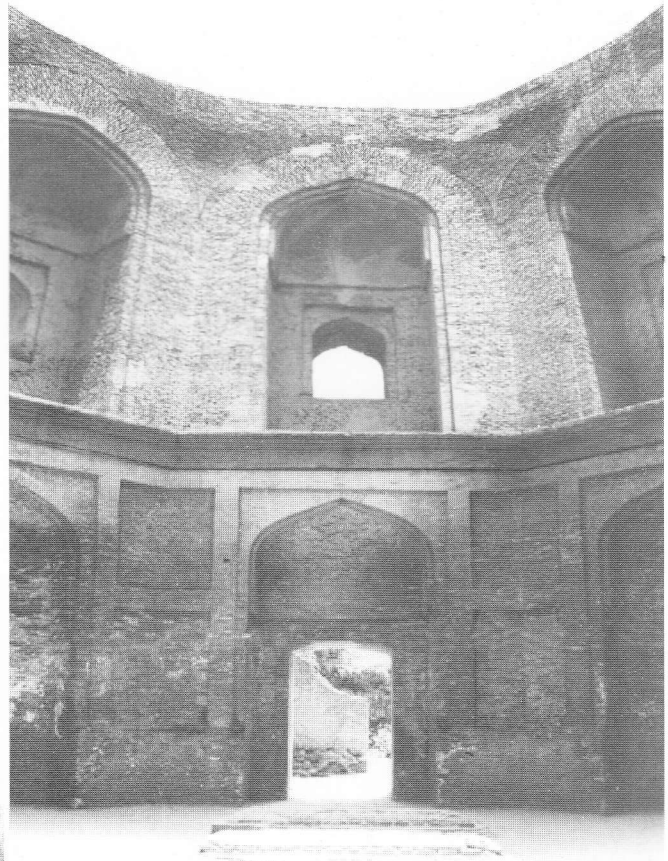
Hameed , Satgarha, Pl. 7: Photograph showing two openings and a small water tank, after the removal of debris



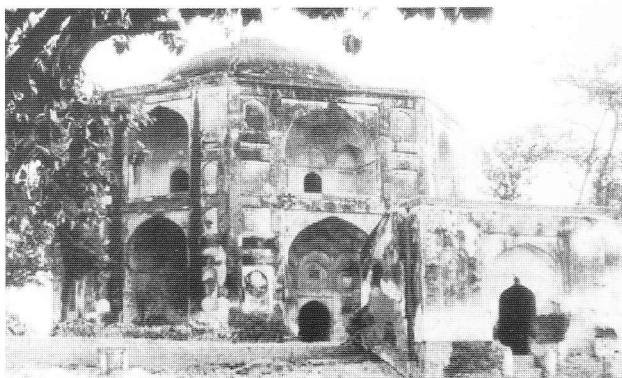
Hameed , Satgarha, Pl. 8: Photograph showing the crumbling indirect opening through the fortification wall of the *Sarai*



Hameed , Satgarha, Pl. 9: Indirect opening through the fortification wall after conservation



Hameed , Satgarha, Pl. 10: Interior view of the mausoleum looking towards East



Hameed , Satgarha, Pl. 11: Tomb of Shamsheer Khan at Batala. It was constructed in 997 A.H / 1598 A.D by Abul -Maali