



Surangla

Punjab

(Melodies & Colours of Punjab)

Spiritual Trail of
Baba Guru Nanak Sahib Dev Ji
in The Punjab

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(Melodies & Colours of Punjab)

Spiritual Trail of Baba Guru Nanak Sahib Dev Ji In The Punjab

Circuit 2:

*Ravi Riverine Area of Ganghi Bar-Sandal Bar
& the Archaeological Sub-Zone of the Indus Valley
Civilisation*

Sites:

*Gurdwara Sacha Sauda (Farooqabad, Sheikhupura),
Gurdwara Rori Sahib (Eminabad, Gujranwala)
and Lahore Museum (Lahore)*

Districts:

Sheikhupura, Gujranwala, and Lahore

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UNESCO Pakistan

Note from the Editorial Team

This document has been produced with the utmost attention and care to ensure that all faiths and related personalities are treated with due respect. Subsequently, all holy personages and figures associated with faiths have been given appropriate reverential titles wherever deemed necessary. We humbly request our readers to treat this book with the appropriate respect and veneration it deserves.

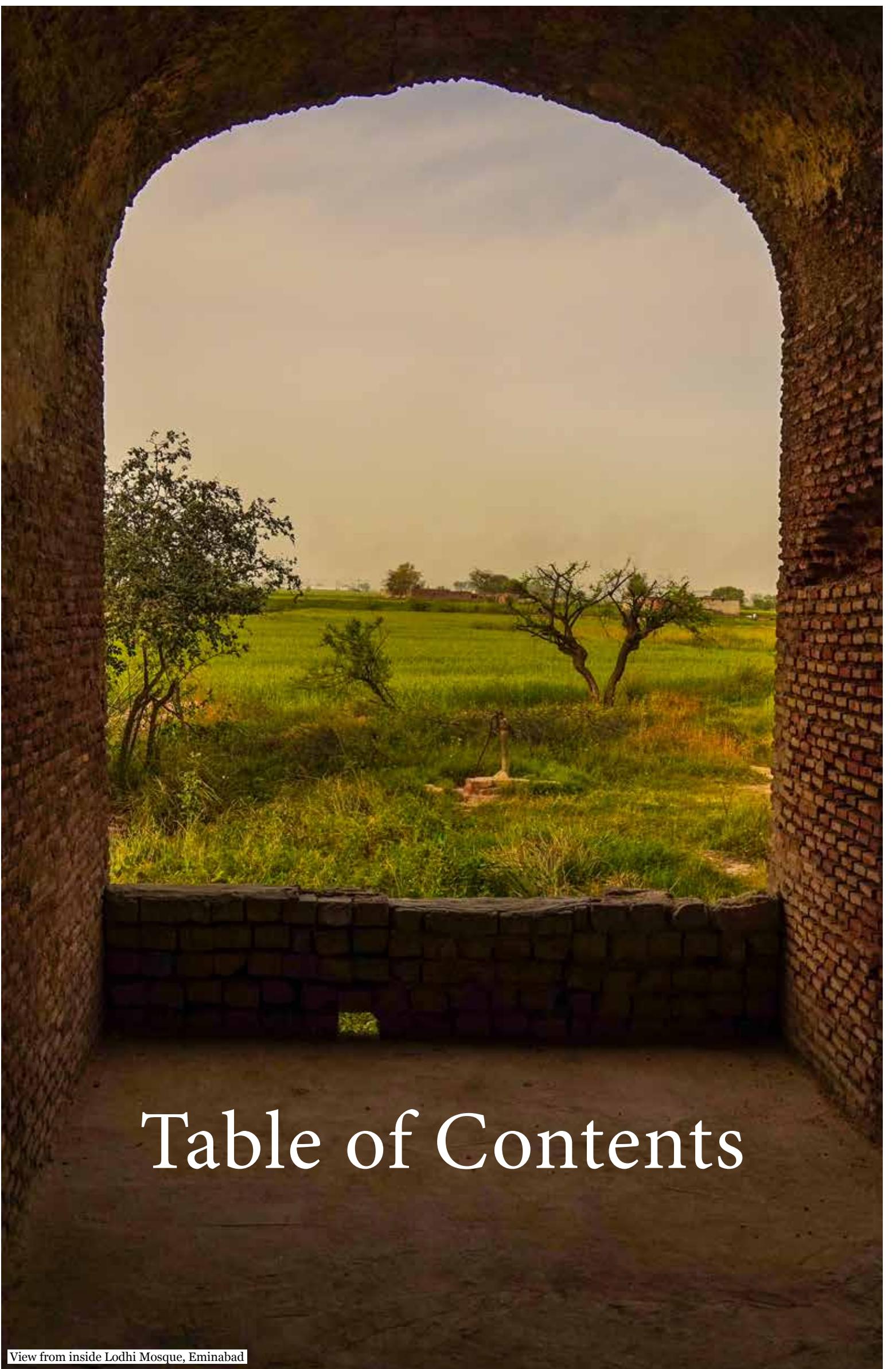
Facade of Diwan Haveli, Eminabad



PLANNING & DEVELOPMENT BOARD
TOURISM DEPARTMENT
GOVERNMENT OF THE PUNJAB



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Beaconhouse National University (BNU) is Pakistan's first Liberal Arts University, founded in 2003 as a not-for-profit, private institution providing post-secondary education in the arts, design, media, humanities, technology and social sciences.

We are not merely a degree-awarding institution, but a contributor to ever expanding frontiers of knowledge, and evolving debates and dialogues, both within and outside the country. We have garnered communities of research and practice in the Social Sciences, the Arts, Design and Architecture to fulfill our promise to keep engaged in and contribute to areas of socio-economic and cultural relevance, especially to the Orange Economy of Pakistan.

We are proud to count amongst our faculty visionary pedagogues, many renowned artists and designers, seasoned curators, international development experts, authors with published research and established practices, cutting across geo-cultural boundaries, and in sync with globally prevailing ideas and narratives.

All our academic units continue to incubate innovative thinking to grow into organic and sustainable initiatives, a bulk of which emanate from Mariam Dawood School of Visual Arts and Design (MDSVAD), Razia Hassan School of Architecture (RHS) and the School of Media and Mass Communication (SMC).

With these combinatorial capabilities under one roof - and with the ideas of history, heritage and conservation taking center stage in our academic mandate to define the core of learning and practice – an in-depth mapping, research and capacity building exercise of Cultural and Creative Industries around the selected heritage sites in Punjab was devotedly and painstakingly undertaken by the BNU team in collaboration with UNESCO Pakistan. The mission is: to play a pivotal role in revival of creative and cultural industries, and preservation of tangible and intangible heritage around selected sites and wholeheartedly offer our physical as well as intellectual resources to create a link between sustainable economic growth by forming a symbiotic relationship (feed into and gain from) the Tourism Industry.

I must take this opportunity to heartily acknowledge all those who remained committed to this project, starting with our Senior Experts: Professor Rashid Rana, Professor Sajjad Kausar, Professor Yasmeen Cheema, and Madame Feryal Ali Gauhar, for their unremitting direction and supervision. I would like to put on record the treasured and unparalleled services of Professor Sajjad Kausar for stepping up to serve as the Editor of the publications.

I extend my profound appreciation and felicitation to my veritable arms who remained dutifully betrothed to the cause through the course of this project without let up, the team Leads of various components and subcomponents: Ms. Aimon Fatima (Mapping), Ms. Kiran Khan (Capacity Building), Ms. Qurratulain Sonia Kashmiri (Research & Documentation), Ms. Rohma Khan (Capacity Building), Ms. Pakeezah Zaidi (Capacity Building), Mr. Omai Faizullah (Resources) and Mr. Aarish Sardar (Design). The Visual Documentation Team, including Ar. Farooq Usman Shahid, Mr. Ali Shah, Mr. Haider Bhatti, Ms. Warda Tariq and Mr. Usman Saulat. The Design Team, including Mr. Haider Ali Jan, Ms. Umnah Nasir and Ms. Noori Javed. The Research and Documentation Team, including Ms. Fattima Naufil and Ar. Usman Faizi. The Translation Team, including Mme. Afshan Sajjad and Mr. Zahid Nabi. Equally, Mr. Umar Imam's contribution to Logistics cannot be forgotten. A special thanks to Mr. Afzal Sahir for helping us find the perfect title for the entire project.

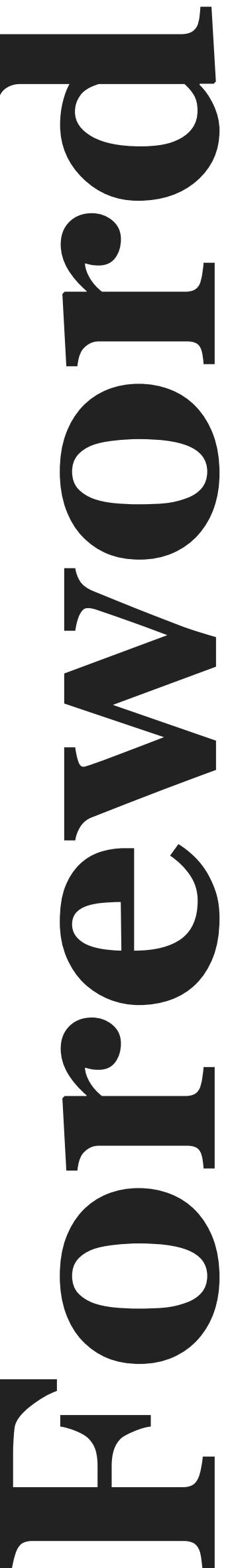
There is one person who I would like to credit most of all for providing the interminable momentum for the project right in its teething days but sadly could not live to see the day of its conclusion, our dearest, Sadaf Chughtai (late).

At every step, at every winding road, Sadaf's spirited memory and infectious energy kept providing the impetus that this initiative obligated for all involved.

I would like to recognize the support we received from Ms. Amina Ali, National Project Officer – Culture, UNESCO Pakistan as well, and would like to extend our heartfelt gratitude on behalf of the BNU team for her unflinching accommodation of, and prompt compliance with, our plethoric requests.

And last, but not the least, I must recognize the abundant blessings and constant guidelines which benefited the project from none other than Vice Chancellor, BNU - Mr. Shahid Hafiz Kardar. His leadership and institutional empowerment have endowed the team with a stirring and enabling environment to engage with communities, and become part of the solution.

The fruit of our amalgamated labours of over seven months is being humbly presented in the shape of this book to you, to take notes from and expand on.



Zaeem Yaqoob Khan

Project Lead

UNESCO

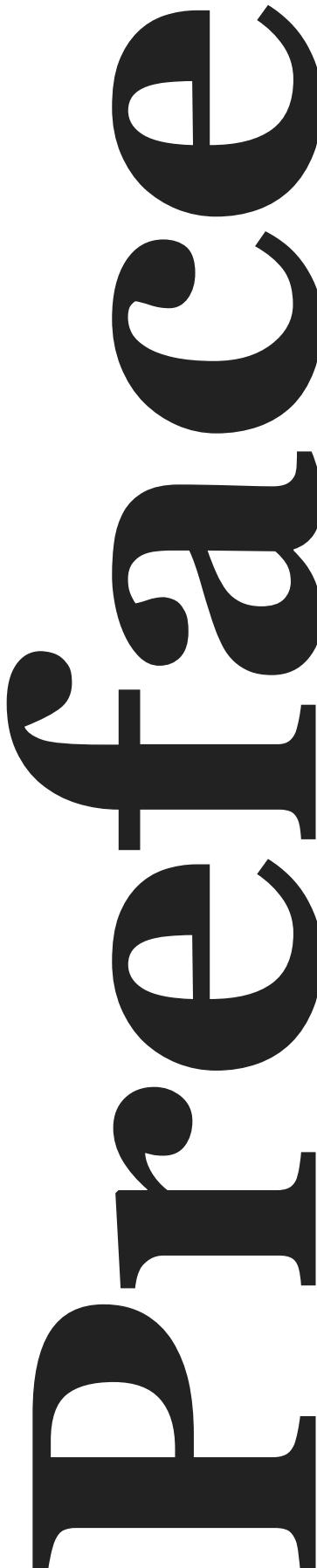
(UNITED NATIONS EDUCATION, SCIENTIFIC AND CULTURAL ORGANISATION)

This publication is a tangible outcome of work that was initiated by UNESCO under the World Bank funded Punjab Tourism for Economic Growth Project (PTEGP). UNESCO is providing technical support to the Government of Punjab by highlighting respect for cultural diversity and promotion of local culture and creative industries for sustainable tourism and economic growth.

The initial impetus for this publication came from an exhaustive mapping study undertaken by UNESCO through Beaconhouse National University (BNU) along various heritage sites in Punjab to collate various tangible and intangible cultural heritage in the province. The cultural and creative industries can be considered a natural constituent of the knowledge and skills indigenous to a community and thus carry immense weight as preservers of a community's identity and catalysts of their economy.

Given the dearth of resource materials available for students, public and policy workers on cultural heritage in the country, the publication is designed to be an accessible and widely available repository of knowledge about cultural heritage in Punjab. It also underscores the importance of treasuring local knowledge, tradition-bearers and communities who continue to uphold and protect the tangible and intangible cultural heritage, passing it to the next generation for centuries.

Putting together this publication was no small feat and can not be attributed to a single person or entity. We are grateful to the Punjab Tourism for Economic Growth Project, Punjab Small Industries Corporation and Tourism Department Punjab for their constant support through this entire project. We are also incredibly grateful to the communities and cultural practitioners who opened their homes and hearts to the researchers during immensely challenging times. It is our hope that this publication and various interventions surrounding it, will further strengthen the long-standing symbiotic relationship between development organisations and cultural practitioners of Punjab.



PTEGP

PUNJAB TOURISM FOR ECONOMIC GROWTH PROJECT

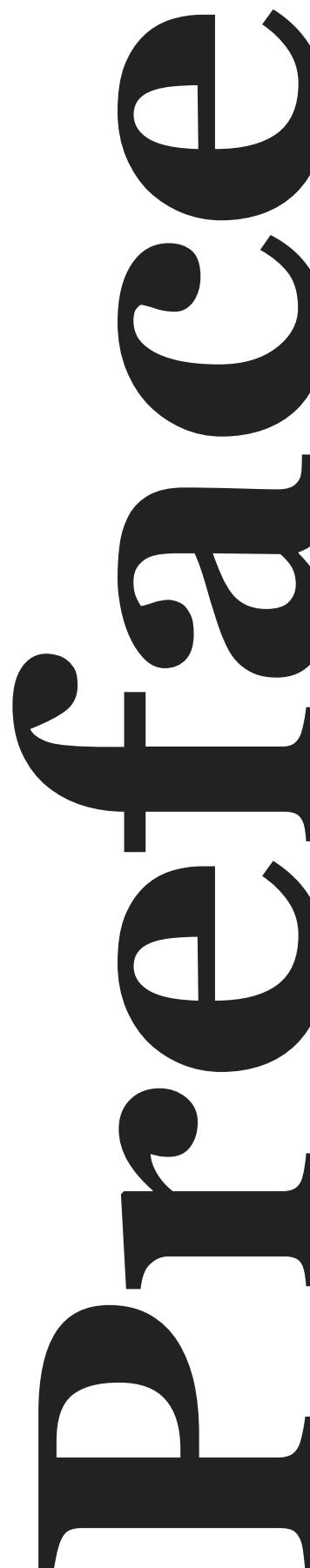
Government of Punjab, Planning & Development Board in collaboration with World Bank Group (WBG) and multiple partner agencies is implementing the "Punjab Tourism for Economic Growth (PTEG) Project" with a total project cost of USD 55 million over five years. The project aims to promote the tourism sector by strengthening the institutional capacity through better skills development, increase private sector participation and improve infrastructure services in support of the tourism sector in the province of Punjab. The specific objectives of the project are:

To support the Government of Punjab in drafting and implementing a tourism policy supported by comprehensive institutional reforms for effective implementation framework.

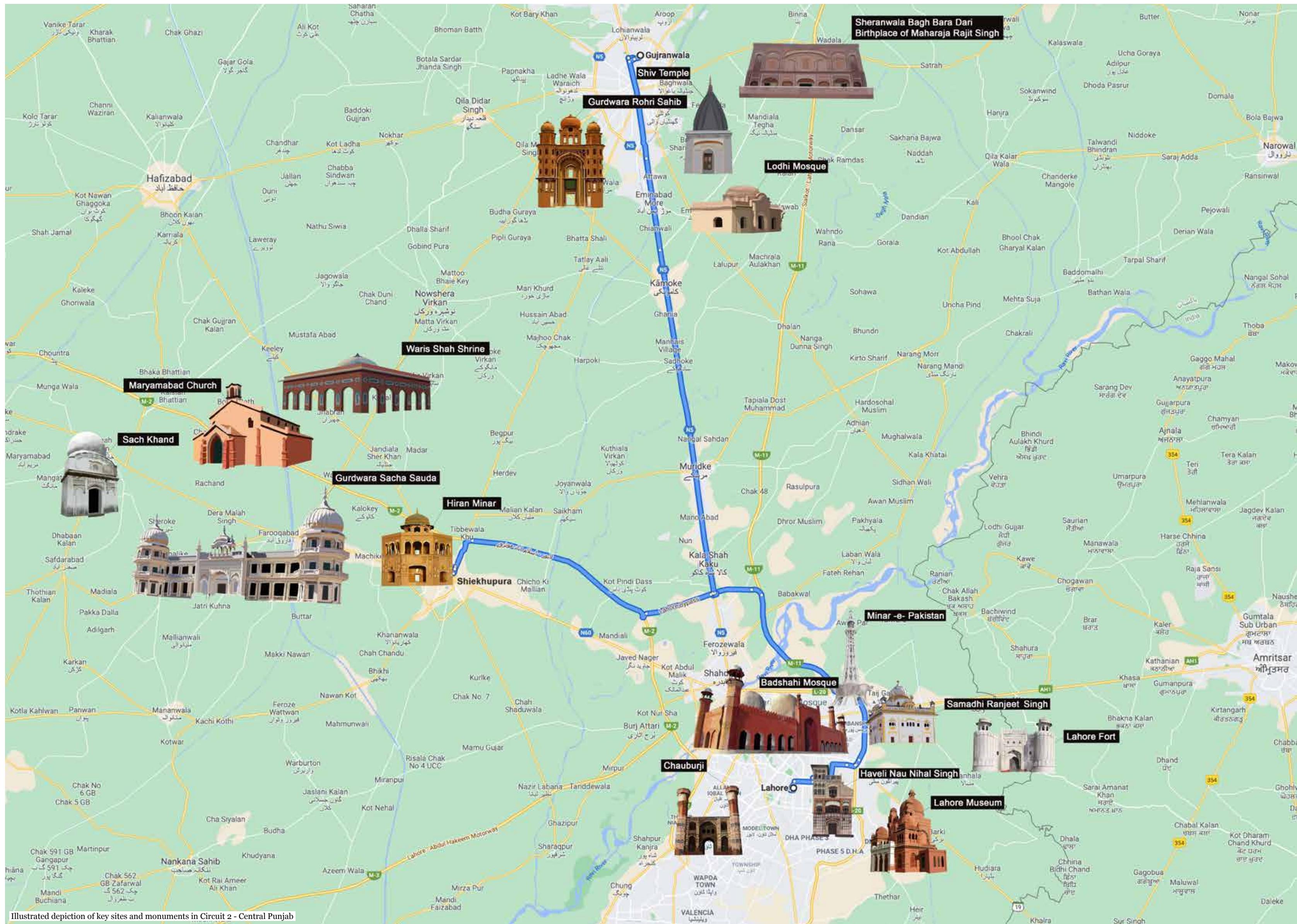
Develop tourism sectors assets, institutions and infrastructure to increase tourist volume.

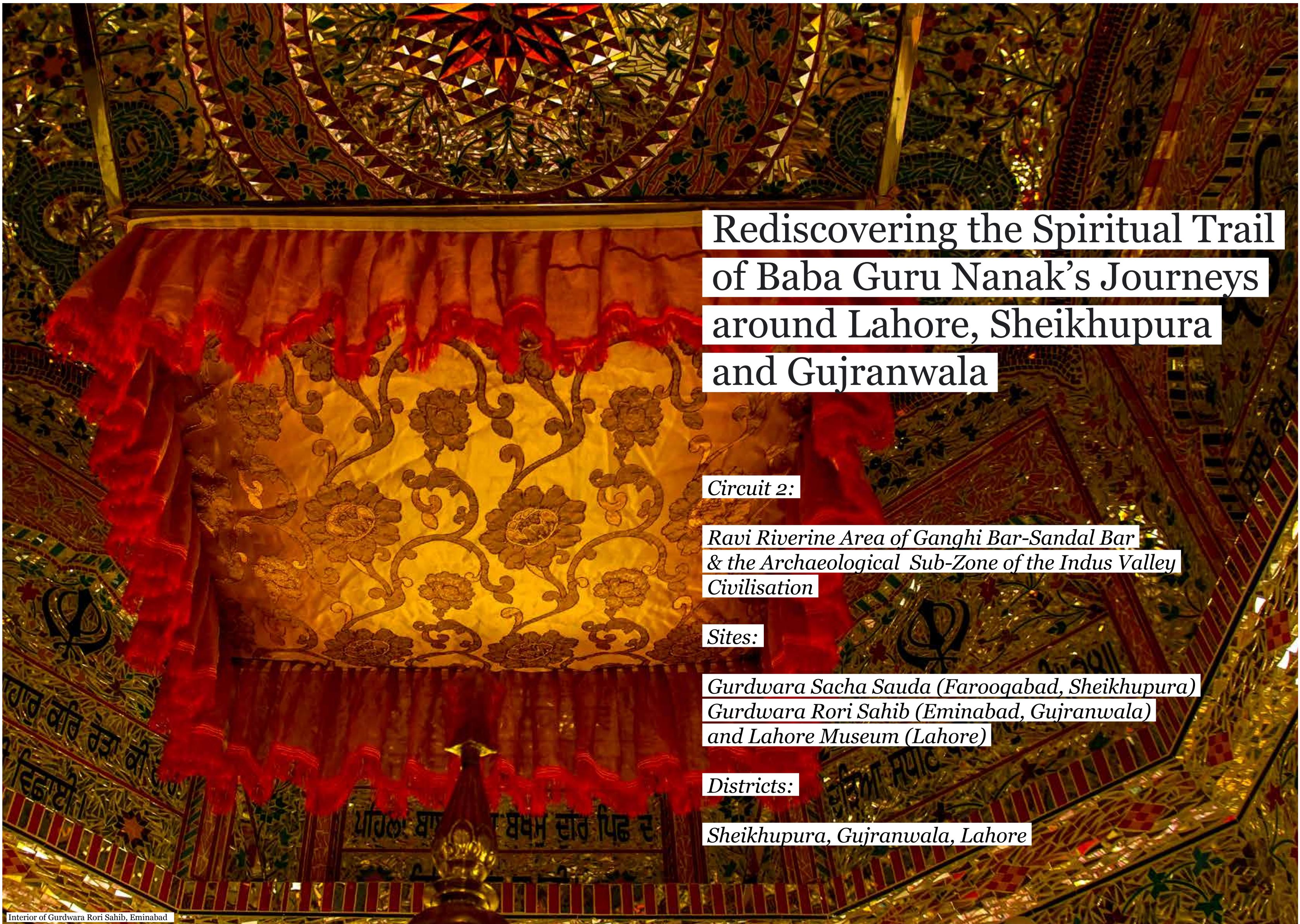
Leverage private sector's potential to create new economic opportunities for job creation, revenue generation, innovation, entrepreneurship and production efficiency increase.

To promote an environment of pluralism and tolerance in the province through raised awareness of a varied culture and heritage.



Under the Punjab Tourism for Economic Growth Project, a Memorandum of Understanding (MOU) between Government of the Punjab and United Nations Educational, Scientific and Cultural Organization (UNESCO) was signed in 2018. In line with the agreement, UNESCO, guided by its international instruments on conservation and management and capitalizing its over 70 years of experience, engaged its network of local and international experts/institutions to support the Government of Punjab to introduce sustainable management policies of the cultural and religious sites and museums and highlight the respect for cultural diversity and promotion of local culture and creative industries for sustainable tourism and economic growth.





Rediscovering the Spiritual Trail of Baba Guru Nanak's Journeys around Lahore, Sheikhupura and Gujranwala

Circuit 2:

*Ravi Riverine Area of Ganghi Bar-Sandal Bar
& the Archaeological Sub-Zone of the Indus Valley
Civilisation*

Sites:

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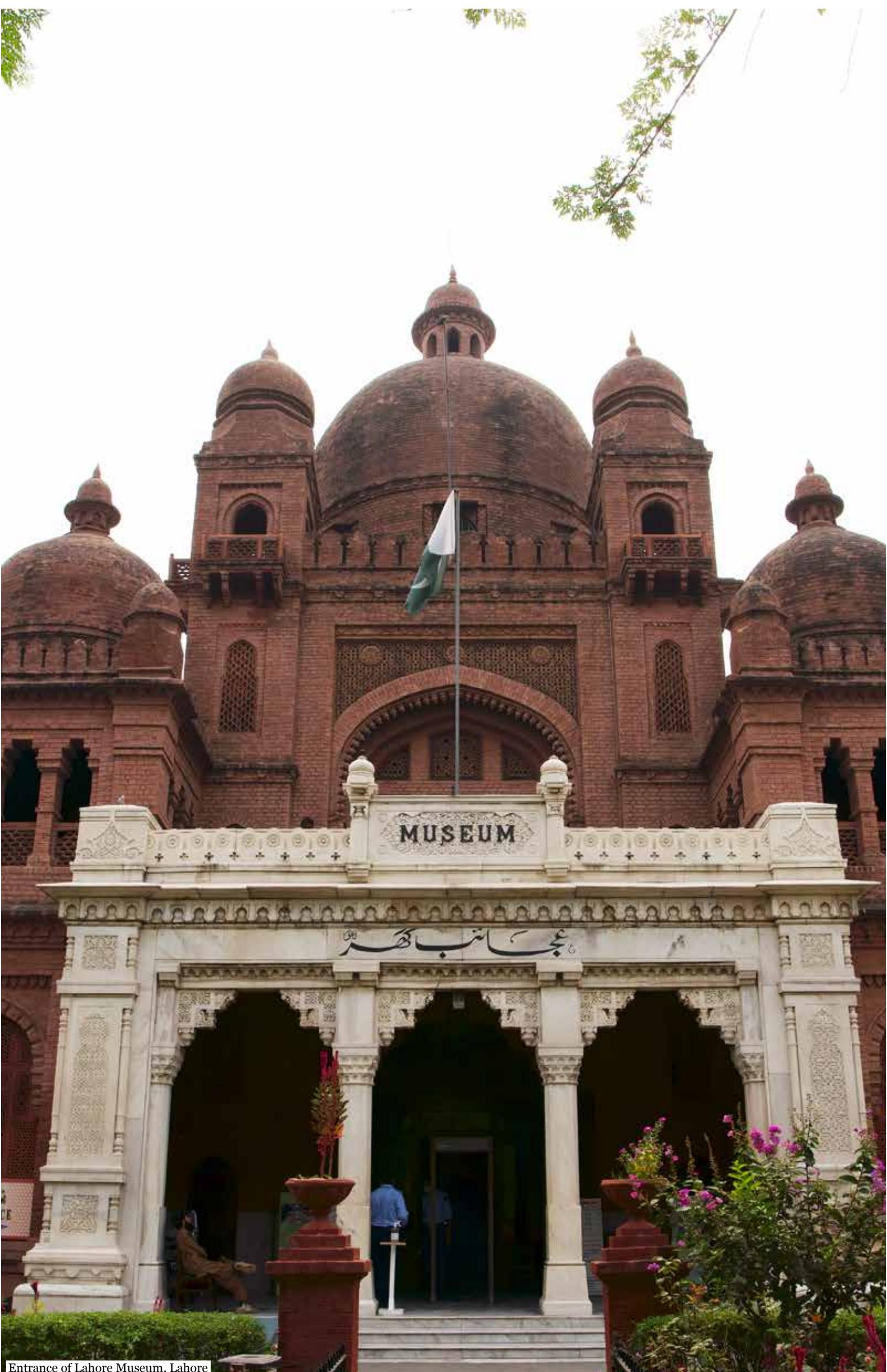
Sheikhupura, Gujranwala, Lahore

Chapter 1

Introduction



Samadhi of Maharaja Ranjeet Singh, Walled City of Lahore



Entrance of Lahore Museum, Lahore

Of all the monuments covered in this circuit, two are located in the heart of the Punjab province which is famous for its fertile land and rich cultural heritage. Due to its strategic location, it has been invaded many times from the north. Aryans also came to the Indo-Pak subcontinent following the same route. It is a land of fusion, layered in diverse cultures and civilisations through time.

Gurdwara Sacha Sauda, Gurdwara Rori Sahib and the Lahore Museum are well covered in depth in this book. Both the gurdwaras are associated with Baba Guru Nanak Sahib Dev Ji, the founder of Sikhism. Although both sites originate from earlier times, their present construction is from the British period.

The Lahore Museum is another masterpiece of 19th century architecture by Bhai Ram Singh. He was the legendary architect who is also responsible for the construction of a number of fascinating buildings in Lahore. Credit also goes to John Lockwood Kipling, the first principal of the Mayo School of Arts, Lahore (now known as the National College of Arts, Lahore), who spotted and provided him with all the opportunities to flourish. Ram Singh also served as a teacher at the Mayo School of Arts.

Life during the British period is well narrated by Younas Adeeb, author of '*Mera Shehar Lahore*'. The book covers the life of inhabitants of the Walled City of Lahore before Partition. He is of the opinion that due to the long British Colonial rule, natural evolution of the society stopped for residents of the Walled City of Lahore, and their life was mainly restricted to within the walled city itself. The life of a new emerging Lahore outside their Walled City was merely a fantasy for them.

In 1947, India was divided into two independent states. Immediately after gaining independence, both newly formed countries witnessed the most brutal killings, especially during the migration process. As a result, interfaith harmony was just a word without any meaning for quite some time. The wounds were very deep and required time for healing.

Many religious sites in India and Pakistan lost their significance because there were cases where in India, not even a single Muslim was left in the villages of East Punjab after Partition. The same is true for West Punjab with not a single Sikh and Hindu remaining in certain villages. The result was that sometimes gurdwaras were converted into mosques and vice versa. However, some individuals on both sides of the border kept the integrity of the religious buildings intact through their personal initiatives.

In the last 75 years, as far as the people of both countries are concerned, there is a desire to maintain a good relationship. It was witnessed especially during cricket matches played between the two, when visas were generously issued reciprocally to spectators of matches by both countries. Hospitality was witnessed on both sides, sharing the goodwill of common people.

In the recent past, the Kartarpur project has substantially improved relations between the Sikh and Muslim communities. It is a step forward in developing interfaith harmony between the followers of both religions. This phenomenon can especially be witnessed on social media, through the sentiments expressed by Indians who have recently visited Kartarpur, of how truly welcomed they were in Pakistan.

Based on this experience it can be concluded that through the promotion of sustainable religious tourism, interfaith harmony and a greater level of tolerance leading to peaceful coexistence can be developed.

Sustainable religious tourism is a very important aspect of the tourism industry. It is also considered as a very profitable business, but the prime goal is to promote religious tourism and to create an environment to develop interfaith harmony, whilst preserving the context and essence of the religious sites.

A comprehensive list of heritage to aid in sustainable tourism, both tangible and intangible, is provided within this book.

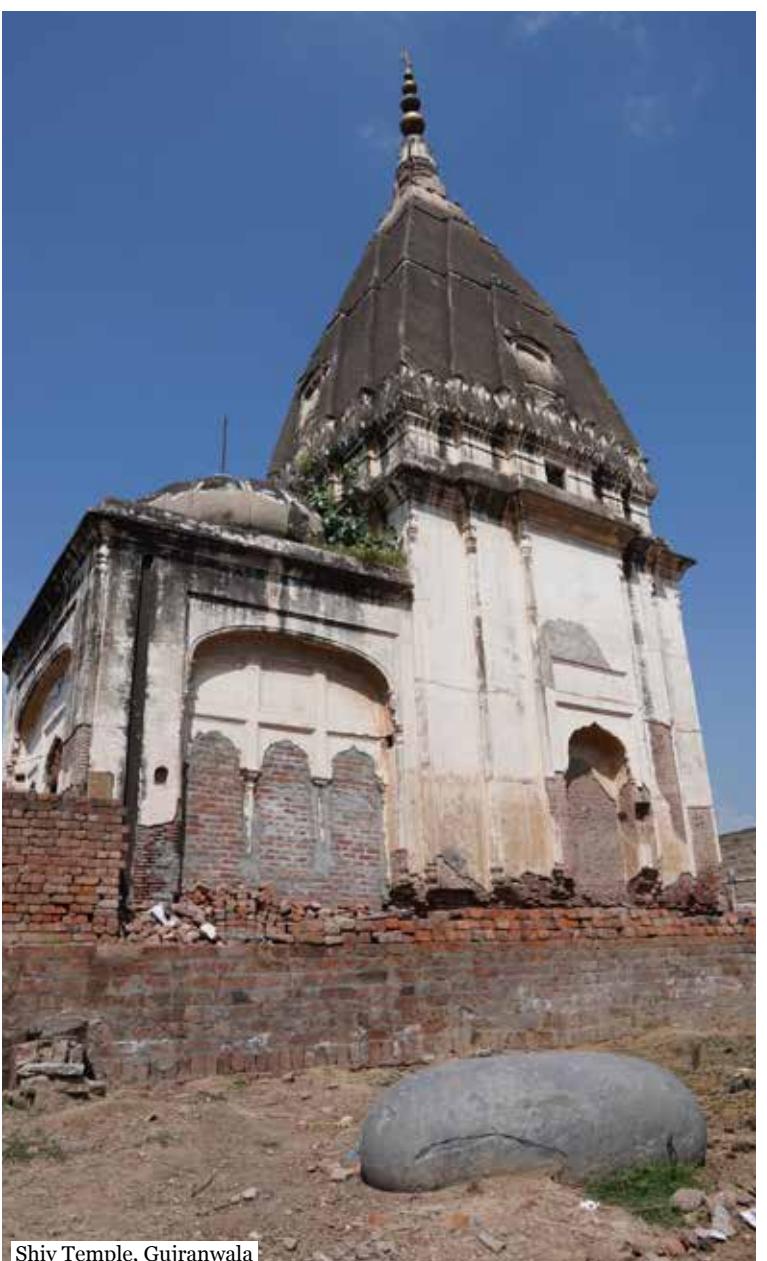
Prof. Sajjad Kausar,
Architect & Conservationist,
Beaconhouse National University, Lahore.



View of Alamgiri Gate, Lahore Fort from within the Hazuri Bagh Bara Darwaza



Sarai of Maharaja Ranjeet Singh, Gujranwala



Shiv Temple, Gujranwala



Entrance gate of Gurdwara Rori Sahib, Eminabad

1.1: Legacy and History of The Glorious Punjab

The Punjab (translated as ‘The Land of Five Rivers’) is the biggest Province of Pakistan in terms of population and the second largest area-wise after Balochistan.

During the ancient Vedic period, it was known as *Sapta Sindhu* or *Land of the Seven Rivers* (Singh, 2015). The first mention of the xenonym/exonym Punjab was found in writings of the renowned Arab historian Ibn-e-Battuta, who passed through the region during the 14th century.

A land of rich heritage, legacies and multicultural diversity, its history goes as far back as the Indus Valley Civilisation, traces of which still exist at the ancient sites of Harappa and Taxila. Both these sites were notable for their advanced knowledge and cultural amenities according to ancient records.

During the Hindu-Buddhist era (713 CE), Punjab was the centre for scholarly pursuits, technological advancements and multicultural arts, a place of confluence for people from within the region of the subcontinent, as well as other ancient civilisations. The UNESCO World Heritage Site of Taxila, said to be founded in 1000 BCE, is considered as the site of the oldest university in the world as per scholars (Needham, 2004). It is believed that at one point, over 10,000 students including those from China, Tibet, Sri Lanka, Babylon, Greece, Syria and Persia studied more than 68 subjects alongside the locals (Bolzon, 2020).

Throughout its ancient history, Punjab was the land of abundance, peace and prosperity, occasionally fragmented by intermittent wars between various kingdoms, until unified as The Great Indian Empire under the rule of Alexander the Great (*Sikander-e-Azam*) in c. 325 BCE with Taxila as his seat. The dream of a unified Punjab was the legacy left by the great Alexander for subsequent invaders especially after the final defeat of the Huns of Central Asia c. 533-534 CE (Dani, 1999, p. 175) who would repeatedly attack the region.

Islamic rule came following the invasion of Sindh by the Umayyad Caliphate in c. 712 CE. A unified Islamic law and system was introduced in Punjab and Northwest Frontier (Peshawar and regional areas) during the reign of Mahmud Ghaznavi in 1001 CE. This allowed the subsequent spread of Islam and fusion of Turk and Persian ethnic traditions brought into the region by groups of traders moving along the Silk Route (Ali, 2007).

The fertile land of Punjab, with its flowing rivers and rich yields of crops attracted various multicultural social groups, migrating from other regions. This influx eventually turned Punjab into a major hub of trade, crafts and agriculture that housed rich traditions of woodwork, textile weaving, organic dye extraction, folk music, festivals, dances and flavoursome cuisines.

1.2: Strategic Positioning of Central Punjab and Encompassing Heritage Sites

Located in the Rachna Doab (one of five main administrative regions of Punjab defined by Emperor Akbar after rivers Ravi and Chenab), this circuit hosts the critical heritage sites of Gurdwara Sacha Sauda, Gurdwara Rori Sahib and Lahore Museum. In later historical accounts, this area also became famous for being the ‘Throne of Lahore’, and as

the political capital of Maharaja Ranjeet Singh with his *Havelis* in the neighbouring cities of Gujranwala and Wazirabad.

Amongst many other factors, Punjab gained strategic popularity for being the birthplace of Sikh religion. The founder of Sikhism, Baba Guru Nanak Sahib Dev Ji’s teachings and his multiple spiritual journeys (*Udasis*; Sanskrit: detached journey) retain remarkable value in human history.

During Guru Nanak Sahib’s first *Udasi*, he travelled across upper Punjab down to Pakpattan, home to the shrine of Baba Farid Ganjshakar, a renowned Sufi Saint of the Chishti order, famous for his Punjabi poetry and hymns. It was at Pakpattan that Baba Guru Nanak, along with his loyal companion Bhai Mardana, got introduced to the works of Baba Farid through his successor Pir Shaikh Ibrahim (Shackle, 2008, p. 13).

Farid’s poetry had a huge influence over Guru Nanak Dev Ji’s writings, who wrote primarily in Punjabi, as it was the vernacular language of the area (Shackle, 2008, p. 11), and as we find in the Sikh holy scripture, *Guru Granth Sahib*, today.

1.3: Sustainable Economic Growth Through Tourism Industry

The Global Tourism industry’s GDP contribution was 2.9 trillion USD (2019, pre-COVID figures) and of this, religious tourism brought in 18 billion USD (Griffin & Raj, 2017).

Of the world’s population, 60% practices a religion and these believers form the demographic base of ‘religious tourism’ (el-Gohary, Edwards & Eid, 2017, p. 106).

The UNWTO reported (November 2017 and pre-COVID 19 situation, on an annual basis):

- an estimated 300 to 330 million tourists visit the world’s key religious sites
- approximately 600 million national and international religious journeys are undertaken

Religious heritage sites drive international and national tourism and allow visitors and locals to interact with one another. The multi-layered connections that are thus built can result in new friendships based on cultural exchange, dialogue, and everyday interaction, and gives rise to mutual respect for each other’s faiths and cultures.

“Over two million Muslims go to perform Hajj in Makkah, Saudi Arabia every year. Sensoji Temple and Meiji Shrine in Tokyo Japan is visited by around 30 million visitors per annum. Vatican City in Rome is visited by over four million devout Catholics annually. More than 13 million visitors go to Notre Dame, Paris, France each year. More than 20 million people visit the Basilica of Our Lady of Guadalupe every year in Mexico City. Kashi Vishwanath Temple in Varanasi India attracts 22 million visitors a year.”

(UNESCO, 2020)



Groups of travellers may decide to visit a particular sacred site, owing to various cultural and religious reasons, including but not limited to:

- Spiritual experience
- Ease of commute/transfer
- Recreating historical experiences
- Unique, indigenous cultural experiences
- Availability of tourist facilities
- Comfortable and clean accommodation
- Experiential local cuisine
- Recreational activities
- Crafts/souvenirs/mementos

While Punjab is famous for its lush green agricultural land, food, crafts, myths, legends, music and dances; religious association has always been, and remains, an important part of the lives of its residents. For instance, the city of Nankana Sahib is considered a "Mecca" by Sikh devotees. Similarly, other cities like Farooqabad and Eminabad are important for the followers of Baba Guru Nanak Dev Ji as a significant part of his spiritual journeys took place there. In the contemporary era, pilgrims make an effort to retrace the path of their revered leaders, as they believe that experiencing the travelling is a physical manifestation of a deeper inner spiritual journey.

Prior to COVID it was estimated that through the annual Sikh religious tourism industry alone, the Punjab province could potentially earn 108 million USD or 18 billion PKR per annum (Afraz & Shaikh, 2019). During the course of interaction with local communities that centred around the sites in this circuit, Eminabad and Gujranwala community members repeatedly expressed their desire to witness the return of the *Vaisakhi/Baisakhi Mela*, which shows a willingness to accept visitors of other faith for the purpose of economic betterment.

Annual visitors are numbered in tens of thousands during peaceful times. Ever since the opening of Kartarpur Corridor in September 2019, the numbers have multiplied significantly and estimates have placed potential earnings from just the Kartarpur Corridor alone at 36.5 million USD per annum. As the birthplace of Sikhism and its founding *guru* (Sanskrit: spiritual teacher) is The Punjab, there is an abundance of sites intimately linked with the faith which are held in high reverence by Sikhs all over the world, and may prove to be a valuable untapped resource for the tourism industry.

1.4: Promoting Interfaith Harmony

Peaceful coexistence has always been a strong component of Punjab's social fabric and construct through the ages. However, this saw a dwindling in recent years owing to conservative political reign in Pakistan as well as similar incidents in the neighbouring country of India. An example of the kinds of circumstances in which a better level of interfaith harmony might have proved helpful can be found following the Babri Mosque incident, consequences of which (like demolishing of Hindu temples) were pointed out by locals when exploring the heritage and cultural artifacts found within the circuit.

When the 16th century Babri Mosque was demolished in India in 1992, a significant number of Hindu and Sikh artifacts and buildings in Central Punjab (most famously Jain Mandir, Lahore) suffered extreme damage as a retaliation.

In Khanqah Dogran as well, a Jain temple was targeted following the fall of Babri Mosque. According to a local informant, the primary reason for the temple having survived is the strength of its construction - it is a monumental brick building with a hard exterior

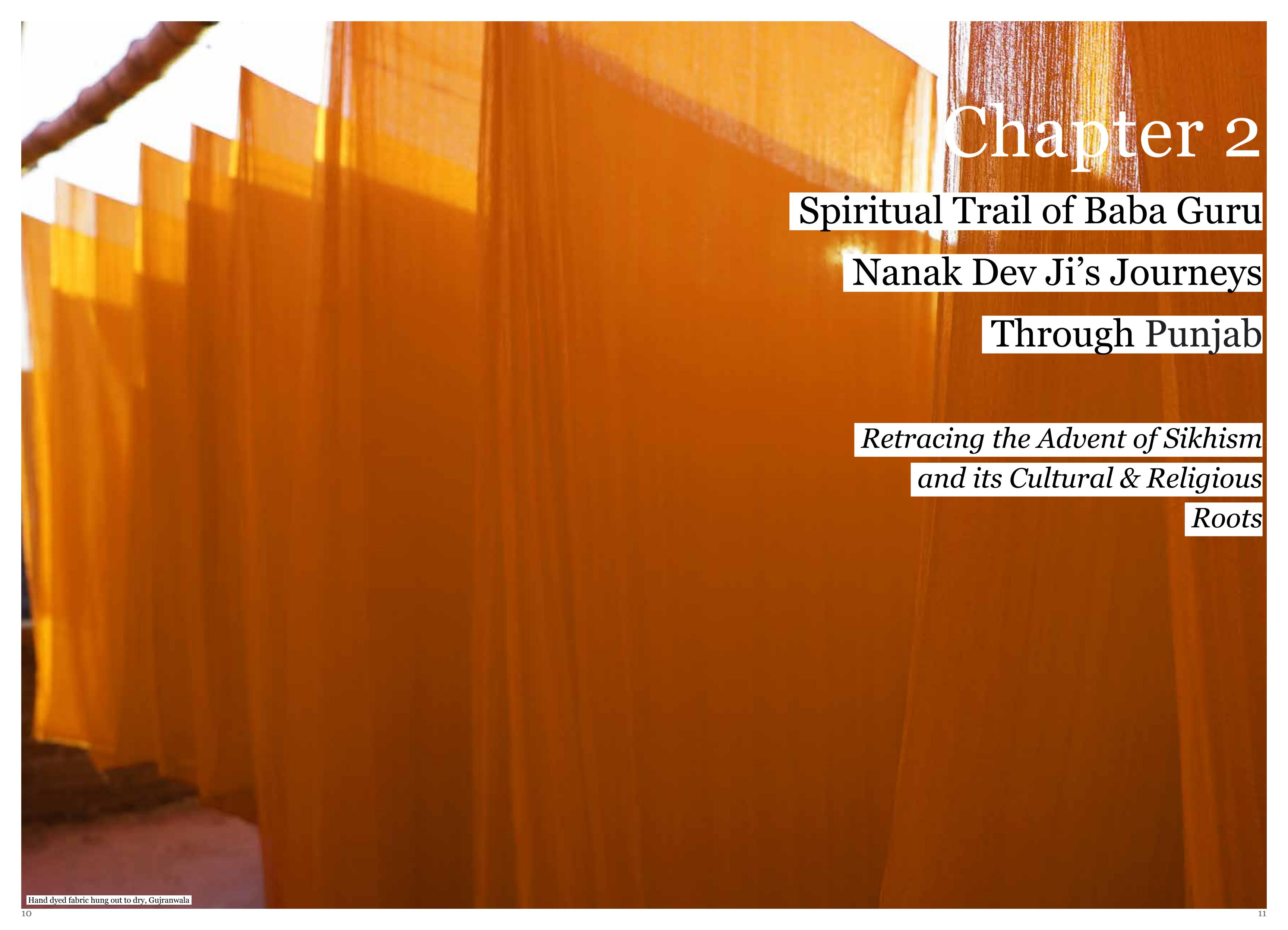
finish of terrazzo. However, other factors such as the tradition of Muslim-Sikh brotherhood in Khanqah Dogran, as exemplified by the close kinship of Dogran's primary saint with his Sikh friend, establishes a pattern of interfaith understanding that cannot be ignored when trying to understand the nature of conflict, and the manners in which it can be mediated in societies with multiple coexisting and overlapping cultures and faiths. The fact that a significant number of Sikh architectural elements can still be found within Khanqah Dogran further underscores the positive consequences of interfaith harmony.

Through the promotion of sustainable religious tourism and economic growth opportunities pertaining to it, this project seeks to enhance and further develop interfaith harmony. This will be achieved primarily with a narrative built through the aid of historical precedents from areas surrounding the sites.

Additionally, it will be accomplished by a semi-pedagogical approach, disseminating important historical information in the form of storytelling through an illustrated, visually engaging handbook, and direct interaction with artisans and craftspeople in a series of capacity-building training workshops.

Whilst keeping the community at centre-stage and the primary beneficiary of this exercise, engaging persons of influence (social, cultural, religious, economic) and all key stakeholders through *Baithaks* (advocacy meetings) will further help to ensure that this process is fully inclusive.





Chapter 2

Spiritual Trail of Baba Guru

Nanak Dev Ji's Journeys

Through Punjab

*Retracing the Advent of Sikhism
and its Cultural & Religious
Roots*



Commemorative plaque, Gurdwara Sacha Sauda, Farooqabad



Artist's depiction of Baba Guru Nanak Sahib Dev Ji

The districts and sites identified by UNESCO for this circuit are directly related to the Sikh religion, as the documented birthing of its ideology took place in Punjab around the end of the 15th century CE. Sikhism or Sikhi (Punjabi: Sikh: disciple, learner, seeker) is one of the youngest, yet fifth-largest, organized major religions in the world. As of the early 21st century, the total population of Sikhs stands at 30 million and is estimated to reach 42 million by 2050 (McLeod, 1998).

Sikhism is derived from the spiritual teachings of Baba Guru Nanak Sahib Dev Ji (1469-1539) and those of the nine Sikh Gurus who succeeded him. The tenth guru, Guru Gobind Singh finally declared the Sikh Scripture *Guru Granth Sahib* as the last living guru, thereby completing the line of human gurus and establishing the scripture as an eternal, religious and spiritual guide for all Sikhs to follow (Mann, 2001, pp. 123-124).

2.1: Baba Guru Nanak Sahib Dev Ji: Legacy and Significance

On April 15th, 1469 Baba Guru Nanak Sahib Dev Ji, the father of Sikhism was born to a small village *Rai Bhoi di Talwandi* or Talwandi (now named Nankana Sahib) at his maternal home, 64 kilometres from Lahore, Punjab. Much of Baba Nanak's youth was spent in acquiring religious education through Hindu pandits and Muslim mullahs, and by the time he was a teenager he was well versed in religious scriptures, as well as Sanskrit, Arabic and Persian languages (Singh, 1963, pp. 29-33).

Sometime after his marriage, not satisfied with his work as an agro-accountant, Guru Nanak decided to seek the answers to the questions of human existence and spiritual connections that had puzzled him since childhood. On his spiritual journeys, he travelled far and wide, from Banaras to the Himalayas, Sri Lanka (then Ceylon) and Baghdad to Mecca, in the tradition of a wandering *fakir* or ascetic (Singh, 1963, pp. 27-28).

In the last years of his life, Baba Guru Nanak settled in Kartarpur, where crowds of his followers would flock to see and hear him preach. It is these sermons that became the founding principles of Sikhism. In Kartarpur, Guru Nanak Dev Ji also established the routine of praying, ablution and *langar* (Punjabi: free kitchen), feeding all visitors of gurdwaras regardless of religion, caste, creed, gender, or economic status. Although many others had also established this practice with time, introduction of the tradition of *langar* throughout Punjab is one that has been attributed to Baba Fariduddin Ganjshakar (Talib, 1963, p. 7).

Guru Nanak Sahib's followers were not just limited to practicing Sikhs; Jains, Muslims and Hindus also revered his status as a holy man, and many came to pay their respects and receive his blessings. Till the time of his death in 1539, Guru Nanak Sahib had never openly defined himself as a Hindu or a Muslim which led to some confusion amongst his followers as to whether his body should be cremated (as was Hindu custom, his religion at birth), or buried (which coincided with his adoptions of multiple Islamic principles).

Baba Guru Nanak's family had also settled with him in Kartarpur but his elder son Sri Chand had become an ascetic (which was eventually disapproved of in Guru Nanak Sahib's teachings), while his younger son showed no interest in spiritual matters. Therefore, Guru Nanak Dev Ji appointed one of his disciples, Bhai Lehna, to carry the message of Sikhism forward.

"Sikhism does not subscribe to the theory of incarnation or the concept of prophethood. But it has a pivotal concept of Guru. He (Guru Nanakji) is not an incarnation of God, not even a prophet. He is an 'illuminated' soul."

(Singha, 2000, p. 104)

2.2: Baba Guru Nanak Sahib Dev Ji's Travels

Harmonious coexistence was a salient feature of Guruji's interactions with other faiths, where he sought to gain knowledge and understanding through his dialogues with various spiritual leaders and intellectual persons in prominent cities across the continent such as Delhi, Lahore (India), Mecca, Medina, Baghdad (Middle East) and possibly even Konya and Istanbul (Turkey).

Baba Guru Nanak's spiritual travels or *Udasiyan* are an important reference for understanding the significance of The Punjab to Sikhism. The region's geographical areas, culture, and spoken language tie into Sikh belief and literature in an organic and natural way - therefore allowing for greater contextual understanding of the relationship between Sikhism and Punjab.

The *Udasiyan* of Guru Nanak Sahib are divided into five parts; the ones that pertain to Punjab (Pakistan) fall under the first and the last *Udasis* (Gerwal, 2000).

On his *Udasiyan*, Baba Guru Nanak reportedly went through different regions while encountering a diverse range of individuals that are woven into the folklore and history of the subcontinent, such as his encounters with the Mughal Emperor Babar in Eminabad (then known as Saidpur), and Shaikh Ibrahim Fareed Sani in Pakpattan (Singh, 1963, pp. 34-36).

Guru Sahib travelled with his companion Bhai Mardana to understand the plight of individuals scattered across different communities throughout the land. Bhai Mardana was Guru Nanak Dev Ji's travelling and spiritual companion, and was a skilled Rubab player, credited with complementing Baba Nanak's *shabads* (Sanskrit: linguistic performance, recitation) with musical symphonies.

All gurdwaras established in these areas have a significant symbolic story or event attached with Guru Nanak Sahib's life and are usually named accordingly.

2.3: Baba Guru Nanak Sahib Dev Ji and Pillars of Sikhism

Baba Guru Nanak Sahib Dev Ji is considered the founding father and the first guru of Sikhism. He spread the message of '*ik onkar*' (Punjabi: One God, eternal truth) and rejected the caste system in any religious capacity. His travels in and around Asia and the Middle East, are part of his spiritual journeys where he spread and developed the message of justice, oneness, virtue and social equality. This message forms the basis of Sikh belief that is about unity, brotherhood, charity and peace.

Many of his teachings are based on Islamic and Hindu doctrines, which were predominant religions of the Indo-Pak subcontinent in the 16th Century (University of Harvard, 2020). Guru Nanak's sermons and words are recorded in the form of 947 poetic hymns in the '*Guru Granth Sahib*'— the holy Sikh Scripture written in *Gurmukhi* (Sanskrit: from the guru's mouth) script. It is a derivative of Ancient *Landa* mercantile scripts, which primarily served as a common



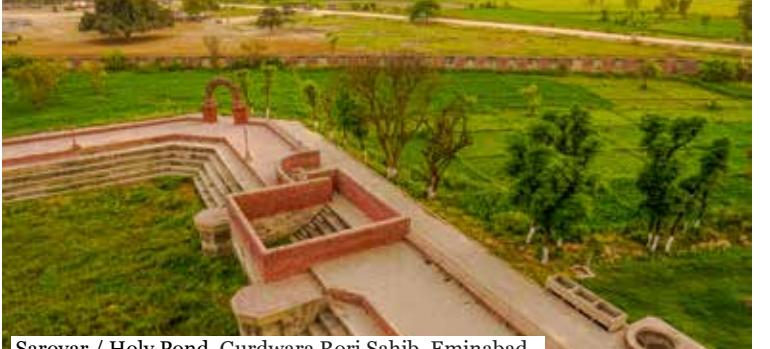
Parkash Asthan / Darbar Sahib, Gurdwara Rori Sahib, Eminabad



Khanda / Sikh Emblem, Gurdwara Sacha Sauda, Farooqabad



Nishan Sahib / Sikh Flag



Sarovar / Holy Pond, Gurdwara Rori Sahib, Eminabad



Sikh Devotee in ceremonial garb

language for traders from other regions and locals to communicate and document. *Gurmukhi* script was standardised for writing the *Guru Granth Sahib*, which contains major prayers and teachings of the basic principles of Sikhism, in Punjabi.

Guru Nanak Dev Ji's *Janamsakhī* traces his life from childhood to his passing, and marks his spiritual awakening and journeys, detailing key moments and symbolic anecdotes from his life (McLeod, 1932, p. 64). The *Janamsakhī* (birth testimony-not to be confused with *janamkundli*, the Hindu birth chart) is another integral part of Sikhism. *Janamsakhīs* consist of compilations of stories drawn from the life of Guru Nanak Sahib. These existed in several versions and were initially transmitted orally among the faithful. However, the first recorded version of the *Janamsakhī* dates to the 17th century during the time of the fifth and sixth gurus (British Library, 2020).

2.3.1: Gurdwaras and Sikh Rituals

Gurdwaras occupy a central space in the socio-religious and political life of the Sikh faith and community. The word *gurdwara* is a combination of two words, *guru* (guide or master) and *dwar* (house, door or seat), making a gurdwara a portal to the guru/guidance.

In Sikhism one does not need a dedicated space to pray to God (Johar, 1976, p. 28). However, the gurdwara serves other integral socio-religious functions associated with the Sikh faith, ranging from *sangat*/congregation to *kirtan*/recitation of *Guru Granth Sahib*. The majority of gurdwaras also serve *langar*, the distribution of food within the premises, irrespective of class, creed or gender. *Langar* makes gurdwaras an important social and communal centre for the community at large.

Traditionally, gurdwaras have primarily acted as commemorative structures (Karamat, 2019, p. 38). They signify important events from the lives of the ten gurus, at times even commemorating martyrs in the service of the faith.

The architecture and form of these gurdwaras evolved in a mutual relationship with the faith, culminating in the crown jewel of gurdwaras, The Golden Temple (Harmandar Sahib) in Amritsar, which was completed with the instalment of the *Adi Granth* in 1604. This temple became the model for all Sikh construction to come in the later centuries.

Over time, gurdwaras have evolved to contain uniform elements of architecture, layout and space. Understanding these elements can lead to a better understanding of the gurdwara as a building and enhances the experience of visiting it. The following elements can typically be found within Sikh gurdwaras:

1. Parkash Asthan/Darbar Sahib (Sanctum Sanctorum): A central hall/room which houses the Holy Book, "*Guru Granth Sahib*." This is the place where the *Granth Sahib* is recited and other rituals and activities pertaining to it are performed. The *parkash asthan* is usually surmounted by a dome and within, the following details can be found around the *Guru Granth Sahib*:

- **Palki (Cradle/Encasement):** The main structure within which the *Guru Granth Sahib* rests is referred to as the *palki*, consisting of a raised platform covered from above with, traditionally, a small dome.
- **Rumala:** The highly decorative cloth that covers *Guru Granth Sahib*, when placed within the *palki*.

- **Chahaani:** A cloth covering above the *palki*, usually extended from the walls of the room within which the *palki* is placed.

2. Sukhasan Room (Resting room for the Guru Granth Sahib): The Sikh holy scripture *Guru Granth Sahib* is considered a living guru and as such, after the completion of daily rituals, is placed within a room overnight. The comfort of this room is of utmost importance and it is from there that the *Guru Granth Sahib* is carried out in the morning for ritual activities to the *parkash asthan*. The *sukhasan* is sometimes also referred to as *Sach Khand*. It is constructed in all gurdwaras in which the *Guru Granth Sahib* can be found.

3. The Nishan Sahib (Sikh Flag): Unless the *Nishan Sahib* stands within the gurdwara complex, it is not considered complete. The tradition is said to have begun with the sixth guru, Guru Hargobind, who installed two *Nishan Sahibs* in front of the *Akal Takht* (Punjabi: 'Throne of the Timeless One') in Harmandir, Amritsar, depicting temporal and spiritual power. The flag is mostly saffron or occasionally blue in colour and is printed with the Sikh emblem. It is tied at the top of the mast, with the entire shaft covered with fabric of the base colour.

4. Khanda (Sikh Emblem): Found upon the *Nishan Sahib*, it comprises a *khanda* (double edged sword), *chakra* (an edged circular weapon, a disc or quoits) and two *kirpans* (small swords). The two swords represent *Miri* (temporal power) and *Piri* (spiritual power). The *chakkar/chakra* being a circle, signifies eternity and oneness. The *khanda* (double edged sword) signifies the distinction of truth from falsehood and refers to the historic event in which Guru Gobind Singh stirred the immortalising nectar (*amrit*) with the blade before presenting it to his five companions.

5. Sarovar (Holy Pond): *Sarovar*, or Holy ponds, are found in most gurdwaras, with the most famous gurdwara, Harimandar Sahib, rising from the *sarovar* surrounding it. The water of *sarovar* at gurdwaras is considered sacred and is used for ablution, ritual cleansing and in ceremonies.

Before entering the gurdwara, one is asked to clean one's feet, a ritual that is architecturally translated into a shallow ceremonial pool that one can walk through before entering the complex; this is distinct from the *sarovar sahib*. The importance of water to the function of a gurdwara can be demonstrated by the fact that at Gurdwara Chowa Sahib in Jhelum, the presence of holy water predates the presence of any formal building structures.

It is said that Guru Nanak Sahib, in one of his travels, stopped near what is now modern day Rohtas Fort (it would be another few years before the construction of the Fort would be commissioned by Sher Shah Suri). The local community at the time suffered from lack of drinkable water. At their request, Guru Nanak meditated and struck the ground from which water issued forth. The formal gurdwara building, on the other hand, was made next to the *sarovar* in the early 19th century.

6. Langar Khana (Provision for Guru ka Langar): The institution of *langar* is closely associated with gurdwaras and is as old as Sikhism itself. This activity has ancient roots in the subcontinent, manifesting across the vast majority of Sufi faiths and their spaces (*darbars*, etc) as well. Communal partaking of food conveys a sense of equality, reflected in the manner in which *langar* is presented; everyone is seated on the same level with their heads covered. The importance of the activity of *langar* in relation to the functions of a gurdwara can be judged by the fact that even a gurdwara with sparse attendance such as

Sacha Sauda, Farooqabad commemorates the event of Guru Nanak Sahib distributing *langar* amongst those who needed it, irrespective of caste, colour or creed.

7. *Deodi*: Found in many gurdwaras, it is a monumental entrance or gateway.

8. *Parikrama* (Circumambulatory): A passageway for circumambulation to and around the sanctum or main chambers, which can take the form of an enclosed corridor or open passageway. A walk around the sanctum is supposed to help visitors reflect and prepare for coming into the presence of ‘truth’ in the inner chambers.

9. *Joota Ghar* (House for Shoes): Usually found next to the ceremonial pool used to clean one’s feet before entering the gurdwara complex.

10. Lavatorial Facilities: As a matter of rule, the lavatorial facilities are placed as far away as possible from the holy elements found within the gurdwara. This places them outside of the immediate boundaries of the gurdwara compound but still within the compound’s larger extents.

2.3.2: Common Rituals/Sights When Visiting a Gurdwara

In light of the information above, it can be surmised that usually the first thing that would be visible of a typical gurdwara from a distance is the *Nishan Sahib*, signifying its presence in saffron or blue.

If one were to advance in the general direction of the *Nishan Sahib*, one would be greeted with a *deodi*, acting as an entrance to the gurdwara complex.

Before entering into the complex, one would have to submit his/her shoes into the *joota ghar*/any other such provision made for that purpose, and clean one’s feet in a small ceremonial pool before the *deodi*.

If one’s head is uncovered, they will be asked to cover it or be provided with a covering, usually saffron or blue in colour.

The visitor will be asked to remove any object(s) considered taboo in the Sikh faith (tobacco, intoxicants, alcohol etc.), after which, one can enter through the *deodi*, which generally frames some important architectural element(s) within the complex, usually the *parkash asthan*/sanctum sanctorum. After entering through the *deodi*, the first thing that might catch one’s eye is the *Nishan Sahib*, erected on a platform and extending upwards into the sky.

Before entering the *parikrama*/corridor of the *parkash asthan*, one can enter the nearby *sarovar* (if available) for ritual cleansing and ablution. To facilitate this, most *sarovars* are constructed with wide steps, allowing for visitors to stand/sit on them. Some *sarovars* are segregated, generally via screens made of brick, on the basis of gender.

Once cleansed, one takes the corridor/walk towards the *parkash asthan*, which is bounded on the outside or the inside by another circumambulatory corridor. Here, the last living guru of the Sikhs can be found, *Guru Granth Sahib*, either in the process of being recited, or covered by a *rumala*, or being fanned by a devotee.

After having paid one’s respects, *karah prasad* (Sanskrit: a religious offering made of sweet flour) is offered to the devotee/visitor.

If possible, the devotee/visitor is offered *langar*, which is always

vegetarian for the purpose of inclusivity, and has nothing egg based in it, as the consumption of eggs is prohibited in some sects of Sikh faith.

Devotees who are interested in making contributions to the gurdwara usually find accommodations within the complex itself in the form of *sarai*. Here, pilgrims, individuals invested in *seva* (Sanskrit: selfless service), and visitors can seek shelter and accommodation. Individuals who have contributed to *seva* have also been known to commemorate the event by installing inscribed tiles within the gurdwara complex.

On days of pilgrimage, festivals and celebrations, the *langar khana* and *sarai* are full of people and a flurry of activity captivates the compound.

Upon leaving the gurdwara, as one proceeds further away, the last thing to remain in one’s field of vision would, once again, be the *Nishan Sahib*, a saffron or blue token, fluttering in the sky.

2.3.3: *Gurbani/Kirtan*

The *Gurbani* is a composition of various hymns by Sikh gurus and other writers of *Guru Granth Sahib*, set to various melodies or *raags*, which are intended to create a mood and lead to an emotional stirring. They usually contain explanations of qualities of the One Lord and Soul, which Sikhs are required to comprehend so they can attain closeness to God.

Kirtan (Sanskrit: narrating/reciting/telling/describing of an idea or a story) is a form of religious hymn reading associated with Sikh tradition, which is typically performed at gurdwaras. The recitations are set to various musical instruments, many of which the gurus themselves created, such as the *dilruba*, *sarangi*, *esraj* (strings), and a modification of the *pakhawaj* creating an early form of the *tabla* drums (Oxon, 1967, p.63).

Amritvela takes place at gurdwaras every morning before six A.M. as a part of the rituals of worship practiced regularly, whilst *Rehras* is read in the evening before going to bed.

2.3.4: Baba Guru Nanak Sahib Dev Ji’s *Udasian* (Spiritual Journeys)

From his early youth, Guru Nanak was moved by hardships faced by people around him. He felt that religious leaders were causing the masses to go astray, and he wanted to tell them about the “real message of God” as they were confused by the conflicting views given by priests, pundits, qazis, mullahs, etc. He was determined to bring his message of *ik onkar* or eternal truth to the masses; so in 1499, he decided to set out on his sacred mission to spread the holy message of peace and compassion to all of mankind.

Guru Nanak Dev Ji travelled extensively in his lifetime, most of it on foot, and is believed to be the second most travelled person from historical times.



Sikh devotee preparing a langar meal



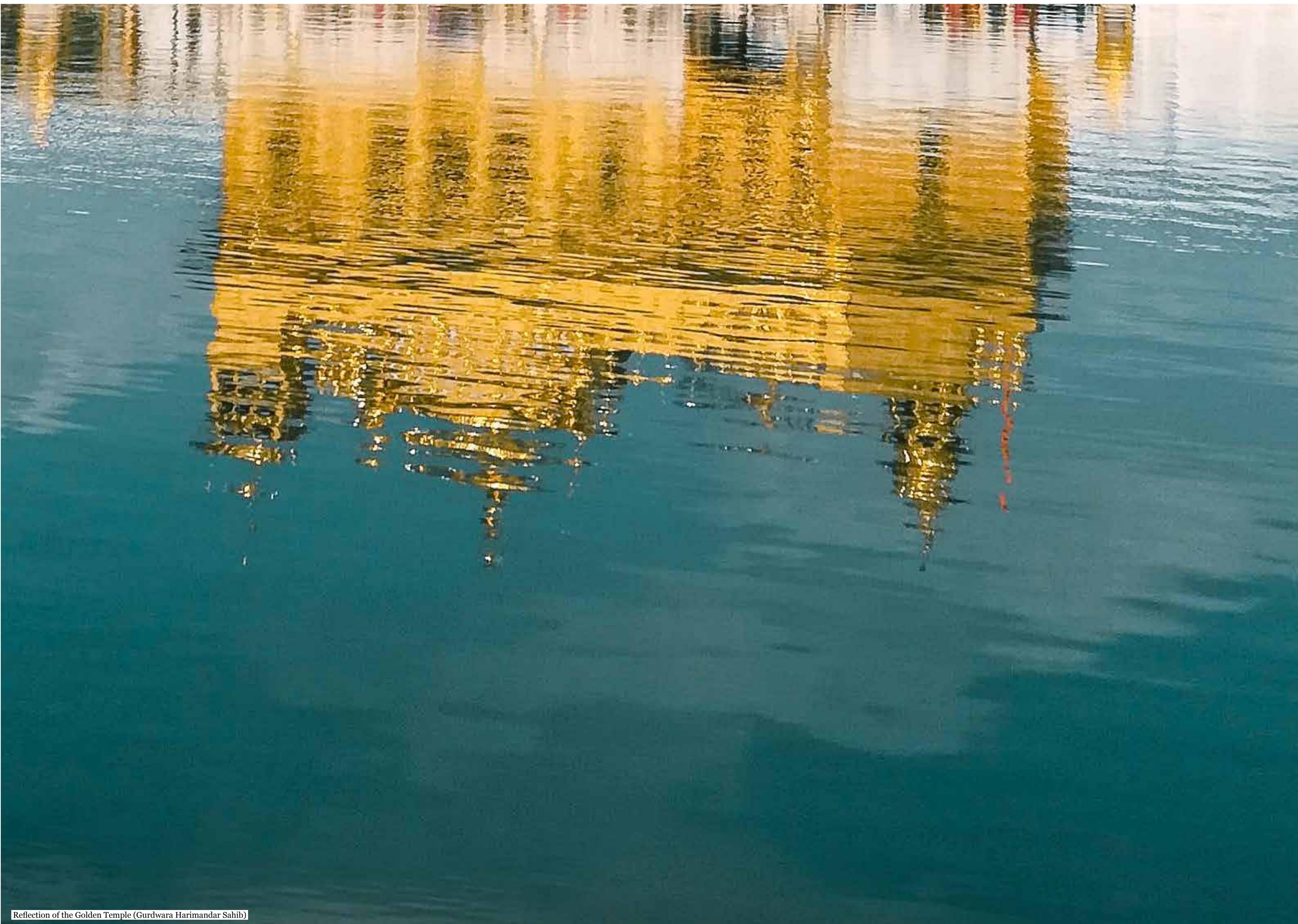
Parikrama / Circumambulatory, Gurdwara Sacha Sauda



Dastangoi: Sikh devotee narrating a story



Parikrama / Circumambulatory, Gurdwara Rori Sahib



Reflection of the Golden Temple (Gurdwara Harmandar Sahib)

2.3.4.1: First *Udasi*

Baba Guru Nanak set out on his first *Udasi* or spiritual journey when he was between the ages of 31-37 years. He visited many places across the subcontinent region, including Karachi, Sultanpur, Tulamba (now Makhdumpur, Multan), Panipat, Delhi, Banaras (Varanasi), Nanakmatta (Nainital, U.P.), Tanda Vanjara (Rampur), Kamrup (Assam), Asa Desh (Assam), Saidpur (now Eminabad), Pasrur, and Sialkot.



2.3.4.2: Fifth *Udasi*

Guru Nanak's fifth *Udasi* lasted 2 years, when he had turned 50 years old. In this journey Guru Dev Ji covered a vast area of Punjab including Pakpattan, Multan, Uch, Sakhar, Lakhpur, Miani, Jalalabad, Sultanpur, Khyber Pass, Peshawar, as well as Saidpur (Eminabad). (See Map below)





PART 1:

Gurdwara Rori Sahib, Eminabad and Gujranwala

2.4: Gurdwara Rori Sahib

'It is an architectural fantasy showing an amazing dexterity with which brickwork has been used to produce a plastic and almost sensuous quality. The production of these daring forms which are based on traditional precedent has extended the possibility of the use of bricks to a hitherto unknown limit.'

'Whoever designed this building, were he a trained architect, most certainly was impressed by Gaudi the famous Spanish architect of the early 20th century; if not, then he had an admirably original and innovative mind, which was coupled with a boldness that came from a mastery of traditional architecture.'

(Kamil Khan Mumtaz, Architect, Historian)

Situated about two kilometres north-west of Eminabad and 17 kilometres from Gujranwala City, Gurdwara Rori Sahib commemorates the place where Guru Nanak is said to have made his bed on a platform of *rori* (Punjabi: pebbles) (Khan, 1962, p. 74).

Current access to the gurdwara is through a road which leads to a fenced compound. The east-facing entrance of the gurdwara, which is three levels tall in accentuated brickwork is apparent even from a distance. However, the true extent of detail in cut and moulded brickwork becomes more apparent from a close-up view.

2.4.1: Architecture

When approaching the building, a complex system of proportions and architectural orders appears itself apparent. The entrance is articulated by three columns, each successively more integrated with the curvilinear and undulating brick surface through which one enters. The building is bracketed by two minarets at the corners.

Each arch and column of the entrance, in its form, placement and making, transitions towards this curvature. With the first standing independently, its brickwork matching the adjacent wall; the second beginning to engage the curvilinear wall at the back but retaining the same courses of brick as the first and the third and final pair of columns, almost wrapped and folded within the undulating folds of the brick wall articulated as bands, taking over the pointed arch at the centre as well.

All this is compounded both at the outermost plane of the entrance by words in *Gurmukhi* as well as at the innermost level, over the entrance, projected diagonally from the plane. Similar 'radiating,' banded brickwork can be found in the entrance of *Bhai Laloo di Khuhi* (Punjabi: a water well), another important Sikh religious building in Eminabad, though the entrance arch over there is not pointed but round.

This arrangement is bracketed at the sides by monumental voluted minarets, based on the octagon, rising from bases supported by sensuous curves that act as the capital of the engaged columns at the base.

One of these minarets contains the staircase that takes one to higher levels. A similar sensitivity to transitions and a flair for the floral, as displayed in the central portion of the facade (entrance) can be seen in the vertical transitions of the minarets, terminating in *chattris* (Sanskrit: a dome-like structure) at the highest level and bracketing, at that level, the *chattri* in the centre, divided into three arched bays at the front and surmounted by a dome as well.

Various columns found in the building have intricate, curvilinear forms acting as capitals, carrying weight above them. The effect produced by this harmony of form, proportion and structure inspires awe and redirects one's attention to the immense level of detail found in the building as a whole.

Upon entering through the *deodi*, one can find the *Nishan Sahib* and the *parkash asthan* to the left and the *sarovar sahib* to the right.

The *parkash asthan* is a square room with entrances on four sides with *chattris* over them. The *parikrama* or circumambulatory corridor can be found outside this room. Each length of the *parikrama* is divided into three bays, two at the sides and one in the centre. The centrality of the *parkash asthan* is referred to again by dividing the central bay into three multi-foiled arches, as opposed to the sides which have only one multi-foiled arch across their length. These arches spring from pairs of octagonal columns elongated from the centre to join with the width of the adjacent arches.

The *sukhasan* at Gurdwara Rori Sahib is octagonal in plan, both on the outside as well as the inside. The dome on top of the *sukhasan* follows the same form as the one on top of the *parkash asthan*. The *parkash asthan* and *sukhasan* are connected by a *parikrama*.

The *langar khana* and *sarai* can be found facing the *parkash asthan* and are architecturally simple in comparison to the lush floral and curvilinear masonry explorations found at the front, as well as other places in the gurdwara.

2.4.2: History

Originally, the gurdwara is said to have existed in the middle of a forest of acacia trees, but during the time of Maharaja Ranjeet Singh a veranda was added to it. Later, during the British Colonial Era it took on its current shape as a unique consequence of the creative interpretation of tradition at the hands of highly skilled local craftsmen (Rashid, 2013).

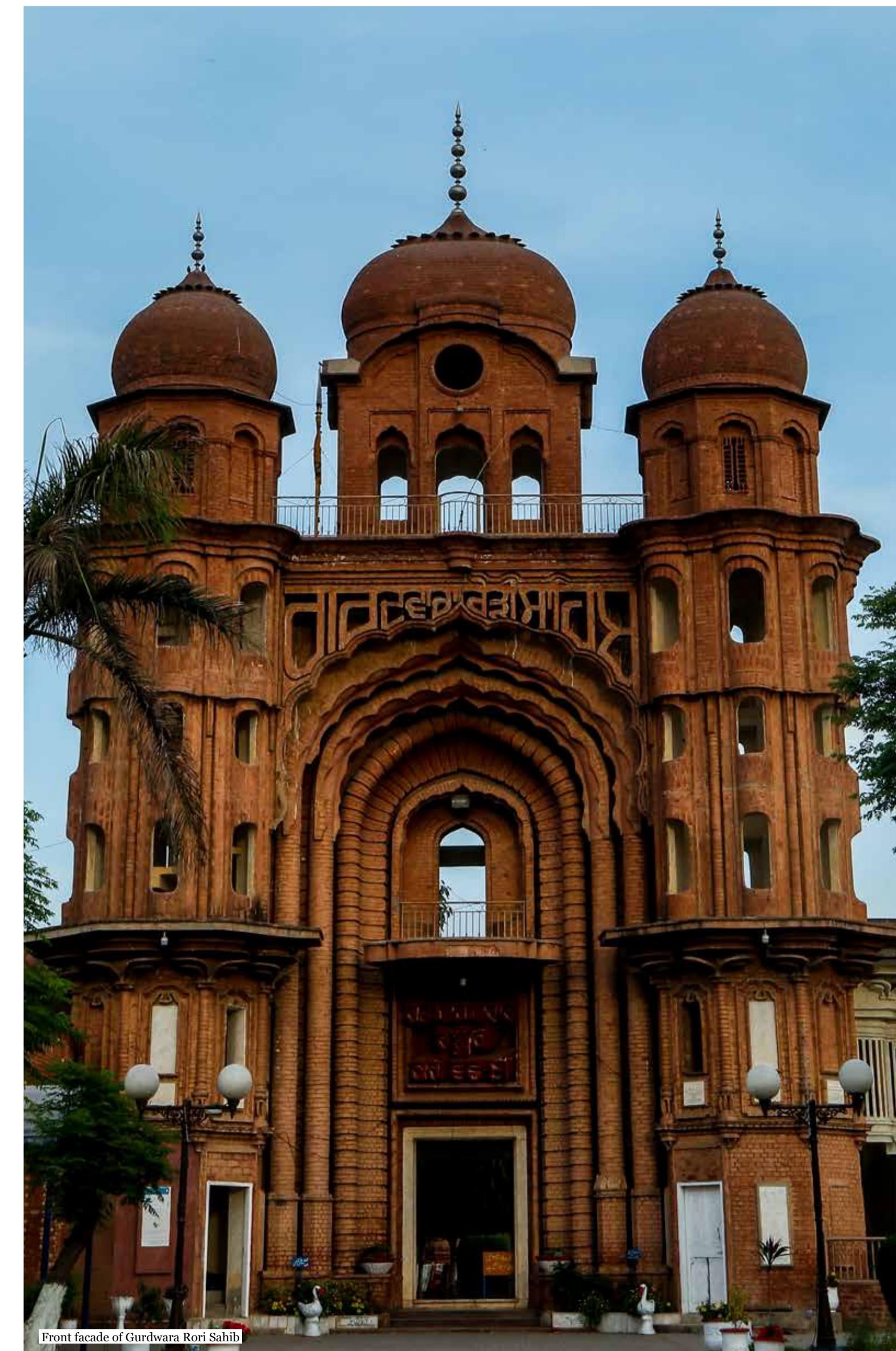
Historically, the *Vaisakhi* and *Katak Puranmashi* festivals were held here but over time, *Vaisakhi* became the only major festival to be celebrated at Rori Sahib (Qaiser, 1998, p. 54).

2.4.3: Symbolisms

Gurdwara Rori Sahib's architectural style is resplendent with a myriad of symbolic features.

The interior of the *asthan* is octagonal in shape and these walls rise to hold the dome above. The dome, as is traditionally found in Sikh architecture, is ribbed/fluted on the outside, and at its base, a band of lotus petals can be found on the exterior. The dome is finished at the top with the inverted lotus from which rises the *kalasa* or finial.

The corners of the *sarovar* have been adorned with free standing arches with *Gurmukhi* executed in cut brickwork acting as floral elements within the round arches. These round arches spring from a lotus petal base and the cut brickwork columns, as well as the lettering, directs one's attention again to the kind of architectural thinking that produces the diagonal, incisive lettering found at the front. The symbol of the *khanda* is found decorating the spandrels on all sides.



Front facade of Gurdwara Rori Sahib



Prakash Asthan / Darbar Sahib, Gurdwara Rori Sahib

2.4.4: Current Standing

Vaisakhi was an annual commemorative event held at Rori Sahib which helped bring in devotees. However, such celebrations seem to be suffering at the hands of circumstances such as security concerns, unavailability of visas to visitors from across the border, and more recently the COVID-19 pandemic.

The *parkash asthan* seems to have undergone successive renovations including layers of paint work and other beautification measures which have removed any possibility of finding original finishes. However, the overall plan of the sanctum sanctorum seems to have retained its original skeleton.

Since Partition and the migration of Sikh residents, the *sarovar*'s maintenance has left much to be desired and on non-festival days, instead of a pool of water, one is greeted with foliage growing from within.

2.5: The Mystery of Eminabad

Eminabad's status as a potential site for religious tourism is easily identified through its reverence in Sikhism. Moreover it has an added aura of mystery owing to its unconfirmed origins. Local legends say the town was originally founded by Raja Salbahan, a famous Rajput prince from Sialkot. Other folklore links it to a noble lady named Amina during the reign of Feroze Shah Khilji, who was credited with building a defensive wall around the settlement.

2.5.1: The City: Archaeology, History and Other Sites

According to *Babar Nama* (*Tuzk-e-Babri* or **Memoirs of Emperor Zahir-ud Din Babar**), the city valiantly defended itself against, but ultimately fell to Mughal Emperor Babar during his fifth expedition to the Indo-Pak subcontinent. Subsequently Emperor Humayun's General Eminbeg razed the neighbouring city of Shergarh, founded by Sher Shah Suri in the 16th century, and built a new fortified town named after himself. Another source claims it was founded by Muhammad Amin, a *faujdar* (Persian: military commander; Mughal state official in charge of police) in the reign of Emperor Akbar (Rehman, 1997, p. 249).

British traveller William Finch described Eminabad as "a fair city" during his travels along the Grand Trunk Road or the G.T Road in 1611. The city had a favourable position for travellers to make a stop between The Punjab and Kashmir along the G.T. Road, a route which was favoured by the Emperor Shah Jahan amongst others (Rehman, 1997, p. 249).

The influential Diwan family, who had several successive prime ministers appointed to the Jammu and Kashmir State under Maharaja Ranjeet Singh, also trace their ancestral roots to Eminabad (Rehman, 1997, p. 250).

Eminabad boasts a rich repository of Sikh and South Asian culture and history. It is considered one of the most architecturally representative towns of Medieval Punjab. The city came under Sikh rule in the 1760s under Sardar Charat Singh, grandfather of Maharaja Ranjeet Singh (Rehman, 1997, pp. 250-256).

There are various sites in this area that can be traced to past sovereign rules and influences, identified as below:

- Gurdwara Rori Sahib
- Gurdwara Chakki Sahib
- Gurdwara Bhai Lalo
- Shiva Temples (three exist within the city)
- Lodhi or Shahi Mosque (documented as one of the oldest mosques in Pakistan)
- Diwan Havelis
- Sarai (Inn)
- Sabri Shrine
- Begum Mausoleum
- Walled Gardens

2.5.2: Eminabad's Significance for Sikh community

Eminabad's key importance with Sikh pilgrims lies in the fact that it was the very first stop made by Baba Guru Nanak on his series of spiritual journeys. On his first *udasi*, Guru Nanak Sahib Dev Ji set out with his companion Bhai Mardana from Sultanpur, and arrived at Eminabad, then known as Sayyidpur (Saidpur). There they came upon Bhai Lalo, a carpenter by profession, but more importantly a man who earned his living by honest means. It was this honesty which was deemed exemplary by Guru Nanak and led to Bhai Lalo becoming famous as a saintly and pious man in the area.

There are many fabled legends in Sikh traditions that revolve around Eminabad, including that of Baba Guru Nanak meeting with the Mughal Emperor Babar for the first time and blessing him with seven generations of rule, according to the *Suraj Prakash* (a compilation of life legends and miracles performed by Sikh gurus and historic figures) (Singh & Fenech, 2014, p. 120).

Amongst the sites that are directly associated with Sikhism are the **Gurdwara Rori Sahib**, built by Maharaja Ranjeet Singh to commemorate a legend that is associated with Guru Nanakji, who is said to have sat on a pile of pebbles (*Rori* in Punjabi) at the location to meditate for the very first time. The place came to be known as Rori, after Eminabad was destroyed by Babar's forces in 1521. It is also the site for the annual festival of *Vaisakhi* (also pronounced *Baisakhi*), which is observed as a day of remembrance and celebration of the arrival of spring, as well as the *Khalsa* (meaning "pure and sovereign") ceremony of *Amrit Sancar* (Singh & Fenech, 2014, pp. 23-24).

The importance of **Gurdwara Chakki Sahib** in Sikh tradition cannot be forgotten as it is associated with the legend of Guru Nanak's meeting with Mughal Emperor Babar. The site housed a large *chakki* (Punjabi: millstone), which all prisoners were made to grind grains on, but was said to have operated itself upon Guru Nanak's *kirtans* (hymns) in remembrance of God. According to the story, this miracle helped cement Guru Nanak Dev Ji's status in the eyes of Emperor Babar, and he released all the prisoners after his discourse with Guruji, who counselled him to be a just ruler.

"Be just to all, and never do injustice to anyone. Never depart from the path of truth. Be merciful and forgive others as you would wish to be forgiven. Do not want that which belongs to others. Do not sow the seeds of cruelty. He who is cruel, suffers."

(*Sakhi Series, archive.org, 2014*)

The **Gurdwara Khuhi Bhai Lalo** stands at the site of Bhai Lalo's house and *khushi* (Punjabi: well), where Guru Nanak first met him. This later became a *dharamsala*, or meeting place, for the local followers of Guruji.

As mentioned, the town has remnants of Walled Gardens that contained fruit orchards, constructed by the Diwan family to provide fresh air and fruit to the town, and were well maintained during Sikh rule, when the town enjoyed peace, prosperity, and a wealth of agricultural produce (Rehman, 1997, p. 250).

2.5.3: Interfaith Harmony

The layout of the old city of Eminabad records various layers of coexistence between multiple faiths. The historical tradition of interfaith harmony has been built up through various ages beginning from Hindus, followed by Sikhs and Muslims — which can be witnessed in such examples where a Muslim Mosque, a Hindu Temple and a Sikh Gurdwara stand besides each other within a single neighbourhood.

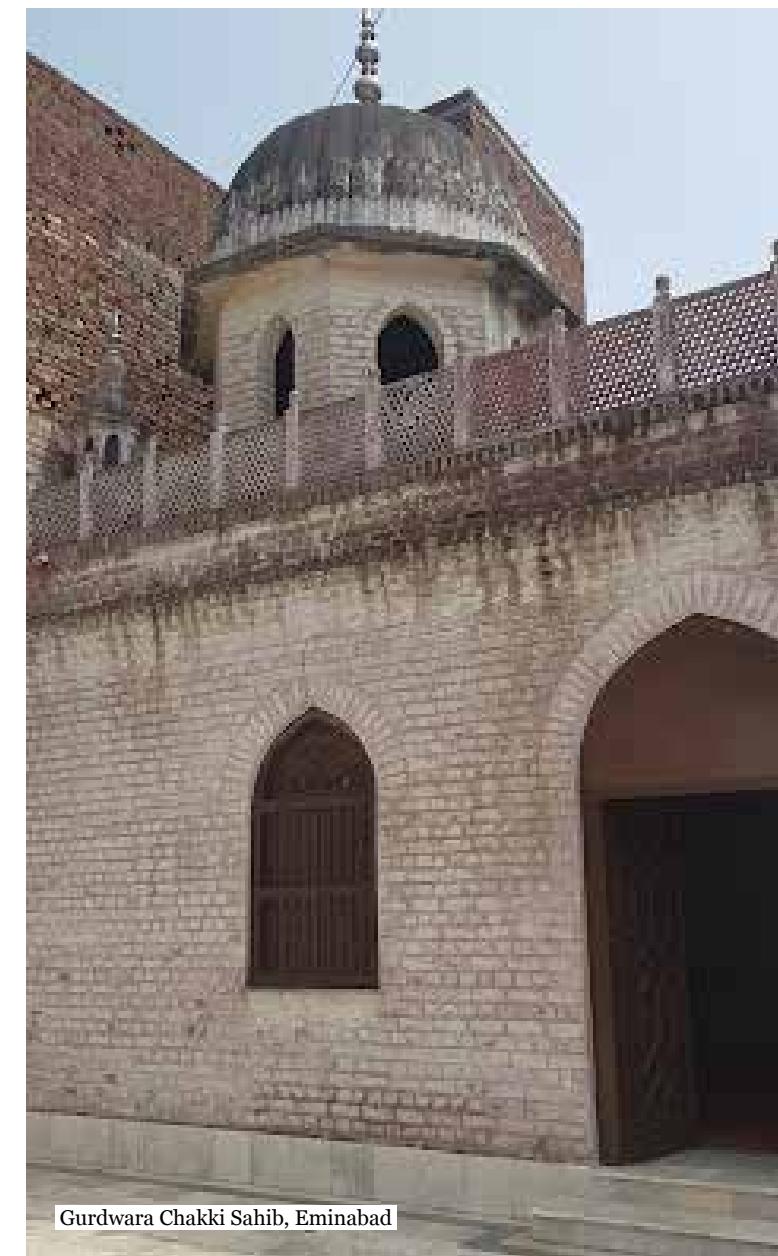
Though the Hindu and Sikh families have migrated from Eminabad over time, the community was found to be very welcoming to visitors of all faiths.



Walled gardens outside Begum Mausoleum, Eminabad



View of Mosque from inside ruins of Dewan Haveli, Eminabad



Gurdwara Chakki Sahib, Eminabad



Shiv Temple, Eminabad



Lodhi or Shahi Mosque (documented as one of the oldest mosques in Pakistan), Eminabad

Crafts and Cultural Practices

Existing crafts and cultural practices in Eminabad have been identified as below:

Product/ Practice	Description	Type	Presence
Diya Jalana (دیالہ)	Lighting clay lamps, signifies hope, devotion	Ritual	Yes
Lakdi ki Kunda Kaari (لکڑی کا کونڈا - کٹری کاری)	Wood-work or engraving	Craft	Yes (limited)
Mitti ke Bartan (مٹی کے برتان)	Clay pottery	Craft	Yes (limited)
Dastangoi (داستان گوئی)	Story-telling	Ritual	Yes (limited)
Mausiqi (موسیقی)	Music	Ritual	Yes (limited)
Haath ki Zargari (ہاتھ کی رنگری)	Handmade jewellery (Gold/Silver)	Craft	Yes (limited)
Sufi Mahir e Najoom (صوفی مہر نجم)	Sufi Astrologist	Ritual	Yes
Barfi (بارفی)	Traditional soft sweet made of milk solids with cardamom	Craft	Yes
Seviyan (سیوان)	Whole wheat vermicelli	Craft/Ritual	Yes
Photography (فتوگرافی)	Photo taking	Craft	Yes (limited)
Silai (سلائی)	Tailoring / sewing / stitching	Craft	Yes



Woodwork / Lakdi ki Kunda Kaari



Hand dyed fabric hung out to dry



Woodwork / Lakdi ki Kunda Kaari



Metalwork / Dhat ka kam



Claywork / Mitti kay bartan



Hand embroidery / Aari ka kaam

Proposed Tourist Attractions

The following tangible and intangible attractions and points of interest have been identified that could add value to the overall tourist experience:

- SOUVENIRS/CRAFTS: Clay work crockery, stitched clothes/bags/products.
- CUISINE: *Barfi*, a soft, sweet fudge made from milk solids and sugar, local specialty made and served fresh. Various *tandoori* (oven baked) breads and meat.
- PICNICS: Although there is no designated area, the fields around the gurdwara can be utilized as picnic spots, especially as *melas* (festivals) traditionally used to take place there.
- DAY TRIPS / OTHER SITES: Walled City structure, Mandirs, Shiva Lingam stone, Old Haveli, Lodhi Mosque.
- MUSIC/ORAL TRADITIONS: Old neighbourhoods housing generations of indigenous musicians/comedians (*marasis/qalandars*) who have kept track of family lineages through singing, *dhol*, *bhangra* and comedic routines and *dastangoi* (history of storytelling).
- RECREATION: Sufi astrologist.
- MISCELLANEOUS: Traditionally the festival of *Baisakhi/Vaisakhi* (annual crop cutting celebration) took place at Rori Sahib in Eminabad. The festival usually spans 2-3 days and many farmers and business owners come to show their cattle and goods, accompanied by music, dancing and live food.



Illustration of Gurudwara Rori Sb



Illustration of Charpai weaving

2.6: Gujranwala: Birthplace of Sher-e-Punjab (Maharaja Ranjeet Singh)

Gujranwala was officially founded by the Gujar tribe in 1867, later becoming a municipality in Punjab. The city connects with both Lahore and Peshawar via the Grand Trunk Road. Its unique position led to the establishment of the region as an industrial and agricultural hub.

According to historical records, Gujranwala was renamed Khanpur by the Amritsari Jatt establishment, but the name did not survive through the ages (Frowde, 1908).

2.6.1: The City: Archaeology, History and Other Sites

Older records have been found with descriptions identifying a region similar to that of Gujranwala in central Punjab. Some of the oldest records of Chinese Buddhist pilgrims documenting their travels, help in understanding the significance of the region. In fact, it can be deduced that there may have been Chinese integration in this area as early as 630 CE due to the presence of mintage and ruins found from that era, as stated below:

"The village of Asarur has been identified as the site of the town Tsekie or Taki visited by Hiuen Tsiang about A.D 630 and described by him as the capital of the Punjab. Here immense ruins of Buddhist origin are still to be seen, and their date is marked by the discovery of coins as well as the great size of the bricks, which is characteristic of the period they were constructed."

(Frowde, 1908)

Before the official establishment of the Delhi Sultanate and regional divisions, the area had also been under the rule of the Ghaznavids and eventually the Rajputs. Following the fall and succession wars of late Mughal rule, Gujranwala had unfortunately seen a tremendous downfall from its once astute position in Northern Punjab and was slowly reduced to a destitute village.

The city is the birthplace of the first ruler of the Sikh Empire and the ancestral grounds of the illustrious Singh family. Charat Singh, grandfather of Maharaja Ranjeet Singh, is credited with re-establishing Gujranwala into a thriving area by developing the land and using it as the primary headquarters for his son Maha Singh and grandson Maharaja Ranjeet Singh.

During British rule of the subcontinent, many compiled records detail a flourishing of the area under Mughal and Sikh rule. The classic style of Mughal architecture, which was found principally in Sheikhpura, was adopted in the district of Gujranwala, and agricultural activity evolved tremendously as well (Frowde, 1908).

Gujranwala is famous for its fertile land which produces high quality grain, melons and sugarcane; a tradition of rich cuisine; and the heritage and popularity of local wrestling (*Kabaddi*). It is a historic city having a large number of heritage sites from Hindu, Sikh and Muslim eras, of which only nine have been listed and protected under law through the Antiquity Acts and the Punjab Special Premises Ordinance of 1986 thus far.

Significant heritage sites identified in Gujranwala District include:

- Ashwani Jain
- Samadhi Acharya Atma Ram
- Purasrar Street
- Ghousia Darbar
- Bharbrian Temple
- Baba Chaman Fort
- Jain Samadhi
- Haveli Maan Singh
- Haveli Hari Singh Nalwa
- Kasera Bazaar
- Bara Dari Maha Singh
- Samadhi Maha Singh
- Haveli Patasha Singh
- Guru Nanak College
- Darzian Wali Kothi
- Naical Vivas Building
- Railway Station
- Thanay Wala Bazaar

2.6.2: Gujranwala's Significance for Sikh community

Gujranwala's importance for Sikh pilgrims is based on a multitude of factors. In the aftermath and fall of Delhi Sultanate, Charat Singh took possession of the village of Gujranwala after one of the many military rebellions that emerged. He managed to establish it as a base for Sikh control, eventually paving the way of the Sikh rising led by his son and grandson.

The city is the birthplace of Ranjeet Singh, who became the Maharaja of Punjab, and managed to defend the North-Indian regions from an aggressive Afghan rebellion, thereby establishing the first Sikh Empire in the subcontinent. Maharaja Ranjeet Singh had a charismatic persona and cultivated quite a reputation for himself as a leader, fighter, and administrator (Kaur, 2013).

Popularly dubbed the Lion of Punjab (*Sher-e-Punjab*), his love and dedication to the betterment of the land of Punjab and its people has been recorded in various archives. For many foreigners, his unwavering commitment was completely incomprehensible, as author and historian Septimus Thorburn narrates:

"...to his last Gasp he remained absolute master of his people, the sole and only "Lion of The Punjab", as he was often called."

(Thorburn, 1883, p. 20)

Maharaja Ranjeet Singh has been described in records as a slim man of a narrow stature with a face pockmarked from smallpox contracted as a child, which had also led to facial paralysis making it difficult to understand his speech for those unaccustomed (Arshad, 2016).

His clothing has been described as somewhat simple; white garments with minimal trimmings. However, he was known to have a fondness for beautiful ornaments and jewels. He often had spectacular diamond ornaments pinned to his turban, collars of pearl strands, gold earrings and ruby bracelets. Even the hilt of his sword was gilded with gold and bedazzled with emeralds (Arshad, 2016).



Sher-e-Punjab - Maharaja Ranjeet Singh

Maharaja Ranjeet Singh's era managed to unite The Punjab under one administration after the fall of the Delhi Sultanate, drive out any invaders and stamp out rebellions.

"By his skill and ability Ranjeet soon made his reputation among the Sardars of his period. He invaded all the territories bordering his 'misl' (administrative confederacy) and kept them in his possession. Thus, his rule and influence increased. He created a loyal and faithful army and was very generous to his companions."

(Arshad, 2016, p. 89)

The Maharaja Ranjeet Singh was famed for his *Khalsa* army, under which various groups served and reformed the training and techniques of defence. The *Khalsa* army was known for its discipline, technical abilities and multi-ethnic formation. In a first truly secular establishment, Sikhs, Muslims, and Hindus were fighting and governing alongside each other (Kaur, 2013).

As an expert administrator, Maharaja Ranjeet Singh managed to establish the glory of Punjab, reunited the scattered groups of the subcontinent, and empowered the Sikh population (Singh, 1963).

In the aftermath of the fall of the Mughal Empire, Maharaja Ranjeet Singh's leadership had finally led to the unification of people under one rule. This also led to the evolution of Sikh arts and greater integration of Sikh culture in The Punjab (V&A Museum, 2016).

During this period, many of the gurdwaras in the region of Punjab were maintained officially and through imperial patronage. The royal treasury was used to maintain religious sites, commission architectural projects, mint Sikh coins and redirect agricultural growth in farmlands.

The identified Sikh sites of the area include:

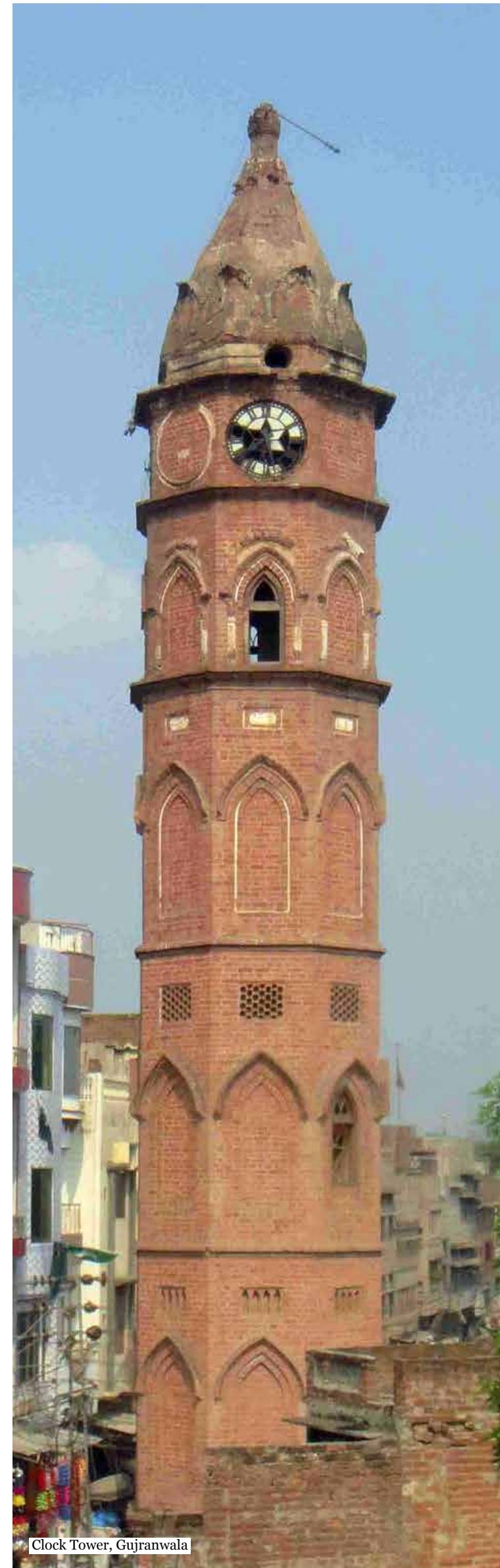
- Haveli Maan Singh
- Haveli Hari Singh Nalwa
- Bara Dari Mahan Singh
- Samadhi Maha Singh
- Haveli Patasha Singh
- Guru Nanak College
- Maharaja Ranjeet Singh Haveli

2.6.3: Interfaith Harmony

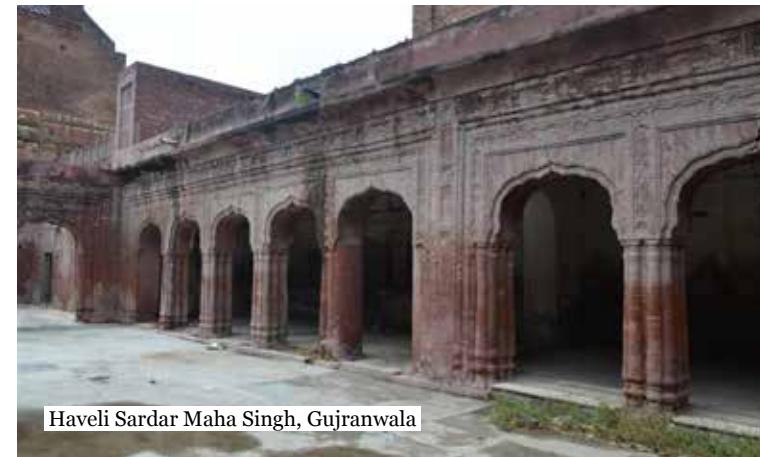
Gujranwala, being the birthplace of Maharaja Ranjeet Singh, has always been a significant city on the cultural and socioeconomic map of Punjab — a city that offered equal economic opportunities to people of all faiths. However, post-Partition, many religious sites have been acquired by other government departments or social groups.

For example, the Samadhi Acharya Atma Ram (Vijay Aanand Soori) is currently under custody of the Police department, and the local DSP had his office there. Additionally, the Haveli Hari Singh that is famous for its intricate woodwork has been annexed and converted to a *khanqah* (mosque) and *madrasa* (seminary). It was also observed that the adjacent city of Rasoolnagar (district Wazirabad), that hosts Maharaja Ranjeet Singh's Summer Residence, was renamed from its original name of Ramnagar.

With a strong history associated with Sikhism in these cities, the local community is very tolerant towards Sikh *yatrirs* (Sanskrit: journey, procession - assigned to religious tourists, pilgrims) and residents.



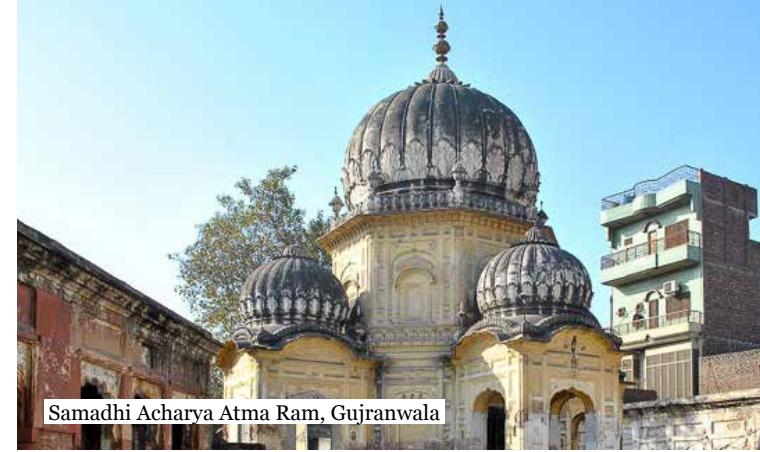
Clock Tower, Gujranwala



Haveli Sardar Maha Singh, Gujranwala



Sheranwali Bara Dari, Gujranwala



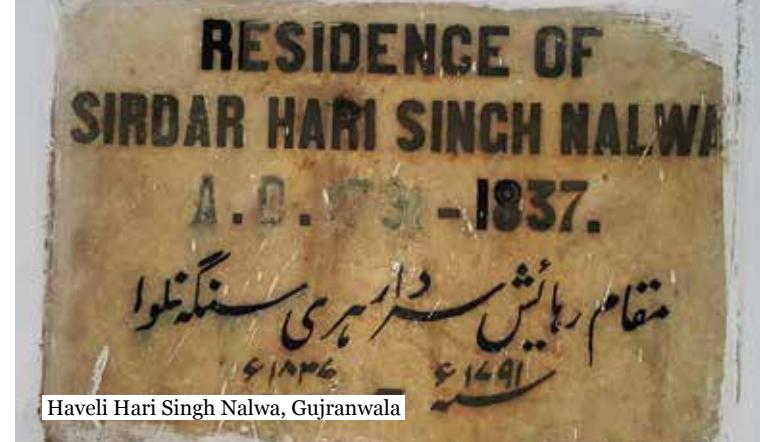
Samadhi Acharya Atma Ram, Gujranwala



Kotli Mausoleum, Gujranwala



View from within: Imam Bargah, Wazirabad



Haveli Hari Singh Nalwa, Gujranwala



Handmade knives



Market vendor selling assorted kitchenware



Kulfis frozen dessert



Traditional BBQ over a coal pit

Crafts and Cultural Practices

Currently, Gujranwala is one of the major industrial hubs of mechanical production and agricultural industries.

Tangible and intangible heritage of the city include:



Handmade Knitwear



Claywork / Mitti kay bartan



Claywork / Kunali



Woodwork / Lakri ki kundakari



Preparing clay



Woodwork / Lakri ki kundakari



Storytelling / Dastangoi



Woodwork / Lakri ki kundakari



Handmade crochet lace / Qureshia



Hand embroidery / Aari ka kaam



Savoury rice / Pulao



Fabric dyeing

Proposed Tourist Attractions

The following tangible and intangible attractions or points of interest have been identified that could add value to the overall tourist experience:

- SOUVENIRS/CRAFTS: Innovative clay works *koozagar* (*haandi*, *garha*, *kunali*), stainless steel industry, silver jewellery, carved wooden objects, *khussas*
- CUISINE: Very rich, innovative and exotic with specialties such as *chirrhay* (a breed of local small birds), camel meat *chapli/shami kebab*, creamy *dahi bhalle*, *khoya-chana salan*, colourful *jalebi*, wide variety of breads and meat dishes, especially barbecued.
- DAY TRIPS/OTHER SITES: Walled City and its gates, Mandir Tomri, Maharaja Ranjeet Singh Haveli, Jain Samadhi, Main Bazar next to Sialkoti Gate in the Walled City
- MUSIC/ORAL TRADITIONS: Various events by local entertainers
- RECREATION: Visit an *akhcharha* (wrestlers' camp) to see *pehlwans* (wrestlers) who participate in *dangal*, *kushti* and *kabaddi*.
- MISCELLANEOUS: Shaadi Bazaar for all wedding related purchases in one area.



PART 2:

Gurdwara Sacha Sauda, Farooqabad and Sheikhupura

2.7: Gurdwara Sacha Sauda

To commemorate the 'Sacha Sauda' undertaken by Guru Nanak, in which he fed the needy as opposed to having struck any other bargain with the money that was given to him by his father, a gurdwara in the style of a formidable fortress was constructed by Maharaja Ranjeet Singh at Farooqabad.

2.7.1: Architecture

Located approximately 70 kilometres from Lahore, the approach to Gurdwara Sacha Sauda is from the road towards the outermost gate of the complex, in which the entrance framed by a multifoil arch at its top and minarets terminating in domes at the sides can be found. Once inside, one walks parallel to the gurdwara till arriving at the east-facing *deodi*.

Gurdwara Sacha Sauda is a multi-tiered construction in which the sanctum is found on the first level, raised above the ground level on which the *sarovar* is placed. The entirety of the front facade gives an impression of monumentality and centrality which is further underscored by the changing order of the various elements of architecture found within the entrance structure; one such example is the use of multifoil arches exclusively at the ground floor and their continued use within the central *deodi*, in contrast to the rest of the structure.

The rest of the entrance structure boasts a simpler linear structure upheld by pairs of columns except at the minarets where the pairs become single, more slender columns. One's attention, when drawn towards the centre, can begin to take in the foliated relief work found in the spandrels of the multifoil arches in the centre. The bays to the side of the entrance are also crowned with engaged *chattris* framing recessed round arches in the centre.

Once inside, one enters into a raised courtyard which contains the sanctum sanctorum, the *Nishan Sahib* and the *sukhasan* at the back. The *parkash asthan* is surrounded by a circumambulatory corridor punctured with pointed arches on the outside. The dome surmounting the *parkash asthan* takes its inspiration from the Harimandar Gurdwara; in that it is raised from its surrounding structure on a platform ending in multifoil arches. Atop these arches, and surrounded by cupolas on four sides, the fluted dome with a lotus petal band at its base terminates in a reverse lotus top from which the finial emerges. In contrast to the *parkash asthan*, the *sukhasan* at Gurdwara Sacha Sauda does not have a dome above it but is contained in an octagonal room with a flat roof. Here the *Guru Granth Sahib* is laid to rest after the day's ceremonies have come to an end.

2.7.2: History

During the time of Maharaja Ranjeet Singh a significant endowment of land and reshaping of the gurdwara into its current fortress-like form with its intricately detailed *deodi* took place (Qaiser, 1998, p. 48). However, the outer boundary as it exists now was a much later addition according to the locals.

2.7.3: Symbolisms

A feature unique to the gurdwara is the *pilu/vaan* (toothbrush/salt brush) tree that grows inside the compound, currently delineated using a boundary inside the gurdwara complex. It is said that this tree grew where Guru Nanak planted a miswak that he had used (Qaiser, 1998, p. 48).

2.7.4: Current Standing

Successive repairs, interventions, multiple paint jobs, and their subsequent removals, seem to have left their mark on the gurdwara. Most of these measures are superficial, 'polishing' actions as opposed to sensitive service undertaken to ensure the longevity of the true character and essence of the building.

An interesting detail that seems to have escaped any such attempts is the hand painted fresco work found on the underside of the arch in the centre of the *deodi*. Here, it explores the floral quality of the relief work found in the spandrels but expressed through the medium of fresco.

2.8: The Intrigues of Farooqabad's Heritage

Little is known of the true origin of Farooqabad as a settlement. Its previously documented name by the British Colonial Empire was 'Chuharkana' (thought to have been named after the Chuhar Sikh clan), and it is stated to have been walking distance from Talwandi.

2.8.1: The City: Archaeology, History and Other Sites

The town was a centre of trade in its prime and on market days many tradesmen from neighbouring areas would flock there to buy essential commodities such as salt, turmeric, soap, oil, etc. and sell them in their hometowns for a profit (Dhillon, 2014, p. 48).

Sites for tourism identified in Farooqabad include:

- Gurdwara Sacha Sauda
- Sach Khand (Meditation spot of Baba Guru Nanak Sahib)
- Multiple Shrines (*Darbars*)
- Old Town

2.8.2: Farooqabad's Significance for Sikh community

Farooqabad's main reverence in Sikhism stems from the inclusion of the **Gurdwara Sacha Sauda**, which is known as the site where Baba Guru Nanak Sahib Dev Ji made a 'True Bargain' (*Sacha Sauda*) for a sum of money he had been given by his father to invest in a business venture at the tender age of 18 years. Instead of using it to create a profit, Guruji used all of the money to feed and clothe a group of hungry villagers he came across on his way to the market. Bhai Mardana warned him that Guru Nanak's father would get very angry with him for wasting the money as he did, upon which he replied:

"Father asked us to carry out some profitable transactions. No bargain can be more truly profitable than to feed and clothe the needy. I cannot leave this true bargain. It is seldom that we get an opportunity to carry out some profitable transaction like this."

Contrary to some other versions of this story in circulation, Guru Nanak did not feed a group of hungry *Sadhus* (Sanskrit: ascetics) as he believed:

"Instead of wearing these beggar's robes, it is better to be a householder, and give to others."

(*Guru Granth Sahib*, Ang 587)

This act of charitable kindness through giving laid the foundation of *langar* at all gurdwaras across the globe.

In a serene and picturesque location not too far (about 1.5 kilometres on Mananwala Road) from Gurdwara Sacha Sauda lies **Sach Khand** (documented by some sources as a meditation spot of Baba Guru Nanak Sahib Dev Ji).

Legend has it that once while meditating at this spot, Bhai Mardana shared with Guriji that he was hungry. At the time a merchant was passing by with his donkeys laden with sacks of sugar. When asked what was in them, he lied and told them it was sand, to which Guruji said "Alright, sand it will be." The merchant fearfully checked his sacks and found sand, upon which he confessed that it was actually sugar and fell at Guruji's feet to show his remorse. So, Guru Nanak said "Alright, sugar it will be." The merchant rechecked his sacks and found that it was indeed sugar. He asked for forgiveness and gave some of his sugar to Guru Nanak Sahib and Bhai Mardana. This site signifies the importance of *sach* (truth/honesty) in Sikh ideology.

2.8.3: Interfaith Harmony

It seems that currently the city might not be as welcoming to visitors of other faiths but are tolerant towards Sikhs and Muslims.

The gurdwara is socially owned by some members of the local community as a significant historical landmark, and they are aware of its potential as a tourist attraction, but the entire community needs to be brought to the same level of understanding in order to create an environment conducive to sustainable tourism in the area.

2.9: Sheikhupura: Forest Remnants of Indus Valley Civilisation

The District of Sheikhupura has a rich agricultural heritage with dense forests dating back to the Indus Valley Civilisation from 5,000 years ago. It is located in the Central Rachna Doab, on the ancient trade route leading to Kabul through Jandiala Sher Khan and Hafizabad. The exact date of Sheikhupura's foundation is unknown. However, old maps linking it to the probable site of *Panjnagar* from 15th century maps confirms its status as an ancient settlement (Rehman, 1997, p. 205).

Panjnagar or "five hamlets" has been shown to be a considerable walled fort in old maps of the area, wherein a town comprising five settlements was enclosed. Early mintage issued in Jahangirabad or Jahangirpur during Emperor Jahangir's reign (whose early fondness for the area during hunting season is well documented in his memoirs '*Tuzuk-i-Jahangiri*'), suggests that it was founded as a royal hunting resort on the same site as *Panjnagar* (Abu'l, 1989, p. 323).

2.9.1: The City: Archaeology, History and Other Sites

Unfortunately, a successive series of invasions from the north-west by the invading armies of Nadir Shah and Ahmad Shah Durrani (Ahmad Shah Abdali) led to the repeated destruction of these sites and brought a decline in prosperity along this belt. The area finally saw a return in its fortunes during Sikh rule despite an initial resistance to the newest regime, and was treated favourably during British Colonial rule when it was renamed Sheikhupura (possibly based on Emperor Jahangir's childhood nickname 'Sheikhu'). The British initially converted it into a temporary headquarter for Gujranwala District, but in 1919 made it an independent district, following which there was a new era of urban

development.

A railway stop was added for the Sheikhupura district, and large sums of money were spent on restoration during this era, especially of the Hiran Minar complex, which includes a minaret commissioned by Emperor Jahangir marking where his most favourite antelope *Hansraj* died during a hunting expedition (Lahori, 1877, p. 287).

Jandiala Sher Khan was an important provincial town in the Mughal empire. Although the town was located on a floodplain, there were no nearby sources of water, thus requiring residents to dig wells to irrigate their crops.

During the reign of Emperor Akbar, a man of considerable means known as Sher Khan settled here. Upon the advice of a local dervish named Syed Ghaznavi, Sher Khan built a monumental stepwell (locally known as a *baoli*) to provide easier access to the water table.

Sher Khan also built a caravanserai (locally known as *karavaan sarai*) style structure over the stairs to the well, possibly intending for it to serve as a type of inn for travellers to rest at, or to provide a space for merchants to sell goods to travellers moving along the road between Lahore and Kashmir. Immediately to the south-east of the *baoli* he also commissioned a small mosque which still stands today.

The design of the stepwell is quintessentially Mughal. The ground plan is conceived as a central domed chamber surrounded by eight smaller rooms, a motif known as *Hasht Bihisht* (eight paradises), a Mughal innovation derived from Timurid precedent. Sher Khan's endowment of the *baoli* was immortalised by a plaque in Persian calligraphy that used to hang on the site but was moved to the Lahore Museum for safekeeping in 1971.

Sites identified within or around Sheikhupura include:

- Hiran Minar Complex
- Waris Shah Shrine
- Darbar Hazrat Baba Gee Pir Faqir Hussain
- Mata Devi Temple
- Darbar Data Rang Ali Sarkar
- Darbar Baba Majid Sain
- Babaji Faqeer Hussain Darbar
- Waris Shah Museum
- Mughal Mosque in Jandiala Sher Khan
- Church in Maryamabad
- Sher Khan Stepwell and Mosque
- Shrine Complex of Data Haji Dewan
- Mohalla Afghanaan (Sharaqpur)

2.9.2: Sheikhupura's Significance for Sikh community

The abundance of shrines in the district brings visitors from many different faiths and creeds. A great significance is attached especially to **The Tomb of Waris Shah**, a Sufi poet of the Chishti order, who was born in Jandiala Sher Khan around 1720-1730, and eventually laid to rest there. His fabled tragic romance of '*Heer Ranjha*' (detailed under section 4.1 Literature) has led to his resting place becoming a monument to unrequited love for people from all over the world and is an integral part of mainstream Punjabi culture everywhere (Nawaz, 2019).

Sheikhupura Fort also had a great significance under the Sikh Empire. During his rule, Maharaja Ranjeet Singh took possession of Sheikhupura Fort, driving out any rebellions. He allocated the entire area as a *jagir* (a type of feudal land grant) to his son Prince Kharak Singh and his mother Maharani Datar Kaur, who spent the remainder of her life in the fort. The Maharani invested vast sums of money and rejuvenated it by constructing a *haveli* (mansion), a *bagh* (garden) and *Bara Dari* (pavilion made with twelve doors, usually for the purpose of musical performances) within (Rehman, 1997, p. 207).

Hence the magnificence of the fort was largely restored during Sikh rule after it had become somewhat decrepit due to the many rebellions following the fall of the Mughal empire.

2.9.3: Interfaith Harmony

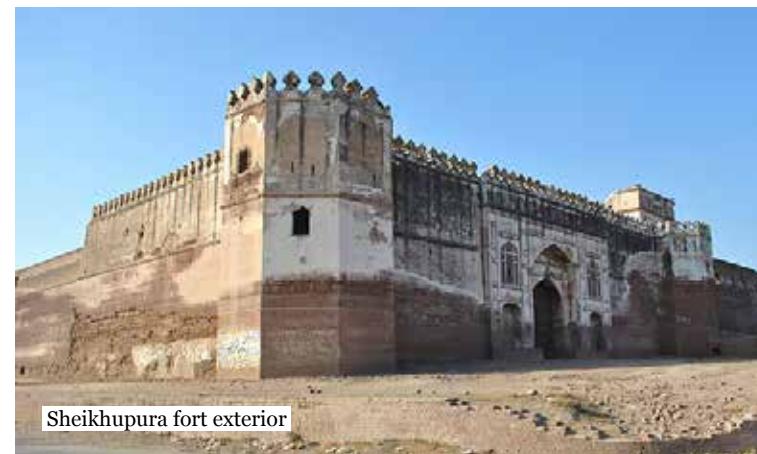
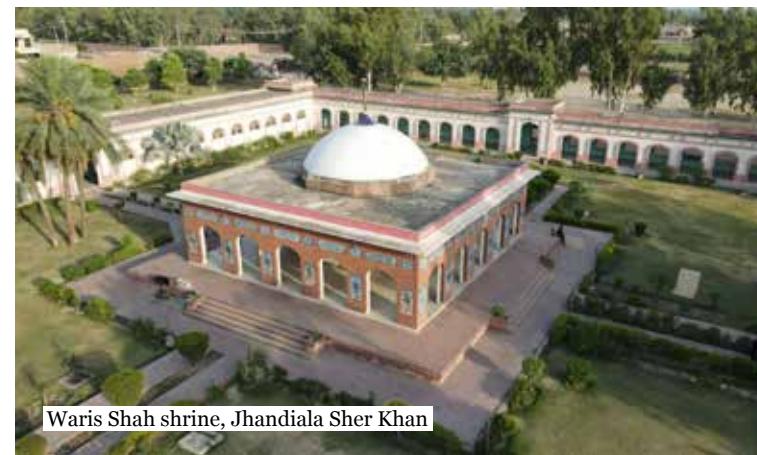
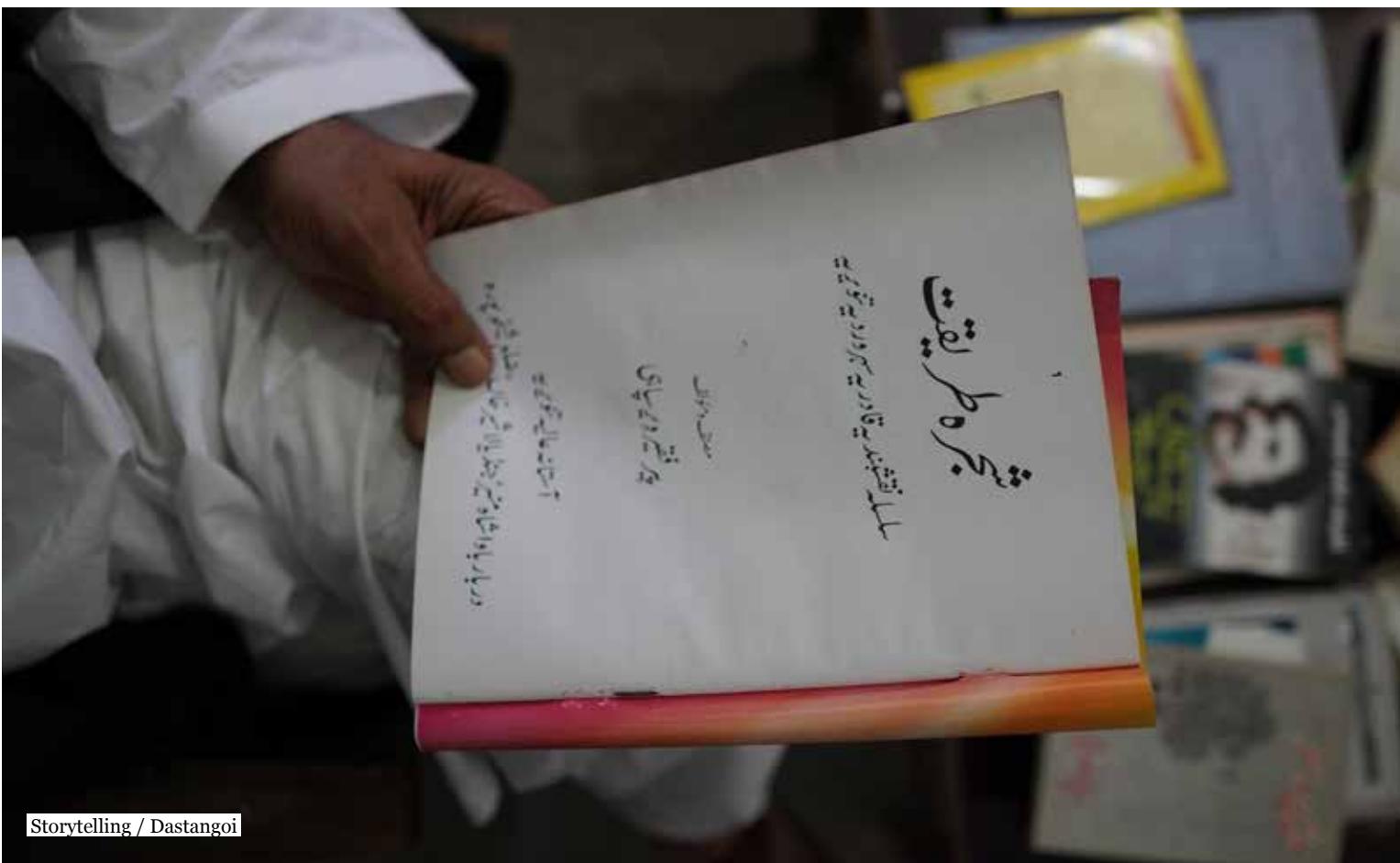
Jhandiala Sher Khan exhibited a greater level of tolerance, possibly owing to a high frequency of foreign visitors to the Tomb of Waris Shah. Additionally, it was found that the Sharaqpur locality was highly accepting of other cultures, where an affluent Afghan neighbourhood was found with migrant families well-integrated and considered to be of high prominence amongst locals, a rarity in rural Punjab. This could be possibly owing to the presence of the Sher Khan Stepwell, which welcomes visitors of all faiths. Other parts of the district however might not have the same level of acceptance.



Hiran Minar, Sheikhpura



Hiran Minar, Sheikhpura





Musical instruments / Mausiqi ke aalat (dholki)



Khussa making / Khussa-gari



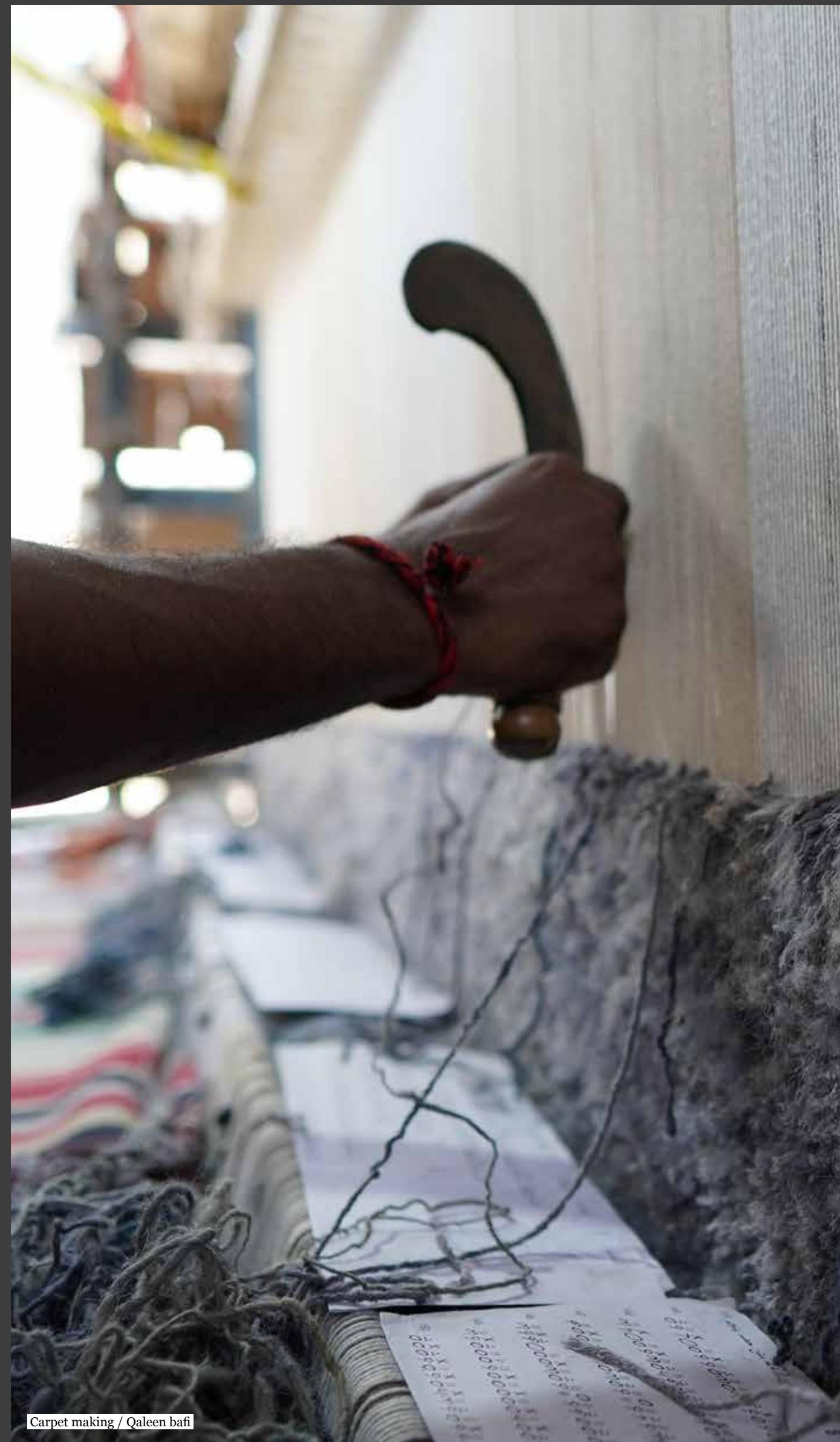
Woven foot stool / Pirhee bun-na



Handpainted artwork



Wooden toy making / Lakdi ke khilonay



Carpet making / Qaleen bafi

Crafts and Cultural Practices

Sheikhupura is a town/district with a rich heritage dating back to its Mughal roots. The tangible and intangible heritage crafts and practices found within include:

Product/Practice	Description	Type	Presence
Chhaba Bunana (چھا بونا)	Basket-weaving	Craft	Yes
Mithai (محبی)	Traditional Sweets	Craft/Ritual	Yes
Halwa Poori (حلوہ پوری)	Traditional breakfast comprising of crispy deep fried flat bread, served with a side of spicy potato or chickpea gravy and sweet semolina	Craft/Ritual	Yes
Sarson ka Saag aur Makki ki Roti (سرس کی روٹی اور مککی کا ساگ)	Seasonal savoury mains made of mustard greens and stems, cooked in an earthenware pot, and paired with cornmeal bread	Craft/Ritual	Yes
Fruit Chaat (فروٹ چاٹ)	Fruit Salad made with seasonal fruits, served with special toppings	Craft/Ritual	Yes
Halwa/Prasad (حلوہ/پراساد)	Sweet made of semolina or wheat and sugar, distributed as a blessing at religious sites	Craft/Ritual	Yes
Qaleen Bafi (قائین بافی)	Carpet-making, highly skilled and technical work found in the area	Craft/Ritual	Yes
Chikain (چکین)	Bamboo roll up curtains with decorative detailing using thread/bead/metal/mirror/etc	Craft/Ritual	Yes
Khussa-gari (کھس گری)	<i>Khussa</i> -making	Craft/Ritual	Yes
Qureshia (قرشیا)	Crochet products and accessories	Craft/Ritual	Yes
Paranda (پارندہ)	Handmade hair accessory woven into braids, with ornate tassels	Craft/Ritual	Yes
Hakeem (حکیم)	Traditional Holistic Doctor - Sikh	Ritual	Yes (Limited)
Zumurad Sweets (زمرد، مخفیان)	Famous traditional sweet shop, celebrity fan following	Craft/Ritual	Yes
Durree/Dhurrie (دری، دری)	Handwoven flat carpet, usually in cotton or wool	Craft	Yes
Khais (خایس)	Soft woven cotton blanket, regional speciality	Craft	Yes
Dastangoi (داستان گوئی)	Storytelling, oral tradition	Craft	Yes
Dhaat ka Kaam (دھات کا کام)	Metal-work	Craft/Ritual	Yes
Gulab Jamun (گلاب جامن)	Traditional sweet, fried and dipped in sugar syrup	Craft/Ritual	Yes
Khussa-gari (کھس گری)	Traditional handmade ballet flats	Craft/Ritual	Yes
Chikain (چکین)	Bamboo roll-up curtains	Craft/Ritual	Yes
Charpai (چارپائی)	Woven handmade bed made with wood and jute rope	Craft/Ritual	Yes
Kujja (کوچھ)	An earthenware utensil for food	Craft	Yes
Hakeem (حکیم)	Traditional Holistic doctor	Ritual	Yes

Proposed Tourist Attractions

The following tangible and intangible attractions or activities have been identified that could add value to the overall tourist experience:

- SOUVENIRS/CRAFTS: *Khussa*, khais blankets, *durree*, *chikhain*, *kujja* earthenware, Metal-work.
- CUISINE: Zumurad Sweets, popular traditional sweet shop.
- PICNICS: Hiran Minar, Waris Shah Shrine and areas around the Sher Khan Well.
- DAY TRIPS/OTHER SITES: Hiran Minar, Waris Shah Shrine/Museum, Sher Khan Mosque/Well, Mata Devi Temple, various *darbars*, shrine complex and church.
- MUSIC/ORAL TRADITIONS: *Dastangoi* (oral tradition) is quite popular especially near the Mughal sites and *darbars*. The *urs* and *dhamaals* that take place at the *darbars* and shrines make use of local musicians and medleys involving *dhols*.
- RECREATION: Generally due to the presence of the famous landmarks of the areas there is a certain sense of romantic charm and celebratory association with these places, which makes them a popular spot for travelling.
- MISCELLANEOUS: *Kabootar bazi* (pigeon racing) tournaments are quite popular in the region, where the grand prize winner receives a car in one local competition.



Illustration of Gurdwara Sacha Sauda



PART 3:

Lahore Museum & City:
“Takht-e-Lahore”

2.10: Lahore Museum

The Museum of Lahore is the largest and oldest public museum in Pakistan. It was established by the British in 1865-66, and was meant to be a part of a network of regional museums to be opened in various districts of India.

The museum underwent multiple relocations, as it was initially established in a 17th Century Mughal building, then later it was moved to Tollington Market on Mall Road. Eventually, an independent building was designed and created by architect Bhai Ram Singh, one of the most prominent architectural visionaries of Imperial India.

Under the vision of J. L. Kipling, by 1893 the Jubilee Institute was completed which comprised the Mayo School of Arts (now known as the National College of Arts), and The Lahore Museum. The building itself is a fusion of Victorian, Mughal and Sikh styles of architecture.

The Museum houses various collections that represent the ancient history of the subcontinent. Collections of the Indus, Indo-Greek and Gandhara civilisations are housed in the institute along with Buddhist, Persian, Chinese, Jain, Mughal, Sikh and British relics. The Lahore Museum was also made famous by literary author Rudyard Kipling, in his book *Kim*. Kipling had spent his childhood on the museum grounds due to his father's position as the curator of Lahore Museum and principal of Mayo School of Arts.

The museum also has works of Pakistani artists such as Sadequain Naqqash, Abdur Rahman Chughtai, Salima Hashmi and Ismail Gulgee.

2.10.1: Architecture

Crowned with a 70 feet high dome and a 350 feet front opening directly onto Mall Road, the Lahore Museum stands as an imposing building on the historic street. The marble entrance porch was added in 1905-1906. The foundation stone for the Lahore Museum was laid in 1890 and it was completed by 1893. The entire collection housed in an earlier building was moved to this new building before opening it to the public. Initially, the drinking fountain, also designed by Bhai Ram Singh, was used to set the building back from the road itself. Due to the widening of the road, it is now a part of the railings abutting the Mall Road.

As one approaches the building, its monumental nature gives way to a harmony of diverse parts brought together. The entrance seems to descend from the main *stupa*-like dome and is offset by the subsidiary domes on either side (Peck, 2015, p. 160). The base of these domes is unassuming where they meet the drum. A set of four surrounding mini domes, on a square to octagonal base stand at the corners of the larger domes. The facade itself is a composition in trabeated as well as arched forms and the diversity found in the whole showcases the multiple influences and contexts at play. The entrance hall is multi-layered, blending details inspired by North-Indian architecture but the dominant theme, as observed in the interior, belongs to the Mughal Period (Peck, 2015, p. 160).

2.10.2: History

The history of Lahore Museum can be traced to 1885 when F.D. McLeod, the financial commissioner of Punjab, proposed the establishment of museums at district level for the purpose of both tracing resources of the country as well as improving upon them (Rehmani, 1999, p. 1).

At the time, the museum housed collections in Wazir Khan's *Bara Dari*. However, the limitations of that space necessitated that The Punjab exhibition of Arts and Industry of 1864 was held in a temporary structure erected for that purpose, in the vicinity of *Anarkali* – this building would later be known as the famous Tollington Market.

At the time of the Jubilee celebrations of Queen Victoria's reign, it was decided to build a new and permanent building for the museum. The design of the complex of the museum building, technical institute and Mayo School of Arts (later to be National College of Arts) was designed by Bhai Ram Singh, a talented pupil who had trained under and then later collaborated with John Lockwood, the principal of Mayo School of Art. The project was executed under the supervision of Rai Bahadur Ganga Ram, then executive engineer of Lahore.

2.10.3: Symbolisms

The museum was the result of a blend of Kipling's training, the design of Bhai Ram Singh and the local craftsmen working under Ganga Ram and as such is the symbol of a collaboration of independent cultures and aesthetics that have fused into a syncretic yet stable result.

"Ram Singh had this unique opportunity to learn through theory and practice as a student, and as he carried out more commissions, he acquired great maturity of design and application of refined details. His training thus combined the then contemporary theory, along with a practice-oriented study of existing native architecture, integrating a modern outlook with a deep mastery of tradition. He never sought to abandon his traditions, nor did he turn away from contemporary thoughts on architectural practice. He did not pursue one or the other and instead integrated the two in a creative and magnificent manner."

(Vandal & Vandal, 2006, p. 152)

2.10.4: Current Standing

The collections* housed inside the building can be broadly divided into the following:

- Gandhara Art
- Hindu, Jain and Buddhist Art
- Islamic Arts and Crafts
- Islamic Manuscripts and Calligraphy
- Miniature Paintings
- Coins
- Ceramics
- Contemporary Painting
- General Gallery (houses private collections donated to the museum)

**Collection list reproduced from Masterpieces of Lahore Museum, a joint project of UNESCO and Lahore Museum*

The Sikh Gallery and Art collection is housed under the General Gallery, and traces timelines and artifacts from the Sikh Empire and Guru Nanak Sahib's travels. The variety and multifaceted nature of the collections on display direct one's attention to the immensely rich and variegated history of Pakistan and the intersections, conflicts and resolutions that must necessarily have taken place between the people and cultures of that time. As such, the cultural, tangible/intangible history and repository of Pakistan is best understood as a 'continuity'; a spectrum in flux with the passage of time as opposed to a fragmentary, binary division between the wealth of cultures, history and artifacts available to one.

2.11: Lahore: The Cultural Capital of Pakistan

The ancient city of Lahore is a multidimensional, intricately layered space steeped in history, power, culture, politics, and the arts. Over time it has enjoyed many different pseudonyms such as "**The Heart of Pakistan**", "**Paris of the East**" and "**City of Gardens**", amongst many others.

2.11.1: The City: Archaeology, History and Other Sites

According to local folklore, the exact date that the foundations were laid for the Walled City of Lahore remains unknown, however there are a few stories that exist with regards to its origin.

The ancient astronomer Ptolemy identifies the region as Labokla situated between the River Indus, in his documents and maps (Frowde, 1908, p. 108). In the Vedic version the foundations for it were laid down by the Hindu Prince Loh, son of Rama Chandra as far back as 1000 BC (Kabir et al, 2017, p. 88).

The oldest authentic recorded document, the '*Hudud-i-Alam*' (Persian manuscript), identifies Lahore as a small city with various temples, gardens and markets.

The biography of Alexander the Great, mentions his meetings with Jain saints in Lahore, which had been detailed as a predominant centre of Jain culture (Sheikh, 2015).

A site found in the Lahore Fort dates back between 4th and 5th century CE (Khan, 1964, pp. 40-41), when the area was taken back from Scythians under the control of the Gupta Dynasty.

For many centuries to follow, Lahore remained a city controlled by the various empires that came into power such as Hindu Shahis, Ghaznavids, Ghorids, and finally the Delhi Sultanate, which was conquered and succeeded by the Mughal Dynasty.

Between the 16th and 18th centuries, Lahore became an important central city under Mughal rule, and was amongst the coin mints under Emperors Babar, Akbar and Shah Jahan. The shifting of capital of the Mughal Empire from Delhi to Lahore in 1585 was of great significance and reaffirmed its association with power, politics and wealth.

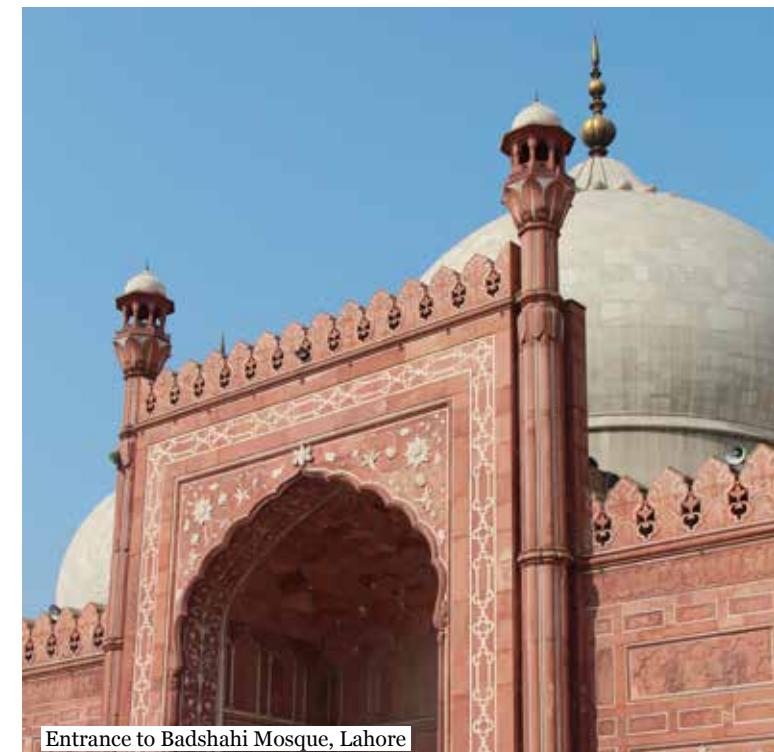
Lahore eventually became the resting place of the fabled Koh-i-Noor Diamond, a stunning jewel synonymous with ruling power in the Subcontinent, especially during the 18th and 19th centuries prior to it being sent to England for inclusion into Queen Victoria's crown. The city was also the capital of the Sikh Empire during which it earned the title of *Takht-e-Lahore* (Throne of Lahore).

The architecture of Lahore city as we know it today is a direct result of the extended period it remained under Mughal influence, and this is most prominent when we look at the historical monuments, sites, and other tangible heritage; as well as culture, cuisine, stories, and other forms of intangible heritage.

It is a city that can trace its roots to antiquity, and has layer upon layer of areas that are of great cultural, historical and religious significance.

Some key heritage sites identified in Lahore are:

- Samadhi in Islamia Government College
- Gurdwara Dera Sahib
- Qila Jiwan Singh
- Sadhwali Gurdwara
- Gurdwara Dera Chahal
- Gurdwara Patshahi Chevin
- Gurdwara Shaheed Ganj
- Tibba Baba Farid
- Baoli Bagh
- Gurdwara Lal Khui
- Moolchand Mandir
- Basuli Hanuman Temple
- Tomb of Qutbudin Aibek
- Pak Tea House
- Baalmik Temple
- Tollington Market
- Wazir Khan Mosque
- Sunehri Masjid
- Faqir Khana Museum
- Shrine Sheikh Saddu
- Shrine Pir Baba Bhola
- Darbar Tahir Bandagi
- Walidan Chann Pir
- Baalmik Temple
- Shrine of Nathay Shah Bukhari
- Shrine of Baba Guddi Saeen Sarkar
- Bagh Gul Bahar
- Haveli Sardar Singh Padana
- Imam Bargah
- Lal Haveli
- Darbar Inayat Qadri
- Nisar Haveli
- Hakeema Wala Bazar
- Shiv Mandir
- Haveli Nau Nihal Singh
- Shrine of Ladhay Shah
- Shrine of Ghore Shah
- Mauj Darya Darbar
- Pathar Bazaar
- Naulakha Bazaar



Entrance to Badshahi Mosque, Lahore

The Koh-i-Noor Diamond

Original Name: Syamantaka, owned by the Rajas of Malwas

Original Size: 186 carats

Age: More than 5,000 years old

Timeline:

1306: A curse is placed on the diamond

"He who owns this diamond will own the world, but will also know all its misfortunes. Only God, or a woman, can wear it with impunity."

1635: Adorned the Peacock Throne of Shah Jahan

1739: Looted by the Persian invader Nadir Shah

1747: Taken possession of by Afghan ruler Ahmad Shah Abdali

1813: Relinquished by his son Shah Shuja to Maharaja Ranjeet Singh of Punjab

1849: Presented to Queen Victoria via the treaty of Lahore after the British annexed Punjab

1937: Set in the crown of Queen Elizabeth II, wife of King George VI

Presently: Among the Crown Jewels of England, in the Tower of London.

The Koh-i-Noor diamond (also Koh-i-Nur or Kūh-e Nūr) is one of the largest and most famous cut diamonds in the world. It was most likely found in southern India between 1100 and 1300. The name of the stone is Persian means 'Mountain of Light' and refers to its astounding size - originally 186 carats.

In its long history, the stone has changed hands many times, almost always into the possession of male rulers. Like many large gemstones, the Koh-i-Noor has acquired a reputation of mystery, curses, and bad luck, so much so, it is said that only a female owner will avoid its aura of ill omen. The stone is claimed by both India and Pakistan, amongst others, but, for the moment, the Koh-i-Noor remains irresistible to its present owners, the British royal family.

The famous Koh-i-Noor diamond has a deep history of intrigue, death and power associated with the Punjab. Long considered among the Subcontinent's most valuable jewels, the significance of the diamond amongst Sikhs was immense, and it was ultimately seen as a symbol of their power.

The Koh-i-Noor was used as the crown jewel by many rulers of the Subcontinent. Starting from the Mughal emperor Babur's discovery of the diamond to his successor Humayun's refusal to give it up even in exile, the jewel made way to being the centerpiece of the famous Peacock throne of emperor Shah Jahan.

It passed down the dwindling Mughal empire till conqueror Nadir Shah acquired the stone during the Afghan rule of the subcontinent. After the defeat of the Afghan rebellion, King Shah Shuja retreated out of Lahore, acquired the diamond, and gave it away to Maharaja Ranjeet Singh (Dalrymple & Anand, 2017, 72-78).

The legend commonly attributed to the Koh-i-Noor diamond that it can either work as a curse or a charm for its possessor, may have had an effect on the Maharaja as he eventually transferred it to one of his wives (Sheikh, 2010).

During British Colonial rule, the fabled diamond was taken away from the Subcontinent, where it was subsequently cut to its present day size of 105.6 carats, and currently is part of the Queen of England's crown jewels.



Replica Koh-i-Noor (Mountain of Light), Image credits: Aiva



Tollington Market, Lahore



Punjab University Old Campus, Lahore



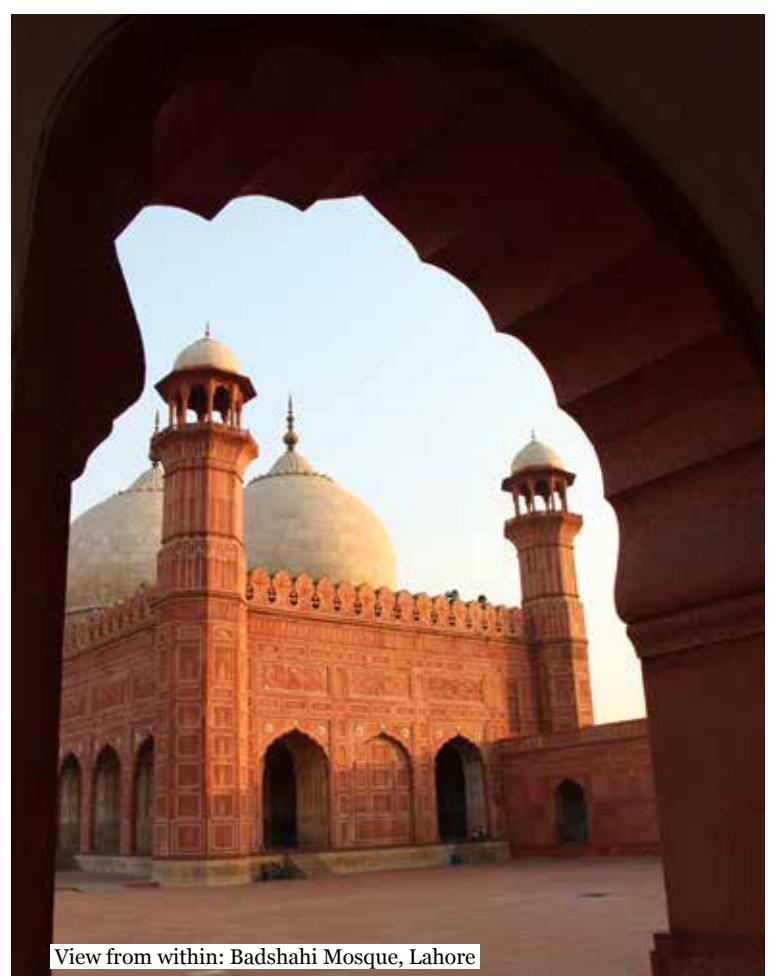
Interior view of Haveli Nau Nihal Singh, Lahore



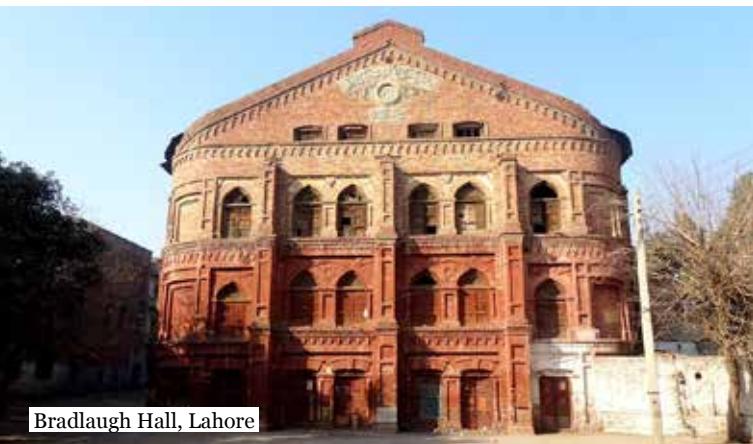
Deep fried pizza / Katlamay



Gulab jamun sweets



View from within: Badshahi Mosque, Lahore



Bradlaugh Hall, Lahore

2.11.2: Lahore's Significance for Sikh community

Lahore has immense importance in Sikh history. The city is the resting and birthplace of the fifth Sikh guru, Guru Arjan in Gurdwara Dera Sahib located adjacent to Lahore Fort. The fifth Guru Arjan was responsible for compiling the first official edition of the Sikh holy scripture the *Adi Granth*. With time and the succession of other gurus the *Adi Granth* expanded into the *Guru Granth Sahib* (McLeod, 1997, p. 13).

Lahore City was also the birthplace of Guru Arjan's father, Guru Ram Das, the fourth Sikh guru. Although Guru Arjan lived in Amritsar, he visited Lahore often due to its ancestral value and because of his friendship with the Sufi Saint Mian Mir, who was from the Qadiri order and was well known in the subcontinent, as an Islamic scholar. He was also famous for being the spiritual teacher of Prince Dara Shikoh, Emperor Shah Jahan's son (McLeod, 1997, pp. 17-21).

Mian Mir and Guru Arjan had struck a friendship, often exchanging correspondence on theological matters, and the former had deep respect for Guru Nanak's teachings, often travelling to Amritsar to meet Guru Arjan.

According to some accounts, Mian Mir had memorized some of the verses of the *Adi Granth* by heart prior to when Guru Arjan started to officially record and compile it (Zaidi, 2015). Guru Arjan also had the Golden Temple built in Amritsar, a place where people of all religions would be welcome. According to some accounts he invited Mian Mir to lay the foundation stone of the temple.

Some years after the martyrdom of Guru Arjan, his son and successor Guru Har Gobind, called on Mian Mir at Lahore. The then 13-year-old boy was received warmly by the Sufi saint. As a child, Guru Tegh Bahadur, the ninth guru also met Mian Mir who blessed him. Mian Mir's writings and teachings are held in great regard by Sikhs (Zaidi, 2015).

Under Maharaja Ranjeet Singh, Lahore had become the capital of the Sikh Empire, and during his time as ruler, he celebrated various festivals and commemorative days in the city with great gusto. Like the Mughals, he also invested in creating many *karkhanas* (Urdu: workshop or factory) in the city pertaining to weapons, cloth production and dyeing, gemmology, tile making and boat making.

The Maharaja combined the *urs* (celebrated by Muslims) and *mela* (celebrated by Hindus) into one event: *Mela Chiragan*, the festival of lamps. As a mark of respect, he would walk barefoot from the Lahore Fort to the Shrine of Madhu Laal and then to Shalimar Gardens to partake in the celebration (Warraich, 2018).

Maharaja Ranjeet Singh was known to have deep reverence for many holy Muslim saints and would regularly visit various shrines in and around Lahore to pay his respects (Arshad, 2016, p. 90).

2.11.3: Interfaith Harmony

Interfaith harmony is most prominent in the spiritual culture of Lahore. Most shrines, *darbars* and temples are held in high regard by people of Sikh, Hindu and Muslim faith (Warraich, 2018). Even though most existing shrines are of Sufi saints, various people of different faiths visit them, with many making a journey from across the border (India). The Shrines of Madhu Laal Hussein, Data Ganj Bukhsh, Baba Shah Jamal, Mian Mir, Bibi Paak Daman, are some that

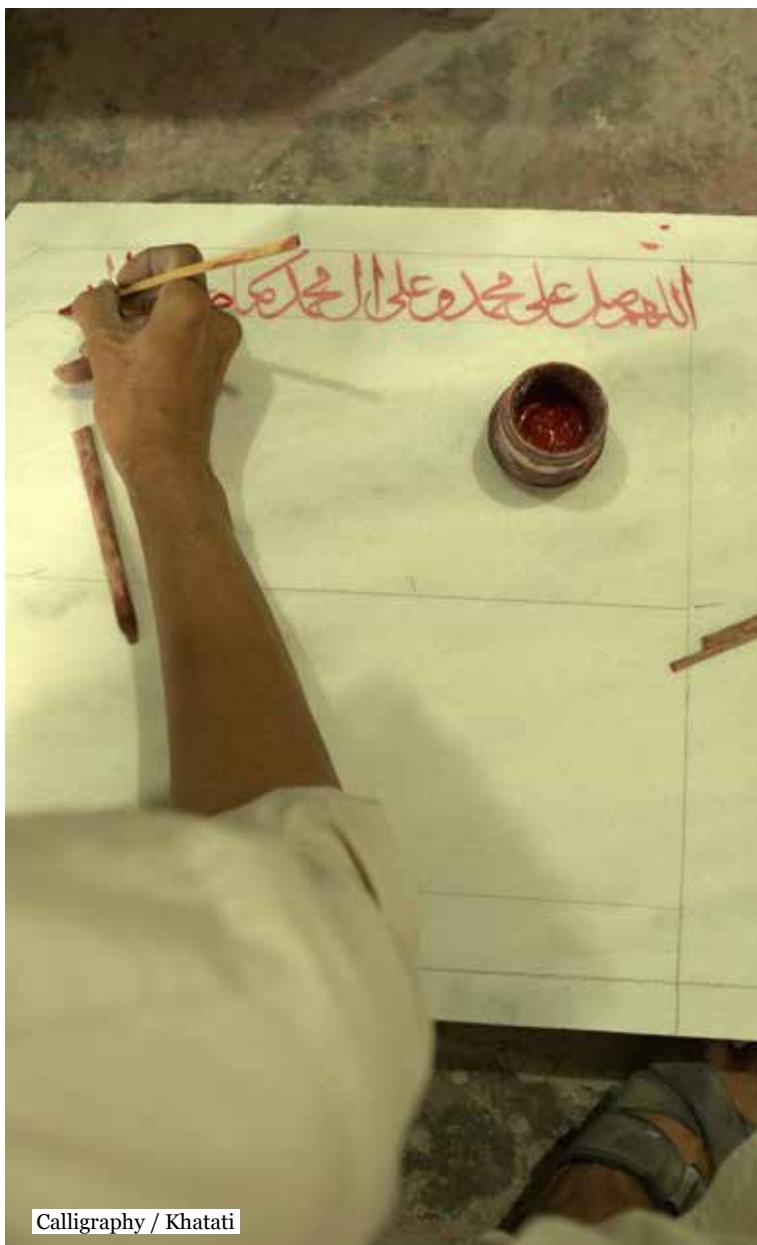
continuously attract visitors of different faiths who come to give their *salam* (greetings).

Besides the shrines are the Gurdwaras Dera Sahib, Chhevin Patshahi, Hargobind Singh, Dera Chahal, Shaheed Ganj and the Samadhi of Maharaja Ranjeet Singh to name a few. Hindu temples such as Laal Mandir, Basuli Hanuman Mandir, Baalmik and Ratan Chand Mandir are some of the existing holy sites in the city that are respected by groups of Hindus, Sikhs and Muslims.

Interfaith unions in the subcontinent were an accepted social norm and the cultural product of these unions is widely displayed through the arts, traditions, and architecture. The city of Lahore has many such symbolic tales and sites. The union of Moran Mai and Maharaja Ranjeet Singh is one such example.

Moran Mai was a favourite wife of the Maharaja, and he even had coins issued in her name. The couple had taken residence in Lahore City following their nuptials. Moran Mai was involved in the construction of a small mosque, which is situated in the Papar Mandi inside Shah Alami Gate, Lahore (Qureshi, 2018). Following the death of the Maharaja, she spent most of her time and money trying to set up Persian and Punjabi language schools in Lahore.

The neighbourhood of Mozang in Lahore is perhaps one of the best examples of the fusion of Muslim, Sikh and Hindu symbolism on sites (Kaur, 2020). The history and visuals that tie these together forms a harmony of the three major religious groups of the subcontinent.



Calligraphy / Khatati



Illustration of wood engraving / Lakri ki kundakari



Handmade jewellery / Haath ki Zargari



Kite-making / Patang-sazi



Deep fried sweet bread / Andrassay



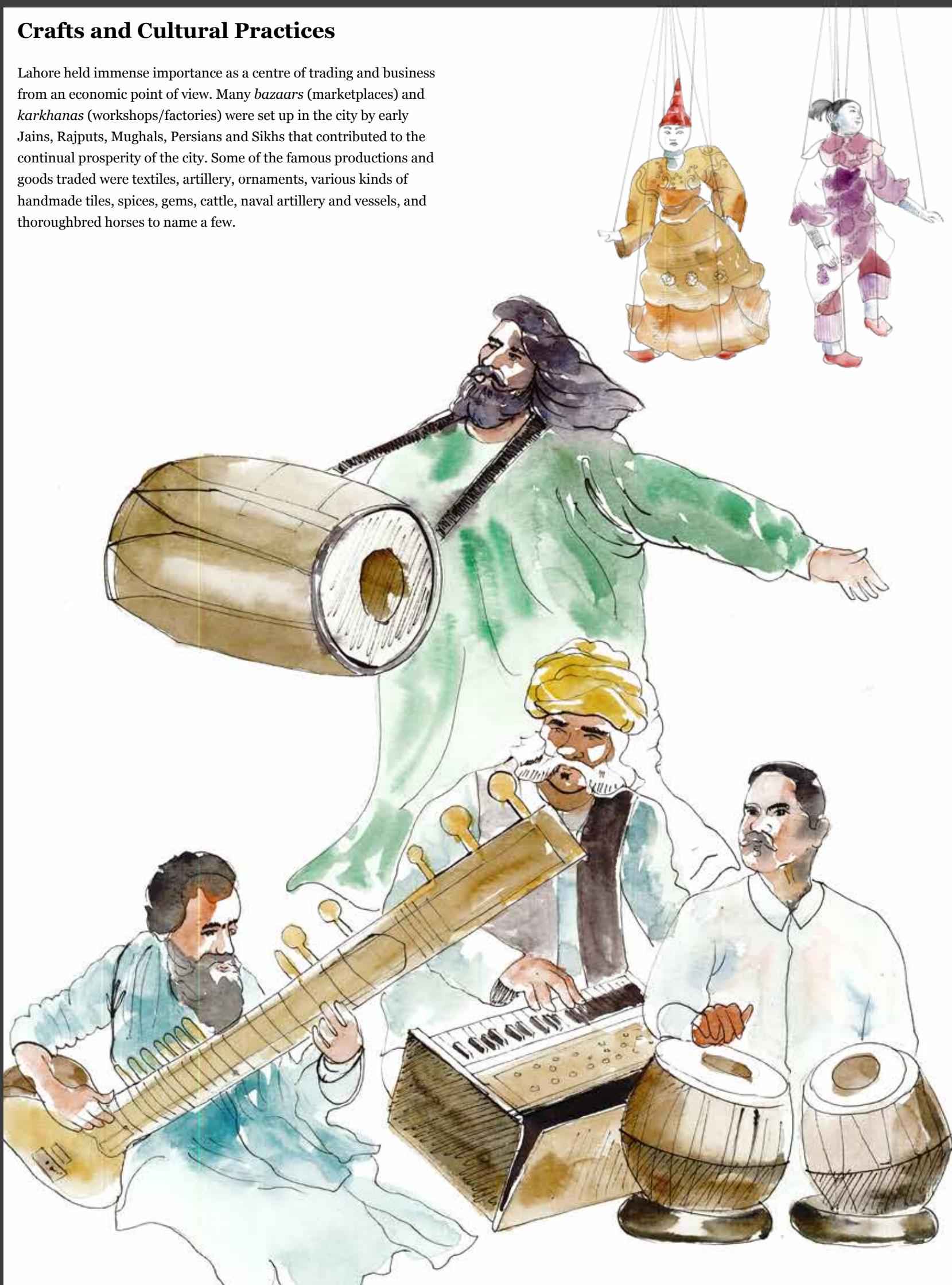
Handpainted artwork



Marble being hand engraved

Crafts and Cultural Practices

Lahore held immense importance as a centre of trading and business from an economic point of view. Many *bazaars* (marketplaces) and *karkhanas* (workshops/factories) were set up in the city by early Jains, Rajputs, Mughals, Persians and Sikhs that contributed to the continual prosperity of the city. Some of the famous productions and goods traded were textiles, artillery, ornaments, various kinds of handmade tiles, spices, gems, cattle, naval artillery and vessels, and thoroughbred horses to name a few.



Product/Practice	Description	Type	Presence
Taweez (توبیز)	Amulet, talisman	Craft	Yes
Lassi (لیسی)	Chilled sweet/savoury/salty drink made from yoghurt, milk, or buttermilk base	Craft/Ritual	Yes
Panjiri (پنجیری)	Dessert like preparation: roasted whole wheat or semolina with an assortment of nuts and seeds, also used as a nutritional supplement	Craft/Ritual	Yes
Kabaddi (کبادی)	Traditional team wrestling, seven a side	Ritual	Yes
Kokla Chapaki (کوکلا چپاکی)	Children's interactive game	Ritual	Yes
Dhamaal (دھماں)	Ritualistic <i>dhol</i> (drum) playing with dancing at shrines	Ritual	Yes
Kushti/Pehlwani (کشٹی / پہلوانی)	Traditional wrestling style from Persia, popularised in Mughal era	Ritual	Yes
Hakeem (حکیم)	Traditional Holistic doctor	Ritual	Yes
Anarkali ka Qissa (انارکلی کا قصہ)	The story of Anarkali, between a famous courtesan, and Emperor Salim (Jahangir)	Ritual	Yes
Neza Bazi (نے زا بازی)	Tent-peggig	Craft	Yes
Tarkashi (ترکشی)	Drawn thread embroidery, usually handmade	Craft	Yes
Patang-sazi (پاتنگ سازی)	Kite-making	Craft	Yes
Urs (ورس)	Death anniversary of saints, celebrated at shrines	Ritual	Yes
Mela Chiraghan (ملے چراغان)	Festival of Light, <i>urs</i> of Sufi Saint Shah Hussain	Ritual	Yes
Nan Khatai (نان خاتائی)	Speciality traditional shortbread biscuit made with semolina/gram/wheat flours and almonds	Craft/Ritual	Yes
Parchin-kari (پارچن کاری)	Decorative stone inlay using marble and semi-precious stones; 'pietra dura'	Craft	Yes
Murgh Cholay (مرغ چولے)	Speciality savoury curry: chicken and whole chickpeas	Craft/Ritual	Yes
Siri Paye (سری پائے)	Regional delicacy originating from Central Asia, spicy slow-cooked trotters soup	Craft/Ritual	Yes
Halwa Poori (حلوا پوری)	Traditional breakfast comprising of crispy deep fried flat bread, served with a side of spicy potato or chickpea gravy and sweet semolina	Craft/Ritual	Yes
Khoya (خویا)	Thickened milk solids, used in making <i>gulab jamun</i> and <i>barfi</i> ; milk topped with <i>khoya</i> is a traditional drink	Craft/Ritual	Yes
Hareesa (ہریسا)	Kashmiri speciality dish made with cracked spiced wheat and meat	Craft/Ritual	Yes
Nihari (نیہاری)	Speciality slow cooked meat in a spicy gravy	Craft/Ritual	Yes
Vaar (وار)	Folk song or ballad performed in street theatre	Ritual	Yes
Katlamay (کاتلامے)	Pizza like deep fried dough, topped with a chilli sauce	Craft	Yes
Manji (منجی)	Woven beds, similar to charpai, but modern versions are made out of iron frames with plastic yarns	Craft	Yes
Kathputli Tamasha (کھٹپٹلی تماشا)	Puppetry enacting folk tales and traditional songs	Craft/Ritual	Yes
Guggu Ghorey (گھوگھو گھورے)	Traditional toy horses made out of wood and colourful scraps of cloth and paper	Craft	Yes (limited)
Sitar (سیتاڑ)	Plucked string instrument, traditional	Craft/Ritual	Yes
Qawwali (کوہوالی)	Sufi devotional singing, performed at shrines and for festivals such as <i>Urs</i>	Ritual	Yes
Tabla (ڈبلہ)	Pair of hand drums, traditional	Craft/Ritual	Yes
Harmonium (ہارمونیم)	Free reed pump organ, traditional	Craft/Ritual	Yes
Mausiqi ke Aalat (موسیقی کے آلات)	Handmade indigenous musical instruments	Craft/Ritual	Yes
Ziarat (زیارت)	Ashura procession, visits to shrines	Ritual	Yes
Bhangra (بھانگرا)	Upbeat folk dance, performed to <i>dhol</i> at festivals	Ritual	Yes
Khatati (خطاطی)	Calligraphy in Arabic/Urdu	Craft/Ritual	Yes
Bair chun na (بیر چونا)	Bair (jujube fruit) collecting, a ritual at shrines in Punjab, considered sacred	Ritual	Yes (limited)
Pagri (پاگری)	Turban headwear, has ritualistic significance in The Punjab	Craft/Ritual	Yes
Jaali ka kaam (جاالی کا کام)	Lattice work	Craft	Yes
Kathak (کھٹک)	Ancient expressive dance form used for storytelling set to classical music, oral tradition	Craft/Ritual	Yes

Proposed Tourist Attractions

Lahore has an exciting experience to offer its visitors due to its rich heritage, engaging them in a multisensory manner. Over time a lot of the crafts and cuisine have been modernised. However, the original Walled City of Lahore and other old parts of the city have still managed to retain many traditional and historical cuisines, crafts and rituals against all odds, thereby contributing to the city's layers.

The following tangible and intangible attractions or points of interest have been identified that could add value to the overall tourist experience:

- **SOUVENIRS/CRAFTS:** Traditional crafts are mostly found in older neighbourhoods, in specific *bazaars* and the Walled City such as textiles, accessories, ornaments, gems, original artworks, sculptures, carpets, *pagri* (turbans) and calligraphy art/craft.
- **CUISINE:** Lahore is considered the food capital of the subcontinent. Some of the most famous things include *siri paye*, *murgh cholay*, *nan khatai*, *kulchay* (the famous Ram Das Kulcha), *katlamay*, *nihari*, *tak-a-tak* and *hareesa*.
- **PICNICS:** A variety of parks or *baghs* can be found in Lahore, ranging from the Mughal to contemporary periods. The most famous ones are Shalimar Gardens, Baoli Bagh, Lawrence Gardens, Jallo Park, Bagh-e-Jinnah (Jinnah Park), Hazuri Bagh, Shahdara Bagh, Jilani Park in Gulshan-e-Iqbal area, Gul Begum Park (and Iqbal Park - formerly Manto Park).
- **DAY TRIPS/OTHER SITES:** Old Walled City, Royal Fort Complex, Data Darbar, Hanuman Temple, Haveli Nau Nihal Singh, Mozang neighbourhood, Bandar Qila, Shiv Mandir, Baalmik Temple, Laal Haveli, Lahore Museum, Imam Bargah, Anarkali Bazaar, Shah Alami Bazaar, Tollington Market, Qutbudein Aibek Tomb and Pak Tea House.
- **MUSIC/ORAL TRADITIONS:** Lahore has an old history of musical and oral traditions, such as the many *dhamals* that take place at various shrines (most popularly the Shah Jamal *dhamal*, that takes place every Thursday), theatre, music and literary events, *Langha Mandi* which is an instrument-making *bazaar* and many other forms. There are also many public and private institutions that teach classical music and dance.
- **RECREATION:** Various *bazaars* that have somewhat maintained the same style of working and layout from the Mughal Era can be found. For instance, the Nagina Bazaar (gemstone market) or Urdu Bazaar could prove to be of special interest to visitors as they have many hidden gems waiting to be discovered.
- **MISCELLANEOUS:** Stylised tile makers, stonework and traditional calligraphers can be found in specific areas although these crafts are slowly diminishing.



Illustration of Lahore Museum



Picture wall after conservation at Lahore Fort, Lahore

A photograph of a large, spreading tree with dense green foliage, its reflection clearly visible in the calm water of a pond in the foreground. The background shows a park with other trees, a path, and some buildings in the distance.

Chapter 3

Punjabi - Language of Universality, Love & Compassion

The origins of Punjabi language can be traced as far back as 600 BC when its root form *Paisachi Prakrit*, a localized deviation of the official Sanskrit language, was documented in written records surviving from 3rd-10th centuries CE.

Punjabi had evolved by the 7th century CE, with continual input from various languages, notably English, Portuguese, Greek, Chinese, Japanese, Persian, Arabic and Turkic Chaghatai. Written today in both the *Shahmukhi* and *Gurmukhi* scripts, it remains the primary spoken language of Punjab on both sides of the border, and is practiced by over 130 million native speakers, coming in 8th place as the most spoken language around the globe.

The Punjab has been a cradle of civilisation since time immemorial. By virtue of its location and ancient heritage, it held the position of being the philosophical and cultural capital of the region for many millennia. This also made Punjabi the language of activism, best reflected through the myriad of grassroots movements led by various leaders with Punjabi ancestry who left behind their legacy in the sociocultural layers of the province.

Equally, there are many literary and art figures with Punjabi heritage who came to yield great regional and national influence and made immense contributions to poetry, prose, singing and folk culture over time, therefore making Punjabi a language of the Arts. Some of the most noteworthy contributors in Punjabi language are as listed in the subsections to follow.

3.1: Oral Traditions

Punjab has a vast historical repository of oral traditions, many of which are dying over time, and in need of urgent revival and documentation for preservation and future generations. These forms of heritage can be broadly classified into the following categories: (Please see table on page 89)

3.2: Literature

The Punjab has a rich heritage of *qisse* (pl.- singular: *qissa* from Arabic: epic legend, folk tale, fable) that developed in the area with the fusion of locals and migrants, most notably Persian and Arab. *Qisse* helped to impart valuable religious education to the masses, in addition to a significant contribution of stories about love, compassion, sacrifice, social values and the struggle of the common man (Mir, 2006, pp. 727-758).

An excellent example of this is the *Guru Granth Sahib*, wherein lies a rich repository of *shabad* (Sanskrit: speech sounds, hymns) that originate from the wisdoms and musings of Guru Nanak, as well as poems and hymns from other beloved poets of the region. The *Janamsakhis* are a perfect representation of classical prose.

Much of Classical Punjabi Literature is also based around the legacy of *qisse*. Popular folk tales such as:

- 'Heer Ranjha' by Waris Shah
- 'Mirza Sahiban' by Hafiz Barkhudar
- 'Sohni Mahiwal' by Fazal Shah
- 'Saiful Muluk' by Mian Muhammad Bukhsh
- 'Yusuf Zulekha' by Mahmud Gami
- 'Sassi Punnun' by Hashim Shah
- 'Qissa Puran Bhagat' by Qadir Yaar

revolve around tragic romances or fabled stories that talk about friendship, loyalty, love and betrayal; some set to soulful *ragas* and folk music compositions.

3.3: Poetry

A decade after the armies of Al-Nasir Salah al-Din Yusuf ibn Ayyub, locally known as Salah-ud-Din had conquered Jerusalem, an invitation was sent to religious figures and Sufis from around the world to live in the holy city, a call that was answered by an Indian dervish. Baba Fariduddin *Ganjshakar* (Treasure of Sugar) resided in the holy city for an unknown number of years at a *sarai* (Persian: a resting place for travellers to stay). That place came to be known as al-Hindi *Sarai* (Indian Hospice or Lodge) and a new structure was built in his name at the location, some years after his death. For many centuries to follow, pilgrims from the subcontinent would stay there as a mark of respect. The *sarai* is still well-maintained, in running order and remains a popular place for visitors to stay at (Adamson, 2014).

Baba Fariduddin *Ganjshakar* (1179-1266) is generally attributed with being the first major poet of Punjabi. At a time when Sanskrit, Arabic, Turkish and Persian were considered languages of learning, favoured by the elite, and used in monastic centres, Baba Farid made Punjabi (generally considered a less refined folk language) his language of choice. This laid the foundation for a vernacular Punjabi literature that would be developed later (Tarin, 1995, pp. 21-30).

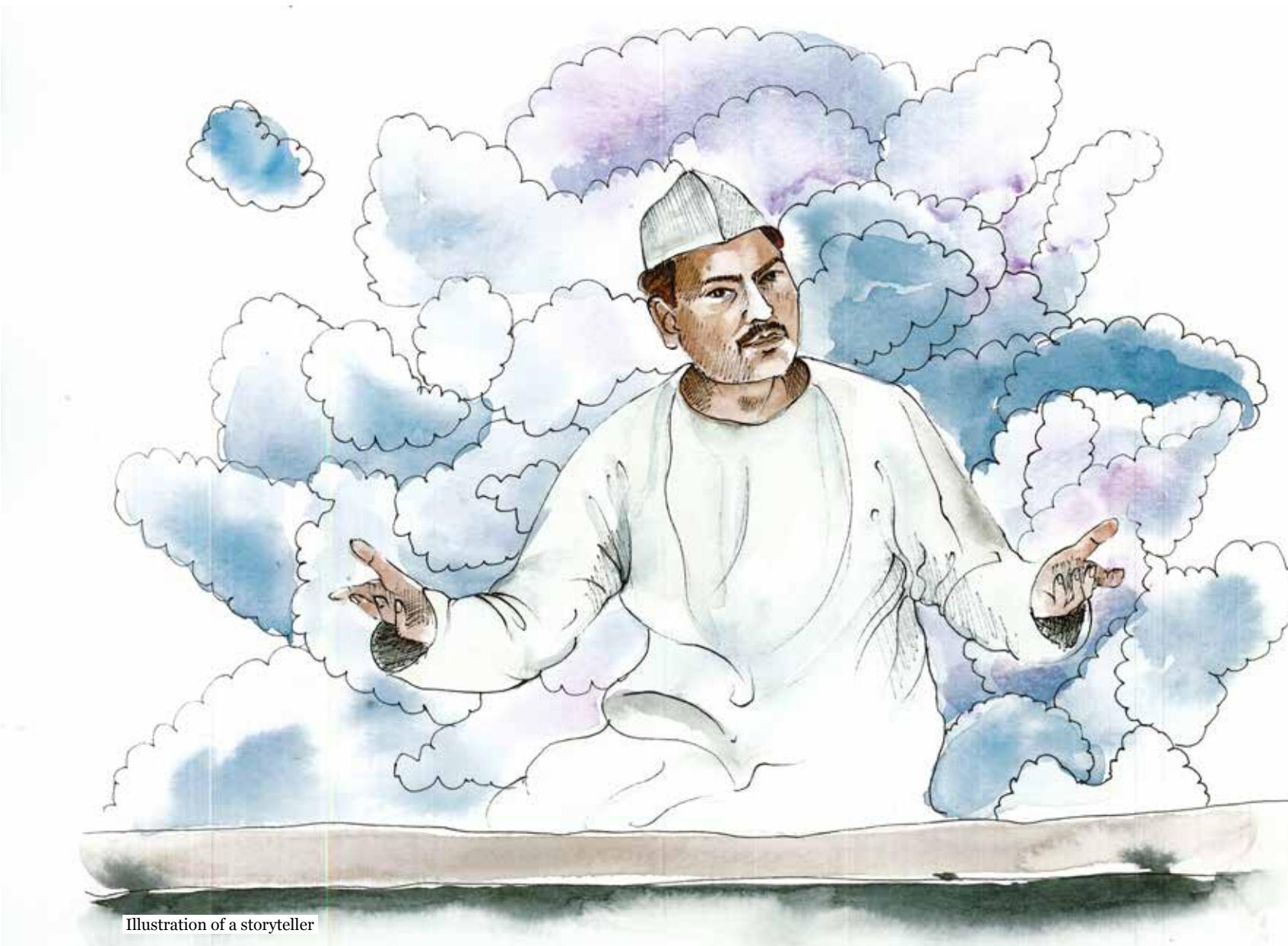
Baba Farid's poetry had a deep and profound effect on Baba Guru Nanak Sahib Dev Ji. While partaking in his *Udasiyan*, Guru Nanak came across Baba Farid's poetry, and paid homage to his shrine in Lahore. It was here after reading and listening to Baba Ganjshakar's composed verses in Punjabi that Baba Guru Nanak chose the language for his teachings, and captured the folk wisdoms which existed in Punjabi through the *kalaam* (Arabic: speech) of Baba Farid Ganjshakar, the most beloved and honoured Sufi poet-philosopher of Pakattan.

The *Kafi*, a form of poetry made popular by Baba Bulleh Shah, is named from the Arabic word *kafa* meaning 'group'. This style of rendition is said to be derived from the Arabic poetry genre, *qasidah*, a monorhyme ode that is always meant to be sung, using one or two lines as a refrain, repeated to create a mood. *Kafi* poetry is usually themed around heroic and great romantic tales from folklore, often used as a metaphor for mystical truths, and spiritual longing.

Both Waris Shah and Baba Guru Nanak hailed from the Rachna Doab which is a significant binding factor between the two, and also explains the large fan following of Waris Shah amongst Sikhs all over the world due to his much-loved classical epic poem 'Heer Ranjha.' Some of the most noteworthy poets across various genres in Punjabi language are:

- Baba Fariduddin Ganjshakar
- Damodar Gulati
- Mian Mir
- Shah Hussain
- Sultan Bahu
- Qadir Yaar
- Shah Muhammad
- Baba Bulleh Shah
- Mian Muhammad Bukhsh
- Waris Shah Panj Pir
- Ali Haidar
- Ustaad Daman
- Sultan Bahu

Dastangoi (داستان گول)	Storytelling in a narrative or poetic style which involves historical or cultural details
Tappay (تپے)	Oldest form of folk song brought to Punjab by camel riders along trade routes. Originally revolving around the separation of Heer and Ranjha (Waris Shah's famous poem) with humour injected over time; appears in wedding songs as a competition between bride's and groom's sides
Dohrha (دوڑھا)	Folk poetry/singing style in a couplet form; usually about love, appears in wedding songs
Maahi/Maahiye (ماہی/ماہیے)	A form of folk poetry/singing infused with humour, addresses the beloved directly in form of a dialogue; modern iterations reinforce its status as a way of addressing matters of the heart, appears in wedding songs
Boli/Boliyaan (بولی/بولیاں)	Folk poetry/singing in extempore style with playful storytelling elements, often infused with humour; traditionally appeared in wedding singing competitions/birthdays/harvest festivals
Kafi (کافی)	Sufi poetry set to devotional music. Performances by top artistes are highly sought after and have become an integral part of mainstream culture as well
Vaar (وار)	Epic poem that covers the entire tradition of heroic traditions of The Punjab. Could also be about invasions by foreigners; gave insight of the locals' perspective to these and other life experiences
Sufiana Kalaam (سوفینان کلام)	Sufi devotional poetry about mysticism, sung mostly at shrines but has also managed to make its way into popular culture through younger generation artistes
Ghazal (غزل)	Love song, meant to be a heartfelt, descriptive amorous expression, to entice the subject of desire
Qissa/Qisse Kahaniyan (قصہ/قصہ کہانیاں)	Storytelling in an exaggerated manner, usually involving fables and folklore; meant to ignite passion, imagination and creativity
Qaseeda (قسیدہ)	Poetry, usually written as an ode to a noble man or royal figure, as a way to pay homage to the subject. Can also be used in the context of a 'beloved'. Over time became a form of satirical expression



- Faiz Ahmed Faiz
- Najm Hosain Syed
- Sahir Ludhianvi
- Amrita Pritam

3.4: Music and Singing

Musical expression has always been a widely practiced form of art and communication in the Punjabi language, and remains an integral part of the culture and oral traditions of contemporary Punjab.

Performances of famous works of the greatest poets, some as mentioned above, may be sung unaccompanied, or set to clapping, or a variety of traditional string, percussion or wind instruments such as *tabla*, *harmonium*, *dhol*, *tumbi*, *dhadd*, *sarangi*, *gharha*, *gagar*, *chimta*, *algoze*, *iktara*, *bugchu*, *chhaine*, *kainchi*, *sapp*, and *kato*.

Some of the most noteworthy singers in Punjabi language, many of whom have attained multiple accolades in the subcontinent, as well as global fame and recognition are:

- Alam Lohar
- Attaullah Khan Esakhelvi
- Inayat Hussain Bhatti
- Tufail Niazi
- Sain Marna
- Mansoor Malangi
- Allah Ditta
- Talib Hussain Dard
- Hamid Ali Bela
- Iqbal Bahu
- Pathanay Khan
- Malika Pukhraj
- Reshma
- Naseeb Lal
- Abida Parveen
- Noor Jehan
- Farida Khanum
- Tassawar Khanum
- Samina Syed
- Tahira Syed
- Musarrat Nazir

Contemporary Punjabi performers include amongst many others:

- Saeen Zahoor Ahmed
- Arif Lohar
- Ali Azmat
- Abrar-ul-Haq
- Jawad Ahmed
- Atif Aslam
- Shazia Manzoor

3.4.1: Folk Singing

Of special interest for tourists, Punjabi folk music tries to comment on and reflect upon almost every facet of Punjabi culture and lifestyle; especially that found in its many small towns and villages.

Largely steeped in the area's Sufi ideology and widespread 'Sufi shrine culture', in the last century or so, Punjabi folk singing has often incorporated (within the traditional Sufi ethos of songs), social themes such as the exploitation of peasants (by the landed elite, the clergy, etc.); and the celebration of everyday simple lives of village people.

Though Punjabi folk music is wrongly perceived to be about songs and music constructed to encourage traditional Punjabi dances such as *bhangra* and *dhamaal*, a significant part of the genre is also about expressing the highly emotive aspects of the lives of common Punjabi villagers regarding their association with various social, religious and marital rituals and ceremonies. Punjabi Folk music can broadly be classified into the following categories:

Marriage/Wedding:

There are a variety of songs that revolve around wedding events which can be manifold in The Punjab. With entire events dedicated to just singing, dancing, celebration and merriment, wedding songs were traditionally a way to break the ice between both families of the bride and groom. Over time, this tradition and therefore its content has been lost, and is in desperate need of revival and intervention to document and save it for future generations.

Romantic:

Expressed mainly through the forms of *Jugni*, *Mahia*, *Tappay*, *Jindua*, *Dhola*, *Kafian*, *Dohre*, *Bolian*, *Sadda*, *Jhokan* and based on the folklore romances of Punjab region like '*Heer Ranjha*', '*Mirza Sahiban*', '*Sohni Mahiwal*', '*Sassi Punnun*' are the most famous folk love songs. '*Heer*' and '*Mirza*' are usually sung in their traditional compositions and arrangements.

Heroic:

Folk songs about fabled Punjabi heroes like Dulla Bhatti, Raja Rasalu, Jagga Jatt, S. Bhagat Singh, S. Udham Singh, Sucha Soorma and Jeona Morh are sung to inspire audiences and stir emotions of bravery.

Religious:

Songs about worship, religious ceremonies and festivals are an important expression of faith which is an integral part of society.

Sikhism shares a very close bond with music as detailed above. The sixth Sikh guru, Guru Hargobind, established a tradition of singers called *Dhadis* to perform *Gurbani*, *Vaars* and other folk genres normally accompanied by two main folk instruments, the *dhad* and *sarangi*.

Sikh Poetry is also a form of devotional singing in Punjabi. The multitude of Sikh poetry is recorded in the *Guru Granth Sahib* and the form of recitation is done in a melodious way. The holy book is divided into 60 *ragas* (beats), with each *raag* following a different format of singing. This adds to the complexity and beauty of the Sikh scripture.

Followers of Islamic faith have *munajat*, *manqabat*, *qawwalis* (as below), *naats* and *hamds* (devotional songs of praise). Similarly, Hindus have *bhajans*, and Christians have hymns.

Kafi is a classical form of Sufi music mostly in the Siraiki, Punjabi and Sindhi languages and originating from Punjab, Siraiki Wasaib and Sindh regions in the Indo-Pak subcontinent. Some well-known *Kafi* poets are Baba Farid, Bulleh Shah, Shah Hussain, Shah Abdul Latif Bhittai, Sachal Sarmast and Khawaja Ghulam Farid.



Illustration of a harmonium player

This poetry style has also lent itself to the *Kafi* genre of singing, popular throughout South Asia, especially Pakistan, Bangladesh and India. Over the years, both *Kafi* poetry and its rendition have experienced rapid growth phases as various poets and vocalists added their own influences to the style, creating a rich and varied poetic form, yet through it all it remained centred on the dialogue between the soul and the creator; symbolized by the *murid* (disciple) and his *murshid* (Master), and often by lover and his Beloved.

Sufi Qawwali, is a form of devotional singing popular in Punjab. This form of singing is distinct by the poetry, music and the vocal range of the singer. The song starts out with a devotional poem followed by a lead singer and two vocalists weaving a melody over a *raga* (single beat). Endurance to sustain a live performance for a longer period is highly valued. Renowned performers include:

- Ustad Amanat Ali Khan
- Ustad Salamat Ali Khan
- Ustad Fateh Ali Khan
- Ustad Nusrat Fateh Ali Khan
- Ustad Rahat Fateh Ali Khan

3.5: Dance

People of The Punjab are warm, generous, hospitable, and this is reflected in their fun loving and colourful festivities. Their dances are vibrant and energetic. The area boasts of different kinds of folk dances, many of which are performed as an expression of joy or celebration. Punjabis display their signature exuberance and *joie de vivre* through the medium of dance at wedding events, for which the number of dedicated days can be in multiples of ten. Other popular platforms are festivals or musical events. The identified folk dances are as follows:

- *Bhangra* – originally dedicated to harvesting but changing due to modernisation and evolution of musical equipment, its energy is best captured with a traditional *dhol* (drum).
- *Giddha* – a traditional form of dance associated with celebrations performed by young women in a large circle, with just rhythmic clapping and *boliyaan* (couples expressing different emotions, passed down through generations as oral tradition).
- *Sammi* – women from the Sandal Bar region (between the rivers Chenab and Ravi in Punjab) perform this in a slow rhythm accompanied by a sad song due to its association with the tragic love story of Princess Sammi and Prince Dhola.
- *Kikli* – performed by girls and young women in groups of two; partners cross their arms, clasp hands and stretch backward and whirl.
- *Luddi* – women click their fingers and clap their hands, moving in a circle by jumps, half turns and twirling, accelerating their rhythm by stamping their feet.
- *Jhoomer* – known for displaying passion and vivacity, originated from the regions of Balochistan and Multan with a slow and rhythmic tempo, from *jhoon* (which means swaying gently). Performances usually focus on love and other emotions with dancers recreating animal-like movements and harvesting movements from everyday life.
- *Kathak* – preferred style of classical dance because of its association with Mughal Courts, a performative classical dance with a narrative or story. Traditionally *kathak* is believed to combine the Persian and Vedic styles of dancing. Each style of *kathak* has its own *gharana* (house or order)

- such as Lucknow *Gharana*, Jaipur, Lahore etc. The *kathak* style of Lahore is associated with elegance and footwork.
- *Dhamaal* – a Sufi spiritual form of dancing to *dhol* percussion at shrines and festivals.
- *Jhulli* – a form of dance done by *fakirs* at shrines (from root word *jhol*: to sway).

3.6: Events and Festivals

The Punjab's peoples are lively and avail any opportunity they get to celebrate life. That is one of the main reasons behind the multitude and variety of festivals one can find in the province. There are various festivals that take place, many of which have a long history, some of which include:

- Basant
- Spring Festival
- Vaisakhi/Baisakhi Mela
- Mela Chiraghan
- National Horse and Cattle Show
- Lahore Literary Festival
- Lahore Art Biennale
- Garden Festival
- Celebrations for Religious Festivals: Holi, Eids, Ashura, Gurupurab
- Urs of Chanan Pir
- Cholistan Desert Rally

For further details please see the annexure: Events & Festivals

3.7: Celebratory/Commemorative Events

In Punjabi culture, celebrations and commemorations are often long and lively with everything put on hold for the duration of the events. For life events such as birth, marriages and even death, there are multiple days dedicated, along with religious and secular celebrations such as:

Wedding:

- *Baat Pakki/Haan* (the initial agreement of the marital match between both parties)
- *Mangni* (engagement)
- *Milad/Dua* (an event held for blessing, religious)
- *Dholki* (song and dance festivity usually involving local traditions and music)
- *Mayun* (a ceremony for initiating wedding events officially)
- *Mehendi* (pre-wedding Henna dance festivity)
- *Nikkah* (official Islamic ceremony, can be done anytime before or between events, prior to barat)
- *Barat* (wedding ritual to see off the bride and to groom as a couple)
- *Valima* (the official post wedding ceremony hosted by the groom's side)

Birth:

- *Godh Bharai* (local version of a traditional baby shower, involving games, music and prayers)
- *Aqeeqa* (Islamic tradition of the sacrifice of an animal on the occasion of a child's birth)

Death:

- *Qul* (three days of mourning dedicated to the passing soul)
- *Chaliswa* (a tradition of commemorating 40 days of someone's passing)

- *Dua* (an event held to send blessings on the soul that has passed)
- *Barsi* (death anniversary, annual commemorative event in the name of departed souls)

3.8: Positioning of Punjabi Language Within Central Punjab

Through the generations, classic literary pieces such as '*Heer Ranjha*', '*Mirza Sahiban*', or '*Dus Raja De Jang*' have been passed down *seena ba seena* (Persian: chest to chest) as oral traditions, narrated in community gatherings. Some have also been kept alive with depictions in various performance arts such as theatre, dramas, films, music, etc. which helped to keep them within the collective memory of The Punjab.

Additionally, other forms of oral traditions such as *heer*, *maahiye*, *tappay* and *dohrha* (different forms of folk songs and ballads sung at weddings, and other festive occasions) define Punjab's cultural expressions just as various dance forms such as *bhangra*, *giddha* or *jhoomer*, and these could prove to be a valuable addition to both circuits from an entertainment point of view for tourists, especially as many of these dances are thought to have originated from the Rachna Doab region.

Sadly, mass globalisation and access to world media has taken younger generations away from such knowledge and works, a phenomenon which needs to be addressed urgently so as to avoid a complete loss of these unique heritage assets.

Whilst some creative entities are addressing this loss of heritage through the use of mainstream or social media platforms, they are still in dire need of appropriate support from relevant stakeholders to increase audience outreach and engagement to safeguard these intangible assets.

The Punjab's Contribution to Urdu Language

Punjab's influence over development of literature in the Urdu language cannot be discounted. Due to Lahore becoming the capital of the Mughal Empire, a strong culture originating from Delhi and Hyderabad permeated throughout the land with Urdu, Hindi and Persian being languages of prominence. Subsequently, The Punjab produced or raised many important figures who contributed to the body of Urdu literary works such as:

- Allama Muhammad Iqbal
- Faiz Ahmed Faiz
- Habib Jalib
- Saghar Siddiqui
- Qateel Shifai
- Ibn-e-Insha
- Mumtaz Mufti
- Sahir Ludhianvi
- Qudrat Ullah Shahab
- Ahmad Nadeem Qasmi
- Mohsin Naqvi
- Wasif Ali Wasif
- Ashfaq Ahmed
- Mustansar Hussain Tarar
- Bano Qudsia
- Parveen Shakir



Portrait of Waris Shah



Chapter 4

Developing and Promoting Sustainable Tourism



Re-enactment of Mughal guards at the Lahore Fort



Tourists visiting Badshahi Mosque, Lahore



Food Street on Fort Road, Lahore

Sustainable Tourism defined by the UNWTO is:

“Tourism that takes full account of its current and future economic, social, and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities.”

(UNESCO, 2020)

The case studies on the significance of tourism in the developing world in countries including India, Kenya, and Nigeria raise several important points. Firstly, relative peace and a degree of economic development are prerequisites for a prosperous tourist industry. Secondly, although it has the capacity to help promote peace and prosperity, tourism can also be a cause of detriment unless it is prudently developed. Thirdly, to bring about ideal welfare, tourism must be respectful of the environment and mindful of cultural and social traditions. Fourthly, tourism must be supported by a lucid national strategy and governed by effective policies (United States Institute of Peace, 2009).

Assuming that the prerequisites are in place including infrastructure, accessible road-networks and a coherent strategy and legal environment, for this circuit we recommend consideration of the following points to ensure a sustainable tourism economy:

- Improvement of primary and secondary healthcare and basic nutritional needs of beneficiaries.
- Improvement in access to education (primary, secondary, post-secondary).
- Improvement of transport and communication networks and standards of living.
- Keep the environment and natural habitats clean and unharmed.
- Maintain tourist numbers through a multi-pronged national and international marketing strategy (digital, print, alternative media, souvenirs, collaborations, and endorsements by bloggers, celebrities, and VIPs) creating awareness of sites/circuits/experiences.
- Engagement with local communities and stakeholders on the traditional and cultural importance of sites/experiences.
- Community buy-in through regular and sustained consultation and participation.
- Respect for local customs, traditions and cultural nuances.
- Preservation of local heritage (crafts, traditions and stories).
- Support for local economies and empowering them to become self-sustainable.
- Market linkage, creation of travel packages that will appeal to wider demographics such as families, couples, students, religious tourists, and foreign travellers.
- Maintaining minimum quality standards for internationally acceptable tourism to be able to compete on a global stage.
- Connectivity with the travel industry (ground and air transport) in order to create ease and facilitate travellers, possibly creating value in the process (packages, tours, etc.)
- Maintaining inventory of travel options, lodgings, cuisines and markets that checks and maintains all standards, should be developed and easily accessible across multiple platforms such as print and digital.
- An informative and engaging event calendar developed to highlight the various festivals, cultural and national holidays, regional celebrations and cultural practices etc.

4.1: Proposed Travel Route Across the Circuit

Plans have been proposed as per map in the beginning of this book.

4.2: Travel

Although modern transport infrastructure does not give a comprehensive view of the entire landscape of Punjab with all its nuances, nevertheless it has enabled frequent travel to unseen parts and a plethora of tourist attractions in Pakistan that were previously considered hard to reach from urban centres.

Whilst along the newly built roads travellers only gain a limited impression with mile upon mile of cultivated forest trees such as margosa (*neem*), fig (*peepal*), acacia (*kikar*), rosewood (*sheesham*) and eucalyptus (*safeda*) that line them, dotted with factories, warehouses and workshops (Rehman, 1997, p. 14), the level of comfort and convenience they afford has made them a popular choice for movement around the country, especially since the reduction in air travel owing to COVID-19 pandemic.

From the point of historical interest, the famous Grand Trunk Road, formerly known as *Uttarapath*, *Badshahi Sarak*, *Sarak-e-Sher Shah* is a far better travel experience. It is one of Asia's oldest and longest major roads, and dates back to at least 2,500 years (c. 322 BCE), as well as the Multan Road. In the same journey modern travellers can experience the ancient sites of Harappa and Taxila, passing through the Forts of Rohtas and Attock, and the cities of Multan, Lahore, and Rawalpindi. From there, provisions of link roads enhance connectivity to lesser-known historic settlements (Rehman, 1997, pp. 13-14).

It is suggested that whenever permissible, travel along the improved G.T. Road should be encouraged for shorter distances as that will increase opportunities to interact with multiple sites and localities, as well as the preferred historical route of travel. Longer distances can be comfortably covered through the well-maintained National Highways network.

4.3: Interactions with Tangible/Intangible Heritage

The tourism experience that has been proposed envisages an immersive one with tangible and intangible heritage and culture components being part of the entire process from start to finish of the circuit. This will be achieved through the following categories:

- Transportation — tangible/intangible
- Visiting main sites — tangible/intangible
- Sightseeing — tangible/intangible
- Cuisine — tangible/intangible
- Craft villages/Souvenir shops — tangible/intangible
- Museums — tangible/intangible
- Scheduled shopping excursions — tangible/intangible
- Festivities — tangible/intangible
- Storytelling — intangible
- Performance — intangible

4.4: Visits to Sites

Best Weather/Seasons:

Historically, Punjab was attributed with 12 seasons which formed the basis for the local calendar (please see annexure: Events & Festivals). However with the arrival of the British Colonial Empire, the indigenous system of tracking weather was done away with, and a version of the modern day calendar was installed in its place.

The Punjab's regional temperatures range from -2° to 45°C , but extremes can reach 50°C (122°F) in summer and drop to -5°C in winter in the northern parts of the province. Most parts of Punjab enjoy semi-arid weather with all of the four seasons, and a bonus fifth, detailed as follows with approximate dates:

- Spring (mid-February to mid-April): Vibrant and pleasant temperatures that usually range in the mid 20°C but can go up to the low 30°C , giving a respite from the cold winter that precedes it. Flora and fauna bloom abundantly in this season adding vitality and colour to the landscape, so it is an added visual attraction for visitors to the region.
- Summer (mid-April to late-September): This season can be harsh in The Punjab owing to dust storms and heatwaves, coupled with humidity following the ensuing rains. Temperatures can touch 50°C in some parts of the south.
- Monsoon (mid-July to mid-September): Locally known as *barsaat*, this season arrives in the second half of summer, providing a much-needed respite from the heat but can equally prove problematic owing to flooding, landslides, etc. Temperatures cool down with high levels of humidity.
- Autumn (early-October to mid-November): A beautiful mild weathered time of the year, with temperatures ranging from low 20°C to mid 30°C .
- Winter (mid-November to mid February): This time of the year is accompanied by heavy blankets of thick fog which can cause major disruptions in travel. Temperatures can typically go below 0°C with the mountainous areas experiencing snowfall that can bring in repeated cold spells.

Events and Cultural/Local/Social Festivals:

Tailor made travel packages should be created on the basis of these events and the linkages they can create with associated seasonal cultural activities (as listed under Proposed Tourist Plans, please see annexures following each locality), in order to maximise the overall tourist experience at each site.

This process can vastly benefit from a range of incentives given by the government and other public sector bodies, so as to push the tourism industry forward.

Religious Events: (Some gazetted holidays)

- Islamic:
 - Eid-ul-Fitr
 - Eid-ul-Adha
 - Shab-e-Barat
 - Shab-e-Miraj
 - Eid Milad-un-Nabi
 - Ashura

- Christian:
 - Easter
 - Good Friday
 - Christmas

- Hindu:
 - Holi
 - Diwali
 - Raksha Bandhan
 - Navratri
 - Janmashtami

- Sikh:
 - Guru Nanak Gurpurab
 - Vaisakhi/Baisakhi Mela
 - Sikh New Year
 - Parkash Utsav Dasveh Patshah
 - Holi
 - Raksha Bandhan

- Zoroastrian:
 - Nowruz (also celebrated widely by other religious groups)

Secular Events: (Gazetted holidays)

- New Year's Day
- Kashmir Day
- Pakistan Day
- Labour Day
- Independence Day
- Defence Day
- Quaid-e-Azam's Birthday

Initiation of Tour Guides:

Potential candidates who show willingness to operate as tour guides, as well as primary points of contact for various arrangements to be made on the ground for visitors will be identified and nurtured through Storytelling and Gastronomy capacity building module.

Along with guided tour services, arrangements may include planning for travel, logistics, accommodation, trips to sites, markets and other proposed tourist attractions; access to amenities, food, clean drinking water, emergency centres, pharmacies; assigning reliable (possibly registered) hosts and guides in local and neighbouring areas etc. Proposed plans for tourism around each site, city and district have been created for ease (please see annexures following each locality).

Introducing Homestays/ Hosting/ Return to 'Paying Guest' Concept:

Following on from the workshops held by capacity building, information and support on how to set up a successful homestay will be given to candidates attending the Digital Literacy training module once they confirm willingness to participate.

This will be done through initial visits to inspect the proposed premises, followed by the use of existing platforms to show and inform potential hosts of internationally accepted standards associated with homestays (hygiene, decor, comfort, services, etc). The final step will involve helping them to improve the standards of their offering to

maximise value addition, through Hygiene and Presentation training module.

Illustration of Rubab string instrument



Illustration of Ustad Tari Khan, Tabla Maestro of Pakistan

Events and festivals of all kinds have proven to be a big attraction when it comes to the international tourism Industry, something that if properly incorporated can end up creating memorable experiences for visitors.

There are a number of local events and festivals that tie in with the sites identified in this circuit. To further expand on the existence of abundant regional celebrations, the following events and festivals have been identified as below.

Religious Events: (Some gazetted holidays)

Islamic*:

Eid-ul-Fitr: 01-03 Shawwal

Eid-ul-Adha: 10-12 Dhu'l Hijjah

Shab-e-Barat: 15 Sha'aban

Shab-e-Miraj: 27 Rajab

Eid Milad-un-Nabi: 12 Rabi'ul Awwal

Ashura: 9-10 Muharram

Christian:

Easter: 1st Sunday after the Paschal full Moon which occurs on or after the Spring Equinox (21st March- if the full Moon falls on a Sunday then Easter is the following Sunday)

Good Friday: commemorated on the Friday preceding Easter.

Christmas: 25th Dec

Hindu**:

Holi: during Phaggan (mid- February to mid-March)

Diwali: 5 days in Kattak (mid-October to mid-November)

Raksha Bandhan: during August

Navratri: 9 days long, usually in September - October

Janmashtami: usually August/September

Sikh:

Guru Nanak Gurpurab: 15 November

Vaisakhi/Baisakhi Mela: 14 April

Sikh New Year: 13 or 14 March

Parkash Utsav Dasveh Patshah: 05 January

Holi: as above under Hindu festivals

Raksha Bandhan: during August

Zoroastrian:

Nowruz (also celebrated widely by other religious groups): coincides with Spring Equinox (20 or 21 March)

* - Subject to change as per lunar calendar

** - Subject to change as per Hindu lunisolar calendar

Secular Events: (Gazetted holidays)

New Year's Day: 01 January

Kashmir Day: 05 February

Pakistan Day: 23 March

Labour Day: 01 May

Independence Day: 14 August

Defence Day: 06 September

Quaid-e-Azam's Birthday: 25 December

Cheit

چیت

Vaisakh

ویساکھ

Jeth

جیٹ

Harh

ہارہ

Sawan

سawan

Badoon

بادوں

Assu

اسو

Kattak

کتاک

Maghar

مگھر

Poh

پوہ

Magh

ماگھ

Paghan

پاگھن

January

23

26

Regal City Family Festival
Recreational Event
Shiekhupura

Lahore Biennale
Art, Literature and Culture

Lahore

As with all new ventures, there are a few possible limitations that have been identified which will need to be mitigated to provide the smoothest possible experience for locals and visitors of all categories to the circuit.

Low Season/Weather

- Peak Summer
- Monsoon

Lack of Public Transportation

- Access to cars is a necessity (private rental, Careem/Uber/other cab services etc.)
- Rail network access can prove beneficial in most cases
- Bus/Travel services specific to routes are needed
- Accessibility issues

Accommodation

- Lack of options is a primary concern
- Poor hygiene and sanitation
- Local attitudes to hosting visitors in the neighbourhood/area
- Privacy, especially for women (as some parts observe strict adherence to *purdah* or segregation)

Verified Directions

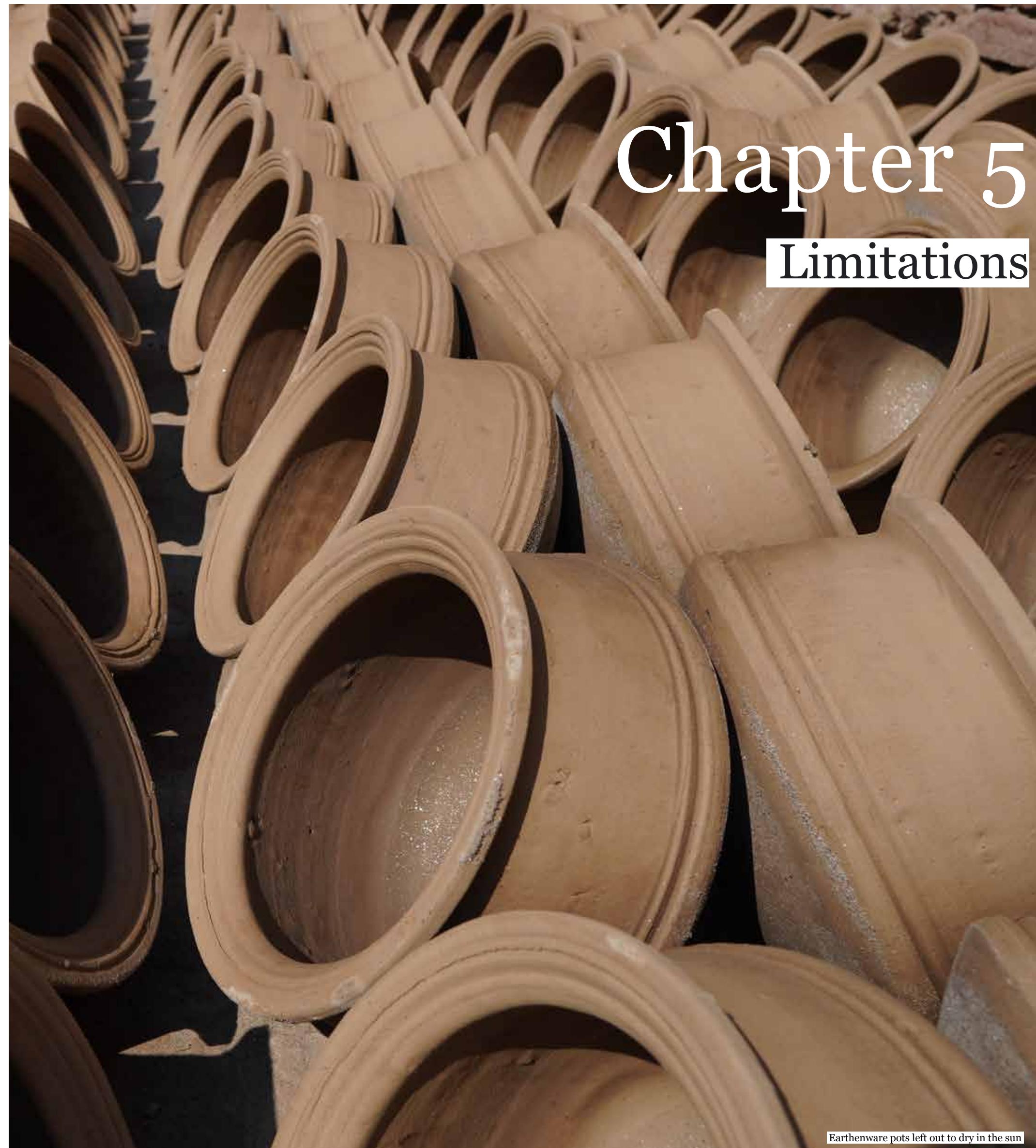
- Google Maps/ other online sources can prove to be inaccurate in rural areas
- Lack of trusted information from governing authorities

Security Concerns

- Political unrest/ general safety concerns
- Travelling solo for females is not advised
- Foreigners may be at greater risk in certain areas

Miscellaneous

- Language barriers (in certain areas)
- Medical accessibility is a grave concern



Chapter 5

Limitations

Earthenware pots left out to dry in the sun

Training Manual:

Capacity Building Workshops

Introduction	<p>The capacity building and training workshops have been designed keeping in mind UNESCO's core value of viewing 'cultural and creative industries as preservers of a community's identity and catalysts of their economy.'</p> <p>In line with UNESCO's core values, Beaconhouse National University (BNU) spearheaded a series of capacity building workshops on account of its unique position as a contemporary and interdisciplinary Liberal Arts institution.</p> <p>BNU envisions employing the 'Capabilities Approach' to service creation and delivery, with a focus on cultural and creative industries around the selected heritage sites. BNU proposes a framework, to enhance capabilities of all beneficiaries in need of protection in light of a heavy influx of external factors, that has a potential to be useful for (sustainable) economic opportunity, including micro-enterprises creation and tourism promotion. The heritage sites are just the right catchment areas for stirring and reaping rewards from increased economic activity through tourism, for the benefit of indigenous communities and people.</p> <p>BNU concedes that technology (especially information and communications) is one of the greatest equalisers of opportunity and envisages employing it, as and when required, banking on its strength of openness to learning, the use of cutting-edge tools, and frameworks for pedagogy and communication in order to enable access to opportunity.</p> <p>The larger aim will be to invigorate economic activity in these areas and enable micro-entrepreneurs to consciously engage with various markets and form sustainable connections. Travel guides, tours, craft villages, heritage/museum shops with innovative products and services have the potential to become centres of sociocultural and economic activity. In addition, developing the areas in culinary taste, improving current infrastructure of presentation, promoting traditional foods and local cuisine and marketing them for wider consumption will further the needed attention to these regions as hubs of tourist attractions. These efforts will eventually lead to economic, social, and cultural development at grassroots levels in a methodical and procedural manner for a sustained and sustainable impact.</p>
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The Umbrella Objective of the Project	<p>Protection & Promotion of Cultural Heritage of Punjab through Sustainable Tourism and Economic Growth pivots on two foundational building blocks:</p> <ul style="list-style-type: none"> • Protection of selected heritage sites and museums through site management planning, institutional reform and capacity-building • Economic growth and pluralism evidenced as a result of heritage protection and promotion <p>The workshops will address the above by developing strong connections to foster a symbiotic relationship between academia, heritage, industry and craft to contribute towards development along with culturally sensitive and responsible design education.</p>
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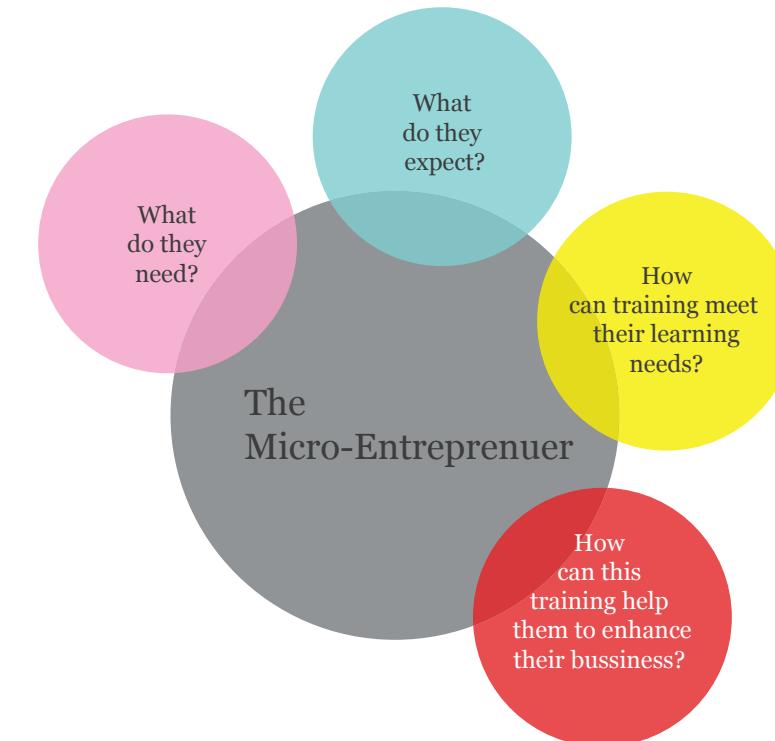
Goals	<p>The primary goal of the workshops will be to create an opportunity for the communities to form a network and connections within themselves, with mainstream tourism, fashion, textile and accessory designers, consumers, entrepreneurs and industry for future collaborations, as well as revisiting oral traditions of storytelling, poetry, music, folklore and finding contemporary ways of sharing these narratives with a global audience.</p> <p>The capacity building workshops adopt a two-tiered approach to accomplish this:</p> <ol style="list-style-type: none"> 1. Tourism: Storytelling, heritage tour guides, and gastronomy related workshops will revisit, highlight and hone the strategies of preserving and rebuilding oral and culinary traditions while evoking a sense of ownership and responsibility towards both tangible and intangible culture of each heritage site. This exercise shall position the heritage site and oral traditions as assets of socio-economic relevance and potential income generators for the communities. 2. Craft: There will be a strong emphasis on aesthetics and invocation of understanding and valuing craft traditions as well as building a repertoire of technological and entrepreneurial skills required to run and sustain microbusinesses with global reach.
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Workshop Outcome	<p>By the end of this session, the trainees will be able to:</p> <ul style="list-style-type: none"> • Sustain, promote and foster a culture of commercialising craftsmanship: - Initiate, promote and sustain an online business. - Have an awareness of large-scale commercial platforms. - Measure business health through the number of followers achieved through organic growth and interaction of followers. • Develop a video or a story digitally, for any social media platform. • Identify their niche of the product/service and to be able to reasonably brand it. • Research and identify a suitable ecommerce platform
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Methodology	<p>The training has been designed in response to need-gap assessment exercises to serve outcomes envisioned for each Training Module. To assist the process, a preliminary survey was conducted by the Mapping Team to determine what additional skills and knowledge is required to enhance the existing skill set. Prerequisites were determined prior to the planning of training modules. The process of designing an effective training module involved contemplating and creating outcome-based learning objectives that stated specific, measurable, achievable, realistic and time-constrained goals.</p> <p>A set of Key Performance Indicators (KPIs) have been established to assess trainees' progress through various exercises, and for the purpose of quantifiability and verifiability of outcomes and impact assessment.</p> <p>These KPIs will be monitored over two phases: (a) an immediate pre/post-assessment and (b) another eight months after the conclusion of the capacity building and training program. First impact assessment will be conducted through survey instruments to assess instantaneous results; the second assessment will be conducted to assess a short-term, albeit sustained, impact. Detailed assessments are preferred and recommended for medium to long-term impact studies, which fall outside the purview and mandate of the project.</p>
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KPIs	<p>The KPIs would include the following:</p> <p>Economic Indicators</p> <ul style="list-style-type: none"> - Impact on income/earnings (income augmentation/income generation) - Network (professional) expansion - Market linkages - Market linkages - Establishment of local tour operators <p>Social Indicators</p> <ul style="list-style-type: none"> - Impact on decision-making - Ownership/knowledge of history and tradition - Interfaith harmony - Productive social media use - Productive social media use - Increased gender parity <p>Hedonic Indicators</p> <ul style="list-style-type: none"> - Aesthetic understanding - Visual appeal of products/packaging/presentation - Cleaner production processes in hygienic environments
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Participant Detail	<p>The modules will consist of 50 trainees in five groups of 10 participants each. Each working group will be supervised by two trainers and all five groups will be overarching team-led by senior trainers. The participants/micro-entrepreneurs have been categorized by tangible and intangible skills. The groups will be selected based on a range of diversity of practices of the micro-entrepreneurs in order to harness greater impact; the groups will be formulated keeping in mind gender-sensitivities, with at least 30% female representation in each group, and a representation from religious minorities to foster and promote interfaith harmony.</p>
Target Groups	<p>The workshops are targeted towards young artists, performers, craftspersons, creative entrepreneurs, tour guides, tour operators, local storytellers, tradition bearers, and culinary fronts for local cuisine etc.</p>
Instructional Plan	<ul style="list-style-type: none"> • Overall Description of the Training • Learning Outcomes • Length of Training • Length of Training • Target Learners • Overall Format for Training • Participant Requirements • Needed Instructional Material and Aids • Logistical Issues • Major Topics to be addressed

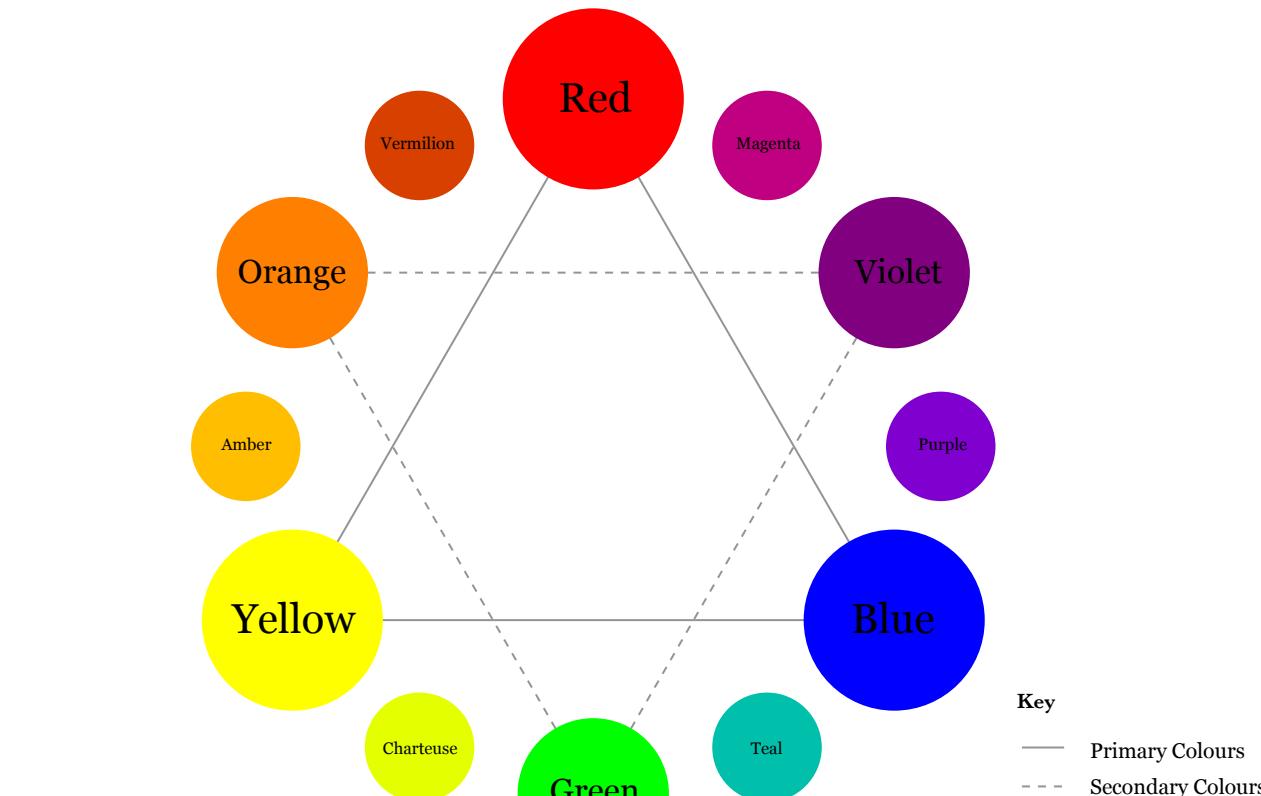


Colour

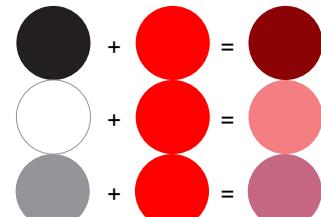
Introduction to colour and colour families

Introduction to the Colour Wheel and its Importance / Primary Colours / Secondary Colours / Warm Colours / Cool Colours / Analogous Colours / Festive Colours / Sad Colours

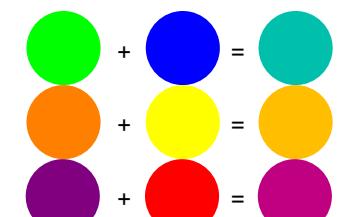
Colour Wheel



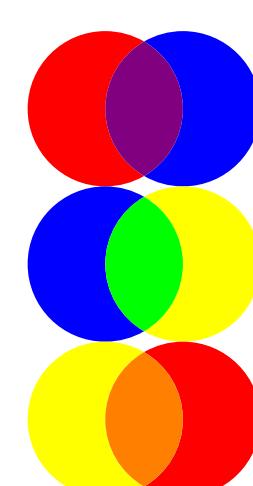
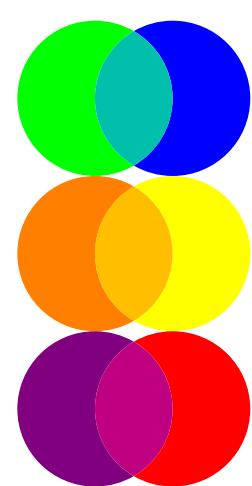
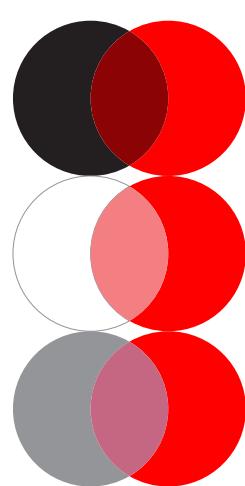
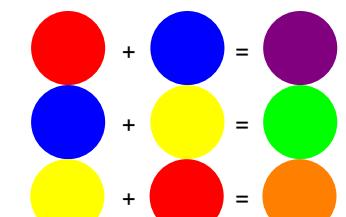
Black
White
Grey + Colour = Shades
Tints
Tones



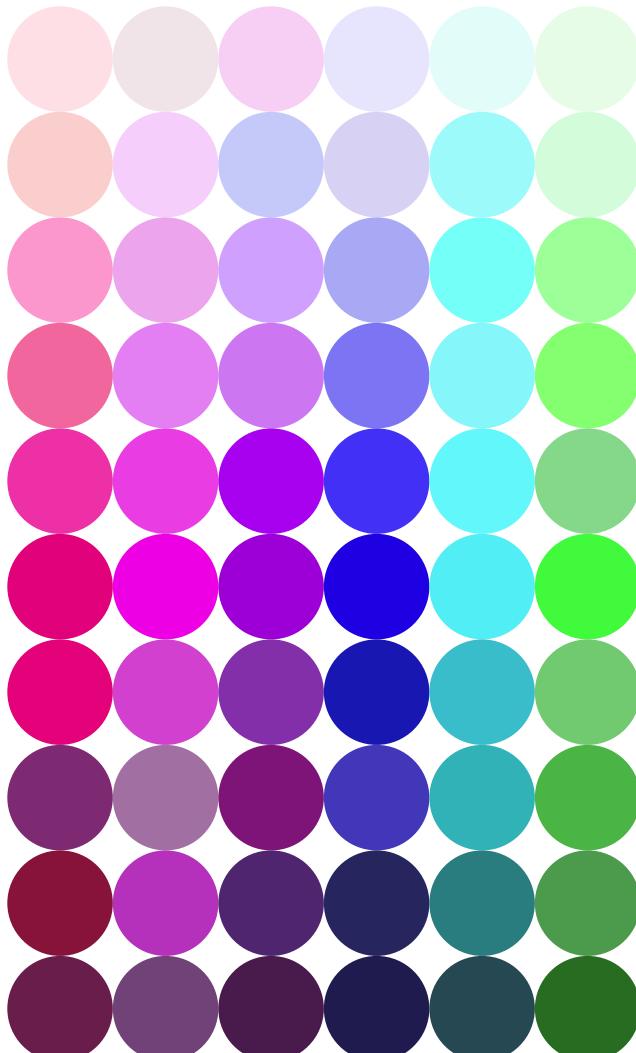
Primary + Secondary = Tertiary



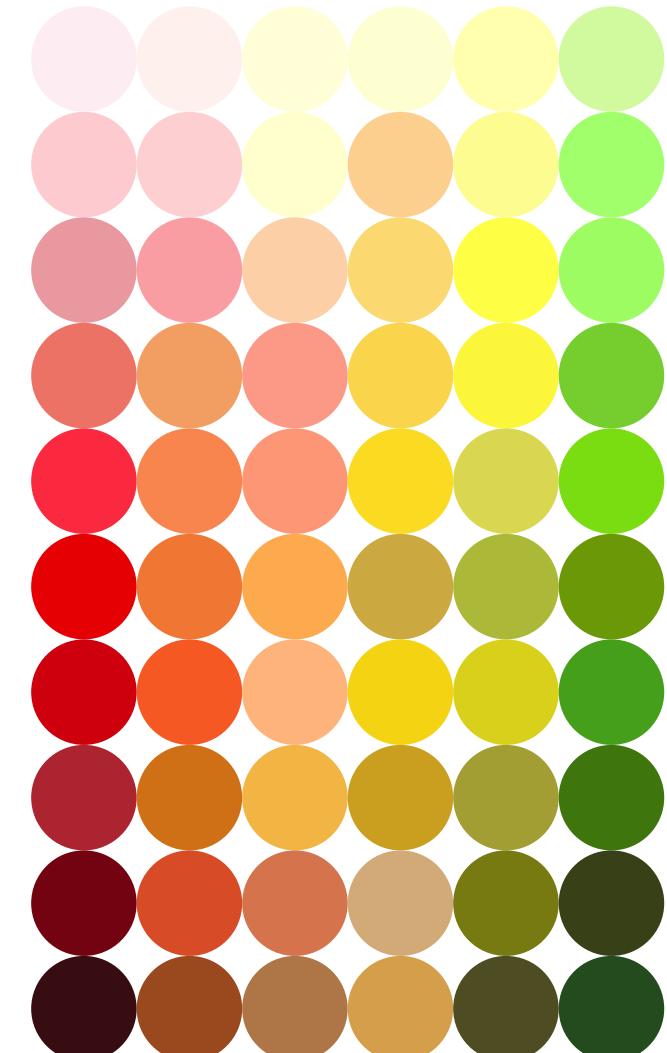
Primary + Primary = Secondary



Cool Colours



Warm Colours



Training Module 1

Workshop: Aesthetic Development for Tangible Crafts

Introduction

This section of the workshop manual is for cultural practitioners involved in intangible crafts. The intangible crafts identified during the mapping exercise of the tangible and intangible heritage include:

Textile & Jewellery	Wood & Clay
• Dhurrie-makers	• Woodwork Specialists
• Embroiderers	• Lacquer-work
• Carpet-weavers	• Chikh-makers
• Crochet-makers	• Manji-makers
• Paranda-makers	• Pottery-makers
• Pagri-makers	• Kite-makers
• Khussa-makers	
• Guggu-ghorey makers	
• Puppetry	
• Jewellery-makers	

Target Group

The Aesthetic Development Workshop is designed to help artisans working in the tangible crafts industry to hone their practice aesthetically while finding means to innovate their products in line with the market trends (local and global).

The workshop will also help artisans to develop physical, manual and cognitive skills and to strategize product development in a manner that it becomes marketable, both at local and international levels. One of the main focuses of the workshop will be on quality assurance.

Workshop Objectives

- As a result of this workshop, the trainees are able to:
- Identify the bottlenecks in commercialising their craft
 - Define how to establish their craft practice as a viable business model
 - Develop contemporary aesthetics and ensure their product is palatable for global audience consumption
 - Have an understanding of local colour palettes in contrast to global seasonal colour trends
 - Analyse and devise solutions
 - Improve on the existing understanding and importance of colour, design intervention and innovation
 - Understand design in a relationship between product and consumer
 - Understand quality control and finishing guidelines
 - Understand the importance of trends and customer requirements
 - Innovate their practice according to global demand

Materials Required

- | | | | |
|-------------|---------|---------------|-----------|
| • Magazines | • Glue | • Scissors | • Threads |
| • Pom-poms | • Bells | • Straws | • Moti |
| • Bamboo | • Jute | • Colour Dyes | |

Task 1: Instructions

- Pick one object from your craft practice
- Make a colour strip of your existing design work
- Now look at the magazines provided and pick a colour theme
- Using the colour theme, make a colour strip
- Remake your product using the new colour strip

Trainer notes
1. Colour Families and Colour Schemes
2. Colour Effects:
3. Design intervention through design elements:

- Trainees are introduced to colour through a presentation about colour theory, introducing various colour schemes.
- Trainees are introduced to association of colour and how colour schemes are built in context to cultural and geographical placement.
- Two short exercises are given to the trainees, to reinforce the colour understanding.

- Trainees are provided with work sheets to make colour palettes according to seasons and moods.
- Trainees have colour schemes according to their product.

Product Development and Technique: Instructions

- Pick one object from your craft practice
- Make a colour strip of your existing design work
- Now look at the magazines provided and pick a colour theme
- Using the colour theme, make a colour strip
- Remake your product using the new colour strip

Product Development
• A detailed discussion of the market trends and products regarding where and how craft can be used.
• A range of products will be shown to them for better understanding.
• Product Knowledge

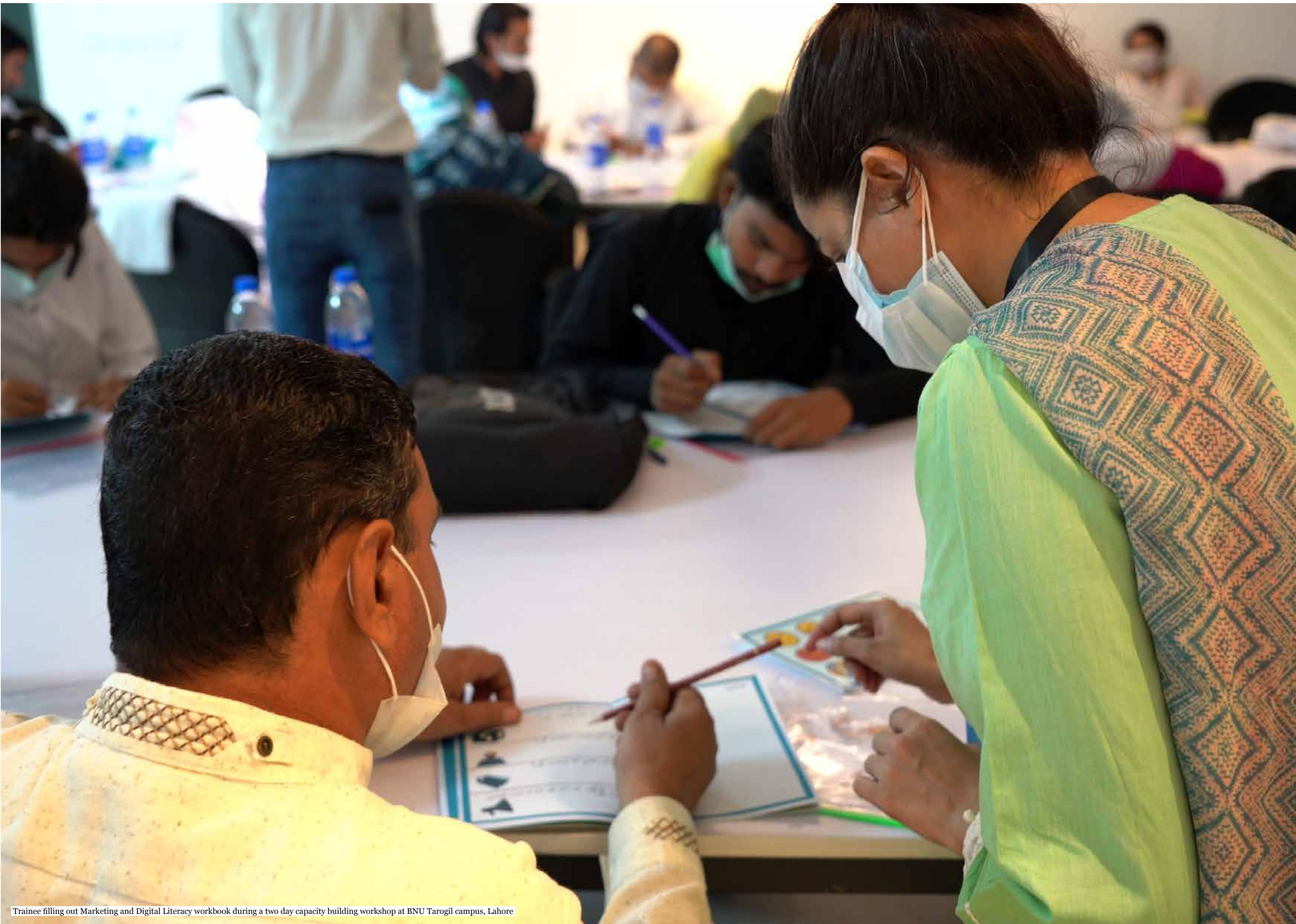
- Function and safety
- Global use
- Cross-cultural exchange
- Product boards are shown

Technique
• Select and use appropriate techniques, materials, tools and equipment for craft.
• Use safe working practices and spaces for craft.
• Contribute to the design process for craft.
• Keep up to date with the craft sector.

- Trainees are made to sketch or make a product using all the elements of aesthetics taught in the workshop.
- Trainees have the allowance to prototype using the material bank. They are encouraged to make products that fuse different techniques and materials.
- Trainees are required to assess if their tools and techniques for making/practicing relevant craft are appropriate. They are informed of advancements in the market that can help them produce, manage and maintain their craft.

Outcome of the Tasks

- Sustaining craft practices.
- Innovating craft to suit contemporary demands.



Trainee filling out Marketing and Digital Literacy workbook during a two day capacity building workshop at BNU Tarogil campus, Lahore

Surface Design: Introduction

- Touch, feel and look at the surfaces provided
- Which of these materials do you use in your work?
- Have you considered alternating these materials?
- What is the role of the following in your work?
 - Line / Colour / Shape / Texture

 1. Do they mean anything?
 2. How are motifs designed?

Task 2: Design a surface that tells a story in your product

Surface Design:	Surfaces are designed using a variety of:						
	• Line	• Colour	• Shape	• Texture			
	Material Understanding: Surface textures such as matt/shiny and combinations.						
	Motifs for Ceremonies:						
What do motifs mean?		1. What can be made from the surfaces? 2. What kinds of materials exist and what is the role of a material in aesthetic advancement of a product.					
Task	<ul style="list-style-type: none"> • Trainees are provided with materials to design surfaces. Based upon their practice each trainee will pick a material to design a surface keeping in mind: Line, colour, shape and texture. 						
Outcome of the Tasks	<ul style="list-style-type: none"> • Trainees have a designed surface that will exude value addition through storytelling. • Trainees learn the meaning of motif and hence develop a deeper association with their work. 						

Product Development and Technique: Instructions

Product Development and Technique	Product Development
	<ul style="list-style-type: none"> • A detailed discussion of the market trends and products regarding where and how craft can be used.
	<ul style="list-style-type: none"> • A range of products will be shown to them for better understanding.
	Product Knowledge
	<ul style="list-style-type: none"> • Function and safety • Global use • Cross-cultural exchange • Product boards are shown
	Technique
	<ul style="list-style-type: none"> • Select and use appropriate techniques, materials, tools and equipment for craft. • Use safe working practices and spaces for craft. • Contribute to the design process for craft. • Keep up to date with the craft sector.
Task	<ul style="list-style-type: none"> • Trainees are made to sketch or make a product using all the elements of aesthetics taught in the workshop.
	<ul style="list-style-type: none"> • Trainees have the allowance to prototype using the material bank. They are encouraged to make products that fuse different techniques and materials.
	<ul style="list-style-type: none"> • Trainees are required to assess if their tools and techniques for making/practicing relevant craft are appropriate. They are informed of advancements in the market that can help them produce, manage and maintain their craft.
Outcome of the Tasks	<ul style="list-style-type: none"> • Sustaining craft practices. • Innovating craft to suit contemporary demands.
Importance of Quality Control and Finishing: Objectives	<ul style="list-style-type: none"> • Significance of finishing • Significance of documentation
Finishing and Documenting:	<ul style="list-style-type: none"> • A detailed analysis of quality standards. Importance of quality and what customer requirements are.
Task	<ul style="list-style-type: none"> • Trainees are asked to document one final product designed during the workshop along with five previous products that will be documented using guidelines provided in the training.
Outcome	<ul style="list-style-type: none"> • The trainees understand and implement the required quality control measures, in order to secure product sale. • The trainees understand the significance of documenting their work and developing a repository.

Training Module 2

Workshop: Oral Traditions, Tourism and Gastronomy

Introduction	The workshop is designed to build knowledge of sustainable practices and awareness of UN's Sustainable Development agenda and conscientiousness about the environment, while promoting and preserving tangible food cultures tied with intangible assets and oral traditions. Hence it will benefit the hospitality industry (restaurant and food business owners) as well as performers and storytellers who have a potential to start a tourism-related small venture and become tour guides or operators.							
Target Groups	Performing Arts <ul style="list-style-type: none"> • Musicians • Sufi ritual-practitioners • Dhamal-walas • Puppeteers <ul style="list-style-type: none"> • Kathak dancers • Storytellers • Wrestlers • Heer reciters Gastronomy <ul style="list-style-type: none"> • Barfi makers • Vermicelli-makers • Murgh Cholay-walas <ul style="list-style-type: none"> • Khoya-makers • Naan Khatai-makers • Halwa Puri-makers 							
Workshop Objectives								
The Intergenerational Effect in Transfer of Asset Ownership	As a result of this workshop, the trainees understand and appreciate the significance of oral histories to discover the economic potential of storytelling. The trainees develop ownership and understanding of heritage and their critical role in fostering and preserving cultural traditions as intangible assets and develop capabilities for innovation.							
Workshop Outcomes	<ul style="list-style-type: none"> • Developing a deeper understanding and appreciation of tradition through storytelling as an art. • Reinstituted confidence in their craft/talent. • Developing strong orating skills and the ability to pass it on to future generations. • Reconnecting context with traditional activities. • Reconnecting context with tradition. • Embracing local talent and marketing the craftsmanship. 							
Materials Required	<ul style="list-style-type: none"> • Paper • Pencils • Erasers • Sketchbook <ul style="list-style-type: none"> • Personal belonging which has emotional value 							
Schedule	House-keeping Rules: <ul style="list-style-type: none"> • Please don't hesitate in asking questions • Material is provided to each participant by the training team • Trainees are expected to: <ul style="list-style-type: none"> - Be present for the entire duration of the workshop - Complete exercises in given time - Be respectful and courteous - Participate in the discussions 							
Training-Day Schedule	<ul style="list-style-type: none"> Introduction of the training team Introduction of the training objectives Introduction of the trainees 							
Discussion	What are Stories? <ul style="list-style-type: none"> • Love Story • Honor and courage • Melodious Song • Sufi Tale <ul style="list-style-type: none"> • What is the significance of history? • Stories in religion • Stories of nations • Stories of heroes • Everyday Stories 							
Documenting Stories	<ul style="list-style-type: none"> • How can stories be made fun? <p>Types of stories: – Illustrated Books – WhatsApp videos – Memes – Films – TikToks</p>							
What happens to us when we listen to a powerful tale?								
Define Oral Tradition: Task								

	<p>A short exercise of 'listen' and 'tell'. Participants are divided into groups of two. Listen to one person's story and narrate it as if it is their own experience.</p> <p>Types of stories:</p> <ul style="list-style-type: none"> • Traditional narratives • Modern stories • How stories travel now? • Power of stories and how they are told • Community-building exercises covering pluralism, peace and tolerance • Cultural narratives • How stories travelled? • Significance of stories • Stories and belief, owning and valuing tradition
	<p>Task 1: A short exercise of 'listen-and-tell'.</p> <p>Participants are divided into groups of two. They listen to one person's story and narrate it as if it is their own experience.</p>
	<p>Task 2: Share stories that have a message or a moral.</p> <p>Trainees are required to document or illustrate the narrative of the story.</p>
	<p>Ways of documentation</p> <ul style="list-style-type: none"> • Illustration • Photographs • Video • Letters, Cards • Posters • Adverts (Magazine Ads, Billboards etc.) • Audio, Radio
	<p>Gastronomy has a pivotal role in making tourism more attractive. The partnership between gastronomy and tourism is an important source of economic development and presents new avenues of employment and income generation in the future. Making the most of such opportunities means that the stakeholders, such as food business owners, know of this potential and are willing and able to market their practice and produce. This can be done efficiently with the help of tour guides. A cultural bridge needs to be formed between the local culture and the culture of the tourists; this is where the tour guides have the ability to play a role.</p>
	<p>What is Cultural and Gastronomic Tourism?</p> <ul style="list-style-type: none"> • What does it take to run a tourism business? • What does it take to become a tour guide? • Key model to understand environment, sustainability and economy. • What are vegetarian/vegan sensibilities? • What is the significance of organic consumption? • What is environmentally-friendly tourism? • What is meant by clean environment and environmental preservation?
	<ul style="list-style-type: none"> • Identify local cultural assets that have potential to become tourist spots • What improvements would be required to achieve the above? • Improving storytelling skills by making videos and using play back to assess what can be improved. • Awareness of ecological and sustainable tourism through the aspect of: • Decent job creation • Positive impact on income generation • Conservation and sustainable use bio-diverse and natural resources • Improving individual livelihoods in local communities • Poverty eradication
	<p>Gastronomy as a cultural asset in storytelling and tourism</p> <ul style="list-style-type: none"> • Food Stories and Food Culture • Food, Tourism and Stories/Tales
	<p>Making Connections</p> <ul style="list-style-type: none"> • How do stories connect with food? • What is the story of your food business? • How has gastronomical culture evolved over a period of time?
	<p>Importance of tourism and gastronomy</p> <ul style="list-style-type: none"> • Understanding of historical facts and stories. • To know the maps and routes of the area. • To know the unique products of the area. • To know the spiritual narratives and religious festivals of the areas.

	<ul style="list-style-type: none"> • To design a day planner for a tourist. • To make a food-guide. • To make a list of the craft and the workshops. • To make a religious tour planner. • Documentation of cuisines/ recipes 						
	<ul style="list-style-type: none"> • Understanding gastronomic tourism. • Relationship of food and culture. • Building Culinary Narratives. • Promoting local cuisine/recipes. • Understanding global demands of organic food products. 						
Training Module 3							
Workshop: Hygiene and Presentation							
	<p>The workshop creates awareness and knowledge of hygiene practices, promoting the idea of presentation as a tool to promote food cultures. Hence, it benefits local food specialists and business owners in using tourism business to their advantage.</p> <p>As a result of this workshop, the trainees understand the value of hygiene and how presentation plays a pivotal role in attracting tourism. The trainees develop ownership and understanding of food as a binding force, which brings cultures together and identifies their key role in promoting cleanliness and perfection. The workshop makes them aware of their moral binding obligation to sell/provide clean hygienic food and medicine to their customers and their critical role in fostering and maintaining sustainable, cultural food traditions as well as developing strategies for attracting customers through professional presentation.</p>						
	<p>This section of the manual is for practitioners involved in traditional medicine, food businesses and beauty salon industry such as:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">• Hakeems</td> <td style="padding: 2px;">• Sweet Manufacturers</td> <td style="padding: 2px;">• Barbers</td> </tr> <tr> <td style="padding: 2px;">• Beauticians</td> <td style="padding: 2px;">• Healthcare Workers</td> <td></td> </tr> </table>	• Hakeems	• Sweet Manufacturers	• Barbers	• Beauticians	• Healthcare Workers	
• Hakeems	• Sweet Manufacturers	• Barbers					
• Beauticians	• Healthcare Workers						
	<p>The workshop will focus on the core ethics and presentation-building capabilities with a strong emphasis on hygiene. Trainees develop an understanding of how to execute, display, maintain and present themselves as well as their craft/product/story. The emphasis on religious and moral obligations of hygiene is invoked. The two-day engagement will build presentation skills, hygiene knowledge and communication practice.</p>						
	<ul style="list-style-type: none"> • To create awareness of the impact of hygiene (personal, and of cuisine for the business to grow) • Importance of hygiene and cleanliness in light of faith and religion • The cleanliness of the tools and workstation • Incentivise the employees to practice hygiene • Disposal of waste: communal and social responsibility • Compliance of their business in line with standard food guidelines shared by Punjab Food Authority 						
	<p>House-keeping Rules:</p> <ul style="list-style-type: none"> • Please don't hesitate in asking questions • Material is provided to each participant by the training team • Trainees are expected to: <ul style="list-style-type: none"> - Be present for the entire duration of the workshop - Complete exercises in given time - Be respectful and courteous - Participate in the discussions 						
	<p>Introduction of the training team Introduction of the training objectives Introduction of the trainees</p>						
	<p>A detailed discussion on cleanliness and the importance of hygiene.</p>						

Hygiene	Day 1 & 2: Develop an understanding of hygiene	
	<ul style="list-style-type: none"> A PowerPoint presentation is shown covering the following topics: To prevent food poisoning using good personal hygiene, follow these tips: <ul style="list-style-type: none"> Wash and dry your hands thoroughly before handling food, and wash and dry them again frequently during work. Dry your hands with a clean towel, disposable paper towel or under an air dryer. Never smoke, chew gum, spit, change a baby's nappy or eat in a food-handling or food storage area Never cough or sneeze over food, or where food is being prepared and stored. Wear clean protective clothing, such as an apron. Keep your spare clothes and other personal items (including mobile phones) away from where food is stored and prepared. Tie back or cover long hair. Avoid wearing jewellery, or only wear plain-banded rings and sleeper earrings. Keep fingernails short so they are easy to clean, and don't wear nail polish because it can chip into the food. Completely cover all cuts and wounds with a wound strip or bandage (brightly coloured, waterproof bandages are recommended). Wear disposable gloves over the top of the wound strip if you have wounds on your hands. Change disposable gloves regularly. Expiry dates. 	
	Presentation and its importance	
	<ul style="list-style-type: none"> Aesthetic value Impact of an effective display The art of arranging and decorating the food to enhance aesthetic appeal esthetic value Organized versus cluttered spaces The role of light, decorative objects, flowers and plants to enhance the outlook 	
	Importance of sustainable branded packaging solutions	
	<ul style="list-style-type: none"> Date leaves baskets Paper bags/Newspaper bags Reuse fabric rag bags 	
Task	Task 1: Hygiene manual of their product-making	
	Trainees develop a step-by-step manual of what and how they need to make their product clean and hygienic.	
	Task 2:	
	<ul style="list-style-type: none"> Before and after pictures of the workstation 	
	Sharing of case studies	
	<ul style="list-style-type: none"> Sapphire Khalifa Khatai Khaadi <p>Discussion of possible solutions of packaging in light of the case studies and how they can apply or improve their packaging and branding.</p>	
Outcomes	Task 1: Hygiene manual of their product-making	
	Trainees develop a step-by-step manual of what and how they need to make their product clean and hygienic.	
	Task 2:	
	<ul style="list-style-type: none"> Before and after pictures of the workstation 	
	Sharing of case studies	
	<ul style="list-style-type: none"> Sapphire Khalifa Khatai Khaadi <p>Discussion of possible solutions of packaging in light of the case studies and how they can apply or improve their packaging and branding.</p>	
Training Module 4	Workshop: Marketing and Digital Literacy	
	Introduction	This section of the manual focuses on imparting an understanding of sustainable tourism and its associated avenues of monetisation; marketing, branding and business strategy; digital literacy and latest technological advances. The module also looks to familiarise trainees with entrepreneurship and digital payment models which would be contextually relevant to their geographical areas.
	Target Groups	<p>Young artists, performers, craftspersons, creative entrepreneurs, tour guides, tour operators, local storytellers, tradition bearers, and culinary fronts for local cuisine etc.</p> <p>50 trainees* in five groups of 10 participants each. Each working group will be supervised by two trainers and all five groups will be jointly supervised by the three senior trainers.</p> <p>*All trainees are required to use a smartphone and will be selected based on that criteria. The trainees are intended to be top performers from all workshops combined so as to bring in a higher level of competence to the workshop.</p>
	Workshop Objectives	<p>To familiarise trainees with:</p> <ul style="list-style-type: none"> Tourism Industry: potential earnings tied to it, and how it can be an avenue for revenue streams, thereby leading to sustainable economic development. The tourism potential of their attached heritage sites Current digital platforms of social networking and marketing. Importance of digital tools and their positive implications. Being digitally equipped to initiate an online business, and methods of generating social media presence. The power of networking internally and externally for business growth. Access to market trends and research content by navigating through social media platforms and search engines. The importance of value addition to their craft, i.e. product placement, packaging, presentation and customer service. Quality assurance, customer engagement, customer satisfaction, etc. (avenues to ensure customer retention/recommendations leading to repeat business). Current digital platforms for ecommerce across a variety of products or services.
	Workshop Outcome	By the end of this session, the trainees will be able to:
		<ul style="list-style-type: none"> Sustain, promote and foster a culture of commercialising craftsmanship: Initiate, promote and sustain an online business. Have an awareness of large-scale commercial platforms. Measure business health through the number of followers achieved through organic growth and interaction of followers. Develop a video or a story digitally, for any social media platform. Identify their niche of the product/service and to be able to reasonably brand it. Research and identify a suitable ecommerce platform
Schedule	House-keeping Rules:	
		<ul style="list-style-type: none"> Please don't hesitate in asking questions Material is provided to each participant by the training team Trainees are expected to: <ul style="list-style-type: none"> Be present for the entire duration of the workshop Complete exercises in given time Be respectful and courteous Participate in the discussions
	Training-Day 1	<ul style="list-style-type: none"> Introduction of the training team Introduction of the training objectives Introduction of the trainees
	Schedule	Day 1: Introduction to Tourism, Role of Marketing/Branding & Digital Literacy
	Introduction: Tourism and Income	<ol style="list-style-type: none"> What is tourism? Earning potential of tourism industry Sustainable income through tourism Successful social media accounts of Pakistan, for tourism and promotion of rural areas

Marketing/Branding	<ol style="list-style-type: none"> 1. Identify market trends and business strategy 2. Importance of interpersonal skills (behavioural/social) 3. Accessibility of products: intro to Daatchi, VCEELA and other platforms to exhibit or sell at 4. Packaging and presentation of product 5. Quality assurance 6. Understanding market linkages and organisational structures 7. Importance of market analysis/competitors 8. Customer reassurance through finishing, hygiene, quality and sustainably sourced products 9. Steps for creating basic business plan and identity 10. Running a sustainable business 	<p>The capacity building workshops employ the ‘Capabilities Approach’ in their assessment of existing skill sets, and need of the beneficiaries (i.e. the trainees drawn from geographic areas of interest) as well as in understanding of aspirations of the target populations. The exercise will further serve not only as an awareness program but also as interventionist in generating revenue by empowering and connecting the craftsperson, the culinary specialist, and the storyteller through market networks within and outside their immediate communities.</p>				
Digital Literacy	<ol style="list-style-type: none"> 1. Importance of digital today 2. Successful and unsuccessful social media accounts 3. Platform to be able to make an account and to upload story/product for selling 4. Quality assurance, consistency and identity 5. How to make a video or a story for any social platform 6. To be able to sustain and promote an e-business 7. To identify niche of the product and brand it 8. Develop an understanding of digital transactions including Jazz Cash, Easy Paisa, and other mobile wallets 9. Importance of market analysis/competitors 10. Customer engagement through social media 	<p>The aim is to position the heritage sites as areas that should eventually serve as self-sustaining craft cells or clusters, providing multisensory experiences for tourists as well as locals, informing, entertaining and integrating intergenerational and learned knowledge-building platforms with activities of economic interest to the stakeholders.</p> <p>The broader objective of the workshops is to build strong connections between heritage and grassroots development of craft along with a socially sensitive, responsible and engaged design education.</p>				
Training-Day 2	<p>Creating and Curating Content, Upload to Social Media, Create Linkages</p> <ul style="list-style-type: none"> • Trainees will be shown examples of active social media accounts and taught to identify successful techniques for promoting online. • Activity based session with implementation of all principals from Day 1 to ensure applied understanding, as well as revision. • Trainees are required to bring in products to take photographs/make videos and upload to various social media channels with relevant written content as instructed or demonstrated earlier. • A series of short pep talks will be delivered throughout the day to address various topics or concerns such as hygiene, ethics, good practice, customer service, etc. 	<p>The capacity building team’s role will be manifested in extending, strengthening and envisioning social responsibility by playing an active role in craft intervention and artisan support projects. In addition, the workshops will serve as a template to improve cognition, provide exposure, and encourage innovative thinking.</p> <p>Once support is provided to uplift the socio-economic conditions of the micro-enterprises in Pakistan, the heritage and tradition-based vocations will consequently be able to make their place back into the global market.</p> <p>Micro-entrepreneurs can become the backbone and defining factor of an economy, if nurtured properly and adapted to modern innovations and aesthetics, with a view to catching up with global market offerings. Skill, tradition and market go hand in hand with presentation and a strong narrative, which helps in defining the cultural identity of a region, its specialties and unique selling points.</p>				
Task	<p>Trainees will:</p> <ul style="list-style-type: none"> • Identify how their area can earn through tourism (sites, crafts, etc) • Identify how they can create income through tourism • Identify their customer • List down product attributes • Identify market price and branding 					
Workbook	<p>Trainees conduct a SWOT analysis for business, deliver an intended strategy of their product development, and how they would like to promote it. They have to identify the social platform and placement of their product.</p> <p>-Make a social media account on minimum 3 of the following:</p> <ul style="list-style-type: none"> • Instagram / • Facebook / • TikTok / • WhatsApp / • YouTube <p>-Go live using social media (Facebook/Instagram)</p> <p>-Make videos or photos that tell a story (TikTok/ YouTube)</p> <p>Trainees will learn to identify platforms by logo and format, and create a USP (Unique Selling Point) for their own brand (identity, logo, etc).</p>					
Outcomes	<ul style="list-style-type: none"> • Multiple active social media accounts • Content creation • Uploading to social media • Marketing plan according to: <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">-Events</td> <td style="padding: 2px;">-Seasons</td> <td style="padding: 2px;">-Gender</td> <td style="padding: 2px;">-Target group</td> </tr> </table> <ul style="list-style-type: none"> • A simple Business Model • Identify USP (Unique Selling Point) of product/service • Customer feedback-form 	-Events	-Seasons	-Gender	-Target group	
-Events	-Seasons	-Gender	-Target group			
Micro-entrepreneurs	<p>This training module will culminate with an online networking platform where trainees and trainers within each circuit are linked together, initially for a duration of 8 months. This is in order to give continued support, mentorship, and steer the networks created during training towards accomplishing community goals as collectively agreed upon.</p>					

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Annual Calendar

Events & Festivals