

COMPARING KASHI TILES OF MIR'S & KALHORO TOMBS – CASE STUDY OF HYDERABAD

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Abstract: The art of kashi tile is very famous and popular among the various dynasties of the Sindh which have ruled over the sub-continent, but most of its work is found in the ruling period of the mirs and kalhoras, the use of this art is done on the different spaces most of them are religious space but along with residential spaces which includes the hawelies, otaks, khangaas, darghas and masjids, shrines of these two dynasties which makes them more attractive and worth sighting. This piece of richer will help to compare the tile of these two dynasties by form, shape, motifs, color and sizes for which a case study will be made on the location and physical presence of the tombs to understand the importance of the kashi work on it, besides of it a photographic survey and CAD designs will be made to have measurements and sizes, the results and findings of the research will be helpful to the Architects and kashigers to re use this art in modern architecture and to establish the sustainable industries for the production of the kashi tile to improve the use of this traditional art in modern work.

Keywords: Kashi tile; Architecture; Psychological impact; Mir & Kalhoro; Hyderabad region

1. Introduction

The Mughal embellishing craft of coated tiling advanced over hundreds of years. It began from basic painted blocks to earthenware, heated dirt tiles lastly to hued coated tiles. The most punctual coated tiles were found close to Thebes in Egypt (from pre-dynastic period before 4777 B.C.) and from Mesopotamia, where the specialty of coated tiling was especially prospering from old occasions [1-4]. The old human advancements of Babylonia and Assyria in Mesopotamia created polychrome brickwork, which was then executed until the Persian time frame (539–331 B.C.) and described by rich subtleties in the adornments [3,5]. The specialty of coated tile improvements ventured out to the Indian subcontinent during the early hundreds of years of the Christian time yet was limited to Sindh (Pakistan) and Bengal (India) [2,3,6]. The Arabs embraced this traditional workmanship from Iran after Islamic success of Persia and utilized it later to decorate their structures while spreading it everywhere throughout the Islamic world. Glazed tiles turned into a basic part of building development after the 11th century in Iran and created as the trademark highlight of Muslim engineering.

In 1167 to 1168 A.D., Kashan (Iran) thrived as the assembling focal point of the loveliest coated "Kashani Tiles". The Iran preparations panned long timeframe from the 13th to the 15th century. The strategy spread to Egypt, Syria, and Central Asia during the fourteenth and 1500 of years. The specialty of coated tiles was acquainted with the Indian subcontinent by Muslims originating from Timurid Central Asia (1360–1500 A.D.) [6-8]. The improvement of these embellishments began in the subcontinent with the appearance of the Mughal rule in 1526 A.D [3,6,7]. Coated tile embellishments were methodically utilized during the rule of Emperor Akbar (1556–1605 A.D.). His child, Jahangir (1605–1627 A.D.), received coated tiles for ornamentation and paintings, for example, on the image mass of Lahore Fort [3,6,7]. These

adornments prospered and arrived at a top during the Shah Jahan's period (1628–1658 A.D.). The landmarks built during this period are remarkable for to the way that the Glazed tiles were of two kinds, privately made stone glue body, at fluctuation from the imported Iranian coated tiles dependent on earthenware, which were likewise diffused in different pieces of the world [7]. Pakistan possesses rich and differing social Heritage made out of a long and persistent history beginning since the Stone Age. Tangible heritage reflects majorly materials, tools and construction techniques according to any particular era. Research & Documentation of elements of these historical monuments provide the ways and means to restore these landmarks of history & give the available resources to reestablish these tourist spots.

Pakistan lack priority towards the conversation, rather than considering it part of development, it seems as a resource intensive activity. Minimum state interest, communication & information gap, funds and research on historically used materials, Technology & techniques are the prior causes of inadequate conservation of Pakistan's heritage sites, this is the reason why we are lacking the integrity. Kashi tile or Kashi work is one of the neglected heritage elements which we can experience throughout Pakistan but due to neglected behavior the industry of Kaashi work and the value of Kashi work is decreasing day by day.

2. Case Study

For further detailed study, case studies of Mir's & Kalhoro tomb's Kashi tiles situated in Hyderabad region were conducted which help in configuring the main differences between these two important kashi tile work.

3.1 Mir's tomb- Mir Ghulam Muhammad khan Talpur tomb:

The mausoleum of Mir Ghulam Muhammad Khan is situated at Hirabad, Hyderabad, The Tomb's complex hosts large mausoleums for Talpur rulers along with several smaller mausoleums for their wives, consorts & infant children. Apart from few exceptions several graves in the tomb's complex are uncovered and unmarked. Once a magnificent burial ground for the Talpur rulers, this place now has several preservation concerns. As of 30 March 2011, the Culture Department, Government of Sindh retained the charge for these monuments, following a devolution of the government to provinces.[8] The main hall (domed structure) contains 2 graves, i.e. Mir Karam Ali Khan & Mir Murad Ali Khan[9] Behind main hall, is a smaller building, containing the graves of Mir Karam's 2 wives, wife of Mir Abdullah Khan & his infant. At the north of these, is one mausoleum containing the graves of Talpur rulers, Mir Nur Muhammad Khan, Mir Nasir Khan, Mir Shah dad Khan & Mir Hussain Ali Khan [10]. It is said that the rulers designed their own burial places while alive.

The building on the east, contains the remains of the wife & child of Mir Nur Muhammad Khan and the wife of Mir Hussain Ali Khan. Tomb in the NW corner contain the remains of wives of two of these rulers and three young children. Other Mir's lie within the 2 small tombs at the SW corner of main mausoleum and the remaining buildings contain the bodies of wives, daughters and children of some of these[10] In the southern group of tombs, two principal mausoleums that are nearest the entrance on the east and immediately behind it, contain the graves of four Mir's, while the rest are occupied by their wives and children.[10]

3.2 Kalhoro's tomb- Mia'n Ghulam Shah Kalhoro tomb:

The mausoleum of Ghulam Shah Kalhoro, situated in Hyderabad is one of the oldest & most refined & impressive monuments of Kalhoro Dynasty, located to west side of residence of the Inspector General of Prisons, Sindh, near north of the National Highway near City Gate Hotel, Hyderabad [11]. The mausoleum and the courtyard have been surrounded with high mud walls which giving an ambiance of a military post rather than the last resting place of a ruler. The fortification wall was built with burnt bricks lain in mud mortar with its core filled with mud bricks. [11-13] This wall is 14'-0" wide at the base and rises to a height of 25'-0". The mausoleum is built on a raised rectangular platform, 3'-10" high, measuring 118'-0" X 114'-0". Thin panels of perforated stones are used in lower parapet wall which runs around the podium on which main building stands. These panels are divided with small pillars placed at rhythmic interval. Here we can witness the similar work of Fatehpur Sikri on the perforated patterns on the panels and the surface tracery of the cornerstones are reminiscent. Another feature of podium which make it more interesting marks cut into the flagstones of the platform. Tomb of Ghulam Shah Kalhoro is 36'-0" high-a great massive square building 56'-0" across on each side. The entrance, on the eastern side is in the form of recessed, tall, pointed archway. The lofty exterior is divided into 3 horizontal

- MOTIFS:

panels above the dado level. Each panel was covered with glazed colored tiles having two floral patterns alternating with each other. Main monumental entrance on West Facade lead into an enclosure where the walls of the chamber were once totally covered with elaborate frescoes with bands of Persian scrip. On the southern side inscribed couplets set in relief, in marble medallions. Gallery at the squint level is situated which can be reached through stairs situated in the north-western corner of the chamber, this flight of steps also leads to the roof of the mausoleum.[12] Figure # 2 showing the location plan of Mia'n Ghulam Shah Kalhoro Tomb.



Figure # 1: Location plan of Mia'n Ghulam Shah Kalhoro Tomb (source- Google earth)

4. Aim & objective

The aim of this study is

- To draw a comparison between Kaashi work done on Mir's & Kalhoro tomb in Hyderabad.
- Comparative analysis of both tomb's Kaashi work,
- Detailed study of elements of Kaashi work of both Tomb.

5. Results and Findings

Findings which are concluded from all the research are discussed by developing comparative analysis of kasha tiles of Mir & Kalhoro tomb situated in Hyderabad.

5.1 COMPARATIVE ANALYSIS:

Comparative analysis was brought for the understanding of main differences between the Kashi tile work of Mir's & Kalhoro Tomb.

Serial #	Era	Description	Images
1	Kalhorro	Kashi art work itself is a unique and posse a decent look and value the Kalhors were also the User of this art and they have adopted the HALA made kashi tile.due to is unique Floral Patterns.	
2	Mir	Adoption of this art is also found from the Mir's architecture, the most uses of the geometrical shape in Kashi shows the Mir's interest in Geometrical Kashi art, and fetched and prepared form the NASARPUR .	

Table # 1: Comparison of Motifs of Hala & Nasarpur kashi tiles

• COLOR COMBINATIONS:

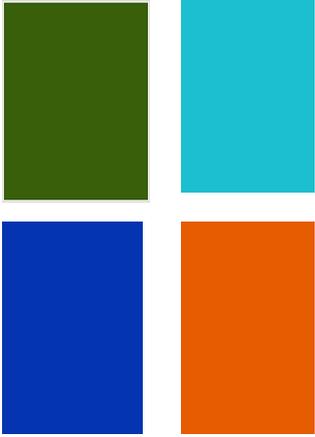
SERIAL #	ERA	DESCRIPTION	IMAGE
1	Kalhorro	The color scheme is used as normal which we can normally saw in Kashi tile art like blue, orange, green, sky blue and white	
2	Mir	The scheme is same as kalhoras but the adoption of the brown is seems extra which makes it more interesting, however the brown may also be the result of the addition of shade in orange.	

Table # 2: Color composition of Kalhorro & Mir's Tomb

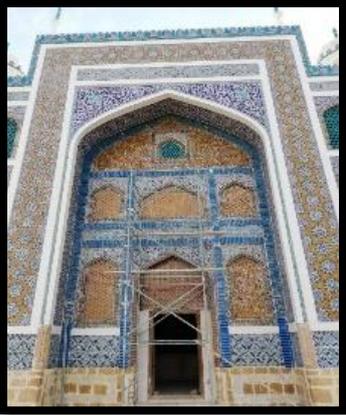
• SIZES:

SERIAL #	ERA	DESCRIPTION
1	Kalhorro	The most of the motif sizes of the Kalhoras which they have used are the size of 16” and are the star shape
2	Mir	The motif size of the mirs which they have used is the 12 inches size at the most.

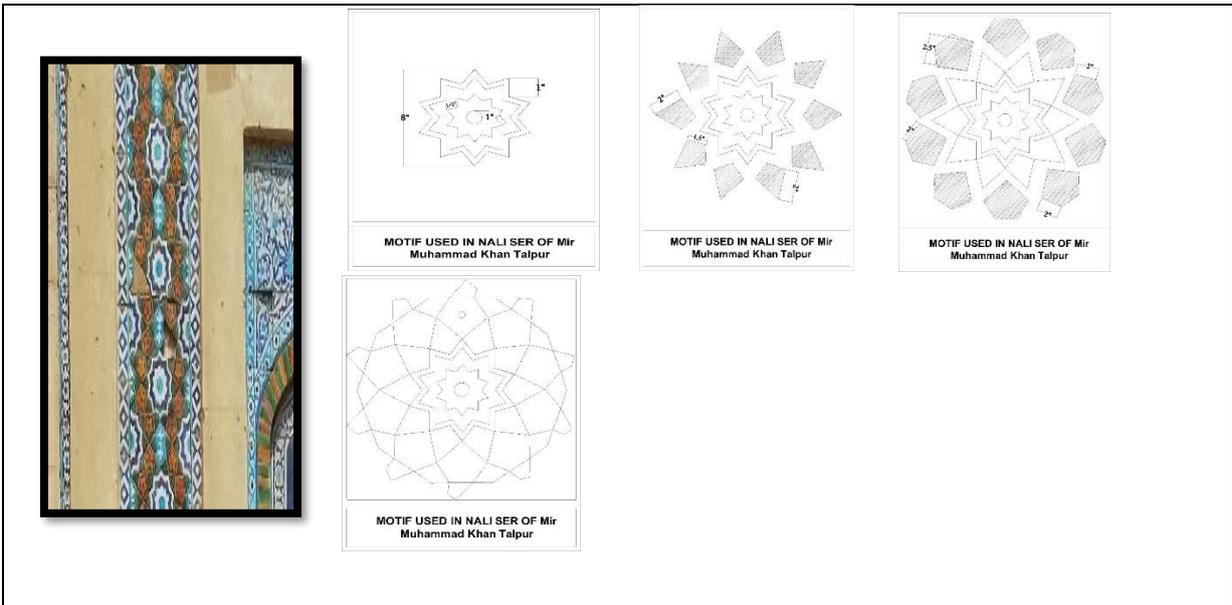
Table # 3: Difference in sizes of kashi tile of Kalhorro & Mir’s tomb

• NALISAR:

NALISER: Its Basically A Narrow strip Or Some Time A Wider Strip Followed By The Main Entry Arches Of Tombs And Masjids To Give A Dominancy And To Highlight The Entry From A Distance:

SNo	ERA	DESCRIPTION	IMAGES
1	Kalhorro	Nalisar is an element made around the main entry arch of the both kalhora and mirs arches , made of 12 sided edges flower & four geometrical shapes are combined to draw this twelve-faced flower i.e. Triangle, Square, Dodecagon Pentagon, It is representing the twelve Imams of the Islam by nature of art work.	 <p>Ghulam shah kalhorro</p>
2	Mir	This motif is made of the ten sided decagon which is the main theme of this motif the repetition of the motif of the by 10 sided shape by over and over makes the sense of the shining sun surrounded by the rays. And different color schemes are used and the main color is green and orange.	 <p>Mir karam talpur</p>

A SAMPLE OF COMPOSITION OF MIRS NALISER MOTIF.



SAMPLE OF COMPOSITION OF KALHORA NALISER MOTIF.

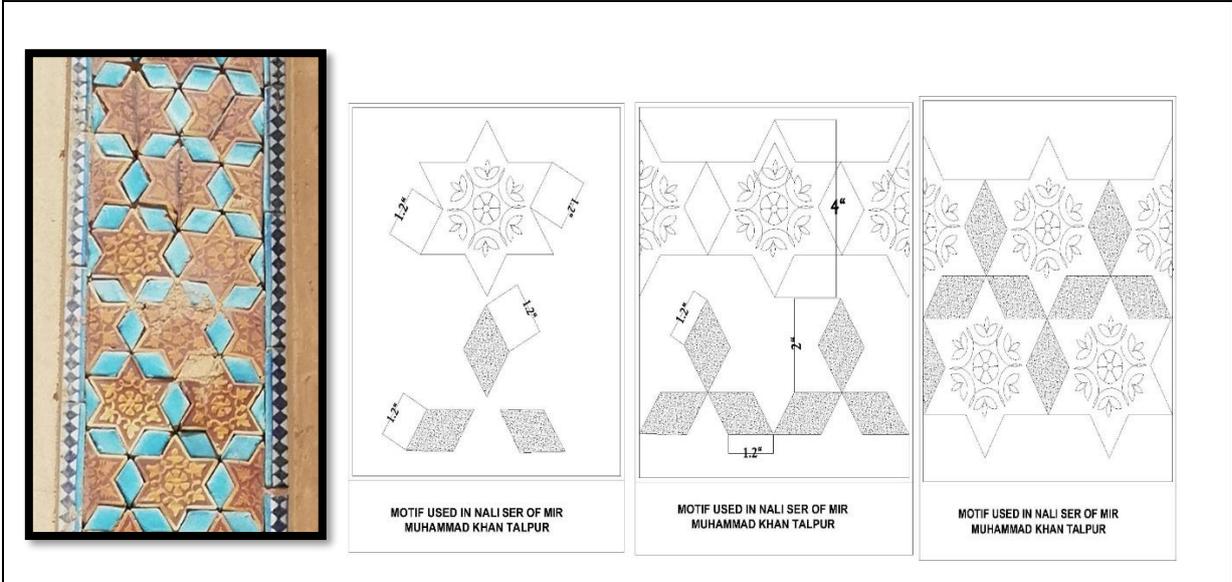


Table # 4: Nalisar’s design of Kalhoro & Mir’s tomb

• MUSALAS:.

MUSALAS: due to their arch looking shape and format in local language they are called as musalas, which gives the sense of the Islamic trend of architecture, all four sided walls are covers with Musalas of different sizes.

SERIAL #	ERA	DESCRIPTION	IMAGES
1	Kalhoro	They are made of flowered pattern and it gives the sense of the garden however the difference can be observed in the sizes of the both musalas	

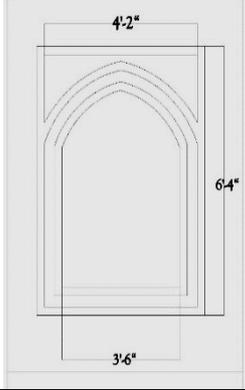
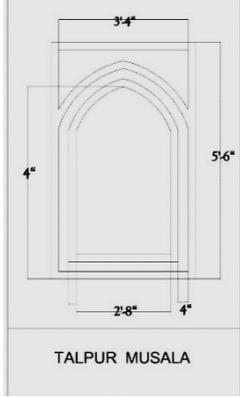
2	Mir	The musals made by Mir's are the physically and visually smaller than the kalhoras musals. The Mir's were the users of the geometrical shapes	
3	Kalhora	Here we can see the size of musala used at kalhoras tomb which is 6'-4" high and inner width is 3'-6" And outer width is 4'-2"	
4	Mirs	The size of the mirs musala is different from the Kalhoras Musalas the height of the musalas is 5'-6" and inner width is 2'-8" and outer width is 3'-4"	

Table # 5: Musalas of Kalhoro & Mir's tomb

• DESIGN

SERIAL #	ERA	DESCRIPTION	IMAGES
1	Kalhoro	The kalhors are the users of the floral patterns and the color variation is in between then again the sizes and shape of these floral patten in between then can easily see.	
2	Mir	The design of Mirs Motifs is generated by the geometrical patterns and the formation of these motifs made by the technique of mosaic in which different geometrical shapes are aligned arranged together like hexagons, pentagons and triangles	

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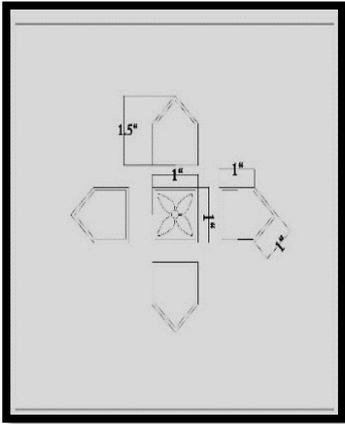
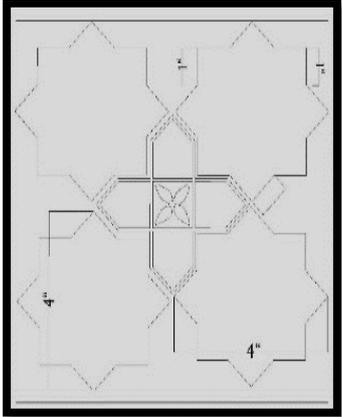
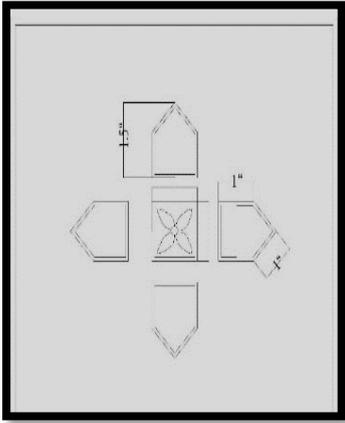
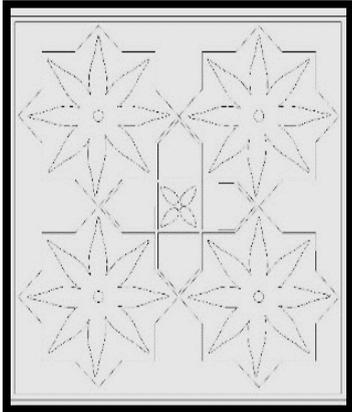
Table # 6: Comparing design elements of Kalhoro & Mir's tomb's kashi tile work.

• **SHAPE & FORM:**

SERIAL #	ERA	DESCRIPTION	IMAGES
1	Kalhorro	With the regard of the shape and form, simply the form is totally arrangement of the different shapes of geometry but with hatches of the floral art and patterns which comb inly forms a huge floral patch.	
2	Mir	With Mir's by research its is observed that the Mir's are relatively religious as compared with Kalhoras but with Shape and for the are truly users of the geometrical Shapes.	

Table # 7: Difference in shape & form of tile of Kalhorro & Mir's tomb

• **Motif comparison**

	Mirs motifs (by design)	Kalhora motifs (by design)
		
		

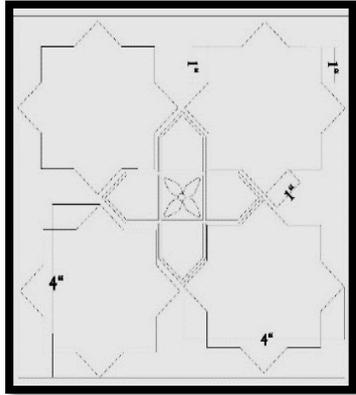
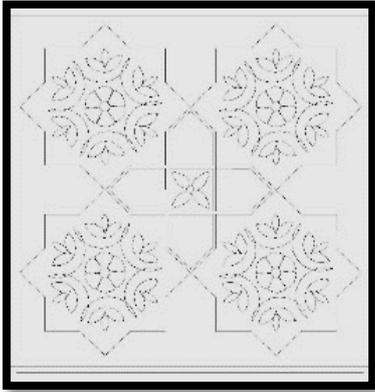
		
<p>The above compared motif is found from the both periods are relatively same by form but change by size and pattern made on it.</p>		

Table # 8: Difference in motif of tile of Kalhoro & Mir's tomb

5.2 WORKMANSHIP:

The kashi tile art is a very old and impressive art, this art is pervasively adopted from the city of kasha iran and later on this was adopted throughout the world in different styles and with different art additions, here in Asia specially in Sindh the Mir's and Kalhors Adopted this art And Manufacturers are the Kashigers of HALA and NASARPUR.

5.3 CHIROLI WORK:

Chirolis is not a part of art work but without this this art is also incomplete it is basically a binding material which is used as the replacement of the cement, this is made with the addition of the calcium Sulfate, white in color and thinner like the powder first converted into paste form then burnt in to the kiln after that its sent in to grinder to make a powder form

7. Conclusion:

The art by its self is a an other dimension of color and life which by each pace contains a huge new meaning and values, the art of the Kashi tile is not an art of today but its birth were observed in very old centuries, the art of beauty the art of life full colors, with addition of geometrical patterns, by passage of time the number of changes are witnessed, the age difference between the Mir's and Kalhors is about 100 years and number of changes are added in the art but thing is after the partition and up to today due to lack ness this art is made limited to the holy places only and by the addition of non secrious changes this art is going dimes day by day, so what we need is to have a series of seminars and lectures for proper awareness and to arrange the kashi workshops to add new values in this work. Also by the proper arrangement of the setups of production of kasha tile art we can also induce this art in over modern architecture which this art deserves very well.

5.4 PSYCHOLOGICAL IMPACT:

This is no doubt a royal art and was adopted in palaces and Hawelies. But due to its Religiously Attraction it was started using in the holy places like the Masjid and shrines, from the history it is observed that the number of the structures are decorated with this art and are stand as the icon of remarkable beauty.

5.5 MATERIAL:

There are however not a huge change and difference of material is observed between the material of HALA and NASARPUR only the difference is the soil used and the property of Burning in kilns and the color pigments used, which by material we can say there is not a bigger difference between the motifs of these two ages.

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