

**The Architectural Heritage of Early Medieval  
Multan: The Tomb of Khaliq Wali ( 11<sup>th</sup>-12<sup>th</sup>  
century circa ) of Khatti Chor (Kabirwala).**

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**Abstract:**

*Architecture is considered to be one of the most delicate and sublime reflection not only of human aesthetics but also of culture, religion and political power. Therefore, architecture has not only been used to show-off the wealth and power of empires and states rather has been a source of manifestation of spiritual authority and influence as well. Multan as an important medieval center was made an impressive symbolic seat to show-off the political as well as religious and spiritual power and influence since the first inception of Muslim power in South Asia. Such architectural symbols and heritage served as the sources and strength for the growth of Muslim power and culture. Multan has been a rich region in terms of preservation of such heritage from 10<sup>th</sup> century to present day. One such symbol of spiritual power and Muslim heritage is the tomb of Khaliq Wali alias Khalid Waleed (11<sup>th</sup> century circa ) locate in the suburbs of medieval Multan at Khatti Chore, a village now the part of Kabirwala tehsil of Khanewal District of Multan Division. As an earliest monument of Ghoriid's period, the tomb Khaliq Wali reflects not only religious and spiritual heritage of medieval Multan, but also highlights the aesthetical and hegemonic shifts constructing a new Indo-Muslim culture in the region. Khaliq Wali is considered first missionary saint of recorded Muslim History in India;*

*therefore, his tomb indicates the first introduction of Central Asia Muslim Architecture in the region. Thus, the purpose of this paper is to highlight the main features of the architectural scheme of the tomb and explain the nature of its structure. The analysis of floriated Kufic calligraphic inscriptions and elements adopted from local traditions and craftsmanship forms the core of the relationship between indigenous Indian tradition and Muslim architectural designs of Central Asia.*

*The paper is divided into five parts. The first part discusses the personality of Khaliq Wali and his arrival in Multan. The second part defines affiliation of Ghorid's Governor of Multan, Ali bin Karmakh with the saint that resulted in the construction of the tomb of Khaliq Wali. The third part brings to light the opinions why a lofty and massive structure was constructed on the grave of Khaliq Wali. The Forth part contains architectural analysis of structure of the tomb and Mehrab of the attached mosque separately. The last part discusses the current state and structure of the tomb of Khaliq Wali after repairing in 1980s.*

**Key Words:** *Khalid Walid, Architecture, Ghaznavid period, Calligraphic inscriptions, Mehrab, Citadel.*

## **Introduction:**

Tomb and Mosque of Khaliq Wali is located in village Khatti Chor, tehsil Kabirwala of District Khanewal in a historic graveyard. it is situated in the North-East of Multan, almost sixty kilometers away from Multan fort on 30.476898 North Latitude and 71.723127 East Longitude.<sup>1</sup> At a yore mound, almost 45 feet high from the surrounding areas, a colossal brick fortress type building stands accommodating an elaborate funerary memorial that is the burial place of Khaliq Wali (Figure 1). Neither the life history of the saint could be traced from the original and authentic sources nor any epigraphic evidence about the saint has been found on the tomb.<sup>2</sup>



**Figure 1:** Image of tomb Khalid Waleed in Khatti Chor Kabirwala

A magnificent and lofty tomb erected on the grave of the saint, reflects that Khaliq Wali was well venerated among the power circles<sup>3</sup> was the saint of Ghaznavid Era. The tomb although suffered ravage from the damages many times but it had been constantly repaired by the political authorities therefore its original walls and vault has survived in the genuine condition.<sup>4</sup> The tomb is one of the earliest Muslim monument which was constructed during the Ghorid's period. The name of the saint has mis-conceptionally been intermingled with the the companion of the Holy Prophet, Khalid bin Waleed. However, it can be speculated that Khaliq Wali belonged to Arab or his forefathers were influenced by Hanafi school of thought.<sup>5</sup> Several stories has been associated with Khaliq Wali in local folk lore and spiritual memory which confirm that he came in India with the armies of Sultan Mahmud of Ghazna during the one of his campaign.<sup>6</sup> He came in India with Sultan Mahmud Ghaznavi in 1015 AD. Ethnically and racially he is supposed to belong to Arab Qureshi descent.<sup>7</sup> No historical document is available to identify the personage nor do we have much

epigraphic record on the tomb to detect the facts about the personality of the saint and detail about the governor of Multan who built this tomb.<sup>8</sup> Surprisingly this important and early monument of Ghori's period has not been mentioned by the contemporary historians like Minhaj in *Tabkat e Nasiri*, Nizami in *Taj ul Maasir* or in the *Kitab ul Hind* and other later written sources.

The dominant speculation from local traditions can be assumed that the place where the tomb of Khaliq Wali has been constructed near Multan was the campsite of the Mahmud's army. During the camp-stay, Khaliq Wali may have preached Islam among the local people and preferred to stay here on de-camping and departure of Mahmud's army.<sup>9</sup> According to Ahmed Nabi Khan Khaliq Wali came here along with Mahmud's armies and started to live here to preach Islam among the local population. After his demise, as a regard of his contribution, a large sepulture was erected on his grave during Ghori's time.<sup>10</sup>

Muizz ud Din Mohammad Ghorui, crushing the Karamites of Multan and conquering Uch appointed an orthodox Sunni, Ali Karmakh as the Governor of Multan and Uch in 1176 AD, who governed this territories untill 1186 AD.<sup>11</sup> Later, Meer Dad Hassan was appointed as the governor of Multan and Uch and Ali Karmakh was sent to Lahore as a governor of this strategically significant area in 1186.<sup>12</sup> The Ghouri dynasty assumed a leading roel in the cultural, architectural and political history of India. The structures which have been identified of this era indicate the cultural exchange between the territories of Multan and Khurasan and assimilation of themes and ideas of structural vocabulary. The Tomb of Ahmed Kabir in Lodhran and tomb of Khaliq Wali are identified among the prominent remains of Ghouri period in early medieval Multan. Monument of Khaliq Wali reflects the relationship with the continuity of local Hindu monuments and influences from the architectural designs of Khurasan and other Central Asian areas.<sup>13</sup>

## **Architectural and Decorative Style**

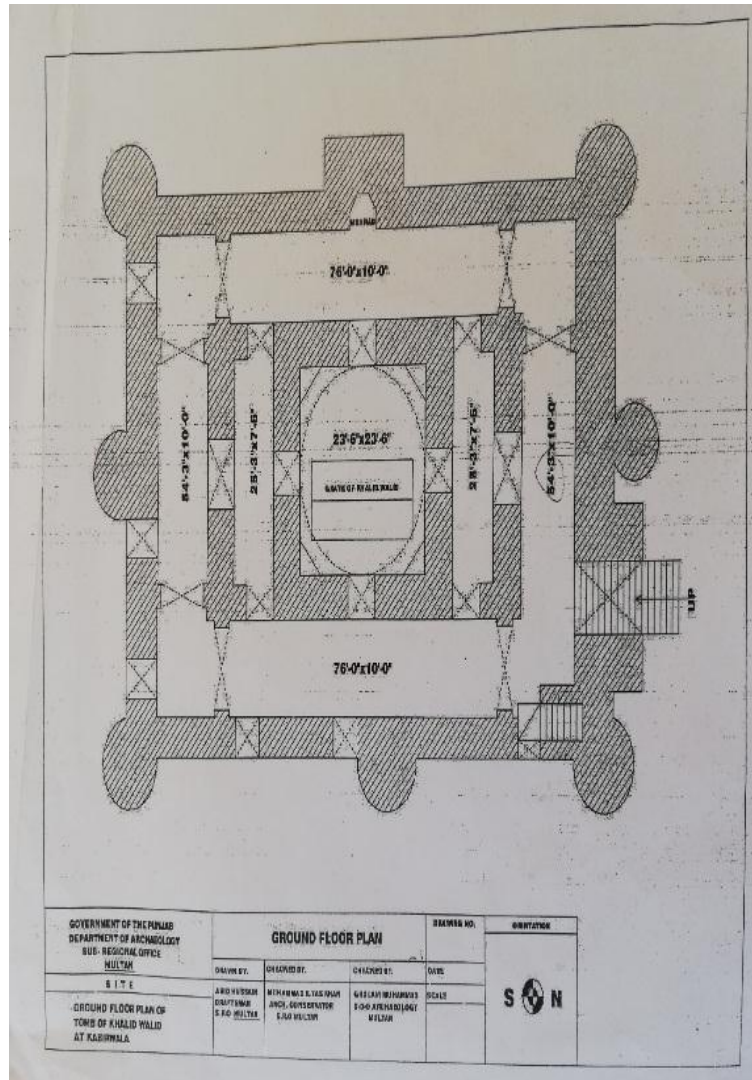
The architectural and decorative style of tomb is an evidence of the skills and energies of the Sultanate period engineers and builders of Multan. The massive walls, elaborate brick work, domed central chamber and high platform (citadel) seem to be derived from architectural structure of the medieval Central Asia. Such citadels can also be found erected during the period of Indus Valley civilization. Harrapan evidence also shows that history of the erection of citadel for the buildings is very old. It can be assumed that such citadels were erected to safe the the people and their belongings from the flooding.<sup>14</sup> In the same way, the citadels were also constructed in the Muslim world with huge sepultures on the top. The citadels of Cairo, Herat and Jerusalem were erected in 12<sup>th</sup> century AD to preserve the palaces, tombs and military camps from destruction. The citadel of Jerusalem which was the palace of Herod was constructed in remote antiquity. Aleppo has the most spectacular scene of all the citadels which were built on the artificial mound in the center of the city.<sup>15</sup> The style of such type had existed profoundly in the areas of present Afghanistan. Many motives and elements were adopted from local traditions and architecture of Multan. The calligraphic inscriptions in floriated Kufic script and geometric pattern of cut brick work are Central Asian and early Muslim in character whereas trefoil arch, floral patterns and treatment of capital frames, cornices and decorative bands etc. reminds us preserve the legacy of Hindu Shahi temple architecture of earlier three centuries of Muslim interaction i.e. almost from 8<sup>th</sup> to 11<sup>th</sup> centuries<sup>16</sup> (Figure 2&3)

Some bronze's coins with Mughal era Persian inscriptions were discovered during the work of restoration and preservation of the Mausoleum. The coins found from the digging of the citadel ground inside the room adjacent to the chamber of the mausoleum belong to early Mughal era. Discovered from the broken pots, these coins and structure of the roof of the mausoleum indicate that it was repaired and reconstructed, properly during the early Mughal era.<sup>17</sup>



**Figure 2:** Tomb of Khaliq Wali before repairing with complete condition of central hemispherical dome.

The Oral evidence indicate that a well near the central chamber was preserved functional upto the third quarter of 20<sup>th</sup> century AD, to fulfill the necessity of water supply for the pilgrims and for the ablution for the prayer in the attached mosque. On the other hand, the level of well-water indicate that river Ravi was not so far from this citadel type tomb.<sup>18</sup>The analysis of the tomb's architecture shows that the tomb and Mosque had assumed the status of fortification with the rectangular measurement of 70 by 90 feet, made of plain bricks to the exterior side with inward sloping walls which might be derived from Suljuk architecture of Central Asia.<sup>19</sup> The elements of shrine also reflect the military architecture with semicircular bastions at the each of shrine's corners and in the middle of the walls except one of the four.<sup>20</sup>(Figure3, 4)



**Figure 3:** Drawing of the Khaliq Wali tomb with its length and width with the location of grave in the central chamber and adjacent north, south galleries.





**Figure 4:** The image shows the height, rectangular plan and Citadel of the tomb which indicates the concept of military architecture

The fortress has been constructed rectangle on plan and strengthened with a retaining wall and circular type of bastions. These semi-circular types of bastions are erected at irregular intervals on the four corners and in the center of the outer side of the thick wall on East, South and North. The top of the brick walls and bastions are missing but in spite of this missing upper part of the walls, the present height is no less than 30 feet. Besides the circular corner bastions, two recessed rectangular arched openings have been constructed which break the solidity of the brick architecture. The perimeter and circular bastions both have plain brick surface except a frieze of dentil which is running all along at the height of 18 feet. But it is not possible to determine the shape of the parapet as well as the bastions and their total height. A projected solid frame on back of the Mehrab indicates in the North Eastern corner between the two circular bastions of the two walls, a staircase constructed within the wall which leads to the tomb on the citadel.<sup>21</sup>(Figure 3,4,5)





**Figure 5:** Unique strong façade of the Khaliq Wali tomb with staircase running up to the upper story i.e. floor of the citadel where grave chamber, complex Mehrab with vaulted galleries are existed.

The main square chamber of the tomb has been placed in the center of this citadel type fortified structure and into the eastern side of the chamber on the floor near the door, grave of saint with more than average length has been constructed with two rectangular barrel shaped vaulted gallery type halls with thick outer walls with the square chamber of the tomb to the North and South sides. Two other graves can be found near the outer wall of the attached gallery to the South Eastern corner near the closed well. All the four sides vaulting has now collapsed leaving its traces only especially at the groins (Figure 2). The staircase which is established to the North West corner leads to the peak of the citadel or 1<sup>st</sup> story where base of the tomb chamber is established.<sup>22</sup>

On the East there is an opening as the door for access to the main tomb chamber and the door frame has been fixed within a blind arch (Figure 6). Square of the main chamber has been converted into an octagon through the corner squinches placed on the projected frame of corbelling. Above the 2<sup>nd</sup> zone of

transition has been created through the series of arched panels in recess and on it has been placed the round base of dome. The interior has been completely faced with cut-brick surface whereas the base of the dome has been structured distinguished with a ring of chevrons created by means of double course of brick tiles (Figure 7). The exterior of the dome and drum of the tomb is faced with rectangular recessed panels separated by the flat and broad borders and created in lime plaster.<sup>23</sup>



**Figure 6:** South Eastern corner of the citadel floor where a few other graves are existed, the graves are visible as well as the Eastern gallery where door of the main chamber opens.



**Figure 7:** one side internal half hemispherical roof with recessed panels and chevrons are visible.

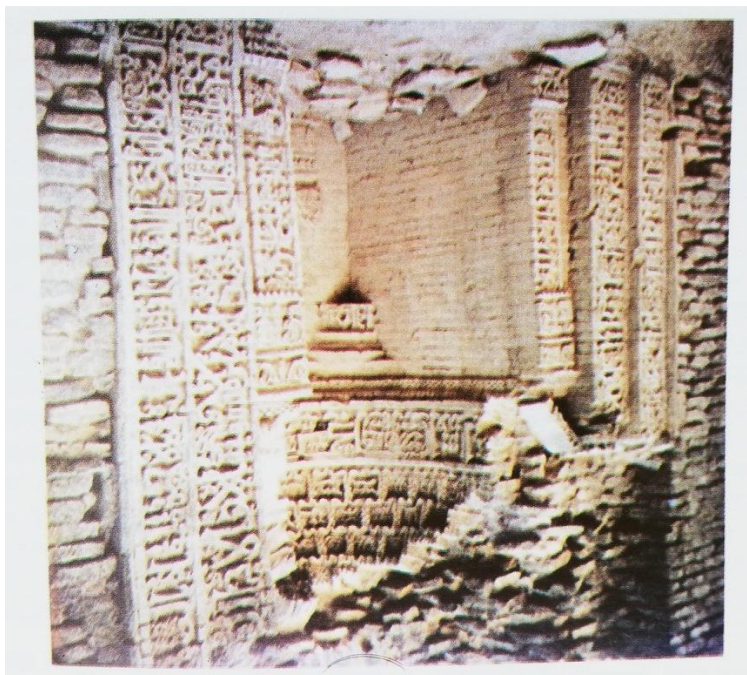
The study the Mehrab tradition in the funerary architecture of the Muslims exposes that that the Mehrab or Musallah is considered essential in the prestigious funerary memorial throughout the Islamic world. Sometimes, this Musallah takes the shape of a proper mosque attached to such type of religious buildings. The purpose of these Musallahs or Mosques was to make available oriented and better place for prayers as well as to provide the best and safe place for the visitors, pilgrims and other devotees who come to the eternal place of their beloved departed soul and wished to say *Dua* (prayer) for him. Often this arched niche is provided in the center of the western wall of the memorial. Initially, it was constructed in attached form,

but later on with the passage of time and with the gained experience, it got independent place in the memorial.<sup>24</sup> In some cases, it became independent structure and this arched niche was placed independently in the vast courtyard of the Mausoleum towards the west side. Later on this part became more ornamental in the form of half domed recessed arch and was treated ornamental decoration on its surface. Tomb of Khaliq Wali is one of such earliest known examples. This elaborate arched niche has been put up in the center of perimeter wall of the Mausoleum of tomb forming the shape of gallery, floriated with the half dome.<sup>25</sup> The Musallah or Mehrab is constructed and sunk deep into the thickness and panels of different cut brick sizes and shapes have been constructed into the interior of the Mehrab.<sup>26</sup> (Figure 8)

The entire facing of the niche and interior of it, have been faced with the panels of cut brick of different shapes and sizes. The outer side panels running on the sides of Mehrab and top of the Mehrab has been carved with Quranic verses. Some inscriptions on the Mehrab provide historical details regarding construction of this grand Mausoleum and these inscriptions has been devised in floriated Kufic script with flat borders. Square shaped Pillarettes are flanking and supporting the main arch within the double frame. The shafts of this double frame is carved for Quranic verses with the cut bricks (Figure 8). The pillarettes are ornamented with the composite capitals.<sup>27</sup>

On the other side, the lower part is foliated with conventionalized acanthus putting with the double series of plain and dentil moldings whereas the bases of this conventionalized acanthus foliation possess the names Allah and Muhammad in the same shape of floriated Kufic inscriptions. So, the triple friezes along the inner facing and inner sides of Mehrab arch forming the base and support on which the half dome rests. Above the interior base is riveted with the series of tendrils, roundels and some attributes of Allah and some verses from Quran have, ordered with the friezes of horizontal form. The lower friezes have been separated by solid brick courses and the upper has been separated by the friezes of chevrons going right side up to the

apex(Figure 9). Within the small squares, circles of foliage are inserted using the geometric pattern. The interior of the Musallah or Mehrab has been foliated with rubbed or plain faced cut bricks except the center of the Mehrab which possesses a bold trifold arch created in high relief also in cut bricks and crowned with an objective of the tendrils. Trefoil outline composition is of tusks and tendrils have been created in the shape of arabesques. The round shafts of pillarettes are made up of rubbed and cut bricks and crowned with elaborate bell shaped capitals. The inner face of the trefoil arch is rivetted with the circles. Two parts of the upper side are filled with the tendrils whereas the lower parts have been arranged into two lines and between the upper and lower part in the center are inscribed the names of the prophet and the four pious caliphs. On the other side, the intervening space is floriated with arabesques foliage. The groins are also projected with the panels consisting of the courses of cut bricks and face curved with several attributes of Allah with the borders of flat type. The technique which has been applied to create these geometric, floral and epigraphically ornamentation is that, the thin side of the wall of baked red cut brick has is combined with the design in relief. Two or three cut and curved bricks of such type are adjusted together in such a way to complete the design or to complete the text epigraphically . The upper half of the dome and arch have collapsed due to the rain and wind which made the inscription incomplete (Figure 8, 9 ), but as these inscriptions were of Quranic verses, therefore re-carved in the restoration of the monument.<sup>28</sup>(Figure 9)



**Figure 8:**The Mehrib of the attached Mosque with three recessed panels which has been written in Kufic script to the right, left and upper face. The image is before the repairing of 2016 by archaeology department.

The face of the Mehrib or Musallah have been arranged with the various panels of Quranic inscriptions and on the 3<sup>rd</sup> panel the words *Allah, Ya Allah and Allah ho Akbar* are carved in square shapes using cut and rubbed brick as already have been mentioned. The forth panel which is running on the extreme sides and a top outer frame of the arch possesses the verses from 9 to 29 of the Surah Al-Tauba in foliated Kufic style or Kufic characters.<sup>29</sup> The North corner possesses projected pendentive and the identical panels possesses the expressions meaning, verily the sovereignty belongs to Allah and some other verses from the Holy Quran.



**Figure 9:** Image of the interior top, middle and bottom of the Mehrib as well as the triple parallel lines of the rubbed bricks flat panels on the facing. These Kufic Script rubbed bricks have been fixed after repairing in which some parts of the flat panels are missed and the top is totally missed.

In the second frieze also the verses from the Quran are carved and arranged in identical manner.<sup>30</sup> The outer frieze also has text carved in floriated Kufic within flat bold border. This text is more important because it provides the historical details about the construction of the tomb of Khaliq Wali. The space between the texts has been filled with arabesques carved like the Central Asian Art tradition.

As the most significant specimen of its kind, the Mehrib of the tomb is first known Musallah arch which was erected in the South Asia having two art traditions the Hindu-Buddhist and Islamic. Its brick structure is similar to the Buddhist in Sindh. This architectural structure shows that master masons from Central Asia designed the masterpiece, but local craftsmen and masons incorporated Buddhist art and design traditions with



this structure.<sup>31</sup> It seems that the tomb have been built by Khorasani master craftsman<sup>32</sup> with some local traditional influences. On the other side the use of cut bricks and glazed both represents the influence of Seljuk architecture from Central Asia.<sup>33</sup>

The local traditions and dominant speculation conclude that the place of the monument was strategically important during the time of Sultanate of Delhi. A few hundred meters to the South and South west of the tomb was camp of the Mahmud's armies when he used to overrun the rest of India.<sup>34</sup> The signs shows that there had been a small fort occupying almost 10 to 12 acre land area, symptoms of fat thick wall of fort have been observed till the third quarter of the 20<sup>th</sup> century but with the passage of time these symptoms of cantonment and encampment have been erased by local inhabitants considering it useless and to bring camp occupied space under their personal possession.<sup>35</sup> The department of archaeology tried to rebuild it on the remaining foundations but it could not be possible due to local resistance as the land was being cultivated by the local people and they did not want to leave it for the earliest fort of the Muslim period.<sup>36</sup> A long-standing mosque with three vaults (famous with the name "*teen gumbdi masjid*")<sup>37</sup> exist into the cantonment near the interior side of the west wall. The mosque is constructed like the structures of early Sultanate period. This mosque with its complex structure is restored by the archaeology department. The mosque with the structure of Sultanate period and symptoms of fortification strengthens the arguments of presence of cantonment at this site.<sup>38</sup>

### **Present condition of the Tomb/Mosque Khalid Walid**

In the past, with the passage of time the vault roofs of attached verandah had collapsed and walls of tomb were also damaged. The damaged portion and vault roofs were restored in 2016 with special size 13" × 8" × 2" laid in 1:2 surkhi mortar. The missing parapet merlons has also been repaired. (Figure 10)





**Figures 10:** Vault roofs and walls of attached verandah, Old and Present

With the passage of time, most of the brick masonry became missing on the top of the walls of tomb and parapets which were restored and repaired with special burnt brick tiles sized  $13\text{''} \times 8\text{''} \times 2\text{''}$  laid in 1:2 lime surkh mortar in original shape. (Figure 11)



**Figure 11:** Missing brick masonry on the top of the walls and parapets and repaired

Mud mortar is used in masonry of the tomb; the roof of the verandah had fallen many years ago. During these years, rain directly affected the walls of tomb but evidences of the Kankar lime plaster were visible, so under the principles of conservation, all the interiors walls of the tomb and vaults are reconstructed using Kankar lime mortar to strengthen walls of tomb. Kankar lime plaster as well as glazed lime plaster (Pucca Qili) has been used to complete the walls and vault roof.(Figure 12) The interior floor of tomb and floor of roof are also restored using Kankar lime mortar.



**Figure 12:** Use of Kankar lime plaster, repairing of interior walls and vaults

The carved bricks of Mehrab were removed or had fallen on the ground or were stolen. However, stolen carved bricks were recovered from Multan and handed over to the Archaeology Department, Government of the Punjab, Multan. After approval of preservation and restoration of the tomb, these carved bricks were re-fixed at site but in spite of much efforts, calligraphic work on Mehrab could not be completed. Old tiles were re-

fixed on Mehrab and mixed portion has been restored with dressed brick work. (Figure 13)



Before & After

**Figure 22:** Repairing of mehrib, the tiles were re-fixed and calligraphic work was completed under the principles of conservation.

As the tomb is the part of graveyard and people are used to use the premises for burials, therefore, the protection of premises was necessary. For, the graves established in the premises of the tomb and bricks tile floor are preserved to protect the tomb from decay. Two rectangular arched openings beside the corners bastions which break the solidarity of brick structure are constructed fully opened. Before the restoration, there were recessed borders of Kufic characters (Quranic verses) on outer sides of the Mehrib but with restoration, the Kufic inscriptions have been fixed in triple rectangular panels parallel on the entire facing and top of the Mehrib whereas the outer panel has some characters missing in the wall. The entire facing of the Mehrib and its interior is restored with cut brick panels of different sizes and shapes on face.<sup>39</sup>

## **Conclusion**

Tomb of Khaliq Wali is one of the earliest monument of Ghourids' Period associate with a saint. The epigraphic evidences and secondary sources reveal that saints personality of Ghaznavides' period was symbolized political grandeur with lofty structure by Ghourid's army and governor of Multan Ali Karmaj. Living among the local population, and buried among them, the mausoleum served and reflect the expanding influence of Ghaurid's power in the region. The structure of the tomb and the establishment reflects a close architectural and cultural interaction and exchange between Multan and the Muslim territories in the North West, amalgamating Multani style with the Khyrasani and central Asian style. It reflects the skills and services par excellence of the Multan. Huge massive walls, dome of central chamber and citadel seemed to be derived from Ghaznavid period architecture of Central Asia. Citadel of the tomb reminds Harrapan period style to escape from the flooding of Ravi and Chenab. Some other styles also reflect the fundamentality of indigenous Multani traditions in the construction of this lofty memorial. Trefoil arch, floral pattern, cornices and decorative bands remind us the Multani temple architecture in between 8<sup>th</sup> and 11<sup>th</sup> centuries A.D. However, Kufic script has been used in calligraphic inscriptions while geometric pattern of cut brick work reflecting the influence of Central Asian tradition.

Some evidence, remains and indications show that the mausoleum was repaired with primary structure during the Mughal period. The tomb assumes fortified form with rectangular measurement constructed with plain bricks. However, elements of shrine like semicircular bastions at each corner and in the middle reflects the military architecture. Recessed rectangular arch openings, projected solid frame, a frieze of dentil square chamber of tomb, rectangular gallery type halls, thick walls and barrel shaped vaulted galleries show the complexity of the architecture. Musalah or Mehrab of the Mausoleum reminds the Muslim tradition funerary architecture for pilgrims, visitors and other devotees to say prayer. With the passage of time, Mehrab became essential space in the

memorial architecture. The name of Allah, Muhammad and Quranic verses, carved in Kufic script, using dentil moldings and acanthus foliage, arranged into the series at inner facing and inner side of the Mehrab announce it essentially a Muslim monument. The use of Arabesques carving to fill the spaces between texts further indicate an amalgamation of two cultures and emergence of Indo-Muslim architecture. However, by the third quarter of 20<sup>th</sup> century, the monument faced a strong threat of annihilation. The challenge has been met through a systematic plan of restoration and preservation of the tomb as a national heritage. After the restoration and preservation, the tomb of Khaliq Wali has become the symbolic representation of Indo-Muslim Civilization and representative of the architectural and cultural fertility of early medieval Multan. It need to be brought into expanded frame of heritage beyond the context of mausoleum.

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- <sup>2</sup> Ahmed Nabi Khan, *Studies in Islamic Archaeology of Pakistan*, Sang e Meel Publications, Lahore, 1997, p.66.
- <sup>3</sup> Muhammad Ali Tirimzi, *Sultanate Period Architecture: Proceedings of the Seminar on the Sultanate Period Architecture in Pakistan, Held in Lahore, November 1990*, Anjuman e Mimaran, 15 september 2017.
- <sup>4</sup> The local inhabitants participated on daily wages in the repairing of the tomb which was done by the government. According to the local inhabitants, the tomb was repaired by the Archaeological department two times after the partition. Recently in 2016, it was repaired by the archaeological department on the base of conservation methods. Into the internal side, new cemented material has been used but it has been constructed as it had been constructed initially but cemented agents were used and some other minor structural changes in the galleries around the main chamber has made to make it more stable. {Archaeology Department, *completion report: Preservation, Restoration of tomb of Khalid Walid Moza Khatti Chor, Tehsil Kabirwala District Khanewal, Preservation Report*, Multan, 2016.}
- <sup>5</sup> Whenever we study the history of Ghaznavids, we find the names of different influenced personalities which used to adopt by the inhabitants of Middle Eastern states which shows their cult and tendency towards orthodox Muslims of Middle Eastern inhabitants. Because the Ghaznavids were influenced by those religious suni orthodoxy so they supported such type of religious scholars and saints who had sunni orthodox tendency. Whenever we study the religious tendency of the Ghaznavids, we find that they were sunni orthodox Muslims and the saints and scholars those who working under them and preaching the Non-Muslims had also such type of religious thoughts.
- <sup>6</sup> Ahmed Nabi Khan, *Studies in Islamic Archaeology of Pakistan*, p.66.
- <sup>7</sup> Muhammad Aolad Ali Gillani, *Murraqa e Multan, District Board Multan*, 1995, p. 219., Sheikh Ikram ul Haq, *Arz-e-Multan*, Wifaq Printing Press Lahore, 1972, P. 167. ; Bashir Hussain Nazim, *Aolia'aye Multan*, Sange-e-Meel Publications Lahore, pp. 82-83. ; Imtiaz Hussain, *Tazkira Aoliay-aye Multan*, Kutab Khana Haji Niaz Ahmed Boher Gate Multan, p. 159. ; By the time of Mahmud no such names were adopted by non- Arab people or the people who were influenced by the Arab or their forefathers migrated from Arabian territories.
- <sup>8</sup> Ahmed Nabi Khan, *Studies in Islamic Archaeology of Pakistan*, p.66.
- <sup>9</sup> Whenever we study the history of Multan through the ages, we came to know that this area where tomb of khalid waleed situated was near the Multan and this way had been using by the invaders to invade the rest of the India. khalid waleed Mosque or Tomb is situated on the

army route which have been using by the armies of central Asian tribes, nations, Ghaznavids and Ghorids. Mehmud as Orthodox Sunni Muslim got support from these preachers to encourage his army. The army used to prepare to fight during critical situations by these religious personalities and to produce zeal and zest in the army to make them determined during the difficult situations. So Khalid walid was such type of preacher who died during the stay of the army here near Multan or died after leaving the army when he was living among the local people. Later on the mentioned site declared laager and cantonment of the invading or local army. On the other side, to strengthen this thought about the Mehmud's camping here, this site was near the passing place of river Ravi and the military camping at that time used to be at the banks of the rivers so the military troops had been camping here near the Ravi river to fulfill the requirements of the water for the army men and their horses. On the other side, according to the local traditions, it was the route to flow the river Ravi and the local inhabitants had been living on the bank of this river. Military camps had also been settled on these banks of the rivers to fulfill the requirements of water. Ashiq Muhammad Khan Durani in his book *Tarikh e Multan* describes the route of river Ravi during the early medieval time.

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- 18 While visiting the tomb, some old local people told about the water well which was present till the end of the 3<sup>rd</sup> quarter of the 20<sup>th</sup> century. The local people told that they themselves looked that well with some equipment which had been using to bring water from the deep into well. According to them, when they observed, at that time



- the well had no water in its bottom and water level had decreased with the passage of time and the bottom of the well consisted of soil.
- 19 *Journal of the Central Asia, Centre for the study of the civilizations of Central Asia*, Vol: 15, Quaid-e-Azam Academy, 1992.
- 20 Hillenbrand, Robert, *Islamic architecture; form, function and meaning*, Columbia University press, 2004.
- 21 Ahmed Nabi Khan, p. 66.
- 22 Ibid, p. 67.
- 23 Ahmed Nabi Khan, p. 67.
- 24 Ahmed Nabi Khan, *Studied in Islamic Archaeology of Pakistan*, sange e Meel Publications Lahore, 1997, pp. 79-81.
- 25 Sheikh Khurshid Hassan, *The Islamic architecture and Heritage of Pakistan*, Royal Book Company Karachi, p. 36.
- 26 Ahmed Nabi Khan, p. 67.
- 27 Ibid, p. 80. ; see Sheikh Khurshid Hassan, *the Islamic architecture and Heritage of Pakistan*, p. 36.
- 28 Ahmed Nabi Khan, p. 80.
- 29 *The Holy Quran*, Surah Al- Tawabah, Chapter, 9, last verse 129. Translation: “But if they turn away, say, Allah sufficient for me. There is no God but He: On him my trust, he the Lord of the throne (of glory) supreme”.
- 30 *The Holy Quran*, Surah at Taubah, Chapter, 9, Verse, 18. The words of these identical manners are “*INNAMA YA MURU MASAA JIDAL LAAHI MAN AAMANA BILLAHI WAL YAWMIL AAKHIRI WAL YAWMIL AAKHIRI WA AQAMASAS SALAATA*”<sup>30</sup>. (Al Quran, 9:18)
- 31 Ahmed Nabi Khan, p. 82.
- 32 Abdul Rehman, Talib Hussain, *Expression of paying tribute to the saint: Decorative vocabulary on the tomb of Ahmed Kabir*, Journal of Research in Architecture and Planning Karachi, September 2011.
- 33 *Journal of the Central Asia, Centre for the study of the civilizations of Central Asia*, Vol: 15, Quaid-e-Azam Academy, 1992.
- 34 It is locally described that there was a Sarai like the fort shape where the people of far off places and militaries used to stay here. Later on with the passage of time, the Sarai and cantonment destroyed by flood of the river Ravi or deficiency of water due to changing of river Ravi so one of these two reasons made this camp and sarai valueless because the river Ravi changed his way which was flowing to the near West of the of this cantonment. Ashiq Muhammad Khan Durani also discussed the way of river Ravi which flowed to the North West and West of Multan near the fort of Multan so this way shows that river Ravi was flowing to the West of the Khalid Walid tomb and the above mentioned camp which made this camp valuable at that time. Remember, at that time the forts and the cities were made near the banks of the river to fulfill the requirements of water.

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- <sup>35</sup> The local people states and have shared their observation about the thick wall of the cantonment which was existed at the end of 20<sup>th</sup> century and have been using for the motifs of Sarai later on. The local traditions calls it the large Sarai whereas the historical sources brings us to the idea that there was military camp here in this area during Sultanate time. (See the Border Policy of Sultanate of Delhi by Agha Hussain Hamdani pp.130-132.)
- <sup>36</sup> It was told locally that the department of archaeology tried to rebuild this earliest fort of the Muslim period but the local people resisted and made this struggle failed. The local people erased the symptoms of this fortification or thick walls to keep the archaeology department from construction of this border cantonment. It was locally told that during the digging by the mentioned department, the thick walls of fortification and rooms were discovered such as it was urban type area of the past. (See the Border Policy of Sultanate of Delhi by Agha Hussain Hamdani)
- <sup>37</sup> It is locally famous with the name of “*teen gumbdi masjid*” which has been preserved by the archaeology department.
- <sup>38</sup> The sultanate period structured mosque strengthens the local tradition about the Sarai and symptoms of small fort or cantonment. It also strengthens our speculation that the cantonment have been using by the Muslim Salatinies continuously. The material which have been used in the construction of the mosque is the same which has been used in the structures of Multan of the Sultanate period. The shape also shows the Sultanate period mosque structures. The material and the structure of the existed mosque is the same which have been used in the buildings of the mosque and other civil buildings in other areas of the Indo-Pak.
- <sup>39</sup> Archaeology department, *Completion Report: Preservation, restoration of tomb of Khalid Walid*, 2016.