



Book of ABSTRACTS



28th – 30th August 2019
Kabul, Afghanistan



South Asian Association for Regional Cooperation



Book of Abstracts

SAARC Research Seminar on
**Islamic Cultural Trails: Journey through
Time and Space – Minarets and Mosques,
Tombs, Trade, Tradition and Technology**

28th to 30th August 2019
Kabul, Afghanistan

**SAARC Cultural Centre,
Sri Lanka**

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Research Seminar on Islamic Cultural Trails: Journey through Time and Space – Minarets and Mosques, Tombs, Trade, Tradition and Technology

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Message from the Director, SAARC Cultural Centre

SAARC Cultural Centre is proud to organize the 3rd Research Seminar on the “South Asian Cultural Trails” approved by the 18th SAARC Summit in 2014 in partnership with the Archaeological Institute of Afghanistan from 28th to 30th August 2019 in Kabul, Afghanistan. SAARC Research Seminar on Islamic Cultural Trails is doubly blessed to have the opportunity to hold it in a Member State rich with Islamic culture and with a vibrant living tradition embedded with tangible and intangible Islamic cultural heritage.

Islam has inspired some of the most beautiful architectural remains in the Region - Minaret of Jam in Afghanistan, the Sixty Dome Mosque in Bangladesh, Taj Mahal in India, Coral Stone Mosque in Maldives, Jama Masjid Mosque in Gorkha, Nepal, Makli Necropolis of Thatta in Pakistan and the Jami Ul-Alfar Mosque (Red Mosque) of Pettah in Sri Lanka are some of the most beautiful examples which has enriched the SAARC Region.

The SAARC Member States are rich in cultural heritage, some of which are unique to each Member State while others are shared heritage. SAARC Region has mutually enriched, nourished and nurtured exclusive and shared aspects of our cultural heritage, creating the culture which is united in its diversity. The South Asian Cultural Trails were envisaged to promote the diversity of the SAARC Region through research on shared heritage, to highlight the similarities and differences of the mutual heritage. In 2019 we are focusing on Islamic culture in its multitude of disciplines such as art, architecture, archaeology, literature, performing arts, etc., providing a forum of discussion for academics and scholars of different disciplines to share their knowledge and ideas with each other within the vibrant Islamic culture of Kabul.

I hope that this Book of Abstracts of the Research Seminar on Islamic Cultural Trails will inspire further research and collaboration between the SAARC Member States.

Renuka Ekanayake

Director – SAARC Cultural Centre,
Colombo, Sri Lanka.

Message from the Secretary General of SAARC

I am pleased to note that the SAARC Research Seminar on Islamic Cultural Trails is being held in Kabul, Afghanistan, from 28 to 30 August 2019.

This Seminar is being convened in pursuance of the directive of the Eighteenth SAARC Summit to effectively implement the SAARC Agenda for Culture and to take measures to preserve and reconstitute the rich South Asian cultural heritage. During the Summit, the leaders also agreed to facilitate access of persons visiting prominent and holy sites of Islam, Hinduism, Christianity and all other major religions in South Asia.

This event is the third in a series of research seminars organized by the SAARC Cultural Centre to generate a lively discourse on as well as to document the religious heritage of the South Asian region. It is anticipated that such seminars will create a better understanding about the diversity of the shared heritage of South Asia with a view to promoting harmonious relations among the peoples of the region.

It is hoped that this particular Seminar will make an important contribution towards the promotion and preservation of the Islamic culture in South Asia as well as to promote sustainable cultural tourism across the region.

I wish to congratulate the esteemed Government of the Islamic Republic of Afghanistan and the SAARC Cultural Centre for organising this Seminar.

I wish the Seminar tremendous success.

Amjad Hussain B. Sial
Secretary General of SAARC

Message from the Minister of Information and Culture of the Islamic Republic of Afghanistan

On behalf of the Ministry of Information and Culture of the Islamic Republic of Afghanistan, I would like to express my warmest welcome and my sincere thanks to the SAARC Culture Center and Archaeology Institute of Afghanistan for their dedication and contributions for making this Seminar a reality. I would like to thank the Ministry of Foreign Affairs of the Islamic Republic of Afghanistan and the Governments of the South Asian Countries for their contribution in organizing this Research Seminar in Afghanistan. It is my great pleasure to meet all of you at the Islamic Cultural Trails: Journey through Times and space - Minarets and Mosques, Tombs, Trade, Tradition and Technology Seminar held in Kabul.

Afghanistan, located in the heart of Asia, is an ancient land with a rich culture and an ancient civilization. It is at the crossroads of civilizations and a nexus of ideas and trade. In ancient times, it connected Central Asia and China with South Asia, the Middle East and rest of the world. This amazing geographical location along the ancient Silk Route gave this land a very beautiful mosaic of cultures, traditions and civilizations. The crises of the past few decades threatened our cultural treasures. Kabul witnessed some of the worst aspects of civil war and street fighting in the 1990's. However, since 2001, with the establishment of the new government, cultural infrastructure development restarted and enormous amount of work has been done for the restoration and preservation of cultural heritage of this war-torn country. The young Afghan heritage experts along with international partners contributing for the preservation and identification of cultural heritage of Afghanistan.

Islam arrived to Afghanistan in 8th and 9th centuries which influenced every aspect of Afghan life. Islam has enriched

Afghanistan through its knowledge, culture, artistic features, architecture, agricultural methods and technology. Islam is one of the shared cultural characteristics in South Asian Region which portrayed “Unity in Diversity” and embraced new characteristics through the ages. Therefore, it is our responsibility to explore these characteristics and ensure the transference of culture to the future generations.

Islamic Cultural Trails Seminar will provide a platform for senior heritage experts and researchers from the SAARC Region to work closely with junior heritage professionals of South Asian countries for better understanding the role of Islam in Regional connectivity and to play a key role in unity of the Region. This two-day seminar and one-day cultural tour will feature presentation of research by heritage experts and researchers from the SAARC Member States who will share their ideas, experiences and outcomes of their recent research. It is my sincere hope that these research articles would prove inspiration to your work and you could also take this opportunity of staying in Kabul to understand the Afghan culture and heritage in a more in-depth manner, and conduct sound and fruitful exchanges and collaborations. Moreover, it would be wonderful for all participants to make friends and communicate with each other to expand vision and fire up enthusiasm for more dynamic exchange and cooperation among South Asian heritage experts and researchers.

Lastly, I wish this Seminar success and wish you a pleasant stay in Kabul and hope for peace and prosperity in the Region.

Hasina Safi

Acting Minister, Ministry of Information and Culture
Islamic Republic of Afghanistan

Message from the Director of the Archaeology Institute of Afghanistan

On behalf of the Archaeology Institute of Afghanistan, I would like to express my warm welcome to international participants from SAARC Member States to Kabul. It is a great honour to organize the “SAARC Research Seminar on Islamic Cultural Trails: Journey through Times and Space - Minarets and Mosques, Tombs, Trade, Tradition and Technology (ICT)”, in Kabul and to contribute towards introduction, promotion, preservation and documentation of Islamic Heritage in SAARC Region. I am thankful to the Ministry of Information & Culture and the Ministry of Foreign Affairs of the Islamic Republic of Afghanistan and the Governments of South Asian Countries for their contribution in organizing this research Seminar in Afghanistan. I also acknowledge the cooperation and assistance of the SAARC Culture Center for working hard with us in organizing the ICT Seminar in Kabul. Special thanks to the Director, Deputy Director Research and the Administrative team of the SAARC Culture Center and my colleagues at the Archaeology Institute of Afghanistan for making it possible to organize the event in Kabul.

Afghanistan, located in crossroads of different civilizations, was a key point for fostering cultural movements and literary works for thousands of years. Afghanistan is endowed with eye-catching natural landscape, where writers and historians specified its importance in their scientific, cultural and literary works produced over centuries. The residents of this country are the proud owners of a rich cultural heritage, wonderful advances in the field of agriculture which has influenced and transferred the knowledge from generation to generation. The rich culture of Afghanistan is the fabric that keeps the vast masses of our people surviving for centuries.

Advent of Islam in Afghanistan changed the artists and their creations, with greater concentration and attention to architectural decoration with Islamic elements. These extraordinary artistic work and knowledge with strong Islamic characteristic are widely visible in monuments, pottery, architectural decorations of houses, grave stones, literature, agriculture, medicine, etc., all over Afghanistan and considered to be traditional Afghan style. However, one of the important factors of the Islamic heritage in Afghanistan is the unique pottery making style with specific decorative elements of Islamic nature. The pottery designs emerged and developed in Afghanistan in various periods like Ghaznavid, Ghurid and Timurid and flourished to be known as particular Afghan patterns. Academics, professionals and heritage experts participating in the Research Seminar will have an excellent opportunity to discuss the role of Islam and Islamic Heritage in Regional connectivity and development.

The Research Seminar “Islamic Cultural Trails: Journey through Time and Space - Minarets and Mosques, Tombs, Trade, Tradition and Technology” will provide a platform for the researchers in the Region to hold joint research projects. This is an excellent opportunity for heritage experts from SAARC Region to learn from each other and to exchange ideas and experience Islamic heritage as Islam is one of the main religions in the SAARC Region. I believe that this conference will help the professionals in the Region to put new light on different aspects of Islam and its role in human livelihood improvement and sustainable economic development. It will be an excellent opportunity for the experts of the SAARC Region to contribute in identification and preservation of Islamic heritage in the Region.

Finally, I would like to wish you all a pleasant stay in Kabul.

Noor Agha Noori

Director, Archaeology Institute of Afghanistan (AIA)

Contents

Introduction	1
Abstracts	
Rohullah AHMADZAI <i>Introduction of Jam Minaret</i>	3
Khan Mahbubul ALAM, Dr. Abu Hena Mostafa KAMAL, Habibullah SIRAJEE <i>Jarigaan: An Islamic Cultural Trail of Bangladesh</i>	4
Kalpa ASANGA, Vasana PREMACHANDRA & Renuka PRIYADARSHANI <i>Islamic Monuments in Sri Lanka: Roots of the Moors</i>	5
Md. Abdur Razzaque BHUIYA <i>Poet Kazi Nazrul Islam and His Islamic spirit</i>	6
Muhammed Arshad CASSIM <i>Religious Syncretism in Sri Lanka – The case of the Galebandara Deity</i>	6
Dr. Poonam CHAUDHARY <i>Bakkarwals: A Cresendo of Trans Islamic Intangible Cultural Heritage</i>	8
Onaiza DRABU <i>Zikr, Ginans, Awrad and Mallapattu: Proselytizing Islam through syncretic music and poetry</i>	9
Ketab Khan FAIZI <i>History of Bagh-e- Babur</i>	10

Dr. Mueezuddin HAKAL	11
<i>The Sacred Verses of Tughra, Professed as the Scripture of Spiritual Healing in Hunza (Pakistan)</i>	
Hamid HEMAT	12
<i>The Role of the Coppersmiths' Guild in Mazar-i Sharif's Nawrouz Festival</i>	
Dr. Avkash Daulatrao JADHAV	13
<i>Cultural Synthesis of Islam in India and its impact on the art, literature and the religious ideas</i>	
Sayed Jawad JAWED	15
<i>Emergency Repairs and Restoration of Shahzada Hussain Mausoleum in Lashkargah, Helmand Province-Afghanistan</i>	
Abdul Raheem JESMIL	16
<i>Contributions of the Kattankudy Heritage Museum to the Cultural History of Muslims in Sri Lanka</i>	
Muhammad Azam KHAN	17
<i>Masjid Rajgan: A mosque amidst of Khanpur Dam</i>	
Storai Shams MAYAR	18
<i>The Palace of the Lashkari Bazaar symbol of the decorative motifs or art of the Ghaznavi period in the Islamic context</i>	
Md. Hannan MIA	20
<i>Islamic Heritage Trails of Bangladesh: Opportunities of Tourism</i>	
Habib NOORI	21
<i>Shahzada Abdullah mausoleum, Herat: a case study in conservation</i>	

Dr. M. Waseem RAJA	22
<i>Unravelling the Trails of Islamic imageries, Symbolism and geometric designs in Indian Architectures of Mosques, Tombs and minarets up to 17th Century</i>	
Ali SAHIL	23
<i>Women & Culture in Early to Medieval Islamic Period of Maldives</i>	
Asst. Prof. Najib Ahmad SEDDIQI	25
<i>Understanding Ghurids Dynasty Architecture</i>	
Dr. Kiran Shahid SIDDIQUI	26
<i>Art & Architecture of Malahi Tola Mosque, Attock Khurd, Punjab, Pakistan</i>	
Dr. Shakir ULLAH	27
<i>Architectural Remains of the Ghaznavid Period in Khyber Pakhtunkhwa Province, Pakistan</i>	
Abdul Malik ZAHID	27
<i>Historical Records of Islamic Society in the National Archives of Afghanistan</i>	
Ahmad Jawid ZARGHAM	29
<i>Barna Abad Monuments Collection</i>	
List of Participants	30

Introduction

SAARC Research Seminar on *Islamic Cultural Trails: Journey through Time and Space – Minarets and Mosques, Tombs, Trade, Tradition and Technology* is the third Research Seminar on South Asian Cultural Trails approved by the 18th SAARC Summit held in Kathmandu, Nepal in 2014. SAARC Cultural Centre hopes to strengthen the cultural ties within the Region through the understanding of the common heritage of Islam in the Region.

Islam was a catalyst which changed the face of the world through its dissemination. Development of Islamic States in Asia, Africa and Europe opened the trade routes between Europe and Asia and stimulated communications and movements of ideas, knowledge, art, architecture, medicine, astronomy, etc. Islam is the second largest religion to be practiced in South Asia and is an important element in South Asian culture.

SAARC Cultural Centre hopes that this Research Seminar will broaden the understanding of tangible and intangible aspects of Islamic culture in its many facets within the Region. This will also provide an opportunity to understand the broader dynamics of Islamic culture of the Region and create opportunities for future collaboration and understanding of Islamic Cultural Trails. It is also hoped that a dialogue will be established which will address the issues of conserving and preserving the Cultural Trails and how we can utilize this space to better understand our past, to enhance our present and to be economically sustainable through tourism in the future.

This Book of Abstracts on SAARC Research Seminar on Islamic Cultural Trails consists of papers presented by participants from the Member States of Afghanistan, Bangladesh, India, Maldives, Pakistan and Sri Lanka. The

research papers are based on tangible and intangible heritage of Islamic Cultural Trails presented from the perspective of multiple disciplines.

I anticipate the SAARC Research Seminar on Islamic Cultural Trails will create new research areas and establish linkages between the academics, scholars, researchers of the Region to towards a mutually benefitting future in each Member State through sustainable heritage tourism.

I would like to take this opportunity to offer my sincere gratitude to all the participants of all Member States, SAARC Divisions of the Ministries of Foreign Affairs and Ministries of External Affairs, SAARC Secretariat in Kathmandu and the staff at the SAARC Cultural Centre for their support, encouragement and hard work in organizing this Research Seminar.

Bindu Urugodawatte,
Deputy Director – Research,
SAARC Cultural Centre,
Colombo, Sri Lanka.

Abstracts

Rohullah AHMADZAI

Introduction to Jam Minaret

Jam Minaret is located in the western part of Afghanistan in the Ghor Province, Shahrak District amidst the intersection of Harirud and Jam mountains. The construction of the Minaret took 37 years from 1165 to 1202 CE. The Minaret of Jam is a UNESCO World Heritage Site. The Minaret was built to commemorate the conquest of Sultan Ghiasuddin Ghuri and is the second largest minaret in the world after the Qutub Minar of Delhi. The Minaret has been studied at various times by Afghani and foreign researchers and archaeologists.

Minaret of Jam is made of baked bricks and clay with citrus plaster. The outer layer of the minaret is decorated with the Surah Maryan of Quran written in the Kufic script and beautiful geometric motifs of turquoise glaze and glazed tiles. The Minaret is 62.54 meters height. From the lower part to the height of 24 meters it has eight sides (octagonal shape) and the diameter of the minaret is 9.5 to 10 meters. The upper part of the minaret is circular in shape and the diameter of the upper part is 3 meters. There are two staircases up to 39.5 meters height and it has a total of 154 steps on one side. From 39.5 meters up to 53 meters there are six floors and the ceiling of each floor is made by bricks with plaster. The height of every floor is 2 meters but the first floor has a height of 2.5 meters from the bottom of the minaret.

This paper discusses the Minaret of Jam and its present condition.

Keywords: Afghanistan, Jam Minaret, Archaeology, Architecture, Art

Khan Mahbubul ALAM, Dr. Abu Hena Mostafa KAMAL,
Habibullah SIRAJEE

Jarigaan: An Islamic Cultural Trail of Bangladesh

Jarigaan is a unique form of indigenous musical performance of Bangladesh based on the tragic story of the Battle of Karbala which occurred during the month of Muharram of the Islamic calendar in the year of 680 CE. This historical event is commemorated in different forms such as music, folk drama, folk stories and dance. The Battle of Karbala has evolved throughout Bengal since the 17th century. During the month of Muharram and in the winter months, reading the texts on the plight of Prophet Muhammad's (Peace Be Upon Him) grandsons Hasan and Husayn and their families in Karbala is an important Islamic intangible heritage aspect in Bangladesh. Songs are sung and dances are performed by some people. This performance resembling a kind of mourning song is also practiced in countries like India, Pakistan, Afghanistan and Iran during the days of Ashura. It strongly represents a cultural harmony in the society of Bangladesh. Regardless of nations and faiths, the tragedy of Karbala touches everyone's heart and its tragic appeal is universal. Here it is worthy to mention that Jarigan was introduced into Bengali tradition from the Majlisi tradition of Jangnamah performance of the 15th century CE. Gradually this mourning song became an integral part of Bengali folk culture. This song is usually sung and performed from the 5th to 22nd Muharram and without a break during the night. This is usually performed in an open space and the singer and the co-singer is accompanied by a group of dancers and a chorus. Jarigaan is generally performed in a circular way. This article will cover the historical background of Jarigan in Bengal and its contemporary existence in Bangladeshi literary and performing art forms.

Keywords: Bangladesh, Intangible Cultural Heritage, Jarigan, Battle of Karbala

Kalpa ASANGA, Vasana PREMACHANDRA, & Renuka PRIYADARSHANI

Islamic Monuments in Sri Lanka: Roots of the Moors

Sri Lankan Moors, comprising 9.3% of the total population, is an ethnic minority in Sri Lanka whose roots dates back to the 800 to 1,000 years ago. Most of the available literature on Moor history of Sri Lanka support the idea that early Moor settlers in the island were seaborne traders. This study has explored the archaeological evidence showing their roots and thereby identifying the extent this idea is supported by the available archaeological evidence. The study has used archaeological finds including Arabic (Kufic) inscriptions, tombs and religious monuments, which were analysed using GIS techniques. The findings were also supported by literary sources and qualitative data, especially interviews with elderly individuals of Moor community in Southern and Western parts of the island. Among the 29 Arabic (Kufic) inscriptions discovered, 24 are located either in port cities or close to port cities, indicating the early Moor connections with Indian Ocean commerce. However, none of these inscriptions directly mention about early Moorish trade, but include the personal names and Qur'anic verses. The three 19th century mosques which are classified as “protected monuments” by the government gazette are also located in coastal cities. However, tombs are an exception, which are equally distributed in port cities and inland cities, however, the numbers are very small. Interviews with elderly people of Moor community also support the idea of early Moors as traders, which is also supported by number of primary literary sources. Ibn Battuta records about the Muslim traders in Southern port of Galle during the 14th century CE. Thus, the findings further confirm the idea of early Moors settlers in Sri Lanka as traders.

Keywords: Sri Lanka, Archaeology, Inscriptions, Port cities, Trade.

Md. Abdur Razzaque BHUIYA

Poet Kazi Nazrul Islam and His Islamic spirit

Kazi Nazrul Islam is the National Poet of Bangladesh. His first publication is a story entitled *Baundeler Atmakahini* (Autobiography of a Vagabond) and his first poem is *Mukti* (Liberation) both published in 1919. Nazrul composed about 3174 songs of which 257 is considered as Islamic songs. At the same time, he had written 485 poems of which 53 are regarded as Islamic poetry. He has also written 3 Novel, 20 short stories, 43 Dramas & 91 articles on literature, National freedom, National unity, Humanity & religious fundamentalism.

Nazrul was a prolific writer and included many writings which inspired the national struggle for Bangladesh. He was invited to reside in Bangladesh in 1972 and was conferred Bangladesh citizenship in 1976.

This paper discusses the life and writings of the national poet of Bangladesh Kazi Nazrul Islam.

Keywords: Bangladesh, Literature, Poetry, Kazi Nazrul Islam.

Muhammed Arshad CASSIM

Religious Syncretism in Sri Lanka – The case of the Galebandara Deity

This paper intends to explore the Sri Lankan folklore of a king called *Wathhimi Bandara*, who reigned during the 13th century CE and became a deity called *Galebandara*, to illustrate how and why Islamic and Buddhist rituals and symbols found common ground in each other's belief systems.

Literature review indicate that very little has been explored on religious syncretism between Islam and Buddhism in Sri Lanka. Hence, this paper attempts to look at the story of the *Galebandara* deity to determine the reasons why rituals and symbols of Islam and Buddhism amalgamated to each other and the reasons for its existence. According to multiple sources, Islam took root in Sri Lanka around 800 to 1000 years ago. However, despite having co-existed for almost a millennium, there are very limited examples of amalgamation of the rituals/beliefs between Islam and Buddhism. The story of the *Galebandara* deity stands out as a unique case of religious syncretism between Islam and Buddhism.

According to the story, this King is murdered by a group of aristocrats due to a friction between the King's relatives, who are Muslims, and the aristocracy who are Buddhists. The deceased king is reborn as a devil (because he cursed the plotters at the point of his death), and starts to torment the inhabitants of the capital city of Kurunegala. The inhabitants then seek help from a powerful deity to tame the devil. Subsequently, the devil turns into a deity and becomes the guardian deity of Kurunegala. Muslims maintain a shrine where he is buried and the Buddhists remain as the custodians of the temple which was erected in the place where he is said to have passed away.

Even today, the shrines associated with this deity are maintained by both religions. In this respect, the story of the *Galebandara* deity is a unique example of a religious syncretism between Islam and Buddhism.

Key words: Sri Lanka, Religious Syncretism, Deification, Sufism, Buddhism.

Dr. Poonam CHAUDHARY

Bakkarwals: A Cresendo of Trans Islamic Intangible Cultural Heritage

Nestled in the North Western Himalayas is the State of Jammu and Kashmir with three distinct regions - Jammu, Kashmir and Ladakh. The State mostly comprises of mountainous terrain, which include Siwalik ranges, Pir Panjal range, Greater Himalayas and Karakoram range. In these mountainous ranges many routes were carved out, reflecting interactive movements of people as well as multi-dimensional, continuous and reciprocal exchanges of goods, ideas, knowledge and values between people, countries, regions or continents. Their use may have been diverse – peregrination, commercial, recreational, administrative and religious. Such routes promoted cross-fertilization of the affected cultures in space and time, which is reflected in their tangible and intangible heritage, though some of the routes may have been long abandoned but the legacy carries on. Keeping in mind South Asia having the world's largest nomadic population and the theme of the seminar, the routes followed by Muslim Bakkarwals to oscillate the mountainous routes of Jammu, Kashmir and Kargil - Zaskar belt of Ladakh in search of greener pastures need to be identified, shared and developed as Islamic Cultural trails as they reflect the beliefs, artistic traditions, customs, rituals, folklore of their community. The Bakkarwals are followers of Islam. They follow their own customary law and not Shariat. Their system of law functions primarily on the basis of faith in their chief, community, the Quran and in the divine justice of Allah.

The indigenous knowledge and technology that the community possesses plays an important role in their subsistence and preservation of their biodiversity and indigenous science. Traditional healthcare systems, based on their knowledge of the uses of different plants for medicinal purposes are still practiced within the community to cure

common diseases. The community, thus portrays the intangible culture of their ancestors, their beliefs, ideologies, life and culture which need to be documented, preserved and conserved to enhance the understanding of their past, present and how to make them economically sustainable.

Keywords: India, Jammu, Kashmir and Ladakh, Intangible Cultural Heritage

Onaiza DRABU

Zikr, Ginans, Awrad and Mallapattu: Proselytizing Islam through syncretic music and poetry

In this paper, I investigate forms of intersectional Islamic devotional music. Devotional music has been present in almost all religions in South Asia. With the onset of Islam, it became the tool to propagate Islamic ideas and philosophy. Often believed to have propagated through the sword, Islam largely spread through the work of mystics who migrated into India. Interacting with the local forms of culture, a large part of the syncretic production was music and poetry. Over the years, this interaction of Islamic preachers from the West took different forms. I investigate and compare four of these - from four parts of the subcontinent.

In the East, a Sufi by the name of Azan Fakir who came from Baghdad introduced the method of chanting as prayer. Evolved from the Arabic term *Dhikr*, and over the years manifested into the Assamese genre of '*jikir*' – devotional songs sung in the same tone as Hindu devotional music.

In the West, it manifests in the form of *ginans*. South Asian Ismailis, a sect of Shia Islam, were originally Hindu. Their conversion is credited to Ismaili missionaries who came to India from Persia. Open and pluralistic, they blend Islamic teachings into local culture.

The devotional songs that survive as evidence of this, the ‘*ginan*’ are believed to derive from the Sanskrit *jnan* or, ‘knowledge’. Sung in a blend of Sanskrit, Gujarati, Arabic and Persian they were accessible to listeners.

The South has a history of contact with the Arab world leading to a distinct genre of poetry called *Malapattu*. Poems in Arab Malayalam, first authored by a man from Baghdad, were composed in praise of pious personalities of Islam. Written in simple Arabic, Tamil and Malayalam they grew as accessible devotion for the Muslim converts. Up North, in Kashmir, Mir Sayyid Ali Hamdani from Persia brought with him a Sufi Islam and noting the practices of chanting and hymns of the indigenous Brahmins, made sure to compile select verses to be sung after the morning prayer.

Keywords: India, Literature, Poetry, Intangible Cultural Heritage.

Ketab Khan FAIZI

History of Bagh-e- Babur

The Babur gardens was built by Zahir al-Din Muhammad Babar (1483 - 1530 CE), one of the kings of Mughal India. Babar Shah had a great deal of interest in building gardens. During his reign, he built seven gardens in Afghanistan, including four gardens in Kabul, which are the Shahrara Garden, the Garden of Wafa, the Stalin Garden and the Babur Garden. The gardens have tall walls and approximately 56 acres in size. The excavations of these gardens were initiated by a joint Afghan-German team with Dr. Frank Vogt leading the German team and I am leading the Afghan team. As the initial step in restoration archaeologists planted several Bergamot trees in the central axis around the Babur's tomb, around the Shah Jahani Mosque, the western side of the

Pavilion, etc. The purpose of these excavations was to revive irrigation and watering ducts after the study of the cultural foundation of Ghada Khan. Fortunately, the main duct of water was discovered with an octagonal pond in the western part. They also explored the local gardens called Caravan Sarai in the western part of the country, discovering a coin during the excavations. At the end of the excavation, archaeologists discovered a large wall of Buddhist origin in the northwest of the garden, which was re-filled after research. It is noteworthy that during the reconstruction and restoration of the Babar garden, marble, pottery, cloths and a number of bricks were among discovered.

Keywords: Afghanistan, Archaeology, Babur Gardens, Landscape.

Dr. Mueezuddin HAKAL

The Sacred Verses of Tughra, Professed as the Scripture of Spiritual Healing in Hunza (Pakistan)

The poetic expression plays with the emotions of a listener more effectively than any other type of ordinary communication. In this connection, if the poetry expresses the spiritual philosophies more efficiently, at that moment it works as a spiritual therapist. It is the case here, with the ode called “Tughra”, among the Shia Imami Nazari Ismailies of Hunza. The recital of Tughra with strong faith and will is believed to be more helpful in resolving any material issues with spiritual solution. This Persian ode is composed of ninety-nine (99) quintet stanzas, each stanza is composed of five verses; these glorify the cousin and son-in-law of Prophet Muhammad Hazrat Ali as the central heroic figure, similar to other Sufi traditions of Islam. Historically, Ismaili interpretation of Islam reached Hunza after 1822 CE, and Ithna’ashari version before in seventh century CE. Most

probably such type of poetry was brought into Hunza by the preachers from Central Asia, mainly from Badakhshan in Northern Afghanistan. This research aims to explore the meaning of the text, and to understand the reason working behind this particular poetry to be considered as the scripture of spiritual healing. The first part of paper introduces with the historical background of Islam in Hunza. The second part presents the transliteration and translation of the text for the better understanding. The third part attempts to explore the significance of poetry, projecting its historical and spiritual importance in Hunza. This ultimately leads towards the conclusion of the topic under our study.

Keywords: Pakistan, Hunza Valley, Literature, Spirituality, Intangible Cultural Heritage.

Hamid HEMAT

The Role of the Coppersmiths' Guild in Mazar-i Sharif's Nawrouz Festival

This paper deals with Coppersmiths of Mazar-i Sharif who get together every year in late February to make a guild for cleaning of Hazrat Ali Shrines Quba (Cupolas). The guild does not only consist of coppersmiths but ritual singers, music bands and citizen of Mazar-I Sharif will participate in the festival. Every year, people come from all over Afghanistan and across Central Asia to celebrate Nawrouz in Mazar. With an entertainment programme lasting 40 days (named the *Guli Surkh*, or Red Flower Festival) the city buzzes with activity, attracting pilgrims and tourists from across the region to witness games of *Buzkashi*, wrestling competitions, and groups of *Attan* dancers. A month before the beginning of the celebration, the local government creates a joint committee consisting of different companies, governmental bodies, and NGOs to prepare for the festival.

The cupola, once transported to the artisans' workshops, cleans the external surface with *nawshador* (ammonium chloride), which acts as an agent that cleans and purifies the surface of the metal. Once the cleaning process is complete, the Guild prepares a big charity event, further accompanied by ritual songs. The entire community gathers and lends a hand, welcoming the poorest parts of the city's population to the banquet and the event. The following day, a new procession is organized to bring the cupolas back to the Hazrat Ali Shrine. On this day, a crowd of volunteers, policemen, government officials and the municipality music band accompany the Coppersmiths in the streets in a decorated and musical procession all the way back to the shrine for installation.

The rituals and activities surrounding this practice form an integral part of the Coppersmiths' identity today, providing them with a unique social role that binds them with the local community, but also link them to former generations, forming the glue that helps to bring a sense of stability and permanence even in troubled times.

Keywords: Afghanistan, Intangible Cultural Heritage, Coppersmith Guilds, Hazrat Ali Shrine.

Dr. Avkash Daulatrao JADHAV

Cultural Synthesis of Islam in India and its impact on the art, literature and the religious ideas

The genuine unity between countries is not achieved through political association alone, in fact a true unity can never be achieved permanently through political protocols or economic negotiations, but only through cultural and intellectual connections. This paper will focus on the impact of Islam in India in its various cultural forms. The advent of Islam is

historically associated with the Arab invasion of Sindh in 715 CE. The advent of Sufism bears a close resemblance to the Vaishnav Bhakti cult. Sufism gradually began to be diffused in India where various Sufi orders like the Chisti, Qadri, Naqshabandi, Sahrawadi, Shattari etc., were established.

The other impact and synthesis can be seen in the architecture, as the prominent features of the Muslim architecture was its simplicity, the great dome, the pointed arches, the palace halls supported on the pillars, the slender turrets at the corners and the magnificent gates etc., built in Indo-Saracenic style. The fusion of this form can be seen at Fatehpur Sikri at Agra. The last phases of paintings in India were noted from Ajanta caves and with the advent of the Mughals, this art was once again revived. The artists like Mir Sayyad 'Ali Tabrizi' and Abs Us Samd Shirazi accompanied Humayun to India, and were the founders of the Mughal School of paintings. Jehangir and Dara Shikho patronized this art further. Similarly, Abul Fazl mentions seven modes of calligraphy being in vogue in the reign of Akbar. The greatest calligrapher of the age was an Indian-Muhammad Husain of Kashmir. He was the master of '*Nasta Liq*' writings on whom the title of '*Zarrin Qalam*' or Golden Pen was conferred. The advent of Urdu is the classic example of the amalgamation of Persian and Arabic. The indelible mark which Islam has left on the subcontinent cannot be erased or diminished. The monuments, language, literature and the followers of Islam have the equal rights to be synthesized as with others. The cultural influence is so deep rooted in India that it has enriched and enhanced the history of India.

Keywords: India, Cultural Synthesis, Literature, Art, Architecture.

Sayed Jawad JAWED

***Emergency Repairs and Restoration of Shahzada Hussain
Mausoleum in Lashkargah, Helmand Province-Afghanistan***

The mausoleum of Shahzada Hussain is situated north of the historic walled city of Bust, which was an important military and trading post between the 10th to early 13th century CE. The findings of archaeological excavations in the 1950s of the Ghaznavid palaces in the nearby Lashkari Bazaar on the bank of the Helmand River, indicate the historic and architectural significance of the area. While the distinctive architectural language of the mausoleum of Shahzada Hussain was noted in a publication in 1979, no systematic conservation had been carried out prior to this project. As a part of detailed documentation of key historic buildings around Bust, the mausoleum of Shahzada Hussain with its architectural, archaeological and spiritual significance and importance for Afghanistan have been identified as being at risk. To document and safeguard Afghanistan's built heritage, an initial survey of the mausoleum was undertaken in 2011.

During the initial surveys, the mausoleum was found to be in a poor state of repair, with three of the eight vaults that support the central dome collapsed, and two others suffering significant deflection. Despite this, the structural integrity of the dome was retained, with only limited signs of cracking on the east side. Its open archways were woven in with informal mud-brick walls at different heights, leaving a small doorway for access on the southern side.

Prior to the commencement of conservation work HAFO technical team carried out architectural and archaeological survey of the site, gathered information about the history of the mausoleum, completed site measurement with drawings, studied the conditions of materials, foundation and environment. The first stage of the conservation work entailed removal of traditional mud brick walls that had been

erected in the external bays changing the transparent character of the original building. This was followed by strengthening the foundations and repairs to the brick masonry, which in turn enabled the reconstruction of the collapsed vaults, thereby ensuring the stability of the mausoleum.

Keywords: Afghanistan, Helmand Province, Archaeology, Shahzada Hussain Mausoleum.

Abdul Raheem JESMIL

Contributions of the Kattankudy Heritage Museum to the Cultural History of Muslims in Sri Lanka

Heritage Museum exhibits the rich cultural heritage of the Muslim community in the area as well as of the Muslims in Sri Lanka in general. The history of the Muslims of eastern coast of Sri Lanka goes back to at least the period of King Senarath (1604 – 1635) of the Kandyan kingdom. Persecuted by the Portuguese who invaded Sri Lanka in 1505, the Muslims of the country sought refuge with King Senarath, who granted them land in the eastern coast where they would be safe from the Portuguese. This community of mostly farmers, fishermen, and traders has today grown to a large community with a distinct identity.

The town of Kattankudy is one of the many Muslim-dominated towns in the Batticaloa district. It is said that Kattankudy is the most densely populated city in Sri Lanka with nearly 50,000 residents, calculated at 6,726 inhabitants per square kilometer in 2012. The new forms of Islamic teachings spread by the Arabian nations are more apparent in Kattankudy than in any other area. Today this town looks more like an Arabian village than a Sri Lankan one. The streets are lined with fruit bearing date palms, which makes Kattankudy the only known place in Sri Lanka where you can

see these palms. Arabic texts are more prominently displayed on some billboards more than even the national languages of Sinhala, Tamil and English.

Along this unique road lies the Kattankudy Heritage Museum, which attempts to preserve the cultural heritage of the Muslim community. The museum carries a wide collection of old weapons, household items, jewellery, ceramics and various other items mostly from Sri Lanka, as well as life-sized clay models in numerous diorama exhibits displaying the culture of the Muslim community of the eastern coast.

This paper analyses this Heritage Museum, exploring how it portrays the rich culture of the Muslims of Sri Lanka and contributes to bringing to light historical evidence of the Muslim community in Sri Lanka.

Keywords: Sri Lanka, Heritage Museum, Eastern Muslim, Cultural, History

Muhammad Azam KHAN

Masjid Rajgan: A mosque amidst of Khanpur Dam

Masjid Rajgan was built in 1872 by Raja Sultan Jahandad Khan, the founder of Khanpur Town, who invited renowned architects from Delhi to design and build a mosque in Khanpur Valley. Some of its features replicate Jamia Masjid, New Delhi built by Shah Jahan in mid-17th century and appear to be a stunning structure visible from the shore of Khanpur lake.

Khanpur lake is a picnic point and undoubtedly the main attraction in the area is the Khanpur Dam which was built in 1964.

The mosque, locally known as “Rajon ki Masjid”, is a deserted mosque and regular prayers are not offered here. Only travellers and visitors pray here who are attracted by its beauty when they come to visit the Khanpur Dam. Eid congregation is also held in this mosque.

Rajgan mosque is in poor state of preservation and needs the attention of authorities for the restoration, preservation and conservation of religious heritage for future generations.

The paper aims to highlight the artistic and architectural features of this beautiful deserted mosque also tracing its history and significance during the period when it was built. The paper will also investigate various influences comparing with other mosques built during the period.

Keywords: Pakistan, Rajgan Mosque, Archaeology, Art, Architecture.

Storai Shams MAYAR

The Palace of the Lashkari Bazaar symbol of the decorative motifs or art of the Ghaznavi period in the Islamic context

Decorative art in Afghanistan has a long history. Sacred places, strong fortresses, magnificent buildings, minarets, tombs of famous religious, mystical, literary and political characters, etc., are some of the examples of art.

Architecture of the historical buildings of the Islamic period of Afghanistan focuses on the clarity of the role of the decorations visible to the viewer. The walls of most of the Islamic era structures were decorated with gorgeous gypsum and floral and geometric shapes, adorned with inscriptions of Kofi line, Naskh and Nastaliq.

The historical monuments of Ghazni, especially the Lashkari Bazaar was studied in order to investigate and understand decorative elements of the buildings. Ghaznavi came to power in the middle of the 10th to 12th century CE and dominated the region of east of Iran, India, Central Asia and throughout Afghanistan. The Ghaznavi kings (23 in number) managed to gain wealth through repeated attacks on India and with this backing, built magnificent buildings to show their authority. One of the hallmarks of the Ghaznavi palaces is the rich, varied and sometimes unprecedented decorations.

The existence of the historical monuments of Ghaznavi in different regions such as Ghazni, Lashkari Bazaar and Balkh, some of which are in semi-ruined condition or stated in historical and literary sources, all reflect the greatness of this civilization, especially during the reign of Sultan Mahmud and his son Massoud.

After 1950, explorations in Bost Qala and Lashkari Bazaar, historical sites of Helmand province and the remains of buildings were studied by archaeologists. Archaeological research in Ghazni and Lashkari bazaar show that, the first four-story mansion of the Muslim world in Afghanistan was built in the Ghaznavi period, the most striking example of which is the Lashkari Bazaar in Helmand province.

This paper tries to investigate the decorative motifs used in non-religious architecture (Lashkari Baazar palace) and to better understand the art of Ghaznavi in the Lashkari Baazar.

Keywords: Afghanistan, Helmand Province, Lashkari Bazaar, Archaeology, Art, Architecture.

Md. Hannan MIA

Islamic Heritage Trails of Bangladesh: Opportunities of Tourism

Bangladesh has a glorious past for its Islamic Cultural Heritage. Bangladesh is the only country to have a Mosque city Bagerhat in the Southern part to be declared as a World Heritage Mosque city. Barobazar Group of Monuments (Mohammadabad) which presents the Sultani Settlements in the southern part of the country also provides beautiful examples of the Sultanate periods. Dhaka, the capital of the country is called the city of Mosques (specially Mughal heritage). The Islamic Cultural Heritage consists of mosques, madrasa, water forts, tombs, ancient trails, settlements, residential areas, guest houses, (Saraikhana), imambara (for Shia Community), etc., in the country.

Islamic cultural Heritage sites and objects of Bangladesh can be divided into the following periods:

1. The pre-Mughal or Sultani Periods
2. The Mughal Periods

Among the 504 Archaeological sites classified by the Government, 186 are Islamic archaeological sites and monuments, which are managed by the Ministry of Cultural Affairs and the Department of Archaeology is working to protect these sites and develop these sites for tourism.

Causes of damage or destruction of Islamic Cultural Heritage can be identified as natural and man-made. The following are some of the important causes of damages and destruction of cultural heritage:

1. Impact of salinity through ground water is a serious threat to the Islamic cultural heritage throughout the country.

2. Sea-level changes owing to climate change have adverse impact on the Islamic cultural heritage sites within tidal zones.
3. Various development projects due to industrialization.
4. Urbanization and modern settlements in the city areas causing damage.
5. The Historic Mosque City of Bagerhat faces the problem of urbanization.
6. On-going Mazar and Mosque related religious practices sometimes damages the ancient Islamic structures.

Keywords: Bangladesh, Mosque City of Bagerhat, Archaeology, Threats to Monuments, Architecture.

Habib NOORI

Shahzada Abdullah mausoleum, Herat: a case study in conservation

The city of Herat in western Afghanistan was an important political and cultural centre for the region in the 15th century CE, during the reign of Shahrukh. Part of the legacy of this period lies in the fine Timurid monuments that stand to this day around the city. One of these, the mausoleum of ‘Shahzada’ Abdullah bin Mu’awiyya, great-grandson of Ja’far al-Tayyar was the focus of conservation activity undertaken by ACHCO in collaboration with the Department of Monuments of the Ministry of Information and Culture, between 2013 to 2016. My presentation will describe the process of documentation and conservation, highlighting key decisions that were made to address the fragility of parts of the brick masonry structures and the techniques used to conserve the extensive glazed tile-work that adorns the interior and exterior of the mausoleum. An important aspect of this work was the need to develop the skills of young Afghan professionals who played a critical role, especially in

the documentation of the decorative schemes of the building. The consideration given to the future maintenance of the monument will also be addressed. The monument continued to be visited by members of the public throughout the project and the development of cordial relations with the community were key to the successful completion of a project that serves as an example of a low-profile cost-effective approach to building conservation in the context of Afghanistan.

Keywords: Afghanistan; Herat; Timurid; Mausoleum; Conservation.

Dr. M. Waseem RAJA

*Unravelling the Trails of Islamic imageries,
Symbolism and geometric designs in Indian
Architectures of Mosques, Tombs and minarets up to
17th Century*

Islamic architecture or Moorish architecture emerged through the Islamic weltanschauung soon after Islam emerged as the new religion in Arabian Peninsula and disseminated across South Asia. One of the main characteristics of Moorish art and architecture is its universal employment of geometric patterns, often of amazing in its complexity. It is surprising that despite the complexity of Moorish patterns, the geometrical knowledge required for drawing / designing them were as comprehensive and were freely applied in the architecture. The tradition of Islamic art and architecture flourished in India and reached to its pinnacle, leaving most of the ideas behind. They did not forget to adopt some local techniques and incorporate them to make what it is known as “Indo-Islamic” “Indo-Persian” and other similar nomenclature by modern scholars. There must have been use of *Ilm al-Miqdar* (علم المقدار), the science of proportion, the deciding knowledge in building the great monument known as Taj

Mahal and other monuments. The great sense of proportion, the symmetry and the imposing skyline, all point towards the coordinated efforts of the builder of the Taj Mahal.

The stark features of Islamic architecture were achieved through long history of evolution in styles with local elements combined with it. Bulbous Dome (*qubba*, represents the universe, makes the building recognisable as a mosque) minarets, *minbar*, *mihrab* in the *qiba* wall, *wudu khana* (fountains), prayer halls and tombs (graves of Sufi saints or rulers) emerged as a part and parcel of Islamic architecture apart from Palaces and Forts. Other features included *Chhajja* (projecting or overhanging eaves or cover of a roof, usually supported on large carved brackets), pointed arches, cusped arches or scalloped arches, horseshoe arches, *char-chala* (four eaves), domed *chhatra* kiosks (elevated, dome-shaped pavilions) on the roofline, pinnacles, towers, minarets, harem windows, open pavilions or pavilions with *Bangala* roofs, *jalīs* or openwork screens, *Mashrabiya* or *jharokha*-style screened windows.

The medieval Muslim scholars through the elements of Euclid, first translated by *al-Hajjaj ibn Yusef ibn Matar* in 790 CE and applied geometry and achieved marvellous works and hence forward it became part of Islamic architecture.

Keywords: India, Moorish Art, Arabesque, Indo-Islamic, Architecture.

Ali SAHIL

Women & Culture in Early to Medieval Islamic Period of Maldives

Memoirs of early travellers mention Maldives as a 'land of women', giving a glimpse of culture before & after conversion. Pre-Islamic matrilineal society influenced early

to medieval Islamic period. Intangible Cultural Heritage & education were passed from women and is still practiced. Pre-Islamic skills are evident in art & architecture of both ruins & early Islamic buildings. Islam spread in Maldives during 12th century CE. Copper plate grants & early missives give a detailed description of the period. There is a person known as Queen before conversion. Five rulers from 12th & 13th century CE were probably women. In 14th century CE there were three Queens, one ruling thrice, coincides with Ibn Batuta's visit. During the 16th century CE a Queen ruled in her son's name. During 17th century CE a woman Regent ruled in her son's name. During the 18th century CE two Queens and a woman Regent ruled during a turbulent period of a coup and invasion.

Ibn Batuta's visit in mid-14th century CE and Pyrard's shipwreck of early 17th century CE gives a detailed descriptive analysis of medieval Islamic period of Maldives. Tharikh of 18th century CE & manuscripts of this period records history & culture of Islamic medieval period. These mention royal women having private libraries. During this time, traditional skill & newly acquired knowledge gives birth to a new era of art & architecture. Women's role in early traditional poetry, folklore, rituals, folk music & dance, festivity, crafts, medicine, etc., are from among the many Intangible Cultural Heritage that was perfected after the Islamic period with roots from local ancient knowledge. Women's role is essential in rituals around mausoleums, tombs and finely carved artistic tombstones. Social practices associated with these sites, predating Islamic period, have influenced early Islamic period too. Some sites are already gone and others are in danger of extinction, hence in need of documentation and conservation.

Keywords: Maldives, Intangible Cultural Heritage, Women.

Asst. Prof. Najib Ahmad SEDDIQI

Understanding Ghurids Dynasty Architecture

There are priceless monuments and historic pieces of Islamic dynasties left in Afghanistan and every one of it has its specific characteristics. There are numerous arts and historic pieces, each requiring distinct studies and time. Hence, in this paper only the Ghurids Dynasty period will be addressed. The Ghurids were one of the independent and powerful states which emerged during Abasin reign and has left tremendous artefacts of Islamic world. The Ghurids have made significant progress in arts, culture and architecture. The Ghurid monarchs had great passion in poetry, arts, and architecture. This led to construction of large palaces and gardens, military compounds, and worship houses. This paper discusses the prospects of Ghurids dynasty in regard to the history and characteristics of their architecture. The study further consolidates the findings and match them with Jam Minaret located in Ghor province of Afghanistan and is currently a UNESCO registered World Cultural Heritage. The methodology being used for this study is literature-based approach. This paper studies the cultural artefacts and architecture of Ghurids in 3D shape, most of the pieces are circular. The architecture accompanied with nicely crafted Arabic alphabet with Kofi Suls fonts. The best example is the study of Jam Minaret.

Keywords: Afghanistan, Ghurids Dynasty Archaeology, Architecture.

Dr. Kiran Shahid SIDDIQUI

***Art & Architecture of Malahi Tola Mosque, Attock Khurd,
Punjab, Pakistan***

Attock Khurd is a small town located on the River Indus in the Attock District Punjab, Pakistan. Historically and strategically, Attock Khurd is considered the doorway to Central Asia since it is near Khyber-Pakhtunkhwa border which attracted the attention of invaders and merchants during different phases of time. Its importance heightened during the Mughal period particularly under Akbar the Great during 1585 to 1598 CE. He ordered the organization of the route, the river emporium and fort in order to promote trade activities. A fort at Attock Khurd was built to protect the passage of the River Indus. Besides the Mughal Fort there are several monuments scattered in the region which speak about its rich heritage and needs to be systematically investigated and highlighted. The significant monuments present in Attock include Begum ki Sarai, Bahram ki Baradari, Kanjari ka Maqbara or the Tomb of unknown dancer, few mosques, Hindu and Sikh temples. Malahi Tola Mosque stands out from all the other mosques present in Attock Khurd. It is the most beautiful construction in the entire city. Dated back to Mughal era, the mosque is situated five kilometres from the main city of Attock on the bank of river Indus. The present paper aims to highlight the history, prominent features of art and architecture of Malahi Tola Mosque focusing on the various decorative works which include fresco paintings, stucco work etc. An effort will also be made to analyse the social, economic and religious conditions of the period during which it was built which would help to reconstruct the history of Attock Khurd, Punjab, Pakistan.

Keywords: Pakistan, Attock Khurd, Archaeology, Architecture, Art.

Dr. Shakir ULLAH

Architectural Remains of the Ghaznavid Period in Khyber Pakhtunkhwa Province, Pakistan

Sabuktigan the ruler of Ghazna was succeeded by his celebrated son Mahmud after his death in 997 CE. He conquered the Hindu Shahi's country and appointed his own governors / commanders. For the first time in the history, almost the whole of the Indus basin (the present day Pakistan) came under the jurisdiction of a single Muslim ruler. But due to uncertain political conditions in the war-torn area, the environment in general was uncongenial for the development of architecture. Thus, we have only a few places with the architectural remains of this period, viz. the Ghaznavid mosque at Udigram (Swat), Ghaznavid Mosque at Kanro Qala, Shabqadar (Charsadda), Saif ad-Daula Mahmud tomb at Zairan (Parachinar) and Ayaz grave at Nawa Kili Shawa Adha (Swabi). An attempt has been made in this paper to throw light on the architectural remains of this early Muslim era in Khyber Pakhtunkhwa province, Pakistan.

Keywords: Pakistan, Archaeology, Art, Architecture, Ghaznavid Period.

Abdul Malik ZAHID

Historical Records of Islamic Society in the National Archives of Afghanistan

The National Archives of Afghanistan currently holds about an estimated number of 7,000 historical manuscripts, 130,000 historical documents. The vault holds 7,700 hand-written books, including many valuable copies of the Holy Qur'an, poetry collections, historical and philosophical works, as well as unique items of calligraphy, paintings, and many shelves are filled with old manuscripts. There are about 130,000

historical documents including rare collections of photos, documents, journals, postal stamps, decrees, family trees audio and video cassettes, CDs and books. The most important manuscripts include the Holy Quran that was probably written by the third Caliph of Islam Osman bin-e-Affan, some verses of Holy Quran written by Imam Hussain and Holy Quran written in Kufic Letters.

The manuscripts of well-known poets in Persian Language are also kept in the National Archives and these include the following:

- Haft Aurang-i- Abdurrahman-i- Jami, Haft Paikar-i- Nezami Ganjawi, Hasht Behesht, Laili and Majnoon-i- Amir Khersu-i-Dehlavi - these works have been written and refined in 899 Hijri (1494 CE) are a part of the literary works preserved at the National Archives.
- Manuscripts of the famous Timurid calligrapher Mir Emad who was the calligrapher for Saadi (author of Bustan), collection of poems of Mirza Abdul Qader Bedel that was gifted by Emir of Bukhara to king of Afghanistan, Emir Habibullah and a collection of poems of Hafez which was calligraphed by Mohammad Muhsen written for Sultan Hussain Bayeqra and some other important literal and artistic works of which were originally housed in the National Museum of Afghanistan.
- The miniature works of Ustad Kamaluddin Behzad originally in the collection of the National Museum of Afghanistan was transferred to the National Archives of Afghanistan.

Keywords: Afghanistan, National Archives, Manuscripts, Literature.

Ahmad Jawid ZARGHAM

Barna Abad Monuments Collection

Barna Abad is one of the oldest and biggest villages of ancient Foshing which is located in the western part of Herat province. There are many historical monuments in this village including the historic castle, Jame Mosque, monastery, bathhouse, five swimming pools, warehouses and the gravestones. Each of these historical sites is dated to different historical periods. Barna Abad historical monuments are generally adobe buildings built in the Timurid and Safavid periods, according to the local people, these buildings are built by Timurid architecture style. In this paper I have used historical and architectural resources, library and field methods to understand the cultural heritage and historical value of Barna Abad historical village which has a history of more than 600 years.

Keywords: Afghanistan, Barna Abad, Archaeology, Art, Architecture.

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