

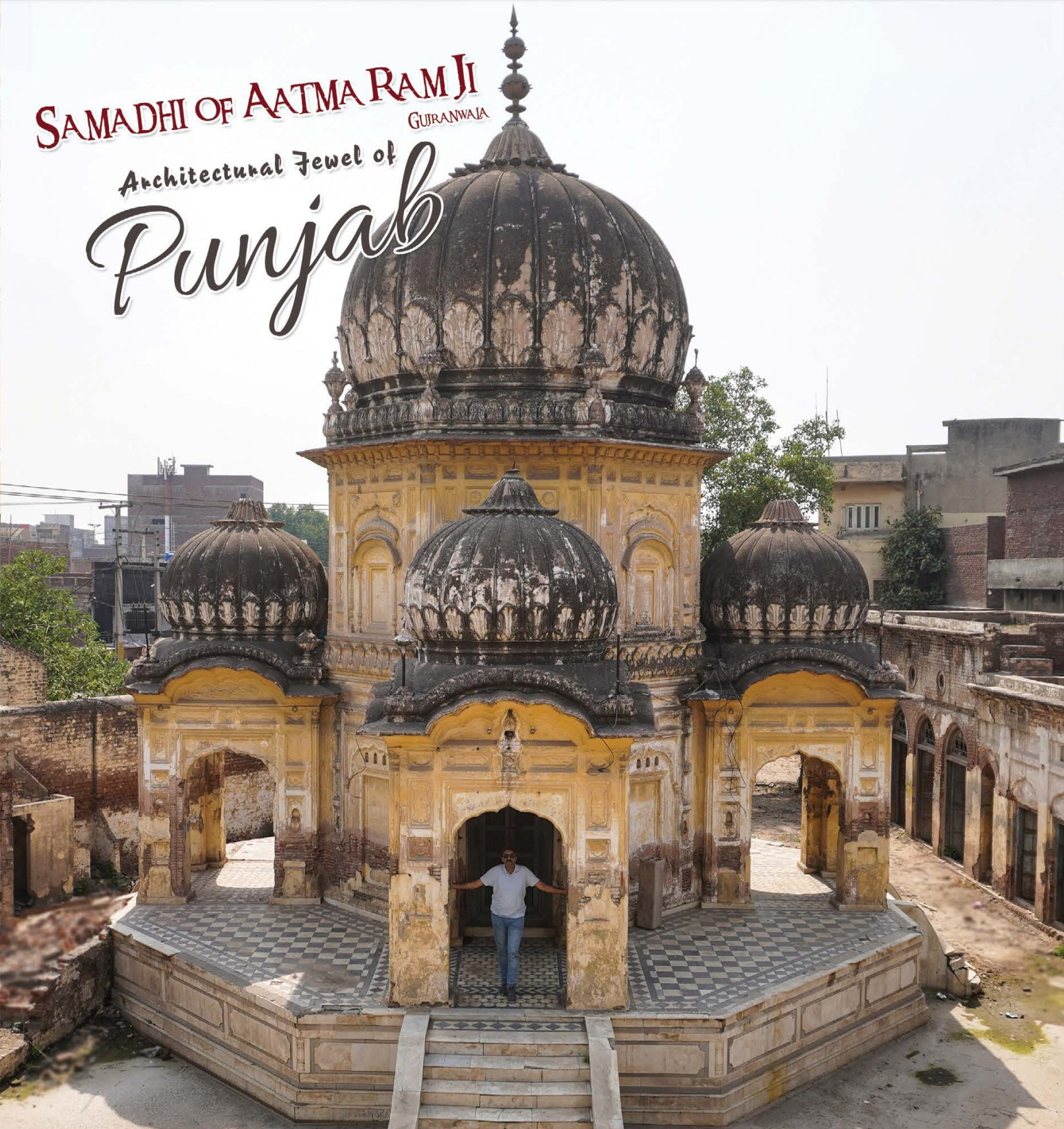
SINCE 2012

Explore Punjab

JUNE-JULY 2022

SAMADHI OF AATMA RAM JI
GURANWAIA

Architectural Jewel of
Punjab



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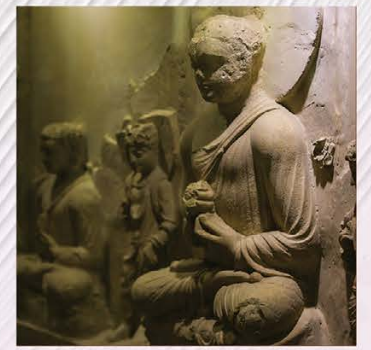
Tourism Department, Punjab is grateful to the readers of this magazine to appreciate our efforts for the promotion of Punjab's tourism potential. In this edition, we have got some special features based on historical places of Gujranwala, while highlighting the historical and cultural heritage of Punjab. We hope it will give you another chance to know the glorious history of Punjab. In addition, we are launching new projects for the facilitation of tourists across the province, including the recently launched first Zip-line in Daud Khel, Mianwali, and soon boating in Rahim Yar Khan will also be started along with improved facilities at TDCP Resorts across the province.

We want the youth to be engaged in introducing the historical heritage of Punjab to the world in a modern way for which a competition called "Heritage through Lens" has been started for the young photographers, which is also part of this edition. Join us in highlighting the Punjab's cultural, historical, and natural tourist sites through social/digital media platforms.



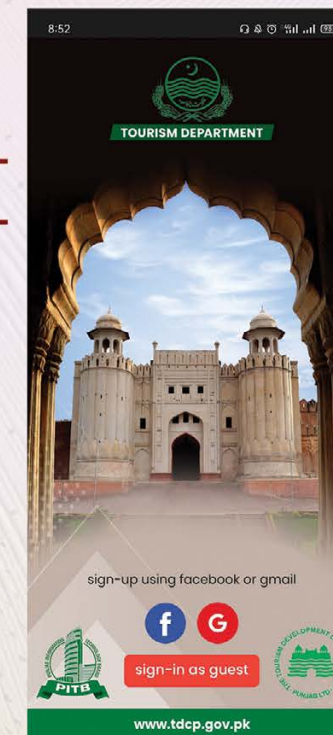
HE WHO DENIES HIS HERITAGE, HAS NO HERITAGE

KHALIL GIBRAN



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Mobile App



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Gujranwala

پہلوانوں کا شہر

گوجرانولہ

Gujranwala is one of the cities of Punjab that have contributed to its history, especially during Ranjit Singh's rise to power and the establishment of the Sikh empire. This is where Ranjit Singh was born to Sardar Maha Singh, who belonged to Sukerchakia misl in 1780. Gujranwala located in Northwestern Punjab is one of the largest cities in Pakistan with a population of over 2 million. Gujranwala also known as the "City of Wrestlers" (Palwana da shehr in Punjabi) is an industrial city, in the Punjab province of Pakistan.

It shares borders with Ghakhar Mandi, Alipur Chatha, Kamonke and several small towns and villages. Punjabi is the local language spoken by most people but English and Urdu are also commonly spoken. Due to extensive road and rail links, the city's manufacturing and agricultural sectors have flourished. It is the third-largest industrial center in the country (after Karachi and Faisalabad) in the availability of raw materials and skilled labor. It has produced some of the best-known wrestlers and bodybuilders on the subcontinent, resulting in its nickname "city of wrestlers" (Palwana da shehr in local Punjabi).

HOW TO GET THERE

Gujranwala is located on Grand Trunk Road commonly known as G.T. road connected to Islamabad and Lahore. The city is also connected by rail with Peshawar and Lahore.

Sheikhupura and Sialkot are only approximately 33 miles away. The city is located between Lahore, Gujrat and Sialkot. The city is accessible via Motorway.



ATTRACTIONS

This well-developed city has numerous modern department stores, motels, newly equipped hospitals and many elite standard universities, and is known to have some of the finest cuisine in Pakistan. Gujranwala is haven for sports enthusiasts and businessmen from around the world as well as tourists and visitors locally and internationally. Major Tourist Attractions;

- Sheranwala Bagh & Ranjit Singh Baradari & Akhara
- Haveli Ranjit Singh (Birthplace)
- Gujranwala Railway Station
- Jain Temple



WHAT TO EAT

People in Gujranwala have a peculiar style of cooking, roasting, grilling, seasoning and frying meat on coal, in TANOORS (local mud Stoves) or on grills. Their specialty lies in their recipes, passed down from generation to generation where a unique blend of spices give the meat a traditional taste that brings people to the restaurants of Gujranwala from all over Pakistan

Food is another thing Gujranwala is known for. It offers a wide range of Desi Food and attracts visitors from all over Pakistan and abroad, the city also offers a very unique taste of BBQ food. But the specialty of Gujranwala is Barbecued Chirray (male sparrow) and Batair (Quail).



Economy

Gujranwala is a commercial and industrial center, playing a major role in the Pakistan economy. It has a number of textile mills, a cutlery industry and large agricultural-processing plants. Major exports include rice, sanitary fittings, textiles, plastic furniture, pots, room coolers and heaters, gas stoves, agricultural tools and equipment, electrical equipment, carpets, glass goods, surgical equipment, leather products, metal utensils, auto parts, military machinery, transformers, hosiery, washing machines, rice huskers, agricultural implements, motorcycles, food products and industrial motors.

Because of its location on the Grand Trunk Road in Punjab, Gujranwala has long been a centre of trade and industry. Gujranwala, Gujrat and Sialkot are the "golden triangle" and about 60 percent of Pakistan's small and medium enterprises (SMEs) are located in this Export Triangle.

Culture & Entertainment

Gujranwala is a historic and cultural centre in the northeast Punjab, offering a number of sights and activities. The city hosts bodybuilding tournaments, Kabaddi matches and weightlifting competitions, and is famous for its barbecue cuisine. Attractions include shopping malls, an Officers' Club with swimming pool and squash complex, the Gujranwala Golf and Country Club and Jinnah Stadium. Parks include Jinnah Park, Model Town Park, Gulshan-e-Iqbal Park and Liaquat Park, Nishan-e-Manzil, Sheranwala Bagh, Muhammadi Park, Family Funland, Safar Park.



Sports

Gujranwala is considered as the center of traditional sport of Pehlwan/Wrestling. Sheranwala Bagh is in the heart of the city the center of wrestling. There is an international cricket stadium in the city by the name of "Jinnah Stadium". Others are Mini Stadium, Gujranwala Gymnasium and Children Sports Complex.

ESTCOURT CLOCK TOWER

GUJRANWALA

Gujranwala, the ancient capital of Punjab, is situated on the Grand Trunk Road about 65 km to the North of Lahore. Presumably, named after Gujar tribes who occupied the area in the middle of the sixteenth century. It came into prominence with the rise of Sikh power in the late 18th and early 19th century. After the annexation by the British in 1849, it became one of the original districts in the British-administered Punjab.

The history of Estcourt Clock Tower, Gujranwala is linked to the spatial growth of the city during British rule (1849-1947). E.A. Estcourt, Deputy Commissioner Gujranwala constructed red brick clock tower (locally called Ghanta Ghar literally, house of the bell) to mark the center of the new city.

ARCHITECTURAL FEATURES

Estcourt Clock Tower, commonly known as Ghanta Ghar, was built in 1906. Estcourt Clock Tower was built presumably to commemorate the Queen Victoria's Diamond Jubilee reign. Queen Victoria who was made Empress of India in 1876 remains the most commemorated British monarch in the history, with statues erected throughout the British Empire. In Pakistan, her most prominent statue was erected in the historical Charing Cross, Lahore housed in the British Pavilion in 1902.

The clock tower being located at the confluence of major roads - Baghbanpura Road and Guru Nanak Pura Road, circular road is not only a symbolic feature but a surprising experience as well. The idea to build an impressive city clock tower was accomplished in 1906 at the time when Ghulab Singh was the Vice President, Municipal Committee, Gujranwala as well as the Manager Khalsa High School. The foundation stone was laid in December 1905 by E.A. Estcourt, Deputy Commissioner, Gujranwala. The construction work was carried out by the masons, Nabi Buksh and Ahmad Ali with a total cost of Rupees Ten Thousand including one rupee given as a charity by Ghulab Singh.

Estcourt Clock Tower is a unique structure of its kind in Pakistan which peaks at 101 feet topped by a shikra, a pyramidal dome, having white eight-petal lotus motif in relief at the base and an inverted lotus at the top. The tower stands on an octagonal base inscribed in a circle of 32 feet in diameter with each side five feet in length. The tower comprises seven stories (six-plus ground floor) of varying heights each distinguished by six inches of projecting cornice (Chajja) running along its sides.

The sixth storey is eight feet high and is furnished with four circular armed clocks with Roman number dials on alternate sides of octagon. The remaining four sides are filled with circular moulding of the clock size with a floral motif of lime mortar in the center. The fifth storey carries the giant bell with four openable wooden windows framed by Gothic arches resting on colonets topped by domelets (gumbadi) in lime mortar. The bottom four storeys (4th to the 1st) are marked by Gothic blind arches regularly placed on each side with white lime mortar dressing.

On the third, second, and first storeys, pierced-brick lattice panels (jaali) of different designs have been carefully placed above the blind arches. The ground storey which was originally sixteen feet high can now be seen only three feet above the ground with remaining portion buried under the ground due to increase in the road level over the years. Originally, the tower door was approached by a flight of 3-4 steps indicating that there was once a basement. The top storey of the tower can now be reached by a spiral internal staircase with 73 steps radiating from a central cylinder of three feet in diameter. Previously, there were 101 steps, remaining lying buried due to increase in the floor level. Due to its strategic location, the tower was seen from a distance and the chime of the clock was audible from distant places. Originally, the clock chimed at every hour and also at half an hour intervals. Though the clock turret was replaced in 1991 but it is lying silenced for the last 10 years.

It is an architectural echo of the British era and should respond evocatively to the times.



Sheranwala Bagh Baradari (1788)

The Sheranwala Bagh Baradari is a garden pavilion reportedly built by Mahan Singh, the father of Maharaja Ranjit Singh. It is a classic baradari, which literally means '12 doors' in reference to the three open bays on each side of the structure. Some sources suggest it was built in 1788 at the behest of Sardar Mahan Singh, but it may have been constructed concurrently with the Mahan Singh Samadhi (tomb) in the 1830s.

During the chaotic times after the Mughals lost their grip over Punjab, Charat Singh the chief of Sukerchakia Misl, made Gujranwala his headquarter 1765 till his death in 1773. He and his son Maha Singh enlarged this tiny state gradually in the coming decades. Ranjit Singh, born in 1780 in Gujranwala, turned this state into a big powerful kingdom during his reign lasting until 1839. A reference to the monument can be found in the "Handbook of the Panjab" written in 1883 by John Murray of London. It describes the site as follows (brackets below not part of the original):



"At 100 yards to the E. [of the Mahan Singh Samadhi] is the pavilion of Maha Singh, a handsome building, now used as the reading room and meeting room of the Anjuman of the town. Over the door is 'Babbage Library, 1871.' This is Colonel Babbage, son of the famous calculator." The reference is puzzling as it describes the building standing 100 yards to the east of the Mahan Singh Samadhi, when in fact it is about 100 yards south. If this is not an error, the pavilion may have been moved when reconstructed.

Another significance of the Sheranwala Bagh is a historic "Akhar" where local pehlwan came for practicing Kushti and exercises, as Gujranwala is known as "Pehlwanun ka Shehar" so there are a lot of akharas in the city.



JAIN TEMPLE & SAMADHI OF AATMA RAM JI

Gujranwala

The Samadhi of Aatma Ram Ji is located in central Gujranwala at the junction of the Grand Trunk Road and Parao Road. Constructed from the tail end of the 19th century into the early 20th, it memorializes Acharya Vijayanand Suri (1837-96, also known as Vijayanand Suri), a renowned Jain monk, whose ashes were interred here.

Acharya Vijayanand Suri, according to Jain history, was also known as Atmaramji of Gujranwala. He was the first Jain monk in modern times to receive the title of Acharya by a congregation of Palitana. It was a notable event because not a single ascetic has been conferred with the title of Acharya for four centuries. He was the first Acharya of contemporary Jain history.



The man was born on April 6, 1837, and died on May 20, 1896. Historic references of the Jain religion state that he passed away in 1896 CE in Gujranwala (Punjab, Pakistan), and his remains were preserved by the disciples and they constructed his Samadhi as well.

Vijayanand Suri gained fame as the first monk in several centuries to earn the title Acharya, a rare honor among Jain devotees. An intelligent and erudite man, he traveled on foot throughout Gujarat and Punjab, working to open Jain Bhandaras (libraries), which were not readily accessible to the public. Through his efforts, a number of ancient Jain manuscripts were brought to light and copied for distribution. This earned him the attention of Western scholars, who invited him to attend the 1893 World Parliament of Religions in Chicago. Although he declined to participate, he sent Virchand Gandhi as his deputy, whose performance earned him a silver medal and coverage in American newspapers.



The building has 25 rooms on the ground floor and four on the second floor, complete with damaged ceilings. The octagonal building of the Samadhi is in the middle of these rooms. It has a big central dome and four smaller ones at the entrances. There is a room with small arches which was once used for the worship of idols. This building is divided into three parts. The main building houses Aatma Ram Ji's funerary urns. One building was used as a temple and the other one was a residential area. The historic books state that the building was constructed beautifully using marble and red tiles.

Through plaques inscribed with writings, it is learned that portions of the building were built at different times. According to one plaque, Lal Maya Das and Nanak Chan caste Bhabhra (Barar), residents of Gujranwala, constructed the building as Samadhi of Maharaj Shri Atmaramji in 1904.

Lodhi-era Mosque

of Eimanabad (C. 1451)



One of the Oldest Standing Mosque in Pakistan

The town of Eimanabad is the inheritor of Muslim, Sikh, and Hindu civilisation and architecture. These include the three oldest Shiva temples, Gurudwara Rori Sahib, and the Usmani Mosque. The mosques and temples are in very dilapidated condition.

Along the east side of a small reservoir built in the era of Jahangir stands a modest one-story brick mosque. The Pakistani architect and historian Kamil Khan Mumtaz believes that it was constructed in the Lodhi era (1451-1525), suggesting that it is one of the oldest standing mosques in Pakistan. One unique architectural feature is the use of both squinches and pendentives to bridge the gap between the square prayer chamber and the circular dome.

The architecture of the mosque is considerably different from the Mughal era structures. One unique architectural feature is the use of both squinches and pendentives to bridge the gap between the square prayer chamber and the circular dome. The fine cut-brick work on the interior of the dome is another salient feature of the mosque. Near the mosque are ruins of an old graveyard from that period.



25th June 2022 – Lahore

Heritage LENS

through



The Tourism Development Corporation of Punjab has launched a series called Heritage through Lens to instill in young people a responsibility to reflect on their historical heritage, the popularity of which can be gauged by the fact that now young photographers, as well as seniors, are part of it. The first competition was won by Asad Ali from Sialkot and Muhammad Afzal from Lahore.



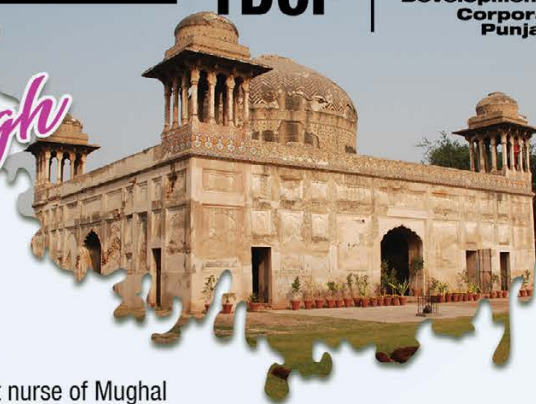
This year Chapter-II of Heritage through Lens is launched by TDCP which covered 3 sites of Lahore i.e. Tomb of Dai Anga & Gulabi Bagh, Saroo Wala Maqbara, and Tomb of Ali Mardan Khan. More than 60 photographers were part of this activity and they all appreciated the efforts of TDCP & Directorate of Archaeology under the patronage of the Tourism Department, Punjab. Participants were given a briefing on all sites regarding the historical background of sites.

A growing trend among youth to capture historical sites is an encouraging sign for the showcasing of our Heritage to the world.

At the closing ceremony, Mr. Ehsan Bhutta, MD-TDCP/Secretary Tourism distributed the participation certificates to all participants, and tourism posters along with copies of Explore Punjab were also distributed. Further while talking to the participants he said, Photographic competitions of heritage and historic sites have been planned for professional and amateur photographers. This will not only increase public participation and interest but also provide them the opportunity to promote our rich history, culture, and heritage and the best photographs will be exhibited on the occasion of World Tourism Day later this year. This activity will be launched in other cities of Punjab soon.



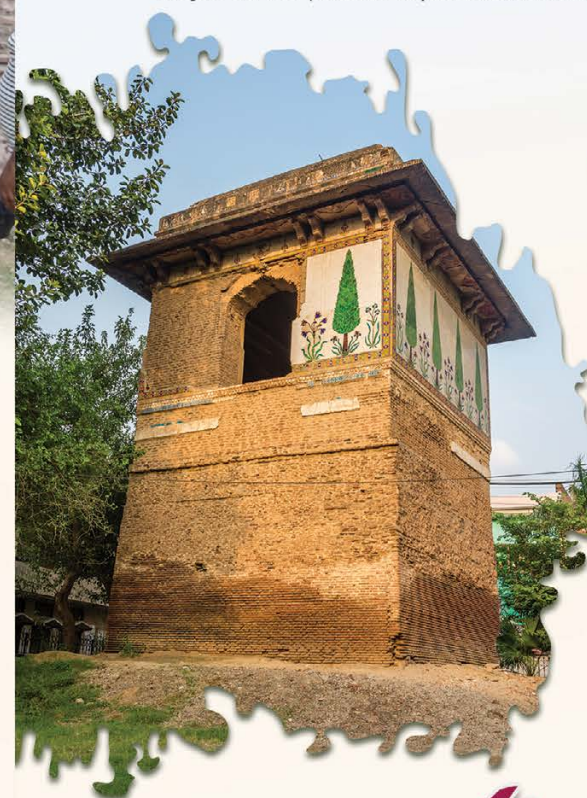
Dai Anga & Gulabi Bagh



While going towards Shalimar Gardens from railway station, on the left side of G.T road, next to the UET, there is a quite visible magnificent gateway (Gulabi Bagh Gateway). The gateway aperture frames the monument known as Dai Anga's tomb. In this spectacular tomb, mortal remains of Dai Anga, the wet nurse of Mughal Emperor Shahajahan and his daughter Shahzadi Sultan Begam are buried. Dai Anga was wife of Murad Khan, a Magistrate in Mughal court. Internally the building was embellished with fresco paintings which still surviving in the squinches above the projecting beehive-like decorative muqarna, along with a star-net dome treatment.

There is an impressive structure of considerable height of a double storey building on the location, known as Gulabi Bagh Gateway. It is evident from its nomenclature that this was an entrance to a rose garden (Gulabi Bagh), the title Gulabi Bagh occurs in the last line of the inscription over the archway which does not only describe the kind of the garden but also as a chronogram gives the date of its construction, 1657 A.D. The Gulabi Bagh was constructed by or in the memory of Mirza Sultan Baig, a Persian nobleman and cousin of Shahjahan, son-in-law Mirza Ghiyas-ud-Din (married to princess Sultan Begam).

Saroo Wala Magbara



The Tomb of Sharfunnisa Begam is famously known as Saroo Wala Maqbara due to pictures from claiming cypress rendered on square ceramic tiles. The Begam might have been a sister of nawab Bahadur Khan, a respectable in the court of Akbar.

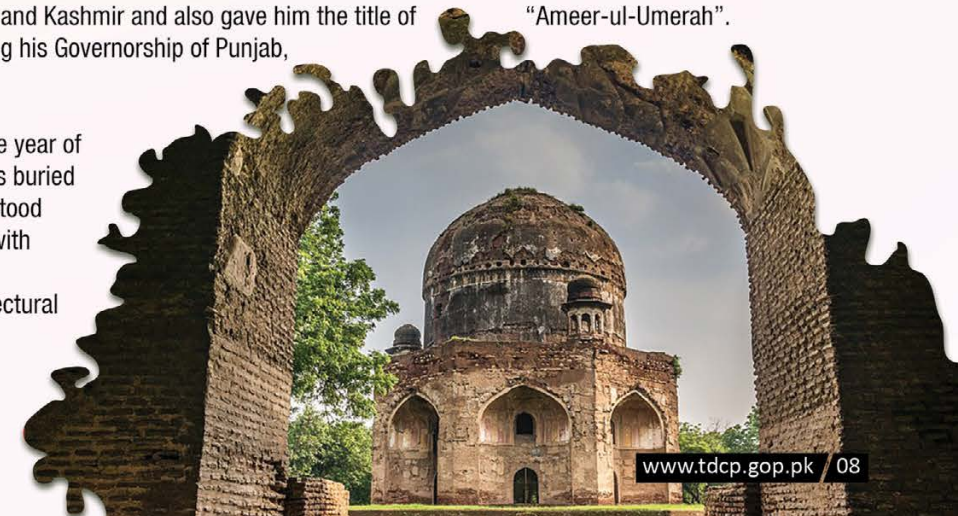
The tower like building was constructed to cater to Sharfunnisa Begam's requirement of daily visits to the first floor chamber, 16' above the ground.

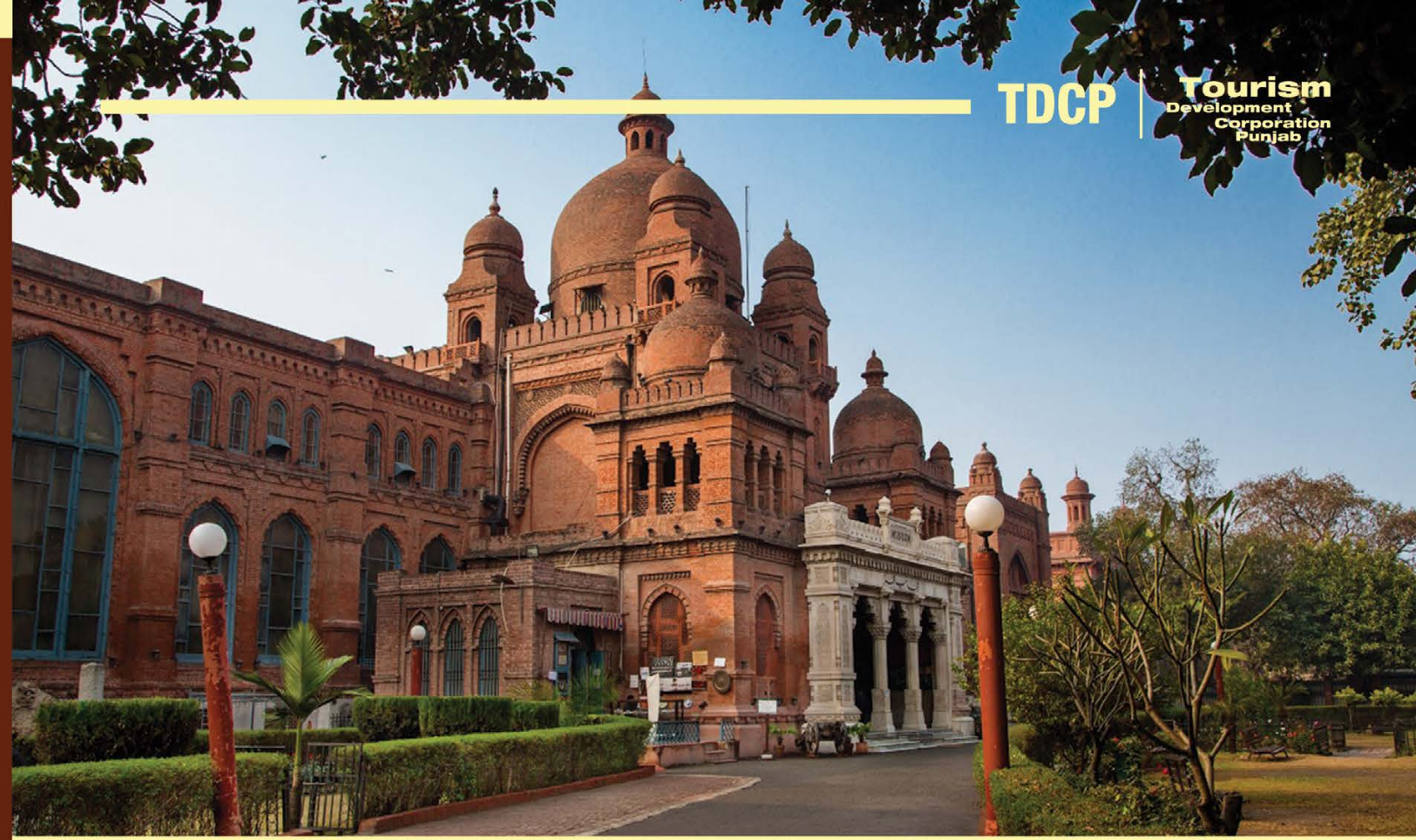
There, in the wake of perusing the Holy Quran she would store the sacred book and also her jeweled sword plunging by methods of a removable wooden step. After her death, she was buried in the same chamber, along with a copy of Holy Book and Jeweled Sword.

Tomb of Ali Mardan Khan

Ali Mardan Khan was the son of Ganj Ali Khan and was the Umerah of the court of Shah Thamasb, the Safavid King of Persia. The emperor Shah Jahan appointed him the Governor of Punjab and Kashmir and also gave him the title of "Ameer-ul-Umerah". Ali Mardan Khan had great skills of civil work during his Governorship of Punjab, he had dug a canal from Rajpur at Ravi.

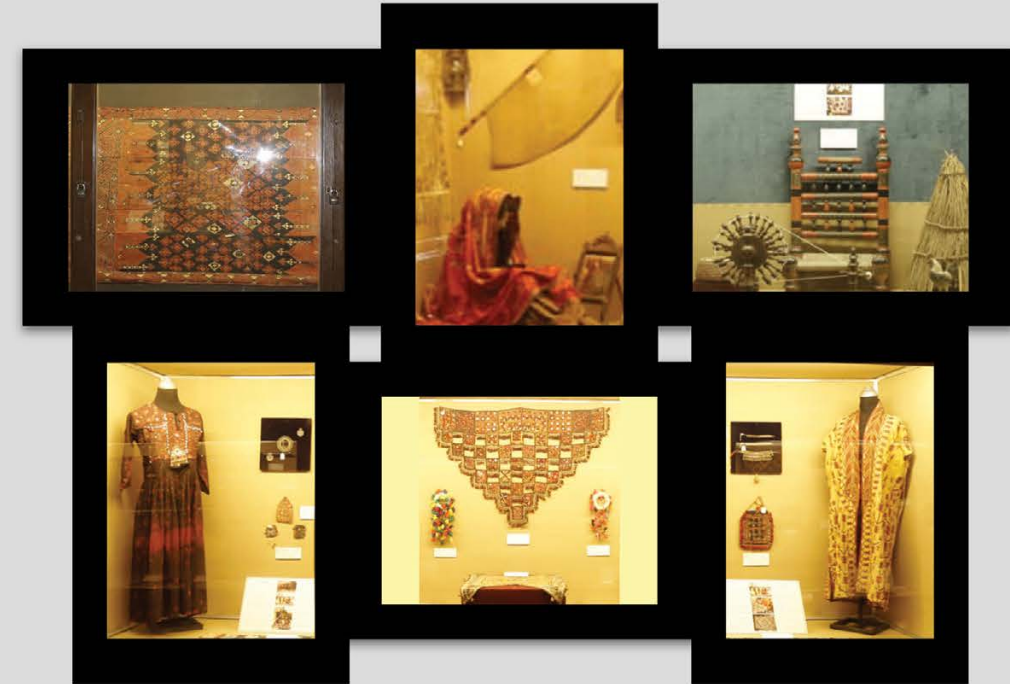
He died at Mochhi war on his way to Kashmir in the year of 1567 A.D. His body was brought to Lahore and was buried by the side of his mother in her tomb which ones stood in the midst of garden. The gateway is decorated with the mosaic work. The tomb is octagonal in plan, and is constructed with bricks, showing the architectural grace of that time.





لاہور عجائب گھر کی علاقائی تمدن گیلری

فیچر: لاہور میوزیم



اس سے اگلے شوکیس میں برف اکٹھا کرنے والا کھرچا، گندم کوٹنے والا بیلچہ، لکڑی کے کندہ شدہ پالان، لکڑی کی کھانے کی رکابی، لکڑی کی کرسی، روایتی مدھانی، چاپ نمکمان، لکڑی کا روایتی پیالہ، ایک بڑی مدھانی، پکی مٹی کا برتن، مکھن رکھنے والا پیالہ زیر نمائش ہے جو کہ سوات کی ثقافت کی غمازی کرتا ہے۔

عجائب گھر کی اس گیلری میں پاکستان کے مختلف علاقوں سے تعلق رکھنے والے ثقافتی و تمدنی نوادرات اور اشیاء کی خوبصورت انداز میں نمائش کی گئی ہے۔ اس گیلری میں داخل ہوتے ہی دائیں جانب سوات کی ثقافت سے متعلق شوکیس ہے جس میں سوات کی روایتی زندگی میں استعمال ہونے والی مختلف اشیائی رکھی گئی ہیں جن میں لکڑی کا بنا ہوا جائے نماز کا اگلا حصہ آویزاں ہے اس کے ساتھ ہی لکڑی کا ہی بنا ہوا کشتی نمائشکول (پیالہ) بھی زیر نمائش ہے۔ یہاں سوات کی مختصر تاریخ ایک بڑے سائز کے لیبل پر درج ہے۔ اس شوکیس میں بہت سی روایتی چیزیں زیر نمائش ہیں جن میں مسجد میں استعمال ہونے والے شیخ دان، خوبصورت جائے نماز، کندہ کاری سے مزین لکڑی کا ستون بارود رکھنے والا کنستہ، مگرچھ نما برچھا، کھانا بنانے والا چچہ، کندہ شدہ کمائیں اور سواتی کندہ کاری شامل ہیں۔



اسکے بعد شمالی علاقہ جات کا شوکیس ہے جس میں اثروٹ کی لکڑی کا بنا ہوا تاقچہ، چابوش (کیتلی)، بلوش (ہنڈیا)، پراندہ، ہار اور کڑے، بونہ اور کوہستانی چادر ہے اور لکڑی کے بنے ہوئے برتن شامل ہیں پھر صوبہ خیبر پختونخواہ کا شوکیس ہے جس میں ہسلی (ایک روایتی قمیض)، شال اور چادر، لکڑی کے جوتے (کھڑاواں) روایتی کڑے، میز پوش، ہاتھ والا پتکھا، روایتی کرند اور ہسلی اس علاقہ کی تمدن و ثقافت کی نمائش کرتے ہیں۔ صوبہ بلوچستان کے شوکیس میں روایتی بلوچی ملبوسات، روایتی ہار، نمک رکھنے والا اونی تھیلا، بلوچی کشیدہ کاری کا خوبصورت پارچہ، توران (بارہ دوزی اور شیشہ کاری سے مزین ایک خوبصورت توران)، چاندی اور نیم قیمتی رنگدار پتھروں سے مزین روایتی زیورات جس میں ہار، بُندے وغیرہ شامل ہیں، اس کے علاوہ روایتی کڑھائی والا ایک کپڑا اور ہار ہے اور تنکوں سے بنے روایتی بلوچی جوتے بھی زیر نمائش ہیں۔

اس کے ساتھ ہی جنوبی پنجاب ڈیرہ غازی خان کا شوکیس ہے جس میں اس علاقہ کی روایتی زندگی کو بڑی خوبصورتی سے سجایا گیا ہے اس میں روایتی ملبوسات جس میں کرند، شال جو کہ ریشم، سوت اور شیشہ کاری سے مزین ہے، شوق رنگوں کے دھاگوں اور شیشہ کاری سے مزین روایتی ٹیکے، فلاسی اور رہاب جو کہ ڈیرہ غازی خان کا ایک روایتی آلہ موسیقی ہے۔ علاوہ ازیں ہسلی قمیض کا گلا جو کہ سوت، ریشم اور چاندی سے بنا ہوا ہے اور چاندی کا روایتی ہار اور ایک روایتی قمیض جس پر رنگ برنگی کشیدہ کاری اور شیشے کا کام ہوا ہے۔

جنوبی پنجاب کے اس شوکیس میں روایتی بادریچی خانے کا ایک بڑا دکش منظر پیش کیا گیا ہے اور اس کے ساتھ ہی کمرے اور صحن کے منظر کو خوبصورت انداز سے سجایا گیا ہے۔ ڈیرہ غازی خان کے روایتی لباس کے ساتھ ٹوپی، جائے نماز، جزدان اور دستی پنکھا ہے اس کے علاوہ یہاں کا روایتی رقص پیش کرتے ہوئے چھوٹے چھوٹے کچھ مٹی کے بنے ہوئے مجسمے دکھائے گئے ہیں جو نہایت خوبصورت تمدنی نظارہ پیش کرتے ہیں۔

صوبہ سندھ کے شوکیس میں روایتی کرند، سندھی ٹوپی، توران (شیشے کے کام سے مزین ایک خوبصورت کشیدہ شدہ کپڑا)، سرخ رنگ میں کشیدہ کاری سے مزین ایک خوبصورت یوکانی جو شادی بیاہ کے موقع پر دولہا اپنے لباس کے ساتھ استعمال کرتا ہے، موتیوں کے کام سے مزین خوبصورت جوتے، چوب کاری ٹھپوں سے چھپائی، ٹپے کے کام سے مزین سندھی شال، لکڑی سے بنی ایک روایتی سندھی کرسی کے علاوہ روایتی کشیدہ کاری سے مزین کرند بھی زیر نمائش ہے۔

چولستان کے شوکیس میں یہاں کی خوبصورت روایتی گندری، گندن کے کام والے رنگین، گلویند، خولیاں (ایک سوتی کپڑے کی پٹی جس پر مختلف رنگوں کا کپڑا ڈیزائن دار طریقے سے لکایا گیا ہے) نہایت دیدہ زیب دکھائی دیتا ہے، 'سہنو' جو کہ سوت، ریشم اور شیشے کے کام سے مزین ایک خوبصورت کپڑا تیار کیا ہوا ہے علاوہ ازیں اونٹ پوش، پھوٹا منقش جزدان اور روایتی چولستانی چولی (قمیض) رکھی گئی ہے جو کہ سیاحوں کو مسحور کر دیتے ہیں۔

صوبہ پنجاب سے متعلق شوکیس میں پھلکاری کی مختلف اقسام کی اشیاء رکھی گئی ہیں جن میں پھلکاری سے مزین خوبصورت چادر، ہانگ پھلکاری کے نمونے، ٹپے کے کام سے مزین سوتی چادر وغیرہ زیر نمائش ہیں۔

کشمیر کے شوکیس میں کشمیری چوہہ جو کہ اون اور سوتی دھاگے سے بنا ہوا ہے، پھیر ماسی سے مزین خوبصورت گلدان، کاغذ کے گودے سے بنی صراحی، لکڑی کی تجوری، کانگری، مختلف رنگوں سے مزین طباق وغیرہ سیاحوں کی دلچسپی کا باعث ہے۔

کیلاش: کیلاش ہمارے ملک کا ایک نہایت خوبصورت حصہ ہے یہاں کی خواتین کا روایتی لباس اس شوکیس کی زینت بنایا گیا ہے اس کے علاوہ شکار کے لئے استعمال ہونے والا روایتی راغل، چڑے کا بیگ، لکڑی میں تراشا ہوا مجسمہ، آلات موسیقی جس میں دف، ٹکارا وغیرہ شامل ہے۔ روایتی ہندوق، مردانہ لباس، ہوٹو گوٹگی (برفانی جوتے) بھی یہاں اس شوکیس میں رکھے گئے ہیں۔

مختصر یہ کہ لاہور عجائب گھر کی یہ گیلری پاکستان کے تمام علاقوں کی ثقافت و تمدن کو بھرپور طریقے سے اجاگر کرتی ہے۔ یہ بین الاقوامی ثقافتی رابطوں کی اعلیٰ مثال ہے۔ مٹی اور غیر مٹی سیاح اس نئی بنائے جانے والی ثقافتی گیلری کو دیکھ کر بہت خوشی کا اظہار کرتے ہیں اس سے پاکستان کی ثقافت تمام دنیا بھر میں پھیلی ہے اس گیلری کی آن لائن نمائش لاہور عجائب گھر کے سوشل میڈیا پر بھی زیر نمائش ہے لیکن عجائب گھر میں آکر یہ نمائش دیکھنے کا لطف ہی کچھ اور ہے بلاشبہ لاہور عجائب گھر اپنی بھرپور کوششوں سے سیاحت کے فروغ میں اہم کردار ادا کر رہا ہے اور پاکستان کا سافٹ امیج دنیا بھر میں مضبوط بنا رہا ہے۔



SIGNIFICANCE OF Taxila in GANDHARAN CONTEXT



Dr. Muhammad Hameed
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Introduction

Pakistan is one of the very few countries in the world which has a rich cultural heritage, the continuity of which is reflected even nowadays. We are the Nation who take pride in our glorious heritage, own it, and celebrate what we have in the form of religious edifices.

Gandhara, the land of fragrance" as it is known to the world, was mentioned in the earliest Sanskrit and Pali literature and Indian inscriptions. Different versions of the word or term Gandhara are also available in Greek, Persian, Chinese and Islamic sources.

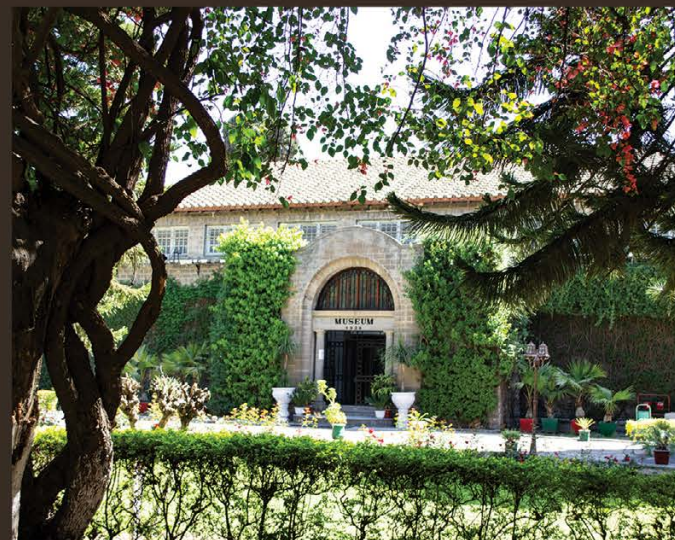
Geographical Location of Gandhara

The territorial limits of Gandhara cover Northern Pakistan and Eastern Afghanistan, and surrounding areas of the present cities like Taxila, Mardan, Peshawar, Dir, Swat, Bamiyan, and Kabul worked as the hub of the Buddhist religious, cultural, architectural, and artists activities. The Buddhist narrative art developed to spread the Buddhist faith, iconography, and text within and beyond Gandhara, especially toward Central Asia. Buddhism which we find now a days in Central and Eastern Asia, owes a lot to Gandhara in many aspects.

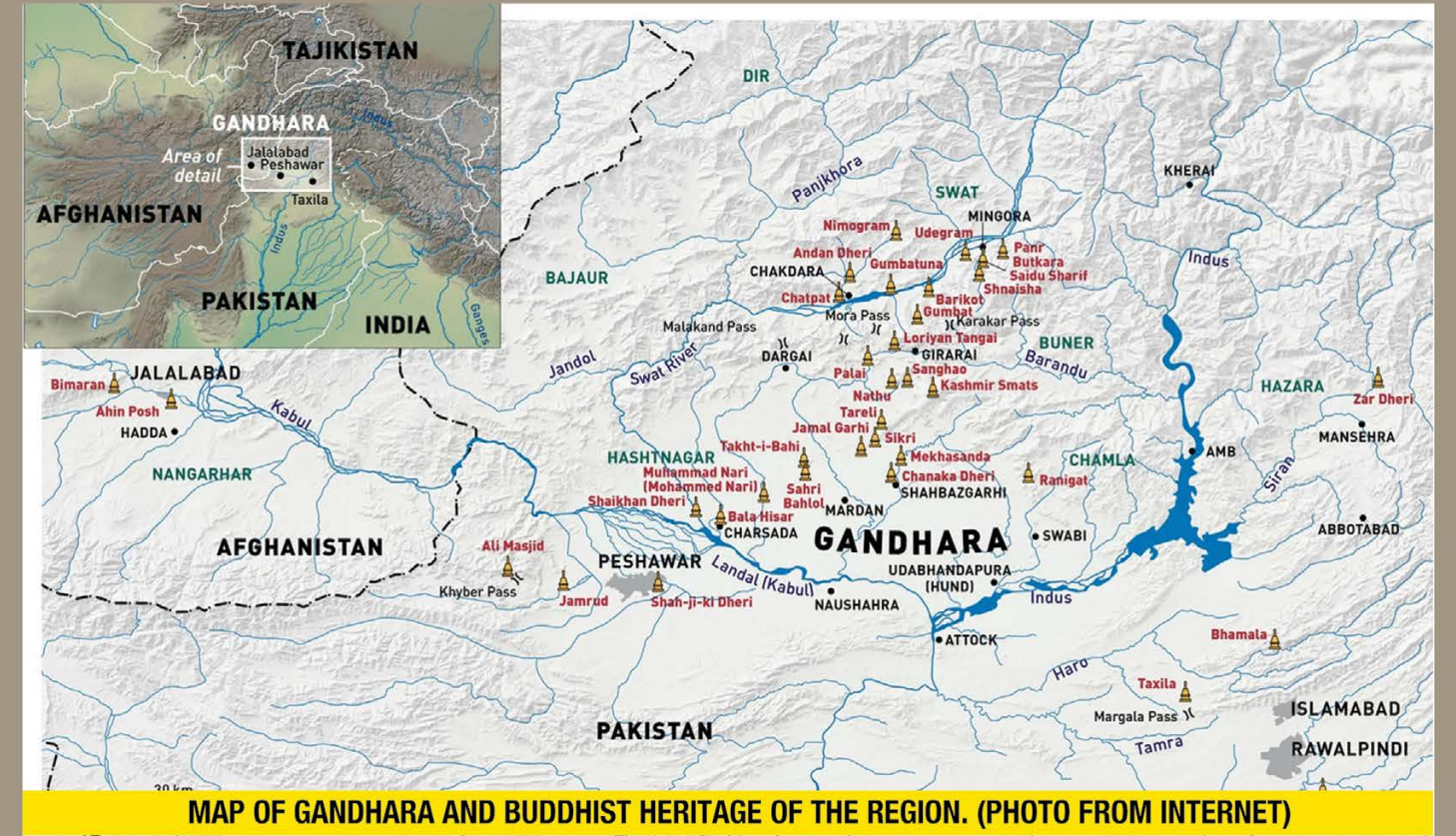
The Quest for Gandhara Art

The quest for exploring Gandhara with regards to Buddhist artistic and architectural traditions started during the early 19th century. Various aspects of Gandhara were highlighted in the initial reports of the Archaeological Survey of India and other scattered publications. The organized research began during the 20th century when some important ancient remains were unearthed from Taxila and Swat. Later on, a huge number of shrines (Stupas and Monasteries), located near or in the other ancient cities like Peshawar, Charsadda, Mardan, Hadda, Aikhanum, Jalalabad were also documented.

For more than a century, the research about Gandhara Heritage has been the center of focus among the international and national ventures starting from the works of Alexander Cunningham, Aural Stein, John Marshall to the recent field activities being done by the Department of Archaeology and Museums, Government of Pakistan in collaboration foreign and local institutions. Still, there are many questions and unsolved problems such as the chronology of Gandhara Art, which needs to be addressed and solved.



Gandhara art, which primarily is religious art, developed during the period of Kanishka, the great Kushan Ruler, who declared Buddhism as a royal religion and the art as the Official Religious art of the dynasty. Buddhist Art of Gandhara has adorned the collections of various Museums around the globe. These artifacts in the form of Sculptures, panels, reliefs, and paintings have a unique significance in terms of understanding ancient arts which developed in South Asia particularly and in Present-day Pakistan particularly.



Taxila in Gandharan Context

Taxila has very unique significance because the excavations done by Sir John Marshall revealed the evidence of the origin and development of the Buddhist School of art which then traveled to the North. The city worked as the central place where rich cultural, artists, architectural, religious, political, and social transformation of local and foreign traditions were blended. The cultural material recovered after the excavations being done at regular intervals at different sites of Taxila has solved many scholarly questions related to Buddhism, Buddhist Art and architecture, Greek traditions, and political chronological order of the region as well. The story of Gandhara as the center of Buddhism, Buddhist teachings, art, and architecture is incomplete without Taxila. It was here in Taxila where Buddhism and relics of the Buddha found its first home.

Significance of Taxila

Taxila is one of the living ancient urban centers of Pakistan, the urban planning visible form of its three cities, Bhir Mound, Sirkap, and Sirsukh. In these three cities, we find about one thousand years story of the urban planning. The history of the Taxila valley starts from the Mesolithic period, covering the Bronze and Iron age and coming down to the foreign invasions of Persians, Greeks, Scythian, Parthian, Kushan, and Huns.

Taxila remained prominent even during the Ghaznavid, Mughal, Sikh, and British periods; the monuments/ architectural remains of each dynasty can still be seen. This proves that Taxila has an international character, and it has enjoyed a commanding position due to its strategic location. It was equally important in terms of educational, cultural, and economic activities. Taxila has survived through the ravages of time, either human or natural and its beauty still shines in the form of the glorious heritage.

Archaeological activities have been regularly carried out to unveil the historic significance of Taxila. Relevant authorities in Punjab and KPK are very much familiar with the importance of the religious heritage of the city. Efforts for the protection, restoration, conservation, promotion, development, and awareness are being done to engage academia as well as the local community. The significant sites such as Bhir Mound, Sirkap, Sirsukh, and important religious complexes like Dharmarajika Stupa and Monastery, Konal Stupa and Monastery, Jandial Temple, Mohra Muradu Stupa and Monastery, Julian Monastery are well cared for. Moreover, the excavations in the recent past have brought to light the art and Architectural wonders of Badal Pur, Jinnah Wali Dheri, and many more. In recent years, owing to the state policy to develop Religious Tourism in the country, Taxila again has been brought to light and it seems that the city is on the way to regaining its lost identity as far as Archaeological, historical, religious, and artistic value is concerned.

In this perspective, Universities, Art institutions, Tourism Department, UNESCO, PTEG, NGO's, Welfare organizations etc have been playing active roles under the state patronage and performing their respective roles which ultimately not only making national and international community aware of the heritage of Taxila but also helping to develop a soft image of the country in the world. This on the whole is extremely encouraging for all of us as such a level of intensity and sense of ownership regarding the heritage of Taxila has never been witnessed.

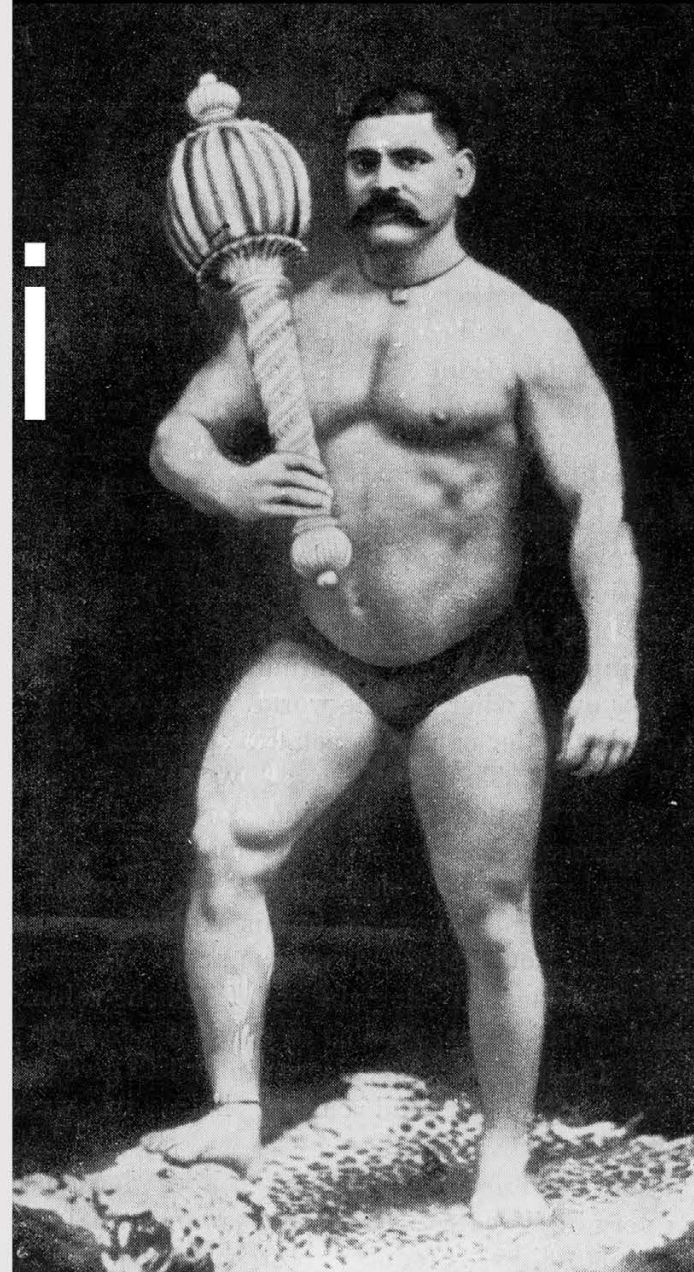
Showcasing Art of Taxila

The awareness about the heritage is being created by highlighting and showcasing various art pieces from the reserve collections of different Museums. Taxila Museum occupies an integral part with regards to the fabulous collection of Buddhist art acquired after extensive excavations at different Stupas and Monasteries located in the city. Recently one such exhibition was held and many art pieces were displayed. These objects cover different life episodes from the life of the Buddha. A blend of Indian, Central Asian, Greek, Roman, and Byzantine traditions can also be viewed in the collection. The imagery and pictorial representation of these objects provided another chapter of understanding Buddhist art of the Valley which worked as a bridge to introduce Buddhist philosophy, religious text, and narrative art from Western India to Eastern Afghanistan and then to South and Southeast Asia.

ART OF Pehlwani IN PUNJAB

A persian word, 'Pehlwan', means warrior or champion. It used to denote those who excelled on the battleground, besting their opponents. The greatest pehlwan was the Persian warrior-king Rستم [don't be scared of the persian, just scroll down to see the pic near the end of the page]. As a "sport," it is roughly equivalent to wrestling (not WWE, the other mat wrestling). A contest consists of lots of gripping and holding (hence, the grease) which happens in the Akhara (the mud pit) and after which the champion gets the Gurz (looks like a mace but HUGE and made out of silver and gold with precious stones inset). The undefeated champions hold the title Rستم-i Hind or Rستم-i Pakistan.

Perhaps the most famous pehlwan was Ghulam Mohammad Gama Pehlwan who was the court wrestler for Maharajah of Patiala. Pehlwan's were the ideal prototypes. They devoted their lives to clean living and their bodies to hard, physical exertion. Living and working communally and in harmony. Gama became the epitome of that Indian ideal. A Muslim by birth, he was known as the Krishna of Kaliyug. In 1910, he went to London to fight the Polish world champion wrestler Stanley Zbyszko under the aegis of the John Bull Society. Gama defeated Zbyszko and was crowned as the Rستم-i-Zaman (Rستم of the Times) and awarded the Sir John Bull Belt. Zbyszko's defeat was the triumph of India over Europe, earning Gama immense acclaim upon his return. In 1928, Zbyszko traveled to Lahore for a re-match. Once again, Gama prevailed and cemented his legend as the Unbeatable.



The "Great" Gama also known as "Gama Pahalwan" is the stage name of Ghulam Muhammad. Born in Gujranwala, Punjab, British India. He was awarded the Indian version of the World Heavyweight Championship on 15 October 1910. Undefeated in a career spanning more than 50 years, he is considered one of the greatest wrestlers of all time. After Independence in 1947, Gama moved to the newly created state of Pakistan. After Partition, pehlwani continued the glorious history in Pakistan. Bholu Rستم-e-Pakistan and Jhara Fakhar-i-Pakistan are two of the many greats who became people's champions. Gujranwala is the city of pehlwan's – which has produced many champions of the game.



TDCP News



Inauguration of First Zip lining in public sector at Daudkhel Mianwali by Mr. Ehsan Bhutta, Secretary Tourism Punjab along with Mr. Umar Javed, Deputy Commissioner, Mianwali, representatives from TDCP, C&W, Irrigation, Rescue 1122, civil society, and Press. It was inaugurated with boating facility of ferry ride in mighty Indus river, boarding/ lodging along with family park. The locals appreciated and thanked Govt. of Punjab, Tourism Department & TDCP for provision of tourist friendly facilities in Mianwali.



Joint Venture of TDCP and Careem
Captains training for Safe and Secure Tourism (SST) in Lahore, A
new initiative by Tourism Department, Government of Punjab.



Mr. Karamat Ali, NQ was given a
farewell on his retirement



Mango Fiesta Competition 2022

Mango Fiesta Competition: The king of fruits "Mango" is presented in a different and more tasty and attractive way by students of the Institute of Tourism & Hotel Management (ITHM) on 21st June 2022. This kind of competition among students always helps to motivate students to make new recipes that are more attractive and tasty as well.

Tourism Department (TDCP & ITHM) is trying to not only provide opportunities for youngsters to learn more but also provide an opportunity to earn more. These kinds of courses for housewives/females will benefit to learn & earn by making new recipes.



Mr. Ehsan Bhutta, MD-TDCP/Secretary, Tourism Department Punjab, appreciated the efforts of ITHM students for making this competition a real one and presented them with certificates. Ms. Fareeha Tehseen, General Manager (Admin), TDCP, emphasized that such activities will continue in the future along with introducing new practical-based courses at ITHM.



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