ARCHITECTURAL CONTRIBUTION OF IKHTIAR KHAN IN LOWER PUNJAB

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ABSTRACT

There are few persons in the history of architecture in Pakistan who have contributed significantly by constructing mosques, wells or other welfare projects of public convenience at different locations, but their contributions are not fully acknowledged. Ikhtiar Khan, was one of such important noble who built mosques in Liaqatpur and Khanpur tehsils of Rahim Yar Khan District, in Lower Punjab Pakistan, during his rule, sometimes around third quarter of the eighteenth century.

Rahim Yar Khan District has been discussed in the modern sources with reference to historic settlements and residential and funerary architecture. The historic mosques particularly in Liaqatpur and Khanpur Tehsils have not received adequate attention in any scholarship because of their location and difficult access to each individual site. At the same time there is not a single publication on Ikhtiar Khan and his architectural contributions. These mosques are mostly located in far-flung areas and have recently been identified by the authors.

This paper documents six of these mosques and analysis the importance and architectural contribution of these edifices to the built form of the region. The research methodology is based on physical and photographic documentation and mapping of these mosques.

Keywords: Ikhtiar Khan, Punjab, Mosques, Architectural contribution

INTRODUCTION

Ikhtiar Khan took the possession of Garhi Shadi Khan during the declining years of Kalhora in Sind in 1753, and named it after his own name Garhi Ikhtiar Khan. Ikhtiar Khan Mandhani at that time settled in Mauza (village) Gondhi. Ikhtiar Khan Mandhani belonged to Mandhani Daudpotras who derived the name from Mandhu Khan, who was a pious Muslim. He constructed several mosques, some of them were Garhi Ikhtiar Khan (Din, 2001), Chanjni, Ghauspur (Din, 1904), Trinda Madhu Khan. He also excavated a canal named Ikhtiar Wah to irrigate the lands around Garhi Ikhtiar Khan (Rehman, 1943). According to Rehman, (1943: 86) when the canal got completed he announced that the opening ceremony will be performed by that person who has not missed any prayer during his youth. After the announcement nobody came forward, therefore he himself came forward and performed the opening ceremony. It is also mentioned that he used to offer *tahajud* prayer without any interruption.

Historically Rahim Yar Khan District used to be part of the Bahawalpur State which was connected to Persia and Khurasan in the west and Rajasthan Desert in the east. The development of canal irrigation changed the landscape of the area. The lush green fields of wheat, cotton, sugar cane with occasional gardens of date palm enriched the landscape.

Currently, the influence of both east and west is also seen in the mosque architecture of lower Punjab. These mosques have some unique qualities which differentiate them from the mosques of upper Punjab and from the mosques of Multan. All the mosques have three bays, except Trinda Madhu Khan, which has a single central dome and wagon vaults on the end bays. These mosques have been built with bricks using lime mortar. The mosques are finished either with fair-face brickwork or covered with glazed plaster of *pucca kali*. Internally the mosques are furnished with fair-face brickwork or with glazed plaster. Another important feature of the mosques are the entrance gateways. Except for the mosques of Trinda Madu Khan and Basti Mianwali, all other mosques have entrance gateways. The size of gateways is proportional to the size of the mosques. The bigger the mosque, the larger the gateway.

The architecture and decorative features of each individual mosque are discussed in this research paper.

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Mosque of Trinda Madho Khan

This mosque is located in a small village named Trinda Madho Khan. It is the smallest but most important among all mosques of the region. The architecture shows the culmination of influences coming from east (Rajasthan and Gujarat) and west (mainly Iran) creating a strong architectural design vocabulary (Figures 1, 2). The mosque comprises of three bays, the middle one is a square bay, while two on the north and south are smaller (Figure 3). The central bay has a dome while the two on the either side are covered with wagon vaults. There is a staircase in the south east corner that leads to the roof top. The staircase is accessed from a small niche, created within the thickness of the wall in the inner chamber, so as to maintain symmetry between east and west bay.

Figure 1: Mosque Trinda Madho Khan: West façade

Figure 2: Mosque Trinda Madho Khan: East façade

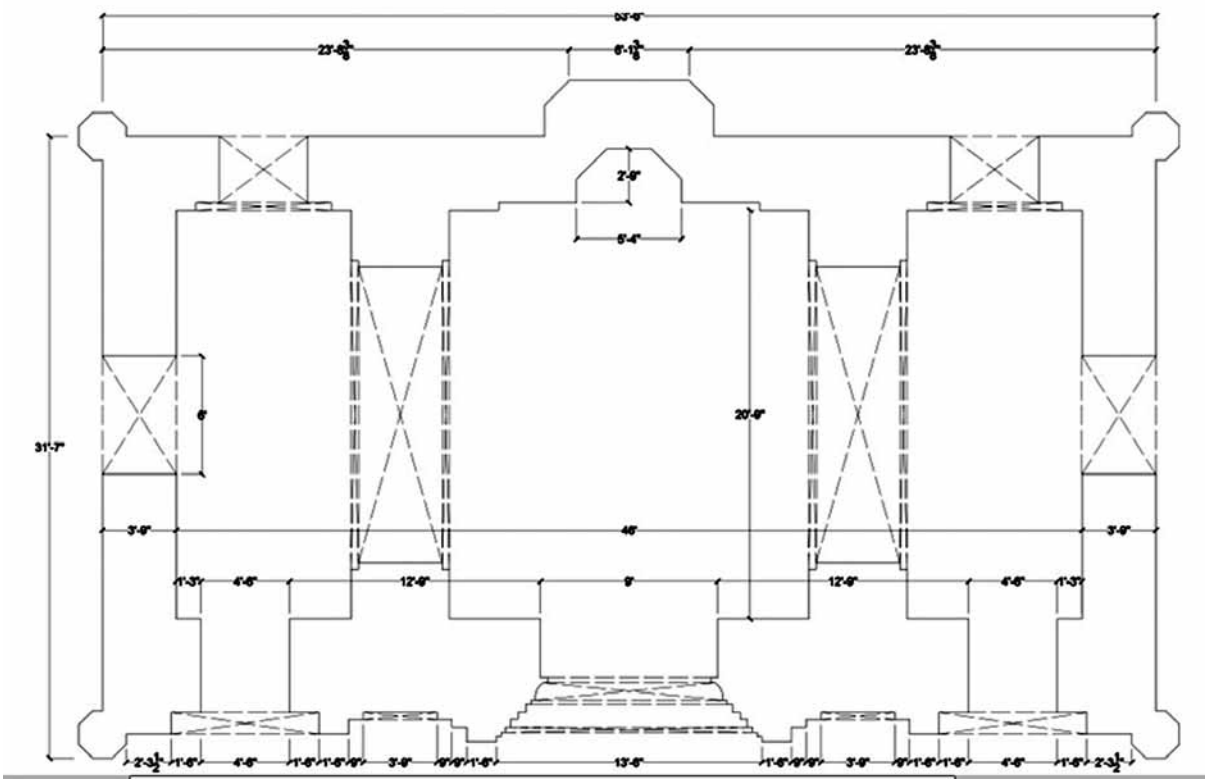

Figure 3: Plan of mosque Trinda Madho Khan

The exterior facades of the mosques are very carefully designed and neatly executed in fair face brickwork. The north south façade has Rajastani and Persian design features which is unique in the region. The western façade is divided into three parts with water spouts and furnished with glazed plaster following the internal planning (Figure 4). The facade has a protecting *mihrab* (niche) which terminates at the top with a panicle. The gradual vertical transition from wide *mihrab* into a panicle has neat proportions and therefore visually very pleasing. The *mihrab* is executed in cut and dressed brick work. Each division of the *mihrab* corresponds with the horizontal lines of frames and borders. There are two domed niches flanking the either sides of the *mihrab*. The idea of these niches finds its origin in Jain architecture of Gujarat and Rajasthan.

The front façade is vertically divided into solid fair face brickwork followed by pointed arched inches. The recessed horizontal panels are placed on top of arched niches. Two semi-octagonal towers both for strength and aesthetic reasons are placed at both ends of the western facades. These corner towers are finished at the top with domelets and panicles.

The north and south portions between the water spouts and corner towers on both sides have two arched panels separated by wide vertical band (Figure 5). The pigeon holes above the vertical bands are prominent features of the two sides. The *mihrab* is flanked by wide vertical bands with two pigeon holes on the top. On the either sides of the bands there is an arched panel followed by merlons. There is a horizontal projection above the solid brick work.

The north and south facades have segmental arches in the middle of the façade. These projections are typical Rajasthani (of North Indian origin) in form and are usually found above the *Jharokas*. The horizontal lines bordering the arched niches form the base of the entire composition. This portion is divided into three recessed panels crowned by arches supported by bluster columns. The central arched panel is wider and higher than the two on the either side. Each arch panel has a deep niche in the middle of the central one, providing light to the interior, while the side ones are false. Above these niches lies *chahar khani* (four squares) pattern, which found its roots in Persian Architecture. The base of this false *Jharoka* (wooden balcony) is also in the form of architectural composition and comprises of series of moldings. On the other side of this central composition there are two niches flanking either sides, one close to the central composition and the other close to the corner tower which adorns the brick facade. In between the two niches there are

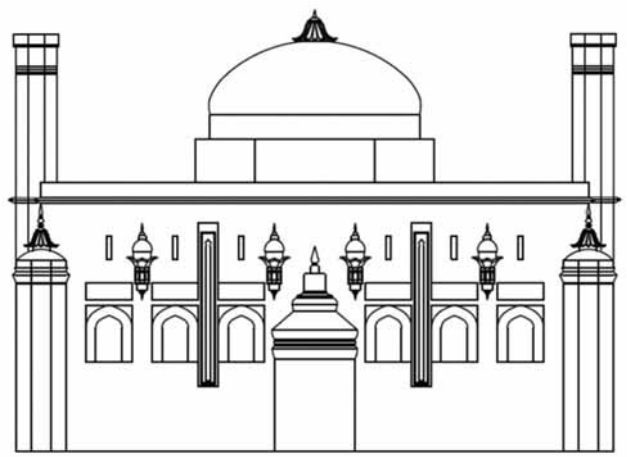

Figure 4: Western elevation of mosque Trinda Madho Khan

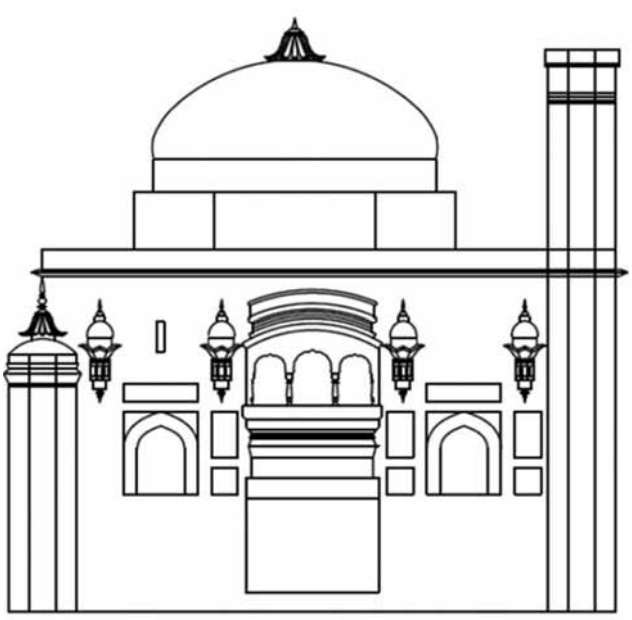

Figure 5: North elevation of mosque Trinda Madho Khan

recessed arched panels. Horizontal panels line up in conformity with the panels located in the western wall.

There are two windows in the middle of the north and south walls. The upper limits of these windows are in the line with the base of arched panels. The eastern side of south wall is plastered with lime mortar. The horizontal and vertical frames are finished in brick imitation work, while the recessed panels of arched niches are treated with floral design in frescos. The north side is completely furnished in fairface brick work. The corner towers are also finished in lime plaster.

The east or front facade is designed to show the majesty and elegance of the structure. It is composed within two minarets located at the extreme ends and divided into three parts following the basic plan. The central part is higher and projected from two flanking sides and terminates at engaged pillarets. Each part has *pishtaq* but the central or main one is wider and has an entrance, while the two located on the either sides are smaller and have blind arches. Each *pishtaq* is framed within a series of rectangular and square panels. Similarly the internal upper portions of *pishtaqs* are also decorated with blind arches created with stucco plaster. In order to make the central portion monumental and prominent, two small cupolas are provided at roof level, aligned with the vertical bands framing the *pishtaq*. Only one cupola has survived.

The front façade is completely decorated with fresco paintings using red color. The spandrels of *pishtaqs* have vines, while rest of the structure is decorated with floral designs. At the upper portion of the projecting mass the word Allah has been inscribed in merlons, created with frescos. In general the mosque is a beautiful example of local Mughal as well as Rajasthani tradition.

Chitti Mosque

Chitti Mosque was so named as it is finished internally and externally with lime plaster. This dilapidated and abandoned mosque is situated in the Village Qadirpur. It is the largest and most elaborate historic mosque situated in Liaqatpur Tehsil. It has three bays. The central one is almost square in plan measuring 20 feet 9 inches by 18 feet 2 inches, while two bays on the north and south sides are smaller (Figures 6 and 7). There are three entrances set within *pishtaqs* (archway). The central *pishtaq* and arched entrance set within it are larger and higher then the two pishtaqs designed in the side entrances. Each entrance is set within rectangular frames. These frames terminate at the springing point of the arches of *pishtaqs*. Internally the three bays are separated from each other with the help of arches and provide base for overhead domes.

The wall area between the central entrance and the side entrance is vertically divided into blind recessed panels. The first and the third panels have blind recessed arches. The central bay has half octagonal *mihrab*. Two openings, 6 feet wide, are provided in the middle of the north and south walls for lighting and ventilation.

The mosque has a typical construction system of the region. The zone of transition of central bay starts from the roof

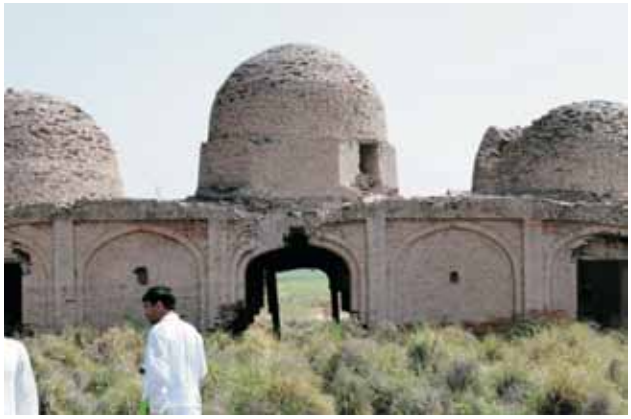

Figure 6: Chiti Mosque: Gateway

Figure 7: Chiti Mosque: View of mosque and gateway

level. The zone of transition has squinted arches, while the dome rests over it. The domes on the side bays are smaller and lower in height and therefore rest on pendentives created through series of arches set over one another (Figure 8).

The most important feature of this mosque is the entrance structure located at a distance of 42 feet 9 inches on the east side of the mosque, thus forming a courtyard in between the two structures (Figure 9). The entrance structure comprises of three rooms with an independent door on the east and west sides. The central room serves as the main entrance foyer. A staircase, 3 feet 3 inches wide, is set within southern wall of the central room and leads to the first floor.

The central bay is covered with a hemispherical dome. The octagonal zone of transition begins from roof level which has a low circular dome over which the hemispherical dome rests. There are two openings on the east and west sides in the zone of transition. The side bays have four centered pointed vaults with slopes on east and west side.

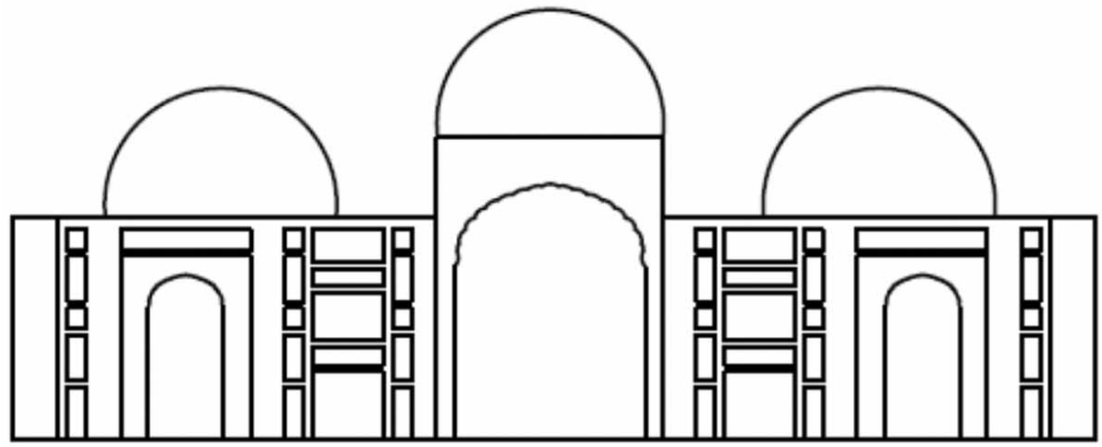

Figure 8: Front elevation of Chiti Mosque

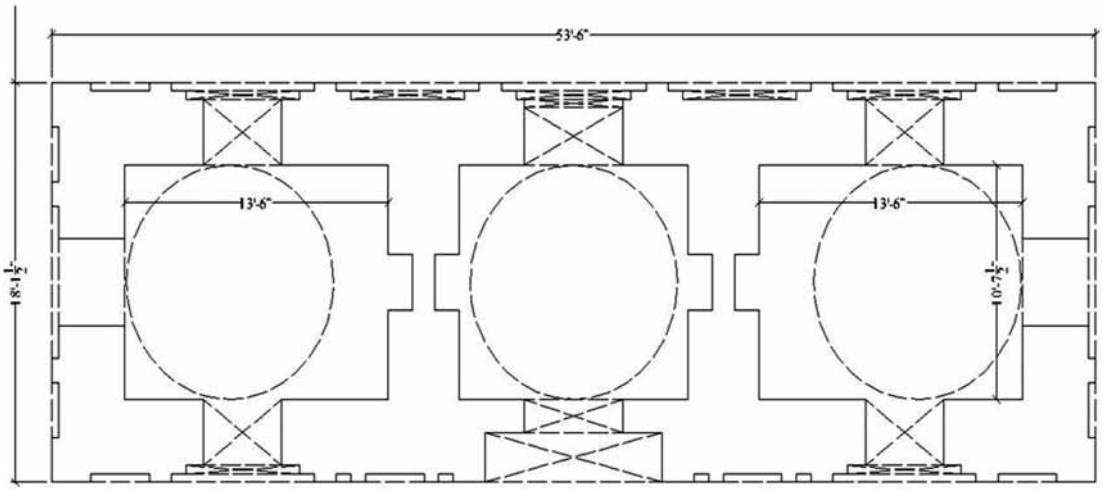

Figure 9: Chiti Mosque: Plan of Gateway

Basti Mian Wali Mosque Near Ghauspur

This tiny mosque is situated in a small rural settlement of Mianwali near Ghauspur, 2 km northwest of Zahir Pir. Close to the mosque is the tomb of Shah Abdul Aziz. A large portion of the mosque on the northern side fell some years ago and was rebuild (Figure 10).

The mosque is impressive because of its imposing structure and high drum and dome. The mosque is 56 feet 10 inches wside and 30 feet deep (Figure 11). It consists of three bays. Each bay is accessed by a separate entrance. The central bay is 18 feet square by 20 feet 6 inches. Each bay is separated by an archway. Externally the mosque has a semi octagonal towers at both corners of the eastern façade. The south eastern corner tower no longer exists. The main entrance

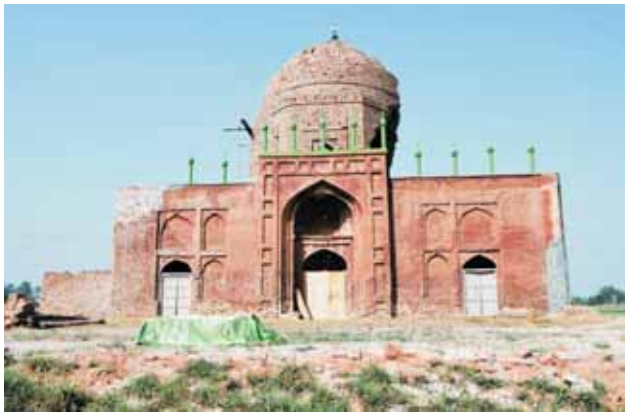

Figure 10: Front façade of Mosque Mian Wali

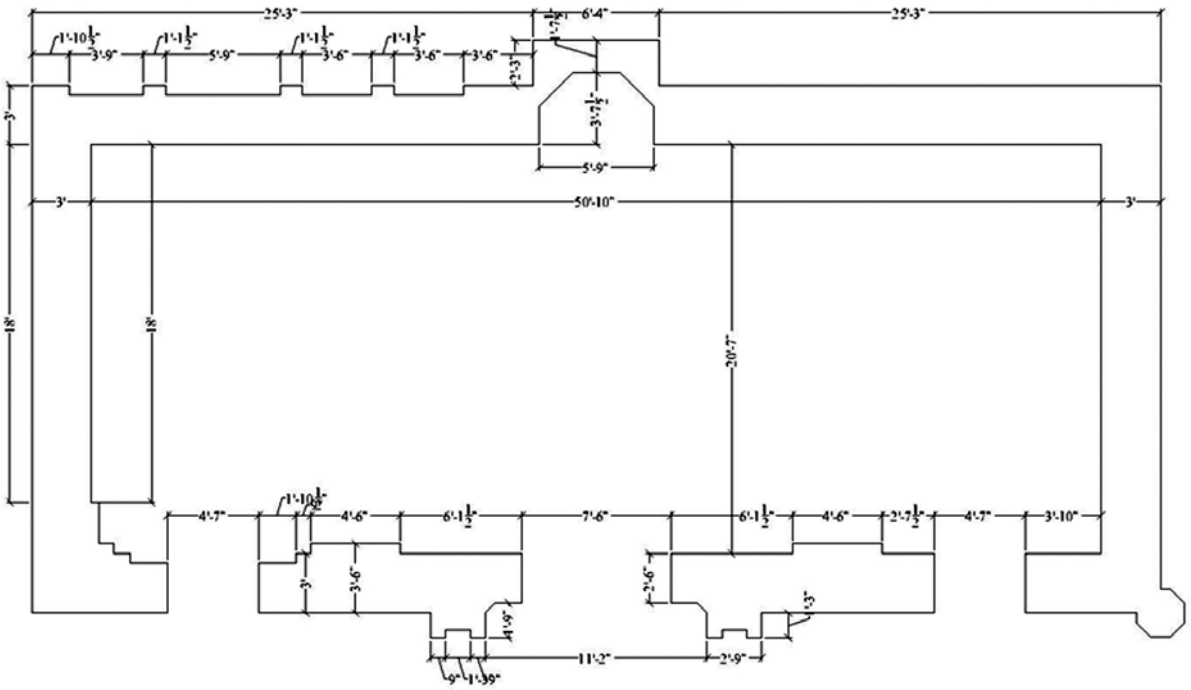

Figure 11: Plan of Mosque in Mianwali

leading to the central axis is set within a rectangular projection, which is higher from the roof level. The central *pishtaq* is framed within a rectangular projection. The wide border having vertical rectangular panel alternates by square panel forms which is an important feature of the bordering frame running all around the *pishtaq*.

There are two sets of blind arches on the either sides of the main entrance. These pointed blind arches are set in recession within the square and rectangular frames. The blind arches vary in size. The arches close to the main entrance portal are smaller, while on the extreme ends are wider. The doors are placed in lower arches which are located in the middle of the side bays. The north and south facades are treated with blind arches. There are five blind arches at the top and five at the lower level. The central arches are wider.

On the western façade there is a rectangular projection in marble measuring 2 feet 3 inches deep and 6 feet 4 inches wide. This is an important feature of the mosque. The *mihrab* is crowned with merlons. The rest of the façade is divided into blind recessed arches. These arches correspond to the basic plan of the mosque. Each side bay has a wider rectangular blind arch at the lower level, while at upper level a blind arch has been set within a square recessed panel. These arches are flanked by blind arches set with vertical rectangular panels. The central bay has two blind arches on the either side of the *mihrab*. In this way each side of the arch has four blind arches at the lower and upper level.

Within the interior there are recessed arches at the corner of the side bays to form the zones of transition in the form of pendentives, while the central bay has squinted arches at the roof level. The octagonal zone of transition is high while the circular drum is smaller on which the hemispherical dome rests. The exterior walls of the mosque are divided by recessed panels made from bends of brickworks. The recessed panels and bands are lime plastered. The construction system was inspired from the tomb of Shah Rukh-e-Alam in Multan.

The entire mosque, including the interior of the mosque, is executed in fair face brickwork. The west side wall facing the *qibla* (direction of prayer) also has a *mihrab* with projected rectangular frames and blind arches set within them.

This mosque was once an imposing structure but over time the structure has fallen prey to neglect and parts of the domes and side bays have collapsed.

Chanjni Mosque

This mosque is 60 feet 9 inches wide and 27 feet 3 inches deep. The central bay is 17 feet 9 inches wide and 19 feet and 11 inches deep. The side bays are 12 feet wide. Each bay is covered with a dome. The central one is higher than the side ones (Figure 12). These bays are separated from each other with four centered arches in order to provide support to the overhead zones of transition. The mosque also has a small entrance gateway which has partially fallen down. It is 64 feet 3 inches away from the main prayer hall. The area in between is used as a courtyard. The main entrance to the mosque is via a 9 feet wide archway which rests on 4 feet wide brick masonry wall on each side. The main entrance leading to the entrance foyer is 5 feet 5 inches wide, while the entrance foyer is square in plan measuring 10 feet 4 inches on each side (Figure 13).

The front façade comprises of five arches set within the masonry wall. Three arches are 5 feet wide and they form the entrance to the three bays, whereas rest of the two arches are blind arches which have been designed just for aesthetic purpose. A staircase 2 feet 8 inches wide on the south eastern corner provides access to the roof top.

The side bays have window openings on the north and south sides. These openings are 3 feet 9 inches wide.

The main entrance to the prayers chamber lies in the central *pishtaq*. This is protruding out and is higher than the rest of the structure. It is pronounced with engaged pillars at the corner. The zones of transition of three domes start from the roof level. The square plans are converted into octagonal plans with zones of transition archived with the help of pendentives. The zone of transition comprises of squinched arches set within the thickness of the walls. The circular drum has low neck and is surrounded by a hemi-spherical dome.

The *mihrab* lies in the central bay. It is half octagonal in plan. The interior of the main bay was once decorated with *oker kari* work. Above the *mihrab* false arches, made from narrow bands of plaster, decorate the wall. A rectangular frame borders the *mihrab* from the top. The horizontal rectangular panels have been inscribed with "Ya Allah" (O! Allah) and "Ya Muhammad" (O! Muhammad). Below these inscriptions floral waives enrich the rectangular panel.

All the three outer façades of the mosque are divided into recessed panels created with the help of brickwork. An octagonal *mihrab* projects out from the western wall and

Figure 12: Side view of Chanjni Mosque

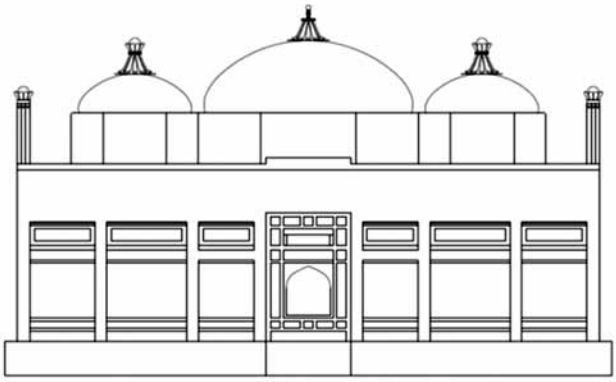

Figure 13: Chanjni Mosque

forms the main feature of the western façade. The exterior walls of the mosque were recently conserved by the Department of Archaeology, Punjab.

Janpur Mosque

The Janpur Mosque has similar architectural features as the Chanjni Mosque (Figure 14). It also has a small gateway measuring 54 feet 3 inches, and located away from the mosque. A verandah on the east side of the prayer chamber seems to have been added lately. The construction technique of outer walls on the three sides has been inspired from Persian architectural design tradition (Figures 15, 16). The mosque is 61 feet wide on the exterior, but the interior prayer hall is 55 feet 5 inches wide.

The prayer chamber consists of three bays each separated from one another by semi-circular arches. It is the only mosque in the region where semicircular arches have been used. The central bay is larger than the side bays. The central bay is 18 feet 8 inches wide and 20 feet 7 inches deep, while the side bays are 11 feet 3 inches wide. The side bays have

Figure 14: Front facade of Janpur mosque

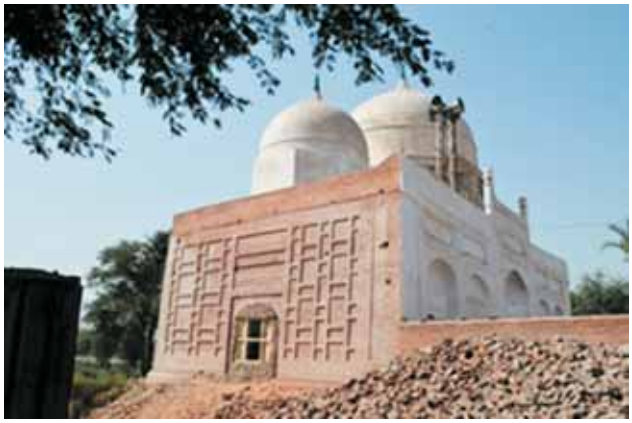

Figure 15: Side view of Janpur mosque

Figure 16: View of Chanjni mosque

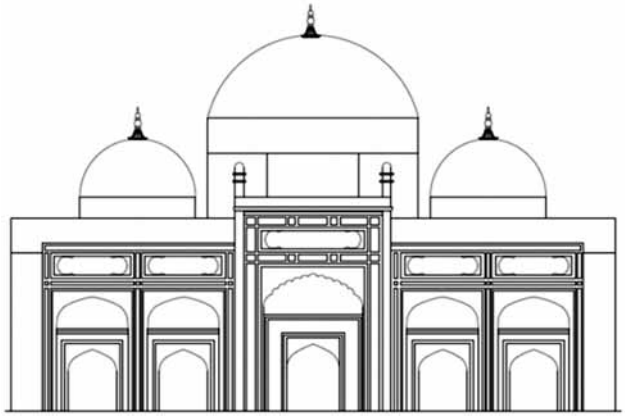

Figure 17: Janpur mosque: Front elevation

openings on north and south walls for cross ventilation. These openings are 6 feet 3 inches wide. In front of the mosque a verandah measuring 18 feet 6 inches deep has been lately added. The verandah is supported with circular posts. The distance varies from 8 feet to 9 feet. These posts are placed 9 feet 4 inches away from prayer chamber. The verandah has a flat roof.

Each bay of the prayer hall is covered with a dome (Figure 17). At the roof level the square plan is converted into octagon with squinched arches. A low neck drum supports the overhead dome.

The exterior walls of the mosque display the most elaborate and eloquent use of geometrical compositions. This type of composition, although found in residential architecture of the region, rarely exists in mosque architecture. The most beautiful geometrical composition is found on the western façade. All the facades have fair faced brickwork.

The facades are vertically divided into three parts. The lower portion consists of blind arches, set within rectangular panels, finished with blue glazed tiles. Above the tiles, there is a row of detailed design in brick work. Finally the upper most part contains niches for the birds as seen in the mosque of Trinda Madho Khan. These niches are surrounded by *seh khani* (three stories) pattern.

The western façade is horizontally divided into seven parts. The projecting rectangular mass of the *mihrab* is located in the middle. The main feature of the *mihrab* is a blind arch framed by rectangular panels, executed in fair faced brickwork. The upper portion of the arch (from springing point to the crown level) has *chahar khani* (Four squares) pattern arranged diagonally. Each pattern is separated by corbelled bricks. The lower portion of the arched panels has

geometrical *girah* (lace) work executed with the help of bricks.

There are two smaller arched panels on each side of the *mihrab*, followed by two wide arched panels on the extreme ends. The panels are separated by vertical bands of brick work. These bands also have *seh khani* pattern separated one over the other. The smaller arched panels are filled by *seh khani* pattern arranged diagonally.

The larger panels are divided in *shush khani* (six stories) pattern, arranged diagonally and separated by single brick, arranged one above the other. In the middle of each *shush khani* square pattern, there is a *do khani* (two stories) pattern. In this way the entire panel is completely filled with geometric brick patterns. The arched panels on two extreme ends have *seh khani* patterns arranged diagonally one over the other. By doing this the first row has four patterns followed by three patterns on the second row and the same system continues upwards. The vertical division of north and south façade is the same as seen in the west façade. Horizontally each façade is divided into three parts. The central part has a projecting mass having a wooden door in the middle and a small square ventilator at the top. The floor is framed within rectangular and square panels which continue just below the roof level. The north and southwestern arched panels are furnished with *seh khani* pattern placed diagonally one above the other. The southeast and northeast arched panels also have *seh khani* pattern arranged in a similar manner, as mentioned in the case of the west walls.

Mosque of Garhi Ikhtiar Khan

This important mosque is situated on the south side of the village of Ikhtiar Khan. It is one of the most ornate mosques amongst all the mosques of the region. The prayer hall comprises of three bays with a verandah on the east side (Figure 18). The verandah has a flat roof and seems to have been built in the later period. This mosque also has a courtyard. The main entrance to the courtyards is flanked by two minarets, which is another unique feature of this mosque.

The verandah walls, as well as the interior of the mosque, are beautifully decorated with fresco paintings. The prayer chamber of the mosque is 34 feet wide and 26 feet deep from the exterior. Horizontally, the mosque is divided into three bays with the help of pointed arches. The central bay is larger and wider than the two on the either sides. The central bay is 13 feet 8 inches wide and 14 feet 11 inches deep, while the side bays are 7 feet 9 inches wide. The square plan is converted into an octagon with the help of pendentives, over which the octagonal drum of the dome rests. There are four windows placed in all cardinal directions for light and ventilation.

The mosque is finished with fair face brickwork on the three sides, while the verandah on the east side is finished with plasterwork. The walls on the three sides are divided into horizontal and vertical recessed panels with projected brickwork. The parapet wall is furnished with merlons. Below the parapet lie small niches or pigeon holes. These niches are a common feature in the design of the mosques in South Punjab, although the design of these niches is simple. There is half of an octagonal mihrab in the center of the western wall which is crowned by a pointed half dome.

The central bay has an octagonal zone of transition. Each corner has a squinched arch which spans over two walls. These half octagonal squinch arches have beautiful *qalib kari* (web design) work in the domelets and are profusely decorated with floral paintings. Internally, the mosque is completely decorated in floral designs and calligraphy. The dome is decorated with fresco paintings in geometric arabesque, while the sides of the octagonal drum are decorated with bouquet of flowers placed in vases and plates. However, a circular band over the pendentives and below the octagonal drum, is inscribed with verses from the Holy Quran.

The pendentives are decorated with floral designs and six pointed stars with *Sura Ikhlas* (Chapter from the Quran) inscribed in Tughra style (Ottoman Turkish calligraphy) in the middle of the hexagon.

Analysis and Discussion

The study of mosque architecture of Lower Punjab reveals some important facts. Firstly, these mosques have maintained their own identity over the years as compared to the general architectural tradition. These mosques are medium in size and their plan are fairly consistent, thus maintaining the general character of architectural form. The central bays of these mosques are generally bigger in size while the side bays are smaller and are covered with smaller domes. This arrangement creates a majestic outlook for the structures, because of the ability to construct bigger and higher domes in the middle of the plan which are flanked by smaller domes. The mosque of Trinda Madho Khan is the smallest of all the mosques and therefore its side bays are covered with wagon vaults instead of domes.

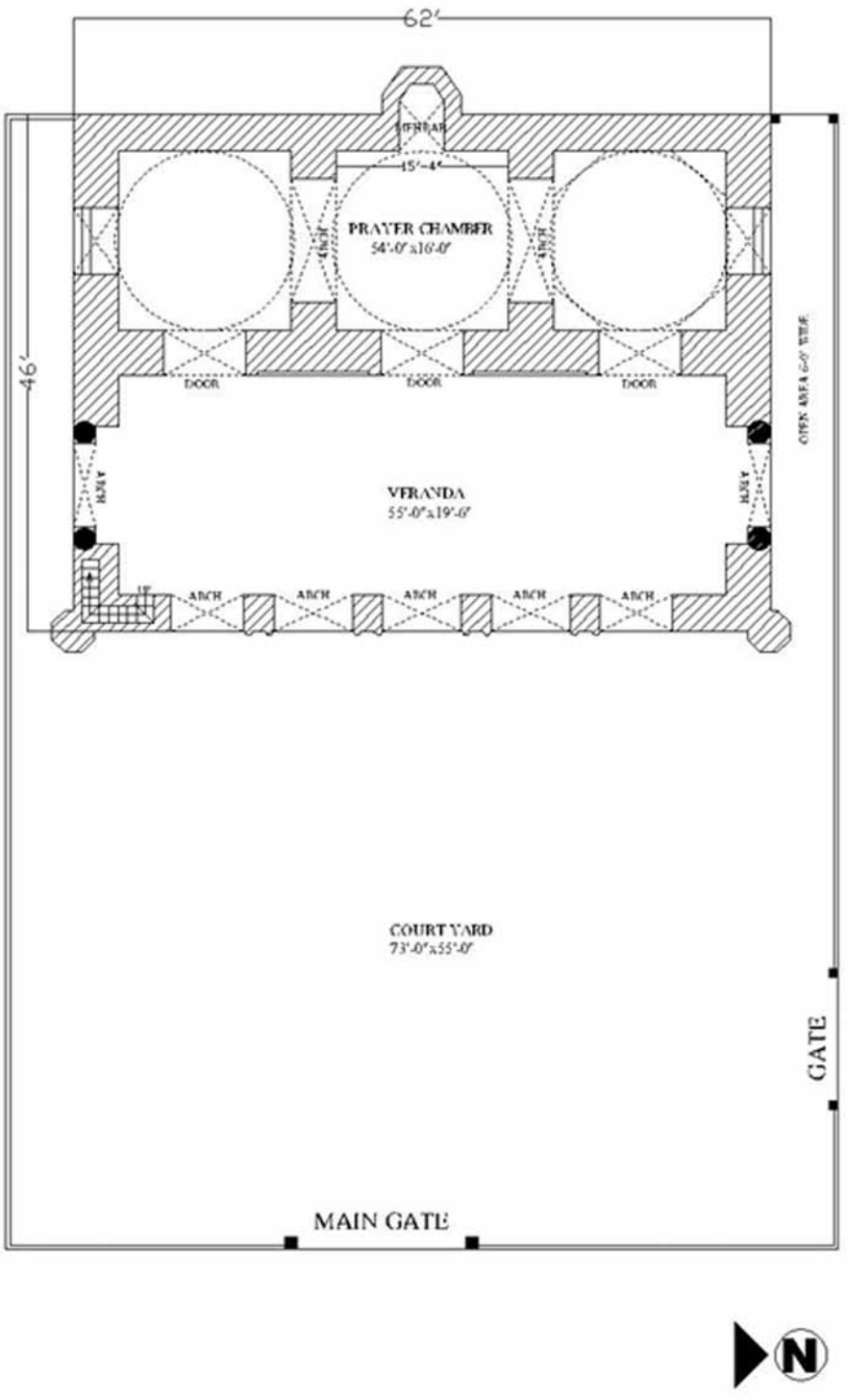

Figure 18: Ground Floor Plan of Mosque Ikhtiar Khan

There is not any specific tradition of minarets in the whole region as it exists in mainstream Mughal Architecture. There is only example of the Derawar Mosque where one can find a small minaret. No such example exists in the nearby city on Uch as well (Rafiq, 1997; Khan, 1980). However, the Mosque of Trinda Madho Khan is the only example where one can see minarets in the two corners of east façade but they are without domelets. The buttresses in the corners of the rear side strengthen the structure, define and frames the building façade. There are corner buttresses in the Mosques of Chitti, as well as in the Mosque of Basti Mian Wali.

The form of the domes in the Chitti Mosque is also different from other mosques. Hemispherical domes rest on circular drums. In other mosques, the shape of the domes is slightly onion shaped, where the outer curvature is convex at the zone of transition. The mosques are generally finished in fair faced, however, in most of the cases lime plaster has been applied on the front facades in later period. The Chiti Mosque is an exception where plaster is applied on the main building as well as on the gateway.

The architectural features and art forms of the mosques in Lower Punjab are quite different from upper Punjab or Lower Sind. These mosques provide important links on one hand with Iran and on the other hand with Rajasthan in India. The patterns created in bricks show their relation with Persia (Gonul, 1987). However, the niches created below the parapet walls have strong connection with Rajasthan. These niches are only found in tombs and mosques of Lower Punjab. Such niches are also found in the tombs of Uch Sharif particularly, in the tomb of Bibi Javindi and Baha ul Halim. The style of fresco decoration under the soffit of the domes is inspired from Persian tradition. The Mughal Mosque contains *qalib kari* (web design) and star patterns as decorations, whereas the mosques of Lower Punjab contain geometric arabesque. The exterior walls, divided into panels, are also a common feature of the mosque architecture of South Punjab.

The tradition of decorative brickwork, known as *hazarbaf,* as found in the mosques discussed above has its origin in Persia and Central Asia. Between tenth and twelfth centuries, during Seljuk times, an ornamental building technique became fashionable in Persia and this has been a characteristic of Persian Architecture ever since (Schroeder, 1967). In the 13th century this technique was imported into what is now Pakistan via southern passes, particularly through Bolan and Gomal Passes. The arrival of the Mongols in Central Asia and Near East, migration of craftsmen and the transfer of building technology in the late 13th century bought a major change in the architecture of the area under study. This was the time when Nasir ud Din Qabacha was ruling in Uch and Multan. The master builders created contrast between light and shade that resulted from alternating flush and recessed bricks to create decorative *seh khani*, *punj khani* and *sat khani* patterns. These patterns were part of the structure of the buildings. Carved brick plugs to create the effect of rotating squares were developed to enhance the overall effect.

Glazed bricks were also found in the the Mosque of Chanjni. Glazed bricks are a Pre-Islamic tradition inherited from Babylonian and Achaemenid times. The earliest example in eastern Muslim provinces dates back to early 12th century, when molded tiles or end plugs were used to contrast with the natural buff color of bricks. These tiles were used in inscription bands. The color was introduced in brick architecture to enhance the complexity of decorative and to make the inscription friezes more legible from a distance. Under the Ilkhans (1256-1352) these tiles became a prominent feature of monumental architecture as the large surfaces were covered in decorative compositions of glazed bricks and tiles. The most commonly used colors were turquoise and blue. However, yellow has been extensively used in the tomb of Tahir Khan Nahar at Sitpur. The earliest use of glazed tiles and glazed bricks in Pakistan is found in the Tomb of Baha ud Zakariya, and four anonymous tombs located at Lal Mara Sharif in Dera Ismail Khan. Subsequently, its application is found in the famous tomb of Shah Rukan-e Alam in Multan.

CONCLUSION

Ikhtiar Khan, built many mosques in Liaqatpur and Khanpur Tehsils of Rahim Yar Khan District in Lower Punjab Pakistan, during his rule around third quarter of the 18th century. These mosques however remained undocumented and they had not been analyzed for their architectural significance mainly because of their location and difficult access. These mosques were identified by the author and documented in the process of this research. These mosques provide interesting case studies for the study of different influences from the east and west, and the adaptation of these influences to the local context and the development of a new vocabulary of architecture.

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