

# SIGNIFICANT DILAPIDATED HAVELIES (RESIDENTIAL PLACES) IN PESHAWAR, PAKISTAN

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**ABSTRACT::** This research is mainly based on the documentation of enormous havelies in Peshawar, which are not documented. It was noticed during the survey that the area of Qissa Khwani bazaar in Peshawar is overwhelmingly filled with enormous Havelies and buildings. It seems that constructing massive residential places was a tradition of Peshawar city, because Muslims, Hindus and Sikhs who were financially well-off always liked to spend generously on their residential places. Havelies are such living places, which are called havelies either for their enormous size or for some other significance for being used as social, cultural, religious and business place. Unfortunately the buildings are in a dilapidated state due to the negligence of the authorities and the residents. The main focus of the research is on the residential places of the iconic stars of Indian Films who used to reside in these havelies before Independence of Pakistan. The famous havelies that will be discussed are Raj Kapoor haveli, Dilip Kumar haveli, Shah Rukh Khan Haveli and some important features of havelies of Sethi family. This research is significant because these havelies have never been documented and even now no efforts are being done to protect or restore them. The woodwork in the buildings, which is very intricate especially doors and windows and the architectural style used in these Havelies, which is a combination of Hindu and Mughal building style and sometimes Central Asian influences can also be seen due to the strategic situation of Peshawar. Some havelies have fresco paintings. The general condition is deteriorated. The main objective to document these Havelies is to take the attention of the authorities for the restoration and preservation of such buildings, which are dying or vanishing with the passage of time and because of the negligence of the Archaeology Department and Ministry of Culture and Heritage. The Research will provide an overview of these havelies having emphasis on art, architecture and a brief history of the owner. The paper will conclude with the suggestions that the havelies are at the verge of destruction and immediate restoration and preservation work is required in this regard. And these buildings can be used to promote tourism in KPK.

**Key words:** undocumented buildings, masterpieces of wood work and fresco painting, need of restoration, cultural importance of the buildings.

## 1. INTRODUCTION:

Peshawar city is remarkably filled with havelies. The walled city has small and big havelies in all streets of Peshawar. The same tradition of keeping the living places comfortable and decorated was carried on in Peshawar as we could see in all big cities of Pakistan, i.e. Rawalpindi, Lahore, Wazirabad and many other cities of Punjab.

We will have a brief introduction to some important Havelies that became famous either for their construction style or for their affiliation to the owner. Peshawar has been a center of business; the rich people constructed many religious and secular buildings in this area. The eminent personalities, who were working in authoritative positions and their financial position was very sound, they generally constructed residential buildings of glorious size and quality. These residential buildings are commonly known as Havelies sometimes had social or religious or business importance; either they were used for some kind of religious gathering, social or business activities. Sometimes big Havelies were constructed just because the owner was from the elite class, so he liked to have a residence of splendid and graceful quality. All the facilities were provided within the residential area. There are some small havelies in Peshawar that gained importance due to the popularity of the owner, e.g. Haveli of Dalip Kumar a famous India show biz icon of sixties and seventies. Some of these Havelies are just like small palaces. While visiting these small, medium and big size Havelies, these havelies had some common features. Almost all the Havelies had courtyard, lots of windows and doors for cross ventilation, very fabulous entrance doors, wells and most havelies had basements. These Havelies have some common

features from Hindu and Muslim architecture, Hindu architectures are commonly dark rooms, but they are very cool from inside, whereas Muslim buildings are well ventilated and well lighted. One more influence that was dominant in the buildings of Peshawar is the Central Asian influence, either through Mughal kings or owner being from Central Asia. There are two reasons for these cool buildings, one is the walls are quite thick to keep the heat out and the roofs have clay or mud lining to keep the heat away. We can witness another feature in most havelies that their ceilings are decorated. We will see in most havelies that, even if the room has no windows just two ventilators are sufficiently serving the purpose of cross ventilation in the room. Here is a brief account of important havelies in Peshawar. These Havelies were visited by the researcher in 2015 and 2016, so the latest condition of the building can be analyzed. These havelies are epitome.

## 2. GEOGRAPHICAL AND HISTORICAL BACKGROUND OF PESHAWAR:

Peshawar is a traditional city with a special significance for the traders coming from Afghanistan, Iran, Central Asian Countries and Russia.

### 1. Name, Geography and History of Peshawar: The Name Peshawar and its evolution:

Before putting light on the enormous havelies of Peshawar, it is important and appropriate to trace back the Geography and history of Peshawar. Researcher were not able to know the original name of Peshawar, however, all agree at this point that Peshawar has been known by different names during different periods of history. The present name, Peshawar-Pishore or Pikhawar (by locals) is the modified form of the

Persian words, Peshawar from Peshawar, thought to be given by the people coming from Kabul, Durrannies or Mughals.

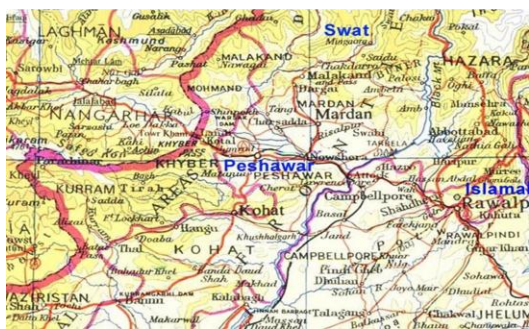


Fig.1.Map Peshawar. <https://www.google.com.pk>  
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Alexander Cunningham attributed this name to Emperor Akbar, before that the city was known as Parashawar, the meaning was not known. But Abul Fazal mentioned in his court chronicle four various names of the same word. He mentioned these names in Akbar namah as i) Purshapura; ii) parashawar; iii) Pishawar, and Peshawar {1}.

The consistent influences in the region have been Achaemenian, Sasanians and later Persian tradition and culture; it may be inspired by Pushkalavati near Charsada, which is 30 kilometers from Peshawar. It is also traditionally believed that the name of the city was Parashpur- the city of the Persians. The first Mughal King Babar writes it Parashawar in Babar Namah. Al-beruni uses two names in Al-Berunies India, Parashawar and Purshur.

The famous Chinese pilgrims do not agree on any of the names or spellings: Fa-Hien (5<sup>th</sup> century AD) mentioned it as Fo-lo-sha, and Hieun Tsang (around middle of 7<sup>th</sup> century), wrote it as Po-lu-sha-po-lo.

Most scholars, however tend to believe the name as Purshapura on the hypothesis on historical fact that the region remained under Achaemenian and Sasanians for a long time. Lord of the Parsha and the name mean "dwelling of parsah". The oldest mention of the name is traced in Kharoshti inscription found at Ara near Attock dates back to year 41 of Kanishka, 119 AD. Stein now rejects the Purshapura in favor of Poushpa from Sanskrit word Pushpa meaning flower that is what the meaning is flower and Babar has mentioned Peshawar as city of flowers. All the above names are the variants of one and the same name. The Persians have also enjoyed the strong influence in this region. Some historians record that the name is derived from a Persian word "Peshawardan" {2}.

According to Cunningham the credit goes to Akbar's innovative nature for the present name Peshawar. So following the line of history following are the variant names used for the city until it reached the final name Peshawar used commonly today.

1. Parashapur
2. Parashawar
3. Peshawar
4. Pishawar

Peshawar, the capital of Khyber Pakhtunkhwa (formerly called the North-West Frontier or Khyber Pakhtunkhwa. Peshawar is the largest city of Khyber Pakhtunkhwa and

according to 1998 census it was the ninth-largest city of Pakistan. But now the estimated population of Peshawar has crossed 3.5 million making Peshawar the fifth largest city in Pakistan. Peshawar's recorded history goes back as far as at least 539 BC, making it the oldest living city in Pakistan and one of the oldest in South Asia {3}.

So, according to ancient history the ancient Hindu name for the Peshawar valley appears to be Gandhara. This name was derived from the colonization of Arians in India, an earlier occupant of the area {4}

This name Gandhara appears in Sanskrit. Literature from the earliest times and is employed by the Chinese pilgrims of the fifth, sixth, and seventh centuries of our era. The ancient capital of the district was Pushkalavati, a city have been founded by Pushkara, the son of Bharata. In later times Pushkalavati was famous for large stupa erected on the spot where Buddha was said to have made an alms-offering of his eyes. Chinese pilgrims of the fifth and sixth and seventh centuries of our era also spoke in favor of the version. Till that time it was superseded as the political capital of Gandhara by Parashawar or Peshawar. This name first occurred in the writings of Fa Hien who visited Gandhara in AD 400 under the Form of Folu 520 AD visited the district of gandhara, does not give the name of principal city. By HwenThsang (A.D. 640) the name is spelt Pulushapulo transliterated by General Cunningham Parashavara. Masudi and Abu Rihan, in the tenth and 11<sup>th</sup> centuries and Babar in the sixteenth century all have the form Peshawar {5}.

### 3. SIGNIFICANT HAVELIES OF PESHAWAR:

#### Haveli of Raj Kapoor:

This is the famous birth place and residence of Legendary Bolly wood star Raj Kapoor, whose father Pirthavi Raj started from theater and silent movies. Ranbir Raj Kapoor, also known as "the greatest star of Indian cinema", was a noted Indian film actor, producer and director of Hindi cinema. He was born on December 14, 1924 in Peshawar, British India [now Pakistan] Died: June 2, 1988 (age 63) in New Delhi, India Siblings: Shashi Kapoor, Shammi Kapoor, Urmila Sial Kapoor, Nandi Kapoor, Devi Kapoor Children: Rishi Kapoor, Randhir Kapoor, Rajiv Kapoor, Ritu Nanda, Reema Kapoor (<http://www.imdb.com/name/nm0004292/>). Raj Kapoor was the son of well-known Indian actor Pirthiviraj Kapoor, who acted both in film and on stage. After apprenticing in the Bollywood production studios of the 1940's, at 24 years of age Raj Kapoor produced, directed and acted in Aag, one of his famous movies.



Fig. 2 . Raj Kapoor

Hearing a lot from oral sources and newspapers, I finally planned and visited the Raj Kapoor haveli in December 2015 to evaluate the present condition of the house in Dhakki Munawwar Shah near the famous Qissa Khwani bazaar in Peshawar city, originally had six storeys and several rooms. Its front is adorned with exquisite floral motifs and Jharokas. The sad part about the haveli is that it has lost its interior portion and it is impossible even to try to enter from the main door to the inner portion because they are all in almost complete demolished condition.

Mr Imtiaz Ahmad updated in his article in Hindustan times that “the ancestral home of legendary Bollywood film star Raj Kapoor that the house in Pakistan’s Peshawar will soon be a part of history after the provincial government of Khyber-Pakhtunkhwa failed to come up with a plan to save it”. The News, a local daily, said that “the demolition of the historic Kapoor Haveli, which is the birth place of Raj Kapoor and several others, has started. The roof of the 98-year-old house was pulled down. The multi-storied house, located in Dhakki Munawwar Shah near the famous Qissa Khwani bazaar in the city, originally had six storeys and several rooms. Its front is adorned with exquisite floral motifs and Jharokas

The provincial administration had earlier tried to buy the house from its present owners and wanted to convert it into a museum but the plan could not come through after price became an issue. (Raj Kapoor’s haveli in Pakistan’s Peshawar is facing demolition Imtiaz Ahmed, Hindustan Times, Islamabad Updated: Jan 16, 2016 14:01 IST)

Muhammad Ibrahim Zia writes in his book “Peshawar keFankar, Filmmonmein”

“that new generation will be astonished to know that before Independence of Pakistan the Actors that reached the mountains of success and popularity were mostly or at least 80 % were Muslim and from Peshawar or its surroundings. Most film actors were working for the theater at the same time with films or we can say that actually they were actors of theater who moved to silent movies first and then to talking movies. The most famous actor of early times is Pirthavi Raj Kapoor, who used to live in the DhakiMunawwerShah in Peshawar. His father moved from Lail pure now Faisalabad and settled here in Peshawar and built a beautiful special haveli as a tradition of rich people of the time” {7}.

They lived in this haveli for a long period of time. In 1931 there family finally moved to Bombay since his sons and grade sons were working in Bolly wood movies of the time. Pirthavi Raj and his wife dramatically died of cancer just fifteen days gape from each other.

The haveli of Raj Kapoor is still surviving, but in a much debilitated condition or we can say almost at no point of restoration or conservation. He used to visit his relatives in Peshawar every year till partition of the sub-continent to India and Pakistan. Almost all his sons and grandsons visited Peshawar and faced the traditional hospitality of the region {8}.

The pillars at the entrance show that there must be a lot of beautiful decorative wood work inside the haveli as a tradition of other havelies in Peshawar.

#### 4. DILIP KUMARS RESIDENCE:

The famous Bolly wood star was born on 11th December 1922 in Peshawar’s historical Qissa Khawani bazar in Mohallah Khuda Dad in a religious Muslim family, he was named Muhammad Yousaf. But after becoming an actor, he changed his name to Dalip Kumar to hide from his family for

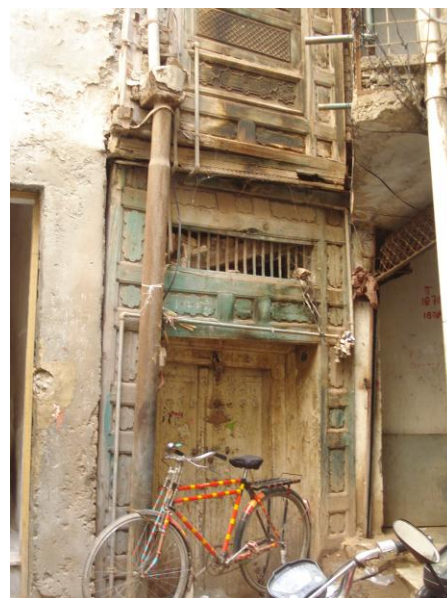


Fig. 3. Dilip Kumar’s haveli

being an actor because his father considered this profession indecent.

According to Muhammad Ibrahim Zia, after completing his education, he tried many professions and worked on some business ventures dealing with British working in Bombay but all of them lasted for a short period of time and then he adopted acting as a profession {9}.

Dilip Kumar who was personally a very emotional person once visited his house in Pakistan in 1988 he kissed the soil overwhelmed with emotions. But later when he was awarded Nishan-i-Imtiaz, Pakistan’s highest Civilian award, he tried to reach his house, but because of the crowd he was not able to do that.

On 13 July 2013, Nawaz Sharif directed the ministry of information, broadcasting and national heritage to acquire the house. The order was forwarded to the director general of Pakistan National Council of Arts (PNCA) for implementation. According to media sources, the move was intended to promote the cultural India-Pakistan relation "Dilip Kumar's ancestral home declared national heritage in Pakistan" (IBN Live. July 13, 2014).

"Dilip Kumar's ancestral home in Pakistan declared national heritage" (Financial Express. July 13, 2014).

Nawaz Sharif government also announced to declare the



house of Dilip Kumar as a Museum but alas, this wish has not been fulfilled. When I visited his house, it was depressing like many other culturally important buildings, this house is also neglected and the roofs of the house are no more there and so much so that we were not able to open the entrance door of Dilip Kumar's house. So the only way to have a look was to go to the roof of the neighboring house and have a view of the house. This is indeed a matter of great sorrow and grief.

##### 5. HOUSE OF SHAH RUKH KHAN:

As we all know about strong connections of Pathan Land with Bollywood. Shah Rukh Khan's family sleets from the 200 year old Qissa Khwani bazar, from where many other Indian and Pakistani film stars were unveiled to the world. As said about the famous bazaar that travelers used to come to this bazaar while coming to Khyber Pass. They sat there listening to the stories. This tradition has almost passed away, but still travelers or people who are visiting Peshawar first time do come to this bazaar to feel the aroma of the tea with the seductive traditional environment of the bazaar. So like Kapoor family, Dilip's family, Shahrukh's family was also one of the renowned families of Peshawar, who lived in a narrow lane known as Shah Wali Katal. Here stands a dark green haveli (manor house) that belongs to the ancestors of this famous internationally renowned hero Shah Rukh Khan. "Dad Sharukhkor de (This is Shah Rukh's house)," says the cab driver. This is where Shah Rukh Khan's father Taj Mohammad Khan was born.

Shah Rukh's cousin Mansoor Ahmad -- or Toofi as the family calls him -- remembers the last time he met Shah Rukh -- in 1980 when he visited Peshawar with his father Taj



**Fig.4 . Board displayed at the door of Shahrukh Khan's house**

Mohammad. <http://specials.rediff.com/news/2004/may/31sl02.htm>

His family came from Afghanistan. The family business was Bamboo trade that still is what his cousins are doing in Shah Wali Katal and other areas of Peshawar. His father and uncle were leaders of congress and active in Independence movement Shahrukh Khan was from a very educated family; his father was a lawyer but looked after his family business of Bamboos. Shahrukh himself has a Master's degree in Mass communication and also got education from National School of Drama in Delhi {10}.

The present condition of Shahrukh Khan's haveli is not good, but still his cousin Noor Jehan Munni lives in that house, but unfortunately, I was not allowed to enter the house in February 2016 because the servant was not allowed any entry in the house. However two cousins of Shahrukh Khan, Mr Masood Ahmad and Maqsood Ahmad were kind enough who provided some oral information about him and Masood Ahmad took us to his house to share some rare pictures of Shahrukh Khan with us. He also mentioned about the hospitality of Shahrukh Khan when he visited him in India and when he visited them in Pakistan.

##### 6. HAVELI OF HAJI AHMAD GUL BUILT IN A.H. 1300. A.D. 1882

The havelies in the vicinity of Mohallah Sethian have the same grandeur and decorative style as the haveli of Haji Karim Bakhsh. Due to the families residing in these havelies, people are not permitted to enter them. But the kind gesture of Miss Rabia Sethi must be appreciated, who is the Principal in a college, not only allowed me to enter the haveli but also showed the rooms of the haveli along with very useful details related to the Sethi family and local hospitality. As discussed earlier the greatest constraint in this research is the ignorant or non-cooperative behavior of the Sethi families residing in these havelies.

There were however two important personalities who are offspring's of great Sethies who constructed these two grand Havelies in Mohallah Sethian and contributed a lot.

Haji Karam Bakhsh

Haji Ahmad Gull

Haji Karim Bakhsh Sethi

Here is a brief account of other haveli that were constructed by the progenies of Haji Karam Bakhsh in significant havelies of Peshawar. All the havelies of Sethis have the same architectural features so we cannot say that one family has contributed less or the other contributed more. But the only constriction is the people are residing in Mian Ahmad Gul's haveli so it is difficult to document it in detail.

Before talking about this haveli of Ahmad Gul it will be good to discuss the lineage of the Karam Bakhsh.

##### Haji Karam Bakhsh

Mian Ahmad Gull

Haji Karim Bakhsh Sethi

The lineage and family of Mian Ahmad Gull is as follows.

##### Mian Ahmad Gul

Abdul Rashid

Abdul Rahim

Abdul Jalil

Abdul Aziz

##### Abdul Rahim

Karam Ilahi Sethi

Fazal Ilahi Sethi

##### Karam Ilahi Sethi

Abdul Wadood Sethi

##### Abdul Wadood Sethi

Abdul Rauf

Ahmad Daood

Muhammad Rizwan

Sisters: 6

Maimoona Sethi and Rabia Sethi

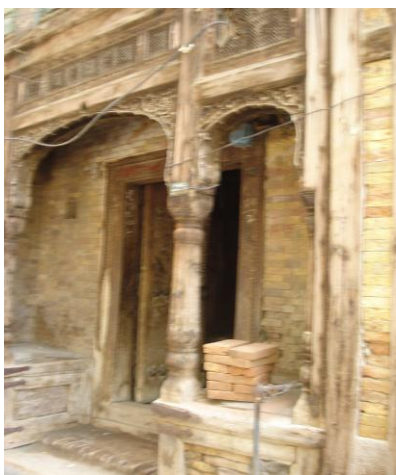
The lineage and family of Haji Karim Bakhsh will be discussed with the documentation of his haveli later. Presently the sons and daughters of Abdul Wadud Sethi are living in this haveli of Ahmad Gul, which is on the first right when you enter Kucha Saithian. Mr Abdul Rauf Sethi, Ahmad Daud Sethi and Muhammad Rizwan Sethi along with their two sisters Rabia Sethi and Maimoona Sethi are still residing in this palace like residence of the Sethis.



**Fig.5 . Entrance of Haji Ahmad Gull**

The entrance door reflects the typical style of carved door with highly decoratively carved wooden pillars with two *Chowkies* (a sitting place for the guard). This was the tradition of Peshawar and also of big havelies. It is a tradition in Rawalpindi and Punjab to create these *Chowkies* on both sides of the entrance. In the figures we can judge that the residents are not able to maintain the present condition of this magnificently carved entrance. The colour of the wood speaks about the deteriorated state of the wood.

The haveli of Ahmad Gull is also entered by a grand entrance with wooden pillars and beautifully carved door. As soon as entered this massive door, I was standing in front of another great door and a confusing entry. When I turned to the right side of the corridor through another wooden door, I found myself in the past when Peshawarites were constructing according to the cosmopolitan culture of that era. It was the time when the influences from the eastern civilizations were still dominant and ideas



**Fig. 6. Pillars of Gul Ahmad haveli**



**Fig. 7. View of rooms around the atrium which have exclusive range of wooden pillars around**

Fig.6 . Beautifully carved entrances

from British period had not taken part in the construction style of the area. A few yards far from Haji Karim Bakhsh haveli, this haveli also presents the old culture and financial wellbeing of the owner. It was the time when architecture of Peshawar had a lot of eastern influence. The wood work of the haveli Ahmad Gull represents a synthesis of old culture that prevailed in Peshawar. The atrium in the middle is missing the fountain of Karim Bakhsh haveli now, may be it was there before.

The rooms are slightly on a high plinth raised by three stairs to reach the room this elevation is given to accommodate the windows of the basement. These cellars have *punjali* screens opening in the atrium. There are three sides with rooms and the fourth side has a big lounge. From the right and left of the atrium two stair ways rise to the Lounge. Then the roof is projected with a wooden *chajja* making a terrace for the next story.

This figure shows the variety of intricate decorative patterns of wood in this whole wall and the door which takes us to a room filled with original antique pieces saved by the owners and decorated to remind them the status of their grand and grand parents taste and wealth.

There is a great variety of design in the wooden *Jali* and intricate carving. On three sides of the atrium are rows of arches supported by wooden pillars beautifully carved one above the other forming the two storeys of the haveli. Generally speaking the wood work of this haveli is more intricate and splendid as compared to the Karim Bakhsh haveli nearby. As a normal routine of Sethi havelies Peshawar the Lounge is constructed on a high plinth to accommodate the underground cellars, which have windows to the basement for perforation and light with a *punjali* screens opening in to the atrium. All three walls of this grand lounge are decorated with a variety of wood designs.





Fig. 8.view of the sitting room from atrium

When we enter from the middle of its height, the back wall of the lounge has smaller wooden arches that open to a room called *Shahnashin*, which comprises of the second story of the house. The stairs rise from the atrium from the right and left of the atrium, taking us to the lounge and then to the room

known as *Shahnashin* (a room or sitting place of Kings). This forms the second story with a *chajja* (overhanging in this case a projecting terrace) which does not have a verandah. which is decorated with *nakkashi* with geometrical patterns, a characteristic feature of Medieval Indian architecture {11}. The wooden pillars and arches have intricate carving all around the arch with an upper band of geometrical shape



Fig.9. Detail of a pillar



Fig.10 . Details of carving around the arches of Haji Ahmad Gull Haveli

### Sethi Mohallah Arches:

The spandrel of the arches is decorated with intricate floral and geometric patterns that have been a part of other such havelies in Rawalpindi having affiliation with the Sikhs. Baber the great Mughal king (1526-1530) the descendent of Timur brought the richness of Mongols heritage to India. We can say that it was the evolutionary period for arches during Mughal kings in India. But it reached at its climax with the musical nature of the arch known as cusped arch during the period of Shah Jehan {12}.

Most arches in Sethi Mohallah belong to Shah Jehan type, but with a little modification with a less pronounced cusps and are carved like a delicate curved lace, decorating the thick edges of the arch on both sides of its span. The span is lesser round with a wider semicircular shape. The spandrels are smaller as we can see in the figure as compared to the size of the pillar. There is a broad horizontal wooden beam.

The richly carved arabesque in high relief gives them a look of an intricately carved lace.

While standing in the middle of the atrium the viewer gets seductive with the intricacy and variety and repertoire of the motives, designs and patterns carved in wood. This shows the mastery of Abdul Hakim Jan who has carved these wooden motives with ease and effortless as the viewer can see.

The tradition of rich wood work might have come from Seljuk traditions. Some fine pieces of wood carving are in Ankara Turkey from thirteen century. Later on through Mughals this delicate wood decoration came to Peshawar {13}.

### Underground Cellars:

In Ahmad Gull's haveli the Cellars are two storied with wooden arches intricately carved.

### Top Story:

The top story has latrines and a few rooms and the wood work in this story is not of significant quality but the ceilings are painted in the same way as other storeys of the building.

In spite of the fact that this haveli is a treasure of art and architectural creativity but the Cheeni Khana in each room of the haveli represents even greater aesthetic taste of the owner. The tradition of making Cheeni Khana was adopted by Sethi family in their havelies came from Central Asia.

The rare collection of these porcelain Pots were decorated in these Cheeni Khanas that the mirror work will reflect these unique and antique pots collected from Central Asian countries.



Fig.11. Cheeni Khana

## 7. CHEENI KHANAS:

The family residing in this house of Ahmad Gull, being educated is trying to preserve them for future generations. Miss Rabia Sethi has been kind enough to show these pots and shared a little that she knew about them.

The mirror work in Cheeni Khana reflects light in a dazzling way that makes these unique pots shimmer also. This whole collection of pottery is displayed by the young generation of Haji Ahmad Gull in a very decent way. Some pottery pieces have been used by the family and are no more there but these are well looked kept.

There are a few examples of the unique aesthetic taste of Sethi family who were not only owners of these big mansions but also kept no stone unturned in decorating their living places cum business centers.

The main lounge on left side of the atrium now used as the main sitting room is richly decorated with beautiful mirror work and the objects displayed are from Central Asia specially China.

There are many such precious and antique pieces displayed at Cheeni Khana of this haveli that might have cost the owner a lot even at the time of purchase. There are few mirrors that are fixed on the walls of the lounge that further enhance the beauty and grandeur of the sitting area. The beautiful use of shades of gold and small mirrors gives a shiny look which is further beautified by the floral mosaics on the wall of the lounge.

This is an example of the pottery pieces that are displayed in the haveli even now. This pot is richly decorated with marble and metal inlay with intricate floral motives and a metal handle.

We can judge the aesthetic taste of the Sethis by these collections, walls which are decorated with mirror mosaics, fresco paintings and Cheeni khanas. The unique architectural features that are a combination of multiple culture these objects that are also collected by Sethis from different areas of the world.

As reported by Rabia Sethi the big chandeliers in the lounge used as sitting room was imported from Russia.

Rabia Sethi also said that such kind of beautiful chandeliers were a part of all Sethi havelies in the Sethi Mohallah that further enhanced the beauty of the buildings. We can also notice the beautifully painted Ceiling of the room.

## 8. HAJI AYUB SETHI HAVELI:

This haveli is situated on the left side exactly opposite to the Rabia Sethi haveli on Sethi Street. One of the cousins of Miss Rabia Sethi is residing in this haveli along with his family. So it was difficult to convince the owner to give us a view of the interior of the haveli, however he agreed to take us in till the atrium of the haveli.

The big folding entrance gives this Sethi haveli a different look and the owner has done a lot of changes in the building according to the comfort and convenience.

Mr Younas Sethi, who can be seen in the fig gave this information that the entrance was kept different because bogies of Sethis were parked in this haveli on which they used to take a round of the city as mentioned earlier.

Since we were allowed only to the atrium, so we were able to take a few pictures of the haveli. The person residing in the haveli was either ignorant or reluctant

to give information about the history of the family. But he was the one who guided us about Mr Saleem Sethi for detailed information about the history of Sethi haveli.

## 8. HAVELI OF HAJI KARIM BAKHSH SETHI, MARDAN KHANA (SPECIAL PLACE FOR THE MALE):

As mentioned earlier this is a part of the haveli of haji Karim Bakhsh, which was a part of the main haveli in



Fig. 12. Outer view of the haveli



Fig.13 . Inner view of the gate

These Sethi havelies with their remaining structures and ornamentation tells a lot about the life style of the owners. The custody of Archaeology department of Khyber Pakhtunkhwa.

Originally they were single unit, but later after the death of Haji Karim Bakhsh and after facing all the losses by haji Ayub Sethi it was divided in two portions. Mardan Khana was owned by Haji Hafiz Ayub Sethis and Zanan Khan was given to the haji Hafiz Allah bakhsh Sethi.





**fig.14 .Outer view of MardanKhana  
Entrance**

The MardanKhana is owned by a person who occasionally comes in this haveli and does not allow anyone to enter it so the only pictures were taken from outside and no oral information. This portion is almost attached to the Zanan Khana of the haveli and we can see the railing of Zanan Khana. But for sure these two havelies or parts of the havelies are connected from inside. The original owner built it connected to each other for business purpose as well as convenience. They were keeping the money or Russian rubble in the haveli so it was easy for them to manage the currency in both portions.

When Haji Ayub Sethi left Peshawar and wanted to establish his business in India he gave his portion of the building to Jewish business men working in Peshawar and that became the main reason of the deterioration of the building. But when he came back to Peshawar, he got the haveli vacated and his family started living in this haveli. Present residents of the haveli have not allowed us to enter the house, so only pictures were taken from outside.

#### **9. OUTER VIEWS OF DIFFERENT HAVELIES IN PESHAWAR ESPECIALLY IN QISSA KHWANI BAZAR:**

It is almost impossible to document all the havelies in Peshawar, because the walled city is filled with these havelies, which are a piece of art in itself. Following are the outer views of a few havelies in Peshawar in Qissa Khwani Bazar.



**Fig.15 . View of a haveli in QissaKhwani bazar**



**Fig.16. View of a haveli in Qissa khawani  
bazar**

#### **CONCLUSION:**

There are many buildings in this famous traditional bazaar that are masterpieces of architectural beauty; especially the projected Jharokas are either in wood or in bricks. The outer portion reflects the inner beauty of the building. The walled city of Peshawar is having a beautiful traditional havelies almost at every turn of the street. These havelies not only reflect the financial condition of the owner but also tells us a lot about the aesthetic and intellectual status of the owner. The havelies, generally are a combination of Hindu, Muslim and British style of construction in general, but sometimes it reflects some influence from Central Asian architectural elements. Peshawar being a centre of Business had a lot of travelers from other countries, which became the main reason for importing these foreign influences. However the important point to be noted here is that these old buildings should be taken care of as not only residences but as treasures of Art and architecture in some cases and can be utilized as a source of promoting tourism activities in the region. They should be restored and used as heritage sites for providing cultural and social references about the families and the region.

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