

Forty years of Painting
"Reminiscences of Old Lahore"

FOURTH EDITION





Old

Lahore

e

The
Lahore
Museum
pays a
tribute to
the city of
Lahore
through an
Exhibition
of Paintings
of

Ajaz.

نیشنل میسین شہر لہور



2008



Lahore Museum
National Art Gallery
Islamabad

Old

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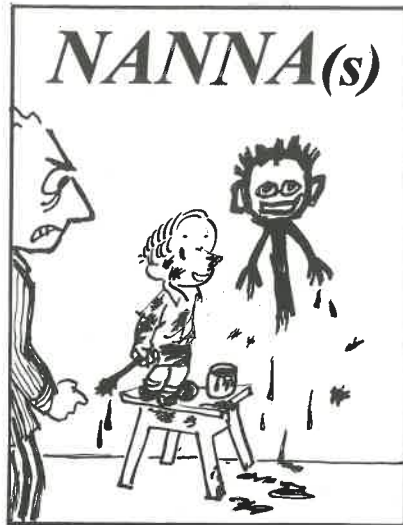


19th Jan - 18th Feb
2006



Lahore Museum
TOLLINTON

House of



62 Chinar Courts
13 Km. Raiwind Road (ADDA PLOT)
Lahore - Pakistan.

Forty years of Painting
“Reminiscences of Old Lahore”



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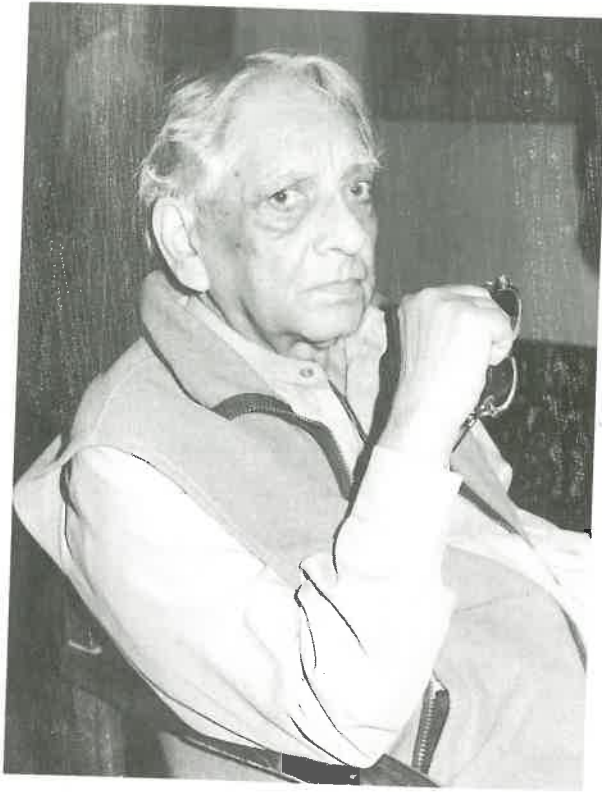


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This Fourth Edition is dedicated to Humyra Dawood & Dr. Arshad Wattoo



Anwar Ali

1922-2004

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Dr. Ajaz Anwar

To my father
ANWAR
Cartoonist creator of NANNA

NANNA



s/c for 30.8.62 *[signature]*
29.8.62

N/

"I bet you wouldn't have been so angry today, father, if your parents had allowed you to paint and draw in your childhood."



Painting No. 102
 Basant Over Qilla Gujjar Singh, Lahore
Water Color 26 x 37 inches

Stolen by a Dubious Courier Co.
 Report artloss.com R00002603/3213

Foreward

The idea behind this exhibition is to try and create an awareness about our endangered heritage i.e. the city of Lahore. I have tried to paint only those spots which are in danger of being altered. I have concentrated on the street patterns, its architecture, architectural and decorative elements and the traditional materials seen in different shades of lights and colours during the four seasons. It all gives character to the city which needs to be saved and salvaged. Cities, like languages keep changing but the change must be planned and under control. We all have to contribute in this endeavour. Writers, poets, playwrights, lawyers, doctors, painters, singers, drama artists, shopkeepers, small vendors, practitioners of traditional skills, mothers, fathers and children all have to play their respective parts to save this city and its traditions for the posterity.

Dr. Ajaz Anwar

Lahore, October 2003

But, that was way back in October 2003 many more culturally important buildings since have been pulled down. There was however, a success story too: TOLLINTON was not only saved but restored to its 1864 view! I wish to compliment Architect Sajjad Kausar for handling and executing this most difficult project with best results.

Dr. Ajaz Anwar

Lahore, December 2005

Acknowledgements

This SECOND EDITION was printed with the encouragement of my younger brother Commander (Retd) Imtiaz Anwar on occasion of my Exhibition at "Museum of History of Lahore" established in the TOLLINTON built 1864 and restored in 2005 as a result of the valiant struggle of the citizens of Lahore to save it from the clutches of uncultured "off-shore" groups. I wish to offer my deep gratitude to Mr. Waseem Ahmad, Senior chemist Lahore Museum for floating the idea of this Exhibition and specially to the Director Naheed Rizvi for accepting it and to the Chief Secretary to the Government of the Punjab, Mr. Salman Siddiqui for taking active interest in this first Exhibition to be held in the TOLLINTON.

I wish to express my thanks to all those collectors who have encouraged me to continue in my mission to highlight the problems faced by our dwindling heritage; I am specially thankful to those who have lent the paintings in their possession for this exhibition, I am also thankful with all my lope-sided wisdom particularly to the collectors who jealously guarded my work refusing to lend to me even -I got a feeling of being a painter of substance.

I am particularly thankful to Dr. Parvez Hassan for acquiring nos. 70 & 71 to Mr. Martin Hathaway for painting no. 63 which went a long way towards the financial aspects of this project.

Thanks are also due to my team members namely Mr. Sajjad Wahid, Mr. Ahmad Parvez, Mr. Muhammad Ali, Mr. Rafique Chughtai and Mr. Tariq who worked tirelessly sometimes round the clock to meet such a short deadline.

Dr. Ajaz Anwar



Ajaz in 1948



Dr. Ajaz Anwar's brief Curriculum Vitae

s/o Anwar Cartoonist

Born 1946, Ludhiana

- B.A. (Hons.)
- M.A. Fine Arts, P.U. First Class First, Gold Medal; 1967
- Ph.D. Muslim Art, Istanbul, Turkey; 1978;
- Course on Conservation of Cultural Property, UNESCO Rome, Italy, 1977
- Turkish and some Italian
- Lecturer in Muslim Architecture, Fine Arts Deptt., P.U. 1970 - 72
- Research Scholar 1972 - 78
- Senior Lecturer, Margaret Trowel School of Fine Arts,
Makerere University Kampala, Uganda 1978-79;
- Asst. Prof. & Later Associate Prof. & Director Art Gallery NCA, Lahore 1980 to 2006
- Exhibited at
Lahore, Rawalpindi, Islamabad, Ankara, Istanbul, Rome, Kampala,
also at Lahore Museum & the National Art Gallery, Islamabad, 2009,
Chandigarh, New Delhi, London, Kuala Lumpur and Canterbury
Awarded President's Medal for Pride of Performance in Painting 1997

PROFESSOR DOGAN KUBANIN MESAJI

Suluboya, ressamların az tercih ettikleri bir malzemedir. Sert kâğıt üzerine, kalın fırçayla, suyu kurumadan uygulandığı için tuşların kesin olmasını gerektirir. Sonradan değişme olasılığı yoktur. Enver Ecaz doğa ve insan yapısı çevreyi (özellikle mimariyi) kendine konu seçtiği ve daha çok gerçekçi, hatta belgesel diyeceğimiz bir tutumla resimlerini işlediği için suluboyanın süratli fırça tekniğini kullanılması cesareti isteyen bir iş oluyor.

Ecaz konularını günlük yaşantısında rastladığı ilgisini çeken fizik ortamdan seçiyor. Konuyu kafasında biraz değiştirip yerinde ve ilk eskiz yapmadan gerçekleştiriyor.

Hayatında insan acısını, yıkılmış yıkılmış yapıları gören Pakistanlı ressamın, harap yapılara özel bir yakınlığı var. Soğuk renkler, özellikle mavi ile belki de içinden atamadığı melakoliyi dile getirmeğe çalışıyor. Araya sıkıştırdığı küçük parlak, sıcak tuşlar ise, herhalde daha umudunu yitirmedeğini anlatıyor olmalı.



Sir Bernard Feilden C.B.E.

DUniv. DLit, Hon FAIA, FSA, FRIBA, AADipl

Director Emeritus ICCROM

Architectural Conservation Consultant**The Old Barn, Hall Farm Place, Bawburgh****NORWICH, NR9 3LW****Tel/fax: +44 - [0]1603 - 74 74 72****e-mail: stiffkey@lineone.net**

06 October 2003

Dr AJAZ ANWAR

Ajaz Anwar is a very talented artist, as well as an enthusiastic conservator. He came to Rome to study the preservation and restoration of cultural property, in a course at ICCROM [The International Centre for Conservation, in Rome], where I was Director. He left us with some of his unique watercolours, one of which showing Lahore Fort hangs in the Director's Office.

His paintings from forty years will make a fine exhibition, but I cannot really believe that he is retiring. His talent and enthusiasm will keep him going for a long time.



1911-2008

Dr Anwar was born fifty something years ago in what is now the Indian Punjab and while still a child the family moved to Lahore. His father also an artist was his first teacher. His higher education started here in Lahore at the University of the Punjab where he was awarded the degree of Master of Fine Art. This was followed by six years post graduate study at the Middle East Technical University in Ankara, Turkey where he gained his doctorate. He then moved to Rome where he studied architectural conservation under the great British master Sir Bernard Feilden at the UNESCO sponsored International Centre for Conservation in Rome. Speaking with Sir Bernard recently he told me of how Dr. Anwar spent almost all of his spare time painting Rome's architecture. Asia and Europe were not big enough to contain our energetic and talented young friend, he went on to Uganda and the student became a teacher. After his term in Uganda he returned to Lahore and now holds the positions of A. Professor of Architectural History and Gallery Director at the National College of Arts.

Martin Hathaway's Message

Old Lahore

On the left bank of the river Ravi is situated the legendary city of Lahore whose oriental charm has allured the tourist and the invader alike since time immemorial. Each period has marked a clear stamp on it: pre-Moghul, Moghul, Sikh, British and post-independence, all have been represented through the development in its planning as well as architecture, the institutions and traditions.

Once it was confined within encircling defence walls and a moat with bridges in front of the huge gateways; multi-storeyed houses with wooden projections, domes, minarets and paper kites (see paintings No. 4, 28) constituted its skyline, as they do even today. In spite of the subsequent expansions, it has nevertheless retained its basic character and hence the gypsies too still shape their pottery the way they did in the days of the Indus Valley civilization. Animal-drawn carts have been supplemented by the automobiles which also amicably slow down through all the hustle and bustle of the bazaars. Old and the new complement each other in even the newly built areas where the balconies and arches, now in new materials, still find favour. It is pretty cold and extremely hot; yet it is spring time most of the year, symbolizing its eternal youth. Its inhabitants fought the climate with trees, gardens, canals, water tanks and a typical indigenous architecture which still has its effectiveness.

The British period bungalows, Railway Station, and the Mayo Hospital buildings offer a very authentic source to the introduction of western architecture in the region when steel was increasingly being used. The educational institutions and churches display academicism of the eclectic colonial architecture. Samanabad and Gulberg however represent a post-independence period with the roots still in the previous *a la villa Rotunda* style. The government officers' residences too offer a view not much different from what Tony Garnier had anticipated in the *Cite Industrielle*.

A canal flowing north to south through the new areas and lined with blossoming trees has some of the most luxurious bungalows with large gardens on both the sides: lower down, it passes through the new campus of the Punjab University where the

students ostensibly hold books and gaze at the rowing boats and butterflies.

The Mall connecting the city with the Cantonment is the most orderly road in the city and segregates the new and the old areas. Here one finds well-maintained facades of neo-Greco-Roman and neo-Palladian and wildest of the eclectic types. The Cathedral revives the Gothic while the St. Anthony's reminds of the Italian style. More recent contributions are the Masjid-e-Shuhada and the Islamic Summit Memorials. Most top-class hotels alongwith the WAPDA House as designed by Durell Stone, and foreign and Pakistani banks are located on this road. On one side of the road are the posh localities and the other side has the downtown where incidentally all living culture can be seen; it is the Lahore of Latif and Goulding.

The old city as always is thronged with children and the old, men and women; and equally shared by buffaloes, horses, oxen and sacrificial goats, occasional camels and the encaged birds singing musically coded messages to the ones in the trees. The large zoo housing a fine collection is supplemented by the snake charmers with big serpents and tiniest of the snakes and the jugglers with monkeys and bears and trained goats chased from locality to locality by the piedogs (who seem to have divided the city amongst themselves). Musical gangs hurrying to the house into which a son has just born, and the hawkers with fauve paper toys and balloons and musical instruments enticing the children and provoking the parents; while a youth listens attentively to a palmist who is more concerned about his own fortune - all are a common sight. The goods displayed and dumped outside the shops attract the most reluctant of the customers. The nicely displayed sweetmeat shops with silver leaves, but watch out for a sudden sprinkling of water - they are more concerned about settling the dust and cooling the air rather than your clothes. This is Lahore.

The walled city is a monument by itself, having a tightly-knit atmosphere constituted by the multi-storeyed houses built over smaller areas, the monotony of which so frequently broken by large havelis belonging to old families; virtually no trees exist there, the lanes are narrow and sometimes only five feet wide and present a more complicated *cul-de-sac* and flow into wider streets which terminate into open areas with some sort of specialized market. The city is located over mild slopes formed by its own debris shed during the course of centuries. Originally it had twelve

Continued on Page 24

The commercial building seen through the wooden arcade of Tollinton Market (Ptg. No. 56) was built in late 1920's. The building is a long horizontal continuation of flats with shops underneath, hence named commercial building. The style is hybrid with jharokas and curvilinear balconies with cast iron grills and perforated terracotta slabs and pronounced semicircular arches. Being split into small ownerships, many have altered their portions. The portion seen in the painting appears in Bapsy Sidhwa's novel "Crow eaters". It housed a bank in the ground floor and the Parsi family lived in the flat where, members of the community frequently gathered. It was turned into the famous Edulji's wine store. Now it has been converted into a general provisions store: ZÖQ, run by the Bhindara family. The provisions store has now been closed down. Extensive repairs are being done and they intend to start a restaurant to be named after Kipling. It will fill the vacuum created by the closure of Coffee House, cheneys and Capri restaurants in the education precinct.

(see *Old Lahore*, 3rd Edition)

Painting No: 1

Title: House of Crow eaters

Medium: Water Colour (28 x 39 inches)

Collection: Mrs. Rakshi Majeed

Opposite to the Bukhshi Market in Anarkali is Fayyaz Road the corner of which is shown in this painting. The angular *Jharoka* or *Bukharcha* is unique in its placing over the corner. Built by a rich Sheikh family in early 1910's, it has features and decorative details that are reminiscent of earlier local style.

There are shops selling milk-shakes and fruit juices which are a favourite resting point for the visitors to Anarkali before they proceed to have a look at the Baluchi embroidery shops which have now sprung up in the other corner. On the left side is seen "Thermos House" founded by late Syed Anwar Ahmad. They still specialize in supply and repair of classical vacuum flasks including the "Eagle" brand. Those were the days when everybody carried iced water during summers and hot tea during winter.

(also see *Old Lahore* 3rd Edition)

Painting No: 2

Title: Anarkali I

Medium: Water Colour (28 x 39 inches)

Collection: Mr. Samad Amin



A visit to the legendary old Lahore would be incomplete if you miss Kashmiri Bazaar. The view shown in the painting is from Rang Mahal side (inside Shah Alami gate, demolished 1947). The *Jharokas* and *Bukharchas* proudly look at the visitors. Many of the houses in small bricks are over two hundred years. The use of stone in perforated slabs and boldly projecting brackets that support multi-storeyed facades clad in wood is a Kashmiri-Punjabi-Mughal eclecticism. The multifoiled windows in many houses, still have coloured glass, mostly blue and red, some green and yellow. They represent a prosperous and culturally rich period. And, still it is: embroidered cloth, oriental shoes, Karakuli caps and copper utensils can be had here. Here are also located some old publishing houses dealing with Folklore books, including Allah Waley Kit Quomi Dukkan, where, Sir Syed Ahmed Khan came on his fund raising for the Aligarh University. In the distance is seen only one of the minarets of Wazir Khan's Mosque beyond which, is Delhi gate.

Painting No: 3

Title: Kashmiri Bazar

Medium: Water Colour (27 x 39 inches)

Collection: Ms. Shehla Saigol



The eve of spring is celebrated with kite flying festival: **Basant**. Paper kites in bright colours, virtually thousands of them dot the clear blue sky over the city. The young, children and the old all climb to the highest of the rooftops to fly kites and scream victoriously over each bout in the backdrop of drums and bugles while *gajraila* and Kashmiri tea is served.

In the olden days there used to be many famous kite makers including the Kaka Brothers and Billa Pehlivan inside Bhaati Gate and Nawab Din inside Qilla Gujjar Singh; their descendants still follow the family profession who would make kites round the year to be sold on the eve of Basant. Special attention is paid to give a balance and flexibility to each type of kites by shaping the supporting bamboo sticks with knife. The colour combinations of the kites are instinctive and based on folk art.

The Haveli top shown in the painting is located inside Mori Gate. The upper rooms served as *Barsaati* or rooms used as sleeping chambers during the monsoons while the cool breeze filtered through the large perforated terra cotta slabs.

The Haveli belongs to early 1800's as is evident from the style and material; but, it has undergone changes during the subsequent periods.

Painting No: 4

Title: *Basant I*

Medium: Water Colour (27 x 39 inches)

Collection: Ms Shehla Saigol



Bilaqi Shah was a very famous & much dreaded money lender of old. Apart from owing a lot of mortgaged property, he built for himself a tall haveli with three *Jharokas* inside Mohalla Mitti Puttaan, Phoolaan Wali Gali, inside Gumti Bazaar. Many painters including Mustafa Chughtai (a leading cinema films posters designer / painter to date) lived in this locality). Many ancient houses in the vicinity had elaborate wood carvings of the Moghul type.

The house shown in the painting was built at the turn of the century and hence is a translation of the earlier planning. The decoration is more on the simpler side yet it reflects a knowledge and respect for the earlier style. A tall arch gives access to a small courtyard where servants and a tonga were housed. A tripple jharoka with windows for the mezzanine form an impressive layout.

The locality is now called cut-piece bazaar and also kenari bazaar i.e. smaller pieces of fancy clothes are sold here. The street narrows down to mere six feet width eventually leading to Lohari Gate.

(see *Old Lahore*, 8th Edition)

Painting No: 5

Title: *Three Jharokas*

Medium: *Water Colour (28 x 38 inches)*

Collection: *Salman & Amna Taseer*



gates (see painting No. 32), many were named after the cities towards which they opened; the planning seems to conform to the recommendations for a city laid down in the ancient *Art Shaster*. This most picturesque part of Lahore is unfortunately missed by most visitors and the city lords.

Lahore is best seen by the pedestrians. Each street, each corner, each turn offers surprises in art, architecture, its decoration and crafts. Many cottage industries provide an opportunity to see the artefacts being styled on the spot, the artisans work laboriously and yet can always give time to the inquisitive visitors and proudly pose for them and even help them to the roof tops to get some of the most prized snaps. It is possible to go around the whole city along the circular road and enter from one gate and leave by the other. Most inspiring point to start from would be through the Delhi gate (see paintings No. 10, 12). The spectacular view of the streets in vivid colours and textures is really rewarding. After going through the grain market with its thousands of pigeons, one enters the cloth market where all sorts of hand-woven clothes and embroidered silks can be had. The shimmering minarets of the Wazir Khan's Mosque with the world famous tile mosaics depicting floral patterns, are of course an important landmark that guides the travellers through all those lanes. The street ends into an open area with three huge, bulbous, ribbed, gilt domes of the Sonehri Mosque (see painting Nos. 3, 13, 25) behind which are more narrow lanes having numerous shops where some of the most interesting copper and brass utensils can be seen whilst the workmen are busy etching and hammering most detailed motifs on them. The adjoining streets accommodate jewellers and goldsmiths; another winding lane terminates into a view of the colossal walls of the Fort and the largest mosque in the world the Badshahi Mosque. A ticket to one of its minarets pays to get a panoramic view of the entire city tinted green by the trees through which roofs, minarets and domes project out, giving an unbelievable skyline. Here one can see the neighbouring Minar-i-Pakistan, and to further north is the Arcadia of Lahore where the Ravi is seen with boats and the picnicking parties and the lone angler; and still further are the four white marble minarets of Emperor Jahangir Tomb standing amidst countless date-palms.

Towards the east, a road passing over a bridge with large railway junction under, turns towards the Engineering University behind which is the royal cemetery and still

further are the Shalamar Gardens: the prototype of baroque garden extravaganzas.

Lahore offers such variety that a tourist, businessman or a scholar would all find ample places of interest it has some of the most interesting spots; once visited on the flying-carpets, now, forms the largest carpet center in the world; yet it is a city of museums and educational institutes. At the end of the Mall are located the offices of the Mayor, one side has the Punjab University and the other has the Museum housing some most important links in the history of art and the next is the 120 year old National College of Arts which endeavours to preserve the ancient skills of the region and produces artists of the 20th century; a two hundred year old giant gun has been placed in-between (the famous Kim's gun). Equally impressive is the Tollinton Market with green wooden multifoiled arcades providing shade all around it and skylights projecting through the red roof tiles. It was venue of the internationally acclaimed 1864 Punjab Industrial Exhibition and later became the first museum of Lahore.

Lahorites greatly revere their ancestors and the elders, that is why the whole city is dotted with tombs and shrines and it is always possible to drop into a local fair being held at one of these places where most spectacular and hair-raising feats are ventured. Acrobats on tight-ropes, dancing to the beat of the large traditional drums, motor-bikes and cars plying sideways inside a built-up well; people throwing money over a long piece of embroidered green cloth to be finally placed over the saint's cenotaph; and still more people joining in alongwith the animal-drawn carts while *dervishes* wearing ancient colourful or black costumes and long beards and plaited hair, beads and authoritative looks, address the by-standers in unintelligible synonyms. The only serious people at the carnivals are the volunteers of the lost-and-found camps where the children and the old are reunited to their kins, to be lost again. The exhausted people return with souvenirs like wheel-turned pottery, balloons, toys and musical instruments for the children to rehearse more of it in their neighbourhood. Bosch or Bruegel would feel no strangers but the pickpockets are also vigilant on these occasions.

The Lahorites equally know how to bid farewell to their compatriots. The sorry sight of a funeral procession is led by a special bed covered with sheets bearing Arabic

Continued on Page 40



Inside Shah Alami Gate, a road on the left leads to Paapar Mandi on the right of which is a wide street called Kutcha Pir Shiraazi. named after a scholarly saint who came from Persia and settled here in 1325, Sirajuddin was his name. Many houses in the locality are over two hundred years old. Others have been rebuilt over old foundations. In the distance is seen the house that appears as the main subject in painting No. 49. In the backdrop of a three storeyed house is seen a small mosque built in the vacant land in late forties. Simple, functional and economical, it is not dominated by the neighbouring tall houses because it has abstract grace. It incorporates multifoiled arches, domical shapes and a play of light and shade which are complemented by the character of the historic district in a congruous manner.

The street activity makes it into this worldly fairy land. A sweet meat shop with *Jalebis* being fried, a water tap in the foreground, a sweeper collecting garbage in which chicken can be seen scanning, an old man with a turkish cap coming out of the mosque looks at a younger man fixing his shoe laces; in the middle distance a street vendor selling sweet and saltish cookies is unmindful of the boy sitting over a doorstep tending to his sacrificial goat --- the whole scenario is witnessed from the balcony by the lady in red and another one in the top window and perhaps many more women behind the screened windows.

Painting No: 6

Title: White Mosque

Medium: Water Colour (28 x 39 inches)

Collection: Air Chief Marshal Jamal A. Khan



Walled city is a configuration of narrow winding lanes some of them even four feet or less wide. Sunlight barely manages to reach but the parapet elements are spotlit, where wooden *jharokas* and balconies have been fitted with coloured glass. Lone damsels peeping from behind add to the mystique. Children spend their golden days playing with each other. The street vendors bring in the daily supplies for the women to pick and choose and haggle.

The street shown in the painting is from Kucha Pir Shirazi i.e. it is the other end of the street shown in the painting No. 49.

Painting No. 7

Title: A Street in walled city

Medium: Water Colour (27 x 14 inches)

Collection: G.H.Q.



Many members of the royal family lived in Naulakha, a posh area extending from Delhi Gate to the present Railway Station. Gardens, palaces and mosques were built here. Later Sultan Mohammad contractor who built the Railway Station and most other buildings of the period built a *Saray* here. The *Saray* has been encroached upon by iron smelting furnances. The adjoining areas later were occupied by *Katris*; a mansion with a large quadrangle around which many houses are built. It is approached by a prominent entrance above which the owner usually lived while the small houses at the back are rented out.

The *Katri* shown in the painting still exists in *Saazaan wala Bazaar* in Naulakha, built at the turn of the century. A prominent wooden *Jharoka* under a multifoiled arch and roundels on the spandrels, tripple arched pavilions over the parapet are continuation of Moghul elements. Over the windows are balustrades in cast iron having winged putti posing against creeping floral motifs.

At the entrance is seen a three wheeled hand pulled carriage: Rehri with earthen pitchers traditionally draped in red, selling *Kaanji*: a cold drink with pickled black carrots prepared in spring.

This, once a peaceful locale, now forms the largest market of tonga (horse carriages) paraphernalia hence named *Saazaan wala Bazaar*. The house built in 1920's, still exists, owned by Sh. Salaam Din. In front of it, now, one Bhutto Takkianwala who sells rag pieces to printing presses.

Painting No: 8

Title: *Kaanjiwala*

Medium: Water Colour (22 x 28 inches)

Collection: Mrs. Rakhshi



Inside Lohari gate after passing by the Baithak Kaatibaan (painting no. 52) the road forks, the one on the left leads to this locality : Kucha Pir Shiraazi that connects it with one of the Shah Alami side lanes. This tall yellow house at the start of Kucha Pir Shiraazi appears to have been built at the turn of the century (for the entrance elevation see title page of "*Old Lahore*" 15th Edition and Card No. 49.

This house had interesting combination of older forms and newer elements. Tripple windows with Gothic hoods are an inspiration from some of the early British structures.

The green rectangular *jharoka* in the foreground supported by red sandstone brackets was an older structure that has since disappeared.

Painting No. 9

Title: Inside Lohari Gate

Medium: Water Colour (38" x 24"

Collection: G.H.Q



Delhi Gate being near Naulakha and the grain market, used to be and still is an important locality with flourishing business in spices, pickles, raw tobaccos, hand woven cloth and yarn. The street is much narrower and much more congested than shown here in this painting. Double storeyed houses with wooden projections supported by stone brackets in serpentine and peacock shapes line the bazaar. On the left is shown an entrance staircase to a house which has a *jharoka* capped by a ribbed dome with a double vase pinnacle. The adjoining wooden balconies provide shady protection against sun and the rains.

In the middle distance is seen a rectangular *jharoka* besides an archway Chitta Darwaza just short of Wazir Khan's Mosque complex the brick minaret of which is seen peeping from the distance. The open area in the street is full of vendors through which an overloaded tonga with the coachman sitting over the footrest appears gliding merrily.

Painting No: 10

Title: Inside Delhi Gate

Medium: Water Colour (28 x 39 inches)

Collection: G.H.Q.

This widest stretch of Anarkali from the Tollinton crossing to Katchery Road crossing specialises in Publishing Houses, Book Shops, paint material shops, sports goods and watchmakers. The other side now exclusively deals in shoes. The first building one of the oldest publishing companies founded elsewhere in 1896. This Rama Krishna building dates from 1941. Medina, Punjab, Public, Waseem and Drawing and surveying shops are post independence establishments serving the local artists. Butt stationers switched over from bicycle repair and hire shop and hence are more enterprising. The oldest building is that of Punjab Stationers which because of multifoiled relieving arches and ribbed, flattened domes seems to date from 1840's. Most other buildings are from 1930's and 40's. The wooden balconies seen in the distance have been depicted in painting No. 30 too.

Painting No. 11

Title: Anarkali I

Medium: Water Colour (25 x 38 inches)

Collection: Air Marshal A. Rahim Khan



After entering the old Lahore through Delhi gate, the road bends & passes through Chitta Darwaza or white gate so named because of absence of any tile decorations seen in the adjoining Wazir Khan's Mosque (built 1644) it forms entrance to Kashmiri Bazar. On both sides are some of the oldest of the houses with red sandstone brackets supporting exquisitely carved wooden balconies having coloured glasses. On one side of the gate is the oldest "naan" bakers in the city and the other side has the most famous shop selling "firni and kheer" (a sweet dish with milk and rice and decorated with silver-leaf, almonds and pistachios). Further on are shops displaying spices, aromatic herbs, tobacco leaves; other shops sell coarse handloom cloth: plain and block printed; kitchen gadgets: wooden & metallic; and ancient door locks can be purchased from here.

Painting No: 12

Title: Delhi Gate

Medium: Water Colour (22 x 28 inches)

Collection: Air Marshal Rahim A. Khan



After a long walk through the Delhi gate and Kashmiri bazar with the embroidered cloth, shoes and ancient books and the copperware shops, from underneath the old wooden jharokas one catches the glimpse of Sonehri or Golden Mosque. Built by Bhikari Khan a vice governor of Lahore in 1751, with its three ribbed, gilt, bulbous domes and two solid minarets alongwith multifoiled arches and numerous cupolas and niches in white, stands out as an imposing landmark in late Mughal style.

This mosque has been constructed over a very high plinth with a flight of steps. The sides have shops on the ground floor, the central area of the courtyard thus forms a very deep and big water tank. Bhikari Khan had also constructed another Sonehri Mosque in Delhi. But this one in Lahore is more famous because of its role in the historic district.

Painting No: 13

Title: Golden Mosque

Medium: Water Colour (28 x 39 inches)

Collection: A. Jezierski, (U.S.A.)

scripts and garlands and flowers; everyone tries to get the honour of giving it a shoulder. The traffic stops, music is turned off and people leave their preoccupations and stand up in solemn respect as it passes through all those now gloomy lanes to one of the many ancient graveyards.

The eve of sacrificial festival is a very special occasion. Its arrival is announced by the children as the retired grandpa struggles to get the reluctant ram down the *tonga* and, until the sacrifice these animals are the honorary citizens of Lahore most caringly washed, decorated with *hina* and covered with embroidered cloth and flying balloons and garlanded with roses; many of these princely creatures die of over eating. The evening before the festival, they are led to a saint's shrine, and next morning people wait impatiently as the Imam goes on with his after-the prayer-speech. The moment he finishes, everyone rushes after the butcher, and soon are busy distributing (rather exchange) the meat; delicious odours of kebabs and pilao from the kitchen provoke the salivary glands while the crows too are busy.

The marriage ceremonies are anticipated by a Victorian band leading the 'equestrian' bridegroom to the house, newly painted and illuminated with thousands of coloured bulbs, with a sumptuous feast being arranged in brightly coloured tents while the bride laden with jewellery and wrapped in glittering costumes waits to be escorted to a fairyland.

Even for a Lahorite when haunted by anxieties and worries, a stroll through the city would be the best recipe. Many may have seen Naples before dying but, coming to Lahore means reincarnation. And, anyone visiting once, would come again, like the pathetic partridge ambivalently following its encaged spouse.

Pakistan Pictorial
March-April, 1982

Dr. Ajaz Anwar

THE ART GALLERIES
Cordially invite you to an Exhibition of
WATER COLOURS OF OLD LAHORE

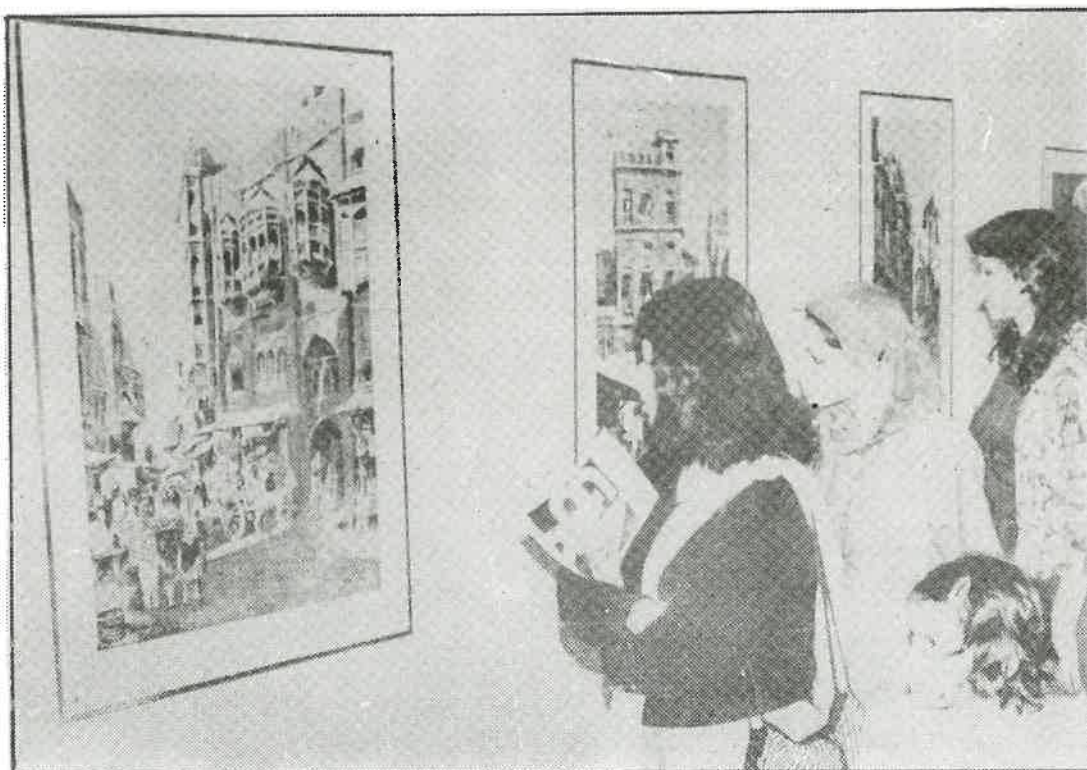
By
AJAZ ANWAR

5-30 p.m. on Thursday 14 April 1983 at 6, Golf Road, G.O.R.J. Lahore

MR. S. M. ZAFAR

Patron-in-Chief Human Rights Society of Pakistan
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**Visitors in the exhibition of Punjab Artists
 Association, from View point, Nov. 27, 1986**

Railway Road is a straight link between Mayo Hospital and Railway Station. On both sides branch out smaller streets ending in larger open areas. Though the network of roads outside the walled city was laid out in 1880's, it seems to have large vacant plots, vegetable farms and ranches till the turn of the century. The real building activity started with the outbreak of World War I when economy was revived.

Railway road provides a rare collection of traditional elements recreated in new compositions. They look like a new lease of life to older forms which were fast disappearing. Railway Road developed into a cultural and educational centre. Islamia college, earliest of the newspaper offices and the Arab Hotel were the breeding grounds of intellectuals.

This locale also has interesting introduction of European architectural elements like gothic hoods and round arches with keystones. The building seen at the corner in bricks has a staircase running inside a mediaeval tower with battlements. This building was demolished in 1987.

(Also see Painting No. 55)
(Demolished 1987)

Painting No. 14

Title: *Tonga on Railway Road,*
Medium: *Water Colour (38" x 28")*
Collection: *Mrs. M. Krikliwy*



The Yellow House

The yellow house stood on the corner of Sadaat Street named Darul Sadaat opposite to Baghechi Nihal Chand 58, Mecleod Road between Lahore Hotel and Shaikh Musa Ahangar's tomb. Syed Zafar Ali Naqvi inherited it, he was a business man and took interest in dramatics, Movies and commercial films. Mr. Zafar shifted along with his family to Karachi in 1960, then he went to England for better prospects spent 12 last years of his life in England and expired on 8-7-1972 at Karachi. The house changed hands and was finally demolished in 1996 to make way for the sprawling motorcycle and scooter spare parts market the tall pipal tree to was cut down.

Several houses resembling in such style were owned by Mr. Naqvi's father Syed Dilawar Ali Shah of Bombay (Mumbai) who was a shipwright contractor Mr. Zafar's son Mr. Shamim Haider along with his brothers also shifted to Karachi in year 1960.

Painting No: 15

Title: The Yellow House

Medium: Water Colour (28" x 22")

Collection: Mrs. M. Krikliwy



Bazar-e-Hakimaan, inside Bhaati was a cultural precinct where many famous musicians, cricketers, writers, wrestlers and politicians grew up. The houses too were an off-shoot of regal legacy. This one dated from mid 19th C. A large wooden jharoka painted green was conspicuous due to multifoiled arches and ribbed half dome of rectangular type under which was a men's reception which was later turned into a shop. On the side was a steep staircase with an oriel window at each landing.

The house was dilapidated and vacant when this painting was visualised in 1985. It was demolished in 1988 and now a shabby structure occupies the ancient foundations. What was lost is not merely the beautiful house, but the actual loss is in colour, light and shade, curvilinear forms, ventilation and articulation in its planning all that is missing in the new large grey block.

Painting No. 16

Title: Green Jharoka.

Medium: Water Colour (28 x 22 inches)

Collection: Pl. help trace



This typical lane inside Bhaati depicts life after 10 o' clock when women peep from their respective balconies to pick quarrels which suddenly subside when man selling vegetables over hand-drawn carriage announces menu for the day. Baskets are lowered with ropes, more enterprising ones themselves go to select and choose while the lone goat too hopes to get some green leaves. These streets are dark and quiet most of the day punctuated by highlights over the balconies and parapets and the occasional fluttering of pigeons and paper kites.

The house seen in the distance appears in more detail in Painting No. 16.

Painting No. 17

Title: A Street in Walled City
Medium: Water Colour (28 x 11 inches)
Collection: Pl. help trace



This Bazar-e-Hakimaan house was depicted earlier in Painting No. 16 from the front elevation. More houses in smaller Moghul and Nank Shahi bricks set in lime mortar were being pulled down. The intricate wood caving with coloured glass too were lost. In the wake of demolition came a new trade i.e. dealers in carved doors, stone brackets and terra cotta mouldings. All these end up in drawing rooms of posh localities not saved in natural surroundings in original use but mummified and exhibited in artificial atmosphere not a delight to behold but a gloomy reliquary.

Painting No. 18

Title: Bazaar-e-Hakimaan

Medium: Water Colour (38 x 16 inches)

Collection: National Assembly



Lodge Road from the Jain Mandir side is a slightly curved thoroughfare developed mostly during the 1910's. A triangular open area was turned into a municipal market with small shops most of them being motor cycle and scooter workshops hence the name of the painting.

Most of the locale is however residential comprising of tall, continuous buildings the lower stories of which have been converted into tailoring and general merchant shops. Older architectural vocabulary however is still to be seen in these houses in form of wooden balconies especially noteworthy is the great expanse of the wooden projection in the middle distance building.

A typical street activity can be seen as a team of donkeys, mostly used for removing debris from structures being pulled down, rhythmically march the street. On the left an ancient model of a Bedford truck unloads household effects of a family that has just moved in. A Kaanjiwala and fruit vegetable vendors are part of the everyday activity being observed by the seated gentleman whose scooter is being repaired. All this backdrop is draped in brightly lit yellow plaster and mellow bricks amid lingering shadows.

Painting No: 19

Title: Workshop in Old Anarkali

Medium: Water Colour (28 x 39 inches)

Collection: National Assembly

Crossing of Nisbet and Chamberlain Roads locally known as Chowk Gowalmandi was marked by a tall Bamiyan tree. In its sprawling shade was a large water trough in concrete built by the S.P.C.A. for the horses and animals to quench their thirst especially during the long summers. Under the tree was a tonga stand where a horse vet quack displayed his herbs and salts in old helmets. A blacksmith made horse shoes and another one fixed them on the hooves of ostensibly unwilling horses. There used to be a horse barber too. Horses and children behave alike when they come to a barber's shop.

The house shown prominently stylistically belongs to 1930's. A tripple arched veranda with ventilators and projecting seat over the parapet make a pleasing elevation. A roof top with a *barsaati* or monsoon room is a local climatic requirement.

Chamberlain Road once specialized in horticultural supplies. It developed into the biggest market in Pakistan for photographic films and cameras. Instead of real flowers one is enticed by photos of flowers. The tonga stand was deprived of the green umbrella and with it disappeared the water trough without any protest from the dormant S.P.C.A. The quack Vet's son too took to some other profession. But, tongas exist, wandering in search of a water trough, occasionally drinking water out of a plastic bag which the environment friendly horse does not like.

(for more, see Painting No. 58)

Painting No. 20

Title: Chowk Gowalmandi I

Medium: Water Colour (26 x 38 inches)

Collection: Mrs. Bazi Khan



As one enters Anarkali from Mori Gate side, there are a number of large havelis, lower parts of which have all been turned into shops. Some even have been pulled down, recently, to make way for shopping plazas. Facing Ganpat Road and the famous Amratsari *moti-choor* is this haveli, in white, in centre of which, a large recessed, multifoiled arch in red accommodating a wooden *Bukharcha*. The pointed arch further accentuated with terra-cotta spear-head decorations forms the real entrance to an internal courtyard. Wooden balconies on either side have been painted green that further emphasizes the exquisite wood carvings. *Barsaatis* or summer houses are seen on the top storey. The street is full of activity with the children and the goats jumping through the fruit and food vendors and the goods piled up by the shopkeepers. The house stylistically dates from early 1910's. One of the shops belongs to the famous watch makers Hafiz Osman and Babar. This part of Anarkali also specialises in small electric appliances; electric irons have replaced old irons heated by charcoal.

Painting No: 21

Title: *Imamia Mission*

Medium: Water Colour (28 x 39 inches)

Collection: P.A.F.





پروفیسر ڈاکٹر اعجاز انور

اعزاز : صدارتی اعزاز برائے حسن کارکردگی
شعبہ : فن (مصورِی)

پروفیسر ڈاکٹر اعجاز انور نے پنجاب یونیورسٹی سے فائن آرٹس میں ایم اے کی ڈگری حاصل کی۔ بعد ازاں آپ ترکی چلے گئے اور مسلم آرکیٹیکچر میں ڈاکٹریٹ کیا۔ اعلیٰ تعلیم کے حصول کے ساتھ ساتھ آپ نے آئل اور واٹر کلرز میں مصوری بھی جاری رکھی۔ ترکی میں قیام کے دوران آپ نے اعلیٰ درجے کے واٹر کلرز تیار کیے اور انقرہ، استنبول اور روم میں ان کی نمائش کا اہتمام کیا۔

پاکستان واپس لوٹنے کے بعد آپ نے نیشنل کالج آف آرٹس میں آرٹ کی تاریخ پڑھانا شروع کر دی۔

آپ نے واٹر کلر میں مصوری میں نمایاں مقام حاصل کیا اور اب مصوری کے اس ذریعہ (Medium) میں استاد تصور کئے جاتے ہیں۔ لاہور کی بارونق سڑکوں کی تصویریں بناتے وقت آپ نے روشنی اور رنگوں کی کئی بیشی کا استعمال اس طرح کیا کہ نقاد ان فن مصوری نے انہیں آرٹ کے شاہکار قرار دیا ہے۔

فن (مصورِی) کے شعبے میں آپ کی نمایاں کامیابیوں کے اعتراف میں صدر، اسلامی جمہوریہ پاکستان نے پروفیسر ڈاکٹر اعجاز انور کو "صدارتی اعزاز برائے حسن کارکردگی" عطا کیا ہے۔

مقام : اسلام آباد

تاریخ : ۲۳ / مارچ ۱۹۹۷ء





پاکستان ٹیلی وژن لاہور مرکز
کے پروگرام "پرائیڈ شو" میں
اپ کی ملاقات ان شخصیات
سے کرانی جاتی ہے جنہیں
حکومت پاکستان کی طرف سے
تمغہ حسن کارکردگی
سے نوازا گیا۔
اپ بھی ضرور تشریف لائیں۔
چیلنج
پاکستان ٹیلی وژن لاہور



پرائیڈ شو

مقام: پاکستان ٹیلی وژن لاہور

تاریخ: ۲۸ نومبر ۱۹۹۸
وقت: ۶ بجے شام
میزبان: مستنصر حسین تارڑ
پروڈیوسر: نصیر ملکی

The guest of the week:

Dr Ajaz Anwar



Paisa Akhbar Street: Lahore had always been centre of political activity. Hence Lahore had the biggest number of newspapers and publishing houses. The earliest paper was Koh-i-Noor started in 1851. Lahore-Chronicle and Darya-e-Noor were started soon afterwards but Paisa Akhbar was one of the earliest and a very successful newspaper of Lahore; started by Mahboob Alam in 1887. It developed into a large publishing house and moved into the locality with a large building of their own. The chain of periodicals ceased publication, the premises were pulled down to make way for a large commercial plaza. The painting shows only the locality that is still called "Paisa Akhbar street".

Painting No: 22

Title: Paisa Akhbar Street

Medium: Water Colour (28 x 39 inches)

Collection: Lahore Museum



At the corner of Jain Mandir is situated a long series of Sir Ganga Ram Trust buildings with interesting architectural and decorative elements. The building shown in the painting is around the corner. It has been converted into a multiple residential quarters the entrance to which is seen through a very tall and wide arch. It had a most imposing *Jharoka* more like the one over Shah Jahan's sleeping chamber in Lahore Fort. Its elongated half dome had broad leaf formations in stucco relief. The rectangular projection was supported by red sandstone brackets. The *Jharoka* has been demolished.

Painting No: 23

Title: Jharoka near Jain Mandir

Medium:

Collection:

This painting is a juxtaposition of elements taken from different areas of Lahore. The main Jharoka is one of the many along the G.T. Road where big tanneries have been set up. The entrance arch is tall enough to allow truck loaded with hides to pass through. The tripple arched *Jharoka* has a Naulakha like roof from Lahore Fort. Generally the owners resided in the upper portion of the entrance block. The adjoining building and the mosque are from Chamberlain Road while the white building with domed turret is from Nicholson Road.. The "Wolseley" seen on the left belonged to Major Dara who sold it after using it for 34 years.

Painting No: 24

Title: Jharoka

Medium: Water Colour (25 x 38 inches)

Collection: Shezan, Washington (USA)



Sonehri Mosque is a landmark of Lahore. Situated over one of the highest places in the walled city, it has been elevated further by placing it over a high platform which has shops all around it. Its two solid minarets in white and the three domes in gold attract attention through the labyrinth of lanes. It was constructed by Bhikari Khan, governor of Lahore in 1751. Constructed in bricks and covered with stucco plaster with mouldings around the multifoiled arches gives a sculptural effect in the bright sunlight of Lahore. The three bulbous domes in brick have been sheathed with bronze plates which has been illuminated with gold. The resultant shape has ribs all around and lotus base at the rim lining. The shape of these domes was adopted by the Sikhs for their shrines. It had a large bauli (stepped well) at the back of it which has since been filled up; but the area has not been encroached upon due to the respect that it enjoys. This area now has become very congested because of the bangles / cloth / copper utensils / jewellery markets that have developed here.

This mosque stands over a detached rectangular platform approached from the east by a flight of steps and thus its view has not been obscured by other buildings.

(also see painting No. 13)

Painting No: 25

Title: Sonehri Mosque

Medium:

Collection:



Haveli Nau Nihal Singh is situated inside Mori gate facing "Bhaaion-ka-Maidan". Built about two hundred years back, but in its basements, there are signs that it occupies site of some older Moghul Haveli. The plan is traditional with internal courtyard type with double storeyed balconies overlooking it. The top floor has "barsaati" with large roof top for sleeping during summer and monsoon nights. Tall wooden doorways with brass knobs, placed under a recessed multifoiled arch, a large jharoka supported by peacock brackets and jharokas on either side and one on the top make a pleasing facade. The elevation is further elaborated by means of painted floral and animal motifs; terra cotta grills arranged in corresponding arched panels. The whole colour scheme is that of white broken by reds and greens and the shadows of the projections.

The Haveli was thoroughly repaired and with some minor alterations, it was converted into a school and named Victoria Girls High School. Some times it also serves as a marriage hall for the neighbourhood as shown in the painting.

Painting No: 26

Title: Haveli Nau Nihal Singh

Medium: Water Colour (26 x 32 inches)

Collection: Ms Fauzia Qureshi



Paisa Akhbar was a newspaper started by Moulavi Mahboob Alam in 1887. It developed into a large publishing house. The whole locality in the vicinity of Anarkali came to be known as Paisa Akhbar. Later, many newspapers set up their offices in the neighbourhood. It still has the largest printing paper market and many big and small printing presses operate from here. Paisa Akhbar was one of the earliest newspapers in Urdu after Koochi-Noor and Darya-e-Noor and had trained many journalists for the later newspapers.

The building shown in the painting is a traditional long expansion with wooden balconies flanking a *Jharoka* which was the largest in Lahore. It had coloured glass in the openings. A ribbed half dome garlanded by lotus foliage with hooded windows had wooden arches supporting it.

An inverted half dome with lotus foliutings provided support for this *Jharoka*. A tall arch formed entrance to the Katri. The lower story had many shops. In the topmost storey, Dr. Jahangir Alam studied hard to later become one of the leading surgeons.

The building was unfortunately pulled down in 1986 and a plaza was built in its place. But the locality is still called "Paisa Akhbar".

Painting No: 27

Title: Paisa Akhbar Jharoka

Medium: Water Colour (28 x 39 inches)

Collection: Tariq Rehman



The eve of spring is celebrated with kite flying festival: Basant. Paper kites in bright colours, virtually thousands of them dot the clear blue sky over the city. The young, children and the old all climb to the highest of the rooftops to fly kites and scream victoriously over each bout in the backdrop of drums and bugles while *gajraila* and Kashmiri tea is served.

In the olden days there used to be many famous kite makers including the Kaka Brothers and Billa Pehlivan inside Bhaati Gate and Nawab Din inside Qilla Gujjar Singh; their descendants still follow the family profession who would make kites round the year to be sold on the eve of Basant. Special attention is paid to give a balance and flexibility to each type of kites by shaping the supporting bamboo sticks with knife. The colour combinations of the kites are instinctive and based on folk art.

The structures shown in the painting include Bengali Building and the Ganga Ram trust buildings opposite to Jain Mandir, built in 1920's. This continuous stretch of residences illustrated the architectural and decorative features of the period. Wooden projections in form of balconies dominate the middle level. A jharoka with tripple windows underneath and a tall entrance arch are features borrowed from old havelis. The triangular pediments and round arches are colonial elements. Stained glass survives in many of the windows that gives a basant-like feeling when lit at night.

Painting No: 28

Title: Basant II

Medium: Water Colour (28 x 39 inches)

Collection: Sabiha Naseer

The building located inside Mori gate has undergone much changes including the colour of the balconies. It is a typical house in which much of the exterior was clad in wood. The double storeyed green balconies with alternating wider and narrow of arches have been fitted with ultramarine blue glass. The roof top had a large open space for sleeping during the summer nights and basking in the sun during winters. One of the two rooms up there served as a barsaati and the other a traditional latrine. The ground floor has many shops including a cloth dyer and the other one a grocer who also sold kites. Farther in the middle distance is seen a timber store where pathans sold firewood some of which is seen being carted in the foreground. A bullock cart is also seen carrying wheat in jute sacks.

Painting No: 29

Title: Green Balconies

Medium: Water Colour (28 x 39 inches)

Collection: Dr. D. L. Bassett (U.S.A.)



With the Katchehri Road/Anarkali crossing starts the typical Anarkali atmosphere announced by a man selling Hussain Manjan & water flowers. On one side used to be the favourite resort of writers the Nagina Bakery but more important are the booksellers specialising in Law books and fiction including Akhtar stationers now owned by Khurshid. One on corner sports goods shop sells cricket bats and hockeys to those interested in sleeping bags and attache cases. Mr. Mushtaq of Capital pictures and framers striving hard to survive in the business of showing brighter side of life to the rare customers frequenting his shop. But, the burger shop is a hot eatery though the adjacent matchmakers and rubber stamps and stationery shops send futile signals. Equally famous are Mohkim Din Bakers of the Rajeet Singh days. Located at this crossing are the Public Drawing and surveying stores where Shah Sahib only manages his motley collection of Winsor & Newton paint material leaving the less expensive punching machines & gum paper tapes to his son Waqar. On slaught of winters bring in a brisk business in warm clothing carried on by hawkers. More knowledgeable people are more interested in old books flooded after the death of any old scholar. The scenario is painted more remorse by the famous perfume sellers at one corner of the crossing from where a consonantal tonga passes every two minutes.

The green wooden balconies from the 1920's have been removed recently.

Painting No: 30

Title: Katchery Road

Medium: Water Colour (29 x 38 inches)

Collection: Mrs. H. Noorani

If you stand under the green balcony shown in painting no. 30, a very busy view of the stretch of Anarkali to Tollinton is seen. Capital pictures and framers, Nagina Bakery, sports goods shops, paint material stores, watch makers and many famous shoe stores including Dalhousie shoes are located here. Most important was the legendary Nagina Bakery where professors from the neighbouring Government and Oriental Colleges and the Punjab University came to share views over a cup of tea. The premises have unfortunately been pulled down and a tall building now accommodates a store that specialises in woollen suitings managed by Nabi Buksh Piracha who is an ardent lover of kite flying and holds Basant festivals at his residence. Most of the architecture is from 1920's when Anarkali developed into a most fashionable shopping centre of the Punjab and beyond. Many buildings have small bricks for the lower portions indicating still older land use. The single storeyed Punjab stationers in the distance with multifoiled relieving arches in small bricks is the oldest building in the locality perhaps dating from 1840's. The Qaisar-e-Hind printing press, too, is a very old establishment.

Painting No. 31

Title: Nagina Bakery

Medium: Water Colour (29 x 38 inches)

Collection: Mrs. Naz Mansha



Sanat

TAKSİM SANAT GALERİSİ AÇILDI

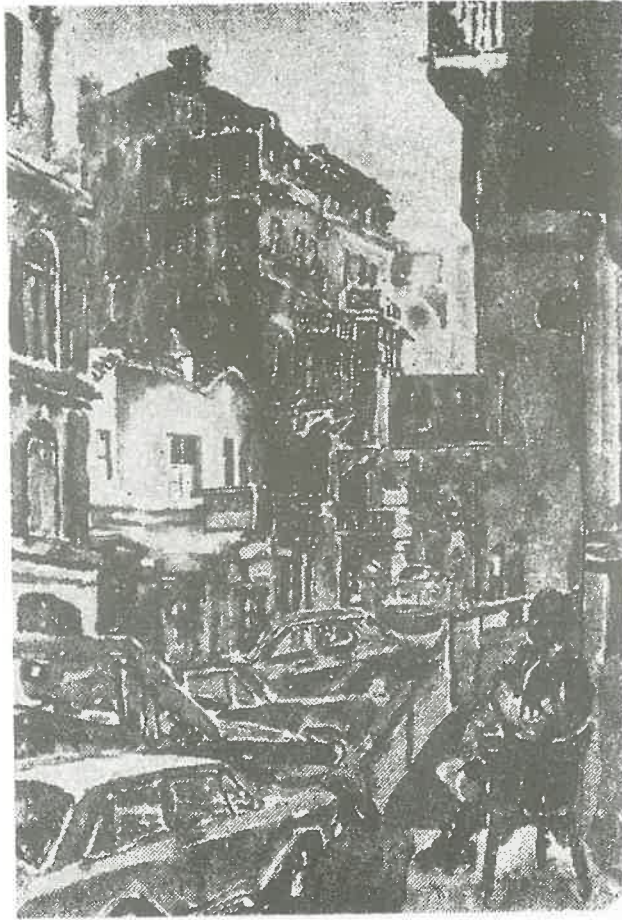
Pakistanlı sanatçı Enver'in suluboya resim sergisi

Sanat faaliyetleri bakımından durgun ve ölü geçen bir yaz mevsiminin ardından Sanat Galerileri yeniden sanatseverlerin hizmetine açılıyor. Taksim Sanat Galerisi de 1 Eylül'den itibaren Metin Ekiz'in Heykel Sergisi, Tamer Akıncı ve Ajaz Anwar'ın Resim Sergileri ile yeni sezonu girdi.

Pakistanlı Ressam ve Sanat Tarihçisi Ecaz Enver (Ajaz Anwar) in Suluboya Resim Sergisi sanatseverlerce ilgi ile izleniyor.

1946 yılında Pakistan'da doğan sanatçı karikatürcü Anwar'ın oğlu. 1970—72 yılları arasında Pencap Üniversitesi Güzel Sanatlar Akademisinde asistanlık yapan Ressam ve sanat tarihçisi Anwar doktora yapmak üzere dört yıldır Türkiye'de bulunuyor.

Sanatçıya 1963, 65, 66 yıllarında Pakistan öğrencileri arası resim yarışmasında birincilik ödülleri verildi. 1967 yılında M.A sınıf birincisi ödülü olarak altın madalya aldı.



● Ecaz Enver'in bir tablosu

1972 de Revalpindi Çağ daş Güzel Sanatlar Galerisinde, yine aynı yıl Lahor Pakistan Sanat Konseyi Galerisinde, 1974 de Ankara Devlet Güzel Sanatlar Galerisinde, 1975 de ise Lahor Sanat Galerisi ve İstanbul Taksim Sanat Galerisinde açtığı beş kişisel sergi ile çalışmalarını sergileyen sanatçının İstanbul'a «Şehir İçeri Bir Bakış»ı yansıtan bu altıncı özel sergisi de günün hafif ve derinliksiz modalarından korunan kişilikçi ve olgun bir anlatımı sergiliyor sanatseverlere.

İYİ BİR GÖZLEMCI.

Dört yıldır içinde yaşadığı İstanbul'un şehir içi görünümünü canlandıran yüzlerce eser ortaya

koyan sanatçı her şeyden önce iyi bir gözlemci. Fakat bu şehir içi görünümünü derinlikli bir estetik duyarlığı sağlam ve kararl bir fırça ustalığını aksettiren bir anlatımla çıkıyor karşımıza. Kendisiyle sohbetimiz esnasında özellikle «Şehir İçeri Görünümü» tercih etmesinin sebebini kısaca şöyle ifade ediyor.

«ŞEHİR TIPKI İNSAN GİBİDİR.»

«Çokları bana diyor ki, İstanbul deyince deniz akla gelir. Halbuki sizin tablolarınızda İstanbul'un bu sembol görünümünden hiç bir iz yok. Ben şehri de tıpkı bir insan gibi düşünüyorum. Böyle bir duyarlılıkla bakıyorum sokaklara, binalara. Genç bir

kız yüzü ile ihtiyar bir insan yüzü arasında çok fark vardır. Bir ihtiyar yüzünün kırışıklıklarında yüklü bir ruh ve hayat tecrübesinin ışıkları vardır. Bence sanatçı böyle bir açıdan bakmalıdır çevresine. Tarihle iç içe olan bir şehrin bu günkü görünümünün yorumlanmasıdır önemli olan.»

Anwar eserlerinde bu anlayışın canlılığını aksettiriyor gerçekten. Genel bir renk düzeni içinde ustaca kullanıyor renkleri.

Ve tarih içinden hızlı bir değişimle birlikte istikbale akan bir şehrin sanat alemindeki akislerine önemli bir katkıda bulunuyor..

Sanatçının sergisi 15 eylül'e kadar ziyaretçilere açık.



Painting in the streets of Safranbolu

Lohari Gate was first called Lahori Gate, Originally it was built by Mahmud Ghaznavi over a thousand years ago. It must have been rebuilt during Akbar's long sojourn here towards the end of 16th century when he strengthened the city's fortifications. It was this gate that was opened by Mohkam Din to Ranjeet Singh in 1799. It was rebuilt by the Sikhs.

The gate seen in the painting is the result of British period alterations when round arches and balustraded parapet were added. The multifoiled recessed arch, the pointed entrance arch and the inner structure seem to be from the Sikh period. The floral stucco mouldings are in the late Moghal tradition. Some of the bricks too are Moghal. The gate has been recently desecrated and painted over in gaudy colours - perhaps inspired from the eyeglasses, flowers, locks and keys and spicy snacks sold in front of it. Of the twelve gates that old Lahore once had Lohari gate is the oldest.

Painting No: 32

Title: Lohari Gate

Medium: Water Colour (26 x 39 inches)

Collection: Dr. Fauzia Javed



As one comes out of Lohari Gate and crosses the circular road evading the galloping tongas, Anarkali bazaar welcomes the visitor with all the oriental ambience. Money changers, repairers of Singer, Derkoff and Pfuff sewing machines, battery torches amid a famous restaurant specialising in fish being fried in a large vessel full of boiling oil encroaching on the footpath, are a only prelude. The back lanes specialise in betel nuts and the anason, clove, aromatic ingredients, silver leaves floating in condensed sweeteners that bewitch even the familiar visitors. Further behind, are countless printing presses where in the olden times earliest of the newspapers of Lahore were printed. It still has the newspaper market from where the news agents collect papers at 2 a.m. in the morning. These lanes also specialise in silk screens and printing inks.

The Building shown in the painting, located at the corner of **Paan Mandi** was 3-Anarkali. It had a rare combination of double story wooden balconies running the entire length of the structure built at the turn of the century, it housed many families. The ground floor served as shops one of which was a paint shop that caught fire in 1989. The rich merchants rebuilt their shops while this building was thus lost.

Painting No: 33
Burnt down, Aug., 89

Title: Paan Mandi

Medium: Water Colour (26 x 38 inches)

Collection: Frontier Post



The famous shopping locale: Anarkali is widest near the old city. Here a view of the sole minaret of Muslim Masjid, built early 1950's, is seen competing with the tall havelis with wooden projections and pigeon cages. Further in the distance can be seen the only original gate of the city (Lohari gate).

The eight sided minaret, built in new materials seems to have drawn its architectural vocabulary from those of Badshahi Mosque and also the red and white colours. A spiral staircase on the inside has tall vertical slits. It is surmounted by a balcony and eight windows providing a panoramic view of the city. A white dome with an octagonal eave around its neck gives it a majestic finale.

Painting No: 34

Title: Muslim Masjid

Medium: Water Colour (28 x 39 inches)

Collection: Lars Evhage (Sweden)

Anarkali, inspite of being a long continuous bazaar of a distinct character, is divided into several recognizable precincts owing to the activity and trades. The portion of Anarkali shown in this painting was more famous for leading shoe shops including Karnal shoes that displayed a ten foot long boot. Gradually watchmakers took over. But now it is more popular for roasted chicken, samosas, chat and sweet meats. Most houses date from early 1910's later the lower portions were converted into shops when Anarkali became leading shopping precinct in the sub-continent.

(Also see Painting No. 21)

Painting No: 35

Title: Imamia Mission II

Medium: Water Colour (25 x 38 inches)

Collection: Shireen Masoud



Seen from the steps of Abdul Quddus Chishtie's China Mart is this oldest haveli in Anarkali built by Honorary Surgeon Dr. Khan Bahadur in 1872. Though built in small bricks, French louvres and round arches and oval holes in the parapet wall can be seen reflecting knowledge of European architectural elements. The rectangular *Bukharcha* set inside a relieving arch and an entrance arch underneath are typically local elements. The internal courtyard and deep wood carvings and multifoiled relieving arches in thick stucco are very pleasing. This house has an equally tall though less imposing gate in the back alley serving as service door. The hustle and bustle of Anarkali has affected this haveli too: consequently all lower storey has been converted into shops.

Prof. Anwar, one of the heirs relates that many political and literary personalities stayed in this haveli. This street still has some famous tailoring shops; Sheikh Ishaq Laltain Wale now deal in crockery and cutlery. In the distance can be seen a block of Mayo Hospital.

Painting No: 36

Title: Dhaniram Road

Medium: Water Colour (25 x 38 inches)

Collection: Mrs. Sureyya, Khan



The old Masonic Lodge No. 782, "Hope and Perseverance" built in 1859 on Lodge Road was converted into Lady Mclagen Girls High School while the Masonic lodge moved to the Mall in 1916.

This typical house shown in the painting is in a narrow lane on the Lodge street a (Old Anarkali). It represents the style of 1920's. A prominent wooden jharoka painted green has a somewhat flattened, rectangular dome with three wooden arches and a supporting "inverted dome" underneath. The tall entrance arch is reminiscent of the haveli model. It is only one of the houses built in the street in same scale and in resembling architectural elements. In the foreground is seen "Kalai wala" who would tin plate brass and copper utensils at the doorstep. The street represents a community life where the elders sat on charpoys and exchanged views and greetings.

Painting No: 37

Title: Lodge Street

Medium: Water Colour (28 x 29 inches)

Collection: David R. Speirs (U.K)



At the Junction of Lake and Lytton Roads, the triangle so formed is occupied by Jain Mandir hence the name of the locality. The building in the foreground from under which Jain Mandir is seen is at one corner of Lodge Road (Old Masonic Lodge; see Painting No. 57); It is an imposing building more like a haveli (the other side of this structure can be seen in Painting No. 39). Dating from early 1900's it has extensive wooden balconies running on both the sides. Domed *bukharchas* give importance to the entrances. Wood carvings reflect some of the older ornamental motifs rendered delicately. In the upper storey some European elements like round arches, vase-like balustrades and triangular pediments can be seen. The overall effect is that of sculptural light and darks seen through a painter's eye. The people living in it with their hangings and the vegetation growing along the drain pipe, the grocer's shop underneath and the milk-man contribute a local ambience. The encroaching shops in the foreground shaded by jute and tarpaulins cater spicy snacks to the school children.

Painting No. 38

Title: Jain Mandir

Medium: Watercolour 38 x 27 inches

Collection: Ahmadali Muhammadali



As one crosses the Mall, starting from the corner of the endangered Tollinton (venue of Punjab Exhibition of 1864) is the old Anarkali where the commercial activity changes. It is a mixture of residential and shopping areas. But in the backalleys, the look is more of a peaceful neighbourhood. It must have been a very posh area as is evident from the large houses with fine finish. Seen at the corner of the Lodge and Lake Road is a very large house of the Haveli type. It has two Bukharchas and wooden balconies running the entire length. Dating from 1900's, it incorporates all the features of an aristocrat's house. The upper story had a series of decorative arches that have recently been removed.

Painting No. 39

Title: *Old Anarkali III*

Medium: *Water Colour (28 x 39 inches)*

Collection: *ICI*

As one comes out of Lohari Gate and crosses Circular Road, the buildings shown in the painting herald the legendary Anarkali Bazaar. The shops include the best fried fish in Lahore; others repair ancient sewing machines, battery torches, lockmasters and watchmakers. At the back is a narrow lane in which aromatic herbs, betelnut ingredients are displayed in big jute bags and tiny tins and coloured celloid wrappings.

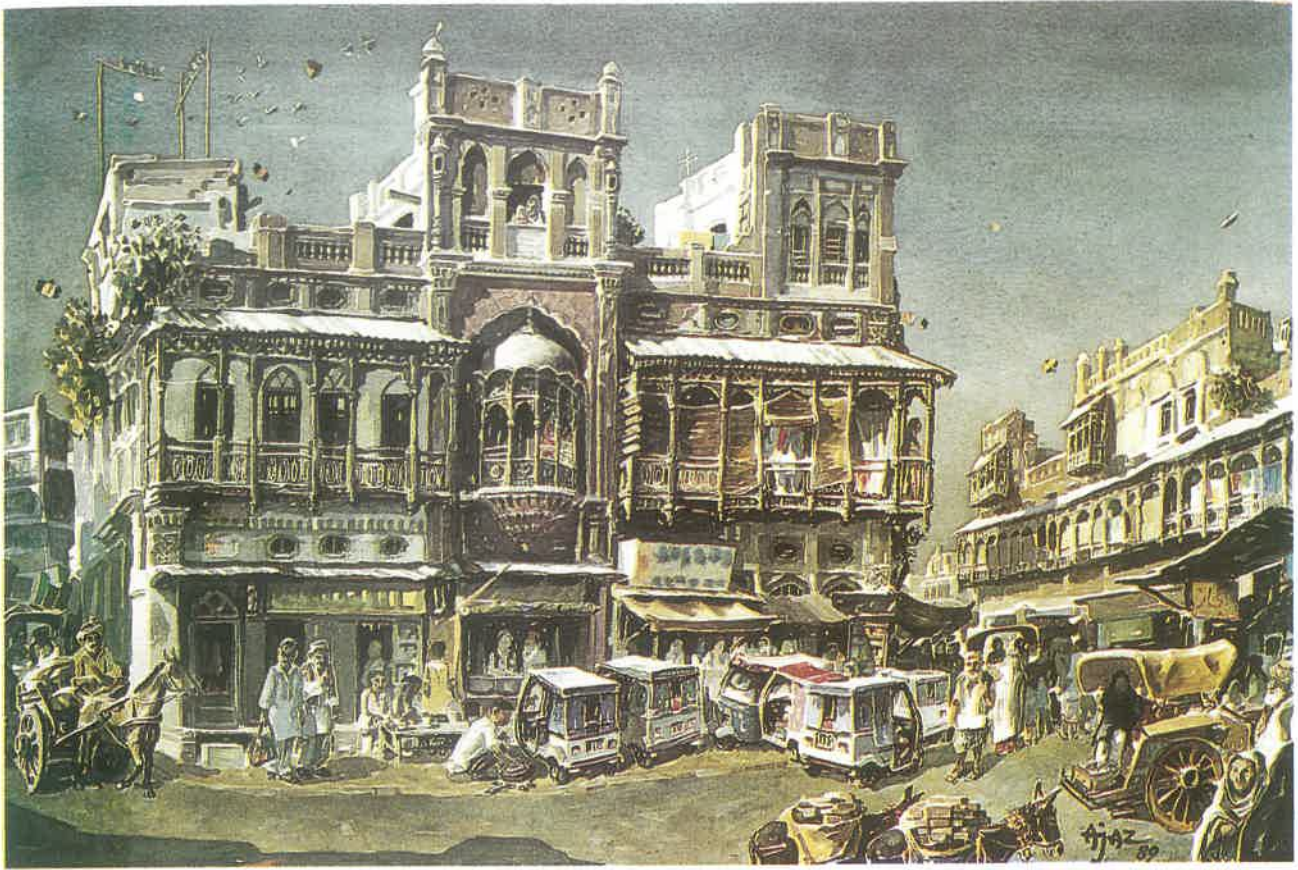
The buildings shown in the painting date from early 1900's; the one on the left is older and has terra cotta grills in form of slabs framed in rectangular and arched shapes. The one on the right was demolished in 1996. For more, see painting nos. 33 and 48.

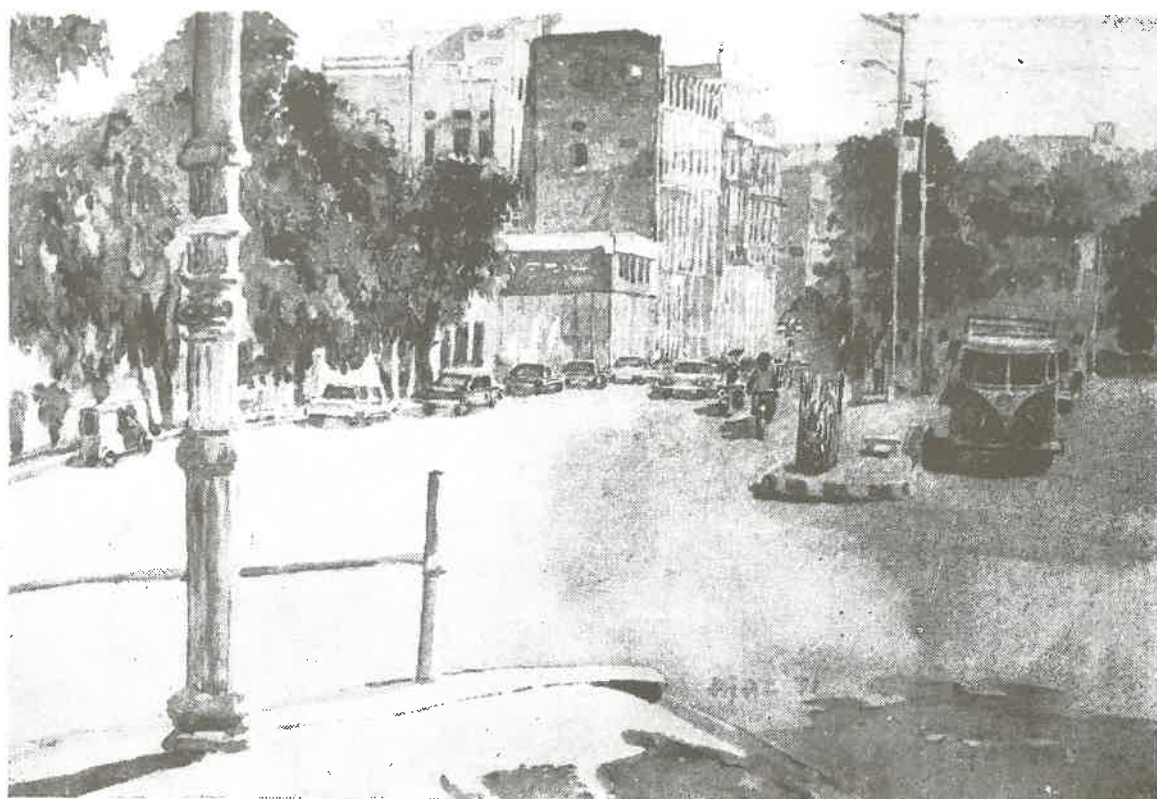
Painting No. 41

Title: *Circular Road*

Medium: *Water Colour (24 x 38 inches)*

Collection: *Mrs. Irfan Munnoo*





AJAZ ANWAR PAINTINGS

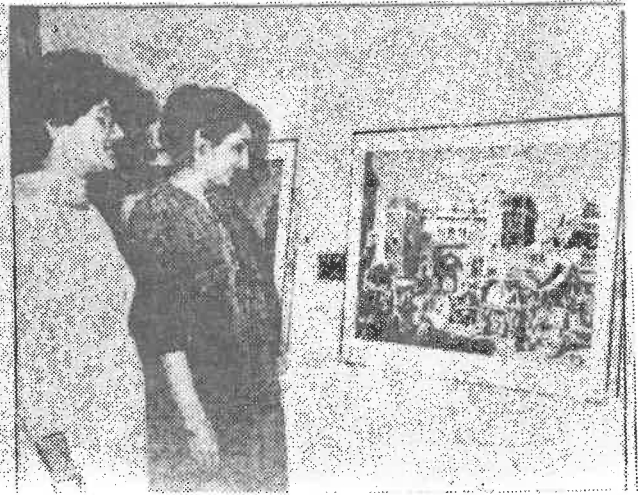
Art Galleries

Society of Contemporary Art
25 Civil Lines Rawalpindi

APRIL 72

AJAZ ANWAR's exhibition of water-colours brought satisfaction not only to the artist but quite a few confirmed Lahoris. They could see Lahore as they wish to remember it — on canvas.

Ajaz Anwar is lucky to have survived the recognition he received as the child after whom the famous 'NANNA' of *the Pakistan Times* was modelled. Quite early he fell in love with the streets of Lahore, the balconies of its old buildings, and the easy pace at which life flowed through its lanes and bylanes. He went to Turkey to study Islamic Architecture and served in Uganda, and now teaches at the National College of Arts. But he still looks at Lahore through the eyes of an innocent child - sentimental and loving. Lahore should be grateful to him for he is compiling a good record of life, one may already say, as it was. —*The Herald*, July, 1982.



Dr. Ajaz Anwar giving a lecture on "Conservation of Old Buildings" with exhibits of his paintings at the International Womens Club.



Behind Mayo hospital is Hospital Road from where branches out Aybak Road here the newly built Mausoleum of Qutbud Din Aybak the first Muslim Emperor and founder of Slave dynasty is located. Another smaller side lane is occupied by equally competing trades i.e. printing presses, inks and supplies and the aromatic herbs and betel nut ingredients. The main building with large entrance arch dates from 1890. It was a large haveli in small bricks with many motifs reused.

It has now been divided by many occupants. The main upper story is owned by Tariq block company who specialize in zinc and copper plate blocks for printing. Mr. Mohammad Sadiq who runs this establishment is now over 85. He was formerly block maker for Civil and Military Gazette that was closed down in 1964 after ninety six years of publication. Mr Sadiq has interesting clippings of old advertisements and pictures.

(for more information see painting Nos. 33 and 41)

Painting No. 40

Title: Aybak Road
Medium: Water Colour (38" x 25")
Collection: I.C.I.



Between Katchery Road and Tollinton crossing paint material, sports goods, watches and book shops on one side and shoes stores and garments on the other compete to allure and entice the genuine buyers as well as window shoppers.

The large building on the left has domed pavilions on both corners in the same style as the neighbouring Punjab University. The green balconies have cast iron balustrades. These balustrades seem to have been made out of same moulds and used in many buildings on the Mall built during 1920's. The distance gives a glimpse of Religious Book Society.

(For more, see Painting No. 31)

Painting No. 42

Title: Anarkali III

Medium: Water Colour (38 x 25 inches)

Collection: Mrs. Mazhar, U.S.A.



Lal Haveli: in Lohari Mandi Bazar is a typical house from the mid 19th C. It has a big, boldly projecting *Jharoka* under which is a big entrance arch. Much of the external decorations have been lost due to periodic repairs. The interior however, retains wood work and coloured glass. Two "mugs" or openings in the floors create a light-well link between the three stories in the interior.

Painting No. 43

Title: Lal Haveli

Medium: Water Colour (27 x 38 inches)

Collection: Ms. Irfan Munnoo



The Haveli in Matti Chowk was originally built by Dina Nath and later transferred to Lakhe Shah after whom passed on to a pehliwan (wrestler). Now some 19 families live in it. This is also called Haveli Mai Moraan due to the fact that Mai Moraan (Ranjit Singh's mistress) lived in the locality i.e., inside Lohari gate. The angular Jharoka is one of the most beautiful; though built in 1901, it has a pleasing blend of Moghul and Sikh elements.

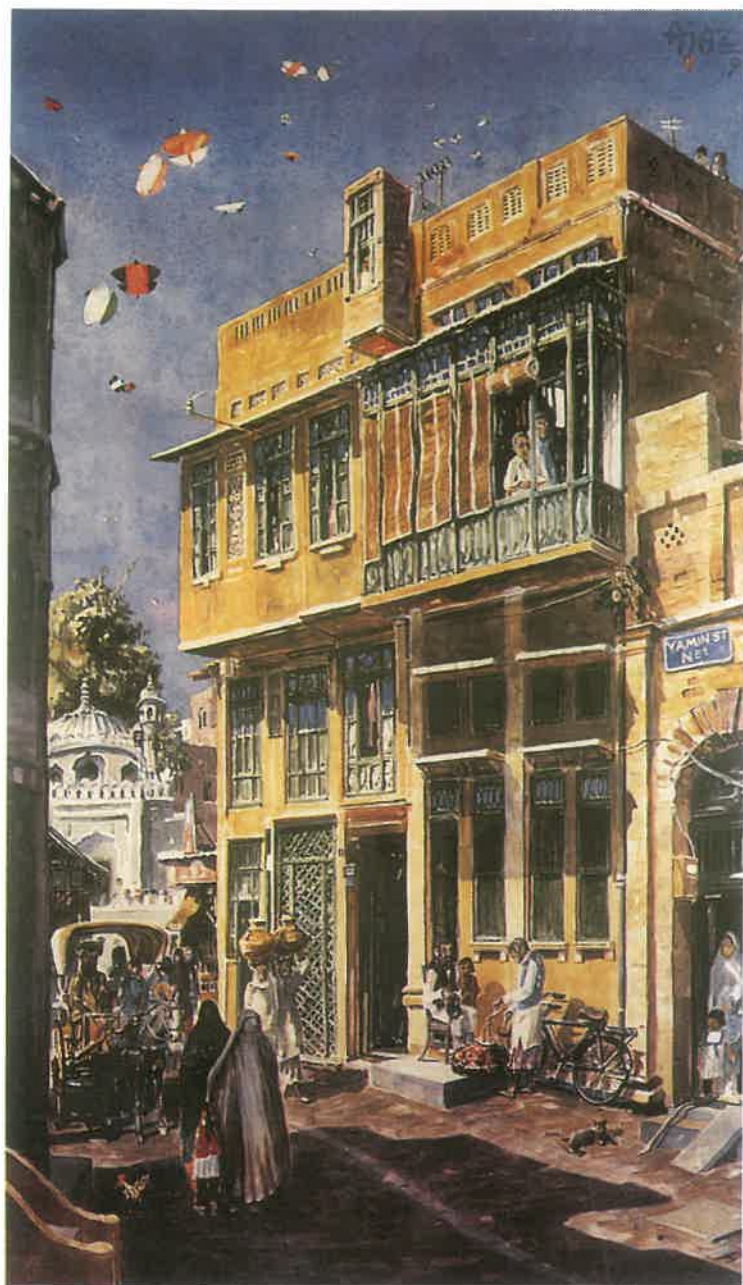
Form and structure do not blend together so well, yet, the Haveli overlooking a large space in a bazar has fairy-tale-like appearance. It has recently been vacated and is up for sale. It needs to be saved, or it will be replaced by some shopping plaza. The Haveli with open spaces on the three sides could serve as a museum.

P.S.

The Haveli was demolished in October, 1995.

Painting No. 44

Title : Chowk Matti
Medium: Water Colour (30 x 52 inches)
Collection: Khalid Khawaja



This house in Yamin Street No. 1 in Misri Shah was built in 1930's by Mr. Yamin, father of civil engineer Khalid Khawaja. K.K. too was born here and hence the street activity is narrative more of his childhood. The white mosque with a tall pipal tree is in the background where K.K. received his early religious instructions. The yellow washed house had green woodwork with blue stained glass over the windows. The house was pulled down in 1993. but the milkman still delivers milk in big brass vessels, so do the fruit and vegetable vendors while the tonga trods through, Misri Shah is in northern Lahore with *Do Moria Pul* giving access from under the Railway track. Even though the planning was good it did not mix with the old city because of the Railway and the Circular Road. The houses conformed to the new trend of the early 1900's yet adaptation of traditional concept of creating space through projections hence tall shadows during summer highnoon can be seen. Low lying area was full of vegetable farms beyond which flows the Ravi. The frequent floods and inadequate water disposal system compelled the more influential families to leave especially after the flood of Sept.. 5, 1950. Gradually scrap iron merchants and cottage foundries established themselves in what was in the Moghul times an extension of Naulakha gardens, the Faiz Bagh.

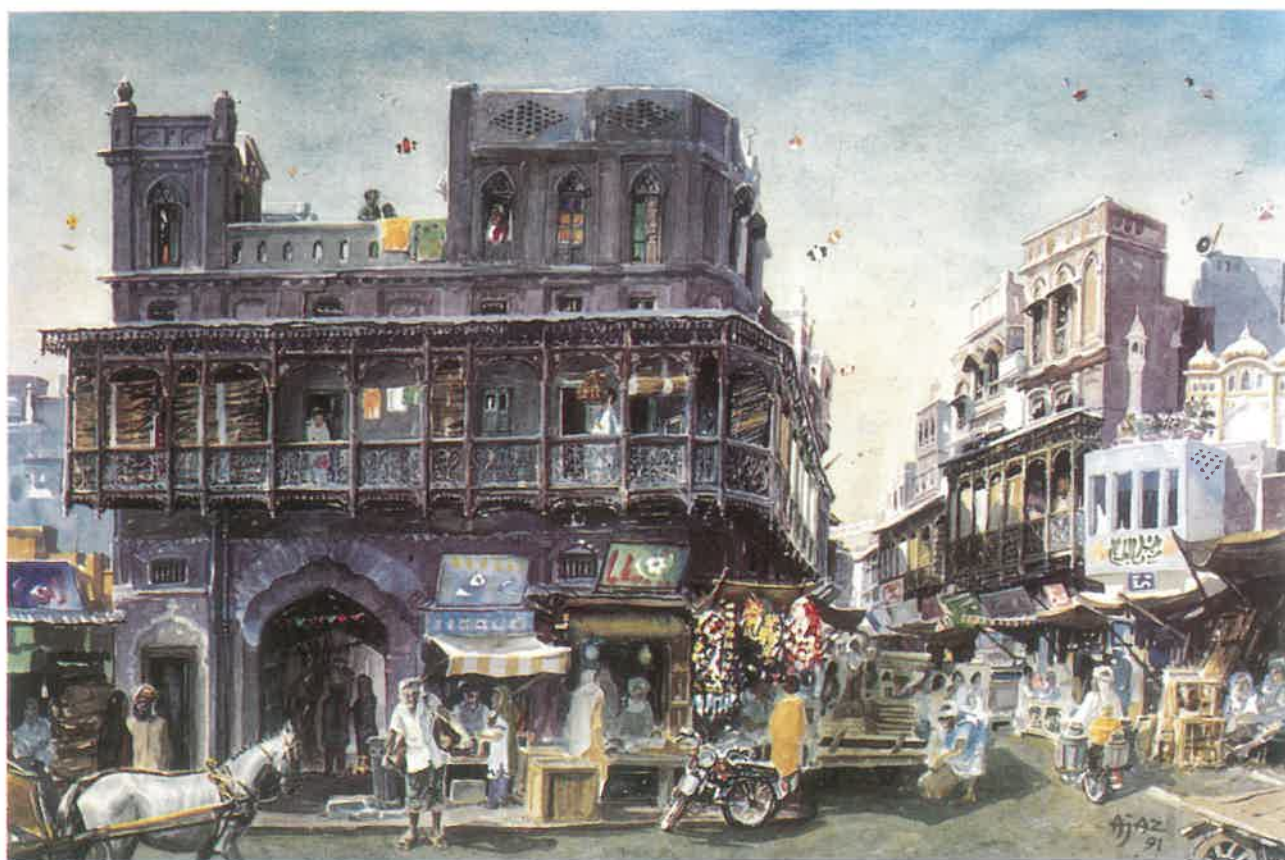
(Demolished 1993)

Painting No. 45

Title: Misri Shah

Medium: Water Colour (51" x 30")

Collection: Khalid Khawaja



Ganpat Road and Urdu Bazar are extension of old city in front of Mori gate. The locate is the largest printing paper market of the province; fancy paper flowers, mobile paper decoration, book binding materials can be had in these shops, retail & bulk. But, more important is the houses over these shops; many are Katri type i.e. a large recessed entrance arch to a wide courtyard shared by smaller units facing it they all have now been converted into shops and cottage industry. The elevation of the corner building has a balcony running on both sides securing privacy & insulation. The other side has an old mosque, largely renovated & modified: it recently has been made double storeyed. Beyond the mosque are more of the houses, each with resembling yet different style. Most of the houses are from early 1920's when exposed brick was in vogue. Yet there are some houses in small bricks indicating that this area was populated in the earlier times too as a suburb.

Seen from under the "motichoor" the famous sweetmeat shop, the view stretching to Mori gate, is enlivened with animal and hand drawn carts carrying paper and allied products.

Painting No: 46

Title: Ganpat Road

Medium: Water Colour (28 x 39 inches)

Collection: US Consulate, (Lahore)



Once inside Lohari gate the road forks, on the left beyond Nihal Chand's garden, leads street on to a narrowed down road ending in a wide open area — a pleasant surprise in this part of the city — it is old grain market and is still shaded cool with trees and public water taps. Another route would be through the Mori gate. Some of the houses are over two hundred years. Built in small bricks, generally three storeyed and more, mostly though smaller, have all the elements of a haveli sans internal courtyard. The shops under these houses were originally intended as such. Many of the houses have been rebuilt retaining the texture and street pattern. Some have been face-lifted the house seen in the painting is over 150 years retains the original shape despite cosmetic intervention. Wide tripple Jharokas is a motif derived from Haveli Dhiyan Singh (See ptg. 26). Colourfully dressed ornate ladies are seen preparing to receive guests to a wedding.

Painting No: 47

Title: Chowk Jhanda

Medium: Water Colour (28 x 39 inches)

Collection: Dr. Shahid Hamid (U.S.A.)



سر ریشن چٹائی



سید امجد راضف



سید ابرار حسین



سر فابد حمید



سر زابد نیاز سید



سر زابد نیاز سید



مُصَوِّی و مجسمہ سازی کی تیسری نمائش

اسلامیہ کالج سولہ لائسنز لاہور میں ہے :

مختصر و تصاویر مصباح الدین قاضی :

فائن آرٹس ڈیپارٹمنٹ کے سید ابرار حسین کو ملا۔ آبل رنگوں میں پہلا انعام مشہور کارٹونسٹ انور کے صاحبزادے العجاز انور نے حاصل کیا، العجاز انور کی تصاویر پر پہلی دونوں نمائشوں میں بھی پہلا انعام ملا تھا۔ ان کی تصاویر میں اصلی زندگی کا روپ نظر آتا ہے۔ آبل رنگوں میں دوسرا انعام گورنمنٹ کالج لاہور کے طالب علم سید عابد حمید نے حاصل کیا۔ اس کے علاوہ گورنمنٹ کالج کے تئو ریز اتھنسی، یونیورسٹی کی اس شاہینہ احمد اور مسٹر رفیق چٹائی اور نیشنل کالج آف آرٹس کے سر زابد نیاز سید کو ان کی حوصلہ افزائی کے لئے توہینیں سرٹیفیکٹ دیئے گئے۔

اسے نمائش میں کل ۵۰ شہکار رکھے گئے ہیں۔ اس میں آٹھ مجسمے بھی شامل ہیں۔ ۲۵ طالب علم معززوں نے اس میں حصہ لیا ہے۔ اس نمائش میں اسلامیہ کالج فائن آرٹس سوسائٹی کے نائب صدر نے بھی پیچھے تقاضا رکھی ہیں جن میں ایک اسلامیہ کالج کے پرنسپل خواجہ اسلم



سر زابد نیاز سید



مس شہینہ احمد

میں پہلا انعام مس زہرہ مریم احمد اداہم اے فائنل میں حاصل کی۔ یہ مشہور آرٹسٹ مسز ایٹا کلا احمد کی صاحبزادی ہیں۔ مس زہرہ ۱۵ سے پہلے دو نمائشوں میں بھی اس کالج سے دوسرا انعام ۱۹۷۳ اور ۱۹۷۴ میں لے چکی ہے۔ اس دفعہ آپ کو اول انعام کا مستحق قرار دیا گیا ہے۔ آپ دوسری کئی نمائشوں میں بھی کئی انعامات لے چکی ہیں۔ دوسرا انعام یونیورسٹی فائن آرٹس ڈیپارٹمنٹ نے ایم اے فائینل کی طالبہ مس تنیم زہرا کو ملا۔ ان کو اس نمائش میں مجسمہ سازی کے پہلے انعام کا بھی مستحق قرار دیا گیا۔ آپ نے اس سے پہلے گورنمنٹ انور میں منعقدہ نمائش میں پہلا انعام حاصل کیا۔ دوسرا انعام جس پر وہ وادی کے کاناوے پر کھڑی کشمیری کی تصویر ہے اور مجسمہ میں چند فیروز میں اور نمائشوں میں تیسرا انعام نمائش کالج آف آرٹس کے فائنل اور مسز عابد حمید احمد واقع کو ملا۔ آپ کو گورنمنٹ سکالر شپ ۱۹۷۶ سے ملا ہے اور اسی پر تعلیم حاصل کر رہے ہیں۔ مجسمہ سازی میں دوسرا انعام

یہ تیسری نمائش ہے کہ ہماری نئی بوداؤت کے میدان میں قدم رکھتے ہوئے مشرقی روایات کو ملحوظ خاطر رکھے۔

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مس زہرا مریم احمد

نہیں منظور کیا جس سے لے آئندہ مالی اخراج کرنے کا فیصلہ کر لیا گیا۔

زکریا یونین، برٹش کرسٹل، ٹائیپ وین، طالب کی گائیڈ، رہا باقاعدہ مقرر کیے گئے، ملازموں کے بھانڈا دارانہ تحقیقات ہوئے کی صورت پر پکرائی جائے یونین سے ذمہ دار افسروں کی اداران کو انتظامیہ میں یونین نے فیصلہ شکایات در کرنے بند وادار کی پینٹ راکر مار پریٹک شکایات در کرنے کی جانب ہوگی جس مذہبی یونین سے برٹش کی صورت ہے پورا پورا اعتماد کرین دورہ حافظ آباد

لاہور کی ماہر اقتصادیات سے دورہ کے دوران میں مانے کو تسلی بخش قرار شکار اپنے ملک کو خود عداوت انجام دے رہے دوران مارکیٹ کیٹی برکت علی نے گذشتہ پانچ چار سو سو کو بتایا گیا مانی قبل زخمی پیداوار۔

تقی جب کہ اس سال لکھنؤ میں پہنچ گئی ہے۔ جیسے جیسے منڈی کا بھی خرچ کے عباد ہے ہیں۔

تلج یہ تجربہ لاہور میں درسیان شدید غارت نے اسے گرفتار کر کے ہے۔ باقی ملازمین کے ایک دستہ نوایہ تھا۔ قریباً دس جاتے لکھا دیں نے سنگلاخ کو لاکھ کر دی۔ جس کے نامزد ہوئی کی۔ جس عاشق زخمی ہو کر کامیاب ہو گئے۔ کے قبضہ سے تم ایک گھڑی اور ایک کے باقی ساتھیوں کی قوم بھارت کے سے تعلق رکھتے ہیں ساتھیوں کو بھی شہر ملازموں کو بھی بہت کرنا ماں کے نواحی پارٹیاں انیون سمجھا کر چکی ہیں۔

چاول کے چاول نادر اول نامہ غور منڈی میں ہزاروں مسلسل دھوپ نہ میں بندونجی گل سر رہی تو تاجروں کو بہ دونوں ابراہیم موس کو سکھایا نہیں جا چہرہ بالکل نہیں رہا میں ٹوٹ جاتی ہے دوسری طرف چاول میں سور کی فصل بعد چاول پھرنے کے اس طرح کو بھی پھرا صورت حال سے جا



The artist (inset) and his work.

'Nanna' comes of age

HIS friends call him 'Nanna' and he receives the epithet with a slow smile. But Aijaz Anwar has grown into an artist in his own right with an individual style in water-colour. The son of the well-known cartoonist of The Pakistan Times, Anwar, whose 'Nanna' we meet nearly every day, Aijaz owes his early inspiration and love of art to his father. But the traffic has not been entirely one-sided. Insiders tell that young Aijaz was also the inspiration for the impish, sharp-tongued 'Nanna'.

An exhibition of 22 water-colours by Aijaz opened in the National Gallery in Islamabad today, under the auspices of Pakistan National Council of the Arts. Since he has recently returned from abroad his water-colours depict scenes and streets of Rome and Istanbul. Only two are about the streets of Lahore.

Aijaz Anwar is pre-occupied with monuments and the work of conservation. He says the medium of water-colour suits his temperament and he finds it easy to depict the streets and scenes of cities in this medium.

"I am fascinated by the re-

lationship of man and the buildings he constructs," he says. "Men grow old and die but the buildings remain and acquire a mature, intriguing character as they outlive man and grow in history".

"In old buildings I discern a face and the story behind the age and the attendant decay".

He has worked on the conservation of historical monuments and is an ardent lover of old buildings "The cement on 'Haran Minar' is already flaking off", he moans.

His colours are usually bright and pleasing. In most of his works he has concentrated on old structures which have been bolstered with supporting walls. Added to the wrinkled faces of the buildings, these walls give them an angularity which Aijaz finds so attractive.

"As an artist, I know I am a beginner and only time will tell how good I will be. Art is tough and only the best and the toughest can survive in the arts. I hope to be one", he says. One can see that he has made a good beginning.

Dr. N. A. Baloch inaugurated the exhibition.

—SAJJAD HAIDER

Anarkali Bazar is an extension of old city in front of Lohari gate. Here, the first building called Anarkali 1, is only double storeyed with a hotel on the top & shops below. Money changers, repairers of sewing machines and battery torches can be seen on both sides of the famous shop where the tastiest of the fried river fish can be had. Equally intriguing is the sight of coconuts, canned pineapples, wooden and metal souvenirs and tie and dye batiks on hand loomed pure cotton. As you turn around the hotel, oriental flavours of spices, tobaccos, betels, nuts, cloves and aromatic herbs over whelm. The hussle and bussle increases as the bazaar further narrows down till the scenario changes where they sell kebabs and further down, the silk screen printers take over.

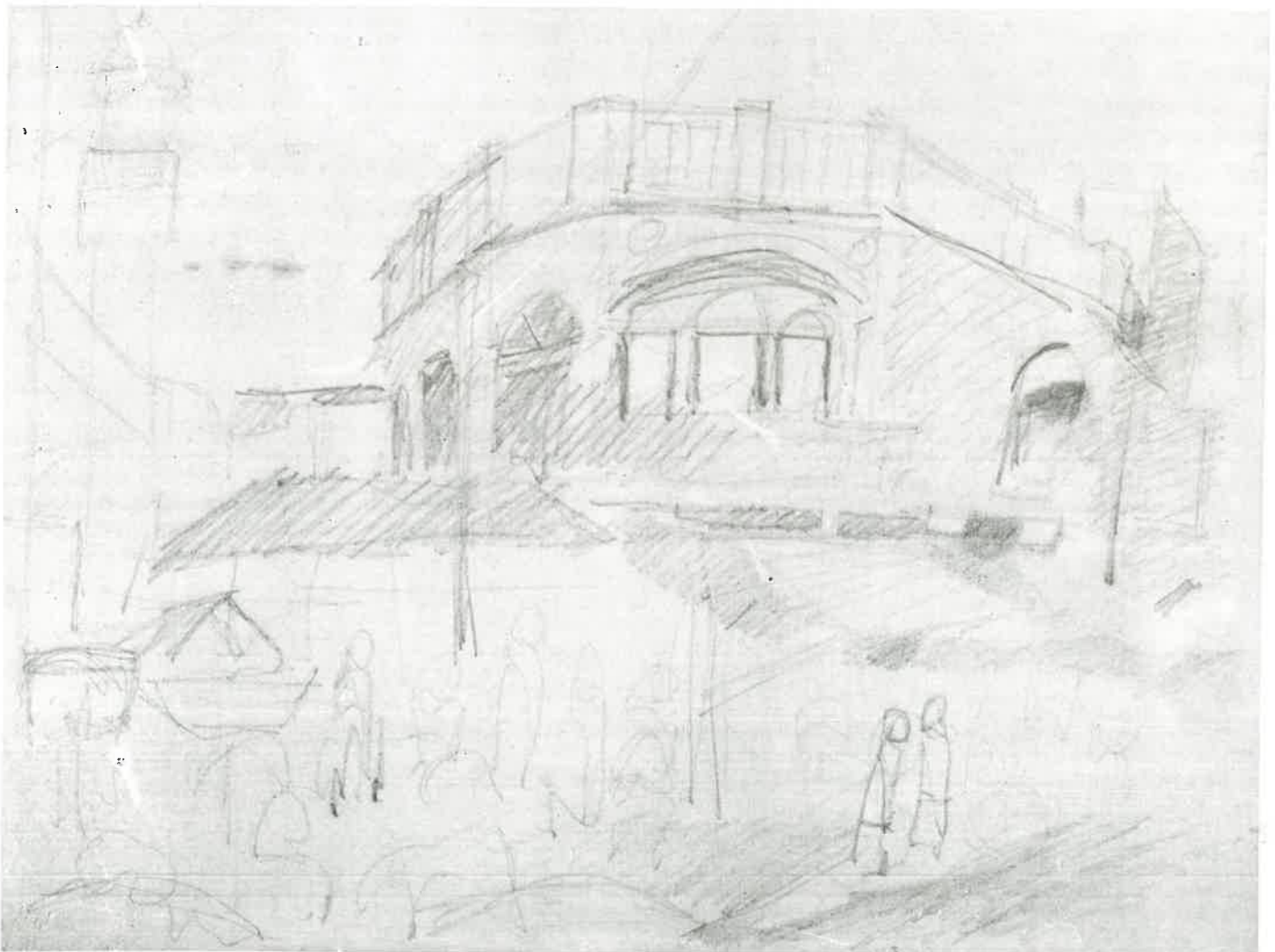
There were many old buildings in the area some have been pulled down. This one, built during 1910's has underwent changes. Trefoil windows with a multifoiled hood is a reminiscent of the earlier style.

Painting No: 48

Title: Paan Mandi II

Medium: Water Colour (28 x 39 inches)

Collection: Rafique Saigol





This ancient mohalla inside Lohari gate is named after the scholarly saint Pir Sirajuddin Shirazi who came to Lahore in 1323. Many houses in the locality are over two hundred years old. The house shown in the painting, however, appears to have been built at the turn of the century. The unique six storeyed facade conceals a spiral staircase. The curvilinear hoods of multifoiled windows surmounted by flatened ribbed domes cast deep shadows from under which women must have sat and peeped into the street.

Cover:

Painting No: 49

Title: Kuche Pir Shirazi

Medium: Water Colour (14 x 60 inches)

Collection: Osman Khan, Holland



Old Lahore

Dr. Ajaz Anwar

Pride of Performance

(33 colour plates)

Fifteenth Edition

Haveli Mian Khan:

Mochi Gate does not survive but the locality preserves the name alongwith flora and fauna. As one enters, the typical street activity captivates the visitor. Local cookies, parched grains, pulses, the best seekh kababs, the most famous sweets shops along the Lal Khui (Red Well) are really entertaining. The back streets are, however, residential. There are many famous haveli or large city palaces the largest one was Haveli Mian Khan.

Haveli Mian Khan was a very large palace belonging to Nawab Mian Khan (d. 1671) in the vicinity of Rang Mahal. It has all since disappeared except one large gate with recessed, multifoiled arch in bricks. Many houses, big and small, now occupy the site. The painting shows some of the houses with typical windows built over a century ago.

Painting No: 51

Title: Haveli Mian Khan

Medium: Water Colour (28 x 39 inches)

Collection: K.S. Yang, (Korea)



As one enters the walled city especially through Lohari Gate, it is another world from the by gone days. Milkshops, sweetmeat, fried fish and chicken and other eateries provoke those on diet. The enticing view enjoined from behind the balconies is partially blocked by tarpaulins is and aromatic smokes. The sunlight too is selective and spotlights the *qalamdani* type of relieving arch with eave formed by lotus motifs. The flattened domical motifs over the tripple arched windows afford a view of the studio where the most famous Urdu calligrapher of the time held sway. Tajud Din Zareen Raqam was tall, handsome and eloquent. He died young but his studio is still the meeting point of calligraphers. Hence the name of the painting "*Baithak Kaatibaan*".

The facade is from early 1800's in original shape and badly needs conservation.

Painting No: 52

Title: Baithak Kaatibaan

Medium: Water Colour (38 x 27 inches)

Collection: Safi Qureshey (California)

A SELECTION OF CONTEMPORARY
PAINTINGS *from* PAKISTAN



FEBRUARY 9 THROUGH JULY 17, 1994
EXHIBITION SPONSORED BY THE PAKISTAN ARTS COUNCIL
46 NORTH LOS ROBLES AVENUE, PASADENA

Pacific Asia Museum

Enamul Karim (Bundel Kharwa Gate, Old Agra, India, 1993). Watercolor on paper, 17 x 17". Photo by column Media Inc., Denver, CO, USA.

This stretch of Anarkali seen from the corner of Fayyaz Road and Bakhshi Market specialises in ready-made garments, cosmetics and leather goods. Attache-cases, shoes, horse riders' outfit and umbrellas could be had here.

The angular *Jharoka* seen at the corner is unique because of its placing (it has been depicted in Painting No. 2). The buildings shown in the middle distance and in the background are slightly later i.e. from 1920's and 30's yet they reflect a continuation of the tradition. Many older establishments have closed down including the famous Thermos House; Hamdard Clinic dispensing local herbal medicines have moved so have the Shireen Mahal Sweets. Anarkali survives because it is constantly adapting.

Painting No: 53

Title: Anarkali V

Medium: Water Colour (25 x 38 inches)

Collection: Dr. Afzal Ahmad (Chicago, USA)



From somewhere in the centre of Anarkali Bazar, a smaller road turns towards Paisa Akhbar. Just at the corner is a tall three storyed building which was once Nishat Hotel. Conspicuous for its dazzling red painted plaster against which green of the rare double wooden balconies stood out. It has more projections on the top in sparkling white.

Built in 1910's, it was acquired on rent and converted into a hotel in 1936 by Ghulam Mohammad Butt who was from the same family that owned the adjoining famous Nizam Hotel. Nishat Hotel has been closed down and the building is now owned by a dentist whose shop can be seen on the right.

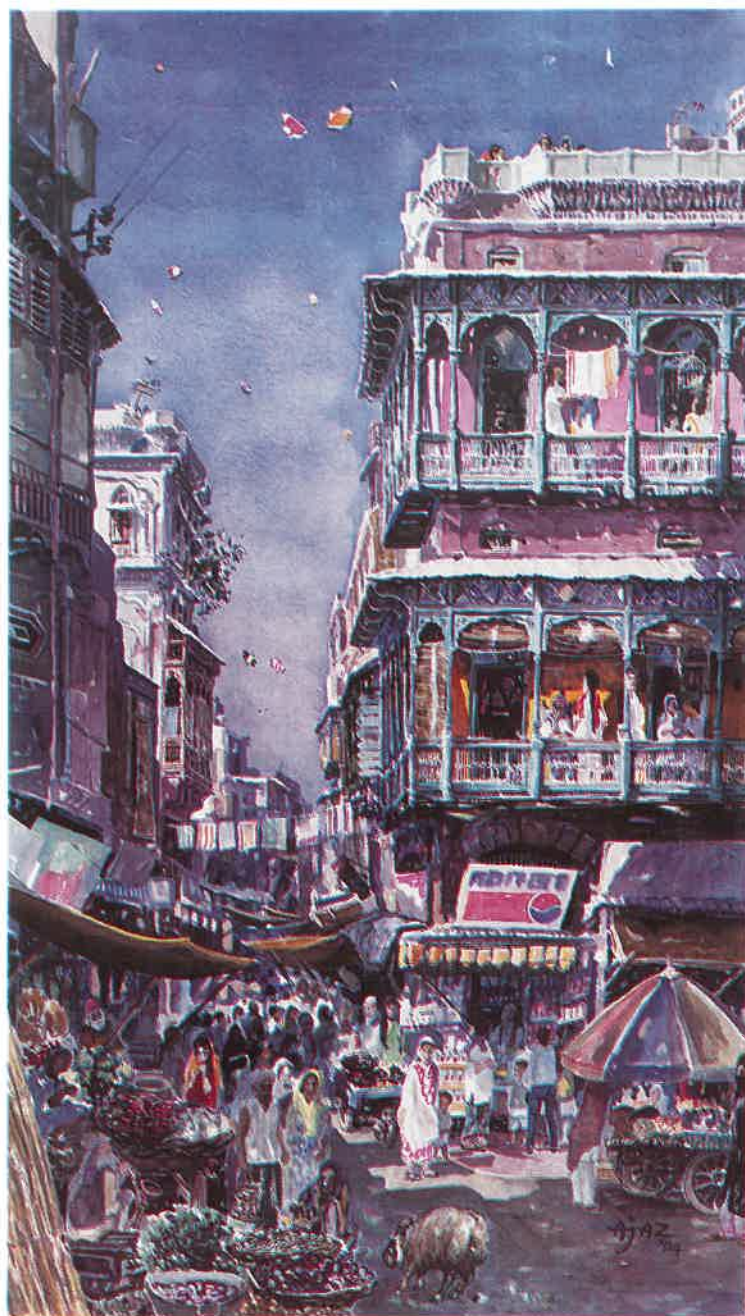
(see *Old Lahore*, 12th Edition)

Painting No. 54

Title: Nishat Hotel

Medium: Water Colour (30" x 52")

Collection: Escort House



Disappearing monuments and the maze of slums

DAWN
27.7.84

By "Zeno"

A distinction has often been made in Lahore between two kinds of historical monuments — "protected" and unprotected. Those in the jealous care of the officials of the Archaeological Department, e.g. the Fort, the Shahi Mosque, the Shalimar Gardens, Jahangir's Tomb, fall under the category of "protected".

Numerous other architectural remains and traditional historical features, which form an important part of our cultural heritage and therefore need to be cherished and preserved, have never been granted the right to be protected, and have consequently been eroded, defaced, or totally obliterated by the ravages of time.

They have been encroached upon, demolished, and absorbed by the "developmental" activity of the creators of numerous colonies and slums which have mushroomed all around the city in recent years.

But it seems that such a distinction between "protected" and "unprotected" monuments is now no more than an illusion. This was demonstrated in the case of at least the Tomb of Jahangir through a slide show arranged by Lahore Conservation Society at the Press Club last week.

Slum

To their horror the viewers discovered that in spite of the protection accorded by the Archaeological Department a huge slum with vast cesspools of slime is fast growing all around this glorious monument, indeed right up to its walls, and threatening to even enter its precincts from the directions which are not so well protected.

Dr. Ijaz Anwar, Art historian at the National College of Art, had prepared the slides, and his lecture on the importance of Jahangir's Tomb in the history of our ar-

chitecture was as illuminating as his comments on the serious threat posed to it by the "developmental" activity of unscrupulous and cynical land speculators were horrifying.

From what he said and showed through the slides it seemed that if this vandalism is not immediately stopped, Jahangir's Tomb — that glory and pride of Lahore — will soon have disappeared in a maze of five marla tenements and dirty dwellings.

From the serious damage that has already been effected all around and in the environs of the building one can realise why the foreign visitors are no longer being taken to see this monument during their sight-seeing tours around the city.

It is quite obvious that the authorities are aware of the fact that the entire area around this beautiful monument has become an unseemly sight. It is understandable therefore that they are ashamed to show it to the foreigners.

What is not understandable, however, is the apathy of the authorities — whether of the Archaeological Department, or the Ministry of Tourism and Culture. And how is one to view the lack of concern of the Lahore Development Authority, which is not only in charge of town planning but also of a vast scheme of "beautification of Lahore."

Dr. Ijaz Anwar began his slide show and lecture by briefly referring to the significance of the architectural character of Jahangir's Tomb in the historical development of Muslim architecture in the Subcontinent.

Its four minarets on the four corners were a new motif which was later incorporated in the design of Taj Mahal. For the uninformed this was quite a new angle in their appreciation of the beautiful monument with which they have always associated the city.

But the real point of the exposition of Dr. Ijaz Anwar was not architectural, but the manner in which our architectural heritage is being gradually defaced.

He began his story from the time of the opening of the new road bridge on the Ravi and the closing of the old one. At that time as one crossed the bridge a small metalled road led off to the left in the direction of Jahangir's Tomb.

Between the main road and the Tomb and from the river up to the Tomb of Nur Jahan on the other side of the railway track the whole area could be regarded as the environs of the Jahangir's Tomb complex which includes Akbari Serai, Asaf Jah's Tomb, Nur Jahan's Tomb, Nur Jahan's Garden and Jahangir's Tomb. All of this area was totally free of habitations and constructions.

With the closing of the old bridge began the process of encroachment. What we have now, to begin with, after the old bridge, the entire road occupied by an unauthorised yard for buses and vans along with temporary structures for their guardians. Next to it a tonga stand has come into being on the corner where the small road leads off to the Tomb.

On both sides of this road vast areas have been occupied by Gwalas with their hundreds of buffaloes tied all over the place. There are rivers and lakes of slime and mountains of filth through which we have to pass to get to the Tomb.

A sabzi mandi and a grass market has also come to be established, and with these markets a veritable town of mud-houses and temporary shop structures has grown up. As we go further we find pucca houses being built, some very close to the gate of the monument.

At the back of Asaf Jah's tomb there is a whole colony which has come up — leaving no more than six feet between itself and the enclosing wall. This space which serves as an unpaved street has an open drain which brings all the sewage of the basti to eat into the foundations of the wall.

On the other sides of the Tomb complex the encroachments are even more serious. The builders along the enclosing wall of Jahangir's tomb proper are not as ceremonious as those alongside Asaf Jah's tomb.

Housing schemes

Here they have not left even six feet of space between their houses and the wall. In fact, most of them have incorporated the wall of Jahangir's tomb into their own structures. And some of them have even used the top of the wall to serve as part of the floor of their second story.

The latest development in this process is the growth of a number of housing schemes initiated by enterprising speculators in land. Allotments in five and ten marlas

have been marked out, within a few feet of the wall, bricks have been piled up and foundations are being dug. This is going on all around the Jahangir's tomb complex.

And yet this is known as a "protected" monument, and the Archaeological Department of the Government of Pakistan is supposed to be looking after it. This Department is armed with legislation which empowers it to stop any "development plan or scheme or new construction on or within a distance of 200 feet of a protected immovable antiquity... except with the approval of the Director of Archaeology."

Another provision of the law (the Antiquities Act of 1975) rules that "no person shall, except for carrying out the purposes of this Act destroy, break, damage, alter injure, deface or mutilate, or scribble, write or engrave any inscription or sign on any antiquity. Such offence is punishable by a prison sentence upto three years, R.I. or fine or both."

One wonders if the encroachments and mutilations going on along the walls of the Jahangir's tomb complex are being carried out with the knowledge and consent of the Department of Archaeology. They might well be, because there are precedents of a similar nature.

Dr Ijaz Anwar showed a slide of an abandoned Hindu temple in the area on which a brand new plaque in marble was affixed. The plaque revealed that the temple had been converted into a local office of some branch of Lahore Development Authority. What is most enlightening in this context is that this misuse of an evacuee property, and a religious place to boot, was "inaugurated" by no less a person

than the ex-Chairman of LDA, Gen Ansari, whose name appears in bold letters on the plaque.

It can, therefore, be conjectured that the present and ongoing encroachments, defacement and mutilations in the case of Jahangir's tomb complex may very well be not unauthorised, but rather were being carried out with the full knowledge and consent of the concerned authorities.

It is in the context of such barbarism that one should view the formation of the Lahore conservation Society, which has been instituted by a group of concerned citizens of Lahore. Most of them are architects and artists, but some belong to other professions as well. The Society came into being in January last with the following membership:

Mr Nayyar Ali Dada (Architect), Mr Ijaz Anwar (art historian), Mr Kamil Khan Mumtaz (architect), Dr Parvez Hasan (advocate), Dr Zafar Umar (physician), Mr I.A. Rahman (journalist), Miss Azra Hameed (landscape architect), Col. Ijaz Nazim (landscape designer), Mr Siraj Mahmood (architect), Miss Tanveer Hasan (architect), and Mr Zaheerud Din Khwaja (architect-town planner).

They are not the only persons concerned about "the gradual erosion of the historical role of the city as the cultural capital of Pakistan." But they are the ones who have realised the necessity of doing something about it before it is too late.

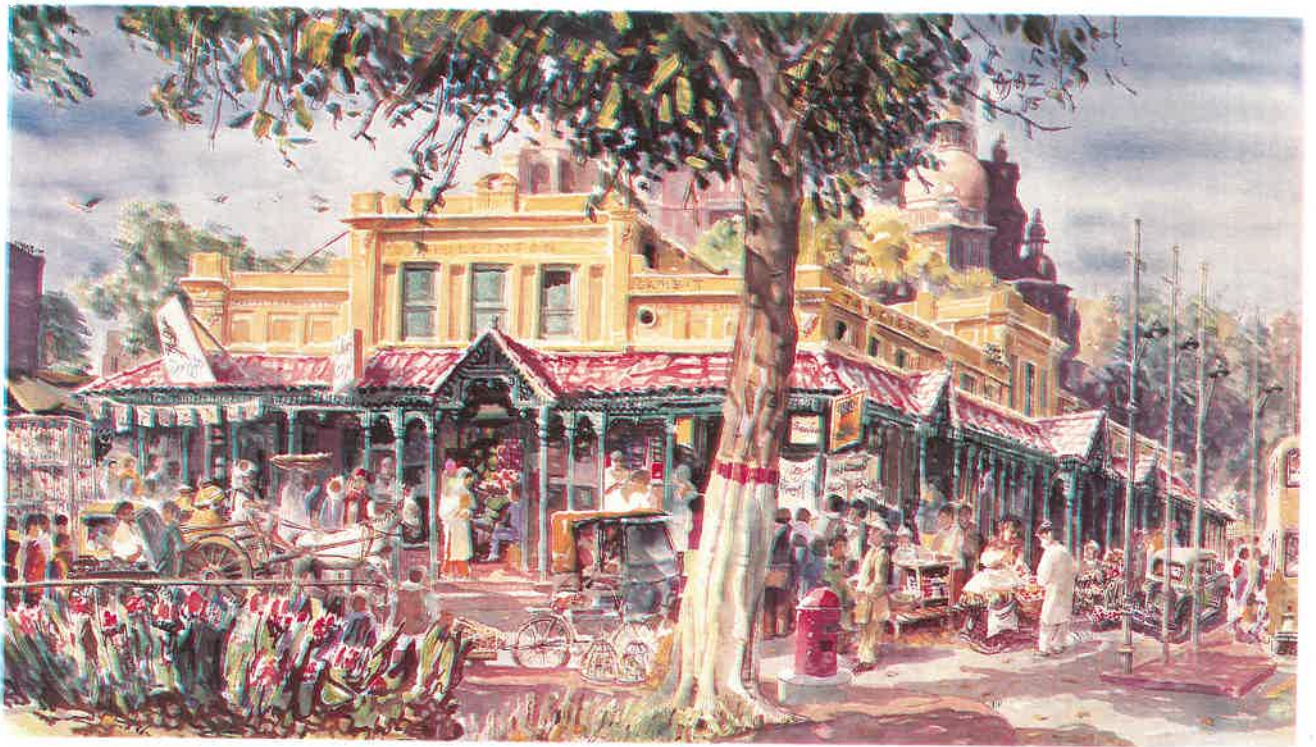
As Khwaja Zaheerud Din, who introduced the subject at the Press Club, remarked on the occasion, "the general public remained a voiceless and silent spectator to the misdirected efforts of some of the development agencies and local authorities or to their total neglect of our cultural heritage", and "the face of our beloved city of Lahore is likely to be mutilated at the hands of insensitive development agencies, local authorities and commercially adventurous individuals."

Free for all

This is a fairly accurate picture of the deteriorating situation and the dangers inherent in it. What is happening in Lahore today, especially in the field of what is known as development, is a game of free for all in which the unscrupulous, the adventurers, the corruptible, the unprincipled have all the advantage, while the administrative agencies of various kinds have taken to the easy path of ad-hocism and look the other way as their own rules are being broken with impunity.

This is by no means an atmosphere in which the old cultural traditions can be preserved or new ones established. Whether the efforts of Lahore conservation Society can bear fruit in such an environment is difficult to predict. But the mere fact that such a society has been formed shows that the conscience of the city of Lahore is not quite dead.

What the LCS aims at primarily is "to create a greater public awareness on issues of conservation". It is not a matter of academic formulations and research into antiquities and traditional architecture and monuments, though it is that also. It is more a matter of creating public opinion on the issue of protecting "the city of Lahore against environmental degeneration."



As already stated in Painting No. 14 Railway Road, developed into a cultural centre. In Arab Hotel best Kababs and tea were served to the teachers of Islamia College and the journalists. At the crossing of Chamberlain Road, people thronged to have a taste of firni after having Fish at Sardars. With the passage of time, ground storey rooms were converted into shops. Grocers, Bakers and General Merchants made hay. This portion of Railway Road, has some wooden balconies and *jharokas* struggling to survive painted in bright ultramarine, parrot green and red, the woodwork looks exquisite. On the right hand corner is seen a watch maker's shop. Shaikh Ghulam Muhammad was always peeping into the microscopic wheels of time fitted into the Rolexes, Westends, Roamers while the grandfather clocks hung overhead would ring two, half and a quarter at quarter to three in unison. The vast collection of time pieces gathered dust and rust awaiting his attention. But those were the times when the North Western Railway was known for punctuality.

Painting No: 55

Title: Railway Road

Medium: Water Colour (29 x 39 inches)

Collection: Izzet Majeed

SAVE TOLLINTON: The Punjab Exhibition Hall was originally built in 1864 to exhibit the artifacts from Punjab & northern India. It attracted worldwide attention through the international press including The Illustrated London News, May 14, 1864. It was turned into the first museum of Lahore. Kipling also gave drawing and painting lessons in it, hence Mayo School of Arts was founded in 1874 to preserve the traditional Arts.

Thoroughly repaired and roofs altered by Sir Gangaram in 1920's it was converted into Municipal Market where the elite of the town shopped. In late thirties, it was named TOLLINTON market after H.P. Tollinton Secretary to Govt. Punjab. This eighteen kanals of prized land on the Mall, despite being protected under the Antiquities Act as amended in 1992, is being threatened by influential grabbers who want to build a high-rise in its place. There has been much protest in the press and public demonstrations have been staged. The matter seems to have been shelved for the time being. The chief secretary of Punjab, Aslam Hayat Qureshi in a press statement appearing in all leading papers of April 10, 1996, declared that Tollinton shall be preserved in its original form and used as museum of Modern Art.

(for more information see Save Tollinton 1997 Calendar)

P.S.

TOLLINTON was saved and restored in 2003-5!!!

Painting No: 56

Title: Gambit

Medium: Water Colour (31 x 50 inches)

Collection: Pakistan Foreign Office



Seen from left to right Past Grand Masters :

Gen. Sir Arthur Power Palmer 1899-1902 , Lt. Col. Charles Francis Massy 1893-95 , Field Marshal Horatio Herbert (Kitchener, Earl) 1903-09
 Lt. Col. Charles Mcwhirter Mercer 1869-74 , Lt. Gen. Sir George Benjamin Wolseley 1896-98 , Lt. Col. Marmaduke Ramsay 1875 - 81
 Colonel Anthony Stewart 1882-86 , Edwin Woodall Parker 1887-92

Rudyard Kipling was initiated in this lodge on 5th April, 1886

Hope & Perseverance was name of the Lodge No. 782. The hall shown in the painting was built in 1859 on Lodge Road. It was damaged in the severe earthquake on 4th April, 1905. It was repaired and some additions were made to it and the grand District Lodge met again in the reconstructed Temple on 7th April 1906. It continued serving as Lodge till 1917 when a new Lodge was constructed opposite to Charing Cross. The old Lodge was sold to the Punjab government and was converted into Lady MacLagan's High School for Girls in 1920's. It is now one of the biggest girls schools of Lahore with distinguished academic record.

The building shown in the painting is in the "Neo-Roman" style adopted in the early British structures in Lahore and resembles "Bank of Agra" (where now D.I.G. crime Saadat Ullah Khan's office is located), Lawrence and Montgomery halls, Gymnasium of Government College, Lahore and Tollinton. All these buildings have been built in small bricks many of which are of Sikh and even Moghul origins. The roofs are of wooden planks projected out to form the entablatures.

A pillared porch with fluted columns and windows with triangular pediments make an impressive facade. One side are shown the past grand masters of the lodge under and old bamiyan tree. Though the hall serves a perfect congregation place for the students, the authorities plan to demolish it. It must be saved as one of the best specimens of early British period. Distress Signal.

(ref. Sidhwa, R.S., Distt. Grand Lodge of Pakistan Centenary)

Painting No: 57

Title: Hope and Perseverance

Medium: Water Colour (30 x 51 inches)

Collection: Franco Gatti (Bologna, Italy)

The crossing of Nisbet and Chamberlain Road is popularly known as Chowk Gowalmandi may be because of some cattle market or milkmen's supply point in not so distant past. This area still is famous for milk and milk products. Originally it was outskirts of walled city where Mai Lado built a mosque in 1631 and the whole locality is still called Mai Lado. Most of the houses in the locality are from early 1920's. The transition from older style to the new one had been a very smooth one. Many of the traditional elements like wooden balconies and other projecting members have been retained for social and climatic reasons. The effect is that of a comfortable well ventilated house with pronounced lights and darks on the outside. The view from one corner of the Bharat Building (demolished early 1970's), leads the eye across Nisbet Road. The Bamiyan tree has long since been cut down (for more information see Painting No. 20).

Painting No. 58

Title: Chowk Gowalmandi II

Medium: Water Colour (27 x 38 inches)

Collection: M. H. Dawood





Bawa Dinga Singh's Building on the Mall was built in 1927. It had only two storeys, a third one was later added to it when the restriction on the height was relaxed. An even taller watch tower was added to it that also accommodated one of the earliest electric lifts in Lahore.

This tower became a landmark seen above the horizon. The pitched bulbous dome surmounted by gold plated vase pinnacle gives illusion of greater height. It has arched openings on the sides. These are high reliefs of elephants presenting garlands.

This building has been built in brick with steel girders. The facade has been finished to give the look of stone. Sandstone and in some important parts marble has been used for brackets and grills.

This is the most beautiful clock tower of Lahore. Bawa Dinga Singh lived on McLeod Road; his house still survives there;

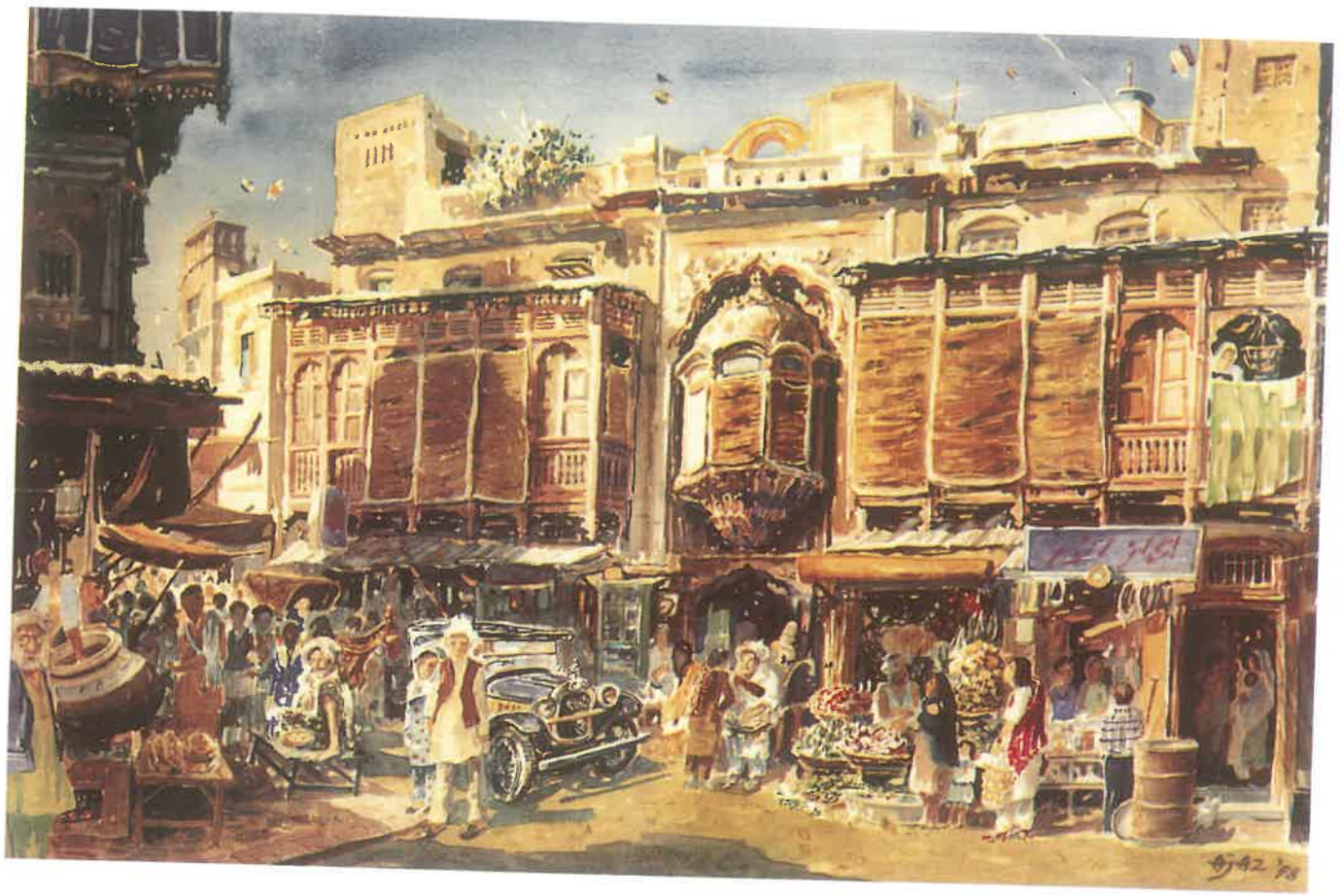
(see painting no. 62)

Painting No: 59

Title: Dinga Singh's Clock Tower

Medium: Water Colour (12 x 45 inches)

Collection: Artist



The Hospital Road, Bansaanwala Bazar, Rattan Chand Road and Railway Road crossing gives access to a 1910's expansion of Lahore. This road leads to the Railway Station hence the name. It now is a sprawling business centre for pharmaceuticals and further down are famous eateries. Best of roasted fish, chicken, *nihari* and *siri paye* can be had here. The *tandoors* specializing in *bakar-khanis* and *roghani naan* do roaring business, *firni* in terra cotta plates and *jalebis* in hot milk would serve to cool down.

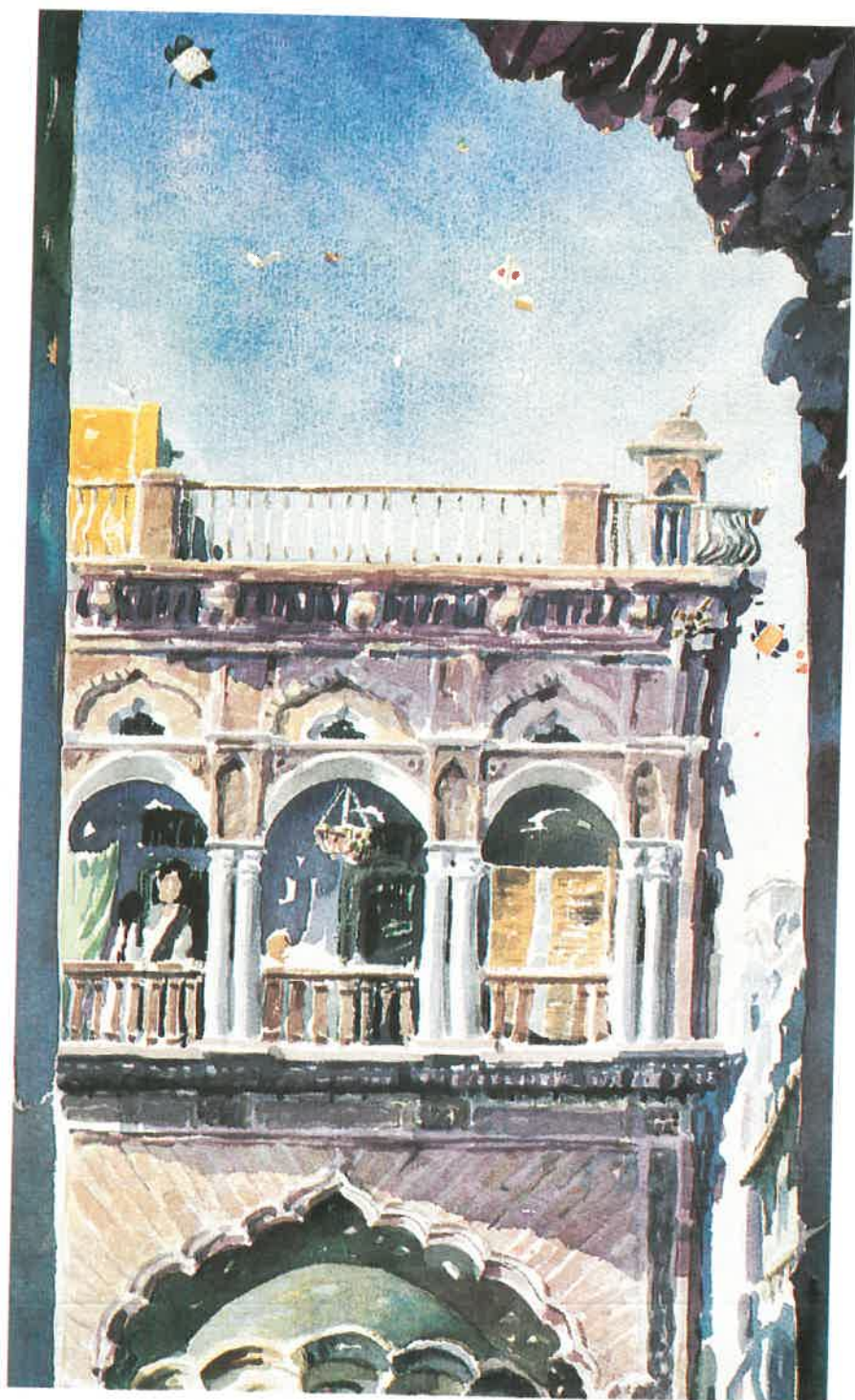
This typical house in the beginning of the Railway Road seems to have been left unfinished with bricks left uncovered, even the woodwork has been painted properly. But it like so many houses in the vicinity is a descendant of the earlier prototype with a large *jharoka* with hooded windows lined under a half dome placed in a multifoiled recession having floral scrolls over the spandrels. A resembling half dome in reverse supports this projection under which is a tall arched entrance. Wooden balconies on either side of it have been screened with bamboo *chicks*. A general store, a vegetable shop, a man selling sherbet in a tall metal utensil strapped to his back with glasses displayed on his belt, an old automobile, a *daig*, a *naan* shop and a tonga passing through so very quietly amid the various melodious noises and the dramatic beams of sunlight add to the setting over which this *jharoka* presides.

Painting No: 60

Title: Railway Road II

Medium: Water Colour (38x28 inches)

Collection: Rakhshanda and Iftikhar-ul-Haq
Wimbledon, London.



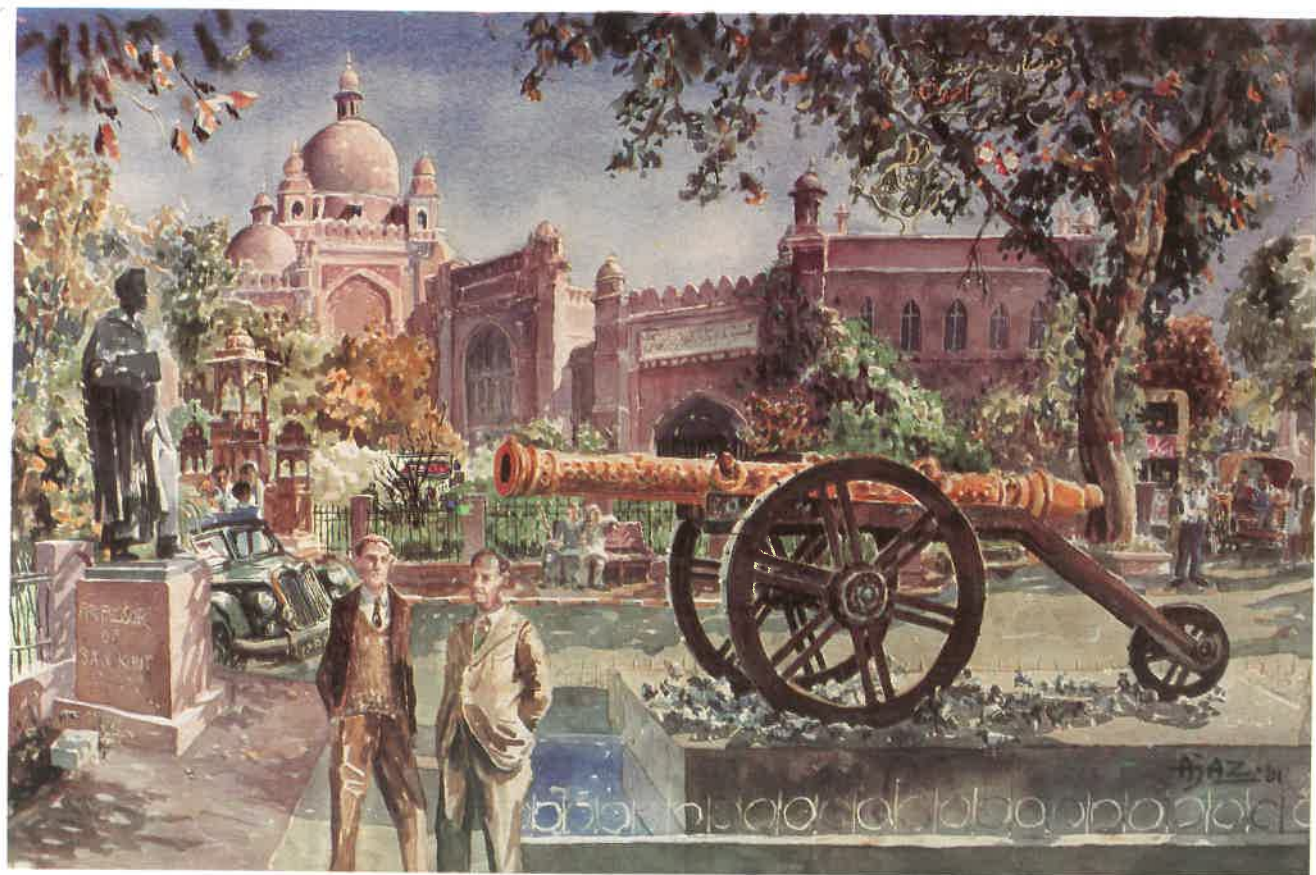
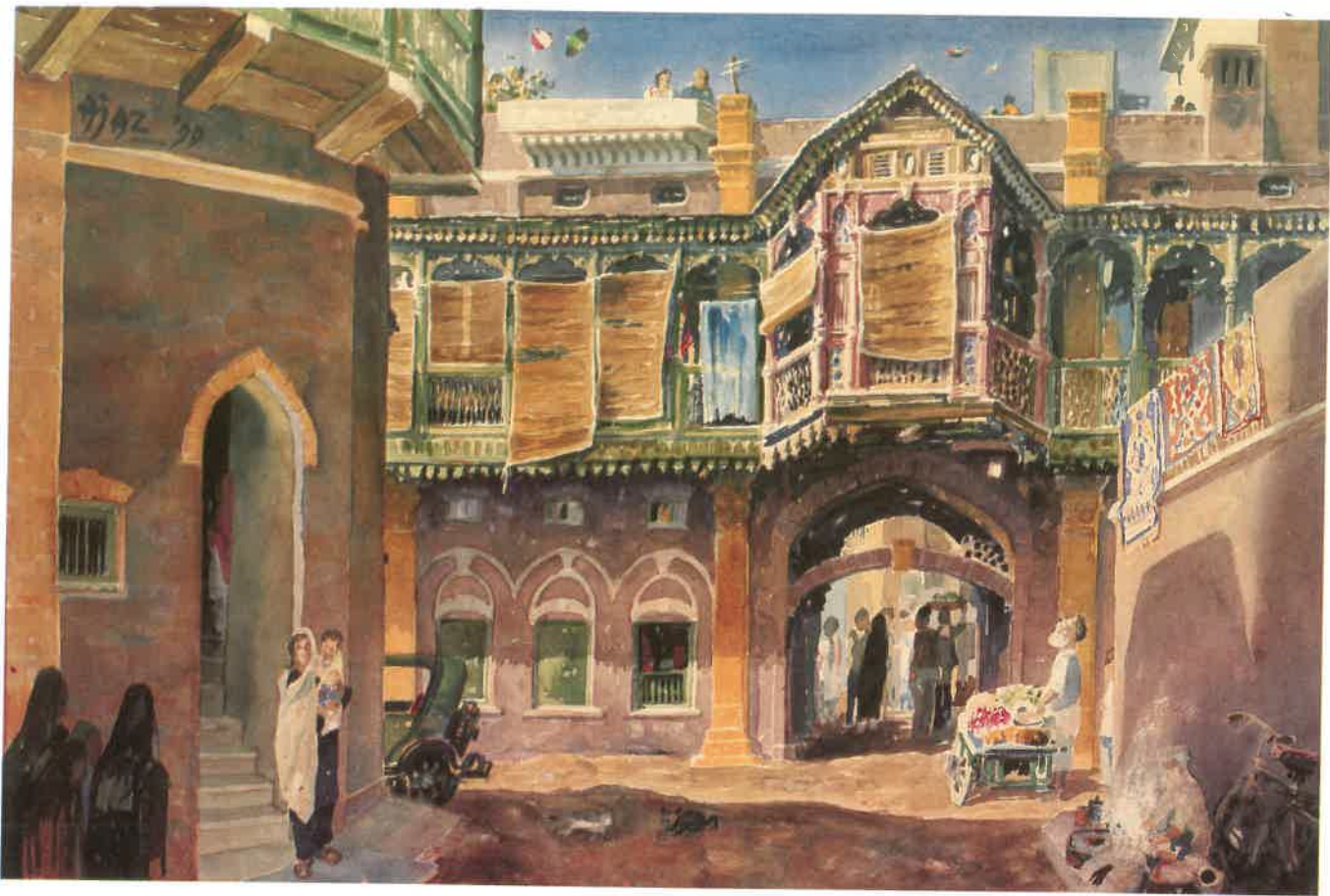
The *Jharoka* on the Railway Road is a typical feature that survived the ravages of time and rank commercialisation it is surmounted by a simple half dome with a true geometric curvature. Beneath are seven double windows in wood fitted with stained glass. It over-looks a archway that gives access to a group of houses on the inside (Katri).

Painting No. 61

Title: Jharoka on Railway Road

Medium: Watercolour (12 x 45 inches)

Collection: Burhanuddin Khan



House of Bawa Dinga Singh is located on McLeod Road in front of Moonlight Cinema (formerly Qaiser and originally Majestic). It is a large building forming a Katri which has a large wooden *Jharoka* with balconies on the sides. A corrugated tin sheet forms roof for these projections. An intricate wood carving has been applied to the arched windows and pillars. A large entrance arch gives access to the courtyard where one finds the same *Jharoka* repeated in the rear. The staircase shown on the left is in fact from the courtyard giving access to the upper stories shared by many families. Syed Pervaiz Hussain lives in the ground storey while one Mr. Janjwa living in the upper storey. The occupants have tried to retain and repair the premises in original shape. This building has been tastefully decorated with stained glass and glazed tiles having relief motifs. The fireplaces too are very interesting.

Bawa Dinga Singh built this building probably in 1910's. He built for himself a bungalow in the front which still bears a marble plaque to his name. This now houses "Sir Syed School". Dinga Singh was a wealthy timber merchant. He also built in 1927 an impressive building on the Mall. (see painting no. 59)

Painting No. 62

Title: Dinga Singh's House

Medium: Watercolour (28 x 38 inches)

Collection: Ms. Sarwat

Zamzama meaning "Lion's Roar" was cast in lost wax-technique in bronze in Lahore in 1757 under the orders of Ahmad Shah Abdali by Nazir Shah. The people of Lahore were asked to give their kitchen utensils for the couldron. It has date of manufacture, names of the monarch and the technician alongwith verses in Persian moulded with floral patterns all over the barrel. This was the largest piece of arsenal at that time. Abdali took it to the third battle of Panipat where it broke the power of Marhattas.

This gun changed hands and was last used in the siege of Multan by Ranjeet Singh in 1818 where it was "injured" and thus de-commissioned and brought back to Lahore. It was lying in Lahore Fort when the British, realising its historical importance, mounted it on the wooden wheels and placed it in front of Delhi Gate. It was removed to be placed in front of "Exhibition Hall" (Later Tollinton Market). With completion of Jubilee Building of central museum of Lahore, it was moved a few yards up the "Exhibition Road".

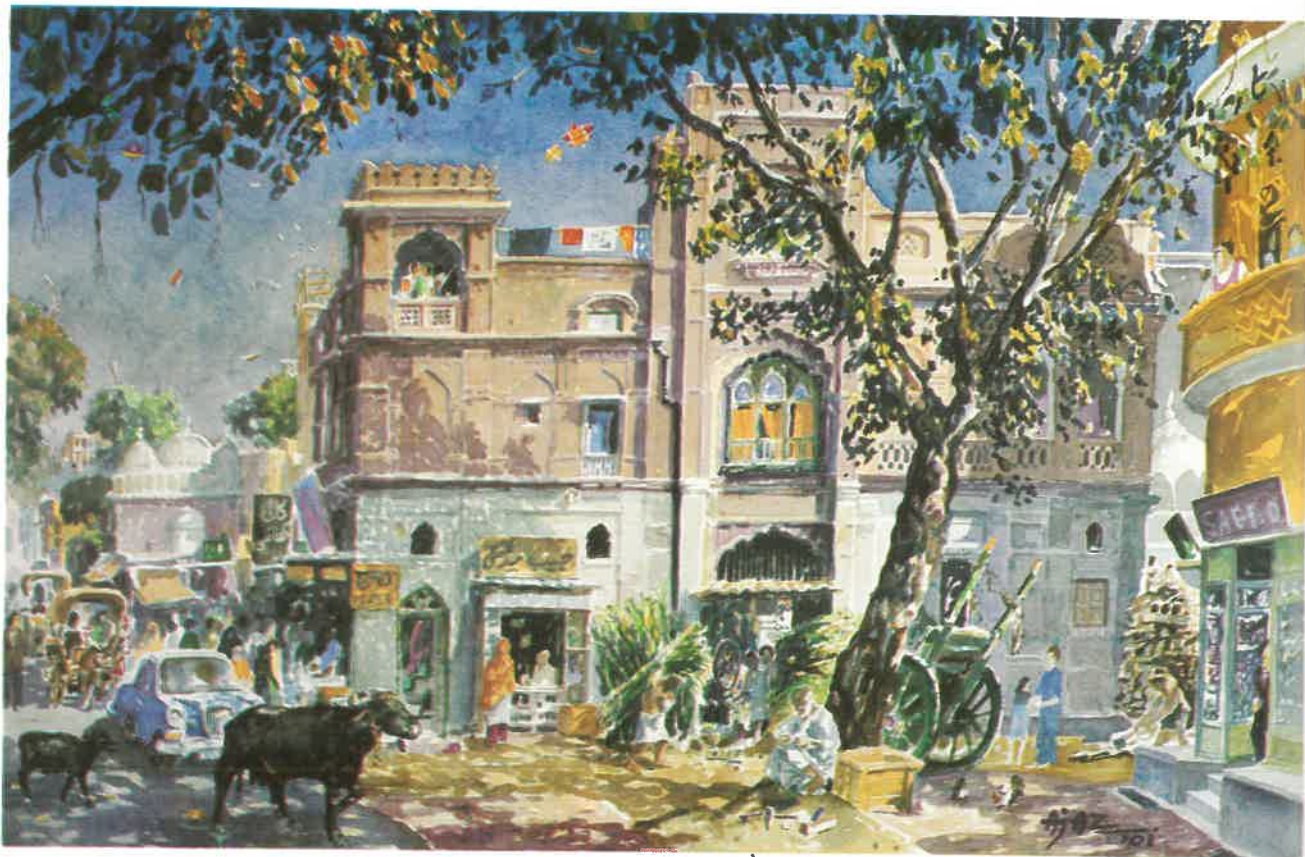
The present pedestal inside a blue tiled water tank is result of the "think tanks" who volunteer to stain and tarnish everything of beauty from the past. In the latest endeavour Kamran Lashari unleashed electric motorised grinders on it that removed the noble patina on it and defaced the motifs and inscriptions on it. It came to be known as Kim's Gun after Kipling in whose childhood memoirs it frequently featured.

Painting No: 63

Title: Kim's Gun

Medium: Water Colour (28 x 38 inches)

Collection: Mr. Martin Hathaway



Nisbet Road connecting Mayo Hospital with Laxami Chowk was originally a very wide road with large bungalows belonging to the elite including that of Khizar Hayat Tiwana, which still survives. These large houses were later pulled down to make way for much smaller ones with back alleys starting from the 1920's. It seems that the traditional planning of old city houses was adopted here with bold projections casting deep shadows but the material this time was concrete, cement and steel, some European elements were also cautiously incorporated and adapted. It was predominantly Hindu locality and hence evacuated in 1947. The property thus decayed due to negligence and poor economic condition of the new owners and also due to disputed and divided ownership. Pran Nevile (writer of Lahore A Sentimental Journey), lived here.

Now this locality is once more being rebuilt under duress of rank commercialisation. The house shown in the painting has since been pulled down and an ugly plaza has sprouted instead. On the right is seen the single storey shop that houses the Al-Musawwar Printers owned by Rafique Chughtai who handles all my printing jobs beside him is seen Mr. Tariq his master machine man.

Painting No: 64

Title: Nisbet Road

Medium: Water Colour (28 x 38 inches)

Collection: Shazia & Usman Ilahi

From Lahore Hotel, Mcleod Road forked, one side road till the Naulakha Church was named Nicholson Road. Initially it had large bungalows including one of Shaikh Manzoor Qadir. Later starting from the 1920's, large buildings and houses came up. Many important people including writers, film actresses, lawyers and eminent families lived there. Some Christian families and some Hindu and Sikh lived in select area; there were large Muslim buildings too. At one end lived Nawabzada Nasrullah Khan. Shown in the painting is the street activity in the shadows of Muzaffar Mansions. Dr. Saeed's Wolseley is seen approaching his clinic. A buffalo with her calf too is crossing the road to reach their house with a fodder shop belonging to Baida under a tall arch.

In the middle distance is seen a sign board for whooping cough medicine, the old healer has long since died. A shop selling prescription eye glasses too is gone; so has the Village Pride Shop. Under the trees is seen the old carpenter who used to visit the families for any repair work. In the distance is seen the tall mosque on one side, across the road was Suraj Mahal of Gandhi the famous liquor store. A tonga plied with measured, rhythmic steps. This is a thing of the past.

Painting No: 65

Title: Nicholson Road

Medium: Water Colour (28 x 38 inches)

Collection: Sara & Hamid Zaman

The Fine Arts Society

ISLAMIA COLLEGE, CIVIL LINES, LAHORE.



Session 1964-1965

This is to certify that Mr. Ajaz Anwar has been
 Fine Arts Deptt. Punjab University
 awarded a prize for standing First in water colour
 in All Pakistan Inter-Collegiate Paintings &
 Sculptures Contest held at this College. 10 March

Uyppin
 President
 Fine Arts Society
 Islamia College Lahore.

K. M. Ashraf
 Principal
 Islamia College Lahore.

The Fine Arts Society

ISLAMIA COLLEGE, CIVIL LINES, LAHORE.



Session 1963-1964

This is to certify that Mr. Ajaz Anwar
 of Fine Arts Deptt. University of the Punjab has been
 awarded a prize for standing First (for water colour)
 in All Pakistan Inter-Collegiate Paintings &
 Sculptures Contest held at this College. 10 March 1964

Zaki-ud-din
 President
 Fine Arts Society
 Islamia College Lahore.

K. M. Ashraf
 Principal
 Islamia College Lahore.

The Fine Arts Society

ISLAMIA COLLEGE, CIVIL LINES, LAHORE.

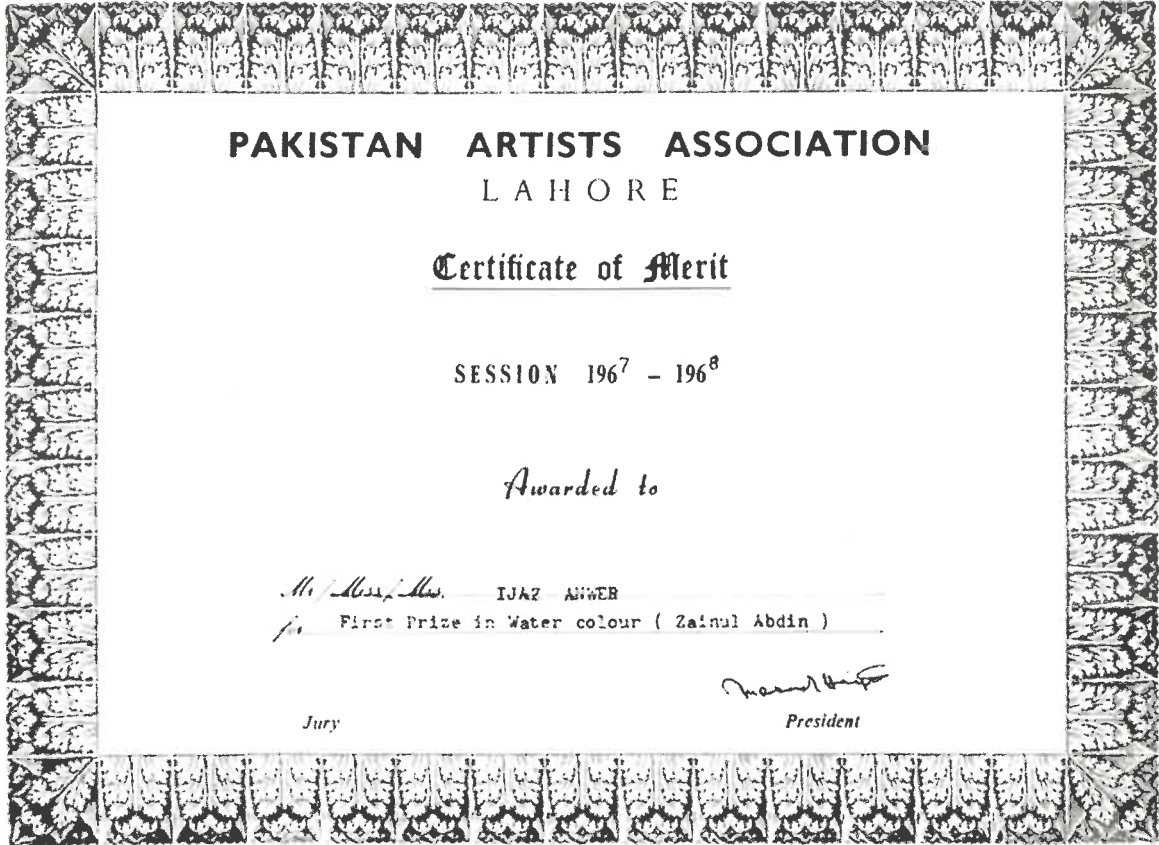


Session 1965-1966

This is to certify that Mr. M. Ejaz Anwar
 of Fine Arts Deptt. P.U., Lahore has been
 awarded a prize for standing First
 in Water Colour in Fourth All Pakistan Inter-Collegiate
 Paintings & Sculptures Contest held at this College.

Uyppin
 President
 Fine Arts Society
 Islamia College Lahore

K. M. Ashraf
 Principal
 Islamia College Lahore



پنجاب آرٹس کونسل - لاہور
توصیفی سند

ڈاکٹر اعجاز انور

نے کل پنجاب مقابلہ مہموری منعقدہ جون ۱۹۸۷ء میں
شرکت کی اور گرافکس بیٹی ڈرائنگ میں اولے انعام حاصل کیا

شہناز ارشد
ایگزیکٹو ڈائریکٹر

Mustafa
آفیسر پنجاب

Chamberlain Road is a continuation of Gowalmandi, here the house gardening paraphernalia is available so are the cobbler's requisites. Lately the side lanes have started catering to the needs of the residents. Beef and mutton and fish shops and the poultry and vegetable and fruit vendors seem to prosper. There is real hustle and bustle in these make-shift bazaars where haggling is part of the deal. The wooden balconies on the above mostly in wood colour and sometimes painted blue and green stand out in the sun falling on them.

There seems to be real tussle with the wholesale markets sprawling on the main road. The houses all along it are being purchased and pulled down; the calmness of the streets seems to be threatened as large tractor trolleys laden with building materials arrive at odd hours bringing in bad news for the aging residents and the innocent children. On the right corner there once stood a very beautiful house that had to be sacrificed at the altar of the commercialism; steel can already be seen rising through the reinforced beams and columns.

Painting No: 66

Title: Chamberlain Road

Medium: Water Colour (28-x 38 inches)

*Collection: Mr. & Mrs. Nasir Mahmud
Wimbledon, London.*



The back alleys of Chamberlain Road enjoy relative peace and charm of a residential locality. Here as seen in the painting milkshops are a much frequented meeting place for the youth and the old. A large pan (Karahaa) for hot milk and the milkman stirring it frequently unmindful of the activity in the street is main feature.

The wooden balconies painted bright against yellow and white washes make it all the more colourful when seen against the dark areas under the awnings. The girl with a begging bowl in embroidered fauve coloured costume adds to the picturesqueness while the two friends sitting on the platform of a closed shop exchanging pleasantries and adding to each others general information is part of a typical street, not yet invaded by the money minders.

Painting No: 67

Title: Chamberlain Road II

Medium: Water Colour (28 x 38 inches)

Collection: Izzet Majeed



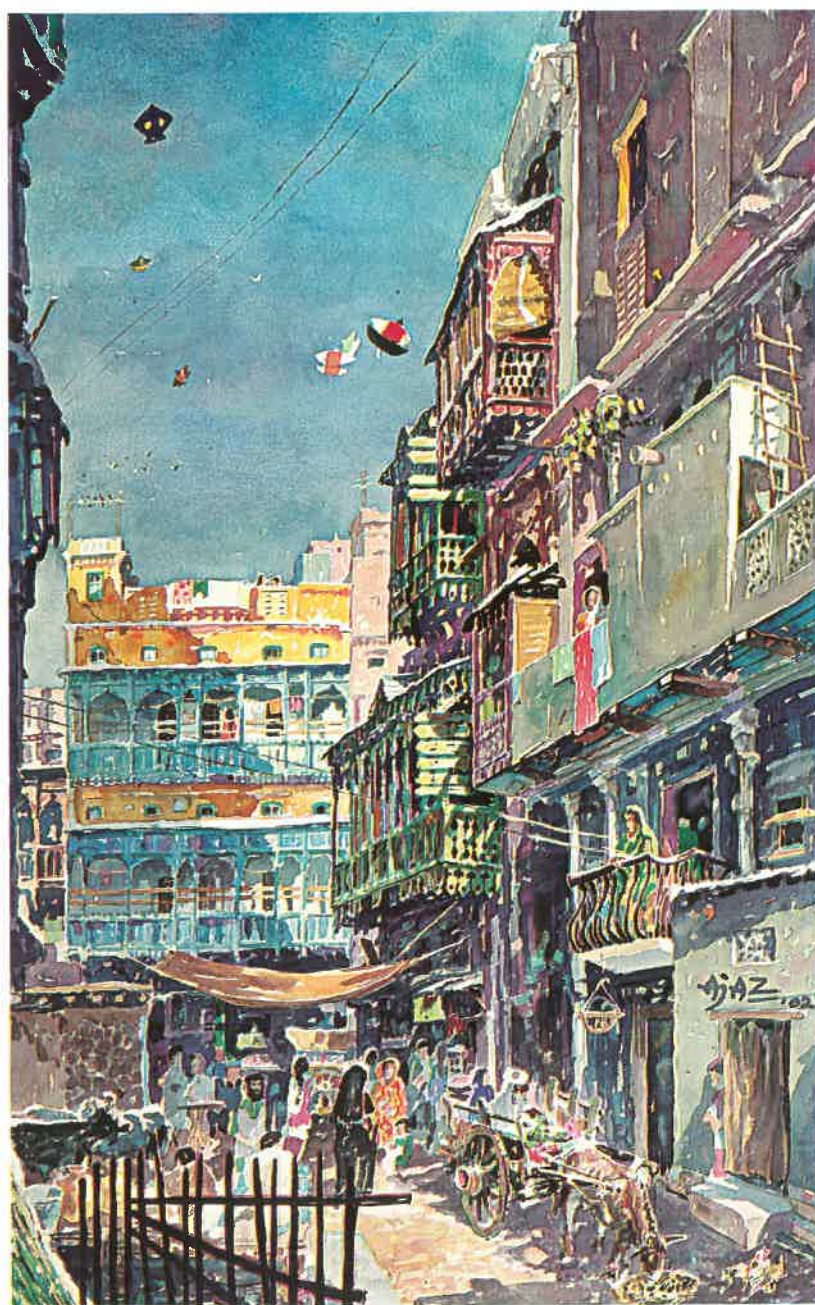
Many lanes in Gowalmandi share houses for the residents on top of shops having cottage industries like cardboard boxes, shoes, metal works and small printing presses. Fruit and vegetable shops too share the locale. Vehicular traffic is more on the primary lanes. On some of the vacant places milch cattle pens could be seen with fodder shops while cow dung cakes dotted the blind walls. This part is very colourful due to the bright yellow and cerulean blue and the overwhelming sky punctuated with large colourful and black kites.

Painting No: 68

Title: Gowalmandi III

Medium: Water Colour (28 x 38 inches)

Collection: Mr. Abid Aziz



Qilla Gujjar Singh was a strong hold of one of the three rulers of Lahore in later half of 18th century. Only some part of the defence wall and a tall arched gate with wooden doors survives. The haveli shown in the painting is from the Chandani Chowk where a very tall bamiyan tree held umbrella over a large water trough for the horses and the cattle. The haveli is a real large one with a big courtyard. The entrance is through a tall arch over which is a very large and most beautiful *Jharoka*. It is supported by iron brackets. Its top is in form of a ribbed dome having hood for each of the five arches under it. On the sides are more windows giving a glimpse of the way of life inside the haveli. The parapet comprises of large terracotta tiles with perforations for the flow of air.

On the left is seen a cart with two bullocks, shops selling meat and another milkshop and a tonga in the distance and more people in the foreground and farther beyond add to the activity.

Painting No: 69

Title: Haveli in Qilla Gujjar Singh

Medium: Water Colour (28 x 38 inches)

Collection: Dr. Nasir Jamal (USA)



A comparatively wide road on the northern and eastern sides of Qilla Gujjar Singh gave access to the main bazar. Not long ago, there were many milkshops, vegetable, meat and poultry shops. The Maliks of the four havelis in the fort too descended down to this road through a stepped lane where they had a garage for their black Buick.

Under the *Jharoka* was a flour mill run by the Choudhary Brothers, later they also started ginning cotton for quilts. And still later they went into catering business and provided all the cutlery and tents for marriage parties and other functions; they also provided furniture for sets in the film industry.

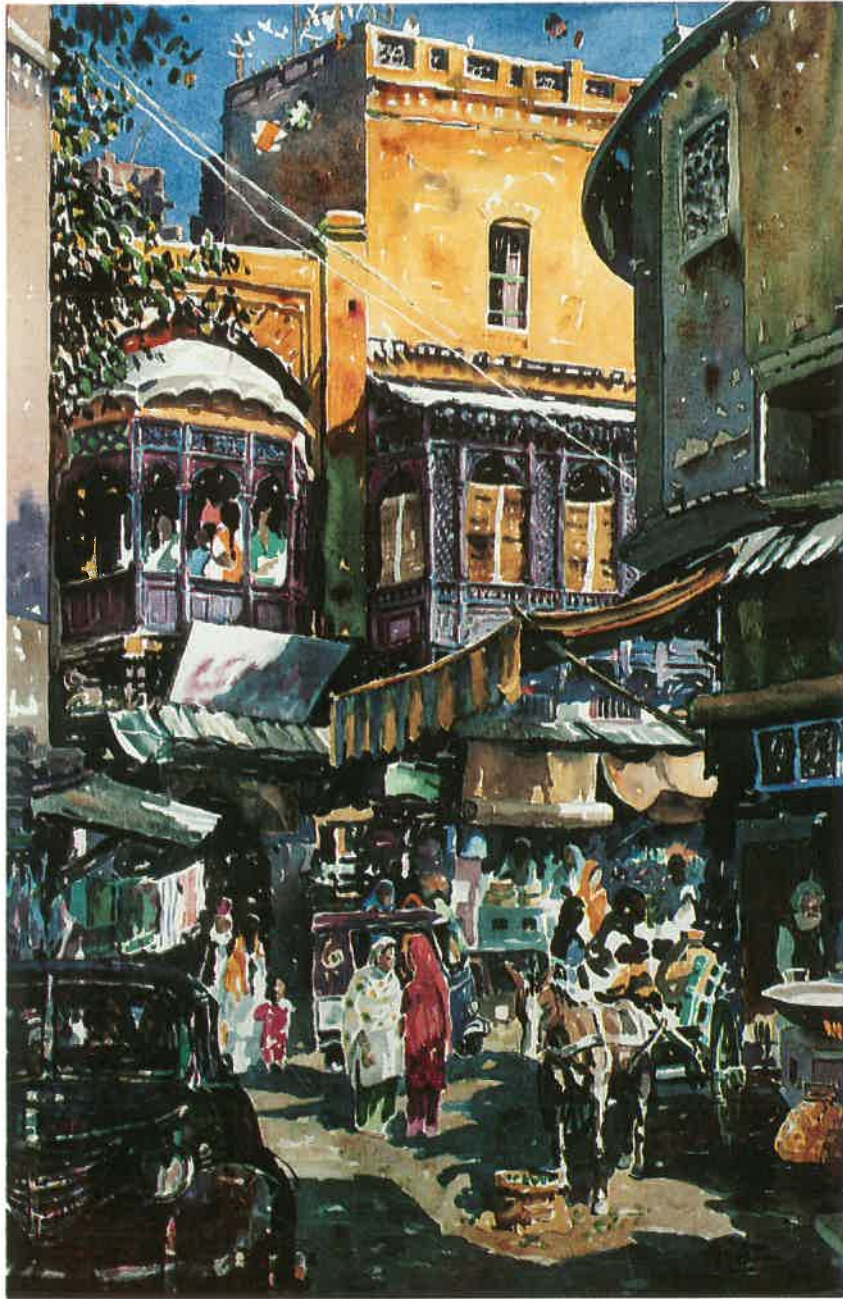
The adjoining *Jharoka* still exist. It is surmounted by a flattened, elongated half dome. It has three sides, side one being smaller. A wooden balcony continues on the side. On the top again there are terra cotta slabs perforated for free flow of air.

Painting No: 70

Title: Qilla Gujjar Singh Main Bazar

Medium: Water Colour (28 x 38 inches)

Collection: Dr. Parvez Hassan



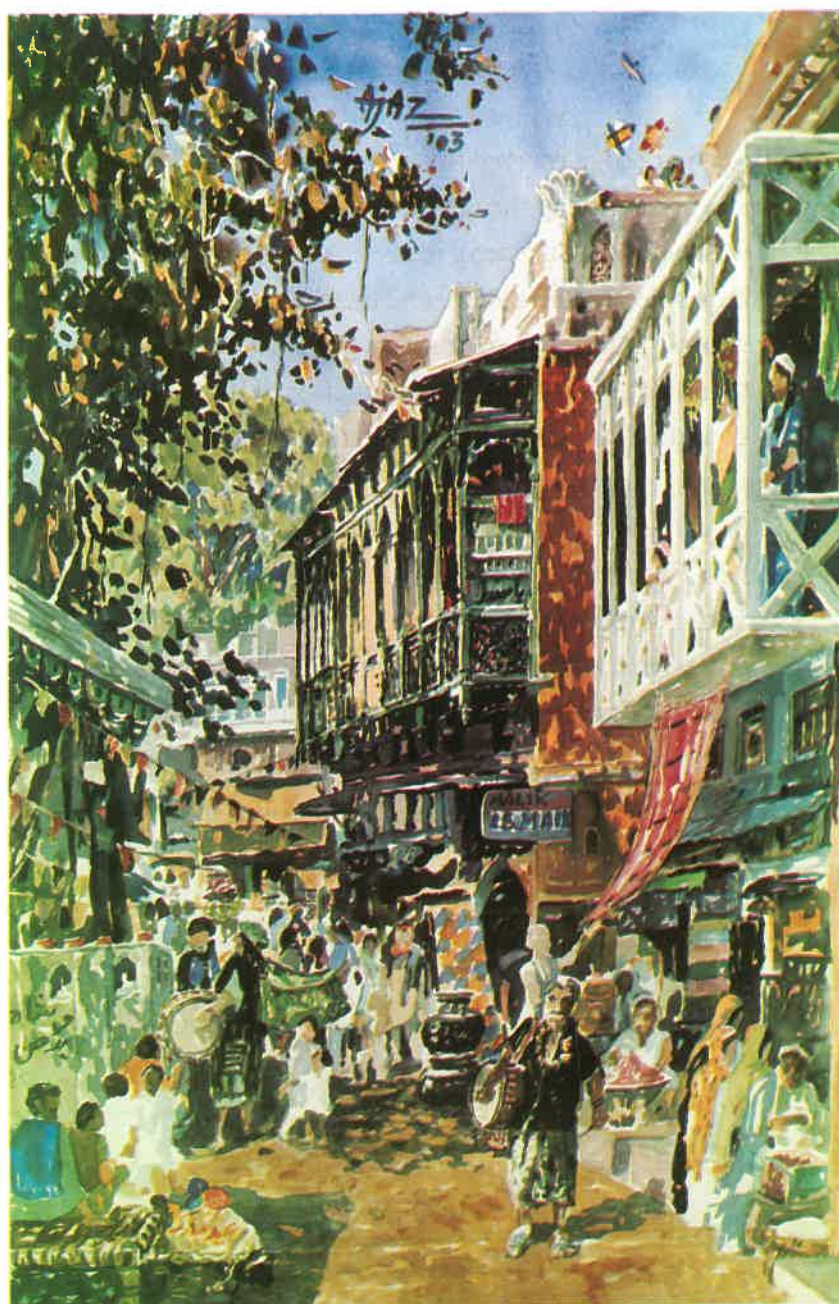
On Nicholson Road in front of Batala Girls High School the smaller road passing along the side of Muzaffar Mansion is called Buddhan Shah Street named after a certain woman saint buried there. The grave was covered with a gabled roof supported by wooden columns. A Nanbai - bread baker took its care. A tall Bamiyan tree held a huge umbrella over it. Every thursday drum beaters would come here as the people of the locality lit candles over its outer wall. Over the beating of the drum malangs with tiny bells attached to their ankles would dance in ecstasy. On one side was Shaabu the milkman on the other side in the foreground was the grocer: Butt the senior. In the middle distance under the long, continuous balcony was a dyer who would dye all sorts of clothes and dupattas and hang them to dry while the children marvelled at the bright colours. Still further was another grocer Rafi from Ludhiana. The shops in the distance were really cool while other shops sweltered in the boiling broiling summers, due to the tall bamiyan. Here Malik Ismail the caterer with his age old bronze and brass utensils plied his trade. Still further were a beef and a mutton shop facing a vegetable shop. The green wooden balcony seen in the middle distance belongs to Basit, who is still holding fast to his ancestral haveli inspite of financial constraints.

Painting No: 71

Title: Buddhan Shah Street

Medium: Water Colour (28 x 38 inches)

Collection: Dr. Parvez Hassan



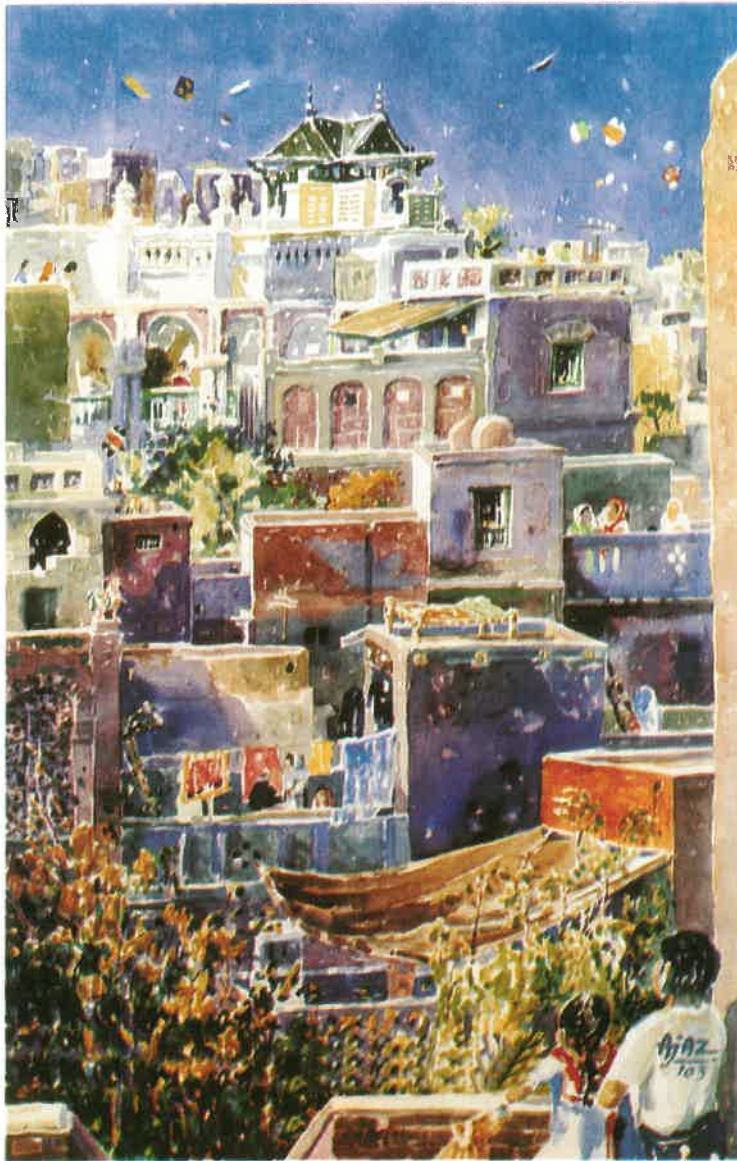
Qilla Gujjar Singh is situated over a hillock around which is a peripheral road along the northern and eastern sides while on the west a lane with steps leads a visitor around it to the southern side. On the eastern and the western sides were two huge gates, only the former survives. This painting is from my house that gives a view of the interior of the fort that now has countless houses. Most prominent and tallest of them were the four havelis belonging to the Maliks (Mr. Zaki Malik, owner of Lighthouse on the Mall) is one of them. One of them was in bricks with a large top shaded by an overhanging roof; on the one side were two more in yellow; the tallest one was in white. This white haveli had a very different roof made of leadsheets spread over four gabled roofs joined in the center. There were vases projecting over the parapet and openings all along the top wall. The lower storey had round arches with pronounced keystones. In the middle distance can be seen the houses comprising of Nihalchand buildings. In the foreground is one of the servant quarters of Mazhar Ali Khan where Nawaz lived.

Painting No. 72

Title: White Haveli

Medium: Watercolour (26 x 38 inches)

Collection: Ayesha and Zahoor Shahnawaz



Forthcoming: Collection of NANNA cartoons & 

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Book launching

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& Exhibition

Forty years of Painting

"Reminiscences of Old Lahore"

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National College of Arts, Lahore

to be inaugurated

by Mr. Martin Hathaway



(writing)

The New Journal

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TAKSİM SAN'AT GALERİSİNDE
13. Mayıs 1975 Salı günü saat 17.00 de
açılacak olan sulu boya resim sergime teşti-
fetinizi saygılarımla rica ederim.

AJAZ ANWAR
 (PAKİSTANLI)

SERGİLER

İSTANBUL

İyem, Anwar, Türkoğlu

(Taksim Sanat Galerisi)

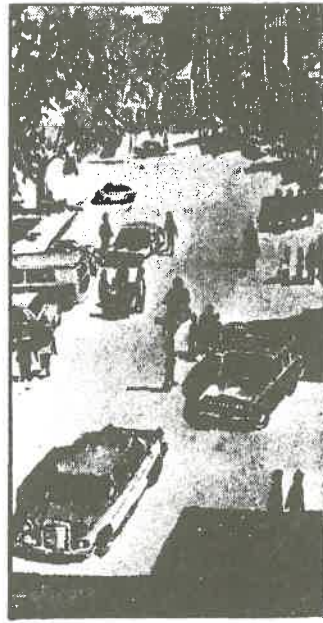
Bugünlerde galeride üç sanatçının; Nasip İyem'in pişirilmiş toprak, Pakistanlı ressam Ajaz Anwar'ın sulu boyaları ile Suna Türkoğlu'nun resimleri sergileniyor (14-29 Mayıs).

1960'dan buyana seramik çalışmalarını sürdüren Nasip İyem'in yeni yapıtlarında pişirilmiş toprağa heykel, kaba tırma ya da resim gibi içerik taşıyan bir değer kazandırma yolunda olduğu görülüyor. Anadolu'nun en eski çağlarından, sihir-büytü-dinsel v.b. türlü inançları simgeleyen birçok araç ve gereçlerinden hareket eden sanatçı çağdaş görüşlerimize yaraşan bir iyilik, sevecenlik, doğurganlık ve direnme-yi simgeleyebilecek işlere yönelmektedir. Bize özgü bir yazma, bir taş oyması ya da elişleri süslemesini bir pano seramiğe, küçük boyutlu bir plastik mimari yapısına yakıştırmak. Göç gibi güncel ve toplumsal bir olgunun büyük kent geçekondularına, pazaryerlerine sürüklediği, yürek acısı yaşamı yüzlerine yansıyan insanların sanatının olanakları içinde dile getirmek.

İşte Nasip İyem, yeni sergisinde bir yandan uygarlık

lar beşiği Anadolu'nun sanat mirasından yararlanma çözümlerini araştırırken, bir yandan da güncel sorunlarımızla sanat sorunlarını özdeşleyen bir sanatçı davranışından da geri kalmamak tadır.

Pencab Üniversitesi Güzel Sanatlar Fakültesi asistanı Ajaz Anwar, 1972 sonlarında İstanbul'a gelerek Teknik Üniversite'de Prof. Doğan Kuban yanında Türk Sanat Tarihi üzerinde doktora yapmaktadır. Daha sonra Ravalpindi, Lahor, Ankara'da sergiler açan Anwar'ın sulu boya resimlerinde, yerel ö-



Ajaz Anwar

zellikleri ve renkleri içinde kendi ülkesinin kent ve doğa görünüşleri, sokakları, cadde-leri, ünlü yapıları nesnel bir gözlemciliikle yansıtılmaktadır. Pakistanlı sanatçının İstanbul'dan birkaç görünümde eklediği resimlerinde sulu boya tekniğini, renk duyarlılığını ustaca kullandığı izleniyor.

D. G. Sanatlar Akademisi'nde iki yıl okuduktan sonra Lahey Güzel Sanatlar Akademisi'ni bitiren (1967) Suna Türkoğlu'nun ilk sergisinde evrensel ve toplumsal oluşumu etkili bir biçimde yansıtmaya çabası beliriyor. Türk-

Anwar, Akakıncı, Ekiz

(Taksim Sanat Galerisi)

İki aylık bir aradan sonra Taksim Galerisi üç sanatçının düzenlediği kişisel sergilerle yeni mevsime açıldı. Pakistanlı ressam Ajaz Anwar'ın suluboya, Metin Ekiz'in heykel, Tamer Akakıncı'nın resim sergileriyle (1-15 eylül).

Pakistanlı ressam ve sanat tarihçisi Ajaz Anwar (doğ. 1946), 1972 sonlarında İstanbul'a gelerek Teknik Üniversite'de Prof. Doğan Kuban yanında Türk Sanat Tarihi üzerinde doktora yapmaktadır. Bir yandan da güç bir teknik, iyi bir gözlem, güvenli bir fırça yeteneği isteyen suluboya türünde sayısız çalışmalar yapan genç sanatçı daha önce Ravalpindi, Lahor ve Ankara'da sergiler açmıştı.

1975 mayısında Taksim Galerisinde bir sergisini izlediğimiz Anwar, ülkesinin kent ve doğa görünümünü, ünlü sokak, cadde ve yapılarını titiz bir gözlemcilikle yansıtmıştı. Pakistanlı ressam 1976 çalışmalarından derlediği 18 suluboyayı kapsayan bu yeni sergisinde de başarılı bir suluboya tekniği, ayrıntılı bir işleyişle çoğu İstanbul'un Tarlabası semtindeki yapı ve sokakları yaşam çizgilerine bir derinlik ve hareket katan, metal renk tonlarıyla bir yaşam çevresinin portresini vermek istercesine saptamaktadır.

Ajaz Anwar resimlerinde kentimizin 20. yüzyıl başlarındaki en ilginç evleri, sokakları, yapı öğelerini çizgi, renk, biçim ilişkileri ve özellikleri içinde, bir İstanbul gözlemcisinin tasvirci ilgisiyle yansıtıyor. Prof. Doğan Kuban'ın sunu yazısında dediği gibi, "Pakistanlı ressam, İstanbul'un yabancı ressamların tablolarında bize ulaşan tarihi imgesine çağdaş ve değerli bir katkıda bulunuyor".

Güzel Sanatlar Akademisi İç Mimarlık bölümünü bitiren (1968) Tamer Akakıncı'nın (Doğ. 1942) birinci kişisel sergisi 1970'den bu yanaki çalışmalarından on bir yapıttan oluşuyor. Boya yerine paslan-

oğlu'nun büyük boyutlu resimlerinde savaş teması ile Kıbrıs katliamını dışavurumcu bir renk kompozisyon yöntemiyle duyuran ilgisi, Prévert'in bir şifirinden esinlenen, uzay konusuna değinen ve "Tiren" adlı resimleriyle çağdaş ve toplumsal bir içeriği açıklıkla, etkili bir biçimde ortaya çıkarıyor.

Mimarlığımızın oluşumu

(Ertem Sanat Galerisi)

Tanınmış mimarlarımızdan Cengiz Bektaş "Mimarlığımız Dün Bugün Yarın" adlı ilgi çeken bir sergi düzenledi (12-26 Mayıs).

Birçok fotoğraflar, plan, maket ve açıklayıcı metinlerden oluşan sergide 10. yüzyıldan Oğuz Türklerinin Anadolu'ya gelişinden başlayarak Selçuk, Osmanlılar ve Cumhuriyet dönemlerinde mimarlığımızın genel görünümü, her dönemin belirgin özellikleri içinde ve toplumsal bir eleştiri yönüyle irdelenerek ortaya çıkarılmaktadır.

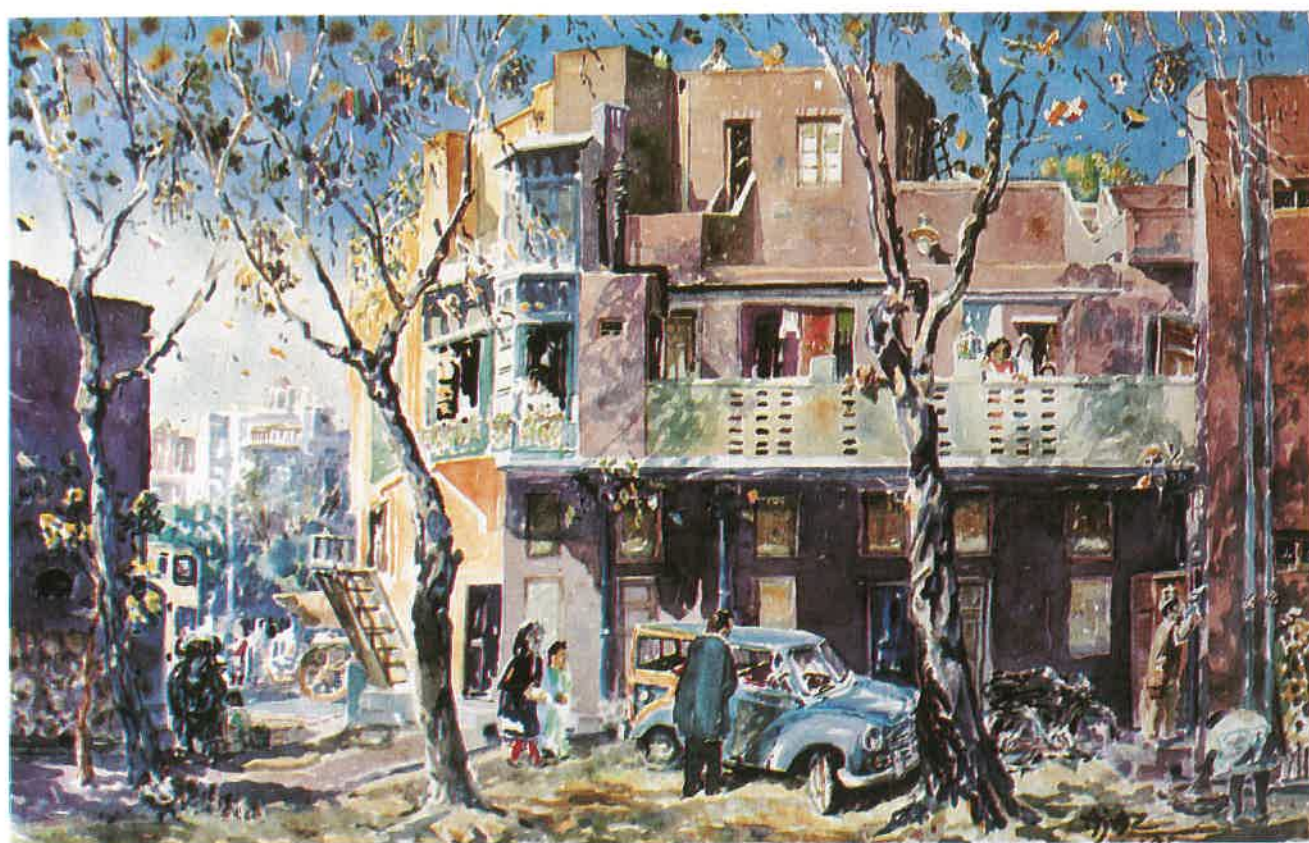
Osmanlı çağında Ortaasya'dan Akdenize çeşitlenmeli çağlar, uygarlıklar üzerinden olumlu bir senteze ulaşılmıştır. Sinan döneminde mimarlığın, fonksiyon gerektirdiği zaman biçim kaygılarını ikinci plana atan pragmatik nitelikte olduğu örneklerle belirtiliyor. 18. yüzyılda ise Batı'nın toplumumuzla birlikte mimarlığımızı da etkileyerek kop-yacı-aktarmacı-melez bir niteliğe dönüştürdüğü açıklanıyor. Neoklasik dönemde yabancıların başlattığı eklemecilik yöntemi sürmekle birlikte Mimar Kemalettin ve Vedat Beylerin yapıtları eskiye özlemin belirtilerini taşıyor.

Doğulu ya da Batılı olma sorununun tartışıldığı Cumhuriyet döneminde de mimarlığımız toplumumuzun gerçek sorunlarından iki yüz yıldır olduğu gibi, gene kopuktur. Başardığımız Kurtuluş Savaşı ve devrimlerin yankılarını bu dönem yapıtlarında bulamıyoruz.

Cengiz Bektaş bugünkü mimarlığımızın amaçsızlığını birçok örneklerle belirtirken, bu konuda ilk yapılacak iş şöyle öneriyor:

"Yabancı etkilerden arınmış bizim gerçeklerimizden, amaçlarımızdan oluşan kendimize özgü, bu çağa dönük

(Devamı 23. sayfada)



Muzaffar Mansions was located at the start of Nicholson Road; built in 1938, it had four big flats along the main road and four smaller ones facing Buddhan Shah street; inside was a very large vacant area with trees for the children to play cricket. We lived in the house shown here. It was all brick on the outside. The room at the top was my studio. It gave a commanding view of the locality. From over the top roof one could see the whole city with Badshahi and Wazir Khan Mosques minarets. On the left lived the owners' family i.e. Tahira & Mazhar Ali Khan; they never interfered with the tenants; their son Tariq Ali was more of a restless social worker or more of a politician in the making. In the foreground is seen our Morris Oxford Station Wagon, 1952 model which had become famous throughout the city; our father Anwar is shown beside it. My youngers brother were mostly seen on the roof top flying kites. From the balcony can be seen our tipsy trying to peep down, so is the encaged parrot.

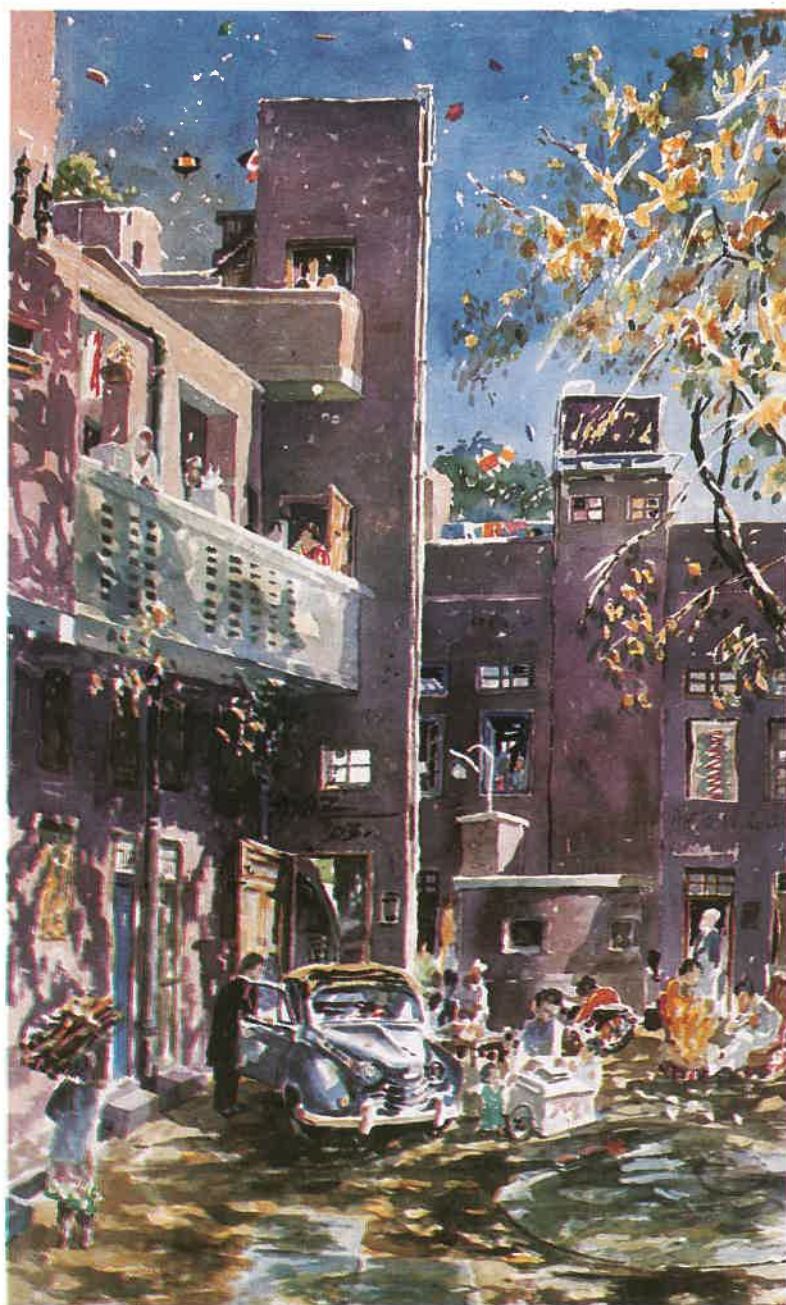
On the left side of the painting is the entrance beyond which is the busy Nicholson Road with a double decker parked; across is the Bagheechi Nihalchand and in the the background is McLeod Road.

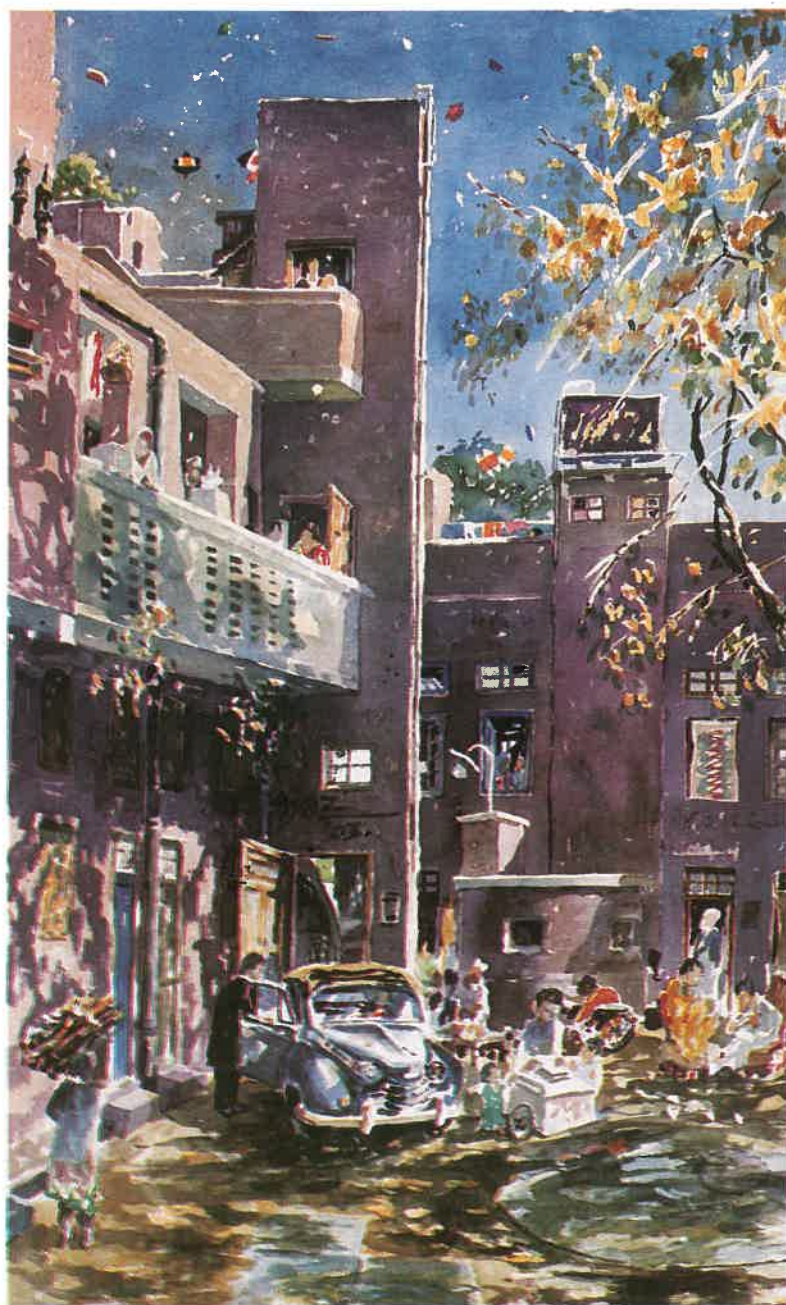
Painting No: 73

Title: *Muzaffar Mansions I*

Medium: *Water Colour (28 x 38 inches)*

Collection:





Another view of Muzaffar Mansions compound where so many trees made it cool and serene. The all brick exterior was not all that dull. The bricks gave a pleasant hue. The flats had an elaborate water system of its own, a big tubewell is seen located under the round roof where steps descended to the very bottom of the well. On the sides are seen two huge water tanks on the top; so was the sanitation system. Our Opel Olympia, convertible from 1951 is seen in the foreground. Vendors selling all sorts of goodies for the children frequented this place especially the two wheel ice cream cart. Prof. Dr. Khawaja Salahuddin, chairman Institute of Chemical Technology lived in flat No. 14; Dr. Shaikh Riaz occupied the one numbered 13.

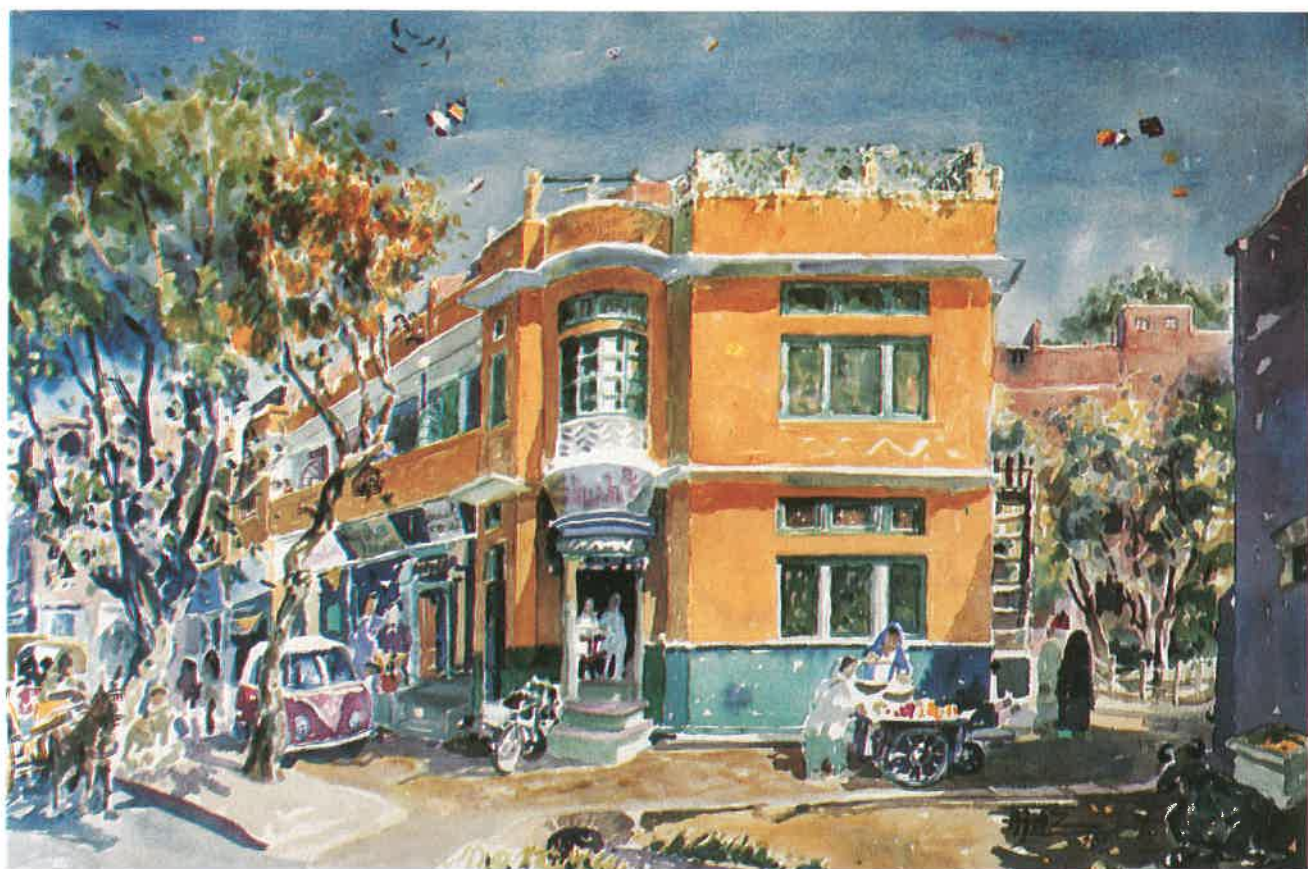
(also see painting nos. 71, 73 & 75)

Painting No. 74

Title: Muzaffar Mansions II

Medium: Watercolour (26 x 38 inches)

Collection: Aliya Dossa



Muzaffar Mansions on Nicholson Road was an imposing building with a bright yellow wash. On the front side it had four flats and eight big shops. In the first flat lived Mazhar Ali Khan, in the second one Anwar Ali, in the third one Mahmud Ali Khan while the fourth one was occupied by a Parsi. The shops were those of Shah and Company (of Zafar Naqvi of painting No. 15), Bactro Clinical Lab, Alpha Mian & Co. the once leading stationers, Bata, Pioneer Medical Store, Khalid Hameed Fruit wholesale merchant and Dr. Saeed. This building was flanked by two big Pipal Trees one of which swayed to one side to rest over the parapet of our house. We used to hang our parrot's cage from it. Seen in the middle distance is the Volkswagon of Alpha with Mr. Aziz standing on the platform of his shop.

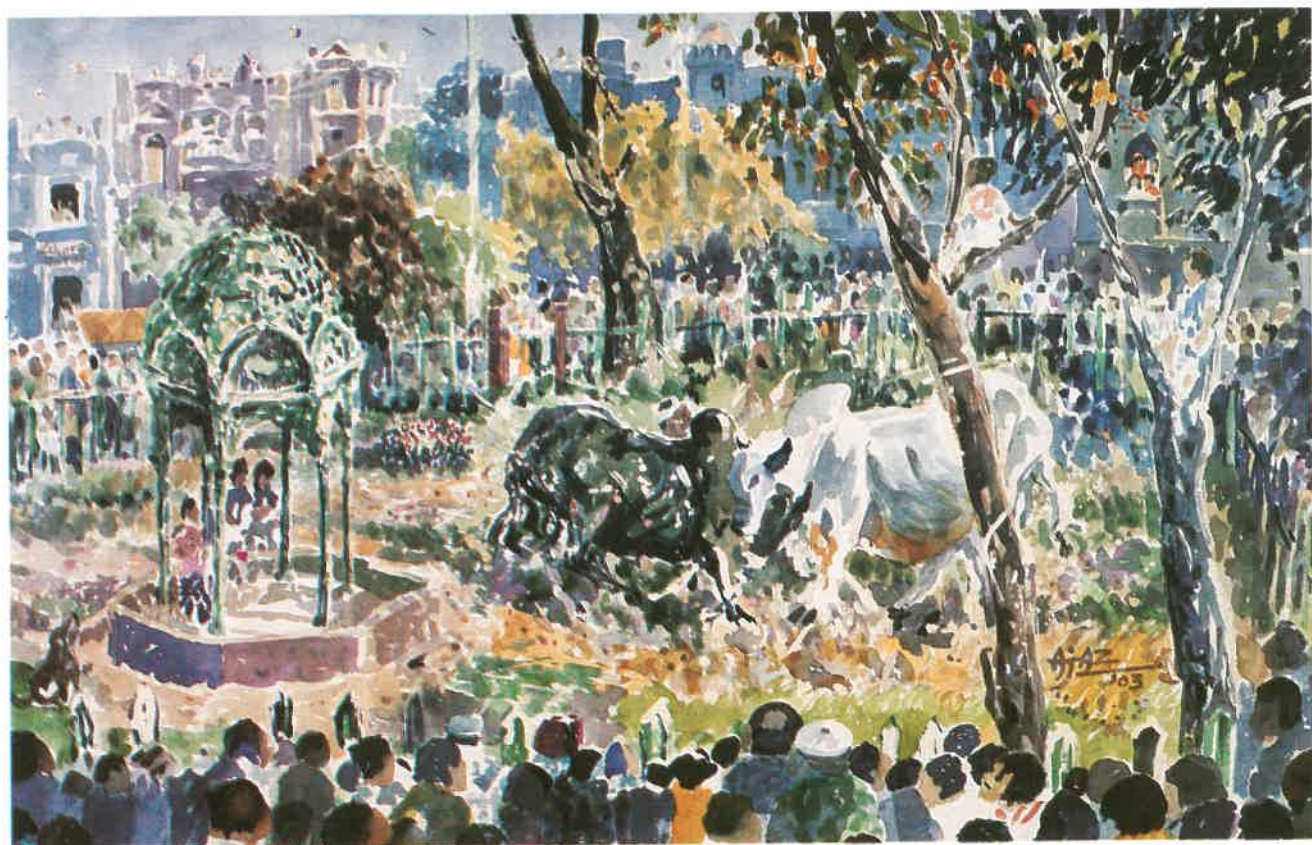
(also see painting Nos. 71, 73 & 74)

Painting No. 75

Title: Muzaffar Mansions III

Medium: Watercolour (28 x 37 inches)

Collection: Sara Shafi



On the spot where Nicholson and McLeod Roads converged was a large garden gifted to the people of the locale by Nihalchand in 1929. It had a cast iron pavilion with six columns supporting a semispherical dome perforated with floral motifs and more animals were seen on the arched sides.

In the pre-partition days many bulls were allowed to roam around scotfree and had their own territories earmarked. If any of them dared venture into another ones, it only resulted in a fight unimaginable for the National Geographic. It so happened one winter morning of 1950 that a large white bull and a smaller black one came face to face in Bagheechi Nihalchand each taking the garden to be his own while it should have been "No-Bulls-Land". That day most children missed their schools so did the parents abstain from their offices and businesses. In the ensuing fight flower beds were raised, the fountain under the canopy was torn down, many smaller trees were broken, while children perched on the branches and women peeped from the windows and young and the old all thronged around the arena. Each bull with ruthless bodyweight tried to out-wit the other. Brute force followed with raising of dust and the hue and cry serving as background commentary continued for hours; each badly wounded, none tried to run away.

The white bull was killed the black one too sustained a deep wound in the thigh and limped around for many years.

Bagheechi Nihalchand was later turned into a roundabout to streamline the ever increasing rampant traffic and the children of the locality were deprived of a pleasant playground so were the children of yesteryears deprived of their sweet memories.

Painting No. 76

Title: Encounter in Bagheechi Naunihalchand

Medium: Watercolour (30 x 42 inches)

Collection: Burhanuddin Khan

VISITOR'S BOOK

Date	Name	Add
April 17-96	Mona S. Karsen	Killickindvej 3290 Stavern
April 17.96	Christina Widdingsham	1511 - C Model -
April 26-96	Alan Job	Spelmansgatan 81
MAY 11, 1996	Arístides and Marián Topaciós	3306 DRUMMOND ST
1996 05 12	James Graves	11461 - UNIVERSITY Edmonton, AB
May 12, 1996	Hte Böhm	Auf'm Winkel Radevormwald
May 12 1996	Cathie Evans	Box 99 Viking, AB. T0B
May 17 1996	Sarah and Jonathan Sexton	Flat No 12, Sweo 8 FCC, Gullberg IV
17. 05. 96	Robin Sacker. van Gessel	DIETCHBERG, LONGLANE, GUESA Swedish Flats Gull Salt Spring Island BC
12-06-96	Lady Juliette Weaver	Fifth Avenue, New York, N.Y.
15/07/96	Franco Galt	VIA DEL CARSO 40136 BOLOGNA
30/09/96	ARNO WELLER	SÜDLICHE RINGST 63225 LANGEN- GERMANY

Address	Comments
NORWAY	Beautiful Art.
Town Lahore	Your paintings are wonderful
21579 Malmo Sweden	Beautiful art from old Lahore. Vacker konst från gamla Lahore
HOUSTON, TEXAS USA 77025	BEAUTIFUL ART OF OLD LAHORE. YOU TAUGHT US THAT OLD IS BEAUTIFUL. WE WILL REMEMBER YOU THROUGH OUR PAINTING.
AVE zrtz, Canada T6G 1Y9	Thankyou for unfolding some of the interesting insights into life &
14	Structure in Lahore. Es sind wunderschöne Bilder und es war sehr schwierig eine Auswahl zu treffen. Es hat trotz allem sehr viel Freude gemacht.
4NO	Wonderful artwork which will spark so many memories of Lahore
Lish Flats, -	Will make excellent presents to take home with us - Thank you.
EDON, SOUTHAMPTON. SO3 8BZ berg IV Lahore / U.K.	too many to choose from - I hope to return to choose more before our departure.
Canada / Den Haag 372 U.S.A.	Thank you for your work in preserving the history of the world and many, many thanks for sharing your marvelous talent!
15 ITALY	VERY GRATEFULL FOR THE HELP TO DISCOVER THE KIPLING TRAK AND FOR THE WITNESS OF THE OLD LAHORE. Frame gift AD UNO DEI PIU' GRANDI CONTEMPORANEI CHE HA ADATO IL PIACERE DI CONOSCERE PERSONALMENTE
2 195 lessen	Technik, Farben und Motive sind in einer solchen Harmonie mit der Realität! - Kunst wie ich sie liebe!

Date	Name	Add
July 3, 1995	S. TARIQ MAHMOOD (ARCHITECT) & SHANZA TARIQ 1, 6, 34, 21, 47, 30	39, Street 2, G-10/
8-11.95	Parvina and Shaukat Kitcher No. 44	57 Mountbatten A Saudal, Wakefield, 1
5 January 1995	SHIULI PHAILBUS THAKURDAS No: 44, 47, 4 (Basant I).	116 Frederick St. Hillsborough, Auckland
P.O.P. 11	عبدالله	185 West End New York, n.
2. 27. 1996	مريم	10907 Joyceton Dr Upper Marlboro, MD
3/20/96	Margaret Garland 56	2422 N. HAY ALEXANDRIA, VA
3/20/96	JAMES MARTINO 53, 47	1615 EVERS DR. MCLEAN, VIRGINIA
3/20/96	21, 47 RICHARD V. LONG	Galiano Island, B. Canada
MARCH 23/96	Joan Davies	% Caroline Davi Box 16, Highway Galiano B.C.
" "	John Davies	
1. 17/96	207-2	

ress	Comments
3, ISLAMABAD.	I have a great admiration and regard for the service Dr. Ajiz Anwar is doing by painting these buildings. We as architects feel obligated to give patronage to work of Dr. Ajiz Anwar. Dr. Ajiz has also been my teacher at the U.C.A. TM
venue, N. Yorks. WF26HE U.K.	We were delighted to be received in such a friendly manner and to buy a print and cards which will act as a permanent reminder of a memorable 4½ weeks in Lahore.
land, New Zealand.	The paintings are breathtaking! Could look at them forever —
19 JAN 1974 14 S Y 10023	میری خواہش ہے کہ آپ کی اس دینی و علمی خدمت کو ہم سب نے اپنی طرف سے اپنا حصہ دینا چاہیے۔ آپ کی اس عظیم الشان خدمت کو ہم سب نے اپنا حصہ دینا چاہیے۔ آپ کی اس عظیم الشان خدمت کو ہم سب نے اپنا حصہ دینا چاہیے۔
20774 USA mpton Dr. 22311	I will Remember my visit to Lahore thru your Beautiful Art
VE 2201 USA	THIS IS THE BEST PLACE IN PAKISTAN! A CITY TO REMEMBER FOR ALL TIME WITH A GREAT HERITAGE TO APPRECIATE.
British Columbia	Thank you for your kindness. A memorable afternoon.
es, #805 Drive VON 100 Canada	Your art gives me permanent memories and a way of sharing your wonderful city with my friends.
RE	Thank you for making print of your lovely paintings.

Date	Name	Add
17 th Oct 96	Anne de Reyberall Rachel Green	48-L Gulberg
17 th Dec 96	Ralph and Dagmar Baroni and Rachel Green	1680 Peoples Colon
15 th Dec 96	Sabine Fries 2/9 Canal Park Gulberg I, Lahore →	
23 rd Dec 96	Dr Norman + Kudsia Williamson 6 Church Court, Bolton-12-Sands CARNFORTH, Lancashire, ENGLAND	
30 th Dec. '96	DR. Naeem A. Qazi	706-TANAGER DR BLUEFIELD. VIRGI.
30 th Dec. 96	Dr. Saleem M. Mir	14-John Alexander Cortlandt M
10 th Jan 97	Steven Elliott and Rachel Green	45 Sandy Hill Road LONDON
11 th Feb 97 44, 32	Jerry, Delena & Brooke Cavanaugh	62A Sahargir Lahore, PK
18 th Feb 97	Sun + Sandy Lynch	31 A Shorpoa Bridge
7 May 97	ਗੀਤੀ ਸ਼ੇਨ Giti Sen Editor (Mamur of Murad)	Editor, India Interna 40 Max mu New Delhi
11 June 97	David Mark Birdsey Marianne B. Hagei	Gulberg III, Lahore Bonn, Germany
12 June 97	Maya White	Fred. Matthesstra Holland.

Address	Comments
III Lahore	It's good to meet the artist - I've enjoyed sending the cards for years!
y, Faisalabad	Lovely prints, I am sorry I can't afford more of them!
	Die Drücke sind sehr schön und sehr gut. Ich habe sie schon lange gesehen und sie jetzt zu sehen ist sehr schön.
	Excellent paintings. It was a great experience to meet such a talented artist.
we. NIA. U.S.A. 24605.	excellent work. would love to have an original.
✓ Rd. anor. N.Y. 10566.	Journey in the. past, so vivid as if one was traveling in body and spirit, depicted in one of the finest paintings I have seen to date.
, Woolwich SE18 7BQ, ENGLAND	Thank you for allowing me to see Lahore through an accustomed pair of eyes - it's been a privilege to see the beauty of Old Lahore!
Khan Rd. (Chico, CA)	Great prints - looks just like the old city.
ie, Cantt.	Many lovely prints. A good remembrance of Lahore.
Grand Centre der Marg 4619431 110003 Tel. 4627751	Old Lahore will be immortalised through your vibrant glowing watercolours. One day I hope to enjoy the privilege of walking through these old streets with you and Sabiha!
	Please come to India and let others enjoy these works.
	Thank you for your work and your effort to save your subjects!
at 14, Delft	Wat een prachtige manier om Lahore te zien en mee naar huis te nemen.

Date	Name	Add
12/6/97	Christi Rolland	47 Logola Grand Oregon City, A
12/7/97	Mica Arnold & Steve Perry	C/O US Embassy Wlome = Falls Chu
21/8/97	Talav Shah.	72 TIPA Block New Garden
20/11/97	Christina Wilking	15/-C Model T.
20/11/97	Marie Johansson	1-B NISAK R
11/25/97	Naeem, Dilek & Aylm Zafar	18416 Chelmsford CA 95014 USA
Jan 5, 98	M. TARIQUE KHAN	124/28 ALLAMA IQBAL LAHORE
February 28, '98	MARIE-ANDRÉE BEAUCHEMIN	CANADIAN HIGH ISLAMABAD
April 15 '98	Chastine Lealand	Balapur Lahore
April 19 98	Mrs. Mumtaz Qayyum & Omer	53 F, Gislberg II,
April 25/98	WAISHAN Jean-Paul	PARIS FRANCE
April 25/98	FRED BAKER	TORONTO CAN

ress	Comments
Killas, Philippines	Walang katapat!
Islamabad (w/ VA)	Absolutely beautiful pictures - Thank you so much for your time, vision & hospitality - We hope to return!
Tom Lahore.	Beautiful pictures that have captured the spirit of Lahore. Thank you.
OWN Lahore	Nice as always to be here. 56, 10, 27 4, 47, 28
OAD LAMOC CAUTI	We managed to select a few paintings. 4, 4 It was difficult because all of them are so nice. We will for sure be back again.
Dr. Cupertino	Resimleriniz gerçek Lahor'u yansıtır. Hepsi birbirinden güzel. Sizinle tanışmaktan büyük mutluluk duyduk. 10, 28, 29, 30, 44
RD PH: 6302222(Res)	Beautiful perception and interpretation of Lahore.
COMMISSIONER	Ce fut un grand plaisir de connaître un homme aussi gentil qui fait de si belles choses
Lahore	I am thrilled to have the opportunity to meeting you and being able to purchase a few Absolutely wonderful prints of the old paintings city! an artist par excellence.
	Félicitations pour votre travail incroyable!!
SADA.	An honour to meet the Master

Date	Name	Add
Sept 16 1998	Iida Katsumi 飯田 克美	19 FCC Gulberg?
Nov 23, 1998	ANJUM IRFAN	917 - Greystone West Chester, PA
Dec 10, 1998	Omar Farooq Hameed	12-A - GULBERG 54660.
Dec. 5, '98	Fahd Hussain	18 OLD FCC, FEROZ
Dec 24. 98	ABDUL MATID	1306. SHAKORIH GRAHAM. NC
Jan 27. 99	FAUZIA RAUF	68 - TIPU BLOCK, TOWN LAHORE
Jan 27, 1999	AFTAB AKBAR	295 - CAVALRY GROUND LAHORE CANTT. LAH
March 7, 1999	Naheed Usmani	131 - H Model Town
28 th March, 99	IETIKHAR-UL-HAQ RAKHSHANDA IETIKHAR	8-BARHAM Rd WIMBLEDON SW20
6 th April, 99	SHAHID, CATHY, SOPHIA, & SARAH HUSSAIN	12511 QUEENSBURY CO WOODBIDGE, VA 2
30 March 2000	Akbar Cook, Zak Cook, Keshi Reza, Ghazwan Mirza, Ali Mirza	575 San Luis Road, Berkeley, CA 9470-
21 APRIL 2000	ANGIE BRYAN	AMERICAN CONSULATE 50 EMPRESS ROAD

ress	Comments
II Lahore	ہر پانچ 4-7 تہہ کثیرتہہ۔ ہر پانچ 4-7 تہہ کثیرتہہ۔ ہر پانچ 4-7 تہہ کثیرتہہ۔
Drive 19380, USA 2 HALL ROAD, LAHORE	ہر پانچ 4-7 تہہ کثیرتہہ۔ ہر پانچ 4-7 تہہ کثیرتہہ۔ ہر پانچ 4-7 تہہ کثیرتہہ۔ OLD city comes in life and the painter unveils a message of love & happiness. very soothing effect on the SOUL.
EPUR RD, LAHORE	THE ORIGINALS ARE TOO GOOD. OLD CITY IS WELL PRESERVED IN FORM.
111 DR 27253.	
NEW GARDEN	I'm Thrilled of your work. It reminds me of my experience in walled city.
STREET No. 8 ORE	All The paintings are beautiful, I can't believe we destroyed this heritage.
on, Lahore	ہر پانچ 4-7 تہہ کثیرتہہ۔ ہر پانچ 4-7 تہہ کثیرتہہ۔ ہر پانچ 4-7 تہہ کثیرتہہ۔
1AD OEU U.K.	The beautiful paintings have reminded us of the forgotten Heritage which has been neglected so long.
URT 2192 USA	Highly impressive work. Wish we could take everything with us. We will be back!!
1 7 USA	Beautiful!
LAHORE	It was an honor to get to meet the spiritual force behind such moving artwork -- thank you for opening your studio to me, and best of luck in the future.

Date	Name	Add
20 th May 2000	Carolyn Hames	18 Horwell Place, Auckland, New
平成12年(2000年) 12月28日	麻田 豊・美晴 ASADA Yutaka Miharu	東京都世田谷区 To
10 th January 2001	MR & MRS. NORRIS	21, Station App. Coulson Surrey, UK
Jan. 12 th , 2001	Shahze Khan	11-A Gulberg II Lahore
May 8, 2002	Ali and Aysha Syed	59 Meridian Pls London E14 9FE



Address	Comments
Avondale Zealand	So difficult to choose from so many beautiful paintings - thank you for your help.
ik 4-21-6 kyo, JAPAN	I-24-2の絵を描くうす、11月10日中街の絵は素晴らしい 感謝いたします。古く街並の絵に、11月10日中街の絵は素晴らしいです。
Wigan.	We have one at home already and have chosen another two to add to our collection! Lovely pieces of work - Thankyou
Hale Rd,	Beautiful paintings - amazing use of color. It's wonderful to know that an artist of such caliber is painting our beloved city so beautifully.
ce	Living abroad, one appreciates more and more the beauty of our culture. No one better to depict it than Dr. Sahib! - Thanks.





Looking for inspiration in Venice

June 30th, 1977



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A



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