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PAKISTAN COLOURS

M. ATHAR TAHIR

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Dedication

*For Ahmad and his generation, so
that this land and its colours they may know*

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INTRODUCTION

The sustained and strenuous struggle for freedom resulted, on August 14, 1947, in the emergence of Pakistan on the world map. A nation of almost a hundred million people in two wings, East and West Pakistan, it was led by a man of nice acumen: Muhammad Ali Jinnah. Of all South Asian leaders of the first rank, he was the only one not to have gone to prison during the protracted Independence movement. A Lincoln's Inn-educated barrister transformed into the Quaid-i Azam, Great Leader, as he took the long, constitutional road to liberty.

This new State, but an ancient country, brought together diverse ethnic groups with common political aspirations and rich cultural heritages. The country and its people are the repository of a historical continuum that goes back seven millennia, though remains of much earlier Stone Age settlements have been discovered at Mehrgarh. From the flourishing Indus Valley civilization (5000-1300 B.C.) to the Hindu kingdoms, from the Buddhist empire to Gandhara satrapies (600 B.C.-200 A.D.), from the rise of Muslim dynasties to the great renaissance of the Mughals (1526-1749), from the Sikh interlude (1799-1847) to the British Raj (1848-1947) and post-Independence Pakistan, all contributed to the colourful kaleidoscope that forms the visual and material culture of this land.

Equally varied is the land, where the first kiln-baked bricks were produced, through which Alexander of Macedon swept in his lust for conquest, where the first known Sanskrit grammar was written by Panini, where Buddha's message of non-violence flourished long, where saints and mystics spread the message of love and

peace and where the religion of Sikhism was founded. Here three great mountain ranges—the Karakorum, the Hindukush and the Himalayas—converge, and the second highest peak in the world, the K2, stands sentinel. And here the mighty Indus, the Lion River—which gave the subcontinent of India its name—has flowed since the beginning of time.

The territories which constitute Pakistan, called *Sapta-Sindhu*/The Land of the Seven Rivers, in the classic hymns, the *Rg Veda*, have periodically been crucibles for cross-fertilization. The most recent encounter which perhaps left the deepest imprint was with the British. Though the Raj lasted for only about a hundred years here, it catapulted the fractious region out of an almost medieval time-wrap into an agriculturally expanding and technologically progressing, albeit slowly, colony. Administrative and judicial systems were institutionalized, the largest man-made irrigation network in the world was laid in the Punjab, bridges and barrages were built, railway lines were pushed across vast rivers and through killing deserts and the most inhospitable terrains were mapped.

Above all, new ideas and novel ways of seeing were introduced. A university and colleges were founded and professional institutes were set up where traditional medical knowledge, crafts and arts, were perpetuated along-side modern, western disciplines. While the colonial prerequisite of material and human exploitation continued, it brought with it the mixed blessing of Western mores. Contrary to Rudyard Kipling's observation, West did indeed, yet again, meet the East.

Western ideas, finding fertile ground, led to the emergence of intellectuals and statesmen who prompted the movement for individual freedom and collective liberty. The Independence of Pakistan and India was the proverbial first drop of rain on the splendiferous British Empire on which 'the sun never set'.

The visual interest in the land had begun much earlier as explorers' initiative, as travellers' record, as colonizers' curiosity and strategic

PAKISTAN

Baluchistan

- Chagi
- Kuchlagh
- Kanak
- Nushki
- Quetta

Kashmir

- Mangla
- Sri Nagar

NWFP & Northern Areas

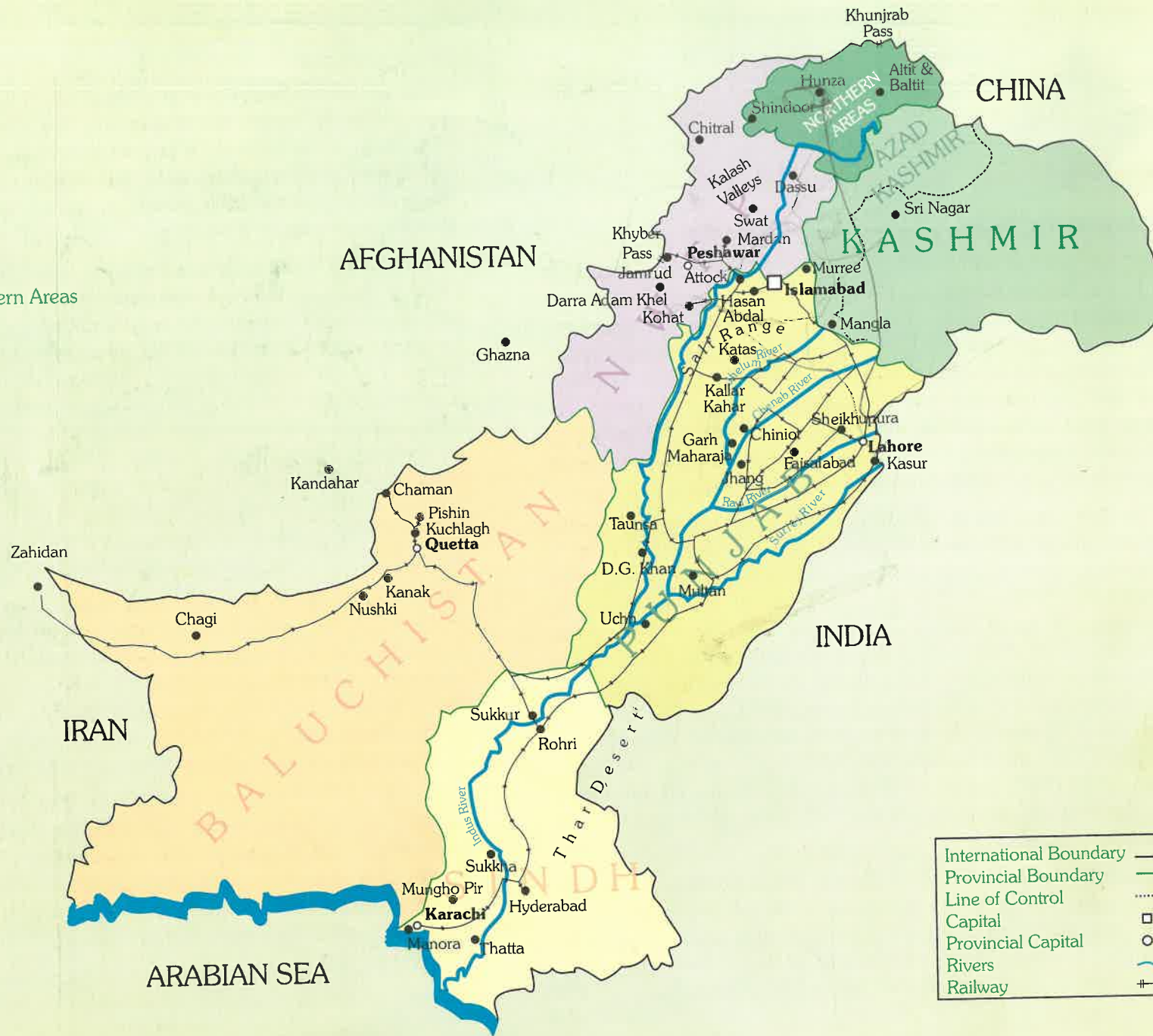
- Altit & Baltit
- Chitral
- Darra Adam Khel
- Dasso
- Hunza
- Jamrud
- Kalash Valleys
- Kohat
- Mardan
- Peshawar
- Shindoor
- Swat

Punjab

- Attock
- Chiniot
- D. G. Khan
- Faisalabad
- Garh Maharaja
- Hasan Abdal
- Islamabad
- Kallar Kahar
- Katas
- Lahore
- Multan
- Murree
- Sheikhpura
- Taunsa
- Uchh

Sindh

- Hyderabad
- Karachi
- Manora
- Mungho Pir
- Rohri
- Sukkha
- Sukkur
- Thatta



International Boundary	—
Provincial Boundary	—
Line of Control	
Capital	□
Provincial Capital	○
Rivers	~
Railway	++

requirement. The provinces of Pakistan intrigued and attracted many an artist in the last two centuries. During and before the British Raj several foreign artists visited important cities and depicted their streets and monuments in water-colours and sketches. Some of these were then reproduced as engravings for their travelogues, news magazines like *The London Illustrated* or *The Graphic*. Others were issued as fine hand-tinted portfolio for collectors and 'orientalists'. Among these visual trend-setters was William Edwards, who was in Sindh before 1846. W. Carpenter was in Lahore during 1854-1855, William Simpson in 1860, the American Edwin Lord Weeks in 1889 and Robert W. Allen in 1891. These paintings, prints, drawings, engravings and sketches of the nineteenth century, engendered, individually and through art institutions, a brave new genre. Street scenes, landscapes, monuments now began to draw attention. No longer were these backdrops to emperors and noblemen who strutted and fretted their hours centre-stage. Under John Lockwood Kipling (1837-1911), Principal of the newly founded Mayo School of Art (1875), many locals trained in the genre. Mian Allah Din and Sher Mohammad, to name two, executed architectural drawings and the decorated facades of historic buildings. Later the Lahori, Miran Bakhsh (1877-1944) and the expatriate Hal Bevan Petman (active 1930-1965) also painted the city.

After 1947, generation after generation was prompted, tempted and provoked to look afresh at the land. Though clearly influenced by Western art movements, these post-Independence pioneers reformed their world closer to the native heart's desire. Some painted the identifiable to replicate it, an achievement in itself. Others transformed the observable into a subjective response, a higher achievement. A gifted few painted the identifiable to apprehend it, employing the creative processes to resolve artistic problems.

Following Independence, amongst the first to subject the lanes to an individual creative vision was Moeyne Najmi (1928-1997). His few early works are remarkable. But he was soon diverted into

experimenting. The talent for observation gave way, and in, to a cubistic rearrangement of surface planes and motifs a la Shakir Ali, who had recently returned from Europe. By taking the path he should not have taken, he not only left the prodigious potential to ossify but cityscapes and landscapes had to wait for several long years before they began to be addressed by talent of his calibre.

The fall of East Pakistan and the rise of Bangladesh, a political watershed, had serious cultural fallout. The frequent exchange between East and West Pakistani artists, writers and intellectuals ceased. The link, between two distinctly divergent aesthetic constructs which had enriched each other, was severed.

The two artists who truly made the lanes and land their own were Ms. Naseem Hafeez Qazi (1928-1995) and Khalid Iqbal (b. 1929). They were joined by another natural but short-lived talent, Habib Burkie (b. 1928). Khalid Iqbal's early students Zulqarnain Haider (b. 1939) and Aslam Minhas (1937-1994) helped him lay, through example and not mere expostulation, the foundation of the first local art movement, later called the Punjab Landscape School. Iqbal preferred the terrain far from the madding crowd. But his students and those of Qazi began to prowl the narrow streets of not only Lahore and its environs but cities, towns and villages in other Provinces. Under the generation following them, the genre positively flourished. Like *Lahore Colours*, this volume is a celebration, a commemoration, a critique. That of the city. This of the country. Both ancient. Both modern.

To Dr. Nasim Riaz Butt of the Punjab University, Professor Shuaib Bin Hasan of Government College, Lahore and Dr. Khawaja Imtiaz Ali of both, I am grateful for their suggestions. For her helpful alacrity I am indebted to Mrs. Nusrat Ali, Keeper of Paintings, the Lahore Museum. For indulgent patience in delay I must acknowledge my friend Naveed Masud. And finally, for supportive patience in neglect, my thanks to my wife Dr. Samia Malik, daughter Mahreen and sons Ashhar and Ahmad.

March 10, 2001. Lahore.

BALUCHISTAN

- Chagi
 - 14 ● Char Marga
- Kanak
 - 10 ● Abandoned Structures
- Kuchlagh
 - 5 ● Mud House
- Nushki
 - 9 ● Village
- Quetta
 - 1 ● Quetta Fort
 - 2 ● Double Road
 - 3 ● Nomads
 - 4 ● Chiltan Mountain
 - 6 ● Baluchistan University
 - 7 ● Baluchistan University
 - 8 ● Kirani Village
 - 11 ● Railway Yard
 - 12 ● Jinnah Road
 - 13 ● Pishin Adda



BALUCHISTAN

Spread over 3,47,190 square kilometers, Baluchistan is the largest province of Pakistan—exceeding the British Isles—in area and the most sparsely populated. Though the original inhabitants were the Dravidian-speaking Brahuis who are still found in substantial numbers, it is named after the Baluch people who from the seventh century onwards migrated from southern Persia. Baluch tradition however, regards Aleppo in Syria as their place of origin and claims ancient Semitic lineage. But research indicates that they originated from the Caspian Sea region.

Like the other provinces, Baluchistan also saw the footprints of many conquerors—Macedonian, Arab, Ghaznavid, Mongol, Mughal and British. The earliest imprints of a people predates all of these.

Excavations at Mehrgarh confirm that Baluchistan was inhabited in the Stone Age (7000-3000 B.C.). This is the earliest neolithic site in South Asia. However, the earliest reference to part of Baluchistan is in the *Avesta*: the Vara Pishin-anha which is identified as the valley of Pishin. In the *Shahnamah* of the great Persian poet, Firdausi, an account of the conquest of Makran by Kai Khusru (Cyrus) and the Achaemenian empire which reached its farthest limits under Darius Hystaspes including the whole of Baluchistan, is given. Alexander traversed this tract on his return journey which led him through Las Bela and Makran. The second division of his army under Crateros passed the Mula Pass, while a third coasted along the shore under Nearchus. After Alexander, Baluchistan passed to the Graeco-Bactrian kings who also ruled in Afghanistan and Punjab. During this period Buddhism flourished in Baluchistan. Between 140 B.C. and 130 B.C. they were overthrown by a central Asian horde, the Saka.

In 635-6 A.D. Rai Chach marched from Sindh and conquered Makran. The Arabs reached Makran as early as 643 A.D. and their power lasted in the area till the end of the tenth century. Shortly afterwards it was conquered by Sabuktigin and his famous son

Mahmud of Ghazna. The Ghauris followed the Ghaznavids. In about 1223 A.D. a Mongol expedition from the north, under Chagatai, Ghengis Khan's son, penetrated as far as Makran.

In the succeeding centuries the power see-saw continued between the Afghan and the Baluch. These wars are still celebrated in Baluch oral lore. From 1556 to 1595 the country came under the Persian Safavid dynasty. The Mughals occupied the area till 1638 when the Persians reasserted their power. By the nineteenth century, the Khans of Kalat were strong enough to consolidate most of Baluchistan. They temporarily submitted to the British during the first Afghan War (1839 - 1842). But when the 'Great Game' began to be played in Central Asia, Imperial Britain became an active player in the politics of the tribes and local chieftains to annex the whole territory after the Treaty of Jacobabad with the Khans of Kalat in 1876. It was thus well entrenched to fight the second Afghan War, (1878-1879) with a peaceful Baluchistan under the able and adroit Col. Sir Robert Sandeman (1835-1892).

With the coming of the British several initiatives were taken. Railways were laid, telegraph and postal services organized, regulars and levies raised for policing, roads cut through the most challenging terrain, and cantonments established. Towns such as Ziarat in the stretch of ancient juniper trees, Sibbi in the plains and Fort Sandeman, now Zhob, were established by the British. By 1935 when the devastating earthquake struck on May 31, Quetta was the largest garrison town in all India. On Independence, the khanates of Las Bela, Kharan, Makran and Kalat acceded to Pakistan. Subsequently the western provinces (now Pakistan) merged into one province: West Pakistan. In 1972, like other constituent provinces, Baluchistan acquired provincial autonomy with a directly elected assembly.

Baluchistan, rich in mineral resources, is the main supplier of the country's gas, discovered at Sui in 1952. In this, like the Frontier Province some of the finest onyx and a kaleidoscopic range of marble is quarried.

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Kaleem Khan

(B.24.11.1958). Graduated,

National College of Arts, Lahore, 1983. At present Assistant Professor, Fine Arts Department, Baluchistan University, Quetta.

Awarded Gold Medal, National College of Arts, Lahore, 1982. Merit award, National Arts Exhibition Lahore, 1985. Visiting artist at London, New York, Washington Kansas City, New Mexico, courtesy the U.S. Government.

Solo shows in Karachi. His work figures in various private collections at home and abroad including the National Art Gallery, Parliament House, Prime Minister's House, Islamabad and the Lahore Museum.

QUETTA

Strategically placed at the mouth of the historic Bolan Pass, the city is on the main land routes from the Irani city of Zahidan and from the Afghan city of Kandahar. Kwatta—now Quetta—or a fort in Pashtu, points to the fortified origins of the modern capital of the Baluchistan province. Situated at a height of 5,000 feet, it is enclosed on all sides by the mountains of the Toba-Kakar and central Brahui ranges. It was occupied by the British during the first Afghan War (1839-1842). Then again, in 1876, it became a strategic arsenal of British South Asia's western frontier.

1. QUETTA FORT

The Quetta Fort and its ruins lie in the centre of the old town. At present the premises is occupied by the armed forces.

2. DOUBLE ROAD

The widest road in the provincial capital, it leads to the main bus terminal. Some of the busiest markets and commercial areas are located along it. Goods from Iran and Afghanistan through Chaman are stocked and sold here. Apart from up-market shops, there are several bazaars of the Afghan refugees.

3. NOMADS

The majority of the rural population are nomads who migrate to the mountains in summer and return in winter. Their wealth comprises of cattle, goats, sheep, camels, donkeys and horses.

4. CHILTAN MOUNTAIN

The Chiltan Range separates the Western valleys from Quetta. The highest peak, 10,480 feet high, has a shrine venerated by the local population. Two tales are told about the origin of the name Chiltan, meaning the 'Mountain of Forty Persons'. One is that forty saints reside there. The other, current among the Brahui, is that forty miraculously resurrected children roam the mysterious mountain. (See pp. 20, 21 & 23).

5. MUD HOUSE, KUCHLAGH

Located in the Takatu range to the north of Quetta is this village, Kuchlak, of traditional adobe houses and settlements. Captured here is the autumn season. The vast silence of the area is evocatively portrayed. The barrenness however, is deceptive as during the rainy season the Takatu range provides abundant grass for domestic animals.

6. BALUCHISTAN UNIVERSITY

While the University was established in 1971, the dedicated Library building was constructed in 1986. The paintings depict the Library in the crisp autumn light peculiar to Quetta.



1 • Quetta Fort, 1998 • Oil on canvas • 61cm. x 71cm.

Collection: Artist



2 • Double Road, Quetta, 1993 • Oil on canvas • 61cm. x 71cm.

Collection: Artist



3 • Nomads, 1998 • Oil on canvas • 56cm. x 71cm.

Collection: Mr. Mirza Qamar Baig



4 • Chiltan Mountain, Quetta, 1998 • Oil on canvas • 56cm. x 71cm.

Collection: Private



5 • Mud House, Kuchlagh, 1998 • Oil on canvas • 75cm. x 90cm.

Collection: Artist



6 • Baluchistan University, Quetta, 1997 • Oil on canvas • 61cm. x 71cm.

Collection: Mr. Abdullah Baloch



7 • Baluchistan University, Quetta, 1997 • Oil on canvas • 61cm. x 91cm.

Collection: Artist



Jamil Ahmed Baloch

(B. 12.06.1972). Graduated from National College of Arts, Lahore 1997. At present lecturer in the same institution.

Solo shows: Quetta 1984, 1985, 1986; Islamabad 1992, 1999; Lahore 1997, 1998; Karachi 2000. Participated in several group shows in Pakistan and abroad.

8. KIRANI VILLAGE

The Quetta area experiences amongst the most severe winters in the country. The freezing breeze called the 'Kandahari' sweeps through here, making it particularly cold. The Kandahari, as the name suggests, blows from the direction of snow-chilled Kandahar, an Afghan city to the north-west.

A small village of mud houses and shanty hovels, Kirani, depicted here is located near Quetta at the base of the Chiltan mountains, (see pp. 12 & 16). It is inhabited by the Baluch, the Brahui and the Marri tribes. Kirani is known for orchards of almonds, apples, apricots and grapes. During the British Raj a brewery was established to exploit the abundant harvest of fruit. Painted here, is the village as seen in stark mid-winter.

9. VILLAGE, NUSHKI

Nushki is one of the main towns of the Chagi district. Chagi is actually Chaghai, after *cha*, well and *ghai*, village. The district

is bound on the north by Afghanistan and on the west by Iran. Nushki had been under British influence for several decades even while it formed a part of the Kalat Khanate. It was taken over absolutely on July 1, 1899. This was followed by the opening of the trade routes and the construction of the Quetta-Nushki branch of the North Western Railway. Unlike the urban and northerly parts of Baluchistan which are dominated by Pathans, this district is predominantly Brahui. In Nushki most of the people are cultivators. Parts of the district are home to pastoral flock-owners, nomads and breeders of camels, sheep and goats. For two to three months in early spring the villagers move to the hills in search of good grazing. The traditional practice of leaving the villages and moving to adjoining hills is still—though decreasingly—practised.

The Chagi militia barracks, in the artist's home-town, are pictured here. The domes—perhaps a feature introduced by the Arabs—above the mud wall mark the stables.

10. ABANDONED STRUCTURES, KANAK

On the way from Nushki to Quetta, is a settlement called Kanak. It is relatively colder than the surrounding areas. Kanak has many fruit orchards which are irrigated by the traditional karez system and the newer tube-wells. The Kanak peach is prized above those from other areas.

Rendered in this painting are the temporary structures in mud, timber and metal sheets erected in the proximity of Kanak, during the British Raj. Such makeshift shelters are scattered all over Baluchistan from the time of the East India Company, when its forces pushed to establish their hold on the interior, or administrators and surveyors travelled to chart this great expanse. Few of the constructions survive in usable state and are rapidly disappearing. Chiltan, the 'Mountain of Forty Persons' is visible towering above the valley in the background.



8 • Kirani Village, Quetta, 1993 • Oil on canvas • 60cm. x 90cm.

Collection: Private



9. Village, Nushki, 1995 • Oil on canvas • 75cm. x 104cm.

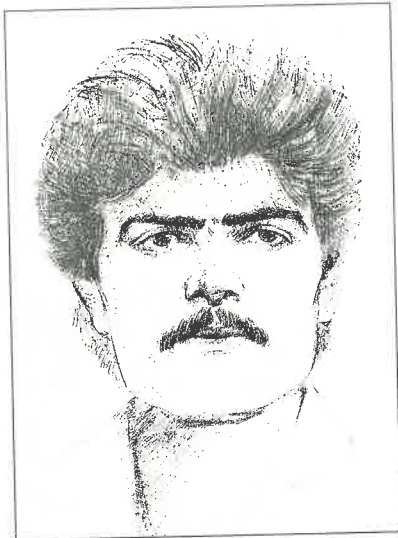
Collection: Artist



10 • Abandoned Structures, Kanak, 1993 • Oil on canvas • 30cm. x 40cm.

Collection: Artist

6368



Abdul Hameed

(B. 10. 03.1966). Bachelor of Fine Arts, Baluchistan University, Quetta 1996. At present voluntarily teaching drawing and painting at Idara-i Saqafat, Quetta.

Solo shows: Quetta 1996; Islamabad 1997. Participated in several group shows in Pakistan.

11. RAILWAY YARD

The network of railways laid across the four provinces during the British Raj is a triumph of human endeavour, ingenuity and persistence. This great undertaking in other provinces may have been initiated for commercial and mercantile reasons. But the railway works in Baluchistan were prompted by fear. During the second half of the nineteenth century the fear of Russian invasion loomed large. For this singular reason an all-season route to Afghanistan was planned. In 1876 the construction of the rail route to Quetta was decided. The second Afghan War broke out in 1878. By late 1879 the construction of the Jacobabad-Sibbi section had begun. Within the four winter months, 133.5 miles of the Kandahar Railway were opened for the military. The construction from Sibbi to Quetta and Chaman at the Afghan border was far tougher. There were mountains to negotiate, tunnels to construct, deep gorges to bridge.

Of the two routes, the earlier via Harnai and Bostan is now no

longer operative and is functional only along the Sibbi-Khost section. The second route was restarted following a Russian advance on Merv in 1883. This, laid along the stony bed of the Kundilani gorge and on to Quetta, was completed by August 1886. The third, via the historic Bolan Pass, was completed in 1895 where the engines face 1 in 25 gradients in stretches longer than almost anywhere else in the world. The two routes when constructed met at Bostan, 21 miles north of Quetta. From Bostan to Chaman it rises from 5,193 feet to 6,394 feet at Shelabagh near the mighty Khojak tunnel, 12,870 feet long and longest tunnel in India then. Then it drops to 4,304 feet at Chaman, cutting through and across the Khawaja Amran mountains where the gradient is 1 in 40.

The Khojak was the first tunnel in India to be constructed through water-bearing strata which necessitated timbering on a large scale. The army of workmen employed on this phenomenal task included Pathans and other peoples from Afghanistan and even from as far off as Kafiristan, Kashmir, Tibet, Punjab, Makran, the Persian Gulf and Zanzibar.

12. JINNAH ROAD

Most of Quetta was destroyed in the massive earthquake of 1935. Gradually the town was rebuilt and wide roads such as this—which after 1947 was called Jinnah Road—were laid.

13. PISHIN ADDA

Pishin town in the Pishin-Lora plains, lies about 5,000 feet above sea-level, in the vicinity of the Toba hills. After Quetta, the British occupied Pishin in the last quarter of the nineteenth century and founded a military headquarter. The Pishin Adda/terminus in Quetta is the centre of public road transport bound for the northerly town. It sports some of the most colourful, painted trucks and buses decorated with animals, monuments and portraits of well endowed film actresses.

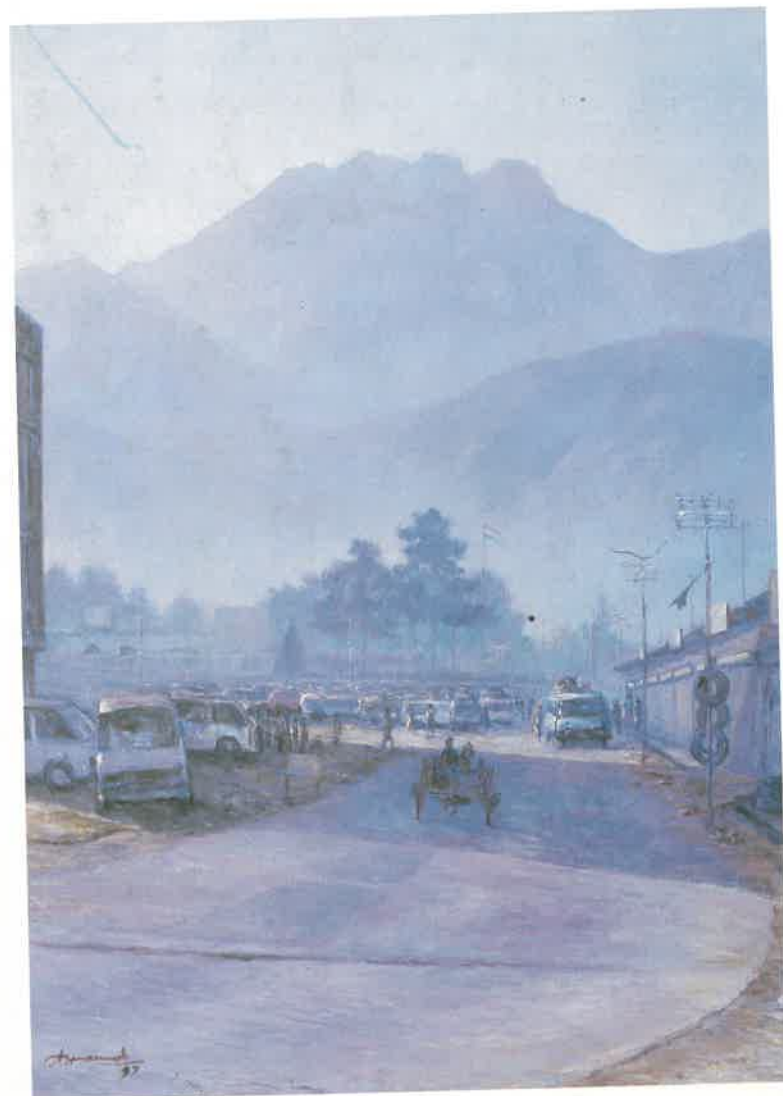


11 • Railway Yard, Quetta, 1998 • Oil on canvas • 61cm. x 91cm.

Collection: Artist



12 • Jinnah Road, Quetta, 1997 • Oil on canvas • 61cm. x 76cm. • Collection: Artist



13 • Pishin Adda, 1997 • Oil on canvas • 61cm. x 76cm.

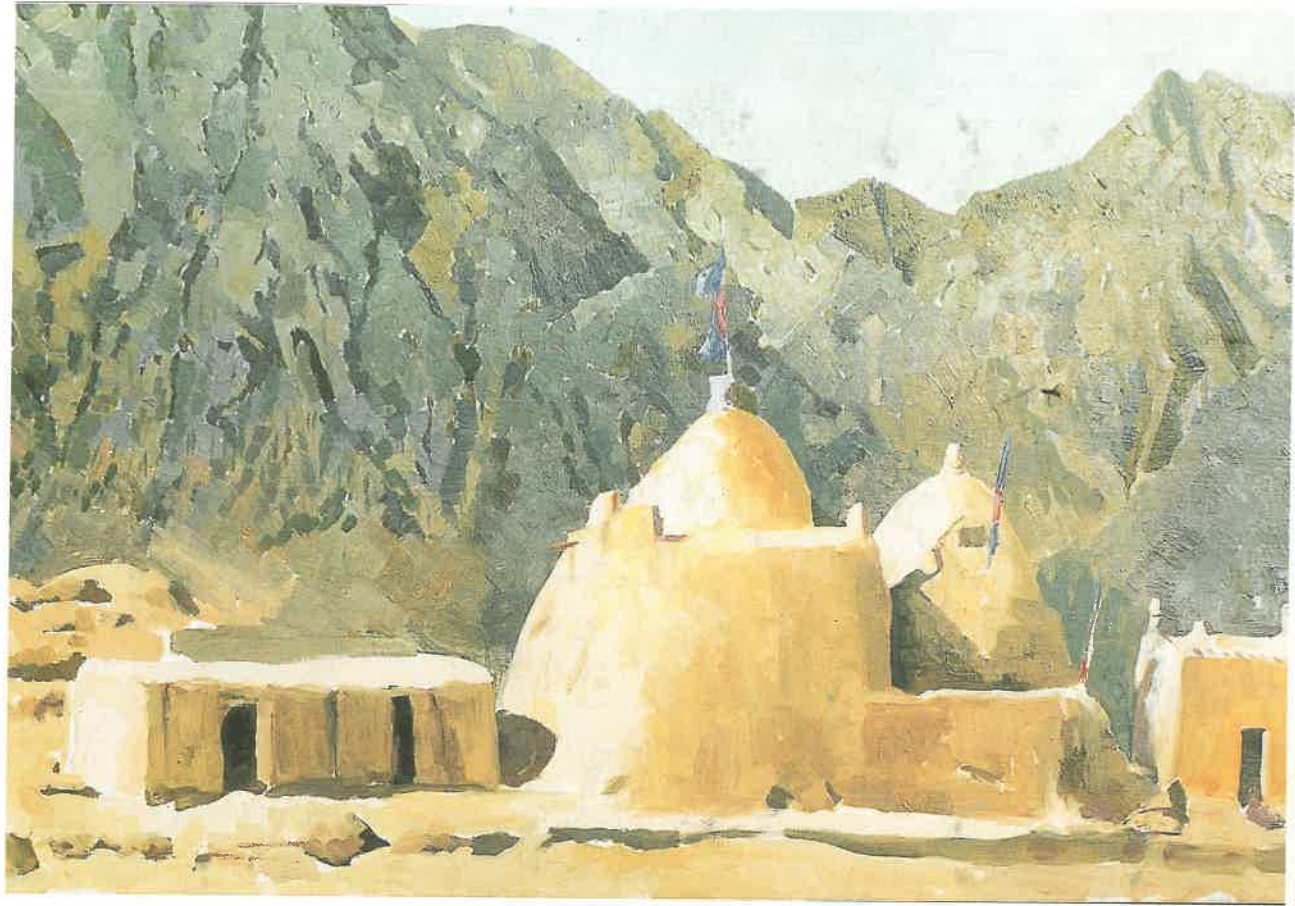
Collection: Artist



M. Akram Dost Baluch

(B. 1958). Graduated, National College of Arts, Lahore. At present Chairman, Fine Arts Department, Baluchistan University, Quetta.

Solo and group shows in Pakistan and abroad. Work figures in: French Museum, Paris; Lahore Museum; Alhamrah Art Centre, Lahore; Peshawar Museum; National Art Gallery, Parliament House, Islamabad; Governor House, Quetta.



14 • Char Marga, 1998 • Oil on canvas • 60cm. x 75cm.

Collection: Artist

14. CHAR MARGA

To the west of the Nushki town (see pp. 20 & 22), is Char Marga, or 'Four Horns', as this mountain in the Ras Koh range is called. It is famous for a holy man's shrine to which devotees from Baluchistan and Sindh journey. They traverse the rugged slope by foot, cross mountain streams and orchards, to reach the tomb of Shaykh Hussain.

NWFP

- Bumburet
 - 26 ● Kalash Houses
 - 28 ● Valley of Bumburet
- Chitral
 - 29 ● View of Chitral
- Darra Adam Khel
 - 32 ● Tribal Houses
- Dasso
 - 25 ● Indus River
- Jamrud
 - 16 ● Khyber Pass
 - 20 ● Bab-i Khyber
- Kohat
 - 31 ● Kohat Pass
- Mardan
 - 27 ● Sri Bahlol
- Peshawar
 - 15 ● Bala Hisar Fort
 - 17 ● Islamia College
 - 18 ● Yadgar Chowk
 - 19 ● Ghanta Ghar
 - 21 ● Mahabat Khan Mosque
 - 22 ● Kahva Khana
 - 23 ● Kabuli Gate
 - 24 ● Sethi House
- Swat
 - 30 ● Mountains

NORTHERN AREAS

- Hunza
 - 34 ● Altit & Baltit Forts
- Shindoor
 - 33 ● Hunderab Lake

KASHMIR

- Mangla
 - 36 ● Mangla Lake
- Sri Nagar
 - 35 ● Houses



International Boundary	—
Provincial Boundary	—
Line of Control	
Provincial Capital	○
Rivers	—
Railway	++
Numbers refer to plates	

(NORTH-WEST FRONTIER PROVINCE

The North West Frontier Province, or the Frontier as it was, and is, popularly known conjures up a world of war and valour, of barren and rugged mountains that shaped the tribesmen into a heroic, vengeful and hospitable mould. Curving and looping, twisting and turning, 56 miles of road, and later rail, through the precipitous Khyber Pass connect Landi Kotal, a short distance from Torkham on the Afghan border, to the Vale of Peshawar.)

This vital route for overland trade has been traversed for centuries to link with the Silk Route from China to India to Europe, through central Asia. Countless invaders and immigrants, adventurers and refugees have taken this way into the greener, more fertile plains of South Asia. While Alexander took the Swat route, the Khyber Pass became increasingly used following the founding of an empire by the Kushans from central Asia. Kanishka shifted the capital of Gandhara in the second century A.D. to Peshawar raising it to a major entrepot and an important centre of Buddhist culture and learning.

Sabuktigin in the tenth, his famous son, Mahmud of Ghazna in the eleventh, Genghiz Khan in the thirteenth and Timurlane in the fourteenth, centuries, conducted forays through this region into India. Despite the fierce Afridi tribesmen the conduit continued to be used down the centuries by the Mughals.

Following the conquest of Sindh in 1843 and the annexation of the Kingdom of Lahore in 1849, the East India Company swiftly pushed towards the Afghan Frontier arriving in Peshawar in 1849. From then on the intense relationship between the British and the remarkable Pathan began. Skirmishes, fights, battles were followed not by peace but an uneasy lull. The real control of the long border with Afghanistan and passes was slow. Then the well-tested policy of 'divide and rule' was put into operation. Lord Curzon In 1901 carved the new NWFP out of Punjab. The new Province was then divided up into the tribal

the tribal area i.e. Malakand where young Winston Churchill had served, Khyber, Kurram, Tochi (now North Waziristan) and Wana (now South Waziristan).

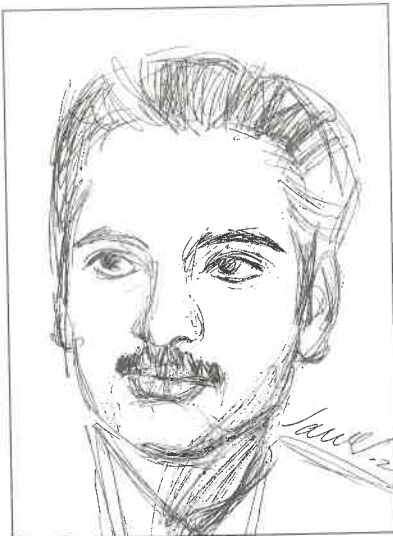
NORTHERN AREAS

The Northern Areas are Pakistan's Shangri-La. Three of the world's great mountain ranges meet in this idyllic region of breathtaking beauty and awesome splendour. Of the thirty highest peaks in the world, ten are found here including K2 or Karakorum Two (8,611m / 28,250ft.), second only to Mount Everest. Here one of the most spectacular feats of modern engineering was accomplished: the Karakorum Highway or KKH. The 850 km long, all-weather road links Islamabad, through a challenging and uplifting terrain, to China at the Khunjrab Pass. The mega-undertaking begun in 1966 was completed in 1978 with Chinese cooperation.

KASHMIR

The paradisaical beauty of Jammu and Kashmir prompted the Mughal emperor, Akbar, to call it *Bagh-i Khaas*/the Special Garden. The Vale of Kashmir, is its fertile heart. Marco Polo the Venetian traveller visited it in 1277.

Islam spread in Kashmir with the conversion of a Hindu commander Rinchan (d. 1323). A true renaissance began under the Shahmiri dynasty. Following the Mughal conquest it remained the jewel in the imperial crown from 1586 to 1752. After the Afghans and Sikhs, the East India Company annexed it. And sold this Muslim majority area to the Hindu Dogra chieftain in 1846. Thus the seeds for the continuing tragedy of Kashmir were sown. The situation was aggravated when India, after 1947, occupied 53,665 square miles including the Vale of Kashmir. India continues to flout U.N. Security Council Resolutions and deny the inhabitants the right of self-determination. The tragedy has escalated into a holocaust.



Shakil Ahmad

(B. 05. 06. 1947). Son of the renowned miniaturist, Ustad Aftab Ahmad Khan; descendant of a family of court artists, calligraphers, designers and craftsmen to Mughal emperors. He paints on ivory and paper in Mughal, Persian and Kangra styles.

One-man shows: Islamabad 1983; Karachi 1983. Participated in several national and provincial exhibitions, including the Golden Jubilee Masters Retrospective, Lahore 1997.

PESHAWAR

(Peshawar, the capital of the North West Frontier Province of Pakistan, derives its name from *Pushpapura* the Sanskrit word meaning the 'City of Flowers'. Not surprisingly the city has continued to attract migrants, invaders and refugees from the north, through the Khyber Pass and other routes.) Herodotus, the Greek historian, mentioned Peshawar in 430 B.C. as a frontier town. Conquered by the Greeks, it remained, for many years, an important town of the Gandhara kingdom. Destroyed by the White Huns, invaded by the Ghaznavids, it was rebuilt after emperor Babur (r. 1526-1530) established the Mughal empire in 1526. Following the weakening of that great dynasty it fell prey, in the early nineteenth century, to the Sikhs who annexed it to the Kingdom of Lahore. With the rise of the British Raj it became an important border town to check Russian interests in Afghanistan and played an important role in the Great Game.

During the 1980s it was home to millions of Afghan refugees during the Soviet occupation of Afghanistan. Important bases

were provided to the Mujahideen, whose sustained, successful resistance led to the disintegration of Soviet Union. Peshawar continues to thrive as the melting-pot of settled and tribal Pathans, Afghan refugees and peoples of Central Asia. Amongst its most historic landmarks is the Kissa Khwani Bazaar / The Bazaar of the Story-Tellers, near the Bala Hisar Fort. In the *Kahva Khanas*, or tea-shops, along its labyrinthine lanes, travellers encountered, and still occasionally encounter, the rich oral tradition of the region: Pathan romances and battle accounts, burlesques and love songs, all woven into a rich tapestry with human voice and simple musical instruments.

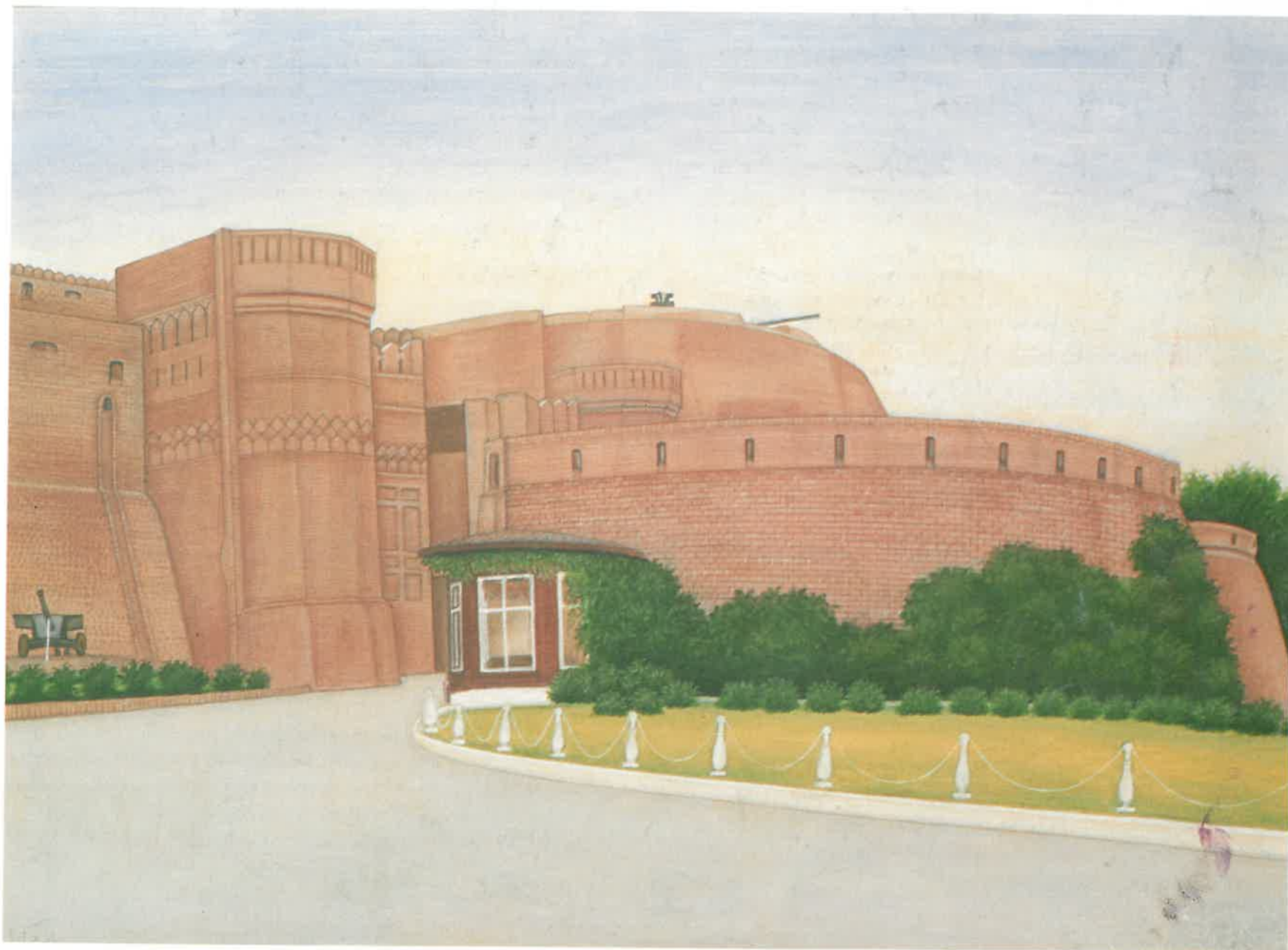
15. BALA HISAR FORT

(The Fort dominates the sky-line of Peshawar as if to symbolize the war-like Pathans and their long and turbulent history. A fort site almost certainly existed before Zahir ud-Din Babur annexed the area to the Mughal empire. He strengthened the structure and called it Bala Hisar, 'the High Fort' because of the mound on which it stood.)

The Fort was destroyed and rebuilt several times. Located here was the palace, and residences, of the Afghan or Pathan chiefs for a long time. Before the Sikh conquest, the Durrani occupied it. Following the Sikh victory at the battle of Nowshera, the Fort was attacked and demolished. It was substantially rebuilt by the Sikhs during their brief but bloody occupation of the Peshawar region.

Rising about a hundred feet above the ground level, the Fort is a square of about 220 yards and strengthened by round towers at each corner. A double row of fortifications were erected around it. A plaque fixed on the inner entrance still proclaims the occupation of the bastion by the Sikhs.

When the British occupied the Province, mud walls of the Fort were replaced with baked brick. As a contingent of the Pakistan army is stationed there now, entry to it is restricted.



15 • Bala Hisar Fort, Peshawar, 1996 • Miniature on paper • 18cm. x 25cm.

Collection: Artist

LIN YONG

(B. 1942 Chaozhou, China). Graduated from the Department of Chinese Painting, Guangzhou Fine Arts Institute, 1966. Member of the Chinese Artists Association, Guangdong Provincial Writers and Artists Federation and Deputy Secretary-General of Guangdong Art Academy.

He excels in figure and portrait painting. Illustrates newspapers and magazines.

Participated in many local, national and international exhibitions.

His work figures in public collections such as China Art Gallery and Military Museum of Chinese People's Revolution. Published *Paintings in Pakistan* 1980; *Selected Paintings* 1980; *Selected Illustrations* 1981; *Pakistan*, 1982.

SU HUA

(B. 1943 Guangzhou). Married to Lin Yong. Graduate of Department of Chinese Paintings, Guangzhou Fine Arts Institute, 1966.

Member of Guangdong branches of Chinese Artists Association and Chinese Calligraphers Association and deputy chief of the editorial office of Picture Story Books Lingnan Fine Arts Publishing House.

Sin Hua is a skilled paysagist and a calligrapher just as Lin Yong, her husband, is famous for figures and portraits.

Thus Rudyard Kipling, the 1907 Nobel laureate for Literature. For centuries conquerors and caravans have negotiated the track that connects, through the barren hills of the Khyber Pass, central Asia with the Subcontinent's sprawling fertile plains. Extending for about 35 miles from Torkham to Jamrud, the Pass is actually the 25-mile stretch between Landi Kotal and the Shadi Bagiari village. Beyond Landi Kotal the road descends to Torkham, the border post.

Prompted by the Russian advances in central Asia, British in India adopted the 'Forward Policy' to check them. The Pass became critical in the 'Great Game'. The British fought some of their fiercest battles here. Unable to subjugate this part of the Frontier, they maintained a flexible, fluctuating relationship with the tribals. Their campaigns are commemorated in regimental insignias—Gordon Highlanders, South Wales Borderers, Royal Sussex, Cheshire and Dorset regiments—that are carved and painted on rocks and recall collective courage and individual heroism. These regiments manned the fort and many pickets on the route.

The railway was laid in the 1920s, to link Peshawar with Landi Kotal. Midway, the Shahgai Fort, built during the same period, provided protection to ensure that the vital link to Afghanistan remained open. The rail journey is amongst the most spectacular and rivalled only by that between Quetta and Chaman in Baluchistan.

This painting was executed during the artists' visit to Pakistan in April 1981. They travelled across the entire country and executed some 150 paintings. Together they produced poetic interpretations Pakistan's land- and city-scapes. Both working in purely Chinese techniques, have accorded the subject a foreign freshness of vision. Traditional juxtaposition of calligraphy, by brush and black ink, with pictorial representation of a different people shows a bold freedom. Against the backdrop of arid Khyber mountains, the artists celebrate the colourfully clothed women who lead a hard life. (Also by the Chinese artists: pp. 99, 111, 130 & 131).

16. THE KHYBER PASS

And the camp-fire twinkled by Fort Jamrud;
And there fled on the wings of the gathering dusk
A savour of camels and carpets and musk,
A murmur of voices, a reek of smoke,
To tell us the trade of the Khyber woke.



16 • The Khyber Pass, 1981-82 • Water-colour on paper.

Collection: Artists



Tayyeba Aziz

(B. 16.09.1951). Masters in Fine Arts 1986, University of Peshawar. Teaching painting since 1974 at the same University. Chairperson, Department of Fine Arts, 1988-97. Vice President, Artists Association of the Frontier, Peshawar 1991-93. Member Abasin Arts Council, Peshawar. Member Media Sub-Committee Govt. of N.W.F.P. for Pakistan Golden Jubilee Celebration 1996-97. Member, 'Panel of Experts' P.N.C.A., Islamabad, 1997. Member, Board of Governors, Institute of Fine Arts, University Town, Peshawar. Member, Advisory Committee-National Institute of Arts, Islamabad.

Solo Exhibitions: P.N.C.A.,

Islamabad, 1994, 1997; Abasin Arts Council, Peshawar, 1995, 1997; University of Peshawar, 1997. Participated in National Exhibitions, 1973, 1975, 1985, 1988, 1994, 1996 and in over 20 group shows in Pakistan and the SAARC Festival New Delhi, India 1991-1996.

Paintings figure in many collections including Parliament House, Ministry of Foreign Affairs, National Art Gallery, Austrian Embassy, Islamabad; Chief Minister House, The Bank of Khyber, University of Peshawar, Peshawar.

Awards include Khyber Award, National Exhibition, Lahore, 1985; All Pakistan S.S. Hyder Award, 1986, 1990, 1992, 1994, 1996; Abasin Award, 1989; Salma Tasadduq Hussain Memorial Award, 1997; Star Women 1997, 1998; The Bank of Khyber Award-1997, 1998; 1st prize (oil) Abasin Arts Council, 1972, (water-colour) 1973, 1975; Special prize (water-colour) All Pakistan Arts Council, Peshawar, 1978; 2nd prize (water-colour) All Pakistan S.S. Hyder Award, Peshawar, 1984; Special prize (water-colour) Punjab Arts Council, 1985; 2nd prize (water-colour) Peshawar, 1987; 'Women of the year-1998', American Biographical Institute U.S.A., 1999.

17. ISLAMIA COLLEGE

(Amongst the earliest educational institutions of the Frontier Province, the Islamia College was founded in 1911 by the enlightened Haji Sahib of Turangzai.) Gradually the first University of the NWFP grew around this nucleus. It was granted the University charter, shortly after Independence, in 1950. The Islamia College now occupies the western end of the University by the road leading to Jamrud.

(The handsome red brick structure shows affiliation in its architectural vocabulary to another leading educational institution, the Punjab University at Lahore.)

18. YADGAR CHOWK

(*When spring-time flushes the desert grass,
Our kafilas wind through the Khyber Pass.
Lean are the camels but fat the frails,
Light are the purses but heavy the bales,
When the snowbound trade of the North comes down
To the market-square of Peshawur town.*)

The *kafilas* that Rudyard Kipling, the Nobel laureate (1865-1936) mentions would repair to areas such as the Yadgar Chowk/Memorial Square. Here caravans would off-load, commercial transactions take place, gossip of distant lands exchanged and steaming *kahva* laced with cardamom and fine herbs, savoured. Then there was entertainment by balladeers and story-tellers and the comfort of caravan-serais.)

Though named after Colonel E.C. Hastings who died in 1884 and to whom a memorial fountain was erected, the Chowk now commemorates the more recent heroes of the Indo-Pakistan War of 1965. The original memorial of a domed pavilion on a podium has been removed. The Chowk is also a popular venue for political gatherings and rallies of all kinds. In winter Peshawaris sit around sunning and chatting and taking snuff.



17 • Islamia College, Peshawar University, 1999 • Water-colour on paper • 40cm. x 56cm.

Collection: Artist



18 • Yadgar Chowk/Memorial Square, Peshawar, 1999 • Water-colour on paper • 33cm. x 45cm.

Collection: Artist



Naveed Shabbir

(B.05.02.1952 Peshawar).
Qualified from Fine Arts

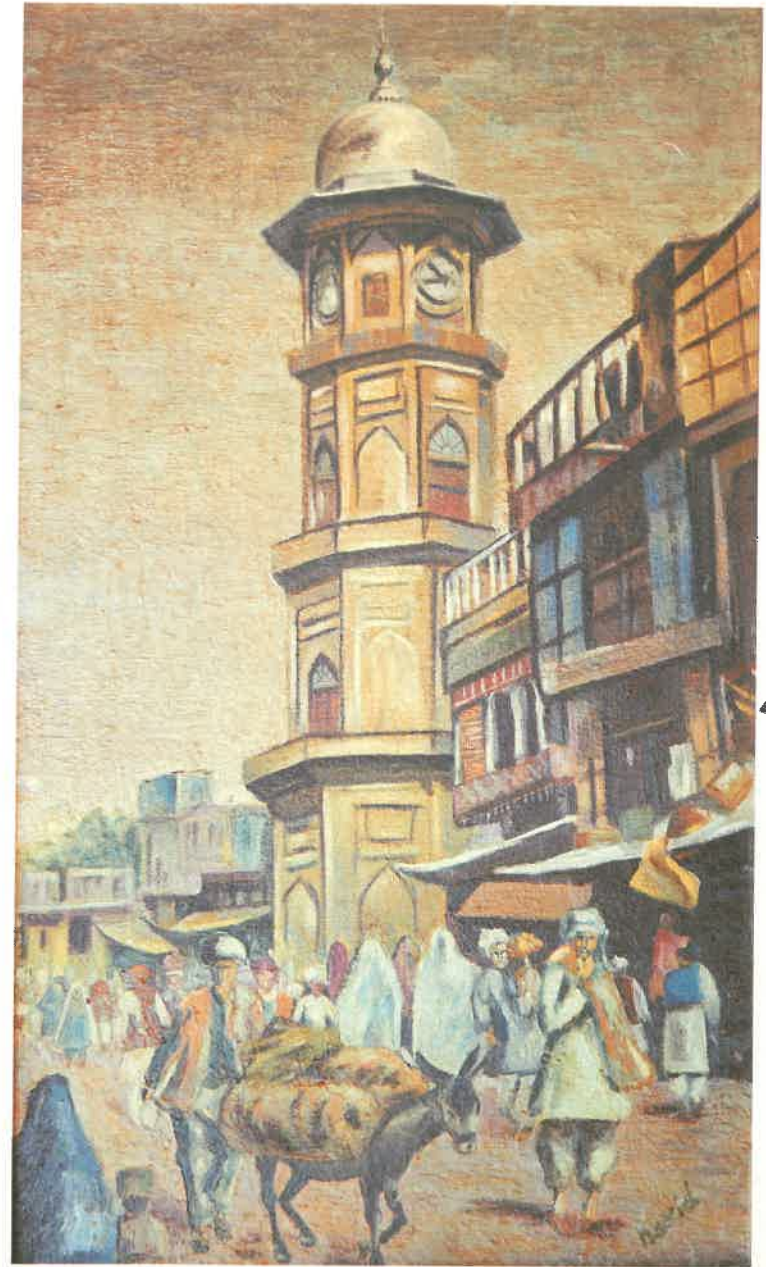
Department, Peshawar University, 1974. Certificate in painting from Abasin Arts Council, Peshawar, 1976. Certificate in Interior Decoration from Karachi School of Arts, 1984. Retired as Display Officer, Peshawar Museum.

Solo exhibitions: Abasin Arts Council Peshawar, 1980, 1994; Islamabad, 1982; Lahore, 1983; Quetta, 1984; Karachi, 1985; Sargodha, 1986. Group exhibitions: Islamabad, 1991, Lahore and Peshawar.

Work figures in the following collections: Air Force Head Quarters, Civil Secretariat, Frontier House, Lady Reading & Hayat Shaheed Hospital, Peshawar.

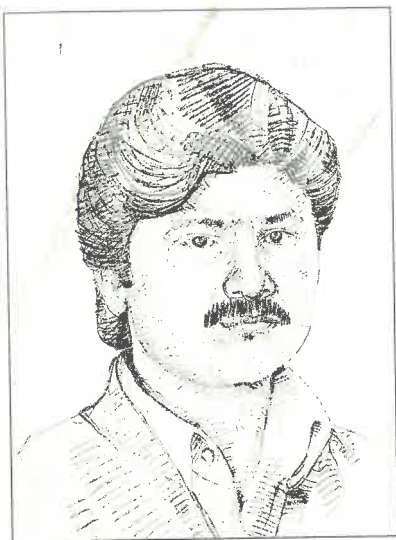
19. GHANTA GHAR

The British fascination with clocks and towers spread with their conquest of new territories. They became architectural symbols of the colonizers. The Merewether Memorial Tower, (see pp. 130-131), the Victoria Jubilee Tower in Lyallpur/Faisalabad, (see pp. 94-95) and the Clock Tower or Ghanta Ghar of Peshawar are the manifestation of the same imperial urge. This tower was erected in 1900 in memory of Cunningham, a Commissioner of Peshawar. The clocks emphasized the colonizers' more exact division of time and underlined their concern with punctuality, a necessity in view of the increase in pace of life prompted by the Industrial Revolution that had taken place in Britain and was now beginning to assert itself in the vast regions of the empire. The Ghanta Ghar is located in the heart of the Kissa Khwani Bazaar.



19 • Ghanta Ghar/Clock Tower, Peshawar, 1995 • Oil on canvas • 90cm. x 60cm.

Collection: Artist



Babar Amin Chughtai

(B. 09.02.1966). Masters in Fine Arts, University of the Punjab, Lahore. Participated in several group shows. His work was also included in *Lahore Colours*, 1997.



20 • Bab-i Khyber, Jamrud, 1999 • Pastel on paper • 42cm. x 52cm.

Collection: Artist

20. BAB-I KHYBER

In the proximity of Jamrud Fort, about 11 miles from Peshawar is the Bab-i Khyber/Khyber Gate, leading to the famous Pass. Close by, the Jamrud Fort was rebuilt by Hari Singh Nalwa in 1836 to check invasions through and incursions from, the Khyber Pass.) A famous general celebrated in oral lore, he led the Sikh army of Maharaja

Ranjit Singh and seized Peshawar in 1837. He was appointed governor but was soon killed here and his ashes entombed in a brick tower. His courageous fight was celebrated in the famous ballad 'Hari Singh Nalwa di Var' by the Punjabi Muslim poet of the nineteenth century, Qadir Yar. The Quaid-i Azam visited the Fort and enunciated the new nation's policy about the tribal areas in 1948.

M. Tasneem Shahzad

BFA in Fine Arts Department 1997 from Peshawar University. Certificate in painting from Abasin Arts Copuncil Peshawar in 1973. Diploma in Marble and stone from Scola dell Marmo in Carrara in 1975-76. Russian Certificate in painting in 1970. Certificate in Upgrade Course in Book Designing & Illustration 1981 - NBC Lahore. Certificate in advance Painting Course, Abasin Arts Council Peshawar 1983. Certificate in Graphic Arts and Paintings from Japan Association of Graphic Arts Technology, & Technical Information Centre, Karachi.

17 solo exhibitions, participated in group shows in Pakistan & abroad. His work figure in private and public collection including the Peshawar Art Gallery, Lahore Arts Council.

21. MAHABAT KHAN MOSQUE

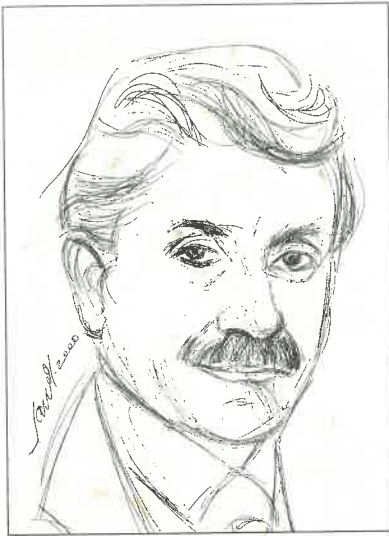
The Mosque, located in the Andar Shehr/the Inner City or old quarters of the town, was built by a man who was twice the governor of Peshawar. Mahabat Khan served under two Mughal emperors. Shah Jahan (r.1627-1659) and Awrangzeb (r.1659-1707). It is the only Mughal mosque in Peshawar that survived the pillage and plunder of the Sikh rule.

The building is not very large but its interior chamber and the fluted domes speak of the high Mughal style. The minarets used for centuries to call the faithful to prayer, were put to a more bizarre purpose during the short but tyrannical Sikh period. An Italian adventurer and general in Ranjit Singh's army, Avitabile, used the minarets as gallows.



21 • Mahabat Khan Mosque, Peshawar • Mixed media • 61cm. x 45cm.

Collection: Lahore Arts Council



Nasir ud-Din Mohmand

(B. 01.01.1942). Diploma in Fine Arts, University of Peshawar 1968. Draughtsman, Technical Enterprises Inc. (USA) 1963-66; Scientific Artist, 1966-70; Instructor Technical Drawing, Peshawar since 1975. Designed floats for the Frontier Government, won 2nd prize in 1981 and 1st

prize in 1983. Has won several awards in competitions by Abasin Art Council, Peshawar, 1969, 1976, 1980, 1882, 1986; Peshawar University 1976, Gulgee Award 1977 among others.

Solo exhibitions: Peshawar, 1978, 1981; National Council of Arts, Islamabad, 1980, 1991, 1992; Inoue Exhibition Hall, Matsumoto, Japan, 1998. Group exhibitions: National Council of Arts, Islamabad, 1984, 1986, 1988, 1991; Shakir Ali Museum, Lahore, 1990; Dhaka, Bangladesh, 1991.

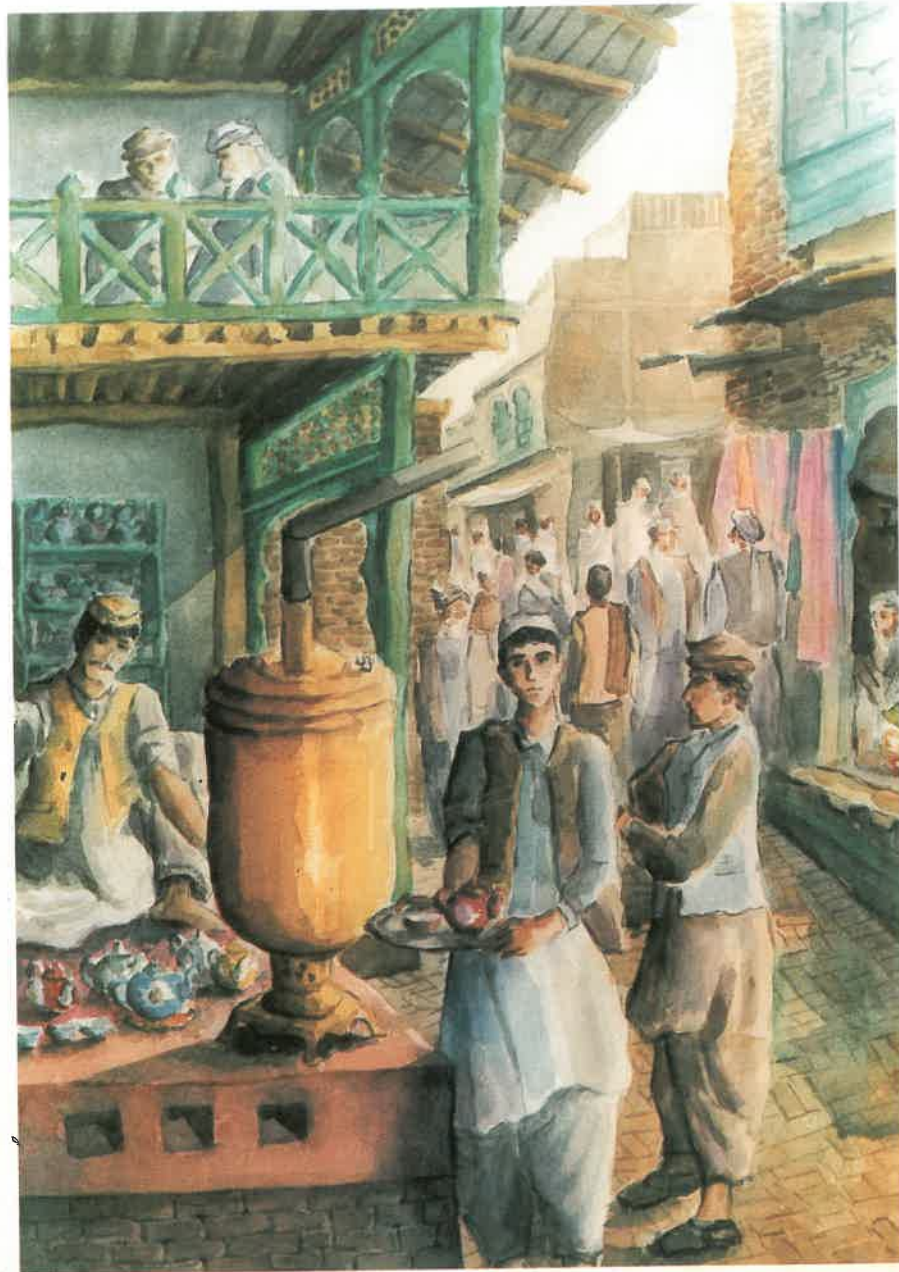
Work figures in the following collections: National Assembly of Pakistan, Frontier House, Islamabad; Governor House, Police Headquarters, Government Rest House in the N. W. F. P. Peshawar; SSG Army Mess, Chitral. Executed murals at the National Assembly, Islamabad and State Bank of Pakistan, Civil Secretariat Peshawar.

22. KAHVA KHANA

Cafes such as these, with wooden balconies are found in the lanes of Peshawar. Here tales of valour and romance would enthral a tea-sipping audience of the young and old.)

23. KABULI GATE

One of the sixteen gates of old Peshawar, it faces Kabul and provides access to the heart of the walled town. Sir Herbert Edwardes re-constructed it, and re-named it after himself.)



22 • Kahva Khana, Peshawar, 1994 • Water-colour on paper • 30cm. x 46cm.

Collection: Private



23 • Kabuli Gate, Peshawar, 1994 • Oil on board • 46cm. x 61cm.

Collection: Private



Naheed Saleem

(B. 01.04.1957) M. A. Fine Arts, Punjab University, Lahore, 1984.

Solo exhibitions: Islamabad 1989, 1992, 1993, 1994; Abbottabad 1990, 1991; Peshawar 1992; Alliance Francaise, Peshawar 1992, 1992, 1994, 1996. Fourteen group exhibitions from 1984 to 1996. Won prizes in competitions, 1993, 1994, 1995.

Work figures in the following collections: Frontier House, Abbottabad; Pakistan Military Academy, Kakul; National Defence College, Islamabad and several private collections.

24. SETHI HOUSE

As a flourishing entrepot, Peshawar witnessed the rise of the mercantile community. Wealthy trader lavished attention on their mansions and grand *havelis*. Amongst the most well-known entrepreneurs were the Sethis.

The Sethi House, in Mohalla Sethian dates from 1882 when it was constructed by Haji Ahmad Gul. Traditional domestic architectural elements incorporate opulent detail and profuse work. Richly carved doors, balconies, pillars and arches, walls and ceilings hand-painted with motifs familiar from carpets and textiles, mirrored rooms and patterned, coloured, glass windows show a joyous indulgence similar to that of the Gulzar Manzil in Chiniot. (See pp. 104-105).

The artist, picks and chooses motifs and elements from the treasure of decorative elements and combines them into a semi-abstract composition. Colour and shape rather than architecture are the focus in this work.



24 • Sethi House, Peshawar, 1999 • Oil on canvas • 91cm. x 61cm. • Collection: Mr. Jack Wallet



Raja Changez Sultan

(B.06.12.1949) Senior Cambridge, Lawrence College, Pakistan; 'A' levels, Royal Shrewsbury School, UK; B.Sc., Trinity College, Hartford; MFA, Creative Writing, M.S. Journalism, Columbia University, USA. Won the Henry Taylor Gold Medal for International Reporting. Worked for the World Health Organization, Geneva, Switzerland. Joined Pakistan Tourism Development Corporation, 1977.

25 solo exhibitions at home and abroad including Australia, England, USA. Work figures in collections including Habib Bank (Islamabad, Karachi, Singapore, London); Muslim Commercial Bank, Prime Minister's Secretariat Islamabad; City Bank, London.

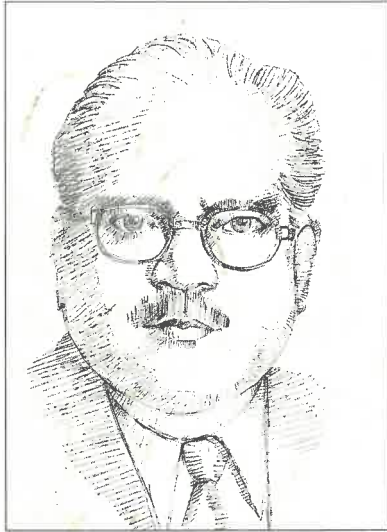


25 • Indus at Dassu • Oil on paper • 50cm. x 75cm.

Collection: Mr. & Mrs. Suria Khan

25. INDUS AT DASSU

Here the Indus is young. Snow-fed and meandering it descends to the village of Dassu, here evoked rather than realistically executed. No actual physical resemblance but the response to a place is recalled and rendered. This is not an *in situ* or *plein air* painting. It is a recollection of feelings evoked. This is a painting that prompts introspection. This is a painting to ponder. (For another work by the artist also see pp.50 & 53).



Ghulam Rasul

(B. 20.11.1942 Jalunder, India).

M.A. Fine Arts from Punjab University, Lahore 1964. M.A. and M.F.A. Print-making and Painting Northern Illinois University USA 1969-1972. Worked in Atelier 17, Paris with S.W. Hayter 1984-1985. At present Director General, Pakistan National Council of the Arts, Islamabad.

Participated in exhibitions in Pakistan, Japan, Bangla Desh, Canada, India, China, Jordan and Nepal etc. Solo shows: Lahore, Rawalpindi, Karachi, Murree, Quetta, Islamabad, Peshawar, Wah, Faisalabad. Work figures in private and public collections in USA, England and Pakistan. Awarded President's Pride of Performance Medal 1986.

26. KALASH HOUSES

The traditional Kalash house consists of a hearth, 'pure area' reserved for men, larder, living quarters and altar to Jestak, the goddess and protector of home.) The house is generally windowless and constructed of wooden logs in the masonry. that act as cushions to absorb earthquake shocks. The roofs are thatched with mud and wild grass. The Kafir-kalash still practise customs and traditions that date back at least to the second century A.D.) Shamanism forms an important part of their belief system. They still refer to Yarkhand, a town in Chinese Turkistan as one source of their customs.

27. SRI BAHLOL

(Sri Bahlol is an important archaeological site which derives its

name from 'Sri' or 'Fort' and Bahlol after the Lodhi ruler. Early twentieth century excavations revealed that the site dates, beyond Bahlol Lodhi's period, to the Gandhara civilization) Located on the road to Swat, near another famous site, Takhti Bhai, only ruined walls of the Fort are still visible.

28. VALLEY OF BUMBURET

(The Kafir-kalash or 'Wearers of the Black Robes' is a primitive pagan tribe inhabiting the 3,700 ft high Chitral Valley region. Numbering about 2,000 persons today it is spread over villages in the smaller valleys of Bumburet, Birir and Rumbur. The Kalash were driven to these valleys by the Chitralis in the 15th or 16th century.)

The women wear black, multi-pleated garments like frocks and sport elaborate headgear with cowries and complicated colourful patterns. The *kupas*, the coiffe of the women is a mark of Kalash identity and an appeal for protection and fecundity. No women may go bareheaded, without the *kupas* or at least without the coiffe support, the *shushut*, which is also decorated with cowries, bead, bells, buttons, (Loude 1983: 41).

Tradition traces this tribe to Hellenic ancestry, to Alexander the Macedon's soldiers who settled here in 327 B.C. However, recent linguistic research has shown the Kalasha language they speak derives from the Dardic family. 'Phonetic peculiarities' indicate that they were there before Alexander crossed into Kafiristan. Hellenic influences asserted and inter-marriages took place subsequently.

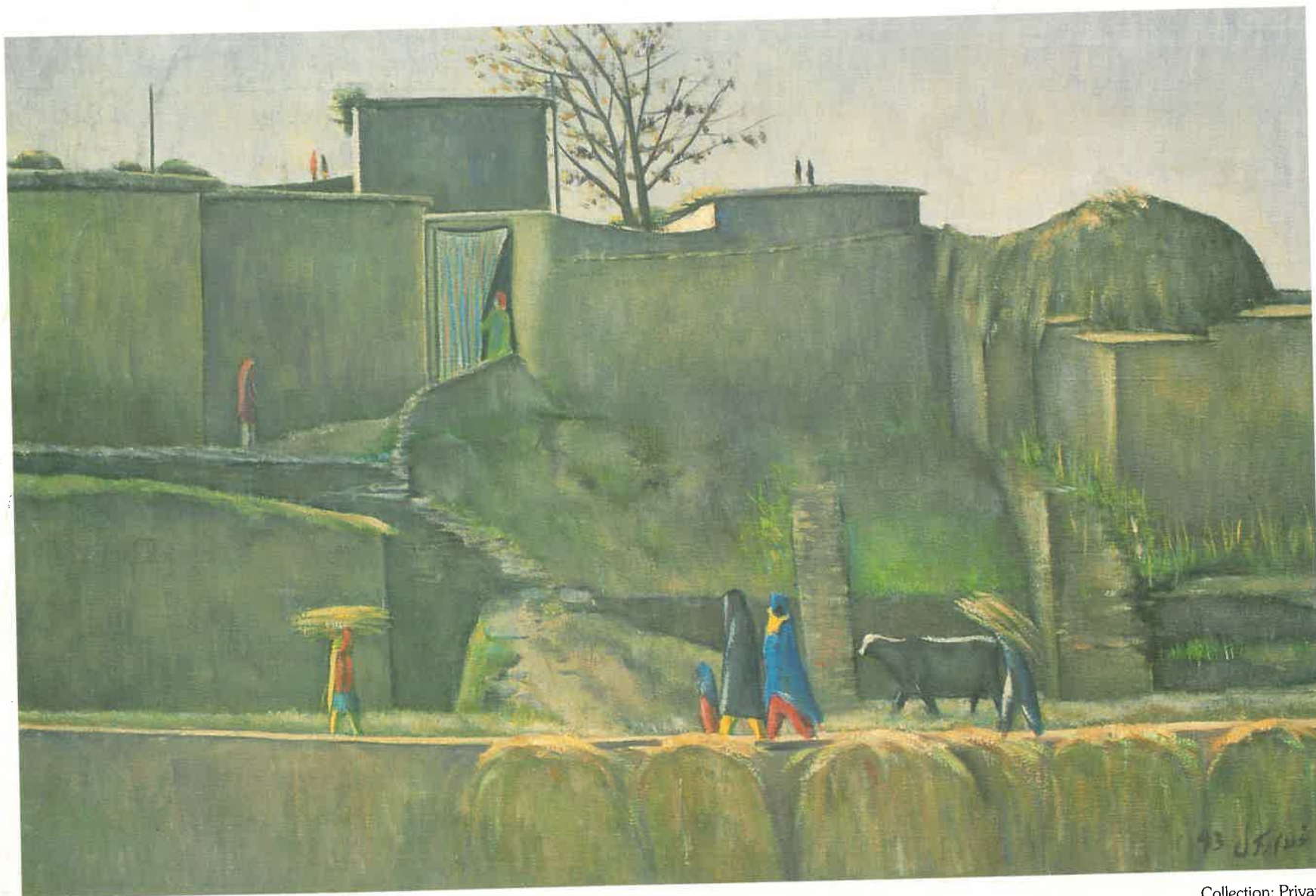
29. VIEW OF CHITRAL

(The Bridge over the Chitral River, links Chitral Town's two sections. It is named after Chew, a Kalash chief, who is still remembered as a brave warrior when the tribe ruled all Chitral and the surrounding valleys.)



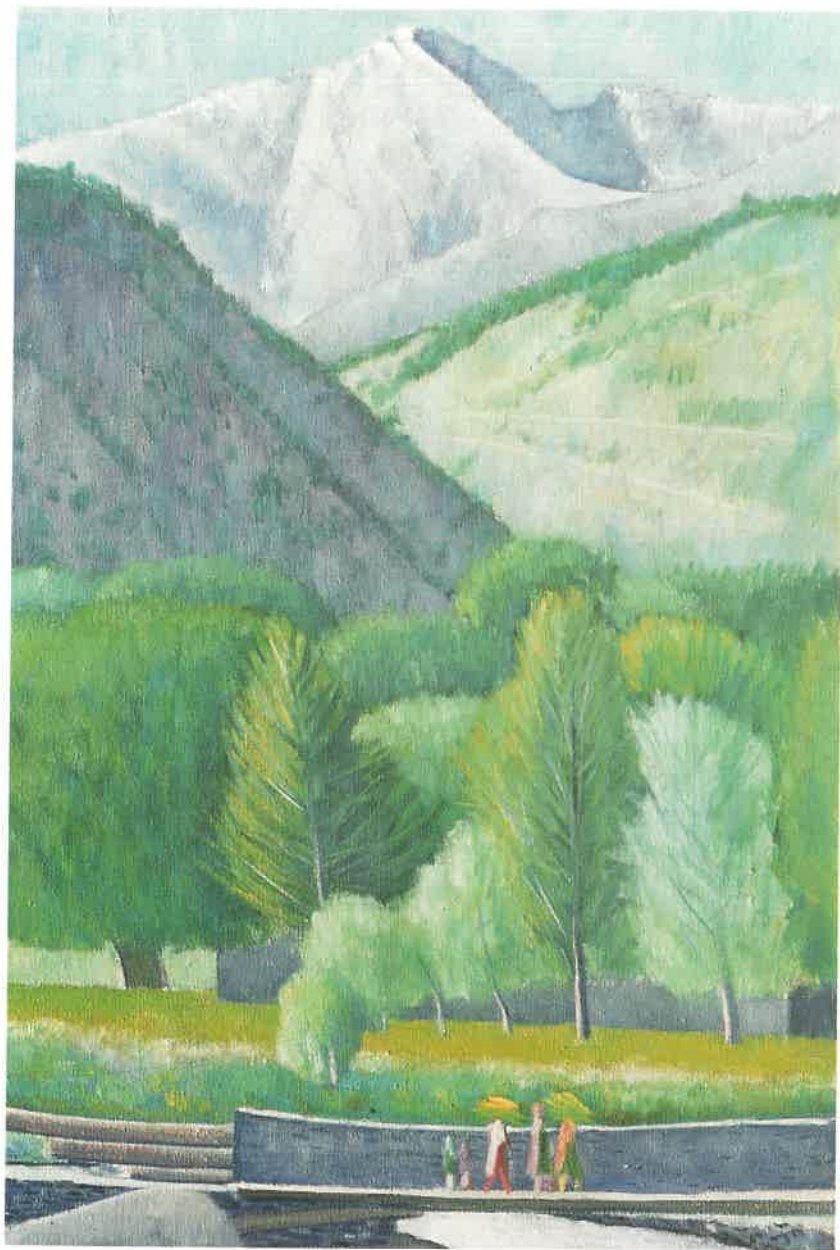
26 • Kalash Houses, Bumburet, 1996 • Oil on canvas • 60cm. x 90cm.

Collection: Artist



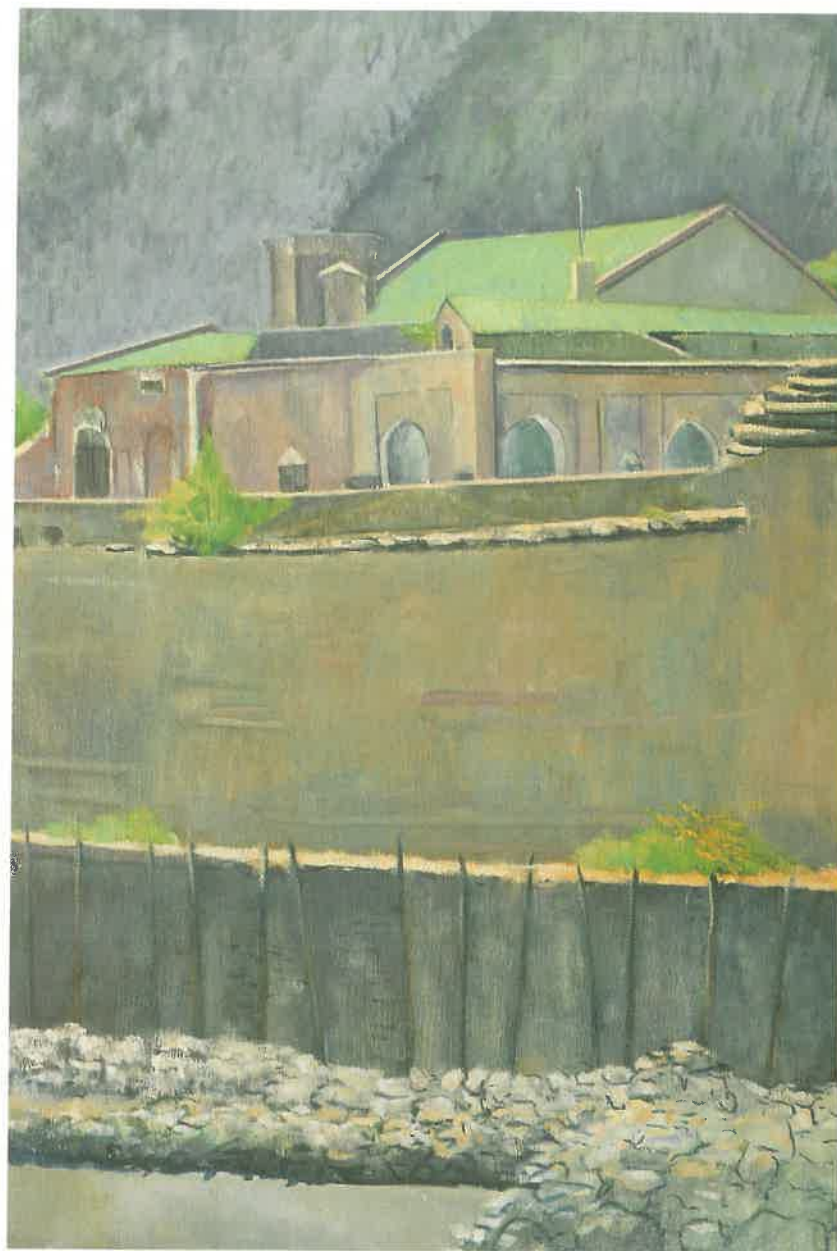
27 • Sri Bahlol, near Mardan, 1994 • Oil on canvas • 60cm. x 90cm.

Collection: Private



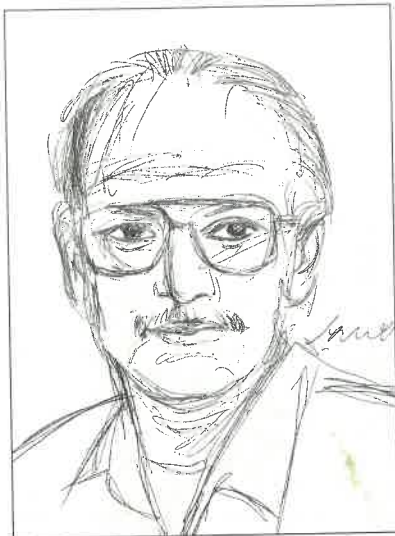
28 • Valley of Bumburet, 1996 • Oil on canvas • 90cm. x 60cm.

Collection: Artist



29 • View of Chitral, 1996 • Oil on canvas • 90cm. x 60cm.

Collection: Private



Waqar A. Sheikh

(B. 13.08.1942). Early education at Delhi & Government College, Lahore; Masters in Fine Arts,

University of the Punjab, 1960. Contemporaries at the University included leading artists Colin David, Dr. Shaukat Mahmud (Maxim cartoonist), Aslam Minhas and Musarrat Mirza. He trained under Mrs. Anna Molka Ahmad, Khalid Iqbal and Mrs. Anwar Afzal.

Read for Ph. D. in 'Wall treatment of the Indus Valley, Mesopotamian and Egyptian Architecture' at the University of Essex, Colchester, UK, 1978-1981. Joined the Department of Architecture and Urban Planning, University of Al-Fath, Tripoli, Libya. Returned to Pakistan, 1989.

Held several one-man shows in Libya. Participated in numerous national and provincial art exhibitions.

30. SWAT MOUNTAINS

Swat until 1969 was a princely state ruled by a Pathan leader of the Yusufzai tribe styled as the Vali of Swat. Though lampooned as the 'Akhund of Swat' by Edward Lear, the Valis were most enlightened rulers.) They had laid a network of educational and health institutions in their mountain enclave, a lush, green valley with snow-fed lakes and river and abundant fruit orchards. Not surprisingly it was called *Udayana*/Garden, in ancient Hindu epics.

Archaeological evidence shows that the Swat Valley was inhabited by Stone Age people 5,000 years ago. In the Hindu scripture *Rigveda*, a chief narrates the victorious battle fought on the banks of Suvasta, the Swat River in 1700 B.C. by the

invading Aryans.

Alexander of Macedon passed through this region in 326 BC. and fought four battles. He met severe resistance and suffered two arrow wounds, before descending into the Punjab plains.

During the reign of Asoka, Buddhism spread across the Mauryan Kingdom and into the Swat region where it remained longest, protected by high mountains and remote valleys. For a thousand years, Buddhism flourished here. The Chinese pilgrims Huain Tsang and Fa Hian (in the fifth and sixth centuries) also visited Swat. Spread over 10,360 sq.kms. at an elevation of 975 metres, the state once had as many as 1,400 Buddhist monasteries and was a flourishing centre of Gandhara civilization. Even today ruins of great Buddhist stupas, monasteries and Gandhara reliefs and sculptures are scattered all over the area.

The Swatis resisted the invasion by Mahmud of Ghazna and killed his general Khushal Khan an Udegram. The founder of the Mughal dynasty, Babar—and later his grandson, Akbar—suffered serious setbacks when they attempted to subjugate the local inhabitants. During the Raj, Swat's fierce independence obliged the British to recognize it as a separate state in 1926.

Sheikh's early work consists of landscapes in oil. His periodic visits to the hills—Murree, Nathiagali and Abbotabad—resulted in a large number of hillsclapes. Later he found water-colours to be a more suited medium and appropriate to his wandering habits.

For nearly three decades he has worked in this medium and introduced the use of pen and ink in his work, thus enhancing the rendering of details. His work is characterised by use of transparent overlapping tints applied in washes. A quiet luminosity so achieved accords his work a delicate quality and richness.



30 • Swat Mountains, 1990 • Water-colour on paper • 37.5cm. x 45cm.

Collection: Private



Sabir Nazar

(B.10.02.1962). MFA, National

College of Arts, Lahore, 1988.
Cartoonist: *The Friday Times*,
1991 to date, *Pakistan Calling*,
Herald, Newslite, Funline, 1990 to
date. Editor Art, *Flash*, 1997-98.
Editor, *Funday Times*, 1997-99.

Illustrator: Punjab Middle
Schooling Project and Oxford
University Press. Freelance
illustrator: Punjab and Frontier
Textbook Boards.

Solo show: Lahore, 1988-1995.
Group exhibitions: Lahore 1988;
Peshawar 1985, 1988; Islamabad
1994; Istanbul, 1996. Exhibition of
cartoons, Islamabad. Sculpture of
three horses, Defense Society,
Lahore, 1995.

31. KOHAT PASS

(The road from the tribal town of Kohat to Peshawar snakes through the Kohat Pass to Darra Adam Khel, Frontier's centre of ammunition and arms, many hand-made. The water-colour is executed from the check-post at the start of, and looking towards, the Kohat Pass. Behind the truckers' restaurant, on the left middle ground, is a thriving Afghan refugees settlement of mud dwellings.)

32. TRIBAL HOUSES

The artist, at some risk to his person, painted the dwellings in the tribal belt, from the relative safety of the check-post. In a tract where honour is jealously guarded, casting glances at a house is considered violation of privacy

and purdah. These tribal houses with towers are built to withstand attack or siege by rival tribesmen. They are appropriately called *qile*, fort or *ghari*, dwelling.

33. HUNDRAB LAKE

Hundrab village is half way between the towns of Chitral and Gilgit. About 17.6 km. from the village across a rough mountain track, lies this lake. Surrounded by upper Swat mountains, it is amongst the finest places for trout fishing. Rainbow and Brown trout are found in this idyllic snow-fed setting. The Asian record for a trout was set a few years ago when a nineteen-pounder was landed here.

(**Changez Sultan** has inspired by the mountain ranges of the Northern Areas to execute over two hundred works which were part of the 'Himalayan Odyssey' represented here by another mountain-scape (see p.43). Unlike the occasional realistic rendering of various Pakistani mountains, he interprets them poetically, interested more in the interplay of light and mass. It is the idea that excites him.) The faithful rendering of the mountain peaks or glacial lakes is not his metier. He captures the experience of height and distance, of serenity and desolation, of spiritual calm and vast wilderness. The forms have a primeval presence. It is as if God's command, 'Be' has brought these awesome shapes—at once surreal and romantic—newly into being. Inspired by actual places, they are esoteric.

Sultan's colours melt into each other evoking the raw natural elements. Spaces dissolve and submit to the permeating atmosphere or hint at revelation in a lyrical manner. Light and space merge with, or emerge from, darkness. The level of light is low and the balance with darkness, nice. Half or less than half light looms large like the muted light in gothic cathedrals. No clarity, no limpidity here, no sharp brightness. Instead there is a brooding meditative monumental ambiance. This is the felt rather than the observed world.



31 • Kohat Pass, 1998 • Water-colour on paper • 50cm. x 75cm.

Collection: Artist



Collection: Artist

32 • Tribal Houses, Darra Adam Khel, 1998 • Water-colour on paper • 50cm. x 75cm.



33 • **Raja Changez Sultan** • Hundrab Lake, Shindoor • Oil on paper • 50cm. x 75cm.

Collection: Mr. Kamran Khan



Sameera Khan

(B.06.09.1976). Graduated with distinction, National College of Arts, Lahore 1999. First female graduate in print-making from Hunza.

34. ALTIT AND BALTIT FORTS

In the depth of the northern ranges lies legendary Hunza, long known for its people with russet hair and blue and green eyes. According to tradition the inhabitants, Hunzakuts, are descendants of Alexander's Greek soldiers.

Altit and Baltit were amongst the earliest settlements in the valley. The Mirs, or kings, who had ruled Hunza since the 11th century, belonged to the same family. The capital was at Baltit where the Tibetan-style fort on the mountain top commands a view of the entire valley. Behind it the Ultar Mountain rises to snow-clad height.)

The timber, rock and adobe Baltit structure is estimated to be about 800 years old. It was periodically added to. As such it has no real plan, but over 50 rooms including prisons or dungeons, granary and arm-stores beside living quarters and the throne-room, on three storeys. Financial assistance from, and conservation expertise of, the Aga Khan Trust helped to

restore this important monument of indigenous mountain architecture.

About a mile away is the Fort of Altit which rises 1000 ft. above the Hunza River, like an ayrie. Similar in architectural grammar and in construction material to the Baltit Fort, it is considered an older building.

The artist has juxtaposed the exterior of Baltit Fort, top left, with the gate to the Altit, Fort, central fore-ground. The use of colour emphasizes the antiquity of the two forts.

35. SRI NAGAR

*Who has not heard of the Vale of Cashmere
With its roses the brightest that earth ever gave
Its temples, and grottoes, and fountains as clear
As the love-lighted eyes that hang over their wave?*

Thus Thomas Moore in his celebrated poem, *Lala Rookh, an Oriental Romance* in 1826. Like the English poet, many Persian, Kashmiri and Urdu poets have sung of this idyllic place in glowing, romantic, evocative terms. Of all Himalayan valleys, this is justifiably the most famous with its saffron fields and perfumed gardens.

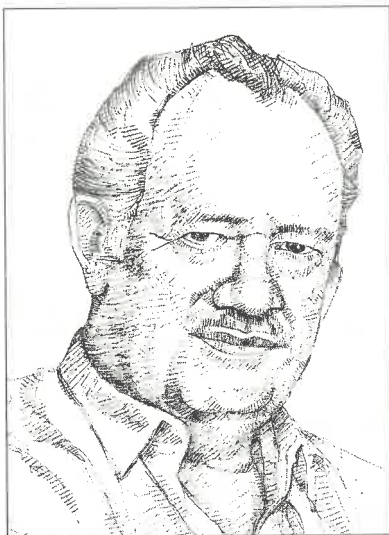
Sri Nagar fronts on the winding upper reaches of the Jhelum River which threads through the Valley. Capital of Jammu and Kashmir, the city at 5,000 feet above sea level, is about 110 miles to the north-east of Islamabad. Ancient trade routes connect it, through the Himalayan passes, to China's Sinkiang Province and Tibet.

Petman's Sri Nagar is seen in the tinted late afternoon of autumn and owes to the European Romantic School in its mood. The sun catches the surfaces in its weak but telling light. The sloping roofs, the bare poplars and the distant snow-capped mountains hint at winter creeping up. The foreground of reflecting waters accentuates the land's large stillness.



34 • Altit & Baltit Forts, 1999 • Mono-print • 91cm. x 61cm.

Collection: Artist



Hal Bevan Petman

(Active 1930-1965). Born in Scotland and died in Pakistan in the late eighties. Came to South Asia long before the Partition of British India in 1947. After Independence opted for Pakistan. Settled first in Quetta, then Rawalpindi. Specialized in battle scenes, army officers' and society portraits. A friend of another European who stayed on, the photographer Rollo, he executed many formal portraits in the academic European manner.

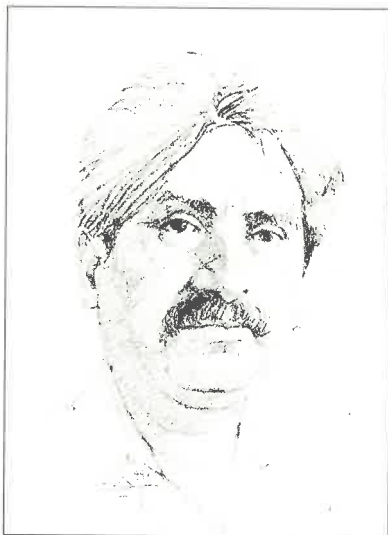
The occasional landscapes he painted were indebted to Western style of perspective and were realistically rendered with soft diffused hues.



35 • Sri Nagar, Kashmir • Water colour on paper • 45cm. x 57.5cm.

Collection: The Lahore Museum.

Sri Nagar



Farrukh Javaid

(B. 07.12.1955). Two years' study, National College of Arts, Lahore; Certificate, from Art Council, Rawalpindi; two years at Alhamra Art Centre Lahore; three years with M. Hussain Hanjra; Course in text-book designing, UNESCO.

Worked in the Directorate of Films and Publications, Islamabad and with several private agencies. Manages his own studio since 1994. Participated in: the exhibition 'Saying of Quaid-i Azam', 1978; Art and Graphic Show, Lahore 1976, 1978; Quaid-i Azam Portrait Competition, 1981; Young Painters of the Punjab 1982; 4th SAF Games exhibition, 1989; Goethe Institute, Lahore, 1989; Shakir Ali Museum, Lahore 1997.

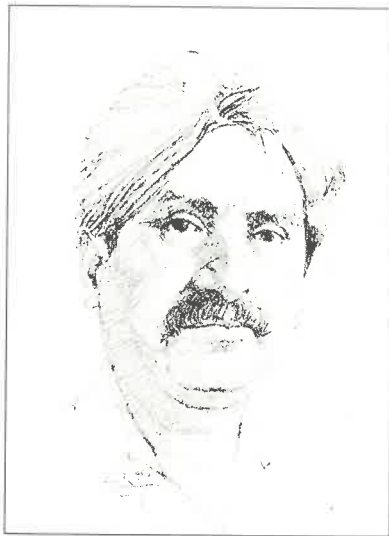


36 • Mangla Lake, 1999 • Water-colour on paper • 25cm. x 34cm.

Collection: Artist

36. MANGLA LAKE

Spread over an area of about 160 square km. the lake is actually a reservoir for the Mangla Dam which is located 32km. upstream from Jhelum city and 96km. south east of Islamabad. The Mangla is one of the largest earth-fill dams in the world. Begun in 1962 it was completed in 1967. (For another work by the artist also see p.109).



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PUNJAB

- Attock
 - 73 ● Attock Fort
- Chiniot
 - 68 ● Gulzar Mahal
- Dera Ghazi Khan
 - 69 ● Mausoleum of Ghazi Khan
- Faisalabad
 - 61 ● Ghanta Ghar
- Garh Maharaja
 - 67 ● Shrine of Sultan Bahoo
- Hasan Abdal
 - 60 ● Gurdwara Panja Sahib
- Islamabad
 - 64 ● Daman-i Koh
- Kallar Kahar
 - 49 ● Tomb of Hazrat Hoo Bahoo
- Katas
 - 71 ● Katas Temples
- Lahore
 - 37 ● Railway Station
 - 38 ● Punjab Civil Secretariat
 - 42 ● Tonga Stand
 - 43 ● Alamgiri Gate
 - 44 ● Village Shrine
 - 45 ● Ravi River
 - 46 ● Mustard Fields
 - 47 ● The Commercial Building
 - 48 ● King Edward Medical College
 - 50 ● Railway Tracks
 - 51 ● Masjid Shab-bhar
 - 52 ● St. Anthony's Church
 - 53 ● Old Anarkali
 - 54 ● Daata Darbar
 - 55 ● Street
 - 56 ● Old Anarkali Police Station
 - 57 ● Queen Victoria's Pavilion
 - 58 ● Naulakha, Lahore Fort
- Multan
 - 62 ● Monuments
 - 63 ● Tomb of Baha ud-Din Zakariya
- Murree
 - 39 ● The Mall
 - 40 ● Murree Hills

- 41 ● The Mall in Winter
- 65 ● Murree
- 66 ● Murree after Snow
- Sheikhpura
 - 59 ● Hiran Minar
- Taunsa
 - 70 ● Mausoleum of Sulaiman Shah
- Uchh
 - 72 ● Tomb of Bibi Javindi



PUNJAB

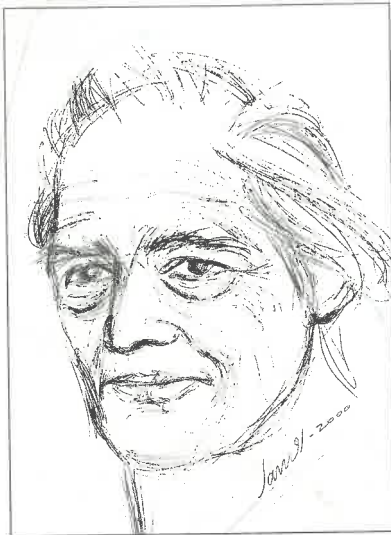
Punjab, or Pentapotamia of the Greeks, is the most fertile and populous of Pakistan's provinces. Second largest in area (1,27,267sq.km.), Land of the Five Rivers, *Punj Ab*, has a history going back to the Indus Valley civilization (5000 B.C.-1300 B.C.). With an organized society, well-laid out streets, planned drainage system and designed urban dwellings, it was a model of the ancient world. Over the centuries, Punjab has both enriched and been enriched by the diversity of peoples. Along the ancient trade routes they came, Aryans, Greeks, Persians, Mongols, Afghans and Mughals, meeting occasional resistance from the native peoples, but ultimately succumbing to the receptive and always giving land.

Between the seventh and tenth centuries, northern Punjab was under the sway of Hindu Shahiya kings while southern Punjab was under Muslim governors appointed by the Abbasids of Baghdad. With the defeat of the Hindu raja, Jaipal, by Sabuktigin, in the late tenth century, the foundation of Muslim presence in Punjab was laid. In the wake of Sultan Mahmud of Ghazna's forays into the Punjab came multi-dimensional socio-cultural influences that transformed the fabric of the region permanently. After the Ghaznavids, came the Gauris and the sultans of the Slave dynasty. Then the Mughal emperors ruled for two glorious centuries (1526-1749) before the empire fell apart the centre could not hold. Anarchy was loosed upon Punjab. Towards the end of the eighteenth century, a son of the soil, Ranjit Singh seized power, and consolidated the Punjab Suba and styled himself Maharaja. The Sikh Rule or Sikha Shahi was a time of trouble and travail for the Muslim majority of Punjab. Mosques and sacred places were desecrated and converted to 'powder-magazines or workshops'. Following the death of Ranjit Singh, the East India Company, with a Resident in Lahore, exploited the conflict between contending factions and seized the vast region. The Raj commenced. A period of relative peace and material progress, it witnessed cross-fertilization between tradition and modernity, the East and the West.

(Punjab is the land of scholars, saints and sufis. Historic towns such as Lahore, Multan, Pakpattan and Uchh continue as centres of spiritual import. The teaching of these saints had an effect on several subcontinental religious movements such as the Bhakti and the Sikh.) Guru Nanak (b. 1469), the founder of Sikhism, was born here and the Sikh scripture, the *Adi Granth* incorporates the teachings of the great Chishti sufi, Farid Ganj-i Shakar and verses of Mardana, Guru Nanak's Muslim companion. Hinduism developed here. *Rg Veda* was composed, and several sections of the epic, *Mahabharata* are based, in this land. The other epic, *Ramayana*, is stated to have been composed by Valmiki in Lahore. *Arthashastra*, the ancient manual of statecraft by Kautiliya, teacher to Chandra Gupta, later Mauryan emperor, was written in Takshasila/Taxila. And when Buddhism rose as a protest against Hinduism, Punjab became the centre of the turning world. Kanishka built the famous Kanishka-vihava which for seven centuries remained a nucleus of pilgrimage. From here monks carried the message of 'The Enlightened One' to Central Asia and China.

LAHORE

(Legend attributes the founding of Lahore, formerly Lohawar, to Lav or Loh, a son of Rama, hero of the ancient Hindu epic *Ramayana*. In recorded history, however, Lahore emerges as a capital of a Rajput principality during the seventh century. 'No Indian city can boast of having been the seat so many Imperial dynasties as Lahore', (S.M. Latif 1892). And indeed a sultan of the Slave dynasty, Qutb al-Din Aibak, who built the Qutb Minar in Delhi, the Mughal emperor Jahangir and his accomplished queen, Noor Jahan lie buried here. The golden age of Lahore was ushered in by the Mughals when it was twice the capital under emperors, Akbar (1584-1598) and Jahangir (1622-1627). Following the dis-integration of the Mughal empire, Lahore was pillaged repeatedly. The British Raj, after the Mughal era, saw Lahore endowed with the largest number of splendid buildings and institutions.



**Sir Hugh M. Casson C.H.,
K.C.V.O., P.R.A., F.R.I.B.A.,
R.D.I., HON. DES. R.C.A.**

(23. 05. 1910-1999). President of the Royal Academy 1976-84. An architect, he was director of architecture for the Festival of

Britain in 1951. He was Provost at the Royal College of Art (1960-1980) and has served on many public, national and international committees including the Royal Mint Committee, the National Trust Executive, and the Aga Khan Award for Architecture Committee. He was a trustee of the National History Museum and the National Portrait Gallery, London.

A prolific water-colour painter, he designed one opera at Convent Garden, three at Glyndebourne as well as three musicals in London's West End. He was an accomplished author and had written or illustrated numerous books, including *The Old Man of Lochnager* with the Prince of Wales, *Diary* 1981, *Hugh Casson's London* 1984, *Hugh Casson's Oxford* 1988, *Hugh Casson's Cambridge* 1992. He died in London.

37. RAILWAY STATION

Railways were introduced into British South Asia by Rowland MacDonald Stephenson, known as the 'Father of Indian Railways'. The first railways in South Asia—the line from Bombay to Thana—opened on April 18, 1853. In 1855 the Sindh Railway Company was formed in London for the construction of 108 miles long line from Karachi to Kotri. It was opened on May 13, 1861. By 1865, the Punjab and Delhi railways had been completed between Multan, Lahore, Amritsar and Delhi.

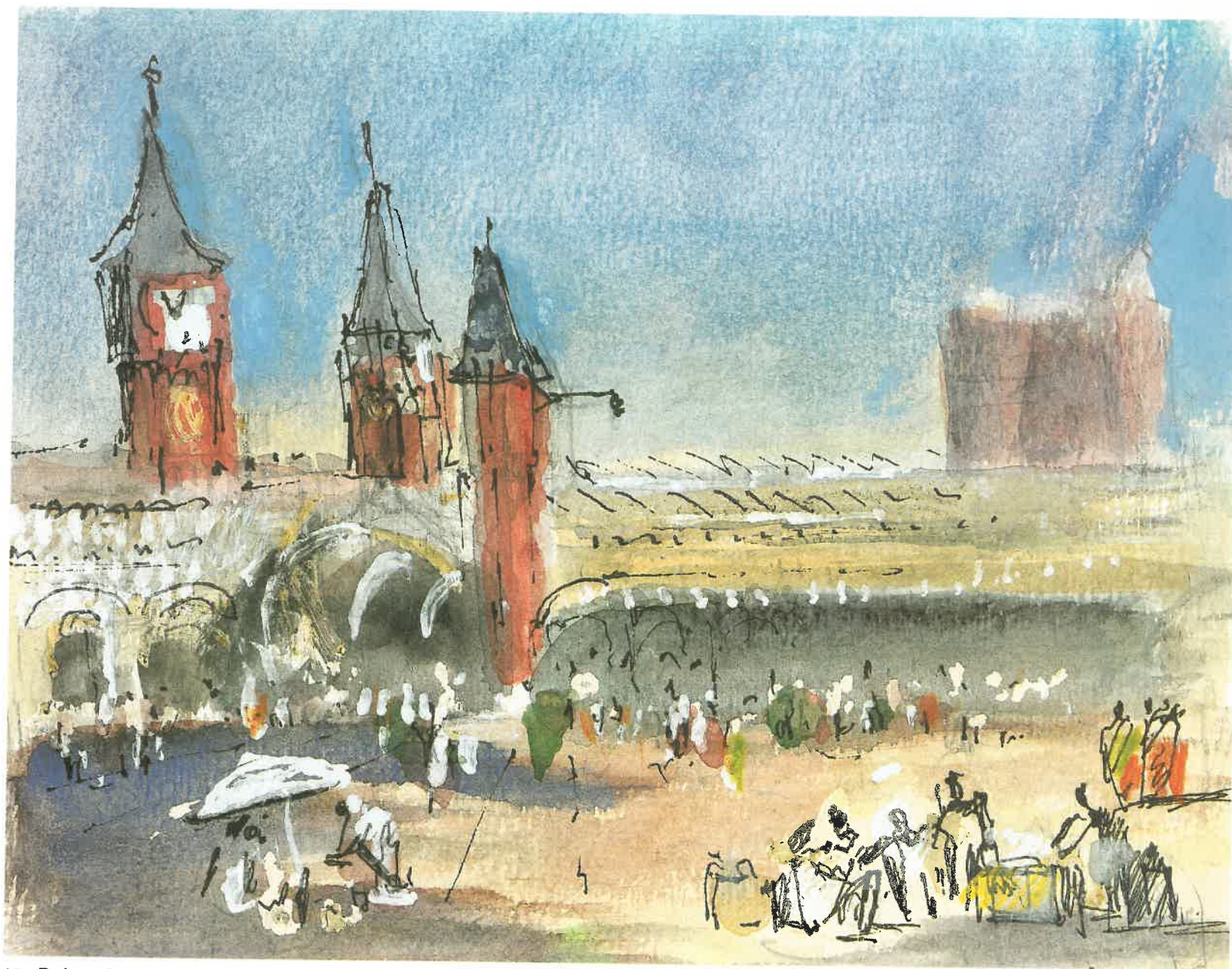
The Amritsar-Multan line was 240 miles long. It was planned to take the place of the 'wretched' services provided by steam-boats between Multan and Lahore on the Ravi and Ferozpur on the Sutlej. The construction was authorized in July 1856. William Brunton, brother of John in charge of the Sindh Railway, was the engineer.

In order to provide a suitable terminus for the trains between Multan and Amritsar, a grand station was constructed at Lahore. Sir John Lawrence, Lieutenant Governor of the Punjab, 'turned the first sod' on February 8, 1859. In view of the Uprising of 1857 which had shaken the British Raj, the handsome building was cautiously conceived and constructed like a fortress: dressed red brick turrets and gables with slits and battlements. In case of a similar popular upsurge it could protect and be protected.

The first locomotive was brought by river-boats from Karachi to the banks of the Ravi in March 1862. From there it was 'dragged by 102 bullocks and pushed from behind by two elephants'. Regular service of trains was started on 10 April with 'one passenger engine; one goods engine, two second-class carriages, six third-class carriages, thirteen low-sided trucks and one brake van, (Berridge 1969: 39).

The 208 miles line to Multan from Lahore was completed on 19 December 1864 and opened to the public on 24 April 1865 when Lord Lawrence then Viceroy of India, accompanied by Sir Robert Montgomery, the Lieutenant Governor of the Punjab, 'travelled as far as the first station out of Lahore and back. The opening ceremony was duly rounded off with "an entertainment on a lavish scale".' (Berridge 1969: 40).

The Lahore Station was to have a temporary change of name when it appeared in the Hollywood production of John Master's novel, as Bhowani Junction starring the diva, Ava Gardner and Stewart Granger.



37 • Railway Station, Lahore, 1996 • Water-colour on paper • 16.5cm. x 19cm.

Collection: Dr. Samia Malik



Anna Molka Ahmad

(B. 13.08.1917, London -

21.4.1994, Lahore). Polish by origin she married Sheikh Ahmad the painter, and was the pioneer of art education in the Punjab. She started evening art classes at Lahore Arts Council (Alhamra) and later in a village near Lahore. Her untiring efforts gradually upgraded art education beyond B.A. to M.A. in the Fine Art at the University of the Punjab. She was Head of Fine Art Department for thirty-eight long years (1940-1978).

Her contribution to art education and its promotion has been most influential. Her paintings and sculpture are found in many public and private collections in Pakistan and abroad.

38. PUNJAB CIVIL SECRETARIAT

In the proximity of the tomb of *Anar-kali* / Pomegranate Blossom, the dancing girl at the court of emperor Akbar, is a sprawling single-storey European-style building. It was the residence of Maharaja Ranjit Singh's general, Ventura, a French adventurer. Now part of the Punjab Civil Secretariat, the central chamber is occupied by the Chief Secretary.

39. THE MALL, MURREE

The southern foothills of the Himalayas, to the north-east of Islamabad, Pakistan's capital, have provided relief, rest and recreation for at least a century and a half to the people of the plains. Covered in pine-trees and terraced fields, the hills' several villages gradually grew into sizeable settlements. The summer capital for the Victorians in the Punjab. At one end of Murree is the Kashmir Point which provides a splendid view of snow-clad Kashmir mountains even in high summer. At the

other, Pindi Point, the panoramic sweep of the Pindi is awesome. Anna Molka renders the main road of the hill-station, the Mall from a distance. The sloping-roofs of the several-storey shops along the road lead to the Norman tower of Murree's main Church.

40. MURREE HILLS

Waqar A. Sheikh's love of mountains (see pp. 48-49) finds another expression: the Murree Hills. The Hills have several resorts including Bansra Gali, Nathia Gali (in the N.W.F.P.), Ayubia, Patriata and Ghora Gali. Ghora (horse) Gali was so called because horses were changed here by traveller from the plains for the onward journey. The Dyer and Meakin—popularly known as Murree—Brewery located in Ghora Gali was destroyed in 1947. Other establishments scattered in the Hills include army depots, stallion farms, boarding schools such as St. Denny's, Convent of Jesus and Mary's and Lawrence College, a cantonment for an army division, Christian Missions and communication installations.

41. THE MALL IN WINTER

According to **Ali Imam** the artist (see p. 64), this painting was executed during 1954-55. His earlier 'romantic landscapes' were discouraged by Shakir Ali, who advised a study of Paul Cezanne. The concern with flat surfaces and exploration of planes is clearly visible here in the depiction of the Murree Mall after snowfall. Though the work was experimental in intent and poster-like in impact, it was a radical departure from the artist's earlier landscapes. It also points the way Imam's work was to take. It was displayed at a 1954 group show in Murree. Other participants included A.R. Shemza, Mariam Habib, S. Safdar and Moeyne Najmi, all members of the Lahore Art Circle. The Governor of West Pakistan, Mushtaq Ahmad Gurmani was to inaugurate the show at Sam's Hotel on the Mall, but he was indisposed. Instead Justice S.A. Rehman inaugurated it. Later the Governor bought the painting.



38 • Punjab Civil Secretariat, mid-fifties • Oil on board • 110cm. x 180cm.

Collection: Mrs. Tahira Ayaz



39 • The Mall, Murree, before 1984 • Oil on canvas • 76.5cm. x 122cm.

Collection: The Lahore Museum



40 • **Waqar A. Sheikh** • Murree Hills, 1991 • Water-colour on paper • 37.5cm. x 50cm.

Collection: Artist



S. Ali Imam

(B.1924 Nagpur, India) Founding Member of Lahore Art Circle, 1953. Studied art at Nagpur, 1940-41 and J.J. School of Art, Bombay 1944-46. Graduate, University of the Punjab, 1949. Taught at Lawrence College Ghora Gali, 1952-53 and Sadiq Public School 1953-56. Left for London in 1956. Returned in 1967. Principal, Central Institute of Art, Karachi 1967-70. Started the Indus Art Gallery, Karachi.

One-man and group shows in Pakistan, Belgium, India, Iran, Italy, Japan, Philippines, Singapore, Spain, Thailand & U.K. Awarded President's Pride of Performance Medal 1988, Faiz Ahmad Faiz Award 1994 and Tamgha-i-Imtiaz, 1995.



41 • The Mall in Winter, Murree, 1954-1955 • Oil on board • 51cm. x 62cm.

Collection: Governor House, Murree



M. Khalid Mahmood

(B. 24.12.1936). LL.B. and M.A. Fine Arts from University of the Punjab, 1960; M.A. Art History University of Hawaii, USA 1969; Ph.D. Fine Arts, University of the Punjab, 1980. Awarded EWC scholarship from Sept. 1967 to study History of Asian Art at the University of Hawaii, USA. Joined

as Lecturer, University of the Punjab, in 1964. Professor (1984-1995) and Chairman, Department of Fine Arts, University of the Punjab, (1971-1990). Visiting Professor in History of Western Art and Architecture and art appreciation at National College of Arts and Home Economics College, Lahore (1978-1981)

Solo shows: Mangla 1966; Lahore 1981, 1992, 1993, 1994; Islamabad 1981, 1989, 1992, 1994; Karachi 1989. Group shows: Hawaii 1968; Dhaka 1981; Washington D.C. 1983; Karachi 1996. Awarded third prize in National Exhibition, 1982. His work figures in public and private collections.

Has written extensively on art and architecture. His research work was published in *Oriental Art Magazine*, London, *Arts of Asia*, Hong Kong, *Bogis*, Indonesia and several Pakistani journals.

42. TONGA STAND

A horse-driven two-wheeler, the tonga, was popular as it easily travelled the narrow streets around, and in, the walled city of Lahore. Water-troughs for tonga-horses were visible at New Anarkali and Bansa-walla (Bamboo) Bazaar stands till well into the sixties. By the 1990s tongas were largely replaced in Lahore by motor vehicles. Here the crowd of tongas at a stand are suggested in an expressionist manner.



42 • Tonga Stand, Lahore, 1998 • Oil on board • 90cm. x 150cm.

Collection: Private

43. ALAMGIRI GATE

No other place or building in all Punjab has witnessed as much as the Lahore Fort. Almost a thousand years of sound and fury signifying a good deal has taken place behind and around its walls.

It is conjectured that the Fort came into existence when Lahore was founded. Historic accounts however, indicate that a citadel existed – though its exact site has not been determined – on the eve of Mahmud of Ghazna's conquest of Lahore in 1021. His able general Malik Ayaz – who lies buried in a humble tomb in the walled city – strengthened and added to the mud fortifications.

The Fort situated in the north-west corner of the walled city, acquired the present shape under the Mughals. The outer walls were reconstructed in kiln-brick by the emperor, Akbar around 1566 and the Masti Gate was also erected. A hall of audience, Daulat Khan-i Khas-o Aam was also built by him but replaced by a larger structure during Shah Jahan's reign.

Emperor Jahangir commissioned the Quadrangle, with a garden in the *chahar bagh* (four segment) style, the Moti Masjid/Pearl Mosque, the Barri Khwab-gah/ Greater Sleeping Chamber, the Shahi Hamam/Royal Bath and several ancillary buildings. His son Shah Jahan initiated the Sheesh Mahal/Palace of Mirrors, the superb pavilion in pure white marble, the Diwan-i Khas/Hall of Private Audience and the smaller, Naulakha, (see pp. 84-85).

The last of the great Mughals, Awrangzeb Alamgir (r.1659 1707), added the massive portal, named after him, in 1673. Almost simultaneously, the construction of the largest mosque in Mughal India, the Badshahi, was started in its proximity. The mosque remains the largest in the country and is amongst the largest mosques of the world. (Also see pp. 86-87).

This majestic gateway to the grand complex of the Lahore Fort stands 90 feet high facing the Hazuri Bagh. From here the elite and the commoner found access to the private or public halls of audience. Two massive, but aesthetically conceived towers, rise from lotus petals and are crowned with domed *chhattaries*. Following the death of Maharaja Ranjit Singh, the Fort was the stage of armed conflict between opposing Sikh factions for the throne of Lahore.

When the British emerged as the real victors and annexed the Kingdom, the first slope-roof barracks along Europeans lines were constructed in the Fort to house the troops.

Every year now the formal flag hoisting on Pakistan Day takes place here, to commemorate the signing of the Pakistan Resolution. This historic event which the Quaid-i Azam attended took place a very short distance away at the Iqbal, formerly Minto, Park on 23rd March 1940.

Petman's view of the Alamgiri Gate, facing north is from the east corner of the Hazuri Bagh. The early morning sun is weakened by the pervading mist which accentuates the wintry landscape. The light from behind the *chhattaries*, falling on the Gate path is reflected subtly back on the facade. The diminutive figures in the foreground enhance the immensity of the structure. The three date-palm trees no longer add their 'oriental' presence to the view from this angle. The slope in front of the Gate now ends in a brick path that runs around the Hazuri Bagh. In the centre of the Bagh quadrangle sits Maharaja Ranjit Singh's pavilion which was assembled after scavenging white marble slabs from earlier Mughal buildings.

The whole picture is conceived with the sensibility of a painter at home in the European Romantic School. (Also see p. 56 for another work by the artist).



43 • Alamgiri Gate, Lahore Fort • Oil on canvas

Collection: Mr. Fazal Hayat



Khalid Iqbal

(B. 1929 Simla). Senior
Cambridge, St. Joseph's

Academy, Dehra Dun, British India, 1945. Graduated in Economics and Political Science, University of the Punjab, Lahore 1949. Art Teacher at Aitchison College, Lahore: 1949-1952. Slade School of Fine Arts, University College, London, 1952 to 1955. Returned with a diploma. Appointed Senior Lecturer Department of Fine Arts, University of the Punjab, 1956. Professor and Head of Fine Arts Department National College of Arts, Lahore 1965. Later Principal of the National College of Arts. Won the Quaid-i Azam Award in painting, 1976. President's Pride of Performance Medal, 1980. Resigned in 1981. Appointed Professor Emeritus by the National College of Arts, Lahore, 1994.

44. VILLAGE SHRINE

Known widely for his landscapes of Lahore's marginal areas or the singular rendering of Hampstead, London, he has also produced important, if limited number of, still-lives and portraits. The consistency of vision and execution unites his subjects. The same predominantly austere and intense perception pervades all his work. Refined brush-strokes, studied and subtle texture of paint, sweeping but controlled use of palette knife and application of thin oil paint, contribute towards an organic style. His style emerges from within his work and is not an external imposition.

The thin oil paint execution is reminiscent of William Coldstream, one of his teachers at, and the Principal of, the

Slade, and whose influence the artist has often acknowledged. By preferring the common, Khalid Iqbal not only makes a social statement but obliges one to look at the work rather than its extra-artistic aspects. Landscape painting occupies a central place in his achievement and reputation. His landscapes are 'landscapes of fact'. They portray, in Kenneth Clarke's phrase, 'recognizable experience'. The freshness of his landscapes lay, and lies, in their immediacy. (The subject is observed directly and painted on the spot, *in situ*.) It is a recognizable, initialized view. His standard is the high standard he has set himself, a standard in the best tradition of Western realists like Velasquez and Constable.

Khalid Iqbal's landscapes avoid the scenic, the picturesque, the pretty. They focus on the essential, the ordinary, the missable. Like great art, he raises the humble to the memorable. The subjects—bushes, trees, rain-filled ditches, pools of water and floating algae, saline stretches, trees dry or in flower, dilapidated brick-kilns, tombs and shrines and village mud-mosques—are observed in tonal detail and rendered with meticulous nuances of tints. The composite of strokes of colour, marks of brush, therefore, approximate the observed, ordinary subject and elevate it to the condition of art.

The core concern, however, is more elusive. It is light. Light, perceived in climatic variations of the atmosphere and the changing mood of nature. Light in its fleeting moments: tremulous early light on the weathered water-edge illuminating some areas, throwing others into deeper shadows, dawn tentatively touching the rough undulations, swift twilight as it lingers on and lifts off the uneven, overgrown ground, or when morning mist lies low in the winter grass or hovers in the trees or near buildings, or blurs wild bushes among grass dried ochre by rainless days. Such transience is captured without sentimentality, deftly. These moments are seen in their actuality, their entirety. The eye does not see as it should. The eye sees what there is. (Also see Tahir 1997 a).



44 • Village Shrine near Lahore, mid-eighties • Oil on canvas • 61cm. x 93cm.

Collection: Mr. & Mrs. Sarfraz Ahmed



Zulqarnain Haider

(B. 13.10.1939). M.A. Fine Arts, University of the Punjab, 1964. Certificates in fresco and mosaic 1973, Diploma Superieur D' Art Plastique, Drawing 1974 and Diploma Superieur D' Arts Plastique, Painting 1976, from

Ecole Nationale Superieur Des Beaux Arts Paris. Retired as Chairman, Department of Fine Arts, University of the Punjab 1999. One-man shows at Embassy of Pakistan, Paris, 1977; I.M.F. Gallery, Washington D.C. 1992; Lahore, 1967, 1972; Rawalpindi 1971, 1972. Group shows at various venues in Paris, and Lahore, 1984, May 1985, December 1985, March 1986, November 1986, annually 1987-1991, 1993-1997.

His paintings are in the following collections: President House, Prime Minister House, Pakistan Secretariat, National Assembly, Foreign Office, Islamabad; Lahore Museum; Permanent Art Gallery of the Lahore Arts Council, Art Gallery, Lahore and private collections at home and abroad. Conferred President's Pride of Performance Medal, 1999.

45. RAVI RIVER

The Ravi, Hydraotes of the Greeks, is one of the great rivers of the Punjab. The land along its winding banks is amongst the most fertile, with orchards of guavas, a variety of citrus and strawberries.

46. MUSTARD FIELDS

During the winter season mustard fields spring their ochre-flower surprises. Most evocatively captured by one of Pakistan's finest paysagists is this wind-swept richness. Haider is a pioneering member of the Punjab Landscape School.



45 • Ravi River, Lahore, 1998 • Oil on board • 74cm. x 56cm.

Collection: Private



46 • Mustard Fields, Lahore, 1997 • Oil on board • 68.5cm. x 88cm.

Collection: Private



Mian Ijaz ul Hassan

(B.04.03.1940) M.A., English, Government College, Lahore, 1961; Art Course at St. Martin's School of Arts, London, 1961-62; B.A. (Hons) English, 1964, M.A., English, 1966, St. John's College Cambridge. Advisor (Culture) Ministry of Foreign Affairs 1996. Member, Board of Governors: Pakistan National Council of the Arts, Islamabad, 1988 to date; National College of Arts, Lahore, 1992-1993; Punjab Council of the Arts, 1985 to date; Lahore Arts Council, Lahore, 1986-1990; Punjab Folk Arts and Crafts Museum, 1985. Member: Executive Committee National Fund for Cultural Heritage 1995; Board of Studies Fine Arts

Department Punjab University 1995 to date; Board of Studies, Baluchistan University, Quetta, 1984. Chairman: National Artists' Association of Pakistan, 1986 to date; Artists' Association of Punjab, 1986 to date; Punjab Crafts Council, 1984 to date. Vice Chairman, National Crafts Council of Pakistan, 1984 - 1993. Secretary General, Pakistan Artists' Equity, 1973-1978. Delegate New Delhi 1986, 1989; the 16th Asian Assembly of the World Crafts Council, Colombo, Sri Lanka, 1992; SAARC Painters Camp at Simla, India, 1989. Commissioner, Exhibition of Pakistan Paintings Washington, 1991, New Delhi, and Trivandrum, 1992. Published: *Painting in Pakistan*, 1991. Lectured and contributed articles: national and international seminars, journals and newspapers. Wrote scripts for television. Visiting lecturer: Departments of Anthropology, South Asian Studies and Fine Arts, University of Maine, U.S.A; the Hudson Museum, Maine; McGill University Montreal, Canada. Represented Pakistan in exhibitions held in U.S.A. Britain, France, Germany, Belgium, Italy, Japan, India, Bangla Desh, Jordan, Brazil, Egypt, Morocco, Indonesia, etc. President's Pride of Performance Medal, 1993.

47. THE COMMERCIAL BUILDING

'The Commercial Building' is actually a row of up-market shops in different buildings, located on the Mall outside the Anarkali Bazaar. A little set back from the *Thandi Sarak*, or the Cool Road as the Mall with its old pipal trees was called, it is in the proximity of another Lahore landmark the Tollinton Market, a covered single-storey structure which was originally constructed for the first Punjab Exhibition in 1864.

The original site of the Commercial Building was a long blank wall which formed the northern boundary of the *Dhobi Mandi* Washermen's Market. This was pulled down and the range of prosperous shops erected. (Goulding 1924: 68).

The Commercial Building, unlike the Tollinton Market where fresh vegetables, fruits, poultry and provisions were sold, was the main shopping centre for the British during the Raj. It sported an assortment of shops including those of sola and straw hats, travelling gear and saddlery, imported canned food, delicacies and meats and drinks from Britain. At one end was the famous wine shop run by Parsis, Eduljee and on the corner where MacLagan Road (now Jamal uddin Afghani Road) branched off to right, was K.L. Mehra, the celebrated pre-Partition out-fitter and cutter. Like Ranken & Company an English firm of drapers further up the Mall, Mehra was patronized by the elite of Lahore.

The ornate brick-work is still visible in many public buildings of the Raj such as the Lahore High Court, the General Post Office, Lahore Museum, Aitchison College. But few commercial buildings of that period have withstood the march of time. Till well into the sixties the Commercial Building had several shops with fine brick work. Now, however, very few of the original facades remain. Here a section of the Commercial Building is evoked in simplified surface areas in this early work. The trees and foliage acquire plasticity that was to become the signature of the artist's more mature work.



47 • The Commercial Building, Lahore, early sixties • Oil on board • 30cm. x 50cm.

Collection: Mrs. Rehana Taufiq Rafat



Waseem Ahmad

(B. 23.03.1976). Graduated with

Honours, first division (major in miniature), National College of Arts, Lahore 2000. B.F.A. first division (major in painting), Sindh University, Jamshoro 1997.

Solo show, N.C.A. Lahore 2000. Group shows: Hyderabad Arts Council 1993, 1996. Sindh Educational Trust, Hyderabad 1997; Lahore 1999 & 2001; Islamabad 2001; Karachi 2001.

Taught drawing at the Iran Cultural Centre, Hyderabad, 1995-1996; Somi Centre, Hyderabad 1996-1997. Hand-painted silk fabric for Lahore fashion design house.

Work figures in several private collection within the country.

48. KING EDWARD MEDICAL COLLEGE

The College was established in 1860. The only other medical college at that time was in Calcutta. Beginning as a medical school it started functioning in the artillery barracks where the Government College, Lahore stands today. Courses were conducted in English and Urdu or Hindustani. Diplomas were awarded in western medicine and in local herbal medicine. In 1886 it was renamed Lahore Medical College. The white-domed building of the College was erected in the memory of King Edward VII 'Emperor of India' by the 'Princes and people of the Punjab' in cooperation with the Government, in 1915. Subsequently it was renamed the King Edward Medical College.

The total cost amounted to 40 lacs (4 million) rupees of which 18 lacs (1.8 million) was raised through public subscription initiated by the Lieutenant Governor, Sir Louis Dane,

G.C.I.E.C.S.I. The principal donors included the Nawab of Bahawalpur and the Maharajas of the Punjab states, Patiala, Jind, Nabha, Kapurthala and Faridkot. So prestigious was the project that the building was inaugurated by the Viceroy and Governor General of India, Lord Hardinge.

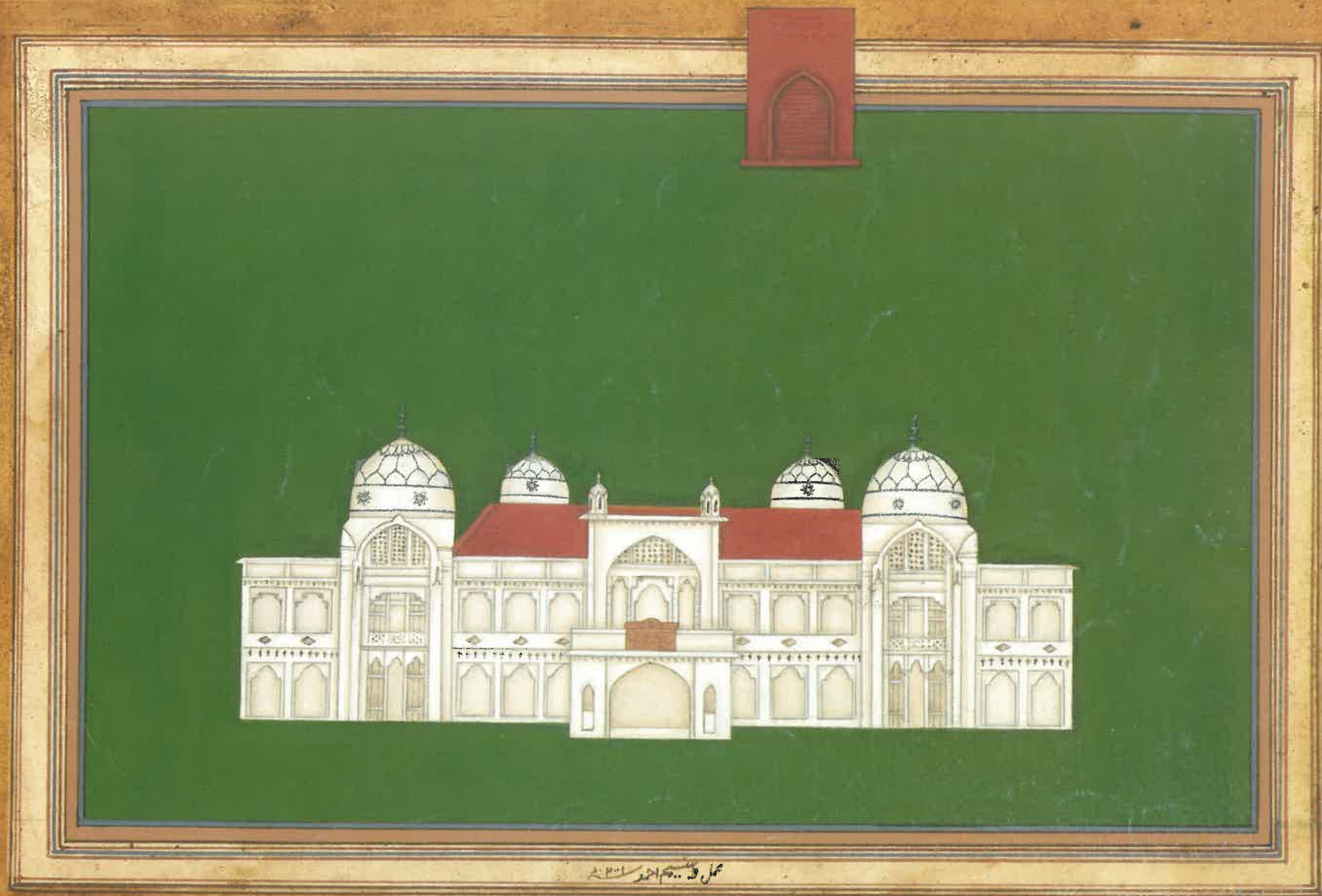
49. TOMB OF HAZRAT HOO BAHOO

The first Mughal emperor Zahir al-din Babur (r. 1526-1530) camped at Kallar Kahar on February 20, 1519 AD. He describes it thus in his memoirs, *Baburnamah*

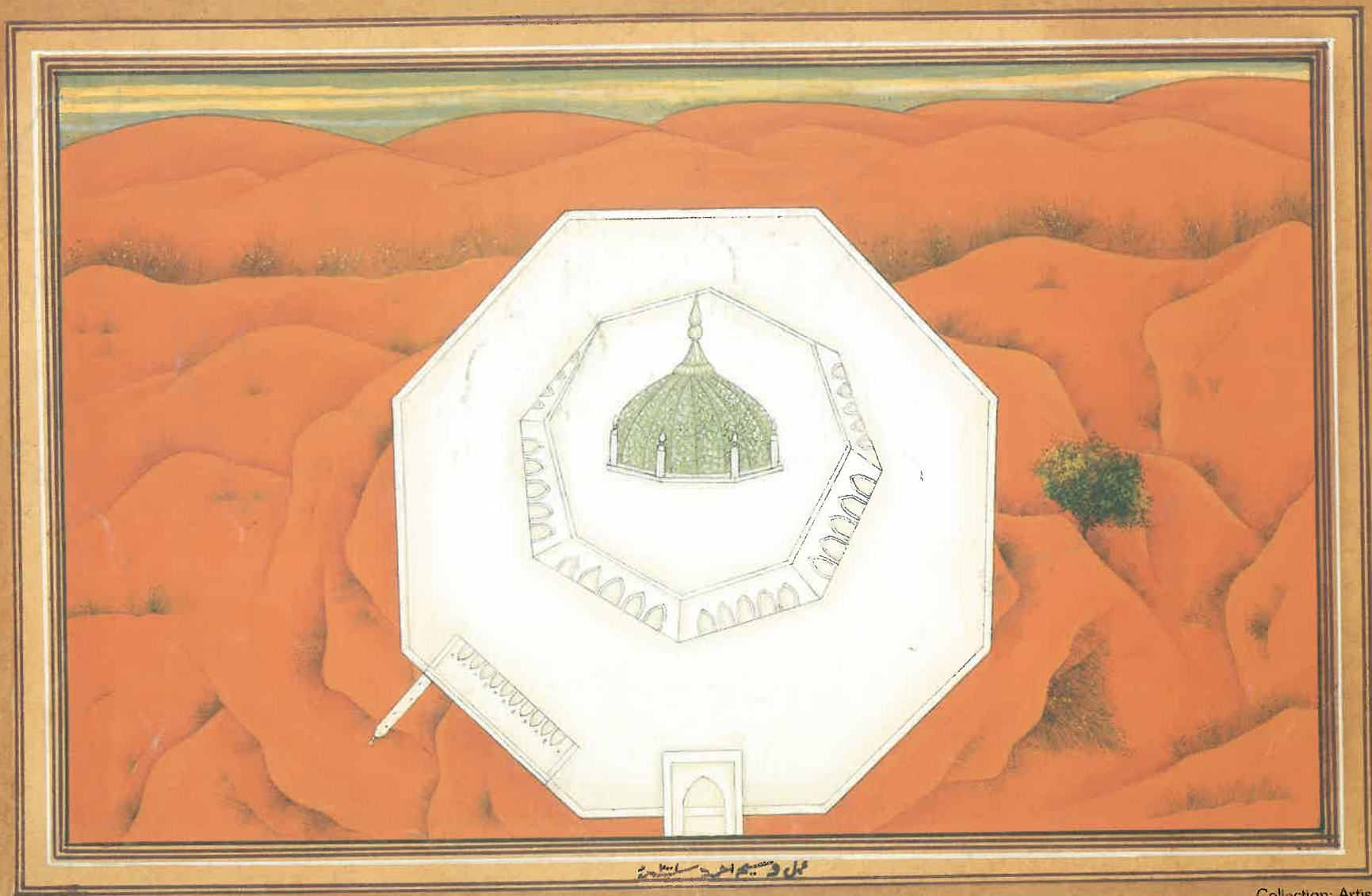
Early the next morning we marched out, reached Kalda Kahar at mid-day and stopped. All around were fields of grain. Kalda Kahar is a remarkable place. It is located on flat ground ten kos from Bhera in the midst of the Jud Mountains, and in the middle of the plain is a large lake created by rainwater from the surrounding mountains. The perimeter of the lake must be nearly three kos. To the north is a beautiful meadow. To the west, at the base of the mountain, is a spring, the water of which stays in the hills overlooking the lake. Since it was a worthy spot, I had a garden called Bagh-i Safa laid out. It was a pleasant place with good air,...(Thackston 1996: 176).

Overlooking the Bagh, at a slight remove, on a hill is the shrine which contains two graves of saints reputed to be brothers, and descendants of the Baghdad sufi master and accomplished teacher, Sayyid Abd al-Qadir al-Gilani (1077-1166).

The tomb is under the control of the Punjab Auqaf Department. More recently a *ghulam gardish*, circumambulatory structure, was added to cater to the increasing number of devotees. Nearby a small cave is stated to be the spiritual retreat of Sultan Bahoo (hence the name), renowned sufi of the Qadiriyya Order. (See pp. 102 & 103).



مملکت ہندوستان





Irfan Ahmad

(B. 09.09.1972). Masters from University of the Punjab, 1998.

Solo show: '98 Sketches'. Participated in several group exhibitions at Lahore and Hyderabad.



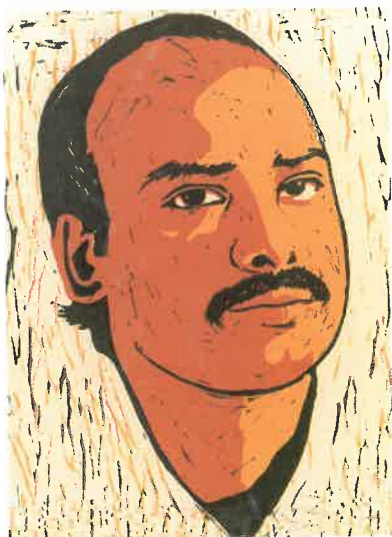
50 • Railway Tracks, Lahore, 1998 • Oil on tin • 42cm. x 66cm.

Collection: Private

50. RAILWAY TRACKS

The railway lines connecting Lahore with Delhi to the east, Peshawar to the north, Quetta to the south-west and Karachi to the south in Sindh were known from 1886 to 1947 as the North Western Railway. It was one of the great transport systems of the world. After Independence in 1947, it was called the Pakistan Western Railways and after the emergence of East Pakistan as Bangla Desh in 1971, as Pakistan Railways. It continues as the great railway bazaar of Pakistan.

The Amritsar-Multan line was 240 miles long with 5 ft. 6 in-guage and eleven intermediate stations between Multan and Lahore. The headquarters were in Lahore. Mian Mir, the first station from Lahore on the Amritsar line, was to change its name twice: to Lahore Cantonment East in a effort to wipe out memories of an unsavory reputation for malaria in the barracks and to Mughalpura, when the railway workshop was established among the ancient tombs of the Mughals.



Mehboob Ali

(B. 09.05.1951). Diploma from National College of Arts, 1972. Solo exhibitions at Lahore, Karachi, Islamabad, Quetta in

1986, 1987, 1990, 1991, 1994, 1996, 1997, 1998, 1999.

Group shows in Nepal, Britain, Japan, Norway, Germany, Bangladesh, Poland.

Won several national and provincial awards.

His work figures in collection in Pakistan, Germany, Nepal, Norway, USA, Canada, England and Japan including the National Assembly Building, Prime Minister House, Parliament House, National Art Gallery, Ministry of Foreign Affairs, Industrial Development Bank, Islamabad; the Consulate General of the United States of America, Union Bank, Lahore. Majdanek State Museum Lublin, Berlin; Pakistan Mission for United Nations office, Washington.

51. MASJID SHAB-BHAR

Outside the busy Shah Alam Market, on the Circular Road encircling the walled city of Lahore, stands this small structure which looks more like a model of a mosque than a mosque that it is. It was famous enough to prompt the poet-philosopher, Dr. Muhammad Iqbal (1877-1938), to compose the much-quoted couplet contrasting public passion about, with personal commitment to, religion:

*Overnight the Mosque was built by people warmed by faith
But my sinful heart has not learnt to pray despite all these years.*

The historic incident which led to the construction of this mosque was the dispute regarding the site between Hindus and Muslims. Muslim volunteers gathered after the night prayer (*Isha*) and constructed it by the following dawn. Thus the name: Overnight Mosque.

52. ST. ANTHONY'S CATHEDRAL

Amongst the most imposing missionary structures of Lahore, with its 165 ft. high belfry steeple and 120 ft. high dome, is the Cathedral of the Sacred Heart of Jesus. It is commonly referred to as St. Anthony's Cathedral because one of the four side altars are dedicated to Saint Anthony.

The Belgian architect Dubbeleere of Antwerp designed the building in the Roman Byzantine style and won the well-known Prize of Rome. The initiator of this edifice was Dr. Godfrey Pelckmans, a Belgian Bishop who blessed the cornerstone on October 4, 1903.

White sandstone from Agra was used in the bases and capitals of the pillars and Takari stone in the shafts. The floor is of white and gray Carrara marble. The structure, 200 ft. long and 60 ft. wide, is superbly clad in red brick and was completed on November 19, 1907.

It compares with, if it is not surpassed by, an other Christian monuments, the Anglican Cathedral of the Resurrection, built in 1887. Father A. Neut, S.S. Editor of *The Catholic Herald of India*, opined that 'there is no other sacred edifice in the country which can beat this Cathedral' of the Roman Catholics.

By portraying the Cathedral in silhouette the artist has simplified and emphasized its architectural proportions, shape and massive scale. The areas of yellow or ochre puncture the composition, subtly suggesting the third dimension while retaining the 'flat' appeal of the work.



51 • Masjid Shab-bhar, Lahore, 1984 • Wood-cut • 30cm. x 44cm.

Collection: Artist



Collection: Artist

52 • St. Anthony's Cathedral, Lahore, 1984 • Wood-cut • 30cm. x 44cm.



Durre Waseem

(B. 18.11.1964). Masters in Fine Arts from University of the Punjab, 1988. B.A., Lahore College for Women, Lahore, 1985. Attended education course at Morry House College, Scotland, 1986. Won Special Awards, Punjab Artists' Association, 1997, 1996.

Solo exhibition: Lahore Art Gallery, Lahore, 1997. Several group exhibitions since 1988.

Commissions executed: interior of restaurant, Karachi, 1999; interior for the stall at National Industrial Exhibition, Lahore, for the Government of Azad Kashmir, 1990; six decorative panels for 'Adasia 89' Lahore.



53 • Old Anarkali, Lahore, 1997 • Oil on canvas • 75cm. x 120cm.

Collection: Artist

53. OLD ANARKALI

The long old wooden balconies, once a common feature of Lahore's urban architecture, also played an important domestic role. Female members could watch and interact with the life in the lanes without exposure. These balconies were particularly visible in bazaars with shops on the ground floor and residential accommodation on the upper floors. Old Anarkali, a congested part in central Lahore, still holds such wooden essentials, although they are now fast falling into disuse and disrepair.



Saira Rafique

(B. 14.09.1975). Graduated Kinnaird College, Lahore 1995. Received gold medal in Psychology & the Mangat Rai Award for overall excellence in academics and extra curricular activities.

Graduated with distinction in Miniature painting, National College of Arts, 1999. Received the Principal's Honours List Award for attaining top position in both first and second years.

54. DAATA DARBAR

Amongst the most celebrated sufi-scholars is Syed Ali b. Uthman al-Hujveri. Born in 400 A.H./1009 A.D. in Ghazna, Afghanistan, he settled in Lahore where he died in 465 A.H./ 1072 A.D. He is best known for his only extant *Kashf al-Mahjub*/Revelation of the Unseen, called 'the oldest Persian treatise on Sufism' by Prof. R.A. Nicholson in his 1911 English translation. This magnum opus provides a complete system of Sufism. Widely venerated in South Asia as Hazrat Daata Ganj Bakhsh/Bestower of Favours, he is the patron saint of Lahore.

The mosque he built and his modest tomb have undergone many changes. The earliest available visual record of this building is by the Lahore artist Miran Bukhsh Moortanwaley (1877-1944). (See Tahir: 1997b, pp. 10-11). A circumambulatory space in matching white marble underlines the growing commitment of the Lahoris who proudly refer to Lahore as *Daata di Nagri*/ the Bestower's City.

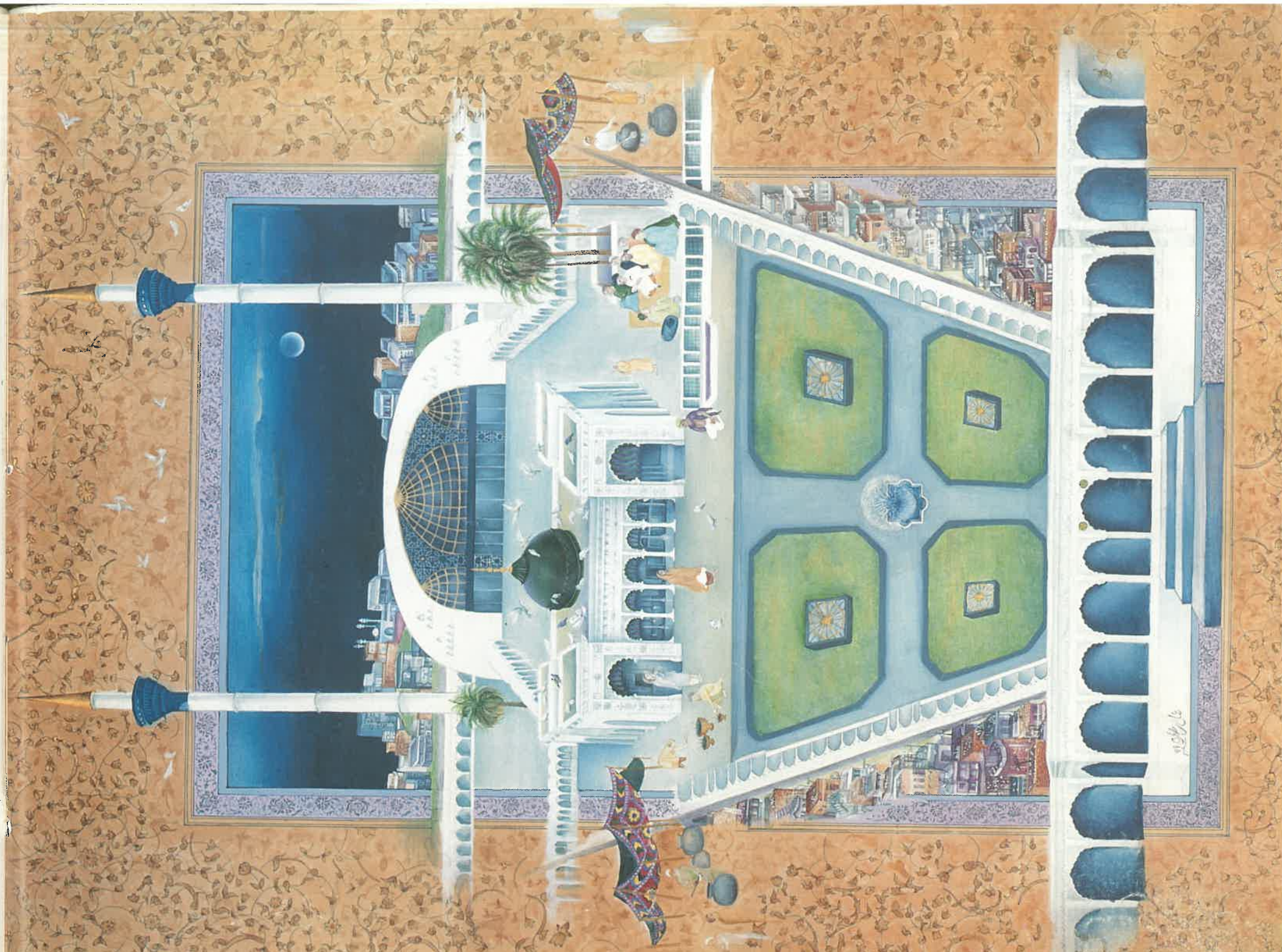
Phase I of the extension of the mosque was completed in 1989. Phase-II of Daata Darbar/Bestower's Court (March 1997-1999) provided the largest hall in the country for *qawwali*, devotional choral singing of mystical poetry, *langar-khanas*/charity kitchens, ablution areas, offices, gallery for holy relics and calligraph-art, library and research centre.

In Phase II, the tomb and the *ghulam gardish*/circumambulatory *space*, provide natural referents. That a sufi's mosque is dissimilar to a sultan's is appreciated. Mosques built by emperors, and nobility speak of grandeur and opulence. They impose on the senses and celebrate the Majesty / *Jalal* of God like Wazir Khan's Mosque and the Badshahi Mosque. But the aesthetic of the sufi, a simple man of God, is different. It reflects the *batin*, the internal. It is above all simplicity, harmony, serenity. The purpose is to invite, to welcome, to soothe, to succour, to solace.

And that happily is now the aesthetic. Various architectural components not traditions, create a sacred harmony with arches, *chajjas*, water-spouts, the court at different levels, the green area in the Mughal *chahar bagh* style. The fountain and ripples add to the lightness of the environment, enhance light and its effect especially when the setting sun catches the glass blocks or when the night is flooded by light which scatters into constituent colours. Here, the Quranic verse of the Samaa' Hall, 'God is the Light of Heaven and Earth' acquires a marvelous manifestation.

The crowning glory of the mosque, the third largest in the country is its calligraphy. The entire work, of over 2,363 sft. including the world record of 308 ft-long 'Sura Rahman,' from the Holy Quran in *nasta'liq*, has been rendered free of cost, by the Pakistan Calligraph-artists Guild.

The Mosque celebrates *Jamal* or Beauty of God. It is evocative of inner peace, a deeper spirit, an openness. It simply is.





Amna Irshad

(B. 18.05.1975). Masters from University of the Punjab, 1998; Solo show: Lahore 1998. Participated in several group exhibitions in Lahore.

55. STREET

The stark execution of an empty street has a surreality which the dark vertical enhance. The concern with design is reinforced by the sunlight edging into the narrow lane which could be one of the hundreds in the walled city of Lahore.

56. OLD ANARKALI POLICE STATION

Naela Amir juxtaposes the fortress-like facade of the colonial police station with the fronts of indigenous shop-house structures found in older quarters of urban Lahore.

The Old Anarkali Police Station, amongst the earliest in the city, was established after the Annexation of the Punjab in 1849. Invariably these *thanas* or stations were built in brick and mud mortar for better insulation and white-washed in this distinctive pale shade. Old Anarkali was the residential area for the clerical staff, *Babus* brought by the British from Bengal and north-central India. The staff worked at the provincial Secretariat (see pp. 84 & 85), a few minutes' walk from this cross.



55 • Street, Lahore, 1999 • Oil on board • 51cm. x 90cm. • Collection: Private



Naela Aamir

(B. 04.03.1966). Masters in Fine Arts, University of the Punjab, 1988. Lecturer at Fine Arts Department University of the Punjab, Lahore since 1996.

Participated in Artists' Association of Punjab exhibitions and other group shows.



56 • Old Anarkali, Police Station, Lahore, 1999 • Oil on canvas • 52.5cm. x 72.5cm.

Collection: Artist



M. Saleem Ansari

(B. 25.10.1971). Graduated from National College of Arts, Lahore, 1995.

Solo exhibitions: Lahore 1996, 1997, 1998, 1999; Islamabad 1999. Participated in many group shows in Pakistan and abroad.

His work figures in the collection of the Lahore Arts Council's Permanent Art Gallery. His work also appeared in *Lahore Colours*,

57. QUEEN VICTORIA'S PAVILION

This commemorative marble pavilion is a gem. Placed at the Charing Cross, now Faisal Chowk, it is an enlarged version of the ornamental *chhatteri* that embellishes many a Mughal monument. It was erected to provide a canopy for the 7 ft. 3 in. bronze, seated statue of Queen-Empress Victoria. The statue was removed to the Lahore Museum in the early 1960s. The canopy now houses a model of the Holy Quran.

58. NAULAKHA

The exquisite marble pavilion in the courtyard of the Sheesh Mahal is modelled on the Bengali bamboo hut with a curvilinear roof. Constructed in 1631, it has the finest *pietra dura* inlay in the country. A rainbow mosaic of meticulously shaped pieces of semi-precious stones—carnelian, agate, jet, jade, lapis—form floral and geometric designs in the marble surface. As many as a hundred pieces make up a small pattern. The pavilion cost—as the name suggests—a phenomenal nine lacs.



57 • Queen Victoria's Pavilion, Lahore, 1998 • Water-colour on paper • 50cm. x 37.5cm.
Collection: Private



58 • Naulakha, Lahore Fort, 1998 • Water-colour on paper • 37.5cm. x 50cm.

Collection: Private

59. HIRAN MINAR

The Hiran Minar complex is situated about 3 miles from Sheikhpura, the town named after the Mughal prince Salim, affectionately called Sheikhu by his father, Emperor Akbar the Great. On ascending the throne he styled himself, in the imperial tradition, as Nuruddin Muhammad Jahangir (1569-1627). The complex comprises a minaret called Hiran Minar/the Tower of Deer, a large tank and a fine *baradari*/pavilion at its centre. The Minar was constructed in 1607 A.D. and the tank and pavilion in 1620 A.D./1030 A.H. on the directions of Emperor Jahangir. The construction of the Minar is recorded in his memoirs *Tuzuk-i Jahangiri* or *Jahangirnama*. The entry for 12th Ziqad 1015 A.H./31st March 1607 A.D. reads :

On Tuesday camp was made at Jahangirpur. This spot is one of my favourite hunting grounds. In the vicinity is a tower erected at my order over the grave of an antelope named Hansraj, which was without equal in tame antelope fights and in trapping wild antelopes. On the tower Mulla Muhammad Husayn Kashmiri, the chief calligrapher of the age, had inscribed the following prose composition in stone: 'In this delightful open space came an antelope into the trap of the ruler of the world, the God-fearing Nuruddin Muhammad Jahangir. Within a month it had lost its wildness and become the chief of the royal antelopes.' On account of the rarity of the above mentioned antelope, I ordered that no one molest the antelopes of this plain and that their flesh would be like the flesh of cows for the infidel and like the flesh of pigs for Muslims. I also commanded a gravestone made in the shape of an antelope and erected. I ordered Sikandar Mu'in, the *jagirdar* of that *pargana*, to construct a strong fortress in Jahangirpur. (Thackston 1999: 69).

Thirteen years later the *baradari*/pavilion was commissioned

as a royal lodge:

On Monday the twenty-fifth (November 7) I had a good time hunting in the circle at Makhiyala. Taken were seventy-six head of markhor goats and other things. From here we made it in ten stops to the hunting ground of Jahangirabad. When I was a prince this was my hunting preserve, and I built a village called after my own name and had a building constructed. I gave it to Sikandar Mu'in, one of my intimate scouts, and after my accession I made it *pargana* and gave it to him as a *jagir*. I ordered him to build a building as a royal place and a tank. After he died the *pargana* was given as a *jagir* to Iradat Khan, and supervision of the buildings also went to him. Recently construction has been completed, and without exaggeration it has turned out to be a really fine reservoir with splendid buildings in the middle. One hundred fifty thousand rupees have been spent on construction. Now it is really an imperial hunting ground. (Thackston 1999: 350)

The tank is 895½ feet long and 752 feet wide. The pavilion or Daulat Khana is linked to the gateway by a causeway that is 308 feet 8 inches long and 10½ feet wide. The pavilion is raised on an octagonal platform and is three stories high. The entire building, like the Minar is finished in glazed lime plaster.

The Minar is circular in plan with a diameter of 33 feet at the base and tapers to 23 feet at the top. It is 102 feet 9 inches high with a flat roof to which a spiral staircase, 4 feet wide and with 108 steps, leads.

The site also found favour with his son, Emperor Shah Jahan who visited it four times. On 23rd Shawwal 1043 A.H./22nd April 1634 A.D., he stayed at the Daulat Khana, hunting for three days before returning to Lahore. (Rehman 1997: 213-216).



59 • **Shakil Ahmad**, Hiran Minar, Sheikhupura, 1997 • Miniature on paper • 15cm. x 22cm.

 Collection: Artist



Shahid Jalal

(B. 13.08.1948). Qualified as Chartered Accountant from England, 1972. Trained at the National College of Arts, Lahore, (1978-79). Now a full time painter.

He had 12 one-man shows in Pakistan and group shows in India, Bangla Desh, Sweden, UK. Winner of the President's Pride of Performance Medal 1994 for painting. Work auctioned at Sotheby's London, 1997. Work figures in various collections in Europe, USA and Pakistan including the National Assembly, Islamabad.

60. GURDWARA PANJA SAHIB

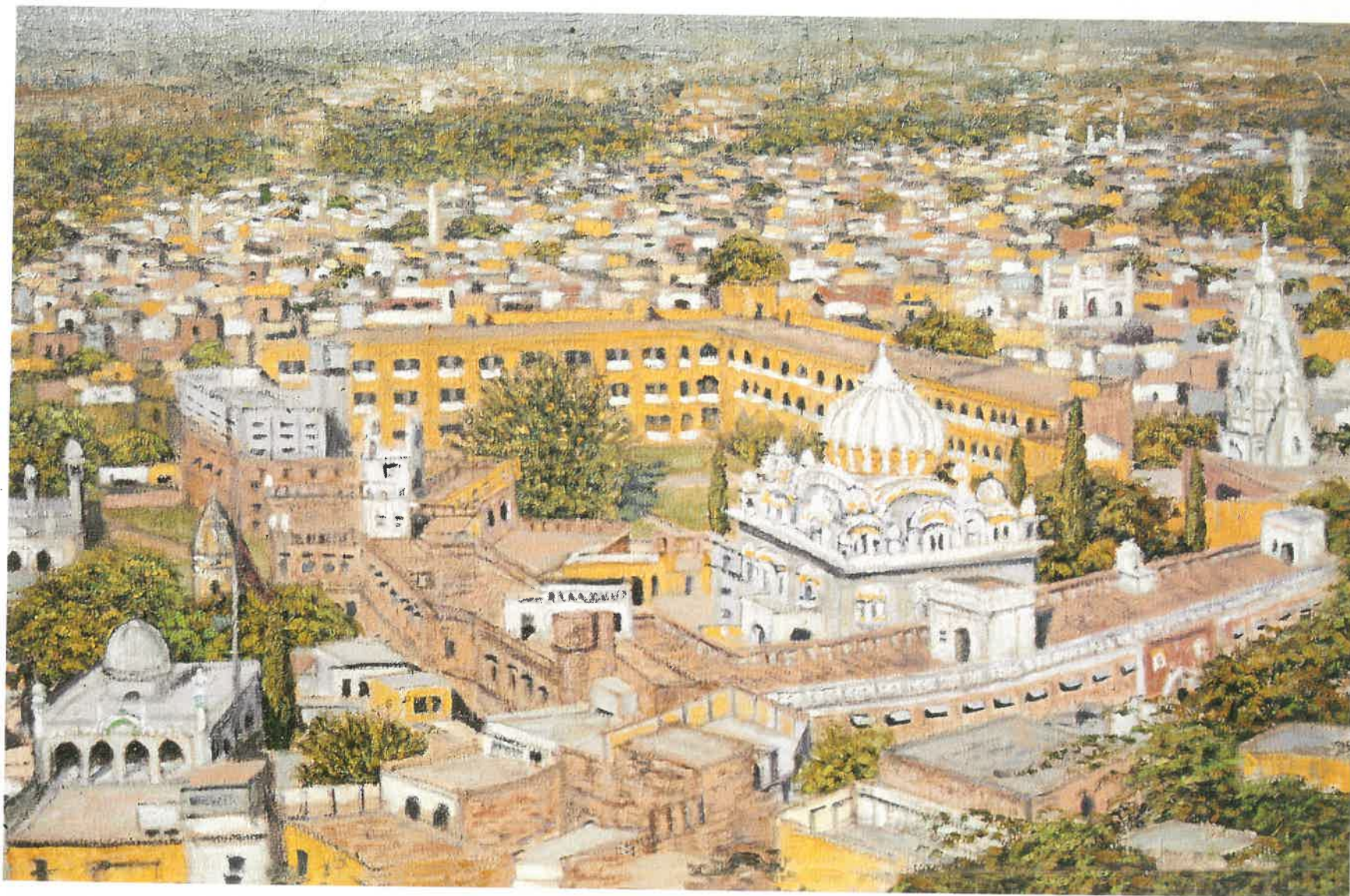
Hasan Abdal surrounded by low hills on three sides is located on the Grand Trunk Road, 45 kms. from Rawalpindi towards Attock. Once part of the Gandhara kingdom and on the main route from Central Asia into Punjab, it has seen many an incursion. The place was first mentioned during the thirteenth year of the reign of emperor Humayun (1508-1556). Mughal emperors Akbar, Jahangir, Shah Jahan and Awrangzeb Alamgir camped here on their marches, attracted by the fresh-water spring and fishing. The town became particularly important for Sikh pilgrims who visit it during Baisakh, around April, for located here is one of Sikhism's most important shrines, the Gurdawara Panja Sahib / Temple of the Venerated Palm. The Gurdwara complex houses the reputed hand imprint of the founder of their religion, Guru Nanak (1469-1539).

William Finch, a famous European traveller visited Hasan Abdal between 1608 and 1611 A.D. during Jahangir's reign. He found 'a pleasant town with a small river of many fair tanks hung by Acabar, the water is so clear that you may see a penny in the bottom in which are many fishes with gold rings in their noses'. Other European administrators and travellers who visited the town and wrote about it include Elphinston (1809), William Moorcraft and George Trabeck (around 1824), Col. Wade and William Barr (1839), Baron Charles Hugel (early nineteenth century) and G.T. Vigne (1850).

The town was also made famous by the romantic poem 'Lalla Rookh' by Thomas Moore (1779-1852), though no evidence exists that Lalla Rookh, a Mughal princess, is buried here. According to a popular legend—there is no historical evidence—when Guru Nanak visited Hasan Abdal, a hermit Baba Wali Qandhari lived on top of the hill. Baba Wali is stated to have refused water to a disciple of Guru Nanak and rolled down a boulder in anger. Guru Nanak however, stopped the rock leaving an imprint of his palm / *panja* on it.

During the early nineteenth century, Hari Singh Nalwa, the Sikh governor of the region, constructed a tank and a temple. Over the years, the temple was added to. The magnificent building, the inner sanctum, in the compound is a fine example of Sikh architecture with Mughal and Rajput features and local elements such as dressed stone. The *panja* can be seen in a hollow just above the level of the spring-water flowing continuously around the Gurdwara. Constructed in 1928, the temple resembles the *Smadhi* / cremation site, of Maharaja Ranjit Singh in Lahore. (See Tahir 1997b: 98 & 103).

Executed in impasto the painting gives almost a bird's eye view of the Gurdwara Panja Sahib in the foreground, with its handsome fluted dome in white and ochre, and the lush surrounding of the town.



60 • Gurdwara Panja Sahib, Hasan Abdal, 1998 • Oil on canvas • 61cm. x 91cm.

Collection: Artist



Rahat Naveed Masud

(B. 13.4.1953), M.A., Kingston University, London, 1995; M.A., University of the Punjab, Lahore, 1976; Summer Course, Wimbledon School of Art, London 1992 and 1997; Open Studio Student at the Heatherly School of Art, Fulham, London, 1993-1997. At present Assistant Professor, University of the Punjab, Lahore.

Awards: Artists' Association of Punjab Award, 1999; Punjab Council of the Arts, 1991; Gold Medal for first class first position, M.A. Fine Arts, University of the Punjab, 1976.

Exhibitions: Loggia Gallery London 1994, 1995, 1996; Chelsea and Westminster

Hospital London; Post Nostalgia Gallery, Teddington; Ridley Art Society, London, 1994, 1995, 1996; Bourne Hall Ewell, Surrey, 1995, 1996; Isis Gallery, London 1995; Abu Dhabi, Sharjah, 1994; Kingston University, London, 1994; Heatherly School of Art, London, 1993; Cherstey, England 1993; Alhamra Lahore, 1985, 1986, 1988-91, 1997-99; Sami's Gallery, Lahore 1999; Ejaz Gallery, Lahore, 1999; Co-opera Art Gallery, 1998; Lahore College for Women, 1997; National Exhibition, PNCA, Islamabad, 1996; Punjab Arts Council, Lahore, 1987, 1991; National Exhibition, Lahore, 1984; Visual Arts Gallery, Islamabad, 1986.

Works figure in the Royal Collection of Sheikh Hussa, Sharjah; American Consulate, Alhamra Art Gallery, Punjab Council of the Arts, Lahore; Parliament House, Islamabad; Pearl Continental, Rawalpindi, Allied Bank of Pakistan Ltd.

Former Executive Member, Artists Association Punjab; Former Council Member, Ridley Art Society; Former Member, Free Painters and Sculptors Association; Women's Art Library; Islamic Art Circle, London; Member, Board of Faculty of Arts, and Board of Studies, University of the Punjab, Lahore.

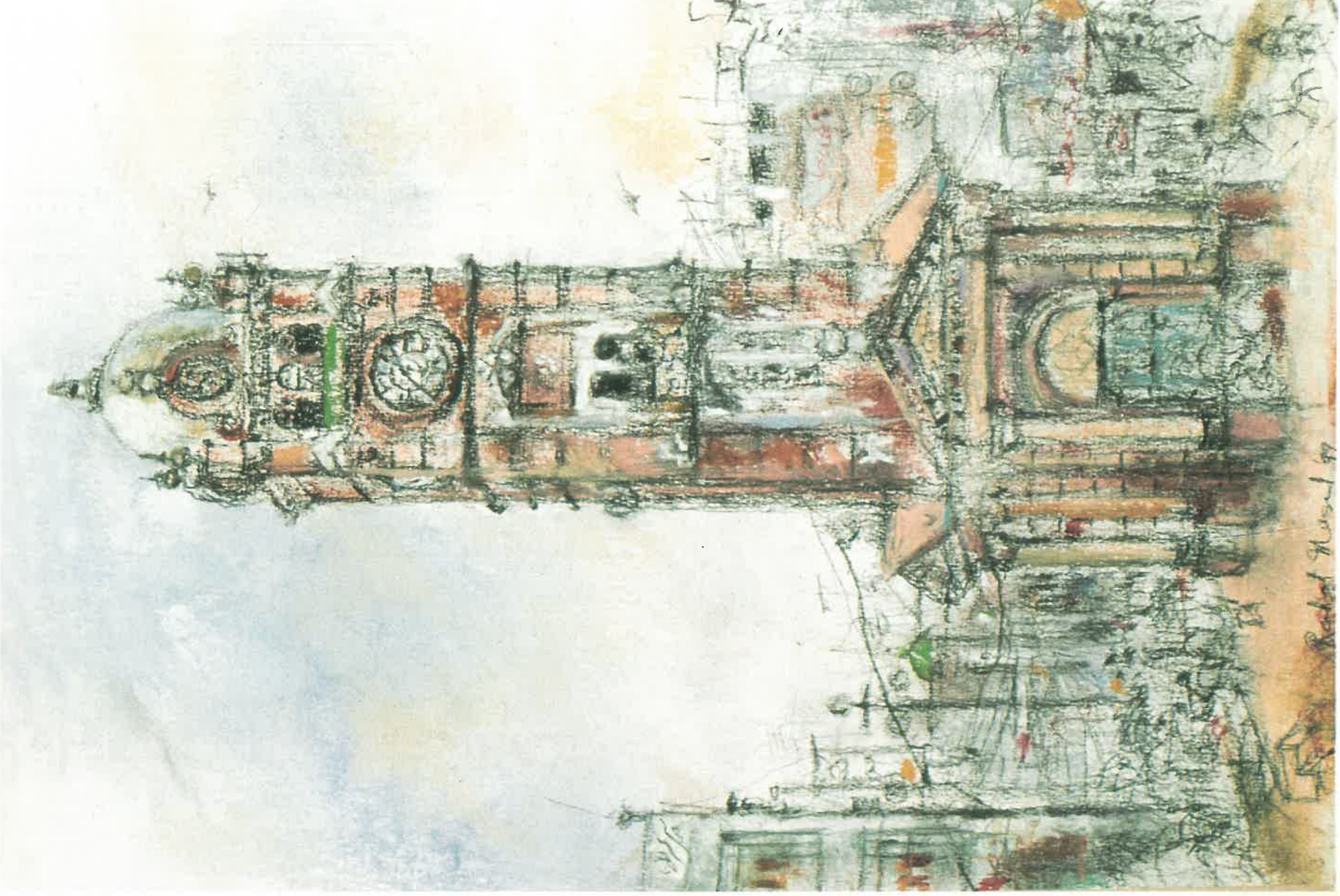
61. GHANTA GHAR

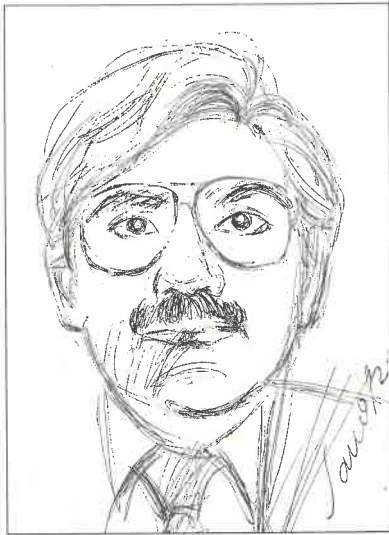
Faisalabad is a major success story of the British Raj. It is an enduring compliment to the colonial planners, engineers, administrators and visionaries. From a small dusty settlement, it has become the third largest city of Pakistan. Named after King Faisal bin Abd al-Aziz of Saudi Arabia on September 1, 1977, it was originally founded as Lyallpur to honour the Lt. Governor of the Punjab, Sir James Lyall, K.C.S.

Till the middle of the nineteenth century, the present Faisalabad Division was a vast tract of waste land, called Sandal Bar since the reign of Chandra Gupta Maurya (329 B.C.-297 B.C.). It lies between two of the five rivers of the Punjab, Ravi and the Chenab. A famous saint Noor Shah Wali, a contemporary of Ali bin Uthman or Daata Ganj Bakhsh (see pp. 86-87), settled near the mound / *theh* of Pakka Mari. Gradually, it became a modest village. Around the year 1884-85, it was considered appropriate for the establishment of the main market town of the Chenab Canal Colony.

British colonization of this area began in 1892. The introduction of irrigation system and construction of railways in 1896 helped to make Lyallpur a leading market town. The irrigation system based on natural gradient provided water to 3.05 million acres. The colonization initiative of the Lower Chenab began with the appointment of E.D. MacLagan as the Colonization Officer. Initially attached to the district of Jhang, by December, 1904 it emerged as an independent district.

The new town was planned by Sir Ganga Ram, a well-known civil engineer on the pattern of the Union Jack. The town centre, was marked with a site for the clock tower where eight radial bazaars met. They were inter-linked by a circular road. The clock tower, was started in 1903 to mark the golden jubilee of the Queen-Empress Victoria's reign, It was completed in 1905. It remains a symbol of Faisalabad.





Syed Tanveer Shams

(B. 1944). Painter, illustrator and graphic designer. Trained under the well-known artist Muhammad Latif who followed the academic style taught at the art schools of Calcutta and Lahore during the British-rule. He lived off and on in Saudi Arabia for more than 25 years. Work figures in many private collections in Pakistan and Saudi Arabia.

One man shows: Karachi 1968; Jeddah 1969, 1976, 1983, 1985. Participated in group exhibitions: Karachi 1963, 1964, 1965 (thrice), 1966, 1967, 1985, 1986, 1988, 1989; Lahore 1985; Islamabad 1987; Jeddah, Saudi Arabia 1968, 1970, 1979, 1980, 1983, 1984, 1985.

Won awards: card design 1964, 1966, 1967; Sadequain Award 1991. Produced wall calendars for Saudi Airlines 1981, 1985, 1987. Participated in Islamic Development Bank's International Logo Competition and won letter of commendation, 1977. Participated in Siraj Zaharan's International Logo Competition and won prize of 1800cc automobile 1978.

Ten Artists Group Exhibition of Paintings, organized by Jeddah Fine Arts Society, Jeddah, Saudi Arabia, 1979.

Presently engaged in a vast mural depicting the arts, architecture and civilization of Saudi Arabia through the ages.

founded by a son to Noah who settled here after the Deluge. However, it was first mentioned in Book IV of Herodotus, the Greek. Alexander met stiff resistance here before he captured the citadel in 320-325 B.C. and appointed one Philip as his satrap. Multan remained the capital of a vast Muslim empire, first under the Arabs and then the Mughals. For about two centuries (700 - 900 A.D.) Multan was under the direct control of the Baghdad Caliphate. During this period the city became the first centre of Islamic learning and Muslim civilization in South Asia.

The tomb of Rukn-i Alam (1320 A.D.) dominates this work as it does the city, with its fine blue tile-work and white dome. In the heart of the old town, located at the highest place—surrounded by tall narrow houses and beyond, the flat fertility of the plains—it rises to remind all of the spiritual heart of this city of saints. The three storeyed grand structure was built by Ghias al-Din Tughlaq for himself. But when he became the Sultan of Delhi he presented the tomb to his spiritual mentor Rukn al-Din or Rukn-i Alam. According to Sir John Marshall, 'it is one of the most splendid memorial ever erected in the honour of the dead'.

Though a free rendition of tomb, the painting nevertheless highlights its pre-eminence. The Pathan-period structure is juxtaposed with the clock-tower of Multan and the Multan Metropolitan Corporation building which owe in concept to the Anglo-Mughal architectural grammar. (For clock-towers see pp. 37, 94 & 130-131). In the foreground the trellised wooden balconies and *jharokas*/oriel windows of the old town are depicted, while the region known for its cotton is represented by the female cotton-pickers on the left.

Shams's work is a blend of realism and abstract expressionism. He employs a rich variety of media including acrylic, water-colours and Indian ink to achieve a striking illustrative quality.

62. MULTAN

Brought together in this composite are famous landmarks and indigenous architectural elements of the ancient city of Multan. According to legend, Multan was



62 • Multan, 1988-89 • Acrylic ink on board • 45cm. x 60cm.

Collection: Dadabhoy Group

A. B. Nazir

(B. 1923, Sialkot - 1961). Trained in Amritsar under Thakur Singh. His water-colours of high mountains, some green and remote, others washed with the rosiness of evening light, are indebted to the romantic landscapes of the turn of the century and the works of the Company School in perspective, as indeed is his rendering of this tomb. (For detailed discussion see Tahir 1988a)



63 • Tomb of Baha ud-Din Zakariya, Multan, 1945 • Water-colour on paper • 35cm. x 24cm.

Collection: Lahore Arts Council

63. TOMB OF BAHU UD-DIN ZAKARIYA

Buried in this majestic building is the foremost saint of the Suhrawardiyya Order who died on December 21, 1262 A.D. The tomb was built by him in his life time in the Pathan style popular during that period in this region. The plan is square and measures 61 feet 9 inches on each side.

64. DAMAN-I KOH

Situated at the edge of the Potohar plateau at an altitude of 1,600 ft, Islamabad is afforded a scenic backdrop on the north by the low Margalla Hills (3,000–5,000 ft). Beyond them lies the ancient centre of Gandhara civilization, Taxila. To the east the range merges with the Murree Hills (see pp. 96 & 101).

Pakistan's first capital was the port city of Karachi. But its location—at the southern end of the country—and myriad commercial and political considerations prompted other options. The present site was selected in the 1960s. The name *Islamabad* / Place of Peace was chosen for the new capital on February 24, 1960. The master-plan was finalised by the renowned Greek architectural consultants Doxides Associates of Athens. The city was designed on the principle of 'Dynapolis', to expand systematically in the future. The grid-like layout of sectors was adopted while open spaces and extensive green belts were incorporated. Among the more prominent green areas are the Rose and Jasmine Garden and Shakarparian Hills, where foreign heads of state and government plant commemorative saplings. However, the government relocated from the interim capital, Rawalpindi, to Islamabad in the 1980s.

Islamabad's most prominent landmark, the Faisal Mosque, was designed by the Turkish architect Vedat Dalokay. It is amongst the largest mosques of the country, spread over an area of 189,705 square metres. In pristine white it stands against the green hills as a silent tribute to the Saudi Arabian monarch, King Faisal bin Abd al-Aziz, who gifted it to the city.

From the vantage point of Daman-i Koh, a park in the Margalla Hills, the Chinese artists have rendered the city and its environs like a faded tapestry. The perspective is more realistic than in traditional Chinese painting. The vegetation and buildings merged. Nothing stands out. The palette is restrained, almost mono-chromatic. The black flying birds accord the silent panorama a sense of space, of the third dimension.



64 • Lin Yong & Su Hua • Daman-i Koh, Islamabad, 1981-82 • Water-colour on paper.
Collection: Artists



Ghazanfar Ali

(10.08.1941-14.09.1995).

Bachelor of Art with Fine Arts from Government College Lahore, 1965 and Masters of Arts from University of the Punjab, 1967. He continued to teach there till his death. Participated in several group shows at home, Milan and Vienna. 3rd prize in graphics in national exhibition, 1973, 2nd prize in graphics, 1982. In graphic art he proved his merit, by producing work of consistent quality. One-man show at Rawalpindi 1974; group shows at Rawalpindi 1973, 1974. He resurrected print-making several decades after Abdur Rahman Chughtai's pioneering work. Work figures in private and public collections at home and abroad including the Lahore Museum.

65. MURREE

The vertical composition provides the rear view of shops and restaurants on the Mall. The steps cut into the slope in the foreground lead up to several-storey structures of the 'red light' area of Lower Mall facing the valley. The buildings nestling against the drop with wooden frames, corrugated metal roofs and long balconies are typical of hill-station architecture found across colonial South Asia. The bare branches of the trees import an autumnal air to the work.

66. MURREE AFTER SNOW

Instead of a scenic view of Murree, **Halepoto** focuses on mountain atmosphere and light. The scattered buildings are rendered in evocative, muted light under a leaden sky with wet on the road, when snow thaws. (Also see pp. 60, 62-64).



65 • Murree, 1988 • Intaglio • 25.5cm. x 40.5cm.

Collection: Mrs. Nusrat Ali



Abdul Fatah Halepoto

(B. 13.12.1938). B.A., A.M.C., Former art teacher, Government Art Teachers' Training Centre Hyderabad. Group shows: Hyderabad 1960, 1967, 1973, 1981; Larkana 1962; Mirpur Khas, 1975, 1980.

One of the foremost water-colourists of Sindh. Amongst his many students is Sajid Qureshi. His work figures in private and public collections including the Permanent Art Gallery of the Lahore Arts Council.



66 • Murree after Snow, 1997 • Water-colour on paper • 27cm. x 36cm.

Collection: Artist



Sajid Qureshi

(B. 16.12.1964). Bachelor of Fine Arts, National College of Arts, Lahore 1989. Working as Art Director in Urdu Science Board, Lahore since 1990. Also working as freelancer for different NGOs

and advertising agencies, magazines etc. for the last 15 years. Executed pen and ink drawings for *Punjab Portraits*, 1992.

Attended UNESCO course, Tokyo 1991. Participated in 8th World Children Art Exhibition UNESCO Arts Education League, Czechoslovakia 1979-80.

Group shows: Hyderabad 1980; Lahore 1997; Kyoto, Japan 1991.

Awarded, merit certificate, UNESCO, Japan 1979; National Book Council of Pakistan certificate for book illustration, 1980; certificate, Asian Cultural Centre, UNESCO, Tokyo, 1991.

His work figures in private and public collections including the Permanent Art Gallery, Lahore Arts Council.

67. SHRINE OF SULTAN BAHOO

The romantic Chenab and the swift flowing Jhelum rivers meet and merge in Jhang, amongst the oldest districts in the Punjab, founded in 1849.

Jhang has a total area of about 3300 square miles of lush fields seasonally inundated in the riverain lowland, a network of canals which irrigates vast stretches and the rain-fed desert of Thal where rolling sand-hills provide such choice winter game fowl as the Russian bustard. It is bordered by nine districts and lies at the heart of the Punjab province. The district consists of

three sub-divisions: Jhang, Chiniot (see pp.104-105) and Shorkot.

The Jhang sub-division is perhaps best known for the romance of Hir and Ranjha versified by many but immortalized by Varis Shah (1722-1798) and the romance of Sahiban and Mirza. Both Hir and Sahiban, far more dynamic than their male lovers, were from Jhang. The town has the singular honour of being home to Pakistan's only Nobel laureate, the Physicist Dr. Abdus Salaam.

Excavation at Shorkot town near the Chenab River provides evidence that the settlement was contemporary with Mohenjo-daro. Coins, shards and terracotta figurines speak for the town's importance as a trade and agriculture centre right upto the Mughal times.

The Shorkot sub-division is famous for one of the most important shrines in the Punjab: of Sultan Bahoo (1630-1691). Amongst the greatest poets of Punjabi, he was also a leading sufi master of the Qadiriyya order. His Punjabi quatrains are infused with mystical love and learning. With the solitary exception of his Punjabi poems, later compiled from oral sources, his entire work is in Persian. He is reputed to have written 140 books on spiritual, religious and esoteric subjects including another volume of poetry in Persian. Of these only 34 are extant.

Bahoo was born in Shorkot and belonged to the Awan clan. His mother exerted the most lasting influence on his spiritual development. He received his early education at home and later took to wandering in search to a spiritual mentor. (Also see p.76). He finally returned and settled in the Shorkot area. Several miracles are attributed to him. But in his books he disdains such 'magic-mongering' as unworthy of, and stultifying for, a person on the 'true path'.

Sultan Bahu lies buried at Garh Maharaja a few miles downstream from his place of birth. The shrine remains an



67 • Shrine of Sultan Bahoo, Garh Maharaja, 1990 • Water-colour on paper • 24cm. x 34cm.

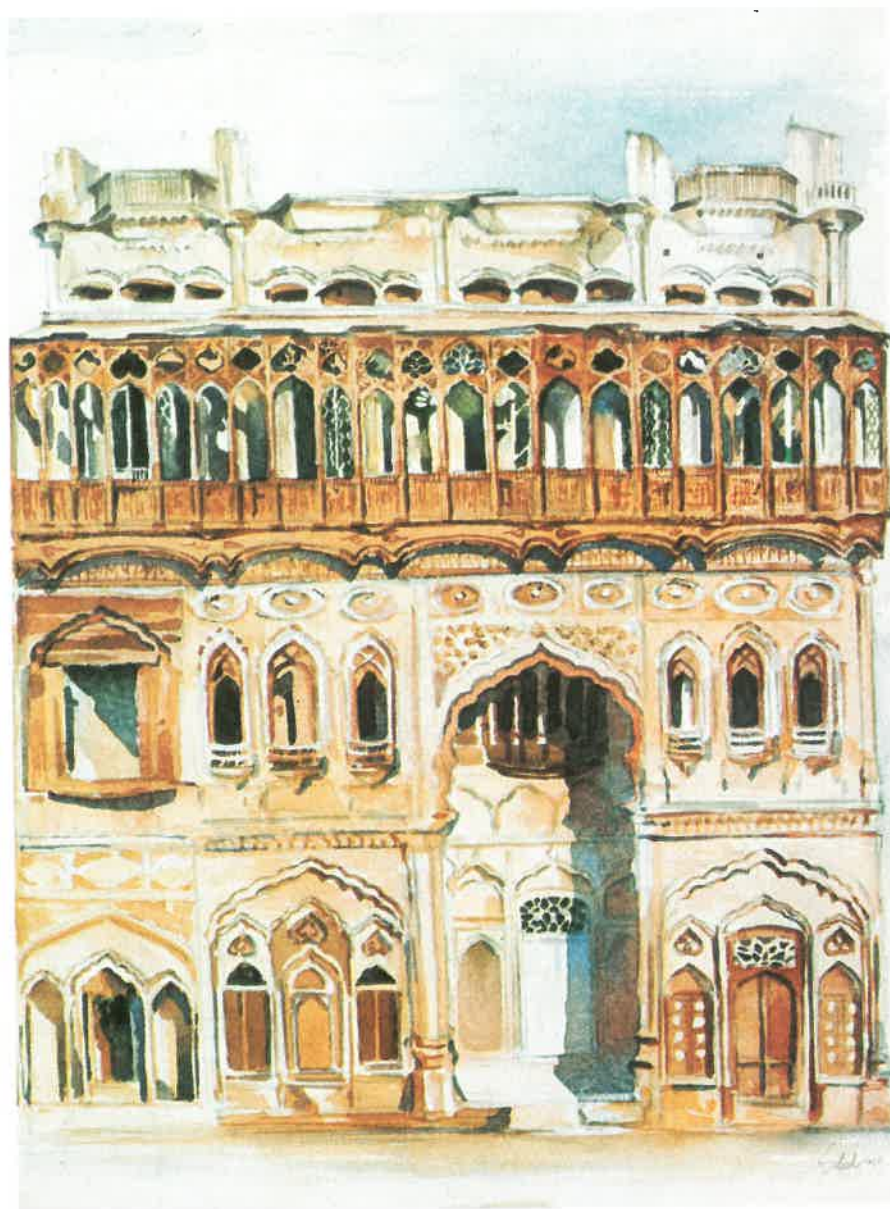
Collection: Deputy Commissioner's Office, Jhang.

68. GULZAR MANZIL

Gulzar Manzil is the stuff dreams are made on. Literally. This *haveli*/town mansion, in the old centre of the ancient town of Chiniot is wrapped in mystery and silence. For long, like the Taj Mahal, it remained a melancholy monument to death and a symbol of the tragic transience of life. Facing the Mughal fort it was a celebrated edifice constructed in the early decades of the last century, at a phenomenal cost of four lac rupees. (The present estimate: about thirty million rupees). With a splendid ground floor and three storeys topped by a wooden pavilion, it displayed the finest traditions of local wood, fresco, *jali*, glass, plaster and brick work. Each inch of this building, exterior and interior, testifies to the skill and expertise of those master craftsmen.

The man whose dream was realized in such varied materials was a trader called Seth Umar Hayat and he named this gem of Chiniot after his only child, Gulzar Muhammad. However, it is also referred to as Umar Hayat *Mahal* / Palace by the Chiniotis. Unfortunately he died before this grand vision could take full shape. Following its completion in 1937, Gulzar Muhammad was married by his widowed mother. The elderly citizens of Chiniot still remember that wedding with nostalgia, pride and sorrow. They say that so grand was the wedding, that not only was all Chiniot invited but it was proclaimed that all, rich or poor, who saw the smoke of the cooking fires from the outlying villages should consider themselves welcome.

On the morning after the wedding ill luck struck. Gulzar Muhammad died under mysterious circumstances. Some conjecture that he was poisoned while others state that fumes from the bathroom coal-fire, to keep the water warm, asphyxiated him. The several days long festivity, cut short, now transformed into a funeral gathering. Gulzar Muhammad was buried in the middle of the courtyard below the opening to the sky. Sometime later his fatally grieved mother, Fatima, followed. She was buried next him.



68 • Gulzar Manzil, 1990 • Water-colour on paper • 24cm. x 34cm.

Collection: Deputy Commissioner's Office, Jhang

Considered ill-omened by Gulzar's relatives this master-piece of indigenous arts and architecture fell into disuse. The *haveli* servants began to denude it of the fine wood-work and wrought-iron features for sale. Gradually the building was abandoned to the mercy of man and the devastating effect of the turning seasons. For some years the building was used as an orphanage. During this period it lost both the top storey and the wooden pavilion, which sat atop it like a crown. Had it not been for the district administration, the *haveli* would have vanished completely. On June 7, 1990, the Gulzar Manzil was acquired for the people and a massive fund raising drive initiated for its adaptive use as a library and cultural centre. With help from philanthropists, interested agencies and the Municipal Committee, Chiniot, the conversion efforts commenced on August 14, 1990. Keeping the vision of its owner in view, the library in the Gulzar Manzil was named after Seth Umar Hayat. The district administration decided that the work should be executed only by local craftsmen, builders and experts. Today a computer centre enhances its adaptive use by the residents of Chiniot.

69. MAUSOLEUM OF GHAZI KHAN

Once of the two most westerly of Punjab's districts now, Dera Ghazi Khan originally included the other, Rajanpur, when it was created following the annexation of the Province by the East India Company. General Cortland, appointed in 1849, was the first Deputy Commissioner.

D.G. Khan (area 4571 sq. miles), borders on the other three Provinces of the country. Such centrality has assured it the status of a crucible where Baluch and Pathan tribesmen interact with Saraiki-speaking Punjabis and Sindhis. The construction in the 1980s of the Ghazi Ghat Bridge over the mighty Indus brought this marginalized area into closer proximity to the rest of Punjab. Stretches along the river are fertile and yield bumper cotton and wheat crops, while the

Sulaiman Range to the West is rich in mineral, gas and oil which are only now beginning to be exploited. For sheer expanse of view and awesome sweep of the landscape with dry hill-torrent beds and terraced cultivation, for sudden clumps of date-palm trees and the shifting shades of the mountain ranges, few rival this district.

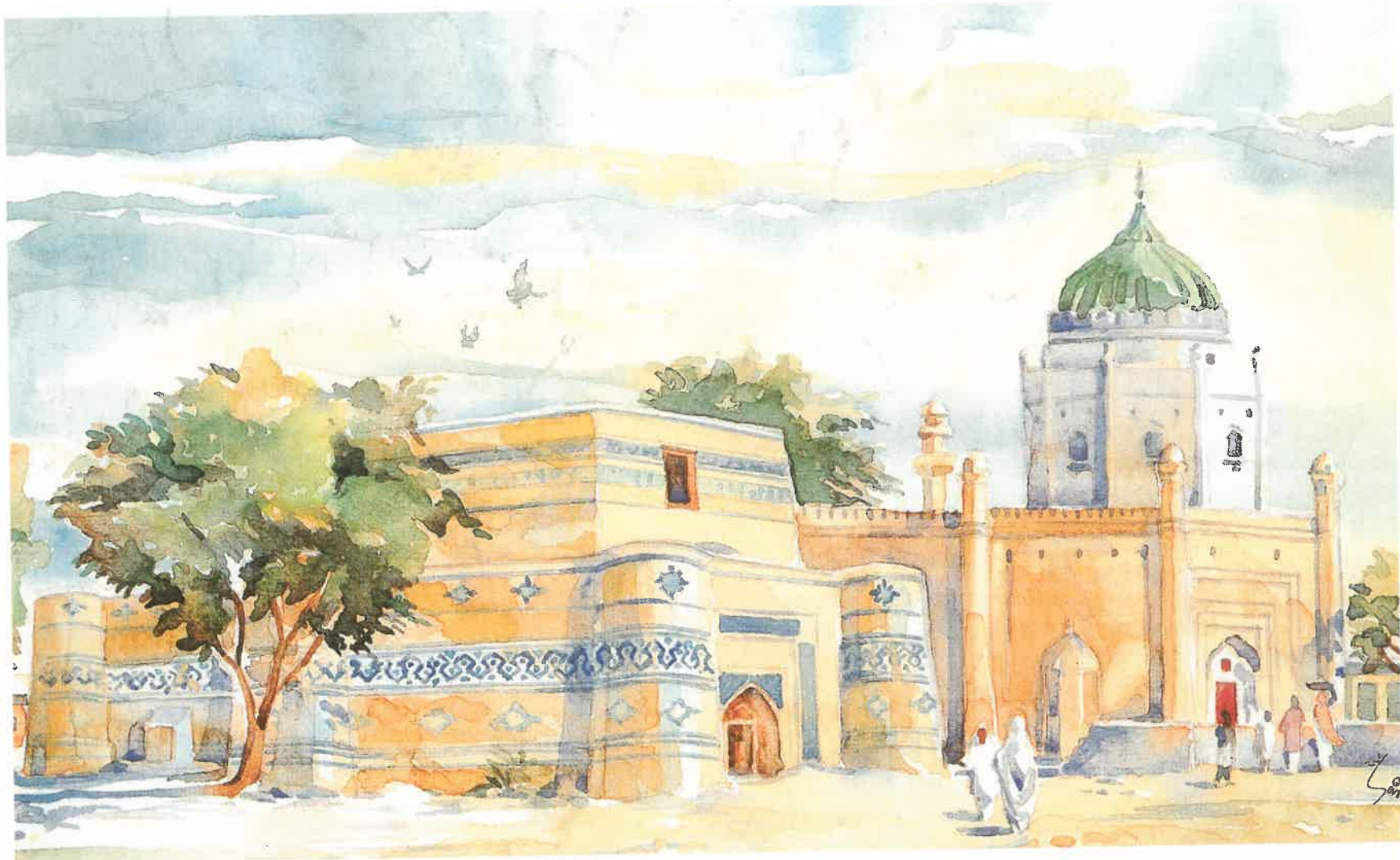
The district consists of three sub divisions: D.G. Khan, Taunsa and the Tribal Area. The D.G. Khan subdivision is perhaps best known for the main town, which was destroyed repeatedly by the action of the Lion River, which skirted it. The present town was built several miles inland in 1910. According to a tradition the tomb of Ghazi Khan Mirrani, the founder of the original town, was transported to its present, safer site, brick by brick, turquoise-and-blue tile by tile.

70. MAUSOLEUM OF SULAIMAN SHAH

The Taunsa subdivision, bordering the North West Frontier Province, is a dry hard land famous for its saints and shrines. The tombs rise above the dusty plains like ornate mirages.

The grandest of these mausoleums is that of Sulaiman Shah. The saint's affiliation to the Chishtiyya Order of sufis is celebrated in the handsome white marble pillars of the doorway in an otherwise brick-and-tile building. Carved in Delhi, reverently transported for installation here, the marble elements are reminiscent of the designs of Delhi and Ajmer Chishtiyya tombs.

The Mausoleum-complex continues as a centre of religious training and spiritual discipline under the current, direct descendent of the saint. The precinct houses a fine mosque with a pond in the courtyard, *hujras* rooms for travellers and devotees, a *langer khana* charity kitchen and, curiously, a clock-tower-like structure.



69 • Mausoleum of Ghazi Khan, Dera Ghazi Khan, 1992 • Water-colour on paper • 24cm. x 34cm.

Collection: Private



70 • Mausoleum of Sulaiman Shah, Taunsa, 1992 • Water-colour on paper • 24cm. x 34cm.

Collection: Mr. M. Tahir Chowdhry

71. KATAS TEMPLES

Choa Saydan Shah lies in the bowl of surrounding hills of the Salt Range. Impenetrable, with a single entrance, only the initiated could locate it. Tradition has it that they inflicted heavy damage on Alexander's armies and later traders who came down the Grand Trunk Road. The town however, owes its name to a holy man, Saydan Shah, who observing the poor quality of water, called a sweet water spring, a *choa*, to gush out. A few kilometres out of the town lies Katas. The site of the temples washed by the clear water stream, where Hindu ablutioned, has several structures, imposing and humble cells, scattered among the rocky slopes.

Such temples are spread over several sites in the Salt Range. They date back to the eighth to tenth centuries A.D. Built by Hindu Shahiya chieftains they are similar in design but vary in detail. Though the *shikaras* differ from site to site, they are never very large.

Lime mortar was used in construction. All have 'semicircular domical roof on each floor formed of over sailing courses of stone or by the use of squinches. The incipient use of voussoired construction, combined with the employment of mortar throughout may be interpreted either as evidence of the early Islamic or pre-Islamic infiltration of Iranian methods through the adjacent passes from Central Asia'. (Rahman 1997: 60)

72. TOMB OF BIBI JAVINDI

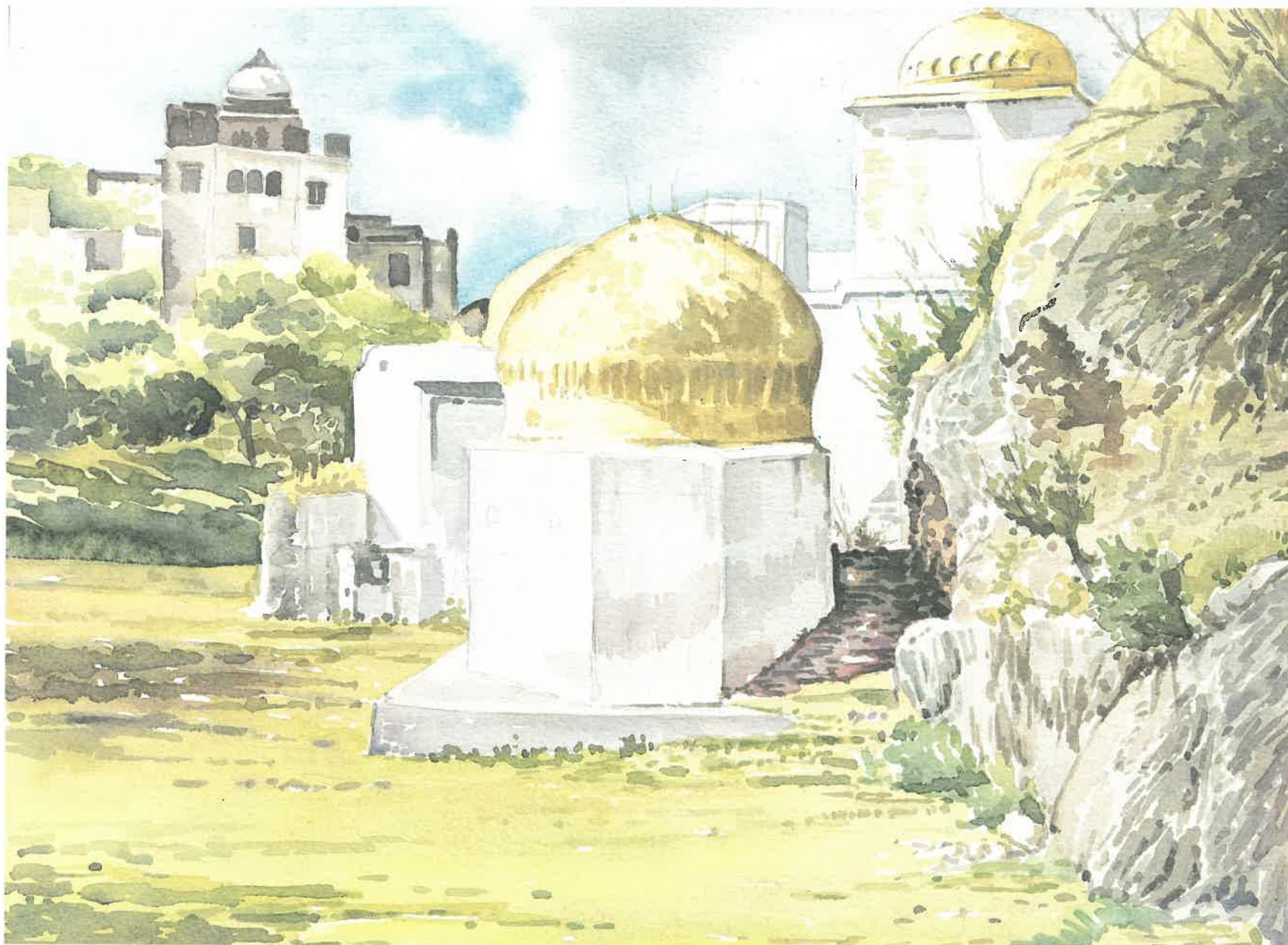
Located in the centre of one of the oldest towns of Punjab, Uchh, is this ruin. Half dilapidated, it still stand on a mound, precariously, like a shell from a glorious era. This ancient town was known as Alexandria Ussa to Greek chroniclers, Basmad or Swandi to Arab writers. Recent research places it to be

During the reign of Nasir ud-Din Qubacha (d. June 9, 1228) Uchh became a cosmopolitan centre which attracted accomplished sufis, religious scholars, intellectuals, artists and engineers. He was known for establishing *khanqahs*/sufi retreats, *serais*, colleges and for extensive charitable works. After his death the town lost its pre-eminence but remained a centre of learning and spiritual guidance. The city even today abounds in mosques and tombs of sufi masters of various *silsilahs*/spiritual orders including the Suhrawardiyya and Qadiriyya. (Also see pp. 102-103).

Bibi Javindi, was the pious daughter of Baha al-Aalim. The tomb built in 1499 A.D. is octagonal in plan measuring 34 feet and 9 inches on each side. The walls taper to the top. In the characteristic style of this region, the tomb is three tiered. The first storey is 27 feet 9 inches high, supporting a smaller octagon which in turn supports the dome. The turrets of the second storey are 'sculptural' and 'not found in any other tomb in the region' (Rehman 1997: 120). The entire structure is profusely decorated with band of geometric patterns executed in blue and turquoise glazed-tile mosaic. It is many a splendour thing. (For another work of the artist, **Yousaf Rana**, see p. 56).

73. ATTOCK FORT

Where the blue waters of the Indus mingle with the muddy flow of the Kabul river, the Punjab stops and the Frontier starts. Here the famous Fort overlooks the Indus. Emperor Akbar built it in 1581 to check the border uprisings and rebellions. During the Sikha Shahi and the British rule it was a pivotal, military outpost. Close by, a steel bridge was erected during the Raj for transporting military supplies to the Frontier. Sir Anthony Eden, the War-time Prime Minister of Great Britain, was born in the Fort. (For more **Chinese artists'** work see pp. 32, 33, 130 & 131).



71 • **Farrukh Javed** • Katas Temples, 1998 • Water-colour on paper • 24cm. X 31cm.

Collection: Artist



Muhammad Yousaf Rana

(B. 1952). Has executed caricatures, cartoons, work of calligraphy, landscape and illustrations. Published *The Lost Rainbow*, a book consisting 30 caricatures of Diana, Princess of Wales. Executed caricatures and cartoons for 13 books as well as, *Iqra* review of Command & Staff College, Quetta, 1992 and *Bureaucrat* 1992.

Solo shows: Lahore 1996. Group shows: 1987, 1988, 1989, 1993, 1996 & 1998.

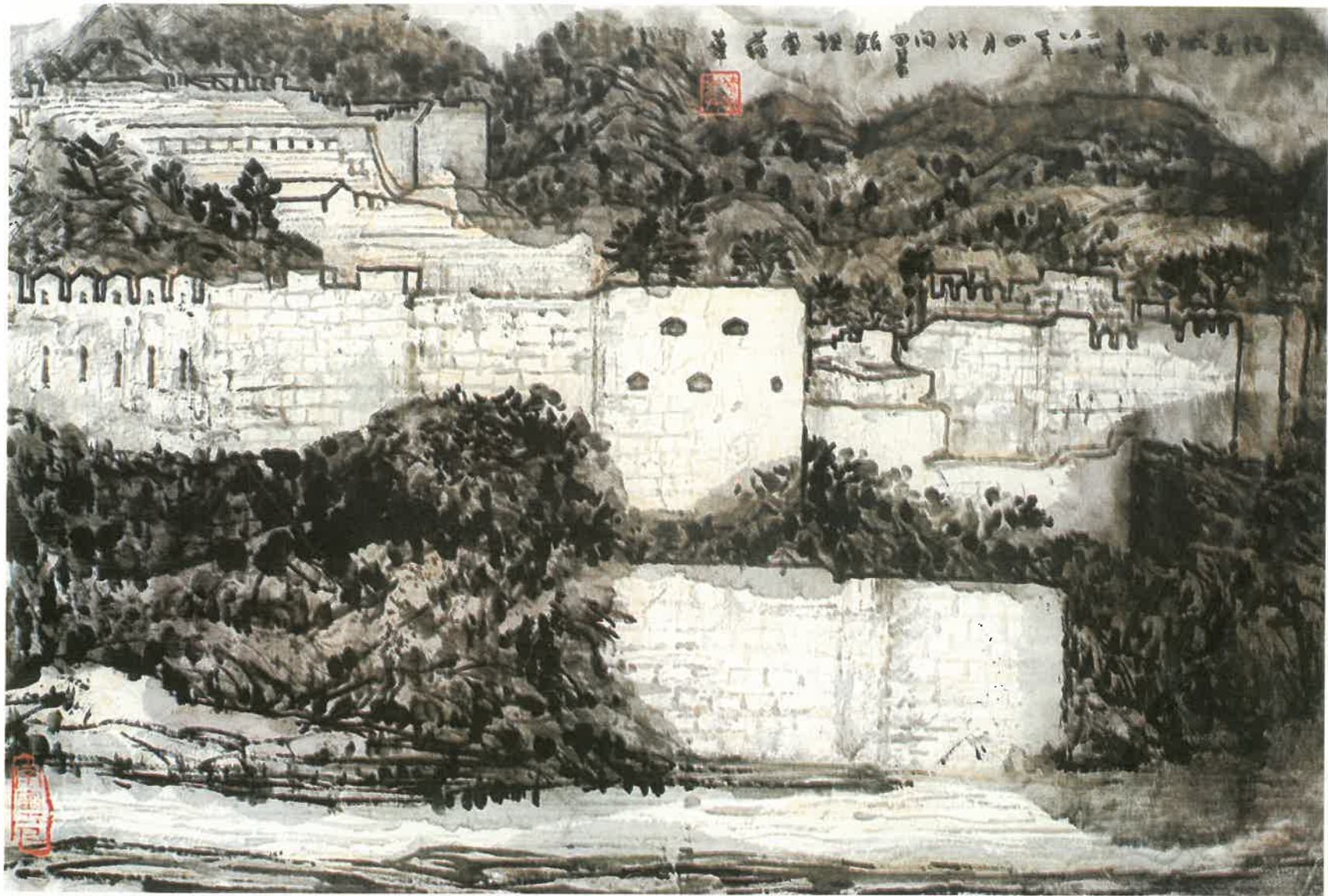
Worked with Urdu dailies *Nawa-i Waqt*, *Khabrain* and *Pakistan*. Participated in a seminar on modern trends in caricatures, Turkey, 1993.



72 • Yousaf Rana • Tomb of Bibi Javindi, Uchh, 1998 • Water-colour on paper • 25cm. x 34cm.

Collection: Artist

881



73 • Lin Yong & Su Hua, Attock Fort, 1981-82 • Water-colour on paper

Collection: Artist

SINDH

- Hyderabad
 - 98 ● Market Tower
 - 99 ● Grain Market
 - 100 ● Grain Market
- Karachi
 - 74 ● Mausoleum of the Quaid-i Azam
 - 75 ● Frere Hall
 - 76 ● Carpet-vendor
 - 79 ● Clifton Beach
 - 80 ● The Flag Staff House
 - 81 ● Victoria
 - 82 ● Empress Market
 - 83 ● Mohatta Palace
 - 85 ● Clifton Pavilion
 - 86 ● Masjid al-Tuba
 - 87 ● Merewether Memorial Tower
 - 92 ● Boats
- Manora
 - 84 ● St. Paul's Church
- Mungho Pir
 - 93 ● Hot Spring
- Rohri
 - 90 ● Thar Desert
 - 97 ● Lansdowne & Ayub Bridges
- Sukkha
 - 89 ● Mud Houses
- Sukkur
 - 94 ● Gateway to Ma'sum Shah's Tomb
 - 95 ● The Leaning Minaret of Ma'sum Shah
 - 96 ● Satein Jo Aastan
- Thatta
 - 77 ● Wind-catchers
 - 78 ● Bullock-cart
 - 88 ● Shah Jahan Mosque
 - 91 ● Thatta Houses

ARABIAN SEA



- | | |
|-------------------------|----|
| International Boundary | — |
| Provincial Boundary | — |
| Provincial Capital | ○ |
| Rivers | ~ |
| Railway | ++ |
| Numbers refer to plates | |

SINDH

The Indus, which gave its name to an entire subcontinent, fans out into a marshy delta in Sindh before falling into the Arabian Sea. This Province is known by the river's Sanskrit name of Sindhu.

Sindh, has a history going back more than seven millennia to the Indus Valley civilization, when flourishing towns dotted the banks of the River up to Afghanistan.) These towns, contemporary with those of Pharaonic Egypt and Mesopotamia, were models of urban planning and civic organization, as the ruins of Mohenjo-daro in Sindh and Harrappa in Punjab demonstrate.

The Greeks were the first Europeans Sindh came in contact with. Alexander on his return journey is believed to have planned two new ports. One was probably close to the present Karachi, while Thatta is believed to be the other, his Pattale.

In the early centuries of the first millennia, Sindh and Punjab became part of the Mauryan empire. Buddhism flourished in these parts. With the resurgence of Hindu kingdoms, Buddhism was gradually eradicated.

Sindh's contact with Muslim Arabs occurred during the reign of the Hindu king, Rai Chach. When his son Raja Dahar captured a fleet of boats destined for the Umayyad caliph al-Wahid (r.709-715 A.D.), Muhammad bin Qasim, a seventeen year old youth, was sent by his uncle, Hujjaj bin Yusuf, governor of Iran, to retrieve the fleet and the passengers. He landed on the shores of Sindh in 711 A.D. / 93 A.H. Debal was taken and Dahar's governor fled. To this event the remote origins of the modern state of Pakistan are traced.

A local Muslim dynasty the Somra (1058-1249 A.D.) wrested Sindh from the Arabs. They in turn were overthrown by the Sammas who ruled Lower Sindh from 1351 to 1517. The Arghuns (1519-1554) and the Tarkhans (1554-1625) followed,

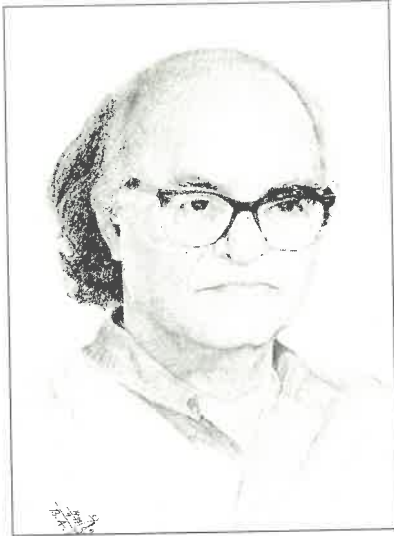
until the Mughals added the province to their vast empire. A local Sindhi dynasty, the Kalhoras, seized power in the mid-eighteenth century. They were replaced by the Talpurs.

The next contact with the Europeans was in 1555 when a Portugese fleet ransacked Thatta. During the reign of the Mughals the East India Company acquired permission to establish factories in Sindh's capital, Thatta. These factories operated from 1635 to 1662, and later from 1758 to 1775.

With the Industrial Revolution and a securer foothold in the fast fragmenting Mughal empire and warring subcontinental states, the East India Company's interests ceased to be wholly commercial. The Company began to cast its eyes on new areas and covet Sindh for its strategic position as it provided access to Central Asia. Navigation of the Indus and mapping of Sindh became crucial in the imperial jigsaw of power. In 1774 Karachi was visited by Lieutenant John Porter to survey the coast-line.

As the political interests of the East India Company increased, they began to explore new ways of communication and of trade. This led to the establishment of a British residency in 1838. The defeat of the British in the first Afghan War in 1839 accelerated the process of the annexation. With British force stationed in Sindh, the Amirs were at the foreigners' mercy.

Charles Napier, though appointed to command the territories of Lower Sindh in 1842, soon began to scheme to overthrow the local rulers. On February 17, 1843, the decisive battle was fought at Miani. The fate of Sindh was sealed. Charles Napier called the annexation of Sindh 'an advantageous, useful, humane piece of rascality'. With a laconic Latin expression, 'Peccavi' or 'I have Sinned' (Sindh), he communicated the annexation of the vast region in 1843, and became the first governor of the latest jewel in the British crown. Sindh was attached to the Bombay Presidency until 1936 when it became an autonomous province of British India. In 1947 it became part of the new nation after playing a pivotal political part.



Aftab Zafar

(B.08.04.1937) Graduated from the Mayo School of Arts Lahore, 1952. Founder Chairman and Principal, Pakistan Art Institute, 1966. Founder Member, Graphic Artists' Association of Pakistan and Artists' Association of Sindh, 1985-1987. Life Member, the Arts Council of Pakistan, 1993. Founder Chairman, the Fine Arts Society, 1995.

Media campaign for Habib Bank, 1965. Produced wall & table

Calender and diaries for various companies and multinational since 1969 including Pakistan Burmah Shell, Caltex, Buxly Paints, Pakistan International Airlines, Pakistan State Oil, Produced *Arts & Crafts of Pakistan*, 1982 E.P.B.

Designed postage stamps for United Bank, Postal Life Insurance, and on the Pakistan Movement, etc; envelope and postage stamp, postcard and stamp 1990. Designed numerous greeting-cards, book-covers etc. Executed mural, National Museum Karachi, 1970. Collaborated in several documentary films. Painted portraits of war heroes.

Solo shows: Karachi, 1967, 1997, 1998; Islamabad, Lahore 1998. First prizes: 4th Annual Exhibition, Karachi, 1965; National Council of Culture and Arts (N.C.C.A.) Karachi, 1973, 1980-1982, 1984, 1987, 1988, 1989, 1990, 1991, 1997, 1998. 2nd prize: 6th Annual Exhibition, Karachi 1967. 3rd prize: N.C.C.A., 1976. Special prizes: N.C.C.A. 1988, 1989, 1990, 1991, 1997. Awarded the Quaid-I Azam Gold Medal by N.C.C.A., 1993.

KARACHI

Now a metropolis of more than ten million people, Karachi may have been Krokala of Alexander (356 323 B.C) or Debal of the young Arab general, Muhammad bin Qasim who landed here in 711 A.D./93 A.H.)

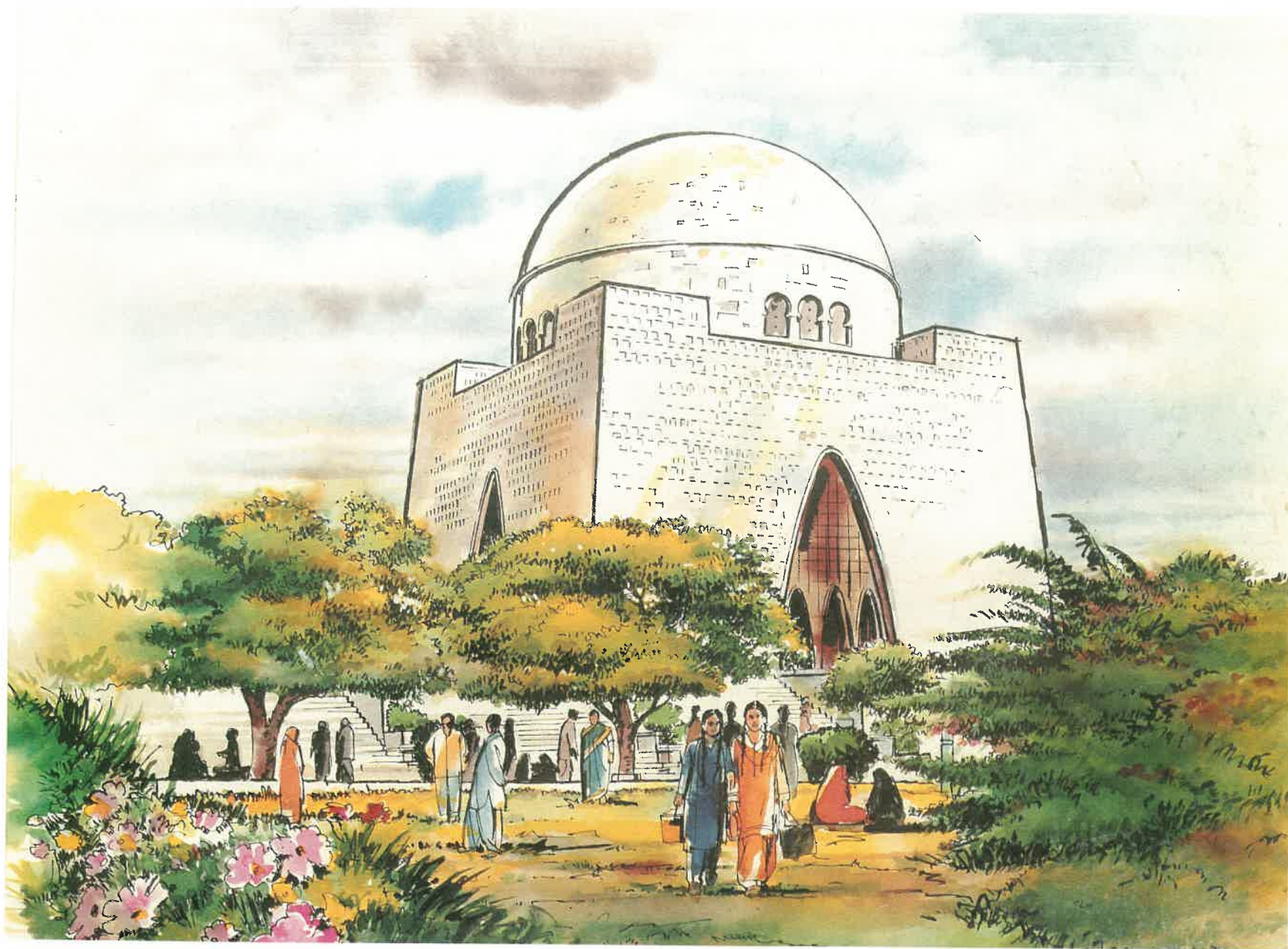
For the following centuries little is known. Then in the eighteenth century it emerged as a village known as Kalachi-jo-Ghote / the Village of the Kalachi, named after a fisherman. Under the Talpur rulers of Sindh, in the late eighteenth century, the fishing village became a town trading with Muscat and Oman. Imports from the Persian Gulf consisted of dates and dried fruit and roses, almonds, pomegranate skins, pearls and 'black ivory' or slaves. Major exports were horses from Kandahar, cotton and tobacco from upper Sindh, opium for China from Rajputana, indigo, madder and dyes, wool, cotton cloth, raisins, gum, oils and dried fish. Fortifications had also been raised to protect it from attacks, as this period was one of great uncertainty with the break-up of the Mughal empire. Later Kalachi-jo-Ghote was ceded to the Khan of Kalat.

The defeat of the British in the first Afghan War, 1839, led to far reaching tactical initiatives in Baluchistan and Sindh. In Sindh, seizure of Karachi became imperative because of its strategic location and commercial potential. A naval expedition led by the troop-ship Wellesley captured the mud-fort of Manora at the entrance to the harbour on February 3, 1839 without firing a single shot. Karachi was quickly annexed and a treaty advantageous to the British imposed on the factious Mirs of Sindh ruling from Hyderabad. According to Baillie, 'unquestionably there was a little "sharp practice" in the occupation of Kurrachee' (p. 7). Soon 'native traders from the interior, and European merchants from Bombay', flocked to the town which 'did not grow bit by bit, but it leaped' (p. 5). Merchant princes, and the government, took the town in hand and transformed it to a leading port of south Asia, second only to Bombay.

With Independence, Karachi became Pakistan's first capital.

74. MAUSOLEUM OF THE QAUID-I AZAM

Called 'Karachi's noblest monument' this massive mausoleum emanates strength, solidity, simplicity. Situated at



74 • Mausoleum of the Quaid-i Azam, Karachi, 1998 • Ink and water-colour on paper • 50cm. x 70cm.

Collection: Artist

the east end of M.A. Jinnah Road, named after the Founder, it rises above the sprawl of the megalopolis in white marble symbolizing purity. Under its dome lies the Quaid-i Azam/the Great Leader, Mohammad Ali Jinnah who was born in this very city on December 25, 1876)

After a long but successful struggle to realise a separate homeland for the Muslims of South Asia, he was the first Governor-General of Pakistan for a little more than a year. He died on September 11, 1948 of tuberculosis brought on by exacting hours and strenuous work.

The structure with its leaning walls is inspired by the Pathan-period architecture. The square base rises to a dome perforated with moorish arches. For reinforcement against earthquakes 12 tonnes of bronze were incorporated in the arches. The railing around the grave, made of solid silver, was gifted by Iran. The chandelier, suspended in the centre above the grave, was presented by the Muslim Association of the People's Republic of China.

75. FRERE HALL

Located in the manicured spread of the M. A. Jinnah Garden in the city centre is this fanciful hybrid of an English manor house and parish church which Baillie declared 'the finest building in the Quarter and perhaps in the whole' city. Now an important Karachi landmark with a steeple and 144-feet high spirelet, it was constructed to commemorate a Chief Commissioner of Sindh, Sir H. Bartle E. Frere (1851-1859), one of the most respected administrators of the Raj.)

Designed by Lt. Col. H. St. Clair Wilkins of the Royal Bombay Engineers in the 'Venetian Gothic' style—the similarities to the arches of the Doges Palace in Venice are obvious—it was begun in August 1863, three years after Sir Bartle's departure for Bombay. The progress, like that of the Merewether Tower,

was slow. Of the estimated cost, Rs. 1,80,000, only a paltry Rs. 22,500—of which a considerable portion came from Bombay—was raised by public subscription. The Government donated Rs. 10,000 and the Municipality had to contribute the rest.

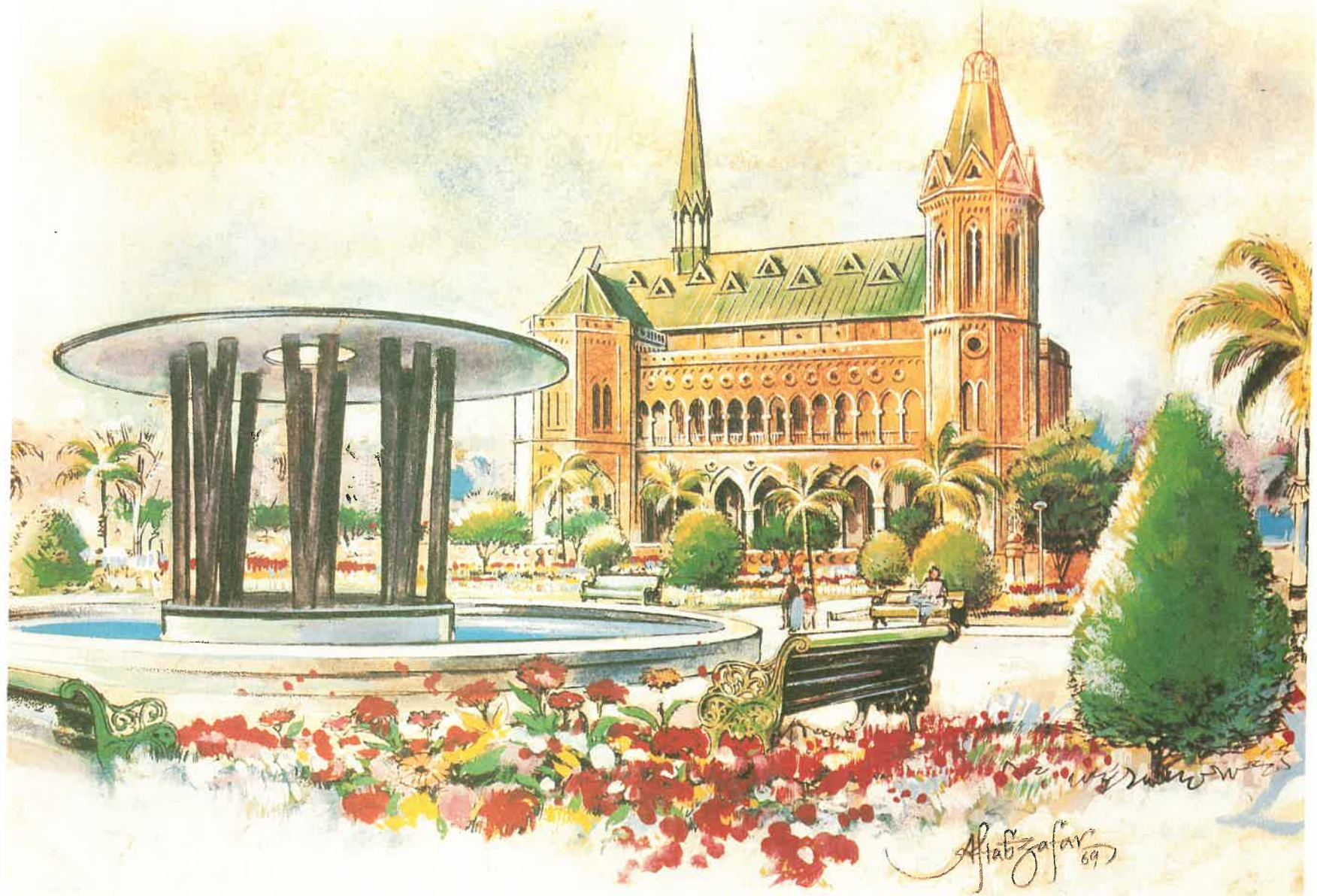
Most of the limestone used in its construction was quarried locally. The white oolite limestone for the columns of the upper storey verandah came from Bholari. The dark grey limestone from Jangshahi and oolite were used for the voussoirs of the ground floor arches, to an effect not unlike that of the two-tone arches of the Grand Mosque of Cordoba.

Opened on October 10, 1865 by the Commissioner S. Mansfield, Frere Hall had 'two splendid rooms, exceedingly well adapted by their space and height for balls and public meetings'. Two ground floor rooms were converted to a library and a museum.

More than a century later, Sadequain, one of Pakistan's leading painters, began work on its ceiling, in an attempt to repeat his performance on the Lahore Museum ceiling. Unfortunately, the mural remains unfinished as the artist died during this ambitious undertaking.

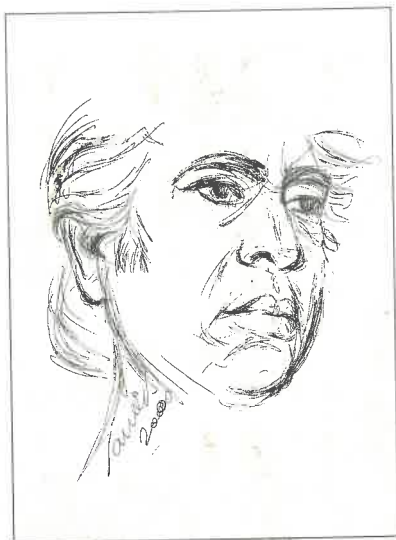
76. CARPET-VENDOR

That **Nagori** chose to juxtapose a street carpet-vendor against the mausoleum of the Quaid, is comment enough. Known for his scathing visual statements on the contemporary scene, the artist in a bold composition and screaming colours places reality next the ideal. The colourful designs of the carpet highlight the shoddy life, under the open sky, of the Pathan vendor and his poverty-stricken family. The group sits huddled together while one figure lies on the ground. An iron railing, ironically, separates them from where their country's Founder, who struggled to give the common man a better life, lies.



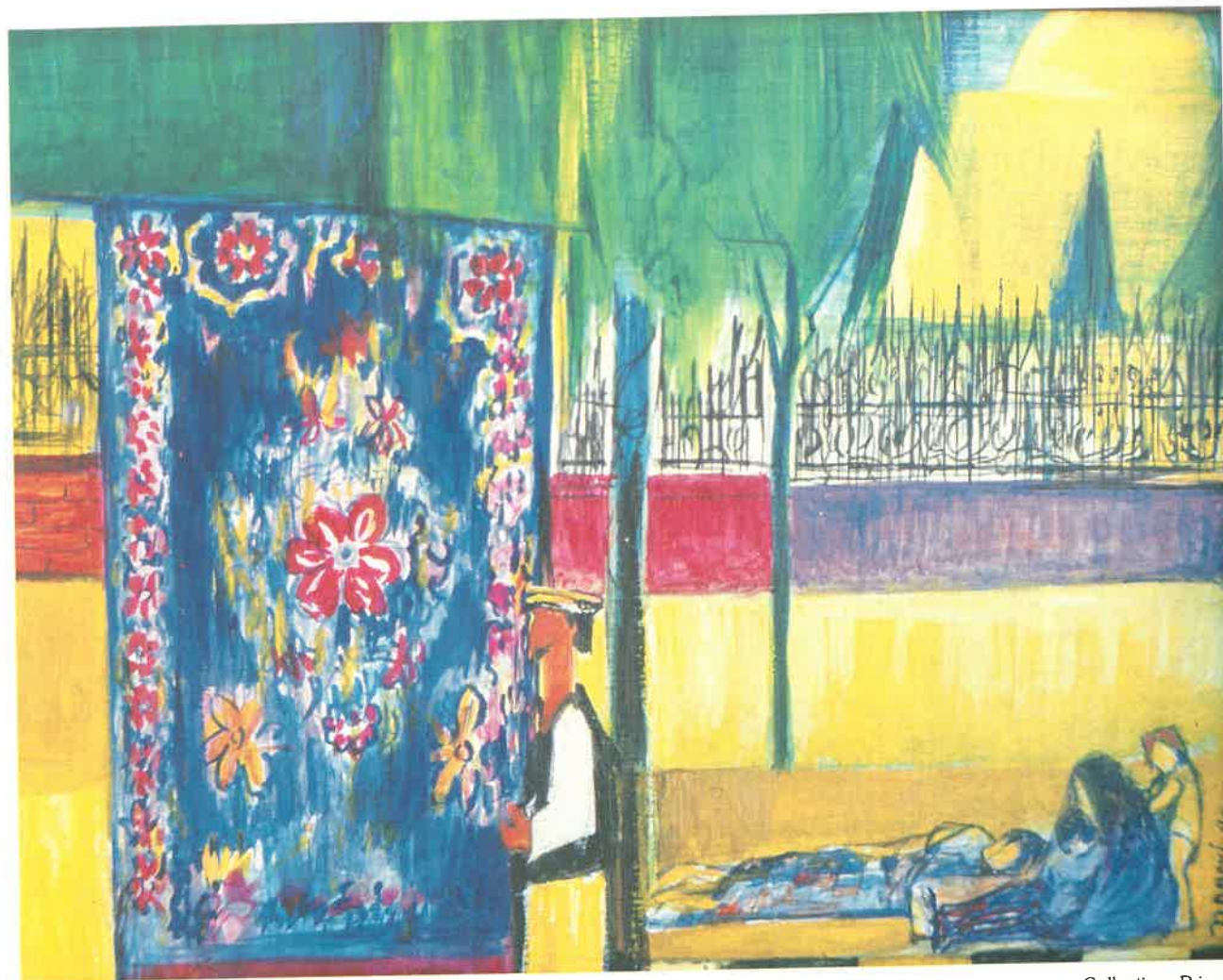
75 • Frere Hall, Karachi, 1969 • Ink and water-colour on paper • 23.75cm. x 37.50cm.

Collection: Artist



Abdur Rahim Nagori

(B.1938, Junagarh-Sorath). M.A., Fine Arts, 1965, Lecturer 1965-66, University of the Punjab, Lahore. Founder Chairman, Dept. of Fine Art, 1970 and Professor, University of Sindh 1985-95; Member, NAHE (Fine Arts) University Grant Commission 1983-86; Chairman, Curriculum Committee for Art Ministry of Education, 1984-85; Member: BOG, NCA, 1984-86, Founding BOG, Indus Valley School of Art and Architecture, Karachi; Member BOG, Central Institute of Arts and Crafts, Karachi; Member, BOG, Hamdard University, Karachi. Member, Founding BOG, Hunarkada, Islamabad; Director, 1997 and Member, BOG, Pakistan National Council of Arts, 1998.



76 • Carpet-vendor, Karachi, 1988 • Tempera on board • 25cm. x 37.5cm.

Collection: Private



Bashir Mirza

(1941, Amritsar-05.01.2000, Karachi). Diploma in design, National College of Arts, Lahore 1962. Established the first private art gallery in Karachi, 1965. Stay in Germany 1969 - 1971. Started an advertising agency 1982.

Solo exhibitions: Karachi 1965, 1966, 1971; 'Lonely Girl Series', 1973; 'Song of Colour', 1979; 'Flower Girl Series', 1989; 'People of Pakistan', 1991. Published *Portraits of Pakistan*, portfolio of pen drawings, 1967, *Acrylic Series, 1989-94*, 1994.



77 • Wind-catchers, (Series 1989-94) Thatta • Acrylic on board • 90cm. x 120cm.

Collection: Private

77. WIND-CATCHERS

Thatta is known for its distinctive architectural feature—the wind-catcher, or *badgeers* or *mungh*. This ventilation device has been used for centuries in traditional buildings of the region. These may have been introduced in Sindh by the Arabs, as such scoops are also seen in Egypt and Iraq.



Mansoor Aye

(B.05.09.1941 Delhi, India). Matriculated, 1956. Joined Sketch Club, USIS Karachi. Made animation cartoon films for private companies 1971 and Pakistan Television 1989. Illustrated children's book for National Book Council 1974. Published a book of lithographs *The Trip to Upper and Lower Sind*, 1986.

One man shows: Karachi 1964, 1967, 1972. Group shows: Karachi 1962, 1986. Won 3rd prize in painting, National Art Exhibition Rawalpindi, 1963.

78. BULLOCK-CART

As ancient as the clay toys of the Indus Valley civilization, this traditional mode of transport has endured seven millennia. A wooden cart, with two wooden wheels pulled by two Brahma bulls or bullocks, still uses the same basic principle and remains a major form of moving men and agricultural produce in the Sindh and Punjab countryside.

Evoked here in a few swift, almost calligraphic, strokes is the burden on the bull and its trudge along a rural dust track.

79. CLIFTON BEACH

Clifton, where the Arabian Sea dashes against the long, rock and concrete embankment, is a place popular with Karachiites. Rendered here in bold expressionist strokes, not the Clifton monument, but the Clifton-frequenters interest the artist. The cameleers and the hawkers dominate the composition, the sea a mere suggestion in the background.



78 • Bullock-cart, 1986 • Water-colour on paper • 35cm. x 27cm.

Collection: Wada Kitab Ghar



79 • Clifton Beach, Karachi, 1995 • Oil on canvas • 67.5cm. x 67.5cm.

Collection: Mr. Latif Kapadia



Nusratji Azmat

B.F.A. University of the Punjab, Lahore, 1970. Art course, Pakistan Art Institute (PAI), Karachi. Diploma of PAI, 1978. Diploma of Fellowship, PAI, 1991. Diploma as Associate, PAI, 1995. Life member, Arts Council of Pakistan, Karachi, 1993. Member Fine Arts Committee, Arts Council of Pakistan, Karachi, 1993. Attended course in restoration of paintings, Indus Valley School of Arts and

Architecture under Japanese Instructors. Founder member & first Honorary Secretary General, Fine Arts Society, Karachi. Organised four exhibitions at Karachi, Lahore and Islamabad of member artists, and Art Festival at Art Council, Karachi. Member Governing Body, Arts Council 1998. Chairperson of the Fine Arts Committee, Arts Council. As Secretary General of FAS, donated painting for fund raising campaign of Shaukat Khanum Memorial Hospital, Lahore, 1994. Awarded the 'Best Painting Award' and the 'Aftab Zafar Award' on 'Images' at the first annual exhibition, The Fine Arts Society, Karachi. Painted eight murals 8 ft x 4 ft based on folk dances of Pakistan, C.C.D.H.A., Karachi, 1997. Portrait of Quaid-i Azam, Creek Club Library, D.H.A., Karachi, 1997.

Solo exhibitions: Gallerie Sadequain (Frere Hall), Karachi, 1998; National Art Gallery, Islamabad, 1999. Participated in many group exhibitions in Pakistan and abroad.

80. THE FLAG STAFF HOUSE

This handsome residence in yellow Gizri stone is now the Quaid-i Azam House Museum. It stands at a prime location on the Fatima Jinnah (formerly Bonus) Road, where the Civil Lines Quarter meets the Cantonment area of

Karachi. Designed by Moses Somake, 'a famous member of the Society of Architects' in the 1890s, it was designated the Flagstaff House, residence of the General Officer Commanding. 'Somake lavished his attention on the façade facing Bonus Road...the frontage has a symmetrical arrangement with two wings flanking the central porch that carries the projecting part of the verandah. Simple arcading, carved pilasters and sloping roofs using red clay tiles are the architectural ingredients of this attractive bungalow. An unusual element is the introduction of semi-circular balconies...finely chiseled and carved features embellish the front facade, while the rest of the building is in hammer-dressed stone masonry'. (Lari 1996 : 297-98).

The Quaid-i Azam, Muhammad Ali Jinnah purchased this house in March 1944. It had been the property of the Parsi magnate Sorab Kavasji and Dina Katrak but requisitioned as the residence of General Hind, G.O.C. After Independence in 1947 and the death of the Founder in 1948, his sister Miss Fatima Jinnah lived there till 1964.

Several attempts were made to purchase the building for the lot of land on which it stood. Luckily no agreement was reached. The house remained neglected until 1985 when the Government of Pakistan acquired it and declared it a national monument. Today, renovated, it houses the belongings of the Father of the Nation.

The building's architectural details—the sloping red-tile roof, the carved stone arches, the small semi-circle balcony—interest the artist. The composition, creates a rhythm where larger arches of the ground floor are echoed in diminuendo in those of the upper. The fountain in the foreground reiterates the verticality of the pillars, thus enhancing the visual pleasure.



80 • The Flag Staff House, Karachi, 1999 • Oil on canvas • 82.5cm. x 97.5cm.

Collection: Artist



Jamila Masud

(B.22.05.1934). Graduated in English Literature, Punjab University. Currently Professor of English. In the early eighties, studied drawing, water-colour painting and sculpting under Robert Beverly Hale, Mario Copper and Laurie Guolet, respectively, at the Art Student's League of New York.

Work figures in the following collections: Lahore Museum, The Punjab Council of the Arts,

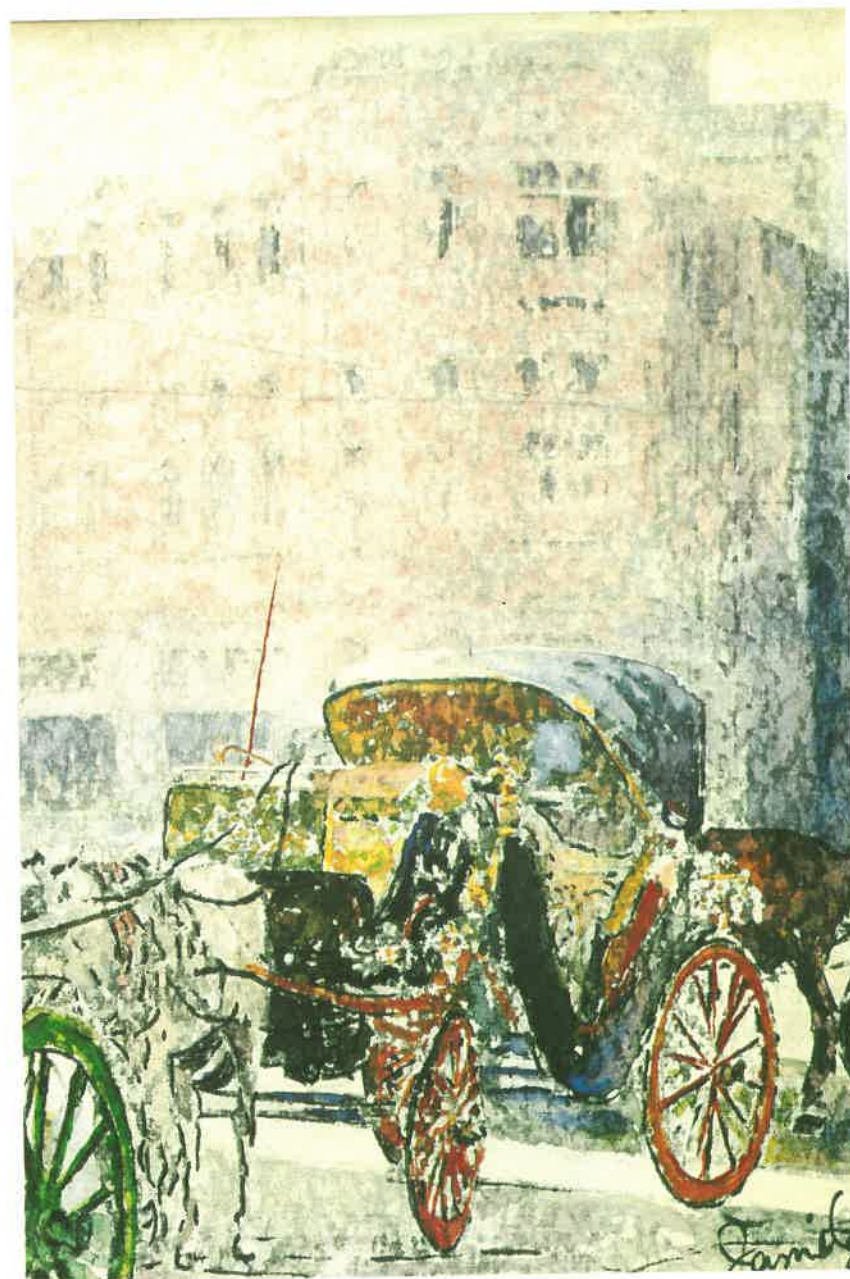
Lahore, the National Art Gallery, the Prime Minister House and the National Assembly, Islamabad; various private collections and public institutions in Pakistan Australia, Brazil, Canada, France, Japan, Lebanon, Norway, Portugal, Saudia Arabia, Spain, Sweden, Switzerland, United Kingdom and United States.

Her works have always explored new grounds and are refreshingly innovative.

Solo exhibitions: Islamabad, 1980, 1987, 1991, 1992, 1993, 1994, 1995, 1997; Alhamra Art Gallery, Lahore, 1973, 1975, 1977, 1987, 1993; Rawalpindi, 1984; New York, USA 1993. Group exhibitions: Alhamra Art Gallery, Lahore; 1973, 1976, 1978; 1985, 1987, 1988, 1989, 1991, 1995, 1996, 1997; Islamabad, 1980, 1982, 1992, 1994; Rawalpindi, 1974; Peshawar, 1981; New Delhi, India, 1992, 1993; Cairo, Egypt and Amman, Jordan; Fukuka City, Japan, 1980, 1981; Dhaka, BanglaDesh, 1981; Beijing, China, 1982; Washington D.C. USA, 1982.

81. VICTORIA

These horse-driven carriages were the main means of transport in early colonial Karachi. They were almost certainly introduced in the flamboyant Victorian Age. Hence the name.



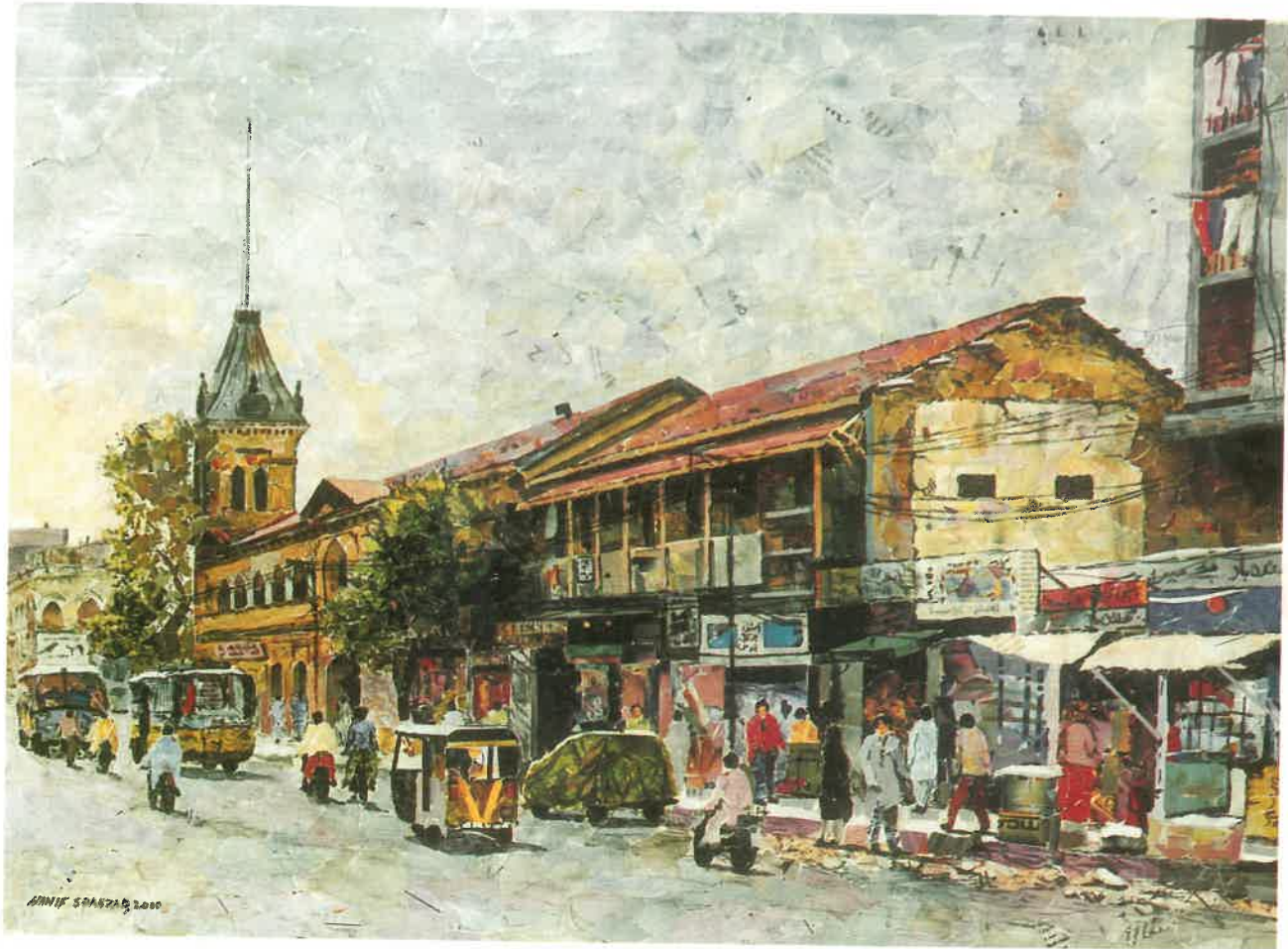
81 • Victoria, Karachi; 1993-94 • Mixed media • 25.1cm. x 17.6cm.

Collection: Artist



Hanif Shahzad

(B.1959). Bachelor of Technology, 1985. Diploma in Fine Arts 1988. At present, with K.D.A. Instructor at Z.V.M. Rangoonwala Centre, Karachi. 1st prize in painting, Russian Consulate, Karachi 1990; 1st prize in painting, Karachi School of Art 1986. Solo shows: Karachi 1989, 1993, 1995, 1997, 2000. Group shows: more than 25 in Pakistan and abroad.



82 • Empress Market, Karachi, 2000 • Collage on paper • 75cm. x 90cm.

Collection: Mr. Wahab Jafar

82. EMPRESS MARKET

The White Man's Burden' prompted many public undertakings indicative of Victorian societal commitment and the conqueror's aplomb. Ballie enthused that 'the Empress Market is a very handsome building' in the 'domestic Gothic style'. Without the clock-tower, designed by James Strachan, the Market—named after Queen Victoria,

'Empress of India', to commemorate her jubilee—would have been a pretty tame, if not a lame, affair. The tower rising 140 feet is 12 feet higher than that of Crawford Market, Bombay. Four galleries of 46 ft width enclose a quadrangle (130 ft x 100 ft). The Governor of Bombay, Sir James Fergusson laid the foundation on November 10, 1884. It was completed by 1889, costing Rs. 1,20,000. At this site local patriots were executed by cannon fire, following the Uprising of 1857.

83. MOHATTA PALACE

(One of the 'best-loved buildings of the city', the Mohatta palace was designed by Ahmad Hussain Agha 'the first Muslim architect of Karachi' for the millionaire Shiv Rattan Mohatta. Located in the fashionable residential area of Clifton it commanded a view of the Arabia Sea in the more leisurely age of the 1920s when it was constructed.)

Initially employed at the royal palace at Jaipur, Agha brought the Anglo-Mughal repertoire of architecture to bear on this fine building. The building is particularly rich in details and was finished in the local Gizri stone. 'The carved stone features such as the brackets, *chajjas*, spandrels, balcony balustrades and pilasters use Jodhpur stone, thus imbuing the whole building with a pink hue'. The four octagonal corner tower terminate in projecting balconies and *chhattries*. The carved decorative motifs are borrowed from the Samma period tombs at Makli Hill near Thatta. 'The crowning glory of the building is a multi-dome arrangement of the roof of the *baradari*'. (Lari 1996: 330-331).

Miss Fatima Jinnah, sister of the Quaid-i Azam lived in the house from 1964 until her death in 1967. The building during this period was known as the Qasr-i Fatima / Fatima's Palace. It was used by Shirin Bhai, Fatima's sister till her death in 1980. In 1999 it was extensively renovated and converted to a museum.

84. ST. PAUL'S CHURCH

(Manora, in the Arabian Sea guarded the harbour with little more than a mud fort built by the Talpurs in 1797. When the British attacked it in 1839, it fell without a bullet being fired)

This modest Church, in the neo-Norman architectural style, was built in 1865 to honour Sir Charles Napier. Erected next to the old light-house of the naval island of Manora, it catered

to the religious needs of the small Protestant community of the cantonment, those working in the port, shipping companies, customs and the Anglo-Indians of the railways. The carved limestone entrance now sees a dwindling congregation of devotees to the Sunday service.

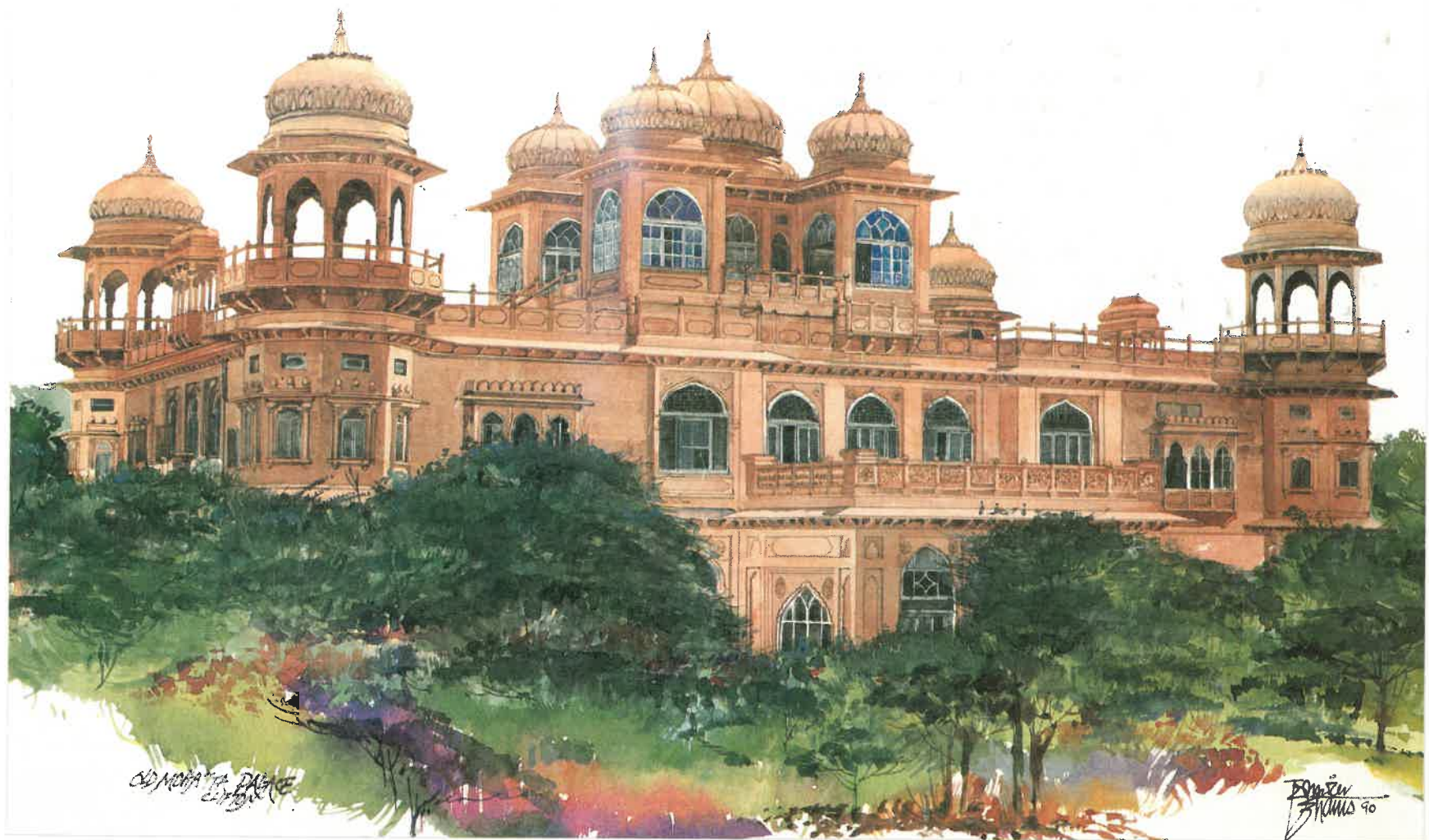
The squat structure is subject to the ravages of the sea breeze and the negligence—in the lack of maintenance of the interior—of the local Christians.

Sandy beaches of Manora and fort were clearly visible from the city in the mid-nineteenth century as Lady Lawrence observes in *Indian Embers*, p. 202 (Lari 1996: 197).

85. CLIFTON PAVILION

Once a coastal village, Clifton during the Raj rapidly developed into a health resort for British military and civil administrators and wealthy businessmen. During Commissioner Frere's time, the Clifton area consisted of low sand-hills with a sweeping view of the Arabian Sea. Now it is a smart seaside suburb sporting palatial houses. At the promenade however, no such exclusiveness prevails. The long curving Marine Drive is crowded on holidays. And this handsome sandstone canopy is invariably the centre of attention. The pavilion and parade along with the land were gifted to the citizens of Karachi by a wealthy merchant, Sir Jehangir H. Kothari, O.B.E.

An active member of the Overseas Chamber of Commerce founded in 1860, Kothari was the 'first Indian allowed to represent the Chamber at an international event—the Chicago Exhibition of 1893', (Lari 1996: 322). E.B. Hoare was commissioned to design this recreational spot. The work began in 1919 and was completed in 1923 at a phenomenal cost of Rs.300,000.



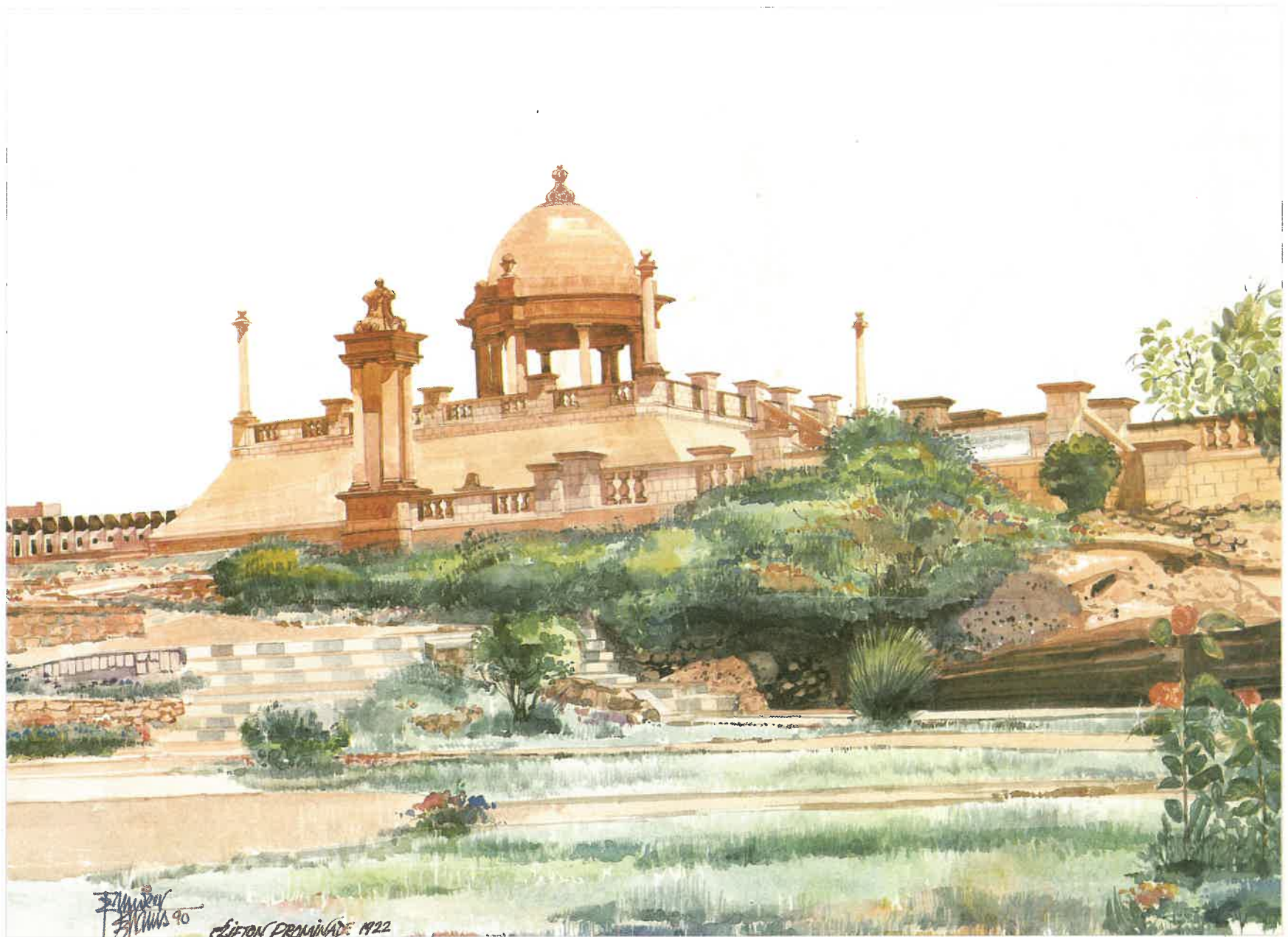
83 • Syed Tanveer Shams • Mohatta Palace, Karachi, 1990 • Acrylic ink on board • 45cm. x 60cm.

Collection: Dadabhoy Group



84 • **Syed Tanveer Shams** • St. Paul's Church, Manora, 1990 • Acrylic ink on board • 45cm. x 60cm.

Collection: Dadabhoy Group



85 • Syed Tanveer Shams • Clifton Pavilion, Karachi, 1990 • Acrylic ink on board • 45cm. x 60cm.

Collection: Dadabhoy Group



86 • Lin Yong & Su Hua • Masjid al-Tuba, Karachi, 1981-82 • Water-colour on paper

Collection: Artists

86. MASJID AL-TUBA

With the widest diameter (72 metres) dome in the country, this mosque in the smart Defence Housing Society was built in the late 1960s. Finished in white marble, its resemblance to a flying saucer or a pitched tent has caused much curiosity. Architecturally however, the interior—without any pillars—is one vast unencumbered space that houses 5,000 worshippers. A seventy-meter high minaret complements the sprawling, low dome. (Also see pp. 32 & 33).

87. MEREWETHER MEMORIAL TOWER

Merewether Memorial Tower, an important landmark of colonial Karachi is situated at the confluence of McLeod (now I.I. Chundrigar) Road and Bunder (now M.A. Jinnah) Road. It was raised to honour General Sir William L. Merewether, K.C.S.I. the 'Commissioner-in-Sinde' from 1868 to 1877. James Strachan was appointed the Municipality Engineer and Secretary in 1873. His proficiency in designing led to the construction of some of the most important structures in Karachi including this Tower in the 'middle, pointed' Gothic style. 'The Memorial shows a heightened sensitivity to detailing and an emphasis on carving and decoration, more than any other building designed by Strachan... (it) is elegant and tall, evoking memories of medieval England'.

Though the foundation stone was laid in 1884, by the Governor of Bombay, James Ferguson, it was not completed, due to shortage of funds, till 1892. Built by public subscription, it cost Rs.37,178. The Tower 'stands on a platform 44 feet square and rises to a height of 102 feet. It prominently displays the clock... 70 feet from the ground. Each of the clock's four faces is seven feet in diameter. The large bell installed at the time weighed three hundredweight and struck at every hour, while the smaller bells weighed one hundredweight each and struck every quarter of an hour'. (Lari 1996 : 221-222)



87 • Lin Yong & Su Hua • Merewether Memorial Tower, Karachi, 1981-82 • Water-colour on paper.

Collection: Artists

88. SHAH JAHAN MOSQUE

Once the capital of lower Sindh and an important port on the Indus, Thatta is now an echo of its glorious past. For over two centuries—from fourteenth to the sixteenth—it was the capital and for another 150 years, a flourishing centre of trade and commerce. When Indus changed its course in the eighteenth century, the town suffered a serious setback which was compounded by a rapid decline in its textile industry prompted by cheap British imports.

However, the town still possesses a Mughal jewel that will always attract attention: the Jamia Masjid/Friday Mosque. Emperor Shah Jahan's affection for, and gratitude to, the residents of Thatta are expressed in this splendid structure begun in 1647 and completed by his son, the monarch, Awrangzeb (r.1659 - 1707). It was gifted to the town because locals showed becoming hospitality when he took refuge from his father, the emperor Jahangir (r. 1605-1627).

Conceived on an imperial scale, with 90 domed compartments around a central court it is spread over 6,000 square metres. Glazed tile-work, rows of symmetrical arches, arcaded verandahs and fine calligraphic panels speak of superb local craftsmanship. The building is so designed that it remains cool against the desert heat. The geometrical finish of the brick walls and vaulting with bands of white mortar accord a modern, op-art ambience to the interior. This is further enhanced when bright, conical shaped cut-outs of sunlight fall, in rows through the arches, on the floor. The occasional accents of the blue and turquoise tile re-enforce the controlled aesthetic at work. The mosque, now popularly called after the benefactor, is also a triumph of acoustics: prayers at the *mihrab* are carried, unaided, throughout the building.

(Other works by the miniaturist include Bala Hisar Fort, Peshawar, p. 31 and Hiran Minar, Sheikhpura, p. 91).

89. MUD HOUSES, SUKKHA

(Sukkha in Sindhi language means 'charity and devotion'. On the hills of Unarpur in Dadu district is situated a shrine, known as Daad Shaheed/Daad the Martyr. Devotees from all over Sindh revere it. This painting by **Halepoto** is of a mud-dwelling near the shrine where females pilgrims reside. The river Indus flows a short distance from the shrine and this dwelling.)

90. THAR DESERT

(The Thar desert lies to the east of the Indus River and the central irrigated zone of the plains. From the former princely state of Bahawalpur in southern Punjab, down the eastern side of Sindh, Thar stretches east into Rajputana in India. In Bahawalpur the desert is known as Cholistan or, more poetically, Rohi, of which the great sufi poet of Punjabi-Seraiki, Khawaja Ghulam Farid had sung with such ardour, raising the barren land to a symbol of love, longing and separation)

Known as Pat in upper Sindh and as Thar in Lower Sindh, the desert is scattered with stunted scrub and thorn bushes, mostly acacia. The inhabitant of this region are a hardy lot used to the extremes of weather and spend their lives eking out a living from the inhospitable terrain. Depicted here is a house in a small village near Chachro, Sindh. Such circular houses called *chaonrra* are built by hand using mud, wood and dry branches. First a mud wall up to six feet high is erected in a circular shape. It is called *ood*. At the centre a ten to twelve feet long pole is installed. From its upper point to the wall top a mesh of branches is installed of the local *jaar*, *keer* and *kumbut* trees. Then the thin branches of a bush called *kip*, native to the Thar region, are woven into a mat and laid on and tied tightly to the main structure from the roof. The interiors remain cool during the long hot and dry summer and dry during the seasonal rains. (For another work see p. 101).



88 • **Shakil Ahmad** • Shah Jahan Mosque, Thatta, 1996 • Miniature on paper • 18cm. x 25cm.

Collection: Artist



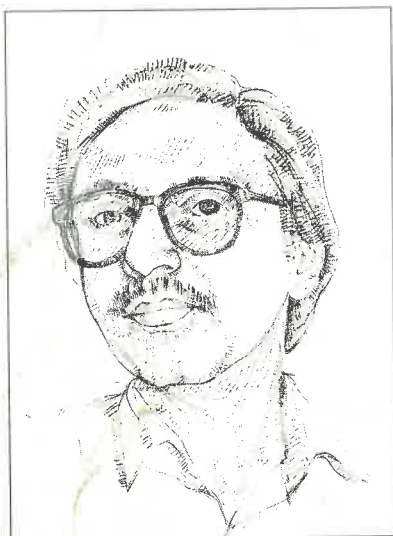
89 • **Abdul Fatah Halepoto** • Mud Houses, Sukkha, 1998 • Water-colour on paper • 27cm. x 37cm.

Collection: Artist



90 • Abdul Fatah Halepoto • Thar Desert, 1998 • Water-colour on paper • 25cm. x 35cm.

Collection: Artist



S. Zahin Ahmad

(B.1944, Amroha-14.9.2000, Karachi). B.A. Karachi University, 1969. Diploma, Karachi School of Art, 1974 and joined the school as Art Teacher.

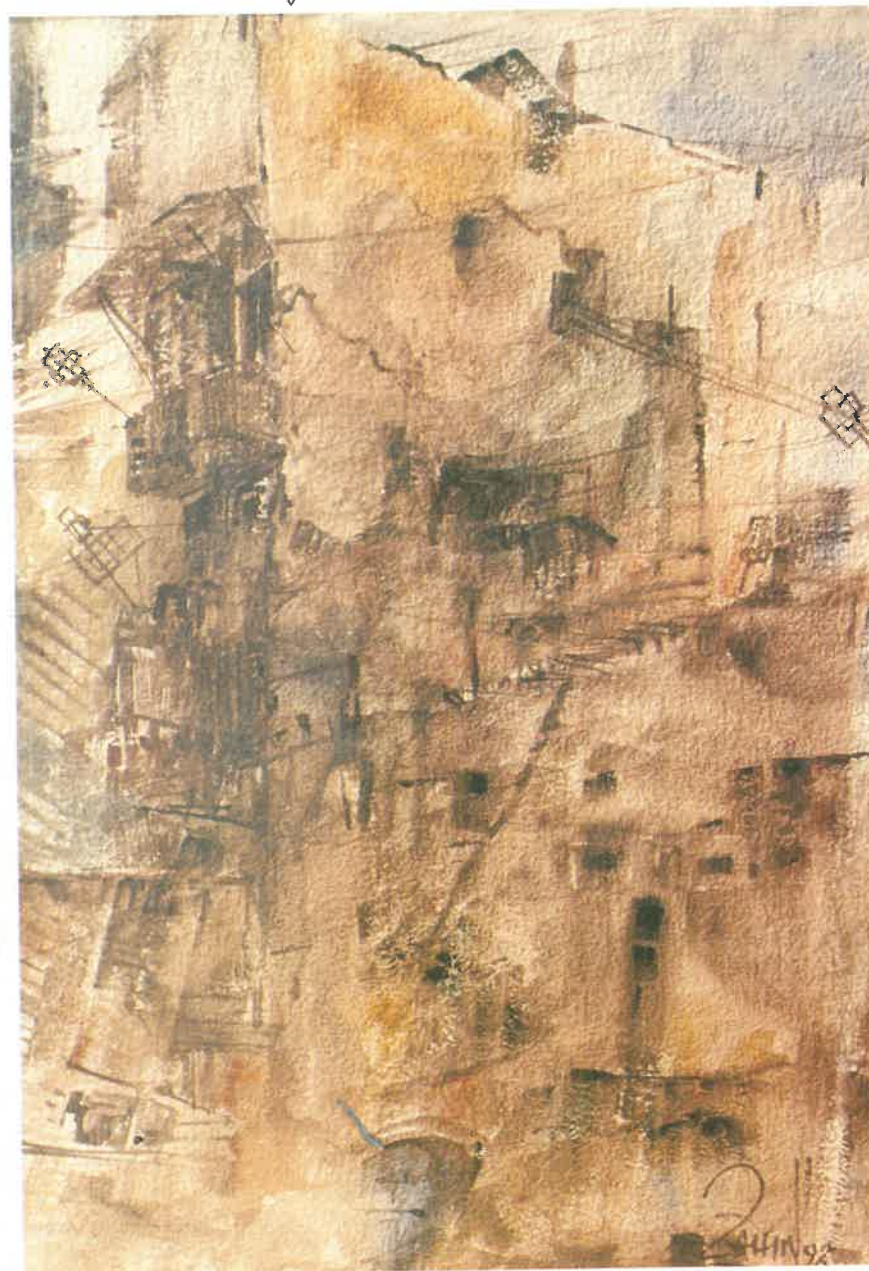
Group shows: numerous in Karachi from 1974 till date; Rawalpindi, 1974; Islamabad, 1980, 1982, 1984, 1987, Sibbi, 1982; Khanpor 1982; Peshawar, 1984; Lahore, 1984; Hong Kong 1990; Korea, 1993; Los Angeles 1993; Brimingham 1995; London, 1997, 2000.

Won several prizes: Peshawar 1983, 1986, Karachi 1984, 1987, (gold medal) 1994, 1999.

91. THATTA HOUSES

THatta was a flourishing city, an important centre of trade, commerce and culture in the lower Indus region till the eighteenth century. The present Thatta was founded in the mid-fifteenth century by, and became the capital under, the Samma rulers (1351-1517).

The traditional houses of Thatta were built mainly with wood and adobe. Three or four storey high, these tower-like buildings were often decorated with eclectic motifs. The effect, prompted by the whim and fancy of the craftsmen, is one of exuberance.



91 • Thatta Houses, 1991 • Water-colour on paper.

Collection: Private



Abdul Hayee

(B.15.01.1948). Graduated from the Karachi School of Art, 1971. Worked under two East Pakistani artists, Taufiq and Kabir.

Exhibitions: Karachi 1978; solo show Karachi, 1994. Participated in several group shows.

Work figures in private collections.



92 • Boats, Karachi, 1998 • Water-colour on paper • 40cm. x 29cm.

Collection: Artist

92. BOATS

Boats, used by hundreds of fishermen along the Karachi coast in the Arabian Sea are depicted here moored for repair and renovation.



M. Hussain Hanjra

(B.1912 Hafizabad-13.11.1982, Karachi). Attended Mayo School of Art, Lahore. Studied under Ustad Allah Baksh. Won a gold medal in All-India Art exhibition, Lahore 1934. Painted the first Indian Cabinet, 1946. Solo exhibitions: Karachi 1959,1973. Work figures largely in private collections and in the Karachi Art Council.



93 • Hot Spring, Mungho Pir, 1950 • Water-colour on paper • 30cm. x 45cm.

Collection: Mr. Farukh Javed

93. HOT SPRING, MUNGHO PIR

About 16 km. outside Karachi is the shrine of Kamaldin known as Mungho Pir or Lala Jasraj to the Hindus. Famous for the hot spring and the 'lice of Mungho Pir', the sacred alligators contained in a tank, the tomb of the saint, continues to be revered by Muslim and Hindus devotees and visited by tourists. The *muggar tallao*/the alligator tank is

approximately 400 feet by 200 feet and contained hundreds of alligators in the nineteenth century.

The hot spring according to tradition, was brought forth by the widely regarded sufi saint, Lal Shahbaz Qalandar buried at Sehwan. When he visited the hermit in the infertile valley, he miraculously caused water to gush forth as a gesture of goodwill.



Mussarat Mirza

(B. 20.11.46). Masters in Fine Arts, University of the Punjab, Lahore. A student of Anna Molka Ahmad. At present Professor, Fine Arts Department, University of Sindh, Jamshoro. Eleven solo exhibitions from 1968 to 1990, at home and abroad. Group shows: Pakistan (fifteen from 1965-1999); East Africa, China, Asian Arts Exhibition, Tokyo, Japan, Seoul, Germany, New Delhi, Dhaka, England, Paris and Pasadena, USA, 1965-1995.



94 • Gateway to Ma'sum Shah's Tomb, Sukkur, 1969 • Oil on canvas • 75cm. x 180cm.

Collection: Private

94. GATEWAY TO MA'SUM SHAH'S TOMB

The painting in earth colours, reflective of the dusty terrain of Sukkur, is of the sprawling tomb-complex of Sukkur's most enlightened ruler. Depicted here is the gate leading to the tomb of Ma'sum Shah, the Mir of Bakkar

appointed governor of the region by Akbar, the great Mughal emperor. The tomb and leaning tower of Ma'sum Shah (also see p. 140) is enclosed by a brick wall rapidly falling into disrepair. The neglect of the precinct by the authorities has led to extensive encroachments by the local population.



Ghulam Akbar Solangi

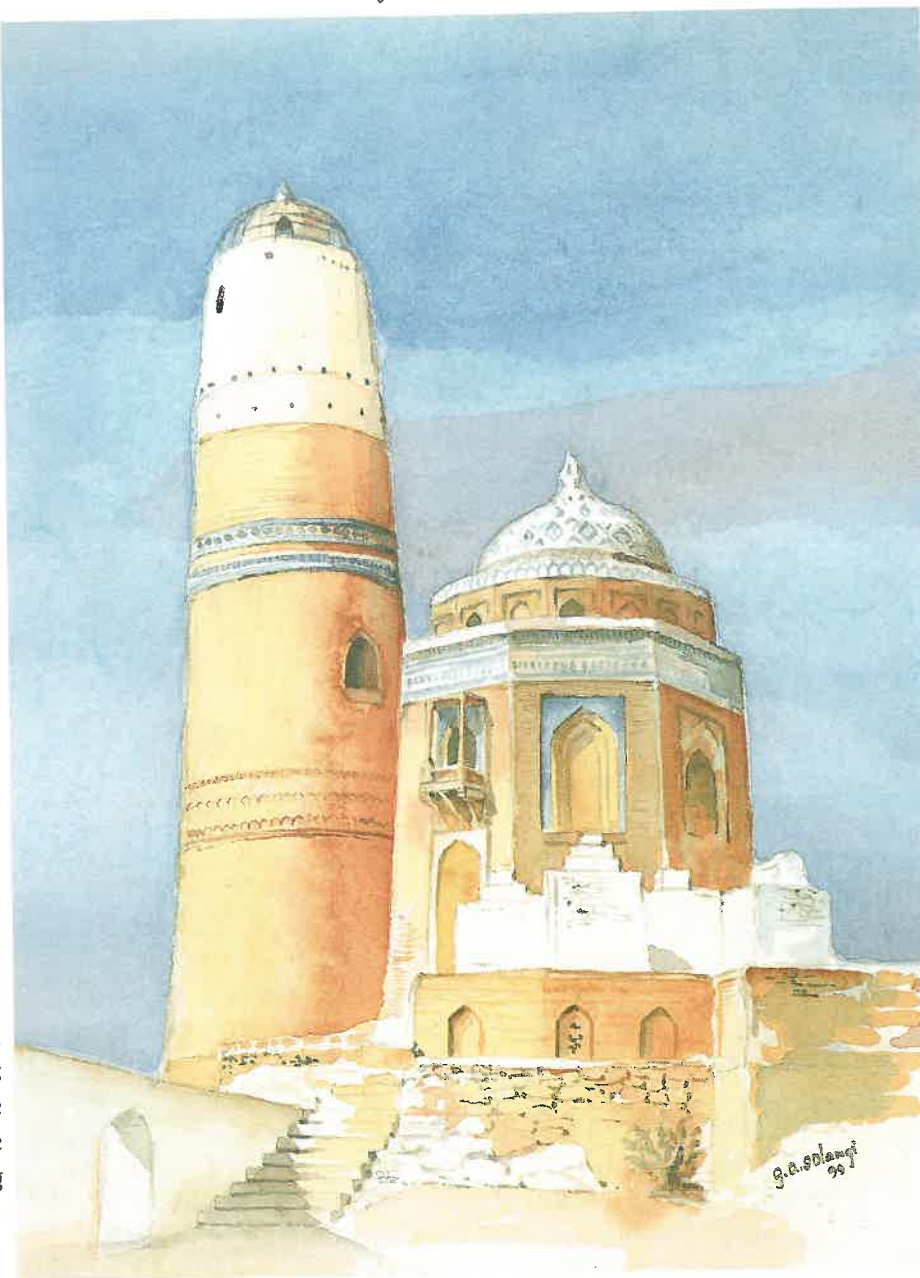
(B. 1951, Rohri). Graduated from National College of Arts Lahore, 1980. Worked with Professors Muhammad Asif, Ahmad Khan and Javed Siddique. Worked for advertising agencies, Karachi, 1982-1984. Art teacher, Public School Sukkur, 1984. Presently Asstt. Professor Fine Arts, Public School Sukkur.

Group exhibitions Lahore, 1981; Hyderabad, 1982. Solo shows: Sukkur, 1986, 1992.

95. THE LEANING MINARET OF MA'SUM SHAH

In the ancient town of Sukkur stands this leaning tower named after Mir Ma'sum Shah Bakkari, the Governor of Bakkar appointed by the Mughal emperor, Jalal ud-Din Akbar (r.1556-1605). A renowned patron of the arts; Shah laid the foundation of this tower in 1003 A.H. but did not live to see its completion. His son Sayyid Mir Muhammad Buzurg completed it in 1026 A.H.

The minaret, 84 feet high and 84 feet in circumference, has 84 steps. It is constructed in brick and decorated in blue tiles—characteristic of Sindh and Southern Punjab—manufactured at Arore. The dome building adjacent to it is the Faiz Mahal/Faiz Palace where Ma'sum Shah entertained. As in the painting, the upper section of the tower leans outwards. Like the Ghanta Ghar of Faisalabad (see pp. 94-95) the leaning minaret of Ma'sum Shah, has become symbol of Sukkur.



95 • The Leaning Minaret of Ma'sum Shah, Sukkur, 1999 • Water-colour on paper • 30cm. x 20cm.
Collection: Mr. Ayaz Ali

96. SATTAEIN JO AASTAN

(Picturesquely located on the left bank of the mighty Indus, near Sukkur, is the grave-ground popularly called *Sattein jo Aastan*/the Place of Seven Female-friends. According to folk-lore female-friends resided there. In Sindh a woman who does not marry and remains in purdah is called *satti*. These unmarried female-friends veiled themselves from males. But the fear of a tyrannical raja resulted in their disappearance in a cave in the hill. Thus they became *satti*. It is probable that this folk-lore has Hindu origins in the inhuman of ritual of *satti* where widows burnt themselves, or were burnt; on their dead husband's pyre.)

In reality however, this is the burial place of a ruler of Sukkur, Mir Abu al-Qasim Namkeen (961 A.H.-993 A.H.). The tomb-complex ordered by him was constructed in the ochre stone similar to that used in the necropolis of Makli. Inscriptions and Quranic verses in the finest *naskh* and *nastliq* scripts adorn the walls and interior of these structures. Rows of *hujras*/rooms on the ground floor were constructed for travellers and students. The famous blue tiles of Sindh were used to enhance the aesthetic impact. A small mosque on the upper level and the western section is profusely embellished with blue, turquoise and white tile-work.

Tradition states that when the Mir completed this fine complex, he would retire to it on full-moon nights with friends and courtiers and entertain them to fine music, choicest mangoes, the sweetest honey- and water-melons. This grand remnant of a bygone era is, unfortunately, in a state of rapid ruin though it is a popular resort for picnickers and tourists.

97. LANSDOWNE & AYUB BRIDGES

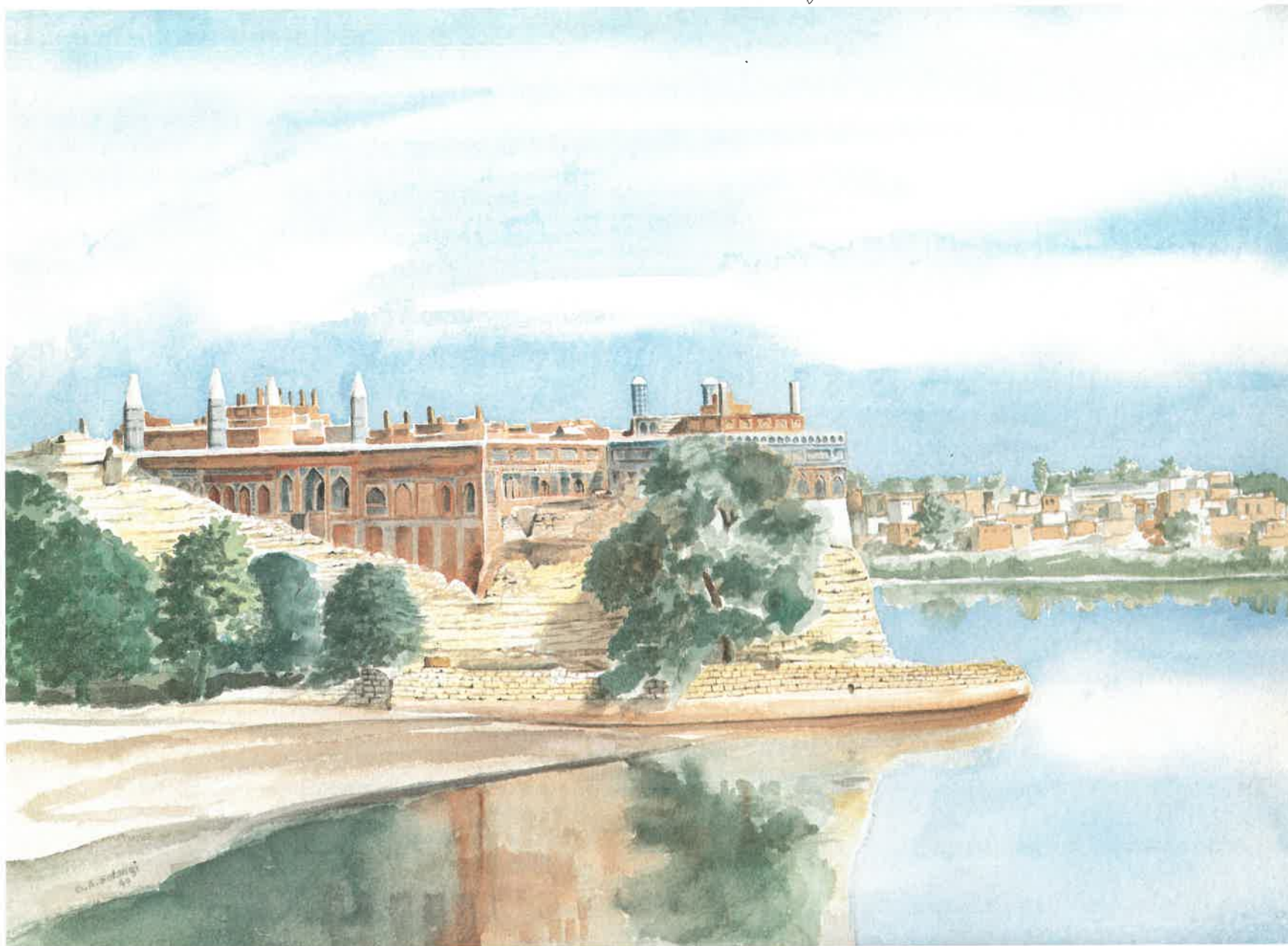
A marvel of nineteenth century engineering, the 'longest "rigid" girder bridge in the world' at that time, was begun in 1887. The Indus Valley State Railway had reached Sukkur in

1879 and the steam ferry which transported eight wagons at a time across the Indus was found to be cumbersome and time-consuming. Designed by Sir Alexander Rendel, the girderwork weighing a massive 3,300 tons was erected by F.E. Robertson, and Hecquet. The ferry link between Rohri and Sukkur became redundant when Lord Reay Governor of Bombay, deputizing for Lord Lansdowne, the Viceroy, inaugurated the bridge on 25 March 1889.

As summer comes early to Sukkur and the wearing of heavy European-style uniforms would have been uncomfortable, the opening ceremony took place early in the morning. After Lord Reay had unlocked a highly ornamental padlock (the design of J.L. Kipling, CIE, Principal of the Mayo School of Art in Lahore, and father of Joseph Rudyard, the famous poet and author), which had held shut the cumbersome iron gates guarding entry to the bridge, the gathering walked across the bridge and then adjourned to breakfast followed by toasts under a shamiana. (Berridge 1967: 128)

With its construction, railway link between Lahore in the heart of the granary of British India and the port of Karachi on the Arabian Sea coast, was completed.

When the great steel Ayub arch, was constructed (1960-1962), railway traffic was shifted to this bridge. About a hundred feet apart, the two bridges seem like one from a distance. The Ayub arch became the world's third longest railway arch span and the first bridge in the world to have 'the railway deck slung on coiled wire rope suspenders'. Dr. D.D. Steinman of New York, proponent of 'vocational aesthetics' designed this graceful bridge, which cost about two crore rupees. The foundation stone was laid on December 9, 1960. A tribute to Pakistani, American and British engineers, it was opened by President Muhammad Ayub Khan on May 6, 1962.



96 • Sattain Jo Aastan, Sukkur, 1999 • Water-colour on paper • 40cm. x 55cm.

Collection: Mr. Ayaz Ali



97 • Lansdowne & Ayub Bridges, Rohri, 1999 • Water-colour on paper • 35cm. x 55cm.

Collection: Ms. Fozia Minhas



Moti Lal Lalwani

(B.01.04.1968). M.A. Fine Arts University of Sindh, 1995; Group Exhibitions: Normal Art Teachers Training centre Hyderabad, 1991; Fine Arts Department University of Sindh, 1996; Thesis display, University of Sindh, Jamshoro,

98. MARKET TOWER

Above the Grain Market, the busiest bazaar of Hyderabad, the clock tower-gate rises like an incongruity. Constructed by a wealthy Hindu merchant Nival Rai in 1914, it was originally called, as the marble plaque still proclaims, the 'Nival Rai Market Clock Tower'. A philanthropic gesture to the town that made him rich, it was also an ingratiating acknowledgment of the colonial masters' gothic taste and fondness for clock towers. (Also see pp. 37, 94-95, 130-131).

99. GRAIN MARKET

A hub of the grain trade, the area was dominated during the Raj by dealers and merchants who bought agricultural produce in bulk and sold them to wholesalers up-country or in Karachi. After Independence commercial activity other than that related to agriculture began to find access. Now the bazaars in the area deal in a whole range of natural produce and manufactured products. (Also see p. 146).



98 • Market Tower, Hyderabad, 1999 • Oil on canvas • 65cm. x 50cm.

Collection: Artist



99 • Grain Market, Hyderabad, 1999 • Oil on canvas • 60cm. x 90cm.

Collection: Artist



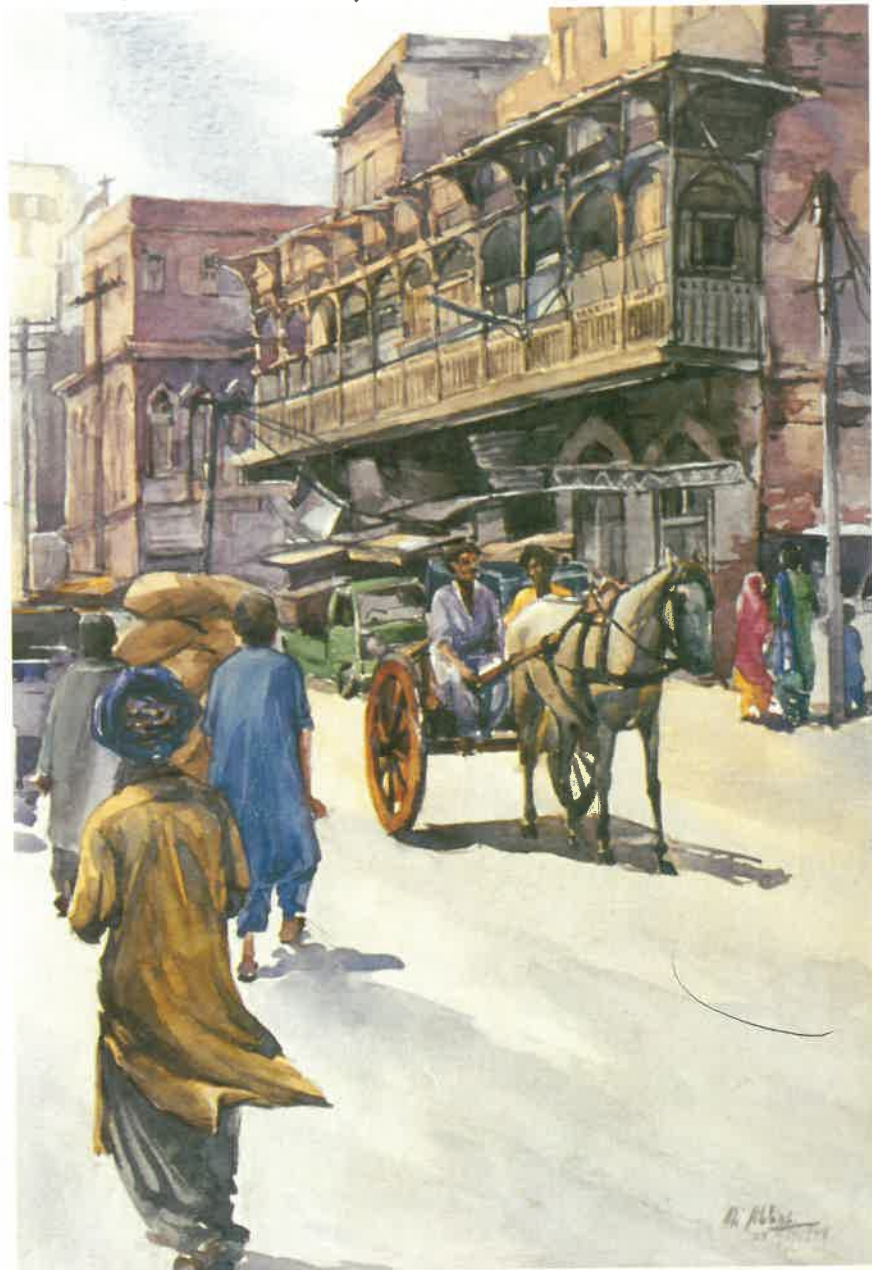
Ali Abbas Jafari

(B. August, 1968). M.A. Fine Arts, Sindh University, 1992. Art Instructor Iranian Culture Centre Hyderabad. Lecturer, Central Institute of Arts & Crafts, Arts Council Karachi, 1994-95. Visited Iran to attend workshop on print-making, 1994. Lecturer Department of Architecture, Mehran Engineering University, Jamshoro Sindh 1995-96. Exhibitions: World Sindhi Adbi Conference, Jamshoro, 1991; Theses exhibition, University of Sindh, 1992; All Pakistan Portrait Competition, 1993; Group Show in Mehran Arts Council Hyderabad, 1998.

100. GRAIN MARKET

The second largest city of Sindh, till the middle of the eighteenth century was known as Nirun-kot/Nirun Fort. Then the saintly Kalhora chief Ghulam Shah re-named it Hyderabad when he shifted his capital from Khudabad near Hala. The massive fort built by him in 1768, stands at the centre of the city. In 1783 the Talpurs from Baluchistan, who claimed Iraqi origin, defeated the Kalhoras and became the Mirs of Sindh. They reigned for about fifty-five years before they fell prey to the superior arm and intrigue of the British. It remained the capital of Sindh till Charles Napier transferred it to Karachi. Like the buildings of Thatta, old Hyderabad too sports the *badgeers* or wind catchers.

The Grain Market is the largest bazaar of the city. Even before Independence it was a thriving centre of commercial activity. (Also see pp.144-145).



100 • Grain Market, Hyderabad, 1999 • Water-colour on paper • 25cm. x 37.5cm.

Collection: Artist

140, 125, 87



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Mansoor Aye: 'Thar Woman', p.5; Portraits: Kaleem Khan 12, 24;
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