

## Book Reviews

### State of the Art (Criticism)

Hubert Damisch, *Théorie du nuage. Pour une histoire de la peinture*. (Paris: Seuil, 1972)

*Fenêtre jaune cadmium ou les dessous de la peinture*. (Paris: Seuil, 1984)

Laurence Simmons

1. Stephen Bann, 'How Revolutionary is the New Art History?' in A L Rees and Frances Borzello (eds), *The New Art History*, London: Camden Press, 1986; p. 26.
2. Norman Bryson, *Word and Image. French Painting of the Ancien Régime* (Cambridge: Cambridge University Press, 1981); *Vision and Painting: The Logic of the Gaze* (London: Macmillan, 1983); *Tradition and Desire. From David to Delacroix*, Cambridge: Cambridge University Press, 1984. Here one could also mention the role of the American magazine *October* and the work of Rosalind Krauss, cf. her *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Massachusetts: MIT Press, 1985.
3. See the review essay by Jon Bird, 'On Newness, Art and History: Reviewing *Block*, 1979-85', in *The New Art History*, op. cit.

To judge from various recent publications, the discipline of art history is about to undergo, is perhaps already undergoing, a vigorous shake-up. It is clear that we may no longer be hearing too much about style, attribution, archival method, dating, the identification of mythological and Biblical subjects and symbols etc. For the stress will not fall so much on fact-gathering, but on 'the representational status of images' as one critic puts it.<sup>1</sup> It may be legitimately said, for example, that from a theoretical point of view very little has happened in art history since the representation of Kantian hermeneutics by Panofsky and followers. This recent attack on the theoretical quietism of the discipline has come from the outside – in a series of studies by Norman Bryson<sup>2</sup> which expropriate French and American literary critical theory and deconstructive techniques in an inventive fashion to art historical territory; and from the inside – spearheaded by the work of T J Clark on art and class struggle and subsequent developments in the radical magazine *Block*<sup>3</sup>. In isolation and at the same time a quiet revolution in French art criticism has produced a new way of reading paintings stimulated by interest in the linguistics-based field of semiotics.

Semiotics does not ask what paintings mean but how they mean, and this meaning is, as it were, bracketed through an awareness, grounded in linguistics, of the arbitrariness of the sign and of painting as an ultimately autotelic statement. It has been the points of convergence of the study of images with the study of language which have been fruitful. The old prejudices of the history of writing on art – that iconic images are too similar to their objects to have the character of language and the Platonic belief that mimetic arts cannot provide us with knowledge – have been dispelled. The demystifying power of semiotics has been considerable in both

exploding the myth of correspondence between sign and referent and freeing critical discourse from the debilitating burden of description and descriptive practices. The results, in the practice of recent French art criticism, have been as powerful as they are irreversible.

One of the most striking practitioners who has to date produced, in relative obscurity as regards Anglo-saxon critical traditions, some of the most perceptive work is Hubert Damisch, director of the Circle Histoire/Théorie de l'art at the Ecole Pratique des Hautes Etudes, Paris. As well as a series of articles, Damisch has so far published two important books: *Théorie du nuage* (1972), subtitled 'Towards a History of Painting', and *Fenêtre jaune cadmium* (1984), subtitled 'The Underneath of Painting'; and has also preannounced the arrival of an extensive work on the origins of perspective.

In *Théorie du nuage*, as the title indicates, Damisch attempts to describe the ways in which artists, from the end of the Middle Ages until the late eighteenth century, have represented clouds in painting. Explained like this it would appear that we have merely another detailed study of an object found in paintings, another iconography of a 'motif' and a research into the particular, comparable with, say, Rudolf Arnheim's masterly treatment of the theme of the centre in painting.<sup>4</sup> But perhaps such a problematic of the sky in painting is to be looked for in Ruskin on clouds. It turns out, in fact, that we are not dealing with such a traditional reading at all, notwithstanding the fact that the material concerning clouds in painting is presented by Damisch with great erudition and an army of examples worthy of such a tradition. The representation of the cloud is utilised as a pretext in order to observe the manifestation in painting – paintings – of a series of concepts or theories of painting.

I want, for the moment, to consider briefly one of Damisch's examples: the problem for religious painting of representing miraculous religious events such as the apparition of saints, visions or the Biblical miracles themselves. From the point of view of representational coherence what should a painter do? Leave these figures suspended in the air or sustain them with some form of support? From a theological point of view the problem is equally as vexing: if a cloud is placed under a saint, angel, Christ or even the Madonna, this may allow the viewer to believe that their ultimate nature is in some way material or corporeal, since without this support they would fall to the ground. Also from the theological point of view there is a further disturbing corollary: are God, Christ, the Virgin, saints and angels all materially composed of the same substance and can there be no effective distinction concerning their spiritual matter and density?

It is clear, then, that in this seemingly innocent and evanescent object of the cloud theories concerning theology, physics and even representation itself accumulate

4. Rudolf Arnheim, *The Power of the Centre: A Study of Composition in the Visual Arts*, Berkeley: University of California Press, 1982.

and come into conflict in each individual painting as they do in the entire course of the history of art. Such an object becomes laden with theoretical elements: it is itself a 'theoretical object', an instrument of the manifestation of a group of ideas and a history of ideas. It is not only to be understood as an element at the level of content of expression (a linguistic element in the semiotic paradigm) but also as a trace of the material nature of painting, of its production and its effect with respect to a spectator. In this sense it is possible for Damisch to reread the history of art, and hence his subtitle to *Théorie du nuage*, as the relationship, succession and conflict of objects in painting, both determined by theories and carriers of theories. Such an object, the cloud, is recurrent in history but with a varying function: in the late Middle Ages it serves to introduce the sacred into the profane and, by providing a support for apparitions, ascensions, mystical visions of Christ, to thereby justify the insertion of the metaphysical into the physical without directly questioning the latter. In the Renaissance the role of the cloud becomes fraught since the regulation of each composition is assured by perspective. The cloud serves to indicate what cannot be represented: the infinite. The infinite is marked by the cloud but at the same time designated through it. In fact, Damisch insists, the rigidly defined system of perspective based upon an effect of linearity enforces its own countersubject of the cloud: indefinable effects of pure colour exceeding the boundaries of the line and beginning to fracture the perspectival space as precursors of modernist abstraction. And so it is that each single object represented may become, under the pressure of particular epistemological circumstances, a condensate of the applications of a theory. That is: every object in painting can itself become a *theoretical object*, the reflection or origin – intrinsically – of an abstract reflection on art or representation in general.

But are we to find Damisch with his 'head in the clouds'? It could easily be observed, on an entirely naïve level, that any creative work – novel, film, painting, poem – always has a theoretical content in the sense that it contains the instructions for its own use and consumption and, at least for critics, contains elements that may be analysed through, and perhaps only through, theories. It could also be added that ever since a history of art has existed there have been theories of art (from formalism and iconology to the psychology or sociology of art even to semiotic theories of artistic language). But it is exactly here that the formulation of the problem in Damisch seems both stronger and more ambitious. The point is as follows: not only do there exist in art objects that may be analysed with theories, but rather certain objects once confronted with problematics of their representation contain at least potentially and internally one or more of their theories.

It is a credit to the rigour of his arguments that Damisch's second volume, a collection of a series of essays on modernist and contemporary painting written over a thirty year period, consistently and effectively tests this same notion of

representational status. The first essay is an extended commentary on a tale by Balzac, *Le chef d'oeuvre inconnu*.<sup>5</sup> This short story, to refresh our memories, deals with a triangle of painters, two historical and one fictional – Pourbus, Poussin and Frenhofer – and is, in a very schematic form, the debate between the first two younger artists and the older Frenhofer about the perfection of works of art. Frenhofer maintains that he is painting the figure of a woman, which when it is completed, will so perfectly resemble the real that the spectator will not be able to distinguish whether he or she is dealing with a body of flesh and bone or a canvas. Through a series of narrative twists and turns Poussin and Pourbus manage to get themselves invited to Frenhofer's studio when he has finally finished his masterpiece and agreed to show it to his friends. But when the older artist uncovers the canvas to the amazed eyes of the two younger men, with all the air of one who knows he has completed a masterpiece, all they can discern is a mass of colours superimposed without meaning, a flourish of lines and contours that follow no recognisable figure: 'a confused mass of colours contained by a multitude of bizarre lines, which formed as it were, "a wall of paint"'. But then at the foot of the painting they do perceive a recognisable form: 'they saw, in a corner of the canvas, the tip of a foot emerging from this chaos of colours, indecisive nuances, a kind of undefined mist; but a delectable foot, a living foot.' It is this apparition emerging from the underneath of the painting, and hence Damisch's subtitle for his collection of essays, which causes the young Pourbus to exclaim the equally delectable line: 'There's a woman under there!'

Frenhofer's painting has been read as exemplifying the theme of the destruction of the figurative on the part of the modern, a parable of the painter who spoils a masterpiece with the excesses of too much retouching, or even the prophecy of a twentieth-century abstract avant garde<sup>6</sup> and the similarity of the quoted descriptions of Frenhofer's painting to, say, a Jackson Pollock will not be lost on the present reader. It could also be said that the lack of comprehension of which Frenhofer accuses his incredulous friends at the end of the story – before masterpiece, house and painter are dramatically consumed by mysterious flames – is exactly that to be later suffered by the modernist artist.

But from this tale Damisch wishes to exact a deeper theoretical reflection by Balzac on the nature of representation itself. A reflection that includes imitation of reality, the relationship between creativity and invention, and a psychology of reading which dramatises the spectator response. Not only is Frenhofer's painting to be read as an allegory of the outcome of modern painting, continuing the history of the contrast between the linear and the nebulous, and overriding the distinction between abstract and figurative which has such a current currency, but the real problem for Damisch is that the perfect verisimilitude desired by Frenhofer brings with it such a subtlety of technical artifice that only this, at the end, appears on the surface and there is no longer space for representation. The absolute truth in

5. There is a recent English translation of Damisch's essay, 'The Underneath of Painting', translated by Francette Pacteau and Stephen Bann, *Word & Image*, Vol. 1, no. 2, April-June 1985, pp. 197-209. The English translation of another major essay in *Fenêtre jaune cadmium* is 'Equals Infinity', translated by R H Olorenshaw, *20th Century Studies*, 17/18 (1978): 56-81. The short story by Balzac exists in an English version: Honoré de Balzac, *The Unknown Masterpiece*, translated and illustrated by Michael Neff, Berkeley: Creative Arts Book Co., 1984.
6. Dore Ashton, *The Fable of Modern Art*, London: Thames & Hudson, 1980.

7. Further theoretical reflections on semiotics by Damisch can be found in 'Eight Theses for (or Against?) a Semiology of Painting', translated by Larry Crawford, *Enclitic*, Vol. 3, no. 1, Spring 1979; pp. 1-15.
8. The phrase belongs to Svetlana Alpers and is quoted in Stephen Bann, *op. cit.* p. 26.

painting coincides with the absolute artifice: Lines without forms to contain, colours without objects to make manifest the geometry, the thickness of the support all so worked that the profundity of mimetic space no longer manages to appear, to surface . . .

While the more traditional areas of the discipline – whether they be iconographical or sociological readings – intervene in areas such as dating, inclusion of single works in a historical series, the relationship between artist and public, readings of paintings that are deconstructive (the affinities between Damisch on painting and Jacques Derrida on writing are consciously recognised by both) use elements provided by the painting itself, not added to the painting but constituted in the painting. Before explaining a work through its history or the relationships it establishes with its own time, it is necessary, in the first instance, to know how to read and understand the internal mechanisms that are capable of questioning and testing the very theories of art themselves. The first analytical gesture is that of knowing how to see and observe a work of art, since each and every work of art proposes the problem of its own 'vision' before providing the keys to its interpretation. As can be seen, even through these rapid and selective examples, Damisch's writings pose, together with their semiotic<sup>7</sup> and post-structuralist theoretical undercurrents, a series of general problems for art history and a new way of reading these problems. As such they are at the forefront of the 'investigative craft of seeing'.<sup>8</sup>

## Architecture in Pakistan

Kamil Khan Mumtaz, *Architecture in Pakistan* (Singapore: Concept Media Pte Ltd, 1985) ISBN: 9971-84-141X

John D Dickson

Kamil Khan Mumtaz has taken the trouble to write a book, ten years in the making, about the architecture of his whole country. It is comprehensive, researched, and well referenced. This achievement marks him out as an architect beyond the ordinary. At the outset (of civilisation) Mumtaz emphasises a spatial division between labouring artisan classes living outside, and land-owning ruling classes living within a walled citadel. Forts are thereafter, a dominant element in Pakistan's

architecture; including Akbar's Attock Fort in the North West Frontier, the Rohtas Fort near Jhelum (1539), Ghulam Shah Kalhora's two forts at Hyderabad (1768-72), and Shagai Fort constructed by the British, on the Khyber Pass in the 1920s. It perhaps follows that to be happy one needs to be in with one's rulers, or at least in sympathy with their ethos. Pakistan has had a succession of rulers and Mumtaz's book follows these chronologically, with chapters on: Early Indus Communities, Graeco-Indian, Early Muslim, Imperial Mughal, Sikh, British Colonial, and Independent Muslim Pakistan in an international context. But there are kinds of rule other than political, ideological, or religious. Basic economics, topography, and climate rule in their own right also, and architecture's alliance with these is discussed in chapters on Provincial and Vernacular Tradition.

It is perhaps asking too much for any one person to be in with all of these factions and factors at once, and one therefore senses Kamil Khan Mumtaz is at times somewhat uncomfortable, if not downright unhappy, as when proclaiming the decadence, of Sikh architecture and their pillaging of Mughal buildings for marble and precious stones; or when scorning British brutal handling of these same buildings – Lahore Fort for example, where pavilions were converted to a church and liquor bar, baths into kitchens, a marble water tank filled in to make tennis courts, courtyards filled with barrack buildings and verandahs added to everything, distancing interiors. Mumtaz however reserves his severest criticism for those International Modern style buildings he considers irrational, and on account of their symbolic self-preoccupation, intrusive. No doubt, Mumtaz can be assured of readers' sympathy for the impossible position in which he has placed himself, by seeking to unravel all of Pakistan's architectural complexities. Training at the Architectural Association, London, during the 1960s, has presumably led Mumtaz to this kind of book, the validity, and usefulness, of which can be questioned in a Post-Modern age.

Mumtaz presents a series of selected buildings illustrating, as quotations, his essays. These are based on a variety of published papers and monographs, and on Mumtaz's own fieldwork, which has resulted in over 200 black and white photographs, and drawings, included in the book. In presenting what appears at first glance to be a comprehensive system, yet which is, of course, incomplete, the book tends toward the Eastern concern with order and unity – that all things are knowable, indeed are known, by one power. Although singled out by Mumtaz as a feature of the Modern approach, this concern with total control is at home in the East. In his preface, Mumtaz asserts this Modernist pre-occupation as his purpose, declaring the book as an 'overview', concerned with a 'totality', and 'cohesiveness of the whole', and he expresses unease at the limited number of buildings that can actually be discussed.

It is not surprising that an equal, even, treatment is therefore given to all styles,

regions, and periods; a quality expressed particularly by the grey photographs. I have found it necessary to repair at frequent intervals to monographs and articles in popular journals, illustrating with coloured photographs the architecture discussed by Mumtaz. It is impossible to comprehend, for example, the glazed-tile mosaic technique, so much admired in Pakistan, without reference to colour. For instance, Mumtaz presents the Tomb of Bibi Jivinda, at Uchch, as yet another grey mass, whereas in Amin, Willetts, and Hancock's *Journey through Pakistan, 1982*, this building is a breathtaking lapis, turquoise and golden, geometrical figure, set on a high dry mound above a cultivated plain of damp, black-brown shade, and ethereal green; and thus architecture's reference, in this scenario, to life, death, rebirth, and eternity become comprehensible.

A catalogue of selected examples raises the question of skim-milk or cream? I am inclined to think that the contemporary popular literature is the cream – a wealth of graphic information in colour, in monographs, and articles, concerning the geography, and culture of the East, many from the point of view of travel. No matter how authoritative, the systematic monograph, such as the revised Banister Fletcher's *A History of Architecture 1987*, or John D. Hoag's *Islamic Architecture 1975* (revised with colour plates 1987), these still have to compete with a vast kaleidoscopic, popular literature. In a computer age it seems that a catalogue is now achievable as a versatile entity, capable of being approached, and arranged, in a myriad of ways. One looks therefore to the interpretative essay for demonstration of ways to exploit these systems.

Mumtaz offers what he calls a 'loose' chronology, and location, as ordering devices, and for those who have acquired already a bewildering array of images and information regarding Pakistan's architecture, this simple overview will help. The book is not organised for building type, although the Index is helpfully qualified for this, together with names of people and foreign terms, by use of varying type-face. Mumtaz's use of location is, however, rudimentary. There is little sense of the inter-relations between buildings within cities, across period. Apart from archaeological plans of Mohenjodaro and Taxila in the first chapters, and a sketch glimpse of Early Muslim Bhambore, the largest building complex given in plan is Lahore Fort. This plan is erratic in its labelling and it is therefore difficult to co-ordinate with the text. By comparison it is a relief to follow J. Lehrman's simply labelled plans in his *Earthly Paradise. Garden and Courtyard in Islam 1980*.

In consequence of this lack of attention to inter-relationships of buildings, photographs are invariably of a building as a convex mass in space, or as a surface. This has the effect of, for example, making the open spaciousness of Mughal buildings indistinguishable from later compressed Sikh buildings, and Mumtaz's attempts to distinguish these become incomprehensible, as both appear in the photographs to be employing simple object-centredness as a theme. I have found

this lack of focus on individual cities in Pakistan a disappointment. It is refreshing to be able to shift focus to Lahore, for often, when considering Mughal architecture centred on Delhi and Agra, it becomes perplexing to have the chief characters suddenly exit for distant Lahore or Kashmir, yet Mumtaz does not seem to take advantage of the cohesive possibility of urban studies. One retains the haziest of ideas about the form of Pakistan's large cities, whether Islamabad (The City of Islam), Peshawar, Lahore, or Karachi, let alone Multan, Uchch, Sukkur, or Hyderabad.

It comes as a surprise to encounter in the last chapter the Modern Museum at Mohenjodaro, impossibly separated by chronology from the old buildings at Mohenjodaro, for which it exists, and to which, in experience, it must be related spatially, as any tourist would know. Mumtaz's book does not have the facility and ease of a guide book. It is significant that the most extensive plan is taken from John Marshall's *Guide to Taxila*. A genius of guide-books is that they tend to be interdisciplinary, artfully combining information so as to make inter-relation accessible, and giving a whole-sense of communities. Mumtaz is an architect, and whilst our guide is an expert on the range of buildings in Pakistan, his devotion to his specialty becomes a severe limitation if one is expecting an evaluation of these buildings in the wider context of culture; an approach with which contemporary general readers and Post-Modern students of architecture tend to be accustomed.

The early Buddhist Gandhara period provides an example of the book's severity and specialist pre-occupation. As has already been mentioned concerning the plan of Taxila, Mumtaz provides a relatively extensive glimpse of some buildings of this period including the development of the Stupa, and its Graeco-Roman influenced sculptural decoration, yet this is the period of the advent of anthropomorphic representation of the Buddha and Bodhisattva, as Mumtaz remarks and of which visually there is not a hint. It is left to the local reader to realise that these buildings have something to do with for example, the 2nd/3rd century A.D. schist sculpture of Buddha from the Peshawar Province, a breathtaking object, part of the Mackelvie collection of the Auckland Museum, and one of this museum's finest, most esteemed treasures.

Whilst it is unfair to criticise a book for the lack of material outside its own declared scope and purpose, it is nevertheless relevant to assess the value of that purpose. Deprivation, which can be characteristically induced by a specialist discipline, is a paradoxical issue. In a cross-disciplinary, unauthoritative, Post-Modern world, an architecture school (of the professional, Colonial type), or an architectural text, can be the last help that an enthusiastic inquirer into architecture is advised to consult.

Inherent in the book, is a tension between an unreadable list of buildings (and with chapters – list of lists), and an interpretative commentary. For the Western reader

with romantic, anarchic, tendencies, which indeed characterise the Western ethos, there is insufficient narrative in Mumtaz's book; too few, if any, developed characters; no drama, no architectural events, and therefore little sense of the classical dilemma of finding a balance between systems of order and individual impulse. Curiosity about Mumtaz's own architectural impulses – what he personally admires, and is excited by – is unsatisfied. The reader will be unsure of Mumtaz's own inspirations; in the van of which one is left with an 'official' overview, ironically an outcome deplored by Mumtaz as a feature of British Colonial rule.

A tantalising exception to the general lack of characterisation is the insight given into the life and personality of Mir Ma'Sum, 'poet, historian, soldier, widely travelled diplomat and courtier, a physician with an interest in alchemy, a calligraphic designer and sculptor, and above all an architect' living in the Mughal period, intimate with Akbar and Jahangir of India, and Abbas Shah of Persia. Mumtaz compares his universal genius to Umer-e-Khayyam and Leonardo Da Vinci, and attributes the brilliance and universality of the Mughul court to such men, acting as agents for the focusing and dispersion of ideas. At Sukkur in the Upper Sind a monumental tower 'erected for no other purposes than the pleasure of observing the countryside around' indicates how Mir Ma'Sum has anticipated Patrick Geddes. Much of Mir Ma'sum's preoccupation with building was directed toward providing helpful public amenities.

In the commentary, discussion of important themes seems to be left until too late, as for example, the definition of 'Islamic' and 'Muslim' architecture and the contemporary debate of these issues, which is encountered only in a Postscript. Discussion of these powerful, dominant ideas is needed earlier to inform the text. The postscript includes a summary which could well have been a starting point, opening as a flower, as the book proceeds. Sikh architecture likewise needs concise ideological explanation. The impacting of Islamic and Hindu religions and cultures, and their architecture, is underplayed. Surely it must be/have been like two continents colliding. The complexity of the 19th Century British Colonial period needs more amplification – its evident coexistence with Vernacular architecture seems too simply polarised.

For the Western reader there is a gulf between the Post-Renaissance world and the past. In Pakistan, a romantic notion of the ancient is belied by Vernacular tradition, which chapter, supported by free, scaled line-drawings is a vital part of the book. It is sobering for the Western reader to appreciate the continuity of tradition, and to resist a tendency to slip back into a distanced past – at least back to the 1920's climax of awe of the ancient past, with the opening of Tutankhamun's Tomb in Thebes, an event contemporary with the unearthing of Mohenjodaro and Harappa; and to realise that there are people in Pakistan that live in much the same manner as

those of Tutankhamun's time, and that in Afghanistan, Baluchistan, and elsewhere in Pakistan, these people wear jewellery of the same materials and techniques, as that which in Tutankhamun's Tomb seemed so extraordinary to its excavators.

In the commentary Mumtaz is surprisingly reticent concerning the Islamic point of view. Its premises are glimpsed here and there, as when Sikh architecture is described as being a vulgarisation of Mughal architecture, and 'not to be guided by the over-riding concern with the concern of a cosmic unity which inspired his Muslim counterpart'. And in the postscript reference is made to 'de-emphasizing the materiality of physical surfaces with remembrance of God through his abstract attributes and qualities'. This Muslim conceit concerning the dematerialising of surface (a process E.H. Swift has identified with late Roman Architecture in *Roman Sources of Christian Art* 1957), presents a problem for the Western viewer who instinctively sees, and enjoys, Muslim architecture as sensuous in material and technique – as colourful, substantial, and intricate of pattern. To be informed that this is a spiritual thrust of dematerialisation, is disconcerting; that what for the Western observer is wondrously material, is actually apprehension of a hidden reality. Is this the reason for the grey photographs? – a concealment of the interior of Islam, just as the delicate patterned end papers of Mumtaz's book, by means of their pale grey and white geometry, act as a spider's web of concealment at the cave's entrance for Muhammad. A delicate grey pattern – a window fret – is set significantly in black, on the rear panel of the dust cover, at the book's conclusion. Mumtaz also concludes his chapter on Vernacular Tradition with four images of intricately carved doorways, each with a texture comparable with the end papers. Agathe Thornton in *Te Uamairangi's Lament for His House* 1986, has made clear in the context of Maori Architecture, that the spider in instructing humankind in the art of carving, and house building, is associated with the genesis of architecture.

Utterly concealed is the repeatedly referred to glazed-tile mosaic technique traditionally used in early Muslim architecture in Pakistan. Displaced at the Mughul courts of Lahore, Agra, and Delhi, by the *pietra dura* (jewel and precious stone inlay on white marble) designs, characteristic of the Imperial Mughal style of Shah Jahan, glazed-tile mosaic nevertheless appears to have flourished in the provinces in the design of interiors, facades, and gateways; notably the Jami Masjid (begun 1644) at Thatta, the Tomb of Lal Shahbaz Kalandar (begun 1356) at Sehwan, and the Jami Masjid at Khudabad. At Lahore, the North wall of the Fort displays a vast picture wall, begun 1624 for Jahangir, of 8000 square yards of glazed-tile depicting geometrical, floral, animal, human, and mythical figures, engaged in sporting and other events. Mumtaz apologises for mentioning this significant undertaking, on account of it not really belonging to the three-dimensional art of building!

The chapter on Mughal architecture makes a contribution to an understanding of Mughal architecture often associated with North India alone. The following

discussion of the Provincial schools of architecture in the Punjab and Sind is, where the book really warms up, and with the chapter on Vernacular Tradition one begins to appreciate Pakistan's regional diversity, and hence the body of its architecture. Mumtaz presents the Vernacular by means of a breathtaking, Geddesian, regional section, from the forested alps in the north, then arid mountains, foothills and plateau, riverine plain, to the humid delta in the south. From juniper constructions and clusters of mungah (windcatchers) – like colonies of marsh bird-life – all pointing south to catch the sea breeze; massive earth-structures with acacia and sheeshan (Indian rosewood) roofs, on the static river plain; earth-building and caves further up; fortified earth and stone communities, with 'Egyptian' profiles, further still into the mountains of Baluchistan and the North West Frontier; and with the huge timbers (a metre square, twelve metres in length) characteristic of the alpine catchment areas of the Swat, Indus, Shelum Rivers – these timbers overwhelming in the Swat Mosques, with their awesome scroll-carved capitals, undulating out across entire spans. These carvings are cited by Mumtaz as 'an act of worship'. And moving through all these districts, the mobile constructions of the Nomadic tribes: the gidan wagon-vaulted dome-type of the Baluchi, the mat-tent of the Katachi, Pathan tents, the tobas and gopa of the Cholistan desert tribes, and the Gypsy tent-huts, which seem alive.

When viewed from without, this regional cross-section of a continent can be seen as a threshold to the Indian sub-continent, for Central Asia, and the Near, and Further, West. Viewed from within, Pakistan is a vast interior world of the 'mighty' Indus and its five other rivers, walled in by ocean, deserts and mountains. These walls have been successfully dematerialised in the west by Alexander the Great, and the Arabs, and in the East dematerialised by the British, subjugating Pakistan as part of India; whilst in the north they have been penetrated by Ayrans and Mughals. Pakistan's architecture is the legacy of all these adventurers from without, and of the stoicism, and spirit, of the people within.

To this geographical section must be added the architecture of Pakistan's large cities, responding directly to wider horizons, and dominated by ruling classes, embellished by their courts, temples, mosques and tombs: State Granaries at Mohenjodaro; exquisite Mughal pavilions and gardens at Lahore Fort, built in the 1630s and 1640s by Shah Jahan, with his garden Shalamar Bagh (1642) in the Kashmiri mode, and Jahangir's hunting lodge at Sheikhpura west of Lahore; and the inevitable colonnades, villas, and parks of British Karachi. Attention is drawn by Mumtaz to the fine industrial and military architecture of this period – the Services Hotel at Peshawar, for example. Mumtaz gives a brief resume of the architectural development of Pakistan's capital Islamabad; its grid-iron bones by Doxiadis Associates, fleshed by Gio Ponti, with the ghosts of Arne Jacobsen and Louis Kahn, the sprawling Mughal Revival Presidency Complex by Edward Durrell Stone, and Turkish architect Vedat Dalokay's Faisal Mosque.

Tombs are a building type important to Pakistan: the impressive Early Muslim, medieval, Ghaznavid brick and glazed-tile constructions near Multan – the oldest surviving being the 12th Century Tomb of Khaliq Walid – and also of note are the 14th Century Tomb of Shah Rukn-i-Alam; the trabeated carved stone, Gujrati and Rajput influenced Chaukandi Tombs at Makli, near Thatta; and the later Tombs of the Talpur rulers at Hyderabad.

Admirers of F.L. Wright and Le Corbusier will not be disappointed, for in the last chapter the work of the Modernists, foreign and local, is shown – notably that of Mehdi Ali Mirza (1910-1961), and essays in concrete and masonry construction by the younger generation, including Yasmeen Lari, and William Perry at Karachi. In a book written in the masculine, and in which women are not especially referred to, the Modern work of Yasmeen Lari has prominence, including her own house at Karachi. Yasmeen Lari is also active concerning the preservation and recording of traditional architecture in Pakistan as evidenced by her recently published book *Traditional Architecture of Thatta* 1989.

Of interest and concern also, is Mumtaz's brief account of architectural education in Pakistan. An official skimming off of an educated professional elite from traditional schools in the British period, left the elite out of touch with traditional building craft, and crafts-people and labourers bereft, subject to a suppressed education characteristic of British Colonial policy. Draughting Schools were set up in this period, notably the School of Industrial Art in 1875, established by Rudyard Kipling's father Lockwood Kipling, at Lahore, with its star first pupil, Ram Singh, whose design work is discussed. The schismatic system of Professional Architecture Schools and Technical Institutes, current in New Zealand, is undoubtedly a comparable legacy of British Colonial thinking.

Each chapter has a list of notes and references and the book concludes with a bibliography and glossary. Despite the limitations cited above, the reader will undoubtedly want to know more about the composition, construction, and decoration of the architecture of Pakistan, whether of the cities, or of the provinces, or of the Vernacular Traditions of both Nomads and settled communities. There are questions left unanswered concerning: the Eastern contracts of unified order between rulers and ruled, and concerning the interplay of decorative enthusiasm, and geometrical austerity, in Muslim architecture. Kamil Khan Mumtaz with the generous help of the Aga Khan Foundation has given us a monograph about that country just inside land's edge to the Eastern ocean, and although Alexander the Great may have wept there for the lack of anything more to do, the reader will most certainly be kept busy for a good while.

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The Editors, *Interstices*  
C/- The Department of Architecture  
University of Auckland  
Private Bag  
Auckland  
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