



**AIN QAAF SHAIKH:
LIFE, ART, AND SERVICES IN THE FIELD OF ART EDUCATION IN SINDH**

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ABSTRACT

The present study was carried out regarding the life, artistic achievements, and contributions of Ain Qaaf Shaikh (Abdullah Qadir Shaikh), one of the pioneering figures in the development of art education in Sindh, Pakistan. Despite his significant role as an artist, illustrator, educator, writer, and cultural activist, limited scholarly research has been conducted on his services to art institutions and visual culture. The study has aimed to document his life, achievements, and his role in the establishment and promotion of art education in Sindh and discuss selected artworks to understand their artistic and cultural significance.

A qualitative historical research approach was adopted in data collection utilizing documentary analysis, archival materials, published literature, institutional records, biographies, artworks, illustrations, and related secondary sources. Erwin Panofsky's Model of Image Reading was employed as the theoretical framework to analyze selected paintings and book illustrations created by Ain Qaaf Shaikh. The study also traces the historical development of art education from traditional artistic practices to modern educational institutions.

The data analysis proves that Ain Qaaf Shaikh played a pioneering role in strengthening formal art education through teaching, curriculum development, training of drawing teachers, institutional leadership, and the promotion of visual arts. His contributions to the Government Normal Drawing Teachers Training Centre, Hyderabad, and other educational initiatives significantly influenced the growth of art education in the province. His artworks demonstrate a strong engagement with Sindhi culture, literature, history, nature, social themes, and regional identity, expressed through innovative illustration and design practices. His book covers, paintings, and visual compositions contributed substantially to the development of Sindh's visual culture.

Keywords: Sindh, Lifework, Education, Artwork, Culture, Paintings, History, Exhibition.

INTRODUCTION

Sindh had been the seat of the Indus Civilization, which is witnessed from the artifacts

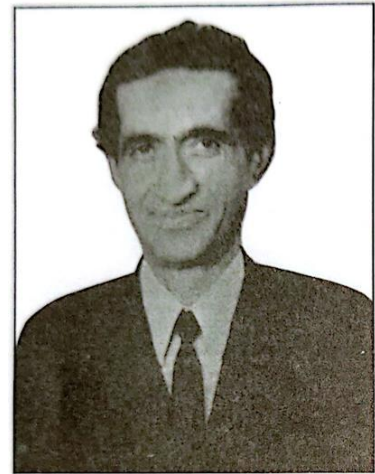


and articles found on the excavation at Mohen-jo-Daro. Therefore, the history of art and artists from this land has existed since ancient times. The purpose of this research paper was to gain knowledge and understanding about art and artists of Sindh, Pakistan. Ain Qaaf Shaikh is an eminent artist, an educator of fine arts, an event/exhibition conducting person, pioneer or innovator of art education institutions in Sindh, which is functional today. The data collection is based on secondary sources of knowledge.

The life of Ain Qaaf Shaikh's artwork, education, exhibitions and training plus his contribution are included in the body of the paper. An artistic methodology of research was used in this appreciation work. It is imperative that the individual personality and role-play of Ain Qaaf Shaikh should be the way forward in futuristic studies about the history of art in Sindh, Pakistan.

STATEMENT OF PROBLEM

Art is a significant subject in the life of human beings, and through its influence; mankind has developed the best products for its facilitations. Likewise; Sindh is a region rich with artifacts throughout its history, but it was neglected in the field of art in the British Raj period. As a result, Sindh has lost its training institution which was called *Kharkhanas*. Keeping in view, this research is to find history, art education in Sindh generally and the role of Ain Qaaf Shaikh in the establishment and promotion of art and art institutions especially. This article's research question was to find art trends in academics after the partition of the subcontinent. and to conclude the contribution and services for the Normal Drawing Teachers Training Centre Hyderabad institution.



عق شيخ

THEORETICAL FRAMEWORK

This study is theoretical based on the “Erwin Panofsky’s Model of Image Reading”, which identifies that there are three levels of understanding the image of an artwork. It included as under:

- Primary or Natural Level
- Secondary or Conventional Level
- Tertiary or Intrinsic Level

The schematic diagram is presented given blow:

Level - 1 Primary or Natural Level
Erwin Panofsky’s Model of Image Reading



Level - 2 Secondary or Conventional Level
Level - 3 Tertiary or Intrinsic Level

Fig. No. 1: Showing the Erwin Panofsky's Model of Image Reading

The analysis of the artwork of Ain Qaaf Shaikh should be made in the similar levels of image reading (Table No.1.1) as under:

Table No.1
Levels of Understandings of Artwork of Ain Qaaf Shaikh as per Panofsky's Model

Level 1	Description
Level 2	Analysis Contexts
Level 3	Meaning Evaluation

In this context, the paintings, drawings, and sketches created by Ain Qaaf Shaikh are analyzed.

OBJECTIVES OF THE STUDY

- The history of the establishment of art institutions in Sindh.
- The objective was to discuss the public policy regarding the establishment of art institutions.
- To find the role of pioneer academicians in the establishment of art institutions.
- To analyze the efforts and trends in illustration and watercolor as introduced by Ain Qaaf Shaikh.
- To document Ain Qaaf Shaikh's life, works, and achievements.

RESEARCH METHODOLOGY

The methodology of research in this study was comprised a varied approaches to meet the



aims of the study as under:

- The methodology would be based on primary and secondary sources.
- To extensive review of literature from periodicals, books and brochures.
- To discuss the efforts of art academicians and their trends in art.
- To examine the role of institutions and influences of pioneer art academicians.
- To find similarities, diversities of art and pioneering artists in Hyderabad.

LITERATURE REVIEW

Ain Qaaf Shaikh His Life and Works

Sindh has its roots in the Indus Valley Civilization, which has been shaped by the geography of the largely desert region, the natural resources and the continuous foreign influences. The Indus or Sindhu River that passes through the land to the sea that defines its borders also supported the seafaring traditions among the local people. The local climate reflects all the cultural aspects that are so different from the neighboring regions. Archaeological research during the 19th and 20th centuries showed the roots of social life, religion and culture of the people of Sindh: their agricultural practices, traditional arts and crafts, customs and tradition and other parts of social life, going back to the ripe and mature Indus Valley Civilization of the third millennium BC. Recent research has traced the Indus Valley civilization to even earlier ancestry. Archaeological discoveries help to unfold certain latent aspects of a specific culture, the city life of a society of people with values, a distinct identity and culture. Therefore, the first definition of the Sindhi culture emanates from that of the 8000-year-old Indus Valley Civilization. This is the pre-Aryan period, about 3,000 years B.C. when the urban civilization in Sindh was at its peak. The thousand years of influence are based in the mind of the people of Sindh, wherein their mind is set with reference and influences of the Indus Valley Civilization.

After the birth of Pakistan, a countable number of artists made history by seeking education in fine art, remaining activists and pioneering institutional establishing in Sindh, Pakistan, Ain Qaaf Shaikh was one of them. His role-play witnessed three-fold accomplishments in life by being an educator, artist and activist. It included the artwork quantity, educating drawing teachers (in-service/pre-service) and opening of very new institutions for the first time in the academic situation of Sindh.

The institutions and their founders, the art teachers and the artists are consciously engaged with the antiquities of the civilization, its art, craft, pottery, jewelry, design and city planning. Hence, every artist of Sindh is influenced by historical influences of the past. And one of those artists is: Ain Qaaf Shaikh who was a pioneer in art teaching in Sindh. He wrote books such as "Ain Qaaf Shaikh - Qoah Qaf Shaikh, Muhabbat Ji Raah Ty, Ain Qaaf Shaikh letters to his friends, and unprinted books are Biristle Ji Dairy, Poetry. He is known as a milestone in the art circle of the Sindh province. He was an Afsana-Nigar, a historian, writer, illustrator, and art teacher at the same time and a palmist by hobby.

Early Life: Ain Qaaf Shaikh (Abdullah Qadir Shaikh) was born at village Gadhro taluka Chachro district Tharparkar on 8th March, 1914. Primarily, the ancestors of Ain Qaaf were



Luhana (a Hindu Cast) but they were long before converted to Muslims and started calling themselves “Sheikh”. His father “Abdul Qadir” was a government servant in the education department and after retirement from his service, he opened up a Herbal Medicine Store, and a bookshop and was also engaged in being an Imam of a masjid. He had 3 brothers and 6 sisters. Due to his father’s job, they all had settled in Mirpurkhas, Sindh (Mirza, 2010).



Fig. No. 2: Showing the Portrait of Ain Qaaf Shaikh

Professional Life: Ain Qaaf was at first a government servant in Irrigation Department Sindh until one day, he saw his colleagues drawing and from there, he took an interest in drawing and started drawing objects. He left the job and started as an untrained drawing teacher from Thar's most typical city "Mithi" under Tharparkar district's local board authorities in 1933-34. He was a formidable man of the 1930s. He had just only cleared his starting elementary and intermediate drawing exams which were held by the Government of Bombay, however, the people at the time who took these exams were still considered untrained (Mirza, 2010).

For the increment in salary and a stable permanent job, they had to do an extra one-year Drawing Teachers Training Certificate Course (DTTC) and like this, had to go to Bombay to clear two more Drawing Masters exams (Firstly, these drawing grade exams are almost 100 years old and are still being conducted by the Sindh Education Department in the same manner).

After being a drawing teacher for 2-3 years, he thought of joining the training in Bombay and started to prepare for it after a quick recce, he arrived at Teachers Training College for Men, Hyderabad and had a meeting with their drawing teacher "Mr. Ali Gul Baksh Andaz" and had a tremendous advisory conversation with him as told him to meet with “Mr. K. K.



Jeswani”. As guided, he then met with “Mr. K. K. Jeswani” a Drawing Teacher at Municipal High School, Kotri. Jeswani was the first Sindhi who qualified from Sir J. J. School of Art in 1937-38. So, Ain Qaaf started as an apprentice of his (Mirza, 2010).

Sir J. J. School of Art, Bombay was at the top in every aspect of quality, dignity, and level. Some of the Sindhi pass-outs are Bhojwani from Hyderabad and Wasvani from Khairpur Mirs. In 1937-38, Ain Qaaf Shaikh had a classmate named “Jai Krishan Bablani” from Deparja, Sukkur who later moved to Delhi. They did not see day or night in terms of effort and by the grace of Almighty, cleared their training exams with good results and returned to their homeland.

In 1942-43, they once again decided to return to Bombay for more skills and got admission to the same school, but Ain Qaaf Shaikh could not continue due to personal & financial troubles. While Jai Krishan was the fourth Sindhi who had passed a 5-year degree program from Sir J. J. School of Art, Bombay (Mirza, 2010). Some of the notable works of Ain Qaaf Shaikh:

- M.A., L.L.B., Post Graduate Diploma in Library Science.
- Art Teacher Training from West of England Academy of Art Bristol, Bristol University, England.
- Pioneer/Founder/Initiator of Govt. Normal Drawing Center, Hyderabad.
- Preparing syllabus/ Manual of drawing, etc.
- Profession - Head of Art Department, Public School, Hyderabad.
- Artwork – cover design of books
- (Sindhi Adabi Board, *Mehran* Quarterly and Sindhiology).
- Joint Exhibitions from 1960 to 1961 (Memon, 1981).

ARTWORK ANALYSIS BASED ON PANOFSKS’S MODEL

The analysis of the data collected in the study was made on the ‘Panofsky’s Model of Image Reading.’ As such, the art appreciation regarding the paintings and illustrations works of Ain Qaaf Shaikh is analyzed by using 5 step methodology, which is practiced in the field of art and culture studies with reference to the description, analysis, context, meaning and evaluation for further promotion of the artworks of an artist at large (Mirza, 2010). The steps of appreciation are given as under:



Painting No.1: Painting/ Illustration of the title of the Book (Risalo Shah Abdul Latif) (Mirza, 2010).

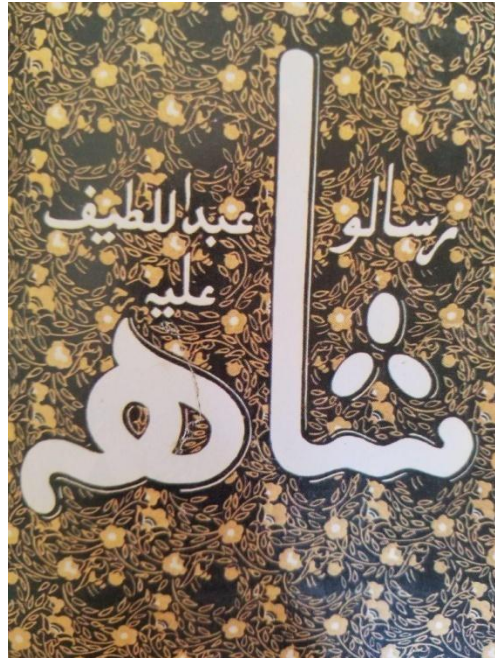


Fig. No. 3: Showing the Painting No.1: Painting/ Illustration of the title of the Book (Risalo Shah Abdul Latif)

LEVEL 1:

- **Description:**
Medium: Poster Color/ Mix medium
Color: 4-color
Size: Crown Size
Type: Portrait
- **Analysis:**
Framework style
Border (double) Ochre yellow and white color
The pattern of ochre, yellow, black and white
Design repeatedly
Title of book in Sindhi language using modern freestyle calligraphy without selective style (khatt) simply.

LEVEL 2:

- **Context:**
Floral Design taken from Thar desert trees, petals, sepals, flowers and fruits is verified in verses of Shah Abdul Latif Bhitai (Shah-jo-Risalo).



LEVEL 3:

- **Meaning:**

Ain Qaaf Shaikh gives meaningful illustrations/images of the contents and subject matter of the Thar Desert of Sindh/Pakistan according to the title of the book made by him.

- **Discussion/Interpretation/Evaluation:** Ain Qaaf Shaikh was the most distinguished and eminent artist. That's why, he was asked to make tilework of the sacred Book of Shah Abdul Latif Bhittai, namely "Shah-jo-Risalo". The title design/ illustration is classic artwork in the archives of Sindh.

Painting No.2: Title cover of the Book (Makli-namah) – The Cultural Design Patterns Found in Makli Necropolis (Mirza, 2010).



Fig. No. 4: Showing the Painting No.2: Title cover of the Book (Makli-namah) – The Cultural Design Patterns Found in Makli Necropolis

LEVEL 1:

- **Description:**

Medium: Illustration, Arabic Art style

Color: Pale blue indigo color

Size: Demmi

Type: Landscape

Title: Urdu language calligraphic design

Design: Ceramic tile, border tile pattern and freestyle design.



- **Analysis:**
Base work: Pale blue, indigo color
Tile: Horizontal shape
Pattern: Embossed, Calligraphic, white color and pinkish shade
Shape: 12 Blocks set in design by repetition (8 blocks show pattern and 4 blocks show calligraphy with a border strip at the top and bottom).

LEVEL 2:

- **Context:**
In the historical context of Makli Necropolis, Cultural context, indigo color is produced by Sindh originally. The architectural context shows the block printing stamp work being done locally.

LEVEL 3:

- **Meaning:**
The artist attempted to correlate Indus art and culture with Mesopotamian art, culture, calligraphy and architecture. As such, he promoted similar art in Sindh/ Pakistan.
- **Discussion:** The Calligraphy, color scheme and architectural designs painted by the artist are significant artworks in the history of art in Sindh, Pakistan. Intrinsically, his varied style recorded the affiliation with his religion, culture and land.

Painting No.3: Illustration of Book Title (Kapar'o Tho Kunn Kary) – a poetry book by the famous artist “Shaikh Ayaz” (Mirza, 2010).

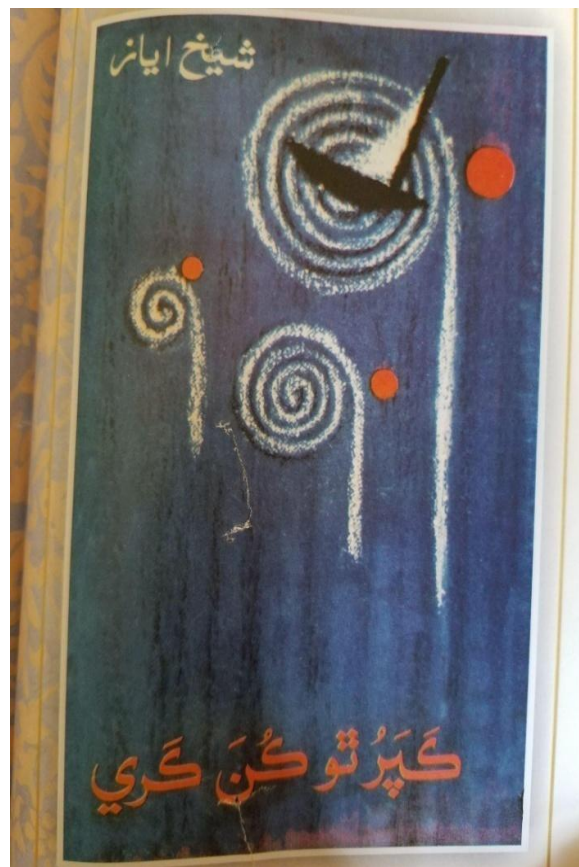




Fig. No. 5: Showing the Painting No.3: Illustration of Book Title (Kapar'o Tho Kunn Kary)
– a poetry book by the famous artist “Shaikh Ayaz”

LEVEL 1:

- **Description:**

Medium: Mix-medium

Color: Blue, white, orange, black and light pink.

Size: Demmi

Type: Portrait

Title: Sindhi language calligraphic design

Design: Abstract art showing the ship in Whirlpool

- **Analysis:**

Base work: blue sea creating white 3 whirlpools and light pink waves in the bottom plus orange circles adjacent to each whirlpool. The title of the Book in Sindhi language Classical Calligraphy is in orange color at the bottom of the cover. The name of the Poet is in white color Sindhi Calligraphy at the top left corner of the cover. The ship is shown dipping and/or swirling in the largest whirlpool while the black and white image is given.

LEVEL 2:

- **Context:**

Marine environmental, commercial, adventurous and cultural contexts are portrayed on viewing the image.

LEVEL 3:

- **Meaning:**

Depicting orange circles near each whirlpool represents the symbolism of flamboyant, lively and cheerful life. Hence, its content and subject matter are concerned with ‘Marine Life’, Seafaring, sea goers, navigation, maritime, adventure and ecotourism.

- **Discussion:** The painting portrays the hardship in a journey, adventure and disaster situation in the marine environment. Its title name (Kapar'o Tho Kunn Kary – the whirlpool swirling) is taken from the verses of Sindh's Classical and Tourist Poet Philosopher of the world named ‘Shah Abdul Latif Bhittai’. As such, the title of the Book is made of the Poetry Book of Shaikh Ayaz, who is the neo-classical modern poet of Sindh. In this illustration, Aina Qaaf has highlighted the characteristics and importance of the ‘Blue Economy’ (the economics of the sea). Due to this reason, it was aimed at and



witnessed the great demand of readers of the poetry of Shaikh Ayaz and the artwork of Ain Qaaf Shaikh simultaneously.

Painting No.4: Illustration of Book Title (Veeryou'n – Tides) of Sindhi Writer 'Hameed Sindhi' (Mirza, 2010).

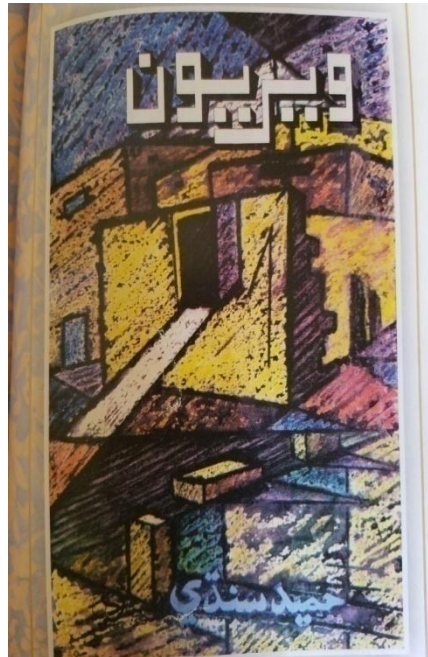


Fig. No. 6: Showing the Painting No.4: Illustration of Book Title (Veeryou'n – Tides) of Sindhi Writer 'Hameed Sindhi'

LEVEL 1:

- **Description:**
Medium: Pastel Colors
Color: Yellow, Orange, White, Blue, Black, Purple, Brown and Green
Size: Demmi
Type: Portrait
Title: Sindhi language geometrical form calligraphic design
Design: Abstract art
- **Analysis:**
Base work: Blue sky with different size houses, bricks, walls, water splashes and human shadows
Style: Modern art
Pattern: Manual and Imaginary Drawing
Shape: Slab.



LEVEL 2:

- **Context:**
Social, psychological, aesthetical and environmental (ecosystem) context.

LEVEL 3:

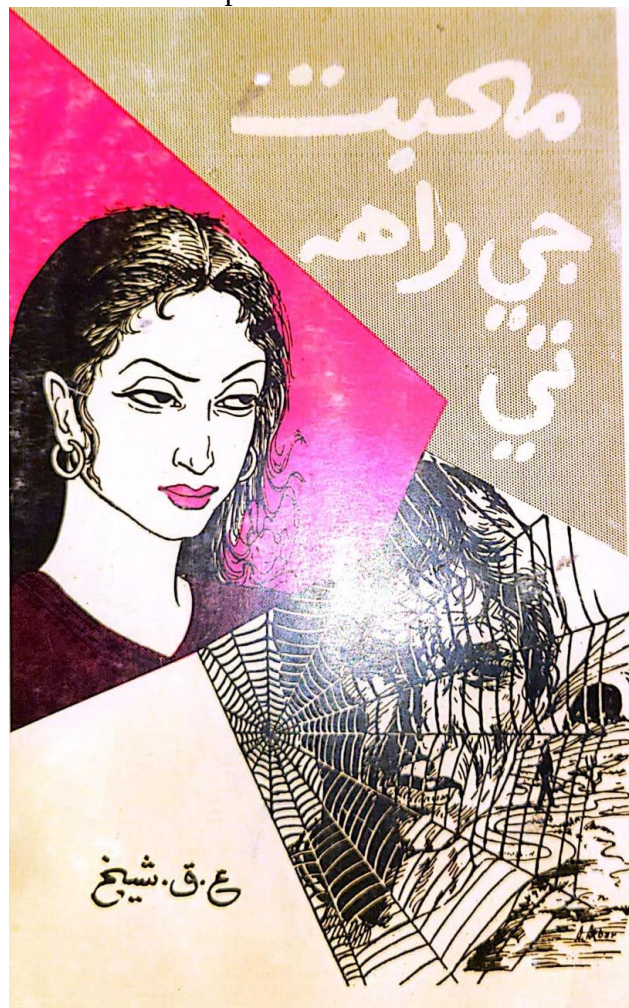
- **Meaning:**
Tides of River water, Individual and community life and natural beauty of disturbance and destruction.
- **Discussion:** The Illustrator/ Painter Ain Qaaf Shaikh is a great artist of Sindh, whose work was very significant in impression. Hence, the publisher and the author selected him for illustration of the Book 'Title (Veeryou'n – Tides) written by 'Hameed Sindhi' in the Sindhi language. As a result, the value of the Book and its selling had been increased due to the quality, standards and prominent work of the great personalities of Sindh.

BOOKS WRITTEN BY AIN QAAF SHAIKH

A few books were written by Ain Qaaf Shaikh. The titles of his artwork could be witnessed. Some books are also written about his life and artwork. An "Artwork Book" was produced by Ain Qaaf too. The historians and biographers compiled the letters related to Ain Qaaf Shaikh. A translation work was published based on the columns written on the life, artwork and training as his development of field of study in highlighted his role National level. included in the drawing field of Qaaf left his legacy. of such books plus discussion is

educational cum services for drawing and fine art pedagogy that play at local and Hence, Ain Qaaf history of fine art and study. As such, Ain The detail description teaching manuals and presented as under:

1. Name of Rah Te



Book: Muhabbat ji



Fig. No. 7: A Picture of Book ‘Muhabbat Ji Rah Te’

(a) Type of Book: Fiction:

- i. Size: Demi 8.5 X 5.5 inch.
- ii. Copies: 1000
- iii. Pages: 215
- iv. Edition: 1st.
- v. Year: 1998
- vi. Price: Rs. Nil

(b) Name of Publisher: Sindhi Adabi Board, Jamshoro:

(c) Discussion/ Literary Criticism: The book is written and compiled by a renowned author Naseer Mirza. He included the notes, columns, essays and other printed nonfiction about Ain Qaaf Shaikh. The persons who wrote about the personality, education, artwork and his distinguished role play in the society included as under:

1. Naseer Mirza
2. Nisar Hussaini
3. Rabel Shar
4. Imdad Bhutto
5. Shaikh Ayaz
6. Murad Ali Mirza
7. Ghulam Nabi Agro
8. Mumtaz Mirza
9. Hamid Sindhi
10. Hassan Manzar



11. Rasheeda Hijab
12. Parwano Bhatti
13. Dara Alam Abro
14. Jam Saqi
15. Ali Nawaz Phulpoto
16. Haroon Channa
17. Veena Shirangi
18. Fatah Halepoto
19. Wali Ram Walbh
20. Tariq Alam
21. Rizwan Umrani
22. Muhammad Ali Bhatti
23. Noor Ahmad Khojo
24. Nazir Qasmi
25. Khadim Hussain Baloch
26. Dada Sindhi
27. Taj Sihrai
28. Muhammad Yaqoob Mughal
29. Dr. Mumtaz Bhutto
30. Salim Channa
31. Zahid Dara Abro
32. Wafa Mola Bux
33. Professor Rasheeda Baloch
34. Najma Shaikh
35. Dr. Mumtaz Manjhi
36. Naseem Shaikh
37. Dareesha Farooq Siddiqui
38. Dr. Qazi Khadim
39. Shamsuddin Ursani
40. Altaf Agro
41. Hyder Ali Shaikh
42. Imdad Hussaini
43. Taj Jyo
44. Qazi Khizir Hayat
45. Ali Akbar
46. Shahnawaz Musafir
47. Professor Zawar Naqvi

It revealed that many writers of Sindhi language wrote about the role play of Ain Qaaf Shaikh, being a prominent personality from Sindh, who left his legacy behind in the form of paintings, title sketches, books, students, an institution and more, to mark his presence with us.

2. Name of Booklet: 1st. All Sindh Paintings Exhibition - 1981

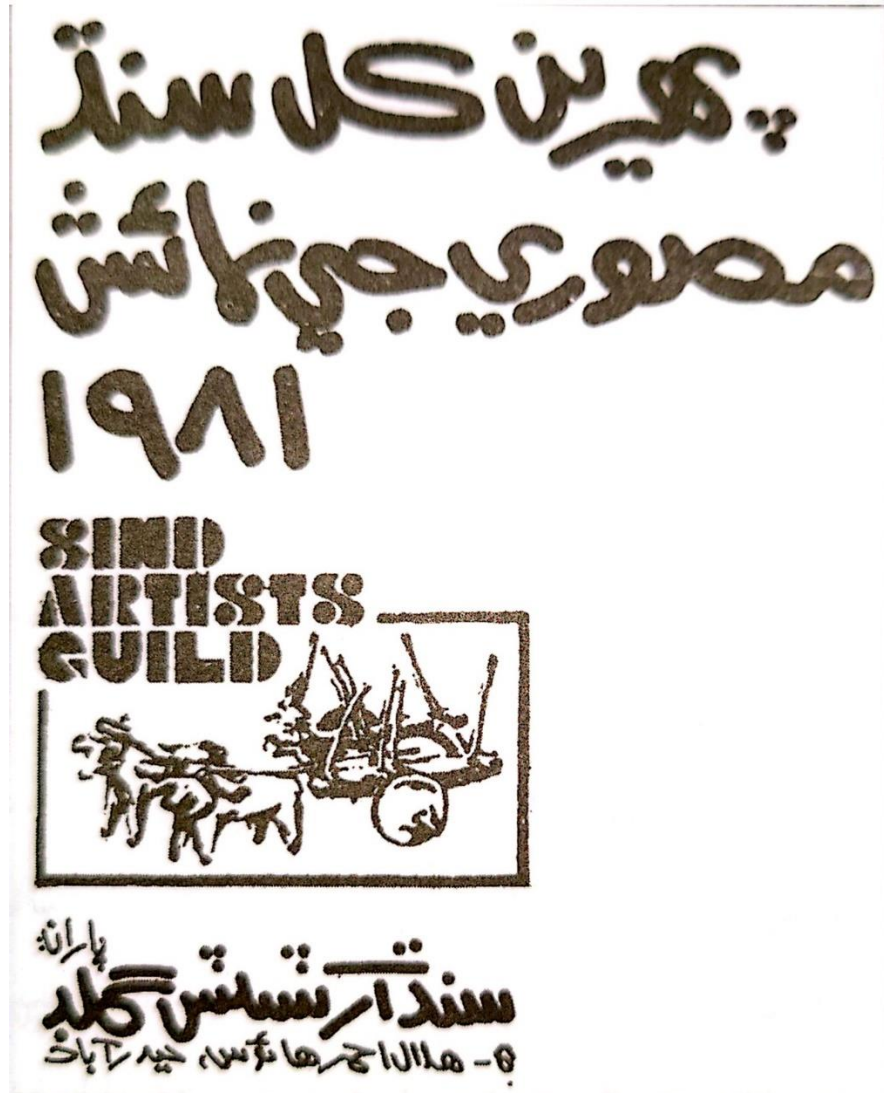


Fig. No. 8: A Picture of Booklet '1st. All Sindh Paintings Exhibition - 1981

- (a) **Type of Book:** Non-Fiction:
- Size: Double Demi 9X7 inch
 - Pages: 32
 - Year: 1981
- (b) **Name of Publisher:** Sindh Artists Guild, Hyderabad, Sindh
- (a) **Discussion/Literary Criticism:** It was published as a souvenir item, to present that to the visitors. Another purpose of that publication might be to compile the details about "1st. All Sindh Painting Exhibition - 1981". The salient features of book are given below: -
- It included an article titled as "A Brief Study of Pas, Present and Future Perspectives of Drawing and Painting in Sindh" written by Ain Qaaf Shaikh.



- ii) The booklet content included the articles of other distinguished artists of Sindh, Pakistan too.
- iii) For example, Muhammad Ali Bhatti (A Brief Introduction of Sindh Artists Guild) and Abdul Rahim Nagori (Some Comments on Painting).
- iv) A "Message" from Chief Patron of Sindh Artists Guild Mr. Abdullah G. Memon, Commissioner, Hyderabad Division, Hyderabad, Sindh.
- v) It highlighted the situation of social activities, Guild's role in promotion of art or entertainment and status of Hyderabad in his administration.
- vi) The Souvenir presented details of the Guild's body names with pictures.
- vii) It also contained the brief biodata of artists of the time plus photographs of each artist or painter.
- viii) A list of distinguished visitors was given, who had purchased the paintings.
- ix) Book Title Images Painted by Ain Qaaf Shaikh.
- x) There were a good number of title images or designs of books and magazines or journals that had been made by Ain Qaaf Shaikh.

3. Name of Book: In the Path of Love

(a) Type of Book: Short stories (and translated)

- i. Size: 8.5 X 5.5 inch
- ii. No published
- iii. Page: 140
- iv. Translated by H.H. Shaikh
- v. Year: 5 April 2016

(b) Name of Publisher: Nill.

(c) Discussion: The author of this book Ms. Nasim, being the daughter of Ain Qaaf Shaikh said in this book, that he was inclined towards the art and education as he had read the books of his father but with passage of time his interest was more evolved in the Art and Paintings. From childhood from raw sketches and lines, he became a good Artist and Painter and did professional education in the arts and became a renounceable Artist, Painter, Writer and Teacher. He has great vision, a self-mad man completely dependent on his own will power and work, he used to say some words about learning education that "Learn education else you will become well of still water, whose water will not be able to drink" (19th August 1997).

His stories reflect the different shades of life in small stories, which very few writers can describe in their novels and stories. The facts about real life help people to choose their actions before they face the consequences of their actions, books are said to be good friends. A.Q. Shaikh covered the incident of real life and social problems which an ordinary person might face and reacts and by reading that experience a person can learn a lesson which they cannot forget for their lifetime. The book named "Mohabbat-ji-rah ty" was written in Sindhi language and by translating it into English as "in the path of love" was a challenge, because translating any book from another language is not an easy task (5 April 2006).

In the following topics in contents:

- i. Hyderabad- December-1947



- ii. Nazo-148
- iii. One Evening- one-night 1948
- iv. Life in train
- v. Guests and their Excuses
- vi. Disturbed person
- vii. The Riddle
- viii. A Question
- ix. In the path of love
- x. The hope
- xi. Mr. Fhalto
- xii. An Angel
- xiii. Twist in wishes
- xiv. One night
- xv. Moomal and Mandhre
- xvi. Mokhi and Matara
- xvii. Gullu Basha
- xviii. Desert and Heaven
- xix. Such a great!
- xx. Swallow Birds
- xxi. Return of Mr. Fhalto
- xxii. Big Boss
- xxiii. A woman
- xxiv. Love Storm
- xxv. House or Bungalow
- xxvi. Worst End
- xxvii. The Spring
- xxviii. Stolen letters
- xxix. We two
- xxx. Rickshaw Driver
- xxxi. The night
- xxxii. You have to forget
- xxxiii. The Corpse
- xxxiv. The Sacrifice

4. Name of Book: Daastan Undlas (compiled by Ain Qaaf Shaikh)

(a) Type of book: History

Size: 9.5" x 6.5"

Edition: 1st. Edition

Pages: 736

Year: August 1947

Quantity:

Price: Rs: 30



(b) Publisher: Institute of Sindhology, University of Sindh.

(c) Discussion/ Context / Content: The introduction or forward was written by Muhammad by Muhammad Yaqoob Agha, the Deputy Commissioner, Hyderabad on 16th June 1957. The book compiled by Ain Qaaf Shaikh was composed on the History of Undlas, which contained (11) Eleven Chapters (736 Pages) in addition to the first part of the book including inner titles, technical page, contents preface and forward 12 pages. The preface showed that the book was written and completed on 15 May 1957 by letter.

Meaning: History of Undlas was translated and printed plus circulated as a history of Muslims triumph in Spain areas by Muslim leaders. The subject of the book is concerned with history of the world in general and history of Muslim's governance and the optical history of Undlas (Spain) country the Muslim conquerors had been in the book. For examples; Moosa Bin Naseer, Abdul Rehman, Ameer Abdullah Bin Muhammad, Muhammad Bin Abi Aamir, Ameer Yousuf Bin Tashfeen, Muhammad Bin Yousuf, Sultan Muhammad Ghaniullah sultan Abu Abdullah Yousuf, Sultan Muhammad VII, Yousuf III, Muhammad Nasar, Muhammad IX, Ibn-e- Usama, Ibn-e- Ismail, Sultan Abdul Hassan and Muhammad XI.

As such, the first Muslim ruler in Undlas was Abdul Rehman (138 A.H and 756 CE) and the last emperor was Muhammad – XI (897 AH and 1492 CE). The literature revealed that Ain Qaaf Shaikh was an artist, painter and educator, who had been actively participating in the political activism and history of the world. Thus, Ain Qaaf Shaikh witnessed his interest and role play as mentioned in his notes that he had invited to spread the history, knowledge and political situation of Muslims in the world. Therefore, Ain Qaaf Shaikh opted and accomplished the task of publicity and promotion of the history of Muslim and the spread in the Sindhi language, which has been spoken and written in Sindh, India and many other countries electronically in this global world since his times.

FINDINGS OF THE STUDY

The findings of the study are discussed in this chapter while interpreting the data section. The research questions are generalized in terms of the statements framed on the life, artwork and his services for the art education in Sindh province of Pakistan. As such, the findings would be considered as generalizations of this study as under:

- i. There would be documented information about the history of art education institutions in Sindh, Pakistan.
- ii. There was a historical role-play of the pioneer artist and academician Ain Qaaf Shaikh.
- iii. There would be literature available about the personality profile and artwork of Ain Qaaf Shaikh.
- iv. There should be done the critical analysis and appreciation of artwork of Ain Qaaf Shaikh.

IMPLICATIONS OF THIS STUDY

The implications of this study should be long, and it would impact positively on the further study and research about Ain Qaaf Shaikh. The government and private institutions



including the artists, educators, researchers plus policy makers should be able to use this knowledge for making the history of art and artists and even their individual role play for the futuristic vision in the interest of making a bright image of the rest of the world.

RECOMMENDATIONS

Based on analysis of data, discussion and findings of the study, the suggestions or recommendations are given as under:

- The personality profile of an artist, education and illustrators namely Ain Qaaf Shaikh and his role play in the art and art education and even illustration work for Sindhi Abadi Boards and other publications should need to be collected and saved in the Sindhology, Art concusses and art galleries as an icon and success story so as to run his legacy.
- The paintings and illustrations by Ain Qaaf Shaikh should be completed in Coffee Book Type format and printed to libraries, galleries, museums and dignitaries and even diplomats.
- The book written by Ain Qaaf sheikh should be published or re-published or unpublished material should be published as a matter of research and history of art and an artist.
- The public / government institution should allocate some fonds per annum; to publicize and promote the artwork of Ain Qaaf Shaikh and his key role play in field of drawing and teachers training in normal drawing and art since the early decades of birth of this Country- Pakistan

CONCLUSION

Art or Fine art is the field of study that reveals the history since the company period/ British Empire and after the birth of Pakistan. A countable number of artists made history in this regard by seeking education in fine art, remained activists and did pioneering institutional establishing in Sindh, Pakistan. Ain Qaaf Shaikh was one of them. His role-play witnessed three-fold accomplishments in life, being educator, artist and activist. The artwork quantity, educating drawing teachers (in-service/ pre-service) and actively opening of very new institutions for the first time in the academic situation of Sindh.

The content, subject matter of Ain Qaaf's artwork covers all walks of life, nature, beauty, protest and nature, beauty, protest and others. The paper includes painting / illustration of the title of Book (Risalo Shah Abdul Latif Aleyh) and title cover of the book (Makli-namah) – The Cultural Design Patterns found in Makli Necropolis.

The Thesis provided some selected knowledge and understanding, historians of art, researchers and related studies for future information, to enumerate his tremendous artwork in the history and to follow his role play for the people / nation as portrayed to the rest of the world nations. The art and drawing are due in the art education that prevailed since the independence in Sindh at Hyderabad city. I established the history of art, drawing, and art education. But the perspectives of the study showed the problematic situation due to lack or absence of information in the literature about Ain Qaaf Sheikh's life, art, and services in the field of art education in



Sindh. The data that was collected was a secondary type.

According to biodata, it was analyzed and the results / outcomes of the study revealed that the life, art works and services rendered by Ain qaaf Shaikh as an artist, illustrator, drawing teacher and art educator plus writer (fiction and non-fiction) should be written for students, teachers, historiographers and others. Therefore, Ain Qaaf Shaikh's role play was proved to be positive and highly significant that should incline the citizens to appreciate him with inclusion in history of Sindh being the prominent personality of his era. Conclusively, Ain Qaaf Shaikh's legacy was left to impact the present and to put implication in the field of art, drawing, and art education in Sindh, Pakistan.

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