افغان ها و انگلیس ها

به کوشش

مصطفی عمرزی







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افغان ها و انگلیس ها

(تصاویر افغانستان، افغان ها و انگلیس ها در قرن ۱۹)

به کوشش مصطفی عمرزی

۱۳۹۷ شمسی

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افغان ها و انگلیس ها

(مقدمه)

جای بیشتر خالی تصویر در پرداخته های تاریخی افغانستان در تمام انواع باستانی، وسطایی و معاصر، به نوعی درک دقیق را مشکل ساخته است؛ هرچند با افزایش و کاهش باور ها، ماهیت پدیده ها متغیر شده اند، اما حقیقت این که ابزار فرهنگی نگارش، هرگز نتوانسته اند جای نگرش را پُر کنند، فرهنگ «نقش» را ارجح می سازد.

بی نیاز بسیار به توجیه «شنیدن کی بود مانند دیدن»، می خواهم تصریح کنم که در تعمیم مقوله ی تاریخ در کشور ما، نگرش- بسیار متمم نگارش نبوده است. در سالیان اخیر نیز که انکشافات تخنیکی و رسانه یی، به تسلیح جمعی رسیده اند، مستندسازی تاریخی با عینیات دیداری بسیار توام نمی شود.

جای خالی تصویر در تالیف های تاریخی ما به قدری ست که در جمود آن، حتی در کتاب هایی که به تازه گی تحویل می دهند، جای نگرش تاریخی را اگر نیاز به تصویر باشد، با معدود تصاویری پُر می کنند که بر اساس کاپی- پیست با چند بار اخذ از کتبی ست که بیش از نیم قرن قبل منتشر شده اند. بنا بر این، کمتر به خود زحمت می دهند با استفاده از وسایل متنوع پخش و نشر کنونی، سراغ گذشته ای بروند که تصویر یک بت بودایی، کُل تاریخ آن را خلاصه می سازد.

در مجموعه ای که در برابر خواننده و بیننده ی افغان، قرار می دهم، با توجیه نگرش، سعی کرده ام برای نخستین بار، تاریخی را در برابر هموطنان، قرار دهم که افزون بر اهمیت دو تقابل گذشته گان ما با امپراتوری بریتانیای کبیر، تسجیل تصویری آن بی شک در حک ذهنیت های آگاهی تاریخی، بسیار ممد واقع می شود.

قرن نوزده ی افغانستان، یک سده ی ناگواری هاست. نوع تجاوز با متجاوزی که قبلاً هرگز دیده و شنیده نشده بود، سرزمین تاریخی ما را

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به صوبی رهنمون می سازد که اگر در پایمردی گذشته گان افغان ها، شهرت افغانستان را جهانی ساخت، در استراتیژی استعمار، شاید هنوز هم از اثرات و تبعات آن رهایی نیافته ایم. تحقیر امپراتوری بریتانیای کبیر در اوج قدرت، از شگفتی های تاریخ ماست. در واقع مواجه با نوع جدید تجاوز و متجاوز، افزون بر تشهیر کشوری، منطقه یی و جهانی، افغانستان را در محدوده ی جیوپولیتیک، به بسا از مفاهیم تحکیم دولت- حکومت کشاند؛ هرچند بازی های زشت سیاسی، فشار های محسوس دو قطب روسیه ی تزاری و هند بریتانوی، خاک های جبراً جدا شده از کشور را استحاله کردند، اما روح افغانی در آن ها زنده مانده است.

در قرن بیست و یک، «بیداری»، خواب نوکرصفت هایی را نیز خراب می سازد که با سال ها دانش کمپانی هند شرقی، سعی می کنند جلو خرد جمعی را بگیرند.

در باب تقابل افغان ها و انگلیس ها، هنوز ناگفته های زیادی وجود دارند. همچنان تبیین ارزش ها و پدیده هایی که جغرافیای کنونی افغانستان را به اعتلای دولت- حکومت رسانده اند، تاریخ معاصر را با ویژه گی هایی که هرگز در گذشته در منطقه ی ما اتفاق نیافته بود، در اولویت، قرار می دهد.

در حالی که خیانت تاریخ نویسی های هرزه(عتیقه) به نوع سردرگمی در تفکر جامعه ی ما به نفع بیگانه، منجر شده اند، عمد بی طرفی در تصریح تاریخ معاصر و ارزش های آن که ریشه ی تمام دست آورد های عمرانی، انکشافی، فرهنگی، رسانه یی، اقتصادی و سیاسی کنونی ست نیز باعث شده، مقوله ی منافع ملی و جیوپولیتیک افغانستان، قربانی برداشت هایی شود که وقتی از واحد سیاسی بیرون می رویم، انحصار داشته های گذشته برای هیچ کشور منطقه، آسان نیست. شاید مفهوم «سرزمین» بتواند گذشته هایی را برای ما مختص

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بسازد، اما تعیین عمق تاریخی جعلیات و خزعبلات آریایی، خراسانی و فارسی به جای افغانستان و افغان ها، راه را باز گذشته تا در هرج و مرج ادعا، کشور ستیزی به نام مفاهیم ایرانی، حداقل بخشی از اقلیت های قومی را در خانه ی ما به ستون پنجم، مبدل کند.

در کتابی که در برابر شما قرار دارد، با ابتکار زحمت یک اثر وقت گیر، دردسرساز و جنجالی، اما گذشته ای را مستند ساخته ام که ارزش «نگرش» را تسجیل می کند.

متاسفانه ناآگاهی یا بی توجهی به قدری به خلای فرهنگی ما انجامیده که حتی در سهولت های دنیای مجازی نیز یک بخش قابل ملاحظه ی معلومات مهم پیرامون ما، دست نخورده باقی مانده است.

پیرامون ارزش تصاویر این کتاب، نوشته های جداگانه نیز منتشر کرده ام، اما چنان چه سواد مجازی بسیاری از هموطنان، زیاد نیست، نتوانسته اند به آن به گونه ای که راحت، دلخواه و آسان باشد، دسترسی یابند.

با این نگرش، بار دیگر خودم را به زحمت «قلم رایگان» انداختم تا حداقل به رسالتم به عنوان یک نخبه، فرهنگی و نویسنده خدشه نرسد.

با تقدیم این کتاب، از هموطنان می خواهم جهت بیرون رفت از خلای فرهنگی، از ابزار ثبت و ضبط، هدفمندانه استفاده کنند. به باورم مجموعه های بسیار و دست نخورده ای وجود دارند که بهتر است هرچه زودتر از خلوت کلکسیون های شخصی، قفسه های کتابخانه ها و کنج های دنج بیرون شوند. ما در قرن بیست و یک، نیازمندتر از قبل استیم. در زمینه ی گسترده ی این عصر، تبیین کامل تاریخ، یک نیاز اساسی، به خصوص سیاسی ماست.

مصطفی عمرزی
۱۳۹۷/۸/۲شمسی
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جنگ اول افغان و انگلیس[1] / First afghan english war

محاصره ی جلال آباد / Siege of Jellalabad





مرحوم امیر دوست محمد خان(رح)

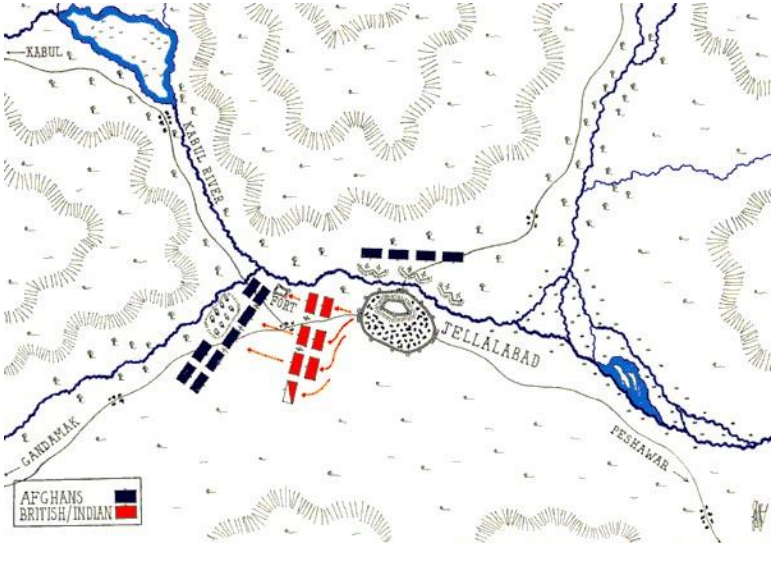
۱- تصاویر این فصل از مجموعه ی مجازی «نبرد های انگلیس ها» هستند. م.ع

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The Battle of Ghuznee / نبرد غزنی

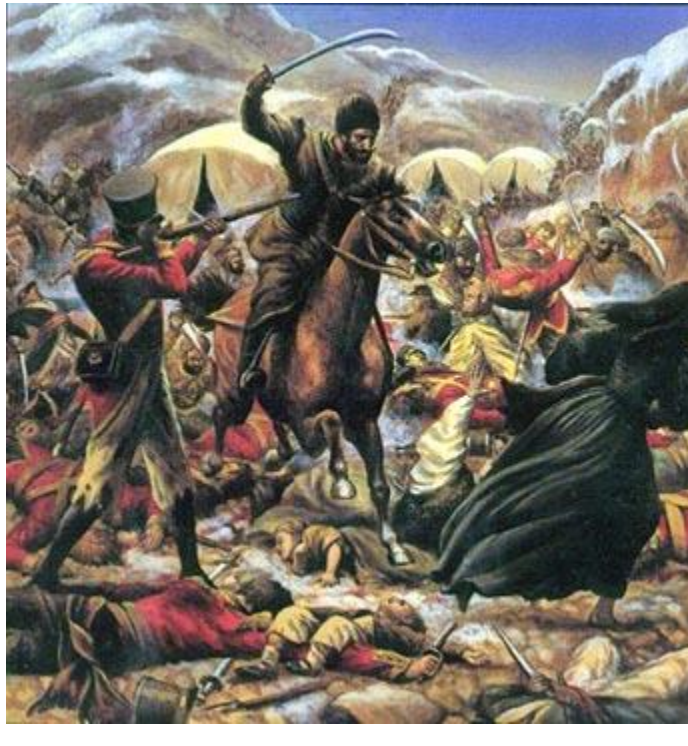


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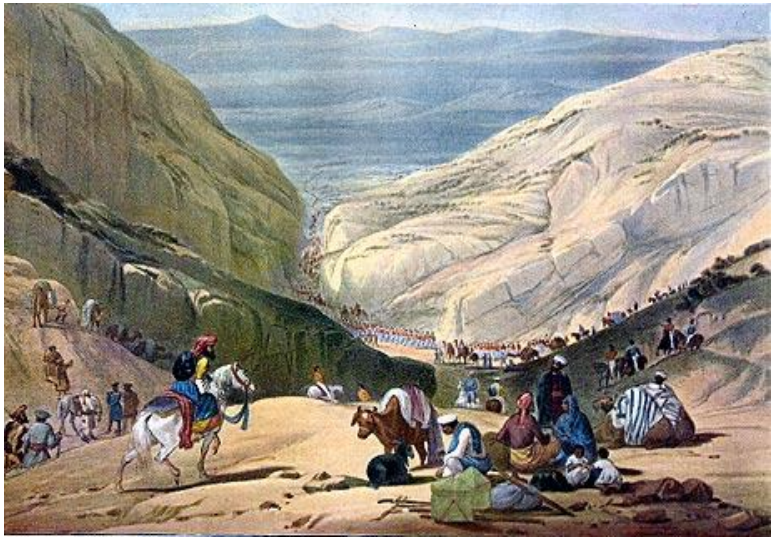


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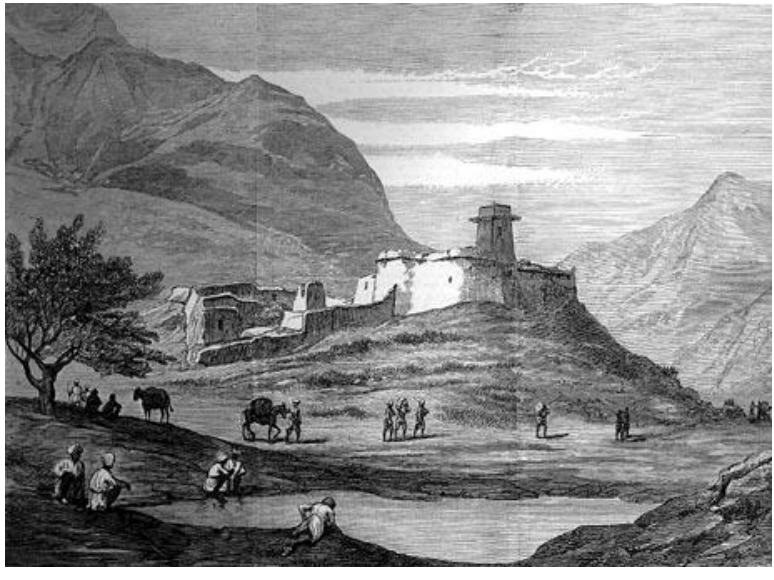
نبرد کابل / The Battle of Kabul

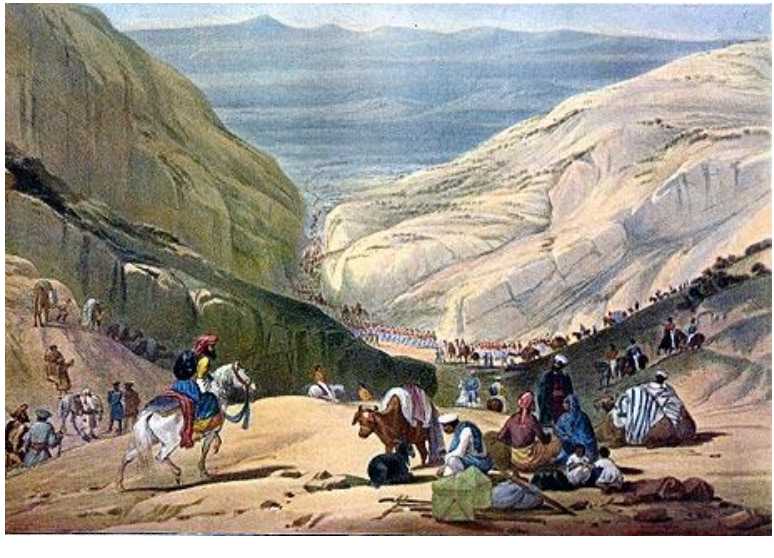




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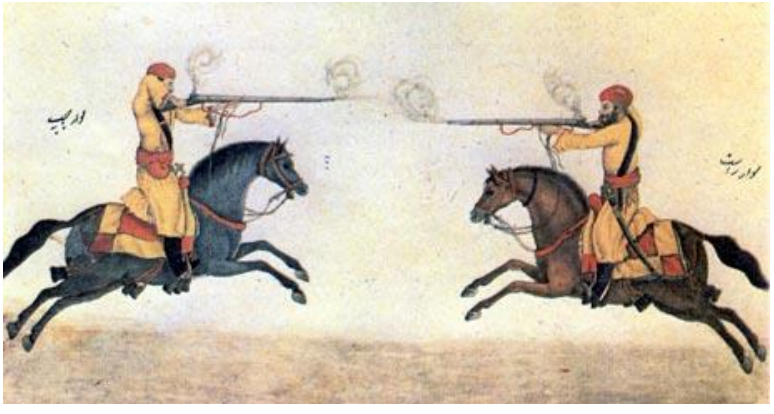




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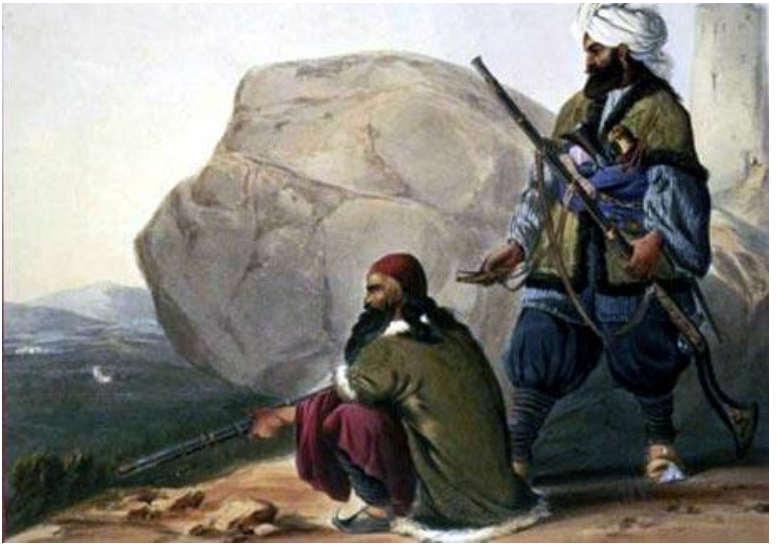
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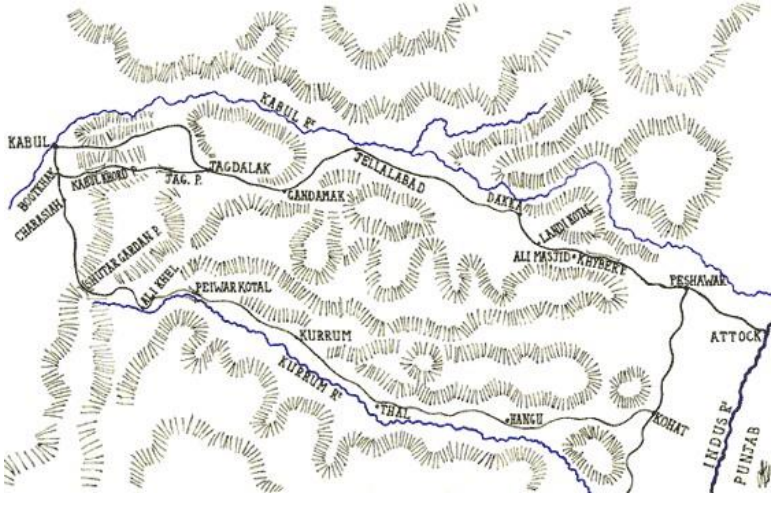
The Battle of Kabul and the retreat to Gandamak

نبرد بازگشت از کابل به گندمک





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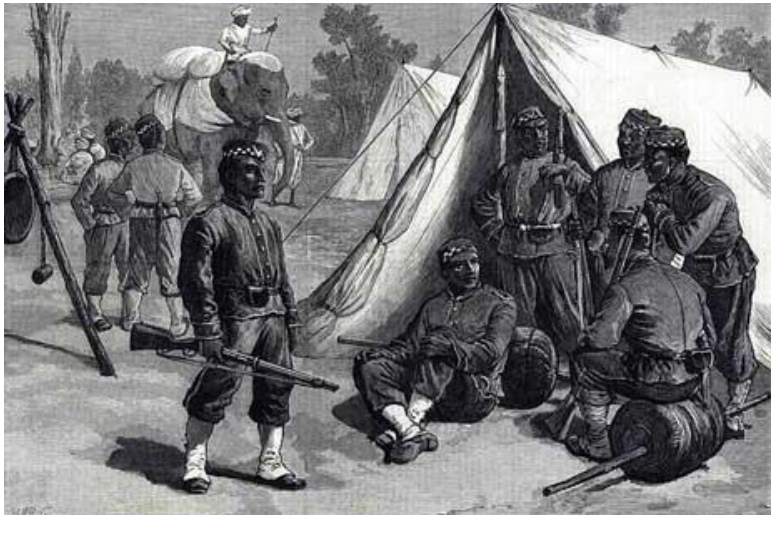
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جنگ دوم افغان و انگلیس / Second afghan English war

General Robert's March to Kandahar and the Battle of Baba Wali

رژه ی جنرال رابرتس به کندهار و نبرد بابا ولی





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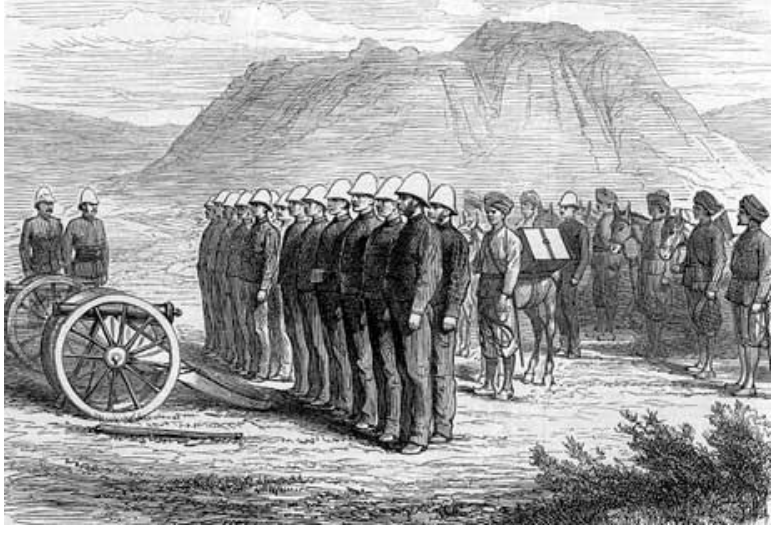
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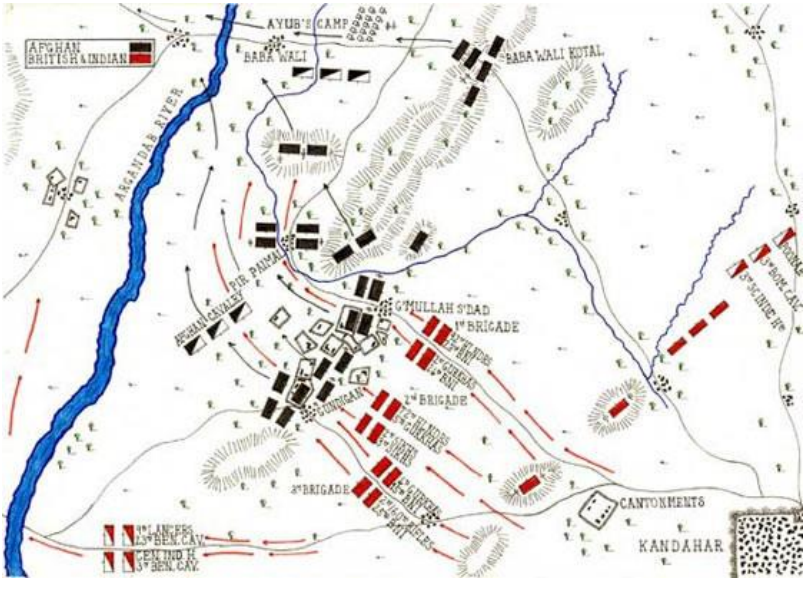


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نبرد احمدخیل / The Battle of Ahmed Khel



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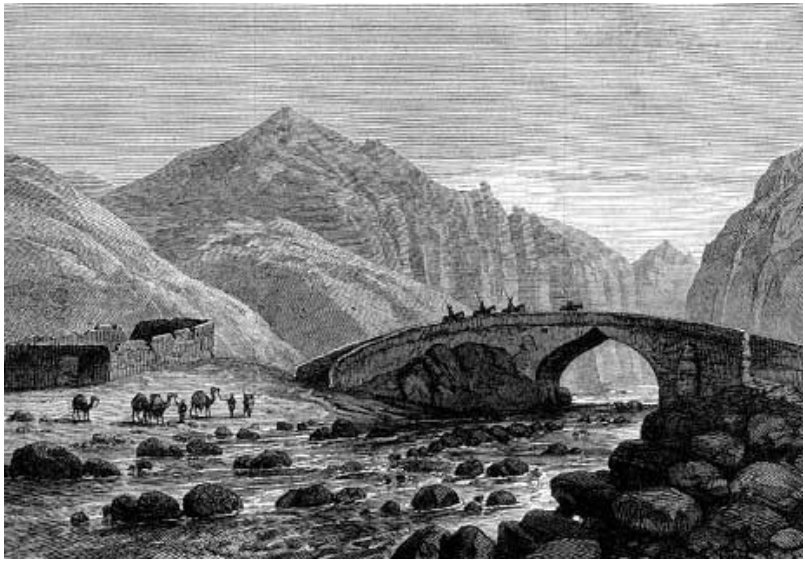


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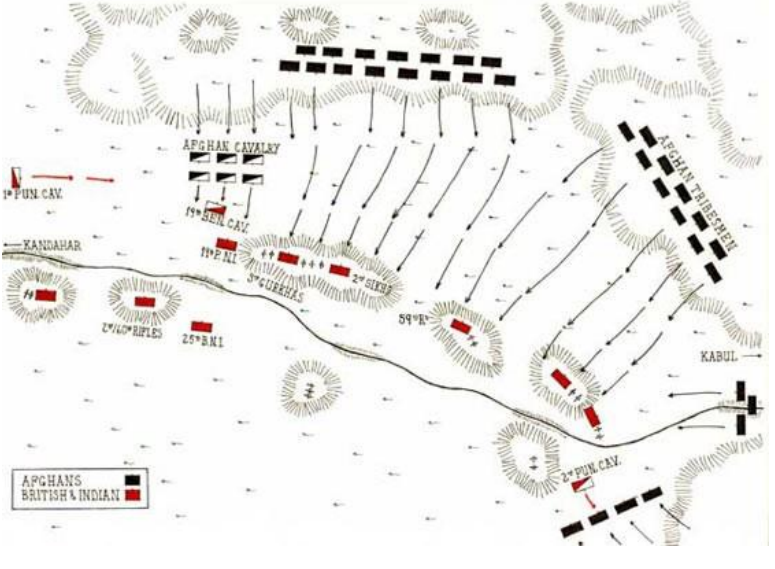




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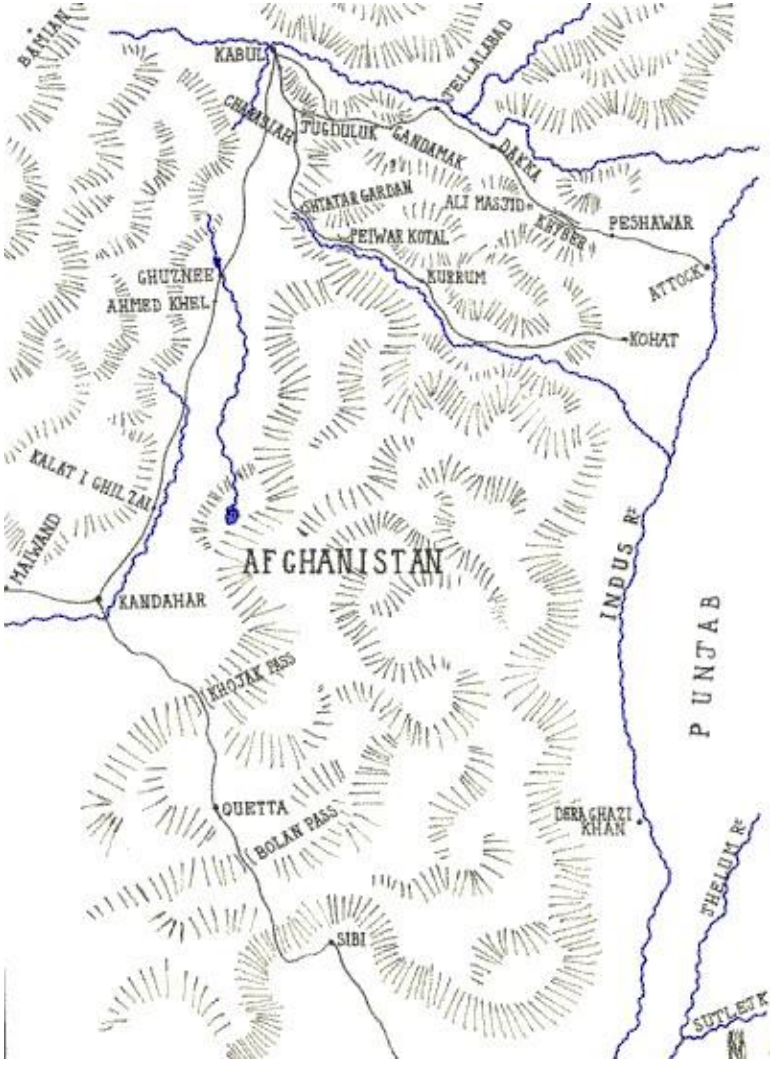


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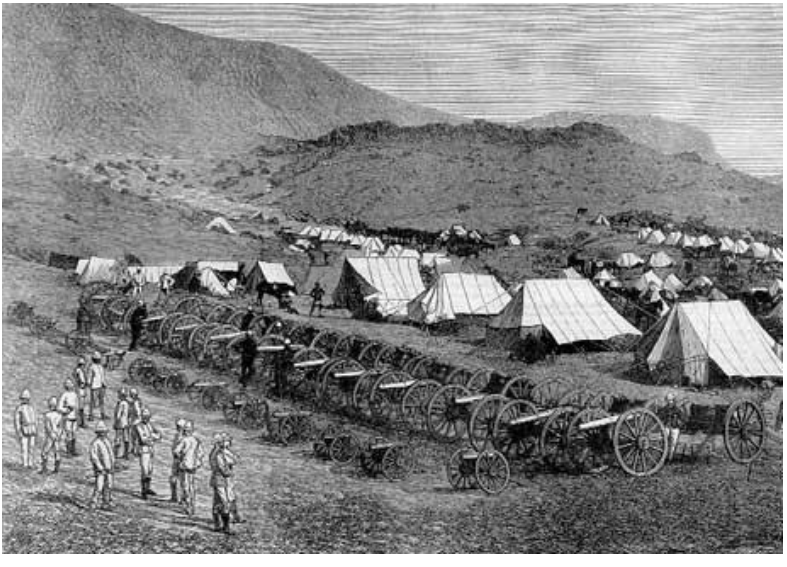


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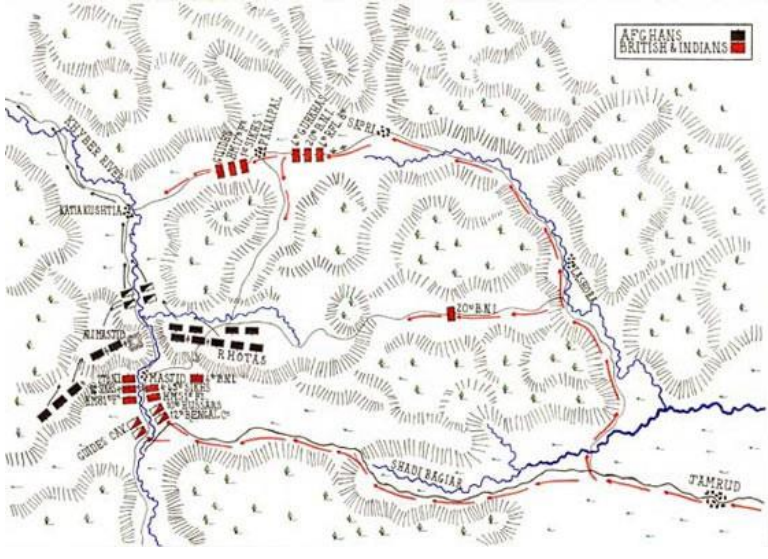


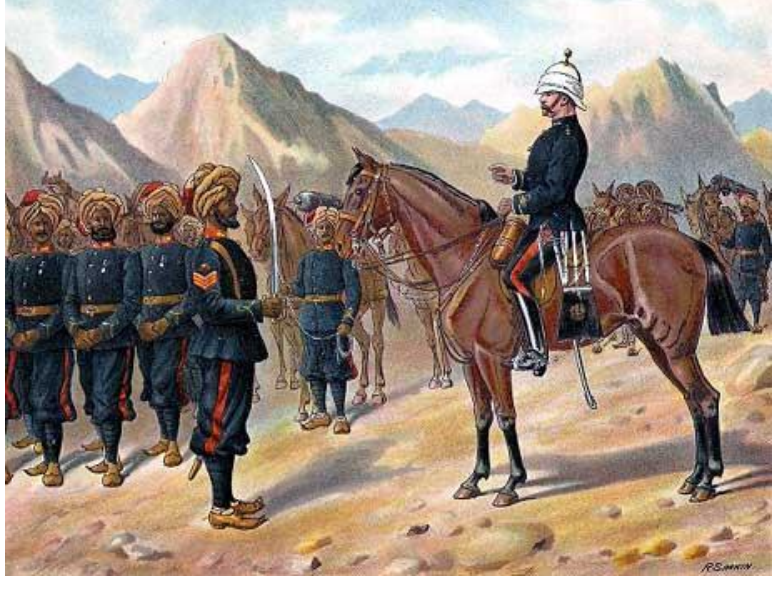
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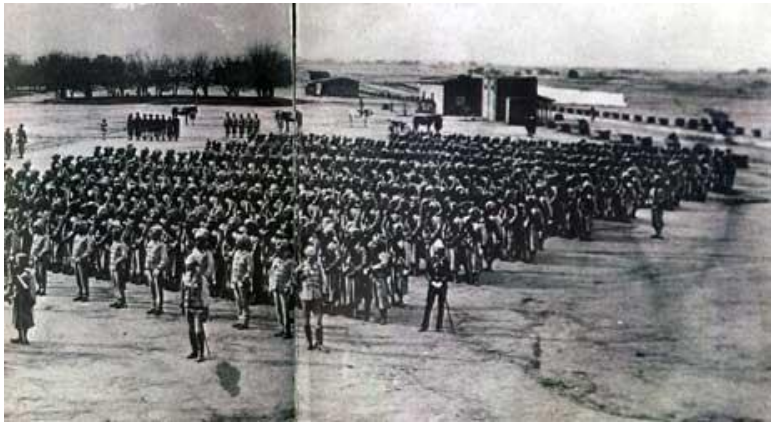
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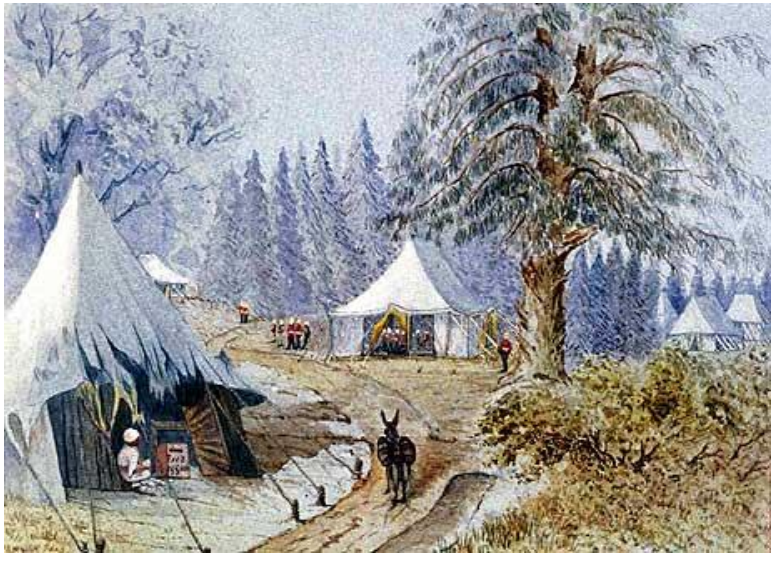
پیاده نظام پنجابی

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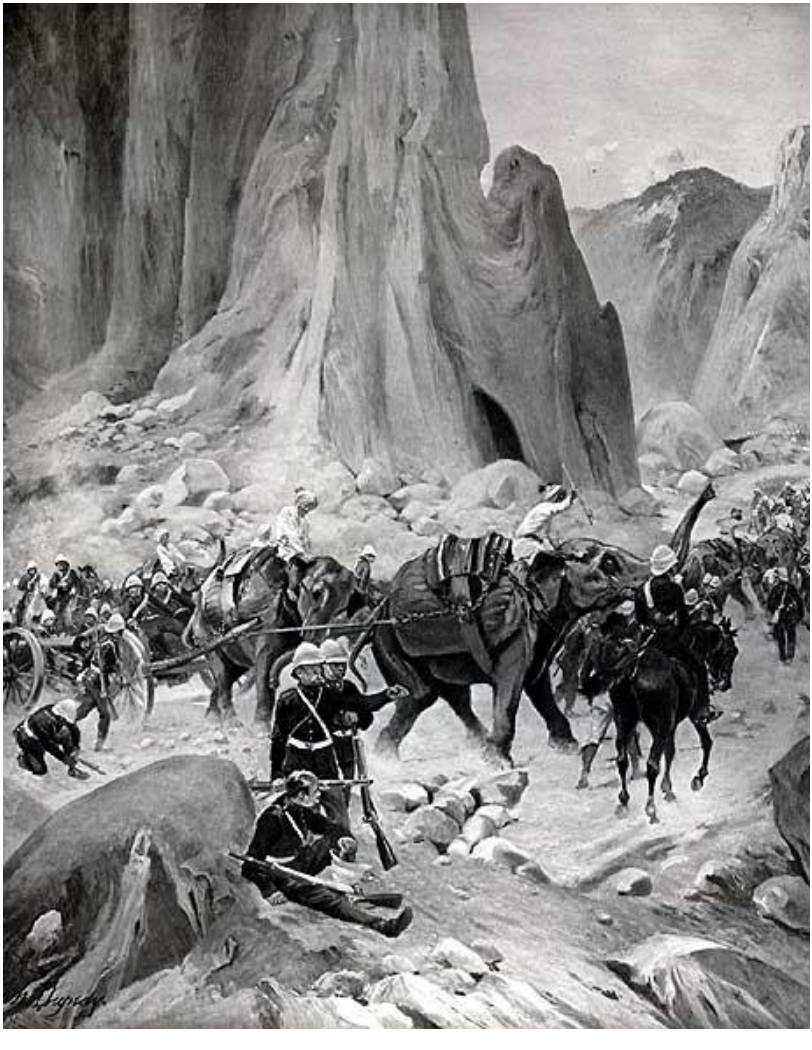


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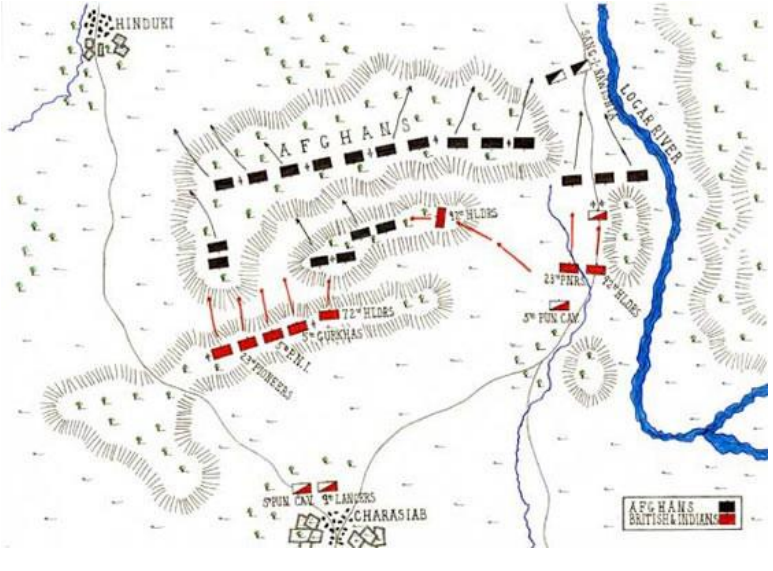
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لوتنت هرت



به کوشش مصطفی عمرزی

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نبرد فتح آباد / The Battle of Futtehabad



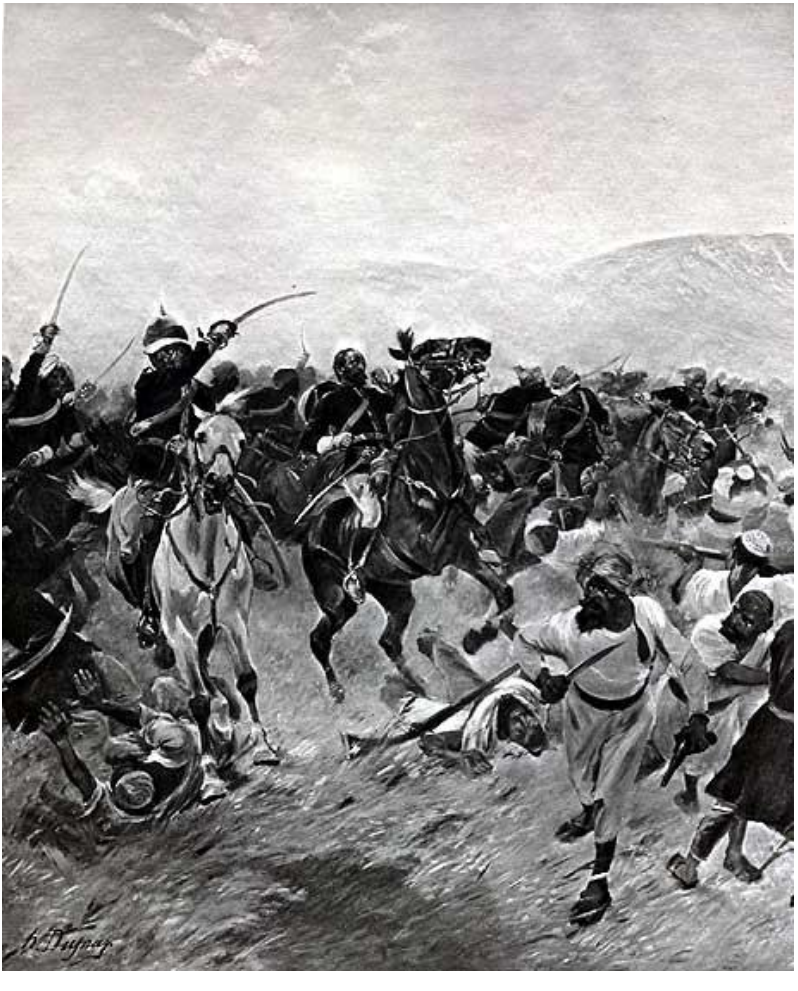


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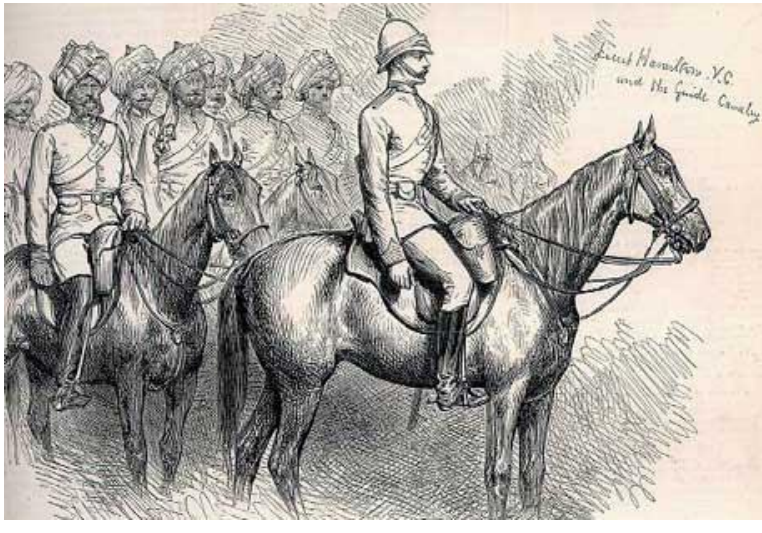


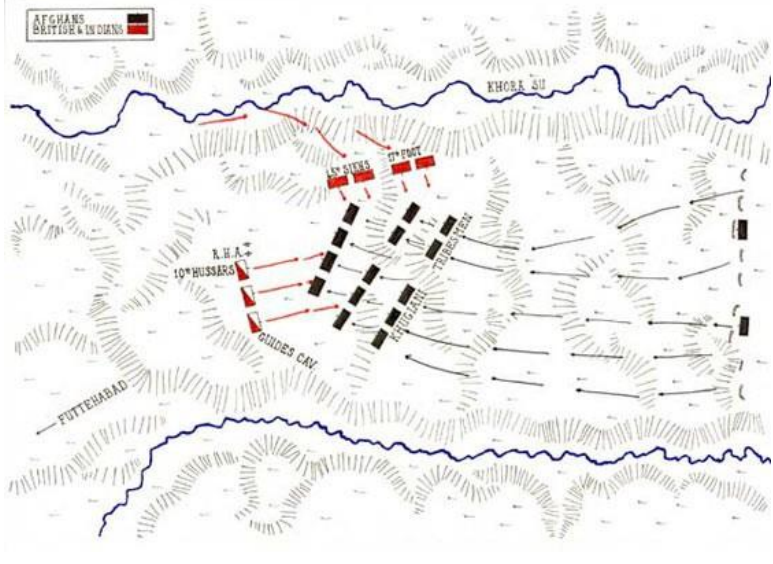
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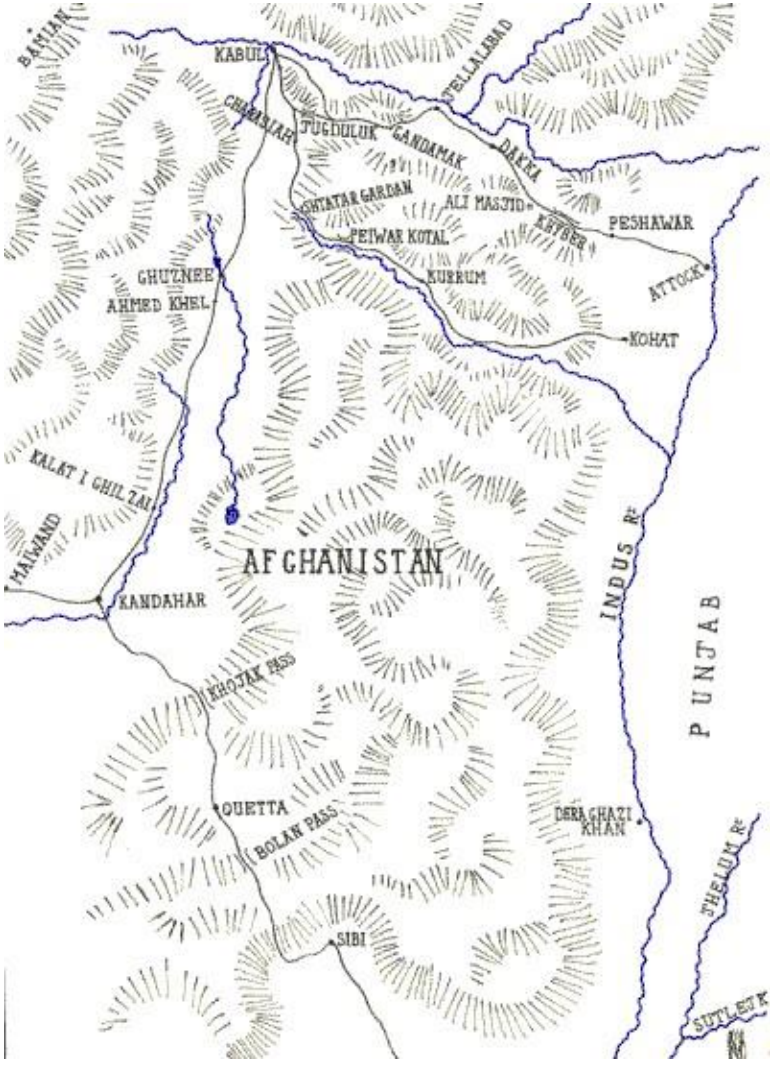
صحنه ی مرمی خوردن ماجور ویگرم که باعث کشته شدنش می شود.

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تندیس نبرد فتح آباد

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The Battle of Kabul / نبرد کابل





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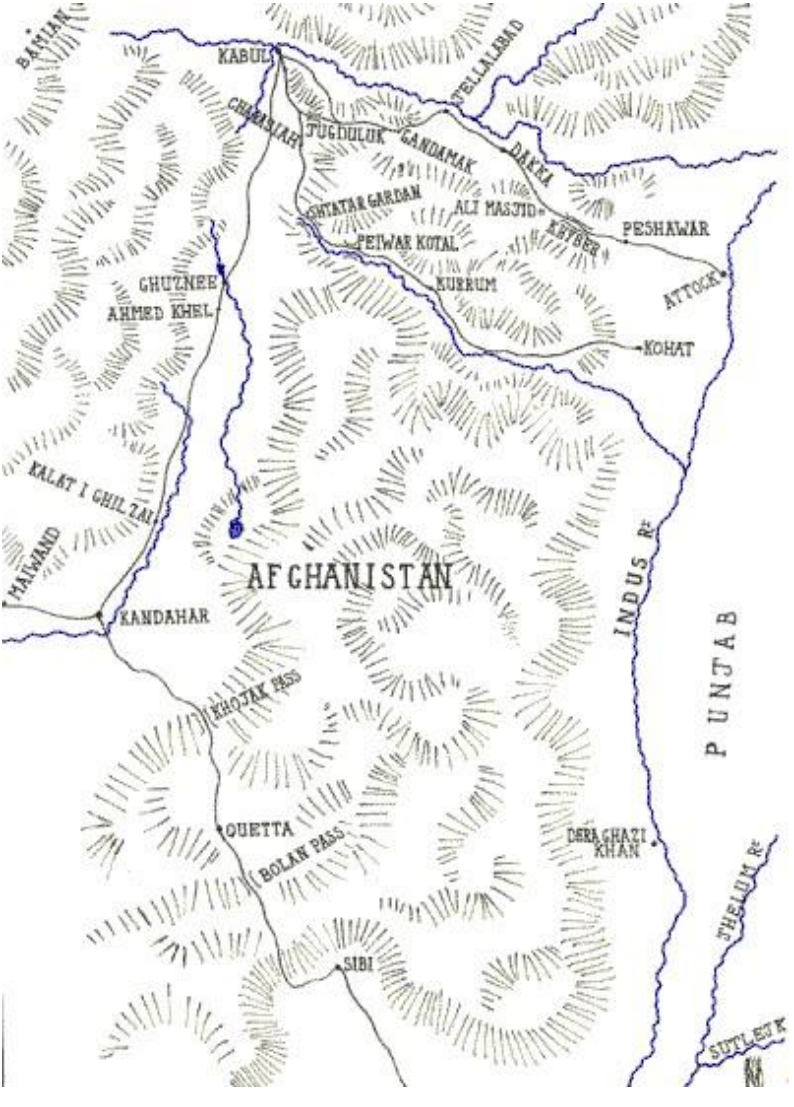




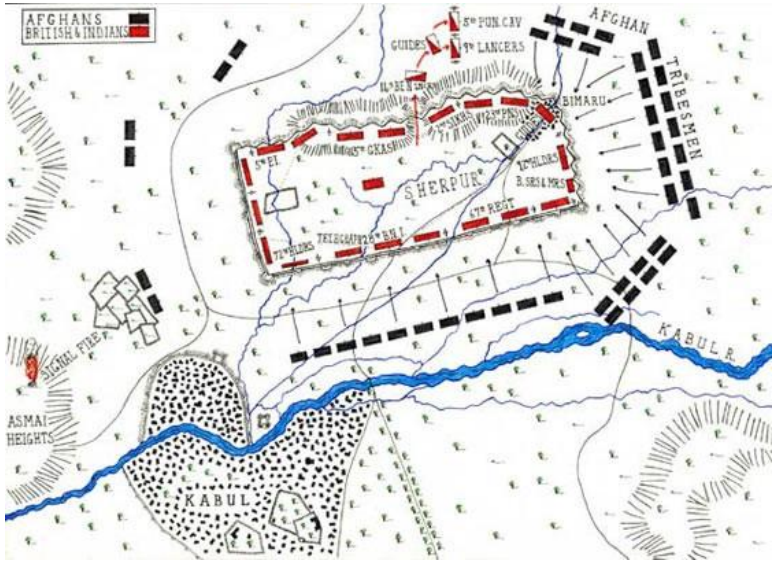
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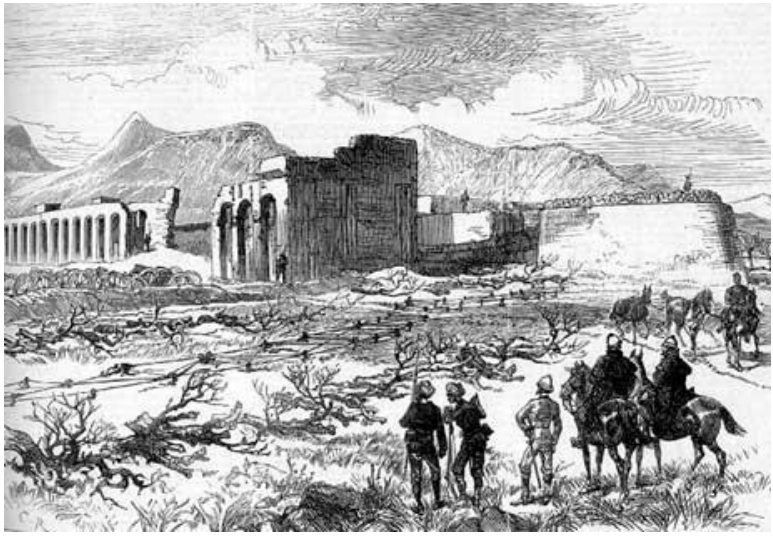
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The Battle of Maiwand / نبرد میوند



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تفنگداران بمبئی

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سواره و پیاده نظام بمبئی



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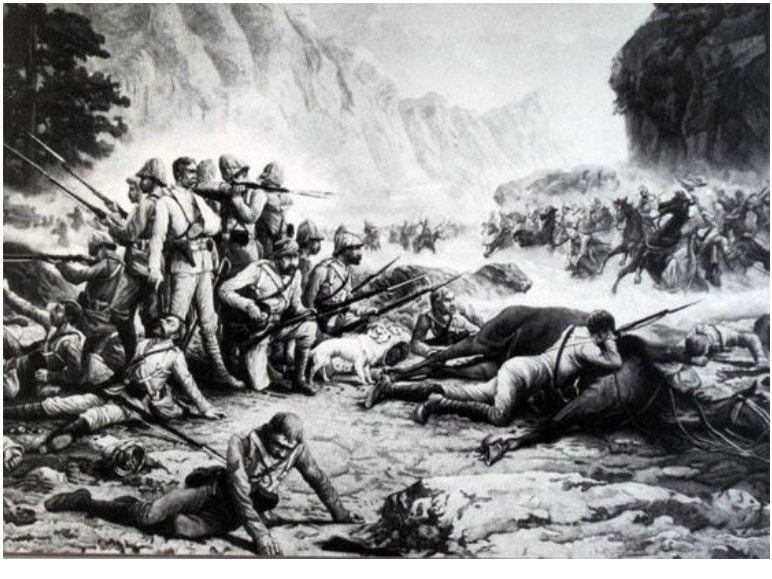
صحنه های نبرد میوند که در آن، قوای متجاوز انگلیس، شکست سختی را متحمل می شوند.



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سارجنت مولان



آخرین مقاومت قوای متجاوز انگلیس در میدان نبرد میوند

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تندیس یک سگ که در نبرد میوند به اردوی انگلیس، خدمت کرده است. به او، مدال شجاعت، داده اند.



تندیس یک شیر که به مناسبت جنگ دوم افغان و انگلیس، ساخته اند.

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امپراتریس ملکه ویکتوریا حین استماع گزارش شکست مفتضح اردوی انگلیس در نبرد میوند.

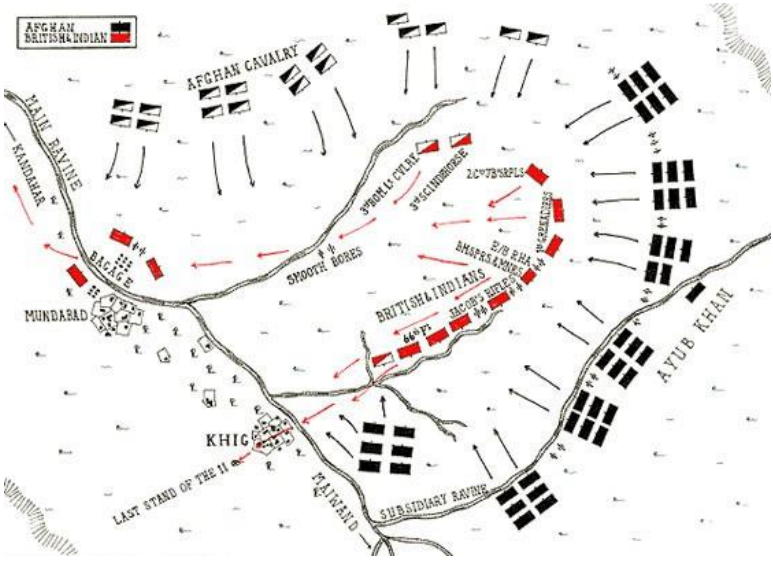


یک سرباز انگلیسی که به پاس شجاعت در نبرد میوند، مدال ها گرفته است.

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نبرد کوتل پیوار / The Battle of Peiwar Kotal

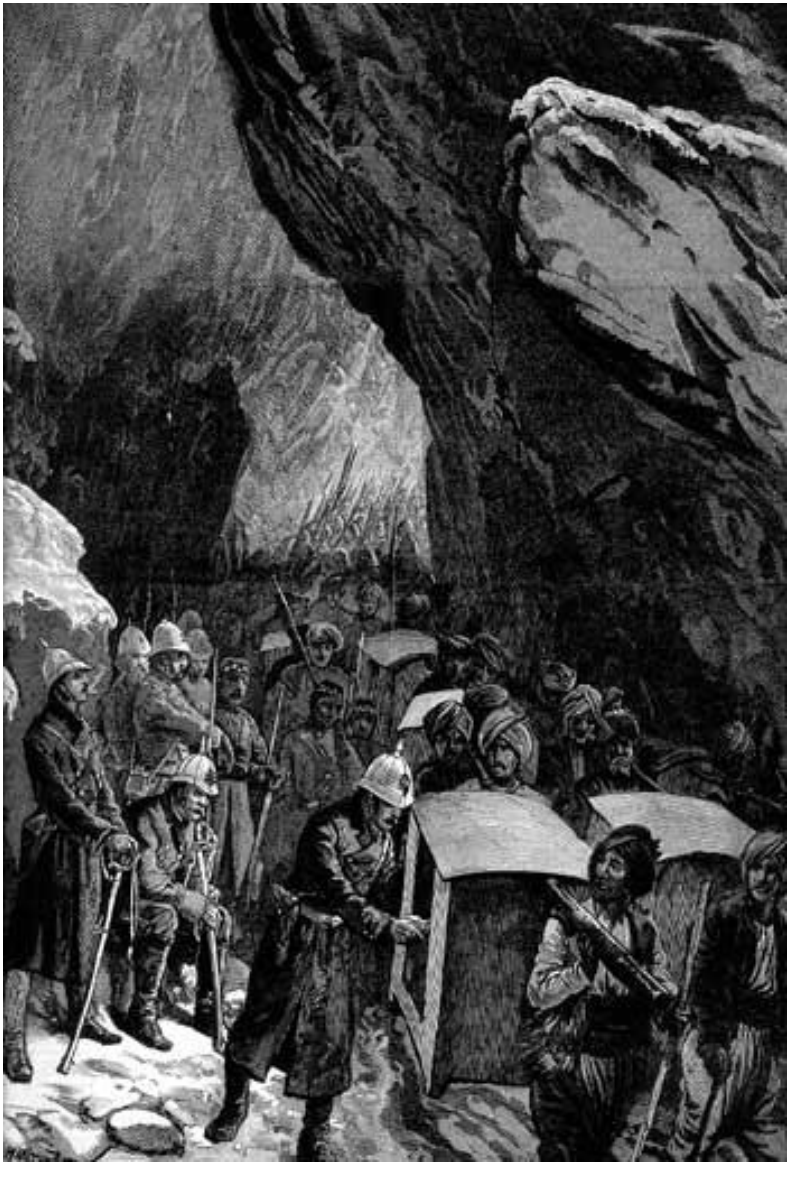


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آبا و اجداد قهرمان ما / مجاهدین افغان در نبرد کوتل پیوار

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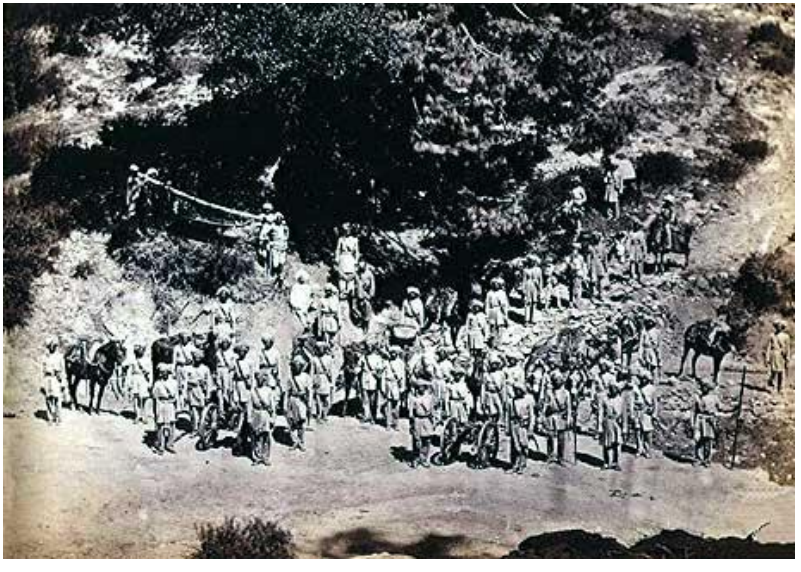


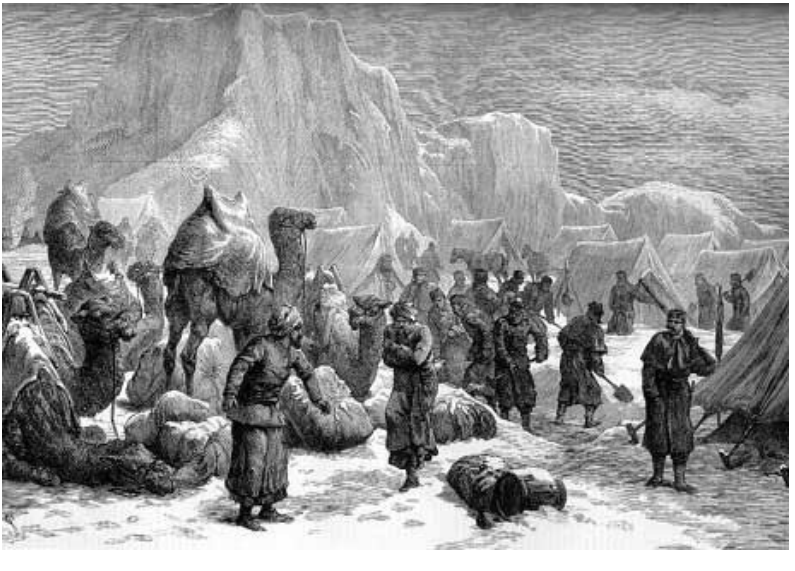
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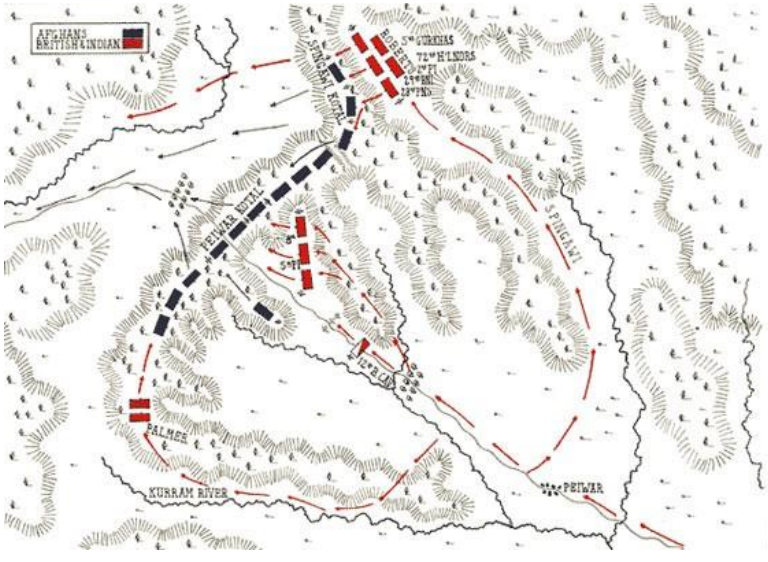
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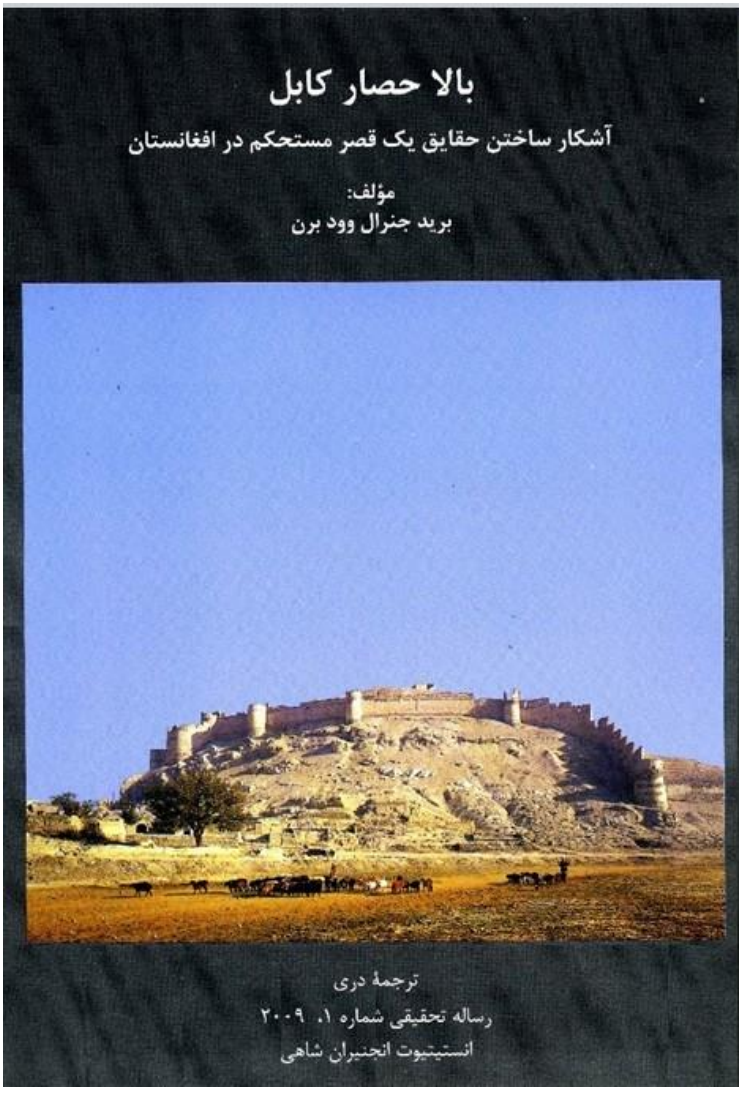


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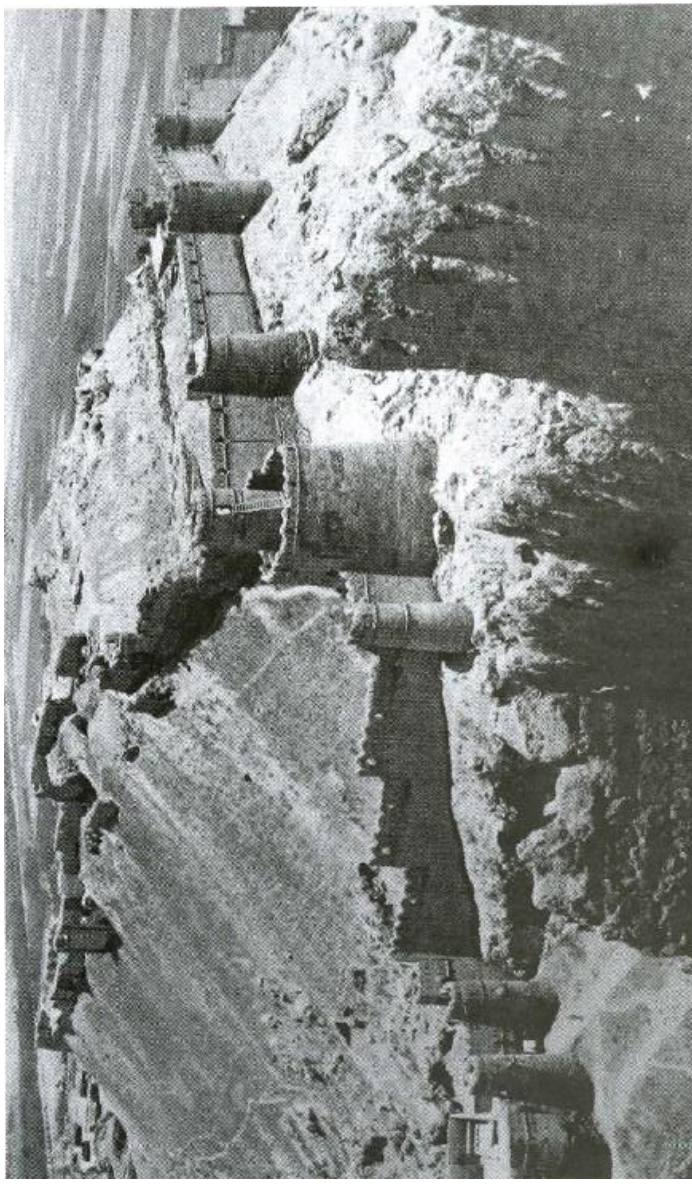
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بالاحصار کابل[1]



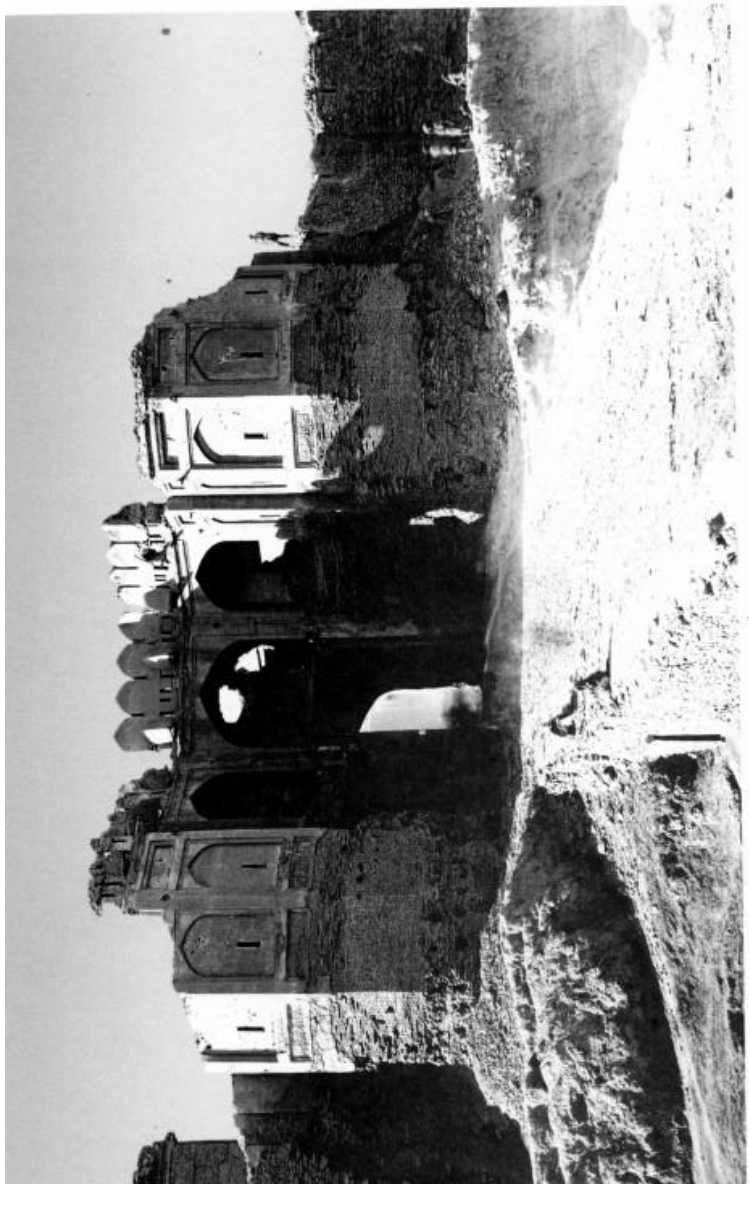
۱- کتاب «بالاحصار کابل» را در زمینه ی مجازی معرفی کرده ام. با این وجود، چون حاوی تصاویر مرتبط و کم نظیری بود، به اثر پیوسته گی موضوع، آن ها را در این کتاب نیز افزوده ام. م.ع

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شکل ۷: حصهٔ از دیوارهای بالاحصار در سال ۱۸۸۰ که از تپه سمت غربی آن دیده میشود. دروازه در حصهٔ چپ پایانی که دروازهٔ عقبی در بالاحصار پایانی بود، وجود دارد، که در سال ۱۸۴۹ با خشت بسته شده بود، اما در سال ۱۸۸۰ انگلیسها آنرا دوباره بازکردند تا اینکه به تپه بالا برج دست یابند. این عکس ازهمان جای گرفته شده بود. | قطعه نقب زنان و کلنگ داران بنگال، انستیتیوت انجنیران شاهی |

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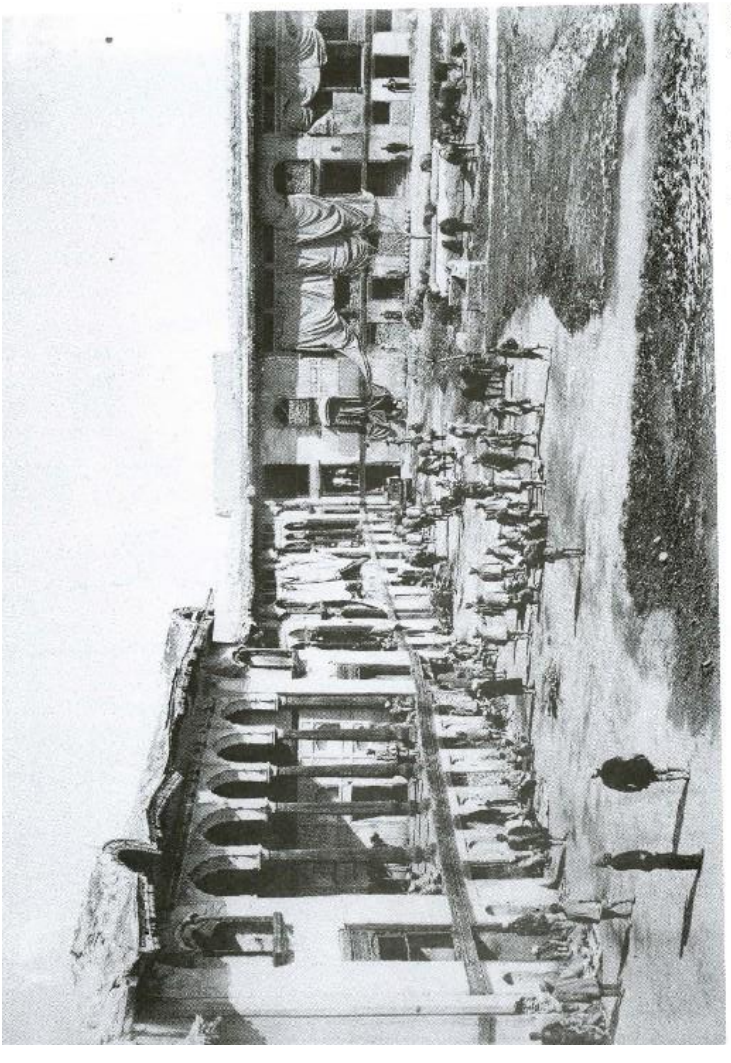
شکل ۱۴: دروازه شاه شهید که بنام دروازه لاهوری نیز یاد میشود، بالاحصار در سال ۱۸۷۹. [قطعه نقب زنان و کلنگ داران بنگال، استیتیوت انجنیران شاهی]

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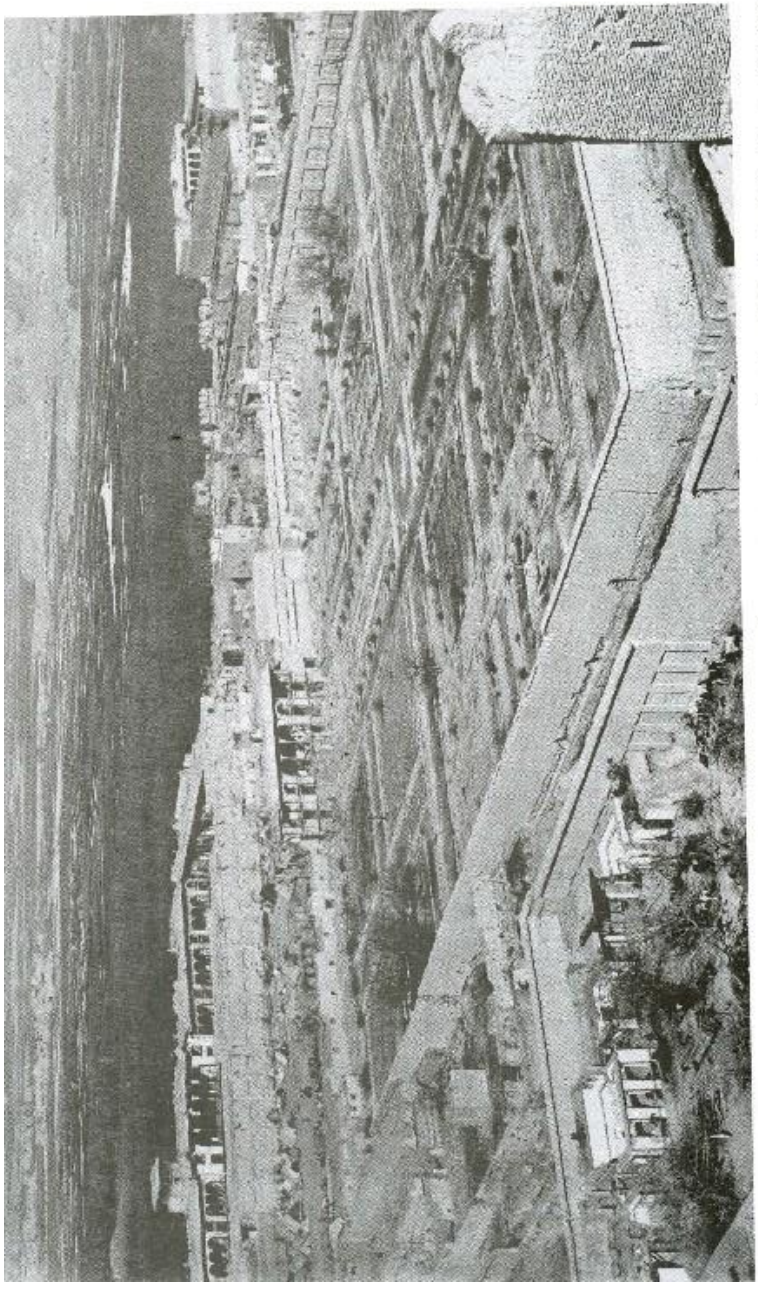
شکل ۱۵: دروازه نقاره خانه که بنام "دروازه شهر" نیز یاد میشد. از برج بالایی طرف راست معلوم میشود که استحکامات آنها دوباره تقویت شده و امکان دارد که این کار را انگلیسها در سال ۱۸۸۰ انجام داده باشند. [قضیه نقب زنان و کاشف داران بنگال، السنیبوت ایجمیران شاهی]

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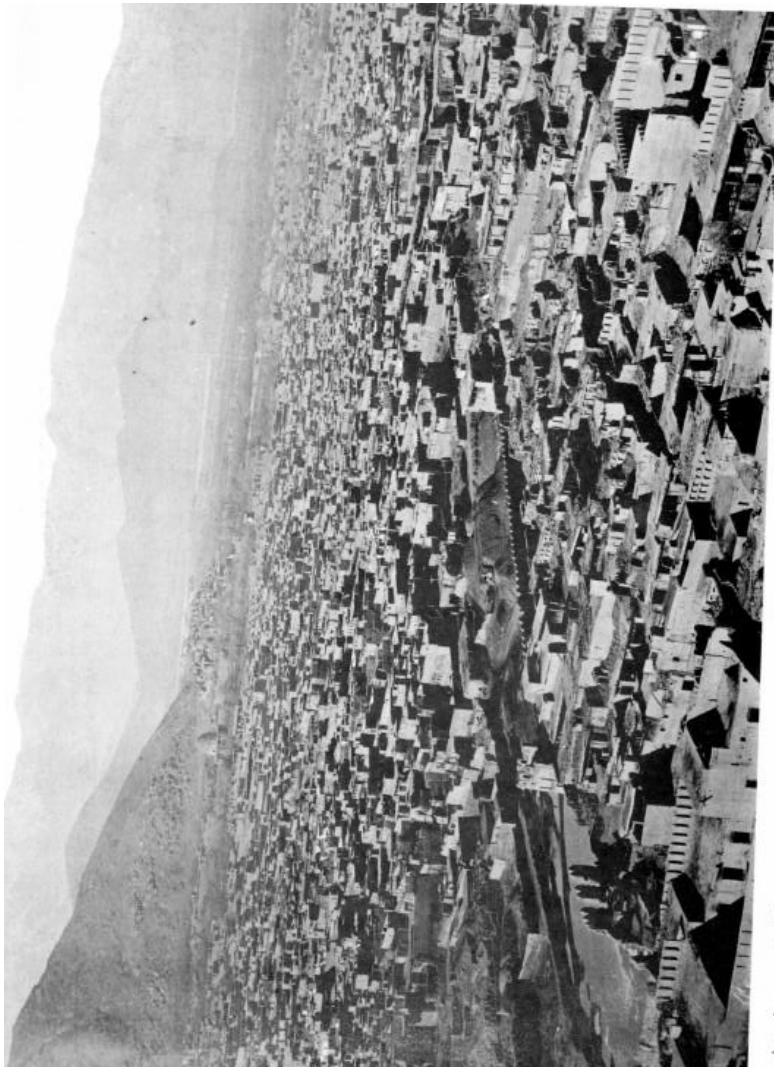
شکل ۲۰: حویلی سلقه قصرشاهی در بالاحصار بابلی، این تصویر در سال ۱۸۷۹ یا ۱۸۸۰ گرفته شده، وقتیکه قصر توسط قوای گورکا- انگلیس تصرف شده بود. پرده های بلای پنجره ها یا بخاطر سایه کردن و یا جلوگیری ازشدت هوای سرد زمستان نصب شده باشند این تعمیر دارای یک طبقه تحتانی (زیر زمینی) است (که مطبخ، ذخیره خانه مواد وپیاده خانه و غیره دارد) و بالای آن منزل اول و اساسی قصر بود که دارای برنده ها واطاق های نشیمن میباشد که منزل بالایی را دربر میگیرد. اقطعه نقب زنان و کلنگ داران بنگال، انستیتیوت انجنیران شاهی]

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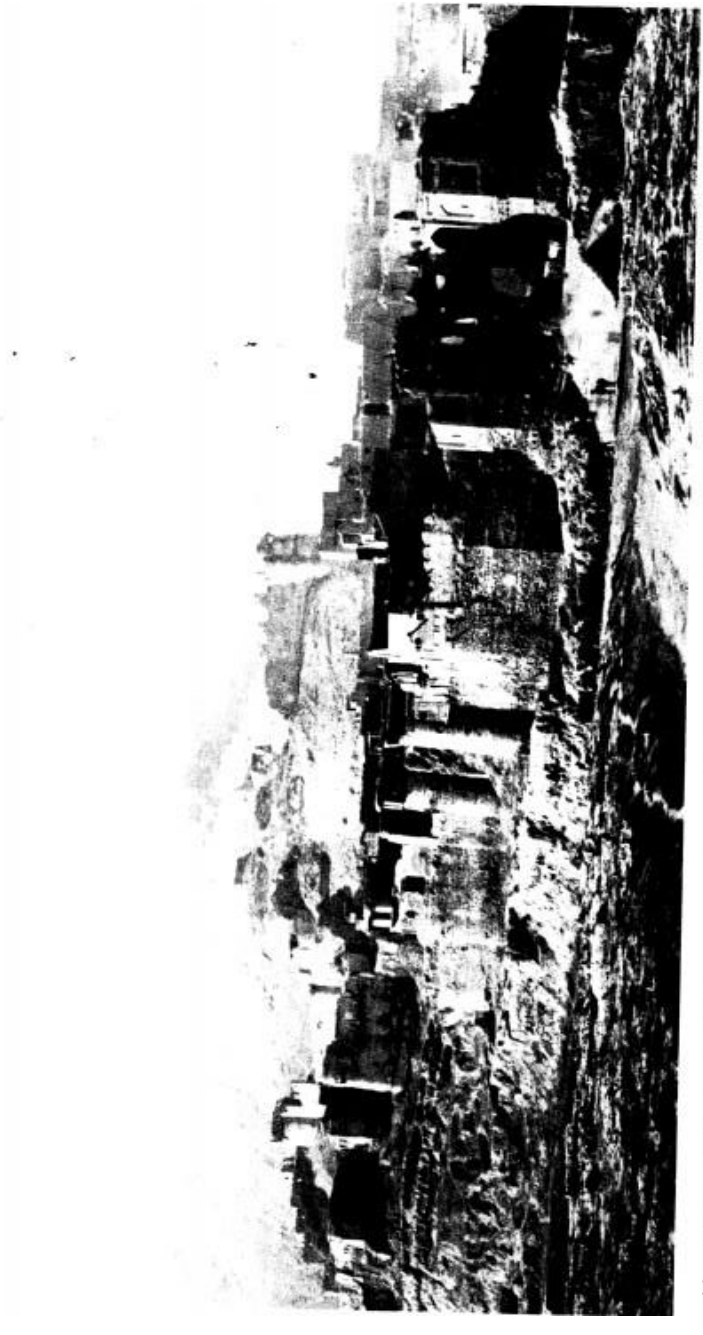
شکل ۲۶: حصه ای از بالاحصار که باغ قصر سابقه را در سال ۱۸۷۹ نشان میدهد. [قطعه نقب زنان و کلنگ داران بنگال، انستیتوت انجینران شاهی]

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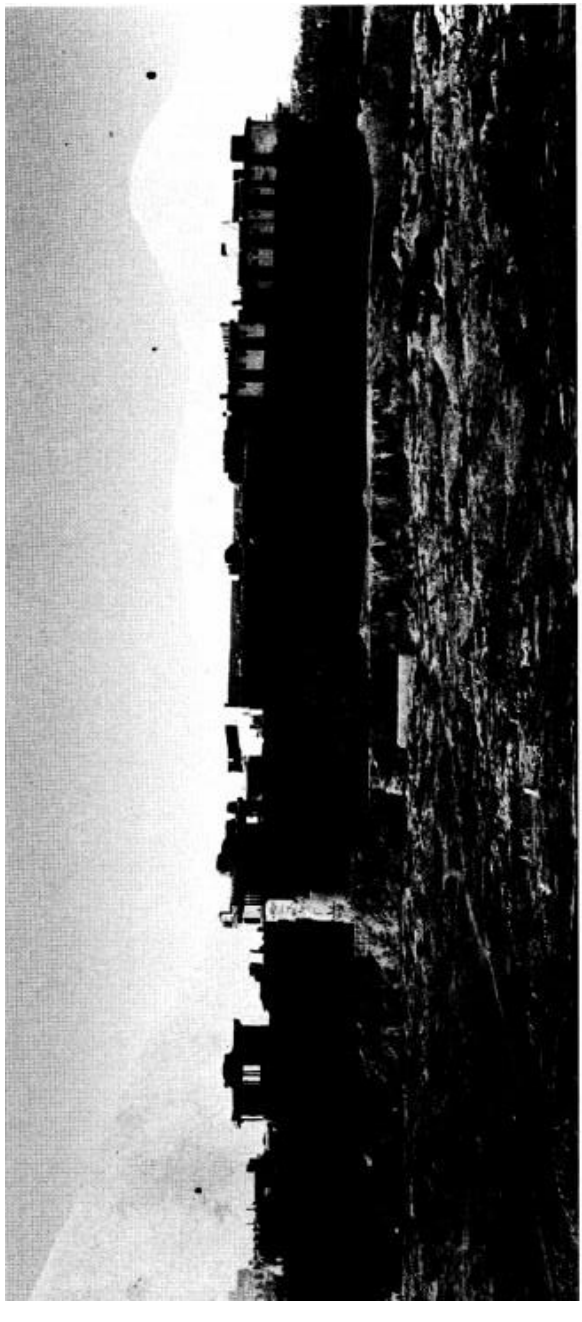
شکل ۳۰: حصهٔ از بالاحصار پایانی و شهر کابل در سال ۱۸۷۹. عکاسی از بالاحصار بالایی صورت گرفته است. | قلعه نقب زنان و کلنگ داران بنگال، انستیتوت انجنیران

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شکل ۳۱: گوشه از جنوب شرق بالاحصار بامیان در سال ۱۸۷۹ که دروازه عمومی در سمت راست آن دیده میشود. در آن موقع دیوارهای آن بسیار خراب شده بود و حصهٔ از آنها به غرض فیر کردن قابل استفاده نبود زیرا بالای آنها دیوارهای خانه ها آباد شده بود. اقطعه نفت زنان و کلنگ داران بنگال، انستیتیوت، انجنیران شاهی]

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شکل ۳۲: گوشه شمال شرقی بالاحصار پایانی در سال ۱۸۷۹ که قصرامیر شیرعلیخان را نشان میدهد. [قطعه نقب زنان و کلنگ داران بنگال، انستیتوت انجنیران شاهی]

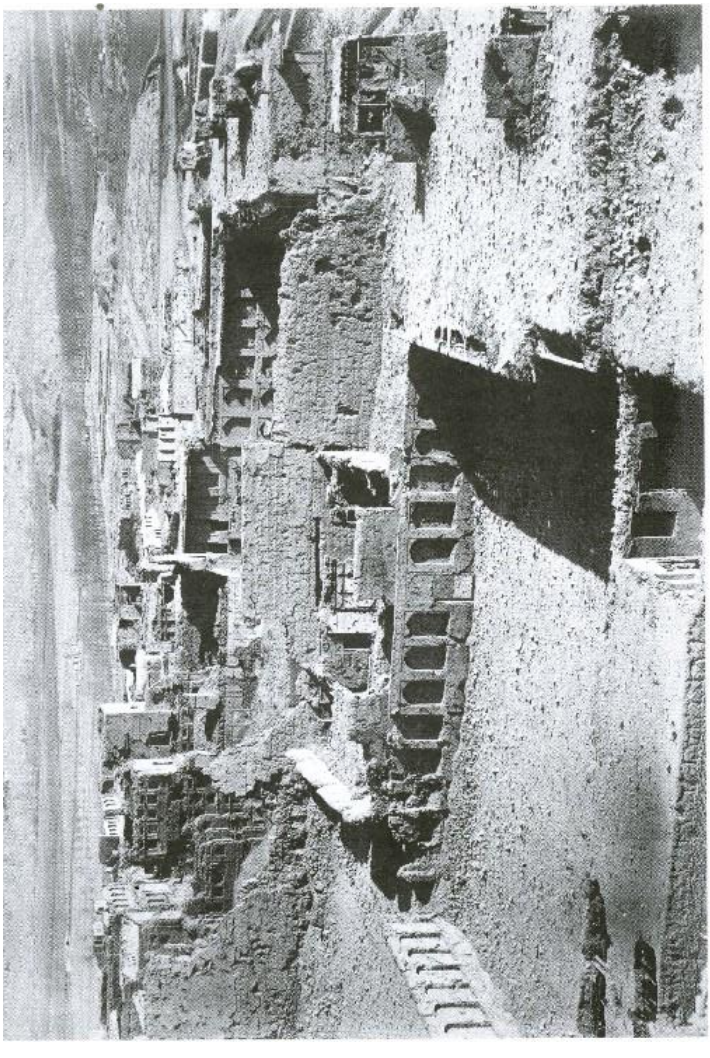
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شکل ۳۶: تصویری از اقامتگاه کوگ نازی، بعداز حمله بالای آن تمام اشیای منقول از آنجا برده و جیاول شد. تخریبات بیشتر در اینجا بعد از انفجار یک انبار مهمات در بالاحصار بالای اتفاق افتاد. [قطعه نقب زنان و کلنگ داران بنگال، استینبوت انجنیران شاهی]

شکل ۳۷: در حصه مرکز تصویر محل بودوباش کوگ نازی بود. این تصویر خارج از تعمیر از حصه خندق در سال ۱۸۷۹ گرفته شده است. [قطعه نقب زنان و کلنگ داران بنگال، استینبوت انجنیران شاهی]

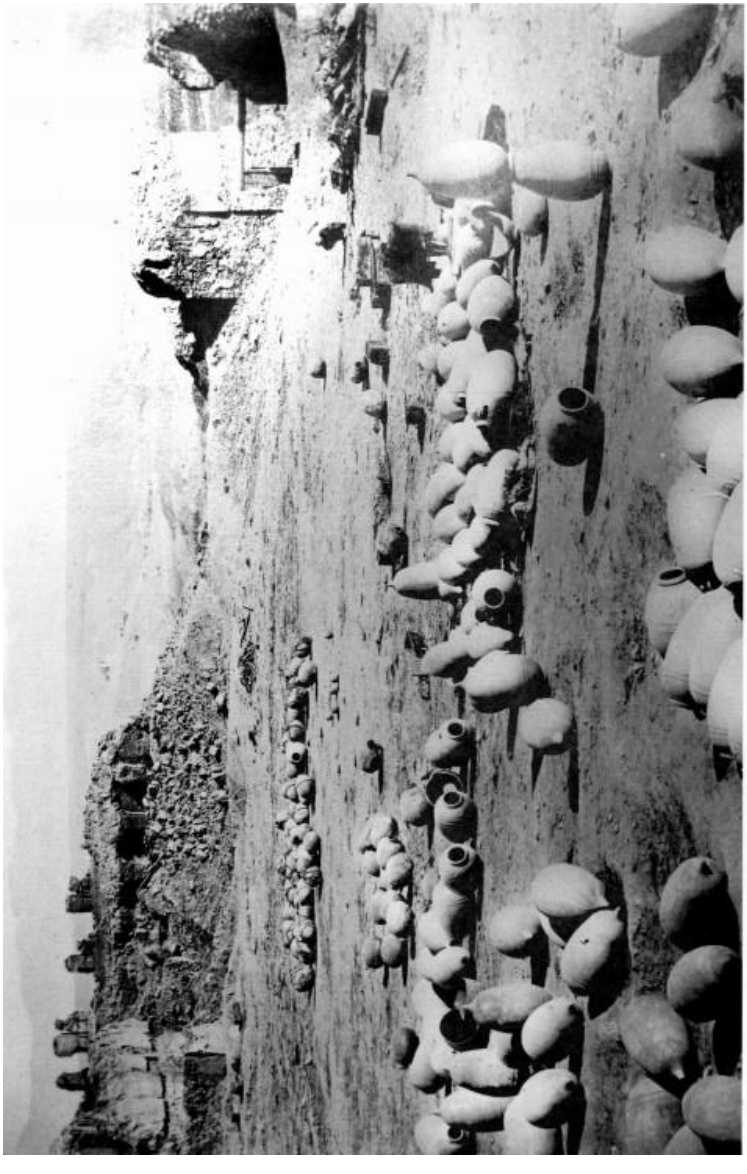
شکل ۳۸: دروازه عمومی به حویلی خارجی اقامتگاه. این یک تصویر ازسیب روشنی قوی آفتاب و سایه تاریک معشوش کننده است. دارچوبهٔ سمت چپ که گفته میشد توسط افغانهای کشنده گان تهیه و بالای آن توپ و تفنگ که اورده بودند نصب شده بود، و از همین جا لیوتینت والتر هملتون که قوماندهٔ محافظین را بدست داشت، در آخرین مرحله وظیفه اش در بیرون قلعه کشته شد. در حقیقت دارچوبه در نقطه بلندی نصب گردیده بود که هدف از آنجا بوضاحت دیده می شد. [قطعه نقب زنان و کلنگ داران بنگال، استینبوت انجنیران شاهی]

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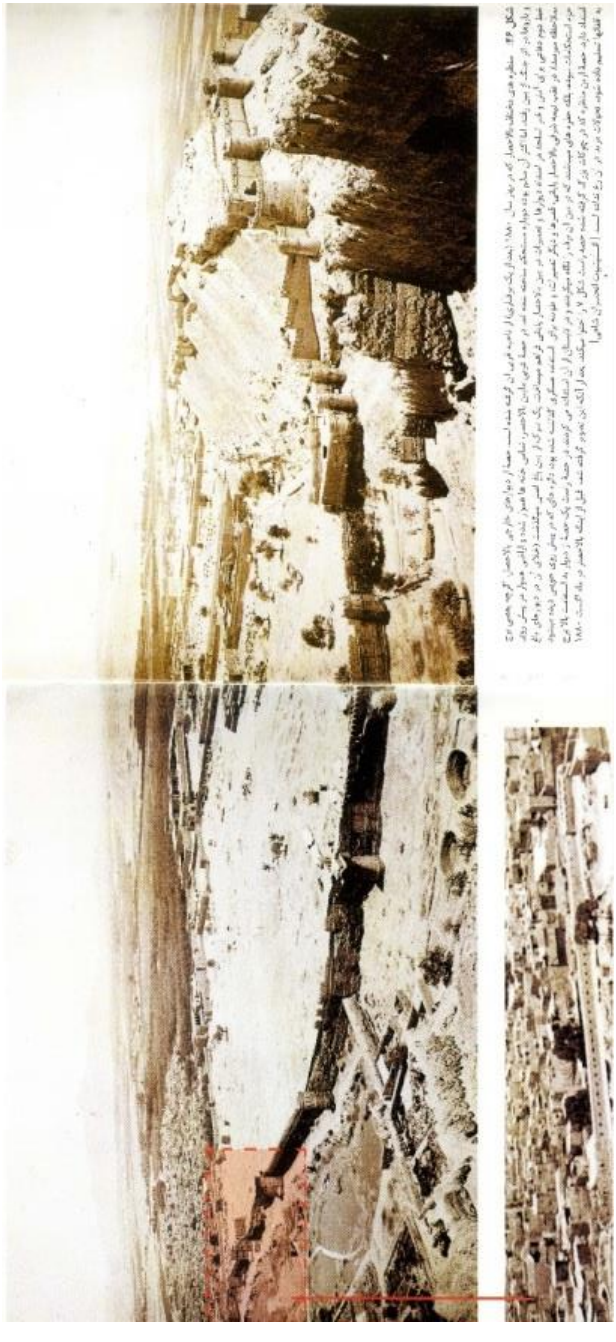
شکل ۳۹: منظره ای از بالاحصار بالائی که مجتمع عمومی اقامتگاه را از بالا نشان میدهد. منزل بود وباش کوگ نزی در طرف راست مرکز و بقایای حای بود وباش اعضای موضوف که حریق شده بود درحصهٔ چپ مرکز فوتو دیده میشود. منزل محافظین او در پیش روی حویلی، و محل اسپ ها درست نزدیک کمره و خارج از چوکات تصویر دیده میشود. در اثر انفجار ذخیره گاه باروت در بالاحصار بالائی اکثر تعمیرات تخریب و ویران شد. سنگ پارچه ها و گل و اوار که در اثر انفجار بهر طرف پراگنده شده بود در روی حویلی دیده میشود که در تصویر وضاحت دارد. [قطعه نقب زنان و کلنگ داران بنگال استنبوت انجنیران ساهبی]

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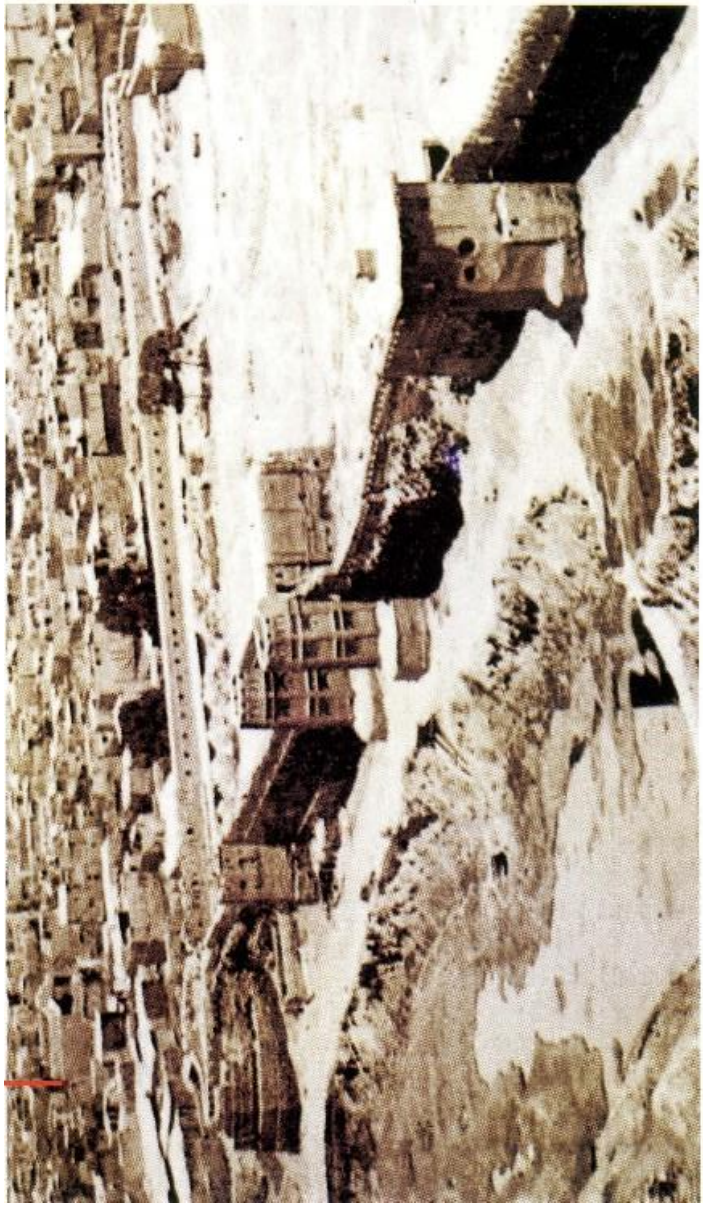


شکل ۴۲: گوشه جنوب شرق بالاحصار بالایی بعد از انفجار ذخیره گاه باروت. درین جا باروت بطور محلی ساخته می شد و در کوزه های گلی انداخته وحفاظت می شد. دیده میشود که بعد از انفجار تعداد زیاد این کوزه ها پائین لغزیده است. [قطعه نقب زنان و کلنگ داران بنگال، انستیتوت انجینران شاهی]

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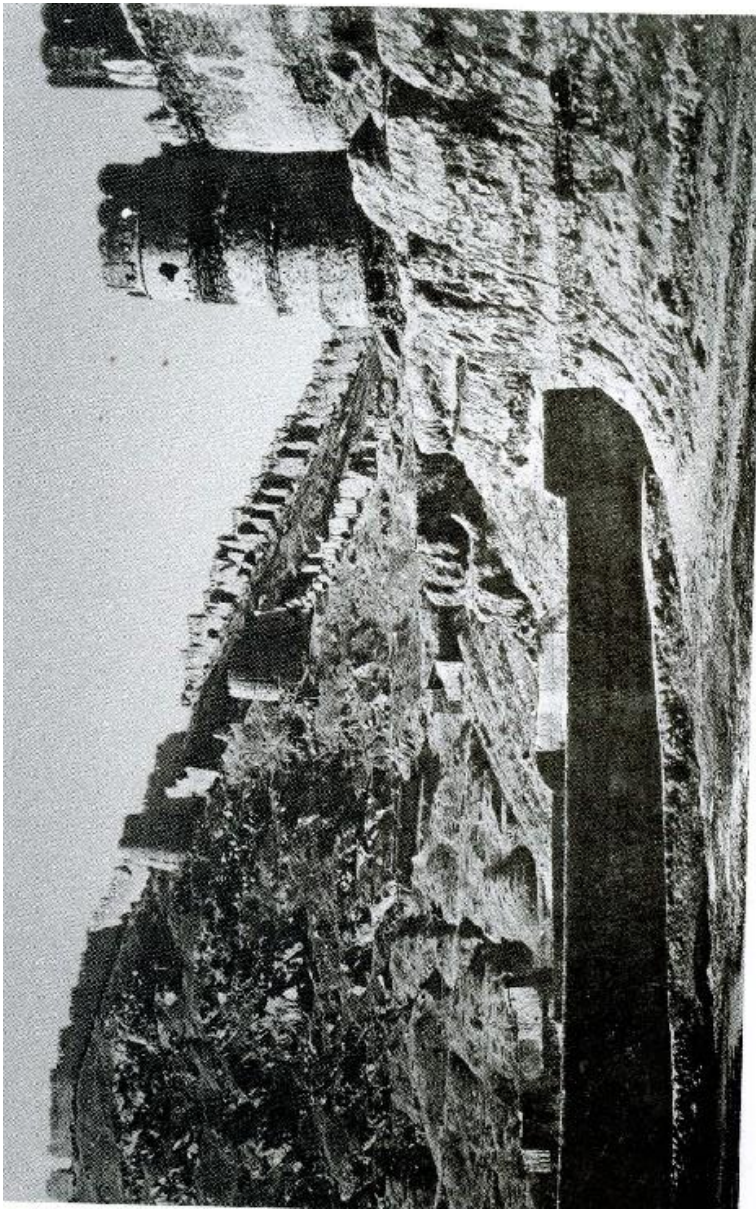


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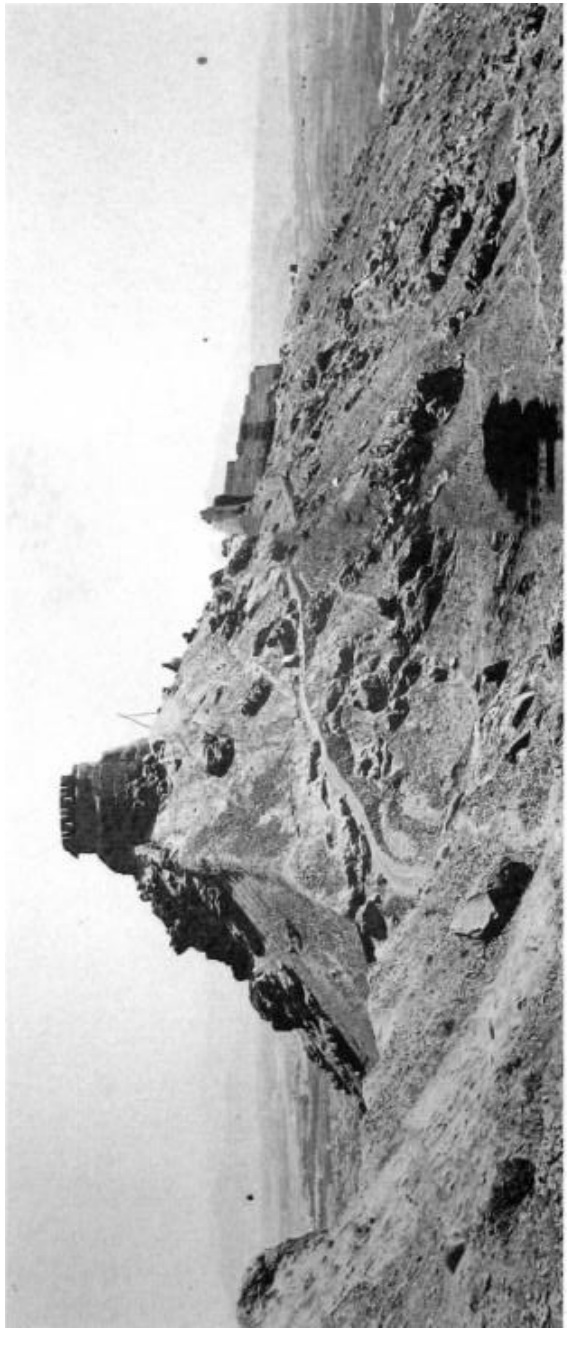
شکل (۴۶a): یک حصهٔ بزرگ شده ی گوشه شمالغرب بالاحصار بابای از تصویر ۴۶. این حصهٔ برجهای کنار بالاحصار است که تا اندازهٔ صدمه دیده اند (با تصویر نمبر ۱۲ مقایسه شود). اما هنوز ظرفیت و گنجایش نصب توپ ها را دارد. دروازهٔ عمومی آن به شهرک به استقامت دروازهٔ تغازه خانه راه دارد. شکل ۱۵ دیده شود) که در حصه مرکز تصویر موقعیت دارد، برج متصل دیوار یک محل رهایش را در حصه بالایی خود دارد. خندق پیش روی آن اب بسیار کم داشته، اب که از اثر ذوب برف ها بوجود می آمد، خندق را در بهار عریض تر میساخت.

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شکل ۴۹: حصهٔ از ویرانهٔ دیوارهایکه از غرب بالاحصار به استقامت بالا برج امتداد دارد. دیوارهای پائینی طرف جب فونو بدون تدابیر دفاعی بوده، و یک باغ سرسبز را احاطه میکند. اقطعه نقب زنان و کلنگ داران بنگال، استخبوت انجنیران شاهی]

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شکل ۵۰: منظرهٔ بالابرج از سمت غرب درسال ۱۸۸۰. این برج تحت اعمار مجدد قرار دارد. [قطعه نقب زنان و کلنگ داران بنگال، انستیتوت انجنیران شاهی]

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شکل ۵۲: بوسته های دفاعی که در امتداد دیوارهای شیر دروازه در سال ۱۸۸۰ استحکام یافته بود. راهی که در این وقت ساخته شده بود، در سمت شمال و راست دیوار دیده میشود. [قطعه نقب زنان و کلنگ داران بنگال، انستیتیوت انجنیران شاهی]

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Photographs by John Burke, Sir Benjamin Simpson and Bengal Sappers & Miners

عکاسی های جان بورک، سر بنجامین سمپسون، حفاران و ماینگذاران بنگالی اردوی بریتانیا در زمان جنگ دوم افغان و انگلیس



Nimlah (or Mimlah) garden, Jalalabad, 1878.
Photo by John Burke.

The gardens were originally planted by Zahiruddin Muhammad Babur , the first Moghul Emperor, in the 16th century.

See also: http://www.barmazid.com/2018/03/jalalabad-city-of-afghanistan-is-named.html

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Four Sons of Nawruz Khan of Lalpura (1878). Photo by John Burke.

The young men are wearing handsome traditional Afghan garments and pointed shoes called paizaar, usually adorned with gold-thread embroidery

History of Morcha Khel Mohmands of Lalpura ; http://www.barmazid.com/2016/04/morcha-khel-mohmands.html

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Bala Hissar (High Fort) in Kabul, 1878-80. Photo by John Burke.

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An Afghan Water Mill in Afghanistan, 1879.
Photo by John Burke.

The mill, rectangular shaped with a thatched roof, was probably operated on a part-time basis by the family pictured in the photograph. The water mill is a traditional design with a small horizontal mill-house built of stone, or perhaps mud bricks. The men look directly at the camera, but a woman wearing a chador partially screens her face for modesty.

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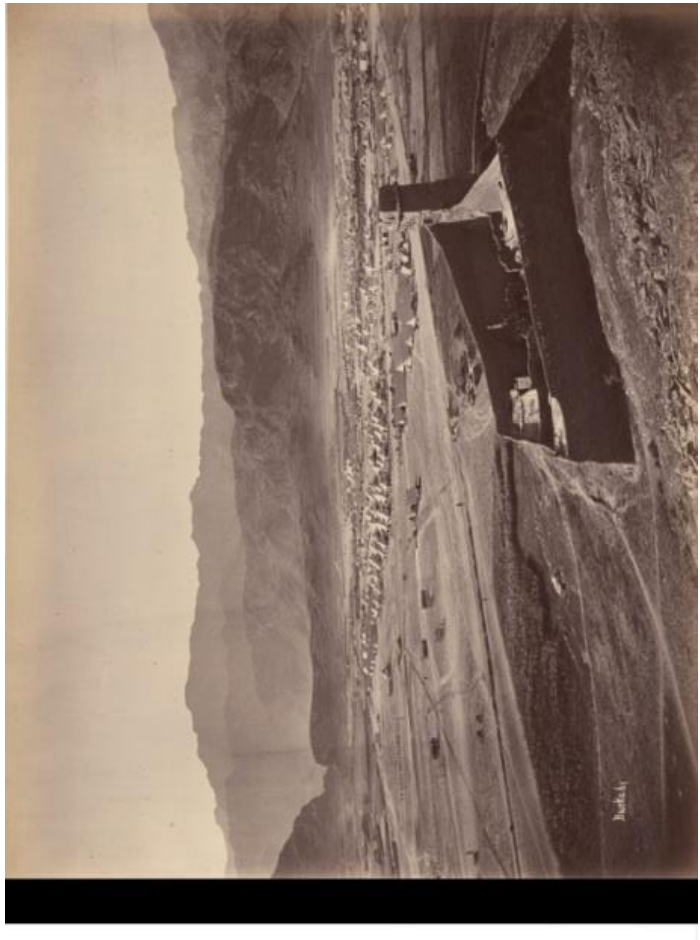
Group portrait of Afghan men including Amir Yaqub Khan and boys. Photo by John Burke.

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Ali Masjid from Below, 1878. Ali Masjid is located at the narrowest point in the Khyber Pass. Photo by John Burke.

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Landi Kotal, 1878. Photo by John Burke.

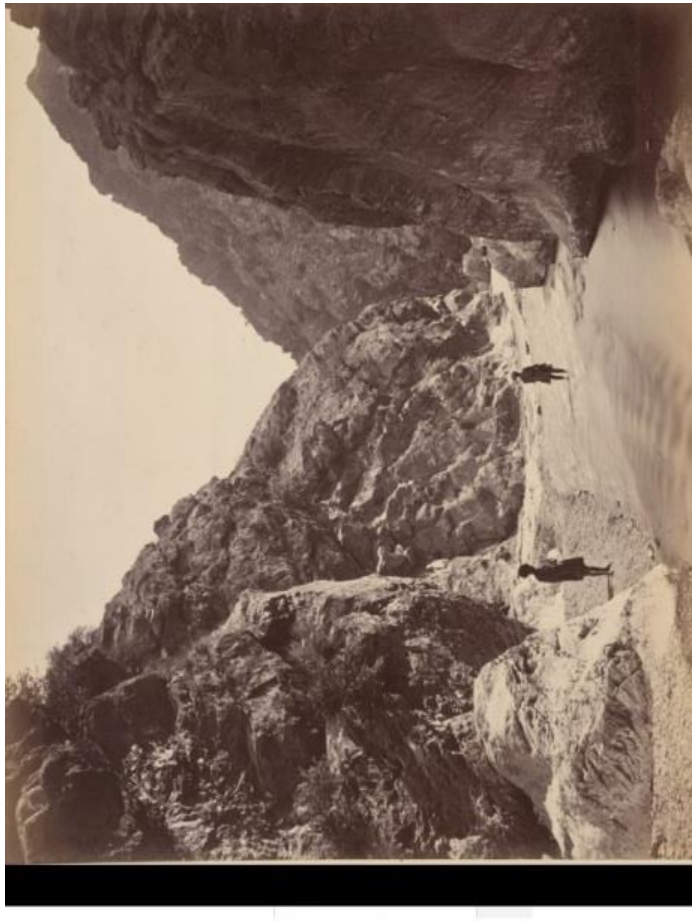
Pictured here is the encampment of the 12,000-strong Peshawar Valley Field Force, under General Sir Samuel Browne , as it crossed the Khyber Pass on the march towards Kabul at the start of the war. The small fort in the foreground guarded the western end of the Khyber Pass.

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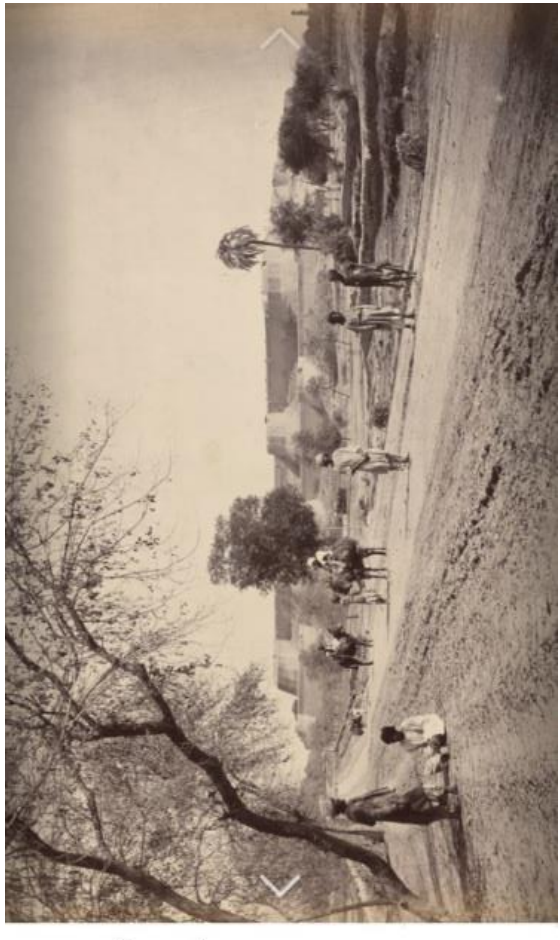
Afridi tribesmen at the Kohat Pass, 1878. Photo by John Burke

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Gorge Below Ali Masjid, 1879. Photo by John Burke

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Peshawar Fort, 1878.

Also known as Bala Hissar (High Fort, in Persian), the fort served as the winter capital of the Durrani Empire . It was reconstructed in 1835 under the Sikh Empire , after its conquest by Sikh forces, but was captured by the British in 1849. The fort dominates the background of the photograph. The dirt road in the foreground is the Grand Trunk Road running from India to Afghanistan. On it travelers and merchants are seen observing the photographer.

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Bridge Across the Indus at Attock, 1878. Photo by John Burke.

Pontoon bridges such as this one, formed from boats lashed together by various materials, were easily assembled and disassembled. This pontoon bridge was built near the town of Attock in Punjab Province, in present-day Pakistan, and likely was used by the British Army to ferry supplies and troops across the Indus. Laborers, fishermen, travelers, soldiers, and pack animals are seen in the foreground. Attock itself is visible on the plateau in the background at the far right.

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Shamsher Bridge and Masjid, Kabul
Description
This photograph of Shah-do-Shamsher Bridge and the Shah-do-Shamsher Masjid (mosque) in Kabul is from an album of rare historical photographs depicting people and places associated with the Second Anglo-Afghan War. Shah-do-Shamsher means "king of two swords" in Dari. Shamsher Bridge crosses the Kabul River, which is the main waterway through the city. Except during the summer, the flow of the river is minimal. An Afghan soldier overlooks the river with the bridge in the background, while several people take shelter from the sun in the shadows of a nearby building. The Shamsher Masjid is not clearly visible in this photograph.

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Buddhist Tope at Sphola, 1879. Photo by John Burke.

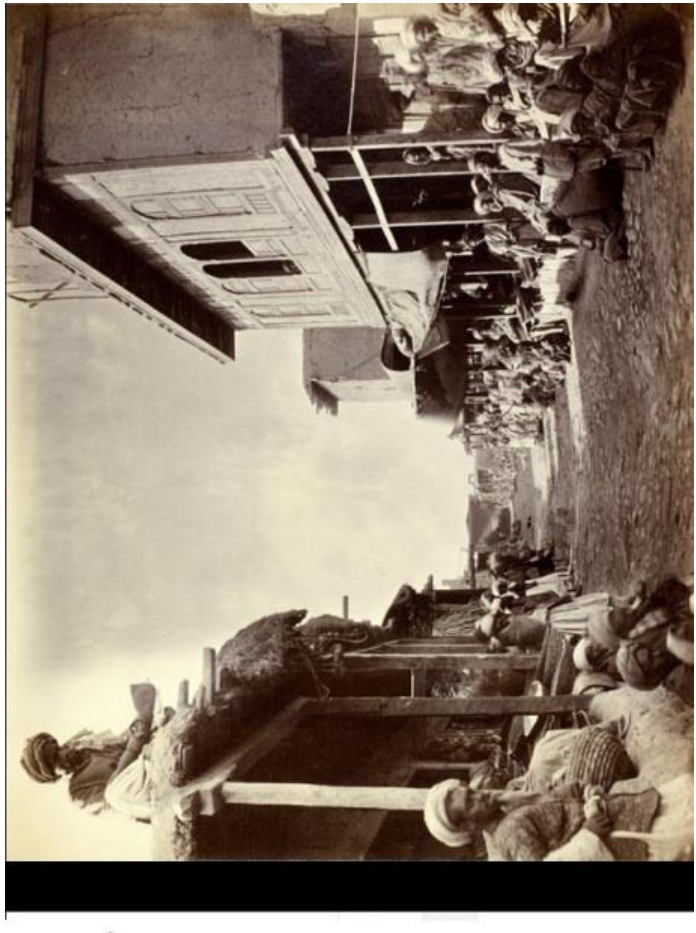
This Buddhist tope (stupa) above the Afghan village of Sphola, is situated about 25 kilometers from Jamrud. This ruined stupa features a dome resting upon a three-tiered base. Sphola sits in a ravine located midway between Ali Masjid and Landi Kotal in the Khyber Pass. The stupa may have been constructed towards the end of the Kushan Empire or soon after (third to fifth centuries). It is the most complete Buddhist monument in the Khyber Pass.

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Panorama of Kabul city, 1879.

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Main street in the town of Jalalabad, Afghanistan, 1879. Photo by John Burke.

See also: http://www.barmazid.com/2018/03/jalalabad-city-of-afghanistan-is-named.html

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Peshawar Gate at Jalalabad, 1878. Photo taken by John Burke.

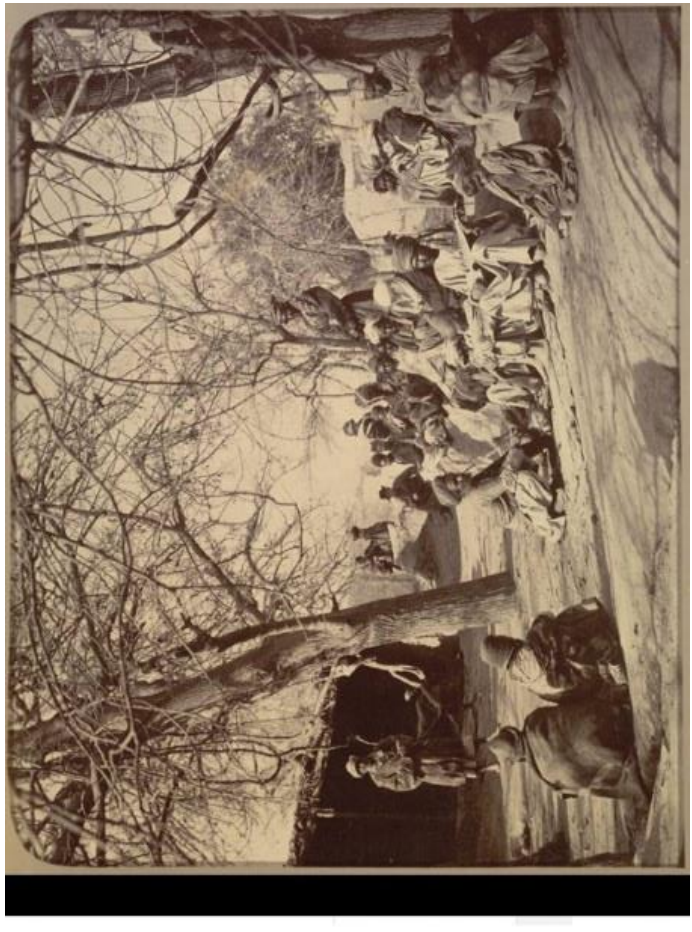
See also: http://www.barmazid.com/2018/03/jalalabad-city-of-afghanistan-is-named.html

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Portrait of Afghan chiefs probably taken at Kabul, Afghanistan, by John Burke in 1879-80

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A group of musicians in a street of Jalalabad , 1878. Photo by John Burke.

See also: http://www.barmazid.com/2018/03/jalalabad-city-of-afghanistan-is-named.html

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A formal seated portrait of five figures (Major Cavagnari second from left, Amir Yakub Khan in the centre, the tall Daoud Shah next to the Amir, and Jenkyns and Habibullah Moustafi at extreme left and right), taken by John Burke at Gandmak in Afghanistan in May 1879

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Rows of captured Afghan field pieces drawn up inside the cantonment at Sherpur, situated a mile north of the city of Kabul, and General Roberts and his officers inspecting the guns, 1879. Photograph taken by John Burke.

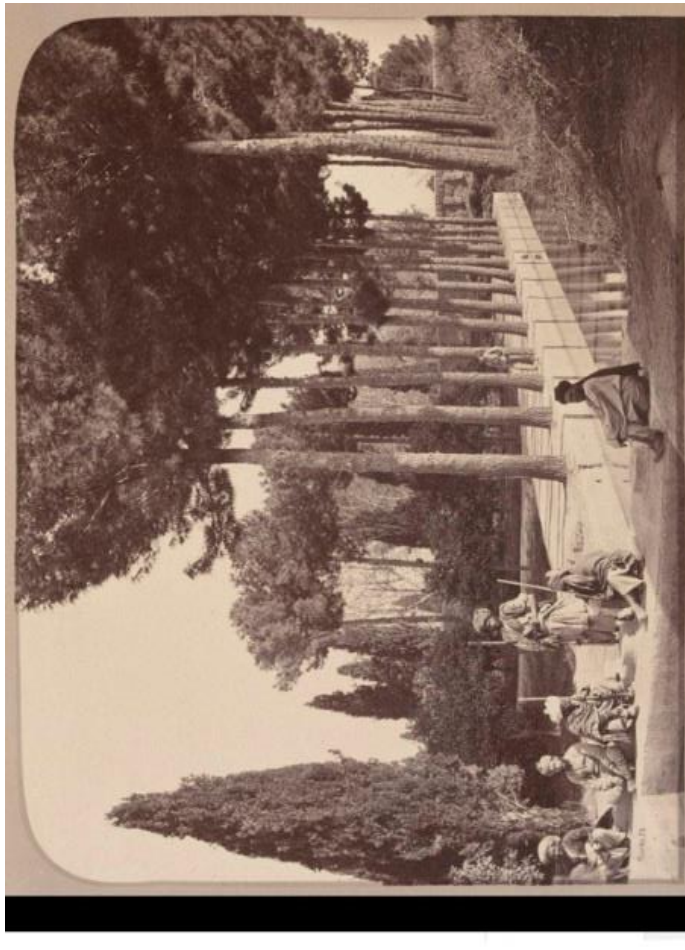
Following the killing of the British Resident Sir Louis Cavagnari and his mission at Kabul in September 1879, General Roberts and his forces entered the city and occupied the ca...

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Photograph of Afghan chiefs of Khyber and a British Political Officer posed at Jamrud fort at the mouth of the Khyber Pass, taken by John Burke in 1878

(c) ketabton.com: The Digital Library



Afghan tribesmen rest in Nimlah (or Mimlah) Bagh, Jalalabad. 1878.

Photograph by John Burke, 2nd Afghan War, 1878.

The walled gardens depicted here were planted by Zahiruddin Muhammad Babur (1483-1530), the first Moghul Emperor, in the 16th century.

See also: http://www.barmazid.com/2018/03/jalalabad-city-of-afghanistan-is-named.html

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River Gorge above Lalpura looking towards Bassaule, 1878 (c).

Photograph by John Burke, 2nd Afghan War (1878-1880), 1878.

Lalpura village was located to the south of Jalalabad and was controlled by the Khan of Lalpur, one of the most powerful Mohmand chiefs in the Peshawar valley. Initially, the Khan was on fairly good terms with the British but after Major-General Frederick Roberts' arrest of Yakub Khan's wife - who was also the Khan's daughter - for spying, the outraged Mohmands, several of whom are visible in the right foreground of this photograph, began systematically to harass the British line of supply near Jalalabad.

From an album of 100 photographs by John Burke, 1878 (c).

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"Nautch girls [Kabul]," a photo by John Burke, c.1879-80

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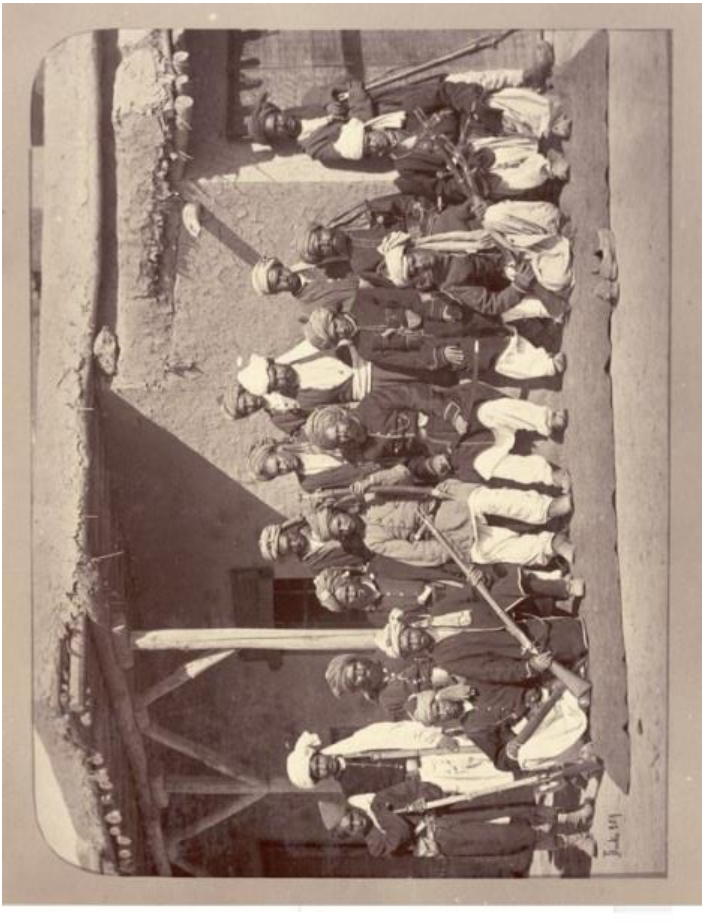


"A Loyal Afghan", 1879. This photograph of a white-clad Afghan tribesman wearing a carefully wrapped turban and a medal pinned to his tunic, with his sword by his side. The religious and ethnic identity of this individual is unknown. The caption states that he was "a loyal Affghan," so he may have fought with the British during the war and earned the medal for his service.

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"Dumps," An Afghan Girl
Description
This photograph of a young Afghan girl is from an album of rare historical photographs depicting people and places associated with the Second Anglo-Afghan War. The girl's head is covered with a patterned scarf tied behind her head and full-body chador (a large cloth worn as a combination head covering and shawl), and her long braided hair hangs down below her waist. The caption supplied by the photographer sheds little light on the girl's identity or circumstances but may derive from her melancholy expression and the British saying "to be down in the dumps," meaning to be depressed

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Photograph of Afghan policemen sporting long-barelled rifles, taken in Kabul, Afghanistan, by John Burke, 1879-80

(c) ketabton.com: The Digital Library



Group of Afghan Durbaries in Lahore, December 1880

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A group of mountain tribesmen, most likely Afghan/Pashtuns, 1879.

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A group of Behsudi Hazara chiefs with two boys and a mule. 1878. Some of the Hazaras wear pointed caps called hazaragi while others wear small turbans. Photo by John Burke.

Mughal historian Abu Fazal declares them to be the offspring of the Mongols. He says that "the Hazaras are the descendants of the Chaghatai army sent by Manku Khan (grandson of Chenghiz Khan) to the assistance of Halaku Khan[6]...

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Group of Afghans
Description
This photograph of a group of Afghan men is from an album of rare historical photographs depicting people and places associated with the Second Anglo-Afghan War. Most of the men are armed with jezails (elongated heavy muskets) and long daggers and wear distinctive turbans. Pashtuns generally leave a length of turban cloth hanging down, so these men are probably from a

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Photograph of a group of Afridis taken by John Burke in 1878. The Afridi soldiers are pictured with their jezails, long and heavy Afghan muskets, with which they were excellent sharpshooters.

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Landholders and laborers [Kabul], Afghan War
1879-80

(c) ketabton.com: The Digital Library



Group of beggars [Kabul]. 1879-80

(c) ketabton.com: The Digital Library



Kohistani Chiefs in Kabul, Afghanistan
1879-80

(c) ketabton.com: The Digital Library



A studio portrait of the Amir of Afghanistan, Sher Ali (1825-1879), Prince Abdullah Jan and Afghan sirdars or chiefs, 1869. Photograph taken by John Burke.

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Sirdar Habeeboolah Gilzai and other Khans
[Kabul, 1879

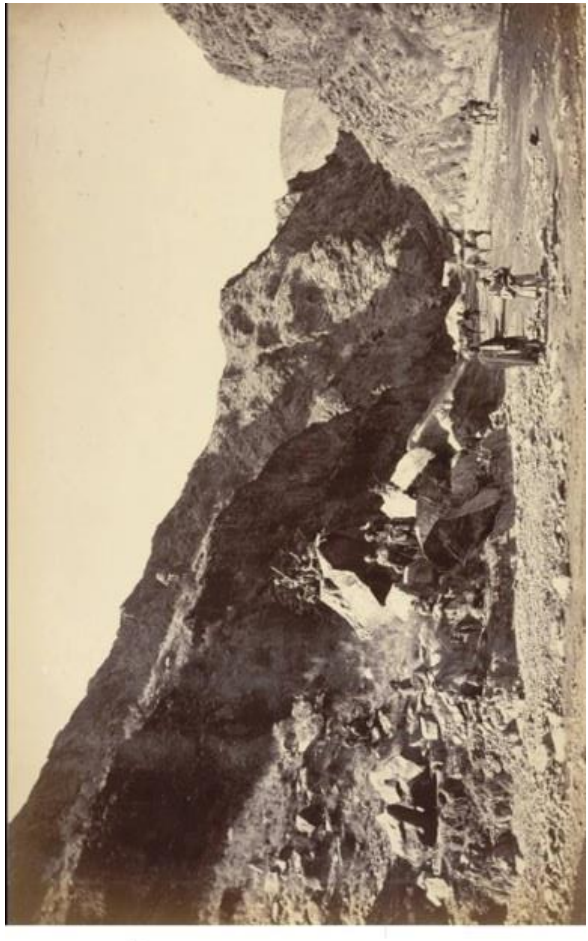
Burke names one of them as Sardar Habibullah
Khan who was a chieftain of the Ghilzais

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Photograph of Peshawar, with a view across the cantonment towards St.John's Church and the distant mountains of the Khyber Pass, taken in 1878 by John Burke.

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Photograph of part of the Jagdalak defile in Afghanistan, taken by John Burke in 1879-80. The Jagdalak Pass, situated between Kabul and Jalalabad, cuts through the forbidding Hindu Kush mountain range and was the scene of bitter conflict during the First (1839-42) and Second (1878-80) Afghan Wars. It resonates in British military history particularly because many British soldiers were killed here during the First Afghan War.

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Jumrood Fort and Camp from right bank of the Khyber stream, looking towards Mohmund Hills.

Photograph showing Jamrud Fort in the distance, taken by John Burke in 1878.

Jamrud Fort is at the entrance of the Khyber Pass, about 17 kms from Peshawar in Pakistan. It was built by the Sikh General Hari Singh Nalwa in the 1836 to strengthen the Sikh base at Peshawar for further advances into Afghanistan...

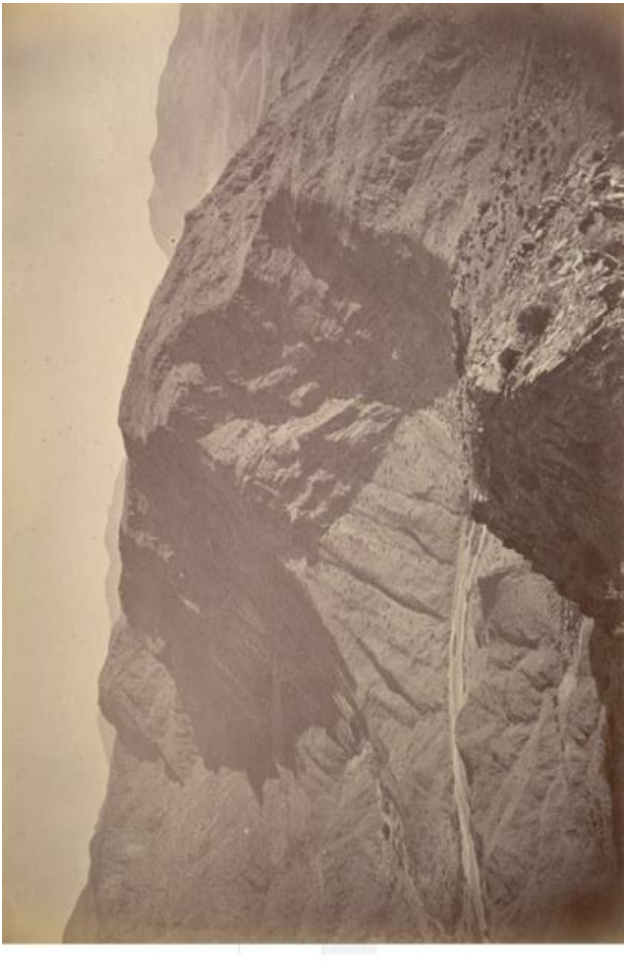
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Fort Attock with bridge of boats & Khairabad, from below the old serai on left bank of Indus. 1878. Photo by John Burke.

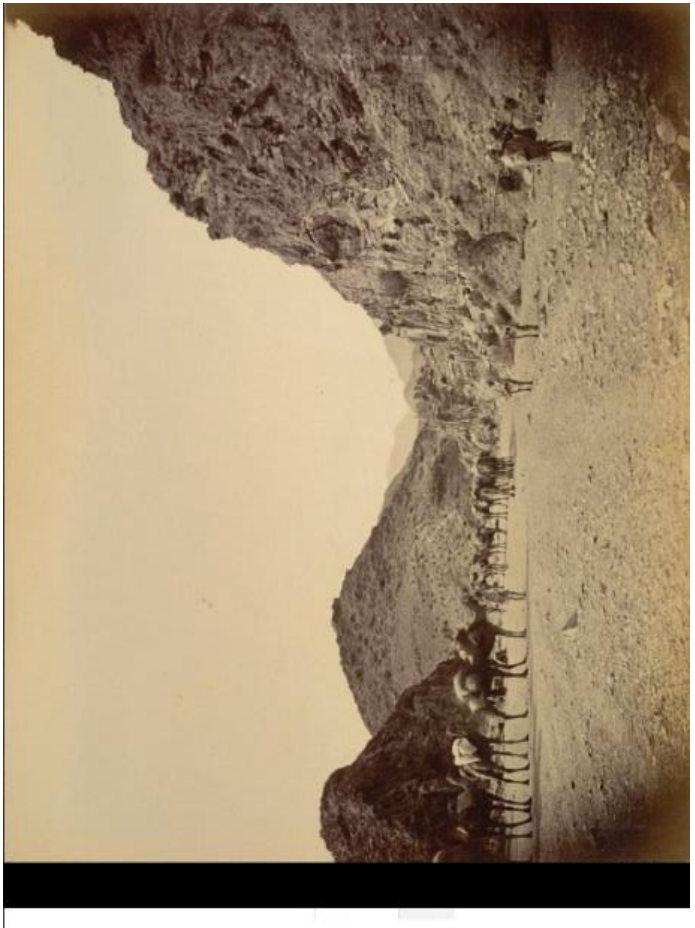
Attock, on the eastern bank of the Indus, is of key importance as it is here that the Indus is crossed by the military and trade route down through the Khyber Pass. The fort was built by the Mughal Emperor Akbar in 1581 to support his own wars in Afghanistan. It was held by the...

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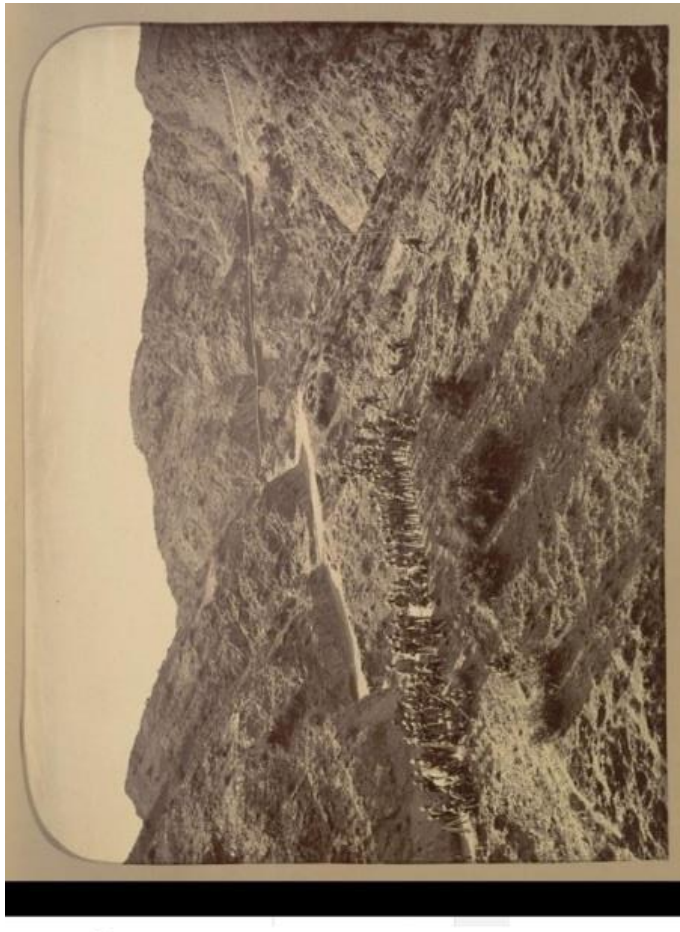
Shadi Begiar, mouth of Khyber, from Sarkai Hill, left of pass.

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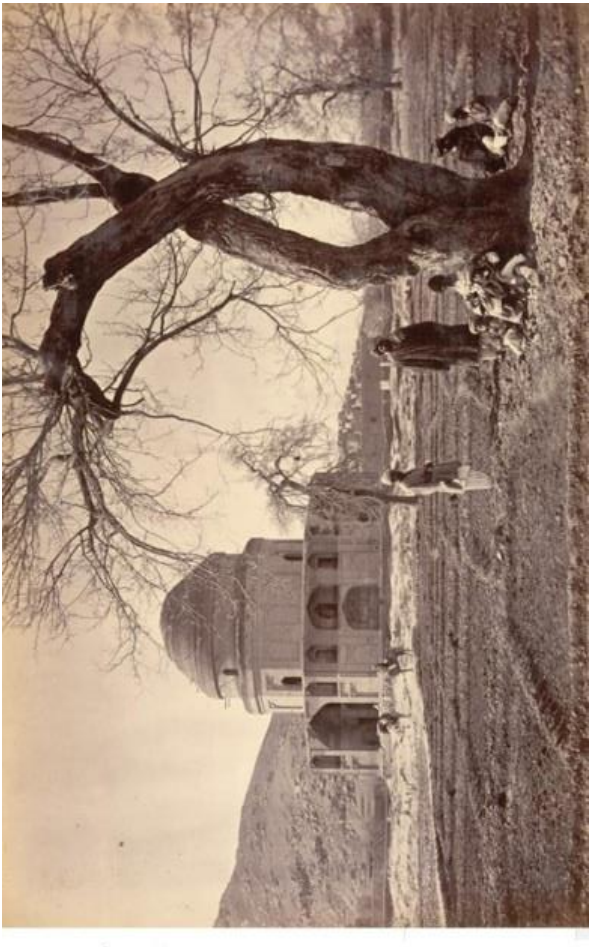
Shadi Begjar, mouth of Khyber, from Sarkai Hill, left of pass. Three miles beyond Jamrud is the entrance to the Pass from the opening called Shadi Bagjar.

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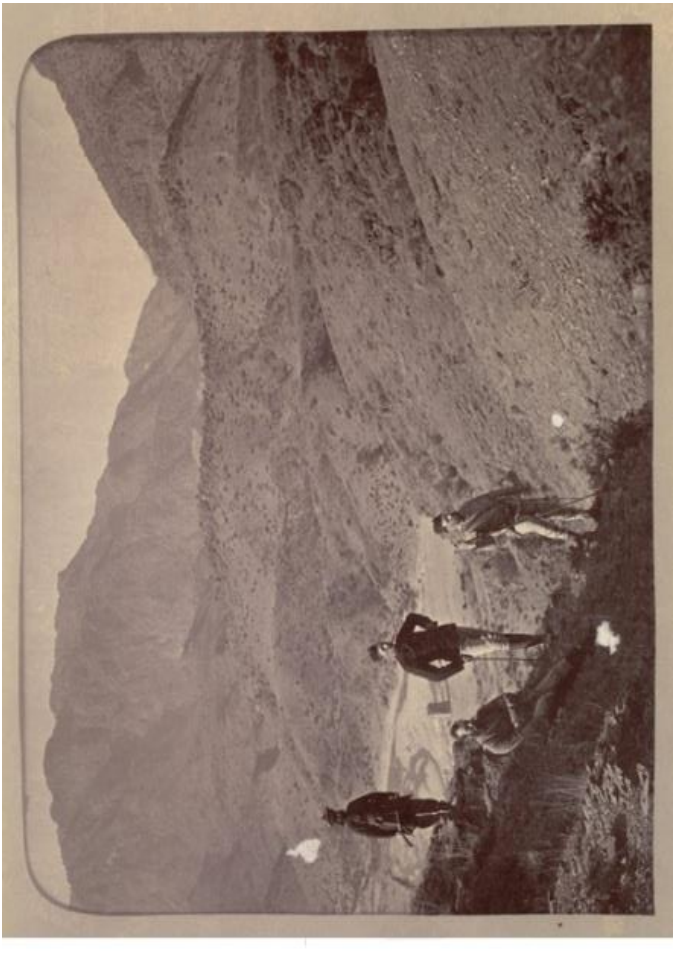
Ascent in the [Khyber] Pass showing Mackeson's causeway and approach.

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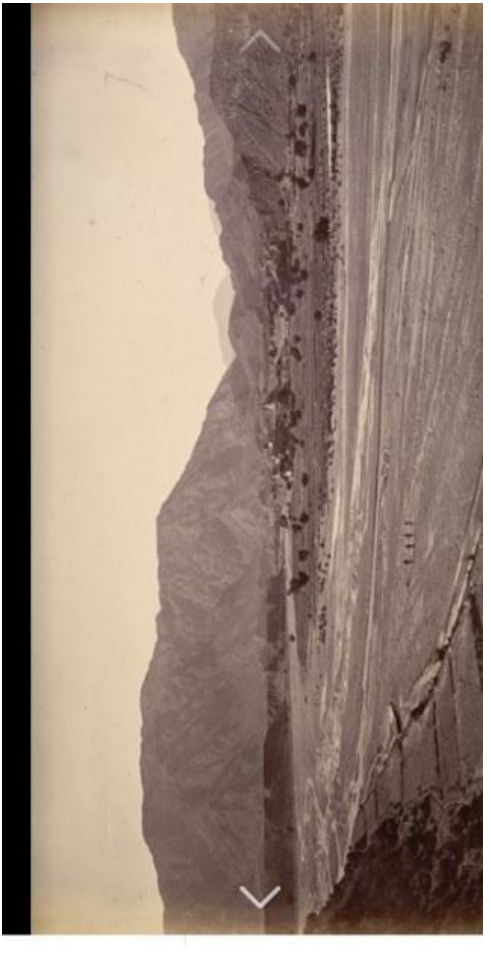
Photograph of the mausoleum of Timur Shah (ruled 1772-1793) taken by John Burke in 1879-80 in Kabul, Afghanistan. In the mid-18th century, Ahmad Shah Durrani unified Afghanistan. His son Timur Shah inherited the kingdom in 1772 and moved the capital from Kandahar to Kabul in 1776. His undecorated and unfinished mausoleum (uncompleted because of the instability after his death) is an octagonal red brick structure, surmounted by a plain brick drum and shallow dome.

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Shergai Heights, General Appleyard & staff, Ali Musjid in distance, showing the tower by Lala Chini where the meeting took place between Major Cavagnari, C.S.I. & Faiz Mahomed Khan.

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General view of Kadm villages and Pass left of Jumrood.

(c) ketabton.com: The Digital Library



A view of the damaged gate and walls of the Bala Hissar fort in Kabul in Afghanistan, and British troops posed at the entrance to the fort, 1879. Photograph taken by John Burke.

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Ali Musjid from the gorge.

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Photograph taken by John Burke in1879, with a view looking along the road towards the fortified post at the summit of the Bala Burj or watchtower of the Bala Hissar fortress at Kabul, in the period of the Second Afghan War (1878-80).

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Photograph taken by John Burke in 1879, in the period of the Second Afghan War (1878-80), with a view of the Upper Bala Hissar fortress at Kabul in Afghanistan, and the burj or watchtower therein. The views in this album concentrate on the topography of Kabul and military scenes during the British occupation of 1879-80

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South face Upper Bala Hissar [Kabul], 1879.
Photograph taken by John Burke

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Photograph taken by John Burke in 1879, in the period of the Second Afghan War (1878-80), of the burnt-out ruins of the Residency at the Bala Hissar fort in Kabul

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Photograph taken by John Burke in 1879 at Kabul in Afghanistan, a formal posed portrait, with General Roberts seated at the centre of a group of Afghan sardars or chieftain

(c) ketabton.com: The Digital Library



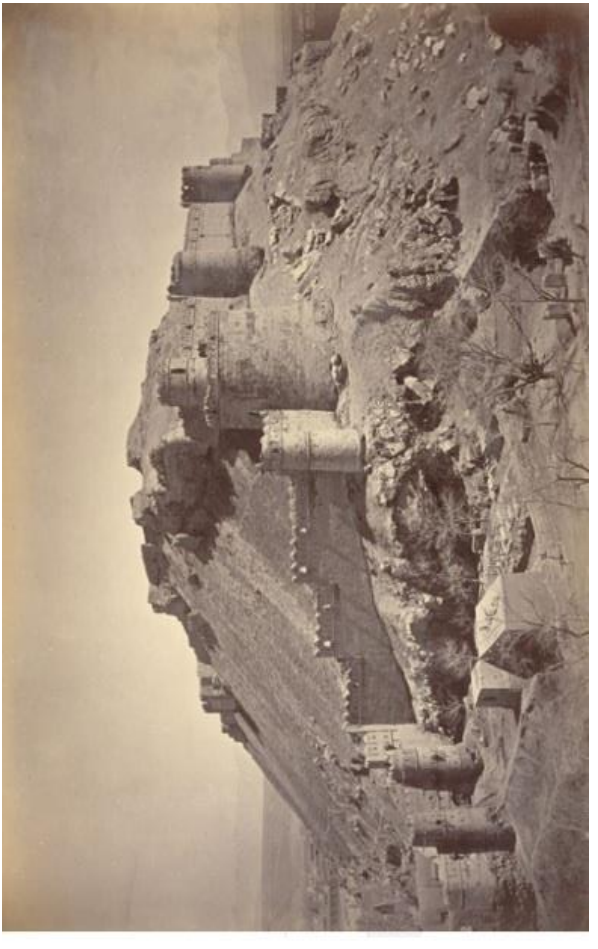
The Bala Burj and City [Kabul], 1879.
Photograph taken by John Burke

(c) ketabton.com: The Digital Library



Photograph taken by John Burke in 1879, in the period of the Second Afghan War (1878-80), with a view of the damaged Bala Hissar fortress at Kabul in Afghanistan showing soldiers posed in the foreground and camels being led into the fort in the background.

(c) ketabton.com: The Digital Library



Photograph taken by John Burke in 1879, in the period of the Second Afghan War (1878-80), showing the upper ramparts of the Bala Hissar fortress at Kabul in Afghanistan, with a cemetery in the foreground

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Photograph taken by John Burke in 1879, in the period of the Second Afghan War (1878-80), with a view of the Upper Bala Hissar fortress at Kabul in Afghanistan, and the burj or watchtower therein.

(c) ketabton.com: The Digital Library



Photograph taken by John Burke in 1879, in the period of the Second Afghan War (1878-80), with a view looking along the wall of the mighty Bala Hissar fort towards the burnt-out Residency in Kabul

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Photograph with a view looking along the Kabul River near Basawal in the Nangarhar province of Afghanistan, taken by John Burke in 1878. Photograph of a steep gorge at Landi Kotal at the western end of the Khyber Pass, taken by John Burke in 1878

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View from Landi Kotal Pass, looking over Landi Khana towards Dakka.

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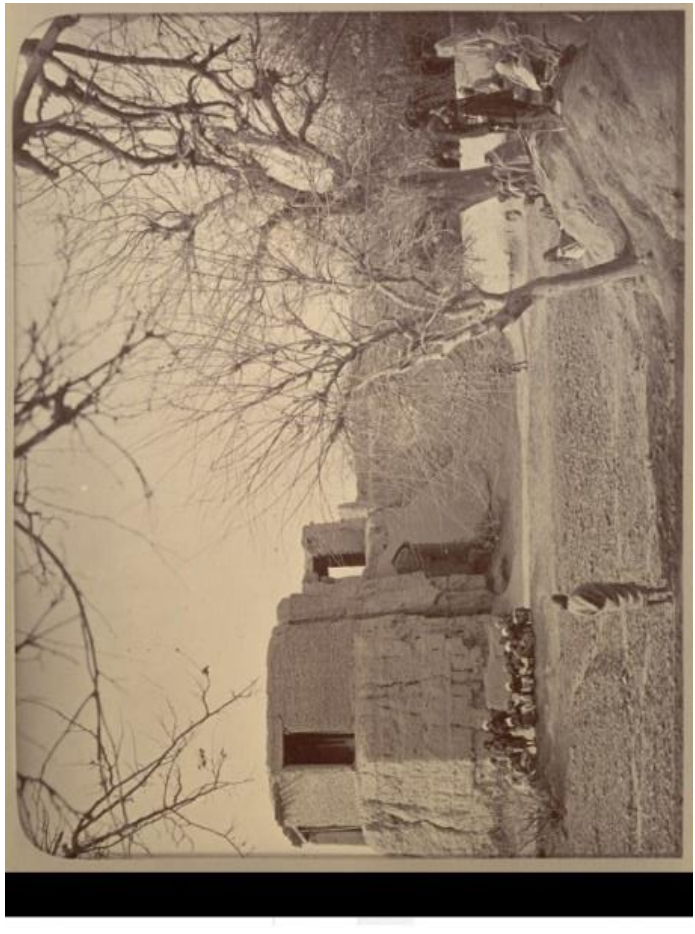
Photograph with a view of the Dakka Fort at the western end of Khyber Pass, taken by John Burke in 1878

(c) ketabton.com: The Digital Library



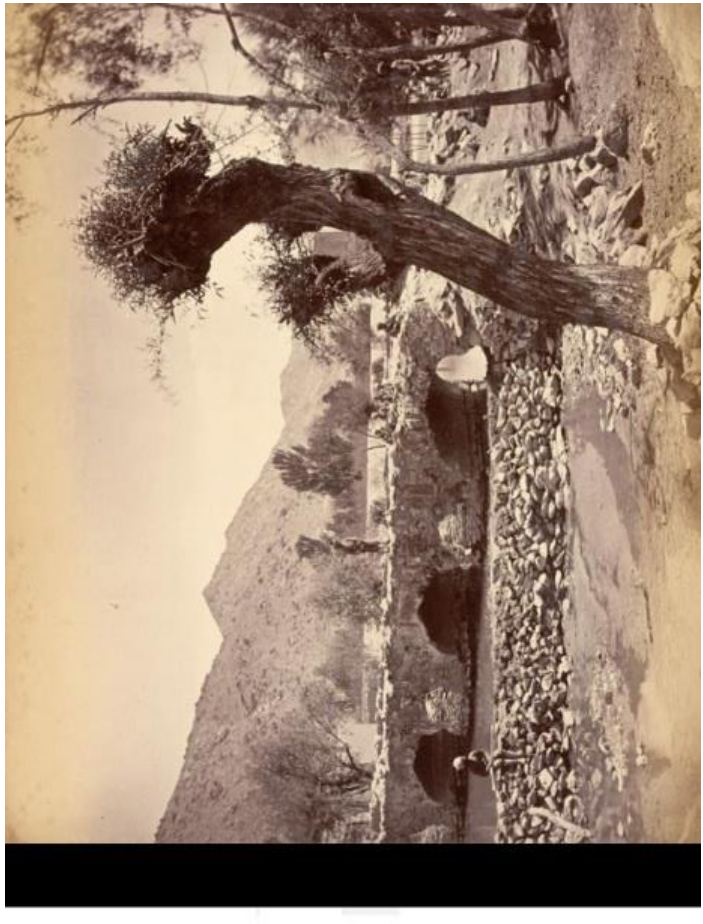
Central Asian dealers [Kabul].

(c) ketabton.com: The Digital Library



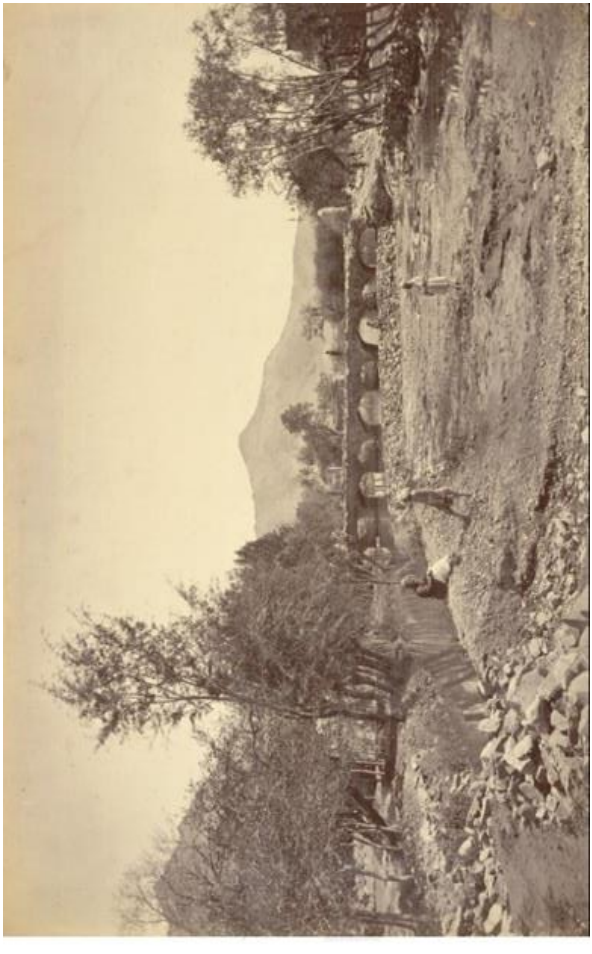
Photograph of the fort at Jalalabad, taken in Afghanistan by John Burke in 1878

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Guzergao Bridge on Kaubul River.

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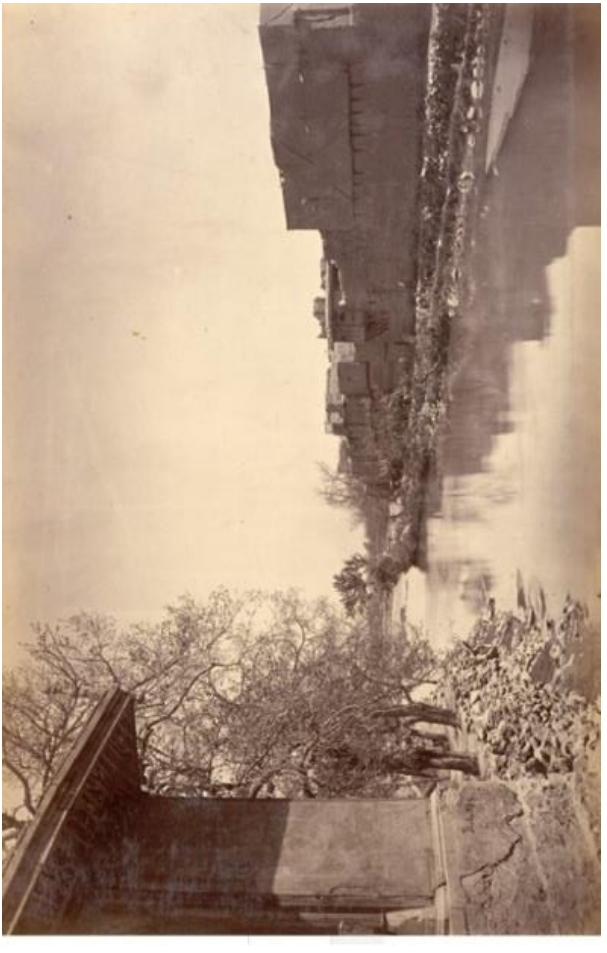
View on the Kabul River near Guzargah a suburb in western Kabul, Afghanistan, by John Burke in 1879-80.

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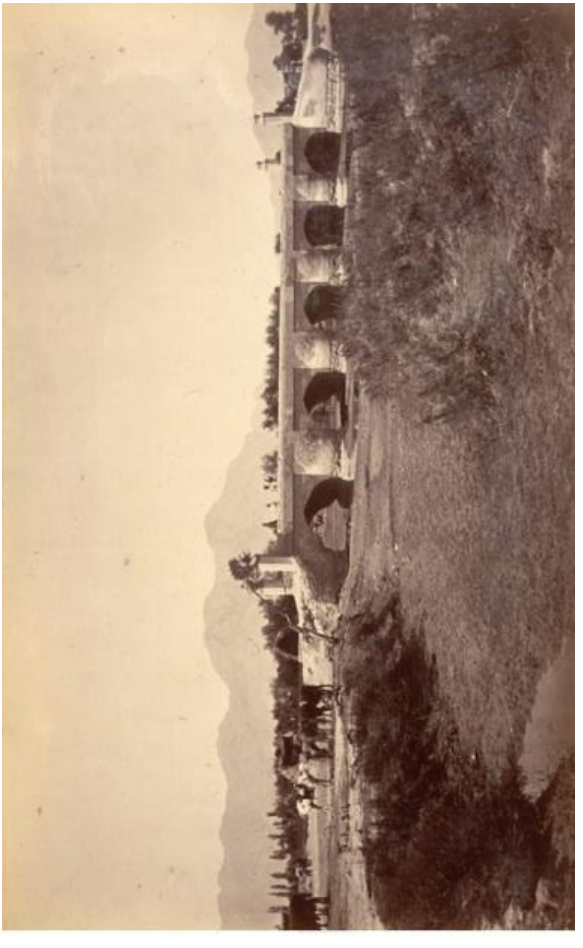
Photograph of the valley at Jagdalak in Afghanistan, taken by John Burke in 1879-80.

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Photograph with a view down the Kabul river in Kabul, Afghanistan, taken by John Burke in 1879-80.

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Photograph of a bridge across the Logar river near Kabul in Afghanista

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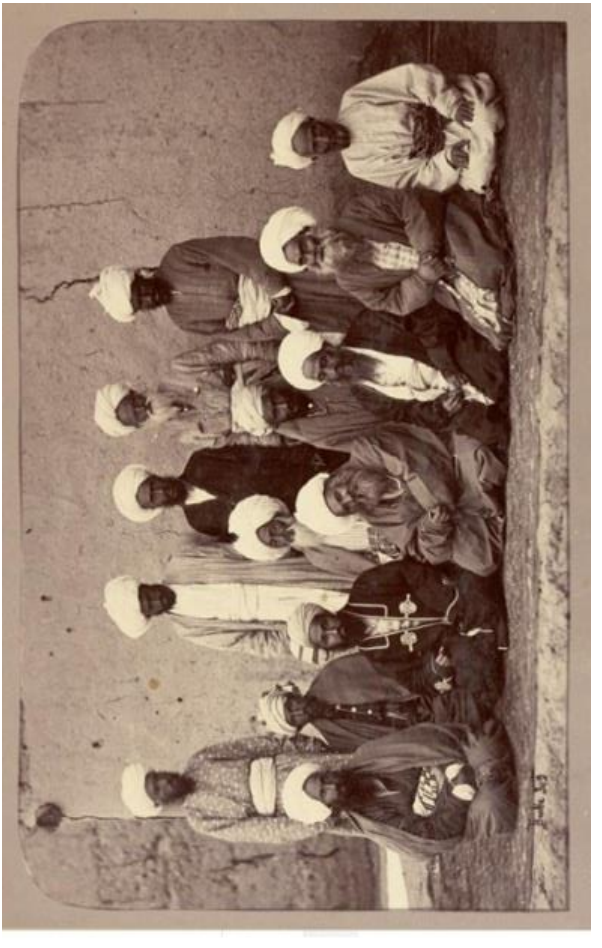
Sher Ali , the Amir of Afghanistan, 1869. Photo by John Burke

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Photograph of a group of Afridis near Jamrud
taken by John Burke in 1878

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Photograph of Muslim clerics, taken by John Burke in 1879-80 at Kabul in Afghanistan

(c) ketabton.com: The Digital Library



Photograph taken by John Burke in 1878, with the view looking up the western wall of the Ali Masjid fort in the Khyber Pass, showing the right corner bastion & position of the three conical peaks forming the Afghan forces' right defence, with an line of sangar . The sungar were defensive stone breastworks.

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Munad Khani Group, Portrait of Afghan chiefs probably taken at Kabul, Afghanistan, by John Burke in 1879-80

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Landi Kotal, looking north.

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Photograph showing the fortress of Ali Masjid and surroundings in the Khyber Pass, taken by John Burke in 1878.

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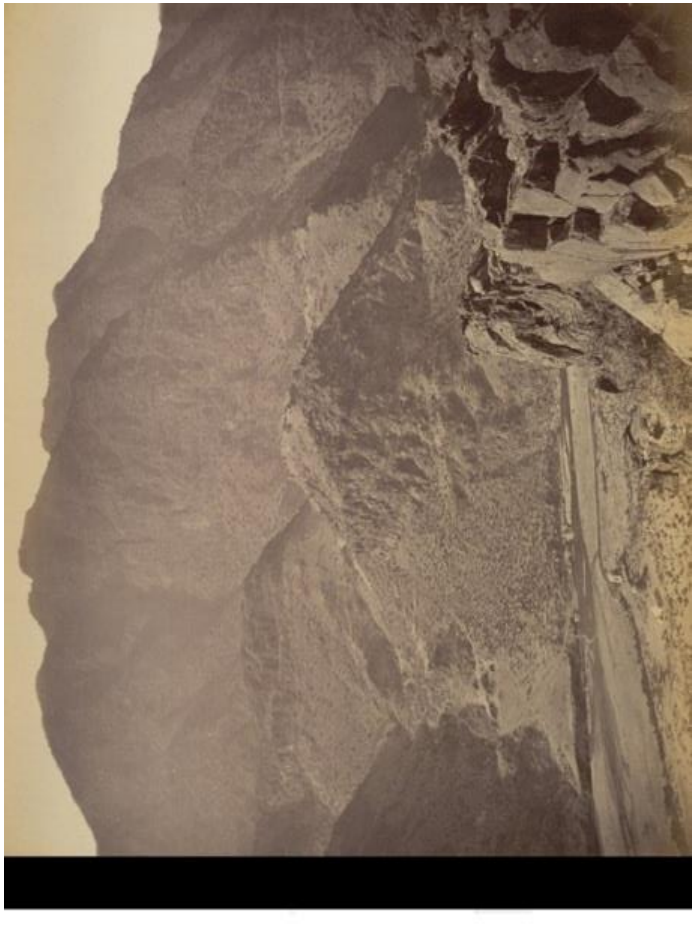
Gorge in the Landi Kotal Pass.

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The defile [below Ali Masjid] looking down stream.

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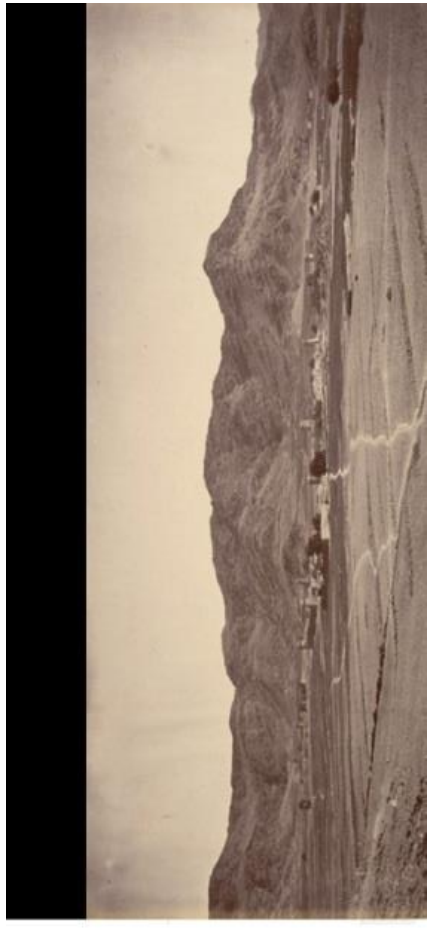
Photograph of the Ali Masjid fortress, seen on top of the hill in the centre, taken John Burke in the Khyber Pass in 1878

(c) ketabton.com: The Digital Library



Photograph with a view looking across the snow-clad valley from the Bala Hissar or High Fortress at Kabul in Afghanistan, taken by John Burke in 1879 during the course of the Second Afghan War

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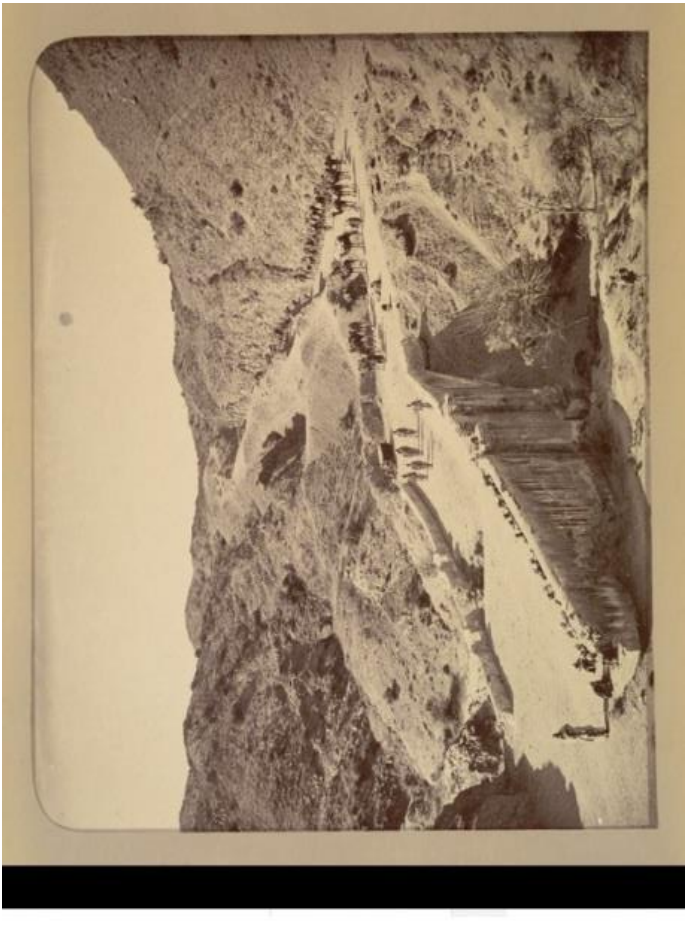
Loargi villages, north of Landi Kotal.

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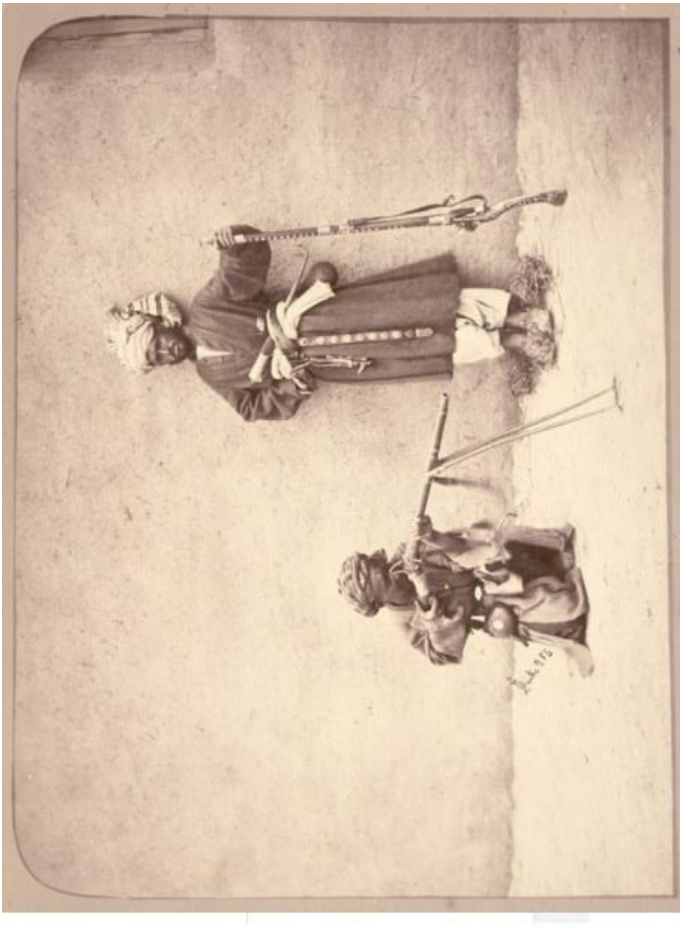
Representatives [of] science and art [Kabul].

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Mackeson's bridge and ascent beyond, looking towards Ali Musjid [Khyber Pass].

(c) ketabton.com: The Digital Library



Kohistani and Hazara combatants [Kabul]

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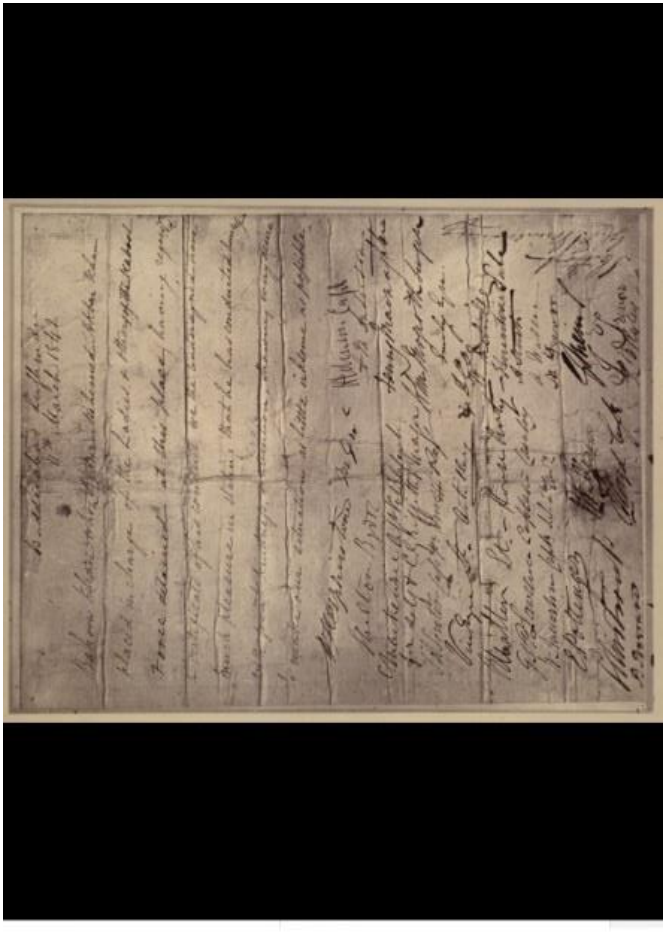
Map of city [of Kabul], ground plan drawn by Guides.

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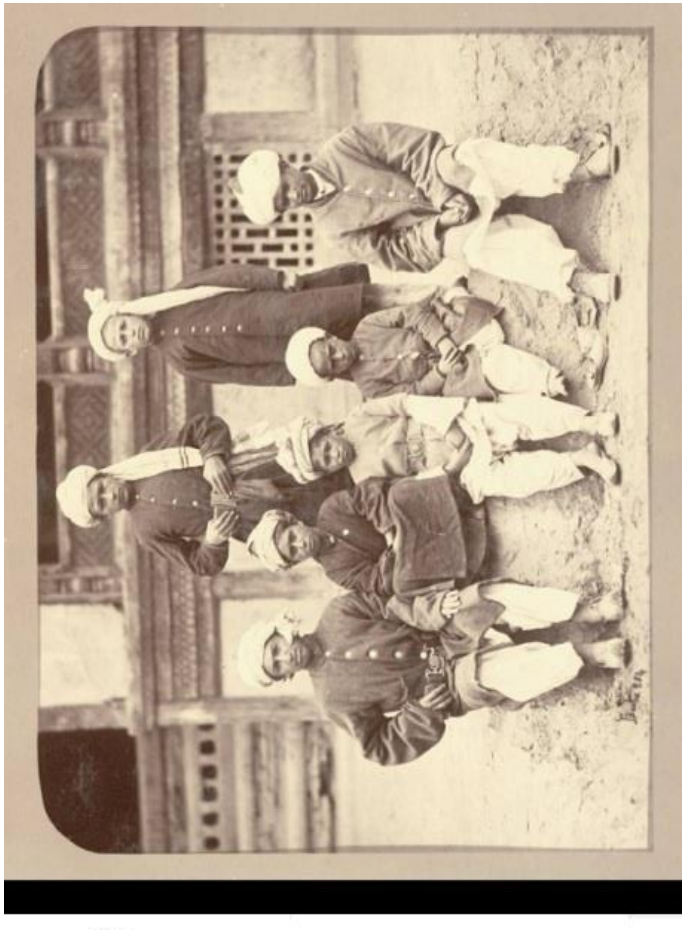
Photograph taken near Jagdalak in Afghanistan

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Photograph copy of certificate with signatures given by European prisoners in Kabul 1842, to one Bahu Khan.

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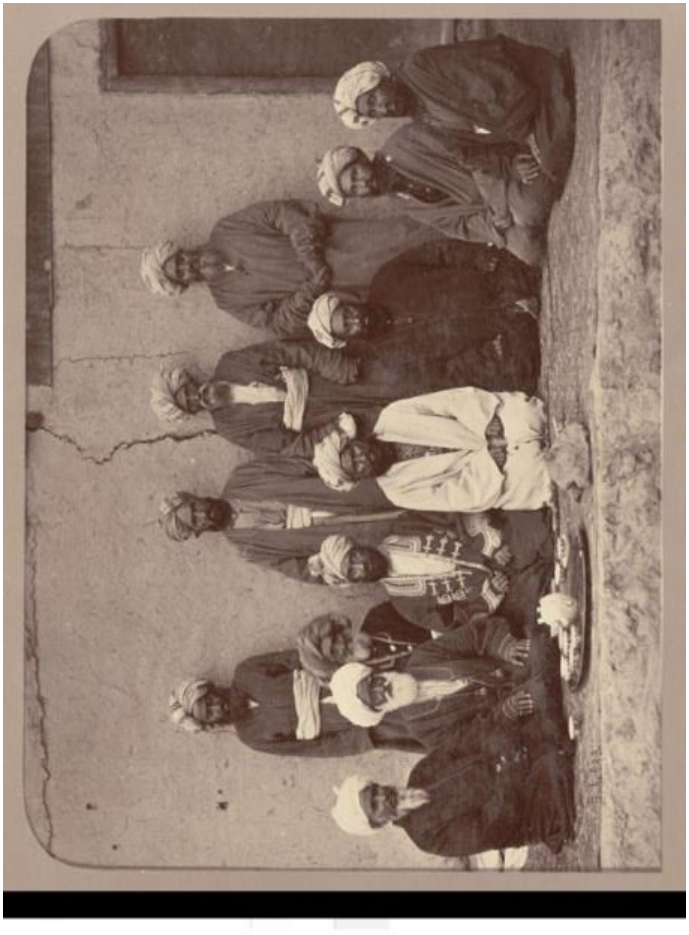
Khaffiristan slaves [Kabul].Photograph of a group of youths from Kafiristan (modern Nuristan) taken by John Burke, 1879-80

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Interior of fort, Ali Musjid, looking towards Kuta-Kushta.

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Surgeons and physicians [Kabul].

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Photograph showing the bridge of boats across the Indus and the Attock fort, seen from Khairabad, now in Pakistan, taken by John Burke in 1878.

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Photograph with a view of the army encampment at Dakka Fort of the Khyber Pass, taken by John Burke in 1878

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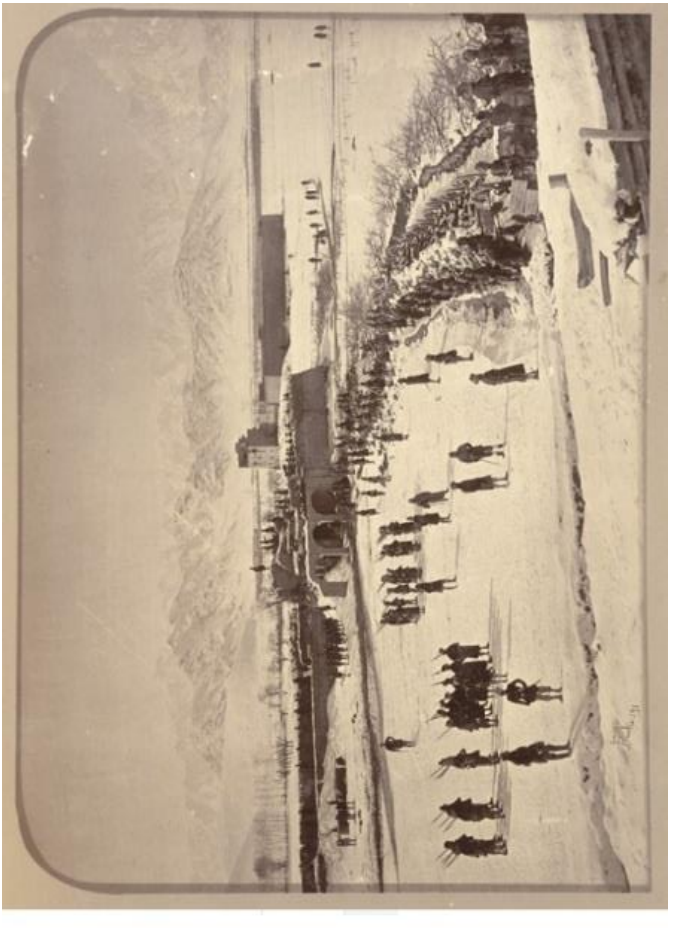
Sha Sahid Mosque showing entrance and Bala Hissar [Kabul]

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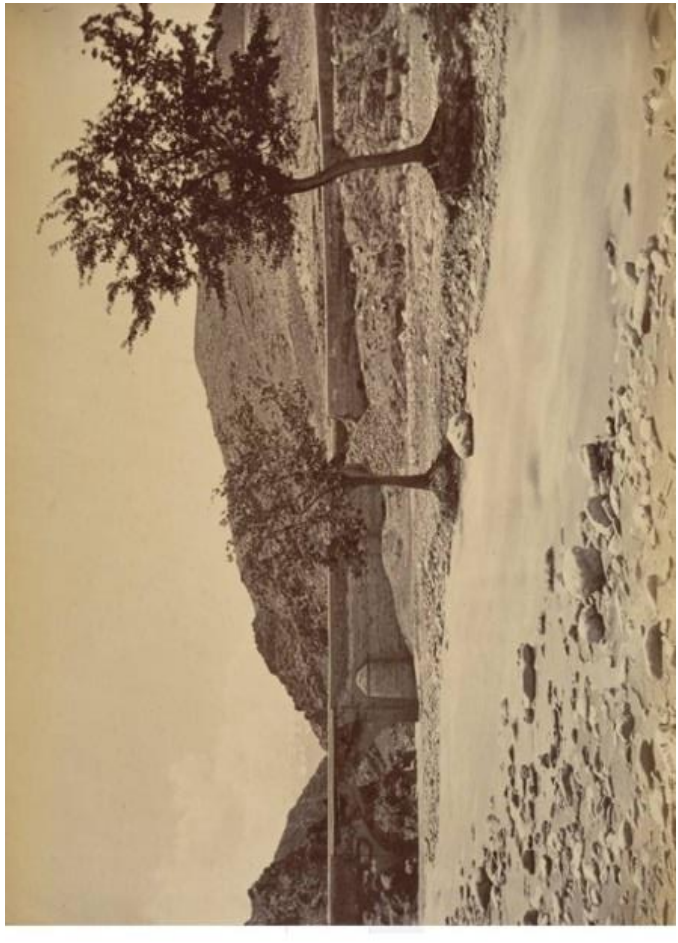
Winter scene near the R.E. Park [Sherpur Cantonment, Kabul] This painterly photograph taken in 1879 by John Burke shows soldiers and trees deep in the snow of a wintry Kabul in Afghanistan.

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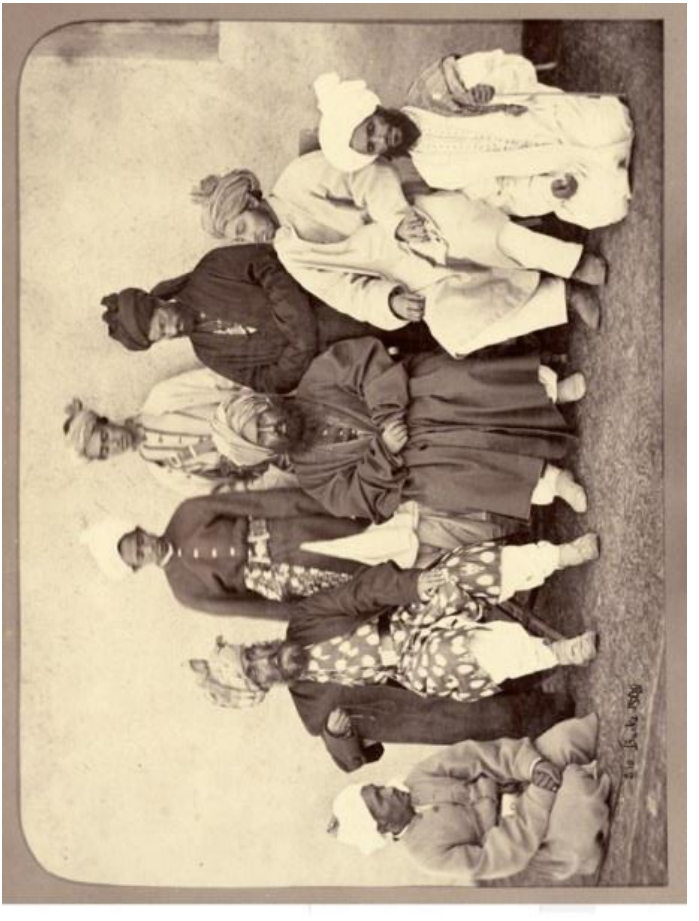
The laager abattis showing village North west corner [Sherpur Cantonment, Kabul].

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Photograph with a view of a bridge across the Surkhab river in Afghanistan, taken by John Burke in 1879

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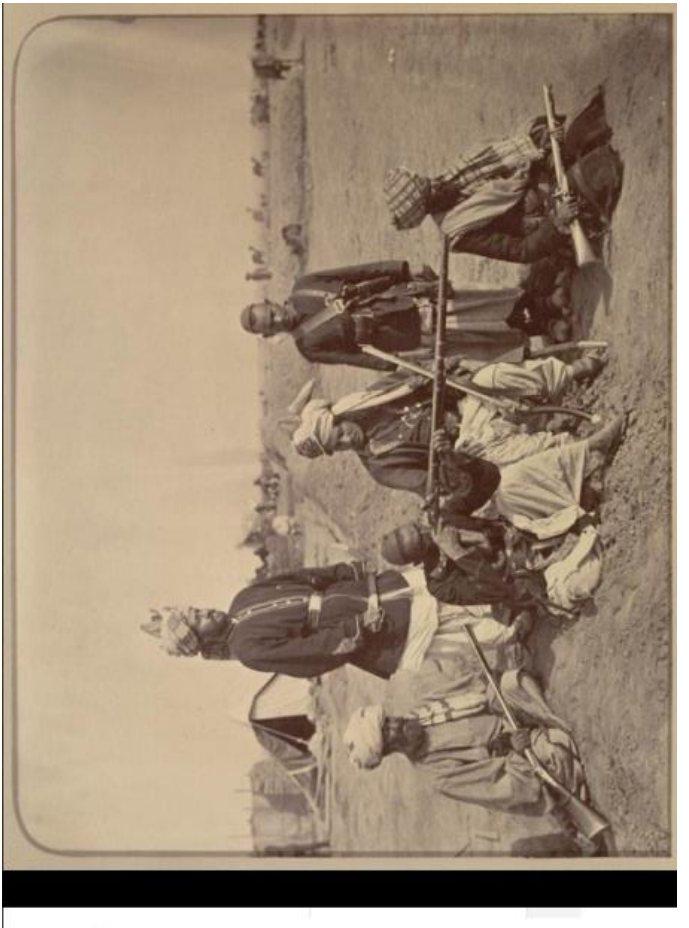
Mohamed Zahir Khan, Aslam Khan, &c. [Kabul].Photograph of a group of Kabul dignitaries and retainers taken at Kabul in Afghanistan by John Burke in 1879-80

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This painterly photograph taken in 1879 by John Burke shows soldiers and trees deep in the snow of a wintry Kabul in Afghanistan

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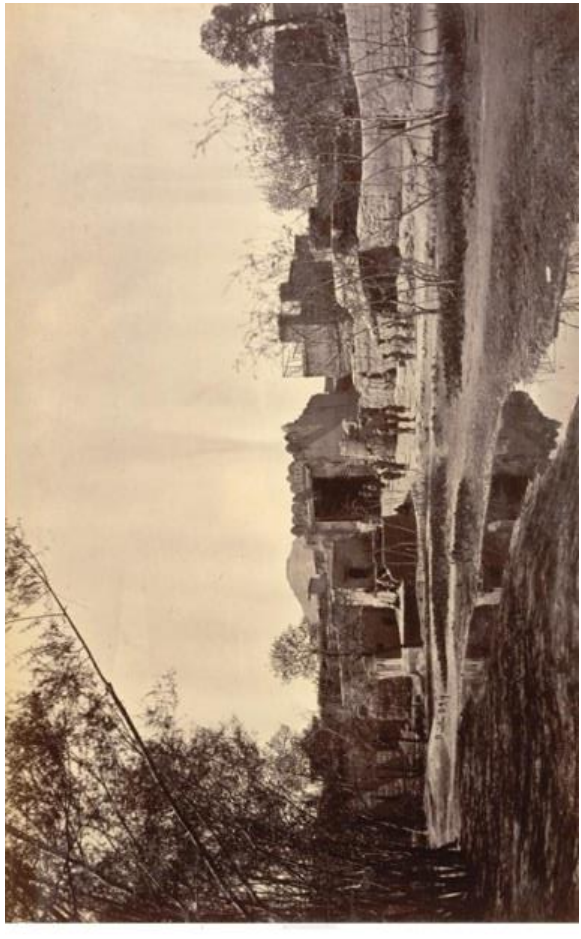
Photograph of Indian and Afridi soldiers taken by John Burke in 1878. The Afridi figure in the centre is posed in the act of aiming his jezail, a long and heavy Afghan musket.

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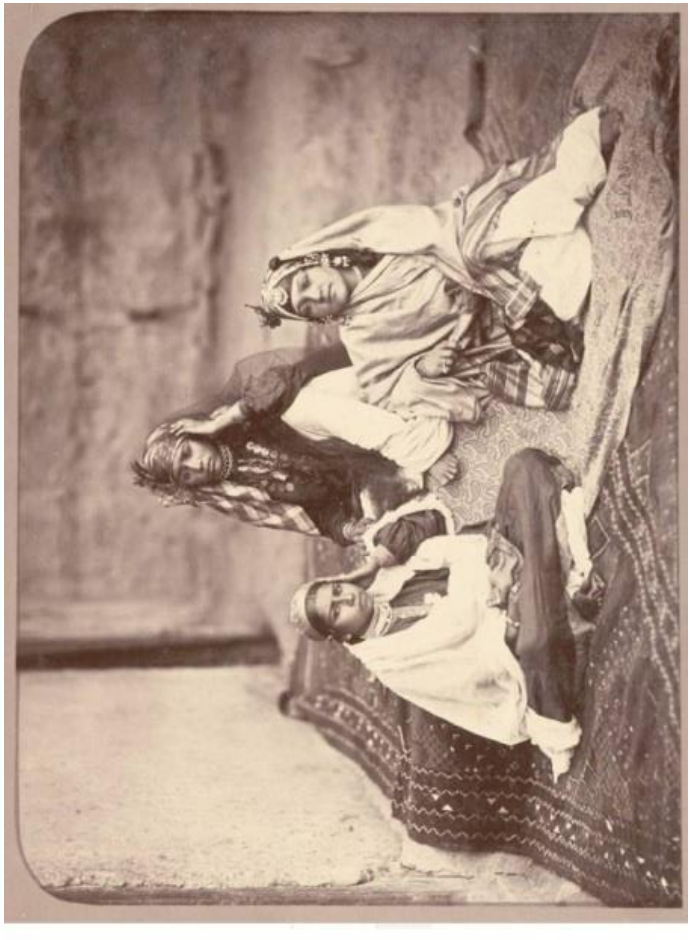
Photograph showing the Surkhab river gorge in Afghanistan with a bridge across it, taken by John Burke in 1879

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Lahore Gate of City [Kabul], 1879.

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Nautch girls [Kabul]. Photograph of three nautch or professional dancing girls, taken at Kabul in Afghanistan by John Burke, c. 1879-80

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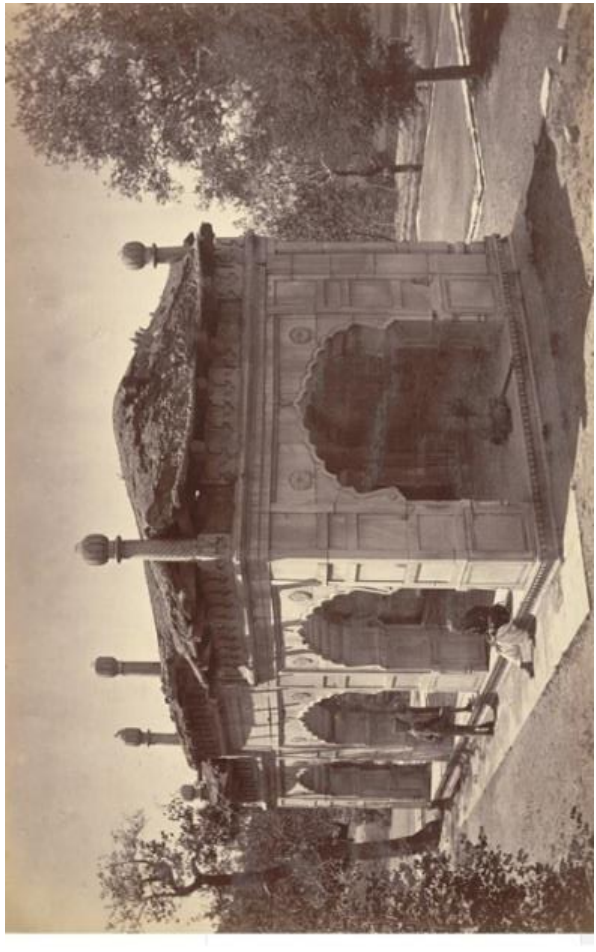
Winter scene, Hd Quarters Gate [Sherpur Cantonment, Kabul]

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Photograph taken in Afghanistan by John Burke in May 1879, showing a British army camp on the brow of a hill near the Safed Koh mountain range which is situated at the north-westerly end of the great Himalayan Range. The army camped here as the river provided a good water supply in an environment which was stony, treeless, dusty and very exposed. The camp was in a strategically important position in the North West Frontier Province on the route from Peshawar (now in Pakistan) to Kabul (Afghanistan).

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Babur's Musjid [Kabul], 1879.

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The Amir Yakub Khan's camp, Safed Sang.

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Photograph showing a formal inspection of British troops near Kabul in Afghanistan taken by John Burke in 1879-80

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View from Sha Sahid's Mosque [Kabul] by John Burke, 1879-80

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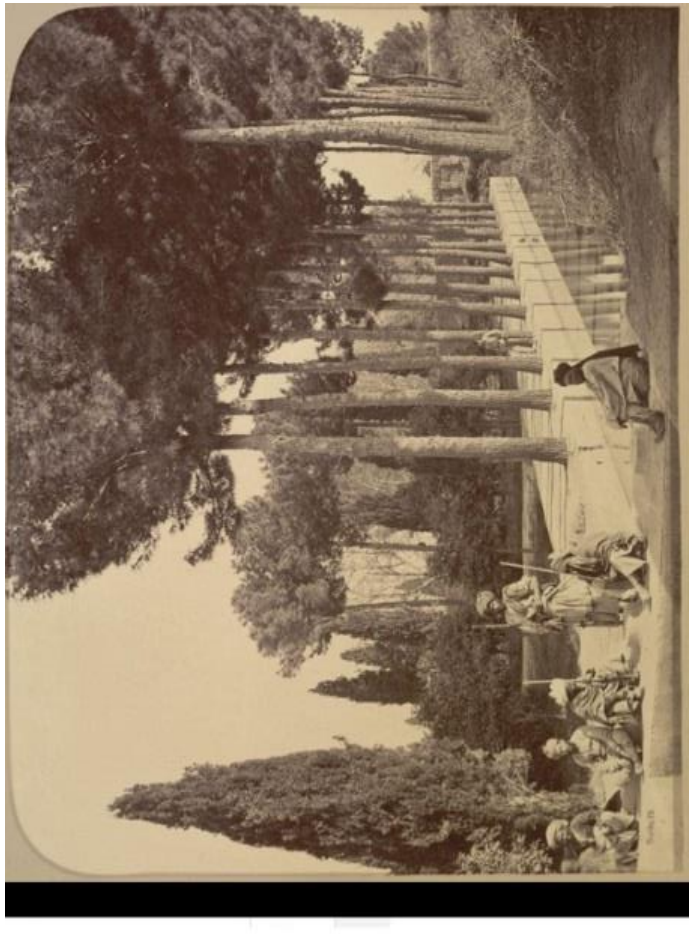
Buddhist Temple excavated at Ali Musjid.

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Photograph of Buddhist ruins on top of a hill near Basawal in the Nangarhar province of Afghanistan, taken by John Burke in 1878

(c) ketabton.com: The Digital Library



View in the large garden, Jellalabad.

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Jellalabad, the city & surroundings from Kabul Gate, 1878. Photo by John Burke.

See also: http://www.barmazid.com/2018/03/jalalabad-city-of-afghanistan-is-named.html

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View in the pass near Ali Musjid, showing Tortang [Torkham].

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General view Landi Kotal Pass, showing windings & descent.

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N. West end Sherpur cantonments from above the kilns [Kabul].

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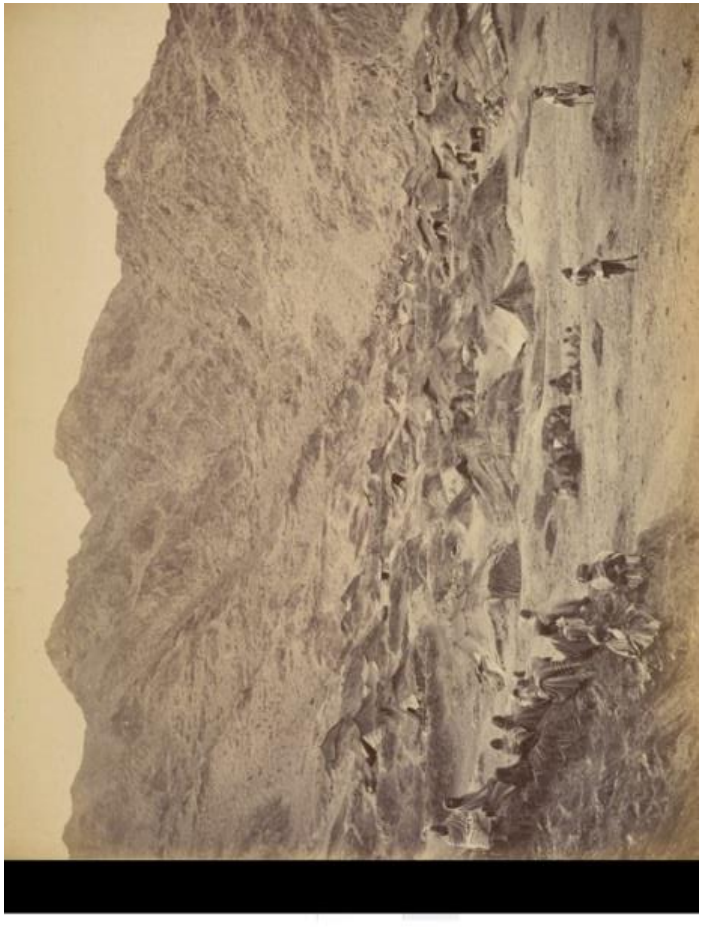
Old Bridge, Kaubul River, Bala Hissar in distance.

(c) ketabton.com: The Digital Library



Photograph with a view in Basawal looking across the Kabul River towards the face of a hillside covered in Buddhist caves, taken by John Burke in 1878.

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Photograph with a view of an encampment of tents on a hillside, with a group of Kuchis posed in the foreground taken near Lowyah Dakkah in Afghanistan, taken by John Burke in 1878

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Lataband Pass the Valley of Death. Photograph with a view of the sharp-peaked walls of the Lataband Pass in the Karkacha hills between Seh Baba and Butkhak in Afghanistan, taken by John Burke, 1879-80

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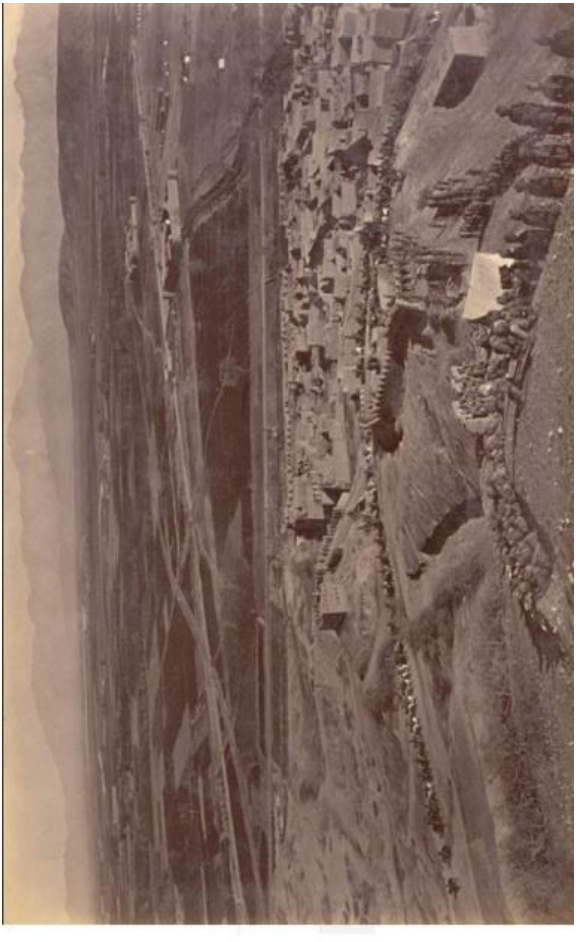


Dakka Fort & Lalpura, showing cemetery from picket at western end of fort.

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Photograph of the walls and bastions of the fortress at Butkhak in Afghanistan, with an army group and pack animals posed in foreground, taken by John Burke in 1879-80.

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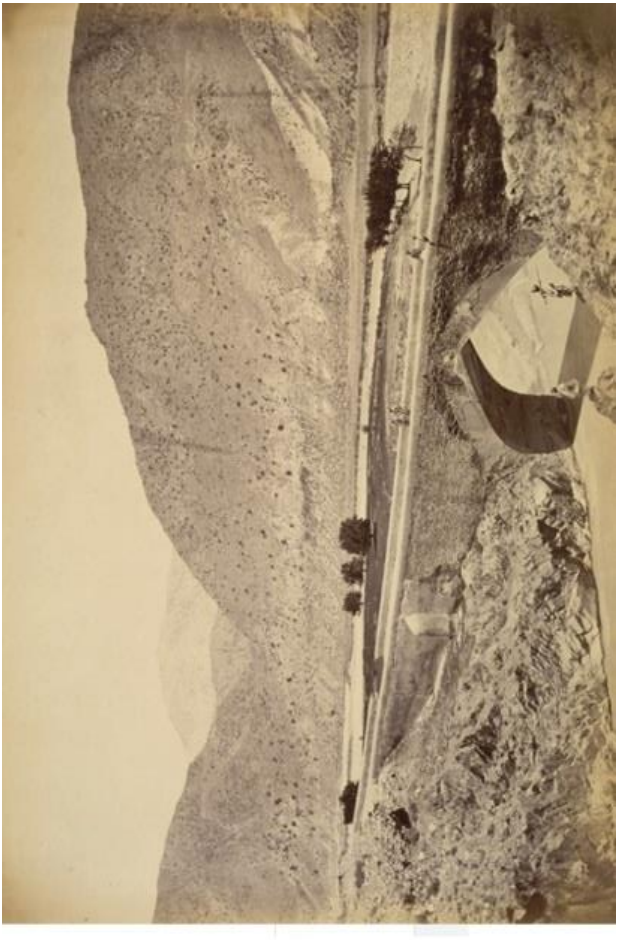
Photograph with a view looking down onto the eastern section of the Sherpur Cantonment, taken by John Burke in 1879-80.

(c) ketabton.com: The Digital Library



Photograph with a view taken from Bimaru or Bemaru, a village at the north east corner of the Sherpur Cantonments at Kabul, Afghanistan, by John Burke, 1879-80.

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Photograph with a view of a bridge across the Surkhab River in Afghanistan, and soldiers posed in the foreground, taken by John Burke in 1879

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Photograph with a view of the western end of the Sherpur Cantonments at Kabul, Afghanistan, taken by John Burke, 1879-80

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Bemaru village and defences from native base hospital [Kabul]. 1879

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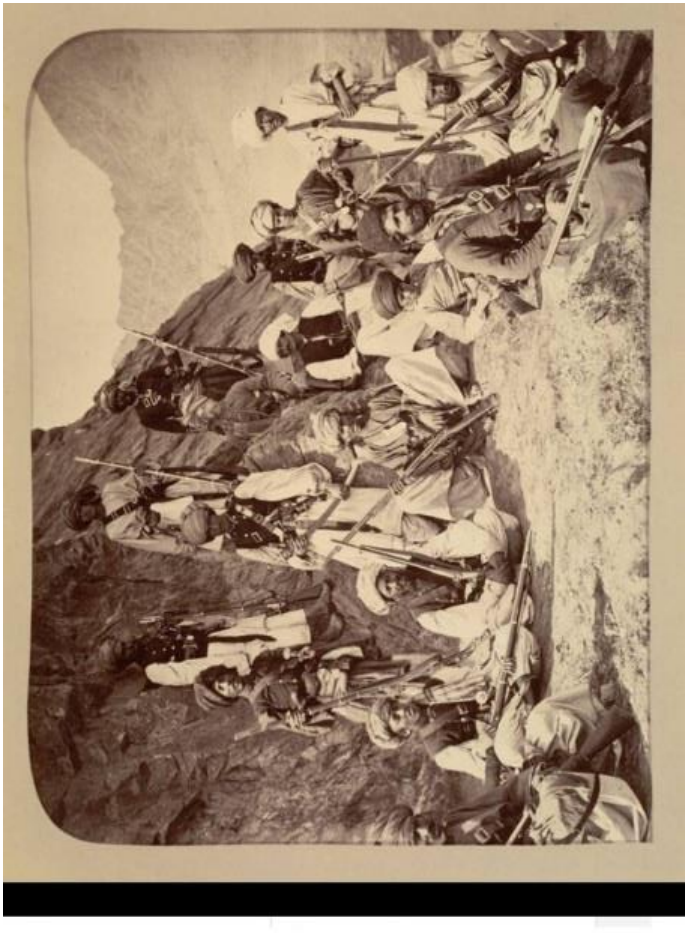
The Dewan-i-am looking towards Upper Bala Hissar [Kabul]. 1879

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Hd Quarters Gate from Engineers' Park [Sherpur Cantonment, Kabul], 1879. Photo by John Burke

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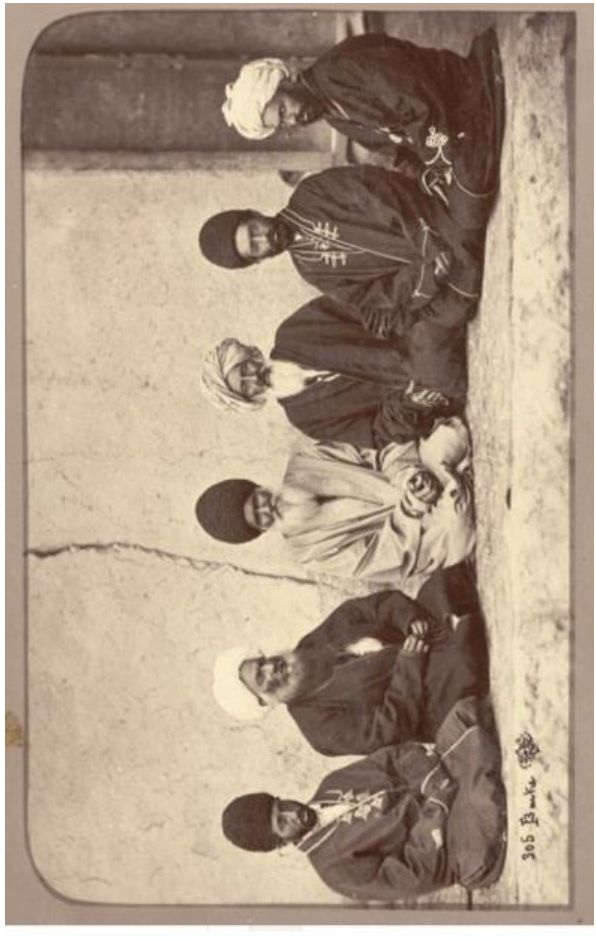


The Khan of Lalpura & followers, with political officer. 1878

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Photographic copy of a map prepared by Lieut. G.W.B. Bartram and Lieut W.G. Knox, showing British and Afghan positions between Ali Masjid and Shahgai in the region of the Khyber Pass, taken by John Burke in 1878.

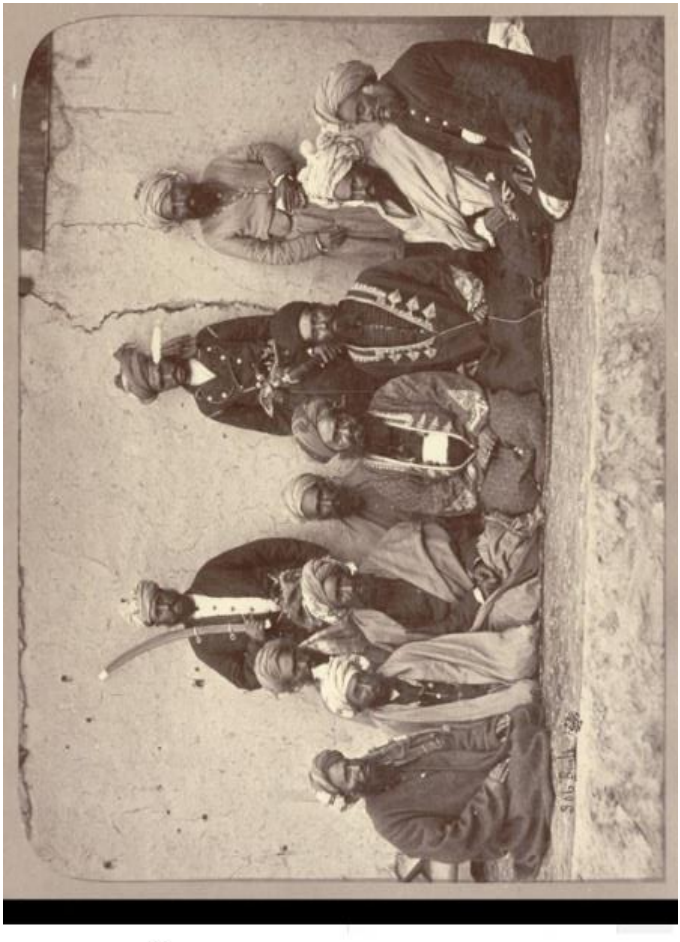
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Group of Heratees [Kabul].

به کوشش مصطفی عمرزی

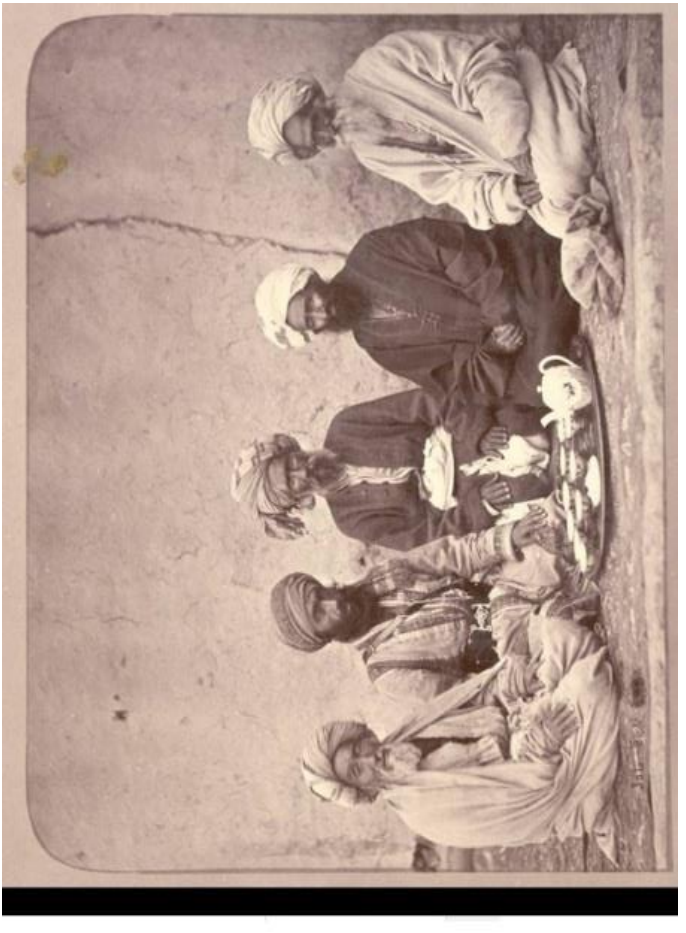
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'Maidan Malicks' , Kabul, 1879. Photograph by John Burke.

This group of maliks were from the Maidan valley in the Kabul district (Maidan-Wardak province of today)

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Murad Khan and other chiefs, Kabul, 1879.
Photo by John Burke

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Photograph with a view of the gorge at the village of Deh Mazang or Mozang on the Ghazni road just outside Kabul in Afghanistan, taken by John Burke in 1879-80.

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General view Ispola & Sultan Kheyl villages, showing Buddhist Tope.

(c) ketabton.com: The Digital Library



Lalpura, from the ferry. Photograph with with a ferry boat in the foreground and a view looking across the Kabul River towards Lalpura village, south of Jalalabad, Afghanistan taken by John Burke in 1878

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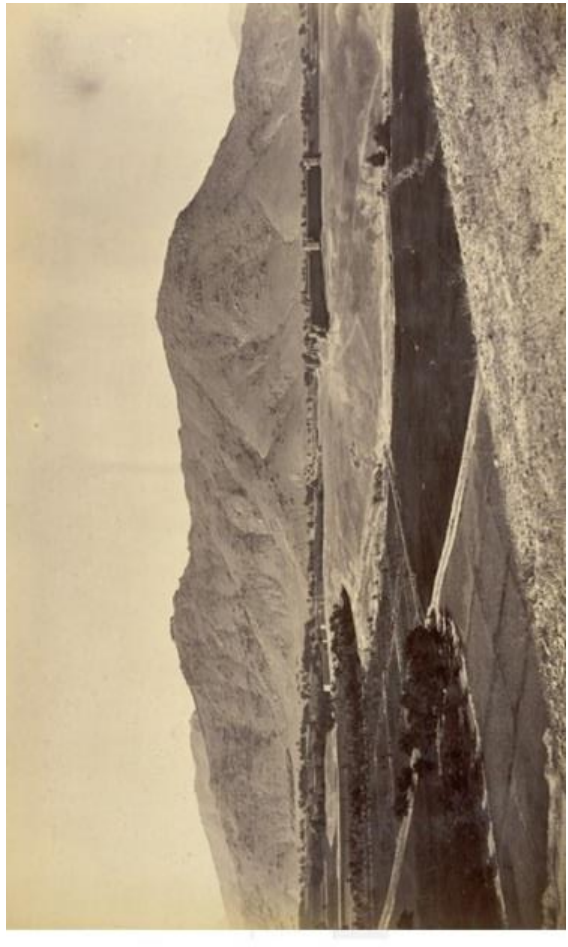
Photograph showing the sheer walls of the very narrow Jagdalak defile in Afghanistan, taken by John Burke in 1879-80.

(c) ketabton.com: The Digital Library



Photograph of the spot on the Kabul river near Jalalabad in Afghanistan where soldiers of the 10th Hussars drowned on the night of March 29, 1878, taken by John Burke in 1878

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Photograph taken near Kabul in Afghanistan showing a fort (Qila) occupied by the British army with the Asmai Heights in the background, by John Burke, 1879-80

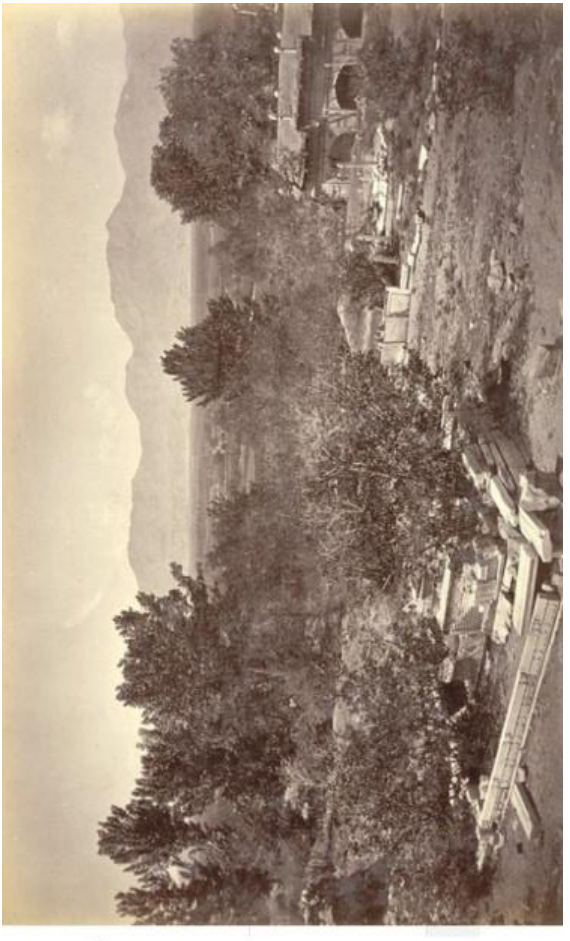
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Mirnla garden, Jalalabad, 1878. Photo by John Burke.

See also: http://www.barmazid.com/2018/03/jalalabad-city-of-afghanistan-is-named.html

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Photograph showing the small Masjid-i-Bala Chauk mosque and a Muslim cemetery near Kabul in Afghanistan, with the Chardeh Valley in the background, taken by John Burke, c. 1879-80

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Photograph with a distant view of Dakka Fort encircled by the mountains of the Khyber Pass, taken by John Burke in 1878

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Jellalabad, general view Pipers Hill, pickets & surrounding country.

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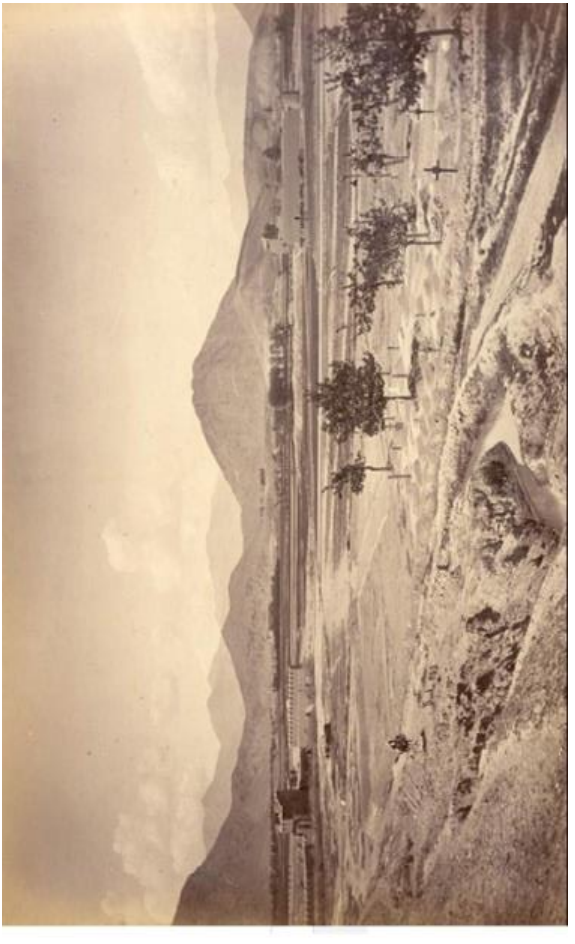
River gorge above Lalpura, looking towards Bassaule.Photograph with a view looking down onto the Kabul River across to Basaul, in Afghanistan, with soldiers in the foreground, taken by John Burke in 1878

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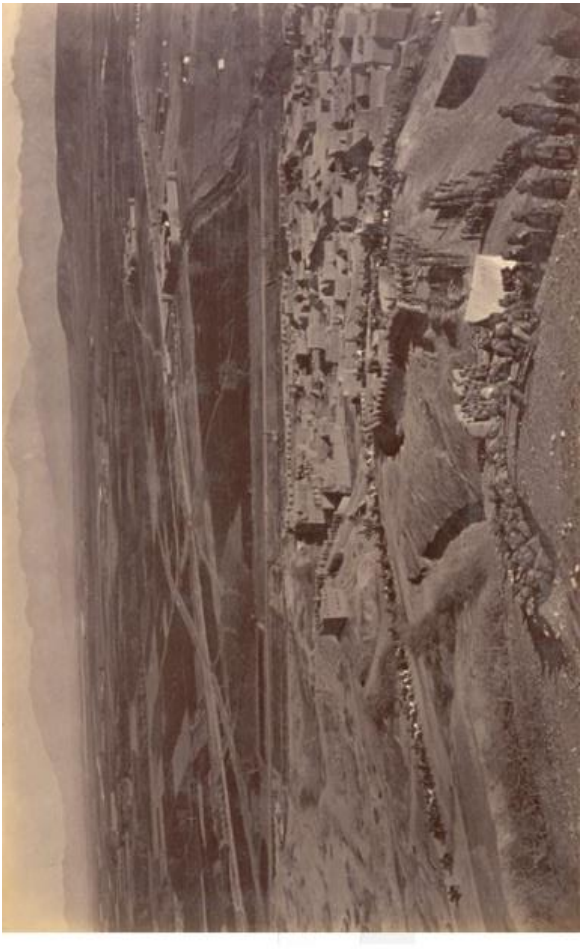
Photograph with a view looking along the rock-strewn Khurd Khyber path towards Basaul, Afghanistan, with figures posed in the foreground, taken by John Burke, 1878.

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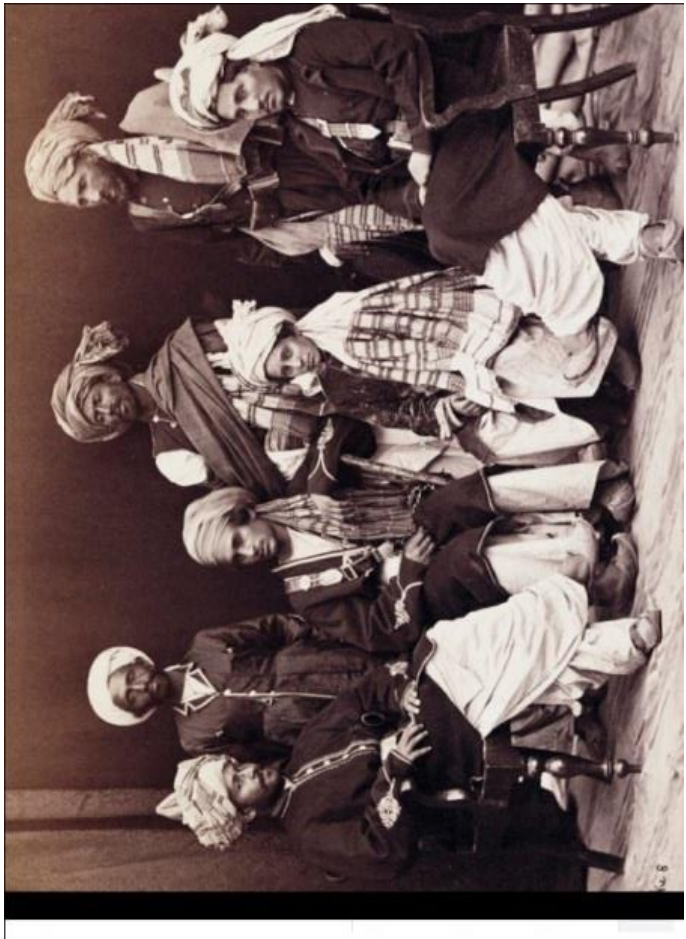
The Cemetry [sic] from Western Bemaru.Photograph with a view taken from Bimaru or Bemaru, a village at the north east corner of the Sherpur Cantonments at Kabul, Afghanistan, by John Burke, 1879-80

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View from Fort Onslow [Kabul]. Photograph with a view looking down onto the eastern section of the Sherpur Cantonment, taken by John Burke in 1879-80. The cantonment was situated a mile north of the city of Kabul in Afghanistan

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Four sons of Khan of Lalpura with Attendants, c.1878.

History of Morcha Khel Mohmands of Lalpura ; http://www.barmazid.com/2016/04/morcha-khel-mohmands.html

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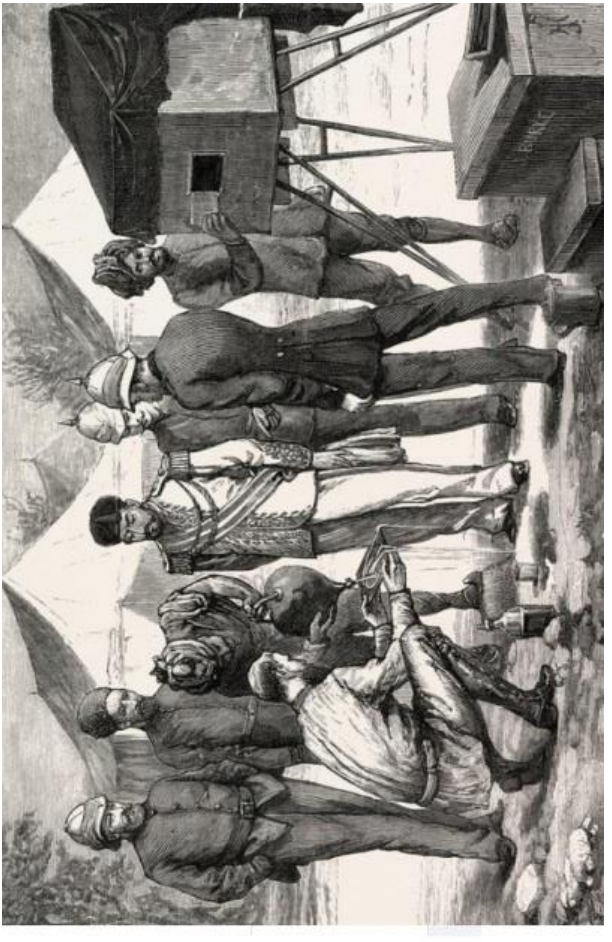
An engraving entitled 'Mr Burke Posing the Ameer', from the drawing by Frederic Villiers, published in 'The Graphic' in July 1879.

The sketch shows John Burke taking a photograph of the Afghan Amir Yaqub Khan (d. 1914) at the signing of the treaty of Gandamak.

The Amir poses in front of a large camera, wearing a white, European-style military uniform.

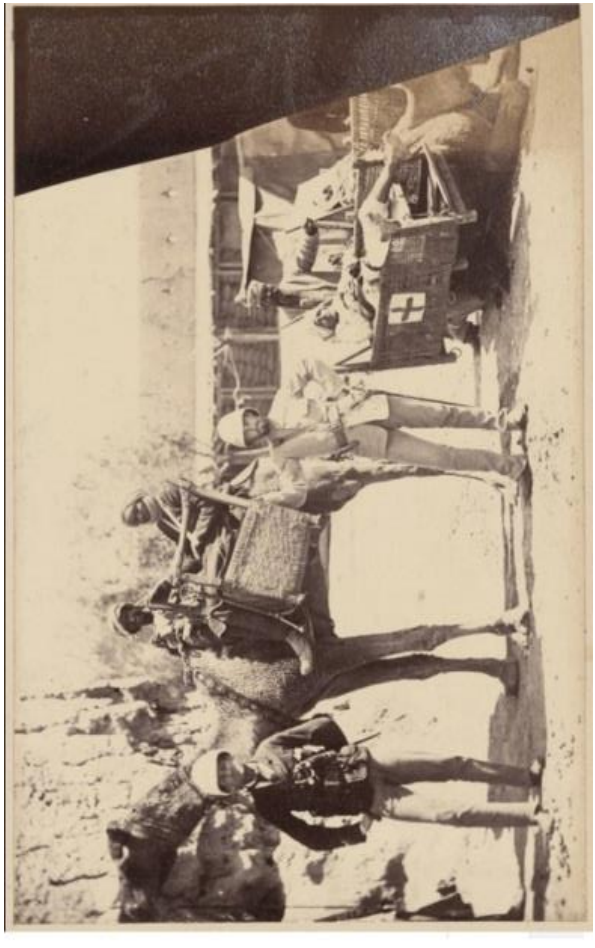
The original text in 'The Graphic' reads: 'Mr. J. Burke the photographic artist attached to our Indian Army to illustrate the advance of the troops and the grand scenery of Afghanistan, was permitted by the Ameer of Cabul to take a series of pictures of himself and his suite at the camp at Gandamak.'

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Fixing The Negative, Mr. Burke Posing The Ameer, The Ameer Yakoob Khan At Gandamak, Afghan War, Engraving 1882

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Photograph of a makeshift transport for a wounded British (Indian) soldier. Two soldiers wearing sun-shielding pith helmets stand at the front of the photograph. They flank two Afghan camel drivers who likely are escorting the wounded soldier. The soldier's head is swathed in bandages and he lies on a platform atop another dromedary camel. Because of their greater endurance in the harsh Afghan climate, camels were generally preferable to horses for transporting the wounded. British and Indian forces also used camels extensively to transport supplies and equipment.

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Photograph of a pile of military "trophies" after the Battle of Peiwar Kotal in November 1878. A young boy is perched atop the pile; he leans against a huge bass drum and sits on a fur-lined sheepskin coat, called a poostin in Dari. He is surrounded by an assortment of military items that were abandoned during the battle or removed from the bodies of slain soldiers. They include swords and scimitars of both British and Afghan design, scabbards, rifles, and a helmet in the center.

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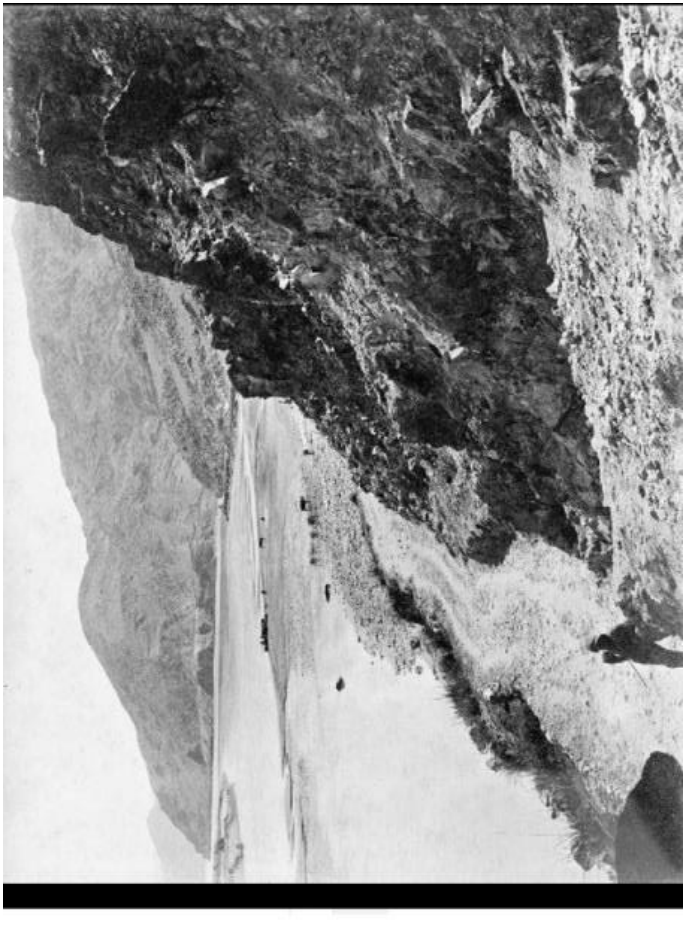
Group of Afghans. Most of the men are armed with rifles or jezails (heavy Afghan muskets) and wear distinctive turbans. Pashtuns generally leave a length of turban cloth hanging down, so these men are probably from a smaller ethnic group. One lone exception has no head covering at all, and there is a Sikh soldier sitting on a chair in the center of the photograph. He wears a British Army uniform, soldiers' boots, and a Sikh dastar (a different style of turban), which distinguish him from the rest of the group. Some Pashtun tribes fought for the British during the war, while Sikhs were used as highly effective mountain scouts and regular infantry against Afghan forces

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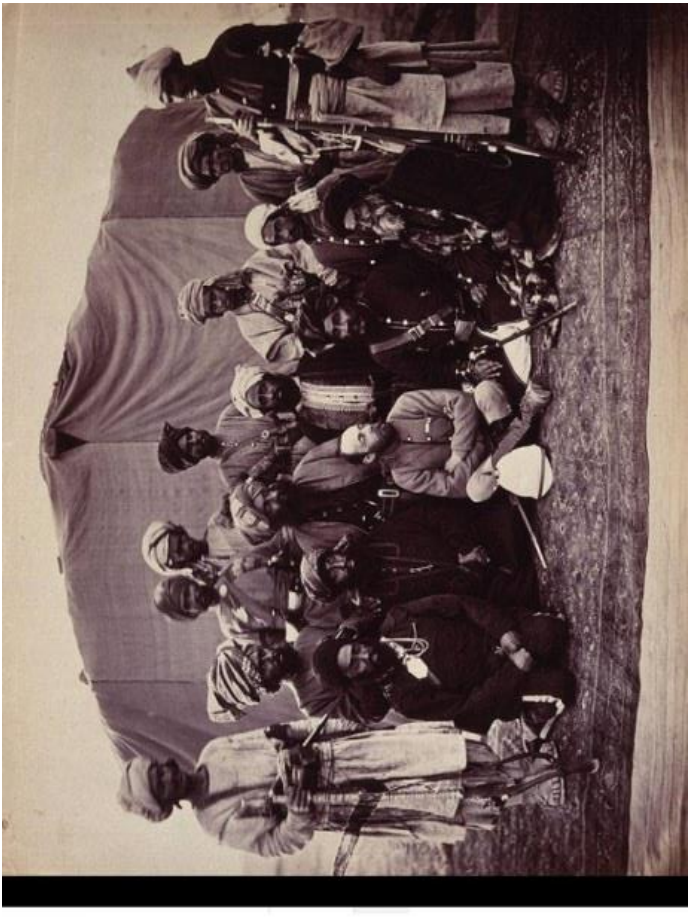
Group of Afghans. Most of the men are armed with jezails (elongated heavy muskets) and long daggers and wear distinctive turbans. Pashtuns generally leave a length of turban cloth hanging down, so these men are probably from a smaller ethnic group. The lone exception is the Sikh soldier standing in front of a tent at the back center of the photograph. He wears a British Army uniform, soldiers' boots, and a Sikh dastar (a different style of turban), which distinguish him from the rest of the group. Some Pashtun tribes fought for the British Army during the war, while Sikhs were used as highly effective mountain scouts and regular infantry against Afghan forces

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Cliffs and the river beside the Ali Baghan Road (7 miles east of Jalalabad). 1879. Photograph taken by John Burke

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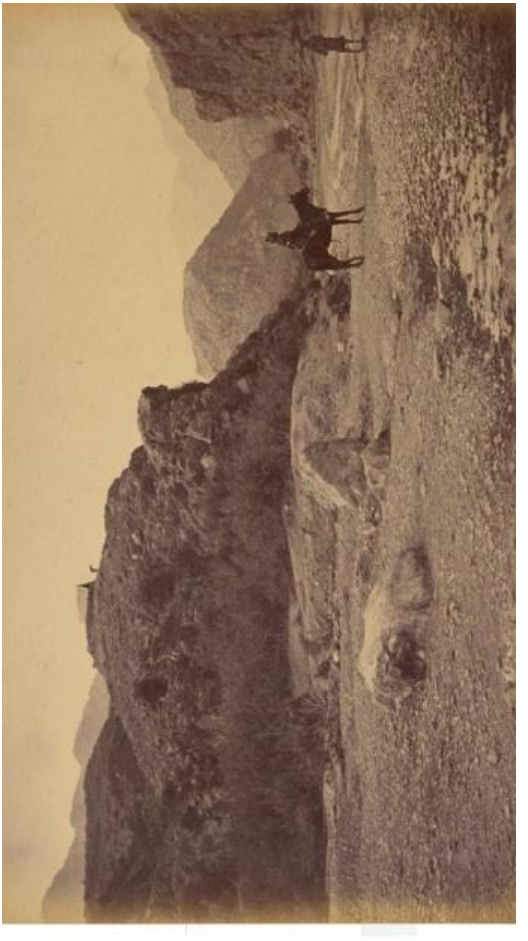
Sir Pierre Louis Napoleon Cavagnari with the Afghan Sirdars, by John Burke (died 1905)

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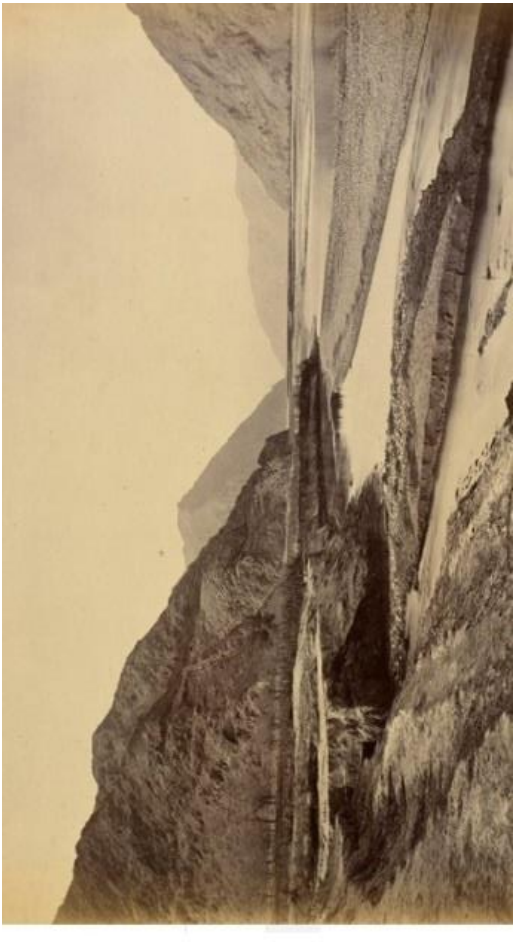
Buddhist Tope [at] Ispola, between Ali Musjid & Landi Kotal. [Sphola Stupa], photo by John Burke, 1878

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Man on horseback in desert, Afghanistan, 1878 - 1879. Photo by John Burke

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Kabul River near Dakka (near Khyber pass , Nangarhar Province), 1878. Photo by John Burke

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Commisariat Gateway , Sherpur Cantonment, Kabul, 1879. Photo by John Burke

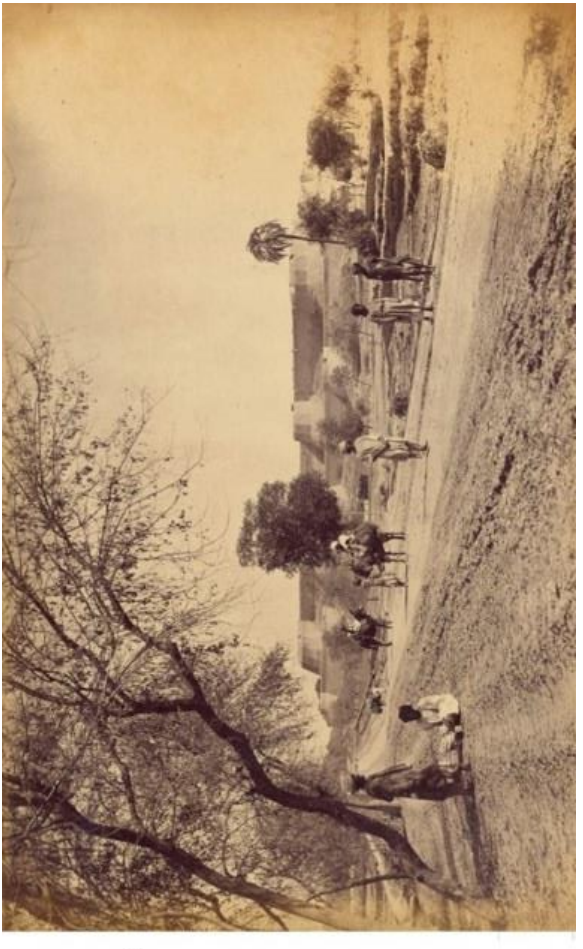
The Sherpur cantonment on the outskirts of Kabul was planned by Sher Ali , Amir of Afghanistan, as the main winter headquarters of his army.

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Muhammad Yakub Khan (Amir of Afghanistan), c.1879. Photo by John Burke

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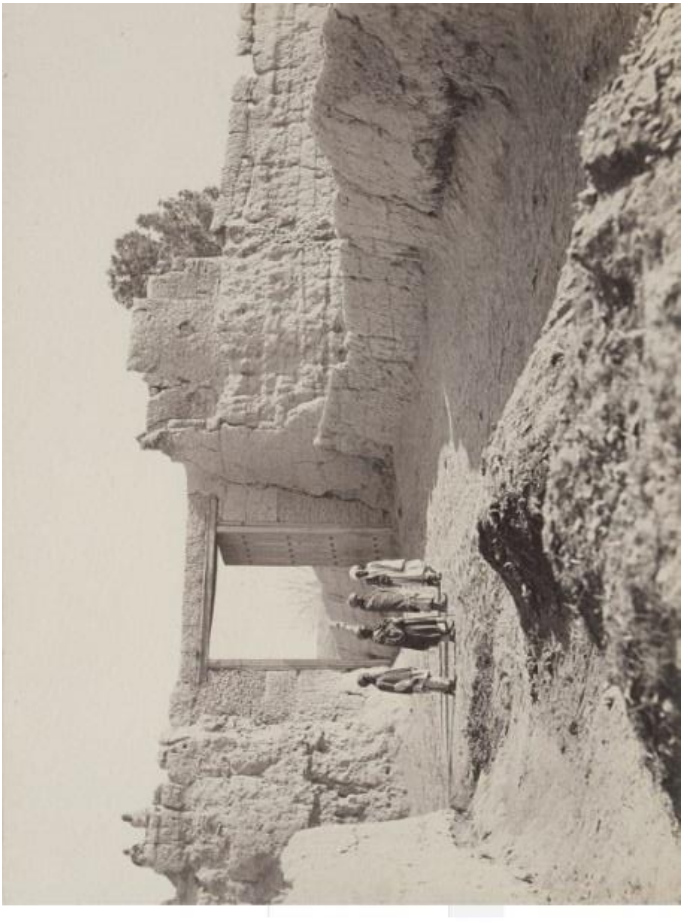


Fort of Bala Hissar from jail , Peshawar, 1878.
Photo by John Burke.

The fort dominates the background of the photograph. The dirt road in the foreground is the Grand Trunk Road running from India to Afghanistan. On it travelers and merchants are seen observing the photographer.

The modern city of Peshawar was in early 16th century called Bigram, its district 'Parshor' or 'Parshawar', the latter name coming to apply to the site of Bigram by the end of 16th century. In 17th century, the name assumed the form of Peshawar. [Ref. "From the Oxus to Yamuna, c. 600-c. 750', by Irfan Habib and Faiz Habib]

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The Kabul Gate in the city wall of Jalalabad, 1878. Photo by John Burke

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Picnic at Takht-i-Bahi (European picnickers wandering among the ruins), Mardan, 1885. Photo by John Burke

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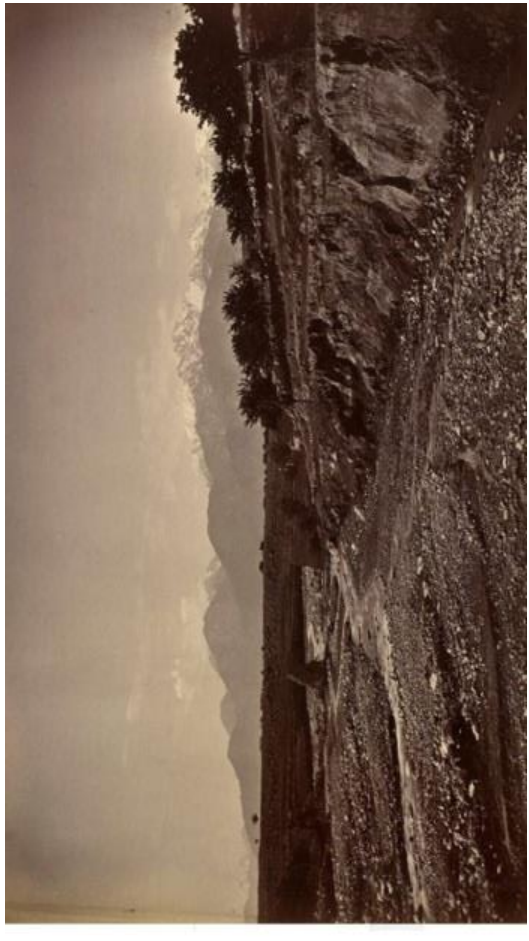
Picnic at Takht-i-Bahi (European picnickers wandering among the ruins), Mardan (Khyber Pakhtunkhwa), 1885. Photo by John Burke

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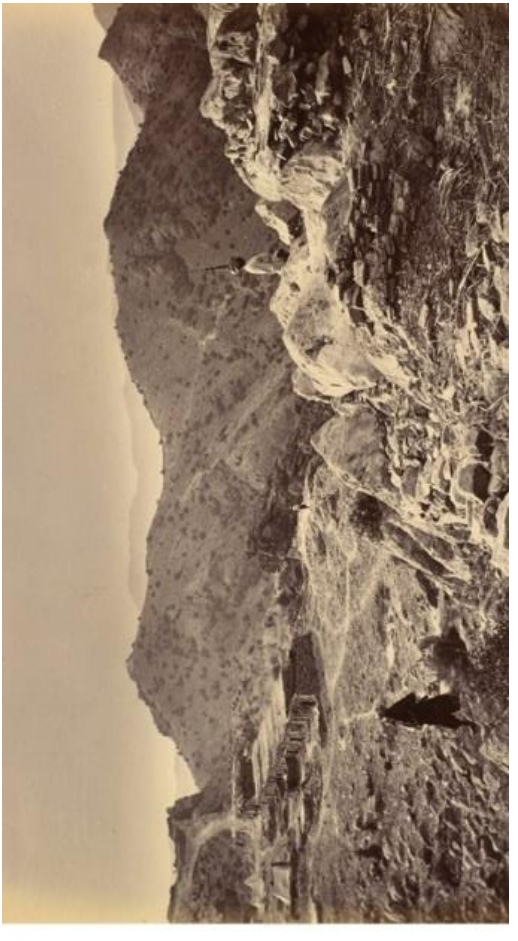
A group of wealthy Hindus of Kabul , 1879. Photo by John Burke

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Bridge at Gandamak (Nangarhar, Afghanistan), 1878-9. Photo by John Burke

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Photograph of the interior of the Fort of Ali Masjid in the Khyber Pass, 1878. By Johnie Burke

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Garden near Jalalabad , 1878. Photo by John Burke

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Villages near to the Jamrud Fort, 1878. Photo by John Burke

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Asmaie Hill with Killa Balundi, near Kabul, 1879
Photo by John Burke

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A formal inspection of British troops near Kabul in Afghanistan, 1879-80. Photo by John Burke

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Jagdalak fort with the British encamped within its walls, 1879. Photo taken by John Burke.

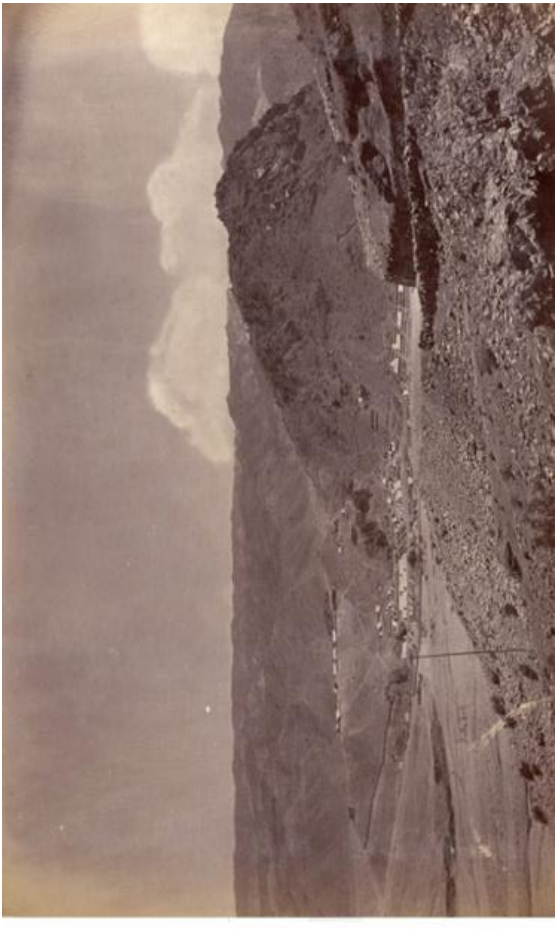
The narrow Jagdalak Pass is situated between Kabul and Jalalabad in Afghanistan.

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Photograph showing the Maidan at the cantonment at Sherpur, situated a mile north of the city of Kabul, and the gathering of chieftains from Logar in Afghanistan for a durbar or meeting with the British, 1879. By John Burke

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A general view of a British army camp at Seh Baba (Tezin valley, Kabul) in Afghanistan, 1879-80. Photo by John Burke

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Photograph with a view looking over a British army camp in the Seh Baba valley in Afghanistan (Sarobi district, Kabul province), taken by John Burke from the heights of the Lataband Pass, 1879-80.

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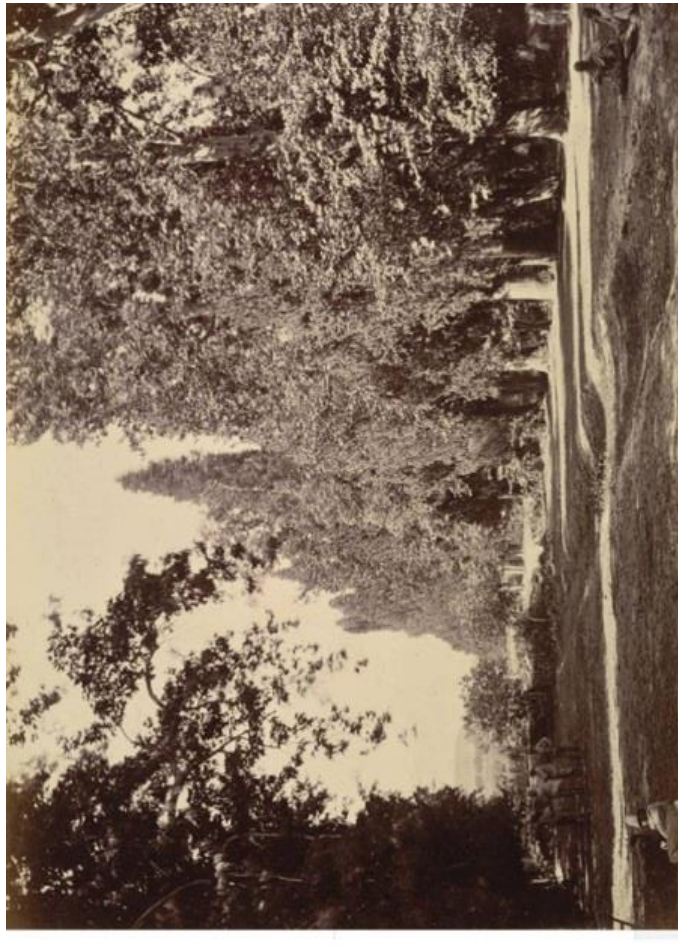
Photograph of soldiers posed in front of the walls and bastions of the fortress at Butkhak in Afghanistan, taken by John Burke, 1879-80. Butkhak is situated eight and a half miles east of Kabul on the Gandamak road.

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A view within the Sherpur Cantonment situated a mile north of the city of Kabul in Afghanistan, looking towards the gateway at the south-west corner, the camp of the 72nd Highlanders to the right. 1879. Photo by John Burke

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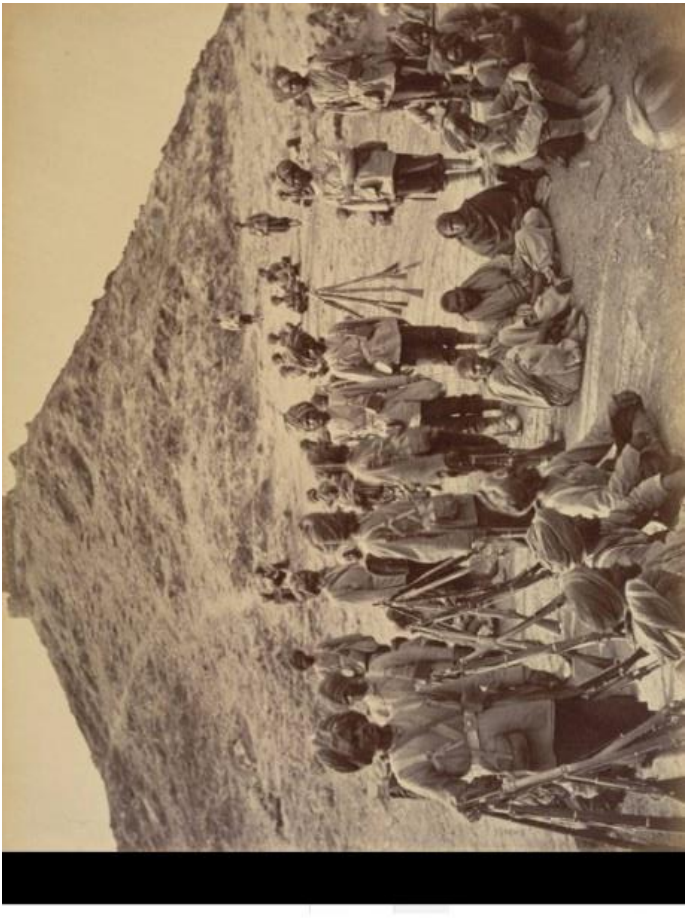
Photograph of the gardens at Safed Sang in Afghanistan with soldiers in the foreground, taken by John Burke in 1878. Safed Sang in Logar is located about 16 mi (or 26 km) south of Kabul.

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Five syeds, prisoners en route from Jellalabad.
1879. Photo by John Burke

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Halt of Afghan prisoners from Bassaule with an escort from the 45th Native Infantry (Ratray's Sikhs), on the Khurd Khyber, , 1878. Photo by John Burke

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Ruins of old Kandahar Citadel, 1881. Photo by Sir Benjamin Simpson

Photograph of the ruins of old Kandahar citadel from the 'Bellew Collection. Photograph album of Surgeon-General Henry Walter Bellew' taken by Sir Benjamin Simpson c.1881. The old citadel was destroyed by Nadir Shah Afshar of Persia in 1738. At the top of this fortified citadel there are the ruins of a royal residence.

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Chilzina & old Kandahar [Qandahar] from Picquet Hill, 1881. Photo by Sir Benjamin Simpson

Photograph of Chilzina and old Kandahar from Picquet Hill from the 'Bellew Collection: Photograph album of Surgeon-General Henry Walter Bellew' taken by Sir Benjamin Simpson c.1881. Although the old citadel was destroyed by Nadir Shah Afshar of Persia in 1738, the Battle of Maiwand was fought in its ruins i... ادامه

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Ahmed Shah's Tomb from Kirka Sharif [Kandahar], 1881. Photo by Sir Benjamin Simpson

Photograph of Ahmed Shah's Tomb from Kirka Sharif in Kandahar from the 'Bellew Collection: Photograph album of Surgeon-General Henry Walter Bellew' taken by Sir Benjamin Simpson c.1881.. Ahmad Shah Durrani's tomb lies in the north-west segment of the city. The tomb is octagonal and surmounted by a dome.

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Baba Wali Kotal showing position of Ayoub's guns [Kandahar], 1881. Photo by Sir Benjamin Simpson

Photograph of Baba Wali Kotal showing position of Ayub's guns in Kandahar from the 'Bellew Collection' Photograph album of Surgeon-General Henry Walter Bellew taken by Sir Benjamin Simpson c.1881. Ayub Khan of Herat was a son of Sher Ali, the Amir of Afghanistan from 1863 to 1879. During the Second Afghan War (1878-80), Ayub overwhelmed British forces at Kandahar and beseiged them in the city. The siege was eventually lifted British forces from Kabul led by FM Roberts. This view shows the mountain pass at which Ayub's guns were positioned.

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Looking across the Argandab Valley from Baba Wali Ziarat [Kandahar], 1881. Photo by Sir Benjamin Simpson

Photograph of the view looking across the Argandab Valley from the Baba Wali Ziarat in Kandahar from the 'Bellew Collection: Photograph album of Surgeon-General Henry Walter Bellew' taken by Sir Benjamin Simpson in c.1881. Afghanistan and is situated in the south of the region. The Baba Wali Shrine is located on a hill to the south of of the city overlooking the Argandab river, which rises in the central Hindu Kush and joins the Helmand river near the city of Lashkargah. Baba Wali was a muslim saint who lived in Kandahar in the fifteenth century.

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Baba Wali Kotal from Belooch lines [Kandahar], 1881. Photo by Sir Benjamin Simpson

Photograph of Baba Wali Kotal from the Belooch lines in Kandahar from the 'Bellew Collection: Photograph album of Surgeon-General Henry Walter Bellew' taken by Sir Benjamin Simpson c.1881. During the Second Afghan War (1878-80), Ayub Khan of Herat overwhelmed British forces at Kandahar and beseiged them in the city. The siege was eventually lifted British forces from Kabul led by FM Roberts. This view shows the lines where the British were positioned in the battle. In the distance, we can also see the mountain pass at which Ayub's guns were positioned.

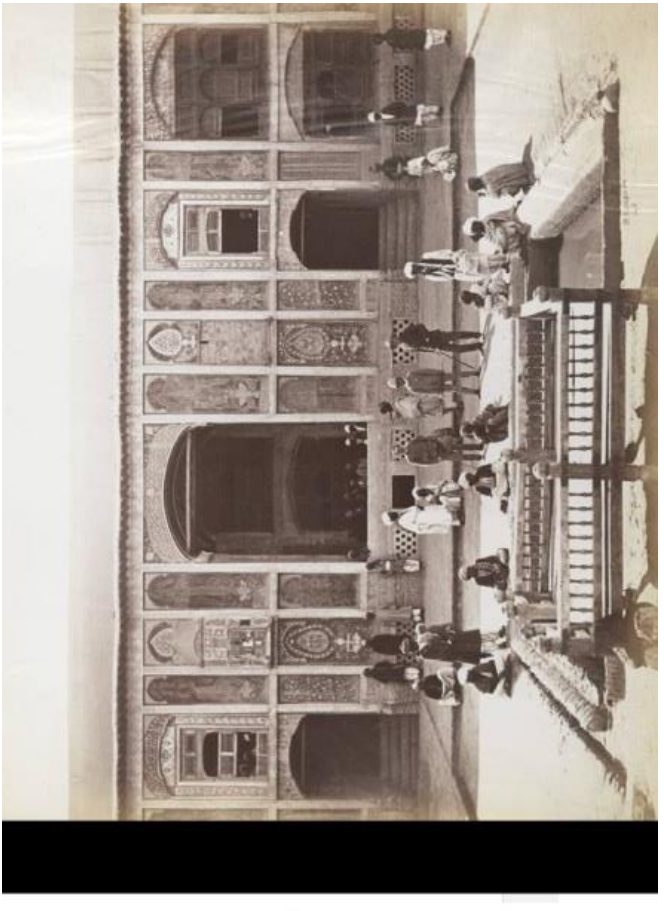
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Tombs of Hazratgi & Shere Ali's father [Kandahar], 1881. Photo by Sir Benjamin Simpson

Photograph of the tombs of Hazratgi and Shere Ali's father, Dost Mahommed, in Kandahar from the 'Bellew Collection: Photograph album of Surgeon-General Henry Walter Bellew' taken by Sir Benjamin Simpson c.1881. The shrine of the celebrated saint, Hazratgi, is surrounded by the tombs of 19th century Afghani rulers. The tombs are marked at either end with a tall marble stones and decorated with black and white pebbles. They are situated to the north of the city.

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Courtyard of Wali Shere Ali's zenana [Kandahar], 1881. Photo by Sir Benjamin Simpson

Photograph of the courtyard of Wali Shere Ali's Zenana in Kandahar from the 'Bellew Collection: Photograph album of Surgeon-General Henry Walter Bellew' taken by Sir Benjamin Simpson in c.1881. Sher Ali, son of Dost Mahommed, was the Amir of Afghanistan from 1863 to 1879. This view shows the women's quarters or zenana in a royal residence at Kandahar. It is a two-storey structure organised around an open courtyard with a pool in the centre.

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Chilzina or the 40 Steps [Kandahar], 1881. Photo by Sir Benjamin Simpson

Photograph of Chilzina in Kandahar from the 'Bellew Collection. Photograph album of Surgeon-General Henry Walter Bellew' taken by Sir Benjamin Simpson c.1881. Chilzina is a rock-cut chamber on the northern side of the old citadel and is accessed by forty steps. A Persian incription at the site reveals that the chamber was completed under the patronage of the Moghul Emperor Babur in the 16th century. The old citadel was destroyed by Nadir Shah Afshar of Persia in 1738.

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Military camp, Kandahar, 1881. Photo by Sir Benjamin Simpson

Distant view of the military camp, with river in foreground.

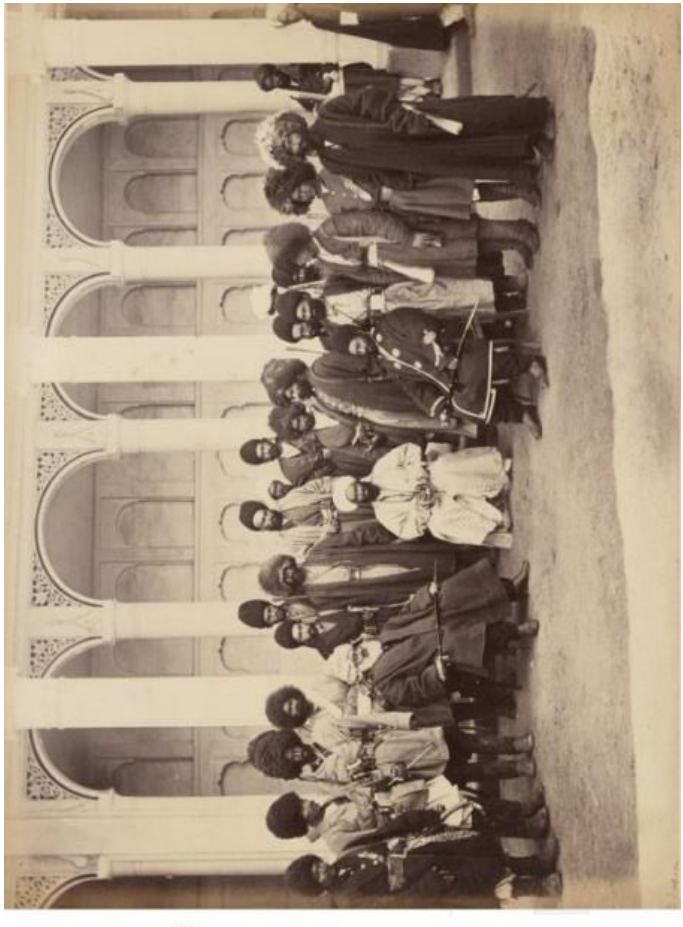
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Street View, Kandahar, 1880. Photo by Sir Benjamin Simpson

Men and young boys have gathered on both levels of a ruined building and in its courtyard and are observing the photographer. In the foreground is a charpoy (also seen as chaar payee), a bed frame made of woven rope used throughout Afghanistan as an outdoor bed during the hot summer.

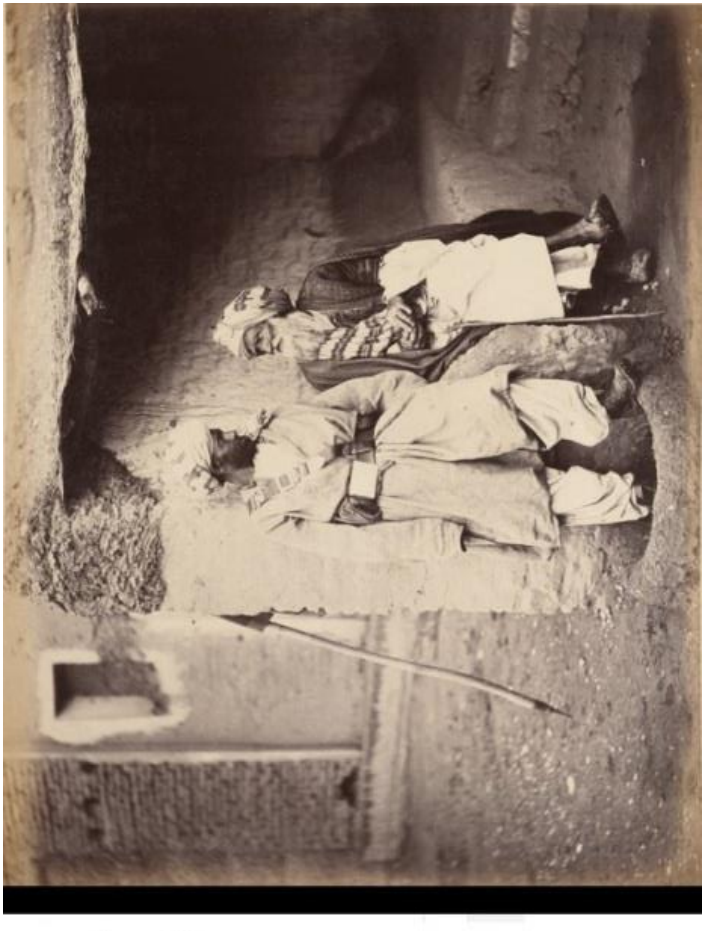
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Ayub's Ambassadors from Herat, 1881. Photo by Sir Benjamin Simpson

Ayub Khan was the son of the deposed Afghan amir, Sher ʿAli Khan (1825–79), and cousin of the future amir, Abd al-Rahman Khan (1844–1901). He won a significant Afghan victory at the Battle of Maiwand in July 1880, only to be decisively defeated by Sir Frederick Roberts (1832–1914) at the Battle of Kandahar two months later. He ret...

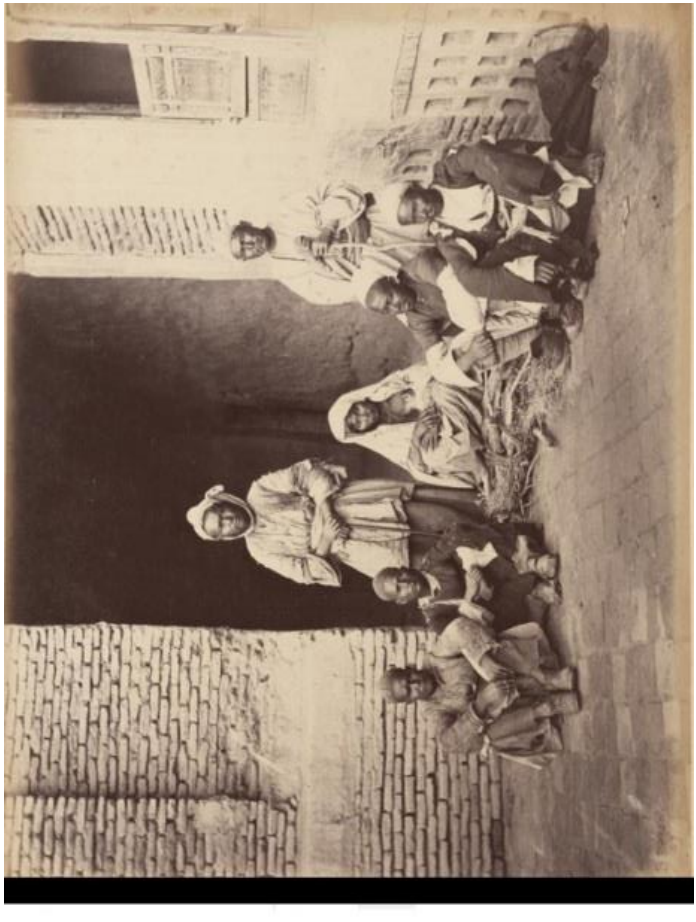
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Afghan Horse Dealers (1878-1880). Photo by Sir Benjamin Simpson

The men in the image, by Sir Benjamin Simpson (1831–1923), both wear fine turbans. The one on the right has pointed shoes called paizaar, and his younger companion has two small leather pouches on his belt, probably holding money or ammunition.

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Group of Hazaras (1878-1880). Photo by Sir Benjamin Simpson

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Amir Abd al-Rahman , 1879-1880. Photo by Sir Benjamin Simpson

This portrait shows him as a young man in uniform, clutching the hilt of his sword.

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Mustanfi Habibullah Khan , 1879-1880. Photo by Sir Benjamin Simpson

Mustanfi (also seen as mostufi and mustaofi, the latter being the Arabic origin of the title) was a title approximating to state treasurer, the most powerful position in the government of Afghanistan after that of Amir Yakub Khan. Mustanfis were not elected, but subject to the ruler's approval. They had full authority over all financial affairs, including hiring and dismissal of government personnel. Habibullah Khan is seated on a tasseled chair and wearing a small longi (turban) and chapan (tunic) covered by a shawl.

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Plain, North and East of Kandahar , 1878-1880
Photo by Sir Benjamin Simpson

Foothills are visible in the distance. The buildings and other objects in the photograph are not identified, but the irregular pillars could well be tombstones

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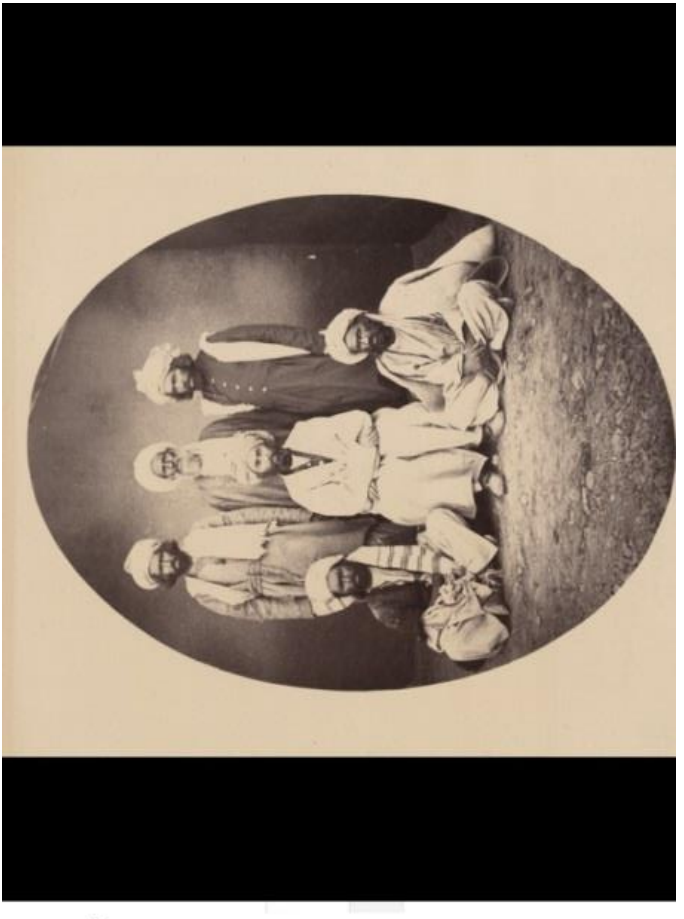
Tomb of Ahmed Shah, Kandahar, 1878-1880.
Photo by Sir Benjamin Simpson

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Group of Fakirs, Kandahar , 1878-1880. Photo by Sir Benjamin Simpson

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Sar Buland, an Achakzai Chief (the one sitting on chair), c.1878. Photo by Sir Benjamin Simpson

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Pomegranate Sellers, Kokaran Road, Kandahar, 1878-1880. Photo by Sir Benjamin Simpson

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Group of Timuris , 1878-1880. Photo by Sir Benjamin Simpson

The Timuris are considered a subset of the nomadic-pastoral Aimaq peoples and live primarily in eastern Iran and western Afghanistan. They speak a distinct language that draws on Indo-European and Indo-Iranian roots, but most Timuris would also understand Farsi. Small groups live near the Khyber Pass, and are relatively integrated into Pashtun culture. The four Timuri men shown here are well-dressed in traditional chapans (overcoats), woolen loose-fitting pants, and turbans

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Group of Parsiwans, 1878-1880. Photo by Sir Benjamin Simpson

Parsiwan, or "Persian speaker," refers specifically to Afghans speaking Dari, or Afghan Persian, as opposed to Farsi, or Iranian Persian, although the two languages are mutually comprehensible. Most Parsiwans live in western Afghanistan in and around Herat. The men here are dressed in traditional style, with fine embroidery on their overcoats and pointed shoes. This photograph was taken in the same location and from the same angle as another portrait in the album, but with different men as subjects.

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Natives of Kandahar, 1880. Photo by Sir Benjamin Simpson

This photograph is taken at a palace zenana (harem) quarters, which clearly were not being used by women at the time, given the presence of a large group of men and boys of different ages

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Street View, Kandahar , 1880. Photo by Sir Benjamin Simpson

A crowd seems to have gathered to watch the photographer, who is also regarded by a young boy perched on a roof. Shops, houses, and a section of the city wall are visible from this point, which is called Charsu or Char Su. It is where the main routes into Kandahar from the gates in the city walls converged. The photograph was taken during the British occupation of Kandahar, which lasted from September 1880 to April 1881.

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Kandahar from Signal Tower , 1880. Photo by Sir Benjamin Simpson

A section of the city wall starts at the right side of the photograph and stretches out of sight into the left background. The unusually shaped mountain shrouded by haze in the back right holds the Chilzina, a chamber hewn out of the rock that was part of the old Kandahar citadel, accessed by the "Forty Steps" carved in the rock.

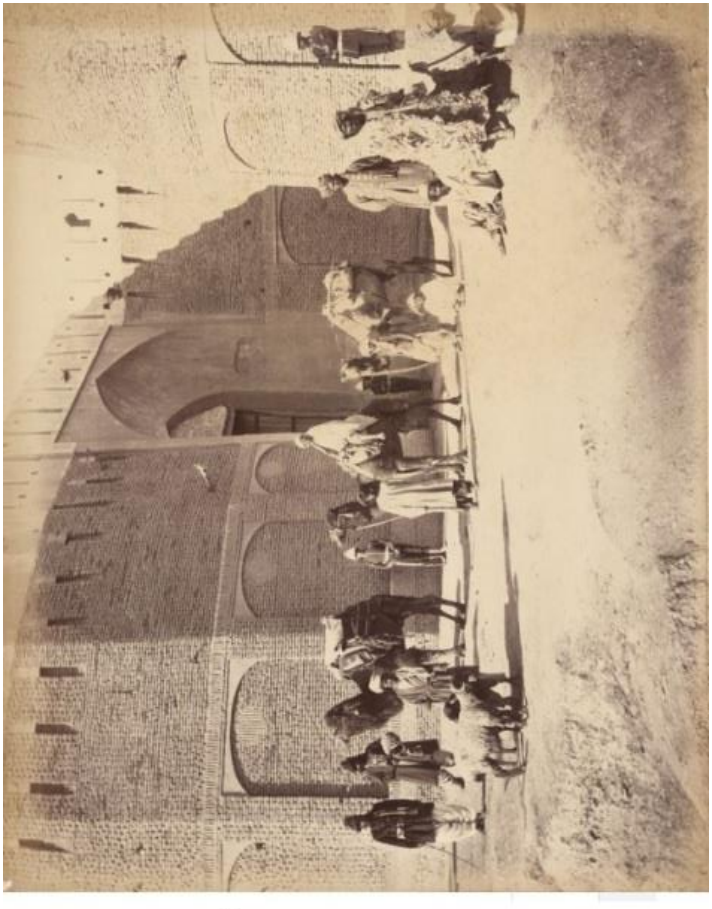
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Street View, Kandahar , 1880. Photo by Sir Benjamin Simpson

The crowd of men and young boys seems to have gathered to watch the photographer at work. A street vendor is selling food. His shop is adorned with beautiful traditional embroidered chadors, large scarfs worn by women as a combination of veil, shawl, and head covering. The photograph was taken during the British occupation of Kandahar, which lasted from September 1880 to April 1881.

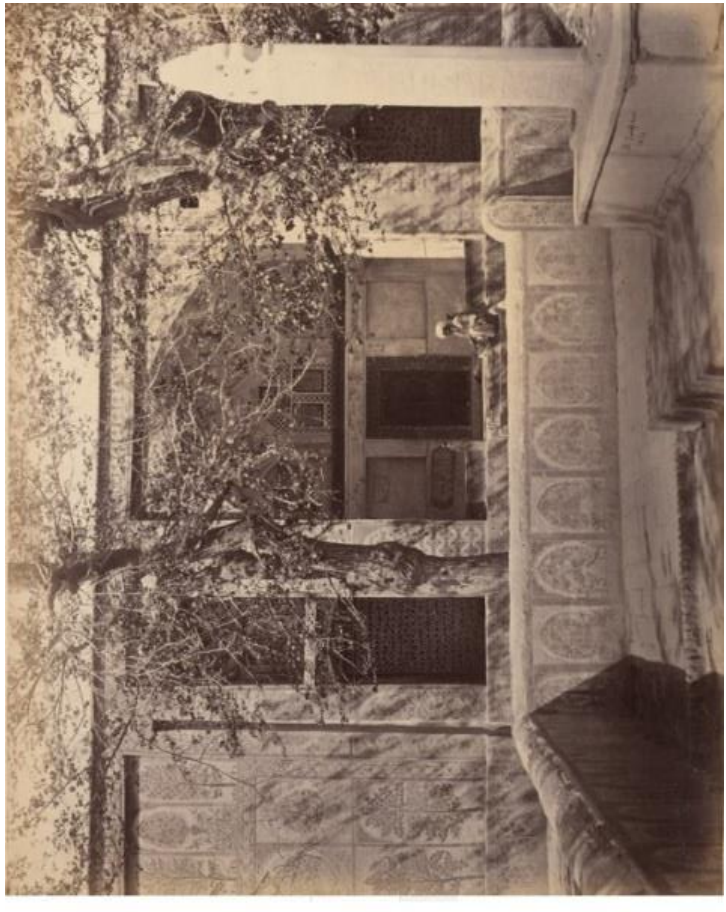
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The Durrani Gate in Kandahar , 1880. Photo by Sir Benjamin Simpson

The heavy wooden doors of the gate, one of the entrances to the Kandahar citadel, can be seen in the back center of the photograph. Soldiers in pith helmets stand guard, regarding a scene that includes camels and herdsmen who have just emerged from the gate, civilians visible in the foreground, and a boy minding his sheep. The photograph most likely was taken during the British occupation of Kandahar, which lasted from September 1880 to April 1881.

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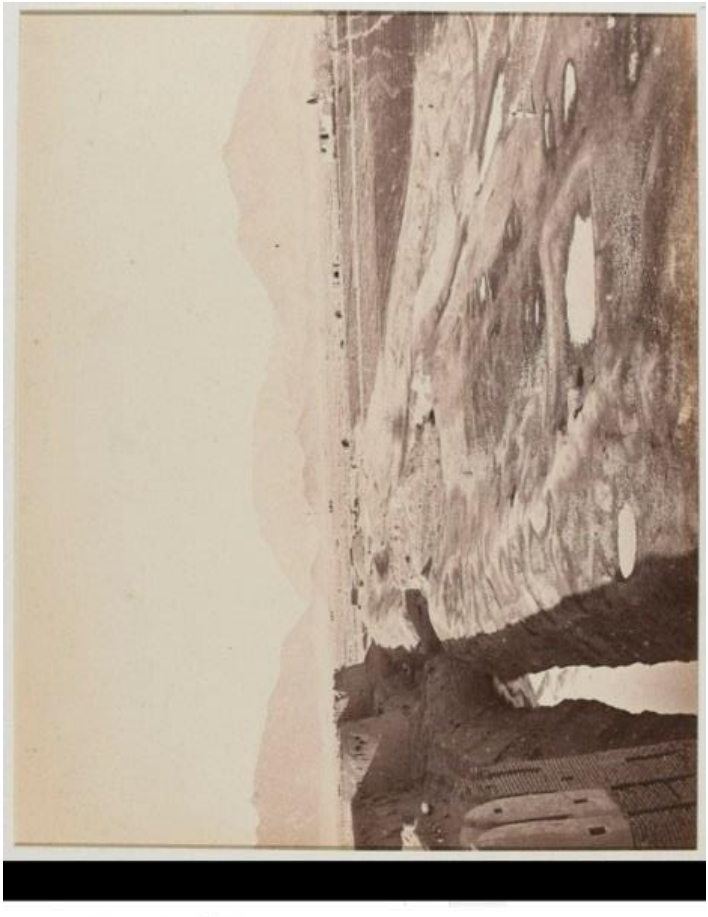
Kirka Sharif, the Shrine Where the Mantle of the Prophet is Preserved , 1880. Photo by Sir Benjamin Simpson

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Baba Wali Kotal, 1880. Photo by Sir Benjamin Simpson

The village and pass of Baba Wali were named for a Kandahari holy man whose tomb was nearby. The place was the site of a major battle outside Kandahar in September 1880, between Afghan forces led by Ghazi Mohammad Ayub Khan (1857–1914) and British and Indian forces under Sir Frederick Roberts (1832–1914). The British defeated Ayub Khan, raisi...

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Murcha Pass, from top of the Durrani gate', 1880
(c). Photo by Sir Benjamin Simpson

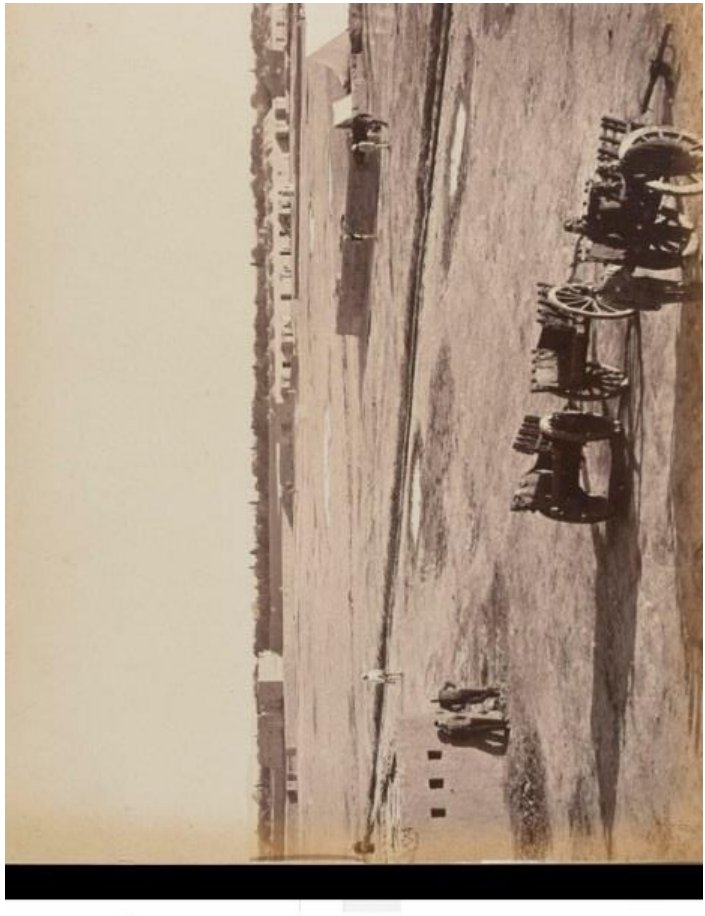
The Murcha Pass linked the Kandahar Plain with the Urgundab valley. During the Battle of Kandahar on 1 September 1880 it was the scene of fierce fighting between Ayub Khan's tribesmen and General Sir Hugh Gough's Cavalry Brigade.

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Karez Hill and Korkoran from the corner of Picket Hill, Kandahar, September 1880. Photo by Sir Benjamin Simpson

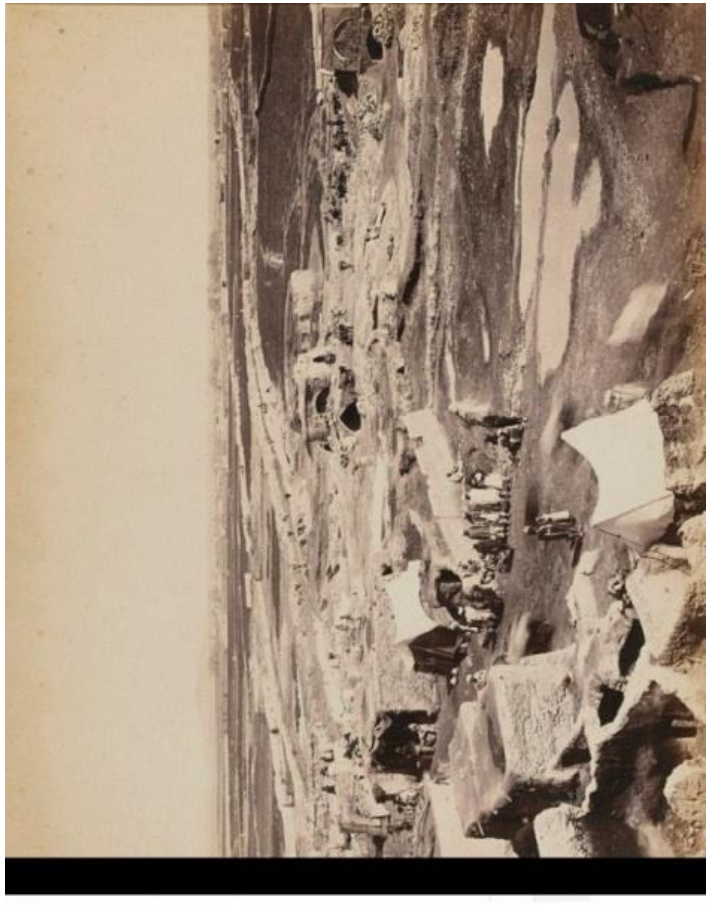
Having marched 300 miles from Kabul to relieve Kandahar, General Roberts lost no time in bringing the Afghan army of Yakub Khan's younger brother, Ayub Khan, to battle outside the city. This photograph, taken from the corner of the Piquet Hill, shows the start-line of Roberts' trademar...

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General Hume's Quarters and Officers Quarters
of the 11th and 63rd Regiments, Kandahar, 1880.
Photo by Sir Benjamin Simpson

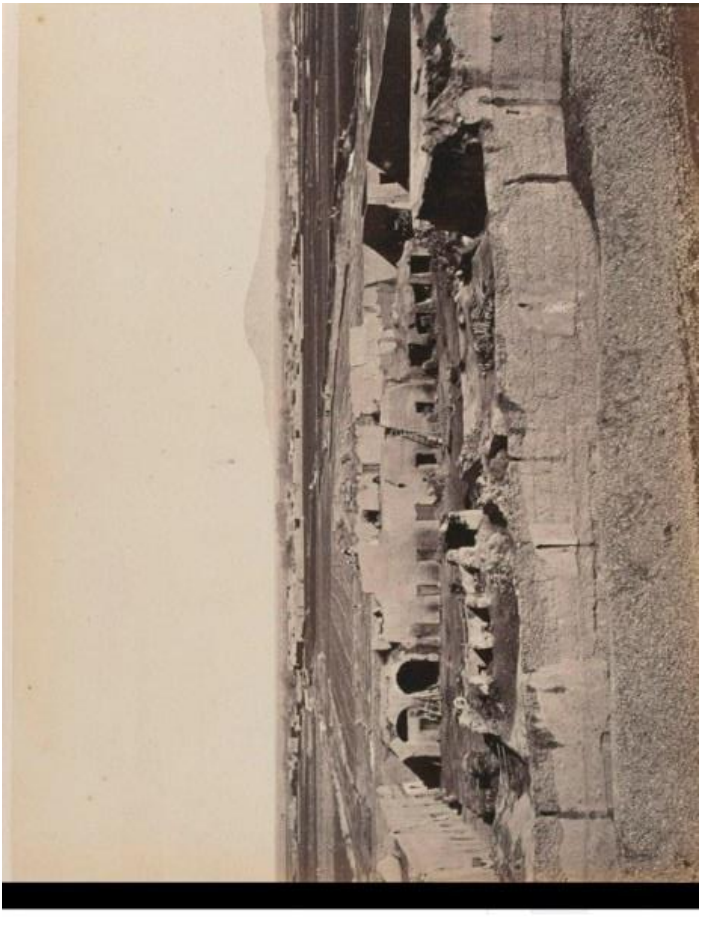
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'Deh Khoja, from above the Cabuli gate', 1880
(c). Photo by Sir Benjamin Simpson

Deh Khoja was a village to the east of Kandahar. Ayub Khan's men captured the settlement at the start of the Siege of Kandahar. They stationed several guns there and opened fire on the city. The British attempted to silence the batteries during a sortie on 16 August 1880, but they were unsuccessful. Brigadier-General Henry Brooke, who commanded the operation, was among those killed that day.

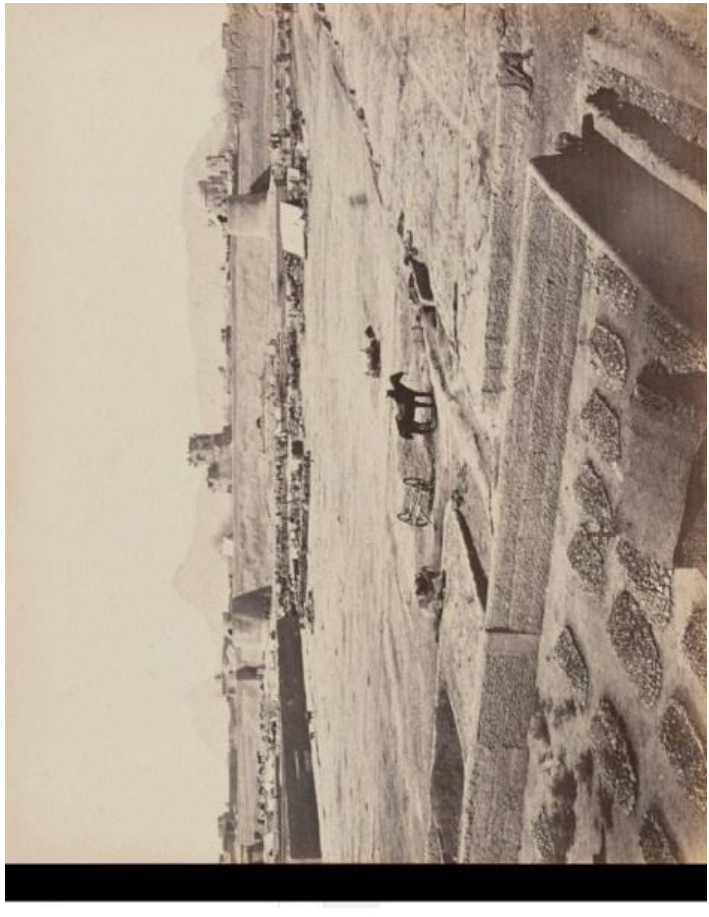
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'Deh Khoja, from above the Durrani gate', 1880
(c). Photo by Sir Benjamin Simpson

Deh Khoja was a village to the east of Kandahar. Ayub Khan's men captured the settlement at the start of the Siege of Kandahar. They stationed several guns there and opened fire on the city. The British attempted to silence the batteries during a sortie on 16 August 1880, but they were unsuccessful. Brigadier-General Henry Brooke, who commanded the operation, was among those killed that day.

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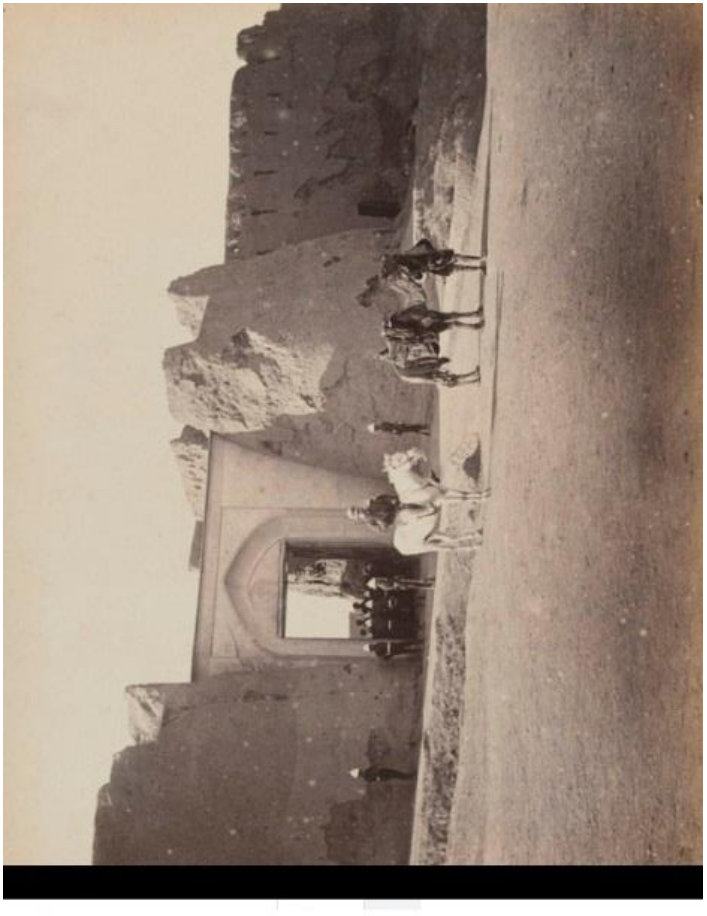
Cemetery at Kandahar, 1880. Photo by Sir Benjamin Simpson

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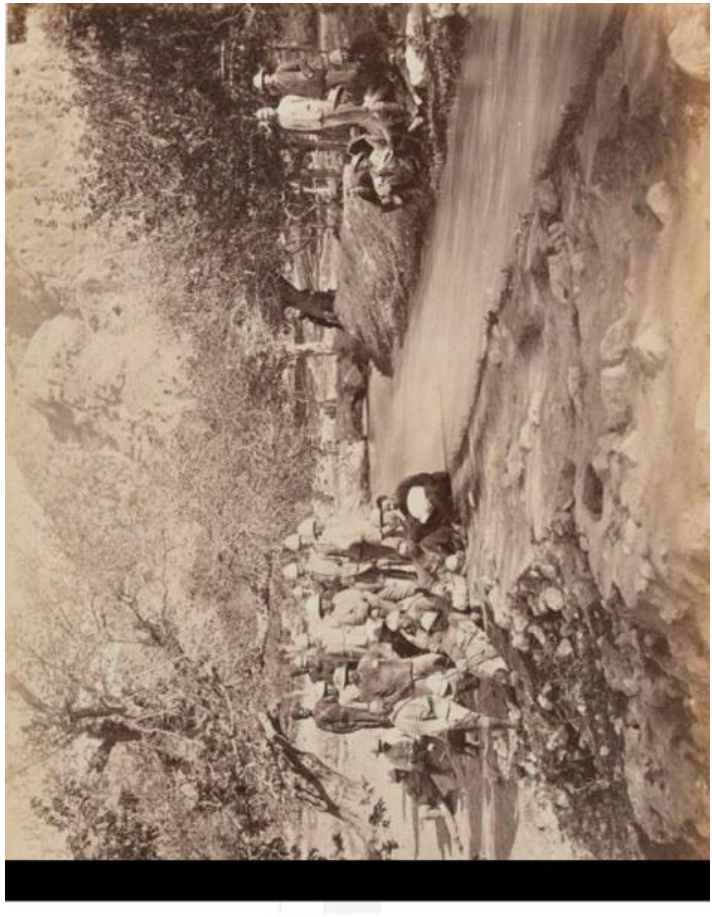
Cemetery at Kandahar, 1880. Photo by Sir Benjamin Simpson

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Eedgah Gate, Kandahar, 1880 (c), Photo by Sir Benjamin Simpson

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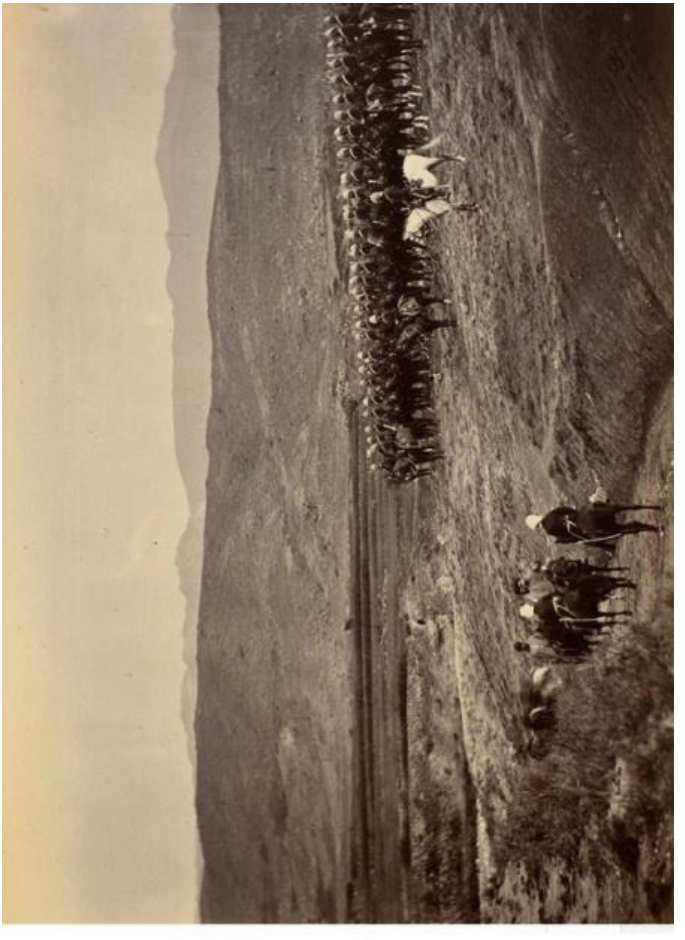
'Picnic in Argandab Valley', 1880 (c). Photo by Sir Benjamin Simpson

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View of Kandahar City, from Signal Tower looking West, 1880 (c). Photo by Sir Benjamin Simpson

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The first meeting of Amir Yakoob Khan with Major Cavagnari C.S.I. & Mr Jenkyns 7 miles from Safed Sang, May 1879.

Cavagnari was knighted for his role in securing a treaty which granted territories and control of foreign policy to the British in return for peace. The village of Gandamak was selected because it had been the location of the infamous massacre in 1842 of the remnants of General Elphinstone's army, retreating from Kabul at the end of the 1st Afghan War. In September 1879, several Afghan regiments mutinied, resulting in the deaths of Cavagnari, his staff and escorts; as a result, hostilities between Afghanistan and Britain were resumed.

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Lahore Gate, Bala Hissar fort (بالاحصار), Kabul, 1879. Photo taken by Bengal Sappers and Miners.

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Dakka Fort in the Khyber Pass, 1879. Photo by John Burke

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Safed Koh or Spin Ghar, 1879. Photo by John Burke.

سپین غر یا سپینغی غر پاښتونوکه ښایا د هیڅ
ځکه چې ډیره ښه زمریاڼ ستا له درباره ګرزي

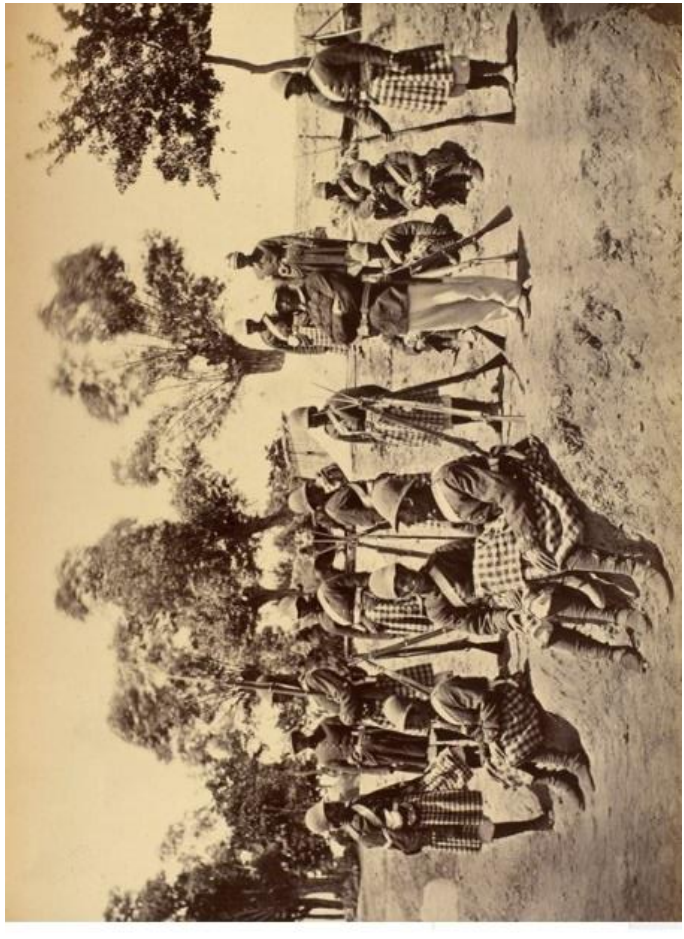
A poem uses Sufaid Koh as analogy with Pashtoon's/Afghan's bravery https://twitter.com/NafeesRehmanDr/status/1018118380430266368

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The ruins of the Residency, Bala Hissar, Kabul, 1880. Photo taken by Bengal Sappers and Miners.

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Yaqub Khan's Highland Regiment, Gandamak,1879. Afghan soldiers dressed in the style of Scottish Highland regiments. Certain regiments under Emir Mohammad Yaqub Khan imitated the distinctive dress of the Highland regiments. Photo by John Burke.

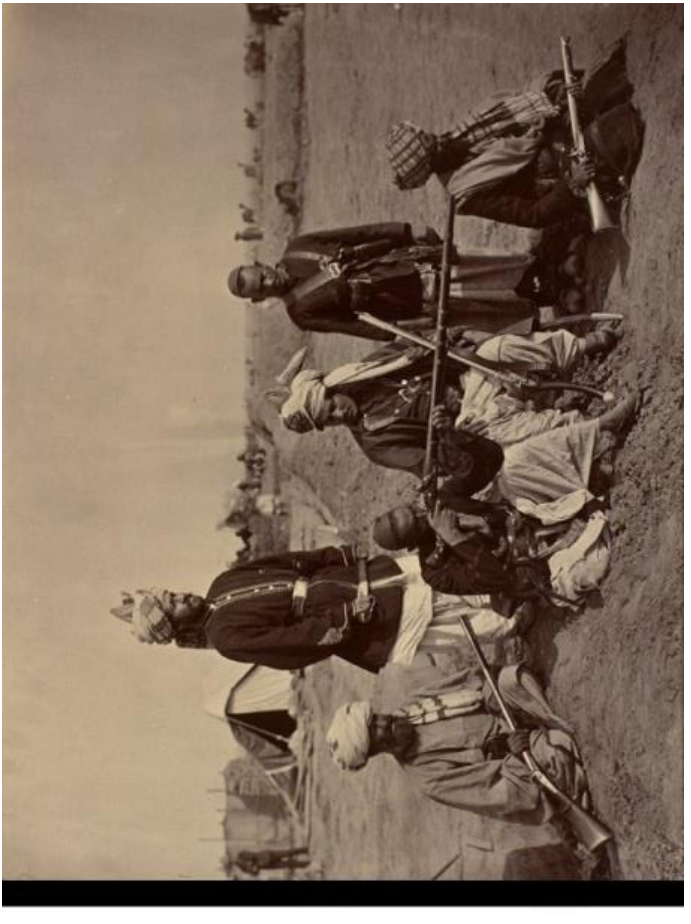
Emir Yaqub Khan ceded Kurram, Pishin Sibi, Harnai, and Thal-Chotiali to the invaders in the treaty of Gandamak.

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Guides from the Peshawar Valley Field Force reconnoitring at the Khyber Pass 1878-9. Photo by John Burke.

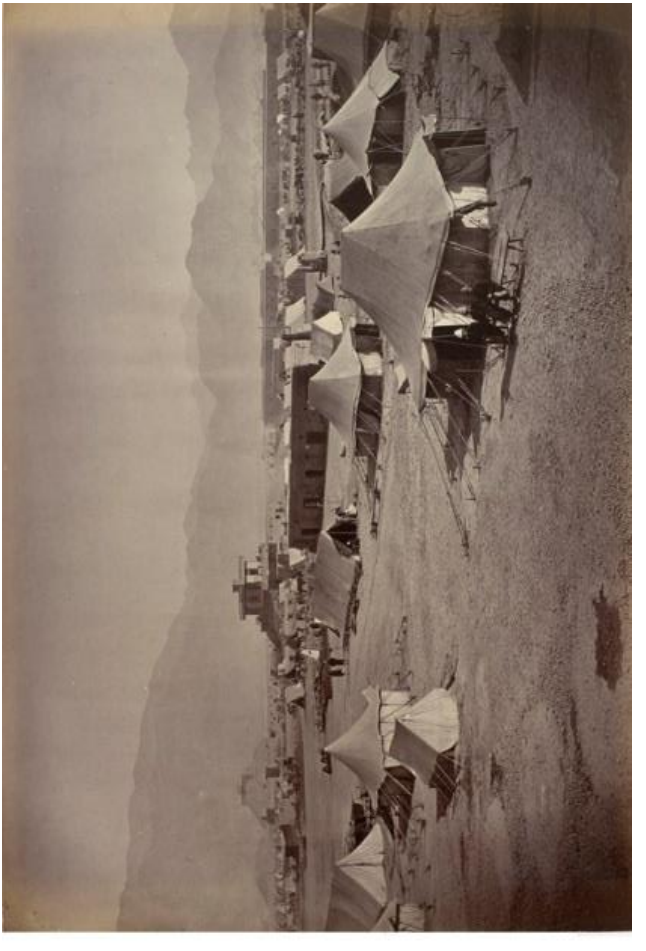
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Mohmands of Lalpura, 1879. Photo by John Burke.

See Also: Morcha Khel Mohmands
http://www.barmazid.com/2016/04/morcha-khel-mohmands.html

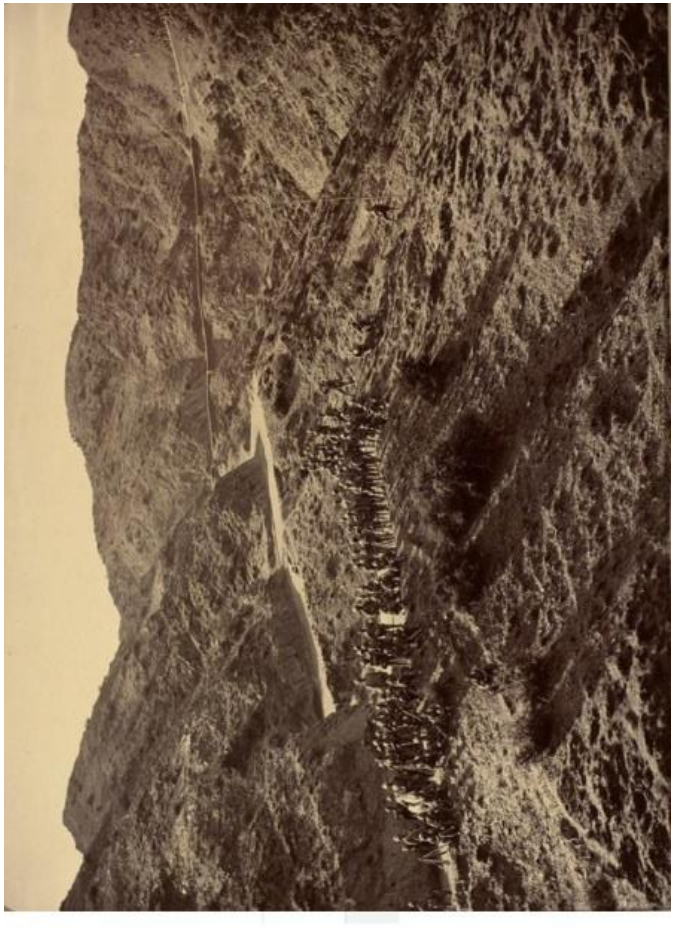
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Interior of Fort Dakka, 1878-80. Photo by John Burke.

Dakka sits at the Afghanistani end of the Khyber Pass. During the Second Afghan War the Peshawar Valley Field Force rested at Dakka fort for three weeks following its march through the Khyber Pass in November 1878.

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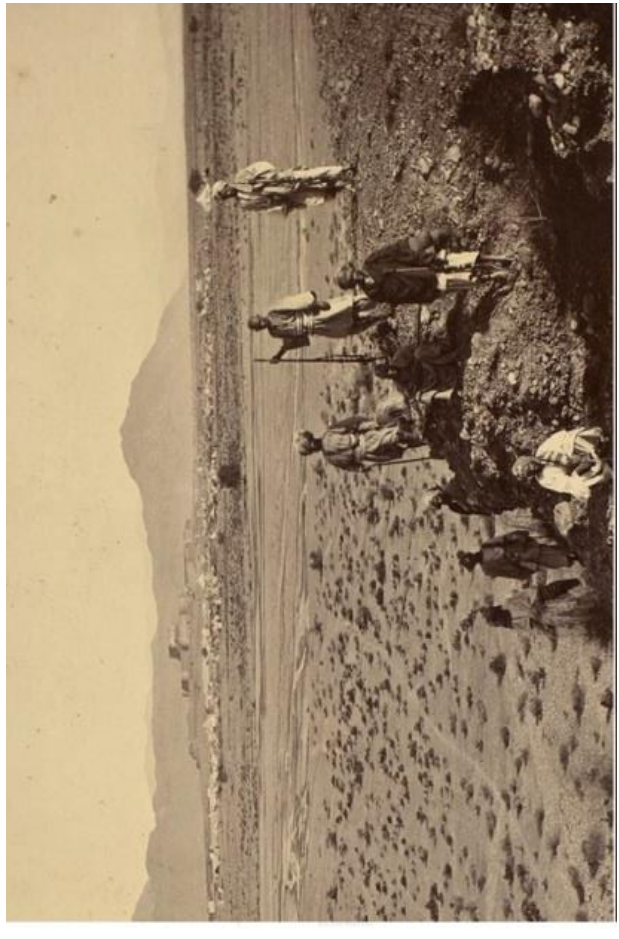
Peshawar Valley Field Force advancing through the Khyber Pass 1878-9. Photo by John Burke.

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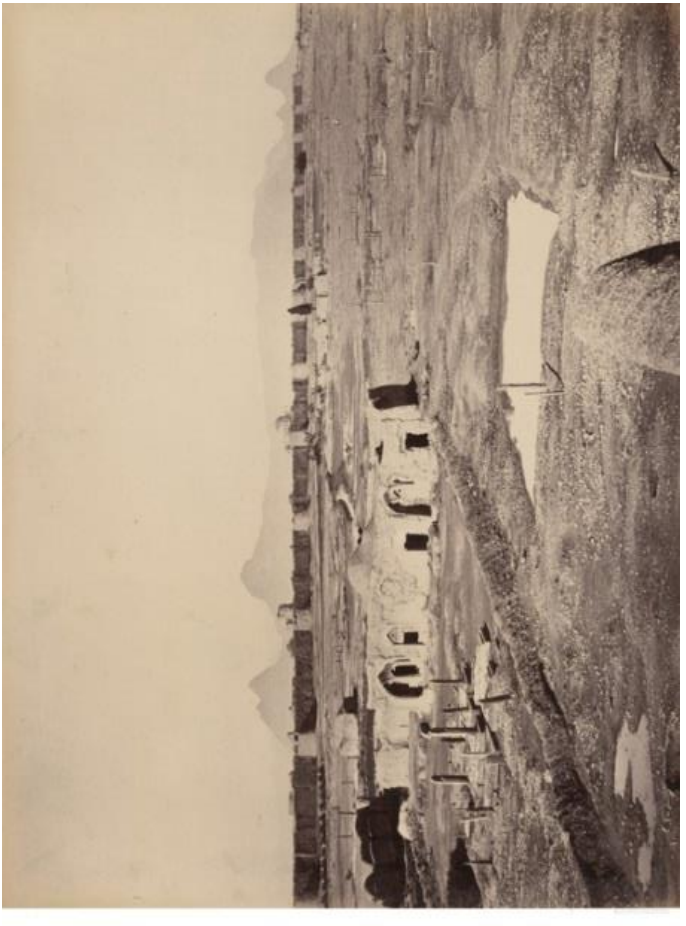
Part of Cantonments at Sherpur , showing Asmai Hill, near Kabul, 1878-80. Photo taken by Bengal Sappers and Miners.

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A group of Afridis, Jamrud fort in the background, 1878. Photo by John Burke.

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Kandahar from Hazratji Tomb, 1878-1880. Photo by Sir Benjamin Simpson

Located north of the center of the city and surrounded by the tombs of 19th-century Afghan rulers, the tomb is a shrine to Hazratji, a famous Kandahari saint. That his tomb is seven meters long attests to his reputation for holiness. The other tombs have tall marble stones at each end and are decorated with black and white pebbles. The photograph shows the walls and sentry towers of the city, sprawling across the background and fading into the distance to the right. Small shrines and graves occupy the foreground. The British occupied Kandahar from September 1880 until their withdrawal in April 1881, which marked the end of the war

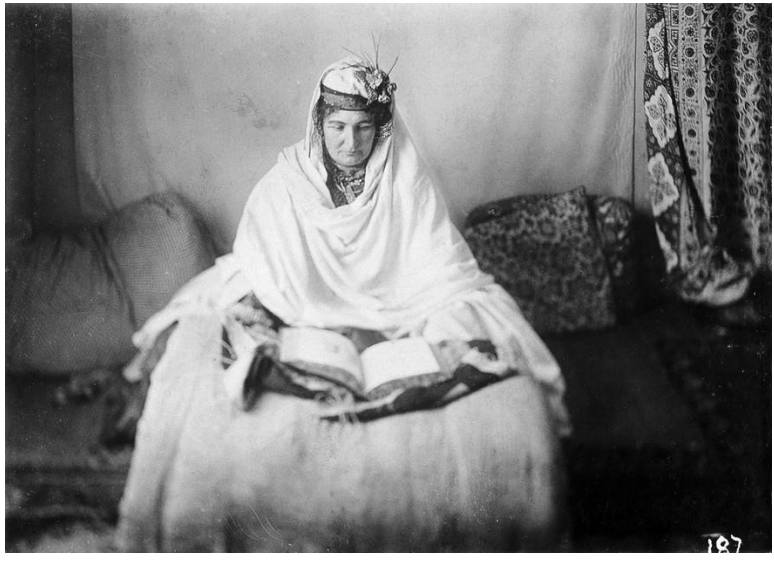
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عکاسی های لیلیا آنا هاملتون از افغانستان[۱]



۱- لیلیا آنا هاملتون، نویسنده و داکتر نظامی اردوی بریتاناست. او در حاکمیت امیر عبدالرحمن خان، به دعوت وی به کابل می آید و سه سال را در افغانستان، سپری می کند. خانم هاملتون، افزون بر معالجه ی امیر، به عامه ی افغان ها نیز خدمت کرده است. در این بخش، مجموعه ای از تصاویری را افزوده ام که خانم هاملتون از شهر و دربار کابل، گرفته است. جالب این جاست که مردم ما خلاف تبلیغات مغرضانه و سوء که گویا با مظاهر تمدن، شدیداً مخالف بوده اند، در چند مجموعه تصاویری که در قرن نوزده و اوایل قرن بیست از سوی داخلی ها و خارجی ها از آنان گرفته شده، بی تفاوت، علاقه مند، با جبین گشاده و گاه خوشحال و متعجب در برابر کمره های عکاسی ایستاده اند و به تاریخ مستند، کمک کرده اند.
خانم هاملتون با آزادی عمل یک زن، از خلوت های دربار و زنان درباری نیز تصویر گرفته است. این دست باز، سبب شده تصاویر خیلی شفاف و واضحی از اندرون امارت نیز داشته باشیم. ارزش تصاویر او در این است که به زنده گی اجتماعی و خانواده گی مردم هم سرزده و از آن ها عکس گرفته است. م.ع

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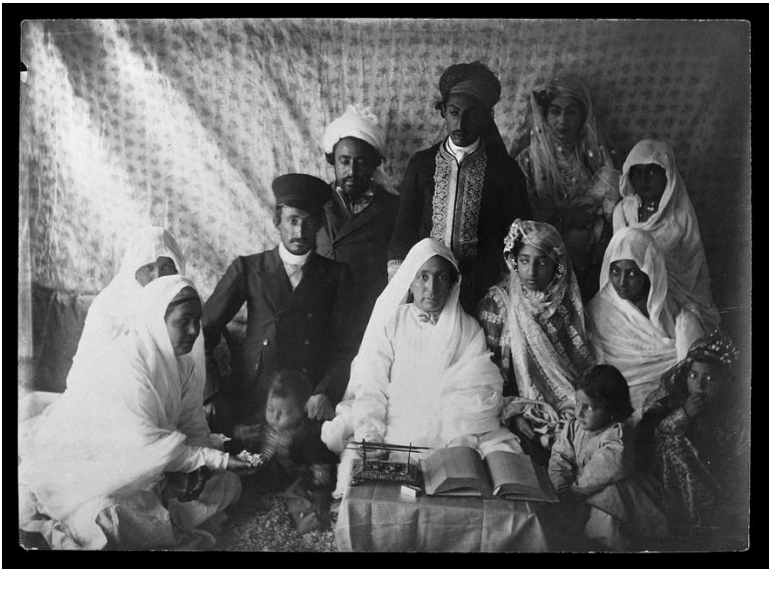


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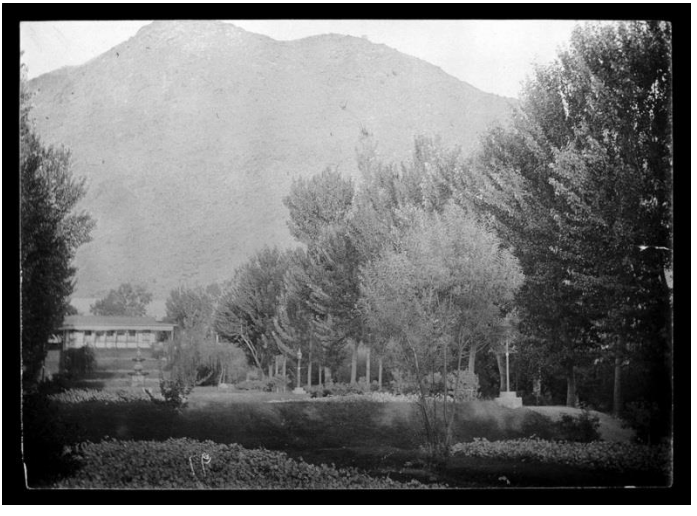
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مراسم خینه ی یک زوج افغان

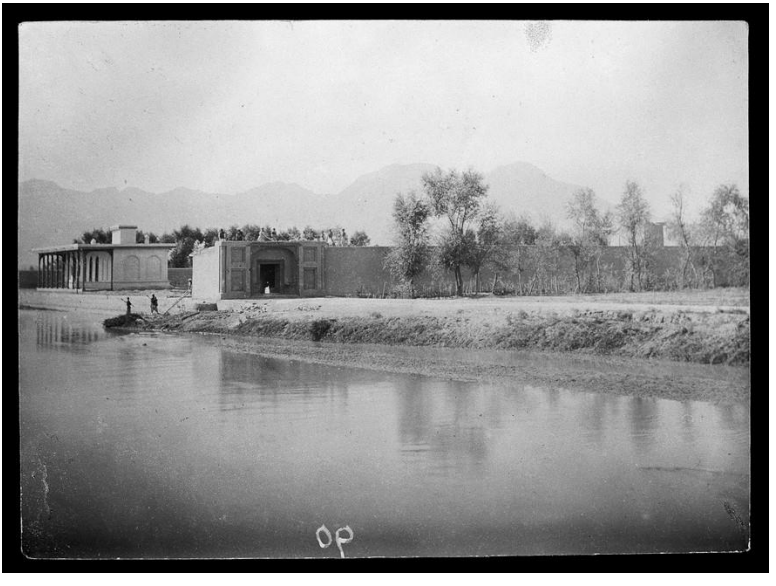
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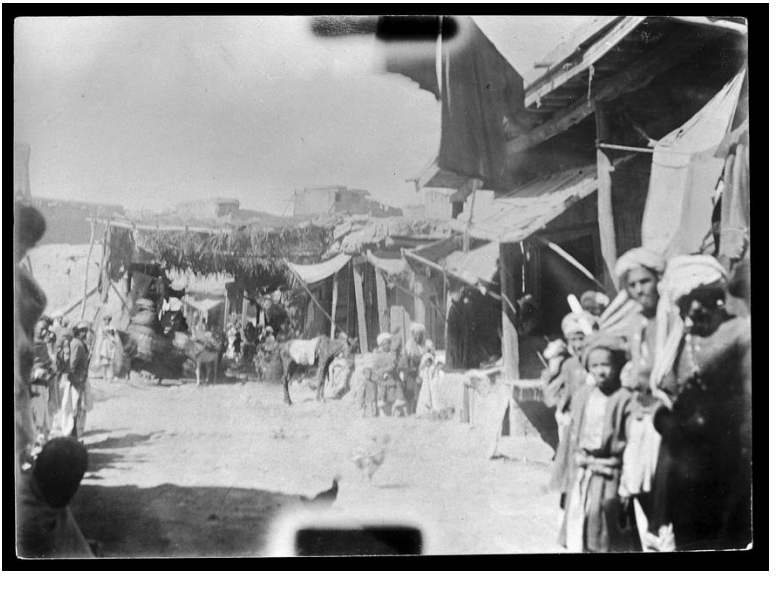
دو تصویر از حیاط حرمسرای امیر در باغ بابر. باغ بابر، در واقع محل قبر بابر و بعضی از نزدیکانش است. پس از آن که به فرمان امیر عبدالرحمن خان، عمارت مجللی در این ساحه ساخته می شود، قبر بابر به باغ بابر مشهور می شود.



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بگرامی- شرق کابل

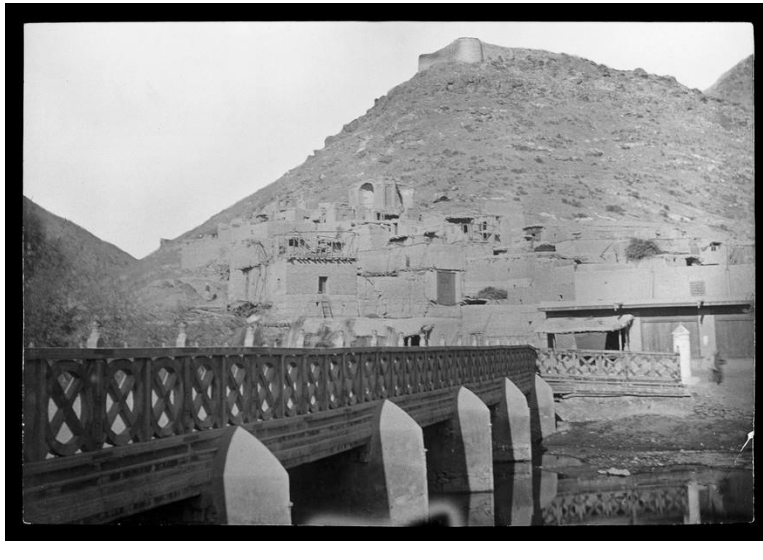


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یک دکان سر راه



پُل گذرگاه

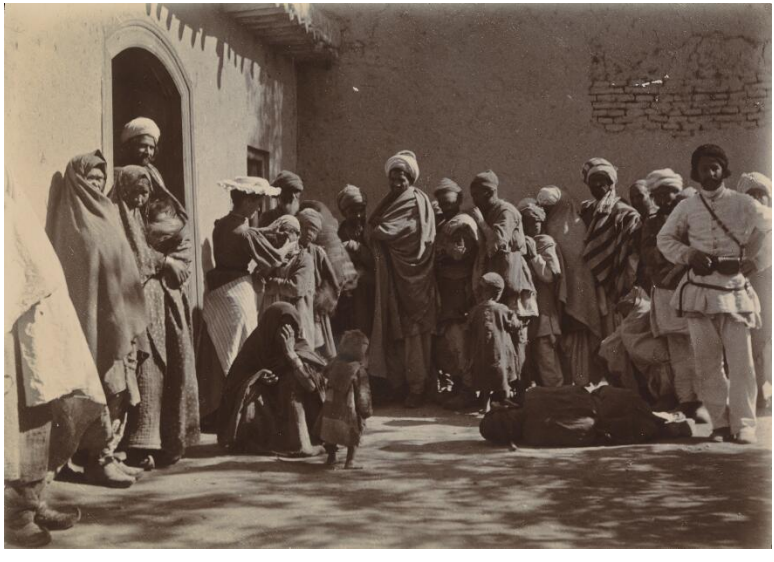
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دسته ای از کودکان، زنان و مردان جوگی



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داکتر هاملتون حین معاینه



دکان رنگریزی

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دو مامور پولیس در میان جوگی ها



محل اقامت داکتر هاملتون، زنان و مردان بیمار در حال انتظار

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خانه های جوار دریای کابل



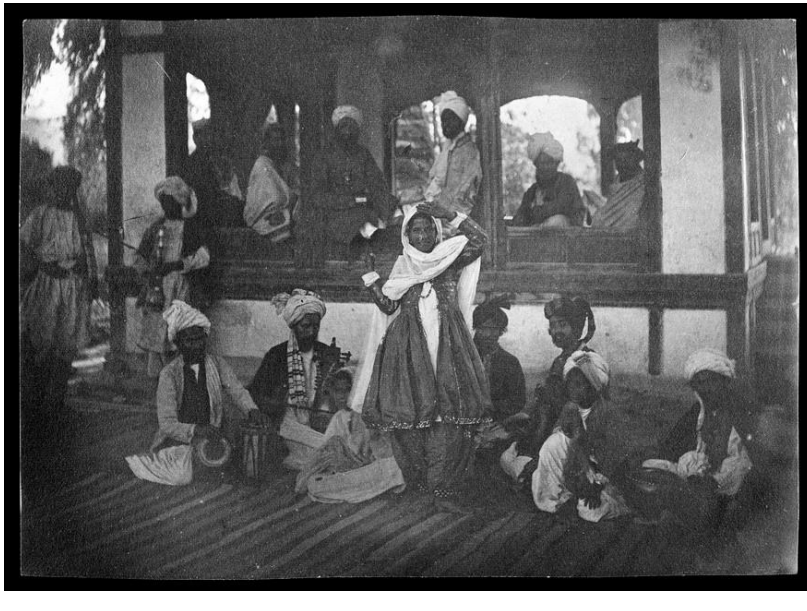
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خراباتی ها

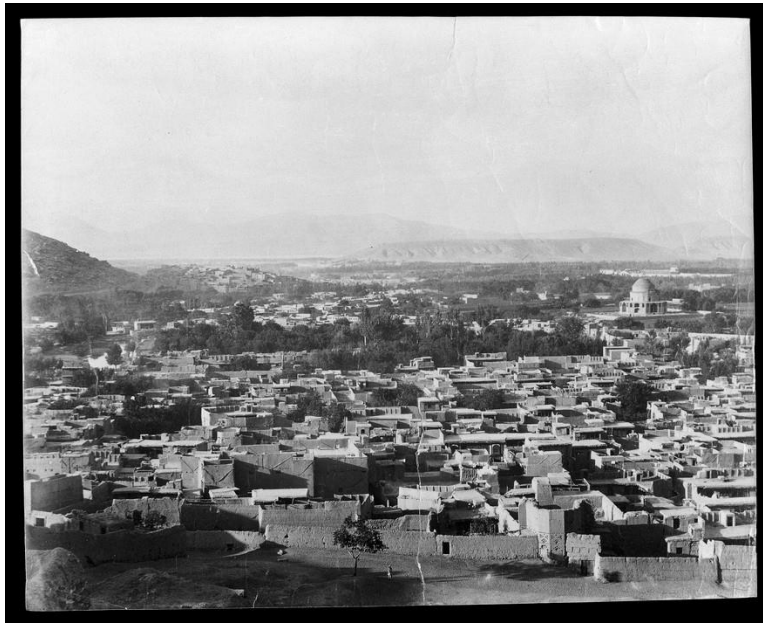
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کاخ باغ بالا- محل اقامت اعلی حضرت امیر عبدالرحمن خان(رح)

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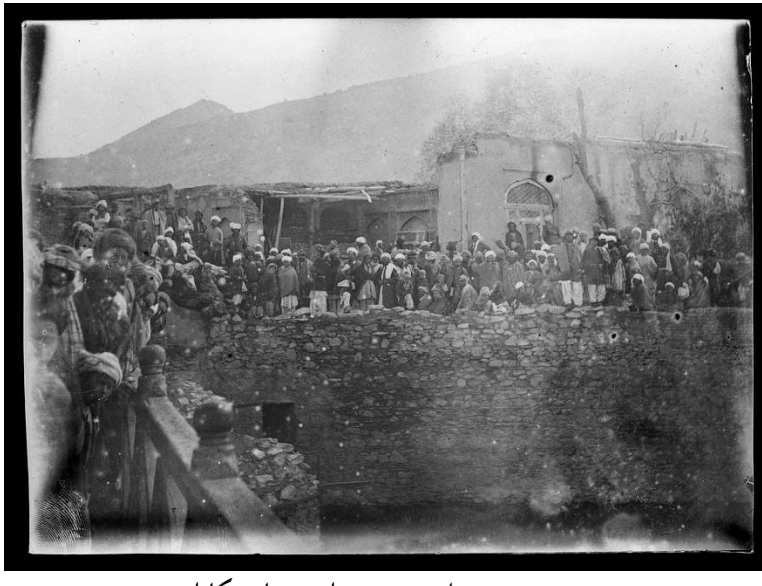


ساحه ی آرامگاه اعلی حضرت تیمورشاه ابدالی(رح)



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مردم در جوار و روی پل دریای کابل



بالاحصار کابل

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رسته ی قصابی ها



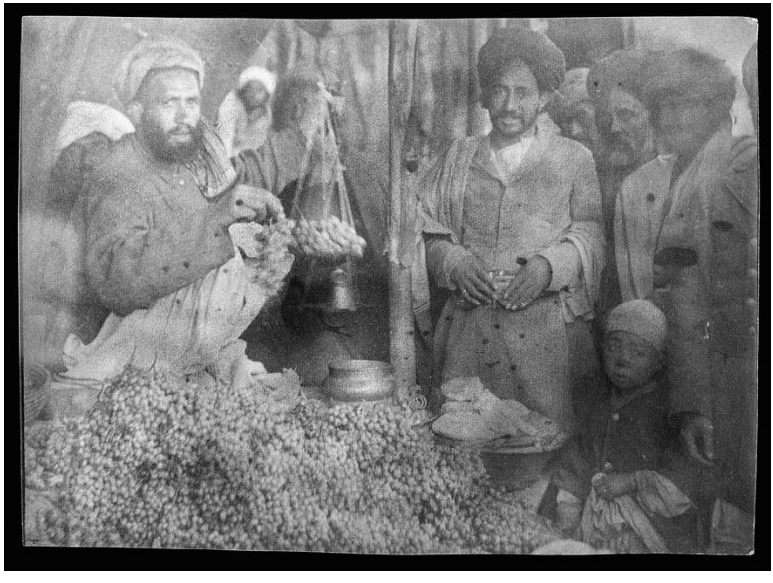
دختران جوگی

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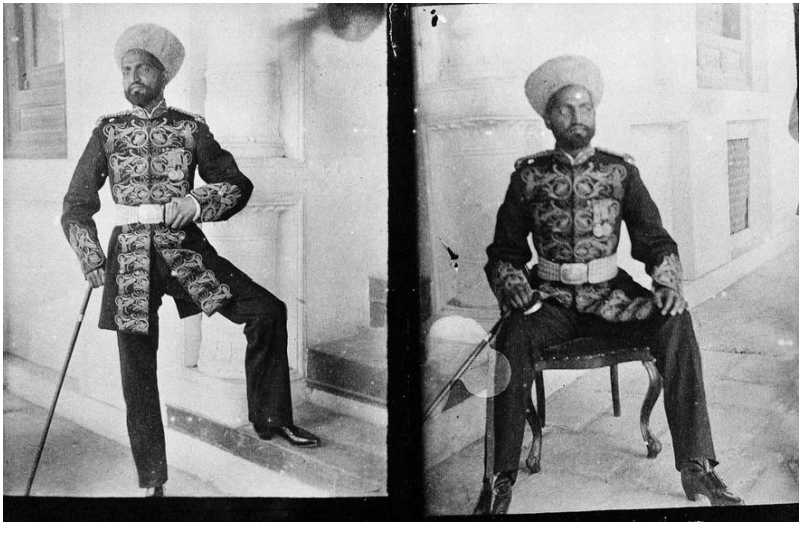


پسران جوگی

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رسته ی موچی ها و دست فروش ها



مونیش سلطان محمد خان هندی پنجابی، سکرتر، مترجم انگلیسی و مهتمم اوتوبیوگرافی اعلی حضرت امیر عبدالرحمن خان(رح).

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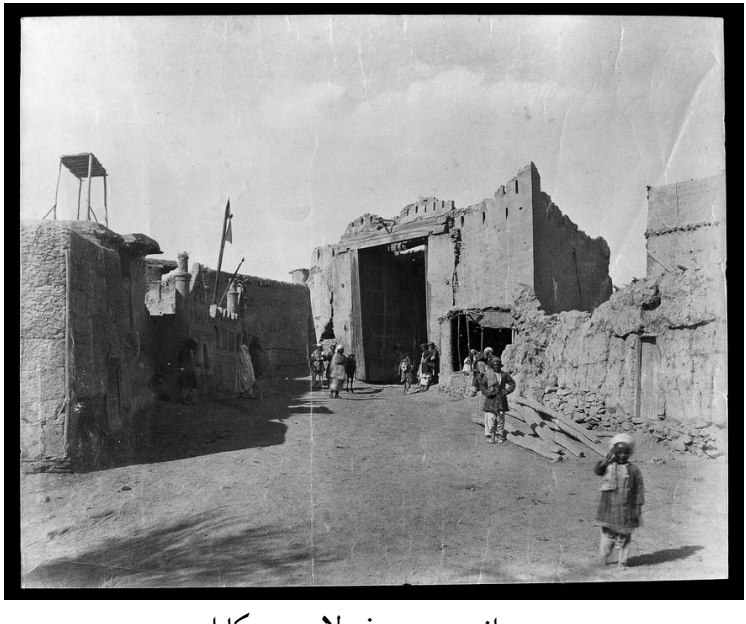
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از راست به چپ: کتی دالی، دختر نرس اروپایی و مونیش سلطان، شخصی که رو به پایین، خم شده است.



دروازه ی معروف لاهوری کابل

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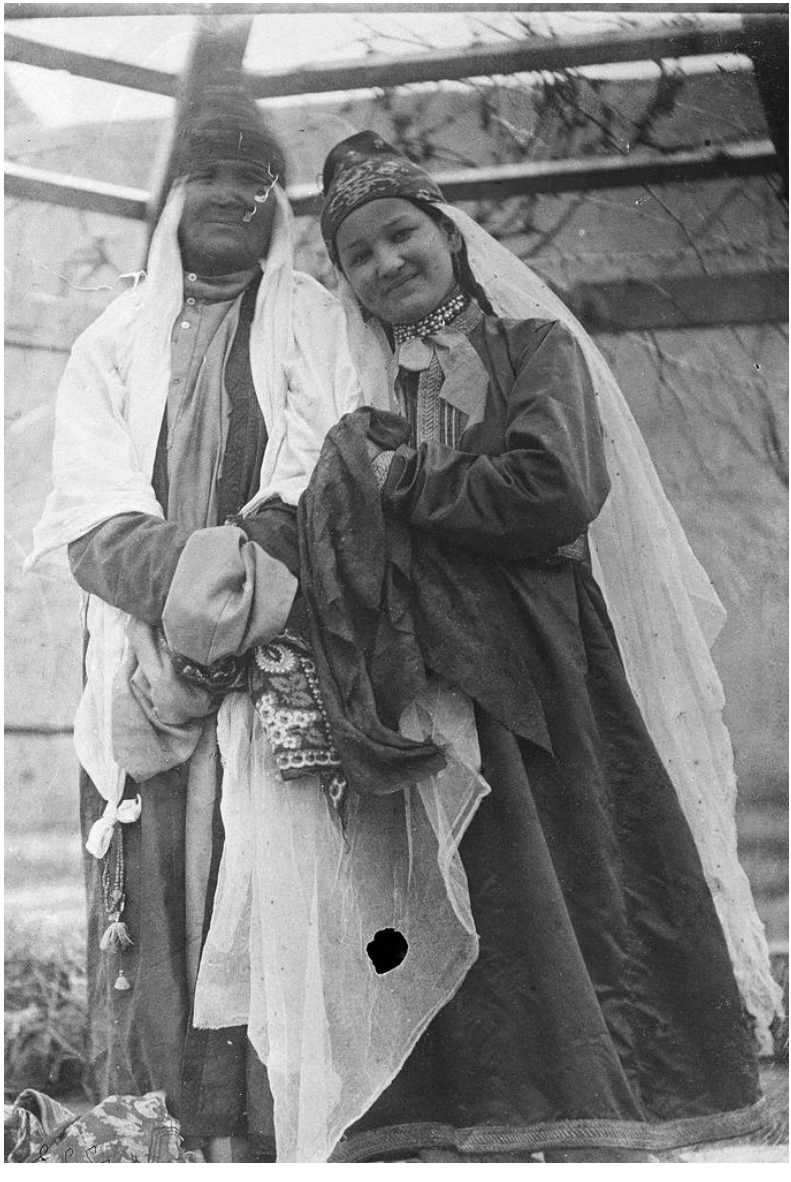


پسران جوگی(صحراگرد، فالبین، رمال یا اهل پیشه های پست). جوگی ها از ناقلین آسیای میانه استند. آنان پس از توسعه ی قدرت روسیه در آسیای میانه در قرن نوزده، تقریباً تا دهه ی سوم قرن بیستم میلادی، با سایر اقوام، کثیراً به فرار به افغانستان، ادامه داده اند.



سماوارچی

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زن و دختر ترکمن

به کوشش مصطفی عمرزی

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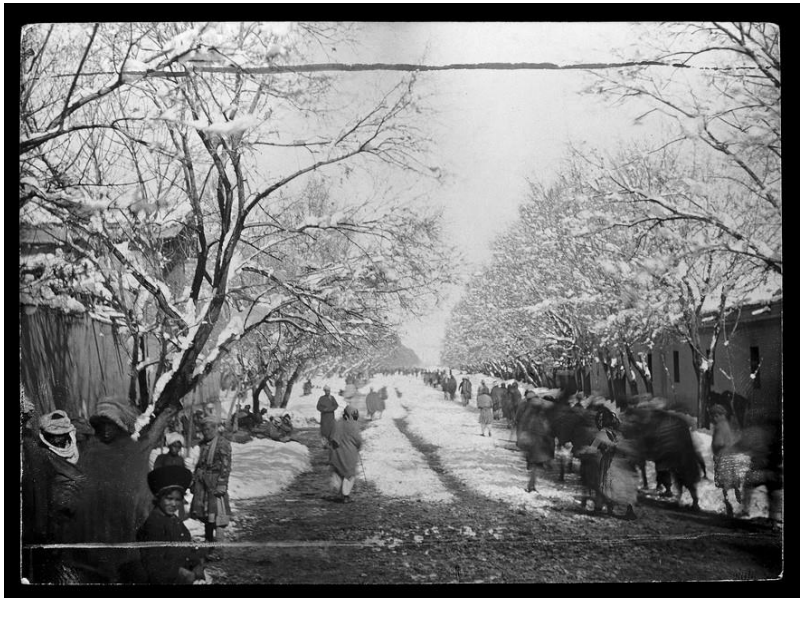


مخروبه ی باقی مانده در بالاحصار کابل از محل اقامتی که گفته می شود از شهزاده محمد یعقوب خان بود.



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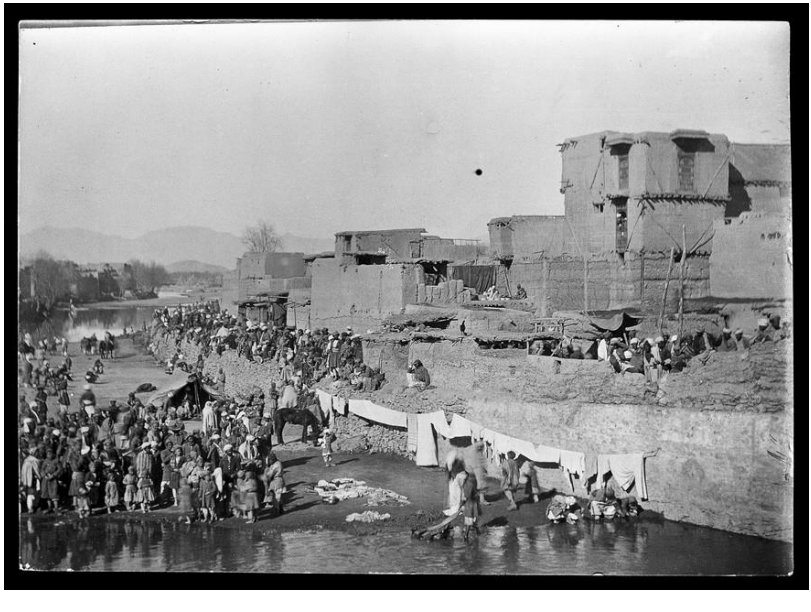




به کوشش مصطفی عمرزی

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لیلیا آنا هاملتون با شوهر و فرزندانش

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تصویر پاسپورت خانم هاملتون در سال ۱۹۲۰ میلادی

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Lilia's Anna Hamilton (1857-1925)

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آرامگاه لیلیا آنا هاملتون

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معرفی مصطفی «عمرزی»
(نویسنده، پژوهشگر و روزنامه نگار)

- متولد ۲ عقرب سال ۱۳۶۲ش در کابل.
- فارغ از «لیسه ی عالی استقلال» در سال ۱۳۷۸ش.
- فارغ به سویه ی دیپلوم از بخش «رادیو و تلویزیون» پوهنځی ژورنالیزم پوهنتون کابل در سال ۱۳۸۲ش.
- دارنده ی گواهینامه ی «گزارشگر انتخابات» از پروژه های آموزشی شبکه ی جهانی BBC.

تجربیات کاری:
عضو شورای مرکزی، گزارشگر، خبرنگار، روزنامه نگار، مدیر مسوول نشریه، همکار قلمی، مصحح، نویسنده، تهیه کننده، کارگردان، مسوول ارزیابی نشرات، مسوول طرح و ارزیابی و مسوول واحد فرهنگی در نهاد ها و رسانه هایی چون اتحادیه ی ملی ژورنالیستان افغانستان، اتحادیه ی ملی ژورنالیستان و خبرنگاران افغانستان، انجمن شاعران و نویسنده گان افغانستان، هفته نامه ی «قلم»، تلویزیون«۱»، رادیو و تلویزیون «باختر»، فصلنامه ی «بنیان اندیشی» (منتشره در جمهوری اسلامی ایران)، روزنامه ی «سرخط»، مجله ی «اوربند»، گاهنامه ی «تحریک»، وب سایت «پول افغان»، وب سایت «پول افغانستان»، وب سایت «دعوت میدیا ۲۴»، وب سایت «تاند»، وب سایت «روهی»، وب سایت «حقیقت»، وب سایت «دانشنامه ی افغان»، وب سایت «سمسور»، وب سایت «لر او بر»، وب سایت «نن»، وب سایت «خبرپانه»، وب سایت «کتابتون» و واحد تولید «آمو فلم».
آفرینش های کاری- فرهنگی
برنامه ها و فلم های مستند تلویزیونی:
۱- برنامه ی مستند تاریخی«یک سده فراز و نشیب» در تلویزیون «باختر»: ۱۴ قسمت ۲۴ دقیقه یی.
۲- برنامه ی مستند تاریخی «آیینه ی تاریخ» در تلویزیون «باختر»: ۱۸ قسمت ۲۴ دقیقه یی.

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۳- برنامه ی مستند ادبی «نای» در تلویزیون «باختر»: ۲۰ قسمت ۲۴ دقیقه یی.
۴- فلم مستند «۲۶ سرطان» در تلویزیون «باختر»: ۲۴ دقیقه.
۵- فلم مستند «پژواک کوهسار» (پیرامون زنده گی مرحوم فقیر فروزی) در تلویزیون «باختر»: ۴۰ دقیقه.

تخلیقات:

۱- صحبت های مغاره نشینان (طنزی)- منتشر شده است.
۲- افغانستان و بازار آزاد (سیاسی- اجتماعی)- منتشر شده است.
۳- مرز و بوم (تاریخی).
۴- چهار یادواره (معرفی چهار فرهنگی افغان)- منتشر شده است.
۵- سخن در سخن (معرفی کتاب ها).
۶- یک قرن در تاریخ و افسانه (تاریخ تحلیلی و شفاهی افغانستان از ۱۹۰۰م تا ۲۰۰۰م)- منتشر شده است.
۷- افغاننامه (مشاهیر افغان)- منتشر شده است.
۸- پشتون ها (تحلیلی)- منتشر شده است.
۹- رسانه ها، مدیریت و نوسان ها (رسانه یی).
۱۰- در هرج و مرج زیستن (سیاسی- اجتماعی).
۱۱- تاریخ عمیق (طنزی).
۱۲- اندیشه در بستر سیاست و اجتماع (مقالات منتشره در روزنامه ی سرخط)- منتشر شده است.
۱۳- با زبان دری (تحقیقی- تحلیلی)- منتشر شده است.
۱۴- روزگار (نوستالژی).
۱۵- پاسخ (واکنش ها).
۱۶- تامل و تعامل فرهنگی (فرهنگی).
۱۷- ارتجاع و مرتجع (انتقادی).
۱۸- سیر فرهنگی (فرهنگی).
۱۹- پی آمد تصویر (فلم و سینما).
۲۰- در منظر بیگانه (تحلیلی).
۲۱- ذهنیت متنازع (ابراز نظر).

جزوه ها:

۱- به رنگ آبی (زنده گی شهید مینا).
۲- مردی از سرزمین آزاده گان (زنده گی و برنامه ی انتخاباتی محمد شفیق گل آقا شیرزی).
۳- محمد نادر «نعیم» (زنده گی و برنامه ی انتخاباتی محمد نادر نعیم).

تالیفات:

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۱- هنر در سینمای افغانان (فلم هنری سینمایی افغانستان از ۱۳۲۷ش تا امروز)- منتشر شده است.

گردآوری ها:

۱- زمانی که مفاخر ناچیز می شوند (تنقید تاریخی)- منتشر شده است.
۲- حقیقت خورشید (پیرامون کلمات افغان و افغانستان)- منتشر شده است.
۳- در جغرافیای جهان سوم (بررسی ستم ملی و ستیز قومی در ایران).
۴- در متن مدعا (اهل سنت در جمهوری اسلامی ایران).
۵- نگرش نو بر شاهنامه و فردوسی (تنقید فردوسی و شاهنامه)- منتشر شده است.
۶- مُنحنی تاریخ (تنقید کوروش و سلسله ی هخامنشی)- منتشر شده است.
۷- آریاییسم (تنقید پدیده ی آریایی)- منتشر شده است.
۸- پور خرد (معرفی زنده یاد استاد ناصر پورپیرار)- منتشر شده است.
۹- دریَ افغانی (پیرامون زبان دری و ویژه گی های آن)- منتشر شده است.
۱۰- آیین های سخیف (تنقید ادیان زردشتی، مزدکی و مانوی)- منتشر شده است.
۱۱- کتاب نامه ی من (پیرامون زنده گی و کارنامه ی مصطفی عمرزی).
۱۲- پندار ستمی (تنقید و بررسی پدیده ی معروف به ستمی).
۱۳- آرکاییسم (تنقید باستانگرایی)- منتشر شده است.
۱۴- معنی (گزیده هایی از سخنان اندیشمندان).
۱۵- محوطه ی سیاه (تبیین و بررسی فارسیسم).
۱۶- رسالت ملی (کارنامه ی محمد طارق بزگر).
۱۷- افغان ها و انگلیس ها (مجموعه ی تصاویر افغانستان، افغان ها و انگلیس ها در قرن ۱۹).

ترجمه ها:

۱- تا حصار پنتاگون (سفرنامه ی واشنگتن): محمد اسماعیل «یون»- منتشر شده است.
۲- رسانه های کنونی افغانی: محمد اسماعیل «یون»- منتشر شده است.
۳- ساختار هندسی شعر پشتو: محمد اسماعیل «یون»- منتشر شده است.
۴- انگیزه های فرار نخبه گان حرفه یی از افغانستان: محمد اسماعیل «یون»- منتشر شده است.
۵- تخت دهلی را فراموش می کنم (سفرنامه ی هند): محمد اسماعیل «یون»- منتشر شده است.
۶- افغانستان در پیچ و خم سیاست: محمد اسماعیل «یون»- منتشر شده است.
۷- اگر جهانیان شکست بخورند؟: محمد اسماعیل «یون»- منتشر شده است.

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۸- درست نویسی پشتو: محمد اسماعیل «یون»- منتشر شده است.
۹- فقر فرهنگی: محمد اسماعیل «یون»- منتشر شده است.
۱۰- در قلب کرملین (سفرنامه ی مسکو): محمد اسماعیل «یون»- منتشر شده است.
۱۱- مشی «تحریک ملی افغانستان»- در اختیار «د افغانستان ملی تحریک»، قرار داده شده است.
۱۲- اساسنامه ی «روند ملی جوانان افغان»- در «اختیار روند ملی جوانان افغان»، قرار داده شده است.
۱۳- اساسنامه ی «انجمن پیشرفت و رفاه زنان افغان»- در اختیار این نهاد، قرار داده شده است.
۱۴- اساسنامه ی «حزب حرکت مردمی افغانستان»- در اختیار این حزب، قرار داده شده است.
۱۵- مرامنامه ی «حزب حرکت مردمی افغانستان»- در اختیار این حزب، قرار داده شده است.
۱۶- ناگفته های ارگ: محمد اسماعیل «یون».

همکاری های فرهنگی با دیگران در تهیه ی کتاب ها، فلم ها و برنامه ها
کتاب ها و نشریات:
«سایه بان بی سایه»، «تحقیقی پیرامون سوابق تاریخی و موقف حقوقی قرارداد و خط دیورند»، «پشتونستان»، «پژواک؛ زنده ی جاویدان است»، «منار نجات»، «حکمیت انگلیس در سیستان»، «زنده گی امیر دوست محمد خان- جلد اول» و «پیروزی» (راجع به احمد یاسین سالک قادری).
فلم ها و برنامه های تلویزیونی:
«مستند باختر» (برنامه ی تاریخی)، برنامه ی اجتماعی «همتا»، «بازتاب اعتماد مردم» (سلسله ی انتخاباتی) و «شهید ملت» (مستند زنده گی شهید عبدالحق).
تاییدات فرهنگی- مدنی:
- ستایشنامه ی «پوهنځی ژورنالیزم» پوهنتون کابل در سال ۱۳۸۲ش.
- ستایشنامه ی «مجمع صلح افغانستان» در سال ۱۳۸۶ش.
- ستایشنامه ی «شورای ژورنالیستان افغانستان» در سال ۱۳۹۳ش.
- ستایشنامه ی «مشرانو جرگه ی افغانستان» در سال ۱۳۹۶ش.

Afghans and British

By:
Mustafa Omarzai



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