

Painting in the Punjab Plains



MUSARRAT HASAN





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PUNJAB PLAINS
(1849-1949)

Mian Ijazul Hassan
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Hasan, Musarrat

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Dedicated

to

My Family

for

their patience and their impatience.

*Both these sentiments helped
to make me work better.*

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Foreword

Fifty years ago out of the subcontinent of India a new country named Pakistan came into existence. Pakistan is a young country, endowed with rich art traditions of the Indus Valley, the Gandhara and the Mughals, which distinguish it from the rest of the Indian subcontinent. Many students of history believe that by the end of these three significant epochs, Pakistan's past cultural history comes to rest. They seem to forget that the glory of the Mughals waned almost three hundred years ago and after that a new era begins. On the decline of Mughal Empire the artists of the court of Delhi spread to many parts of the Indian subcontinent to seek refuge from the anarchy prevailing in the country due to the many Afghan invasions and constant local fighting. These artists went to many small states all over India where the princes provided them with peace and patronage. A number of them went to the Punjab hill states where they established the famous School of Pahari Painting.

By the beginning of the nineteenth century the peace in the hill states was disturbed by the Dogra invasion and the poor artists again started to trickle back to Lahore where the Sikh court of Maharaja Ranjeet Singh offered relative peace and patronage for another fifty years.

When the British arrived in Lahore to rule the Punjab for almost a hundred years just before the creation of Pakistan, they brought with them the peace and stability, but for the first fifty years, art patronage was entirely restricted to either copy work or detailed renderings of specified themes.

As a recognition of the fact that Lahore is one of the natural inheritors of the Mughal as well as the Pahari tradition, the British opened an art school here in 1875. Though it was a craft school in the beginning and an art department was only opened in 1913 it is still the only art school opened by the British in this area of Pakistan.

Painting in Lahore or from the Punjab Plains has not received much attention either from historians

or from art critics. The paintings from the Punjab that I have studied during my research have convinced me of their merit and high standard. Since there is very little pictorial or written material available to give this period a fair assessment, this book is an effort to strengthen the claim for recognition of Punjab painting of the plains through pictorial and historical data.

My aim in investigating and locating the paintings of the Punjab Plains was to commence a search that will hopefully in future encourage other students and researchers. The available data on art activity in the Punjab Plains during 1849 to 1949 has not inspired many art historians to locate and identify the works produced during this time. There have been only four books on art and artists of this period – by Srivastava and Aryan – Abdur Rehman Chughtai and Abdullah Chughtai. My research has included the work of these scholars and has hopefully gone a few steps further.

As a result of my study I have managed to collect the names of more than 200 local and more than 70 foreign artists, who worked in the Punjab. Some of them can be dated and there is a considerable information available about them. While others are just names that were picked up from interviews or books, magazines and paintings. I have included European artists who painted in the Punjab, on their own merit as well as to show the sort of influence to which local painters were exposed.

This undertaking is an effort on my part to compile and put in a sequence the names of the painters who were working during the time of 1849 to 1949 and try to document available information about each one of them. However, little information is available on them now. It has been my experience during an endless search for surviving relatives of known and unknown artists that even if you are able to trace the present whereabouts of grand children or great grand children of old artists it is not sufficient. After having gone to the old *mohallahs* where

the artists had lived, today only the very old people can be relied upon to tell you if the family of artists whom they knew, still lives there or has shifted out. I have used the words "relied upon" but generally the situation is quite the opposite. Very little information given by the older people living in the Gumti bazaar and other *mohallas* can be "relied upon". They are vague and their memory sometimes fails them and you have to wade through endless irrelevant detail before you can pick up a point or two. More often than not they will provide you with an address of the new residence of the artist's family and some times you have to chase several addresses before you are able to catch up with the family.

But that, as I said before, is not the end of your search. Most of the families of artists do not possess a single work of art done by their forefather, and frequent shifting of residence has made it impossible for them to keep any papers or diaries or registers that belonged to their ancestors. It is however an interesting fact that on many an occasion I have worked hard at tracing out the descendants of an artist, only to find no worthwhile work of art or written material with them and then without any effort suddenly I came across the work of that same artist in some private collection.

These small pieces of information should perhaps form the basis of a clearer picture about this period of Punjab art. Each new researcher can keep on adding bits and pieces to the jigsaw puzzle, in this, at the moment, vague picture.

This to me seems the only way that this rather obscure section of history, just preceding the time of independence can be slowly made to emerge and present a fuller picture. The Punjab painting of the plains can thus receive the approbation and notice that it so richly deserves and share the accolades that have been so specifically only given to painting done in the Punjab Hills.

This introduction would be incomplete if I did not add a few words of gratitude for the people who have helped to make this book a reality.

My children, my family and my husband sustained me during the writing and production of this book. Without help, advice and constant encouragement from Ijaz ul Hassan, it would have been almost impossible to undertake and complete this

project. He helped me when he was in Lahore and also whenever he travelled, he invariably brought back material that was relevant to my field of study.

Apart from him Zubaida Javed Associate Professor Punjab University urged me to start writing this book. Mr. Saifur Rehman Dar, Director Lahore Museum provided invaluable advice. Ms. Nusrat Ali Keeper Paintings, Lahore Museum was generous with her time and hospitality and translated some *Devenagri* scripts for me. Mr. Zarar Babri accompanied me on the various trips we took inside the city. I am indebted to Mr. Ghulam Mustafa for the time he spared in the course of my research. I am also grateful to him and Imtiaz for preparing transparencies and other photographic material. Ms. Shahida Rahman provided some useful printed material and many of my students helped me in locating and interviewing old artists. Messrs. Hasnanin Almakky and Jawad Almakky were ever helpful and generous when I used the Allied Press facilities for the compilation of my thesis. Mr. Shafiq of Allied Press and later Muhammad Asghar Khan of Ferozsons must be complimented for typing my complicated material and Mr. Asghar was most resourceful during the layout of the book. I am also grateful for the proof reading done by Haji Muhammad Ashiq Malik. The book was produced under the able supervision of Mr. Amir Anwar.

My daughter Mina Hassan Zaidi edited the script with an efficiency and competence that belies her young years. My son Tariq Hassan typed the first page of my effort nine years ago when he was barely ten years old. My eldest son Dr. Ahmed Hasan kept ringing from New York to encourage me and wish me well. My sisters both Salima Salimullah and Farhat Samee pooled their efforts to provide invaluable help in the last stage of the project.

But the person behind this publication is Mr. Zaheer Salam of Ferozsons whose natural love for books has led him to produce some remarkably valuable publications. To each and everyone of these people I would like to express my profound gratitude and my appreciation for their help and generosity.

MUSARRAT HASAN

List of People Interviewed

Artists or their relatives whom I have interviewed:

1. Tufail Babri, s/o Maula Buksh
2. Bambi, d/o Miran Buksh
3. Ashraf, son-in-law of Miran Buksh
4. Son of Miran Buksh
5. Iqbal Ahmad
6. Faiz Buksh (Rawalpindi)
7. Son of Sher Muhammad
8. Granddaughter of Sher Muhammad
9. Caretaker of Sher Muhammad's old house
10. Mustafa
11. Son of Khaleefa Zahooruddin Babri
12. Sons of Allah Din – Mughees-ud-Din
13. – Muneer-ud-Din
14. Sadiq Babri
15. Daughters of Mian Muhammad Hussain Qadri
16. Son of Mian Muhammad Hussain Qadri
17. Bashir Ahmed Qadri nephew of Muhammad Hussain Qadri
18. Son of Ashraf Qadri
19. Daughter of Ashraf Qadri
20. Son of A. R. Chughtai
21. Anna Molka Ahmad
22. Sanyal
23. Son of Abdur Rehman Ijaz
24. Son of Mian Inayat Ullah
25. Daughter of Mian Inayat Ullah
26. Moeen Siddiqui – great grandson of Fazal Din Sahaf
27. Many residents of *Gumti Bazaar* and its adjoining *Mohallas*

The Turbulent Past

By the 18th century, Mughal rule in India was no longer as strong and prosperous as it used to be. With the death of Mughal Emperor Shah Alam Bahadur Shah I, son and successor of Aurangzeb at Lahore in 1712, the Mughal Court at Delhi became a hot bed of intrigues and conspiracies. Because of a quick succession of weak and feeble puppet like kings, extremely chaotic and unstable conditions prevailed all over the empire. These circumstances encouraged Nadir Shah of Persia to invade India with his large army. In 1739 he attacked Delhi. During this invasion Nadir Shah naturally passed through the Punjab en route to Delhi and again on his way back to Persia. Zakariya Khan, the wise governor of Lahore, saved Lahore on behalf of the Mughals by paying a ransom of twenty lacs rupees but in Delhi no such wisdom prevailed. The city was plundered, the citizens massacred and the Royal treasures, which included the world famous *Kohinoor* diamond, the exotic Peacock Throne and numerous miniature paintings and works of art were looted by the invader who took all this booty to Persia.

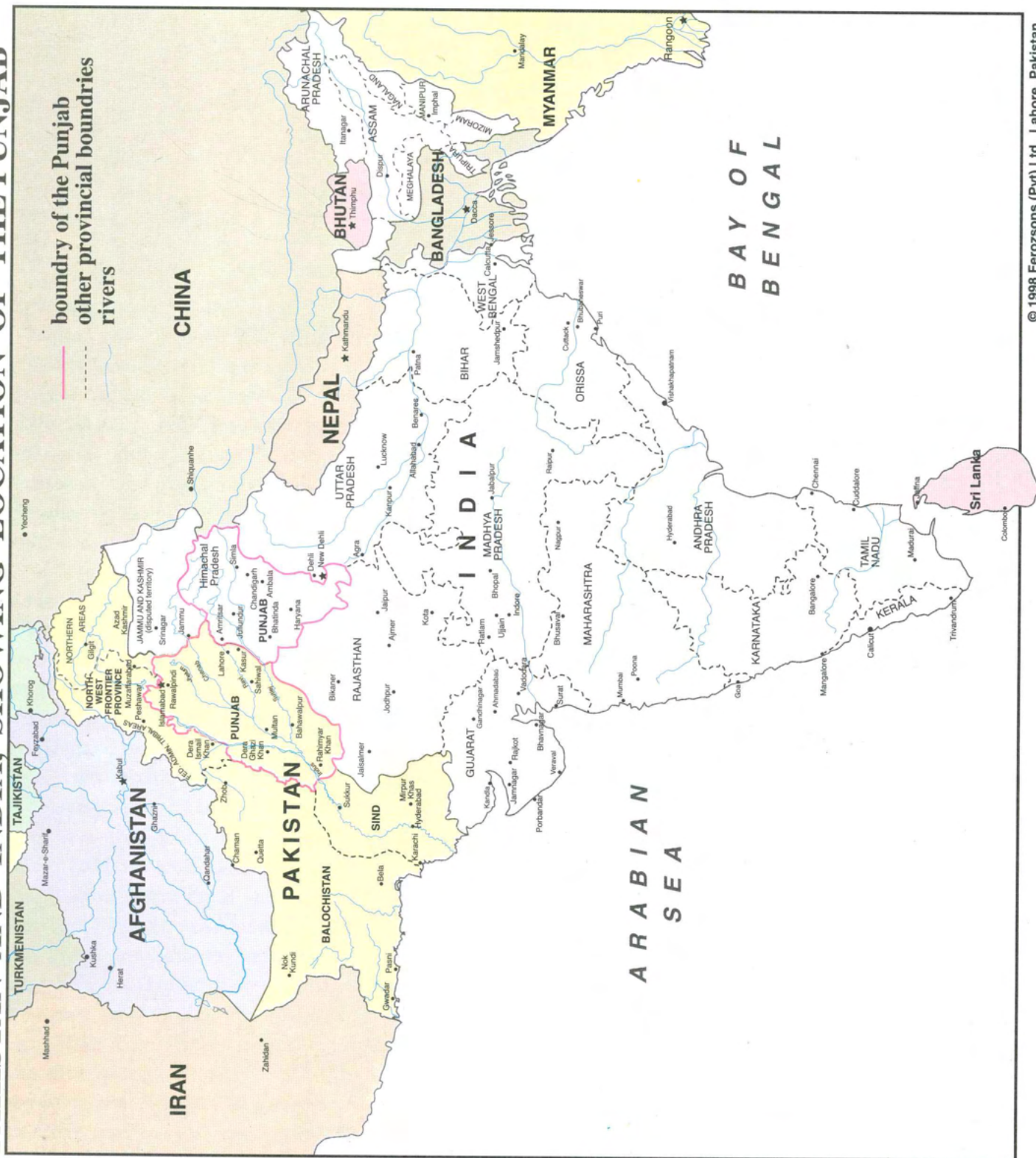
This invasion shattered the foundation of the Mughal Empire, but the Punjab was to suffer a worse fate. During the next hundred years there was no authoritative government in the province and Sikh outlaws reigned over the land. Even though at the time India was claimed by the Mughal King of Delhi and later in 1748 by Ahmad Shah Abdali, the Afghan King of Kabul and his descendants, until 1798, the actual control of the country was in the hands of the Sikhs under the command of the leaders of their confederacies or the Sikh polity called

Misls. There were twelve of these military sects which were recognized by the following names:—

(1) Bhangi, (2) Ramgarhia, (3) Kanhaya, (4) Nakai, (5) Ahluwalia, (6) Daliwalia, (7) Fyzulpuria, (8) Karora Singh, (9) Shahid and Nihang, (10) Phulkia, (11) Nishanwala and (12) Sukerchakia, who were the ancestors of Maharaja Ranjeet Singh. These *Misls* plundered different areas of the Punjab periodically and spread anarchy and destruction wherever they went.

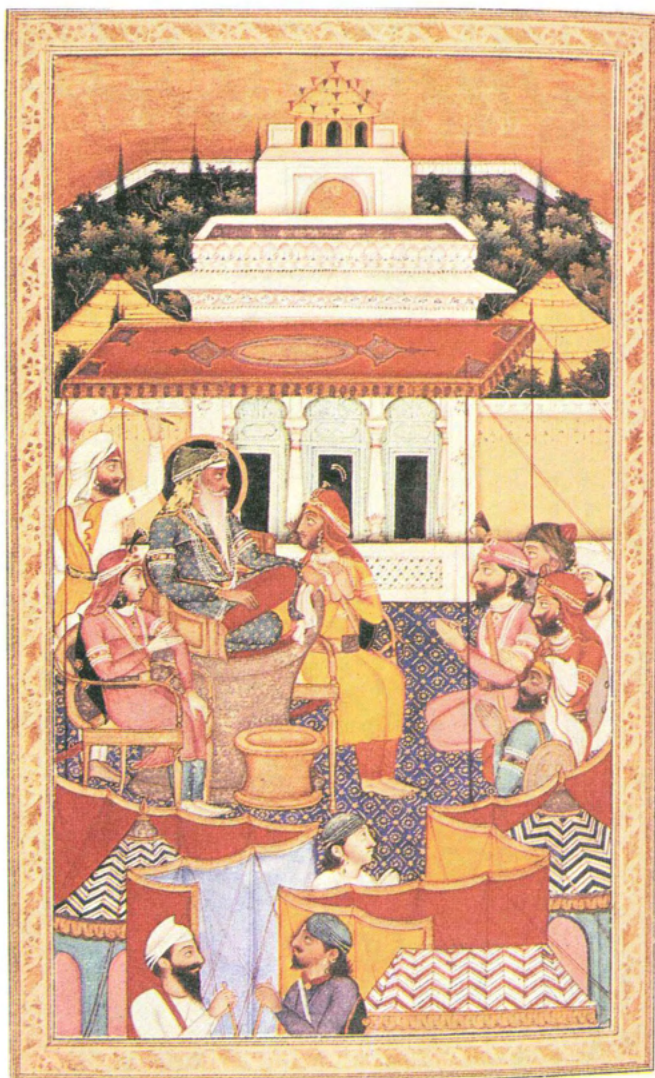
The tussle between the Mughal Governors of Lahore and Ahmad Shah Abdali ended in March 1752 when Muin-ul-Mulk *alias* Mir Mannu, the then Mughal Governor of Lahore, was defeated by Ahmad Shah. The Mughal provinces of Lahore and Multan were formally ceded to Ahmad Shah Abdali on April 13, 1752. With this vital change the hostilities of the Sikhs were diverted towards the Afghan forces under Ahmad Shah and his descendants, Taimur Shah and Zaman Shah. Between 1748 to 1798 Taimur Shah and Zaman Shah made some fifteen invasions to establish their sovereignty in the country, but the Sikhs were never subdued. Adina Beg Khan, the governor of Jallunder Doab had been helping the Sikhs against the Lahore Governors both under the Mughals and the Afghans. In 1755 Jassa Singh of Bhangi "*Misl*" turned against him and gained a decisive victory. This calculated move of the Sikhs made Adina Beg Khan realized that both the Sikhs and the Afghans could not be trusted since they were only concerned with furthering their own interests. Therefore in early 1758, he invited the Mahrattas from Delhi to expel the Afghans from the Punjab and annex it to their dominions. Conse-

PAKISTAN AND INDIA, SHOWING LOCATION OF THE PUNJAB



quently Punjab was occupied by the Mahrattas in 1758. The Sikhs who had occupied it in 1756-57, under Jassa Singh who had even minted coins in his name were expelled.

Adina Beg Khan was once again appointed governor of Lahore, but he enjoyed his office for a few months only. He died in the month of Muharram in 1758 at his headquarters in Batala. The Mahrattas now occupied the whole of the Punjab. They stayed in Attock for about four months and subsequently crossed the Indus and stationed themselves at Peshawar. This enraged Ahmad Shah Abdali. He invaded India for the fifth time, whereupon the Mahrattas left the Punjab and a sanguinary battle, the famous third battle of Panipat, was fought on the 13th April, 1761. The Mahrattas were totally defeated and forced to leave Northern India and confine themselves to their own country south of the river Narbada. However, as soon as Ahmad



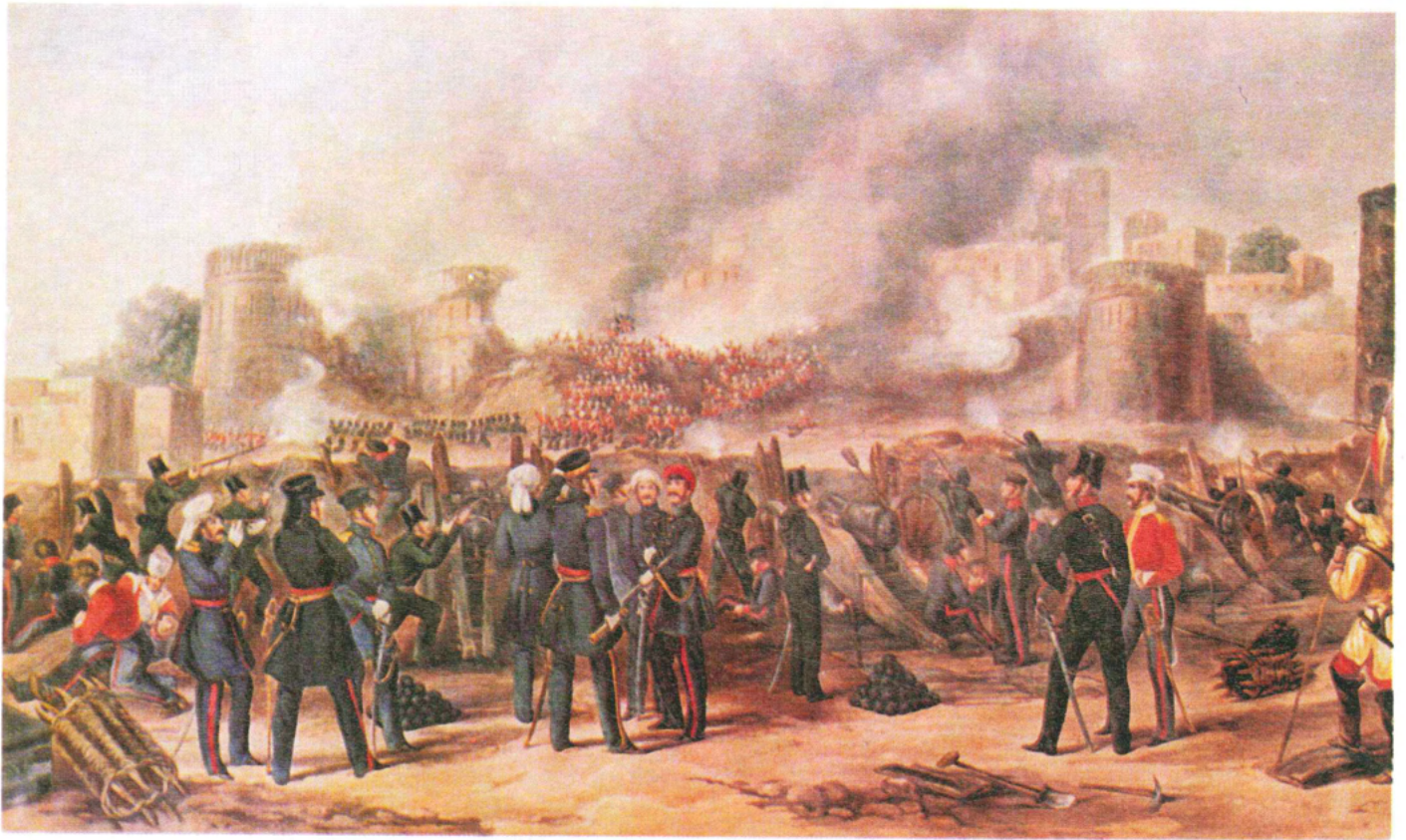
2. Ranjeet Singh's Court – miniature painted by Imam Buksh Lahori. Reproduced in the book of French Fables in which all illustrations are done by Imam Buksh, towards the end of Ranjeet Singh's reign.



3. Portrait of Afghan nobles painted at the Sikh Court in the early 19th century.

Shah returned to Qandhar, the Sikhs reappeared. Ahmad Shah, therefore, made his sixth invasion in November 1762 and a bloody battle was fought between the Afghans and the Sikhs on the plains of the south bank of the river Sutlej. The Sikhs were utterly routed and some 25,000 to 30,000 of their number were killed. The Sikhs call this battle *Ghallughara* i.e. Bloody Carnage.

This was the darkest period of the history of the Punjab which bore the wrath of two warring forces. Incessant and oft repeated Afghan invasions as well as the Sikh attacks. Whenever the Afghan forces appeared on the scene, the Sikhs fled and took refuge in the Shivalak hills, the present Hamachal Pradesh province of India. But, as soon as the Afghans returned to Afghanistan the Sikhs reappeared with still greater vigour and force. This game of hide and seek went on and mercilessly ravaged the whole of the country east of the Indus. During this bloody warfare, the three Sikh Sardars, Lahna Singh, Gujjar Singh, both of Bhangi Misl and Subha Singh Kanhaya took possession of the City of Lahore in



4. The storming of Mooltan by Henry Martens.



5. Battle at Chillianwala – coloured Lithograph made from a water colour painting by Henry Martens in 1849.



6. Battle of Goojerat – these three pictures are lithographs based on water colour paintings done by Henry Martens.

1766 and divided it amongst themselves into three zones, all independent of each other. Lahna Singh got the central part of the city including the Fort and Badshahi Masjid. These triumvirate rulers and their descendants continued to rule Lahore upto 1798 but whenever the Afghan forces appeared they left the City and took refuge in the hills or the forests.

The failure of the Abdali Kings to establish their sovereignty over the Punjab, even after crushing the might of the Mahrattas in 1761 and the Sikhs in 1762 was partly due to troubled circumstances at home. Because of some revolt or conspiracy after each successful invasion, they had to speedily return home and could not stay in Lahore to consolidate their control. On the other hand, the Sikhs too remained a constant source of trouble. Most of the Sikh confederacies (*Misls*) were totally disorganized. The soldiers were not even getting any pay and for decades plundering and rapine was the main source of their livelihood and survival. They obviously took advantage of the slightest opportunity to anarchy and could disperse or gather in no time to take the

field. This guerilla type of warfare proved favourable for the Sikhs but was very tiring for the Afghan forces who came from far away to combat the Sikhs.

During the last Afghan expedition to the Punjab in 1798, when Shah Zaman, the grandson of Ahmad Shah Abdali, approached Lahore, the triumvirate of Lahore fled as usual and the Shah entered Lahore without any opposition. Seeing the desolate condition of the city, the ruin of its magnificent buildings as well as the pitiful state of the people, especially of the Mussalmans who were the worst victims, he seriously pondered over the Sikh problem. In consultation with his advisors he came to the conclusion that without taking the Sikhs into confidence, he would not be able to establish peace and his sovereignty over the Punjab. While he was still contemplating this issue, he received the news of the revolt of his brother Shah Mahmud at home and so, leaving the question of the Sikhs unresolved, he had to return home immediately. However owing to floods along the way at that time, he had to leave behind some of his guns on the bank of the

THE PUNJAB

— Indo-Pak border
— rivers



river Jhelum. These guns (according to some historians) fell into the river because of the collapse of the boat bridge. The young Sikh leader, Ranjeet Singh of *Sukerchakia Misl*, took this opportunity to gain the favour of the Shah. He recovered the eight guns and sent them to the king at Qandhar. Shah Zaman was very pleased at this gesture of goodwill and loyalty and as a mark of gratitude conferred upon Ranjeet Singh the governorship of Lahore.

Born on the 2nd November, 1780 Ranjeet Singh was an ambitious Sikh leader who possessed both valour and strategic talent. He captured Lahore in 1799 and soon consolidated his power and extended his rule across the Indus in the very thick of the Pathan country upto Jamrud, on the west, upto Sutlej on the east, the Sind border on the south and the western Tibet in the cold north. He commanded a powerful, well disciplined and well equipped army based in Amritsar with the help of Italian, French and Dutch military officers who organised this almost independent *Khalsa* or religious Sikh army. He kept these forces moving in all directions to extend his rule instead of keeping them stationary and this was the secret of his success in battles and his security and power. Even the British respected his might for without doubt, after the British, it was the most effective military force in India.

Around 1831 Ranjeet Singh started taking an interest in the affairs of Sind. He made a proposal to Lord William Bentinck, Governor General (1825–35), at Rupar, to partition Sind between him and the British. Instead, however, the British became the protectors of Sind against the Sikhs in 1831 and in 1843 they annexed the whole of the Sind. In 1838 Lord Auckland decided that the British must restore Shah Shuja to the throne of Afghanistan. This was the same Shah Shuja from whom Ranjeet Singh had forcibly snatched the famous *Kohinoor* diamond while the Shah was his guest in Lahore as a refugee from his country and who ultimately had to run to British territory across the Sutlej at Ludhyana to save his life and honour. The obvious route to accomplish this stratagem was through the Punjab but this was ruled out because of the strength of the Sikhs army under Ranjeet Singh. The alternative was through Sind and the Bolan Pass which was accordingly adopted, and it was for this purpose that Sind was annexed. By 1842, the river Indus also came under the control of the British. The Sikh ter-

ritory was thus besieged on all the three main sides i.e. east, west and south. There remained no possibility now for any extension of the Sikh rule. Naturally feelings of uneasiness and disappointment started taking roots in the military organisation which consisted of almost seventy-five thousand men. The mighty Sikh army became still and stagnant and a financial burden on the state revenue. This was a source of great worry to Ranjeet Singh and perhaps it was one of the causes, along with excessive drinking of Ranjeet Singh's ailment and death on 27th June 1839 at the age of about 59.

The death of Ranjeet Singh was the signal for the rapid collapse of the Sikh state. There was no one able and strong enough to control the ambitious chiefs, who were too shortsighted and egoistic to form any kind of a union. Ranjeet Singh's only legitimate successor Kharak Singh, an ineffective ruler, died in 1840 and was succeeded by his son Nau Nihal Singh who met with an accident and died a day after his father's demise. Sher Singh, a reputed son of Ranjeet Singh, succeeded after a family feud only to be murdered treacherously by Ajit Singh Sindhianwala, on 15th September 1843. Ajit Singh also killed the Wazir Dhian Singh and was himself killed in revenge by Dhian Singh's son Hira Singh. Successive assassinations continued and political turmoil led to the deaths of almost all the notable chiefs by 1844. The infant boy Dalip Singh, another reputed son of Ranjeet Singh succeeded Sher Singh with his mother Rani Jindan as Regent. Jawahir Singh, the brother of Rani Jindan and her favourite Lal Singh became the most influential members of the administration. The former was appointed Wazir, but he displeased the Khalsa army and was put to death.

No doubt the British thought that the Sikh power in the Punjab was the last hurdle against their complete occupation of India including the north-west, but as a diplomatic nation, they wanted to justify their interference in the Sikh affairs. The Sikh rulers had been harbouring anti-British feelings and were suspicious of British intentions. There were a number of other minor disputes as well. In July 1842 when the British army retreated from Afghanistan after having failed to maintain itself there, the Sikhs assumed that the British force had been weakened.

Thus in apprehension of a British attack across the Sutlej into Sikh territory, the Sikhs under Teja

Singh as Commander-in-Chief crossed the Sutlej in early December 1845. A bloody battle ensued at Mudki and Ferozepur, but the Sikh army was completely defeated at Sabroan on 10th February 1846. The Sikh state now lay prostrate. Lahore was occupied by the British troops on 20th February 1846. The Sikhs, however, could not accept this disgrace and small skirmishes went on for almost two years until the bloody

battle at Chillianwala on 13th January 1848 and the battle at Gujrat on 21st February 1849. After losing these battles the Sikh power was finally crushed. Dalip Singh was formally deposed on 29th March 1849 by a treaty signed at the Shish Mahal inside the Lahore Fort and taken to England. The Punjab was annexed to the British empire, thus bringing to an end the Sikh monarchy established by Ranjeet Singh.

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Cultural Heritage

More than two hundred years before the Sikh rule in the Punjab, the miniatures executed under the patronage of the Mughal kings dominated the painting of the Indo-Pak Subcontinent. Mughal miniature was the art of book illustration. Although the Mughal Emperor Humayun (1508–1556) took a keen interest in painting and had invited Persian painters to work in his court, Mughal painting really began with the restless energy of the paintings of Akbar's period (1542–1605), when Persian, Central Asian and the local Indian influences were seeking dominance in the crowded compositions. Gradually these influences were absorbed and reflected in the magnificent Mughal style that matured during the time of Emperor Jehangir (1605–1627) and Shah Jehan (1627–1658). Portraiture, which gave accurate insight into the personality and character of an individual, was a special strong point of this school of painting as were the vividly designed, colourful compositions of darbar scenes. These paintings show a delicate flowing line subtly and elastically delineate all the natural forms and curvatures. Art was not particularly patronised during Aurangzeb's rule and the subsequent turmoil and political unrest after his demise resulted in the dissipation of the magnificent tradition. The beginning of the eighteenth century saw the fragmentation of this glorious school of painting, but its influence remained and continued to nurture many provincial schools.

The tradition of painting in the Punjab existed even before and after the advent of the Mughals. *Tarikh-e-Ferozeshahi*¹ records an order of Feroze Shah Tughlak (1351–1388) to obliterate figurative murals

from all the doors and palace walls and to replace them with painted motifs of flora and fauna which would not be found objectionable by the orthodox Muslims. European authors like Alexander Rogers² in his translation of *Tuzk-e-Jehangiri* and William Finch³ have also testified to the existence of colourful murals in palaces. Archaeological surveys have unearthed sites where even though figurative work on the buildings themselves has been destroyed, the coins and seals found, testify to the excellent figurative representation which can be traced as far back as to the Harappan seals. Fresco work combined with kashi work can also be seen on mosques and tomb architecture⁴. Akbar was in fact the first to have used painting as "an embellishing device of architectures"⁵. Maulvi Nur Ahmad Chishti's *Tahqiqat-i-Chishti*⁶ and Rai Bahadur Kanhaya Lal's *Tarikh-i-Lahore*⁷ are full of references of temples (see Fig. 10 to 18) mosques, palaces and tombs of nineteenth century, Punjab, especially Lahore where frescoes were profusely painted.

The testimony of all these historians emphasizes the fact that Punjab was a centre of cultural activity for hundreds of years. Ever since the great Mughal kings showed a preference for it (Akbar lived here from 1584–1598), Lahore consolidated its claim to being a great cultural centre with a legacy of art activity. As Latif says,⁸ "Lahore soon became the seat of learning under them (Mughals). Endowed by nature with a noble spirit of chivalry, valour and enterprise, a lively imagination and a delightful humour, they proved to be the most enlightened patrons of literature and the fine arts that ever flourished in the East. Mural painting as well as



8. Mughal Miniature – painted in the Court of Akbar 1596-97 by his Court Artist Basawan.

miniature painting flourished under their benign patronages". The Punjab historian Muhammad-ud-Din Fauq⁹ describes the murals that embellished the Lahore Fort with pictures of Jehangir as well as Mirza Rustam, Prince Khurram, Asif Jah and others.

After Nadir Shah's invasion in 1739, the over hundred years of anarchy in the whole of India, especially the Punjab, had a disastrous effect particularly on the art and architecture and the social history of the Punjab. Delhi and Lahore were no longer a secure place for the artists, as there were very few chances of employment at the court or with the nobles. With the ever increasing raids of the Mahrattas from the south and those of the Afghans from the west, life was always in danger. Even though some artists lingered on in Lahore and Delhi most of them left the Mughal capital in search of livelihood in provincial capitals like Lukhnow, Patna, Murshidabad, Kashmir and Hyderabad Deccan. At these new centres they started practising the traditions of the Mughal art with modifications such as depicting the local flora and fauna and

developed their own sub-schools of art known as *Qalam* (Pen or style). Thus came into existence the sub-styles of Delhi, Lukhnow, Patna, Murshidabad, Kashmir and Hyderabad Qalams.

Some of these artists took refuge in the Punjab hill states also called Pahari states which were situated on the foothills of the Himalayas. There were about thirty-eight of these hill states and since they were away from the normal routes, access to some of them was difficult. These Pahari states had promised their allegiance to the Mughal Emperors soon after Akbar came to the throne but their effective control was not taken over until 1620. Even then they were left by the Mughal Emperors very much to themselves to conduct their internal affairs. This was one main reason for the peace and prosperity that prevailed in these hill states which encouraged many artists to take refuge there and develop a distinct style of painting.

After the decline of the Mughal empire these small hill states became independent and despite many ups and downs, they remained fairly stable. "Until the first half of the 17th century no painting



9. Mughal Miniature – portrait of Mian Mir, Dara Shikoh's mentor, 1679.



10. Fresco wall decoration on the temple *Kalyan Das Mandar*, Rawalpindi Kohati Bazaar, 1886.

seems to have existed in any of the Rajput states of the Punjab Hills".¹⁰ However, the late seventeenth and the eighteenth century was a glorious period of painting in the Punjab hills especially Kangra, Guler, Jammu and Punch. "The Pahari Rajput princes employed artists of first rate skill who did wonderful work on religious themes, as murals in temples, palaces and illustrations of religious texts like *Ramayana*, *Mahabharata*, *Bhagwat Purana*, *Shiva Purana*, *Markandeya Purana*, *Bihari Sat Sri* and *Gita Govind of Jai Deva*."¹¹ These artists also painted a large number of royal portraits.

Bandralta, Basohli, Bhoti, Chamba, Garhwal, Guler, Hindur, Jammu, Kahlur (Bilaspur) Kangra, Kulu, Mandi, Mankot, Nurpur, Siba, Sirmur

(Nahan) and Suket were some of the hill states which became prosperous. Because of the disorder in the north of India, the track route was shifted to this sub-Himalayan range, as a result of which they were able to keep and employ artists in their courts. The style and technique that evolved there is termed as *Pahari Qalam*. Among the various hill states J. C. French¹² highlights the importance of the position of Guler at the entrance to the Kangra valley, where it joined the Punjab plains which gave it easy accessibility to outside cultural influences. According to him Guler played a pivotal role in the development of art in the Punjab hill states through artists who went there from the Court of Delhi.

The Pahari painters brought the meticulous

perfection of the Mughal miniature school in contact with the Hindu mythology and symbolism on the one hand and romance and lyricism on the other. The result was the production of a charming series of exotic miniatures. The technique of these miniatures was almost the same as that of the Mughal but we can sometimes observe that the opaqueness of the guache colours has been subtly watered down and the colours have been blended with watery washes rather than brush strokes as executed by the Mughals. The subject matter differed considerably. Besides the portraits of the patron Raja's family, the main subject of the Pahari miniatures was Hindu mythology and *Ragmalas* which included *Bhagavta Purana*, *Gita Govinda*, *Markandeya Purana*, *Ramayana* and *Aranya Kanda*. Thus we can easily see that the Pahari art or *Qalam* was religious rather than secular like the Mughal art.

When one studies the history of this region researchers have found very sketchy resource material available and what has been written about the patronage of artists by the rulers is, to a large extent, based on guess work and inference drawn from unrelated circumstances. W. G. Archer writes that until "1912-1915 the actual history of the 35 feudal states which comprised the Punjab hill states was virtually unknown. Apart from the seven states which had preserved their separate identities —



11. Fresco wall decoration on the temple *Kalyan Das Mandar* Rawalpindi Kohati Bazaar, 1886.

there were – two broad divisions – Northern and Southern – represented by districts of Jammu and Kangra. Within these districts states had existed but there was no list of their names – their rulers – their history"¹³.

There are very few exceptions, where information can either be verified or corroborated by personal evidence. In *Basohli* some series of pictures executed during Raja Kirpal Pal's reign (1678–93) are dated which proves that he was the patron who commissioned these paintings. *Chamba* records also offer very little material about its rulers except that they were very religious. The most religious ruler



12. Fresco wall decoration on the temple *Kalyan Das Mandar* Rawalpindi Kohati Bazaar, 1886.

Dalel Singh ruled from 1735-48 a period which in other states was a very important and productive period for painting.

Guler is easily accessible from the plains, therefore, it was in a key position to receive artists as well as art influences from the Lahore and Delhi courts before passing them on to the other states. According to W. G. Archer¹⁴, "The state of Guler played a decisive part in the development of Pahari painting in the eighteenth century. Not only did it develop a local art of the greatest delicacy and charm but the final version of this Guler style was taken to Kangra in about 1780 - thus becoming the Kangra style itself. Guler is not merely one of the thirty eight small centres of Pahari art. It is the originator and breeder of the greatest style in all the Punjab Hills."¹⁵ "If the rise of Kangra painting is due to the inoculation of a local style with Mughal refinement and naturalism, no other state except Guler, at the foot of the Kangra valley was better situated for nourishing this development". J. C. French¹⁶ also mentions a visit to Haripur (Guler) in 1929 and describes his inspection of some pictures in the Guler royal collection.



13. Wall painting from the Haveli of Raja Dhyani Singh – Choona Mandi, Lahore.



14. Mural painting in the Kangra style from the walls of the Sikh Haveli of Nau Nihal Singh.

Kangra. From 1750 onwards due to the weakened Mughal authority after the Afghan invasions the Mughal dominance in Kangra decreased. Ghamand Chand and later his grandson Sansar Chand who ruled from 1775 to 1823 consolidated the Kangra state which was peaceful for almost thirty years until 1806 when the Gurkha invasion ended this idyl. Sansar Chand was a great patron of the arts and is one of the few Hill State Rajas who has been noted by travellers and historians for his patronage. Moorcroft (1820)¹⁷ claims to have seen Sansar Chand's vast collection of paintings while J. P. Vogel¹⁸ met the descendant of one of Sansar Chand's court painters. Sansar Chand's reputation was still alive when French¹⁶ visited the Kangra valley in 1929. The names of three of his artists Khushala, Fattu and Parkhu are known to us which is rare among painters of Pahari miniatures. Most of these names have been lost in the purges of history.

Garhwal, with Srinagar as its capital, was a poor state and it is said that the lack of resources might have prevented a more substantial patronage of the arts. It is through the family collection of Balak Ram Shah, a humble descendant of a local artist, that the paintings of that region have been found. A number of the Kangra pictures reached Garhwal because Raja Sudarshan Shah (1815-59) married Sansar



15. Mural painting in the Kangra style from the walls of the Sikh Haveli of Nau Nihal Singh.

Chand's daughter and received these paintings as part of her dowry.

Jammu paintings were inclined towards portraiture. This state was made prosperous and strong by Ranjeet Singh (1735–81) who was under a strong Mughal influence.

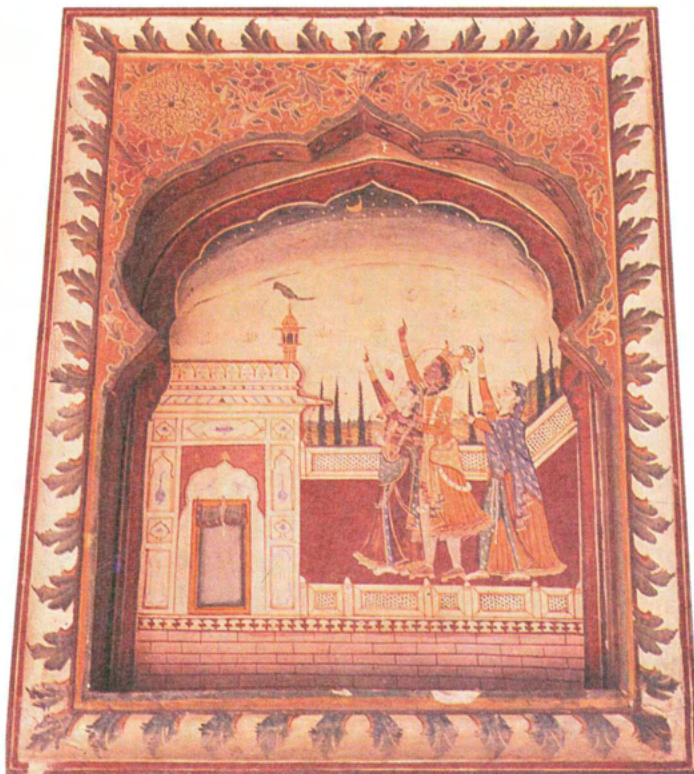
These states fell an easy prey to the Sikhs under the rule of Maharaja Ranjeet Singh. The Maharaja not only occupied the territories of these states but also imposed some restrictions on the artists. "As a result, many artists again dispersed to find another place for their livelihood and most of them took refuge in the Sikh Darbar at Lahore to find new patrons and new outlets for their skill."¹⁹ This gave them an opportunity to become a part of the existing art tradition in the Punjab and develop the already solid infrastructure of art activity which had continued over the centuries and which, from the time of the Mughals was only disturbed during the turmoil of the Afghan invasions.



16. Mural painting in the Kangra style from the walls of the Sikh Haveli of Nau Nihal Singh.

W. G. Archer²⁰ writes "The Sikh presence in Guler may well have modified painting and it could also account in part for the general deterioration which set in after Bhup Singh's death in 1826. Painting however was far from being extinguished and it was Guler painters who evolved a special Sikh style at *Adinanagar*, Lahore and Amritsar". Mildred Archer²¹ also recognises this shift in the venue of art activities. "In Ranjeet Singh's time many of the Hill States including Kangra came under Sikh rule and the tradition of Hill painting was carried on primarily at Amritsar and Lahore."

This Sikh style was not just the result of the arrival of Pahari painters in Lahore and Amritsar during the Sikh rule. It is now becoming increasingly clear that even though during the stressful periods in the Punjab and Delhi many artists had sought refuge in the Hill States, this exodus of artists from the hills and back to the Punjab plains seems to have been a continuous process. One hears of Pahari artists in Lahore at all times, where they came to seek patronage and to view the art scene or even to escape the severe cold of the snowbound hills in winter. Though the portraiture of Sikh royalty, Sikh *Gurus* and nobles was their main theme, epic scenes, such as the events from *Ramayana*, *Mahabharata* and the legend of Govind (Krishna) as well as the Hindu



17. Mural painting in the Kangra style from the walls of the Sikh Haveli of Nau Nihal Singh.



18. Mural painting in the Kangra style from the walls of the Sikh Haveli of Nau Nihal Singh.

festival of Spring (*Holi*) and Sikh religious pictures were also painted here both in miniature and mural form. This projection of painting may be termed as the Lahore Qalam or Sub-School of Lahore or even Sikh Darbar School of painting. A beautiful and rich collection of Pahari paintings and Sikh Darbar paintings is fortunately preserved in the Lahore Museum as well as the Chandigarh Museum.

Another traditional art form that continued was the mural. Murals were painted on the walls of religious buildings, houses of rich nobles and houses of the ordinary citizen. The religious murals were commissioned sometimes by rich patrons to appease their deities and sometimes by the priest of the temples to make the temple attractive for worshippers. Punjab is full of these religious murals that were painted on the walls of Sikh and Hindu places of worship in the 19th century. The artists of the Sikhs Darbar have mostly used the *secco* technique which is painting on dry plaster which is less durable than the *fresco* which is painting on wet plaster.

Murals that were commissioned by the rich nobles and courtiers also depict religious themes, but the purpose of these was to show their own importance and to emphasize their social status, and that is why they were painted in more durable materials. These murals were painted by craftsmen who were very good masons as well as painters,

which is why we can see extraordinary craftsmanship in some of the murals. In the murals at Haveli Nau Nihal Singh (Fig. 14 to 18), we can observe that the white objects have been raised from the surface so that things like a white string of pearls or even white birds are thus rendered more prominent. A few of these can still be seen in the Lahore Fort on its buildings like the *Shish Mahal*, *Athdara* outside *Shish Mahal*, the Hindu temple in the outer courtyard of *Shish Mahal*, Jehangir's quadrangle, the *Hamam*, *Lal Burj*, Shah Jehan's *Khwab-Gah* and *Diwan-e-Khaso-Am*. Paintings recently discovered under the dome of *Kala Burj* include a large sized portrait of Rani Jindan. This portrait reflects the European influence on the Mughal style. Outside the Lahore fort, fine murals depicting the legend of Krishna are seen in one of the upper rooms of Nau Nihal Singh's *Haveli*. (Figs. 14 to 18) Maharaja Ranjeet Singh's *Baradari* at Gujranwala depicts a distinct Pahari influence. William Moorcroft²² mentions the presence of wall paintings at a *Baradari* in "another garden nearer the fort". "The middle apartment was principally of wood with panels of

open work, divided by small compartments of flowers, birds and human figures, the whole painted with great care and highly varnished." Moorcroft in the second volume of the same book, also mentions seeing, stucco floral and foliage decorations at the Wah gardens."²³ Apart from these some other locations of the murals are mural painting can also be found at:

- The *Haveli* of Hari Singh Nalwa at Gujranwala
- The *Haveli* of Raja Dhiyan Singh at Sheikhpura and Lahore (Fig. 13)
- Saman Burj residence of General Avitabile and resting place of Maharaja Ranjeet Singh, Wazirabad
- The Shooting Box of Ranjeet Singh at Gujrat
- The Country house of Ranjeet Singh at Wazirabad
- The *Haveli* of Nau Nihal Singh (Fig. 14)
- *Rambagh* Amritsar
- The Samadhi of Ranjeet Singh at Lahore

The murals on ordinary houses were painted on mud walls of clay and cow dung and consisted of decorative designs with an occasional bird or animal. These were mostly painted by peasant women to adorn their houses.

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Art in the 19th Century Punjab

During the 17th, 18th and even the 19th century the appreciation of any art produced in the Punjab has been reserved for the paintings produced in the Punjab Hill States. The condition of the arts is largely dependant upon the political and social conditions in the area. A. R. Chughtai¹ insists that the Hill States and their Rajas were not secure or prosperous enough to have provided much patronage to any artists of the late nineteenth and twentieth century. He asserts that he himself, with his younger brother Abdur Rahim Chughtai travelled extensively in the Hill States in 1929 but failed to find any evidence of patronage for the artists. He quotes one artist, Hazuri, who told Chughtai that the Pahari artist and state patronage had been a myth and that most of the Pahari Rajas did not have the means to employ artists for art activity. Hazuri claimed that the artists infact earned their living from farming and produced the paintings in their spare time. If there had been state patronage, he argued, a lot more paintings would have been found in the possession of the Rajas. The few paintings found with the Rajas had been taken in lieu of taxes which the poor farmers could not pay. This practice was witnessed by Hazuri when his own father was subjected to it.

While considering Chughtai's views one should also perhaps keep in mind J. P. Vogel's² account of his tour of the Kangra district.

"In 1905 when I was making a tour in the Kangra district after the earthquake of the 4th April, Pandit Hirananda Sastri who was then my assistant, had the good fortune to fall in with a man who proved to be a descendant of one of Sansar Chand's court

painters. The poor man, whom his native hills offered no scope for the exercise of his ancestral art, hoped to find employment at the court of one of the petty Rajas in Jammu and Kashmir. He was still in possession of a number of drawings which were damaged by insects and bore the evident marks of prolonged neglect. He was ready to part with them and I'm sure that by purchasing them, we have saved the collection from destruction."

This episode as quoted by F. S. Aijazuddin,³ as well as Chughtai's experience seem to point out and strengthen the theory that Pahari painting under the patronage of the Rajas ceased to exist by the time of the Dogra invasion in 1808. The hill state artists found patronage in the court of Lahore from where they spread out to all the smaller courts in the second half of the nineteenth century. We already have records of various Pahari artists working in several places in the Punjab plains as court artists of the princely states. There was Parkhu from Kangra who worked in Lahore around 1820 (See Appendix II, No. 4). Then there was Devi Ditta who was working in Lahore and Patiala in 1865 (See Appendix II, No. 52). There was Professor Khanda (Abdullah) Khan who came from Jammu (See Appendix II, No. 1). There was also Basharat Ullah who was a student of Parkhu and worked in the Pahari tradition in the court of Patiala as well as in Lahore in 1825 (See Appendix II, No. 9). "With the Sikh kingdom at Lahore establishing its supremacy, some of Pahari painters from Guler migrated to Lahore to enjoy the patronage of Maharaja Ranjeet Singh and his sardars. Among these painters was Nikka, third son of Nainsukh, who had for some time worked at

Chamba. He received a grant of land from Maharaja Ranjeet Singh in 1825. Gokal, Chajju, Harkhu and Damodar were other artists who worked for Sikh patrons. Chajju painted portraits of Sikh nobles.... who were employed as high officials by the Lahore darbar."⁴

Srivastava,⁵ Sohan Lal Suri⁶ and A. R. Chughtai⁷ have all insisted that the painting which flourished at Lahore under Maharaja Ranjeet Singh (1799–1839) was the work of local artists and not a mere extension of Pahari painting. Aryan⁸ in his book *Punjab Painting* however remarks "On the 'dead blank' of the arts in the Punjab plains, there are hardly any indications to show the actual condition of pictorial art in the Punjab immediately preceding the Sikh period." Aryan's contention as well as that of others that Pahari painting is the only worthwhile painting from the Punjab before during and after the Sikh rule, should be re-examined so that Pahari and non-Pahari painting in the Punjab is properly perceived and evaluated. Uptil now very few scholars have paid attention to painting in the Punjab plains. It would be fruitful to research the subject in greater depth, keeping in mind that the Hill State artists were not a permanent entity in the Hill States especially after the Dogra invasion in 1808. They kept coming and going and were willing to supply their beautiful miniatures and painting skill to anyone who was willing to acquire them or learn from them.

At the time Chughtai travelled in the Hill States, the conditions were as uncertain as anywhere else and whatever patronage or peace of mind the artists might have had in the past in these small havens, had long since vanished. The same is also true of artists working at the court of Delhi for whom the short Sikh monarchy provided a breathing space of stability and encouraged them to settle in the Punjab. They received considerable encouragement during the Ranjeet Singh era and also during the few years of Sher Singh's rule.

The appreciation and quest for Pahari painting was a wave that surfaced in the early twentieth century. At that time there was no evidence of any patronage of art in the Punjab Hill States. The old Pahari pictures may have created the market, but there is every possibility that the continuous demand that had been generated was met by the painters of Lahore and Amritsar or even Patiala and

Kapurthala. The quantity and quality of work produced in the plains was certainly of a calibre that could easily satisfy this increasing interest. We can see from the pictures reproduced (see Fig. 19 to 23, page 33-34) that the finest qualities of Pahari art were evident in paintings that were made in the court at Lahore. These paintings were done in Lahore around 1835 and testify to the merit of the art work being done here before the advent of the British.

A book titled *Le Songe d'un habitant du Mogol* recently published by the French Government in 1989 as a mark of friendship for the Indian Government has provided concrete proof of the excellent work done in the Punjab in the 19th century. This book is full of illustrations of the fables written by the French writer Jean De La Fontaine. In the early 19th century these fables were printed in such a way that blank sheets were left with each fable which were sent out all over the world to be illustrated in the traditional painting style of that area.

These sheets were also sent to the French Generals who were working for Ranjeet Singh in the Punjab at that time. These Generals even though based in the Punjab, had access to information from other cultural centres in India and it can be safely stated that if there was anyone doing better painting anywhere else in the subcontinent, they would have known about it. It would also have been quite practical for them to commission the 59 illustrations and ask the artists to come and live in Lahore or Attock (where the paintings were done) till the assignment was complete. The fact that they chose Imam Buksh from Lahore to handle the work speaks volumes for the kind of work that was being done in Lahore. When we look at these illustrations, some of them are as good as paintings done at any time in the subcontinent (see Fig. 23, page 34).

This French book now reveals the paintings that had been lost to the public view and lends an insight into the state of painting in the Punjab plains which has been neglected for much too long. Moreover it is also important because it is in keeping with the local tradition of book illustration. Through this we gain information about one artist. There must have been many more about whom we know very little, and whose work cannot be identified because they have not been signed. Historians also mention other painters who were painting as well as Imam Buksh around the same period but no importance

has been given to them by art critics due to the lack of enough pictorial evidence. One thing we can say with some certainty, that the quality and standard of work being produced in the Punjab, both in the Pahari as well as the Mughal miniature tradition, was admirable when there was a proper patronage for it.

Ranjeet Singh and his nobles were good patrons but their appreciation extended primarily to commissioning of their portraits and pictures on religious themes and some court scenes (see page 34). Ranjeet Singh himself however was a reluctant model because of his one blind eye. F. S. Aijazuddin⁹ quotes Vigne,¹⁰ the British geographer, who in 1837 persistently tried to draw Ranjeet Singh - "by persevering in my request, Ranjeet at length allowed me to attempt his portrait in full darbar. When I first asked him I was at Lahore, in company with Baron Hugel. He coloured, smiled and replied, 'Tomorrow at Amritsar' which was only an oriental mode of refusing, as he had no idea of going to Amritsar. I again respectfully urged the request, 'No! No!' he said, 'I am an old man.' Take his picture," pointing to Heera Singh; 'he is young and handsome'". Vigne then goes on to say about his portrait "Had I been obsequious enough to have given Ranjeet two eyes, he would probably have made no objection, and when he did sit to me, he was constantly turning away so as to conceal his blind side." In fact, it is an oft quoted fact that very few painters dared to paint Ranjeet Singh's blind eye during his lifetime. However during the British rule when Ranjeet Singh, having resisted the British became a legendary hero, people painted his blind eye and made a virtue out of it.

At the court of Ranjeet Singh there were local as well as Pahari artists working along with European painters. Faqir Syed Wahid-ud-Din,¹¹ the great grandson of Faqir Aziz-ud-Din, who was a minister of Ranjeet Singh, mentions the artists Kehar Singh, Muhammad Buksh and Parkhu of Kangra at Ranjeet Singh's court. During the Mughal and Sikh rule artists were given *hujras* or rooms in the Wazir Khan Mosque where among others, lived people like Baba Miran Baksh, who excelled in music as well as painting. He died in 1920.

A large number of European travellers who were artists also visited the Lahore Court during the Sikh period. It should be remembered, however, that the

influence of European art had already started during Emperor Akbar's reign. At that time, even though there were some direct attempts to copy European paintings, stylistically the local artists were not impressed, yet there were a few subtle changes which grew with the passage of time. Although the general aspect and subject matter of the paintings remained there was a marked effort on the part of the local artists to depict spacial as well as linear perspective.

Information about these and other European artists who came later, as well as the Punjab artists who painted during the hundred years (1849-1947) is listed in Appendices I and II.

The British, when they heard of the excellent reputation of Ranjeet Singh's army sought every opportunity or made any excuse to visit the Lahore Court. That is how British amateurs like Emily Eden, Francis Eden, Carter, Harcourt, Edwards, Osborne and Vigne came to the Lahore Court. They observed, sketched, painted and recorded facts that would be of interest to the military strategists back in Delhi. J. M. Lafont,¹² the French scholar, very aptly describes the visit of a British contingent: "But the British Government wanted to know more about the Punjab and particularly about this French Legion which seemed to be at least equal to the best troops of the East India Company. They made use of the occasion of a complimentary mission sent by Ranjeet Singh to Simla, to despatch Captain Wade to Lahore on a return mission in May 1827. No need to explain the instructions provided to the clever political officer." And then again in the same booklet, J. M. Lafont, describing the marriage of Ranjeet Singh's grandson Nao Nihal Singh, writes "The Governor General could not come, but the Commander-in-Chief, the old and experienced Lord Fane, came, with a good number of inquisitive officers." Many of these 'inquisitive officers and their wives or sisters produced drawings and paintings that fill 57 folios in the India Office Library.

The French and the Italian influence came with General Allarde and General Ventura who built the effective special army unit, *Fauj-i-Khas*, in Ranjeet Singh's army (see page 34). Both of them had accompanied Napoleon in his European battles (Allarde is said to have gone to Russia with Napoleon's army). They managed to come to the Punjab from the Persian route in spite of the efforts of the

British to keep them out of India. They reached Shahdara in March 1822 and by May 1822, Ranjeet Singh had put a Sikh Battalion under them. Allarde was in charge of the cavalry and Ventura in charge of the infantry. These officers stayed with Ranjeet Singh for seventeen years. It was during this time that one of these officers commissioned Imam Buksh to illustrate *Jean de la Fontaine* legends.

In 1827 these two officers were joined by Court and Avitable and given command of regular brigades. Court was French and an expert on artillery and shell production. Avitable like Ventura was Italian and an able administrator.

Old British journals and travellers mention the wall paintings in houses owned or occupied by Europeans. Masson¹³ describes the Italian general Avitable's house with its murals which he saw at Lahore when he was staying with Allarde. W. Barr¹⁴ describes Allarde's house at the time of the general's funeral "— we went to Allarde's country house where his body was lying in state. The residence is decorated inside and out with paintings of dragons, foot soldiers and lancers, half as large as life. The wide verandahs have the same display of paintings. Allarde's portrait bespeaks him as a man of firmness, decision of character, and a handsome and benevolent man. In another picture were the pretty faces of his Kashmiri wife and children". G. T. Vigne also described the mural paintings at Wazirabad. Some other murals in European houses were located at:

- Avitable's house in Wazirabad;
- Allarde's house at Wazirabad;
- Allarde and Ventura's house in Anarkali; and
- Allarde's garden house beyond Anarkali (the Chief Secretary's office now).

Since Ranjeet Singh was in supreme command of nearly all of the Punjab, the small Sikh states of the Malwa region on the east of the Sutlej (also called the Cis-Sutlej and the Phulkian states) aligned themselves with Delhi. The rulers of these small states or principalities like Patiala, Kapurthala, Jind, Nabha, Faridkot, Kalsia, Nalagarh and Malerkotla which were part of the Phulkian states, had enjoyed full regal rights and privileges during the last two hundred years. Patiala was the oldest and most powerful of these. The founding father of this prin-

cipality had helped the Mughals against the Afghan invasion while the later princes aligned themselves with the British in order to retain their rule.

Most of these rulers were educated and influenced by the western style of life (see page 35). They patronised the arts and copied many of the successful local styles of architecture as well as painting. Raja Narinder Singh (1845–62) of Patiala for instance, constructed a *Moti Bagh* Palace on the pattern of the Shalimar Gardens of Lahore. Raja Jagjit Singh of Kapurthala constructed a court hall resembling the High Court of Lahore. Raja Raghbir Singh of Jheend constructed markets on the pattern of Jaipur. Similarly they patronised painting, music and poetry as well as the living artists. They had murals painted in palaces as well as public buildings in the well-known styles of Mughal and Pahari miniatures.

This patronage enabled the artists to continue with painting like their forefathers had done. Even though they did not produce anything original, this provided them respite after fleeing from the strife of the Hill States of the Punjab or the turmoil of the post Ranjeet Singh period in Lahore. Thus when the British entered the Punjab they found an art tradition rich with Mughal precision imbued with Pahari romance, pushed into perspective with European influences (see page 35–36). Yet they felt they could teach the natives a thing or two when they surveyed the scene through their monacles.

Lord Baden Powell¹⁵ writing about the arts of the Punjab, sums up their general attitude, "Native artists are quite wanting in any sympathy with Nature or Love of beauty for its own sake." However, he goes on to admit that, "Natives seem to have quite an instinct for colour without the faintest idea of the theory of light and its composition or the rules about complimentary colours". Quite a dampening attitude, for as it was, even the most enthusiastic artist had to struggle against innumerable odds just to keep up with the bare cost of living. Needless to say, this attitude could not have encouraged him to go on painting. But one thing is certain and various writers¹⁶ have testified that Lahore was full of artists, when the British arrived on the scene, and they awaited their new rulers with expectations and trepidations.



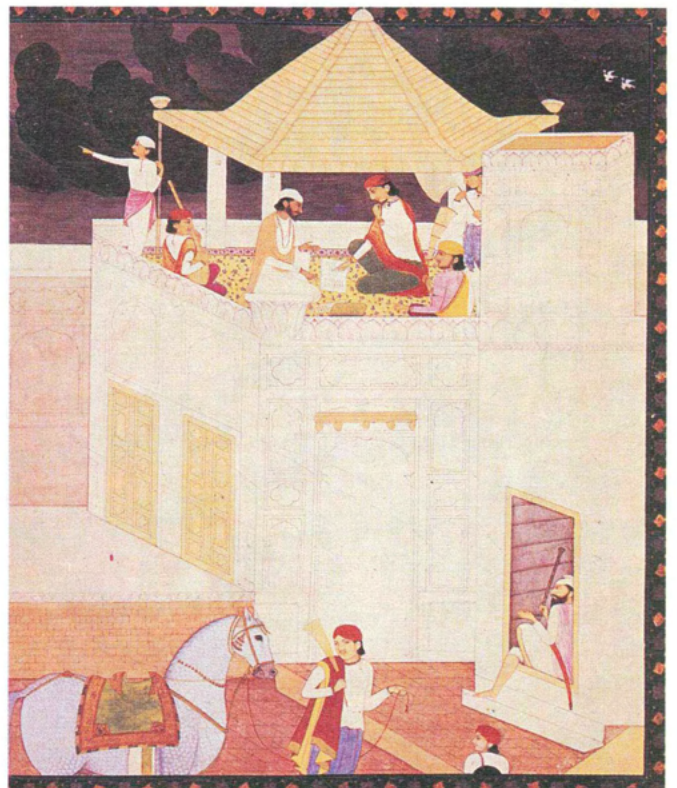
19. Sons of Raja Sansar Chand – water colour painted in Lahore at the Sikh Court.



21. Guru Govind Singh on horseback – miniature of the Sikh period c. 1810.



20. The Sikh Guru – water colour.



22. A Sikh Prince and Tutor – Pahari style miniature painted in the Punjab Plains in 1835. Among other things the flight of birds on the top right corner of the picture could have come out of any miniature.



23. Miniature painted by Imam Buksh Lahori for his French patrons.



24. Portrait done in the Sikh Court in the 19th century.



25. Fauj Khas – two of the body guards of Ranjeet Singh, painted c. 1838-39.



26. General Jean Francois Allarde, his Kashmiri wife and family – painted in Lahore 1838 during Ranjeet Singh's reign.



29. Rishi outside a hut in the forest (Lahore, 1830). Water colour painted in the Punjab in the early 19th century.



27. The Maharaja of Patiala.



28. A Sikh ruler, perhaps the Maharaja of Patiala, Punjab, c. 1885.



30. Tax collectors and village leaders 10" x 15" probably by Ghulam Ali Khan from William Fraser Collection (Delhi or Haryana, Punjab).



31. Rauneah, a village in the Punjab, probably by Ghulam Ali Khan from the Fraser Album.

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- 10 VIGNE
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– *The Real Ranjeet Singh*. Karachi, 1965, p. 121.
- 12 J. M. LAFONT
– *Military Activities of French Officers of Maharaja Ranjeet Singh*. Amritsar, 1982. p. 44 and p. 57.
- 13 MASSON
– *Journeys in Balochistan, Afghanistan and the Punjab*, London, 1842. p. 410.
- 14 W. BARR
– *Journal of a March*. London, 1844. p. 83. cf. C. Grey in *European adventurers in Northern India, 1785 - 1849*, p. 92.
- 15 BADEN POWEL
– *Handbook of Manufactures and Arts of the Punjab*, Lahore, 1872. pp. 344 - 345.
- 16 Information about art activities in the Punjab can be collected from:-
(a) VON ORLICH
Who was present in the darbar of Sher Singh at Lahore and took notice of the presence of several native artists in "Travels in India, including Sind and the Punjab", London, 1842/2 Volumes.
(b) MAULVI AHMAD BAKSH YAKDIL
His 20 Volumes of diaries have a number of references to artists living in Lahore during the Sikh Rule. cf A. R. Chughtai (no. 6).
(c) SITA RAM KOHLI
Catalogue of Khalsa Darbar Records Punjab, Patiala 1928. Kohli was research student who worked with Garrett in the Punjab Archives on the Sikh Darbar Records.

The European Presence

Many European artists and writers, as mentioned in the previous chapter, were painting in the Punjab during the Sikh period. These artists and writers enjoyed the patronage of the Sikh Maharajas. Although most of them were amateur artists, they left behind a great deal of art work that recorded those aspects of life in the Punjab which were considered quaint or unusual by the Europeans.

With the British conquest of the Punjab, the number of paintings produced in the Punjab by European artists (mostly British) increased considerably. However when we talk of painting done by British painters we must keep in mind the fact that the camera was not a small convenient thing that it is today. Even though it had reached India in the middle of the 19th century, it was a big cumbersome contraption not readily at hand to record facts about people, their customs, occupations as well as the landscape and topography of the land. The British were very methodical in their need and ability to record facts. They went to great lengths to locate, investigate and tabulate information. Consequently the body of art work that they have left behind, recording important as well as mundane facts, is overwhelming.

As a part of his training when a British serviceman was sent to India he was coached not only in the fields of administration, accounts, military manoeuvres, law and even the Indian languages, but in painting, drawing and surveying as well. And since there were not many social distractions around, we find that a large number of these servicemen used their ample free time in producing a range of drawings and painting, some of which

were quite admirable.

In this context S. S. Sutton,¹ a one time librarian of the India Office Library writes: "The interest of the drawings does not lie merely in the light which they throw on British life and achievement. They illuminate almost every branch of Indian studies, more particularly British Indian historical studies, but also archeology and antiquities, anthropology and ethnology and Indian sculpture, painting and architecture." Mildred Archer² adds, "Until the present century with its easy travel, a career in India involved intense emotional strain. Men and



32. Dewan Moolraj after his surrender – a lithograph based on a water colour sketch by John Dunlop.



B-1. Grey hounds and servants – lithograph based on a drawing by Fanny Eden.

women as they set out on their journey knew they were leaving England for a long period. These close ties with India meant that in England there was a constant interest in the life of absent members, while in India the 'exiled' felt an aching longing to supply relatives at home with information."

Paintings done by the British artists in the Punjab and elsewhere in India are mostly the work of casual painters. Some of these people may have received a formal art training before coming to India but most did not depend on it as a means for their livelihood. It was more a pleasurable distraction or a way of recording useful facts. These drawings as Mildred Archer³ puts it "record the British reaction to the Indian scene and are expressions on different levels of British interests, tastes, feelings and skill. The drawings record fashions, uniforms, varied methods of transport, colonial domestic architecture and incidents of everyday life — riding, shooting, walking, as well as battle scenes."

We can add to this the fact that most of these paintings have some beautifully painted back drop landscapes. Whatever the theme of the painting, be it a battle scene or a hunting scene, it was set against a comprehensive and detailed landscape which gives them authenticity and makes them documents of much historical interest.

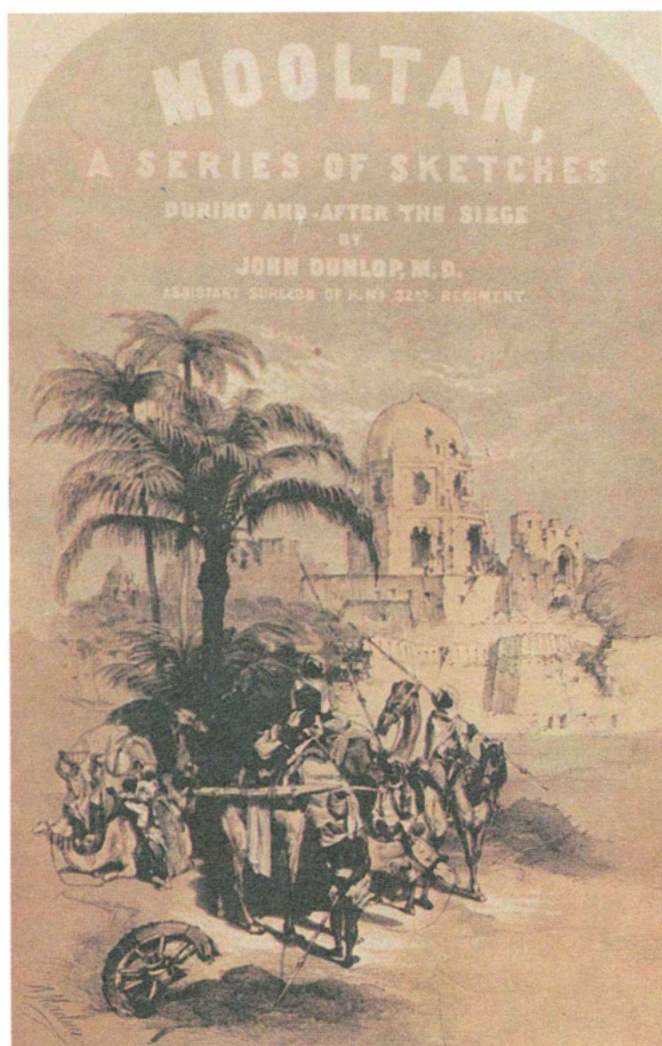
What contributed to the large quantity of work produced by the British was the ease with which

they could summon any number of native servants, mobilise transport, food and tents and avoid any inconvenience that a landscape artist could encounter. If there was too much sun, a servant could stand there holding an umbrella. If there were monkeys or cows imposing their presence, a whole army of servants and guards could just send them away and stand there to see that they did not come back, or for that matter, keep the inquisitive native or the flies away as well. A whole paraphernalia of accessories was available to the artist without causing him much worry. The best transport was ready and waiting to take the artist to the spot that he or she wished to paint, with the "syce" always carrying the sketch books. These conveniences provided the artists with an anxiety free environment and also helped them to produce an enormous number of pictures.

Mildred along with her husband William Archer has achieved wonders in preserving paintings done by these British painters in India. Mildred Archer has comprehensively catalogued them in the India Office Library. It is to her books⁴ that I am largely indebted for the list of painters who painted in the Punjab, for even though she had not made a separate list of British painters who painted in the Punjab and I had to search out each and everyone of them in her several books, they were listed and their paintings accurately numbered. This was of immense help to me in locating these paintings and looking at them when I visited the India Office Library. By making a list of painters who worked in



33. Lord Canning enters Lahore – water colour by William Simpson, 1859.



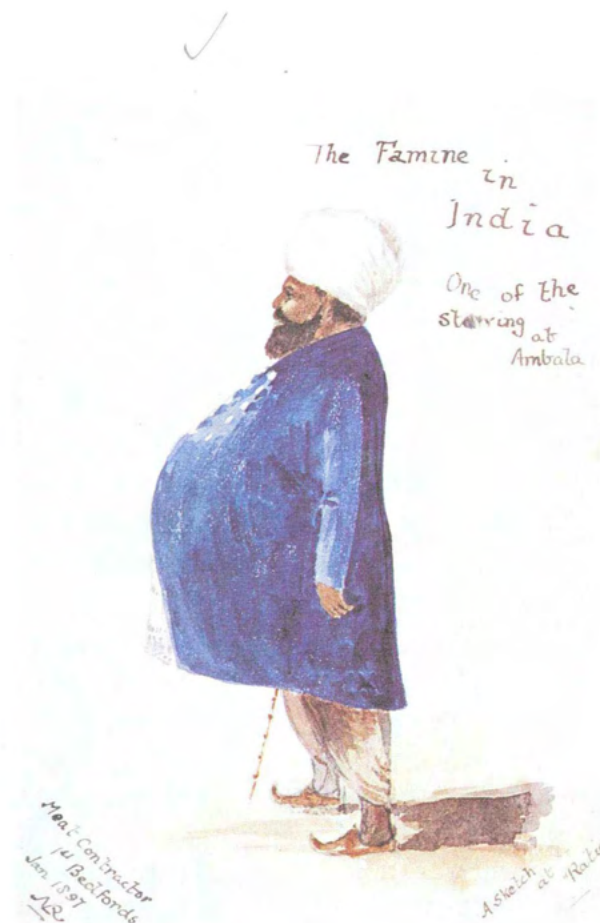
34. Title page of the pictorial documentation of the siege of Multan – Lithographed from the water colour painting done by John Dunlop, 1849.

the Punjab, I am focusing on the Punjab separately from out of the information provided by Mildred Archer's study of Indian painting.

There were several categories of Europeans among the professional and amateurs painters during that time such as:

1. Professional Painters

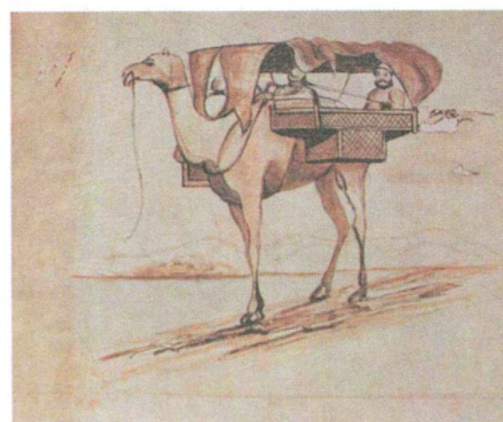
- Those who travelled to India at the invitation of British patrons and painted pictures on commission.
- Those who were not commissioned by the British rulers in India, but who went there because they were not so successful at home. Some of these artists became highly successful after getting favourable opportunities in India which had eluded them at home. Most of the paintings done by these painters were in oil.
- Those who travelled with some dignitary



35. Meat Contractor by Norman V. L. Rybott.

and recorded the salient features of their visit to India. An excellent example is William Simpson⁴ who travelled with the entourage of Governor General Lord Canning in 1860 and again with the then Prince of Wales in 1887. (Fig. 33).

- Those who never left England but worked from sketches made by amateurs to produce finished paintings. Henry Warren⁵ (see Fig. 122, page 129) is said to have worked on Hardinge's⁶ sketch to produce a few paintings of the Indian scene.



36. A camel ambulance drawn and designed by a British civil servant.

2. Amateurs Painters

There was a wide variety and range of British amateur painters in India. Most of these were servicemen who had received some art training before being sent to India. Consequently many of them were competent draftsmen who executed drawings and paintings in vast numbers. According to Mildred Archer, the India Office Library alone had a collection of eleven thousand in 1969.

There were various types of these amateur artists.

- (a) British servicemen who had an insatiable love for documentation who were able to document important as well as mundane scenes, objects or people that they saw around them.
- (b) British army men who made these drawings from the military point of view, so that they or some others better qualified, were able to look at locations and judge the best strategic spots for a military manoeuvre.
- (c) Civil and army officers who made pictures as a hobby during their spare time;
- (d) Family members, wives and sisters of servicemen who had a lot of time on their hands and wanted to document situations, houses and people to send back to their relatives in England as information about their new homes in India. The intention behind these paintings (apart from the purpose of relaxation) was to illustrate letters, journals and diaries.

The various drawings and paintings of these people can be categorised into the following types:-

- (a) Surveys and maps
- (b) Topographical drawings
- (c) Contributions to knowledge – drawings of birds, animals plants

- (d) Landscapes
- (e) Portraits
- (f) Figure compositions
- (g) Pictures that made a humorous comment on situations (see Fig. 35).
- (h) Special interest pictures of topics that the artists found quaint and unusual
- (i) Invention Drawings

Recently I came across another category of British art work, preserved in the Punjab archives. This was a drawing of an invention which was necessary for a specific purpose. The drawing must have helped in the construction of this invention, which was an ambulance designed to carry sick people on the back of a camel. This invention drawing is a new and a separate aspect of British art here (see Fig. 36).

After 1781 when Reeves invented the water colour paint box, many of the pictures were rendered in the easily useable water colours. Other techniques used were pencil, pen and ink and oil paints.

Appendix I is the list of British amateur and professional painters whose paintings have been mentioned by Mildred Archer and other authors⁷⁻¹⁰ and listed in the catalogues of the all India collections at the India Office Library, London.

I have tried to attach a date against the names of all artists but these dates can be deceptive, because at times the only date available is the date of the artist's stay in the Punjab or is derived from one of the artist's dated painting. In spite of this difficulty however, I have made an effort to give these art works some sort of a chronology.

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- 2 *Ibid*, p. 9.
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- 4 WILLIAM SIMPSON see Appendix I, No. 30.
- 5 H. WARREN.
– A British professional artist who never came to India yet produced paintings of the Indian scene. He was well-known for "translating" water colour sketches into finished paintings.
- 6 C. S. HARDINGE See Appendix I, No. 28.
- 7 ROHATGI
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British Patronage of Local Art

The arrival of the British and their occupation of the Punjab in 1849 was a cultural shock unmatched by any earlier event. They brought to the Punjab a totally different outlook, a point of view from a distant alien world. It shook up the existing social and economic order, as well as the cultural and spiritual structure of thought to such an extent that even today people feel the repercussions of the storms that were stirred up then.

The art scene was no exception to this general upheaval and turmoil. Different artists reacted differently to the dramatic new changes introduced in the government as well as the way of life. There were some who shut their eyes to the new reality around them and stubbornly continued working as they and their ancestors had always done, while others tried to adjust to new realities and adapt new technique and methods. Some painters benefited from British patronage and made a name for themselves by abandoning their own traditional style and adopting the European mode. The readiness and willingness of these artists to follow directions of their new patrons – in matters of style and theme – without allowing this to unduly ruffle their ego contributed much to their success. Some of them found it practical to quickly learn English. In fact, one can see that a large number of those who achieved success were the artists who had the foresight to equip themselves with the ability to communicate in English.

The painters who held on to their traditions were almost completely ignored by the new patrons. Most spent their lives in neglect, with no recognition whatsoever. They lived a life of such hardship

that most of them dissuaded their children from pursuing their traditional occupation. They made ends meet by selling pictures of popular themes through street vendors and regretted the day they had taken up the brush and chosen painting as their profession. This disillusionment was lethal for an art traditions that had been continued for centuries by being passed down from the father to the son, not only as a source of livelihood but also as a great source of family pride.

The paintings done for the British during this period are indicative of the elements of European art as adapted by the local painters at the behest of their patrons. These paintings combine the observation of the foreigners with the understanding of the locals. The curiosity of the British with regard to the Indian way of life led to the evolution of what came to be known as the 'Company School' of painting. Enough paintings were done in this style to justify a separate name for it. "Pictures were available in many degrees of quality, from cheap street productions like later day postcards to more serious immaculately finished studies by established artists."¹

In this 'Company School' the subject matter ranged from picturesque scenes, documentation and faithful recording of events, Indian customs, views of historical monuments or anything unusual that caught the foreigners' eye. These paintings served the purpose of photographs and eminent Englishmen usually had an artist or two at hand even while travelling, to record such features of life and landscape that may interest them. Jivan Ram, an Indian artist from Delhi employed by Lord



B-2. A lithograph made in the 19th century.

Bentick (1828–1835) travelled with him to the Punjab. Even earlier, Sir Thomas Metcalf, the Delhi Resident had employed at Delhi one Mazhar Ali Khan to draw and paint monuments and the social life of Delhi as well as portraits of Emperor Bahadur Shah and others. The British shared the Indian love for portraiture and many local artists were employed to depict Englishmen in Indian surroundings with an Indian *Hookah* seated in a typically Indian style of the Mughals "Having discovered the delights of hiring Indian artists, who were as talented and obliging as they were plentiful, English patrons soon thought up many tasks for them."¹

In this way a new tradition of British patronage began in India long before it was taken up in the Punjab. The difference in the technique of paintings done by artists employed by the British was noted by the local artists from the Punjab, for Jivan Ram used water colour, like the European artists who came to the Punjab before him had done. Even though there was no immediate influence, we see certain loosening up of the meticulous gouache tech-

nique and evidence of water colour like blending of colours in the backgrounds of paintings done at that time. Pahari painters from the *Punjab hills* were also employed by the British and a clear Guler or Kangra influence can be seen in some of the pictures done at their behest.

The general attitude of the *Sahibs* to local art was a trifle condescending. They organised an exhibition of the Punjab Arts and Crafts in 1864 and in this exhibition, Kishen Singh from Kapurthala and Bishen Singh from Amritsar displayed their water colours. Kishen Singh painted flowers, birds, plants and figures while Bishen Singh painted Darbar Scenes of Ranjeet Singh and Sher Singh. "The perspective of the building was wrong but the drawing of figures was admirable" was the British comment on their work.

Lord B. H. Baden Powell² was deputed to write a report on the existing conditions of art and to make recommendations for improvement. This report strongly advocated the need to enhance the skills of local artists to bring them upto the British standards of drawing and painting. As a result of this report the 'Mayo School of Arts' was established in Lahore in 1875 along the lines of the art schools that the British had already established in Calcutta, Bombay and Madras. This school was basically visualised as a school for crafts, because in the eyes of the British, local art was not more than a mere craft. European pictorial techniques were introduced in this school and from 1875 till the Independence in 1947, Punjab artists were trained according to the British academic way of drawing. The school was redesignated as the National College of Arts in 1958.

Apart from this development, the mode of miniature painting on ivory was introduced in early 19th century and was greatly patronised by the British. Emily Eden after her visit to the Punjab, in 1839, commissioned some Delhi artists to render her drawings of the Sikhs on ivory. These ivory paintings were stylistically Mughal in character but with European shading. They aroused a lot of interest among the ivory artists in Delhi, and many of them went to the Punjab and took up this 'Anglo-Mughal' style of painting there. Hasan-al-Din must have been one of these painters who reached the Punjab in 1842 and continued painting in this 'Anglo-Mughal' style.³

By 1888, the lithograph press had come to India



37. Paintings of various trades practiced in the Punjab – street venders.

and local magazines with social and political cartoons⁴ were printed with this new process. Wood cuts were also produced and widely used as a useful and cheap version of the more expensive portraits on ivory. With this technique the artist was able to reproduce prints of the pictures of popular Sikh heroes. These pictures transcended historic realities and sometimes assembled great personalities from different periods in the same picture. There were also woodcuts of British machines - like the railway engine, which reached the Punjab in 1860 - which were drawn according to Archer,⁵ as symbols of the British overpowering strength.

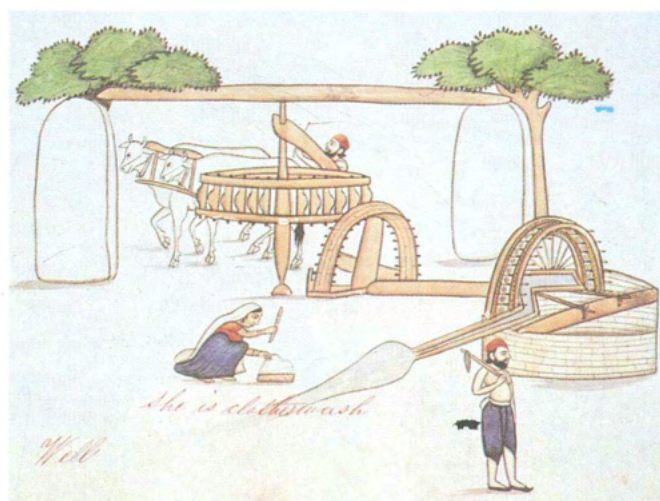
As the political movement against British colonial rule gathered momentum, woodcut and litho prints were employed to produce these symbols in large numbers. Any person who stood up against the British even once, slowly acquired the status of a hero. Sometimes heroic deeds were attributed to ordinary individuals who were looked upon as heroes. Ranjeet Singh who had maintained his sovereignty against the British, was of course a super hero. His blind eye, though rarely depicted during



38. Paintings of various trades practiced in the Punjab – drum beater.

his lifetime, was later boldly drawn and eulogised.

The lithograph press, more than woodcut made the cheap and abundant reproduction of these portraits possible and enabled the common man to purchase and display them as symbols of resistance in his immediate vicinity. During the British rule in India the Sikhs were experiencing an acute nostalgia for things of the past. It was not only Ranjeet



39. Paintings of various trades practiced in the Punjab – village well.



40. Paintings of various trades practiced in the Punjab – dyers.

Singh that they remembered, but any member of the Royal family and minister at court who had by word or deed defied the British. Even the child Daleep Singh in exile became a legend. Rani Jindan in exile became a martyr and a heroine. The pictures of these heroes and heroines were made on ivory or cheaply reproduced in woodcut and litho-

graph, and were a prominent theme in the Punjab for a long time. In 1840 photography was brought to India and by 1890 it was a well established professional and amateur activity. "By 1880, painters were losing out to photographers at courts in India if they had not taken to the art themselves in a scramble for patronage. To compete in the changing world painters had explored all avenues, from making painted copies of photographs to painting over them."⁶ These were the types of painters who enjoyed the maximum benefits of the British patronage.

The traditional form of painting in the Punjab has been miniature as well as mural painting, which existed in the region since ancient times, even before Akbar and Humayun laid the foundations of the Mughal School in Lahore. This was mostly a hereditary school of painting and the arts and crafts were passed down in families.

The main centre of painting in Lahore was the Gumti Bazaar adjacent to the royal palace or the royal fort where most of the rich people lived. This



41. A priest of the Punjab seated with a woman.



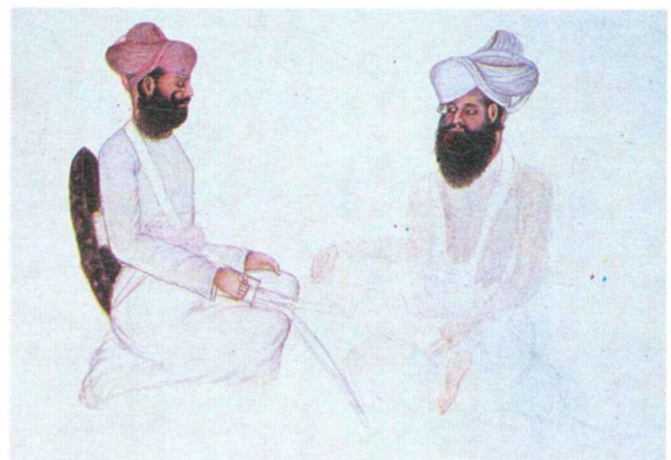
42. School Master of Jallunder.

was where noblemen and the wealthy gentry patronised artists to paint their portraits. They had no interest in pictures of love themes which were characteristic of Pahari art. In fact very few pictures of women were painted. The status of the arts and crafts was such during Mughals and Sikh times, that streets were called after the community related to a particular craft.

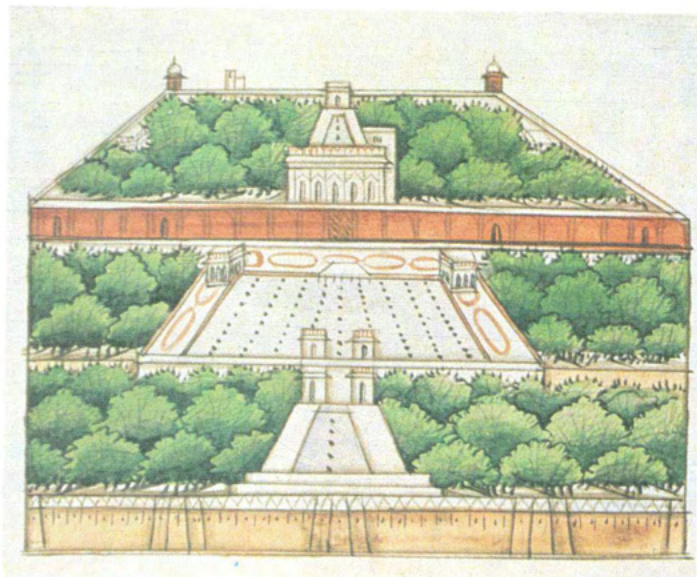
The most famous family of artists in the Gumti Bazaar was Qazi Lutfullah's⁷ family, whose ancestors came from Kabul during the Mughal times. Another famous artist was Master Mehr Baksh⁸ who was taken to the Mayo School of Arts by the British. He was respected by the British and used to accompany the Governor General to Simla in the summer. He was equally skilful on paper as well as ivory. In the early British period, Mian Imam Baksh⁹ was a leading artist, as was Mian Allah Baksh¹⁰ who was in charge of the painting and *naqqashi* in the Fort. Baba Miran Buksh¹¹ lived in a *Hujra* of Wazir Khan's mosque where apart from his painting and *naqqashi*, he was famous for his *sitar* recitals. He died in 1920 as did Hussain Buksh,¹² another famous artist. Ustad Faizullah,¹³ Ustad Faqeerullah¹⁴ and Ustad Ziaullah¹⁵ achieved fame in their work and were patronised by the British. Among other artists of repute are Kapur Singh¹⁶ who painted miniatures

and Kishen Singh¹⁷ from Kapurthala and Bishen Singh¹⁸ from Amritsar who painted water colours. Milkhi Ram¹⁹ was a poet as well as an artist who illustrated his books and printed them through lithography.

Dr. Abdullah Chughtai²⁰ describing the plight of the artists of the period writes "The artists who used to work at the Mughal Courts had been earlier deprived of royal patronage and compelled to seek refuge either with the rulers of native states, or find independent means of livelihood by the arts they had cultivated and developed. They thus started a new career in a new atmosphere and so it was



43. Painting of Two Sikhs.



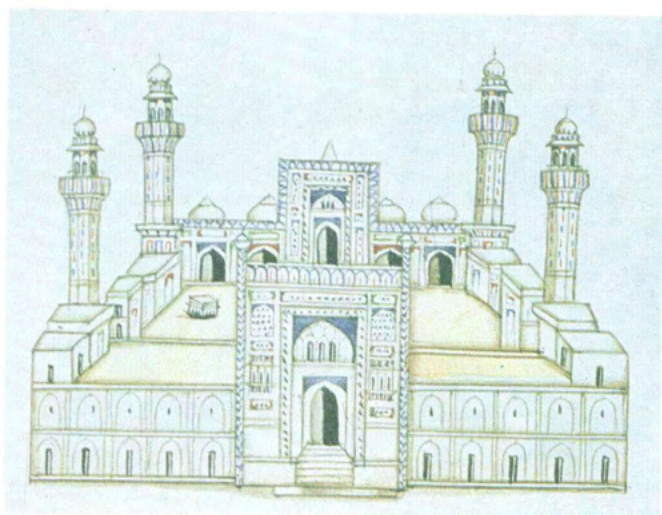
44. Shalimar Gardens – water colour. Local historical monuments were painted by local artists to satisfy the curiosity of relatives in England. Many of these small paintings of ancient monuments copies, were made from original painting done earlier by either European or local painters. This is why many of them have the same view though the execution can vary considerably.

natural that their artistic productions should have assumed a different character. That is why most of these artists created paintings depicting Hindu religious themes rarely attempted before. As a result of this change in the character of their production they became popular.”

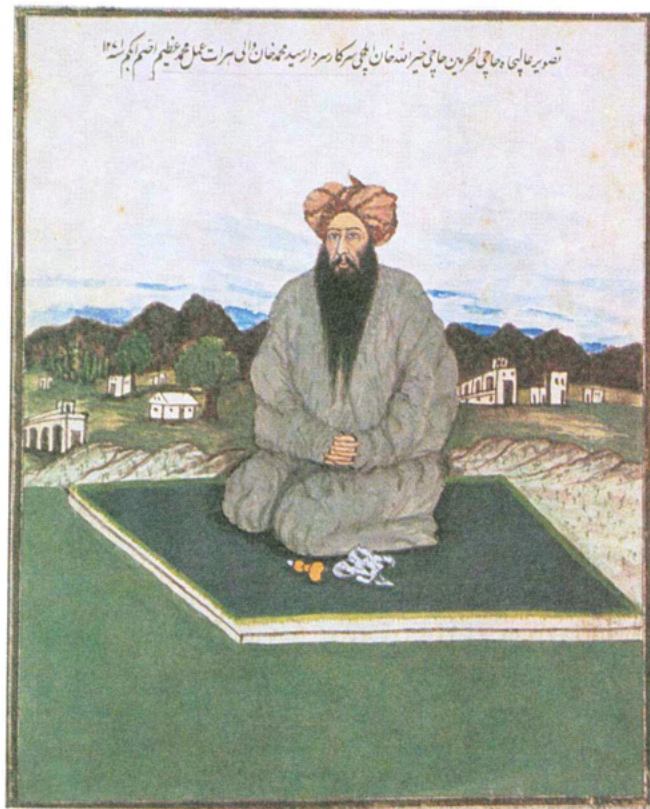
But in general, the lack of patronage for the artists confronted them with considerable hardship. They were forced to sell odd pictures with popular themes at funfairs. At other times women pedalled picture albums which included expertly made brush and ink paintings by good artists. These paintings depicted a wide variety of subjects. There were pictures of animals, snakes, women being cut in half, women in hell and women being devoured by snakes. These were sold cheaply in the Lahore

Anarkali Bazaar. Hawkers brought paintings as well as jewellery, vases and other objects and curios to British homes and sold them there. Muhammad Bakhsh²¹ used to sell paintings stuck on a white cloth draped on a wall of the *hamam* of Wazir Khan’s mosque every Friday for one or two paisas. These were pictures of *Heer Ranjha* and *Laila Majnu*.²²

Muhammad Bakhsh a Lahore artist of the late 19th century, is said to be one such painter who put

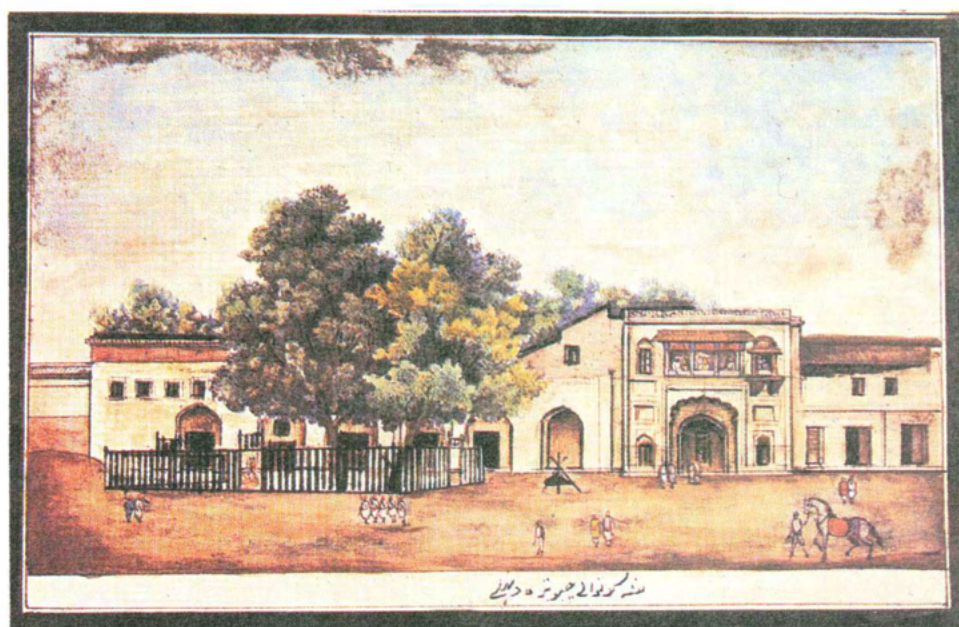


45. Wazir Khan’s Mosque.



46. Portrait of Afghan noble by the Punjab Artist Muhammad Azim who accompanied Sir Herbert Edwards to Peshawar.

47. Water colour painting done by Mazhar Ali Khan, a painter permanently employed by Sir Thomas Metcalf, the Delhi resident, to draw and paint monuments and social life of Delhi as well as portraits of Bahadur Shah Zafar and others in the mid-nineteenth century. Mazhar Ali Khan probably used photographs for some of the paintings.



up a white cloth on the *hamam* of Wazir Khan and displayed his paintings on it. These were sold to passersby at the paltry price of one or two paises each. The subject matter of these paintings ranged from pictures of *Laila Majnu*, *Heer Ranjha*, *Tota Maina*, *Hazrat Khawaja Khizar* on a fish, *Sassi Punnu*, and grappling wrestlers.

As I have mentioned earlier, the art history of the Punjab from 1849 to 1947 is mostly unrecorded. Except for a few books and articles in newspapers and journals, there is very little information available about this period.

The information about the early part of this period is recorded in the five volumes in Persian of *Umdat-ul-Twarikh* by Lala Sohan Lal Suri the diarist and lawyer at the Sikh court²⁴ as well as in the numerous *Bayaz* (notebooks) of Maulvi Ahmad Buksh Yakdil.²⁵ We can also gain useful references from, "*Tarikh-e-Lahore*"²⁶ of Kanhaya Lal, *Tarikh-e-Lahore*²⁷ by Syed Abdul Latif, and from *Tehqiqat-e-Chishtie*²⁸ by Maulvi Noor Ahmad Chishti, son of Maulvi Ahmad Buksh Yakdil and *Ganjeena-hai-Sarwari*. The artists, *naqqash* and *sahafs* who have been mentioned in these books are listed with some facts about their life and career in Appendix II. The Appendix contains available information on more than two hundred local artists along with the photograph of some of their paintings which I have been able to locate.

Dr. Abdullah Chughtai²⁹ defines *naqqashi* in the following words, "Usually our histories of fine arts divided artists into two popular categories, i.e.

naqqash and *mussawir* (painter), though we shall see later that many artists combined the two qualifications. The *naqqash* in reality is a decorator, illumi-



48. Painting on ivory was an old European tradition – Emily Eden commissioned some Delhi artists to render her drawings of the Sikhs on ivory. These ivory paintings were Mughal in style with European shading.



49. Maharaja Gulab Singh of Jammu and Kashmir – painted in Lahore c. 1846.

nator and ornamentator of addresses, letter heads, *Nikah Namas*, *Eidis*, *Janampatris* and other similar type of documents. Sometimes they were employed to undertake the illumination of the pages of Arabic and Persian manuscripts and sometimes they ornamented specimens of calligraphy. It was not rare at that time that a calligraphist (*sahaf*) had the added qualification of an illuminator (*Naqqashi*) or for that matter a *mussawir*."

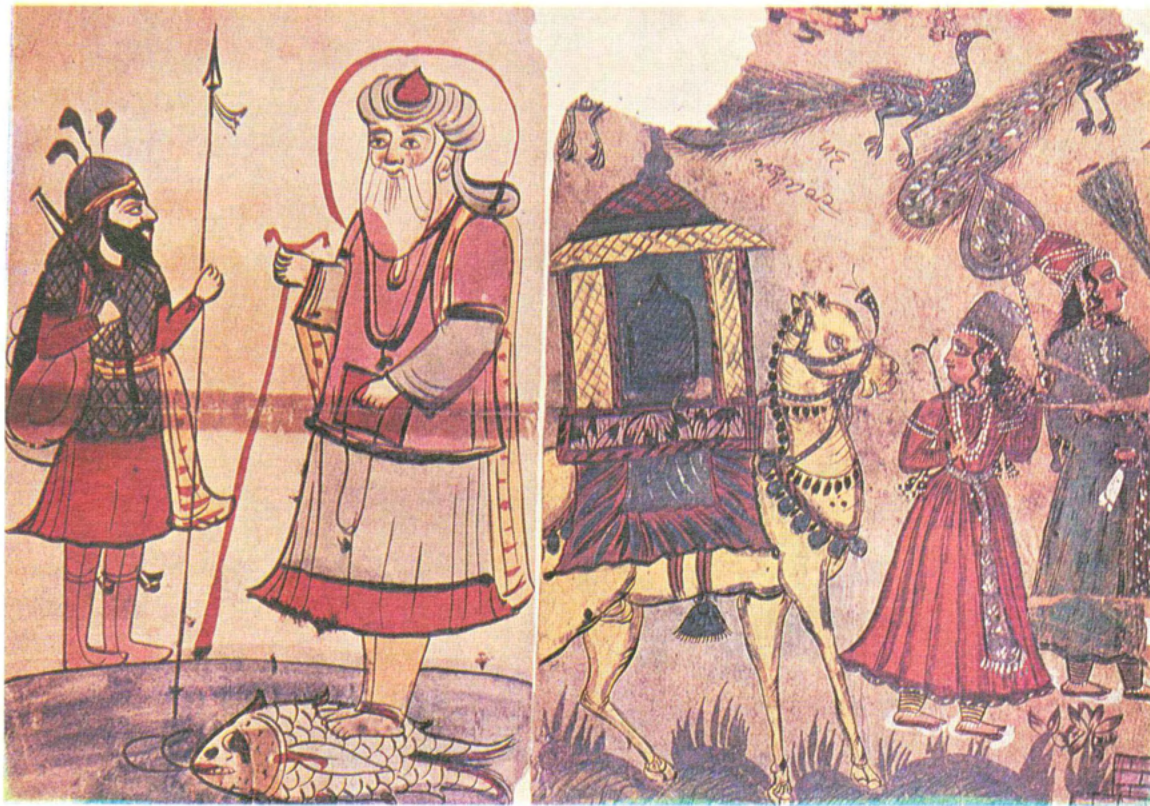
Some of the best known *musawirs* like Baba Miran Buksh and Mian Hayat Muhammad were also *naqqash* and Arif Chughtai,³⁰ son of A. R. Chughtai has some signed specimens of their *naqqashi* still preserved in his collections. In fact, according to Arif Chughtai who learnt it from his father, Baba Miran Buksh had a flourishing *naqqashi* workshop at the Wazir Khan mosque where he decorated *Nikah Namas*, *Sipas Namas* and other fancy documents according to required specifications and need or demands of the occasion.

Many of these artists today appear to be mere names with a few words about their work added

by authors who wrote about them. However, the importance of gathering names of artists is that even though there is no visual or pictorial support and reinforcement available at the moment it acts as a point of reference for this rather poorly recorded period of art history. It has been my experience that in setting the name of each artist separately, it has been easier for me to add little droplets of information which I have picked up from various sources. Even though I have not been able to come by information about all the artists, I am sure others from different circles of social contact will continue to furnish bits of information, about those that I may have missed and thus help complete this jigsaw puzzle which presently has very few pieces in place.

Through the course of my research I have discovered that in most cases the families of the artists possess very few and sometimes no painting of their forefathers. These paintings were either sold or taken away by crafty dealers under false pretences. There were also cases like that of Iqbal Ahmad's³¹ wife who, convinced by her brother that painting was the devil's work, used to throw away his paintings as soon as they were complete. Iqbal Ahmad later discovered that his brother-in-law got hold of the paintings once they were discarded and sold them off for a handsome profit. Then there was the case of a friend of Allah Din³² who took most of his paintings to sell for him in London and he never heard from him again.

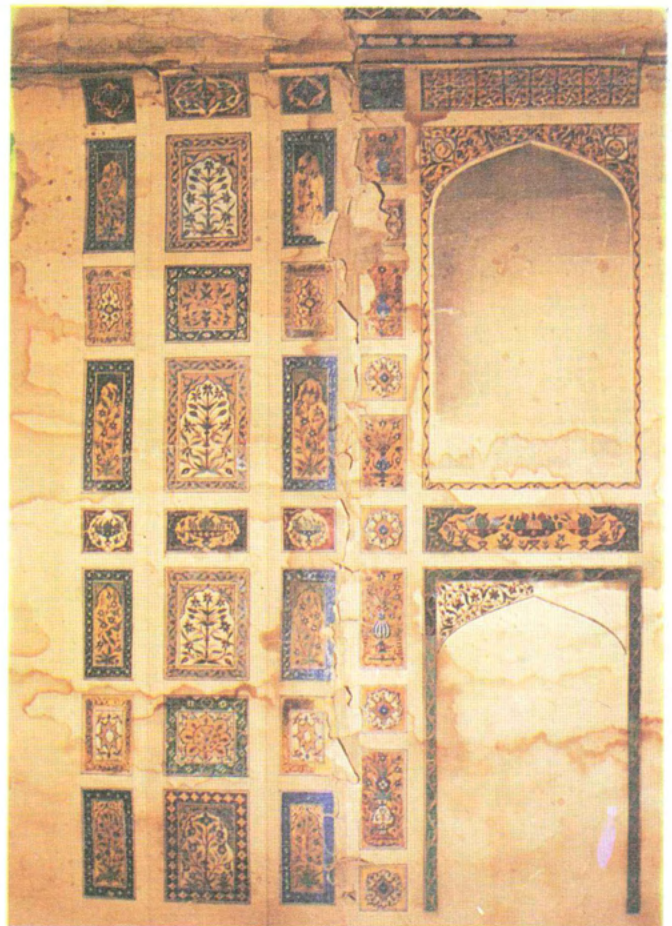
In such instances there is very little pictorial evidence available and what is there is mostly in a very bad condition (see Fig. 51). We should therefore bear in mind that when one talks of the excellence that an artist achieved, one is more often than not depending on the authority of one writer or the other, or on the evidence of elder citizens who were interviewed. The *Gumti Bazaar* and its adjoining Mohallahs like the *Kharadi Mohallah*, *Mohallah Hafiz Rahmat Ullah* and *Chohatta Mufti Baqir* which were once the centre of cultural activity show no sign of it now. People living there now do not even know the names of the great artists who once lived there. Some elderly people who are still living there, remember the old artists, but then they are not art critics and their descriptions cannot be entirely accepted without reservation. Their opinions are based on popular opinions and there is no pictorial evidence in their possession to support their evaluation.



50. Popular themes like Khwaja Khizar riding a fish – painted by Muhammad Buksh, 1880 to 1900.

Most descendants of artists have moved out of the old locality and have gone to live in areas that correspond to the degree of their present affluence. The Masjid of Wazir Khan which was a flourishing cultural centre and whose *hujras* outside its courtyard were occupied since Mughal and Sikh times by artists and craftsmen (Baba Miran Buksh being the most noteworthy amongst them) have slowly been taken over by tradesmen. One finds that a tailor master with his group of trainees is more at home there now, than an artist or a painter could be at this point of time. The nearest activity to art that is still practised in the *hujras* is book binding and *naqqashi* which has become merely a repetitive decorative device.

The paintings of local painters that were acquired for the collection of the museum in Lahore or for that matter for the India Office Library in London do not have many references about the painters of these paintings. In most cases the name of the artist is not known. Even though there are quite a large number of paintings done by local painters there are very few that were signed and therefore it is almost impossible to put a name together with a painting. Thus we are confronted with a situation where we have many names without a picture and many paintings without a name. Out of more than



51. Art students at the Mayo School of Arts were encouraged to copy decorative motifs from Mughal buildings, which were considered the best examples of design. Unfinished painting by Allah Din.

two hundred names that I have collected less than one-third have a picture that can definitely be identified as being the work of a particular artist. The others are a bunch of beautiful pictures made by nameless hands.

The advent of the twentieth century saw a great demand for Pahari Miniatures. The interesting fact is that this demand was fully met and Pahari paintings kept trickling down to the Lahore and Amritsar markets. The demand for these miniatures grew among foreigners as well as locals but the traders were the only people who knew where to get them. These paintings were not signed and to date very

few Pahari artists' names have emerged.²³ A big question mark hangs over the origin of these paintings. Although it seems to be fairly clear that initially the Pahari paintings arriving in Lahore and Amritsar came from the hills, it is by no means certain that this state of affairs continued after the demand for these pictures increased. There is every likelihood that many of these paintings could have been produced by the artists of Lahore and Amritsar who had the tradition, the ability, the training and contact with the Pahari painters to produce similar work and cash in on their popularity that was increasing everyday.

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- 9 IMAM BUKSH
– See Appendix II, No. 30.
- 10 MIAN ALLAH BUKSH
– See Appendix II, No. 31.
- 11 BABA MIRAN BUKSH
– See Appendix II, No. 68.
- 12 HUSSAIN BUKSH
– See Appendix II, No. 50.
- 13 USTAD FAIZ-ULLAH
– See Appendix II, No. 81.
- 14 FAQEER ULLAH
– See Appendix II, No. 82.
- 15 ZIA ULLAH
– See Appendix II, No. 80.
- 16 KAPUR SINGH
– See Appendix II, No. 56.
- 17 KISHEN SINGH
– See Appendix II, No. 12.
- 18 BISHEN SINGH
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- 22 A. R. CHUGHTAI
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- 26 KANAHIYA LAL
– *Tarikh-e-Lahore* (Urdu), Lahore, 1884, pp. 44, 46, 48, 51, 52, 98, 101, 108-109, 118-120, 121, 129, 158, 165, 200, 204, 210, 214, 229, 245, 282. Kanhaya Lal was a historian and a poet and he combined these talents with engineering skills.
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- 30 ARIF REHMAN CHUGHTAI
– The son of A. R. Chughtai who is at present Director of the Chughtai Trust Museum.
- 31 IQBAL AHMAD
– See Appendix II, No. 122.
- 32 ALLAH DIN
– Appendix II, No. 45.

The Art Schools

W. G. Archer¹ sums up the British reaction to local art with these words "... most Englishmen regarded with amused pity, the occasional Indian picture which crossed their paths." He goes on to add what the English idea of the utility of local art was, "only in fact, in their ability to copy did the 'natives of India' seem to possess some latent power and this was sufficiently occupied in producing the studies of bungalow servants, hook swinging festivals or bazaar inhabitants."

"By 1860 even this grudging employment of Indian talent had begun to wane. The Industrial forces which were killing the artist in Rajasthan and the Punjab Hills were now to liquidate the "Company" painter. The sketching mania which had served so many Englishmen as a substitute for art, became outmoded and to the sterner men who now took charge of India's affairs even British art was regarded as a somewhat futile activity."

"It is not surprising therefore that the British regarded art as a useless irrelevance." As far as painting in the subcontinent is concerned, their judgement was very harsh indeed. Even in 1885 when art schools had already been opened by the British and English intellectuals acknowledged that local art and culture were very shabbily treated by the rulers, some of them came up with scathing criticism. In 1885, Sir Monier William² said that "not a single fine large painting nor a beautiful statue is to be seen throughout India. Therefore, if painting was 'unknown' as a fine art in India, it was hardly necessary to create it." However, two significant developments, took place that saved painting in India from becoming moribund. In the first instance

Lord Napier as Governor of Madras delivered a lecture on "*The Fine Arts in India*" which disclosed a pride in India's former tradition and deep concern for its cultural Renaissance, also suggesting possible traditional themes both religious and genre. And in the second instance, Art schools were started to increase the competitive value of home arts and crafts which were badly dislocated due to the Industrial Revolution in Britain.

Lord Napier's lecture revived the faith and interest of the local noblemen and encouraged them to patronise and appreciate local art. The art schools on the other hand set out to bridge the gap that existed between oriental and European sensibilities



52. An example of a painting without the name of the artist.

and evolve local art traditions in such a way that the British rulers could appreciate them more readily.

Pandit K. N. Sita Ram³ one time Curator of the Central Museum, Lahore, defines the Mayo School of Arts which was opened in Lahore in 1875 "The Mayo School of Arts is mainly a school of design and craft work. It gives instruction in various forms of craft work to help indigenous handicrafts and art industries by maintaining ancient traditions while furthering their modern development in design and workmanship. The Arts and Crafts Department displays and sells the product of cottage industries of the Punjab." An extract from the District and States Gazetteers of the Punjab (Pakistan) Lahore District 1914-15, Volume I, published by the Research Society of Pakistan in 1976 also refers to the Mayo School.

"Technical education is imparted in Lahore by means of the Mayo School of Arts. The school as originally built in 1880 consisted of 5 rooms on the ground floor and a lecture room 62 feet by 24 on the upper. The design is described as late Mughal. It first came into use for the Punjab Exhibition of 1881, when some temporary additions were made to increase the accommodation. From the Spring of 1882 the entire building has been in use for the School of Arts. In 1891 it was decided to replace the temporary additions of 1881 by permanent buildings. These were designed by the Principal of the School and completed in the Autumn of 1892. The new portion consists of four large well-lighted *ateliers* in which the technical work of the school is carried on. In 1902 the premises were still further enlarged and four large machine workshops and a photo-lithographic studio were constructed under the development scheme of the present Principal.

In 1911 new workshops were sanctioned and commenced and completed in the following year at a cost of Rs. 55,000. In the same year a scheme for the development of the industrial activities of the school was drawn up by the present Principal comprising the expansion and increased pay of the teaching staff, the inclusion of new industries and modern methods and machinery in old industries, and large developments in the departments devoted to the training of drawing the crafts teachers in order to meet the growth and tools to the value of Rs. 32,387 and increased recurred expenditure was sanctioned and, of the new industries provided for, photo-lithography process and colour block print-



53a. An example of the scraps of unfinished paintings that are now the only pictures in the possession of the relatives of the artists who are dead.

ing, jewellery, cotton-printing and book-binding have been started and the machinery shops for cabinet-making and carpentry and blacksmith, fitters' work and light metal work are in full swing.

The drawing teachers' department, in which in 1910 there were 15 students, now holds 66 students, and this notwithstanding the fact that the standard for general education has been raised in this class to III middle pass. Even with this number of students the demand for teachers of drawing far outnumbers the supply available each year, no other school in India appearing to compete in the thorough training of drawing teachers.

On the industrial side the School of Arts has taken on many important works which could not have been done anywhere else in the province. During the last five years the following are some of the principal works executed:

Wood-carving, plaster work and interior decorations to Barnes Court, Simla, Government House, Lahore, and the Circuit House, Rawalpindi; designs for the Amphi-theatre at the Delhi Darbar and the execution of decorative work, including carpets and *shamianas* of gold thread and *repousse* metal work and designs, for the Law and Oriental Colleges; design and decorative work in plaster for the New Railway Theatre, Lahore; a carved console table for Government House, Lahore; Panjabi carving for the billiard room of Bagshot Park, England, for His Royal Highness the Duke of Connaught, and eight



53b. The competence and expertise of the Mayo School student in copying photographs.

Canon Stalls for the Lefroy Memorial in Lahore Cantonments Church.

The Industrial Schools of the Province, which in 1910 were 12 in number and now number 28, are all inspected by the School of Arts. The number of students in the school during the last five years were as follows:—

1910-11	1911-12	1912-13	1913-14	1914-15
229	230	231	243	257

The building of the Mayo School of Arts adjoining the Central Museum, now Lahore Museum, is part of the same architectural composition that was designed by Lockwood Kipling who was assisted by Bhai Ram Singh.”⁴

Much later in 1931, Lionell Heath⁵ described the Mayo School of Arts, Lahore and related its origin to the efforts of Lockwood Kipling in the following words: “Lockwood Kipling⁶ (who came to Lahore in 1875), must have been a man of great personality and wide sympathy, for his doings and sayings live to this day in the school amongst all who knew him. Especially, his students who are now teachers and quote him “the pencil is the only tongue an artist requires.” His reign as Principal has left its mark and given the school a reputation and tradition maintained by subsequent Principals. An Indian art school has no prototype in Europe. Its primary object is to encourage and promote good design, decoration and construction in all the decorative or applied arts amongst the artisans and craft workers. The Principal was not only curator of the museum, but also inspector of twenty-five industrial schools

all over the province. These schools form the source from which most of the students of Mayo School are recruited after eight years of education there.” This description by Lionell Heath sums up the artistic scope of the Mayo School of Arts as envisaged by the British when they opened it.

The early Principals of the Mayo School had the wisdom and foresight to set a curriculum that related to the traditional crafts of the Punjab. But even though these art institutions were supposed to be craft schools, the schools had no restrictions on any of the artists who wanted to paint. They just provided them with an expertise and a competence in drawing for the crafts which could be used for painting as well. I have come across many former pupils, who proudly relate how they were required to do the same still life one hundred times before their

*Principals
Mayo School of Arts.
LAHORE*

*Mr. W. Lockwood Kipling 1875-1891
C.I.E*

Mr. W.H.F. Andrews O.B.E. 1890-1897

Mr. Percy Brown M.B.E. 1897-1909

S. Ram Singh M.V.O., S.B. 1909-1913

Mr. Lionel Heath M.S., I.E.S. 1913-1929

Mr. S. N. Gupta R.B. 1929-1942

*Mr. Mohammad Hussain 1942-1944
K.S., F.R.S.A*

*Mr. Ghulam Nabi Malik 1947-1953
F.R.S.A R.D.S(Hon)*

*Mr. Sidney Spedding 1954-1956
Dep. Fineart (Dufham)
C.I.A.C.*

54. Names of Mayo School Principals written by Muhammad Hussain Qadri.

teacher would let them move on to other subjects. Some students were required to do one hundred semi-circles on the left and one hundred semi-circles on the right and for good measure, another one hundred full circles everyday in order to perfect and "clean up" the quality of their line.

Architectural drawings that depicted in detail the decorative motifs on historical buildings was another frequent exercise that perfected the neatness of the hand and furthermore preserved for posterity impressions of the magnificent Mughal architectural decorations. There seemed more likelihood of preserving these motifs through these drawings in the museum than of preserving them on the buildings.

This training, as I have mentioned before, made the pupils expert draughtsmen with a fine quality of line, they could use for craftsmanship as well as for painting. However, we cannot overlook the fact that the whole exercise was also soul destroying and even though we can see a lot of competence and exquisite draftsmanship in the work of that period, the spark that kindles the fires of the soul was missing (see Fig. 53b). A few artists did pull themselves above these everyday machinations and produced paintings that had a life and an individuality of their own but we shall talk of them at a later stage in Appendix II. At the moment let it suffice that the new art school the Mayo School was envisaged as a crafts school and even though there were many students who transcended the barriers between arts and crafts and produced a lot of paintings, even their efforts could not change the early character of the Mayo School and make it into a centre of painting. It was not until the early 20th century that Lionell Heath⁷ and S. N. Gupta⁸ created an interest in painting and were able to "revive those arts which were

moribund and resurrect those which were dead."

In the beginning no fee was charged at the Mayo School. A limited number of scholarships and stipends were also at the disposal of the Principal, which were awarded to the most promising students.

Lockwood Kipling must have made a lot of effort, in the formative years of the Mayo School because he managed to locate the known artist families and convince them to enroll their sons in the new art school. The result was that even though there was a considerable change in the method of work, by and large mostly the sons of artists and artisans were among the first ones to be admitted to the new school and thus were able to continue the work that they had seen their fathers and forefathers do. So even though there was a stylistic break in the art tradition, the art students who continued at the school came from an old tradition. These students studied at the school and if they did well they could either join the school as teachers or spread out and join the teaching staff of the industrial schools or even open art studios of their own.

For about forty years after it came into being the Mayo School remained more or less an industrial school on advanced lines and no regular attempt was made by either the students or the authorities to help evolve an independent style of painting. The Calcutta and Bombay schools by that time had their own independent departments of painting, and in Calcutta a distinct style of painting was developed that came to be known as the Bengal School style.

Mayo School had to wait for the dawn of the twentieth century before a department of painting was started in 1910. But that also was started with the objective of producing Art teachers - Artists were still expected to evolve through their own momentum.

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- Sir Monier Williams as quoted by W. G. Archer in the above-mentioned book.
- 3 PANDIT DR. N. SITA RAM
- Was Curator of Central Museum, Lahore. He was the Lahore Correspondent of "Indian Art and Letters" the journal published by the India Art Society, London. He was also in charge of the exhibition at Lahore. 1934.
- 4 BHAI RAM SINGH
- See Appendix II No. 29.
- 5 LIONELL HEATH
- One-time Principal, Mayo School of Arts and
- 6 LOCKWOOD KIPLING
- See Appendix I, No. 39.
- 7 LIONELL HEATH
- "The Indian Art at the British Empire Exhibition 1924" an introduction and critical note, London, 1925.
- 8 S. N. GUPTA
- One-time Principal of Mayo School of Arts, Lahore.

Paintings for the Theatre

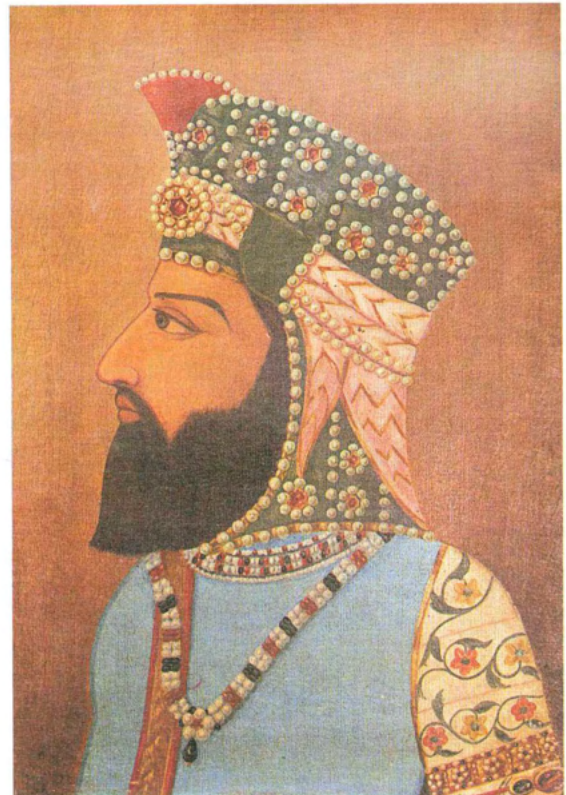
The lack of patronage for artists in the late nineteenth century meant that they had to work hard to find a means of livelihood. On many occasions they stopped painting in order to pursue petty jobs in various government departments. The poor artists who did not speak English were probably the worst off. Since they did not understand the rulers' language, they were totally cut off from potential patrons. Their patrons of yesteryear had disappeared and the new rulers had a totally different concept of art.

At that time, the emergence of theatrical companies on the local scene was a blessing. These theatre companies were very popular and provided entertainment every night to an enthralled audience. Since the theatre was popular and the companies were financially successful they were able to employ proper artists to paint their backdrops and sceneries. This proved to be such a successful arrangement for both the artists and the theatrical companies that a large number of artists found employment and carried on prosperous business in the field for a long time.

This business with the theatrical companies had an impact not only on the painters' purse, but on their painting style as well. The large surfaces of the theatre backdrops made it necessary for the artists to work with bigger brushes and to simplify forms. This gradually influenced their art and in due course a style known as the *Bazaar* style of painting evolved. This new style was in effect a simplified rendering of flat surfaces in a few basic colours. The mural painting tradition was also influenced by the *Bazaar* style and it replaced the en-

larged Kangra style which had been in vogue before, during and after the Sikh period. These *Bazaar* style paintings were done in various religious places as well where the artist was commissioned by Hindu and Sikh patrons to portray religious personalities in order to please their respective deities.

There were many variations in the *Bazaar* style of painting (see Figs. 55 to 57), which ranged from the sophisticated to the pedestrian. Paintings were done in oil as well as in water colours and included commissioned portraits of noblemen and dignitaries as well as those on religious subjects.



55. Simplified commissioned portrait in oil stylistically influenced by the theatre style of painting.



56. Portrait of a Punjab Landlord, Dyal Singh Majedhia.

In general the ordinary Bazaar paintings were sold literally in the *bazaar*, in funfairs and by vendors who hawked these paintings along with other wares.

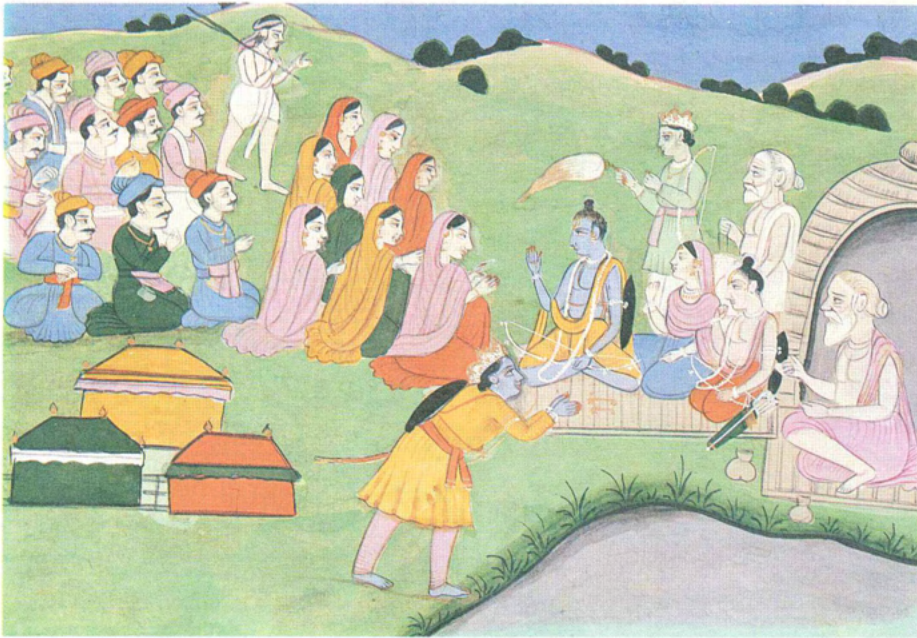


57. A damaged portrait of a Sikh nobleman.



58. Bazaar style of painting done in bright basic colours and a simplification of form were sold in the Bazaars and funfairs at a very low price.

Another form in which the Bazaar art found expression has been mentioned by A. R. Chughtai¹ who describes a sort of album with about fifteen to twenty pictures in it. These albums were apparently carried around by heavily built vendor women from Gujrat and Sahiwal. They would roam around the streets of Lahore, calling out for people to come and see scenes of heaven and hell, the end of sinners and bad characters, as well as the punishment for disobedient and cruel men and women. The pictures in these albums depicted, men, women, snakes, scorpions, terrifying lions, wolves, jackals and crocodiles. Some showed women being cut in half, while others depicted a female being thrown in hell and the angels punishing her. Some pictures depicted nude women being punished by snakes and scorpions, some had half of their torsos bitten off, while others had their heads missing. In fact, men and women being subjected to all sorts of punishments and trials were shown. Apart from these hellish scenes, there were also scenes of men and women enjoying the orchards and streams of heaven and living a life of pleasure and leisure. While showing these paintings, the women recited horrific details in an awe inspiring voice that struck



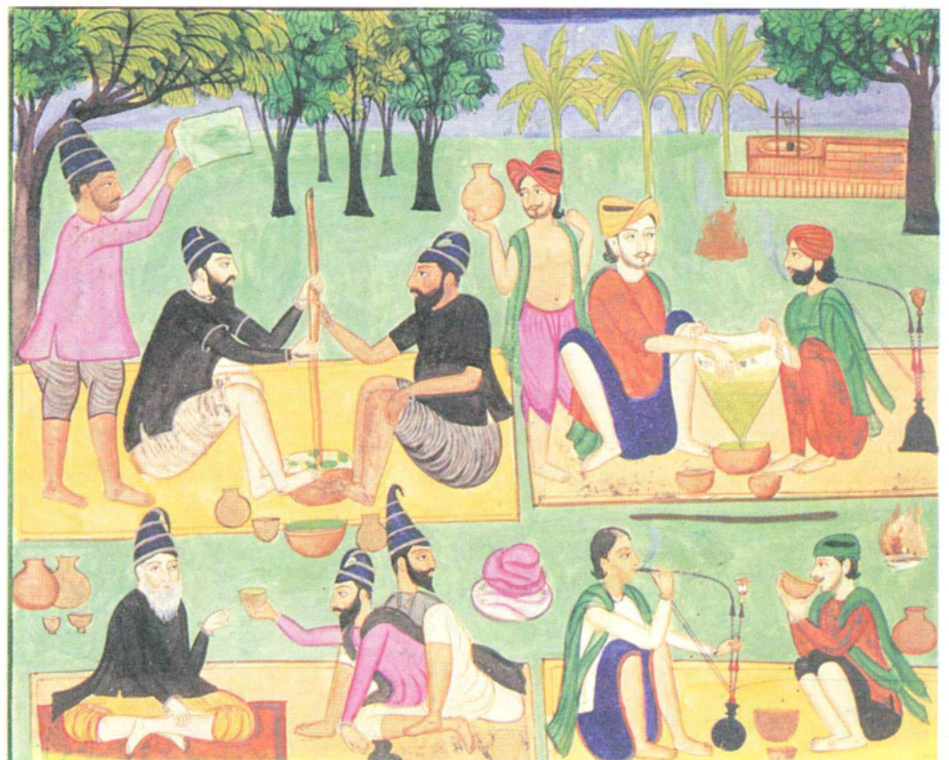
59. Elaborate composition of Bazaar Painting in simplified Pahari style.

terror in the hearts of those who heard them.

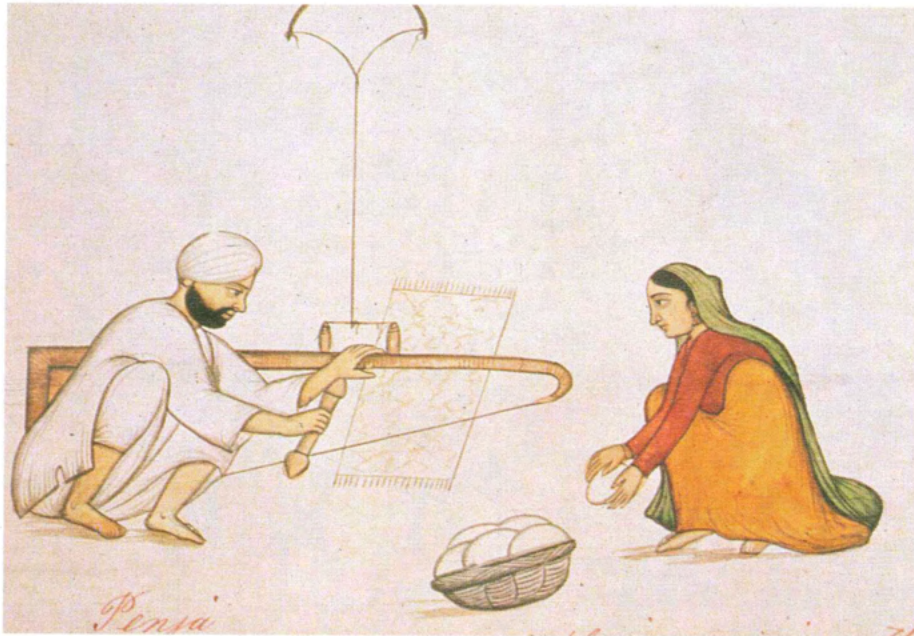
These pictures according to A. R. Chughtai were quite unique and were apparently made by competent artists who had seen better days and were forced to use these pictures in such albums with which these vendor women earned a paisa or two per showing. They were made on thick Sialkot paper and the picture was outlined on the borders with a red line. The colours used in the pictures were opaque and bright. These pictures seem to have disappeared now and have not been seen since.

As I mentioned before the Bazaar painting had a wide range. It started from the theatre background sceneries and provided poor artists a means to earn a living by following their traditional trade. It also allowed artists some breathing space to think about other things to do in the field of painting. Artists like Ustad Allah Buksh² Thakur Singh³ and Hussain Buksh⁴ emerged out of the theatre background and became recognised and famous painters of their times.

Another branch of painting that emerged out of the theatre art began when the theatrical compa-



60. Elaborate composition of Bazaar Painting in simplified Pahari style.



61. Penja – Bazaar Painting in Pahari style.

nies slowly yet steadily lost their clientele. A new phenomena that emerged at the beginning of the twentieth century was the cinema. The theatre companies that had provided the only entertainment to people of modest means, were faced with stiff competition from the cinema. By the first quarter of the twentieth century the cinema became an economically viable entity that provided an alternate source of popular entertainment. These cinemas also required to hire artists to do their advertising work for them. With the closing up of most theatres, the artists who had been left jobless once again began to find employment with the cinema circuits, making huge hoardings that displayed larger than life portraits of actors and scenes from the film that was being screened.

Since cinema hoardings were needed all over the country, we find that between 1930 and 1940 the Punjab artists' who had gone to Bombay to work for theatre companies began to come back to Lahore which was one of the earliest centres of film industry in India.

This form of painting is a thriving business even today. Most of these artists use small photographs which are squared up and enlarged. They then use big brushes and vibrant colours to paint huge por-

traits or full figures. Their competence in painting the resemblance and expressions of actors and actresses is remarkable and indeed some of them have exceeded the talent required from a craftsman and are knocking on the doors of the fine arts. Lately, the scope of the demands on their talent has been further extended to include portraits of political aspirants contesting elections and requiring their own portraits to be painted on hoardings, that in terms of size and glamour can even outshine the hoardings made of any film star in the industry today.

The painting of hoardings has another deviant, which in the paintings on trucks, rickshaws and even tongas. Mostly these paintings include landscapes, birds and animals,* portraits of popular figures, political declarations, humorous or patriotic couplets and many intricate patterns, designs and motifs.

The trouble with theatre art and art of the hoardings is that it is temporary. Theatre backdrops need to change for each new play and cinema hoardings are also required to be repainted for each new film. While most of this art can be painted over and erased without any qualms, there are always some specimens which deserve to be preserved as a tribute to the dextrous hand that has so effectively painted them.

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- 1 A. R. CHUGHTAI
– *Lahore-ka-Dabistan-e-Musawari* (Urdu), Lahore, 1979, p. 41.
- 2 ALLAH BUKSH
– See Appendix II, No. 102.

- 3 THAKUR SINGH
– See Appendix II, No. 83.
- 4 HUSSAIN BUKSH
– See Appendix II, No. 50.

The Bengal School Influence— Water Colour Painting in the Punjab

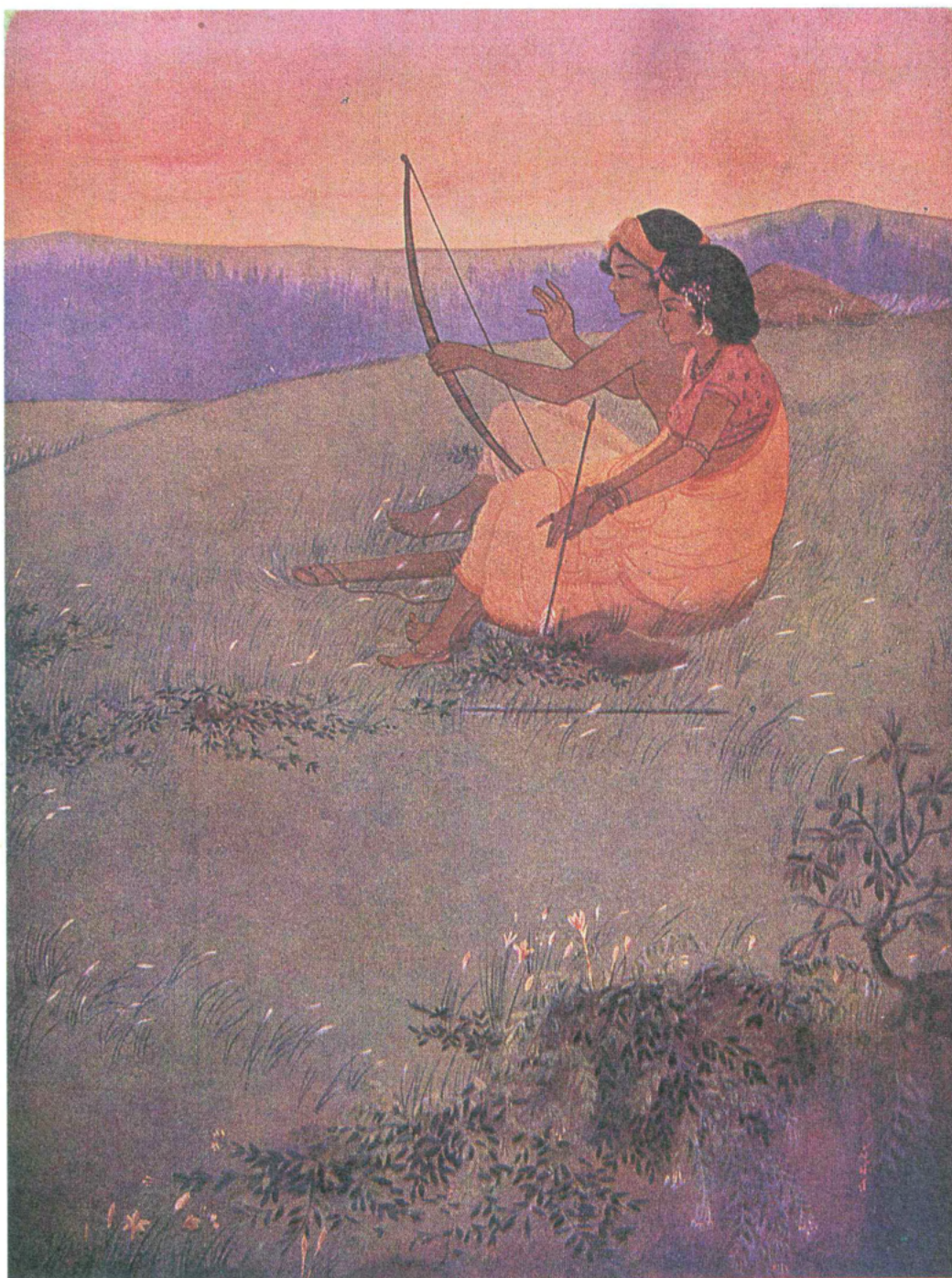
We have already reflected upon the attitude of the British for local art and the perimetres of the role that they envisaged for the art schools that they opened in various cities. At best they envisioned art schools that were more like crafts colleges that trained students in various traditional crafts and trades of their area. They had already decided earlier that it was not worth the effort to revive painting in this part of the world.

It was in the early 20th century that Mr. E. B. Havell,¹ Principal of the Calcutta School of Art convinced his countrymen and Indian art lovers of the merit of local art traditions and of the importance of reviving and maintaining them. "It has been a great misfortune both for this country and for India that Indian Art has been so little appreciated and understood from the beginning of British rule down to the present day. One reason for the intellectual and social barriers existing between East and West is that so few educated Indians have the understanding to interpret Indian Art and history rightly, either for themselves or for others." Mr. Havell² was extremely critical of the British attitude to local art and having made them aware of it helped to dispell it. He said, "Before we can hope to understand either Indian Art or literature we must first of all come down from the pedestal of superiority from which we love to declare that the oriental mind is inscrutable. It is not really so incomprehensible as it seems to be at that elevation."

De La Vellatti³ states "The interest in Indian Art had been greatly stimulated by the archaeological survey of India" which was being conducted by Sir

John Marshall and lent credibility to the ancient art heritage which Mr. Havell was trying to revive. Mr. Havell was supported by the Tagore family, especially Mr. Abanindranath Tagore, who by opening an art studio in 1916—name as the School of Oriental Art, at *Shantinaketan* (his brother Rabindranath Tagore's Institute), not only helped to revive and activate the old art traditions, but with the help of several other artists and the support and encouragement of Mr. Havell, created a new vital art movement that influenced the art scene all over India.

This strong art movement linked itself to the visual vocabulary of the recently discovered mural paintings in Ajanta caves and added to it the wash technique of the Japanese water colours. Different artists in this school of painting added their own individual touch, picking up one or the other aspect of the different art traditions like the Rajput and the Mughal. Even the latest influence of British water colour painting was not ignored. Thus we see a new art movement which enriched itself by the contemporary as well as the old, but which, because of its belief in itself, its local atmosphere and its Indianness, was strong enough to inspire and impress anyone that came within its sphere of influence. It was in the wake of this movement that Rabindranath Tagore's famous rural university at *Shantinaketan* was established. Other art schools were also established with the same philosophy, like the one in Ahmadabad. Some of the Bengal School painters like Asit K. Haldar, D. P. Ray Chowdhry and the Ukil Brothers were appointed as Principals of art schools of Lukhnow, Madras and Delhi respectively.



62. Water colour by S. N. Gupta who was given the charge of starting a Drawing Teachers' Department at the Mayo School of Arts, 1913.

To the Punjab this influence was brought by S. N. Gupta who was an artist of the Bengal School. Mr. Lionell Heath who was the Principal of the Mayo School at Lahore gave the charge of starting the Drawing Department for training teachers to Mr. Gupta. The credit of creating an interest in painting amongst the senior students as well as the advanced students of the school therefore goes to Mr. Heath as well as Mr. Gupta.

At the same time in Bombay there was a very strong movement in favour of the western art tra-

dition. There was an attempt around 1934 to make decorations on the walls of the India House and the New Delhi Secretariat purely in the Indian style, to which Captain Solomon,⁴ the then Principal of the Bombay School of Arts reacted, "It cannot be justified", he said, "by the negative propaganda of the New Bengal School which sought to ban all facilities for teaching Western method. The proper course to follow is to improve the standard of training in the Indian art schools and to set good instead of imperfect examples of European art before the people".



63. Water colour by A. R. Chughtai in the wash technique which became a distinct style of Punjab painting between the golden years 1920 to 1940.

Thus there were these two schools of thought with strong adherents on both sides prevailing in Calcutta and Bombay alike. Since painting as a subject was initiated in the Mayo School in the earlier part of the twentieth century by people who were themselves influenced by the Bengal School, the stronger influence at that time in the Punjab came from Bengal. Later, however, influences from the Bombay school as well as from the west shook up the Bengal tradition that had held its sway in the Punjab for about thirty years.

First let us consider the time when through the joint efforts of Mr. Lionell Heath and Mr. S. N. Gupta⁵ painting was introduced in the Mayo School. Mr. Abdullah Chughtai⁶ writes. "It is unfortunate that the art of painting as a regular subject, as it was done in the Bengal and Bombay Schools of Arts, could never find its proper place at the Mayo School of Arts, Lahore. It was a mere drawing subject for the curriculum of the Drawing Teachers course." But the appointment as drawing teacher of Mr. Gupta in 1913 inspired a lot of students to become artists and even though these artists were employed as drawing masters, it is a fact that at that time most of the artists were drawing masters and were painting after doing their duty as art teachers. By 1919, the number of artists in the Punjab had increased

so much that Mr. Lionell Heath was able to found the *Punjab Fine Arts Society*.

This society aimed at preserving and enhancing the local art traditions in the Punjab by holding regular exhibitions of paintings. This provided a great deal of incentive to students and artists and there was a great revival in the art atmosphere of the place. "The Museum has always been a home of the Exhibitions of the Punjab Fine Arts Society and these exhibitions have proved to be of great value in stimulating the practice of arts in the Punjab" wrote Lionell Heath in 1929.⁷

Some people call it the golden years of painting in the Punjab because it was after about half a century, the art of painting had been liberated from its bondage to the crafts and separate exhibitions of paintings started being held. Painters looked forward to these exhibitions and tried to take part in each one of them with new works.

The first exhibition of the Punjab Fine Arts Society was held in the beginning of 1920 which was arranged by Mr. Heath in the Lahore Museum. "Almost every type of artist from all over India and particularly from the Punjab exhibited his work. Everyone welcomed this move and appreciated and encouraged the work of the young artists of the Punjab." Abdullah Chughtai quoting Mr. S. Hemy,⁸



64. Water colour by Mian Inayat Ullah done in the wash technique. These are probably the sketches on paper of paintings that he finished on silk.



65. Water colour by Muhammad Hussain Qadri in the same distinct Punjab style of wash technique.

the then Principal of Government College writes "... it should be a matter of pride to them (the students) that some of the best pictures of the exhibition of Indian section belonged to the Punjab, the noteworthy paintings being those of Abdur Rehman Chughtai."

This was the first time that painting in the Punjab was mentioned separately as an entity that was noticeable in a big exhibition. It was also the first time that A. R. Chughtai's paintings were mentioned. The distinctive style in the Punjab developed further during this golden period of Punjab art and by 1924, when the Empire Exhibition was held at

Wembley in London, there was a distinct group of artists of the Punjab who had welded together and formed a style that could be called the Punjab style. At the exhibition Punjab painting was conspicuous for its quality and excellence, in spite of the fact that Bombay and Bengal also participated and that they had been in the field for much longer than the Punjab.

Mr. Heath⁹ who was representing the Punjab government in London at that time wrote about the exhibition. "The Punjab artists whose works are exhibited in these galleries may be congratulated upon having set a high standard of merit and also upon

having a very definite and distinct style of their own. I see very definite sign of fruition of these hopes and the Punjab artists were now in the forefront of the movement. The newer school of thought may be said to be represented by a number of works by A. R. Chughtai¹⁰ who shows a beauty of line and composition in his drawing that is admirable. In his paintings colour is simple and decorative while the form is well expressed as is evident from his 'Devadasi', a temple girl. Punjab is represented by eight painters. Inayatullah,¹¹ Muhammad Hussain Qadri,¹² A. R. Asghar,¹³ Abdul Rehman Ijaz,¹⁴ etc. but it is safe to say that this exhibition leaves an impression of personality and force giving credit to Indian Painting." Another participant in this exhibition, who has not been mentioned by Mr. Heath was probably S. G. Thakur Singh¹⁵ who was said to have won a prize in that exhibition.

It must be remembered that most of the painters representing the Punjab in this exhibition were associated with the Mayo School and that painting as a subject in that school had only been introduced in 1913.

Apart from the very distinct style in water col-



56. Water colour painting by A. R. Asghar.



67. Water colour by Abdul Rehman Ijaz.

our painting which Mr. Heath had noticed and appreciated, another aspect of the water colour painting of that era in the Punjab cannot be ignored. It has repeatedly been emphasised that the artists in the Punjab had opened their eyes in an atmosphere of art which had extended and continued through hundreds of generations and several centuries. Even though it is true that this art tradition in the Punjab had been greatly curtailed for half a century due to lack of patronage or an appreciative audience, the tradition of paintings miniatures, even though degenerate, had continued to survive.

Miniature painting during its highly productive days was done to illustrate and illuminate manuscripts at the behest of kings and nobles. The patrons provided the means for the artist to use crushed semi-precious stones for various colours and real gold leaf for the gold colour. Gradually through the ages, as the affluence of the patrons diminished, so did the value of colours that were made in this difficult and expensive manner. Over the years they were replaced by the much less ex-



68. Water colour of a fat man 6" x 7" on which is written in Urdu *Ram Partabia Nauharia resident of Amritsar*. This water colour shows the ability of the artist to depict character in a realistic manner.

pensive and much easier to procure gouache colours. Gouache is also a water based painting medium, therefore when the British insisted on the use of water colour before they would buy or patronize any work of any local artist, many of the artists of the Punjab slowly found the way to make their opaque colours transparent and thus meet the demands of their exacting patrons.

The style of painting that developed in these circumstances is on many occasions of a very high quality which has surprisingly not been remarked

upon by any art historian or critic. I refer to the extremely beautiful small paintings in transparent water colour (Figs. 68-69). This style, though it evolved out of necessity was practised for over thirty years and has produced some of the most exquisite miniature pictures and portraits. There is all the expertise in drawing, a clear depiction of character as well as the finesse and finish which is almost comparable to any miniature portraits done during the Mughal times. These pictures however have an added advantage of being drawn in per-

spective and a great effort seems to have been made to render the subjects faithfully without any effort at idealising them. But the problem with all these small water colour portraits and paintings is that they are not presented in any organised form. The Mughal miniatures were manuscripts that could be identified and categorized and thus it was possible to recognise the artist who painted them. The Punjab water colour miniature pictures and portraits are present in a few collections - just heaps of small scraps of paper - with little or no information about their artists, the models or the circumstance for

painting them.

It is possible that this style began with a few unfinished sketches that so pleased the artists and patrons that they gradually made more of these paintings with the transparent water colour finish. I learnt from many people who were interviewed about the Punjab artists (details in Appendix II) that there were many expert portrait painters especially during and immediately after the Sikh period but there is almost no way that we can attach the name of any of these artists to their works.

We have thus been able to identify that from the



69. Several water colour portraits 1" x 1" that are stuck together on one page but might well be the work of different artists, realistically show individuals, their character, their blemishes without any effort at idealizing them.

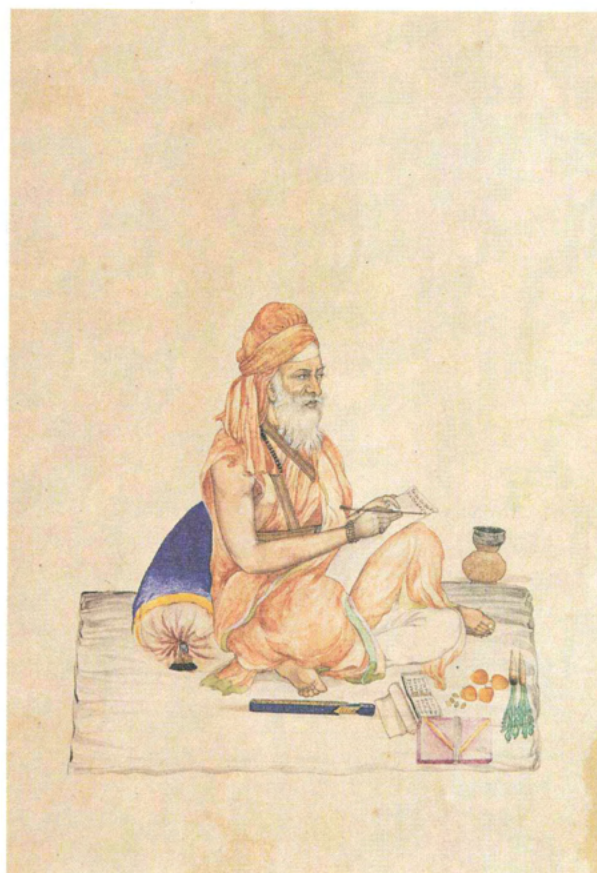


70. A man with *hookah* and dancing girl 6" x 8" an unfinished water colour small picture which must have been the forerunner to the many small finished water colour paintings.

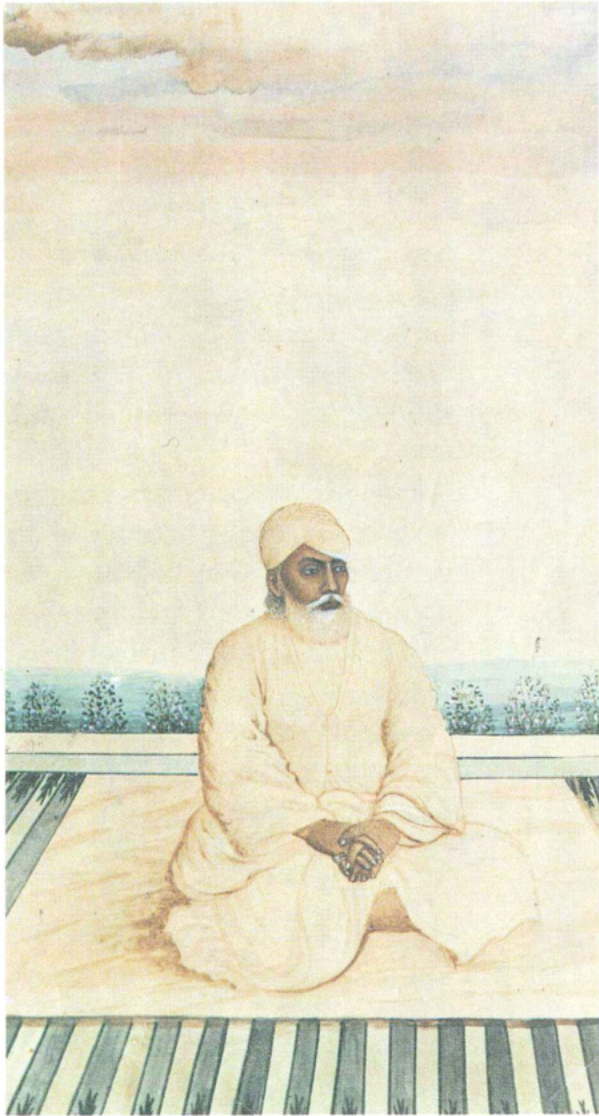
beginning of the twentieth century, Punjab experienced a great resurgence in art activity mainly in water colour which had two distinct aspects both of which were equally admirable and deserving of recognition and appreciation. One aspect was



71. Hira Singh – Cotton Printer of Kapurthala 7" x 5".



72. Bhai Ram Singh – Sujjanpuria – Scribe.



73. An old man on prayer mat.



74. Small unfinished water colour portrait 1" x 1", which shows the expertise in drawing that had characterised the earlier well acclaimed Mughal Miniatures.

initially influenced by the Bengal School but soon asserted its own individuality and distinct character which was to a great extent the result of Abdur Rehman Chughtai's efforts. The other aspect was the high quality water colour miniatures which were in effect a continuation of the old miniature tradition but which had not been given the recognition and patronage that they deserved.



75. A Punjabi cultivator going to the fields in the morning – water colour 7" x 9".

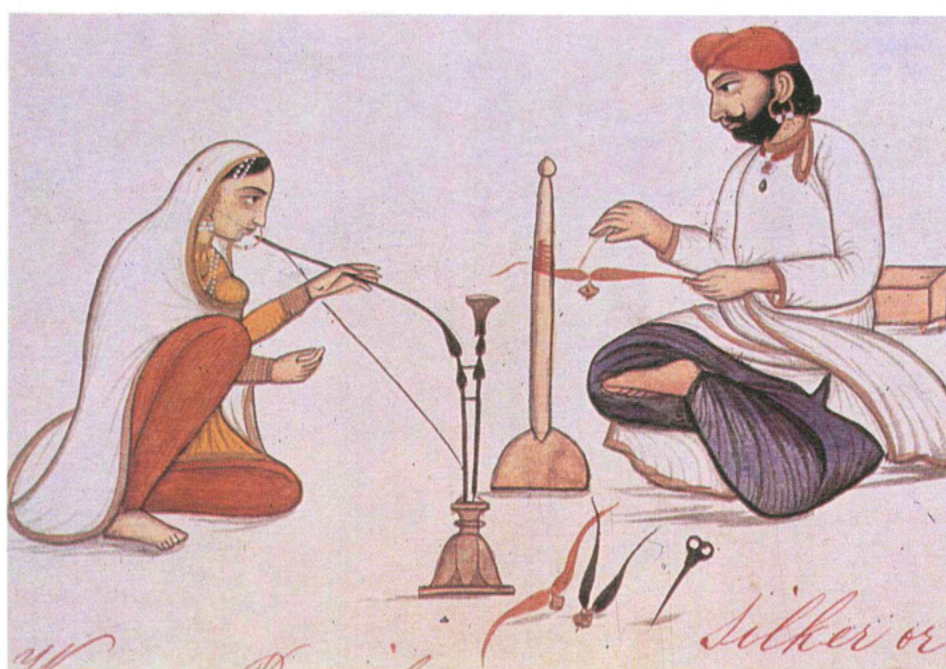


76. Man and Woman from Wazirabad.

One thing is quite clear that there was an emphasis on realistic painting and but for A. R. Chughtai's stylization, the representational art pro-

duced during these three decades was concentrated on human and animal figures which were rendered as close to nature as possible. With the return of some of the theatre backdrop artists to painting by the middle of the 1930's some influences from the Bombay school and its western art traditions began to creep in on the Punjab scene. These were supplemented by some influences directly from the west brought by Amrita Sher Gill¹⁶ and later Roop Krishna,¹⁷ Mary Roop Krishna,¹⁸ and still later by Sheikh Ahmad¹⁹ and Anna Molka Ahmad.²⁰

The water colour painters withstood these influences for a while. Chughtai kept on painting in his own manner, but the others seem to have been shaken up by the new incursions. Later, the shattering events of the partition of Punjab further shook up the adherents of the delicate art of water painting and when in 1947, the brand new country of Pakistan took stock of its art heritage, it was discovered that water colour painting as it was gloriously practised for three decades, had just one or two eminent stalwarts left namely A. R. Chughtai and Mian Muhammad Hussain Qadri. The others had long succumbed to the new beckoning from the west and switched to representational oil painting, or later to abstract art.



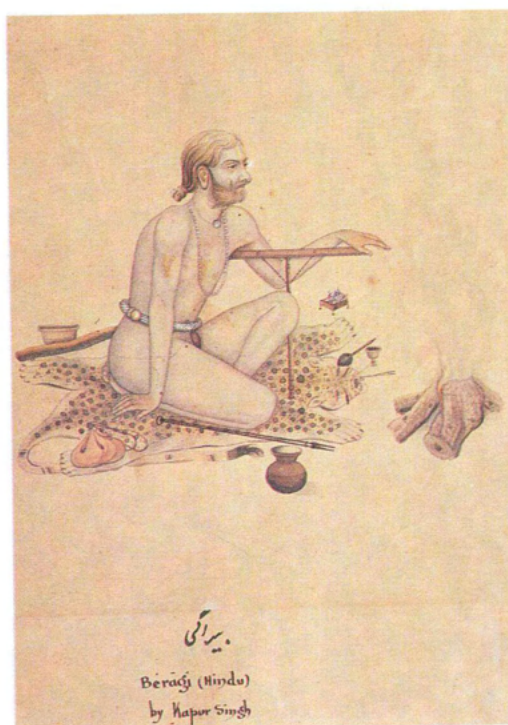
77. Silk thread maker and woman smoking hookah.



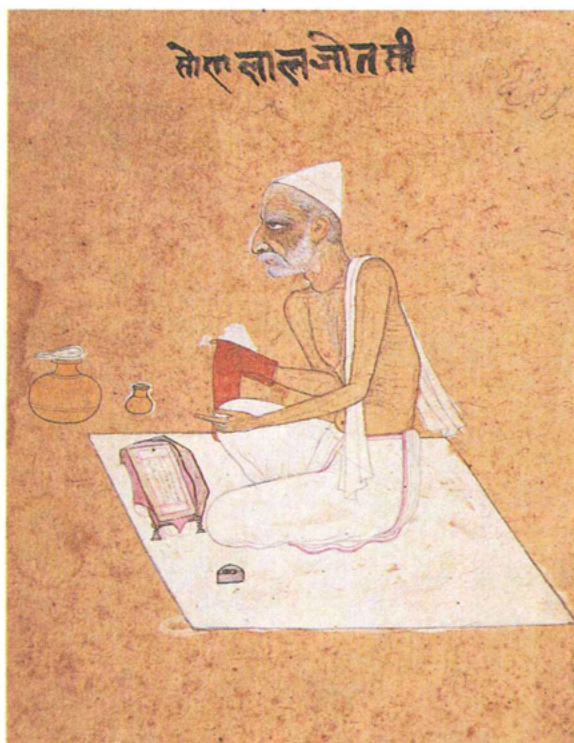
78. Pandat Dugaton Kir – water colour of a man on horse 6" x 6".



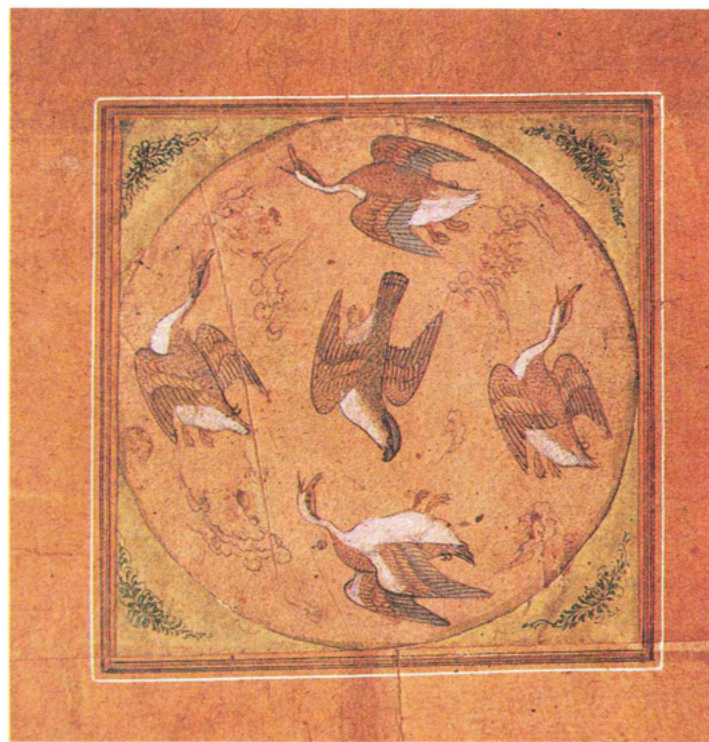
79. Portraits of types of people on the Punjab scene painted by Kapur Singh – water colour in the size 6" x 4".



80. People on the Punjab scene painted by Kapur Singh – water colour in the size 6" x 4".



81. Small opaque water colour of an old man unfinished but the face shows the remarkable ability in painting character 3" x 4".



83. A circular composition of birds – water colour 4" x 4".



82. The gallant rider.

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– *The Himalayas in Indian Art*. London, 1924. p. 78.
- 2 E. B. HAVELL
– *Indian Sculpture and Painting*. London, 1908. p. 7
- 3 DE LA VELLATTI
– Vice Chairman and honorary organizer of the India Society Exhibition of Modern Indian Art 1934. From

his address to the luncheon gathering of members before the exhibition. The Punjab members were:–

- (1) Dalip Singh
- (2) Hameed Ullah Khan of Bhopal
- (3) Lionell Heath
- (4) The Maharaja of Patiala
- (5) Rushbrook Williams
- 4 GLADSTONE SOLOMON
– Principal of the J. J. School of Arts, Bombay. "*Indian Art and the Bombay Movement*," in the *Daily Statesman*. Calcutta, November 23, 1934.
- 5 S. N. GUPTA – See Appendix II, No. 119
- 6 ABDULLAH CHUGHTAI – *A Century of Painting in the Punjab (1849–1947)*. Lahore, p. 47.
- 7 LIONELL HEATH – "*Art Collections in Asia* - The Central Museum in Lahore." Printed in "*Indian Art and Letters*" - Volume III, No. 2 – 2nd issue for 1929.
- 8 S. HEMY – Principal of Government College - Lahore in his address to students, reported in "*The Ravi*" (the Government College magazine), Volume XIV, 1919-1920, pp. 156-9. cf. Abdullah Chughtai – *A Century of Painting in the Punjab*.
- 9 LIONELL HEATH – "*Indian Art at Wembley, Punjab*" - printed in – "*The Rupam Quarterly*" – Art Journal of Oriental Art Society - Calcutta, 1925, pp. 13-14.
- 10 A. R. CHUGHTAI – See Appendix II, No. 100.
- 11 INAYAT ULLAH – See Appendix II, No. 104.
- 12 MOHAMMAD HUSSAIN QADRI – See Appendix II, No. 116.
- 13 A. R. ASGHAR – See Appendix II, No. 101.
- 14 ABDUL REHMAN IJAZ – See Appendix II, No. 109.
- 15 S. G. THAKUR SINGH – See Appendix II, No. 83.
- 16 AMRITA SHER GILL – See Appendix II, No. 136.
- 17 ROOP KRISHNA – See Appendix II, No. 182.
- 18 MARY ROOP KRISHNA – See Appendix II, No. 182.
- 19 SHEIKH AHMAD – See Appendix II, No. 125.
- 20 ANNA MOLKA AHMED – See Appendix II, No. 141.

Onslaught from the West – The Epoc of Exhibitions

Amrita Sher Gill¹ appeared on the Punjab scene in the late thirties. She had arrived in India in 1934 and through a series of exhibitions made her presence felt. Amrita was hailed as a genius by all and sundry and she had an impressive array of prizes and reviews from Europe to her credit. She had studied in Italy as well as in France under the best possible teachers. She had the personality and the confidence to express her opinions and express them well, without really caring too much as to whose sensibilities she was hurting, or whose toes she was stepping on. She came out openly against "... clinging to tradition that was once vital, sincere and splendid and which are now merely empty formulae"¹ and even against "a slavish and senile imitation of fifth rate western art."

At that time there was very little slavish and senile imitation of fifth rate western art in the Punjab therefore this part of her criticism was not relevant to art in the Punjab. However, she offered good advice when she said that our artists should ... "to seek inspiration from modern Western art – just as the moderns discovered a new means of self expression through the study of Eastern sculpture and painting..."²

Apart from the dynamic Amrita, there were other influences trickling into Lahore from the West and from Bombay. Many artists from Lahore and Amritsar had gone to Bombay while others had gone to England and come back. Roop Krishna³ who had gone to England and Sheikh Ahmad⁴ who had studied in the USA and taught in England, came back with English wives. Lahore at that time was a city full of scholars, intellectuals and culture con-

scious people, who wanted to participate in all kinds of cultural activities. Zubeda Agha⁵ was another young artist who had joined Sanyal's studio because colours fascinated her. There were two very active cultural societies functioning in Lahore. The activities of the Punjab Fine Arts Society and the Punjab Literary League which had rather suddenly come to life added vitality to the cultural life of Lahore. Both had a large membership from amongst the artists, writers and intellectuals.

The Punjab Literary League was particularly active. This versatile league was allowed the use of a hall in the Shahdin Building at Charing Cross, Lahore where they held cultural functions and art exhibitions. They also published a journal of art and literature. *The Usha* which was the organ of the Punjab Literary League and was edited by H. L. Prasher⁶ and D. R. Chaudhri, always carried articles on art and painting.

The majority of people who were members of the League were educated, well read people with a western outlook who probably had an unconscious bias in favour of western art tradition. They were the trend-setters who could express themselves well and convince other people to their point of view.

In comparison to these societies on the other side were the local artists, most of whom were merely literate who could not even speak a word of English let alone explain to others what their art was all about and what it expressed. There was definitely a sentimentality about the water colour paintings of that time, but to say that it was only sentimentality and nothing else is to deny the sensitivity, the subtlety, the exquisite linear and design quality of

these paintings. However since none of these artists could defend themselves against attacks on their art, the new point of view seems to have prevailed and built up gradually. Not only Amrita Sher Gill but others with her and after her called these water colours "wishy washy" and only good for decorating the drawing rooms.

During the period of these verbal onslaughts on more traditional modes of painting representative specimens of western art through the means of new books were being introduced in Lahore. The modern works of art from the west, which could now be seen in books, immediately found receptive viewers who not only admired them but lapped them up and tried to emulate them. The developments in art due to the post-World War turbulence in the west found a sympathetic echo in the heated political atmosphere in India and the Punjab of that time.

Except for artists like Chughtai⁷ and Mian Muhammad Hussain Qadri⁸ and a few others who withstood this gradual indoctrination, most of the other water colour painters started painting in oils. Nobody except A. R. Chughtai was able to defend his art and today we see only Chughtai's writings in favour of a point of view in art that so quickly became unfashionable. "A purely western and logical point of view, prevailed which rejected any topical and illustrative pictures." This point of view received further strength from the arrival on the scene of Anna Molka Ahmad from London. Mrs. Ahmad⁹ founded the Fine Arts Department at the Punjab University and the Mayo School soon found another Principal after Mian Muhammad Hussain Qadri.

The whole ambiance of the art scene was transformed and year after year new students enrolled themselves in the Mayo School of Arts and the Punjab University to learn painting. Khalid Iqbal¹⁰ was one such student who enrolled in the Punjab University for a Bachelor's degree in Fine Arts. These students came from diverse backgrounds and very few of them (if any at all) became painters because their father before them had been a painter. The hereditary tradition of painting had been broken which had produced so much art and had withstood the toughest periods of strife and turmoil.

Thus an art movement which had culminated in thirty years of glory gently came to an end and was replaced by a new breed of artists. Traditional art

was dead and therefore a new spirit with a contemporary idiom and methodology had to be infused in the art scene. The modern world was shrinking due to easier and quicker means of communications and the evolution of a universal language of art was inevitable. This was the language being taught at local art schools and the universities which was totally new and a complete break from the past. Its impact was so strong that it was able to win over most of the practitioners of the conventional methods of painting. On the one hand the new techniques smothered the old ones, but at the same time gave a new life to the practitioners of the old methods once they switched sides. The new methods ensured that the artists stopped beating the dead horse of tradition in the way that they were doing. These methods taught them to observe and experience life once again. Having done that it was really immaterial whether they painted in the traditional or the modern style as long as it was based on their own first hand experience.

The activities of the Art League and other cultural organizations held frequent exhibitions and therefore artists had a chance to view their work and compare it with the paintings of others.

The history of artistic development in the Punjab during the hundred years preceding the creation of Pakistan in 1947 would be incomplete if I did not mention some of the following major art exhibitions that were held during that time in the Punjab:-

- (1) Exhibition of the Manufacture and Arts of the Punjab, 1864.
- (2) Exhibition of Punjab Art, 1872. (see Fig. 86).
- (3) Punjab Exhibition, 1881-82.
- (4) Third Punjab Exhibition of Arts and Manufacture, 1893-94.
- (5) Empire of India Exhibition in London, 1895.
- (6) The Royal Commission in Paris Exhibition, 1900.
- (7) Indian Art at Delhi, 1902-3.
- (8) Festival of Empire and Imperial Exhibition in London, 1911.
- (9) First Exhibition of Punjab Fine Arts Society, 1920. After this the society held an art exhibition every year for more than two decades.
- (10) British Empire Exhibition Wembley - London, 1924.



B-3. Organizers of the All India Exhibition, Minto Park (now Iqbal Park), Lahore, December, 1937 to January, 1938. Mian Inayat Ullah is seated third from left in the front row. He was the Exhibition Artist.

- (11) India Society Exhibition of Modern Indian Art, London, 1931–34.
- (12) Exhibition of Art at Lahore 1937. (see B . 4)
- (13) Exhibitions of the Lahore Art School, 1936–1946 (held every year).
- (14) Exhibition of Contemporary Indian Art, London, 1946.
- (15) Exhibition of Indian Art, New Delhi, 1948.

The 1864 Exhibition was an exploratory show in which the British rulers tried to investigate and explore the artistic possibilities of their newest territory. Lord Baden Bowel produced the *Handbook of Manufacture and Arts of the Punjab* which was about the exhibits in this show. Evaluating the existing art he wrote "In the present state of native art, we at once observe as in any other very early art, an extreme conventionality of treatment the force of conventionality is such that it is traceable in every work and is like a blight upon every promise of higher purpose and better execution." It was after this exhibition and this handbook that the need for an art school for the Punjab was felt. This is when the Mayo School of Arts came into existence.

A special exhibition building was "hastily constructed for the Punjab exhibition and was not intended to be permanent." Yet, this has survived to

this day and is in fact being used as a market. The Tollinton Market, as it is now known, with its spacious halls and a high wooden ceiling seems well able to take the pressure of a very busy shopping area. In 1995 its shops have been evacuated and it now faces demolition.

Muhammad Buksh Illahi Buksh and Bishen Singh from Lahore and Muhammad Ramzan from *Sealkote* (Sialkot) as it is spelt in the catalogue are the only names of Punjab artists that one can see in the list of participants.

John Lockwood Kipling seems to have been the moving force behind the next two Punjab exhibitions although the third Punjab exhibition brochure says – "Lockwood Kipling was member of the exhibition committee which proposed to hold the exhibition in December 1892, but for various unavoidable reasons, one of which was the illness of Mr. Kipling, the Exhibition was postponed until December 1893. Mr. Kipling upon his return from leave in the middle of February 1893 resumed the duties of the Secretary but a steady failing health rendered his early retirement imperative and on May 6th Mr. F. H. Andrews was nominated Secretary in his stead."

At the opening of the exhibition of 1893 the President of the Exhibition Committee C. M. Rivaz said



B-4. Inauguration of Sanyal's basement studio at the Dyal Singh Building, Lahore, 1937.

"In the address of welcome read at the opening of the Punjab Exhibition, 1881-82, mention was made of the work done at the Mayo School of Arts. The committee would now like to draw attention to the fact that the building in which this present exhibition is being held and which has been so ably constructed by Rai Bahadur Ganga Ram, Executive Engineer, was wholly designed in the school of art and principally by Bhai Ram Singh under the supervision of Mr. Kipling." In his reply the Lt. Governor mentioned that the Queen had shown appreciation of Bhai Ram Singh's work by asking him to decorate a room in her palace.

In this exhibition three names of Punjab artists emerged who were recognised for the excellence of their work in this exhibition. One was Bhai Ram Singh who was complemented for his designing and decorative skills. The other two were Munshi Sher Muhammad and Kapur Singh. Both these artists received first prize for their works displayed at the exhibition.

The exhibition brochure says about Sher Muhammad – "Several of the students of this institution (the Mayo School) exhibited some excellent designs for decorative work and a set of panels by Munshi Sher Muhammad, painting master were distinctly clever. This exhibitor also showed a small pen and ink drawing which showed a very great advance on his work of a few years ago".

The same brochure records that Kapur Singh received a first prize but does not mention his name when it says – "Of exhibits by native artists a miniature by the Maharaja of Kapurthala's resident artist was a beautiful piece of work." This artist was probably Kapur Singh who was one of the few artists to have been patronized in the court of Kapurthala.

About the technical aspects of lithography the brochure is fairly critical and offers very sound advice. "Of artistic lithography there was only a small exhibit by Munshi Gulab Singh in illustrations for school books. Lithography has not reached the level of Fine Arts in the Punjab although improvement is steady. The great hindrance to successful lithography in Lahore is the want of cleanliness in the workshops and want of attention to rollers. With diluted and gritty ink applied to the stone by means of broken rollers even moderately good work is impossible, yet this state of things is too common in Lahore printing offices."

The Empire of India Exhibition held in London in 1895 displayed "a very attractive collection of pictures by European and native artists of the diversified scenery and social life of India numbering 750 including 78 pictures of Edwin L. Weeks, the eminent American artist who made eastern life a special study." The judgement committee awarded the first prize of Rs. 300 to Weeks. Not a single Punjab artist was mentioned among the prize winners. We are aware of their participation in the exhibition because the exhibition catalogue has a note of thanks for the Directors which has been signed by all participating artists and artisans and includes the signatures of Thukar Singh, Natha Singh and Kishen Singh.

Similarly in the Royal Commission Paris Exhibition of 1900 the Punjab artists again did not do anything remarkable. Not that the artists from any other province performed much better. It was more an exhibition of the beautiful crafts and manufactured items and the only paintings that were displayed were the old classical works. Contemporary Indian painting was totally ignored despite Mr. John Lockwood Kipling's presence in the organizing



B-5. Exhibitions of paintings organized by the Literary League, Lahore. Sanyal with Mr. Douglas Young, the Chief Justice of the Lahore High Court, 1940.



B-6. The first exhibition at the Regal Building, Lahore. Mr. Khizar Hayat, the Chief Minister of the Punjab with Mr. Sanyal, 1942.

committee and the assistance in organization given by several Punjab Princes from Jind, Kapurthala and Patiala. Mr. Percy Brown who was the "Superintendent of the Lahore School of Arts," was also among the officials and was in a good position to assess and appreciate the art produced around him in the Punjab. We have, therefore, to face up to the fact that the British did not rate contemporary Indian art very highly at that time.

The Indian Art Exhibition in 1902-3 was held at Delhi. The official catalogue was written by Sir George Watts, the illustrations were compiled by Percy Brown and it was published in London.

The Festival of Empire and Imperial Exhibition 1911 was again an elaborate affair with a separate Indian section titled the Indian Court. The guide and catalogue of this exhibition was edited by Col. T. Holbien Hendley and it was printed in London in 1913.

The turning point for the Punjab in particular and indeed for the whole of Indian art came when British art lovers like Havell spoke up in favour of the merits of the local art. For the Punjab this reawakening and artistic fervour came towards the later part of the twenties. A drawing and painting department had been started in the Mayo School ear-

lier, and now an art society by the name of the Punjab Fine Art Society founded by Lionell Heath, promised to hold an art exhibition each year. In 1920 the First Exhibition of the Punjab Fine Arts Society was held in Lahore in the Central Museum.

This first exhibition is important because for the first time it was noticed that "some of the best pictures of the exhibition of the Indian section belonged to the Punjab." It was the first time that A. R. Chughtai's paintings were so extensively on display and the first time the Punjab art was recognised as a distinguishable entity.

The British Empire Exhibition held at Wembley, London in 1924 was again on a grand scale. It was "designed to furnish a display of the natural resources of the various countries within the empire and of the activities, industrial and social of their people." This exhibition was, like other exhibitions that had been held before, extensively conceived and minutely executed. The paper work related to all these exhibitions should form part of a lesson in management and planning for anybody willing to learn. The planning and letter writing had started about three or four years earlier than the scheduled date of the exhibition.

This exhibition was a sequel to the Lahore exhibition of 1920 in the sense that it established without any doubt the class of the Punjab painting. In such a huge exhibition, it was indeed a great distinction for Punjab artists to be singled out for praise from amongst the whole section of modern Indian painting from Bengal and Bombay as well. In the introduction for the exhibition brochure printed in London by the India Society in 1925 Mr. Lionell Heath wrote. "The Punjab artists are now in the forefront of the movement." These Punjab artists comprised of relatively lesser known names as compared to other participants from other provinces. A. R. Chughtai was of course the leading artist along with Inayatullah, Muhammad Hussain Qadri, A. R. Asghar, Thakur Singh and Abdur Rehman Ijaz who placed Punjab on the cultural map of India.

The next thirty years have been called the "epoc of exhibitions" by Abdullah Chughtai. These exhibitions were held in all the chief towns of India like Simla, Bombay, Calcutta, Madras, Missourree, Nainital, Srinagar and Lahore and many prizes, distinctions and medals were awarded to the deserving artists. The Punjab Fine Arts Society kept its promise of putting up an exhibition of paintings each year for almost two decades.

Then there was the art exhibition of Indian art in London in 1931. This was the India Society Exhibition of Modern Indian Art and was held at the Burlington Fine Arts Club. The Catalogue was printed for the Club in 1931 with an introduction by Lawrence Binyan and K de B Codrington and the duties of cataloguing and arranging the exhibits were performed by Lionell Heath and F. H. Andrews. It might be of interest to reproduce part of the text of the speech by Mr. de La Velatte who was Vice Chairman and honorary organizer of the exhibition. "It will be seen that the exhibition has amply fulfilled its purpose of acquainting the public in England with the healthy art movements which are developing in all parts of India... The interest in Indian Art which has been growing during the last 25 years has been greatly stimulated by the archaeological survey of India done by Sir John Marshall. The outcome of all this research into past achievements has been a Renaissance of Indian art in all parts of the Peninsula... These trends have been modified by local influences so that there are well defined local schools of artistic thought and achieve-

ment. In places like Lahore and Lukhnow the influences of the Mughal invasion have survived in so many vigorous examples that they are bound to effect the artists of those centres. An account and appreciation of this exhibition was printed in "Indian Art and Letters" published by the India Society Vol. VIII No. 2 second issue of 1934.

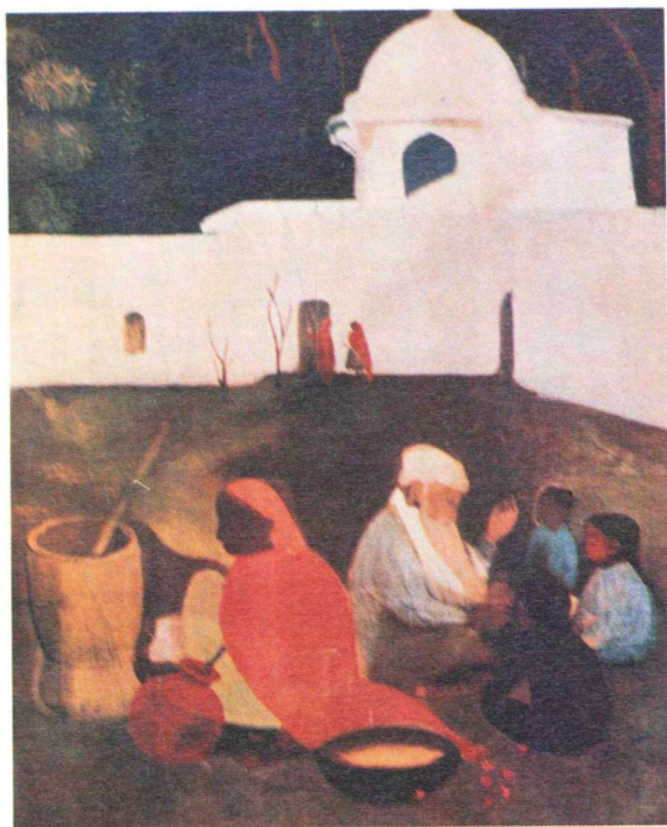
There were also the yearly exhibitions of the *Lahore Art School* which for ten years, under the guidance of B. C. Sanyal expounded and experimented with the modern point of view and the non traditional way of painting.

The last exhibition of Contemporary Indian Art was held in India House London in 1946 under the organisation of Austin Coates. After that India and Pakistan became separate entities. R. N. Chakravarty wrote, *Modern Indian Painting – A note on the Exhibition of Contemporary Indian Art*, which was published in the *Journal of Indian Art and Letters*, Vol. XX No. 2, second issue of 1946.

There was then the Exhibition of Art held at the Royal Academy on the Art of India and Pakistan. Articles about this exhibition appeared in "Indian Art and Letters" which was published by the India Society in Vol. XXI No. 2, second issue for 1947. The first article is by Percy Brown – "The forthcoming



84. Oil painting by Amrita Sher Gill.



85. Oil painting by Amrita Sher Gill.

exhibition at the Royal Academy." The other article was written by Basil Gray the keeper of Oriental antiquities in the British Museum. It was about "The Art of India and Pakistan with special reference to the Exhibition at the Royal Academy" and thus it was established that the cultural entity that had existed as Indian Art was partitioned into the separated Indian and Pakistan Art.

Apart from the exhibitions, it would also be relevant to list the Art magazines and journals of the time:

- (1) Indian Art and Letter was an Art Journal that was published by the India Society of London. This society had been formed in 1910. Other art journals dealing with 20th century Indian art were:-
- (2) The Journal of Indian Art which was published under the patronage of the Government of India.
- (3) Art and Industries of the Punjab.
- (4) *The Rupam* quarterly, which was an art journal of the Oriental Art Society – Calcutta.
- (5) The Indian Academy of Arts – an illustrated journal of Fine Arts published quarterly by the Indian Academy of Art – Calcutta.
- (6) Marg – a magazine of Arts from Bombay.
- (7) *Roop Lekha* – A quarterly devoted to the arts

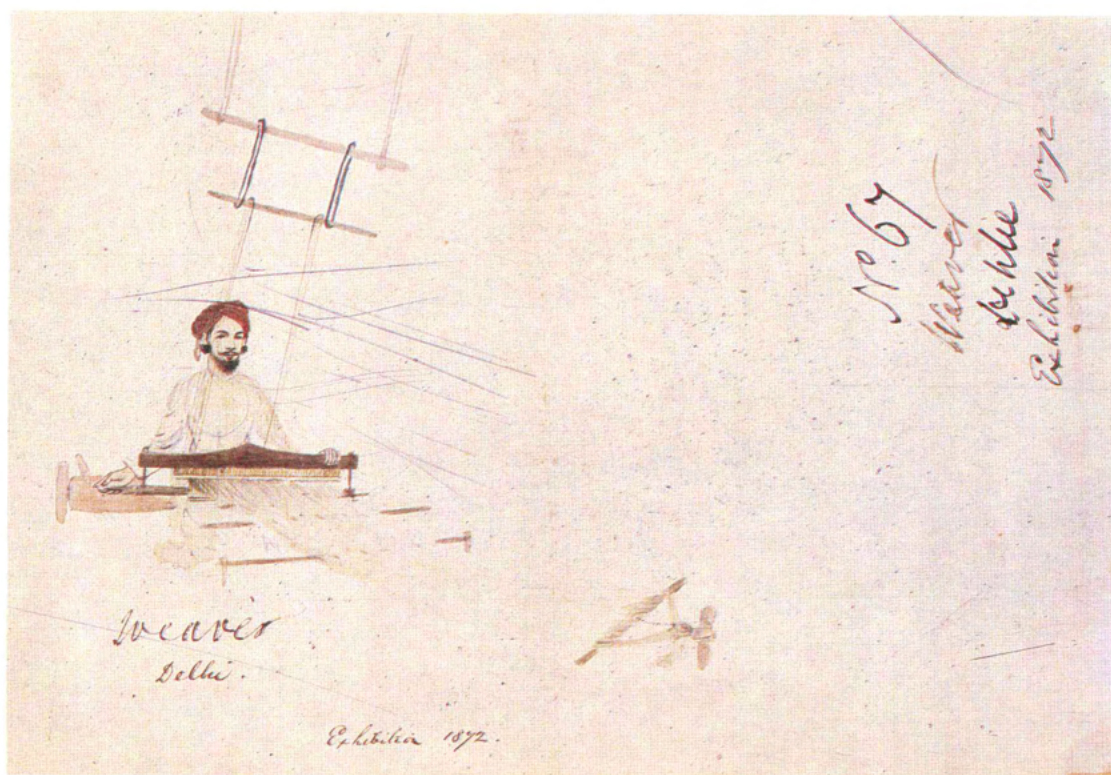
and crafts of India published in Delhi.

- (8) *The Usha* – Journal of Art and Literature, organ of the Punjab Literary League – Lahore.
- (9) Chatterjee's Picture Album – was a monthly pictorial album each one containing sixteen pictures and a very brief description of each. Published in Calcutta.
- (10) Journal of Indian Art and Industry.
- (11) Journal of Indian Society of Oriental Art.
- (12) Journal of Royal Society of Arts.

The last three have been listed in the "Source Material on the Punjab" compiled by Malik Ahmad Nawaz and printed in Lahore in 1979. It does not mention the place of publication of these journals nor the dates of their publication.

It might also be useful for anyone studying this period, to have a list of the names of some of the prominent art dealers of the time who were active in the Punjab:

- (1) *Syed Bahadur Shah* who operated from Inside Mochi Gate Lahore and who had business connections all over India as well as Europe.
- (2) *Radha Krishen Bharani* was basically a wholesale cloth dealer from Amritsar. He met Syed Bahadur Shah who told him about the Pahari people who came to Amritsar in search of employment. Radha Krishen Bharani was asked by the Syed to buy art objects from these people and sell them to him. Radha Krishen did that until he discovered that these art objects were a source of great interest to the foreigners. Gradually he developed his own clientele and became an art dealer himself. He had his brothers Lakshman Bharani and Mohan Lal as partners, though later they all started their own separate business near the Golden Darbar in Amritsar.
- (3) *Karam Chand Popley* was a clerk who became a property dealer after retirement. During the sale transaction of a house, he came in contact with Radha Krishen Bharani. Radha Krishen was an illiterate man who had to have his letters written by other people. He asked Karam Chand Popley to write some of his letters and thus it came about that Karam Chand Popley learnt the secrets of the art trade. He became an art dealer and



86. The Weaver – drawing exhibited at the Punjab Art Exhibition at Delhi, 1872.

such was the measure of his success that he opened a shop in Bombay and became a very well-known dealer of the Pahari paintings.

Apart from these three several other dealers from other towns have been mentioned by A. R. Chughtai. According to Chughtai who met him Karam Chand Popli became a frequent visitor to the hill states and the dealers he contacted were Master Sant Singh, retired School Master from Jammu and Master Ishar Das, who was employed in Government Press in Jammu. W. G. Archer in his book *Indian Painting from the Punjab Hills* mentions on page XXIX, a Barrister of Garhwal, Mukandi Lal and Balak Ram Shah who was descendent of Mola

Ram as two very knowledgeable people as far as Pahari art was concerned.

Among others there were *Karam Chand* and *Ram Chand* who were jewellers in Jammu and who also sold paintings. Then there was *Utam Chand* from Amritsar who dealt in old assortments and carried on his business as a street vendor. He is the one who brought the Basoli pictures out in the open market. He was one of the people who were trained by Radha Krishen Bharani to collect pictures, but later became a dealer himself. Other well-known art dealers from other towns at that time were, *Ardsher* from Poona, *Guzdar* from Bombay, *Manak* from Patna and *Heera Manak* from Bombay.

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- 4 SHEIKH AHMED
 - See Appendix II, No. 125.
- 5 ZUBEDA AGHA
 - See Appendix II, No. 208.
- 6 H. L. PRASHER
 - Brother of S. L. Prasher, the Artist listed in Appendix II, No. 114.
- 7 A. R. CHUGHTAI
 - See Appendix II, No. 100.
- 8 MIAN MUHAMMAD HUSSAIN QADRI
 - See Appendix II, No. 116.
- 9 ANNA MOLKA AHMAD
 - See Appendix II, No. 141.
- 10 KHALID IQBAL
 - See Appendix II, No. 209.

Conclusions

Having looked at and waded through the historical data of almost a hundred years of painting extending from 1847 to 1947, my first reaction was one of bewilderment. Considering that this was the time just before the creation of Pakistan, this period has been treated quite disdainfully. In fact, after appreciation of Mughal art history, people and critics alike seem to have forgotten that the Punjab was ever relevant in the art world. It has been recorded that Lahore was a cultural capital of the great Mughals but after that it has been totally ignored.

The cultural infrastructure that sustained a Mughal court for almost two decades could not have vanished just because the Mughals left the area or had ceased to rule the land. The countless number of artists who had made Punjab their home during the Mughal presence might have dispersed to some extent during the days of turmoil, from Lahore to the Punjab Hills and the Sikh states, but they could not all have disappeared. It takes a long time for an artist to entrench himself in an area. He, more often than not, is not alone in that decision. He has a whole chain of artists to consider because art tradition in this part of the world has been carried on from father to son. In a matter of one generation this activity would spread to include uncles and their children. Apart from painters, this tradition produced auxiliary trades like printing, book binding and decorating which further involved scores of people. Out of these even if a number of people decided to move away it seems irrational to assume that the unstable conditions would be able to uproot large families completely.

The art of the Punjab Hill States has deservedly been given prominence by most art critics, but these critics have not looked further. They have not tried to discover any worthwhile art activity that might have been going on in other places of the Punjab, not realising that many of these hill state artists were coming down to the plains during the winter season for three to four months and setting up their studios there. They created their sphere of influence and circle of artists, who would hover around and pick up any trick or expertise which the master might care to display. All this is apart from A. R. Chughtai's assertion that considerable part of Punjab Pahari art in the late 19th and early 20th century was also produced in the plains and that the paintings procured from the hill states were done in the artists' free time and not due to the patronage of the hill rajas.¹

Punjab, it would seem, has had many ups and downs in art activity. As a result of its geographical situation, every invasion into India had to trample through the Punjab en route to the capital. Even when the political conditions stabilized enough to produce a structure for good art the local art world was invariably shattered once again by political turbulence. That is why even though very good art has been produced in the Punjab, it has not lasted long enough to form a sense of continuity and thus attract the attention of art critics and connoisseurs.

After the Sikh period, there was a barren span of more than fifty years during the early years of British rule, when there was a total lack of appreciation and patronage for art in the Punjab. The old patrons had vanished and the new rulers had yet to learn to

appreciate the local art traditions that were so different from their own. Apart from the general lack of appreciation for Indian art, there might also have been a feeling in the hearts of the new rulers that since the Punjab was the last of the Indian provinces to have surrendered its sovereignty to the British, it was also the last one to receive the 'civilizing' influence of the rulers. Therefore, any art movement or painting produced in these conditions away from European and British influences must be totally inferior and unworthy of notice or patronage.

This attitude persisted during the whole of the nineteenth century. However, by this time some British voices were also raised in India casting some doubt on the legitimacy of this attitude. As I have mentioned earlier, H. B. Havell's championship of Indian art traditions to a great extent raised the value of Indian art in the eyes of the British as well as the local rich families who were in a position to patronize art. But, this point of view took a long time to reach the Punjab. It was already a decade into the twentieth century before Lahore's Mayo School of Arts even considered offering drawing as a subject and that too as a course to train drawing masters. The banners of Punjab painting was kept flying for a long time by this special breed of drawing masters who had been trained at the Mayo School.

That was the time when the art world was talking about the paintings done in the Bengal School as well as the paintings of the Punjab Hill states which had been recently discovered. These Pahari paintings were being considered as the successors to the glorious Mughal art tradition, whose influence and in fact whose artists had evolved this new romantic art movement.

This was also a time of great nationalistic upheaval in the Punjab, after the Jallianwala massacre¹ and Bhaghat Singh² and his comrades' involvement in rebellions politics. The ruthlessness with which these protests and rebellious activities were dealt with by the British rulers, left the Punjab nation stunned. They slowly woke up to a feeling of frustration, a sense of loss and a general air of melancholy which found an echo in the sentimental and subdued water colours in the style of the Bengal school.

Uptil this time, in Bengal the British had adopted a benign and benevolent attitude towards the local

art movement. They were still totally oblivious to the art activity in the Punjab, which had received the influences from the Bengal school as well as from Guler and Kangra schools of the hill states. Gradually these influences were assimilated and indiginized and a totally local Punjab art emerged. It was around 1920 that the British finally realized the importance of preserving the traditional and local art heritage and nurturing the new art trends in the Punjab. There was a brief period of about thirty years when art and the artists thrived and a distinct school of Punjab painting began to evolve in a way that it was separately recognizable as a distinct style.

Slowly and steadily the painters of the Punjab basked in a sunshine of approval received after a long long time and produced the delicate and sensitive water colour paintings that won appreciation not only in India but in England as well. In general, however, very few people today know about these artists. The only names that are remembered and recognized are the names of Chughtai³ and Allah Buksh⁴ and one purpose of my endeavour was to bring out more information about as many other artists as possible. One realizes the importance of paintings that have the signature of the painter on them or the painting whose artist's name has been entered in some accession register or the other as they are of greater value. But let it not be forgotten that there is a greater body of beautiful work done by Punjab artists which loses a bit of its value because the signature of the artist is missing.

This is a tradition in local art that has been practised for several hundred years. Except for a very few names of artists of extraordinary merit that have come down to us through the maze of history, there has traditionally been an anonymity attached to works of art that persisted over the years right down to the early twentieth century. Even in the twentieth century there were several factors that prevented the artist from signing his own name to a painting.

An artist invariably learnt his trade from an already practising *ustad* who might be his own father, uncle or the student of his father. He did not begin to sign his pictures until the *ustad*, as a mark of approval puts his own signature on the student's painting. This oriental nicety may have its finer points, but it has left a lot of confusion of unsigned and sometimes wrongly signed pictures. The Brit-

ish patrons were also not concerned about the artists of these paintings. They wanted certain aspects of local life recorded and to them faithful representation was more important than the question of art being created. Nor were they too curious about the painters or their names. There was a quaint shyness and hesitation among the artists to put their name on something they were going to sell. It almost seemed as if they felt they were selling their name. In case of paintings with religious themes or of saintly personages, an artist purposely kept himself anonymous for devotional reasons. In other instances if a Muslim artist was painting a Hindu religious episode, he preferred not to sign in order to avoid adverse comments from fellow Muslims.

As a result today we find paintings with several types of marks of identification on them which invariably do not include the name of the artist. Some paintings are presented in the name of the patron. In the catalogues of many of the art exhibitions of that period, paintings are listed as "Paintings sent by the Maharaja of Patiala", or "Paintings sent by the Maharaja of Kapoorthala" without mentioning the name of the artist. There are sets of paintings that are identified by the name of the owner inscribed in huge handwriting. Such paintings have been given thick border outlines in the same colours to give a sense of unity of ownership. Again the name of the artist is not mentioned. There are also sets of paintings that are recognized by the name of the dealer, which has been prominently written on them. This might have been done to advertise his trade and enhance his business. It was perhaps thought expedient not to add the name of the artist, because that would provide a direct link between the buyer and painter.

In order to trace the painters of these works, it might be of great interest to track down each and every patron, owner or dealer and try and find any old papers and diaries that might have survived in the possession of the successors and see if any new light can be cast on the paintings. Property registration records and construction records can provide important links of lineage of the artist families. The Directorate of Education in the Punjab can furnish useful information on the Technical Schools of the Punjab out of which so many art students joined the Mayo School. But this can only be properly done at greater leisure researching on a few

artists at a time.

Of necessity, the early research work will have to be one of compiling and matching names to already existing paintings. That is the only way we can put forth a case for the genuine school of Punjab water colour painting that was evolved here with the influences of the Japanese wash technique, the British water colour technique, the nostalgia from Bengal, the romance from the Pahari paintings of the Punjab hill states, added to the already existing solid infrastructure of the Mughal school. All these mixed well with the touch of sadness and the sense of loss, which was due to the Punjab political conditions of the time and formed the mood of the Punjab water colour school of painting, which was in full glory only for about thirty years.

The events that subsequently killed this movement have already been discussed. Maybe, as some critics say, it did not have the strength and the vitality to go on much longer. But probably the real reason was a general attitude that prevailed, a certain westernization of the elite, who had gone abroad and come back with a western taste, a western education and to some extent western sensibilities. To them the topical and at times illustrative and sentimental art that prevailed in the Punjab was too tame and timid to be of any consequence. These people formed the highly critical audience for whom the poor local artist was no match and was unable to counter the ruthless criticism. The artists themselves, with a very few exceptions, were overwhelmed by this new bombardment of artistic ideas. They had withstood the British pressure for so long but when all around them everyone seemed to bow down to the new way of seeing painting, one by one many of them changed their style. They took up oil painting and many of them under the influence from the west, painted abstract pictures while others stuck to realism on a larger scale which was perhaps necessary because of the medium of oil paint.

Around the 1940's Punjab stepped past the domestic threshold and entered the international arena of art. Several artists like Sher Muhammad,⁵ Bishen Singh,⁶ Allah Buksh,⁴ Sri Ram⁷ and Hussain Buksh⁸ had been painting in oil even in the 19th century. Some painters, after painting for the theatre for which they had invariably to go to Bombay, were influenced by the highly western view point of the

J. J. School of Arts in Bombay and switched over to painting larger pictures. But these were scattered instances and the shift towards western style of painting had not really been a full-fledged art movement. It was launched after Amrita Sher Gill's⁹ blistering attack on the prevailing local art, plus Roop Krishna,¹⁰ Mary Roop Krishna, Sheikh Ahmad¹¹ and Anna Molka Ahmad's¹² arrival on the scene from Europe with a similar point of view, which later received further strength from the presence of youngsters like Ozzir Zuby,¹³ Anwar Jelal Shemza's¹⁴ Safdar,¹⁵ Moyene Najmi¹⁶ and Khalid Iqbal.¹⁷ These youngsters after the partition of India and Pakistan continued to project the modern point of view in Lahore and the appearance of Shakir Ali,¹⁸ Zubeida Agha¹⁹ and Ahmad Pervez²⁰ the modern art protagonists gave them a lot of support. Meanwhile Anna Molka Ahmad as head of the Fine Arts Department in the Punjab University continued to teach and spread a different type of infrastructure from the traditional one. She managed to work up an enthusiasm for painting in various women's colleges of the Punjab so that the education of Fine Arts in the province became a formal affair, which was conducted in an organised manner with the teaching of history of art as well as drawing and painting.

In this way, even though the traditional practice of art expertise carried on from generation to generation was lost due to the changed circumstances, the two art institutions in Lahore i.e. the Mayo School and the Fine Arts Department at the Punjab University imparted a new method of art education, which had its advantages as well as disadvantages. Obviously the biggest disadvantage was the move away from a glorious art inheritance and the disruption of its line of continuity which left a distinct sense of loss. This break up with the past coming a few years before the partition of India and Pakistan created a severe identity crisis, which seems to be haunting us upto this day.

Another great tragedy was the disruption of the miniature water colour painting particularly the miniature water colour portraits. These, even today, are there in abundance and bear testimony to the great expertise and brilliance of the artists, even though in most cases we are not aware of their names.

The advantages of the new method, however, were far more noticeable than the disadvantages.

The new system of art education had a strong theoretical and historical base. The printing of good art books had brought the art of the whole world within the orbit of the local artists, who were able to see and judge the works under the guidance of people who had studied abroad. Moreover, local art tradition had been an art of book illustration. With the printing of books it had received a jolt and the lack of patronage dealt a final blow. Chughtai and some others after him continued to illustrate poetry books, but in reality the days of glorious book illustration were over and after Chughtai there was a void.

There was also a lack of originality that had begun to creep in the local pictures that were produced. Artists were repeating old pictures and old themes and there were no patrons to dictate to them and ask them to paint pictures on new themes. If ever they got any patronage they were requested to copy old picture or paint old themes by the new patrons. They even inherited tracings of figures from their ancestors and used them over and over again, with, needless to say, a loss of quality in each new tracing (see B-7, page 83).

Even though the old system of art education through father to son or through *ustad* to pupil was disrupted, the new system was equally, if not more, widespread. The two art institutions created art teachers who spread out in the whole province of the Punjab to teach art in technical schools and colleges where Fine Arts was taught as one of the subjects for a Bachelors of Art degree. After this B.A. degree students could do their Masters in Fine Arts and thus become qualified to teach in some more colleges.

But the art education thus imparted cannot be compared with the old system because traditionally art training began with a very small child and continued day in and day out as long as there was light enough to work. In the new system there was no art education at the school level and even at the college level, where the art education began, students were able to draw and paint for only one or two hours. They could hardly compare favourably in expertise with the traditional painters of old times but the fact that they were better than the existing traditional painters was because the traditional painters lacked originality and worked for cheap slick effects.

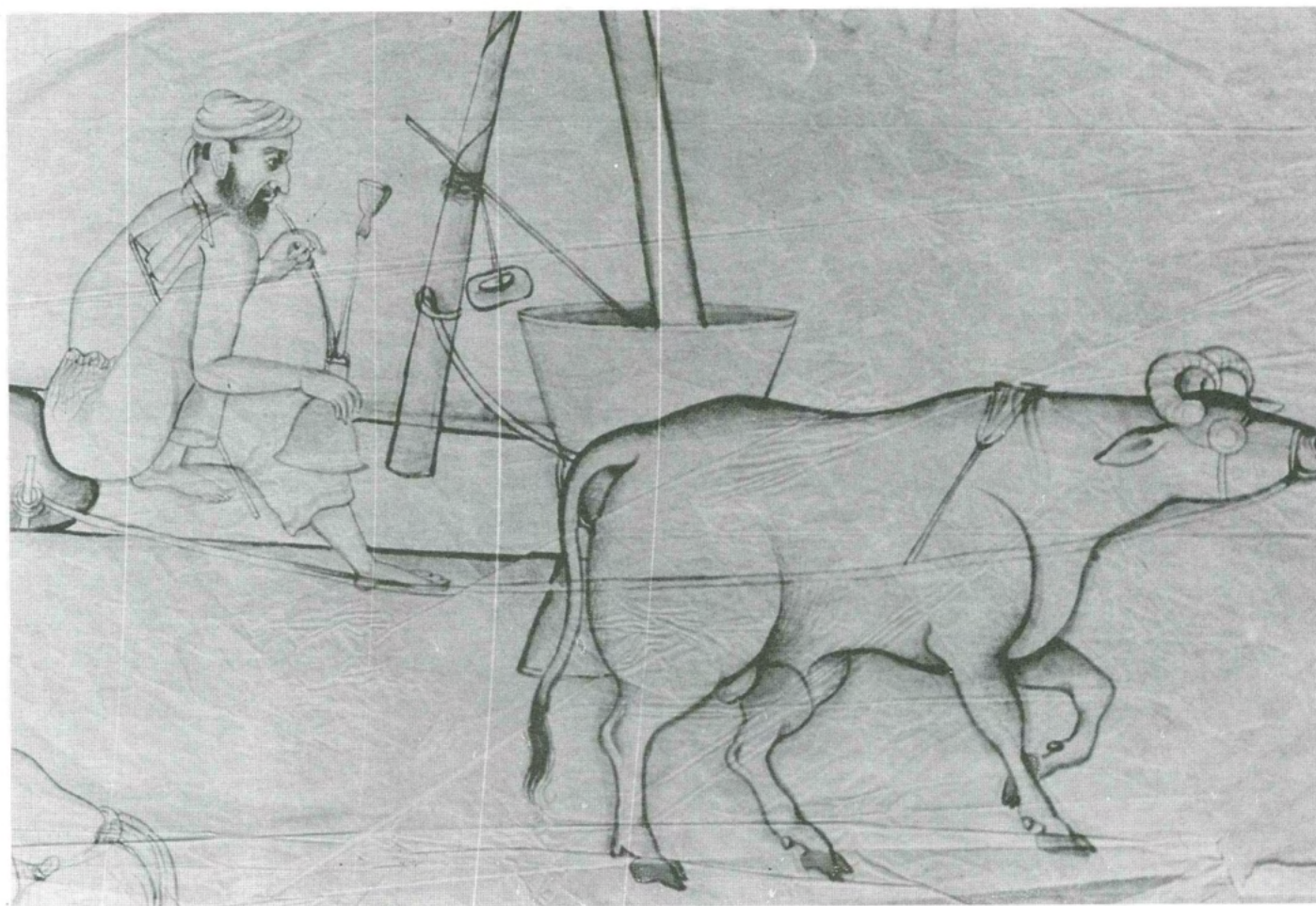
The traditional painters also lacked the theoretical knowledge or a historical perspective and their

experience of looking at good works of art was limited. The result was an expertise in rendering but a lack of direction or refinement which comes from looking at good works of art and being aware of the historical and social background of each picture. This can only come about if the tough practical regimen is augmented with an equally extensive study of the art that is practised throughout the world now as well as the past hundreds of years.

Thus, whereas art education through art colleges was not able to make up the loss of time because their students were not painting and drawing in school, the traditional system developed along totally commercial lines with the result that even though some very competent effects were achieved, there was a total lack of soul or life, or any attempt to depict society.

When Pakistan came into being there were four distinct possibilities along which its art could develop. The first was the oldest traditional style of

miniature paintings done in opaque colours, which had degenerated into mere copying of older masterpieces, but which could be revived and revitalized by attempting to infuse new topics into the artists' art vocabulary. Then there was the new twentieth century style of miniature painting done in transparent water colours. This style produced some exquisite portraits and paintings and could be developed like the more traditional opaque miniatures into a style that observed and depicted contemporary life. Another style was the water colour wash technique which was an influence of the Bengal School which in turn had been influenced by the Japanese water colour wash technique. This technique had been indiginized by so many painters that many people noticed the emergence of a distinct Punjab style, with A. R. Chughtai as its most noteworthy practitioner. But after 1940 it slowly petered out and after 1947 very few painters continued to paint in this style.



B-7. A drawing on thin paper which was used for tracing on a thicker paper, on which the painting was finished. Many artists inherited tracings of figures from the old miniature paintings, which they used with different dresses and different backgrounds to make new pictures.

It was as late as 1940 which saw the emergence of the Punjab into the twentieth century. Various influences from the west overwhelmed the local traditions and even though the British had conquered the Punjab in 1849 the cultural conquest came about around 1940 when many young people brought back the influences from the west and inspired many a painter of the local tradition to change their style and paint on a bigger scale in the medium of oil. These pictures were either realistic or abstract

and these are the two modes of expression that are being practised even today. An art movement requires decades to take root. The first 50 years of the existence of Pakistan have seen our artists assimilating and digesting the international modes of realism and abstraction. There are now strong indications that a vital and vibrant Punjab painting in the old and new techniques is lifting its head to look the world squarely in the eye and serenely announce its presence.

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- 3 A. R. CHUGHTAI
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- 6 BISHEN SINGH
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- 7 SRI RAM
— See Appendix II, No. 70.
- 8 HUSSAIN BUKSH
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- 9 AMRITA SHER GILL
— See Appendix II, No. 136.
- 10 ROOP KRISHNA
— See Appendix II, No. 182.
- 11 SHEIKH AHMAD
— See Appendix II, No. 125.
- 12 ANNA MOLKA AHMAD
— See Appendix II, No. 141.
- 13 OZZIR ZUBY
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- 14 ANWER JELAL SHAMZA
— See Appendix II, No. 192.
- 15 S. SAFDAR
— See Appendix II, No. 194.
- 16 MOYENE NAJMI
— See Appendix II, No. 195.
- 17 KHALID IQBAL
— See Appendix II, No. 209.
- 18 SHAKIR ALI AND ZUBEIDA AGHA
— Modern art protagonists in Pakistan who influenced a lot of painters when they came to Punjab after partition.
- 19 ZUBEIDA AGHA
— See Appendix II, No. 208.
- 20 AHMAD PERVEZ
— See Appendix II, No. 200.

APPENDIX I

List of European Artists and Writers

1. Baron Von Hugel	1796-1870	39. John Lockwood Kipling	1837-1911
2. Emily Eden	1797-1869	40. Stanley Leighton	1837-1901
3. Francis (Fanny) Eden	1801-1849	41. Richard Simkin	1840-1926
4. G. T. Vigne	1837	42. John Corneleous Dwyer	1843-1890
5. William Osborne	1838	43. G. P. Thomas	
6. Lt. W. Barr	1839	44. Oldfield	1846-1855
7. August Scheofft	1841	45. W. Ross	1850-1860
8. Prince Soltykoff	1842	46. George Beechey	1852
9. Von Orlich	1844	47. W. Carpenter	1853
10. C. Grant	1844	48. P. C. French	1853
11. Prince Fredric W. Waldemar	1846	49. Queen Victoria	1819-1901
12. Lt. Needham	1849	50. Charles or W. E. Shaw	1854-1860
13. Lt. J. C. Heathorn	1849	51. Lt. O. Shore	1855
14. Edwin Williams	1849	52. M. W. Edwards	1857
15. W. Taylor	1850	53. Lady Charlotte Canning	1860
16. J. Dunlop	1849	54. Lord Baden Powell	1841-1901
17. J. A. Goldingham	1767-1844	55. G. Richmond	1863
18. Mr. and Mrs. Mackenzie	1754-1821	56. R. Clint	1866
19. James Atkinson	1780-1852	57. Mary Popham Blyth	1866-1868
20. Sir Francis Grant	1802-1875	58. J. M. Barclay	1867
21. Winterhalter	1805-1873	59. J. R. Dicksee	1867
22. Sir Henry M. Lawrence	1806-1857	60. George Tracy Robinson	1868-1910
23. John Browrigg Bellasis	1806-1890	61. Inglis Sheldon Williams	1870-1940
24. Thomas Postans	1808-1846	62. F. I. Palmer	1873
25. Sir Richard Strachey	1817-1908	63. J. Duguid	1873
26. Sir Herbert Benjamin Edwards	1819-1868	64. Isca	1875
27. Sir Henry Yule	1820-1889	65. Norman V. Lacey Rybott	1876-1961
28. C. S. Hardinge	1822-1894	66. Major R. C. W. R. Mitford	1880
29. George Carter	1822-1861	67. E. L. Weeks	1890
30. William Simpson	1823-1889	68. A. Rendall	1891
31. Sir Henry Le Geyt Bruce	1823-1899	69. Leslie Poole Smith	1909
32. Henry B. A. Poulton	1823-1906	70. W. Rothenstien	1917
33. George Godfrey Pearse	1827-1905	71. F. C. Scallen	1917
34. John Ruggles	1827-1991	72. Blackeny Ward	1918
35. Henry Martens	1828-1854	73. Paillet	
36. Sir Richard H. Sankey	1829-1908	74. Morrison	
37. Charles Crammer Roberts	1834-1895	75. Robert W. Allen	1891
38. Alfred Fredric P. Harcourt	1836-1910		

Biographical Notes

1. BARON VON HUGEL 1796-1870 K. A. A. was an Austrian who visited Ranjeet Singh in 1838.

He wrote "Travels in Kashmir and the Punjab." (London : 1845) which contains an account of the government and character of the Sikhs.

A portrait of him done by an unknown artist and engraved by J. Contencin is in the India Office Library (24FI - Frontis).¹

¹ India Office Library reference number.

2. EMILY EDEN 1797-1869 was a keen amateur artist who accompanied her brother Lord Auckland to India when he was Governor General from 1836 to 1842. While in India Emily Eden and her sister Fanny Eden painted and produced drawings of a vast variety of subjects. Some of her drawings were reproduced in "Portraits of the Princes and People of India". 4 parts (London; 1844). She visited the Punjab during Ranjeet Singh's time and made one of the few portraits of the Maharaja during his lifetime.



B-8. Lithographic print of a full length seated portrait of Ranjeet Singh done by Emily Eden.

Emily and her sister were regular sketchers, though the hot weather bothered them and during the rainy season they could not sketch outdoors. The cold season was the best, but even then they found that "Once the sun was high, it reduced the whole landscape to a single flat plane, which was contrary to all rules of picturesque sketching. Only in the morning and evening were conditions truly favourable." And the two sisters made elaborate arrangements to ensure that precious time was not wasted.

Emily Eden drawings that relate to the Punjab are listed below, with reference numbers of the ones that are in the Indian Office Library (IOL) collection:

- (1) X43(13): Full length seated portrait of Ranjeet Singh Maharaja of Punjab by Emily Eden which was rendered in lithography by L. Dickenson and reproduced in "Princes and People of India", London: 1844. Prints of this lithograph are also in the Punjab Archives as well as in the F. S. Aijazuddin's Collection (see B-8).
- (2) X43(2): Full length seated portrait of Sher Singh by Emily Eden, which was lithographed by L. Dickenson and reproduced in the same book. Prints in IOL, Punjab Archives, the Sikh Collection, Lahore Fort and F. S. Aijazuddin's Collection.
- (3) X43(7): Full length portrait of Raja Hira Singh of the Punjab by Emily Eden was lithographed by the same technician and reproduced in the same book. Prints in IOL, Punjab Archives, Lahore Fort and F. S. Aijazuddin Collection.
- (4) X43(19): Full length portrait of Prince Pratap Singh of the Punjab by Emily Eden was also lithographed by L. Dickenson and printed in "Princes and People of India" - London, 1844. Prints in IOL, the Punjab Archives

the Sikh Collection, Lahore Fort and F. S. Aijazuddin's Collection.

- (5) X43(8): Full length portrait of Raja Hindu Rao (d. 1855) seated on horseback 275 x 260 Omm. A Mahratta with claim to the Gwalior state. Lived in Delhi, drawn by Emily Eden and reproduced in "Princes and People of India", after being lithographed by L. Dickinson.

- (6) "A group of Akalis." Drawing 1938. Lahore. Litho Prints are in the India Office Library, Punjab Archives, the Lahore Fort and Collection of F. S. Aijazuddin

Her other works are "*Letters from India*, 2 volumes – edited by Eleanor Eden (London: 1872) "*Miss Eden's letters*," edited by Violet Dickinson (London: 1919) and "*Up the Country*," edited by E. J. Thompson (London, 1837).

For more details on Emily Eden see page 184 of Mildred Archer's¹ book.

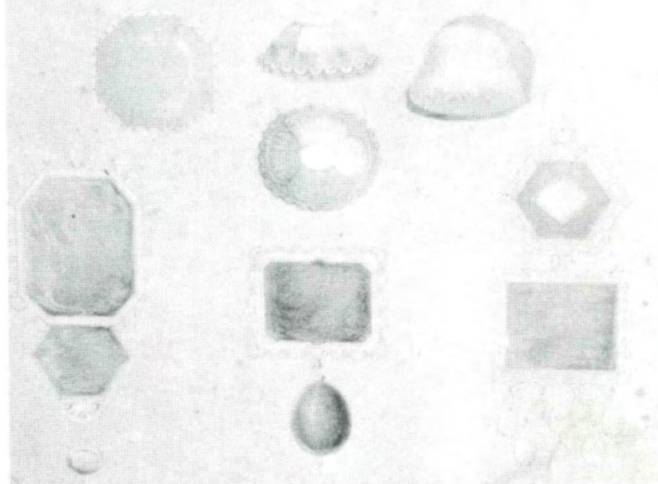
1 Mildred Archer: British drawings in the Indian Office Library, London, 1969.

3. FRANCIS (FANNY) Eden 1801–1849 was an amateur artist who accompanied her sister Emily and brother Lord Auckland to India when he was Governor General. She was a keen, if an indifferent, amateur artist and produced a lot of pictures. Her main contribution is a journal in four volumes kept at different periods between February 1837 to December 1838 out of which pictures have been reproduced by authors of various books. Out of her total work I will only mention the manuscript with paintings that have any relevance to the Punjab.

MSS Eur. C 130 4/1-57 ff.

37 drawings (57 folios) made during a visit to Maharaja Ranjeet Singh. They are done in pen and ink, wash and water colour and the size of the volume is 7" x 9½".

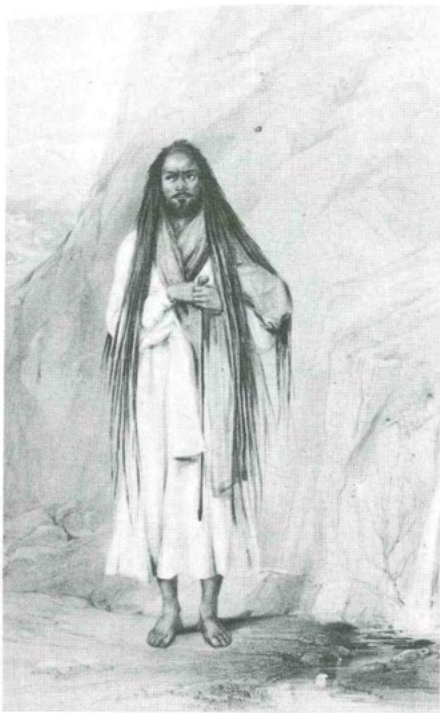
f 3v 108	–	Palace of Raja of Nalagarh,	Nov. 1838
f 5 109	–	A Sikh youth with sword,	" "
f 6 110	–	A Sikh fort,	" "
f 7 111	–	A man with performing monkeys and a goat,	" "
f 7a 112	–	Servant of Major Wade with Baby elephant,	" "
f 9 113	–	Turbans,	" "
f 10 114	–	William Osborne's bodyguard,	" "
f 11 115	–	Sketches of dogs and horses,	" "



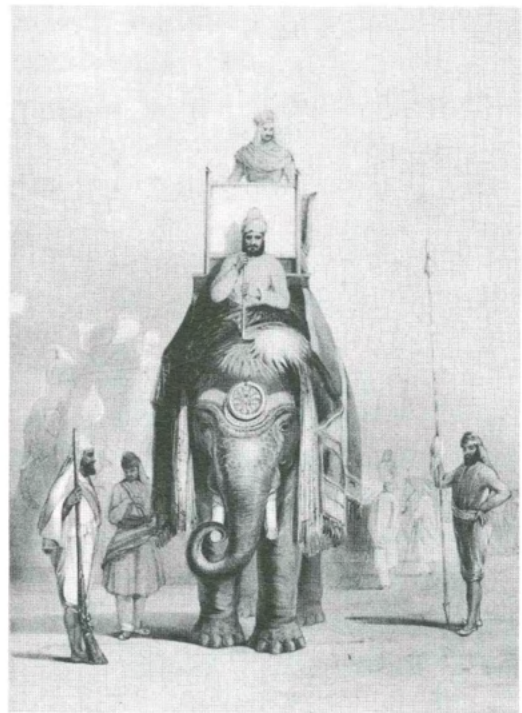
B-9. Lithographic print of the drawing of a Sikh with white horse by Fanny Eden.



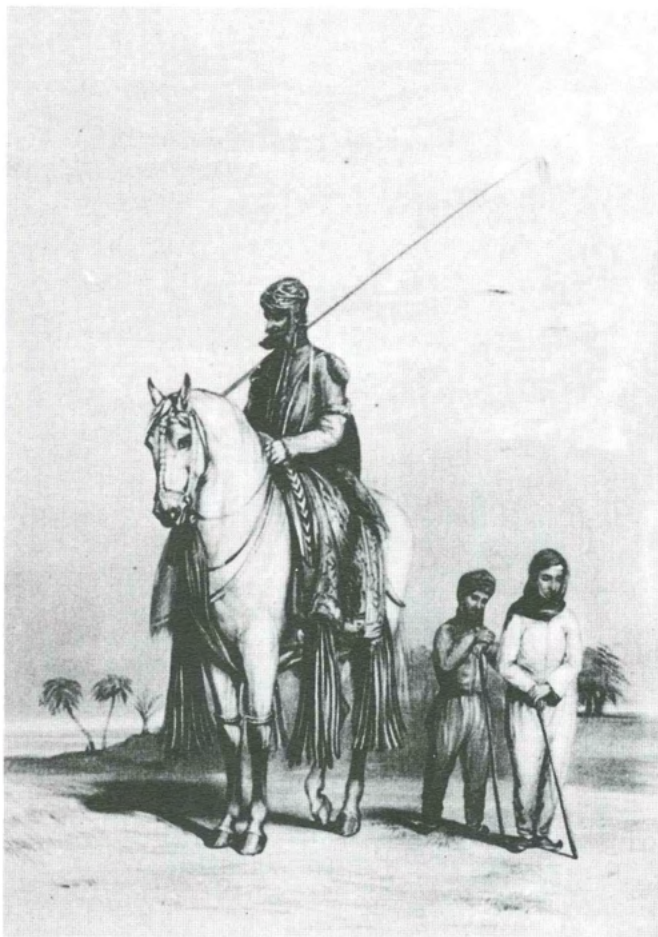
B-10 to 16. Drawings by Fanny Eden.



B-11. Drawing by Fanny Eden.



B-13.



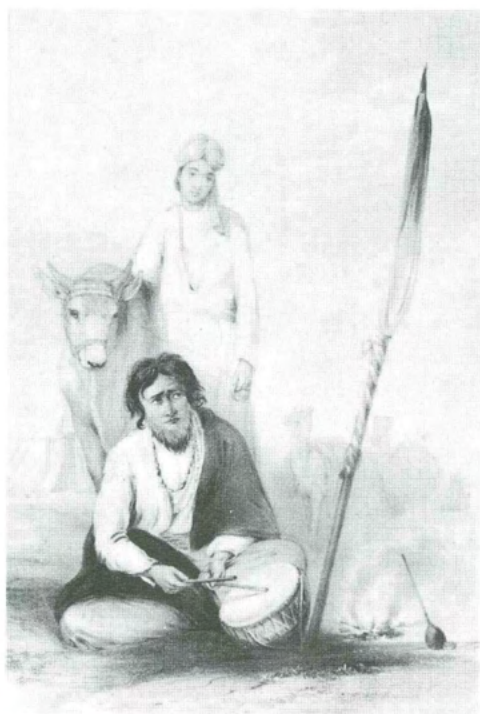
B-12.



B-14.

- | | | |
|-----------|--|-----------|
| f 12 116 | - Bullock carts, | Nov. 1838 |
| f 12v 117 | - Tent pitchers spinning thread to mend tents, | " " |
| f 13 118 | - William Osborne riding a baby elephant, | " " |

- | | | |
|-----------|---|-----------|
| f 15 119 | - Two Sikhs, | Nov. 1838 |
| f 16 120 | - Sikh with white horse, (see B-9) | " " |
| f 17 121 | - Greyhound and servant, | " " |
| f 18 122 | - Bearer with parasol at Ferozepur, | " " |
| f 19 123 | - Sikhs at great darbar near the Sutlej, | " " |
| f 19j 124 | - A water carrier, | " " |
| f 21 125 | - Umbrella bearer and attendant of Ranjeet Singh, | Dec. 1838 |
| f 23 126 | - Head and shoulder portrait of Ranjeet Singh | " " |
| f 25 127 | - Three followers of Sher Singh, | " " |
| f 26 128 | - Hookah carrier by the fire, | " " |



B-15.



B-16.

- | | | |
|--------------|---|-----------|
| f 28 129 | - Ranjeet Singh's Horsemen, | Dec. 1838 |
| f 29 130 | - Kashmir grapes, musician and servant, | " " |
| f 32 131 | - Shawl merchant and boy, Amritsar, | " " |
| f 33 132 | - Two Akalis, Amritsar, | " " |
| f 34 133 | - Attendants with fruit and vegetables sent by Ranjeet Singh, | " " |
| f 35 134 | - Pratap Singh, Amritsar, | " " |
| f 38 135 | - Gateway in Shalimar Gardens, | " " |
| ff39v-40-136 | - Shalimar Gardens, | " " |
| f 41 137 | - Sher Singh, Lahore, | " " |
| ff43-44-138 | - Panorama of Lahore, | " " |
| f 45 139 | - Jehangir's Tomb near Lahore (in pencil), | " " |

- | | | |
|--------------|-------------------------------------|-----------|
| f 46 140 | - Crossing river on inflated skins, | Dec. 1838 |
| ff46v-47-141 | - Ruined tombs near Lahore, | " " |
| f 48 142 | - Bejewelled horse, Lahore, | " " |
| f 49 143 | - Afghans mounted on camels, | " " |
| f 51 144 | - The Kohinoor and other jewels, | " " |

In EUR MSS C 130 III Nos. 54 and 56 are pen and sepia ink sketches of and around Jamia Mosque, Delhi.

For more details on Fanny Eden see p. 184 of Mildred Archer's¹ book also plates 34 (i) and (ii) in that book.

1 Mildred Archer - *British Drawings in the India Office Library*, London, 1969.

4. G. T. VIGNE was a British geographer and an amateur painter who was among the several European artists who visited the court of Maharaja Ranjeet Singh. During his stay he produced a number of portraits not only of Ranjeet Singh but also of the other Sikh nobles and Rajas. The numbers given are the reference numbers at the India Office Library. (IOL)

- | | |
|---|--|
| W. D. 3117 | - A head and shoulder water colour portrait of Ranjeet Singh Maharaja of the Punjab 110 x 105 mm. ¹ |
| F. 425 | - A print of the head and shoulder portrait of Ranjeet Singh by Vigne (see B-17) which was lithographed by Day and Haghe and printed in London in 1837. IOL ¹ |
| William Foster Collection
W. D. 3118 | - A half length water colour portrait of Nau Nihal Singh Maharaja of the Punjab from 1839-40 by G. T. Vigne 1837. IOL ¹ |



B-17. Ranjeet Singh by G. T. Vigne.

- W. D. 3116 – A head and shoulder water colour portrait of Sher Singh Maharaja of the Punjab from 1841–43.¹ (see Fig. 87, page 107).
- T-11877 – A head and shoulder portrait of Sher Singh by Vigne which was lithographed by R. J. Hamerton and reproduced in *Travels in Kashmir* in London, 1842.
- W. D. 3110 – A head and shoulder pencil drawing by Vigne of Amaluk Ram of the Punjab (Governor of Nurpur, Kangra District), 1835.
- W. D. 3110 (7a) – Made by Vigne in 1835
A head and shoulder water colour 168 x 165 mm vignette portrait of Sansar Sen, Raja of Keonthal (Simla State Punjab) who ruled 1835–1858.¹
- W. D. 3110 – Made by Vigne in 1836 - A head and shoulder pencil drawing 115 x 80 mm of J. B. Ventura (d. 1858) the Italian General who trained the army of Ranjeet Singh and was later governor of Lahore.¹

F. S. Aijazuddin² in his book *Lahore* has printed a wood engraving based on a sketch by Vigne No. 88. The House of General Ventura – 1836. This engraving was initially published in *The Illustrated London News*, 1846.

The same author³ has reproduced a drawing by G. T. Vigne done in 1837 which is now in the possession of the India Office Library. This is a drawing of Ranjeet Singh which was according to F. S. Aijazuddin used by Schoefft in painting Ranjeet Singh in his huge mural of the Court of Lahore.

Vigne published: *A personal narrative of a visit to Ghazni, Kabul and Afghanistan*, London, 1840. He also published *Travels in Kashmir, Ladakh and Iskardu – the countries adjoining the mountain course of the Indus and the Himalaya, north of the Punjab* (2 volumes–London–1842).

- 1 Information taken from Pauline Rohatgi – *Portraits in the India Office Library and Records*, London, 1983, pp. 327–328–301 and 234.
- 2 F. S. Aijazuddin – *Lahore – Singapore and Lahore*, 1991, p. 148.
- 3 F. S. Aijazuddin – *Sikh Portraits by European Artists*, London, 1979, p. 24.

5. WILLIAM OSBORNE, 1838 was the nephew of Emily and Fanny Eden who travelled with them to the Punjab. He published an account from his diaries in 1840 in London. This contained sixteen lithographs, two of which might have been used by Shoefft for his big painting of the Lahore Darbar.¹ F. S. Aijazuddin identifies the figures of Fakir Aijazuddin and Sher Singh in the big mural as hav-



B-18. Sher Singh – drawing by W. G. Osbourne, which illustrated his book *The Camp and Court of Ranjeet Singh*.

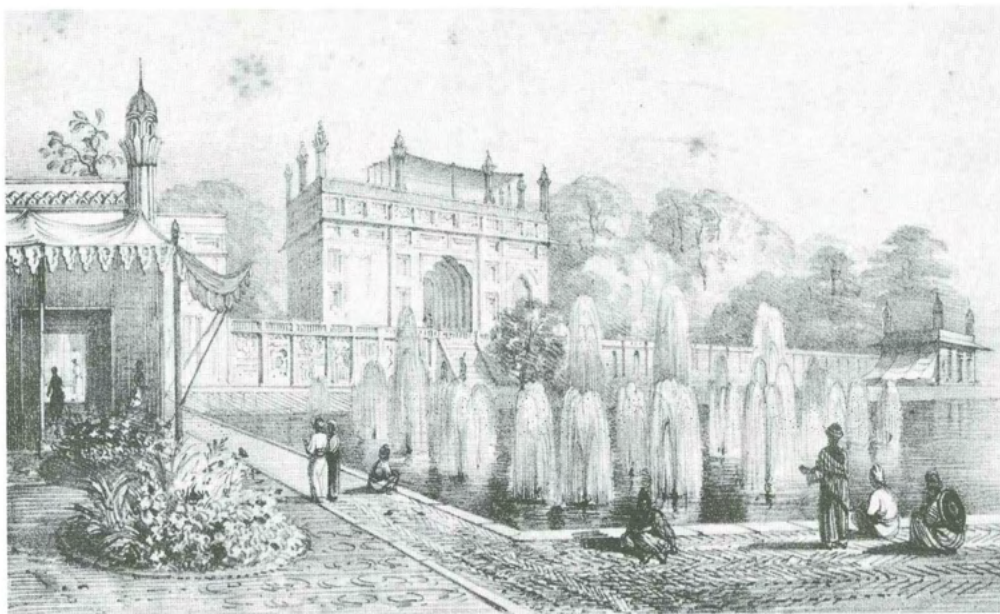
ing been inspired by Osborne's sketches. Osborne was the author of *The Court and Camps of Ranjeet Singh* (London, 1840) and *Papers relating to the Punjab 1847–1849* which were presented to both the Houses of Parliament 1849.

F. S. Aijazuddin in his book *Lahore*² has reproduced an engraving made from a sketch by Osborne.

No. 103 - The Shalimar Gardens - 1838. This was



B-19. Faqeer Uzeezodeen – drawings by W. G. Osbourne, which illustrated his book *The Camp and Court of Ranjeet Singh*.



B-20. Shalimar Gardens, Lahore – drawings by W. G. Osbourne, which illustrated his book *The Camp and Court of Ranjeet Singh*.

initially published in Osborne's *The Court and Camp of Ranjeet Singh* (London, 1840).

- 1 F. S. Aijazuddin – *Sikh Portraits by European Artists*, London, 1979, p. 107.
- 2 F. S. Aijazuddin – *Lahore – Singapore and Lahore*, 1991, p. 164.

6. LT. W. BARR 1839. F. S. Aijazuddin in his book¹ *Historical Images of Pakistan*, has reproduced two lithographs done from drawings by Lt. W. Barr and mentions one pencil drawing which is in the National Army Museum, London (Nos. 6910–15–21).

These two lithographs were first published in Barr's *March from Delhi to Peshawar and from thence to Cabul*, London, 1844.

The same author has reproduced another lithograph made from a sketch by Lt. W. Barr in his book on *Lahore*².

The Sheesh Mahal and Aurangzeb's Mosque, 1844, No. 16, pp. 51-52.

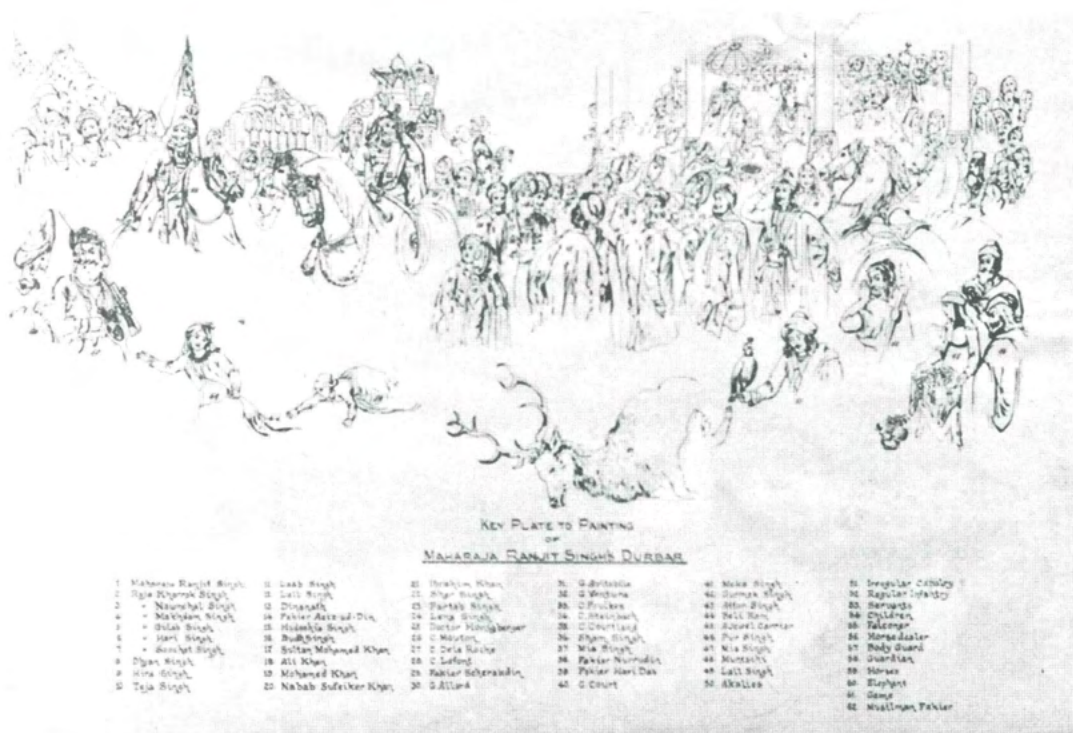
1. F. S. Aijazuddin – *Historical Images of Pakistan*, Lahore, 1992.
 - a. Rohtas Fort 1839, p. 118 (No. 176).
 - b. The Indus at Attock, 1839, p. 133 (No. 196).
2. F. S. Aijazuddin *Lahore, Singapore and Lahore*, 1991.

7. AUGUST SCHEOFFT was the best known European painter who visited the Sikh Court at Lahore and Amritsar. He was a professional Hungarian painter who painted in oil colours. He came to the Punjab after his travels from Delhi, during Maharaja Sher Singh's time and sketched and painted extensively. He stayed in the Punjab for less

than a year, during which time he completed sketches of Maharaja Sher Singh and other noblemen. He almost got lynched by a mob of Akalis in Amritsar for forgetting while he was sketching, that smoking near the holy Golden Temple was a grave sin that enraged the orthodox Sikh community.

The huge paintings like *Darbar of Maharaja Ranjeet Singh*, *Ranjeet Singh at Amritsar* and other completed oils were made with the help of his sketches much later (around 1850). In fact it is believed that he might have even used G. T. Vigne's sketch of Ranjeet Singh while painting the Maharaja in *Darbar of Maharaja Ranjeet Singh* and William Osborne's sketches of Faqir Azizuddin and Sher Singh to portray these personalities in his painting of the Lahore Darbar of Ranjeet Singh. We can find nine of his oil paintings in the Princess Bamba Collection which is at the moment housed in the Lahore Fort. Some pictures in this collection were inherited by Dalip Singh and later by Princess Bamba who was Dalip Singh's daughter. But many of them including the *Darbar at Lahore* were said to have been acquired by Dalip Singh in Europe. Since Princess Bamba died issueless, in Lahore the collection was bequeathed to her Secretary in Lahore who sold it to the Pakistan Government. The following paintings by Scheofft are in the collection:–

- (1) *Darbar of Maharaja Ranjeet Singh*, oil on canvas - 192" x 100" (see Fig. 88 on page 107).
- (2) *Maharaja Ranjeet Singh at Amritsar*, oil on canvas - 4'–8½" x 3'–7".



B-21. Key plate to the painting of Ranjeet Singh's Lahore Darbar by Schoefft.

- (3) Maharaja Sher Singh, oil on canvas – 4'-8" x 3'-8½"

There is some doubt about where this painting was completed. It is too finished to have been completed while Schoefft was in the Punjab, but Prince Soltykoff mentions seeing Sher Singh's portrait, which the Maharaja proudly

showed him with four five others when Soltykoff visited the Punjab the very next year. Even though Sher Singh retained some of these paintings Schoefft must have kept copies for reference to paint the big pictures.

- (4) Maharaja Sher Singh in Council, oil on canvas - 2' x 18" (see Fig. 89 on page 107).



B-22. Sikh Troops by Prince A. Soltykoff.

- (5) Fredric Dalip Singh (B 1868, aged 3), oil on canvas 4'-8" x 3'-5½"
- (6) Emperor Bahadur Shah, The Last King of Delhi, oil on canvas 5' x 3'-6", which along with numbers 7-8 and 9 were made in Delhi before Scheofft came to the Punjab.
- (7) A son of Emperor Bahadur Shah, oil on canvas 4' x 3'-3"
- (8) Delhi, oil on canvas 3' x 2'-6"
- (9) Banaras, oil on canvas 4'-6" x 3'-6"

One Oil Sketch of Rani Jindan in the Bamba Collection is probably also by Scheofft.

8. SOLTYKOFF (1842) a Russian prince came to the Punjab in 1842 one year after Scheofft had left. He has been extensively quoted by H. Garret in his book *The Punjab A Hundred Years Ago* as described by V. J. Jacquemont (1831) and A. Soltykoff (1842). This book was printed in Lahore in 1935 when Garret was the Keeper of the Records at the Punjab Archives.

Two of his drawings in the form of lithographic prints are with F. S. Aijazuddin and have been reproduced in his book *Sikh Portraits by European Artists*.¹

(a) *Sikh Chieftains*. Lahore, 1842, p. 55.

(b) *A Cavalcade of Sikh Troops*. Lahore, 1842, p. 60.

1 F. S. Aijazuddin – *Sikh Portraits by European Artists*, London, 1979.

9. VON ORLICH 1844 was a German who visited Lahore in 1844. He wrote. *Travels in India, including Sind and the Punjab* which was published in London, 1845.

10. C. GRANT, 1844, was an artist and lithographer who seems to have been constantly associated with *Public Characters* an illustrated publication from Calcutta, which included lithographed drawings done by him of a wide range of personalities from all over India during the years 1838 to 1853. The following personalities whose lithographed drawings done by C. Grant appeared in *Public Characters* were associated with the Punjab:—

- (1) He made a full length standing lithograph of the Italian: General P. B. Avitable.
Avitable, 1791–1845, was an Italian General in the service of Ranjeet Singh. He was made governor of Peshawar 1834-43. This litho-



B-23. A full length standing lithograph of General P. B. Avitable by C. Grant which was printed in "Public Characters," from Calcutta, 1844.

graph among others was printed in C. Grant's publication *Public Characters* from Calcutta in 1844. V3411(86), V6602(57). It was reproduced in C. Grey's book – *European Adventurers of Northern India (1785–1849)*, in 1929 (B-23).

- (2) C. Grant also drew and lithographed a full length standing 200 x 17 mm portrait of Sir Walter Raleigh Gilbert (1785 - 1853) who was in the Indian army and commanded in the Sikh wars. This was also published in *Public Characters* from Calcutta in 1851.
Information taken from Pauline Rohatgi - *Portraits in the India Office Library and Records* London, 1983. pp. 10 and 82.

11. PRINCE FREDRIC W. WALDEMAR, 1846, "A young and unusually adventurous member of the Prussian *Hanenzollern* Royal family travelled to India via Ceylon in 1845." He attached himself to

the Governor General Henry Hardinge and became part of the force that entered Lahore in 1846 during the First Sikh War.

Two of his drawings which were rendered in lithograph for publication in 1853 have been reproduced by F. S. Aijazuddin in his book *Lahore*.¹

No. 5 – *Angular View of Jehangir's Tomb*, 1846.

No. 25 – *Badshahi Mosque from Alamgir Gate*, 1846.

1 F. S. Aijazuddin – *Lahore – Singapore and Lahore*, 1991, pp. 32 and 64.

12. LT. NEEDHAM - 1949. F. S. Aijazuddin¹ has reproduced on page 86 (No. 120) *Troops Crossing the Ravi near Multan 1848*, an engraving from a sketch by Needham which was published in the Illustrated London News, 1849.

1 F. S. Aijazuddin – *Historical Images of Pakistan* – Lahore, 1992.

13. LT. J. C. HEATHORN, 1849. Five water colours done by him in Multan have been reproduced by F. S. Aijazuddin in his book *Historical Images of Pakistan*.¹

a. Page 87	(No. 123)	...	Eidgah Multan, Water colour,	1849
b. Page 96	(No. 137)	...	N. E. Aspect of Fort, Multan,	1849
c. Page 98	(No. 139)	...	N. W. Corner of Fort, Multan	1849
d.	(No. 140)	...	Siki Gate of Fort, Multan	1849
e.	(No. 141)	...	Main Headquarter, Multan	1849

1 F. S. Aijazuddin - *Historical Images of Pakistan*, Lahore, 1992.

14. EDWIN WILLIAMS, 1849. The only example of Edwin William's art activity is preserved by a lithographed portrait of Sir Charles Napier. The Commander in Chief, March 1849. The drawing was done by Edwin Williams and a print of the lithograph that was done from his drawing is in the Punjab Archives Lahore.

15. W. TAYLER. Painted the picture *The Triumphant Reception of the Sikh Guns 1850* – The sketch and monocolour drawing of this picture is in the Punjab Archives, Lahore Secretariat and in the Sikh Collection at the Lahore Fort. This picture was later engraved by F. C. Lewis who was at that time also the engraver to the Queen (Fig. 90 on page 108).

16. J. DUNLOP, 1849. Known for his X802 *Mooltan* series of sketches which he did during and after the siege of Multan, which were lithographed and printed in London in 1849. He also made a full length seated picture X802 of Cham Singh of Multan (brother of Moolraj) with his brothers Narayan Singh and Ram Singh which was also reproduced through the lithographic process with his series on Mooltan.¹ The lithographers were Maclure, Macdonald and Migreggor of London, 1849.

A set of the lithograph prints of these water colours are with the Punjab Archives, Lahore Secretariat: (see Figs. 91–98 on pages 108–110)

1. The title page done in water colour stating *A Series of Sketches* by John Dunlop, during and after the siege.
2. Sketch after taking the city of Multan.
3. Dewan Moolraj after his surrender.
4. The abovementioned group portrait of the Moolraj brothers.
5. Inhabitants of Multan.
6. In the trenches – September 12, 1848 H.M.S. 32 Regiment.
7. Struggle in the Town Capture of 2 Sikh Standards.
8. Camp followers – Camel Drivers.
9. Camp followers – Milk Women of Multan.
10. Soldiers of Major Edward's Cavalry.
11. Soldiers of Major Edward's Infantry.

Apart from these lithographed version of Dunlop's work we can see a series of very interesting pictures – A group of lithographs and engraving made from paintings by Dunlop from the *Multan* series have been reproduced by F. S. Aijazuddin,² in his book *Historical Images of Pakistan*, where we can see the prints as well as the water colour paintings side by side. Prints of these lithographs are also in the collection of the Punjab Archives.

- Page 86 No. 121 Fort Multan from the west.
- Page 91 No. 131 Explosion of the magazine (engraving-130).
- Page 90 No. 129 Breaching the Delhi Gate (engraving-128).
- Page 93 No. 133 Storming the Koonj Boorj (engraving-132).
- Page 96 No. 136 N. E. side of the Fort Wall.
- Page 87 No. 122 Southern View of Eidgah Multan.
- Page 88 No. 125 Storming the *Mundi Awa* (engraving No. 124 and lithograph 125).
- Page 97 No. 138 Funeral Procession of Vans Agnew and Anderson.
- Page 89 No. 127 *Munde Awa* or Great Mound (engraving No. 126 and lithograph 127)
- Page 86 No. 121 Fort of Multan from west, 1848.

- 1 Pauline Rohatgi – *Portraits in the India Office Library and Records*, London, 1983, p. 310.
- 2 F. S. Aijazuddin – *Historical Images of Pakistan*, Lahore, 1992.

17. **J. A. GOLDINGHAM** (1767–1844) was an official amateur artist who was a mathematician and an astronomer. Most of his work is not relevant to us but he made a few paintings that can be related to the Punjab.

- a. A three quarter length standing Mezzotint and stipple engraved portrait 575 x 405 mm of Maharaja Sir Dalip Singh of the Punjab who ruled from 1843-49 and was exiled to England in 1854. This was published in 1882 after having been engraved by T. L. Atkinson.¹ (p 1435).² This same engraving has been reproduced on one volume of Sohan Lal Suri's



B-24. A stipple engraved Mezzotint portrait of Maharaja Duleep Singh by Goldingham. This was published in 1882. An oil painting from the same drawing was also made by Goldingham, the only difference is the beard which is there in the engraving but is missing in the oil painting.

Sikh Court diary *Umda-tul-Twarikh*.

- b. An oil portrait of H. H. Maharaja Dalip Singh is in the Princes Bamba Collection housed at the Lahore Fort in the size 4' x 6" x 6' -6", painted in 1875 in London which must have been made from the same drawing from which the engraving was made, because this too is the same three quarter length standing portrait,³ except for the fact that the beard on the engraving has disappeared in the painting (see B-24).

- 1 Pauline Rohatgi – *Portraits in the India Office Library and Records*, London, 1983, p. 327.
- 2 The India Office Library reference number.
- 3 This painting has been reproduced in F. S. Aijazuddin – *Sikh Portraits by European Artists*. London, 1979, Plate VIII.

18. **MECHENZIES** can be categorized under two headings:

- (a) **MR. & MRS. MACKENZIE** (1754–1821).

These two together made a huge collection of 1450 drawings out of which only 4 or 5 done by different artists, relate to the Punjab. Besides, their collection is dated before the time being researched. They are nevertheless listed for reference. The numbers that I have given with each picture are the India Office Library reference numbers.

MSS EUR. 562-3

- 863(8) – Muhammadan Ascetic from Ludhiana. Water colour 8 x 13 1/2 by J. Newman. 1813.
- 731-855 – Portfolio 8
- 761(31) – Fort-Tughlakabad (Punjab) Pencil 11 1/2 x 18 1/2"
- 763(33) – Ruins-Tughlakabad (Punjab) Pen and ink 11 1/2 x 18 1/2"
- 764(34) – Ruins - Tughlakabad (Punjab) Pen and ink 11 1/2 x 18 1/2"
- 811(81) – Tomb - Tughlakabad Pen and ink 6 x 3 1/2"
- 812(82) – Tomb - Tughlakabad Pen and ink 3 1/2 x 6"

- (b) There was also an Helen Mackenzie who made the picture (which was later lithographed) number x 806(6) a full length/seated in group, coloured lithograph of Sir Dalip Singh, Maharaja of Punjab. This lithograph has been reproduced in H. Mackenzie's book *India* published in Lahore 1849 (X806(6)).¹ (see Fig. 100 on page 110).

X806(17) – A full length seated with attendants lithograph 243 x 32 mm of *Zinat Mahal Begum*, Queen of

Delhi, wife of Bahadur Shah-II published in London by Helen Mackenzie in 1854 in *The Mission, Camp and Zenana*.¹

- X806(5) – A full length standing with son lithograph 275 x 188 mm of Nasirwaji Carsetji a Parsee convert to Christianity published by Mrs. Mackenzie in *Six Years In India* in 1854.²

For more details on the first Mr. and Ms. Mackenzie see page 472 of Mildred Archer's² book.

- 1 Pauline Rohatgi – *Portraits in the India Office Library and Records*, London, 1983, pp. 327, 279 and 37.
- 2 Mildred Archer – *British Drawings in the India Office Library*, London, 1969.

19. JAMES ATKINSON (1780–1852) was a surgeon by profession and an amateur artist. He printed a book on *Sketches in Afghanistan* (London, 1842) which contains lithographs based on his water colours. Only one relates to the Punjab and is in the possession of F. S. Aijazuddin. It is listed on p. 15 of the catalogue of the exhibition of "British Lithographs of Pakistan, 1840–50" held in Lahore in 1978. It has recently been reproduced by the same author in his book *Historical Images of Pakistan*.¹

A water-wheel near Pakpattan – Punjab. A coloured lithograph size 245 x 368 mm by Atkinson. A print of this lithograph is also with the Punjab Archives.

For more details on James Atkinson see page 96 of Mildred Archer's² book.

- 1 F. S. Aijazuddin *Historical Images of Pakistan*, Lahore, 1991, p. 100.
- 2 Mildred Archer – *British Drawings in the India Office Library*, London, 1967.

20. SIR FRANCIS GRANT (1802–1875) Sir Francis Grant was a fashionable professional portrait painter who became member in 1851 and later the President of the Royal Academy.¹ He has done several paintings of Sir Henry Hardinge of Lahore 1st Viscount (1785–1856). Hardinge was Field Marshal and later Governor General of India (1844–48).

1. F 834³ Full length seated on horseback on the battlefield painting of Hardinge. Oil painting 550 x 750 mm. – 1845.²

2. P 847(F119)³ Full length seated on horseback on the battlefield, painting of Hardinge. Mixed techniques 538 x 796 mm. Engraved by S. W. Reynolds and published in London 1849.²

3. P 1417³ A three-quarter length standing portrait which has been reproduced with Mezzotint engraving 285 x 228 mm engraved by J. Faed and published in London, 1851.

4. MSS EUR-³ G 38/2(LXIC) – A three-quarter length standing photograph of a painting of Hardinge 166 x 138 mm by Sir Francis Grant.²

5. No. 30 An oil painting of Lt. General Viscount Hardinge with his son the Hon. Charles Hardinge and his staff on the field of Ferozeshah 1848 (2nd Sikh War). Similar painting with cannon was made in 1868.² (see Fig. 101 on page 111).

- No. 32 An oil painting of Sir Robert Montgomery 1865. A copy of which was made by Dixon and is said to be in the Montgomery Hall, Lahore.

A copy F 246 was also made by Rendall 1891:

- 1 Information taken from Richard and Samuel Redgrave's book – *A Century of British Painters* – Oxford, 1941.
- 2 Paintings listed in Pauline Rohatgi's – *Portraits in the India Office Library*, London, 1983, pp. 93, 94 and 156.
- 3 The numbers are the catalogue numbers in the India Office Library Collection.

21. WINTERHALTER (1805–1873). Was the court artist of Queen Victoria. He painted a charming and meticulous portrait of Maharaja Dalip Singh in water colour in the size 2'-5½" x 1'-8". This portrait was commissioned by Queen Victoria and painted in the Buckingham Palace. This painting has several versions - a water colour version which is now in the Princess Bamba Collection, Lahore Fort while the oil painting made from the water colour sketch has been reproduced by F. S. Aijazuddin in his book *Sikh Portraits by European Artists*.¹ There is a print made from this oil painting which is also in the Sikh collection at the Lahore Fort. Both the water and the oil paintings have the young Maharaja in an

identical standing pose – the right hand resting on a sword while the left is held waist high holding on to his belt. He is splendidly clad, with the traditional Sikh headgear and jewels while the locket round his neck holds a picture which might well be Queen Victoria. The background in both the pictures is slightly changed, the warm green and brown colours of the water colour² giving way to blues and dark contrasts in the oil painting even while retaining the shadowy minarets and domes of the Lahore mosque. The litho print was also made from the oil painting and therefore has the blues and the dark contrasts in the background. (see Fig. 102-103 on pages 111-112)

- 1 F. S. Aijazuddin – *Sikh Portraits by European Artists*, London, 1979, coloured plate VI. This painting is in the Royal Collection in London.
- 2 The water colour sketch is in the Princess Bamba Collection, Lahore and has also been reproduced in their brochure.

22. SIR HENRY M. LAWRENCE (1806-1857). He was an amateur artist in India since 1823. He was on the Punjab scene during the First Sikh War when he was Agent to the Governor General, Resident at Lahore, 1847. He was present during the siege of Multan and also the Battle of Chilianwala, 1849. He was President of Board of Administration of Punjab, 1849–53 and was killed in Lukhnow during the Mutiny. In his manuscript the pictures related to Punjab are:

MSS Eur F. 85.58 ff 4-41. A torn Sketch book with 21 head and shoulder portrait sketches to illustrate the manuscript "Notes on Sikh Officers after 2nd Sikh War, 1849." These were probably made to memorize names and faces. In pencil in the size 15 x 9½ inches.

For further details see page 236 of Mildred Archer's¹ book'.



B-25. A pencil drawing by Sir Henry M. Lawrence.

Also included in the MSS are two drawings by Edwards²

- 656-Pen and ink confluence of Sutlej and Chenab– 1849.
- 658-Mamdote on the left bank of Sutlej.

- 1 Mildred Archer – *British Drawings in the India Office Library*, London, 1969.
- 2 H. B. Edwards – See Appendix I, No. 26.

23. JOHN BROWRIGG BELLASIS (1806–1890).

Was an amateur artist. He was the only one from among several Bellasis who were in India, to work in the Punjab. He was in India since 1822 but was in the Punjab when in 1848 to 1849 he took part in the siege of Multan where he was chiefly guarding the battery. In 1858 he retired and went back to England. He has four hundred and fourteen (414) drawings in pencil, pen and ink and water colours of varying sizes in a volume the size of 14½ x 13½" and nine prints, in the India Office Library, of which the following are related to the Punjab:–

- P. 63¹ – Fort at Solapur.
- P. 66b – Mosaic at Multan.
- P. 69a – Persian Inscription and Proverb about Multan.
- P. 71c – Loharee Gate, Multan.
- P. 86b – Lahore Gate, Multan.
- P. 114d – Camels carrying the sick leaving Multan for Ferozepur, 16th February 1849.
- P. 130 – Attack on Multan, 27 December 1848.
- P. 131 – Sketch of Sap Head, Multan (see Fig. 105 on page 112).
- P. 132 – North Gate Breach, Multan.
- P. 133 – Delhi Gate, Multan.
- P. 134 – Sheikee Gate, Multan.
- P. 135 – The Fort, Multan, 1849.
- P. 136 – Cease-firing, Multan, 22 Jan. 1849.
- P. 137 – Town Breach, Multan.
- P. 138 – Sketch of Citadel, Multan.
- P. 139 – Plan of Multan.
- P. 140a – Sikh Guns, Multan.
- P. 140b – Gate Bhawul Huq, Fort Multan.
On the back pietra dura work from Mulraj's palace. "Border of room destroyed by the explosion, in Multan."
- P. 140c – The explosion at Multan.
- P. 141a – Tomb Rukn-i-Alam, Fort, Multan.
- P. 141b – Military uniforms, costumes at Multan.
- P. 141c – Kosnee Boorj, Multan
- P. 142a – Artillery at Multan
- P. 142b – Portrait of Mulraj
- P. 142c – View of Multan
- P. 142d – Sketches of tents, elephants and officers of Bengal Artillery at Multan. Mrs. Lawrence's party.

There is also a copy of his journal covering the years 1821–1840 in the India Office Library. Photo Eur. 35 *Scratchings from an Indian Journal 1821–40.*

For more details about Browrigg Bellasis see page 117 of Mildred Archer's *British Drawings in the India Office Library*, London, 1969.

1 India Office Library catalogue numbers.

24. THOMAS POSTANS (1808–1846) was an amateur archeologist and an amateur landscape artist who painted monuments and figures with their elaborate costumes in Western India. His wife Marianne was author of *Cutch or Random Sketches of Western India*, London (1839), *Facts and fiction illustrative of oriental character*. 3 volumes (London 1844) and *Western India* (1839). Many of the illustrations in the books are lithographs and engravings based on drawings by the husband and wife. Postans also published books on *Surat*, *Sind* and *Hints to Cadets* as well as many pamphlets. He was a good linguist.

Thomas Postans has not drawn the Punjab scene. Out of 212 drawings he did, just the following two, of horse trappings are of the Punjab.

f 26c - Horse trappings of Punjab.

f 74a - Horse trappings of Punjab.

For more details see page 278 of Mildred Archer's *British Drawings in the India Office Library*. London, 1969.

25. SIR RICHARD STRACHEY (1817–1908) was an amateur artist who had built up a big collection of paintings, which is known as the Strachey collection. He was an engineer by profession. Amongst the large number of pictures (200) that he produced very few are from the Punjab and are spread over various manuscripts. The India Office Library number, WD 2331/1–247pp¹ contains 102 drawings and 23 lithographs out of which number, only two are from the Punjab. Size of the album is 15 $\frac{3}{4}$ x 11", p. 1576 - Print of Sutlej River Gorge 159a - Print of River Sutlej at camp of September 9 which were printed in the "Geographical Journal" – 1900 on page 248 and page 249. The drawings of these two prints are in the next collection number page 139 and page 141.

Other pictures of the Punjab are in a scrap book whose India Office Library number is 2332/1–265 pp. which contains 86 drawings and 4 lithographs dated 1839–1867. They are done in pencil, pen and ink and wash and water colour. The size of the album is 18 $\frac{1}{2}$ x 12 $\frac{1}{2}$ ".

- P. 63 – Quercus Incana N. Simla
- P. 65 – The *Chor* from Ambala
- P. 67 – The Yarrows, Simla
- P. 69 – The Glen below Yarrows
- P. 71 – View from the Yarrows
- P. 73 – *Dhobee Ghat* Annandale, Simla
- P. 75 – Quercus Incana. Bauj, Simla
- P. 77 – Waterfall below Simla
- P. 103 – The Yarrows. Simla
- P. 105 – House on a Hilltop, Simla
- P. 107 – *Dharamsala* range from Kangra Dak Bungalow
- P. 117 – River Indus at Attock
- P. 139 – Sutlej River Gorge. Drawing for *Geographical Journal*, 1900, p. 248.
- P. 141 – Sutlej at camp of September 9.

For details see page 325 of Mildred Archer's² book.

Several portraits of Sir Richard Strachey have been done by different artists. One original portrait in pencil is in the library, while the photograph of another one is also kept in the library.

WD 2347 A three-quarter length seated portrait of Richard Strachey, a pencil drawing 34 x 251 mm done by H. Yule in 1855.

P 647(F347) Photo of a pen and ink drawing of Richard Strachey by T. Blacke Wirgnan.³

- 1 India Office Library number.
- 2 Mildred Archer, *British Drawings in the India Office Library*, London, 1969.
- 3 Pauline Rohatgi, *Portraits in the India Office Library and Records*, London, 1983, p. 221.

26. SIR HERBERT BENJAMIN EDWARDS (1819–1868) was an amateur artist. He was one of the several Edwards who were associated with India. He went to India in 1841 and was assistant to Henry Lawrence in Lahore in 1847 during which time he campaigned against Mulraj, the Sikh Governor of Multan in 1848. He was Deputy Commissioner of Jallunder in 1851 and Commissioner of Ambala in 1862–65. Among his work the following is related to the Punjab:–

MSS Eur. F 85.58, drawings.

f 1- Caricature of Henry Lawrence. Pen and Ink 9 x 7" – 1846.

f 2- Henry Lawrence, Lord Gough and Fredric Currie water colour – 7 x 5" – 1846. (see Fig. 104 on page 112).

MSS Eur E 213 2 in the India Office Library is an illustrated Diary of Expedition to Bunnoo with Sikh force commanded by Sindhuwala, 1847 and contains five drawings and a few sketches, in pencil

and pen and ink in the size $13\frac{1}{4} \times 81.4$ ", out of which only one is from the Punjab.

2. View of Fort Khooshab, February 25th, 1847.

He published in two volumes *Papers of Herbert Edwards* in which there are sketches of:

(a) Doongagali.

(b) Abbottabad.

Also included in Lawrence's³ manuscript No. F 85, 58 – a pen and ink drawing of the confluence of Sutlej and Chenab 1849 by Edwards (656).

For more details on H. B. Edwards, career see p. 192 of Mildred Archer's¹ book.

For reference to Edward's own portraits, by an unknown artists see p. 68 of Rohatgi's² book.

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- 1 Mildred Archer – *British Drawings in the India Office Library*, London, 1969.
 - 2 Pauline Rohatgi – *Portraits in the India Office Library and Records*, London, 1983.
 - 3 Lawrence – See Appendix I, No. 22.

27. SIR HENRY YULE (1820–1889) was an amateur artist. Yule served as an engineer in India from 1840–1862. In 1843 he was sent to the Punjab to work on the west Jumna canals. He was working on the Mughal Irrigation System in the N.W.F. Province when the 1st and 2nd Sikh War broke out (1845–46, 1848–49) in which he took part. Out of 107 available drawings done by him the following are from the Punjab:

- | | |
|------|--|
| 23 | – Fort Safidon (Punjab), 4th March, 1843, pencil $9 \times 12\frac{1}{2}$ inches. |
| 38 | – Tomb of Tughlak Shah, Tughlakabad, 1845, pen and ink $9\frac{3}{4} \times 13\frac{1}{2}$ inches. |
| 39 | – Palace Bridge, Delhi, 1845. |
| 1039 | – British troops crossing Sutlej (Punjab), February 1846, pen and ink and wash $7" \times 10"$. (see Fig. 106 on page 113). |
| 1040 | – British troops crossing Sutlej in boats, February 1846, pen and ink and wash $7" \times 10"$ |
| 144 | – Camp at Hela, Punjab, 1848, pen and ink $7" \times 10"$ |
| 73 | – Tomb of Tughlak Shah, 1860, pen and ink and wash, $6" \times 6"$ |
| 72 | – Mehmudpur, a fort near Tughlakabad, 1860, pencil and wash, $8\frac{1}{2}" \times 11"$. |
| 74 | – Tope of Manikyala (Punjab), 1860, water colour $7" \times 10\frac{1}{4}"$. |
| 1044 | – View of Attock (Punjab), 1860, pencil $7" \times 10"$ |
| 1045 | – A temple of Sheoganga in Salt Range (Punjab) 1860, pencil $10" \times 7"$ |

- | | |
|---------|---|
| 76 | – View of Nurpur (Punjab) 1860, pencil $10" \times 13\frac{1}{2}"$. |
| 1046 | – Portrait of Bhup Singh, pencil $11\frac{1}{2}" \times 9"$. |
| 1047 | – Portrait of Mohan Singh Akali, pencil and water colour $11\frac{3}{4}" \times 9"$ |
| Wd 2347 | – A three-quarter length seated portrait in pencil 354×251 mm of Sir Richard Strachey - 1855. ² |

In the India Office Library can also be seen a plaster medallion depicting Sir Henry Yule (diameter 330 mm) which was sculpted by A. E. L. Rost in 1880-(F 407) also see page 683 (F422) a head and shoulder portrait of Henry Yule etched by T. B. Wirgmen published London, 1890.²

For more information on Yule see page 352 of Mildred Archer's¹ book, also plates 21, 107 in that book.

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- 1 Mildred Archer, *British Drawings in the India Office Library*, London, 1969.
 - 2 Rohatgi – *Portraits in the India Office Library and Records*, London, 1983, pp. 221 and 252.

28. 94 C. S. HARDINGE (1822) was an amateur artist whose work was reproduced in *Recollections of India* x738 Vol. I (London, 1847). Hardinge was a portrait painter as well as a landscape artist. His work relevant to the Punjab with the India Office Library reference numbers are:

- | | |
|---------------------------------|--|
| x 738 Vol. I:
(Frontis) | A lithograph version of a full length seated portrait of Sir Dalip Singh (Maharaja of the Punjab from 1843–49 exiled to England in 1854) by C. S. Hardinge executed into lithograph by J. D. Hardinge and printed in the above-mentioned book, 1847. Print with 10L. The Lahore Fort and F. S. Aijazuddin. ¹ |
| X 738 Vol. I:
(12) | A lithographed equestrian portrait, based on a full length seated on horseback portrait of Raja Lal Singh (the Punjab Chief Minister of Lahore in 1845) by C. S. Hardinge executed into lithography by J. D. Hardinge and printed in the book <i>Recollections of India 1847</i> . Print with IOL and F. S. Aijazuddin. ¹ |
| WD 3158: | A full length water colour portrait of Nidhan Singh of the Punjab 172×128 m - 1855. |
| X 738 Vol. II (1)
page 300 : | A three-quarter length lithograph 380×292 mm of Gulab Singh, Maharaja of Kashmir from 1846–57 printed in Hardinge's <i>Recollections</i> . London, 1847. Print with IOL and F. S. Aijazuddin. ¹ |

x 738 Vol. (12): A Head and Shoulder lithograph 247 x 360 mm of Imam-ud-Din, the Sikh governor of Kashmir (who opposed Gulab Singh) with Dina Nath and Runjur Singh printed in Hardinge's *Recollections*. London, 1847.

Apart from these, there are several lithographs made by James Hardinge in the possession of F. S. Aijazuddin from the same manuscript of water colours by Charles Hardinge. These were made during his visit to Lahore in 1846 where Charles Hardinge had accompanied his father Lord Henry Hardinge, Governor General of India as A.D.C.

1. The Lahore Fort – coloured lithograph 265 x 365 mm – Hardinge 1847 (plate 9, in the book *Recollections of India*).
2. The Tomb of Jehangir,² Shahdara, Punjab 270 x 370 mm – coloured lithograph (plate 10).
3. The Hazuri Bagh Pavilion,² Lahore, Punjab 260 x 375 mm coloured lithograph (plate 11). The original water colour of this print is with IOL and has been reproduced in Samina Qureshi's³ book.
4. The Marble Pavilion, Lahore Fort,² Punjab 270 x 375 mm coloured lithograph (plate 12). The water colour from which this lithograph was made is with 10L and has been reproduced in Samina Qureshi's³ book.
5. Procession of Maharaja Dalip Singh returning to the Lahore Fort. Coloured lithograph 1846. Print with IOL and F. S. Aijazuddin.²
6. Mosque of Wazir Khan coloured lithograph from a water colour by C. S. Hardinge. This print is in the Punjab Archives.

For more details see page 222 of Mildred Archer's book,⁴ and page 20 of the catalogue of *British Lithographs of Pakistan 1840–50*.⁵

1 Reproduced in F. S. Aijazuddin's, *Sikh Portraits by European Artists*, London, 1979.

2 Reproduced in F. S. Aijazuddin's *Lahore – Singapore and Lahore*, 1991.

3 Samina Qureshi. *Lahore – The City Within*, Singapore, 1988.

4 Mildred Archer, *British Drawings in the India Office Library*, London, 1969.

5 F. S. Aijazuddin, *British Lithographs of Pakistan*, Lahore, 1978.

29. GEORGE CARTER (1822–1861) was an amateur painter who was in India from 1839 to 1861. He served in the Punjab during the Sikh Wars. His manuscript (MSS EUR. E262,¹ revised 1890) includes a journal of his total stay in India. There is also a

scrap book which has drawings, engravings, photographs and mica paintings. In the scrap book, there are ten of his drawings done in pencil, pen and ink and water colour in the size 15½ x 10½". Among these the following are relevant to the Punjab:–

- f 27 – Plan Position of British Army at the beginning of the Battle of Chillianwala, January, 1849.
- f 31 – At the beginning of Battle of Goojrat, February 1849.
- f 91 – Two Punjabi Women Grinding Wheat Outside a Hut.
- f 129-a – An Akali reading the Grunth.
- f 118v – Sketch of the Country between Lahore and Peshawar.

The manuscript itself which I had the pleasure of examining (MSS. EUR E262) is a journal of Carter's stay in India from 10th June 1839 to 1861. It is an exquisitely illustrated journal with small water colours ranging from 4" x 6" to 6" x 8". The ones dealing with the Punjab are:

- Water colours of Agra, Delhi Gate, Moti Masjid.
- Raja Lall Singh's house (inside Fort). (see Fig. 107 on page 113).
- Lahore
- Rohtas
- Gate in Amritsar
- Attock
- Goojranwala
- 2 small position maps before commencement of Battle of Chilianwala, January 1849 and Battle of Goojrat, February 1849.

Detailed map of the same on pages 121-122 of this manuscript.

- Page 104 Water colours 4" x 6"
 - Rohtas
 - Jhelum
- Page 119 Handmade map of Punjab between Lahore and Peshawar.
- Page 123 to 127 Paintings of men and women of different trades.
 - Page 123 2 Women
 - Page 126 A carpenter and a woman weaver
 - Page 127 Bullock cart and Hookah Wala.
 - Page 130 House in Lahore (water colour)
 - Page 133 1st page 2 Mooltani Pathans (lithograph 6 x 8") 2nd page Dewan Moolraj.
- Page 131 Handmade Map of Lahore, 1846. In which the artist has written "Cantonment of Anarkali" on the map.

For more details about the career of George Carter, see page 141 of Mildred Archer's book, *British Drawings in the India Office Library*, London, 1969, page 141.

1 India Office Library reference numbers.

30. WILLIAM SIMPSON (1823–1889) was a professional painter and lithographer. In 1859 the Publishers Day and Son commissioned him to make drawings of India and for them he produced a series of drawings of the country and its people which were published as sketch books of *W. India ancient and modern* with text by John William Kaye in 1867 (X108).¹ These are two large volumes of sketches impressively bound and dedicated to Her Majesty Queen Victoria and executed in lithograph from William Simpson's drawings. In this manuscript I was able to locate the following pictures that dealt with the Punjab:—

Volume I	page 45	River Chenab
	page 47	River Ravi
Volume II		Village Well
		Sikh Priest reading Grunth.
		(see Fig. 108 on page 114).
	—	Akalis at holy tank, Amritsar
	—	Simlah.

He contributed pictures to the "Illustrated London News" and published *Meeting the Sun: A Journey Round the World*—1874 and *Shikare and Tamasha*, a souvenir of the visit of His Royal Highness the Prince of Wales to India, 1876.

- 1599¹ — A steamer moored on bank of river probably in Punjab 1860 — water-colour 11 $\frac{3}{4}$ x 14 $\frac{3}{4}$ ". (Photograph in Mildred Archer's book).²
- 137 — Lord Canning's visit to the Maharaja of Kashmir at Sialkot, 1860 — water colour 10 x 14" pl. 77.

For more details on William Simpson see page 634 of Mildred Archer's³ book. Also plates 77–9 in the same book. Listed in the same book is the MSS Eur. B. 202 which is the catalogue of an exhibition held in 1876 entitled *India Special* of sketches made by W. Simpson during the tour of the Prince of Wales to India.

Not mentioned in Mildred Archer's book, but reproduced in Samina Qureshi's⁴ book *Lahore, the City Within* is William Simpson's water colour sketch *Lord Canning enters Lahore* painted in 1859. This has been listed in this book as an IOL possession. Also not listed in Mildred Archer's book but reproduced by F. S. Aijazuddin⁵ in his book *Historical Images of Pakistan* are the following paintings of

William Simpson which are related to the Punjab:—

- (1) Page 105 (No. 153) *Taxali Gate* — water colour 1865.
- (2) Page 109 (No. 160) *Mosque of Wazir Khan* — water colour 1864.
- (3) Page 115 (No. 171) *The Cenotaph of Emperor Jehangir* — water colour 1864.
- (4) Page 121 (No. 179) *Mankyala Tope or Stupa near Rawalpindi* — water colour 1860.
- (5) Page 135 (No. 199) *Attock Fort seen from Khairabad* — drawing 1860.
- (6) Page 135 (No. 200) *Attock Fort seen from Khairabad* — water colour 1860.

Also reproduced by F. S. Aijazuddin⁶ in his other book *Lahore*.

- No. 12 — Lahore city seen from Shahdara — lithograph from sketch by Simpson.
- No. 36 — Badshahi Mosque seen from Summun Burj — drawing 1860.
- No. 37 — Northern wall of the Fort — drawing — 1860.
- No. 45 — The Darbar of the Governor General at Lahore — wood engraving from a sketch by Simpson — 1860.
- No. 46 — Attendees of Lahore Darbar — Sketches — 1860.
- No. 56 — The Moti Bazaar — colour wash — 1860.
- No. 93 — The Chauburji gateway — tinted drawing, 1860
- No. 60 — Mosque of Wazir Khan — pencil drawing and also water colour sketch (see Fig. 109 on page 114).

1 India Office Library reference numbers.

2 Mildred Archer — *British Drawings in the India Office Library*, London, 1969, Volume II, Plate 78.

3 *Ibid.*, p. 634.

4 Samina Qureshi, *Lahore the City Within*, Singapore, 1988, p. 130.

5 F. S. Aijazuddin — *Historical Images of Pakistan*, Lahore, 1991.

6 F. S. Aijazuddin — *Lahore — Singapore and Lahore*, 1991.

31. SIR HENRY LE GEYT BRUCE (1823–1899) was an amateur artist. He served in India from 1842 and retired as Lieut General in 1878. He was in the Punjab during the Sikh Wars of 1845–46 and 1848–49. He commanded a Punjab Light Field Battery in 1855. Only one of the paintings done by him is from the Punjab.

361—A distant view of Rawalpindi 1846 water colour 11 x 15 $\frac{3}{4}$ ".¹

For more details on Sir Henry Le Geyt Bruce see page 140 of Mildred Archer's² book.

1 Reproduced by F. S. Aijazuddin in *Historical Images of Pakistan*, Lahore, 1991, p. 122.

2 Mildred Archer — *British Drawings in the India Office Library*, London, 1969.

32. HENRY B. A. POULTON (1823–1906) was an amateur artist who served in India since 1843 to 1874. He was on sick leave in Simla in July 1855 to December 1856 when he made the following drawings:–

- 2429¹ – View of Simla 1855, water colour 10 x 14"
- 2330 – View of Jakko Simla 1855, water colour 14 x 10"
- 2431 – View of Simla – European houses, water colour 10 x 14"
- 2806 – The Ivory Range from Simla, 1848.

For more details on Henry Poulton see page 287 of Mildred Archer's book, *British Drawings in the India Office Library*. London, 1969.

1 India Office Library Catalogue numbers.

33. GEORGE GODFREY PEARSE (1827–1905) was an amateur artist who was on political service in NWFP and the Punjab in 1849–55. He commanded a Sikh Cavalry during the uprising which is called the mutiny in 1857–59.

MSS Eur B 115 is his journal kept during the siege of Multan 1848 and 1849 with 3 drawings.

- f3. Sketch of the Bengal Breech, Fort of Mooltan – Pencil 7½ x 11½", 1849.
- f5. Plan of Multan, pen and ink 14½ x 23½".

MSS Eur. C 120¹ has just one drawing of the Punjab.

- 1 Drawing probably by Pearse View of Abbottabad 1854 Pencil 8½ x 15".

For more information see page 276 of Mildred Archer's² book.

1 India Office Library reference numbers.

2 Mildred Archer – "British Drawings in the India Office Library", London, 1969.

34. JOHN RUGGLES (1827–1991) was an amateur artist who was in the army in India since 1845. He served in Kot Kangra in 1846. His drawings which relate to the Punjab are included in:–

545/1-25FF¹ (25 drawings and 25 folios) of landscapes in Kashmir, the Punjab states, Bhutan, Gwalior, Lucknow and S. India).

These drawings are in wash technique, the size of the volume is 7 x 11 inch.

- f.1 – Fort, Kot Kangra 1846.
- f.2 – Fort, Nurpur, Punjab.
- f-14 – Memorial to Brig. General Nicholson in Margulla Pass, Punjab near Attock 1868.

For more information on John Ruggles' career see

page 293 of Mildred Archer's book, *British Drawings in the India Office Library*. London, 1969.

1 India Office Library reference numbers.

35. HENRY MARTENS (1828–54) was commissioned by Rudolf Ackerman to do a series of paintings on the various battles during the two Sikh Wars. These paintings were then engraved by J. Harris and Rudolf Ackerman who published them at his *Eclipse Sporting and Military Gallery* in order to honour and pay his tribute to the heroes of the wars, with the words. "To the Officers of the Regiment and their brave Company in Arms, this print is most respectfully dedicated by their very obedient servant Ackerman." With the inscription on these pictures, are also written the names of the heroes under the area in which they appear in the picture.

The paintings were:

- *Battle of Ferozeshah* (2nd Day), 22nd December, 1845.
- Charge of the 16 (Queen's own) *Lancers at the battle of Aluval*, January 28, 1846.
- At the battle of *Moodkee* painted by Henry Martens from a sketch by Major G. F. White, December 18, 1846.
- Charge of 3rd Light Dragoon at the battle of *Ferozeshuhur*, December 21, 1846.
- Charge of H. M. 14th Light Dragoon at the *Battle of Ramnagar*, November 22, 1848 (see Fig. 110 page 123).
- Charge of the 3rd Kings own Lt. Dragoons at the Battle of Chillianwala, January 13th, 1849. (Fig. 6).
- *Battle of Goojerat* (see Fig. 6 on page 17).
- *Storming of Mooltan*, February 21, 1849. (Fig. 5).

I have located four of the coloured lithograph prints made from the paintings by Martens of the Battles of Ramnagar, Goojerat, Multan and Chillianwala⁷ at the Punjab Archives – Central Secretariat, while all the prints of the abovementioned paintings are at the Lahore Fort in the Sikh collection.

Mildred Archer¹ mentions one oil painting of the Siege of Multan.

1 Mildred Archer *British Drawings in the India Office Library*, London, 1969.

36. SIR RICHARD H. SANKEY (1829–1908) was an amateur artist, who served in India as an engineer from 1846 to 1884. He is represented with fifteen drawings in the library¹ collection, out of which four are related to the Punjab:

- 2776² – Shali Road, Simla mountain landscape 1876, water colour 9½ x 14"
- 2436 – Elysium Hill, Simla 1876, water colour 9½ x 14"
- 351 – A wooded hill side 1876, water colour 9½ x 13½"
- 352 – Snow-covered peaks of the Himalayas probably near Simla 1876, water colour 7 x 19¼".

For details see page 313 of Mildred Archer's book, *British Drawing at the India Office Library*. London, 1969.

1 India Office Library.

2 Reference numbers of India Office Library Catalogue.

37. CHARLES CRAMER-ROBERTS (1834–1895) was an amateur artist who was enlisted in the British army from 1853 to 1887 and was in India from 1875 to 1887. He has 99 drawings in the library¹ out of which the following are related to the Punjab:—

- 2098² – Landscape at Hassan Abdal 1876, water colour 9 x 11½".
- 2099 – Landscape with ruins in Hassan Abdal 1876, water colour 9 x 11½".
- 2100 – Landscape with river and camels (Punjab) 1876, water colour 9 x 11½".
- 2101 – Muslim burial ground, Rawalpindi, 1876, water colour 10 x 14".
- 2102 – Encampment in Tret (Punjab) 1876, water colour 9 x 11¼". (see Fig. 111 on page 123).
- 2103 – Mountain stream in Hatti (Punjab) 1876, water colour 9 x 11¼".
- 2113 – Camp Gharreal Murree (Punjab) 1876, water colour 10 x 14".
- 2114 – Bazaar at camp Gharreal Murree 1876, water colour on grey paper 8¼ x 12".
- 2115 – Tents at camp Gharreal Murree 1876, water colour on grey 8¼ x 12".
- 2122 – Landscape hillside Chunglagali 1879, water colour 9 x 12".
- 2123 – Bridge at Chunglagali 1879, water colour 18½ x 12¼".
- 2124 – Sunset Machipura Chunglagali 1879, water colour 12¼ x 18½".
- 2125 – Wooded hills Danglagali 1879, water colour 12 x 18".
- 2129 – Mountain Landscape Murree 1880, water colour 19 x 12½". (see Fig. 113 on page 124).
- 2136 – The bazaar, Simla 1884.
- 2137 – Temple at Jakko, Simla, 1884, water colour 10 x 14½".

- 2138 – Carved wooden Temple Simla, 1884, water colour 10 x 14".
- 2146 – Hillside, Simla (Punjab) 1885.
- 2193 – Entrance Delhi Fort, 1886, water colour 14 x 10".
- 2194 – Humayun's Tomb, 1886, water colour 14 x 10"

For more information see page 145 of Mildred Archer's book, *British Drawing in the India Office Library*. London, 1969. Also see plates 17 and 47 in the same book.

1 India Office Library.

2 I. O. Library Catalogue numbers.

38. ALFRED FREDRIC P. HARCOURT (1836–1910) (page 206). He was an amateur artist who was in India from 1855 to 1889. He was in the Sikh Infantry in 1862 and served as a civil officer in the Punjab for the rest of his stay in India. During this time he was in Rawalpindi, D. I. Khan, Delhi, Jallunder, Kangra, Karnal, Hoshiarpur, Jhange, Gurdaspur, Lahore, Montgomery and Rohtak. His book *The Himalayan districts of Kooloo, Lahoul and Spitti* was illustrated with Lithographs from his drawings. He was well-known for his drawings of the people of the Punjab.

He has 545 drawings in the library,¹ out of which those related to the Punjab are picked out - first out of an album of drawings done in pencil, pen and ink and water colour in the size 15¾ x 10½".

W. D. 2479 1-157 ff² is an album containing 409 drawings entitled "Heads of People" from Jallunder District, page 26, Kangra District, Karnal District and Gurdaspur District.

The drawings fall in 3 categories:

- (i) Portraits of Indians like, clerks, pleaders, servants, policemen in a courtroom. Most of these are head and shoulders - some are of full length.
- (ii) Portraits of Europeans
- (iii) Many other scenes and figure compositions.

Among many others the ones related to the Punjab are:

- f. 1 Delhi city and district 1865.
- ff. 7-26 Jallunder district 1867–69.
- f. 27 Kangra district, 1866
- ff. 61-62 Karnal district, 1873.
- f. 63 Kapurthala, 1875.
- ff. 64-69 Misc. portraits including servants, 1861–85
- ff. 71 Multan district, 1877.

- ff. 72–80 Jhang district, 1876–1877.
- ff. 81–83 Gurdaspur district, 1883–86
- f. 84 Punjab Courtroom. (Fig. 113 on page 124).
- f. 85 An approach to Viceroy, Rawalpindi.
- ff. 102–110 Jallunder district, 1873–1888–1889.
- ff. 111–115 Rawalpindi darbar April 1885.
- f. 118 Gurdaspur district, 1885.
- f. 123 Jhang – The Magistrate resting after deep toil. (Fig. 114 on page 125).

Apart from the manuscript which has 409 drawings there are 136 drawings from amongst which the following are from the Punjab.

- 2480¹ – Five Sikh Officers, 1862, water colour 5½" x 9"
- 2481 – Muslim tombs, Delhi, 1865 water colour 5" x 7"
- 2482 – Pillar near Qutb Minar, 1865, wash 7" x 5"
- 2483 – Hindu pillars near Qutb Minar, 1865 water colour 7" x 10¼"
- 2484 – Iron pillar near Qutb Minar, 1865, water colour 9¼" x 18"
- 2485 – The Qutb Minar, 1865, water colour 16" x 12"
- 2486 – Salimgarh Delhi, 1866, water colour 7¼" x 10¼"
- 2487 – Nurpur bazaar (Punjab), 1866, water colour 7" x 10"
- 2488 – Dharamsala (Punjab), 1866, pen and ink 7" x 10¼"
- 2489 – Wooded Dharamsala, 1866, pen and ink and wash 7" x 10¼"
- 2490 – Dharamsala mountains with court house, 1866, Oval water colour 16½" x 12½"
- 2491 – Lakha tents (Punjab), 1866, water colour 7" x 10"
- 2492 – The Indra Pass (Punjab), 1866 near Dharamsala, water colour 10" x 14"
- 2495 – Dharamsala mountain village, 1866, water colour 7½" x 10"
- 2496 – Kangra valley, 1866, water colour 10" x 18"
- 2497 – Jallunder, 1867, water colour 5½" x 9". (Fig. 116).
- 2498 – Baradari Jallunder, 1867, water colour 10" x 14"
- 2500 – Rajah's palace (Mandi–Punjab), 1867 water colour 10" x 13"
- 2501 – Dharamsala mountains, 1867, water colour 7¼" x 9½"
- 2502 – Palampur camp, 1867, water colour 10" x 13¾"
- 2503 – Palampur (Punjab), 1867, water colour 10" x 14"
- 2504 – Palampur mountains, 1867, water colour 10" x 14"
- 2505 – Govt. bungalow Purwain (Punjab), 1868, Water colour 6½" x 10"
- 2506 – Purwain village, 1868, water colour 9" x 14"
- 2507 – Kangra camp, 1868, water colour 9¾" x 10¾"
- 2512 – Houses Kulu (Punjab), 1868, water colour 9¼" x 10¾"
- 2513 – Raisin woodland (Punjab), 1868, water colour 7" x 10"

- 2514 – Nadaun Mountains (Punjab), 1868, water colour 7" x 10"
- 2515 – A.C's house Jallunder, 1869, water colour 10" x 12¾"
- 2516 – Rest House Jatingri, 1869, water colour 7" x 10"
- 2517 – Kular near Sultanpur, 1869, water colour 11½" x 20"
- 2518 – Kulu hills near Sultanpur, 1869, water colour 14" x 20"
- 2519 – Beas river near Sultanpur, 1869, water colour 9" x 11"
- 2520 – Kulu women with waterpot, 1869, oval water colour 12" x 10"
- 2521 – Two Kulu Women, 1869, oval water colour 12½" x 10½"
- 2522 – A Kulu Fair, 1869 pencil and water colour 14" x 20"
- 2523 – Cop at Chaitru (Punjab), 1869, water colour 9" x 14"
- 2524 – Kulu mountains near Malauna, 1869, water colour 9" x 17¾"
- 2525 – The Babbu Pass – Kulu, 1869, water colour 10" x 14½"
- 2526 – Kulu hills near Manali, 1869, water colour 6½" x 10"
- 2527 – Kulu snow near Manali, 1869, water colour 6½" x 10"
- 2528 – Beas valley Kulu, 1869, water colour 7¼" x 14"
- 2529 – River Beas with boulders Kulu, 1869, water colour 14" x 9"
- 2530 – Beas river and waterfall, 1869, water colour 14" x 9"
- 2531 – Beas river, Ralla, Kulu, 1869, water colour 9 x 14"
- 2532 – Kulu valley, 1869, water colour 9½" x 18½"
- 2533 – Village in Kulu valley, 1869, water colour 12" x 10"
- 2534 – Woods of Kulu, 1869, water colour 14" x 19"
- 2535 – Village probably in Kulu, 1869, water colour 9½" x 18½"
- 2536 – Nagar Kulu (Punjab), 1869, water colour 9½" x 18"
- 2537 – Out houses Nagar castle, 1869, wash 9¼" x 12¼"
- 2538 – Nagar castle Kulu, 1869, water colour 13" x 20"
- 2539 – Snow covered mountains Kyelang (Punjab), 1869, water colour 7½" x 11"
- 2561 – Figures crossing Humta Pass (Punjab), 1869, water colour 9" x 14"
- 2562 – Humta Pass (Punjab), 1869, water colour 9" x 14"
- 2563 – Portrait of a bearded figure, 1869, water colour 11½" x 11"
- 2564 – Manikuru, Kulu (Punjab), 1870, water colour 8½" x 16"
- 2565 – Mountains with snow Nagar Kulu, 1870, water colour 9" x 14"

- 2566 - Kulu tree (Punjab), 1870, water colour 14" x 9"
- 2567 - Manah Kulu, 1870, water colour 9" x 14"
- 2568 - Manalia temple, Kulu, 1870, water colour 20" x 14"
- 2569 - Sultanpur village, Kulu, 1870, water colour 9" x 14"
- 2570 - Vishnu temple, probably Kulu, 1870, pencil and wash.
- 2571 - Conifers, Solung (Punjab), 1870, water colour 14" x 9"
- 2572 - Manali mountains, Kulu, 1870, water colour 14" x 20"
- 2573 - Baijnath temple, Kangra, (Punjab) 1870, pencil and wash 9" x 14"
- 2575 - Karnal village (Punjab), 1873, water colour 5" x 9½"
- 2576 - Gironda Serai near Delhi, 1873, water colour 14" x 9"
- 2577 - Ruins of Gironda Serai near Delhi, 1873, water colour 10" x 14"
- 2578 - Bullock Carts, Sakrah (Punjab), 1873, water colour 9" x 14"
- 2579 - The Residency, Chamba (Punjab), 1876, water colour 14" x 10"
- 2580 - Tomb at Multan, 1876, water colour 10" x 14"
- 2581 - Camels at Motital, Multan, 1877, water colour, 7" x 10½"
- 2582 - Camel under a tree Jhang, 1877, water colour 10" x 14"
- 2583 - The Delhi Gate, Lahore, 1879, water colour 15½" x 14"
- This painting has been reproduced in Samina Qureshi's³ *Lahore the City Within* and is in the possession of IOL.
- 2584 - Sikh reading Granth, Sharakpur, Punjab, 1879, pencil 7" x 10½"
- 2585 - Fort near Lahore, 1879, water colour 9½" x 18½"
- 2586 - Conifers at Dalhousie (Punjab), 1879, water colour 14" x 10"
- 2587 - Dalhousie mountains, 1879, water colour 10½" x 14"
- 2588 - Municipal Committee House, Sharakpur (Punjab), 1879, water colour 9½" x 14"
- 2589 - Jehangir's mausoleum, Lahore, 1879, water colour 9½" x 18½"
- 2590 - Old city wall, 1879, water colour 9½" x 18½"
- 1592 - Encampment in Pathankot (Punjab), 1883, water colour 10" x 14"
- 2593 - Women drawing water from well Pathankot 1883, water colour 8¾" x 11¾"
- 2594 - Waterfall between Pathankot and Dalhousie, water colour 14" x 8½"
- 2595 - Sunset from Dalhousie, 1883, water colour 7½" x 13¾"
- 2596 - View of plains from Dalhousie, 1883, water colour 9½" x 18½"
- 2598 - Camp beneath trees, Sundarchak (Punjab), 1884, water colour 14" x 9¾"

- 2599 - Lake in Dhaul Dhar range in distance (Punjab), 1884, water colour 9¾" x 15½"
- 2600 - Darbar scene probably Rawalpindi, 1865, water colour 9½" x 18½"
- 2603 - Rock at trees Nawashahr (Punjab), 1888, water colour 14" x 10"
- 2604 - D. C's House, Jallunder (Punjab), 1888, water colour 9¾" x 17"
- 2605 - Probably D.C's house Jallunder, water colour 11½" x 19"
- 2606 - The Baradari Jallunder, 1888, water colour 9¼" x 12½"
- 1608 - View of Simla (Punjab States), water colour 8¼" x 17"
- 2610 - A Muslim tomb, water colour 9" x 14"
- 2611 - A Persian Wheel, Punjab, water colour 9½" x 18½"
- 2612 - Street scene
- 2615 - A Sikh Soldier, 1868.

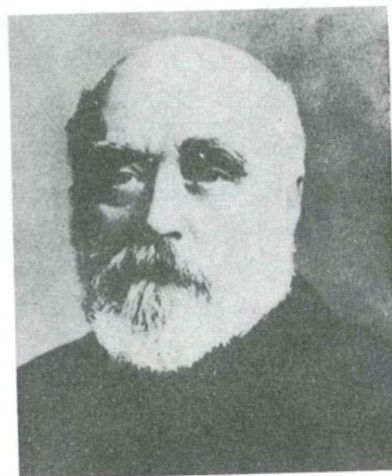
For more information see page 206 of Mildred Archer's book *British Drawings in the India Office Library*, London, 1969.

- 1 India Office Library.
- 2 I. O. Library reference numbers.
- 3 Samina Qureshi - *Lahore the City Within* - Singapore, 1988.

39. JOHN LOCKWOOD KIPLING (1837-1891) was a professional painter who studied art in London. From 1875 to 1893 he was Principal, Mayo School of Arts, Lahore and Curator of the Central Museum, Lahore, during which time he published *Beast and Man in India* (London 1891) and "The Industries of the Punjab" in *the Journal of Indian Art*, (ii) October, 1887.

He was also the father of Rudyard Kipling the renowned author.

For more details on Kipling see page 618 of



B-26. John Lockwood Kipling.

Mildred Archer's book, *British Drawings in the India Office Library*, London, 1969.



B-27. Drawing by John Lockwood Kipling.

40. STANLEY LEIGHTON (1837–1901) was an amateur artist, who was a Conservative and a member of the British parliament. He visited India with a friend from December 1867 to 1869. Fifty-four of his drawings with his journal (MSS. Eur. B 132-1-2¹ *Travel Journals in India and Ceylon 1867-68*) are at the India Office Library, out of which five were made in Simla which was part of the Punjab State.

WD 273 View of mountains at Simla in water colour size 10" x 7", made in November 1868.

274 Snow from a forest in Simla, in pencil and wash, size 10" x 7", made in November 1868.

275 View of snow from Fagu near Simla in water colour, size 10" x 7", made in November, 1868.

276 View of Kasauli (Punjab) in pencil and wash, size 7" x 10", made in November, 1868.

277 Church Kasauli, in water colour size 10" x 7", made in November 1868.

For more details see page 237 of Mildred Archer's book *British Drawings in the India Office Library*, London, 1969.

¹ India Office Library reference numbers.

41. RICHARD SIMKIN (1840–1926) was a professional painter who specialised in depicting military uniforms. Even though he never visited India,

he made numerous drawings of the Indian army and a lot of them were reproduced in the latter part of the nineteenth century.

W.D. 1036¹ The Commandant of the Guides, Punjab Frontier Force reading proclamation of Queen Victoria as Empress of India. This is a water colour which was painted in 1877 and based on an, on the spot sketch, which was done by another officer.

See also page 635 of Mildred Archer's book *British Drawings in the India Office Library*, London, 1969.

¹ India Office reference number.

42. JOHN CORNELEOUS DWYER (1843–1890) was an amateur artist. By profession, he was a veterinary surgeon who went to India in 1870. His portfolio includes 15 beautiful drawings depicting a camp of Exercise at Lawrencepur near Attock (Punjab).

1458¹ – A table of contents of the Portfolio 1873 saying "Punjab Camp 1873 by Dwyer. A series of rough water colour sketches". Though when I looked at them there was nothing rough about the pictures.

1459 – Map showing points where sketches were made.

1460 – Headquarter camp at Lawrencepur with tents.

1461 – Encampment of Nawab of Bahawalpur at Lawrencepur.

1462 – Cavalry outpost awaiting attack on Lawrencepur.

1463 – Commencement of action.

1464 – Collision of attacking and defending forces.

1465 – Action - Hutti is visible in middle distance.

1566 – Artillery at Hassan Abdal.

1467 – Artillery in action

1468 – Advance of Infantry

1469 – Artillery retaliation

1470 – Artillery encamped at Lawrencepur

1471 – Bridge over Haro river near Lawrencepur. (Fig. 116 on page 126).

1472 – Returning to camp.

1473 – A sick elephant being shot

1474 – View of Attock with artillery in the foreground.

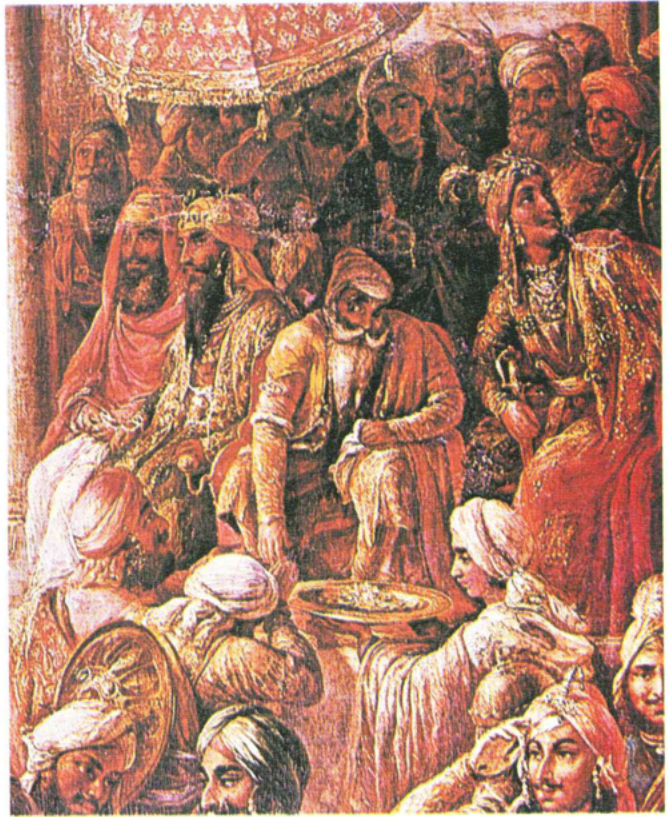
For details about Dwyer's career see page 182 of Mildred Archer's book *British Drawings in the India Office Library*, London, 1969.

¹ I. O. Library catalogue numbers.

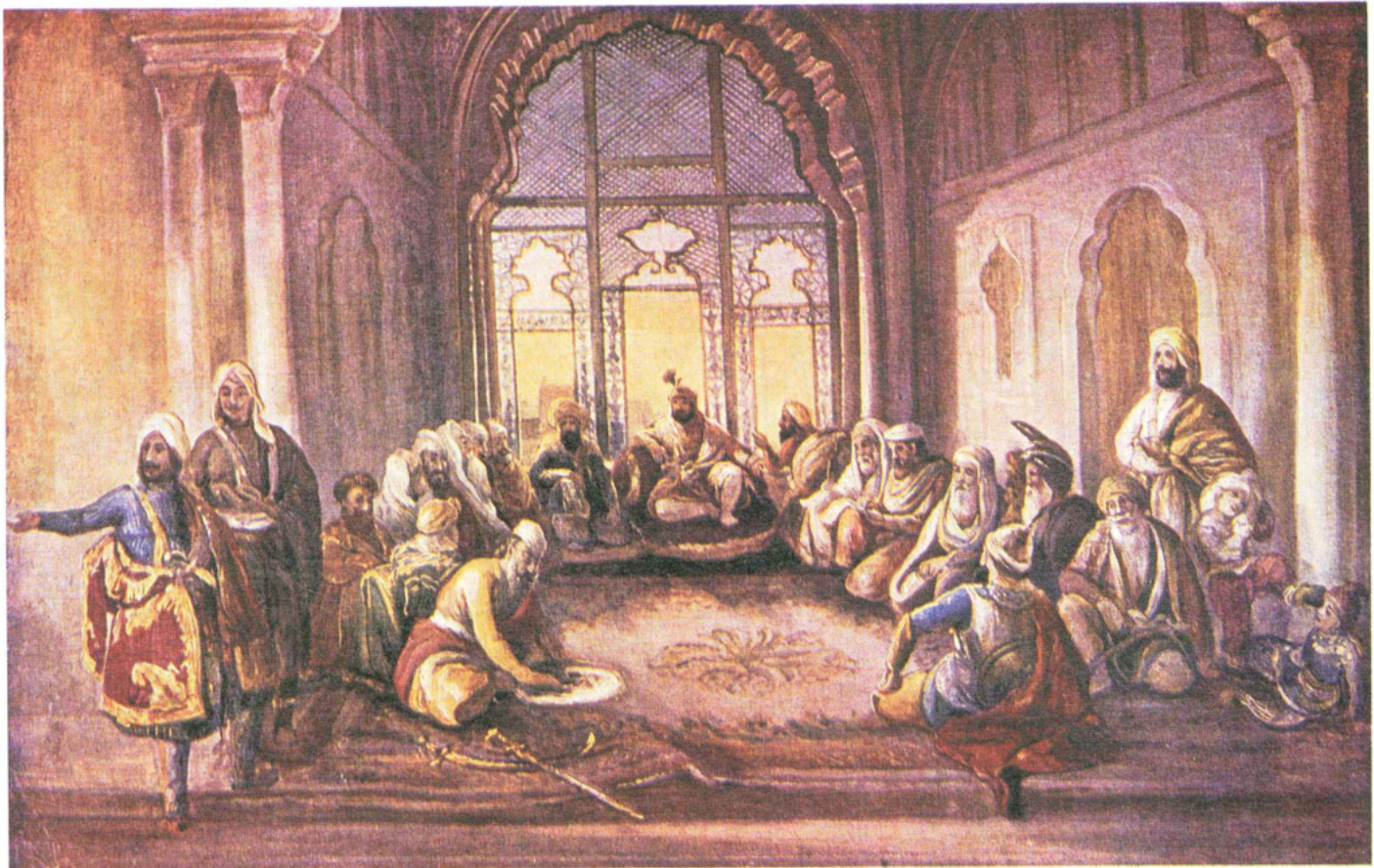
43. G. P. THOMAS An engraving from one of his sketches was reproduced in the "Illustrated Lon-



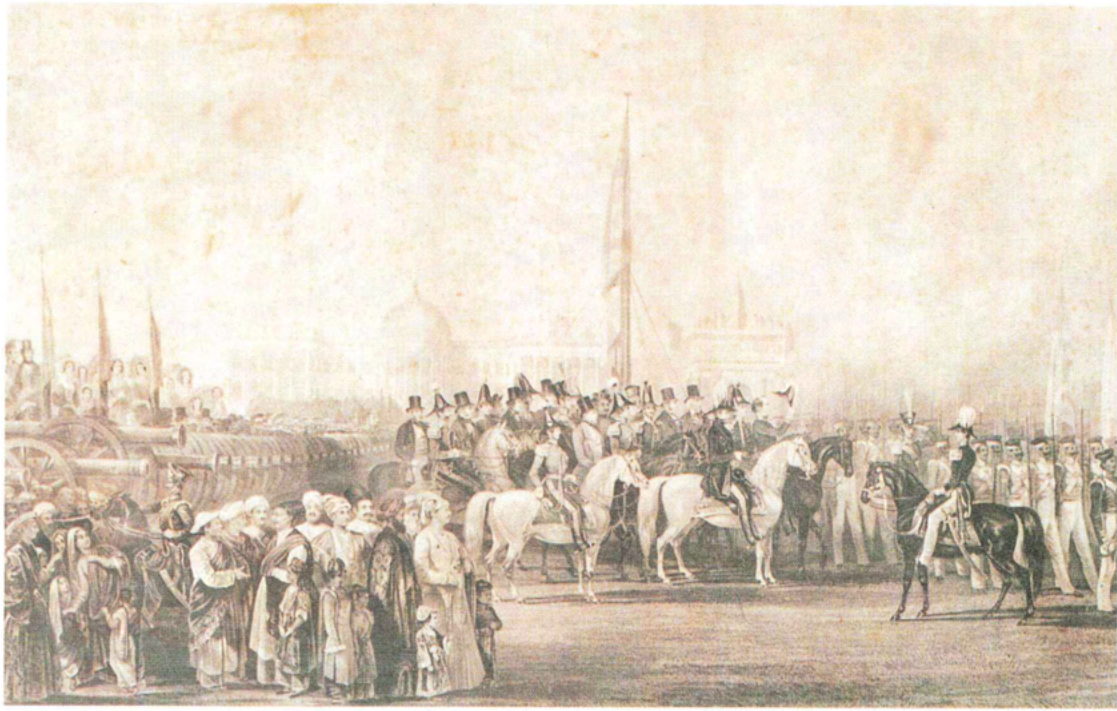
87. A water colour portrait of Sher Singh by G. T. Vigne.



88. Maharaja Ranjeet Singh – detail from the big painting "The Court of Lahore" by August Schoefft which is now in the Princess Bamba Collection at the Lahore Fort.



89. Court of Sher Singh – oil painting by August Schoefft.



90. "The Triumphal Reception of the Sikh Guns" – engraving done after the sketch and monocolour drawing by W. Taylor, 1850.



91 to 98. J. Dunlop made a series of water colour sketches on the siege and fall of "Mooltan" which were later lithographed and printed in London in 1849. Many of these have been re-printed since then by several authors.



92. Water colour painting by J. Dunlop.



93. J. Dunlop.



95. J. Dunlop.



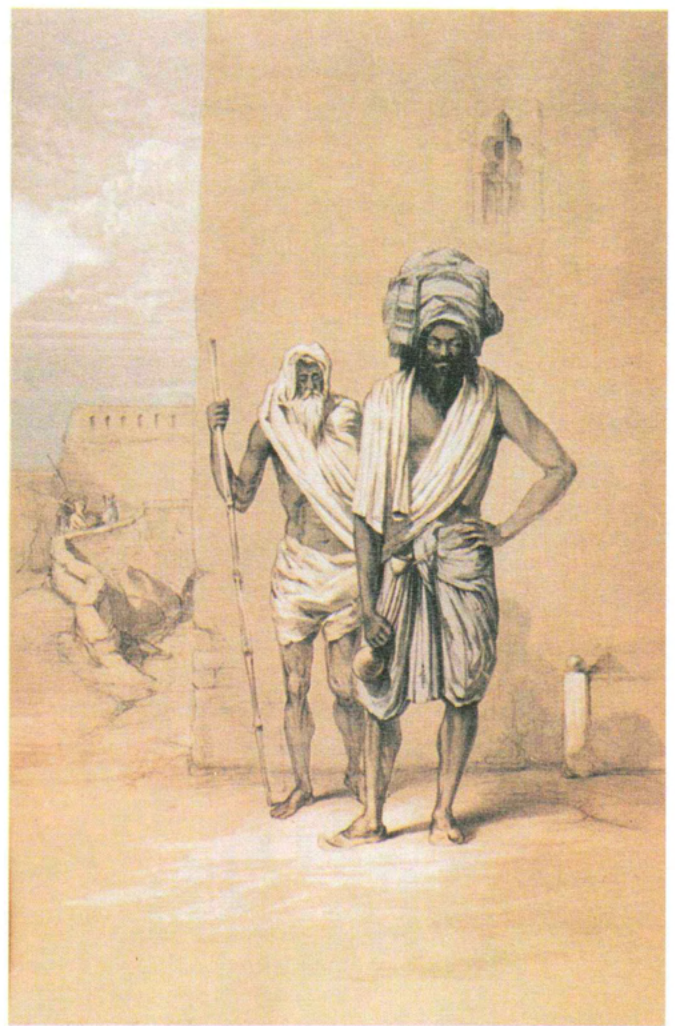
94. J. Dunlop.



96. J. Dunlop.



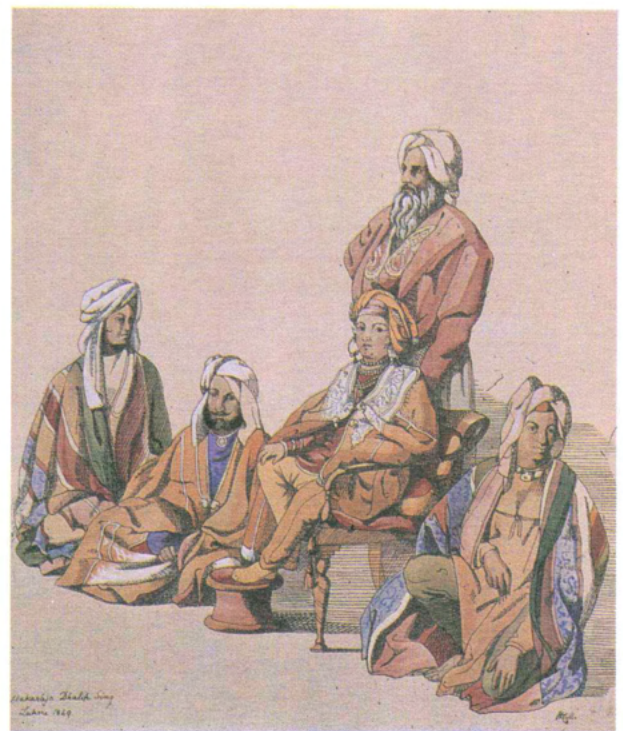
97. J. Dunlop.



98. J. Dunlop.



99. Maharaja Daleep Singh – oil painting by Goldingham.



100. A coloured lithograph picture of Maharaja Daleep Singh with a group of people made from a painting by Helen Machenzie. This lithograph was reproduced in H. Mackenzie's book *India* published in Lahore, 1849.



101. Sir Henry Hardinge (1st Viscount) of Lahore – oil painting made by Sir Francis Grant, 1845.



102. Maharaja Daleep Singh – water colour by Winterhalter.



103. Maharaja Daleep Singh – oil painting based on the water colour 102 by Winterhalter.



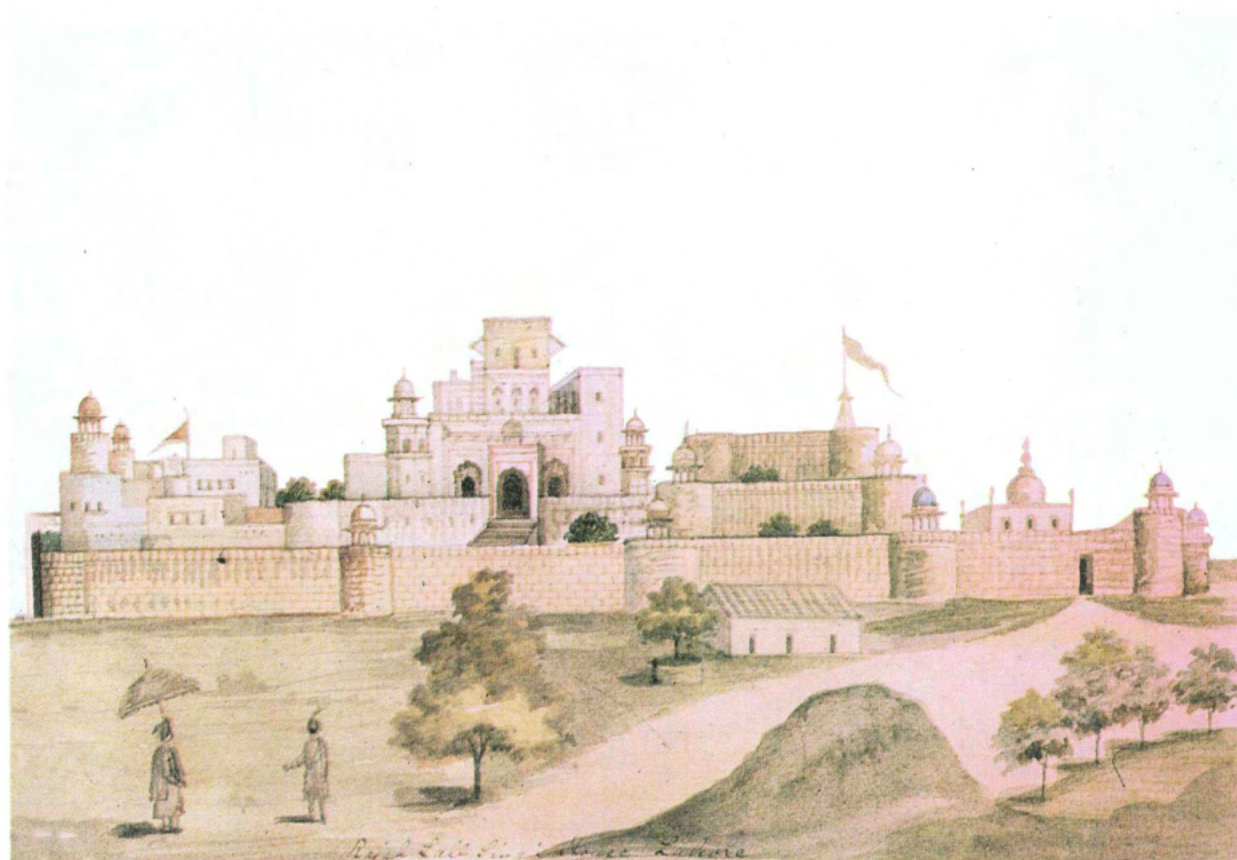
105. The Lahore Triumvirate – Henry Lawrence, Lord Gough and Fredric Currie – water colour by Sir Herbert Benjamin Edwards, 1846.



104. A sketch of the Sap Head Multan by John Browrigg Belasis.



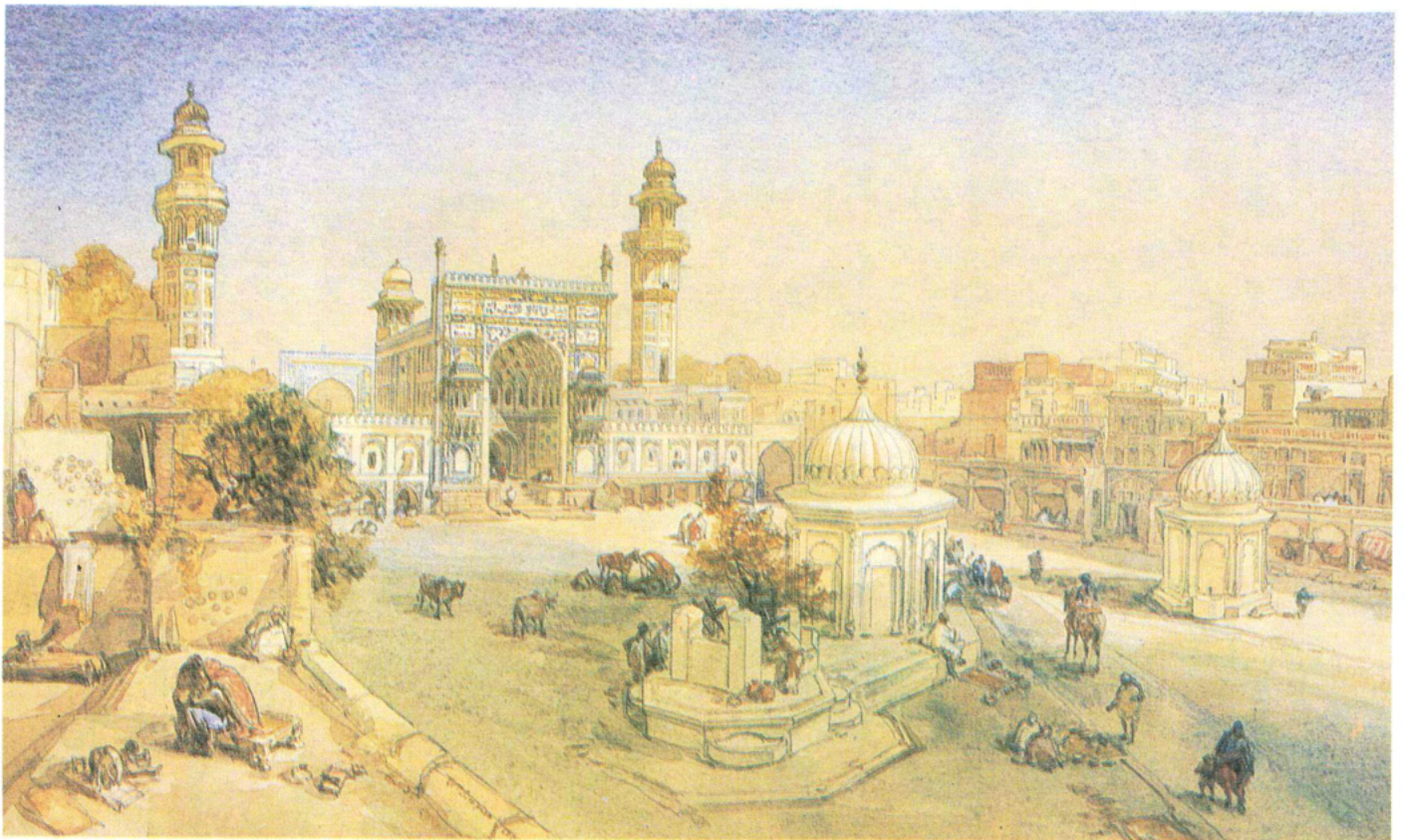
106. British troops crossing Sutlej – Pen and Ink and wash drawing done by Sir Henry Yule.



107. Raja Lall Singh's House – small water colour done by George Carter.



108. A Sikh reading the Granth – water colour painting by William Simpson.



109. Wazir Khan's Mosque – water colour by William Simpson, 1864.

don News" - titled *Loodiana on Sutlej*. This portion of the *London News*, with the engraving is preserved in the Punjab Archives, Lahore.

44. OLDFIELD (1846–1855) an amateur painter, was in the Indian medical service. In 1847 he was posted with his army unit to Nakodar (Punjab) and in February 1848 to Simla. He served in Ambala and Wazirabad. In 1850 he was sent to Nepal. His portfolio includes 77 exquisite drawings made in Bengal, Punjab and Nepal. Out of these the following relate to the Punjab:—

- 2786¹ – Oldfield with friends, Simla, water colour 8 $\frac{3}{4}$ " x 13 $\frac{3}{4}$ " 1847.
- 2787 – View of Simla hills, water colour 8" x 12" 1847.
- 2789 – Mules and Hillmen near Gambar River Punjab, water colour 8" x 11 $\frac{1}{4}$ " 1847.
- 2790 – Ruined Gurkha Fort, Theog Punjab, pencil 4" x 6 $\frac{1}{4}$ " 1847.
- 2791 – Ruined Gurkha Fort at Theog, (enlargement of 2790) water colour 5 $\frac{1}{2}$ " x 8" 1847.
- 2792 – Mountain view from Narkanda, (Punjab), pencil 7" x 21" 1847.
- 2793 – Snow at Hutto (Punjab) Pencil 7" x 10 $\frac{1}{2}$ " 1847.
- 2794 – Bungalow and out-houses Narkanda, water colour 7 $\frac{1}{4}$ " x 11 $\frac{1}{2}$ " 1847.
- 2795 – Bungalow at Narkanda (another view), water colour 9 $\frac{3}{4}$ " x 14" 1847.
- 2796 – Mountain view from Narkanda (9000 feet) pencil 7" x 10 $\frac{1}{2}$ ".
- 2797 – Prayer flags in foreground – Narkanda, water colour 9" x 12 $\frac{3}{4}$ " Enlargement of 2796.
- 2798 – Bungalow at Kotgarh Punjab, water colour 7" x 11 $\frac{1}{2}$ " 1847.
- 2799 – Cone peak from Kotgarh, water colour 11" x 7 $\frac{1}{2}$ " 1847.
- 2800 – Cone peak from road, painted by Lilian M Oldfield, the artist's daughter, from his painting 2799, in water colour 11" x 7 $\frac{1}{2}$ ".
- 2801 – Rocks on top of Hutto, pencil 7" x 10 $\frac{1}{4}$ " 1847.
- 2802 – Rock on Hutto with Oldfield and friends in foreground. A water colour enlargement of 2801 with figures added 9" x 13 $\frac{1}{4}$ ", 1847
- 2803 – View of mountains from Matiana Hills, pencil 4" x 6" 1847.
- 2804 – Mountain from Matiana Hill – The trees in foreground are borrowed from a drawing by Hardinge, water colour 5 $\frac{1}{2}$ " x 8" 1847.
- 2805 – Hillmen and goat in front of a deodar tree. From a sketch by Col Salter, water colour 8 $\frac{1}{4}$ " x 6 $\frac{1}{2}$ " 1847.
- 2806 – The snow from the Mall, Simla with a lady

- with parasol, water colour 8 $\frac{1}{2}$ " x 14" 1848.
- 2807 – Kasur Fort, pencil 6" x 9" 1847.
- 2808 – Mess-house and barracks in Lahore, pencil and water colour 8" x 10 $\frac{3}{4}$ " 1848.
- 2809 – Panorama of Lahore from old race course, pencil 8 $\frac{1}{4}$ " x 28 $\frac{1}{4}$ " 1848.
- 2810 – Same as 2809 in colour by water colour with animals and figures added in foreground, water colour 8" x 28" 1848.
This painting has been reproduced in Samina Qureshi's² book "Lahore – the city within".
- 2811 – The Hazuri Bagh Darwaza, Lahore, pencil 9 $\frac{1}{4}$ " x 13 $\frac{1}{4}$ "
- 2812 – A coloured version of 2811, water colour 8 $\frac{1}{2}$ " x 13" 1848
- 2813 – Tomb of Ranjeet Singh, pencil 9" x 14 $\frac{1}{2}$ " 1849.
- 2814 – Gateway in Hazuri Bagh, pencil 9" x 13 $\frac{1}{4}$ " 1849
- 2815 – A coloured version of 2814, water colour 8 $\frac{1}{4}$ " x 12 $\frac{3}{4}$ " 1849
- 2816 – View of Lahore from the bank of Ravi, pencil 8 $\frac{3}{4}$ " x 14" 1849
- 2817 – A coloured version of 2816, water colour 7 $\frac{3}{4}$ " x 13 $\frac{1}{2}$ " 1849
- 2818 – Tomb of Emperor Jehangir, pencil 9" x 14" 1849
- 2819 – A coloured version of 2818, water colour 9 $\frac{1}{4}$ " x 13 $\frac{3}{4}$ " 1849
- 2820 – River front of Jehangir's Tomb, pencil 9 $\frac{1}{4}$ " x 14 $\frac{1}{4}$ " 1849
- 2821 – House at Jung (Punjab) pencil 8 $\frac{3}{4}$ " x 14" 1849
- 2822 – A coloured version of 2821, water colour 8 $\frac{1}{2}$ " x 14" 1849
- 2823 – House at Salogra (Punjab) pencil 9" x 14" 1849
- 2824 – Ashen valley near Simla, pencil 8 $\frac{3}{4}$ " x 13 $\frac{3}{4}$ " 1849
- 2825 – A coloured version of 2824 with figures added, water colour 9 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ " 1849
- 2826 – Deodar forest, Annandale, Simla pencil 9" x 14" 1849 (This hut has also been painted by Baden Powell).

For more details see page 262 of Mildred Archer's³ book. Also MSS. EUR.C.193¹ – Letters of H.A. Oldfield and his wife from India and Nepal to his mother in England 1846-66. Also draft of *Sketches from Nepal* (London 1880).

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- 1 India Office Library catalogue numbers.
 - 2 Samina Qureshi – *Lahore the City Within*, Singapore, 1988.
 - 3 Mildred Archer – *British Drawings in the India Office Library*, London 1969.

45. W. ROSS around (1850–60) made a head and shoulder portrait in wood engraving of Hardinge of Lahore, 80 x 60 mm.

- 1 India Office Library catalogue numbers.
- 2 Information taken from Pauline Rohatgi – *Portraits in the India Office Library and Records*. London, 1983, p. 94.

46. GEORGE BEECHEY (1852) made an oil painting of Maharaja Dalip Singh which is now in a private collection in London.

This painting has been reproduced in F. S. Aijazuddin's book, *Sikh Portraits by European Artists*. London, 1979, page 75.

47. W. CARPENTER (1853) was a well-known professional water colour artist who was also a portrait painter. His paintings that relate to the Punjab have been located in various collections like the India Office Library and F. S. Aijazuddin's private collection. They have been reproduced in books by F. S. Aijazuddin^{1a} and Samina Qureshi.²

F. S. Aijazuddin in his book *Lahore*^{1b} has again reproduced the same three pictures by Carpenter that he had printed in *Historical Images of Pakistan*, but with a difference. He has produced the two beautiful water colour street scenes of Lahore made in 1855 instead of the engravings made in 1858. In the *Wazir Khan* picture he printed the coloured wood engraving which was done from Carpenter's water colour for "The Illustrated London News" 1858.

Carpenter's pictures that have appeared in various books are:—

- I. "Walls of Lahore" – a panoramic sketch of Badshahi Mosque and the Fort, with figures in the foreground. This sketch by William Carpenter Junior has been engraved by E. I. Roberts. This has been reproduced on the title page of Samina Qureshi's book² on "Lahore - the City within" as well as in F. S. Aijazuddin book *Historical Images of Pakistan*^{1a} page 147.
- II. On page 107 (No. 157) of "Historical Images"^{1a} "Street Scene of Lahore – engraving after Carpenter's water colour – 1855 which has appeared in "Lahore"^{1b} page 103.
- III. Page 107 (No. 158) of the *Historical Images of Pakistan*, - "Street Scene of Lahore" – engraving after Carpenter's water colour – 1855, printed on page 104 in "Lahore".^{1b}
- IV. Page 108 (No. 159). "Mosque of Wazir Khan" – water colour (1854) by Carpenter which

has been rendered in wood cut engraving and reproduced in *Lahore*, page 109.

- V. Carpenter also made a head and shoulder lithograph portrait of Armine S. H. Mountain³ Adjutant General of H. M. Forces in India 140 x 96 mm - Simla 1853 printed in *A.S.H. Mountain Memoirs*, London, 1857, T 11150 frontis.⁴

- 1 F. S. Aijazuddin
 - a. *Historical Images of Pakistan*, Lahore, 1991.
 - b. *Lahore – Singapore and Lahore*, 1991.
- 2 Samina Qureshi
 - *Lahore - The City Within*, Singapore, 1988.
- 3 Pauline Rohatgi
 - *Portraits in the India Office Library and Records*, London, 1983, p. 158.
- 4 India Office Library catalogue number.

48. P. C. FRENCH (1853) made a water colour painting of Maharaja Dalip Singh, in Missouri in 1853 in which the young maharaja is seated on a horseback 1'-9" x 1'-5½". This painting is in the Princess Bamba collection, at the Lahore Fort.

F. S. Aijazuddin writes his name as P. C. Trench in his book.¹ The curious fact is that it could be either, because, in the original painting, when I saw it an insect had eaten up the top layer of the paper where the arm of the F. might or might not have been. I have chosen the name French rather than Trench, because it is so listed in the Princess Bamba Collection catalogue A. Mr. J. C. French has written a book on Himalayan art and A. R. Chughtai mentions a certain artist and art lover Mr. French who went around the hill states looking for miniatures and since the above picture is painted in Missouri, a painter Mr. French might well have been a brother of the author. On the other hand Abdullah Chughtai² mentions a Mrs. Trench as one of the European artists who participated in painting exhibitions. So the name Trench cannot be completely ruled out as a possibility.

- 1 F. S. Aijazuddin
 - *Sikh Portraits by European Artists*. London, 1979, p. 76.
- 2 Abdullah Chughtai
 - "A Century of Painting in the Punjab", Lahore, 1961, p. 50.

49. QUEEN VICTORIA (1819–1901) Reigned as Queen of England from 1837 to 1901. Two sketches of Maharaja Dalip Singh, one head and shoulders and one three quarter length, both side views made

by Queen Victoria are preserved in the Royal Archives, Windsor Castle England. These sketches have been reproduced by F. S. Aijazuddin in his book, *Sikh Portraits by European Artists*. London, 1979.

50. CHARLES OR W. E. SHAW (1854–1860). There are three drawings in the Shaw family collection. These might have been made either by Lt. Charles Shaw who was posted in Lahore in 1850 or by W. F. Shaw who was posted in Amritsar in 1851. Out of these only one is relevant to the Punjab.

2053 – Fort Govindghar (Amritsar), pen and ink and water colour 7" x 10 3/4" 1854. (Fig. 17 on page 126).

For more details about Shaw see page 315 of Mildred Archer's book, *British Drawings in the India Office Library*, London, 1969.

51. LT. O. SHORE (1855). F. S. Aijazuddin¹ has reproduced nine sketches by Shore pinned together in such a way that they fit into one frame.

"The Rawalpindi Darbar" sketches are "humorous sketches of the less comfortable aspects of the viceregal camp life, done by a Lieutenant in the entourage of Lord Dufferin, on the occasion of the Darbar held at Rawalpindi in April, 1855 in honour of the Amir of Afghanistan Abdur Rahman."

1 F. S. Aijazuddin – *Historical Images of Pakistan*, Lahore, 1991, page 124 (No. 183).

52. M. W. EDWARDS (1857) has done a head and shoulder pen and ink drawing 113 x 129 mm of Bahadur Shah-II who ruled Delhi from 1837–1857. MSS. EUR B 138.¹

1 India Office Library number. Information taken from Pauline Rohatgi – *Portraits in the India Office Library and Records*, London, 1983, p. 279.

53. LADY CHARLOTTE CANNING (1860) "accompanied her husband Lord Charles Canning, the Governor General and first Viceroy on the tour he made up country in 1859." Her artistic abilities received inspiration from William Simpson who travelled with them. "As soon as they reached a new locale, Simpson would examine the place to see if there was anything worth sketching and then report to Lady Canning." Simpson quoted by F. S. Aijazuddin¹ in his book *Lahore* wrote, "She had a

very large and docile elephant and could sketch sitting in the howdah."

The same author in the same book has reproduced a water colour by Lady Canning. No. 107 – The Shalimar Gardens – 1860.

1 F. S. Aijazuddin, *Lahore – Singapore and Lahore*, 1991. p. 169.

54. BADEN POWELL (1841–1904) was an amateur artist. During his tenure with the Indian Civil Service Lord Baden Powell was posted to Jallundar, Sialkot, Lahore, Ambala and Rawalpindi. He was a great enthusiast for the village community and its arts and crafts. He published *Handbook of the economic products of the Punjab*, 1868, and *Handbook of The Manufacturers and Arts of The Punjab* (Lahore, 1872). His paintings from the Punjab are:

- 502¹ – View from top of Jakko Simla - 1853
- 504 – A hut type shrine Annandala, 1892. On examining this painting closely I discovered that this hut has also been painted by Oldfield² from the same location.
- 1018 – A girl and child under thatched roof (possibly Simla).
- 2345 – Simla with wood houses
- 2346 – A hut and trees done in blue, sepia and black and white.
- 2374 – Bari Doab Canal, Gurdaspur (Punjab), water colour 12 1/4" x 18 1/2" 1861–69? (Fig. 118 on page 127).
- 2375 – Raja's house, Kumharsain, Punjab, water colour 13" x 19 3/4" 1872.
- 2376 – State Granary, Chamba (Punjab State), pen and ink and water colour 11 1/2" x 16 3/4" 1872
- 2377 – Mountain village, Chamba (Punjab), water colour 15" x 10 3/4" 1872.
- 2378 – Road of Barmeor, Chamba, water colour 22" x 15" 1872.

For more details see page 99 of Mildred Archer's book, *British Drawings in the India Office Library*. London, 1969. Apart from which I located several other pictures at the IOL which have been acquired by the Library since after the catalogue by Mildred Archer had been compiled.

1 India Office Library numbers.

2 Old field, Appendix 1, No. 28

55. G. RICHMOND (1863) made a charcoal sketch of Rani Jindan which is in F. S. Aijazuddin's collection and has been reproduced in his book, *Sikh Portraits by European Artists*. London, 1979, page 65.

the Punjab. MSS. EUR. C 121/1-140ff.

ff 1 to 72,

82-140¹ Sketches made in pencil in size 10 x 8" at the Coronation Darbar, Delhi, December 1902 to January 1903.

For more details see page 632 of Mildred Archer's book, *British Drawings in the India Office Library*. London, 1969.

1 I. O. Library number of the manuscript.

62. F. I. PALMER (1873) F. S. Aijazuddin¹ has reproduced two engravings from sketches by Palmer a naval officer who had left his ship at Bombay in order to travel north and witness the major military exercise. These engravings were first published in "The Illustrated London News" in 1873:

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- 1 F. S. Aijazuddin – *Historical Images of Pakistan*. Lahore, 1991.
- a. Page 130 (No. 193): *Military Manoeuvres at Lawrencepur.*
 - b. Page 131 (No. 194): *Elephants at Camp in Hasan Abdal.*

63. J. DUGUID (1873) F. S. Aijazuddin in his book *Historical Images*¹ has reproduced a sketch by Duguid which has been engraved by W. J. Palmer.

Page 112 (No. 167): *Gulabi Bagh Gateway, Begumpura, Lahore – 1873.*

The same author in his book on *Lahore*² has reproduced two other engravings which were made by W. J. Palmer from sketches by J. Duguid.

Page 92 (No. 44): *The site of the Cremation of Maharaja Ranjeet Singh 1874.*

Page 150 (No 89): *The tomb of Anarkali in use as Church – 1873.*

These three engravings were originally published in Duguid's *Letters from India and Kashmir* (London 1874).

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- 1 F. S. Aijazuddin – *Historical Images of Pakistan*, Lahore, 1991.
- 2 F. S. Aijazuddin – *Lahore – Singapore and Lahore*, 1991.

64. ISCA (1875) was a pseudonym for L. Ainslie, whose work appears in a book of coloured lithographs printed in 1875 called *Charivari's Album* W2990¹ This album includes portraits of various personalities in India. This must have been named after the *Punch* magazine of London which was called *London Charivari*.² Drawn and lithographed by Isca, the ones relevant to the Punjab are:



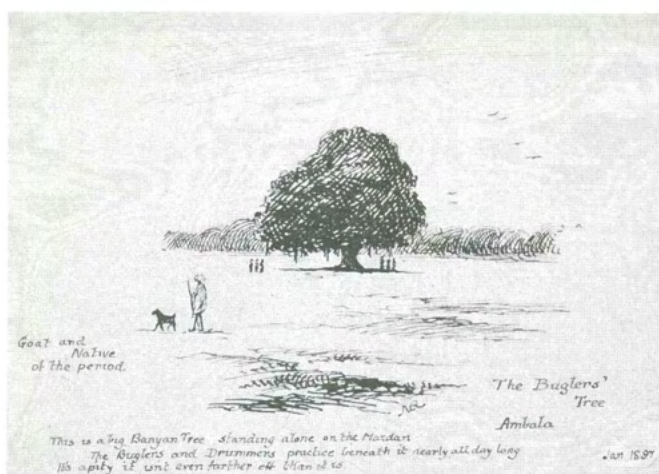
B-29. Lithograph done by Isca and printed in "Charivari's Album", 1875.

- Head and shoulder portrait of Sir C.U. Aitchison 1832–96 Lt. Governor of Punjab 1882–87 138 x 100 mm. W22990 (58).¹
- Full length standing portrait of Sir Robert Eyles Egerton (1827–1912), Lt. Governor of Punjab (1878–82). 246 x 176 mm - W2990(57).¹ (B & W 29).

1 India Office Library number. Information collected from Pauline Rohatgi – *Portraits in the India Office Library and Records*, London, 1983, pp. 5 and 69.

65. NORMAN V. LACEY RYBOT (1876–1961) served in the Indian army from 1896–1920 chiefly in Punjab and NWFP. He has 168 drawings in the India Office Library out of which the following are related to the Punjab. In his drawings Rybot displayed a sense of humour and a wonderful ability to depict the character of his subject.

- 1093–1094¹ – Small views from Rybot's bungalow, Ambala, water colour 5" x 7" 1896
- 1095 – Ambala, water colour 5" x 7" 1896
- 1097 – Bedroom of Rybot's bungalow, Ambala, Wash 5" x 7" 1897.
- 1098 – Stables in Rybot's bungalow – Ambala, pen and Ink 5" x 6½" 1897



B-30. The Bugler Tree, Ambala – pen and ink drawing by Norman V. L. Rybot done in 1897.

- 1099¹ – View of Himalayas – Ambala, water colour 4½" x 6¾" 1897.
- 1100 – Camp of regiment – Ambala (Four small pictures on one page), water colour 44" x 4¾" 1897
- 1101 – The Buglers' Tree, Ambala, pen and ink – 4½" x 6½" 1897
The Bugler tree is shown at a great distance in the pictures. On which the artist has written something about it being a blessing that it is so far away. (B & W 30).
- 1102 – Meat Contractor – Ambala, water colour 6½" x 5"
Another picture in which the artist displays a sense of humour in painting this person with a bulging stomach. (Fig. 35 on page 39).
- 1103 – Quail shooting, Ambala, water colour 5" x 7" 1897.
- 1104 – Camp at Shahpur, Punjab, water colour 6" x 9¼" 1897 written on the back of this picture minaret near Mauhra, Punjab.
- 1105 – Parakeet and butterfly, Ambala, water colour – 3¾" x 6¼" 1897.
- 1106 – Blue Jay, Ambala, water colour – 3¼" x 6¾" 1897.
- 1107 – Squirrel, Ambala, water colour – 3" x 4¼" 1897.
- 1108 – Golden Oriole, Ambala, water colour 2¾" x 6¼"
- 1109 – Sketches of various functionaries like "bearer" and various heads of "paymaster", "major", "adjutant", "munshi" and other officers. pencil 6¼" x 4½" 1897.
- 1110 – Transport bull, Ambala, pen and ink and wash – 3½" x 4½" 1897.
- 1111 – Pony in camp, Ambala, pen and ink and wash 3¼" x 4¼" 1897.

- 1112 – Landscape with hills, Solon, Punjab, water colour, 3½" x 5¼" 1897.
- 1113 – River Gorge, Solon, Punjab, pen and ink and wash 7½" x 4¾" 1897.
- 1114 – Darzi at work, Solon, Punjab, pen and ink and wash 4½" x 6½" 1897.
- 1115 – Butterflies, Solon, water colour, 3½" x 5¾" 1897.
- 1116 – Moth, Solon, water colour, 3" x 5¼" 1897.
- 1117 – Moth, Solon, water colour, 3" x 5¼"
- 1118 – Shalimar Bagh Pavilion, Lahore, sepia wash 5" x 6¼" 1897.
- 1119 – Fort Govindgarh, Main Gate, water colour 5" x 6¾" 1897.
- 1120 – Fort Govindgarh near Amritsar, sepia Wash 5¾" x 13" 1897.
- 1121 – View from Camp Tulsa near Rawalpindi, water colour 5" x 7" 1898.
- 1122 – View of Sohan River, near Rawalpindi, water colour, 5" x 7" 1898.
- 1124 – Drill Naik Waryam Singh, Crayon – 9¾" x 6¾" 1900.
- 1126 – Portrait of Subedar Wazir Singh, (black, sepia ink, ocre) pen and ink and wash 9½" x 6" Delhi 1903.
- 1127 – Arab Gul F. L. seated, Crayon 12¾" x 8¼" Delhi 1903.
- 1128 – Captain Vanhenan asleep in camp Crayon 8¼" x 13¼" 1903.
- 1129 – Mess Verandah, Crayon 13¼" x 8¼" Delhi 1903.
- 1130 – Lance Naik Ladha Singh, pen and ink, 11¾" x 7¼" Delhi 1903.
- 1131 – Siri Lo Bu Bearer at Regimental hospital, Delhi, water colour, 232" x 142 mm 1903.
- 1133 – Men in cotton shirts – pencil 9" x 5½" 1903.
- 1233 – Buildings at Rawat (Punjab) pen and ink and water colour 5¼" x 6¾" 1914.
- 1234 – Mule, Fatehjang (Punjab) pen and ink and water colour 6½" x 5¼" 1914.
- 1235 – Mule – Fatehjang (Punjab) pen and ink, 5¼" x 6½" 1914.
- 1236 – A Mill, Fatehjang (Punjab) on back view of Fatehjang pencil 5¼" x 6¼" 1914.
- 1237 – Tent – Fatehjang (Punjab) pencil and water colour, 5¼" x 8¾" 1914.

For more details see page 295 of Mildred Archer's book, *Company Drawings in the I. O. Library*, London, 1969.

1 India Office Library numbers.

66. MAJOR R. C. W. R. MITFORD (1880) F. S. Aijazuddin¹ in his book *Lahore* has reproduced a water colour done by Major Mitford.

Page 154 - No. 94 - The Chauburji Gateway - 1880.

In this painting the Chauburji is seen to have lost one of its columns and the damaged area has been supported by a retaining wall.

1 F. S. Aijazuddin - *Lahore*, Singapore and Lahore, 1991.

67. E. L. WEEKS (1890) F. S. Aijazuddin¹ has reproduced an engraving based on a painting by Weeks in his book *Historical Images of Pakistan* in which he introduces the painting and the painter thus "Engraving from a painting by E. L. Weeks published in 'The Illustrated London News' December 1889. A Bostonian American by birth, Edwin Lord Weeks has studied under the famous orientalist painter Gerome at the Beaux Arts in Paris. He journeyed through northern India C. 1890 enroute southward to Bombay".

This painting which was exhibited at the Paris Salon in 1889 was reproduced as an engraving with the title *An Open-air Restaurant in Lahore*.

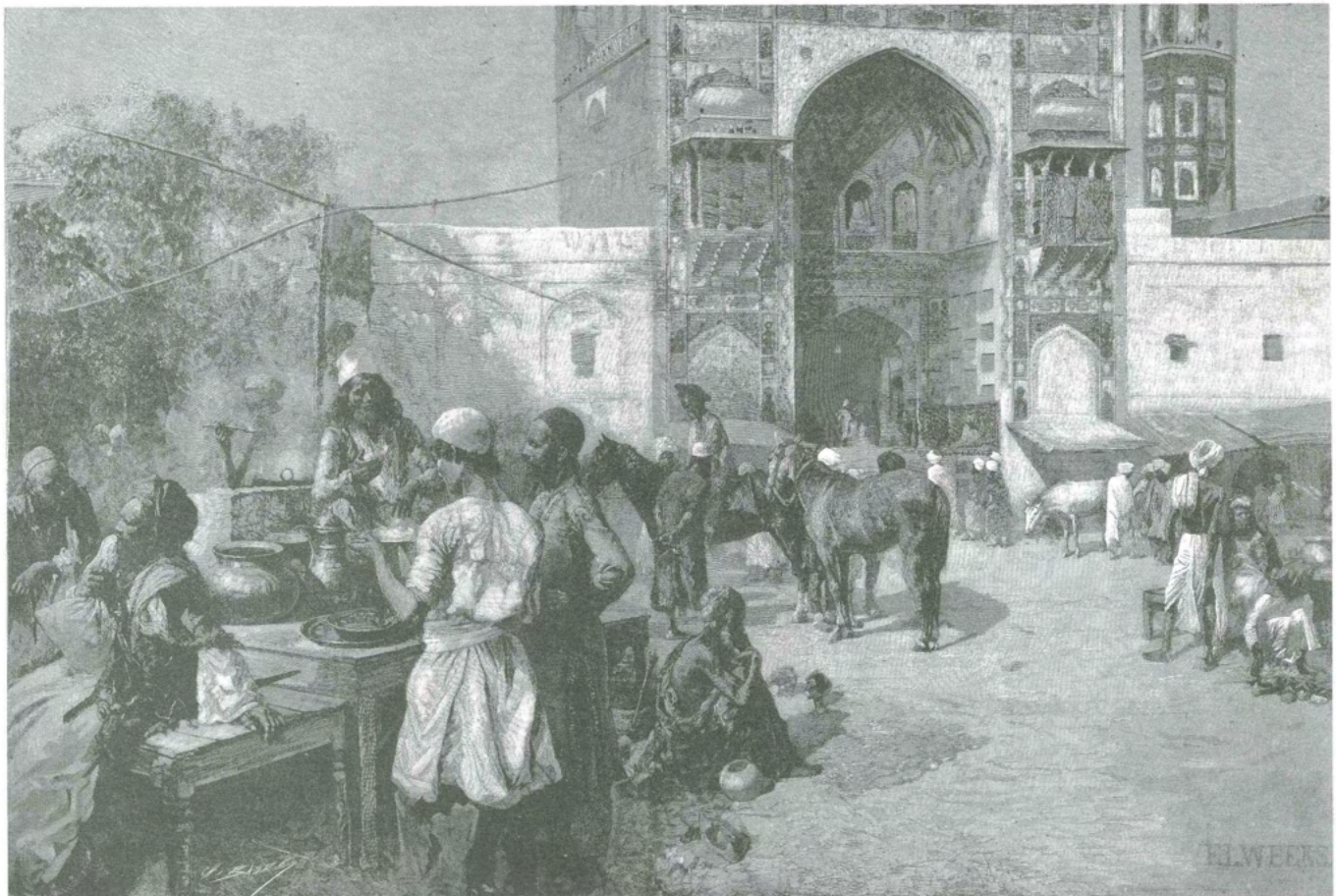
Apart from that, Weeks attracted a lot of attention at the Empire of India Exhibition in 1895. The exhibition report² says. "The very attractive collection of pictures by European and native artists of the diversified scenery and social life of India numbering 750 including 78 pictures of Edwin L. Weeks, the eminent American artist who made eastern life a special study." E. L. Weeks also received the first prize of Rupees 300 for his paintings, according to that same report which was printed in London by Spier and Pond Ltd.

1 F. S. Aijazuddin - *Historical Images of Pakistan* - Lahore 1991, p. 109, picture No. 161.

2 *The Empire of India Exhibition Report*, London, 1895.

68. A. RENDALL (1891) made a three quarter length standing oil painting 140 x 112 mm of Sir Robert Montgomery, Lt. Governor of the Punjab 1859-65 which was copied from the oil painting made by F. Grant. This copy was made in 1891 (F246).¹

1 India Office Library reference numbers. Information from Pauline Rohatgi - *Portraits in the India Office Library and Records*. London, 1983, p. 156.



B-31. *An Open Air Restaurant in Lahore* - engraving done from a painting by E. L. Weekes, a Bostonian American who journeyed through northern India in 1890.

69. **LESLIE POOLE SMITH** (1909) painted the portrait of Major H. H. Prince F. Dalip Singh MVO Norfolk Yeomanry which is an oil painting on canvas done in the size 5'-6" x 3'-6" in 1909. This painting is in the Princess Bamba collection at the Lahore Fort.

70. **W. ROTHENSTIEN** (1917) made chalk drawings of Govind Singh 196 x 163 mm p. 875 (F 691)¹ and Bagga Singh 200 x 170 mm p. 877 (F 693).² These are head and shoulder portraits made in 1917.

Most probably he is the same Rothenstien who was one time Principal of Royal College of Arts – London whom A. R. Chughtai met in London in 1932. His correspondence on Indian art with E. B. Havell, Rabindranath Tagore and Dr. Coomaraswami might be of interest to students of art appreciation. It was printed in Vol. XXV No. 1, first issue for 1951 in *Indian Art and Letters* which was published by the India Society in London.

1 These are India Office Library Catalogue numbers.

2 Information from Rohatgi's book, *Portraits in the India Office Library and Records*, London, 1983, p. 201.

71. **F. C. SCALLEN** (1917) F. S. Aijazuddin¹ has reproduced a beautifully done engraving by Scallen in his book *Historical Images of Pakistan*. This engraving of the "Lahore Gate" shows a lot of painstakingly worked detail in the building as well as in the figures and their attire. Aijazuddin writes about this artist "Little is known about the work of artist/engraver F. C. Scallen except that he was active during the first quarter of this century. Scallen's work was of a sufficiently high order for him to qualify for inclusion in international exhibitions. This particular engraving was exhibited at the Society of Graphic Arts, London, in Paris and also in India.

1 F. S. Aijazuddin – *Historical Images of Pakistan*, Lahore, 1991. p. 106, picture No 155.

72. **BLACKENY WARD** (1918) painted a portrait of Fredrik Dalip Singh (1868–1926) who was a son of Maharaja Dalip Singh in the size 3'-1" x 2'-8". This portrait is also in the Bamba Collection at the Lahore Fort.

It has erroneously been listed as a water colour in the Bamba collection brochure. F. S. Aijazuddin¹ says it is a pastel and on examining the accession register at the Lahore Fort I discovered that it has been entered in that register as a pastel also.

1 F. S. Aijazuddin – *Sikh Portraits by European Artists*, London, 1979, p. 94.

73. **PAILLET** also painted a full length standing water colour portrait of Maharaja Dalip Singh in the size 2'-2" x 1'-2". This painting is in the Princess Bamba Collection.

There is some confusion about this artist because in the Lahore Fort accession register, the painting that has been entered as having been done by Paillet is in fact the water colour version of Winterhalter's¹ standing portrait of Maharaja Dalip Singh.

1 Winterhalter – See Appendix I, No. 21.

74. **MORRISON** was a vice principal of National College whose small sketch of huts in oils is with Wasif Ali, the architect from Lahore. This painting was originally lying around in the National College store. Someone retrieved it and presented it to the aforementioned architect as a wedding present.

75. **ROBERT W. ALLEN** painted Wazir Khan's Mosque, Lahore in water colour in 1891. (Fig. 121 on page 128)

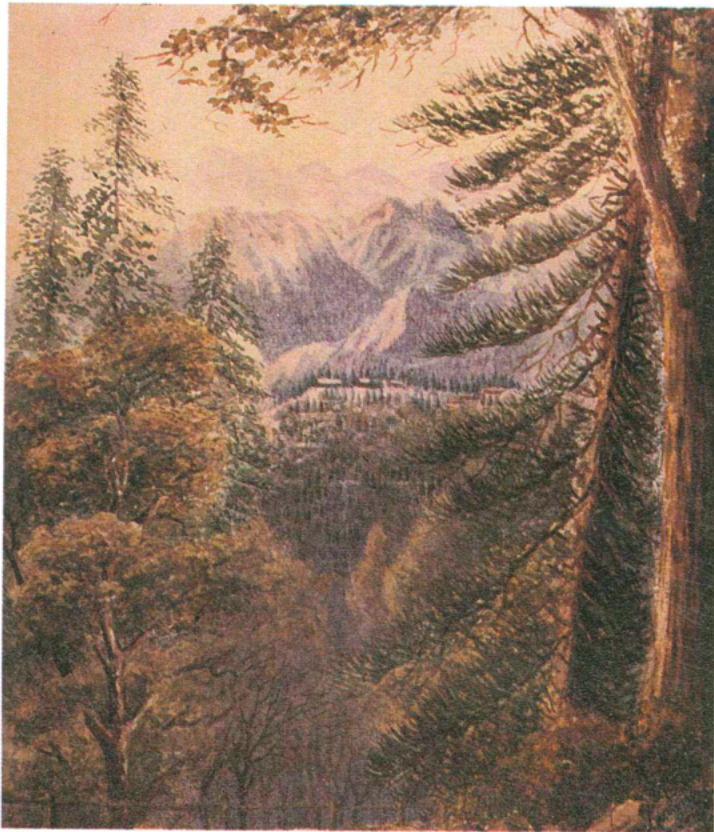
Apart from these there is a collection of about fifteen oil paintings in the Governor's House, Lahore. These oil paintings are in various sizes and are at the moment in a very bad state. Some have been badly damaged by termite, while others have suffered due to careless handling over the years. Strips of canvas are all that is left of some of the paintings and we can see that a few paintings have been intentionally damaged and many an eyeball is pierced with sharp pointed objects. I could barely discern the names of a few painters and the ones I could read were – Glyn, Aikin and Gillier. Pictures Nos. 123-125, and are three of the paintings there which were in a better state of preservation.



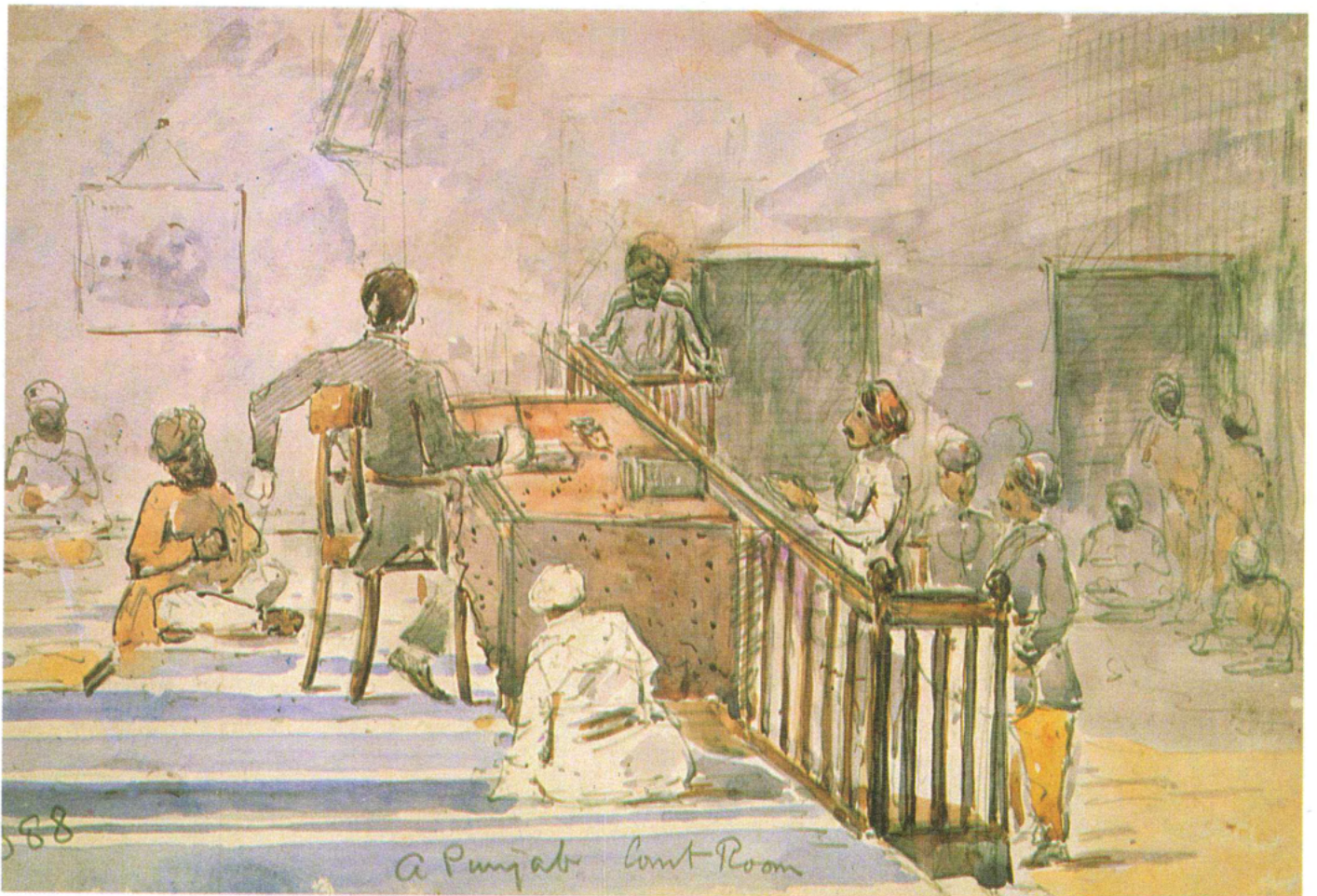
110. The Battle of Ramnagar – engraving made from the painting by Henry Martens, 1848.



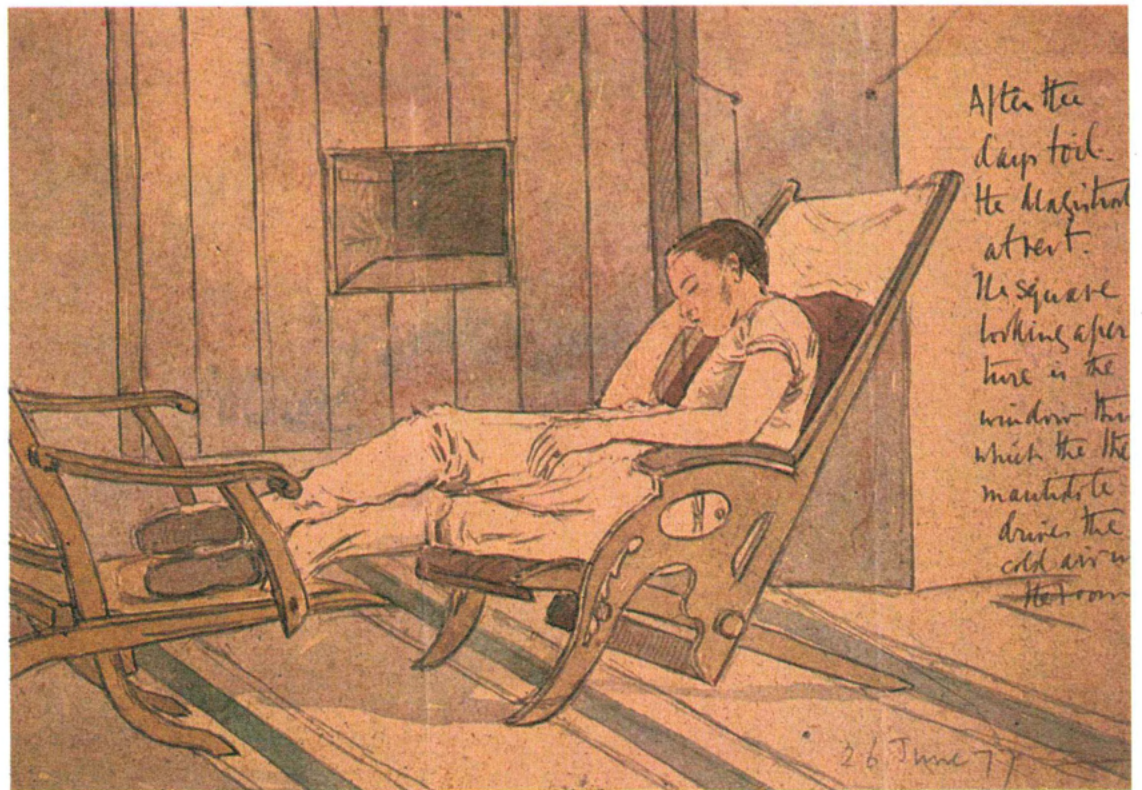
111. Encampment in Tret – water colour done by Charles Crammer Roberts, 1876.



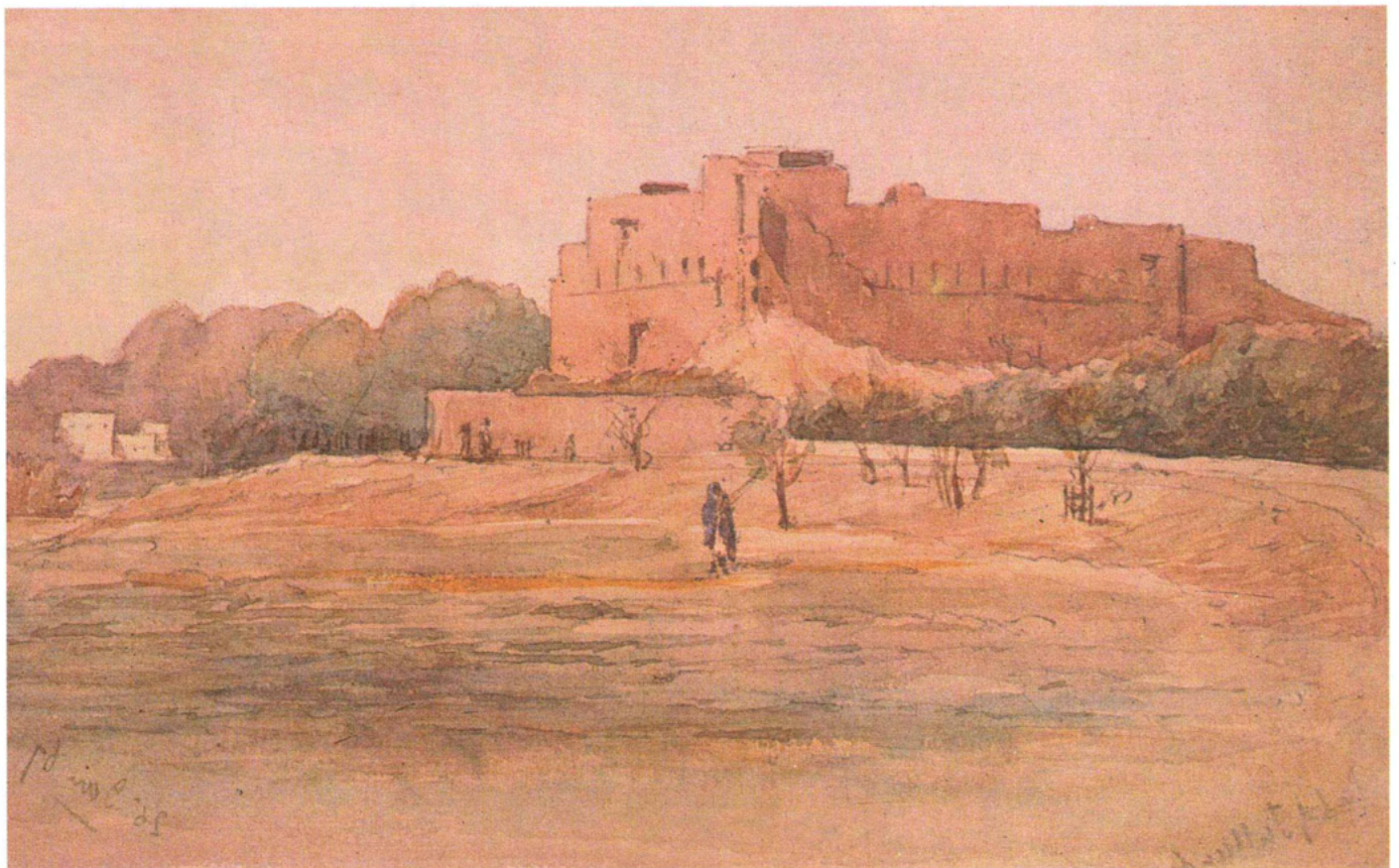
112. Mountain Landscape Murree – water colour by Charles Crammer Roberts, 1880.



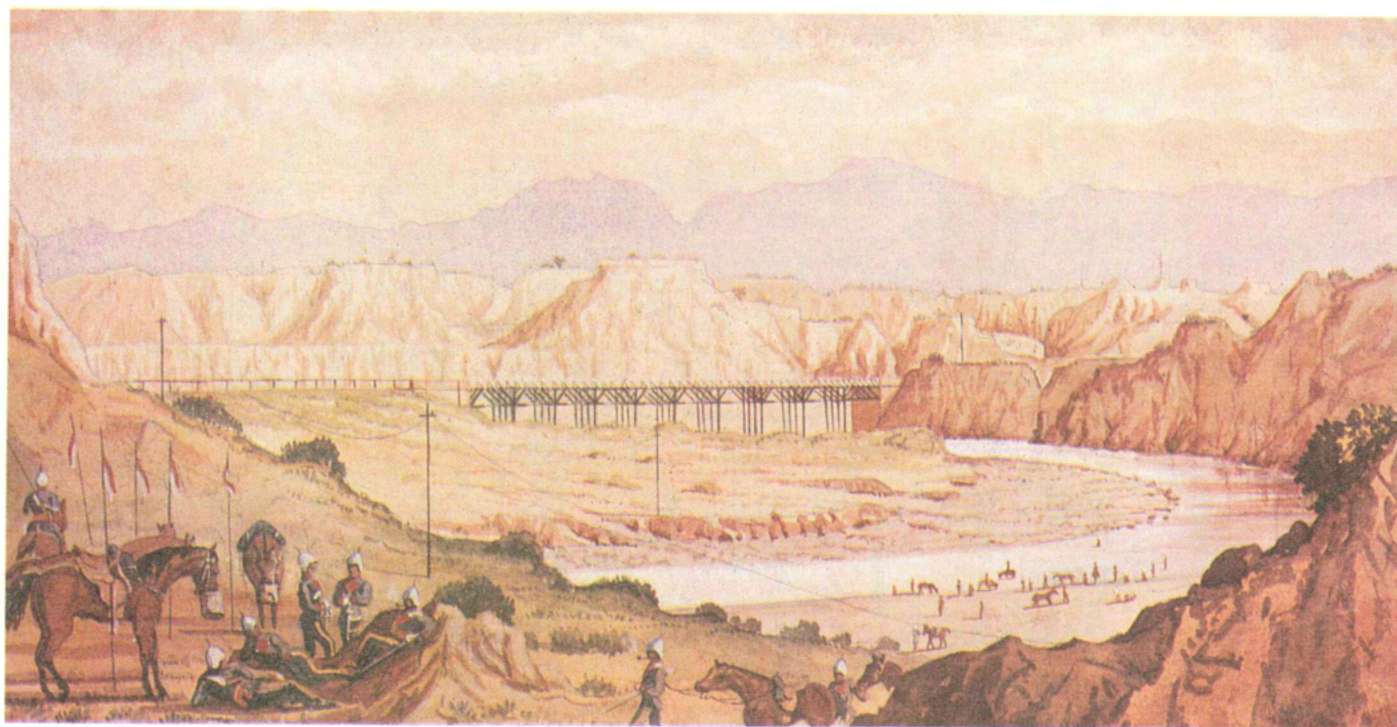
113. Punjab Court Room – water colour done by A. P. Harcourt, 1885.



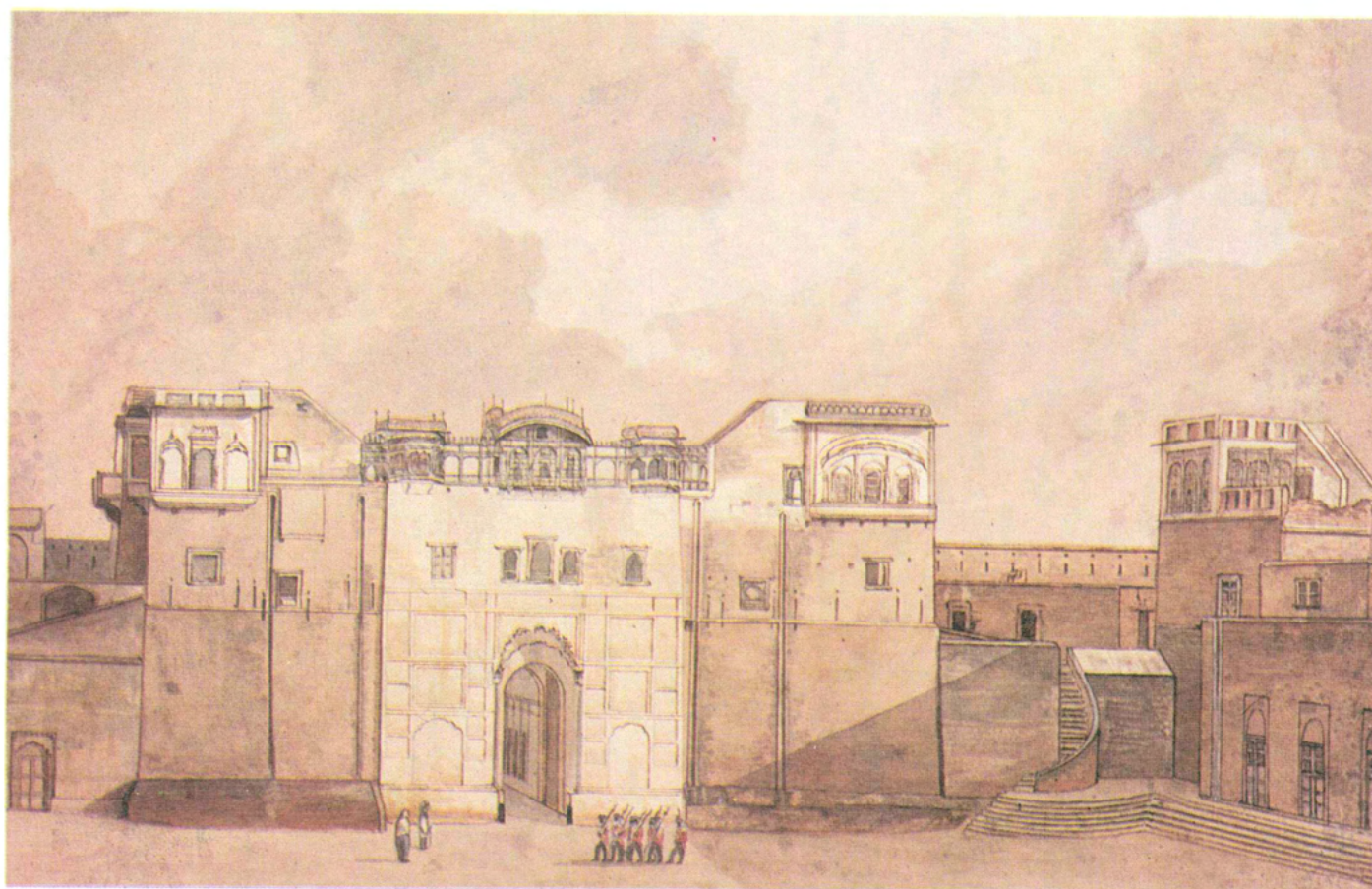
114. Jhang Magistrate resting after deep toil – water colour A. P. Harcourt, 1867.



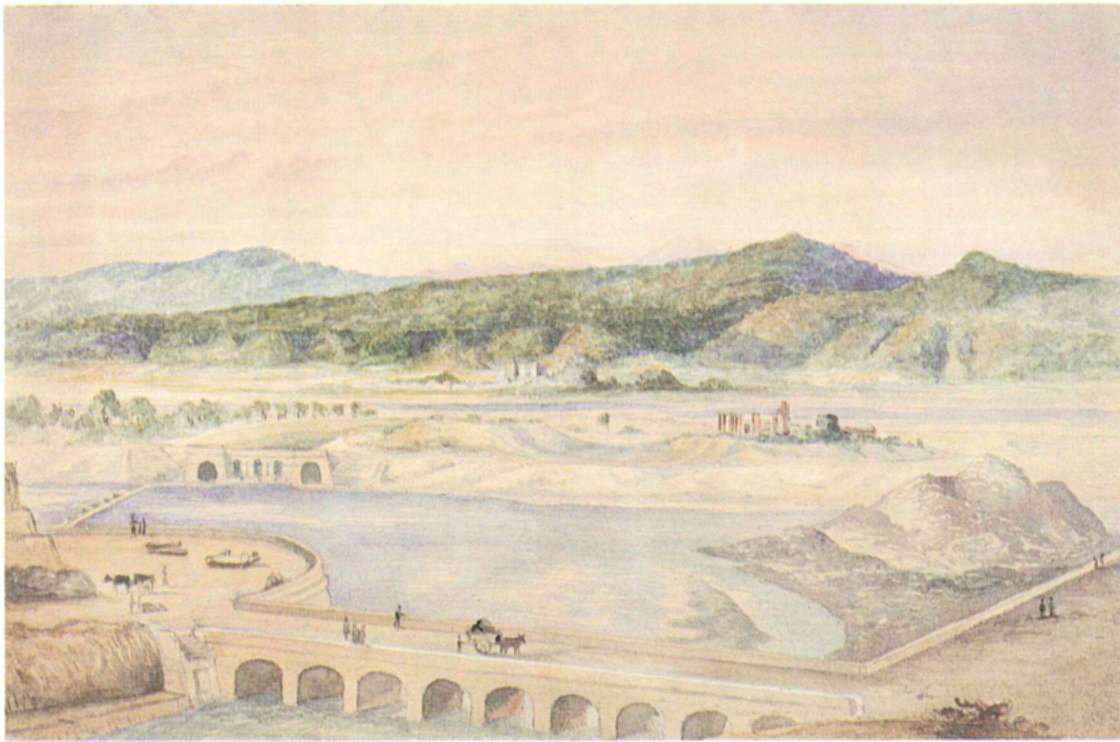
115. Jallunder – water colour by A. P. Harcourt, 1867.



116. Bridge over Haro River near Lawrencepur – water colour by John Corneleous Dwyer, 1873.



117. Fort Govindghar (Amritsar) – water colour by W. E. Shaw, 1854.



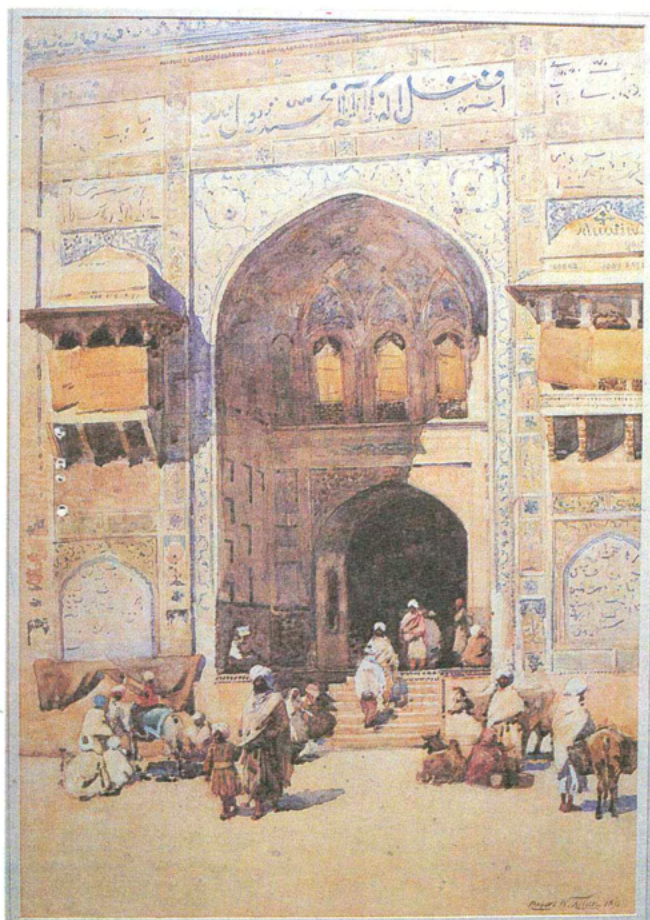
118. Bari Doab Canal – Gurdaspur, Punjab – water colour made by Lord Baden Powell, 1861.



119. Lahore from Dak Bangalow – water colour by Mary Popham Blyth made in April 1886.



120. The Guns on the March – water colour by George Tracy Robinson, 1898.



121. Wazir Khan's Mosque, Lahore – water colour painted by Robert W. Allen, 1891.



122. Siege of Mooltan 1849 – Colour Etching by J. Rogers from the drawing of Henry Warren.



123 to 125. Three paintings in the Lahore Government House collection. These are oil paintings of various sizes and depict the important personalities of the Punjab. Only three names of the painters Glyn, Aikin and Gillier are visible; the others have not withstood the ravages of time.



124. Oil painting in the Lahore Government House Collection.



125. Oil painting in the Lahore Government House Collection.

APPENDIX II

List of Local Painters

1. Abdullah Painter	1799-1839	33. Karam Buksh	
2. Qazi Lutfullah		34. Mrs. Steele	
3. Muhammad Buksh	1815-1840	35. Sher Muhammad	
4. Parkhu in Punjab	1820-1830	36. Faiz Buksh	
5. Keher Singh	1820-1882	37. Farid Buksh	
6. Jivan Ram, Hasan al Din	1820-1840	38. Nabi Buksh	
7. Sheikh Faizl		39. Alam Chand	
8. Muhammad Azim		40. Veer Singh	? -1930
9. Basharat Ullah	1825	41. Sardul Singh	
10. Fazal-al-din Sahaf		42. Amar Singh	
11. Mian Noor Muhammad	Ranjeet Singh's time	43. Pandit Daya Ram Kaul Tota	
12. Kishen Singh	1836-1895	44. Raja Ram Kaul Tota	
13. Bishen Singh	1836-1900	45. Baba Allah Din	1835-1838
14. Lal Singh	1840-1880	46. Baba Imam Din	
15. Hira Singh	1840-1880	47. Master Ghulam Hussain	1854-1952
16. Mian Abdur Rahim	Middle 19th century	48. Ishar Singh	1860-1910
17. Habib Ullah		49. Puran Singh	1860-1900
18. Mian Karim Buksh		50. Hussain Buksh	1860-1920
19. Aziz Ullah		51. Hussain Buksh	1900-1925
20. Ghulam Muhammad		52. Devi Ditta	1865
21. Akbar, Salam Din		53. Master Malla Ram	1865-1925
22. Mirza Akram Beg		54. Jaimal Singh	1870-1916
23. Mian Feroze Din		55. Boota Singh	
24. Muhammad Buksh, s/o Imam Din		56. Kapur Singh	1870-1925
25. Muhammad Buksh, brother of Karim Buksh and father of Miran Buksh.		57. Muhammad Alam	1870-1940
26. Muhammad Buksh		58. Pundit Bhawani Dutt	
27. Muhammad Buksh	1876	59. Lohara Singh	
28. Bawa	1850-1925	60. Mehtab Singh	1871-1937
29. Bhai Ram Singh	1876	61. Sharaf-ud-Din	
30. Imam Buksh Lahori	Middle 19th century	62. Din Muhammad	
31. Allah Buksh (King of Delhi)		63. Latuni	
32. Illahi Buksh		64. Jawahar Dacha	
		65. Master Zia-ud-Din	Contemporary of Kipling

66.	Mehr Buksh, s/o Muhammad Buksh		110.	Masood Ikram Kaleem	
67.	M. A. Aziz Din	1875–1931	111.	Master Miran Buksh	
68.	Baba Miran Buksh	–1920	112.	Gowardhan Das-Swami	1903
69.	Master Khadim Hussain	–1921	113.	B. C. Sanyal	1904
70.	Sri Ram	1876–1926	114.	S. L. Prasher	1905–1990
71.	Nihal Singh, s/o Bishen Singh	1880–1920	115.	Bevan Pettman?	
72.	Jawahar Singh, s/o Bishen Singh		116.	Mian Muhammad Hussain Qadri	1890–1981
73.	Amir Singh		117.	Brij Lal	1910–1957
74.	Hukam Singh		118.	Muhammad Jalal-ud-Din Chughtai	
75.	Aroor Singh		119.	S. N. Gupta	1910
76.	Ganesha Singh		120.	Kanwal Krishna	
77.	Rood Singh		121.	Sohan Singh	
78.	Chajju Ram		122.	Iqbal Ahmad Khan	
79.	Peer Buksh		123.	Ustad Bucca	Early 20th century
80.	Ustad Zia Ullah	1899–1976	124.	Mistri Abdul Wahid	
81.	Ustad Faiz Ullah		125.	Sheikh Ahmad	
82.	Ustad Faqir Ullah		126.	Mohan Lal	
83.	Thakur Singh	1885–1965	127.	Ishwar Singh	1912–1969
84.	Thakur Lal Singh		128.	Ahmad Din Assad	1923
85.	Hari Singh	1885–1970	129.	Krishen Khanna	1925
86.	Muhammad Din	1886–1952	130.	Sateesh Gujral	1929
87.	Haji Muhammad Sharif	1889–1978	131.	Muhammad Hussain Hanjra	1912–1982
88.	Ishwar Chand		132.	Abdul Waheed Chughtai	
89.	K. K. Sen		133.	Abdul Qadir, Wadua	
90.	B. N. Jijja		134.	Ghulam Nabi	1912–1953
91.	Ram Lal Katyal		135.	Muhammad Faiz Buksh	1913
92.	Ustad Faqir Muhammad		136.	Amrita Sher Gill	1913–1941
93.	Master Amir Buksh		137.	Muhammad Latif Chughtai	1915
94.	Master Maula Buksh		138.	Master Ata Muhammad Qureshi	1915–1929
95.	Master Muhammad Shafi		139.	Master Sita Ram	
96.	Milkhi Ram	1890	140.	D. R. Bhagat	1917–1988
97.	Harnam Singh	1890–1916	141.	Anna Molka Ahmad	1917 todate
98.	Ganga Singh	1890–1936	142.	Abdul Hameed	1918
99.	Bhai Gyan Singh	1890–1953	143.	Muhammad Rafi	1919
100.	A. R. Chughtai	1897–1975	144.	K. C. Aryan	1919
101.	A. R. Asghar	1903–1992	145.	Master Muhammad Yousaf	1922
102.	Ustad Allah Buksh	1895–1978	146.	Bashiruddin	1922
103.	Master Hasan Din Master Key		147.	Muhammad Ashraf	
104.	Khan Sahib Mian Inayat Ullah	1896–1973	148.	A. B. Nazir	1923–1961
105.	Khalifa Zahooruddin Babri		149.	Ali Muhammad	1902
106.	Atma Singh	1901	150.	Chanya	Pahari artists alive 1924-25
107.	Ustad Muhammad Akmal		151.	Lal Din	
108.	Sobha Singh		152.	Ram Dyal	
109.	Abdur Rehman Ijaz	1903–1972	153.	Bakhshu (Miran Buksh, s/o Khuda Buksh)	
			154.	Gammu (Ghulam Muhammad)	

155. Allah Buksh, s/o Peer Buksh			184. Muhammad Ibrahim	
156. Hazuri			Toor Kashmiri	
157. Ganda Ram			185. Saeed Nagi	
158. Fattu, s/o Karam Din			186. Sardar Muhammad Butt	
159. Gohar Sihai	Pahari artists		187. Myriam Shah	1923
160. Alia Naqqash	alive 1924-25		188. Anwer Afzal	1923
161. Umar Din			189. Asghari Manzoor Qadir	1911
162. Nabia Naqqash			190. Naseem Hafeez Qazi	1928
163. Imam Buksh			191. Harkishen Lal	1921
164. Karim Buksh			192. Amarnath Sehgal	1922
165. Mushtaq Babri	1924-1985		193. Pran Nath Mago	1923
166. Mustafa			194. Zakia Malik Sheikh	
167. Razia Feroze	1925		195. Anwer Jelal Shemza	1928-1985
168. Mir Noor Ahmad Azad	1926		196. Ozzir Zuby	1922
169. Bashir-ud-din Siddiqui	1927		197. Sheikh Safdar	1924-1983
170. Haldia Stewart			198. Moyene Najmi	1926
171. Muhammad Hanif Bhall	1931		199. Jamila Zafar	1926
172. Abdul Ghani			200. Mian Iqbal Ahmad	
173. Mrs. Batra			201. Sheila Henry Lal	
174. Chaudhry Allah Ditta			202. A. H. Raza	
175. Mohinder Singh			203. Ahmad Pervez	1926-1979
176. Anwer Haq	Were around		204. Rustam S. Sidhwa	1927
177. Sardar Muhammad	in 1937		205. Barkat Ali	1914
178. Muhammad Latif			206. Elizabeth Balneaves	1911
179. Muhammad Tufail			207. Tasnim Mazhar	1927
180. Meraj Muhammad			208. Zubeida Agha	1922
181. Mrs. Razia Sirajuddin			209. Khalid Iqbal	1929
182. Roop Krishna	Died 1968			
183. S. N. Munshi	Came to Lahore in			
	1942			

Biographical Notes

1. **ABDULLAH** - There were three Abdullahs who were painters and about whom only droplets of information are available today.

a. **ABDULLAH** (1799–1839) was a painter of the Sikh period. Two of his paintings have been reproduced in Srivastava's¹ book, courtesy the Chughtai Museum Lahore. These pictures have been painted in the Pahari style.

b. One Professor Khanda² Khan (**ABDULLAH KHAN**) has often been mentioned by Muhammad Ibrahim Toor who lives in Rawalpindi and possesses a great deal of knowledge about cultural activities and artists of pre-partition Punjab. This Abdullah according to Toor had come from Jammu.

c. Another **MASTER ABDULLAH** taught the artist Allah Buksh³ when the latter was five years old⁴ (see Fig. 126-127 on page 147).

1 Srivastava – *Punjab Painting* – New Delhi coloured plates VII and IX.

2 Information from Mohammad Ibrahim Toor. Appendix – II, No. 184.

3 Allah Buksh – See Appendix II, No. 102.

4 Information taken from the catalogue of an exhibition of paintings arranged by the Department of Fine Arts at the University of the Punjab in 1955.

2. **QAZI LUTFULLAH** belongs to the Chughtai Babri family which had come down from Kabul during the Mughal times and whose members exist even today.^{1,2} He is the one artist to whom many Punjab artists are able to trace back their lineage — people like Muhammad Buksh³ (3 of them), Miran Buksh,⁴ Imam Buksh,⁵ Allah Din,⁶ Allah Buksh⁷ are his descendants.⁸ He is said to have written and illustrated a book and was a very well-known artist of his time.

1 The family tree of the Qazi's lineage has been produced by A. R. Chughtai in his book *Lahore ka Dabistan-e-Musawari* (Urdu). Lahore, 1979. on p. 38.

2 Information also received through interview with Tufail Babri.

3 Mohammad Buksh. See Appendix II, Nos. 3, 25, 26, 27 and 28.

4 Miran Buksh. See Appendix II, Nos. 68 and 111

5 Imam Buksh. See Appendix II, No. 31

6 Allah Din. See Appendix II, No. 45.

7 Allah Buksh. See Appendix II, Nos. 32 and 102.

8 Information received from M. Ibrahim Toor. Appendix II, No. 184.

3. **MUHAMMAD BUKSH**: There are several artists of this name who are mentioned by various art historians.

a. **MUHAMMAD BUKSH** (1799–1839) an artist of Ranjeet Singh's court, who was among the Maharaja's most appreciated artists. He was a quick and a versatile portrait painter and finished a picture in minutes. He made pictures of Sikh sardars and courtiers, of Rani Moran and Gul Begum. He has been mentioned in *Umdatul-Twarikh* of Sohan Lal Suri¹ and Kanhaya Lal's *History of Lahore*.² Aryan in his book *Punjab Painting*³ mentions a Muhammad Buksh of the Sikh period who was working in the Kangra style. This might be and probably is the same Mohammad Buksh who has been mentioned first. Paintings done by this Muhammad Buksh have been reproduced in Srivastava's book,⁴ courtesy Chughtai Museum.

Dr. B. N. Goswamy in his article '*Sikh Painting: An Analysis of Some Aspects of Patronage*' published in *Oriental Art* volume XV No. 1 Spring 1969. Richmond Surrey, England, on page 4 also mentions artist Mohammad Buksh who was patronized by Ranjeet Singh.

b. A. R. Chughtai in his book⁵ talks about a **MUHAMMAD BUKSH CHUGHATA** who occupied a *hujra* of Wazir Khan's mosque. He had a long life and died in 1876. His *Manbat Kari* and *Naqqashi* was admired greatly and in spite of his rustic temperament people respected him. He worked in the Mughal style and his work could be seen on Bhai Wasti Ram's *smadhi* – other buildings with his paintings have been destroyed. He lived in *Kharadi Mohalla - Koocha Naqqashan*. He was equally deft in ivory painting as he was in portrait painting on paper (he was father of Mian Allah Buksh).⁶

c. Abdullah Chughtai⁷ quotes an instance recorded by the diarist at the Sikh Court, Lala Sohan Lal Suri in his *Umda-tul-Twarish* in 1844. Suri tells us that Raja Duleep Singh awarded a prize of rupees one hundred and twenty-five each to **Muhammad Buksh Naqqash** and **Muhammad Buksh Sahaf**, for the high standard of the illumination and calligraphy of the manuscript of the *Karima*

of Saadi. These two Muhammad Bukshs might be the same or different from the ones mentioned earlier. (See No. 24, Appendix II, for information about other Muhammad Bukshs) (see Fig. 50 on page 49, also see 128-129 on page 147).

- 1 Sohan Lal Suri – *Umdatul Twarikh*. p. 55.
- 2 Kanhaya Lal – *History of Lahore* 1884, p. 44-46.
- 3 Aryan – *Punjab Painting*. Patiala – 1975, p. 34.
- 4 Srivastava – *Punjab Painting*. New Delhi. 1983, Colour plate V and VIII other plates 111 and 117.
- 5 A. R. Chughtai – *Lahore ka Dabistan-e-Musawari*, p. 92.
- 6 Mian Allah Buksh – See Appendix II, No. 32.
- 7 Abdullah Chughtai – *A Century of Painting in the Punjab*. Lahore, p. 36.

4. PARKHU was a Pahari artist of Kangra who came to the Punjab around 1820–1830. He was working in Lahore at the time of Mohammad Buksh¹ and Kehr Singh.² He is the only name mentioned by historian Faqir Syed Waheeduddin,³ of a Pahari artist working in Lahore. Later, there were many other Pahari artists, whose names were mentioned by historians as having worked in Lahore, Patiala, Amritsar and Kapurthala. These Pahari artists brought down with them the mood of lyricism and poetry from the height of the mountains.

- 1 Muhammad Buksh – See Appendix II, No. 3.
- 2 Keher Singh – See Appendix II, No. 5.
- 3 F. S. Waheeduddin – The great grandson of F. Aziz-ud-Din in his book. *The Real Ranjeet Singh* – Karachi, 1965. p. 121.

5. KEHER SINGH was a self made man who because of his initiative during Ranjeet Singh's reign became the court artist and was very successful



B-32. Keher Singh.

during his long life. He painted a realistic picture of a dead sparrow and then bribed the sweeper of the royal chambers to place it on Ranjeet Singh's throne. Ranjeet Singh was impressed by his painting and Keher Singh became the court painter.¹ Afterwards he also worked in Amritsar, Kapurthala and Patiala.

He belonged to the Ramgarhia (carpenter) community of Amritsar and Lahore. He and his family worked for royalty in Lahore and in the neighbouring states of Kapurthala, Patiala and Sungrur. His was a talented family, which excelled in miniature painting, wall painting and decoration. These were done on the Golden Temple Amritsar, as well as numerous other buildings. His family is now recognised as one of the eminent artist families of the Punjab.² He has several paintings in the Lahore Museum collection.³ These are mostly of standing figures of various types of people of all trades are beautifully done water colour. These paintings are about seven or eight inches high and show a great deal of detail.

His portrait of Maharaja Kharak Singh of Kapurthala in the collection of Lahore Museum is a water colour which is meticulous in detail and realism but there seems to be a discrepancy in the dates. Authors like Aryan and Srivastava date him between 1820–82 or 1830–66 whereas this painting has 1934 written on it in ink, but this writing might be a later inaccurate addition, or might signify the date of purchase for the museum.

Keher Singh's family worked side by side with the Chughtai family and their work is in the Lahore Museum, Chandigarh Museum,⁴ Victoria and Albert Museum, London, The India Office Library Collection, Central Sikh Museum, Amritsar, The Faqir Khana and Chughtai Museum Trust, Lahore. His drawings and paintings have also been reproduced in Aryan's¹ book.

He participated in the 1st Exhibition at Lahore in 1864 (see Fig. 130 on page 148).

- 1 Aryan – *Punjab Painting*. Patiala, 1975. p. 20 also pictures Nos. 17-18-19-20 in the same book.
- 2 Srivastava – *Punjab Painting*. New Delhi, 1983, p. 50.
- 3 A. R. Chughtai – *Lahore ka Dabistan-e-Musawari*. Lahore, 1979, p. 71.
- 4 Dr. M. S. Randhawa – "Two 19th Century Punjab Artists – Keher Singh and Kapur Singh" – Ambala "The Tribune", dated 27th July 1969.

6. JIVAN RAM was one of the two artists, who was a member of Lord William Bentick's party when the latter came to the Punjab in 1831–35 to meet



B-33. Painting by Hasan-al-Din.

Ranjeet Singh. The other was, **HASAN-AL-DIN**. Jivan Ram's portrait of Ranjeet Singh was among the few local paintings that were appreciated by Lord Baden Powell¹ in the Exhibition of 1864.

A portrait of Akbar Shah-II done in pencil and water colour in the size 155 x 117 mm made in 1834 in Delhi is in the India Office Library² (see Fig. 131 on page 148).

One of his paintings depicted the visit of William Bentick to the Sikh Court in 1832. He did many equestrian portraits of Ranjeet Singh and his nobles. He and Hasan-al-Din also painted frescoes on *Bhandharian ka Mander* in Batala.³

He along with *Hasan-al-Din* came from Jodhpur, U.P. and settled in Punjab between 1835-1841.

Hasan-al-Din's works are also preserved in the India Office Library and Records.

1 Baden Powell - See Appendix I, No. 54

2 Rohatgi - *British Portraits in the India Office Library*. London, p. 279.

3 Information taken from Aryan's book *Punjab Painting*. Patiala, 1975. p. 16.

7. SHEIKH FAIZL of Delhi. Among his paintings in the India Office Library there is one portrait of Ibrahim Khan Nawab of Maler Kotla from the Punjab. It is a full length standing portrait done in Guache in size 170 x 116 mm done in the late 19th century¹ (see Fig. 132 on page 148).

1 Information located in Rohatgi's book, *British, Portraits in the India Office Library*. London, p. 308.

8. MUHAMMAD AZIM and many other artists also reached Lahore from Delhi in 1835 to seek

patronage and employment, and were very successful. This fact was recorded by Emily Eden in 1842. He has four paintings in the India Office Library Collection on which he signs his name and mentions that he is a deaf and dumb artist. These paintings done in guache water colour were painted in 1854. Mildred Archer thinks that he accompanied Sir Herbert Edwards from the Punjab to Peshawar. (See Fig. 46)

1 Srivastava - *Punjab Painting*. New Delhi, 1983, p. 53.

2 Mildred Archer. *Company Drawings in India Office Library*. London, 1972, p. 216.

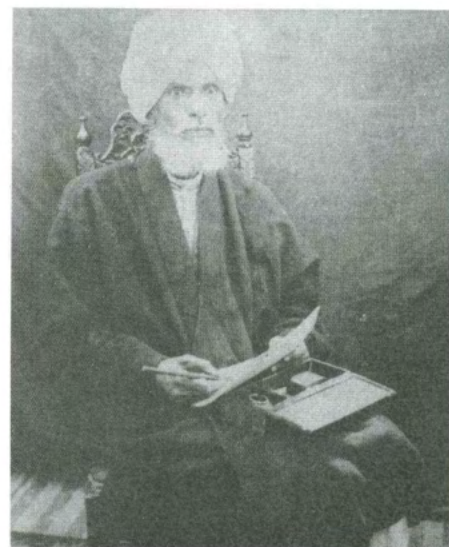
9. BASHARAT ULLAH (1825) was a pupil of Parkhu, the Pahari painter, who came to the Punjab. He worked in Lahore in 1825 and was the father of Haji Muhammad Sharif the famous miniature painter of Lahore. Basharat Ullah was initially a famous court painter of Patiala where his father Allah Ditta had made a name for himself.

All three generations of artists were very fine miniaturists. Though Allah Ditta and his grandson painted in the Mughal style whereas Basharat Ullah painted in the Pahari style of miniature painting.

Basharat Ullah's painting has been reproduced in Aryan's¹ book. It shows a procession of a prince mounted on an elephant with courtiers on horses, done in Kangra style. (see Fig. 133 on page 148)

1 K. C. Aryan. *Punjab Painting*. Patiala, 1975, p. 40, Plate 2.

10. FAZAL DIN SAHAF, was son of Mian Ahmad Buksh Sahaf according to A. R. Chughtai



B-34. Fazal Din Sahaf.

and was considered the topmost calligraphist and *Naqqash* of his time. Abdullah Chughtai says his father was Muhammad Buksh Sahaf and this was confirmed by other sources. He is mentioned in Rai Bahadar Kanhaya Lal's *History of Lahore*, 1884.¹ He decorated his own calligraphy himself. He lived in *Chohatta Mufti Baqir* and made titles for many old manuscripts. He lived during the end of Ranjeet Singh's rule when he was illustrating manuscripts. Later, he became Superintendent of Government Printing Press. He was grandfather of Allama Allauddin Siddiqui, who was at one time the Vice-Chancellor of the Punjab University.²

Maulvi Noor Ahmad Chishti³ also says he was the son of Muhammad Buksh Sahaf and lived in the Hujra of Wazir Khan's Mosque.

When I interviewed his great grandson Mr. Moeen Siddiqui, he confirmed the fact that Fazal Din Sahaf was son of Mian Mohammad Buksh who occupied the Hujra of Wazir Khan's Mosque but lived in *Mohalla Qureishan*. Two of his grandsons Jamal-ud-Din Siddiqui and Haji Shah Ahmad Siddiqui were students of Mayo School. In fact his great grandson Moeen Siddiqui told me that one of the two was A. R. Chughtai's teacher.

1 Kanhaya Lal - *History of Lahore*. 1884, p. 51.

2 Information received from Muhammad Ibrahim Toor Kashmiri (see Appendix II No. 184) and the Magazine *Naqoosh*.

3 Noor Ahmad Chishti - *Tehqiqat-e-Chishty*, (Urdu). Lahore, 1858, p. 672.

11. MIAN NOOR MUHAMMAD (1845), son of Muhammad Amin, son of Muhammad Saleh, son of Abdur Rashid, were all good portrait painters. They lived inside Mochi Gate, *Koocha Qazi Khana Chohatta Dastagir* and painted portraits of rich men during and after Ranjeet Singh's time (1845).¹

1 According to the information in *Bayaz* No. 14, p. 109 of Maulvi Ahmad Buksh Yakdil's diaries.

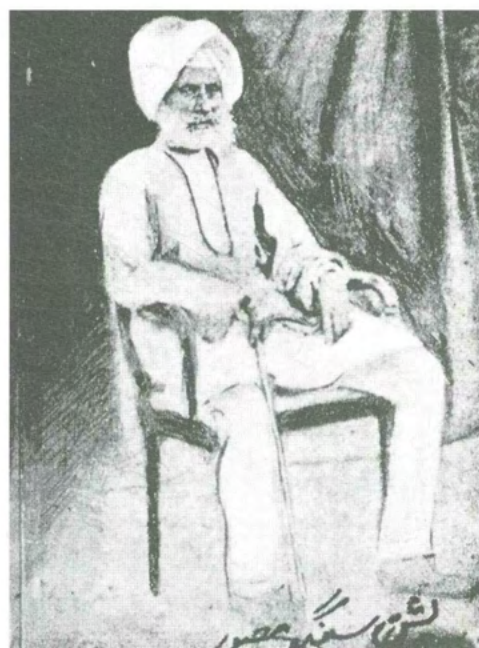
12. BABA KISHEN SINGH (Circa 1836-1895)
AND 13. BISHEN SINGH (1836-1925) (these are dates given by Aryan) were two brothers whose photographs and paintings have been reproduced by Aryan in his book *Punjab Painting*. Painting of



B-35. Kishen Singh.

Guru Govind by Kishen Singh¹ and *Guru Prakash* a large painting, by Bishen Singh, are reproduced in Aryan's book.² They were renowned portrait painters of Kangra style whose activities extended to Lahore, Amritsar, Kapurthala, Patiala, Sangrur, Nabha and Jhind.

Kishen Singh was deputed by Raja Sher Singh in 1843 to paint the portrait of Sardar Dost Muhammad, the ruler of Kabul and Kandhar when the latter entered Lahore on his way to



B-36. Bishen Singh.

Kabul. This incident has been recorded by Lala Sohan Lal Suri, the official diarist of Sikh Court in his *Umda-tul-Tawarikh*.³ Though according to Aryan's dates Kishen Singh would only be seven years old then.

The two brothers also painted Sikh religious themes. Bishen Singh was a great carpenter who also did a lot of architectural floral decorations especially on the walls of the Golden Temple, Amritsar.⁴

He was working in Lahore at the Mayo School of Arts as a carpentry master, then became Teacher in Engineering School, Rasool and later still, taught at an Art School in Amritsar. Both participated in the First Art Exhibition at Lahore in 1864.

Bishen Singh was a very well-known artist who worked in water colours on paper in the very beginning of his career but later switched to oils and has about 30 or 40 oil portraits of *Jagirdars* and rich men in the Lahore Museum.⁵

He was one of the very few painters who were lucky enough and competent enough to be granted court patronage at Kapurthala and Patiala also.⁶ The others who enjoyed a similar privilege were Kehr Singh, Kishen Singh and Kapur Singh.

Bishen Singh also devoted his skill to the decoration motifs on walls of the Golden Temple, Amritsar.⁷ He was also a teacher at an Art School in that city which was situated outside Ghee Mandi Gate (now a bus stand is located there). Aryan has reproduced painting No. 29 by Bishen Singh in his book.

mentioned portrait.

1 Aryan - *Punjab Painting*, Patiala, 1975, Plate No. 37.

15. HIRA SINGH (1840–1880) was a traditional painter in the Sikh style whose painting has been reproduced in Aryan's¹ book. This is a painting of the Sikh Court based around Ranjeet Singh which has a crudity and simplicity with a lot of facial resemblance to the characters that he was depicting.

1 Aryan - *Punjab Painting*, Patiala, 1975, Plate No. 7.

16. MIAN ABDUR RAHIM (middle 19th century), son of Mian Muhammad Abdullah, was a good portrait painter whose ancestry links up with the Mughal School of Painting. He lived inside Mochi Gate.

Information collected from A. R. Chughtai *Lahore ka Dabistan-e-Musawari*. Lahore, 1979, p. 35.

17. HABIB ULLAH (middle 19th century) lived in Kharadi Mohallah in the neighbourhood of Mian Muhammad Buksh, Faiz Buksh and Fareed Buksh. They were all famous artists and *Naqqash*.

Information from A. R. Chughtai, *Lahore ka Dabistan-e-Musawari*, p. 34.

18. KARIM BUKSH, s/o Muhammad Buksh and father of Mian Illahi Buksh is mentioned in *Umdatul Twarikh* and *History of Lahore* as well as by Chughtai.³ Apparently he was as good a portrait painter as his father.

1 *Umdatul Twarikh* - Lala Sohan Lal Suri, cf. A. R. Chughtai.

2 Kanhaya Lal - *History of Lahore*. Lahore, 1884.

3 A. R. Chughtai, p. 34.

4 Also mentioned by Sriastava, p. 26 and Aryan pp. 33–37.

19. AZIZ ULLAH lived inside Mochi Gate which was a famous place of artists at that time and many of them lived near each other. The brothers Akbar and Salam Din also lived here. All of them were gifted calligraphists as well as being good painters. A. R. Chughtai, p. 35.

20. GHULAM MUHAMMAD (1847) has been mentioned by Maulvi Ahmad Buksh Yakdil in his Bayaz No. 12, p. 169 written in 1847 in which he relates a story about Ghulam Muhammad, an ex-

1 K. C. Aryan - *Punjab Painting*. Patiala, 1975. pp. 35 and 107, plate 22.

2 *Ibid*, p. 20.

3 Lala Sohan Lal Suri - *Umdatul Twarikh*, cf. A. R. Chughtai.

4 Srivastava - *Punjab Painting*, Delhi, 1983, pp. 50 and 51.

5 A. R. Chughtai - *Lahore ka Dabistan-e-Musawari* (Urdu), Lahore, 1979, pp. 40 and 71.

6 Abdullah Chughtai - *A Century of Painting in the Punjab*. Lahore, pp. 35 and 44.

7 Giani Harinder Singh Roop: *Sikh Te Sikh* (Punjabi), Lahore, 1947, p. 23.

14. LAL SINGH (1840–1880) was a Delhi Style miniature painter who worked on ivory and paper. His painting of Ranjeet Singh reproduced by Aryan,¹ is painted in the miniature tradition but shows distinct Western influence in the painting of the classical column just behind Ranjeet Singh in the above-

cellent *Naqqash* and *Mussawir*. It appears that Ghulam Muhammad made a picture of Diwan Dina Nath, son of Amarnath, showing the Diwan standing with his hands clasped with devotion in front of Shivji's statue. The artist asked Maulvi Ahmad Baksh Yakdil Sahib to write some verses in the form of a prayer for him on the picture.

A. R. Chughtai, p. 36.

21. AKBAR AND HIS BROTHER SALAM DIN *Naqqash* lived inside Mochi Gate and have been mentioned by A. R. Chughtai.¹ He says that the two brothers were very good *naqqash* as well as *musawirs*.

1 A. R. Chughtai, p. 35.

22. MIRZA AKRAM BEG (1848), son of Azim Beg, belonged to an old family of Mochi Gate whose artistic lineage can be traced as far back as to the Mughals. He was a well-known portraitist and *Naqqash*.¹

1 He is mentioned by Maulvi Ahmad Buksh Yakdil in Bayaz No. 15, p. 32 in 1848, cf. A. R. Chughtai.

23. MIAN FEROZEDIN (late 19th century), son of Mirza Mehr Buksh Jhandu, who was son of Mirza Akram Beg, was known as Mian Feroze Din of Paisa Akhbar. He made lithograph portraits everyday in the Paisa Akhbar.¹ With the advent of the British and the introduction of the lithographic press many artists had been forced to work in this medium in Lahore, Delhi and Lukhnow. Paisa Akhbar Press was the most eminent lithopress of Lahore and Mian Ferozedin is reputed to have made very fine work.

One **MIAN FEROZEDIN** has been mentioned by A. R. Chughtai as the adopted son of Baba Miran Buksh who stayed all his life with Baba Miran Buksh and several of whose paintings are at the Lahore Museum.²

Apart from him, there were two other **FEROZEDINS**. One was the earlier artist **Haji Ferozedin** and the other was **Master Ferozedin** who was Vice-Principal of Mayo School and was probably the one who was called Feroze *Walaiti*.³⁻⁴ He was a short handsome well dressed man who was very popular among Lahore intellectual circles. He died in 1957.⁵



B-37. Master Ferozedin.

Feroze Wilaiti was the name given to him after his return from England in 1910, where he, from among all his fellow students, had been brave enough to go after receiving encouragement and financial assistance from the *Angrez Bahadur*. The name was probably meant to affectionately tease him a little for his anglicized apparel and his *wilayati* airs. In 1910 he took his Diploma in Art from London. Joined the Mayo School of Arts as Assistant Principal. He introduced the photolitho process in the subcontinent and established the photolitho department in the Mayo School. Later he was transferred to the Technical Training College, Lahore.

- 1 Maulvi Ahmad Baksh Yakdil – Bayaz No. 3, p. 45, cf. A. R. Chughtai.
- 2 A. R. Chughtai – *Lahore ka Dabistan-e-Musawari*. Lahore, 1979, p. 35
- 3 Abdullah Chughtai, p. 44.
- 4 Information received during interview with Tufail Babri.
- 5 NCA Centenary Exhibition Catalogue, Lahore, 1975.

24. MUHAMMAD BUKSH (1880–1900), son of Imam Din lived near *Koocha Charagh Garan* and used to call himself a retired Head Pressman. He painted popular themes like *Laila Majnu*, *Heer Ranjah*, *Tota Maina*, *Khwaja Khizar on a Fish*, *Sassi Punnu* and *Pehlwan's Fighting*, and because of lack of patronage elsewhere created his own market. He would hang a white sheet outside the *hamam* of Wazir Khan's mosque and display his paintings on them

every evening each painting was sold for the amazingly low price of one or two paisas each. He painted these pictures on thick paper and every evening there was quite a good crowd in front of his pictures and there was much pleasantry and laughter



B-38. Muhammad Buksh, father of Miran Buksh.

and many bawdy and funny questions regarding the themes of these paintings. These pictures were also sold at festivals like *Mela Charaghan*, and *Mela of Eid*, again at the same amazingly low price of one paisa, two paisas and one anna. These pictures were representative of the taste of the man in the street but were soon replaced by European prints. (Painting by Muhammad Buksh has been reproduced by Strivatava).¹

There is also a painting done by a Muhammad Buksh in 1880 in the Princess Bamba Collection of the Court of Maharaja Ranjeet Singh which because of the dates could be the work of this Muhammad Buksh.

25. MUHAMMAD BUKSH, Karim Buksh and Ahmad Buksh, sons of Mian Illahi Buksh, son of Mian Khuda Buksh, were connected with Ranjeet Singh's Court and had their ancestral home in *Gumti Bazar* until 1979. Muhammad Buksh had two sons-Amir Buksh and the famous Miran

Buksh who was taken to the Mayo School by J. L. Kipling. Brother Karim Buksh also worked on paper and ivory.

Miran Buksh's father **MUHAMMAD BUKSH** used to paint in water colour and his grand children still recall the way he made his own water colour brushes, by taking the hair from a squirrel's tail and sticking them into the wing bone of a pigeon.²

One **MUHAMMAD BUKSH**, who may be this same one mentioned above, was a railway employee and many of his paintings are done on paper stamped with the State Railway Stamp on the back.¹

26. MUHAMMAD BUKSH (1848), son of Peer Muhammad, son of Muhammad Hayat, son of Jan Muhammad, all of them were good *Naqqash* and painters.

27. PAHARI MUHAMMAD BUKSH'S signed painting is in the A. R. Chughtai Collection.

See Muhammad Buksh Appendix II No. 3 and the references of that Muhammad Buksh for information about other Muhammad Bukshs.

1 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari* . Lahore, 1979, p. 94.

2 Information received during an interview with the daughter of Miran Buksh.

28. BAWA (1850–1925) was a practising saint as well as a practising painter. He was a traditional Kangra style, painter who remained completely unchanged by the fast rising wave of Western



B-39. Bawa, the painter saint.

influences and continued painting in the Kangra style. Most of Bawa's works have been lost or destroyed or damaged, only a few survive in Aryan's collection, from which we see that the artist seems to have picked up some of the simplicity of the Bazaar painters.

One of his paintings No. 25 has been reproduced in Aryan's¹ book. His paintings are characterized by rhythmic lines and bright colours.

1 K. C. Aryan – *Punjab Painting* – Patiala, 1975.

29. BHAI RAM SINGH (1876) belonged to a family of carpenters. He joined the Mayo School of Arts as a student under Lockwood Kipling and became a carpentry master in 1876. But soon his exceptional talent for architecture came to be discovered and widely recognised. When Kipling was designing the building for the museum and the Mayo School, Ram Singh worked as an assistant architect with him.

The buildings of the Punjab University Hall, Punjab University Library, *Khalsa* College at Amritsar stand as a testimony to his designing ability. He is also known for:

- a. Pavilion at Kew Gardens, London.
- b. Marble Fountain in the Lawn of Mayo School.
- c. Decoration of Pavilion at the Coronation of George IV in 1911 in Delhi.



B-40. Bhai Ram Singh.

- d. Contribution in the design of Aitchison College, Lahore.

(a photograph of his wood carving has been reproduced in NCA Centenary Brochure)¹.

He succeeded Mr. A. Andrew as the Principal of Mayo School of Arts and performed that duty from 1905 to 1912. Dr. Abdullah Chughtai² recalls the time when he himself was taught the craft of carpentry by Bhai Ram Singh.

During the reign of Queen Victoria he was invited by the British government to erect a part of the royal palace according to Indian style and due to the excellence of his execution he was awarded the title of the "Member of the Victoria Order."

1 N.C.A. Centenary Exhibition Brochure Lahore, 1975.

2 Abdullah Chughtai – *A Century of Painting in the Punjab* (1849–1947), p. 43.

30. IMAM BUKSH LAHORI (middle 19th century, early 20th century), son of Peer Buksh was a talented portrait painter who with Mohammad Buksh is said to have observed people in the main bazaars of Lahore and then reproduced their portraits from memory and sold them to the people he had painted.¹ He is said to have been an outstanding artist.² His painting from A. R. Chughtai collection has been reproduced by Srivastava and one of his painting, a portrait of Raja Gwalior is also in the Chughtai collection.

Recently a book called *A Dream of a Mughal Inhabitant and other fables* originally illustrated by Imam Buksh Lahori at the behest of a French General has been reproduced as a mark of friendship for the Indian government, by the French government.³

These fables were written by Jean de la Fontaine and were republished in 1827 on a very original format. The printing was done in such a way that each printed page had a blank page with it. These printed and blank sheets were then sent to different artists in various countries of the world through any French national living in that country. Each artist was asked to illustrate the fables in his local style. In the Punjab these sheets came to the court of Maharaja Ranjeet Singh through one of his French generals who then commissioned Imam Buksh Lahori to illustrate these famous French fables. This was a great tribute to Imam Buksh, because he was chosen from among hundreds of artists who were painting at that time all over India.

This idea of printing and illustrating was conceived and executed by M. Felix – Bastien Feuillet in whose collection these paintings, as well as the ones done by painters from all over the world, remained. But in 1968 this wonderful collection of paintings was put up for auction. It was then that the curator of the Jean de la Fontaine Museum woke up to the fact that this collection of paintings illustrating Jean de la Fontaine's fables should by right only belong to the museum that bears the name of the author. He made appeals for fund raising and was able to convince the auctioners to postpone the auction. The state and some government departments pooled in their resources to provide the funds to purchase the paintings illustrating Jean de la Fontaine fables for the Jean de la Fontaine Museum. In all 245 fables were illustrated out of which 59 done by Imam Buksh Lahori⁴ have been published in the above-mentioned book (see Figs. 134-135 on page 149).

- 1 R. P. Srivastava – *Punjab Painting* – New Delhi – 1983, p. 46.
- 2 Abdullah Chughtai – *A Century of Painting in the Punjab* (1849–1947), Lahore, p. 38.
- 3 Written in French by Dr. Jean Marie Lafont, Mireille Lobligeois and Colette Prieur, the Curator of the Jean de la Fontaine Museum.
- 4 Article on him by Dr. Saif-ur-Rehman Dar.

31. MIAN ALLAH BUKSH, eldest son of Mian Izzat Buksh was a handsome man who was incharge of the *Naqqashi* and painting at the Lahore Fort during Sikh as well as British times. He looked like Bahadur Shah, King of Delhi they say, with a flowing beard and he seemed to consciously dress in a similar manner with flowing extravagant robes. The British in the fort had, therefore, nicknamed him "King of Delhi". He lived in *Koocha Naqqashan* inside *Lohari Mandi*, had a long life and died just before partition and may be known to many old people even today. He was a contemporary of Sher Muhammad, Master Muhammad Din, Master Ziauddin and Mian Muhammad Din.¹⁻²

- 1 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*. Lahore, 1979, pp. 35 - 39.
- 2 R. P. Srivastava – *Punjab Painting*. New Delhi, 1983, p. 49.

32. MIAN ILLAHI BUKSH, son of Karim Buksh, lived inside Mochi Gate. His father Karim Buksh and grandfather, Qadir Buksh were very good artists. He is also mentioned as one of the

successful artists in 1845 in *Biyaz No. 9*, p. 28 by Mian Ahmad Buksh Yakdil in his numerous daily diaries.

- 1 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*. Lahore, 1979.

33. KARAM BUKSH was affectionately called Chacha Kamu. He used to make quick *Janam Patris* for a large number of Hindu clientele. He used cheap colours and worked very quickly and must have delivered his work at a very cheap price. His contemporaries recall with amusement Karam Buksh's practice of sending his *Janam Patri* down from the top floor by way of a basket tied to a string suspended from the upstairs window. There were many instances when naughty boys cut off the string and disappeared with the *Janam Patri* before Karam Buksh could come downstairs.¹

One *Karam Buksh* is mentioned by Aryan as a famous architect.²

Srivastava³ quotes after mentioning Kapur Singh and Karam Buksh "Some of these were gifted students of Mayo School of Arts. These were employed in several useful vocations as drawing ewers and brass vessels for representation in the *Journal of Indian Art and Industry*.⁴

- 1 From interview with Tufail Babri.
- 2 K. C. Aryan – *Punjab Painting*. Patiala, 1975. p. 21.
- 3 R. P. Srivastava – *Punjab Painting*. New Delhi, 1983. p. 49.
- 4 W. G. Archer – *India and Modern Art*. London, 1959. p. 26.

34. MRS. STEELE (1863). From 1863 to 1913 Mrs. Steels illustrated books in the Punjab. She was Inspectress of Schools and illustrated books on animals. These books were lithographed in London.¹

- 1 Information received from Mr. Rehmani of the Lahore Museum and Mr. Saeed Ullah Khan from Karachi.

35. USTAD SHER MUHAMMAD (1861-1924) was a student of and associated with the Mayo School of Arts at the time of Kipling. He came from a family of goldsmiths and was one of the six earliest students to join the Mayo School where he studied architecture and portrait painting. He was later appointed a teacher and rose to the post of Vice Principal. He made portraits of Sikh rulers and nobles some of which are with the Lahore Museum and one is with National College of Arts.¹ He was considered the best artist in the field of oil painting.



B-41. Sher Muhammad.

According to his son he worked with Ram Singh in designing and architecture. They claim that while Ram Singh designed the university building, Sher Muhammad had a hand in the designing of the High Court building.

During King George's rule he made the floral design on the one rupee coin that was released during that time. He also illustrated the Urdu Qaida as well as the magazine *Shabab*.

He won a total of six gold medals and eleven silver medals and earned the title of Khan Bahadur. Before his death in 1924 he designed a small book for children. He was an artist of repute, considered best in oil painting. He spent most of his time on the premises of the art school.²

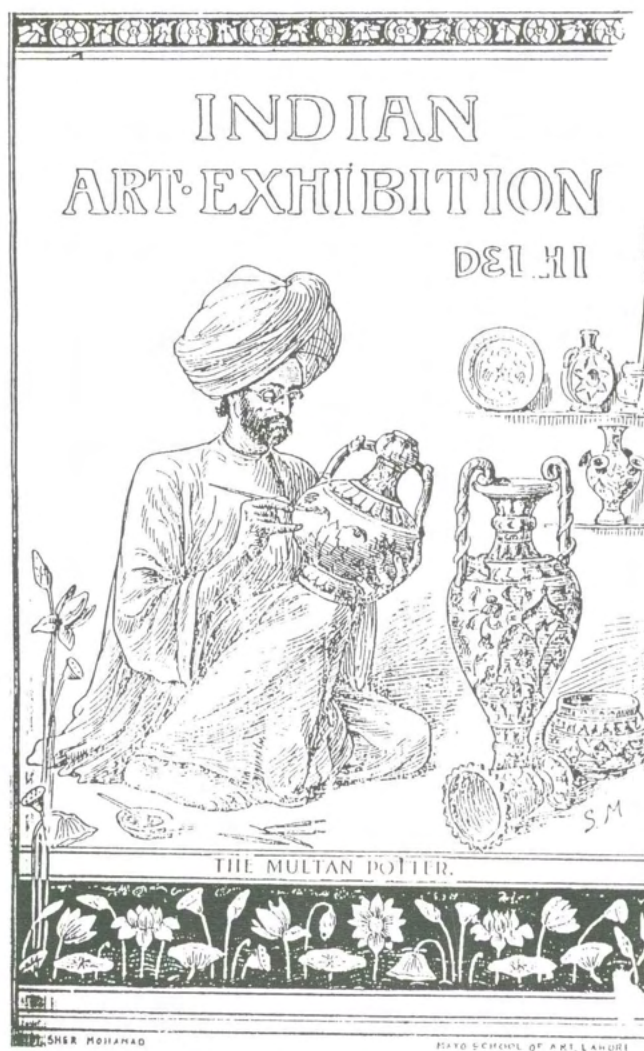
His son Rashid Ahmad whom I interviewed in 1987 claims that A. R. Chughtai was inclined towards photography when he was a student and Sher Muhammad was the one who was able to convince Chughtai and divert him towards painting. Master Miran Buksh was one of his students who later became the Vice Principal and Principal of Mayo School, Lahore. Master Ferozedin, another student, also became Vice Principal of Mayo School. He painted very beautiful portraits in oil.

Sher Muhammad was incharge of the 1924 Exhibition that was to be held in London and worked very hard in organizing it till 1923. Then very sadly he wrote to the Viceroy declining the offer to go to

London and asked to send Lionell Heath instead. After he had said goodbye to Lionell Heath he came home and suffered kidney pain. The government assigned the task of looking after him to the Governor of the Punjab. The Principal of K. E. Medical College Colonel Brown and the Surgeon Major Bought asked him to go to the hospital immediately for an operation. Sher Muhammad said that he would not like to be operated on a Wednesday, but would like to wait for Friday till after eight. When the Friday dawned, come eight O'clock, Sher Muhammad died before ever a surgeon's knife could touch him.

He had a touch of mysticism about him and his son related a number of incidents in which either through a dream or otherwise his prophesies about the future or his prayers had been fulfilled.³

Once Allama Iqbal met him for twenty minutes, but the next day, Sher Muhammad had prepared a



B-42. A line drawing by Sher Muhammad for an exhibition brochure.

pencil sketch for him. Probably the pencil drawing where the Allama has his hand on his chin was prepared by Sher Muhammad (see Figs. 136-137 on page 150).

- 1 NCA Centenary Exhibition Catalogue – Lahore 1975.
- 2 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 49.
- 3 Information received from an interview with Mr. Rashid Ahmad, son of Sher Muhammad in 1987.

36. FAIZ BUKSH - 37. FARID BUKSH lived near *Kharadi Mohallah* near Imam Buksh¹ (also see Faiz Buksh No. 17). *Kharadi Mohallah* is one of the *Mohallahs* near Wazir Khan's mosque and is one of the streets where artists and *Naqqash* lived. After *Gumti bazaar*, the Wazir Khan mosque area was considered to be the central spot for artists.²

- 1 Imam Buksh – See Appendix II, No. 30.
- 2 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*, Lahore, 1979, p. 34.

38. NABI BUKSH was one of the famous artists who lived inside *Mochi Darwaza*. His family was directly descended from Qazi Lutfullah's¹ family which is the major artistic family of the Punjab.²

Another Nabi Buksh Naqqash a Pahari artist who was nicknamed *Nabia Naqqash* is an artist whose signed painting is in the A. R. Chughtai collection.³ *Nabia Naqqash* and his brother *Alia Naqqash* were related to Chughtai's wife and these pictures were given to Chughtai by his wife's grandmother. Both *Alia* and *Nabia* painted *Heer Ranjha* and *Sassi Punnoo* love themes. They lived in Poonch and were associated with the nawab's court over there.

- 1 Qazi Lutfullah – See Appendix II, No. 2
- 2 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*, Lahore, 1979, p. 35.
- 3 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*, Lahore, 1979, p. 87.

39. ALAM CHAND was a nineteenth century *Bazaar* type artist who painted in opaque raw colours. His painting "Guru Nanak Dev with Bala and Mardana" has been reproduced in colour (XII) by Srivastava.¹

- 1 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, plate 11.

40. VEER SINGH painted the second storey of *Baba Deep Singh Gurdawara*, Amritsar. He was an artist of the *Bazar* style¹ who used raw colours and

bold shapes and did not concentrate too much on meticulous drawing or expression on the faces. The *Bazaar* style artists made pictures that could be made quickly and in bulk, on themes that were popular with the masses.²

- 1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 35.
- 2 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52. On the same page Srivastava mentions a Bhai Veer Singh who was a poet.

41. SARDUL SINGH was amongst those who continued to work in the Kangra style and tradition till the early years of 20th century. Much of Sardul's work can be seen on the walls of the temple of *Daryanamull ka Thakurdwara* in *Katra Mohar Singh* and in many other Hindu temples in Amritsar. In his earlier works, rhythmic line and bright colours can be seen while his later work was simpler in execution and his bright colours brought him nearer to the *Bazaar* style. He also painted portraits in oil. Three of his paintings have been reproduced by Aryan.¹⁻²

- 1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 27.
 - (a) Hindu gods and Sikh gurus in heaven which is intricate and in Kangra style.
 - (b) Guru Nanak which is simple and in Bazaar style.
 - (c) Ranjeet Singh, an oil portrait.
- 2 Sardul Singh figures in the genealogy Table V given by R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 51.

42. AMAR SINGH son of Jawala Singh and disciple of Sardul Singh, worked in *Bazaar Mai Sewan*, Amritsar.¹

- 1 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52.

43. PANDIT DAYA RAM KAUL TOTA and his son **44. PANDIT RAJA RAM KAUL TOTA**. As Srivastava says "These are two important names of artists-cum-calligraphists of a very high order and they have left behind several Persian manuscripts with beautiful illustrations which give an idea of the state of book illustration in the Punjab."

Raja Ram Kaul Tota was calligraphist in the 'Kohinoor Press', Lahore. He wrote and illustrated *Zafar Nama Guru Gobind Singh*, *Gulgashat-e-Punjab* in 1864, *Gulzar-e-Kashmir*, *Gulab Nama* written by Diwan Kirpa Ram were transcribed by him. *Zafar Nama Ranjeet Singh*, which was originally written by Dewan Amar Nath in Persian during 1833 to 1836, was transcribed by Pandit Raja Ram Kaul Tota in 1856 in which he calls himself a Brahmin Kashmiri.¹



B-43. Painting by Raja Ram Kaul Tota.

Their book illustrations have been reproduced by Srivastava No. 39 to 43 . Then 76-77-78 and again from 87 to 93 then 109 and 110. The range of Raja Ram Kaul Tota's work had sometimes the finesse of a Pahari miniature and sometimes verged on the crudity and simplification of the Bazaar style.

1 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 55 and the abovementioned pictures that have been reproduced.

45. BABA ALLAH DIN, s/o Muhammad Buksh (1853 to 1938) had a long and eventful life and died at the age of 85. Information about him was collected through the good offices of his two grandsons Messrs Ghiasuddin Chughtai and Muneeruddin Chughtai, who are both residing in Lahore and gave the information during a series of interviews. Mian Allah Din Sheikh, as he sometimes liked to sign some pottery pieces that he painted, was a cousin of the more famous Miran Buksh and Amir Buksh. He was the brother of Khalifa Imam Din, also an artist, whose descendants have continued in the tradition of painting, whereas Allah Din's family has lost this tradition and are today employed in other pursuits.

Mian Allah Din was a strict disciplinarian who lived a methodical life, first employed in the archaeological department and later taken as a designer in the British Carpet Factory at Amritsar. A long period of service, which must have been beneficial for both the employers and the employed, ended with Mian Allah Din suffering a stroke and losing the use of his legs. His family recall with a sense of gratitude, that his British boss did not abandon him, but instead advocated Allah Din's case to the Company and was successful in securing a life long pension of rupees eighteen for the disabled artist.

Mian Allah Din was basically a *Naqqash* and the only pictures at the moment with the family are, a few depicting building decoration, a water colour of *Badshahi* mosque and a pencil drawing. But most of his paintings were taken to London by a friend of the family and were never heard of again.

Mian Allah Din even after his stroke was a force to be reckoned with. He refused to stop painting and even to his last days people remember him sitting on his high chair with a table in front and a rope hanging from the ceiling to provide him support and painting his miniatures.

They say that inside the city, the *bethak* or sitting room of Muhammad Baksh and later Allah Din was famous for its gathering of artists. During the Sikh period, many important personalities came to this *bethak* and had their portraits painted in half an hour from Muhammad Baksh. Allah Din took a rough sketch first and within seven days delivered the complete picture.

His family feel that lack of proper patronage contributed to the break in the *larhi* or chain of artists in this branch of the family. It might also have been the rigidity and strictness of Mian Allah Din that kept his own son away from painting and thus severed a chain of artists that had worked from father to son for several generations.¹

Baba Allah Din was affectionately called *Juni Bhaya*. He was said to have been barely four and a half feet tall and lived in *Koocha Mitti Putan* near Bhati Gate² (see Figs. 139-140 on page 151).

1 Information received from his grandsons.

(a) Ghiasuddin Chughtai.

(b) Muneeruddin Chughtai during an interview.

2 Information received from Tufail Babri during an interview.

46. KHALIFA IMAM DIN also lived in *Koocha Mitti Putan* and was the brother of Baba Allah Din. Both were sons of Muhammad Buksh, but unlike Allah Din, Khalifa Imam Din's *larhi* (chain) of artists is still in tact and his sons and grandson are carrying on the artistic pursuits of their grandfathers. Mustafa,¹ the well-known cinema poster painter is one of them.

It was in fact Mustafa² who during his interview with me related the following story. When Imam Din became a successful and a recognised artist, he felt like emulating the other rich people around him. One of the customs prevailing among the rich in Lahore was very quaint. They patronized a wrestler and paid for his maintenance so that the wrestler could carry the name of the patron during his fights. When Imam Din tried to patronize a wrestler according to the fashion among the rich people, obviously he miscalculated the cost of such an endeavour for he had to sell his *haveli* to meet the expense.

Khalifa Imam Din has been mentioned by Abdullah Chughtai³ who says that Imam Din was called Khalifa because of the high standard of his art work.

1 Mustafa – See Appendix II, No. 166.

2 Information received during interview with Mustafa his grandson.

3 Abdullah Chughtai – *A Century of Painting in the Punjab*. (1849–1947), Lahore, p. 38.

47. MASTER GHULAM HUSSAIN (1854–1952) was with the Mayo School of Arts during Kipling's time. He was a contemporary of Sher Muhammad, Muhammad Din, Ziauddin and Mian Muhammad Din at the Mayo School.¹

He was employed as a drawing master at the Aitchison College, Lahore, after which he worked at the Mayo School as 2nd drawing master in 1905. When he was appointed senior drawing master at the Mayo School, Mr. Percy Brown, was the Principal at Mayo School. Mr. Percy Brown was so impressed with Master Ghulam Hussain's hardwork and ability that he asked Ghulam Hussain to accompany him as one of his assistants to Calcutta where Percy Brown had been appointed Principal of Calcutta School.² He did some research work on silver and ivory while in Bengal in 1907.



B-44. Ghulam Hussain.

After serving in Calcutta for sometime, Master Ghulam Hussain went to Lukhnōw School of Arts.³ In 1910, he was Design Master at Government Art and Craft School, Lukhnow from where in 1929 he retired as Vice Principal.⁴

Among his students were Dr. Abdullah Chughtai and Mian Muhammad Hussain (a one-time Principal of Mayo School). He was very popular with his students. Master Ghulam Hussain was a well-known designer and an architect.

1 R. P. Srivastava – *Punjab Painting*. New Delhi, 1983, p. 49.

2 Abdullah Chughtai – *A Century of Painting in the Punjab*. (1849–1947) Lahore, p. 44.

3 NCA Centenary Exhibition Catalogue, 1975.

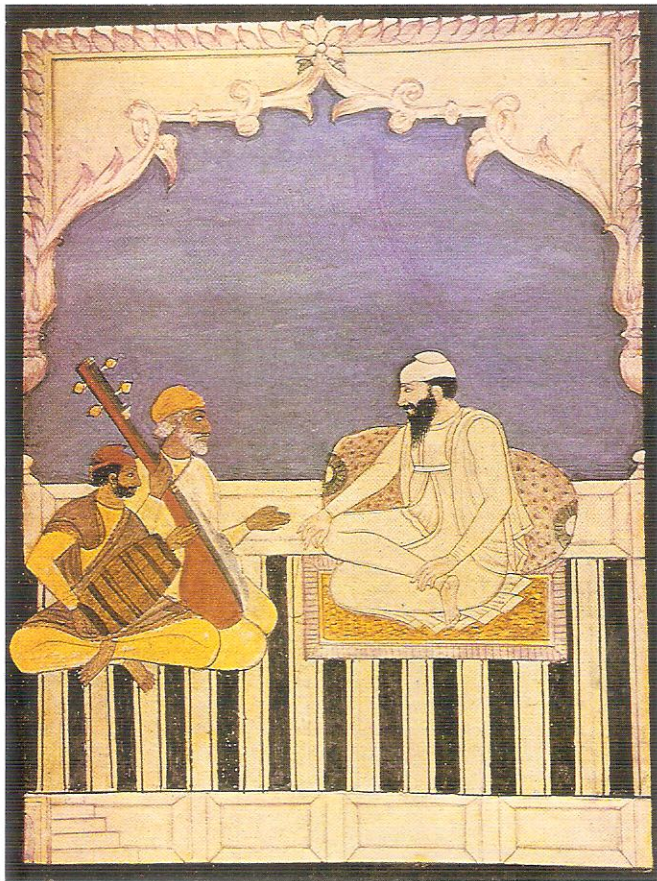
4 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*. Lahore, 1979. p. 39.

48. ISHAR SINGH (1860–1910). Ishar Singh Mahant, son of Bhai Ram Singh *Mussawir* worked in Kangra Style and decorated the walls of a great many Hindu Temples of Amritsar.¹

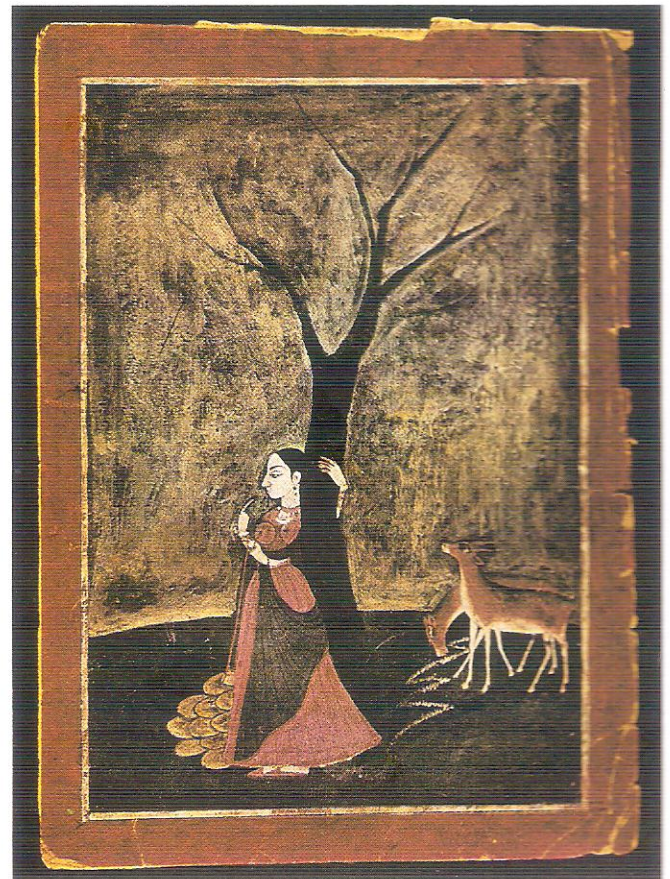
1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 34.

49. PURAN SINGH (1860–1900) According to Aryan, this *Musawar* lived in *Katra Ahluwalia*, Amritsar.¹

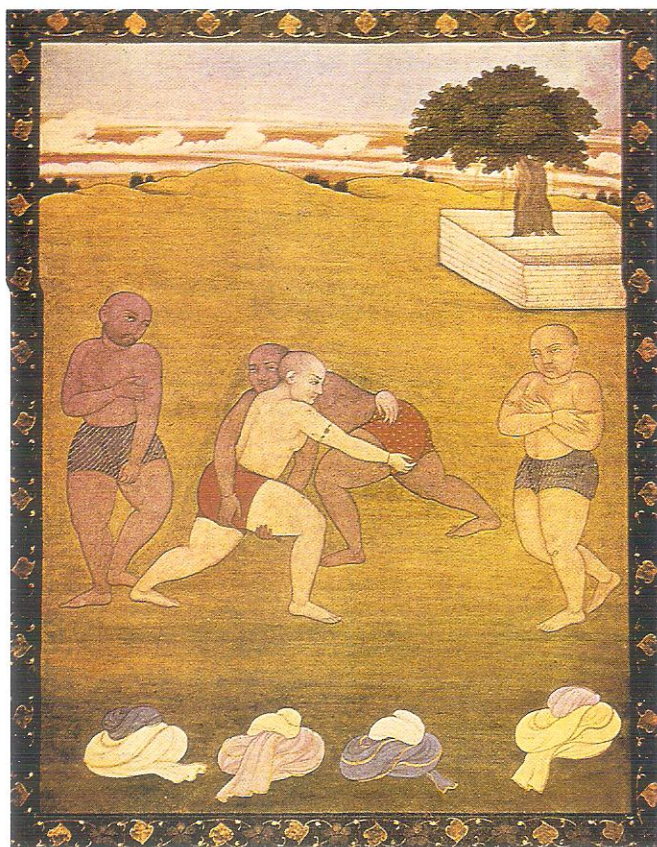
1 K. C. Aryan – *Punjab Painting*, Patiala, 1975.



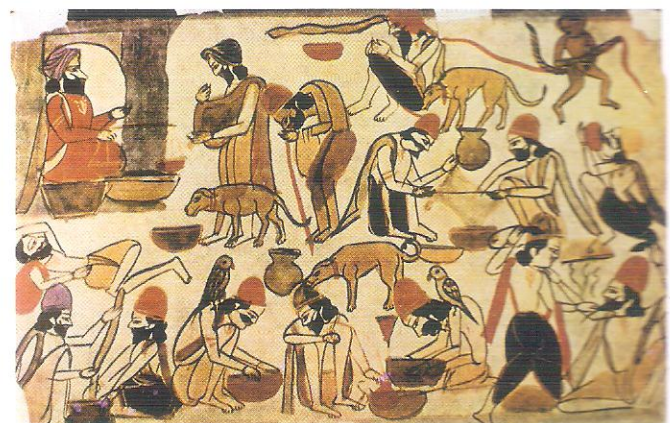
126. Musicians.



128. Painting by Muhammad Buksh (1799–1839), Lahore



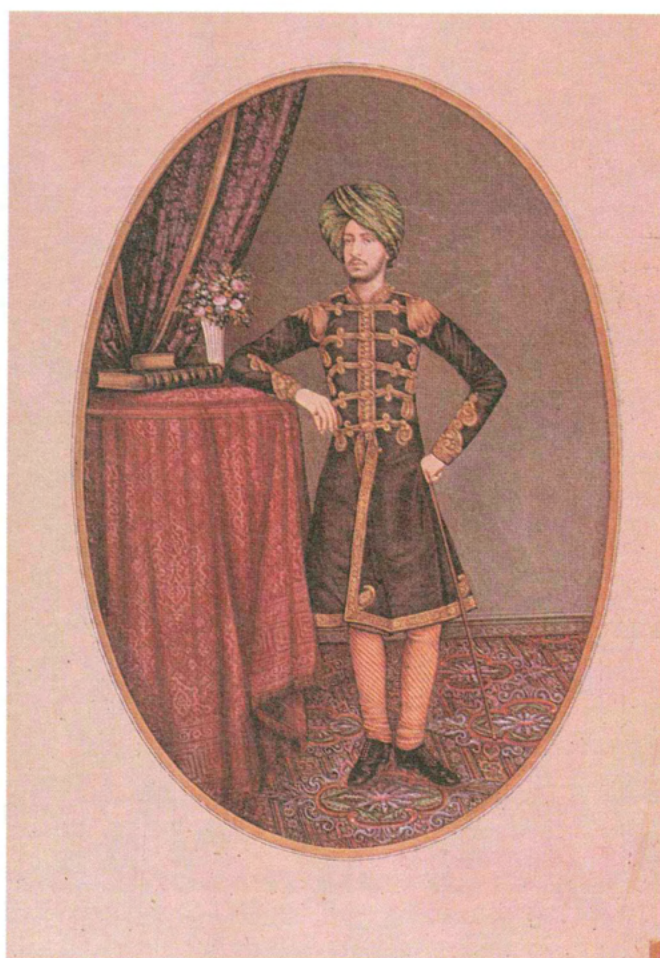
127. Wrestlers – 126-127 are two miniatures by Abdullah, painter of the Sikh period (1799–1839), Lahore.



129. Painting by Muhammad Buksh (1880–1900) painted in Lahore.



130. The Maharaja of Kapurthala painted by Keher Singh.



132. Nawab of Malerkotla – opaque painting by Sheikh Faizl done in late 19th century.



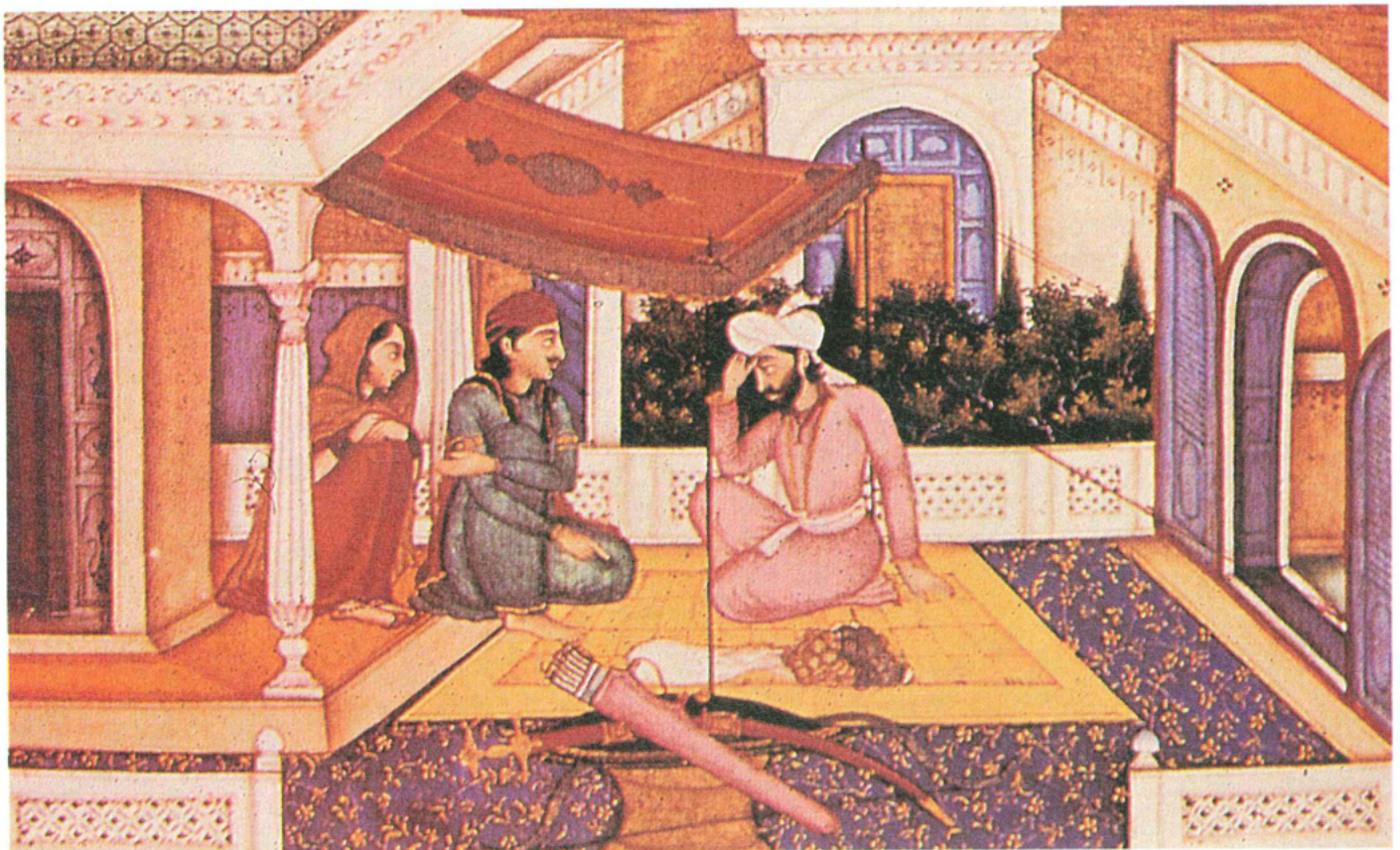
131. Akbar Shah II – water colour by Jivan Ram.



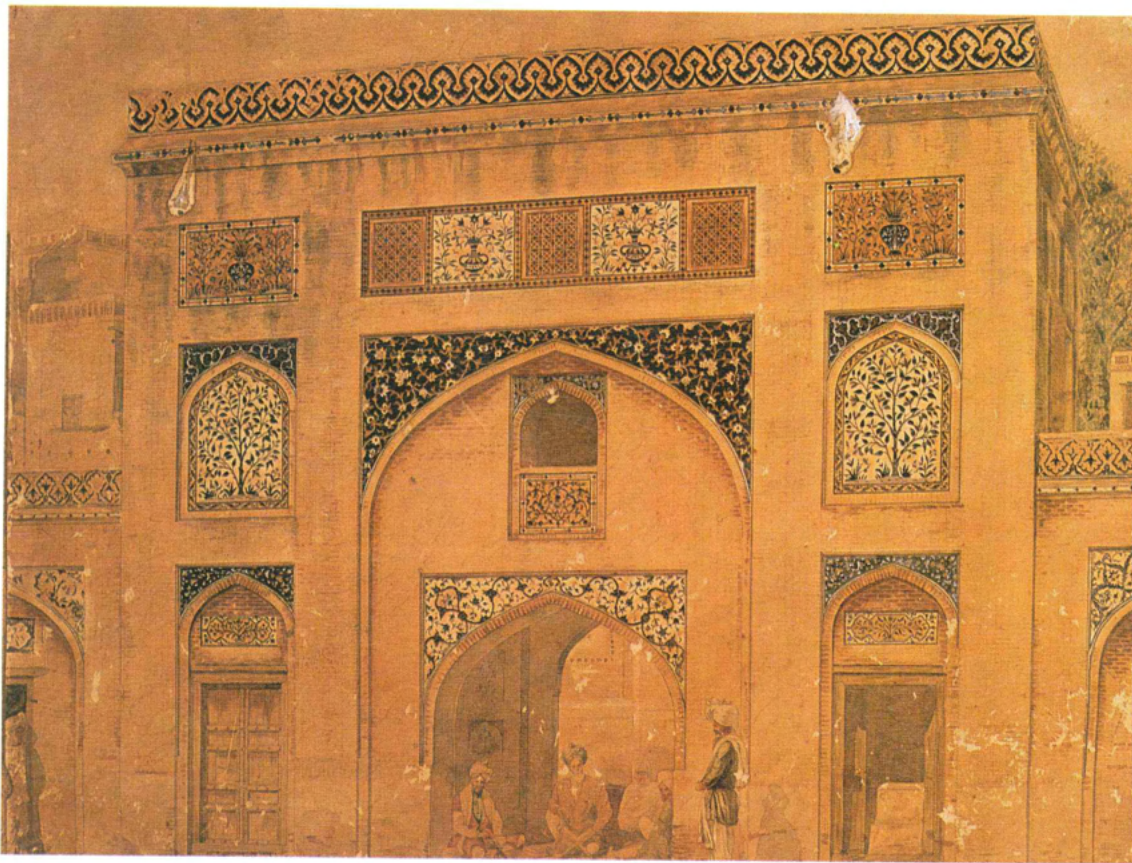
133. Drawing for a miniature in the Pahari Style by Basharat Ullah, the father of Haji Muhammad Sharif.



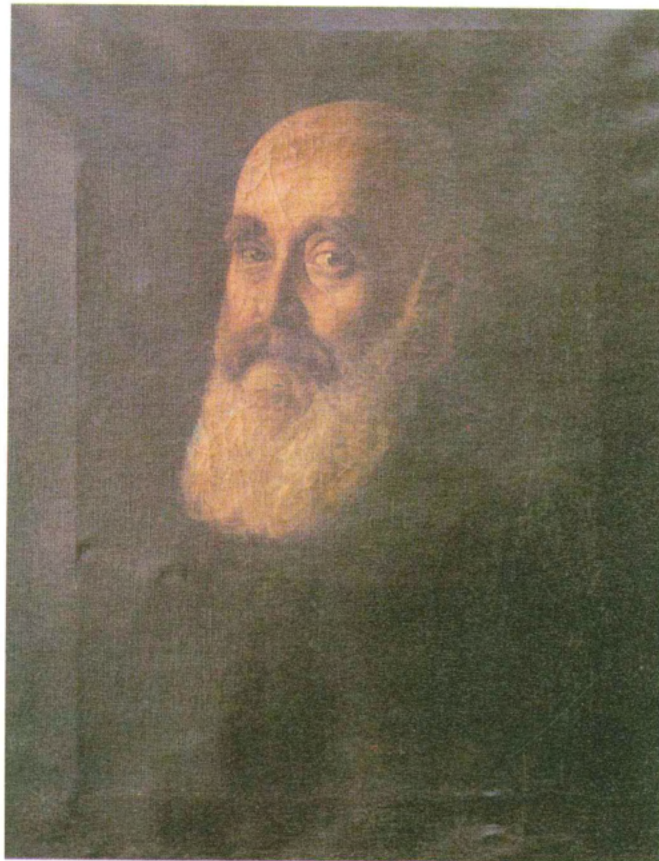
134. Miniature water colour painting made by Imam Buksh Lahori of a contemporary scene of the nineteenth century.



135. Illustration of the fables written by the French writer Jean de La Fontaine made by the Punjab painter Imam Buksh Lahori in the second quarter of the nineteenth century.



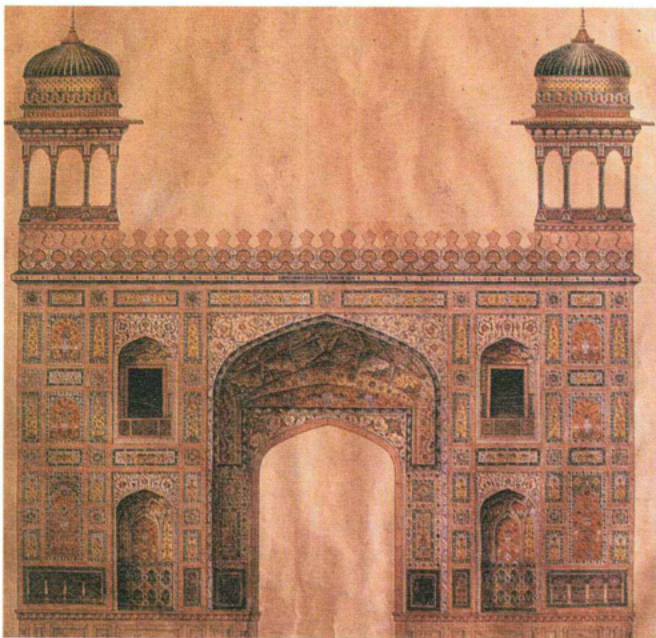
136. Wazir Khan's Mosque – water colour painting done by Sher Muhammad.



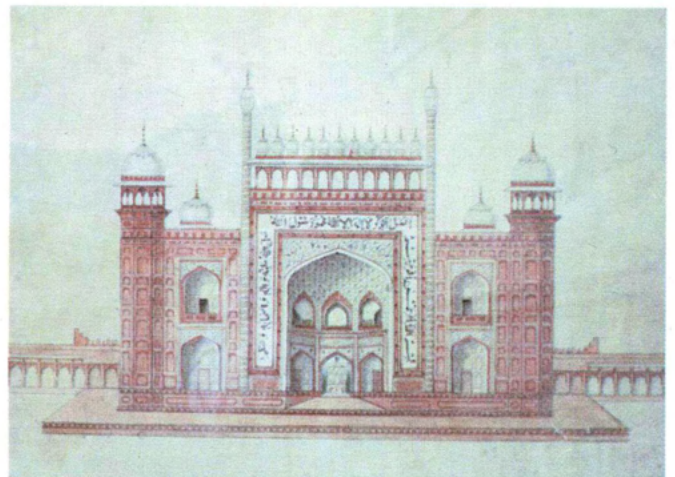
137. Portrait of Kipling – oil painting done by Sher Muhammad.



138. A book cover illustrated in the 19th century in the Punjab.



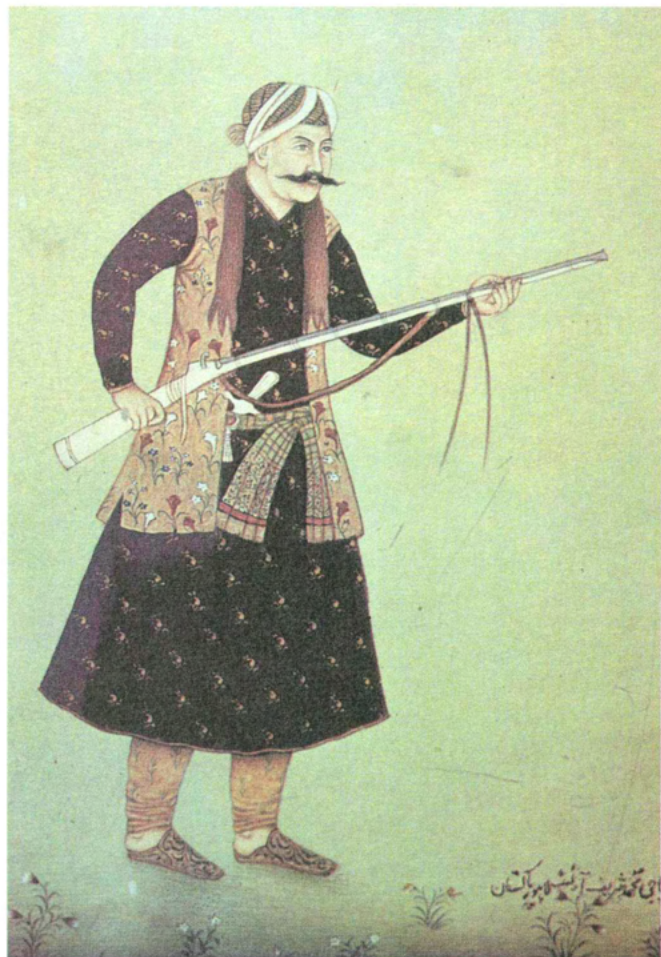
139. Designs and decorations on various historical buildings seem to be a perfect school from which traditional designs could be copied. These damaged paintings of designs were done by Mian Allah Din.



140. The *Badshahi Mosque*, Lahore – water colour painted by Allah Din, Lahore.



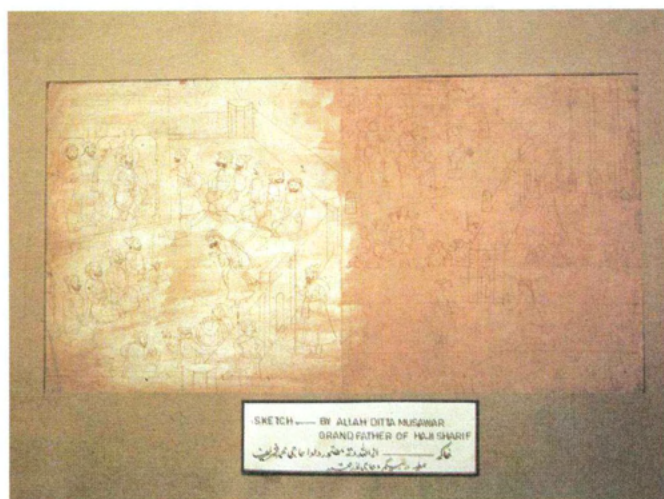
141. A small water colour by Kapur Singh.



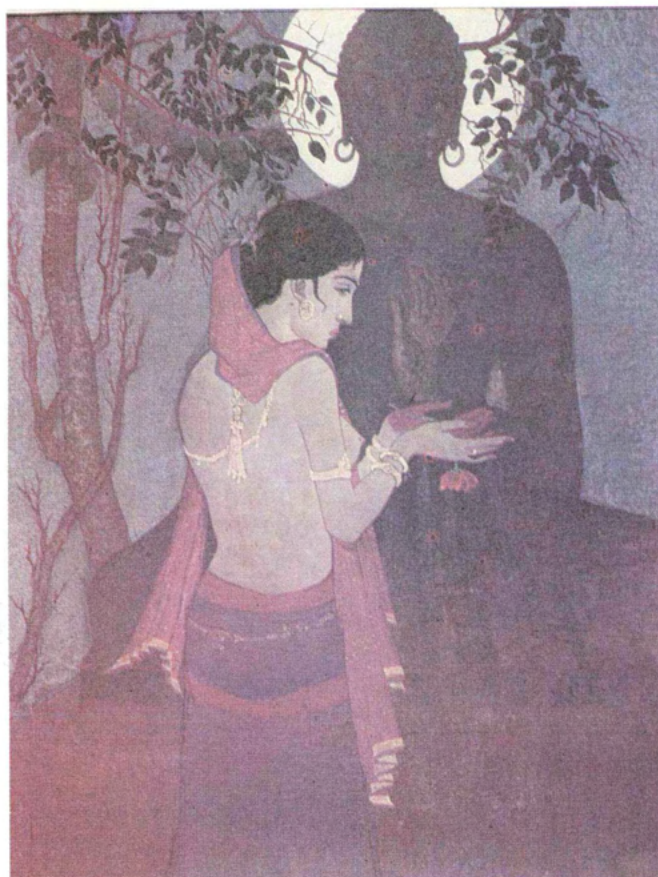
143. A Mughal Miniature Style paintings done by Haji Muhammad Sharif.



142. Water colour by M. Aziz Din which was part of his series on the old beggars of Lahore. This painting was given by M. Aziz Din to his Ustad Sher Muhammad.



144. A sketch by Ustad Allah Ditta who was the grandfather of Haji Muhammad Sharif.



145b. Water colour painting by Sen.



145a. Twilight – water colour in wash technique by Sen.



146a. Water colours done by B. N. Jijja in the wash technique.



146b. Water colours done by B. N. Jijja in the wash technique.



147. Water colour and Line drawing made by A. R. Chughtai.



148. Painting by A. R. Chughtai.



B-45. Isher Singh.

50. HUSSAIN BUKSH (1860–1920) was a very well-known painter of his time, but he was one of those painters who never learnt to speak English, which in a British ruled Punjab, automatically cut him off from all state patronage.

He did very well from his local patronage. He was an admirer of Rembrandt and tried to paint oil portraits in the style of that great European artist. One of his oil portraits of Thakur Singh, the artist, has been reproduced in Aryan's book.¹

But he earned the major part of his livelihood from the theatre. The early part of the 20th century was a golden time for theatre in this part of the world. Theatrical companies hired artists to paint backdrops and banners, and many a artist who was unable to find patronage in painting, joined the theatrical companies and even travelled as far away as to Bombay to paint banners and hoardings, which guaranteed them a solution to their economic difficulties.

Master Hussain Buksh was hired by a Parsee owner of an old theatre and was very highly paid.² Iqbal Ahmad, a younger contemporary and his student, recalled, with awe, during an interview with

me that Hussain Buksh charged Rs. 5,000/- for each hoarding.

He is credited with having taught and trained a large number of artists, chief among whom are:

Muhammad Din and Muhammad Alam his two younger brothers, Malla Ram and Allah Buksh.

According to Iqbal Ahmad, his portrait *Dehati Woman* was superb.

51. HUSSAIN BUKSH 1900–1925 is probably the same artist, but different authors have given different dates.³

1 K. C. Aryan – *Punjab Painting*, Patiala, 1978, pp. 36 and 111 and picture No. 53 in that book.

2 Information received during interview with Iqbal Ahmad (See Appendix II, No. 122).

3 Abdullah Chughtai – *A Century of Painting in the Punjab*, (1849–1947), p. 53. The date of death given by Abdullah Chughtai is 1925.

52. DEVI DITTA (1865) was one of the Pahari artists who were working in the plains. He first worked at Lahore and then at Patiala in 1865.¹ His name has been mentioned by Dr. Goswamy in his article on Sikh Painting.²

1 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983. pp. 26, 55, 56 family tree on p. 54.

2 Dr. B. N. Goswamy – "Sikh Painting," Some Aspects of Patronage, in "Oriental Art" vol xv, No. 1 Spring 1969, p. 4.

53. MASTER MALLA RAM (1865–1925) There are two points of view as far as this artist is concerned. On the one hand A. R. Chughtai quotes Dr. Abdullah Chughtai and says that Malla Ram was a poet and not an artist. Dr. Baqir on the other hand thinks that Mola Ram was another one of the Pahari artists who came down from Garhwal worked in the Punjab, and became well-known by the time he was 15. But, Dr. Baqir gives his name as Mola Ram with dates 1760-1833, in his pamphlet 'Miniature Painting in S. E. Asia Sub-continent.'² so he might well be talking of another artist.

Dr. Baqir probably got this information from an article written by Pandit Chandra Dhar Guleri – "A Signed Mola Ram." This article was published in the magazine Rupam of April 1920 in which a miniature has been reproduced. At the top of the picture a verse has been written by Mola Ram. To my mind this might prove that the verse

is written by Mola Ram, it does not necessarily prove that the painting was done by Mola Ram. Abdullah Chughtai's assertion that Mola Ram was a poet and not a painter might therefore not be totally wrong.



B-46. Mallah Ram.

Recently in the magazine *Art Heritage* published in New Delhi 1983 an article by Anand Krishna discusses at length the recently discovered set of *Dasa Mahavidya* paintings by Mola Ram. This set adds another style to the several styles in which the various paintings attributed to Mola Ram have been painted. The only thing common to old these paintings are the verses on top—which though signed in Mola Ram's name have different handwritings.

The same article quotes W. G. Archer⁴ who has discussed Mola Ram in his book *Indian Paintings from the Punjab Hills*—Delhi, 1973. Anand Krishna mentions Mukandi Lal⁵ and O. C. Gangoly⁶ the art critic who wrote about Mola Ram, but the views of these authors were not complimentary to the artist. In Gangoly's words "all the signed works of Mola Ram and those of certain attributions are marked by a slovenly technique, coarse drawing—and by a general lack of refinement and grace..."

But about the *Kala Bahavan Dasa Mahavidya* set of pictures in his article Anand Krishna says — "In fact

the "distortions" in the style introduced by Mola Ram show his creative skill. Coarse and stark colours add to the turbulence of the themes."

About Mola Ram's poetry Anand Krishna writes — "He delighted to call himself a *kavi* (poet) yet his verses are of a low standard."

I have recorded the various opinions about Mola Ram — The art critics have over the years said of him that he was — A Poet as well as a Painter, Only a Painter, Only a Poet, Anyone of these assertions can be the correct one.

Srivastava⁷ and Aryan⁸ on the other hand, talk of the Pahari artist Malla Ram (Mallah Ram, Malha Ram) who worked in Kapurthala where he was employed in the court and produced his best work. He later settled in Amritsar at Baba Bhori Studio, Clock Tower, near the Golden Temple.

He specialised in stage painting for which he was mostly employed. But he is also known to have worked at portraits and historical compositions at Lahore and Amritsar. He worked in the Bazaar style which is a natural consequence of doing stage painting, because the simplification in applying colour as well as in drawing of form are characteristics shared by both the styles of painting.

Two of his paintings Nos. 54 and 55 have been reproduced by Aryan:

(a) Shivaji in Tempura. This is a head and shoulder portrait in Bazaar style with Western influence.

(b) Theatrical scene.

His photograph has been reproduced by Srivastava.

53a. JAWALA RAM — Son of Mola Ram.

- 1 A. R. Chughtai — *Lahore-ka-Dabistan-e-Musawari*, Lahore, 1979, pp. 85-86.
- 2 Dr. Baqir — "Miniature Painting in S. E. Asia Subcontinent". Lahore, 1987. p. 41.
- 3 Anand Krishna — article in *Art Heritage*, Delhi, 1983.
- 4 W. G. Archer — *Indian Painting from the Punjab Hills*, Delhi, 1973.
- 5 Mukandi Lal — article in *Nehru Abhinandan Granth*. Calcutta, 1949.
- 6 O. C. Gangoly — "The Problem of Mola Ram" *Marg*—Vol. IV No. 4, Bombay, 1950.
- 7 R. P. Srivastava — *Punjab Painting*. New Delhi, 1983. Mentioned on p. 52, picture No. 125.
- 8 K. C. Aryan — *Punjab Painting*. Patiala, 1975. Information about him as well his portrait is on pp. 108 and 109. Plate Nos. 54 and 55 are his paintings.



B-47. Jaimal Singh.



B-48. Kapur Singh.

54. JAIMAL SINGH (1870–1916) painted *Janam Sakhis*¹ in *Baba Attal Sahib*, Amritsar. He was a traditional Sikh painter-cum-muralist. His murals were in *Baba Attal*, *Baba Bakala* and other Hindu temples in Amritsar. He was the son of Bishen Singh,³ and teacher of Jawahar Singh,² and has been mentioned by both *Aryan*⁴ and *Srivastava*.⁵

1 *Janam Sakhis* are religious manuscripts which relate to the life and teachings of *Guru Nanak* (1469–1529) who was the first *Guru* of the Sikhs.

2-3 Jawahar Singh and Bishen Singh – See Appendix II, Nos. 13 and 72.

4 K. C. Aryan – *Punjab Painting*. Patiala, 1975, p. 35.

5 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52.

55. BOOTA SINGH (1870–1916) along with Jaimal Singh¹ painted *Janam Sakhis* in *Baba Attal Sahib*, Amritsar and was a traditional Sikh painter-cum-muralist. His murals in Kangra Sikh style are in *Baba Attal*, *Baba Bakala* and other Hindu temples in Amritsar.

1 Jaimal Singh – See Appendix II, No. 54 for explanation.

2 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52.

56. KAPUR SINGH was a self made man who learnt the art of drawing and painting through

observation. He had the talent and intelligence enough to observe European artists while he was fanning them at the Kapurthala court and thus started to paint in oils as well as water colour.

Kapur Singh became well-known among the British in the Punjab. Percy Brown¹ and Vincent Smith² mention his work and the latter even reproduced two of his paintings in his book.

He painted bazaar scenes and pictures like *Kanphata Jogi* (split ear ascetic) in fancy dress with a harp in his hand.³

His water paintings are in the India Office Library Collection as well as in the Lahore Museum collection. In fact, S. N. Gupta⁴ in his Catalogue of the Lahore Museum, published in 1922, mentions ten paintings and drawings by Kapur Singh that were in the Lahore Museum Collection.

Kapur Singh was one of the four artists who received court patronage of the Kapurthala court. According to Aryan⁵ he was the first person in the Punjab to do oil and water colour painting in the Western style with such competence. He was also the first painter to learn photography in the Punjab⁶ (see Fig. 141 on page 152).

1 Percy Brown *Indian Painting*. Calcutta, 1917.

2 Vincent Smith – *A History of Fine Art in India and Ceylon*, Oxford, 1911.

- 3 Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 38.
- 4 S. N. Gupta – *Catalogue of Indian Paintings of Lahore*, 1922, pp. 133 to 141.
- 5 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 22–35 and 108 – Kapur Singh's photograph is also on p. 108.
- 6 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, pp. 27–49–51
He is also mentioned by:
A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*, Lahore, 1979, p. 43.

57. MUHAMMAD ALAM (1870–1940) of Lahore was a Bazaar style painter who worked mostly on a commercial level, but some of his work is good.¹ He is mentioned by Aryan among the good bazaar painters who also worked for theatrical companies which were so popular in the early part of the twentieth century. (Others in this category are, Hussain Bux,² Malla Ram,³ Hari Singh⁴ and Allah Bux⁵ with Muhammad Alam⁶ from Lahore and Thakur Singh⁶ and Sobha Singh⁷ from Amritsar).

He was the younger brother of Hussain Bux and learnt painting from his elder brother.⁸ He painted a portrait of the Maharaja of Kashmir and was the teacher of painters like Thakur Singh, Sobha Singh and Jaswant Singh.⁹

At a later point in his book, Aryan lists Mohammad Alam with the above given dates but writes that he belonged to Amritsar (Verka) instead of Lahore.

- 1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 26–36. Group photo published in Aryan (p. 110).
- 2 to 7 See Appendix II, Nos. 50–53–85–102–83–108.
- 8 Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 53.
- 9 R. P. Srivastava – *Punjab Painting*. New Delhi, 1983, p. 52.

58. PUNDIT BHAWANI DUTT (1870 to 1940) was a painter of theatrical scenes who lived in *Kucha Wanwattan*, Lahore and was a contemporary of Mohammad Alam.¹

- 1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 36.

59. LOHARA SINGH (1870–1940) was a poet as well as an artist. He worked in the *Gumti Bazaar* in the beginning and later went to live in *Dabbi Bazaar*. He was a disciple of Mohammad Baksh¹ (whose paintings have been reproduced by Srivastava)² who was the father of Khalifa

Imam Din³ artist. He had a disciple named Milkhi Ram.⁴

Both Lohara and Milkhi Ram were said to be good artists. Lohara Singh wrote Punjabi poetry and illustrated it himself. "*Heer Ranjha*" is one of the Punjabi poetry books which he wrote and illustrated.⁵ This book is in A. R. Chughtai's⁶ collection. A complete set of Guru Nanak's life history by Lohara Singh is preserved in the Museum of Punjab Government Archives, Patiala. These pictures are monochromatic.

Lohara Singh was a pupil of Baba Hidayat Ullah in Punjabi poetry. Baba Hidayat Ullah lived in *Koocha Chabakswaran* where many famous artists lived. Chughtai's ancestors lived in this *mohallah*, he was born there and spent the early thirty, forty years of his life there.

One of Lohara's paintings has been reproduced by Aryan.⁷ It shows Guru Govind receiving a visit from Noor Jehan. This is a slightly more sophisticated version of the *Bazaar* style, because even though the artist has simplified and stylized, he has still tried to show some form in the figures and the colours seem to have much more shading than is normally evident in a typical bazaar style picture.

- 1 Mohammad Buksh – See Appendix II, No. 24.
- 2 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52 plates 130 and 131.
- 3–4 See Appendix II, Nos. 46 and 96.
- 5 Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 40.
- 6 A. R. Chughtai – *Lahore ka Dabistan-e-Musawari*, Lahore, 1979, p. 40.
- 7 K. C. Aryan – *Punjab Painting*, Patiala, 1975, picture No. 58, p. 36.

60. MEHTAB SINGH (1871–1937), artist, son of Jawala Singh and disciple of Isher Singh¹ and Jaimal Singh,² worked at *Chowk Prag Das*, Amritsar.³ He adorned with murals⁴, the walls of *Baba Atal*, *Baba Bakala* and many Hindu temples in Amritsar.

He along with Isher Singh,¹ son of painter Bhai Ram Singh,⁵ is important amongst the traditional *Naqqash* who excelled in floral decoration. They were closely associated with the famous Punjab architect Mian Karam Bux⁶ who built Hindu temples in Amritsar and assigned Mehtab and Ishar to decorate them with murals.



B-49. Mehtab Singh.

Din Muhammad⁷ of Jandiala Guru Ka was a disciple of Mehtab Singh.

1-2 See Appendix II, Nos. 48 and 54.

3 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52.

4 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 21 and 35.

5-7 Appendix II, Nos. 29-33-62.

61. SHARAF-UD-DIN was a *naqqash* and an artist and worked in Amritsar and Lahore in the late 19th century.¹

1 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52.

62. DIN MUHAMMAD OF JANDIALA GURU KA worked in Amritsar and Lahore in the late 19th century and early 20th century and was a disciple of Mehtab Singh.¹⁻²

1 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52.

2 Mehtab Singh – See Appendix II, No. 60.

63. LATUNI was a *naqqash* and an artist who worked in Amritsar and Lahore in the late 19th century.¹

1 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52.

64. JAWAHAR DACHA has been mentioned

by Srivastava¹ as a *naqqash* and a painter who worked in Amritsar and Lahore in the late 19th century.

1 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52.

65. MASTER ZIA-UD-DIN CHUGHTAI was in the Mayo School, Lahore at the time of Kipling.¹ He was initially an art teacher at Aitchison College, but besides being a drawing master he was a good architect. He designed many buildings which were later built under his own supervision.² One of his sons was Muhammad Jalaluddin Chughtai,³ the artist whose painting has been reproduced (Fig. 177).⁴

1 Kipling – See Appendix I, No. 39.

2 Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 44.

3 See Appendix II, No. 118.

4 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 64.

66. MEHR BUKSH, son of Muhammad Buksh was lucky enough to have his talent recognised by the British at an early stage in his career, and he was sent to the Mayo School by them to embellish and improve upon his natural talent.¹ He was a talented artist who received British patronage, and was invited to Simla in Summer to be a part of the Governor General's entourage. He was as good in painting portraits on ivory as he was in painting them on paper.

1 A. R. Chughtai – *Lahore ka Dabistan-e-Musawari*, Lahore, 1979, p. 39.

67. M. A. AZIZ DIN (1875–1931) originally belonged to Mysore. His father Musa was a general in the army. Aziz Din obtained his diploma from the J. J. School of Arts, Bombay. He studied portraiture under a Parsi artist called Pithewala. Aryan¹ also mentions a nineteenth century British artist under whose influence Aziz Din worked. Aziz Din was an outstanding academician who worked in the realistic style, painting the minutest details with competence and sometimes brilliance. Aryan has reproduced three of his pen and ink drawings and during an interview with a relative of Ustad Sher Muhammad² I discovered three of Aziz Din's beautiful water colours of old people done in Lahore (see Fig. 142 on page 152).

He probably came to Lahore in 1920 and did most



B-50-51. Two drawings by M. A. Aziz Din.

of his creative work there. The son of Munshi Sher Muhammad claims that Sher Muhammad taught M. A. Aziz Din and that is how he was in possession of M. A. Aziz Din's 3 water colour paintings.³ The Muslim beggars of Lahore inspired him a great deal and formed the subject of most of his paintings. Despite his high birth he was good natured and humble. Most of his paintings are in private collection especially in Afghanistan.

(Harkishan Lal Gauba is one private collector) but most of them were unfortunately destroyed during Partition in 1947.

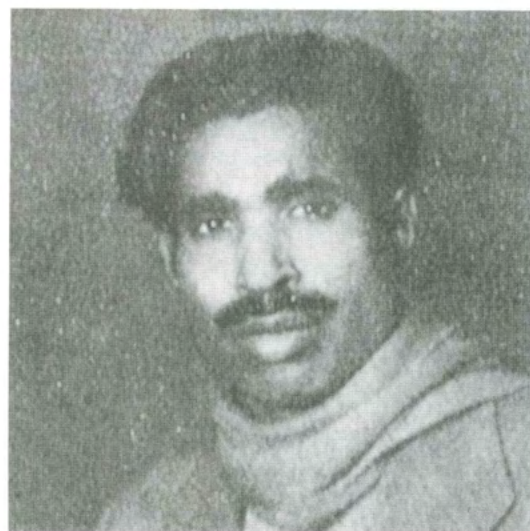
In 1930, he left Lahore for Afghanistan, was Vice-Principal of an art school there, and died there in 1931.

- 1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 27-28-36 and 109 and pictures of Aziz Din's Line Drawings No. 41-42-43.
- 2 Sher Muhammad – See Appendix II, No. 35.
- 3 Interview with A. Rashid – Sher Muhammad's son.



B-51.

ABDUL AZIZ was another Aziz. He was born in Lahore in 1922. At five years of age he was adopted by Master Allah Bakhsh who gave him art training.



B-52. Abdul Aziz.



B-53. Painting by Abdul Aziz.

He worked with Master Allah Bakhsh in Bombay. He was state Artist to H. H. Maharaja of Patiala 1942–45.

Information taken from the catalogue of Exhibition of Paintings arranged by the University of the Punjab, Fine Arts Department, 1935.

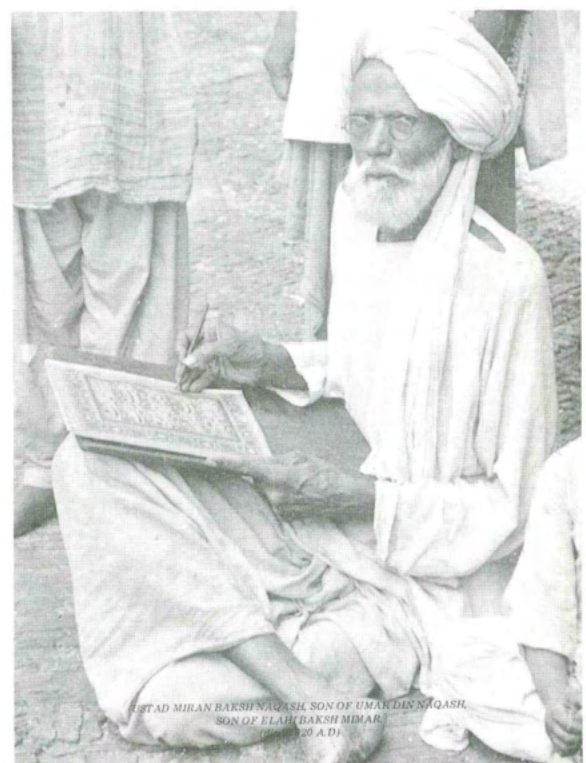
68. BABA MIRAN BUKSH. There are to my knowledge three Miran Bukshs who had adopted the profession of art and more especially painting as their personal mode of self expression. I shall deal with them in their proper time context. At this moment I shall talk about Baba Miran Buksh who was the son of Mian Umar-al-din.

He was the student of Muhammad Buksh and continued the family tradition of living in the *Hujra* of Wazir Khan's mosque¹ which had been given to them during Mughal and Sikh times.² Here he not only indulged in his main preoccupation of painting, but also played the 'sitar' with a verve and competence, which gathered an audience in his "hujra" at the Wazir Khan's mosque where he would entertain them with Peshawari green tea.

He is mentioned by Kanhaya Lal³ as a high class *naqqash* who did beautiful gold decorations and

monocolour *naqqashi*. But he was considered as good as his father in painting as well. In fact, his painting and *naqqashi* were considered to be on an equal level of excellence.

He died in 1920 (Abdullah Chughtai gives his



B-54. Baba Miran Buksh.

date of death as 1915)⁴ after a long life during which not once did his hand falter or his body shake. He had a clean life and his face showed the freshness of his spirit. He was a respected teacher of none other than the peerless A. R. Chughtai.⁵

- 1 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*, Lahore, 1979, p. 35.
- 2 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983. Family tree produced on page 48 and his photograph on Plate 132.
- 3 Kanhaya Lal – *History of Lahore*, 1884, p. 165.
- 4 Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 37.
- 5 A. R. Chughtai – See Appendix II, No. 100.

69. MASTER KHADIM HUSSAIN served as a drawing teacher at the Mayo School from 1924 to

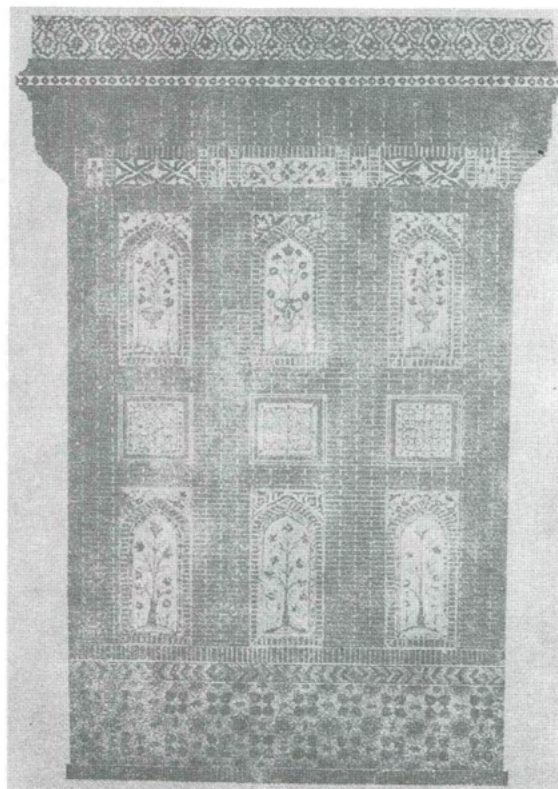


B-55. Master Khadim Hussain.

1956. The dates of the main events in his life are:

- 1921 – Drawing teachers' certificate
- 1921–24 – Served as a drawing teacher
- 1924–56 – Taught at Mayo School of Arts.
- 1937 – Gold Medal in All India Exhibition
- 1938 – Second Prize in All India Handicrafts Exhibition
- 1956 – Retired.

Information from National College of Arts Centenary Exhibition Catalogue – 1975.



B-56. Painting by Master Khadim Hussain.

70. SRI RAM (1876–1926) was born in Madras and after his post graduate studies he learnt painting at the School of Arts in Madras. He opened his studio at Madras and the Nizam of Hyderabad awarded him a scholarship. In 1915 he went to Bombay and worked for the Dadabhai Andesser Theatrical Company. In 1918 he came to Lahore with the same company and started a studio on Hospital Road.

"His work comprises landscapes, nature studies, life studies, etc. He had complete mastery over three



B-57. Sri Ram.



B-58-59. Sketches by Sri Ram.

mediums, oils, tempera and water colours. His genius was unparalleled."¹



B-59.

But in 1926 his wife died and he was heartbroken. On 14th July, 1926, so the story is told, he was painting a backdrop scene for the theatre depicting the story of Queen Sheeba and Solomon. Unconsciously he painted the Queen Sheeba in the likeness of his wife. When he became conscious of the resemblance, he left the work unfinished. "Impelled by an unknown urge, he took his bicycle, paint box and brushes and proceeded towards Lawrence Garden. He installed himself under a tree there and stayed there until he breathed his last. The news of his death created a stir in the Punjab. He was mourned by a large number of Lahore painters. He was an outstanding academician and the influence of master painters of Europe is conspicuous in his work."¹

Pictures of his paintings have been reproduced by Aryan. Nos. 44 to 50, in his book. They show that even though he shows the influence of the West in his water colours as well as his oils, his tempera paintings retain the influence of his theatrical work.

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 110 also 27-28-109. His photograph is on p. 109. Pictures of his paintings - Nos. 44 to 50.

71. NIHAL SINGH (1880–1920). 72. JAWAHAR SINGH and 73. AMIR SINGH were sons of Bishen Singh.¹ They were good painters who like their father were also good in floral decoration on buildings. Jawahar Singh was taught by Mehtab Singh² and judging from the very well painted portrait in water colour of Maharaja of Nabha by Jawahar Singh he seems to have done an excellent job.

1 Bishen Singh – See Appendix II, No. 13.

2 Mehtab Singh – See Appendix II, No. 60.

3 K. C. Aryan – *Punjab Painting*, Patiala, 1957. Painting No. 39.

74. HUKAM SINGH (1880–1920) was a *naqqash* who lived in *Gali Naqqashan, Katra Ahluwalian, Kucha Tarkhanan*,¹ Amritsar.

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 34.

75. AROOR SINGH (1880–1920), was a *naqqash* who lived in *Gali Naqqashan, Katra Ahluwalian, Kucha Tarkhana*.¹

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 34.

76. GANESHA SINGH (1880–1920), *naqqash*, lived in *Gali Naqqashan, Katra Ahluwalian, Kucha Terkhana, Amritsar*.¹

1 K. C. Aryan – *Punjab Painting*. Patiala, 1975, p. 34.

77. ROOD SINGH was son-in-law and disciple of Keher Singh.¹ Hakim Gurcharan Singh,² his grandson, disclosed to Srivastava³ that he had inherited six almirahs and eight boxes full of drawings, paintings and sketches done by his illustrious ancestors. Many of these pictures were taken away by all and sundry free of cost, until Hakim Gurcharan discovered their market value. After that he himself carried out lucrative commercial transactions before the paintings were handed over to any new collector.



B-60. Rood Singh.

Rood Singh is also said to have worked at the temple of *Baijnath Paprola* in Kangra district.

1 Keher Singh – See Appendix II, No. 5.
2 See R. P. Srivastava – *Punjab Painting*. New Delhi, 1983, pp. 57-58.
3 See R. P. Srivastava – *Punjab Painting*. New Delhi, 1983, p. 151.

78. CHAJJU RAM worked in Amritsar as well as in Lahore. He was famous in Amritsar for his pictures of Sikh pious men. He belonged to the family of Pandit Bihari who was an artist of Ranjeet

Singh's time. Chajju Ram was one of the painters who worked for Sikh patrons. Other artists named by Randhawa⁴ who worked for Sikh patrons and Kashmiri Brahmins in Lahore were - Gokal, Harkhu and Damodar – Nikka, the third son of the Pahari Painter Nain Sukh was an artist who worked in Chamba but later shifted to Lahore and was given land by Maharaja Ranjeet Singh.

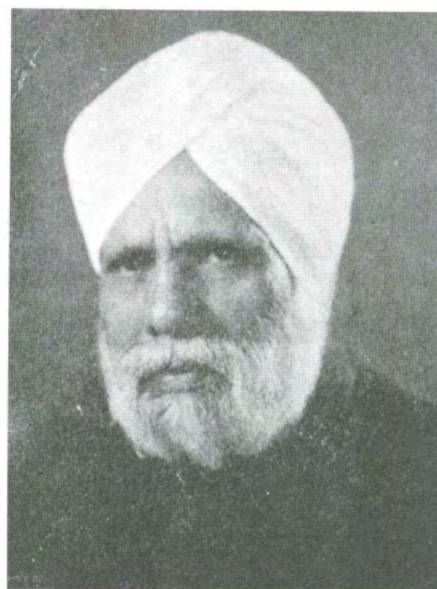
Information about Chajju Ram is recorded in:

1 Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 37.
2 A. R. Chughtai – *Lahore ka Dabistan-e-Musawari*. Lahore, 1979, p. 39.
3 See R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 55.
4 M. S. Randhawa – *Indian Miniature Painting*, New Delhi, 1981, p. 126.

79. PEER BUKSH has been named, by Srivastava,¹ among artists of repute in the late 19th century. Others named with him are Keher Singh,² Bishen Singh,³ Purkhu,⁴ Devi Ditta,⁵ Muhammad Buksh,⁶ Hasan-al-din,⁷ Muhammad Azeem,⁸ Jiwan Ram,⁹ Imam Buksh¹⁰ and Karim Buksh.¹¹ Judging by the standard of the others Peer Buksh must have been a very competent painter indeed.

1 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, pp. 26-27-43-49.
2-3-4-5-6-7-8-9-10-11 – See Appendix II, Nos. 5-13-4-52-24-5-7-6-30-18.

80. USTAD ZIA ULLAH (1899–1976) and his brothers **81. FAIZ ULLAH** and **82. FAQIR ULLAH** lived near *Kharadi Mohallah*. Faqirullah's paintings



B-61. Thakur Singh.

were, according to A. R. Chughtai,¹ published by Mr. Smith and Monsieur Bloche, under the titles of *Roop Mati*, *Shiva* and *Parvati*. One painting of *Shiva and Parvati* by Faqir Ullah is in Chughtai's collection. They lived next door to Haveli of Karim Buksh Naqqash. Ustad Ziaullah was famous for his painting, *Naqqashi* and engraving as well as for his calligraphy.

1 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*, Lahore, 1979, p. 34.



B-62. Painting by Thakur Singh.

83. There were two **THAKUR SINGHS**. One was **THAKUR SINGH**, the Bazaar Painter who lived from 1885–1965.

There was the most important **S. G. THAKUR SINGH** 1899 according to Aryan¹ and 1890–1976 according to Srivastava,² who belonged to the *Ramgarhia* tribe. He was a student of Muhammad Alam.³ He had received no formal education owing to poor family circumstances and was taught purely in the Western technique by his teacher with whom initially he went to Bombay to paint stage sets. In 1917 when he was 18 years old, he won a prize of

Rs. 500 in Simla. He later moved to Calcutta where he came in contact with artists of the Bengal movement.

Later he perfected his own style which was photographic realism with a touch of eroticism. He painted the female form – of women wearing clinging and revealing clothes, with a lot of expertise. He also painted realistic landscapes.

He was associated with All India Fine Arts and Crafts Society, New Delhi and the *Lalitkala* Academy. He travelled extensively in the Soviet Union and many other countries where he held one-man shows. Eventually, he settled in Amritsar and founded the "Indian Academy of Fine Arts," to raise the standard of art in the Punjab.

He was awarded a prize in 1924 in the British Empire Exhibition for his painting "After Bath". Aryan has printed two of his paintings (Nos. 70 and 71). The painting "Village Bathers" was famous for its detail. A copy of this painting is probably with M. Ibrahim Toor⁴ in Rawalpindi. He knew recognition and fame all his life and towards the end became a state artist. He was nominated a member of the Punjab Legislative Council in 1953.

According to Aryan¹ "what impresses the on-looker most about his paintings are the three qualities – tranquillity, orderliness and harmony. "He is a stalwart exponent of the academic tradition. His permanent patrons were the rulers of Kota, Udaipur, Bhopal, Kashmir, Dongarapur, Travancore, Nawan Nagar, Bikaner, Patiala, Kapurthala and several other Indian princes."

Srivastava⁵ mentions another 84. Artist **THAKUR LAL SINGH** (1885–1965) who was a Bazaar Painter and also illustrated manuscripts. Srivastava has reproduced two of his paintings (plates 116–118). He worked at the Nabha Court, 20 kilometers from Patiala. He illustrated M. A. Maucauliffe's *The Sikh Religion*, with miniature portraits of the ten Gurus and the three reproduced by Srivastava are part of that book.

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 27–36 and 113 with his photograph on the same page. His paintings Nos. 70 and 71 have also been reproduced.

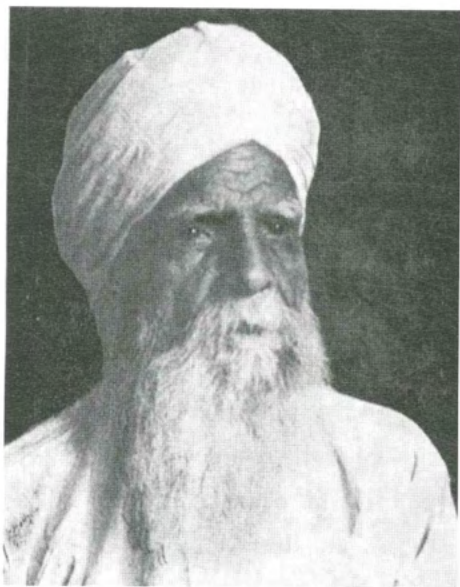
2 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52, Plate 127 has his photograph.

3 Muhammad Alam – See Appendix II, No. 57.

4 Muhammad Ibrahim Toor see Appendix II. No. 184.

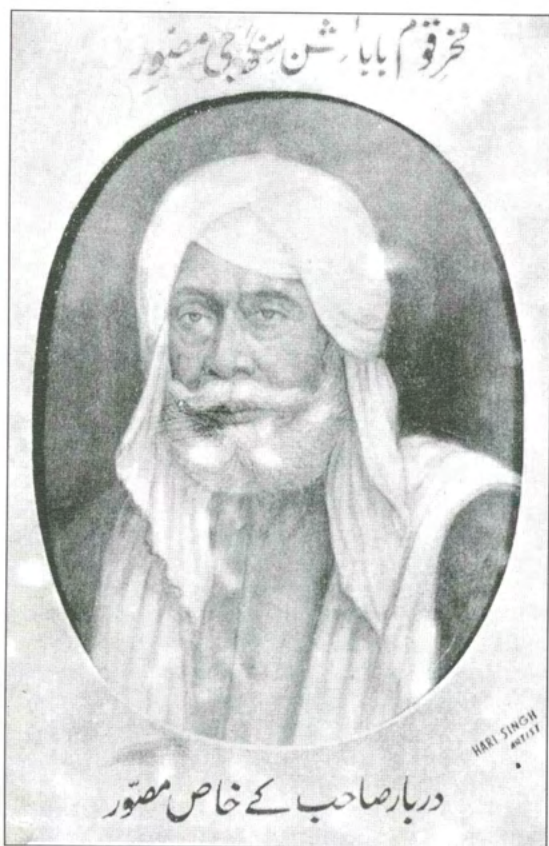
5 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 53, Plates 116–117–118.

85. **HARI SINGH** (1885–1970) or (1894–1970, Aryan),¹ also belonged to the Ramgarhia (carpenter) community, and was from a family of architects. He became a painter of scene settings in Maidan Theatre, Calcutta for fourteen years. Then, he



B-63. Hari Singh.

worked for Pioneer Film Studio, Calcutta for four years. Aryan¹ says about his work: "His work reminds the author of frescoes that can be seen even



B-64. Portrait of Kishen Singh by Hari Singh.

today on walls and ceilings of the residences of aristocrats in Italy."

He was born in Amritsar in a family which has been famous in the field of architecture - designing and decoration. He became a disciple of Malla Ram² and suffered because he could not speak English. It is unfortunate that he could not keep record of his paintings, which his contemporaries like Thakur Singh,³ Kishen Singh⁴ and Kapur Singh,⁵ did so effectively. On top of that, the Royal Talkie Theatre at Amritsar where Hari Singh executed his best work was burnt down in the heat of the 1947 partition riots.

With the development of the Indian film industry, the theatrical companies lost their attraction and clientele and even exceptionally talented painters had to seek work and livelihood from other sources. At the time of his death, he was running his own studio in Amritsar.

1 K. C. Aryan - *Punjab Painting*, Patiala, 1975, pp. 26–36.

2 2-3-4-5 See Appendix II, Nos. 53-83-12-56.

3 Mentioned by R. P. Srivastava - *Punjab Painting*, New Delhi, 1983, p. 52.

86. **USTAD MUHAMMAD DIN** (1886–1952) was the son of Mian Imam Buksh.¹ He was associated with the Mayo School at the time of Kipling² and Ram Singh³ in 1900.



B-65. Ustad Muhammad Din.

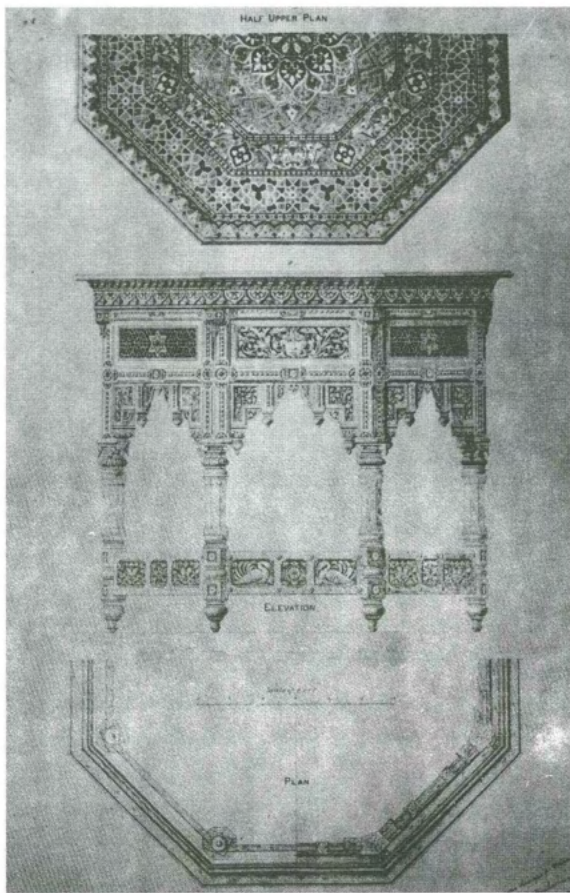
1901-1908 Teacher at Jaunpur.

1908 Teacher of Art at Church Mission School at Lukhnow.

1913 Made scale drawings and models of Taj Mahal which were presented to the Monarch of Germany.

1928 Viceroy House, Delhi.

1933 Retired and came to Lahore.



B-66. Drawing of an inlay table by Muhammad Din.

F. S. Aijazuddin⁴ in his book *Lahore* has reproduced two of his paintings:-

No. 62 – The inner facade of Wazir Khan's mosque, water colour, 1880 (Victoria and Albert Museum, London).

No. 98 – The Gulabi Bagh Gateway water colour, 1880 (Victoria and Albert Museum, London).

Paintings and drawings of this type were undertaken because in the words of Kipling,⁵ "This beautiful building is in itself a school of designs; but year by year less attention seems to be paid to its maintenance, and the painted work is in a dilapidated state of neglect. Under these circumstances, it seems of the highest importance to secure careful copies for preservation in the Museum and School, and there could be no better training for our young decorators."

Another artist **MIAN MUHAMMAD DIN** has been mentioned among the very good artists at the same time by the two Chughtai⁶⁻⁷ brothers. Mian Muhammad Din was son of Ahmed Din and worked in Gulab Singh Press. He accompanied the British government mission to Kabul in order to advise the

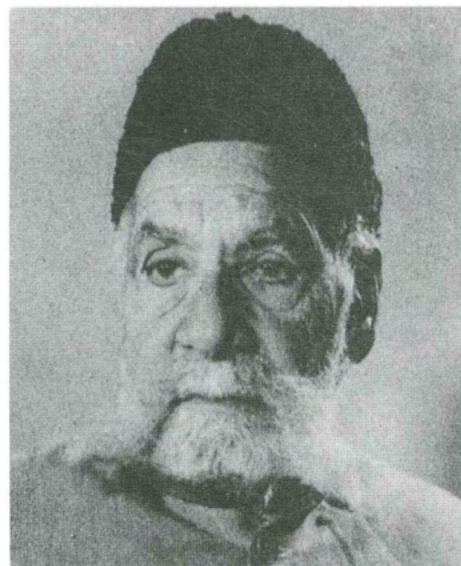
Afghan government about putting up a railway.

During his interview with me, Tufail Babri mentioned, that Muhammad Din also worked in Africa.

- 1-3 See Appendix II, Nos. 30 - 29.
- 2 Kipling – See Appendix I, No. 39.
- 4 F. S. Aijazuddin – *Lahore*. Singapore and Lahore, 1991.
- 5 Kipling - 'Principal's Report on the Mayo School of Arts- 1889-1890' – as quoted by F. S. Aijazuddin in the abovementioned book.
- 6 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*, Lahore, 1979, p. 39.
- 7 Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 45.

87a. HAJI MUHAMMAD SHARIF (1889–1978) was a direct descendent of the Patiala family of artists who migrated to Lahore after the partition of India in 1947. His grandfather Ustad Allah Ditta was a Mughal style miniature painter like Haji Sharif. His father Sheikh Basharat Ullah¹ was more influenced by the Pahari tradition. They belonged to a family that came to Patiala from Delhi and stayed for over one hundred and fifty years. They were all eminent artists with a thorough grounding in Mughal miniature painting. Haji Sharif's father Sheikh Basharat Ullah who painted in the Pahari style, died when Haji Sharif was very young. In the Patiala *darbar* Haji Sharif became a disciple of Lala Shao Ram and Ustad Mirza Shah Rukh of Delhi under whose guidance he learnt the subtleties of Mughal miniature painting and the life like quality of his portraits in which he excelled. He received medals and certificates for his work in Patiala.

1916 – Awarded a Medal MGA for his Exhibition in England.



B-67. Haji Muhammad Sharif.

- 1945 – Joined Mayo School of Arts as teacher. Also taught miniature painting at the Punjab University.
- 1966 – Retired from National College of Arts which was the new name for Mayo School.
- 1960 – Exhibition in Arts Council, Lahore.
- 1961 – Exhibition of Work, German Cultural Centre.
- 1962 – Exhibition with Pakistan Handicrafts. Represented in public and private collections all over the World. Awarded President's Medal for Pride of Performance in Miniature Painting.
- 1978 – Death in December.

His paintings are with the Lahore Museum as well as in the National Art collection² (see Figs. 143-144 on pages 152-153).

Four of these have been reproduced in the publication of the Pakistan National Centre *Paintings from Pakistan*, in which Dr. Ijaz Anwar³ has written an article on the Haji's art. Jalal-ud-Din Ahmad⁴ has also reproduced two of Haji Sharif's paintings in his book *Art in Pakistan*. In his book *Painting in Pakistan*. Ijaz-ul-Hassan⁵ has reproduced Haji Sharif's painting which is in the N.C.A. collection. These paintings show us that Haji Sharif did not paint any original topics. All his paintings are based on historical themes. In spite of that his rearrangement of old themes into new compositions and new colour schemes are superb and show his mastery of the great tradition of miniature painting that we have inherited from the Mughals.

87b. There was another **MUHAMMAD SHARIF** who has been mentioned by Srivastava⁶ as having been a contemporary of Maula Buksh,⁷ Miran Buksh⁸ and Amir Buksh.⁹ This was probably the Muhammad Sharif who was mentioned by Tufail Babri, in his interview with me, as being his uncle, brother of his father Master Maula Buksh.¹⁰ He did pencil work and drew well. His *Guch*¹¹ work was destroyed in the *Gumti Bazaar* fire in 1947. Abdullah Chughtai¹² credits him and his contemporaries, who have already been mentioned, with the training of a large number of artists of the thirties in the Punjab.

1 Basharat Ullah – See Appendix II, No. 9.

2 From NCA Centenary Catalogue.

3 Dr. Ijaz Anwar – 'A Master Miniaturist' in the book *Painting from Pakistan*, Islamabad, 1988, p. 14.

- 4 Jalal-ud-Din Ahmad – *Art in Pakistan*, London, 1972, p. 8 and Plates 12 and 13.
- 5 Mian Ijaz-ul-Hassan – *Painting in Pakistan*, Lahore, 1991, p. 30.
- 6 Srivastava – *Punjab Painting*, New Delhi, 1983, pp. 49, 56.
- 7-8 See Appendix II, Nos. 94-111-93.
- 9-10
- 11 *Gach* work is floral relief work fashioned out of wet gypsum powder which dries quickly and becomes hard. *Gach* work can also be inlaid with coloured glass mirror or gold.
12. Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 44.

88. ISHWAR CHAND (1889–1937) Aryan¹ mentions Ishwar Chand along with twelve other artists from Lahore with the date 1937.

1 K. C. Aryan – *Punjab Painting*. Patiala, 1975, p. 36.

89. K. K. SEN (1937) is also one of the artists mentioned by Aryan¹ who was working in Lahore in 1937. He is represented with two paintings in the Lahore Museum (see Fig. 145a & b on page 153).

1 K. C. Aryan – *Punjab Painting*. Patiala, 1975, p. 37.

90. B. N. JIJJA (1937). He is one of the painters mentioned by Aryan¹ who was working in Lahore in 1937. Two of his paintings are on public display in the Lahore Museum.

(a) Woman with Drum-water colour, wash technique (No. 0.38).

(b) A Hill Maiden's toilet (No. 0.41) (see Fig. 146a & b on pages 153-154).

These two paintings are exquisitely done water colours which, even though they have been painted in the wash technique are stylistically totally different from Chughtai's work. Six of his paintings are in the Museum at Mysore, though there they have spelt his name as B. N. Jigga.² The first five of the paintings listed below are done in the wash technique while the last one is a water colour in European style. The paintings are:

- (a) Solitary Lover.
- (b) Pine Tree
- (c) Krishna's Souvenir
- (d) Red Lama
- (e) Village Landscapes
- (f) The Princess

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 37.

2 Information received from Ijaz-ul-Hassan after his visit to Mysore.

91. RAM LAL KATYAL (1935) was another one of the Lahore artists. He painted in Lahore before partition but went to live in Delhi afterwards. Aryan¹ has reproduced one painting (No. 62) in his book. This is a head and shoulder portrait and seems to have been done in oil. It is a very expressive portrait of a man who has struggled and received a number of blows in life.

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 37 also Painting No. 62.

92. USTAD FAQIR MUHAMMAD, who was called Peeru, was a miniature painter and a teacher. He taught miniature painting to Ibrahim Toor.¹

1 Ibrahim Toor – See Appendix II, No. 184. This information was given by Toor Sahib.

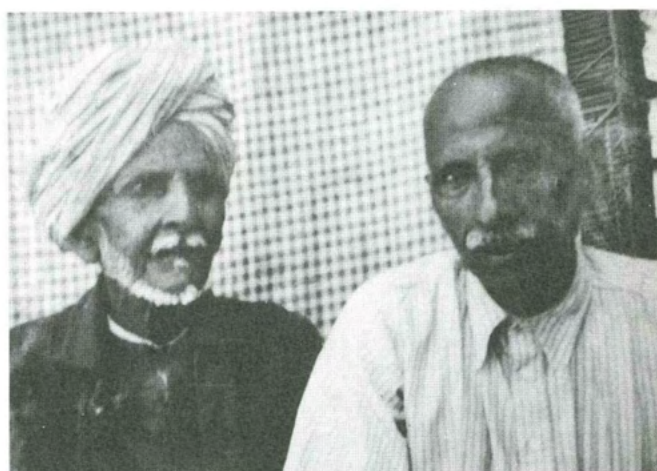
93. MASTER AMIR BUKSH was the elder brother of the more illustrious painter Miran Buksh.¹ Abdullah Chughtai² informs us that Miran Buksh's family, because of the excellence of their portrait painting was called *Murtanwale*. They lived in *Gumti Bazaar* until Master Amir Buksh joined the Municipal Technical School of Amritsar as Headmaster. He along with Miran Buksh, Maula Buksh³ and Muhammad Sharif⁴ are responsible for training a large number of drawing masters of the Punjab.

Mian Amir Buksh was a *Naqqash* as well as a painter. According to Tufail Babri⁵ he was a water colourist and did neat mechanical miniature borders. A. R. Chughtai⁶ mentions that he did coloured drawings of *Gulabi Bagh*, *Wazir Khan's* mosque, and the mosque at *Anandpura* which were published in the *Indian Journal*.

By "Indian Journal," A. R. Chughtai could mean anyone of the following:–

- (a) The Journal of Indian Art and Industry – Published by Government of India in London.
- (b) Indian Art and Letters – Published by India Society – London.
- (c) Indian Academy of Art – An Illustrated Journal of Fine Arts.
- (d) Rupam – Art Journal of Oriental Art Society – Calcutta.

1 Miran Buksh – See Appendix II, No. 111.



B-68. Master Amir Buksh.

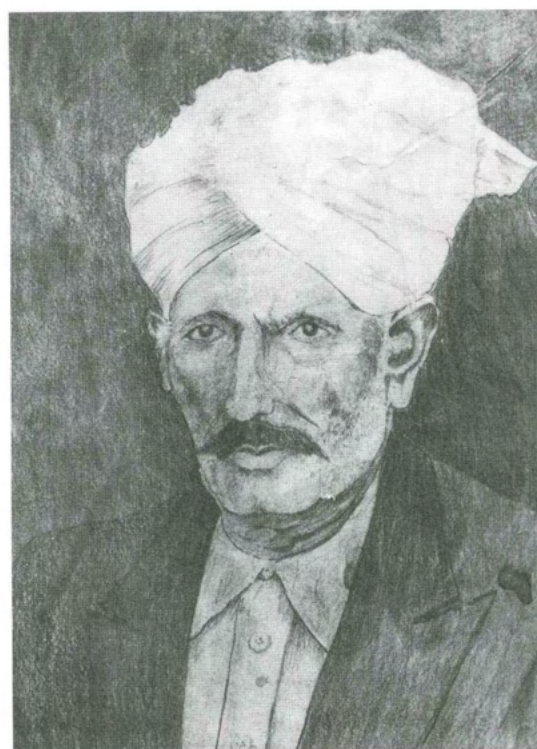
2 Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 43.

3-4 See Appendix II, Nos. 94 and 87 b.

5 Information recorded during my interview with Tufail Babri.

6 A. R. Chughtai – *Lahore ka Dabistan-e-Musawari*, Lahore, 1979, p. 39.

94. MASTER MAULA BUKSH was father of Tufail Babri¹ whom I was fortunate enough to interview before his death. Master Maula Buksh was a neighbour and a contemporary of Miran Buksh² and also lived in *Koocha Musawaran* of the *Gumti Bazaar*.



B-69. Master Maula Buksh.

Tufail Babri sketched the location of the various houses in the *Koocha*, but when I visited the area it was disappointing to see not a trace of anything artistic. The lower portions of both Maula Buksh and Miran Buksh's² houses still housed the cloth stores that had been there in the olden days, but the sad part was that nobody recalled any art activity there during Miran Buksh's time. Master Maula Buksh was an art teacher at Central Training School. He lived and painted at Wazirabad and Amritsar before he came to Lahore.

1 Information received from Tufail Babri during my interview with him.

2 Miran Buksh – See Appendix II, No. 111.

95. MASTER MUHAMMAD SHAFI. Mr. Tufail Babri,¹ during his interview with me, mentioned Master Muhammad Shafi who was a drawing master and painted in oil and water colour. He also made designs, and did calligraphy and etching. He was a mechanical draughtsman for the Railway Department.

One of his sons Mubarik Ali, still lives in *Phoolon Wali Gali*, inside *Lohari Mandi* while another is said to be living in *Chauburji* area.

1 Information received during my interview with Tufail Babri.

96. MILKHI RAM (1890 – 1st quarter of 20th century) was an Author, a Poet as well as a Publisher and a Painter. He illustrated numerous books – Punjabi as well as Urdu, with lithographs and was the author of many Punjabi Stories which he also illustrated.

He was a disciple of Lohara Singh¹ and a good artist. He had his own shop in *Gumti Bazaar*. *Sohni Mahiwal* of Sayed Fazal Shah of Nawankot (1890) was illustrated by Milkhi Ram. He, with Lohara Singh, lived in Lahore in the first quarter of this century and both were very popular and sometimes recited their poetry to an appreciative audience without any formality. He and Lohara Singh have been mentioned by Abdur Rehman Chughtai² as well as Abdullah Chughtai.³

1 Lohara Singh – See Appendix II, No. 59.

2 A. R. Chughtai – *Lahore ka Dabistan-e-Musawari*, Lahore, 1979, p. 40.

3 Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 40.

97. HARNAM SINGH (1890–1916), *Naqqash* was son of Hira Singh¹ and disciple of Mehtab Singh.² He painted at Darbar Sahib in Amritsar and *Baba Bakala*.³

1-2 See Appendix II, Nos. 15 and 60.

3 Information taken from R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52.

98. GANGA SINGH (1890–1936) was a painter and a photographer who lived in *Bazaar Kaserian*, Amritsar. He has been mentioned by Aryan.¹

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 36.

99. BHAI GYAN SINGH (1890–1953) worked at painting frescoes in the Darbar Sahib, Amritsar for three decades. Having learnt to paint from Nihal Singh,¹ a son of Bishen Singh.² He, according to Srivastava,³ “seriously painted in a manner which is popularly known as Sikh School of Painting. He freed the painting technique and style from Kangra and Iranian influences. He tried to depict the human figure of Punjab in Punjabi features and dress.”

Apart from his imaginative *DEHIN* decorative fresco panels where floral as well as bird and animal life are intertwined to make harmonious patterns, he used text from the *Granth*, the Sikh holy book, and even illustrated verses which had religious connotations.

A small book on Gyan Singh was produced and published by his son G. S. Sohan Singh⁴ in 1956 which discusses not only Gyan Singh's paintings but gives a detailed description of fresco painting technique and its various aspects and applications.

1-2 See Appendix II, Nos. 71 and 13.

3 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 52.

4 G. S. Sohan Singh – *Late Bhai Gian Singh Naqqash*, Amritsar, 1956.

100. A. R. CHUGHTAI (1897–1975) was one of the most, if not the most illustrious artist of the Punjab. He was a movement, a style and an era all rolled into one. He has had several books and articles written on him, in which different people have heaped praises and accolades on him and he has made his painting immortal by illustrating the all time great works of the poets Ghalib, Iqbal and Omar Khayyam.

He took up the nationalist movement in art from where the Bengal¹ movement had left it and carried on a struggle against the Western influences on eastern art all through his life.



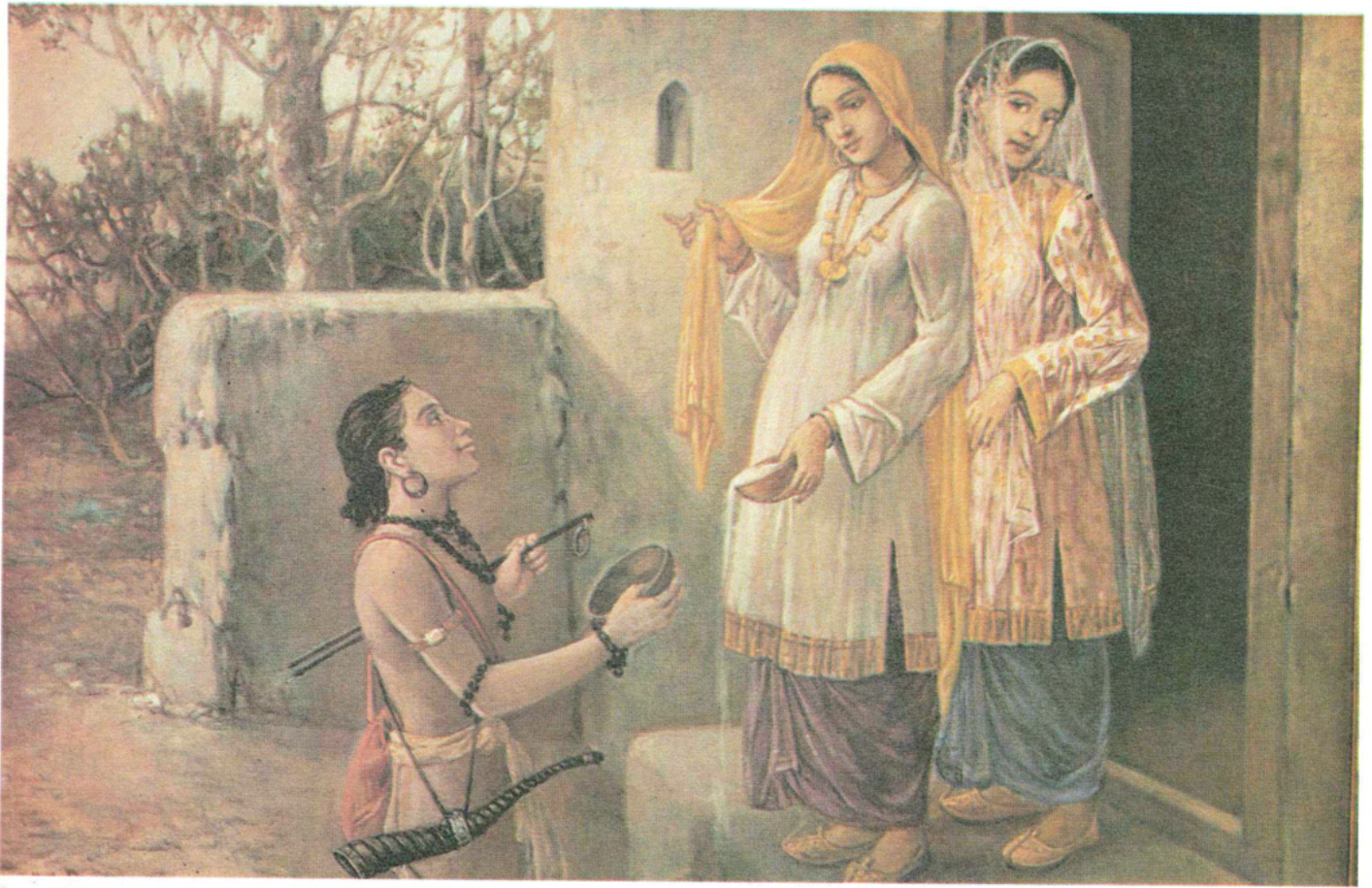
149. Painting by A. R. Chughtai in his famous wash technique.



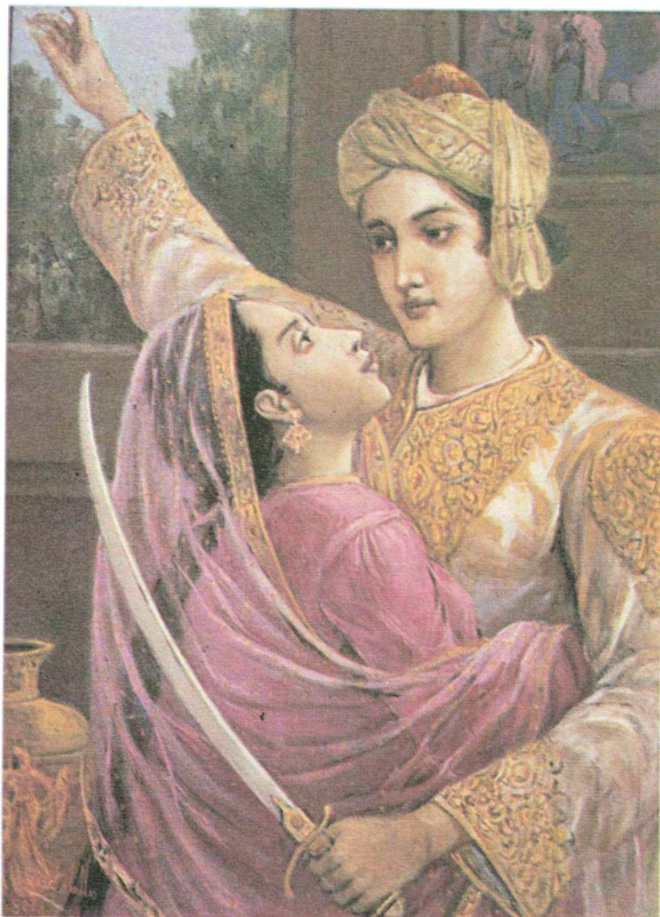
150.



151.



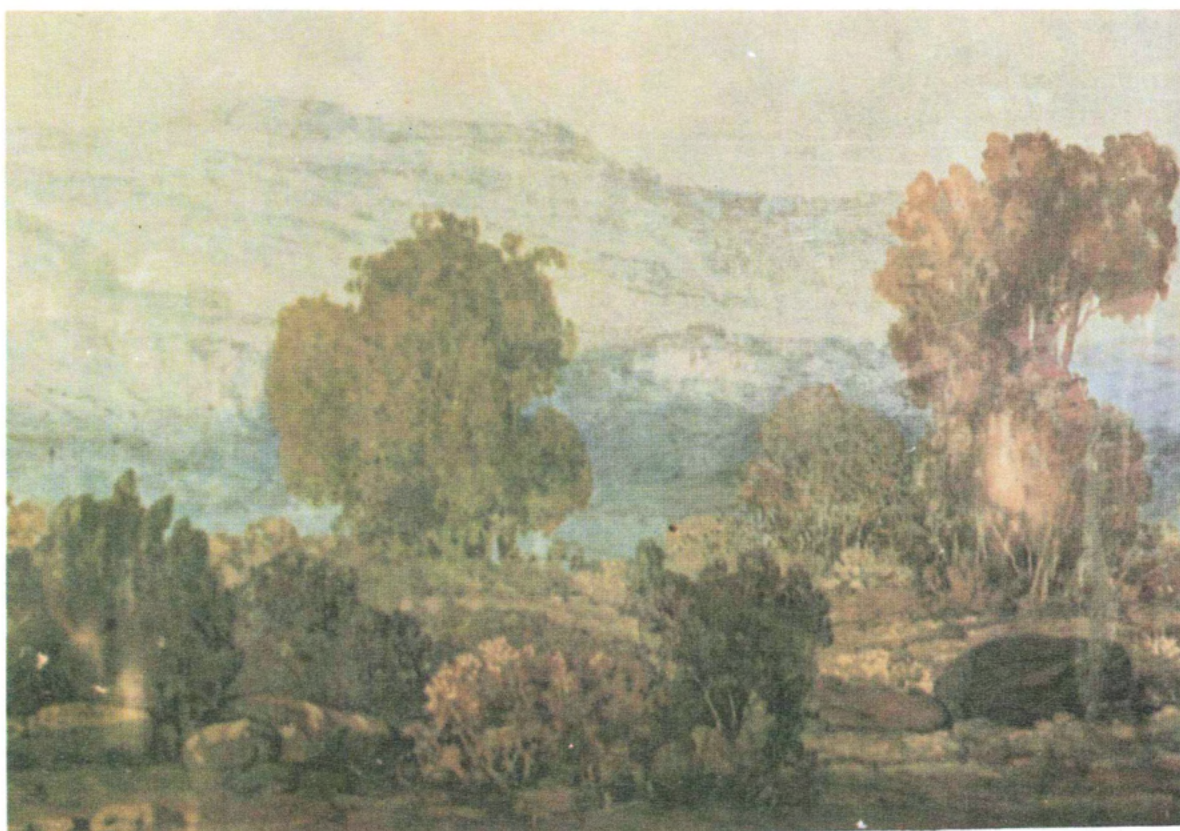
152. Heer Ranjha oil painting by Allah Buksh.



153. Figure composition in oil by Allah Buksh.



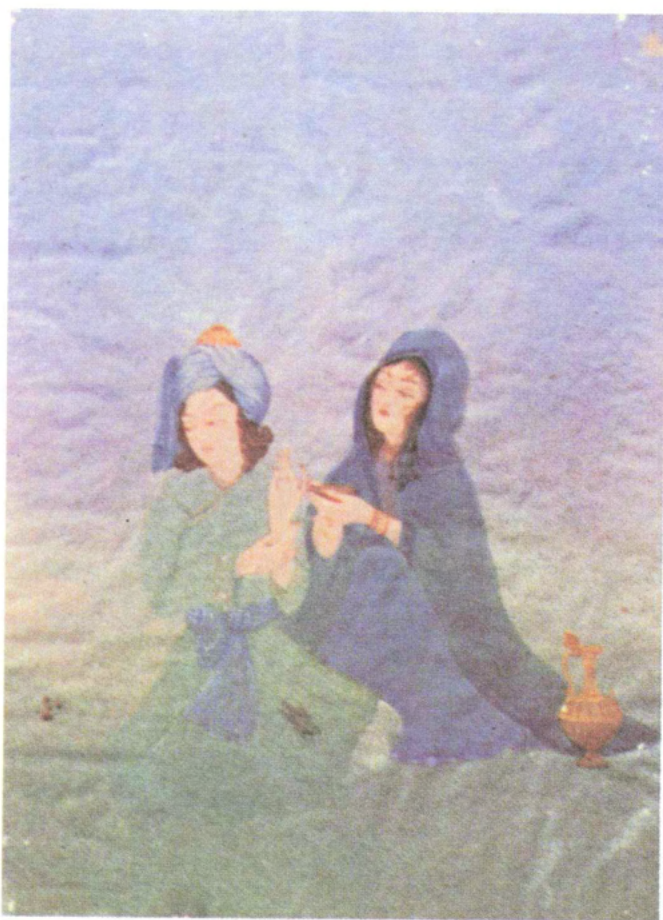
154-155. Paintings by Allah Buksh.



155.



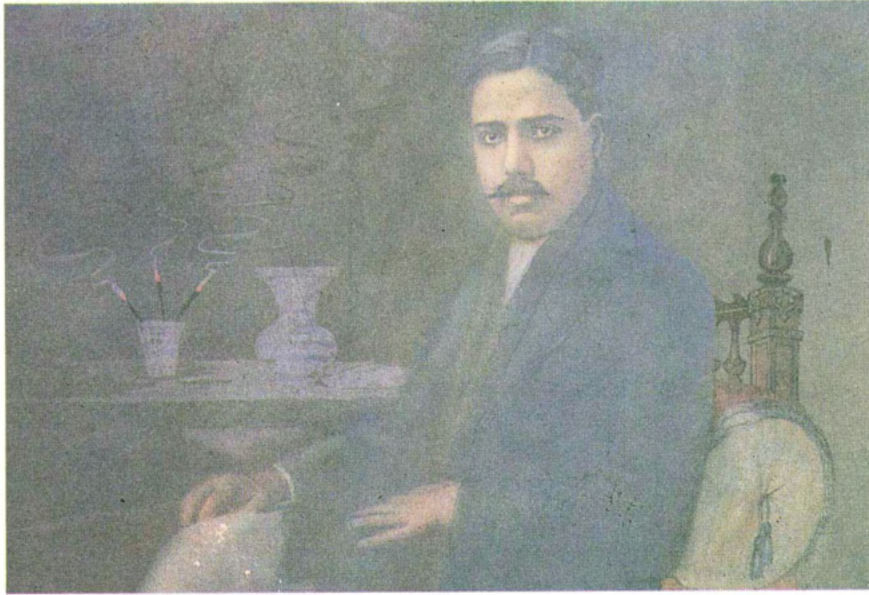
156. Photograph of the cast of a play staged by Mian Inayat Ullah and his brother A. R. Ijaz at the Shalimar Gardens in which A. R. Ijaz is dressed as a girl.



157-158. Water colours by Mian Inayat Ullah done in the wash technique. One is probably the sketch on paper of painting that he finished on silk. These are the only ones left with his son and daughter.



158.



160.

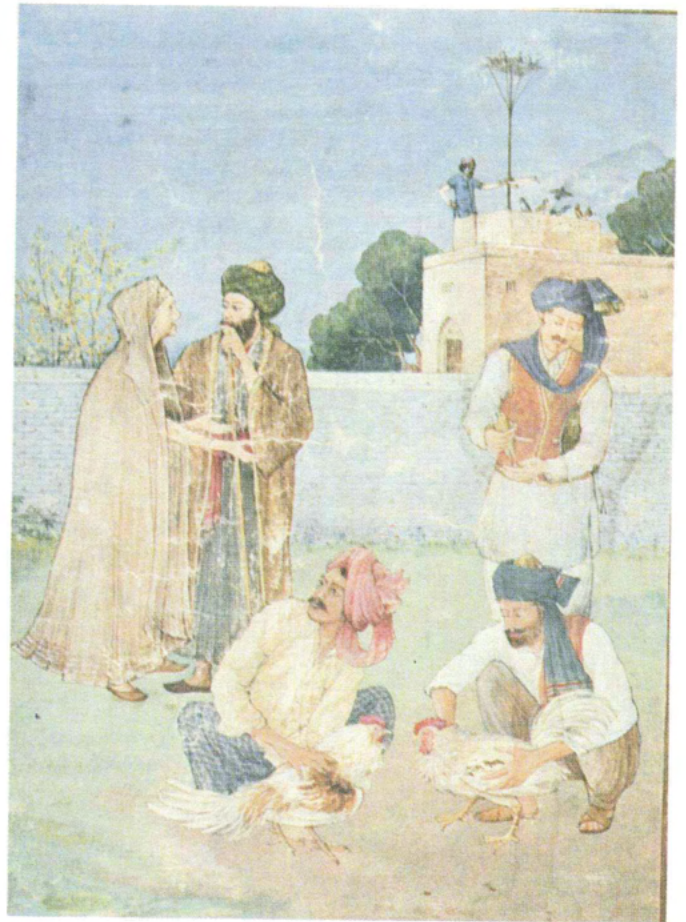
159 to 161. Oil paintings by A. R. Ijaz.



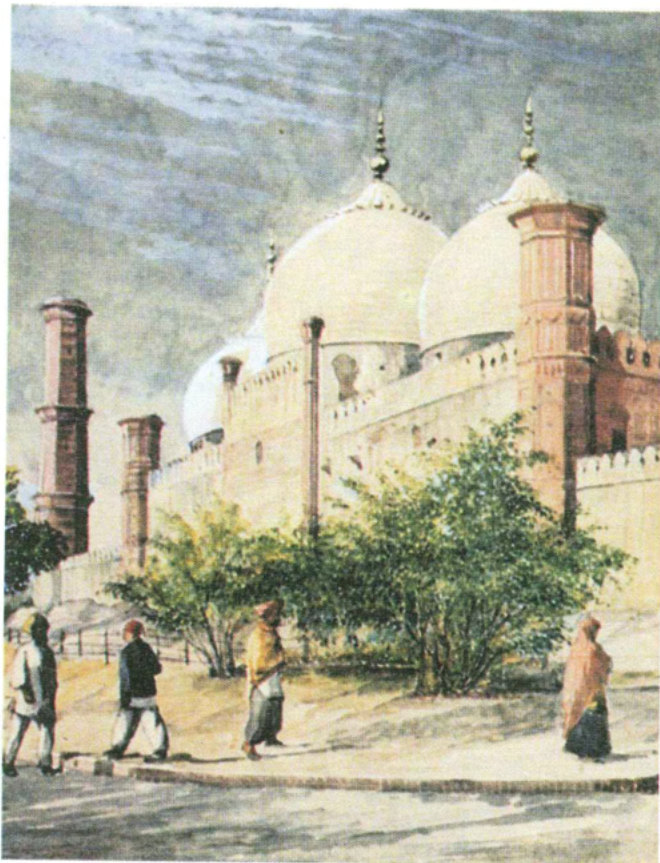
161.



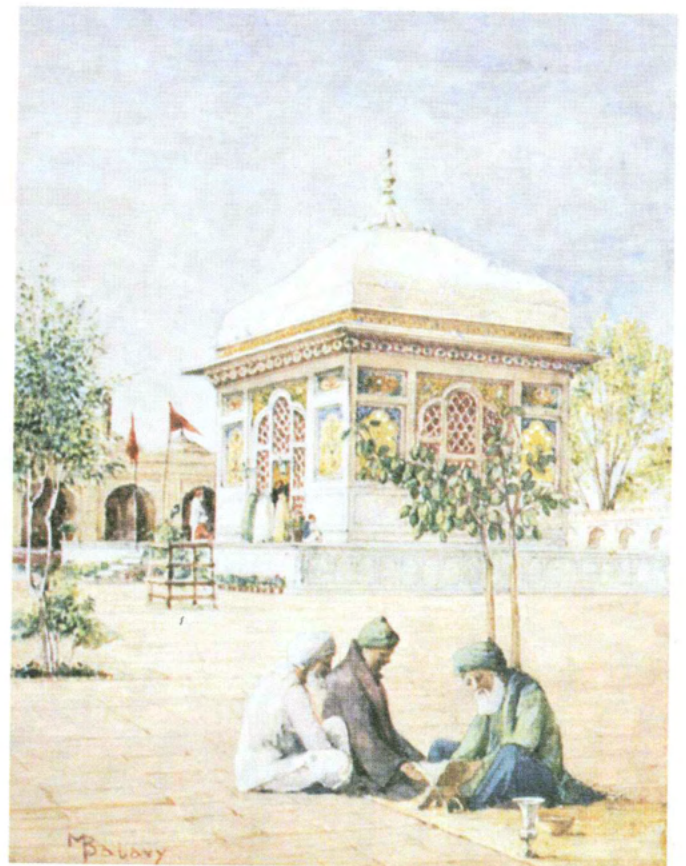
162. Saleem and Anarkali – water colour painting by Miran Buksh painted with the help of the above photograph.



164-165. Two water colour paintings by Miran Buksh



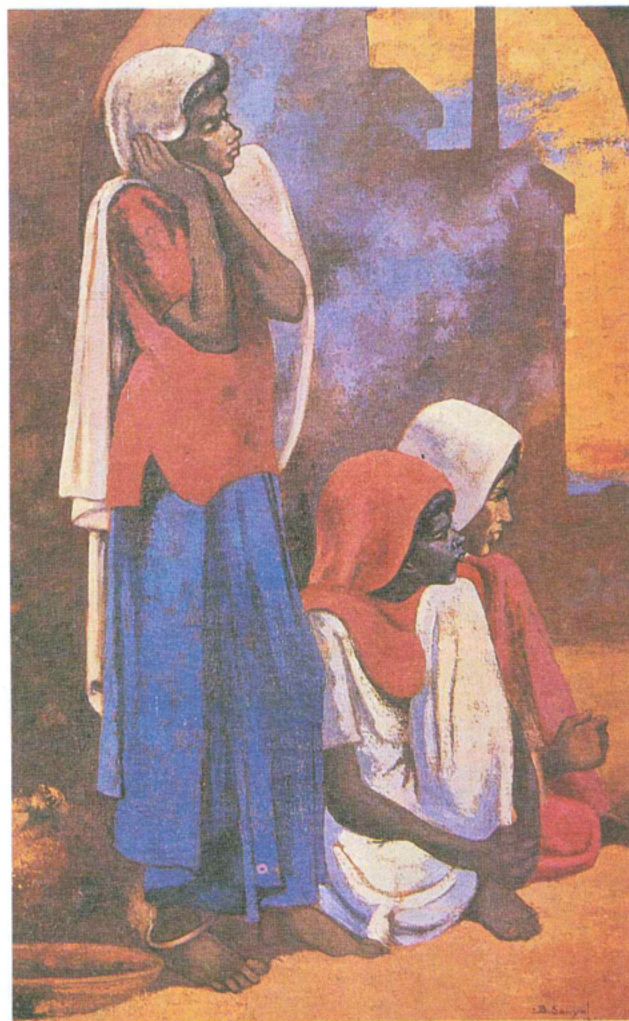
163. Outside the *Badshahi Mosque* – water colour painting done by Miran Buksh.



165.



166 to 169. Oil paintings by B. C. Sanyal.



167.



168.



169.



170. Silwat Sher Ali – oil painting by Beven Pettman.



171. Kashmir landscape – oil paintings by Beven Pettman.



B-70. A. R. Chughtai.

He was not only a brilliant artist, he was a thinking and a feeling human being. His collection of the art of his period, as well as his Pahari miniature collection, have been displayed time and again by his son,² who celebrates his father's birthday each year by putting up an exhibition of Chughtai's works or of his collection of other art works and books of the period.

He has written a book on art in the subcontinent called *Fankar aur Fanoon*, out of which one chapter dealing with *Lahore-ka-Dabistan-e-Musawari* has been published as a separate book by the Chughtai Museum Trust. We should all be indebted to Mr. Abdul Rehman Chughtai for his door to door research in

the field of Lahore School of Painting and even though some authors might disagree with part of his reasoning, his research has been found most useful and many an author, like Srivastava and Mian Ijaz-ul-Hassan³ have quoted him.

Chronologically A. R. Chughtai's life reads:-

- Son of Mistri Karim Buksh
- Early art training from Baba Miran Buksh.⁴
- Studied at the Mayo School and evolved a style of his own.

1930 - Travelled in Europe and met Lawrence Binyan,⁵ Sir Frank Short⁶ (who along with Paul Drury taught Chughtai the technique of etching) and Sir John Marshal.⁷

1934 - Conferred the title of Khan Bahadur.

1964 - Received Gold Medal from the President of West Germany.

He illustrated and published six books:

1. *Muraqqa-e-Chughtai*.
2. *Naqsh-e-Chughtai*.
3. *Chughtai's Paintings*
4. *Chughtai's Indian Painting*.
5. *Amal-e-Chughtai*.
6. *The House of Taimur*.

Aryan⁸ writes about Chughtai: "A large number of artists indirectly came under the influence of the Bengal School, and the fundamental traits of this school can be traced in their work. Among such painters was Abdur Rahman Chughtai, a teacher at



B-71 to 74. Etchings by Chughtai.



B-72.

the Mayo School of Arts, Lahore. He got in touch with the Bengal School Movement through the Principal Samarendra Nath Gupta.⁹ Gradually, he evolved his own distinctive style by blending the traits of the Bengal School with those of the Persian style. At this time a strong impulse was felt to integrate the traditional forms in modern work, and this impulse embodies Chughtai's works. He blended the wash techniques of the Bengal style with the visual perception of the Persian school; the result was an art which is unique in itself."

This seems to be a perfectly valid analysis. In addition we can only point out the existence of a distinct Ajanta form with the Persian influence that made his style. The lyrical quality of Chughtai's line - that almost fluid and facile contour which he gave to his figures - owes as much to Ajanta as it does to Persian and Mughal art (see Fig. 63 on page 61 also Figs. 149-151 on page 171).

His eye for colour and his ability to design is of the highest order and he has a sense of history as well as romance. He had evolved a uniform stylisation of the human figure. Jalal-ud-din Ahmad¹⁰ describes his work as — "his style of drawing, luscious, languid, narcissus eyed and manneristic figures with erotic overtones and heavy with fictional content". And Agha Abdul Hameed¹¹ adds. — "an air of dreaminess, almost unreality. Though their dresses are vaguely of the 16th century Central Asia, they never seem to have

existed anywhere in the world."

It is even today a tribute to this great man, that his contemporaries, when talking about their own success always measured themselves by Chughtai's standards. Many descendants of many a great artist, have said to me about their father or grandfather's work "...even Chughtai could not do it." I shall not delve deeper into the validity of this statement. I have just repeated it to show how completely Chughtai dominated the art scene of the early and middle twentieth century in the Punjab.

Apart from the several books which have been written on Chughtai, any number of articles have appeared and keep appearing on him. Agha Abdul Hameed¹¹ Srivastava¹² who dedicates his book *Punjab Painting* to Chughtai with the words "To Abdur Rehman Chughtai whose ancestors dominated the aesthetic atmosphere of Punjab Painting for 300 years". Aryan,⁸ Amjad Ali¹³, Dr. Abdullah Chughtai¹⁴ and Ijaz-ul-Hassan³ are lavish in their praise of him. Recently, the *Idara-e-Saqafat-e-Pakistan* have published two volumes called *Muqalat-e-Chughtai* which are a collection of Chughtai's own articles compiled by Sheema Majeed¹⁵. These are charmingly written articles about the state of the arts and artists in the early and middle 20th century. In several articles Chughtai confesses to his interaction with poets, particularly Iqbal before the illustration to many a verse was conceived. This stimulation occurred during the gathering of intellectuals like Pitras Bukhari, Dr. Taseer, Chiragh Hasan Hasrat, Soofi



B-73.



B-74.

Tabassum and Ghulam Abbass Salik. In these sessions Chughtai seems to have grown intellectually and also found new themes for his paintings. But interestingly enough, many new verses were also created as a result of an already finished painting or even existing verses were found that fitted in with the mood of an already complete painting. 1919 seems to have been a turning point for Chughtai when after having exhibited his work, he was instantly successful.



B-75. Three eminent artists of the Punjab – Haji Sharif, A. R. Chughtai and Master Allah Buksh.

Chughtai as an artist is greatly visible – his six illustrated books are a mobile art gallery of his works. Apart from that Aryan has reproduced two of his paintings as has Srivastava. He is moreover represented in the National Art Collection with Idara-e-Saqafat Islamabad, who have reproduced five of his paintings in their publication *Painting from Pakistan*, Jalal-ud-din Ahmad¹⁰ has reproduced six of his paintings in *Art in Pakistan* and Ijaz-ul-Hassan³ has reproduced two of his paintings in his book *Painting in Pakistan*.

- 1 Bengal movement – A nationalistic cultural movement for the revival of traditional Arts.
- 2 Mr. Arif Rehman Chughtai who is the son of Chughtai and the Director of Chughtai Museum Trust, Lahore.
- 3 Mian Ijaz-ul-Hassan – *Painting in Pakistan*, Lahore, 1991, p. 37
- 4 Baba Miran Buksh, See Appendix II, No. 68
- 5–7 Art teachers critics and historians in England.
- 8 K. C. Aryan – *Punjab Painting*, Patiala, 1975. pp. 29-30.
- 9 S. N. Gupta – See Appendix II, No. 119.
- 10 Jalal-ud-din Ahmed – *Art in Pakistan*, London, 1972, p. 5.
- 11 Agha Abdul Hameed, as quoted by Jalal-ud-din Ahmed.
- 12 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983.
- 13 Amjad Ali. "The Trail of the Paint" – Article in *Pakistan Quarterly* Vol. XV, No. 1-2-1967.
- 14 Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 51.
- 15 Sheema Majeed *Muqalat-e-Chughtai*, Lahore, 1987.

101. A. R. ASGHAR (1903–1992): Abdur Rehman Asghar was a younger brother of the famous artist Abdur Rehman Chughtai.¹ According to the exhibition brochure of Raheem Chughtai's exhibition of paintings held in January 1993 at the A. R. Chughtai Museum, he also called himself Asghar Waheed



B-76. A. R. Asghar.

which was the name of his son who had died early. He apart from Abdullah Chughtai was the only younger brother that A. R. Chughtai had. He was a self taught artist who, we can be sure, reached a certain standard of excellence, because his work was chosen with the work of seven other artists, to represent Punjab art in the "Empire Exhibition" held in Wembley London in 1924. The other artists were A. R. Chughtai,² Inayatullah,³ Muhammad Hussain Qadri,⁴ Abdur Rehman Ijaz⁵ and Thakur Singh.⁶

Lionell Heath⁷ who was the representative of the Punjab Government wrote from London. "The Punjab artists whose works are exhibited in these galleries may be congratulated upon having set a high standard of merit and also upon having a very definite and a distinct style of their own. One painting by A. R. Asghar is on display in the Gallery of contemporary paintings of the Lahore Museum (see Fig. 66 on page 63).

1 Abdullah Chughtai – *A Century of Painting in the Punjab (1849–1947)*, Lahore, p. 55.

2 A. R. Chughtai – See Appendix II, No. 100

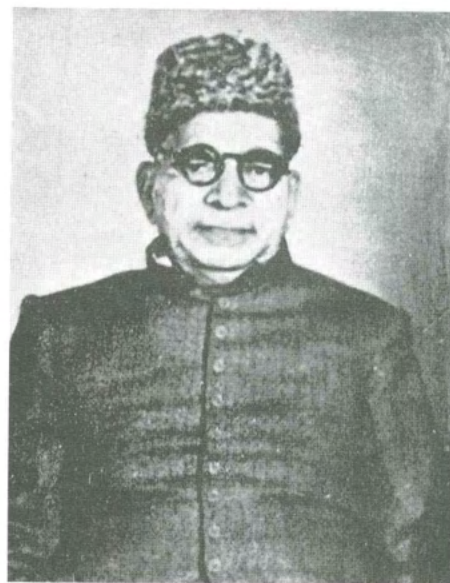
3 Inayat Ullah – See Appendix II, No. 104

4 Muhammad Hussain Qadri – See Appendix II, No. 116
5 Abdur Rehman Ijaz – See Appendix II, No. 109
6 Thakur Singh – See Appendix II, No. 83
7 Lionell Heath – *Indian Art at Wembley – Punjab. The Rupam Quarterly*. Calcutta 1925, pp. 13-14.

102. USTAD ALLAH BUKSH (1895–1978) was one of the several painters of Lahore who without education and any formal training in art reached a degree of success that has been surpassed by very few artists. But in the early stages of his career he was one of those painters I discussed earlier who suffered because he could not speak English.

He was born in Wazirabad and was apprenticed with Master Abdullah¹ at the age of five. He worked as a sign writer, commercial artist and scenic painter with various well-known companies. His first painting exhibition was held in Lahore in 1903 and he was invited by the Principal of J. J. School, Bombay, to come and teach. But he was an independent soul who some times designed Agha Hashar Kashmiri's theatre sets and sometimes worked in Bombay. He worked in the Indian Art Photographic Studio, at Bombay, in 1914, and then as a commercial artist for Lahore Paisa Akhbar Publications in 1919.

When he put up an exhibition of his paintings in Calcutta, it was greatly appreciated and from 1923 onwards he never looked back. He won the first prize in a Bombay exhibition that year. He was invited by Maharaja of Patiala, but he could not stay for more than a year and came to Lahore in 1937. He worked (1938-47) in Lahore as an artist at the Kapur Printing Press.



B-77. Ustad Allah Buksh.

After the partition of India and Pakistan in 1947 he received the *Tamgha-e-Khidmat* and *Tamgha-e-Husn-e-Karkardagi*. He received a total of 35 awards in his lifetime.

He was a contemporary of Sri Ram² and Sobha Singh.³ His paintings depict the Hindu mythology, as well the rural life of the Punjab. In all instances he manages to create a mist like quality in his pictures with pastel hues and soft shadows. He painted some huge canvases and in painting them his early training as a sign board painter must have come in handy. His studio, which he first established in *Gowal Mandi* and later in Muslim Town, was a busy and active place where a number of people came to learn from the Ustad, who did not charge anything for teaching them.

Ustad Allah Buksh was a very versatile painter. It is said that he painted one hundred and fifty figures in a day and often sketched in the *Hira Mandi* of Lahore.⁴

He has a large number of students and followers including his adopted son Aziz and grandsons Majid and Khaliq who learnt from their illustrious relative. Ustad Aziz died in 1985. Now only the two grandsons follow in their grandfather's footsteps. Though they keep travelling their studio is still open and students come there to try and learn the art of the old master.



B-78. Drawing by Master Allah Buksh.

There have been numerous articles written by various authors on his life and work. Abdullah Chughtai,⁵ Srivastava,⁶ Aryan,⁷ Jalaluddin Ahmad⁸ and Ijaz-ul-Hassan⁹ have paid glowing tributes to



B-79. Drawing by Master Allah Buksh.



B-80. Drawing by Master Allah Buksh.

him in their books. These authors have also reproduced his paintings. Newspaper, magazine and book articles have also been written on him especially by S. Amjad Ali¹⁰ and Dr. Khalid Mahmood.¹¹

The Fine Arts section of the Pakistan National Council of the Arts have a film report based on Ustad Allah Buksh's life and works and for further details on the life and work of this great artist any or all of



B-81. Painting by Master Allah Buksh.

these sources should be tapped.

Some of his detractors during my interview with them say that he had at his disposal several rococo landscapes from Europe, to which he referred all the time, but even his severest critic cannot take away from him the credit of so many beautiful pictures and the expertise of some of his drawings (see Figs. 152–155 on pages 172–173).

- 1 Abdullah – See Appendix II, No. 1.
- 2 Sri Ram – See Appendix II, No. 70.
- 3 Sobha Singh – See Appendix II, No. 108.
- 4 Information received during interview with Iqbal Ahmad. See Appendix II, No. 122.
- 5 Abdullah Chughtai – *A Century of Painting in the Punjab*. (1849–1947), Lahore, p. 52.
- 6 Srivastava – *Punjab Painting*, New Delhi, 1983, p. 82.
- 7 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 37 and 111, also Plates No. 59 - 60 - 61.
- 8 Jalal-ud-Din Ahmed – *Art in Pakistan*, London, 1972, p. 8 and Plates 9 - 10 - 11.
- 9 Ijaz-ul-Hassan – *Painting in Pakistan*, Lahore, 1991, p. 40.
- 10 S. Amjad Ali – ‘The Trail of Paint’ – article in *Pakistan Quarterly*, Volume XV, Nos. 1 and 2, 1967.
- 11 Dr. Khalid Mehmood, article in *Paintings from Pakistan*, Islamabad, 1988, p. 30.

103. MASTER HASAN DIN MASTER KEY

(1894) A brief data of his life is available in the National College Centenary Brochure¹ according to which he was:–

1894 – Born in Lahore.

1914 – Diploma in Product Design from Mayo School of Arts.

1914–17 – Harding Technical School, Lyallpur.

– Worked in Mayo School as a teacher in Blacksmithy.

– Wrote the scheme for All India Pancaite Grand Technical School.

One of his sketches has been reproduced in the above-mentioned catalogue.

1 National College of Arts Centenary Exhibition Catalogue–1975.

104. MIAN INAYAT ULLAH (1896–September 1973) was a contemporary and companion of Abdur Rehman Chughtai¹ and the brother of Abdur Rehman Ijaz.² Mian Inayat worked in a style similar to the great Chughtai and was according to his descendants one step ahead of his illustrious friend in painting on silk. His son Arshad Inayat remembers the time when Chughtai sought Mian Inayat

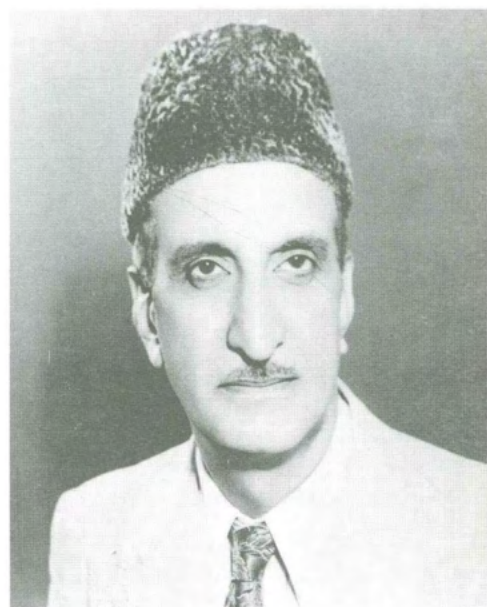
Ullah out to learn from him the technique of water colour on silk.

Mian Inayat Ullah learnt his craft from the Mayo School, Lahore where he was a student from 1915 to 1917 and was taught by Professor Gupta³ the delicate art of colour mixing as well as the Bengal School technique of painting on silk. He also learnt from Ustad Allah Buksh⁴ and probably Lionell Heath, though during his interview with me Arshad Inayat called him Edward Heath.

He taught at the Mayo School for one year. Then served the Industries Department in a Polytec Institute, Qasur–Ferozepur where in the 2nd World War he worked as a technical recruiting officer. He was later Principal of Government Polytechnique Institute, Sialkot for eight years.

Mian Inayat Ullah lived in *Baghbanpura* when he was in Lahore and from all accounts, *Baghbanpura* must have been a busy cultural spot. Mian Inayat Ullah along with his brother Abdur Rehman Ijaz painted vigorously. He was also instrumental in producing, with his brother, plays for the benefit of relatives and friends who gathered together for an occasional celebration.

For the exhibition at Wembley, in London, Lionell Heath selected ten of Mian Inayat Ullah’s paintings (whereas his relatives remember with satisfaction that only 3 paintings done by Chughtai were selected).⁵ These paintings were priced between



B-82-83. Mian Inayat Ullah.

Rs. 350 and 400 and were sold within a day. Afterwards, he exhibited regularly and was awarded a gold medal and the title of *Khan Sahib* from the British Government for his participation in the All Indian Industrial Exhibition.

Mian Inayat Ullah had adopted the water colour wash style which was being freely used by Chughtai and Mian Muhammad Hussain Qadri.⁶ There were different stages for painting the picture in this style—First of all the surface was painted in garish guache colours and after it was dry, put under the tap to wash. Sometimes his pictures went through ten washings before Mian Sahib would consider it good enough. He would then give it a sepia outline and sign the stylish pyramidal signatures that he had designed out of the name Inayat Ullah.

Mian Sahib's visualisation for his paintings was a very intense affair for him and his children mention a few instances when he fainted while visualising his pictures.

According to Arshad Inayat, Mian Inayatullah and his brother Abdur Rehman Ijaz had written a book called *Encyclopedia of Arts* in 1965 and Jamil-ud-din Aali of the Writers' Guild acquired it for publication, but the manuscript is now lost and is not traceable by the family.⁷ Recently a book written by Abdur Rehman Ijaz has surfaced and is being published by the National Council of Arts which might be this same manuscript.

The 'Indian Academy of Arts' and 'Illustrated Journal of Fine Arts,' both Quarterly publications, printed his painting in their edition of 1920 October



B-83.

Issue. They have printed the exquisite 'Allurement' which is a water colour on silk. When his son and daughter were interviewed, eight of his water colours were with his son who also owns one Abdur Rehman Ijaz and eight were with his daughter (six of these are signed). The approximate size of these pictures is 8" x 10" though some are smaller. His paintings have one or mostly two figures in them and are made with soft colours which is the characteristic of the water colour wash technique (see Fig. 64 on page 61 also Figs. 157-158 on page 174).

1 A. R. Chughtai – See Appendix II, No. 100.

2 Abdur Rehman Ijaz – See Appendix II, No. 109.

3 S. N. Gupta – See Appendix II, No. 119.

4 Allah Buksh – See Appendix II, No. 103.

5 Information received during my interview with Arshad Inayat, son of Mian Inayat Ullah.

6 Mian Muhammad Hussain Qadri – See Appendix II, No. 116.

7 Information received during my interview with Mian Inayat Ullah's daughter.

105. KHALEEFA ZAHORUDDIN BABRI, son of Imam Din¹ was one of a large number of artists who joined government service because his art could not match up to his cost of living. He joined the railways, but continued to paint mostly Hindu religious themes, in water as well as in oil colours. Because of the subject matter he had a big Hindu clientele who bought paintings for rupees sixty to rupees one hundred for a picture measuring 20" x 30". Russel *sahib* was another valued client who bought pictures quite regularly. Khaleefa Zahooruddin died in 1930 and in 1947 his paintings also perished in a fire which destroyed his house² during the destruction caused by the Partition of India and Pakistan.

This information was given to me by his son whom I interviewed and who also told me that apart from his paintings Khalifa Sahib made monograms and posters for the military. His son's name is Mukhtar, he is known as *Ustad Bhola* and is a carpenter of renown. His grandson Ijaz is an art student at the National College of Arts.

1 Imam Din – See Appendix II, No. 46.

2 Information received during my interview with Mukhtar who is known as *Ustad Bhola* and is the son of Khaleefa Zahooruddin.

106. ATMA SINGH (1901) has been mentioned by Aryan¹ as a son of Mehtab Singh.

1 K. C. Aryan – *Punjab Painting*, Patiala 1975, p. 35.

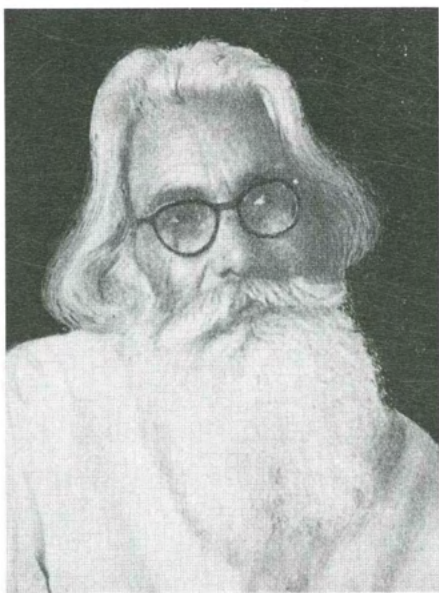
107. USTAD MUHAMMAD AKMAL (1902–1962) The National College of Arts Centenary brochure¹ gives the following biodata of Ustad Muhammad Akmal:–

- 1919 – Diploma from Mayo School of Arts. Appointed as drawing master in *Kapurthala* State and painted for the ruler there.
- 1947 – Migrated to Pakistan.
- 1948 – Appointed drawing master in Mayo School of Arts.
- 1958 – Retired from National College of Arts.
- 1962 – Died at Lahore.

His sketch has been reproduced in the above-mentioned catalogue.

1 National College of Arts Centenary Exhibition Catalogue–1975.

108. SOBHA SINGH (1901) was a contemporary of Thakur Singh.¹ Even though they are both called *Bazaar* painters, they add to *Bazaar* painting an expertise, which is not encountered very often in this style of painters. Sobha Singh was well-known for his religious themes. A lot of his work depicts the Sikh *Gurus* and saints. He also painted the famous lovers of the Punjab, like *Heer Ranjha*, *Sohni Mahiwal*. Aryan² says that his paintings.... “are marked by a strange mystic quality, superb craftsmanship and lyrical softness.”



B-84. Sobha Singh.

He began his career as a draftsman. He travelled in the Middle East during World War I and came



B-85. Paintings by Sobha Singh.

across the ‘feminine beauty’ in Iraq which seems to have inspired him to paint imaginary female forms endowed with the grace and beauty that the artist had seen in Iraq.

His was a fiery with independent nature, he could not hold his government job for long and started his career as a full time professional painter. His draftsmanship and detailing are superb. *Sohni Mahiwal* and ‘Caravan’ are two of his masterpieces. Aryan² has reproduced painting ‘Guru Hargovind receives a visit from Nur Jehan’ which shows his ability as a painter of high standard. After partition he disappeared among the Himalayas to live his life in the peace and solitude of the high mountains of Kangra. Sanyal³ in an interview in Lahore, mentioned meeting him there.

1 Thakur Singh – See Appendix II, No. 108.

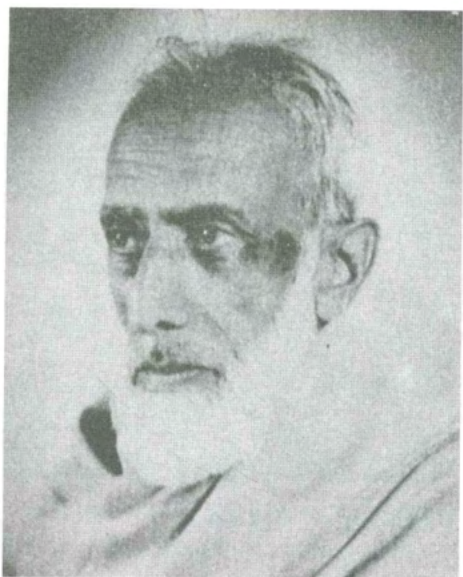
2 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 27-36-112 and Paintings No. 57.

3 Sanyal – See Appendix II, No. 113.

109. ABDUR REHMAN IJAZ (1902-1972) was brother of Mian Inayat Ullah.¹ He received his early art training at the Mayo School of Arts where he passed his Drawing Master’s examination and got diplomas in lithography and painting as well as a certificate in clay modelling. 1921 was a good year for him because he seems to have won a number of prizes:

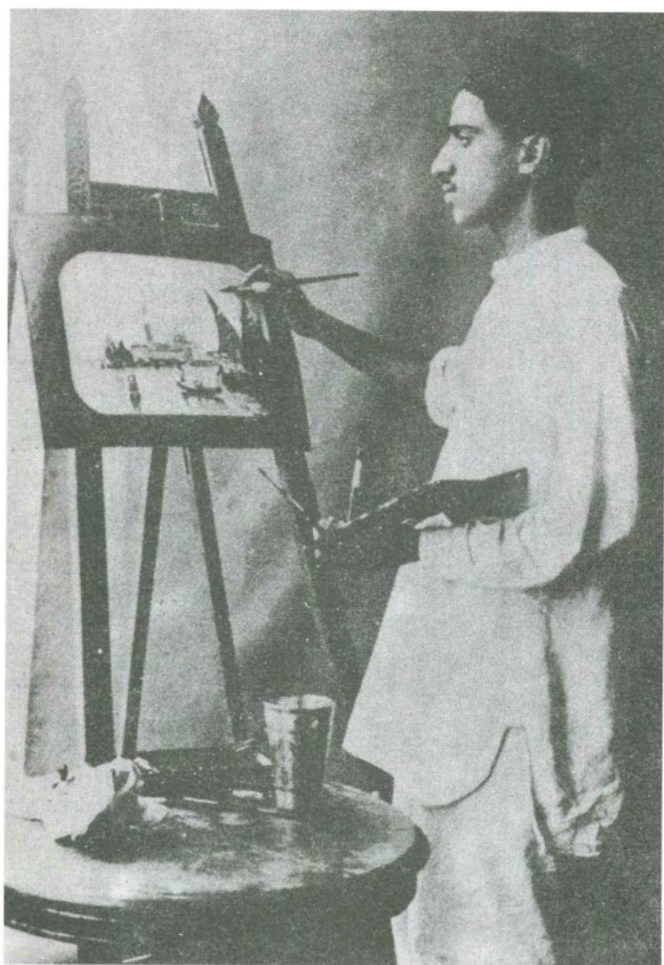
- (1) A Prize in the Simla Fine Arts Exhibition.
- (2) A Prize at the Calcutta Exhibition.
- (3) A Prize at the All India Art Exhibition, Lahore.

He was sent to the U. K. and France by the Indian Government for the British Empire Exhibition at Wembley where he won a medal and a certificate.



B-86. A. R. Ijaz.

He along with his brother, Mian Inayat Ullah wrote a book on *World Art and Its Greatest Artists*, Inayat Ullah's son remembered a different name of the book but the manuscript of this book has been lost. As mentioned earlier one book written by him is at the moment under publication, and there is a strong possibility that it might be this same, hith-



B-87. Mian Abdur Rehman Ijaz as a student.

erto presumed to be lost manuscript written by Abdur Rehman Ijaz.

He taught at Mayo School from 1948 to 1950 and died in 1972. Abdur Rehman Ijaz also wrote a series of articles in the Urdu magazine *Humayun* on the History of Art in Europe. Ijaz-ul-Hassan,² in his newspaper article on Abdur Rehman Ijaz writes about the artist's exhibition in August, 1984 at the Alhamra Art Gallery, twelve years after his death, "The exhibition presented some interesting clues to the conflict between traditional and modern sensibility, between nostalgia and reality, in a period which according to A. R. Chughtai³ was one of 'prevailing anarchy'."

A. R. Ijaz painted in various techniques – the water colour wash technique which was used by the Neo Bengal painters and which was popularised in the Punjab through the good offices of S. N. Gupta⁴ and Abdur Rehman Chughtai.³ Apparently, the painting 'bridegroom' was done just to show people that he could do better than Chughtai, that he could employ Chughtai's technique while at the same time render the portrait of a real bridegroom and not an imaginary person.⁵

He did a lot of landscapes in pastels, but the bulk of his work is portraits done in oil in dark sombre colours and pensive mood.

Ijaz-ul-Hassan² relates an amusing incident, when the children of an adjoining school were sent to pose for A. R. Ijaz as a form of punishment. He did not punish them for long it seems because he made small quick sketches with oil paint on paper.

He also experimented with dyed sawdust instead of paint. Because above all else he was very knowledgeable about technical methods. His dia-



B-88. Portrait by A. R. Ijaz.

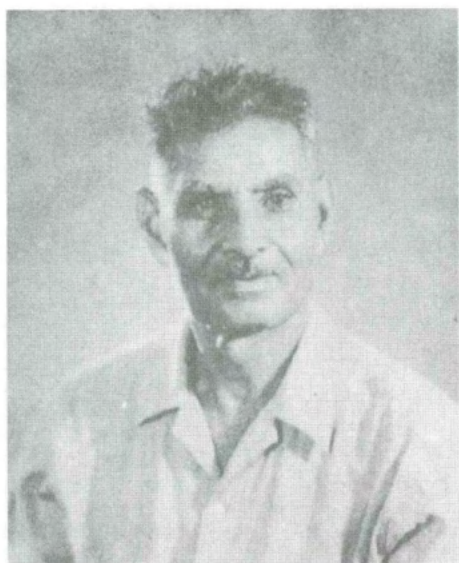
ries and sketchbooks, of which he left a large number, testify to the fact that he was forever experimenting with colour, its properties and effects when juxtaposed with each other. He worked hard at acquiring this knowledge and had the vision to note it down, so that coming artists in posterity might benefit from his experiments and observations if they so desired. The most quotable of quotes from his notebooks: "What an artist sees in the world that escapes others, is valuable as art, only when he has a command of the means by which it can be put down."

He has been mentioned in the National College of Arts Centenary Catalogue⁶ and his painting *Dulhan* has been reproduced. S. Amjad Ali,⁷ and Ijaz-ul-Hassan² have written articles about his work.

His paintings were reproduced in "Chatterjee's Album" from Calcutta. (see Fig. 67 on page 63 also Figs. 159–161 on page 175)

- 1 Inayat Ullah – See Appendix II, No. 104.
- 2 Ijaz-ul-Hassan – "Abdur Rehman Ijaz" Colour Supplement the daily *Dawn* – December 1985.
- 3 A. R. Chughtai – See Appendix II, No. 100.
- 4 S. N. Gupta – See Appendix II, No. 119.
- 5 Information received during interview with Arshad Inayat, Mian Inayat Ullah's son.
- 6 National College of Arts Centenary Exhibition Catalogue–1975.
- 7 S. Amjad Ali. "The Trail of Paint" an article in *Quarterly Pakistan*, Vol. XV, Nos. 1 and 2, 1967, p. 245.

110. MASOOD IKRAM KALEEM (1901) joined the Mayo School of Arts, Lahore in 1916. In 1924, he got an M. A. from Edinburgh University, U. K. On his return to his country he joined the political movement for freedom. He later became a journalist, but



B-89. Masood Ikram Kaleem.

continued painting too and was able to put on display four one-man shows.

He is mentioned in the National College of Arts Centenary Catalogue¹ in which a photograph of an expressionistic abstract painting done by him has been reproduced.

- 1 National College of Arts Centenary Exhibition Catalogue–1975.

111. MASTER MIRAN BUKSH (1877–1944). As mentioned earlier, there are at least three Miran Bukshs that have made any contribution in the art world:

1. Baba Miran Buksh¹ who lived in the *hujra* of Wazir Khan's mosque has already been discussed.
2. The Pahari Miran Buksh, son of Khuda Buksh, who as one of the Muslim artists of Nurpur, has been mentioned by A. R. Chughtai² but we know very little else about him.
3. The third Miran Buksh is the one who was called Master or *Ustad* Miran Buksh.

All the information I have about him was collected from A. R. Chughtai's,³ Abdullah Chughtai's⁴ and Srivastava's⁵ books and many interviews which I conducted. The persons whom I interviewed are:

1. Mr. and Mrs. Ashraf Hussain Babri, son-in-law and daughter Bambi of Miran Buksh.
2. Mr. and Mrs. Afzal Babri (brother and sister-in-law of Miran Buksh).
3. Muhammad Tufail Babri.



B-90-91. Master Miran Buksh.

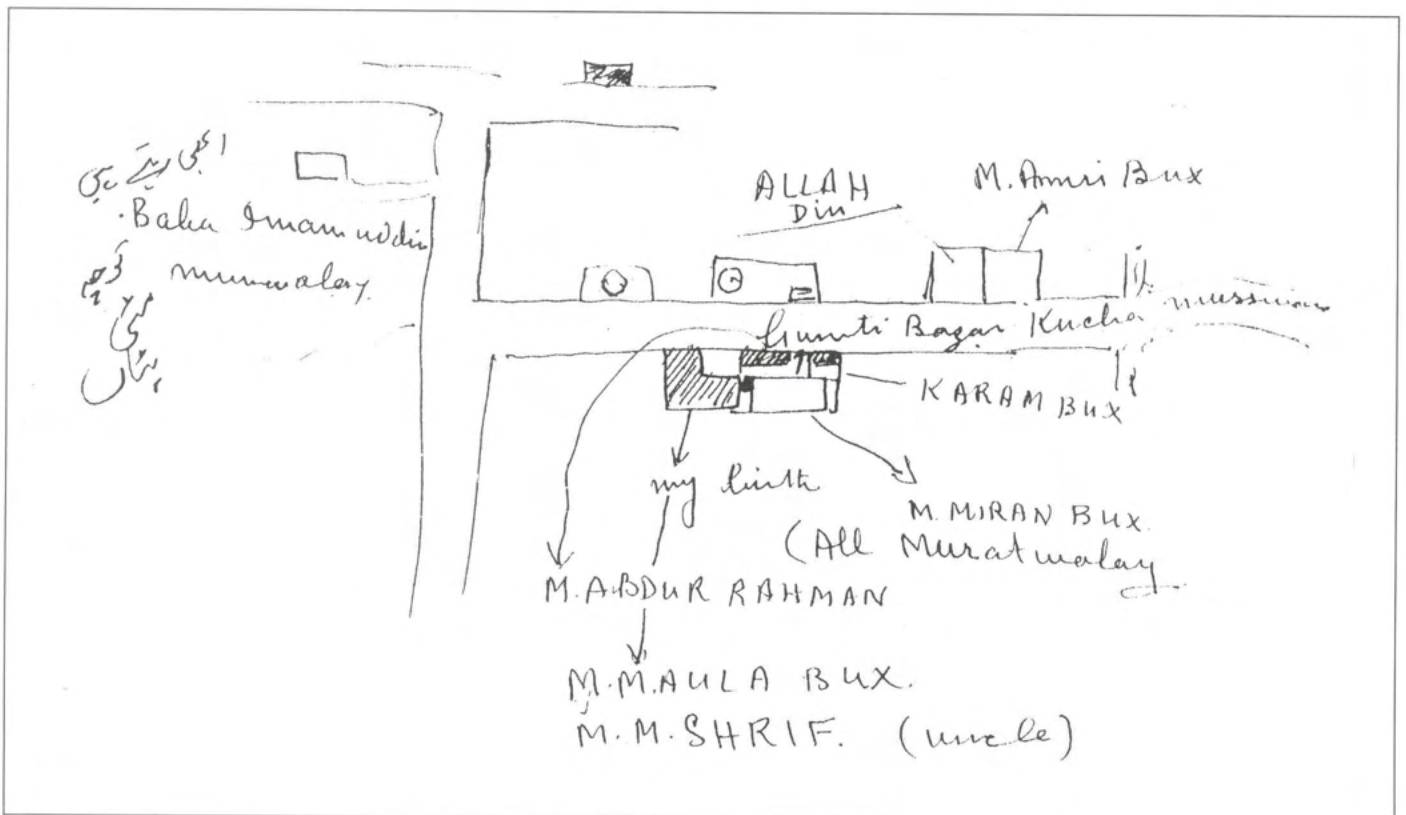


B-91.

Master Miran Buksh *al-Moortanwaley* was the brother of Master Amir Buksh⁷ and they lived in the Gumti Bazaar. Miran Buksh was taken to the Mayo School by Lockwood Kipling and studied there during Lionell Heath's time. Master Miran Buksh joined the Education Department as a drawing master and was posted in the Railway Technical School, Lahore: From there very soon afterwards he was transferred

to the Mayo School of Arts to serve initially as a senior drawing teacher and later as the Assistant Principal. Master Miran Buksh was asked by Sardar Bahadur Ram Singh,⁷ the former Principal of Mayo School, to accompany him when he went to decorate the Delhi Darbar of George V in 1911. According to Dr. Abdullah Chughtai⁴ "Master Miran Buksh decorated the walls of the Viceregal Lodge of New Delhi in the old arabesque Style." According to Miran Buksh's son-in-law, Mr. Ashraf Hussain Babri, the North and South Assembly Hall in New Delhi has his painting of floral designs. He received the first prize in All India Competition for his *Kashi Kari* on the Delhi Dome.

He was an authoritative man who was feared by his own children, eight in number, four boys and four girls, but greatly loved by his grandchildren. His children feared him and tried to avoid him. I have myself seen the drain pipe at the corner of the turning to Miran Buksh's house, on which, they say, he hit his walking stick twice before entering the *Koocha Musawaran* of the Gumti Bazaar. This apparently was a signal for absolute silence in the house. After which as soon as he walked up one flight of steps his sons would sneak down the other flight of



B-92. A location map of Miran Buksh's house in the Gumti Bazaar drawn by Tufail Babri which also shows houses of other artists living nearby.



B-93. Miran Buksh and Mushtaq Babri.

stairs. Not a sound was heard as long as he was present in the house, for he would punish only those who during a quarrel made a noise.

With his grandchildren he was a totally different man, he had given them humorous nicknames – a fat young lady who enjoyed her food was *Mai Garap* whereas a young boy with a piping voice was *Baoo Tain Tain* — he often treated them with sweets and ice cream and told them stories. He was in fact very popular with his grandchildren.

He was a tall well built man with a fair complexion and a wide forehead an attribute associated with generosity and open-mindedness. He had six fingers on his hand – the small finger had another small finger attached to it. When he was working he was always chewing within his mouth and smoking a *hookah*. He would jokingly tell those around him that he would paint as long as the tobacco in the *chilam* on his *hookah* lasted. But he worked very quickly and is known to have finished a life sized painting in one and a half day.

His house was known as *Baoo's* house and this *Baoo* justified the title of *sahib*, because his was the first residence in the area to have chairs in the house. And his children claim that they still have the device with which his ties were ironed – they call it a tie iron.

But this was as far as his *sahib*-like behaviour went. *Baoo* might let a few modern devices invade the privacy of his house, he had no intention of lifting the strict *purdah* (veil) under which the female inmates of his house lived, so much so, that even their voice was not to be heard.

He bought his colours and his canvas from the market. No one was allowed in his studio and he always sat on the floor, in the same spot in front of the window on the first floor while painting. When he was working as a teacher at the Mayo School during the mornings, he worked at his painting in the afternoons. Afterwards he painted the whole day.

His daughter gave me a photograph which Master Miran Buksh must have used for painting, *Saleem and Anarkali*. The Ustad had asked his son and daughter to pose, in the manner of Saleem asking Anarkali for his pigeons, and had then used the photograph for reference, to his painting (see Fig. 162 on page 176).

In the summer when painting his water colours, if he had to paint the same colour twice, he would shut off the fan and even though he might sweat profusely he would not put the fan on, until the colour was dry. But mostly he painted a colour once and did not paint on that surface again. He painted a portrait of the viceroy and was offered a trip to England, but he did not want to go and sent Feroze (who subsequently came to be known as Feroze *Walaiti*) in his own place, because he was too well settled to leave his home.



B-94. A photograph of Miran Buksh's son and daughter which he used as reference for painting *Saleem and Anarkali*.

He had a strange sense of honour, which would not allow him to sign his pictures. He shrank from selling a picture with his name on it. It would seem that he thought he was selling his good name - and since so many of his paintings were unsigned, this fact lends credibility to the story told by his relatives about his son signing his father's pictures in his own name.

Miran Buksh worked hard during the day, but in the evening he was with friends like Mian Amir Din, Hakeem Faqir Muhammad, Gupta, Muhammad Hussain and Sardar Ram Singh.⁸ He taught two people who later became Principals of Mayo School—Mian Muhammad Hussain Qadri and Ghulam Nabi. They say that he got really angry when someone painted badly.

He also taught his son-in-law Ashraf whereas his own son, Mushtaq Babri⁶ watched resentfully from a distance and learnt how to paint by just watching without being taught directly. Ashraf on the other hand gave up painting in the latter part of his life and burnt his own paintings because of the command of his religious *Murshid*.

Miran Buksh's son-in-law, Ashraf Hussain Babri told me that Miran Buksh had done a portrait of his cousin the artist Allah Din⁹ which was with Allah Din's grandson, Ghiasuddin. But when I was able to trace Ghiasuddin he did not possess that portrait or for that matter any of the works of his own grandfather either. According to his daughter, Miran Buksh also painted the portrait of Sikander Hayat's grandfather which is said to be in the Lahore Museum. He also painted Mian Siraj Din who was Committee Member from *Dabbi Bazaar* and that portrait is said to be with the model's son Riaz.

He illustrated a book on *Hikmat* wherein he painted the various plants that have medicinal value. This printed book is with Ghiasuddin,¹⁰ the grandson of Allah Din. (see Figs. 162–165 on page 176)

112. GOWARDHAN DAS SWAMI (1903) was an impressionistic painter from Amritsar. His painting "Potter", which has been reproduced in Aryan's¹ book was given an award in the 1937 exhibition.

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 37, picture No. 56.

113. B. C. SANYAL (1904 –) "Sanyal was born in Assam, and studied painting at the Government School of Arts, Calcutta. In 1929 he moved to Lahore and because he had impressed Mr. Lionell Heath the Principal of Mayo School with his skill in portraiture both in painting and sculpture, he joined the teaching staff of the Mayo School of Arts. Later, he became the Vice Principal of this school. He established his studio first on the premises of the Forman Christian College on the invitation of the Principal, then in the basement of the Dyal Singh Mansions and later, on the Mall above the Regal cinema and within a few years made quite a name for himself as a painter and a sculptor. His studio established in 1936 was known as the 'Lahore School of Fine Arts' and became a centre of many cultural activities. Some of the works done by him during that period have been reproduced by Aryan¹ (see Figs. 166–169 on pages 177–178).



B-95. B. C. Sanyal in 1930.

- 1 Baba Miran Buksh – See Appendix II, No. 68.
- 2 A. R. Chughtai – See Appendix II, No. 100.
- 3 A. R. Chughtai – *Lahore-ka-Dabistan-e-Musawari*, Lahore, 1979. Family tree on p. 38 and information on p. 39.
- 4 Abdullah Chughtai – *A Century of Painting in the Punjab*. (1849–1947), Lahore, pp. 43–44.
- 5 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 43–49 Family tree on p. 49.
- 6 Mushtaq Babri – See Appendix II, No. 165.
- 7 Amir Buksh – See Appendix II, No. 93.
- 8 Bhai Ram Singh – See Appendix II, No. 29.
- 9 Allah Din – See Appendix II, No. 45.
- 10 Information received during my interview with Ghiasuddin, grandson of Allahdin.



B-96. Drawing by Sanyal.

In 1986 he visited Lahore and according to Zeno² he was thrilled to find as many as fourteen sculpture pieces made by himself in the Lahore Museum. He had given them up as lost.

During his stay in Lahore, Sanyal addressed the National College students after a gap of over fifty years when as a young radical progressive, his political activities were frowned upon and he was forced to leave the school. Since he had not wanted to leave Lahore, he had been forced to open his own studio, where his appreciative students eagerly went, to seek art training from him, which had been denied to them at the Mayo School. Among his students we can count - Krishen Khana, D. R. Bhagat, Prannath Mago, Harkishan Lal and A. N. Sehgal.

At that time there were conflicting influences in Lahore. Through the medium of good art books post impressionists were gaining an introduction with the artists of Lahore. At the same time the Neo Bengal movement had a lot of followers, because of its antiwestern stance.³

Sanyal's studio was the venue of heated discussions between artists and intellectuals and artists like Roop Krishna,⁴ his wife Mary and the great Chughtai⁵ who stuck to his own style in spite of influences from the

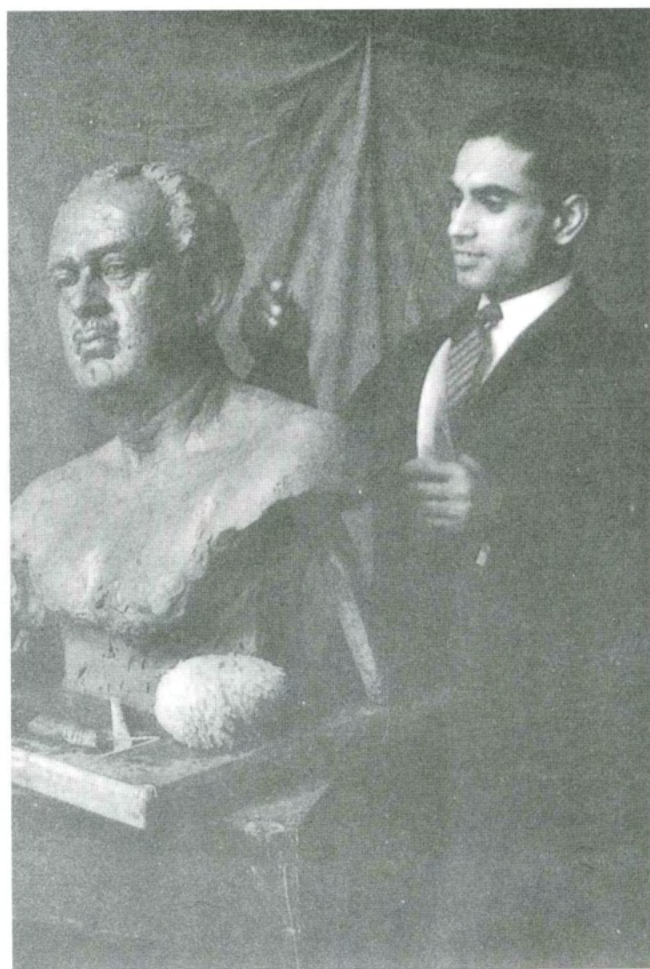
east and the west. His art activities were very prominent and received regular notices in the local press. Two of those that appeared in 1946 were:-

"A seasonable function every year in Lahore is the exhibition of paintings and clay models by Mr. B. Sanyal and his students. His 'Lahore School of Fine Arts' has now for ten years served as a laboratory of art in which ever new forms of expression are being tried."

"An outstanding painting in Sanyal's new style 'God in a cave' was notable for atmosphere and rhythm, though his *Sundari* - a rural woman was acclaimed as his most beautiful picture of the year-its simplicity adding to its moving appeal."⁶

Three of the most prominent students to emerge out of Sanyal's studio are Prannath Mago, Harkishan Lal and Sehgal, whereas two female students according to the art critic in the *Tribune* of 2nd December, 1946 - Miss Rattan Mathur and Miss Bhagat also showed promise.

While in Lahore "Sanyal had become obsessed with the theme of the downtrodden - This concern with the disinherited was further accentuated when



B-97. Sanyal making the sculpture of Bevan Pettman.



B-98. Sanyal doing the sculpture of Lionel Heath.

Sanyal came to Delhi after partition.⁷⁷ In Delhi he started a refugee studio and painted pictures which symbolically interpreted the events of partition. 'The displaced', 'To the dungeons', 'The Refugees on the Footpath' are results of his deep emotional involvement with events of the time.

Marcella Nesom now Marcella Sirhindi, conducted an interview with Sanyal in 1986 in which he admitted that he was confused at that time, oscillating from one style to the other. But by and large his later paintings while retaining the theme of his own locale are stylistically more related to the post impressionists and Gauguin than to Jemini Roy and the Bengal School.

His painting has been reproduced by Ijaz-ul-Hassan⁸ from the Lahore Museum collection.

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 32-37-114,



B-99. Opening of Sanyal's studio in Lahore.

Pictures Nos. 80-81 and 82.

- 2 Zeno (M. Safdar Mir) – *Friday Dawn* – November 14, 1986, Karachi.
- 3 Information received from an interview with Sanyal conducted in Lahore by Marcella Nesom in which I was also present in 1986.
- 4 Roop Krishna – See Appendix II, No. 182.
- 5 A. R. Chughtai – See Appendix II, No. 100.
- 6 Taken from the *Statesman*, 2nd December, 1946.
- 7 Urmi Kessar – 'Trends in the 40s with special reference to partition'.
- 8 Ijaz-ul-Hassan – *Painting in Pakistan*, Lahore, 1991, p. 63.



B-100. Portrait by B. C. Sanyal.



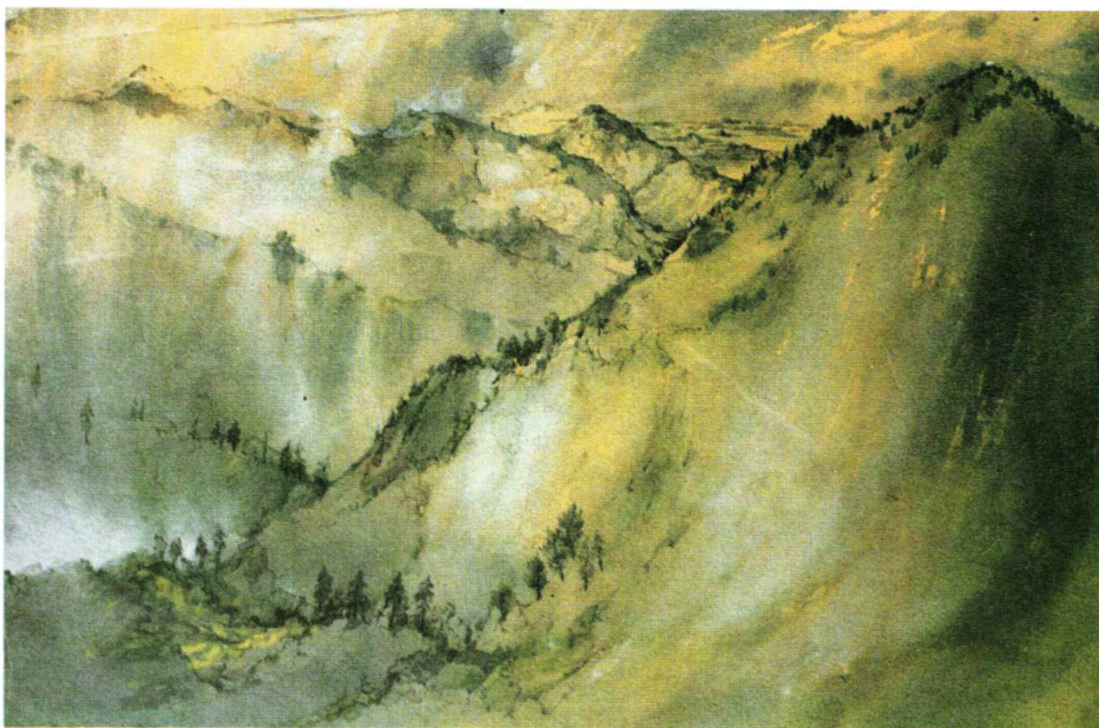
172. Kashmir landscape by Beven Pettman.



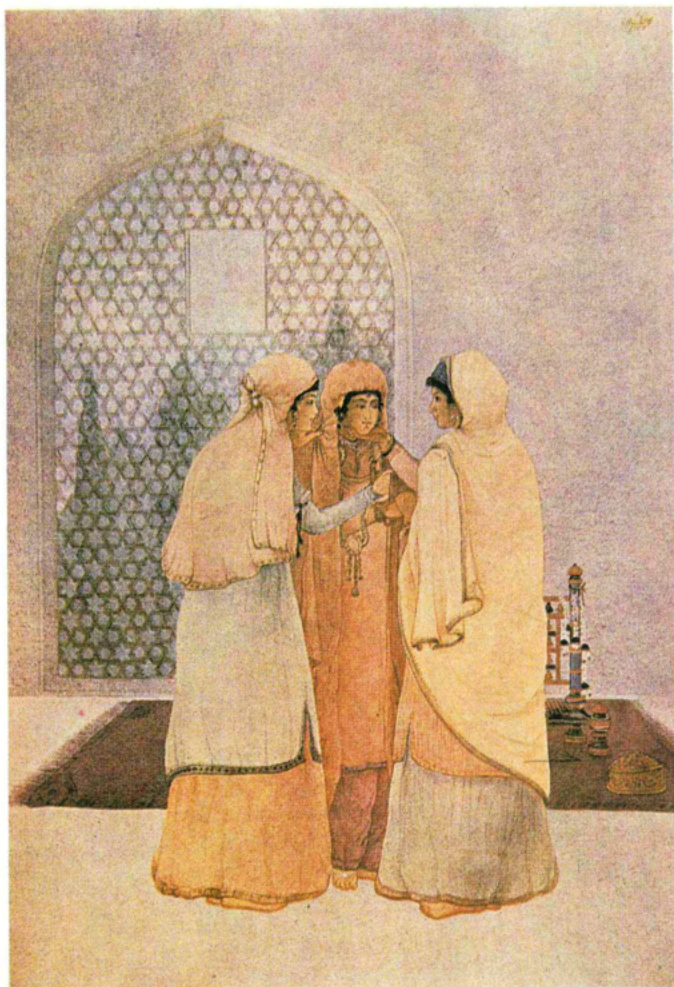
173. Water colour painting by Mian Muhammad Hussain Qadri done in the wash technique.



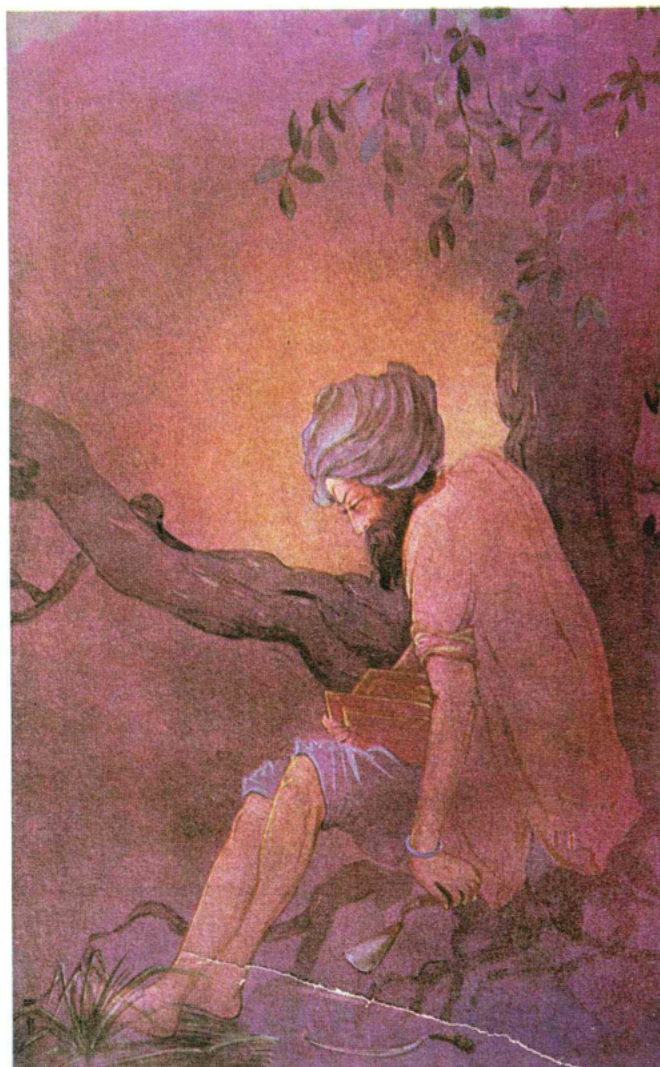
174. Water colour painting by Mian Muhammad Hussain Qadri done in the wash technique.



175. Water colour painting by Mian Muhammad Hussain Qadri done in the wash technique.



176. Water colour painting by Mian Muhammad Hussain Qadri done in the wash technique.



177. The Sikh Philosopher – water colour painting by Jalal-ud-Din Chughtai.



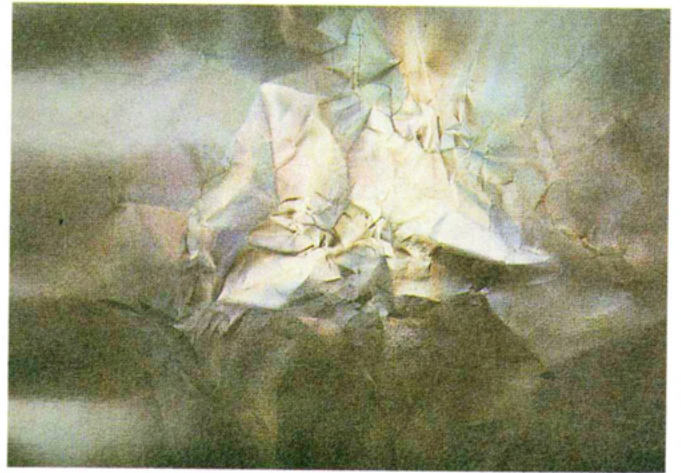
178. Water colour painting in wash technique by S. N. Gupta.



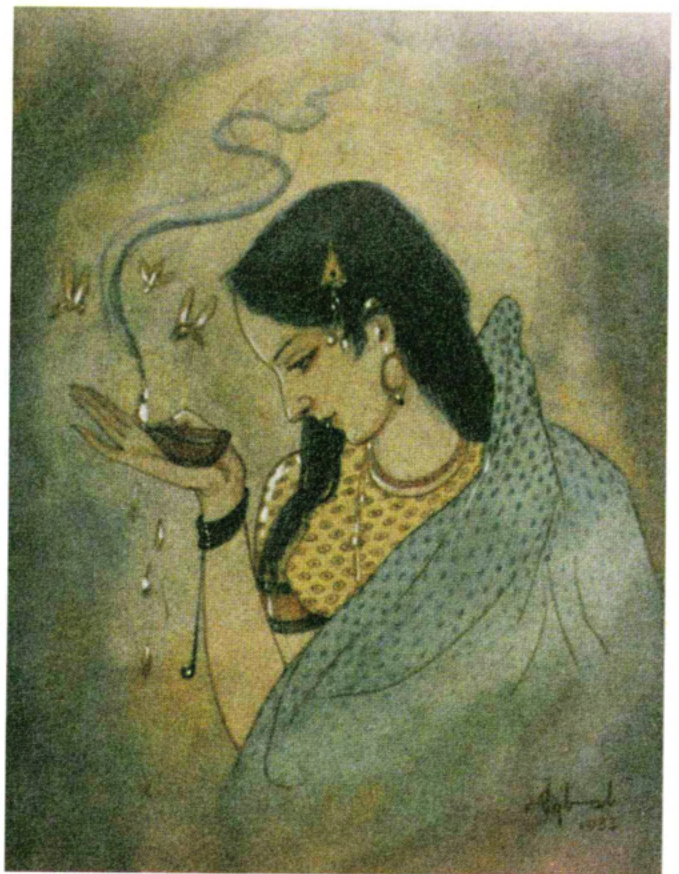
179. Water colour paintings in wash technique by S. N. Gupta.



180. Water colour painting in wash technique by S. N. Gupta.



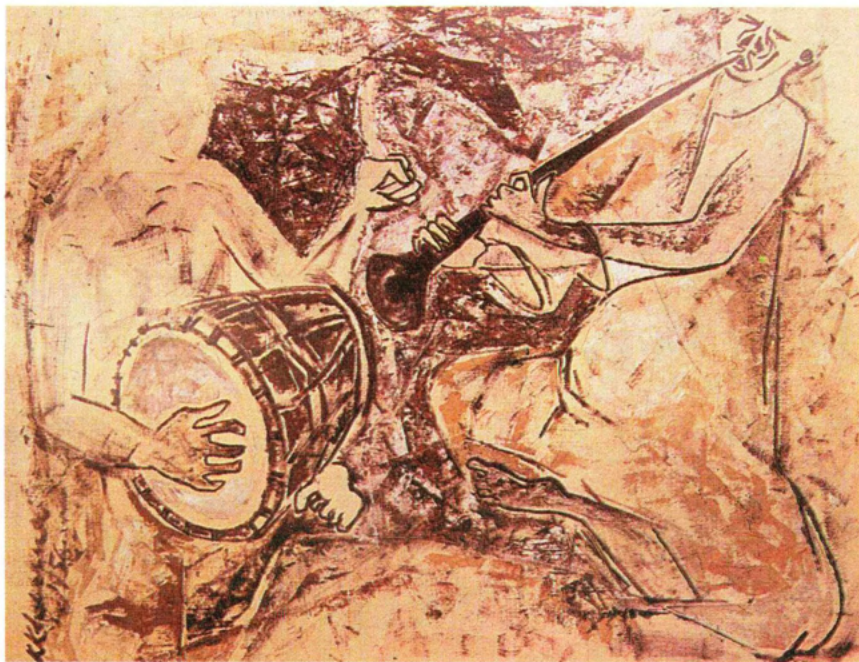
181. Painting by Kanwal Krishna.



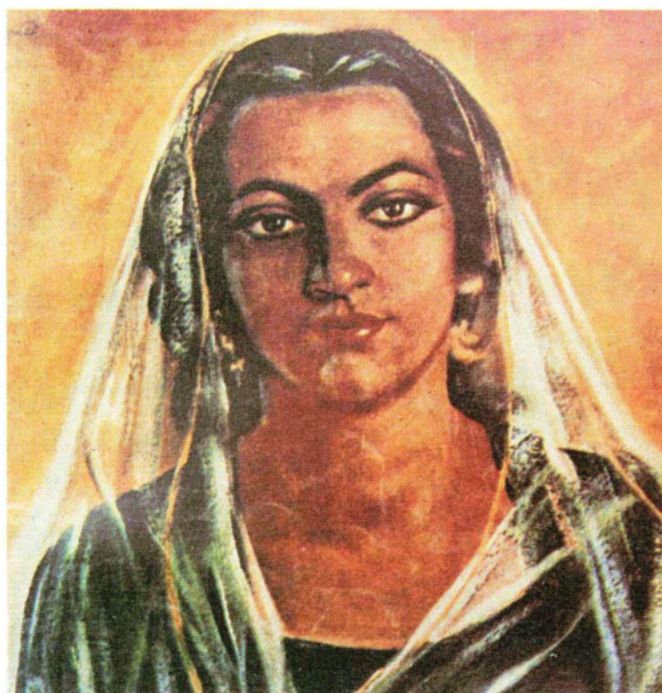
182-183. Water colour paintings by Iqbal Ahmad Khan.



183. Painting by Iqbal Ahmad Khan.



185a. Painting by Krishen Khanna.



184. Portrait by Sheikh Ahmad.



185b. Painting by Krishen Khanna.



186a & b. Paintings by Sateesh Gujral.



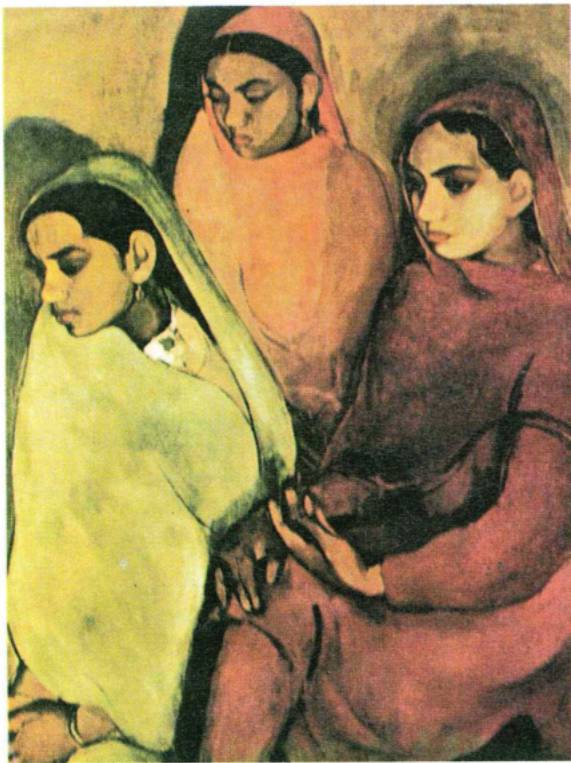
186b.



187. Painting by Muhammad Hussain Hanjra.



188. Water colour in wash technique done by Abdul Waheed Chughtai, nephew of A. R. Chughtai.



189. Oil painting by Amrita Sher Gill.



190. Water colour painting by Amrita Sher Gill.



191. Water colour painting by Amrita Sher Gill.



192-193. Water colour paintings by Latif Chughtai.



193.



B-101. S. L. Prasher.

114. S. L. PRASHER (1905–1990). According to Aryan¹ “S. L. Prasher after completing his university education (M. A. in English), started writing articles in Punjabi language on Art and Culture of India for Urdu journals. Later he turned to painting under the influence of Muhammad Abdul Aziz Din.² He drew a portrait sketch of Rabindra Nath Tagore during the poet’s visit to Lahore, which was much appreciated by Tagore. Later he became the Vice Principal of Mayo School of Arts, Lahore. He began as a painter but later turned to sculpture. His biggest achievement lies in infusing the real human feelings into his sculptures and portraits.”³

“Prasher is a natural artist who has bridged the gulf between the unreal influence of the Bengal school in the Punjab and the modern European techniques.”³

S. L. Prasher was the brother of H. L. Prasher who was at one time the editor of the *Usha* which was a magazine printed by the Punjab Literary League.

Aryan has printed two of his works No. 78 is the picture of his sculpture and No. 79 is the aforementioned sketch of Tagore which was so well appreciated.

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 32–3. Pictures Nos. 78 and 79.

2 M. A. Aziz Din – See Appendix II, No. 67.

3 Taken from the ‘Heritage of Punjab’ *Marg* – March 1957 – Bombay, p. 68.

115. BEVAN PETTMAN was one of the very few lonely British artists who stayed back after



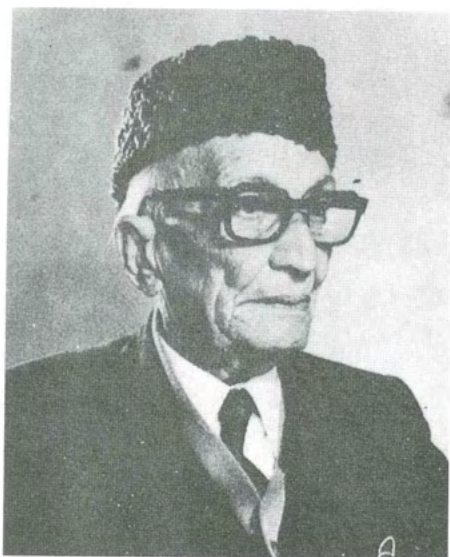
B-102. Pencil sketch of Tagore by Prasher.

partition. He achieved the distinction of becoming a much sought after society portrait painter, until his death in the late eighties.

Bevan Pettman was born in Scotland but came to pre partition India to paint portraits for the rich. He settled in Quetta after partition and painted a large number of portraits of the army officers as well as some battle scenes. From Quetta he moved to Rawalpindi and his friendship with the photographer Rollo helped him gain a number of lucrative commissions, for the completion of which he often travelled to Lahore. He is best known for his formal portraits which he made in an academic European style. Some of his paintings show “the finest realist portraits in Pakistan”¹ in the forties and fifties.

He also painted landscapes with the same soft well blended hues that characterised his portrait painting. Some of his landscapes are also skillfully rendered and have a lot of detailed realism. (see Figs. 170–172 on page 195).

116. MIAN MUHAMMAD HUSSAIN QADRI (1890–1981) was an ever-smiling, loveable and



B-103. Mian Muhammad Hussain Qadri.

loving man who was good humoured and easygoing. He never allowed anything to ruffle his pleasant personality. He was a man of regular clean habits who was never any trouble to those around him and in fact did most of his work himself. He behaved well with his seniors and his juniors alike. He was Vice Principal of the Mayo School in 1932 and Principal from 1942 to 1947, when he succeeded Mr. S. N. Gupta. He asked for retirement in 1946 and after retirement he took himself and his family off to Murree for a holiday and a painting spree.

He was Director of Small Industries for sometime in Karachi, then returned to Lahore and lived on Ravi Road. After that he shifted to Gulberg where he lived till the end.¹

In Ravi Road, Chughtai² was his neighbour and their children went to school together. According to his children, it was Mian Muhammad Hussain who organised Chughtai's first exhibition.

He was a versatile man and among the assortment of art work he produced his children remember that he supervised the decoration of the Wembley Exhibition in London in 1924. He also designed the deer on the PSO insignia as well as a number of postage stamps. He painted a wide variety of subjects, pigeons, a pair of deer, a pair of oxen and a pair of old people – a man and a woman which he kept touching up even after twenty years. In the true tradition of book illustration he illustrated Iqbal, Umar Khyam and Ghalib. Apart from that, the majority of his paintings were based on historical topics – about the Mughals, Jehangir, Aurangzeb, Shah Jehan and Noor Jehan.

He signed his paintings in English as well as in Urdu. In English, he signed M. Hussain and in Urdu he signed Muhammad Hussain Qadri.

Mian Muhammad Hussain loved nature, even when painting at home he would sit in the lawn and paint. All his holidays up in the mountains were painting holidays. When in Kashmir before partition, he would pack his painting materials and other requirements and disappear for the day, only returning by night fall (see Fig. 65 on page 62 also Figs. 173–176 on pages 195-196).

All his life he painted in water as well as oil colour. In water colour he used the wash technique which was brought to the Punjab by S. N. Gupta.³ He was painting till he was 91 years old but towards the end of his life he was painting only in oils. He had a very casual approach towards his work and often talked as he painted.

He had a fixed routine and painted during the morning hours. He got up at three-thirty each morning then went to sleep, and then got up at six or seven O'clock each morning. He read the newspaper with great interest and then sat down to paint. By twelve-thirty, having finished a picture, he would then dress up – even if he were to stay at home. He liked to dress up and have himself photographed and he encouraged others to dress up smartly also. He would encourage his daughter-in-law to dress up by showing a lot of appreciation when she wore smart clothes.

He liked to spend his evenings with his family and by seven-thirty he was usually asleep.

He liked rich food but ate sparingly especially at night and he always shared his food with whoever was present. His favourite food was *biryani* and fish and *keema wala paratha*.

He was a deeply religious man who prayed regularly and was a disciple of Hazrat Inayat Shah, who was a disciple of Buleh Shah and Waris Shah, so he was buried in the same courtyard as his *murshid* near the Plaza Cinema in Lahore.

His paintings were divided equally amongst his children, who still talk of his smiling face and his humorous conversation. One thing they all remember with nostalgia and some regret, his oft repeated words – uttered perhaps when he was disappointed with anything his children did.

(Your eyes will only open when mine are shut). And one day when he was gone they suddenly re-

alized with a shock that he was right.

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- 1 Information received during my interview with:
 - (a) Ismet Muhammad Hussain (daughter).
 - (b) Bushra Muhammad Hussain (daughter).
 - (c) Hamid Muhammad Hussain (son).
 - 2 A. R. Chughtai – See Appendix II, No. 100.
 - 3 S. N. Gupta – See Appendix II, No. 119.

117. BRIJ LAL (1910–1957) was a student of Sri Ram.¹ He was one of the talented painters who failed to get recognition because he could not speak English (Hussain Buksh,² Hari Singh³ and Allah Buksh⁴ were others). He was awarded a cash prize of Rs. 100 for his painting 'Eternal Bliss' which was adjudged the best painting in an exhibition of art held in Lahore in 1937. This painting has been reproduced by Aryan⁵ (No. 63) from the newspaper *The Civil and Military Gazette*, Lahore, 1937.

Srivastava⁶ has also mentioned a famous artist **BRIJ MOHAN LAL** who was in Patiala in 1893 and who "has painted exquisite drawings". Srivastava has quoted the "Annual Report of India Office Library and Records (London: Foreign and Commonwealth Office, 1974, p. 83)."

There are equal chances of these two Brij Lals being the same or different artists, for even though the dates are different there is every likelihood of Aryan's dates beginning when the artist gained prominence and not being the date of his birth.

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- 1 Sri Ram – See Appendix II, No. 70.
 - 2 Hussain Buksh – See Appendix II, No. 51.
 - 3 Hari Singh – See Appendix II, No. 85.
 - 4 Allah Buksh – See Appendix II, No. 102.
 - 5 K. C. Aryan – *Punjab Painting* – Patiala, 1975, pp. 29–37, Painting No. 63.
 - 6 R. P. Srivastava – *Punjab Painting*, New Delhi, 1983, p. 28.

118. MUHAMMAD JALAL-UD-DIN CHUGHTAI was the son of Master Zia-ud-din¹ He held the post of Chief Engineer N. W. Railway and later on served as General Manager. He has a similar style to that of A. R. Chughtai² – the water colour wash technique is the same though the colours might be brighter and the figure drawing more realistic than A. R. Chughtai.

His painting 'A Sikh Philosopher' was reproduced in Chatterjee's Album that was published from Calcutta (see Fig. 177 on page 197).

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- 1 Information from Abdullah Chughtai – *A Century of Painting in the Punjab* (1849–1947), Lahore, p. 44.
 - 2 A. R. Chughtai – See Appendix II, No. 100.

119. S. N. GUPTA (1910) was Principal of Mayo School of Arts till 1942 after which Mian Muhammad Hussain Qadri¹ took over from him. He was keenly interested in etching and experimented a lot in this field.

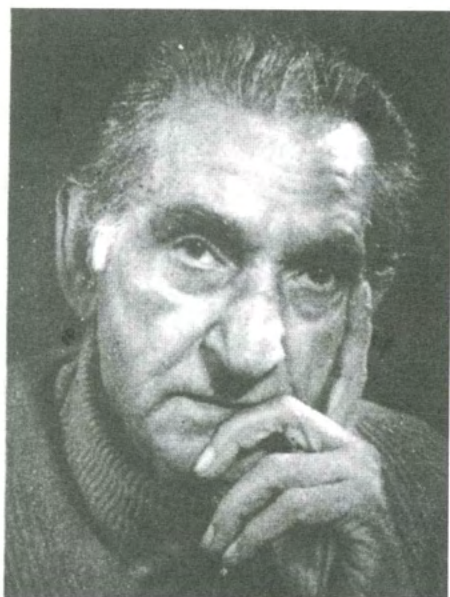
He wrote and published the *Catalogue of Indian Painting, Lahore* in 1922 which is a catalogue of paintings in the Lahore Museum. It was published by the Baptist Mission Press, Calcutta, 1922. It catalogues works of art of the Mughal and Sikh period and also ten pictures by Kapur Singh.

Gupta was the only art teacher in his time at the Mayo School who could speak English. A lot of credit goes to Mr. Lionell Heath and S. N. Gupta for creating a great interest in painting among the advanced students of the school. In fact the water colour wash technique was said to have been brought by him from Bengal to the Punjab.

His drawings and paintings have been reproduced in various books. A line drawing was reproduced by Aryan,² an Etching reproduced in the National College Centenary Catalogue³ and a painting reproduced by Ijaz-ul-Hassan⁴ which is in the Lahore Museum collection. His pictures also appeared in *Chatterjee's Album* which was published from Calcutta (see Fig. 62 on page 60 and Figs. 178–180 on pages 197–198).

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- 1 Mian Muhammad Hussain Qadri – See Appendix II, No. 116.
 - 2 K. C. Aryan – *Punjab Painting*. Patiala, 1975, pp. 29–37–115 and Picture No. 68.
 - 3 National College of Arts Centenary Exhibition Catalogue–1975.
 - 4 Ijaz-ul-Hassan – *Painting in Pakistan*, Lahore, 1991, p. 62.

120. KANWAL KRISHNA (1910–1926–1938). According to Aryan¹ "He learnt painting from Sri Ram,² in Lahore after his school studies, shortly before Sri Ram's death in 1926. Later, he joined an art school in Calcutta. In 1936, he visited Kashmir which with its splendid natural beauty inspired him and led him to travel further in the Himalayan region. In 1938, he got an opportunity to visit Tibet, where he painted solitary monasteries, snow capped mountains and portraits of persons of high ranks, including one of Dalai Lama (which has been reproduced by Aryan). Among contemporary painters he is the only one who has travelled extensively in India and



B-104. Kanwal Krishna.

abroad." He is included in the *Marg* magazine supplement 'The Heritage of Punjab'.³

Apart from the portrait of Dalai Lama in oil, Aryan has reproduced, two water colours by Kanwal Krishna:

- a. A Ceremonial Procession in Tibet.
- b. A Landscape of Snow Capped Mountains.

"In the mid-fifties Kanwal Krishna turned to graphics as his major field of activity" (see Fig. 181 on page 198).

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 37–114 and Pictures Nos. 72–73–74.

2 Sri Ram – See Appendix II, No. 70.

3 *Marg*, March 1957 – 'The Heritage of Punjab', Bombay, p. 63.

4 Archana Hebbar – *Art Heritage*, New Delhi, pp. 85–86.

121. SOHAN SINGH (1914–1930–1970) was born in 1914 and was the son of Bhai Gyan Singh. He produced a book on his father and then a book was produced on him by the same organization *Gian Chitravali* of Amritsar.¹ This booklet has a Preface written by Sobha Singh² and the text is by Shri P. Verma.

In 1930, he started learning art from Hari Singh³ and with him visited Delhi, Kawnpur, Lucknow, Allahabad, Bombay and Calcutta seeing art galleries and museums. In 1931–32 they came back to Amritsar and he joined his father in painting religious themes. From 1931 to 1946 he was doing art work, framing pictures and selling glass,

illustrations, label designs and newspaper advertisements.

After partition he concentrated on printing the book on his father and he later turned to block printing and photography.

He has won dozens of gold medals, cash prizes and commendation certificates. In 1970, he was honoured as a devoted artist at the *Ramgarhia Educational Silver Jubilee Conference* at Ludhiana.

1 Information taken from the small booklet on him printed by 'Gian Chitravali' – Amritsar – 1972.

2 Sobha Singh – See Appendix II, No. 108.

3 Hari Singh – See Appendix II, No. 85.

122. IQBAL AHMAD KHAN (1910–todate) born on 21st February, 1910 is a water colour artist who was a student of Ustad Allah Buksh¹ from Jallunder, a Hindu artist called Ustad *Bau* Ditta Mal and Hussain Buksh² the banner painter.

Even though Iqbal Ahmad does not have a single painting of his with him now, one or two copied sketches which he still possesses testify to the competence of his work.

My interview with Iqbal Ahmad was very interesting with occasional touches of humour. He resignedly recounted the atmosphere of antagonism towards his painting prevailing in his house. His wife came from a strictly orthodox religious background and because of her belief, as soon as Iqbal finished a painting, it was quickly whisked away and much prayer and ritual performed, to cleanse the house of the evil attached to the making of a picture with human figures. Iqbal thought that the pictures were thrown away, but much later he found that his wife's brother, who was actually responsible for her antagonism, carried those paintings away to someone called Micheal, who was an artist as well as an art dealer and who must have carried on profitable transactions without the knowledge of the poor artist.

Iqbal Ahmad recalls the various painters who dominated the Lahore scene before partition. He talked about Hussain Buksh² his teacher who painted on banners and hoardings and charged five thousand rupees for each. According to Iqbal Ahmad, Hussain Buksh made a particularly good portrait of a village woman. He talked about Ustad Allah Buksh¹ who sketched at *Hira Mandi* and was

reputed to draw one hundred and fifty figures every day.

Iqbal Ahmad had some juicy bits of scandal up his sleeve and he recalled the time when S. N. Gupta³ decided to leave Lahore because his daughter's interest in Sanyal⁴ was becoming quite particular. But Iqbal thought that whatever his other activities Sanyal was decidedly the best teacher at that time.

Iqbal recalls other contemporaries like Ata Muhammad⁵ who was student of Miran Buksh⁶ and a teacher of clay modelling at Mayo School, fellow student Yakub, who was impressed by Chughtai and died young, Wasdev (could be No. 133) a banner painter, Ram Lal who painted Hindu Mythology, Mohan Lal who painted miniatures and Bevan Pettman⁷ who painted portraits. Other famous artists he remembers are: Sobha Singh,⁸ who painted like Allah Buksh, Thakur Singh⁹ who painted portraits in oil, Barkat a portrait painter who died early and a student of Allah Buksh, Sarfraz who was a signboard painter.

He also recalls the Lahore Art Circle with a large membership including Khwaja Nazar Muhammad and Allah Buksh.¹⁰

Iqbal Ahmad won a prize in photography from the 'Times of India' and exhibited at the Annual Exhibition at YMCA, in the 'Punjab Museum Annual All India Exhibition' in which he won an award of Merit and the first prize (see Figs. 182-183 on page 198).

1 Allah Buksh – See Appendix II, No. 102.

2 Hussain Buksh – See Appendix II, No. 50.

3 S. N. Gupta – See Appendix II, No. 119.

4 Sanyal – See Appendix II, No. 113.

5 Ata Muhammad – See Appendix II, No. 138.

6 Miran Buksh – See Appendix II, No. 111.

7 Bevan Pettman – See Appendix II, No. 115.

8 Sobha Singh – See Appendix II, No. 108.

9 Thakur Singh – See Appendix II, No. 83.

10 Information received from Iqbal Ahmad during his interview.

123. USTAD BUCCA has been mentioned by Mr. Ibrahim Toor¹ who says that more information about him could be asked from Ashraf Babri (Miran Buksh's son-in-law) but on enquiry Ashraf Babri did not remember and could not tell me anything about Ustad Bucca during my interview with him.

Ustad Bucca painted portraits and landscapes and was friendly with the people at the Prince Studio which used to be in Regal or Anarkali. He was said

to be very good at his work.

1 Information received from Ibrahim Toor, Appendix II, No. 184.

124. MISTRI ABDUL WAHID (–1942–) learnt from Miran Buksh.¹ He lived in Amritsar and was famous for his beautiful water colours, his excellent drawings and his relief work and clay modelling. He is said to have made Mary's statue on the Holy Family Hospital/Church in Rawalpindi in 1942. He also decorated the *Masjid-e-Ahle-Hadith* in Rawalpindi.²

1 Miran Buksh – See Appendix II, No. 111.

2 Information received from Ibrahim Toor, Appendix II, No. 184.

125. SHEIKH AHMAD (? –1986) was born in a Kashmiri family of Amritsar. He was a good looking jolly, stout, short man with a swinging manner and a certain abandon in his talk and gesture. He was an accomplished portrait painter who had also done a lot of commercial work. He received his early art training in the USA where along with his strict schooling in draftsmanship he also mastered the technique of lithography (see Fig. 184 on page 199).

From the USA he went to Britain where he taught at the Central School London. There he met his wife—the artist Anna Molka Ahmad.¹ They returned to Pakistan where he was appointed on the staff of the Mayo School of Arts and she started the Department of Fine Arts in the Punjab University.

Sheikh Ahmad was a very good draftsman who illustrated books for a large number of publishers in Pakistan and abroad. According to Jalaluddin Ahmad² "He created striking designs based on



B-105. Sheikh Ahmed.

traditional motifs and some of these have been effectively used for crystal glass and glazed pottery".

"In mid career because of some personal problems, he went away to Karachi and was the Head of the Institute of Art and Design there, which he himself had founded. It is chiefly as a pioneer and teacher of art and design that Sheikh Ahmad has made his most valuable contribution to a better appreciation of artistic tradition and heritage in Pakistan."

S. Amjad Ali³ who met him in Lahore also tells us about a magazine *Ranks* which was jointly edited by Sheikh Ahmad and his friend Asghar, in which Sheikh Ahmad wrote one or more articles in each issue "on education and a variety of other subjects, but never on art."

He had also written a book on Muslim architecture. Sheikh Ahmad also wrote English poetry when he was not painting but according to S. Amjad Ali "I was deeply impressed with some of the pencil or charcoal portraits that I found hanging in Sheikh Ahmad's room, superbly finished and impeccable in respect of anatomy. But I never saw a finished painting by him somehow. He always had a number of pupils, and one of them was Aftab Zafar. Later, Aftab was to become a very successful artist, primarily commercial, but in a way his work seemed hardly distinguishable from that of Sheikh Ahmad." S. Amjad Ali says that Sheikh Ahmad claimed to have taught etching to Chughtai in London. This fact was also corroborated by Mrs. Anna Molka Ahmad during an interview, but Arif Rehman Chughtai (son of Chughtai) denies it completely.

During the same interview Mrs. Ahmad also told me about the 'Senefelder Club' of Lithographers. This is an elite international club based in France which makes its members by invitation only. It needs hardly to be mentioned that they invite only the best to be their members and among the exalted membership one can find names like Matisse and Picasso. It gives me great pleasure to mention that Sheikh Ahmad was also invited to become a member and he was the first Asian to get a senior art scholarship. He died in 1986 and was buried in Lahore.

1 See Appendix II, No. 141.

2 Jalal-ud-din Ahmed - *Art in Pakistan*, London, 1972, p. 8.

3 S. Amjad Ali, 'The Trail of Paint' an article published in *Pakistan Quarterly*, Vol. XV, Nos. 1 and 2 - 1967, p. 230.

126. MOHAN LAL BASOLI. Mr. Ibrahim Toor¹ mentions an artist called Mohan Lal Basoli who was initially from the Punjab. He wrote books on *Teen Fun* (the three arts) which are in the possession of Mr. Ibrahim Toor. This artist lost his mental balance in the later part of his life.

1 Information received from Ibrahim Toor, See Appendix II, No. 184.

127. ISHWAR SINGH (1912-1968). According to Aryan¹ "Ishwar Singh was born in Hoshiarpur District in 1912. After Matriculation he joined the Mayo School of Arts for the Drawing Teachers' course and for quite sometime he worked as a drawing teacher in several schools in the Punjab. He was influenced by the work of A. R. Chughtai² who along with Thakur Singh³ encouraged him to devote his talents to painting. So again he joined the Mayo School of Arts to learn painting. Later, after partition he secured a job in the Ministry of Information and Broadcasting as a senior artist. He picked up several prizes in Fine Arts Exhibitions and Commercial Arts Competitions in India. He died in London in 1968. He was also a known Punjabi poet."

Aryan¹ has also reproduced two paintings painted by Ishwar Singh under the influence of Chughtai.

Also see Aryan for *Ishwar Chand* from Lahore-1937, No. 88.

1 K. C. Aryan - *Punjab Painting*, Patiala, 1975, p. 37 and Pictures 65-66.

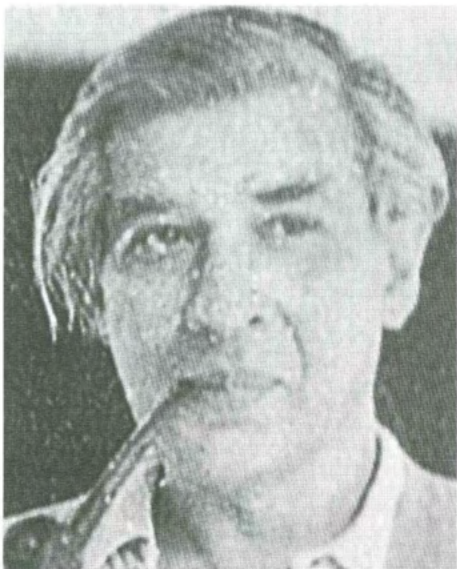
2 See Appendix II, No. 100.

3 See Appendix II, No. 83.

128. AHMAD DIN ASSAD (-1923-1954-) participated in the 1957 Exhibition of Paintings of the Fine Arts Department of Punjab University.¹ He was born in Chiniot, District Jhang from where he Matriculated. He received art education from Sheikh Ahmed at the Central Training College, Lahore in Arts and Crafts Teachers' class for two years 1943-45. He exhibited in the Industrial Exhibition at the Mayo School of Arts 1950. He was Senior Draughtsman at a Consulting Architect's Office 1952-54. He painted historical monuments and landscapes in water colour.

1 Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab 1954.

129. KRISHEN KHANNA (1925–today) is one of the major Indian artists today. He was born in Lyallpur (now Faisalabad) in 1925. He learnt the art of drawing and painting at Sheikh Ahmad's studio and was a Rudyard Kipling scholar in England. He also graduated in English from the Government College, Lahore. He worked as a banker for 13 years, then in 1961 he became a full time painter and is now living in Delhi.



B-106. Krishen Khanna.

In 1962, a fellowship from the Rockefeller Council enabled him to travel around the world. The next year he was invited by the American University Washington to be their artist in residence. He has exhibited all over the world, he has lectured on art and his writings have appeared in magazines and newspapers. In 1968, he was a member of the Artists' Protest Movement. About art he says "Art is not an activity with a single dimension nor am I interested in its definition. Instead I let it define me. Looking over past accumulations of drawings done in Sheikh Ahmad's¹ 'Studio One' or small paintings made in *Paisa Akhbar* Street and many others which followed in the wake of partition, these and many others add up to what I am now."

Geeta Kapur² says about his recent work. "He has become an allegorist, infusing his depictions with a humour so as to chronicle and annotate the 'Pilgrim's progress' and more often his follies in life's perineal procession" (See Figs. 185a & b on page 199).

¹ See Appendix II, No. 125.

² Geeta Kapur – 'Tree of a Generation' in the Catalogue of Contemporary Indian Art Exhibited at the First Art Biennale of Pakistan – Lahore 1988 – Printed in New Delhi.

130. SATEESH GUJRAL (1910–today) was born in Kala near Jhelum in the Punjab. He studied at the Mayo School of Arts, Lahore and at the J. J. School in Bombay. His paintings depicting the tragedy of Punjab's partition were among the few that were made on this topic of untold suffering. Later during the years 1952–54 he had the unique experience of painting under the guidance of Sequiros—one of the famous Mexican Muralists. On his return to Delhi he became one of the most versatile artists, working with paint and paper collage, clay and ceramics, wood, metal and glass.

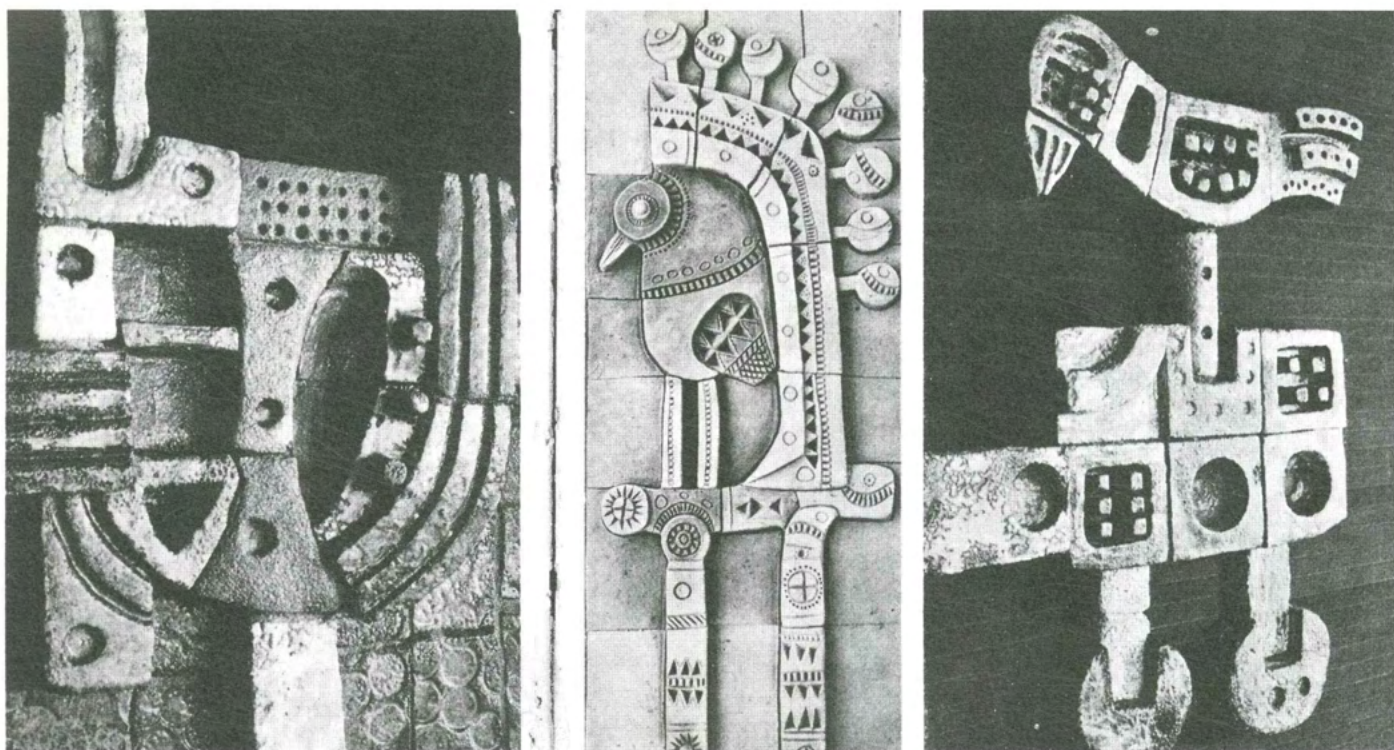
He has designed several large ceramic-tile murals in Delhi and has now moved into architectural design where he uses his sculptural training to startling effect. In the words of Geeta Kapur¹ "In more recent years, with Gujral's astonishing breakthrough as an architect, his parodic mode has been reconstituted by the very process of sculpture turning into architecture. The qualities of monumentality and spatial inhabitation have gained for his formal magic a proper function."

He has had one man shows in almost all major cities of the world and has executed murals in the cities of North and South America, Europe, Africa and the Middle East. He is married to Kiran Gujral a ceramist and they both live and work in Delhi.



B-107. Sateesh Gujral.

Sateesh² says "My approach to sculpture and painting is basically determined and influenced by the materials." There must be something very correct about this approach because it has carried Sateesh to the foremost ranks of Indian painting. But



B-108. Ceramic mural (details) by Sateesh Gujral.

I include him among the painters of Lahore because it is here that he really opened his eyes to the lures of an artistic career. (See Figs. 186a & b on page 200)

- 1 Geeta Kapur – 'Tree of a Generation' – in the Catalogue of Contemporary Indian Art exhibited at the First Art Biennale of Pakistan, Lahore, 1988. Printed in New Delhi.
- 2 In the above-mentioned catalogue.

131. MUHAMMAD HUSSAIN HANJRA (1912–1982) was born in Gujranwala, received his early education in Aligarh and passed his Matriculation from Lyallpur (now Faisalabad). He then came to Lahore in order to study engineering, but very soon shifted to art and to the Mayo School of Arts. Even there his restless nature did not allow him to continue for more than a couple of years and he left the Mayo School to become a pupil of Ustad Allah Buksh¹ whose influence is clearly visible in some of the rural scenes that Hanjra has painted. But he soon separated even from this *Ustad* and set up his own studio.

In 1946, he painted a big picture (2 feet by 5 feet) to celebrate the appointment of cabinet ministers after the Muslim League had joined the interim government. That painting according to S. Amjad Ali² is with Hanjra's son Jehangir who works as an artist for Manhattan Advertising Agency. For half of his working life he painted in water colours, it was only later that he started using oil colours. He has

painted hundreds of pictures of faces and people, buildings and bazaar scenes, but it is in the painting of landscapes that he excelled. And amongst his landscapes we can single out his mountain scapes as being the most effective. Quoting S. Amjad Ali² "Some of the finest oil paintings of the gorgeous scenery of our northern mountains have been painted by Muhammad Hussain Hanjra who died in 1982. His landscapes are perhaps the best painted in Pakistan during these forty years."

"He loved the mountains and almost every year went on his wandering trips in the hills. From there he brought sketches that developed into paintings. Shortly before his death, he had been to Kafiristan and was working on paintings depicting the land and people of that region."

After his death the Karachi Arts Council held a commemorative show of his works, but later his paintings were scattered and now could not be easily located.

He was a highly emotional man and totally unbusinesslike. "With his unkempt appearance and haggard looks, excited speech and wandering eyes, he was the picture of a traditional lover except that in this case the beloved was art." He did try to set up an advertising agency, but suffered heavy losses and had to struggle very hard to pay his debts.

In the mid 50s he went to Karachi where his art

was very much in demand with the advertising agencies and he was reasonably well off. But he continued his yearly pilgrimage to the mountains, and held two one man shows in 1959 and in 1973 on the basis of the sketches he had made in the mountains.

In the illustrated brochure which he printed on the occasion of the 1959 Exhibition he wrote 'My views on Art.'

"Water colour has been a favourite medium of the East, but due to its non-permanency, it did not become as popular as oil painting. Oil being heavy slow cumbersome, requires a helping medium. Water colour being spontaneous, with greater ease and rapidity, helped in the advancement of painting. This is by far the older medium, it was used both as pure water colour and as *tempra* for centuries before the discovery of oil. The water colour shows the artist's true ability and genius."

But in spite of that after this exhibition in 1959, Hanjra painted almost exclusively in oil. He called himself an impressionist even though his paintings belie his words. He liked to paint scenes in subdued light, early morning light or even a haze.

Jalaluddin Ahmad³ has reproduced a water colour by Hanjra in his book while S. Amjad Ali has reproduced two portraits by him in his newspaper article. (see Fig. 187 on page 200)

1 See Appendix II, No. 102.

2 S. Amjad Ali, 'Hanjra—A Gifted Artist' an article in *The Nation*, Lahore, June 15 – 1988.

3 Jalal-ud-din Ahmad, *Art in Pakistan*, Lahore, 1972, p. 12.

132. ABDUL WAHEED CHUGHTAI is the son of Abdul Rahim Chughtai the younger brother of the famous Abdur Rehman Chughtai. Waheed Chughtai was inspired by and learnt to paint from his uncle.

In the sixties Waheed Chughtai went to England to learn the craft of etching at the Central School of Arts and Crafts. Later, he joined the London College of Printing which helped him in supervising the printing of his uncle's famous book. *Amal-e-Chughtai*.

He has come back to Pakistan after three decades and in 1993 held an exhibition of his water colours in wash technique which were greatly appreciated (see Fig. 188 on page 201).

133-A. ABDUL QADIR (1912–tode). This Lukhnow artist is still living in Rawalpindi. He made paintings on trucks. He learnt in Lukhnow from Mujtaba and Ustad Baban (purdah painter).

133-B. WADUA is a contemporary of Abdul Qadir (they were together from 4th to 7th class). He also participated in painting on trucks, but mostly he worked on smaller paintings.

He painted in water colour, pencil, colour pencils and pastels and sent his work for exhibitions. He also did opaque water colour pictures.¹

1 Information about them was supplied by Zarar Babri.

134. GHULAM NABI (1894–1953) was Principal of Mayo School of Arts at the time of partition. He took over from Mian Muhammad Hussain Qadri.

According to the National College of Arts Centenary Brochure¹ his brief biographical sketch would be:

1911 – Stood first in the Punjab Industrial Technical School Examination.

1912 – Diploma from Mayo School in Wood Works.

1914 – Diploma in Mechanical Engineering

1916 – Drawing Teachers' Course

1946 – Studied at Royal College of Arts, London, Attended short courses in photo-engraving and lithography at C. C. School, London. Attended a full course of lectures on History of Arts at London University Courtland Institute.

1918-41 – Worked as Principal, Superintendent and Head of various Technical Institutions.

1942–45 – Worked at Mayo School of Arts.

1947 – Principal, Mayo School of Arts, Lahore.

1953 – Retired.

1 National College of Arts Centenary Exhibition Catalogue–1975.

135. MUHAMMAD FAIZ BUKSH (5th May 1913) is presently teaching art at Sir Syed Public School, Rawalpindi. He proudly informed me during his interview with me that nine of his students won art prizes at a recent exhibition. Faiz Buksh does water colour and pencil work, but there was a time when he had not even thought of becoming a painter. One day he was passing close to the *Shimla Pahari* of Lahore in the year 1928, and he saw a young lady painting a landscape. On investigation she was

found to be the art teacher at Queen Mary College which was and still is an educational institution for young ladies. Faiz Buksh was greatly impressed, but it still took him four years to make up his mind.

In 1932 he got admission in the Mayo School of Arts and learnt carpentry, clay modelling, designing and painting. He spent four fruitful years and in 1935, his last year, he got a scholarship in carpentry and designing. He recalls Mr. Lionell Heath who left Mayo School and became Principal of Central School, Mr. S. N. Gupta¹ and Mian Mohammad Hussain.² He remembers Master Ata Mohammad³ in Mayo School as a very good teacher. Master Ata was also mentioned by Tufail Babri and Muhammad Hussain Hanjra⁴ who was a fellow student at Mayo School and with whom Faiz Buksh worked for 11 years.

He learnt privately from Master Allah Buksh and worked with A. R. Chughtai for six months, Faiz Buksh thought that Chughtai was only good in figure painting.

Faiz Buksh joined the Air Force in 1939 because painting was not lucrative enough to maintain a family. He also worked in Wah as an Engineer.

1 S. N. Gupta – See Appendix II, No. 119.

2 Mian Muhammad Hussain Qadri – See Appendix II, No. 116.

3 Ata Muhammad – See Appendix II, No. 138.

4 Muhammad Hussain Hanjra – See Appendix II, No. 131.

136. AMRITA SHER GILL (1913–1941) was an outstanding artist who combined the western art education with her eastern sensibilities. She produced paintings which might be done in the western medium, but they endowed her Indian subject matter with a pathos and a sympathy, that belied her western upbringing, which would surely have interfered in her understanding for her subjects.

Amrita was born in Budapest in 1913 from a Hungarian mother and a Sikh father. She stayed in Hungary for the earlier part of her life from 1913 to 1921. The family returned to India in 1921 and was in Simla or Saraya (in District Gorakhpur U. P. where her father owned land) between 1921 and 1929. She received education from private tutors and learnt at home. During this time her mother who was herself an artist took her to Italy to learn painting. But Amrita was so upset by the Italian teaching methods where they forced her



B-109. Amrita Sher Gill.

to draw from plaster casts, that she did not stay there for long.

Her parents then took her to Paris and from 1929 to 1934 she was a student at the Ecole des Beaux Arts, Paris under Professor Lucien Simon. His style of teaching suited Amrita who describes his teaching methods in the following words "Lucien Simon never 'taught'. He made us think for ourselves and solve technical and pictorial problems ourselves," and she was pleased by this form of teaching because in her own words "I have always disliked being shown how to do a thing, especially if it was a pictorial problem."

She worked at the Ecole des Beaux Arts for three years and won the first prizes of the annual portraits and still life competitions each year. In 1932 she exhibited at the Grand Salon and was elected an Associate on the merit of the picture 'Young Girls' which was declared 'the picture of the year.'

She was painting in the purely western academic style until her return. She was much influenced by the impressionists. But by 1933, she began to be haunted by an intense longing to return to India. Her professor also thought that she was not in her element in the grey studios of the west and that her rich colouring and artistic personality would find its true atmosphere in the colour and light of the east.

He was right. As soon as she put her foot on Indian soil in 1934, she was overcome by the exotic beauty of the Ajanta frescoes and the Mughal miniatures. Her painting underwent a great change not



B-110. Painting by Amrita Sher Gill.

only in subject and spirit, but also in expression her painting became more fundamentally Indian. As she herself says "I realised my real artistic mission then to interpret the life of Indians and particularly the poor Indians pictorially." It was during this period from 1934 to her death that she lived mostly in India and produced her best pictures. It was at this time that she learnt that "simplicity is the essence of perfection" and we see that her forms were being simplified more and more and she was able to get rid of "unessential detail" (see Figs. 84-85 on pages 76-77 also Figs. 189-191 on pages 201-202).

After 1934, she painted mostly in Simla at the studio that her father made for her near his house the 'Holme'. And sometimes she went to live in Saraya where she did a number of paintings – Sometimes she travelled to other places to arrange for her exhibitions. In 1936 she toured the whole country holding exhibitions of her paintings in Delhi, Allahabad, Hyderabad and Bombay and visited the Ajanta caves. In 1937 she went to Lahore and held her exhibition there at the Faletti's Hotel.

Early in 1938 she married her cousin Victor Egan in Europe. She remained there for a year and then returned to India with her husband in 1939. She went to live first in Simla and then at Saraya and during the summer again in Simla. It was there that she announced her decision to settle in Lahore. About the middle of September she and her husband arrived in Lahore. They took a flat on the Mall at the Ganga Ram Mansions. As soon as she had set up her flat, she decided to have an exhibition of her paintings at the Punjab Literary League Hall early in December. She travelled to Simla to get all her pictures that were lying there. But in the middle of all the preparations, she was suddenly taken ill and she died on the 5th December, 1941.

She was mourned by everyone and her greatness as an artist was acknowledged by all.

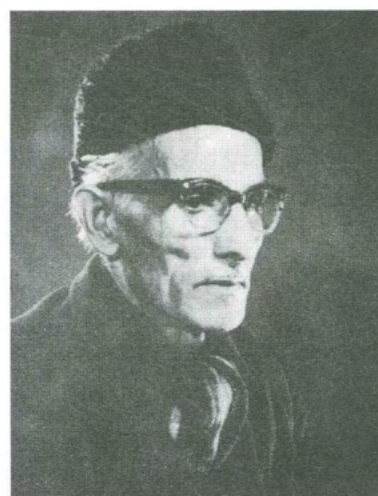
Information collected from:–

- 1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, pp. 30–117 and Pictures Nos. 88 - 89 - 90 - 91.
- 2 *The Usha*, a Journal of Art and Literature – Amrita Sher Gill number, August 1942 – Lahore.

137. MUHAMMAD LATIF CHUGHTAI (1919–1975). According to the information given to us by the National College of Arts Centenary Catalogue,¹ Muhammad Latif Chughtai's life ran along the following lines:–

1930 – Joined Mayo School of Arts and obtained Diploma in Painting and Drawing.

1941 – Appointed Arts Teacher, Mayo School of Arts. Won a Gold Medal and many prizes in All India Art Exhibitions. Retired from National College of Arts.



B-111. Muhammad Latif Chughtai

1971 – Vice Chairman of Punjab Art Association. Working as Visiting Lecturer, National College of Arts, Lahore.

His Pencil Sketch of a Dancing Girl in the elongated graceful Chughtai style is reproduced in the same catalogue which is different from A. R. Chughtai because it is realistic and not stylized. One of his pictures is in the Lahore Museum (see Figs. 192-193 on page 202).

1 National College of Arts Centenary Exhibition Catalogue-1975.

138. 1. MASTER ATA MUHAMMAD (1915–29) is a person who has been mentioned by Mr. Ibrahim Toor.¹ Two of his students – Mohammad Faiz Buksh² and Iqbal Ahmad³ spoke very highly of him as a teacher. He also taught Noor Ahmad Azad.⁴ Tufail Babri also spoke with affection of a *Mamoon Atta*, who lived in Mochi Gate and was also a teacher.

2. There is another **MASTER ATA MUHAMMAD QURESHI** (? –1915-1952– ?) who has been mentioned and written about in the National College of Arts Centenary Catalogue.⁵

He studied painting for three years in Mayo School and was awarded the John Lawrence Scholarship.

1915–29 – Joined Industrial School, Amritsar, as Drawing Teacher.

1930–52 – Transferred to Mayo School and worked on decoration of Viceroy's House, Simla and Delhi. Worked on Governor House, Lahore.

Maybe it was this Ata Muhammad who taught Noor Ahmad Azad and not the first one.

1 Ibrahim Toor – See Appendix II, No. 184.

2 Faiz Buksh – See Appendix II, No. 135.

3 Iqbal Ahmed – See Appendix II, No. 122.

4 Noor Ahmed Azad – See Appendix II, No. 168.

5 National College of Arts Centenary Exhibition Catalogue-1975.

139. MASTER SITA RAM has been mentioned by Abdullah Chughtai¹ as being a well-known Drawing Master at the Mayo School. Geometrical Drawing was his special subject. He published a book in Urdu on this subject which became very popular.

1 Abdullah Chughtai – *A Century of Painting in the Punjab (1849–1947)*, p. 44.

140. D. R. BHAGAT (1917–1988) was a well-known sculptor and a water colourist who later went

to Delhi. He studied in the Mayo School before partition.

Aryan¹ has reproduced one of his water colour paintings which is done in the same water colour wash technique with delicate outlines as Chughtai, except that Bhagat seems to have a bolder approach and the figure that he has painted seems to be an individual rather than a type stylized figure. However his later work in sculpture for which he won many awards in India, is stylized.

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 37, Painting No. 69.

141. ANNA MOLKA AHMAD (1917–1994) was born in England in 1917. She first won an Intermediate Art Scholarship to Saint Martin's School of Arts, London for two years. Then in 1936 got the London County Council Senior Art Scholarship for three years to the Royal College of Arts, London which she finished in 1939 and got an Associateship of Royal College of Arts, 1939. She met Sheikh Ahmad¹ of the Central School and got married to him.

She came to India in 1939 and was asked by a Committee of the Punjab University to organise the Fine Arts Department in 1940. They were so enthusiastic laughs Mrs. Ahmad² "that they wanted me to start M.A. classes at once." But Mrs. Ahmad went about it methodically and slowly. First she started F.A. classes, then took them upto B.A. level. She then undertook a lecture tour of all the women's colleges in Lahore and introduced Fine Arts as a subject. This campaign of hers was so successful that by the time of partition she had two hundred students on her rolls. She organised a Fine Arts teaching course at the Lady MacLagan Teachers' Training College in 1944. But partition whittled her student body to only six and she had to start all over again. After 1942, when the Department held its first exhibition, she was organising an exhibition every year till 1958, when the lack of funds stopped a tradition which she had created with so much efforts.

During all this time Mrs. Ahmad was very active. She wrote for these exhibition brochures, she started a monograph series and wrote about seven young contemporary artists. She started a magazine *Vista* which was a magazine of the Fine Arts Department with reproductions of paintings and articles by the staff and students of the Department. Unfortunately,



B-112. Anna Molka Ahmed.

this magazine could not survive longer than two or three publications. She even wrote a book on Pre-historic and Ancient Civilisations.

One would have thought that with so much teaching and so much writing, even her energies would not be able to extend to painting. But it is to Mrs. Anna Molka's everlasting credit that she not only kept the art issues alive by constant writing, she was also painting regularly and producing vibrant paintings and expressive sculpture pieces which also had the stamp of her own personality on them.

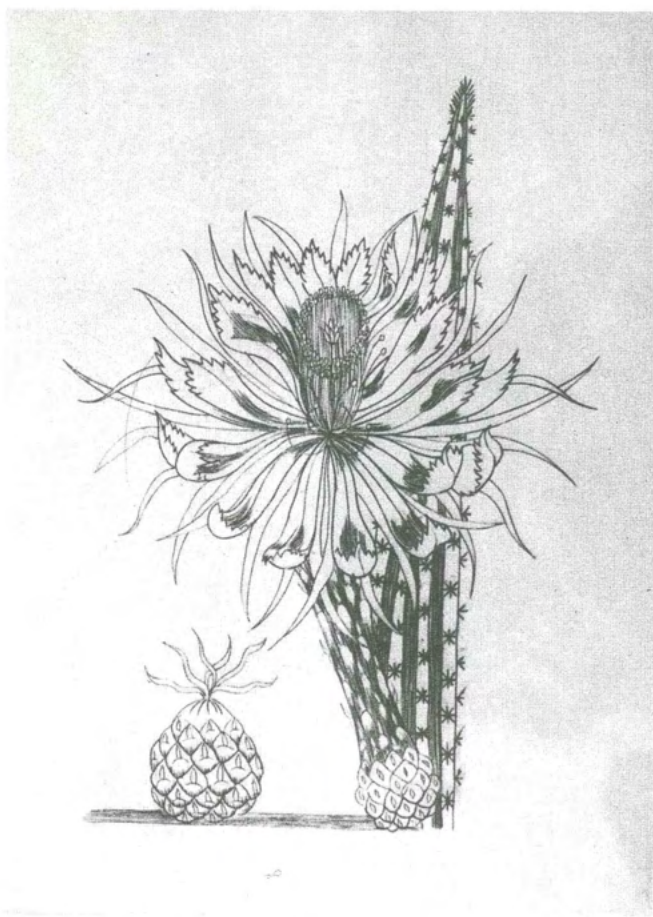
Mrs. Ahmad's was a vivacious personality which was so well expressed by the bold bright colours she used and the expressive brushstrokes she applied. Brushstroke is perhaps not the right word because she always used the palette knife to paint vivid bright pictures full of the sunlight that she so loved in Lahore. The dark vibrant shadows were blue and purple and contrasted so well with the yellow and orange sunlight (see Figs. 194-198 on pages 219-220).

The Lahore Art scene of the 40s and the 50s was dominated by this energetic lady who was trying to make painting a relevant subject in this part of the

world. She not only introduced it at the University, her energy and hard work brought it on the pro-



B-113. Portrait head of Sufi Ghulam Mustafa Tabassum by Anna Molka Ahmed.



B-114. Etching by Anna Molka Ahmed.

gramme of more than twenty-five women's degree colleges in the Punjab for which her master's programme at the university was able to produce teachers. It is a tribute to her that two of these colleges have started their own master's classes.

Apart from her painting and teaching and organising, we must also recognise the value of the great amount of writing she has done. As I sit and do my research work, her writing during the 40s and the 50s is of immense help, just as A. R. Chughtai's writings were in the earlier part of the century. There is



B-115. Portrait in oil colours by Anna Molka Ahmed.

such a big gap in the information that is available about the art history during the British rule of the Punjab, that the writings of A. R. Chughtai and Anna Molka Ahmad are invaluable.

- 1 Sheikh Ahmed – See Appendix II, No. 125.
- 2 Information received during my interview with Mrs. Anna Molka Ahmad in 1991.

142. ABDUL HAMEED (1918–1953)

1918 – Born in Lyallpur (now Faisalabad).

1933 – Got his certificate from Government Industrial School, Lyallpur.

1935 – Got his Diploma from Mayo School of Arts, Lahore.

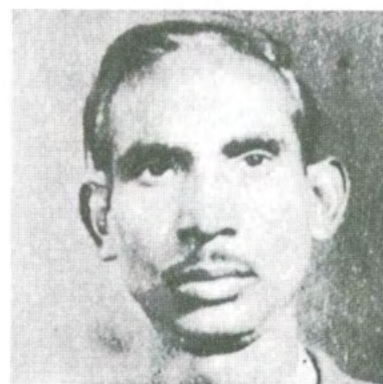
1940–46 – Was with the Indian Army at the Engineering Depot, Malaysia.

1946–49 – Drawing Master at D. A. V. High School, Shakargarh.

1949 – Drawing Master at Corporation High School, Mozang, Lahore.

1951 – Painted at the Jinnah School of Arts.

1953 – Certificate and Silver Medal from Mayo School of Arts, Lahore.



B-116. Abdul Hameed.

Exhibited in the Exhibition of Paintings organised by the Department of Fine Arts, Punjab University in 1955.

- 1 Information taken from the Catalogue of Exhibition of Paintings arranged by the Department of Fine Arts at the University of the Punjab.

143. MUHAMMAD RAFI (1919–1955–)

1919 – Born at Lahore.

1939 – Educated at Lahore Technical School and Mayo School of Arts, Lahore.

After which he studied for one year at the Central Training College, Lahore and was then employed at the F. J. Medical College, Lahore.



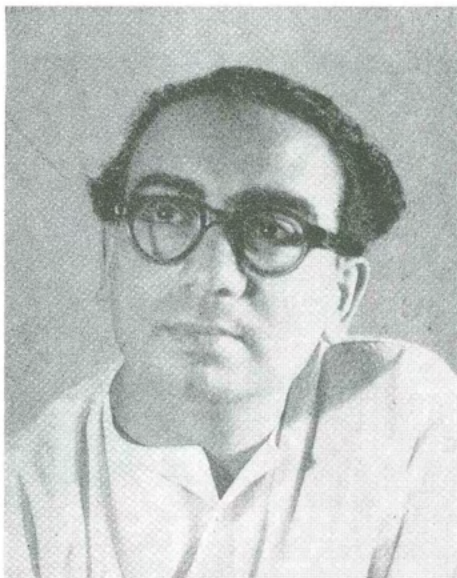
B-117. Muhammad Rafi.

He also exhibited at the Punjab University Exhibition of Paintings organised by the Department of Fine Arts in 1955.¹

1 Catalogue of Exhibition of Paintings arranged by the Department of Fine Arts at the University of the Punjab.

144. K. C. ARYAN (1919–1947– ?) was born in a family of artists but was self taught. He started serious painting with a studio in Amritsar in 1938. He did landscape, life and nature studies. Under the influence of F. Matana, a British Illustrator, he turned to illustration and did a lot of work on the life of Buddha. He got a Bronze Medal from the Indian Academy of Fine Arts, Amritsar for his Painting. 'The Renunciation of Buddha' and 'The Enchanting Buddha'. This is the academy which had been founded by Thakur Singh.¹

In 1940 he shifted to Lahore and participated in a number of group exhibitions until the Partition of India and Pakistan in 1947 when he had to go back to Delhi.

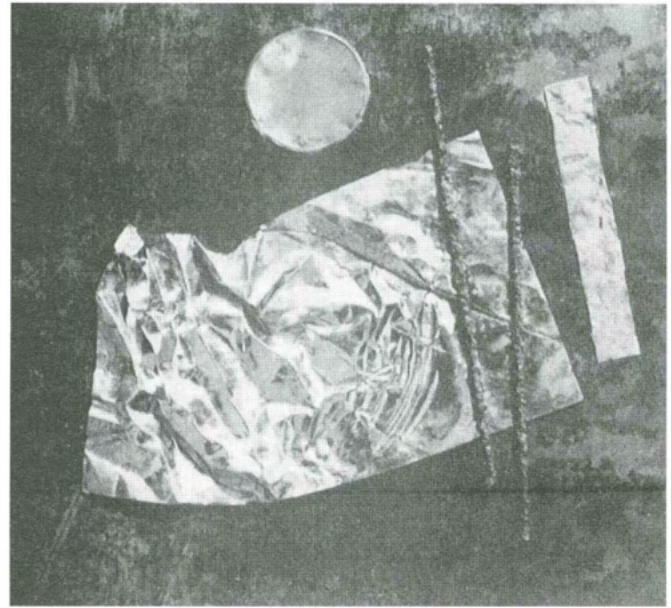


B-118. K. C. Aryan.

He is the author of the book: "Punjab Painting" 1841–1941² and out of the more than two hundreds local artists which my efforts have located, more than forty were found in Aryan's book. It has provided invaluable guidance because very little other written material about this period is available.

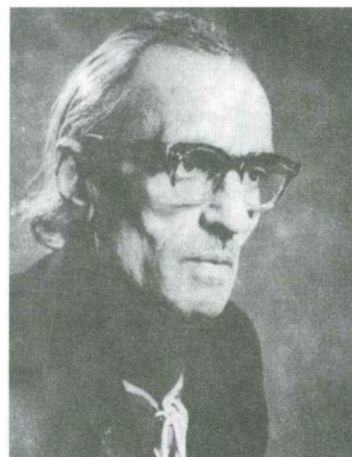
Aryan has also reproduced three of his own paintings (Nos. 75, 76 and 77) in his book and here I have included him due to his talents as a painter.

1 Thakur Singh – See Appendix II, No. 83.
2 K. C. Aryan – *Punjab Painting*, Patiala, 197, pp. 37–115 and Pictures Nos. 75 - 76 - 77.



B-119. Painting by K. C. Aryan.

145. MASTER MUHAMMAD YOUSAF (1922– to the late eighties) has been mentioned in the National College of Arts Centenary Catalogue.¹ He was born in Lahore, but worked for a long time as a Set Designer in the Film Industry, Bombay.



B-120. Master Muhammad Yousaf.

1951 – He worked on the Interior Design Decoration of Governor House, Lahore.

1951 – Joined the Mayo School as Teacher. He was said to be an expert in the Art of Jesso, Fresco and Gilding.

His photograph as well as a photograph of his painting 'Love' has been reproduced in the above-mentioned catalogue.

He died a few years ago.

1 National College of Arts Centenary Exhibition Catalogue–1975.



B-121. Bashiruddin.

146. BASHIRUDDIN (1922–1953 – to the late eighties) is another artist whose bio-data, photograph and a photograph of his painting appears in the National College Centenary Catalogue.¹

He was born in Kasur and studied design, commercial art and nature painting from the Mayo School of Arts. He was a scholarship holder during this time and took part in several group shows. His paintings are done in water colour wash technique.

1953 – Joined Mayo School of Arts as a teacher.

He died a few years ago (see Fig. 199 on page 220).

1 National College of Arts Centenary Exhibition Catalogue–1975.

147. MUHAMMAD ASHRAF (1922–1952– ?). One Muhammad Ashraf has been mentioned in the Punjab University Catalogue of the Painting Exhibition organised by the Fine Arts Department in 1955.¹

He studied at the Mayo School of Arts and later at the Lincoln County Arts School, England. He travelled all over Europe, even as far north as Scandinavia. He also got education in engineering from Lahore as well as from the U.K.

He was employed as an Engineer at Petroleum Refinery of Attock Oil Company in Rawalpindi. He



B-122. Muhammad Ashraf.

won an Art Prize at the Pakistan Arts Council, Lahore in 1952.

Another **MUHAMMAD ASHRAF QADRI** was a student of Mayo School during the principalship of Mian Muhammad Hussain Qadri.² During the course of an interview with his daughter she was kind enough to lend me a few of his original water colour sketches which are done in the soft colours of the Allah Buksh tradition.

1 Catalogue of Exhibition of Paintings arranged by the Department of Fine Arts at the University of the Punjab, Lahore, 1955.

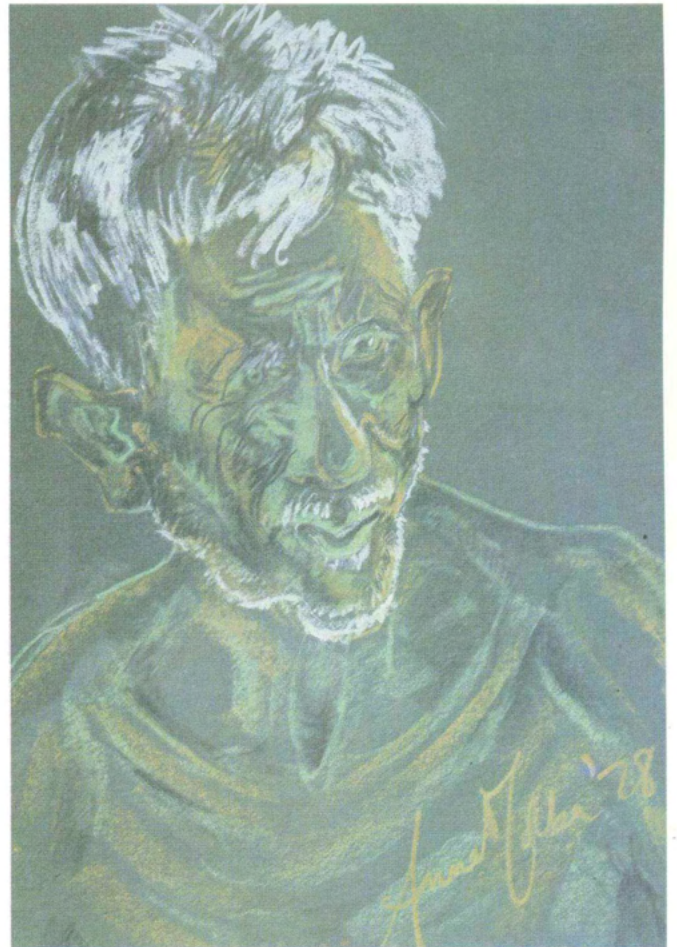
2 Information received during interview with Muhammad Ashraf's daughter.

148. A. B. NAZIR (1923–61) was born in Sialkot and was given art training in Amritsar by Thakur Singh. During a short life span of 38 years, A. B. Nazir made landscapes, portraits figure compositions and flower studies and still lifes. Out of these the largest number are sceneries done in water colour of high mountains about which Athar Tahir¹ in his article on Nazir, says "High mountains, some green and remote, others washed with the rosiness of evening light". His range of subjects covered Murree, Kaghan, Swat, Hunza, Kashmir, rivers and lakes, East Pakistan and Karachi and in many of these paintings photographs seem to have been used. In his paintings of historical buildings which range from temples, Mughal structures, Thatta, Ellora, tombs of saints to colonial structures there seems to be some effort at showing spatial perspective even though these too according to Athar Tahir seem to have been done from photographs (see Fig. 200 on page 220).

Among his portraits and life studies he seems to delight in painting all nationalities with their cultural paraphernalia of dresses and jewellery. His



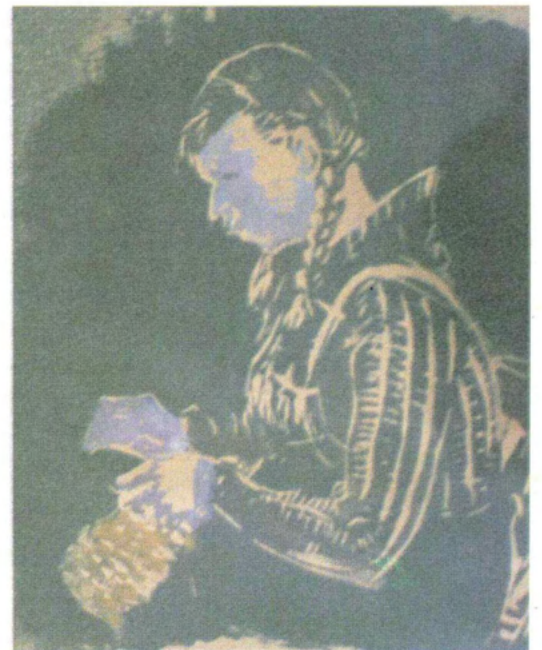
194-195. Oil paintings by Anna Molka Ahmad.



196. Portrait in pastel by Anna Molka Ahmad.



195.



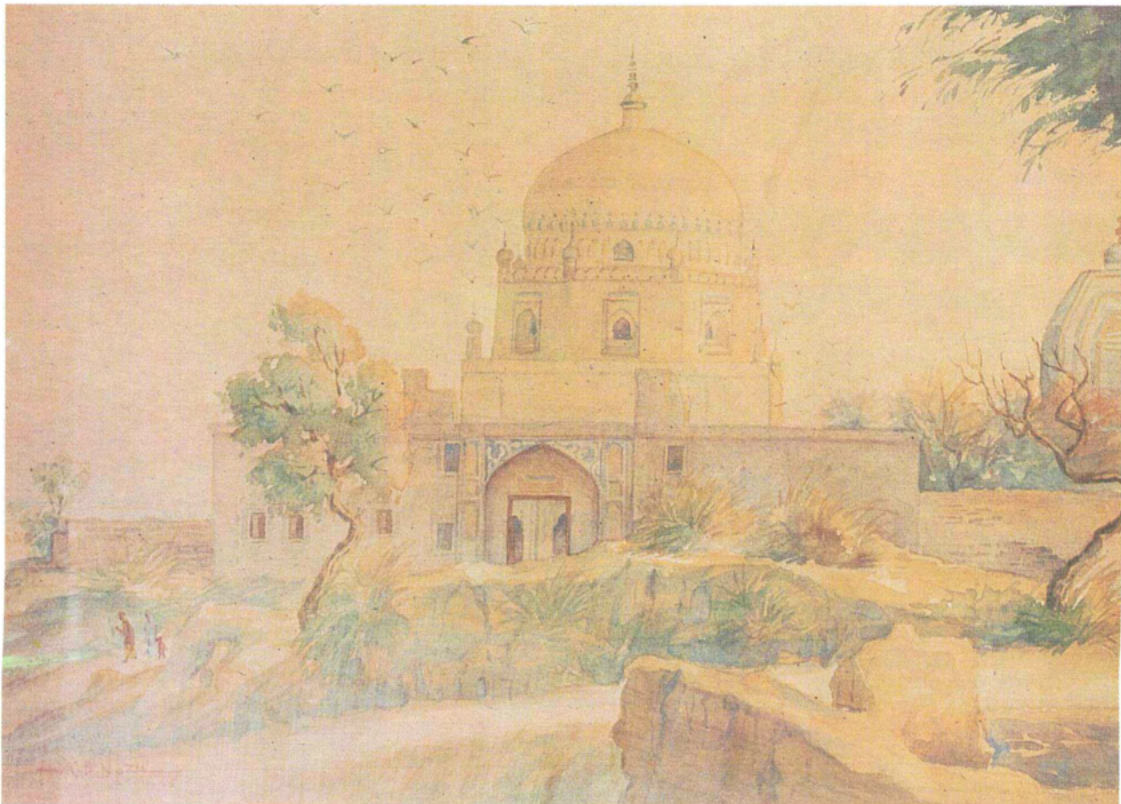
197. Lino cut print made by Anna Molka Ahmad.



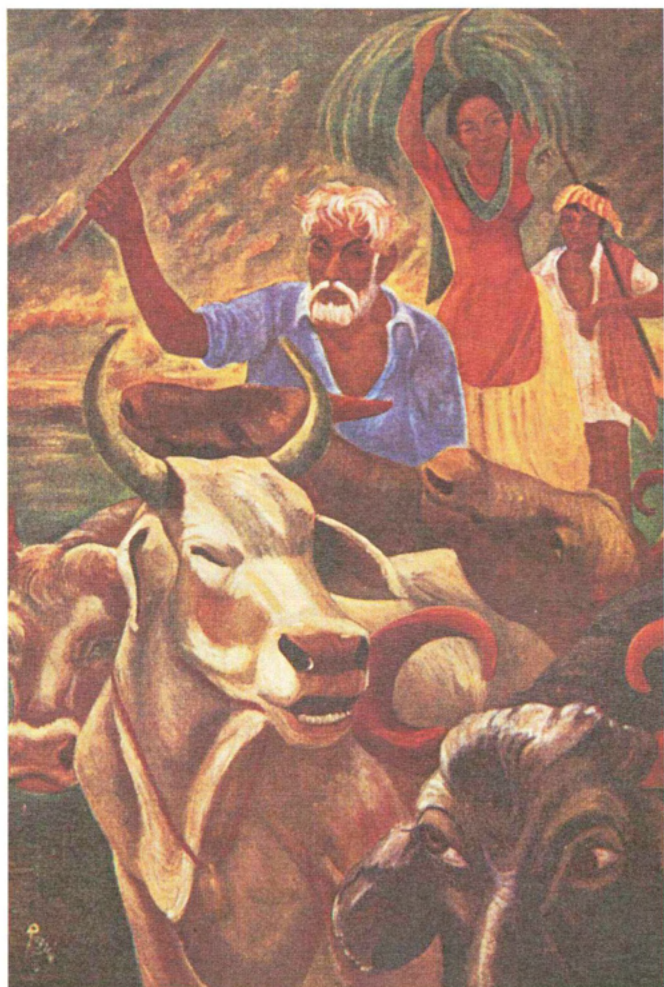
198. Etching print made by Anna Molka Ahmad when she was a student in England.



199. Water colour painting by Bashiruddin.



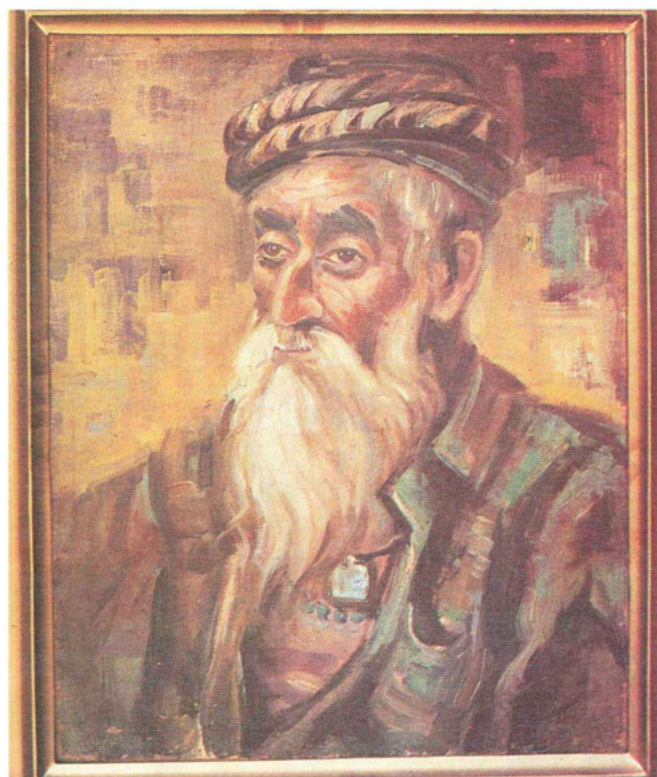
200. Water colour painting by A. B. Nazir.



201. Homeward Bound – oil painting by Razia Feroze.



202. Composition – oil painting by Razia Feroze.



203. Portrait by Saeed Nagi.



204. Workman resting – oil painting by Anwar Afzal.



205. Still life – oil painting by Naseem Hafeez Qazi.

Gallery of Modern Art, New Delhi (1972). Sculpture
Biennale, Musée Rodin, Paris 1966 Participated in



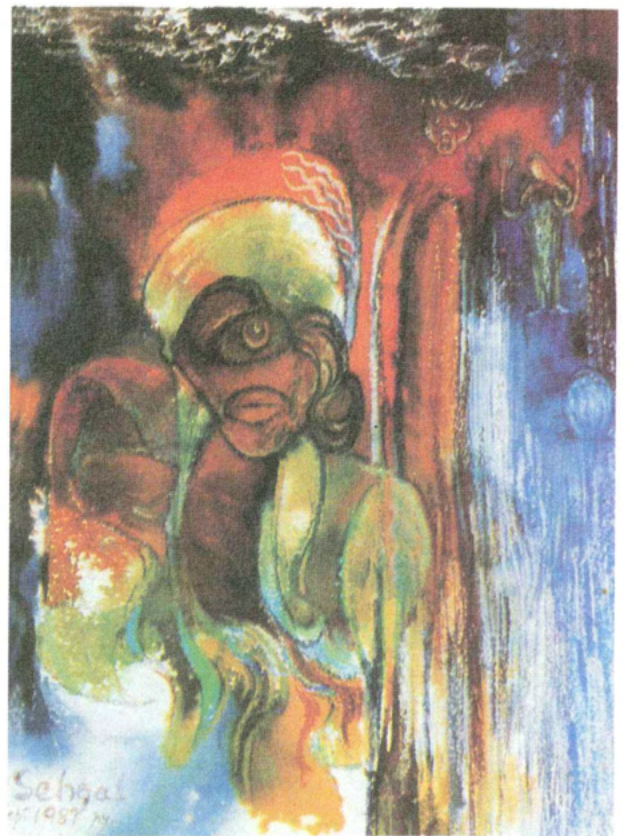
207. Resignation – a sculpture piece by Amarnath Sehgal.



206a. The Smiling Vagabond – oil painting by Naseem Hafeez Qazi.



206b. Still life – oil painting by Naseem Hafeez Qazi.



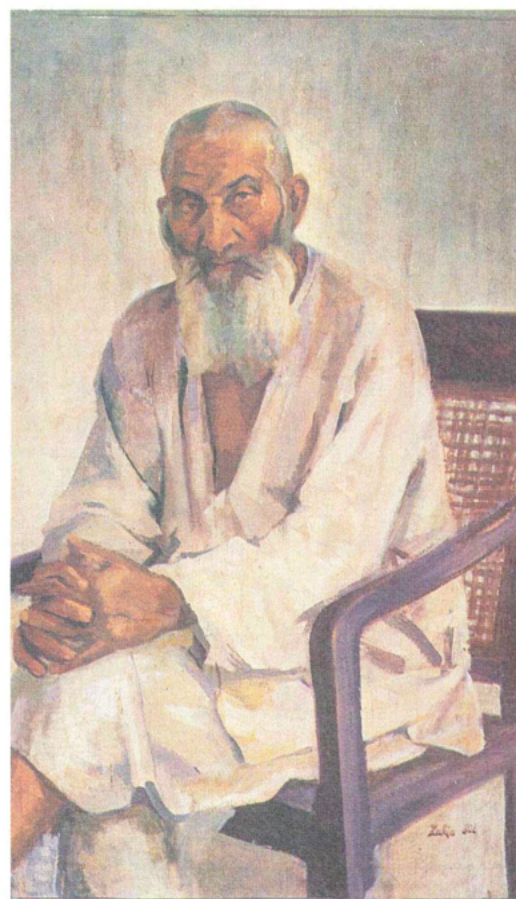
208. A Priest waiting for worshippers – oil painting by Amarnath Sehgal.



209. Painting on the theme of partition by Prannath Mago.



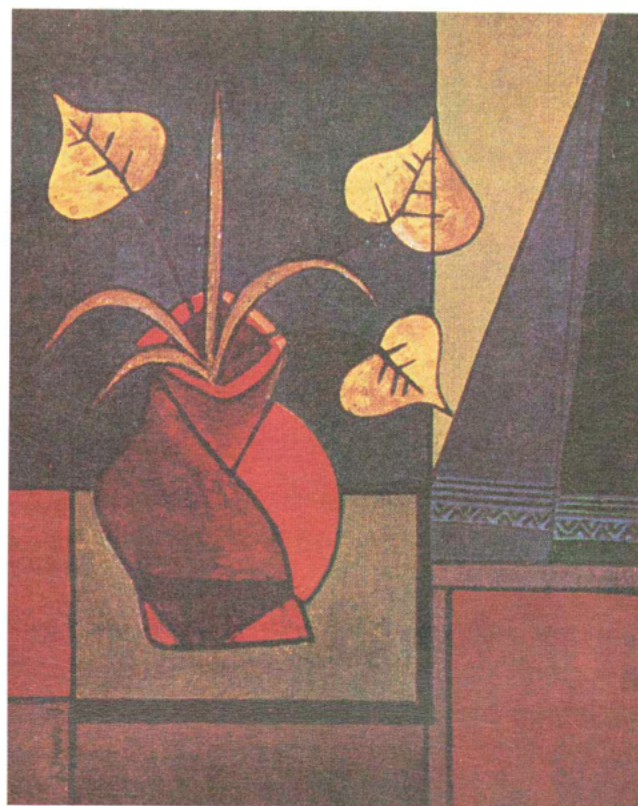
210-211. Portraits by Zakia Malik.



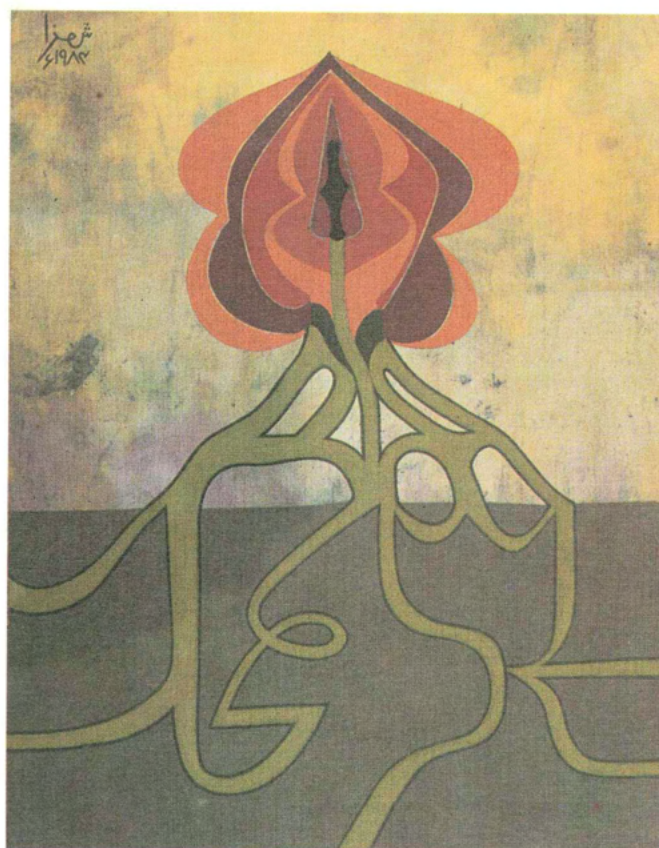
211.



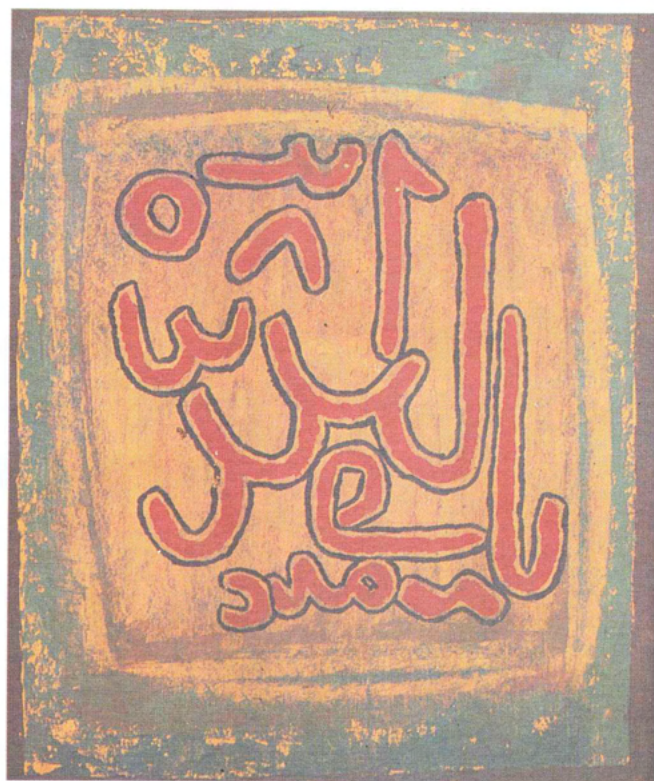
212-213. Paintings by Anwar Jalal Shemza.



214. Still life with red vase – early oil painting by Anwar Jalal Shemza.



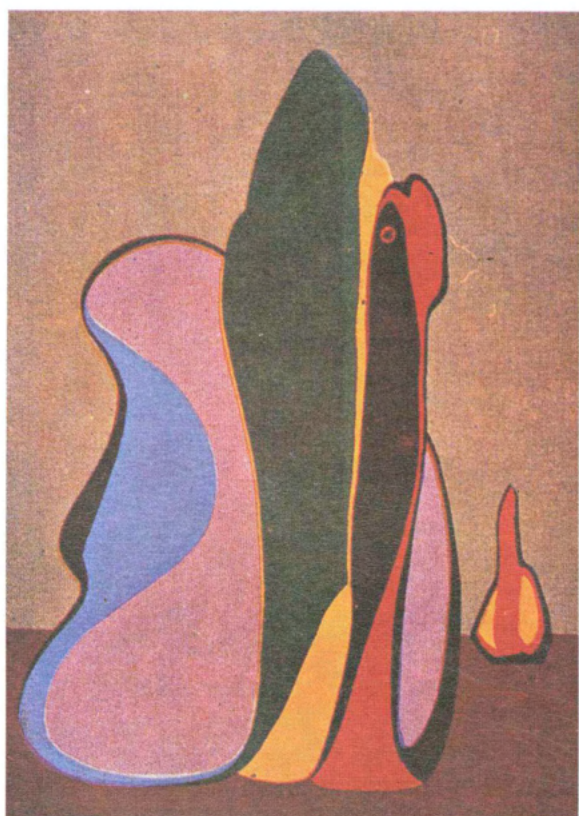
213.



215-216. Paintings by Anwar Jalal Shemza.



216.



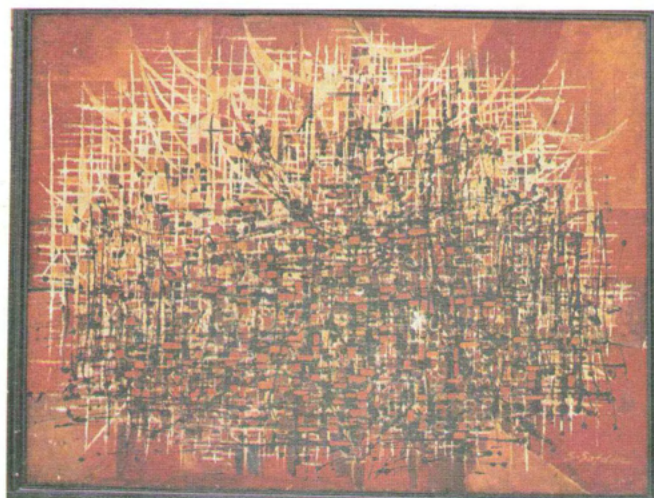
217. Symphony – early oil painting by Ozzir Zuby.



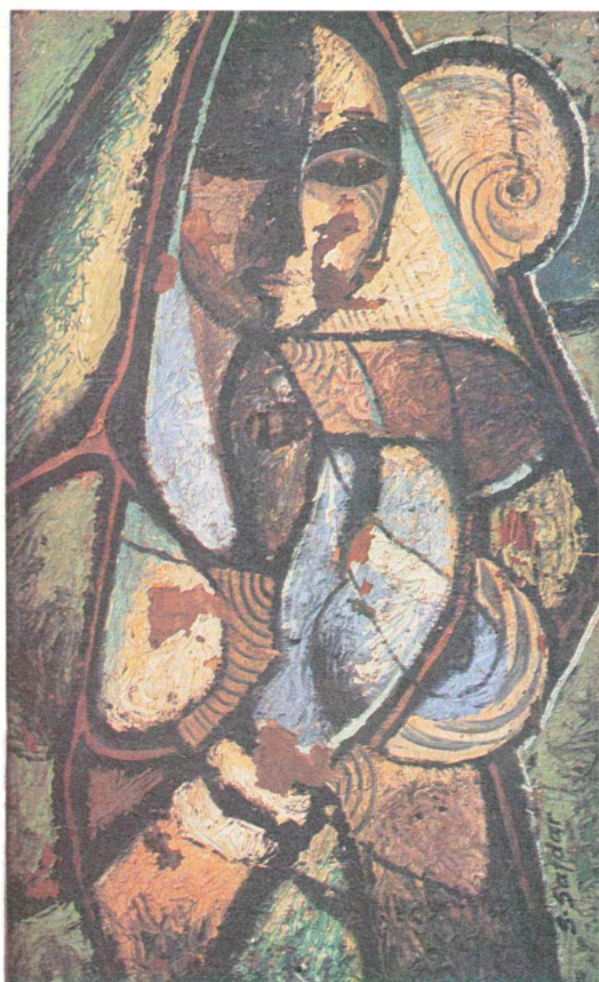
219. Still life with jug and fish – early oil painting by Sheikh Safdar.



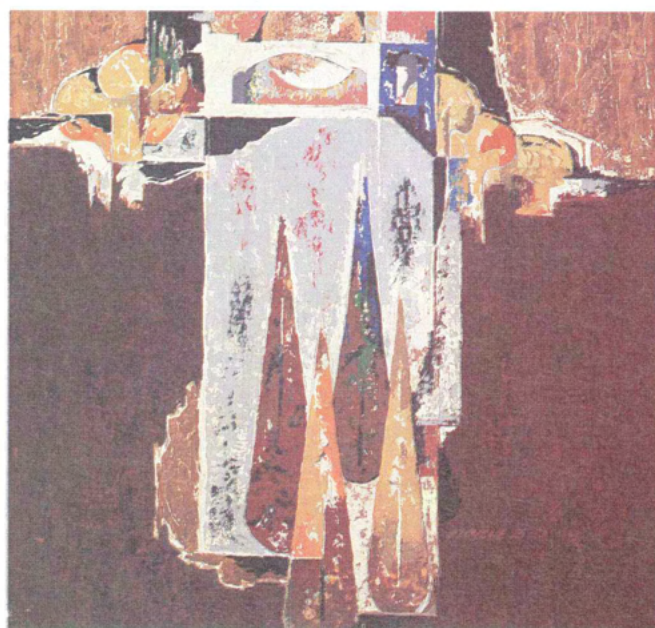
218. A painting by Ozzir Zuby.



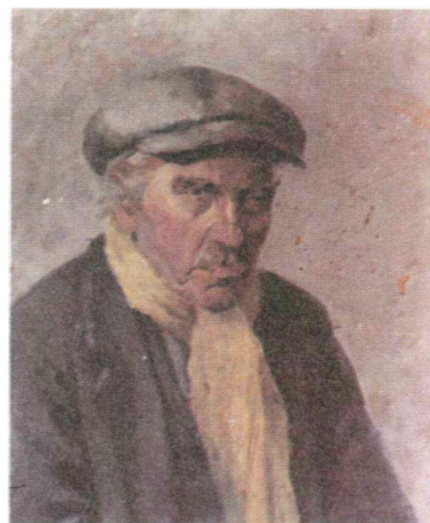
220. Painting by Sheikh Safdar.



221. Painting by Sheikh Safdar.



222. Abstract painting by Moyene Najmi.



224a & b. Portraits by Jamila Zafar.



223. Early landscape by Moyene Najmi.



subjects have been chosen from Punjabi, Pathan, Balochi, Sindhi, Bengali and African nationalities of which he made both male and female figures.

A. B. Nazir after his education in Amritsar shifted to Delhi where he worked in a film studio. Again quoting Athar Tahir. "His trunk full of paintings was sold away by the film maker Kardar after his departure" from Delhi at the time of partition. But the paintings that are left with the family show a great deal of the commercialism that must have rubbed off on his painting because of his having worked with a film studio and also because of the influence of Thakur Singh on his work.

1 Athar Tahir. 'The Colour of Two Decades' in the *Nation*, 28th September 1988.

149. ALI MUHAMMAD (1902-1957- ?) took part in the Exhibition of Painting held by the Fine Arts Department of the Punjab University¹ in 1957.

He was born in Hoshiarpur. He became a Drawing Master at the M. B. Industrial School, Multan and Headmaster, Government Industrial School, Multan in 1946. Before that he had taken his Industrial Examination in Wood Work from the Punjab Education Department in 1921 and his Drawing Masters Exam from Mayo School in 1925. He had taken his Adult Weavers' Course of the Department of Industries in 1936 and had obtained the Diploma of Carpentry and Drawing from Mayo School of Arts in 1953.

He was always doing something and even in 1956 he completed a correspondence course in painting from an Art School, Connecticut, USA.

1 Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1957 a black and white photograph of Ali Muhammad's Oil Painting 'The Persian Wheel' has also been reproduced in the same catalogue.



B-123. Ali Muhammad

PAHARI ARTISTS OF THE 19TH AND 20TH CENTURY FROM NURPUR

Even though Pahari painting in the 19th and 20th century had lost its patronage and a lot of its romance, the lingering glow from its brilliant past warrants some mention of the art activity in the Punjab hills.

A. R. Chughtai¹ has a good collection of twentieth century Pahari Paintings and it is through his writings that I have picked up the names of some Pahari painters who carried on the tradition of painting which their forefathers had given to them, but which they could not follow as a profession because of the lack of patronage. They had become farmers to meet their daily requirements of food and shelter, but in their spare time they painted.

150. CHANYA was the Pahari Artist that A. R. Chughtai¹ met around 1924-25. His real name was Jagat Ram. He worked from tracings because when Chughtai met him he had very few complete pictures but a big collection of tracings which he had inherited from his ancestors.

151. LAL DIN NURPURIA (Son of Imam Din) came to Nurpur after the earthquake of Jammu, with Ram Dyal, his brother and his brother's son Ganda Ram, at the same time as Chanya.

152. RAM DYAL.

153. BAKHSHU (Miran Buksh), son of Khuda Buksh was one of the Muslim artists of Nurpur who have been mentioned by Chughtai.¹

154. GAMMU (Ghulam Muhammad), son of Maula Buksh was another Muslim artist from Nurpur.

155. ALLAH BUKSH, son of Peer Buksh.

156. HAZURI MUSSAWIR was son of Yadmu and a resident of Sudhera. He was the artist that A. R. Chughtai¹ met when he travelled in the hill states in 1929. Hazuri aged between 20 or 25 told Chughtai that there was no patronage for the artists from the hill state Rajas. These artists had to earn their living

as farmers and painted in the evening for relaxation. They painted religious pictures by converting the court figures of Mughal paintings into religious ones like Radha and Krishna. Hazuri is mentioned by Mr. French² in his book on Himalayan Art. Hazuri's father owed tax to the Raja who forcibly took his paintings in lieu of the tax.

157. GANDA RAM, son of Ram Kishan *Musawer* lived on the hill above Hazuri. He was 90 years old in 1929 and worked not as a painter but made fans from card board and paper. He came to Nurpur with Ram Dyal who was his uncle (mentioned by Coomaraswami).³

158. FATTU (Fateh Din), son of Karam Din was one of the Muslim Artists of Nurpur mentioned by Mr. French.²

159. GOHAR SIHAI was a Pahari artist whose pictures are in Chughtai's collection. Chughtai has also written an article on Gohar Sihai who signed his paintings at the back of the picture in *Farsi* script. He was the first Hindu painter whose name appeared at the back of Pahari miniatures.

According to one geneology table published in Srivastava's⁴ book Gohar Sihai was father of Devi Ditta,⁵ the mid-nineteenth century artist who worked in Patiala at that time.

160. ALIA NAQQASH (Ali Buksh) painted Naika pictures. He was brother of Nabia (Nabi Buksh). Both lived in Poonch and were connected with Nawab Poonch's *darbar*. Chughtai has written a separate article on Gohar Sihai and Alia. Alia's painting of *Sohni Mahiwal* was appreciated by Chughtai. Both the brothers painted comparatively big miniatures.

161. UMAR DIN (1840–1860) is also one of the painters whose signed painting is in the Chughtai collection. (This is probably the same one as has been reproduced in colour by Srivastava – a portrait of Chughtai's father Mian Karim Buksh Memar).

162. NABIA NAQQASH as mentioned earlier was brother of Alia. His signed paintings are in the A. R. Chughtai¹ collection. He was related to Chughtai's

wife and his paintings were given to Chughtai by his wife's grandmother. Both the brothers painted *Heer Ranjha*, *Sassi Punnoo* and other folk love themes.

163. IMAM BUKSH was a Pahari Artist who is also represented in the Chughtai collection by a signed painting.

164. KARIM BUKSH was another Pahari artist with a signed painting in the Chughtai collection.

- 1 A. R. Chughtai – *Lahore ka Dabistan-e-Musawari*. Lahore, 1979, p. 85.
- 2 J. C. French – *Himalayan Art*. Oxford, 1931.
- 3 Coomaraswamy – Indian Author and Art Critic of many books on Indian and Pahari Art.
- 4 R. P. Srivastava – *Punjab Painting*. New Delhi, 1983, p. 54.
- 5 See Appendix II, No. 52.

165. MUSHTAQ BABRI (1924–85) was the son of an illustrious father Master Miran Buksh. He was born in the famous *Koocha Musawaran* in the Gumti Bazar where Master Miran Buksh lived. According to his exhibition brochure (held at Alhamra Art Centre in the early eighties) his biodata reads as follows:–

1924 – Born on 24th December.

1923–44 – Learnt painting from his father Miran Buksh (But according to family members whom I interviewed he learnt by just watching. He was never directly taught by Miran Buksh).

1946–47 – Worked on Graphics in the War Department



B-124. Mushtaq Babri.

1955 – Painting reproduced in daily *Zamindar*.

1961–75 – Served as artist in the Silvicultural Research Forest Division and contributed as artist in Punjab Forestry Conference.

Participated in various group shows and designed and illustrated projects for various national agencies.

He spent about 24 years with the Forestry Department where he was able to paint. Before that he worked for short periods with the Mayo School, the Railways and WAPDA.

According to M. A. Ansari¹ “Included in his creativity was a devoted sense of patriotism. Babri won an award for a portrait of the Quaid-e-Azam, published in the popular daily *Zamindar*.

He painted mostly in water colours in various sizes. It can be truly said that he lived in the shadow of his great father – the question is – was he ever able to emerge out of it? There is a big question mark hanging over the authenticity of his paintings. Several members of his family have alleged that they are the unsigned work of Miran Buksh which Mushtaq tried to pass as his own. The family members say that the paper used by Miran Buksh was not available after 1940 so Mushtaq Babri could not have used that paper. According to M. A. Ansari he left behind almost 80 paintings.

1 M. A. Ansari – in the exhibition brochure brought out by Alhamra Arts Council – Lahore – 1986.

166. MUSTAFA, son of Khaleefa Shujaiddin (who was the elder brother of Khaleefa Zahooruddin Babri).¹ Mustafa is a well-known poster painter who made a name for himself by doing meticulous likenesses for the cinema posters. But he said when I interviewed him that he did not have any of his work with him.

He is the grandson of Imam Din² and was a student of Ustad Allah Buksh³. Allah Buksh was a student of Baba Abdullah⁴ who belonged to Mustafa's family. This was in continuation of a long standing tradition among artists whereby a son never learnt art from his own father, but from an elder artist of a friendly traditional art family (usually he was made a student of a student).

Mustafa lived his early life with his family in *Gumti* in the *Mitti Puttan Bazar*, where the family was well-known as artists and *naqqashes*. He shifted to Dil Muhammad Road about fifty years ago where

he started designing cards. He was employed as an assistant by Khawaja Nazar Muhammad who was an art director in the film world for whom he made a number of background landscapes. A. R. Kardar was impressed with his work and took him to Bombay from where he returned to Lahore after partition.

He liked to do meticulous detailed work, but the demand was for making banners. So he started making imaginary portraits for commercial use and created a slick realism from it. He never signed his pictures. He was instrumental in introducing spray work in Pakistan. He managed to paint remarkable likeness in the slick commercial portraits that were demanded from him.

He was a student of Allah Buksh but for many years he was not allowed to paint, because according to his teacher, Allah Buksh, himself had learnt his trade after serving his own teacher for ten years. According to Mustafa whom I interviewed, Allah Buksh had German and French sceneries which he copied by making a few changes here and there.

Mustafa also belonged to the Punjab Fine Art Society which had the membership of Allah Buksh,³ Miran Buksh⁵ and Abdur Rehman Ijaz.⁶ Mustafa recalls the time when Chughtai arranged an exhibition above *Lorangs* restaurant (actually the Punjab Literary League always held its functions in the hall above *Lorangs* restaurant in the Shah Din building on the Mall Road, Lahore) after which Khwaja Nazimuddin, who was the chief guest saw the impropriety of not having a proper exhibition hall. He therefore made available the premises and was instrumental in the formation of the Lahore Arts Council which was and is called the Alhamra Arts Council; Mustafa talked of another interesting tradition among the Lahore artists. They vied with each other in patronising wrestlers. Miran Buksh⁵ was a well-known patron. Imam Din's² effort to emulate his illustrious relative however ended in disaster. When he patronised a wrestler the maintenance costs were so high that he had to sell his *haveli* to Bulaki Shah (a notorious money lender) for a paltry sum of rupees one hundred and fifty.

1 Zahooruddin Babri - See Appendix II, No. 105.

2 Imam Din – See Appendix II, No. 46.

3 Allah Buksh – See Appendix II, No. 102.

4 Abdullah – See Appendix II, No. 1.

5 Miran Buksh – See Appendix II, No. 111.

6 Abdur Rehman Ijaz – See Appendix II, No. 109.

167. **RAZIA FEROZE** (1925) was born in Shahpur, Punjab in 1925. Her bio-data according to an exhibition brochure of the Punjab University Fine Arts Department¹ in 1955 reads:

1942 B.A. from Kinnaird College, Lahore.

1943-44 Illustrated *Begum* Magazine, Bombay.

1946 Burmah Shell Prize Winner at the Punjab Fine Arts Society Exhibition.

1949 Post-graduate Diploma in Fine Arts from Punjab University Fine Arts Department.

1950 Prize Winner in Fine Arts Association, Mayo School of Arts.

1952 First Prize Winner of BCC Poster Competition.

1954 Gold Medal at All Punjab Art Exhibition Prize Winner International Exhibition, Karachi.

But after this impressive showing during the first half of the twentieth century, this talented lady artist seems to have settled back and let others take the limelight.

At that time she was mentioned by A. R. Chughtai,² Srivastava³ among the promising artists, but the promise seems to have been swallowed up by her career in teaching which she was pursuing until recently.

She has recently made a tremendous effort at a come back. But her one man show held in Alhamra, Lahore in 1992 is a total change of style from earlier work. Whereas her earlier pictures showed vigorous composition and dramatic contrasts her new work has muted colours without



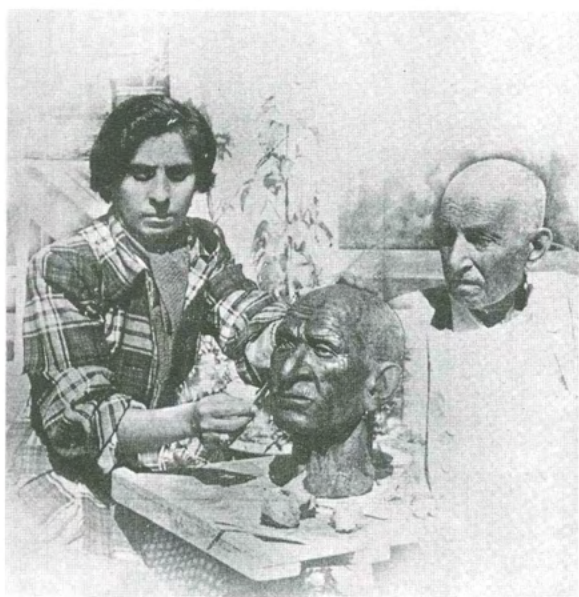
B-126. Sculpture by Razia Feroze.

too many shadows to ruffle their serenity (see Figs. 201-202 on page 221).

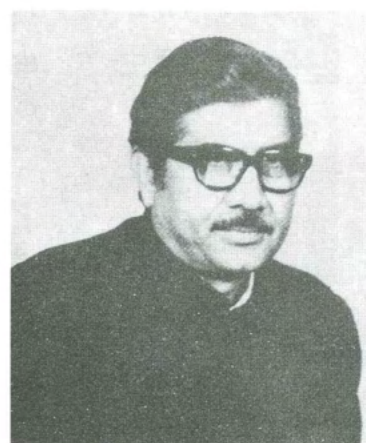
1 Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab. 1951-1952-1955.

2 *Muqalat-e-Chughtai* (Volume II), Lahore, 1987, p. 141.

3 Anna Molka Ahmad – Razia Feroze Monograph number three, Department of Fine Arts - University of the Punjab. Lahore, 1954.



B-125. Razia Feroze.



B-127. Mir Noor Ahmed Azad.

168. MIR NOOR AHMAD AZAD (1926) has been mentioned in the NCA Centenary Catalogue.¹ 1944 Diploma from Mayo School of Arts.

Learned portrait painting from Muhammad Latif,² Ata Muhammad³ and Mr. Bukka⁴. Worked in Shanti Naketan, Calcutta. Worked at several places including Governor House, Lahore. Got two 1st Prizes for Posters. Made numerous film posters at Bombay and Lahore.

1. National College of Arts Centenary Exhibition Catalogue-1975.
2. Muhammad Latif - See Appendix II, No. 137.
3. Ata Muhammad - See Appendix II, No. 138.
4. Ustad Bukka - See Appendix II, No. 123.



B-128. Bashir-ud-Din Siddiqui.

169. BASHIR-UD-DIN SIDDIQUI (1927-1945-?) has been mentioned as one of the exhibitors in the Punjab University Fine Arts Department

Exhibition¹ of 1955. The salient features in his life have been:

Training in art from Master Allah Buksh.

1941 Artist Indian Army Propaganda Department.

Went and viewed art in Iran, Iraq, Syria, Lebanon, Palestine, Egypt, Greece and Italy.

1945 Worked at his own commercial art studio in Lahore.

- 1 Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1955.



B-130. Haldia Stewart.

170. HALDIA STEWART (1927-1955-) was another artist who participated in the Punjab University Fine Arts Department Exhibition¹ of 1955. The brochure informs us that she belonged to one of the fourth generation American families and was



B-129. Painting by Bashir-ud-Din Siddiqui.

born in this country. For 500 years these families have worked as doctors, nurses and educationists. Haldia was born in Gujranwala. She taught at Kinnaird College, Lahore for 33 years till her marriage to the Principal, Gordon College, Rawalpindi and started teaching at a women's college there.

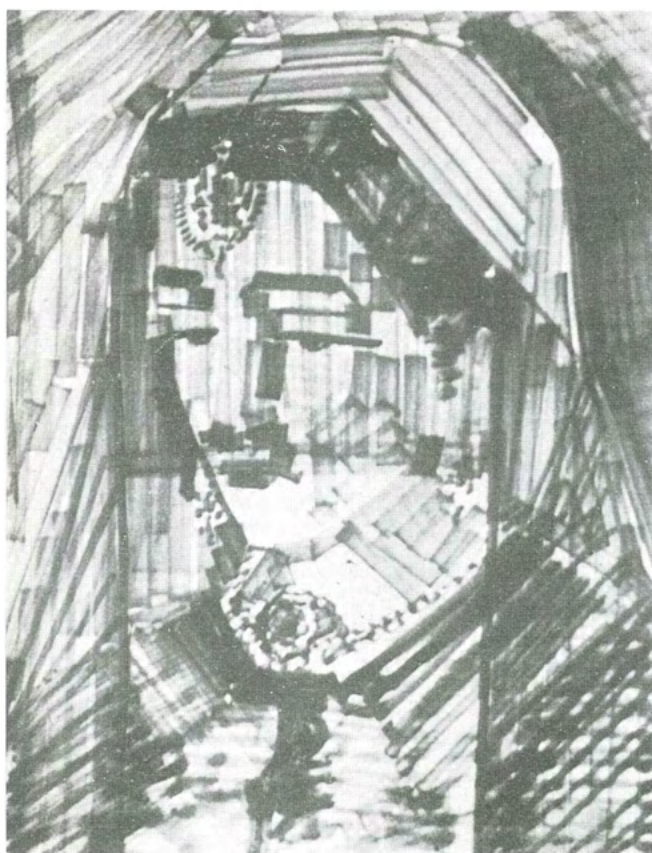
She inherited her love of painting from her artistic mother, is self taught and paints water colour landscapes.

1 Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1955.

171. MUHAMMAD HANIF BHALL (1931–1955–) was born in village Nawankot, Lahore in



B-131. Muhammad Hanif Bhall.



B-132. Painting by Muhammad Hanif Bhall.

1931. He studied at the Mayo School of Arts and took his Diploma from there.

He was assistant art master at Aitchison in 1947.

1947–52 – Supervised the private Jinnah School of Arts.

He was visual display technician at the USIS (United States Information Service).

He took part in the Painting Exhibition which was organised by the Punjab University Fine Arts Department¹ in 1955.

1 Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1955.

172. ABDUL GHANI (–1937–) was mentioned by Muhammad Ibrahim Toor¹ and Aryan.² He is also known to Major Mughees from the Faqir Khana of Lahore.

Aryan mentions him with a group of painters like Abdur Rehman Ijaz and Muhammad Hussain who were painting in Lahore in 1937.

1 Information received from Muhammad Ibrahim Toor (Appendix II, No. 184).

2 K. C. Aryan – *Punjab Painting*. Patiala, 1975, p. 36.

173. MISS (according to Chughtai)¹ MRS (according to Aryan) BATRA (–1937–), is one of the artists who have been mentioned by K. C. Aryan² who were working in Lahore in 1937. She has also been mentioned by Chughtai¹ in one of his essays, while mentioning the Punjab Art Society and Punjab Literary League in which artists like Roop Krishna,³ Sanyal,⁴ Razia Siraj Din,⁵ Amrita Sher Gill⁶, Miss Batra, Mr. Gupta,⁷ Mr. Muhammad Hussain,⁸ Ustad Allah Buksh⁹ and Ijaz¹⁰ were active and participated enthusiastically in its activities.

1 Sheema Majeed – *Muqalat-e-Chughtai*, volume 2. Lahore, 1987, p. 140.

2 K. C. Aryan – *Punjab Painting*. Patiala, 1975, p. 36.

3–10 See Appendix II, Nos. 182.113.181.136.119.116.102 and 109.

174. CHAUDHRY ALLAH DITTA (? -1947- ?) was mentioned by Ibrahim Toor as being a good artist who was associated with the Mayo School of Arts before partition in 1947.

1 Information received from Ibrahim Toor (Appendix II, No. 184).

175. MOHINDER SINGH.

176. ANWER HAQ.

177. SARDAR MUHAMMAD.

178. MUHAMMAD LATIF. (See Appendix II, No. 137).

179. MUHAMMAD TUFAIL.

180. MERAJ MUHAMMAD, all were artists from Lahore mentioned by Aryan¹ working around 1937.

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 36.

181. MS. RAZIA SIRAJUDDIN (–1937–). “Zeno”,¹ in his article on Sanyal when the Indian artist visited Lahore in 1987, quoted him about Razia Sirajuddin – “Who was a painter and herself looked like a painting.” This sentence sums up this graceful lady, even though it says nothing about her intellectual capabilities or her enthusiasm and her energetic sponsoring of the cause of art in this country at the time that she was in Lahore.

A. R. Chughtai² in one of the very few articles that he wrote on any of his contemporary artists praises Razia Siraj as a painter, as a writer and as an intellectual. He was part of the jury that awarded Razia Siraj the First Prize in an Industrial Exhibition in which the art section formed an important part. He says that he awarded the prize because of the freshness and impressiveness of her painting, and that he could say with conviction that the real reason behind her success was Razia’s sincerity and her seriousness of purpose.

Razia returned from the Royal College of Arts, London and became a part of the very enthusiastic young group of artists who called themselves the Lahore Art Circle and the Literary League. This group also included older artists like Chughtai,³ Mr. Gupta,⁴ Ustad Allah Buksh,⁵ Sanyal,⁶ Mian Mohammad Hussain Qadri⁷ and Abdur Rehman Ijaz.⁸ Amongst the younger lot was Razia Siraj, Amrita Sher Gill,⁹ Roop Krishna¹⁰ and Mary Roop Krishna, Moyene Najmi¹¹ and Anwer Jelal Shemza.¹²

Razia was a remarkable outstanding and many faceted personality in which too many interests vied

with each other, with the result that she had very little time for painting and thus could not rise to the full height of her very great potential. She was a literary figure as well as being an art critic and wrote the Foreword of Chughtai’s book on Ghalib’s poetry in which she displayed tremendous grasp over not only Chughtai’s painting but on Ghalib’s poetry as well.

Her energy carried her to public forums, to radio discussions and talks. Initially, she painted in oils but gradually switched over to water colours. Chughtai says that some of Razia’s pictures remind him of Amrita Sher Gill, but Razia has her own individual style.

According to A. R. Chughtai² after the decision, in 1940 by the Punjab University, Lahore to start art classes, a selection committee was formed. The committee members were Professor Sondhi, Principal, Government College, Mian Fazal Hussain, Vice Chancellor, Punjab University, Mr. Gupta, Principal, Mayo School of Arts, and A. R. Chughtai himself. This committee according to A. R. Chughtai, considered two names for appointment as Professor of Arts – Mary Roop Krishna and Razia Siraj both of whom could not take up the post which was later taken up by Mrs. Anna Molka Ahmad, when she arrived on the scene. But after this, Razia Siraj was co-opted member of this high level selection committee.

She had a most unhappy life, when after her divorce she went away to live in Oxford and died there suffering from T.B. Her painting of Allama Abdullah Yousaf, with its realistic portrayal of character and her painting, ‘The Black Burqa’ which is a social comment, when put up in an exhibition in Oxford were much noticed and remarked upon and appreciated.

Aryan¹³ mentioned her in his book but also mentioned Mr. Siraj Din as one of the painters. This is quite untrue because Siraj *Sahib* was definitely not a painter.

1 Zeno (Safdar Mir). ‘An Artist’s Rendezvous with the Past.’ *Dawn*, Friday, 14th November 1986.

2 Sheema Majeed, *Muqalat-e-Chughtai*, Volume II, Lahore, 1987, p. 138.

3–12 See Appendix II, Nos. 100 - 119 - 102 - 113 - 116 - 109 - 136 - 182 - 195 and 192.

13 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 36.

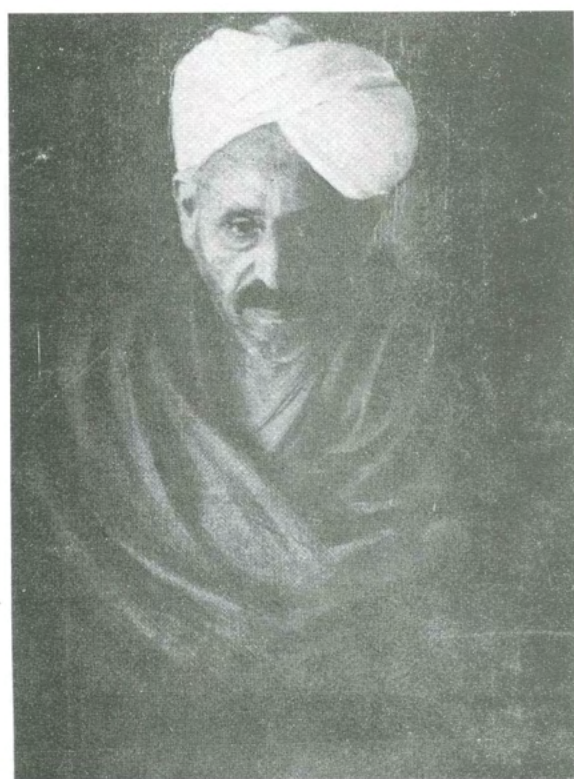
182. ROOP KRISHNA (–1922–1968). Roop Krishna was an educated, intelligent painter of the



B-133. Roop Krishna.

twentieth century who had a complete awareness of modern trends in world art. He realised that the main purpose of art was not merely representational realism and that distortion could express just as effectively.

He was an eminent personality of Lahore where he had his early schooling in art. Afterwards he went to Bengal to work in *Shantiniketan* the famous institution started by Rabindranath Tagore. He studied painting under Nanda Lal Bose and Abanindranath Tagore, two well-known Bengal artists, as their most



B-134. Portrait by Roop Krishna.

favoured pupil. This is why the influence of *Shantiniketan* stayed with him in his earlier works. In 1927, he went to England and to Europe and studied at the Royal College of Arts, London under Rothenstien.¹

He was experimenting a lot in those days. First he was impressed by the Impressionists of Europe and painted under this influence for a time. Then like Amrita Sher Gill, he tried to blend the style of the east with the style of the west and in the end he tried distortions. But since none of his work is available we can just repeat what people like Aryan² said about him and his great promise as a painter with a lot of sensibility. Roop Krishna also wrote an article



B-135. Mary Roop Krishna.

on 'Some Fresco Paintings in the Lahore Fort'³. He left India for good in 1941 and went to live in London where he died in 1968.

He was married to Mary Roop Krishna, who according to her contemporaries was a good painter. She has been mentioned by Aryan as well as by A. R. Chughtai. Both husband and wife left India to go and live in England because of the "complete lack of art consciousness and appreciation on the part of the public here".⁴

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- 1 Rothenstien – See Appendix I, No. 70.
 - 2 K. C. Aryan – *Punjab Painting*. Patiala, 1975. pp. 30–37–116 and Painting 83–84–85–86 and 87.
 - 3 Roop Krishna – 'Some Fresco Paintings in the Lahore Fort' – *Rupam* Nos. 27–28, October, 1926, p. 87.
 - 4 Mentioned by Abdullah Chughtai – *A Century of Painting in the Punjab*, Lahore, p. 53.

183. S. N. MUNSHI (1942–) was a Dera Doon Artist who was spotted by the Lahore Aitchison College Principal Mr. C. H. Barry when the latter was on a visit to Dera Doon. Mr. Barry immediately

offered Munshi a job at his school as an Art Teacher and S. N. Munshi came to Lahore in 1942.

S. N. Munshi painted in water colours with the New Bengal School Technique. An old student of Aitchison College remembers seeing water colour paintings in the school done in the soft wash technique even at the time of partition, but since then these paintings have not been seen.

1 Information received from a former Burser of Aitchison College, Mr. Muhammad Akram.

184. MUHAMMAD IBRAHIM TOOR KASHMIRI (–1949–) is one of the few older artists who are still alive and can be tapped for the immense amount of information and historical facts that he has at his disposal.

He is a painter of the Kashmiri scene who worked with Bevan Pettman the portrait painter. He holds the point of view that a portrait painter should not only be a psychologist with an ability to understand his model but also be well versed in palmistry, so that he is able to read the hand as well as the face, in order to paint the true characteristics of a model.

Mr. Ibrahim Toor used to make his own brushes from squirrel and mongoose hair. He is a person who has had close contact with artists like Master Allah Buksh,¹ A. R. Chughtai,² Sheikh Ahmad³ and Anna Molka Ahmad.⁴

Mr. Ibrahim Toor won a First Prize at a Karachi Exhibition in 1949. He has written a book on the Fine Arts in Kashmir in which he has made the interesting disclosure of a practice which exists even in Lahore. If an *ustad* is pleased with the work done by a student, he will deign to sign the picture himself and the student will consider it a great honour.

1 Allah Buksh – See Appendix II, No. 102.

2 A. R. Chughtai – See Appendix II, No. 100.

3 Sheikh Ahmed – See Appendix II, No. 125.

4 Anna Molka Ahmed – See Appendix II, No. 141.

5 Information received from Zarar Babri.

185. SAEED NAGI is one of the few portrait painters who were able to do a live portrait of the Quaid-e-Azam Muhammad Ali Jinnah. He is in fact the first portrait painter to have been asked to paint the Quaid. The leader of this new nation had limited time, but Nagi did not disappoint him and finished the painting in two-three sittings (see Fig. 203 on page 221).

Saeed Nagi had all the incentives to become an artist from his uncle who was a miniature painter and his mother who was an artist herself. She employed a lady artist to come and teach her son the art of painting, much to the disapproval of other family members who thought the sum of 'Rupees thirty' per month, plus the facility of tonga transport, an exorbitant sum to pay for a mere art teacher at that time.

Nagi is a versatile artist whose range of works extends from making landscapes, portraits, still-life to calligraphy, painting on silk and ivory to stucco work on ceilings, to making ivory inlay on marble topped tables. He was not only a painter but an architectural designer who designed the Pakistan pavilion for many an international exhibition.

Saeed Nagi paints soft pretty pictures like A. B. Nazeer. He also loves the mountains and often travelled to the northern areas to paint mountainscapes and figure compositions with strong ethnic and cultural preference. He also painted folklore stories, snake charmers, Kailash girls and dancing girls. In his fifty-year career Nagi also tried to reintroduce historical motifs like the ones on Mohenjodaro seals.

Information taken from Miss Jalees Nagi, Professor of Art and Rani Nazeer who interviewed him for the weekend *Jang*.

186. SARDAR MUHAMMAD BUTT (–1937–). Sardar Muhammad was one of the artists mentioned by Aryan¹ who were working in Lahore in 1937. But a Sardar Muhammad Butt who may be the same artist is also remembered by Mr. Zarar Babri who informed me that a certain Sardar Muhammad Butt was an artist and a teacher first as Sheranwala School, Lahore, then Ghakar Mandi near Gujranwala and finally a teacher at St. Patric, Rawalpindi where he was working till recently.

1 K. C. Aryan – *Punjab Painting*, Patiala, 1975, p. 36.

187. MYRIAM SHAH (1923 –) was born in London 1923. She was educated at the Cathedral High School, Lahore. She graduated from F. C. College, Lahore in 1947, after which she took her Royal Drawing Society Examinations. She was the Art Teacher at Queen Mary College, Lahore, 1948. She studied Journalism and Textile Designing and also illustrated childrens' books. She was Prize Winner at All Punjab Art Exhibition, Punjab University 1952. She took her B.A. Art Examination in 1953.



B-136. Myriam Shah.

188. ANWER AFZAL (1923 –todate) was born at Sargodha in 1923. She was in Delhi for her early education but studied at the Punjab University Lahore from 1941–1944.

She was a lecturer at Lady MacLagan Training College, 1945. She joined the Punjab University Fine Arts Department in 1947 as a popular and much respected lecturer.



B-137. Anwar Afzal.

She is well-known for her huge figure compositions based in Punjab villages. She has painted human beings and animals and the landscape in a most realistic manner. Also very realistic and competent is her big life study of a man sitting near a coal fire on a cold day (see Fig. 204 on page 221).

1 Information taken from Catalogue of Exhibition of Paintings arranged by the Department of Fine Arts at the University of the Punjab.

189. ASGHARI MANZOOR QADIR (1911–1940–) was born in Batala (India) and was educated in Queen Mary College, Lahore. She was interested in art from her childhood. She sold her first painting at the age of eleven in the Fine Arts Society Ex-



B-138. Asghari Manzoor Qadir.

hibition. She was encouraged to paint by Svetasley Roerich the Russian painter in 1940 and she later went to Roerich's studio and library, up in the mountains in Kulu, to study and paint. She was a well travelled person who toured the continent and painted in many countries, while accompanying her family on their travels.¹

She is mentioned by many authors including A. R. Chughtai.²

- 1 Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1957 a black and white photograph of her oil painting "the Donomides" is in the same catalogue.
- 2 Sheema Majeed – *Muqalat-e-Chughtai*, Volume II, Lahore, 1987, p. 141.

190. NASEEM HAFEEZ QAZI (1928–1994) was born in Wazirabad and educated in Quetta, after which she came to Lahore College for Women for her Intermediate and her B.A. degrees in which she studied Fine Arts as one of the subjects from the University Department of Fine Arts from 1944–1949. She completed her Post-Graduate Diploma in Fine Arts in 1949. Then was Lecturer in Fine Arts in Lady MacLagan Training College 1949. After that she also



B-139. Naseem Hafeez Qazi.

conducted short courses in 1952: (a) a three-month course for Lahore Corporation Teachers at the University Art Department; and (b) was Instructress for the Sketch Club at the American Embassy in Karachi.

In 1952, she won the University Shield for Women in the All Punjab Art Exhibition. She also won a prize at the International Women's Art Exhibition in Karachi in 1954. She was lecturer in art at the Government College for Women, Lyallpur (Faisalabad) and Head of Fine Arts Department at the Lahore College for Women. She got her M.A. degree in 1957 securing a first class first and a gold medal.^{1*} She has been painting in oils consistently all her life and is well-known for her still lifes and her figure compositions of street urchins and poor children (see Figs. 205-206a & b on page 222).

1 Information taken from Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1955-1957. A black and white photograph of her oil painting of a male figure has been reproduced in the same brochure.

* She won a scholarship to Spain and on her return taught at the Punjab University. One of her paintings was presented to the Punjab Assembly by the Punjab University. This painting has been reproduced in black and white in one of the University brochures.



B-140. Painting by Naseem Hafeez Qazi.

191. HARKISHEN LAL (1921–todate) was another famous student who was initiated in the art world through Sanyal's Lahore School of Fine Arts. Even in those early days during exhibitions his paintings were singled out and noticed and admired for their expressiveness.

He received a Government of India Cultural Scholarship in 1956 and has travelled extensively since then. He is a well-known teacher and an artist of repute in India today.



B-141. Painting by Harkishan Lal.

192. AMARNATH SEHGAL (1922–todate) was another outstanding student of B. C. Sanyal's 'Lahore School of Fine Arts'. Afterwards he took a master's degree in Art Education from New York University. Dr. Vishkha Desai, Director of the Asia Society Galleries, New York writes about his work – "Mr. Sehgal has pursued his passion for giving visual form to issues of social justice and to politically relevant themes out of his long and distinguished career."

He is today a sculptor and painter of repute in India. He has published *Arts and Aesthetics* a book of poetry which has been translated into English, French and Arabic (see Figs. 207-208 on page 222).

193. PRANNATH MAGO (1923 todate) was among the most prominent pupils of Sanyal in his



B-142 to 145. Paintings by Prannath Mago, painted in the early forties two of these paintings are on the theme of partition specially 145 which shows the departure of the train from Lahore carrying refugees to India.

'Lahore School of Fine Arts'. He was born in Rawalpindi where his father practised Law. Prannath after his initiation in art from Sanyal, went off to Bombay to study in the J. J. School of Arts for five years.

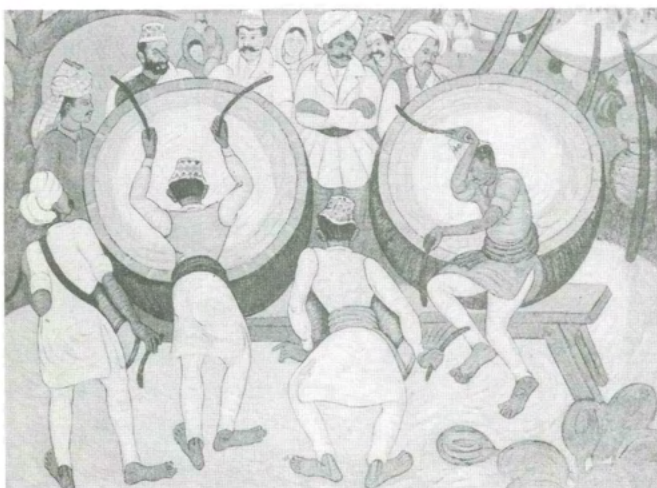
From Sanyal he learnt his lyricism and his colours and from the J. J. school he evolved his sense of design and his ability to compose. In the beginning he painted under the influence of the Pahari miniatures, but as the events of prepartition India began to generate heat and violence he found "the serenity of this style unsuited for the painting of such gruesome events and he turned to the brushwork of van Gogh as being more suited to his themes"¹ – Though he did paint a small painting on 'The Bengal Famine', his more expressive work was made before and after the partition. His painting 'Rumours' was one of the first paintings on the actual events of the partition and was made in Krishen Nagar area of Lahore. After partition even when he



B-144.

had shifted to Delhi, he made a number of paintings on the same theme. 'The Farewell' was one and the 'Mourners' which was made at the time of his mother's death "was actually symbolic of the mourning of the entire nation at the experiences of partition and the assassination of Mahatama Gandhi"¹ (see Fig. 209 on page 223).

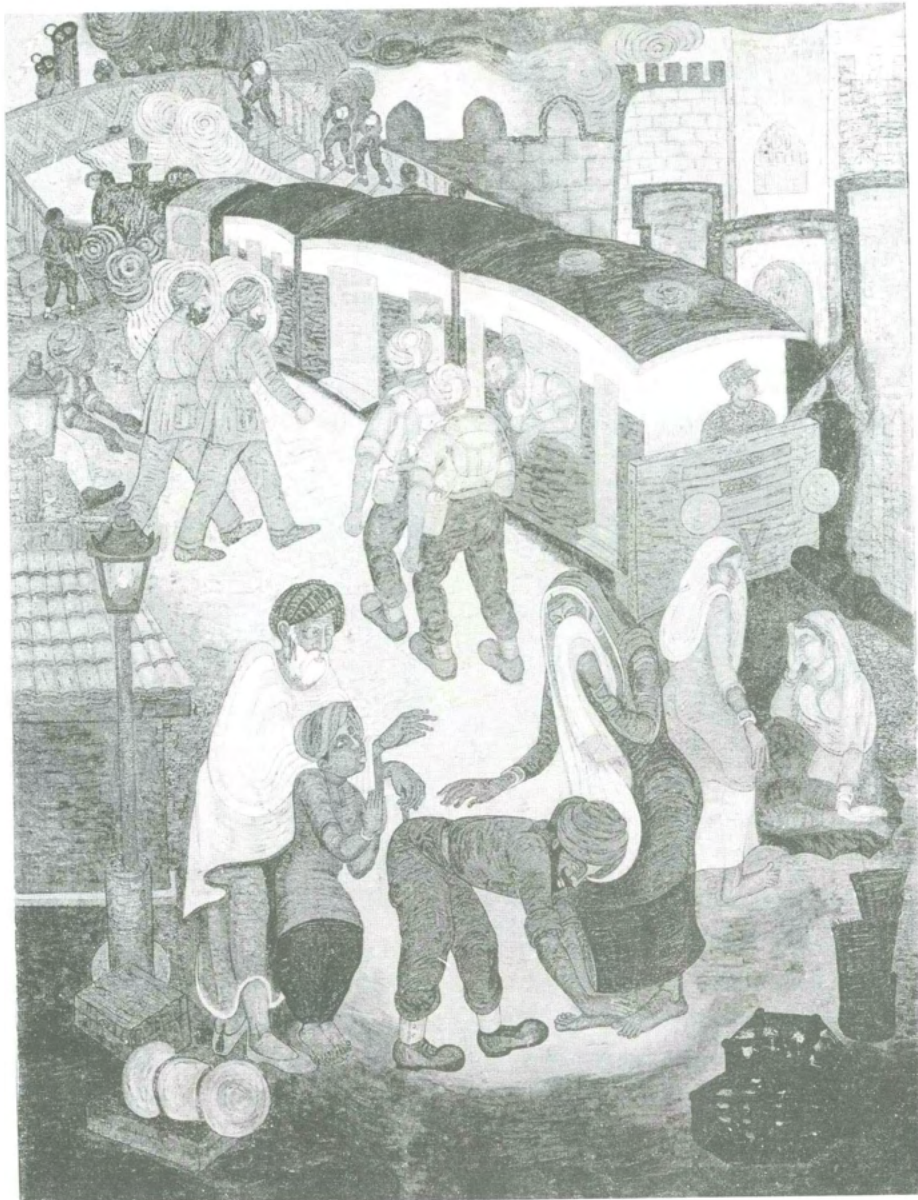
He shifted to Delhi in 1947 and since then has made a name for himself as an artist, art critic and an eminent art teacher



B-143.

1 Urmi Kessar – 'Trends in the 40s with special reference to Paintings of the Partition.'

194. ZAKIA MALIK SHEIKH was born in Lahore. She joined the University Art Department in 1943 where she studied for her Intermediate, B.A. and Post-Graduate Diploma in Fine Arts which she obtained in 1948. She became a Demonstrator in the Department of Fine Arts and later a Lecturer. She



B-145.

received a scholarship from the Department of Education for U.K. and studied for a one year's certificate course at the Royal College of Arts, London.¹ She later came back to the department and at one time became Head of the Department. Even though Zakia Malik

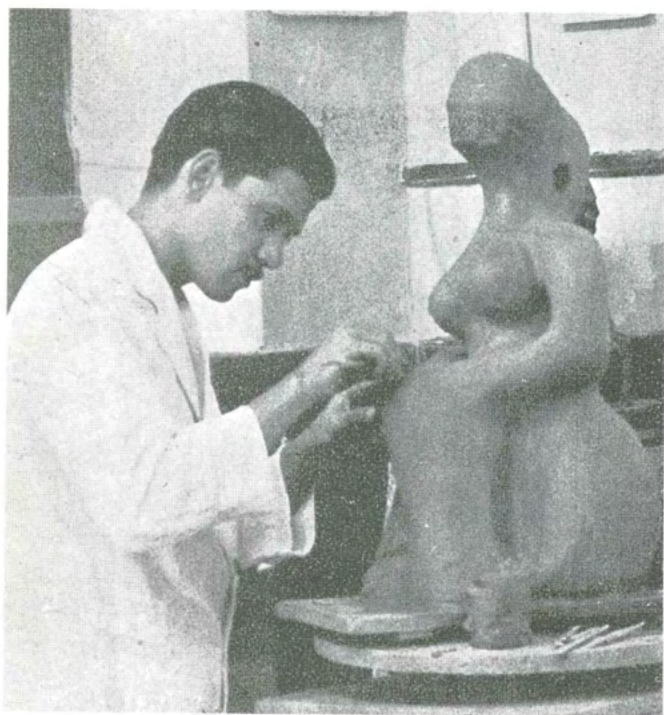
was associated with the department before partition, she really became a painter after partition when her portraits in oils, especially after her return from U.K. were very lifelike and were extremely well appreciated (see Figs. 210-211 on page 223).

1 Information taken from Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1955-1957. Her oil painting "The Studio" has been reproduced in black and white in the same brochure.



B-146. Zakia Malik Sheikh.

195. ANWER JALAL SHEMZA (1928-1985). He was born in Simla and saw the beauty of the Himalayas, heard the poetry of his father and saw his grandfather weave intricate and traditional designs into beautiful carpets – all the time that he was growing up and getting his initial education at the Mission schools, first at Simla then later, at Ludhiana



B-147. Anwar Jalal Shemza.

and in Lahore. Therefore, it is not surprising that when his father tried to send him to an ordinary college, Shemza was able to prevail upon the kindly and understanding parent to send him to the Mayo School of Arts in 1944.

In 1947 he got his Diploma in Commercial Art and Clay Modelling. When he went to Simla he opened The Shemza Commercial Art Studio, but partition forced him to return to Lahore and Shemza Studio was opened again, just off the Mall in partnership with Moyene Najmi. But in those turbulent years there was no patronage of art, so Shemza wrote for magazines and for the radio and published seven novels in Urdu. He taught for a while at Lawrence College, Ghora Gali and then at the Cathedral School, Lahore. He was one of the organising members of the Lahore Art Circle.¹ But he was getting more and more dissatisfied with reality as he saw it, and was for ever experimenting with, and analysing the true essence of form and arriving at abstract and geometric forms. This trend was to continue throughout his life until his forms became pure abstractions and he expressed himself with the help of shapes and textures.

"Intensely interested in the History of Art, his work at different phases of development has shown the influence of his studies."² In 1956, he went to England to study at the Slade School from where he received his Diploma in 1959. After that he made a few half hearted attempts to come back after he had

spent another year at the Slade for Postgraduation but his system had become used to the cold clinical cleanliness of Britain by then and he could not re-adjust to the warmth, filth and squalor of his native land and therefore went back each time. "It is ironic that a man emotionally and aesthetically so rooted in his land should have had to leave. The linear elements in his work sometimes remind one of the decorative carvings on the ancient walls and wooden-balconies of the old city of Lahore. On other occasions they are reminiscent of the classic marble grills silhouetted against a radiant sky."³ After his death in the middle eighties, his widow brought an exhibition of his work to Pakistan and exhibited in Karachi, Lahore and Islamabad. His paintings were very well received and appreciated.

Anna Molka Ahmad has written a small booklet about him (see Figs. 212–216 on page 224).

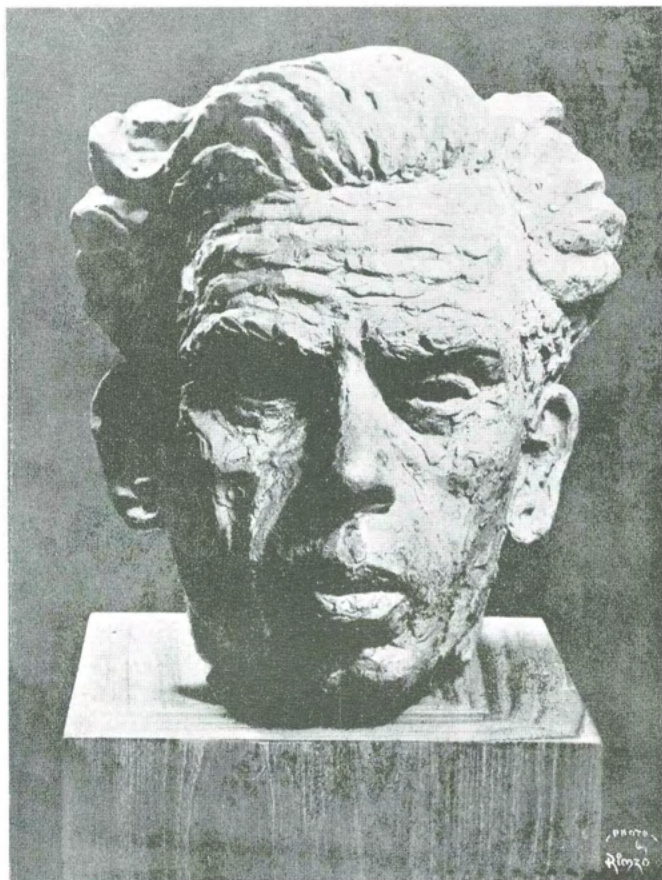
- 1 Information taken from Anna Molka Ahmad – *A. J. Shemza* – Monograph No. 5 – Department of Fine Arts, University of the Punjab, Lahore, 1956.
- 2 Anna Molka Ahmad – from the above-mentioned booklet.
- 3 Ijaz-ul-Hassan – *Paintings in Pakistan*, Lahore, 1991, p. 69.
- 4 Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1954.

196. OZZIR ZUBY (INAYAT ULLAH) (1922 –)

According to Anna Molka Ahmad.¹ "There are three



B-148. Ozzir Zubay.



B-149. Sculpture by Ozzir Zuby.

distinct Ozzir Zubys. The first is the serious portrait sculptor recording for posterity the literary genius of Pakistan. The second is the phantasmal artist who draws a shadowy dream world where archaic rocks bear the burden of life. The third Zuby is the painter expressing himself in vivid colours." Mrs. Ahmad wrote this in 1953 and since then I think another Zuby has emerged. A commercial artist and a designer who draws and designs meticulously.

Ozzir was born in Kasur in 1922 and was named Inayat Ullah and from a very early stage his talent for drawing was obvious, though it was not much appreciated by "irate schoolmasters who found sketches of wrestlers and school children on Ozzir's writing board" instead of the writing work which the whole class had done.

He passed Matric in 1939 and studied medicine for a time, but had to leave studies to take up a job as Drawing Master in a local school. He had to leave that job very soon because a diploma holder was able to take his place. Inayat Ullah then seriously joined the Mayo School and got his Diploma in 1944 in Modelling and Sculpture. It was then that he adopted the name Azar that being the name of the

Prophet Ibrahim's father who was an idol maker – a sculptor. He later changed it to Ozzir.

He started a prosperous Commercial Art Studio at Royal Park which was "the rendezvous of the town's creative elite"² which was ruined in 1947, so the ever energetic Ozzir opened art classes at the Open Air Theatre at the Bagh-e-Jinnah, Lahore.

It was here that he sculpted the best sculptures of his career. A series called 'The Men of Letters in Pakistan', more than eighteen in number. These were life size portraits, realistically made with all the personality and character of the models.³

In painting he was more expressive of the terrible experience of partition, painting rivers of blood and children wading through them. After a one-man show in Lahore in 1949 he was offered a scholarship to Italy and in 1950 he left. He came in contact with various artists while in Italy especially Henry Moore who saw and liked Zuby's work.

After returning to Pakistan in 1953 he very soon shifted to Karachi. He has been drawn more and more towards stylization because design seems to form the most important element in his work. Even though he chooses some very personal and local topics for his meticulously and cleverly rendered pen and ink figure compositions, there is a clinical cleanliness in his work. This work is impersonal and so different from the rugged reality of his early sculptures which had so much life and expression. He has printed a book based on these semi-realistic stylized pen and ink drawings⁴ Seeing these "one cannot dispute Zuby's sense of rhythm and aptitude for decorative design"⁵ (see Figs. 217-218 on page 225).

- 1 Anna Molka Ahmed – *Ozzir Zuby* – Monograph No. 1 – Department of Fine Arts, University of the Punjab, Lahore, 1953.
- 2 Jalal-ud-din Ahmed – *Art in Pakistan*, London, 1972, p. 15.
- 3 Information taken from the above-mentioned booklet by Anna Molka Ahmed.
- 4 Samin Khan, *Ozzir Zuby* – Elite Publishers, Karachi, 1971.
- 5 Ijaz-ul-Hassan – *Painting in Pakistan*, Lahore, 1991, p. 64.

197. SHEIKH SAFDAR (1924–1983). He was born in Gujrat but because his father died when he was only two years old, he was supported by his elder brother who was also interested in art. So from a very early age Sheikh Safdar was exposed to the Paintings of Van Gogh, Gauguin and even Salvador Dali.

In 1940 he left for Bombay to seek his fortune there



B-150. Sheikh Safdar.

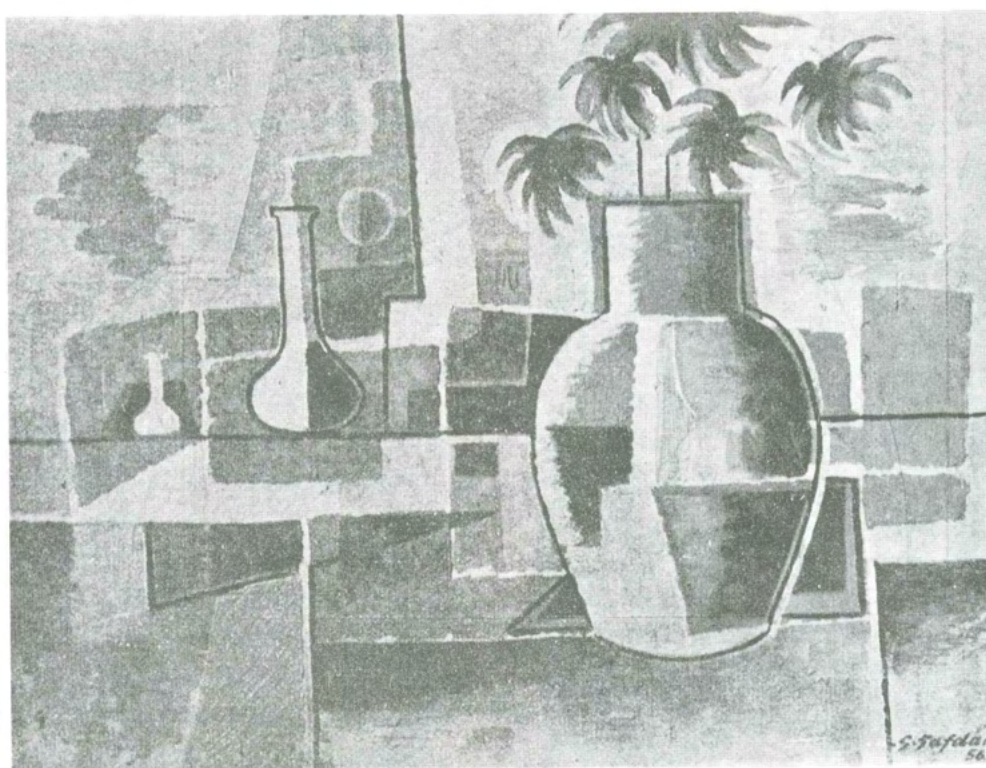
and worked as a freelance set master for the films. It was here that he acquainted himself with the great art treasures of that region and "the decorative influence in his paintings can be traced to the murals of Ajanta and the sculptures of Ellora and Elephanta."¹ He was commissioned by the All India Industrial Exhibition to design the decorations for the exhibitions that were held in Karachi in 1944 and 1946. In Bombay, Safdar and some friends formed the *Muslim Art Sketch Club* and amongst other members was F. M. Hussain who has since then become very famous.

Early in 1947, Safdar got married and after that when communal riots began, he migrated to Paki-

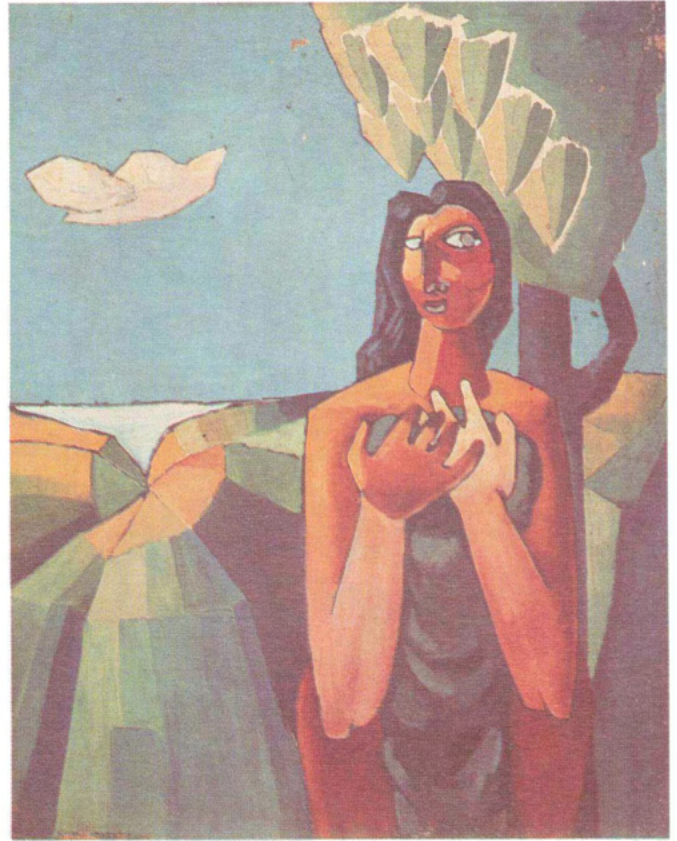
stan. He stayed in Lahore for a while then went to Karachi and opened an Advertising Studio there and won contracts to decorate many Karachi cinemas like *Nishat*, *Nagina* and *Nigar*. He then joined *Kontakts*, who sent him to Lahore to open a new office here. He was so successful in this and his employers and clients were so happy with his work that he stayed on in Lahore. He later opened his own advertising agency named SV, in honour of Safdar and Vivian who was his partner. All the contracts with satisfied clients, which he had built up earlier were very useful to him because they transferred their clientele to his new advertising agency.

Anna Molka Ahmad² writing about his early work says "As Safdar the commercial artist is so popular, so Safdar the painter is also popular. His practice of Fine Arts has helped raise the standard of his commercial work and his long experience in the advertising world has given an attraction and appeal to his painting."

In his painting he stylizes, divides surfaces and paints well thought out and designed pictures which sometimes have old Mohenjodaro motifs and sometimes women. Sometimes he uses thick black lines and sometimes subdued colours. But whatever he does Safdar the designer is always in the forefront (see Figs. 219–221 on pages 225–226).

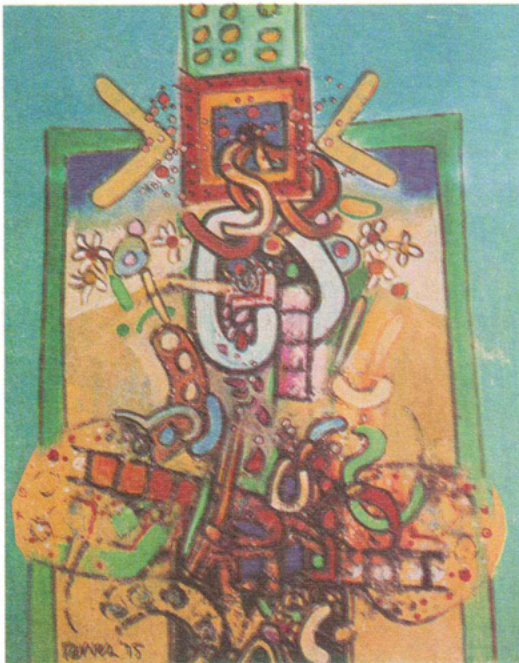


B-151. Painting by Sheikh Safdar.



227.

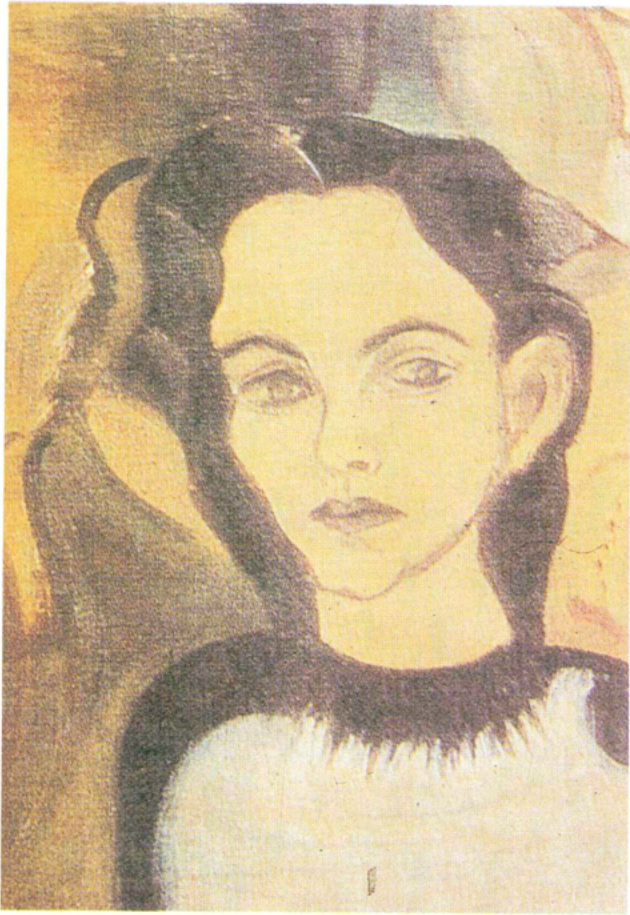
225 to 228. Abstract paintings by Ahmed Pervez.



226.



228.



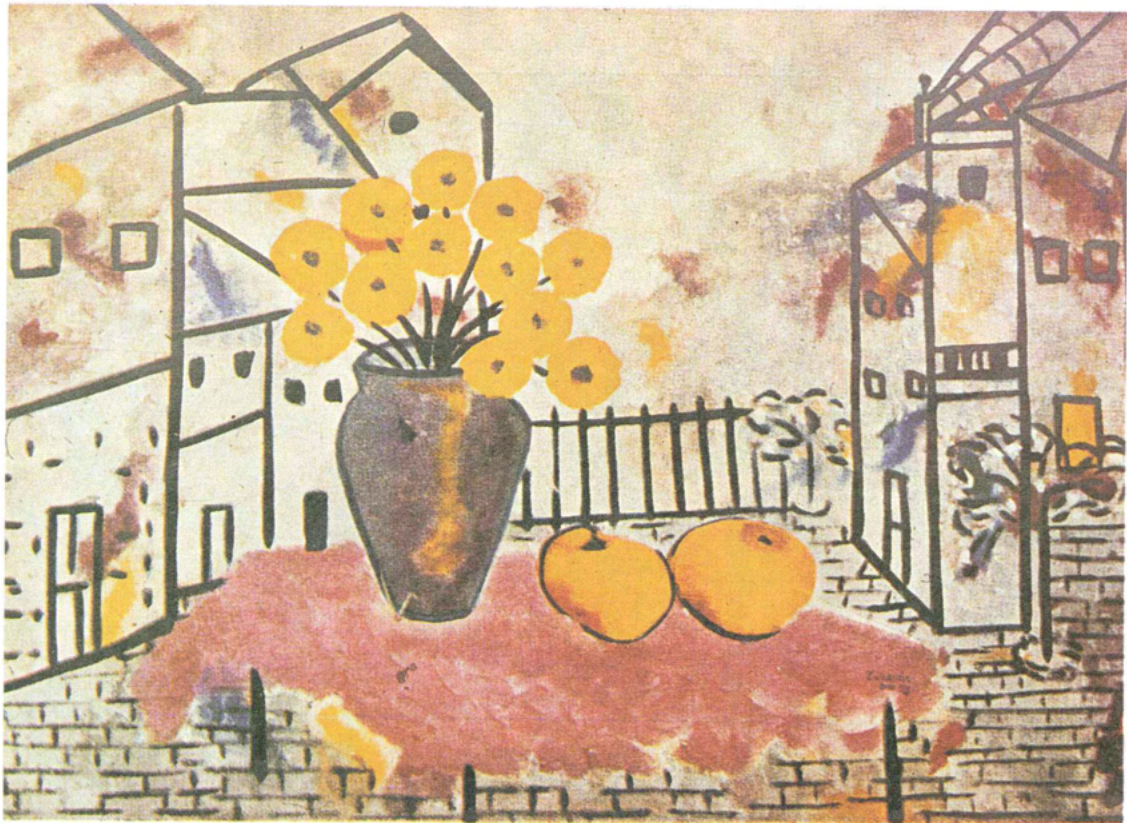
229. Self portrait by Zubeda Agha.



230 to 234. Paintings by Zubeda Agha.



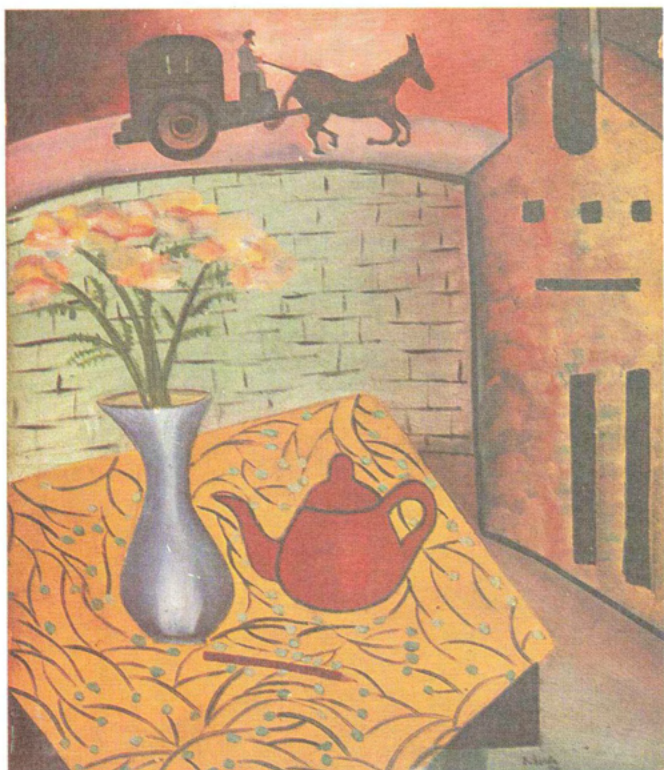
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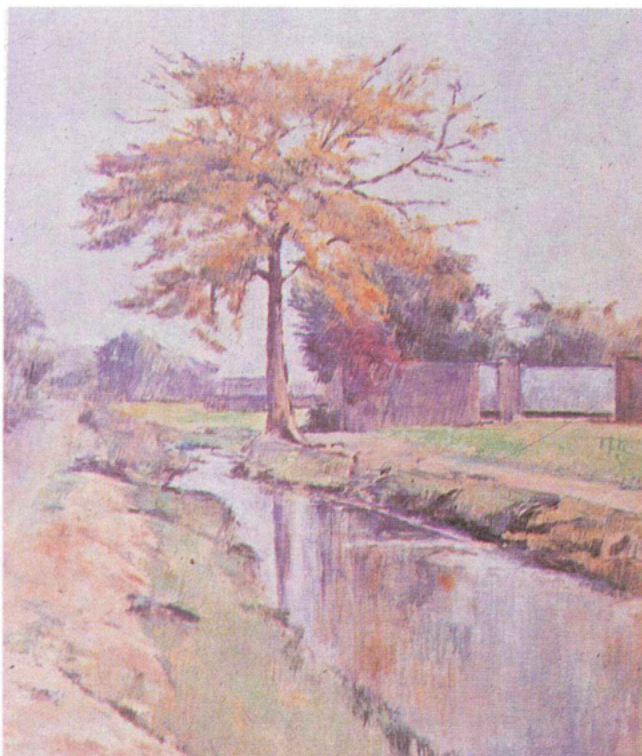
235. Portrait by Khalid Iqbal.



236 to 239. Landscape paintings by Khalid Iqbal.



237.



238.



239.

He was one of the founder members of the Lahore Art Circle.³ He died in Lahore in the early eighties.

- 1 Ijaz-ul-Hassan – *Painting in Pakistan*, Lahore, 1991, p. 71.
- 2 Anna Molka Ahmed – *Sheikh Safdar* Monograph number seven – Department of Fine Arts – University of the Punjab, Lahore, 1957.
- 3 Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1954.

198. MOYENE NAJMI (1926–). He is an artist of Lahore who was mostly self taught but learnt a lot through his association with other artists. In the early part of his career he painted water colour landscapes around the city, of architectural monuments,



B-152. Moyene Najmi.



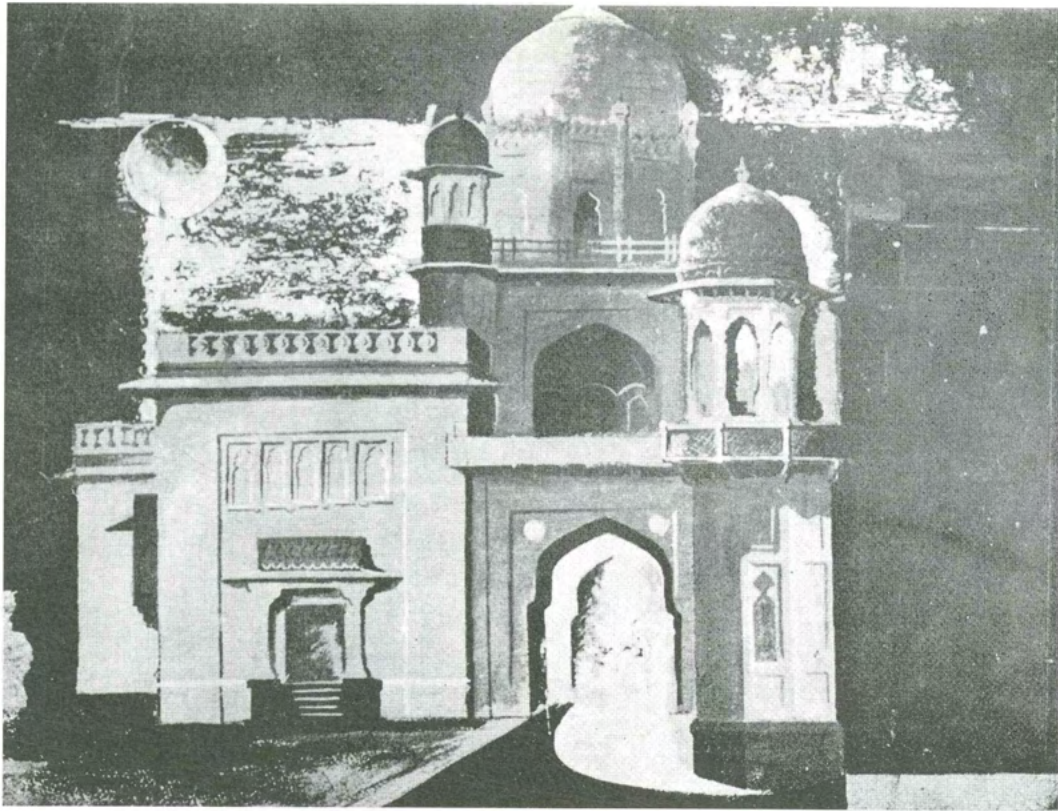
B-153 to 155. Paintings by Moyene Najmi.

which increased in competence and size with each new painting.

He was an energetic and a progressive artist who was one of the more active organisers of the Lahore Art Circle.¹ He taught art at the Aitchison College, Lahore in the early fifties and was always on the fore-



B-154.



B-155.

front of any art activity. It was because of his competence and the respect that he commanded that we see his name in many an exhibition brochure among the judgement committee along with people like A. R. Chughtai and Mrs. Anna Molka Ahmad.

After his association with Ali Imam, Shakir Ali and A. J. Shemza, Moyene gradually turned to abstraction, relying on shapes, colour and texture for expression. But even in these paintings, his earlier fascination of architectural monuments comes through and one can connect these paintings with the colours and textures associated with these buildings. "The shift from representational painting to abstract design based on form, pattern and texture, was partly the result of the general tendency at that time to study western cubism, but partly due to the influence of the English painter, John Piper. Piper's post war paintings with their studied textural effects and illuminated architectural details stimulated Moyene's aesthetic bias."² He has stopped painting in recent years and seems to have withdrawn himself within a shell (see Figs. 222-223 on page 226).

1 Ijaz-ul-Hassan – *Painting in Pakistan*. Lahore, 1991, p. 65, Painting No. 25.

2 Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1954.

199. JAMILA ZAFAR (1910–todate) She was born in Ambala and she chose Fine Arts as one of her elective subjects in F.A. and B.A. She joined the Punjab University at Lahore in 1942. In 1946 she got the teachers' training diploma from the Lady MacLagan Training College and then in 1947 joined the same college as Lecturer in Art to train the teachers who in their turn teach Fine Arts to students all over the



B-156. Jamila Zafar.

country. While teaching, Miss Zafar also attended Postgraduate art classes at the University Fine Arts Department and obtained her Diploma in 1950. She won a scholarship to the Slade School, London in 1953, after which she came back to Lahore and taught for a while. Then she went to Rawalpindi



B-157. Paintings by Jamila Zafar.

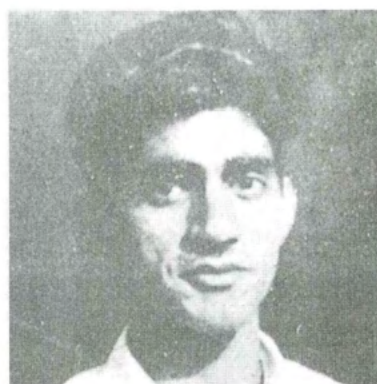
and started a Fine Arts Department in one of the women's college there. It is a tribute to her persistence that she has been able to take it up to M.A. level and until recently, this was the only M.A. level college in the Punjab outside the University.

When she came back from the Slade, she exhibited some remarkably good paintings, but it is a great pity that she has not been able to continue painting because of her other activities and commitments. (see Fig 224 on page 226)

Information taken from Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1952. Pictures reproduced in 1958 Catalogue.

200. MIAN IQBAL AHMAD. Born in Lyallpur (now Faisalabad), Mian Iqbal took his B.A. degree from Government College, Lyallpur in 1930. He has been painting as a hobby since 1944. His contribution to art is the establishment of the Fine Arts Circle, Lyallpur during 1949–52. He organised two Fine Arts Exhibitions at Lyallpur (now Faisalabad).

Information taken from Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1954.



B-158. Mian Iqbal Ahmad.

201. SHEILA HENRY LAL (–1921– late eighties). Born in Bengal. She finished her schooling in England and got her college education from Lahore College for Women for her B.A. and Government College for her M.A. She studied at the Regent Street Polytechnic Art School, London, during 1921–1924



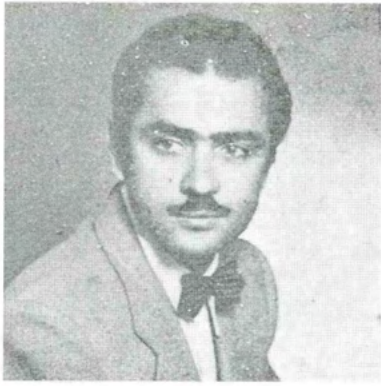
B-159. Sheila Henry Lal.

and also at the Mayo School of Arts, Lahore. She was Lecturer at the Lahore College for Women in 1930 and was made Principal of the same institution in 1948. She painted water colours.

Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1954.

202. A. H. RAZA (1924–). Born in Lahore in 1924, matriculated from Lahore in 1938 and got his Diploma from Mayo School of Arts in 1940. He worked as a commercial artist with Ferozsons. He painted with Master Allah Buksh and since 1942 he was working in the Railway Drawing Office. Painted in oil as well as in water colour.

Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1954.



B-160. A. H. Raza

203. AHMAD PERVEZ (1926–1979). Ahmed Pervez was born in Rawalpindi and educated at the Gordon College in Rawalpindi. After his education, he came to Lahore and took his basic art training at the studio of his uncle Mr. Jacobus Micheal. Unfortunately, his parents did not approve of his urge to paint and in 1949 he was forced to work as a clearing and forwarding agent in Karachi. But in 1952, he returned to Lahore as a painter and won the University Shield for Men in the University Exhibition held that year.

According to Ijaz-ul-Hassan¹ "Ahmad Pervez's early work is fashioned on his uncle's style who made copies from European old masters and painted fat, sensuous females in rather studied attitudes." In the early years of his career, Ahmad Pervez was



B-161. Ahmed Pervez.

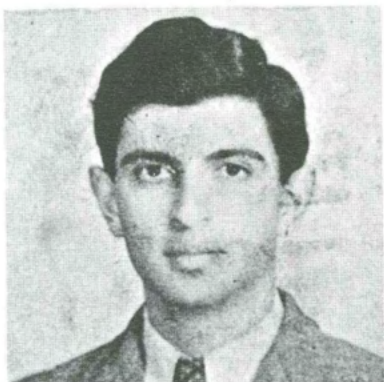


B-162. Drawing by Ahmad Pervez.

a strong believer in 'Art for All'. He felt that the chance to express is the right of every man, woman and child. He put up one exhibition using cheap material like printed newspaper on which he used children's chalk to work up images. One such picture 'The Touch' won a prize for him in an exhibition and proved his point that art transcended the need for expensive material and was thus the right and within grasp for everyone to use and express. It was mainly through the influence of Picasso that he later tried to emulate cubist painting. But as Anna Molka Ahmed² says, " – although cubism has claimed Ahmad Pervez, nevertheless he humanises his painting with emotional colour, his inheritance from the sun." And to quote Ijaz-ul-Hassan again. "The mood (of his paintings) varies from tenderness and nostalgia to violent protests. Quite often his paintings are based on landscape elements, the bursting of seed pods or a firework display" (see Figs. 225–228 on page 243).

1 Ijaz-ul-Hassan – "Painting in Pakistan" – Lahore – 1991, p. 69.

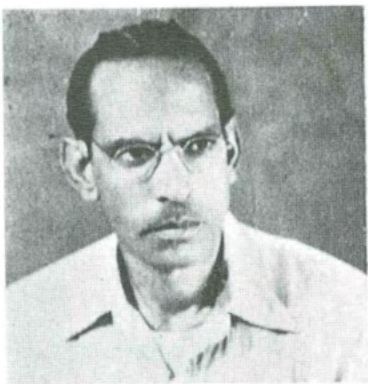
2 Anna Molka Ahmed – Ahmad Pervez monograph series No. 2, Department of Fine Arts, University of the Punjab, 1953.



B-163. Rustam S. Sidhwa.

204. RUSTAM S. SIDHWA (1927–). He was born in Swat in 1927. He took Fine Arts in his Senior Cambridge for which he appeared from the St. Anthony's School, Lahore. Since then even though he took up Law as a profession, oil painting has been his hobby and he exhibited in art exhibitions held in the Fine Arts Department of the Punjab University, Lahore.¹

¹ Catalogue of the Exhibition of Paintings arranged by the Department of Fine Arts of the University of the Punjab, 1954.



B-164. Barkat Ali.

205. BARKAT ALI (1914). Barkat Ali was born in Lahore in 1914. His interest in art began during his school days. In 1935 after his matriculation, he obtained his drawing teachers certificate from Mayo School of Arts. For a time he served as a Drawing Master in Islamia High School in the Cantonment. He painted semi-traditional bazaar type pretty women in water colour.¹

¹ Information taken from the Catalogue of an Exhibition of Paintings arranged by the Department of Fine Arts at the University of the Punjab, 1952.



B-165. Elizabeth Belneaves.

206. ELIZABETH BALNEAVES (1911). Joined the Punjab University as the Head of the Fine Art Department for a few months when Mrs. Anna Molka Ahmad was on leave. She worked in the earlier part of her stay as a nurse in the N.W.F.P. She wrote articles for the 'Pakistan Review' under the name of *Farida Shahid* and illustrated them with drawings as well as photographs. She painted a lot of portraits of Lahore Society.



B-166. Tasnim Mazhar.

207. TASNIM MAZHAR (1927–todate), ne Firdaus, was born in Gujranwala. Her interest in art started during her school days and she chose art as one of her elective subjects for Intermediate and B.A. at Lahore College for Women. She joined the University Art Department in 1944 to study art. After receiving her master's degree she taught at the department for sometime. Even today she takes part in art exhibitions and displays charming landscapes.



B-167. Painting by Tasnim Mazhar.

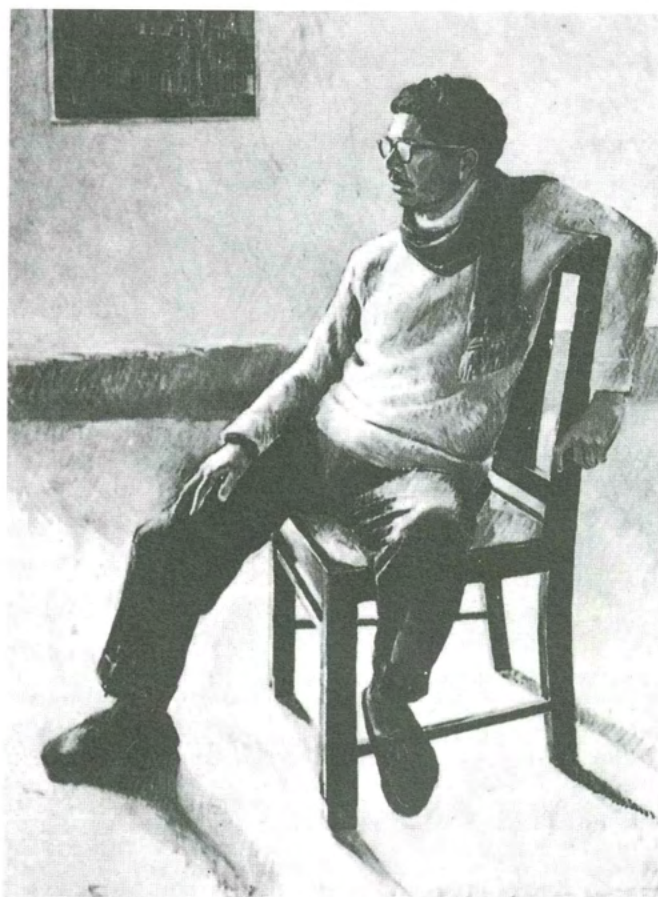
208. ZUBEIDA AGHA (1922–1997) was the young graduate from Kinnaird College, Lahore where no facilities for art education exist. Her love for colour drove her to Sanyal's studio where she began her ever lasting allegiance to painting. She went on to study at the studio of Mario Perlingieri, an Italian prisoner of war, and a onetime pupil of Picasso. She came back to Pakistan after having evolved an abstract mode of expression. Her arrival coincided with other changes that were taking place on the art scene in the Punjab. She was instrumental in influencing a number of impressionable young artists who were toying with new ideas and discarding the old ones. She along with Shakir Ali is said to have nurtured the arrival of the abstract movement in Pakistan. Her strength lies in her flamboyant use of bright colours for simplified and sometimes abstract forms, combined with a delicate sense of design and rhythm. (see Figs. 229–234 on pages 244–245)

209. KHALID IQBAL (1929–) completed his schooling in Dera Doon and took up Fine Arts for his graduation from the Punjab University. He was teaching Fine Arts to the boys of Aitchison College, for sometime, but then he left to finish his art education at the Slade School of Arts, London. His matter of fact and scientific approach to painting has inspired a large number of his students to try and



B-168. Khalid Iqbal.

emulate his style of work. But such is the excellence and expertise of Khalid Iqbal that not one can come anywhere near his standard. His landscapes depict a realism that includes the atmosphere and the ambiance of the places he paints. One can almost feel the heat of a summer landscape or shiver with the chill of a misty winter morning. (see Figs. 235–239 on pages 245–246)



B-169. Painting by Khalid Iqbal.

List of Coloured Illustrations

1. Map of India showing location of Punjab.
2. Ranjeet Singh's Court – miniature painted by Imam Buksh Lahori. Reproduced in the book of French Fables in which all illustrations are done by Imam Buksh, towards the end of Ranjeet Singh's reign.
3. Portrait of Afghan noble painted at the Sikh Court in the early 19th century.
4. The storming of Mooltan by Henry Martens.
5. Battle at Chillianwala – coloured Lithograph made from a water colour painting by Henry Martens in 1849.
6. Battle of Goojerat – these three pictures are lithographs based on water colour paintings done by Henry Martens.
7. Map of the Punjab.
8. Mughal Miniature – painted in the Court of Akbar 1596-97 by his Court Artist Basawan.
9. Mughal Miniature – portrait of Mian Mir, Dara Shikoh's mentor, 1679.
- 10-12. Fresco wall decoration on the temple *Kalyan Das Mandar*, Rawalpindi, Kohati Bazaar, 1886.
13. Wall painting from the Haveli of Raja Dhyan Singh – *Choona Mandi*, Lahore.
- 14-18. Mural paintings in the Kangra style from the walls of the Sikh Haveli of Nau Nihal Singh.
19. Sons of Raja Sansar Chand – water colour painted in Lahore at the Sikh Court.
20. The Sikh Guru – water colour.
21. Guru Govind Singh on horseback – miniature of the Sikh period c. 1810.
22. A Sikh Prince and Tutor – Pahari style miniature painted in the Punjab Plains in 1835. Among other things the flight of birds on the top right corner of the picture could have come out of any miniature.
23. Miniature painted by Imam Buksh Lahori for his French patrons.
24. Portrait done in the Sikh court in the 19th century.
25. *Fauj Khas* – two of the bodyguards of Ranjeet Singh, painted c. 1838-39.
26. General Jean Francois Allarde, his Kashmiri wife and family – painted in Lahore 1838 during Ranjeet Singh's reign.
27. The Maharaja of Patiala.
28. A Sikh ruler, perhaps the Maharaja of Patiala, Punjab, c. 1885.
29. Rishi outside a hut in the forest (Lahore, 1830). Water colour painted in the Punjab in the early 19th century.
30. Tax collectors and village leaders 10" x 15" probably by Ghulam Ali Khan from William Fraser Collection (Delhi or Haryana, Punjab).
31. Rauneah, a village in the Punjab, probably by Ghulam Ali Khan from the Fraser Album.
32. Dewan Moolraj after his surrender – a lithograph based on a water colour sketch by John Dunlop.
33. Lord Canning enters Lahore – water colour by William Simpson, 1859.
34. Title page of the pictorial documentation of the siege of Multan – Lithographed from the water colour painting done by John Dunlop, 1849.
35. Meat Contractor by Norman V. L. Rybott.
36. A camel ambulance drawn and designed by a British civil servant.
37. Paintings of various trades practiced in the Punjab – street vendors.
38. Paintings of various trades practiced in the Punjab – drum beater.
39. Paintings of various trades practiced in the Punjab – village well.
40. Paintings of various trades practiced in the Punjab – dyers.
41. A priest of the Punjab seated with a woman.
42. School Master of Jallunder.
43. Paintings of Two Sikhs.
44. Shalimar Gardens – water colour. Local historical monuments were painted by local artists to satisfy the curiosity of relatives in England. Many of these small paintings of ancient monuments copies, were made from original painting done earlier by either European or local painters. This is why many of them have the same view though the execution can vary considerably.
45. Wazir Khan's Mosque.
46. Portrait of Afghan noble by the Punjab Artist Muhammad Azim who accompanied Sir Herbert Edwards to Peshawar.
47. Water colour painting done by Mazhar Ali Khan, a painter permanently employed by Sir Thomas Metcalf the Delhi resident, to draw and paint monuments and social life of Delhi as well as portraits of Bahadur Shah Zafar and others in the mid nineteenth century. Mazhar Ali Khan probably used photographs for some of the paintings.

48. Painting on ivory was an old European tradition – Emily Eden commissioned some Delhi artists to render her drawings of the Sikhs on ivory. These ivory paintings were Mughal in style with European shading.
49. Maharaja Gulab Singh of Jammu and Kashmir – painted in Lahore, c. 1846.
50. Popular themes like Khwaja Khizar riding a fish – painted by Muhammad Buksh, 1880 to 1900.
51. Art students at the Mayo School of Arts were encouraged to copy decorative motifs from Mughal buildings, which were considered the best examples of design. Unfinished painting by Allah Din.
52. An example of a painting without the name of the artist.
- 53a. An example of the scraps of unfinished paintings that are now the only pictures in the possession of the relatives of the artists who are dead.
- 53b. The competence and expertise of the Mayo School student in copying photographs.
54. Names of Mayo School Principals written by Muhammad Hussain Qadri.
55. Simplified commissioned portrait in oil stylistically influenced by the theatre style of painting.
56. Portrait of a Punjab Landlord, Dyal Singh Majedhia.
57. A damaged portrait of a Sikh nobleman.
58. Bazaar style of painting done in bright basic colours and a simplification of form were sold in the Bazaars and funfairs at a very low price.
- 59-60. Elaborate composition of the Bazaar painting in simplified Pahari style.
61. Penja – Bazaar painting in Pahari Style.
62. Water colour by S. N. Gupta who was given the charge of starting a Drawing Teachers' Department at the Mayo School of Arts, 1913.
63. Water colour by A. R. Chughtai in the wash technique which became a distinct style of Punjab painting between the golden years 1920 to 1940.
64. Water colour by Mian Inayat Ullah done in the wash technique. These are probably the sketches on paper of paintings that he finished on silk.
65. Water colour by Muhammad Hussain Qadri in the same distinct Punjab style of wash technique.
66. Water colour painting by A. R. Asghar.
67. Water colour by Abdul Rehman Ijaz.
68. Water colour of a fat man 6" x 7" on which is written in Urdu *Ram Partabia Nauharia resident of Amritsar*. This water colour shows the ability of the artist to depict character in a realistic manner.
69. Several water colour portraits 1" x 1" that are stuck together on one page but might well be the work of different artists, realistically show individuals, their character, their blemishes without any effort at idealizing them.
70. A man with *hookah* and dancing girl 6" x 8" an unfinished water colour small picture which must have been the forerunner to the many small finished water colour paintings.
71. Hira Singh – Cotton Printer of Kapurthala 7" x 5".
72. Bhai Ram Singh – Sujampur – Scribe.
73. An old man on prayer mat.
74. Small unfinished water colour portrait 1" x 1", which shows the expertise in drawing that had characterised the earlier well acclaimed Mughal Miniatures.
75. A Punjabi cultivator going to the fields in the morning – water colour 7" x 9".
76. Man and woman from Wazirabad.
77. Silk thread maker and woman smoking *hookah*.
78. *Pandat Dugaton Kir* – water colour of a man on horse 6" x 6".
- 79-80. Portraits of types of people on the Punjab scene painted by Kapur Singh – water colour in the size 6" x 4".
81. Small opaque water colour of an old man unfinished but the face shows the remarkable ability in painting character 3" x 4".
82. The gallant rider.
83. A circular composition of birds – water colour 4" x 4".
- 84-85. Oil paintings by Amrita Sher Gill.
86. The Weaver – drawing exhibited at the Punjab Art Exhibition at Delhi, 1872.
87. A water colour portrait of Sher Singh by G. T. Vigne.
88. Maharaja Ranjeet Singh – detail from the big painting "The Court of Lahore" by August Schoefft which is now in the Princess Bamba Collection at the Lahore Fort.
89. Court of Sher Singh – oil painting by August Schoefft.
90. "The Triumphal Reception of the Sikh Guns" – engraving done after the sketch and monocolour drawing by W. Taylor, 1850.
- 91-98. J. Dunlop made a series of water colour sketches on the siege and fall of "Mooltan" which were later lithographed and printed in London in 1849. Many of these have been reprinted since then by several authors.
99. Maharaja Daleep Singh – oil painting by Goldingham.
100. A coloured lithograph picture of Maharaja Daleep Singh with a group of people made from a painting by Helen Machenzie. This lithograph was reproduced in H. Mackenzie's book *India* published in Lahore, 1849.
101. Sir Henry Hardinge (1st Viscount) of Lahore – oil painting made by Sir Francis Grant, 1845.
102. Maharaja Daleep Singh – water colour by Winterhalter.
103. Maharaja Daleep Singh – oil painting based on the water colour 102 by Winterhalter.
104. A sketch of the Sap Head Multan by John Browrigg Belasis.
105. The Lahore Triumvirate – Henry Lawrence, Lord Gough and Fredric Currie – water colour by Sir Herbert Benjamin Edwards, 1846.

106. British troops crossing Sutlej – Pen and Ink and wash drawing done by Sir Henry Yule.
107. *Raja Lall Singh's House* – small water colour done by George Carter.
108. *A Sikh reading the Granth* – water colour painting by William Simpson.
109. Wazir Khan's Mosque – water colour by William Simpson, 1864.
110. The Battle of Ramnagar – engraving made from the painting by Henry Martens, 1848.
111. Encampment in Tret – water colour done by Charles Crammer Roberts, 1876.
112. Mountain Landscape Murree – water colour by Charles Crammer Roberts, 1880.
113. Punjab Court Room – water colour done by A. P. Harcourt, 1885.
114. Jhang Magistrate resting after deep toil – water colour A. P. Harcourt, 1867.
115. Jallunder – water colour by A. P. Harcourt, 1867.
116. Bridge over Haro River near Lawrencepur – water colour by John Corneleous Dwyer, 1873.
117. Fort Govindghar (Amritsar) – water colour by W. E. Shaw, 1854.
118. Bari Doab Canal – Gurdaspur, Punjab – water colour made by Lord Baden Powell, 1861.
119. Lahore from Dak Bungalow – water colour by Mary Popham Blyth made in April 1886.
120. The Guns on the March – water colour by George Tracy Robinson, 1898.
121. Wazir Khan's Mosque, Lahore – water colour painted by Robert W. Allen, 1891.
122. Siege of Mooltan 1849 – Colour Etching by J. Rogers from the drawing of Henry Warren.
- 123–125. Three paintings in the Lahore Government House collection. These are oil paintings of various sizes and depict the important personalities of the Punjab. Only three names of the painters Glyn, Aikin and Gillier are visible; the others have not withstood the ravages of time.
126. Musicians.
127. Wrestlers – 126–127 are two miniatures by Abdullah, painter of the Sikh period (1799–1839), Lahore.
128. Painting by Muhammad Buksh (1799–1839).
129. Painting by Muhammad Buksh (1880–1900) painted in Lahore.
130. The Maharaja of Kapurthala painted by Kehr Singh.
131. Akbar Shah II – water colour by Jivan Ram.
132. Nawab of Malerkotla – opaque painting by Sheikh Faizl done in late 19th century.
133. Drawing for a miniature in the Pahari Style by Basharat Ullah, the father of Haji Muhammad Sharif.
134. Miniature water colour painting made by Imam Buksh Lahori of a contemporary scene of the nineteenth century.
135. An illustration of the fables written by the French writer Jean de La Fontaine made by the Punjab painter Imam Buksh Lahori in the second quarter of the nineteenth century.
136. Wazir Khan's Mosque – water colour painting done by Sher Muhammad.
137. Portrait of Kipling – oil painting done by Sher Muhammad.
138. A book cover illustrated in the 19th century in the Punjab.
139. Designs and decorations on various historical buildings seem to be a perfect school from which traditional designs could be copied. These damaged paintings of designs were done by Mian Allah Din.
140. The *Badshahi Mosque*, Lahore – water colour painted by Allah Din, Lahore.
141. A small water colour by Kapur Singh.
142. Water colour by M. Aziz Din which was part of his series on the old beggars of Lahore. This painting was given by M. Aziz Din to his Ustad Sher Muhammad.
143. A Mughal miniature style paintings done by Haji Muhammad Sharif.
144. A sketch by Ustad Allah Ditta who was the grandfather of Haji Muhammad Sharif.
- 145a. Twilight – water colour in wash technique by Sen.
- 145b. Water colour painting by Sen.
- 146a & b. Water colours done by B. N. Jijja in the wash technique.
147. Water colour and Line drawing made by A. R. Chughtai.
148. Painting by A. R. Chughtai.
- 149–151. Paintings done by A. R. Chughtai in his famous wash technique.
152. Heer Ranjha oil painting by Allah Buksh.
153. Figure composition in oil by Allah Buksh.
- 154–155. Paintings by Allah Buksh.
156. Photograph of the cast of a play staged by Mian Inayat Ullah and his brother A. R. Ijaz at the Shalimar Gardens in which A. R. Ijaz is dressed as a girl.
- 157–158. Water colours by Mian Inayat Ullah done in the wash technique. One is probably the sketch on paper of painting that he finished on silk. These are the only ones left with his son and daughter.
- 159–161. Oil paintings by A. R. Ijaz.
162. Saleem and Anarkali – water colour painting by Miran Buksh painted with the help of the above photograph.
163. Outside the *Badshahi Mosque* – water colour painting done by Miran Buksh.
- 164–165. Two water colour paintings by Miran Buksh
- 166–169. Oil paintings by B. C. Sanyal.
170. Silwat Sher Ali – oil painting by Beven Pettman.
171. Two Kashmir landscapes – oil paintings by Beven Pettman.
172. Kashmir landscape by Beven Pettman.
- 173–176. Water colour paintings by Mian Muhammad Hussain Qadri done in the wash technique.

177. The Sikh Philosopher – water colour painting by Jalaluddin Chughtai.
- 178–180. Water colour paintings in wash technique by S. N. Gupta.
181. Painting by Kanwal Krishna.
- 182–183. Water colour paintings by Iqbal Ahmad Khan.
184. Portrait by Sheikh Ahmad.
- 185a & b. Paintings by Krishen Khanna.
- 186a & b. Paintings by Sateesh Gujral.
187. Painting by Muhammad Hussain Hanjra.
188. Water colour in wash technique done by Abdul Waheed Chughtai, nephew of A. R. Chughtai.
189. Oil painting by Amrita Sher Gill.
- 190–191. Water colour paintings by Amrita Sher Gill.
- 192–193. Water colour paintings by Latif Chughtai.
- 194–195. Oil paintings by Anna Molka Ahmad.
196. Portrait in pastel by Anna Molka Ahmad.
197. Lino cut print made by Anna Molka Ahmad.
198. Etching print made by Anna Molka Ahmad when she was a student in England.
199. Water colour painting by Bashiruddin.
200. Water colour painting by A. B. Nazir.
201. Homeward Bound – oil painting by Razia Feroze.
202. Composition – oil painting by Razia Feroze.
203. Portrait by Saeed Nagi.
204. Workman resting – oil painting by Anwar Afzal.
205. Still life – oil painting by Naseem Hafeez Qazi.
- 206a. The Smiling Vagabond – oil painting by Naseem Hafeez Qazi.
- 206b. Still life – oil painting by Naseem Hafeez Qazi.
207. Resignation – a sculpture piece by Amarnath Sehgal.
208. A Priest waiting for worshippers – oil painting by Amarnath Sehgal.
209. Painting on the theme of partition by Prannath Mago.
- 210–211. Portraits by Zakia Malik.
- 212–213. Paintings by Anwar Jalal Shemza.
214. Still life with red vase – early oil painting by Anwar Jalal Shemza.
- 215–216. Paintings by Anwar Jalal Shemza.
217. Symphony – early oil painting by Ozzir Zuby.
218. A painting by Ozzir Zuby.
219. Still life with jug and fish – early oil painting by Sheikh Safdar.
- 220–221. Paintings by Sheikh Safdar.
222. Abstract painting by Moyene Najmi.
223. Early landscape by Moyene Najmi.
- 224a & b. Portraits by Jamila Zafar.
- 225–228. Abstract paintings by Ahmed Pervez.
229. Self portrait by Zubeda Agha.
- 230–234. Paintings by Zubeda Agha.
235. Portrait by Khalid Iqbal.
- 236–239. Landscape paintings by Khalid Iqbal.

List of B. & W. Illustrations

1. Grey hounds and servants – lithograph based on a drawing by Fanny Eden.
2. A lithograph made in the 19th century.
3. Organizers of the All India Exhibition, Minto Park (now Iqbal Park), Lahore, December, 1937 to January, 1938. Mian Inayat Ullah is seated third from left in the front row. He was the exhibition artist.
4. Inauguration of Sanyal's basement studio at the Dyal Singh Building, Lahore, 1937.
5. Exhibitions of paintings organized by the Literary League, Lahore. Sanyal with Mr. Douglas Young, the Chief Justice of the Lahore High Court, 1940.
6. The first exhibition at the Regal Building, Lahore. Mr. Khizar Hayat, the Chief Minister of the Punjab with Mr. Sanyal, 1942.
7. A drawing on thin paper which was used for tracing on a thicker paper, on which the painting was finished. Many artists inherited tracings of figures from the old miniature paintings, which they used with different dresses and different backgrounds to make new pictures.
8. Lithographic print of a full length seated portrait of Ranjeet Singh done by Emily Eden.
9. Lithographic print of the drawing of a Sikh with white horse by Fanny Eden.
- 10-16. Drawings by Fanny Eden.
17. Ranjeet Singh by G. T. Vigne.
- 18-20. Drawings by W. G. Osbourne, which illustrated his book *The Camp and Court of Ranjeet Singh*.
 18. Sher Singh.
 19. Faqueer Uzeezoodeen.
 20. Shalimar Gardens, Lahore
21. Key plate to the painting of Ranjeet Singh's Lahore Darbar by Schoefft.
22. Sikh Troops by Prince A. Soltykoff.
23. A full length standing lithograph of General P. B. Avitabile by C. Grant which was printed in "Public Characters," from Calcutta, 1844.
24. A stipple engraved Mezzotint portrait of Maharaja Duleep Singh by Goldingham. This was published in 1882. An oil painting from the same drawing was also made by Goldingham, the only difference is the beard which is there in the engraving but is missing in the oil painting.
25. A pencil drawing by Sir Henry M. Lawrence.
26. John Lockwood Kipling.
27. Drawing by John Lockwood Kipling.
28. One of the pencil sketches made by Inglis Sheldon Williams to cover the Coronation Darbar in Delhi in December, 1902.
29. Lithograph done by Isca and printed in "Charivari's Album", 1875.
30. The Bugler Tree, Ambala – pen and ink drawing by Norman V. L. Rybot done in 1897.
31. An Open Air Restaurant in Lahore – engraving done from a painting by E. L. Weekes, a Bostonian American who journeyed through northern India in 1890.
32. Kehr Singh.
33. Painting by Hassan-al-Din.
34. Fazal Din Sahaf.
35. Kishen Singh.
36. Bishen Singh.
37. Master Ferozedin.
38. Muhammad Buksh, father of Miran Buksh.
39. Bawa, the painter saint.
40. Bhai Ram Singh.
41. Sher Muhammad.
42. A line drawing by Sher Muhammad for an exhibition brochure.
43. Painting by Raja Ram Kaul Tota.
44. Ghulam Hussain.
45. Isher Singh.
46. Mallah Ram.
47. Jaimal Singh.
48. Kapur Singh.
49. Mehtab Singh.
- 50-51. Two drawings by M. A. Aziz Din.
52. Abdul Aziz.
53. Painting by Abdul Aziz.
54. Baba Miran Buksh.
55. Khadim Hussain.
56. Painting by Master Khadim Hussain.
57. Sri Ram.
- 58-59. Sketches by Sri Ram.
60. Rood Singh.
61. Thakur Singh.
62. Painting by Thakur Singh.
63. Hari Singh.
64. Portrait of Kishen Singh by Hari Singh.
65. Ustad Muhammad Din.
66. Drawing of an inlay table by Muhammad Din.
67. Haji Muhammad Sharif.
68. Master Amir Buksh.
69. Master Maula Buksh.

70. A. R. Chughtai.
- 71-74. Etchings by Chughtai.
75. Three eminent artists of the Punjab – Haji Sharif, A. R. Chughtai and Master Allah Buksh.
76. A. R. Asghar.
77. Ustad Allah Buksh.
- 78-81. Drawings by Master Allah Buksh.
- 82-83. Mian Inayat Ullah.
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89. Masood Ikram Kaleem.
- 90-91. Master Miran Buksh.
92. A location map of Miran Buksh's house in the Gumti Bazaar drawn by Tufail Babri which also shows houses of other artists living nearby.
93. Miran Buksh and Mushtaq Babri.
94. A photograph of Miran Buksh's son and daughter which he used as reference for painting *Saleem and Anarkali*.
95. B. C. Sanyal in 1930.
96. Drawing by Sanyal.
97. Sanyal making the sculpture of Bevan Pettman.
98. Sanyal doing the sculpture of Lionel Heath.
99. Opening of Sanyal's studio in Lahore.
100. Portrait by B. C. Sanyal.
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107. Sateesh Gujral.
108. Ceramic mural (details) by Sateesh Gujral.
109. Amrita Sher Gill.
110. Painting by Amrita Sher Gill.
111. Muhammad Latif Chughtai
112. Anna Molka Ahmed.
113. Portrait head of Sufi Ghulam Mustafa Tabassum by Anna Molka Ahmed.
114. Etching by Anna Molka Ahmed.
115. Portrait in oil colours by Anna Molka Ahmed.
116. Abdul Hameed.
117. Muhammad Rafi.
118. K. C. Aryan.
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120. Master Muhammad Yousaf.
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123. Ali Muhammad
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126. Sculpture by Razia Feroze.
127. Mir Noor Ahmed Azad.
128. Bashir-ud-Din Siddiqui.
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130. Haldia Stewart.
131. Muhammad Hanif Bhall.
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139. Naseem Hafeez Qazi.
140. Painting by Naseem Hafeez Qazi.
141. Painting by Harkishan Lal.
- 142-145. Paintings by Prannath Mago, painted in the early forties two of these paintings are on the theme of partition specially 145 which shows the departure of the train from Lahore carrying refugees to India.
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165. Elizabeth Belneaves.
166. Tasnim Mazhar.
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