NATIONS IN ACTION DISCOURSES ON NATION-BUILDING IN MUSLIM CIVILIZATION



ARIF RAHMAN CHUGHTAI

EAST MET WEST

The Travels of

M.A. Rahman Chughtai

to Europe



Hanna Huiffner Stuttgart-W Keinsburgstr. 50" Dear Kahman Many Hanks for your dear letter which I got in Sept. last year. Heave excuse, when I let you waite such a long time. . you see that I changed my place. I live here since 1940. Lince one your my mother lives with me, because my father died 2 years ago. sisker Bloo lives here too in truly art. is married since I years. You may be me, that we had a very bad time dur the war, but we were hape lucky and we still alife. First my mother land me lived in the Louse wik any sisker, but I am sorry to let you know, that her hurband and lateron she herself acted very bad to my mother and me, so that we got a argument and I never talk again with hem. I did not like to tell you this, but may be you ask me for her and than ? must tell you the bruth. I myself would like to marry one day but it is very difficult to find a bruthful man Now Jam 35 years old but I don't feel that old. Now I work independent in my have and make leather engraving (artistical) the drawings I made myself too. I like this work very much. I learned it 15 years ago in Bremen. any how could it be better, for it is very hard to get leather. And them, when

> A LETTER TO MAKE YOU CRY FROM HANNAH HUIFFNER 1948

EAST MET WEST The Travels of M.A. Rahman Chughtai to Europe

Arif Rahman Chughtai



Published by:
Jahangeer Book Club
281 Ravi Road, Near Pir Makki,
Lahore 54000 (Pakistan)
2011



MS MAJA HOFFNER Bridal Photographer

CONTACT ME



ARIF RAHMAN CHUGHTAI

CHUGHTAI ART HOME

Mian Salah Mimar Lane, 4 Garden Town (Garden Block), Main Ferozepur Road, Lahore 54600 (Pakistan) Tel: 0092-42-358 50 733 Fax: 0092-42-358 38 373 E-mail: chughtaimuseumlahore@hotmail.com

Facebook Wall: Chughtai Museum Website: www.chughtaimuseum.com

For private distribution only

GENETIC MEMORIES

A humble dedication, To the memory of,

MS ELZA HUIFFNER,

who for years, I tried to trace.

M.A. RAHMAN CHUGHTAI,
Always thought of you as a wife,
And I always thought of you as a mother.

I hope I can trace one day, your only daughter,

MS MAJA HUIFFNER,

who like her beloved mother, Must be a fairy of eternal dreams.

ARIF RAHMAN CHUGHTAI

3rd September, 2010

East Met West

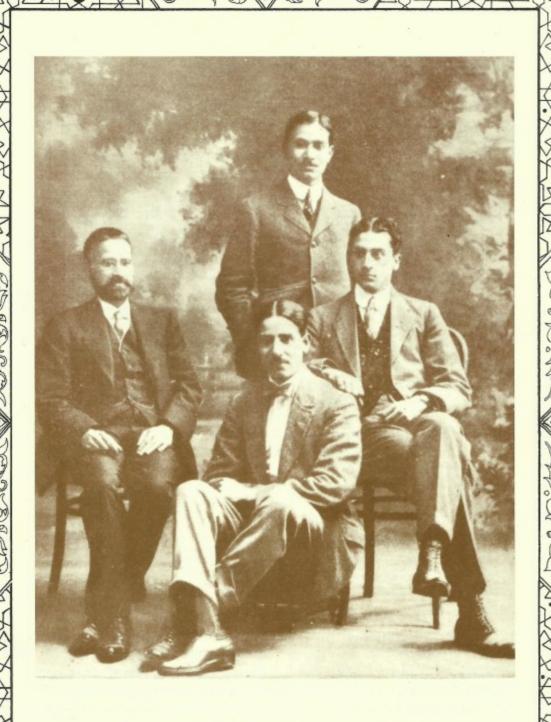
DIVISIONS OF PLANET EARTH Modern humans through enlightenment tend to view today our Planet Earth in the broad perspective of oneness. But through the ages, the territorial imperative remained strong and divisions took place on many grounds. Where travel was not possible, factual realities were replaced by myths of other areas. When the division of East and West took place, one does not know, but the references became so strong, that different cultures sprung different attitudes towards life. In place of the ideal objective to reconcile, humankind as one, the so called intellectuals fed wrong food to it. The 19th century bigoted Colonial in British India, Rudyard Kipling, coined the famous quote, which is used to this day in all circles. That was: "East is East, and West is West; And never the Twain shall meet." In our view the division is false and should be eventually replaced as being outmoded in spirit. We are all different, but we are all in reality the same. Human beings trying to resolve themselves in the harmony of life. THE BAGHBANPURIA LEGS TOWARD LONDON The childhood of M.A. Rahman Chughtai is a subject worthy of full concentration, and as times goes by, people will study same in depth. Naturally two fascinations moved in his head. The past that was very clear to him through ancient ruins and ancestral tales and records, and the hype about the Western world, which filtered to him through other means. In this respect the friendship of M.A. Rahman Chughtai with the Baghbanpurias was natural. The artist was descendent of the Chief Architect of Emperor Shah Jahan, Ustad Ahmad Mimar Lahori, and the real Baghbanpurias were descendent of Mehr Manga, the Chief Gardener of Emperor Shah Jahan. It was a natural relation, and many of these families frequented the Wazeer Khan Mosque in various ways, not only as visitors, but also as hujra keepers from ancient times. And the revelry of the relation was based on picnics, swimming in the Degh canal, fishing, kite-flying, monuments exploration, cricket, theatre shows as well as the talking movies. But there was a strange saying for the Baghbanpurias, that their mothers give birth to them with legs toward London. For it was London, where the Baghbanpurias eventually headed for education and otherwise. The tales of London were many in that family, and there is no doubt, that M.A. Rahman Chughtai had heard many of them.

CAUGHT BETWEEN TWO CULTURES

M.A. Rahman Chughtai was born on 21st September, 1897, under British rule in the region. Ofcourse the young boy could access his heritage well through different sources. Plenty of tales, plenty of archives, plenty of ruins, plenty of art works, and plenty of sources to find out about same. As far as the other culture was concerned, that is the Western culture, his access was limited. But it was not in his psyche to reject anything outright. He needed to explore in depth of same. He would all times frequent secondhand bookshops on pavements, more near the Railway Station, Lahore, for magazines. His own uncle Elahi Baksh used to hand over magazines to him which were discarded at the Railway Station by travellers and the Angrez Sahibs. Silent movies he would enjoy as well as English plays. His friendship with Christians in the Bible Society Lahore also paid him dividends. And he used to write plays for them, with one, actually being staged at a Theatre in Bhatti Gate, which was Qatal-Yuhanna, or the Beheading of St John the Baptist. This rare record existed with Mrs Najmuddin a famous dramatist of Lahore. The contact with Lionel Heath was also illuminating for him, but most of those, thought little of the endless possibilities of the future of the artist.

FINANCIAL POSSIBILITIES

Life of any artist is related to financial possibilities as well as limitations in his lifetime. But here we are talking of the start of the career of a budding artist. The death of his father, Mian Kareem Baksh in 1913 was a big blow to him. The elder of two younger and immature brothers was a responsibility which he had to shoulder well. The three brothers had opened a firewood shop inside Yakki Gate, Lahore, a place their father owned. The younger brothers would sell firewood in front of the shop, as he himself, would sit on a charpai at the back, writing dramas, as he was obsessed with literature and the art of writing. Even the short lived jobs at Mission School in Gujranwalla as well as the drawing-master post at Technical Training College Lahore, could not provide financial relief. But after the first public show in 1920, he started earning money, and that was a step towards his dreams. Huge of heart, he provided money for the education in London of his step-nephew, M.J. Chughtai, who later, became General Manager, Pakistan Railways. His brother-in-law of first wife, Gulzar Chughtai was also London bound with his wife, Mahmooda Chughtai, who dealt in export of hides and skins at that time. But his first real financial breakthrough came with the great rousing success of the publication of Murraqqa-e-Chughtai, and that brought the money to make London possible for the first time.



THE BAGHBANPURIA FAMILY OF LAHORE

Some of the prominent members of the Baghbanpuria family of Lahore. Shah Din, Bashir Ahmad, Mian Abdur Rasheed and Mian Muhammed Rafi, all photographed in London.

TYPHOID, FAME AND KASHMEER

Obviously a number of factors must have come into play for his going to Europe, but three episodes were instrumental in shaping his visit. And all three played their role in this event in his life.

TYPHOID FEVER

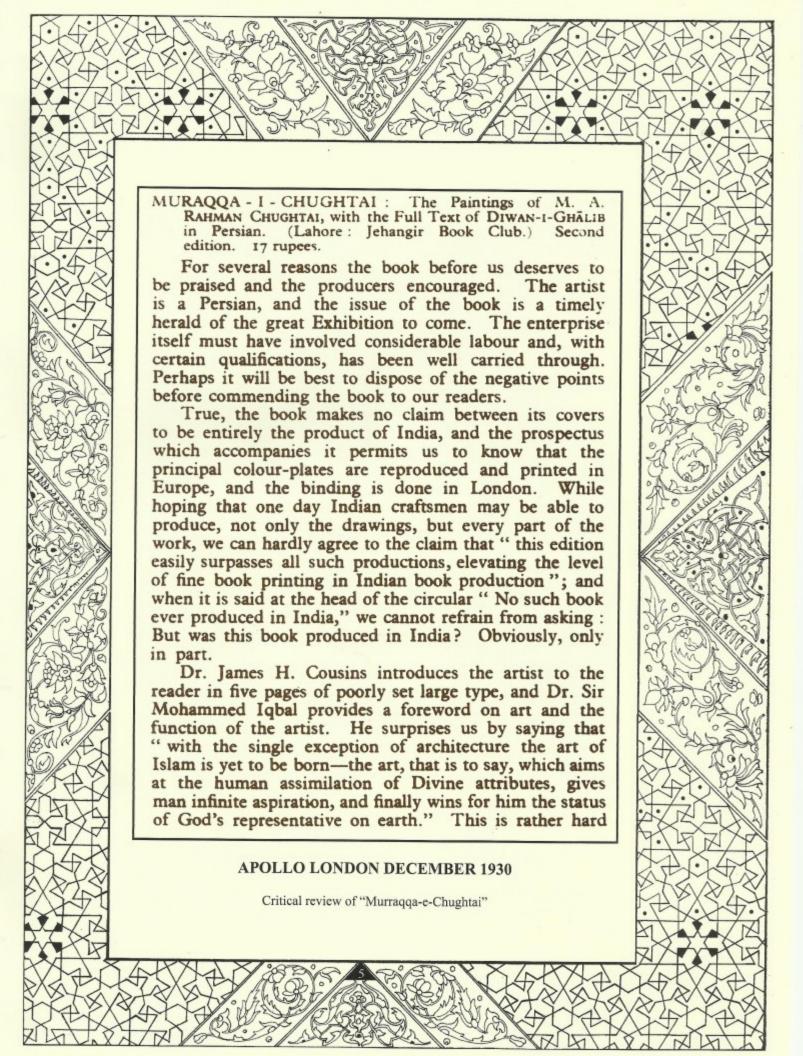
In the 1920s M.A. Rahman Chughtai was stricken with typhoid fever. A number of events of 1920s had left their mark on him. The hectic life after resignation from the Mayo School of Arts, with him being, very much on his own. The death of his mother Chiragh Bibi in 1925, as well as the publication of Murraqqa-e-Chughtai in 1928. But this event did zap his entire energy. The fever was so extreme that his family had lost hope of his recovery. And it all seemed like the end. But he did recover, possibly under the loving care of Ama Tabi. Ama Tabi and her husband were a poor abandoned couple brought by Mian Kareem Baksh in the house. The two ladies who nursed him day and night, were his wife Wazeer un nisa and Ama Tabi. Kashmeera Singh, a close friend of his, suggested a trip to Simla for recovery. There another Sikh friend of his, Bhai Veer Singh, sent a specialized Sikh doctor to treat him. He used to come on horseback to treat the artist in Simla. By the Grace of Allah, his recovery was rapid, and a catastrophe averted in time.

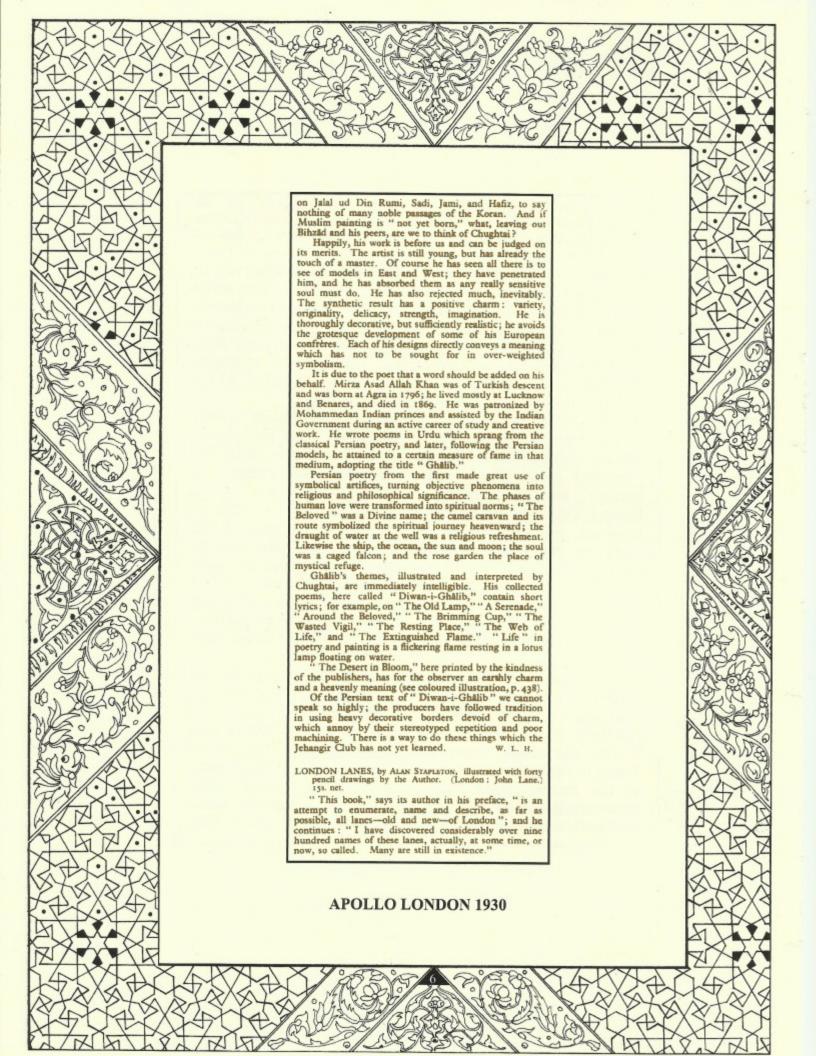
FAME IN LONDON

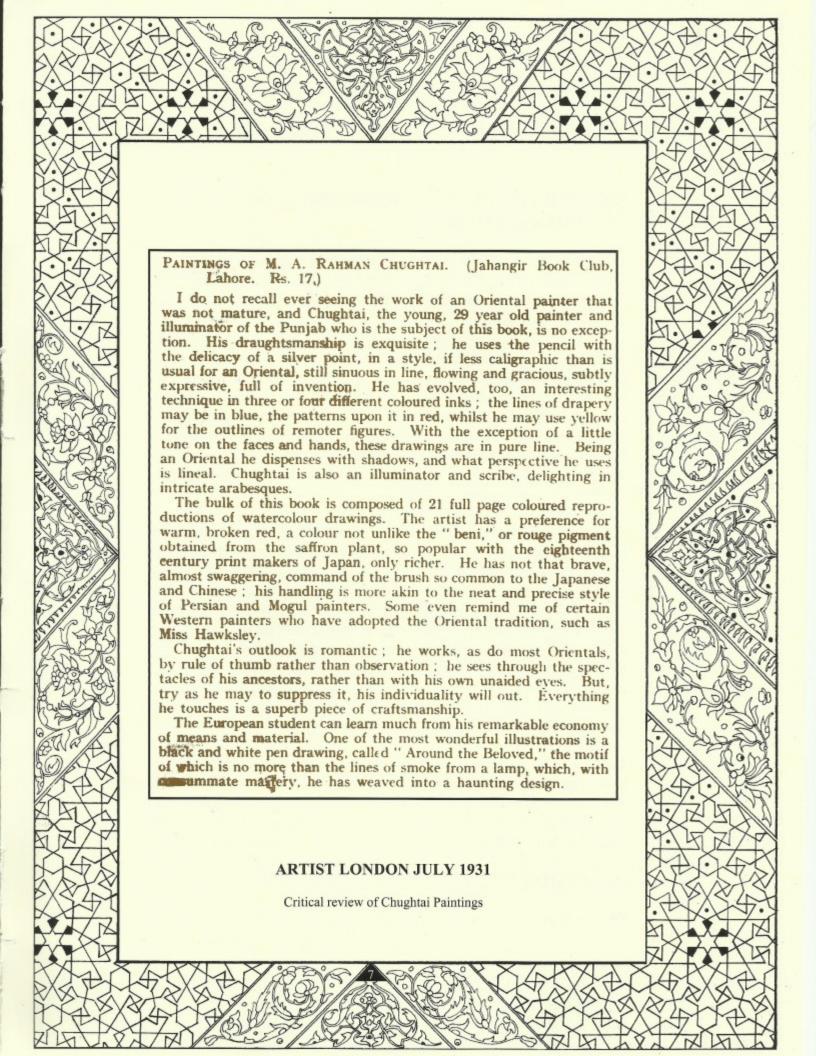
The 1924 Wembley Show had familiarized him to the world of art, and in the 1920s, he was exhibiting in London. In 1927 he was exhibiting with group of leading English Artists at the Imperial Gallery of Art. Magazines like the STUDIO were carrying articles on him. The 1930s reviews in ARTIST and APOLLO were phenomenal encouragement of his art endeavours. Slowly and gradually he was making his name in London and it naturally facilitated his visit to Europe.

CHARM OF KASHMEER

Kashmeer was the talk of England. Ever since the publication of the book "Charm of Kashmeer" in 1920 in London, people there were very much enamoured by the paradise on Earth. M.A. Rahman Chughtai knew that he had to see Kashmeer thoroughly for his visit to Europe. He in all ways felt it would be embarrassing for him to visit Europe, and if asked, he would be unable to describe Kashmeer there. That is why he extensively travelled Kashmeer, to imbibe in him its beauty, and to be in a position to explain it fully. Kashmeer was part of him.







AN IRISH FRIEND AND PROMOTER DR JAMES H. COUSINS

The first solid friendship of the artist M.A. Rahman Chughtai with a foreigner is undoubtedly with that of Dr James H. Cousins. When the works of the artist were being exhibited all over India. Madras was the place where they found great favour with the people. Dr James Cousins had arrived in India in 1915, and was familiar with the art and cultural scene of India. He knew most of the artists on a very personal level. He was essential a poet and an educator, and he was giving lectures at various universities in India. A born orator, he could talk for hours on Indian art. He was visiting professor at many of leading universities of India. Dr Rabindernath Tagore always called him his friend. Perhaps Dr James H. Cousins was the very first foreigner to recognize the Muslim element in Chughtai Art, and also stressed the same in his writings. Not only was he involved in such writings, he was also helping the artist in selling his works.

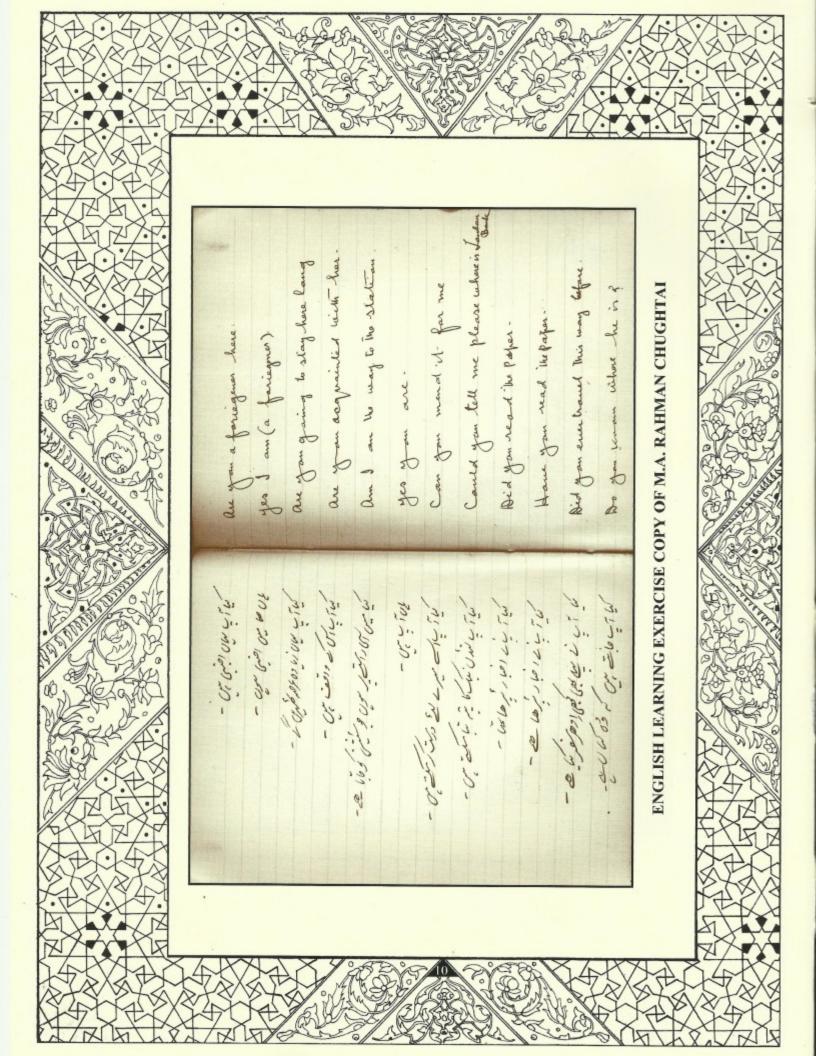
A lot of articles which got printed all over the world had the label of Dr James H. Cousins. But not only that, he was giving a series of lectures on Indian art all over the world, particularly in Tokyo, Florence, Brussels, Paris, London and New York. Such a first world tour he made in 1929, and then in 1930, made another such tour, with an exhibition of 136 watercolour works from India. In that prospectus, he lists M.A. Rahman Chughtai as one of the six leading artists of India, and stresses him as a Muslim artist. It amazes people to know that M.A. Rahman Chughtai as part of this group show had been exhibited at all the leading art centres of the world. Here the addition of New York and other American cities was a new thing for Chughtai art. Many critics and newspapers had commented on this very popular exhibition show.

Today we hear nothing of Dr James H. Cousins. With all his finesse and knowledge, he seems forgotten in this age. It is however in the two introductions that he wrote for Murraqqa-e-Chughtai" as well as "Chughtai Paintings", that his name is alive. At that time his words promoted the artist and at this time, the artist's history promotes the talented Irish poet and educator of the past.

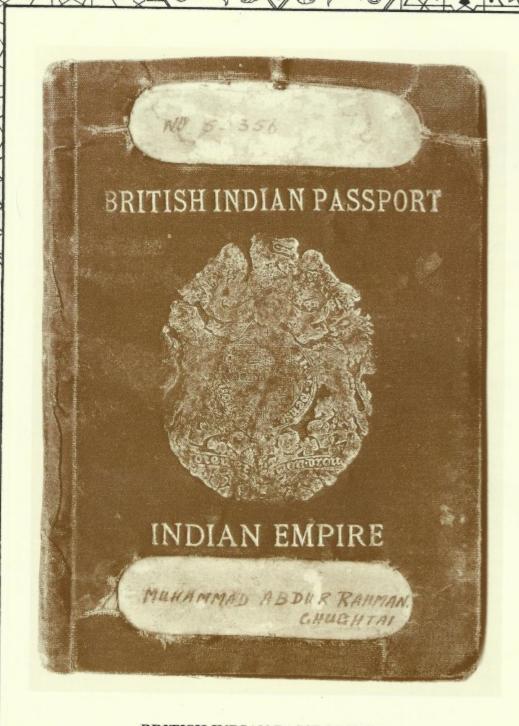
OBSESSION WITH ENGLISH LANGUAGE

The language at home was Punjabi and the language he learnt was Urdu. It

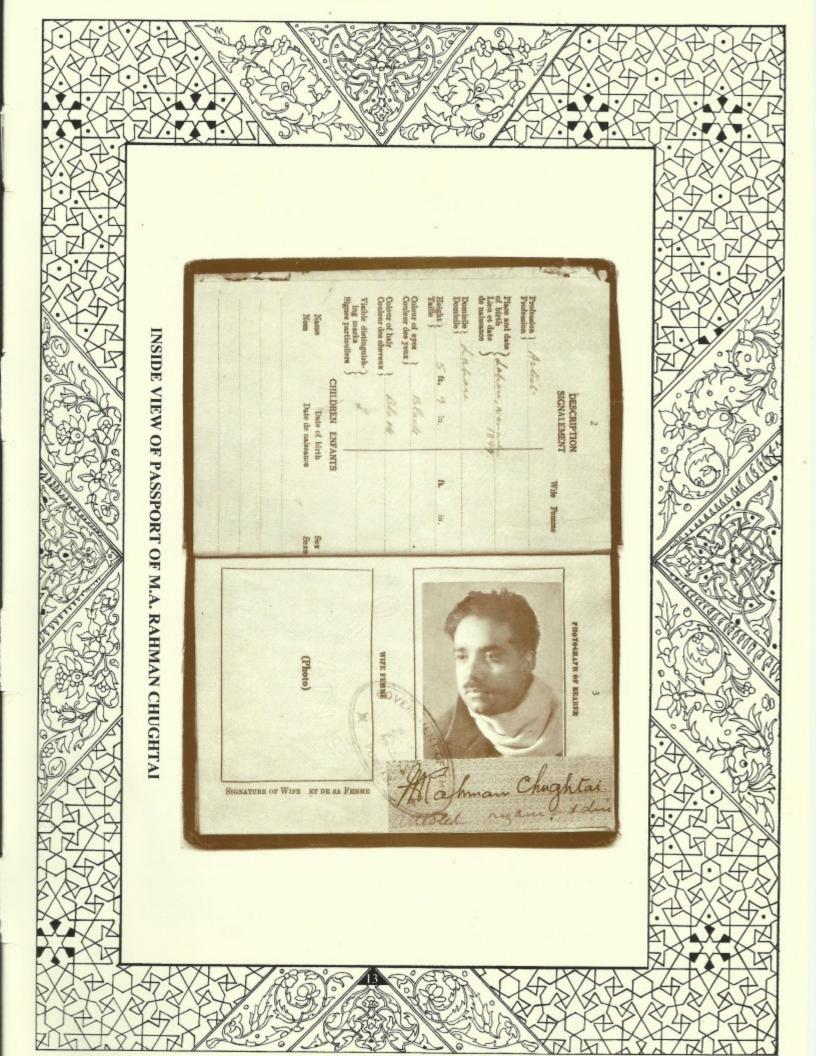




would be expected of him to learn Persian and Arabic, but that was not so. Of course like his elder step brother, Muhammed Hussain, he wanted to be a Hafiz-ul-Quran, and did learn the Quran by rote, as to half of it, but was never able to complete the same, with his busy onslaught into other professions. But English remained his obsession and he tackled it head and foot. Even today his library is full of books on learning English, English Grammar, and Dictionaries, etc. His mother's favourite advice to him was that if he learnt even one word of English each day, he would have mastered 365 of them at the end the year. He was really trying to do that all the time, and before he even thought of the West, he thought of mastering its language. His favourite diary is that of English sentences, translated into Urdu for use of his trips to the West. A visual scan of them provides us the range of his thoughts of expression. The fact remains that M.A. Rahman Chughtai was embarrassed of his ability to speak the English language well, but others found him so well spoken. Paul Drury mentions in his own diary, that the artist spoke very good English and expressed himself well. A tribute from an Englishman well taken. In fact the artist was adept at advanced words but could not basically bridge them in simple ways. He did write in English and wrote well (all the Amal-e-Chughtai notes in English as well as Urdu are his own) but always felt the need to have the same corrected from others. The first person who used to do it for him was his own brother-in-law from first wife, Gulzar Chughtai. He wrote his letters and would then get them corrected. He was very polite with words, but his knowledge of the language could not do justice to his range of thoughts. He knew how to flatter a woman in a well meaningful way, and often we heard him speak of foreign lady visitors, with the remarks to the husband that he had a very charming wife. It made us feel shy but the visitors were always very happy in compliments paid to them. If the artist had known English, the way he wanted it, he would have rocked the world with his knowledge and perceptions, and the same was so extensive, that it could shock the complacent visitor or scholar out of his slumber. He always expressed his regrets for not mastering the English language. He wanted to do so much more for his country, and this knowledge would have taken him, where no artist or scholar had gone before. Infinite was his vision.



BRITISH INDIAN PASSPORT OF M.A. RAHMAN CHUGHTAI



OLD AND NEW PASSPORT

It is a fact that there must have been an idea in 1924 that the artist M.A. Rahman Chughtai would go to London to participate in the 1924 Wembley show there. The only record we have is a reference that a passport no 8332, was issued to him on 14th April, 1924. It was never availed and with time withdrawn. Now the artist had applied for a new passport, and it was issued to him by Home Secretary, Punjab, on 10th Febraury, 1932, for a period of five years. It was however renewed on 10th Febraury, 1937 for one year. It was not valid for Spain, due to the war conditions there. The rest of the passports issued to him were of Pakistani origin, which is not our concern here.

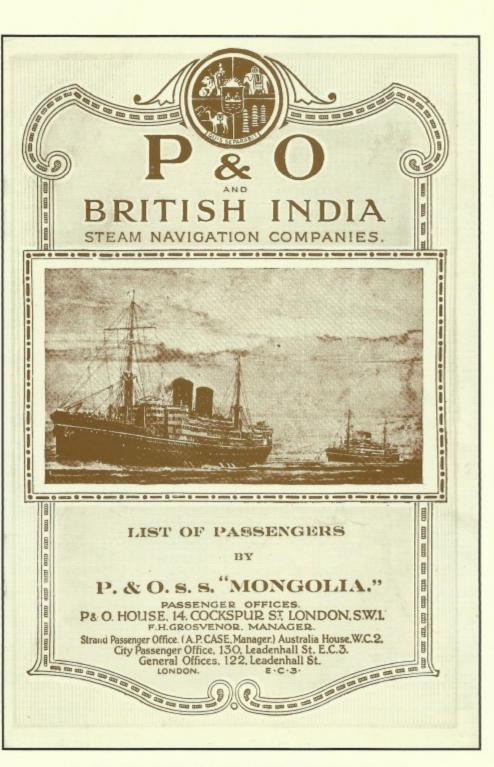
READY FOR TRAVEL

A Lahori Tonga (horse-cart) departed from Rang Mahall Lahore to the Railway Station, an exuberant M.A. Rahman Chughtai ready and moving towards his first trip to Europe. From Lahore the destination of North Western Indian Railways was towards Bombay. The ship P & 0 Mongolia was to leave Bombay for Marseilles and London on 28th May, 1932. In the passenger list M.A. Rahman Chughtai is shown as a passenger due to embark at Marseilles. The ship embarked on 12th June, 1932, at Port Said, Eygpt, and he entered Marseilles on 30th, June, 1932.

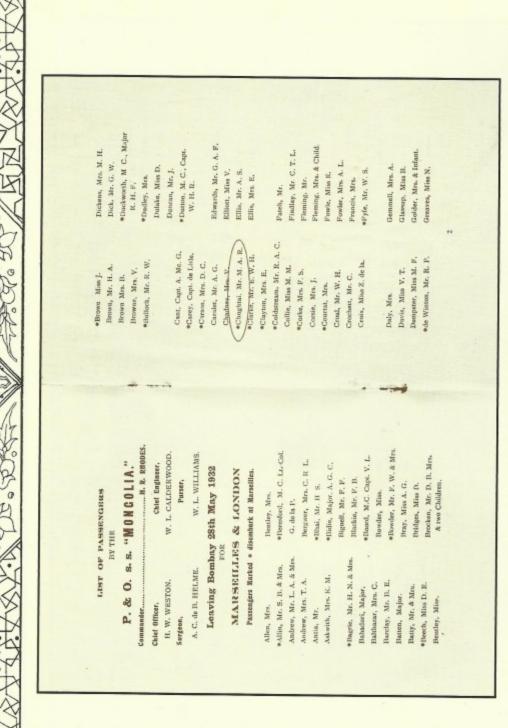
The return visit is also earmarked. He took LLOYD TRIESTINO from Triest on 9th December, 1932. It lists two Chughtais homeward bound that is A. Chughtai and M. Chughtai. This means that probably his brother, Abdullah Chaghatai came back with him. The embarkment was 24th November, 1932, and left Triest on 9th December, 1932. He then landed in Bombay on 21st December, 1932, completing his six months of travel to Europe.

PORT SAID

There were other Indians travelling with him on the ship, and there was a trader from Bombay, who was full of fun and frolick. At Port Said on 12th June, 1932, this person invited the artist to accompany him on a short stay at Port Said. This port was made by Said Pasha in 1859 for Suez workers and it had all the ingredients necessary for working class people. The Bombay walla took the artist to a Dance Club on Port Said, which was an actual strip-tease club. It was a rude shock to the artist to see men frolicking with semi-nude girls, while dancers performed erotic dances on the stage. Coming from a city which had nothing of this in its environments, it was the first real exposure of night life. While the others drank in revelry, Chughtai sipped a cup of kava and observed all this with utter amazement.



LIST OF PASSENGERS ON SHIP MONGOLIA



NAME OF M.A. RAHMAN CHUGHTAI IN LIST

MANY CHARACTERS ON BOARD THE SHIP

The artist noticed many different kind of persons on board the ship, and perhaps, it was the first time in his life, that he was accosting such a variety of people. One person he careful notes is a Hindustani girl, travelling in the ship, and it turned out, she was Principal of a private college, of all things, in Lahore itself. There were long conversations with her, and the artist M.A. Rahman Chughtai, clearly writes that she inspired a short story, he wrote later in life. So whoever he noticed, ended up as food for thought of his creativity.

EXPOSURE TO LONDON

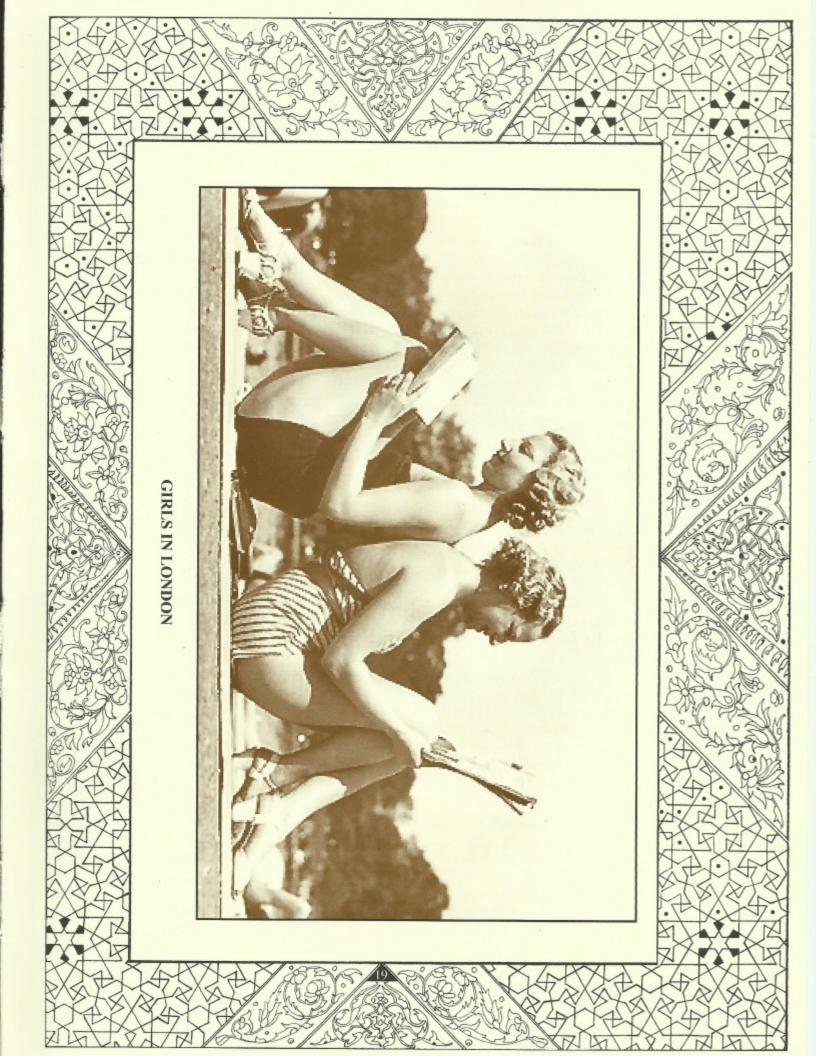
London was a total new experience. M.A. Rahman Chughtai was in no way familiar with the kind of life, he faced in the new city. From a total Eastern way of life, he was facing the experience of a new Western code of life. And as an artist, he was observing everything in vivid detail.

A routine got established in his life there. As far as major places were concerned, he knew the British Museum and National Art Gallery were his destinations, and he enrolled himself in memberships, and started the study of the museum's collections. Looking at Art was the day thing, the evenings were spent mostly in watching movies at the cinema, and there is a record of his seeing many movies. The same did include En Natt, Girls in Uniform, Good Earth, Blue Angel, Bathing Beauty, and many others.

One thing which really surprised him was the poverty itself in the city of London. One issue was of the homeless vagrants. There were people who used to sleep on benches, and pavements on road-sides. Poorly dressed they would sleep in the cold, never to wake up. The artist reports that there were four, five deaths daily of these people. That is why policemen were constantly busy in making these people get up and drift away. It all looked like lunacy under the British Empire.

The artist also noticed the number of beggars operating in the city, and he used to have an encounter with one on daily level. He says that when he came from home, and turned to the British Museum road, there used to be a man standing there, begging every day. The artist used to help him now and then. One day in a restuarant, the artist noticed the man, in first class dressed up condition, having a meal with others. The man seemed to understand his anxiety over his identity, and crossed near him, whispering in his ear, "Today is Sunday". The shocking revelation made the beggar an unforgettable character for the artist, and he always remembered him.

M.A. Rahman Chughtai knew that he was staying on borrowed time and the escapade could not last long. He was determined to see as much as was possible. The artist saw London and other places extensively, with his own particular outlook of life. In his writings we hear him speak of the National Art Gallery, British Museum, Marie Tassaud Wax Museum, Windsor Castle, Middlesex, Hyde Park, Oxford Street, Trafalgar Square, Waterloo Station and the underground tube network, Wimbledon grounds, Derby racing tracks, and even goes on to the beach in Brighton. He also frequents bookshops, like E.Joseph, Zwemmers, Luzacs, Bernard Quaritch, Magg Brothers and many others. There are book receipts from some of the book shops, from where he made such purchases. He is also visiting host of private galleries like the Dulwich Gallery, Colnaghis, and other private collectors and buying Art within his resources. At other times he just mixes with the crowds, observing people and the actions of that society. He notices how old ladies still remembered Queen Victoria, and the nostalgia was very much there. Even the Jews he says are easily recognized, by their dress as well as their attitude. And obviously he feels the cold of London, and misses the Sun of the Punjab. He is greatful that there is no dust, and he praises the very discipline, with which people walked on the streets, and laments that his society at home also learns the discipline of walking on roadsides. WHEN NELSON MOVES, A VIRGIN WILL PASS M.A. Rahman Chughtai narrates a strange incident which comes his way sitting on a bench on Trafalgar Square. He says there was a very young foreigner walking here and there and the policemen asked him what was his problem and how they could solve it. The man very innocently said that he had come to England to get married and was looking for a Virgin girl for marriage. Both the policemen started laughing and told him if he had seen the statue of Lord Nelson on the Square. Very simply, the policemen said, keep looking at it carefully and know that when a virgin will pass, the statue will move on its own. The artist was stunned to know the perception of Englishmen about their own culture. A similar stunning answer he too received from his query of a person. Why is there so much obsession about dancing? The man replied, you come from a warm country and you have a vibrant attitude. Here it is a cold country and the reactions are also cold. Obsession with dance is simply to warm us up, so that we can rouse our sexual desires. It is a reflection of the jaded aspect of our society. There was so much new, so much he was learning to understand, and at times, he felt frightened of his environment, and to restore his sense of belonging, he turned to letter writing home.



LETTERS TO MERAJ UD DIN "MAJA"

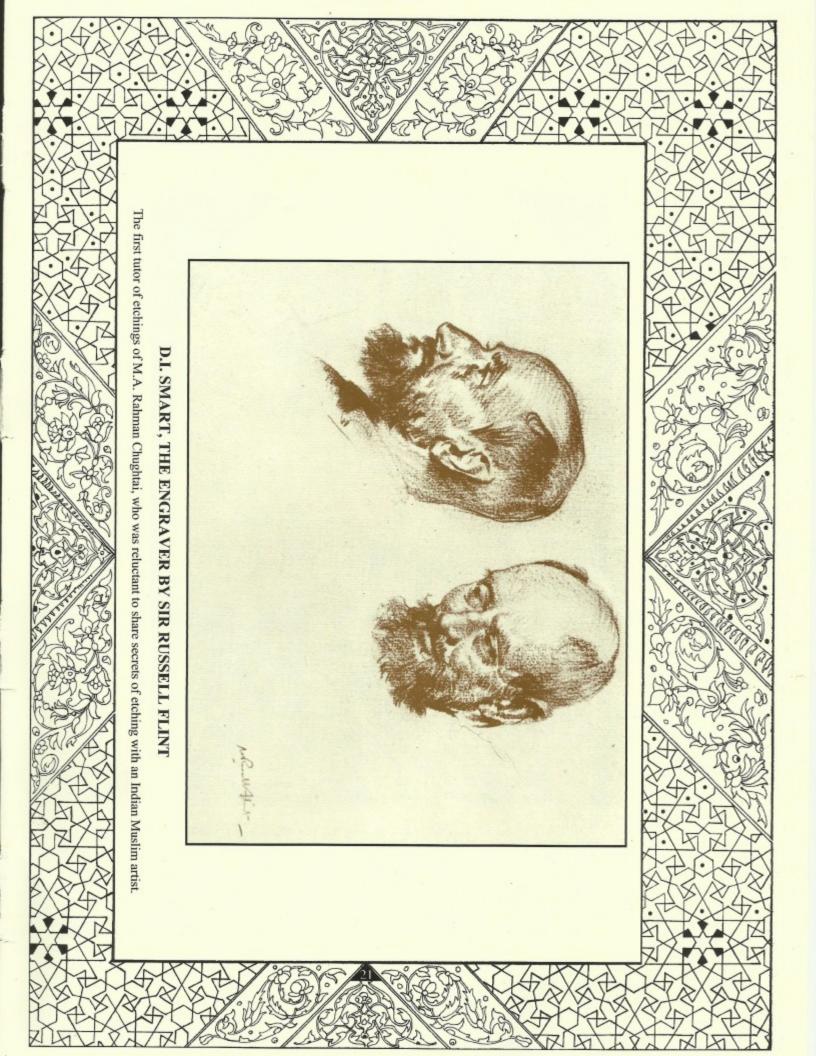
The warmth of home was with him, when in the evenings, he would sit down to write home. Some letters went to his wife Wazeer un nisa, and others to his younger brother, Abdur Raheem Chughtai. But many which are historical, went to his first cousin, Meraj ud din alias Maja. It was a relation based on frankness and truth, and the artist found it easy to say everything to Meraj ud din. The artist must have also written to others. Many of these letters are still there and await research and publication. But the letters to Meraj ud din, he was in fact conscious of them himself and wanted to print them, as his third collection of short stories. Many times he scripted same and in fact a copy was handed over to a publisher too. But the same still awaits publication. There is at times so much detail in the letters about his feelings, that only his own words can suffice to explain them. For us there is plenty of information in the letters, and the only thing that is unfortunate is the mixing of the 1932 and 1937 visit, as he interchanges incidents after every paragraph. It is a great effort to separate the two visits in their own compartments.

DULWICH GALLERY AND A GIRL NAMED GINGER

M.A. Rahman Chughtai was visiting an exhibition show, and when on his way back, a girl rushed after him at the bus stop. She said her name was Ginger and she wanted to be his friend. Most of the people he met used to think of him as either a Turk or an Agha Khan. That is why Ginger called him "Pasha". Ginger accompanied the artist back. She said she wanted to go to Brighton and the artist should accompany her there. The artist said that he was a married man to which Ginger very simply responded, she did not care for that. She asked him if he had children, and he said, he had none. Ginger volunteered to get herself married to him, but confessed, that she was not willing to have any children. Back at his residence, the landlady handed a cable to the artist in the morning from Ginger. She had decided not to go to the beach as planned by her and she wanted to pursue her relation with him. Very simply Ginger wanted to marry him. A new kind of episode was coming into the life of the artist.

GIRLS IN LONDON

M.A. Rahman Chughtai was amazed at the girls he saw in London, and he describes them in many ways. He says they look different in day time, and totally changed during the night. He says hordes of girls streaming around the city, all hell bent, with one thing in mind. All prepared to take the ultimate plunge in a relation. All searching for men, at whatever the cost. The artist





UNDER THE ARCH

The first etching by M.A. Rahman Chughtai, being a Dry-point, made under D.I. Smart in London in 1932

wonders about them, and at the same time, recalls the prostitutes of Bombay, who sat outside their dingy black holes, ready to sell their bodies for Four Annas. Here the girls were ready to sell their bodies for different reasons. He could wonder at the contrast of cultures. The streets were full of girls in frenzy, but so was places like the Hyde Park. The artist noted another special feature of the city. The whole city was full of posters, which described the availability of various birth-control methods to avoid pregnancy. Everything fit and ready.

A SHORT ATTEMPT AT ETCHING MAKING IN LONDON

M.A. Rahman Chughtai was essentially a photolithographer, as well as a Photographer. He had taken a course in Engraving in 1919. Here he was introduced to Print-making everywhere and wanted to learn this technique. Not knowing what to do, he was able to trace an etcher who used to give private instructions on etching making. The man he refers is D. I. Smart, and the artist was his student for some time. But this etcher was very bigoted and did not want any technique to go to India. So whenever a difficult proposition arose, he would sent the artist outside the studio. M.A. Rahman Chughtai resented all this but could do nothing on his own. But the record of the matter is that M. A. Rahman made his first DRY POINT ETCHING, namely "Under the Arch" and there is a record of a single print. No plate, no history. He also even at that time experimented with different etchings. But his ability to master the technique remained an illusive dream.

PRINT COLLECTING

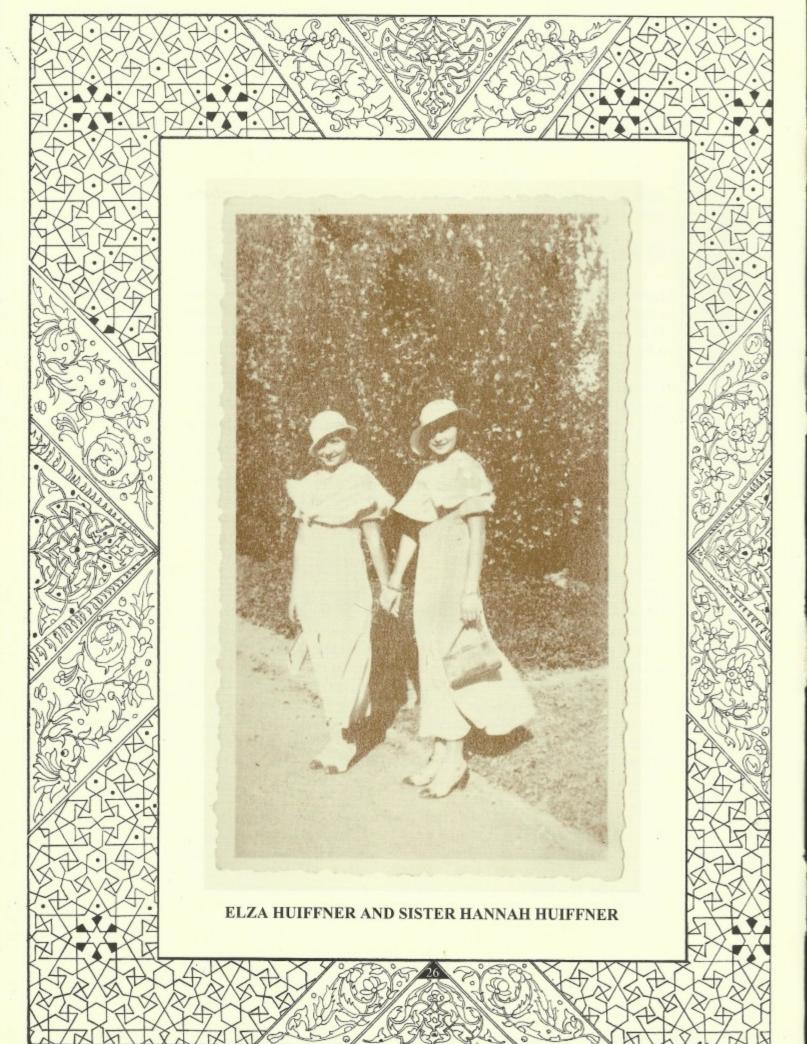
However the artist was very fond of prints and was collecting prints by the dozen. This formation of collection of prints is an issue we will take, when we come across the references of his second visit to Europe. Suffice to say that not only was he seeing things, but he was also collecting things to take back home.

NATIONAL ART GALLERY

M.A. Rahman Chug htai was very fond of visiting the National Art Gallery in London. He would stand in front of some paintings for hours. It was in one of his observation bouts, that he saw another girl ,who used to come to the National Art Gallery for similar observation. The painting in particular was "Rembrandt's Mother". Looking at the same painting, evoked a reaction between the two, to share their aesthetic experiences. Both had comments to make, and both made



them. The very insight of M.A. Rahman Chughtai into art sparked a wonderful equation between the two persons. ELZA HUIFFNER Love of art in M.A. Rahman Chughtai brought Elza Huiffner close to him like a homing bird. Elza Huiffner belonged to Bremen, and her father was Adviser to Kaiser of Germany in the first World War. She was no ordinary person but a highly intellectual personality, who in the course of years had studied art and explored each and every nook of Europe. She understood the need of M.A. Rahman Chughtai well, and she offered to be his guide to Europe. She was there with the artist for six months and twenty-one days, and in that period, she took him, where he could not have gone on his own. Obviously she was brilliant at her job, but not only was she very beautiful, she was also very honest. In his innocence M.A. Rahman Chughtai handed over to her, all his travel documents and money, and Elza was amazed at him. She told him not to make this mistake ever again, as someone else would have just disappeared with the whole amount. She was his adviser, as well as refraining him from unusual expenditures. And in the end, she fell in love with him. Elza Huiffner spoke many languages. She was fluent in French, Spanish, Italian, and obviously English, which was less with her than the rest of her languages. She was punctual, respecting time and she knew all the intricacies of travel. She would make the plan for the next day well in advance, and she would put the card of the hotel in the small pocket of the artist's coat, and some change, to enable him to take a taxi, if he got lost. The artist lost his travel documents in the city of London, and it was only the shrewdness of the girl, that he was able to recover the same in time. She studied his references in English newspapers like the STUDIO, as well as local magazines like NIRANG E KHIYAL, of which she had a copy. She was not happy over the quality of publications here and advised the artist on the standards of art publications. Indeed she was a woman of many talents. It is very difficult to analyse the depth of this relation. It was known to Elza Huiffner that M.A. Rahman Chughtai was a very honest and responsible person, and had come to Europe to enrich his knowledge of the arts, rather than for any other kind of frivolous activity. She knew his seriousness well and she did her best for him. It is best first to see the activities of the two and leave the rest till the end.



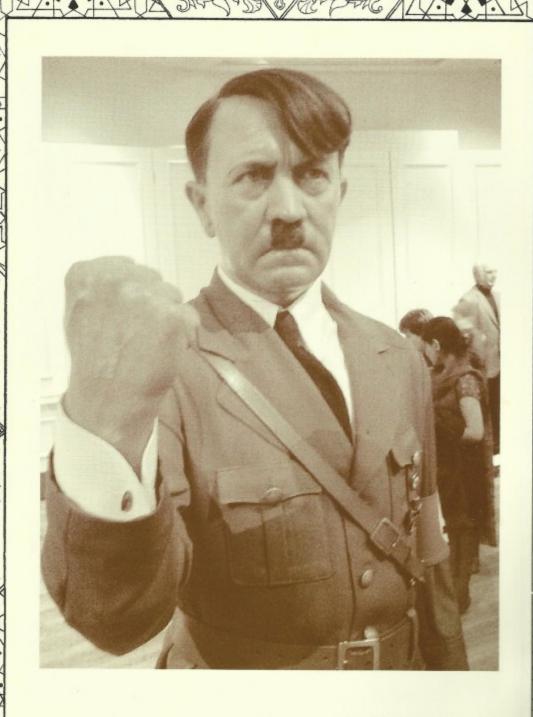


This is my bed-room, where I The always see your present, the bed-cover.

I only forgot to close the door which leads into the adjoining bathroom as you see.

BEDROOM OF ELZA HUIFFNER

On the bed is a bedcover gifted by M.A. Rahman Chughtai



MARIE TASSAUD MUSEUM

In 1931 the Marie Tassaud museum added the wax figure of Adolf Hitler, which is still there in original form, as seen by M.A. Rahman Chughtai.

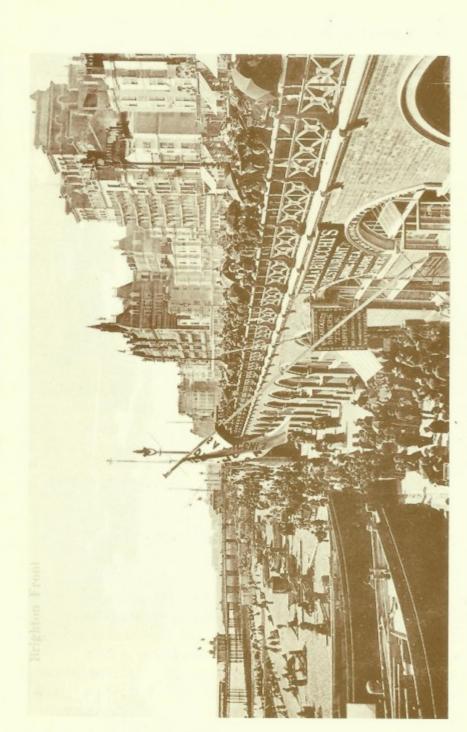
MARIE TASSAUD WAX MUSEUM

The preference of M.A. Rahman Chughtai was for art related places and it became the duty of Elza Huiffner to take him to all such relevant ones. Now and then, she used to take him to other interesting places too. Elza's younger sister Hannah Huiffner was on a visit to London from Barcelona, Spain, and a plan was made to visit the Marie Tassaud Wax Museum. A detailed visit is described in his memoirs, and their surprise, at seeing real life persons, like meeting them in flesh. The artist had comments to make about various figures in it, but he was most impressed by the wax figure of Hern Hitler of the new Germany. At that time people just referred to him as a dictator, but in the perception of M.A. Rahman Chughtai, he looked like a revolutionary leader. Little did he realize at that time, that one day he will get a chance to meet that man.

An amusing incident came when Hannah was trying to buy an entrance ticket from an irresponsible ticket seller girl, and it turned out to be a joke, for the ticket seller was a wax figure herself. The artist with the two German sisters surveyed various wax figures, and among them, would be real models, disguised as wax figures. It was all a fun game, till they arrived at the wax figure of Mahatama Gandhi. The resentment was obvious and expressed with a note in the visitor's book with actual request for seeing the wax figures of Dr Tagore and Dr Allama Iqbal in same. Suddenly Dr Allama Iqbal was in the mind of the artist, and he was missing him. It took a long explanation from M.A. Rahman Chughtai to tell Elza Huiffner, everything he knew about Dr Allama Iqbal. Elza Huiffner was very eager to meet the hero of the artist.

AN OUT OF THE WORLD TRIP TO BRIGHTON

Elza Huiffner knew that artists get tired, and needed to refresh them selves, and so planned a quick trip to Brighton. M.A. Rahman Chughtai reached Brighton and indeed he was flabbergasted to see the entire sea flooded with nudity, as he could never have even ever imagined in his life. Thousands of girls clad in swimming costumes, ready to do anything that was desired of them. He notices many things about the place, like a small railway track for families, an amusement park, a circus, a theatre, and collection of things to entertain people. He notices kissing couples everywhere, and no one even bothering to look at them. Newly wed couples on their honeymoon with their own kind of antics. It was all too new for him, indeed, an out of the world experience.

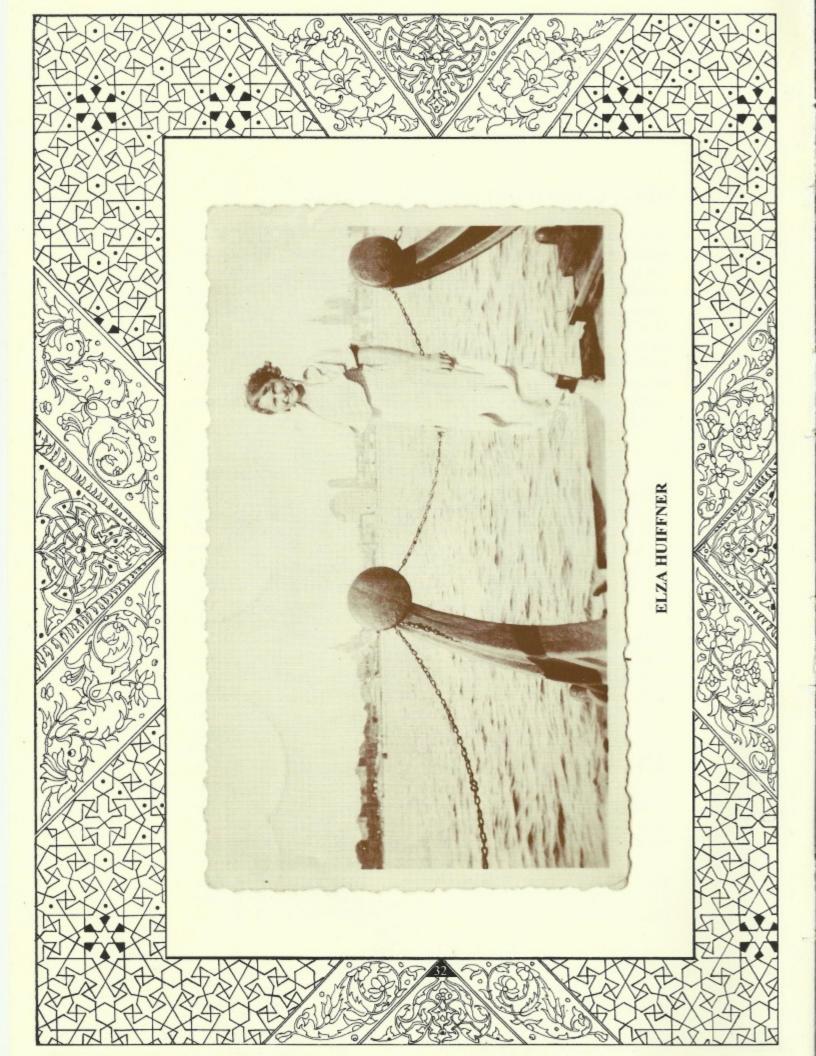


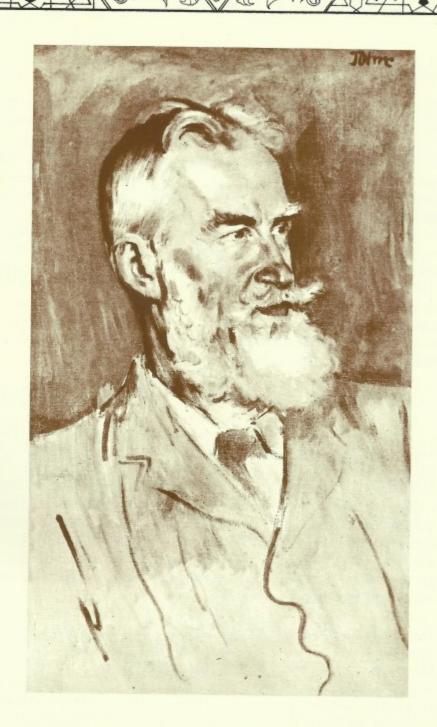
BRIGHTON BEACH

RESCUE AND HAPPENINGS ON THE SEA

M.A. Rahman Chughtai realized that Elza Huiffner was very fond of the sea side activities. She loved to eat honey and started the day with the same. She was also a sound sleeper, and unlike him, had no sleep problems at all. On that particular day, she had decided to spend the day with him on the beach. She had selected a green swimming costume, and looked absolutely marvellous in it. M.A. Rahman Chughtai was in his normal clothes, and Elza objected to that. As he had no swimming trunks, he expressed his regrets. But that would not suffice for her. She rushed and hired a set of brown swimming trunks for him, and made him wear same in a cubicle meant for that purpose. It must have been a strange sight, for the two strolling on the beach. In his memoirs M.A. Rahman Chughtai writes this experience with vivid details.

Both of them came upon a mother with a very young girl swimming in the sea. The artist recalls that the young girl looked like a mermaid the ease with which she tackled the waves, and both her mother as well as Elza goaded him to swim in the sea. The artist recalled that back home he was fond of swimming in the Degh canal near Shandara, and had once swum for miles in the same. He thought it would be the same and to show his bravado jumped into the sea. But the sea was not the same canal as home, and he realized in a few minutes, it was beyond his power to keep his hold there. He recalls as to the same perhaps being the end of him, but Elza had realized that he had no experience of swimming in the sea, and came to his rescue. He often used to say if not for Elza, he could have died there at the sea. Elza refrained him from going into the water again, but they remained there till late night. The artist was overwhelmed with the Moon on the sea and says that the Moon of Brighton looks different from the Moon back in his own city of Lahore. They walked in the moonlight side by side and again Elza suggested a boat ride. Boats the artist could row, for he had plenty of experience in doing same in the river Ravi. So they rode a boat in the night on the beach at Brighton, and it was the most memorable day of his life. It ended like it should have ended by Elza Huiffner confessing that she was in love with M.A.Rahman Chughtai. A spell was cast and the artist remembered a palmist telling him that he will not fall in love with girls, but girls will continue to fall in love with him. Elza Huiffner wanted to get married to the artist, and wanted him to either settle in London, or to take her back home to Lahore as his wedded wife. The dilemma of the artist was on and he had fallen in a very delicate situation. It was to the credit of the German girl that she did not let her role as a lover in any way interfere with her role as the artists guide to the art spots of Europe.





GEORGE BERNSRD SHAH BY SIR AUGUSTUS JOHN

M.A. Rahman Chughtai saw the famous incident of girls with George Bernard Shaw at Brighton Beach.

GEORGE BERNARD SHAW

The very next morning M.A. Rahman Chughtai and Elza Huiffner were to leave Brighton, when they witnessed a sight, which they would fondly remember all their lives. The artist was familiar with the writings of William Shakespeare, Oscar Wilde, Thomas Carlyle, Alfred Tennyson and others, but knew that George Bernard Shaw was something all together different. Of all the surprise, they found him sitting on the beach in a broken chair, enjoying the attention of hundreds of girls who were surrounding him in pleasure. One naughty girl of the lot got a crazy idea, lit a cigarette, and threw it in front of George Bernard Shaw. It became a game for all others. They all knew that the writer was not a smoker, and detested the same. So to tease him they all lit cigarettes and started throwing it in front of the very much cornered writer. In a little time there was a heap of burning cigarettes on the ground and a lot of smoke coming out from the same, amidst the giggles of hundreds. M.A. Rahman Chughtai was amused at the way normal people handled celebrities in their lives. In all ways he appreciated it as a living spirit and gave it honour.

DR ALLAMA IQBAL AND ROUND TABLE CONFERENCE

Early in the morning, Elza Huiffner rang the artist, very excited, with the news she had for him. There was a Round Table Conference coming in London, and Dr Allama Iqbal was coming from Lahore to attend same. It was very exciting for the German girl to realize that she would get a chance to meet the hero of M.A. Rahman Chughtai. On other quarters came the news in a letter from home, that the artist's brother, Abdullah Chaghatai, was also coming to London. Having always served Dr Allama Iqbal at home and his travels, Abdullah Chaghatai did not want to be left behind in London. It is reputed that the wife of Abdullah Chaghatai made this visit possible by selling her personal gold jewellry, which was always appreciated by her husband.

Dr Allama Iqbal was staying at a hotel, and M.A. Rahman Chughtai was with him many times. He notes the number of important visitors who used to visit Dr Allama Iqbal, and he says, he silently watched the entire spectacle with eyes of wonder. At times he would understand what was going on, and at other times, would wonder about the very intricacy of the talk about an Islamic State. He recalls visitors like Khizar Hayat Tiwana and knew that the talks centered around Aga Khan himself. In his memoirs he appreciates Dr Iqbal as:

"Dr Allama Iqbal was a human friendly person, ofcourse, but his obsessive love of humanity was related to his mission, in the same way as our Prophet Supreme. All his



DR ALLAMA IQBAL AT ROUND TABLE CONFERENCE IN LONDON 1932

life he never deterred from his mission, and that was his greatness. Dr Iqbal was such a personality who could rally all people, and others relied on him, but here it was his efforts to request the Muslims of India towards the same mission of an Islamic State.

Many persons were dying to meet Dr Allama Iqbal, as well as many of the girls. There was few with M.A. Rahman Chughtai who wanted to do the same. One ofcourse was Elza Huiffner herself, another was an actual student by name of Miss Guest whom they had met at restaurants in London, namely Noors and Shafis. Miss Guest herself was a very intelligent person, and had already met

Miss Guest whom they had met at restaurants in London, namely Noors and Shafis. Miss Guest herself was a very intelligent person, and had already met Mahatama Gandhi and Maulana Muhammed Ali Jauhar. Another person who wanted to meet the poet was Marwa Gamia of Bombay, who used to live in Gujarat. M.A. Rahman Chughtai took all three of them to meet Dr Allama Iqbal. The poet was very happy to meet them but he was most impressed with Elza Huiffner, and discussed many things with her, including their favourite topic about the poet Goethe himself.

CHAUDRY RAHMAT ALI AND KHIZAR HAYAT TIWANA

One day M.A. Rahman Chughtai was sitting with Dr Allama Iqbal in the hotel and about to leave, when Dr Iqbal asked him to stay for a while more. The poet wanted to introduce the artist to another man. When the door knocked, the artist found a robust full of energy man in high spirits outside. Dr Iqbal introduced both of them. It turned out he was Chaudry Rahmat Ali and interested in talking about the possibilities of an Islamic State. Chaudry Rahmat Ali embraced the artist in a typical Punjabi sort of hug, and both were very friendly to each other. The next day the artist saw Chaudry Rahmat Ali coming to Dr Iqbal's presence with Khizar Hayat Tiwana, and their talk again centered around the Agha Khan, and the making of an Islamic State. It was very pleasing for the artist to realize that he was being part of a grand planning towards a separate homeland for the Muslims of India.

A NOSE SORE AND ELZA HUIFFNER

Dr Allama Iqbal developed a nose sore while in London, and a able doctor had come to see him. The doctor suggested to Dr Allama Iqbal to hire a nurse for a few days to look after him. Elza Huiffner on her own volunteered for the job, and took care of the poet, day and night for a few days. When Dr Allama Iqbal tried to pay her, she flatly refused to take the payment, and it was not liked by Dr Allama Iqbal.

A TRIP TO CAMBRIDGE UNIVERSITY

In 1926 on the death of the famous Orientallist Dr Edward Browne, the people in charge of the Cambridge University, asked another famous scholar Dr Nicholson to request Dr Allama Iqbal to compose a date verse on the death. Dr Allama Iqbal composed a verse to incorporate the year of death of Dr Brown, and then the project was given to M.A. Rahman Chughtai. The artist had the same written in elegant calligraphy from his own favourite calligrapher Munshi Asadullah, and then the same was decorated with naqashi by M.A. Rahman Chughtai himself. An illuminated qita of same was created and sent to Cambridge University by Dr Allama Iqbal.

With this in background, Dr Allama Iqbal sent a delegation of his own including the Chughtai brothers, to request Dr Nicholson, to ably translate his book into the English language. It was planned that the translated book would be published with the coloured illustrations by M.A. Rahman Chughtai. As the book Murraqqa-e-Chughtai had already found fame in London, a copy was taken to show to this man the end product of the endeavour. It was all very disappointing for the visitors as well as Dr Allama Iqbal himself. An active idea of colloboration between the poet and the artist had gone waste at that time.

ANOTHER PROPOSAL BY DR ALLAMA IQBAL FOR THE ARTIST

Dr Allama Iqbal wanted to help the artist M.A. Rahman Chughtai. He proposed an exhibition show of Chughtai's works in London, for which the poet would seek help of Nawab of Bhopal, and would ask Agha Khan himself to inaugurate the show. It was a good idea and given to M.A. Rahman Chughtai, and he pondered over the idea, and rejected it, by knowing that an expenditure of Ten Thousand (currency not known) was involved and it was not in his financial capacity to take this risk. However this shows the regard of Dr Allama Iqbal for M.A. Rahman Chughtai, and this regard, was always held in esteem by the artist till the end of his life.

A PLAN OF A TRIP TO EUROPE

Elza Huiffner planned an entire trip to Europe and the first step decided was

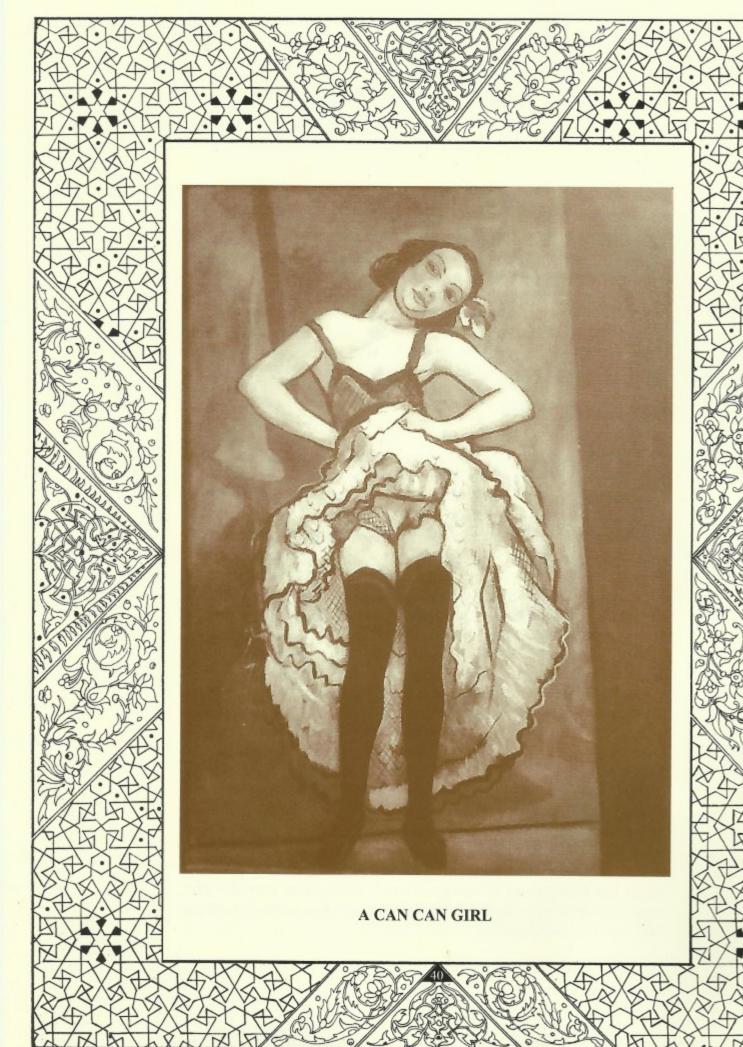


MOULIN ROUGE AND THE CAN CAN GIRLS

Paris. M.A. Rahman Chughtai had already seen Paris with a friend of his from Peshawer, but this plan was more art-related in content. Some kind of food poisoning had occured, and right at the start of the journey, M.A. Rahman Chughtai's started experiencing vertigo and he fainted. He was unconscious for a few days, and again the nurse in Elza Huiffner came alive and nurtured him back to health The artist always recalled that she had all his money, and could have run away with it. She always used to reprimand the artist that he is too innocent and would fall into the trap of some gold-digger. And then the travel documents got lost, and it was to her credit, that she found a way to recover the same. The start of a grand trip was a bad start in any case.

BOHEMIAN PARIS

Coming from London, Paris itself was a completely new experience. It was easy to get lost there. The artists saw various things going on in the city. Young attractive girls would lure men in small alleys, and then expose themselves unnaturally, and then shout for help. They had policemen in their payroll, who would come to their help, and then both would blackmail the poor men out of their money. Elza Huiffner was well versed with all this and kept a watch on the artist. On the streets of Paris, they met a young girl, who was carrying an album of her naked pictures and she wanted to share it with them. At the request of the artist, Elza Huiffner bought two tickets for a model arena. These were the Eastern Quarters and a naked model used to sit in the centre of the room, and various artists used to draw her from every angle. They entered such a room and looked at the naked model, but Elza Huiffner did not like the surroundings, and insisted on the artist to leave the same. The Paris Artists were least conscious of their status. They would make paintings, and held exhibition shows everywhere, even on the streets, if they got the chance. The same did not feel right for the artist, for he felt the artist had a set standard of dignity, and anything below him was not worthy of him. He had felt this in London too, where just outside the National Art Gallery, there was a very poor and handicapped artist working all the time, but his attitude was so commercial, that M.A. Rahman Chughtai would feel ashamed with it. Here too he felt that the artists in all ways were stooping below their dignity. M.A. Rahman Chughtai himself was asking Elza Huiffner to buy some works from street artists, and she would buy them at times, and refrain him from wasting his money on frivolous purchases. He remembers buying a work for mere fifty francs from an artist. In a short period of time, they were exploring every nook and corner of Paris.



CAN CAN GIRLS

Night life in Paris was famous all over the world, and it was deemed necessary by Elza Huiffner that M.A. Rahman Chughtai see the famous dancing spots of the city, more particularly Moulin Rouge (Red Mill), and the Can Can girls of Paris. He describes the dance in detail as it was being done in those days. There are twenty four girls, almost identical in face, shape and size, not wearing anything, except some lockets around their necks, and they would be dancing at one level, while the viewers would actually be viewing them in a huge mirror, and mistaking their presence. Account of Can Can girls revolve around a costume, but it is best to take the observations of the artist himself. The experience was so much in his mind and he recalled it in his writings as well as his conversations with people. The whole gamut of Western civilization revolved around nudity, and it is surprising, that even then it was noted by M.A. Rahman Chughtai, that the attitude of the West and the East towards the same, is totally different in depth and scope. In the East artists worked from pure imagination, but in the West, an artist cannot even conceive work without the use of a proper model.

AFRICAN MODEL

M.A. Rahman Chughtai and Elza Huiffner used to come back to the hotel late at night, for they would spend the day visiting museums and galleries, and the night to see as much of Paris as was possible. One day they came back to the St Denis Hotel, and were accosted by a black African girl in a night gown. She said her name was Mamta (it may be the same as the published model Amantha), and she had come from Mombassa. Two other Africans had brought her from Mombassa to London, and as English artists get tired of models very soon, she had come to Paris. The French took care of models better than the ones she had left in England. She told him that she was actually very much the daughter of an Indian person. She was a model for Sir Augustus John and the English artist had sold two of her works to the National Art Gallery for thousands of pounds. She had found out that he was from India and she wanted to model for him. Mamta took the artist and the German girl to her room and opening her gown, modelled for them, there and then. She was not wearing anything under the gown. She said that if the artist used her as a model, his work would stand out in art history. She was actually thinking that perhaps Elza Huiffner was a model for the artist, but M.A. Rahman Chughtai convinced her it was not so, as Eastern artists do not rely or use models in their work. M.A. Rahman Chughtai assured



AMANTHA, AFRICAN MODEL OF SIR AUGUSTUS JOHN

her that he would immortalize her in his paintings, and he confesses in his writings, that the famous work of his entitled "Slave Girl" is modelled after Mamta. Both the artist and the German girl gave her lot of encouragement and love, and the artist saw her off in the stairs and gave her money, as to so much, as he could afford to give at that time. This sharing of work experience of Sir Augustus John was new to him. Later on we have his communication with Sir Augustus John, who had great appreciation for the art of M.A. Rahman Chughtai.

Elza Huiffner was getting very protective of the artist. They were leaving a bus, when another pretty girl, also embarking, asked the artist, if he would like her company. Elza Huiffner literally scared the girl away. The artist saw the dependence of Western art on the use of models. Through models artists capture their beauty forever for the museums and galleries, and when the artists are alone, these girls surround them with fun and laughter and perk them up into life. All artists are considered treasures in the West by the state machinery as well as by individuals everywhere. This aspect saddened the artist, as he realized there was little patronage at home in those times, and Elza Huiffner was advising him not to go back at all. "You are not a political leader", she would say, "India can do without you". The artist knew sooner or later, he would have to make a choice, between serving his nation, and his own advancement.

ANOTHER QUICK RESCUE

M.A. Rahman Chughtai was staying with Elza Huiffner at Grand Hotel Saint Denis in Paris. He was obviously not familiar with the workings of modern hotels, and as such, could not recognize the intricacies of geysers in those days, for hot boiling water. Unlike the modern day fixtures, boiling water was capable of being released all at once. It was in this context, that the artist was about to take a bath, and he was on the verge of releasing the boiling water all at once, when Elza Huiffner rushed in the bath room, having realized the mistake he was about to make. She turned off the handle well in time, otherwise boiling water would have burnt the artist. Another catastrophe was averted for the artist, and another feather in the cap of Elza Huiffner. It was her insight which kept her ahead of the times, and she was a person who took full responsibility. Both were coming closer and closer to each other in body and spirit.



M.A. RAHMAN CHUGHTAI IN FLORENCE ITALY 1932 (Photograph by Elza Huiffner)

LOUVRE PARIS

In London M.A. Rahman Chughtai knew museums well, and he remembered that it was he, who had taken Elza Huiffner to the British Museum, and introduced her to Basil Gray as well as J.J. Wilkinson. Here he knew not any one at the Louvre Paris. It was exciting for both of them to visit Louvre, Paris, the ultimate museum of France, and perhaps the world. They saw the Mona Lisa together and both had their own art comments about it. The artist told Elza that her smile was like that of Mona Lisa herself, which pleased the German girl very much. They also stood around the statue of Venus de Melo with great pleasure. The artist was very impressed with the same and called it the heart of the Louvre. He has written extensively about the same. But so much attention was paid to the statue, that Elza Huiffner resented the same. She said standing by Venus, that the lady is a mere model, who posed for an artist of long ago, while she was the living person, the living culture of the times. Standing by Venus, she said, look her hands are broken, unlike hers. She said her hands had the capacity to hug the artist in a tight embrace. The possessiveness of Elza Huiffner was out very open.

Outside the museum they laid on the grass for some time and then they went to a show of Renoir, of whose more than hundred paintings were on display. From there they went to see Notre Dame in great detail. To M.A. Rahman Chughtai, Paris was a complete nude city, obsessed with the female body. Surely no city in the world can compare with Paris. The obsession with Art and Culture was its strong point, and it was the desire of the artist, to take part of this obsession back with him to Lahore. The mass fervour was so desirable back home for art.

REST OF EUROPE

At noon, M.A. Rahman Chughtai and Elza Huiffner left Notre Dame Station for Switzerland and Holland. They spent four days in Switzerland, and not much was done there, except indulging in sightseeing as well as enjoying the sports of sking as a spectator. The artist did wonder how the ski persons managed to do all that gliding on snow with such ease and dexterity. It looked very dignified as well as spectacular, for he had seen nothing like that ever. They also went to Holland. In Amsterdam, they visited Rembrandts House. In the eyes of the artist, Rembrandt was such a great man, that he had no equal. It was very pleasant for him to see a nation preserving the grandeur of their long gone Master Artist. It was a fact that the house had got sold and the Dutch Government had rebought it, found a similar sort of etching press as well as sought various prints from

various sources. It was here that a desire sprung in the artist that someone should preserve his works too for generations to come. It became a very definite yes in his mind that if no one else will, he on his own will build a museum for his country, to house the best of his own works, as well as his collection of other artists. It was an idea to remain, and it never went away.

In Holland every time is a festival time and there are festivals on most of the time, a mela in Eastern terms. The artist was seeing such festivities, sitting on a bench with Elza Huiffner, that he was met by two young Dutch girls, who thought of him as an Alladin, and asked him to see their hands. The artist recalls that he was not a palmist but those girls thought of him as one. He was able to tell them some things, and they were so happy, that they invited both of them to tea at their house. M.A. Rahman Chughtai was reluctant to go, but Elza assented to same, and they availed the hospitality of a Dutch family with great grace.

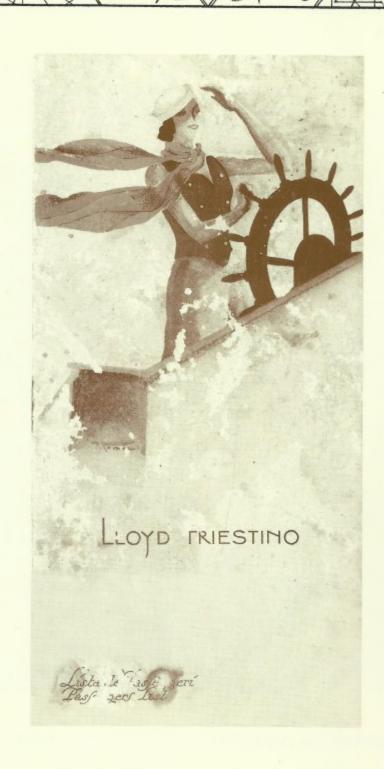
ITALY AND MUSSOLONI

Roman culture always impressed the artist and his visit to Italy was of various cities. He mentions Pao, Bedia, Milano, Venice, Florence as well as Rome. It was their last day in Rome, and they were to see a movie at a very expensive theatre, which was probably showing a very famous movie. They had advanced booking for the same, and went to the cinema as the last day of their tour. At the start of each show, the National Anthem used to be played, and everybody had to get up for the same as a sign of respect. So when the same happened, the whole hall stood up, except for one man, who was sitting down. People were amazed at the audacity of the man to do so, and all were looking at him, and then someone realized, it was Mussoloni himself. The whole hall started cheering and clapping in appreciation. It was clear to M.A. Rahman Chughtai that Mussoloni was a very popular leader in Italy, and again he was very happy to see a people ruler relation in so much openness in Europe.

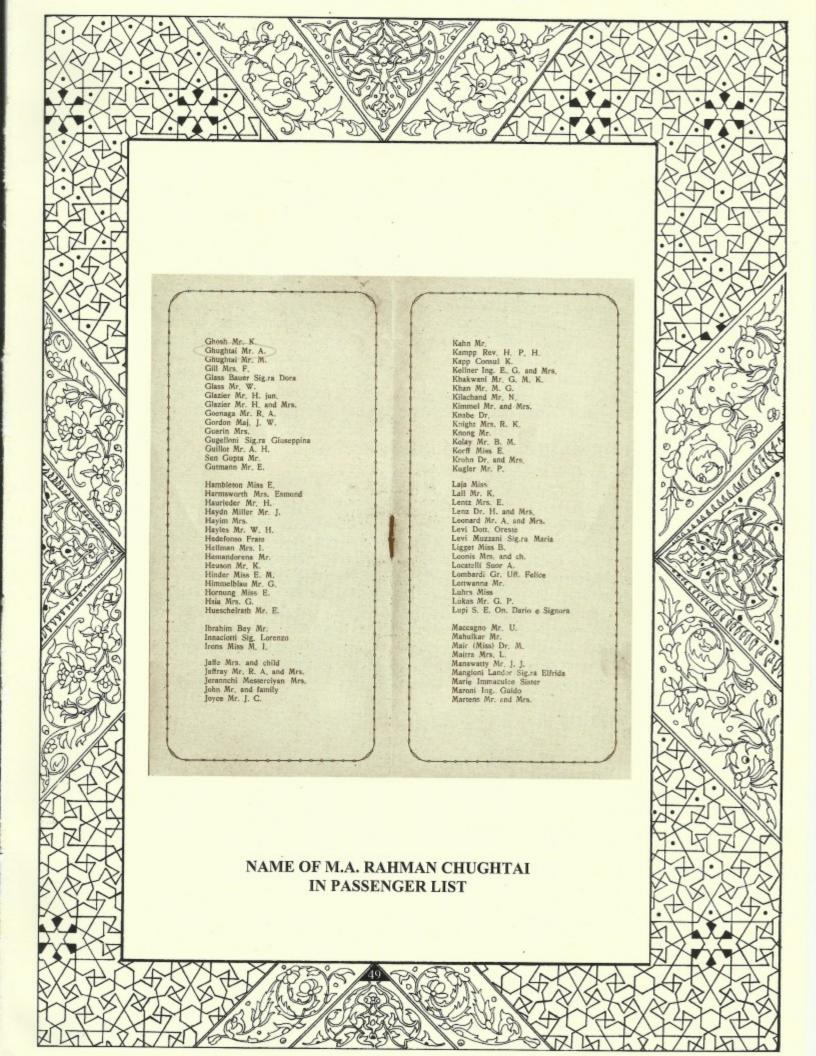
A TIME FOR FAREWELL

It is not known as to the winding up plan of the artist, but he did take the ship "Conte Verde" from Triest, Italy, on 9th December,1932. His brother Abdullah Chaghatai was with him. And they landed back in Bombay on 21st December, 1932. The artist was not fond of writing everything. He wrote only what appealed to him as historical, but it was a tour, which opened his eyes to the realities of the West and it was now upto him to avail those experiences, in knitting as well as innovating newer schemes for his art and its promotion.





PASSENGER LIST OF SHIP LLOYD TRIESTINO



SOMETHING THINGS LEFT PERMANENT IN ENGLAND

M.A. Rahman Chughtai in his 1932 had developed many friendships, and one such relation was with the people at the British Museum. It was also his nature to realize the stature of his art and he wanted to leave something in England for him to be remembered by art lovers. On 31st August, 1932, he sent his brother with two art works, namely "Alladin" and a "Brush-outline" as his gift for the British Museum. The two works are still there in the British Museum, and were once on display too. Now they are safe in locked portfolios of the actual Department of Oriental Works. In 1976 the Keeper showed the same to me and they are endorsed as a gift from Abdullah Chughtai, Esq. The name and spelling used on the slip in the British Museum, and we know it was in no way the present of Abdullah Chaghatai, but the personal gift of the artist to the museum.

FORMATTING THE VISITS OF M.A. RAHMAN CHUGHTAI

It is not an easy job to format the visits of M.A. Rahman Chughtai, as he himself is confused about things in his memoirs, intermixing the two visits, the dates, and other things. Obviously writing from memory years afterwards, there is lapse of occurence of events. It is looking at his passport, travelling documents, odds and ends brought back by him, letters, and memories of other friends and relatives. It will take a long time to be precise as to matters, but in any case, we have tried to make no mistakes, and checked with cross references anything which we have written. The artist narrate only those events which had influence on him. To other people he narrated other kinds of events. So to lump them together in one easy format is not easy, but we have tried our best to write the facts as the facts stand, and if there are doubts, we have tried to list them too.

1932 TO 1936 BACK AT HOME

A major event back at home was the question of a title for him by the British Government, as his presence in England was felt by the said authorities. The files in the Secretariat clearly shows that the title of "Sir" or knighthood was suggested for him. It was indeed Sir Fazle Hussain who had written the dissenting note, related to the poverty of the artist and he being living in the inner old city of Lahore. The artist's financial condition was seen as a reason for not giving him the knighthood. But the title could not be stopped. It was a recomendation from even higher authorities. That is the very reason that the title of "KHAN BAHADUR" was given to him, and it is a record, that it was only the fourth award given by the Britishers for service to Art and Culture. The artist had put his mark on India.

CONTINUITY OF RELATION WITH ELZA HUIFFNER

It is said that Elza Huiffner cried for days after M.A. Rahman Chughtai left for home, but it seems that some sort of contact remained between the two for a long time. There were so many letters exchanged between them and it is unfortunate that M.A. Rahman Chughtai himself destroyed them. Only a couple of letters survived and that was due to the brother of the artist, Abdur Raheem Chughtai who wanted to preserve them. It is also on record that gifts were exchanged in the process, and we not only know of a painting, but also of a Kashmeeri bed-cover sent to the German girl. On receiving the title of Khan Bahadur, the artist had informed her of the same. Two letters sent by her are dated 9th, and 24th January, 1934. One letter is about the title of Khan Bahadur, and she says:

You see Rahman every night, when I say my prayers I do include you to become a very, very great master, well known all over the world....Now I see that my prayers are heard and this was the first step to the high. I am ever so happy Rahman, I want to take you in my arms to embrace you very heartily, it is a pitty you are so far from here, but soon, very soon, I hope you will come, won't you?"

Elza Huiffner as well as her sister Hannah Huiffner knew of the second visit of M.A. Rahman Chughtai, and they were on the port to receive him but it seems that M.A. Rahman Chughtai was afraid of this relation for the future of his art. As the wife of his brother in law, namely Gulzar Chughtai, namely Mahmouda Chughtai was travelling with him, on their disembarkment from their ship, the artist introduced the wife of his brother in law, as his own wife. "Meet Mrs Chughtai" was all that he had to say, and the Huiffner sisters disappeared, never to be seen in the flesh again. M.A. Rahman Chughtai had sacrificed his own romantic interest in his belief, for the future of his art.

THE SECOND TRIP TO EUROPE

The passport of M.A. Rahman Chughtai is same but the stamps are some what different than the journey of 1932. It is unfortunate that we do not have the ship tickets as it was in the journey of 1932. There is a stamp dated 24th July, 1936, from a Commission Special on his going, and it is clear that he landed back in Bombay on 15th July, 1937. If the first visit was of six months, this visit was for a year of his valuable life. The purpose he says in a letter is to get his illustrations on Omar Khayyam printed in England. There are also other professional reasons for same, and it is likely a more professional visit than the previous one. It has romantic interludes, but in this visit, he did a lot more for his career.

THINGS HAPPENED ON THE SHIP

There were many people travelling in the ship and M.A. Rahman Chughtai, notices many things. There were many distinguished sport persons, as they were travelling towards Berlin, to take part in the Olympic games there. There was a boy name Anwar, travelling to England, for studies there. And ofcourse, the wife of his brother in law, Mahmouda Chughtai was with him. It also included a millionaire Italian, who was travelling with his wife and daughter. M.A. Rahman Chughtai had noted the family together before he went to sleep.

The next morning he was astonished to note that the Italian had died that night, and in the morning, they had put him in a coffin and threw him overboard. It was a very sad experience for him. But what surprised him was the normality of reaction of his wife and daughter. He found them dancing on the deck the same evening and the daughter was discussing art with him, as nothing had even happened. He notes that it was beyond him what to say to her, to offer condolences or to continue a normal talk with her. There were aspects about the Western culture which did not fail to amaze him.

A PUBLISHING HOUSE IN LONDON

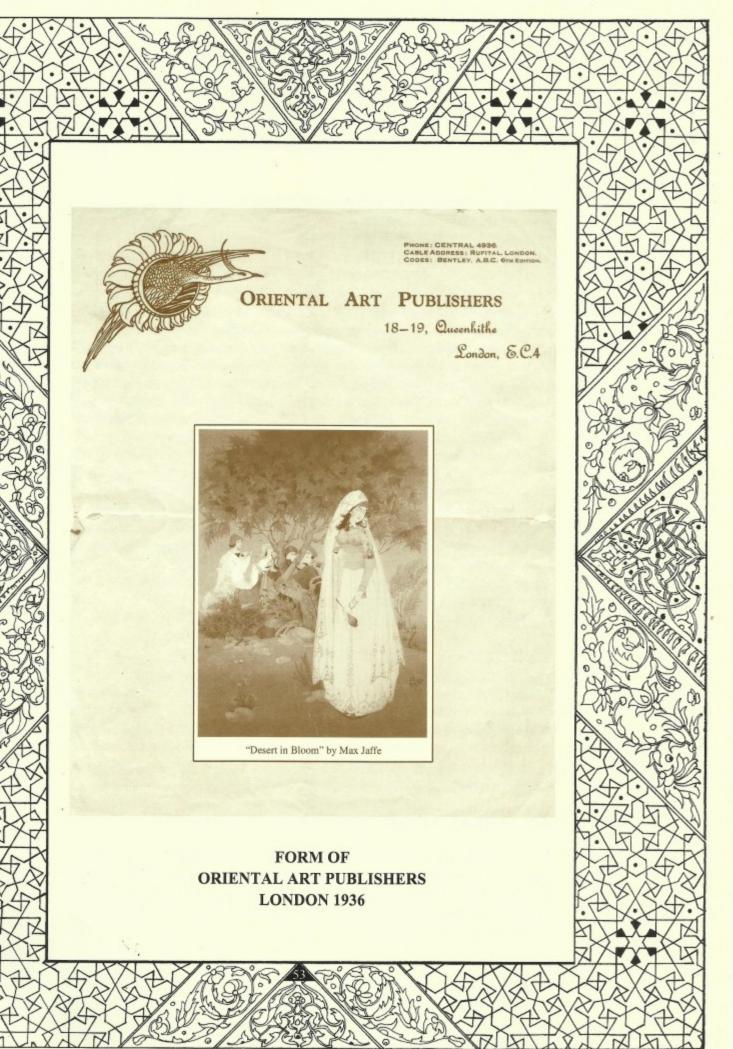
The letters of M.A. Rahman Chughtai back home reveal his presence at the following addresses, and some were related to Gulzar Chughtai. The addresses were:

- 1. 32 Devon Avenue, Whitton, Middlesex.
- 2. 82 Gladsmuir road, London N 19.
- 3. 64 Milton Park, High Gate, London N 6.

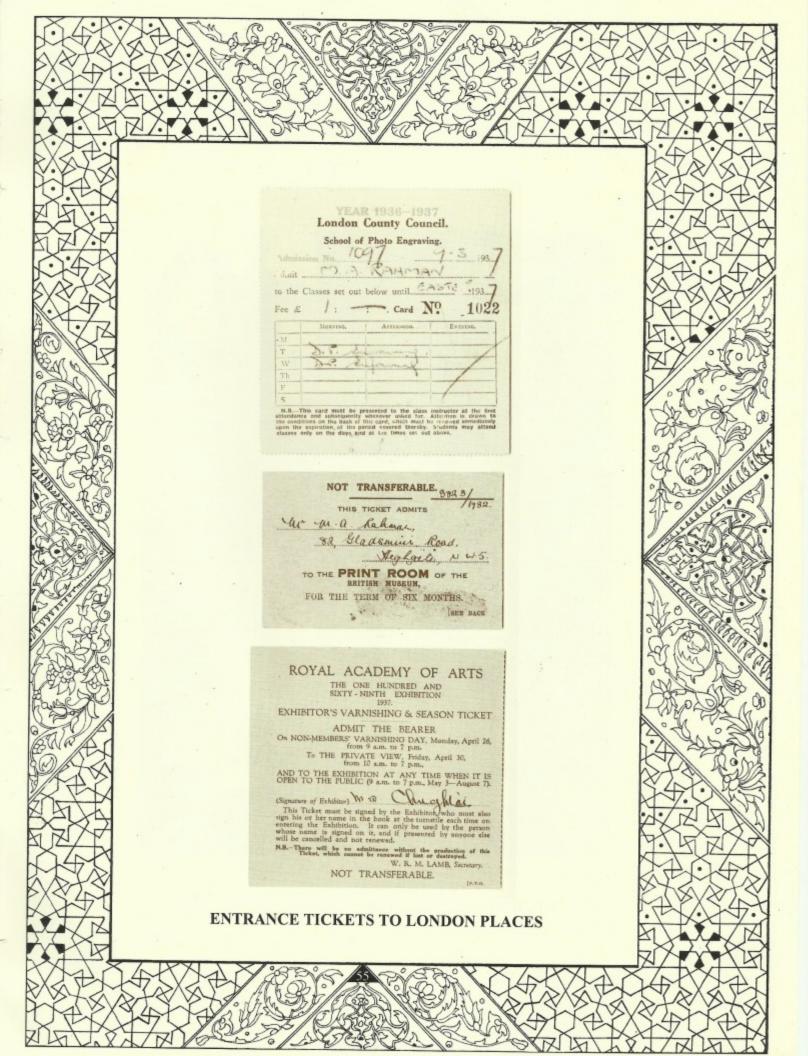
And the fourth address is that of a publishing house, he founded with his brother in law Gulzar Chughtai. The address of same was:

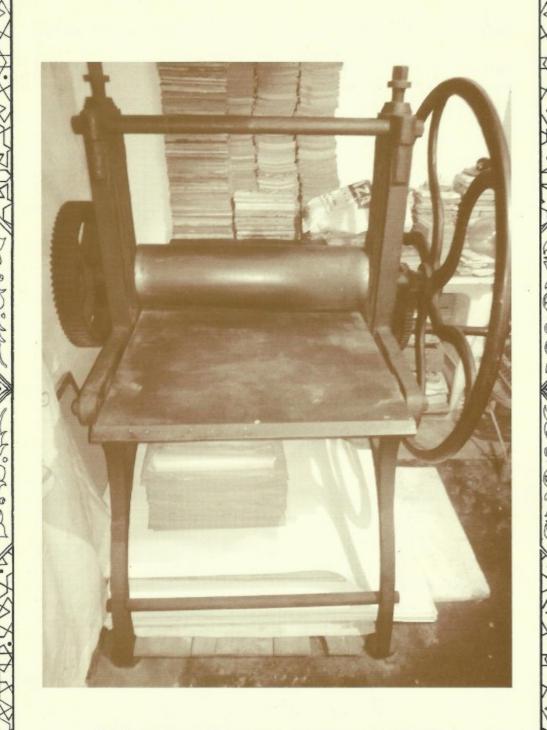
ORIENTAL ART PUBLISHERS, 18-19 QUEEN HITHE, LONDON E C 4.

Gulzar Chughtai was a businessman and a man of some means in those times. He was an employee of Indian Railways, left his job and also borrowed Rs 4000 from the artist. He built his empire on those valid Four thousand rupees. As a businessman, he thought it valid to plan this publishing house with M.A. Rahman Chughtai.



A number of receipt of this publishing house are there, and it also relates to a new adventure for the artist and that was the Max Jaffe Prints. MAX JAFFE PRINTS Max Jaffe was a very old publishing house of Limited Edition Prints, and the specialization of Max Jaffe was the Collotype printing, of the same many innovations were the work of the man himself. In Paris the artist had seen an exhibition in which the originals and the prints were hung side by side, and a reward offered to the person, who could differenciate between the Original Art Work and the Jaffe Print. It had an immense impression on the artist. It was decided to get two of his works printed from Max Jaffe and it seems that they had an outlet in London itself, known as Jaffe Prints. Two works were the object of printing and the artist chose "Desert in bloom" and the other "For a Song", also known as "Serenade". It was decided to print 150 copies of each and to sell them for Two pounds for the set. That became impossible and in a letter dated 7th December 1936, the artist speaks of the selling price of One pound for the set. The edition got sold, and Gulzar Chughtai had sold it to Pallas Gallery in London. It was donated to UNESCO and finally found sale in the hands of the New York Graphic Society, in New York, USA. The set brought more fame to M.A. Rahman Chughtai, than any other commercial venture he ever undertook. To this day the Jaffe Prints emerge in every nook and corner of the world. Agha Babar saw them in a strip-tease club in Hollywood, and they appear even today in American movies and TV serials. A job well done. THE DEMISE OF THE PUBLISHING HOUSE Gulzar Chughtai was a businessman, he gave no quarters to anyone and received no quarters from anyone. This stiff financial relation led to the demise of the publishing house, as Gulzar Chughtai was interested in pocketing much of the proceeds from these ventures himself. The artist was not interested in continuation of the business relation. Today a form designed by M.A. Rahman Chughtai is the only memory left of this commercial venture. AN APPEAL TO THE GOVERNMENT OF INDIA In a letter to Sir Sikander Hayat Tiwana, M.A. Rahman Chughtai sought official patronage for the publication of the book on Omar Khayyam. The letter was written in 1937. Another letter was also sent to the booksellers and publishers Krishna Rao. But it seems nothing worth while emerged from this financial appeal of business cooperation.





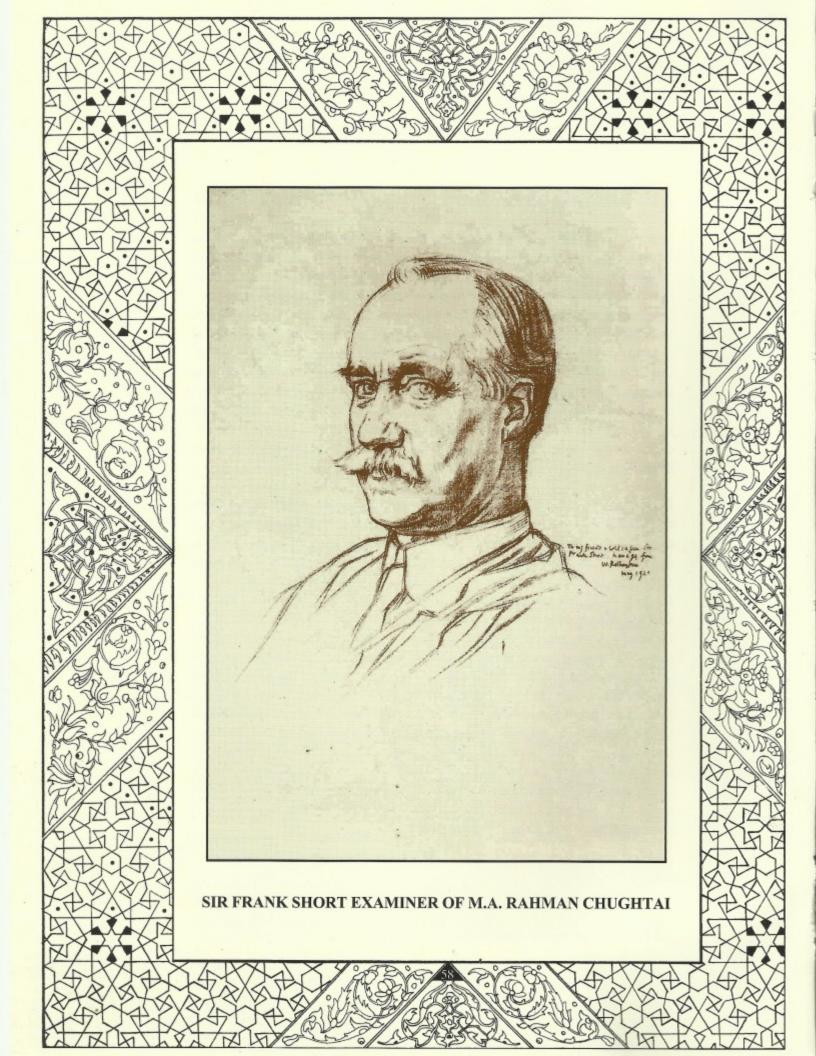
ETCHING PRESS OF M.A. RAHMAN CHUGHTAI

A REVOLUTIONARY IDEA AND THE ART OF ETCHING

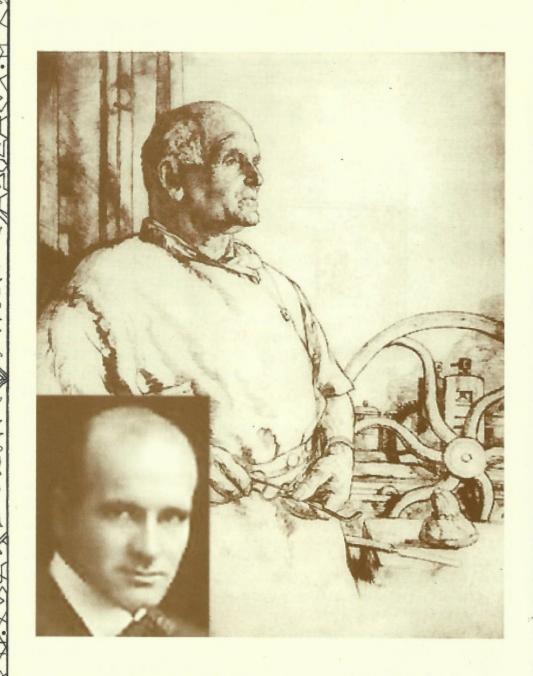
M.A. Rahman Chughtai had practical needs when he started his career at the Mayo School of Arts. Acquisition of a wooden Box Camera, an aerograph with compressor for making cards, and other printing things of same nature, went into the idea of creating a career of special services incorporating his photolithography skills. He would make very special photographs, aero them in colour, colour them by hand, and sell them. It was a good profession based also on the experiences of his naqashi education in the hujra of Wazeer Khan Mosque under the able guidance of his uncle Baba Miran Baksh. This led to his ever long longing for perfection in lithography and printing. He was also able to have a summer vacation diploma from the Archaeological Survey of India. In this work he was exposed to the grandeur of Western technique of Etching and the work of European Masters. The engravings of travellers to India were very popular there. This prompted him for his sojourn to Europe.

In the first visit of 1932, he sought private tuition from an etcher whose name was D.I. Smart, but this man was reluctant to pass on any of the special techniques to an Indian Muslim. So although etching was tried by M.A. Rahman Chughtai in 1932, it was not a very successful venture. We do have his first dry-point etching in 1932, mainly the work "Under the Arch", and that is in our record. It was in 1936 that he decided to enroll himself at Central School as a regular student. We have his admission courses card in our record. Arthur Hind at the British Museum recomended him to the school and Sir Frank Short took his tests in drawing. It was Sir Frank Short who was amazed at his drawing prowess and recomended him direct to technique learning, without the need to have lessons in drawing. Sir Frank Short's advice too was relevant. Never lose your Eastern perspective in learning this Western technique. An advice remembered by the artist to his very end. At the school, he was instructed by W P Robbins and Paul Drury, who became his lifelong friend. M.A. Rahman Chughtai used to recall how they used to print etchings at the flat of Paul Drury, which overlooked Wimbledon Tennis Courts. Paul Drury has also written in detail about M.A. Rahman Chughtai in his daily diary accounts. One day when it is published, more will come into public domain.

In a very short period of time, M.A. Rahman Chughtai had acquired Mastery over this technique and for use back home, he also acquired things like a Printing Press, namely S. GREIG AND SONS; EDINBURGH, and it has a date like 1862 on it. He got hold of a heater, blank plates, inks, handmade paper, and

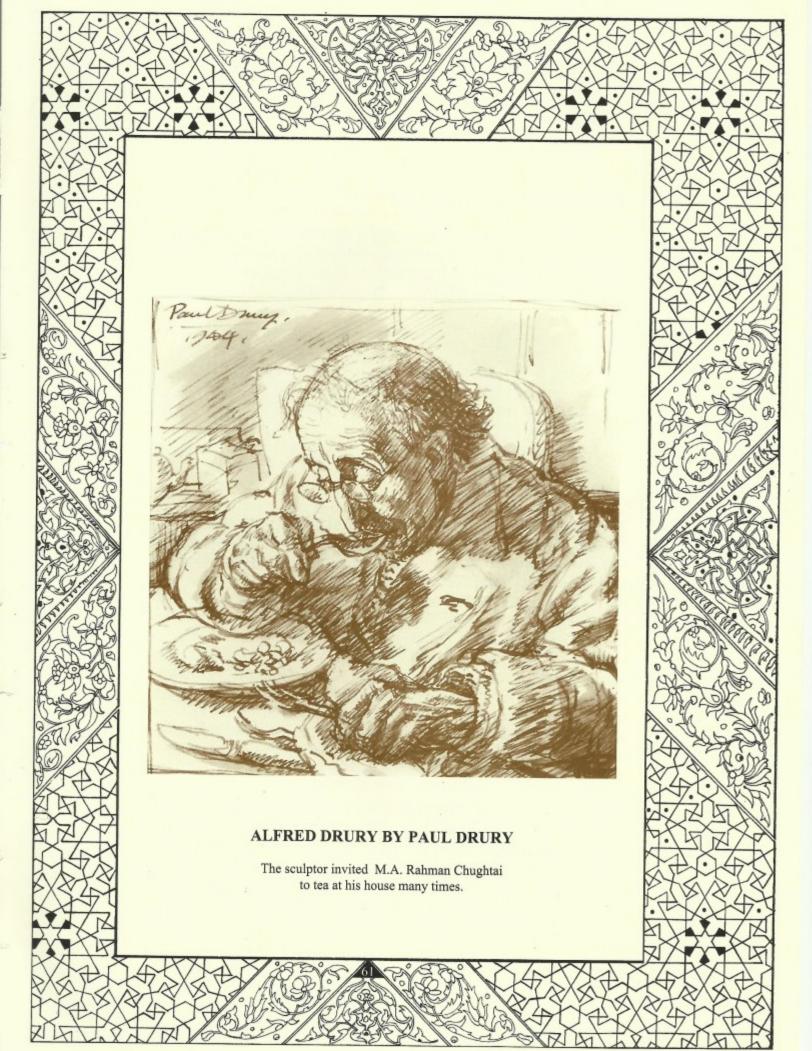


brought them here. He even made a wooden box to convert etchings into aquatints. He did not have the money for all this, and it was lent to him, by his brother in law, Gulzar Chughtai. However M.A. Rahman Chughtai used to recall that when the Press came back to Lahore, Gulzar Chughtai refused to deliver it till his debt was cleared, and kept the Press as a collateral. When the loan was cleared, the artist had access to his Press and again it is a matter of record. The result was obvious in London itself. M.A. Rahman Chughtai made an edition of the aquatint "Fragrance" as well as that of "Indian Woman" (later renamed as Punjabi Maiden). He left an edition at Colnaghis for sale, and forgot to enquire about it. When he did approach the sales person at Colnaghis, he was told that the entire edition had got sold, and it was a joyful experience for him. Paul Drury recalls the making of the "Woodcutter" in his studio. There was excellent response to his work. The same response was here in this region too, as he was indeed the first practising etcher of Pakistan and India. The result was that in the small etching room of M.A. Rahman Chughtai, about 300 exquisite etchings were created by him and we have a record of more than 240 of them. It indeed brought a revolution in the Art traditions of our region. It was here that East and West met in such a beautiful way. In 1980, Harry Norman-Eccleston, the President of Royal Society of Painters, Etchers and Engravers, wrote the following about the artist in a lecture given on him: "One of Chughtai's major achievements it seems is that he took from all this information only such things as would aid his own creativity. He came back from his European trip not with an illfitting suit but with material which he could cut and tailor to fit himself perfectly. One thing is certain to know M.A. Rahman Chughtai and to appreciate him fully, one must know both the paintings and the prints. Each in its own right would be a remarkable body of work for any artist to have left. Together they are a truly astonishing achievement by a great artist." A purely Western technique had been acquired for a purely Eastern School of Art. The idea of M.A. Rahman Chughtai was that he knew in his country, people could not afford to buy original art in form of water-colour paintings, nor he was in a position to produce quantities of such commercial oriented art, but here at a lesser price, he could produce an art form suited to the needs of the people. The obsession of M.A. Rahman Chughtai put a revolutionary idea into function in Lahore, and to this day, his etchings bring additional fame to him. A pair of his etchings recently got sold for more than Forty thousand US Dollars, which is a record in itself. His technique was of the old European Masters and this day, M.A. Rahman Chughtai is unequalled in this art form, and not even a single person has been able to mimic him. The artist remains the first Graphic designer printer of Pakistan.



W.P. ROBBINS TEACHER OF THE ARTIST

W.P. Robbins and Paul Drury taught M.A. Rahman Chughtai the Art of Etching and Aquatinting at Central School London.

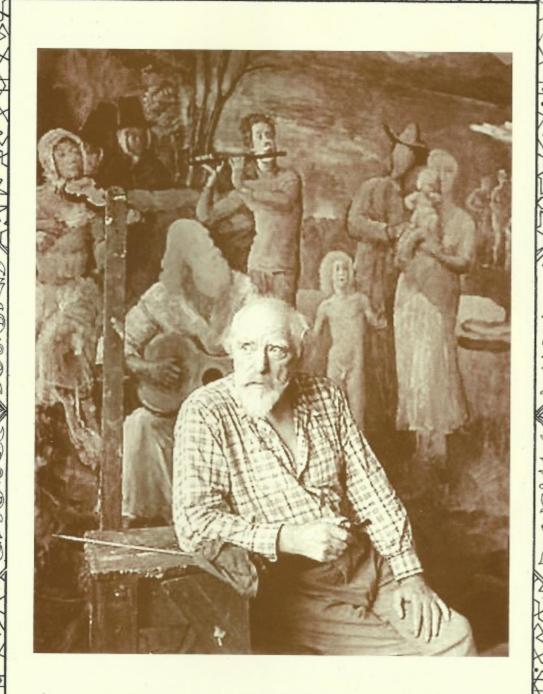


AN AFFABLE PAUL DRURY

Paul Drury was an etcher of some standing in 1936. He was also teaching at the Central School and M.A. Rahman Chughtai was referred to him both for learning the technique of etching as well as printing of the same. Paul Drury was son of the famous sculptor Alfred Drury, whose famous works were all around London. One of the most attractive for M.A.Rahman Chughtai, was the figure of Sir Joshua Reynolds, outside the Royal Academy of Arts, London. The artist appreciated many of his works on public display at various points. So it was very exciting for him to know when Alfred Drury invited him through his son Paul Drury to a cup of tea. Alfred Drury invited the artist many times for this tea, and the artist would enjoy him fully. He was amazed at the vitality of the man, who even in his old age, was full of fun and vigour. It made the artist think as to the fate of such a man back home, in literal terms, he would be dead and buried. Art discussions were held there, and Alfred Drury was very fond of the female form in art.

Paul Drury took M.A. Rahman Chughtai many art places, one was the Chelsea Art Club. There he introduced him to artists like Sir Frank Short, William Rothenstein, Campbell Dodgson, Paul Nash as well as Sir Russell Flint. The artist knew it was a rare opportunity for a Muslim artist to be sitting in the company of English Masters, and he realized the obsession of most of these artists with female form in art, as a consequence of it, models dominated their lives and art. Artists pay huge sums to such models. He recalled in Paris, the obsession with models was a literal debauchery, and it is just an excuse to enjoy female nudity. He remembered one Spanish Beauty Queen, Bei Afonso,who used to exhibit herself in a room. When the count was full, they would close the curtain and Bei Afonso would come and slowly remove all her clothes. Even passerbys sometimes took advantage of this and came on their own. But the attitude of English Artists towards nudity was ever different from the French ones and M.A. Rahman Chughtai understood all this well.

Paul Drury came one day very excited and held two tickets in his hands The tickets were for the most famous model of those days. Rosa Cera, which literally meant in Italian, Pink Wax and she was voted the Model of the year by Marie Tassaud Museum, and she was exhibiting herself in a very private show for English Artists, in her Cleopatra attire. Very, very excited, Paul Drury took him to the Rosa Cera show. There M.A. Rahman Chughtai was amazed to see the model sitting in the centre of the room surrounded by English Artists. Many of



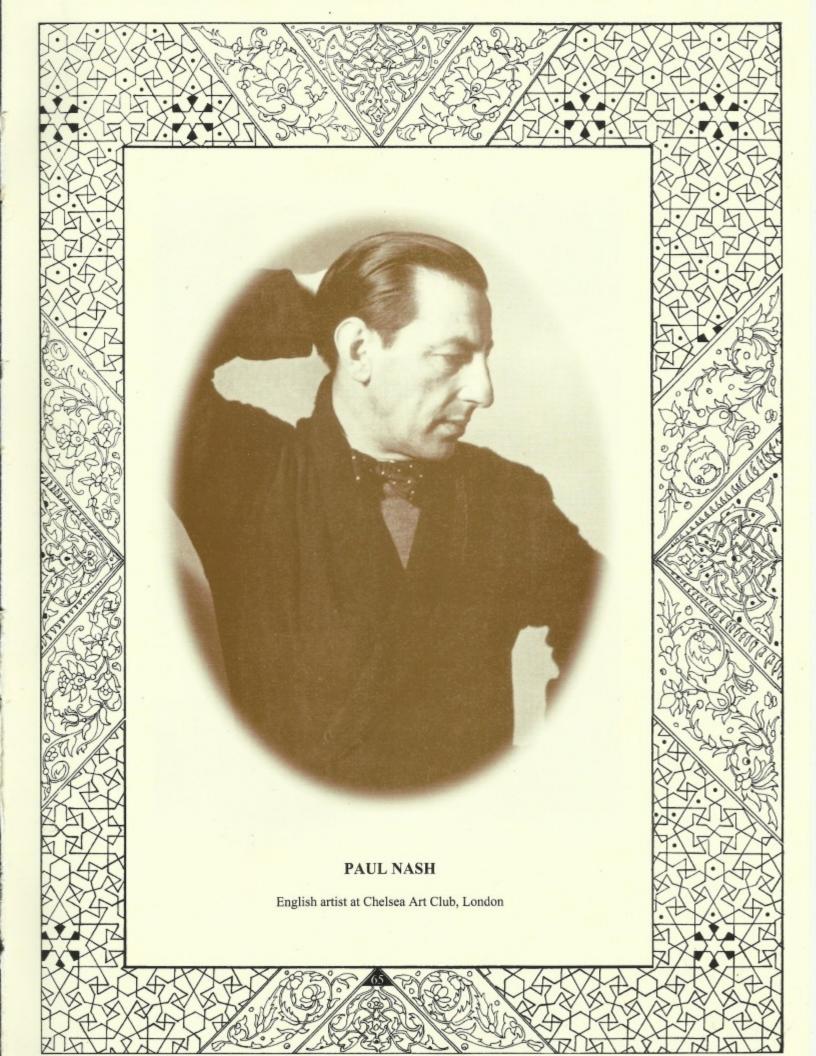
SIR AUGUSTUS JOHN

The English artist had great appreciation for the Art of M.A. Rahman Chughtai.

people, and also learning something about them, but he was also realizing that Rahman Chughtai was feeling uneasy. He knew he was getting near to these down, and she is covered with a shimmer, which pounded the hearts of all. M.A. picture her like a lotus flower, taking a bath and covered in soap. The soap falls but the spiritual awakening resolved by the artist will live forever. He could Art is created by this eternal vision. The female body will die its natural death, in the room. Drury wanted him to look at her from every angle and asked him to move round weight of her own body, a line on her waist revealing bizarre concept. Paul body, even in noting the small details, like her hips being pressed down by the saw nudity with different eyes. He gives an exquisite description of the model's time. Instead of looking at things in the way they saw it, he knew that the East naked in their lifetime, and here artists revelled in various female bodies all the wondered that back home most artists do not even get a chance to see one woman in such depth, was revealing to him, the intricacy of the society. The artist watched the model, as well as the cream of English Artists and found observing appreciation. They were watching each and every movement shift of the model. He these artists were now familiar with the artist, and nodded their heads in

Art is created by this eternal vision. The female body will die its natural death, but the spiritual awakening resolved by the artist will live forever. He could picture her like a lotus flower, taking a bath and covered in soap. The soap falls down, and she is covered with a shimmer, which pounded the hearts of all. M.A. Rahman Chughtai was feeling uneasy. He knew he was getting near to these people, and also learning something about them, but he was also realizing that this Western Culture was making zero of the way of life back home. Women being the height of their culture, and all not only revel in it, they also make a living from it. He recalls the sculpting of Venus de Mello and thought who was greater, the sculpted stone, or the living model of her times. And what about the artist himself? The artist also did remember the various artists working on Rosa Cera, an old man, an art editor of a magazine, an academician, and others. All were working so earnestly. It was enough, and M.A. Rahman Chughtai and Paul Drury left the model with their art discussion.

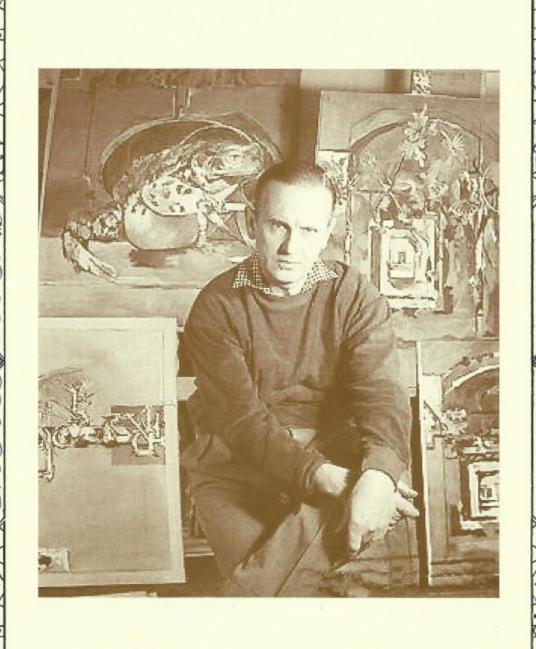
M.A. Rahman Chughtai recalls the heat of art discussions he used to have with Paul Drury. Interestingly Paul Drury comments on the same in his own personal diary. The artist says that he would wrangle with Paul Drury on many issues, and would at times disagree strongly, and even discussed if Rosa Cera was eternal or not. The end result was in this friendship, both East and West were represented by their best. Only good emerges from discussion. Back at home in his room, he saw the landlady, who was a very nice person, waiting for him. There was also a very young girl, who had great love for the artist, and would roam in his room, looking at his things, and then saying Good night to him. The artist had earned love and respect of all those who he came in contact, and he acquited his nation well. M.A. Rahman Chughtai came into contact, and he acquited his nation well. M.A. Rahman Chughtai came into contact with many





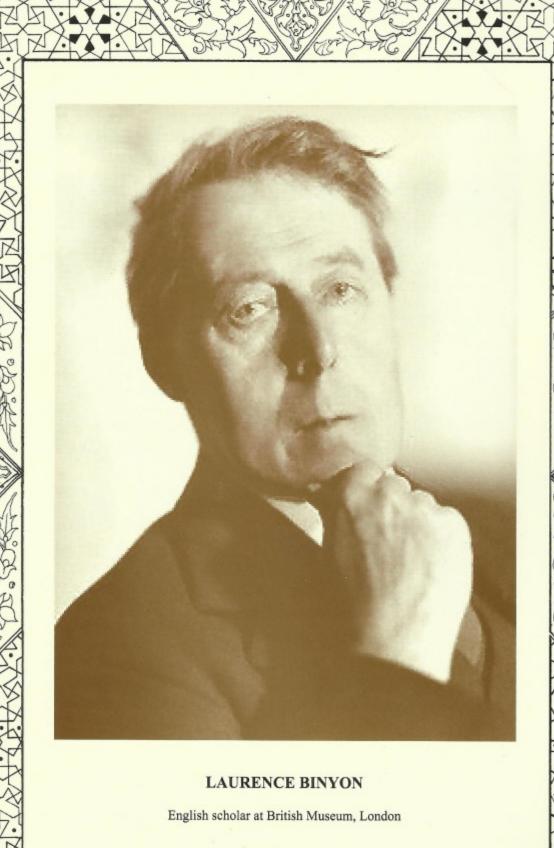
CAMPBELL DODGSON

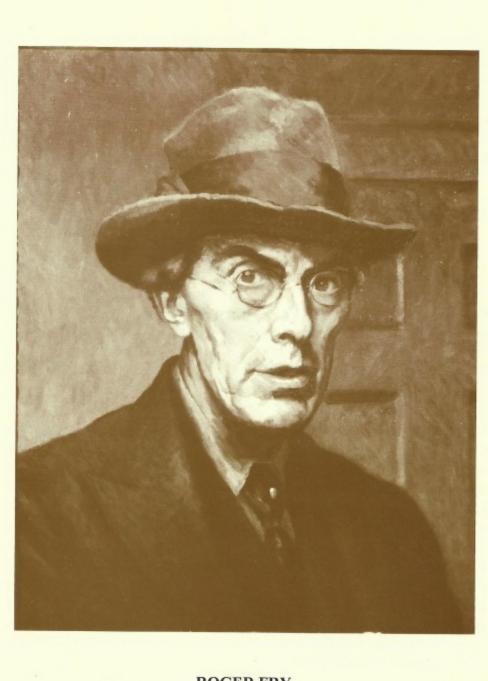
English artist at Chelsea Art Club, London



GRAHAM SUTHERLAND

The artist met Mr and Mrs Graham Sutherland at a lecture by Arthur Hind





ROGER FRY

Famous English Art critic, who had a lot to say about Chughtai art, and appreciated it in strong words.

people, but it was really Paul Drury, who was very dear to him. First, he was his tutor at the Central School. Yes, W.P. Robbins also taught him, but the main thrust was on Paul Drury. Then he was a friend of the artist, and they did many things together. Important lectures like a lecture by Arthur Hind; Club meetings, as well as tea parties. Even model watching for the enhancement of aesthetics. It was natural for Paul Drury to remember him well. In 1979, he wrote to us the following:

"A very keen and retentive observer of things seen, people in appearance and action; of sympathetic and psychological judgement, of self identification with a given situation-he was thereby enabled to draw cheques at will upon his Mind's Eye Bank from rich deposits of memorized experience, and could therefore give rein to imaginative designs which carried their own factual authority; all these he expressed within the limitations posed by the medium chosen for their most appropriate expression."

Paul Drury was supposed to be our guest here in 1980, but due to illness could not make it here. Our homage to him all the time.

THE RIDDLE OF JOYCE

A long stay in London and a full time devotion to art made the artist M.A. Rahman Chughtai a lonely man. One day he was sitting on a bench at Charing Cross, having bought a chocolate in red wrapping for himself, and was on the verge of eating it, when he saw a young girl looking at him. Her eyes told him that she too was interested in having a chocolate for herself, so he stopped and instead of having the same, offered it to her. It turned out she was a bundle of utter loneliness herself. Her name was Joyce and she was a Dutch girl, with a very pink complexion, enough to shame many others, blonde hair, and a face which could only be described as beautiful as an artist's vision. When she found out that he was an artist, she invited him to accompany her to the environments of Windsor Castle, her home. She said she lived there in a flat with her grandmother, and her younger baby sister Ruth, and they had come from Holland, many, many years back. She wanted to show him a personal part of her vision, which she would not share with anyone.

It was a strange request, and the adventureness of the artist came so alive, and he accompanied her. They took the rail to Windsor Castle. There she led him through a trail of foliages, and flowers, into the bank of a lake, and there she made him sit on the bankside with her on a bench. There were flowers all around, and in that serenity, she threw small pebbles in the lake, and asked him his



CLEOPATRA MODELS

A lot of models like Rosa Cera were modelling Cleopatra in those days in London and Paris



M.A. RAHMAN CHUGHTAI IN LONDON 1936

The artist outside the house of Gulzar Chughtai in London, 1936

opinion about the water ripples. Joyce said that she was six when she came here for the first time, and those surroundings were very important for her, particularly in a low spirited day. The scene put her in a meta-physical mood of things, and she wanted to share this experience with a sensitive man of understanding. Obviously experiences are not for writing, and this was an out of the world experience. A tradition of flowers was prevalent there, which generated a lot of market for same. M.A. Rahman Chughtai could only marvel at her beauty. She was young and beautiful, with the face of a model, and the neck of a Modiglian's painting. Indeed she was the kind of girl in his opinion, of which a poet like Shirazi has said, that one can sacrifice Iran and Bokhara for a rare beauty.

From there they went to Windsor Castle and a guard showed them various facets of the place and explained its history. M.A. Rahman Chughtai was impressed with the respect these people had for their past, and did appreciate all that. But he also appreciated the behaviour of Joyce, which was like that of a young child. The artist was familiar with the behaviour of girls, particularly at London Bus Stops, Under ground Railway Stations and the Parks. He was amazed at how many girls were addicted to smoking cigarettes in London. But one thing for him was sure that Joyce was no average girl, and was also of pleasant nature and good character.

Finally the couple went home to the flat of Joyce, where there was her grandmother, and baby sister Ruth. Both were very happy to meet the guest, and he spent the night there. He recalls how Ruth became very friendly with him, and studied him as well as anything which he put in the room. The artist had a special flair for children and gave her a lot of affection.

On Sunday M.A. Rahman Chughtai took Joyce to a movie at a cinema in Leceister Square. The movie was a German film, making raves in those times, namely "Girls in Uniform", and was on lesbian themes. As the artist was a regular movie-goer in London, he knew the intricacies of buying tickets in advance as well as proper places. On the premises of the cinema, he saw a Sikh girl from Punjab very perplexed. When he accosted her, she told him her name was Surender Kaur and she was from Rawalpindi, and her brother Sunnat Singh had gone to purchase tickets a long time back, and she was worried about him. Reassuring help to her, he managed to trace the brother from his head-gear, and brought him back. He offered the two his own two tickets, and they were very happy with the same. He himself went and quickly bought two new ones for



GIRLS IN UNIFORM

A German film on lesbian themes popular in London

himself and his guest. The artist remembered this incident well etched in him. It was a good past time for the artist to befriend Joyce, and he used to take her out many times. Once they were walking on Oxford Street, and all of a sudden, Joyce expressed a desire of hers to buy a new raincoat for herself. M.A. Rahman Chughtai recalls what seemed a very minor matter for him was of great importance for her. A jewellry shop also excited her, and she talked of her marriage.

DERBY SHOW AND FLORA

Both got into the habit of visiting various places. It was a season of horse racing at Derby and both decided to go there. The artist talks about Derby and the gambling craze which gripped the English there. An interesting part was that the winner that year was the horse Mahmood, owned by Agha Khan himself. And they had the pleasure to meet the jockey of the horse, who was also a Muslim, and he was from an unlikely place Madagascar. He boasted a lot in front of them and was very proud of winning the race for Agha Khan. In fact from the appearance of M.A. Rahman Chughtai, many people thought of him as Agha Khani too, and even Joyce used to call him Agha Khan.

At the same Derby, a young girl ran into them, and was about to fall, when M.A. Rahman Chughtai picked her up with ease. Behind her was her mother and elder sister. It turned out that lady was in a Mughal dress herself, and was the wife of a Retired Governor of some part of India. The lady had strong memories of India and was very happy to meet the artist. The mother introduced him to her elder daughter Flora, who too befriended the artist, and came into his company. The artist mentions the presence of Flora at many places, and it seems that those people too had become friends with him. All this happened with Joyce being there.

A STARTLING REVELATION

Joyce used to disappear for times and M.A. Rahman Chughtai could only wonder as to her whereabouts. She left no clue to these journeys. One day they were travelling together and in the morning, he went to her room. There he found her on her bed, wearing a nightgown which was all open and she was lying naked on the bed. He was amazed to see her naked like this, and right next to her bed, he saw the famous Cleopatra clothes, and suddenly it dawned on him as where he had seen her before. It shocked him to know that the innocent Joyce he knew

was also the model Rosa Cera. She had come late at night from her Rosa Cera model job, and fell sleep, with no time to hide her professional clothes. He did not want her to know that he knew her actual profession, and had even seen her model as the same. A dark coloured wig had covered her head all the time. He recognized her naked body as the body he as an artist had observed in great detail. It was her secret and he kept it from her till the very end.

INDIAN HIGH COMMISSION AND FEROZE KHAN NOON

One day M.A. Rahman Chughtai was going with Joyce, that he noticed the building of the Indian High Commission, and the plaque, which was on the outside, suggesting that the Indian High Commissioner was Feroze Khan Noon himself. Obviously Noon was from back home, and he knew him well as the other also knew him well. The Secretary inside rebuked him by saying that the Indian High Commissioner does not meet anyone without an appointment. The artist gave his card and left, and Joyce only wondered at his expressions of the incident. They had not reached the bus stop, when they heard someone running behind them. It was the Secretary of the Indian High Commissioner, and when she had shown the card of the artist, the Commissioner had asked her to rush after the artist and bring him back. Feroze Khan Noon was very happy to meet the artist in London and hugged him in typical Punjabi style. The artist noted that he had a clay pitcher in his room made in his village to remind him of his origin. Both persons talked of art and art activity surrounding the artist. The artist remembered the face of the English lady Secretary well and later found out that she had got married to the Indian High Commissioner, and was the famous lady, who was renamed as Vigar-un-nisa Noon. Lady Noon kept in touch with the artist all her life, and was always very embarrassed about the incident in London.

THE FINAL EPISODE OF JOYCE ROSA CERA

Rosa Cera had decided to move to Paris to further her career in her modelling. She had two females to take care, and she was worried about them. London was no longer financially viable. As Joyce she made her last try in trying to convince the artist in marrying her. The artist knew that she was capable of being a very good wife. It was again at a movie, that Joyce came, in her finest dressing, and this time she brought the same chocolate in red wrapping for him. He understood its significance. When he tried to see her off at the Bus Stop as usual, she insisted on remaining with him, and spending the night together. It made him realize

that he was not in a position to do these things, and indeed, he felt guilty about everything. He knew he was no longer in a position to continue this charade. In his memoirs he write: "My conscience rushed in me. I can never allow these affairs to become serious. It is not a question of love, but indeed a question of responsibility. I have not come here to very simply squander my life. I have to control myself. I have many responsibilities, and the greatest is to my nation. I must go back and fullfil my duties." It was to the credit of Joyce that she understood him well. She knew he was not rejecting her, nor was she rejecting him. Their paths were towards different directions. That day M.A. Rahman Chughtai saw her off at the Victoria Station. She was going to Paris, and she was not coming back. He too knew it was his last day with her. They walked on the Station in close proximity, and he remembered that he hugged and kissed her good-bye. It was something he remembered all his life. M.A. Rahman Chughtai was very attached to the grandmother of Joyce as well as her baby sister Ruth. The next day he paid them a visit on his own. They were so happy to see him and he spent the day with them. He remembered that he gave a Five Pound note to Ruth as a parting gift, and Ruth was very happy to receive same. The chapter of Joyce had come to an end in his life. SUCCESS AND FAILURES It was in those days that two of his works were selected for the very famous annual art show of the Royal Academy of Arts, namely "Mughal Princesses" and "Shah Jahan". For lack of space, only the work known as "Mughal Princesses" was exhibited there. It was a great honour for the Muslims of India. His art career was establishing him in the West. But he was not able to do his primary concern of printing and publishing the book on Omar Khayyam. He had sold things in London, but not of enough value to cater for his demands. He had bought a library of Art books in London, as well as all the things required for a career in etching. Not only that he had collected about 1500 European Engravings ranging from the Great Masters to his own times. He regretted the missing of a set of Rembrandts etchings because of lack of money, and again Gulzar Chughtai had refused to lend him the amount. With increase in experiences and knowledge, he headed back towards his home. But Paris and Berlin were still on his agenda.

LEAVING LONDON WAS NOT EASY

For an artist who hardly spent any time outside his home, London for nearly a year stay was not an experience to go away. All the bookings of the cargo, the ship, his collected things, must have been done by him on his own, for there was nobody at his side by this time. And as lot of friends were English men and women, it was like leaving again a home for some time. And then there were various episodes that he would remember all his life.

THE BRIBING OF A BOBBY

The shipmate of M.A. Rahman Chughtai was a young student by the name of Anwar, who was the son of a minister in the Government of the Punjab. A naturally spoiled and pampered child, he was fond of doing wayward things to mock those around him. The artist came across Anwar on the streets, and Anwar was full of laughter. He had commit'ed some felony and a Bobby had caught him and he was on the verge of being challaned for it. However he had escaped punishment by bribing the relevant Bobby. It was a big thing for them to know that even here in the capital of the British Empire, a Bobby was susceptible to the act of bribery. Coming from a region where British law was reinforced with full Imperial force, it was awkward for them to discover that money could help them escape punishment. The incident was not of any significance but the realization that the Empire was fallible all the time.

THE NUDE ARTIST ERIC GILL

Eric Gill was a famous nude painter and the artist had seen his works, as well as bought his famous books. It is reported that he went to see Eric Gill in London, but we have nothing in writing to ascertain same. However there are certain letters in our archives written to Eric Gill in connection with writing a preface to his book, "The Nudes of M.A. Rahman Chughtai", and it was desired to print this art book in 1946. It was an unfinished project of the artist but show his profound knowledge of English Art and English Artists.

A BABY GIRL OUTSIDE AN ARTIST'S STUDIO

Another famous incident, M.A. Rahman Chughtai was very fond of narrating was about an English artist who had a small girl sitting outside his studio. The job of the baby girl was to check visitors. If the girl liked the visitor she would, permit the person to meet the artist and if not, nobody in the world could force



PABLO PICASSO 1937

The brother of M.A. Rahman Chughtai, Abdullah Chaghatai presented a copy of "Murraqqa-e-Chughtai" to Pablo Picasso, which was appreciated by the artist

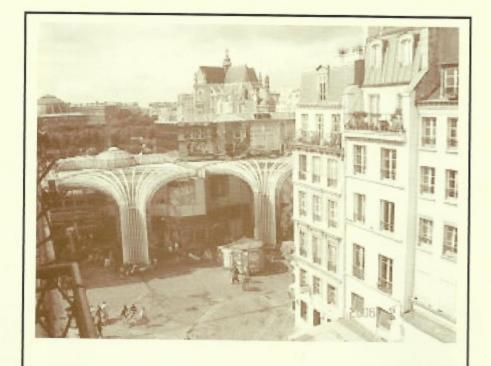
the artist to meet him. The artist was sure the baby girl would not allow anyone to waste his precious time and chose only the relevant ones. In the same way in the life of the artist the role was played by his younger brother Abdur Raheem Chughtai, who was the final decision-maker as to the visitor to the artist's studio. Artists always trust innocent people as having knowledge which mature persons lack in life. If this case was there in the duration of the artist's visit to London, it indeed would be interesting to know the reaction of the girl to M.A. Rahman Chughtai. To the best of our knowledge, it seems she let the artist inside the studio, without any hesitation.

THE NOSTALGIA FOR SPAIN

There was a civil war going on in Spain and the passport of M.A. Rahman Chughtai clearly says that his passport was not valid for any entry to Spain. Dr Allama Iqbal was very lucky in getting a chance to visit same and saying his prayers there in an immortal photograph. It was the eternal regret of the artist not to see a place where his nation had ruled for over eight hundred years. The artist did buy a number of books on Spain and there was a classic limited edition on the "Alhambra". The artist also tried to locate an Algerian artist naqash by name of Muhammed Racim, who had done the decorative work for the famous book, "Life of Muhammed". This man was an Algerian and it seems that the artist might have gone to Algeria to trace and find him, concerning his book on Omar Khayyam. The artist was not at home at the time of the visit of the artist.

ABDULLAH CHAGHATAI AND PABLO PICASSO

The younger brother of the artist Abdullah Chaghatai was in Paris in connection with his PHD thesis from Sorbonne University on the "Taj Mahal". He was busy in programmes of his own. Hearing about various artists, he would try to access information about the person. In such a way he heard about Pablo Picasso making waves in Paris. With a copy of "Murraqqa-e-Chughtai" with him, Abdullah Chaghatai visited the studios of Pablo Picasso and presented him with the art book of his brother. Pablo Picasso got introduced to a new kind of art itself and commented to him, "I am a draughtsman myself, so I like this quality of draughtsmanship in the art of M.A. Rahman Chughtai". One can wonder if somewhere today the copy of the book is still lying in some library associated in preserving the books of Pablo Picasso. At that time Pablo Picasso was moving to new frontiers and not at all associated with the revolution of Modern Art.



CONFORT MODERNE =

CHAUFFAGE CENTRAL

GRAND HOTEL SAINT-DENIS

E. CHAUCHARD, PROPRIÉTAIRE

7, Rue de la Cossonnerie, 7

(ENTRE LE BOULEVARD SÉBASTOPOL ET LES HALLES CENTRALES)

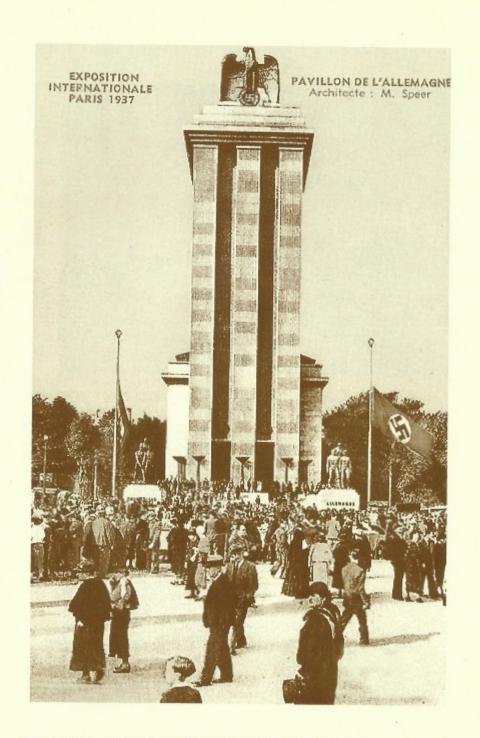
PARIS (1xx)

TÉLÉPH. LOUVRE 09-05

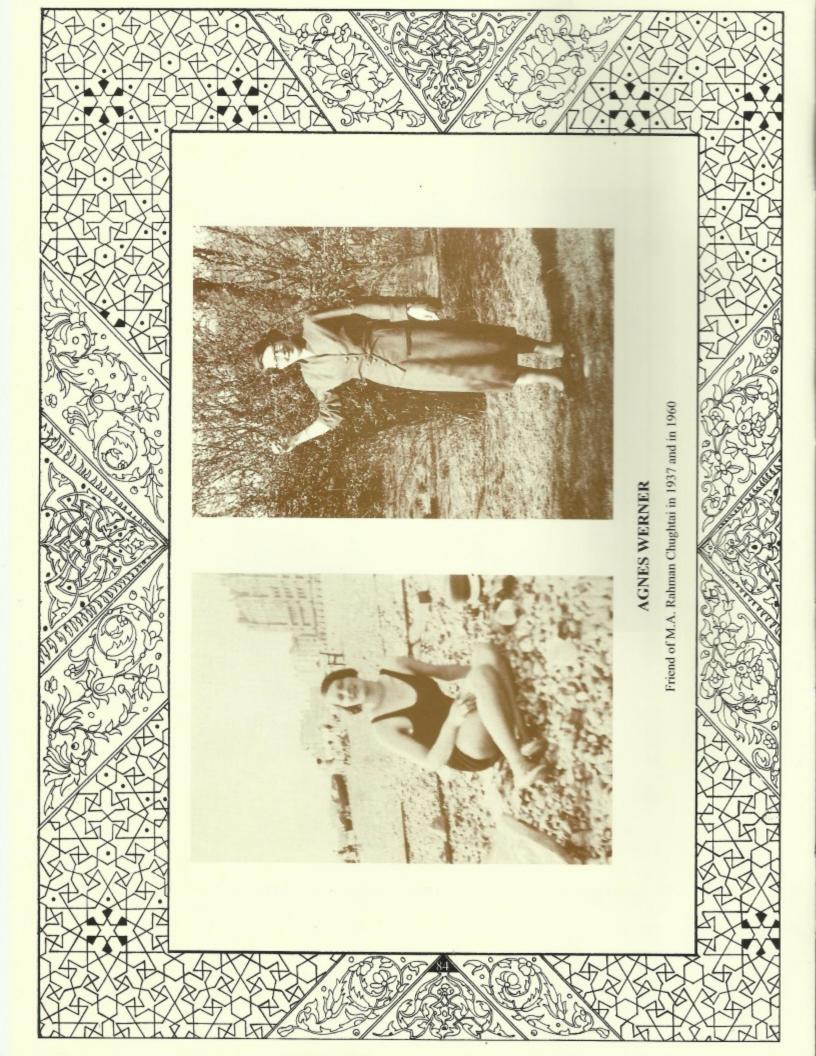
GRAND HOTEL SAINT DENIS PARIS 1937



PARIS EXPOSITION 1937



GERMAN PAVILLON AT PARIS EXHIBITION SHOW 1937



INTERNATIONAL EXPOSITION IN PARIS 1937

M.A. Rahman Chughtai was lucky in seeing Paris in two different and important periods of time. The first visit was in the period when Paris is generally referred as Bohemian Paris, and had all those characteristics, which advocates no restraint to life. There were two visits in 1932, one with a friend from Peshawer, and the other with Elza Huiffner. In 1937 he entered Paris at a time when an international world-class exposition was going on, and all the countries in the world were competing for attention. More of that later.

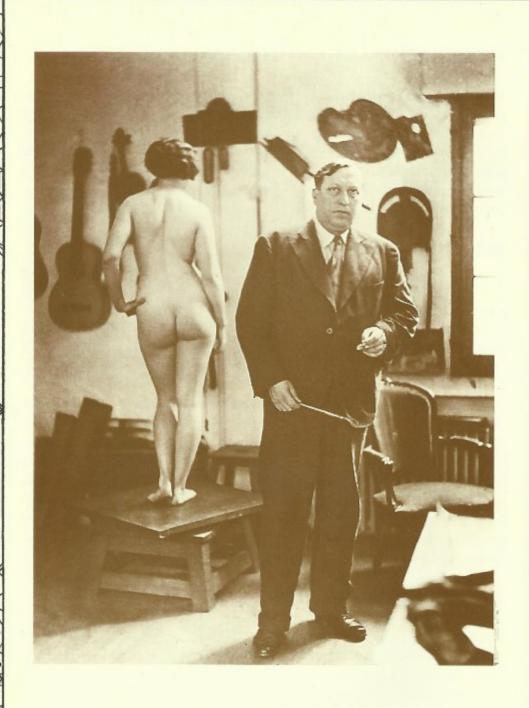
SELLING ART IN PARIS

A reference suggests that Gulzar Chughtai was also in the city. We are not in a position to ascertain whether he had come on his own, or he came at the beck of the artist. Actually it was related to lack of finances with the artist, and some loans due to his brother in law. It is possible that Gulzar Chughtai came seeking payment for things well before the departure of the artist.

M.A. Rahman Chughtai decided to overcome this shortage by making some drawings in the European style, which Gulzar Chughtai would sell on the banks of river Siene. The artist would make a number of drawings, and Gulzar Chughtai would find buyers for them. The one commitment gotten by the artist was that his identity would not be revealed to the client. When a art buyer volunteered to buy all the drawings, only if the artist identity was known, Gulzar Chughtai backed out of his promise and revealed the name of the artist. Obviously the artist was not happy with the knowledge that he the Artist of the East was for financial reasons making Western style of drawings.

HALLMARK OF 1937 SHOW

The two competing pavillions at the Paris show was that of Germany and Soviet Union. Both imposing structures, the two countries were trying to outdo each other. The German pavillion was designed by the famous Albert Speer and very well represented by German official representstives and guides. There is a strong possibility that M.A. Rahman Chughtai met some influentual Germans at the pavillion at the International show. Some brochures of the show are still with us. Maybe he also met Agnes Werner here, and there is also a photograph of another German girl in a bathing suit on a beach, maybe in Paris itself, or even somewhere in Germany. It is said that many German poets and artists met him.



ANDRE DERAIN FRENCH ARTIST

The French artist travelled with M.A. Rahman Chughtai from Paris to Berlin in 1937

A composition in poem is still with us written by a German poetess in German language in Berlin. Surely his desire towards Berlin was spurred by reasons in Paris.

The show afforded him a chance to see more of Paris. So many famous artists were operating in Paris at that time, both French and also of other countries. Sir Augustus John was also using models in Paris at that time. The artist was still buying art for his collection. His brother Abdullah Chaghatai was on his own there. He talks of going to many famous shows, as of a Posters exhibition, which literally had thousands of posters on display. He was also looking forward to see a British Trades Show in Berlin.

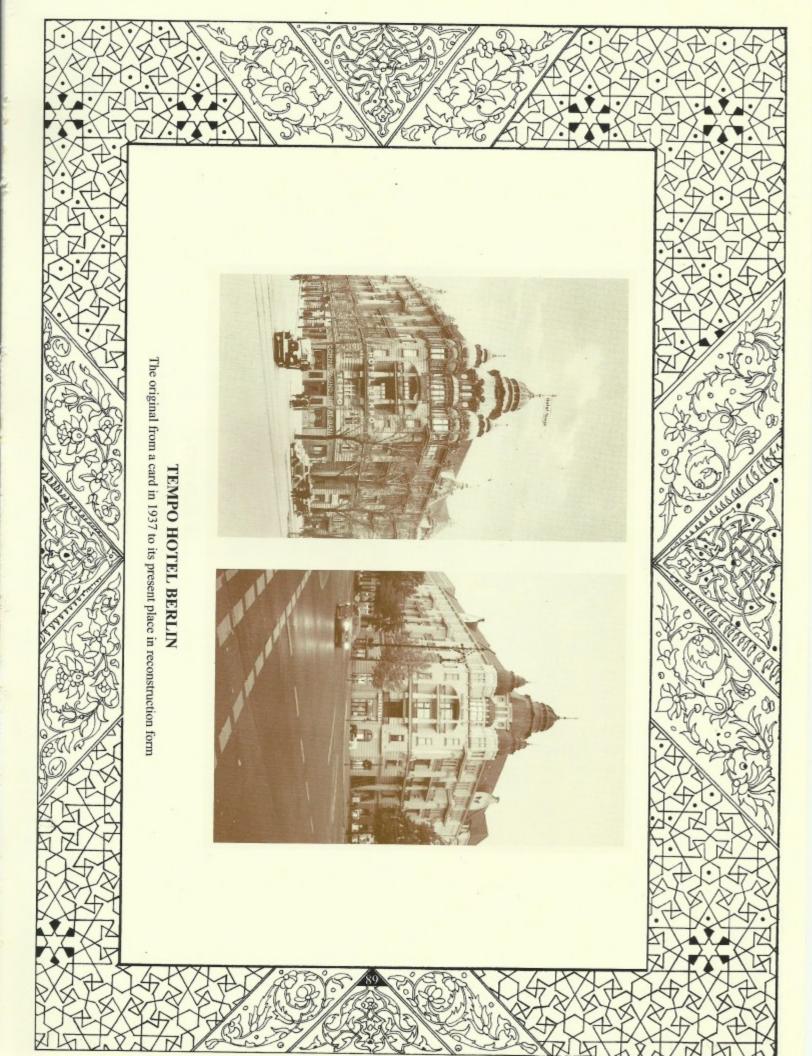
A RAILWAY JOURNEY WITH A FRENCH ARTIST ANDRE DERAIN

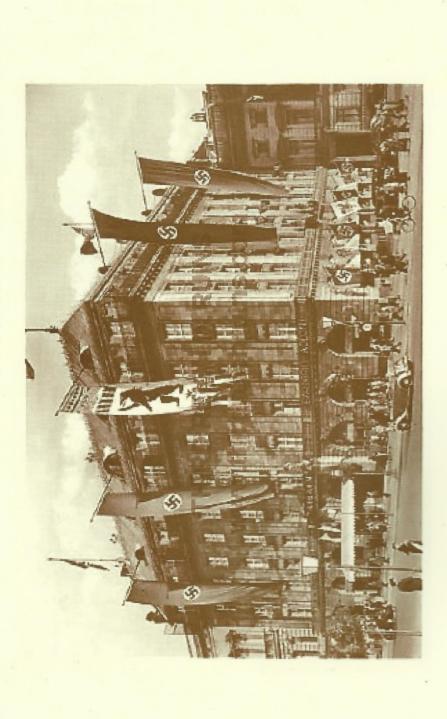
On his way from Paris to Berlin, M.A. Rahman Chughtai found himself travelling with a famous French artist Andre Derain in the same cabin. Andre Derain was an artist popular in both countries, his own France as well as Germany. He was totally involved with Impressionism in his works. Both were happy to meet each other. Andre Derain made the startling observation to him that the source of his inspiration was women. He said that he was in the habit of bedding a new woman every night, so that in the morning when one awakens up, to him she was an inspiration for his creativity. He asked the artist about his idea about models. M.A. Rahman Chughtai was well versed with the intricacies of Western Art. He compared two artists, that is Rembrandt with Tolou Lautrec, and said, that whereas Rembrandt's model imagery is sacred and of pious and religious women, Tolou Lautrec deals with the profane, and his imagery is of prostitutues and worldly women. He said that the West had searched for model imagery of Jesus Christ and Madonna for centuries, and even after full media propogation, the West was unable to find a role model for their sacred imagery. On the other hand the Buddhist were not in a position to do any propogation for their imagery of Buddha, but the intrinsic value of their model imagery was so great, that their role model is established in the history of Art. It is a fact that the School of Impressionism was liked by M.A. Rahman Chughtai, and he termed it as the last great onslaught of the West. The other schools which came after that did not impress the artist very much, but he always used to say that Abstract Art had its root in their culture and it suited the West. He had no objections with the West in its experimentation with Abstraction, but he resented the adoption of same by his own culture. There is a theory of Art, he would say, and without understanding that theory, becoming a copyist of that in all ways belittle the traditions of the East.



BLUE ANGEL 1932

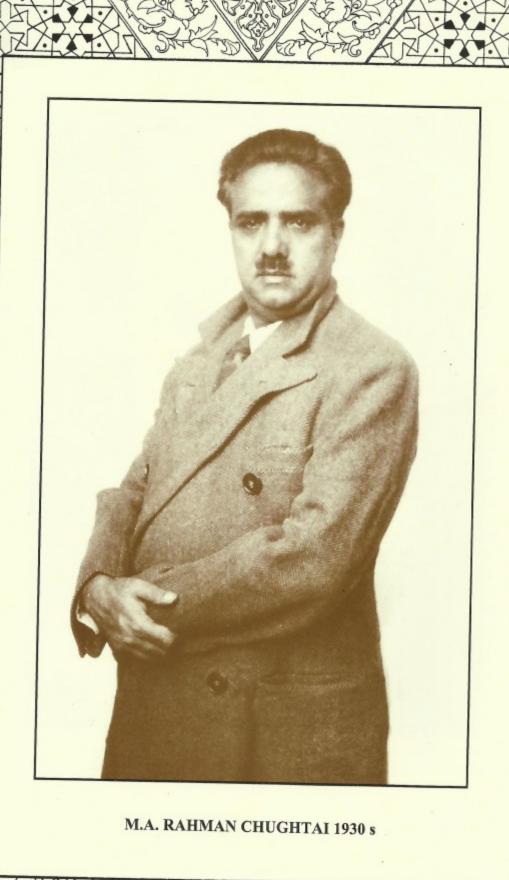
The film M.A. Rahman Chughtai loved and saw in Berlin

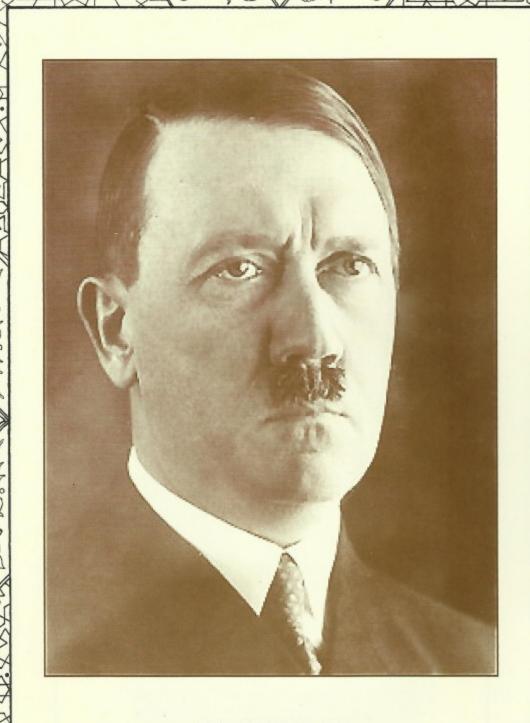




ADLON HOTEL BERLIN 1937

Adolf Hitler's headquarters were in Adlon Hotel Berlin in 1937, and M.A. Rahman Chughtai had an audience with him there





ADOLF HITLER 1937

EVEN OUR PROSITUTUES DO NOT REMOVE CLOTHES

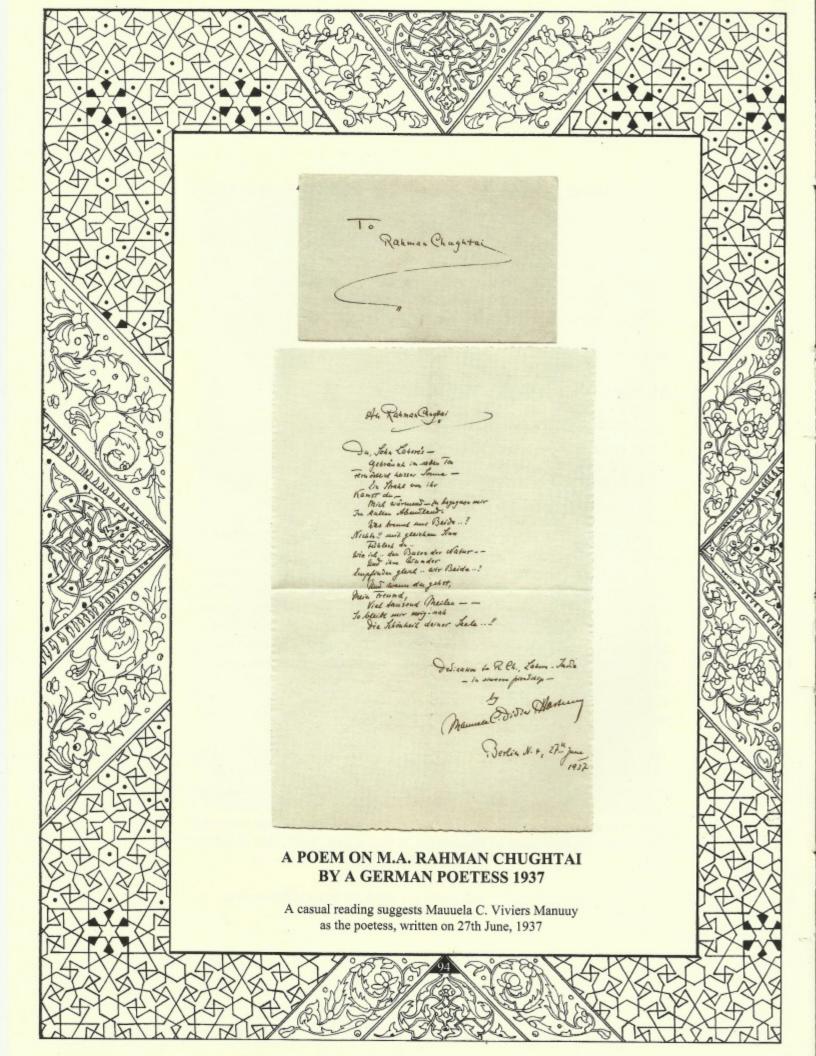
Andre Derain was totally perplexed to hear M.A. Rahman Chughtai tell him about the status of women back home. The artist told him that in their culture, virgins abound, and people get married and live their full life usually with one woman. "Our wives are all that we see back home", said M.A. Rahman Chughtai, and there, "Even our prositutes do not remove their clothes." "Then where do you get your inspiration for creativity?", asked Andre Derain. "For us creativity is a gift of Allah, which comes through imagination of observation", said the artist. The two parted with greater respect for each other's civilization.

BERLIN AND ADOLF HITLER

Something propelled M.A. Rahman Chughtai to visit Berlin. There is no doubt that he must have met some important Germans at the pavilion of Germany in Paris, and perhaps Agnes Werner was there too. It is said that the daughter of an Intelligence chief of Adolf Hitler found out about his presence in Berlin and insisted on him meeting Adolf Hitler. The artist was staying at Hotel Tempo in Berlin, of which there are still cards and envelopes in our archives. It is said that Adolf Hitler had made his quarters in a hotel in Berlin, where he was meeting people from all over the world. This was probably Adlon Hotel Berlin. It was here in June 1937, that William Lyon Mackenzie King, who was Prime Minister of Canada for 22 years, met Adolf Hitler, and was full of praise for him. Then there was the American journalist by the name of Ms Ruth Hamilton, also exploring Hitler's Germany. Resident in the city were Emil and Jean Gaugain, artists, who were sons of the ever legendary Paul Gaugain. There were many jews in the city, including a jewish artist, who was scribbling political messages on panes of show cases during the night. There were even jews in the cabinet of Adolf Hitler. It was less of a political spot, and more of a city of artistic and intellectual presence of people. The Olypmpics had given it a rich character.

The artist remembered his meeting with Adolf Hitler like a dream. He always used to say that Hitler's eyes were more radiant than the Sun, and one could not even look at them. And they both met and discussed art. Hitler talked about Goethe and the artist talked about Dr Allama Iqbal. In every way the artist in Hitler recognized the artistic qualities of M.A. Rahman Chughtai, and he himself was against the new wave of Modern art. It was in July, 1937, that Hitler had said:

"We have come to the end of artistic lunacy and with it, the artistic pollution of our people."



The artist spent some very busy days in Berlin. He must have seen the various art collections in Berlin, and was familiar with many German scholars of Islamic art. The exact period is not known, but we have a visa stamp dated 24th June 1937, a police report dated 25th June, 1937. A poem in his praise by a German poetess dated 27th June, 1937, and the name on same cannot be read exactly, but it seems to be in this form MAUUELA C. VIVIER MANUUY. One can only wonder as to the origin of this name, but as it is written in German language, the lady belongs to Germany or has lived there for years. We have another date that is 3rd July, 1937, probably the departure of the artist from Germany. We think the Berlin stay should be considered from 24th June,1937 to 3rd July, 1937. But we all know such dates can in some ways be deceptive of the truth.

BACK HOME WITH CONFIDENCE IN HERITAGE

It was obvious that the British had noticed the meeting of M.A.Rahman Chughtai with Adolf Hitler, and it would remain on their mind. With this single meeting, the political stature of the artist had changed for all times. When he landed back in Bombay on 15th July, 1937, his importance was felt and the appreciation of his art was all the more there in British India.

Today the West has overwhelmed our artists to the extent that they do not have any pride in their heritage, and have lost their relation with their roots. Instead of feeling proud, shame utters from them in talk about their culture. The Artist went to Europe as an Artist of the East, studied the best of the West could offer, and came back very much, even a more developed Artist of the East. Obviously he learnt from the West, assimilated it to his needs, and made it more and more, the legendary Chughtai art. Lesser brains would have given up to the vast pressures of Western culture, but our Son of the Soil, remained true to his heritage till the last, and that is why he is not washed away with times, but remains with his immortal images of his civilization, the enduring Icon of Pakistani Culture.



West Met East

EAST AND WEST

It is particular here to record some things. For enrollment in the Central School Art classes for learning Art of Engraving, it was so required to take a few courses in Drawing. The responsibility was on Sir Frank Short. Sir Frank Short was a famous English etcher himself and knew the intricacies of drawing. It fell on him to test the basic drawing skills of M.A. Rahman Chughtai. When the Englishman saw the pencil move in the hands of the Muslim artist, he was amazed. Very simply, he said, that no drawing lessons were required at all. But at the same time, Sir Frank Short gave an advice to the artist. He said that Chughtai was on the verge of learning a Western technique, but he should remember one thing. "Never, ever sacrifice your origin of drawing for this technique. Learn the Western methods but never give up your own tradition of drawing." The artist always used to remember the words of Sir Frank Short.

WEST'S OBSESSION WITH FINDING INFLUENCES FOR THE EAST

M.A. Rahman Chughtai used to fret about many things, but he was very perturbed and confused with the West's obsession in trying to find influences for our art. Obviously he knew, that Civilizations envy each other and at times civilizations do not like to accept relevant innovations of a society in evolution of its culture. For instance, M.A. Rahman Chughtai would say that Rembrandt was fascinated with Mughal Miniatures, bought them for his collection, and drew some of them in his style. Does this mean that we can say that the Art of this great Dutch Master is based on Mughal Miniatures? Artists respond to aesthetic stimulus all the time, that is natural for them. If the Mughals here found interest in looking at European Art, that in no way means that they were influenced by them. It was just addition of another flower in their pot of flowers.

DID SIR THOMAS ROE EVER MEET EMPEROR JAHANGEER?

A journal styled as the Journal of Sir Thomas Roe is mentioned in every discussion about the English and the Mughals in this region. It is purported to have been printed in the 17th century. But to our amazement, we find it the figment of imagination of researchers. A collection of documents related to Sir Thomas Roe were printed in 1714, but lack any Mughal reference. And to



EMPEROR SHAH JAHAN BY DUTCH MASTER REMBRANDT

The art of our region influenced many western artists. The famous Dutch Master came across a set of Mughal miniatures, and made many drawings from same, some of which exist to this day in various museums. The theme and imagery of the Mughals is evident in many western paintings, as well as objects and textilles of that time.

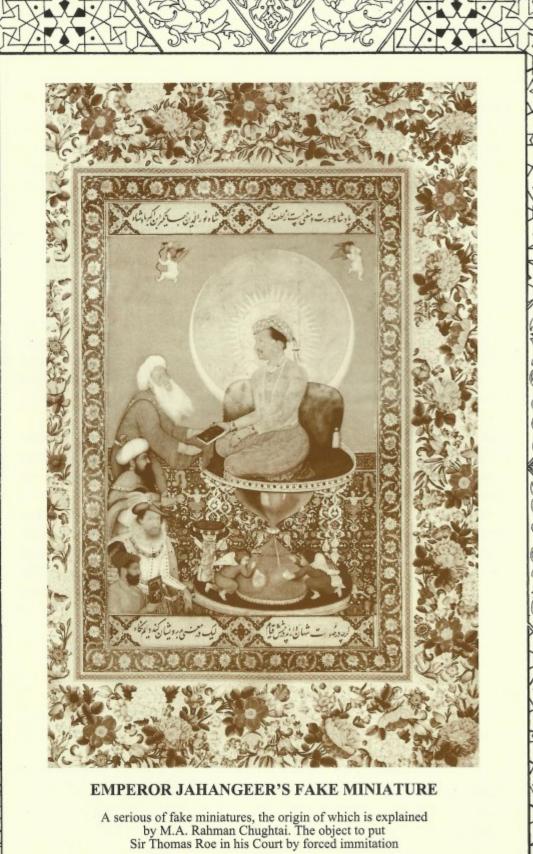
compound it all these journals are a product of 19th century in British Rule in India, where there was none to question them and authenticity of their far sketched realities. If Sir Thomas Roe was held of any importance by Emperor Jahangeer, he would have mentioned him in his famous memoirs Even the tiny details of his life are there. One can wonder whether they ever met. The 19th century created journal proclaims assertions of Sir Thomas Roe about Emperor Jahangeer. In it we find variant tales which look very unbelievable to us. Obviously it is for us to research the source of all materials. Here we reach our destination, by finding the Journal of Edward Terry, Chaplain to Sir Thomas Roe. It is reputed to have been printed in 1655 in small parts, and is in no way easy to obtain. The best we often get is the London reprint of 1777. I actually own a copy of the same, and it is full of world travel, geography and other things. There are few pages given in it. Emperor Jahangeer. Edward Terry's knowledge of Emperor Jahangeer can by understood from the fact that he calls the Emperor by his worthy title and translates it as "CHIEF OF CIRCUMCISION". If there was any need to debunk his fancy stories, the title is clear enough.

Edward Terry also says that Sir Thomas Roe was reluctant to meet Emperor Jahangeer, for the Emperor would not tolerate a visit with no presents, and the East India Company was not fond of giving same. No place of visit or meeting is mentioned. No circumstances are even given. The present of an English Coach with harness for four horses is mentioned by Terry. He says the Emperor disliked the gift and immediately had it disassembled by his craftsmen, and remade with their own clothes, silver nails and other things. Imagine a present being ridiculed at Mughal Court. And as far as the myth of Emperor's fascination with Christian subjects is concerned, Edward Tery is kind himself to clarify it for us on page 368, when he says:

"The East-India Company sent other presents for the King, an excellent pictures, which pleased the Mogul very much, especially if there were fair and beautiful women portrayed in them."

This revelation makes fun of all the hype about the Emperor's love for Christian subjects in paintings and frescoes.

The need to create history and belittle the Mughals was aim of the British scholars at that time. So much so, that they were even hell bent upon creating paintings. The classical example is the creation of the BICHITER painting in which Emperor Jahangeer sits on the throne, and Sir Thomas Rose is standing



in the corner. I think it is best to let M.A. Rahman Chughtai describe this work in his own words as published in his book "The House of Taimur": "In Plate No 14 emperor Jahangir is seated on an Hour-glass throne, which is purely a Western idea. The angels are in the background and at the bottom of the throne, with the same infant innocent mood. The legs of the throne are similar to those made in Rome and France in the 19th and 20th centuries. The picture also contains the figures of a saint, an ambassador, and an artist. Just like the plate No 12, it also shows the sun and the moon in background in a very ridiculously disproportionate size. This picture has been attributed to Bichitter, the great artist of Shah Jahan's court. There is no unity of time and work between the picture and the artist. Like other pictures the idea of this picture is also imaginary and its calligraphic panels are similar to the plate No 13. (Most notable feature is that the pedigree table goes from left to right like the European custom and against the fundamentals of Islamic script). The figure of the Sufi and his beard are in a very ridiculous form and disproportionate size. Composition and treatment is also very hard and unnatural. Even the showing of a Sufi is meaningless. It seems that the artist himself lacks the sense of balance to draw the figures. At the bottom on the left hand corner the artist has drawn a figure of a Mughal artist who is holding a picture. The figure does not possess the likeness, grace and dignity of Mughls, he looks like a Sikh. Near the artist is a figure of a European, wearing a Western cap, intended to represent an European ambassador. He resembles the figures of Paul Ruben and Vandyke. This figure is out of proportion, the colour scheme and drawing of the turbans is a childhish attempt and basically wrong. The signature of Bichitter is absolutely fake and wrong." Dismissing the painting along with many others as fake, the artist also gives the clue to their origin, as a followup: "It is a fact that these pictures have been produced under the guidance of Parsi and Hindu owners of the antiquity shops,running at Bombay, Calcutta and Delhi. Among the antiquarians, the late Mr Guzder has to be mentioned specially for it was under his guidance that these paintings were produced. His shop was situated at Tajmahal Hotel, Bombay, and is still there. Mr Guzder died a few years back. In his life time his agents both Hindus and Muslims used to collect old paintings and manuscripts and other antiques from every part of India. Among them prominent were Hussain Bux and his brother of Jaipur and Mata Parshad from Lucknow. Besides this he had also engaged artists for copying and making fake pictures for him at Jaipur, Delhi and Hyderabad Deccan. These fake pictures have been painted to appeal to the mind of Western art collectors. The early numbers of 'Marg' (A quarterly magazine of art) of Bombay contains some advertisements of these paintings for sale, which are still in possession of Mr Guzder's firm."

To this day the West cherishes most of these fake paintings to do mere gloating of Sir Thomas Roe, and as far as Sir Thomas Roe is concerned, M.A. Rahman Chughtai is clear about him: "Dr Arnold and Dr Binyon while comparing the emperor Jahangir and Sir Thomas Roe, have made derogatory remarks against the emperor Jahangir. They have subjected the emperor to scathing condemnation 'because he drank and was addicted to opiumeating and was the unworthy son of his father'. On the other hand, they have claimed that Sir Thomas Roe was the most trustworthy, honest man of excellent quality and of clear judgement. Dr Arnold, Dr Binyon and Mr Percy Brown and other European writers have narrated that once Sir Thomas Roe showed a picture to the emperor Jahangir, who was so pleased by the picture, that he desired to have it for his queen. They try to express that the Mughal emperor and the courtiers always tried their best to procure such portraits to make present of them to their wives. According to their writing Sir Thomas Roe showed one picture to the emperor and the emperor got five copies made by his court painters. The original picture was mixed with the five copies and the day or night the emperor asked Sir Thomas Roe to find out the original one. But he expressed his inability to do so, as the picture had been so remarkably copied by the court painters that Sir Thomas Roe could not discriminate between the original and its copies. By narrating this story, European writers want to prove the deep influence of European paintings over the Mughal painting. On the contrary the incident establishes the perfect command of the Mughal painters over their technque who copies the picture so accurately and remarkably that even 'a man of excellent quality and of clear judgement' failed to single out the original from the copies. Moreover, it is strange to note that this statement of Sir Thomas Roe is not corroborated by other writers of the time, so much so that even the Emperor has neither mentioned the name of Sir Thomas Roe in his s memoirs anywhere, nor this story. It is true that emperor Jahangir was an opium-eater and a wine-drinker, and this is frankly admitted in his memoirs. But does any European writer deny that some European emperors of the time were less given to drinking than Jahangir was, and that had less wives in their palaces than emperor Jahangir? Thus the mere fact that Mughal artists copied the European painters does not necessarily prove that they followed the European technique or they were influenced by the European painters. If the Mughals have portrayed the figures of Jesus, Moses and Madonna, the mother of Christ, this does not mean that they have borrowed the art from the Western artists for the simple reason that the aforementioned personalities are adored and respected al smost as much as their own prophet by the Muslims." Confident writers of our region do not find patrons. People who lack faith in their way of life and are not confident about their culture receive a bold leap by getting their researched published and their efforts rewarded by the enemy lobbies to our way of life.

REINVENTING LAHORE

Somehow or the other Lahore pains many people. From long, it is discarded as a non entity in Art and Culture. Less we forget, there are many facets of Lahore, which do not come to light, or remain in obscure reality in local languages and archives. A very important fact is that Lahore was capital of the Mughal Empire for 12 years and in fact the birth place of Mughal Painting. When the capital was shifted from Lahore for political reasons, host of families of Lahore artists and architects also migrated to the other capitals of Mughal kingdom. To this day hundreds of families in Delhi who still practice the art of miniature painting call themselves Lahoris and claim descent from Mughal Masters. The late Ustad Feroze of Delhi was a Lahori, and he claimed direct descent from Ustad Mansoor of Jahangir's court. The Lahori families of Delhi has written about themselves in various articles and booklets and this can very much be a study of independent sources. So one should not forget that even many Delhi artists are in fact Lahoris and are proud of the fact to this day. And ofcourse, there is much more. You even see the very presence of Lahore in Kabul as well as in Aurangabad. A mohallah of Lahore artists existed in Kabul as well as in Aurangabad. Not paying heed to such information is prejudice carried to heights.

THE TAJ MAHAL ITSELF IS LAHORI

A great body of research material existed from long proving that the architect of the Taj Mahal was from Lahore, namely being Ustad Ahmad. One of the biggest proof was that in 1841, Antonio Zobi had written a letter to J.J. Metcalfe, Resident of Delhi, enquiring about the background of the Architecture of Emperor Shah Jahan. A number of letters were exchanged and found print in the journal of Zobi. In it to a query, Metcalfe asserts to Zobi that the whole body of architecture of Shah Jahanee is due to the work of Ustad Ahmad and Ustad Hamid. For this Metcalfe had resorted to Mughal Archives as well as the many traditions operating in the city. Not only that, the actual Superintendent of Archaeology, M.S. Vatts had come across the grave of Ustad Ahmad, with marking on it that proved that he was the actual Architect of the Taj Mahal. But history changers do not like these kind of references.

A number of architects of the Taj Mahal were invented, more solely by W.H. Sleeman, a British bureaucrat, and it took 100 years for references to emerge to prove the falsification of Sleeman on same. Even the tombstone of Ustad Ahmad went missing in Aurangabad and the present whereabouts are not known. Why this prejudice? For it very easily transferred the credit of the greatest Monument, a Wonder of the World, to the city of Lahore. Any objective research will very clearly illuminate this existence of hatred against our city.

LAHORE SCHOOL OF PAINTING

Of all the cities in the Indo-Pakistani region, Lahore commands a hold of painters and painting as no other city. In a thousand year plus history of Lahore, it actually started with Mahmudabad, and various craftsmen and groups, invited by Sultan Mahmud Ghaznavi to populate Lahore and render its new culture. At that time artists, designers, and fashion makers arrived here to give a long lease of life to the city. And the greatest Painter of the city of Lahore, turns out to be M.A. Rahman Chughtai of the 20th century, who was so proud of his city, that he always used to write Lahore with his name. And not only that, he vowed to do for Lahore, what others may have not done. To collect information about Lahore and to write about same, so that its importance could run fresh in the minds of people. For this he planned his museum in Lahore, collecting his own works as well as that of other artists to render Lahore as Lahore again. We took his challenge forward and amassed even more of Lahore with time. Lahore is asserting itself in the world of scholarship with great pride.

M.A. RAHMAN CHUGHTAI S RESEARCH ON LAHORE

The wisdom of M.A. Rahman Chughtai was phenomenal. A long time back he realized the dearth of information on Lahore, and started in his own way of collecting material for the same. In its first form he wrote an article, namely "Lahore kee Dabistan Mussavari" in annual magazine of Oriental College, University of the Punjab Lahore. It was an immediate hit with research scholars. He further expanded its range and it appeared in form of a book, after his death. Rarely it happens that a book like this runs out the entire edition. There was a continuous demand for same and we used to photocopy it for those who requested same. I took out a second edition and even that was distributed to a great extent.

It shocked the complacency of many scholars and generated so much research as to astound many. It played its role in writing of many books as well as PHD thesis for many students and scholars. Some acknowledge the research, and others use it in a more secret manner. Suffice to say that we enjoy publishing such research. An English edition was planned and is with us, waiting publication. It is great pride for us that we are responsible for kindling this fire for Lahore.

SHEIKH BASAWAN LAHORI AND HIS MOHALLA

There are many places in Lahore named after painters, and most of these are small lanes, as well as mohallas named after many artists of Mughal period. But most of them are Sikh period painters of the city of Lahore. In Baghbanpura, near the shrine of Madho Lall Hussain is the havelli and mohalla of Ustad Jani Mimar of Shah Jahan times, and I have seen the havelli as well as the mohalla itself. In a very similar way there is the havelli and mohalla of Ustad Hamid Lahori near the Jamia Masjid Delhi existing to this day, but under the changed name of Krishna Gali.

The more remarkable place of painters in Lahore is the Mohalla of Sheikh Basawan Lahori, a leading Court Painter of Akbar's period. The prefix Sheikh literally means that he embraced Islam within his life time. It is reported that his son went mad and commit'ed suicide. In our view, the madness, may be related to the change of their views on life. The typical blue and white plaque of Sheikh Basawan Lahori of the British times was still there a few years back, and I saw it myself. To the chagrin of many, the grave of Ustad Tansen itself is proof of the desire of the craftsmen for conversion. There is a very interesting manuscript record in our archives dated 1906, in which about 200 people had embraced Islam at the Badashahi Mosque Lahore, under Imam Hussain Begawi, which seems to record a continuous past tradition of same.

BRINGING DOWN LAHORE IN SUBTLE WAYS

Unfortunately Lahore for the enemies is part of Pakistan, and from partition to this day, the object is always to bring Lahore down. It even goes earlier, when it was merely Punjab. The hatred against the area was even there hundred years ago. Even the Bengal School in the city of Calcutta was allergic to Punjab. All times that Punjab and its capital Lahore was Muslim for more than 1000 years. So there was a need to establish Muslims as foolish and vulgar people with really no fondness for the Arts. It was proverbial to call Punjabis as mere TAGAS or bulls with nothing in their heads, imbecile of all times. And yet Lahore, astounded people with its knowledge and fondness for the art of painting. Even the innovations of Lahore were outstanding. In all times Lahore grew new flowers on old branches. Lahore is Lahore, and Lahore will remain Lahore.

NEWER RESEARCH ON LAHORE

One day we had a visitor here in form of Dr Barbara Schmitz, and she joined the rank of hundreds of international scholars I have seen on our premises, both at home and office. I was delighted to know that she was a student of Dr Richard Ettinghaussen, who as a family, we knew well from a long time. I myself met him in New York in 1976, and he was our scholar of the year for a subsequent time, but illness kept him away, till his death. Dr Schmitz is making all efforts here to create a body of researchers, who can grow to the new realities of time.

Although she was here in Lahore, but her working base usually is in India. Recently I received a copy of her latest book, "LAHORE-Paintings, Murals and Calligraphy", published by Marg, Bombay. I went through it and missed my father, who would have loved to go through it in exact detail. Obviously I can talk about it too, and there was food for contemplation in it. With its fancy title, I felt it actually painted a sorry image of Lahore, as a third class provincial style city of India. Some comment was expected from me and I thought the aspect, which most amused me, should be written with documentation. A SMALL PAVILLION IN LAHORE FORT The Lahort Fort in its present form is 450 years of history, with all rulers here, giving their shape to it. The Sikhs did most injustice to it, but so did the British, for they ruthlessly moulded it into their requirements. Here we talk about a small pavillion in Lahore Fort, which was long considered to be a Sikh building, because of its placement, proportions and lack of Euclidian calculations. It is now being touted as a Mughal building. Obviously its outlook is more Sikh than Mughal, but it makes no difference to our analysis to the date of its construction. Sikh or Mughal, it is part of Lahore Fort. The date will announce itself. Present researchers under Dr Schmitz speak of it as the Sei-dara, and being built by Emperor Jahangeer. For that a reference is taken out from the memoirs of the Emperor, in which he gives an order to his man namely Khawaja Jahan to construct a building in Lahore, and the same, according to the memoirs itself, was given after 25th March, 1612, and is on record Then we hear of a quote by a traveller, William Finch, of murals in it, related to Christian subjects, and this statement he gave before 18th August, 1611, for he had left Lahore by that date, and was eventually murdered elsewhere of India around 1613. WILLIAM FINCH FATHER OF ANARKALLI CONSPIRACY William Finch was a third class trader, trying to buy indigo from some places in India to sell same in Lahore. What was his standing to be even allowed in Lahore Fort? Literally nothing. Most of the so-called travellers were writing stories picked up in the bazaar, with no clout to enter the royal domain of the Mughals. And the funny part is that what one wrote, the other copied, even if like Thomas Herbert, who never visited Lahore at all. To William Finch we owe one of the greatest blasphemy of all times, the creation of Anarkalli. He is the first to narrate that Jahangeer was in love with his step-mother, and Akbar had her buried alive. We need not go to the rejection of this Anarkalli tale ourselves,

for a host of scholars have tore the story apart, and exposed William Finch as a complete imposter. Here we can only ask a simple question, as to how can William Finch see the Sei-dara in 1611, when the record shows, it was constructed after 1612. Not only William Finch, but those who would like to believe the frivolous statements of these travellers, should think twice before attempting to prove otherwise.

CHRISTIAN SUBJECTS

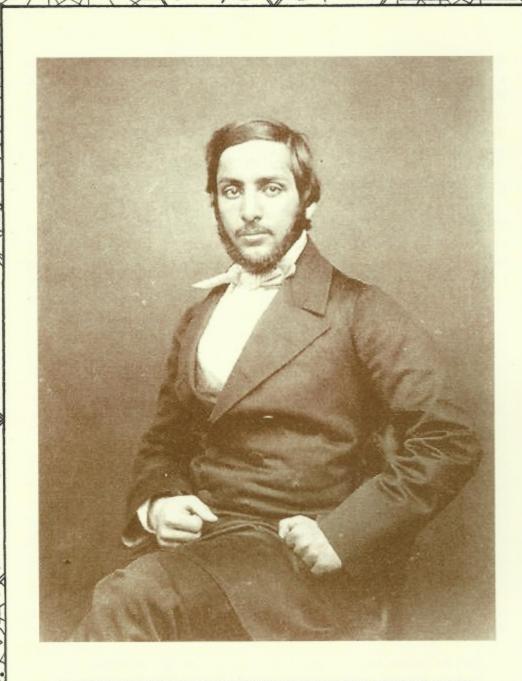
The Mughals honoured Jesus Christ as their own prophet as well as the mother of Jesus Christ, referred as Bibi Maryiam. But one should never forget that they were well read people and knew that the Quran very clearly speaks that Jesus Christ was not crucified, and lived a normal life to his death. Pictures of crucifixion or various Saints had no appeal for them. As Edward Terry has asserted, they liked pictures with women in them. And the Christian baby angels were of no appeal to them too, for their portrayal of angels is always of adult nature. To interpolate imagery which has no reference to the Mughals is the need of Western scholars only.

MUGHALS THOUGHT OF THESE TRAVELLERS AS DIRTY

History preserves many things, and some are so amusing, as to be worthy of being written again and again. Fray Sebastian Manrique was a visitor to Lahore in 1641, and invited to a feast given by Nawab Asif Khan, in honour of his son-in-law, Emperor Shah Jahan. Our need is not to go into the various details of the visit, but the fact that Fray Sebastian Manrique was forced to take a bath in the palace of Nawab Asif Khan at Lahore, so that no foul smell would be emitted from him in royal presence. Is this our imagination here? Not, at all. We let Emperor Shah Jahan explains this himself in that very same meeting. Asked by someone about his attitude to these Christian monks he narrated the various reasons for his rejection of visits by these travellers, and one reason simply was:

'Truly the Franguis would be a great people, were it not for three grave faults; in the first place, they are Cafars (people without religion); in the second, they eat pork; and thirdly, they do not wash the parts by which replete nature expels the excess of their material paunches."

I think this statement of Emperor Shah Jahan should be quoted again and again for people who like to raise the stature of these visitors to Mughal Court.



MAHRAJAH DALLIP SINGH UNDER SIR JOHN LOGIN

Dallip Singh was son of Rani Jindan, and famous for being son of the famous water carrier Gulu Mashqee of Lahore. In a very early medical analysis by Jacquement, it was found that Mahrajah Ranjit Singh was carrying chronic syphillis and not capable of reproduction. Sir Jogn Login used the conversion package of Abdul Masih for converting destined Mahrajah Dallip Singh into Christianity

A THOUSAND YEARS WITHOUT SOAP

In the Ideological framework of Europe, it was condidered extremely unhealthy to take a bath and the whole world knows it. In other ways it was even considered a sin. Tales abound of the filth in cities like London and Paris and the habits of extreme detest of cleaning even with the reigning monarchs of Europe. It was the Muslims who took something as simple as a soap to these Western countries and taught them the benefit to having a clean body. At other times epidemics could teach where reason failed to convince the others. To expect a culture working on the rules of Allah to be impressed by other civilizations is stretching the truth too far.

THE FINAL ANALYSIS IS SCIENTIFIC

The final analysis is not based on twisting of facts and figures. It is more related to perception of aesthetics and the scientific analysis of the pigments. Till that occurs, the Christian subjects would be considered by us, just as they are, a reflection of the British times, and for the analysis of the Christian subjects in the Sei-dara, we offer an alternative point of view, which itself is in all ways illuminating of a period of time.

MAHRAJAH DALLIP SINGH AND SIR JOHN LOGIN

Sir John Login was appointed Incharge of the Lahore Fort, as well as the young Mahrajah Dallip Singh. In his journal, on page 157, he says this himself:

"I am Killah-ki Malik--Lord Master of Lahore Citadel".

It was under his jurisdiction to survey the Lahore Fort in detail, and went through the collections of the Toskhana. He says, on page 168. that he found:

"I found a fine picture of the Queen in a godown, among a heap of other valuable, all covered with dust, and among other anomalies, I have unearthed from the same place, were a lot of valuable drawings of different kinds and fine old engravings, and a little wax-cloth, bag, containing a copy of Henry Martyn's Persian testament."

It was his job to convert Mahrajah Dallip Singh into Christianity, and he misses the presence of a church in Lahore and the Lahore Fort. He wants to do something for building this much needed church, and he says again, on page 153, about 20th April, 1849, which was 'Easter Day in Lahore:

"The service today and Holy Communion were very impressive. I wish you had been





SIR JOHN LOGIN'S CHURCH

In 1808 Mahrajah Ranjit Singh had a lot of repairs and constructions done in Lahore Fort, including this pavillon. In 1849-1853 Sir John Login converted this pavillon into a church for the conversion of Mahrajah Dallip Singh. If one compares this construction with the Naulakha, transferred from the Sheesh Mahal of Dara Shikoh by Emperor Aurangzeb in 1662, one can easily see that in no way it can be a work of the period of Emperor Jahangeer.

with us, for it is the first time that Holy Communion has been celebrated here. It was even more impressive for the service being held in the great hall of the Residency, for ofcourse we have no church."

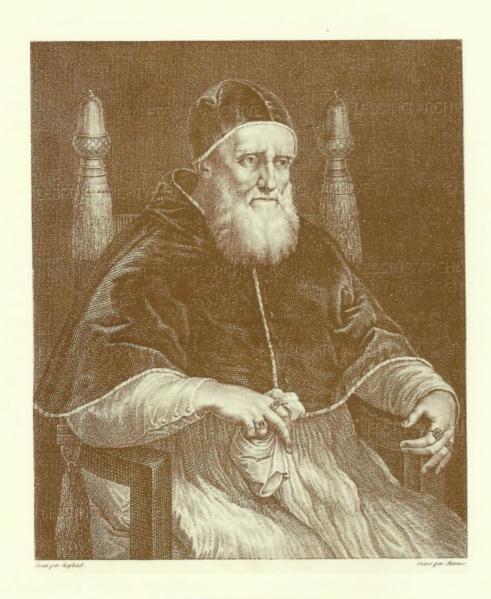
Sir John Login talks of Mahrajah Dallip Singh on the verge of being converted, but also speaks of the various activities of the young boy, who is constantly fond of painting and painters, and experimenting with making pictures everywhere, including manuscripts. On page 156, Sir John Login points out that:

He has painters constantly employed near him at this work, which he watches with the deepest intent, and himself tries to draw and paint a little. I want you to send me only for him, a nice paint-box and materials for his use, and a good book of instructions in the art of drawing and painting, till I can get him good lessons."

The details are astounding as to the development of painting in the Lahore Fort, with many local painters working in it. But Sir John Login goes on to assert that he has been given the task of clearing the Lahore Fort to his will, to give a new image to it, and in that direction, he is not only making things, but demolishing what he so likes. In this construction and destruction stage, he was Master of the Lahore citadel and could do anything. So very simply, why not build a church there, for the use of resident Christians as well as the upcoming conversion of Mahrajah Dallip Singh. That is why we have St John and Pope Gregory. St John baptizes all new borns and also the new converts into christianity, while the image of Gregory the great is actually the image of Julius II who commissioned the work. Emperor Jahangeer would have set the pavillion on fire if he had seen it.

MIAN ALLAH BAKSH KING OF DELHI

There was a famous family of painters in Lahore, and they were all descended from Qazi Lutufullah, who had migrated to Lahore, from the city of Kabul. The family was famous as "Moortie-walas of Gumti Bazaar". One such name was the name of Mian Allah Baksh, who was son of Izzat Baksh, and not only was he considered a very handsome person, but due to his code of dress, he looked like the last Mughal Emperor Bahadur Shah, and was therefore called by all who knew him as the "King of Delhi". This King of Delhi was the one attached to the British Administrators of Lahore Fort, and was responsible for all the paintings and naqashis done in Lahore Fort during the British period. He was Incharge of all the painters working in the Lahore Fort. It can safely be presumed that the works done in Sir John Login's church is also the work of Mian Alllah Baksh. Surely record about him must be preserved in some archives.



POPE JULIUS II

In disguise as Gregory the great, the portrait of Pope Julius II was made by Raphael, but not available in any printed form. However a lot of engravings were made in various periods. For instance in Munich a selection of 600 portraits were printed in book form, as "Allgeines Historisches Portratwest", in 1884. Such kind of reprints were abundantly available in the 19th century, and Sir John Login had found them in the Toshkhana, of Lahore Fort.

AN EVEN MORE INTERESTING FACT ABOUT A CROSS

A cross made of red stone was in the Lahore Fort, when there were no other church in Lahore. When the Lahore Cathedral was made, the cross from the Lahore Fort was transferred to the lawn of the place. It still rests there and is dubbed in the legend of Shah Jahan. A record shows that Emperor Akbar allowed the construction of a church in Lahore, and there is a published book on the same. Contrary to this legend, there was no other church made in Lahore in the Mughal or the Sikh period. In our view this cross of Red Agra Stone is the cross from Sir John Login's church in Lahore Fort. The windows and doors of the pavilion also saw the inclusion of carvings and door frames made in such red stone, which was available in Lahore, from the Badashahi Mosque itself. The strength of the facts is this that it demolishes other alternatives and conjectures about our history.

CHOICE OF COLOURS OF THE PAINTINGS IN THE CHURCH

The classic image of Gregory the Great as well as Pope Julius II is of the famous Red Cloak of the Pope. The painting made in the small pavilion of St Login's church is the Pope wearing a blue robe. It means something very specific. The works were made from black and white images, and the choice of colours was the choice of the artist himself. This is ample evidence that the works were made from black and white engravings of the 19th century. Abdul Masih was in no position to advise on the choice of colours for the works, as well as the use of the attachments to the costumes, which are wrong.

AN EYE WITNESS ACOUNT OF WILLIAM BARR

Lieut William Barr accompanied Sir C.M. Wade to the Court of Lahore in 1839, within the life time of Mahrajah Ranjit Singh. Contrary to other travellers, William Barr was very fond of paintings, and has in his journal, described many paintings in the Punjab in great detail. He talks of the many paintings on the very entrance to the Lahore Fort, being mainly exploits of Lord Krishna. And he described many of the works inside the Lahore Fort itself. He refers to them as of being "paintings in oil of very extravagant description and evidently of late construction". He even talks of a painting of the interview of Mahrajah Ranjit Singh with Lord William Bentinck in the year 1831 in the city of Roopur, in which even Lady William, is also shown in white trousers, boots, and gold straps. In Barr's view, "an uglier set of vagabonds than the man of daubs has made of our countrymen cannot well be conceived." With such attention to

minor detail of paintings, William Barr does not mention any in the said environment with Christian themes. It can safely be said that in 1839, none like that existed in the Lahore Fort. Obviously at that time the British resident in Lahore was Colonel Foulkes, and Sir John Login was not there in place. And the conversion package of Abdul Masih was lying unused in the Toshkhana of Lahore Fort.

KABGAH OF "GRUNTH"

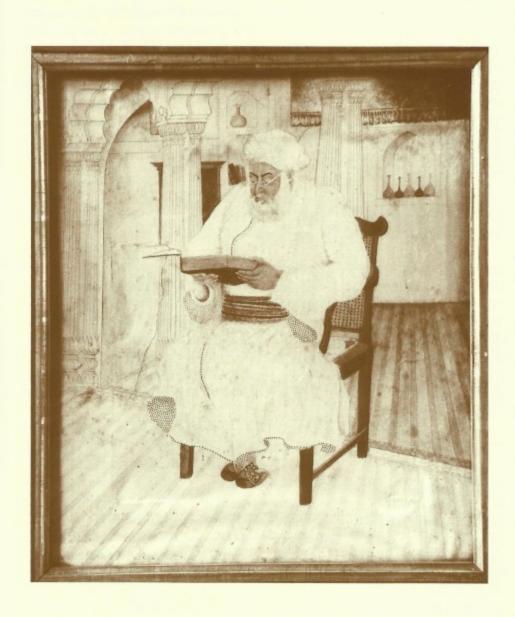
It is very difficult to ascertain the nomenclatures of places in the Lahore Fort as described by various travellers, as with each reign, the names have changed, as well as the architecture with it. But in this very vicinity, William Barr again talks of a "stone balustrade", and says:

"At one extremity, overlooking the surrounding country, is a small kabgah, or holy building (where the "grunth", or sacred book of the Sikhs, is read) erected of marble pillars, with a very handsomely decorated ceiling and tesselated pavement."

He also sees a small fountain outside it. If he is talking about the pavillon in question, made for keeping and reading of the Granth Sahib, it would be a logical thing for Sir John Login to erase the signs of such a place, and replace it with the newer signs, by the practical move of converting it into a proposed church of Lahore. No person with even a little bit of common sense would argue this logic of conversion. It can be safely understood by all.

ABDUL MASIH'S CONVERSION PACKAGE

When the British got an inroad into India, they were not fond of any missionaries, and actually tried to keep them away. A lot of traders from foreign lands were roaming India to get their hands on whatever they could acquire of the "Gold Sparrow". In this guise monks indeed were trying to do their job, taming the heathens here, in the belief that no culture existed here. In the start of the 19th century, an obsessive person from Cambridge University arrived in Calcutta, and started a phase of converting India into Christianity. The man was Henry Martyn and he did the best thing possible, he translated the Testament into Persian, a language he knew was understood by a large range of people in the region. To his credit was the conversion of few people, who would renounce their faith afterwards. Sheikh Salih was a Muslim convert to religion. Here Henry Martyn was able to do seemingly impossible, convert a well read Muslim into Christianity. The man's name was Abdul Masih and he was the second ordained chaplain in India.



ABDUL MASIH

Christian chaplain of Muslim origin and his conversion package

Abdul Masih, the disciple of Henry Martyn was sending Henry Martyn's conversion packages all over India. One package was sent to the Sikh ruler of Punjab, Mahrajah Ranjit Singh, who paid no attention to it. This package contained Henry Martyn's Persian testament as well as collection of other things, including Old Engravings on Christian themes. Published in the 19th century, this publication included most popular Christian subjects, including Engraving of Julius II Pope, modelling for Gregory the Great. It included images of St John, St Anthony, and others. It is reputed that such a publication had about eighty plates. There was probably the image of Abdul Masih in it too, and the existing painting of him at Cambridge was perhaps painted in Lahore itself by painters at Sikh Court.

FOOD FOR JOHN LOGIN FOR MAHRAJAH DALLIP SINGH

Sir John Login was busy on the task of converting a young Dallip Singh into Christianity. The stage was set for him to do so, and his discovery of Henry Martyn's conversion package in the toskhana of Lahore Fort was a blessing. There was no Church available to them, so they converted a pavillion, probably made in the Sikh period itself into a Church. Regular services were held here and there was no need for a bigger one. It was later that the British converted the Mausoleum of Sahib Jamal at Bagh Anarana (popularly known as Anarkali thanks to William Finch) into a Church, and more later on. A period of least historical coverage in records.

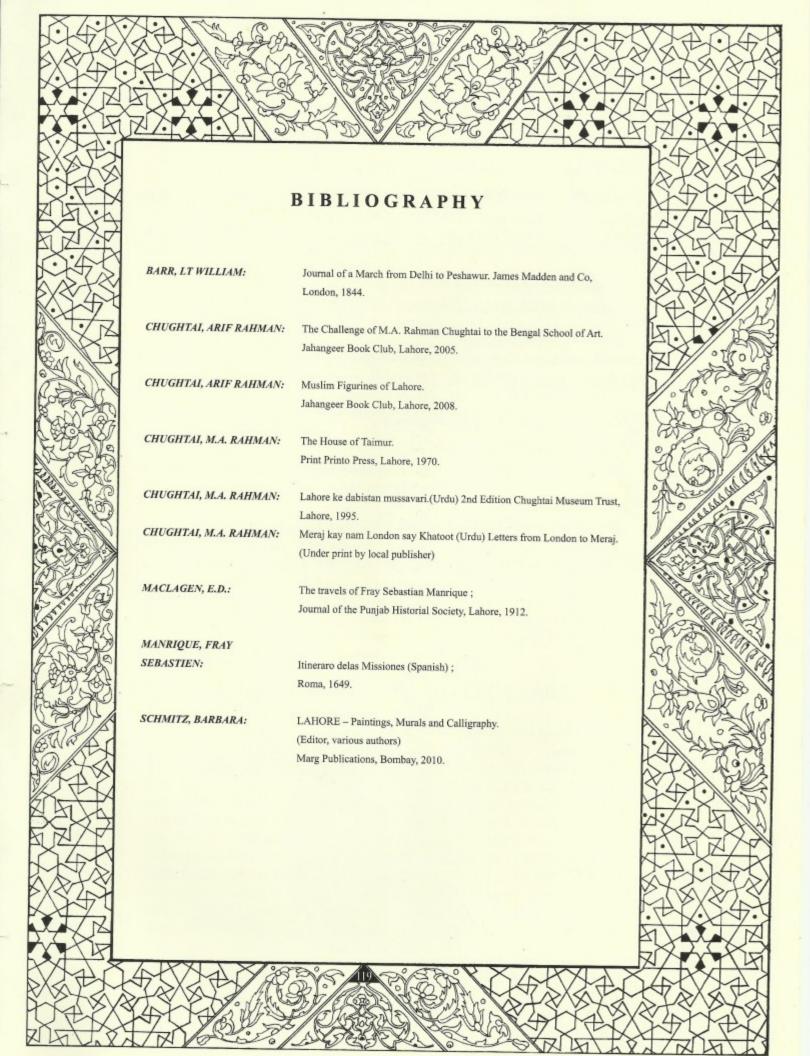
THE SUN RISES IN THE EAST AND SETS IN THE WEST

M.A. Rahman Chughtai was given the title of the Artist of the East by the people of his region, in the same spirit as Dr Allama Iqbal, who was called Poet of the East. Obviously people here loved his art, but the West loved the Art of M.A. Rahman Chughtai in their own way. All his life, the artist was visited at home and his studio by people from all over the world. Obviously the greatest influx was of Americans and Europeans, but there were people from remote corners of the globe. And most who came, not only looked at Chughtai Art, but also bought same in some form of originals, prints as well as books. A tradition like this was not broken with his death, and to this day, people come to his museum for same things. Today we hear from far away places and art collections with his works in them.

The Artist himself was very fond of Western Art, and his two trips to Europe made him love Western Art all the more. But he always said that even Western

Art started as a religious art, but in Islam, it was in all ways, Art for Art sake, outside the purview of religion. While in London, the artist had written: On this new horizon, far away from home, I see and note my desire to take this civilization deep rooted in me to newer heights to touch the skies. On this pursuit we may end our life but to achieve the realities of this culture seems impossible, literally impossible." Today the West itself has changed and the myth of civilization is now gone. All the ethnicity has come back with prejudice. We need to mend fences to bring peace and harmony into the world. Hatred will create nothing but destroy civilizations. Instead of clash of civilizations, civilizations should join hands to defeat the modern barbarians of life. I do not think we carry hatred in our hearts but like open and loving people, we do not like to be ostracized by others. My father was a man of few words and would say, "Dogs bark, people still pass." And he reinforced that: "EAST IS EAST AND WEST IS WEST. AND THEY MET HONOURABLY IN M.A. RAHMAN CHUGHTAL." A famous parable is there in our culture. On day of judgement, a gardener about to plant a tree should abandon it as of being no use, or to plant it as his responsibility regardless of consequences, contains a message. Everybody has their work to do. It is their right to do it, leaving the rest to Allah himself. THE CHARACTER OF A GOOD MUSLIM There is a famous narrative of Lahore that a person went to perform Haj, and when he came back, he got married again. Most people started pointing fingers at him, that he is a Haji and he is thinking of the institution of marriage. The man got highly irritated by these kind of remarks and said that "I went to perform Haj, but I am still a man, and not an ennuch in anyway. Not only the Western media but our own brand of Sufis have painted the ideal image of a good Muslim as being a man with a large beard, free from the restraints of life, saying his ritual prayers and busy at counting beads, and not the least interested in the pleasures of life. An ascetic way of life is repugnant to Islam itself. Allah in the Quran says that Allah has given legitimate pleasures for human kind and even Prophet Muhammed cannot interfere in letting people to enjoy life in full. In history of Islam, Muslims were full of life, doing every thing that. Allah has sanctioned for their pleasure. Loving fine clothes, fine arts, music, perfumes,

dancing, and everything. A living person holds both life here and of afterwards as important and as a continuation of the principles of Allah. And no one had the right to steal this pleasure for him. Fun and laughter were alien to the Sufis as well as the Mullahs and in fact they converted Islam of being a Deen into a mere religion. This theft by priesthood is unpardonable by Allah. M.A. Rahman Chughtai was a living person, full of laughter and had plenty of humour. He lived an honest life, with legitimate earnings. He was truthful and hardworking. He was free from even such mundane things as smoking, or was far from any kind of alcoholic intake in his life. It was not for him to squander his life. He lived life. He had some principles of life and he accepted the principles of Allah. That is why it is perplexing when unknown people try to write on our own culture with no knowledge of this culture. A writer in her PHD thesis namely Ms Marcella Bedford Nesom, speaks of the 'artist painting Paris red', as well as his approval of "homosexuality". It shows that the West either does not understand us, or remain unwilling to learn from us. It is said that Lahore is a city of zinda-dallan and the life of M.A. Rahman Chughtai proves that indeed his heart was full of life and vigour. A living personality of our nation. A PASSIONATE APPEAL TO SAVE THE EAST M.A. Rahman Chughtai studied the West and the East, and not only painted to the best of his abilities, he wrote extensively on Art in written form as well as in speeches. He lamented the mental slavery of our people and reminded them of their national responsibilities. He says again and again that the East has been raped and the East does not even know about the same. He knew that we find faults with ourselves all the time, but lacked the ability to analyze our past as well as future directions. He suggested that to come out of our shells we study Art, both Eastern and Western, and embark upon a jehad in our art activities. He says that to restore peoples ultimate confidence in themselves, he took the first step of evolving a new relation between colour and line, past and present, and he created joy in people in their own traditions. Again and again, he makes a passionate appeal to artists as well as critics as well as people in power, to quell the outbursts of Western art and to go deep in the sensibilities of the East. The Artist of the East all his life tried his best to save the East. For in the end society depends on Art and Culture, and the destruction of aesthetics leave finally to the destruction of the society itself. After 1000 years of tyranny, Pakistan was to be the first step towards experimentation in Islam, to take it back to its origin in the Quran itself, and the purpose of Art and Culture was to engender that kind of society in Pakistan. Pakistan Forever!



For Elza Huiffner:

On Brighton beach, they walked hand in hand;
The Moon chimmers at the brightness of her aura,
In her green swim suit, she glows in the night.
He rows the boat, eyes closed, out of this world;
She dreams of some tomorrow, he thinks far away.

A little time back, there were co many smiles,
But tonight is for tears. She cried all night,
And in the morning wrung the pillow of moistures many;
Smiles and tears, two sides of a single face.
What went wrong? Who did what?

The artist searched not for happiness;
He delved into the responsibility of his nation.
Your nation can do without you, said she;
I am sorry, said he, my nation is my desting.
You cry today, I will cry all my life.

Fret not, for Eternal love, the future ic paradice!

Arif Rahman Chughtai



Elza Huiffner
An etching dry-point by M.A. Rahman Chughtai

I get the money for my work I can buy nothing accept those things of food of get on the ration card. I lost so much of my weight. I think you know very well about the program of lood over leve. In this respect you are I lope that it is getting better. We get clother, He old onces teares and I do know Low it will end, We lost the war and are all very poor. If I lad the oportunity to goe to some other country I would do We suffered so much and still do. I am glad that this winter is not so cold became we get only a few cool and word. So many boubles. I wonder if you hold up your mind coming our to Europe. Enclosed picture I took some mouth ago. come out so good, but anylow you Low I am looking now. Ralman I would to ask you something, bould you make small painting of this my foto? little personel sign like to have some friendskip from you. ~ Kast X mas it was very quick I was the day at home with ony but so sad, hat I could give my mother not a little present. Year Rahman, I hope you well, dealthy and Lappy and I would be very glad for again of you very soon. Ill neset fin not let you wask no more so long I think you can be a good friend to and please excesse begging you to ask nothing a bout Uso. One thing Fran kell you too, that her links

A LETTER TO MAKE YOU CRY FROM HANNAH HUIFFNER 1948



THREE FRAULIENS IN GERMANY
Elza Huiffner (left), and sister Hannah Huiffner (right),
with an American guest from New York. Bremen, 1934.