

# *The Kashmir Series*

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## **Kashmiri Paintings**



## *Kashmiri Pandit Artists*

*Compiled by:*

*Sunil Fotedar*

*For*

**KASHMIR NEWS NETWORK (KNN)**  
**( <http://iKashmir.org> )**

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**Kashmiri Pandit Artists**

*Compiled by:*

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August 2002

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for

**KASHMIR NEWS NETWORK (KNN)**

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## Foreword

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In order to counter the disinformation campaign launched against the minuscule Kashmiri Pandit (KP) community by Muslims, a team of dedicated KP individuals in the USA, along with other Indian Americans, has formed the Kashmir News Network (KNN). KNN acts as a central repository and dissemination outlet for information on Kashmir. A major activity of KNN is the hosting of a number of related web sites.

The KNN websites carry information about the on-going struggle of the Kashmiri Pandits, as refugees in their own country, the conditions that prevailed in the valley before their exodus, their history of survival through centuries of persecution at the hands of cruel Muslim rulers in the valley, detailed case analyses of various Kashmiri Pandit individuals killed by the Pakistan-sponsored militants, and several massacres of the Kashmiri Pandits that have taken place after their exodus. It is a repository describing the ethnic cleansing of the Kashmiri Pandits from the valley of Kashmir. The web sites serve as an authoritative source for historical documents, books, and strategic analyses on Kashmir and related issues.

In addition to the political literature, it is a repository of information on the Kashmiri Pandits detailing their culture, history and religion. The KNN websites also carry Kashmiri Music and several video documentaries in "Real Player" format, paintings by Kashmiri Pandit artists, articles on our language with actual audio clips, among many other things.

These web sites are located at the following Internet addresses :

- Kashmiri Pandits <http://iKashmir.org/>
- Kashmir Herald <http://KashmirHerald.com/>
- Virtual Homeland of KPs <http://Kashmiri-Pandit.org>
- Panun Kashmir <http://www.PanunKashmir.org/>
- Satisar Foundation <http://www.Satisar.org/>
- Koshur – Kashmiri Language <http://koshur.org/>

We have also started our own private e-mail club called the **KPandit**, hosted by *Yahoo!* groups. The KPandit is designed to be a forum where views and news about Kashmir imbroglio, articles about our unique culture, religion, history, and current political affairs, are freely exchanged. Subscription to the KPandit service is free and available to a KP with a valid e-mail address anywhere around the world, and can be requested by sending e-mail to the following e-mail address:

[KPandit-subscribe@yahoogroups.com](mailto:KPandit-subscribe@yahoogroups.com)

Some website addresses of interest are:

### Arts & Culture

History	<a href="http://ikashmir.org/history.html">http://ikashmir.org/history.html</a>
Region	<a href="http://ikashmir.org/culture.html">http://ikashmir.org/culture.html</a>
Geography	<a href="http://ikashmir.org/Geography/index.html">http://ikashmir.org/Geography/index.html</a>
Tourism	<a href="http://ikashmir.org/Nature/index.html">http://ikashmir.org/Nature/index.html</a>
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Crown of India	<a href="http://ikashmir.org/Crown/index.html">http://ikashmir.org/Crown/index.html</a>

### *Political Literature*

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Kargil Heroes	<a href="http://ikashmir.org/Heroes/index.html">http://ikashmir.org/Heroes/index.html</a>
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Kashmir Sentinel	<a href="http://kashmirsentinel.com/">http://kashmirsentinel.com/</a>
Koshur Samachar	<a href="http://ikashmir.org/KoshSam/index.html">http://ikashmir.org/KoshSam/index.html</a>
Patrika	<a href="http://ikashmir.org/Patrika/index.html">http://ikashmir.org/Patrika/index.html</a>
Unmesh	<a href="http://www.unmesh.com/">http://www.unmesh.com/</a>
Vitasta Annual Number	<a href="http://www.vitasta.org/">http://www.vitasta.org/</a>
Milchar	<a href="http://www.milchar.com/">http://www.milchar.com/</a>
Voice of J&K	<a href="http://ikashmir.org/VOJK/index.html">http://ikashmir.org/VOJK/index.html</a>

### *Organizations*

Virtual Homeland of KPs	<a href="http://kashmiri-pandit.org/">http://kashmiri-pandit.org/</a>
Panun Kashmir	<a href="http://www.panunkashmir.org/">http://www.panunkashmir.org/</a>
Satisar Foundation	<a href="http://www.satisar.org/">http://www.satisar.org/</a>
Vyeth Television	<a href="http://ikashmir.org/VyethTelevision">http://ikashmir.org/VyethTelevision</a>
IILS	<a href="http://www.iils.org/">http://www.iils.org/</a>

## Acknowledgements

Credit goes to the KP authors who have, by writing timely articles on our culture and religion, rendered yeoman's service to our community at a time when we find ourselves as refugees in our own country with the threat of extinction glaring us in our face. The articles reproduced in this document and others are *compiled*, not edited, in its original form as they appeared in various publications. This document is part of **The Kashmir Series** which is being distributed over the internet. No money is being raised in any form for such a project. The titles that comprise this series are:

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- [Kashmir Shaivism](#)
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- [Article 370](#)
- [White Paper on Kashmir](#)
- [Kashmir: Past and Present](#)
- [Wail of a Valley](#)
- [The Kashmir Story](#)
- [Historical Documents](#)
- [Articles & Opinions](#)

The articles compiled in this document have been taken from the following publications:

#### Koshur Samachar

Kashmir Bhawan  
Amar Colony, Lajpat Nagar  
New Delhi - 110 024

#### Patrika

Bhagwaan Gopinath Jee Trust  
Pamposh Enclave, G. K. - 1  
New Delhi, India

#### Vitasta

Kashmir Bhawan, Calcutta  
CK-35 (near CK Market)  
Karunamoyee, Salt Lake  
Calcutta – 700 091  
Ph: 358 3932

#### Gems of Kashmiri Literature and Kashmiriyat

The Trio of Saint Poets - I  
by P. N. Razdan (Mahanori)  
Publishers: Samkaleen Prakashan  
2762, Rajguru Road, Paharganj,  
New Delhi- 110055

#### Kashmir: Crown of India

Vivekananda Kendra, Kanyakumari  
June, 1984

#### An Introduction to Spoken Kashmiri

by Braj B. Kachru  
Department of Linguistics, University of Illinois  
Urbana, Illinois 61801 U.S.A.  
June, 1973

**Unmesh**

Publication of N.S. Kashmir Research  
Institute  
D-7/7175,  
Vasant Kunj,  
New Delhi - 110 070 (INDIA)

**Glimpses of Kashmiri Culture**

Shri Parmananda Research Institute (REGD.)  
(under the auspices of Shri Rupa Devi Sharada  
Peetha Trust)  
Raghunath Mandir, 2/3 Bridge  
Srinagar, Kashmir

**SaffronValley.com**

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Kashmir News Network (KNN)

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*August 2002*

## **1 Kashmir School of Painting**

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**Dr. A. K. Singh**

The Kashmir school of painting is an obscure topic in the otherwise scholarly field of Indian art history, although much has been written about the ancient Kashmiri architecture and sculpture in recent times. It is true that Kashmir yields no archaeological remains of paintings nor do we know anything regarding the painting to reorganise the chronological history of painting in Kashmir. This paucity of archaeological material, of course, poses a severe lacuna in reorganisation and interpretation of the history of painting of Kashmiri people in early days but nevertheless it means that painting was an unknown or omitted discipline of fine arts to the Kashmiri society. An advanced culture like Kashmir that had well organised style of architecture, sculpture and other arts would never ignore the art of painting as it has been a most expressive and lively medium of human feelings and creative impulse. However, paintings being fragile in nature have completely disappeared from Kashmir on account of its unsuitable climatic conditions and ravages of wars. But the paintings created by the medieval artists of Kashmir have fortunately survived in the Trans-Himalayan region where climate preserved them. The earliest surviving examples of Kashmiri painting come from Gilgit which date from about 8th century A. D. Paintings discovered from Gilgit represent a highly developed style which did not appear overnight. Kashmiri craftsmen, long-famed in the North Western Indian peninsula, used to be invited to Central Asia and Tibet to decorate Buddhist monasteries. All the earliest monasteries of Tibet and Western Tibetan provinces used their services and their artifacts were in ever greater demand.

References of paintings in ancient Kashmir literature are very limited and scattered. It is only by piecing together the literary references and combining them with sculptural index a picture emerges of plausible form of painting which corresponds to the paintings that are preserved in the Buddhist temples of Ladakh and Western Tibet. Ancient Tibetan chronicles register clear evidences pertaining to the school of painting in medieval Kashmir. Biography of the great Tibetan scholar Rinchen Sangpo ( 950 - 1055 A . D . ) registers an important reference that he visited Kashmir three times from Guge to obtain the services of Kashmiri craftsmen and teachers to reorganise and re-establish Buddhism in the Tibetan world. He is credited to have built one hundred and eight temples in Western Tibet with the help of seventy five skilled Kashmiri craftsmen and painters. In certain stances, name of particular artist is found. Some of the temples of this epoch have survived which still preserve the markmanship of those artists who were invited to build and decorate the temples. Another important information is recorded by the 16th century Tibetan polygrapher, Lama Taranath who writes in his "History of Buddhism in India " that when the kings Dharmapala and Devapala (8th-9th century) were ruling in Eastern India, there flourished two art schools namely, the Eastern Indian School established by Dhiman and the Madhyadesha school established by Pritipal son of the former. At the same time, Kashmir had its own distinct school of painting and metal casting under Hasuraja. Lama Taranath further comments that the school of Kashmiri art was influenced by the Madhyadesha school upto some degree. There was another school localised in Marwar established by Sringadhari which spread its influence far away in Kashmir, Punjab and in the northwestern provinces, of India.

The foregoing and a brief survey of Kashmiri sculpture makes clear that the genesis and evolution of Kashmiri art was not an isolated phenomenon rather possessed an unified character with the mainstream of Indian culture. To interpret the Kashmiri painting it would be necessary to consider certain factors like geographical, social and political, which in fact determine the whole personality of a culture and its art. Kashmir being north-western frontier province of India, enjoyed a melting-pot position where various cultural cross currents from East and West happened to mingle together and influence the development of contemporary art which appears, basically, eclectic in character. From or even earlier to the time of Mauryan Emperor Ashoka Kashmir was intimately associated with

Gandhara and had cultural and political relationship with Afghanistan, Central Asia and Southern India.

From 7th-8th century onwards the school of Kashmiri art acquired distinct features when Kashmir emerged as a powerful kingdom in northern India. Before this period, the whole region from Kashmir and Gandhara to Bamiyana, Central Asia and Southern peripheries of Iran was under an unbroken chain of tradition which interlocked all the flourishing centres of trade and Buddhism contemporaneous to each other. The stucco figures found in the ancient sites of Ushkur, Akhnoor ( in Kashmir ), Hadda, Taxila, Baniyan, Fardukistan, Begram, Shoforak, Adzitepe, Fayaztepe, Airtam, Yarkand, Kizil, Dandan uilik, Khotan, Kashgar etc. display a striking affinity in their style which points to a common artistic tradition that overwhelmed the whole region. These stucco figures approximately date from 5th-6th to 8th century and present a beautiful synthesis of the Gandharan and the Gupta Indian tradition. Similarly fragmentary examples of paintings survived from Baniyan, Fondukistan, Balewatse, Dandanuilik etc., stylistically appear to be analogous to the stucco figures. The Indian influence crystallised into the art of Central Asia may be attributed to have transmitted through the medium of Kashmir as then Kashmir was one of the greatest centres of Buddhist learning and art which played a key role in the spread of Buddhism in Central Asia and Far East.

With the discovery of Gilgit manuscript paintings, the interpretation of the Kashmiri painting gets an authentic base line. The Gilgit manuscript paintings are assigned to the Kashmir school of the 9th century but stylistically, they may date even earlier in the 7th-8th century as their nearest parallels are found in the Kashmiri stone sculptures dated to the 8th century from Pandrethan. Well organised style of the paintings of Gilgit manuscript appears to be the result of a chronological evolution to which Kashmiri painting underwent. Painted figures of Boddhisattva Padmapani from Gilgit demonstrates the mingling of the Gandharan and the Gupta Indian mannerism with certain local elements. Physiognomy of the figures in the paintings from Gilgit is characterised by muscular and sturdy-built bodies; the faces are typical Gandharan while the iconography and spirit are purely Indian. This whole combination may be called the basic characteristic of medieval Kashmiri art which is very well demonstrated in the sculptures produced in the period of King Lalitaditya ( 925-56 ).

The Kashmiri artistic tradition of Lalitaditya's period seems eclectic in nature synthesizing the Gupta Indian, the Gandharan, the Central Asian, the Iranian and the byzantine traditions. Lofty fame and prosperity of Lalitaditya's monarchy attracted many more traders and artists to settle in Kashmir from far afield. At the same time, Arabic hordes in Egypt, Syria, Central Asia and Iran compelled the craftsmen and Buddhist community to take refuge in peaceful Kashmir who in turn enriched the art and culture of the age.

In Lalitaditya's time, Roman, Syrian and Central Asian artists were available in Kashmir. On this basis, affinity of Kashmiri architecture with western architecture can be explained while sculptures of the same construction remained Indian in spirit.

After Lalitaditya, Kashmiri style appears to have changed slightly and in its new get-up it sustained till 10-11th century. This phase is supposed to be the most developed stage of Kashmiri art style when its fame spread in the remote Himalayas and before facing decay in Kashmir due to lack of patronage and religious upheaval, it was grafted into Tibet for further flowering.

Roerich has designated the Kashmir school of art of the 9th century as Avantipura school as the best examples of Kashmir art are found at Avantipura complex built by King Avantivarman (855-883 A. D.) of Kashmir who was a great lover of fine arts. This new style of Avantivarman's time is an amalgam of various earlier prevalent forms like Gandharan, Greco-Roman, Sarcarenian, Chinese, Central Asian and over-all Indian. Best representation of this style is found in the good numbers of Kashmiri bronzes dated to 9th to 11th century cast by Kashmiri craftsmen for Tibetan patrons. The style of such bronzes presents a remarkable affinity to that of wall-paintings dating to 10-11th century decorated in the Buddhist temples of Western Tibet. In this connection, Roerich opines that

the act of Avantipura school strongly influenced the development of art tradition of Western Tibet in 10-11 century.

The wall paintings of Mang nang and manuscript painting of Thaling discovered by Prof. Tucci in Western Tibet are great breakthrough in the field of Kashmiri art. Tucci believes that the paintings of Mang nang are created by Kashmiri painters of the 10th -11th century and are the best examples of Kashmiri painting and same is the case with Thaling manuscripts. They are dated as 11th century. Stylistically speaking, the paintings of Mang nang and Thaling appear to be pictorial translation of contemporary Kashmiri bronzes. Style of paintings of Mang nang and Thaling represent a successive stage of development of tradition next to what was characterised in the paintings from Gilgit.

The characteristic features of the Kashmiri paintings represented in the paintings of Mang nang lie in naturalistic colour modelling which is very prominently carried out in the female figures with the help of tonal variation of body hues to produce an impression of volume. In the female figure, the artists have applied the aesthetic canon following the standard characterised in medieval sculpture of Indian mainland. Female figures appear voluptuous having a balanced proportions and sensuous limbs. A unique feature of physiognomy equally observed in Kashmiri paintings and sculptures is the treatment of abdominal portion. It depicts slightly pouched sensuous lower belly and tight abdominal muscles around navel which divide the abdomen in four compartments. The facial type is marked with ovaloid face, fleshy cheeks, double chin, aquiline nose and full lips, highly arched eye brows and almond shaped eyes. Another characteristic feature lies in the depiction of eyes in case of three fourth profile faces where one eye projects in outer space which reminds of Western Indian paintings. The paintings present a rich variety of costumes used by the contemporary society. In the treatment of costumes and ornaments, the artists have meticulously executed the finest details of diaphanous and embroidered garments and intricate design of ornaments.

The colour scheme of Kashmiri paintings is very attractive as lapis lazuli blue and malachite green dominate the palette. The colours are used in various shades and tones but all very soothing and soft unlike Eastern Indian and Nepalese school. The Kashmiri colour palette resembles that of Central Asian.

The wall paintings identical to Mang nang are found in the 10th-11th century Buddhist monasteries of Western Tibet, Ladakh, and Spiti such as Alchi, Mongyu, Tsaparang Thaling, Twang, Tabo etc., All were built during the period of revival of Buddhism in Western Tibet with the help of Kashmiri craftsmen commissioned by Rinchen Sangpo. These wall paintings present a final stage of progression of the Kashmiri style which reminds something related to the distant Ajanta.

The story of Kashmiri painting does not end here. In fact, at the time of its culmination it was shifted into western Tibet where it played a formative role in the genesis of Guge school of painting and later so called Tibetan painting. After the 11th century, art in Kashmir gradually lost patronage and degenerated and with the advent of Islam it suffered considerably. Nevertheless, it was not completely forgotten. With the socio-religious and political changes in Kashmir, the art of painting changed its nature and later made significant contributions to the school of Mughal painting.

However, the sole purpose of this discussion is to highlight the point that in ancient and medieval Kashmir, there was a distinct school of painting of its own.

Source: [Koshur Samachar](#)

## *2 Kashmir School of Miniature Paintings*

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**Shiva Dancing**

It is for the first time in the history of Indian, or world, art that miniature paintings of the Kashmir school are being displayed in an exhibition. With the solitary exception of a recent work by a Russian art historian, no attempt has been made so far for a systematic study of this important school of art.

The story of art in Kashmir opens with a pre-historic rock drawing discovered at the neolithic site of Burzahom depicting a hunting scene. A subsequent stage of development is represented by masterpieces of art in the shape of Harwan tiles and Ushkar (Wushkar) stucco figures. The Nilamata Purana makes clear reference to the existence of painting in ancient Kashmir. From 7th-8th century onwards the school of Kashmir art acquired distinct features, even as it was absorbing Gandharan and Gupta influences reaching its pinnacle of glory in the times of Lalitaditya. The movement sustained till the 10th- 11th century when its fame spread throughout the Himalayan region.

Although no direct example of Kashmir painting of this period has survived, the characteristic features of the Kashmiri style can be clearly seen in the Gilgit manuscript paintings assigned to the 6th-7th century. The murals of the Buddhist monasteries of Alchi in Ladakh, Mang Nang in Western Tibet and Spiti in Himachal Pradesh present a successive stage of the development of the tradition of painting in Kashmir. These mural paintings appear to be a pictorial translation of the exquisite Kashmir bronzes dated to 9th to 11th century.

The Kashmiri artistic tradition faced decay during the political and religious upheaval in the 14th century. Lack of patronage and fear of religious persecution forced master painters of Kashmir to neighbouring Himachal princedoms where the Kashmir style revived and flowered after being grafted into the Pahari-Kangra school.

Despite large scale vandalism and destruction in the subsequent centuries, the traditional artistic propensities of the Kashmiris could not be entirely stifled though. The Kashmir school of miniature painting survived taking a new avatara during the late 18th century, continuing through the 19th century to the early decades of the twentieth. The Puja room (thokur kuth) of the Kashmiri Brahmins became a virtual museum of religious art which found expression in the illuminations of Sharada manuscripts, horoscopes, folk-art works like the krulapacch, nechipatra (almanac) etc. besides individual paintings. The themes were essentially religious with forms of Hindu deities and local gods and goddesses dominant.

In fact miniature paintings became a family tradition, passing from generation to generation. It even became a collective act of creativity with one expert making the border, another executing the drawing and a third one painting the colours. These Kashmir miniature paintings are characterized by the delicacy of line introduced to the massive and weighty proportions of form, the colour scheme being throughout soothing, soft and harmonious. The facial type, in the words of Dr. A.K. Singh, is "marked with ovaloid face, fleshy cheeks, double chin, aquiline nose and full lips, highly arched eyebrows and almond shaped eyes". The division of space has the unique characteristic of correlating the foreground and background. Ornamental border, with occasionally strong use of gold, is another striking feature of the school.

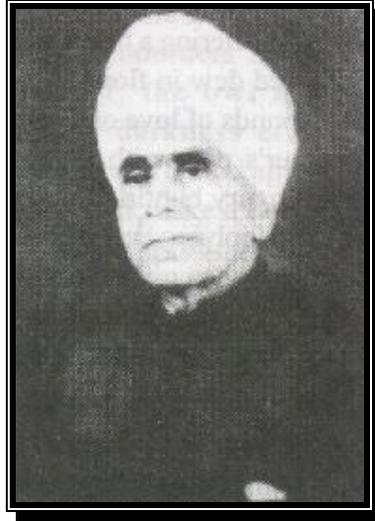
Unfortunately, this rich treasure of miniature paintings has gone virtually unnoticed by art historians, making it difficult to reconstruct a chronological history of the Kashmir school. 'Unmeelan' is an attempt to invite the attention and appreciation of art lovers and connoisseurs to this very important but neglected school of art.

Source: [Unmesh](#)

### **3 *shri Maheshwer Nath Dhar***

#### *The First Royal Artist of Kashmir*

**Krishna Dhar**



**Maheshwar Nath Dhar**

It was dark-cold January, the sun so pale and silent had set in horizon. The street oil lamps were lit, flakes of snow began falling. It was the first snowfall of the year 1888 AD and the auspicious hour dawned the birth of a babe destined to play a memorable role in the annals of paintings, art, portraits and photography.

The strange coincidence that marvelled the later artist was the fact that “Ben Johnson” the reputed genius and an artist was born the same year in Phillandaphial (USA) christioned. Shree Maheshwer Nath Dhar, the boy-grew up in close association of the miracles of nature. Still in his early teens he started building clay forts, hills, modelling birds, trees, natural scenery and everything that caught his imagination.

At the age of fourteen he left for Gwalior and returned after eight years in 1910 AD. During his short stay there he worked in the State Public Works department as a draftsman. Back in his native town of Srinagar, he gave a display of photography, portraits and many portraits of “Yog Sadhna” and spritual portraits on different mantras of Goddess Uma, Raginia Bhagwati and Shail Putri.

- The portrait of Uma Bhagwati was placed at Uma Nagari Temple (Utrusoo) district Anantnag.
- The portrait of Devi Kher-Bhawani was placed at Kheerbhawani shrine at Tulamulla, Srinagar.
- The portrait of Devi Shail Putri was placed at famous Devibal temple at Baramulla (Kashmir).

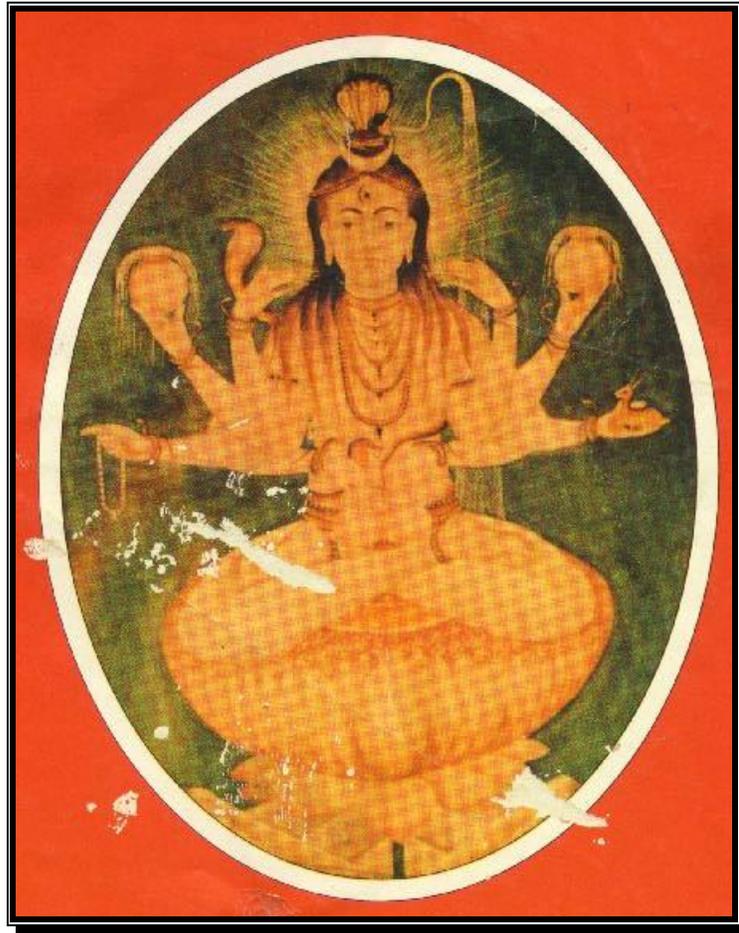
A portrait of Devi was also placed at Devibal temple Anantnag.

Being unknown in the eyesof general people of J&K, nobody was his teacher. As such it was he himself as was quoted by him. The inner spirit that guided him along the parth “The voice came from inside”, he adds. Time passed on and the king of Kashmir Sh Maharaja Partap Singh, at the instance of his courtiers gave him an audience.

Hon’ble Maharaja Partap Singh was immensely pleased to see his paintings, portraits and camera which the young artist had himself shaped in a different way.

Immediately he was appointed (Royal Artist) and adequate arrangements were made within the palace at Jammu to design studio, besides a set of residential rooms.

Thus came he to live in the Royal House hold flanked by the nobles, courtiers and lovers of the art. The artist began his work by reshaping age-old paintings in the palace. Much of it had decayed and the paintings on the walls had damaged. His studio overlooked the Tawi River and the fair sights of hills and gardens generated sublime idea as the artist.



**Lord Amritshwara Bhairava**

*Picture Courtesy:* [Koshur Samachar](#)

The Hon'ble kind would often spend few minutes at his studio, look after his needs and comforts. The kings of Patiala, Palampure, Gwalior Nabha and Indore often used to visit the artists studio while they were here as state guests.

The paintings of Kangra, Gwalior, Noorpurah and many other places of Himachal Pradesh were so dear to the Royal Artist and he would brood for hours on them.

The artist was also fond of Rajput paintings. During this period he "drew" hon'ble Maharaja and painted and painted afresh his ancestors, the Dogra Royal family. These paintings are put on display at state Museum in Srinagar.

The Royal patronage was not destined to cover up the entire career of the Artist. Hon'ble King died in 1925 AD and Royal artist had to vacate from the palace. The heir to the throne hon'ble Maharaja Hari Singh had his own ideas, ways and tastes and therefore terminated the services of the Artist and hundreds of others who worked there.

The artist spent later part of his life in his home working constantly at his studio in Banamohalla Srinagar. In 1935 the then Prime Minister of the state Sir Gopal Swamy Aingar utilized his services to renovate the world famed monuments “The Martand Ruins”.

Incidentally his starts twinkled again and shown forth with moral brilliance; as India obtained freedom. The first popular Prime Minister of the state Sher-i-Kashmir Sheikh Mohd Abdullah felt so joyous to partose his art. The lion of Kashmir loved him and respected his contribution. With the passage of time the patronage shifted to Bakshi Gulam Mohd; the 2nd Prime Minister (1953-64). He also respected the Krishna Dhar D/o Mehshewar Nath Dhar artist for his artistic capability.

The artist-my father was also man of sprituality but unknown to the common people. In this connection I hereby quote an example which clarifies the artists advancement in this field. Once his “Guru” who was a saint-scholar of Kashmir at that time, asked the artist to draw an attractive picture of the “Amriteshwera Bhairava”. No clues were given by the Guru. He accepted the order but could not give any shape to it. After few days he approached the master to express his inability. The Guru was annoyed, he just blessed the artist. The same night he was directed by an invisible soul in a dream about the sketch of the drawing. He woke up frightened and drew the sketch hurriedly as directed. The Guru approved it and the painting was there for posterity. This establishes the place of artist in the field of sprituality too.

The artist (my respected father) felt again and often complained of masclar fatigue. His health steadily declined but the communion that held him fast with his studio remained uneffected. The famous artist Mohan Ji is stated to have said “If I ever go into heavens, I will ask about MN Dhar a famous Royal artist”. On 12th May 1971 great grand artist passed away full of honour and fame, shortly after he finished his prayer with “Pranayama”.

Source: [Kashmir Sentinel](#)

## 4 Dina Nath Walli

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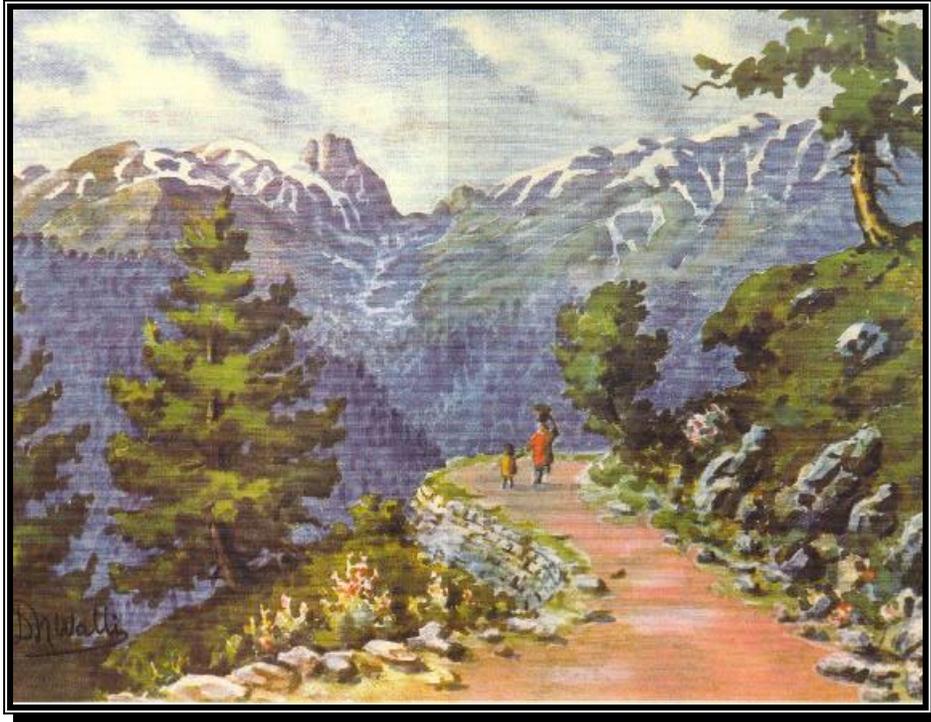
**Dina Nath Walli**

**Dina** Nath Walli hails from Kashmir one of the nature's choicest spots. The natural grandeur of the valley had a magic effect on young Walli's mind who was simply bewitched by the colourful phenomena pervading throughout the length and the breadth of Kashmir. Having drunk at the source he worked with a true abandon and revelled in the ecstasy of his own creative composition.

He got his earlier education at Srinagar and after a three-year course in painting at the Amar Singh Technical Institute Srinagar he came down to Calcutta in 1930 for his further training. In 1936 he returned to Srinagar and concentrated on landscape painting in transparent water colours. In 1939 he was awarded a Gold Medal by the Government of Kashmir. In 1940 he got a highly commended medal from the Academy of Fine Arts Calcutta. In Calcutta he came in contact with late Mr. Percy Brown who helped him considerably in his career and in 1953 he opened Walli's first one-man show in Nedou's Hotel Srinagar with great praise for the artist's work. He held his second one-man show in 1954 in Bombay at Jehangir Art Gallery which was opened by Shri S. K. Patil. Encouraged by the Bombay Press and the public he held his third one-man show in the same year at Delhi in the All India Fine Arts and Crafts Society's Gallery. It was inaugurated by late Sardar K. M. Panikar. The response from Delhi Public and Press was equally encouraging. He organised his fourth one-man show at Calcutta in Artistry House in the year 1956. The exhibition was inaugurated by Dr. Kali Das Nag. The notable Indian art historian Shri O. C. Gangoli was also present who addressed the audience. Shri Gangoli was of full praise for the artist's work on display there. Later he had some other shows in Delhi for the edification of artists art-lovers and those who are attracted by the charm of Kashmir's natural beauty.

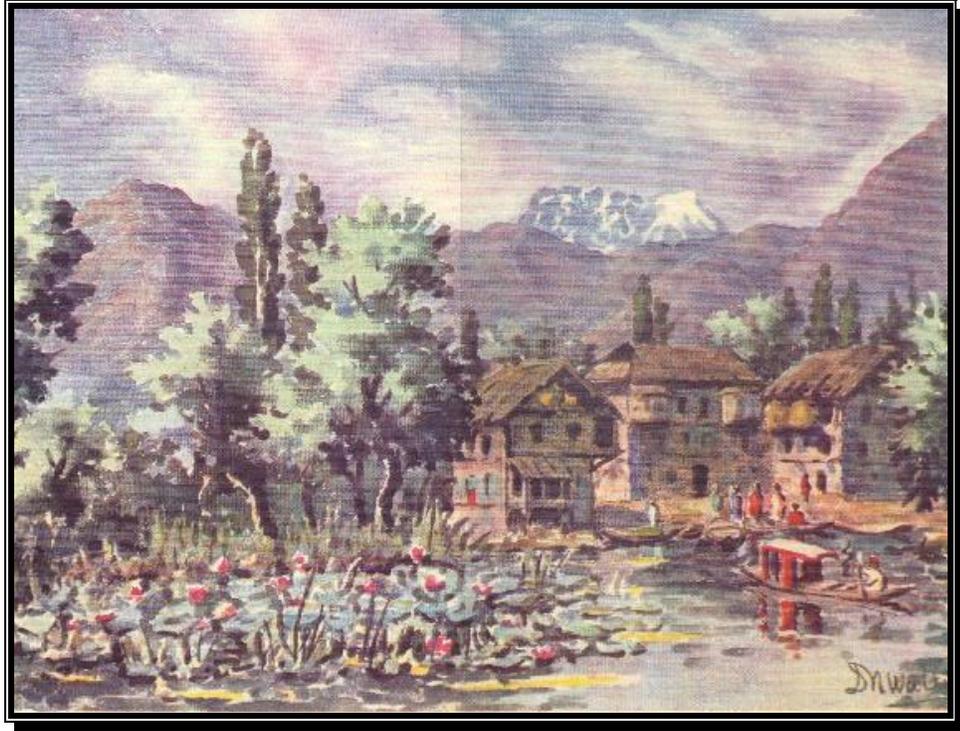
Walli who is also a poet has published a book of his Kashmiri poems BALA YAPRI which has been well received in literary circles. He writes under the pen name ALMAST KASHMIRI.

## **4.1 Paintings**



**Circular Road Gulmarg**

Gulmarg (meadow of flowers) is one of the most beautiful spots in Kashmir. Its height is 8500 ft. from the sea level. The Golf Course at Gulmarg is supposed to be the best in the world. Gulmarg is now getting famous for winter sports too. It has two circular roads - inner and outer. The present scene has been painted from the outer circular road. In the background is Ferozpora peak and pass. Most of the Pakistani infiltraters entered the valley through this pass in the year 1965.



**Dal Lake in Summer**

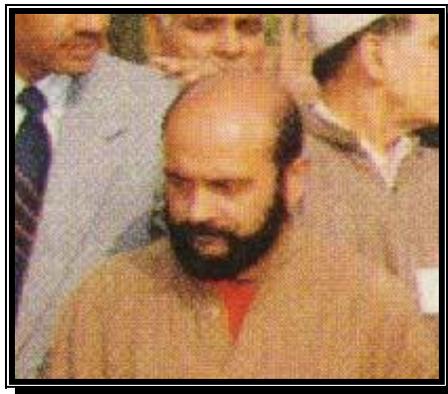
The picture has been painted in early summer when only a few lotuses are in bloom and the Kotwal peak is clearly visible in the background. In summer when lotuses are in full bloom hazy atmosphere covers the beautiful distant mountains. The summer season is rather dull except for the lotuses and the people prefer to go to distant mountain valleys Pehalgam, Gulmarg, Sonamarg, Yusemarg, etc.

## **5 Veer Munshi**

### *Human Rights Situation in Kashmir Through the eyes of a Painter*

**Dr. Sharad K. Soni**

**Kashmir** which was once a shining example of peaceful co-existence and had earned the fame as the very symbol of secularism in India has been rattled by the dark and evil forces of terrorist violence unleashed by the Islamic fundamentalists and mercenaries particularly against the indigenous minority community and also against other nationalist, liberal and secular groups. Entire Hindu Minority Community has been forced out of the Kashmir valley which has sought refuge in various parts of India to escape systematic targetted killings, assault on women and also to safeguard their faith, customs, heritage and liberal and secular ideology. The exodus of about three lakh Hindus and one lakh liberal Kashmiri Muslims to other parts of India has caused internal displacement and suffering of immense magnitude in India. This aspect of human rights situation in Kashmir has been generally ignored by the media especially by various Human Rights bodies and related institutions.



**Veer Munshi**

This suffering is evidenced by the uprooting of the indigenous minority community with its 5000 years old history and ethno-cultural heritage from their land of birth and subsequent traumatic experiences of rootlessness and denial of basic rights to food, shelter, education and employment. To make matters worse, the unabated spree of plunder, arson and destruction of moveable and immovable properties left behind by the displaced Kashmiri Hindu minority, by the Islamist militants and foreign mercenaries in Kashmir, is designed to deprive the affected people from their right to go back to their home land, as and when normalcy is restored. What is a matter of concern is that the human rights bodies both within and outside India have hardly aired their voice over the sufferings of the displaced persons from Kashmir. This is despite the availability of unimpeachable evidence that the present turmoil in the valley of Kashmir is the result of terrorist activities being organized, instigated and operated from across the border. It is high time that Kashmir's gory experience of terrorism and militarisation of Islam is exposed in its true dimensions so that this menace does not recur in other areas in the world.

Ever since the Kashmiri Hindu and secular minded people were displaced from the valley, they have been struggling hard to survive with dignity in extreme conditions. They are at their pains to preserve their ethno-cultural heritage, identity and secular ideals. Their painful and gruelling experience has in turn generated a hope that their struggle for survival would eventually yield the desired results. Among the several who are in this struggle for survival, Veer Munshi is the name of a painter in exile from Kashmir valley who puts his pain to canvas.

An artist like Veer Munshi is one of the few painters in India who is able to well transform his experiences in Kashmir into the language of painting. In his paintings, one can easily find out the artist's expression of human rights violations in Kashmir. If anyone ever believed that the importance

of a painting lay in its viewing pleasure, Veer Munshi has proved them wrong. His work is a reaction to a deeply felt and experienced political situation i.e. being a "refugee" (displaced person) from Kashmir and is a real depiction of the private and collective anguish borne of separation from his home and Kashmiri heritage and life style. In fact his paintings are a frightening record of the beasts men have reduced themselves to and certainly his work is not a domestic matter because the connections are with our own fate.

Veer Munshi is not only a painter in exile from the valley of Kashmir, but the trials and tribulations of his struggle for survival have themselves served as an artist's testimony in time. Veer's large canvasses tug at the heart with the soulsearing acts of his imagination telescoping the images of agony, the mortifying travail and chaos into rhythms of life that were traditionally known for amity and harmony, softness, peace and unity. These life rhythms had evolved from nature's own singular moves in the valley. These exertions of nature have left their own imprint on human forms of expression all along from spirituality to philosophy that emanated in the valley since earliest times reconciling Shaivism and Buddhism and later on, in their renewed images, Hinduism and Islam with their distinctive flavours of Kashmir Shaivism and Kashmiri Rishism, both deriving strengths from Kashmir's own experience of life.

Though all this is true, but the current phase is just one such chunk of unfortunate times not without clear indications that the balance, under the pressure of nature's own necessities, must get restored. The sensitive have felt it right from the beginning of the current sentiment in a sort of muffled language. And the artist like Veer Munshi is one of the few painters on the Indian scene with actual terror in his heart. The power of Munshi's realistic approach is magnified by his ability to convey mood through composition and corresponding use of colour. Shades of red, orange and lush green swap their typical cherry roles for much harsher, grimmer ones, as in **Mukhbir**. In **Hostages**, for example, a vulture sits, leaning forward waiting to feast on a helpless victim. Below it a captor is poised in much the same fashion. So is the case in **Satanic Call, Moods of the Valley**, **Tribute to White collar worker**. Voice seems to be choked in 'Cry of a Mountain' one of the charcoal drawings.

Despite the slash of the primaries and the virulence of the purples, his canvases have a serenity which is born from the intrinsic pacifism of his nature. With hollow eyes and abjectly submissive postures, they seem to be in a situation of momentary stasis. The puppet master, an image which recurs again and again, the hands manipulating the strings of destruction, is seen in the painting **Where do Strings lead?** The puppet master who interestingly looks like Veer Munshi himself is clothed in green and stands against the fallen arches of destroyed doorways, against the snaking road leading to a nowhere land with only a stray dog in the distance, while an old person in the foreground raises a questioning finger. In another frame, a green woman her nakedness depicting her shame, is valified and isolated. Similar kind appears in **Horizontal Syntax**. Asleep in a dream world, where the grass is still green and there is a horizon of dreams to visit the cloth covering her, though, takes on ominousness of a shroud.

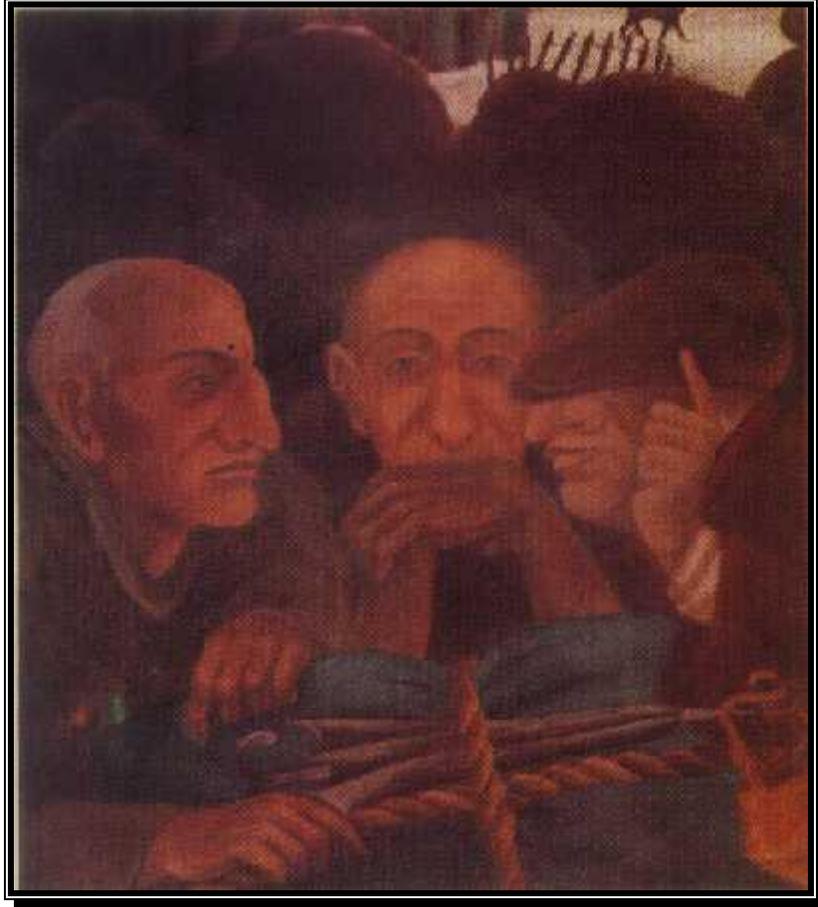
Veer's canvases present images which are intriguing. They cross average notions of reality and pass into a surreal realm. Veer Munshi has not only painted his own experiences of Islamic fundamentalist and terrorist forces in Kashmir, but has done a yeoman service to depict the overall human rights situation in Kashmir through his paintings.

*Source:*

**Bulletin of Himalayan Research and Cultural Foundation**

Vol. 1, No. 1, Spring 1996

## 5.1 *Paintings*



**Exiles of the Valley**

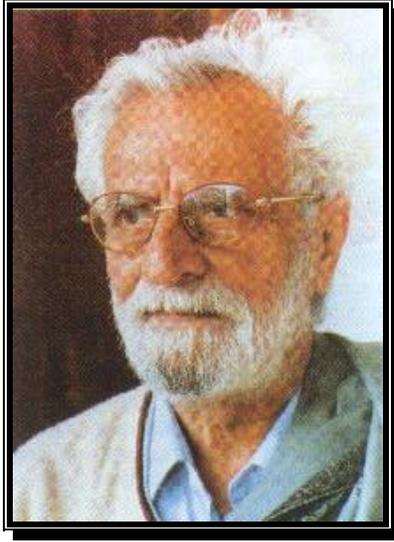
On the top terrorist shown with Islamic flag waving in the Valley against dark clouds depicting death and destruction. Symbolic dog refers the mourning on the faces of Kashmiri displaced shown down with their belongings.



**Fate of a Kashmiri Pandit**

## *6 Manohar Kaul*

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**Manohar Kaul**

**Even** as I think of Manohar Kaul and his work, I cannot seem to put aside the album of my personal memories of him (and Kashmir) and be simply 'objective'.

I relive with him his early days in Srinagar. I too nostalgically remember Sir Amar Singh Technical Institute and the bucolic Principal J.C. Mukerjee. Then one goes on to remember Amar Singh College and the vivacious Prof. Madan, for instance. One remembers the springs and summers, autumns and winters of Hazuribagh with its long lines of Chinars (cut down to make a sports stadium); the merry mulberry trees, and the silk worm by the silk factory; the snow-line and the moving waters of Vitasta; the smell of wood in the doonga (freight boat) carting logs; flower and grass growing roofs; Hari Parbat at dawn and dusk; the seven bridges: vistas of poplars; ruins of the marvellous black-lime-stone temples of Avantipora, Martand and others; saffron fields of Pampore in autumn; the holiness of the waters of Sheshnag; gubbas; namdhaas, papier mache and the wood crafts; walnuts, almonds and the slow pheran walk; the limpid lakes; the concentric circles on the waters; the gay exhibition grounds; Mahjoor, Azad and Nadim.

Infinite and undying the nostalgia. Does not sentiment become sentimentalism! But then, in the hands of some of the artists - Somenath Butt, D.N. Wali, P.N. Kachru, Trilok Kaul and others, the nostalgia led to art.

So, too, Manohar Kaul. What he was nursed on got deep into his blood stream; the mountain ranges became a part of his breathing. Here was transmutation of nature into art. One did not know this unfolding then. So the more pleasant the surprise. His art as well as his ideas on art developed, culminating in his volume on art - the first ever that really touched on the modern period. And thus all through the fifties and sixties he pondered and wrote on ancient, medieval and the modern periods - reviewing art books for newspapers and journals. The processes of the creation of folk art, as also those of general culture and aesthetics came in for his scrutiny.

These words prove that Manohar Kaul was neither 'anti' west nor overly 'pro' east. All he had was horse-sense in ample measure. For him only that art could be meaningful which was born in response to the given environment.

On his Trends in Indian Painting (published by Dhomimal's) said Vijayatunga in The Sunday Standard of November 17, '61 "He (Kaul) challenges and questions alian values. Either we agree or disagree with the author. He has fulfilled the task that had to be done."

Yes, Manohar Kaul's views in his reviews and articles of the fifties and sixties invariably have that same challenging feel as above. He was wisely able to, thus, evaluate contemporary art trends in the light of the earlier arts (Ancient, Folk, Moghul, Pahari, Rajasthani); and this was a far better perspective than an aesthetic of a pastless present, as with many others of the day.

That much, briefly, as far as the writer in Manohar Kaul is concerned. And now the artist in the man. One could not have decided as to the virtues or otherwise of this apparent oddity one way or another, except by looking at the actual work done by the artist during the four decades and more. Yes, Manohar Kaul risked being forgotten as a painter by the artistic community as well as the general public; or else to be remembered only for his paintings - the mountainscapes.

If that were all to show or if there were no artistic development, there would be little point to pen this piece. But, as it proved, the body of the artist's recent work testifies to the fact that the man had been labouring all through, and steadily and he has grown out of his simplistic mountainscape to compelling studies of forms and shapes of the world. The nature in his mind's eye had become increasingly more refined - each new work climbing upward on the shoulders of the preceding one. Here was no 'made easy' landscapes but distilled essence. The artist tried to catch the gravity in what met his eye; not large views but delimited ones - closeups; stone and crystals; the rocky substance of the planet earth; glacial purity; the flowing white between dark rock; piled up volumes; in all their ebony and ivory immensities; the contrasting red and white of the stone flowers; slices of sky; crisp inscapes of narrow gorges; the soft of green vegetation against sharp geologic nibs and 'tombs' stones; nature's pyramids; white against mist; the geometry of ranges, spectral light; the near humanized vertical rising stalacite forms; the wrapped up presence of inscrutable lingams; chaste snows; winding, cloud-enveloped peaks; rare altitudes; the snowy moon; the contrasts of hard and soft colours; mysterious air; pertified mythic forms; oval shapes of jade green stone; occult gypsam forms; the majesty of denuded trees set against optical patterns and designs; divinity lurking in the recesses of rocks; cold waters and the new moon;

The senses insist that the world is a stranger  
seeing immensities in mist,  
hearing the breathing of gods  
in recesses of rocks

That is what Manohar Kaul's work, at its peak conveys through the usual craft of brush and easel; the sensuous element is employed to communicate life truth; to convey the presence at the heart of the world of something profound; above the din of mundane existence, the ice-cold light:

I arrive at the flaming circle of vision  
when at once is touched the centre  
of my live nerve  
with blinding revelations.

Such revelation comes via the hardest of material - sculpted rock and ice. There is, surely nothing wishy-washy in such aspirations:

rock, true-packed  
with substance; the arms of trees  
twisting in mortal effort;  
an earth that continually  
turns face  
to face the presiding sun

A miraculous prospect, one dreams it like a blissful dream; the mystery of reality - the heart of solitude. It is a sort of self-surpassing that the seer hankers after, a self surpassing that makes the seer, composed and calm and wise. The holiness of the painter vast ranges is suggested in these lines:

No shout heard -  
at most a soft pin-drop,

or perhaps an alpine bird in the quiet  
but outside these no third

At this point in time Manohar Kaul had a clear conception of what art was all about, as of its place in human life. He did not accept things docilely but argued the pros and cons carefully.

The growth of mind as well as the tenacity to hold on to native points of view were refreshing; to agree or not with his views being only secondary matter. Manohar Kaul may well have been taken for an aesthetic reactionary or chauvinist then, if so, the indictment appears wholly unfair. In case he erred in emphasizing the importance and value of earlier art, the meaning of his emphasis becomes palpable even as we are now rudely made aware that today it is the Indian artistic tradition which is disadvantaged, not western implantations in India.

While the Rodin show in Delhi a while ago was visited by the generality of artists, quite as they ought to have done, the superb, all important show of South Indian Bronzes, at the National Museum, was hardly seen by most-art-minded locals. Surely, those bronzes are a high water mark of Indian genius and aesthetic sensibility. But apart from some discerning 'culture' people - Indian and foreign - others were unaware of the riches in their midst. No wonder. After all, schools, and colleges of art do not any longer offer lessons in line with the older methods and only go for life modelling. Necessary as the last are they are all too limited. The non-muscular human body is no longer understood by the public, and even some artists. One sees people hankering and dotting in museums over second-rate copies of Greek art for their virtues of life-likeness than on the imaginative, only suggestive friezes of Indian temples. It appears, the 20th century foreigner may have a deeper understanding of a subtler art than the native does. In his sense Manohar Kaul foresaw artistic pitfalls ahead-of most of us. His insistences were understandable. There were those, then, who leaned heavily on the side of the international movement and others who went straight for an imitative Indianism. Manohar Kaul did not over-do this Indianism. To quote him from his piece in 1962 on Satyen Ghosal's work: Endowed with a balanced mind Ghosal withstood, rocklike, the buffets of the swelling trends from the East or the West, but felt and tested each one of them, and assimilated their individual essence into synthetic pattern of his own."

He after having a solo show in fifties, he put up a group show in 1983 covering his works of three decades. After this there was no doubt non stop creative works of the artist.

Manohar Kaul, like all nature poets knows:

There is a singer at the heart of the old earth.  
and that: ever the sun shimmers upon inland peaks and lakes  
the moon waxes silver in his dark wake;  
there is some one, a spirit,  
whose joy is the infinite.....

And he has therefore struggled to express only:

the tallest ranges  
and the diamond fires  
on sub-blinded Wulars.

Manohar Kaul's genre is of course varied - except for some portraits. The painter has struck to his original inspiration, he has been only true to himself. His is a work only of joy, but perhaps, joy is the supreme quality in art. Manohar Kaul's highest peaks are likely to remain unshakably secure in the mind's eye. Recently he has introduced light in his Works and has also stressed on the changing effects of the environment and atmosphere.

It may be interesting to add that the painter has also put his inner knowledge of colours and precious stones to curative uses. He brings the healing touch to those who come into his contact.

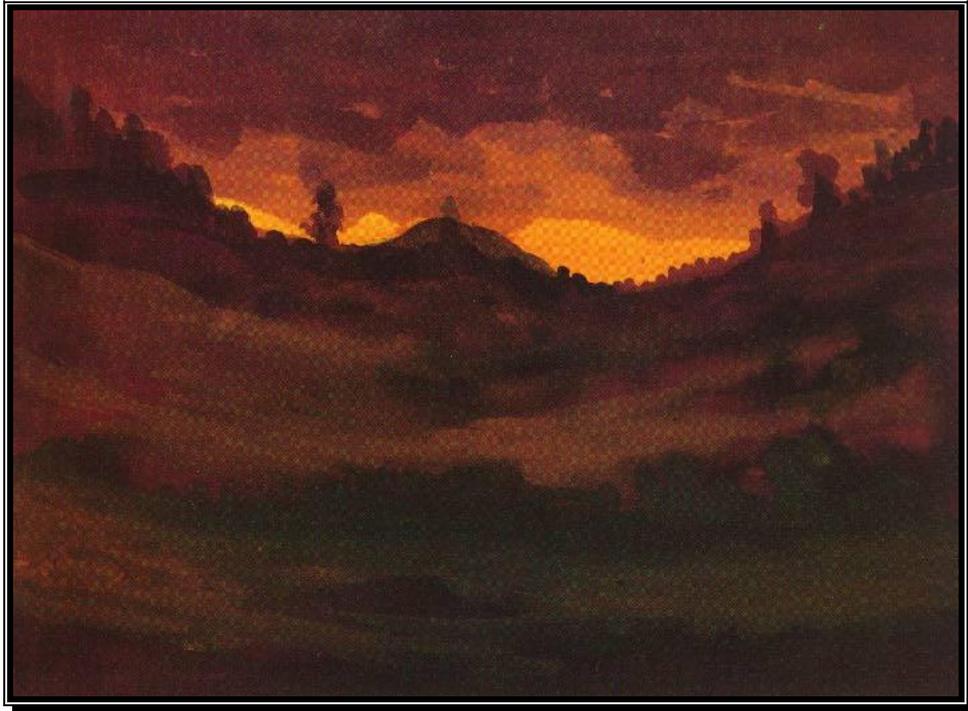
- **Keshav Malik**

## 6.1 Paintings

This time I am presenting latest water-colour landscapes which are bound to soothe you and all the connoisseurs of Art. You will also have a glimpse of some earlier works too. Some of the works are based on colour therapy. I have been studying this subject over a decade and my experience has been that "each colour has its own meaning and, a special quality". Colour has a mystic power much as that of Gems which are suggested by Gem therapists the world over. These therapies are mostly applied after studying the planetary position in one's horoscope based mainly on the vibrations of the celestial objects rotating around the cosmos.

I have realised that colours have curative powers for various forms of ailments. In some cases, I have observed that different colours have varied impact on not only human beings but even on animal life as well. Varied environmental atmospheres also have an impact on the living denizens in different areas, which is due to the colours of the flora and fauna encircling them.

Faber Birren, a noted colour therapist is of the opinion "that even blind people react to light (which has a spectrum of colours) through their skin, like others". He further opines that, "Perhaps as long as the organ of perception is in the brain, and not the eye, clues from the skin can be used by the blind to 'see' the world and its spectral hues."

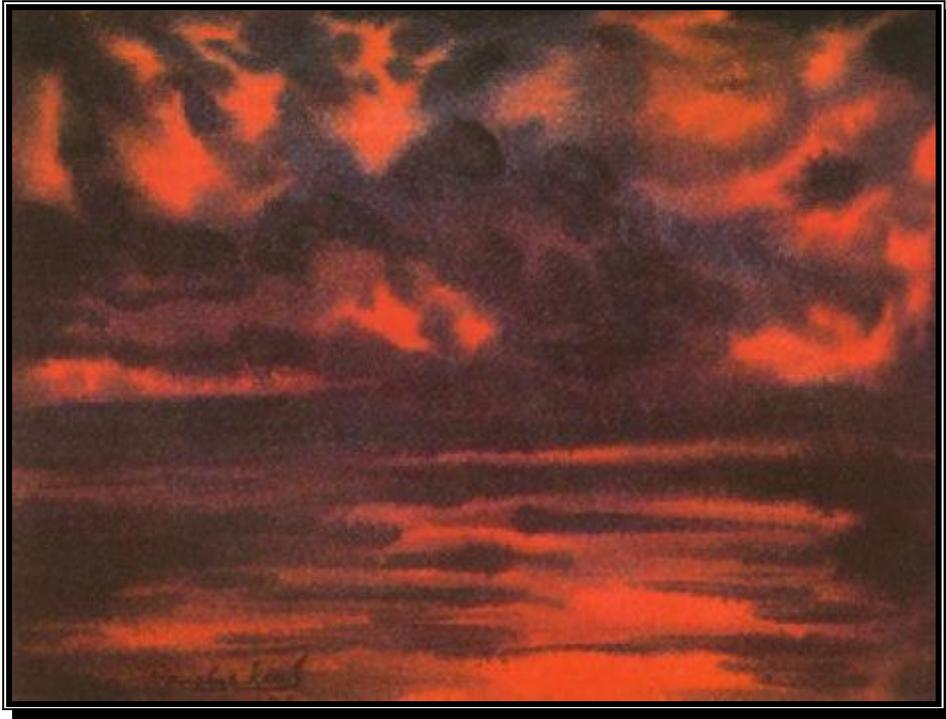


**Naturescape**

In this mystical therapy 'Aura' plays an important role. Faber Birren further says that all plants and animals, like human beings, have their 'aura'. This has been confirmed in modern times. The aura is a most important ingredient of the entire entity, as much as the body. Every one has believed in the healing power of colour from ancient times. Even modern medicine has acknowledged the value of Infra-red radiation which is helpful in relieving certain pains, and mental blocks. Theo Gimble has been using light and colour to treat various ailments for several years in England.

From my young age I was fascinated by colour and I would always prefer to go to remote areas of the Kashmir Valley to enjoy the colour vibrations which brought me peace of mind.

You would be surprised to know that I have been picking up the colourful pebbles on the hilly roads and in the streamlets. The fact is that from the very beginning I have been attracted by the magnetic colours.

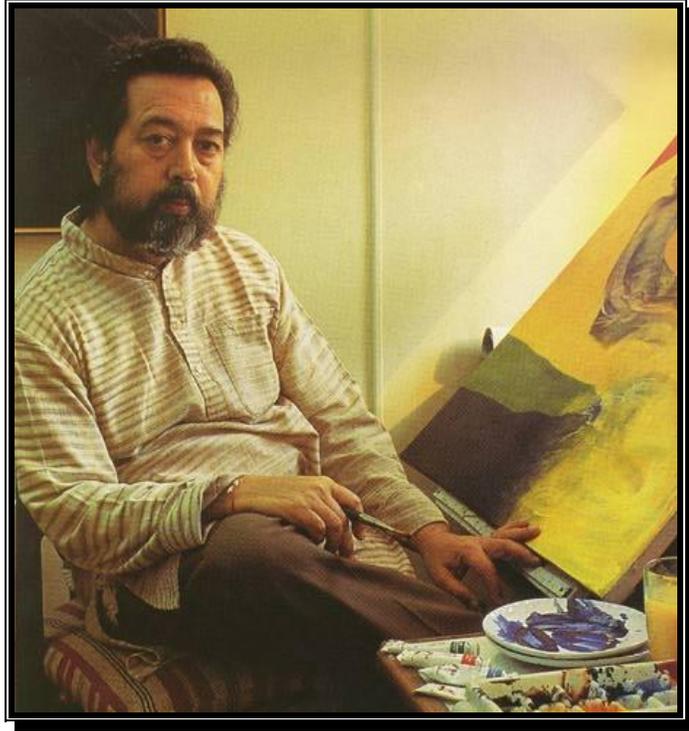


**Naturescape I**

Some landscapes I present are in fact based on the colour therapy which can play an important role in helping to cure many disabilities. Therefore the presentation is a combination of aesthetic values as well as the curative powers of colours.

## 7 K. Khosa

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**K. Khosa**

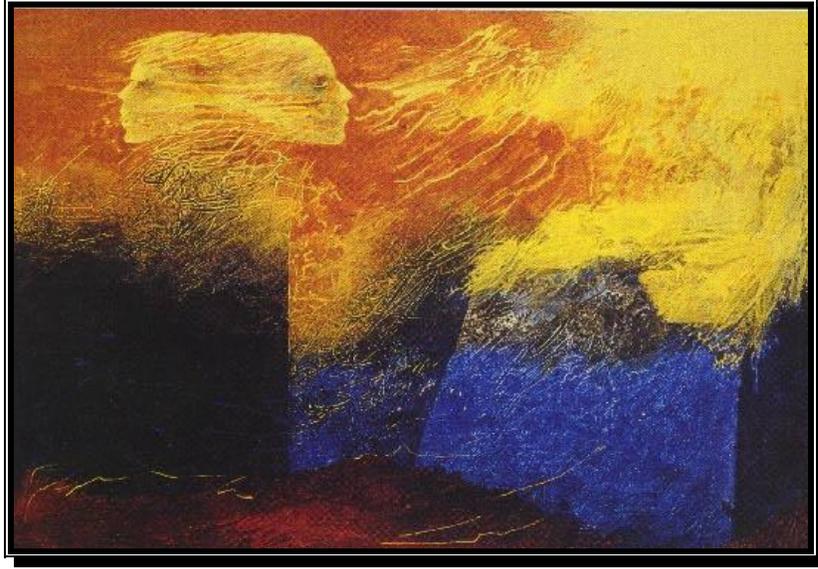
**Khosa** born 1940 has been working as a professional painter since 1962. Held ten solo shows in Delhi, Bombay and Calcutta. Having used ink, pencil and oil, he has participated in the major national and international exhibitions bringing him the 'National Award' in 1981 and the President of India's Silver Plaque in 1974. To trace his growth as a painter his works can be found in the significant collections of the National Gallery of Modern Art, Lalit Kala Academy, Sahitya Kala Parishad, International Airport Authority of India and numerous private collectors in India, America, Switzerland and England.

His artistic enquiry in the past has impelled him to collaborate with his contemporaries in poetry, literature and theatre. This endeavour resulted in journals like 'Criteria' and 'Anti-Poetry'. An experimental play blending theatre, painting and poetry was Ruchika's 'Virajpetta Se Aaye Aurat' performed at the Shri Ram Centre, New Delhi in 1987.

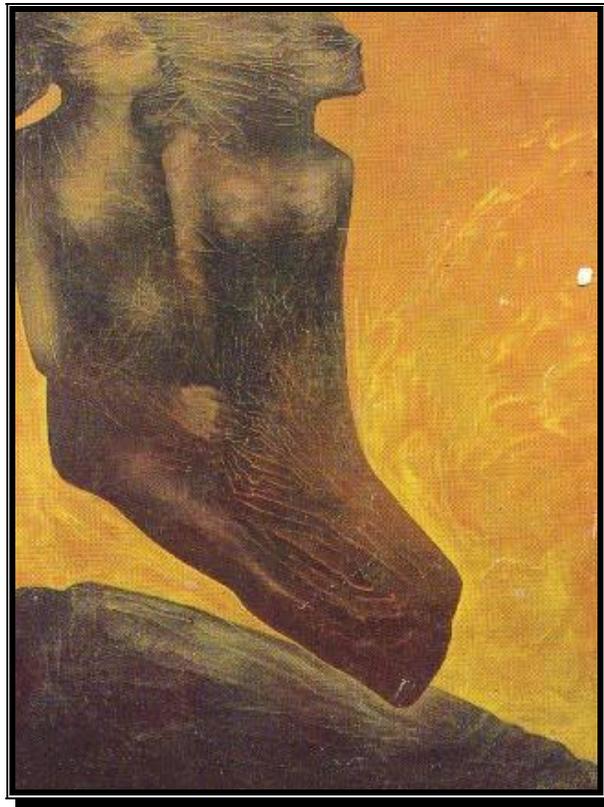
Such concerns also brought him the Department of Culture's senior fellowship (1979-82) for 'Integrating the visual language of Art and content and coordinating it as a whole'.

In 1986 he was asked to do the space conception and execution of the 'International Exhibition of Contemporary Cultural Complexes' by Indira Gandhi National Centre for Arts.

## 7.1 Paintings



**Beyond the Wasteland**



**Awakening.**

Picture Courtesy: [Koshur Samachar](#)

Awakening represents the upward flight of human consciousness for long caught in the life of instincts.

## 8 Gokal Dembi



**After** getting frustrated by the inhuman cruelties committed by Iftihar Khan, Kashmiri Pandits decided at Amarnath Cave to approach great nationalist, 9th Sikh Guru, Shri Guru Teg Bahadur, at Anandpur Sahib in Punjab for help. About 500 Pandits, under the leadership of Pandit Kripa Ram, met Guru Teg Bahadur.

**9** *Bansi Parimoo*

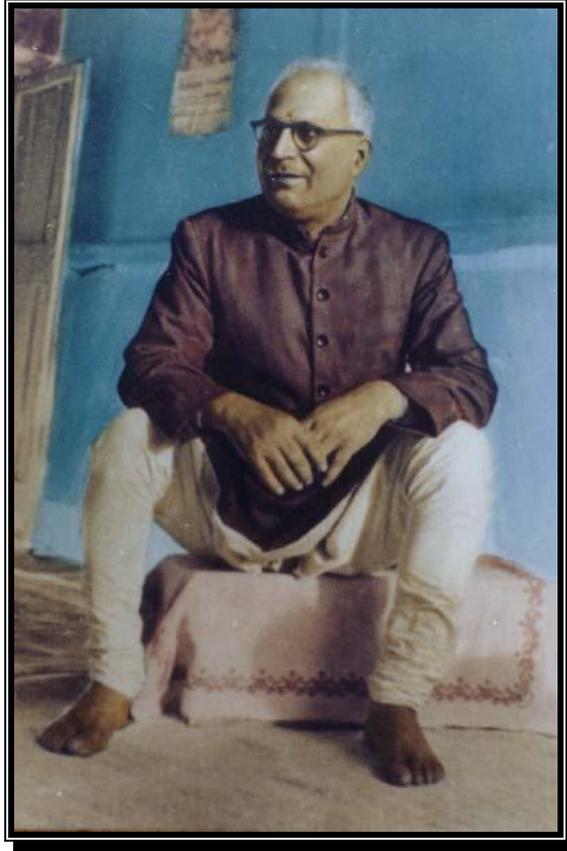
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**Cobwebs of Apathy, 1991**

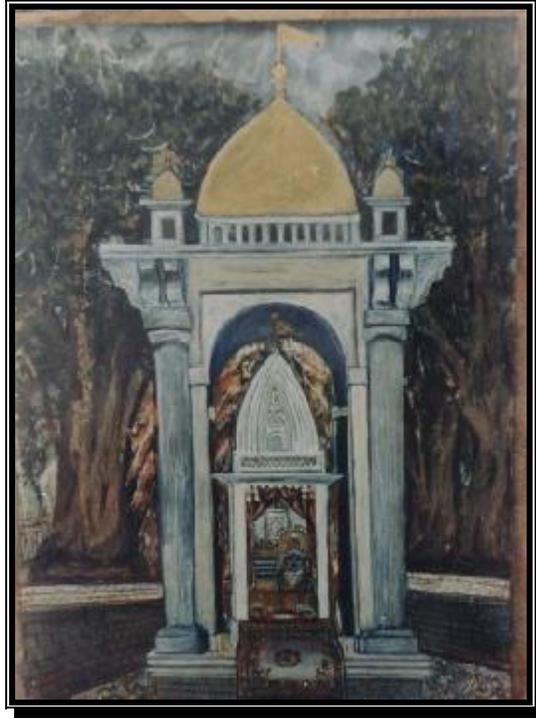
*10 Kailash Nath Fotedar*

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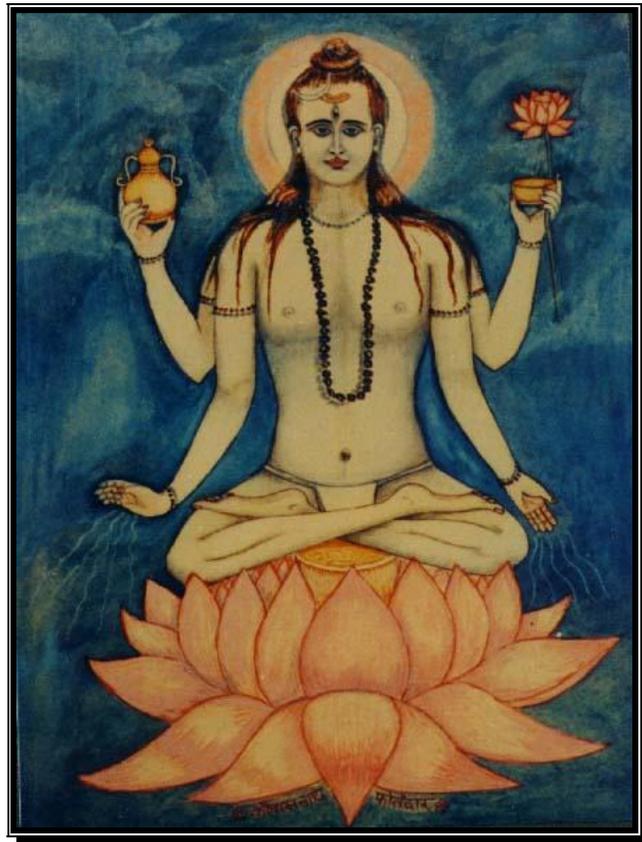


**Pandit Kailash Nath Fotedar**

10.1 Paintings

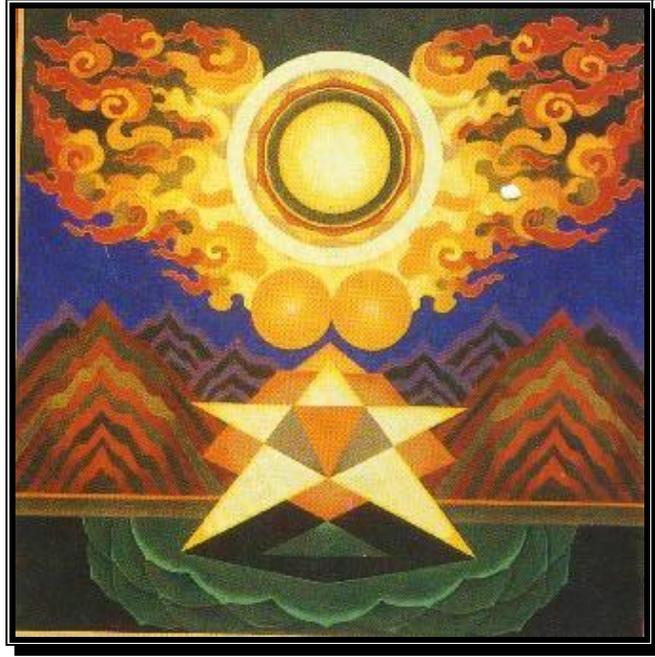


**Tula Mulla - Ksheer Bhawani Temple**



**Bhagwan Amriteshwar Bhairav**

11 G. R. Santosh



**Zalla (Rupa)**

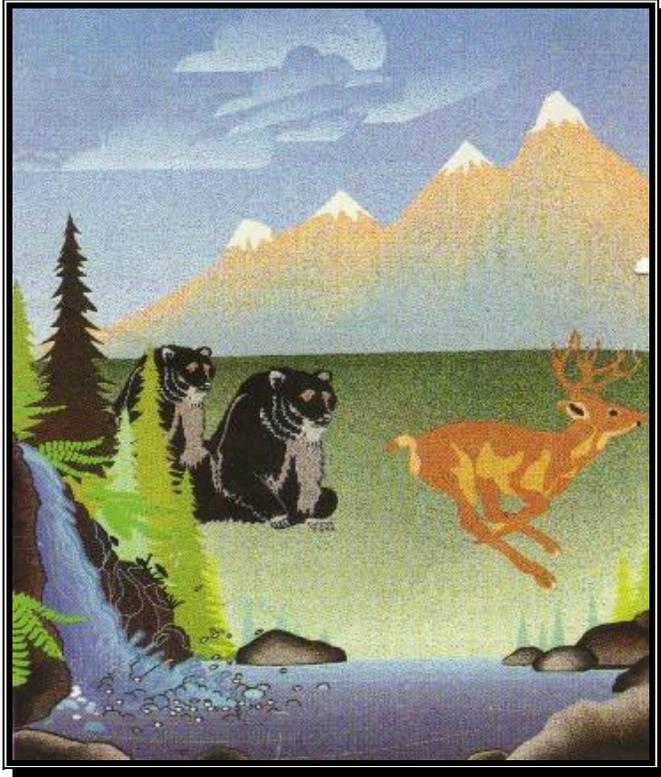
Picture Courtesy: [Koshur Samachar](#)



**Shiva-Shakti**

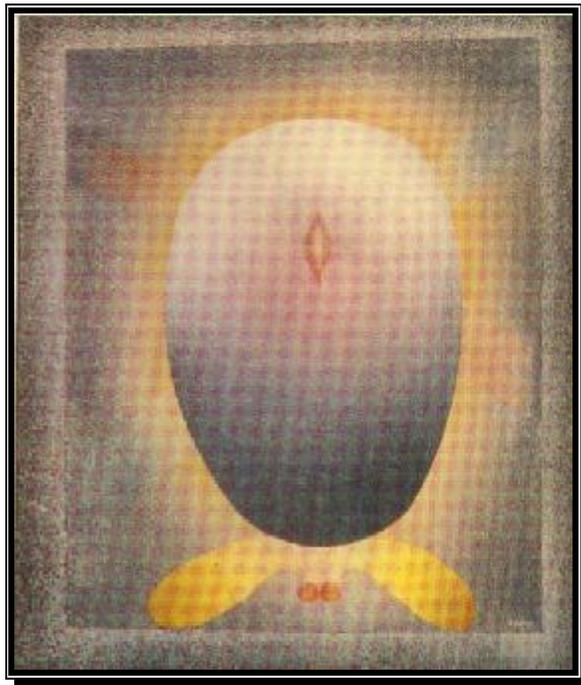
Picture Courtesy: [Koshur Samachar](#)

12 Ashutosh Sapru



**Hangul Ta Haapath**

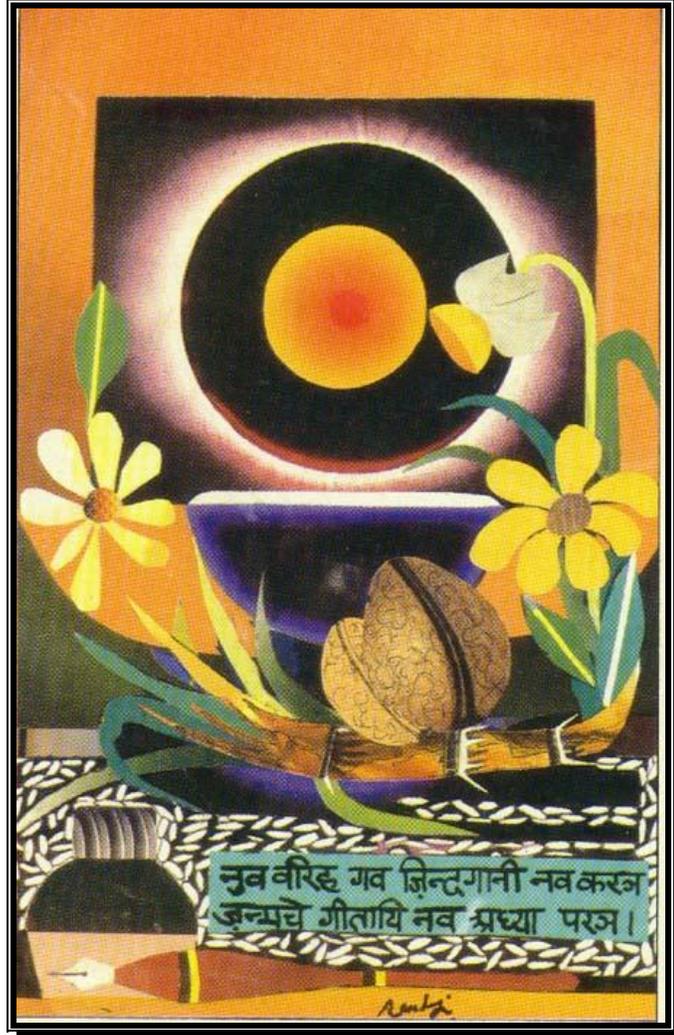
Picture Courtesy: [Koshur Samachar](#)



**The Effulgence**

Picture Courtesy: [Koshur Samachar](#)

13 Prof. Sant Ji Sultan



A Collage

Picture Courtesy: [Koshur Samachar](http://www.koshur-samachar.com)

*14 Bhushan Kaul*

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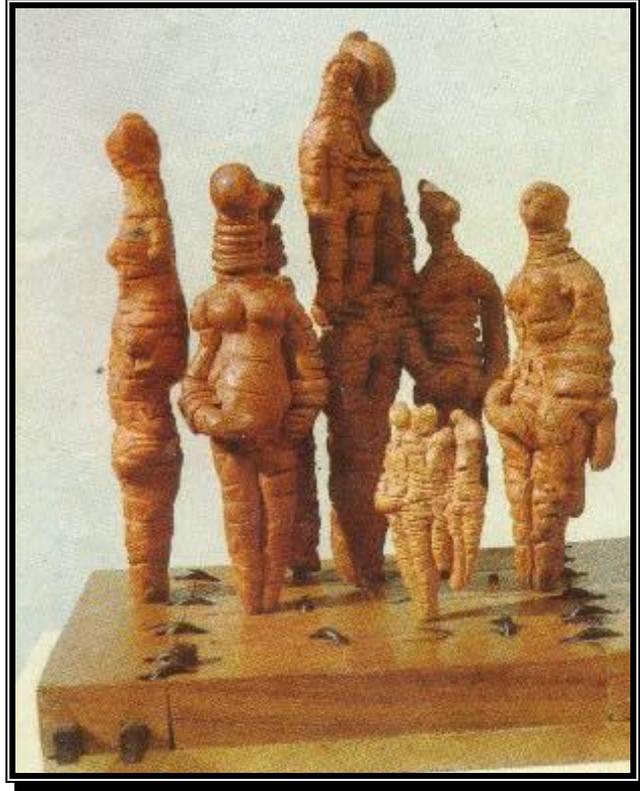


**The Judgement**

Picture Courtesy: [Koshur Samachar](http://www.koshur-samachar.com)

## 15 Rajinder Tiku

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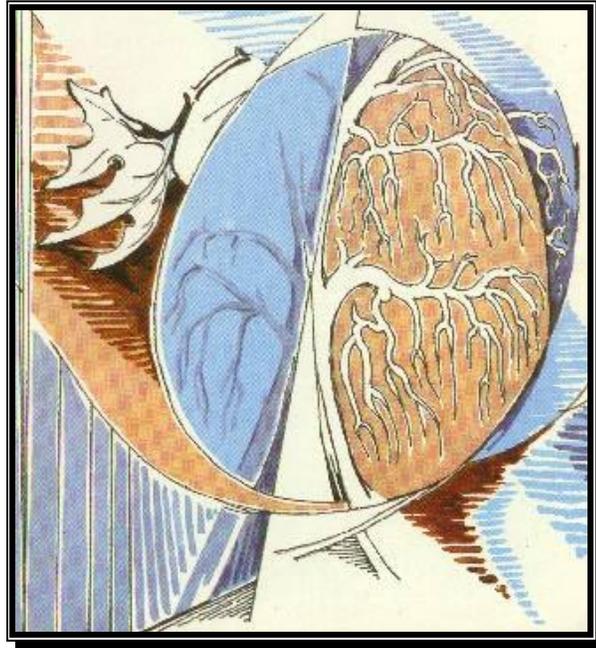
### Well-known sculptor

Picture Courtesy: [Koshur Samachar](#)

**Shaman** Family and village gods are sculptures in Terracotta and wood: These have been visualised and modelled, with local tradition in mind. Local tradition which is simple, down to earth and aimed at generating sacred around very ordinary things and shapes which surround us. Human figure and its various simplifications and applications has been the concern of all the traditions. This is just an attempt in continuation of that tradition.

*16 P. N. Kachru*

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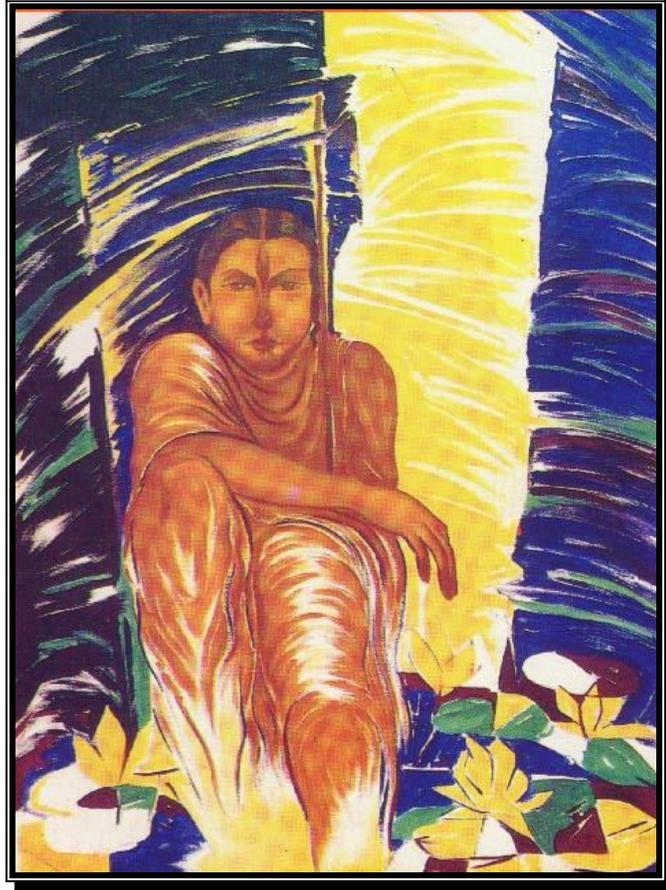


**Extermination**

Picture Courtesy: [Koshur Samachar](#)

17 Geeta Das

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**Seeking Purity**

Picture Courtesy: [Koshur Samachar](#)

**18 Janardhan Bhat Braroo**

(b.1859 - d.1894)

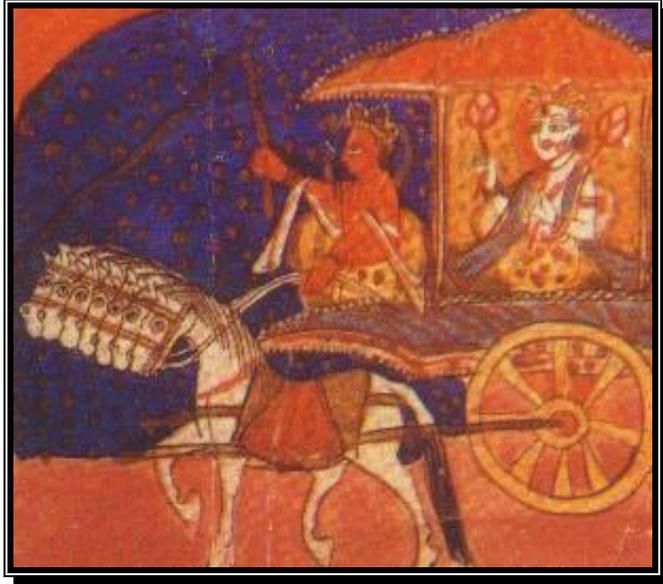


**Worship of Lord Krishna after Kalinaag Mardan**

(courtesy: [Nityanand Shastri Kashmir Research Institute](http://www.nityanandshastri.com/), New Delhi)

Picture Courtesy: [Koshur Samachar](http://www.koshur.com/)

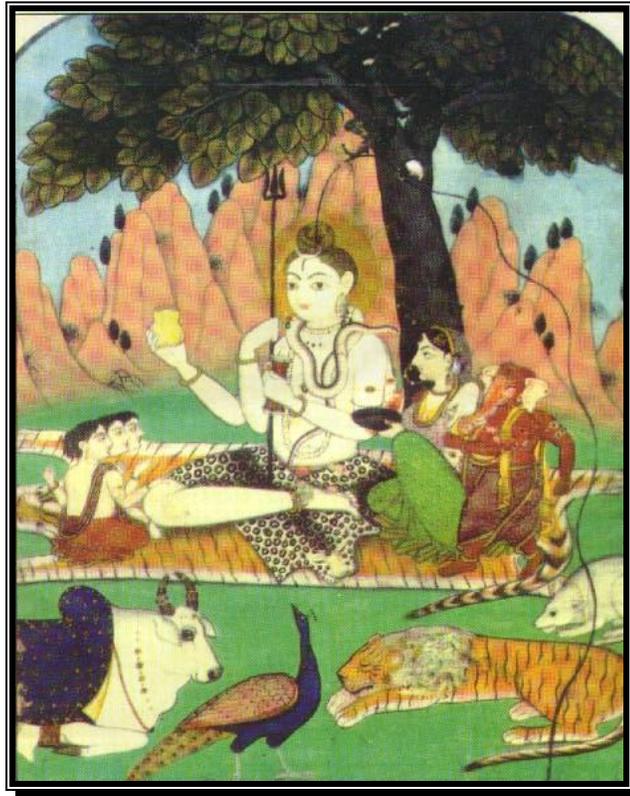
## 19 Miscellaneous Paintings



**Old painting of Surya Devata**

(courtesy: Shri S. N. Pandita)

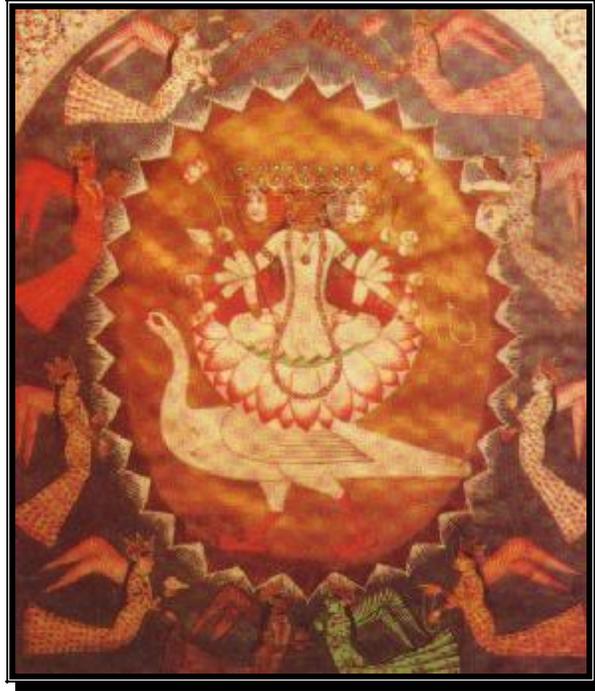
Picture Courtesy: [Koshur Samachar](#)



**Shiva Parivaar, an old Kashmiri painting**

(courtesy: Dr. Agnishekhar)

Picture Courtesy: [Koshur Samachar](#)



**Mahagayatri** (courtesy: Shri S. N. Pandita)

Picture Courtesy: [Koshur Samachar](#)



**Lord Shiva performing the Celestial Dance**

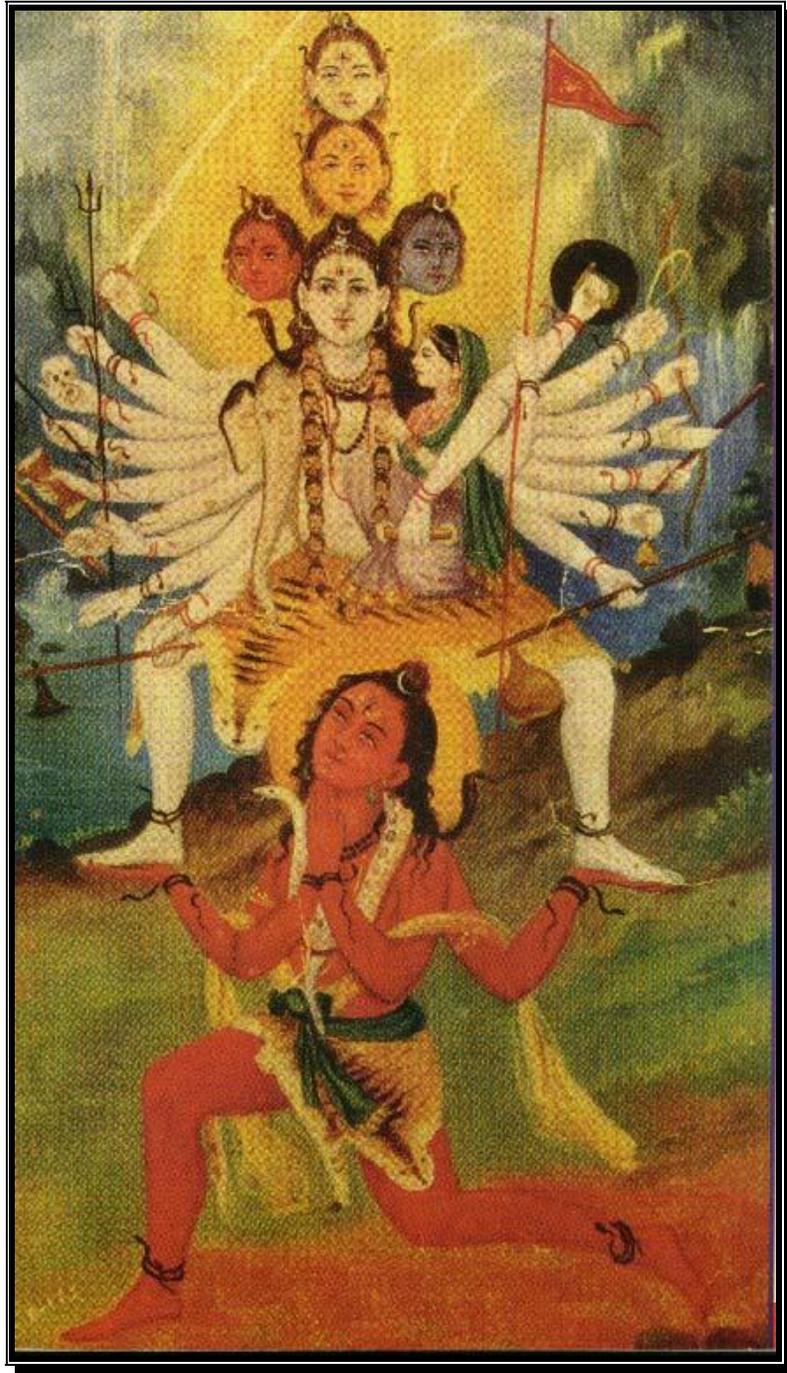
(courtesy: [Nityanand Shastri Kashmir Research Institute](#), New Delhi)

Picture Courtesy: [Koshur Samachar](#)



**Nava Grahas:** Budha, Shukra, Chandra, Guru, Surya, Mangal, Ketu, Shani, Rahu,  
(courtesy: [Nityanand Shastri Kashmir Research Institute](#), New Delhi)

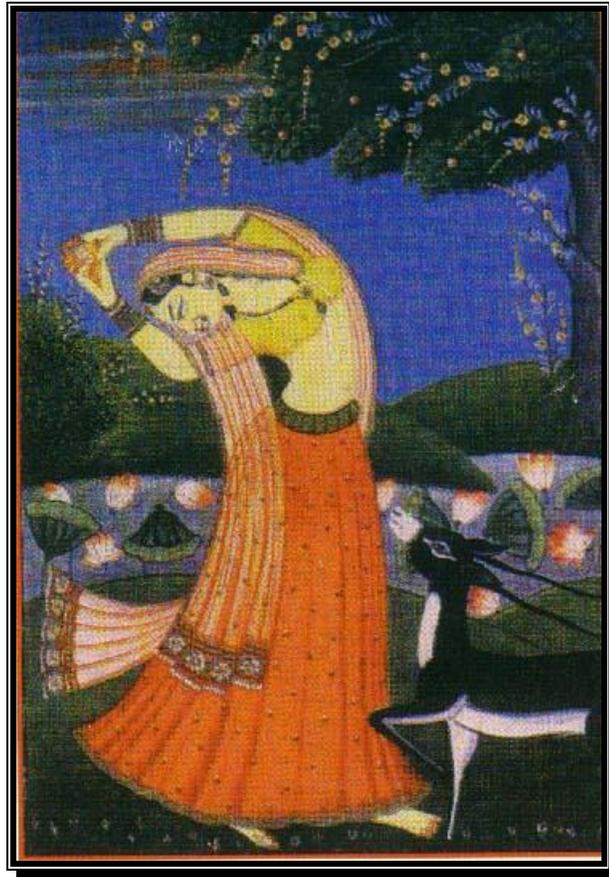
Picture Courtesy: [Koshur Samachar](#)



**Swaccanda Bhairav**

(courtesy: R. K. Raina)

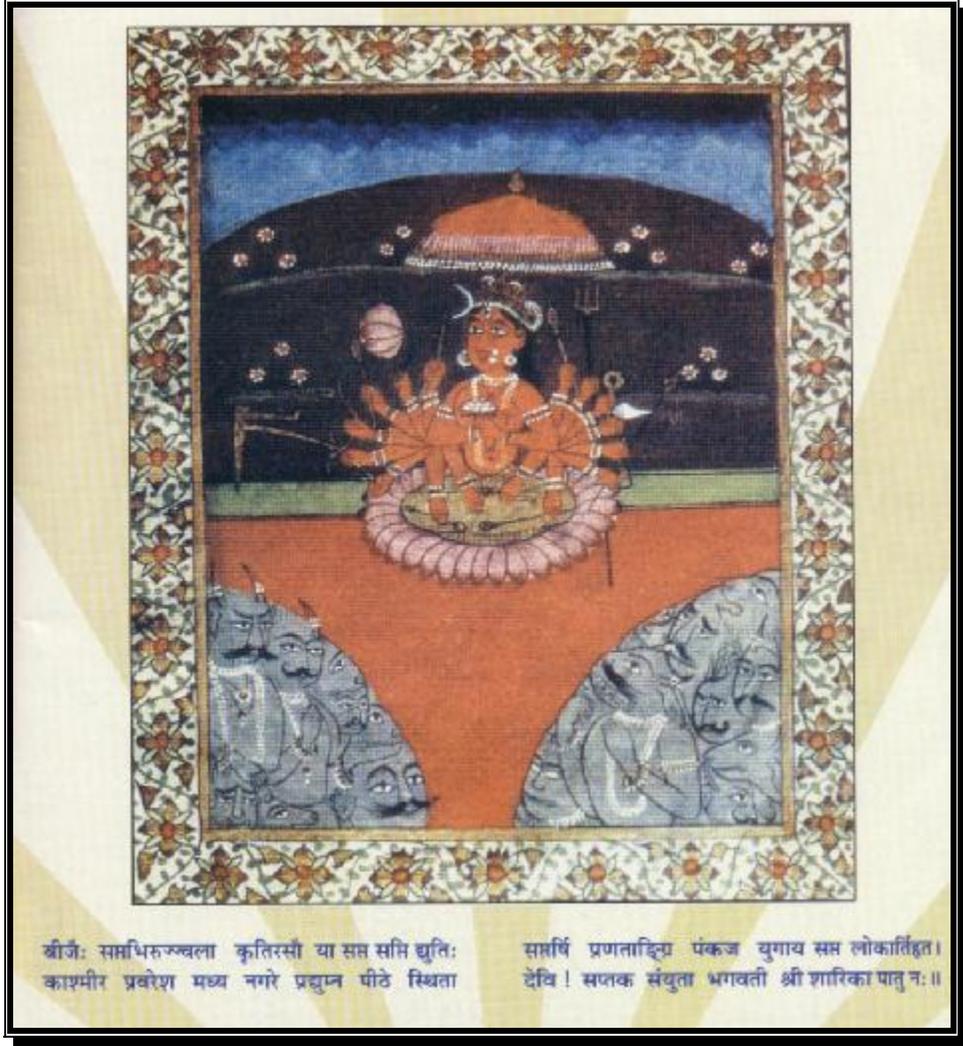
Picture Courtesy: [Koshur Samachar](#)



**A miniature**

by M. K. Dhiman student of well known Pahari School Painter C. L. Raina

*Picture Courtesy:* [Koshur Samachar](http://www.koshur-samachar.com)



Eighteen Armed Divine Mother, **Sri Chakreshwari Sharika Devi** - a miniature  
(courtesy: Sh. Subash Razdan and Nityanand Shastri Kashmir Research Institute, New Delhi)

Picture Courtesy: [Koshur Samachar](http://www.koshur-samachar.com)

# *The Kashmir Series*

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*KASHMIR NEWS NETWORK (KNN)  
(<http://iKashmir.org>)*