around 1980 but went on working till 2008, compelled to stop because of Parkinson's Disease. Nazir has included only the 1930s and 1940s works. "With a portrait is a copper engraving, I have combined the two together, mixing the images" says Nazir. "All my work is done in 2013 and 2014, the prints i.e. the picture of my father was taken four years ago."

Among the works of Safiuddin's friends are Horen Das's work of Santal girls, Shoten Ghoshal's homeless, during the famine, depicted in lithography. There is also Sirkhanto Nath Mitra's river scene with



Mukul Day, drypoint, 38x20cm.

a small wooden tea stall where people gather before they get into the barges. Next we come to another lithography which is a class work by Shushil Kumar Das. This is a still life with a drapery at the back. It contains two flowers and accompanying leaves. There is also Chandra Sen's black and white work of cows in a shed.

Among Safiuddin Ahmed's work is 'Face of a farmer', which depicts village life, with threshing of the corn etc in the background. The man himself wears a talisman. This is a Drypoint made in 1944.



Shafiuddin Ahmed, *Mayurakkhi*, oil on canvas, 1944.



Haren Das, wood engraving, 13.5x16,5 cm.

There are clumps of trees, some thin and others thick, seen in Dhumka. The earth appears to break through. There are women passing by.

Then there is the well-known wood engraving done in 1945 titled 'Homeward' - men returning with their cattle to their homes, with palm trees in the distance. Another striking piece is of Santal women, filling their earthenware with water (1946). There is tremendous grace in their bearing and manner of walking as they get the water from the river. The famous wood engraving (1947) 'On the way to the fair' has a man on a donkey, with a huge umbrella, with a small child in front. He has his son following. There is a dog snapping at them. There is a chiaroscuro effect of the tree branches.

Another remarkable piece is an oil painting done in 1945, again of a Santal village, the women carrying water while men carry wooden poles. The focus is on the pristine beauty of the village – on the tall trees and their shadows.

Known for his impeccably neat lines, Safiuddin, was no doubt, a perfectionist and an artist who did not want to part with his work. It is therefore a rare treat to be able to feast the eyes on such remarkable pieces, works his son has lovingly preserved and displayed for the public. ■