

BAZAAR AVATARS

**A COLLECTION OF ORIGINAL
TWENTIETH CENTURY
'CALENDAR ART' FROM INDIA.
HINDU SUPERNATURALS, ISLAMIC
GRAPHICS, AN INDIAN MADONNA,
SECULAR GRAPHICS.**

**ON SHOW AT TENDERBOOKS
6 CECIL COURT, LONDON WC2N 4HE
MAY 5TH TO MAY 28TH
TUESDAY TO SATURDAY 11:00 TO 18:00
OR BY APPOINTMENT**



10. C.S. Ananth & J. Raj — Jay Gange Mata (Hail Mother Ganges)

HINDU SUPERNATURALS; THE PANTHEON OF GODS, GOD-MEN, GURUS, PILGRIMAGE SITES, AND SCENES FROM THE EPICS	1–45
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BAZAAR AVATARS

'Avatars' because some Hindus believe that the image ('arca' in Sanskrit) of their god is an actual incarnation or 'avatara' of Vishnu. Most probably believe that images, even ones made in cheap, huge runs like calendar prints, offer a way to access the gods or at least worship them. Nearly 80% of Indians are Hindus, which probably means that more than a billion people worldwide believe to some extent that 'arcas' are the way to their 'avataras'. For Hindus, they are 'darshan' or an auspicious sight of the holy deity that reflects back on the observer. The holy being transmigrates into the image when it is established through the making of a religious object, ritualized homage, offerings and worship and becomes an 'avatara' or an incarnation of the holy being, a translucent vehicle of 'darshan'. As the thirteenth century theologian Pillai Lokacarya, describing the incarnation of Vishnu, put it:

"But his incarnation in an image is like the full deep pools in those rivers where water is always available" (quoted p-31 Richard H. Davis – *Lives of Indian Images*, 1997).

'Bazaar' because these 58 gouaches are original commercial art paintings of sweet-toothed, elephant-headed gods with swastika markings, multi-armed invincible goddesses riding tigers, simian warrior deities with mountains of herbs, blue skinned, semi-divine flautist shepherd lads seducing cowgirls, river goddesses, snake festooned gods and open eyed god-men, mostly derived from the great Epics of India, were bought and sold in the street markets of India. To twist a word, they were also a little 'bizarre' to Western eyes.

They still create a buzz of surprise a half century or so after many of them were first stuffed into the student backpack, or loaded into the VW camper, along with the Afghan coat, Patchouli oil, new religious movement and harem pants – trophies from the 'hippy trail' that hung up in the bedsits and communes of London and Berkeley. They are mixed here with gouaches aimed at the Islamic peoples of India and there is even one very odd looking syncretic Indian Madonna and several Indian 'modernist' works made for advertising beedies, radios or whatever, just like the 'sacred' ones but in a secular style.

These intensely colourful paintings are industrial objects, a sort of 'source code' for mass produced calendars, adverts and framed pictures that are still sold in the vast market network of small shops, pilgrimage sites, picture marts and framed art outlets of India and hung up in every location imaginable from over the shop till for good fortune or on the wall of a new business, or in the ticket office for safe travels and in the family home of village and city.

The 'backs' are almost as interesting as the images, the card support is often covered with rubbish paper, written over and crossed out and rejigged again and with pinholes and glue spots from tacking up. Virtually all the corners are bumped because runners moved them around and photographed them repeatedly. They are remarkable survivals of a gritty and challenging industrial milieu. They bear redundant classification systems, numbers, classmarks and rubber stamps and, as it is India, absolutely everything is reused; as in our example of Radha and Krishna where the artist just flipped over the board and started again.

They are a rich source for modern offset printing history and were largely created for the printer/publishers of the small town of Sivakasi in Tamil Nadu, a major world print-production and publishing centre that

you've never heard of and that was once called 'mini Japan' by Nehru. They were essentially a byproduct of the need for decorative labels for fireworks, a business in which the enterprising Nadar caste in Sivakasi were pioneers.

Roots go deep, in terms of style, aesthetics and the way they are manufactured, they are related to the Kalighat paintings of the Patuas of West Bengal that spanned the early nineteenth to early twentieth centuries. Rapidly painted prints of gods and the stories of the day were produced for the tourist and pilgrim trade of the temple of Kali on the banks of a creek near to Calcutta. More fundamentally, they owe a direct debt to the work of the great Raja Ravi Varma. His paintings sell for 'respectable' sums and he set up an eponymous, now famous, press in the late nineteenth century to reproduce his art as cheap oleographs. There were many others who heeded his example and ploughed their own furrows.

Of course, they reflect the longstanding formal religious traditions of India but also the popular culture of the mass media, they are entwined with very popular TV serializations of The Epics and the Bollywood film industry and vice versa. Once looked down on by Indianists and Westernisers alike, they are now seen as 'authentic kitsch' as the anthropologist Christopher Pinney once described them. Avatars of the Indian gritty Indian bazaar, the printed versions are egalitarian objects that are revered and garlanded in the homes of village, town and street.

They were bought by John Randall in India, at source, in commerce and not from the 'sophisticated' art and antiques markets and showrooms of the Western World. They were produced by makers and artists, often in family businesses, and not thought up by Indian 'Mad Men' interrogating a focus group. In a sense they are the most important of the arts of modern India, they are Indian Pop Art.

'Bazaar Avatars', the catalogue and show, is perhaps unprecedented as I don't think there has been a commercial 'selling' exhibition dealing with late twentieth century original 'calendar art', or at least not in London.

To our knowledge, there been very few organised exhibitions of even the printed ephemera. One of these was 1997's 'Changing Myths and Images: Twentieth-Century Popular Art in India' an exhibition at the Indiana University Art Museum. This was largely based on the co-curator and cataloguer H. Daniel Smith's 3500 plus item poster archive, now in the Special Collections Research Center at Syracuse University Libraries, and also upon the Ainslie T. Embree Collection. The catalogue for this exhibition has been extensively consulted for 'Bazaar Avatars', along with Smith's Excel 'handlist' for his poster archive. There was another seminal show, again of the printed works, at the Eicher Gallery in 1996 entitled 'From Goddess to Pin-Up' curated by Patrica Uberoi, as the title suggests it focused on representations of women.

Original poster designs, such as these, seem to be rare in the world's libraries and museums with institutions tending to acquire only the printed versions in large quantities, as with Syracuse University and the British Museum. 'Bazaar Avatars' presents the private collector, donor or institution with a possibly unique opportunity, thus far, to acquire original artworks that are the basis of those multitudes of posters.

Carl Williams

HINDU SUPERNATURALS; THE PANTHEON OF GODS, GOD-MEN, CURUS, PILGRIMAGE SITES, AND SCENES FROM THE EPICS 1-45



[1] [ANONYMOUS]. [Ganesha as a child with his rat mount in the Himalayas making Puja to a Lingam with parents Parvati and Siva, manifesting through the smoke of joss sticks].

67.2 x 62 cm., polychrome gouache within a thin white border and a black margin, on

card. N.p. [Sivakasi], unsigned, n.d. Crisp, bright condition, edges of card worn.

A forceful and romantic image that illustrates the Saivite theological belief that the aniconic lingam, an abstract, round topped black cylindrical object, is Siva's most transcendent aspect because it is undifferentiated or 'niskala' (p-30 Richard H. Davis – Lives of Indian Images, 1999).



[2] [Jay Shri Ram (Hail Lord Ram)].

76 x 61.7 cm., polychrome partially airbrushed gouache portrait with Devanagari titles in a stylized lotus (?) flower font below, on paper covered card. N.p. [Sivakasi], [Sree Lakshmi Calendars?], signed by the artist in Hindi, n.d.

Corners rubbed and creased with a few tears on the edges, not affecting image, verso with airbrush tries and remains of card mount.

Hanuman's head is depicted in five aspects, the central one is linked to a double armed bust. He carries a Himalayan mountain of herbs, a mace, prayer beads and another golden object. Rama, carrying his bow, is portrayed emanating from his torso.



[3] [Krishna addressing Arjuna on the field of battle in Kurukshetra].

64.2 x 49 cm., polychrome gouache on thick, flexible, textured watercolour paper. N.p., n.p., n.d. Edges slightly worn and chipped. Bright, crisp colours.

A beautifully rendered composition, in an 'antique' style, of a famous scene from the

Mahabharata. Krishna is depicted standing above a kneeling Arjuna with his hands in the Anjali Mudra of prayer. A bow and a quiver with arrows and also a shield are scattered around their feet. Krishna makes a mudra with his left hand and points to Arjuna, whose golden chariot with four white horses features in the background alongside an army with armoured elephants in a valley with a hilly landscape.



[4] [Lakshmi, Ganesha and Saraswati].

60.7 x 64.5 cm., polychrome gouache on card. N.p. [Sivakasi], unsigned, n.d. Closed tear on right edge, edgeworn, overpainting/scratching out on top section of portrait, corners rubbed, verso with card mount on head with a number in pencil.

A sumptuous portrait posed in front of the ocean of milk with a lotus and flame in the foreground. Lakshmi, the goddess of wealth, is depicted holding a lotus in each of two of her four arms, one open palm in the mudra of protection offers gold coins. Elephant headed Ganesha, hugely popular god of auspicious beginnings, sits to her right and Saraswati, goddess of wisdom, rides her swan to her left.



[5] [Scene from the Ramayana?].

46 x 58.5 cm., silhouette genre scene with four anthropomorphic figures in a sylvan setting, in polychrome gouache within a thin white border on a grey painted background, on card, verso with catalogue numbers in felt pen. N.p. [Sivakasi?], n.p., n.d.

A few moisture spots on the image, corners bumped. Crisp and clean.

A distinctive and potentially rare silhouette style painting. Rama, his brother Lakshmana and another male figure approach a kneeling woman, possibly Sita, who seems to be offering a prayer of thanks. This scene is likely to have been culled from Rama's fourteen years of exile in the forest.



[6] [Venkateswara (Balaji)].

67.9 x 54 cm., central figure in polychrome gouache on black background with a white border on the top edge; overpainting/masking in background, rough holograph annotations in pencil on verso. N.p., n.p., n.d.

Patinated, crudely repaired from verso and recto with tape on top right corner and in

white border which has pinholes, edges worn, areas on right edge of background revealing previous illustration (s), one area of loss from a tear in the background area of the top right corner.

A sublime and interesting palimpsest that wears the marks of changing fashions and the hands of the hacks, the so-called 'copy-masters'. Venkateswara is an aspect of Vishnu, the dark faced idol is depicted standing in a golden arch, armoured in gold, garlanded on a golden pedestal. This seems to be a depiction of the deity in the most holy sanctum of the Sri Venkateswara Swamy Temple, Tirumala.



[7] [BALAKRISHNA. [Lord Rama, Sita, Lakshmana and Hanuman].

61 x 63.5 cm. (including backgrounds on three edges), central group portrait; Rama and Sita share a throne, Hanuman, wearing sacred thread, and Lakshmana kneel and offer puja, inside a decorative

arch, in polychrome gouache laid on to card with a black background, segmented with a horizontal strip on head joined with tape on verso, signed by the artist in the image. N.p. [Calcutta], [Balakrishna], n.d.

Four small horizontal chips missing along lower edge not substantially affecting image, chipped and creased along the hinge of the strip. The card rubbed and worn on the edges and corners. A regal portrait, lotus flowers are elegantly strewn around the knee and foot of the monkey god Hanuman, Rama's most loyal devotee, and Lakshmana.

Balakrishna and his siblings Nirmala and Ramakrishna are third generation artists who live and work in Calcutta. Their grandfather "...migrated east from Nathdwara in the first half of the twentieth century.." (p-87 Jain) and his son, the Varanasi born artist named Ramu Singh moved to Calcutta circa 1960 (op cit).



[8] C.S. ANANTH & J. RAJ. [Shravan carrying his hermit parents on pilgrimage – II].

62.8 x 70 cm., polychrome gouache on card within a silver grey border, verso with holograph annotations and a company rubber stamp, signed by the artists in the image. N.p. [Sivakasi], C.S. Ananth

[Studio], J. Raj, [Maharaj Offset Printers], n.d., circa 1978.

Central image crisp and clear, light patina and with stray grey paint marks, edges of border very chipped, rubbed corners and edges. The earlier of two Shravan paintings from the collection worked on by C.S. Ananth. Depicts the legend of Shravan carrying his impoverished pilgrim hermit parents in baskets, on a pole across his shoulder, and his subsequent accidental murder. A popular parable of religious and familial devotion taken from the Ramayana. This one has more white space and a less defined pattern, than the other but both reflect what Jain describes as the defining style of 1970s bazaar art, thus: "...swirly psychedelic paisley patterns and bubbles refracted through transatlantic culture.." (p-166).



[9] C.S. ANANTH STUDIO. [Shravan carrying his hermit parents on pilgrimage – III].

62.4 x 61.8 cm. (including border), central full length portrait in a sylvan setting in a cutaway with four other vignettes in paisley shaped droplets, in polychrome gouache within a thin white

border and an unpainted margin, on paper covered card, signed by the studio in the image. N.p. [Sivakasi], [C.S. Ananth Studio], n.d., circa 15.5.1978-1979.

Margins with torn paper remnants, corners bumped, image bright and clear. Camera copy directions and dates of printing in holograph Hindi on verso.



[10] C.S. ANANTH & RAJ (J.). [Jay Gange Mata (Hail Mother Ganges)].

58.6 x 56.8 cm., central portrait in a riverine setting with an unfilled block in yellow on the lower left, titles in red Devanagari outlined in yellow, in polychrome gouache, within a white border, on card, verso with annotations in

pen and other holograph notes in Devanagari in pencil on yellow in an empty space on recto, signed by the artists in the image. N.p., C.S. Ananth [Studio] & J. Raj, n.d. Edges worn with paper traces from a card window mount. Bright, crisp image.

Siva incarnates above a mountain range in the background, Ganga flows from the tangle of his hair, Bhagirath stands with hands in prayer on the left bank of the river and Ganga Mata rides a crocodile in the foreground; carrying a pot and a lotus in two of her hands and making the mudra of Abhaya with the other two. A svastika is inscribed on the palm of her right hand. A temple is in the distance on the right bank. The titles are in a style that is reminiscent of the font commonly used in Bollywood film posters.



[11] CHANDRAN (V.A.). [Durga in her Goddess Chamundi aspect?].

60 x 43.5 cm., central portrait with a vignette in polychrome gouache in a thin white border on paper laid on to card, holograph annotations in Tamil on verso, signed in the image by the artist. N.p., V.A. Chandran, n.d.

Worn with paper loss on the edges and corners not substantially affecting image.

Durga, or an aspect of her, is presented as a four armed garlanded idol who is standing in a golden arch on a black dais with an image of a black buffalo. She carries a trident, a chakra and possibly a conch. One pair of hands is making the mudra Abhaya. Many offerings are at the foot of the deity including numerous oil lamps, bowls of lotus flowers and fruit. The vignette depicts garlanded rocks and a cobra.



[12] [HEM CHUNDER BHARGARA & CO. J. (Attributed to). [Baktha Hanuman].

52.4 x 37.5 cm., central portrait of Hanuman kneeling on a green and blue background with radiating circles and coloured flowers below, in polychrome gouache on card, possible title in pencil on verso with printer's diagrams and code number in pen. N.p. [Delhi?], n.p. [Hem Chunder Bhargara & Co.?], n.d., 1970s.

All edges scuffed with surface loss. Portrait bright and crisp. Minor surface damage or scratching out on thighs. A similar image by Hem Chunder Bhargara & Co of Delhi graces the cover of Larson, Pal & Smith, and is illustrated again as item # 19, p-9, in the catalogue and in Smith's handlist as 0328a.

Hanuman is a popular divine being, almost as worshipped as Rama, in this image, redolent of Western Catholic imagery, the simian god kneels and rips open his chest to reveal a miniature of Ram and Sita.



[13] JAGGANATH (M.C.). [Ganesha with Laddus].

56 x 48.2 cm., central seated portrait, holding a large laddus in one hand, making a mudra of protection; palm inscribed with Om, within a decorative arch on a golden dais with bowls of money, laddus and other food and an open book inscribed

with a svastika and Om in front, his mount also holds a laddus, polychrome gouache on textured paper laid on to card, signed by the artist in the image. N.p., [M.C. Jagganath], n.d. Crisp condition, the edges with trivial wear, one small waterstain or paper flaw in lower portion in the foreground away from the portrait in an area of colour, paper separating from cardboard mount. An exemplary painting. Laddus are sweet balls that are particularly toothsome to Ganesha, portrayed here with a regal air.



[14] JOTHI. [Krishna as infant with Yashoda].

62 x 44.5 cm., central portrait in polychrome gouache on card in a white border, holograph notes and classmark in pencil and a rubber stamp on verso, signed in the image by the artist. N.p. [Sivakasi/Surat], Jothi [Commercial Artist], [Deepak Card Centre], n.d.,

possibly late 1950s.

Bright, crisp condition, edges and corners a trifle bumped. Krishna is depicted in a peacock crown, with his flute in his right hand, held by his foster mother. The style and the dating of other works by 'Jothi Commercial Artists', and the look of the rubber stamp, suggests a tentative 1950s as a date of making.



[15] KANDALGAOKAN (P.R.). [Vithoba and consort Rakhumai above the Temple of Vitthal, Pandharpur].

61 x 59.2 cm. (including border), central portrait of the two figures in a decorative arch above a landscape, riverine view of the temple in polychrome gouache, on

paper covered card within a thin white border, annotation in Hindi and English on verso with a studio rubber stamp, signed by the artist with location on the lower right of the image. Bombay & Sivakasi, Kandalgaokan, [Maharaj Offset Printers] notes on verso for creation/printing dates as 22.3.1981.

Edges rubbed; not affecting image. A similar described as 1027 in Smith's handlist of printed posters for Syracuse University; attributed to Sree Lakshmi Agencies, Bombay. Vithoba aka Vitthal, recognizable by his distinctive fish shaped ear ornaments, boyish mien and arms akimbo, is the deity of the caste-system-rejecting Varkari religious movement.



[16] [KRISHNAMOORTY (V.)] (Attributed to), [Shirdi Sai Baba – I]. 58.7 x 57.4 cm., central portrait on a decorated stone altar type bench beneath a golden arch on a black background within a thin white border, in polychrome gouache on paper covered thick card. N.p.

[Madras?], n.p. [J.B. Khanna & Co?], n.d. Crisp and bright image, surface scuffing on borders, corners rubbed and bumped. The bottom edge with surface loss and a tear affecting image. Resembles 2088a described in Smith's handlist for Syracuse University but minus an 'Om' symbol, and printed in Madras by J.B. Khanna & Co with artwork by V. Krishnamoorty but possibly an earlier iteration.

A skilful portrait, Sai Baba in a golden headcloth and torn shift, is depicted making the Mudra of Abhaya, his head is surrounded by a radiant halo. A garland and a simple metal cup sit on either side of the bench and bowls of food, an oil lamp and a joss stick holder with smoking incense are at his feet with flowers scattered all around.



[17] RAJ BROS. [Shirdi Sai Baba – II]. 70.4 x 49.9 cm., in polychrome pastels [?] on a black background, with a thin golden border on stiff orange paper, signed by the studio artists. N.p., Raj Bros., n.d. Border a little scratched, the image bright and fresh.

A masterly full length portrait, the white bearded and barefoot god-man Sai Baba, if it is indeed he, is depicted full body in

saffron robes and headcloth with a garland, a faint halo illuminates his head.

His right index finger points upwards and his left hand holds an alms bowl with rotis. A large oil lamp with eight flames burns in the darkness to his right. Even though the mysterious guru and ascetic Sai Baba died in 1918 "Millions of people revere and worship him as a god an avatara, and as a teacher of tolerance and mutual harmony between Hinduism and Islam" (xxiii Antonio Rigopoulos – The Life And Teachings Of Sai Baba Of Shirdi: The Conflicting Origins, Impacts, and Futures of the Community College, 1993).



[18] [SREE LAKSHMI CALENDARS]. [Sab Ka Malik Ek (The God of All Is One)]. 59 x 50 cm. (including 2 cm. border), portrait in polychrome gouache in a thin white border within a grey border; Hindi titles in leaf green below, on plywood, studio rubber stamp on verso. N.p.

[Sivakasi], [Sree Lakshmi Calendars], unsigned, n.d. In near pristine condition, primer border with paper traces. The bearded face of Shirdi Sai Baba, wearing saffron robes and a headcloth, is depicted with a solar halo and surrounded by planets, Hindi Oms, Christian crosses, and the Muslim Crescent Moon and a '786'. A cosmic light emanates from his right hand in a mudra of protection.



[19] [Kalpavriksha. Kamadhenu. (Tree of Life. Cow of Plenty)]. 63 x 68 cm., polychrome gouache portrait and Devanagari titles in gold and red edged in gold in a thin white border, on paper covered card. N.p. [Sivakasi], [Sree Lakshmi Calendars], unsigned, n.d.

Scribbled instructions in Hindi on verso. Borders shabby, chipped, worn and torn with some loss of white border and inconsequential colour areas. Not affecting very fine and crisp central image. A bareheaded Hindu Saint, is portrayed in saffron robes standing above bowls of prasad, holding a golden spouted vessel by the handle, offering a mudra of protection. Rama emanates from his chest and he stands in front of a golden altar [?] borne by a blueish Kamadhenu, with prominent udders, and below Kalpavriksha. The tree manifests images of Krishna and Vishnu within the foliage.



[20] CHANDRAN (V.A.). [Hindu Guru]. 57.8 x 51.3 cm. (to image border), in polychrome gouache, within a thin white border and an unpainted border, on textured silk covered card, signed by the artist in the image. N.p., n.p., n.d.

The image in crisp condition with very bright, forceful colours, the card mount chipped, the silk lifting, tear on verso,

none of which affects image.

The bearded Saint, in saffron robes, sits with crossed legs and hands crossed in his lap, staring ahead, on a rug on a tiled floor. A halo surrounds his head, books lay in a pile behind him. A simple, but near archetypal, portrait with symbolic impact.



[21] LASHMAN (R.). [Saivite King]. 62.5 x 43.2 cm., central portrait of a king on a throne with a riverine view through a window with Siva manifesting in the sky, in polychrome gouache in a thin white border marked up for printing, on paper covered card, signed by the artist in the image. N.p., [R. Lashman], n.d. Bright, vivid colours, the image unspoiled by edgewear and rumpling on corners and

the border (which is thinly painted in places). The view through the window is of Siva looking down on a Saivite golden temple on a hill and a Lingam on a stand in the river. We cannot identify the king.



[22] [MAHARAJ OFFSET PRINTERS], [SIGNED BY THE ARTIST]. [Rama and scenes from the Ramayama]. 71.5 x 69.1 cm., central portrait surrounded by 12 miniature portraits découpaged within white borders and hand painted red rectangular 'spacer'

blocks, in polychrome gouache on white paper covered card, wide margins with printers' markings, camera ready pasteups, verso annotated with printer's directions in Devanagari [?] and a rubber stamp, signed [illegibly to this catalogue] by the artist in the image. N.p. [Sivakasi], [Maharaj Offset Printers], n.d., 22.4.1983. Shabby white printers' border with tears the support separating from the image.

A holograph note on the verso places this in the "B Grade Album" seen by one commentator as "...obviously the most expensive option – twelve-sheets with one image per month" (p-50 Kajri Jain – Gods in The Bazaar: The Economies of Indian Calendar Art, 2007).



[23] MURUGAKANI (S.). [Lord Krishna playing the flute with which he enchanted the Gopis]. 68.5 x 61 cm., polychrome gouache, on paper backed card, signed by the artist in the image. N.p. [Sivakasi?], S. Murugakani, n.d.

Remains of card mount on head of verso with a number in crayon. Contemporary overpainting and retouching or scratching out, worn and creased edges. Central image bright and crisp. Other examples of Murugakani's (sometimes transcribed as 'Muruyakani') very potent imagery were reprinted by the Eden Hashish Centre who also dealt bhang and charas to the hippies of Kathmandu. Britannica notes that: "As a youth, the cowherd Krishna became renowned as a lover, the sound of his flute prompting the gopis (wives and daughters of the cowherds) to leave their homes to dance ecstatically with him in the moonlight. His favourite among them was the beautiful Radha".



[24] PRAKASH (Utam). [Durga standing alongside Tiger mount]. 72 x 50.6 cm., central portrait in a riverine setting with mountains in background, in polychrome gouache on card, signed by the artist in Devanagari in the image. N.p., Utam Prakash, n.d.

Bright, crisp, forceful colours, edgewear slightly affecting image, central horizontal crease repaired from verso with card and

tape. The invincible warrior goddess is depicted with five of her arms carrying weapons, another two hold a conch and a lotus and the last is in the mudra of Abhaya with an 'Om' inscribed on the palm. Her temple is in the far distance with red flags flying.



[25] SAMY (P.K.M.). [Dashavatara]. 68.5 x 62.4 cm., arranged as a large central portrait and a border of miniatures, within a black box, in polychrome gouache on card, publishers' rubber stamp, printer's label and directions in holograph on verso in pencil, signed by the artist in the image. N.p. [Sivakasi], P.K.M. Samy,

[Gnanam Picture Mart for Prithivi Calendars, Maharaj Offset Printers], n.d. Black border scuffed with closed tears, three corners missing, none affecting image. Some roughly applied white paint is chipping from Vishnu's halo.

'Dashavatara' refers to the ten avatars of Vishnu, they are depicted with Vishnu at the centre emerging from the sea and, working anticlockwise, Matsya the fish, the tortoise Kuma, Varaha the boar, the half-man-half-lion Narasimha, a dwarf named Vamana, Parashurama the axe wielding warrior, Rama, Krishna, Buddha and the final incarnation Kalki on a white Horse.



[26] RAJA (H.R.). [Siva, Ganga Ma and 17 lingams]. 60.5 x 70.3 cm., central head and shoulders portrait of Siva, with a miniature full body portrait of the goddess to his left and a hooded cobra above, under a stream of water, with her trident, and drum, to left

of her, and the crocodile below in a group of lingams curving around Siva into the distance, polychrome gouache on a green background on paper covered card, publishers' rubber stamp on verso, signed by the artist in the image. N.p. [Sivakasi], H.R. Raja [Maharaj Offset Printers], no date but circa 16.6.1987. Sellotape on Siva's chin, edges chipped. Verso has holograph notes and dates in Arabic numerals.

The lingams are inscribed with Om symbols, one of them sits on a lotus on the right palm of Siva making a protection mudra.



[27] RAJAPPAN (M.). [Nandi]. 63.5 x cm., depicts a shrine with the bull Nandi posed with rump to viewer facing a disembodied head with garlands, under a five headed cobra hood, wearing a crown on a stone dais underneath a decorative arch in a temple with an inset border decorated with lingams in repeat and a group of lingams in a yoni manifesting on the top. A pair of sandals and offerings are

scattered below the deity. In polychrome gouache, on card, signed by the artist in the image. N.p. [Sivakasi?], [M. Rajappan], n.d. Central image bright and crisp, strong colours, border and corners chipped and scuffed with minimal loss to the image proper.



[28] RANJOD [?], ANU KAWREI. [Shubh, ५५, Labh (Auspicious Profit)]. 70 x 50 cm., central portrait with titles in red in Hindi; within sigils above, with a svastika, and a coconut with an orange dot in a pot below with 'Om' below that, in polychrome gouache/airbrush, signed, partly illegibly, by the artist in the image. N.p., [Ranjood/Anu Kawrei?], n.d., early 1980s.

Crisp, bright and fresh image, light edgewear. Ganesha, god of new beginnings, poses with a bowl of laddus, his favourite sweet food, his right first hand is raised in the mudra of protection with an 'Om' on the palm. Lakshmi the goddess of fortune stands beside him. "The word 'svastika' in Sanskrit means 'having a good mark' (sva-astika) or, in other words, an auspicious mark" (catalogue note for item 22 in Larsen, Pal and Smith).



[29] RAVI. [Lord Ayyappa in a yogic posture – I]. 76 x 55.7 cm. (including border), upper portion with central portrait of Ayyappa aka Manikandan: "with gem around his neck", on a stone pedestal with an elaborate jewelled surround, bells and oil lamps are suspended either side of him, he is in turn suspended over a pilgrimage site, possibly Sabarimala, in polychrome gouache on a pasted on white paper background or border, marked up by printers, laid on to plywood, signed by the artist in the illustration. N.p. [Sivakasi?], Ravi, [Sree Lakshmi Agencies]

An older example of the genre perhaps and therefore a much used and reused example of a very popular deity, the colours bright and clear, patina, surface marks and dust, a few inches scuffed in the lower right corner. Rubbed, scuffed and chipped border, worn corners. This is probably the original art for 0831 in Smith's handlist of printed posters in Syracuse University. Ayappa posed with his legs bound upon the bhadrapita or ascetic's stone pedestal.



[30] STUDIO E. JESUDASS. [Lord Ayyappa in a yogic posture – II]. 74.5 x 53.5 cm., upper portion with central portrait of Ayyappa aka Manikandan: "with gem around his neck" and wearing a garland, below red curtains, on a golden pedestal with an elaborate golden surround, bells and oil lamps are suspended either side of him, he is in turn suspended over a pilgrimage site (possibly

Sabarimala) he is flanked on his lower right by an idol of Ganesha and a Lingam in a Yoni, a bell and a bowl of fruit with lighted incense and to his right by a hooded cobra and 7 oil lamps in a row. In polychrome gouache within a painted white border on paper covered card, holograph annotations in pencil on verso, signed by the artist in the illustration. N.p. [Sivakasi?], Studio E. Jesudass, [Sree Lakshmi Agencies], n.d.

Roughly executed top edge with colour overlapping into borders, the lower portion with some splashes of paint and other fluids. Bright and crisp image.

Ayyappan, wearing his famous jewel around his neck, is posed with his legs bound, as with the other two in this collection, and like one of them he is on a golden pedestal. Smith felt that Ayyappan's "...marketability beyond a certain radius of his primary shrine is very striking..." (p-20 Larson, Pal & Smith).



[31] SITARAM (S.). [Lord Ayyappan in a yogic posture, with scenes from his life].

74.6 x 55.5 cm., central portrait of Ayyappan aka Manikandan: "with gem around his neck", wearing a garland on a golden pedestal with an elaborate golden surround, bells and oil lamps are suspended either side of him, he is in turn suspended over a pilgrimage site (possibly

Sabarimala) he is flanked on his lower right by an idol of Ganesha and a Lingam in a Yoni with lighted incense on both sides, and to his right by a hooded cobra idol, a conch on a golden platter, fruit and other objects are in the foreground. 12 cells with scenes and characters from his life are on the three other edges, in polychrome gouache within a double border; the inner thin and red and the outer in white, on paper covered card, holograph annotations in pencil on verso, signed by the artist in the illustration. N.p. [Sivakasi?], S. SitaRam, [Sree Lakshmi Agencies/Vidhya Enterprises], n.d.

Edges and white border chipped and worn. Bright and crisp image. Possibly the original artwork for 1264 in Smith's handlist of printed posters in Syracuse University.

The Saint Ayyappan, is posed with his legs bound, as with the two other Ayyappans in this collection. He is on a golden pedestal rather than the stone one that symbolizes asceticism. Artwork possibly for the more prized 'twelve-sheeter' calendars.



[32] RAVI. [Parvati worshipping Sivalingam].

51 x 49.5 cm. (including border), group portrait in icy Himalayan setting, in polychrome gouache, within a masking tape white border with printers' marks, on paper laid on to thick plywood, notes in pencil on verso, signed by the artist in the

image. N.p., Ravi, n.d.

Image clear and bright, slight patina, slight scuffing on right edge, border foxed, rubbed with loss exposing worn plywood which is splitting on verso.

Parvati is depicted pouring milk on a lingam whilst Siva, in the act of blowing his conch, looks on incarnated. A serpent has uncoiled from the lingam.



[33] [Saraswati playing her Veena].

64.8 x 50 cm., central portrait in a 'cosmic' background in polychrome gouache on paper within a white masking tape border; laid on to thick plywood with holograph annotations on verso, signed by the artist in the image. N.p., Ravi, n.d. Image bright and clear, border scratched and chipped, plywood splintered on

corners.

Jain considers Raja Ravi Varma's 1881 painting of Saraswati the Hindu goddess of wisdom, that he later turned into an oleograph, to be one of the "...quintessential images of Indian calendar art..." (p-31) and it has been much copied since. 'Ravi', possibly named in homage/imitation, has reproduced many of the original features from the much copied original by the so-called "indisputable father figure of modern Indian art" (quoted p-103 ibid) including of course her peacock mount, but he has changed the sylvan setting to a more 'psychedelic' one and given her a sinuous form, as well as standing her up. He has also drenched her with more intense colours and placed modern printed currency into one of her four hands.



[34] RAY [?], S.P.R. [?] & C.S. ANANTH. [Durga [?] on her tiger mount].

52.8 x 51 cm., central portrait of goddess and tiger, in front of a large golden Om in a roundel on an abstractly patterned background with more Om's and triangular yantras on roundels, flowers are scattered below her vahana, in polychrome gouache in a thin white painted border on card, holograph annotations and directions in pen on verso with old date stamp partially sanded off, and the remains of a paper label, signed, partly indistinctly, in Roman letters in image. N.p. [Sivakasi], [Ray, S.P.R., C.S. Ananth], n.d.

Portrait bright and crisp, borders and edges chipped, bottom left corner lacking top left corner scuffed with some loss.

A small masterpiece in the collection painted with great force and very attractive.



[35] S.S. RAMANI STUDIO. [Baba Ramdevji. Baba Ramdevji Maharai. Shri Ramdevji Ki samadhi. Baba Ramdevji].

62.5 x 57.9 cm., the upper half of the painting depicts Ramdevji on his horse and the lower a shrine/tomb, with the head garlanded and placed upon the middle of three stepped stone dai within a

trompe l'oeil jewelled and gilded picture frame on a green background, text in Hindi with one line on the top border in Gujarati; lettered in white and white and red, montage border, one line of text and other elements. In polychrome gouache on card, reprographic directions on verso in holograph in English and Devanagari, signed by the studio in the image. N.p., [S.S. Ramani Studio], n.d., c. 1970s.

Lacks a small section of découpage on the lower border revealing 'marking-up' below and adhesive. Furthest extremities of borders and edges rubbed and creased, not affecting image. Painting separating from other card layers.

An interesting document, the collage nature of the graphic revealing the working practices of the studios, copy-masters and printer/publishers and in many respects very similar to the paste-ups and camera ready copy of the Western Countercultural zones of the 60s and 70s. The subject and the style of the art surely owes a great deal to the very popular posters produced by the Sharma Picture Company in the 1950s. The titles are almost all very respectful honorifics for Ramdevji, the folk deity of Rajasthan. The word "samadhi", in this context, refers to his tomb as the site of the burial of a holy man. He is perceived as a champion of the downtrodden as is evidenced by Pinney's field observations in the house of a bonded, village labourer from a Scheduled Tribe in the early 1980s, thus:

"The largest and most impressive image, however, was the central Ramdevji image, placed above a small alcove in which Bihari regularly lit a sacrificial fire (havan) and purchased on pilgrimage to Ramdevra in Rajasthan a few years earlier" (p-185 ibid).



[36] SCENERY. [Hanuman at Ravana's Court, an episode from the Ramayana].

48.7 x 49.5 cm. (including border), montage with colouring and detailing in polychrome gouache and possibly pastels, one circular inserted area, on paper laid on painted card leaving a white border, several areas annotated largely in

Devanagari, printers' directions in border, holograph pen annotations and dates on verso in pen, rubber stamp, signed by the artist in the image. N.p. [Sivakasi], Scenery, [Maharaj Offset Printers], n.d., c. 1982.

Corners rubbed and bumped, grubby border; not affecting image. Depicts Hanuman lengthening his tail to form a tower higher than his captor on which he sits opposite Ravana enthroned on a high dais. Rama manifests above the monkey god, in the montage element within a solar circle making a protective mudra with an 'Om' on his palm.



[37] SHARMA (S.N.). [Design theme Ram Lakshmana Hanuman].

74 x 63.8 cm., central group portrait of Hanuman carrying Ram and Sita on his shoulders in a Himalayan landscape, in polychrome gouache on board with cut-out replaced and repainted areas, annotations in English on verso from

where the title is taken, printer's rubber stamp, signed by the original artist in the image. N.p. [Sivakasi], S.N. Sharma, [The Ideal Colour Crafts], n.d.

Lines visible where hacked out areas are replaced or expanded with painted segments glued on from the verso. Edges scuffed; not affecting composition.

We can find little trace of Sharma, though it may be a company studio name or a composite for a group of artisans sharing tasks, there was a possibly non-commercial artist born in 1939 who worked in a similar field. Sharma is also a well known family name in the Sivakasi trade but it is also a common Indian name overall. The notes on the verso suggest another artist called "Vadivel". This is perhaps an example of what Jain, in his monograph on calendar art describes as an example of 'hack artists' or copy masters altering the design for regional gody preferences and tastes for certain poses. In this portrait, Hanuman's eyes are wide open and Sita is seated suggesting a design tailored to southern Indian tastes (p-59 Jain). Perhaps it is an artist signing in the style of Sharma or altering his work to fit into a series of themed calendars on the Ramayana including Rama's younger brother Lakshmana.



[38] SHARMA (Surendra) (M.A.) (Artist). [Tri Morti Ram Shiva Krishna].

55 x 74.6 cm., central group portrait in peach tones and washes of colour gouache on a black background in a thin white border on a larger blue border

marked up with onlaid printers' registration marks, on card, holograph pencil annotations/directions and artist's rubber stamp on verso. Signed by the artist in the image in Devanagari with his rubber stamp the name and the title on verso in pencil in Western characters. N.p. [Sivakasi], Surendra Sharma, [Sri Kala Traders], n.d.

Crisp, clear image with a subtle patina, white border a trifle marked, the blue border cropped to the white border on upper edge, all edges bumped. A crisp clean example of an important image. A beautiful painting that is either one of a series, or, erroneously named after the 'Hindu trimurti' the three most important forms of all the many forms of the Hindu gods that are reserved for Brahma, Shiva and Vishnu.



[39] [SIGNED BY THE ARTIST]. [Radha and Krishna/Unfinished portrait of a woman].

Double painting. 50.2 x 57.2 cm., central head and shoulders portrait with Krishna incarnating above right with sandals and an oil lamp on an altar below, on a lilac background, verso covered in brown

paper, with calculations in pencil over another unfinished portrait of a woman, both in polychrome gouache, on card, image on recto signed illegibly by artist. Cal[cutta] 6, n.d.

Closed tear midway on left edge, grubby picture, half centimetre border of damage from an old mount on all edges and corners which are bumped and worn, not affecting image substantially. Brown paper torn and stuck to image on verso.

An interesting 'double' poster design, Radha has been abandoned and sent into purdah by being covered in brown paper on the verso, on the recto she is thinking of the absent Krishna who is manifesting with his beguiling flute.



[40] SITARAM (S.). [Murugan manifesting above the Murugan Palani Temple].

73.5 x 57.5 cm. (including border) on 76.2 x 60.5 cm., titles in Tamil on head of image above a portrait of Murugan shown from the waist up above a landscape scene of the complex in polychrome gouache, within a thin white border on paper covered card with wide unpainted

margins, signed by the studio/artist in the image. N.p. [Sivakasi?], [S.SitaRam], n.d.

Top edge rumpled, image with surface scratches, two tears on parallel margins into image and another on lower edge, top left corner of border missing. Unpainted margin rubbed and scuffed, Corners rubbed. The colours vibrant and bright.

Palani in Tamil Nadu state is one of the 'Six Abodes of Murugan', who is the son of Siva and the god of war, it is depicted here in a beautiful naive, folk style. Pilgrims await at the foot, elephants line up to process up the wide stairs, the winch funicular railway is halfway up and characters from the mythology are included such as Ettumba carrying the two hills. One pilgrim is a penitent carrying a Kavadi cage with 'vels' denoting the holy festival of Thaipusam. Murugan is depicted in a more sophisticated manner as a young man with his 'vel' or spear and a flag bearing the emblem of a cockerel and his right palm raised in a protection mudra inscribed with a holy character that Smith in his handlist speculates might be Tamil for 'Om'. He is better known as the 'Peacock God' to the Yazidi and others but here he is portrayed as the supreme god of the Tamils, the title might thus read 'Tamil Kadavalu' or 'God of The Tamils' [?].



[41] [Vishnu].

75.5 x 60 cm., Vishnu the four armed god is depicted standing within garlands and lit lamps hanging from the ceiling and amongst the sacred accessories on the floor below him, central portrait in polychrome gouache, within a wide white border, on paper covered card, in a card window affixed directly to support and

hinged from within with masking tape, signed by the artist in the image. N.p., [S. SitaRam], n.d.

Crisp copy, edges bashed as with most examples, this with a large chip out of the lower left border just glancing the image. The painting is very fresh despite repeated commercial use and rough storage of it in the age of mechanical reproduction. The last vendors tried to make it look newer by framing it in a heavy card window; with no regard to innate value as artifacts of industry and documents of The Bazaar.

Seemingly rare subject by the artist, even in printed poster format.

Out of the many examples of S. SitaRam's printed works in Smith's collection at Syracuse University there are apparently none of Vishnu treated as a sole portrait. Indeed, none of the printed artwork could equal the size and scale of this majestic painted example, the level of colour saturation and colour register is exemplary.



[42] SIVAM (K.P.). [Ganesha and Murugan]. 53.5 cm., central group portrait in an arch with one vignette apiece on both top corners; polychrome gouache on card, holograph annotations and directions on verso, signed by the artist in the image. N.p., K.P.Sivam, n.d.

All edges and corners scuffed with surface loss to the farthest extremities, largely on background, but with some slight loss on vignettes, card splitting into layers, repairs by tape and paper laid along verso edges. Image crisp and clear despite some surface smearing on upper portion.

The gods stand together, the zoomorphic Ganesha, god of new beginnings, with his rat/mouse mount to one side and the anthropomorphic Murugan, god of war, vel (spear) in hand and his peacock by his side. They are framed within an arch and stand on a golden pedestal which is in turn upon a lotus. They both make the mudra of Abhaya, and their palms are inscribed with a svastika (for Ganesha), and what H. Daniel Smith, in his handlist, has conjectured might be 'Om' in Tamil on Murugan. Offerings in bowls and burning incense lay at their feet in the foreground. The vignettes depict places of pilgrimage, one is the Palani hill temple of Murugan with his mudra symbol and vel poking out over the wall.



[43] [Devavrata on his bed of arrows, a scene from the Mahabharata]. 70.5 x 53.5 cm., central portrait in a round with four scenes in miniatures partly on a damask background, in polychrome gouache, on thick, flexible, textured watercolour paper, holograph annotations

and two rubber stamps on verso, signed by the artist in the image. N.p. [Sivakasi], K.P.Sivam, [Maharaj Offset Printers], n.d., c. 1970s.

Surface loss on extreme edges not affecting image in any substantial way. This is not one of the many Sivams in Smith's handlist.

One of two illustrations culled from a popular story taken from the battle of Kurukshetra. Devavrata is depicted in yogic meditation and prone upon his 'bed' of arrows whilst being shot at. A large army stands in attendance and Krishna incarnates in the clouds above him making the mudra of Abhaya, or reassurance. There have been many films made about Devavrata aka Bhisma, from as early as the 1920s on.



[44] [Umiyadevi and her Temple at Sidasar, Jamnagar District, Gujarat. "Patron Goddess (Kul Devi) of the Kadva Patidar Patel Sub-caste"]. 71 x 55.5 cm. (including border), riverine setting with golden temple in left half and

deity riding Nandi in right, in a landscape of foothills, polychrome gouache on card in a thick white border with printers markings, onlaid paper banner on lower portion with Gujarati text in white on black, holograph annotations in pen on verso, signed by the artist in the image. N.p., [Ahmadabad], K.P.Sivam, [Sri Ram Fine Arts], n.d.

Scantly primed border and corners, browned and chipped; not affecting image. Bright, crisp colours.

There is a folk art style vignette of a deity on the upper left corner that presumably belongs to the temple. This interpretation of Umiyadevi resembles 'Santoshi Mata' who became very popular in India after the release of the 1975 Bollywood film 'Jai Santoshi Maa'.



[45] SUNDAR (P.N.). [Siva meditating, Lingam and 6 other aspects of Him, Parvati as Durga (?)]. 58 cm., central figure of Siva, in the lotus position, above a lingam bedecked with flower garlands in a yoni; with three

aspects in miniature on left and right above a landscape of a sacred pilgrimage site with two statues of Nandi. In polychrome gouache on card within a thin white border and larger printers' border on three edges in brown marked up with registration marks, the proto-Siva marked up with a crude halo drawn in pen, holograph annotations in pen on verso with four rubber stamps and a printed letterhead 'tear sheet', signed by the artist in the image. N.p. [Sivakasi], P.N. Surdar, [Gnanam Picture Mart/Maharaj Offset Printers], n.d.

Creased on lower left corner, edges of board chipped and worn, paper remains from an old mount. None but the damage on the

lower edge affecting image substantively. A crisp, clear image acting as palimpsest of the many printing jobs it was used for. Incarnations include Sivas Nataraja, The Lord of The Dance, and Lakulishan both of whom have a foot on the dwarf of ignorance.

ISLAMIC GRAPHICS 46-49



[46] [ANONYMOUS]. [Allahu Akbar!]. 59.7 x 65 cm., in polychrome gouache, with calligraphic titles in Arabic in red outlined in blue and white, on card. N.p., n.p., n.d.

Bright, crisp and forceful image marred slightly by damage on a centimetre or so border area on the edges within the colour background; not substantially affecting the image.

A 'Hajj' picture with a rather surreal image of a gaudily dressed boy-child, with a supersized head and wearing a traditional hat, worn at a jaunty angle, with hands raised to his cheeks, and so perhaps new to the 'takbir'. The whole scene is framed within a trompe l'œil wooden panel, one half of which is decorated with a floral, baroque design, in gold, curved around a coloured crescent on which 'Allahu Akbar' is inscribed in calligraphy. The boy stands within this crescent above an open Quran with a pink rose symbolizing perhaps The Prophet Muhammed. Next to this is another rose bush with two flowers with tears/raindrops and beside them is another much larger rose bush with two stems (one still in bud and the other opens into a rose flower shaped cutaway in the wooden background); revealing a skyline with the Green Dome of Medina and a draped Kaaba of Mecca.



[47] [Buraq].

54 x 50 cm., central portrait in Meccan landscape, vignettes above and Urdu text in a banner below in blue on black with the name of The Prophet and 'God' in yellow on blue in roundels and more text on the horse's saddle, in polychrome gouache on card. N.p., n.p., n.d.

Bright clear image, corners and edges rubbed very slightly marring the furthest extremities of the image.

Depicts a heaven-sent horse that transported The Prophet Muhammed from Mecca to Jerusalem and back. The vignettes depict the most sacred site of the Kaaba, Mecca, and the Green Dome of Medina. The horse is in finery and has The Hand of Fatima floating above it covered by a golden parasol. The Urdu is possibly a rhyming couplet.



[48] [GANI ARTS]. [Muhammadan Tree].

57 x 53.4 cm. (image) on 62 x 57 cm including border, central portrait of The Tree with the Green Dome and The Kaaba on either side in polychrome gouache, in a box, within a border on white paper mounted on card, borders marked up with printer's registration marks, titles and decorations in calligraphic Arabic, signed in the image. Nellai 5, GaniArts, n.d.

Closed tear on top edge an inch or so into image; that edge also chipped into image-border, printer's borders browned and chipped, corners worn (not affecting image).

Directions on verso in holograph read "In colour Film negative Gurusamy" referring either to a publisher or a reprographic studio. A traditional square geometric portrait that, in line with doctrine, eschews representational images of humans and animals. This is the genealogical tree of The Prophet. Four roundels contain 'Allah' and 'Muhammad' and a border of diamonds contains a form of the 99 epithets applied to God (though rather confusingly, there is a reference to Muhammad; perhaps demonstrating the confusions that arose in a calendar art creation with a multi-faith workforce).



[49] MOHIDEEN. ["Our Lord has ordered our sins forgiven and veiled us from the Father of Fire"].

59.7 x 60.5 cm., portrait and scenery with Arabic titles in red in the sky, in polychrome gouache on textured card, 2.5 cm strip on lower edge in white, holograph annotations, a rubber stamp and a printed, annotated label on verso, signed by the artist in the image. Nellai, Mohideen, [Maharaj Offset Printers & Gnanam Picture Mart], circa 1983.

Edges and corners bumped, the tip lacking on upper right corner and scraped on the upper left, image scored once on lower portion with an area of scuffing, an area around the edges with paper traces from old window mount. Colours bright and fresh.

Depicts a woman praying in sight of the Green Dome, Medina. The Arabic inscription loosely translates as "Our Lord has ordered our sins forgiven and veiled us from the Father of Fire".

AN INDIAN MADONNA – 50



[50] STUDIO SPRAS. [The Shrine Basilica of Our Lady of Health Vailankanni].

62.6 x 56.6 cm., central portrait of the iconic statue of the Virgin Mary and child with ten cells (arranged as four each on left and right and two above) depicting scenes of her appearances before, during and after Portuguese colonization and the construction of the Basilica, on a black background with titles on a pink scroll on the foot above a vignette of the basilica on a sky blue background. In polychrome gouache on card, signed in the illustration. N.p. [Sivakasi], [Ravi Art Calendar Company/Studio Spras], n.d.

Edges chipped and rubbed, corners worn down with some loss but not affecting the substance of the image.

The shrine is a very popular cross-faith phenomenon, one of the folk art style miniatures depicts a vision of Mary that appeared to shipwrecked Portuguese sailors and another of their landing on her 'birthday'. The note for catalogue item 65, of a similar subject, in Larsen, Pal and Smith records that 'Velankanni' is itself an epithet for the Virgin Mary, 'kani' meaning 'unmarried'.

SECULAR GRAPHICS 51–58



[51] [ANONYMOUS]. [Dancing girl in a rural scene].

53.5 x 60.7 cm., in polychrome gouache and pastels, on sepia tinted card; with a blank space on the lower portion, signed illegibly by the artist on lower right. N.p., n.p., n.d.

Waterstaining on bottom edge running into blank space, lower right corner creased, edges bumped.

A confidently executed painting of a seductive and smiling dancing girl in a classic Bollywood style pose wearing a lavish costume (revealing her midriff) and nose, ear, hair, arm and hand jewellery in the foreground with a water well in the background and mountains in the distance. The blank space is for the advertising copy.



[52] DARSHAN (D.). [Child bathing, kitten and ball].

58.4 x 65.7 cm., in polychrome gouache on card, remains of a printed studio label on verso, signed by the artist in the image. N.p., D. Darshan, n.d.

One centimetre wide area around edges scuffed with loss, not affecting image substantially. Tips of two corners missing.

A very kitsch advertising image of a child bathing in a bowl holding a cup, with a simple red and white check towel behind him, and a ball on the floor in the foreground and white kitten pawing the ball. On a lavender background.



[53] LAL (M.) (Meerut). [Woman pouring tea at 4pm].

51.2 x 49.7 cm., polychrome gouache, in a painted green border, on card, signed by the artist in the image. Meerut, M.Lal, n.d. Image bright and crisp with forceful colours. Edges and corners rubbed and

scratched.

The purple teapot, pink floral tablecloth and floral blue sofa upholstery are in intensely saturated colours.

Meerut is a centre of calendar art design that has produced a number of the leading practitioners, some of whom had work 'farmed out' directly to them and others moved to find work in Sivakasi. 'Lal' is obviously one who stayed put.



[54] MAHENDRA (V.). [Village woman with water vessel in sylvan scene].

64.5 x 46.5 cm., central portrait, uncropped, sketched-in and unpainted border ruled and marked up in pencil, in polychrome gouache, signed by the artist in the image. N.p., V. Mahendra, n.d. Approximately 3 centimetre uncropped area with traces of paper and surface loss from old window mount; not affecting finished portrait area.

A village woman in traditional dress and gold coin necklace and belt wanders through a wood holding a water vessel under one arm and a green sprig in her hand.



[55] [Woman with a tambur].

x cm., central watercolour portrait on a background of blue washes, on paper covered board, signed by the artist in the image. N.p., V. Mahendra, n.d.
2-3 cm border with paper traces and surface loss from old card window mount, not affecting portrait, though cuts into floral area on lower portion.

A seated woman in traditional Indian dress, with a garland, holds a tambur, also garlanded, (with a nod to Saraswati?). A traditional music scene in the traditional art of the Indian Subcontinent.



[56] [RAWOOT (M.D.). [Tractor art].

73 x 58.7 cm., polychrome gouache in a black border on paper covered board, annotations on verso, signed in the image by the artist. N.p., M.D. Rawoot, n.d., c. 1970s.

Colours bright and forceful, edges with traces of paper from an old window mount and corners chipped and creased though hardly affecting image.

Partly in a folk art style, a healthy and attractive woman, with a bare midriff and uncovered hair, holds an overflowing basket of vegetables. An irrigation pump shoots water behind and left of her and a "Public Carrier" lorry drops off sacks. In the distance a red tractor works in ploughed fields. Jain characterizes this type of picture as "...socialist realism from Chinese and Soviet poster art" (p-166 *ibid*).y



[57] SYED ARTS O.S. [Schoolgirl holding a transistor radio].

66.4 x 53.2 cm., full length portrait and upper half with scenery in a white box, lower half left blank with pencil directions, in polychrome gouache on textured silk covered card, signed by the artist in the image. N.p.[Orissa State?], Syed Arts O.S., n.d.

Grubby patina, edges and corners worn and creased.

A secular image depicting an Indian schoolgirl, in Western dress, walking out of the frame of a Kashmir lake scene with pleasure and flower boats and snow capped mountains in the distance. The transistor radio created a communications revolution in India.



[58] VIJAY STUDIO. [Shepherd girls].

48.8 x 63.3 cm., polychrome gouache on silk covered card, classmarks in felt pen on verso, signed by the artist in the image. N.p., Vijay Studio, n.d.

Extremities of image marred slightly by worn edges, colours bright and forceful.

A beautiful woman, in good quality traditional dress, posed in a sylvan setting with sheep in the background and a woman breastfeeding.

All mistakes are ours but nearly all of the successes in this catalogue were achieved with the invaluable help of Graham Shaw to whom we extend our thanks.

Huge thanks also to Charles Asprey, Etan Iffeld and Jonathan Nunn of Postcard Teas.

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