



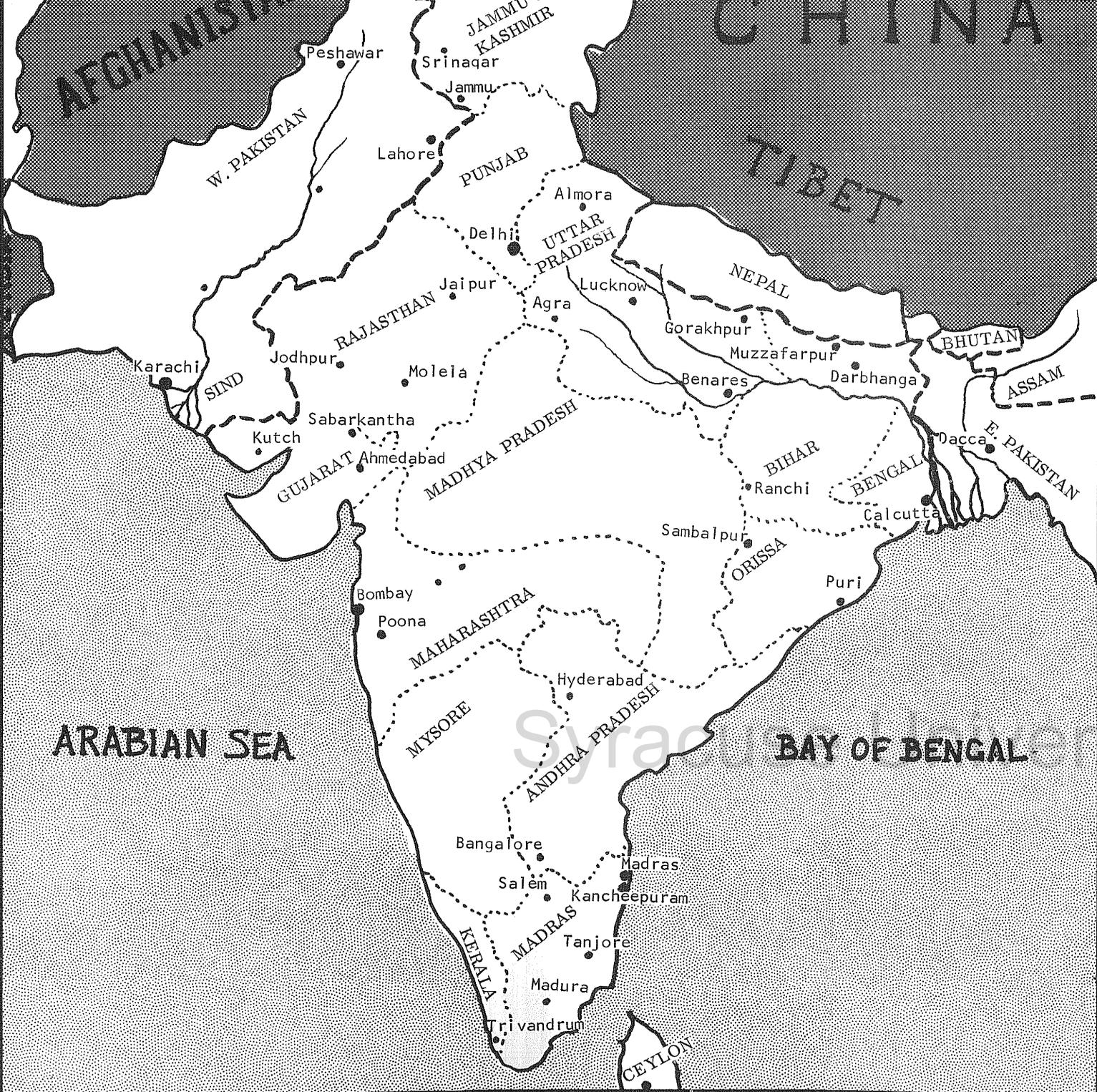
THE SCHOOL OF ART  
SYRACUSE UNIVERSITY

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FOLK ART OF INDIA

FOLK ARTS OF INDIA

Syracuse University Art Galleries



FOLK ARTS OF INDIA

METAL, CERAMICS, JEWELRY  
TEXTILES AND WOOD

An exhibition of the  
RUTH REEVES MEMORIAL COLLECTION  
SYRACUSE UNIVERSITY

and related work loaned  
by private collectors

Catalog and Notes by  
RUTH REEVES

Edited with an introduction by  
ALEXANDRA K. SCHMECKEBIER

The School of Art, Syracuse University  
Syracuse, New York. 1967

All objects are from the Syracuse University Collections  
except where otherwise noted.

Dimensions given are in inches:

h. - height  
w. - width  
l. -length  
d. -diameter

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Syracuse University Art Galleries

## INTRODUCTION

Among America's leading contemporary artists Ruth Reeves was known as much for her inspiring devotion to the work and welfare of other artists as for her own creative achievement. Her respect for sincere creative effort, her understanding and deep devotion to the human motivation of art wherever she found it, and her honest craftsman's standards in judging artistic quality no matter how modest, were features which endeared her to countless friends and colleagues. Born in the tradition of the American pioneer, she was a profound and inspired student of her own country as well as the many peoples of Mexico and South America, and finally found her closest spiritual affinity with the great complex of India.

As the granddaughter of the first Congregational minister to be sent out to the west coast of the United States, the spirit of the pioneers and the missionaries was in her blood. Her first personal venture at seventeen was the decision to leave California and her family, and embark on the study of the "fine arts." She began at Pratt Institute in Brooklyn and from there went on to the San Francisco School of Art, the Art Students' League in New York, and finally to the Academie Moderne in Paris where she worked under Ferdinand Leger. For many years her paintings were exhibited nationally, but the necessities of raising three daughters brought her into the professional field of textile design, in which she won many awards. She taught at Columbia University's School of Painting and Sculpture and at the Cooper Union School of Art.

It was during the depression period of the 1930's that she became one of the founders of the Index of American Design, a W. P. A. Federal Art program which was dedicated both to the conservation of the traditional American folk arts and their development as a national resource for the education of future artists. Holger Cahill called her "the missionary of the Index Idea," as she became a tireless and inspiring worker, traveling from coast to coast, collecting historical material and coordinating the work of many artists. The effort involved great critical insight and scholarly discipline, but its objective was essentially creative and human. Soon thereafter, as a Guggenheim Fellow, she made extensive trips through South America and Mexico studying the "ethnic arts" of the indigenous peoples.

Her interest in India goes back to her early student days when, on a field trip to the Boston Museum of Fine Arts to study metal casting methods, she met Dr. Ananda K. Coomaraswamy, Curator of the Indian Collection. However, it was not until 1956 that, as a Fulbright Scholar, she was able to fulfill her great desire of knowing India more intimately and studying its folk arts. Her interest in the ancient metal casting techniques, known to have been used by the Greeks,

the Incas, and the Mayans, in the Indus Valley and Malaya, and said to survive today in actual practice only in India, was her original object of study.

When the grant was over she stayed on at her own expense as honorary handicraft adviser in the Office of the Registrar General of India. As she told it, "For four years I slung my camera over my shoulder and trekked the countryside up and down India, in and out of rickety buses and jolting bullock-carts. I went from village to village from Bengal to the South, and in Central East India followed the tracks of the nomad tribes, questioning people about their crafts." Her book, Cire Perdue Casting in India, published by the Crafts Museum in New Delhi, describing the procedures of both hollow and solid metal casting by this age-old method, which she found, nevertheless, varied from one village and region to another, has become an invaluable reference work for both museums and craftsmen.

Her explorations and observations followed her broader interest in the other crafts, and she used these rare opportunities to collect examples of the best of those arts. Her work with the Census of India in recording the native crafts as practiced in individual villages allowed her to carry on her own scholarly work of collecting, photographing, and documenting selected specimens in situ.

This collection is largely the result of that ten years' activity. As a friend of Syracuse University and an admirer of its museum program, Miss Reeves collected her metals, ceramics, and textiles with this in mind--not only the teaching opportunity but also the conservation of some of these little known and in some cases vanishing folk arts. We are fortunate indeed to have acquired this collection, embodying as it does her tremendous personal effort and discriminating selection, as well as her meticulous documentation. We gratefully present it to the public for the first time with this exhibition and catalog.

To serve as a background for the first presentation of the Ruth Reeves Collection of Folk Arts, a number of especially fine examples of historic Indian sculpture and other art works have been assembled through the generosity of interested friends and colleagues. We are deeply grateful to Mr. William H. Wolff, the Doris Wiener Gallery, and Rudi Oriental Arts, Inc., all of New York City. We wish to thank our friends of the University community, Dean and Mrs. Stephen Bailey, Dean and Mrs. Howard Boatwright, Professor and Mrs. Irving Swerdlow, Professor and Mrs. Robert Gregory, Professor and Mrs. Isma'il Faruqi, Professor and Mrs. Sidney Alexander, and Mrs. Indra David, who have

graciously loaned objects from their collections as indicated in the catalog. We are also indebted to Miss Mani-Mann of SONA, Inc., and Mr. Romen Basu of the United Nations Secretariat, to Mr. Howard Hollis and Professor Laurence Longley for their professional advice and encouragement, as well as those who have assisted in assembling and installing the exhibit.

Alexandra K. Schmeckebier

## PREFACE

The Folk Arts of India is a special collection recently acquired by Syracuse University through the efforts of Ruth Reeves, the distinguished American artist and authority on folk art, who has been active for the past twelve years as special consultant to the Indian government on cultural conservation. It was her endless devotion, creative enthusiasm, discriminating taste, and expert knowledge of the field that made it possible to assemble this collection as one of the finest and most significant of its kind. Though completed only a short time before her untimely death in December, it is our hope to continue its expansion and publish a definitive catalog as a memorial to her great work.

The University collection in general serves a multiple purpose for both students and the community. Its primary function is to provide aesthetic, technical, and cultural inspiration as well as knowledge in a systematic program that is part of the education of young artists. Since this effort is essentially a creative one, it also serves the broader purpose of providing in visual terms the cultural enrichment necessary to the understanding of peoples across the boundaries of race, creed and historical tradition. With the variety and intensity of foreign study programs of the modern university aimed in nearly every geographical direction, the message of the artist is essential.

In this situation the folk arts--the art of the people in the most genuine sense--have a special significance. As folklore is related to language and literature so are the folk arts basic to visual expression. They are integral to the living patterns of people in their purest and most elementary forms. They are not subject to the changing concepts of fashion, patronage or intellectual direction, but stand as the most genuine expression of the people's aesthetic, social and economic way of life.

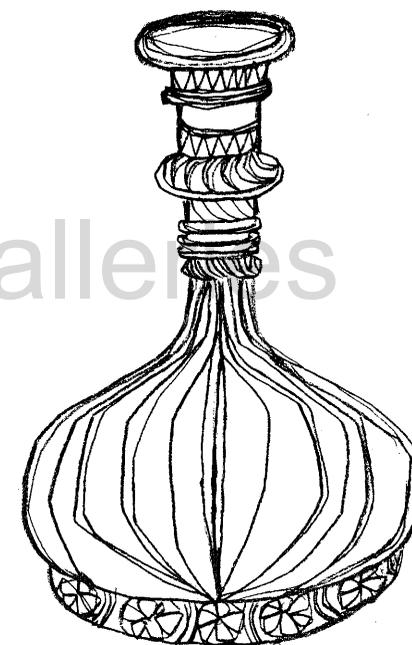
Richness and variety are the chief characteristics of this exhibition. Drawn from nearly every province of India, the material includes votive and legendary figures for religious and home ceremonials as well as toys, textiles, and objects for everyday use. Jewelry, carved wood and stone, weaving, terracotta, cast and handwrought metal reveal the simplicity and refinement of highly skilled craftsmen. They reflect that ageless vitality of the human spirit which the machine and mechanization cannot destroy.

The exhibition itself was organized by Alexandra K. Schmeckeber, who also assembled and edited Miss Reeves' notes for the catalog. The installation was designed by Larry Bakke of the Syracuse University School of Art faculty. To these and to the many other devoted friends who have contributed their efforts, Syracuse University extends its sincere gratitude.

Laurence Schmeckeber, Dean

January 1967

NINETEENTH CENTURY METALS



Syracuse University Art Galleries

HOOKAH BASE; cast brass, chased designs  
State of UTTAR PRADESH District MORADABAD  
66.128(1)

Brass hookah base (hubble bubble) produced by the darza box sandmould casting method in sections and then soldered together. Decorated with chased kalka (stylized mango or flame forms) and scrolls in bud-creeper designs which were later filled with red and black lacquer in imitation of enameling. Used in the homes of well-to-do families. h. 12" d. 6"

HOOKAH BASE; brass, cast in sections, chased pattern  
State of JAMMU and KASHMR District SRINAGAR  
66.128(2)

Brass hookah base (hubble bubble) produced by the darza box sandmould casting method in sections and then soldered together. Melon-shaped ribs further ornamented in a chased diaper pattern. The rim of the base is chased in a stylized floral pattern of repeating rosettes. Used by well-to-do Hindu and Muslim families. h. 8-3/4" d. 5"

COOKING UTENSIL; copper, hand-beaten  
Union Territory of DELHI Town DELHI  
66.128(3)

Disc-shaped copper cooking implement with a long handle of copper produced by the hand-beating process. The handle was at one time decorated with repeating round point impression punch marks which have long since become indistinct from constant use. Used mostly by Muslims. l. 20-1/4" d. 4-1/2"

LADLE; hand-beaten, copper  
Union Territory of DELHI Town DELHI  
66.128(4)

Copper ladle, the bowl of which was produced by the hand-beating process. The bowl is attached by copper rivets to a pipe-shaped hollow handle, beaten out of a copper sheet. Commonly used for serving hot liquids at roadside eating places or at community feasts. Punch-marked in Hindi near the rim of the bowl is the name of the owner. Used mostly by Muslims. l. 18" . d. of bowl 4"

SERVING PITCHER WITH LID; beaten copper, cast brass handle  
State of PUNJAB District JULLENDUR  
66.128(5)

Lidded copper pitcher produced by the hand-beating process in four sections and later soldered together. It has a cast brass handle and the lid is centrally decorated with an embossed tree form, at the center of which a cast brass knob in the shape of a betel leaf is soldered. The inner surfaces of the pitcher and the lid are heavily tinned inasmuch as this type of container is commonly used to serve buttermilk, lemon squash, and other acidulous liquids. h. 11-1/2" d. 6-1/2"

FOOD STORAGE VESSEL WITH CUP LID (KATORDAN); beaten brass  
State of RAJASTHAN District JAIPUR  
66.128(6)

Lidded brass container, (katordan) or food storage vessel, produced by the hand-beating process. The container proper was shaped in two separate sections and then soldered together. The lid and upper rim of the container are decorated with embossed lines in tiered formation between two of which appear embossed repeating triangles. Centrally attached to the lid by a rivetted copper stud is a beaten flanged cup for removing the cover. This cup is also decorated with embossed triangles. The container is used for storing flat loaves of bread wrapped in a piece of cloth, over which cooked vegetables, or pulses in a separate bowl, will also be kept ready for serving at the noon or intermediate meals. Used by Hindus in their kitchens. h. 8-1/2" d. 10"

SPOUTED POT (LOTA); cast brass  
State of UTTAR PRADESH District VARANASI  
66.128(7)

Brass spouted lota (pot) with fluted ribs on the body. Produced by the darza box sandmould casting method. The spout, which is cast separately, is soldered to the body later. Used for hand and mouth washing by Hindus. h. 7" d. 7"

INK POT WITH TEMPLE-SHAPED LID; cast brass  
State of RAJASTHAN District JAIPUR  
66.128(8)

Brass ink pot with handle produced by the darza box sandmould core casting method. This specimen was cast in two separate parts: the portion for containing the ink, and the temple-shaped top which serves as the lid. Three brass rings set at equal distances from each other, which serve as holders for peacock feather pens, are to be noted on the lower rim of the pot. Used by Hindus. h. 8-1/2" d. 4"

LIDDED PITCHER; hand-beaten copper with hammered copper handle  
District PESHAWAR - WEST PAKISTAN (State of PUNJAB, 19th century India)  
66.128(9)

Lidded copper jug or pitcher, at one time tinned on both inside and outside, produced by the hand-beating process. It has a hammered copper handle. The body of the jug was made in four sections and soldered together. The hollow lid shaped like a minaret, was produced in two sections and has a solid beaten copper knob fitted into the top, the latter being attached by a shaped copper strip which is hinged to the top of the handle. The linear and triangular ornamentation of the various parts of the jug were embossed. Used by Muslims. h. 12" d. 7"

GOLDSMITH'S STEAM KETTLE, BIRD-SHAPE; beaten brass  
State of UTTAR PRADESH District MEERUT  
66.128(10)

Brass goldsmith's steam kettle in the form of beaked bird, the globular body of which was produced by the hand-beating process in five separate sections and carefully soldered together to insure an airtight surface. There are four cast brass parts: the bolt, the nut, the beak, and the bird's tail. The bolt is soldered to the end of the bird's body while it goes without saying that the nut soldered to the end of the tail is removable. The beak has a narrow hole in it. In order to use the kettle, the goldsmith unscrews the nut removing the bird's tail, fills the globular interior of the bird's body with the required amount of water, screws the tail back on again and places the kettle over live coals in a charcoal brazier until a thin cloud of steam starts coming out of the beak. This steam is used constantly by the goldsmith for slightly heating the gold objects he produces at various stages of the work in order to render the gold pliable, a process technically referred to as annealing. h. 5" l. 4-1/2"

PAN-DAN (BETEL NUT AND LEAF CONTAINER); hand-beaten copper  
State of RAJASTHAN District JODHPUR  
66.128(11)

Lidded copper pan-dan (betel nut and leaf container) produced by the hand-beating process. Both parts of the container, i. e., the domed lid and container area, were prepared separately. The lid is attached to the base with a rivetted copper hinge and the opposite side is fitted with a hinged and rivetted copper locking device. Through a hole in the top of the lid a closed copper hook was attached after placing over it four over lapping hammered copper washers of regularly diminishing diameters having toothed rims cut with metal shears. Through this hook a large copper ring was fixed, which serves as a carrying handle. The terraced lid is ornamented with alternating bands of triangular and diagonally placed linear designs, executed by embossing. The set of containers, for betel nuts, leaves and other required condiments, with which the interiors of the pan-dans produced in the 19th century were usually equipped, are missing. h. 8-1/2" d. 8"

LIDDED EWER WITH HANDLE AND SPOUT; cast bronze, engraved design  
State of PUNJAB District JULLUNDUR  
66.128(12)

Lidded brass ewer with handle and long spout. Produced in four parts: the lid, handle, spout and the container area, by the darza box sandmould method of casting; the four small round brass pegs at the base, the handle and the spout are soldered. The movable lid is attached by a hinge to the handle. Design ornamentation was done by engraving. The ewer was used by well-to-do Muslim families for serving water. h. 10-1/4" w. 13" d. 6"

OCTAGONAL PAN-DAN (BETEL NUT CONTAINER); hand-beaten brass;  
punched and cutwork ornamentation  
State of ANDHRA PRADESH District HYDERABAD  
66.128(13)

Small octagonally shaped brass lidded pan-dan (betel leaf container) produced by the hand-beating process. The container area of the pan-dan was made in three sections: the base, the side walls, and the rim fitting inside them to form the rabbet. The lid was made in two parts: the octagonal rim fitting over the rabbeting so that it lies flush with the side walls, and the slightly rounded octagonal top that flattens out at the top. The lid is hinged at the back to the container proper and has a locking device in the front. A flattened C-shape handle is attached to the lid by means of two hooks. The container is ornamented with bands of cutwork in a diaper pattern, and linear and floral designs executed with impression punches. 8-1/4 x 6-1/4" h. 4"

DECORATIVE WALL PLATE; hand-beaten copper, punched design  
Union Territory of DELHI Town DELHI  
66.128(14)

Decorative copper wall plate produced by the hand-beating process and ornamented by impression punches with various designs cut into the ends of them. d. 11"

GARUDA, VEHICLE OF VISHNU; bronze, solid cast  
State of MADRAS District MADURAI  
66.128(15)

Bronze image of Garuda, the man-bird, vehicle of the god Vishnu. Produced by the cire perdue (lost-wax) solid casting method. Attached by soldering at the back of the image is a hooded cobra (Nag) that winds around the left side of Garuda. It represents Ananta, the thousand-headed cobra on whose head, according to Hindu mythology, the earth is believed to be poised, and on whose body Vishnu often rests with his consort, Lakshmi.\* The pedestal, which is hollow, was separately cast, also by the lost-wax solid casting process. The image is soldered to it and is worshipped on a house altar by Hindu devotees of Vishnu. h. 7" base 4-1/2 x 4-1/2"

\*P. Thomas, Epics, Myths and Legends of India (Taraporevala Sons & Co. Pvt. Ltd., Bombay, India) p. 133.

WATER POT (LOTA); cast brass, with engraving and copper inlays  
State of UTTAR PRADESH District VARANASI (BENARES)  
66.128(16)

Brass lota (water pot) produced by the darza box sandmould casting method and ornamented by engraving and copper inlays in diamond and pennant patterns. Because this specimen features a combination of brass and copper, it is referred to as a Ganga-Jumuna lota, the two names signifying the confluence of the two great sister rivers of India: the Ganges and the Jumna which are held sacred by Hindus. Such lota, along with various other metal objects, are used by Hindus in the performance of religious rites both in the home and in temples. (The four holes bored on either side of this 19th century pot were not made in the original specimen.) h. 5" d. 4"

TEMPLE DANCER; cast brass  
State of MADRAS District MADURAI  
66.128(17)

Brass image of a temple dancer, produced in the cire perdue solid casting method, fixed on a separately cast hollow circular pedestal. In the past, these temple dancers were devotees of the god enshrined in the temple whose only duties were to dance for the gods and devote themselves to the service of the temple. h. 5" d. of base 2-1/4"

INCENSE BURNER AND OIL LAMP FOR TEMPLE RITUAL; cast bell metal  
State of KERALA District TRIVANDRUM  
66.128(18)

Bell metal temple incense burner with oil lamp and handle, produced by the cire perdue hollow casting method in five sections: the bowl, the handle, the oil lamp and the two closed ogee forked brackets, (one to support the handle and the other to support the lamp), the latter being soldered together. The holes in the bowl serve as an outlet for the air to create the draft required for sustaining the slow cowdung or charcoal fire necessary for burning the incense. This particular temple vessel is used for performing the morning and evening prayers known as Arti. With the incense burning in the bowl and the lighted cotton wick burning in the lamp, fueled either by ghee (butter purified by boiling) or coconut or sesame seed oil, the priest holds the burner by its handle and swings it in a circular movement around the images of the deities, while he and the devotees stand in front of them chanting their prayers. When the service is over, the priest goes with the incense burner from devotee to devotee who, with folded hands, bow before it and then open them to cup up the smoke and bring it to their faces. This act, performed twice a day, is considered to offer the participants particularly auspicious dual blessings and no one in the assemblage would dream of leaving without so doing.

HOOCAH BASE; BIDRIWARE: cast metal with inlaid silver designs  
State of MYSORE District BIDAR  
66.128(19)

Bidri hookah base (hubble bubble), produced by the darza box sandmould casting method. The word bidri is derived from Bidar, the town, now in Mysore State, where bidriware was first produced in India 400 years ago in imitation of the famous damascene work of ancient Damascus, whereby metal objects were ornamented with inlaid designs in gold and silver. The inlaid silver designs on this specimen of bidriware were executed in tarkashi (silver wire work) and tahnishan (silver sheet work) floral and leaf designs. When fitted with the other necessary attachments to form a complete hookah, this base served to

hold the water through which the smoke passed before inhalation. Hookahs were used by the nawabs, (nobles of the Mohammedan courts of former days) in their lavishly decorated 19th century drawing-rooms. The present copper base was substituted at some time when the original one was damaged. h. 9" d. 7-1/2"

HOOCAH BASE; cast brass with engraved design of mango buds  
State of JAMMU and KASHMIR District JAMMU  
66.128(20)

Bell shaped brass hookah base produced by the darza box sandmould casting method. The bottom disc was separately cast and soldered to the edge of the lower rim of the bell shape. The main design motif is one of stylized buds in the famous kalka (mango) form and floral and leaf designs executed by deep and shallow engraving. The hookah base was used by upper class families. The round copper disc set in the middle of the base is a later piece of repair work. h. 5-1/2" d. 5-1/2"

HOUSEHOLD FRYING PAN (KHADAI); hand-beaten copper  
Union Territory of DELHI Town DELHI  
66.128(21)

Round copper frying pan (khadai,) produced by the hand-beating process, with two copper handles rivetted on either side of the khadai. The inner surface of the pan is tinned. Used in every household in India for their various culinary dishes including the preparation of puddings and puris (small round puffed up cakes of Indian bread often fried in ghee, purified liquid butter). This container is also used for making various snacks and other dishes which require frying in oil or in ghee. Larger ones of similar type are used by street shop sweetmeat venders where hot boiled milk is also sometimes sold. However, by and large, milk sellers prefer shallow pans with larger circumferences because milk boiled in these provides more skin of the milk, and this extra skin which is the result of the special shape and depth of the pan, wins more satisfied customers. h. 2-3/4" d. 7"

SCENT BOTTLE IN FORM OF A GODDESS; cast brass  
State of GUJARAT District AHMEDABAD  
66.128(22)

Brass scent bottle produced in the form of a goddess by the cire perdue hollow casting technique. The top, or metal stopper, long since lost, which was screwed into the top of the head must have constituted the upper part of a crown. Such scent bottles were used by the ladies of well-to-do families. h. 5" d. 1-1/2"

INCENSE BURNER AND OIL LAMP; cast bell metal  
State of KERALA District TRIVANDRUM  
66.128(23)

Bell metal temple incense burner with oil lamp attachment; produced by the cire perdue hollow casting method in two parts: the bowl of the incense burner, and the oil lamp-cum-handle, the latter having been soldered to the bowl and further strengthened by soldering two separately cast ogee-shaped brackets in a diagonal direction, one on either side of the bowl.  
h. 3" l. 11-1/2"

PLAQUE OF SHIVA'S FACE; copper repousse  
State of RAJASTHAN District JAIPUR  
66.128(24)

Copper plaque representing Shiva, the god of preservation and destruction, produced in two parts by the repousse process: frame and portion of the face. For the face, which is in high relief, the copper sheet was first die-cast by using a set of male and female dies to produce the basic form. Over this, the repoussé work was carried on. The ears were die-cast separately and later soldered. The flowers on the two upper corners of the frame are also die-cast, the other designs on the frame are also worked in repoussé. Shiva is always shown with the snake around his neck which represents the poison he drank from churning the sea, as described in the Mahabharata. The crescent moon on the forehead represents the third eye of Shiva. A glance from this when opened in wrath toward some enemy seeking to divert his meditations, annihilated him instantly. h. 11-1/4" w. 8" depth 4"

TRAY WITH PUNCHED DESIGNS; hand-beaten copper  
State of UTTAR PRADESH District LUCKNOW  
66.128(25)

Circular copper tray with raised rim produced by the hand-beating process. The linear designs made by punch impression tools, symbolize the moon in the center of a flowering plant. This is enclosed by circular bands of diamond, fish-scale and leaf patterns. Used as a presentation tray in the homes of well-to-do Muslim families. d. 22-1/2"

TRAY WITH PUNCHED DESIGNS; hand-beaten copper  
State of ANDHRA PRADESH District HYDERABAD  
66.128(26)

Circular copper tray with a raised rim of finger-like impressions ending in a plain raised edge. Produced by the hand-beating process. Ornamentation on the face of the tray is made by impression punches. In the center is a flowering plant separated by a plain circular band, followed by a circular band containing floral designs in a continuous ogee pattern. A small plain band made with metal dividers marks the final separating band, ending in a border design referred to in India as a flower-creeper motif. Used by wealthy Muslims as a presentation tray on festive occasions. d. 23"

COOKING POT (DEG); hand-beaten copper; chased designs worn down  
District PESHAWAR - WEST PAKISTAN (State of PUNJAB, 19th century India)  
66.128(27)

Copper olla-shaped cooking pot, (lid missing) which among Muslims in India is known as deg. Produced by the hand-beating process in three sections and soldered together later. The outer surface was originally decorated with well-defined chased architectural designs now scarcely discernible because of constant cleaning by the Indian method of rubbing copper cooking vessels with the ash of burned charcoal, coal or firewood before washing them with water. The inner surface is thickly tinned as it must have been used in a Muslim family for cooking rice, meat or vegetables. Used only by large families, joint families, or on occasions which demand a feast. In a Hindu family, this same pot would serve as a water container. h. 10-1/2" d. 13-1/2"

PAN-DAN WITH ACCESSORIES FOR BETEL SERVICE; beaten copper with punched designs  
State of UTTAR PRADESH District LUCKNOW  
66.128(28)

Lidded tinned copper pan-dan (betel nut and leaf container) fitted inside with a set of containers for betel and betel accessories plus tray for serving them. Produced by the hand-beating process. The all-over design ornamentation was executed with punch impression tools. The dome-shaped lid is attached to the base by two copper chains and at the front has device for fastening and unfastening it. At top center the lid has a cast C-shaped copper carrying handle attached to it. Inside the box, is a removable serving plate, while below it are arranged six containers of three different shapes and sizes. The two identical containers with removable lids are used for keeping the paste of chuna (lime) and katha (catechu) respectively, these being applied on the surface of the betel leaf before wrapping the condiments and cut betel nuts in it. The

three identical containers are respectively used for keeping these cut betel nuts as well as sonf (fennel seeds) and zarda (scented edible tobacco). One small lidded container holds longs (devef) which are meant for piercing the center of the folded betel leaf containing the various ingredients just mentioned. Needless to say, the long is removed before putting the betel into the mouth and chewing it. Removing the containers, one sees that the secondary copper base is so hinged that it can be folded over. The space so formed is used for storing extra betel leaves wrapped in a damp piece of cotton cloth to keep them fresh and crisp. This pan-dan is used in well-to-do Muslim families and is exclusively handled by the womenfolk; hence it is always kept in the women's apartments. They prepare the betels, put them in the serving plate and then send them to the men's quarters. Upon entering a Muslim home, a visitor is immediately served with betel. h. 8" d. 10-1/2" tray d. 10"

PAN-DAN FOR BETEL STORAGE AND SERVICE; beaten brass with punched outwork designs

State of RAJASTHAN District JAIPUR  
66.128(29)

Lidded decagon-shaped brass pan-dan (betel and betel accessories container), produced by hand-beating in two separate sections each for both lid and base. A hand-beaten decagonal brass frame fitted into the base of the box on to the inner side of its upper edge forms a rabbet for receiving the lid. In the center of the top of the lid a movable brass ring is fixed to a brass hinge. Both the lid and the base of the box feature designs executed in cutwork and made by punch impression tools. The lid is attached to the base with hinges and has a locking device. Used by well-to-do Hindu families. The cutwork screen allows the air to enter the box thus keeping the betel leaves fresh. The interior set of containers for the betel and betel accessories is missing. h. 7-1/2" d. 12"

SPOUTED WATER CONTAINER; cast bell metal  
State of BIHAR District HAZARIBAGH  
66.128(30)

Bell metal spouted water container produced by the darza box sandmould method of casting in five sections, which after casting, were soldered together. The configuration at the base of the spout represents the trident, Shiva's powerful weapon used to destroy the evildoers of the world. Such water containers are still produced in Bihar today. They are used by Hindus. h. 9-1/4" w. 7" d. 5"

EWER WITH LID AND SPOUT; cast brass with chased and engraved designs  
State of ANDHRA PRADESH District HYDERABAD  
66.128(31)

Lidded brass ewer produced by the darza box sandmould core casting method in six sections, which, excluding the lid, are later soldered together. The lid is fixed with a hinge to the handle. The surface designs are executed by engraving and chased work. Used by royal Muslim families for washing before prayers (Nimaz) a body purification process known as Wazu Karna. h. 9-1/2" w. 11" d. 5-1/2"

WALL PLAQUE WITH TWIN IMAGES OF SHIVA; cast brass  
State of PUNJAB District KULU  
66.128(32)

Cast brass wall plaque produced by the cire perdue solid casting process. The plaque represents twin images of lord Shiva, the preserver of the Universe, as symbolized by the shields and the trident, also the sun, moon, bird, beast and serpent forms. Nailed on the wall behind house altars of the local hill people. h. 6-1/4" w. 4-1/4"

WATER STORAGE GOBLET; beaten copper with embossed designs  
Union Territory of DELHI Town DELHI  
66.128(34)

Copper water goblet produced by the hand-beating process in four sections and then soldered together. Before soldering the various designs were executed by embossing. The outer surface was later tinned. Overall ornamentation of this specimen does not affect the aesthetic form of the goblet. Used by Muslims for keeping water. h. 11-1/2" d. 8-1/2"

WALL PLAQUE WITH SHIVA AND PARVATI ON A HORSE; cast brass  
State of PUNJAB District KULU  
66.128(34)

Cast brass wall plaque produced by the cire perdue solid casting process. The plaque represents Shiva and Parvati riding on a horse. In the foreground are seen a pond, an elephant and a goat symbolizing lord Shiva's philosophy that because of his greatness both the weak and the mighty may peacefully live together. Used as a wall plaque above a house altar by local hill people. h. 6-3/4" w. 4-3/4"

ORNAMENT FOR A BULLOCK; cast brass  
State of BIHAR District HAZARIBAGH  
66.128(35)

Heart-shaped brass head ornament for a bullock on the top of which a peacock is mounted. Produced in three sections by the cire perdue hollow casting process. h. 6" w. 5-1/2"

DOMESTIC RITUAL OIL LAMP; cast brass  
State of ORISSA District MAYURBHANJ  
66.128(36)

Brass ritual oil lamp used in house temples. Produced by cire perdue hollow casting process. h. 3-1/4" d. of base 2-3/4"

COOKING VESSEL; hand-beaten copper  
State of MAHARASHTRA District POONA  
66.128(37)

Copper vessel produced in two sections by the hand-beating process with cast C-shaped brass handles on either side. Used for cooking purposes. d. 16-1/2"

COOKING VESSEL; hand-beaten copper  
State of GUJARAT District SURAT  
66.128(38)

Tinned copper cooking vessel produced by the hand-beating process in two sections and later soldered together. A separate copper ring is soldered to the base showing where the vessel was once mended; the round plate-type lid is missing. Used by Parsee families in preparing their community feasts. h. 8-1/4" d. 15-1/2"

TEA SAMOVAR; hand-beaten copper  
State of JAMMU and KASHMIR District BARAMULA  
66.128(39)

Typical country copper tea samovar of Russian origin, produced by the hand-beating process in various sections and later soldered together along with cast brass handle. The brass base and the aluminum knob on the top of the lid are later repair work. The inner surfaces of the samovar are tinned. Used by every Kashmiri family, as well as by roadside tea vendors. h. 16" w. 13-1/2" d. 8"

SAMOVAR; hand-beaten copper, cast brass handle; embossed designs and cutwork base  
State of JAMMU and KASHMIR District SRINAGAR  
66.128(40)

Copper samovar produced by the hand-beating process in sections and later soldered together including the cast dragon-shaped brass handle. The designs are executed by embossing and cutwork. The lid and the base of body feature medallions in high relief further ornamented by embossed floral designs. The rest of the body has a panel of mehrab and kani shawl designs arranged in a continuous repeat pattern with the spaces between ornamented with the flower-creeper motif. The base features cutwork floral designs and medallions. The brass handle is a dragon form. Used in the homes of royal Kashmiri families. h. 17" w. 14" d. 8-1/2"

OVAL TRAY WITH RAISED RIM AND HANDLES; hand-beaten brass; Para- cast handles; chased design with lacquer  
State of RAJASTHAN District JAIPUR  
66.128(41)

Oval brass tray with raised rim and handles. The tray is shaped by the hand-beating process while the handles are produced by the para-casting method, an earlier form in India of the darza box sandmould casting method. Designs in chased work were filled with red and black lacquer. l. 33" w. 20"

HEAD FOR POLE OF MARRIAGE PALANQUIN; cast brass  
State of RAJASTHAN District JODHPUR  
66.128(42)

One of four brass heads produced by the hollow casting method, of a mythical hybrid animal, half elephant and half gargoyle (makara). These are fitted on the ends of the two bamboo poles for carrying the canopied marriage palanquin, with the bride and her attendant, to the home of the bridegroom's parents after the marriage ceremony at the bride's house. Often this involves a journey of many, many miles, hence the litter is borne on the shoulders of four to six men of the Kahar caste whose main occupations are fishing, palanquin-bearing, domestic work and farm labor. l. 10" d. 3-1/2"

PRESENTATION PLATE; hand-beaten copper, embossed design  
Union Territory of DELHI Town DELHI  
66.128(43)

Copper presentation plate with raised rim, shaped by the hand-beating process. The ornamentation was executed by embossed work and punch impression marks. Stylized flower and leaf motifs enclosed by circular bands of half-moon shapes, triangles and flowers and leaves, form the main design units. Used by Muslims for carrying and offering presents, perhaps fruit, sweets or articles of clothing, to friends and relatives on festive or ceremonial occasions. When laden, the platter is covered with a decorative piece of cloth. d. 19-1/4"

LAKSHMI OIL LAMP (DEEPA); cast brass with clay core  
State of MADRAS District MADRAS  
66.128(44)

Brass deepa Lakshmi: deepa meaning oil lamp and Lakshmi referring to the goddess of wealth. Produced by the cire perdue hollow casting method in three sections: the area from the waistline up; that from the waistline down; and the lamp. Lakshmi is worshipped in all Hindu families, especially at the time of Diwali, the festival of lights, held in October-November. The festival also marks the return of Rama with his wife, Sita, and his brother, Lakshman, to Aaudhaya, the seat of his father's kingdom after fourteen years of banishment. After casting, the clay of the core was allowed to remain inside the image to give it the required weight for temple or house altar use. h. 13" d. 3"

LADLE; hand-beaten copper and brass; cup with engraved creeper designs  
State of UTTAR PRADESH District AGRA  
66.128(45)

Copper ladle produced by the hand-beating process in five sections, of which two are cast: the brass knob at the end of the handle and the brass hook at the inner end of the handle. The cup is ornamented on the outside by engraved creeper and mehrab designs, and the handle by a diminishing linearly outlined band containing an all over pattern of repeating floral forms. Used by Muslims at community feasts or in the royal kitchens of the nawabs.

l. 17" d. of bowl 3-3/4"

FISH-SHAPED BOTTLE CARRIED WHILE HUNTING; cast bell metal  
State of MADHYA PRADESH District JAGDALPUR  
66.128(46)

Fish-shaped bell metal country liquor bottle, produced by the cire perdue hollow casting method by the Kaser caste of metalsmiths. Used by local tribal men on hunting expeditions. The bottle is corked with small splinths of bamboo, and having tied a short length of hemp twine around its grooved neck, the tribesman winds the rest of the cord around his waist.

l. 10-1/4" w. 2-1/4"

NECKLACE (CHAMPAKALI); silver with glass; design of Champa bud forms  
State of UTTAR PRADESH District NAINITAL  
66.128(47)

Silver necklace embedded with clear glass, locally called champakali because of the shapes and the preponderance of the silver forms which are similar to the bud of the flower called champa. Worn by Muslim ladies.

l. 14-1/2" ornament, d. 3"

CHILD'S BRACELET; interlaced silver wire  
State of ANDHRA PRADESH District HYDERABAD  
66.128(48)

Silver-chained child's bracelet. Produced by interlacing spiral shaped wire units. l. 6-1/2"

BULLOCK'S HEAD ORNAMENT WITH PEACOCK; cast brass  
State of MADHYA PRADESH District BASTAR, JAGDALPUR  
66.128(49)

Brass bullock's head ornament. Produced by darza box sandmould casting method. It is heart-shaped with peacock on the top. The two round hooks are meant for the belt which fastens it on the bullock's forehead. l. 5-1/2" w. 3"

MIRROR (ARNAMULA KANNADI); cast bell metal  
State of KERALA District TRIVANDRUM  
66.128(50)

Bell metal arnamula kannadi (mirror). Produced by the cire perdue hollow casting technique. Hexagonal in shape with a resting stand. h. 8-3/4" w. 6-3/4"

CONTEMPORARY CERAMICS



Syracuse University Art Galleries

VOTIVE HORSE-AND-RIDER; terra-cotta, partly hand-modeled  
 State of BIHAR District DARBHANGA Town DARBHANGA  
 66.127(1)

Partly wheeled, partly molded and partly hand-modeled terra-cotta horse-cum-rider, which, after being painted in brilliant colors will be given as a votive offering in a given sacred place under a banyan tree (Ficus religiosa Indica) or a pipal tree (bo-tree) by upper caste Hindus living in Darbhanga town. These terra-cottas are produced in various sizes, some standing as high as 6 feet. They are ordered from the potters by Brahmins and Rajputs for the purpose of warding off epidemics or to insure auspicious marriages for their daughters. They are also offered at the time of the Sacred Thread ceremony (Upanayana), which all upper caste Hindu boys between the ages of nine and twelve must undergo, or after the prayed-for desire of a celebrant has been fulfilled. The center where these horses and their riders are massed for worship, the latter representing the soul of a benevolent unmarried Brahmin, is locally referred to as Brahmasthan, the abode of the benevolent Brahmin's soul. In another locality of Darbhanga town, a roofed walled enclosure serves the Dusadhs (the scheduled caste of watchmen, which is a much lower caste than those of Brahmins and Rajputs) as their sacred place where similar painted horse-riders, and sometimes elephant-riders, are offered in order to save the members of the watchmen's community from pestilence and disease or after a celebrant's vow has been fulfilled. For them the horse-rider represents their ancient hero, Salhesh, himself a member of the watchmen's community. Therefore, the Dusadhs being less financially able to order as many horse-riders as can the more affluent Brahmins and Rajputs, hold their ceremony but once a year during Sravana (July-August). Their place of worship is called Salhesthan, or the abode of the soul of Salhesh. h. 39" w. 15"

TOY ELEPHANT WITH HOWDAH AND MAHOUT; terra-cotta, hand-modeled  
 and painted

State of GUJARAT District KUTCH Town BHUJ  
 66.127(2)

Elaborately painted and hand-modeled terra-cotta elephant with wheel-made legs featuring a howdah and mahout. Given to children as a toy in celebration of India's New Year day concurrently celebrated during the Diwali festival of lights honoring the goddess Lakshmi which is held in October-November.  
 h. 21" w. 14"

VOTIVE HORSE; terra-cotta  
State of ORISSA District SAMBALPUR Town SAMBALPUR  
66.127(3)

Votive terra-cotta horse. Probably used in tree worship ceremonies.  
h. 21" w. 21"

VOTIVE HORSE; terra-cotta, wheel-thrown and modeled  
State of GUJARAT District SABARKANTHA Village POSHINA  
66.127(4)

Partly wheeled and partly modeled open fire-baked terra-cotta votive horse, which, with others of similar form, are produced by the traditional potters of Poshina, Lambadia and Ganer in Khedbrahma Taluk of Sabarkantha district, for worship by scheduled tribes of Bhils who earn their livelihoods in this particular area by farming and animal husbandry. This theriomorphic terra-cotta is one of the many small ones that are produced, but larger horses carrying riders on their backs are also made and offered to the Bhil's deity at a given time in traditionally used secluded places. These devotional sites are either on hills, under trees, in a well or at the edge of a river. For example, one of the Bhil's most important shrines is situated near Faner village in Khedbrahma Taluk, on the side of a cliff over-hanging the Sabarmati River. Sealed in the stone vestibule of this shrine, which is under a tree, in a natural niche formed in the cliffs' stone face, is said to be a gold image of Bhadar Mata, the Bhil's protective mother goddess, standing nine inches high and weighing three or four pounds. On a small platform at one side of the closed niche, the celebrants place these terra-cotta horses as offerings to the deity in fulfillment of vows taken at the time of some relatives death, or for the welfare of their families or their cattle.\* h. 24" w. 10"

\*From notes taken in the field and sent in January of 1963 at his request to Mr. Asok Mitra, I. C. S., Registrar General of India and Census Commissioner *ex officio*, New Delhi, by Mr. R. K. Trivedi, Superintendent, Census Operations, Gujarat.

TOY ELEPHANT; terra-cotta, modeled  
Union Territory of DELHI Town DELHI  
66.127(5)

Terra-cotta toy elephant such as are presented to children to celebrate the Diwali festival of lights held during October-November. h. 8-1/2" w. 10"

(Gift to the Art Museum of the School of Art of Syracuse University by Dr. Sita Lal, one of New Delhi's most distinguished pediatricians.)

CEREMONIAL ELEPHANT; terra-cotta, hand-modeled  
State of BIHAR District HAZARIBAGH Town RAMGARH  
66.127(6)

Terra-cotta elephant which is placed in front of the bride and groom on the vedi (enclosure where the marriage rites are performed). This elephant signifies the presence of Ganesh, whose wisdom and sagacity will guide the couple throughout their married lives. After the marriage when the bride leaves to go to the home of her husband, the terra-cotta image of Ganesh will be kept for as long as it lasts, on the roof of her parents' house.  
h. 12-1/2" w. 13"

KHAMADHENU, THE SACRED COW; terra-cotta, painted  
State of MADRAS District SALEM Town SALEM  
66.127(7)

Painted terra-cotta legendary figure of Kamadhenu, the celestial cow described in the Mahabharata as supplying all the needs of the person or family in whose home this cow is worshipped and cherished. h. 14-1/2" w. 14"

CEREMONIAL FIGURE OF GANESH, GOD OF WISDOM; modeled and wheel-thrown, painted terra-cotta  
State of BIHAR District MUZAFFARPUR Town SURSAND  
66.127(8)

Partly hand-modeled and partly wheeled terra-cotta image of Ganesh, the god of wisdom, produced on order for placing in front of the bride and groom on the marriage altar (vedi) thereby insuring them of a prosperous and happy married life. After the departure of the married couple, this terra-cotta image will be kept on the roof of the bride's parents.

After firing, the clay elephant and its various removable parts were given a coating of chuna (lime) and when this was dry it was elaborately painted with leaf and floral designs in dry powder pigments mixed with glue.  
h. 24" w. 13"

TOY ELEPHANT; hand-modeled terra-cotta  
State of GUJARAT District KUTCH Town BHUJ  
66.127(9)

Small hand-modeled terra-cotta toy elephant with tusks. h. 7" w. 8"

HEAD OF NANDI THE BULL, SHIVA'S VEHICLE; terra-cotta, painted  
 State of MADRAS District NORTH ARCOT Village KARAGIRI  
 66.127(10)

Terra-cotta head of Nandi, the bull which is Shiva's vehicle. Painted after firing with lime and then with yellow ochre, black and red earth colors mixed with water and a glue binder. h. 11" w. 9"

TALISMAN HORSE; terra-cotta  
 State of RAJASTHAN District JODHPUR Village BHUJA  
 66.127(11)

Terra-cotta horse with a suggested burden on its back. Said to be used as a talisman imbued with magical powers to ward off diseases. Possibly produced by the stripping or taping method. h. 4-1/2" d. 4" w. 2-1/4"

ELEPHANT; terra-cotta, painted  
 State of ORISSA District SAMBALPUR Town SAMBALPUR  
 66.127(12)

Terra-cotta elephant, first painted with lime and then with brick red and black earth pigments. h. 7-1/2" l. 10"

THE GOD INDRA ON HIS ELEPHANT, AIRAVATA; terra-cotta, reduction fired  
 State of MADHYA PRADESH District RAIPUR Town SONPUR  
 66.127(13)

Terra-cotta votive elephant and rider, the black coloration being the result of reduction smoke-firing. h. 12" l. 11"

VOTIVE HORSE WITH SADDLE AND BRIDLE; hand-modeled terra-cotta  
 State of BIHAR District MUZAFFARPUR Town SURSAND  
 66.127(14)

Hand-modeled terra-cotta bridled and saddled votive horse, possibly used in tree worship. h. 15" l. 10"

VOTIVE FIGURE OF NANDI THE BULL; hand-modeled terra-cotta  
 State of BIHAR District MUZAFFARPUR Town SURSAND  
 66.127(15)

Hand-modeled votive terra-cotta bull, the vehicle of Shiva, referred to as Nandi. Found in a temple dedicated to Shiva. h. 13" l. 9"

RITUAL HORSE; terra-cotta, painted  
 State of MADRAS District NORTH ARCOT Village KARAGIRI  
 66.127(16)

Terra-cotta ritual horse painted in white, yellow and brick-red earth pigments. h. 15-1/2" l. 12-1/2"

TOY OXCART WITH WHEELS; hand-modeled terra-cotta  
 State of GUJARAT District KUTCH Town BHUJ  
 66.127(17)

Hand-modeled terra-cotta toy oxcart with wheels, not too unlike those excavated at Mohenjo-daro, in use circa 2500 B. C. l. 4-1/2" w. 4-1/2"

VOTIVE FIGURE OF NANDI THE BULL; hand-modeled terra-cotta  
 State of BIHAR District MAZAFFARPUR Town SURSAND  
 66.127(18)

Hand-modeled votive terra-cotta Nandi, the vehicle of lord Shiva, found with objects numbered 15, 19 and 23, in a temple dedicated to the worship of Shiva. In all of these specimens the clay with which they were produced, combined with their firing perhaps, have given them the durability and quality of stone carvings. h. 7-1/2" l. 8"

VOTIVE FIGURE OF NANDI THE BULL; hand-modeled terra-cotta  
 State of BIHAR District MAZAFFARPUR Town SURSAND  
 66.127(19)

Votive terra-cotta Nandi, the vehicle of lord Shiva found with objects numbered 15, 18, and 23 in a temple dedicated to the worship of Shiva. h. 5-1/2" l. 8-1/2"

AIRAVATA, THE VEHICLE OF THE GOD INDRA, WITH OIL LAMP  
ON ITS BACK; hand-modeled terra-cotta  
State of ASSAM District LAKHIMPUR Town MOHANBARA (AIRFIELD)  
66.127(28)

Terra-cotta ritual elephant with a shallow howdah serving as an oil lamp  
modeled on its back. h. 7" l. 7-1/2"

RITUAL ELEPHANT OIL LAMP FOR DIWALI FESTIVAL; hand-modeled  
terra-cotta  
State of NEPAL (across the north Bihar border of India) Village JANAKPUR\*  
66.127(29)

Richly caparisoned terra-cotta ritual elephant with howdah carrying a Diwali  
festival oil lamp on the top of its head. h. 8-1/2 l. 9-1/2

\*The village of Janakpur is widely associated with Sita, the wife of Rama, hero  
of the great vedic epic, the Ramayana.

"This festival is celebrated yearly as the marriage anniversary of Shiva  
and Parvati. The remaining part of the ceremony is observed the next  
day, Sankranti Day. That day's pooja is performed by the master of the  
household, who thereafter cuts the yellow stems and offers them to the  
gods. The young shoots are then worn on the headdress of young and old  
and girls and women tie them in bunches at the end of their long hair, while  
some shoots are stuck round the frame of the house door with cow dung.  
At the end of the ceremony the dikaras are immersed in a river, brook or  
pond or laid to rest near a temple.

The dikaras on this occasion consist mainly of the images of Shiva, his  
consort Parvati and their sons Ganesh and Kartikeya with their spouses.  
Sometimes, along with these images Gojari (the milk-woman) and a  
'female clove beggar' are also made. These images are made either in  
a group--Shiva along with his whole family--or singly. This colorful  
group of Shiva and family represents 'the collective organism of life.'

"The dikaras (clay images) are hand-modeled out of fine clay mixed with  
cotton by the girls and women of the household. After the images have dried  
in the sun they are coated with a liquid white color made of rice flour and  
then are painted either with earth colors mixed with gum or with ordinary  
dyes available in the market. Painting is done with a piece of cotton fixed  
to the end of a match stick." (N. R. Upreti. Folk Art of Kumaon. Pre-  
sented by Department of Anthropology, Royal Tropical Institute, Amsterdam,  
Holland, 1957. pp. 7, 8, and 9.)

GROUP IMAGE (DIKARA) OF SHIVA, PARVATI, HIS CONSORT, AND THEIR  
SONS, GANESH (ELEPHANT) GOD OF WISDOM AND KARTIKEYA, GOD OF  
WAR; PRODUCED FOR HARYALA, FESTIVAL OF RAINS; painted terra-cotta  
State of UTTAR PRADESH District ALMORA Town ALMORA  
66.127(30)

Hand-modeled and painted clay group image (dikara) of Shiva, his consort  
Parvati and their two sons, Ganesh, the elephant god of wisdom, remover of  
all obstacles and Kartikeya, the god of war. It was produced for worship on  
the most important festival of that sector of the Himalaya range in the state of  
Uttar Pradesh known as Kamaon. It is called Haryala, the festival of rains.  
This is one primarily belonging to the peasant farmer community and is cele-  
brated at the beginning of the rainy season on the first solar day of the Hindu  
month of Shravan. This according to the western calendar, falls in the middle  
of July.\* h. 9" w. 5-1/2"

"Ten days previous to the festival of Haryala, five (or sometimes seven)  
kinds of seeds--barley, rice, mustard, and maize (gahat, bhatt, ursad)--  
are mixed and sown with due ceremony in small baskets full of earth, which  
are then placed in a separate room in a corner of the house where the house-  
hold gods are kept. The baskets are kept covered so that the offshoots get  
no light and remain yellowish in color. Water is sprinkled on them daily at  
both times of prayer, early morning and evening. The place is fenced off with  
cotton thread. One day before the actual celebration, a kind of mock weeding  
is performed with a wooden hoe, and then many kinds of fruits are placed  
near the young yellow shoots, in the midst of which the dikaras are set. The  
mistress of the household, dressed at her very best, performs pooja, assisted  
by the family priest. The priest chants a mantra in Sanskrit which says:  
'O Harkali, I bow unto Thee; Thou art begotten by Har's name and loved by  
Har. Thou remainest ever amidst the green paddy fields and takest away the  
sufferings of those who bow before Thee.' "

LAKSHMI, GODDESS OF WEALTH; LAMP IMAGE FOR DIWALI FESTIVAL OF LIGHTS; painted terra-cotta  
State of BIHAR District RANCHI Town RANCHI  
66.127(31)

Painted terra-cotta image of Lakshmi, goddess of wealth with oil lamps which are lighted in her honor during the Diwali festival of lights in October-November.  
h. 10-1/2" w. 6"

HEADS OF NAG AND NAGINI, SERPENT GOD AND GODDESS, WITH STYLIZED COBRA HOODS: VOTIVE FIGURE FOR NAG PANCHMI, SNAKE WORSHIP FESTIVAL; painted terra-cotta  
State of BIHAR District DARBHANGA Town DARBHANGA  
66.127(32)

Hand-modeled, kiln-baked and painted terra-cotta heads of Nag and Nagini, serpent god and goddess respectively, with extended necks and the stylized expanded hoods of cobras on their heads. These rather sophisticated terra-cottas are produced by the potters of Darbhanga town to coincide with the Nag Panchmi festival of snake worship which takes place in Shravan (July-August). Snake worship which is known to have existed in ancient Egypt and in the countries of south-east Asia existed among the Dravidians who inhabited India long before the conquering Aryans arrived. These two races coming in close contact resulted eventually in the Aryan Pantheon including the gods and goddesses of the conquered people. Shiva, the Hindu god of destruction and creation, with snakes entwined in his hair and over his body, is believed to be one of them. In Mahadeva (Shiva) temples a wrought brass, copper or silver cobra is placed around the base of the linga with its expanded hood covering it. It is well known that the invading Aryans adopted some of the rites and rituals of the indigenous population and the Bhavishya Purana describes the twelve named families of Nagas who were doubtless snake worshippers, inasmuch as Nag means serpent. The monthly worship of these twelve named families is even today recommended for immunity from snake poisoning. Hindu mythology also describes the Shesh Nag (Anantanag) under whose expanded hood lord Vishnu and his consort Lakshmi are often pictured as resting. Hence, throughout India, Nag Panchami is held as the most sacred time of the year for snake worship. Snake-charmers do a thriving business. Their cobras are taken from house to house, worshipped and given milk to drink by the housewives. Lacking a live cobra, the women place a clay or metal image of a snake on their house altars, or make a traditional drawing of one with charcoal on a freshly whitewashed house wall which includes other symbols within its design periphery: the moon, the sun, a centipede, a scorpion, a doll (mansa) and a water jug to insure good crops, for the Nag Panchami festival precludes the rainy monsoon season on which Indian farmers bank so hopefully. Significantly, this festival also coincides with the mass exodus of the cobras from their yearly hibernation.\* h. 8" w. 7"

\*Census of India 1961, Vol. V, Gujarat, India, Part VII-B Fairs and Festivals pp.92-3.

LORD JAGANNATH, GOD OF THE UNIVERSE, HIS BROTHER AND SISTER; lacquer painted terra-cotta  
State of ORISSA District BALASORE Town BALASORE  
66.127(35)

Terra-cotta Jagannath trinity (three figures); lord Jagannath, god of the Universe with his brother and sister. After kiln-baking these are dipped in a hot pigmented lacquer solution and when dry are linearly decorated by the drippings from quickly manipulated heated lac sticks of various colors.  
h. 4-1/2" w. 3"

VOTIVE FIGURE OF MOTHER GODDESS FOR TREE WORSHIP; hand-modeled terra-cotta  
State of UTTAR PRADESH District GORAKHPUR Town NAURANGABAD  
66.127(36)

Terra-cotta tree worship votive image of a mother goddess signifying fertility. h. 8-1/2" d. 6"

TOY LION, SYMBOL OF THE SUN, OR VEHICLE OF GODDESS DURGA; mold-made terra-cotta, painted  
State of BIHAR District RANCHI Town RANCHI  
66.127(37)

Mold-made terra-cotta toy lion, symbol of the sun but here it may well signify the vehicle of the goddess Durga, which is a lion. After firing it was first given a dipping in lime and when dry, was painted in blue and pink linear designs with bazaar powdered pigments mixed with tamarind seed glue.  
h. 5" l. 6-1/2"

GANESH, TOY ELEPHANT; mold-made terra-cotta, painted  
State of BIHAR District RANCHI Villages around RANCHI town  
66.127(38)

Mold-made terra-cotta toy elephant, painted in blue and red with powder pigments. Given as a gift to children during the Diwali festival in October-November, this being one which is not only dedicated to the worship of the goddess Lakshmi, but is also the Hindu New Year when no new undertaking is embarked upon without the blessing of Ganesh, the god of wisdom.  
h. 3-1/2" l. 5-1/2"

TOY SWAN (HAMSA), VEHICLE OF SARASWATI GODDESS OF WISDOM;  
mold-made terra-cotta, painted  
State of BIHAR District RANCHI Town RANCHI  
66.127(39)

Mold-made terra-cotta hamsa (swan), which, as the vehicle of Saraswati, goddess of learning, is given to children to play with at the time of her festival during Magha-Phalgun (January-February). h. 6" l. 5"

WATER CONTAINER AND COOLER (SURAH); partly wheel-thrown terra-cotta, reduction fired.  
Union Territory of DELHI Town DELHI  
66.127(40)

Partly molded and partly wheeled pottery surahi (water container and cooler) the black surface having been produced by reduction smoke-firing. (Set in terra-cotta ring base.) h. 15" d. 11"

VOTIVE FIGURE OF VARAHA, THIRD INCARNATION OF THE GOD VISHNU, FOR DIWALI FESTIVAL; hand-modeled terra-cotta  
Union Territory of DELHI Town DELHI  
66.127(41)

Hand-modeled terra-cotta Diwali festival votive figure, later given as a toy. Produced by only one family living in Subzi Mandi, the wholesale fruit and vegetable market in Old Delhi. h. 4-1/2" l. 6-1/2"

TOY ANIMALS; terra-cotta, lacquer painted  
State of ORISSA District BALASORE Town BALASORE  
66.127(42 a, b, c)

Three terra-cotta toy animals colored and decorated with heated red and blue lacquer. (a) green, (b) black, (c) red h. 2-1/2" l. 4"

HOOKAH BASE AND CHILAM (CHARCOAL CONTAINER); terra-cotta, glazed  
State of JAMMU and KASHMIR District SRINAGAR Town SRINAGAR  
66.127(43)

Glazed green-blue pottery hookah base (in which the water for the hubble bubble is kept) and the pottery chilam (container for holding the live bits of charcoal and cow dung cakes over the tobacco).  
base: h. 11" chilam: h. 4" overall h.: 26"

BOWL WITH DECORATION DERIVED FROM THE BHAGAVATA PURANA;  
terra-cotta, painted with pigments and tamarind seed paste  
State of ORISSA District PURI Village RAGURAJPUR  
66.127(44)

Pottery bowl, first coated with lime (chuna) mixed with tamarind seed paste and then painted with brilliant powdered pigments using the same paste as binder. Subject matter of the painting derives from India's great epic, the Bhagavata Purana, The Tale of the Life of Krishna. h. 5-1/2" d. 7-1/2"

WATER STORAGE CONTAINER; produced by stripping or taping method, open-kiln fired  
State of UTTAR PRADESH District ALMORA Village SAILY SANOLI  
66.127(45)

Large pottery container in which water for household use is daily stored. Produced first on a clay disc by the stripping or taping method and later enlarged by hand beating process and fired in an open kiln. h. 14-1/2" d. 15"

Out of a total of 65 households in the village of Saily Sanoli, which is built on a small rocky outcropping in the middle of the farming fields, 20 are Hindi-speaking households of practising potters belonging to the Arya caste. The village is accessible only by road from the town of Ranikhet and is a mile away from the road near the Kafda village bus-stand. The potters' families live in small single room mud huts in which no provision has been made for ventilation. The potters say the four generations preceding theirs were also domiciled in this village and all practised this craft. Some of the present-day potters have taken up agriculture as a subsidiary occupation, an understandable move since they produce these containers primarily for local consumption and this forms the bulk of their total production. Moreover, these containers are not sold for cash but are exchanged against India's age-old jajmani system whereby the potter supplies these containers to the people of the village, who are predominantly farmers, according to their yearly demand. In return for their wares the potters receive a fixed part of the agricultural produce at the time of harvest, this normally being twice a year.

The clay used in producing the containers is procured from the bed of a small stream running by the side of the village and is then mixed with field clay. Wood and wood pulp serve as fuel for the primitive open firing process and this is happily available in plenty from trees growing in the neighborhood.

The three pottery specimens, (Nos. 45, 51, 52) along with the first-hand information regarding them, were obtained for the Syracuse University Collection of Ceramics by Shri Ramesh Chand, M. A. (Economics).

CHILAM (COAL CONTAINER) FOR PORTABLE HOOKAH; produced by stripping technique, incised design filled with china clay  
State of UTTAR PRADESH District ALMORA Village SAILY SANOLI  
66.127(46a)

Hookah (hubble bubble) with pottery chilam, the incised designs of which were filled after firing with khardia mitti (china clay) from the nearby village of Bageshwar, and then dusted. This chilam forms the container for holding the live coals (or cow dung cakes) and tobacco, the stem of which fits over the protruding mouth of the cast brass base that holds the water. As the wheel is not used in Almora district, the chilam was produced on a clay disc by the stripping technique and after sun-drying, was fired in an open kiln. 4-1/2" d. 3-1/2"

BASE FOR PORTABLE HOOKAH; cast brass in shape of a lotus bud  
66.127(46b)

Cast brass hookah base (hubble bubble) shaped in the form of a lotus bud which contains the water for the hubble bubble. 1. 11" d. 2"

FOOD STORAGE CONTAINERS (MATKAS) FOR MARRIAGE CEREMONY;  
painted terra-cotta  
State of UTTAR PRADESH District VARANASI Town VARANASI (BENARES)  
66.127(47 a,b)

Two handsomely painted pottery matkas (containers) which are placed as a symbol of plenty on the vedi (enclosure where the bride and groom are married).  
(a) h. 9" d. 9" (b) h. 12-1/2" d. 11"

VOTIVE FIGURE OF DURGA, MOTHER GODDESS, ON HER LION; terra-cotta,  
hand-modeled  
State of UTTAR PRADESH District GORAKHPUR Town NAURANGABAD  
66.127(48)

Votive terra-cotta figure, placed for worship under pipal trees (bo-trees), depicting Durga as the mother goddess on her vehicle, the lion.  
h. 27" l. 19"

VOTIVE FIGURE OF INDRA, GOD OF RAIN, ON HIS ELEPHANT AIRAVATA;  
terra-cotta, hand-modeled  
State of UTTAR PRADESH District GORAKHPUR Town NAURANGABAD  
66.127(49)

Terra-cotta votive image of Indra, god of rain, seated on his vehicle, which is an elephant. Placed under pipal trees (bo-trees) and worshipped by the local farmers to ward off drought. h. 14-1/2" l. 14"

VOTIVE FIGURE OF SURYA, THE SUN GOD, ON HIS VEHICLE A HORSE;  
terra-cotta, hand-modeled  
State of UTTAR PRADESH District GORAKHPUR Town NAURANGABAD  
66.127(50)

Terra-cotta votive image of Surya, the sun god, on his vehicle, the horse, with a thunderbolt in his right hand. Placed under pipal trees (bo-tree) as a votive offering. h. 19-1/2" l. 18"

WATER CONTAINER WITH SPOUT; produced by stripping or taping method  
State of UTTAR PRADESH District ALMORA Village SAILY SANOLI  
66.127(51)

Small pottery water container with spout for carrying water to farmers in the fields. Produced by the stripping or taping method. (See note to No. 45.)  
h. 8" d. 9"

CONTAINER FOR MAKING CURD; produced by stripping or taping method  
State of UTTAR PRADESH District ALMORA Village SAILY SANOLI  
66.127(52)

Medium-sized pottery container for making curd. Produced by the stripping or taping method. (See note to No. 45.) h. 9-1/2" d. 10-1/2"

HORSE AND RIDER, VOTIVE FIGURE LATER USED AS TOY; terra-cotta,  
hand-modeled  
State of ORISSA District SAMBALPUR Town SAMBALPUR  
66.127(53)

Terra-cotta man on a horse, first used ritually and later as a toy.  
h. 7-1/2" l. 7"

MAN AND ELEPHANT, VOTIVE FIGURE LATER USED AS A TOY; terra-cotta, hand-modeled  
 State of ORISSA                      District SAMBALPUR                      Town SAMBALPUR  
 66.127(54)

Ritual terra-cotta man on an elephant which is given to a child as a toy after it has been used ritually.    h. 7-1/2"    l. 6"

NANDI THE BULL; VOTIVE FIGURE, TO BECOME TOY WITH WHEELS; terra-cotta, hand-modeled  
 State of ORISSA                      District SAMBALPUR                      Town SAMBALPUR  
 66.127(55)

Terra-cotta bull called Nandi, Shiva's vehicle. The legs lack the wheels until it has been worshipped as the carrier of lord Shiva after which it will be supplied with them and given to a child as a toy.    h. 6-1/2"    l. 6"

TOY MARRIAGE PALANQUIN; terra-cotta, hand-modeled  
 State of ORISSA                      District SAMBALPUR                      Town SAMBALPUR  
 66.127(56)

Terra-cotta toy marriage palanquin, given to small girls as a toy by their parents to whom it is a symbol of an auspicious marriage for their daughters.    h. 5-1/2"    l. 6"

MAN AND WOMAN WITH DOG; terra-cotta, hand-modeled  
 State of ORISSA                      District SAMBALPUR                      Town SAMBALPUR  
 66.127(57)

Terra-cotta group mounted on a pedestal: a man, a woman with what appears to be a dog in the center.    h. 6-1/2"    d. 6"

TWO FIGURES WITH BULLOCK; terra-cotta, hand-modeled  
 State of ORISSA                      District SAMBALPUR                      Town SAMBALPUR  
 66.127(58)

Terra-cotta composition featuring two stylized human figures clinging with outstretched arms to the front and back legs of a bullock.    h. 6-1/2"    d. 4-1/2"

LAMP FOR DIWALI FESTIVAL WITH IMAGES OF LAKSHMI AND VISHNU; terra-cotta, hand-modeled  
 Union Territory of DELHI                      Town DELHI  
 66.127(59)

Clay oil lamp modeled in the shape of a temple with small removable terra-cotta images of Lakshmi and Vishnu inside it. Sold on the sidewalk stalls of Old Delhi and New Delhi preceding the Diwali festival of lights honoring Lakshmi, goddess of wealth, which is celebrated during October-November. Used on Diwali day for Lakshmi Pooja (worship) in every Hindu family.    h. 13-1/2"    d. 6"

MOTHER CULT IMAGE; terra-cotta, reduction smoke fired  
 State of WEST BENGAL                      District BANKURA                      Town PANCHMURA  
 66.127(60)

Hand-modeled terra-cotta mother cult goddess produced by reduction smoke-firing.    H. 6-1/2"    w. 3"

HANUMAN, HINDU MONKEY GOD: FRAGMENT OF RELIEF MURAL; terra-cotta, hand-modeled  
 State of PUNJAB                      District HOSHIARPUR                      Town HOSHIARPUR  
 66.127(61)

Fragment of a terra-cotta bas-relief of Hanuman, the Hindu monkey god. This was cut when the clay was leather hard and furnished with holes, that when fitted together with other similar cut and perforated terra-cotta configurations and nailed together on a house wall, resulted in a terra-cotta mural depicting an episode from the great vedic epic Ramayana.    l. 10"    w. 5"

MOTHER GODDESS IMAGES; terra-cotta, dipped and painted with lacquer  
 State of ORISSA                      District BALASORE                      Town BALASORE  
 66.127(62 a, b, c, d, e)

Terra-cotta mother goddesses dipped in melted red and yellow lacquer respectively and when dry are linearly decorated in contrasting colors dipped from the heated lac sticks.    1 pair (large and small) red;    1 pair (large and small) yellow;    1 (small) green

TOY BIRD; terra-cotta, lacquer painted  
State of ORISSA District BALASORE Town BALASORE  
66.127(63)

Terra-cotta toy-bird on pedestal dipped and decorated by means of hot black, red and green lacquer. h. 3" l. 3"

TEMPLE DANCER BEARING INCENSE BURNER; hand- and wheel-modeled, terra-cotta, painted  
State of RAJASTHAN; District UDAIPUR; Tehsil NATHDWARA; Village MOLELA  
66.166(18)

Painted terra-cotta incense burner carried by a female figure representing a temple dancer (putali) with a peacock on the rim side. It is locally called dhuwana. Produced partly by hand-modeling and partly wheel modeling method. Used during the daily morning and evening services in those tribal temples which are dedicated to the various forms of Bhairon. h. 7-1/2" d. 5-1/2"

IMAGE OF GODDESS GANGAUR, CONSORT OF SHIVA; wheel- and hand-modeled, terra-cotta, painted  
State of RAJASTHAN; District UDAIPUR; Tehsil NATHDWARA; Village MOLELA  
66.166(19)

Partly wheel-made and partly hand-modeled painted terra-cotta image of a woman holding a child, who is locally called Gangaaur, another name for the goddess Gauri, the consort of lord Shiva. Similar terra-cottas are produced yearly at the time of Gangaaur festival in Rajasthan, dedicated to Shiva's consort Gauri. It is a festival in which both married and unmarried women enter with great zest but participation by widows or divorced women is taboo. This image is purchased by every household for use in various rituals connected with this festival which is held in April or September. h. 8-1/2" w. 4"

DOMESTIC INCENSE BURNER, FEMALE FIGURE AS HANDLE; wheel- and hand-modeled terra-cotta, painted  
State of RAJASTHAN; District UDAIPUR; Tehsil NATHDWARA; Village MOLELA  
66.166(23)

Partly wheel-made, partly hand-modeled painted terra-cotta incense burner with a female figure forming the handle. This is locally called dhuwana (smoke-giver); used during morning and evening invocations. h. 5-1/2" d. 4-1/4"

WATER BOTTLE (GHADIKA), CARRIED ON CAMEL BACK; wheel- and mould-made, reduction fired.  
State of RAJASTHAN; District UDAIPUR; Tehsil NATHDWARA; Village MOLELA  
66.166(24)

Partly wheel-made and partly mould-made pottery water container called ghadiaka (goat-like), which was rendered black by reduction smoke firing. It is used in Rajasthan for carrying water on camel-back through this state's desert areas. The narrow neck can be easily stoppered with grass or bamboo when the container is filled with water. It is produced in two parts by means of clay moulds and later joined together along with the neck, which is wheel-made. h. 12" w. 10-1/2" d. 7"

PITCHER WITH SPOUT, FOR CARRYING GHEE; wheel-thrown, reduction fired  
State of RAJASTHAN; District UDAIPUR; Tehsil NATHDWARA; Village MOLELA  
66.166(25)

Small wheel-made pitcher, the black surface of which was produced by reduction smoke-firing. It is a small version of large ones used for storing and carrying ghee (boiled and purified butter), in the States of Rajasthan and Gujarat. h. 3-1/2" d. 4-1/2"

TOY ELEPHANT; wheel- and hand-modeled terra-cotta, smoke resist fired  
State of WEST BENGAL District BANKURA Village PANCHMURA  
66.166(26)

Partly wheeled and partly hand-modeled black terra-cotta toy elephant produced by the smoke resist method of firing. h. 5-1/2" l. 5-1/2"

HOKKAH AND CHILAM; wheel- and hand-modeled terra-cotta, smoke resist fired  
State of GUJARAT District MEHSANA Town PATAN  
66.166(27)

Partly wheeled and partly hand-modeled clay hookah (tobacco-smoking pipe) with chilam (charcoal burning receptacle) which was rendered black by the smoke resist method of firing. h. 11-1/2" d. 4"

HEAD OF GODDESS KALI, RITUAL COVER FOR WATER CONTAINER;  
wheel- and hand-modeled terra-cotta, reduction fired  
State of WEST BENGAL District BANKURA Village PANCHMURA  
66.166(28)

Partly wheeled and partly hand-modeled terra-cotta head of the goddess Kali, which became black as a result of reduction smoke firing. The eyes, eye-lashes and eyebrows are etched impressions made by a sharp bamboo splinth when the clay was leather hard. As the head is hollow it seems probable that it was made to be used as a covering for the open neck of a water container during rituals connected with the worship of the divine mother goddess Kali-- for example at Navratri festival when the worship of the mother goddesses take place for nine nights in September - October. h. 5" d. 4-1/2"

SYMBOL OF MOTHER CULT GODDESS; hand-modeled terra-cotta, reduction fired  
State of WEST BENGAL District BANKURA Village PANCHMURA  
66.166(29)

Hand-modeled terra-cotta image of a woman holding children in each arm symbolizing the mother cult goddess. Black as a result of reduction smoke-firing. h. 3-3/4"

FERTILITY CULT IMAGE; hand-modeled terra-cotta, reduction fired  
State of WEST BENGAL District BANKURA Village PANCHMURA  
66.166(30)

Hand-modeled and incised terra-cotta fertility cult image with children, rendered black by reduction smoke-firing. h. 6-1/2"

TOY GRINDING STONE FOR DIWALI FESTIVAL; wheel- and hand-modeled terra-cotta  
State of GUJARAT District KUTCH Town BHUJ  
66.166(31)

Partly wheeled and partly hand-modeled toy grinding stone. Produced and sold to give as a gift to a child during Diwali, the festival of lights celebrated in October - November. h. 2-1/2" d. 4-1/2"

TOY GRINDING STONE; wheel- and hand-modeled terra-cotta painted  
State of GUJARAT District MEHSANA Town PATAN  
66.166(32)

Partly wheeled and partly hand-modeled, painted clay toy grinding stone. Produced and sold during festivals with the addition of a painted clay horse which forms a set. (ghanti ghora). h. 2-1/2" d. 4-1/2"

TOY GRINDING STONE; wheel- and hand-modeled terra-cotta  
State of GUJARAT District BHAVNAGAR Town BHAVNAGAR  
66.166(33)

Partly wheeled and partly hand-modeled clay toy grinding stone. The lip of the lower half has incised lines produced on the wheel when the clay became leather hard. h. 4-1/2" d. 5"

TOY GRINDING STONE; mould-made sawdust and cow dung, painted  
State of ANDHRA PRADESH District ADILABAD Town NIRMAL  
66.166(34)

Sawdust and cow dung mould-made painted toy flour grinding wheel, produced by the women-folk while the men carve and paint wooden toys. h. 3-1/2" d. 4-1/2"

REPLICA OF KASHMIRI METAL SAMOVAR; wheel- and hand-modeled terra-cotta, incised design  
State of GUJARAT District MEHSANA Town PATAN  
66.166(35)

Partly wheeled and partly hand-modeled and incised terra-cotta replica of Kashmiri tea samovar produced by reduction smoke-firing. h. 12" d. 6-1/2"

NAG, COBRA IMAGE FOR HOUSE ALTAR; mould- and hand-modeled terracotta, reduction fired  
 State of GUJARAT      District MEHSANA      Town PATAN  
 66.166(36)

Partly mould-made and partly hand-modeled and incised image of a cobra (Nag) having been produced in two portable parts. Its black coloration is the result of reduction smoke-firing. It is worshipped in house altars on Nagpanchmi Day wherever serpent worship, which is closely linked with fertility, is widespread.      h. 6-1/2"      w. 6-1/2"

WALL PLAQUES FROM MOLELA VILLAGE



Syracuse University Art Gallery

THE PAINTED TERRA-COTTA WALL PLAQUES OF MOLELA VILLAGE  
(Ramesh Chand)

Painted terra-cotta wall plaques are produced in the village of Molela, Tehsil Nathdwara, district Udaipur, in the state of Rajasthan. The village lies twelve miles west of Nathdwara on the right bank of the river Banas. Molela cannot be reached by rail nor by car for lack of an all-weather macadam road. However, it is approached by a dirt road (katcha) both from Khamnaur and Nathdwara. The latter town lies on National Highway No. 8 (Delhi-Bombay via Ajmer and Ahmedabad), and Udaipur is the nearest railway station for this village. There is a bus service between Nathdwara and Molela which operates only once a day.

Molela village occupies an area of 3,296 acres and, according to the 1961 census, has a population of 2,001 which includes 1,024 males and 977 females. There are 486 households occupying 480 houses. The business community (mahajan) forms the core of this society with 35 per cent of the households. They are mostly Jains by religion. There are twenty families of Kumhars (potters), out of which nineteen practise this craft of producing painted terra-cotta wall plaques as their main source of occupation. The main occupation of one family of potters is agriculture. The remaining nineteen practising families are comprised of 56 males and 37 females, including the children who help in the family occupation as part-time apprentice-workers. The potters belong to the following clans (gotras): Aaulla, Aedi, Jalore, Indallu, Niara and Nar.

These artisans say their forebears have been practising this craft at Molela for the last five generations, yet could not name the place from which their forefathers migrated to this village nor did they know whether or not they practised this craft at that time. One of the potters vouchsafed the information that the village of Molela was founded in the year 1615 at a place where at one time a dilapidated village called Jaigat had existed. A businessman (mahajan) by the name of Shri Maule, had gone in 1615 to live in this uninhabited village and that the present village had derived its new name of Molela from this Shri Maule. The tribal people residing in the bordering districts of the state of Gujarat call this village Moorti Wali Molela, or Molela of the Images.

Inasmuch as the artisans of Molela belong to one paternal family, marriages between them are taboo. Marriages are arranged with families belonging to their caste but of a different clan who live outside Molela in the district of Udaipur and other nearby districts.

The potters are Hindus and vegetarians and live in the Kumharon Ka Mohella (potters' locality) which is on the outskirts of the village. They are all next-

door neighbors. Their houses are katcha (mud-walled and plastered) but clean, spacious and ventilated. The doors of their houses are painted by them for festival occasions, year after year.

Although the terra-cotta plaques have a steady year-round sale, the potters' really brisk sales take place during Baisakh (April-May). For their own needs and for those of the local population, they also produce pottery pitchers, containers and cooking pots, both red and those which are black because produced by reduction smoke-firing.

The potters of Molela have worked out what might be called a business convention whereby their customers are not free to purchase these terra-cotta plaques from a potter of their own choice, but from one whose turn it is to sell them. The potters have fixed the following modus operandi of this scheme amongst themselves: the first customer must purchase the plaque he wants from the number one potter; the second customer must place his order with the second potter whose turn it is, and so on. Then when all the potters have sold a plaque each, again the first potter's turn will come around. In this way the earnings of all the potters remain virtually the same. The customer comes to the potter on foot and goes back on foot. He may stay with the potter from a minimum of one night up to three nights, and during that time, the potter provides his client with bedding and one meal a day. However, for a second meal he must cook it himself, using his own ration, although he is automatically provided with utensils and firewood. When he leaves the potter's house he will pay 4.25 rupees in cash, provide him with a few seers of wheat flour and jaggery as well as one cotton dhoti (a man's draped loin cloth). The customer is allowed to stay in the large outer hall, which is also used by the potter as his workshop.

The terra-cotta plaques are enshrined in the village, or in other villages, as family deities (Kuldevatas or Kuldevis) by erecting a rectangular platform of masonry work against a wall three feet higher than the plinth of the platform. These unroofed shrines are usually built under trees. The terra-cotta plaque is embedded in an upright position in the middle of this wall. More than one deity may also be enshrined, in which case small painted terra-cotta plaques called intas, which carry the impression of lord Krishna's hand in the Abhaya Mudra (the blessing posture), are embedded on either side of each deity's plaque. The small plaques might be said to indicate a respectful pause on the part of the devotee before leaving the main deity and going on, to pay homage to those deities on either side. These shrines are erected in the villages or on their outskirts.

## Material Culture Patterns

### Raw Materials

1. Pond Clay, which is the primary basic raw material in this craft, is acquired from a rainwater pond called dholanada, which lies about a mile away from the artisan's locality. Although these potters do not have to pay royalty or any other charges for digging the clay, they do, however, incur an expense of 1.50 rupees per cart load of clay as cartage and labor charges.
2. Donkey dung is the secondary basic raw material. It is mixed with the clay in the proportion of 1:2 and serves as a binding agent. This is a necessary adjunct as the texture of the finished terra-cotta is very thin. The dung also leaves a perforated sandpaper-like surface on the clay plaques after firing takes place, thus providing a splendid surface when they are eventually painted with powdered watercolor pigments. The dung is collected in and around the village by sweepers who sell it to the artisans at a charge of 0.75 rupees per donkey load.
3. White chalk, or china clay, is the main subsidiary raw material. It is used for preparing a white base for painting the terra-cotta plaques with the color pigments mixed with water. The clay is purchased from kiris (agriculturists) and mallis (vegetable growers) living in Bhagroo, village Bhagroo, district Bhilwara, state of Rajasthan. It is believed that Sandu Mata (the goddess riding a bullock) appears at a particular spot in this village where the clay is procured and stays there for three to four days after each of her visitations. The clay is stored by kiris and mallis who then sell it to the potters at the rate of 1.00 rupees per seer when the latter go to Bhagroo for their fresh supply of this china clay. The potters are not willing to use the white chalk (china clay) sold in the market in Nathdwara at a much lower price, the only explanation being that Bhagroo village's china clay is more auspicious.
4. Pigment colors (crimson, brown, yellow, royal blue, black and light blue) are purchased from the Nathdwara market at a rate of 0.60 rupees per tola (about 12 grams). These colors are mixed with water and white chalk when the painting of the plaques is finally undertaken.
5. Silver leaf, which is used to decorate the crowns and other ornaments of the gods or goddesses is also purchased from the market at Nathdwara.
6. Sandresh, an indigenous varnish used to protect the painted surfaces of the finished plaques, is prepared by boiling babul tree gum with linseed oil in a

given proportion. It is purchased ready-made from the town of Nathdwara from Shri Udailal Lakhara, a dealer in lacquer bangles, at the rate of 10.00 rupees per seer.

- Fuel for firing the terra-cotta plaques, which consists of tree bark, tiny branches, wood shavings, etc., forms the last of the raw materials. All this fuel is collected from under the trees in Molela village and from nearby fields where there happen to be trees. The ash derived from their burning is also collected and sieved, as it is added to the clay used for modeling the plaques.

#### Tools

- Potter's wheel: A very light one, made by the potters out of their local clay. The wheel is used for producing the kalashs (dome-shaped spire and lozenge-shaped units) which are used to adorn the tops of the terra-cotta plaques.
- Patia: A rectangular plank either of stone or wood which serves as a work-table.
- Pidi: A pottery mallet shaped like a greatly enlarged shirt stud, the round base of which is convex. It is produced by the artisans themselves, and is used for flattening the kneaded clay lumps prior to cutting them into strips for the taping process.
- Balda: An iron knife used for cutting clay strips for taping.
- Koonda: A pottery bowl used for keeping the water used by the potter while hand-modeling the raised hollow parts of the so-called terra-cotta bas-reliefs by the ancient taping method.
- Moongra: A wooden mallet used for breaking the clay clods before soaking them in water.
- Broken pottery pitchers and large potsherds which are used for holding up the terra-cotta plaques in a vertical diagonal position when firing takes place. Since the main figures of these terra-cotta plaques are hollow, when they are fired in this upright position the inner walls of those portions of them simulating a bas-relief, also become thoroughly baked, thus giving the thin raised clay a strength they would not otherwise have.

#### Techniques of Production

The production of a terra-cotta plaque starts with the preparation of the clay, i. e., cleaning it, breaking it, soaking it, mixing it with the donkey dung, foot-kneading and hand-kneading the well soaked mixture into lumps to be laid aside to become leather hard. The stones, etc., are picked out of the clay and the clay clods broken up into small bits with a wooden club or mallet (moongra). Pieces of small stones that may be left are again picked up out of the broken clay. The clay is arranged in a round tub form and water is poured into it, and left to soak overnight. Next day, the donkey dung, which is almost dry, is chopped up by hand and added to the soaking clay equal to half the quantity of it. More water is added and the clay is mixed with the donkey dung. In this state the mixture is left for two to three hours for further soaking. The kneading operation starts by first using the foot-kneading method, in the course of which, when the potter comes across a stone or hard particle he picks it out. Water is further added and the mixture is left undisturbed overnight. Next morning, the clay is hand-kneaded over and over, after which small lumps of it are prepared and kept under gunny sack covers in a shady cool corner of the workshop hall until they become leather hard.

An area of the mud-plastered work platform is cleaned and the sieved ash from the kiln is sprinkled over it. This will serve as a non-adhesive agent for later clay operations. A lump of clay is taken from the big lot and placed on the platform where it is flattened by the pottery mallet (pidi) into an even rectangular surface equal to the size of the terra-cotta plaque under preparation. The edges are cut straight while the top is cut into a triple curved arch with the iron knife (balda). Small strips are made by flattening the clay lump with the mallet on the patia (stone or wood plank) and then cutting them with the knife. The taping method is used in hand-modeling the central figure of the god or goddess in bas-relief, although hollow. The figure's body is modeled in two sections. In order to form the cavity required to produce a god's or goddess's head and body in bas-relief, the potter fits his left hand on the flat plaque's surface at the required position, and with his right hand lays the clay tapes one by one over his fistful left hand. This he removes after a certain amount of basic modeling has been done and when the clay super-structure becomes hard enough to sustain its own weight on the flat floor of the clay plaque. The lower parts of these configurations are then modeled in the same way, starting from their necks downward. The arms and feet, which are also in bas-relief, but solid, are now modeled. For this purpose clay wicks are rolled. The animal figures, which denote the relative vehicles of the gods or goddesses whose figures are depicted on the plaques, are also modeled by using the taping method. Sometimes they are modeled before the lower parts of the bodies of the figurines and at other times, afterwards.

Other motifs which are in bas-relief, but solid, are now modeled at their respective positions on the plaque's surface. Small holes are pierced here and there on the bas-relief areas which help in releasing gases during the firing process. Later, when the plaque is enshrined, these small holes are used for holding the incense sticks which the devotees light during their worship.

The tops of the rectangularly shaped plaques always feature an arch, which is now modeled. To it are attached the separately prepared wheel-made, dome-shaped units (kalash) whilst they are still in the leather hard stage. Similarly, the crown of the god or goddess, which is also separately modeled, is attached to the head of the figure.

The terra-cotta plaques are now finished off with a thin coating of clay and water and left to dry for three to four days. As they are dried in the shade no cracks appear. After four days of this shade-drying the plaques are lifted from the platform and kept outside the workshop hall for sun baking for two days.

These plaques are then fired for about four hours in an open surface kiln fueled by wood shavings, the bark of trees and twigs. The plaques are arranged in a circle in an upright position but resting diagonally on one of their two base corners, which are propped up by a kiln-baked pottery pitcher and potsherds. This arrangement allows the furnace heat to penetrate more easily the innermost hollow areas of the so-called bas-reliefs. The small openings which were made in the bas-relief figurines provide the much-needed vents for the release of gases that accrue at the time of firing. If the arrangement of the plaques is perfect the firing result will also be 100 per cent perfect.

The finished plaques are stored in the potter's house in upright positions until the customer comes along to collect the particular plaque. While the customer stays with the potter during the allotted span of a night and two half-days, the plaque is first painted with the white chalk and water slip on the face side, and, when dry, is painted in colored powder pigments dissolved in water with brushes made by the potters themselves. When the pigment colors are dry, sandresh, an indigenous varnish, is applied on the face side of the plaque with a soft wad of cloth. Subsequent to this, strips of silver leaf are pressed where required on to the terra-cotta plaques while this varnish is still sticky. It takes from two to three hours for the sandresh to dry. However, the wait is well worth it inasmuch as, thanks to this adhesive, water will no longer affect the plaque's painted and slip-covered surfaces. The plaques are now ready to be enshrined outdoors according to the desire of the owner or the tribal custom.

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WALL PLAQUE: SARASWATI, GODDESS OF LEARNING, ON HER VEHICLE, A SWAN. Painted terra-cotta; hand-modeling and taping method. State of RAJASTHAN, District UDAIPUR, Tehsil NATHDWARA, Village MOLELA 66.166(1)

Painted terra-cotta wall-plaque representing Saraswati (Hindu goddess of learning) riding on a swan (Hansa) which is her vehicle (vahana). The goddess is worshipped by people belonging to the Bhil and Gadaria tribes. Produced by hand-modeling and the ancient taping method, the latter giving the effect of a bas-relief, parts of which are hollow inside but attached at their edges to the flat clay base of the plaque. h. 22"

For technique of producing this series of wall plaques see text preceding this section.

WALL PLAQUE: MACHHLIWALI MATA ON A FISH; GODDESS WORSHIPPED BY THE BHIL TRIBE. Painted terra-cotta, by hand-modeling and taping method 66.166(2)

Painted terra-cotta wall plaque representing the tribal goddess Machhliwali Mata, riding on her vehicle (vahana), a fish. The story of this goddess tells about the evil demons who once dominated the world under the sea (Patala). Eventually, she killed them all after which she gave birth to all living things in the marine world. Throughout the Mewar region in the state of Rajasthan this goddess is worshipped by the Bhil tribe. Produced by hand-modeling and the ancient taping method. h. 23-1/2"

WALL PLAQUE: KRISHNA AND HIS BROTHER BALRAMA WORSHIPPED AS THE TRIBAL GOD, KALAJI GORAJI BHAIRON. Painted terra-cotta, by hand-modeling and taping method. 66.166(3)

Painted terra-cotta wall plaque representing the tribal god Kalaji Goraji Bhairon who at the same time represents the presences of lord Krishna and his brother Balrama, both of whom are considered to be incarnations of lord Vishnu. Lord Krishna is painted in a blue-black color, as historical records refer to him as a dark complexioned boy. This wall plaque is enshrined and worshipped by the Jat and Gujar tribes in the state of Rajasthan and those who live in the bordering state of Gujarat. Shrine worship of Kalaji Goraji is usually held on Fridays, Saturdays, and Sundays. Produced by hand-modeling and the ancient taping method. h. 24"

WALL PLAQUE: NARPADO MATA, FOUR-ARMED TRIBAL GODDESS ON A BUFFALO. Painted terra-cotta, by hand-modeling and taping method  
66.166(4)

Painted terra-cotta wall plaque representing the tribal goddess Narpado Mata or Chamunda Mata. The four-armed goddess is riding a buffalo (narpado) which is her vehicle (vahana). This terra-cotta bas-relief is enshrined and worshipped by the Bhil tribals in the state of Rajasthan. The worship of the goddess is supposed to insure a plentiful milk supply from cows, buffalos and goats. Produced by hand-modeling and the ancient taping method. h. 23-1/2"

WALL PLAQUE: TRIBAL GOD PANKHI-GORA BHAIRON, REPRESENTED AS TWO WARRIORS ON WINGED HORSES. Painted terra-cotta, by hand-modeling and taping method  
66.166(5)

Painted terra-cotta wall plaque representing the tribal god Pankhi-Ghora Bhairon. Here he is represented in the form of two warriors riding winged horses. Painted on the flat wall of the plaque between the warriors' heads, is a coiled and hooded cobra. This god is worshipped by the Bhils, Gadarias, and Gujars. Such shrines are mostly found in the Abu Road area in the state of Rajasthan. It is believed that Bhairon is very kind to his devotees and that when evil befalls them he comes to their rescue riding on winged horses. Produced by hand-modeling and the ancient taping method. h. 27"

WALL PLAQUE: TRIBAL GOD REWARI DEV ON HIS VEHICLE, A CAMEL. Painted terra-cotta, by hand-modeling and taping method  
66.166(6)

Painted terra-cotta wall plaque representing the tribal god, Rewari Dev, whose vehicle (vahana) is a camel. This god who has no separate shrine of his own is worshipped along with the other gods and goddesses, mainly by the Bhil tribal people living in the region of Mewar, State of Rajasthan. Produced by hand-modeling and the ancient taping method. h. 23"

WALL PLAQUE: TRIBAL GODDESS NARSINGH MATA ON HER VEHICLE, A LION. Painted terra-cotta, by hand-modeling and taping method.  
66.166(7)

Painted terra-cotta wall plaque representing the four-armed tribal goddess Narsingh Mata, seated on her vehicle, a lion. She has obviously been borrowed from the Hindu Pantheon's mother goddess, Durga. The tribal Bhils and the Rajputs, who call her Ambamata, are her main worshippers and enshrine her as their Kuldevi, or family deity. The festival associated with her worship is the Hindu festival of Navratri (Festival of Nine Nights) held during the months of September-October during which prayers are held almost every day. Produced by hand-modeling and the ancient taping method. h. 25"

WALL PLAQUE: TRIBAL GOD SANVARO BABO ON HIS HORSE. Painted terra-cotta, by hand-modeling and taping method  
66.166(8)

Painted terra-cotta wall plaque representing the tribal god, Sanvaro Babo. In the background lord Krishna is shown with his flute and Radha, his consort, on the right hand column. At the base a lion, a cow and a goat are depicted, symbolizing the might of Krishna who is considered the preserver of all living creatures. The dog seen in the lower left hand corner has been put there to safeguard the place where the sacrificial fire (Yajna Kunda) burns, the symbol of which is the pair of tongs on the left hand of Sanvaro Babo. At the left side of the plaque can be seen a conch shell and a bell; and in the two niches on either side of Sanvaro Babo's head are depicted the sun and moon. Sanvaro Babo riding a richly caparisoned horse and holding his wooden club (sota) it is said, won the blessings of lord Krishna and thus inherited his powers. A cloth bag (johli) for accepting alms and a water container (tumbi) are also depicted. He is the most important god of the Bhil tribal people and his main shrine is on the Abu Road in the State of Rajasthan. Rituals in his honor are observed on Saturdays and Sundays. (In the State of Maharashtra a similar god, Khandoba, usually shown riding a horse and followed by dogs, is worshipped. He is the family deity of many Brahmins and other castes and his principal shrines are at Jejini, Panna district, and at Pali in Satara district. This god is considered to be of the cowherd caste.) Produced by hand-modeling and the ancient taping method. h. 26"

WALL PLAQUE: TRIBAL GOD SANKHALIA BHAIRON OR KRISHNA. Painted terra-cotta, by hand-modeling and taping method.  
66.166(9)

Painted terra-cotta wall plaque representing the Bhil tribal god Sankhalia Bhairon, who is really lord Krishna, depicted here with both his hands tied with ropes. Legend has it that as a child Krishna was so naughty that his mother often had to tie him up. He is worshipped in the Bhil tribal shrines on Saturdays. Produced by hand-modeling and the ancient taping method. h. 25"

WALL PLAQUE: TRIBAL GODDESS NAGNEESH REPRESENTING FERTILITY. Painted terra-cotta, by hand-modeling and taping method.  
66.166(10)

Painted terra-cotta wall plaque representing the Bhil tribal goddess Nagneesh. Here the snake (Nag) is depicted on the body of the goddess with its hood spread between her breasts, hence the plaque signifies the mother goddess who represents fertility. She is worshipped by Bhil tribes, especially in Jhalawar district, in the State of Rajasthan. Produced by hand-modeling and the ancient taping method. h. 24"

WALL PLAQUE: TRIBAL GOD DHARAMRAJ. Painted terra-cotta, by hand-modeling and taping method.  
66.166(11)

Painted terra-cotta wall plaque representing the tribal god Dharamraj, whom all the tribals hold in great reverence especially the Gujar and Gadi tribes. His shrines are mostly found in the Mewar region of the State of Rajasthan. Produced by hand-modeling and the ancient taping method. h. 24"

WALL PLAQUE: LALA AND PHOOLA, MANIFESTATIONS OF SHAKTI THE MOTHER GODDESS. Painted terra-cotta, by hand-modeling and taping method.  
66.166(12)

Painted terra-cotta wall plaque representing the tribal goddesses, Lala and Phoola, or Lala-Phoola, who are thought of as two pious sisters and are usually represented together. They have no vehicle (vahana) but stand holding a club and a lighted lamp. In their dual form they are worshipped as Kuldevis (family deities) by the Bhil and Rawat tribal people. Their shrines are also to be found in Rajasthan's neighboring State of Gujarat. Navratri, the Festival of Nine Nights, is the main festival associated with the Lala-Phoola goddesses, which is held in the months of September-October to propitiate Shakti, the divine mother goddess, in any one of her numerous manifestations, and Lala-Phoola, is the mother

goddess these tribal people worship during this festival. Produced by hand-modeling and the ancient taping method. h. 23"

WALL PLAQUE: TRIBAL GODDESS SOOR MATA ON HER VEHICLE, A BOAR. Painted terra-cotta, by hand-modeling and taping method.  
66.166(13)

Painted terra-cotta wall plaque representing the tribal goddess, Soor Mata, riding a boar which is her vehicle (vahana). She appears to be Varahi, the female counterpart of the Varahavatara of Vishnu and one of the seven goddesses worshipped in India. She is worshipped as a family deity mostly by Bhil and Rawat tribes and her shrines are also found in the Bhil tribal areas in the State of Gujarat. Navratri, Festival of Nine Nights, is the principal festival associated with her worship. Produced by hand-modeling and the ancient taping method. h. 24"

WALL PLAQUE: TRIBAL GOD POONA MAHPU, KRISHNA'S TWO UNCLES. Painted terra-cotta, by hand-modeling and taping method.  
66.166(14)

Painted terra-cotta wall plaque representing the tribal god Poona Mahpu who, as lord Krishna's two uncles, are depicted riding on horses with the snake god, Nag, at top center. Gujars and Gadarias living in the Malwa and Mewar areas of the State of Rajasthan worship him. Produced by hand-modeling and the ancient taping method. h. 20"

WALL PLAQUE: DURGA WITH HER VEHICLE THE LION, DEVOURING A BUFFALO-DEMON. Painted terra-cotta, by hand-modeling and taping method.  
66.166(15)

Painted terra-cotta wall plaque of a tribal goddess symbolizing Durga, the four-armed goddess, seated on her vehicle (vahana), a lion. The lion is shown as devouring the buffalo-demon. Produced by hand-modeling and the ancient taping method. h. 24"

WALL PLAQUE: TRIBAL GOD TAKHAJEE, THE SNAKE GOD. Painted terra-cotta, by hand-modeling and taping method.  
66.166(16)

Painted terra-cotta wall plaque representing the tribal god Takhajee, represented by a serpent who is evidently the ancient snake god Takshaka mentioned in the great Indian epic, the Mahabharata. He is worshipped principally by the Gadi and Gujar tribes of the State of Rajasthan. Produced by hand-modeling and the ancient taping method. h. 24"

WALL PLAQUE: TRIBAL GODDESS ON A HORSE, HOLDING THE CHILD KRISHNA. Painted terra-cotta, by hand-modeling and taping method.  
66.166(17)

Painted terra-cotta wall plaque representing a tribal goddess riding a horse, which is her vehicle (vahana), and holding in her lap the child Krishna whom she is said to have brought up. This goddess appears to be a transformation of Suryanai, the female counterpart of Surya, the sun god, who rides on a chariot drawn by seven horses and holds lotuses in his two hands. In this version of the goddess, lotus flowers are painted on either side and below the figure. Produced by hand-modeling and the ancient taping method. h. 24-1/2"

WALL PLAQUE: GANESH THE ELEPHANT-GOD OF WISDOM. Painted terra-cotta  
66.166(20)

Painted terra-cotta plaque bearing an image of Ganesh locally called Ganpat. He is considered to be the Hindu god of wisdom and prosperity. Produced by the hand-modeling method just before Diwali, Hindu Festival of Lights held in October-November when he is worshipped along with Lakshmi, the goddess of wealth. h. 6-1/2" w. 5"

WALL PLAQUE: INTA - SYMBOL OF THE GOD'S BLESSING WHEN COMBINED WITH OTHER PLAQUES. Painted terra-cotta, hand-modeled.  
66.166(21)

Painted terra-cotta wall plaque, called inta. Believed to be the hand of lord Krishna, this plaque is fixed on either sides of the terra-cotta plaques representing the god Bhairon and various goddesses, at the time of their enshrinement and represents the blessings of the god, as the hand is in Abhaya Mudra.  
h. 10-1/2" w. 6"

## JEWELRY



PAIR OF SILVER BRACELETS J-1	JAIPUR, RAJASTHAN
SILVER HOLLOW BRACELET (ONE OF A PAIR) J-2	GURGAON, PUNJAB
PAIR OF SILVER CHAINED ANKLETS J-3	JAIPUR, RAJASTHAN
SILVER <u>HANSLI</u> (NECK ORNAMENT) J-4	JAIPUR, RAJASTHAN
PAIR OF COIN SILVER HOLLOW BRACELETS J-5	HYDERABAD, ANDHRA PRADESH
PAIR OF SILVER BRACELETS J-6	GOALPARA, ASSAM
CHILD'S SILVER <u>HANSLI</u> J-7	JAIPUR, RAJASTHAN
SILVER PENDANT J-8	DELHI
SILVER PENDANT J-9	GARHWAL, UTTAR PRADESH
SILVER NECKLACE J-10	JODHPUR, RAJASTHAN
GOLD PLATED SILVER PENDANT J-11	VARANASI, UTTAR PRADESH
COIN SILVER CALENDAR PENDANT J-12	NAINITAL, UTTAR PRADESH
SILVER FOOT ORNAMENT J-13	RAJKOT, GUJARAT

Syracuse University Art Galleries

PAIR OF SILVER UPPER-ARM ORNAMENTS J-14	JODHPUR, RAJASTHAN
SILVER PENDANT J-15	RAJKOT, GUJARAT
PAIR OF GILDED COIN SILVER HOLLOW BRACELETS J-16	BASTAR, MADHYA PRADESH
PAIR OF COIN SILVER UPPER-ARM ORNAMENTS J-17	BASTAR, MADHYA PRADESH
SILVER BRACELET J-18	JODHPUR, RAJASTHAN
GILDED SILVER NECKLACE J-19	HYDERABAD, ANDHRA PRADESH
SILVER HOLLOW PENDANT J-20	CHAMBA, HIMACHAL PRADESH
SILVER EIGHT-CHAIN NECKLACE J-21	KULU, PUNJAB
SILVER HAND ORNAMENT J-22	RAJKOT, GUJARAT
SILVER SHIRT BUTTONS J-23	GURGAON, PUNJAB
SILVER SHIRT BUTTONS J-24	GURGAON, PUNJAB
SILVER CHILD'S BRACELET J-25	DELHI
SILVER SPOON J-26	DELHI

SILVER EAR PLUGS J-27	N. E. F. A.
SILVER BOX TYPE PENDANT J-28	DELHI
SILVER EAR TOPS. PAIR J-29	INDORE, MADHYA PRADESH
3 SILVER DIE-STAMPED PENDANTS J-30	JODHPUR, RAJASTHAN
BRASS BEAD NECKLACE WITH PAIR OF BRACELETS J-31	VARANASI, UTTAR PRADESH
GLASS AND METAL BEAD NECKLACE J-32	TUENSANG, NAGALAND
SILVER AND BEAD NECKLACE J-33	TRIVANDRUM, KERALA
POTTERY PENDANT J-34	DELHI
BRASS NECKLACE AND BROOCH, INLAID TURQUOISE CHIPS J-35	SRINAGAR JAMMU and KASHMIR
ENAMELED AND GOLD-PLATED SILVER NECKLACE AND PAIR OF EARRINGS J-36	UDAIPUR, RAJASTHAN
ENAMELED AND GOLD-PLATED NECKLACE (WITH TWO UNFINISHED PIECES) J-37	UDAIPUR, RAJASTHAN
ENAMELED SILVER DRUM-SHAPED PENDANT J-38	UDAIPUR, RAJASTHAN

TEXTILES AND OTHER ARTS

Syracuse University Art Galleries



TEXTILES

PHULKARI Red cotton, embroidery in yellow, red, and magenta  
District of PUNJAB  
66.310(1) DI

KALAMKARI Decorative hanging, multi-colored, brush painting on cotton  
District of MADRAS  
66.310(2) DI

KRISHNA Blue cotton scroll, hand painted  
District of RAJASTHAN  
66.310(3) DI

SCROLL Yellows and magentas, hand painted cotton  
District of RAJASTHAN  
66.310(4) DI

BEDSPREAD Orissa cotton, red and black woven pattern  
State of ORISSA  
66.310(5) DI

FABRIC Orissa cotton, green with woven stripes  
State of ORISSA  
66.310(6) DI

SCARF Red silk, old style tie-and-dye, in yellow, blue, and green  
District of RAJASTHAN  
66.310(7) DI

SCARF Light and dark green silk, modern tie-and-dye  
District of RAJASTHAN  
66.310(8) DI

SCARF Yellow silk, elephant picture in blue block print  
66.310(9) DI

SCARF Dark green Dupioni silk, printed two-figure design in yellow-  
gold with four repeats  
66.310(10) DI

TABY SCARF Tribal print, yellows with black print, silk, hand printed and painted  
District of RAJASTHAN  
66.310(11) DI

SCARF Red and blue silk, woven "Matka Check" design  
66.310(12) DI

ELEPHANT TOY Multi-colored wool embroidery covering, stuffed  
District of GUJARAT  
66.310(13) DI

WOOL JERKIN Sleeveless, embroidered border  
District of KASHMIR  
Loaned by Mrs. Stephen Bailey  
T-1

COTTON FABRIC Batiste with printed design  
Loaned by Mrs. Stephen Bailey  
T-2

COTTON BLOUSE Tan with green embroidery  
District of KASHMIR  
Loaned by Mrs. Irving Swerdlow  
T-3

COTTON SKIRT MATERIAL Green with white mirror embroidery  
Town DELHI  
Loaned by Mrs. Irving Swerdlow  
T-4

RAW SILK FABRIC Tan, striped inserts of silver thread  
District of RAJASTHAN  
Loaned by Mrs. Irving Swerdlow  
T-5

SCARF Black silk, with gold threads and gold fringe  
Loaned by Mrs. Irving Swerdlow  
T-6

ANTIQUÉ BRIDAL CEREMONIAL SCARF Red cotton, multi-color and mirror embroidery  
District of KASHMIR  
Loaned by Mrs. Irving Swerdlow  
T-7

ANTIQUÉ SHAWL Grey Kashmir wool with crewel embroidery in light blues and grey  
District of KASHMIR  
Loaned by Mrs. Robert Gregory  
T-8

ANTIQUÉ EMBROIDERED WOOL SHAWL Paisley design on dark blue Kashmir wool; from a 16th century Mughal Court  
District of KASHMIR  
Loaned by Mrs. Robert Gregory  
T-9

ANTIQUÉ BEDSPREAD Silk embroidery on hand woven silk, drawn work border; 18th century  
District of KASHMIR  
Loaned by Mrs. Robert Gregory  
T-10

COTTON SARI Green batiste, chicken embroidery in white  
District of LUCKNOW  
Loaned by Mrs. Robert Gregory  
T-11

HAND LOOMED COTTON WITH SILK EMBROIDERY Tea cloth, tray cloth, tea cozy; 20th century  
District of KASHMIR  
Loaned by Mrs. Robert Gregory  
T-12

SARI Peacock blue silk, gold thread borders and other gold stripes, one red silk end stripe  
District of BANGALORE  
Loaned by Mrs. Robert Gregory  
T-13

HAND LOOMED COTTON BEDSPREAD Light brown, with two figures embroidered at center  
District of RAJASTHAN  
Loaned by Mrs. Robert Gregory  
T-14

KALAMKARI Cotton wall hanging, illustration of a native legend; hand painted  
District of MADRAS  
Loaned by Mrs. Robert Gregory  
T-15

WOMAN'S SKIRT Dark red print, traditional  
District of RAJASTHAN  
Loaned by Mrs. Robert Gregory  
T-16

ANTIQUÉ SARI Maroon silk with gold thread  
Loaned by Mrs. Laurence Schmeckebier  
T-17

ANTIQUÉ SARI Pale blue gossamer silk with gold thread  
Loaned by Mrs. Laurence Schmeckebier  
T-18

ANTIQUÉ SCARF Black silk warp, weft of gold thread  
Loaned by Mrs. Laurence Schmeckebier  
T-19

SCARF Red silk, tie-and-dye design  
Loaned by Mrs. Laurence Schmeckebier  
T-20

COTTON FABRIC Orange with narrow woven colored stripes  
District of SINDH, INDUS VALLEY  
Loaned by Mrs. Isma'il Faruqi

BEDSPREAD Tan cotton with woven design of lozenges in yellow and green  
District of KARACHI  
Loaned by Mrs. Isma'il Faruqi  
T-22

SARI Black and white striped, sheer cotton with nylon  
District of KARACHI  
Loaned by Mrs. Isma'il Faruqi  
T-23

COTTON SARI Dark green, sheer Dacca cotton, yellow border and stripes  
DACCA, EAST BENGAL  
Loaned by Mrs. Isma'il Faruqi  
T-24

COTTON SARI Sheer tan fabric, woven border design in red and yellow mercerized cotton  
DACCA, EAST BENGAL  
Loaned by Mrs. Isma'il Faruqi  
T-25

WOOL SHAWL White Kashmir wool with blue and pink embroidered paisley design  
District of KASHMIR  
Loaned by Mrs. Indra David  
T-26

SARI Yellow silk, one hemline green border, design woven in gold thread  
District of KANCHIPURAM  
Loaned by Mrs. Indra David  
T-27

SARI Red silk with narrow gold stripes, wide end border and narrow hemline border in gold medallion design  
District of KANCHIPURAM  
Loaned by Mrs. Indra David  
T-28

PAINTING

SCENE FROM THE KRISHNA LEGEND. Puri, Orissa. 20th c.  
Gouache on lacquered cloth. h. 14-3/8" w. 17-3/8"  
66.310(28) DI

RAJPUT PAINTING ILLUSTRATING A POEM. Rajasthan. 19th c.  
Gouache on paper. h. 10-3/4" w. 7-3/8"  
Loaned by Professor and Mrs. Schmeckeber  
P-1

KRISHNA PLAYING THE FLUTE. Rajasthan. 19th c.  
Gouache on paper. h. 5-1/2" w. 4-1/2"  
Loaned by Professor and Mrs. Sidney Alexander  
P-2

SCENES FROM THE LEGEND OF LORD KRISHNA. 19th c.  
Painted on cotton fabric. h. 51-1/2" w. 37-1/2"  
Loaned by the Rudi Oriental Art Galleries  
P-3

STONE

TUMBLER Pinkish-tan, hollowed out, type of soapstone  
District of BENARES  
66.310(22) DI

SAUCE DISH Tan, hollowed out, soapstone  
District of BENARES  
66.310(23) DI

SMALL PLATE Tan, soapstone  
District of BENARES  
66.310(24) DI

PLATE WITH RAISED RIM Tan, soapstone, in general use for eating  
District of BENARES  
66.310(25) DI

LACQUER

ROUND TRAY Multi-colored floral design, lacquer on papier maché.  
District of KASHMIR  
66.310(14) DI

LARGE BOWL Design in gold with predominantly purple flowers,  
lacquer on papier maché.  
District of KASHMIR  
66.310(15) DI

RECTANGULAR BOX WITH COVER Multi-colored design with center  
medallion of gold leaves, lacquer on papier maché.  
66.310(16) DI

OVAL BOX WITH COVER Multi-colored floral design, lacquer on  
papier maché.  
District of KASHMIR  
66.310(17) DI

POWDER BOX WITH COVER White with gold leaf and colored design,  
lacquer on papier maché.  
District of KASHMIR  
66.310(18) DI

CARVED WOODEN BOX WITH COVER Design in black and red,  
lacquer on wood.  
District of ORISSA  
66.310(19) DI

TAJ MAHAL KOTTAN BASKETS Nest of five, jewel-like lacquer  
decoration on woven straw  
District of MADRAS  
66.310(20) DI

SQUARE LACQUERED BASKETS Nest of two, simulated embroidery  
in heavy lacquer on woven straw  
District of ORISSA  
66.310(21) DI

WOOD CARVING

RAMA, THE BOWMAN Carved rosewood figure on stand. 20th c.  
66.310(26) DI

FEMALE FIGURE Carved rosewood female (dancer or musician)  
figure on stand. 20th c.  
66.310(27) DI

FEMALE FIGURE Carved rosewood figure, female dancer. 20th c.  
Loaned by Professor and Mrs. Laurence Schmeckebier  
MS-1

RECTANGULAR WOODEN PANELS Two carved wood panels  
tree motif.  
District of KASHMIR  
Loaned by Mr. and Mrs. Robert Gregory  
MS-2

BEER MUGS Two mugs, carved wood with silver liners.  
District of KASHMIR  
Loaned by Mr. and Mrs. Robert Gregory  
MS-3

CIGARETTE BOX Hinged lid, carved shesham wood  
District of KASHMIR  
Loaned by Dean and Mrs. Stephen Bailey  
MS-4

MISCELLANEOUS

DOLL IN WEDDING DRESS  
Town of DELHI  
Loaned by Mrs. Stephen Bailey  
MS-5

LEATHER POUCH BAG Embroidery on leather  
District of KASHMIR  
Loaned by Mrs. Stephen Bailey  
MS-6

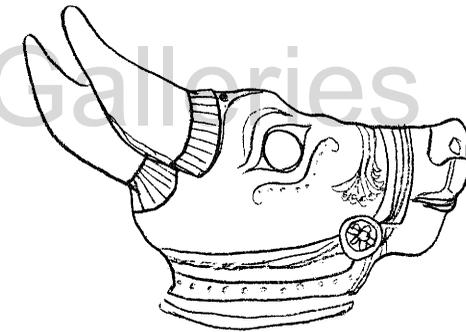
DOLL IN PEASANT COSTUME  
Town of DELHI  
Loaned by Mrs. Irving Swerdlow  
MS-7

SILVER ANKLET Traditional  
District of RAJASTHAN  
Loaned by Mrs. Robert Gregory  
MS-8

HORSE Cast brass, symbol of the cottage industries  
Town of DELHI  
Loaned by Mr. and Mrs. Robert Gregory  
MS-9

SCULPTURE

Syracuse University Art Galleries



## SCULPTURE - BRONZE, STONE, WOOD

BRONZE

BUDDHA STANDING ON A FOUR-RINGED LOTUS BASE SIAM. 17th c.  
 Gift of Edward Weiss h. 35"  
 65.302

BUDDHA SEATED ON A THREE-STEP LOTUS BASE. SIAM. 17th c.  
 Gift of Edward Weiss h. 15"  
 65.303

SEATED BUDDHA. SOKUTHAI STYLE, AYUDHYA PERIOD. SIAM. 17th c.  
 Loaned by William Wolff Galleries, New York  
 S-1

SHIVA NATARAJA. LORD OF THE DANCE. SOUTH INDIA. 18th c.  
 Loaned by Mr. and Mrs. Robert Gregory  
 S-2

DEEPABALIKA. SOUTH INDIA. 15th c.  
 Loaned by Dean and Mrs. Howard Boatwright  
 S-3

DEEPABALIKA. GUJARAT. 17th c.  
 Loaned by Dean and Mrs. Howard Boatwright  
 S-4

PAIR OF SIMHAS (LIONS). NEPAL. 20th c.  
 Loaned by Dean and Mrs. Howard Boatwright  
 S-5

PAIR OF HORSES. ORISSA. 16th c.  
 Loaned by Dean and Mrs. Howard Boatwright  
 S-6

YAB-YUM (TIBETAN) OR MITHUNA (SANSKRIT) HEVAJRA WITH HERAMBA  
 (BUDDHIST TANTRIC DEITIES. KATMANDU VALLEY, NEPAL. 20th c.  
 Loaned by Dean and Mrs. Howard Boatwright  
 S-7

KRISHNA WITH FLUTE. SOUTH INDIA (date unknown)  
 Loaned by Dean and Mrs. Howard Boatwright  
 S-8

VISHNU AND LAKSHMI UNDER SHESHA, THE SNAKE. SOUTH INDIA. 17th c.

Loaned by Dean and Mrs. Howard Boatwright

S-9

LAKSHMI WITH THREE-WAY CURVE. SO. INDIA. Late Chola Period (1200-1450)

Loaned by Dean and Mrs. Howard Boatwright

S-10

LAKSHMI. MYSORE. Hoysala Period. 17th c.

Loaned by Dean and Mrs. Howard Boatwright

S-11

GANESHA WITH THE SNAKE. ANDHRA PRADESH. 17th c.

Loaned by Dean and Mrs. Howard Boatwright

S-12

GANESHA. KANCHIPURAM. 8th c.

Loaned by Dean and Mrs. Howard Boatwright

S-13

GANESHA. Date Unknown.

Loaned by Dean and Mrs. Howard Boatwright

S-14

HANUMAN, THE MONKEY-GOD OF THE RAMAYANA. KANCHIPURAM. 8th c.

Loaned by Dean and Mrs. Howard Boatwright

S-15

SARASWATI WITH VEENA. SOUTH INDIA. VIJAYANAGAR. 16th-17th c.

Loaned by Dean and Mrs. Howard Boatwright

S-16

BALAKRISHNA: THE BOY KRISHNA WITH BUTTER BALL. SOUTH INDIA

Chola Period. 13th c.

Loaned by Dean and Mrs. Howard Boatwright

S-17

BALAKRISHNA. SOUTH INDIA. Date Unknown.

Loaned by Dean and Mrs. Howard Boatwright

S-18

STONE

EKAJATA, TANTRIC BUDDHIST GODDESS. NORTH INDIA. Black stone, 10th c.  
Gift of Mr. and Mrs. Allan D. Emil h. 18" w. 9-1/2"  
64.293

MALE DEITY STANDING. PALA DYNASTY. Black stone, 10th c.

Central standing figure surrounded by smaller figures, two flying figures above,  
two standing figures below, and animals at either side: h. 39" w. 18-1/2"

Loaned by Rudi Oriental Art Galleries, New York

S-19

VISHNU. RAJASTHAN. Green stone, 12th c.

Central figure seated on a much worn squatting figure: h. 30" w. 16"

Loaned by Rudi Oriental Art Galleries, New York

S-20

STANDING BODHISATTVA. GANDHARA. 2nd-4th c.

Grey schist Nimbus, jewelry, and drapery over lower body; raised right hand  
missing. h. 39"

Loaned by William Wolff Galleries, New York

S-21

SEATED BUDDHA. GANDHARA. 2nd-4th c.

Seated figure with folded hands, 3" frieze of seated figures across the base.

Grey Schist. h. 22" w. 13"

Loaned by Rudi Oriental Art Galleries, New York

S-22

## WOOD

MASK OF OGNI, LORD OF FIRE. KERALA. 16th c.  
Polychrome face of the god with a carved niche. h. 17" w. 12"  
Loaned by Doris Weiner Gallery, New York  
S-23

NANDI, THE BULL, VEHICLE OF SHIVA. KERALA. 16th c.  
Hollow carved painted head of a bull. h. 27-1/2" w. 6-3/4"  
Loaned by Doris Weiner Gallery, New York  
S-24

GAJA LAKSHMI. SOUTH INDIA. 18th c.  
Seated female deity flanked by two elephants, section of relief from  
temple frieze. h. 16" w. 13"  
Loaned by Doris Weiner Gallery, New York  
S-25

GAJA LAKSHMI. SOUTH INDIA. 17th c.  
Seated female deity flanked by two elephants, section of relief from  
temple frieze. h. 10" w. 28"  
Loaned by Rudi Oriental Art Galleries, New York  
S-26

VISHNU. SOUTH INDIA. 17th c.  
Vishnu in dancing position, one right arm across the chest with hand  
holding the mace, the other holding the lotus, one left hand in the  
gesture of blessing, the other holding the conch shell. h. 27" w. 9"  
Loaned by Rudi Oriental Art Galleries, New York  
S-27

HORSE (from a Hindu temple) VIJAYANAGAR. 17th c.  
Carved in the round, a male rider on a rampant horse with front hooves  
resting on two male stooping figures, a lion crouched below. h. 17-1/2" w. 13"  
Loaned by Rudi Oriental Art Galleries, New York  
S-28

HEAVENLY MUSICIAN (from a Hindu temple) NORTHWEST INDIA. 18th c.  
The crowned figure holds a drum between her hands, her robe forming a  
complete circle behind her. h. 27" w. 7-1/2"  
S-29

MOTHER AND CHILD (from a Hindu temple) NORTHWEST INDIA. 18th c.  
Straight columnar figure with low relief, traces of grey color remain.  
h. 26-1/2" w. 4-1/2"  
Loaned by Doris Weiner Gallery, New York  
S-30

TEMPLE DANCER (from a Hindu temple) NORTHWEST INDIA. 18th c.  
Female figure with extended movable arms, high crown, fluted drapery  
curving towards back, and much red color remaining.  
h. 27" w. 8-1/2"  
Loaned by Doris Weiner Gallery, New York  
S-31

SARASVATI, GODDESS OF WISDOM (from a Hindu temple) NORTHWEST INDIA  
18th c. Female deity with low crown and low relief drapery, holding a lute.  
h. 25" w. 5-1/2"  
Loaned by Doris Weiner Gallery, New York  
S-32

PANTHEON OF THE VISHNU PURANA WITH THE GODDESS LAKSHMI IN  
THE CENTER. SOUTH INDIA. 18th c.  
Door lintel with figures carved in intricate high relief. h. 8" w. 31"  
Loaned by Dean and Mrs. Howard Boatwright  
S-33

VIRABHADARA (form of SHIVA) ANDHRA PRADESH. 17th c.  
Male figure in high relief, carving cut from a temple cart.  
h. 8-1/2" w. 4-3/4"  
Loaned by Dean and Mrs. Howard Boatwright  
S-34

DANCER IN KACHYPUDI POSE. ANDHRA PRADESH. 17th c.  
Female figure in high relief, carving cut from a temple cart.  
h. 7-1/2" w. 4-1/2"  
S-35

# Syracuse University Art Galleries

Catalog typing and makeup by Mary Strohl

Decorative drawings by Karen Bakke