The fountainhead of Sikh Calendar art springs from the early illustrations of Janam Sakhis done in line drawings with occasional touch of bright colours and are mainly contained in the painted pothis (manuscripts). These were created by the Pracharaks (preachers) with the help of local artists and had a distinctive yet simple stylization which stands on the cusp of line drawings of Rajasthani and Pahari paintings. However the emphasized content was the portrayal of Guru Nanak’s personality aspect as it prevailed or as it underwent changes in people’s mind from time to time. These illustrations usually carried suitable labeling of the characters and a brief description of the episode or the story behind the scene. Initially there was less stress on ornamentation of the hashias (borders and margins) and the backgrounds were rarely crowded with elements of nature. With the spread of Guru Nanak’s message of humanism and universal brotherhood, interesting and engaging works on the subject were produced in great numbers, slowly yet steadily, there was a marked adoption of symbols and elements of high aesthetic value from the paintings of Rajasthani, Mughal and Persian styles. The Decorative murals and frescoes appeared simultaneously on the walls of shrines, deras, sarais, dharamshalas, akharas and landmark havelis owned by devout followers and preachers of Sikhism. The drawings and paintings on Sikh themes flourished as a number of renowned painters from Rajasthan migrated to Punjab hills during the reign of Maharaja Ranjit Singh as there was greater patronage and protection for these painters who had fled the kingdoms of Rajasthan due to perennial turmoil and wars between the Mughals and Rajput rulers. To seek greater patronage from the Sikh ruler- Maharaja Ranjit Singh, these painters from Rajasthan started working on themes relating to Sikh religion, the Sikh nobility and aristocracy and they infused the fundamental parameters of aesthetic richness as well as visual stylization akin to the classical style of miniature painting richly decorative, sprayed with elements of nature-flora and fauna, landscape and architecture. They glorified the valiant Sikh
warriors and generals of Sikh army and created impressive portraits and elaborately descriptive compositions underlining the essence of Sikh religion, art and culture. Usually the rich elite class and aristocrats engaged these master artists to create works of exquisite beauty either to record and highlight their personal accomplishments or to chroniclise the historic events around them.

The Lahore Durbar which had great splendour and grandeur attracted hordes of European artists, travellers, historians and generals to the court of Maharaja Ranjit Singh as the stories of his fabulous wealth and eminential power transcended the boundaries of the Punjab. The Europeans harboured a yearning to visit this exotic empire which offered great opportunities in trade and cultural affairs. These European artists brought with them new techniques and technologies, the extremely generous ruler of Sikh empire, who was a great patron of art, embrace them in his fold. Thus the Sikh painting underwent a sea-change and saw the introduction of various styles and painting techniques. These painters of extraordinary artistic caliber produced magnificent paintings in charcoal, chalk, crayon, water-colours, tempra, gouache, oil colours and even initiated the technique of wood-cut, lithography and zinc etching. Seeing the potential of their works being acquired by rich natives at fabulous rates, they saw it as a great commercial proposition and introduced the printing presses to India. From now onwards, they shifted their attention to the painting of the splendour of the Lahore Durbar and produced numerous portraits of Maharaja Ranjit Singh and his family members, courtiers, generals, ministers, aristocrats and other prominent personalities. Large mural-like paintings in oil on canvas technique generated incredible interest due to the realism, fascinating depiction of backgrounds and visible mastery over the presentation of colour and linear perspectives. The three-dimensional aspect of these paintings complete with scenic landscapes and architectural marvels like forts and palaces captured in photographic realism enthralled the viewers. This was the trendsetting artistic
accomplishment of these great western painters. As the commissions poured in
great numbers, the European artists sometimes employed local art assistants and
craftsmen to help them in their studious for menial jobs like for the job of a
*pankha* man, a water carrier or a carpenter. Interestingly, the enterprising Sikh
artists and craftsmen were quick to learn their techniques by merely observing
these western artists. Their painting techniques were exposed from one local
artist to another- from Lahore to Amritsar.

After attaining considerable expertise and skill in handling of western
painting styles and techniques, the most poignant and landmark endeavour which
revolutionalised the *Sikh Calendar art* was the initiation of painting portraits
of Sikh Gurus, episodes from Sikh historical perspective, narration of Sikh
ideology, ethos and culture in western styles and mannerisms by the Sikh
artists. The manuscript-like drawings and paintings which were being
painted earlier by hand in limited numbers were being produced now in
large numbers by using the wood-cut and lithography printing techniques.
This facilitated availability of reproduction of the original specimens of *Sikh
Calendar art* in large quantities and thus it propelled mass production of
*Calendar art* works amply serving the purpose of propagation of *Sikh
Calendar art* which is aptly referred to as ‘Bazaar’ or ‘Popular art’. Interestingly, it brought these calendars within the reach of common man at
nominal rates. The *popularity of these calendars/prints primarily was due to
the religious content which highlighted Sikh religion*. These calendars
expressively depicted scenes from the lives of Sikh Gurus and martyrs. The
mushrooming of small printing presses in the lanes of Amritsar and Lahore aptly
justify the popularity of these colourful prints. The business establishments and
traders freely utilized them for their emotive mass appeal in promoting their
respective trades by advertising their products and services underneath the
fascinating paintings of these calendars. These calendars were made available for
sale in crowded fairs and festivals on the roadside stalls and in front of the shrines.

J.Lockwood Kipling, Principal of the Mayo School of Art, Lahore (1875-93) and also Curator of the Central Museum, Lahore, chanced upon seeing these unusually exotic Sikh calendars being sold on the footpaths of Lahore and evinced a keen interest in these calendars so much so he started collecting each available specimen of this art form for his own personal collection which was later on donated to the Victoria and Albert Museum, London by his son Rudyard Kipling. This stylized art form passing through the creative hands of Kehar Singh, Kishan Singh, Bishan Singh, Azim, Jeevan Lal, Lahora Singh, Malla Ram, Sri Ram Lal, Hussain Buxe, Allah Buxe and others, saw many phases of transformation from elaborately decorative to photo-realistic versions. Subsequently the touch of individual artistic approach and mannerism exalted expression of divinity and spiritualism, a deep exploration of conceptual essence and visualization marked resonance of the emphasis on visually powerful narration, was witnessed in the works of Sobha Singh, S.G. Thakur Singh, G.S. Sohan Singh, Kirpal Singh, Jaswant Singh, Master Gurdit Singh, Trilok Singh Chitrakar, Amolak Singh, Bodhraj, Mehar Singh, Devender Singh and Jarnail Singh. These artists emerged as torch-bearers of the genre of Sikh Calendar art.

During the last four decades, the prominent patrons and promoters of Sikh Calendar art whose contribution is significant and astounding are: Shiromani Gurdwara Parbandhak Committee, Amritsar, Dharam Parchar Committee: Delhi Sikh Gurdwara Management Committee, Punjab and Sind Bank, New Delhi, Bank of Punjab, New Delhi, Markfed, PNB Finance, other Sikh institutions like Sikh Foundation, Miri Piri Foundation and museums established in the premises of historical Gurdwaras. However earlier the process of production of Sikh calendars was prevalent at such centres which are famous for printing and publishing business, namely Ravi Varma Fine
Arts Lithographic Press (1894), Calcutta Art Studio, bow bazaar street, Calcutta; Chitrashala Steam Press, Poona near Bombay (1878); Hem Chand Bhargava, Chandni chowk, Delhi (1900); S.S.Brijbasi (1927-28); Sivakasi National Litho Press, Tamilnadu (1954); Chor Bagan Art Studio, Calcutta; Lakshmibilas Press, Cawnpore; Kununyalal Lachoomal, Delhi; Anant Shivaji Desai, Bombay; Anandeshwar Press; Arya-Bhushan Press; P.S.Joshi Kalbadevi, Bombay; Rising Art Cottage, Calcutta; Battala Press, Calcutta; Harnarayan & Sons. The popularity of these calendars provided a flourishing and lucrative business to the printing houses as a large number of Sikh calendars were being produced and sold every year not only in Punjab but whole of north India. These were basically copies of the earlier calendars being produced at Amritsar and Lahore. The calendars which truly stand out as authentic specimens due to greater focus on correct historical perceptions, objectives and religious perspectives, duly display the individualistic stylization and religious content based on Sikh ideology, Sikh identity, Sikh maryada, Sikh history and philosophy, thereby establishing a true Sikh image, were brought out with a missionary zeal by prominent Sikh patrons responsible for the promotion of Sikh religion and Sikh way of life. These did not look like the cheap commercial versions of the earlier works being printed by printing presses. Primarily due to the fact that artists engaged in this genre had acquired magnificent control over painting techniques. They used new methods and technologies to improve the quality of artistic and aesthetically sound paintings. The creative elements used by these artists further enhanced the appearance and quality of these Sikh Calendar art prints. These patrons of Sikh Calendar art selected artists very discerningly after carefully analyzing their works and their personal dedication and commitment in furthering the cause of Sikhism through their creations. These promoters have institutionalized a clear-cut policy regarding professionalism in assigning commissions to painters of repute and have channelised a systematic procedure to acquire the paintings on
specific themes depending upon their capacity to relate to the viewers and deliver the intended divine messages which can bring transformation of soul and the spirit. The sale viability and popular demand are carefully assessed for promotional aspects. The prime objective of these deeply committed patrons remains preaching and promotion of Sikh religion and familiarizing the masses with highpoints of Sikh history and philosophy through visually moving Sikh calendars and paintings. With the result, Sikh history and ideology has been documented in a befitting way. The Sikh Calendar art works have gained immense popularity and some of them are considered a collector’s item due to their artistic merit and lofty religious content. No doubt they have earned the well deserved adoration and appreciation of a large populace in India and far-flung foreign lands wherever Punjabis have migrated and settled. These calendars serve the purpose of familiarizing the non-resident Punjabis with their religion, culture and heritage and demystify the mystic layers of spiritual strength and depths of divinity.

**During the study of Sikh Calendar art genre, it is vehemently revealed that the artists, who dedicated themselves to this form of art, had acquired deep reverence and faith in Sikh religion and practiced its ideologies in letter and spirit. Most of them had developed a saintly persona and had cultivated a deep interest in Sikh history and culture.** They possessed unwavering faith and pride in Sikh marshal heritage and always professed thankfulness to the brave and valiant soldiers who nurtured their creative impulses. The real source of their inspiration to develop and create Sikh Calendar art works stems from the light of divinity and awakening of human soul shown by Guru Nanak Dev. The artists who pursued this occupation had a legendary zeal of a crusader due to deep insight and vision they had attained from the in-depth study of scriptures of Sikh religion and Gurbani. The sacred task of kindling the faith in the hearts of these artists by learned pracharaks
(preachers), *granthis*, missionaries, scholars, writers, historians and researchers paid rich dividends in terms of comprehension of Sikh philosophy and history in right perspective. The thought-provoking expressions and narration by pious men endowed with uncommon literary merits bore fruits in invigorating the artists to enable them to visualize in their mind’s eye the exact happening as it happened on a particular page from history.

**Consolidation of Sikh ideology and formulation of widely accepted Sikh iconography was crystallized after the emergence of Singh Sabha Movement which gave emphasis on preservation and propagation of clear Sikh identity separate from that of the Hindus.** A complete Sikh identity and Sikh *Rehat Maryada* drives its strength from the teachings of the Sikh Gurus and advocates shunning of rituals and idol-worship. They presented a charter of conduct for the Sikhs in pursuance of their duties and responsibilities as true Sikhs. It is tempting to locate the origin of contemporary *Sikh Calendar art* on this polarity. Out of this matrix emerged a group of Sikh painters who produced easily accessible and demonstrably Sikh images for all of whom the question of Sikh identity became a central concern throughout their careers. Today we have works of exquisite spiritual endowment created by these stalwarts of *Sikh Calendar art*.

The paintings which are seeped in divinity of Guru Nanak and colours of valour and sacrifices of the tenth Sikh Guru- Guru Gobind Singh present a dominant theme and subject matter. Other significant paintings provide a peep into the history of Sikhs projected in various versions and visual representations. **Glorification of martyrdom, respect for humanistic values and service to mankind were the inspirational planks of numerous works of art under this genre of art.** These calendars present a complete package of Sikh ideology, philosophy, symbolism and faith. ‘Ek Omkar’ (God is One), ‘Sarbat Da Bhala’ (Welfare of the whole mankind), ‘Degh Tegh Fateh’ (Always ready for fight against tyranny
and injustice), ‘Tera Bahana Meetha Lage’ (Sweet is Thou will) and ‘Ekam Pitah Ekas Ke hum Barik (God is One and all Humanity is His children) are the universal messages portrayed in these calendars. An analytical study of these calendars reveal that there is a common thread which runs through various thematic contents qualifying for good specimens of Sikh Calendar art and these can briefly be classified in the following categories: Portraits of Guru Nanak—from head to bust, full length, seated or standing alongwith Bala and Mardana in varying versions. Scenes from Janam Sakhis have been tastefully depicted pertaining to Bal Nanak showing his kotaks (astonishing childhood miracles) like episode of Sarp Chhaya, Miraculous restoration of the fields destroyed by grazing buffaloes, Amazed Rai Bular recognizing the element of divinity in child Nanak, Bal Nanak being rebuked by his father- Mehta Kalu, Nanak debating with a teacher Gopal Pandit, A tender depiction of Bebe Nanaki’s affection for Nanak, Guru Nanak at a Madrasa writing Ek Omkar on his takhti. Then comes the narration of episode of Sacha Sauda, Nanak uttering Tera-Tera shows Nanak at a grocery shop at Sultanpur Lodhi, the scene from Nanak’s marriage. In addition to that prominent events that took place during the four Udasis (Missionary Travels) of Guru Nanak also became a preferred and popular subject matter for Sikh calendars such as Guru Nanak’s visit to Kuaru-desh and meeting Nuri Shah, the female sorceress, Siddha-Goshti, Guru Nanak meeting Pandits at Har-ki-Pauri, Haridwar, Encounter of Guru Nanak with the demon ‘Kauda’, Enconuter of Guru Nanak with Wali Qandhari at Panja Sahib, Reetha Meetha episode, Guru Nanak drawing milk from Bhai Lalo’s bread, Guru Nanak Dev’s visit to Piri Pur (Multan), Guru Nanak meeting Kalyug, Visit of Guru Nanak to Baghdad, Mecca Pherna (revolving of Mecca), Self-rotation of the chakkies (stone grinding wheels) in Babar’s jail, Guru Nanak visiting a leper’s house, Guru Nanak traveling with Bala and Mardana on the back of a fish in the ocean and Guru Nanak alongwith Bala and Mardana seated under a Banyan tree lost in
deep meditation. The themes of these calendars were selectively chosen as stories projected one or the other reformatory messages conveyed for dispelling the darkness of ignorance. These were not mere stories but these carried messages to bring the desired transformation in the mindset of people indulging in meaningless rituals and evil practices. The role of a true Guru and a preacher is justified in these events and episodes adopted in the calendars of Sikh art. The social revolution being brought by Guru Nanak has been aesthetically illustrated by the artists in superbly illuminating visuals and their impact carry an indelible impression on the minds of the masses. These episodes are so popular today that their message is enshrined in each and every heart. Yet a large number of calendars dwell on the essence of Nanak’s philosophy of universal brotherhood and harmony. This apostle of peace laments the sentiment in Eti maar payi kurlane- Tein ki dard na aya (religious intolerance shown by Mughals on innocent people), Nanak naam jahaz hai jo chade so uttare par (the true Name or Nam of God is like a ship whosoever boards it crosses the sea of life and attains enlightenment), Sau kyun manda akhiye jis jamme rajaan (Equality of Gender), Ujad Jao Base Raho (good people should spread and bad should remain contained to one place). Through the medium of these calendars, Guru Nanak’s comments on the prevalence of destruction of human rights, sectarian violence, religious bigotry, low esteem for female gender, inequality in the society based on caste, creed and religion have been highlighted sending an imploring message to the mankind to get rid of these curses. Nanak’s crusade and mission in bringing peace, justice, hope and harmony to the troubled populace soul reeling under the dark and dreary spell of turmoil, tyranny, violence and repression perpetuated by tyrant rulers aptly install Nanak’s persona as that of a saviour.

In the similar fashion significant popular subjects related to the lives and teachings of other nine Sikh Gurus which throw light on their mission include: Guru Angad Dev’s establishment of institution of Langar or Community kitchen

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in a painting showing Mata Khiwi serving *kheer* and *Langar* to the devotees. These Sikh calendars bring out the missionary zeal with which the second Sikh Guru carried forward the message of equality and service to mankind. Guru Amar Das- ‘*Amru Nithawan*’ (a person who has no place for shelter): Guru Amar Das being blessed by Guru Angad Dev as ‘A shelter for the homeless’, Selfless service or *Sewa* and sacrifice for the comfort of his Guru Angad Dev, Guru Amar Das conferring equal rights to the women to conduct and perform Sikh missionary and parish work, Guru Amar Das giving a bath to a leper named ‘*Prema Chaudhari*’, Guru Amar Das forbidding the practice of *Sati* and *Gurmukh is always humble*. In such symbolic works, the importance of dedication and devotion to the Guru is projected as a ‘Selfless Service’ and can be defined as true mode of meditation which culminates in salvation. Removal of social evil customs against women such as a calendar relating to dramatically descriptive happening done on the practice of *Sati* is a fine example. Guru Ram Das- Guru Ram Das laying the foundation of the holy city of Amritsar, *Kar Sewa* (Self-help) rendered by devotees for digging the holy *Sarovar* and *Guru Ram Das Sarovar nahate sab uttare paap kamate* (whosoever takes a dip in this *Sarovar* washes off all his sins). During Guru Ram Das’s times, establishment and consolidation of fundamentals of Sikh faith were strengthened by establishing the holy city of Amritsar and construction of Sri Darbar Sahib- the holiest of the holy shrines of the Sikhs. Guru Arjan Dev serving the lepers at Taran Taran, Construction of a leper’s home (*Pingalwara*) at Taran Taran Sahib, Compilation of Guru Granth Sahib by Guru Arjan Dev and Bhai Gurdas, Guru Arjan Dev initiating the use of six-channel Persian wheel (*Chhcharta*), Guru Arjan Dev encouraging his followers to learn the skill of horse riding and also advocating the business of buying good horses and Martyrdom of Guru Arjan Dev at the hands of tyrant Mughals are portrayed in fabulous calendars underlining the consistent endeavours of the Guru towards the establishment of a
just and truthful environment where devotees from every religion enjoyed complete freedom to worship their respective religions and faiths. Guru Hargobind—*The invincible Guru*: showing Bal Hargobind overpowering a poisonous snake, Guru Hargobind proclaiming the concept of Miri (Temporal power) and Piri (Spiritual power), *Bandi Chhor Guru*: Guru Hargobind leaving the Gwalior fort with fifty-two *Rajas*, Visit of Mughal emperor Jahangir to Golden Temple, Amritsar to pay obeisance to Guru Hargobind Sahib, Guru Hargobind giving audience to queen Nur Jahan and Guru Hargobind blessing Mata Sulakhani. These events depicted in calendars narrate the importance of self-defense, the concept of humility, love for nature and the propagation of Miri (Temporal power) and Piri (Spiritual power). The establishment of Miri and Piri concept was to counter the onslaught of inhospitable narrow-minded tyrant rulers who indulged in inhuman acts against the innocent people.

Guru Har Rai—*Tread with care*: Guru Hargobind advising his grandson Guru Har Rai to walk gently since flowers and plants are also living organisms and Guru Har Rai curing Dara Shikoh— the elder son of Shahjahan. The message drives from this advice shows respect for humility and sensitivity to mankind. Many other such lofty ideals are captured in the themes of numerous calendars. *Guru Harkishan dhayaiye jis dithe sab dukh jaye* showing Guru Harkishan eradicating epidemics and curing the worst cases with his kind and dedicated approach to serve the mankind and Guru Harkishan making a mute and illiterate poor water carrier name Chhajju to recite *Salokas* from *Gita* and explaining its true meaning by just placing a stick on his head. Thus the snobbery and arrogance of Brahmanical preachers was curtailed with words of divine wisdom explained by the eighth Sikh Guru who devoted his life in the service of ailing and suffering humanity. Kashmiri Pandits meeting Guru Tegh Bahadur, a heartrending portrayal of martyrdom of Guru Tegh Bahadur at Chandni Chowk, New Delhi, Bhai Jaita respectfully carrying the head of Guru Tegh Bahadur from the place of martyrdom, Guru Gobind
Singh embracing Bhai Jaita and uttering the words ‘Rangretta- Guru ka beta’: Rangretta is the son of the Guru. Ninth Sikh Guru sacrificed his life for the protection and upholding of one’s right to profess one’s faith and religion thus this supreme sacrifice paved the way for a full-fledged struggle to stand against the unreasonable oppressors who perpetuated a reign of unparallel brutality.

Horrifying scenes depicting the Mughal brutality and torture are demonstrative of Execution of Bhai Mati Dass whose body was split into two parts with a saw, gory details of Bhai Sati Dass being wrapped in cotton and burnt alive, Bhai Dyala being burnt alive in a cauldron full of hot oil, Mutilating of body parts of Bhai Mani Singh, Execution of Bhai Taru Singh whose hair were being removed along with his skull showcase the gritty resolve of these disciples of Sikhism who had no fear of death. Guru Gobind Singh- Establishment of Khalsa Panth at Anandpur Sahib, Guru Gobind Singh choosing Panj Pyaras (five beloved ones) from the congregation who are ready to sacrifice their lives, Amrit Sanchar Ceremony: Guru Gobind Singh baptizing the Panj Pyaras (five beloved ones), Neela ghoda banka joda hath wich baaj sajaye chalo singho prabh darshan kariye Guru Gobind Singh aye representing a picture of Guru Gobind Singh as a bold valiant warrior with a deep resolve on his face yet the eyes beam with sensitivity and tenderness yet a haloed divinity gives a hint of a Saint Soldier- ‘Sant Sipahi’, Chidiyon se mein baaj ladaun tabhi Gobind Singh naam kahaun (Call me Gobind Singh only when I transform the sparrows to fight an falcon) illustrating the concept of Guru’s power of character building, Sura sau pechaniye jo lade deen ke het showing Guru Gobind Singh as a saviour of the oppressed and the down-trodden, Guru Sahib embracing his sons (Sahibzadas), Uch da Pir Banana showcasing Guru Sahib being dressed as a Pir by his Muslim admirers to get out of the dense forest of Machhiwara, Guru Sahib tearing the resignation submitted by the forty Muktas in the battlefield, Bhai Kanhaiya serving drinking water to the wounded and the thirsty Turk.
soldiers along with the Sikh soldiers, Bricking alive two younger sons (Sahibzadas) at Sirhind by Wazir Khan, Sirhind di gadhi showing two elder sons (Sahibzadas) sacrificing their lives for the sake of the nation and their faith, Thande Burg di kaid (Jail in cold tower) illustrating the sufferings of two younger sons (Sahibzadas) who were jailed in the cold tower along with their grandmother Mata Gujri before their execution, The battle of Bhangani (Paonta Sahib), The fortress at Chamkaur and Darbar of Sri Guru Gobind Singh. The artists adopted scenes from life and times of Guru Gobind Singh and justifiably glorified the concept of being a saint and a soldier who is considered as ‘Sarbans Dani’ (a man who sacrificed his whole family for the protection of religion, faith and ideology). The Sikh Calendar art in right earnest has recreated the deep humanistic bond entrenched in spirituality and divinity of Sikh religion.

Amongst the large number of calendars which deserve solemn mention are true examples of tribute to the sacrifices of Baba Deep Singh Shaheed and Banda Singh Bahadur, who besides being the pillars of Sikh militant strength were carriers of glorious traditions of Sikhism who placed their lives at the ideals of Sikh Gurus. Tumultuous scenes of Wada and Chhota Ghalughara, Sikh wars and battles, Jallianwala Bagh Massacre, Kuka movement and Carnage at Panja Sahib also inspired the artists to record these movements in their remarkable works in a celebration of martyrdom. Apart from several calendars of Golden Temple, Amritsar in myriad moods and angles, portrayal of historical Gurdwaras and places of pilgrimage occupy a special place due to their mass popularity and sacred sanctity. Portraits of Bhagats and saints, whose literary contributions are enshrined in Sri Guru Granth Sahib, too reserved a coveted place in the paintings relating to Sikh Calendar art. As the Punjabis are spread all over the globe, an urge to capture the rich and vibrant colours of culture, traditions and heritage of Punjab is being felt specially amongst the new generation Non-resident Indians who possess a keen desire to acquaint themselves with their cultural roots and
religion. Lately some artists of repute have contributed considerably towards this end and produced breathtaking paintings of the Punjabi way of life depicting the rich cultural fabric in shades of authenticity and rustic flavours.

The journey of Sikh Calendar art has passed through various terrains in terms of adopting new techniques and stylizations from Line drawing Woodcuts to Lithography, Multi-block Printing, Colour Lithography, Oleography, Half-tone blocks, Albumen prints, Bromide prints, Photolithography, Offset Printing and Digital Printing. It celebrates the ingenuity and incredible spirit of enterprise of the Sikh painters who were always ready to stay ahead and strived hard to remain open-minded to learn and adopt latest techniques for improving the quality of reproductions thereby creating a large market for these Calendar art works. Today these calendars are available globally and command immense popularity. These Sikh art calendars have emerged as a single most popular mode of Sikh art which exudes essence of Sikh religion, history and vibrant culture. The interest in this form of art can be gauged from the fact that innumerable websites are projecting and popularizing it on the internet and dedicated efforts by foreign based Sikh art cultural associations and organizations are promoting and printing the finest specimens of this genre. The themes of Sikh Calendar art are now being printed digitally on articles of daily use such as plates, mugs, T-shirts, keychains, wall hangings, dairies, banners, book covers, stickers, lockets, wall clocks, pen stands, mouse pads, necklaces, notebook covers, paper-weights, dials of watches, artifacts of decoration and several gift items. The future of Sikh Calendar art is bright as it manifests the soul of Sikh ethos and psyche, Sikh cultural traditions and heritage and the spiritual and divine messages of the great Sikh Gurus. It aptly projects the true characteristics of this proud, valiant and industrious community. It is a heartening sign that strengthens the fact that this genre of art is well founded in the fertile soil of Sikh psyche and more and more artists of various
denominations, calibers and backgrounds are fully engrossed in creating innovative and imaginative works of art rooted in this genre, even the remote hamlets of towns and cities of Punjab have become hubs of artists who identify themselves with the ideology of these calendars and are creatively engaged in artistic pursuits to satisfy their aesthetic impulses and yearnings. It provides them a steady livelihood too. **As a matter of fact this form of art has attained wide acceptance and is raring to spread its wings in limitless expansion.** Due to its ever-increasing demand even highbrow connoisseurs of art have started evincing a keen interest in *Sikh Calendar art* as a vivid and serious form of art. It is indeed the most visible genre of *Sikh art* which has crossed national boundaries and found a respectable place in every nook and corner of the globe.