

EXHIBITION OF ART  
chiefly from the  
DOMINIONS  
OF  
INDIA & PAKISTAN  
ROYAL ACADEMY OF ARTS, LONDON  
1947-48

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India Society National  
Centre for the Arts



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CHIEFLY FROM THE  
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OF  
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LONDON: COUNTRY LIFE LIMITED  
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## PREFACE

THE purpose of the Exhibition is to illustrate the Fine Arts of India. It is not easy to cover such a wide field under modern conditions, and there are inevitably certain gaps and omissions. In order to help visitors to gain a comprehensive view of the richness of the field, the galleries have been arranged as far as possible chronologically.

The history of Indian art begins with the great city civilisation of Harappa and the Indus Valley, which was in contact with the cities of Mesopotamia. The sculptures especially provide interesting problems.

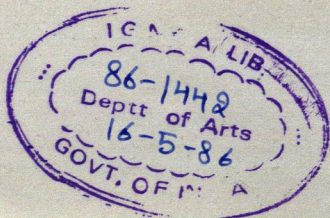
The earliest Indian art of historic times is that of the Mauryan Empire, founded in the 3rd century B.C. The sculpture of Asoka's pillars, on which his edicts were inscribed, may be described as a mixed art in which the Indian gift for rendering animal forms is already discernible. Meanwhile, Buddhism had become the dominant religion of India and under its patronage at Bharhut and Sanchi a lively Indian style developed, redolent of the land and its people. The first centuries B.C. and A.D. saw the intrusion of foreign invaders from the West, and India became part of the commercial world of trading Greeks and Persians. Evidence of this is clear in the Hellenistic terra-cottas, seals and coins of the period. The Kushans, who came from Central Asia to found their capital at Mathura, rapidly became naturalised, and Mathura sculpture continued the tradition of Bharhut and Sanchi, though in the North West Frontier and Afghanistan the contemporary school of Gandhara shows new forms of Western influence.

In the 4th century A.D. the great Gupta Empire was founded. The invasion of the White Huns weakened the Empire, and it eventually broke down into smaller States, the Deccan to the south being of special importance. In the extreme south the Pallava and Chola kingdoms attained great power and prosperity at a time when the Rajput States of the north were already faced by the threat of Muslim invasion.

Islamic art in India begins with the great Quwat-ul-Islam Mosque built by Kutb-ud-din at Delhi. Since then, building has never ceased at Delhi, which provides a complete review of the Indian Islamic styles. It was left to the Mughals to develop painting and the minor arts in their palace workshops. In spite of the fact that they themselves were of Central Asian origin and had close associations with Persia, Mughal art rapidly developed individual characteristics. Hindu painters collaborated with their Muslim colleagues in Akbar's court-studios, and in Mughal crystals, jades and embroideries it is clear that Indian sentiment and the Indian sense of colour were free to express themselves within the field of Islamic designs.

LEIGH ASHTON, *Director,*

Exhibition of Art from the  
Dominions of India and Pakistan.



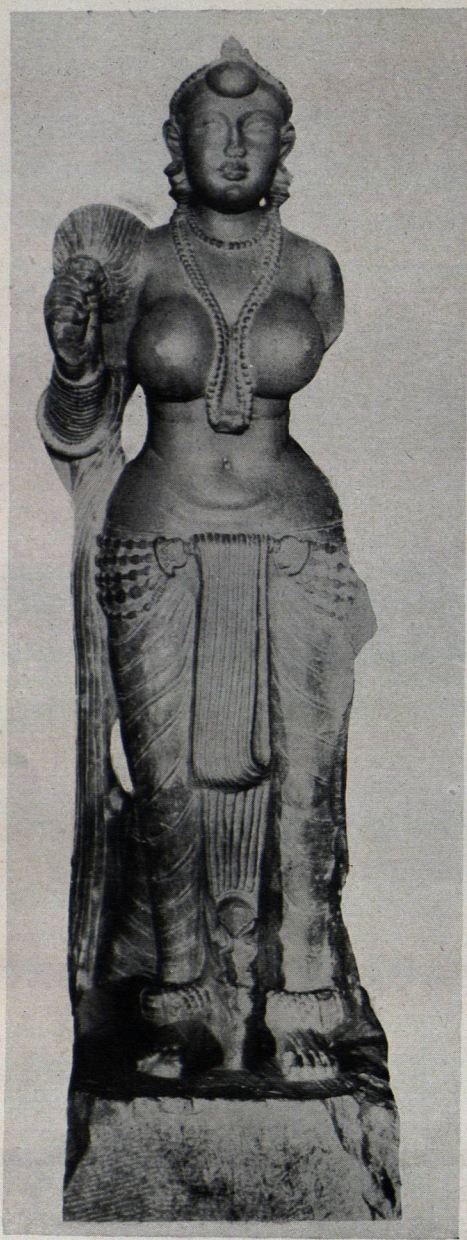




BULL. Capital of Asokan column. Polished sandstone. Rampurva, Bihar. 224 B.C.  
Height 6 ft. 10 in.

*Lent by the Indian Museum, Calcutta.*





*Left*  
YAKSHI. Polished sandstone. Didaganj, Bihar.  
Circa 200 B.C. (?) Life size.  
*Lent by the Patna Museum.*



*Right*  
YAKSHA. Polished sandstone. Patna, Bihar. Circa 3rd century B.C. Height 5 ft.  
*Lent by the Indian Museum, Calcutta.*



*Right*

YAKSHI. Bharhut. Red sandstone.  
2nd century B.C. Height 7 ft. 4 in.

*Lent by the Indian Museum, Calcutta.*



*Left*

YAKSHI. Bharhut. Red sandstone.  
2nd century B.C. Height 7 ft.

*Lent by the Indian Museum, Calcutta.*





YAKSHI. Red sandstone. Mathura. 2nd century A.D. Height 3 ft. 6 in.

*Lent by the Indian Museum, Calcutta.*



YAKSHI. Red sandstone. Mathura. 2nd century A.D. Height 4 ft. 6 in.

*Lent by the Indian Museum, Calcutta.*

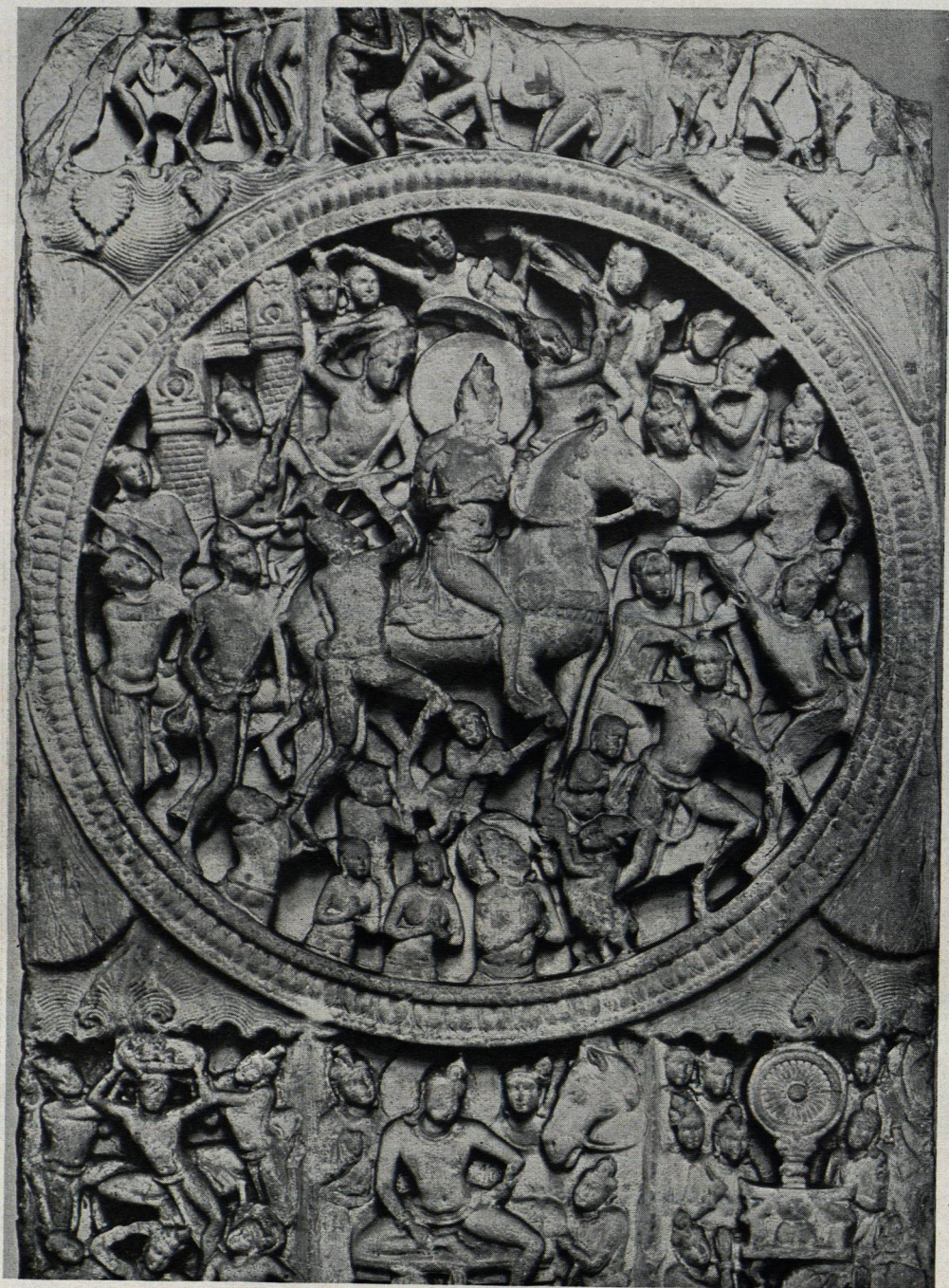




BACCHANALIAN GROUP. Red sandstone. Mathura. 2nd century A.D. Height 3 ft. 4 in.  
Width 2 ft. 6 in.

*Lent by the Indian Museum, Calcutta.*





DETAIL OF RAILING-PILLAR. Amaravati. Limestone. 2nd century A.D. 3 ft. 10½ in. by 3 ft.

*Lent by the British Museum.*





DETAIL. Amaravati. Limestone. 2nd century A.D. 5 ft. 3 in. by 3 ft. 2 in.  
*Lent by the British Museum.*





TORSO OF STANDING BUDDHA. Red sandstone. Mathura. 5th century A.D.  
Height 2 ft. 6 in.

*Lent by the Curzon Museum, Mathura.*





BUDDHA. Bronze casting. Sultanganj, Bihar. Late 5th century A.D.  
Height 7 ft. 6 in.

*Lent by the Birmingham Museum and Art Gallery.*





WARRIOR ON HORSEBACK. Red sandstone. 5th century A.D. Sarnath. Height 1 ft. 10 in.  
Width 2 ft. 10 in.  
*Lent by the Sarnath Museum.*







CELESTIAL DRUMMER. Serpentine. Halebid, Mysore.  
12th century A.D. Height 4 ft. 7 in.  
*Lent by the Victoria and Albert Museum.*





**FLUTE-PLAYER.** Sandstone. Kathiawar. 10th century A.D. Height 11 in.  
*Lent by the Victoria and Albert Museum.*

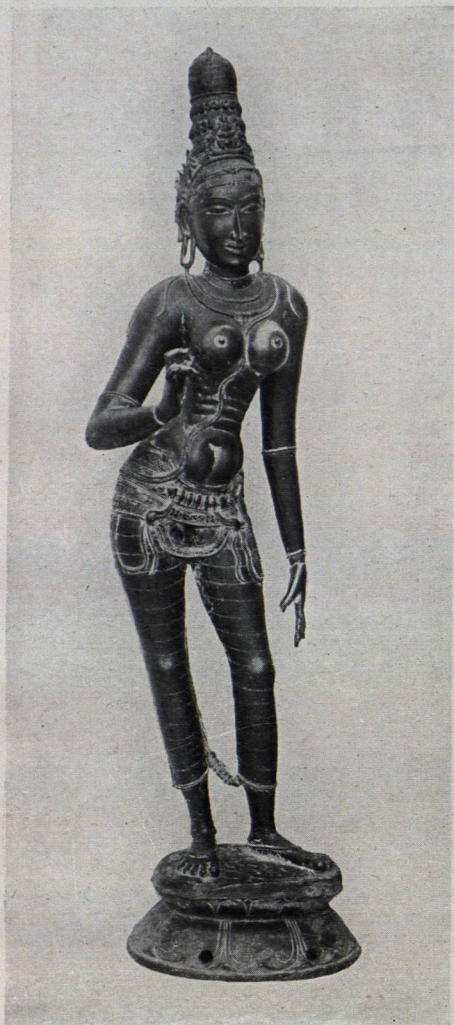




NATARAJA (Siva as Lord of the Dance). Bronze casting. South India. 11th century A.D.  
Height 2 ft. 2 in.

*Lent by the Victoria and Albert Museum.*





*Left*

PARVATI. Bronze casting. 11th century A.D. Height 3 ft.

*Lent by the Government Museum, Madras.*



*Right*

RAMA. Bronze casting. South India. 11th century A.D. Height 3 ft. 9 in.

*Lent by the Government Museum, Madras.*





UMA (Consort of Siva). Bronze casting. South India. 12th century A.D.  
Height 1 ft. 10 in.

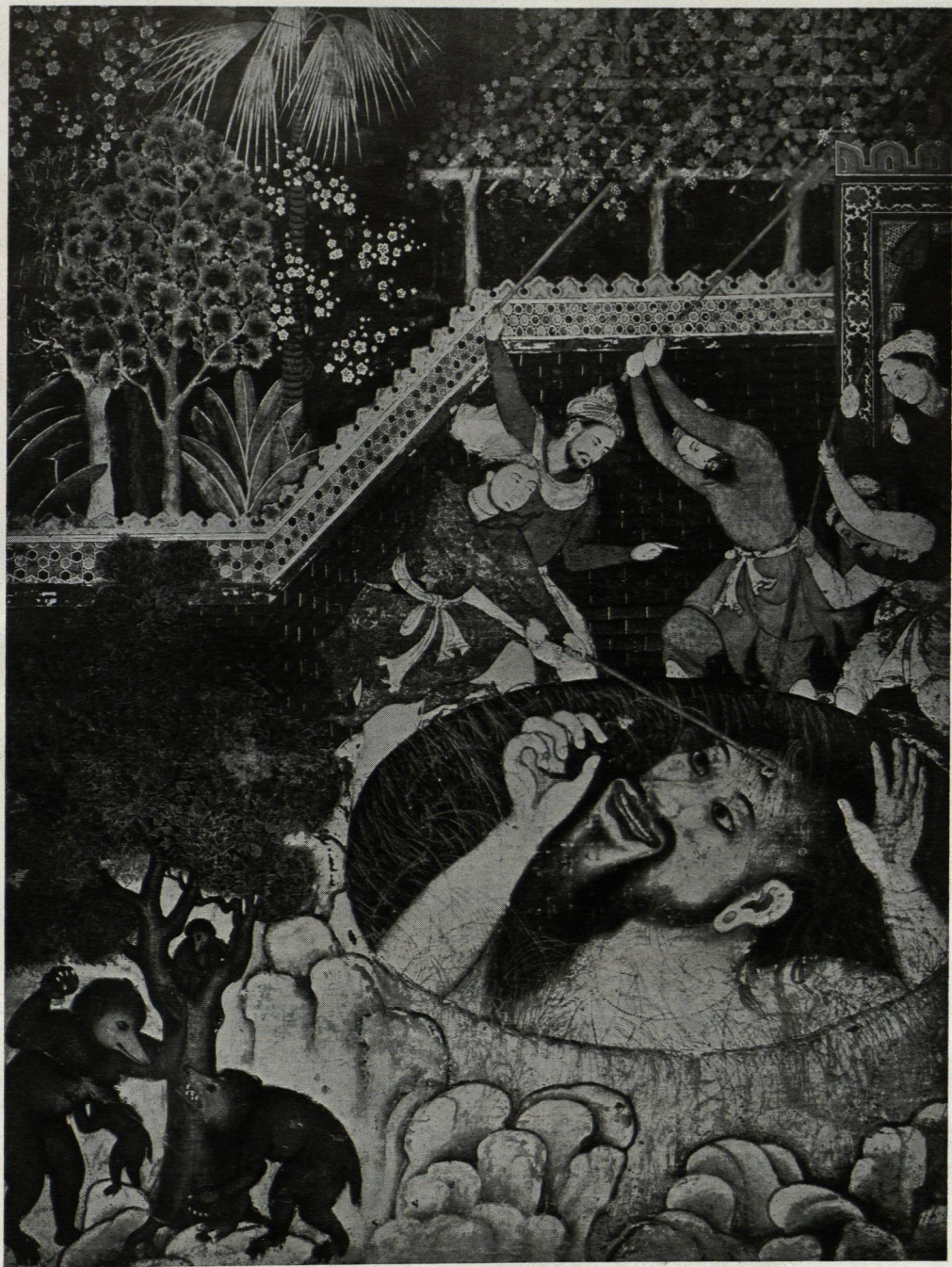
*Lent by the Museum of Fine Arts, Boston.*





PADMAPANI. Cave I, Ajanta. From the copy by Griffiths of the original fresco-painting. Circa 500 A.D.  
*Lent by the Victoria and Albert Museum.*





THE GARDENERS BEATING THE GIANT ZAMURRAD. From a MS copy of the *Romance of Amir Hamzah*. Mughal: late 16th century.

*Lent by the Victoria and Albert Museum.*





THE GURH-KATRI, near Bekram, Afghanistan. Page from a MS copy of the Memoirs of Babar. Mughal: about 1600.

*Lent by the Victoria and Albert Museum.*





PAGE FROM A MS COPY OF PERSIAN FABLES. Mughal: About 1600.  
 Lent by Mr. Chester Beatty.





VULTURE. Probably by Mansur. Mughal: 17th century.  
*Lent by Mr. Chester Beatty.*





POET SEATED IN A GARDEN. Mughal: first quarter of the 17th century.

lent by the Museum of Fine Arts, Boston.





THE EMPEROR SHAH JAHAN, painted in 1633. Mughal : 17th century.  
*Lent by the Victoria and Albert Museum.*





KRISHNA EXPECTING RADHA. Rajasthani: early 17th century.  
Lent by the Museum of Fine Arts, Boston.







RAGANI GAURI (illustration of a musical mode). Rajasthani : late 17th century.

Lent by Mr. J. C. French.





ABHISARIKA NAYAKA. Pahari, probably Tehri-Garhwal. About 1800.  
*From the P. C. Manuk Collection.*





LADY AND ATTENDANTS, unfinished miniature. Kangra : about 1800.  
*Lent by Mr. J. C. French.*





PORTRAIT OF AN UNKNOWN EUROPEAN. Early 17th century.  
*Lent by the Victoria and Albert Museum.*





GIRDLE. Cotton, hand-painted and embroidered. Mughal : 17th century.  
*Lent by the Victoria and Albert Museum.*





CRYSTAL BOWL. Mughal: 17th century.

*Lent by the Victoria and Albert Museum.*



CRYSTAL BOWL. Mughal: 17th century.

*Lent by the Victoria and Albert Museum.*





BED-SPREAD. Cotton, embroidered with silks. Made for the Western Market : Masulipatam. Late 17th century.

*Lent by the Victoria and Albert Museum.*





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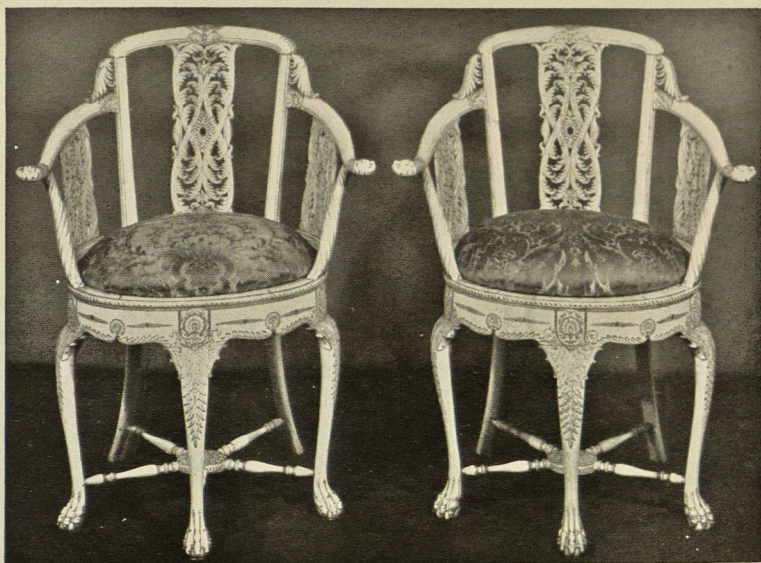


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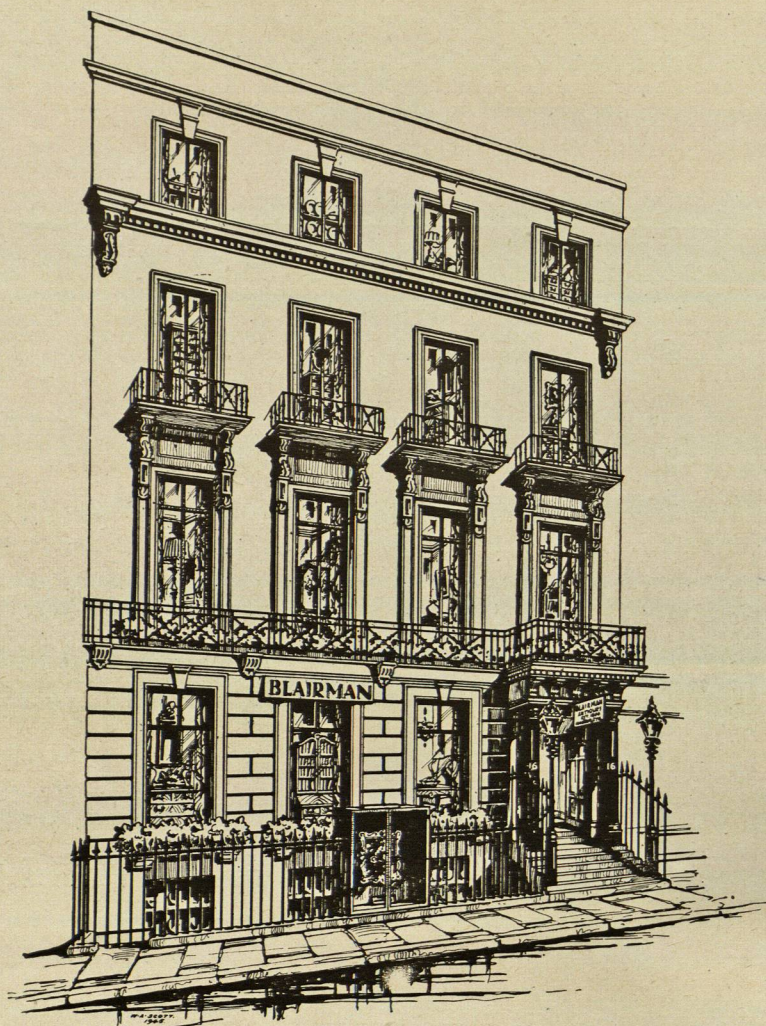
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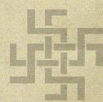
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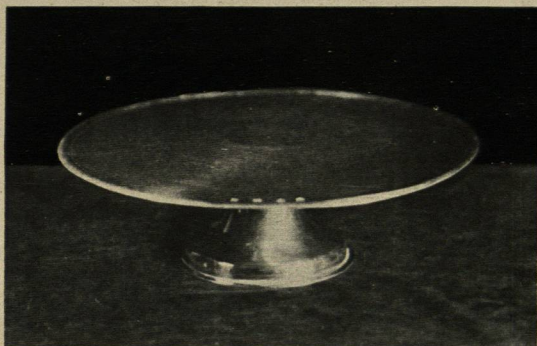
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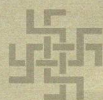
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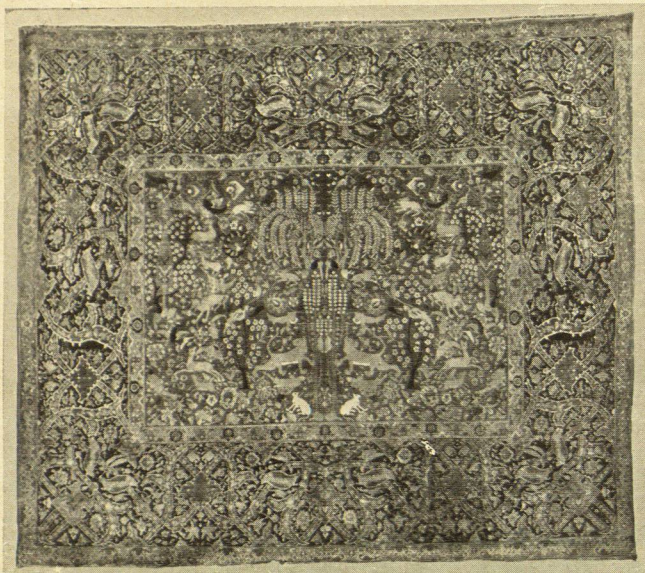
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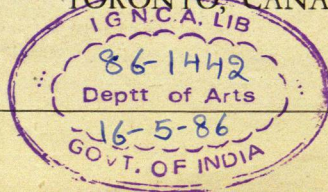
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