



o/c

catalogue

INDIAN ART EXHIBITION

CZECHOSLOVAKIA

HUNGARY

RUMANIA

BULGARIA



1955-6

LALIT KALA AKADEMI

(NATIONAL ACADEMY OF ART)

INDIAN ART EXHIBITION

Visiting

Czechoslovakia

Hungary

Rumania

Bulgaria

1955-56

LALIT KALA AKADEMI
(National Academy of Art)
INDIA



I am glad that an Exhibition of Indian paintings and sculptures is taking place in Czechoslovakia, Hungary, Rumania, and Bulgaria. Art conveys a deeper message even than the written word, and promotes understanding of the people. Therefore, I welcome these messengers of our friendship and goodwill. I hope they will promote understanding between India and these countries.

Jawaharlal Nehru

New Delhi,

October 25, 1955.

Introduction

The history of Indian sculpture and painting dates back to five thousand years. The terracottas, the seals, the bronze figurine of the dancing girl, the male-torso from Harappa, all speak of a fairly developed state of civilization and art in the Indus Valley. It seems that by the 3rd century B.C. India had achieved a comparatively advanced form of aesthetic expression.

The next great epoch in our art takes us to the sculptures of the Mauryan Period (3rd to 1st century B.C.). These are marked by vigour, bold execution, technical skill and expressive symbolism. The Lion Capital, which forms the seal of the Indian Republic, is an outstanding example of this art.

During the next three or four hundred years, under the direct influence of Buddhism, our people created some outstanding works at Bharhut, Amravati and Nagurjunakonda. About this time, the Mathura School of Art created the image of the Buddha—perhaps our most important contribution to world iconography.

The Gupta Age which is regarded as the classic period of Indian sculpture helped us to evolve an idiom which set the line for subsequent development. The finest of Ajanta and Ellora sculpture and painting also belong to this period. The Indian sculpture of the medieval period merged into,—indeed shaped the character of our architecture to an extent unknown elsewhere in the world.

Metal sculpture achieved a remarkable artistic level in the South. Perhaps the most outstanding example of this art is the Siva Nataraja—a work in which the god crushes the spirit of evil in his symbolic planetary dance.

In painting, we have a complete and comprehensive record of highly developed techniques. Hardly any one is unacquainted with the murals of Ajanta, if for no other reason, because of the influence which they have exerted upon the art of our neighbouring countries. Their subjects are generally taken from the Buddha legends and they abound in animal and decorative motives. Their chief excellence is however, in the human and divine figures in a great variety of groupings and postures. This art is naturalistic and intimate and is also full of dignity and religious feeling. Some of the reproductions included in the exhibition bring out these qualities.

When we meet Indian painting next, it has taken the form of miniatures. One of the important schools of this kind is the Rajput, of which some specimens are included in the present collection. These illustrate either some traditional erotic motif or some mode of classical music.

Painting under the Mughal rulers of India again confined itself to miniatures which reveals a marked Persian influence. The portraits of this School, one of which is exhibited here, often display great psychological power. The art of the Mughals is fundamentally aristocratic, characterised by careful and refined draftmanship and also by a marked sense of realism.

The above gives but a glimpse of the great variety and richness of Indian painting and sculpture.

Though occasionally broken or eclipsed, traditions of Indian art, as will be seen from the present exhibition, have persisted down to our own day. At the beginning of this century, the Bengal School of painters drew inspiration for their work, not only from the murals of Ajanta but from the Chinese and Japanese paintings as well. Because of our cultural contacts with the West, it was inevitable for our artists to be influenced by Western techniques. The prevailing impression of contemporary Indian art is therefore that of India's cultural renaissance as well as of its power to assimilate foreign influences both in content and in form.

The present exhibition is almost evenly drawn from examples of classical and contemporary Indian art. It has been collected from the Indian National Museum, the National Gallery of Modern Art, the Red Fort Museum, the Government Museum, Simla, the Prince of Wales Museum, Bombay and Ajanta Pavillion Museum, Hyderabad.

The Lalit Kala Akademi has great pleasure in sending this Exhibition to Czechoslovakia, Hungary, Rumania and Bulgaria. It also expresses its grateful thanks to the Government of India, the sponsors, for all the assistance given by them as well as the Governments of all the countries who have invited the Exhibition. The programme of establishing closer cultural contacts with foreign countries began when India attained her independence in 1947. Art exhibitions and delegations have been already sent to London, Afghanistan, Egypt, Turkey, Iraq, China, Japan, Australia, U.S.A., U.S.S.R., Poland, West Germany, Italy and Yugoslavia. This is, however, the first Exhibition the Government of India is sending abroad after establishing the Lalit Kala Akademi in 1954, and two well-known artists of India—Shri B. C. Sanyal and Shri H. A. Gade—are accompanying it. It is hoped that the exhibition will serve to make Indian art a little better known in those countries which have so kindly invited the exhibition.

Contemporary Section

<i>Artist</i>		<i>Title of Exhibit</i>	<i>Price in rupees</i>
Abani Sen	R.	1 Crow	450
A. C. Mammen		2 The banian tree	400
Anil Roy Choudhury		3 Resting	350
Arup Das	R.	4 Stolen moment	600
	Hungary	5 Village fair	1,000
Avinash Chandra		6 Trees	1,600
		7 Snow in Pehalgam (Kashmir)	800
B. Sanyal	CZ	8 The villager	1,500
	Romania	9 Cocoanut seller at Mahabalipuram	1,500
	Hungary	10 Summer	750
B. Sen	R	11 The Holiest of the Holy (Kedarnath)	500
	R	12 The Saint's blessings	500
Badri Narayan	CZ	13 Mother and child	350
Biren De		14 Santal Couple	600
		15 Group of Jains	600
Biswanath Mukherji		16 Awaiting	1,500
Shrimati Damayanti Chowla	R	17 Two women	600
Dinkar Kowshik		18 Standing woman	400

D. G. Kulkarni	Romania	19	Winter	600
	CZ	20	Mothers of field	1,000
Gourango Charan Sawn	Hungary	21	Dance	700
	R	22	Toilet of Radha	350
H. A. Gade	Romania	23	Homewards	750
	CZ	24	Midday meal	750
	Hungary	25	Houses	750
Haren Das	Romania	26	Angling hours	150
	R	27	Milking	100
Har Krishan Lal		28	Gossip	1,000
H. V. Ram Gopal		29	Evening glow	500
Indra Dugar	Bulg.	30	The rapid	650
Jamini Roy	CZ	31	A woman of Bengal (Courtesy: Shri Barada Ukil)	500
J. Sultan Ali		32	Lady with a pot	800
Kanwal Krishna		33	The village headman	1,000
Shrimati Kamala Mittal		34	Grinders	250
K. C. S. Paniker		35	Prince of Tanjore	350
		36	Mother	350
K. K. Hebbar	CZ	37	Lord of the land	800
K. Rajiah		38	Kolatam	400
K. Seshagiri Rao	R	39	From field to feast	350
K. Shrinivasulu	CZ	40	Cart	350
Laxman Pai		41	Red shawl	500
		42	Goan lady	500
Madan Lal Nagar	R	43	Earth's gold	375
Makhan Dutta Gupta		44	Happy huts	800



Worli Women

S. Chavda



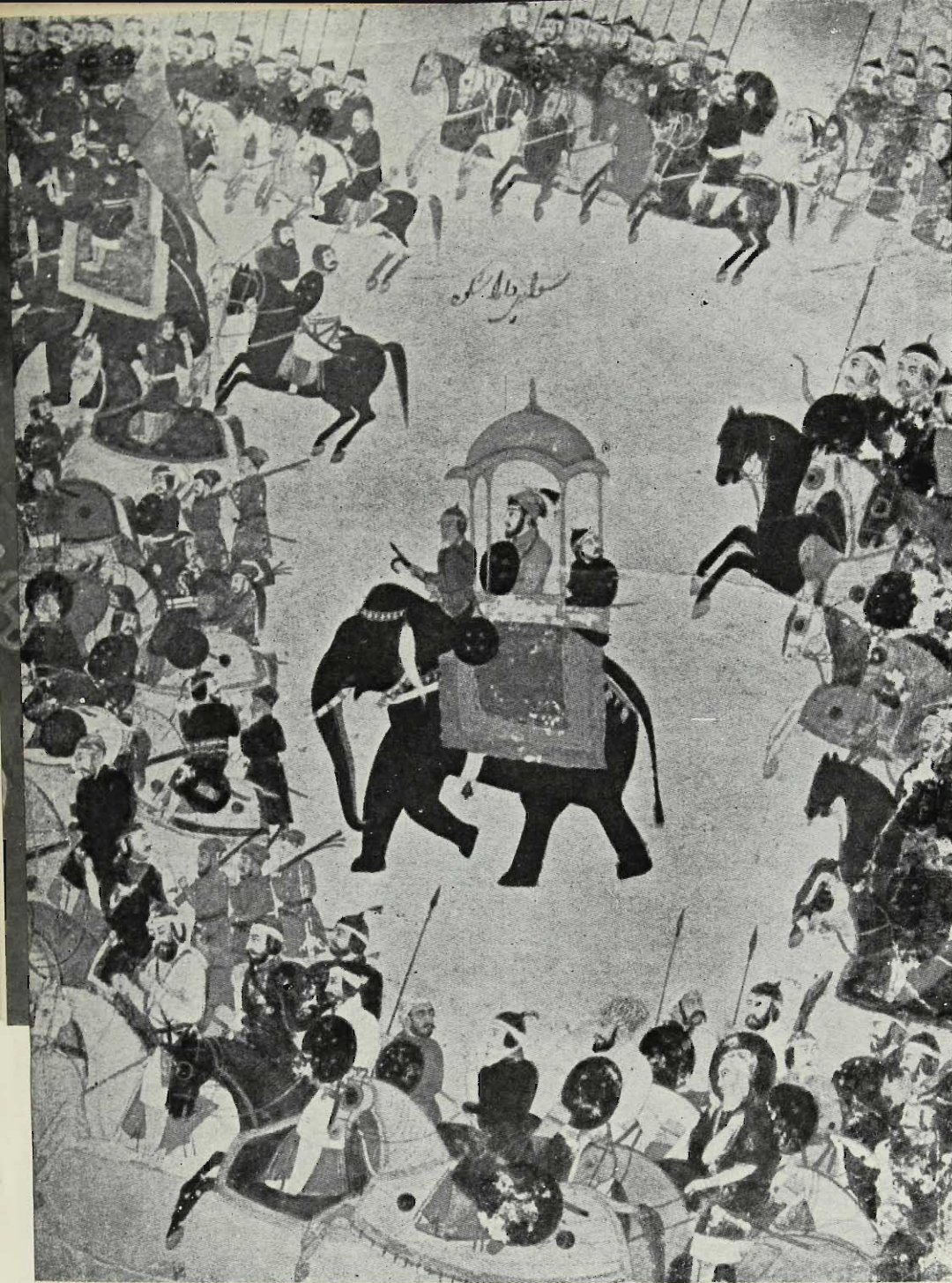
Affinity

S.B. Palsikar



Composition

Sushil Sarkar



Dara Shikoh with his troops

Moghul miniature



A Woman of Bengal

Jamini Roy

Mother

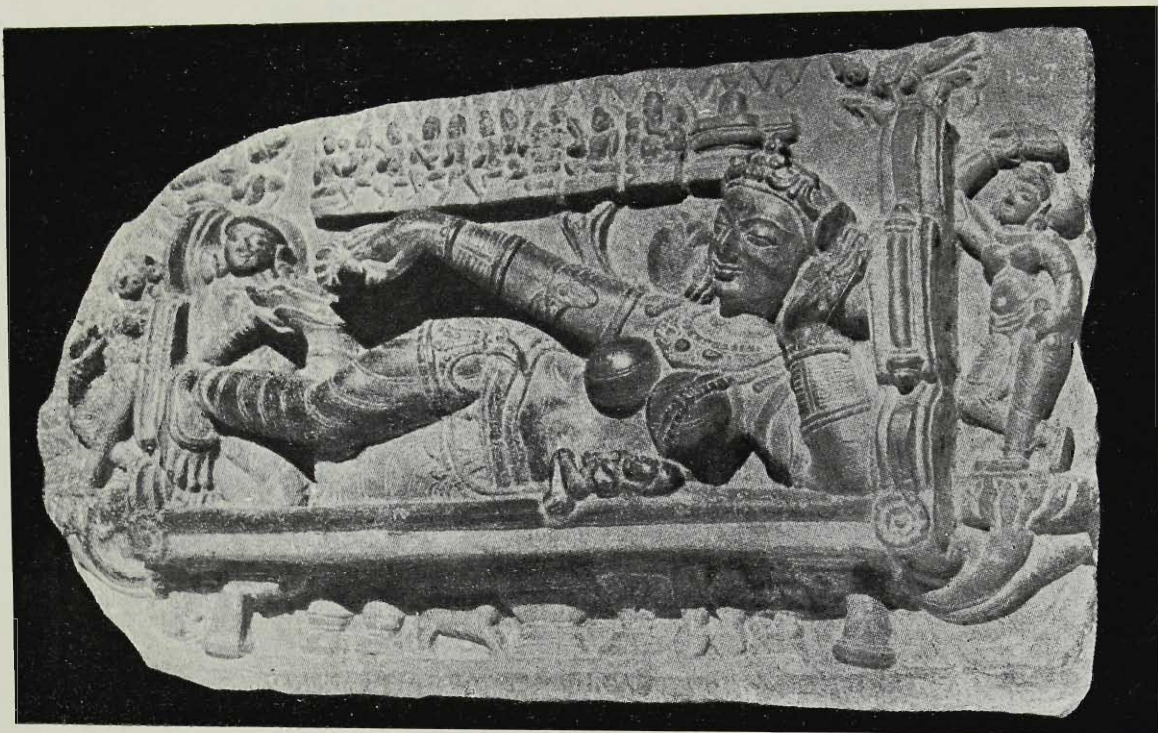
K.C.S. Paniker





Devi

South Indian bronze



Mother and Child

Black stone, Bengal



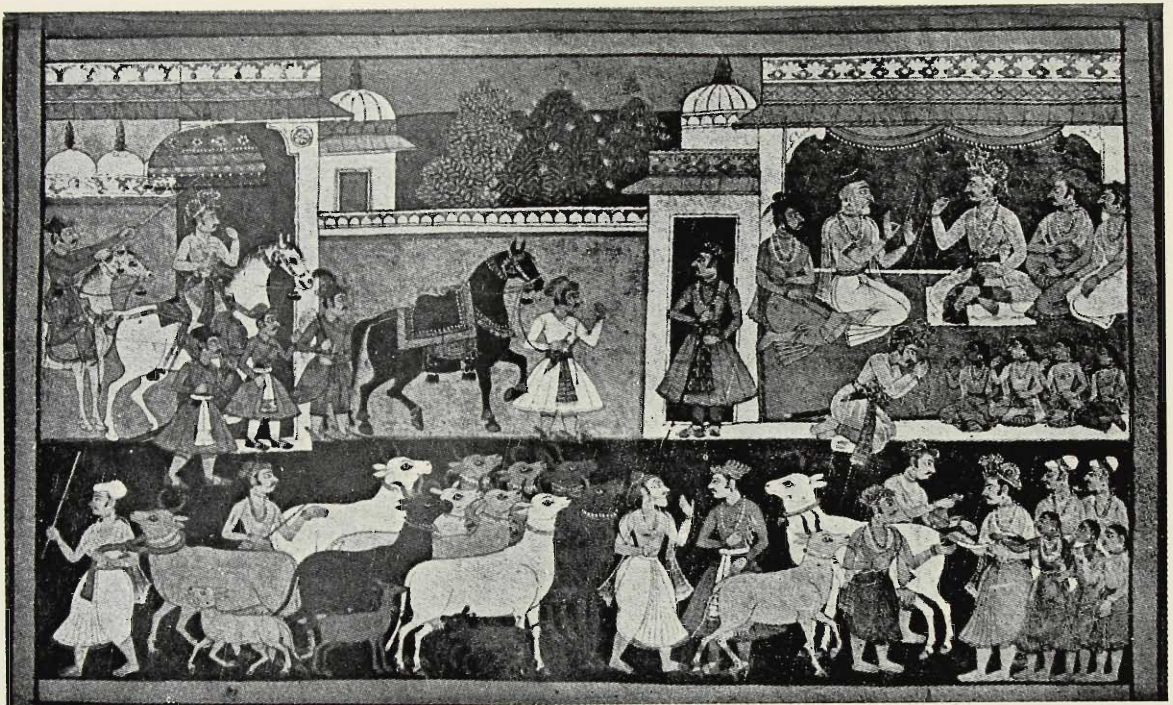
Houses

H.A. Gade



Summer

B. Sanyal



Marriage procession of Rama

Folio from an illustrated manuscript of Ramayana

Maniklal Bannerji		45	Winter	500
M. F. Husain		46	Three women	1,000
		46-A	To the market	300
M. S. Joshi	Romania	47	A street, Nasik	300
Mukul Dey	Romania	48	On the river Hooghly	500
	Romania	49	Mahatma spinning charkha	1,500
Nagen Bhattacharyya	R	50	Ladaki girl	300
Nandalal Bose		51	Sujata milking the cow	N. F. S.
		52	Radha learning flute from Krishna	„
Nilratan Chatterji	R	53	A Santali girl	3,000
N. S. Pingale		54	Mahalakshmi	650
Prafulla S. Joshi	Romania	55	On the well	250
Ramkinker		56	Peasants	N. F. S.
		57	Winter landscape	„
Ram Kumar		58	A worker's family	400
		59	In the streets	400
R. P. Pillai		60	Crows	350
R. S. Bisht	R	61	Misty morning	400
Santosh		62	Red sari	N. F. S.
		63	Warmth behind slums	„
Sarada Ukil (Late)		64	Krishna and Arjuna (Courtesy : Shri Barada Ukil)	„
Satyen Ghosal	R	65	Wayside shrine (Darjeeling)	500
S. B. Palsikar	Romania	66	Affinity	2,000
Hungary S. Chavda	Hungary	67	Worli women	500
S. G. Nikam		68	Two friends	400
Shantanu Ukil		69	Eternal lover	650

Sushil Sarkar		70	Deer	350
		71	Composition	500
Sitansu Roy	Romania	72	Die Musikstude	200
		73	Homeward	200
S. L. Haldankar	R	74	Pathan	500
S. S. Anandkar	CZ	75	Glittering darkness	300
	Hungary	76	Anguish	150
Sushil Sen		77	Lithograph	N. F. S.
Triloke Kaul		78	Srinagar fort	400
		79	Ripe age	250
T. V. Thyaga Raj		80	Harvest	200
Shrimati Urmila Shah	Romania	81	Sita-haran	200
V. P. Trivedi	CZ	82	Workers	100
V. S. Gaitonde	CZ	83	Evening	500
	Am.	84	Woman	350
Y. D. Deolaliker	Romania	85	Toilet	250
S. Mahapatra		85-A	Parvati and Ganesh	N. F. S.
		85-B	Shiva drinking world poison	N. F. S.

Romania. — dancing kasa
(studio Ptz) sangul

1500

Green chisel
Gude.

1000

86	Woman (Head Study)	...	}	... <i>Rabindra Nath Tagore</i>
87	Landscape	...		
88	The Emperor's march to Kashmir		}	... <i>Abanindra Nath Tagore</i>
89	Rai-Raja	...		
90	Trees, Bengal village scene		}	... <i>Gaganendra Nath Tagore</i>
91	Meeting at the stair case	...		
92	The Milk maids	...	...	<i>Sunayini Devi</i>
93	On the River steps	...	...	<i>Sarada Ukil</i>
94	King Dasaratha and Kaikeyee		}	... <i>Kshitindra Nath Majumdar</i>
95	Pet deer	...		
96	Vina player	...	...	<i>Asit Kumar Halder</i>
97	Yamuna	...	...	<i>Manishi Dey</i>
98	Hill scene	...	}	... <i>Amrita Sher-Gil</i>
99	The swing	...		
100	Rama and Sita	...	...	<i>K. Venkatappa</i>
101	Rabindra Nath Tagore	...	}	... <i>Devi Prasad Roy Chowdhury</i>
102	When rains come	...		
103	Woman seated	...	...	<i>Jamini Roy</i>
104	Standing woman (Sculpture)		...	<i>Dhanraj Bhagat</i>
105	Figure (Sculpture)	...	...	<i>Sanku Chowdhury</i>
106	Mr. Tampoe (Sculpture)	...	...	<i>Devi Prasad Roy Chowdhury</i>

(Exhibits Nos. 86 to 106 by courtesy of the National Gallery of Modern Art, New Delhi.)

List of exhibits loaned by the National Museum of India, Red Fort Museum, Punjab Government Museum, Prince of Wales Museum of Western India, and Hyderabad Museum.

Museums Collection

- 107 A Praudha Nayika
- 108 A Nayika on her way to meet her lover.
- 109 Maru Ragini. 109
- 110 An illustrated page from the Gita Govinda.
- 111 Portrait of Raja Shiv Das of Jaipur.
- 112 Abhisarika Nayika.
- 113 A girl in a Swing.
- 114 Radha and Krishna meeting in a village.
- 115 Todi Ragini.
- 116 Krishna, Gopis and cows on the banks of the Yamuna.
- 117 A Nayika and a Dutika.
- 118 Varsha Vihara of Krishna.
- 119 Chitrarasa Manjari.
- 120 Varsha Vihara — another version.
- 121 Death of Sohrab.
- 122 Ragini Painting.

Bronzes

- 123 Devi. (Bronze)
- 124 Natesa. („)

Sculptures

- 125 Lord Buddha — Nalanda.
- 126 Mother & Child, Bengal.
- 127 Bust of Tara — Buddhist goddess of Bliss, Sarnath.
- 128 Nila Tara, Sarnath.
- 129 Head of Buddha, Sarnath.
- 130 Terracotta head of a Bodhisattva.

(By courtesy of the National Museum of India, New Delhi)

- 131 Sultan Danyal, third son of Emperor Akbar, with his wife (1519—1604).
- 132 Wedding of Tana Shah (1672—1704).
- 133 Amir Timur with Turkish Sultan Bayazid (1370—1405).
- 134 Emperor Babur (1526—1530) in Camp.
- 135 Emperor Shahjahan on horseback.
- 136 Dara Shikoh, Shahjahan's eldest son with his troops.
- 137 Sadullah Khan, Prime Minister of Shahjahan (1627—1658).

(By courtesy of the Fort Museum, Red Fort, Delhi)

- 138 Krishna playing the flute
- 139 Rani in a garden
- 140 Lady and the black buck
- 141 Raja Goverdhan Chand and Rani
in moonlit garden
- 142 Women playing chess
- 143 Abhisarika Nayika
- 144 Radha and Krishna witnessing
a conflagration
- 145 Krishna as a Gopala playing with
cowherds at the banks of Jamuna

(By courtesy of the Punjab Government Museum, Simla)

- 146 Timid Radha, Rajasthani School (Bundi) c. 1760 A.D.
- 147 Marriage procession of Rama. Folio from an illustrated manuscript of Valmiki's Ramayana. Rajasthani School (Mewar), 1649 A.D.
- 148 Lady talking with parrot. Illustration to a verse of *Amaru Sataka*. Rajasthani School (Malwa), c. 1680 A.D.
- 149 Ragini Jogia Asavari. Deccani School (Hyderabad). Late 17th century A.D.
- 150 Portrait of Abul Hasan Tana Shah (1628—1687 A.D.) Deccani School (Golkunda), Last quarter of 17th Century A.D.
- 151 Krishna's water-sports. Rajasthani School (Mewar), Middle 18th Century A.D.
- 152 Bhishma on a bed of arrows. Illustrated folio of manuscript of *Razmu Namah*. Moghul School (Delhi), Early 17th Century A.D.
- 153 To the tryst by night. Moghul School (Delhi), Middle 18th Century A.D.
- 154 Raja Balwant Singh of Jammu hunting ducks. Pahari School (Jammu), c. 1760 A.D.
- 155 Krishna and his companions in the forest. Rajasthani School (Mewar), late 18th Century A.D.

(By courtesy of the Prince of Wales Museum of Western India, Bombay)

- 156 Simhala Avadana ... Mohd. Jalalluddin
- 157 Simhala Avadana ... Nazir Mohd.
- 158 The Dying Princess
- 159 Shaddanta Jataka ... Syed Ahmad
- 160 Lotus Flowers, ceiling panel
- 161 Naga and Nagi, (Pair) ... Unknown
- 162 Decorative designs representing animals
- 163 Decorative designs, representing animals

(By courtesy of the Hyderabad Museum, Hyderabad)

- 164 Shiva (bronze) }
 165 Parvati („) } (Courtesy : Shri B. Sanyal)

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