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**COOMARASWAMY
CENTENARY CELEBRATIONS**

GOVT. MUSEUM AND ART GALLERY
SECTOR 10-C, CHANDIGARH.

**SPECIAL
EXHIBITION**

**FROM 28TH JAN 1978
TO 6TH FEB 1978.**



SIVA NATRAJA, 12th_Cent , Tagore.

THE MYSTICISM OF ORIENTAL ART
is always expressed in definite forms.
India is wont to suggest the eternal
and inexpressible infinities in terms of
sensuous beauty. The love of man for
woman or for nature are one with his
love for God. Nothing is common or
unclean. All life is a sacrament, no
part of it more so than another, and
there is no part of it that may not
symbolize eternal and infinite things.

FROM—"ESSAYS IN NATIONAL IDEALISM"—BY ANANDA COOMARASWAMY

INTRODUCTION

ANANDA KENTISH COOMARASWAMY

Ananda Coomaraswamy was born at Kent on 22nd August, 1877. His father was a Sinhalese, Sir Mutu Coomaraswamy, and mother was an English woman, Elizabeth Clay Beevy of Kent. He graduated with a Bachelor's Degree in Botany and Geology from the Wycliff College, England. He then came to Ceylon in 1903, as the Director of Mineralogy Survey and got his Doctorate while working there.

He founded the Ceylon Social Reforms Society and edited the National Review.

He later, in 1906, joined as the Curator of Indian Art Section at the Museum of Fine Arts, Boston. He became an ardent devotee to the culture and art and philosophy, religion of India. He strived and acquired such an immense knowledge that resulted in innumerable writings in the form of monographs, journals, books on these subjects.

Though he began as a scientist by profession, he became Propagator and Interpreter of art, religion and philosophy, so much so, it is not

possible to determine what he omitted in the realms of religion and philosophy. He covered a wide range of topics in his writings. There is throughout his work, an awareness of the spirited heritage of man and of the ultimate good of human endeavour. There is a great magnitude and quality in the work of this art historian. His approach to all those branches of human activity was not merely academic. He wrote out of conviction. Every significant utterance seems to come from lived and living experience. Dr. Coomaraswamy possessed a scientific turn of mind and a rare insight. His contribution to Indian philosophy, religion, art, iconography and literature are well-known. Yet his contributions to music and science and Islamic art was no less great.

As far as Indian art is concerned, a study of his work is essential even today for an insight into its background. His opinions on Indian art, history have been basically accepted inspite of the inadequacy of the evidence then available. According to Sir William Rothenstein, the

present credit of India of its artistic power to a large measure, should be attributed to Dr. Coomaraswamy's efforts.

His numerous books on Indian Art do not strive to propound new philosophical theories although he was considered to be a reactionary by some. It is as an interpreter and an exponent of traditional values that he will be remembered.

In his book, "Rajput Painting" (1916) which is Coomaraswamy's pioneer work, he presents a study of Hindu Paintings of Rajputana and Punjab Himalayas from 1300 A.D. to 1900 A.D.

Coomaraswamy's remarkable gift of effective expression in a few lines had made his books accessible to the understanding of readers at all levels. His book, "Introduction of Indian Art" is one such.

He was more than an art critic and his approach too is platonic, for, he speaks of an Ideal Art as an art realising an idea. Thus he reasons that pahari art offers the "invitation of things as they ought to be".

The all important character of art stressed so much by Coomaraswamy, is evident from his statement that "What of art is more important than the how". He felt art as symbolic signification which can be grasped

only by the intellect, though this is felt to be a debatable statement. He further says that, the work of art has so much effect that it sets in motion our direct apprehension of beauty, we cannot make beauty purely subjective. While explaining, Coomaraswamy says that traditional art is to be found in India and in medieval Europe.

Though Ananda Coomaraswamy reached his high ideals in America where he spent a long period, and though it was America which gave him opportunity to attain his vital aims, Coomaraswamy brought in America an awareness to Indian art and Culture which continued to grow until this day. He was the most imposing and firmly based bridge of India to West. He did not attempt to bring about an ideological synthesis because he saw no opposition between the two spheres of human culture.

It will not be an exaggeration, if we say that Dr. Coomaraswamy is one of those great Hindus, who nourished on the Culture of Europe and Asia and justifiably proud of their splendid civilization, has conceived the task of working for the union of Eastern and Western thought for the good of humanity, in this, we find the mission undertaken by Coomaraswamy succinctly expressed. Inspired by the synthesis of cultures, enlightened by

the realisation of such an ideal as embodied in the lives of great mystics and encouraged by the vital springs of Indian thought and culture; he sets about his task which was to show the power of his soul, to show all the riches that it holds stored up, to ennoble the human race. He felt primitive medieval European and classical Indian experience of truth and art were only different dialects in a common language.

In 1938, he became the Chairman of National Committee for Indian freedom. "He did not believe in art for art's sake; his theory of art was

utilitarian". His love for Indian culture is evident from this line, "Indian culture is of value to us not so much because it is Indian as because it is culture".

There was no regional chauvinism in his endeavour towards art.

Such was the personality of Ananda Coomaraswamy who should become a cultural hero for the younger generation in India as much as in America or anywhere else.

He died on the 9th September, 1947 just after 15 days of India's independence.

KRISHNA
18th Cent.
Jaipur.
(Rajasthan)



CATALOGUE

ORIENTATION SECTION :

1. Photographic portraits of Coomaraswamy (Nos. 1-5).
2. Manuscripts (Nos. 6-13).
3. Letters and quotations (Nos. 14-26).
4. Letters and quotations (Nos. 27-32 from Santiniketan collection).
5. Additional photographs prepared and presented by the Government Museum and Art Gallery (Nos. 33-50).

Miniature Paintings

1. Laur Chanda's Romance Cooking Scene, Central India, C. 1550.
2. Baramasa Laur Chanda's Romance Scene, Central India, C. 1550.
3. Illustration from Gita Govinda, Basohli, C. 18th Century.
4. Punishment of Surpanaka, Basohli, C. 1780.
5. Killing of Khara by Rama, Basohli, C. 1700.
6. Killing of Sankhachand by Krishna-Guler, C. 1760.
7. Fight of Hiranyaksh and Varaha Avatar, Basohli, C. 1730.
8. Krishna playing flute, Guler, C. 18th Century.
9. Vishnu & Lakshmi on Sheshnag, Basohli, C. early 18th Century.
10. Leaf from Parijathaharan, Basohli, C. 18th Century.
11. Varaha-avatar, Basohli, C. 1730.
12. Illustration from Rasmanjari, Basohli, C. 1710.
13. Krishna with Gopas on the banks of Jamuna, Guler, C. 1780.
14. Parakiya and Vasakasajja Nayika, Basohli, C. 1750.
15. Illustration from Gita Govinda, Basohli, C. 1730.
16. Killing of Palambh — by Balaram Mankot, C. 18th Century.
17. Leaf from Parijathaharan, Basohli, 18th Century.
18. Raja Nand Dev Jamwal, Basohli, C. 18th Century.
19. Mahadev, Basohli, C. 18th Century.
20. A Raja in Durbar, Basohli, early 18th Century.
21. Taraka fighting gods, Kangra, C. 19th Century.
22. Radha and Krishna, Guler, C. 19th Century.
23. Two ladies playing Holi, Guler, Mid 18th Century.
24. Guru Ramdas, Guler, C. 1815.

25. Marriage procession of Mian Fateh Chand, Kangra, Late 19th Century.
26. Killing of Kansa, Kangra, Late 19th Century.
27. Indra pouring water of Ganges on Krishna, Kangra, Late 19th Century.
28. Krishna fighting with Banasur, Chamba, C. 18th Century.
29. Krishna washing Sudama's feet, Chamba, C. 18th Century.
30. Marriage procession of Shiva, Kangra, Late 19th Century.
31. A scene from Bhagavata Purana, Kangra, Late 19th Century.
32. Krishna Greeting Radha, Kangra, C. 19th Century.
33. Radha and Krishna watching conflagration, Mandi, C. 1880.
34. Scene from Bhagwat Purana, Kangra, Late 19th Century.
35. Godhuli, Kangra, 18th Century.
36. Sardar Jassa Singh Majithia, Sikh, 19th Century.
37. Portrait of a Guru, Sikh, 19th Century.
38. Ruler from Mandi, Mandi, 18th Century.
39. Raja Sidhsen, Mandi, 18th Century.
40. A Mandi Ruler, Mandi, 18th Century.
41. Sardar Mara Singh, Sikh, 19th Century.
42. Abhisarika Nayika, Kangra, 18th Century.
43. Tandal Pal, Basohli, Early 18th Century.
44. Scene from Bhagvat Purana, Mankot, C. 18th Century.
45. Raja Jagat Singh of Nurpur, Nurpur, C. 18th Century.
46. Feet of Krishna, Kangra, C. 19th Century.
47. Swallowing of Forest Fire by Krishna, Basohli, C. 1730.
48. Raja Ranjit Dev of Jamval, Jammu, 18th Century.
49. Krishna Stealing butter, Mankot, C. 17th Century.
50. Krishna Killing Sakatasur, Mankot, 17th Century.
51. Mankot Courtier, Mankot, C. 1677.
52. Radha & Gopies in the forest—Late Kangra, Late 19th Century.
53. Guru Arjun Dev, Kangra, Late 19th Century.
54. Guru Har Rai, Guler—Sikh, C. 1815.
55. Musicians entertaining a lady, Poonch, early 19th Century.
56. Krishna on Vata Leaf, Kangra, Mid 19th Century.
57. Caricatures of Vaishnavites, Kangra, Late 18th Century.
58. Goddess Kali, Basohli, C. 1690.
59. Adoration of Durga, Indo-Persian, Late 17th or early 18th Century.

60. Raja Vikram Singh and Raj Singh on elephant, Guler, C. 1740.
61. Raja Dalip Singh of Guler, Guler, C. 1730.
62. Maharaja Shersingh with Queen Kangra, C. 19th Century.
63. Unveiling of Draupadi, Kangra, Early 19th Century.
64. Raja Balwant Singh of Jammu, Jammu, 18th Century.
65. Raja Balwant Singh of Jammu, witnessing dance, Jammu, 18th Century.
66. Natal Ceremony of Krishna, Kangra, Ca. 18th-19th Century.
67. Nanda & Yashoda, Kangra, C. 18th-19th Century.
68. Shiva & Parvati in lotus pond, Chamba, C. 18th Century.
69. Todi Ragini, Guler, 18th Century.
70. Krishna Leela, Basohli, Early 18th Century.
71. Vasakasajja nayika, Kangra, C. 19th Century.
72. Charm of the Flute, Nalagarh, C. 19th Century.
73. Radha & Krishna, Nalagarh, C. 19th Century.
74. Mankot Courtier, Mankot, Early 18th Century.
75. Love scene, Kangra, 19th Century.
76. Radha & Krishna, Kangra, 19th Century.
77. Manak the artist, Guler, 18th Century.
78. Mahants Bhagwanji and Narayanji, Mankot, C. 18th Century.
79. Baramasa, Mandi, C. 18th Century.
80. Radha worshipping the footprints of Krishna, Guler, 18th Century.
81. Illustration from Bihari Sat Sai, Mewar, Early 18th Century.
82. Illustration from Bihari Satsai, Mewar, Early 18th Century.
83. A Rajput prince, Rajasthan, C. 18th-19th Century.
84. A Rajput Prince, Rajasthan, C. 18th-19th Century.
85. Illustration from Bihari Sat Sai, Mewar, Early 18th Century.
86. Rajput Raja on Horseback, Deogarh, C. 18th Century.
87. Illustration from Sursagar, Mewar, Early 18th Century.
88. A leaf from a manuscript, Mewar, 18th Century.
89. Illustration from Gita Govinda, Basohli, C. 1730.
90. Illustration from Gita Govinda, Basohli, C. 1730.
91. Chir-Haran, Rajasthan, 19th-20th Century.
92. Radha & Krishna, Bundi, 18th Century.
93. Raja on a horse back, Rajasthan, C. 18th Century.
94. Illustration from Bihari Satsai, Mewar, 18th Century.

Coomaraswamy at the ancestral home of the Tagores in Calcutta—An ink sketch by Nandalal Bose,



Sculptures

1. Vishnu, Kashmir, C. 7th Century.
2. Surya, Agroha, C. 11th-12th Century.
3. Figure of a lady, Murthi Temple, C. 6th Century A.D.
4. Vishnu, Pala, Ca. 12th Century A.D.
5. Tirthankar, Mathura, C. 2nd Century A.D.
6. Parvati, Pala, C. 11th-12th Century.
3. Rasalila, Early 20th Century, Rajasthan.
4. A palace Scene, Early 20th Century, Rajasthan.
5. Woman holding a tree branch—Rajasthani, Early 20th Century.
6. Lady taking out a thorn—Rajasthani, Early 20th Century.
7. Lady holding the stem of two lotuses, Rajasthani, Early 20th Century.

Bronzes.

1. Buddha, Burma.
2. Vishnu, Nepal.
3. Lakshmi, South India.
4. Parvati, South India.
5. Devotee, South India.
6. Deepalakshmi, South India.

Textiles.

1. Gopasthami, Early 20th Century, Rajasthan.
2. Rasalila, Early 20th Century, Rajasthan.
1. Lord Kartikeya—South India, Early 20th Century.
2. Lord Shiva—South India, Early 20th Century.
3. Yashoda and Krishna—South India, Early 20th Century.

Wood carvings.

LIST OF BOOKS WRITTEN BY/ON COOMARASWAMY

(I) GOVT. MUSEUM AND ART GALLERY LIBRARY, CHANDIGARH.

Sr. No.	Author	Title
1.	Coomaraswamy, A.K. (Ed.)	Roopa-Lekha; An illustrated Quarterly Art Journal from 1948-49, 1949-50, 1950-51
2.	Coomaraswamy, A.K.	History of Indian & Indonesian Art.
3.	Coomaraswamy, A.K. (Ed.)	Roopa-Lekha; an illustrated Quarterly Art Journal 1946—48, 1949—1960 & Vol. II. 1950.
4.	Coomaraswamy, A.K.	Rajput painting, Vol. I.
5.	Coomaraswamy, A.K.	Rajput painting, Vol. II.
6.	Coomaraswamy, A.K.	Catalogue of the Indian Collections in the Museum of Fine Arts, Boston.
7.	Coomaraswamy, A.K.	The Dance of Shiva.
8.	Coomaraswamy, A.K. (Ed.)	Roopa-Lekha; an illustrated Bi-annual Art Journal, Vol. III, Illustrated History.
9.	Coomaraswamy, A.K. (Ed.)	Roopa-Lekha; an illustrated Art Journal, Vol. III, 1946, No. 1, 1949
10.	Coomaraswamy, A.K.	Yaksas.
11.	Coomaraswamy, A.K.	Early Indian Architecture Palaces.
12.	Coomaraswamy, A.K.	Introduction to Indian Art.
13.	Coomaraswamy, A.K.	Christian and Oriental Philosophy of Art.
14.	Coomaraswamy, A.K.	The Transformation of Nature in Art.
15.	Coomaraswamy, A.K.	The mirror of Gesture.
16.	Sister Nivedita & Coomaraswamy, A.K.	Myths of the Hindus and Buddhists.
17.	Iyer, K. Bharatha	Art and thought.
18.	Dhamija, R.P.	Ananda, K. Coomaraswamy, Roopa-Lekha, Vol. XX, No. 1, 1948, Page 49.
19.	Das, G.N.	Ananda Keutish Coomaraswamy, A

Sr. No.	Author	Title
20.	Singam, Durai Raja	Forgotten friend of India (Press Cutting) Correspondence with Mrs. A. Coomaraswamy, Page-1. Ananda Coomaraswamy Art and Letters, Vol. XXVI, No. 1, 1952, Page No. 34.
21.	Rllinson, H.G.	Obituary Dr. A. K. Coomaraswamy, New Serier, Vol. XXI, No. 1, 1st issue, 1947, Page 56.
22.	Norman, Dorothy	The last time I saw Coomaraswamy—Journal of the Indian Society of Oriental Art. Vol. XVI, 1948, Page 1—4.
23.	Rajeswara Rao, P.	Ananda Coomaraswamy The Illustrated weekly of India. Vol. XCVIII 35. Sep. 11—17, 1977. Page. 24.
24.	Archer, W.G.	Indian and Modern Art—Page-39, 116-117.
25.	Ramchandra Rao, P.R.	Modern Indian Painting, Page 10.

Journals :

26.	_____	Indian arts and letters, Vol. XI, No. 2, 1937, Page 76.
27.	_____	Rupam—Review of the collection, Museum of Fine Arts, Boston.
28.	_____	Journal of Oriental Art—No. 17, January, 1924, Page 52-53.
29.	_____	Roopa-Lekha—Vol. XXII, No. 1, 1951, Page 46.
30.	_____	Roopa-Lekha—Vol. XX, No. 2, 1948-49, Page 75.

(ii) GOVT. COLLEGE FOR WOMEN, LIBRARY, CHANDIGARH.

1. Coomaraswamy, A.K. Christian & Oriental Philosophy of Art.

Sr. No.	Author	Title
2.	Coomaraswamy, A.K.	History of Indian & Indonesian Art.
3.	Coomaraswamy, A.K.	The Dance of Shiva.
4.	Coomaraswamy, A.K.	The Mirror of Gesture
5.	Coomaraswamy, A.K.	Introduction to Indian Art.
6.	Coomaraswamy, A.K.	The Origin of Buddha.

(III) D.A.V. COLLEGE FOR MEN LIBRARY, CHANDIGARH

1.	Sastri, P.S.	Ananda K. Coomaraswamy.
2.	Coomaraswamy, A.K.	Myths of the Hindus & Buddhists.

(IV) DWARKA DAS LIBRARY, CHANDIGARH.

1.	Coomaraswamy, A.K.	Introduction to Indian Art.
2.	Coomaraswamy, A.K. & Horner, I.B.	Cotama the Buddha.
3.	Coomaraswamy, A.K.	Art & Swadeshi.
4.	Coomaraswamy, A.K.	The Message of the East.
5.	Coomaraswamy, A.K.	Essays in National Idealism.
6.	Coomaraswamy, A.K.	The Transformation of Nature in Art.
7.	Chatterjee, Ramananda (Editor)	The Modern Review, A monthly Review and Miscellany.
8.	Coomaraswamy, A.K.	Buddha and the Gospel of Buddhism.
9.	Coomaraswamy, A.K. & Duggivala, Gopala Kristnayya.	The Mirror of Gesture; being the Abhinaya Darpana of Nandikesvara.
10.	Coomaraswamy, A.K.	Visvakarma.

(V) CENTRAL STATE LIBRARY, CHANDIGARH.

1.	Sastri, P.S.	Ananda K. Coomaraswamy.
2.	Coomaraswamy, A.K.	The Arts & Crafts of India & Ceylon.
3.	Coomaraswamy, A.K.	The Dance of Shiva.
4.	Coomaraswamy, A.K.	The Transformation of Nature in Art.
5.	Coomaraswamy, A.K. & Sister Nivedita.	Myths of the Hindus & Buddhists.

Sr. No.	Author	Title
6.	Coomaraswamy, A.K.	Introduction to Indian Art.
7.	Coomaraswamy, A.K.	The Transformation of Nature in Art.
8.	Coomaraswamy, A.K.	The Dance of Shiva.
9.	Coomaraswamy, A.K.	Yaksas.
10.	Coomaraswamy, A.K.	History of India & Indonesian Art.
11.	Coomaraswamy, A.K.	Catalogue of the Indian Collections in the Museum of Fine Arts, Boston Part V, Rajput Painting.

(VI) PUNJAB UNIVERSITY LIBRARY, CHANDIGARH.

1.	Coomaraswamy, A.K.	Elements of Buddhist Iconography.
2.	Coomaraswamy, A.K.	The Original of the Buddha Image.
3.	Coomaraswamy, A.K.	Art & Letters Vol. XXV No. 1.
4.	Coomaraswamy, A.K.	History of Indian & Indonesian Art.
5.	Coomaraswamy, A.K.	Buddha and the Gospel of Buddhism.
6.	Coomaraswamy, A.K.	The Dance of Shiva.
7.	Coomaraswamy, A.K.	Gotama the Buddha.
8.	Coomaraswamy, A.K.	The Mirror of Gesture.
9.	Coomaraswamy, A.K.	Introduction to Indian Art.
10.	Coomaraswamy, A.K.	Art & letters Vol. XXVI No. 1, 1952.
11.	—	Span; January to December, 1975.
12.	Gangoly, O.C. (Ed.)	Rupam No. 2, April, 1920.
13.	Gangoly, O.C. (Ed.)	Rupam No. 6, April, 1921.
14.	Gangoli, O.C. (Ed.)	Rupam No. 7, July, 1921.
15.	Gangoly, O.C. (Ed.)	Rupam No. 4, October, 1920.
16.	—	Journal of the Indian Society of Oriental Art Vol. XV, 1947.
17.	Coomaraswamy, A.K.	LA Sculpture De Bodhgaya.

(VII) PUNJABI UNIVERSITY LIBRARY, PATIALA.

1.	Coomaraswamy, A.K.	Time & Eternity.
2.	Comaraswamy, A.K.	Christian & Oriental Philosophy of Art.

Sr. No.	Author	Title
3.	Coomaraswamy, A.K.	Elements of Buddhist Iconography.
(VIII) KURUKSHETRA UNIVERSITY LIBRARY, KURUKSHETRA		
1.	Coomaraswamy, A.K.	The Arts & Crafts of India & Ceylon.
2.	Singam, Durai Raja (Ed.)	Homage to Ananda Coomaraswamy, (A Memorial Volume) A Garland of Tributes.
3.	Coomaraswamy, A.K.	The Treatise of al-jafari on Antomata.
4.	Coomaraswamy, A.K.	les miniatures orientales de la collection goloubew.

(IX) PERSONAL COLLECTIONS.

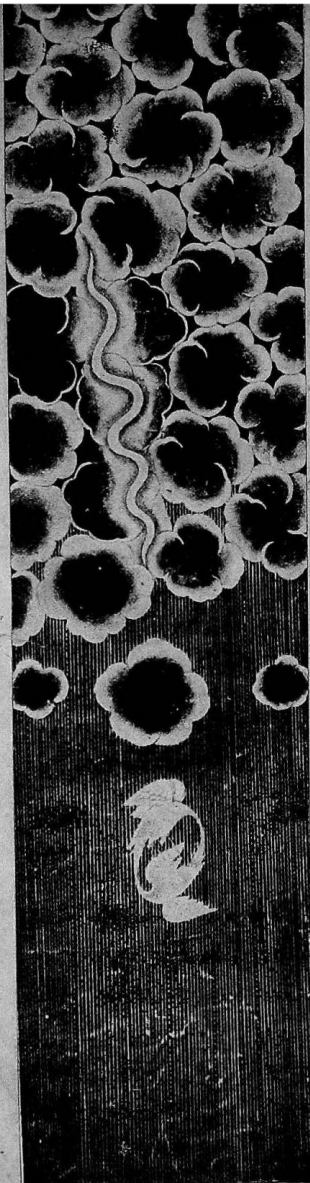
Courtesy

1. Shri T. N. Chaturvedi :	Coomaraswamy, A.K. Catalogue of the Indian Collection in the Museum of Fine Arts, Boston.
2. Dr. M. S. Randhawa :	Coomaraswamy, A.K. Art of India and Indonesia.
3. Dr. N. N. Goswami :	Singam, Durai Raja, Remembering and Remembering again and again.
4. Dr. D. Bhattacharya :	Bhattacharya, D., Dr. Ananda Coomaraswamy and Buddhist Iconography.



Red Stone Sculpture
ca. 2nd Cent. B.C., Mathura (U.P.)

EXCERPT FROM A WALL PAINTING,
17th Cent.
Bikaner (Rajasthan)



My wife and I are returning to live
India by the end of 1948. We mean to live
I shall not take part in any public function
whatever, but individuals who wish to
free to visit us.

Dr. Ananda Coomaraswamy's reply to Durai Raja Singam's question

AR-6