

Notes on the Catalogue

In its arrangement, the Vienna catalogue closely follows that drawn up by Klaus Fischer and K. N. Puri for the exhibition in the Villa Hügel in Essen. The numbering of the exhibits has not been altered, and the objects on loan from the Museum für Völkerkunde, Vienna, have been incorporated in the serial numeration according to their date, where necessary by the addition of a letter as suffix (e. g. 141 Teaching Buddha, below, scene of adoration, Gandhara; 141 a Buddha with Indra, Brahma, and the guardians of the four directions of the universe, Gandhara). The exhibits in groups 1 to 9 are listed in chronological order, to correspond with their arrangement in the rooms of the Künstlerhaus. The list on page 53 indicates the cultural epochs of the individual exhibits according to their numbers (e. g. Indus Civilization, Nos. 1—53; Maurya Civilization, Nos. 54—63). A select list explains the Sanskrit words and technical terms of iconography that occur repeatedly in the descriptions of the individual pieces and in the introductory essay by H. Goetz (pages 44—46). The list of museums that have lent exhibits also contains a bibliography of the most important works dealing with the pieces on show (pages 47—49). Finally, in the list of origin of the exhibits, the catalogue indicates the sites where they were found (page 52).

Of particular interest is the map indicating the most important archaeological sites of the Indo-Pakistan sub-continent. This map is taken from the book "Indien" by H. Goetz (Baden-Baden 1959).

The chronological table on page 51—52 gives a survey of Indian dynasties and artistic periods from 2500 B. C. to the present day. The main body of the catalogue lists the exhibits by number and gives a brief description of each. Each entry also quotes the material and colour of the exhibit, its height and width in centimeters, the place of origin, as well as the district or province of the Republic of India or of her neighbours, East and West Pakistan, Nepal, or Tibet, in which the object was found, the date, and the artistic period. The museum where the exhibit is normally on show and its museum number are quoted after the official English designation. The letters V. S. refer to the Vikrama style of reckoning dates; to convert to Christian reckoning, subtract 56 years. An asterisk indicates that the exhibit is illustrated in the appendix.

Sanskrit vowels are pure, as in Latin and German, and not diphthongized, as in English. Words like "Stupa" are stressed on the first syllable; names like "Hanuman" are usually stressed on the third-last syllable. H is distinctly aspirated after a consonant, as in "Gandhara", "Buddha", etc. V as in "Vishnu", y as in "Himalaya", j as in "Rajah", and ch as in "Sanchi" are pronounced as in English. For reasons of space it is impossible to go into the fine points of Sanskrit pronunciation, for example, the difference between the palatal and cerebral s. It should, however, be pointed out that the s as in "Siva" and the sh as in "Ganesha" are usually pronounced like an English sh.