times even decorated with precious stones. In addition, bedspreads, wedding cloths, and so on, often richly embroidered (phulkari, kasida-work), woven and tufted carpets (imported by the Mohammedans). Stitched clothing generally usual with men of the upper class and all Mohammedans.

Artistic Development

Many people regard Sanci, others the Gupta period, others the Hindu Middle Ages, others again, the Mughal period as the classic age of Indian art. In fact there was a permanent development, in theory not infrequently bound by tradition but nevertheless always producing something new and unique. Even the Middle Ages are no exception; even if its forms and types were fixed, they were worked out with increasing richness in ever newer combinations until finally this richness diverted the character of the art along new channels.

The Indus culture began with the still quite rustic style of living, the "Amri culture", developed to cities of world importance, and then languished, forced onto the defensive against the better-armed Aryan conquerors. Its pictorial art (Cat. 1—12; 42—53), only known from small works, reveals a vivid feeling much more highly developed than in the contemporary ancient East. We still know very little of the history of its style.

The early Aryan period, known to us only from literary sources, was a culture in ancient style, steeped in magic, belonging to the peasants and later to the nobility. The earliest stone monuments from the time of the Maurya Emperors (fourth to second century B. C.) were evidently under the influence of late Achaemenid Persian and to a certain extent of early Hellenistic art (lion capital at Sarnath, Greek palm-leaves, examples of terracotta); but the processing of these foreign influences was highly independent and conformed to the native tradition which, especially in the Yaksha statues, soon gained the upper hand. Except the lion figures, all pictorial representations from Ashokas' period were thoroughly Indian in spirit. The most lively terracottas (Cat. 54—63) show an often still highly barbarous culture, with fantastic headdresses. This popular art was the only determining factor under the Sunga, Kanva and Satavahana Emperors. The timber buildings have complicated if obvious shapes, sculpture at Bharhut (Cat. 64—73) has not yet escaped from the block: it has neither rounded surfaces nor free heads, arms or legs, and its expression is dull, magic for the peasant. Freedom is achieved in the Sanci (Cat. 75—81) reliefs. Although the timber style is still imitated the result is light and elegant, even in stone, the figures move easily, the world is a miracle full of new discoveries. The numerous works in terracotta from this period (Cat. 84—101) are captivating in the richness of their subjects, their loving observation of life and naïve structure. Further development was completed in the Deccan, protected from foreign conquerors and wealthy through its trade with Rome. In the beginning art in the Deccan was merely a clumsy echo of the Sunga work, but by the first century A. D. its cave temples and Stupa reliefs were overtaking the north. The architecture became richer and richer, the façades more beautiful, the columns more refined, and balustrades and balconies were introduced. Pictorial art, still dull and stiff at Bhaja, became free and healthy at Karle, Nasik, Kanheri and so on, or in the earliest frescoes of Ajanta. The marble Stupas of Amaravati and Jaggayepeta (second to third century A. D.) (Cat. 144) on the east coast were tower-like buildings on high terraces, covered over and over with reliefs and surrounded by equally rich stone fences. Their reliefs, perspective scenes of substantial depth, reveal an elegant town-dwelling society, slender figures of boundless grace massed in complicated groups. The early Indian Buddhist style finally dissolved into the decorative, highly erotic Ikshvaku style of Nagarjunikonda.

In the north, however, contact with the Greeks and the Indo-Parthians and Kushanas, who were dependent on Graeco-Roman art, had brought a new development. Even though remains of Greek temples were found in Bactria (northern Afghanistan), all we know of the Indo-Greeks are coins, at first of high quality but then rapidly degenerating. Then the immigration of Hellenistic mastercraftsmen and the importation of Roman luxury goods brought a fresh flowering, first at Taxila, then in Gandhara (the Svat valley and the Peshawar plain), finally around and beyond Kabul and in eastern Turkistan. The architecture shows a strange penetration of Shunga-Indian and Hellenistic forms. Pictorial art (Cat. 130—143) is an adaption of Greek types for Indian gods and legends, sometimes really great masterpieces but generally the worst type of provincial art. Here too development follows the usual course, from simple buildings and shallow, plain reliefs to baroque creations, laden with decoration, done in high relief and strongly shadowed. The late works of this style in the fifth century (particularly Hadda) recall Pergamon on the one hand and Gothic art on the other — separated from both by five