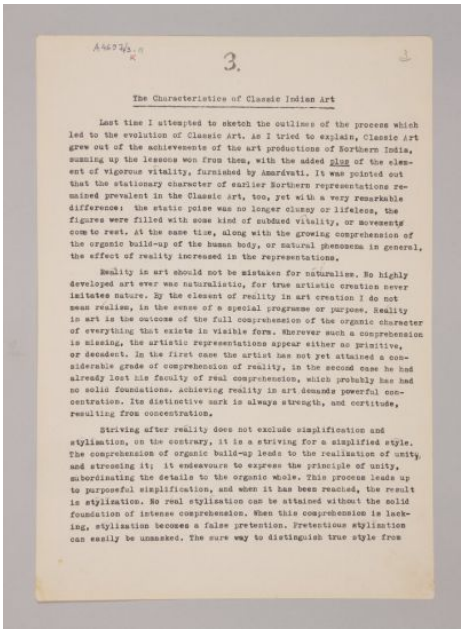
Baktay Ervin: The Charesteristic of Classic Indian Art

Adattár

Leltári szám:	A.4697.3.a.
Tárgytípus:	kézirat
Anyag:	ceruza
Technika:	írógéppel készült
Méretek:	lap: 10 lap oldal: 10 oldal

Dr. Fehérvári Géza ajándéka; kapcsolódó tételek: HFA_A.4697.1.a–c., HFA_A.4697.2.a–b., HFA_A.4697.3.a–b., HFA_A.4697.4.a–b., HFA_A.4697.5., HFA_A.4697.6.a–b.



3.

The Characteristics of Classic Indian Art

Last time I attempted to sketch the outlines of the process which led to the evolution of Classic Art. As I tried to explain, Classic Art grew out of the achievements of the art productions of Northern India, summing up the lessons won from them, with the added plus of the element of vigorous vitality, furnished by Amarávati. It was pointed out that the stationary character of earlier Northern representations remained prevalent in the Classic art, too, yet with a very remarkable difference: the static poise was no longer clumsy or lifeless, the figures were filled with some kind of subdued vitality, or movements come to rest. At the same time, along with the growing comprehension of the organic build-up of the human body, or natural phenomena in general, the effect of reality increased in the representations.

Reality in art should not be mistaken for naturalism. No highly developed art ever was naturalistic, for true artistic creation never imitates nature. By the element of reality in art creation I do not mean realism, in the sense of a special programme or purpose. Reality in art is the outcome of the full comprehension of the organic character of everything that exists in visible form. Wherever such a comprehension is missing, the artistic representations appear either as primitive, or decadent. In the first case the artist has not yet attained a considerable grade of comprehension of reality, in the second case he had already lost his faculty of real comprehension, which probably has had no solid foundations. Achieving reality in art demands powerful concentration. Its distinctive mark is always strength, and certitude, resulting from concentration.

Striving after reality does not exclude simplification and stylisation, on the contrary, it is a striving for a simplified style. The comprehension of organic build-up leads to the realization of unity, and stressing it; it endeavours to express the principle of unity, subordinating the details to the organic whole. This process leads up to purposeful simplification, and when it has been reached, the result is stylization. No real stylization can be attained without the solid foundation of intense comprehension. When this comprehension is lacking, stylisation becomes a false pretention. Pretentious stylisation can easily be unmasked. The sure way to distinguish true style from

© 2026, Hopp Ferenc Ázsiai Művészeti Múzeum - Szépművészeti Múzeum