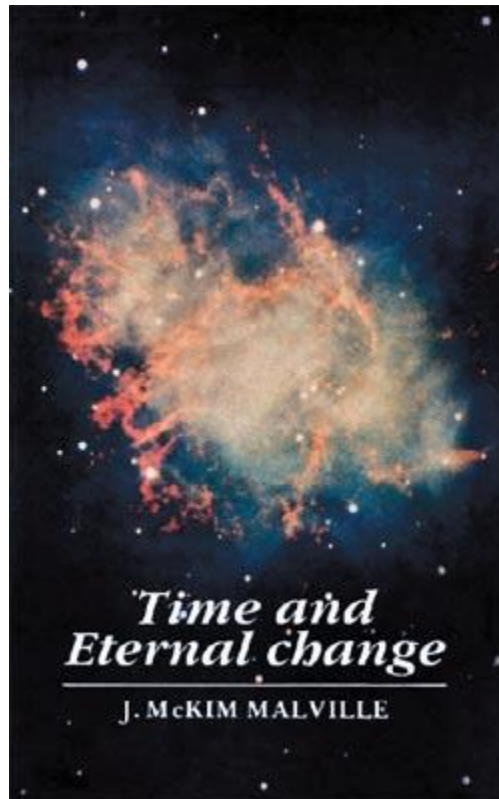


Art & Aesthetics

TIME AND ETERNAL CHANGE

J. MCKIM MALVILLE

1990, xi+112pp., bibl., ISBN: 81-207-1288-9, Rs 150 (HB)



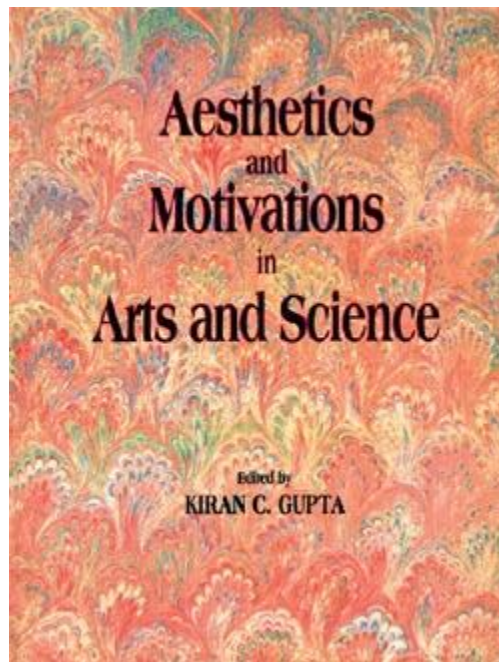
Time and change are inseparable partners. Without the rhythm (time) of the changing seasons, the slow death of our sun or the outward movements of galaxies there would be no flow of time. As an astro physicist and a student of myth and archaeoastronomy the author guides the reader through a variety of metaphors of time and change, demonstrating how many ancient intuitions about the nature of time have found expression in modern physics and astronomy.

Depending upon the nature of change, time may be experienced as cyclic or linear expressed by metaphors of ocean, river, moon and arrow as well as myths. Throughout this remarkable synthesis of myth and science the reader is presented with intuitions about our restless cosmos which span centuries and cultures.

AESTHETICS AND MOTIVATIONS IN ARTS AND SCIENCE

Edited by KIRAN C. GUPTA

1996, xvi+183pp., index ISBN: 81-224-0746-3, Rs 350 (HB)



This volume is a collection of twelve papers invited for a National Seminar based on the seminal work, "Truth and Beauty; Aesthetics and Motivations in Science" by the Nobel Laureate S. Chandrasekhar. The contributions are by experts in arts, fine arts and science, exploring the themes of creativity, beauty and truth in their respective subjects of specializations. It is hoped that this publication will lead to more dialogues between the practitioners of arts and sciences.

ART EXPERIENCE

M. HIRIYANNA

1997, xiii+113pp., index ISBN: 81-7304-180-6, Rs. 250 (HB)



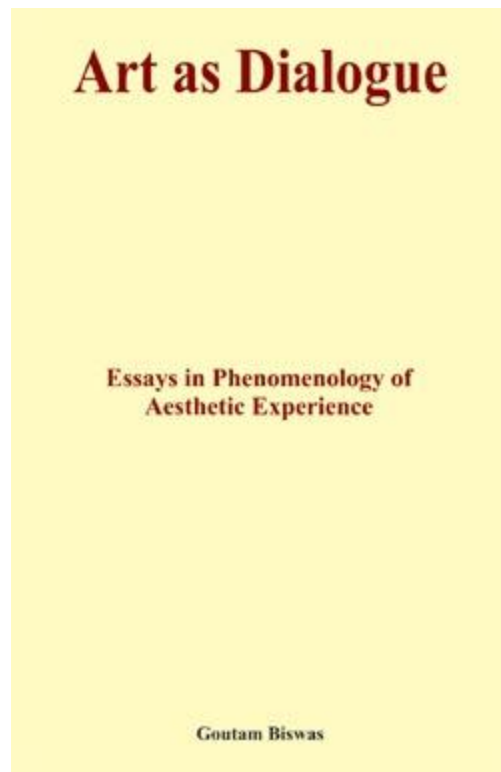
For decades, Prof. Hiriyananna's Art Experience has been a lamp which has provided illumination to many a serious student of Indian aesthetic. The volume carries fifteen contributions on topics of Indian aesthetics. After a penetrating analysis of the fundamental concepts envisaged from a traditional point of view, Hiriyananna interprets them succinctly. He elucidates the theory of *rasa* from the point of Sāṃkhya in a masterly fashion; equally illuminating are the other essays on *rasa* and *dhvani* and Sanskrit poetics.

ART AS DIALOGUE
ESSAYS IN PHENOMENOLOGY OF AESTHETIC EXPERIENCE

GAUTAM BISWAS

foreword by KAPILA VATSYAYAN

1995, 155pp., index, ISBN: 81-246-0043-0, Rs 200(HB)

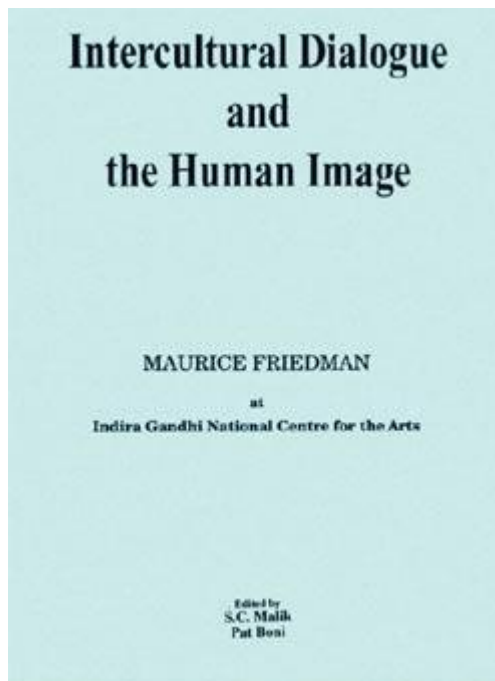


It focuses on a totally new methodology for understanding the concept of aesthetic experience, a dialogue between the subject and the object, I and Thou. Most significantly, the conception of "art as dialogue" is stipulated to work not as a means, but as an end, i.e. the consummation of art-experience itself. In this scheme the principle of relationship, not the substance, constitutes the reality of aesthetic experience and the model allows one to encompass within its scope the pre-linguistic, linguistic and trans-linguistic phases of the relationship between the man and the art.

INTERCULTURAL DIALOGUE AND THE HUMAN IMAGE

MAURICE FRIEDMAN
Edited by S. C. MALIK and PAT BONI
foreword by KAPILA VATSYAYAN

1995, xiv+229pp., ISBN: 81-246-0044-9, Rs 600(HB)



This work incorporates Prof. Maurice Friedman's lectures, discussions and exchanges which took place in the Intercultural Dialogue at many levels. The integral dialogical approach of Friedman within the framework of the human image, coincides with the holistic visions of the ongoing work at the IGNCA.

ISLAMIC ART AND SPIRITUALITY

SEYYED HOSSEIN NASR

1990, x+213pp., col.& B&W illus. index, ISBN: 090-38803-53, Rs 300 (HB)



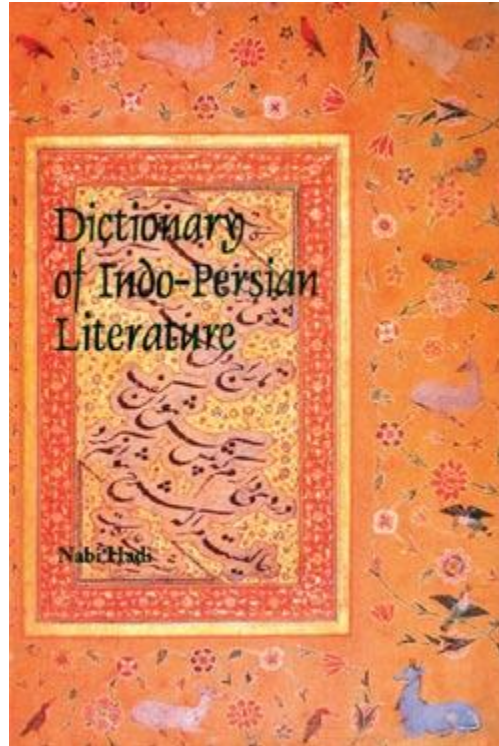
This is the first book in English to deal with the spiritual significance of Islamic art including not only the plastic arts but also literature and music. Relying upon his extensive knowledge of the Islamic religion in both its exoteric and esoteric dimensions as well as the various Islamic sciences, the author relates Islamic revelation and the spirituality which have issued from it. The author brings out the spiritual significance of the Islamic arts ranging from architecture to music as seen, heard and experienced by one living within the universe of the Islamic tradition.

Through his treatment the forms of Islamic art become transparent and reveal their proper significance. This book, however, addresses itself to all those who are attracted to the study of art in its relation to spirituality as well as to those who seek to understand more fully the Islamic religion and the civilization it brought into being.

DICTIONARY OF INDO-PERSIAN LITERATURE

NABI HADI

1995, xiv+757pp., indexes ISBN: 81-7017-311-6, Rs 750(HB)



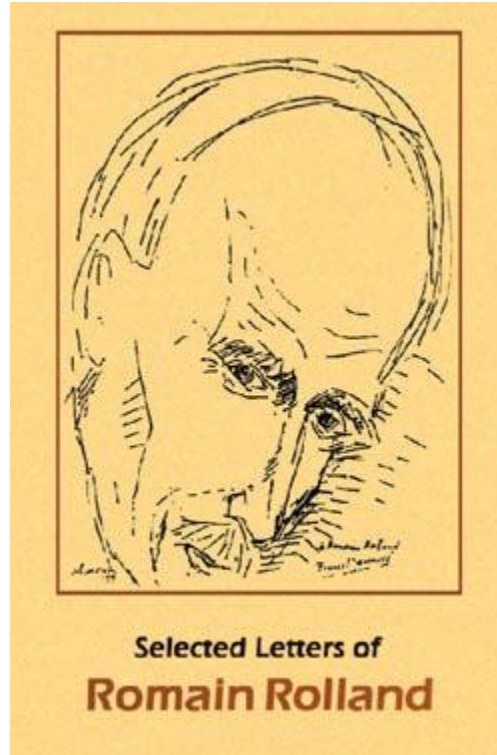
Since the eleventh century Indian subcontinent had been producing a galaxy of authors who wrote in Persian. Their mastery over diverse fields of knowledge is evident from the range and variety of books produced by them. Their works deal with such varied subjects as Sufism, anthology of poets and saints, versions of the Prophet's traditions and original digests concerning jurisprudence, histories, diaries, memoirs, science, medicine, official bulletin, etc. The translations from Sanskrit works on Indian philosophy and science have added a unique dimension to this corpus of Indo Islamic literature.

This Dictionary briefly introduces the Persian authors of the Indian subcontinent and their contributions. It may serve as a guidebook to researchers in the field of Indo-Islamic studies and history of medieval Indian society and culture. Though arranged author wise in one alphabetical sequence, a detailed title index provides access to the Persian works written in Indian subcontinent.

SELECTED LETTERS OF ROMAIN ROLLAND

Edited by FRANCIS DORE and MARIE-LAURE PREVOST

1990, 139pp., index, ISBN: 0-19-562551-x, Rs 125 (HB)



This selection of letters of Romain Rolland, many of which are published here for the first time, was presented on the occasion of the Festival of France in India. They recall the privileged dialogue between India and the French writer. Attentive to the messages of other cultures, Rolland assigned himself the role of a sort of archway linking together the minds of men and women, of people and races and particularly between Asia and Europe.

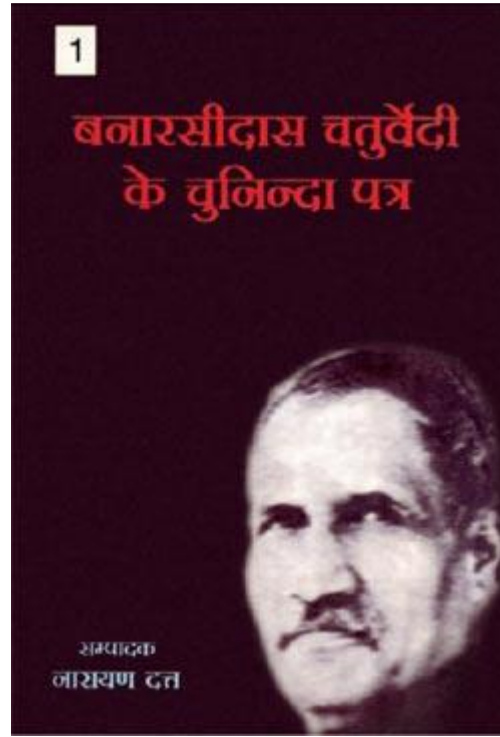
Addressed to a wide range of correspondents from Leo Tolstoy to Albert Schweitzer, Paul Seippel, Pastor Louis Ferriere and Barbusse, the theme of "Oppressive Violence of Human Society" is the unifying thread. The correspondences with Nehru, Tagore and Gandhi represent a gradual transition from intensity to a quite fluid probing into the nature of man, the creative process and the place of a socially responsible citizen in the modern world, along with an inner life of reflection. Even in these letters, all of the movements and issues of the last decades of the nineteenth century and the first four decades of the twentieth century are laid before us.

Hazari Prasad Dwivedi Ke Patra (हजारी प्रसाद द्विवेदी के पत्र)

<http://ignca.nic.in/coilnet/hpd.htm>

बनारसीदास चतुर्वेदी के चुनिंदा पत्र
सम्पादक – नारायणदत्त

2006, (in 2 vols.), 607pp. (vol I), 508 (vol. 2), ISBN: 81-267-1109-4 (Vol. I), 81-267-1110-8 (vol. 2), Rs. 650 (vol. I), Rs. 550 (vol. 2)



बीसवीं सदी के पूर्वार्द्ध में नए हिन्दी समाज के निर्माण में साहित्य की भूमिका इतनी निर्णायक थी कि तब के हमारे सभी महत्त्वपूर्ण साहित्यकार नए समाज के निर्माता के रूप में भी जाने जाते हैं। बनारसीदास चतुर्वेदी भी उन्हीं में से एक थे। हिन्दी की जातीय

संस्कृति तथा मनीषा के विकास के लिए उन्होंने सबसे अलग और मौलिक राह चुनी थी। पत्रकारिता तथा वैचारिक लेखन में उल्लेखनीय जगह बना चुके चतुर्वेदीजी ने पत्रों के माध्यम से हिन्दी समाज को जोड़ने और इसकी आंतरिक जड़ता को तोड़ने का काम किया। उन्होंने अपने लम्बे जीवनकाल में हजारों लोगों को पत्र लिखे। उनमें अपने समय के प्रतिष्ठित लेखक और जननायक ही नहीं, वैसे सामान्य जिज्ञासु पाठक और कार्यकर्त्ता भी थे जो समय तथा समाज की चिन्ताओं से गहरे जुड़े थे।

चतुर्वेदीजी ने पत्रों को सृजनात्मक और कलात्मक ही नहीं बनाया, इसके माध्यम से ही इसकी उपादेयता को रेखांकित भी किया और एक स्वतंत्र विधा के रूप में प्रतिष्ठा दिलवाई।

उनका पत्रलेखन असाधारण रूप से व्यापक और वैविध्यपूर्ण था। वह उनकी दिनचर्या का अंग बन गया था। उनके द्वारा लिखे गए पत्रों की संख्या एक लाख से भी अधिक हो सकती है। अधिकांश पत्र हिन्दी में लिखे गए हैं, मगर अंग्रेजी पत्रों की संख्या भी कुछ कम नहीं है। कुछ पत्रों में मिली-जुली भाषा का भी प्रयोग हुआ है।

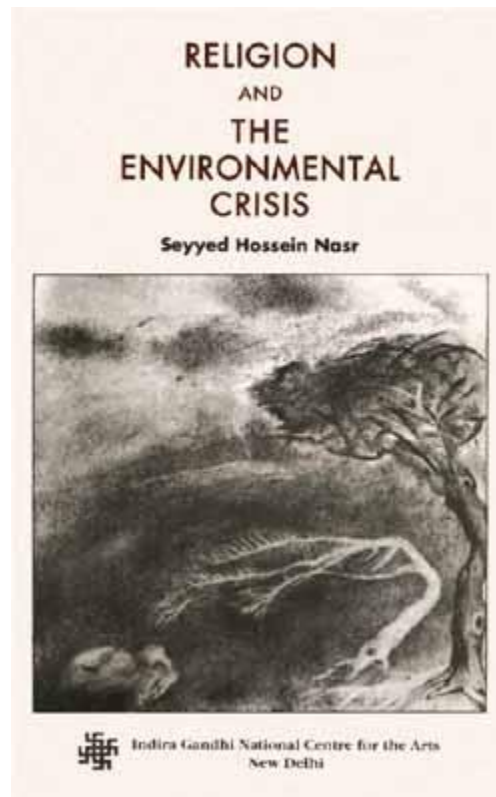
चतुर्वेदीजी के सभी पत्रों को ढूँढ़ निकालना तो सम्भव नहीं था, लेकिन नारायणदत्त जी ने वर्षों के परिश्रम के बाद अधिकांश महत्त्वपूर्ण पत्रों को संकलित किया है, जिन्हें दो ज़िल्दों में प्रस्तुत किया जा रहा है। ये महज़ एक साहित्यकार-पत्रकार के पत्र नहीं है, बल्कि पिछली सदी के हिन्दी समाज के चिन्तन, वैचारिक संघर्ष और संस्कृति के जीवंत दस्तावेज़ हैं।

RELIGION AND THE ENVIRONMENTAL CRISIS

The Views of Hinduism and Islam

SEYYED HOSSEIN NASR

1993 32pp. (not priced)

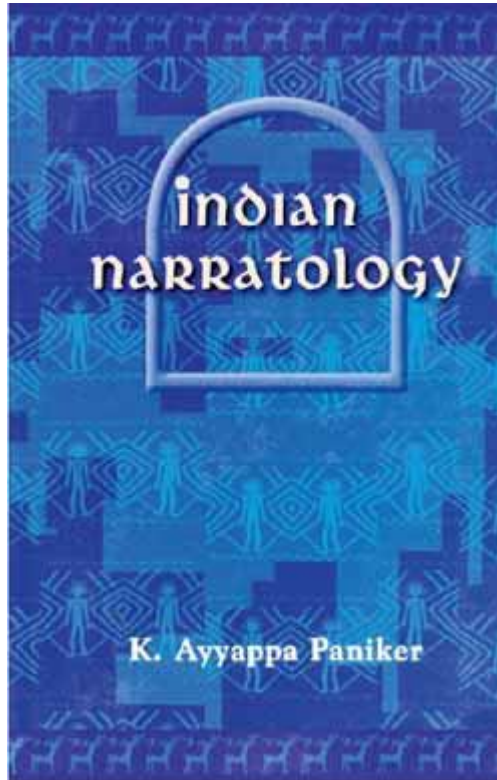


In a memorable lecture delivered by Seyyed Hossein Nasr, the author delves deep into the causes of the environmental crisis which has gripped both the developed and the developing world. His piercing and sharp argument takes us through the different approaches of mankind toward nature and the manner in which pure science and technology have been used, to satisfy greed, not need.

INDIAN NARRATOLOGY

K. AYYAPPA PANIKAR

2003, v+200 pp., appen., bibl., index, ISBN: 81-207-2502-6, Rs. 400 (HB)

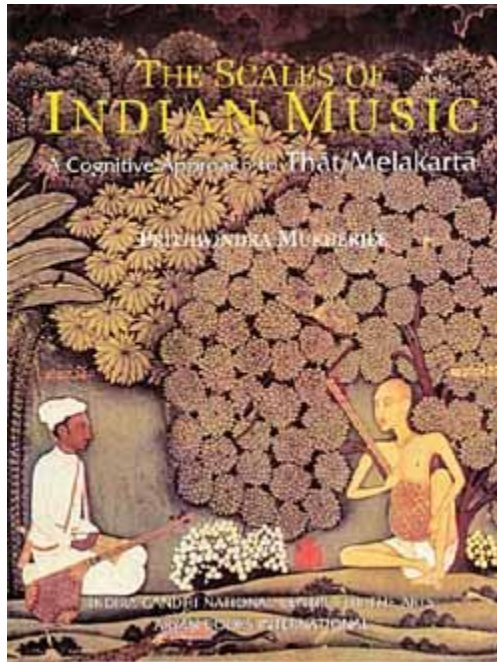


This book is an attempt to provide a bird's eye-view of the efforts made by Indians in the past, to arrive at various strategies in the art of narration. Without going into elaborate details about each of these strategies, it tries to highlight the awareness with which Indian storytellers have established very clear demarcations within the highly variegated panorama of the art and science of Indian narrative, which has often been ignored or neglected by comparative literature experts, both inside India and outside. It identifies ten major models of narration, with occasional comments on their possible impact on the Western narrators. These models are: the Vedic, the Purāṇic, the Itihāsa, the Śrīkhlā, the Anyapadeśa, the Mahākāvya, the Draviḍian, the Folk-tribal and the Mīśra. The introductory chapter outlines the theory and practice of the narrative in India, while the concluding chapter discusses the relation between narrative and narratology. The Appendix briefly outlines the Asian narrative tradition.

THE SCALES OF INDIAN MUSIC: A COGNITIVE APPROACH TO THĀṬ / MELAKARTĀ

PRITHWINDRA MUKHERJEE

2004, xi+438pp., appen., gloss., bibl., ISBN: 81-7305-271-9, Rs. 1600 (HB)



This book is about a delicate and complex subject - a comparative study of the structure of rāgas (modal scales intimately connected with musical forms) in the north and south India, and the modes of classifying them.

The thāṭs (parent scales) of Hindustānī music and seventy-two Carnatic melakartās have been carefully dealt with. The author has studied the pitch value of each note and has also tried in a logical format to ascribe about 4,000 plus rāga scales, under the fitting mela structure. Beyond the descriptive and analytical aspects of the work, the author could detect in guise of conclusion, certain laws of taxonomy common between those related to ragas with reference to the thāṭs/melakartās and those currently in vogue in contemporary cognitive research.

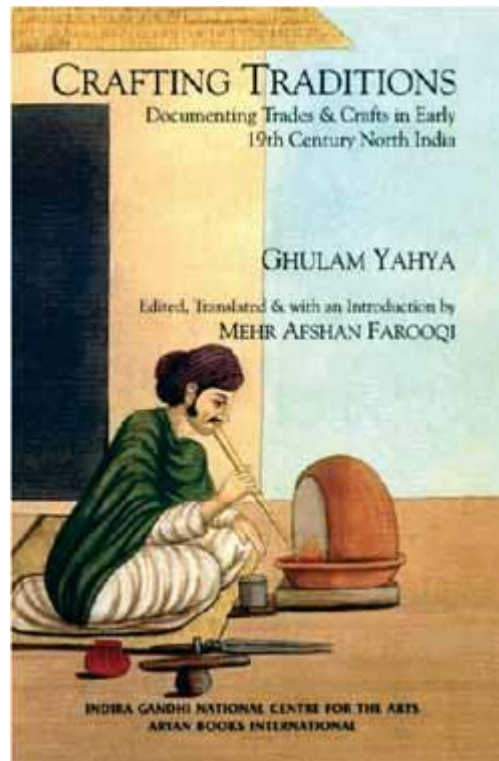
This work, it is hoped, would prove to be a boon to musicians and students of music in acquiring a thorough and systematic knowledge on the subject, and will enlighten the reader with innumerable traditional, old, obsolete rediscovered and newly-created as well as renamed rāgas.

CRAFTING TRADITIONS: DOCUMENTING TRADES AND CRAFTS IN

EARLY 19TH CENTURY NORTH INDIA

MEHR AFSHAN FAROOQI

2005, xxxix+127+38pp., appen., gloss., index, ISBN: 81-7305-249-2, Rs. 525 (HB)



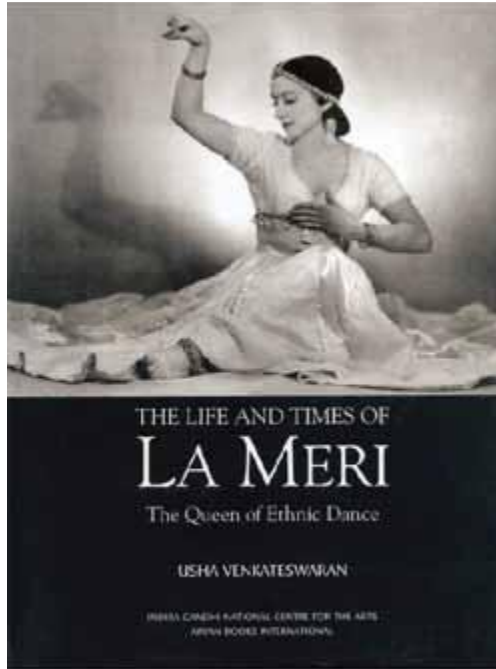
Our knowledge of Indian society during British rule in the nineteenth century has rested primarily on the voluminous records of the East India Company, the works of various Europeans, the writings of many civil servants of the Company and the accounts of Indians writing in this period. Interesting first-hand and very useful alternative sources are writings of Indians produced on request or assignment by Company administrators. Such accounts are by no means readily available; they were probably discarded after serving their purpose. Nevertheless, as this codex "illustrates", they embody a special middle space in the texts belonging to this genre. These writings were used by the Company officials as research data in writing their own reports, survey, or papers for publication. The *Kitāb-i-Taṣāwīr Shīshagarān Vaghairah Va Bayān-i-Ālāt-i-Anhā* (*The illustrated Book About Makers of Glassware, etc. and a Description of Their Tools*) is written by Ghulam Yahya in a matter-of-fact scientific, observational style.

It is an economic and ethnographic description of eleven tradesmen and their crafts in the district of Bareilly in the Rohilkhand area in the 1820s. The text is augmented with detailed drawings, showing tools and processes and coloured paintings in the regional "Company style". Of immense interest are the lists of commodities sold by the dry goods dealer, along with details of prices and an inventory of jewellery and ornaments manufactured by goldsmiths.

The codex was advertised by a London rare book dealer as "an early nineteenth century cook book" written in Urdu. It turned out to be neither a cook book nor in Urdu, but a neat little book in Persian on trade-crafts and their practitioners. Some of the crafts described in the text, for example, crimping and specialized charpoy weaving, are now extinct. The book also includes forgotten delicious recipes Kabābs!

THE LIFE AND TIMES OF LA MERI: THE QUEEN OF ETHNIC DANCE

Monograph by USHA VENKATESWARAN
2005, xv+113pp., appen., ISBN: 81-7305-292-1, Rs. 900 (HB)



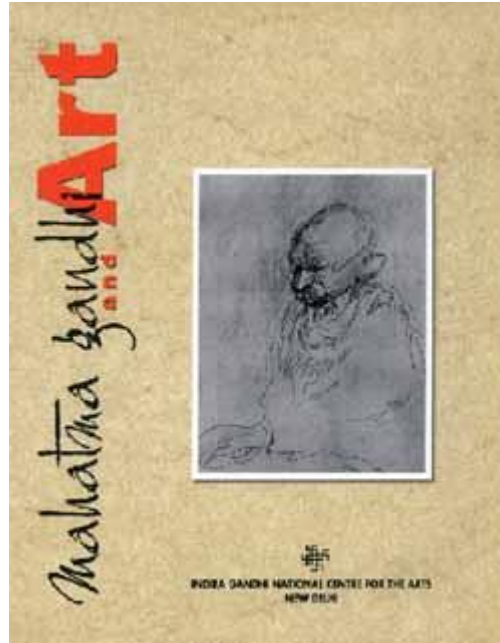
Russel Meriwether Hughes, born in Louisville, Kentucky, on 13 May 1898, later came to be known as "LaMeri", the dancer, poet, writer, ethnic dance teacher and choreographer of repute. She travelled three times around the world and each time she diligently studied authentic dance forms and made them part of her repertoire. She came to India, "her dreamland", and managed to learn Bharatanatyam from Papanasam Vadivelu and Kathak from Ram Dutt Tiwari and held performances very creditably. She analysed all the dance movements and created a good methodology for teaching the varied dance forms from different countries. She was called the "Queen of Ethnic Dances" and energetically propagated the dances, for she believed in dance as the best form of communications, to bring about peace and amity among people from different cultures. The present monograph is a precise and insightful attempt to look into the life and times of La Meri. The author has dealt with the subject with great care and sensitivity. The six chapters - Looking Through a Mirror; A Glimpse of Personal Life; Images: La Meri and the Indian Imagery; Crystals: La Meri as an Ethnic Dance Expert; Reflections: Inspirations and Achievements; Spotlight: Stars on and off the Stage, and Rainbow: The Colourful Life and Beyond - illustrate different facets of her colourful personality. The text, supplemented by excellent and rare photographs, bears testimony to the versatility of La Meri, the artist and La Meri, the woman.

It is hoped that this monograph will add significantly to the meagre literature on this extraordinary artist.

MAHATMA GANDHI AND ART

Y.P. ANAND

2003, 68pp., ISBN: 81-85503-060-0, Rs. 200 (PB)



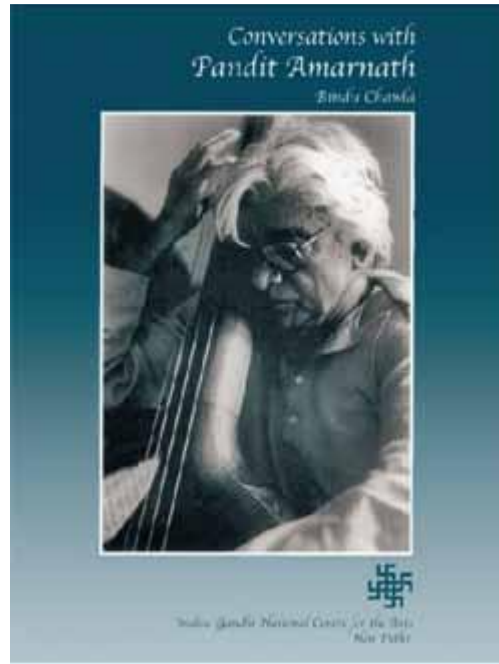
This monograph is based on a lecture delivered by Y.P. Anand, Director, National Gandhi Museum, Rajghat, New Delhi, on "Mahatma Gandhi and Art" in the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, on 21 December 2001.

The monograph attempts to cover a broad structure of Gandhiji's views on "art". A few of his early expressions of art and beauty before he was deeply absorbed into the relentless public life, imprisonments, satyagrahas, fasts and constructive work, are given in Chapter 2 as indicating the presence of basic sense of art in him. Next, in Chapter 3 are given some randomly selected pieces of Gandhiji's writing to indicate that, if literature is a form of art, Gandhiji was no less than a great artist himself. Chapter 4 is the heart of this monograph. It gives specific and wide ranging views of Gandhiji on numerous aspects of art, beauty and music, expressed mostly through his interactions with G. Ramachandran, Dilip Kumar Roy, Gurudev Tagore, Romain Rolland, Verrier Elwin, Devi Prasad and Mukul Dey. Chapter 5 concludes this monograph with a brief summary.

CONVERSATION WITH PANDIT AMARNATH

BINDU CHAWLA

2004, xiii+171pp., Index, ISBN: 81-85503-07-9, Rs. 435(HB)



This work lays bare the inner wisdom of Hindustani music through the intimate reflections of Pandit Amarnath, who, voted as one of the four great genius musicians of the twentieth century, came to be widely acknowledged as a musicians' musician, a legend of his times.

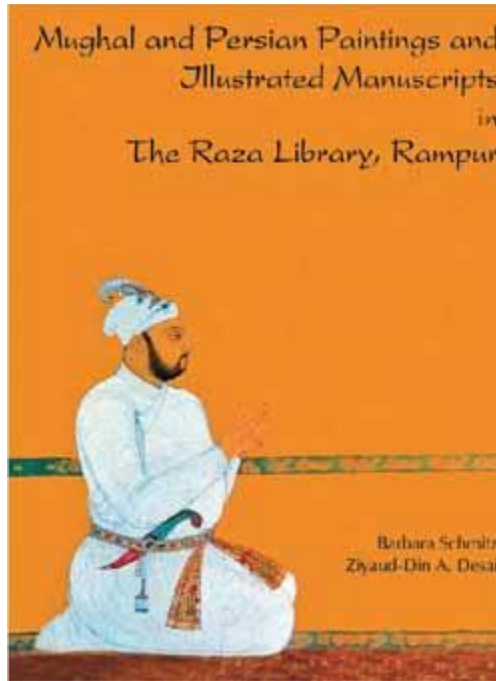
The book develops ten critical themes: rāga or mode; tāla or rhythmic cycle; bandish or lyric; gāyakī or style; listening; learning; teaching; composing; legends and myths of Hindustani music; and-nāda yoga.

Pandit Amarnath reveals large vistas of a poetic awareness, where the reader will journey into the mind of a celebrated poet and composer, a great thinker and scholar, and an outstanding practitioner of the Indore gāyaki who is also the bestselling author of Living Idioms in Hindustani music.

**MUGHAL AND PERSIAN PAINTINGS AND ILLUSTRATED
MANUSCRIPTS IN THE RAZA LIBRARY, RAMPUR**

Edited by BARBARA SCHMITZ and ZIYAUDDIN A. DESAI

2004, xiii+171pp., Index, ISBN: 81-85503-07-9, Rs. 435(HB)



During the nineteenth century and the first half of the twentieth century, the Nawwabs of Rampur, the hereditary rulers of Rohilkhand, a district some 75 km, east of New Delhi, amassed a large collection of books and art, including illustrated books and album paintings. Their collection was given to the people of India after independence.

The Raza Library at Rampur thus possesses a remarkable collection of Mughal and Persian paintings and illustrated books. This includes miniatures from the great Jahāngīrnāma, considered by many as the greatest of all Mughal illustrated manuscripts. The Raza Library holdings of the Akbar period are equally distinguished including a work on astrology *Tarjama-i Sirr al-maktūm* and a *Dīwān-i Hafiz*?- with eleven miniatures by Akbar's best court artists painted in Lahore about 1585, published here with much new scholarship. A painting of the aging Jahāngīr at the *jharokhā* and many other portraits of the seventeenth-nineteenth centuries will come as wonderful surprises to those interested in Indian art throughout the world.

Most of the miniatures (some 4,000 in number) and the contents of thirty-five albums of paintings (an additional 1,000 items) are catalogued herein. Many of these are being reproduced for the first

time.

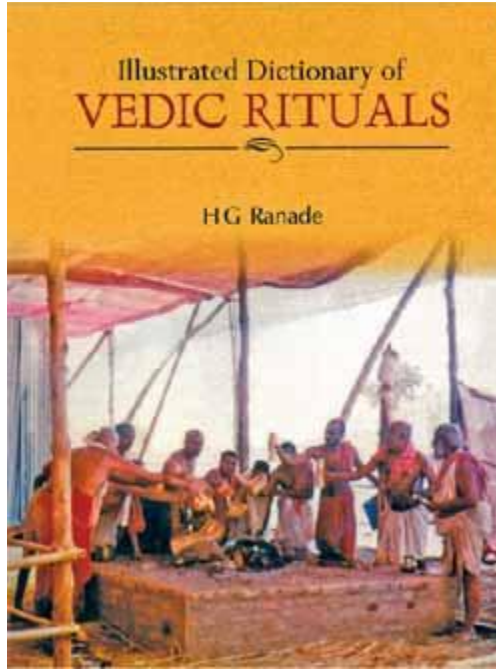
The catalogue entries include up-to-date scholarly research on Mughal and Persian painting. An extensive bibliography and numerous indices make this volume a helpful tool for scholars.

The catalogue's 330 illustrations will delight every reader.

ILLUSTRATED DICTIONARY OF VEDIC RITUALS

H. C. RANADE

2006, XXXvi+348pp., Bibl., B/w Illus. 209 Index, ISBN: 81-7305-309-X, Rs. 1500 (HB)



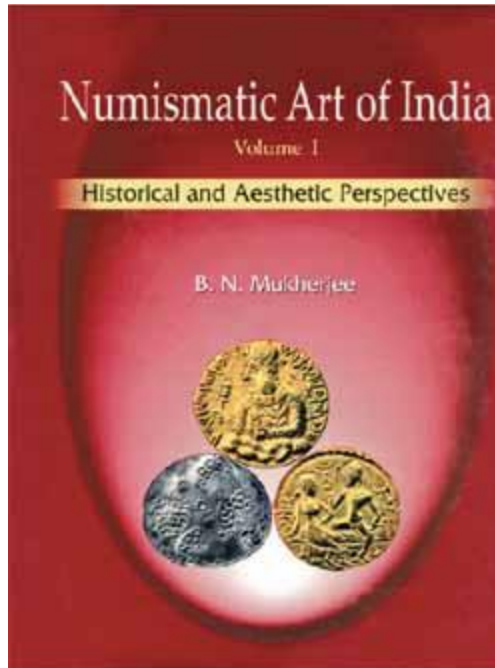
The present lexicon explains the meaning and significance of ritualistic terms frequently occurring in the Śrauta-Sūtras, together with a short description of the sacrificial rites connected or meant therewith. It is an outcome of the engagement of the author with Śrauta ritual for a very long time. He has not only a first-hand knowledge of the texts but also a practical acquaintance with the subject acquired through participating in such sacrifices. Every term has been traced back to its original source for which exact references have been provided. A proper understanding of the technical terminology of the Vedic ritual is a precondition for understanding ritualistic texts connected with the Vedas and also the sacrificial performances mentioned therein. No proper understanding of a Śrauta-Sūtras is possible without knowing the basic concepts and the details of the ritualistic terms. Sketches and photographs of Vedic implements and performances are an added advantage of this lexicon, which will help the reader immensely in understanding the related terms. The dictionary is the first of its kind in view of its vast coverage, authenticity and reliability. We are sure that it will prove to be an indispensable asset for every scholar who wants to familiarize himself with the Vedic ritual and the philosophy behind it.

NUMISMATIC ART OF INDIA: DOCUMENTATION OF MATERIALS

B. N. MUKHERJEE

2007, (Vol. I) xi+263pp., intro., plates, ISBN: 81-215-1187-9.

2007 (Vol. II) ix+298pp., plates, ISBN: 81-215-1188-7, 81-215-1189-5 (set) Rs. 3000 (HB)



Volume I: This volume deals with the numismatic art of India up to c. CE 1835. The modern age in Indian coinage commenced in about this year. This volume contains a comprehensive history of art in Indian coins during the early and medieval periods. It embodies the first ever attempt in this direction. List of Abbreviations, Select Bibliography and numerous plates at the end illustrate several of the points discussed in this volume.

Volume II: The volume contains an Album of Masterpieces of Indian Coins. The Album includes photographs of excellent Indian coins of early and medieval periods (with some exceptions). Each photograph is provided with a caption. The relevant coins are significant for the study of numismatic art of early and medieval India.

ŚĀRADĀ AND ṬĀKARĪ ALPHABETS: ORIGIN AND DEVELOPMENT

BHUSHAN KUMAR KAUL DEAMBI

2008 xxiii+173pp., ISBN:81-246-0412-6, Rs. 900(HB)



Among the Indian scripts the Śāradā script has a pride of place. Though an alphabet of Kashmir par excellence it remained for several centuries a popular script of an extensive area of north-western India including Afghanistan, Gandhāra or north-western Pakistan, the Darad territories of Gilgit, Chilas and Chitral, Ladakh, Jammu, Himachal Pradesh and Delhi. The epigraphic and literary records written in the Śāradā script that have surfaced in these regions have thrown welcome light on many facets of the history and culture of the area of their provenance. Nearly the entire extant manuscripts of Sanskrit works including those on science, mathematics and erotics besides some old Kashmiri texts are written in this script.

The Śāradā alphabet was replaced in the thirteenth century by its descendant, Devāśeṣa, which in turn gave rise to the modern alphabet of Ṭākarī. The epigraphic, literary and other valuable documents of Himachal Pradesh available are mostly written in Devāśeṣa and Ṭākarī. But it is sad that the number of scholars having a sound knowledge of the śāradā and Ṭākarī scripts is extremely small. There is every apprehension of the complete loss of these two scripts unless serious measures are taken to disseminate the knowledge under the guidance of the epigraphy stalwart to our younger generation of scholars.

The entire study of the present work is based on original records and is comprehensively illustrated by

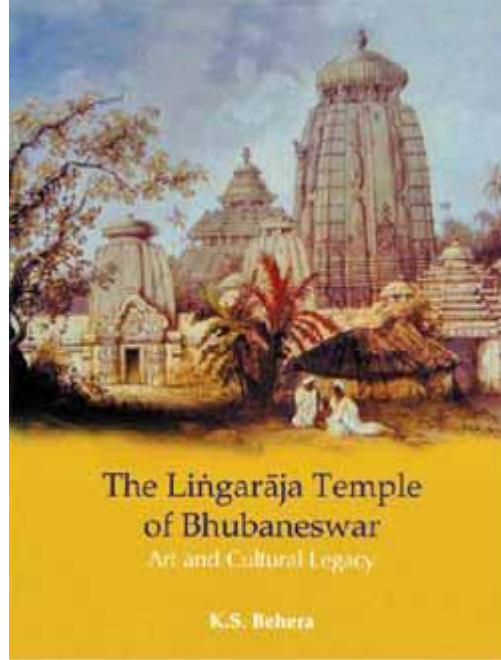
palaeographic tables and charts prepared from published facsimiles, photographs, original inscriptions and manuscripts. To give an idea of the records written in these two scripts, printed photographs of the inscriptions, manuscripts, documents, etc., have been given at the end of the book.

It is hoped that the book would serve as a guide and an aid for the scholars interested in the study of the important and valuable records written in ṣāradā and Ṭākarī scripts which are otherwise preserved in museums and libraries in India and abroad.

THE LIṄGARĀJA TEMPLE OF BHUBANESWAR

K. S. BEHARA

2008 xiv+190pp., 4 col. b/w, index, bibl., Figs. & Maps 18, ISBN: 978-81-7305-340-5, Rs. 1500 (HB)



Built in the eleventh century, the temple of Liṅgarāja in Bhubaneswar is acclaimed as one of the finest temples of India. With its construction the Orissan temple style reached its mature phase and set the model for later temples to follow. The book, for the first time, makes an in-depth study of the temple in all its aspects such as its history, architecture, sculpture, mode of worship, festivals and organization of services, to understand the temple in its totality. The architectural features and religious aspects are described in the light of Orissan architectural lore and kṣetra mĀhātmyas of Bhubaneswar.

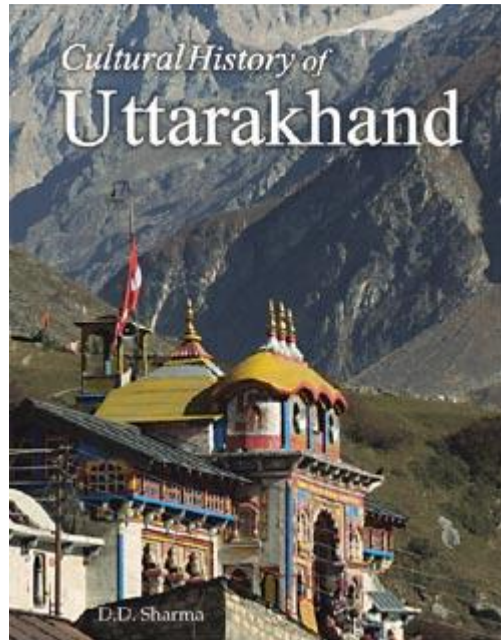
Originally conceived as a Śiva temple, in course of time, it was transformed into a temple for both Śiva and Viṣṇu. With perhaps the largest concentration of temples, ranging from the eleventh to the fifteenth centuries, the temple premises united the Śaiva, Śākta and Vaiṣṇava followers and fostered a spirit of harmony in the religious life of Orissa.

The comprehensive study, lavishly illustrated, is expected to provide new insights into the appreciation of this great temple and its various aspects.

CULTURAL HISTORY OF UTTARAKHAND

D.D. SHARMA

2009, xxxi+417pp. Index, bibl., folded Maps 1, 75 coloured, 7 blw photo., ISBN: 81-246-0434-7, Rs. 1500 (HB)



Cultural history of Uttarakhand is an outcome of many years of keen observation of the linguistic and cultural phenomena of the whole Himalayan region, right from Ladakh in the west to Bhutan in the east and an intensive study of ancient Indian literature and of the historical incidents that have taken place in the central Himalayan regions, particularly in the land termed as Uttarakhand. Though there are some works, both in Hindi and English, on the history and culture of this land, they pertain either to a specific region or to some particular aspect of it. This is for the first time that exhaustive chronological accounts of the history and culture of the inhabitants of Uttarakhand, including various ancient and modern tribes and races, right from Tons and Yamunā in the west to Mahākālī / Śāradā in the east, and from Bhotantic Himalayan regions in the north to Tarāī-Bhābar area in the south, considered to be a "cultural area" of Uttarakhand, have been taken into account for this study. An effort has been made to unfold various layers of the history of this land in a comprehensive way.

As such, this volume on the cultural history of Uttarakhand is supposed to provide a rare opportunity to students, as well as to readers in general, to have an intimate knowledge of various aspects of the cultural history of various tribes and races inhabiting Uttarakhand from pre-historic periods to modern times.

(On this book the author has received the prestigious award of Padam Sri from the Government of India besides receiving two awards from the state Government of Uttarakhand.)