

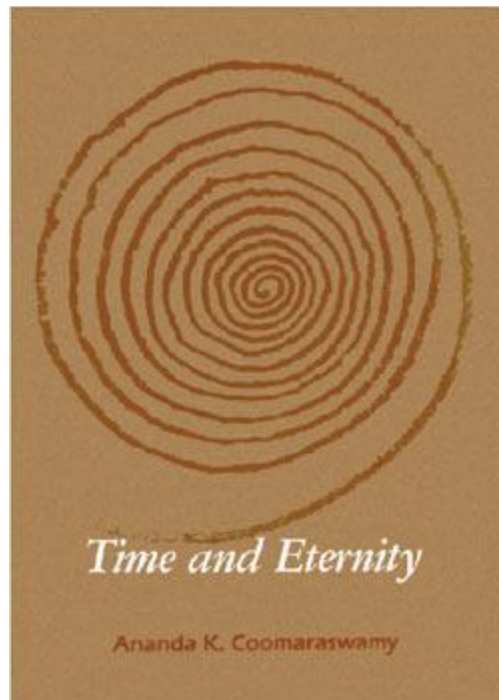
A. Collected Works of Ananda K. Coomaraswamy

Philosophical Writings

TIME AND ETERNITY

Ananda K. Coomaraswamy

1990, viii+107 pp. bib., ref., index ISBN: 81-85503-00-1: Rs 110 (HB)

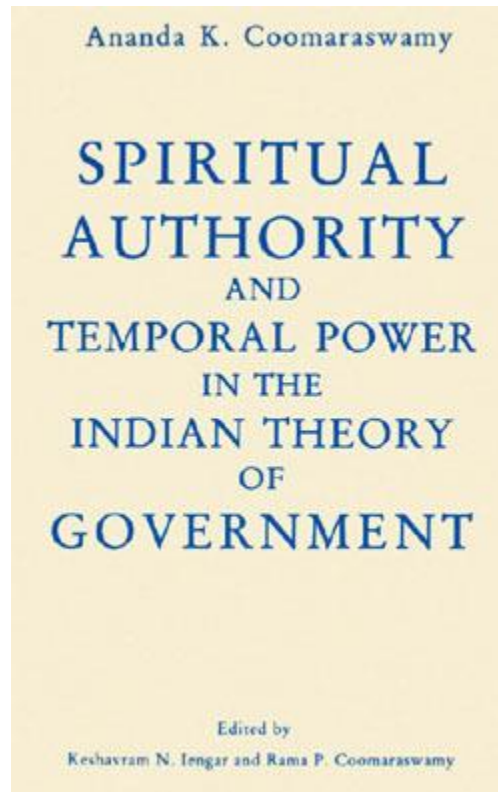


Man's awareness of Time has been articulated in ancient and modern civilizations through cosmologies, metaphysics, philosophy, religion, theology and the arts. Coomaraswamy propounds that though we live in Time, our deliverance lies in eternity. All religions make this distinction between what is merely "everlasting" (or "perpetual") and what is eternal. To probe into this mystery Coomaraswamy provides us with a detailed account of the teachings of each of the main world religions. Present edition embodies all marginal corrections which Coomaraswamy made on the first edition published during 1947 in Ascona, Switzerland.

**SPIRITUAL AUTHORITY AND TEMPORAL POWER IN THE INDIAN
THEORY OF GOVERNMENT**
Ananda K.Coomaraswamy

Edited by Keshavram N. Iyengar and Rama P.Coomaraswamy

1993, x+127pp. notes., ref., ISBN: 0-19-5631-43-9: Rs 200 (HB)
2013, xii+135pp., ISBN 13 : 978-81-246-0734-3 Rs.360 (HB) (reprint).



The Indian theory of government is expounded in this work on the basis of the textual sources, mainly of the Brāhmaṇas and the R̥gveda. The mantra from the Aitareya Brāhmaṇa (VIII.27) by which the priest addresses the king, spells out the relation between the spiritual and the temporal power. This "marriage formula" has its analogous applications in the cosmic, political, family and individual spheres of operation, in each by the conjunction of complementary agencies.

The welfare of the community in each case depends upon a succession of obediences and loyalties; that of the subjects to the dual control of king and priest, that of the king to the priest, and that of all to the principle of an eternal law (dharma) as king of kings.

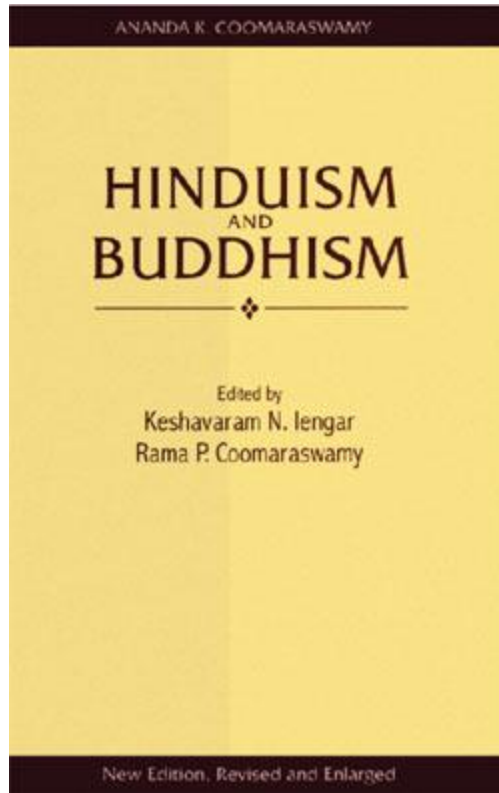
The revised edition, one of Coomaraswamy's most significant writings, incorporates

his own additions to the printed first edition of 1942.

ANANDA K. COOMARASWAMY
HINDUISM and BUDDHISM

Edited by Keshavaram N. Iengar and Rama P. Coomaraswamy

1999, xxiii+87pp., notes, index, ISBN: 81-7304-227-6: Rs.250 (HB)

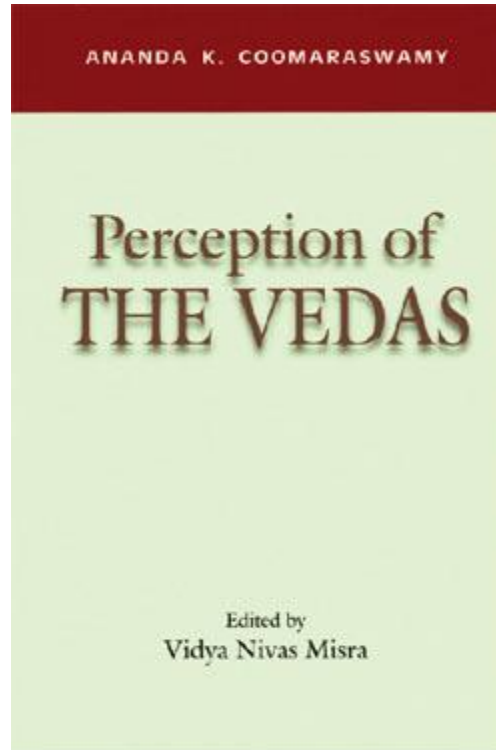


Originally published in 1943, the two essays are authoritative expositions of the teachings of these religions as understood by those who practised them rather than as understood by scholars and comparative religionists who studied and viewed them from without. Coomaraswamy assumes that even the oldest forms of Hinduism were neither polytheistic nor pantheistic and that there is no doctrine of reincarnation, other than that of the immanent God "who never becomes anyone". Hinduism is the oldest of the surviving mystery religions whose formulations are essentially the same as those of Platonism, Christianity, Taoism and other traditional doctrines. Buddhism is treated in a similar manner. The life of the pseudo-historical founder, the conqueror of death, repeats the original myth of the archetypal dragon slayer. His doctrine as he asserts very forcibly is not his own but the re-opening of the "ancient path". Buddhism is thus not a "new" religion, but rather a reiteration, with different emphases, of the same teachings that are to be found in the Ancient Vedas.

PERCEPTION OF THE VEDAS

Edited by Vidya Nivas Mishra

2000, 449pp., index, ISBN 81-7304-254-3, Rs. 800 (HB)



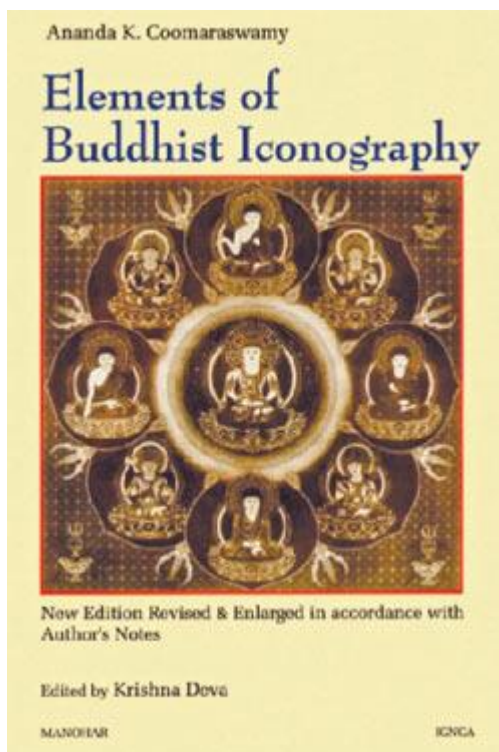
In 1933, Coomaraswamy published *A New Approach to the Vedas*, and thereafter he regularly brought out longer and shorter studies of the Vedas and Upaniads till the year 1947. These works were published in a variety of American, European and Indian journals. These essays have been arranged here in this volume in relation to some aspects or the other of Vedic text as one integrated perception.

The author has tried to make accurate, evocative translations of Vedic and Upaniadic texts through the use of scholastic language and archaic or composite words. These translations are followed by copious notes covering related passages from other texts and translations in order to bring out a fuller meaning of the process of emanation of manifest from the unmanifest. It is hoped that this volume will open up a new vista of interpreting the Vedic lore so that we can reintegrate our own fuller being with the fuller manifestations of the cosmic order in which resides the truth of truths.

ELEMENTS OF BUDDHIST ICONOGRAPHY

Edited by KRISHNA DEVA

2008, 146pp., plates 15, ISBN: 81-7304-432-5, Rs. 950 (HB)



The Elements of Buddhist iconography was first published by the Harvard University Press in 1935. This new edition, ably edited and revised by Krishna Deva has been enriched by incorporating the additions made by Coomaraswamy in his own hand in his personal copy.

This volume is a sustained demonstration of Coomaraswamy's knowledge of the external features of iconography, his knowledge of the entire metaphysical tradition underlying the iconography, as well as the corresponding traditions in Islam and Christianity. It is a demonstration of the characteristic of a universe of discourse based on a detailed textual, iconographic and comparative studies that include the metaphysics phraseologies and iconographies of Hinduism, Buddhism, Christianity and Islam.

Buddhist art in India begins about the second century BCE, with a well-developed set of symbols in its iconography. But it does not seem possible to completely separate Buddhism as religion and art from the main current of Indian religion and art, or to think these symbols suddenly developed as a new creation. Coomaraswamy believes that the source of early iconography of the Buddhist art is in still earlier Vedic and Upanisadic

conceptions. In addition, he noticed many surprising similarities between passages in the Vedic literature and in the medieval Christian theologians and mystics. The illuminating parallels found in the non-Indian traditions convinced him that mystical theology the world over is the same.

The present study deals with the basic symbols of Buddhist art, viz. the Tree of Life, the Earth-Lotus, the Word-Wheel, the Lotus-Throne and the Fiery Pillar, and shows that these symbols can be traced back beyond their first representation in Buddhist iconography through the an iconic period of the Brāhmanical Vedas, even into the Ṛgvedic period itself, and that they represent a universal Indian symbolism and set of theological concepts.

Writings on Civilizations

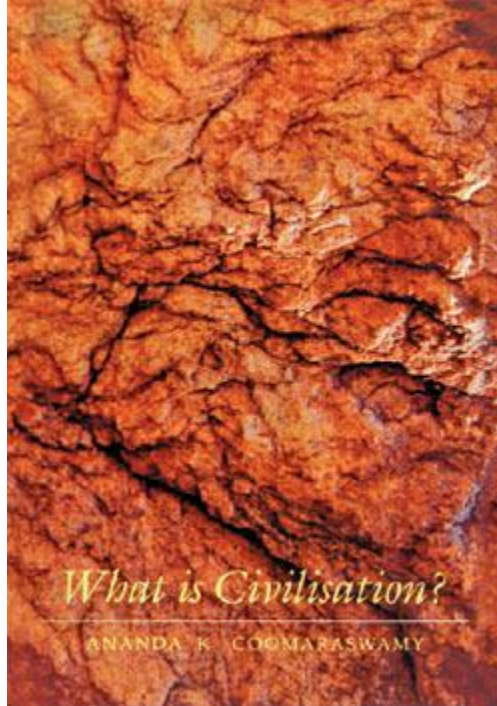
WHAT IS CIVILISATION

AND OTHER ESSAYS

ANANDA K. COOMARASWAMY

Foreword by SEYYED HOSSEIN NASR

1989, xi+193 pp. 23.5x16 cm. index Hardback ISBN: 019-562373-8: Rs 250 (HB)



The twenty essays constituting this volume raise fundamental questions, which are both piercing and incisive, in Coomaraswamy's inimitable style. The first essay delves into Greek and Sanskrit roots of the word "civilization", its meaning and context. In one unbroken sweep a vast spectrum of the Western and Eastern civilizations is covered. Coomaraswamy's quest for *philosophia perennis*, was an unceasing commitment. The essay on the "Pertinence of Philosophy" unfolds the diverse meanings of philosophy with the touch stone of his credo. The exploration of the nature of myth and symbol was another preoccupation. Four essays, in this volume- "Mind and Myth", "Symbols", "Interpretation of Symbols" and "Symbolism of Archery" - reflect the autumnal ripeness of Coomaraswamy's mind journey as an art historian.

SELECTED LETTERS OF ANANDA K. COOMARASWAMY

Edited by ALVIN MOORE, JR. and RAMA POONAMBULAM COOMARASWAMY

1988, xxxiii+479 pp. App., bibl., indexes, ISBN: 19-562306-1: Rs 250 (HB)



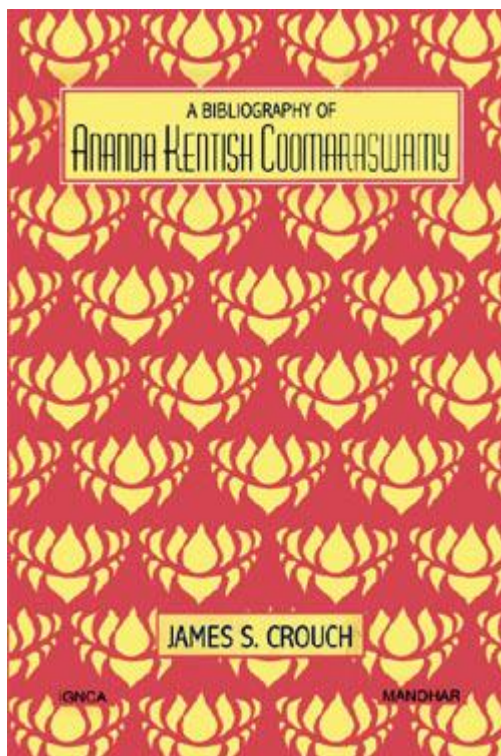
Ananda K Commaraswamy's contributions in the field of art and literature are stupendous. But little is known about the man himself. The letters included in this volume, published for the first time, reveal the being of this uncompromising man, who believed in no theories of ideologies, political or philosophic isms. Combining scientific precision acquired through his training as a geologist, with his own great sensitivity, Coomaraswamy addresses himself to the disciplines of history, philosophy, religion, arts and crafts. The letters show incredible range of his mind which cuts across civilizations, cultures, languages, arts and crafts, encompassing the whole.

A BIBLIOGRAPHY OF ANANDA KENTISH

COOMARASWAMY

JAMES S. CROUCH

2002, 430pp., ISBN: 81-7304-428-7, Rs. 1000 (HB)



The volume documents the remarkably productive career of one of the great minds of the twentieth century. This comprehensive and accurate bibliography is the result of more than twenty years of devoted research and scholarship. Its publication is an event of the first importance for all scholars of Indian art and religion. Moreover, it is an equally invaluable reference work for anyone concerned with the study of comparative religion, mythology, traditional metaphysics, iconography and symbolism, in general. It describes in detail American, English and Indian first editions of ninety-five books and pamphlets by Coomaraswamy, with descriptions of ninety-six books containing contributions by him to periodicals and newspapers (as well as translations of his writings). It also lists 420 reviews of Coomaraswamy's books and 216 other items about him and his works. All entries are fully annotated and a complete index is provided.

Writings on Art & Aesthetics

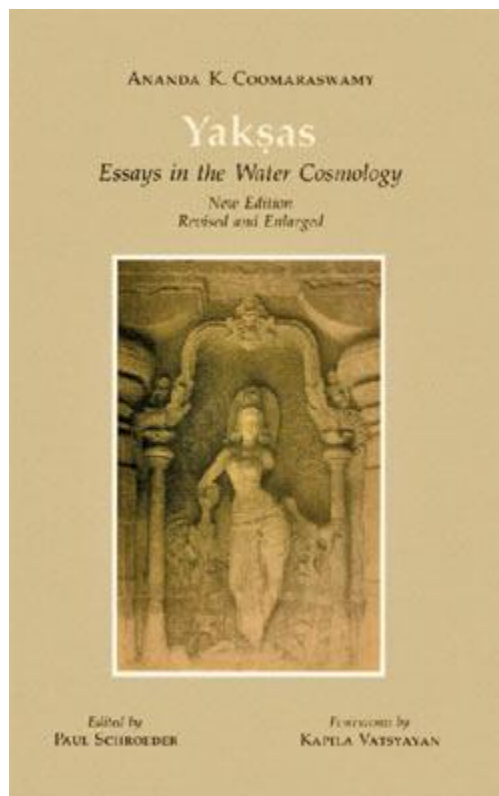
YAKṢAS

Essays In the Water Cosmology

Ananda K.Coomaraswamy

Edited by Paul Schroeder

1993, xviii+339 pp. b&w Plates, index, ISBN: 019-563385-7: Rs 500 (HB)



Yakṣas was originally published by the Freer Gallery of the Smithsonian Institution in two parts (1928 and 1931). Subsequently, Ananda Coomaraswamy re-thought his topic and collected a great deal of iconographic and literary material that permitted him to reconstitute a pre-Vedic cosmology with which the Yakṣas, a whole series of pre-vedic and non-Vedic divinities, were intimately associated.

In part I, Coomaraswamy examined the origin of Yakṣas in the context of Vedic, Brāhmanical and Upaniadic literature. His thorough revisions of the early chapters of part I are incorporated in this edition. Coomaraswamy dealt

with the interpretative levels of the artistic motif in part II. He delved deeper to unfold the water cosmology underlying what may appear on surface as either a minor deity or tutelary god, or only an ornamental motif.

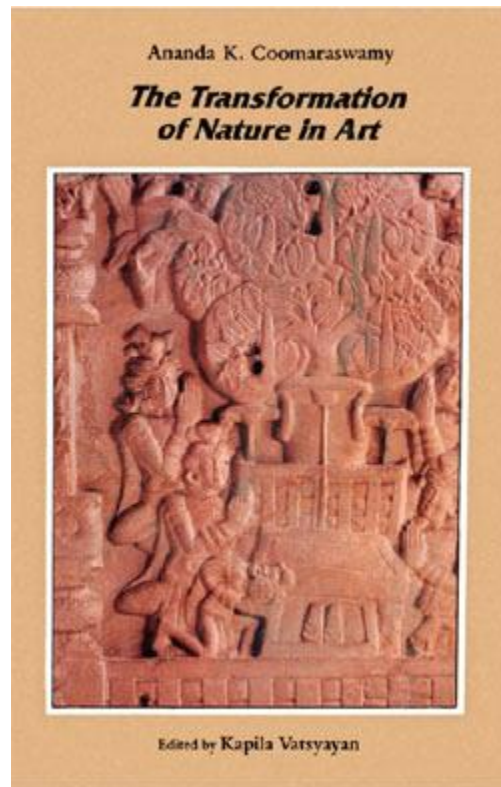
Coomaraswamy did not restrict himself to the Indian literature on water cosmology but drew attention to many ancient cultures, especially those of Egypt and Iran.

THE TRANSFORMATION OF NATURE IN ART

ANANDA K. COOMARASWAMY

Edited with an introduction by KAPILA VATSYAYAN

1995, xxv+189 pp. notes, gloss, bibl., ISBN: 81-207-1643-4: Rs 350 (HB)



In the Present work of Coomaraswamy attempts to explain the theory behind medieval European and Asian art, especially art in India. He further supplements the Indian theorywith that of the Chinese. The first principle of his theories is that art does not exist for its own sake; it exists as means to some religious conditions or experience. The comparison with medieval European art in this respect is extremely illuminating. He further shows that both differ radically from the post-Renaissance European Art.

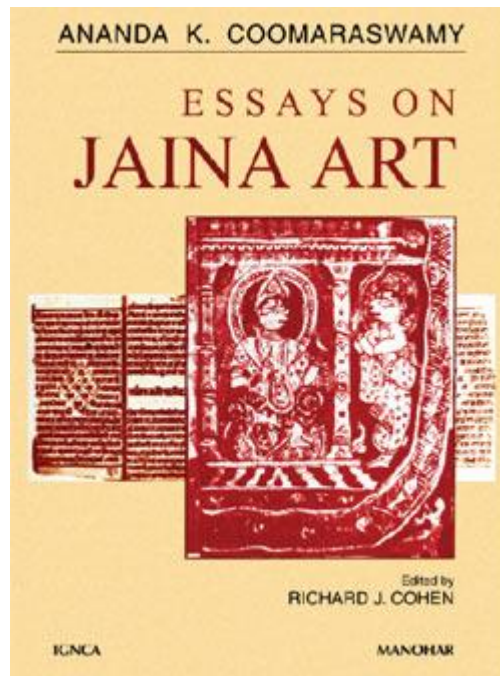
Coomaraswamy discusses the theory of art in Asia in the first chapter and contends that the Indian artist did not seek an illusion of Nature, rather he tried to create a truthful suggestion of the character of the subject. He examines, in the second chapter, the medieval European aesthetics in terms of the fourteenth century German mystic, Meister Eckhart. Following chapters investigate through

Indian texts the psychology of the Indian view of art. And finally, the origin and use of images in India are discussed in the last chapter.

ESSAYS OF JAINA ART

Edited by RICHARD J. COHEN

2003, 110pp, ISBN: 81-7304-534-8, Rs. 1450 (HB)



This volume deals with Coomaraswamy's contribution to the study of Jaina art.

His writings on Jaina art span the entire period of his active working life as an art historian. He published his first article on the subject in 1914 and ended with a book review in 1943, four years before his death. Jaina art and its symbolic inventory held a special place in Coomaraswamy's formulation of the history of Indian painting, indeed Indian civilization itself. He was the first to recognize its chronological place in the succession of style. The Jaina paintings are not only important for the student of Jaina iconography and archaeology which are illustrative of costumes, manners and customs, but are of greater interest because they are the oldest Indian paintings on paper, representing an almost unknown school of Indian art.

Holding the view that in order to make these paintings fully comprehensible, a short account of Jainism and of the legends of Mahāvīra and Kālakācārya, which are the main subject of the paintings is given in this volume. The chapters that follow deal with the explanation of various terms; Jaina cosmology; aesthetics and relationships of Jaina painting; the illustrated Jaina manuscripts; description of the figures; followed by a large number of illustrations.

Richard J. Cohen, an eminent American Indologist, has edited the book painstakingly, consulting not only the author's authentic corrections, but also all the material available in the Boston Museum of Fine Arts and the Library of the University of Pennsylvania. It is hoped that Coomaraswamy's seminal and profound contribution to the study of Indian painting will benefit not only art historians, but also artists.

**THE TRUE SCHOLAR - Passages from A. K.
Coomaraswamy on Art and Scholarship**
selected and Introduced by Roger Lipsey

2013, 47 pp. Not priced

Ananda K. Coomaraswamy(1877-1947) remains a unique and inspiring scholar and author across the many fields of study he made his own. One of the foremost founders of Indian art history, he was the first to distinguish between Rajput and Moghul painting, and built a magnificent collection in the early decades of the twentieth century, now in the Museum of Fine Arts, Boston, where he was a curator and later research fellow from 1917 forward. In those years his catalogues, monographs, and studies of motifs and iconographies set a standard of rigour and comprehensiveness. In later years, from the early 1930s, Coomaraswamy's interests widened to include scripture and religious thought, which became the basis for profound investigations of traditional religious art in India and the West. A new model of art historiography and cross-cultural text study emerged in his writings : austere, often intricate, endowed with authority yet lightened by clarity of insight. He once wrote about a theme in Indian myth: the "patriarch's voyage" across a sea slanting upwards. His was such a voyage.

ART, AESTHETICS AND PHILOSOPHY
Reflections on Coomaraswamy

Edited by S.G.KULKARNI & KAVITA CHAUHAN

2015,xxvi+174 pp., ISBN 13 : 978-81-246-0764-0, Rs.420(HB)

The savants of the twentieth century have excavated the past to discerningly reveal the present. Swami Vivekananda, Rabindranath Tagore, Sri Aurobindo, Mahatma Gandhi and Ananda Coomaraswamy, among other, interpreted Indian aesthetics, civilization, culture and philosophy unearthing the Indian wisdom against the wrong interpretations and teachings of the Western colonial scholars. This volume, a collection of papers presented at a national seminar on the Philosophy of Ananda Coomaraswamy held in February 2011, approaches Commaraswamy's philosophy on Indian aesthetics, life and religion from different perspectives.

**Monsters or Bearers of Life-Giving Powers ?
Trans-Religious Migrations of an Ancient Western Asian
Symbolism**

SARA KUEHN

2017, pp.123, ISBN 13 : 978-81-246-0889-0, Rs.750(HB)

Writings on Music

VIDYĀPATI PADĀVALĪ

Translated by Ananda K.Coomaraswamy and Arun Sen

1994, 360 pp. ISBN: 81-8-5120-50-1, Rs 550 (HB)



Vidyāpati Ṭhākur, one of the most renowned medieval Maithilī poets, composed the wreath of songs, the theme of which is the same as that of Gītagovinda the courtship of God and the soul, under the names of Rādhā and Kṛṣṇa. The story of love told in the poems is an allegorical representation of the yearning of the human soul for the Divine.

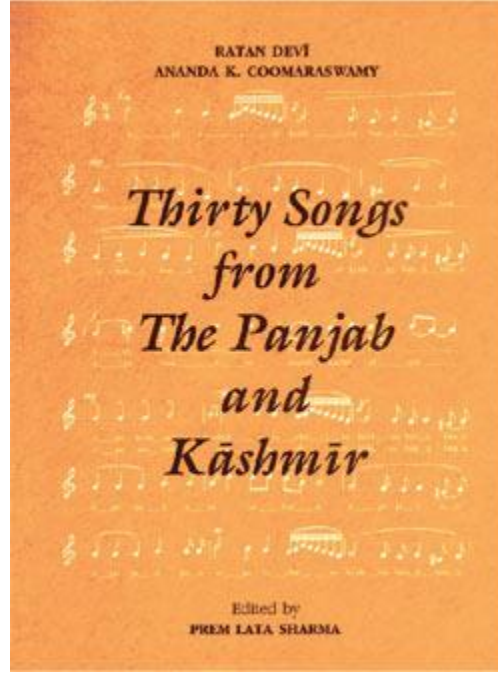
The poetry of Vidyāpati arrested Coomaraswamy's attention for translation, although translation was otherwise least of his callings. Perhaps he felt the need to convey through the English language the multi-layered symbolism of these seemingly simple verses revolving round the loves of Rādhā and Kṛṣṇa

THIRTY SONGS FROM THE PANJAB AND KASHMIR
Ratan Devi and Ananda K.Coomaraswamy

Foreword by Rabindranath Tagore

Edited by PREMLATA SHARMA

1994 xvi+177pp. int., notations, notes, ISBN: 81-207-16639: Rs 500 (HB)



The songs published here were recorded by Mrs. Alice Coomaraswamy, who used the Indian name Ratan Devi professionally, with introduction and translation by Ananda Coomaraswamy and a foreword by Rabindranath Tagore.

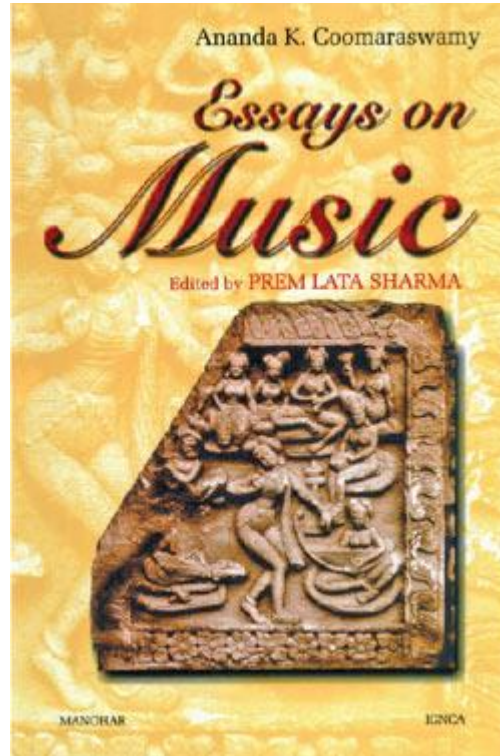
Ratan Devi transcribed, with music and words, some of the songs -both classical and folk -she had learnt from her guru Ustad Abdul Rahim of Kapurthala. The thirty songs documented by her in staff notations are compositions of genres like dhrupad, khayāl, Ṭhumrī and dādrā, as well as folk-songs in Punjabi, Dogri, Kashmiri, etc., also Sūfi songs in Urdu, Persian and Kashmiri.

The present volume reproducing the above compilation as parts I and II contains a transcription of the staff notations into sā ri gā mā in Devanagari, a Hindi translation of the non-Hindi texts of songs and notes in Hindi and English on rāga, tāla and the text.

ESSAYS ON MUSIC

Edited by PREM LATA SHARMA

2010, 153, Preface, Introduction, ISBN 81-7304-611-5, Rs. 500 (HB)



These essays were published in a few books, journals, etc., mostly in the early years of the twentieth century. Coomaraswamy held that music in countless ways had been bound up with the Indian national culture, for it was the most universal expression of emotion-religious, amorous or martial. Music belonged to every part of life. The flute of Kṛṣṇa, the vīṇā of Sarasvatī, the dance of Śiva, the Gāyatrī as cosmic chant or music of the spheres; the hymns of passionate adoration of the southern Śaivite, all these belong to the association of music and religion.

In addition to the art of music, Coomaraswamy lays great emphasis on the folk songs of agriculture and crafts. This music is serving to lighten heavy labour, such as the songs of husbandmen, carters and boatmen. Music remained too intimately associated with religion, with drama and with life, whether courtly or popular and was faithfully guarded by tradition.

Coomaraswamy was much against the harmonium and gramophone, when compared to stringed instruments; even the piano, he held, was an inferior instrument. Every time these mechanical instruments were used in place of man, the Indian musician was degraded, his living was taken from him and the group soul of Indian life injured. Among musical instruments, he gave pride of place to the vīṇā.

He firmly believed that the importance of music in education can hardly be overestimated. He bemoaned that foreign (English) education had paralysed the living impulses of Indians, and driven India to a state of social disintegration. He advocated that the restoration of Indian folk and art music to its proper place in Indian education would result in the understanding of the self-expression of India in her music.

Indian Women Seers and Their Songs - The Unfettered Note

Edited by Subhadra Desai

2017, pp.xl+324, Col. illus. 24, bibl., index, ISBN :978-81-7305-581-2, Rs. 1350(HB)including to CD's.

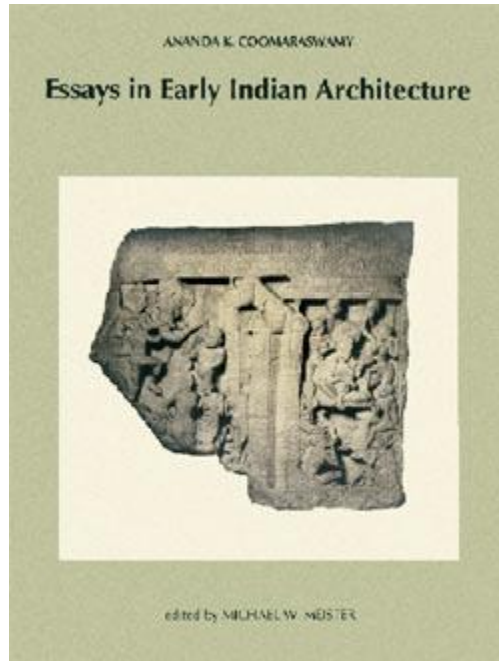
Writings on Architecture

ESSAYS IN EARLY INDIAN ARCHITECTURE

Ananda K Coomaraswamy

Edited by Michael W.Meister

1995, xxviii+151 pp. plates: line drawings, indexes, ISBN: 019-563094-7: Rs 400 (HB)



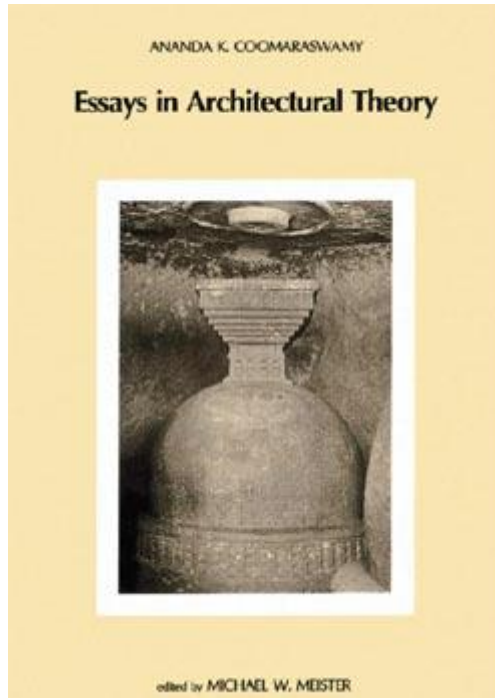
Three of Coomaraswamy's essays which were published in a journal Eastern Art, published by the Fledgling College Art Association and the fourth essay on "Huts and Related Temple Types" survived only in manuscripts have made access to Coomaraswamy's accomplishments in the area difficult for most students and scholars. This volume for the first time brings together four major essays along with Coomaraswamy's analysis of "Indian Architectural Terms". An introductory essay by Michael W. Meister on "The Language and Process of Early Indian Architecture" connects Coomaraswamy's foundational essays with more recent scholarship on the origination of India's vast tradition of temple architecture. An afterword, with Joseph Rykwert, on "Adam's House and Hermits' Huts", presents a conversation with a major Western architectural historian concerning Coomaraswamy and the profound utility and significance of his work.

ESSAYS IN ARCHITECTURAL THEORY

ANANDA K.COOMARASWAMY

Edited and with an introduction by Michael W.Meister

1995 xxiii+122 pp. figs, notes, appen., indexes, ISBN: 0-19-563805-0: Rs 650 (HB)



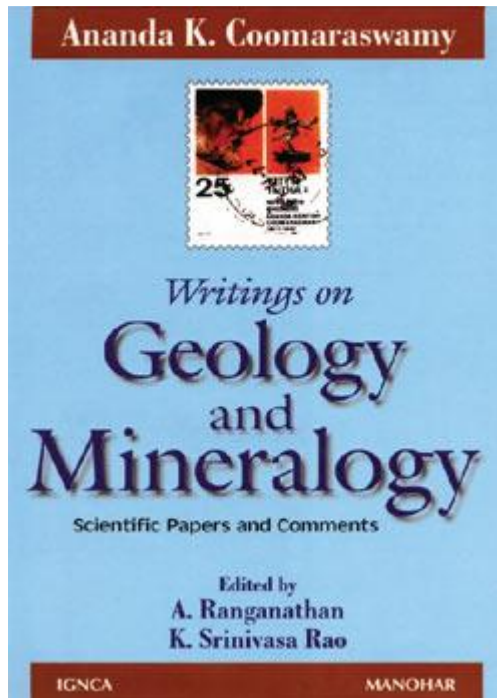
This volume presents the essays that best represent Coomaraswamy's rapidly developing thinking on the hermeneutics of architecture-its "why" not 'how". These can best be understood in the order in which they were written. From a discussion of the "Pāli Kaṇṇikā: Circular Roof-plate" of ancient wooden construction in 1930, Coomaraswamy moved on to a much more widely ranging metaphysical exploration of "The Symbolism of the Dome" (1938). He made a conceptual leap to connect the physiognomy of costume with architectural meaning in his essay on "Uṣṇīśa and Chatra: Turban and Umbrella" (1938); profoundly connected "Decoration" to essential meaning in "Ornament" (1939); and extended the "significant form" of architecture to that which transforms men in "Svayamātrṇṇā: Janua Coeli" (1939). A summing-up essay on "An Indian Temple: The Kandarīya Mahādeo" (1947), published in the year of his death, placed the form of the temple at the still centre of Coomaraswamy's thought.

Writings on Science

WRITINGS ON GEOLOGY AND MINERALOGY: SCIENTIFIC PAPERS AND COMMENTS

Edited by A. RANGANATHAN and K. SRINIVASA RAO

2001, xxix+319pp., ISBN:81-7304-373-6, Rs. 700 (HB)



This volume deals with Ananda K. Coomaraswamy's contribution to the geology and mineralogy of Ceylon (Sri Lanka). The material in the volume has been arranged in three sections: the first contains his articles on geology and mineralogy of Ceylon published in scientific journals; the second includes the classic Ceylon Administrative Reports which he wrote in 1903-06; and the final section is mainly concerned with several comments on Coomaraswamy's work which highlight his reputation as mainstream geologist.

His greatest contribution to geology was his discovery of the mineral Thorianite in 1904. It was characteristic of Coomaraswamy's self-effacement and scientific modesty that instead of immortalizing his own name, he preferred to name it Thorianite. It is hoped that this volume on Coomaraswamy's contribution to the earth sciences, quite different from his undoubted greatness as an exponent of the Perennial Philosophy, will be of great interest to his innumerable admirers.