

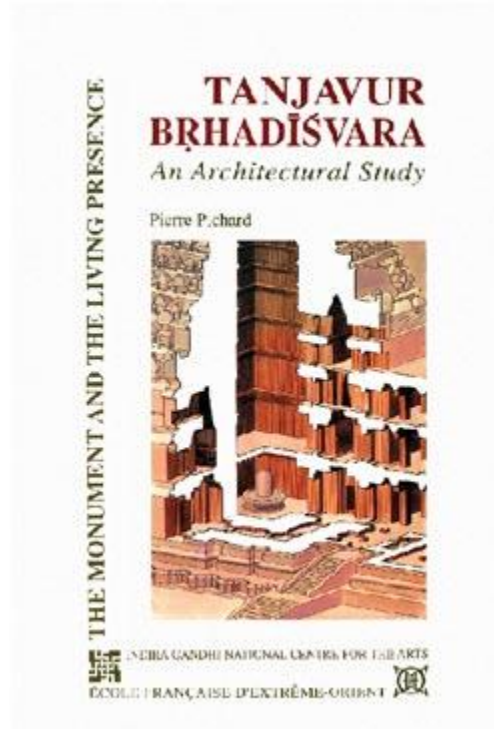
**KSETRA SAMPADA: Regional Heritage Series**

**TANJAVUR BRHADĪŚVARA: AN ARCHITECTURAL STUDY**

**PIERE PICHARD**

1995, 244pp., line drawings, b&w plates, bibl, index ISBN: 81-85503-04-4, Rs 1000(HB)

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The Brhadīśvara temple also known as the Rājarājeśvara Temple built by Rāja Rāja I in CE 1010. has been acclaimed as the finest achievement of Coḷa art. The present volume on the architecture of the Brhadīśvara Temple is the first of technical monographs. It is only appropriate that the architectural plan of the monument should precede the other studies relating to inscriptions, sculptural programme on inner and outer walls, murals in the garbhagr̥ha, karaṇas on the upper storeys, and much else. A standard code has been devised so that all subsequent studies will follow the same code. It is the monument which provides centrality to the region and constitutes the steel frame for further studies on other aspects.

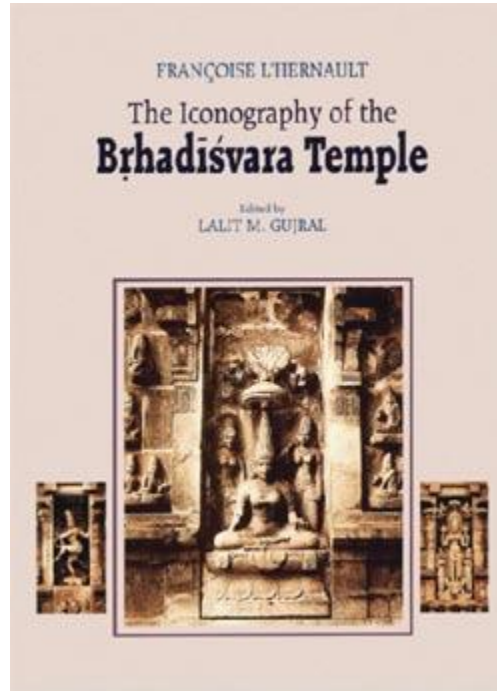
# THE ICONOGRAPHY OF THE BRĦADĪŚVARA TEMPLE

FRANCOISE L'HERNAULT

Edited by LALIT M. GUJRAL

2002, viii+72pp., b&w illus., ISBN: 81-7305-220-4, Rs. 950 (HB)

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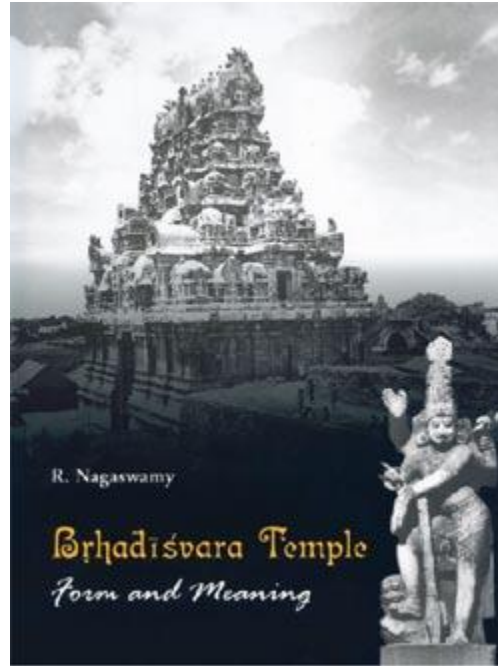
In collaboration with École Française d'Extrême-Orient (EFEO), Pondicherry, IGNCAL launched a comprehensive project to investigate the multi-layered and multi dimensional personality of the BrĦadĪśvara Temple at Tañjāvur. This in-depth study of the identified area and monument resulted in the publication of Tañjāvur BrĦadĪśvara : An Architectural Study, by Pierre Pichard in 1995. One of the interrelated modules of the project coordinated by R. Nagaswamy, includes iconographical study of sculptures, stone reliefs, bronze images and mural paintings. Accordingly, Françoise L'Hernault of EFEO undertook the task of photo documentation of the icons of the BrĦadĪśvara Temple. She completed the assignment in 1994 and based on nearly 600 photographs of the icons, she prepared this monograph as a catalogue for the identification of the iconographical forms of the two capital sites of the Colas Tañjāvur and Gaᅇgaikoᅇᅇaᅇapuram.

# BRHADĪŚVARA TEMPLE: FORM AND MEANING

R NAGASWAMY

2010, xxvi+280pp.+xxvi, halftone illus. 284, bibl., figs. & maps 13, index, ISBN: 978081-7305-388-7, Rs. 3000 (HB)

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The great temple at Tañjāvur is a visual representation of cosmic power on earth that remains, according to the pious wish of the builder, so long as the sun and moon lasts. The God who inhabits this abode is said to be seated with his consort on the summit of the metaphysical mountain surrounded by a circle of peaks in which the divine power descends in diminishing potency as it comes down gradually and takes his abode at the peak of the circle, appropriate to his direction and also the relative importance in the hierarchy. So each peak is a virtual temple. This metaphysical mountain is called the great meru-Mahameru, which forms the basic concept of the Brhadīśvara Temple of Tanjore.

The Brhadīśvara Temple locates for the first time in Indian history, the 108 forms of nṛtta karaṇas on the upper storey around the sanctum wall in sculptural form and reflects the concept of cosmic space in which Śiva's dance takes place. The available karaṇas are discussed in this volume for the first time in the light of Abhinavagupta's commentary and also the views of modern scholars.

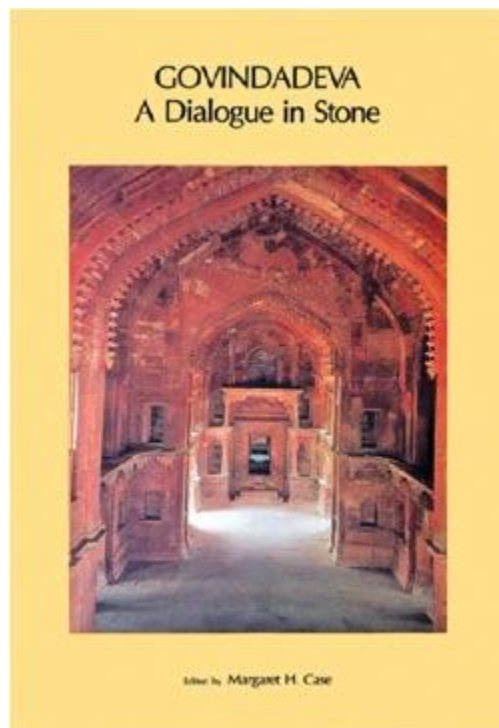
Every structure in the temple is dated with the help of inscriptions. The story is taken through the centuries and its change in meaning and ritual are brought out in this volume which points out what a Hindu temple mean when in full form and through the centuries. The personality of the builder, the role of rājaguru in planning and guidance and also the names of architects who designed and carved the sculptures and executed the lovely paintings are also furnished in this volume which makes it an invaluable work on the temple.

# GOVINDADEVA : A DIALOGUE IN STONE

Edited by MARGARET CASE  
Photographs by ROBYN BEECHE  
Foreword by SHRIVATSA GOSWAMI

1996, xxi+305pp. line drawings, b&w illus., ISBN: 81-85503-03-6, Rs 2000(HB)

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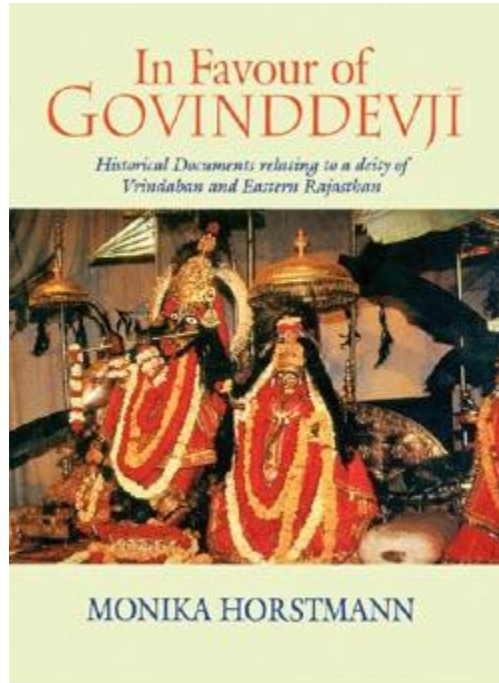


This volume incorporates the papers presented at a conference held in 1991. The study brings into focus the multi faceted and multi-layered personality of Vraja through the great temple known as Govindadeva of the Mughal period. It presents a detailed study of Govindadeva's design and iconography, richly illustrated with photographs and drawings. Other chapters discuss the history of its construction and desecration under Aurangzeb, and describe the temples built along the way for the image of Sri Govindadeva when he travelled to his present home in Jaipur. Documentation from manuscript archives brings alive the lineage of priests serving the temple, and the ritual life of the temple is reconstructed from manuscript sources. The contributors are noted Indian, American and European scholars.

**IN FAVOUR OF GOVINDADEVAJĪ:  
HISTORICAL DOCUMENTS RELATING TO A DEITY OF VRINDAVANA  
AND EASTREN RAJASTHAN**

**MONIKA HORSTMANN**

1999, xvi+374pp., Facsimilies; bibl., index, ISBN: 81-7304-315-9, Rs. 1250 (HB)



Śrī Govindadevajī, a family deity of Amber's Kachavāhā dynasty, now dwells in Jaipur, along with his consort Rādhā. His first appearance, however, he made in Vṛndāvana where he came to reside in the great temple built for him by Rājā Mānsingh and consecrated in 1590. Govindadevajī was a symbol of Mānsingh's power and became a focus of political interaction of the Mughal Emperor and the Kachavāhās and, hence, an object of imperial and royal patronage. In the end of the seventeenth century, Govindadevajī and Rādhā, accompanied by Vṛndāvana's tutelary goddess, Vṛndādevī, were taken to the Amber territory to protect them from damage by the hands of iconoclasts. Govindadevajī and his consort eventually came to reside in the palatial temple in the precincts of the City Palace of Mahārājā Savāi Jaisingh's new capital, Jaipur. The rise of the deity to the status of a symbol of regnal power also meant the rise of Gauḍīya Vaiṣṇavism and the deity's custodians to power in the Kachavāhā territory.

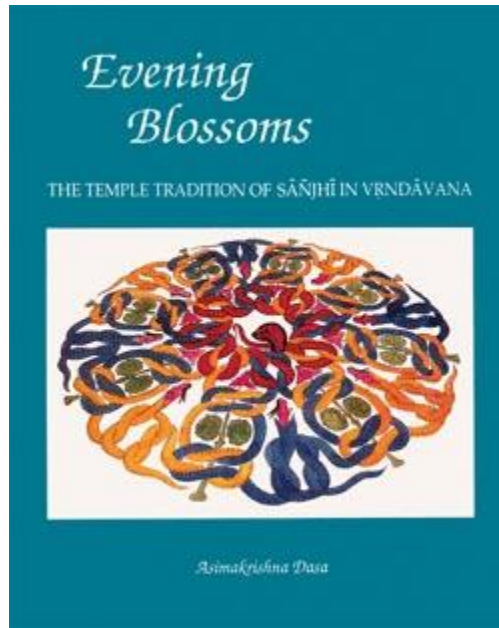
The documents published in this book span more than three and a half centuries. In their own style which is that of fiscal and other official papers, they tell of the fortunes of Govindadevajī. Apart from their importance as testimonies of religious policy, they also permit insight into the administrative and diplomatic usage of the Kachavāha chancery, an aspect which the author has attempted to highlight.

# EVENING BLOSSOMS: THE TEMPLE TRADITION OF SAÑJHĪ IN VRNDAVANA

ASIMAKRISHNA DASA

1996, 63pp., col. and b&w ill., notes, bibl., ISBN: 91-207-1645-0, Rs. 750(HB)

Book Review - Article published in Newsletter



The temple tradition of Sāñjhī in Vrndaavana describes the transformation of a folk tradition. Sāñjhī was originally a ritual worship undertaken by unmarried girls throughout northern India to obtain a suitable husband. It became a temple tradition in the seventeenth century when the devotional bhakti movement linked it to the games played by Rādhā and Kṛṣṇa as children in Vraja, the cowherd camp where God was pleased to reside as Śrī Kṛṣṇa in the previous era. The devotional verses of the next two centuries describe these games and evoke Sāñjhī as a ritual design made with forest flowers in the autumn, after the rains. Thus, Rādhā, Kṛṣṇa's āhlādinī śakti or joygoing potency, who is also prakṛti (nature), is engaged in her own beautification.

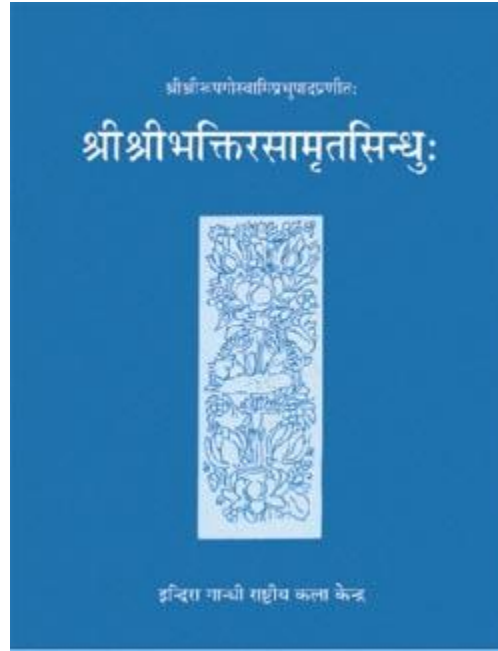
Shri Shri Rupagoswamiprabhupadapranita: Shri Shri Bhaktirasamrtasindhu

श्री श्री रूपगोस्वामिप्रभुपादप्रणीतः

श्री श्री भक्तिरसामृतसिन्धुः

सम्पादक एवं अनुवादक – प्रेम लता शर्मा

1998(Vol.I), lxviii+564pp., intro., ISBN: 81-208-1546-7 (Vol. I) Rs. 850(HB). 2003 (Vol II)  
lxxv+536pp., ISBN: 81-208-1985-3 (Vol. II), 81-208-1986-1(set) Rs. 1400 HB)



श्री श्री भक्तिरसामृतसिन्धु केवल गौड़ीय परम्परा का प्रमुख ग्रन्थ ही नहीं है अपितु पूरे देश में भक्तिरस का जो भी प्रतिपादन हुआ है उसकी पराकाष्ठा इसमें निबद्ध है।

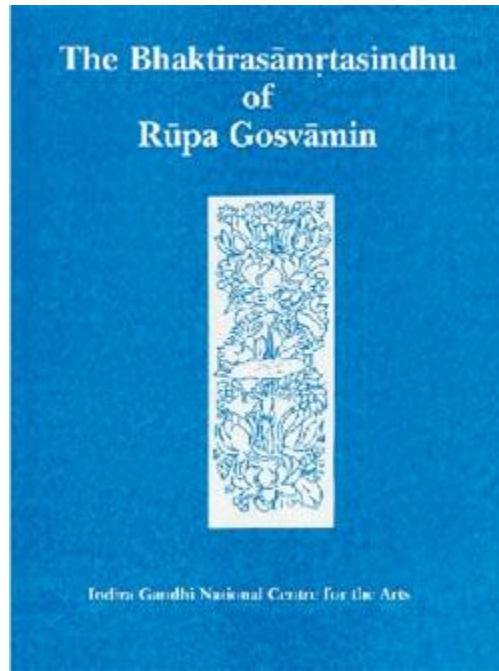
श्री श्री भक्तिरसामृतसिन्धु में भक्ति का साङ्गोपाङ्ग निरूपण परम्परा प्राप्त नौ रसों में से शान्त और शृङ्गार से दास्य, सख्य और वात्सल्य को जोड़कर पाँच मुख्य भक्तिरस और शेष सात – हास्य, करुण, वीर, भयानक, बीभत्स, रौद्र एवं अद्भुत – को गौण भक्तिरस बनाकर द्वादश भक्तिरस का प्रतिपादन

है।

## THE BHAKTIRASĀMṚTASINDHU OF RŪPA GOSVĀMIN

Translated with Introduction and Notes by DAVID L. HABERMAN

2003, lxxiv+670pp., gloss., bibl., ISBN: 81-208-1861-x Rs. 1600 (HB)



Bhakti or devotional love is the way of directly encountering the rasa in human experience. The aesthetic experience of rasa which is available to human beings was somehow not fully manifested and established from the 'intellectual' point of view. A glimpse of the rasa accomplished is available in the encounter of Uddhava and gopīs. Humans by nature are rational and logical beings. They prefer logical conclusions which have universal applicability. To logically establish the path of rasa was the endeavour of the seekers and thinkers of Vṛndāvana, which emerged as the seventeenth century intellectual, cultural and spiritual centre of the Vraja region. Śrī Rūpa Gosvāmin, a direct disciple of Sri Caitanya, was a shining member of the team of six Gosvāmins. For him the emotionally experienced bhaktiprema-rasa is equally knowable and communicable. The human consciousness could reach the ocean of rasa through Sri Bhaktirasāmṛtasindhu. If there is an experience, it can be expressed and for an expression to be meaningful it has to be guided by a "grammar" or a Śāstra. The famous trilogy of Bhaktirasāmṛtasindhu, Ujjvalanīlamanī and Nīitakacandrikā of Śrī Rūpa Gosvāmin provided for the first time a total Śāstra of bhaktirasa. It is felt that the Bhaktirasāmṛtasindhu be made available to the English-knowing world as well. David Haberman has fulfilled this need by undertaking the stupendous task of translating this definitive text on bhakti rasa into English. The present

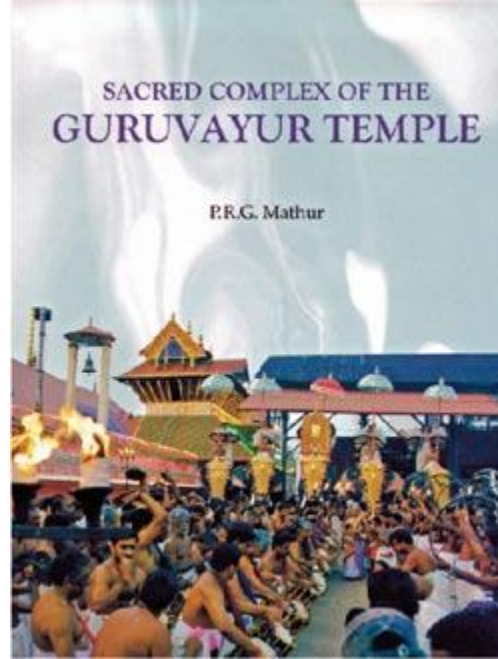


edition includes the original Sanskrit in Devanagarī, Haberman's translation and exegetical notes explaining all the intricate points of the text. An exhaustive table of contents and elaborate introduction, glossary and bibliography have greatly enhanced the value of the edition.

## SACRED COMPLEX OF GURUVAYUR TEMPLE

P.R.G. MATHUR

2009, 246pp., + xxvi, col. illus 129, bibl., Figs. & Maps 28, Index, ISBN: 978-81-7305-388-7, Rs. 3000(HB)



Sacred Complex of the Guruvayur Temple is the first comprehensive study of the Tāntric aspects of the famous Guruvayur Śrī Kṛṣṇa Temple, which has become the second richest and busy pilgrim centre in India, in recent years. The uniqueness of the Guruvayur Sacred Complex is its universal appeal. The secrets of the Sacred Complex of Guruvayur are described in simple language for the lay devotees by the author. He has combined the humility of a votary with objectivity of a scientific researcher. This pioneering and outstanding work is expected to receive attention from social scientists, planners and administrators and inspire researchers to study other sacred temple complexes as mirrors of Indian religious tradition.

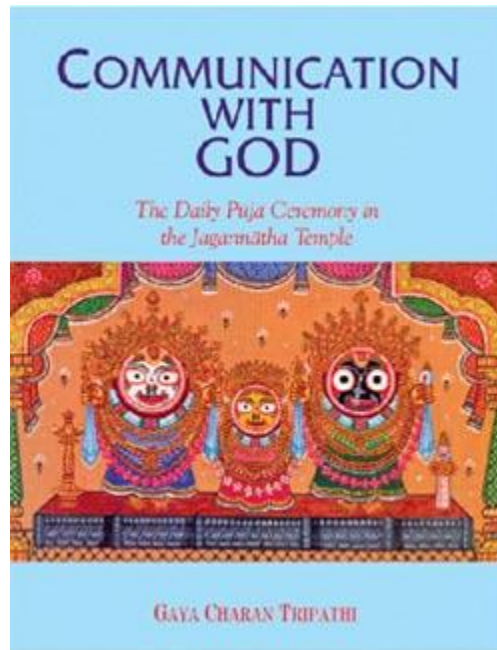
## COMMUNICATION WITH GOD

### THE DAILY PŪJĀ CEREMONY IN THE JAGANNĀTHA TEMPLE

P.R.G. MATHUR

2004, xxii+510pp., col. illus., 8, biblio., ISBN: 81-7305-262-X Rs. 1500 (HB)

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The work for the first time presents in a very detailed manner the various rites in forming the daily pūjā ceremony of one of the most famous and important temples of Hindus-Jagannātha Temple at Purī. The study is based on a large number of au then tic palm -leaf manuscripts discovered and collected by the author in Orissa, substantiated by his personal observation and information acquired from the temple functionaries. It is a well known fact that the study of Hindu temple rituals has not yet been taken up so extensively and seriously as that of the Vedic rituals. This work seeks to fill up this desirable gap and is a significant contribution to the study of the process of formation of the medieval Hinduism and its gradual development. The rite of the Hindu pūjā is basically a very subtle and sublime spiritual phenomenon in which the worshipper, in the course of meditation, first dissolves his mundane body to create a divine body for himself, identical in nature with that of his Deity. Thereafter visualizing the tejas of the Deity in his heart through concentrated meditation upon His/Her form, he transfers this divine effulgence into the image for the time being in order to achieve a subject-object relationship with the Deity, who is identical with the self,

and starts communicating with his God from the same elevated plane.

## **BENGALI PATRIOTIC SONGS AND BRAHMO SAMAJ**

**SREELEKHA BASU**

1996, xiv+90pp. appends., bibl., ISBN: 81-207-1745-7; Rs 250(HB)

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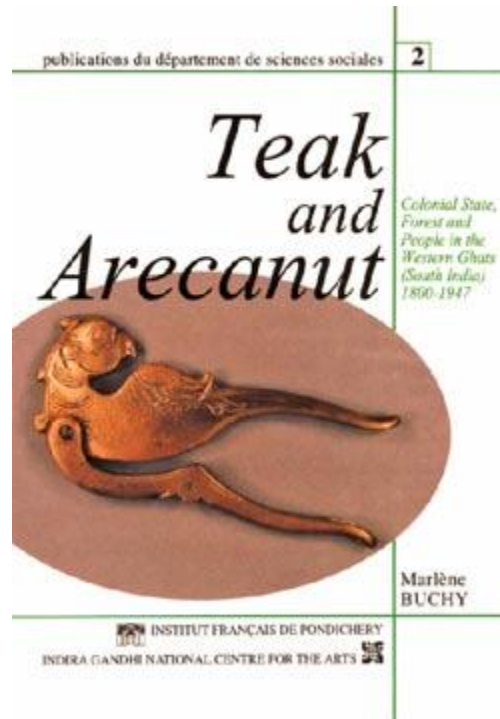
Collective singing has been a cohesive force in all societies at the moments of crisis or el Thus patriotic songs have played a pivotal role in India's struggle for freedom. These son, still sung at various functions in educational and other institutes, keeping alive the memor the struggle for freedom. This monograph, comprises patriotic songs of Bengal collected | author, who has done extensive fieldwork to identify the songs after search of archival rec which lay untouched in several Brahmo Samaj Mandirs.

# TEAK AND ARECANUT

MARLENE BUCHY

Foreword by JACQUES PONCHEPADAS, KAPILA VATSYAYAN AND S. PARAMESWARAPPA

1996 xxiv+225pp. chro., gloss, bibl, index, ISBN: 0971-3085, Rs. 330(PB)

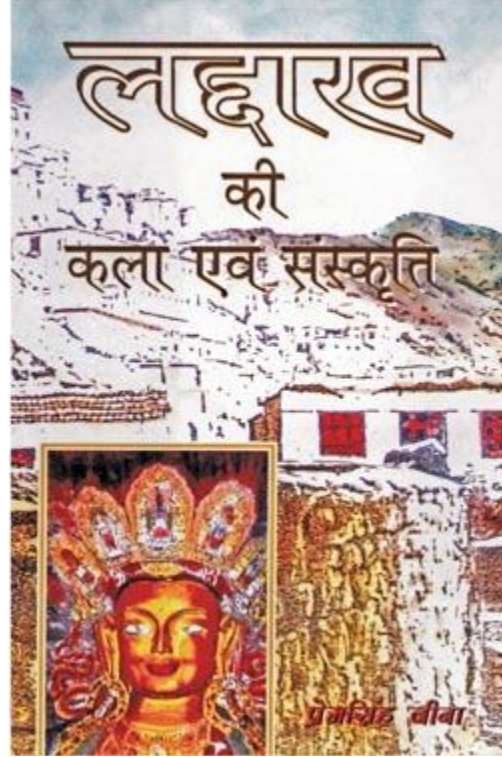


This uniquely detailed study of the most wooded districts in India-North Canara (Uttara Kannada) in the Western Ghāṭs, Karnataka, reveals that economic stake as well as a conservation agenda were at the centre of the British forest policy in the area. The study also argues that one of the most destructive consequence of colonial intervention was the disruption of social organization, which was originally closely linked to the environment. In understanding these socio-economic changes, one may find some answers to the challenge of contemporary attempts to reconcile the needs of the local communities with the conservation of a vulnerable environment.

# लद्दाख की कला एवं संस्कृति

प्रेमसिंह जीना

2000, 168pp., col. illus., index, ISBN: 81-86616-78-7, Rs. 350 (HB)



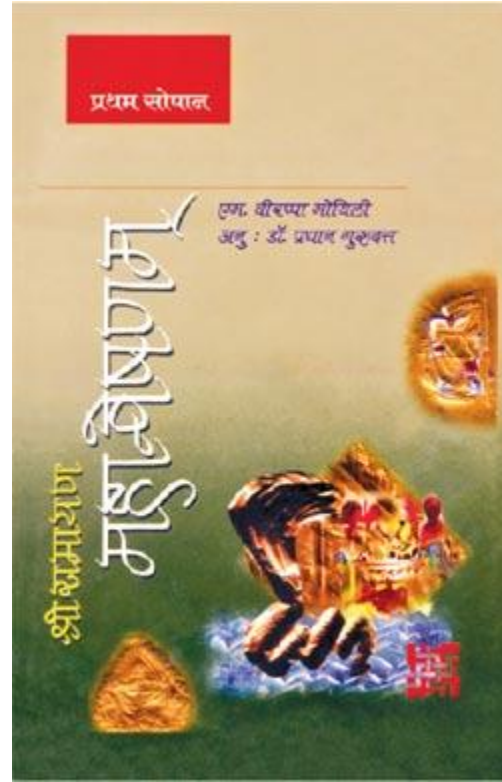
प्रस्तुत पुस्तक में लद्दाख की बौद्ध संस्कृति के विविध आयाम यथा समाज, बौद्ध संस्कृति का इतिहास, बौद्ध कला का उद्भव एवं विकास, थंका चित्रकला का उद्भव एवं विकास, नव-वर्ष त्यौहार लोसर, आभूषण एवं वेशभूषा, वाद्य यंत्र आदि को संक्षिप्त रूप में प्रस्तुत करने का प्रयास किया गया है। यह कृति हिन्दी भाषी समुदाय के लिए लद्दाख की बौद्ध संस्कृति को समझने के लिए एक सशक्त मार्गदर्शक बन सकती है।

## श्री रामायण - महान्वेषणम्

एम. वीरप्पा मोयिली

अनुवादक - डा. प्रधान गुरुदत्त

2008, xv+418pp, ISBN: 978-81-267-1679-1 Rs. 350.  
2014 (Vol.I)923pp.,ISBN:978-81-267-2626-4  
2014(Vol.II),652pp.,ISBN:978-81-267-2626-4 (set)Rs.1600(HB).



धर्म वही शाश्वत होता है जो समय की समस्याओं का निदान करने में सक्षम हो। पुराण कथाओं में समय की सारी समस्याओं का समाधान निहित होता है इसलिए पुराण “धर्म-ग्रन्थ” कहे गए हैं। वे समय की सीमाओं को लॉघकर, सैकड़ों पीढ़ियों तक दोहराए जाते हैं। पुराण-पुरुष नहीं है जिसका जीवन-वृत्त पाठक या श्रोता के मन में साहस और आत्मविश्वास की ज्योति जला दे। पौराणिक आख्यानों में निहित शाश्वत समाधान प्रस्तुत करके समाज को नव-जागरण और नव-निर्वाण की प्रेरणा देना लेखक का दायित्व

है। वही तत्त्व लेखन की श्रेष्ठता और सफलता की कसौटी है।

कन्नड़ के प्रसिद्ध लेखक श्री वीरप्पा मोयिली ने इस ग्रन्थ में वाल्मीकि के आधार से, सुमित्रानन्दन श्री लक्ष्मण के अति ओजस्वी व्यक्तित्व को “महान्वेषण” के शब्दावरण में सजाने का प्रयत्न किया है। मोयिली के सौमित्र दीन-दलित मानवता के उत्थान के लिए जो प्रेरणा देते हैं वे मंत्र आज भी उतने की प्रासंगिक और कार्यकारी प्रतीत होते हैं जितने वे हजारों साल पहले रहे होंगे। इस प्रकार अतीत के दीपक से वर्तमान को प्रकाशित करने का प्रयत्न है श्री रामायण महान्वेषणम्।

**Gold Dust of Begum Sultans**  
Zubaida Sultan

Translated by: Zakia Zaheer & Syeda Saiyidain Hameed

2016, xiv+218pp., ISBN : 978-81-291-4024-1, Rs.500(HB).