



Introduction

Rare books are crowning jewels of any library and the illustrations in these add to its antiquity. The Indira Gandhi National Centre for the Arts (IGNCA) has a good collection of rare books, in its Kala Nidhi division. The illustrations and drawings published in these rare volumes throw ample light on the art, architecture and culture of the bygone era and the contents provide information about the past which has got faded and distorted due to various reasons. Some of the rare books are illustrated with sketches, drawings, lithographs, etchings, wood-cut etc. which add an extra new dimension for studying the various aspects of Indian culture.

The first-hand accounts of foreigners visiting India are undoubtedly valuable for the inquisitive scholars in the field of art and culture. The travel literature spans all fields of interest. While in the earlier travel accounts of the Europeans there is precedent of commercial and colonial interest which later on shifts to publication of recreational travel literature of the late 18th and 19th centuries. The contributors of the 18th 19th century European publications were members of British army and navy; surveyors, engineers, medical staff, travelers etc. Driven by the curiosity and being fascinated by what they saw in India - the lands and the diverse inhabitants, customs, as also beliefs prevalent amongst the people, the European travelers made their way to the most interior and the remotest parts to have an understanding of the regions. Much of what they wrote was intended for amusement to their readers, as well as for information and instruction.

For curating the exhibition **Images of India-a fascinating journey through time,,** the 18th -19th century illustrated rare books from the IGNCA archives have been selected to give glimpses of old landscapes of the important cities; architecture of temples, mosques, tombs and living quarters; social life during the period and details of musical instruments, costumes, transportation and other objects of interest.

Landscape

From the collection of books *Scenes in India* published under *The Oriental Annual series* of the 19th century scrupulously studies and portrays each and every aspect of the Indian landscape, for example the Himalayan mountains and streams, its flora and fauna. In *Views of Calcutta*, James B. Fraser (1826) has captured the scenes of the newly laid city, its imposing edifices, rivers, and people in their true colours; and with time, we can see the drastic changes of the city which had been established with the sole intention of being the second city of the British Empire.

The European travelers were fascinated by the scenic beauty of Kashmir. We come across a number of travel accounts illustrating the enchanting views of the valley, observations about the people, their history, arts, crafts and architecture which have been supported by the brilliant paintings and photographs. Noteworthy accounts are found in *Recollection of India* by Charles Hardinge (1847), *A Holiday in the Happy Valley* by T.R.Swinburne (1907), and others. *Views of Simla* by George Powell Thomas (1846) illustrates the beauty of the Himalayan ranges.

Art and Architecture

The British who were governing India made scholarly studies about the architectural creations which dotted the country in profusion since historic period. Thus we get a large number of books written by members of the armed forces, archaeologists of the British regime and later by historians, on the excavated caves depicting the Buddhist, Hindu and Jaina art at Aurangabad, Ajanta,, Ellora, Bagh, Badami as well as studies on Hindu temple architecture, Buddhist paintings and Medieval Islamic monuments. A detailed account of the Painting in Buddhist Caves of Ajanta by John Griffiths (1896) is a monumental piece of work. So is the *Report on the Buddhist cave Temples* by JAS Burgess with the remarkable paintings. *The Bagh caves in the Gwalior state* by John Marshall (1927) gives a rare glimpse of wall paintings made by the eminent artists of the time like Nanda Lal Bose, Asit Kumar Halder etc. exhibited at the exhibitions have been reproduced from books. The photograph of Ashokan pillar and the view of the gateway of Bharhut are the rare *in-situ* pictures. The sketches in the *Oriental Annual series* of the Hindu and Islamic architecture gives an insight of the surroundings of monuments as they existed before the changes took place so much so that it is unrecognizable at present. Also rare pictures of many edifices which no longer exist for example in the *Sketches of Oriental Annual series*, *Sketches in the Deccan* and *Illustrations of Ancient Buildings in Kashmir*.

The Colonial impact was felt on art and architecture, and books such as *Report on Modern Architecture* by Sanderson and J. Begg (1913) show how much the localised architecture rooted in old traditions got influenced by the colonial architecture of the time- for changes are seen on the palaces, forts, residential civil architecture as well as on town planning.

People

Les Hindous by Balthazard Solvyns, Vols I-IV (1808-1811) record a detailed account of the inhabitants of India, their occupations and life-style which did much to dispel the darkness which enveloped the minds of Europeans regarding the diverse population of the country. Significant contribution on this aspect of life in India had been made by other authors too, for example *Letters from a Mahratta Camp during 1809* by Thomas Duer Broughton, (1813), and *Oriental Annual series* by Haubert Cantour, (1836) and others.

Modes of transport

With the passage of time the modes of transportation also show changes. Pictures of early 19th century shows quaint palanquins, carts, carriages, boats etc which were frequently used by the inhabitants. These could be distinguished by their unique designs, make and material.

Musical instruments

Pictures of musical instruments featuring in the exhibition are reproduced from *Les Hindous* by Francois Balthazard Solvyns, used in different social and religious ceremonies, festivals, by specific castes and groups. The author also deals in detail with the make and material of the instruments in this monumental publication.

Religious beliefs, practices and festivals

The scenes of religious beliefs, practices and festivals are magnificently portrayed in the photographs, reflecting the religious scenes on the ghats of Benaras, taken from the photo album of Maharaja of Benaras Collection. The Dasaswamedh ghat, Manikarnika ghat, festival scenes like Rathayatra, Kirtan sung at the festival of Hari, Behaho or marriage scene, Dole Jatrah-celebration of Holi the festival of colours etc. all find a place in this unique collection.

The exhibition intends to make the scholars aware about the great variety of books on Indian art, architecture, culture, religion of the 19th and 20th century. The rich intellectual content and the matching illustrations of the books reveal to the readers of the state of the society when the country was passing through a transition phase, as a result of cross cultural currents, experiencing new influences from the west, adapting to new conditions and at the same time retaining the age old values, tradition and customs.



Details of the Exhibits

Maps

- 1 **Map of Kashmir territories under Maharaja of Kashmir**
 - . *Northern Barrier of India: Popular account of Jummoo & Kashmir territories*, Frederic Drew, 1877.
- 2 **Map-Mysore**
 - . *History De l'Empire de Mysore*, J. Michand, 1801.
- 3 **Skeleton map showing portions of the districts between the Indus and Chenab rivers**
 - . *Archaeological Reconnaissance in north-western India & south-eastern India*, Aurel Stein, 1937.
- 4 **Map of Kashmir**
 - . *A Holiday in the Happy Valley*, T.R.Swinburne, 1907.

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1. **Yak**
 - . *The Oriental Annual or Scenes in India*, Hobart Caunter, 1835.
2. **Rhinoceros**
 - . *The Oriental Annual or Scenes in India*, Hobart Caunter, 1835.
3. **Bengalle road: Landscape and temple**
 - . *Les Hindous -Vol-III*, F.Balthazard Solvyns, 1811.
4. **The city of Srinagar**
 - . *Northern Barrier of India: Popular account of Jummoo & Kashmir territories*, Frederic Drew, 1877.
5. **Bijbeara. Boatman on the river Jehlum, Kashmir**
 - . *Recollection of India Part-II (British India & the Punjab)*, Charles Stewart Hardinge, 1847.
6. **Fort of Shupayan, Kashmir**
 - . *Recollection of India Part-II (British India & the Punjab)*, Charles Stewart Hardinge, 1847
7. **Fort of Purendah, Gulbarga, Deccan**
 - . *Sketches in the Deccan*, Captain Philip Meadows Taylor, 1837.
8. **Combermere bridge, Abbeville and Barretts boarding house**
 - . *Views of Simla*, George Powell Thomas, 1846.
9. **The waterfall on the road to the Chor**
 - . *Views of Simla*, George Powell Thomas, 1846.
- 10 **Fancy fair at Annadale**
 - . *Views of Simla*, George Powell Thomas, 1846.
- 11 **Jumma Masjid, Agra**
 - . *Views in the East (Vol-I)*, Captain Robert Elliot, 1833.
- 12 **Valley in the Karakoram, Kashmir**

- Indian Temples, Odette Bruhl, 1937.*
- 13 **Pilgrims bathing in the Ganges, Benares**
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- 14 **Sacred tank at Anuradhapura, Ceylon**
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Indian temples, Odette Bruhl, 1937.
- 15 **Grass rope bridge at Tehri, Garhwal**
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Views in the East (Vol-I), Captain Robert Elliot, 1833.
- 16 **The Adjutant – Indian strok**
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The Oriental Annual or Scenes in India, Hobart Caunter, 1836.
- 17 **The Braminee bull**
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The Oriental Annual or Scenes in India, Hobart Caunter, 1836.
- 18 **The tiger hunt, Cape Comorin**
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The Oriental Annual or Scenes in India, Hobart Caunter, 1836.
- 19 **On the Baliapatam river, Coorg**
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The Oriental Annual or Scenes in India, Hobart Caunter, 1836.
- 20 **The small deer of Ceylon**
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The Oriental Annual or Scenes in India, Hobart Caunter, 1836.
- 21 **Lion and Buffalo, Mysore**
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The Oriental Annual or Scenes in India, Hobart Caunter, 1836.
- 22 **Jerdair village, Garhwal**
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- 23 **Cross of Saint Francis Xaviers, Goa**
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Sketches in the Deccan, Captain Philip Meadows Taylor, 1837.
- 24 **Figure of Chamba, cut in the rock near Sankha**
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Northern Barrier of India: Popular account of Jummoo & Kashmir territories, Frederic Drew, 1877.
- 25 **Dogra fort, Skardu**
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Northern Barrier of India: Popular account of Jummoo & Kashmir territories, Frederic Drew, 1877
- 26 **Temple at Mahabalipuram**
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The Oriental Annual or Scenes in India, Hobart Caunter, 1834.
- 27 **Tomb of Baber, Sambhul, district Rohilcund**
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The Oriental Annual or Scenes in India, Hobart Caunter, 1838.
- 28 **Guard house at Tassisudon, Garhwal**
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The Oriental Annual or Scenes in India, Hobart Caunter, 1838.

- 29 **Fathepur Sikri**
. *The Oriental Annual or Scenes in India*, Hobart Caunter, 1838
- 30 **Palace and Fort at Agra**
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- 31 **Jama Masjid, Agra**
. *Recollection of India Part-II (British India & the Punjab)*, Charles Stewart Hardinge, 1847.
- 32 **Jammu, fort in the background across river Tawi**
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- 35 **Taj Mahal, Agra**
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- 36 **View of the Pettah gateway, Bangalore**
. *Select Views in Mysore: the country of Tippo Sultan*, Home, 1808.
- 37 **The Lidar valley**
. *Kashmir*, Sir Younghusband, 1911.
- 38 **Distant view of Nanga Parbat, from the Kamri Pass**
. *Kashmir*, Sir Younghusband, 1911.
- 39 **Spring floods in the Kutical canal, Srinagar**
. *Kashmir*, Sir Younghusband, 1911.
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- 41 **Market boats on the Mar canal, Srinagar**
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- 42 **Approach to Srinagar**
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- 43 **Hari Parbat – Evening**
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The Bagh Caves in the Gwalior state, John Marshal, 1927.
2. **Bagh cave no.4**
The Bagh Caves in the Gwalior state, John Marshal, 1927.
3. **The Chaitya cave at Kondane**
Report on the Buddhist Cave temples, Vol IV, JAS Burgess, 1883.
4. **Kanheri : Front of the Chaitya cave**
Report on the Buddhist Cave temples, Vol IV, JAS Burgess, 1883.
5. **Irananian Embassy sent by Khosru II of Persia to Pulikesi II, cave I, Ajanta**
Painting in Buddhist Cave temples of Ajanta Vol-1, John Griffiths, 1896.
6. **The temptation of Buddha by Mara, cave I, Ajanta**
Painting in Buddhist Cave temples of Ajanta Vol-1, John Griffiths, 1896.
7. **Small square panels from ceiling, Ajanta**
Painting in Buddhist Cave temples of Ajanta, Vol-2, John Griffiths, 1896.
8. **Half panel from verandah ceiling, Ajanta**
Painting in Buddhist Cave temples of Ajanta, Vol-2, John Griffiths, 1896.
9. **A group of elephants, from ceiling in front aisle. Cave XIX, Ajanta**
Painting in Buddhist Cave temples of Ajanta, Vol-2, John Griffiths, 1896.
1. **Entrance to the large cave, Salsette (Island near Bombay)**
0. *The Oriental Annual or Scenes in India*, Hobart Caunter, 1836
- 11 **Cave of Karli**
Views in the East (Vol-1), Captain Robert Elliot, 1833

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1. **The Kutwhuttea gate, Rotas Gur**
The Oriental Annual or Scenes in India, Hobart Caunter, 1835.
2. **The Agra gates, Chauter Sarai**
The Oriental Annual or Scenes in India, Hobart Caunter, 1835.
3. **Tomb of Mahomed Shah, Bijapur**
Views in the East (Vol-1), Captain Robert Elliot, 1833.
4. **Tomb of Aurangabzeb's daughter, Arungabad**
Sketches in the Deccan, Captain Philip Meadows Taylor, 1837.
5. **The Assur Mahal (Palace of Relics), Beejapoor**
Sketches in the Deccan, Captain Philip Meadows Taylor, 1837.
6. **Mausoleum of Nizamoudeen Oulea, Delhi**
The Oriental Annual or Scenes in India, Hobart Caunter, 1838.
7. **Mausoleum of Humayun, Delhi**
The Oriental Annual or Scenes in India, Hobart Caunter, 1838.
8. **Mausoleum of the Emperor Sher Shah, Sasseram, Buxar**
The Oriental Annual or Scenes in India, Hobart Caunter, 1834.
9. **Qutubminar, Delhi**
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10. **Temple of Pandrethan. View of North West face**
Illustrations of Ancient Buildings in Kashmir, Henry Hardy Cole, 1870.

11. **Zain-ul-abdin tomb in Srinagar**
Illustrations of Ancient Buildings in Kashmir, Henry Hardy Cole, 1870.
12. **Temple of Jyeshtheswara on the Takt-i-Suluman hill, view from east**
Illustrations of Ancient Buildings in Kashmir, Henry Hardy Cole, 1870.
13. **Sahadut Ali's palace, Ghazipore**
The Oriental Annual or Scenes in India, Hobart Caunter, 1839.
14. **The Moti Masjid, Agra**
The Oriental Annual or Scenes in India, Hobart Caunter, 1839.
15. **Ruins at Monea, Oudh**
The Oriental Annual or Scenes in India, Hobart Caunter, 1839.
16. **Kutwallee gate, Gour (Once the capital of Bengal)**
The Oriental annual or scenes in India, Hobart Caunter, 1835.
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Indian Temples, Odette Bruhl, 1937
18. **Mosque of Shah Hamdan, Srinagar**
Northern Barrier of India : Popular account of Jummoo & Kashmir territories, Frederic Drew, 1877.
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Views in the East (Vol-1), Captain Robert Elliot, 1833.
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History of Fine Art India & Ceylon, Vincent A.Smith, 1930.
21. **Ashokan pillar**
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29. **Ruins of Hindu temple, Nandane, seen from North – West near Jalalpur**
Archaeological Reconnaissance in north-western India & south-eastern India, Aurel Stein, 1937.

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History of Fine Art India & Ceylon, Vincent A.Smith, 1930.
4. **Ellora - Siva, Parvati, and Ravana**
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Indian Temples, Odette Bruhl, 1937.
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History of Fine Art India & Ceylon, Vincent A.Smith, 1930.
7. **Rameshwar caves of Ellora**
Views in the East (Vol-1), Captain Robert Elliot, 1833.

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1. **Seapoys, soldiers: In the foreground are some havaldars and Jamendars,**
Les Hindous -Vol-II, F.Balthazard Solvyns, 1810.

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Views of Calcutta, James B.Fraser, 1826.
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Views of Calcutta, James B.Fraser, 1826.
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7. **View of Calcutta Loll Bazar and Portuguese Chapel from the Circular road**
Views of Calcutta, James B.Fraser, 1826.
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Views of Calcutta, James B.Fraser, 1826.
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Portfolio of Illustrations of Sind Tiles, Henry Cousens, 1906.
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Letters written in Mahratta camp during 1809, Thomas Duer Broughton, 1813.
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Letters written in Mahratta camp during 1809, Thomas Duer Broughton, 1813.
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Letters written in Mahratta camp during 1809, Thomas Duer Broughton, 1813.
7. **Kurma Avatar**
The History of Hindostan, Thomas Maurice, 1795.
8. **Oriental, Zodiac**
The History of Hindostan, Thomas Maurice, 1795.
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- Northern Barrier of India: Popular account of Jummoo & Kashmir territories*, Frederic Drew, 1877.
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The Costumes of Hindostan, Balt Solvyns, 1804.
 16. **Rajah of Tanjore sitting in his palace**
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 17. **A Mohammodan lady presenting her Lord a rose**
The Oriental Annual or Scenes, Hobart Caunter, 1838.
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 19. **A woman in full dress**
Les Hindous -Vol-II, F.Balthazard Solvyns, 1810.
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Thomas Bacon, 1840.
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Les Hindous -Vol-I, F.Balthazard Solvyns, 1808.
5. **D'LOLEN JATRAH, Swinging of Krishna**
Les Hindous -Vol-I, F.Balthazard Solvyns, 1808.
6. **Rathyatra : Procession of the Gods in their car**
Les Hindous -Vol-I, F.Balthazard Solvyns, 1808.
7. **Chaun Jatrah. Celebration of the bath of Jagannath**
Les Hindous -Vol-I, F.Balthazard Solvyns, 1808.
8. **Dole - Jatrah : celebration of the Orgies of Kistria**
Les Hindous -Vol-I, F.Balthazard Solvyns, 1808.
9. **BUSSO-Jun:Throwing the image of the goddess Kali into the water**
Les Hindous -Vol-I, F.Balthazard Solvyns, 1808.
10. **J'HAUMP, Hindus throwing themselves on knives and swords**
Les Hindous -Vol-I, F.Balthazard Solvyns, 1808.
11. **Churrack – pooja, Hindoos swinging in expiation of their sins**
Les Hindous -Vol-I, F.Balthazard Solvyns, 1808.
12. **Faqirs,**
Les Hindous -Vol-II, F.Balthazard Solvyns, 1810.
13. **Behaho, or marriage**
Les Hindous -Vol-II, F.Balthazard Solvyns, 1810.
14. **Shoho-Goman : The wife of an Hindu buried alive**
Les Hindous -Vol-II, F.Balthazard Solvyns, 1810.
15. **Sikh soldiers receiving their pay at the Royal durbar, Lahore**
Recollection of India Part-I (British India & the Punjab), Charles Stewart Hardinge, 1847.
16. **Hindoo Bazar**
Les Hindous -Vol-III, F.Balthazard Solvyns, 1811.
17. **Jugglers : Road side**
Les Hindous -Vol-III, F.Balthazard Solvyns, 1811.
18. **Nationalities of Hindustan**
Les Hindous -Vol-III, F.Balthazard Solvyns, 1811.
19. **Dasaswamedh ghat**

- Views of Benaras* from the Photo album collection of Maharaja of Benaras
20. **Manikarnika ghat**
Views of Benaras from the Photo album collection of Maharaja of Benaras
21. **Jaupaun or Munsah poojah. The Jaupaun is the feast of serpents and also called the carpenters feast, because it is celebrated particularly by carpenters**
Les Hindous -Vol-II, F.Balthazard Solvyns, 1810.

ANNOTATED BIBLIOGRAPHY OF THE ILLUSTRATED RARE BOOKS USED IN THE EXHIBITION

1. The History of Hindostan, Thomas Maurice, 1795.

Volume deals with the earliest periods of the history of India, down to the eighteenth century. India or Hindostan has always fascinated and excited the public curiosity, especially, during that period of Indian history, when the British had arrived. The country's natural history, the vicissitudes it has undergone, remarkable peculiarity of its inhabitants, its luxuriant beauty, fertility of its plain rendered India from the remotest ages of antiquity, the wonder of the curious, and an object of contemplation of the philosopher. The immense amount of historical matter from which the author has drawn his resources to write this immense volume makes it appear to be not merely the history of Hindostan, as also the history of Asia itself, and of the human race in their infant state.

The field of study undertaken by the author is of extensive nature. This volume deals with the history of India during the most remote and ancient periods, and it appears that it consists of the history of astronomical mythology. Thus, the author proves, on the basis of evidence collected by him that the ancient personages of India who flourished so many for example, thousand years in the earliest ages the two great and most ancient rajah families, who were denominated suryavamsa and chandravamsa (or children of sun and moon) were celestial, not terrestrial origin; that their empire was the empire of imagination in the skies, not of real power on this globe of earth; the whole jargon of the Yugs, relative to the earth's antiquity have no foundation but in the great solar and lunar cycles or planetary revolutions. He is also of the opinion that it is chaldaea, and not India, which should be regarded as the parent country of mankind. In proof of this last assertion, upon the authority of Sir William Jones, which evince the primitive language of Chaldea and India, were not greatly dissimilar. The name ADAM may be traced to the Sanskrit root, ADIM, or the first. In the field of science and astronomy, the writer draws the conclusion from Sanskrit sources that India believed that the earth was spherical in shape and that planet revolved around the sun. The author also believes that the Pythagoras, most probably got the knowledge of the true solar system in India. Ancient India believed something very much like the Newtonian system of attraction and gravitation. Sir William Jones confirmed this, "The works of Yavan Acharya are said to include a system of the universe, founded on the principle of ATTRACTION and the CENTRAL position of the sun".

Every aspect of India's remote past, the ancient mythology relating the period between the creation and the flood, Hindu cosmogony, the doctrine of Indian yugs or four grand period of the world's existence, knowledge of Astronomy collected from ancient history of Egypt, Greeks and India. Hindu gods, Egyptian gods and Indian astrology have been discussed in great detail.

Noteworthy aspect of the volume are the engravings, which includes Vishnu as Krishna, the ancient Egyptian and Indian zodiac system, the different incarnation of Vishnu as Matsya, Varaha, Koorma.

2. *The Costumes of Hindostan*, Balt Solvyns, 1804.

(Elucidated by 60 coloured Engravings, with Descriptions in English and French, taken in the years 1798 and 1799)

This book was written with the sole purpose of informing the western readers of the diverse population of India, delineating the peculiarities of the Hindu race. The diverse inhabitants of India with their quaint manners and customs, and of different ethnic background have always fascinated the western mind and in this pictorial book, a faithful representation of the inhabitants of the country, particularly the Hindus, though sporting the same features, customs character and practicing the same religion, yet uniquely different, have been studied. Their natural disposition and uniqueness formed primary object of investigation for the British government, for they wanted to understand India and Indians without prejudice.

The original drawings were drawn in Bengal; therefore the different figures representing the wide variety of professions, class, and caste are peculiar to that province, though the descriptions are appropriate to every other part of India. Keenly observing the manners, costumes and disposition, true to life portrait has been drawn, for example, of a Hindu Orissa Bhahmin performing a daily ritual like worshipping the sun, an astronomer calculating an eclipse, the milk and curd seller, the popular palanquin bearer, fisherman, the boatman, dancing girl employed in a Hindu temple, the coachman, barber, tailor, waterman, noble lady, Vaishnavite etc. Not a single profession seems to have gone unnoticed and even habits and customs which might have appeared peculiar to the western eye like the method of chewing *paan* or smoking a *hooka* have been sketched.

These pictures reveal to us that many professions are still continuing in India two hundred years later, while others make us aware of the profound changes that have happened in the Indian society, that has wiped some of these professions and class of people from the society, and we do not see them anymore.

3. *Select Views in Mysore*, Home, 1808.

The knowledge of history and geography of India was an essential requirement for the British, who were aspiring to lay the foundation of a new empire in the country.

This book gives a vivid account of the history of the renowned Sultan of Mysore, Hyder Ali Khan who rose from a humble back ground to establish an empire, and his valiant son and successor Tippoo Sultan, the bloody sieges, battles and the consequent victory of the British in the war against Tippoo Sultan. The grim battle scenes, the war plans and games have been written in graphic detail. Reading the lines makes the scenes come alive before the reader's eyes. Though the country was not in the possession of the British army, their provisions and amenities nearly exhausted, and the possibility of supplies reaching them remote, also the force available in the camp being very small to face any attack during the capture of Bangalore, the victory of the British

arms under such trying circumstances was deemed by them as one of the greatest achievements in India.

The author also, describes with great enthusiasm, and singular attention to detail the siege and consequent victory of the British army in conquering other forts lying in the outskirts of Bangalore like the Savendroog, Outtradroog, Rangurry, Qoleadroog and lastly, if not the least, the most important and decisive battle they ever fought in India, the victory over Seringapatam, the capital of the Kingdom of Mysore, the dominion of Tippoo Sultan.

The history of Seringapatam, the rise and fall of Hyder Ali Khan, about this son and successor Tippoo Sultan, the plots and counter plots, the political intrigues of the Mahrattas, the joining of the Maharattas and Nizam the British as a result of their rivalry against the growing power and strength of Tippoo have been dealt concisely in the book. The graphic scene of the war against Tippoo, led by Lord Cornwallis, the former's subsequent defeat makes the essays read like war journal. The humiliating peace treaty signed by Tippoo and his decision to offer his two young princes as hostages to the English, are the interesting historical facts of the essay. The pictures of the tomb of Hyder Ali Khan, the serene views of Seringapatam can hardly be imagined that they were scenes of such bloody war described in the text. Picturesque scenes of the various forts conquered by the British are some of the sights amongst the many scenes of Mysore which form the attractive element of the book.

4. *Les Hindous*, F. Balthazard Solvyns, 1808

India since time immemorial had been the most fertile field for the inventive imagination of the poet and her fertile soil, climate, abundance of everything necessary to the pleasures of life, was distinguished by the title of Paradise of the World. Conquered at different period of her history by the Greeks, Mohammedans, and Europeans, their close proximity forced the country to receive many cultural, political influences of its conquerors, yet the pure Indian character, her moral and religious system retained its originality and was neither undermined nor overthrown with frequent changes of fortune.

The author of this book, captures the vast population of the country, the different castes, on which rests the whole religious and civil system of the Hindus, and the different occupations pursued by the people. Delightful description of the Brahmin caste from different provinces of the country, such as Bengal, Bihar, Orissa, Kanauj, their daily life style, rituals, work, has been vividly portrayed in naturalistic manner in the paintings. The detailed description accompanying them is an important feature of this book. It was not merely the Brahmin caste and their work of preaching moral the tales of Mahabharata, Ramayana, which has been shown, the, portrayals of the other three castes like the Kshatriyas, merchant class and the working class and their activities have been studied with great attention and accuracy. Thus we have the picture of the Rajah of Mysore in his royal costumes, landlords, merchants, the physician, astronomers and the religious celebrations of the Vaishnavite followers. The Jagannathyatra, the celebration of Holi, ceremonies of death, funeral, and metal workers like copper smiths, gold smiths, blacksmiths, cobblers and numerous others too have not escaped the attention of the author. Similarly, interesting portraits of the other races of India, for example the Sikhs and Mahrattas, have been included in the study.

This book was a first of its kind in which the traits, particular physiognomy of different individuals, their costumes, complexion, countenance of Indians have been studied for long and scrupulously observed, and have handed down to the reader ample information and a true picture which indeed makes the work truly interesting and meritorious.

5. *Salt's Views of India Cape & Egypt, Henry Salt, 1809*

The twenty four drawings in the publication represent the scenic views of St.Helena, The cape, India Ceylon, Abyssinia & Egypt.

The engravings published in the book are from the drawings of Henry Salt by and under the inspection of Rob Havell May 1809 London

This volume contains scenic views of India and Africa painted in muted colour. The artist has been a close observer of nature, and minutely capture the atmosphere and the ambiance prevailing around the imposing monuments like the excavations at the Buddhist rock cut cave of Karli, temple at Tanjore, the natural beauty of Poona, the mosques at Lucknow, the rugged scene of the famed Island of St.Helena, the dreariness of the Cape of Good Hope, and other interesting and historical places and sites of Africa of which one can only read in history books, but rarely get an opportunity to see. It is a rare book containing paintings of views where landscape, architecture and history merges.

6. *Views in the Mysore Country, A.Allan, 1813*

Unique book of sketches and notes on the views of Mysore containing places of historical interest, for example the Burial places of the ancestors of Hyder Ali Khan where his body was carried in December 1782; scene of Bangalore which was captured by the British army and the accompanying note graphically describing the battle; the Forts at Ootray Droog and Anchitty Droog and other hill foots which were surrendered to the British army during the capture of Bangalore and finally the scene of Seingapatam, and the picturisation of the procession of Tippo's sons coming out as hostages gives us an authentic view of the grim history of India.

7. *Letters from a Maharatta Camp during 1809, Thomas Duer Broughton, 1813.*

The book is a matter of fact narrative written by Colonel Broughton, where he has noted down his experiences in the camp of Scindia, where he lived as the resident. His account begins by describing the journey from Agra to Kerowli dated 1808, in which one gets a vivid description of the countryside, its people, and a full account of the disposition of a Mahratta camp. A life like portrayal of Scindia who was only over thirty is also presented in the book

Interesting anecdotes, peculiar to India like sitting in "dharna" has also been given which was of great interest to European readers. The author frequently faced adventure while traveling, like the crossing a ford on the Chambal, and of the elephants forcing way through thick jungles has been vigorously described. Detailed and captivating description of the festival of Holi, Dusshera and at

the same time the action of the army of Scindia while capturing a minor fort belonging to ruler of Jaipur has been described. Excellent account of entertainment, for example a Nautch, vivid and racy description of treacherous incidents like the murder of a Minister, fights between two parties of camp followers or even gymnastic exercise form interesting anecdotes in the book. Remarkable account of the visits to the Dargah of Ajmer, and Pushkar form other impressive aspects of the book. Paintings pertaining to scenes of religious fervor like the procession of Tajia, entertainment scenes like the Janmashtami, Mahratta Sardar entertaining Brahmins, girls dancing the Kuharwa, present an evocative picture of the times. Scenes of Holi, or a brilliant drawing of a Mahratta Pundit, a Mahunt or Gosaeens, indicate how minutely every aspect of Indian life had been observed.

8. *Views in the Himalaya Mountains, James Baillie Fraser, 1820*

Glorious views of the mighty Himalaya Mountains have been portrayed in this book. The viewer gets a glimpse of the panoramic scene of the majestic snow clad mountain ranges, green lush valleys, scenes of sleepy mountain villages with their inhabitants, dramatic scenes of villagers crossing dangerous mountain streams, palaces, castles, and houses of Ranas nestling among the hills during the early nineteenth century. With growing urbanization and rise of population in these areas, these awesome paintings give us a fairly good idea of the past, when the hills were untouched by modern day intrusions.

9. *The Oriental Annual, Hobart Caunter, 1835*

This volume contains matters of history and views of society in eastern and northern India and a description of the Presidency of Calcutta, during early nineteenth century. The series of articles under the caption of “Series in India”, captures in vivid detail the forest and the mountain scenes in north India, accurate account of the wild beasts, such as the rhinoceros, yak, musk deer, roaring bull fights, elephant fights and tiger hunt etc. Captivating description of village scenes, the rainy season, also informing the readers about Indian mythological deities like Indra, the God of rain who was highly venerated in the hills. The inhabitants of the hill, their life styles, homes and social customs have been described with great interest. The medieval period history of India has also been dealt with in articles such as the rise of the enchanting Empress of Mughal dynasty-Noor Jehan. Not a single aspect of Indian life or social custom of the area where the writer traveled escaped his observation, for example, the customs prevailing amongst the Rajpoots, the splendour of Islamic architecture in Delhi, keen observation in the portrayal of a pariah or, the Nawab of Lucknow, the description of mosques, temples and the churches, pooja at Benaras or the social evils prevailing in India at that time, like infanticide. Fascinating description of Hindu temples, the Buddhist temple at Bodh Gaya and notes on Buddhism are other noteworthy features. The significant aspects of the book are the pictures in the form of engravings matching the articles. The pictures of the wild beasts, ancient temples, mosques, mausoleums, scenes of a harem, Rajput bride, view of the newly built city of Calcutta, and others present an enchanting picture of India.

10. *Views in the East, Vol. I, Captain Robert Elliot, 1833.*

This volume contains some engravings from original sketches faithfully produced on the spot of remarkable places in India, and other parts of Asia of the year 1822, 1823, and 1824. The views of the various Mohammedan architectural wonders, their various styles, and peculiarities as witnessed in the mosques, tombs, forts, for example Kutub Minar, Tajmahal, Tomb of Sher Shah, Old fort of Mathura, Akbar's tomb at Sikandra, the ruined state of Humayun's Tomb, the cave temples of Hindus hewn out of the hills, like the Kailash temple, and others have been studied and portrayed in the volume.

The plains of Hindustan were thickly covered with remains of ruined ancient cities of great splendor, and the writer concisely describes these glorious edifices of Hindu worship as well as mosques, tombs and forts of the Mohammedans which had fallen into decay. The historical antecedents and architectural features of these monuments are accurately delineated as well as a clear distinction been made from the point of view of architecture between the Hindus and Islamic structures. The elegance and splendour of unsurpassable beauty of the Taj Mahal, tomb of Itmad-ud-Dowlah, Moti Masjid at Agra, some of the Pavilions, Mosques and forts of Delhi has been captured in the drawings and described in the essays of this book. Also, the scenes of Hindu religious life as visualized in the city of Benaras, pilgrimage town of Haridwar, village life of India have been vividly portrayed. Scenes of China, the barren desolate shores of the Red Sea, representing the wild and desolate lands have been produced in the book along with insightful articles.

11. *The Oriental Annual or Scenes in India*, Hobart Caunter, 1836.

(22 engravings from original drawings)

This volume deals with southern part of India, places like Madras, Madura, Malabar coast, also places in western India, like Bombay, island of Elephanta, and old Delhi in North India. The author begins with a tumultuous journey by sea from Calcutta to Madras, the description in Madras included, life in Madras, hospitality, entertainment in the form of dancing nautch girls. A beautiful description of the city of Madura, which lay in decay, the abundant memorials of her former greatness - result of neglect and ravages of Carnatic wars, strange forms of worship, for example, offering of large and ornamented shoes to the God Vellayadah at a temple in Madura are interesting details which have been noted. Also, incidents like gathering of learned Brahmins from places of established repute for literature indulging in debates and discussions on mathematics, astronomy and sciences at the behest of an Englishman, history of Madura, its splendid edifices, etc. have all been described with great clarity and picturesque detail. Another historically important city, Seringapattam has been dealt with great deal of interest. Sorrowful incident of drowning of a child, socially stratified society with caste oppression, are other incidents which have been described. The different tribes like Bhills, Coorgs, the beautiful cave temple of Elephanta in west India, fights of wild beasts and animal hunt have also been described.

Beautiful sketches of hunting, fights, architecture of temple, cave temples, forts, and tombs are the added attraction of the book.

12. *Sketches in the Deccan*, Captain Philip Meadows Taylor, 1837.

There are twenty remarkable sketches of historical sights of the Deccan or South India. Each of the sketches are accompanied by a descriptive note, which gives the reader a fairly good notion about the historical background of the monuments and the geography of the land. Amongst many admirable sketches, the Tomb of Aurangzeb's daughter who died at Aurangabad and the architect's endeavor to make it an imitation of the celebrated mausoleum at Agra, but on a smaller scale; the "cross of Saint Francis Xavier, Goa", "the temple of the Goddess Bhowanee, at Tooljapur", which is of great antiquity, though there is no account of the date of its erection; of an astounding scene of a water fall in the Tandoor Hills", which was discovered by the artist accidentally, being told by some villagers of an extraordinary place, where a river fell over a high hill (approximately 170 feet) and on the summit of the rock, stood a small deserted Hindoo temple built by a hermit, the "Mausoleum of Mehmood Adil Shah, Bijapur"- an immense, well preserved building, described as "... a grand edifice, and the tomb of Ibrahim Adil Shah are remarkable for their elegant and graceful architecture." The tomb of the Saint Zurzurree Zur Baksh, at Rotah, a 14th century Sufi saint who is regarded as sacred by both Muslims and Hindus, and annual festival celebrated on the anniversary of his death, are of interest.

13. *The Oriental Annual, Lives of the Mughal Emperors, Hobart Caunter, 1837.*

With 22 Engravings from drawings by William Daniell, London

The publication of the volumes of Oriental Annual was calculated to be more as a source of amusement than instruction. At the time the essays were intended to inform and acquaint the readers about the manners, customs, habits, social conditions and literature of India. The present volume is concerned with one of the extremely interesting portion of India's history, that is, the Islamic history, or the Islamic conquest of India. The essays are the life sketches of two great Mughal conquerors, of Hindostan – Timur Beg and its final conquest by Babur. The author analyses the lives of these two ambitious heroes, whose insatiable thirst for glory made them venture into unknown lands, and whose action have won our admiration and excited our awe. The essays merely do not limit into the portrayal of their lives but takes a far profounder insight into the almost infinitely diversified field of human actions and of human motives and peer into the mystical depths which lie beneath the surface, and trace through the long lapse of ages, the mighty events, both dark and bright have concurred to produce. The ultimate effects of the battles, massacres on the social conditions are permanent, and from the devastation of war new societies frequently bring harmony and order to the civil and moral world. In these essays, all the developments which emerge out of the darkest and unpromising events have been traced.

Noteworthy feature of the volume are the engravings from sketches, which have been made with great accuracy and fidelity. Rare sketch of the imposing figure of Babur standing majestically with his sword, the frightful scene of the alligator attacking an ox, the hunting of cheetah, portrait of Muslim fakir on an ox; scenic beauty of mountains, sketch of a state prison in Delhi with the setting sun, a typical Mohammedan devotee offering prayers, the majestic edifice of Jumma Masjid, and a North gate, no longer extant, and other admirable sketches give us a glimpse of India, which has changed so much that it is unrecognizable in the present.

14. *The Oriental Annual or Series in India, Hobart Caunter 1838*

(22 Engravings from Drawings by Wiliam Daniell)

Present volume discusses amongst many topics, the monumental architecture of India belonging to both Hindus and Mohammedans. Both the religions have lavishly opened their treasure troves to

build magnificent structures, producing a rich and beautiful effect of rare brilliance in the desolate cities of India. These gorgeous edifices were built to commemorate the heroic deeds of noble heroes, frequently of their relatives, the holy shrines of saints or the dargahs, built as abodes of peace. The articles describe these spiritual and solemn venerable buildings, the imposing mansions of nobles in old Delhi city, now deserted; the towering fort at Fatehpur Sikri, tomb of Babur, fort of Jaunpore, ruined state of the mausoleum of Humayun, and others, all symbols of departed greatness, now standing as melancholic memorials of the past.

The series of essays gives us a glimpse of Indian society of the nineteenth century. The twenty two engravings of the book are a source of visual delight brilliantly matching the description written with great clarity, for example, the realistic portrayal of fighting elephants, bear fights, wild buffaloes, porcupine, a Mohammedan lady presenting her lord with a rose, heartbroken mother lamenting at the grave of her child, the scenic beauty of the Rope Bridge at Srinagar, guards at Guard house near a Rajah's palace, Sati, to name only a few.

Stories relating to the history of Delhi, the general massacre at Delhi under Nadir Shah, the caste system, money lenders and Malabar Brahmins are also presented with equal ease. It is a tolerably accurate account of life in India, its arts and religion from the eyes of an Englishman.

15. *The Oriental Annual*, Thomas Bacon, 1839

India was a new country to the British over whom they saw was novel to them, and it was their immense curiosity about the land and its people, their history, geography and religion that fascinated them, which led to the publishing of these volumes. Present volume deals with many well known pilgrim centers of India like Benaras, Gokul, Haridwar, Kankhal – the description of their famous temples, tales connected with these places, evil customs prevailing, like, sati, inhuman crimes like child sacrifices has been written in great detail. In describing such incidents, the English authors of those days took particular delight. Also description of little known places like Ghazipur, celebrated places like Agra with its glorious architecture, sad personal history of Mughal dynasty, particularly those of Emperor Shah Jahan's family legends and tales which were famous in the past, but had slowly died down with time, come alive in the book.

Illustrations by several distinguished artists of the Masjids, temples, ghats, palaces, remote lovely islands, majestic Himalayan ranges, ancient temples, paint an exotic picture of India, which must have appeared as a land of mystery and sublime beauty to the western readers.

16. *The Oriental Annual*, Thomas Bacon, 1840.

The work presents a survey of little known places in the history of Mysore or Deccan, for example, places like Penkonda, a fortified hill containing many grand memorials of Muslim and Hindus, as well as edifices possessing admixture of Mohammedan and Hindu orders, as well as tales and legends connected with the places. The essay on Delhi or Shahjehanabad, founded by Shah Jehan traces the history of the city, history of later Mughals, the story of Humayun, Mehr-ul-Nissa, who became famous as empress Nur Jehan have been written with great vivacity. The political history, battles, architecture and places of great antiquity in the eastern coast of southern region like Elichpoor, capital of the province of Berar, Aawilghur, Boorhanpur on river. Tapti in Deccan have

also been dealt in great detail. Important cities like Hyderabad, Bidur, Nassik have been described as they appeared in the eyes of an Englishman, tracing their history, the tales of valor, the picturesque Nilgiris and finally, the historic city of Meerut has been covered. Amongst the sketches, the beautiful portrait of Akbar Shah II, the grand monuments of Islamic architecture, tombs, forts, palaces which at that time lay in ruins, and some of them perhaps no longer extant have been preserved in this volume for time immemorial. The famous Char Minar of Hyderabad as it stood more than two hundred years ago, the Nilgiri hills painted meticulously in a Chinese landscape painting style are the magnificent aspects of the volume.

17. Industrial Arts Nineteenth Century, Digby Wyatt Vol. II

The significance of Albanian embroidery, ceramic art visualized in flower stands, jewellery in medieval style, celebrated Chinese bronzes inlaid with silver, beauty of lace, silver wares from Birmingham, French Chintz, admirable lacquer, Indian arms with decoration of metal work, Indian embroidery furniture pieces - like beautifully executed looking glass, enamel objects, were some of the pieces mentioned amongst the numerous precious articles which have been illustrated in this volume. Each and every object of art has an admirable and critical description accompanying it.

18. Industrial Arts Nineteenth century, Digby Wyatt, Vol. I, 1851

The book exhibits the vast collection of art of the nineteenth century, which was displayed at London in the Great Exhibition of works of Industry of 1851. The exhibition was an occasion to exhibit the best record of art of the nineteenth century on a number of subjects like sculpture, metal work, textile fabrics, lace and embroidery, porcelain, glass and earthenware, architectural decoration, furniture, wood and ivory carvings and a special selection was devoted to objects from India. One finds enamellings of arms, painted lacquer work; crystal vases and jewellery, embroidery of India, shawls, ivory crafts like throne, borders from illuminated manuscripts etc. were exhibited. The various objects have been described in detail, with its history, and the manner of execution.

In every nation, the brightest artists of the periods of history have successfully created master pieces that looking back over a great period of time; one can recognize its stellar qualities on every crumbling relic of tower, tomb, temple, church, mosque etc. In industry, an analogous coincidence has obtained between the mental and physical requirements of nations, and the development of appropriate manufactures - the forms and processes of which have been from age to age been commemorated on great occasions. For example, in the past, the great religious anniversaries of the Middle Ages, at the inauguration of churches and cathedrals vast fairs were organized at which exhibitions of industry took place. At these glorious festivals, the triumphs of commercial enterprise were exhibited.

The illustrations of the various objects of art, in different medium, exhibited at the 1851 fair, produced in this volume, have been able to capture the intricacies of workmanship, and the grace and beauty of the finished product.

19. The Sandhya or The Daily Prayers of the Brahmins, S.C. Balnos, 1851

Illustrated in the series of Original Drawings from Nature

Lives, habits and manners of the Indians, were a subject of great curiosity to the British. The singular practices connected with the Hindu religion, especially the daily rituals of the Brahmins, form the singular topic of interest in this book. Facing opposition and reluctance from the Brahmins of Bengal who refused to exercise the performance of rituals which included gesticulations and attitudes and rituals in the presence of an European lady, spurred her to visit Benares where she could manage a Brahmin priest of a temple in Benares to go through all the ceremonials of his daily worship and furnished her with the prayers on such occasions. The book is an delineation and description of the religious practices, ceremonies of the Hindu, thus we find twenty four priceless paintings accompanied by an equal text which describes the first prayers addressed to the Guru on rising from bed, on taking the first dip at the holy Ganges, the gestures of the fingers involved while performing the rituals and attiring the holy chanting, the meditating practices and Pranayama, worshiping the sun and Gayatri-Japa; the modes of worship of Vishnu, in the form of a small red stone or Salagram, worship of Shiva, Hanuman, the holy marks worn by a Brahmin on his body and their significance. This book is visually records Hindu rituals and worship which is of great importance in the traditional Brahmin family.

20. The Campaign in India 1857-1858, Captain G.F. Atkinson, 1859.

This volume illustrates the scenes of the ‘deadly conflict’ or the rebellion of 1857-1858 when the forces of the British power in India fought against the native soldiers of India who had tried their best to uproot the British rule in India. The causes which led to the mutiny, as the British termed it, will remain a matter of conjecture for there were many, but it is apparent that the native sepoys of Bengal Army planned a ferocious battle to gain freedom for Hindostan, which the British historians and observers characterized it as “fiendish cruelty remorseless by treacherous fight, fought amidst scorching heat and withering pestilence, by night and day, and undeterred by the hardship of the siege or assault to be a victorious one, that should re-establish the sway of Her Majesty’s scepter in the most splendid province (Delhi) of the Empire”.

The paintings captures very realistically the scenes of the desperate conflict fought to capture Delhi on the crime ridden and blood stained roads leading to and on the streets of Delhi. The illustrations are dynamic and the detailed notes accompanying each and every scene are graphic. The humiliating capture of the last Mughal Emperor who was concealing himself at Humayun’s tomb, the brutal murder of his two sons and grandson, are described as – “three blood thirsty scoundrels whose bodies were flung on to the cart, were then convoyed into the city and exposed in the most public place, on the very spot where they had themselves, three months previously directed and witnessed the butchery of unoffending women and children”. The scenes of ‘Storming of Delhi’, ‘Scenes of Mutinous Sepoys’, ‘Reinforcements Proceeding to Delhi’, ‘Interior of a Tent’, amongst others are very natural and dynamic. The scene of “Incident at Subzee Mandi” where a Goorkah soldier slices off the head of a rebellion, had been related with great satisfaction and glee- ‘...little Goorkah, who at once sprung up clutched him firmly by the top knot on his head, whisked out his Koorkerie, and like a flash of lightning, sliced off his head, and then quietly sat down, as if nothing had happened, to the intense amusement, of his British Comrade. The descriptions and the accompanied pictures very well sum up the cruelty and treachery of the first war of independence.

21. *Sketches of the Pulni Mountains and Shevaroy Hills, Lieut. Colonel Douglas Hamilton, 1865.*

The British when they came to India and ruled over the country, made an attempt to study every aspect of Indian life and custom, and at the same time made a close study of the architecture, flora, fauna, and natural beauty of the land. In this book, the beauty of the southern part of India has been portrayed in large panoramic scenes of gardens, waterfalls, lakes, green hills, caves and rocks, mountains, and pastoral village scenes. The scenes are of the Pulni Mountains, Shevaroy hill, Kodaikanal, which has been captured in its pure and pristine beauty.

22. *Illustrations of Ancient Building in Kashmir, Henry Hardy Cole, 1869*

(Photographs, plans and drawings)

The valley of Kashmir is dotted with a large number of stone temples, whose noteworthy features are unique architectural elements and fine stone carvings. This volume contains photographs, maps and sketches of temples, both famous and the less celebrated ones. The notes' accompanying each and every plate gives us a wealth of information regarding its historical background, architectural features and artistic merit. The most impressive and grandest ruins in Kashmir exists at Martand – the Sun Temple, the architectural layout of the Sun temple, its plan, and the photograph of the temple as found before the excavation began give us a glimpse of the bygone era. The different parts of the temple as revealed after excavations indicate strong Graeco-Bactrian influence while the main building with its fluted columns, consisted of the Ardhamandapa, Antarala and the Garbha-griha. The central chamber being richly ornamented which has been very well displayed in the photographs, the stone carvings on the exterior being badly mutilated one cannot realize the extreme beauty of the wall surface, though the surviving decorations prove that the temple had been covered with superlative ornamental carvings.

The architecture of the Zein-ul-abuddin's tomb at Srinagar (i.e. the tomb of Sikanders) reveals to us that it was built on the foundations and materials of an ancient Hindu temple, during 15th century. The panels on the gateways indicate that buildings had previously existed. The temple at Pathan which is situated on the high road between Srinagar and Baramula, dated 9th –10th century is the site of two excellent temples- temple of Sugandheswara and temple of Sankara Gaureswara. The former possesses pyramidal roof, and the latter possessed fine elaborate carvings, and some of the details were as sharp and crisp as when first cut. The repetition of pediments one above the other and highly decorated pillars and porches show that there was a natural tendency for greater elaboration on temple architecture. The temple of Jyeshteswara, one of the most ancient temples in Kashmir standing on the crest of the Takt-i-Suliman hills has got a unique octagonal stone basement, 20 feet high, which supports a square structure. Mutilated inscriptions on walls date the temple to be A.D.1069 or A.D.1659, but General Cunningham writes- "It is now called Sankarachara, but the Brahmins in the valley are unanimous in their belief that its original name was Jyeshteswara. Its erection they ascribed to Jaloka, the son of Ashoka, who reigned about 220 B.C". The temple is circular in plan, the ceiling being supported by four octagonal columns that surrounds the Lingam encircled by a snake. The style of the temple is well represented in the accompanying photographs and plan, has a high pitched pyramidal roof, the one, two, or more gables or pediments and the enclosing wall.

The book contains detailed notes and photographs of other important temples of antiquity of the region, for example, the temple at Lodhu, situated 20 kms from Srinagar in the midst of a spring. The offshoot of the Kashmir style of architecture is found in northern Punjab and North West frontier. The influences are also found in the western Himalayan architecture from Ladakh to Nepal.

23. *A Monograph of the Paradiseidae or Birds of Paradise*, Daniel Giraud Elliot, 1873

The Paradiseidae are entirely confined in their geographical distribution to the Australian, or western Palaeotropical region of the globe. This area contains the diverse collection of extraordinary species of birds that possess the most elegant, and brilliantly coloured waving plumes. The lands, these birds inhabit are usually dense forest, rugged surface and unhealthy climate, as well as the hostile attitude of native tribes present obstacles and prevents exploration by the naturalist. The vivacity and the restless disposition of the birds of this family, particularly those belonging to the Paradise, caused them always to be in movement, and this caused them to be referred as 'apoda' or 'footloose'.

Great volume of literature have been written on them, but in the present book, the author has separated and classified the birds and arranged them under distinct order, comparative study has been made of this species listing their similarities and differences, as well as minutely reviewing their geographical distribution. The drawings and lithography are admirable, executed with conscientious fidelity. Each and every plate is accompanied by authentic information.

24. *Report on the Buddhist Cave Temples and Their Inscription – 1876-77; 1877- 78; 1879-79*, J.A.S. Burgess

The reports are meant to be additional study material for the study of Buddhist cave architecture. It also provides a complete account of the inscriptions found on the walls of these caves. The drawings of the architectural details as well as woodcuts, and autotype illustrations, principally from the caves at Ajanta, for example, the façade of the caves, details of pillars and pilasters, sculptures presented for the first time to the world, opened a great field for artistic study for historians, archaeologists and lovers of Indian art.

The book also covers other caves of western India for example Pitalkhora, Bedsa, Karle, Junnar caves, Nasik caves and the Kanheri caves. The history of rock cut excavations began in the granite rocks during the reign of Ashoka (263-225 B.C), but after that it flourished in western India, where rock cut cave temples exceed more than thousand. Cave architecture is not confined only to the Buddhists, but prevailed in all the three principal religions which existed at that time, (Hinduism, Buddhism and Jainism). The oldest and the most extensive belong to the Buddhist religion whose votaries were the first, and for long, the only, cave excavators. This volume attempts at a general survey of the caves, though it is not an exhaustive study but is a useful manual for those who desire to obtain a general idea of this interesting class of monuments.

Among the numerous cave inscriptions found, some have been translated especially the short ones and others alluded in the most cursory manner, but for the first time, these cave inscriptions, in the absence of written records, supplied the knowledge of the dates of the caves and of the objects for which they were excavated.

25. *Archaeological Survey Western India, Vol.V, JAS Burgess, 1883*

This book gives a fair description and illustration of the magnificent cave temples in Western India (Buddhist caves at Ellora, from caves 1 to IX, and also the larger ones like the Visvakarma, Chaitya cave, (Do Thal cave, Tin Thal Cave), the Brahmanical cave temples like the Dasavatara, famous Kailasa), Dhumar Lena, Ramesvara and also the Jaina caves like Indra Sabha, Elephanta caves, Badami, Aihole, Jogesvari etc.) The description of the cave temples gives an adequate notion of the characteristics of all the different groups, variety of architectural elements and mythological sculptures that are seen in these monuments of India. Another important aspect of the book is the inscription. The Nanghat, Kanheri, Dasavatara, inscriptions have been translated and explanations given.

26. *Benares, E.B. Havell, 1905*

Benaras is one of the most extraordinary cities of the world and one of the great centres of the intellectual life of India, and held in love and veneration by all Hindus and with this idea in the mind of the author, he attempt to present an intelligible outline of Hindu ideas and religious practices, especially the imaginative and artistic side of Indian religion as observed in the scared city. The history of the city, ancient Hindu texts, the hierarchical caste system, Hindu epics, Buddhism as well as the reformation in Hinduism, forms one part of the book, along with it the graphic description of the city's religious life, focusing on in the famous ghats and the elegant temples of Durga and Annapurna. Sacred wells, forms another important aspect. The drawings and photographs give us glimpse of the spiritual life of the Hindus, as seen on the ghats, objects of ceremonial worship, and evocative portrayals of women at market place, Hindu deities, and sights of pilgrims from every quarter of India. Archaeological excavations at Sarnath, the Deer Park where the Buddha gave his first sermon, the famous image of Buddha preaching, intricate carving on the Dhamekh stupa, Ashoka's column, and the pictures of hermits, nuns, Brahmins sitting devoutly at their sandhya are the other interesting aspects of the book.

27. *A Holiday in the Happy Valley, T.R.Swinburne 1907*

This book is in the form of a journal written day by day, a collection of the impressions of the author about Kashmir, where he spent as he puts it... "a very happy time, rambling among some of the finest scenery of this lovely earth, may induce anyone to betake himself to Kashmir, he will achieve something worth living for, and I shall not have spilt ink in vain".

The writer's journey to the Kashmir valley begins from England across the deserts of Sind, Karachi, Lahore, Rawalpindi, Murree and to Kashmir. His first impression about Srinagar has been depicted graphically. The description of the scenic beauties of nature, the Lidar valley, Pahlgam, Gulmarg and the journey down to other spots of India, for example Delhi, Agra and Udaipur makes the book an interesting travelogue. The colourful illustrations, for example of the Nanga Parbat

from Kitarjaji, the view of Srinagar at twilight, Lindarwat, Kolahoi and others, presents to the glorious sights of the land to the readers.

28. *Peeps at Many Lands Kashmir*, C.G.Bruce, 1911

Traveling to the East by Western men and women was considered to be a matter of great fortune; therefore, it is not surprising that an immense number of books were written in the manner of travelogue informing the western readers mainly about the country of India. In this book the reader is taken on a ride on a traveling carpet over the enchanting land of Kashmir so that by using imagination, one could transport oneself, to places where, perhaps, majority would not be able to see. It is a delightful little book which takes notice of the magnificent beauty of the land its snowy heights, deep rivers, gushing streams, calm lakes and dense forests, flowers and fruits have been described with lavish. The history of Kashmir, right from its ancient to the present its religion, ancient temples, lying in sad ruins, which perhaps no longer extant, as time will not wait and no one will care to visit or even get an opportunity to visit the people and the city and the life in city, have been observed, analyzed and described authentically. A feeling of nostalgia and a great craving for a time which has paused, never to return grips the reader as many sites, monuments and beautiful places shall never be visible again.

29. *Kashmir*, C.G.Bruce, 1911

(With twelve full page illustrations in colour by Major E.Molyneux, London)

The reader of this book is transported to the enchanting land of Kashmir, lying north of India which is blessed with a good climate, dense forest, grand snowy mountains, deep river and lakes so rich for agricultural purposes and garnished with such lovely wild flowers and fruits, that one exclaims “Surely the tales of fair Kashmir can be only fairy tales of good kings and happy prosperous people!” Reading the description of the country, its ancient history, much of it is veiled in legend as, for, instance, the way in which the people profess to account for the origin of their country, its famous kings, especially about the remarkable King Lalitaditya, the decline of the fortunes of the land, the change of religion forced on the people by change of rulers, when the Mohammedan king ruled over the land. The survey of the dainty temples of Kashmir, which even then lay in ruins and the probability of many interesting relics lying buried in their ruined sites and the total indifference and ignorance of Kashmiris about their rich heritage. The writer goes on to record her impressions about the modern city of Kashmir and its people, with its industries, the beliefs and faith of the people. The geographical description of the splendid valley, of its lakes, rivers, wild flowers, fruits makes it delightful reading. “Imagine the delight of walking barefoot through a meadow of cool, thick grass with large edelweiss and blue gentians, and of counting as many as fifty different flowers in one day’s walk! There is a wonderful sky – blue poppy to be found in the Wardwan valley...”

The colourful illustrations of the scenic natural beauty of the land and the text, the reader gets an impression of traveling on the flying carpet, and one can transport oneself by the help of the wonderful department of our minds to the valley of Kashmir.

30. *Calico Painting and Printing in the East Indies in the XVII and XVIII centuries,*
G.P.Baker, 1921

This volume contains a set of facsimiles – the best that modern methods of paper printing could produce of the most characteristic examples of a most captivating art. The author in his course of research was able to find a few old specimens among the reassured houses of the Princes of India which were of beautiful design, and reveal the art which had reached such a peak of perfection that presupposes long centuries of apprenticeship and practice. The clothes used were made from Indian cotton, spun and woven by hand, long before cotton clothes were made in Europe by machinery. Themes used by Indians in the production of these beautiful examples too were unique. Similarly, the designs seen were unique to orient, like animals, trees, flora and fauna which enlivened the scene.

The exquisite examples of the painting numbering 37, and their historical background and technical study of the subject covering wide field of research, thus making it an absorbing and delightful book.

31. *The Bagh caves in Gwalior,* **E.B.Havell, 1927**

The rock shrines of India, starting in the 3rd century B.C. and extending down to the 15th century A.D. are the works of the Buddhist, Hindus and Jains. These caves unfold the story of Indian architecture and art for sixteen hundred years with a wealth of detail. The caves of Bagh are situated among the southern slopes of the sandstone hill in the Vindhya hills, in the Amjhera district of the Gwalior state. They are nine in number and extend over a frontage of about 750 yards, but are not all contiguous, as not a single inscription exists. These caves were discovered in modern times, or first described to the world of antiquarians by Lieutenant Dangerfield, of the Bombay Military Establishment as early as 1818. On creation of the archaeological department in Gwalior the caves began to receive attention, and useful work of the department had been completed with regard to the copying and preservation of the valuable paintings, by a few best artists available in the country at that time, for example, Nandlal Bose, Asit Kumar Haldar, Surendra Nath Kar of Calcutta A.B.Bhonsle and B.A.Apte, of Bombay; M.S. Bhand and V.B. Jagtap of Gwalior. The illustrations of paintings reproduced in this monograph were prepared from these copies. The caves of Bagh belong to the latter phase, when the image of Buddha had come into existence. The monastic caves of Bagh represent a transitional stage. A detailed study of the iconography, of the Buddhas, Bodhisattvas, and other minor deities like Yakshas, Nagas, as well as architecture of the caves has been studied in this book. The second part of the book deals with paintings. The paintings belong to the Jataka tales, for example the Chaddanta Jataka, Matu posaka Jataka, and others. These frescoes in craftsmanship are similar to the Ajanta frescoes, but appear to be more

human than religious, the humanity of the theme gives free rein to the joy of the artists, and the aesthetic element is patent and pulsating in Bagh.

32. *Coloured Ceramics From Ashur-And Earlier Ancient Assyrian Wall Painting, Walter Andrael, London, 1925*

This book is an account of German archaeologists and excavators during the year 1903 to 1914, made at the expense of Deutsche Orient-Gesellschaft at the ruins of Ashur, and the oldest of the capitals of the Assyrian Empire, called Kal' at Sharkhat. It lies on the right bank of the middle course of the Tigris, 110 km. south of Mosul (Nineveh). The excavations and consequent finds of the art and artifacts has taken the history of the development of the art of colour has deepened the and extended the knowledge of Assyrian paintings as the time period goes back to the last period of the Assyrian Empire, shortly before its fall (606 B.C.) back to the thirteenth century. The art included monumental art of wall pictures and decorations in palaces and temples, as well as more intimate paintings on vessels, some of which served for everyday use and were buried with the dead, some of which must doubtless have belonged to temples or palaces as they are decorated with the greatest magnificence of colours and design, and certainly cannot have been within the means of private citizens. Historians and archaeologists and lovers of Assyrian art were in dark as to enamel work and its beginning before the 9th century. With the findings of the excavations, the picture becomes clear. Historical pictures with many figures on brick walls on the front of the temple of Ashur belonging to a Tiglath-Pileser has been founds, belonging to 12th century as evidenced by inscription on the stamped brick of the wall of the temple. Rich information of wall pictures from the town of Kar-Takulki-Enurta, which lay on the left bank of the Tigris opposite Ashur forms an important intermediate stage in the development of Assyrian decorative arts, True Assyrian art arises in the middle of second millennium, and showing the western influences from Syria, Cyprus, which also transmit Egyptian influences are found during third and first half of the second millennium. Geometrical forms, plants and figure design, roundels are popular in Assyrian decoration, and the art of coloured glaze are found by 1100 B.C. The technical skill of the artists was astonishing. The wall paintings on temples and King's palace were executed in professional manner, the rich variety of designs, choice of colours are remarkable and we get a deep understanding of the art of the period in the innumerable photographs of pottery and painting presented in the book.

33. *A History of Fine Art in India & Ceylon, Vincent A.Smith, 1930*

Indian art comprising stone sculptures and bronzes of Mauryan Period and Kushan period, tracing the influences, from Iran, Hellenistic sources, Amaravati stupa, in Andhra Pradesh, stone sculptures of Gupta period, the medieval cave temples, sculpture and architecture of South India, wall paintings of Ajanta and Bagh, miniature painting which has been categorized by the author as Gujarati School and Mughal painting have been the focus of study in this book. Under the Gujarati school, Jain paintings have been discussed and under the latter, history of Mughal school of painting beginning with the artists of Humayun's court, topics and subjects of painting during Akbar period, the famous Mughal artists and their patronage have been discussed. Under the Modern school of painting, the author discusses Raja Ravi Verma and Bengal Nationalist School. The Indo-Islamic styles of architecture of North India, West India, Deccan, and decorative arts, coins, calligraphy, lattice works and tiles in architecture have also been discussed in detail. Buddhist art of Sri Lanka, the stupas, monasteries, sculptures, bronzes and wall painting, art of

Java (Sculptures bronzes and a few bas relief of Borobudur) form another interesting aspect of the book. Buddhist art of Central Asia, Tibet, Nepal have also been discussed.

One of the most noteworthy aspect of the book is the numerous photographs of sculptures found in different museums of the world, for example, the Ashoka pillars- the Sarnath lion capital as found for the first time at the excavated sites; Buddhist rock cut architecture, Hindu temples amongst others.

34. *Things seen in Kashmir, Ernest F. Neve, 1931*

The fascination with India was one of the key element of British psyche, when they were ruling the country, their curiosity made many Englishmen and women great travelers who also documented their trends, their observations about the landscape, geography, the people, their customs and habits one of their objectives. In this book we come across a detailed and graphic observation of the valley of Kashmir, the social customs and religion, the variety of ethnic population inhabiting the land and an acute observation of the condition of the city of Srinagar, its buildings and monuments, the description of the living style, both in town and villages; its lovely lakes and rivers wild flowers and magnificent gardens. The geographical location, the manner of transportation, the description of the environment, climate, every aspect of life and living has been a matter of serious study by the author. We got valuable records of a period which shall never return, as we read when the author writes “unlike India, there is in Kashmir almost no communal tension and strife between Muslim and Hindus. The Muslims are not fanatical. Indeed their Mahammedanism is superficial, and with the masses it is chiefly saint worship, centered in the numerous shrines”. By reading the book one can almost visualize the beauty of nature which has been generously gifted to the land by God. The ancient temples and shrines and great pilgrimage centers of Hindus and Muslims have been described by a wealth of detail and one is left to wonder whether they still exist in such pristine and pure environment in which they have been described in the book.

35. *Indian Temples, Odette Bruhl, 1937*

This volume presents photographs of the diverse places and forms of worship existing in India, beginning from the prehistoric Dolmens to the monuments of the historic period that is belonging to the Buddhist, Jaina, Brahmanical Hinduism and Islamic faith. Religion is daily life in India. Prehistoric India knew the religion of the megalithic period, dolmens and menhirs, which are found through out the land. The Vedic period did not leave any religious monuments. Worship at that time was complicated involving sacrifices and endless rituals. 6th century. B.C. in India was a period of intellectual revolution with the birth of great luminaries like Mahavira and Gautama Buddha, and out of their teachings grew the religions commonly known as Jainism and Buddhism. Their adherents ceaselessly erected monuments of their faith. The Hindu temples are not places of collective worship; it is the personal dwelling place of god, who lives there in human fashion in an image or symbol. The photographs aptly gives us an idea of the development of the Buddhist faith, the early Hinayana faith, which forbade the depiction of the Buddha as seen at Sanchi, Bharhut, to the anthropomorphic form of the Buddha, seen in the sculptures of Gandhara showing Graeco Roman influence in style. The development of Buddhist architecture, the cave temples being hewn out of hills in western India to the erections of the structural temple at Bodh Gaya, the wall

paintings at Ajanta, and the sacred spots of the faith at Sri Lanka have been produced in the book. The temples of Mount Abu and Ahmedabad show us the glories of Jaina architecture.

The architecture and sculpture of the Brahmanical Hindu faith, as well as the centers of pilgrimage, like the ghats of Benaras, the devotional and religious practices on the occasion of annual festivals in Allahabad have been vividly captured in the photographs. Besides the indigenous faiths, India has received other great religions from outside, for example, Islam, which brought new treasures of inspiration to Indian architecture. The impact of Islam can be seen in the imposing edifices of North India. These photographs clearly reflect that these residences of gods and places of religious congregation are not mere buildings of archaeological curiosities but centers of living faith.

36. *Archaeological Reconnaissance in North Western India and South Eastern Iran, Sir Aurel Stein, 1937*

This book records the explorations, essentially archaeological in nature, but the text also deals with a wealth of geographical details and places of interest. This is an earliest document recording researches on the cultural past of China that is in the Chinese Turkistan area. The main aim was to examine the ancient topography connected with Alexander's Indian campaign, and of visit to such interesting sites in the Salt Range as described by the great traveler, scholar and pilgrim Heuin Tsang. To study ancient history, especially topics regarding ancient settlements, one has to possess a keen knowledge of all geographical and topographical facts. With this objective in mind, Sir Aurel Stein undertook the hazardous journey tracing on the footsteps of the Great Alexander's Campaign in the Punjab, his journey in Iran, and filled up pages of a very informative volume with maps and plans of the provinces which he covered. From the point of view of history and archaeological point of view these areas and sites are of extreme importance. His notes give detailed description of the archaeological sites, discoveries made at the excavation sites, the history and the conditions of the forts, and facts of history which makes the book immensely readable. One important aspect of the book is the collection of rare photographs, the sites of great antiquity and historical value through which Stein paved in his historical journey which would enable the scholar to get a glimpses of the monuments lying since time immemorial, covered under sand dunes.

37. *Wall Paintings from Ancient Shrines in Central Asia, Sir Aurel Stein, 1948.*

Presented in this folio are 32 plates, of wall paintings of Central Asia, both from the Southern and Northern Silk route. Famous fragments of wall painting include the Vessantara Jataka at Miran, showing strong artistic inspiration from Kushan period art of India, painting of Indra, the famous winged angel from Miran shrine, and equally famous painting of Vairocana Buddha from the Southern Silk route. Buddha and Bodhisattva figures from Toyuk, Khara-Khoto, are the other famous paintings of the folio. Dome painting of Toyuk shrine, Buddha and Bodhisattva from Bezeklik shrine, are the other significant paintings from the Northern Silk route which is included in this folio.

38. *Statues and Pictures of Gautama Buddha, 1956.*

(Edited by the Chinese Buddhist Association published by the Nationalities published house,

Peking)

In this picturesque volume, commemorating, 2,500th anniversary of Lord Buddha's Nirvana, which was celebrated in southern Buddhist countries, selection of a few Buddhist images and paintings belonging to the northern Wei dynasty, from Yungang caves, Shanxi province, northern Chi dynasty, paintings of the Buddha from Maichishan cave, Mogao grottoes at Dunhuang caves, Gansu province, sculptures from T'ang dynasty, Liao kingdom, Ming dynasty, wood cut images, lacquer work images, bronze statues of the Buddha, earthen image of the Buddha Ming dynasty belonging to the White Horse monastery in Loyang, Honan province as well as a modern mural painting of the Buddha are included.

Buddhism was introduced into China at a very early date, i.e. before 1st century A.D. and a great many images of the Buddha were made, and with time, different types of images and methods of making them, increased. There were images of the Buddha made of beaten bronze (a bronze sheet was placed inside a mould and beaten into the shape of the image), ramie lacquer images (made by pasting two or three layers of ramie on a clay mould and painting them with lacquer so as to make the fibers stick together. When dried, the clay mould was taken out, leaving only a hollow image of ramie and lacquer), besides these there were also images of the Buddha cast in bronze, iron, gold and silver, wood, stone, ivory, jade, silk woven images, porcelain as well as wood cuts produced following the invention of printing. In this book, we get a glimpse of images made during several a period of several centuries in the cave temples of Yungang, Dunhuang, Longmen etc., known through out the world, and we can admire the rich and exquisite Buddhist art of China developed on the basis of Chinese art forms absorbing and harmonizing the certain features of the Gupta and Gandhara schools of India and those of Central Asia.

39. *Elura Cave Temples, Late Dr. James Burgess, 1972*

Caves excavated in the face of a hill, used as monasteries and prayer halls and chapels form a very special feature among the early architectural remains of India. They are found in Deccan plateau, scattered at places like Aurangabad, Bagh in Malwa, Bombay harbour, Badami, etc. The Buddhists first carved rock temples and monasteries, and later on the Brahmanical sects, both Saiva and Vaishnava and also Jaina. But of all the groups none are so deserving of notice as the large one at Ellora, where some of the largest and most elaborately carved specimens of the works of all three sects- Buddhists Brahmanical Hinduism and Jainism. The present volume deals concisely with a numbers of Buddhist caves, which includes the famous Visvakarma cave (Cave X) which is the only chaitya cave here (chapel) of Buddhism Development in Buddhism also the development in Buddhist rock architecture is revealed in the cave XI, popularly known as the Do Thal, (because it has been for long regarded as consisting only of two stories, and excavation in 1876 revealed the lower floor) containing many important Gods and goddesses of the Mahayana Buddhist pantheon; The Tin Thal (Cave XII) which is of three stories like the last one, famous for its sculptures of Bodhisattvas Padmapani and Vajrapani, Hariti, Dhyan Buddha etc. Elora is equally famous for the Brahmanical cave architecture, like the famous Cave XIV (Ravana-Ka-Khai) containing remarkable sculptures of Siva and Parvati, Durga Mahishasuramardini; the remarkable Cave XV called the Dasavatara Cave containing magnificent sculptures from the Puranic stories of Siva, Parvati, Vishnu. Perhaps cave XVI on the Kailasa temple at Ellora is the most remarkable of all cave temples, dedicated to Siva though the writer has been faithful in describing the architectural details, but that did not prevent him from writing his own personal and subjective opinions about

the Indian religions and its practices, which evolved out of his ignorance. The descriptions of the caves and its sculptures are aptly matched by their photographs.

Illustrated Rare Books in IGNCA collection

1. *Description of Malabar, Coramanoal and Ceylon*, Philip Baldaeus, 1672
2. *Collection of Travels, Vol-I*, Monsieur Tavernier, 1684
3. *The Ceremonies and Religious Customs of the various nations of the known World, Vol-I*, Bernard Picart, 1733
4. *The Ceremonies and Religious Customs of the various nations of the known World, Vol-II*, Bernard Picart, 1734
5. *The Ceremonies and Religious Customs of the various nations of the known World, Vol-III*, Bernard Picart, 1734
6. *The Ceremonies and Religious Customs of the Idolatrous Nations, Vol-IV*, Bernard Picart, 1734
7. *The Ceremonies and Religious Customs of the various Nations of the known World together with Historical Annotations, Vol-V*, Bernard Picart, 1736
8. *The Ceremonies and Religious Customs of the various Nations of the known World, Vols-VI/VII*, Bernard Picart, 1738-39
9. *Zend Avesta (Vol-I-I, I-II&II)* M. Anquetil Duperron, 1771
10. *Memoirs of India*, Warren Hastings, 1787
11. *History of the Indies, Vol-III*, J.O. Justamond, F.R.S., 1788
12. *History of Indies, Vol-IV*, Abbe Raynal, 1788
13. *History of the Indies, Vol-V*, Abbe Raynal, 1788
14. *History of the Indies, Vol-VII*, Abbe Raynal, 1788
15. *The History of Hindostan, Vol-I*, Thomas Maurice, 1795.
16. *The History of Hindoostan, Vol-II*, Thomas Maurice, 1798
17. *History De l'Empire de Mysore*, J. Michand, 1801
18. *Bengal also Fort St. George and Bombay Papers*, 1804
19. *The Costumes of Hindostan*, Balt Solvyns, 1804.
20. *Ancient Mythology, Vol-I*, Jacob Bryant, 1807
21. *A Journey from Madras through the Countries of Mysore, Canara, and Malabar, Vol-I*, Francis Buchanan, 1807
22. *A Journey from Madras through the countries of Mysore, Canara and Malabar, Vol-II*, Francis Buchanan, 1807

23. *Journey from Madras through the countries of Mysore, Canara and Malabar, Vol-III*, Francis Buchanan, 1807
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Credits

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