

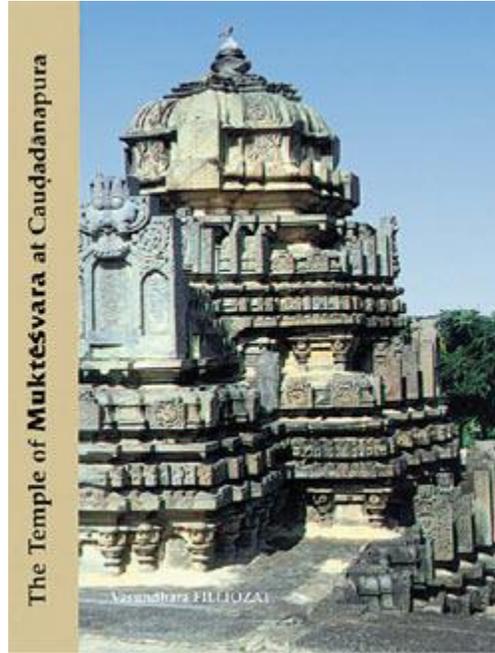
Architecture & Sculpture

# The Temple of Mukteśvara at Cauḍadānapura

A little known 12th-13th century temple in Dharwar  
District, Karnataka

VASUNDHARA FILLIOZAT  
Architecture by PIERRE-SYLVAIN FILLIOZAT  
Foreword by M. C. JOSHI

1995, xv+191pp. line drawings, col. and b&w plates, bibl., indexes ISBN: 81-7017-327-2; Rs 700 (HB)



The northern part of Karnataka is one of the richest areas of India in monuments of great artistic value. It was subjected to the rule of several royal families, Cālukyas of Kalyāṇa, Kaḷacūris and Senas in the tenth to thirteenth centuries CE which has been a period of great cultural refinement. It was the time of the greatest expansion of the Kālāmukha-Lakulaśaiva movements, and of the rise of Vīraśaivism.

The temple of Mukteśvara at Cauḍadānapura (Dharwar district) is a beautiful representative of the style and the high culture of that time. Its history is known to us, thanks to a set of seven long inscriptions, composed in literary medieval Kannada, engraved with great care on large steles. It is a single cella temple in what is popularly known as Jakkaṇācārī style. The present study contains a historical introduction, the complete edition, translation and interpretation of the inscriptions, an architectural description, with a graphic survey and an iconographical analysis.

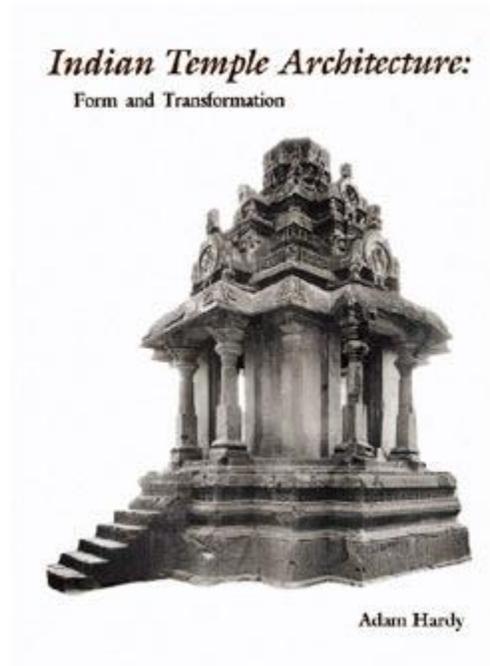
# INDIAN TEMPLE ARCHITECTURE FORM AND TRANSFORMATION

## THE KARNATA DRAVIDA TRADITION 7th to 13th Centuries

ADAM HARDY

1995, xix+614pp. maps, line drawings, b & w plates, appends, bibl, gloss., index ISBN: 81-7017-312-4:  
Rs 2000 (HB)

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Transformation of forms of Indian temples takes place through a dual process - time as well as space. These two patterns of transformation, through time and (while representing time) in space, reflect one another closely. Both are processes of emergence, expansion and proliferation which simultaneously imply differentiation and fusion, growth from and dissolution into unity.

One of the richest traditions of temple building that India has produced took shape in the seventh century CE, centred in what is now the state of Kamataka, and lasted until the thirteenth century CE. This was one of the two main branches of Drāviḍa or "southern" temples architecture, giving rise to such famous temples as the Virūpākṣa, Paṭṭaḍakal, the Kailāsa, Ellorā and the Hoysaleśvara and Halebiḍ. These temples are analysed, along with more than 250 other buildings, in this monumental study that, for the first time, explains the Kaṛṇāta Drāviḍa tradition as one continuous, coherent development.

The present volume shows how to look at these great monuments and makes their complex architecture accessible. It is clearly shown how the formal structure of a temple makes concrete the idea of manifestation, of the transmutation of the eternal and infinite into the shifting multiplicity of existence, the reabsorption of all things into the limitless unity from which they have come.

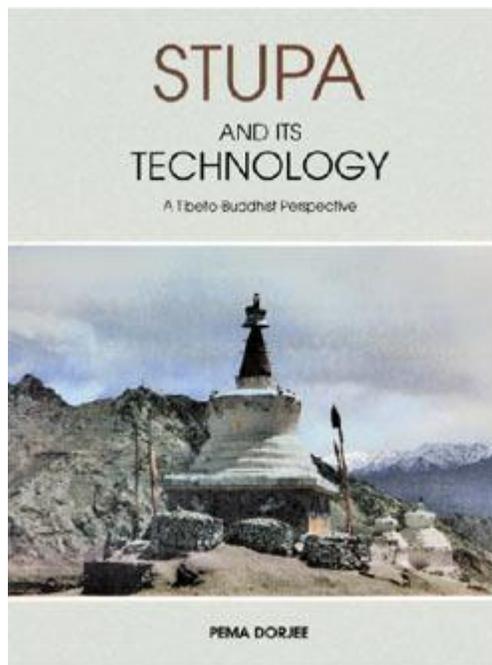
# STŪPA AND ITS TECHNOLOGY A TIBETO-BUDDHIST PERSPECTIVE

PEMA DORJEE

Foreword by M. C. Joshi

2001, xxxiv+189pp. plates, drawings, append. bibl., index. ISBN: 81-203-1301-4: Rs 550  
(HB)

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Among all the religious monuments of the world, the stūpa has the longest uninterrupted historical development. Though modelled after the Indian prototype, the stūpa architecture was developed in all the countries where Buddhism had flourished. Over time, the structural shape of the stūpa underwent significant modifications in India and in other Asian Buddhist countries.

The present study shows how Tibet became a treasure house of Buddhist culture highlighting important texts dealing with stūpa architecture. Various ritual activities associated with the construction of the stūpa are described along with the eight fundamental types of Tibeto-Buddhist stūpas and their main structural components. The value of the book is enhanced by appending the transliteration and English translation of four important Tibetan texts.

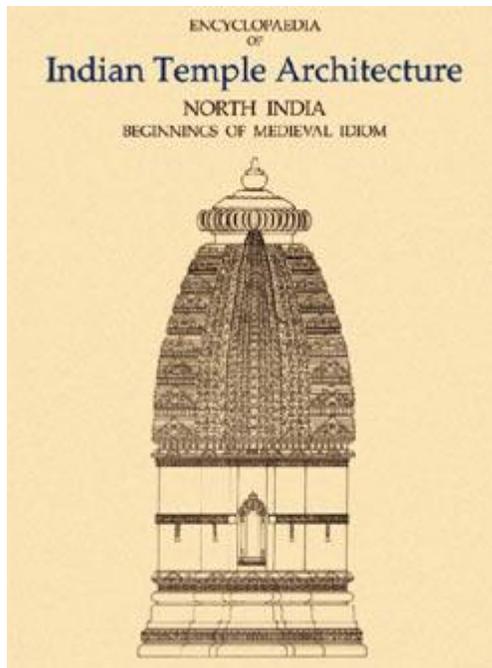
# ENCYCLOPAEDIA OF INDIAN TEMPLE ARCHITECTURE

Edited by M A Dhaky

**a. vol. I, Part 3: South India: Upper Drāviḍadēśa. Later Phase, CE 978-1326**  
1996, text & plates, xxix+596pp., line drawings, gloss., index, 1,674 b&w plates,  
ISBN 81-86526-00.5 Rs. 7500 (set of two vols.) HB.

**b. vol. II, Part 3: North India: Beginnings of Medieval Idiom, c. CE 900-1000**  
1998, text & plates, xxviii+426pp., line drawings, gloss., index, 913 b&w plates,  
ISBN 81-7304-226-8, Rs. 7500 (set of two vols.) (HB).

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Vol. I, Part 3: This part in two binds covers the full range of Indian temple architecture, surveys medieval temples and associated buildings in Upper Drāviḍadēśa, particularly those in the territories of the Cāḷukyas of Kalyāṇa, Hoysaḷas of Dorassamudra, as well as in those of other dynasties such as the Kadambas, Raṭṭas, Guttas, Senas and Śāntaras in Karnataka and those in the domain of the Kākatīyas of Waraṅgal together with those of the Cāḷukyas of Vemulavāḍa; Telugu Coḍas, Redḍis, and Malyālas, all in the Teliṅgāṇa area of Andhra Pradesh, and finally the Ālupas of Tuḷunāḍu. Arranged by region and dynasty, the chapters also focus, wherever evidence is clear, on the nature of local idioms and origins of the regional styles. These are copiously illustrated with drawings and photographs.

Vol. II, Part 3: This part also in two binds surveys the tenth century temples (and associated structures) in different provinces of the north Indian

megaterritory, built under the political aegis of the then ruling various provincial-principal and subordinate-dynasties. Among these, the more notable were the Cāhamānas of Śākambharī and of Naḍḍula, and Solāṅkīs of Aṇahillapāṭaka in western India; also, the Kaḷacūris of Cedideśa *olim* Ḍāhaladeśa, Candellas of Jejākabhukti, and Kacchapaghāṭas of Gopagiri in central India and the Somavaṁśīs of Kaliṅgadeśa in eastern India. The text, running in twenty-one chapters, has copiously illustrated with drawings (ground plan and baseelevations) and adequate number of photographs.

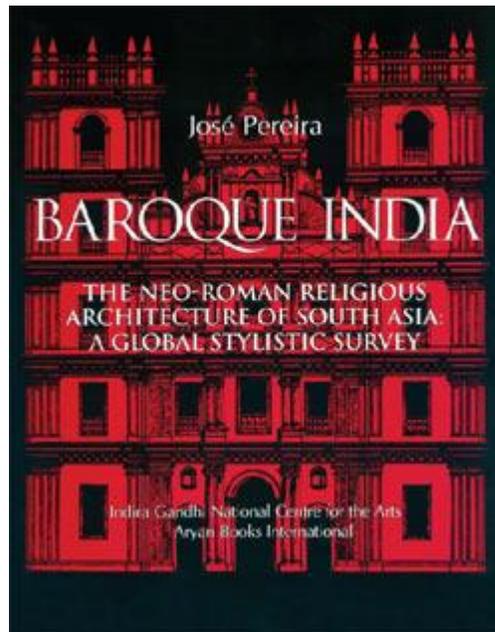
## ***Baroque India***

**Author : Jose Pereira**

**Foreword: Kapila Vatsyayan**

2000, xix+497pp, line-drawings, b&w plates, bibl., index, ISBN: 81-7305-161-5, Rs. 2500 (HB)

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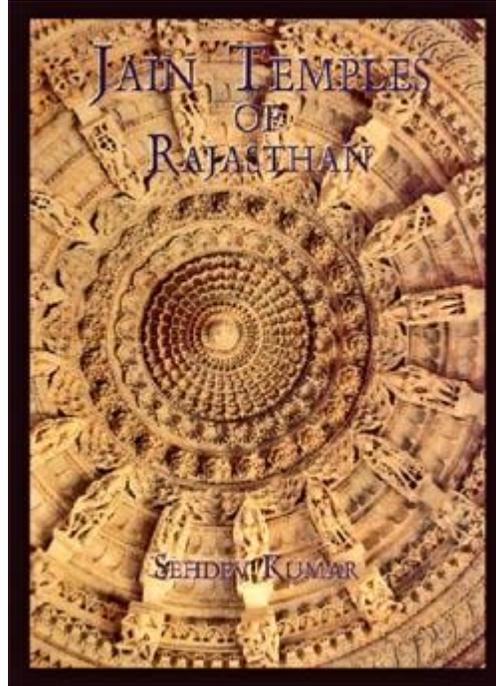
Baroque India is the fruit of over forty years of research and is the work of one professionally trained in the history of Indian art (Hindu, Buddhist and Jain). In addition, he is the author of a survey of Islamic architecture worldwide, which includes, of course, the Indo-Islamic traditions. It is his belief that Indian Baroque-or, more correctly, Indian Neo- Roman -cannot be properly appreciated without an understanding of the architectural styles that preceded it on the subcontinent, and which exercised a significant impact on it. In so doing, the author has tried to outline a consistent aesthetic theory of Neo- Roman, to portray its five major modes - Renaissance, Mannerism, Baroque, Rococo and Neoclassicism - as expressions of the Neo-Roman essence, immanently developing, in the indicated sequence, one from the other, and pullulating a rich variety of spatial themes that both display a marked originality and manifest a capacity for assimilating the spatial nuances of the other architectural styles.

# JAIN TEMPLES OF RAJASTHAN

SEHDEV KUMAR

2001, xiv+207pp., line ills., col. and b&w ills., gloss., indexes, ISBN: 81-7017-348-5, Rs. 2500 (HB)

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The Jain temples at Dilwārā in Mount Ābu evoke a sense of awe for their sculptural artistry. Unnamed artists who had, for years, created exquisite pieces in ivory, now worked with marble, sculpting ceiling and domes, columns and walls, creating works of unparalleled beauty. They carried forward, and deepened, a rich tradition of temple building in India, with their plethora of images from Indian myths and legends. The most outstanding feature of these temples are the thousand-petalled lotuses that decorate the domes in the raṅgamaṅḍapas, signifying a very highly evolved technical and artistic achievement. Some 200 km away from the Mount Ābu, in Ranakpur, the Ādīśvara Temple is an achievement of a different kind. It is renowned for its architectural splendour; a thousand columns that define its wondrous spaces are all unique, as no two are alike.

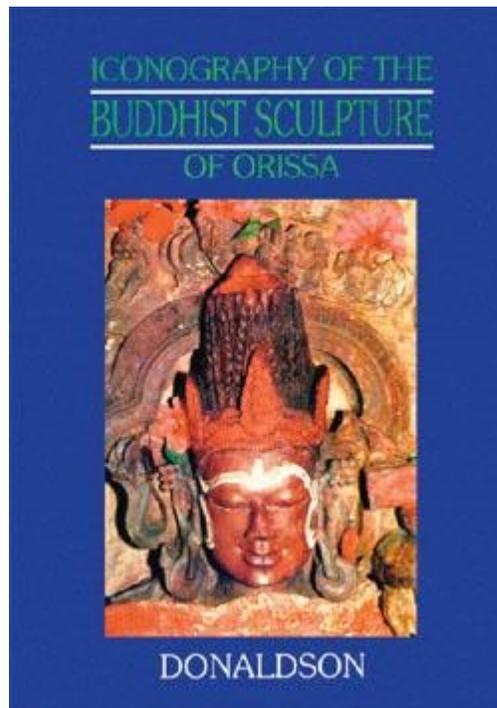
Using these temples as nodal points for a photographic and a reflective study, Prof. Sehdev Kumar explores the artistic nuances of these temples in the context of the rich tradition of temple architecture and iconography in India.

# ICONOGRAPHY OF THE BUDDHIST SCULPTURE OF ORISSA

THOMAS E. DONALDSON

2001, xxi+792pp., (2 vols. text & plates), figs., gloss, bibl., index, ISBN:81-7017-375-2  
(set) Rs. 4000 (HB)

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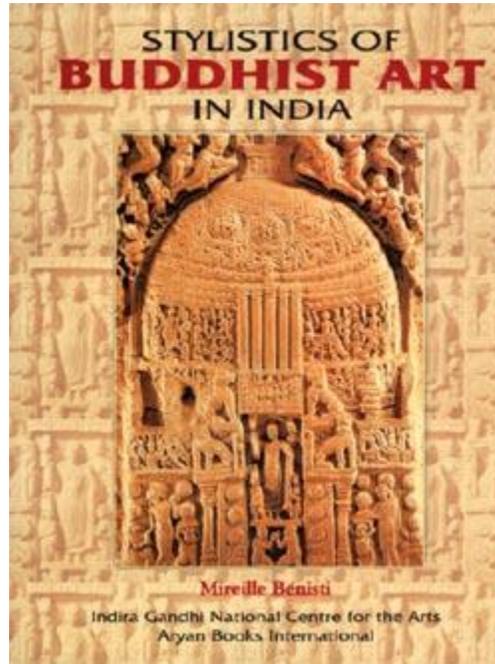
The present book on the iconography of the Buddhist sculptures of Orissa utilizes the author's expertise of Orissan Brāhmanical art to develop a similar consistent and reliable iconographic and stylistic evolution for the Buddhist art of Orissa and its adherence to, or deviation from, surviving textual iconographic peculiarities. There is little doubt that Orissa played a major role in the creation, development and dissemination of Buddhist doctrines and concepts throughout India and the Buddhist world, particularly in respect to Vajrayāna Buddhism and the iconography of sculptural maṇḍalas. Particular emphasis in this book is placed on the reciprocal influence between Brāhmanical and Buddhist art in Orissa, both religions expanding at the same time in regard to the proliferation of deities and their variant forms, and each apparently competing with the other for patronage and converts.

# STYLISTICS OF BUDDHIST ART IN INDIA

MIREELE BENISTI

2003, xiv+346pp., 2 vols. (text & plates), 288 illus., ISBN: 81-7305-243-3(set), Rs. 4000 (HB)

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This book contains many landmarks in the history of Buddhist doctrine and art, presented on the basis of in-depth analysis of the styles and icons of stūpas. It emphasizes the study of minor votive stūpas and those figured in reliefs, which, undamaged and represented with complete ornamentation, are testimonies about the conception and use of this object of worship.

Another emphasis of this work is on stylistics, i.e. the study of styles systematically conducted with a precise and elaborate method, constituting a full fledged discipline, which, along with iconography, provides a solid foundation for scientific history of art.

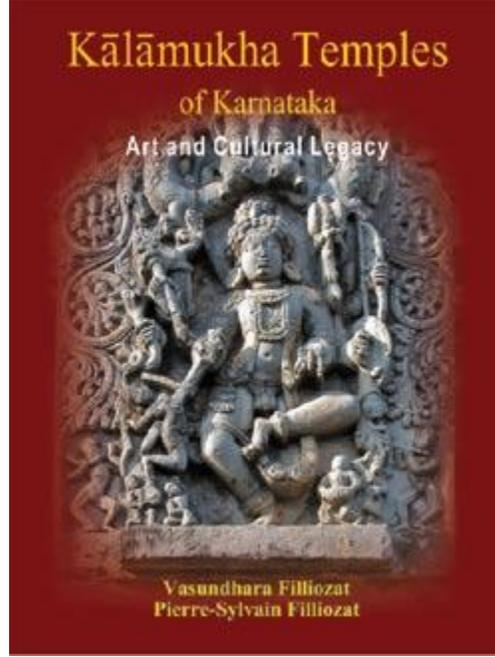
Buddhist texts relevant to the conception, building and worship of stūpas, such as Kriyāsaṅgraha, are referred to, with edition and translation.

# KĀLĀMUKHA TEMPLES OF KARNATAKA: ART AND CULTURAL LEGACY

VASUNDHARA FILLIOZAT AND PIERRE-SYLVAIN FILLIOZAT

2012, xx+655pp., figs., notes, oppen., indices, ISBN 13:978-81-246-0605-6, Rs. 3000 (HB)

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The Kālāmukha temples in Karnataka are associated with the Lakulaśaiva movement especially the beliefs and practices of the Kālāmukha Śaivites and the Jakkaṇācārī style of temple in Karnataka. This volume is a study of two of the best examples of Kālāmukha shrines in the region. It focuses on the Somanāthesvara Temple at Haralahaḷḷi and Kaḍambeśvara Temple at Raṭṭihaḷḷi, splendid examples of conversion of single-cell shrines into triple sancta.

With numerous illustrations of the temples including their plans and sculptures and referring to and quoting from the Āgamas, the Purāṇas and other ancient works, it studies the architecture of the temples along with their history, the general plans of the temples, their interior including pillars, lintel and entrances, their external structure, and their iconography, particularly the main deities in the temples. It makes a unique effort to study the inscriptions associated with the temples which are in Kannada interlaced with Sanskrit verses and containing Sanskrit words, presenting their Roman transliteration and translation into English. The inscriptions include one on renovation of Somesvara Temple by King Joma (CE 1181), one on the foundation of a Temple of Dasdvara laid by Dasirāja (CE 1188) and one that eulogizes the Kadambas and minister Soma (CE

1144).

The volume, with extensive notes that explain terms in a simple manner, will prove invaluable to scholars and students of Indology, especially those interested in early medieval religion, culture and architecture in south India.

# **THEORY AND PRACTICE OF TEMPLE ARCHITECTURE IN MEDIEVAL INDIA**

Bhoja's Samaranganasutradhara and the Bhojpur line drawings

**by Adam Hardy**

2015, xiv+293pp., inĀ, Bib., Illus. col., maps and line drawings, ISBN 13 : 978-93-81406-41-0 Rs.2300 (HB)

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This book is about Vastuvidya or Architectural theory, the creation of temples, and the role of drawing as an indispensable bridge between the two. It focuses on two works attributed to Bhoja, the legendary Paramara ruler of Malwa in the first half of the eleventh century. The first of these is his vastly ambitious, but unfinished, royal temple at Bhojpur, with its unique set of architectural drawings engraved on the surrounding rocks. These beautiful drawings, documented here for the first time, provide insights into construction processes and glimpses of hitherto unknown temple forms. They also hold the key to the intended design of the Bhojpur temple itself, which would have been by far the biggest Hindu temple in the world.

The other main focus of this study is Bhoja's great compendium of architectural knowledge known as the Samaranganasutradhara, a project of comparable ambition to his temple. This famous Vastusastra was compiled at a moment when the classical traditions of Indian architecture had blossomed into abundant maturity, and could be understood in relation to one another, in all their diversity.

As illustrated by numerous photographs, the text describes types known among surviving monuments, as well as many others probably never built. Far from being a straightjacket and an impediment to growth, the text is revealed both as full of architectural invention, and as a framework and a stimulus to further creativity. This book will allow the reader to begin to understand the temple architecture of medieval India through the eyes of its creators.

**The Indian Temple - Mirror of the World**

Edited by: BRUNO DAGENS

2016, xxi+306pp.,ind., Bib., Illus., ISBN 13 : 978-81-7822-485-5  
Rs.É.985 (HB)