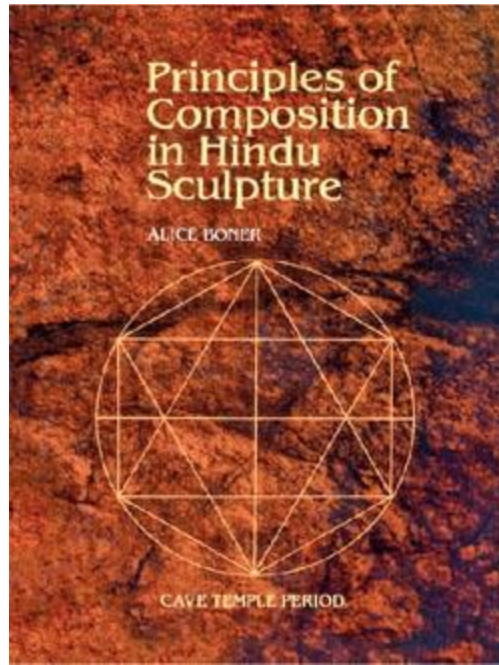


PRINCIPLES OF COMPOSITION IN HINDU SCULPTURE CAVE TEMPLE PERIOD

ALICE BONER

1990, xvii+274 pp. line drawings, b&w plates, gloss. index, ISBN: 81-208-0705-7: Rs 450 (HB)



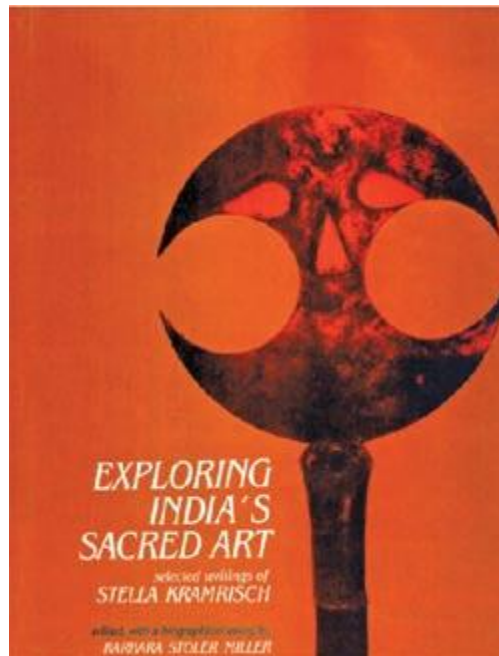
This work represents an approach to a hitherto unexplored aspect of Hindu sculpture. Dealing with pre-medieval sculptures and leaving aside the historical, doctrinal and aesthetic aspects of this art, it concentrates exclusively on the question of composition. The principles of composition, which are here discussed and defined, have resulted from a careful analysis, carried on for a number of years, of the great sculptures of the Rock-Temples at Elūrā (Ellorā), Bādāmī, Mahābalipuram and others, that is to say of sculptures of the pre-medieval period of the Rāṣṭrakūṭa, Cālukya and Pallava schools.

It contains a demonstration of the principles described above, in the form of detailed analysis of twenty-one sculptures; each analysis is accompanied by a photograph of the sculpture with a short description of the subject matter, and by two line diagrams- one presenting the Space division or Measure and the other the Time division or Movement. Each of these divisions is described separately and then brought into a synthesis, on the basis of which the deeper content of the image can be explored.

EXPLORING INDIA'S SACRED ART SELECTED WRITINGS OF STELLA KRAMRISCH

Edited and with a Biographical essay by BARBARA STOLER MILLER

1994, xxii+356pp. ills., notes, index, ISBN: 81-208-1208-x: Rs 600 (HB)



This volume presents a selection of essays written by a pioneering interpreter of Indian art and its religious contexts. The writings collected here emphasize the cultural and symbolic values of Indian art. The first section discusses the social and religious contexts of art.

This is followed by essays on various forms of ritual art. The section entitled 'The Subtle Body' is derived from her term for the form that underlies concrete shapes; it includes studies of literary and visual symbolism.

Further essays concentrate on formal and technical aspects of temple structure and painting in the context of their symbolic meaning. Over 150 illustrations, many of them prepared especially for this volume, provide a vital visual dimension to her writing. Also included is a biographical essay by the editor of the volume and Joseph Dye's comprehensive bibliography of her works.

ELLORĀ CONCEPT AND STYLE

Texts and Photographs by Carmel Berkson

Afterword Mulk Raj Anand

1992, 391pp., b&w ill., appen., gloss., bibl., index, ISBN: 81-7017-277-2, Rs. 1200 (HB)



This is a definitive and co-ordinative treatment of the world-famous rock-cut caves at Ellorā. The text discusses relationship between the environment and the temples and examines the architectural and compositional features which unify the caves.

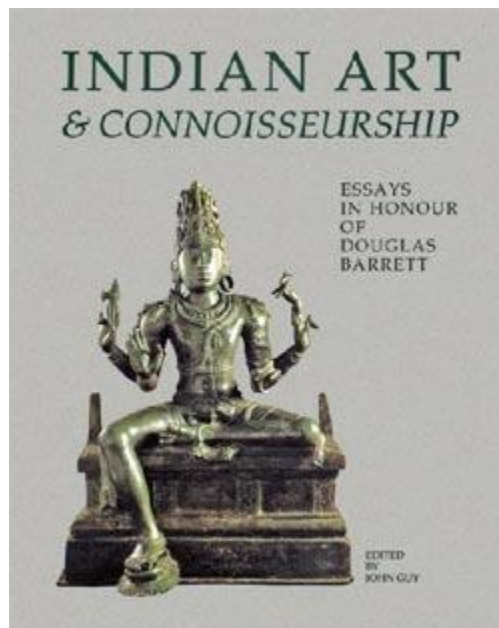
The book offers a fundamental approach to the life of form in background of organic totality of the Ellorā caves. The author draws the reader's attention to the great and startling innovations in the life of form, with special reference to the four panels in Daśavatāra, Cave 15, of the pre-medieval period. Being a sculptor, her focus on the sculptures of Ellorā makes a valuable contribution to art history.

This volume contains an intensive study, including about 270 photographs and an illustrated glossary, seen through the eyes of a sculptor with emphasis on aesthetics and multi-faceted view.

INDIAN ART AND CONNOISSEURSHIP ESSAYS IN HONOUR OF DOUGLAS BARRET

Edited by John Guy

1995, 360pp., col. B&W ills. ISBN: 81-85822-14-x, Rs 1200 (HB)



A collection of twenty-five essays by international scholars written to celebrate the contribution to the study of Indian art of Douglas Barrett, former keeper of Indian art at the British Museum. The essays are organized in five sections: Part 1: Early India; Part 2: North Indian sculpture; Part 3: South Indian sculpture; Part 4: Indian painting; Part 5: Islamic art. All papers are richly illustrated, some in colour. A full bibliography of Douglas Barrett's writings on Indian art is included.

The contributors include: T. K Biswas, Vidya Dehejia, Simon Digby, Klaus Fischer, Basil Gray, John Guy, J. C. Harle, Herbert Hartel, John Irwin, Karl Khandalavala, J. P. Losty, T. S. Maxwell, R. Nagaswamy, Pratapaditya Pal, R. Pinder-Wilson, H. K Swali, Robert Skelton, M. Taddei, Andrew Topsfield, S.C. Welch and Joanna Williams.

AJANTA – HANDBOOK OF THE PAINTINGS

Dieter Schlingloff

a. Narrative Wall Paintings Vol.I Interpretation

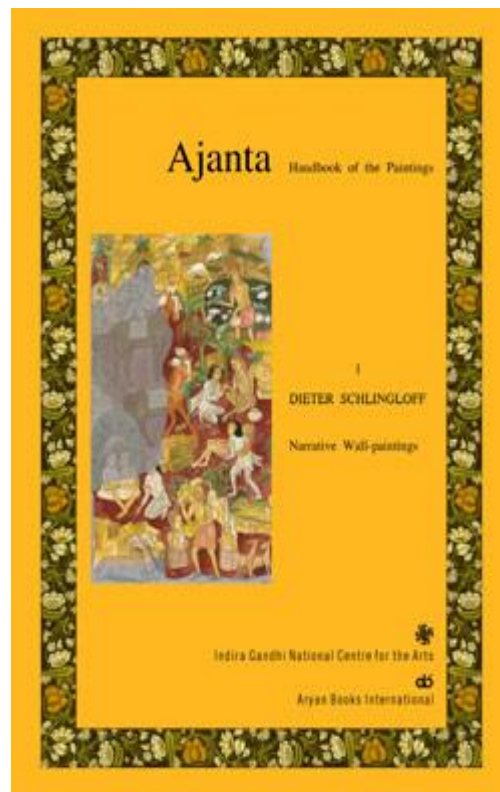
2013, 517 pp., ISBN : 978-81-7305-453-2 (Vol.I),

b. Narrative Wall Paintings Vol.II Supplement

2013, 350 pp., ISBN : 978-81-7305-454-9 (Vol.II),

c. Narrative Wall Paintings Vol.III Plates

2013, xvii pp., ISBN : 978-81-7305-455-6 (Vol.III), 978-81-7305-456-3 (set), Rs.4000/- (in Hard case) (set)



Prof. Dieter Schlingloff is one of the leading experts on the paintings of Ajanta. He has been engaged with the task of identifying the subject matter of the Ajanta Paintings in rich detail - a pre-requisite for further research. His steadfast research for last forty years constitutes a brilliant corpus of books and articles on the paintings of Ajanta. The present work comprises the quintessence of his research on the narrative wall paintings, their literary sources and the cultural background.

In Prof. Schlingloff's own words , " The narrative paintings of the ancient period of Ajanta are of no less quality than the contemporaneous paintings of Roman Pompeu, and like

those, they are the only testimonies of the marvellous art of narrative wall-paintings elsewhere lost. The glory of ancient Indian culture and the high standard of its morality as revealed in the Ajanta paintings should become known worldwide".

The narrative wall paintings thus forms the subject matter of the present publication arranged in three volumes where the main focus remains on the relationship of the text and the image that will hopefully stimulate further discussion and investigation in similar fields.