

Indian Art By Vidya Dehejia Hourly

The first book to put the sacred and sensuous bronze statues from India's Chola dynasty in social context. From the ninth through the thirteenth century, the Chola dynasty of southern India produced thousands of statues of Hindu deities, whose physical perfection was meant to reflect spiritual beauty and divine transcendence. During festivals, these bronze sculptures—including Shiva, referred to in a saintly vision as “the thief who stole my heart”—were adorned with jewels and flowers and paraded through towns as active participants in Chola worship. In this richly illustrated book, leading art historian Vidya Dehejia introduces the bronzes within the full context of Chola history, culture, and religion. In doing so, she brings the bronzes and Chola society to life before our very eyes. Dehejia presents the bronzes as material objects that interacted in meaningful ways with the people and practices of their era. Describing the role of the statues in everyday activities, she reveals not only the importance of the bronzes for the empire, but also little-known facets of Chola life. She considers the source of the copper and jewels used for the deities, proposing that the need for such resources may have influenced the Chola empire's political engagement with Sri Lanka. She also investigates the role of women patrons in bronze commissions and discusses the vast public records, many appearing here in translation for the first time, inscribed on temple walls. From the Cholas' religious customs to their agriculture, politics, and even food, *The Thief Who Stole My Heart* offers an expansive and complete immersion in a community still accessible to us through its exquisite sacred art. Published in association with the National Gallery of Art, Washington, DC

On yoginis, minor form of Hindu goddesses belonging to tantric tradition.

Shows drawings, watercolors, engravings, and photographs that depict aspects of the British presence in India

The 6th-century rock-cut cave temple on Elephanta island, in the middle of Mumbai harbor, is the home of Shiva, the greatest of all Hindu gods. Elephanta leads the reader through this magnificent cave temple, examining its overall architectural scheme and interpreting the myths of Shiva that are depicted so forcefully in the extraordinary stone sculptures. The outstanding photographs capture the beauty and magic of the cave. This book also contains fascinating accounts of European travelers, documenting their discovery of Elephanta from the 17th century onwards, and includes information on the ongoing efforts to preserve this monument that was designated a World Heritage Site by UNESCO in 1987.

Devi

Yogin , Cult and Temples

The Art of Transformation

A Resource for Educators

The Great Goddess : Female Divinity in South Asian Art

The Path of the Tamil Saints

Indian Art A&i

Here, in more than 250 extraordinary photographs, is a showcase of the fabled days of the British Raj. India was at the vanguard of the explosion of photography and the early photographers, both Indian and foreign, mainly British, who strove to document and reveal the landscapes, peoples, cultures, and architecture of the subcontinent. India Through the Lens reveals the history and importance of photography in India, from the appeal of the panorama to the documentation of people, places, and princes. The early Indian photographer, Lala Deen Dayal for example, was unique in being embraced by both worlds- that of the British and the world of Indian Maharajahs. This book appeals to specialists and non-specialists alike- all those who love early photography, British India and the romance of the Raj.

The rule of the Chola dynasty in South India between the ninth and thirteenth centuries was a period of unparalleled creativity in Indian art. Known as the Golden Age of Tamil Culture, the Chola period produced dynamic royal personalities who shaped the artistic activity of their times. Art of the Imperial Cholas examines the dynasty's architectural and sculptural achievements, which stand among the masterpieces of India.

The story behind the creation of one of the most celebrated, revolutionary animated series of all time X-Men: The Art and Making of the Animated Series takes fans behind the scenes of the landmark cartoon that laid the groundwork for the dozens of Marvel Comics adaptations that followed. Interviews with series writers, producers, executives, and artists reveal the razor's edge that Marvel and Fox navigated in order to bring the X-Men to television, and detail the tough decisions, compromises, and brilliant solutions that resulted in a series that has been lauded by critics and fans for nearly three decades. Along the way, readers will encounter such comics and entertainment luminaries as Stan Lee, Avi Arad, and Haim Saban. This book gives a firsthand account of what it's like to develop, pitch, design, write, draw, direct, and produce an animated series, accompanied by rare original art, animated cels and still frames, and production and merchandising ephemera.

Contributed articles.

The Dark-Light Principle of Design

Notan

Love in Asian Art and Culture

Art and History

Modern, Post- Independence, Contemporary

Yoga

Sacred and Profane in Indian Art

In this comprehensive survey, Vidya Dehejia explains and

analyses not only such key early developments as the great cities of the Indus civilization, but also the luxury of the Mughal court.

This book explores the puzzling phenomenon of new veiling practices among lower middle class women in Cairo, Egypt. Although these women are part of a modernizing middle class, they also voluntarily adopt a traditional symbol of female subordination. How can this paradox be explained? An explanation emerges which reconceptualizes what appears to be reactionary behavior as a new style of political struggle--as accommodating protest. These women, most of them clerical workers in the large government bureaucracy, are ambivalent about working outside the home, considering it a change which brings new burdens as well as some important benefits. At the same time they realize that leaving home and family is creating an intolerable situation of the erosion of their social status and the loss of their traditional identity. The new veiling expresses women's protest against this. MacLeod argues that the symbolism of the new veiling emerges from this tense subcultural dilemma, involving elements of both resistance and acquiescence. Guiding principle of Eastern art and design, focusing on the interaction between positive and negative space, demonstrated in six problems of progressive difficulty. Solutions will fascinate artists and designers. 101 illustrations.

Indian Art A&iPhaidon Incorporated Limited

Indian Silver for the Raj

R?pa-pratir?pa

British Artists and India, 1757-1930

The Unfinished

THE LIFE OF KRISHNA IN INDIAN ART

Photography 1840-1911

From Merchants to Emperors

A major publicationshowcasing the history ofIndian art across thesubcontinent and South Asiafrom the late-nineteenthcentury to the present day.

Published in conjunction with an exhibition held at the Metropolitan Museum of Art, New York, Sept. 28, 2011-Jan. 8, 2012.

The main aim of this volume is to present the life of Krishna as delineated in Indian art. The life of Krishna and his teachings have had a profound influence on the minds of the Indian people

and as such the theme was popular not only with the saints and the poets. but also with the artists. Krishnaism pervades the whole Indian life, its religion, philosophy and art. The material for the study of the subject is enormous and diffused all over India in a varying degree. This volume includes most of the best examples of Indian art to represent the episodes of his life. This concise yet lively new survey guides the reader through 5,000 years of Indian art and architecture. A rich artistic tradition is fully explored through the Hindu, Buddhist, Islamic, Colonial, and contemporary periods, incorporating discussion of modern Bangladesh and Pakistan, tribal artists, and the decorative arts. Combining a clear overview with fascinating detail, Mitter succeeds in bringing to life the true diversity of Indian culture. The influence of Islam on the Mughal court, which produced the world-famous Taj Mahal and exquisite miniature paintings, is closely examined. More recently, he discusses the nationalist and global concerns of contemporary art, including the rise of female artists, the stunning architecture of Charles Correa, and the vibrant art scene. The very particular character of Indian art is set within its cultural and religious milieu, raising important issues about the profound differences between Western and Indian ideas of beauty and eroticism in art.

Unseen Presence

A Concise History of Indian Art

Discourse in Early Buddhist Art

The Stone Carvers at Work in the Indian Subcontinent

A Tantric Tradition

The Body Adorned

Poems of a Woman Saint from South India

"Devi, the Great Goddess of India, is beautiful, beneficent, terrifying, all-powerful, and glorious. Ubiquitous in India's social and spiritual fabric, she has, over the millennia, been painted, sculpted, carved, and wrought from silver and bronze in myriad shapes and forms. Devi: The Great Goddess brings together 120 of these diverse examples of Devi and a group of distinguished essayists who explore facets of Devi worship and tradition, including ritual, architecture, literature, history, and contemporary issues such as feminism and gender politics. The book appeals to readers compelled by the exploration and interpretation of the art, religion, and history of India."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved
Presents works of art selected from the South and Southeast Asian and Islamic collection of The Metropolitan Museum of Art, lessons plans, and classroom activities.

Catalogue of an exhibition held at National Museum, New Delhi during 14th March to 7th June 2014.

This is a richly illustrated volume that focuses on the remarkably

ornamented silverware produced by Indian craftsmen during the period of the British Raj. Silversmiths created elegant silver tea services, bowls, wine and water ewers, beer mugs, and goblets to adorn the sideboard or mantelpiece in a British Raj home, creating European forms fulfilling European requirements. These same silversmiths then adopted a unique manner of embellishing these objects with a variety of different motifs that reflect local taste and carry a recognizably local pattern. This book carries a set of five essays that explore different facets of the production and consumption of Indian silver for the Raj. It considers the silverware in terms of its clearly distinguishable regional styles, which is prefaced by two thematic sections, one on calling card cases and the other on tea services, which demonstrate its wide prevalence. The visual presentation of the silverware does justice to its dazzling quality. The book is published in conjunction with an exhibition that opens at the Miriam & Ira D Wallach Art Gallery, Columbia University, New York, in September 2008. **Close Encounters With 101 Great Works 1100-1900**
Illustrations of the Life of the Buddha from Central Asia to China, Korea, and Japan

India Through the Lens

Visual Narratives of India

Looking Again at Indian Art

A Concise History

Lives and poetry of Tamil saints.

Early Buddhist Narrative Art is a pictorial journey through the transmission of the narrative cycle based on the life of the historical Buddha. Karetzky, while demonstrating the various evolutions that the image of the Buddha underwent, maintains that there is an underlying homogeneity of the tradition in the cultures of India, Central Asia, China and Japan. The author, while focusing on the visual representation of the Buddhist narrative, goes into some detail regarding the importance of scriptures in each society, and how the written tradition informed the pictorial. Over seventy photos fill this book, which will be of interest to scholars of art history, Eastern religion and Buddhism in particular.

Covers the development of sacred art in India from the third century BCE to the 12 century CE. It describes the evolving symbolism which leads to multiple definitions of the divine. The sensuous human form—elegant and eye-catching—is the dominant feature of premodern Indian art. From the powerful god Shiva, greatest of all yogis and most beautiful of all beings, to stone dancers twisting along temple walls, the body in Indian art is always richly adorned. Alankara (ornament) protects the body and makes it complete and

attractive; to be unornamented is to invite misfortune. In *The Body Adorned*, Vidya Dehejia, who has dedicated her career to the study of Indian art, draws on the literature of court poets, the hymns of saints and acharyas, and verses from inscriptions to illuminate premodern India's unique treatment of the sculpted and painted form. She focuses on the coexistence of sacred and sensuous images within the common boundaries of Buddhist, Jain, and Hindu "sacred spaces," redefining terms like "sacred" and "secular" in relation to Indian architecture. She also considers the paradox of passionate poetry, in which saints praised the sheer bodily beauty of the divine form, and nonsacred Rajput painted manuscripts, which freely inserted gods into the earthly realm of the courts. By juxtaposing visual and literary sources, Dehejia demonstrates the harmony between the sacred and the profane in classical Indian culture. Her synthesis of art, literature, and cultural materials not only generates an all-inclusive picture of the period but also revolutionizes our understanding of the cultural ethos of premodern India.

The Material Life of Sacred Bronzes from Chola India, 855–1280

Eternal Energy : 1500 Years of Indian Art

Wonder of the Age

A Chronology

The Art of Arpana Caur

Early Buddhist Narrative Art

Tejas

In China, mandarin ducks, said to mate for life, symbolize wedded bliss, and tiny red shoes are viewed as sexually arousing. In Japan, black hair once alluded covertly to passion and in the 20th century is explicitly erotic. Love is divine in India, enduring in temple sculpture in the form of rapturous couples, the territory of gods as well as mortals. Rich, wildly varied imagery infuses the art and literature of love in Asia. The universal themes of love denied, love fulfilled, of courtship, passion, and fertility are here treated in lively, color-illustrated essays by five distinguished contributors. Early Chinese art alluding to the theme of romance is explored along with the 13th-century tale, *The Story of the Western Wing*. Also examined are the Japanese *One Hundred Poets*, a luxury volume of poems assembled in the 17th century, and modern poetry by such writers as Takamura Kotaro. Stunning Rajput painting and poetry, the fascinating role of the sakhi, or messenger, in love-intrigues, and the dynamic temple sculpture at Khajuraho are featured in engrossing chapters about India. Whether depicting the theme of love as explicit embrace or entwined plum tree branches, Asian artists offer, in these compelling works of art and literature, continuing avenues of inspiration, sustenance, and delight.

Art and architecture of the Buddhist monastic complex at Sanchi, India.

Through close encounters with over a hundred carefully selected works, spanning nearly a thousand years, and ranging from Jain manuscripts and Pahari and Mughal miniatures to Company School paintings, B. N. Goswamy unlocks the many treasures that lie within Indian painting. In an illuminating introduction, and as Goswamy relates the stories behind each work and deciphers the visual vocabulary and language of the painters, he brings to life the cultural, social, and political milieu in which they were created. Lavishly illustrated, and combining erudition with great storytelling, *The Spirit of Indian Painting* reveals the beauty of this richly varied body of work in a new and brilliant light.

For all of India's myths, stories and moral epics, Indian history remains a curiously unpeopled place. In *Incarnations*, Sunil Khilnani fills that space, recapturing the human dimension of how the world's largest democracy came to be. His trenchant portraits of emperors, warriors, philosophers, film stars and corporate titans—some famous, some unjustly forgotten—bring feeling, wry humour and uncommon insight to dilemmas that extend from ancient times to our own.

The Body in Indian Art

Sacred Bronzes of Southern India

A Story Through 100 Objects

A History of India in 50 Lives

X-Men: the Art and Making of the Animated Series

Early Buddhist Rock Temples

The Thief Who Stole My Heart

This book is a translation and study of the poems of a ninth-century woman saint and mystic. The Introduction is designed to make the translations accessible to a non-specialist audience, while the Notes provide insights into the poems and useful explications of allusions and convention with which readers who do not possess a specialized knowledge of Tamil Vaisnava bhakti may be unfamiliar.

We are constantly surrounded by objects, by 'things' that channel and dictate our everyday life, 'things' that we take for granted. But these objects speak to us, and speak about us. They have a story to tell that reflects our values and aspirations, our achievements and dreams, and reveal more about us than we realize! This richly illustrated book focuses on 100 objects to tell a story of India that unravels in a series of thematic sections that allow the objects to take center-stage. The stories that some objects tell will be new to readers; at other times, the objects themselves may be familiar but the story they tell may not be obvious. The 100 objects shed light on the varying priorities and the differing strands of achievement that arose over time to create the rich multi-cultural medley that is today's India.

The sheer number of unfinished stone monuments in India is staggering and examples appear at some of India's most famous and well-studied sites that include rock-cut Ellora, Ajanta, and Mamallapuram. Unfinished work also appears on built temples celebrated for the intricacy of their sculpted decoration, such as those in Hoysala kingdom or in Orissa. This detailed study provides an overall coverage of India's unfinished work while addressing a range of issues related to stone-carving by examining a select number of monuments at specific sites. Instead of focusing on a site in its entirety, the study here focuses on specific issues of consequence in the context of unfinished work, as they gain an added weight and significance through discovery of their repetitive occurrence at site after site. At the heart of this book are the many varieties of unfinished stone carving that merit close observation to see what is there and what is not, and to appreciate that all the finished work has been through these various stages of being unfinished before reaching completion.

Surveys the traditions of Indian art, including the masterpieces of Buddhist and Hindu art, the culture of the Mughal court, and the golden age of miniature painting.

India

20th Century Indian Art

Antal and Her Path of Love

Gender Issues in Indian Art

Elephanta

The Buddha and Sanchi

The Art of South and Southeast Asia

Art and History: Texts, Contexts and Visual Representations in Ancient and Early Medieval India seeks to locate the historical contexts of premodern Indian art traditions. The volume examines significant questions, such as: What were the purposes served by art? How were religious and political ideas and philosophies conveyed through visual representations? How central were prescription, technique and style to the production of art? Who were the makers and patrons of art? How and why do certain art forms, meanings and symbols retain a relevance across context? With contributions from historians and art historians seeking to unravel the interface between art and history, the volume dwells on the significance of visual representations in specific regional historical contexts, the range of symbolic signification attached to these and the mythologies and textual prescriptions that contribute to the codification and use of representational forms. Supplemented with over 60 images, this volume is a must-read for scholars and researchers of history and art.

"Published by the Freer Gallery of Art and the Arthur M. Sackler Gallery on the occasion of the exhibition *Yoga: The Art of Transformation*, October 19, 2013 – January 26, 2014. Organized by the Arthur M. Sackler Gallery, the exhibition travels to the Asian Art Museum of San Francisco, February 22–May 18, 2014, and the Cleveland Museum of Art, June 22–September 7, 2014."

Illustrations: Numerous B/w Illustrations Description: Story-telling is an ever popular activity that occurs across space and time. Which child has not sat enthralled by the magic of story-tellers, and which adult has not succumbed to the seduction of reenactments of great legends? India's ancient Buddhists capitalized on the lure of stories, portraying them visually in stone reliefs and painted murals, to introduce viewers to the Buddhist faith and to confirm them in their belief. Commencing in the first century BC, Buddhist monasteries across the Indian subcontinent were extensively decorated with visual narratives of varying sizes, from a mere twelve inch panel to an extensive fifty foot wall. This book is a pioneering exploration of the manner in which stories are told. It identifies seven modes of visual story-telling used by the artist in early India, considers the reason for one mode being chosen over another, and explores how the effect of a story on the viewer varied according to the manner chosen to portray it. The book is a contribution to the expanding sphere of art, historical investigation and also to the field of Buddhist studies. Contents Preface Photographic Sources Discourse and Story 1. On Modes of Visual Narration 2. The Multivalent Sign in Early Buddhist Art 3. Text and Image II. Sites Of Narrative 4. Towards Narrative : Sanchi Stupa 5. Emergence of Visual Narrative : Bharhut Stupa 6.

*Narrative Achieves Assurance : Sanchi Stupa 7. Variations in
Narrativity : Lesser Monasteries 8. Maturity of Narrative : Amaravati
and Nagarjunakonda 9. Narrative Cycles at Gandhara 10. Ajanta's
Painted Murals 11. The Narrative Tradition Recedes 12. Concluding
Remarks*

*Catalog of works of Arpana Caur, Indian painter; includes a brief
biographical sketch.*

Art of the Imperial Cholas

Impossible Picturesqueness

Incarnations

Master Painters of India, 1100-1900

Indian Art - Introduction and

Slaves of the Lord

*Texts, Contexts and Visual Representations in Ancient and Early
Medieval India*