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**STUDIES IN ASIAN ART AND CULTURE
(SAAC) JULIA A. B. HEGEWALD**



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STUDIES IN ASIAN
ART AND CULTURE

The series 'Studies in Asian Art and Culture' (SAAC) follows a number of aims. Contrasting with already existing publication series, the focus of SAAC is wider. In addition to books on 'classical' genres, such as painting, sculpture, architecture and archaeology, the series includes publications on decorative arts, jewellery, textiles, so-called 'folk art', lesser studied areas such as church and synagogue building in Asia, Sikh and Jaina art, photography, film, installation art and new media.

A further aim is to publish new material from the cultural sciences more widely, on inter- and transdisciplinary subjects and particularly studies which combine research from the humanities and the social sciences. In terms of geographic scope, the series reflects the regional remit of the Department of Asian and Islamic Art History at the University of Bonn, and includes material from the Islamic world, from South Asia, Southeast Asia, East Asia and from the Himalayan and Central Asian cultural realms.

SAAC's wide range of titles includes books for academics, students and general readers. Our publications present new material and shed light on recent discoveries of global interest, they provide fresh and original insights into well-known objects and periods and provide reference works and textbooks for students.

The books are peer reviewed, beautifully produced and written by experts in their fields.

VOLUME 1

Julia A. B. Hegewald

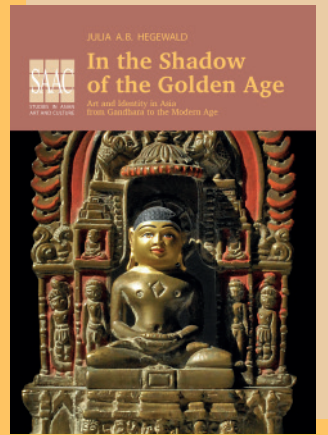
In the Shadow of the Golden Age: Art and Identity in Asia from Gandhara to the Modern Age

ISBN: 978-3-86893-149-5

584 Page, Hardcover, 17,0 x 24,0 cm, 2014.

including 200 colour plates

EUR 98,-



What happened to Gandharan art after its main flowering came to an end in its traditional heartland? How does Hindu temple architecture react to a majority Christian cultural environment in Goa? In which ways do new rulers and religions, for instance, in medieval South India, Thailand and at Angkor, relate to the sacred places and icons of previous cultures and religious groups and how do the deposed and dispossessed deal with their loss and react to the new?

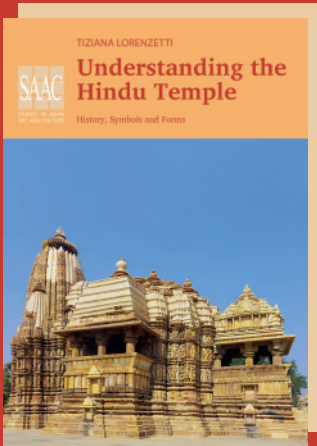
The confrontation with the 'other' has been particularly pronounced during periods of colonisation. How did British officials and Indian artists commissioned by them represent the different facets of the empire, how was world art exhibited and interpreted in the West and how were (and are) categories such as 'masterpiece' or 'golden age' employed to classify and judge art? A particularly fertile area of enquiry is also the modern age in which traditions appear to be threatened by globalisation and changes in value. The diverse examples of modern artistic expressions and from traditional art under threat, taken from the Islamic world, from India, Nepal, Tibet, Cambodia and Thailand presented in this volume, suggest impressive acts of survival and creative adaptation, which enable continuity and the endurance of forms, meanings and practices under new disguises far beyond periods defined so far as 'golden ages'.

The book has been enriched with a Foreword by Partha Mitter, has a valuable glossary and is beautifully illustrated. It offers novel insights to the specialist and introduces a fascinating new area of enquiry to the general reader.

Contributors:

Partha Mitter, Susan L. Huntington, Ciro Lo Muzio, John C. Huntington, Petra H. Rösch, William A. Southworth, Sarah Shaw, Christoph Emmrich, Tiziana Lorenzetti, Julia A. B. Hegewald, Mallica Kumbera Landrus, Jennifer Howes, Eva-Maria Troelenberg, Nalini Balbir, Parul Dave Mukherji, Regina Höfer.

VOLUME 2



Tiziana Lorenzetti

Understanding the Hindu Temple History, Symbols and Forms

ISBN: 978-3-86893-164-8

166 pages, hardcover, 17 x 24 cm, 2015.

including 51 colour plates

EUR 34,80

This book aims to explain the multiple symbolic meanings encompassed by and in the Hindu temple. Distinct chapters are dedicated to: (1) the multi-level relationship between the temple, the cosmos and the body of the primordial being; (2) the antecedents of Indian sacred monuments; (3) the basic structure of the Hindu temple and the main temple typologies; (4) the sculptural elements, both anthropomorphic and symbolic; (5) the political, economic, and social role played by the temple in Indian society. Lastly, the volume provides a useful glossary of key architectonic terms.

This multi-faceted subject-matter is made accessible in the light of its recognisable affinities with Western religio-philosophical traditions.

The volume, therefore, offers to the reader, particularly to students of Indian art, a useful teaching tool to understand and to interpret the development of the great sacred Hindu monuments, transforming a highly complex matter into a clear and updated treatise.

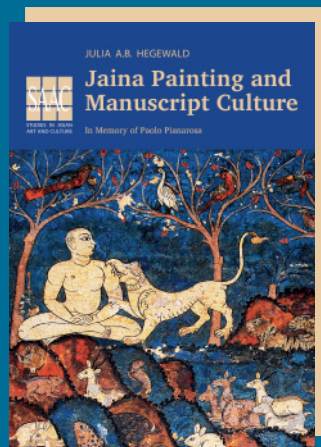
Dr. Tiziana Lorenzetti obtained a Ph.D in Indian History of Art from the University of Genoa (Italy) and a post-doctoral degree from the National Museum Institute of History of Art in New Delhi. She has taught at Sapienza University of Rome and was a Research Associate at the University of Manchester. She has written two books and several essays on Indian art.

VOLUME 3

Julia A. B. Hegewald

Jaina Painting and Manuscript Culture In Memory of Paolo Pianarosa

ISBN: 978-3-86893-174-7
421 pages, hardcover, 17 x 24 cm, 2015.
including 160 colour plates
EUR 78,-



This volume commemorates the Jaina scholar and book collector Paolo Pianarosa (1949–2010) from Turin. The collection of twelve chapters presents new research on Jaina manuscript culture. It introduces the reader to so far unpublished palm leaf and paper manuscripts, miniature paintings, cosmological and large-scale pilgrimage banners, printed texts and maps. These come from private, museum and library collections and are introduced by expert authors who are based at a number of renowned international institutions.

Scripture represents the word and the formalised teachings of the formakers. Therefore, texts are kept in religious libraries and are treated with the same respect as consecrated statues. Because of their religious significance many have been elaborately decorated. Painted panels have been integrated between text blocks and the book covers have been adorned with colourful images.

Recurrent themes in this edited volume are Europeans gathering manuscripts and assembling museum and library collections, the problem of how to translate or narrate stories in art, iconographic issues and stylistic developments in painting styles, and the function of illuminated books in rituals.

Stories are described in words, painted in vivid colours and animated artistic styles or they are sung and performed by bards. A further significant role is played by patrons. This illustrates the multifaceted angles and viewpoints taken by the authors in this publication when investigating and illuminating Jaina manuscript culture.

Contributors:

Julia A. B. Hegewald (Bonn), Tiziana Ripepi (Turin), Nick Barnard (London), Nachiket Chanchani (Ann Arbor), Robert J. Del Bontà (San Francisco), Patrick F. Krüger (Berlin), Nalini Balbir (Paris), Jennifer Howes (London), Andrea Luithle-Hardenberg (Tübingen), Eva De Clerq (Ghent), Tillo Detige (Ghent), Imre Bangha (Oxford).

VOLUME 4



Heidi Rika Maria Pauwels

Cultural Exchange in Eighteenth-Century India Poetry and Paintings from Kishangarh

ISBN: 978-3-86893-184-6

301 pages, hardcover, 17 x 24 cm, 2015.

including 19 colour plates

EUR 45,-

This book studies the hybrid intellectual culture of eighteenth-century late-Mughal India, tracing the circulation of poetic and art styles between cosmopolitan Delhi and provincial centers. It presents a case study of the Rajput principality of Kishangarh, famous for its paintings, which were stylistically influenced by Mughal models, but thematically portrayed mostly the love play of the Hindu divinities Kṛṣṇa and Rādhā.

What is not so well known is that Kishangarh was also a literary center, not only of the Kṛṣṇa devotional poetry in Old Hindi (Braj Bhāṣā) that inspired several of its best-known paintings, but also of poetry in Old Urdu (Rekhtā), the new medium that was the rage in Delhi from the 1720s onward. This poetry too was illustrated in painting of a more calligraphic nature, as the one featured on the cover of this book (preserved at the Los Angeles County Museum of Art).

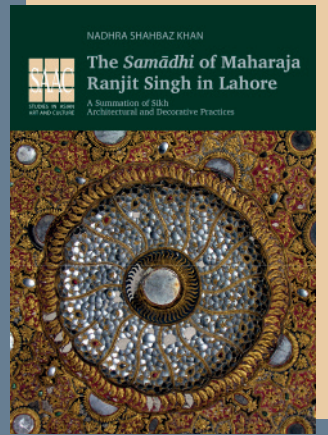
Highlighted in this book are the works of Sāvant Singh (1699–1764), alias Nāgaridās, who was a prolific poet in Braj Bhāṣā, as well as Rekhtā. In the first half of the eighteenth century, when he was the crown prince of Kishangarh, he commissioned the famous painter Nihālcand to illustrate his works. The book studies in detail this creative transformation of poetry in painting on the basis of newly discovered manuscript sources and paintings. It investigates these ‘provincial’ developments in the larger context of the circulation of painting styles and literary aesthetics in the Mughal empire, tracing continuities as well as ruptures with earlier ‘High Mughal’ trends in this ‘Late Mughal’ period on the eve of British influence.

Heidi Pauwels is Professor in the Department of Asian Languages and Literature at the University of Washington in Seattle. She has authored two books on sixteenth-century Krishna devotion and one comparing classical, medieval and contemporary film and television retellings of the stories of Krishna and Rama.

VOLUME 5

Nadhra Shahbaz Khan
**The *Samādhī* of Maharaja
Ranjit Singh in Lahore**
**A Summation of Sikh Architectural
and Decorative Practices**

ISBN: 978-3-86893-271-3
418 pages, hardcover, 17 x 24 cm, 2018.
including 112 colour plates
EUR 78,-



The outstanding Sikh ruler Maharaja Ranjit Singh (r. 1799–1839) died ten years before the British annexation of the Punjab in 1849. His funerary monument or samādhī is located next to the Lahore Fort, where the Maharaja lived. The structure is the last state funded project of the Lahore Darbār and represents a high point of nineteenth-century Sikh architecture, second only to the Golden Temple in Amritsar.

This book analyses the architecture and embellishments of the Maharaja's samādhī, comparing them with contemporary and earlier Mughal, Rajput or Hindu practices. Media included are carving in red sandstone, white marble and wood, inlay in white marble, mirror mosaic and frescoes. The conclusion emphasises singular aspects of Sikh period art and architecture to establish a new cultural identity unique to Sikh aesthetics.

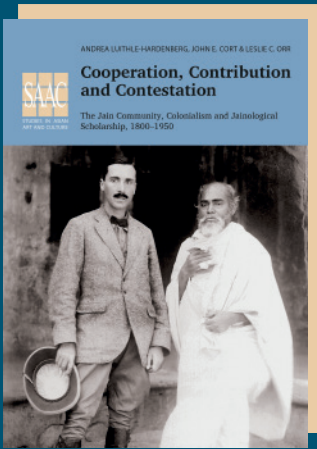
Nadhra Shahbaz Khan is Associate Professor of art history at the Lahore University of Management Sciences, Lahore, Pakistan. A specialist in the history of art and architecture of the Punjab from the sixteenth to the early twentieth centuries, her research covers the visual and material culture of this region during the Mughal, Sikh, and colonial periods.

VOLUME 6

Andrea Luithle-Hardenberg,
John E. Cort & Leslie C. Orr

Cooperation, Contribution and Contestation **The Jain Community, Colonialism and Jainological Scholarship, 1800–1950**

ISBN: 978-3-86893-316-1
615 pages, hardcover, 17 x 24 cm, 2020.
including 16 colour plates
EUR 69,-



The relationships of the Jains with colonial administrators, Western scholars, and missionaries between 1800 and 1950 were marked by both competition and cooperation, as they interacted in economic, political, intellectual and religious spheres. This volume traces these encounters, and also examines the contributions to the history of Jain studies made by Jain and non-Jain Indians through their collaborations with Western scholars. The book is divided into three sections. The first considers the engagement on the part of European missionaries and Orientalists, and British colonial officials, with Jains and Jainism from the eighteenth century to the early twentieth century. The second focuses on the changing dynamics of identities within the Jain community during the nineteenth century, brought about through their mercantile, entrepreneurial, philanthropic and legal activities. The final section maps the trajectory of Jainological studies undertaken by German, Italian, American and Indian scholars from the second half of the nineteenth century into the early twentieth century. Taken together, these chapters make an important interdisciplinary contribution to scholarly understanding of the Jains' situation as a religious minority.

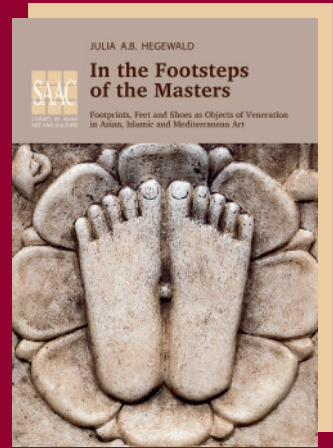
The editors are **Andrea Luithle-Hardenberg**, Assistant Professor at Frankfurt University's Institute for Cultural Anthropology; **John E. Cort**, Professor of Asian and Comparative Religions at Denison University in Granville, Ohio; and **Leslie C. Orr**, Professor in the Department of Religions and Cultures at Concordia University in Montreal. Other contributors to the volume include Lawrence A. Babb, Nalini Balbir, Christoph Emmrich, Anna Aurelia Esposito, Gira Shroff Gratier, Hawon Ku, Mitch Numark, and Sushil K. Premchand.

VOLUME 7

Julia A. B. Hegewald

In the Footsteps of the Masters Footprints, Feet and Shoes as Objects of Veneration in Asian, Islamic and Mediterranean Art

ISBN: 978-3-86893-332-1
955 pages, hardcover, 17 x 24 cm, 2020.
including 415 colour plates
EUR 139,-



Footprints and depictions of feet are amongst the most prevalent religious imagery worldwide. In practically every culture or religion, honour is paid to the imprints or sculptures of feet or to the shoes associated with saintly teachers, enlightened beings or divinities.

This publication presents nineteen specialised chapters by leading international experts. The foot images and shoes studied range from the earliest preserved vestiges from the seventh to the fifth millennium BCE in North Africa to traces from Pharaonic Egypt and Classical Antiquity. Analyses of Hindu, Liṅgāyat and Jaina usages and of Buddhist remnants from the earliest Asian beginnings in India via developments in Nepal, Tibet, Thailand and China to distinct expressions in Japan are complemented by chapters focusing on the Islamic world, drawing evidence from Egypt, Arabia and Pakistan and illustrating continuity in contemporary art works.

The foot images, which show a combination of iconic and symbolic forms, are striking in that they signify both absence and presence, creating a link between enlightened beings and humans.

Julia A. B. Hegewald is Professor of Oriental Art History and Head of the Department of Asian and Islamic Art History at the Institute of Oriental and Asian Studies, University of Bonn. She is a specialist in the history of South Asian and Himalayan art and architecture.

Contributors:

Iman R. Abdulfattah, Karin Adrian von Roques, Waheeda Baloch, Nick Barnard, Gudrun Bühnemann, Frank Förster, Elisabeth Haderer, Julia A. B. Hegewald, Jutta Jain-Neubauer, Oliver Kessler, Lorenz Korn, Ralf Krumeich, Tiziana Lorenzetti, Ludwig D. Morenz, David Sabel, Sarah Shaw, Gia Toussaint, Claudia Wenzel, Ayelet Zohar





Forthcoming Titles

Cathleen A. Cummings
Volume 8: A History of Hindu
Religious Architecture
ISBN 978-3-86893-349-9

Susan L. Huntington
Volume 9: Buddhist Buildings
Past and Present
ISBN 978-3-86893-350-5

Nicolas Revire
Volume 10: The Enthroned
Buddha in Majesty:
An Iconological Study
ISBN 978-3-86893-351-2



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