Buddhist textiles of Laos, Lan Na, and the Isan: the iconography of design elements, Fredrick W. Bunce, D.K. Printworld, 2004, 8124602506, 9788124602508, 411 pages. This Book Studies The Iconography Of The Design Elements Typically Employed By Craftspersons Of Tai Textiles From The Laos, Lan Na And Isan Areas. With Numerous Splendid Illustrations Of The Designs, It Deals With Their Art Of Weaving, Various Textile Forms To Be Found In The Region And The Suitable And Inherently Powerful Motifs Woven..

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Costume and culture vanishing textiles of some of the Tai groups in Laos P.D.R., Patricia Naenna, Patricia Cheesman, 1990, Art, 44 pages. .

A dictionary of Buddhist and Hindu iconography, illustrated objects, devices, concepts, rites, and related terms, Fredrick W. Bunce, Apr 1, 1997, Art, 473 pages. This Dictionary Attempts To Reveal The Divine Paradoxes Of Buddhist-Hindu Iconography By Even Interpreting The Nuances Of Their Iconic Language. It Explains, Vividly, Thousands ....


The Arts of Thailand , Steve Van Beek, Luca Invernizzi, 1999, Art, 248 pages. For over a thousand years, Thailand has been a cultural crossroads for the artistic traditions of India, Sri Lanka, Cambodia, and Indonesia, gradually evolving a unique style ....

Lao Buddha The Image and Its History, Somkiart Lopetcharat, 2000, Art, 301 pages. This book discussed the origins of the art of Lao and Thai Buddha images cast in the Lanna periods, usually called "Chiang Saen Lao Art." The Lao Buddha images were found not ....

Tai Groups of Thailand: Profile of the existing groups , Joachim Schliesinger, 2001, Social Science, 197 pages. .


Lao textiles and traditions , Mary F. Connors, 1996, Art, 82 pages. This beautifully illustrated book offers readers an insight into the culture and history of the Lao-Tai people who create exquisitely woven fabrics. It discusses the intrinsic ....

Hungarian textiles , Magda Gђ“DŽbor, 1961, Art, 18 pages. .

Handwoven textiles of South-East Asia , Sylvia Fraser-Lu, 1988, , 229 pages. This pioneering work does full justice to the fascinating but little-known textile traditions of Southeast Asia. Provides an historical overview and discussion of weaving ....

Textiles of Southeast Asia Tradition, Trade and Transformation, Robyn Maxwell, 2003, Antiques &
Collectibles, 432 pages. An updated classic for collectors and students by the most trusted voices in the field.

Textile design inspiration based on traditional artistic culture..., Volume 1, Ogbonna Azunna, 1977, Art, 848 pages.

Textiles from Laos, Lan Na and the Isan are prized for their artistic brilliance and aesthetic beauty. They speak volumes on a weaving tradition that has evolved through centuries and shaped the socio-cultural life of the people associated with it. This book studies the iconography of the design elements typically employed by craftspersons of textiles from these areas: it deals with their art of weaving, various textile forms to be found in the region and the suitable and inherently powerful motifs woven. With numerous splendid illustrations of the designs, it involves study of design elements on articles of daily use as well as those used for ceremonial purposes and the kind of forms and iconography depicted -- like ancestor figures, animal and plant forms, water creatures, objects used in ceremonies and geometric forms. Viewing Buddhism as the prime influence upon the objects though Hinduism is also an important referent, it explores the symbols the design elements involve and their many meanings and the dimensions they encompass -- their fertility-related, religious and universal associations, for instance. The designs considered in the study are based upon the square grid and the design elements are shown in the typical graph form employed by weavers. It also gives Indian (Sanskrit) and Thai equivalents for English terms of plant and animal species and clarifies a number of terms all of which make this painstakingly-conducted research a thorough work on the subject. The book will be very useful to scholars of Textile designs, Buddhist art and culture; and the cultural traditions of South-east Asia.


Book Description: D.K. Printworld (P) Ltd. New Delhi, 2002. Hardcover. Book Condition: New. . (illustrator). First edition. 15 x 23 cm. In his effort to find an explanation for the unknown, the mysterious around him, the ancient man saw in "numbers", among other things, a high significance. And frequently used them to explain the ineffable or even predict through "numerology". Astrology became a parallel, interwoven science -- which, like numerology, was used to predict the future and also to determine propitious times for venturing upon an important activity: be it the naming of a child, marriage, or construction of a building. Numbers, in fact, have always held a strong fascination for all various cultures of Asia. Considered to inhere both mystic and iconic significance in the Hindu and Buddhist worlds, their importance was emphasized in celebrated architectural treatises, like the Manasara and the Mayamata and they, (together with other complex procedures), were invariably utilized by the priest-architect (the sthapati) in the planning, design and construction of temples and other buildings. Not only the numbers, but even the geometric forms (like the circle, square or rectangle) came to have numerological and, consequently, iconographic importance in these cultures. Yet another fascinating work from an internationally known scholar of Oriental Art, the book highlights the true iconographic import of numbers/numerology in Hindu and Buddhist practices -- bringing out, in detail, the unique properties of each iconographically significant number: ranged between `one` (1) and `one thousand twentyfour` (1024). Professor Bunce here perceives `numerology` not as the arcane or occult science, but as an academic proposition concerned with the ethos of numbers and the genesis of their importance within the Hindu and Buddhist art, particularly architecture. A useful read for the scholars of iconography. Book Contents Preface Abbreviations Introduction : Numbers as Symbols Numbers : Including their Make Up, Denotations, Exemplifications and Associations Bibliography Acknowledgements Printed Pages: 238. Bookseller Inventory # 1245

Book Description: Hard Bound. Book Condition: New. (Size: 22.5x15cms.), The book highlights the
true iconographic import of numbers/ numerology in Hindu and Buddhist practices: bringing out, in detail, the unique properties each iconographically significant number: ranged between 'one' (1) and one thousand and twenty four (1024). xiv+224 Yr. of Pub.2002 8124602018. Bookseller Inventory # 76913

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Book Description: Hard Bound. Book Condition: New. (Size: 28.5x22.5cms.), The book highlights the essential import of the innocuous-looking, yet enigmatic, diagrams called yantras surfacing from the occult practices of the tantrics. It examines the range of tantric yantras with their varieties, applications, modes of construction and above all their iconographic features. xvi+293 Yr. of Pub.2012 8124601747. Bookseller Inventory # 76916

Book Description: D.K. Printworld (P) Ltd. DK Print. Book Condition: New. pp. xxviii + 473 2nd Reprint Man has, from times immemorial, exhibited a striking predilection for symbols. Which, through written words, drawings, sculptures or other visual/iconographic representations, seem to have shaped much of mankind's culture. From the simplest, yet eloquent, drawings on the walls of the prehistoric caves, through the sophistication of Egyptian imagery, the sculptural embroidered wealth of a Khajuraho, or the convoluted elegance of a Mannerist painting - all interweave iconographic imagery so inextricably into their very core that, without its visual/didactic richness, these would be a mere shell. Bookseller Inventory # 0655307

Book Description: D.K. Printworld (P) Ltd. DK Print. Book Condition: New. pp. xvi + 293, Index 3rd Impression Hinduism is known for the bewildering profusion of its deities, who are represented not only in two or three dimensional anthropomorphic images, but also in abstract configurations, known as yantras. In Yantras is, thus, seen almost a parallel with the surfeit of deities in Hindu tradition, Literally meaning an instrument, apparatus, or a talisman, yantra is a kind of mystical diagram used, in tantra, for both meditation and invoking a divinity, and is believed to possess/arouse occult powers. Drawn only by the adept: the ones schooled in this arcane, highly intricate process, and energized. Bookseller Inventory # 0685226

Book Description: Hard Bound. Book Condition: New. (Size: 28.5x22.5cms.), 147 pls. 215 illus. The book studies the architecture and iconography of some 36 Islamic tombs belonging to the period AD 1230 to 1754. Abounding in line drawings, it makes examines the monuments size, plan and elevation, the techniques of their construction, masonry and artisanship, and the relevance of each monument in the overall scheme of Indo-Islamic Architectural development. xxxi+335 Yr. of
This brief study will concentrate on the iconography of the Tai textiles from Laos, Lan Na and Isan. Laos, as a country, is well known. However, Lan Na no longer exist and Isan, as an independent country, never was. Lan Na was an independent kingdom in what is now northern Thailand with its ancient capitol first at Chiang Rai and then at Chiang Mai. Isan, on the other hand, fell under the yoke of the Khmer, Sukhothai, Ayuthaya, Lan Xang and finally Thailand. Isan is the region which is known as Northeast Thailand, and is the home for more Lao Tai than inhabit Laos.

These three are considered as the weaving "style" is similar in these contiguous states/regions. In addition, the majority of those now living in the region know as Isan are of Lao origin having been resettled in this area after the numerous wars with Sukhothai, Ayuthaya and the Rattanakosin (Bangkok). These three areas, prior to the Tai migration, had been part of the Mon Dvaravati Kingdom (c. 6th C-1007 C.E.) and then the Khmers (a.1007 C.E.)

The country which is now know as Laos, long known before the French takeover as Lan Xang-the Land of a "Million Elephants" Â– is a land locked country in North central Southeast Asia. The Second smallest country of the Indochinese peninsula, it has suffered more vicissitudes than any of its others neighbors. Partly because of its physical isolation, it has traditionally been considered to be the most mysterious of all the Southeast Asian countries by those of the West. Yet, it has been able to maintains its own identity.

This country, this Lan Xang in an venerable as the surrounding states. Ethnographically, the people are considered to be Tai-Lao or Dai-Lao. Their genesis in this area can be traced from the invasion of Kublai Khan into China. The Tai or Dai migrated southward into the rich riverine systems of the Mekong and Chao Phaya Rivers. They were bracketed by the Shan states on the east, by Annam and Champa on the East and the Khmer to the southeast. Basically, sedentary, non aggressive group they settled into the rich farming areas, intermixed and flourished.

Lan Xang has had the fortune or misfortune to be so geographically located and composed that it had been coveted by a number of its more bellicose neighbors throughout its existence. Its mountainous North East served as a buffer against the rapacious Annamese, the giant China the Thai Kingdoms, the kingdoms of Myanmar (Burma) and Kamboja-specifically the Khmer. Foreign armies consistently invaded this small, isolated country in their quest of plunder and glory. It is little wonder that there are any monuments of any substance remaining.
1353 saw the establishment of a Lao kingdom, Lan Xang by Fa Ngum (Fa Ngoum) with the help of the Khmers. For nearly two hundred years Lan Xang expanded and developed. In 1520 King Phothisarat ascended the throne, moved the capital from Luang Phabang to Wieng Chan (Vientiane), and by 1545 he had subdued the Lan Na Kingdom to the West. When the Lan Na throne fell vacant King Phothisarat set his son Setthathirat upon the that throne. Two years later Phothisarat died and Setthathirat consolidated his kingdom and moved his capital back to the more opulent Wieng Chan. He brought with him the Pha Kaew (Phra Kaew) the Emerald Buddha, subsequently it was taken by the Thai and is now the palladium of Thailand. In 1571 King Setthathirat disappeared during a military expedition into the mountainous northeast. He was succeeded by a number of weak and ineffectual rulers.

In 1574 the Burmans invaded and plundered Lan Xang and the city of Wieng Chan. They razed and destroyed many of the important monuments, carried off numerous craftsmen, artisans and nobility to enrich their kingdom, and left the country in shambles. Happily, in 1637 Sulinya Vongsa (r.1667-1694) was crowned king. He came the longest reigning Lan Xang king. King Sulinya Vongsa consolidated the populous, rebuilt the country, enlarged the borders and generally improved the lot of the Lao. Unfortunately, his death, without issue, brought the dissolution and the breakup of Lan Xang into three separate, weak kingdoms of Luang Phabang, Wieng Chan and Champasak.

Thailand, by the end of the eighteenth Century controlled the kingdom of Wieng Chan and the kingdom of Luang Phabang was also a vassal state to Thailand. 1826 saw the first sack of Vientiane by the Thai after an unsuccessful attempt to overthrow the Thai yoke by Prince Chan of Wieng Chan. The Thai, like the Burman, ravaged the small princedoms and carried off great numbers of the population. However, the Thai at least left numerous monuments, including the great monument known as That Luang, relatively intact at that time. They were not as even handed in 1828 when the monument was considerably damaged by their re-invading armies. Again, nearly the whole of the populous of Wieng Chan (Vientiane) was transported to Thailand, including all the available craftsmen and anyone else whom the Thai thought would benefit their thirst for glory. Within a few score years the same fate befell the kingdoms of Luang Phabang and Champasak. Later, in 1873, a bandit horde from southern China swept into the beleaguered princedom and was responsible for further desecration of the remaining monuments of Wieng Chan. By 1855 all of what had been Lan Xang was under direct Thai control.