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5. ALCHI: The Living Heritage of Ladakh: 1000 YEARS OF BUDDHIST ART: Foreword by dr. Kapila Vatsyayan, Text by Dr. Nawang Tsering, Photography : Aditya Arya. [ Alchi- the living heritage of Ladakh, as a commemorative volume on the occasion of Golden Jubilee celebration of the central institute of Buddhist Studies , Leh, Ladakh with an Exhibition on the Alchi Mural at the national Museum, New Delhi..... Artistic History of Ladakh , almost the Second Century A.D, going back to the Time of KANIKSHA to the complex relationships in the 10<sup>th</sup> century between Ladakh & TIBET, followed by the very creative and positive dialogue between the region of Ladakh and the region of KASHMIR, Ladakh is no doubt part and parcel of the State of Jammu and Kashmir., but it is not sufficiently recognized that Ladakh had a very special History and Culture , which was also simultaneously affected by the Historical developments in TIBET, Leading to the visit of Rinchen Zangpo to Kashmir, Sent by Yeshe Od. This History is inseparable from the repeated persuasion from the political power of TIBET to bring to their region scholars and MONKS from NALANDA & VIKRAMSHILA. Needless to mention the impact of the visits of Padmasambhava & Srijnana Dipankara, Known as the Famous Atisa...

**Preface:** "The Monasteries of Ladakh have been sanctuaries of Buddhist learning as well as repositories of Buddhist arts and artifacts, both imported and indigenously created. In ancient times when Kashmir was the Buddhist land, Buddhism reached Ladakh and, ever since

Buddhism continues uninterrupted there even after its disappearance from Kashmir and the setbacks it suffered in Tibet, the two main regions of Buddhist knowledge and arts in the Himalayas. The existing Monasteries of Ladakh fortunately possess hundreds of Buddhist artifacts from Kashmir and Tibet. The colossal Bamiyan Buddha may be the last specimen in Afghanistan! However, this is not the case in India. Half a dozen colossal figures of rock-cut Maitreya Buddha of 30 to 36 feet are standing high in the open air space of Kargil area of Ladakh. The three giant images of Avlokiteshvara, Maitreya and Manjushri adorn the great Monastery of Alchi, which belong to the same architectural tradition of Gandhara Art of ninth to eleventh centuries.

Unlike Central Asian artifacts and manuscripts which we see displayed only in different museums, Buddhist paintings, sculptures-making and ritual services which had been practiced in Kashmir, are seen as living tradition in Ladakh. The Sadhana of Mahavairochana as well as other form of Yoga practices can still be seen being performed at different hermitages spread over vast barren land of Ladakh, and hence this region is now widely known as "The Hermit Kingdom".

Another aspect of this exhibition on Alchi Murals under the title "Alchi : The Living Heritage of Ladakh" justifies the case that Buddhism never disappeared from India, as some historians have been claiming about the Buddhist history of India.

Also, the idea of presenting and documenting Alchi Murals struck the author after hearing a story of the visit of a foreigner at the Hemis Monastery, Leh, who had photographs of fresco-paintings of the monastery taken by him a few decades back. When he enquired about those paintings, the Lamas there informed that the old structure enshrining those paintings had been dismantled and replaced by the new impressive building. Holding those photographs in hand, the visitor wept bitterly and left the monastery quietly. This documentation of Alchi Murals was felt essential and therefore the exhibition accompanies this catalogue.

Although the earlier works of Roger Goepfer and Pratapaditya Pal are commendable, they covered fewer images of Sumtsek Murals. The present catalogue and its abridged version in a booklet deals with as many as one hundred and fifty images taken both from Sumtsek and Dukhang. The Central Institute of Buddhist Studies, Leh intends to undertake the documentation of entire Alchi Murals enshrined at six different shrines within the Alchi complex.

Two larger contemporary complexes, Nyerma near Leh town and Sumdha across the mountain of Alchi, have already been reduced to rubble and there are no signs of the type of arts that had existed there. The authors effort is to avoid such uncomfortable situation and in bringing to light this Catalogue on Alchi would help art lovers appreciate

Alchi Murals for a long time to come, these being one of the last living specimens of ancient paintings in much variegated forms in India."

Rasa : The Indian Performing Arts in the Last Twenty-Five Years (2 Vols) set.  
Vol-1: MUSIC & DANCE, Editors: Bimal Mukherjee & Dr.Sunil Kothari.  
Vol-2: Theatre & Cinema: Editors: Ananda Lal, Chidananda Dasgupta.

Anamika Kala Sangam Research, Kolkata, first impression. 1995, foolscap size with jacket. pp 382, and 384 with over 1000 plates, photographs, 2 Vols, Price :70.00 EUROS

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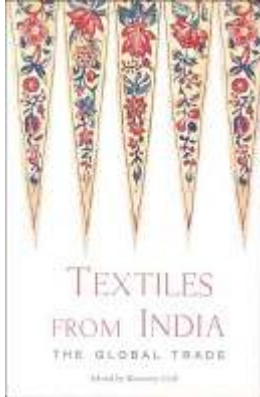
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39.

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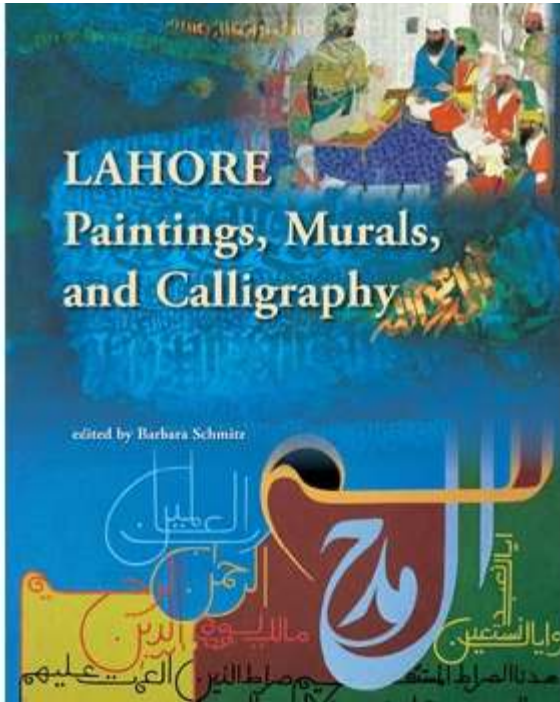
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**Lahore**, the capital of Pakistan's Punjab Province, is today a large sprawling city of almost eight million people that also serves as Pakistan's center for education and the arts. In its past the city has had two major periods of glory - during the reigns of the Great Mughals - Akbar, Jahangir, Shah Jahan, and Aurangzeb (1554-1707) - and during the rule of Ranjit Singh and his two sons (1799-1843) - with the century separating the two a virtual *terra incognita*. Under British rule (1849-1947) there were new influences on art subjects and materials from Europe, and with Partition, a vibrant new modern painting was born in the city. This book presents new research on the painting and calligraphy produced in Lahore, written by ten scholars who live in the city today.

**Contents:**

Islamic Calligraphy in Lahore; Frescoes in the Seh-Dara at Lahore Fort; Muhammad Bakhsh Sahhaf and the Illustrated Book in Lahore during the Time of Ranjit Singh; The Lahori-Pahari Frescoes at Maharaja Ranjit Singh's Samadhi; Ivory Paintings in the Collection of the Lahore Museum; Coronation Darbar 1911: Drawings by Bhai Ram Singh; Contemporary Miniature

Painting in Lahore; Shemza - The Lahori Artist Who Juggled Symbols; Word as Image: Calligraph-art in Pakistan; Art of Political Cartoons in Pakistan.

**Barbara Schmitz** , is Higher Education Commission of Pakistan Professor at Lahore College for Women.

42. Maharaja Ranjit Singh, as patron of the arts.

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Subjects

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