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The grammar presents a full decription of Pali, the language used in the Theravada Buddhist canon, which is still alive in Ceylon and South-East Asia. The development of its phonological and morphological systems is traced in detail from Old Indic. Comprehensive references to comparable features and phenomena from other Middle Indic languages mean that this grammar can also be used to study the literature of Jainism.

Prakrit has a vast literature but it had no systematic comprehensive grammar. Scholars like Vararuci, Hemacandra, Trivikrama, Markandeya, Laksmidhara, Krsna Pandit, Ramasarana Tarkavagisa had indeed their own grammars but they differed immensely in respect of their contents. Lessen was the first who tried to systematize Prakrit grammar but he wrote in Latin. Then came Pischel who analysed not only the extant grammars but studied minutely the whole of extant Prakrit literature and collected first hand information about this important language.

This volume comprises papers originally presented at the EurASEAA14 conference in 2012, updated for publication. It focuses on topics under the broad themes of archaeology and art history, epigraphy, philology, historic archaeology, ethnography, ethnoarchaeology, ethnomusicology, materials studies, and long-distance trade and exchange.

Buddhist temples in Southeast Asia are centers for the preservation of local artistic traditions. Chief among these are manuscripts, a vital source for our understanding of Buddhist ideas and practices in the region. They are also a beautiful art form, too little understood in the West. The British Library has one of the richest collections of Southeast Asian manuscripts, principally from Thailand and Burma, anywhere in the world. It includes finely painted copies of Buddhist scriptures, literary works, historical narratives, and works on traditional medicine, law, cosmology, and fortune-telling. Buddhism Illuminated includes over one hundred examples of Buddhist art from the Library's collection, relating each manuscript to Theravada tradition and beliefs, and introducing the historical, artistic, and religious contexts of their production. It is the first book in English to showcase the beauty and variety of Buddhist manuscript art and reproduces many works that have never before been photographed.

There exist numerous free-standing figurative sculptures produced in Java between the eighth and fifteenth centuries whose dress display detailed textile patterns. This surviving body of sculpture, carved in stone and cast in metal, varying in both size and condition, remains in archaeological sites and museums in Indonesia and worldwide. The equatorial climate of Java has precluded any textiles from this period surviving. Therefore this book argues the textiles represented on these sculptures offer a unique insight into the patterned splendour of the textiles in circulation during this period. This volume contributes to our knowledge of the textiles in circulation at that time by including the first comprehensive record of this body of sculpture, together with the textile patterns classified into a typology of styles within each chapter.

The archaeological site of Bagan and the kingdom which bore its name contains one of the greatest concentrations of ancient architecture and art in Asia. Much of what is visible today consists of ruins of Buddhist monasteries. While these monuments are a major tourist attraction, recent advances in archaeology and textual history have added considerable new understanding of this kingdom, which flourished between the 11th and 14th centuries. Bagan was not an isolated monastic site; its inhabitants participated actively in networks of Buddhist religious activity and commerce, abetted by the site's location near the junction where South Asia, China and Southeast Asia meet. This volume presents the result of recent research by scholars from around the world, including indigenous Myanmar people, whose work deserves to be known among the international community. The perspective on Myanmar's role as an integral part of the intellectual, artistic and economic framework found in this volume yields a glimpse of new themes which future studies of Asian history will no doubt explore. span, SPAN { background-color:inherit; text-decoration:inherit; white-space:pre-wrap }

Argument and Design features fifteen essays by leading scholars of the Sanskrit epics, the Mahabharata and the Ramayana, discussing the Mahabharata's upkhyanas, subtales that branch off from the central storyline and provide vantage points for reflecting on it.

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