A Vision of India as Seen During the Tour of the Prince and Princess of Wales

Shakespeare and Indian Theatre

The Asiatic journal and monthly register for British and foreign India, China and Australasia

The Indian Mutiny and the British Imagination

Arnold Bake

Modern Indian Literature, an Anthology: Plays and prose

Picturesque India

A Vision of India

An Integral View Of Poetry: An India Perspective

Picturing Empire

The Asiatic Journal and Monthly Register for British and Foreign India, China, and Australia

A Vision of Splendour

Indian Themes in English Fiction

Indian Book Chronicle

Indian Antiquary

What India Thinks

Reflections on Indian English Fiction

The Return of the Buddha

Perspectives on Indian Poetry in English

The Indian Army, 1939–47

Revenge versus Legality

Sexual Life in Ancient India

The Historians' History of the World in Twenty-Five Volumes: Israel, India, Persia, Phoenicia, Minor Nations of Western Asia

Tat Tvam Asi

Colonial Cousins

Royal Patronage, Power and Aesthetics in Princely India

Tales from the Indian Epics

Artefacts of History

Mutiny at the Margins: New Perspectives on the Indian Uprising of 1857

A Vision of Splendour

Indian Renaissance

Sexual Life In Ancient India

The Temple Road

Towards a Great India

The Asiatic Journal and Monthly Register for British India and Its Dependencies

Indian Literature in English

Maharaja

The Present State of India

A Companion to Indian Fiction in English

The German Intellectual Quest for India

Old and New

Contributed articles; covers the 20th century period. This book presents an analysis of the foundations organised by the Birla family in India. Several generations were involved in the renovation and establishment of sanctuaries, temples and other sacral buildings. As a result,
between 1933 and 1998, nineteen Birla Mandirs were established, mainly in northern and central India. All the temples have the capacity to surprise with their various decorative motifs, not seen in other places, which – apart from their aesthetic function – above all bear important symbolic content. Therefore, is it possible to treat the Birla Mandirs as a specific medium – the carrier of a particular message that is not only religious, but with a significance that permeates other layers of social and political discourse. This message, as the authors of the book claim, have a bearing on the socio-political thought of India – supported by the creation and propagation of ideas related to identity and a national art. It also conveys the idea of hierarchical Hindu inclusivism which, although considering all religions as equal, treats Hinduism in a unique way – seeing within it the most perfect form of religion, giving man the opportunity to learn the highest truth. The book also examines whether the temples founded by the Birla family and the religious activities undertaken therein apply the concept of “inventing” tradition, and whether traditions created (or “modernised”) in contemporary times are a way of enhancing the appeal of the message conveyed from temple to society. “The Vastness of Culture” is a series of publications presenting cultural studies and emphasizing the role of comparative research and analyses that reveal similarities, differences and intercultural influences. In our publications, cultures and civilizations are in a state of constant flux, engaging in dialogue, creating new understandings, competing for meaning under the influence of global content, without any clear boundaries, but with a vastness that forces questions to be raised. Many a nation has walked God’s earth, has long enjoyed its good things, has come into being and passed away, without our knowing anything of its history, or even whether it had a history at all. For no nation has a history except one that makes history, that is to say, that influences the course of human development. It is with races as with individuals; none is kept in mind by posterity save those who have distinguished themselves by ideas that have modified the life of mankind, or (which comes to
the same thing) have been pioneers in fresh fields of action. The greater the spiritual gain a
nation has brought to the rest of the world, the longer and more steadily its life has flowed in the
channels it was the first to make, the longer is its history told among them. The nations of
history are those which have put forward, in one fashion or another, their claim to the dominion
of the world. Thus we may fitly ask what claim it is that is made upon our interest by the history
of the Jewish nation. And the answer will be, that nothing which excites our attention, or stirs us
to admiration or imitation in the history of other nations, is here present in any large measure.
Israel was always a small, nay, a petty nation, settled in a narrow space, never of any
considerable importance in the political history of the East; it never brought forth a Ramses II, a
Sargon, an Esarhaddon, an Asshurbanapal, a Nebuchadrezzar, or a Cyrus to bear its banner into
distant lands. Yet, for all this, the history of Israel has, for us, an interest quite different from
that of those other nations of antiquity. And if, as we see, Israel is far surpassed in martial glory
by the peoples of the great empires, and by the Romans in their influence on the development of
law, there are yet other points in which it must yield unquestioned precedence to other nations
of antiquity. We do not find in Israel the same feeling for beauty as among the Greeks, who, like
no nation before them or after, showed forth the laws of beauty in every sphere of intellectual
life, and to this day, in such matters, stand forth in a perfection which has never again been
attained, far less excelled. Among the Hebrews there is nothing analogous, nothing comparable
to what we admire in the Hellenic people. It has no epic, nothing that can be compared with the
Iliad and the Odyssey, against which the Germans set the Nibelungen Lied, and the Finns the
Kalewala; it has not the slightest rudiments of a drama—the Song of Songs and Job are not
dramas. There is a school of lyrical poetry unsurpassed for all time, and the music that
corresponds to it. But the bent towards science, which actuates the Greeks, is wholly
lacking—wholly lacking the bent towards philosophy. Nor was it ever eminent in ancient days, in
the walks of commerce, enterprise and invention, by which, also, a nation may conquer the world; its intellectual life is absolutely one-sided, a one-sidedness that produces on us the effect of extreme singularity. But the attraction it has for us does not lie in this singularity. It is due, rather, to the circumstance that this small nation has exerted a far greater influence over the course of the history of the whole human race than the Greeks or Romans, that to us it has become typical in many more respects than they. Our present modes of thought and feeling, our lives and actions, are far more profoundly influenced by the world of thought and feeling which Israel brought to the birth, than by that of Greece or Rome. Our whole civilisation to-day is saturated with tendencies and impulses which have their origin in Israel. First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company. Tat tvam asi is an extraordinary book enveloping the gamut of the Upanishadic insights in all their profundity and splendour. Its author is a literary genius with about 40 books and compositions to his credit. The book, which has received over 12 awards from various institutions in India, is written in a style that is quite Upanishadic and not easily comprehensible to the ordinary man. It also uplifts the imagination of the reader. This translation is an attempt to make Tat tvam asi reach a global audience unfamiliar with Upanishadic terms and concepts. It could not have been achieved without a background in Philosophy, both Indian and Western. Nevertheless, it was an arduous exercise to find suitable words to convey the correct meaning intended by the author. I am grateful to the author for giving me freedom to accomplish it in my own way as well as for accepting the translation as authentic. Undertaking the work of translation was a highly satisfying and enriching experience. This translation, one hopes, will generate a renaissance in Upanishadic knowledge at an international level, as Tat tvam asi did in Kerala, when it was first published. "Tales from the Indian Epics" by Charles Augustus Kincaid. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-
known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of
world literature, we issue the books that need to be read. Each Good Press edition has been
meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is
to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital
format. The Mutiny at the Margins series takes a fresh look at the Revolt of 1857 from a variety of
original and unusual perspectives, focusing in particular on neglected socially marginal groups
and geographic areas which have hitherto tended to be unrepresented in studies of this
cataclysmic event in British imperial and Indian historiography. Global Perspectives (Volume 3)
widens the geographical remit of the series and examines the global dissemination and
portrayal of the events of the uprising in the international press and literature. It also examines
the socio-economic aftermath of the events of 1857 and the experiences of displaced mutineers
in the broader colonial world. "At a time when each Society had its own medium of propogation
of its researches in the form of Transactions, Proceedings, Journals, etc., a need was strongly
felt for bringing out a journal devoted exclusively to the study and advancement of Indian
culture in all its aspects. [This] encouraged Jas Burgess to launch the 'Indian antiquary' in 1872.
The scope was in his own words 'as wide as possible' incorporating manners and customs,
arts, mythology, feasts, festivals and rites, antiquities and the history of India Another laudable
aim was to present the readers abstracts of the most recent researches of scholars in India and
the West 'Indian antiquary' also dealt with local legends, folklore, proverbs, etc. In short 'Indian
antiquary' was entirely devoted to the study of MAN - the Indian - in all spheres " -- introduction
to facsimile volumes, published 1985. This book encourages us to critically regard the ways in
which ideologies of cultural heritage and civilisational legacies are transformed into tangible
and visible things through archaeological scholarship. Through little-known histories of the
practices, governance and scholarship of the archaeology of India, this book re-examines the
manner in which the past is recalled and historicized. It guides us to think afresh of the histories of antiquarianism in South Asia, explore the impetus of collecting and curatorial practices within the scholarship of pre-colonial India, and investigate the diverse linkages within the histories of Indian archaeology. It encourages a focus upon issues of historiography, methodology and notions of evidence and looks in to the responsibilities and changing needs of the academic scholarship of archaeology. After The Pioneer Works By Scholars Such As Naik, Narasimhaiah And Mukherjee, And The Thirty Years Of Silence Which Followed Their Ground-Breaking Achievements, The Companion Appears On The Scene Striving To Reinvigorate The Tradition Of Panoramic Studies Of Indian Literature In English. In The Intervening Period, Indian Fiction In English Has Become Of Paramount Importance In The Wide Context Of Postcolonial Studies: An Emergent Crop Of Novelists Belonging To The So-Called New Generation Has Colourfully Paved The Way Towards New Artistic Horizons, Re-Interpreting Western-Derived Literary Models With Inventive Approaches. Complementary To Their Role There Is The Articulate Presence Of A Host Of Indian Scholars Who In Recent Years Have Significantly Influenced The Course Of This Analysis And Have Vitally Contributed To Enlarging Its Scope Well Beyond The Original Boundaries Of Studies In Literary Criticism. The Companion, Therefore, Addresses The Exigencies Of Critics, Teachers And Students Alike All Those Who Need To Find Quick Points Of Reference In This Wide Field Of Studies By Relying On A Team Of Authoritative Collaborators And Specialists From All Over The World. Great Care Was Taken Not Only In Selecting Collaborators On The Basis Of Their Specialisation But Also Taking Into Account Their Cultural Background In Relation To The Author They Were To Discuss. The Book In Fact Has Been Organised To Have What Have Been Deemed To Be The Most Representative Authors In Indian Fiction Discussed In An Essay-Long Chapter Each, Structured To Highlight Crucial Points Such As Biographical Details, Novels And Critical Reception. Each Chapter
Includes A Final Bibliography Complete With Primary And Secondary Sources, Enabling The Scholar To Have Immediate Orientation On Various Specific Topics. Finally, The Book Has An Innovative Section, With Synopses Of Novels, Planned To Allow Our Readers To Immediately Place The Authors Analysed Within The Panorama Of Indian Fiction In English. The Over 400 Synopses Included Principally Introduce Works Written By The Novelists Discussed At Length In The Previous Chapters But, Along With Them, It Is Also Possible To Find Summaries Of Works By Authors Who, Although Contributing In A Significant Way To The Development Of Forms And Techniques, Do Not Feature In The First Part. "India, Old and New" by Sir Valentine Chirol. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

The Return of the Buddha traces the development of Buddhist archaeology in colonial India, examines its impact on the reconstruction of India’s Buddhist past, and the making of a public and academic discourse around these archaeological discoveries. The book discusses the role of the state and modern Buddhist institutions in the reconstitution of national heritage through promulgation of laws for the protection of Buddhist monuments, acquiring of land around the sites, restoration of edifices, and organization of the display and dissemination of relics. It also highlights the engagement of prominent Indian figures, such as Nehru, Gandhi, Ambedkar, and Tagore, with Buddhist themes in their writings. Stressing upon the lasting legacy of Buddhism in independent India, the author explores the use of Buddhist symbols and imagery in nation-building and the making of the constitution, as also the recent efforts to resurrect Buddhist centers of learning such as Nalanda. With rich
archival sources, the book will immensely interest scholars, researchers and students of modern Indian history, culture, archaeology, Buddhist studies, and heritage management. Investigating the aesthetics of the zenana – the female quarters of the Indic home or palace – this study discusses the history of architecture, fashion, jewellery and cuisine in princely Indian states during the late nineteenth and twentieth centuries. In January 1901 The Dutch Sanskritist Jean Philippe Vogel (1871-1958) Entered The Archaeological Survey Of India To Direct The Activities For The Panjab, Baluchistan And Ajmir Circle Later Amalgated Into The Panjab And United Provinces Circle. An Interest The sheer size and influence of the British Indian Army, and its major role in the Allied War effort between 1939 and 1945 on behalf of a country from which it was seeking independence, maintains its fascination as a subject for a wide variety of historians. This volume presents a range of papers examining the Indian Army experience from the outbreak of world war in 1939 to the partition of India in 1947. With contributions from many of those at the forefront of the study of the Indian Army and Commonwealth history, the book focuses upon a period of Indian Army history not well covered by modern scholarship. As such it makes a substantial contribution across a range of subject areas, presenting a compendium of chapters examining Indian Army participation in the Second World War from North Africa to Burma, plus a variety of other topics including the evolution of wartime training, frontier operations, Churchill and the Indian Army, the Army’s role in the development of post-war British counterinsurgency practice, and of particular note, several chapters examining aspects of the partition in 1947. As such, the book offers a fascinating insight into one of the most important yet least understood military forces of the twentieth century. It will be of interest not only to those seeking a fuller understanding of past campaigns, but also to those wishing to better understand the development and ethos of the present day military forces of the Indian subcontinent.
Prospect of India is the first comprehensive examination of British artists whose first-hand impressions and prospects of the Indian subcontinent became a stimulus for the Romantic Movement in England; it is also a survey of the transformation of the images brought home by these artists into the cultural imperatives of imperial, Victorian Britain. The book proposes a second - Indian - Renaissance for British (and European) art and culture and an undeniable connection between English Romanticism and British Imperialism. Artists treated in-depth include James Forbes, James Wales, Tilly Kettle, William Hodges, Johann Zoffany, Francesco Renaldi, Thomas and William Daniell, Robert Home, Thomas Hickey, Arthur William Devis, R. H. Colebrooke, Alexander Allan, Henry Salt, James Baillie Fraser, Charles Gold, James Moffat, Charles D'Oyly, William Blake, J. M. W. Turner and George Chinnery. This book looks at adaptations, translations and performance of Shakespeare's productions in India from the mid-18th century, when British officers in India staged Shakespeare's plays along with other English playwrights for entertainment, through various Indian adaptations of his plays during the colonial period to post-Independence period. It studies Shakespeare in Bengali and Parsi theatre at length. Other theatre traditions, such as Marathi, Kannada, Malayalam and Hindi, have been included. The book dwells on the fascinating story of the languages of India that have absorbed Shakespeare's work and have transformed the original educated Indian's Shakespeare into the popular Shakespeare practice of the 19th and 20th centuries, and the unique urban-folkish tradition in postcolonial India. Arnold Bake (1899–1963) was a Dutch pioneer in South Asian ethnomusicology, whose research impressed not only the most renowned Indologists of his time but also the leading figures in the emerging field of ethnomusicology. This long overdue biography sheds light on his knowledge of the theory and practice of South Asian music, as well as his legacy on the intellectual history of ethnomusicology. Bake spent nearly seventeen years in the Indian subcontinent and made
numerous, irreplaceable recordings, films and photographs of local musicians and dancers. As a gifted Western musician, he studied Indian singing with Bhimrao Shastri, Dinendranath Tagore and Nabadwip Brajabashi, and successfully performed Rabindranath Tagore’s compositions and South Asian folk songs during hundreds of lecture-recitals in India, Europe and the United States. For the last fifteen years of his life, Bake taught Indian music at the School of Oriental and African Studies (SOAS), University of London; he was the first to do so at a Western university. Besides his numerous writings and radio presentations, he advanced his subject through his activities in British and international research associations. The history of ethnomusicology, especially as applied to South Asia, cannot be fully understood without regard to Bake, and yet his contribution has remained, until now, unclear and unknown.

On the contribution of Matthias Christian Sprengel, 1746-1803, Friedrich von Schlegel, 1772-1829, and Friedrich Max Müller, 1823-1900, German Indologists, to Indological studies.

Gautam Chakravarty explores representations of the event which has become known in the British imagination as the 'Indian Mutiny' of 1857 in British popular fiction and historiography. Drawing on a wide range of primary sources including diaries, autobiographies and state papers, Chakravarty shows how narratives of the rebellion were inflected by the concerns of colonial policy and by the demands of imperial self-image. He goes on to discuss the wider context of British involvement in India from 1765 to the 1940s, and engages with constitutional debates, administrative measures, and the early nineteenth-century Anglo-Indian novel. Chakravarty approaches the mutiny from the perspectives of postcolonial theory as well as from historical and literary perspectives to show the extent to which the insurrection took hold of the popular imagination in both Britain and India. The book has a broad interdisciplinary appeal and will be of interest to scholars of English literature, British imperial history, modern Indian history and cultural studies.

This publication highlights Vogel's contribution to early twentieth-century
archaeology, including an introductory retrospective on nineteenth-century Indian archaeology. Vogel's vision towards preservation and restoration, the "art of fieldwork" and the educational display of archaeological exhibits in museums is extensively documented with photographic prints dating from 1870 to 1920. Vogel's diaries and letters not only shed a great deal of light on his archaeological activities, but also picture his unique position as a Dutch citizen operating in a society where neither the indigenous culture nor that of the colonial ruler was his own. In the wake of Guantanamo Bay, extraordinary renditions, and secret torture centres in Eastern Europe and elsewhere, Revenge versus Legality addresses the relationship between law and wild or vigilante justice; between the power to enforce retribution and the desire to seek revenge. Taking up a variety of narratives from the eras of Romanticism, Realism, Modernism and the Contemporary period, and including new theories to explain the interactions that occur between legalistic courtroom justice and the vigilante variety, Revenge versus Legality analyzes some of the main obstacles to justice, ranging from judicial corruption, to racism and imperialism. The book culminates in a consideration of that form of crime or lawlessness that poses the most serious threat to the rule of law: vigilante justice masquerading as legality. With its mixture of politics, literature, law, and film, this lively and accessible book offers a timely reflection on the enduring phenomenon of revenge. Coinciding with the extraordinary expansion of Britain's overseas empire under Queen Victoria, the invention of photography allowed millions to see what they thought were realistic and unbiased pictures of distant peoples and places. This supposed accuracy also helped to legitimate Victorian geography's illuminations of the "darkest" recesses of the globe with the "light" of scientific mapping techniques. But as James R. Ryan argues in Picturing Empire, Victorian photographs reveal as much about the imaginative landscapes of imperial culture as they do about the "real" subjects captured within their frames. Ryan considers the role of photography in the exploration and domestication of
foreign landscapes, in imperial warfare, in the survey and classification of "racial types," in "hunting with the camera," and in teaching imperial geography to British schoolchildren. Ryan's careful exposure of the reciprocal relation between photographic image and imperial imagination will interest all those concerned with the cultural history of the British Empire. An exploration of the historic relationship between Australia and India. The Book Presents A Collection Of Papers That Are Wide Ranging Not Only In The Choice Of Authors Two Of The Big Trio, R.K. Narayan And Raja Rao On The One Hand, And The Recent Ones Like Upamanyu Chatterjee And Manju Kapur On The Other, But Also In The Different Angles From Which These Novelists Have Been Discussed. It Includes A Much Talked About Author Like Arundhati Roy As Well As A Remarkable But Less Discussed Writer Like Ruskin Bond. It Consists Of Feminist Study As Well As Semiotic Study And Postmodern Reading. This Is An Original Approach To Poetry, The Poetic Process And To An Interpretation Of The Various Constituents Of Poetry And Of The Configuration Of All These Elements Into The Magic That Is Poetry, Supported By The Tradition Of Indian Aesthetics That Has Always Regarded Great Poets As Seers And Prophets. Stimulated By European Literary Criticism And By Modern Critics Like T. S. Eliot, I. A. Richards And The New Critics, Indian Aesthetics And Modern Indian Thinkers Like Sri Aurobindo, Professor Vinayak Krishna Gokak Has Formulated A Theory Of Poetry Which Is A New And Synthetic Statement Doing Justice To All Aspects Of The Subject. His Experience As Professor Of English Language And Literature In Quite A Few Indian Universities And As Professor Of Literary Interpretation To Teachers And Lecturers From All Over India Has Stood Him In Good Stead In This Formulation. The Book Opens With An Account Of The Poetic Process In Which All The Key-Words Of Aesthetic Theory,-Inpiration, Imitation, Expression, Communication, Persuasion And Configuration -Are Seen To Fit Into Their Places In A Comprehensive Account Of The Poetic Process. This Is Followed By Chapters On: Vision In Poetry, The Four Levels Of

This Volume Is Devoted To Plays And Prose Writings, The Task Of Bringing Together Samples Of The Best Of Modern Indian Writing Is Now Complete. The Translations Have Been Done By A Competent Team And Are Sure To Appeal To Lovers Of Literature

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