

# **Perceptions of South Asia's Visual Past**

Editors:

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# Perceptions Of South Asias Visual Past

**Catherine Blanshard Asher, Thomas R.  
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## **Perceptions Of South Asias Visual Past:**

Perceptions of South Asia's Visual Past Catherine Blanshard Asher, Thomas R. Metcalf, 1994 In This Volume Papers By Scholars Representing Various Disciplines Especially Archaeology Art History And History From The United States India Pakistan Europe And Australia Discuss How Attitudes Toward The Subcontinents Visual Past Shaped A Distinctive Aesthetic Together With A Distinctive Historical Consciousness

**Imperial Co-histories** Julie F. Codell, 2003 This book explores the creation of imperial identities in Britain and several of its colonies South Africa India Australia Wales and the ways in which the Victorian press around the world shaped and reflected these identities The concept of co histories borrowed from Edward Said and Frantz Fanon helps explain how the press shaped the imperial and national identities of Britain and of the colonies into co histories that were thoroughly intertwined and symbiotic Exploring a variety of press media this book argues that the press was a site of resistance and revision by colonized authors and publishers as well as a force of colonial authority for the British government editors and publishers who projected a view of the empire to their British colonial and colonized readers Topics include The Journal of Indian Art and Industry produced by the British art schools in India women s periodicals Indian writers in the British press The Imperial Gazetteer published in Scotland the rise of telegraphic news agencies the British press s images of China seen through exhibitions of its art the Tory periodical Blackwood s Magazine and the Imperial Press Conference of 1909 University

Decolonising Heritage in South Asia Himanshu Prabha Ray, 2018-09-05 This volume cross examines the stability of heritage as a concept It interrogates the past which materialises through multi layered narratives on monuments and other objects that sustain cultural diversity It seeks to understand how interpretations of monuments as texts are affected at the local level of experience even as institutions such as UNESCO work to globalise and fix constructs of stable and universal heritage Shifting away from a largely Eurocentric concept associated with architecture and monumental archaeology this book reassesses how local and regional heritage needs to be balanced with the global and transnational It argues that material objects and monuments are not static embodiments of culture but are rather a medium through which identity power and society are produced and reproduced This is especially relevant in South and Southeast Asian contexts where debates over heritage often have local regional and national political implications and consequences Reevaluating how traditional valuation of monuments and cultural landscapes could help aid sustainability and long term preservation of the heritage this book will be useful for scholars and researchers of South and Southeast Asian history heritage studies archaeology cultural studies tourism studies and political history as well

**Commodities and Culture in the Colonial World** Supriya Chaudhuri, Josephine McDonagh, Brian Murray, Rajeswari Rajan, 2017-09-05 Commodity culture and colonialism are intimately related and mutually constitutive The desire for commodities drove colonial expansion at the same time that colonial expansion fuelled technological invention created new markets for goods displaced populations and transformed local and indigenous cultures in dramatic and often violent ways This book analyses the transformation of local

cultures in the context of global interaction in the period 1851-1914. By focusing on episodes in the social and cultural lives of commodities it explores some of the ways in which commodities shaped the colonial cultures of global modernity. Chapters by experts in the field examine the production, circulation, display and representation of commodities in various regional and national contexts and draw on a range of theoretical and disciplinary approaches. An integrated, coherent and urgent response to a number of key debates in postcolonial and Victorian studies, world literature and imperial history, this book will be of interest to researchers with interests in migration, commodity culture, colonial history and transnational networks of print and ideas.

***Buddhist Landscapes in Central India*** Julia Shaw, 2016-08-12. The monumental bias of Buddhist archaeology has hampered our understanding of the socio-religious mechanisms that enabled early Buddhist monks to establish themselves in new areas. To articulate these relationships, Shaw presents here the first integrated study of settlement archaeology and Buddhist history carried out in the area around Sanchi, a Central Indian UNESCO World Heritage site. Her comprehensive, data-rich and heavily illustrated work provides an archaeological basis for assessing theories regarding the dialectical relationship between Buddhism and surrounding lay populations. It also sheds light on the role of the introduction of Buddhism in changing settlement patterns. This volume was originally published in 2007 by the British Association of South Asian Studies.

***Lives of Indian Images*** Richard H. Davis, 2020-07-21. For many centuries, Hindus have taken it for granted that the religious images they place in temples and home shrines for purposes of worship are alive. Hindu priests bring them to life through a complex ritual establishment that invokes the god or goddess into material support. Priests and devotees then maintain the enlivened image as a divine person through ongoing liturgical activity; they must awaken it in the morning, bathe it, dress it, feed it, entertain it, praise it, and eventually put it to bed at night. In this linked series of case studies of Hindu religious objects, Richard Davis argues that in some sense these believers are correct: through ongoing interactions with humans, religious objects are brought to life. Davis draws largely on reader-response literary theory and anthropological approaches to the study of objects in society in order to trace the biographies of Indian religious images over many centuries. He shows that Hindu priests and worshipers are not the only ones to enliven images. Bringing with them differing religious assumptions, political agendas and economic motivations, others may animate the very same objects as icons of sovereignty, as polytheistic idols, as devils, as potentially lucrative commodities, as objects of sculptural art, or as symbols for a whole range of new meanings never foreseen by the images makers or original worshipers.

***The Princes of India in the Endgame of Empire, 1917-1947*** Ian Copland, 2002-05-16. Ian Copland's comprehensive and fascinating study of the role played by the Indian princes, the maharajas and nawabs of South Asia, in the devolution of British colonial power is long overdue. By rehabilitating the princes as subjects of serious historical study, the author demonstrates that far from being puppets under the control of the British, they were in fact significant players on the Indian political stage in the inter-war period. He goes on to explain how and why an order so deep-rooted and outwardly so strong collapsed so quickly after

independence under the successor Congress government in New Delhi The study adds a new dimension to the political history of late colonial India and has implications for the wider history of the twentieth century British Empire

Monuments, Objects, Histories Tapati Guha-Thakurta, 2004-08-05 Art history as it is largely practiced in Asia as well as in the West is a western invention In India works of art sculptures monuments paintings were first viewed under colonial rule as archaeological antiquities later as architectural relics and by the mid 20th century as works of art within an elaborate art historical classification Tied to these views were narratives in which the works figured respectively as sources from which to recover India's history markers of a lost antique civilization and symbols of a nation's unique aesthetic reflecting the progression from colonialism to nationalism The nationalist canon continues to dominate the image of Indian art in India and abroad and yet its uncritical acceptance of the discipline's western orthodoxies remains unquestioned the original motives and means of creation unexplored The book examines the role of art and art history from both an insider and outsider point of view always revealing how the demands of nationalism have shaped the concept and meaning of art in India The author shows how western custodianship of Indian antiquities structured a historical interpretation of art how indigenous Bengali scholarship in the late 19th and early 20th centuries attempted to bring Indian art into the nationalist sphere how the importance of art as a representation of national culture crystallized in the period after Independence and how cultural and religious clashes in modern India have resulted in conflicting histories and interpretations of Indian art In particular the author uses the depiction of Hindu goddesses to elicit conflicting scenarios of condemnation and celebration both of which have at their core the threat and lure of the female form which has been constructed and narrativized in art history Monuments Objects Histories is a critical survey of the practices of archaeology art history and museums in nineteenth and twentieth century India The essays gathered here look at the processes of the production of lost pasts in modern India pasts that come to be imagined around a growing corpus of monuments archaeological relics and art objects They map the scholarly and institutional authority that emerged around such structures and artifacts making of them not only the chosen objects of art and archaeology but also the prime signifiers of the nation's civilization and antiquity The close imbrication of the colonial and the national in the making of India's archaeological and art historical pasts and their combined legacy for the postcolonial present form one of the key themes of the book Monuments Objects Histories offers both an insider's and an outsider's perspective on the growth of these scholarly fields and their institutional apparatus analyzing the ways they have constituted and recast their objects of study The book moves from a period that saw the consolidation of western expertise and custodianship of India's antiquities to the projection over the twentieth century of varying regional nativist and national claims around the country's architectural and artistic inheritance into a current period that has pitched these objects and fields within a highly contentious politics of nationhood Monuments Objects Histories traces the framing of an official national canon of Indian art through these different periods showing how the workings of disciplines and institutions have

been tied to the pervasive authority of the nation At the same time it addresses the radical reconfiguration in recent times of the meaning and scope of the national leading to the kinds of exclusions and chauvinisms that lie at the root of the current endangerment of these disciplines and the monuments and art objects they encompass **Banaras: Urban Forms and Cultural Histories** Michael S. Dodson,2021-01-31

The book presents a rich and surprising account of the recent history of the north Indian city of Banaras Supplementing traditional accounts which have focused upon the city s religious imaginary this volume brings together essays written by acknowledged experts in north Indian culture and history to examine the construction of diverse urban identities in and after the British colonial period Drawing on fields such as archaeology literature history and architecture these accounts of Banaras understand the narratives which inscribe the city as having been forged substantially in the experiences of British rule But while British rule transformed the city in many respects the essays also emphasize the importance of Indian agency in these processes The book also examines the essential ambiguity of modernization schemes in the city as well as the contingency of elements of religious narrative The introduction moreover attempts to resituate Banaras into a wider tradition of urban studies in South Asia The book will be of interest to not only scholars and students of north Indian culture and urban history but also anyone looking to gain a deeper appreciation of this remarkable and complex city **Communication and Colonialism in Eastern India** Nitin Sinha,2014-10-01

Through a regional focus on Bihar between the 1760s and 1880s Communication and Colonialism in Eastern India reveals the shifting and contradictory nature of the colonial state s policies and discourses on communication The volume explores the changing relationship between trade transport and mobility in India as evident in the trading and mercantile networks operating at various scales of the economy Of crucial importance to this study are the ways in which knowledge about roads and routes was collected through practices of travel tours surveys and map making all of which benefited the state in its attempts to structure a regime that would regulate undesirable forms of mobility *Courtly Indian Women in Late Imperial India* Angma Dey Jhala,2015-10-06

Examines the political worldview of courtly and royal women in India during the late colonial and post Independence period This book offers a history of the zenana which served as the women s courts or female quarters of the palace where women lived behind pardah in seclusion Temple Imagery from Early Mediaeval Peninsular India Archana Verma,2017-07-05

Analyzing the ways in which ideas of heroic discourse and the socio religious and political needs of the period moulded iconography this book explores the evolution of the iconography of the early mediaeval Hindu temples of the Indian peninsula over the course of the sixth twelfth centuries C E In order to study the socio religious and political atmosphere in which the early mediaeval temple iconography grew and developed its specific forms the author makes use of the inscriptions archaeological and the literary materials ranging from the fourth centuries B C E to the thirteenth century C E as these give an idea of the continuities and discontinuities in the ideas of heroic and political discourses which lie at the back of the visual art forms that they created Of particular interest are the royal charters issued in Sanskrit and Tamil the

religious narratives from the Sanskrit epics and the Puranas iconographic canons that form a part of the religious texts known as the Agamas written in Sanskrit the court literature of the early mediaeval period and the early historical Sangam Tamil literature apart from the archaeological material from the Indian peninsula The author focuses particularly on exploring the ideas of power current in the society that created the narrative iconography of the period and the region studied

*Banaras Reconstructed* Madhuri Desai,2017-06-27 Between the late sixteenth and early twentieth centuries Banaras the iconic Hindu center in northern India that is often described as the oldest living city in the world was reconstructed materially as well as imaginatively and embellished with temples monasteries mansions and ghats riverfront fortress palaces Banaras's refurbished sacred landscape became the subject of pilgrimage maps and its spectacular riverfront was depicted in panoramas and described in travelogues In *Banaras Reconstructed* Madhuri Desai examines the confluences as well as the tensions that have shaped this complex and remarkable city In so doing she raises issues central to historical as well as contemporary Indian identity and delves into larger questions about religious urban environments in South Asia

**The Modern Anthropology of India** Peter Berger, Frank Heidemann, 2013-06-03 The *Modern Anthropology of India* is an accessible textbook providing a critical overview of the ethnographic work done in India since 1947 It assesses the history of research in each region and serves as a practical and comprehensive guide to the main themes dealt with by ethnographers It highlights key analytical concepts and paradigms that came to be of relevance in particular regions in the recent history of research in India and which possibly gained a pan Indian or even trans Indian significance Structured according to the states of the Indian union contributors raise several key questions including What themes were ethnographers interested in What are the significant ethnographic contributions How are peoples communities and cultural areas represented How has the ethnographic research in the area developed Filling a significant gap in the literature the book is an invaluable resource to students and researchers in the field of Indian anthropology ethnography regional anthropology and postcolonial studies It is also of interest to students of South Asian studies in general as it provides an extensive and critical overview of regionally based ethnographic activity undertaken in India

**Aisha's Cushion** Jamal J. Elias, 2012-11-15 Westerners have a strong impression that Islam does not allow religious imagery Elias corrects this view Unearthing shades of meaning in Islamic thought throughout history he argues that Islamic perspectives on representation and perception should be sought in diverse areas such as optics alchemy dreaming vehicle decoration Sufi metaphysics

*The Indian Princes and their States* Barbara N. Ramusack, 2004-01-08 Although the princes of India have been caricatured as oriental despots and British stooges Barbara Ramusack's study argues that the British did not create the princes On the contrary many were consummate politicians who exercised considerable degrees of autonomy until the disintegration of the princely states after independence Ramusack's synthesis has a broad temporal span tracing the evolution of the Indian kings from their pre colonial origins to their roles as clients in the British colonial system The book

breaks ground in its integration of political and economic developments in the major princely states with the shifting relationships between the princes and the British. It represents a major contribution both to British imperial history in its analysis of the theory and practice of indirect rule and to modern South Asian history as a portrait of the princes as politicians and patrons of the arts.

**Portraiture in Early India** Vincent Lefèvre, 2011-07-12 In the study of Indian art prior to the Mughal period portraiture has so far been much neglected when its existence has not simply been denied. This book is an attempt to reassess this issue by showing that portraits have existed in great number in early India since probably the first artistic achievements. Through a close scrutiny of sculpted and more rarely painted images brought together with textual and epigraphical references it aims at highlighting the specificities of Indian portraiture its relationship with divine images and consequently at understanding the development of Indian imagery. It questions also the social and religious implications related to this issue.

**Temple to Love** Pika Ghosh, 2005-04-20 An excellent analytical study of a sensationally beautiful type of temple. This work is not just art historical but embraces religious studies anthropology history and literature. Catherine B Asher Advances our knowledge of Bengali temple building practices the complex inter reliance between religion state power and art and the ways in which Western colonial assumptions have distorted correct interpretation. A splendid book.

Rachel Fell McDermott In the flux created by the Mughal conquest Hindu landholders of eastern India began to build a spectacularly beautiful new style of brick temple known as Ratna. This bejeweled style combined features of Sultanate mosques and thatched houses and included second story rooms conceived as the pleasure grounds of the gods where Krishna and his beloved Radha could rekindle their passion. Pika Ghosh uses art historical archaeological textual and ethnographic approaches to explore this innovation in the context of its times. Includes 82 stunning black and white images of rarely photographed structures. Published in association with the American Institute of Indian Studies.

**Encounters Beyond the Gallery** Renate Dohmen, 2016-08-24 Encounters Beyond the Gallery challenges the terms of their exclusion looking to relational art Deleuze Guattarean aesthetics and notions of perception as well as anthropological theory for ways to create connections between seemingly disparate worlds. Embracing a unique and experimental format the book imagines encounters between the art works and art worlds of Rirkrit Tiravanija Tamil women the Shipibo Conibo of Eastern Peru and a fictional female contemporary artist named Rikki T in order to rethink normative aesthetic and cultural categories. Its method reflects the message of the book and embraces a plurality of voices and perspectives to steer critical attention towards the complexity of artistic life beyond the gallery.

Rembrandt and the Inspiration of India Stephanie Schrader, 2018-03-20 This sumptuously illustrated volume examines the impact of Indian art and culture on Rembrandt 1606-1669 in the late 1650s. By pairing Rembrandt's twenty-two extant drawings of Shah Jahan Jahangir Dara Shikoh and other Mughal courtiers with Mughal paintings of similar compositions the book critiques the prevailing notion that Rembrandt brought life to the static Mughal art. Written by scholars of both Dutch and Indian art the essays in this volume instead demonstrate how Rembrandt's



contact with Mughal painting inspired him to draw in an entirely new refined style on Asian paper an approach that was shaped by the Dutch trade in Asia and prompted by the curiosity of a foreign culture Seen in this light Rembrandt's engagement with India enriches our understanding of collecting in seventeenth century Amsterdam the Dutch global economy and Rembrandt's artistic self fashioning A close examination of the Mughal imperial workshop provides new insights into how Indian paintings came to Europe as well as how Dutch prints were incorporated into Mughal compositions

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## **Table of Contents Perceptions Of South Asias Visual Past**

1. Understanding the eBook Perceptions Of South Asias Visual Past
  - The Rise of Digital Reading Perceptions Of South Asias Visual Past
  - Advantages of eBooks Over Traditional Books
2. Identifying Perceptions Of South Asias Visual Past
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Perceptions Of South Asias Visual Past
  - User-Friendly Interface
4. Exploring eBook Recommendations from Perceptions Of South Asias Visual Past
  - Personalized Recommendations
  - Perceptions Of South Asias Visual Past User Reviews and Ratings
  - Perceptions Of South Asias Visual Past and Bestseller Lists

5. Accessing Perceptions Of South Asias Visual Past Free and Paid eBooks
  - Perceptions Of South Asias Visual Past Public Domain eBooks
  - Perceptions Of South Asias Visual Past eBook Subscription Services
  - Perceptions Of South Asias Visual Past Budget-Friendly Options
6. Navigating Perceptions Of South Asias Visual Past eBook Formats
  - ePub, PDF, MOBI, and More
  - Perceptions Of South Asias Visual Past Compatibility with Devices
  - Perceptions Of South Asias Visual Past Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Perceptions Of South Asias Visual Past
  - Highlighting and Note-Taking Perceptions Of South Asias Visual Past
  - Interactive Elements Perceptions Of South Asias Visual Past
8. Staying Engaged with Perceptions Of South Asias Visual Past
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Perceptions Of South Asias Visual Past
9. Balancing eBooks and Physical Books Perceptions Of South Asias Visual Past
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Perceptions Of South Asias Visual Past
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Perceptions Of South Asias Visual Past
  - Setting Reading Goals Perceptions Of South Asias Visual Past
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Perceptions Of South Asias Visual Past
  - Fact-Checking eBook Content of Perceptions Of South Asias Visual Past
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

#### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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